Dressmaking and Pattern Cutting - Book 1

Open Colleges code 20413A

Student Workbook

- Introduction to sewing
- Basic dressmaking processes
- Decorative features
- Glossary
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Topic 1: Introduction to Sewing

Your Learning Objectives
When you have completed this section you will be able to:

› Select from the marketplace a sewing machine and a variety of sewing aids for your particular purposes
› Sew several types of temporary and permanent stitches
› Recognise and produce a variety of basic seams
› Take body measurements needed for the proper fit of garments
› Choose and prepare a pattern for individual figure variations.

Modern Home Sewing
Sewing is no longer a “Cinderella” subject. Home dressmaking can be high fashion, and people can now make exciting outfits which have nothing home-made about them. We no longer sew laboriously by hand along endless fine seams, we approach sewing in a new frame of mind: make it, wear it!
This change in attitude is a result of technical advance and the changing pattern of society. More women go out to work, which means that not only do they have money to spend on clothes but they need a selection of clothes to go to work in.
A shorter working week, coupled with labour-saving equipment in the home, gives modern women more time for social life and thus creates another need for more clothes. An increasing number of women also have some active interest outside the home, which brings them into contact with others and gives them a sense of achievement – as witness the popularity of further education classes.

For a variety of reasons, it is now possible to achieve professional results. Modern technology has given us a range of versatile man-made fibres to add to the natural ones. These are made into a great variety of beautiful fabrics at prices we can afford, and there is a wide choice of suitable threads and interfacings to use with them. The change to casual clothes which are more suitable for modern life has meant that designers have given us simple lines and easy-to-make commercial patterns.

Many women who took up sewing only because they were unable to buy what they wanted have found that it gives them a new interest and satisfies a creative impulse, that it is a rewarding art, and that the handling of fabrics gives them intense pleasure.

Finally, the available range of aids to dressmaking help us tremendously in our effort to avoid the home-made look. There are so many of these aids that it is best to examine the whole range of sewing machines, attachments, hem-markers, dress forms and gadgets before buying. This will ensure that your purchases are suitable – that they are aids and not gimmicks.

Fibres, fabrics, fashion, paper patterns, threads, interfacings, fastenings, equipment and aids are all dealt with in this dressmaking course, as well as all the technical processes which you must master in order to become really skilled in the art of converting flat material into shaped garments. The first section begins by introducing some basic knowledge which will give you a firm foundation for the remainder of your studies.

**Method of Study**

Sewing is a skilled craft which comparatively few people find easy at the start. You will gradually acquire skill as you work through the sections, and you will become more proficient as you progress. You will certainly find it enjoyable if you persevere, take your time, and remember the following advice:

1. Be self-critical, don’t be satisfied until your work resembles the appropriate illustration in the section.

2. Prepare all you need before sitting down to a work session with a section, whether it is to be a practical or a theoretical session.

3. Read the whole section on a particular subject before attempting any practical work on it.

4. Don’t be disheartened by imperfect early attempts if you are a beginner. Practice will work wonders for you, so practise as much as you can and make other things besides those listed in the section.

5. Always use good quality fabrics – it is false economy and waste of your effort to work on poor material.

6. Always be neat and careful, and store your unfinished work in covered boxes.
7. Remember that the written questions at the end of each section enable you, as well as your tutor, to find out how much you have really learnt. Don’t go on to the next section until you are quite satisfied that you know the previous unit well.

Samplers

Although you are asked to submit garments at intervals throughout the course, many of the practical processes dealt with in the sections may not necessarily be included in those garments. To ensure that you reach a satisfactory overall standard of work, you should carefully practise all the stitches and processes described – it is not enough merely to study the text and illustrations. You will also be asked to submit specimens of stitching and processes on small pieces of material (samplers). It is best to handle a variety of fabrics from the start so, wherever possible, try to work these samplers on the fabrics we suggest.

Unless otherwise instructed, each sampler should be about 10cm by 13cm. Smaller pieces of material are difficult to hold, and shorter rows of stitching require less skill to maintain a good line. Work to a high standard on your samplers, and trim their edges and press them before you send them in.

If you are not a beginner you will already know some of the processes quite well, but you are asked to make the samplers so that your tutor can assess your work both fairly and accurately. Although you should carry out as much practice work as possible, remember that the only samplers you are required to submit for assessment are those which you are asked to send to TED, or any on which you need to ask for special help because you are not satisfied with your best unaided effort.

Each time you submit samplers, please enclose The Assignment Cover Sheet which will be returned to you with comments on your sewing skill.

Trade Terms

For ease of reference, definitions of the more important trade terms used in the fashion industry are arranged in alphabetical order in the glossary. Read through the Glossary to get an idea of the terms included, and of their meanings. Then refer to the appropriate definition when you meet with any of these technical terms in your reading.

As you progress through the course, you may notice some references to British measurements and terms. This is because the course has been developed in the UK. However, in areas where this could affect your learning outcomes, adjustments have been made to ensure full accuracy in your course content.

Units of Measure

All measures are presented in metric terms. For the convenience of those trained in imperial measures, a chart of equivalents approved by the pattern industry is included on page 44 of this learner guide. Also, where sizing standards have changed the old measures are shown beside the new for convenience.
Tools and Equipment

For Cutting Out

The following are essential as soon as you begin to make any garment:

- Scissors. A pair of shears, the largest that you can handle. Choose a pair with blades up to 20cm long.
- Cutting-out table. Ideally at least a metre wide (to take any width of material folded double) by about four metres long (to accommodate complete layouts without folding over). This size is seldom practicable in the limited space of a house, and 70cm by two metres is an acceptable minimum. A folding canteen-type or decorators table can be used; or a piece of plywood or chipboard can be kept for cutting out on when supported in some way (e.g., on a bed).
- Metre stick. This should have a smooth surface, with metal ends if possible. You may find it convenient to have a half metre stick also.
- Tape measure. A fibreglass or linen tape, with metal ends (linen tapes should never be rolled).
- Pins. These should be of steel, highly polished to ensure that no marks are left on the fabric; between 2.5cm and 5cm for general use; longer (if available) for thick or loosely woven fabrics; shorter and finer (lillipins) for fine fabrics and poplins (if unobtainable, use fine needles).

For Sewing

You will need the following tools and materials in order to be fully equipped, but these can be acquired as and when necessary – you won’t need all of them to make a start

- Needles. The sizes of needles range from 1 (coarse) to 12 (fine), and the following types are available:
  - SHARPS – average length, with round eyes;
  - STRAWS – longer, with round eyes (mainly used for millinery);
  - BETWEENS – short with egg-shaped eyes (best for hand sewing); these are called egg-eyed betweens;
  
  EMBROIDERY
  CREWEL
  DARNING

  with long eyes and pointed ends;

  SELF-THREADING NEEDLES – the thread is placed in a groove at the top of the needle, and pulled downwards to force it into the eye through a sprung opening. Useful for tacking on thicker materials, but not available in the finer sizes.

- Thimble. Metal or plastic thimbles range in size from 6 (small) to 11 (large). The middle finger should be inserted well into the thimble, which should fit snugly but not tightly.
Sewing thread. The following are recommended:

- PURE SILK THREAD – this is best for silk, velvet or wool;
- MERCERISED COTTON THREAD – for cotton, linen and rayon;
- SPUN TERYLENE THREAD – for acrylics, nylon and terylene;
- MACHINE EMBROIDERY THREAD – for machine-made buttonholes and embroidery stitches;
- LINEN THREAD – for sewing on buttons;
- BUTTONHOLE TWIST – for worked buttonholes in heavy materials, and for decorative stitching.

Tacking thread. This is cheap, easily broken, soft cotton thread, which can be removed without harming the fabric. Usually in white but sometimes available also in black and a few colours. Generally gauge 40 but also made in gauge 50 (the latter is only strong enough for lightweight fabrics).

Tracing wheel and paper. Special carbon paper is available for use with a tracing wheel to transfer pattern markings on to the wrong side of the fabric. Tracing wheels are suitable for use only on firm fabrics whose threads will not be cut by the sharp teeth of the wheel, and should not be used on pale colours, glazed cottons, or thin fabrics. Generally, tailor tacking is a better method.

Tailors chalk. This is used for temporary marking and can be brushed out afterwards. The white variety is easier to remove than the coloured.

Beeswax. Used for waxing the thread when sewing on buttons.

Small scissors. A pair of small, sharp scissors (such as embroidery scissors) for cutting threads, trimming and snipping fabric.

Buttonhole scissors. These scissors are fitted with a small screw to regulate the length of the slash for a buttonhole.

Pinking shears. These are scissors which produce a zigzag edge. They can be used for trimming seam edges on non-fraying fabrics where another method of neatening might be too bulky, but never use them for cutting out.

Unpicker. This is used for unpicking seams, cutting buttonholes, etc. Unpickers must be used with care, because their blades are very sharp. Several types are available in the shops.

Gauges. These are used to mark and check widths: e.g., distance between buttonholes, width of hems, etc. Several adjustable types are available, or a selection of various widths can be made for your own convenience in cardboard.

Pin cushion. This can be made of firm woollen cloth and stuffed with horsehair, tiny clippings of wool, or plastic foam. A pin cushion mounted on an elastic wristband is very useful when fitting.
Hem marker. Several types of hem markers are available for marking hems level and parallel with the floor. Some have slots through which french chalk is puffed on to the garment; others are set so as to determine the height at which pins are inserted into the fabric.

Dress forms. Various types of dress form are on the market, both adjustable and fixed. They can be of plastic-covered wire, cardboard, or padded wood. A dress form is useful, but is not essential unless a great deal of draping work (as described in a later section) is to be undertaken.

For Pressing

As soon as you start making garments, you will need the following equipment:

- Iron. An ordinary domestic iron is essential for general pressing; a steam iron is useful for lightweight fabrics.
- Ironing board. This should be well padded, with a top cover which is easy to remove for washing or replacement.
- Sleeve board. Padded and covered as is the ironing board, this is useful for all small areas to be pressed, e.g., darts, shoulder seams, etc.
- Pressing cushion. Useful for pressing armhole seams and curved joinings. Can be made from two oval pieces of calico (boiled to remove dressing), each approximately 20cm x 30cm, sewn together and stuffed with dippings of material, or with sawdust.
- Pressing mitt. This can be slipped over the hand and is useful for curved areas which are difficult to press in any other way.
- Pressing roll. This is useful for pressing seams whose seam allowances may mark through to the right side of the fabric. The curved surface of the roll allows the weight of the iron to be directed on to the stitching only. The roll can be made from a length of broom handle, padded and covered with calico.
Pressing cloths. You will need two lengths of muslin, boiled to remove the dressing. The first should be about 45cm wide by 90cm long, and is used for damp pressing. The second can be smaller, and is kept for dry pressing on materials which would be liable to mark if the iron were used directly on them.

Velvet board. This is useful for pressing velvet, but is not essential. An alternative is to stand an iron upright on its base, place damp muslin over it, and hold the darts and seams in the velvet against this.

Turkish towelling. When pressing embossed fabrics, raised patterns or lace, it is necessary to cover the ironing board with four to eight layers of turkish towelling, depending on the depth of the pattern.

Wooden dapper. This is a thick, smooth piece of wood, approximately 30cm long by 6 on wide. It is used to beat the steam into woollens, and blends containing wool, in order to obtain flat, sharp edges to jacket collars, revers, collars, etc.

The Sewing Machine

Choosing a Machine

Two main types of domestic sewing machine are currently being manufactured, the straight-stitch and the swing-needle. Nearly all are powered by electricity, although some hand-operated models are available in straight-stitch machines.

Straight-stitch machines need the assistance of attachments before they can do anything more than a locked running stitch. In addition to straight stitching, swing-needle machines can produce a number of sewing processes and embroidery stitches automatically without attachments, because the needle can move from side to side.

Swing-needle machines are divided into two categories: fully-automatic and semi-automatic. The semi-automatic machines do fewer automatic stitches than the more expensive fully-automatic ones.

The market for sewing machines is now very competitive. New models are constantly being brought out, with improvements and variations to attract the customer. The selection of automatic stitches varies from make to make, and a few types have a gearing device which enables them to work at two speeds.

When planning to buy a machine, it is therefore worth while exploring the market thoroughly, having first decided exactly what your stitching needs are, and how much you can afford to spend. Read up as much as you can about the various types of machine available and then try out as many models as possible. After seeing a demonstration, ask to use the machine yourself and, if possible, have it on trial for a week at home. A good demonstrator can make any machine look easy to use, but remember you are going to pay for it and will have to operate it. Make sure you can lift the machine comfortably, especially if you haven’t a permanent place for it.

All manufacturers supply instruction books with their machines. Study yours carefully, and you should have no trouble in operating the machine unless it is mechanically faulty.
Using and Maintaining a Machine

Correct Thread Tension

Before starting to stitch any garment check the tension of your stitch on a folded spare piece of fabric from the garment. The thread from the needle and the thread from the bobbin should interlock just where the two thicknesses of the material meet, as in Figure 2.1.

If the thread from the needle lies flat on the surface of the fabric with the bobbin thread clearly looping over it, as in Figure 2.2, the top tension is too tight and should be loosened according to the instructions supplied with the machine.

If the bobbin tension is too tight, the reverse can happen, as in Figure 2.3. This can usually be put right by tightening the upper tension, but if this does not work an additional adjustment can be made by loosening the little screw in the side of the bobbin. All these are very fine adjustments and no screw should be turned more than a little before trying the stitch again.

Cleaning and Oiling

Machines need regular dusting with a soft cloth, and a brush is useful for difficult crevices. Huff from material will clog the machine, or impede its running, so should be removed with a brush, particularly from around the bobbin and the feed (special lint brushes can be purchased for this).

Machines can be over-oiled, but more often they are not oiled enough. Little and often is the answer – a machine needs a few drops of high-grade machine lubricating oil after about eight hours’ work. Apply the oil as shown in the instruction book.

Run the machine unthreaded, with the presser foot up, for a few minutes to absorb the oil, then wipe carefully all over with a soft cloth to remove any surplus oil. Finally, put a piece of cloth into the machine and, with the machine still unthreaded, stitch up and down for a short while. This is to absorb any oil which might otherwise mark your garment.

Needles, Threads, and Stitches

It is most important to use the right size of needle, thread and stitch for the fabric you are using. Again, clear and precise information on this is given in every machine instruction book. Charts for general guidance will be given later in this section.
Causes and Prevention of Breakdown

To avoid breaking needles:
1. Use a good-quality needle that is right for the machine.
2. Check the setting of swing-needle machines before threading and using.
3. See that all attachments are securely fastened.
4. Use a needle of the right size for the thread and material.
5. Let the feed carry the work through without assistance.

If the machine works heavily, the trouble may be caused by:
- dust or lint dogging the working parts;
- insufficient oil;
- thread end caught in the shuttle or bobbin case.

If the needle thread breaks, the trouble may be caused by:
- improper threading;
- tight tension;
- thread too coarse;
- needle blunt or set incorrectly;
- presser foot not properly adjusted;
- poor-quality thread.

If the bobbin or shuttle thread breaks, the trouble may be:
- incorrect threading of bobbin;
- tight bobbin tension;
- bobbin wound too tight;
- bobbin wound too full.

If the machine skips stitches, the trouble may be caused by:
- needle improperly set;
- needle blunt or bent;
- needle too fine for thread;
- dust in the working parts.

If the stitching puckers the material, the trouble may be caused by:
- tight tensions;
- incorrect threading of the upper thread;
- too much or too little pressure on presser foot;
- incorrect thread for fabric, especially on synthetics.
Machine Attachments

Machine attachments are available for both straight-stitch and swing-needle machines. Depending on the make of machine, either these attachments are provided with it or they can be purchased as an extra.

- Piping or zipper foot – a very useful attachment which enables stitching to be made close to piping, or a zip, and to the left or right of the needle.
- Narrow hemmer – produces a narrow double-turned hem on straight edges, without tacking or pressing.
- Buttonhole foot (swing-needle machines) – a special foot with gauge for producing machine-made buttonholes.
- Buttonholer – a fairly expensive attachment for straight-stitch machines (and for some automatics), which enables them to produce machine-made buttonholes.
- Button foot (for swing-needle machines) – a foot for sewing on buttons by machine; it cannot, of course, be used with domed buttons.
- Darning foot (for swing-needle machines) – used for darning and some machine embroidery.
- Darning attachment (for straight-stitch machines) – enables straight-stitch machines to do darning.
- Gathering foot – gathers thin and sheer fabrics as they are stitched.
- Swing-needle foot (swing-needle machines) – enables the needle to sew from side to side.
- Oversewing attachment (straight-stitch machines) – this expensive attachment produces zigzag stitch by moving the material from side to side.
- Cloth or seam guide – enables a row of stitching to be kept a uniform distance from the edge of the fabric; can be screwed down on to most machines, and adjusted.
- Edge stitcher – has a selection of slots which enables stitching to be made at a variety of uniform distances from edge of fabric.
- Quilter – foot and guide for use when quilting padded fabrics; the guide is also useful for producing accurate decorative seaming.
- Ruffler – makes gathered or pleated Mils and (in some cases) will attach the frills to another piece of fabric at the same time.
- Binder – attaches bias binding to straight or curved edges automatically in one operation, but special wide folded binding is necessary.
- Tucker – enables uniform tucks to be repeated at the required distance apart.
- Blind hemmer (for straight-stitch machines) – enables straight-stitch machines to produce a blind hemming stitch.
Stitches and Seams

General Stitching Technique

Stitches are of course the main stay of a garment and should, with normal wear, last its lifetime. All stitching should be strong enough to take wear, and the type of stitch should be suitable for the fabric. The thread and needle should be carefully selected, and all ends of thread must be securely fastened. Machine stitching is strong, and is therefore used wherever possible, but suitable hand stitches take its place when machining would spoil the outside appearance of the garment.

The Thread

For both hand and machine sewing, use a thread a shade darker than the fabric; thread works up a little lighter than it appears on the reel.

For fine hand sewing, the thread should be only about 35cm long – longer threads are difficult to handle. They also suffer too much wear and tear from passing frequently through the fabric.

Thread for tacking can be longer, because the stitches used are larger and it does not pass through the fabric so often.

Threading a Needle

Hold the needle between the thumb and forefinger of your left hand and, taking the thread as it comes from the spool (to avoid tangling), hold it near the free end between the thumb and forefinger of your right hand. Insert the thread into the eye of the needle.

Knots

Where a knot is required, place the end of the thread over the cushion of your left forefinger, and hold it down with your left thumb. Bring the thread around the finger and cross it over its own end. Push your thumb down over your forefinger, thus twisting the thread, and then pull to complete the knot.

Double Back Stitch

Most hand sewing begins and ends with a double back stitch:

> Insert the needle into the fabric and take a small stitch forward.
> Carry the needle back to the first insertion point.
Reinsert the needle, and repeat the stitch two or three times until the thread is firmly held in the fabric.

Figure 3.1

Temporary Stitches

Tacking is a temporary stitch, used for transferring pattern markings on to fabric and for holding the material together until permanent stitching is done.

**Tailor tacking** is used to transfer pattern markings on to the fabric. It should be done after the garment is cut out, but before the pattern is removed from the material.

**Double-stitch tailor tacking** (Figure 3.2) is used for marking the positions of darts, buttons and buttonholes, pockets, pleats, tucks, draping, etc. In the case of complicated styles, where a number of different symbols are used on the pattern, it is advisable to use threads of different colours and to make a note of the colour representing each symbol. With a double thread, take a small stitch through both thicknesses, leaving a tail of thread. Work a back-stitch, leaving a loop. Snip the thread, leaving another tail.

Figure 3.2

**Single-stitch tailor tacking** (Figure 3.3) is for marking seam lines, centre front and back of garment, etc. With a double thread, tack along the seam line through both thicknesses, picking up only 6mm of material on to the needle. The stitches should be from 25mm long on tight curves to 50mm long on a straight seams. Snip the threads.

When all pattern markings have been tacked, remove the pattern and part layers of material carefully and gradually, so that the threads can be snipped, leaving a tuft on both layers.

**Trace tacking** (Figure 3.4) is the most accurate way of marking seam lines; it will stay in fine or slippery materials where tailor tacks would fall out.
Figure 3.4

Turn back, or cut off, the seam allowances of the paper pattern. Slip a piece of card between the layers of fabric. Using dressmaker’s tacking, mark the outline of the pattern on the material through one layer only. At the corners, continue to the edge of the fabric, cut the thread, and restart.

**Do not forget balance and dart marks!**

When the first side has been completed, remove the pattern, pin it to the other side and repeat the markings.

**Tacking seams.** Pin together the two edges to be joined, with the pins at right angles to the edges. Lay the work flat on the table and, commencing with a knot, work from right to left through both thicknesses, using a suitable tacking stitch and finishing with two or more back stitches. Remove the pins after the tacking is finished.

![Tacking seams](image)

Figure 3.5

**Even tacking** (Figure 3.5). Consisting of stitches of equal length, this is not a strong method; the stitches should therefore not be longer than 10mm.

**Uneven tacking** (Figure 3.6). This is stronger, and is quickly done. Take small stitches 3mm long, at regular 12mm intervals.

![Uneven tacking](image)

Figure 3.6

**Dressmaker’s tacking** (Figure 3.7). This is the strongest method and should be used where a particularly firm joining is required. Take two 3mm stitches, 3mm apart at regular 12mm intervals.
Machine tacking. Most modern machines will produce a large stitch for machine tacking. Some makers recommend that the tension of the upper thread be loosened so that the tacking can easily be removed by pulling the lower thread. Check this point with your machine instruction book.

Some swing-needle machines have a special tacking stitch, but again details of this will appear in the instruction book.

Slip tacking (Figure 3.8). This is worked from the right side of the fabric and is therefore used to mark fitting alterations, or on occasions where patterns have to be joined accurately – for example, stripes, checks etc. Turn under one edge of the material on the seam line. Pin the folded edge carefully to the seam line on the other edge, with pins at right angles to the seam. Take even tacking stitches alternately through the fold and through the single edge on seam line.

Diagonal tacking. This is used to hold two pieces of fabric together when more than one row of tacking is required – for example, when you are attaching interfacing to a collar, or mounting a fabric on to an under-lining, etc. It may be done vertically or horizontally:

- Vertical diagonal tacking (Figure 3.9). Take a vertical stitch 6mm long at regular 18mm intervals.
- Horizontal diagonal tacking (Figure 3.10).

Hand Stitching

Hand sewing can be most rewarding and satisfying, nor is it difficult to achieve good results if you use the correct needle and thread. Bear in mind the type and thickness of the fabric, and the stitch you will be working.

People who are troubled by warm or perspiring hands should keep a bag of starch nearby to sprinkle on them. If you are left-handed and have difficulty in following the diagrams, set up the learner guide in front of a mirror.
It is best to be relaxed and cheerful when about to tackle hand sewing, not nervous or rushed. Make sure that you have plenty of time available, so that you can acquire a rhythm of movement and an even tension on your stitches. It is a great mistake to plan to do one buttonhole each day, or 10cm of hemming at a time.

Sit comfortably in a chair, preferably one without arms, with your work on a table. You may also find a low easy chair comfortable, but be sure to lift me work up and avoid sitting in a hunched position. Work in a good light with no shadows on the sewing, and keep all your equipment within easy reach. Use short pieces of thread, no more than 30 to 35 on long, so that you can draw it through the work by moving only your arm. Longer thread would cause your shoulder, back, and even head to move; this would interrupt the rhythm of the stitches and cause the correct focus on the work to be lost.

> BETWEENS are the best needles for hand sewing; they are short and egg-eyed. If these are not available, use SHARPS which are of average length and round-eyed. Recommended needle sizes and thread types for different fabrics are shown in Table 1 (see next page).

**Running Stitch** (Figure 3.11). Commence with a double back stitch. Reinsert needle, take two or three tiny even stitches, pull thread through, and repeat. Your stitches should be as small as the thickness of the fabric will allow – less than 2mm on fine fabrics. Finish with a double back stitch.

![Figure 3.11](image)

**Back stitching** (Figure 3.12). Use this stitch when extra strength is needed. Commence with a double back stitch. Take a short stitch forward and then carry the needle back to its first insertion point. Reinsert and take a stitch forward, twice as long as the first stitch. Repeat this sequence, making each stitch by putting the needle back into the end of the preceding stitch, and bringing it out one stitch beyond, advancing from the under side of the material, where the stitches will overlap. Finish with a double back stitch.

![Figure 3.12](image)
**Half back stitch** (Figure 3.13). Less strong than the back stitch, this is worked in the same way, but instead of reinserting the needle into the end of the preceding stitch, it is taken only half way back.

![Figure 3.13](image1.png)

![Figure 3.13](image2.png)

**Small back stitch** (Figure 3.14). This is worked in the same way, but the needle is carried back over only one thread of the fabric. It is a good stitch to use when inserting zips by hand.

**Combination stitch** (Figure 3.15). This combination of running and back stitch produces a reinforced running stitch. Work as for running stitch, but after every three stitches take one small back stitch.

**Gathering** (Figure 3.16). Commence with a knot. Work one row of fine running stitches on the stitching line, then another parallel row in the seam allowance 3mm to 6mm above the first. Draw up to the desired length by pulling both thread ends together. Hold the gather in place by winding the thread around a pin until the material is tacked in place. The gathering threads may be removed after the seam is stitched.
Hemming (slant) (Figure 3.17). Work from right to left. To begin, run the thread from left to right through the fold of the hem. Bring your needle through the hem, carry it forward 3mm, pick up only a thread or two of single material, so that no stitching is visible on the other side of the material, and slant the needle back through the edge of the hem.

This is a good stitch to use when hemming bias, as it ensures that the pull is on the straight grain of the material and this helps to prevent bubbling. Finish by running the needle back through the hem.

Hemming (vertical) (Figure 3.18). Work from right to left, and commence as for hemming slant.

Bring the needle through the hem. Pick up one or two threads of single fabric directly beneath this point, again without showing on the other side of the material, and slant the needle back into the edge of the hem. This is a suitable stitch when hemming into machine stitches (e.g., on cuffs), except in the case of bias as above. A stitch should be taken through every machine stitch.

Slip hemming (Figure 3.19). Work from right to left and commence as for hemming slant. Bring the needle through the hem, pick up one or two threads of single material, making sure that no stitching shows on the other side of the material, push the needle forward through the fold of the hem for 3mm to 6mm (depending on fabric), bring the needle out again and repeat. Finish by taking a back stitch in the fold and running the needle back through the fold.
**Slip stitch** (Figure 3.20). Work from right to left. Commence with a double back stitch in the hem. Turn back the upper edge of the hem by 6 mm, holding the turned back edge against your left forefinger to keep it clear of the stitches. Pick up two or three threads of the body of the garment, so that no stitching shows on the other side of the fabric, then take a running stitch into the hem. Repeat. Pull up the threads gently after half a dozen stitches have been worked. Finish with a double back stitch in hem.

![Figure 3.20](image)

This stitch is also used for joining two folded edges, and is sometimes called ladder stitch.

**Herringbone** (Figure 3.21). Commence with a double back stitch at the lefthand end of the top fabric. Working from left to right, take a small stitch backwards on the under fabric and, carrying the needle to the right, take a small stitch backwards on the top fabric. When using herringbone for putting up a hem (as illustrated), leave the stitches loose rather than tight, or a ridge may be visible on the right side of the garment.

![Figure 3.21](image)

This stitch is often used over an edge for catching down one piece of fabric on to another, e.g., interfacing to the inside of a jacket.

**Overcasting** (Figure 3.22). Commence with a back stitch 3 mm below the edge of the material, which you should hold over your left forefinger so that it is not sewn onto the garment. Work from left to right with the needle pointing towards your left shoulder as it comes through the material. Stitches should be 2 to 12 mm apart, depending on the thickness of the fabric. As the thread is passed over the edge, this method is useful for neatening raw edges. Finish by running the thread back through the fabric.

![Figure 3.22](image)
**Oversewing** (Figure 3.23). Commence with a back stitch in one fold. Work from right to left, with the needle pointing straight towards you as it comes through the material. Keep your stitches as close and fine as possible, picking up one thread only, and finish with a back stitch inside the fold. This is useful for joining lace-edging to a garment or for holding two finished edges together.

![Figure 3.23](image)

**Whipping or Overhanding** (Figure 3.24). Commence by holding the end of the thread under your thumb until several stitches have been worked. Work from right to left as for oversewing, but with the needle slanting towards your left shoulder. This differs from oversewing only in that the needle slants.

![Figure 3.24](image)

**Loop Stitch** (Figure 3.25). Commence with three small running stitches towards the edge to be worked. These stitches will be covered by the bar of the first stitch. Working from left to right, insert the needle through the material at the depth of stitch required. Take it vertically downwards, passing the point of the needle over the thread from the previous stitch as shown in Figure 3.25. To finish, weave the thread back through the stitches already worked, on the wrong side.

![Figure 3.25](image)
This stitch is used for neatening raw edges, in embroidery, and for making worked loops and bars, also for hems of blankets. The size and distance apart of the stitches varies with the use to which it is being put.

**Buttonhole stitch** (Figure 3.26) Commence with three small running stitches just above the intended depth of the stitch, so that they will be covered over by the buttonhole stitches. Take the needle to the back of the work and then up through the material a few threads from the edge. Wind double threads from the eye of the needle round the point in the direction the stitch is being worked. Pull the needle through and draw up the thread, so that the resulting knot lies on the raw edge. Work the stitches evenly and closely, allowing just sufficient space between each one so that the knots will not become overcrowded. Finish by running the thread back through the stitches, on the wrong side.

![Figure 3.26](image)

This stitch, which produces a firm knotted edge, is used not only for buttonholes but whenever a strong neat finish is required. It is also used for sewing on press-studs and hooks and eyes, and in embroidery.

**Permanent Machine Stitches**

Machine stitching is used in the basic construction of garments because it is strong and quick to do. However, it is unsuitable for some operations, such as soft hems, and is difficult to work on some fabrics (e.g., velvet) without a great deal of care and preparation.

To achieve a good machine stitch which is inconspicuous when worked, choose the correct type of thread for the fabric, in a shade slightly darker than the predominant colour of the material, and always check the size and tension of the stitch before sewing the garment.

Press the work first, stitch from the right side of the work where possible, and use the balance wheel to control the machine for accurate stitching at points that require special attention.
Whenever possible, let the bulk of the work lie to the left of the needle where there is room for it to lie comfortably. Do not pull the cloth through when stitching; merely guide it through the feed, which is designed to take the material through without manual assistance.

Always use the correct size of needle and thread for the fabric on which you are stitching. Check with your own machine instruction book, but a chart for general guidance is given in Table 2.

Needles become blunt with use and should be replaced regularly. The life of a needle obviously depends on how often it is used, but a new needle every week is not a bad guide for the average dressmaker.

### Table 2: Needles and Threads for Machine Sewing

<table>
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<tr>
<th>Fabric</th>
<th>Thread</th>
<th>Machine Needle No</th>
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<tr>
<td></td>
<td></td>
<td>British</td>
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<tr>
<td>Fine Fabrics</td>
<td>Natural Fibres</td>
<td>Pure silk</td>
</tr>
<tr>
<td>Silk, fine cottons, organdie, chiffon, etc.</td>
<td>50 Mercerised or Satinised cotton</td>
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<tr>
<td>Synthetic</td>
<td>Pure silk</td>
<td>10-11</td>
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<tr>
<td></td>
<td>Span or gossamer Terylene</td>
<td>9</td>
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<tr>
<td>Medium Fabrics</td>
<td>Wool</td>
<td>Pure silk</td>
</tr>
<tr>
<td>Cottons, linens, light wool, rayons, etc.</td>
<td>50 Mercerised or Satinised cotton</td>
<td>14</td>
</tr>
<tr>
<td>Rayons</td>
<td>50 Mercerised or Satinised cotton</td>
<td>14</td>
</tr>
<tr>
<td>Heavy Fabrics</td>
<td>Wool</td>
<td>Pure silk</td>
</tr>
<tr>
<td>Coat fabrics, thick tweeds, denim, sailcloth, etc.</td>
<td>40 Mercerised or Satinised cotton</td>
<td>16-18</td>
</tr>
</tbody>
</table>

**Stitching**

Practice is needed to achieve straight stitching. Start, with the machine unthreaded, on a piece of ruled paper. Using the lines as a guide, practise producing straight rows. When you have become proficient at this, change your needle (the paper will have blunted it), thread the machine, and practise straight rows on a piece of striped fabric.
Finally, take a piece of plain fabric, turn in a small hem all the way round it, tack and press. Place it in the machine and work parallel rows of stitching, keeping them an equal distance apart, as shown in Figure 3.27. At the same time, you can practise turning corners to get from one row to the next. To turn a corner, raise the presser foot but leave the needle in the fabric. Using the needle as a pivot, turn the material through a right-angle (90°), lower the presser foot and continue to sew.

![Figure 3.27](image)

Finally, practise stitching (from the right side) along the edge of the hem. Try to keep straight, and as close to the edge as you can without going over it.

**Stitch Size**

All machines can be made to vary the size of straight stitch they produce, and it is very important to use the correct size of stitch for the fabric you are sewing. The mistake usually made by amateurs is that of using too short a stitch. Much depends on the thickness of the fabric, the number of layers being sewn, and whether the material is made of natural or synthetic fibres. More detailed information on the size of stitch for different fabrics will be given in a later section, but Table 3C gives general guidance.

<table>
<thead>
<tr>
<th>WEIGHT OF FABRIC</th>
<th>STITCHES TO THE CENTIMETRE</th>
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<tr>
<td>Fine</td>
<td>5-8</td>
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<tr>
<td>Medium</td>
<td>3-4</td>
</tr>
<tr>
<td>Heavy</td>
<td>2-3</td>
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</table>
The stitch regulator on your machine may not be graduated terms of so many stitches to the centimetre; even if it is, it may not be accurate. Test the settings by working a row of stitches, marking it off into centimetres and counting the number of stitches to the centimetre.

Figure 3.28

> Stay Stitching (Fig.3.28) – This is a row of medium machine stitching, worked just outside the fitting line in the seam allowance to stop fabric which is on the bias (e.g., neck edges) from stretching, or even to tighten them slightly.

Figure 3.29

> Gathering (Fig.3.29) – Set the machine on the largest possible stitch, loosen the top tension slightly and machine two rows, one on the fitting line and one 6mm above it in the seam allowance. Wind the top threads round a pin, and pull up to the desired length by the bobbin threads only. Ease the fabric gently while pulling to avoid breaking the thread.

> Neatening the Raw Edges – This can be done by swing-needle machines, or by straight-stitch machines with a zigzag attachment – as explained in the machine manufacturer’s instruction book.

> Stitching Lace – Lace may be joined flat by working a small close zigzag stitch on the right side, following the main design on the lace

> Blind Hemming – This can be done by swing-needle machines, or by straight-stitch machines with a blind-hemming attachment A stitch is produced which catches the hem to the body of the garment by means of a single stitch about every 6mm. It is quick but not so invisible as some hand methods.

> Buttonholes – These can be done by swing-needle machines, or by straight-stitch machines with a buttonhole attachment Use machine embroidery thread (50 for fine fabrics, 30 for thicker) or 50 satinised cotton. It is advisable to go round twice and cut afterwards. Machined buttonholes are quick to do, but they tend to look machine-made and are liable to fray.
Buttons can be sewn on by swing-needle machines, provided that they have holes right through them. This is a quick and easy method of attaching buttons, but is only suitable for lightweight material because it is impossible to achieve a long or strong enough shank for thick materials. Great care must be taken in fastening off the thread.

Embroidery Stitches – A quite remarkable number of embroidery stitches can be produced by swing-needle machines, either automatically or with some manual assistance. With practice, imaginative freehand designs can be created by varying the stitch lengths and widths.

The resultant stitches are permutations based on varying widths of zigzag stitch, either open or closed – producing satin stitch – and running stitches.

Basic Seams

A seam is a method of joining two pieces of material, strongly and without bulk, in a method suitable for the fabric and the style, and in such a way that it will withstand washing and cleaning. Choice of a suitable seam depends upon fabric and garment; for example, a fitted garment should not have bulky seams, and a transparent fabric should have particularly neat seams.

Open Seam (Figure 3.30) – The seam above is the one most often used in dressmaking. Place the right sides of the material together with their seam lines meeting, pin them, and tack on the stitching line. Stitch as near the tacking as possible. Remove the tacking thread and press open. The raw edges of this seam need finishing.

Various edge-finishing methods suitable for different types of fabric are described in the following paragraphs. The turnings should be of even width and not less than 12mm wide after neatening.

Edge Stitching (Figure 3.31) – This method is used for cottons and all thin fabrics. Turn the raw edge under a small amount, tack, press and machine from the right side as close to the edge as possible. Trim the raw edge away on the underneath, close to the machine stitching, and press again.
Overcasting by hand – This is used for slightly fraying fabrics. Use the stitch shown in Figure 3.22.

Loop Stitch – Sometimes called blanket stitch, this is also useful for finishing the raw edges of slightly fraying fabrics. Use the stitch shown in Figure 3.25, with the stitches 1.5 to 12mm apart, depending on thickness of fabric.

Overcasting by machine (Figure 3.32) – This again is used for fraying fabrics. Use a zigzag stitch on a swing-needle machine, or the appropriate attachment on a straight-stitch machine. The suitable depth and width of the zigzag will depend on the fabric. It should be small on densely-woven fabric, larger and wider on loosely-woven material. Turn the raw edge on fine fabrics under before zigzagging – this prevents the edge of the material being pulled into a ridge and jamming the machine.

Binding (Figure 3.33) – This is appropriate for thin and medium-thickness fraying fabrics. Use thin material cut on the bias; e.g., commercial binding, lining fabric. (Commercial binding is inclined to be rather wide, so form inner fabrics cut off one turning.) Tack the binding to the seam allowance, right sides together.
Machine, trim, turn the binding over to the wrong side, and hem into the machine stitches. Alternatively use the machine binder attachment if it will work with a suitable binding (some will only work with special wide coarse cotton binding).

- **Pinking** – Produced by trimming seam allowances with pinking shears, this can be used on non-fraying fabrics where other methods of neatenng might be too bulky. It is not a good or strong finish.

- **French Seam** – This bulky, self-neatened seam is suitable for thin and fraying fabrics and garments which are often washed, e.g., lingerie, children’s wear, blouses, etc. It should not be used on curved or intricately shaped joinings, where snipping would be necessary to allow the seam to lie flat.

Pin the fabric wrong sides together, and tack on the seam line. Decide upon a suitable width for the finished seam: this depends on the thickness and fraying tendencies of the fabric, but it should not be more than 6mm. Stitch, parallel to the tacking and at this distance from it, in the seam allowance (Figure 3.34a). Remove the tacking, press with the toe of the iron – open first and then to one side. Trim the turnings so that they are slightly narrower than the finished width, but beware of trimming fraying fabrics (such as nylon) too closely. Turn the fabric so that the right sides are together and roll the seam between your fingers and thumbs so that the join appears right on the edge. Tack on the seam line, press and machine.

The raw edges should now be completely enclosed in the seam (Fig. 3.34b). Press on both wrong and right sides, with the seam lying towards the back of the garment.

**Machine Fell Seam** (Figure 3.35) – This flat, strong seam is not suitable for bulky fabrics. The machining shows, the two rows generally appearing on the right side of the fabric, but either side of this seam can be used on the right side – depending on the style of garment and the finish desired. Suitable for sports wear shirts, pyjamas, dungarees, etc.

If the two rows of machining on the right side are required, pin the fabric wrong sides together. If you require only the single row to show on the right side, pin the right sides together. Tack and machine on the seam line. Press the turnings towards the back of the garment. Trim the under-seam allowance down to less than 2mm for fine fabrics, or 3mm...
for medium-weight fabrics. Turn under the edge of the wider seam allowance to an even width, trimming it if necessary. Tack flat to the garment, covering the raw edge of the under seam allowance. Press and machine close to the edge.

Figure 3.35

Overlaid Seam – This seam is normally stitched by machine from the right side. It may be purely decorative (Figure 3.36a) or may be used where gathers are required, as on blouses with yokes (Fig336b).

Turn the top piece, or plain section, of the work under to the wrong side on the fitting line, tack, press, and place it on top of the other section, matching the fitting lines. Pin in position; make sure that any gathers are carefully and evenly positioned, then tack.

Press, and machine as close to the edge as possible. A further row of machining may be worked 6mm from the edge. Finish by neatening the raw edges on the back, either by overcasting or by a zigzag stitch.

Figure 3.36

Commercial Patterns

Taking Your Measurements

Although commercial patterns are available in a fairly wide range of sizes, they frequently need some alterations so that they accurately represent individual proportions. We shall describe later how to do this, but before it can be done it is necessary to know your own measurements.

It is very difficult to take your own measurements accurately, but if this must be done, stand in front of a mirror and follow the measuring instructions as best you can. To be of any real value, your measurements should be taken carefully by another person.
The measurements are taken in the order given below, over your usual foundation garments. A tape or belt around the waist is a help. The paragraph numbers correspond with those of the various measurements as indicated in Figure 4.1 (a) and (b) on the following page.

1  Bust over the fullest part of the bust and shoulder blades, giving the tape a slight upward slant towards the back. The tape should be easy enough to allow two fingers to be slipped under it but it should not be loose.

2  Waist: a close, firm measurement in the position of the belt or guide tape.

3  Hips: over their fullest part, which varies between 18 and 25cm below the waistline, depending on the figure – check the position by taking several measurements and noting the largest of these. The tape should be level all round, and firm.

4  Neck: closely but not tightly, round the base of the neck and next to the skin.

5  Shoulder length: from the neck, in line with a point directly behind the ear, to the tip of the shoulder bone, just on top of the shoulder.

6  Chest width: straight across halfway down the armhole from where the arm joins the body to a corresponding point on the opposite side. This is difficult to do accurately – it helps if you wear a garment with set-in sleeves.

7  Armhole: place tape around under the arm, bring it close to the body and then up around the arm to the shoulder point. Take a firm, close measurement.

8  Front-bodice length: from the highest point of the shoulder, over the bust to the guide tape at the waistline.
9 Back width: straight across, about halfway down armhole at the back and over the shoulder blades.

10 Back length: from the prominent bone at the base of the neck, vertically downward to the waist-line tape.

11 Inside-sleeve length: hold the arm well away from the body, and measure from the hollow of the under arm to the wrist, in line with the thumb.

12 Upper arm: an easy measurement, not tight, round the fullest part of the arm above the elbow.

13 Wrist: a close measurement

14 Side-dart: at the side, from the waistline vertically down to the fullest part of the hips.

15 Front-skirt length: at the centre front, from the waist vertically down to the floor.
16 Full-front length: from the highest point of the shoulder, down over the bust to the waistline and then down to the floor.

17 Side-skirt length: at the side, from the waist down to the floor.

18 Back-skirt length: at the centre-back, from the waist down to the floor.

19 Full-back length: right from the prominent bone at the back of the neck down to the waistline, then down to the floor.

**Fashionable Skirt Lengths**

The skirt length is determined by current fashion. The height from the ground is deducted from measurements 15 to 19 in the list on the previous pages, e.g., if skirts are being worn 50cm above the ground, deduct 50cm. Of course, the figures also vary with women of different heights and leg lengths.

**Buying a Pattern**

Choose a pattern to suit the season, the occasion, and the fabric you have in mind. If you are inexperienced, you will fare better with a simple style. Study the illustration carefully.

Choose a style whose cut and detail draw attention to the good points of your figure, and minimise the bad. Consider how often the garment will be worn and for how long, the amount of care it will need in washing and ironing, or dry cleaning, and how it will fit in with the rest of your wardrobe; also, bear in mind current fashion.

Most department stores have a pattern counter, and many of them keep a good stock of patterns. However, you may have to order, so try to allow time for this. Some of the larger companies publish pattern magazines about every three months. These can be bought through a newsagent; they contain illustrations of a wide range of new styles and include order forms with which patterns can be obtained direct from the company.

Patterns are also advertised in women’s magazines and newspapers. When ordering one of these, check the size and measurements carefully, because they may differ from the usual standards.

The majority of patterns now on sale are printed on large sheets of tissue. This ensures accuracy of size and enables clear construction and alteration information to be shown on each pattern piece. However, some pattern companies still produce unprinted patterns. These have markings (seam allowances, darts, straight of grain, etc.) shown on them by a variety of perforations. A key to explain the meaning of these perforations is given on the printed instructions with the pattern.

**How to Prepare a Pattern**

The printed pattern should be cut out on the thick outer lines. If the pattern is plain, you will find it helpful to draw in the various turnings, darts, grain line, etc. before placing the pattern on the fabric.
Sort out the pieces required and smooth out the creases with a cool iron. Put any unrequired pieces in a separate envelope or bag, label this, and put it with the illustrated pattern envelope in a larger polythene bag, – or in a large envelope with the illustration of the style stuck on the outside. This container will ultimately be used for storing the pattern – it is unwise to try to replace the pattern in the original envelope, which is not usually large enough to take the used pattern comfortably.

Sizes

In agreement with the Measurement Standard Committee of the pattern industry, the major pattern manufacturers have produced a uniform range of sizes, details of which are given in Table 4A.

This shows what were formerly known as new sizing standards compared with metric sizing. Sizes in centimetres are not necessarily direct conversions of previous imperial standard sizes; for example, waist measures are approximately 2 on longer in some cases.

The range of sizes for young children varies a little with different pattern companies but most companies do a toddlers’ range in breast sizes 48.5cm to 58.5cm and lengths 35.5cm to 46cm; and a children’s range in breast sizes 51 to 63.5cm and lengths 46 to 63.5cm.

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### Topic 1: Introduction to Sewing

#### TABLE 4A, 4B & 4C – SIZING STANDARDS

#### HALF-SIZES

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<th>Size</th>
<th>10½</th>
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#### JUNIOR PETITE

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<td>30½</td>
<td>79</td>
<td>31</td>
<td>81</td>
<td>32</td>
<td>84</td>
<td>33</td>
<td>87</td>
<td>34</td>
<td>89</td>
<td>35</td>
</tr>
<tr>
<td>Waist</td>
<td>57</td>
<td>22</td>
<td>58</td>
<td>22½</td>
<td>61</td>
<td>23½</td>
<td>64</td>
<td>24½</td>
<td>66</td>
<td>25½</td>
<td>69</td>
<td>26½</td>
</tr>
<tr>
<td>Hip</td>
<td>80</td>
<td>31½</td>
<td>81</td>
<td>32</td>
<td>84</td>
<td>33</td>
<td>87</td>
<td>34</td>
<td>89</td>
<td>35</td>
<td>92</td>
<td>36</td>
</tr>
<tr>
<td>Back</td>
<td>38,5</td>
<td>14</td>
<td>36</td>
<td>14½</td>
<td>37</td>
<td>14½</td>
<td>37,5</td>
<td>14½</td>
<td>38</td>
<td>15</td>
<td>39</td>
<td>15½</td>
</tr>
</tbody>
</table>
### Checking Your Size

Buy dress, coat, suit and lingerie patterns according to your bust measurement, skirt and trouser patterns according to your waist measurement.

Check your measurements with the charts given in Table 4A. These mostly allow for a 5cm difference between bust and hip measurements, and if your proportions differ from those given, remember that it is usually easier to alter the pattern at hip level than at bust level.

### Ease

All patterns allow for ease of movement and comfort; any garment cut to your actual body measurements would be far too tight to wear. For example, the ease allowed on a dress pattern in the Misses’ size range approximately as follows:

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Ease</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bust measurement</td>
<td>+ 7.5cm</td>
</tr>
<tr>
<td>Waist measurement</td>
<td>+ 2.5cm</td>
</tr>
<tr>
<td>Hip measurement</td>
<td>+ 6.5cm</td>
</tr>
</tbody>
</table>

---

**TABLE 4D, 4E & 4F – SIZING STANDARDS**

#### YOUNG JUNIOR/TEEN

<table>
<thead>
<tr>
<th>Size</th>
<th>5/6</th>
<th>7/8</th>
<th>9/10</th>
<th>11/12</th>
<th>13/14</th>
<th>15/16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bust cm</td>
<td>71</td>
<td>74</td>
<td>78</td>
<td>81</td>
<td>85</td>
<td>89</td>
</tr>
<tr>
<td>Bust in</td>
<td>28</td>
<td>29</td>
<td>30</td>
<td>32</td>
<td>34</td>
<td>36</td>
</tr>
<tr>
<td>Waist cm</td>
<td>56</td>
<td>58</td>
<td>61</td>
<td>64</td>
<td>66</td>
<td>69</td>
</tr>
<tr>
<td>Waist in</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
</tr>
<tr>
<td>Hip cm</td>
<td>79</td>
<td>81</td>
<td>85</td>
<td>89</td>
<td>93</td>
<td>97</td>
</tr>
<tr>
<td>Hip in</td>
<td>31</td>
<td>32</td>
<td>34</td>
<td>35</td>
<td>36</td>
<td>38</td>
</tr>
<tr>
<td>Back Waist Length cm</td>
<td>34.5</td>
<td>35.5</td>
<td>37</td>
<td>38</td>
<td>39</td>
<td>40</td>
</tr>
<tr>
<td>Back Waist Length in</td>
<td>13</td>
<td>13</td>
<td>14</td>
<td>14</td>
<td>15</td>
<td>15</td>
</tr>
</tbody>
</table>

#### GIRLS’

<table>
<thead>
<tr>
<th>Size</th>
<th>7</th>
<th>8</th>
<th>10</th>
<th>12</th>
<th>14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breast cm</td>
<td>66</td>
<td>69</td>
<td>73</td>
<td>76</td>
<td>81</td>
</tr>
<tr>
<td>Breast in</td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>30</td>
<td>32</td>
</tr>
<tr>
<td>Waist cm</td>
<td>58</td>
<td>60</td>
<td>62</td>
<td>65</td>
<td>67</td>
</tr>
<tr>
<td>Waist in</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
</tr>
<tr>
<td>Hip cm</td>
<td>69</td>
<td>71</td>
<td>76</td>
<td>81</td>
<td>87</td>
</tr>
<tr>
<td>Hip in</td>
<td>27</td>
<td>28</td>
<td>30</td>
<td>32</td>
<td>34</td>
</tr>
<tr>
<td>Back Waist Length cm</td>
<td>29.5</td>
<td>31</td>
<td>32</td>
<td>34</td>
<td>36</td>
</tr>
<tr>
<td>Back Waist Length in</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>16</td>
</tr>
<tr>
<td>Approx Height cm</td>
<td>127</td>
<td>132</td>
<td>142</td>
<td>149</td>
<td>155</td>
</tr>
<tr>
<td>Approx Height in</td>
<td>50</td>
<td>52</td>
<td>56</td>
<td>56</td>
<td>61</td>
</tr>
</tbody>
</table>
This gives an easy, pleasant fit for dresses. Loose-style clothes such as blouses, and overgarments such as jackets and coats, would have more ease allowed. The ease allowed on dress patterns in the Girls’ size range (which are for the immature figure) would be only about 6.5cm at bust level, but the corresponding ease allowance in patterns for the Women’s sizes is 11.5cm. Bear these figures in mind when choosing a pattern if your measurements are not exactly those offered by commercial pattern manufacturers.

Example

A size 14 dress pattern in the Misses’ size range will actually measure as follows:

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Size 14 Actual Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bust</td>
<td>92 cm + 7.5 cm ease = 99.5 cm</td>
</tr>
<tr>
<td>Waist</td>
<td>71 cm + 2.5 cm ease = 73.5 cm</td>
</tr>
<tr>
<td>Hips</td>
<td>97 cm + 6.5 cm ease = 103.5 cm</td>
</tr>
</tbody>
</table>

A person with a bust measurement of 93cm may find that she will therefore have fewer fitting problems by buying a size 14 (92cm bust) pattern rather than a size 16 (97cm bust), because the actual measurements of the size 16 pattern will be:

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Size 16 Actual Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bust</td>
<td>97 cm + 7.5cm ease = 104.5 cm</td>
</tr>
<tr>
<td>Waist</td>
<td>76 cm + 2.5cm ease = 78.5 cm</td>
</tr>
<tr>
<td>Hips</td>
<td>102 cm + 6.5cm ease = 108.5 cm</td>
</tr>
</tbody>
</table>

Ease allowances can vary with fashion, or from one pattern company to another, but the figures given in Table 4B are a general guide to the ease now being allowed. Should tight-fitting styles become fashionable, the ease would be reduced.

<table>
<thead>
<tr>
<th>TABLE 4B – EASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Misses’</td>
</tr>
<tr>
<td>cm</td>
</tr>
<tr>
<td>Bust</td>
</tr>
<tr>
<td>Waist</td>
</tr>
<tr>
<td>Hip</td>
</tr>
</tbody>
</table>

Categories

The various categories (e.g., Misses’, Young Junior/Teen, etc.) refer to figure types and not necessarily to age. There is no reason why a middle-aged woman should not buy a Young Junior/Teen pattern if the measurements of that group match her own and she can find a style she likes.

When you have purchased a pattern in the style you want and of the size nearest to your own, write your measurements next to the measurements given on the pattern.
Example

<table>
<thead>
<tr>
<th>MISSES’ JACKET AND SKIRT PATTERN, SIZE 14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pattern Measurements</td>
</tr>
<tr>
<td>cm</td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td>Bust</td>
</tr>
<tr>
<td>Waist</td>
</tr>
<tr>
<td>Hip</td>
</tr>
<tr>
<td>Back waist length</td>
</tr>
<tr>
<td>Finished jacket from back of neck</td>
</tr>
<tr>
<td>Finished skirt length from waistline</td>
</tr>
</tbody>
</table>

You can alter the pattern to these measurements before cutting out by following the instructions on the next few pages.

Making Simple Alterations

Printed patterns have lines and instructions on them indicating where to shorten or lengthen. Some also have three possible stitching lines for side seams/ thus catering for some variation of measurements. Non-printed patterns do not offer this help.

It is sometimes possible to alter the length at the hem line, but in other cases this would throw out the fit or balance of the style and it is better to make the alteration within the body of the style. If the alteration needed is considerable, it is better to make it in two places in order to preserve the style of the pattern.

Figure 4.2 indicates the position for making these simple alterations to the bodice back (a), the bodice front (b), the skirt (c), a one-piece dress (d), and sleeves (e).
Figure 4.2

* Shortening. At the correct position in the pattern, make a pleat half the depth of the desired reduction (e.g., a 12mm pleat will shorten the pattern by 24mm). Pin or stick the pleat. Draw new seam lines (shown as broken lines in Figure 4.3) to equal out the jut caused by the pleat. Keep the grain correct.
Lengthening (Figure 4.4). Cut the paper in the correct position. Place it on a piece of backing paper, open up the cut to the desired amount, and pin or stick both parts of the pattern to the backing paper. Keep the grain correct. Draw new seam lines and trim the backing paper.

Alteration to Hips (Figure 4.5). Hips up to 5cm larger than pattern size can be accommodated by extending the front and back side seams by up to 12mm. Similarly, the side seams can be reduced by up to 12mm for smaller hips.

Alteration to Waist (Figure 4.6). Waists up to 5cm larger than pattern size can be accommodated by extending the side seams of the bodice and skirt up to 12mm at the waistline, tapering to nothing at the hip line and at the underarm. Similarly, the side seams can be reduced by up to 12mm for small waists.

Further and more complicated fitting problems and pattern alterations will be dealt with in Learner Guide 20415A.
LEARNING ACTIVITIES

› Take a few moments to check your progress by answering the following questions about what you have just read. If you are doubtful about any of the questions, go back and revise the relevant section.

1. Why should short lengths of thread be used when doing hand sewing?
2. How would you measure the hips?
3. Why is an allowance for ease made on paper patterns?
4. Explain the warp and weft of fabric.
## Measurement Conversions

### INCHES INTO MILLIMETRES AND CENTIMETRES
(slightly rounded for your convenience)

<table>
<thead>
<tr>
<th>inches</th>
<th>mm</th>
<th>cm</th>
<th>inches</th>
<th>cm</th>
<th>inches</th>
<th>cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{1}{8}$</td>
<td>3</td>
<td>7</td>
<td>$\frac{1}{4}$</td>
<td>6</td>
<td>8</td>
<td>20.5</td>
</tr>
<tr>
<td>$\frac{3}{8}$</td>
<td>10 or 1</td>
<td>9</td>
<td>$\frac{1}{2}$</td>
<td>13 or 1.3</td>
<td>10</td>
<td>25.5</td>
</tr>
<tr>
<td>$\frac{5}{8}$</td>
<td>15 or 1.5</td>
<td>11</td>
<td>$\frac{3}{4}$</td>
<td>20 or 2</td>
<td>12</td>
<td>30.5</td>
</tr>
<tr>
<td>$\frac{7}{8}$</td>
<td>22 or 2.2</td>
<td>13</td>
<td>1</td>
<td>25 or 2.5</td>
<td>14</td>
<td>35.5</td>
</tr>
<tr>
<td>$1\frac{1}{4}$</td>
<td>32 or 3.2</td>
<td>15</td>
<td>$1\frac{1}{2}$</td>
<td>38 or 3.8</td>
<td>16</td>
<td>40.5</td>
</tr>
<tr>
<td>$1\frac{3}{4}$</td>
<td>45 or 4.5</td>
<td>17</td>
<td>2</td>
<td>50 or 5</td>
<td>18</td>
<td>46</td>
</tr>
<tr>
<td>$2\frac{1}{4}$</td>
<td>65 or 6.5</td>
<td>19</td>
<td>3</td>
<td>75 or 7.5</td>
<td>20</td>
<td>51</td>
</tr>
<tr>
<td>$3\frac{1}{2}$</td>
<td>90 or 9</td>
<td>21</td>
<td>$4\frac{1}{2}$</td>
<td>115 or 11.5</td>
<td>24</td>
<td>61</td>
</tr>
<tr>
<td>4</td>
<td>100 or 10</td>
<td>23</td>
<td>5</td>
<td>125 or 12.5</td>
<td>25</td>
<td>63.5</td>
</tr>
<tr>
<td>$5\frac{1}{2}$</td>
<td>140 or 14</td>
<td>26</td>
<td>6</td>
<td>150 or 15</td>
<td>27</td>
<td>68.5</td>
</tr>
<tr>
<td>7</td>
<td>22</td>
<td>35</td>
<td>8</td>
<td>30</td>
<td>34</td>
<td>86.5</td>
</tr>
</tbody>
</table>
### YARDS TO METRES

(slightly rounded for your convenience)

<table>
<thead>
<tr>
<th>Yards</th>
<th>Metres</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/8</td>
<td>0.15</td>
</tr>
<tr>
<td>1/4</td>
<td>0.25</td>
</tr>
<tr>
<td>3/8</td>
<td>0.35</td>
</tr>
<tr>
<td>1/2</td>
<td>0.50</td>
</tr>
<tr>
<td>3/4</td>
<td>0.60</td>
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<td>5/8</td>
<td>0.70</td>
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<td>3/5</td>
<td>0.80</td>
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<tr>
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<td>0.95</td>
</tr>
<tr>
<td>1 1/8</td>
<td>1.05</td>
</tr>
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<td>1.15</td>
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<tr>
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<td>1.30</td>
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<td>1.40</td>
</tr>
<tr>
<td>1 5/8</td>
<td>1.50</td>
</tr>
<tr>
<td>1 7/8</td>
<td>1.60</td>
</tr>
<tr>
<td>2</td>
<td>1.85</td>
</tr>
</tbody>
</table>

### AVAILABLE FABRIC WIDTHS

<table>
<thead>
<tr>
<th>Inches</th>
<th>CM</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>65</td>
</tr>
<tr>
<td>27</td>
<td>70</td>
</tr>
<tr>
<td>35/36</td>
<td>54/56</td>
</tr>
<tr>
<td>39</td>
<td>100</td>
</tr>
<tr>
<td>44/45</td>
<td>115</td>
</tr>
<tr>
<td>48</td>
<td>122</td>
</tr>
</tbody>
</table>

### AVAILABLE ZIPPER LENGTHS

<table>
<thead>
<tr>
<th>Inches</th>
<th>CM</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>15</td>
</tr>
<tr>
<td>7</td>
<td>18</td>
</tr>
<tr>
<td>8</td>
<td>20</td>
</tr>
<tr>
<td>9</td>
<td>22</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Inches</th>
<th>CM</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>25</td>
</tr>
<tr>
<td>12</td>
<td>30</td>
</tr>
<tr>
<td>14</td>
<td>35</td>
</tr>
<tr>
<td>16</td>
<td>40</td>
</tr>
<tr>
<td>18</td>
<td>45</td>
</tr>
<tr>
<td>20</td>
<td>50</td>
</tr>
</tbody>
</table>
Activity Answers

Activity 1

1. Long threads are difficult to handle; they can become knotted and also suffer wear and tear from going frequently through the fabric. For these reasons, it is better to use shorter threads about 35cm long for fine hand sewing. However, longer thread may be used for tacking as, because the stitches are larger, the thread does not pass through the fabric so often.

2. Hips are measured at their fullest part which, depending on the individual, may be between 18 and 25cm below the waistline. The position should be checked by taking the measurement several times and noting the largest. The tape should be firm and level all round.

3. If a garment was cut to exact body measurements, it would be too tight to wear. An allowance for ease on paper patterns is made for movement and comfort.

4. The warp of a fabric is the threads which run lengthwise parallel to the selvedge. These are usually referred to as the grain of the fabric, and are the stronger threads. The weft is the weaker threads which run across the fabric in and out of the warp.
TOPIC 1 | Introduction to Sewing
Topic 2: Basic Dressmaking Processes

Your Learning Objectives

When you have completed this Section you will be able to:

- Select appropriate fabrics, interfacing, lining, and notions
- Shrink, press, and handle the fabric properly at each stage of garment construction
- Lay out the fabric and pin it to the pattern
- Cut the fabric following the pattern lines
- Transfer the pattern markings to the fabric
- Tack the pieces in preparation for a fitting
- Mark the pieces for any necessary alterations
- Machine stitch the garment
- Apply the finishing touches to the garment
Selecting and Preparing the Fabric

Having considered sewing equipment, basic stitches, and the technique of using a sewing machine, it is now time to progress further and tackle some of the processes involved in the construction of garments. After all, dressmaking is a matter of converting a length of material into an attractive shape which fits, and a certain amount of manipulative skill is required to do this.

This section deals with very basic sewing processes, all of which you need to master before attempting to make a garment. Each step is explained in detail, with alternative methods where these might apply to various fabrics. Before you can begin to sew, you have to purchase the fabric, prepare it for use, and cut it. Care taken during these initial stages makes for a good start on the garment.

Good dressmaking is really a combination of accurate sewing and correct pressing, and pressing comes into every process – for example, maching is more accurately and easily done if the seam or dart, etc. is first pressed flat. It is therefore necessary to learn something of the methods and techniques of pressing before learning the most basic of sewing processes. For this reason, pressing is the first subject in this section.

Beginners often make the mistake of thinking that pressing will spoil a fabric, but all materials are robust enough to stand up to pressing, and a satisfactory method can always be found for every fabric. By using a variety of materials you will be building up a knowledge of fabrics, and although more technical information on fabrics will be given later in the course, make a note in these early stages of the way in which each material reacts; for example, does it fray, does it crease, is it hard to hand sew, etc.?

Set up your equipment ready to sew, and go through every stage carefully, trying out all the processes described in this unit. Most important, always set up your pressing equipment before you begin to sew – you are sure to need it.

Pressing the Fabric

The Importance of Pressing

Good pressing is absolutely vital to good dressmaking, and it is essentially a very accurate art. A professional finish can be achieved only by constant and correct pressing in the right way for the fabric being handled. Of course, over-pressing is possible, but it is fairly uncommon, except with a few materials. No matter how beautifully constructed a garment may be, it will still look very home-made if it has not been well pressed, and this has to be done during making-up as well as when the garment is finished.

Pressing, as done in conjunction with sewing, is not a case of pushing an iron along the fabric to smooth it; it is the use of an iron – held still or manipulated – for long enough to set the fabric in its new position. Pressing is a slow process, and it is important to remember that the only part being pressed is that directly below the iron.
Basic Technique

Pressing is a combination of:

- pressure (the weight of the iron, plus a certain amount of strength exerted by your arm when the fabric needs it);
- heat (a temperature suitable for the fibre, not for the fabric);
- in most instances, moisture, which may be provided by a steam iron for thin and lightweight fabrics, by a piece of muslin, damped and wrung out, or by a well-wrung piece of damp thicker cotton fabric.

When this pressure, heat and moisture are applied, care must be taken not to spoil any particular feature of the fabric. A fabric with a raised surface or boucle weave, for instance, should be pressed over a layer of turkish towelling and not on a hard ironing board; great care must be exercised with certain synthetic fibres, which are liable to crack under excess heat and pressure – thus causing permanent creases in the fabric.

Half-hearted pressing is very ineffectual; an exact amount of pressure must be applied to produce the best result in each fabric. Some fabrics require very careful handling or special treatment, and more details of these will be given in a later section.

During making, most pressing is done on the wrong side, but it is also necessary to check the right side to see that ridges do not occur. Always use a cloth to protect the fabric when pressing on the right side. Every process must be pressed before machining and again after the tacks have been removed. Never machine across a seam, dart or other process until after it has been pressed. When the garment has been assembled, it will need a final all-over pressing, after which it should be hung up and not touched for at least a day.

Pressing Methods

There are several methods of pressing, and it is necessary to take a small scrap of material, fold it and press it to discover which method is most effective for that particular fabric. By testing each fabric that you use, and sewing with a variety of materials, you will gradually gain experience and confidence. The main methods are:

- using a dry iron set at the correct temperature for the fibre;
- damping the material by rubbing a damp muslin over the fabric and then drying off with the iron;
- pressing over a damp cloth and then passing a dry iron over the wrong side.
- using a damp cloth under the iron and a wooden clapper (or the back of a clothes brush) to bang in the steam after removing the cloth;
- pressing with a steam iron.
Methods for particular fabrics will be given later, but the methods described above are generally used for the following fibres and fabrics:

- pure silk, cotton lawn, muslin, voile, some rayons, nylon, chiffon made from nylon or rayon;
- cottons which are slightly stiffened (e.g., glazed);
- rayons, cottons such as poplin, blends of wool with synthetics, some terylenes;
- woollens, dress woollens, tweeds, worsteds, blends of terylene or acrilan and wool;
- tricel and other rayons, cotton poplin, gingham, lawn.

Buying the Materials

Types of Fabric

It must have been comparatively easy to buy fabric when there were simply wool, silk, cotton, linen, and (more recently) rayon; in those days there were also just basic weaves and only a few fabric finishes, such as the pre-shrunk process. These mainly natural fibres have now been joined by an ever-increasing range of synthetic fibres.

The synthetic or man-made fibres are the result of the chemical treatment of certain raw materials, such as petroleum and the by-products of coal. These fibres are by no means substitutes for natural ones, as it was originally intended that rayon should be (it was even called artificial silk); they have their own properties and merits. On the whole they are hard-wearing, easy to care for, less liable to creasing and altogether very suitable for modern life. However, they are marketed under a bewildering number of trade names, and it is often very difficult to discover what is the basic fibre in a particular material.

Each length of fabric should be chosen with consideration for the purpose for which it is to be used; its inherent properties, such as thickness, crispness and softness, should be borne in mind. This subject will be dealt with in detail in 20414A – Fibres and Fabrics, but whatever the fabric, there are certain basic points to consider.

Rules for Choosing Fabric

Take great care to choose a fabric that is correct for the style and the wearer, because no amount of excellent sewing will make the garment a success if the wrong fabric is used. An attractive length of material on a display stand will sometimes start a search for a suitable pattern, but usually the pattern is chosen first. Whichever is the case, however, the following rules apply:

1. Choose a suitable colour and weight for the individual, the season, and the style.
2. Choose a fabric which has the qualities demanded by the style – e.g., jersey fabrics will not pleat easily; fine, soft fabrics will not give a firm outline.
3. Crush the fabric to see whether it creases. Beware if it springs too readily or if it creases quickly.
4 If you are a beginner, remember that woollens and cottons (with the exception of poplin) are easiest to handle; synthetics may have advantages in wear, but they are more difficult to make up.

5 Most commercial patterns list a selection of suitable fabrics on the pattern envelope and also indicate if the pattern is unsuitable for napped fabrics, stripes, check, plaids or diagonals. Do not depart from these recommendations unless you are very experienced and have a definite reason for doing so.

6 When buying a printed patterned fabric, check that the pattern has been printed true to the grain of the material. This particularly applies when buying in sales or markets.

7 Pay as much as you can afford, particularly if it is for a much worn garment, or if it is to have handwork on it.

8 As the shop assistant unwinds the fabric from the bolt, watch for flaws and check the cutting – bad cutting (not on the weft thread) can lose you a serious amount of material. In addition to the fabric, you will need to buy some, if not all, of the following to make your garment.

Interfacing

Stiffening of some kind is generally required in some part of the garment. Ideally, it is better to handle the fabric first before deciding on the interfacing, because it is important that the interfacing should “marry” well with the top fabric. Vilene bonded interfacings are available in a range of weights to suit all fabrics, and there are also woven interfacings such as organdie and canvas, but whatever type is chosen it should not be too stiff for the fabric.

Mounting Fabric

Transparent or loosely-woven fabrics will need to be mounted on to an underlining, and indeed a better finish to most garments can be obtained if this is done. Again, it is important that the mounting fabric chosen should complement the top fabric, and certainly it should be lighter in weight so that it does not alter the character of the material with which it is used. Soft taffeta, cotton lawn and Jap silk are all suitable mounting fabrics, but more details will be given on this important subject in another section.

Lining

Coats, and most jackets, need lining. Good-quality rayon taffeta or satin are most generally used. Jap silk is another possibility, the heavier types of silk such as crepe de Chine being now, unfortunately, too expensive for the average dressmaker.
Notions

A list of buttons, fastenings, zips and threads is generally printed on the envelope of commercial patterns. However, unless it is difficult to reach the shops, it is advisable to postpone the purchase of buttons or zips until after the first fitting, because you may change your mind about the style of fastening or the type of opening.

Buy plenty of suitable thread; it should be a shade darker than the fabric, because this will show less.

Lengths and Widths

Check the lengths and widths given on the pattern envelope, and buy the correct quantity.

Many garments can be made from slightly less than stated if the person is less than average height. There is no point in buying an extra quarter of a metre, because such a small amount is unlikely to be of help if you make a mistake.

However, the serious dressmaker should not have to rely solely on the amounts given on commercial patterns. There will be occasions when she will want to take a decision without consulting a pattern, e.g., when she finds an attractive remnant, or when the pattern does not give a length for the width of material she wishes to buy. This is particularly so with very wide fabrics, but care should be taken if the pattern does not give a layout for a narrow width, because it may be that it is impossible to cut the style from a narrower width than the one stated.

A table to assist in the calculation of length follows, and also some simple classic layouts. In addition however, you can increase your knowledge by measuring and noting the sizes of a variety of pattern pieces, e.g., a basic bodice back and front, skirt back and front, sleeves, etc. As well as the length of these pattern pieces, the maximum width is obviously a very important factor when calculating the amount of material required.

If you also practise trial layouts for various widths and styles without reference to those given in the pattern, you will soon begin to understand the relationship between pattern and material in terms of lengths and widths.

The widths which, at the moment, are more generally on sale are:

- 65cm (25 in.)
- 70cm (27 in.)
- 90cm (35-36 in.)
- 100cm (39 in.)
- 115cm (44-45 in.)
- 122cm (48 in.)

- 127cm (50 in.)
- 140cm (54-56 in.)
- 150cm (58-60 in.)
- 175cm (68-70 in.)
- 180cm (72 in.)

The lengths given in Table 5A are based on 90cm (36 in.) wide fabric, and are for straight basic garments. They include additions for hems and turnings, but make no allowance for trimmings (collars, cuffs, belts, etc.), flares, pleats or gathers. They only give a guide to the absolute minimum required. A shorter length is, of course, required for the wider fabric. Much depends on style and layout, but you will generally find that about three-quarters of the 90cm (36 in.) length for 115cm (45 in.) wide fabric, or two-thirds for 140cm (54 in.) or 168cm (66 in.) widths is quite a good guide.
TABLE 5A - FABRIC LENGTHS

<table>
<thead>
<tr>
<th>Garment</th>
<th>Lengths of 90 cm (36 ins) fabric</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skirt</td>
<td>Twice length of skirt from waist to hem, plus 23 cm (9 ins) for turnings and hem.</td>
</tr>
<tr>
<td>Blouse (sleeveless)</td>
<td>Twice back length of blouse, plus 12.5 cm (5 ins) for turnings and hem.</td>
</tr>
<tr>
<td>Dresses (sleeveless)</td>
<td>Twice full back length, plus 23 cm (9 ins) for turnings and hem.</td>
</tr>
<tr>
<td>Sleeves (blouse or dress)</td>
<td>From 46 cm (18 ins) for short sleeves to 68.5 cm (27 ins) for long sleeves, plus 7.5 cm (3 ins) for turnings.</td>
</tr>
</tbody>
</table>

Classic Layouts

To help you visualise patterns in conjunction with lengths and widths, some examples of classic layouts for simple garments are shown in Figs 5.1 and 5.2.

Fabric required:

- twice back length of blouse, plus 12.5cm for turnings and hem.
- 68.5cm for sleeves, plus 15cm for cuffs and collar.

Note: The facing on the bodice front prevents dovetailing of the front and back at armhole level.
Also the straight shirt sleeve fills the double half-width of the fabric. Flared or fully-gathered sleeves over 46cm wide cannot be cut double on 91.5cm wide fabric.

Figure 5.1 (c) shows the layout for a straight skirt, up to 97cm hip-size with back kick pleat, in 140cm fabric.

Fabric required:

- length of skirt, plus 11.5cm for turnings and hem. The width of the material means that a shorter length is required than for 90cm width.

For this layout, the fabric is refolded on the straight of grain to give enough single material along one selvedge for the waistband.

Note: The dovetailing of the pieces (placing the narrow top of one pattern piece to the wide hem of the other) enables this economical layout to be achieved.

For larger hip measurements, it is necessary to fold the fabric in half and allow extra material for the waistband to be cut across the end of the fabric.

Figure 5.2 shows the layout for the same skirt as in Figure 5.1 (c), but up to 107cm hip-size and in 90cm fabric.

![Selvedge](image)

Figure 5.2

Fabric required – twice length of skirt, plus 23cm for turnings and hem.

Note: At this width of fabric it is impossible to dovetail the back and front pattern pieces.

This layout can also be used for the lining of the 137cm skirt described above. The fabric required in this case would be twice the length of the top skirt, plus 11.5cm) for turnings and hem. (Omit the waistband and pleat allowance.)
Shrinking, Straightening and Folding the Fabric

Shrinking

Most fabrics need some attention before the pattern can be laid down on them for cutting out. Most will need straightening and pressing; some will also need shrinking. Man-made fibres, such as terylene, nylon, courtelle or tricel, do not shrink. Of the natural fibres, silk does not shrink, but wool, linen and cotton do unless they have been pre-shrunk during manufacture. With the exception of crepes, which should never be pressed in any fibre with a damp cloth, test for shrinkage as follows: chalk a measured square in the middle of the fabric, press with a damp cloth, then remeasure or examine for bubbles. If the test reveals slight shrinkage, the whole length must be pressed with a damp cloth, or by other methods given on the following page, depending on the fibre.

1 **Shrinking woollens.** Press all over with a damp cloth.

2 **Shrinking linen** or **spun rayon.** Either roll up in a damp sheet, leave for a few hours and press carefully, or, if it shrinks badly when tested, fold in half lengthways, tack down the fold, across the ends, and up the selvedge. Refold several times and immerse in warm water. Drip dry. Press, using a damp cloth if necessary.

3 **Shrinking cotton.** Many cottons are treated for shrinking (e.g., Sanforised) but if not, treat cotton as for linen.

Straightening Fabric

Fabric may need straightening in two ways: the ends may need straightening through bad cutting, or the grain may have been twisted off true (out of line).

1 **Straightening the end of the fabric** – Fabric should have been cut off the roll exactly on the weft thread. If this has not been done, straighten one end by one of the following methods:

   › woven fabrics – snip the selvedge and tear or loosen a weft thread with a pin, pull out the thread, and cut along the resulting line; the second method is gentler, and is preferable (see Figure 5.3):

   › corded fabrics – use set-square (or ruler set exactly at right angles to the selvedge) and mark across with tailors chalk;

   › jersey – follow the stitch across on the wrong side and mark with pins.
2 **Straightening the grain of the fabric** – The grain of the fabric is frequently pulled off true by being wound on to Fold rolls by the manufacturer. This will be apparent if the edges of the straightened end will not lie comfortably together (see Figure 5.4a).

When this occurs, pull the fabric diagonally in the direction of the short corners throughout the full length of the cloth, so as to draw the threads into line, and so that the edges of the straightened end lie evenly together.

If the selvedge edges seem tight, clip them every 7.5 or 10 cm, being careful not to cut into the fabric proper (see Figure 5.4b).

![Figure 5.4](image)

**Fabrics Printed off Grain**

If you have the misfortune to find yourself working on fabric on which the design is not printed parallel to the weft threads, the ends must be cut to follow the line of the design – not the crossways thread, unless it is an all over design where the error in printing will not be obvious.

If the pattern is badly off true, it may be necessary to cut each pattern piece out individually, having pinned down only one piece at a time, in order to avoid magnifying the error.

**Folding**

Having prepared and straightened the fabric, check the layout and fold the fabric accordingly, e.g., down the centre, halfway across, in half right across, etc. (The original fold, if there was any, should have been pressed out.)

If the fold is lengthways, make sure it follows exactly the warp thread; if it is across the fabric, it should follow the weft.

Unless otherwise specified, the pattern is laid down on the wrong side of the fabric. As a general rule, silks and wools are sold folded with the right side inside, cottons and linens with the right side outside. Synthetics vary, but they mostly have the right side outside.
90cm (36 in.) material is now often sold unfolded on a roll, generally with the right side outside. Further details of how to determine the right side of a fabric, if it is not immediately apparent, will be given in another section.

When the fabric has been correctly folded for the particular layout, pin together the selvedges, the ends and the fold, at 15 to 23cm intervals (depending on the slipperiness of the fabric) with the pins at right angles to the edges.

Figure 5.5 shows some frequently used folds pinned in place. In (a), the fabric is folded in half on the lengthways grain, with selvedge to selvedge; this is the most commonly used fold. In (b), the fabric is folded part way across on the lengthways grain; this fold obviously results in some pattern pieces being laid on the right side of the fabric. In (c), the fabric is folded across on the weft thread.

Some layouts require more than one type of fold to be used. An example of this can be seen in the layout for the shirt blouse shown in Figure 5.1. In this case, work from the straightened end of the fabric and, after cutting out the pattern pieces shown on the first fold, refold the fabric carefully, pin in place, and proceed.

Cutting and Marking the Fabric

The instructions given here for pinning and cutting out apply to all fabrics. The laying out instructions can also be followed exactly when working on plain or simple all-over patterned fabrics, but they need amplifying for fabrics with nap, large patterns, checks and plaids, etc. Because of their nature, these fabrics need special treatment when you are laying the pattern down on them; however, these problems will be dealt with in 20414A – Fibres and Fabrics, in which laying-out instructions will be given for each fabric.

Laying Out

Having prepared your pattern as instructed in the previous section, you can proceed to lay it out on the fabric. The major points to remember are:

1. Match the grain lines on the pattern accurately with the grain of the fabric.
2. Fit the pieces together so as to effect the greatest economy in material – this is known as dovetailing.
Start from the straightened end of the fabric and, whenever possible, follow the layout given for your size and width of material in the commercial pattern. However, there will be times when you will wish to create your own layout. In either case, proceed as follows:

- Place the larger pattern pieces first, securing them to the fabric with just one pin until all are in position.
- If you are cutting one piece twice (e.g., the collar), mark round with chalk or pins, remove the pattern and re-pin elsewhere.
- Dovetail the pieces as much as possible, provided that they follow the grain correctly.
- Make certain that sufficient material is available from which to cut the small pieces, and those which are to be cut from the single material, then leave these to be cut out of the bits later.

Note: Be particularly careful when cutting single pieces of pattern to lay the piece down “correct side up” on the fabric. For example, when cutting sleeves singly, remember to reverse the pattern for the second sleeve – otherwise you will get two left or two right sleeves.

Where a garment is unbalanced, as in asymmetrical styles with a wide right front bodice and a narrow left front bodice, make sure that the pattern is laid so that the right side of the fabric will be on the outside when placed against you.

The left and right of a pattern refer to the left and right of the garment as it is worn.

**Grain Lines**

It is absolutely vital that the grain lines marked on the pattern pieces should be made to relate to the lengthways (or warp) threads of the fabric – otherwise the garment will not hang correctly. On printed patterns, the grain lines are indicated by long arrowheaded lines; on unprinted patterns, they are generally shown by large “O”s or other strong perforations.

To make sure that these lines are placed on the straight of grain, measure from them to the selvedges. In the case of long grain lines, measure from both ends and from the middle to the selvedge, realigning the pattern until the measurements all read the same (see Figure 6.1).
The only pattern pieces on which grain lines may not appear are those which are to be “placed to fold”, e.g., skirt centre front. These should be placed right to the fold of the material. The fold is generally on the lengthways thread, but it can also be on the crossway thread and may occasionally be on the bias.

When piecing is necessary, as it may be on fully-flared skirts, care should be taken to ensure that the join will be made on the warp or weft threads, matching the grain. Patterns (if any) should also be matched. Piecing to save fabric is not generally to be recommended, but, if unavoidable, it should be done on an inconspicuous part of the garment, e.g., facings.

**Pinning**

Once you are satisfied with the trial layout pin the pieces down securely on to the fabric before cutting out.

Begin at the straightened end of the material, and pin the pattern along the folds and straight edges first. When pinning a piece along the selvedge edge, do not place it on the selvedge but just inside, so that the selvedge can be cut off.

The selvedge is more tightly woven than the rest of the fabric, and should not be included in the finished garment.

Do not pin close to the edges of the pattern: pin inside the stitching line. Make sure all corners and points are securely held down, but do not use too many pins; the pattern should be attached securely but comfortably to the fabric. The types of pins to use for various fabrics are discussed in another section.

When pinning, try to disturb the fabric as little as possible, placing your left hand in front of the spot to be pinned so that the material will be held flat on the table. Pin in place only those sections which can be accommodated by the size of your cutting surface (see Figure 6.2).

Figure 6.2

Once the pattern is pinned down, do not move the material until the pieces are cut out. When these pieces have been cut out, the remaining material can be unrolled and more pieces pinned down and cut out. It is quite safe to proceed in this fashion if you have done a trial layout first and followed it accurately.
**Cutting Out**

Consider the nature of your fabric before you start to cut out. On badly-fraying material, leave bigger turnings if possible. A 2.5cm seam allowance is in any case preferable to the 1.5cm allowed on commercial patterns, particularly on side seams; it gives more scope for fitting and neatening.

Notches (or balance marks) should never be cut inwards, because these weaken and drastically reduce the seam allowance. Their position may be marked by cutting them outwards (see Figure 6.3), but it is preferable to mark them with tailor tacks. Instructions for doing this are included later.

Following the lines of the pattern pieces, cut out with long strokes, placing your free hand flat on the table. Walk round the table to reach all the parts and do not lift the work. Cutting-out scissors are shaped and balanced so that they rest on the table while cutting – the scissor blades should slide along on the table and not be lifted.

![Figure 6.3](image)

Note: It is often easier to leave small curves (e.g., necks) and cut straight across them, trimming the curve out later with smaller scissors.

**Marking Out**

After cutting out, some people proceed to remove the pattern and thereafter do the making up by guesswork, but a professional finish will never be achieved in this manner. The same care and attention must be given to the early stages of construction as to the final stitching.

In a balanced style,

- the darts on the left-hand side of the garment should be of the same length and position as the darts on the right;
- collars should join the bodice at the same point on either side of the neck;
- trimmings (such as pockets) should be of the same size and in the same position on both sides of the garment;
- pleats should be of the same depth;
- buttonholes should be parallel to the front edge of the garment and the same distance apart.
In an unbalanced style, the contrasting detail must be accurately marked down on the fabric otherwise the correct proportions will never be reproduced on the finished garment.

Seam allowances must be marked on all styles, in order to give a good line for stitching. Alterations may be made while fitting, but an accurate framework from which to make these alterations is essential.

The only way to meet all these requirements is to transfer all pattern markings (with the exception of the grain line) from the pattern on to the fabric. In addition, centre front and centre back of bodices and skirts should always be marked to assist fitting.

An example of a printed pattern for the back and front of a classic blouse is given on the following page, in Figure 6.4. Here, (a) and (b) show the pattern; (c) and (d) show the same pattern pieces in cloth, with the pattern markings transferred on to the fabric with tailor tacks.

Methods of Marking

The best method of marking is by tailors tacks. This method is particularly recommended because it deals with two or more layers at once, marks clearly on both sides of the fabric, and can be easily removed without harming the material.

[Diagram of a blouse with marked lines]
An alternative is to use a tracing wheel with the coloured tracing paper manufactured for this purpose by some pattern companies. Plastic tracing wheels are less harmful to fabrics than are metal ones. Only the wrong side of the fabric can be marked by this method.

**Tailors chalk** can be used through the perforations of unprinted patterns, but either extra pinning is required to mark the position for chalking on the underlayer or, after the upper layer has been marked, the pattern must be placed over the under layer and the process repeated. The danger with this system is that symbols may rub off with handling; also, it cannot be used with the printed patterns that are increasingly replacing perforated ones. It will therefore not be dealt with further.

However, tailors chalk is an alternative method to tailor tacks for marking notches (balance marks).

**Tailor tacks.** The various types of tailor tacking are described in another section, but here are a few points to note, at this stage of your studies. For tailor tacks on most fabrics, use tacking thread (basting cotton) because it is cheap and is weak enough to be easily broken with the fingers. On some fabrics, such as velvet, tacking thread is too coarse and tends to knot; in these cases, use mercerised thread (satinised), pure silk, or anchor machine embroidery thread. White tacking cotton is suitable for almost all colours, though if you are using white material you will need a pale but contrasting colour.

With complicated styles which require a number of different symbols to be marked down, it is advisable to use threads in contrasting colours even if this means using some satinised threads as well as tacking thread. Make a note of the colour representing each symbol.

Use a slightly larger needle than you would use for hand-sewing on the same fabric.

The three types of tailor tacks (double, single, and trace) are used in the following manner:

1. **DOUBLE-STITCH TAILOR TACKS.** These produce the biggest tuft and are the strongest. They are therefore used for all individual and important markings, such as:
   - darts
   - buttons
   - tucks
   - buttonholes
   - pleats
   - trimmings
   - drapes
   - collars

   When using double-stitch tailor tacks on printed patterns, either cut the top loop of the tack or (better) make a cut in the pattern before the tack is worked, so that when the pattern is removed the tack will slide through it and not tear it.
2. SINGLE-STITCH TAILOR TACKS. Less visible and stronger than double-stitch tacks, these are used where long lengths such as seam allowances are to be marked, also for marking notches. They are worked at right angles to the turning and within it – one tack for each notch. Examples of notches marked by tailor tacking can be seen in Figure 6.4c and d.

3. TRACE TACKING. This is the most accurate way of marking seam and other stitching lines. It should be used on fine or slippery materials where tailor tacks would fall out or where absolute accuracy of stitching line is of paramount importance. It is also used for marking centre-front and centre-back lines on all garments. An example of the use of trace tacking to mark the centre back of a bodice can be seen in Figure 6.4c.

**Tracing paper.** With this method, the marking must appear on the wrong side of the fabric only, and it is not suitable for all fabrics (e.g., thin fabrics, glazed cottons, pale-coloured material). Before using tracing paper, test it on the wrong side of a spare piece of material, and, as warned by the manufacturers, iron the sample to ensure that the colour of the marking does not come through to the right side – the colour cannot be guaranteed removable.

With the right sides of the fabric facing each other, place the tracing paper under the lower layer, with its colour side upwards. Slide another piece of tracing paper, colour side downwards, between the pattern and upper layer. Repin if necessary. Transfer the markings with a tracing wheel or the blunt edge of a knife. A knitting needle is also useful for small markings.

Note: If the material is too thick to mark through both layers at once, it will be necessary to mark the upper layer first and then remove the pattern and repeat the process on the under layer.

**Removing the Pattern and Markings**

Once the marking out by whatever method, has been completed, the pattern can be removed from the fabric. Treat each piece singly. First remove the pins, then lift the pattern gently from the fabric. If tailor tacks have been used, ease the two layers apart gradually, snipping the tufts so that the markings exist on both layers.

Put the pattern carefully on one side. Ultimately it should be pressed, repaired if necessary with sticky tape, folded, labelled and stored away with its envelope.

Leave all markings in place at least until after the garment has been tacked up for a fitting; in fact, they provide a good guide when making alterations, and are best left in place until each process is about to be machined. However, tailor tacks should certainly be removed before machining, because they can be very difficult to remove once they get caught into machine stitching.
Fitting

Tacking Up for a Fitting

It is important that each garment should be tacked up and fitted before any part of the permanent stitching is done. Even if you are lucky enough to have exactly average measurements, patterns vary and much also depends on the type and weight of the fabric. Several dresses made to the same pattern will differ in fit if made up in varying materials. It may help you to use a dress model, but remember that these are never a substitute for personal fitting because you cannot guess how much ease for movement is allowed, whether it is comfortable, and, above all, whether it is fitted or over-fitted.

Tack all sections carefully, accurately, and securely enough to withstand trying-on. If you have no one to help you and you have to fit yourself, leave openings in side seams that you can reach rather than in centre back seams.

Preparation for Tacking

Before tacking the pattern pieces together, machine just outside the fitting line around curves or vee’s – especially necks – to prevent stretching while the garment is being made up. Use a medium stitch.

Directly you start to tack, the value of the markings will be appreciated. Uncertainty is removed and the garment can be constructed by a planned order of processes. Notches (or balance marks) are a useful guide for putting pattern pieces together to make a garment, particularly for the inexperienced. The exact position of these notches may be varied a little when fitting, but when tacking they should be matched – three notches to three notches, one to one, etc.; never, for example, three to two.

Order of Tacking

This varies slightly with the style, but the general principle is to do all the shaping and detail first and the side seams last. Remember to leave openings in the seams for zips if necessary.

Using one of the tacking stitches described in Section 1 of this book, tack in the following order:
• Bodice
  • shaping, e.g., darts, tucks, gathers, yokes, panels;
  • centre back seam, if any;
  • shoulder seams;
  • side seams.
• Skirt
  • shaping, e.g., darts, tucks, gathers, yokes, panels;
  • centre back seam, if any;
  • pleats, if any;
  • side seams.
Blouse, one-piece dress, jacket
as bodice.

Waisted dresses
as bodice and skirt, then join skirt to bodice.

Leave sleeves, collars, etc. to a later stage, in case they are affected by alterations made at the first fitting.

Tacking Methods

The correct methods for simple tacking processes are:

Darts (see Figure 7.1). Starting from the widest part of the dart, pin the tailor tacks together with pins at right angles to the dart, finishing with a pin at the point. Tack through the marked points. The tacking should be straight – check it with a ruler.

Tucks. On the right side of the fabric, pin the tailor tacks together and tack as shown in Figure 7.2.

Pleats. On the wrong side of the fabric, pin and tack the pleat meeting the tailor tacks, and carry on tacking on this line right down to the hem. If the pleat is backed, do not attach the backing at this stage.

Gathers. Work the gathers by hand or machine, as described in Section 1, Introduction to Sewing. Draw up to the desired finished length.

Yokes. Turn in the seam allowance, tack and press. Pin and tack down into place. An illustration of this process for an overlaid seam was given in Section 1, Introduction to Sewing.

Panels. Pin and tack in place. On bodices, this is often an advanced technique and will be dealt with in detail in a later section.

Seams. Pin and tack the seam together. A description and illustration of this process was also given in Section 1, Introduction to Sewing.
The Art of Fitting

Basic Problems

Fitting is an art. It is not difficult to learn the corrective measures which must be taken to make a garment hang well without pulls and wrinkles, but there is more to fitting than that. To fit well, you must appreciate changes in fashion line. When loose lines are fashionable, it is no good fitting to produce an hourglass effect, no matter how well you do so.

Close-fitting styles also have their problems; the lines of the figure must be followed closely but without strain and pulling. Different figure types and personal preference must also be taken into account. The larger figure generally needs a slightly looser fit than does the slim. Some people like their clothes on the tight side, other people looser, whatever their measurements. Fit can be used to flatter figures and minimise faults. Practice and experience are of enormous value.

Many fitting problems can be dealt with at pattern stage. Some simple information on this was given in Section 1, Introduction to Sewing, and the subject will be considered in greater detail in a later unit. For the moment, we shall confine ourselves to simple alterations in fit when the garment has been tacked up.

Fitting should be carried out over the foundation garments which will ultimately be worn under the outfit. Shoes are also important, because the type and height of heel can have a decided effect on the length of skirt and the general proportions. If shoulder pads are to be included in the garment, they should be inserted for every fitting.

The number of fittings and the time to do them are given in the next Section of this unit. The minimum number of fittings is three – more may be necessary as a check if numerous alterations have to be made.

An inexperienced dressmaker will find it easier to make alterations if, for the first fitting, the garment is put on inside out. There are dangers with this method, particularly when styles are close-fitting, because people may be more developed on one side of the body than on the other. If alterations are made to the garment on the wrong side, it should therefore be tried on again the right way round as a check before machining.

Methods of Marking Alterations

There are many ways in which alterations can be marked, and these are partly dependent on whether the garment is being fitted on the right or wrong side. Tailor tacking is recommended as the best method, because it marks clearly through more than one layer of fabric and can be removed easily without harming the fabric. It is an advantage to use tacking thread which contrasts in colour with the original tacking thread.

The following are the various methods which can be used:

- Pins. These are useful, particularly when working on the wrong side of the garment and for making hem lines. However, they should be used only as a temporary measure, and should be replaced by a more permanent method once the garment has been removed.
Tailors chalk. This should first be tested on a spare piece of fabric, to make sure that it can be easily and completely removed. In general, it is best used on the wrong side of the fabric only. It is suitable for marking new stitching lines (e.g., on armholes) and new positions for darts and trimmings.

It is also useful for marking down pinned alterations once the garment has been removed; however, the inexperienced will need to mark over the pins on both layers of fabric. The disadvantage of tailors chalk is that it may disappear before you want it to.

Slip tacking. This is a method of securing alterations which have been made from the right side of the garment. The fabric is folded over to meet the new fitting line, and is temporarily held in place with pins set at right angles to the fold, as shown in Figure 7.3.

Figure 7.3

After the garment has been removed, edge is held down by slip tacking. The garment can then be turned to the wrong side and machined on the row of tacking stitches produced by the slip tacking.

Tacking. This can be used through double layers of fabric to replace pins where the pieces do not need to be separated before machining. Because it cannot be inadvertently removed, it is also a good method to use on single layers of fabric, e.g., new stitching line on an armhole, edge of a hem etc.

Tailor tacking. This is the best method of replacing pins, particularly where the pieces will be separated before finally retacking and machining, and where alterations must be duplicated accurately on both the left and right sides of the garment, (e.g., darts, position of pockets). Use double-stitch tailor tacking.

Duplication of Markings

Generally speaking, alterations must be duplicated accurately on both sides of the garment unless the figure being fitted is malformed in some way, or the style of the garment is unbalanced. When altering the position of a bust dart, for example, it is not sufficient to rely on just the eye to reproduce this dart accurately on both sides of the figure.
Remove the garment and mark down the alteration on one side of the garment by one of the methods given above. Then remove the pins from both sides of the garment and refold it, right sides together, with the seam lines matching accurately as when it was first cut out, and re-mark new position of dart or trimming on the under layer. Any of the methods of marking given above may be used for this – tracing paper is another possibility.

Simple Alterations in Fit

Ultimately, you will be equipped to make alterations at pattern stage before cutting out, so that only minor adjustments are necessary at the fitting stage. However, you should always check the following points and rectify the fit if necessary.

It is most important when making alterations not to pull out of true the lines of tacking which mark the centre front and centre back; otherwise the hang of the garment will be spoiled. At whatever stage they are made or however they are marked, all alterations must be carefully retacked before machining.

- **The Shoulder** – It is very important to obtain a good fit on the shoulders, where the following problems may be encountered.

  ![Figure 7.4](image1) ![Figure 7.5](image2) ![Figure 7.6](image3)

  - **Shoulder width.** Unless the style calls for a dropped shoulder line, the armhole seam should lie on the tip of the shoulder bone at the shoulder point. If it does not, mark a new fitting line, tapering the line back gradually into the armhole seam. Figure 7.4 shows how an alteration for narrow shoulders is marked with pins on a front bodice. The new line would, of course, be tapered into the armhole of the back bodice in the same way. For wide shoulders, a new line would be marked in the seam allowance, outside the original stitching line and tapered back to the stitching line of the armhole.

  - **Square shoulders.** Unpick the tacking from the shoulder end, releasing the pull. Pin the new stitching line from the existing neck point, tapering out to the armhole edge. This will have enlarged the armhole, so compensate for this by raising the fitting line slightly at the underarm, as shown in Figure 7.5.

  - **Sloping shoulders.** Unpick the tacking from the shoulder end. Smooth up the folds caused by this fault, and re-pin a new stitching line from the armhole edge to the existing neck point. This will have reduced the size of the armhole, so compensate by dropping the armhole seam at underarm (see Figure 7.6).
Shoulder dart. The back shoulder dart should point to the fullest point of the back. It is generally about halfway along the shoulder seam, but for older figures it frequently has to be moved nearer to the neck edge. The dart which comes from the front shoulder seam is in reality a bust dart and should point to the fullest part of the bust.

The Neckline. When altering a neckline, it is important to remember to make corresponding adjustments to facings or collar. If the neckline is too tight, mark the new stitching line slightly lower. However, before making this adjustment make sure that the stitching line really is too tight. High necklines, which will fit well once the neck edge is finished, often seem tight when the seam allowance is still in place.

If the neckline is too loose, this can be corrected in the case of a high neck, by raising the fitting line a little. With low necks this may not be enough, particularly if they are gaping. In this case, the neck (or at least the front neck) can be lifted a little at the shoulder seam, but if this does not cure the gape, the stay-stitching (which should always be used with this type of neck) can be tightened a little.

The Bust Dart. The bust dart should always point towards the point of the bust, although it may stop between 2.5 and 5cm before it reaches the bust point, depending on the style. If it points too high, there will be a pouch of material above the bust; if it points too low, there will be fullness beneath the bust. In either case it should be realigned. Figure 7.7 shows too high a bust dart re-marked in the correct position - the new dart is indicated by a dotted line.

The Waistline. If the garment has a waist seam, this should run along the bottom of a tape tied round the figure. It should be no higher than this, because waist seams tend to rise a little with movement.

In a shift dress, the widest part of the body darts should be at the waistline – or the narrowest part of the panel, if this is the style of the dress. Adjust it accordingly if necessary.

Waist darts can be taken in or let out in conjunction with the side seams if the adjustment needed is a large one.

Skirt Darts. These should point towards the fullest part of the hip or seat. They can be moved or varied as necessary to produce a good fit. If the skirt is part of a dress, however, remember that the skirt darts should relate to the darts on the bodice.

Side Seams. When the figure is viewed from the side, the side seams should hang straight. If they curve towards the back this means that the back is too tight and should be let out; if they curve towards the front, either the front is too tight and should be let out, or the
wearer has a particularly flat seat. If the back skirt has a waist seam, this latter fault can be corrected by lifting the skirt at the centre back, tapering to nothing at the side seams (see Figure 7.8).

![Figure 7.8](image)

Unfortunately, little can be done with a shift dress; the alteration should be made at the pattern stage, as will be shown in another section.

Side seams can be taken in or let out as necessary. Particular care should be taken with straight skirts to allow enough ease for sitting: test this by sitting down while the garment is being fitted.

- The Sway Back. A spare fold of fabric at centre back, above the seat, can be caused by the garment being too tight over the seat but is more likely to be due to a sway, or hollow, back. To correct, mark new stitching from a point 1.3 to 3.8cm deep (depending on the degree B of hollow) at the centre back tapering to nothing at the side seams (see Figure 7.9). Restitch on this line.

![Figure 7.9](image)

As with the alteration given for a flat seat, this can be done only with a skirt or a dress which has a waist seam.

**Sewing Up**

Having completed all the initial preparation, you are now ready to learn the processes that are basic to the construction of all garments. More advanced techniques (such as lining) and optional, more decorative processes (such as pockets, pleats and collars) will be explained in detail in a later section.
Order of Work

All commercial patterns include an instruction sheet giving an order of work for constructing the garment. The instructions given are generally good, although some are set out better than others and give more steps. However, few of them mention tacking up first for a fitting, or indicate at what stage further fittings should be given; therefore, on the following pages, we shall now look at recommended orders of work for simple garments, including tacking and fitting. They do not include instructions of when to line or mount, which will be given in a later section.

Blouse, Jacket, Coat or One-piece Dress

1. Tack (in the order already described), fit, alter as necessary, mark alterations – if major alterations needed, refit.
2. Unpick tacking of side and shoulder seams.
3. Machine the shaping (darts, gather, tucks, panels, etc.) and press.
4. On blouse, jacket or coat, attach interfacings, and work bound buttonholes (if used).
5. On one-piece dress, insert back zip.
6. Retack and machine shoulder seams, and press.
7. Finish neck edge and front edges (if any), including facing work on bound buttonholes.
8. Retack side seams, refit, correct seams if necessary, machine and press side seams.
9. Finish armhole edge, if sleeveless; or tack up sleeves, fit and check length, machine and press, tack into armhole.
10. Refit garment, check sleeves, mark hem line.
11. Finish sleeves.
12. Turn up and finish hem.
13. Make any worked buttonholes; sew on buttons and fastenings.

Skirt

1 - 3. Proceed as for blouse, etc.
5. Retack side seams, refit, correct side seams if necessary, machine and press. Insert zip.
6. Tack waistband on, refit to check waistband, mark hem line. Machine and finish waistband, including fastenings.
7. Turn up and finish hem.
Dress with a Waist Seam

1. Make up bodice as for a blouse, omitting hem.
2. Make up skirt, omitting hem and waistband.
3. Join bodice and skirt at waistline.
4. Insert zip (at centre back, at the side, or in another seam, as appropriate).
5. Refit, mark hem. Turn up and finish hem.

Direction of Seam Stitching

Seams should be stitched in the same direction on either side of the garment:

- shoulder – from neck edge to armhole edge;
- bodice – from underarm to waist;
- skirts – from hem to waistline;
- one-piece dress – from hem to underarm.

The direction of stitching for each of these seams is shown by arrowheads in Figure 8.1.

Shaping

To make a garment, a flat piece of material has to be shaped so that it will accommodate the bulges and hollows of the human figure. There are two ways of achieving this:

1. by cutting the outer edge of the material to a particular line (e.g., shoulder-seam curve) so that it will lie flat on the body;
2. by shaping within the piece to form a bulge or a hollow at its edge. This can be done with darts, tucks, gathers, unpressed pleats, and panels.
The choice of method depends on the style, figure, and fabric. A dart produces a close fit, the point of the dart coming at the most protrusive part of the bulge which is being accommodated. A slightly looser fit or more general bulge is produced by a tuck, the stitching stopping short of the bulge. More diffused shaping is produced by gathers or unpinned pleats. Panels (e.g., princess line) can produce a tight or loose fit, depending on fashion.

**Darts**

To prepare darts for machining, place them on the ironing board in the position in which they will be sewn, and press them. Darts should always be machined from their widest to their narrowest part. This applies to darts with points at both ends as well as to single-pointed darts.

- **Single-pointed darts.** Place in the machine with the needle at the widest part, and with the point of the dart nearest to you. Machine straight to the point of the dart, as shown in Figure 8.2. Finish off either by working a few stitches back over those already done (i.e., by reversing the machine, or by turning the dart round using the needle as a pivot), or by leaving long ends of threads and darning them into the machine stitches later by hand – the latter is the better method.

![Figure 8.2](image)

![Figure 8.3](image)

- **Double-pointed darts (see Figure 8.3).** Start at the middle at the widest point and proceed as for single-pointed darts. Reverse the dart, return to the middle and repeat, either overlapping the stitches or darning-in the ends. To enable the dart to lie flat, snip in the middle as shown, neatening the snip by overcasting or buttonhole stitch.

Darts should be pressed towards the centre of the garment. The direction of pressing for all darts for bodice back and front, skirt back and front and sleeves, is illustrated in Figure 8.4. Press them on a sleeve board, with the point of the dart on the end of the board. In this way, the shaping created by the dart is retained instead of being pressed out – as it would be if the dart were pressed flat.
Other Forms of Shaping

Gathers, tucks, unpressed pleats and panels can also be used to shape a garment. These should be dealt with as follows:

- **Gathers.** These can go into a yoke, a neckline or a seam. The gathering will have been done at tacking stage. Check that it is still the correct length and that the gathers are even. Retack into place, if necessary, using small firm tacking stitches, and machine.

- **Tucks.** Machine carefully, making sure that the lines of stitching are straight and that the width of the tucks and the distance between them are kept uniform. If your machine has a tucker attachment, you will find this helpful.

- **Unpressed pleats.** These should be held down by diagonal tacking for 2.5 to 5cm until they have been machined into place.

- **Panels.** Machine into place. Bodice panels incorporating the bust dart require more advanced technique and will be dealt with in a later section.

Interfacing

Interfacing is an extra layer of material, usually placed where the garment is to be double. It is put between the garment and the facing, therefore becoming an inter-facing, and can serve two purposes:

- to add stiffness to a part of a garment, e.g., a collar;
- to add strength where there will be strain in wear, e.g., buttons.
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It should be of a slightly lighter weight than the garment fabric and in a complementary fibre. Vilene is available in a wide range of weights to suit most fabrics. These vilene interfacings are bonded and have no grain, but there are also woven interfacings such as lawn, organdie, or canvas. The correct choice of interfacing for a variety of fabrics will be dealt with in another section.

**Cutting and Attaching**

Interfacings are generally cut from the pattern piece used for the facing, and trimmed later. When woven interfacing is used, it should be cut on the same grain as the part of the garment to which it is to be attached. Interfacing should be attached to the wrong side of the garment, not to the facing. Tack the interfacing into place on the wrong side of the garment before adding the facing.

Lightweight interfacings can be included in the seams and trimmed back after machining. Heavier interfacings must first be trimmed back just inside the fitting line, then herringboned down to the wrong side of the garment.

If the facing is cut as part of the garment, the interfacing should be herringboned to the fold line, or catch-stitched to it, as shown in Figure 8.5. Catch-stitch is really an uncrossed herringbone. It is worked from right to left, the first stitch being taken into the interfacing, the next into the garment. Only a few threads of the garment should be picked up, so that the stitches do not show on the right side.

![Figure 8.5](image)

**Facing**

Facing is a method of finishing an edge with a piece of material. A shaped facing has one edge cut exactly the same shape as the edge to be faced, and is about 5 to 7.5 cm wide.

A facing can be applied to the right side and turned over and finished on the wrong side, or it can be applied to the wrong side and finished by stitching down on the right side. It is only visible from one side or the other. A shaped facing must be cut on the same grain as is the part of the garment it faces.

Only facings for simple round necks are dealt with at this stage. Slashed, square, and V neck facings will be dealt with later in the course.
Materials Used

A facing can be of the same colour in the same fabric, of a contrasting colour in the same type of fabric (if it is to be used as decoration on the right side), or in a suitable lighter-weight fabric (e.g., lining, lawn, net, nylon tricot). Ribbon, bias binding, tape or braid may also be used. Facings may be used on their own or combined with collars, but collars and facings will be dealt with in another section.

Shaped Facings

These are used on necks, armholes, front openings, and shaped (e.g., scalloped) hems. If alterations have been made during fitting to the edge of the garment which is to be faced, the facing must be altered to match. If the facing is in more than one part (e.g., front and back neck facing), lay it down on the edge to which it will be attached, mark the stitching line to correspond with that on the garment, and machine the pieces together.

Neatening

In unlined garments, the unattached edge of the facing will need neatening. It is easier to do this before attaching the facing to the garment. Any of the finishes previously given for finishing plain seams can be used, edge stitching being the most generally applied.

Attaching

Place the facing on the garment, right sides together, matching exactly the raw edge of the garment, the seams, etc. Then tack it into place and machine. This stage is shown in Figure 8.6(a) which illustrates a facing sewn into place to the front and back bodice of an edge-to-edge jacket.
Trimming and Layering

Before turning the facing to the wrong side of the garment, you will need to trim and layer it carefully in order to avoid a bulky finish. This is done as follows:

- If an interfacing has been included in the seam, trim this away close to the stitching.
- Trim back the facing to 6mm or less, depending on the fabric and how much it frays.
- Trim back the edge of the body of the garment to between 10mm and 6mm, depending on the fabric and how much it frays.
- Cut diagonally across corners.
- Trim diagonally the folds of darts and the seam allowances where these come above the stitching which attaches the facing to the garment.
- On curved edges, snip down to the machining every 13mm.

Figure 8.6(b) shows fully trimmed, the edge-to-edge jacket of Figure 8.6(a). Figure 8.7 is an enlargement showing the trimming of dart folds and seam allowances.

![Figure 8.7](image)

On armholes and low wide necks, tack the facing to the turnings, press, and work a row of machining about 3mm from the seam line, to hold the facing and turnings together. This helps to prevent the facing from rolling back to the right side, particularly on springy fabrics.

Finishing

Roll the facing to the wrong side. Tack the neck edge 3mm in, with the facing eased slightly to the wrong side. Press without stretching. Hem the facing down where it crosses a seam. If a zip has been inserted, turn in and hem the ends of the facing to the tape of the zip.

Cutting Shaped Facing from a Garment or Pattern

It is sometimes desirable to alter the shape of a neckline, either on the pattern or when the garment is partly made up and fitted, in which case a new pattern for the facings may be required. To make this, proceed as follows:

- Mark the new neckline clearly and trace it carefully on to paper, reproducing the shape accurately.
- Mark down 6.5cm from the traced neckline at several points, and join up these points to reproduce the curve of the neckline.
- Add seam allowances (the same width as those on the garment) to the lower and upper edges and the ends.
Mark the grain line carefully, remembering that it should be the same as that of the part of the garment for which the facing is intended.

Patterns for armhole facings can be made in the same way. If you want to make a dress with a sleeve into a sleeveless dress, remember to lower the stitching line slightly at the underarm on the bodice.

Armhole facings can be cut with a seam underarm and a seam on the shoulder, in which case the method to be followed is the same as for necklines. However, sleeve facings are often cut in one piece with a seam at the underarm only.

For this method:

- Join the pattern or garment together at the shoulders on the correct stitching line (see Figure 8.8a).
- Trace the outline of the armhole on to paper and continue as for necklines.

Note: For this type of one-piece facing, it is impossible to keep the grain the same for both the bodice back and the bodice front. The rule is that the grain line should be taken from the front bodice (see Figure 8.8b).

![Figure 8.8](image)

**Combined Neck and Armhole Facings**

In sleeveless styles with wide necks and resulting narrow shoulders, a combined neck and armhole facing is sometimes used to avoid bulk on the shoulders. Because it is impossible to turn a facing to the wrong side if it is completely attached to the neck and armhole on the right side, special sewing treatment is needed as outlined in the following list:

3. Leave open the shoulder seams of both garment and facing.
4. Neaten the unattached lower edge of the facing.
5. Place the facing onto the garment, right sides together.
6. Tack together and machine neck and armholes of garment and facing but stop 2.5cm before shoulder seam line, Figure 8.9(a).
7 Trim, snip, and turn the facing inside out to the wrong side.
8 Tack neck and armhole edges as far as they are machined, as instructed for Finishing.
9 Place the shoulder pieces of the garment right sides together, tack and machine the shoulder seams, trim and press open.
10 Tack down the seam allowances of the remaining armholes on the garment, trim and press.
11 Turn in the armhole seam allowances on the facing just inside the stitching line, Figure 8.9(b), tack, trim and press.
12 Trim shoulder seam allowance of shoulder seam of back facing.
13 Tack back facing to armhole and hem edges of facing to garment, Figure 8.9(c).
14 Turn in and tack seam allowance on front facing shoulder seam, trim and press. Tack down and hem to garment, Figure 8.9(d).

To approach this list successfully, it is advisable to trace-tack all seam allowances.
Crossway Facings

These can be used at the neck or armhole, or as false hems, and must be cut on the true bias. Later in this course you can find instructions on how to cut and join on the bias.

To attach to armholes or necks:

- Cut a strip of bias 3.2cm wide;
- With the right sides together, tack it to the stitching line of the edge that is to be faced, as shown in Figure 8.10;
- Trim, snip, and turn to the wrong side;
- Turn in the raw edge, tack and slip the hem to the body of the garment.

The finished width should not be more than 2cm, and the facing should be invisible from the right side of the garment.

Figure 8.10

To make a false hem:

- cut a strip of bias, about 6.5cm wide, joining it if necessary;
- with the right sides together, attach it to the garment 3mm below the marked hem line;
- turn to the wrong side, tack down near fold and press.
- turn in and tack the raw edge, tack and slip the hem to the body of the garment, and press.

Binding

Binding gives a neat and strong finish to raw edges. It can be cut from the same fabric as the rest of the garment, or used decoratively in a contrasting colour or fabric – e.g., satin on wool.

On the wrong side of a garment, binding can be used as a means of neatening seams or on any form of single raw edge, also for joining together and neatening double raw edges (e.g., armhole seam allowances, gathers).

It can be added visibly on the right side as a finish for neck edges and armholes, for openings and garment edges. It can be applied single or, when a heavier roll is required, double, and on inward and outward curves as well as on the straight.
To be successful, binding must be accurately cut, carefully applied, and (except when decorative) kept as narrow as the fabric will permit.

**Cutting and Joining**

Binding must always be cut on the true bias. To obtain this take a single piece of fabric and fold it so that the warp, or lengthwise thread, lies exactly parallel to the weft, or crosswise grain. The diagonal fold so produced is the true bias (see Figure 8.11). If you are a beginner, it is best to choose a piece of cloth which has a selvedge edge – the warp threads run parallel to the selvedge, and this is a useful guide. Mark this fold clearly and accurately with a row of pins, open out the fabric, mark with tailors chalk and a ruler a line parallel to the pins, remove the pins and, at the width of bias required, draw additional lines exactly parallel to the first (see Figure 8.12).

![Figure 8.11](image1.png) ![Figure 8.12](image2.png)

To obtain a long enough strip, bias binding must often be joined; it must be joined on a straight thread, either the lengthwise or the crosswise grain. Place the strips right sides together with the straight threads matching, the strips being thus at right angles to each other. Let the corners extend at either end so that the full width of the strip can be joined. Tack from one corner to the other and machine (see Figure 8.13a). Press the seam open, as shown in Figure 8.13b, and trim away the seam allowances where they extend beyond the width of the strip. The finished join is shown in Figure 8.13c.
Attaching Binding

Binding may be attached by machining and hemming, entirely by machine stitch, or with a binding attachment on a machine – but remember that some machine binders will not work with fine fabrics.

Machining and hemming. When attaching binding to the right side of a garment (e.g., a neck), tack it right sides together to the fitting line, stretching the binding slightly, and machine. Trim the bias and the seam allowances to the width of bound edge finally desired. Turn the bias to the wrong side, turn in (trimming if necessary), and tack and hem into the machine stitches, using the hemming slant described in “Introduction to Sewing” (See Figure 8.14).

Joining circular binding. When attaching a binding to a circular edge (e.g., that of an armhole) join the ends of the binding on the straight, where they meet. When tacking-on the binding, leave 5cm of the strip unfixed on each side where the join is to be made – in the case of armholes, this will obviously be made underarm where it will show least. Turn in and crease a 6mm turning on the straight on one end. Bring the other end to meet and crease that on the straight also (see Figure 8.15). Tack together on the creased lines, machine, trim and press open. Finish tacking the strip into position, and complete the process as instructed in the preceding paragraph.
Attaching entirely by machine stitch. When tacking binding into place, leave sufficient of the binding so that, when it is turned to the wrong side, the turned-in edge will cover the first stitching line, instead of exactly meeting it as it does for hemming. Machine and turn as instructed for hemmed binding, but tack the binding down on the wrong side with its edge just covering the first row of machine stitches. Machine on this edge, as shown in Figure 8.16.

Figure 8.16

Waist Seams

Methods of Reinforcement

Waist seams are always subjected to a good deal of strain in wear, particularly when the skirt is full or heavy, so they always need reinforcing. There are two methods of doing this:

- with tape, such as Paris binding – this is suitable for lightweight fabrics;
- with grosgrain ribbon – this gives a stronger stay and should be used for heavier fabrics and full heavy skirts.

Taped waist seams. When the skirt is ready to attach to the bodice (that is, when darts and seams are completed and gather – if any – is pulled up to size), attach the binding to the wrong side of the skirt by tacking the centre of the binding to the stitching line at the waist.
Place the skirt to the bodice, right sides together, matching seams, darts, etc. and tack and machine together, the binding being thus included in the seam. Figure 8.17 shows the garment from the wrong side with the tape in position. Press the seam open, then upwards towards the neck.

![Figure 8.17](image)

**Grosgrain ribbon.** Omitting the tape, except on very full skirts, machine, then trim and neaten as described below. Cut a piece of grosgrain ribbon 5cm longer than your waist measurement, and turn in the raw ends. Make a 13mm hem on one end and a 2.5cm hem on the other. Sew a hook to the 2.5cm hem and an eye to the end of the 13mm hem, using buttonhole stitch in both cases.

Leaving the ribbon free for 2.5cm on either side of the zip, tack the centre of the ribbon to just above the waistline seam, on the wrong side of garment, easing the seam onto the ribbon if necessary. Machine. Finish with a hook and eye – to avoid bulk, make these fasten just to the right or left of the zip. Figure 8.18 shows the garment from the wrong side, with the ribbon in position.

![Figure 8.18](image)

Grosgrain ribbon can also be used as a stay in a fitted dress without a waist seam, e.g., a fitted princess style. In this case, the ribbon is caught down by hand with back-stitch to the seam allowances or dart folds, where it passes across them at waist level. An example of this is shown in Figure 8.19.

**Trimming and Neatening**

Trim the seam allowances to 10mm. Cut the dart folds and seam allowances away diagonally where they appear above the waist seam. If a zip is to be inserted, which will cause the seam to be doubled back on itself, reduce the bulk by cutting the skirt seam allowance back to 6mm.
Figure 8.20 shows this trimming.

![Figure 8.20](image)

Figure 8.20

To neaten, either overcast the raw edges together Figure 8.19 by hand or twice by machine zigzag stitch, or enclose them in binding.

**Hems**

A badly sewn or uneven hem can ruin the appearance of a garment. The hem should be practically invisible from the right side of the garment, and should be of a depth suitable for the fabric and style.

**Marking and Turning**

Hems can be marked either by pinning by hand or with the help of one of the adjustable hem markers which mark either by puffing chalk lines on to the garment or as a guide while inserting pins.

It is a great advantage if another person is available to help with the marking of a hem line. The person wearing the garment can then stand still while the assistant moves round marking the hem. If no helper is available, the only method is to use a hem marker, turning round slowly and carefully as you operate it. Whichever method is used, proceed in the following manner:

- put on the garment with the correct foundations and shoes;
- turn up the hem and pin it, adjusting it to the desired length;
- place one pin on the edge of the fold and remove all the others;
- either adjust the slide of the hem marker until it is level with the pin and mark at frequent intervals all round the skirt, or get your assistant to measure with a yardstick or tape from this pin to the floor, then remark at this level all round the skirt;
- if you are not going to finish the hem immediately, replace the pins by a line of tacking;
- turn up with the pins at the fold and tack 3mm in;
- press the fold only;
- trim the remainder of the hem to a suitable width, e.g., 2.5 to 6.5cm;
- shrink, gather or dart away any fullness. On springy fabrics, hem the darts;
- tack the raw of turned-in edge down onto the garment (see Figure 8.21);
Finish in one of the following ways. (All the stitches mentioned have been described in “Introduction to Sewing”):

1. **Slip hem.** This is suitable for all thin fabrics. Turn the free edge under 6mm, and tack and slip-hem the fold of the hem. The fold may be machined first on fraying fabrics and on children’s clothes.

2. **Blanket (or loop) stitch hem.** This is suitable for medium to heavy cottons, fine wools, etc.; it is stronger than slip hemming. Because each stitch into the body of the garment is taken in line with the straight threads of the fabric, the stitches are almost invisible on the right side. Turn the free edge under 6mm.

   Tack and catch the edge down with blanket (or loop) stitch, working from left to right as shown in Figure 8.22.

3. **Herringbone.** This can be used on thick non-fraying fabrics, e.g., jersey. Tack the free raw edge flat and herringbone over it - do not pull the stitches tight.

4. **Overcast and slip stitch.** This can be used on thick and fraying fabrics. Overcast the free raw edge and tack it flat 6mm in from the edge. With the hem nearest to you, fold back the edge as shown in Figure 8.23 and slip stitch it. Pull up the threads gently after half working a dozen stitches, so that the hem is held flat against the body of the garment. Do not pull the stitches tight.
5 **Binding.** Use this on fine materials which fray, and on thin woollens. There are two methods of binding:

- **flat bind** – use Paris or Prussian type on straight skirts, bias tape on flares; machine one edge to the hem edge, tack flat to the garment, and hem or blanket stitch;
- **bias bind** – in this case, enclose the raw edge of the hem in binding, then tack the hem flat to the garment and slip hem or blanket stitch. Suitable hems for lingerie, and for very fine and delicate fabrics, will be given later.

**Hems for Blouses**

Hems for blouses vary according to the fabric and to whether the blouse is to be worn tucked in, or outside the skirt as an overblouse. If the blouse is to be worn tucked in, bulk must obviously be reduced to a minimum so that the hem of the blouse does not cause bulges in the skirt. A narrow hem is therefore used, about 6mm wide. Follow the instructions given for slip hem.

On overblouses, hems must be deeper because if the blouse is to hang well it needs some weight at the lower edge. The finished hem should be about 2.5cm deep. Slip hemming is used on fine fabrics, but for heavier fabrics choose a suitable finish from those given, depending on the fabric.

Blouses with facings. Blouses which open all the way down the front or back generally have a facing which needs special attention at hem level.

Two methods of dealing with such a facing are:

1. Turn the facing back on the garment, right sides together. Tack on the stitching line, and machine (see Figure 8.24). Trim the seam allowances, interfacing, etc. Turn the facing to the wrong side of the garment, with the wrong sides together. Finish the rest of the hem as instructed above.

![Figure 8.24](image)
2. Open the facing out, pressing open the trimmed seam allowances (in the case of a facing which is machined to the front edge of the garment) below the final hem stitching line. Turn up and finish the narrow hem all the way round the bottom of the garment – a portion of this is shown in Figure 8.25a.

Figure 8.25

Turn the facing to the wrong side of the garment. Tack and press. Hem the bottom edge of the facing to the hem of the garment (see Figure 8.25b.

These methods apply to blouses. Jackets and coats will be dealt with in another section.

Pressing Hems

When the hem has been finished, it will need pressing from the wrong side, using a method suited to the fabric and the fibre. Whatever the method, however, take particular care not to press over the neatened edge – this would produce a clear impression on the right side of the garment, spoiling all the careful sewing designed to make the hem as invisible as possible from the right side. Therefore, press up to the neatened edge but never (in any circumstances or at any time) over it.

Adding Buttonholes and Buttons

Choosing and Positioning Buttonholes

Buttonholes are required on all kinds of garments and can make or mar their appearance. A good buttonhole is the result of careful planning combined with good sewing technique. Beginners dread making buttonholes, but you will find that with care and practice a good finish is not difficult to obtain. Success marks an important milestone in your progress from an amateur to a professional finish.

Apart from being a means of fastening a garment, when combined with buttons, buttonholes can be used decoratively – either by grouping them or by the use of contrasting fabrics and colours.
Buttonholes have to withstand a great deal of wear and tear from the buttons and their shanks during buttoning and unbuttoning. They must therefore be finished in a strong and resilient way in addition to looking attractive. All types of buttonholes must be in a position where there are two layers of fabric plus a layer of interfacing; in addition, when using very loosely-woven materials, place a strip of Bondina fusible fleece on the wrong side of the garment to help to prevent fraying.

There are three types of buttonhole: **bound; jetted** and **piped**; worked – hand or machine. It is important that the right type of buttonhole should be chosen for the fabric and the type of wear the garment will receive. There are many points to be considered.

- **Bound buttonholes.** These are used on fraying materials, and chiefly on adult clothing. Very small bound buttonholes are not successful, but the method is useful if one large decorative hole is to be made. These buttonholes are not as strong as worked buttonholes, and do not stand up to washing and ironing so well. They are made from self-material or a contrast of similar weight, and their finished width varies between 3 and 13mm.

  Bound buttonholes are made through a single layer of fabric plus interfacing, and neatened later on the wrong side of the garment with the second layer of fabric, the facing. They must be made early in the construction of the garment, so that their position and size must be decided, and buttons must be bought, at an early stage – this can be a disadvantage.

- **Jetted and piped buttonholes.** Made with pipings instead of patches, these are very useful on thick fabrics where worked ones might be difficult, but they are not suitable for thin fabrics. The pipings lie flat easily, and the buttonholes are less bulky than bound ones.

- **Worked buttonholes.** These can be worked on all materials (with the assistance of gimp on thick wool), can be of any size though large ones are difficult to keep even, and can be horizontal or vertical (bound buttonholes are normally horizontal). They are made by cutting a slit on the straight grain through two layers of fabric plus the interfacing, and working close stitches over the edges to prevent fraying. On fine fabrics, the thread used for stitching the rest of the garment is employed; on heavier fabrics, pure silk twist is better. Because worked buttonholes are not added until the garment is complete, the final effect can be taken into consideration before the position of the buttonholes is determined.

**Position, Size and Direction**

Remember that a button sits at the end of the buttonhole, so this end should be at least half the width of the button from the edge of the garment – otherwise the edge of the button will go beyond the edge of the garment when fastened. Buttonholes are often set further in from the edge than this minimum – it depends on fashion and the style of the garment.
The size of the buttonhole is determined by the size of the button:

- flat button – width of the button, plus 3mm;
- domed button – width of the button, plus 3mm or the depth of the dome – whichever is the greater.

Horizontal buttonholes are made when the strain is in that direction, vertical where there is no strain or for a symmetrical look (e.g., box-pleat opening). Vertical buttonholes are generally worked.

**Marking and Making Buttonholes**

The position of the buttonholes is generally clearly marked on commercial patterns. However, alterations to the pattern, or at fitting stage, may throw out the markings, or a different arrangement of the buttonholes may be eventually decided upon. Once you have made a firm decision, proceed as follows.

To mark horizontal buttonholes:

- Mark down the outer ends of the buttonholes with a row of tacking parallel to the edge of the garment.
- Work a second row of tacking the width of the button, plus 3mm (or the depth of the dome) away from the first, and parallel with it. Mark the positions of the first and last buttonholes with pins or tailors chalk. Using a ruler, mark with pins the positions of the other buttonholes. These should be at equal distances apart, singly or in groups, depending on the style. Tack for each buttonhole/ with tiny stitches and horizontally between the two rows of tacking, keeping on a straight thread. Remove the pins. The final result of this preparation is shown in Figure 9.1.

Marking vertical buttonholes:

- As the button runs to the top of these buttonholes, mark the positions of the top of the first and last buttonholes with pins or tailors chalk. Using a ruler, mark with pins the positions of the tops of the other buttonholes, as above. Tack, with tiny stitches and vertically, the length of each button, plus 3mm (or the depth of the dome), down from the pins (see Figure 9.2).
Remove the pins. The tacking should of course be on a straight lengthways thread and, if the buttonholes are on a band, right in the middle of the band.

**Figure 9.1**

**Figure 9.2**

**Making bound buttonholes:**

- Prepare binding strips; these may occasionally be cut on the bias for decorative purposes, but they should generally be cut on the straight. Each strip should be 6.5cm wide, and as long as the buttonhole plus 3.8cm. On badly fraying fabrics, back the patches with Bondina fusible fleece.

- Tack the strips to the garment, right sides together, matching the centre of each strip to a marked buttonhole (see Figure 9.3a).

- Turn the garment to the wrong side and machine a rectangle around the line of small tacks. It helps to work a practice rectangle first, check the length with a ruler, count the number of stitches, and then repeat this number of stitches for each buttonhole. For reasons of strength, start machining half way down one of the long sides of the rectangle, not from a corner.

  Figure 9.3b shows the machined rectangle on the wrong side of the garment. Sew in the ends. The length of the rectangle is, of course, the length of the finished buttonhole. The width varies from 6 to 13mm, depending on the fabric. The width on either side of the central tacking stitches varies from 13mm on fine fabrics to 6mm for very heavy fabrics, and these turnings decide the final width of the binds.

- Cut on the centre tacked line of the rectangle to between 3 and 6mm from the ends. Snip right into the corners. Figure 9.3(c) shows the cut rectangle.
Figure 9.3

- Remove the tacking that holds the strip and push the strip through to wrong side, folding it back over the turnings and thus binding them. The edges of the binds should meet in the centre of the buttonhole. Fix them in this position by tacking and pressing. Figure 9.3d shows the buttonhole from the right side of the garment with the binds tacked and pressed.

- On the wrong side, pull the ends of the strip to form an inverted pleat and work a bar tack on each. Work a row of running stitches to hold the strip to the turnings, and press. The bar tack and the running stitches are shown in Figure 9.3e.

- When the facing is added to the garment, fold this back to the wrong side and tack it securely in place all round the buttonhole. Mark with tacks through the slit of the buttonhole on to the facing. Cut the same size slit in the facing, turn under all round and hem firmly (see Figure 9.3f).

It is an advantage, particularly with heavy materials, to hold the edges of the buttonhole together with diagonal tacking. As stated before, bound buttonholes are made at an early stage in the construction of the garment and this tacking will support them while the other sewing processes are being carried out.
Making jetted and piped buttonholes:

- To prepare pipings, cut two strips on the straight, each four times the desired finished width wide and as long as the buttonhole plus 2.5cm – e.g., for a finished piping 3mm and a 2.5cm buttonhole, each strip would be 13mm by 5cm. (It is an advantage to strengthen and slightly bulk these pipings by ironing Bondina fusible fleece on to the back of them, removing the paper before folding.)

- Fold the pipings in half lengthwise, wrong sides together, tack, and press.

- Mark the length of the buttonhole on the pipings with chalk or tacking.

- Place the pipings with their raw edges to the line of small tacks marking the position of the buttonhole, and tack them to the garment with two parallel rows of tacking exactly in the centre of the pipings. Do not tack across the ends. Figure 9.4a shows the pipings tacked into place.

- Machine exactly on the tacking lines and sew in the machine threads securely. Do not machine across the ends.

- From the wrong side, cut along the line of the small tacks, marking the length of the buttonhole to 6mm from each end, then cut diagonally to the ends of the machining, as shown in Figure 9.4b. Do not cut the pipings.

- Turn the pipings to the wrong side, thus bringing the folded edges together in the centre of the buttonhole, and press.

- Stitch the small triangle at each end to the pipings on the wrong side, and press. The stitching of the triangles to the pipings, and the finished buttonhole from the right side, are shown in Figure 9.4c. Finish the buttonhole as for bound buttonholes.
Hand-worked Buttonholes

Worked buttonholes can be either horizontal or vertical. Horizontal worked buttonholes have one round end, which holds the shank of the button, and a square end. Vertical worked buttonholes have two square ends. Buttonholes with two round ends are used only as slots for ribbon or elastic.

Having marked the position of the buttonholes, proceed as follows for all fabrics except those which fray badly – additional instructions for these are given later.

Horizontal worked buttonholes:

1. Tack round the buttonhole through the double material with vertical tacking.

2. Put the point of a pin in one end of the buttonhole, poke it through the other end, fold the buttonhole and pull the pin tight. Cut with small sharp scissors through the fold up to the pin (see Figure 9.5(a) on page 80. Remove the pin and snip into the pin holes. Cut and work one buttonhole at a time.

3. Using the buttonhole stitch, begin working from the end away from the edge on the right side.

4. Hold the buttonhole vertically with its front end nearest to you. Make a knot in your thread, insert the needle a little way from the buttonhole, and bring it up through the slit. Put it back through the slit from right to left, picking up a few threads of the double fabric. Wind the threads from the eye of the needle around the point towards you and pull the needle through, carefully placing the resulting knot on the raw edges. Repeat so that the stitches are close together, but with sufficient room left (see Figure 9.5(a)) so that the knots do not become overcrowded (see Figure 9.5(b)). Proceed to work the first side.

5. Go round the round end with five stitches, in a sunray pattern, but draw the thread up vertically so that the knots lie on top of the material – this makes a good strong end to take the wear and tear of the button and the shank.

6. With the other end nearest to you, proceed to work the second side as you did the first.

7. When you reach the other end, which will be the square end, pass the needle through the first knot of the first side, and draw the ends together. Work four satin stitches on top of one another, making a bar (see Figure 9.5(c)).

8. Finish off on the wrong side by oversewing through the back of these stitches. Cut off the knot, and the spare thread used when commencing.
Vertical Worked Buttonholes

These have two square ends.

1 to 4 Proceed as for horizontal worked buttonholes.
5 Work a square end as in 7 for horizontal worked buttonholes, but without the joining stitch.
6 to 8 Proceed as for horizontal worked buttonholes.

Fabrics Which Fray Badly

When working buttonholes on badly fraying fabrics, you may have to take extra steps. Use Bondina fusible fleece as previously mentioned, or back stitch round the buttonhole with very small stitches before cutting out. (Keep the stitches very close to the marking tacking, just leave room for the cut; they will thus be covered by the final buttonhole stitches.)

Another method is to cut the buttonhole and overcast the edges, again keeping the stitches shallow so that they will be covered by the final buttonhole stitch.

On very difficult fabrics, it may be necessary to use a combination of the above methods – particularly if you are inexperienced. A trial buttonhole on a spare piece of the fabric will reveal the methods necessary to achieve a good final result.

Machine-worked Buttonholes

Mark the starting end only with chalk, because tacks are impossible to remove if they get caught into the machine stitching. Tack around the position of the buttonhole with vertical tacking, as for hand-worked buttonholes, to hold all layers securely in place.

Follow the instructions given with your machine, or buttonhole attachment. Make a practice buttonhole first and try it for size; machine buttonholes tend to come up smaller than expected.

Use anchor machine embroidery thread (50 for fine fabrics, 30 for thicker) or 50 satinised Cotton. It is advisable to go round twice and cut afterwards.

Machine buttonholes are quick to do, but they look machine-made and can fray. If making them on lightweight fabrics, place a layer of typing paper underneath to give a firmer base, and tear it away afterwards.

Choosing and Attaching Buttons

Buttons need to be chosen with care. Their type, colour and size should complement the garment. A plain style can be given added elegance by a dramatic button; well-matching buttons can add greatly to the appearance of the garment; badly chosen buttons will detract from it. The right button is often difficult to find, and buttons can be expensive, so it is wise to save old buttons which are in good condition and thus build up a well-stocked button box.
If a good match is unobtainable, it is worth considering the use of buttons covered with the garment material, or even a good contrast. Some shops will get buttons covered for you, but these have to be ordered. Metal moulds are also available in a good range of sizes; these are quite easy to cover if you follow the instructions on the card on which they are mounted.

Buttons are subjected to a great deal of wear and tear. They must be firmly attached to the garment but loose enough for the buttonhole to lie comfortably under them without a pull. They can be attached by hand or by a swing-needle machine. The machine method is quick but has severe limitations.

Attaching by Hand

On fine fabrics, use the same thread as has been used in the making of the garment; but on coats, suits, etc. use linen button thread. It helps to wax the thread with beeswax; this makes it stronger and easier to handle. To attach, proceed as follows:

1 When a two-hole button is used, the holes must run parallel with the buttonhole. A four-hole button can be sewn on with the threads either running parallel or criss-crossing.

2 Always sew through two layers of fabric, plus the interfacing. Pin up the opening and locate the button position by putting a needle through the buttonhole at the centre front end. Using a double thread, start with two firm back stitches on the right side. Bring the needle up through the hole in the button, then back through the other hole and through the material in one movement (see Figure 9.6a).

![Figure 9.6a](image)

![Figure 9.6b](image)

Figure 9.6

It is essential that the length of the shank is at least equal to the thickness of the right half of the garment, but in any case it must not be less than 13mm. Even when the button has a metal shank, extra may have to be allowed. With the thumb and fingers of your left hand, hold the button at the correct distance from the fabric for the length of shank desired, while working the strands with your right hand. When plenty of strands have been worked, wind the remaining thread round the shank, and pull it tight (see Figure 9.6b).

Finish the winding at the base, go through to the wrong side, and fasten off by loop-stitching the threads on the wrong side together. If a button will be placed under a particularly heavy strain (e.g., on a man’s overcoat; children’s coats, etc.) use a small button on the wrong side as a reinforcement, taking the stitches on the wrong side through the holes in this small button.
Attaching by Machine

This can be done only with buttons which have holes right through them, and is only suitable for lightweight fabrics – it is impossible to achieve a long or strong enough shank for thick materials.

Follow the instructions with your machine, and take great care with the fastening-off – otherwise all the stitches may unravel and let the button fall off.

Making an Apron

To put into practice what you have learned in this section, we would like you to make an apron.

Material

You will need:

- Sewing Machine
- About 1 metre of cotton fabric, 112 cms wide. If you are tall you may need a bit more.
- Matching thread for the sewing machine.
- Contrasting thread for the gathering and basting
- A button, some trim (such as rickrack, ribbon or lace)
- Pins, scissors, measuring tape, tailors chalk (optional)

The apron style illustrated in Figure 10.1 is practical and through its development provides an opportunity to become familiar with elementary garment construction.

The apron consists of a skirt with a bib, a bib strap, a belt, and two pockets. For a simple trimming we suggest rickrack braid secured by machine stitching. Firmly-woven cottons or rayons in a plain or fancy weave or printed designs are suitable for the apron.

Read the Instructions carefully all the way through before you start.

It is a good idea to practice with some scrap material before you start your apron. Practice straight sewing on your sewing machine (its not as easy as it sounds) using stitches of different lengths, any decorative stitches you might want to use on the apron and especially button holes.
Cutting out the Apron

1. If your material has a motif design, place it for cutting so that the top of each motif is toward the top of the garment. Examine closely the threads that make up the weave, the lengthwise threads being those parallel to the selvedge (that is, running in the same direction, and down the length of the fabric) and the crosswise threads being those at right angles to the selvedge (running from edge to edge across the fabric). Learn to follow these threads by eye, because in all dressmaking it is very important that the thread of the material be understood. In fact, no garment can be properly constructed if the grain or thread of the fabric in relation to the garment is ignored.

2. Trim off a 15cm strip of the apron material from selvedge to selvedge on a straight thread of the fabric.

3. From one end of this strip, cut a section 14cm long for one of the pockets. Cut the remaining part down the centre to form two bands, each 7.5cm wide, as in Figure 10.2. Put these pieces aside to use later as the waist band and strap.

4. Check that both ends of the remaining material are straight. Press your material to remove any creases and fold it in half lengthwise, matching the selvedges, right sides together. This fold represents the centre front of the apron and if it is not straight the finished article will not look good nor sit well. Place it on a cutting surface (a table is best but the floor will do) with the fold nearest to you, as shown in Figure 10.3.
5. To mark the apron bib start in the lower right hand corner a and measure up the cut edge the distance you need and call this point b. The distance between a and b will be 7.5 - 9cm for a small, 10cm for a medium, and 11.5 - 12.5cm for a large figure. This is half the width of the top of the bib.

![Diagram](image1)

Figure 10.3

6. Measure the bib length down the fold line and call this point c. This distance will vary with size, 18 - 20.5cm for a short figure, 23cm for a medium height person and 25.5cm for a tall figure. Mark band c with a pin or tailors chalk.

7. Now you need to mark a straight line from c up to the selvedges. Mark the line with pins or tailors chalk, and call the end d.

8. On this line you need to mark e as a point to show the width of the bib at the waist-line - 6.5 to 7.5cm for a small, 9cm for a medium and 10 to 11.5 cms for a large figure (this is 1.5cms less than from a to b – the top of the bib). Join b and e with tailors chalk or a row of pins.

9. From point d (on the selvedge) measure 1.5cms to the right (towards the top) and call this point f. Then join e and f with a line of pins or chalk. This provides a slight slant for the waist-line edges.

10. Check your measurements again – Measure twice and cut once.

When you feel confident, cut only along the lines from b to e and from e to f. You have now cut out your apron and when you unfold the material it should look like Figure 10.4.

![Diagram](image2)

Figure 10.4
Arranging the Fullness

The first step in making the apron is to arrange the fullness at the sides, by gathering.

11. Lengthen the stitch on your sewing machine. Use a contrasting thread and starting at f (the selvedge) and with the right side of the apron facing upwards do a row of stitching 6mm below the raw edge (this is about the width of your sewing machine foot). You should stop sewing about 1.5cm from e (the top of the bib). Repeat on the other side of the bib.

12. So that the gathers can be arranged evenly when sewing on the waist band, sew a second row of stitches below the first and about 6mm from it. Do this on both sides of the bib.

13. At the bib edge of the waist, tie the ends of the thread together. Starting on the right hand side carefully pull one of the threads from each row of stitching to gather up the material. Arrange the gathers evenly over the required amount of space. This will usually be about 15cm for a small, 20.5cm for a medium figure, and 25.5cm for a large. Repeat on the left hand side.

The work at this stage will appear as shown in Figure 10.5.

![Figure 10.5](image)

Finishing the Waistline

14. To make the waistband you will need one of the two strips you cut from the material before cutting the apron, Figure 10.2. You may be able to make both waistbands by cutting the strip in half. You will need about a strip of 15cm long for a small, 20.5cm for a medium figure, and 25.5cm for a large. If half a strip is not going to be long enough you will need to cut an additional strip from the material remaining after you cut out the apron (bef). Make sure the material is straight and cut a strip 7.5cm wide. Join onto the main strip using a 1cm seam. Press the seam open.

Turn over a small hem, 6mm on the short sides of each band and stitch it down using medium-sized stitches and a contrasting thread (this is called basting).
15. Put the right side of the waist band onto the wrong side of the apron, with one of the turned ends next to the bib. Pin the band to the gathered section of the apron, as shown in Figure 10.6. Keep the gathers even and don’t allow them to spread.

Figure 10.6

16. Try the apron on to see whether it fits comfortably. If the waist is too big you can pull the gathering more tightly to make the apron smaller. To make it larger you can pull out some of the gathering, flattening the material. You may also need to make the waistband longer by following the instructions in step 14.

At the same time you should also measure the length you need for the bib strap. Pin the bib to your clothes in the desired position and measure from one upper corner, around your neck, to the other corner, allowing about an extra 2.5cm. Do not make this too short, because much of the comfort of wearing the apron depends on having the waistline a snug fit and the bib strap long enough not to pull across the back of one’s neck. Write down this measurement for use in Step 23.

17. Baste the waistband. Repeat on the other side of the bib.

18. Baste a 6mm hem along the long edges of each waist band.

19. So that the hem of the bib lies flat for its entire length, you must clip in a seam’s width at the point where bib and apron meet. To do this, carefully cut into the bib section 6mm at right angles to the edge, as shown at c, Figure 10.6. Fold the waist band over to the right side of the apron and baste it in place, as at a, Figure 10.7. Repeat on the other side.

20. On the wrong side of the apron baste the bib hem in place starting at the top and finishing at the waistband, as at b Figure 10.7. Repeat on the other side.

21. With the right side of the apron facing up, form a pleat by bringing the hem b (side of the bib) over the end of the waist band. The inner edge of the hem should be in line with the end of the waist band on the wrong side, as at a, Figure 10.8, the pleat below the band being indicated by b. Baste in position, as shown at c.
22. Now you need to secure the waistband to the apron. Turn the apron so that the right side is facing up and stitch along the edge of the waist band, as at e, catching all edges of the waist band on the right as well as the wrong side, and stitching between the two rows of gathering.

23. Before finishing the bib, prepare the strap using the second long strip you cut in Figure 10.2. If you need to lengthen the band follow the instructions in step 14 above. Fold the through the centre lengthwise, right sides together and stitch a 6mm seam along the long edge and across one end.

24. Turn the strap right side out. An easy way to do this is to place the blunt end of a pencil against the end seam and pull the strap down over the pencil, as in Figure 10.9, until it is completely turned. Then slip out the pencil, iron the strap flat. Turn under the raw end of the strap about 6mm and baste, first squaring the corners of the stitched end.

25. Baste the strap in place, just at the corners of the bib. To make the strap more comfortable around the back neck line, find the exact centre of its length on the wrong side and fold in half. Measure 13mm from the fold on the inside or top edge and mark with a pin. Baste a row of stitching from the mark to meet the fold at the outside, or lower, edge. Replace with machine stitching, as in Figure 10.10, tying the ends of the threads securely. This shaping will cause the strap to lie flat and help to overcome any tendency to draw.
Finishing the Bib

26. Tack or pin the trim in place on the right side of the apron bib and then machine through all thicknesses of material around the three sides of the bib, taking care that at each corner the shoulder straps are secured with this stitching (see Figure 10.11).

![Figure 10.11](image)

Hemming the Apron

27. Turn and baste a hem on the lower edge of about 1cm. Then fold up the hem, making it 5.5 to 6.5cm deep as at a, Figure 10.12. Then, machine stitch the hem in position, starting at the lower edge of one side of the apron, stitching as at b to the top of the hem, then across the hem as at c, and down the other side to the bottom of the apron. Stitching in this way prevents the apron from tearing out at the ends, which, if left open, are always in danger of being caught in something and thus being ripped out, at least part way. With both thread ends on the wrong side, tie them in a secure knot as at d.

![Figure 10.12](image)

Finishing and Applying the Pockets

28. Using the piece of material you set aside for the pocket in step 3, fold in half lengthwise through the centre, right sides together. Trim off the lower corners on a curved line. To get a nice line you can use the tailor’s chalk to trace around the edge of a plate or bowl. Using this shaped pocket as a guide, cut a second one on exactly the same grain of the material using the material cut away in section bef, Figure 10.2.

29. Turn over the straight edges across the top of each pocket with a 6mm hem and machine stitch the trim over this hem, as shown at a, Figure 10.13.
30. Carefully use the points of your scissors to clip around the curved edges and cut away small wedge-shaped pieces, as at c, to avoid bulk. This helps the pocket to sit more flatly. Baste down a 6mm hem around the raw edges as at d.

31. Then, with the apron on, decide on the position of the pockets by measuring down with your hand to a point that is convenient to reach. Remove the apron, and pin the pockets in position, keeping both exactly even.

32. Machine stitch the pockets on, starting about 2.5cm below the top of the pocket hem, as at e, stitching up to the top of the hem, and then turning the work around and stitching down the same side, around the lower edge, and up to the opposite side to the top of the hem. Then turn the work again and stitch back along the side about 2.5cm, as in the beginning, to provide a firm finish where there is a particular strain on the pocket. Tie these thread ends together on the wrong side of the apron and cut off.

33. Following the instructions for your sewing machine work a buttonhole on the right hand side of the waistband and sew a button on the corresponding left hand side.

34. Finish the work by removing the visible gathering thread at the waistband and giving your apron a good press.
Topic 3: Decorative Features

Your Learning Objectives
When you have completed this Section you will be able to:

- Prepare openings in fabric at the neckline, side seam, full length, skirt, and sleeve
- Choose and install zips
- Make and attach several variations of flat collars, roll collars, stand collars, and shawl collars
- Adjust poorly fitted collars to fit properly
- Cut, prepare, and attach cuffs to sleeves
- Finish a garment at the waist
- Use hooks and eyes, hooks and bars, snaps, trouser clips, and Velcro as fasteners

Introduction
The first two sections in this learner guide have laid good foundations for careful and accurate sewing. You have been taught sufficient about basic preparation, simple fitting techniques and sewing processes to enable you to make some garments. You should be able to make simple clothes in a variety of fabrics, sure in the knowledge that you can handle them correctly and achieve a good finish.
However, it is only repeated practice that makes for really skilled workmanship, so as many garments as possible should be made. It is now intended to take you a stage further so that you can tackle more complicated styles. We shall therefore describe some of the decorative features demanded by such styles.

Collars are dealt with in detail because on any garment the collar is the focal point and draws the attention of an observer. Widely varying styles are described in order to allow for changes in fashion, and with explanations of how they differ in shape, cut, set and construction. The section on the fitting of collars is especially valuable, and experienced dressmakers as well as beginners will find useful information here on how to correct wrinkling, rippling and pulling, and what to do if a collar is too big for the neckline.

An opening is usually required at some point in a garment and one is frequently used in conjunction with a collar. For this reason, the section on openings comes first. Various openings are described, with suggestions as to where each is most successfully used, and the main points – those of strength, length and flatness – are stressed.

The successful development of zip fasteners has made their use very popular because of the speed with which they are fastened and the ease with which they are inserted. Several methods of inserting zips are described and a list of available types is given.

A study of cuffs, waistbands and waist finishes leads logically into the final section on fasteners. Fasteners of all types are in constant use and new ones are being invented, but they have to be sewn on so as to last, and the best methods are described.

Openings

Types of Opening

Openings occur on all types of garments, and they are subjected to more wear than the rest of the garment because they bear strain both when fastened and when being fastened. Openings with obvious weak points should be avoided where considerable strain is to be expected. The choice of opening depends on the type, weight and thickness of the fabric, the position of the opening on the garment, and whether it is to be decorative or as inconspicuous as possible. The opening should ideally be easily accessible for fastening and unfastening, but fashion sometimes demands long back openings which are very awkward to manage, in which case the use of a zip is the best solution.

Openings must be long enough to enable the garment to be put on and removed easily. Sometimes the opening on a commercial pattern can be shortened slightly, e.g., a long back opening on a dress to fit a short person. A guide for the length of a skirt opening is:

- Hip measurement minus waist measurement plus 2.5 to 5 on ease.

Openings must be strong enough to support fastenings. All fastenings must be sewn on to double material – either double fabric, or one layer of fabric plus a layer of tape binding or interfacing on the wrong side. The fitting lines must meet exactly when the opening is done up, and a good way of achieving this is to mark the fitting lines clearly with tailor tacks, or some other marking method.
The same type of opening can often be used on different parts of a garment; for example, a wrap and strap opening can be used on a sleeve and also from the neck on the front of a dress. Similarly, a fly-front can be used on dresses and jackets as well as on trousers. In all the examples given in this section, the opening will be illustrated on one part of the garment but other suitable positions for the particular type of opening will be mentioned in the text.

**Wrap and Strap**

This opening can be used on a sleeve or from the neckline of a blouse or dress. The proportions given in this example are for a sleeve; for a front opening on a blouse or dress they would, of course, be proportionately increased. The wrap and strap opening is not suitable for heavy fabrics.

1. Mark the length and position of the opening on the sleeve and slash as shown in Figure 11.1a. On fraying fabrics, strengthen the corners with machine stitching before slashing, as also shown.

2. Cut a wrap 1.2cm longer than the opening and 2.5cm wide, plus 0.7cm seam allowances.

3. Cut a strap the same width, but about 2.5 on longer than the opening to allow for the point.

4. Tack the right side of the wrap to the right side of the opening (Rg ll.lC0). Hem into the machine stitches (Figll.lc).

5. Tack the right side of the strap to the wrong side of the opening, and machine. Turn in and tack the seam allowance on the other edge and on the edges of the point (Figure ll.ld).

![Figure 11.1](image)

Turn the strap to the right side. Machine down the tacked edge. Overlap the wrap over the strap and continue stitching round the point and across to meet the first line of machine stitching (Figure ll.le).

On the wrong side, turn in and hem the raw edge at the bottom of the opening (Figure ll.lf).
Continuous Strip Opening

This can be used on a sleeve or from the neckline of a blouse or dress. The proportions given in this example are for a sleeve, and you must scale them appropriately for other applications. This type of opening is suitable for cotton and other lightweight fabrics.

1. Mark the length and position of the opening on the sleeve. On fraying fabrics, strengthen with stay-stitching from 0.3 on either side of the opening at the seam edge to a point at the end of the opening (Figure 11.2(a)). Slash to the point.

2. Prepare a strip on the straight of grain, twice the length of the opening by twice the finished width of the band, plus turnings, e.g., for 7.5cm opening: 15 on x (2.5cm + 1.2 on) = a strip 15cm x 3.7 on.

3. Open the slash and, right sides together, tack the strip to it, starting with 0.3 to 0.7cm seam allowance (depending on the fabric) at the seam edge to almost nothing at the end of the slash, and then back to between 0.3 and 0.7cm at seam edge (Figure 11.2b), and machine.

4. Remove the tacks, press the strip over and turn to the wrong side. Turn in 0.7cm seam allowance, tack and hem into the machine stitches using Hemming Vertical (Figure 11.2c).

5. Turn back the overlap and tack down. At the end of the opening, machine across the edge of the band to take the strain at the opening (Fig 11.2d).

This continuous strip opening can be used with a seam as well as with a slash. In this case, complete the seam to the bottom of the opening. Fasten off the threads securely by reversing or darning in the ends. Press the seam open, dip the seam allowances to the end of the stitching.

Above this point, trim the seam allowances to 0.7cm and proceed as for a continuous strip in a slash. Neaten the raw edges of the clipped seam allowance with a loop stitch. This opening can be done in a plain seam and also in a French seam. Figure 11.3a shows a plain seam and Figure 11.3b shows a French seam ready for the attaching of the continuous strip.
Bound Opening

This can be used on a sleeve or at a neckline. The sleeve can be finished with a cuff and the neckline with a collar; alternatively, the strip can be continued round the edge of the sleeve or the neckline. This type of finish is suitable for thin or transparent fabrics, and may also be used in a contrasting fabric as a decoration.

1. Prepare a crosswise strip, twice the length of the opening and about 2cm wide.
2. Follow steps 1, 3 and 4 for continuous strip, but omit step 5 and use Hemming Slant instead of Hemming Vertical (Figure 11.4).

Faced Slit Opening

This opening can be used on a sleeve or at a neckline, the facing being extended to face the neck as well. This type of finishing is suitable for woollens and heavier materials, a piece of lining or lighter-weight fabric being used for the facing piece.

1. Mark the position and length of the opening.
2. Cut the facing 2.5cm longer than the opening and 5 to 7.5cm wide (for a sleeve).
3. Turn in a narrow hem on the two long sides and one short side, and edge stitch (Figure 11.5a).

Place the centre of the facing carefully over the opening as marked, matching the grain, right sides together. Tack. Machine from 0.7cm at the seam edge to a point at the end of the opening, but make the point blunt (Figure 11.5b).
Slash right up to the point. Turn the facing to the wrong side. Catch-stitch down, if necessary. The opening can be edge stitched for extra strength if desired (Figure 11.5c).

Figure 11.5

An example of a faced slashing opening from a neckline is given in Figure 11.6.

Figure 11.6

**Box Pleat**

This is a popular finish on tailored blouses. If the fabric has no noticeably right and wrong side, extend the right and left front by the width of the buttonstand, plus seam allowances (Figure 11.7a). Interface both fronts, placing the interfacing on the wrong side of the left front and on the right side of the extension to the right front, as also shown.

Turn in and edge stitch the facing on the left front. Finish the neck and hem the edge by turning back the facings as shown in Figs 11.7b and c. Trim and turn the right front facing to the right side. Turn in the seam allowance and tack and machine to the garment – the machining is generally continued across the bottom and up the front edge as decoration. Trim and turn the left front facing to the wrong side. If the fabric has clear right and wrong sides, a separate extension will have to be cut for the right front and seam allowances allowed on the front and the extension. Place the right side of the extension to the wrong side of the right front, tack and machine (Figure 11.7e). Proceed as before.
Fly Front

This can be used on dresses, blouses and jackets, as well as on trousers. Instructions for making a trouser fly-front with a zip will be given in a later section on advanced techniques. The principle is that the fastening, whatever its nature, is hidden on the right side by a pleat (Figure 11.8).

![Fly Front Diagram](image)

Figure 11.8

Plackets

At one time, every fitted or semi-fitted garment had a placket, such as a side placket on a skirt, a dress placket, or a placket to bear the fastenings on a fitted sleeve. Many of these plackets have been replaced by zip openings, which require special procedures and are dealt with later. However, plackets are still used on underwear and children’s garments and where zips, however light and dainty, would be too heavy a form of fastening for the fabric.
Plackets are generally made of self material, but if the fabric is bulky they may be made of a lighter-weight matching fabric, such as lining or (in the case of lace) net.

**Sleeve Placket**

Finish stitching the sleeve seam about 5cm from the lower edge, fasten off the threads securely by reversing or darning in the ends, press the seam open, and proceed as follows:

1. **Overlap** – clip the seam allowance 0.3cm and turn in 0.3cm hem on the free edge. Edge stitch. Fold back the neatened seam allowance on the stitching line to the wrong side of the sleeve and tack into place.

2. **Underlap** – cut a straight strip of material, as long as the opening and as wide as the seam allowance. Clip the seam allowance to the sleeve seam stitching. Tack the facing to the edge of the underlap, right sides together, and machine 0.3cm from the edge. Turn the facing back on to the wrong side of the sleeve, roll, tack and press the seam. Neaten the free edge of the facing with overcasting, or any other method of neatening suitable for the fabric. Loop stitch the raw edge of the facing to the seam allowance.

   The finished placket is shown in Figure 11.9. The placket will be held flat and secure when the lower edge of the sleeve is finished and snap fasteners are sewn into place.

![Figure 11.9](image)

**Skirt Placket**

When cutting out the skirt, allow an extra 5 on the side seam for the top 23cm. The extensions will form the placket on the left side of the skirt – the extensions on the right side can be cut off when the seam is neated.

Tack and machine the left side seam of the skirt up to 20cm from the top. Fasten off machining securely, press the seam open, and proceed as follows:

1. **Overlap** – on the front of the skirt, place a piece of skirt binding in position on the wrong side with its edge 0.7 on from the fitting line. Hem (Figure 11.10a). Fold back this extension on the fitting line to the wrong side of the skirt. Tack and press Figure 11.10b).

2. **Underlap** – clip the back extension to the seam, below the machining, and loop stitch the raw edge. Pin up the opening and hem a piece of binding in position (i.e. where the fasteners will be attached) on the wrong side of the underlap.
3  Bind the two raw edges of the extensions.
4  Back-stitch together the extensions just below where the seam machining stops.
5  Sew the snap fasteners (see Section 15 – Fastenings) in position where the double layer is formed by binding (Figure 11.10c).

Figure 11.10

**Dress Placket**

Prepare the waist seam as previously instructed. Cut two straight strips of material 3 to 4cm wide and 2.5 on longer than the opening. Apply as bindings, first tacking and machining in place along the marked seam lines and then proceeding as follows (Figure 11.11):

Figure 11.11

1  Overlap – turn in the free edge of the bind on the front of the garment 0.7cm, and hem into the machine stitching with Hemming Vertical. Fold back the overlap to the wrong side of the front. Press.

2  Underlap – clip back the seam allowance so that the underlap of the placket may be brought under the front of the garment. Turn in the free edge of the bind 0.7cm, tack and hem into the machine stitches.

4. Neaten the raw edges of the back seam allowance with the loop stitch.

**Continuous Strip Opening in Dress**

This type of placket is useful on children’s clothes and underwear, or on sheers such as chiffon, where zips are not desirable.

Prepare the waist seam as before. Cut a straight strip of material 4 on wide and twice the length of the opening, plus turnings. Join the two ends of the strip and press the join open (Figure 11.12a). Attach as follows:

1. Place the right side of the strip to the right side of the garment. Tack and machine on the fitting line – the machining has to be done in two parts (Figure 11.12b).

2. Trim the turnings, fold the strip on the seam allowance, and hem into the machining enclosing the turnings.

3. Dip the seam at the base of the opening (usually French seams) and loop stitch (Figure 11.12c).

4. Press the bulk of the opening to the back of the garment.

![Figure 11.12](image)

**Zip Fasteners**

Zips are a strong, neat method of closing an opening and have largely replaced plackets. They are used on nearly all adult outer garments but not often used on underwear or children’s clothes, because they are not always convenient or comfortable for underwear and are expensive. They are easy to insert, particularly with a piping foot on the machine. On silks, velvet, very thick fabrics and tweeds, they are better inserted by hand, using a small back-stitch.

The choice of zip to suit the fabric and the garment is most important. Zips are made in metal or nylon; the tapes are usually cotton but sometimes nylon. Most zips have visible teeth when they are closed but there are also invisible zips whose teeth are hidden when the zip is closed, and the seam stitching lines are also drawn together, disguising the fact that an opening exists in the seam.
Types and Lengths

Zips come in many lengths and weights, as follows:

- Skirt 15 to 30cm. Available in metal, nylon and invisible.
- Dress. 10 to 66cm. Available in metal (various weights), nylon and invisible (not for lightweight fabrics).
- Cardigan. 25 to 66cm, open ended. Available in lightweight metal.
- Jacket 25 to 66cm, open ended. Available in medium-weight metal.
- Trousers. 20 to 36cm, curved end. Available in medium-weight metal.
- Jumbo zips. Large decorative zips, in a variety of lengths and intended to be clearly seen. The tapes are wide and sometimes striped, and may be attached to the outside of the garment.
- Waistband adjusters. 7.5 to 12.5cm. Metal.

Points to Note

When inserting a zip, ease the fabric on to the zip tape, thus avoiding the tendency to stretch the fabric as the zip is inserted. Do not pin the zip; tack and machine it into position with the teeth closed – this ensures the correct alignment of teeth. Having checked the fit, insert the zip into the garment at the earliest possible stage. It is easier to insert a zip on flat fabric than onto a tube, e.g., insert a centre back zip before the side seams are joined together. Measure the zip against the opening to make sure that the opening is the correct length.

Tack and press all edges on the garment first, because once the teeth of the zip are in position it is impossible to press. Be careful not to touch the teeth of a nylon zip with a hot iron. Metal zips are better inserted with a guard to prevent underwear from catching in the teeth; this is not necessary for nylon or invisible Alcozips.

When a guard is necessary, it should be tacked to one tape of the zip before the zip is inserted. It is then included in the seaming of that zip. Remember to pin it out of the way when machining the second side.

To make a guard, cut a piece of fabric the full length of the zip tape and 10cm wide. Fold the right sides together and machine a curve at one end (Figure 11.13a). Trim, turn to the right side, and press. Tack to one tape of the zip. Neaten the raw edges by oversewing to the edge of the tape (Figure 11.13b). In the case of thick fabrics, the guard can be made half or wholly of lining fabric.
Methods of Inserting Zips

There are several methods of inserting zips, depending on the position and type of zip, and on the experience and manual dexterity of the dressmaker. Separate methods for use by the inexperienced and by the experienced will therefore be suggested wherever possible.

- Even hems. These may be used anywhere, but the teeth may show slightly. The stitching should come in the centre of the tapes. If you are inexperienced stitch up the opening with a large machine stitch or small tacking stitches. Press open. Centre the teeth behind the seam, and tack and machine into place: Figure 11.14a) shows the seam from the right side, with the position of the zip indicated by dotted lines. Finally, remove the temporary stitch that was holding the seam together.

More experienced dressmakers may prefer to tack down the seam allowances of the opening, and then press. Lay each edge halfway across the zip and tack into place. Oversew the edges together before machining.

- Uneven hems. These are often used at centre back or centre front openings or where the zip should remain covered, e.g., at the side of a skirt. The inexperienced should proceed as for even hems, but place the teeth to one side of the seam, thus stitching close to the seam on one side and about 1cm from the seam on the other side (Figure 11.14b).
With an extra-wide seam allowance, the experienced might attempt the following method, which gives an even better effect. Tack down one seam allowance on the stitching, and press. Fold the other seam allowance back 0.3cm beyond the stitching line for the full length of the zip. Tack and press. Tack and machine this edge close to the teeth of the zip (see Figure 11.15a on the following page), which shows the zip attached to the extended seam in a vertical position. Tack the other seam allowance close to the other side of the teeth, and machine (Figure 11.15b).

Visible insertion. This is normally used where there is no seam, for short openings only (e.g., ankles of trousers) or for Jumbo zips. Cut a slit in the fabric. Fold back, tack and press a small turning, and insert the zip. If necessary, this slit can be faced (Figure 11.16a). Machine and slash as shown. Turn the facing to the wrong side and insert the zip (Figure 11.16b).

Invisible Alcozips. Suitable for medium-weight and heavyweight fabrics, these are particularly useful with open-weave fabrics, because they do not catch, and with jerseys, velvet and other pile fabrics where the fabric rolls naturally together. They can be sewn in either by hand or machine. The zip is stitched entirely to the seam allowances, and no stitches appear on the right side.
1 Check the length of the zip against the seam, leaving the seam open from the top of the slider.

2 Close the remainder of the seam with a large machine stitch or small tacking stitch. Press open. Curved seams should be snipped a little so that they lie flat.

3 Place the zip to the wrong side of the seam, with the teeth uppermost and centred over the seam. Tack to the seam allowances only, with small firm tacking stitches (Figure 11.17a). Remove the temporary stitches that were holding the seam together.

4 Open the zip fully, and flatten out the teeth a little with your fingers. With a piping foot on the machine, or by hand, stitch as close as possible to the teeth until the slider is reached, then reverse for 2.5cm. Repeat on the second side.

5 Close the zip a little and work a short row of machining or back stitch to attach the free tape to the turnings, overlapping the other stitching as shown in Figure 11.17b. Fold back the tapes at the top and secure them to the turnings with a few stitches, as also shown.

6 Remove all the tackings and fasten off all the ends of the thread. Open and close the zip gently once or twice to allow the teeth to curl over into position. Never press after the zip is in.

Figure 11.16

Should you wish to insert an Alcozip in a lightweight fabric, interface each side of the opening with a strip of suitable lightweight interfacing, centring it over the stitching line and either catch-stitching one edge to the garment or using Iron-on Vilene (see Figure 11.18). Then proceed to insert the zip in the usual way.

Figure 11.18
Collars

Collars can be divided into four main types: flat, stand, roll and shawl. However, these descriptions apply only to the lie of the collars; each type contains many variations of fit and shape in which current fashion plays a large part. It is sometimes fashionable for collars to sit close and tight to the neck; at other times, the same type of collar can be given a very different appearance by being attached to a lower neckline.

All collars need interfacing to stiffen them, and must fit accurately to the neckline. It is therefore wise not to make up the collar until the body of the garment has been fitted. Even slight alterations to the neck edge can throw out the fit of the collar unless these alterations have been allowed for when making up the collar.

The most important point to remember about collars is that the upper layer of any turn-down collar has further to travel than the under layer. The thicker the material, the greater is this difference. For this reason, most good patterns will give a separate upper collar and undercollar pattern for coats and suits, and if these are compared it will be found that the upper collar is larger than the under one.

Even in thin fabrics, however, this fact should be borne in mind. If the upper collar is sewn down to the neck edge even a little inside its marked stitching line, the outer edge of the collar will draw up and curl, giving a most unpleasant appearance.

Collars need careful trimming and layering, and also, if they are curved, snipping; otherwise they will neither turn well nor have a neat, sharp, finish. Pressing is also very important. A collar should be pressed to its shape, e.g., a roll collar should be pressed in a roll – it should not be pressed flat. Always press the neck join after attaching and before proceeding to finish.

All the types of collars mentioned in this section can appear on coats and suits as well as dresses and blouses. However, they may be attached in a different way and most of them will need additional moulding by means of pad stitching. This is an advanced technique and will be dealt with in another section.

Flat Collars

These are collars which, as the name suggests, do not rise up the neck but lie flat on the bodice of the garment. Probably the best-known example is the Peter Pan (Figure 12.1a). This collar can be given a very different appearance if it is attached to a low neckline (Figure 12.1b) or if the shape of its outer edge is varied (Figure 12.1c). Hat collars are always made separately and then attached to the neckline.
Roll Collars
These collars rise up the neck and roll over down onto the garment. The rise varies from the slight roll of the Eton collar (Figure 12.2a) to the high roll of the polo collar. They can be made to fit close to the neck by attaching them to a high neckline, or to produce a framing effect by being attached to a lower neckline. Figure 12.2b shows a polo type of collar attached to a wide neckline, thus creating a “turtle” collar.
Numerous variations in style can be obtained by altering the shape of the outer edge, and roll collars are frequently used on a V-neck – as can be seen from the medium-roll collar shown in Figure 12.2c. Roll collars are made separately and then attached to the chosen neckline.

Figure 12.2

Stand Collars
These collars are variations of a straight band, although slight curves may be introduced into the shape to improve or vary the fit. They either rise and encircle the neck all round – e.g., mandarin (Figure 12.3a), military or cossack – or they rise high at the back and fold sharply back, lying open and flatter in the front – e.g., a shirt collar (Figure 12.3b). Band collars can be made to fit close to the neck by attaching them to a high neckline, or can be made to stand away if the neckline is lower or wider. The ends of the straight bands can be extended to provide long ends which can be tied in a bow, etc.

Figure 12.3
Although it is possible to extend the neckline of a garment to produce a stand-collar effect, stand collars are generally cut and made separately and then attached to the neckline.
Some shirt collars are so made that they can be worn either open or closed, but others are cut so that they can only be worn with the collar open.

**Shawl Collars**

For this type, the collar and revers are cut all in one, thus forming a shawl over the shoulders (e.g., a dressing gown, man’s dinner jacket, etc.).

Generally, the under collar is cut in one with the front garment, being extended at the neckline to meet at the centre back. There is generally a join at the centre back of both the under and top collar. The style can be varied by altering the shape of the outer edge (Figure 12.4a and b) and it can be cut for a high or low roll at the back.

The upper collar is attached in one piece to the under collar. Further details of attaching and finishing are given later in this section.

![Figure 12.4](image)

**Cutting**

The grain on which collars are cut affects their behaviour considerably. All curved collars are on the bias at some part. Only straight band collars can be cut entirely on the straight of grain. This gives a rather harsh unnatural line in some fabrics, and for this reason they are often either slightly curved or cut on the bias.

Flat and medium-roll collars are generally cut with the centre back to the lengthways grain. To save fabric, they are sometimes cut with the centre back on the crossways grain, i.e., the weft thread.

High-roll collars (e.g., polo or turtle neck) are either on the straight of grain or on the true bias. The latter gives a more attractive roll, but the collar should be cut a little longer than the neck edge and eased on – otherwise the outer edge will tend to rise, showing the neck seam.

Stand collars are either cut on the lengthways or crossways threads, or, if they are slightly shaped, with the straight thread at the centre back, the same as for flat or medium-roll collars. They can also be cut entirely on the bias, and this is often done if the ends are to be extended and a cravat effect is wanted. Even if the ends are to be tied in a bow, cutting on the bias will give a more attractive effect, but this does of course use a great deal of material.

Shirt collars are usually cut on the straight of grain, though they are occasionally cut on the bias. Shawl collars are cut on the same grain as the part of the garment to which they are to be attached. The seam at the centre back is always on the bias.
Pattern

Extra care in cutting collars must be taken when patterned fabrics are used. The pattern can be used to great advantage, but if it is ignored or used carelessly it can equally well produce a detrimental effect. With checks, the fabric can often be used on the bias on a collar as a pleasant contrast to right-angle checks on the body of the garment. However, take care to cut the collar so that the checks are balanced.

A vertically-striped dress can have the stripes used horizontally on the collar, or on the bias. A centre-back join in the collar may be needed to give a balanced effect (Figure 12.6). This can also apply to unbalanced plaids. Floral patterns may also need balancing on a collar. If possible, flowers should appear whole (Figure 12.7), not half disappearing on the edge of the collar. If the collar is pointed, the flowers should be balanced on each point, in the same way as are the checks in Figure 12.5.

Some patterned fabrics are best kept for the main part of the garment, the collar being cut out of plain fabric which picks up one of the colours in the pattern. Edging a patterned collar with a plain piping can make an attractive break between the collar and the rest of the garment.

Interfacing

All collars need interfacing. The interfacing is generally cut from the same pattern as the collar – or the under collar, in the case of a separate upper collar and under collar. If a woven interfacing is used, it should be cut to the same grain as the collar it will interface. It is always attached to the wrong side of the under collar, and should be held in place by diagonal tacking.

If a lightweight interfacing fabric is being used, it can be allowed to go into the collar seams; Figure 12.8a shows an interfacing tacked into place on the wrong side of the under collar.

If a medium- or heavyweight interfacing is being used, the seam allowance on the interfacing should be cut off. The interfacing should then be tacked into place on the wrong side of the under collar and herringboned to the stitching line of the under collar (Figure 12.8b).
Where the outer edge of a collar has no seam (e.g. in some types of shirt collar), the interfacing should be caught to the fold by catch-stitch (Figure 12.8c).

The ends of the interfacing can go into the side seams if a lightweight interfacing is used, or herringboned to the stitching lines if a heavier weight is required.

**Making**

Different types of collar need different approaches, but all collars need careful trimming and layering, turning and pressing. Some collars have a seam at their outer edge, whereas others have their outer edge cut to a fold. Some will have both layers attached to the neckline of the garment together at the same time, but others will have their upper and lower layers attached separately. The procedure to be followed for each type is now given.

### Flat, Roll, and Stand Collars Not Cut to a Fold

Having interfaced the under collar as instructed, place the two right sides of the collar together, tack and machine. Trim and layer as shown in Figure 12.9; (a) gives an example of a round collar, (b) a pointed one. Turn to the right side, roll the stitching line slightly towards the under collar and tack, rolling and tacking gradually inch by inch. Press. Tack all layers together from the right side with diagonal tacking, rolling the collar into its finished shape as you do so (Figure 12.10a). In the case of a collar with a high roll or stand, this may draw back the upper layer a little from the neck edge, because the upper collar has farther to travel. Allow it to do this, but reduce the seam allowance on the upper collar, marking the new stitching line with a line of tacking (Figure 12.10b).
Shirt or Band Collars Cut to a Fold

Having caught the interfacing to the fold as previously instructed, fold the collar right sides together. Tack and machine the ends. Trim as shown in Figure 12.11. Turn, and roll me stitching at the ends slightly towards the under collar. Tack and press. Tack all layers together with diagonal tacking, in the case of the shirt collar, rolling them into shape as instructed above.

Collars Where Neck Edges will be Attached Separately

Some collars, such as band or polo collars without a rever, or open-neck collars, will have their neck edges treated not as one but separately - details of both types will be given. Depending on whether they have a seamed outer edge or are cut to fold, follow the instructions for interfacing and making given above, but machine only as far as the stitching line on the neck edge (Figure 12.12).

Band Collars Extended into Ends

These collars are sometimes cut to a fold at the outer edge, or they may have a seam on all edges. Interface as instructed before. Bring the right sides of the collar together and machine all the raw edges, but stop at the matching points where the collar will be attached to the neckline (Figure 12.13a). Finish off strongly by reversing over the stitches, or darning in the ends. Clip to the machine stitches at matching points. Trim and layer as previously instructed. Turn to the right side. Roll the stitched edges of the ties and tack. Tack all layers together with diagonal tacking between the matching points; i.e. where the raw edges have been left ready to attach to neckline, as shown in Figure 12.13b.
Shawl Collars

Interface the bodice and under collar. Tack and machine the front bodice to the back at the shoulders. Trim and press the seam open. Tack and machine the centre back seam of the under collar. Trim and press open. Machine the neck edge of the under collar to the neckline of the back bodice. Trim, snip, and press open (Figure 12.14a).

Tack and machine the centre back seam of the upper collar. Trim and press open. In the unlined garment, neaten the free edge of facing, leaving the neckline of the collar unfinished, as shown in Figure 12.14b).

Attaching and Finishing

The method chosen to attach a collar to a garment depends on the style of the collar, its lie, and the fabric. Suitable means of attaching and finishing collars for dresses and blouses will be described in this section. Coats and suits often require a different method, and they will be dealt with in a later section.

Whatever the type of collar and the method used to attach it and finish it, it is essential that the collar should match the neckline accurately at all points. To check this, pin the collar to the neckline and fold the garment in half at the centre back, meeting the shoulder seams and the front edges.
If the collar has been correctly made and attached, the shoulder seams and the shoulder points on the collar, the ends of the collar, and the length of the revers (if any) will all exactly match on both layers. Once this is seen to be so, it is safe to begin attaching the collar to the garment by one of the methods given in this section.

Attaching Flat, Roll and Stand Collars

The method dealt with here should be used for all except open-neck styles and band or polo collars without a rever (i.e., collars with their neck edges attached separately).

Having made, turned, and prepared the collar, place it to the neckline, with the under collar to the right side of the garment. The centre back of the collar should meet the centre back of the garment. The shoulder points on the collar (this is a marking given in most good commercial patterns) should meet the shoulder seams of the garment, and the ends of the collar should meet the matching points on the garment (Figure 12.15).

![Figure 12.15](image)

Finishing Flat, Roll and Stand Collars

There are three main methods of finishing, or neatening, the raw edges of a collared neckline:
1. by self-neatening – this uses the upper and lower neck edges of the collar to enclose the raw edges like a binding;
2. by bias strip – this covers the raw edges without binding, in the manner of a crossway facing;
3. by a shaped facing.

A combination of these methods is sometimes used. The choice depends on the type of collar, the fabric and whether or not the garment has a rever or buttonstand.

Collars Without Rever or Buttonstand

Some of these collars may be self-neatened (see later). Others will need a shaped facing or a bias strip. As an example, Figure 12.16(a) shows a Peter Pan collar, made in two sections, attached to the neck of a dress with a zipped centre-back opening. This can be finished by either a shaped neck facing or a bias strip. The bias strip generally gives a neater, less bulky, finish. It can be cut from either the garment fabric or a matching lighter fabric; alternatively, commercial bias may be used.
Instructions for making and attaching a shaped neck facing and a bias strip are given in Section 2 of this book. In both cases, the finish is tacked into place on the stitching line of the neck and then the seam is machined through all layers. Figure 12.16b shows the facing machined into place, right side of facing to upper collar.

Trim, layer, and snip as already instructed. Turn to the wrong side. The shaped facing will be turned in at the ends and hemmed to the tape of the zip and shoulder seam allowances; the bias will be turned in and slip hemmed to the wrong side of the garment, with the collar upright and the bias quite flat (Figure 12.16c).

Collars With a Rever or Buttonstand

The edge of a garment is often extended beyond the end of a collar by a rever or buttonstand. In this situation, the bodice facing is folded back and used to neaten part of the neckline, including the collar, usually round as far as the shoulder seam (Fig 12.17).

The facing may be an extension of the bodice, or may be cut separately and seamed to the front or back edge of the garment, depending on the position of the opening. Generally speaking, this seam is machined at the same time as the collar is attached. The front or back facing is later turned over to the wrong side of the garment.
The part of the collar not neatened by this facing may be finished in three ways, the choice depending upon the fabric.

1. With an additional shaped facing. This is suitable for medium-weight fabrics. Tack the collar into position, as already instructed. Tack and machine the facings together at the shoulders, trim the seam and press open. In unlined garments, neaten the free edge of the facing.

With the right sides together, tack and machine the facing to the neck stitching line, including the collar in the seam, as shown in Figure 12.18a). Trim, layer and snip the seam. Turn the facing to the wrong side of the bodice. Press the neck join. Tack the facing into place, and press. Hem the facing to the shoulder seam allowances; Figure 12.18b) shows the facing and collar from the wrong side of the garment.

2. With a bias strip. This is suitable for fine fabrics. Having tacked on the collar and neatened the free edge of the facing, fold the facings back on to the right side of the bodice. Tack to the neck edge on the stitching line, overlapping the collar. Cut a suitable length of bias 3 cm wide. Tack the strip to the neck edge, overlapping the facings by about 2 cm, as shown in Figure 12.19a). Machine Trim, layer, and snip the seam allowances. Turn the facings to the wrong side of the garment. Press the neck join. Turn in the edge of the bias strip and slip the hem to the garment (Figure 12.19b).

3. Turned in and hemmed. This is suitable for lightweight fabrics. Neaten the free edge of the facing. Pin the collar in position. Clip the top collar seam allowance to the stitching line at the shoulder point. Tack the collar in position, gradually removing the pins, and leaving the upper collar free between the shoulder seams (Figure 12.20a). Machine the under collar only to the neck edge between the shoulder seams. Fold the facings back on to the right side of the bodice. Tack to the neck edge, covering the collar with the facings as
far as the shoulder seams. Machine each end to just beyond the edge of the facing, thus overlapping the machine stitching of the under collar by a few stitches (Figure 12.20b), being careful to keep the top collar free.

Trim, layer and snip the seam allowances. Turn the facings to the wrong side of the garment. Press the centre seam allowances up into the collar. Turn in the upper collar on the seam allowance. Tack and hem into the machine stitches, using Hemming Vertical. Hem the facing to the shoulder seam allowance of the bodice (Figure 12.20c).

Figure 12.20

Open-neck Collars

When the style of the garment requires the collar to be worn open (e.g., an open-neck shirt blouse), a better lie will be achieved if the upper and lower collars are attached separately – the lower edge to the garment, the upper edge to the facing. These collars should have been prepared as previously instructed, and should be joined at their ends only as far as the stitching line on the neck edge.

Place the collar in position on the neckline, with the right side of the under collar against the right side of the garment. Tack the under collar only to the garment, leaving the edge of the upper collar free (Figure 12.21a). Machine. Having neatened the free edge of the facing, turn it back to the right side of the bodice. Tack and machine on the stitching line from the edge to the commencement of the collar; do not let the stitching overlap the collar (Figure 12.21b). Tack the remainder of the facing to the upper collar. Machine as shown in Figure 12.21c.
Trim, layer, and snip the seam allowances. Press the seam allowances on the upper and lower collar open and flat from the edge of the collar to the shoulder point. Press the centre seam allowances of the garment and the under collar up into the collar. Turn in the upper collar on the seam allowance. Tack and hem into the machine stitches. Hem the facing to the shoulder seam allowances of the bodice. The result of these final instructions is the same as that shown in Figure 12.20c.

**Polo and Band Collars Without a Rever**

Tack the raw edge of the under collar to the neckline of the garment, with the right side of the under collar to the right side of the garment, as shown in Figure 12.22a, and machine. Trim, layer and snip the seam allowances.

Turn the collar upwards. Tack and hem into the machine stitches, using Hemming Vertical (Figure 12.22b).
Band Collars Extended into the Ends

Place in position on the neckline with the right side of band to the right side of garment. Tack and machine one edge of the band only to the neckline, leaving the other edge free, as shown in Figure 12.23a). Press the neck join. Turn in the other edge of the stitching line. Tack and hem into the machine stitches (Figure 12.23b).

Figure 12.23

Shawl Collars

Having prepared the collar as instructed, place the upper collar to the garment, right sides together. Tack and machine as shown in Rg 12.24(a). Trim, layer, and snip the seam allowances. Turn the upper collar and facing to meet the garment, wrong sides together. Roll the stitching line and tack. Press. Tack the collar into a roll with diagonal tacking. Turn in the upper collar on the stitching line. Tack and hem into the machine stitches. Hem the facing to the shoulder seam allowances.

Figure 12.24
Fitting

The fit of collars can vary with fashion. For example, it would be incorrect for the collar to be close fitting when the style called for a stand-away effect, no matter how well the collar was made. Provided that the pattern markings have been transferred accurately on to the material, and any alterations to the neck edge during fitting have been transferred to the collar, there should be no difficulty in obtaining a good collar accurately to the style demanded by the pattern.

The type of collar (e.g., flat, roll, or stand) is determined by the relationship between the neck edge and the outer edge of the collar. If the outer edge is of the same length, or slightly less, than the neck edge, the collar will rise straight up the neck in a band. If the length of the outer edge is increased, the collar will start to roll over; if the increase is small it will be a high roll, but as the length of the outer edge is made longer the roll will diminish until a flat Peter Pan collar results. If the length of the outer edge is still further increased, a fluted, flared collar is created. If, on the other hand, the neck edge is made longer than the outer edge, the collar can only be worn open (e.g., open-neck shirt collars).

The relationship between the length of the two edges is very well understood by dress designers, who vary this relationship in combination with a variety of neckline shapes, to produce almost endless changes in style and effect.

The need for accuracy in matching collar to neckline is therefore obvious. Some examples of fitting problems, and how to solve them if this accuracy has been disturbed, are given below. It will be seen that to correct the fault it may be necessary to cut a fresh collar. If a lot of alterations have been made to the neckline of the garment, it is therefore advisable to make a trial collar in calico, or a similar fabric, to avoid wasting the garment fabric. If you are a novice, it might be wise always to take this precaution.

Fitting Problems with Flat Collars

With these collars, the outer edge is long enough to allow the collar to lie flat on the garment without a roll or stand. Fitting problems generally arise when the relationship between the length of the two edges, which is a fairly exact one, has been upset.

1 Rolling or wrinkling. The neckline of a flat collar must correspond exactly with the blouse neckline if it is to fit as intended. If there is a variation between them, owing to trimming out the neckline of the garment or to carelessness in cutting either the collar or the dress neckline, the collar will not lie entirely flat, but will roll or wrinkle where the variation occurs.

To remove the wrinkles, rip the collar from the neckline, then pin it in place so that it lies flat and smooth throughout, not forcing the two necklines to meet or match, but allowing the collar to assume the position the design requires. When it has been pinned correctly in place, trim away or add to any places where there is a difference in the necklines. A flat, smooth collar will then result.
2 Rippling at the outer edge (Figure 12.25). When a collar has been cut too circular, the outer edge will form ripples, as in (a), instead of lying flat. To overcome this defect, slash in from the edge wherever the collar stands away from the blouse, and lap enough at each slash to make the collar lie flat, as shown in (b). View (c) shows the collar slashed and lapped.

![Figure 12.25](image)

3 Drawing at the outer edge (Figure 12.26). When a collar that is intended to be flat is cut too straight, it will appear tight around the outer edge and will roll too high around the neck, as in (a).

To relieve the tight effect, slash the collar in from the outer edge at intervals, as shown in (b), and pin sections of calico under the slashes after spreading them the desired amount. This plan necessitates cutting a new collar, and (c) shows the appearance after slashing.

Notice particularly the definite neckline curve.

![Figure 12.26](image)

4 Rippling at the neckline (Figure 12.27). A flat collar whose neckline is larger than that of the garment to which it is applied will appear full at the neck opening and cause a rippled effect at the neck, as in (a). To alter such a collar, rip it from the neckline, and then re-pin it, drawing it tight enough towards the centre front for a trim fit. If the effect is satisfactory plan to trim off the excess length on each side of the centre front, as in (b). The pattern with its marking is shown in (c). If the collar does not look well, unpin to the shoulder line; then, at this point on each side, pin a small dart, as in (d), to make the neck size of the collar correspond to that of the garment. In (e), this alteration is shown as applied to the collar pattern.
5 Bertha collar bulging at the shoulders. Another type of flat collar, the Bertha, may develop a bulge at the shoulders, particularly on the square shouldered figure, though the same defect sometimes appears on other figures if the collar is not shaped correctly. Remove the bulge by means of a dart that follows the normal shoulder line from the neckline end towards the shoulder. If there is already a dart in this place, deepen it until the desired smooth-fitting effect is obtained. In any case, however, graduate the dart to nothing at the shoulder tip.

6 Drawing at the neckline (Figure 12.28). If the neck of a flat collar seems too small giving a drawn appearance at the neckline, as in (a), rip the collar from the dress and examine the neckline of the garment. If it seems satisfactory, replace the collar, adjusting it until it fits easily around the neckline, and then slash at intervals and mark for trimming out neck to correspond with that of the dress, as shown in (b). If this takes away too much from the width of the collar, add to the outer edge, as shown. View (c) shows the collar pattern with its new neckline shaping and its outer-edge addition.

Fitting Problems with Roll Collars

These collars have relatively shorter outer edges than flat collars. The relationship between the two edges is important, because this determines the height of the roll. The neckline of the garment is also important; a low or loose neckline produces a stand-away effect, which is only correct if it is demanded by the style of the garment.
1 Standing away from neck (Figure 12.29). A roll collar that stands away from the back of the neck, as illustrated in (a), is the result of the neckline of the garment being cut too low at the back, or of the collar being incorrectly shaped.

![Figure 12.29](image)

If the fault is in the neckline, it can be corrected by building up the neckline at the back, as shown in (b). To do this, slip a piece of material under the neckline, keeping the grain of it straight up and down at the centre back, and shape it so that it extends slightly above the normal neckline, as shown. Taper the section off gradually from a depth of 2cm or more at the centre back to nothing just in front of the shoulder seam. Then re-pin the collar to the upper edge of the extension. Such an alteration is usually appropriate in calico only, although if the seam joining of the piecing can be made either very inconspicuous or decorative, or can be entirely covered by the collar, it can be used in the garment.

If the fault is in the shape of the collar rather than in the depth of the neckline, it will be found that the collar curves too much. Rip the collar from the dress, and then pin just at the centre-back points, which of course should match. Rearrange the ends at the front, rolling them under, as in (c), so that they separate as the roll is deepened. When the collar assumes the correct appearance at the back, pin a piece of calico to each side at the front, as shown, and cut it in the shape of the original collar ends. Also, reshape the inner, or neck edge to correspond with the neck opening. View (d) shows the new neckline and the necessary piecing.

2 Too close to the neck. When the inside edge of a roll collar is cut too straight it will roll up at the back so close as to be uncomfortable, and will also have a strained appearance. To obtain a better effect, rip the collar from the neckline and pin in at least three small darts, one at the centre back and one each side of it, having them about 0.5 cm deep at their widest and tapering to nothing. Their length may be from 4 to 7.5 cm, depending on the width of the collar. With these darts pinned in, slip the collar on and notice the new effect. If even less of a roll is wanted, introduce two more darts. Now re-cut the collar, using the darted one as a pattern.

It may not always be necessary to cut a new collar, because the roll collar is frequently made up with tiny darts in the back, particularly when using such material as straight embroidery edging, which can be shaped very satisfactorily in this way.
Fitting Problems with Stand Collars

The outer edges of these collars are the same as the neck edge, or slightly shorter, with the exception of the open-neck shirt collar, where the neck edge may be curved and longer than the outer edge (this type of collar cannot be closed).

1 Band collar wrinkling crosswise. A standing collar that is too high will show horizontal wrinkles when worn, as in Figure 12.30a. Changing its height is very simple, because the top may be turned down as much as necessary (Figure 12.30b). If required, dip the turn to overcome a drawn appearance. Figure 12.30c shows the collar marked for the alteration.

![Image of collar with different alterations](image)

Figure 12.30
Band collar loose at the top. A collar of this type may fit well at the base of the neck but appear loose at the top, as shown in Figure 12.30(d). Such a collar shows improper cutting and requires a deepening of the curve in front (Figure 1230e). As indicated, rip the collar from the neckline across the front and increase the depth of the seam on the collar the required amount, clipping the seam allowance, if necessary. Also, deepen the centre-back seam at the top slightly, if required. The adjusted collar is shown in Figure 12.30f.

Shirt collar too large in neck size. When a convertible collar is large, it will appear to stand away from the neck and to expose the neckline seam (Figure 12.31a). To make the collar smaller, rip it away from the neckline; then, keeping the centre backs even, re-pin, stretching the collar and easing the neckline in slightly, as in Figure 12.31b. Mark the new ends, as shown, and then cut off the surplus material, being sure to leave an adequate seam allowance. Figure 12.31c shows the correction applied to the collar.

![Image of collar with different alterations](image)

Figure 12.31
Shirt collar too small or straight When a convertible collar rolls too high and too close to the neck at the back, (Figure 12.31 (d), there is usually not enough length or curve in the collar.
Reshaping it around the back neck curve will usually remedy the difficulty. As shown in Figure 12.31 (e) rip the collar away from the garment across the back and for a short space beyond the shoulder seams; then re-pin to the neck edge with a greater seam allowance across the back, generally about 13cm at the centre back, tapering the alteration to nothing just beyond the shoulder seams and clipping the edge if necessary. If this narrows the collar too much, add to the outside edge an amount equal to that taken off at the neck edge, tapering its width just as the neckline alteration is tapered. If it increases the neckline of the collar too much to fit the neck of the garment, adjust the collar entirely around the neck. The flat collar with the new shaping indicated is shown in Figure 12.31 (f).

**Cuffs**

**Types of Cuffs**

Cuffs come in many sizes and styles – they can be straight or shaped, tight or loose, with or without an opening, deep or narrow. They probably originated from the practical need to have extra layers of fabric at the bottom of the sleeve to take the considerable wear which that part of the garment receives, but they are now used also for decorative reasons, to contribute to a general style, and they are sensitive to changes in fashion.

Cuffs can be attached to almost any length of sleeve. They can be part of the total length of the sleeve, folded back on the sleeve, or as an additional decoration. They are usually made from double interfaced material (frilled or flared cuffs can be made double or single). If the free edge (i.e., the edge not attached to the sleeve) is straight, cuffs can often be cut to a fold. If the free edge is shaped or irregular (e.g., scalloped) the cuff must be faced.

There are four main types:

1. **Straight Bands without an Opening.** The narrow band must at least be large enough to slip easily over the hand; deeper bands need to be looser because the arm soon widens above the wrist. For this reason, band cuffs without an opening on a full-length sleeve are seldom deeper than 7.5cm. An example is the cuff for a bishop sleeve.

2. **Straight Bands with an Opening.** This type of cuff can be narrow or up to 7.5cm deep, with one or more buttons. It can be made deeper so that it folds back double, as on a man’s shirt; in this case, it is frequently fastened with link buttons or cuff links. An example is the cuff on a shirt blouse.

3. **Turned-back Cuffs Cut as Part of Sleeve.** This can be an extension of a straight, loose sleeve, with the sleeve just folded back on itself to form a cuff. A fitted sleeve can also be extended in this way, but the cuff will then be shaped and faced with a separate facing. This cuff is used on the short sleeves of a blouse or dress.

4. **Shaped Cuffs.** These can be cut separately and attached to the sleeve, or the sleeve can be extended in the shape of the cuff and faced, as mentioned above. Shaped cuffs can be turned back, be part of the total sleeve length (e.g., cuff 12 to 15cm long shaped to the arm), or stand away from the sleeve as do frilled or flared cuffs. An example of a shaped cuff is the turned back “fly away” cuff.
Cutting

Straight cuffs should preferably be cut with the lengthways grain in the direction of the strain (Figure 13.1). However, for economy they are sometimes cut on the crossways grain (weft thread). Provided that they are well interfaced, this is not serious.

Cuffs cut as part of the sleeve have their grain conditioned by the sleeve, and separate shaped cuffs vary according to their style. A deep-shaped cuff forming part of the total sleeve length will be cut to the grain of the bottom of a tightly-fitting sleeve. Other separate shaped cuffs may be cut on a different grain from the sleeve for decorative reasons (e.g., a checked cuff cut on the bias). Frilled cuffs can be cut on the straight, but they will have a more attractive appearance if cut on the bias. Flared cuffs can either be cut as part of a circle and seamed, or cut as a complete circle with a hole in the middle large enough to attach to the edge of the sleeve.

![Figure 13.1](image)

Interfacing

Most of the instructions given for interfacing collars apply equally to cuffs. However, in the case of cuffs the interfacing is best attached to that part of the cuff which will be uppermost. This gives added strength to the layer which will receive the most wear and, in fine fabrics, the interfacing serves to hide the seam allowances of the other layers. In all other respects, the same rules may be followed for interfacing with cuffs and collars.

Woven interfacings should be cut to the same grain as the cuff. Light-weight interfacings can be included in the seams; heavier ones should be herringboned to the stitching line. When cuffs are cut to fold, the interfacing should be catch-stitched to the line of the fold. Examples of these methods of attaching interfacings can be seen in Figure 12.8(a), (b) and (c) on page 138.

Making and Attaching

The method of making and attaching varies with each type of cuff. Some are self-neatening, whereas others require a shaped facing or a bias strip as a finish.

Buttonholes are generally worked before the cuff is attached to the sleeve. Exactly when this is done depends on the type of buttonhole used. Worked buttonholes are more usual, and these are done after the cuff has been made. Provided that the size and fitting of the cuff have been checked, the buttonholes can be made before attaching the cuff to the sleeve, while it is easier to handle. If bound buttonholes are required, they must be commenced after the interfacing has been tacked into place, before the cuff is made double. Having interfaced the cuff, proceed with making and attaching it as follows.
Straight Band without an Opening

Tack and machine the side seam. Trim and press open. With the right sides together, tack and machine the cuff to the sleeve, matching the side seams as shown in Figure 13.2(a). Trim and layer the seam. Turn the cuff to the wrong side of the sleeve on the fold line. Turn in the seam allowance on the stitching line. Tack and hem into the machine stitches, using Hemming Vertical (Figure 13.2(b)).

![Figure 13.2](image)

(a) (b)

Straight Band with an Opening

These can have their lower edge placed to a fold or joined in a seam. They always match an opening in the sleeve. The side edges of the cuff may exactly meet the edge of the opening, or they may have an extension on one or both ends. The extension may be used for an overlap, or protrude slightly from the sleeve and be fastened with a link button or cuff links.

1 Bands with no extension. Fold with the right sides together on the fold line. Tack and machine the ends only to the stitching line for attaching to the sleeve, as shown in Figure 13.3(a). Trim and layer as shown at the right-hand end. Turn right side out, roll the machined ends, tack and press. Place the cuff to the sleeve – right sides together – tack and machine one edge of the cuff to the sleeve (Figure 13.3b). Turn in the other edge of the cuff on the stitching line. Tack and hem into the machine stitches on the wrong side of the sleeve, using Hemming Vertical.

![Figure 13.3](image)

(a) (b)

2 Bands with extension. These bands can have an extension at one or both ends, and their lower edge can be cut to a fold or joined in a seam. The example given in Figure 13.4 is a cuff with a seam at its lower edge, and with two extensions.

The desired length of the extension should be clearly marked along the sleeve edge of the cuff. Tack and machine from this point on the stitching line around the cuff to the equivalent point on the other side. Slash to these points. Figure 13.4a shows this done,
and one edge of the cuff trimmed and layered ready for turning. Place the cuff to the sleeve, right sides together. Tack and machine one edge of the cuff to the sleeve. Turn in the second edge of the stitching line. Tack to the wrong side of the sleeve and hem into the machine stitches, using Hemming Vertical (Figure 13.4b).

**Figure 13.4**

**Turned-back Cuffs Cut as Part of the Sleeve**

These can be straight or shaped, depending on the sleeve. For the straight cuff, sufficient material must be allowed from the finished length of the sleeve for the cuff to be made double and then rolled back on itself (Figure 13.5a). Interfacing of this cuff is optional.

Tack and machine the side seam of the sleeve. Press open. Neaten the lower-raw edge by some suitable method; because this sleeve is generally made in a lightweight fabric, edge stitching is generally used. Turn up on the fold line, wrong sides together. Slip stitch the neatened edge to the sleeve. Fold back the double layer on to the right side of the roll line (Figure 13.5(b)).

**Figure 13.5**

For the shaped cuff, the sleeve will be extended and shaped to the depth of the desired cuff plus seam allowances. Tack and machine the sleeve seam, press open. Tack and machine the side seam of the shaped facing. Press open. Neaten the free edge of the facing. Tack and machine the facing to the sleeve – right sides together – and, in the case of the example shown in Figure 13.6(a), slash up to the point. Trim, layer, and turn the facing to the wrong side. Roll the seam slightly to the underside of the cuff, tack and press. Slip-stitch the free edge of facing to the wrong side of sleeve. The finished cuff is shown in Fig 13.6b.
Shaped Cuffs Cut Separately

These are made and attached in various ways, depending on their type and the fabric.

1. Long cuff forming part of the sleeve length (Figure 13.7). This is made up exactly as the open band and attached in the same way.

2. Turned-back shaped cuff. Tack and machine the side seams of the upper and under sections of the cuff. Trim and press open. Place the sections right sides together, and tack and machine the outer edges together (Figure 13.8(a). Trim, layer, snip, and turn to the right side. Roll the stitching line slightly to the under side of the cuff, tack and press.

This cuff can be attached in a variety of ways. It can be self-neatened; in which case place the made cuff to the sleeve with the right side of the top cuff to the wrong side of the sleeve, matching the side seams. Tack and machine to sleeve. Turn in the seam allowance of the under cuff, and tack and hem to the machine stitches (Fig. 13.8).

Alternatively, it can be neatened with a bias strip or a shaped facing. For either of these methods, place the made cuff to the sleeve with the right side of the under cuff to the right side of the sleeve. Tack. Cut the bias strip, or make the facing. With the right sides together, tack to the sleeve and cuff on the stitching line. Machine through all layers, trim and layer. Turn the facing, or bias, to the wrong side. Slip-stitch the facing to the wrong side of the sleeve or turn in the raw edge of the bias and slip hem to the wrong side of the sleeve (Fig 13.9).
Frilled or flared cuffs. These can be made of single or double fabric. If single, the free edge should be neatened with a very narrow hem and the cuff attached to the sleeve with a narrow bias strip as above. If double (e.g., with a facing) the cuff can be self-neatened by attaching the top side to the sleeve by machining and turning in and hemming the underside into the machine stitches (Figure 13.10).

**Waist Finishes**

Waist finishes must be strong because they are made to fit the figure closely (only 2.5 cm ease being allowed), to carry fastenings, and to support the weight of the skirt or trousers. They are therefore cut on the lengthways grain whenever possible, and need interfacing or other support.

They have to be secured to the body of the garment firmly but neatly. Several layers of fabric meet at this point, and careful trimming and layering is needed to reduce bulk without in any way weakening an important part of the garment which is subjected to so much strain in wearing.

Three types of waist finish are now dealt with, the choice of a suitable one depending on the fabric, fashion and the use to which the garment will be put.

**Facing**

This is the weakest form of waist finish but is nevertheless sometimes demanded by style or fashion, particularly in garments which are cut low on the hips (known as “hipsters”) or where a skirt is built up above the waistline. Because of this weakness, a tape stay should be included in the seam; a shaped belt, slotted through carriers, is also often used in this style of garment to give extra support, which is particularly necessary in trousers.

A shaped facing and interfacing are cut to match the top edge of the skirt or trousers. Tack the interfacing to the wrong side of the garment; if lightweight, it can be included in the seams; if heavy-weight, it should be herringboned to the stitching line. Join and neaten the shaped facing. Place the facing to the garment, right sides together. Pin in place. Place the tape on the wrong side of the garment, centred over the stitching line. Tack through all layers. Machine (Figure 14.1).
Figure 14.1
Trim and layer. Press, with the facing upwards. Tack and stitch the facing to the seam allowances only about 0.3 cm above the seam, as shown in Figure 14.2a. Turn the facing to the wrong side of the garment. Hem to the edge of the opening and the seam allowances, darts, etc. (Figure 14.2b).

Figure 14.2

**Petersham**

This is a stronger method of finishing and is used when it is not desired to have a waistband visible from the right side of the garment. It is attached to the skirt as follows:

1. Cut the petersham to the size of the waist, plus 2.5 cm for turnings and 5 cm for an overlap.

2. Turn in 1.2 cm on each end of the petersham, and herringbone.

3. Turn in to the wrong side the top edge of the skirt on the stitching line, and tack. Neaten the raw edge in a suitable way, as described in a previous section. Press and machine near the top edge.

4. Place the petersham with the turnings to the wrong side of the garment, one end of the petersham meeting the edge of the opening on the front, the other end extending beyond the opening on the back. Tack and hem the top edge of the petersham into the machine stitches (Figure 14.3).
Instructions for attaching hooks, eyes and snap fasteners to this type of waist finish will be given later.

**Waistband**

This is the strongest and most often used method of waist finish. The band encloses the raw edges of the garment and holds it firmly to the waist. All waistbands should be interfaced, but woven or bonded interfacing is more comfortable for the wearer than is belting, which gives a rather harsh unyielding finish.

The finished width of the waistband should not be more than 3 cm otherwise it may fold over when being worn. It should be cut to the waist measurement, plus turnings, plus an allowance for an overlap. It can be plain or top stitched as the style requires. It can fasten with hooks and eyes, snap fasteners, a button and buttonhole, a trouser clip or Velcro (a double nylon tape with hooks – see later). Buttons and buttonholes are dealt with in another section; other forms of fastenings will be described later.

**Plain Waistband**

Cut the band on the straight of grain as follows:

- **Length** = waist + two turnings + overlap (2.5 to 5 cm);
- **Width** = twice finished width + two turnings.

Cut the interfacing as follows:

- **Length** = waist + overlap;
- **Width** = finished width.

Make and attach the waistband as follows:

1. Tack the interfacing to the wrong side of the waistband, and herringbone or catch-stitch all round to the band as shown in Figure 14.4a.
Figure 14.4

2 Fold the waistband in half longways, right sides together. Machine up the ends and overlap to the depth of the interfacing only (Figure 14.4b). Slash to the end of the overlap. Trim the corners and layer the seam allowances at the ends.

3 Turn the waistband inside out, roll the end seams, press and tack horizontally all layers together, leaving the seam allowances free.

4 Place the waistband to the edge of the garment, with the interfaced portion of the band right sides together with the garment, allowing the overlap to extend on the back of garment as shown in Figure 14.5. Tack one seam allowance to the garment Machine. Trim and layer the seam allowances.

Figure 14.5

5 Press the waistband upwards. Turn in the seam allowance on the free edge. Tack and hem into the machine stitching.

Top-stitched Waistband with Button and Buttonhole

This is a strong type of finish, particularly suited to sports or children’s clothes. The overlap extends from the front of the garment, is pointed, and includes a worked or bound buttonhole. Cut the band and interfacing as instructed above for the plain waistband, but with the overlap end pointed. Make and attach the waistband as follows:

1 Tack the interfacing to the wrong side of the waistband and herringbone all round to the band as in Figure 14.6a. Make a bound buttonhole, if required, at pointed end.

2 Fold the waistband in half longways, right sides together. Machine up the ends to the depth of the interfacing only (Figure 14.6b). Trim and layer both ends. Slash to the end of the overlap.
Figure 14.6

3 Turn the waistband inside out, roll the seams, press and horizontally tack all layers together, leaving the seam allowances free.

4 Place the waistband to the edge of the garment from the wrong side. Tack and machine one seam allowance to the garment. Trim and layer the seam allowances.

5 Press the waistband upwards. Turn in the seam allowance on the free edge. Tack to the right side of the garment over the seam. Press, Machine through all thicknesses all round the waistband (Figure 14.6c).

6 Complete the bound buttonhole, if used, or make a worked buttonhole. Attach the button to other end of waistband.

Fastenings

Fastenings are subjected to a great deal of strain, both from the pull caused by movement and pressure of the body and from being continually opened and closed. Not only must the fastening itself be strong; it must also be secured firmly and permanently to the garment.

All fastenings must be sewn on to double material – either double fabric or one layer of fabric plus a layer of tape, binding, or interfacing on the wrong side. Use just enough to keep the opening closed, remembering that close-fitting clothes will need more fabric than will loose ones. Fastenings must be sewn on accurately, exactly opposite each other – otherwise the opening will not lie flat when fastened. Choose a size and type suitable for the fabric, the position, and the strain.

The method of stitching the fastening to the garment varies with the type of fastening, but it must always be strong. In the case of hooks, eyes, bars and snap fasteners, the buttonhole stitch should be used. The stitches should be deep and well embedded into the garment, but should not be visible from the right side.
Types, Sizes and Uses

Nowadays, quite a range of fastenings are available from which to choose: hooks and eyes, hooks and bars, snap fasteners, trouser clips, and Velcro. Hooks, eyes and bars, and snap fasteners are made in many sizes. Not all retailers carry the complete range, but most shops stock from size 00 (small) to size 4 or 5 (large enough to give a strong finish when necessary for the home dressmaker). If the larger sizes are not available, or a particularly strong finish is required, trouser dips are an alternative.

Fastenings are used where the closure should be as invisible as possible and where buttons and buttonholes would be unsuitable, e.g., an opening in a side seam. Although zips have largely replaced hooks and bars and snap fasteners on plackets, zips are not suitable for all types of dresses and skirts. For underwear and children’s clothes, the older method of fastening is also still recommended.

Hooks, eyes and bars, and snap fasteners are also used in conjunction with other, types of fastenings, e.g., at the top of a zip, or with buttons and buttonholes to hold the top corner of an overlap in position at a neckline.

Hooks, Eyes and Bars

These are available in a wide range of sizes in both black and white. They give a more secure fastening than do snap fasteners and, in fact, need a certain amount of "pull" from the garment to keep them fastened. Hooks and bars are used when there is an overlap, as on a placket (Fig 15.1a). Place the bend of the bar towards the opening.

Hooks and eyes are used where edges meet without an overlap (Fig 15.1b), or where there is a particular strain and a risk of the hook entering the fabric, as on a waistband of a skirt. Hooks are also used with worked bars; instructions for these will be given in 20415A Section 2 – Dress Decoration.

Figure 15.1

Hooks, eyes and bars should be attached to the garment with the buttonhole stitch, as follows:

1. Mark the position of both the hook and eye, or hook and bar.
2. Commence with a back stitch and fix the hook in position with one stitch through each hole and under the head of the hook. This in effect tacks it in position.
3 Return to the first hole. Push the needle through the fabric and up through the hole, wind
the double thread from the eye of the needle towards you, thus making a buttonhole
stitch. Repeat until the first ring is covered, then repeat with second ring (Figure 15.2a).

4 Work several straight stitches under the head of the hook to make it secure. Fasten off
with a back stitch.

5 Check the position of the eye or bar with that of the sewn-on hook.

a) eye – the eye should protrude beyond the edge of the opening by about 0.3cm; commence
with a back stitch and fix the eye into position with one stitch through each hole; attach it
firmly in place with buttonhole stitch, as for the hook (Figure 15.2b);

b) bar – place the bend on the bar towards the opening; commence with a back stitch and
fix the bar into position with one stitch through each hole; attach it firmly in place with
buttonhole stitch, as for the hook (Figure 15.2c).

Figure 15.2

**Snap Fasteners**

These are used to hold openings together where there is little strain on the garment, or
in conjunction with hooks and bars, and give a neat flat result. They should be fairly close
together, particularly if used on their own, in order to prevent the opening gaping. The half
containing the socket always goes on the underlap against the body, and the half with the knob
goes on the overlap or outer part of the garment, because this achieves a flatter result.

Attach the socket portion as follows:

1 Having marked the position of the fastener on the underlap, commence with a back stitch
and fix the fastener in position by taking one stitch through each hole. This in effect tacks
it in position.

2 Return to the first hole, push the needle through the fabric and up through the hole, wind
the double thread from the eye of the needle towards you, thus making a buttonhole
stitch. Work four or five buttonhole stitches to each hole. Finish with a back stitch
(Figure 15.3).
After securing the under portion of the snap, mark the position of the upper portion (with the knob) by lapping the overlap over the underlap and inserting a pin from the right side just over the centre of the socket underneath. Part the two layers with the pin still in position. Slide the knob portion down the pin (there is a hole in the centre of the knob to enable this to be done), and sew it in position as for the socket half.

**Combined Fasteners in Placket**

When hooks and snap fasteners are combined to close a placket, the hook and bar should be placed at the place of strain. Figure 15.4(a) shows the hook and bar used at the waistline, and the rest of the placket, where the strain is not so great, fitted with snap fasteners.

In a tightly-fitting garment, it might be advisable to use hooks and bars for the entire length of the placket. If so neaten by placing tape or binding which should be under the hooks but should cover the rings and the hem (see Fig 15.4b).

Sew on the fasteners as instructed above. Sew firmly, but try to avoid any stitches showing on the right side of the garment.
**Combined Fasteners Skirt Waistband or Petersham**

Use two large snap fasteners and a large hook and eye. Dig deep with the stitches.

1. Attach the eye to the end of the underlap, using the buttonhole stitch (Figure 15.5a).

2. Pin the opening. Fasten the hook and eye and sew the hook in that position, using buttonhole stitch (Figure 15.5b).

![Figure 15.5](image)

3. With the hook closed, locate the position of the two snap fasteners relative to the edge of the opening and the underlap.

4. Place the socket halves on the underlap, and the knob halves on the overlap, locating the position of the two halves as previously instructed. Sew in place with buttonhole stitch, as already described.

**Trouser Clip**

This is similar to a hook and bar, but is larger and heavier. It can be used on trousers, sports wear or heavy skirts. It may also be used in place of a large hook and bar if these are not available.

In ready-to-wear garments, it is generally forced through one layer of fabric and secured into place before that layer is faced. This is not a good method on fraying fabrics, because the holes can enlarge with wear. Two possible methods for the dressmaker are as follows.

Insertion Method. This must be commenced when the waistband is still flat and before it is interfaced; the exact waist size must therefore be determined before the skirt is finished.

1. Cut two small squares of Iron-on Vilene, and iron them on to the wrong side of the waistband where the insertions will be made (Fig 15.6a).

2. Interface the waistband as instructed in Section 14 – Waist Finishes; if a woven interfacing is used, this should also be strengthened with Iron-on Vilene at the appropriate place.

3. Cut a slit long enough for the hook to pass through on the inner side of the overlap (Figure 15.6(b) and oversew the raw edges – these raw edges will of course be supported by the Iron-on Vilene.
Figure 15.6

4 Slip the back of the hook through the slit and sew into place on the wrong side (Figure 15.6c).

5 On the outer side of the underlap, punch two small holes at the correct distance for the ends of the bar to slip through; oversew the raw edges (Fig 15.6d).

6 Slip the ends of the bar through the holes and sew into place on the wrong side (Figure 15.6e).

Make up the waistband in the usual way, and attach to the skirt as previously instructed. Secure the end of the overlap to the underside of the waistband with a medium-sized hook and eye or a snap fastener (Figure 15.6f).

**Tape Neatening Method**

Finish and attach the waistband to the skirt as instructed, then:

1 Sew the hook to the inner side of the overlap at the edge of the garment.

2 Pin the opening together – locate the position of the bar.

3 Sew the bar to the upper side of the overlap.

4 Hem the small pieces of tape over the back of the hook and the ends of the bar.
Take a few moments to check your progress by answering the following questions about what you have just read. If you are unsure of any of them, then go back to the relevant section and read it again.

1. What are the essential requirements of a good opening?
2. Zip fasteners, although adding to the cost of a garment, have certain advantages over other openings. What are these advantages?
3. What rules should be observed when inserting zips?

**Velcro**

Velcro is a double tape made of nylon. On one tape, there are firm nylon hooks which integrate when pressed with soft nylon loops on the other tape, thus fastening the two tapes together. Velcro grips firmly, but the tapes can be easily peeled apart to open the closure. The tapes are 2.2 cm wide and can be purchased by the metre or pre-packed in 18 cm lengths. However, other pre-packs may be produced to satisfy popular demand. They are made in a wide variety of colours.

Velcro is a little bulky and is best used in fairly short lengths, but it can be put to a wide variety of uses by dressmakers. Here are a few examples:

1. For detachable items – e.g., hoods on capes and coats, interchangeable collars (such as a plain one for daytime wear and a beaded one for evening), unwashable trimmings on a washable garment, cuffs, bows, ties, etc, and fur trimmings such as collars or cuffs.
2. As an adjustable opening – e.g., on maternity wear and little girls’ skirts.
3. As a substitute for hooks and bars, snap fasteners, buttonholes – e.g., on tabs or link-button fastenings.
4. As an invisible fastening – e.g., on pocket flaps and inside vertical pockets which are inclined to gape.
5. For beachwear (it does not rust) – e.g., on bikinis, detachable skirts, etc.
6. On straps – e.g., brassieres, dungarees, aprons.
7. On sports wear – e.g., anoraks, ankles of track suits, etc.
8. On children’s wear – e.g., toddlers’ garments which need to be quickly and easily removed, and young children’s garments when they first go to school (the children find it easier to manage for themselves than other forms of fastening).
To attach Velcro, cut it to the length required. Place the hooked strip on the underlap, or so that it faces away from the body. Tack each strip in place, at least 1.2cm away from the outside edges or seams, thus ensuring a hidden closure when fastened. Make sure that the two pieces exactly cover each other when closed. Either hem into place or machine, using a piping foot, keeping the line of stitching inside the edges and as close as possible to the raised surfaces of each strip.

Velcro can be washed or dry-cleaned and ironed with a cool iron (nylon setting). Washing, dry-cleaning or ironing should be done with the tapes closed.

Activity Answers

Activity 2
1. The essentials of a good opening are:
   › it should be easily accessible for fastening and unfastening;
   › it must be long enough for the garment to be put on and removed easily;
   › it must be strong enough to support fastenings.

2. Zips are a strong, neat method of closing an opening.

3. Having first checked the fit of the garment, zips should be inserted as early as possible. Measure zips against the opening to make sure of the correct length. Tack and press all edges of the garment as once the teeth of the zip are in position it is impossible to press. When inserting zips, ease them on to the fabric to avoid stretching the fabric. They should not be pinned, just tacked and machined into position with teeth closed to ensure correct alignment of the teeth.

Metal zips should have a guard to prevent their teeth catching underwear. The guard should be tacked to one tape of the zip before it is inserted. The guard is then included in the seaming of the zip.

4. A trouser clip could be used on sportswear and heavy skirts as well as on trousers... There are two methods of inserting a trouser clip:

a. While the waistband is still flat and before it is interfaced, find the exact waist size. Iron two small squares of Iron-on Vilene on to the wrong side of the waistband where the two parts of the dip are to be inserted. Interface the waistband. Cut a slit long enough for the hook to pass through on the inner side of the overlap, and oversew the raw edges. Slip the back of the hook through the slit and sew into place on the wrong side. On the outer side of the underlap, punch two small holes at the correct distance for the ends of the bar to slip through, and oversew the raw edges. Slip the ends of the bar through the holes and sew into place on the wrong side. Make up the waistband and attach it to the garment. Secure the end of the overlap to the underside of the waistband with a medium-sized hook and eye or a snap fastener.
b. The second method is the Tape Neatening method in which the waistband is first finished and attached to the garment. The hook is then sewn to the inner side of the overlap at the edge of the garment. Next, the opening is pinned together and the position of the bar is located. The bar is then sewn to the upper side of the overlap. Finally, small pieces of tape are hemmed over the back of the hook and the ends of the bar.
**Glossary**

In fashion, as in any other industry, it is important to understand the language. Communication within the trade is very important. Yet, no one can become an authority overnight. Everyone needs somewhere to turn for the answers. To help you, we have prepared this glossary.

This ready-reference contains in alphabetic order definitions of words relating to matters and objects of Design, Pattern Cutting and Dressmaking. You will find many illustrations to further clarify those definitions.

You may learn what a word means, but if you do not know how to pronounce it properly or recognise it when you hear it, you will still not appear to be confident or knowledgeable. In the field of fashion, many commonly used words are foreign words. To refine your pronunciation so that you can speak with assurance, we have added our own simplified phonetic spelling where needed. This is not based on a formal system of pronunciation or language study; just a commonsense approach to each word, to let you pronounce it more accurately, more easily.

The more time you can devote to familiarising yourself with the contents of this glossary, the more help it can give you in building professionalism.

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tbody>
<tr>
<td>A-Line</td>
<td>A dress or skirt whose silhouette resembles the letter A.</td>
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<tr>
<td>Accordion Pleating</td>
<td>Heating the material in folds resembling those of an accordion (see Heating).</td>
</tr>
<tr>
<td>Adjusting the Pattern for Production</td>
<td>A pattern may require alteration owing to the texture of the fabric. The first trial sample garment is cut after making the pattern, but materials vary so much that the pattern may have to be altered and made either smaller or larger, according to the nature of the fabric. Some cloths stretch, others shrink; consequently, before quantities can be cut, the pattern may need adjusting according to the behaviour under test of the particular material.</td>
</tr>
<tr>
<td>Afghalaine</td>
<td>A wool dress fabric made in a plain weave using firmly twisted yarns. The surface of the fabric should be free of fibres.</td>
</tr>
<tr>
<td>Alençon Lace</td>
<td>A lace fabric featuring a fine flower design which is outlined by heavy threads. It may have one scalloped edge.</td>
</tr>
<tr>
<td>Allover</td>
<td>A term implying that the pattern runs all over the material.</td>
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<tr>
<td>Alpaca</td>
<td>Woolly coat of the alpaca; a variety of llama.</td>
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</tbody>
</table>
Angola A cotton and woollen blended fabric. Either a plain or twill weave. Plain colours or woven stripes.

Angora (or Mohair) The soft, long hair of the Angora goat (or occasionally the Angora rabbit) which, when woven, is classified as a type of wool.

Apparel (ah-par-ukl) Clothing of all descriptions.

Appliqué (oh-plee-kay) A cut design, stitched on or secured by adhesive.

Apron A backless and sleeveless garment, worn to protect the front of clothes.

Apron-front A matching apron-like flap on the front of a dress or skirt.

Ascot A neck scarf looped under the chin, worn with its ends tucked into a tailored shirt left open at the neck.

Assembling After making a pattern to a special design, all the pattern sections are put together for the assembling of the garment. Notches are put in such positions on the various sections that the machinist will find it easy to attach one section to another and so to assemble the pieces into a whole garment.

Asymmetrical A one-sided style, i.e., not symmetrical about the centre-line. The left-hand and right-hand sides of an asymmetrical garment are not cut identically; one side differs from the other.

Astrakhan Wool or lamb’s fur of a curly nature, originally from Astrakhan in Russia.

Atelier (ak-tl-yee-ay) A studio or work-room where high-fashion garments are made.

Avant-Garde (ffk-vaw-ng-gakrd) New or experimental ideas in fashion designs, styles, or use of materials.

Back and fore stitch Taking a back and fore stitch before the needle is removed; used for sewing linings and pockets.

Backing A strip of linen or cotton, or any firm material not liable to stretch, placed on the wrong side of the garment to give extra strength.

Backstitch A lock stitch covering the whole of the surface between the stitches.

Baize A coarse open cloth.

Balance The balance of a garment is said to be correct when it has the grain hanging correctly down the centre front and back, with the weft or crossways grain running horizontally across the bust and hips. The left and right sides of both back and front should be the same.

Balance marks Marks to enable the balance of a garment to be preserved when it is sewn together.

Band Collar A narrow strip of fabric (usually no more than 2 cm deep) which stands upright from the neckline.
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<tr>
<th>Glossary Term</th>
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<tr>
<td>Barathea</td>
<td>A worsted woollen cloth in plain colours. Often used for men's dress wear and men and women's suits. Usually a ribbed hopsack weave (see Hopsack). Crease-resisting.</td>
</tr>
<tr>
<td>Basic Cuts</td>
<td>The five basic cuts are as follows:</td>
</tr>
<tr>
<td></td>
<td>1. Sheath, chemise, sacque, or shift. This basic cut consists of a one-piece front and a one-piece back. It is cut without waistline seams, but can be darted or left to hang loose according to current fashion.</td>
</tr>
<tr>
<td></td>
<td>2. Princess. This style is cut without waist seams, but has a closer fit than the sheath. The French Dart on the bodice is continued down the skirt front and back, and the shaping is in the seams. This style can fit well on a good figure, but is inadvisable with badly-proportioned figures.</td>
</tr>
<tr>
<td></td>
<td>3. One-piece dress. The name one-piece may be confusing, because this style has a seam in the waistline, it is the most popular basic cut because it is the easiest style to fit on most women. A one-piece dress entails more work than a shift or princess style, because the basic darts in skirt and bodice are not the same widths. Its popularity is due to its versatility.</td>
</tr>
<tr>
<td></td>
<td>4. Middy type. This is a long-waisted cut it is developed from the princess or sheath type, and has a horizontal seam between waistline and hip line. The skirts can be applied easily, as they could be cut either as straight pleats or circular.</td>
</tr>
<tr>
<td></td>
<td>5. Two-piece dress. The two-piece type may be a jacket and dress, a suit a dress and coat, or an overblouse and skirt. Many designs are a combination of basic cuts, e.g., the front may be sheath style and the back cut with a waist seam.</td>
</tr>
<tr>
<td>Basic Pattern</td>
<td>A pattern which reflects the shape and posture of a person, without the inclusion of style features.</td>
</tr>
<tr>
<td>Basting</td>
<td>A means of holding two pieces of fabric together with a long openhand stitch, in preparation for the permanent stitching.</td>
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<tr>
<td>Term</td>
<td>Description</td>
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<tr>
<td>Bateau (bah-toh) or Boat Neck</td>
<td>A high, wide neckline with a straight horizontal line.</td>
</tr>
<tr>
<td>Battledress Top</td>
<td>A jacket or top of a garment in the style of the battledress top worn by soldiers, i.e., bloused at the back and gathered on to a wide band resting on the hips.</td>
</tr>
</tbody>
</table>
| Beading                   | 1. The beads sewn onto fabric either to form a pattern or to completely cover the fabric's surface.  
                                 2. Embroidery or lace which has rows of holes through which ribbon can be inserted. |
<p>| Bedford Cord              | Worsted woollen cloth, with a distinct rounded corded rib in the weft direction. Used for riding breeches, trousers, and jackets. |
| Bell-bottom Trousers      | Tight-fitting trousers which flare out below the knee in the manner of the trousers worn by sailors. |
| Bell Sleeve               | A straight sleeve flaring out at the bottom.                                |
| Bermuda Shorts            | Tight, narrow shorts reaching to the top of the knee. Derived from the shorts worn by holiday-makers on the island of Bermuda. |
| Bertha                    | A wide, flat collar, usually rounded at its edge.                          |
| Bespoke                   | A bespoke tailor is one engaged in making individual outer-wear garments for men, women, or children. The garments are cut to special measurements and requirements. |
| Bias                      | The cross of material, i.e., a 45° angle from the straight To obtain this, fold the fabric, laying the warp thread exactly parallel to the weft; the diagonal fold so produced is the true bias. Fabric so cut will have more 'give' than fabric cut on the straight of grain. |
| Bib                       | The part of an apron-like garment or overalls that extends above the waist |
| Binding                   | A strip of fabric used to enclose a raw edge, e.g., bias binding, braid, etc. |</p>
<table>
<thead>
<tr>
<th>Term</th>
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<tr>
<td>Birdseye</td>
<td>Woollen worsted fabric used mainly for men's suitings. Has a distinct pattern in which the surface of the cloth is covered with detached spots of a contrast colour, supposed to resemble birds' eyes, and produced by a special kind of twill weaving (see Twill).</td>
</tr>
<tr>
<td>Bishop Sleeve</td>
<td>A set-in sleeve that has fullness at the wrist and is gathered or pleated into a cuff or band.</td>
</tr>
<tr>
<td>Blazer</td>
<td>Straight jacket with revere, collar, and pockets based on the jackets worn by school-children and by sportsmen.</td>
</tr>
<tr>
<td>Blazer Cloth</td>
<td>A woollen fabric finished with a rough surface. Often printed with bold stripes.</td>
</tr>
<tr>
<td>Blended Fabrics</td>
<td>Many fabrics are made with linen yarns one way and cotton the other; they resemble linen but are cheaper. Crease-resistant and quick-drying blended fabrics are also available; e.g. fabrics made from linen and terylene. (See also Union Cloth.)</td>
</tr>
<tr>
<td>Blind Holland</td>
<td>A linen fabric, used (as its name implies) for window-blinds. Natural or plain coloured, dyed finish with a stiff glaze.</td>
</tr>
<tr>
<td>Block Pattern</td>
<td>A bask pattern or master pattern, or template made to a set of special measurements for an individual, or in standard sizes in manufacturing. The block pattern consists of front bodice, front skirt, sleeve, back skirt, back bodice. It is usually made without seam allowances or hem turnings. The sections of the pattern are plain, and have only three basic darts. In styling, the darts can be altered and extra fullness added; all seam allowances and turnings are given.</td>
</tr>
<tr>
<td>Bloomers</td>
<td>Women's outerwear trousers (introduced in Victorian times by Amelia Jenks, who married a Mr. Bloomer).</td>
</tr>
<tr>
<td>Blouse</td>
<td>A shirt-like upper garment.</td>
</tr>
<tr>
<td>Blouson</td>
<td>(blue-sohn) A garment gathered at the waist by elastic or a drawstring, producing a fullness of fabric that falls over the gathering.</td>
</tr>
<tr>
<td>Bobbin</td>
<td>An appliance on which yarn is wound.</td>
</tr>
<tr>
<td>Bodice</td>
<td>Close-fitting upper part of a woman's dress, down to the waistline. Also an inner vest.</td>
</tr>
<tr>
<td>Bodkin</td>
<td>Blunt needle for threading tape and elastic.</td>
</tr>
<tr>
<td>Bolero</td>
<td>Short Spanish jacket, not usually fastened at the front.</td>
</tr>
<tr>
<td>Bolt</td>
<td>The entire length of a piece of cloth from the loom; varies in length, usually about 30 -100 metres long, depending on thickness of fabric and width of cloth.</td>
</tr>
<tr>
<td>Botany</td>
<td>The fine wool of the Merino sheep.</td>
</tr>
<tr>
<td>Boucle</td>
<td>A dress material woven from boucle yarn - a fancy yarn in which the various threads are differently twisted to give the yarn its distinctive character.</td>
</tr>
<tr>
<td>Bouffant</td>
<td>Puffed (as in puffed sleeve).</td>
</tr>
</tbody>
</table>
# Glossary

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boutique</td>
<td>A small shop or store department where fashionable, often unique, items are sold.</td>
</tr>
<tr>
<td>Box Coat</td>
<td>A short coat with a box-like appearance.</td>
</tr>
<tr>
<td>Box Pleating</td>
<td>Hat pleating, but with alternate folds racing in opposite directions (see Pleating).</td>
</tr>
<tr>
<td>Bretells</td>
<td>Braces (fashionable for women at the beginning of the century).</td>
</tr>
<tr>
<td>Bridle</td>
<td>Material padded to the canvas along the roll of a lapel, to control it, and keep it in the correct position.</td>
</tr>
<tr>
<td>Broad Silks</td>
<td>Silks a metre or more wide.</td>
</tr>
<tr>
<td>Brocade</td>
<td>A basic silk and rayon fabric, sometimes woven in several colours. Usually has a satin background with a Jacquard* figured effect. Can sometimes be used either side of the fabric, but usually has a one way weave. Mostly used for evening wear and bridal outfits.</td>
</tr>
<tr>
<td>*The Jacquard loom can vary in number and position the warp threads which are raised and lowered during weaving, in order to produce various fancy effects.</td>
<td></td>
</tr>
<tr>
<td>Brushed Fabric</td>
<td>Fabric in which the loose fibres are brushed and brought to the surface.</td>
</tr>
<tr>
<td>Cabbage</td>
<td>A slang term meaning the larger pieces of material left over after making garments. (Cabbage is larger man cuttings.)</td>
</tr>
<tr>
<td>Caftan</td>
<td>Long coat-like garment, loose-fitting and with a slit neckline, often heavily decorated with braid, etc. Originated in the Middle East.</td>
</tr>
<tr>
<td>Calendering</td>
<td>A process for giving a surface polish to fabrics.</td>
</tr>
<tr>
<td>Calico</td>
<td>Plain cotton fabric, either bleached or unbleached. If over 120 cm wide, sometimes referred to as sheeting.</td>
</tr>
<tr>
<td>Cambric</td>
<td>Very finely-woven plain cotton or linen; a lightweight cloth with a fairly firm crisp finish. Can be dyed or printed. Used for handkerchiefs.</td>
</tr>
<tr>
<td>Cashmere</td>
<td>Fabric made from the fine down undercoat hair of the Cashmere goat.</td>
</tr>
<tr>
<td>Camisole</td>
<td>1. A neckline that falls straight across the top of the bustline and has straight shoulder straps.</td>
</tr>
<tr>
<td></td>
<td>2. A top, either undergarment or blouse with the typical camisole style.</td>
</tr>
<tr>
<td>Cap Sleeve</td>
<td>A short extension of fabric shaped to fit over the shoulder; may be cut and stitched on separately or cut in one piece with the garment.</td>
</tr>
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</tr>
<tr>
<td>Cape</td>
<td>A Short sleeveless cloak.</td>
</tr>
<tr>
<td>Cardigan Jacket</td>
<td>A jacket made in fabric, based on me knitted cardigan, i.e., collarless and with buttons on a band.</td>
</tr>
<tr>
<td>Cavalry Twill</td>
<td>A firmly woven fabric with a steep prominent twill effect produced by a special twill weave and finely set warp. Traditionally a fine worsted fabric, man-made fibres can be used for cheaper versions.</td>
</tr>
<tr>
<td>Centralise</td>
<td>(on the line denoting the centre of a panel) Place the line concerned to the exact centre of a check when cutting out.</td>
</tr>
<tr>
<td>Ceylon</td>
<td>A woven fabric with cotton warp and wool weft. Striped or plain. Used for sports shirts or pyjamas.</td>
</tr>
<tr>
<td>Challis</td>
<td>A light, supple wool or cotton fabric which is usually printed with a delicate floral pattern; used for dresses, blouses, bed jackets, infant's wear, and scarves.</td>
</tr>
<tr>
<td>Chambre Syndicate de la Couture Parisienne</td>
<td>(hahm'-bruah-sahn-dee-kahl-duh tahkoo-ture'pah-ree-zee-ehn') A French organisation that regulates management and labour relations in the couture (high-fashion) industry. It also sets dates for couture shows and operates a dressmaking school.</td>
</tr>
<tr>
<td>Chantilly Lace</td>
<td>A delicate lace with vine or tree branch motifs, similar to Alençon lace. Chantilly is popular for bridal veils.</td>
</tr>
<tr>
<td>Chemise</td>
<td>Norman name for a man's shirt now given to a woman's undergarment, usually with a low neck line. (See Camisole)</td>
</tr>
<tr>
<td>Cheviot</td>
<td>A heavy, rough wool or worsted fabric with uneven yarns and a fuzzy surface; used for coats and suits.</td>
</tr>
<tr>
<td>Chic</td>
<td>Sheek, Smart, up-to-date.</td>
</tr>
<tr>
<td>Chiffon</td>
<td>A soft, flimsy silk fabric made in a plain weave with very fine yams and an open structure. These fabrics have beautifully handling and draping properties. Chiffon can be made from man-made fibres, but these are stiffer and less flexible than the true silk chiffon.</td>
</tr>
<tr>
<td>Classic Style</td>
<td>A style which is re-used, with only minor modifications, through many changes of fashion.</td>
</tr>
<tr>
<td>Clip</td>
<td>A small or V made in the seam allowance down to the stitching. It enables curves or corners to lie flat.</td>
</tr>
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<tr>
<td>Cloak</td>
<td>A sleeveless outergarment which wraps around the body. It may, or may not, have slit openings for the arms.</td>
</tr>
<tr>
<td>CMT</td>
<td>An abbreviation used in the trade to denote Cut make and trim.</td>
</tr>
<tr>
<td>Coatlress</td>
<td>A dress made on the lines of a coat and designed to be worn instead of a coat and a dress.</td>
</tr>
<tr>
<td>Coating</td>
<td>A general term for woollens in suitable weights for coats.</td>
</tr>
<tr>
<td>Collar</td>
<td>Neckband; upright or turn-over of coat, dress, shirt, etc; band of linen, lace, etc; completing upper neck part of garment.</td>
</tr>
<tr>
<td>Collection</td>
<td>The trade term for a number of garments shown at the same time. The designs are initially shown to the Press and to wholesale buyers, and then to private clients.</td>
</tr>
<tr>
<td>Concave</td>
<td>A style in which the cut and seaming produce an inward curving line to the top of a garment</td>
</tr>
<tr>
<td>Convertible Collar</td>
<td>A roll collar (one that rises and then falls at the neck) which can be worn open or closed at the neck.</td>
</tr>
<tr>
<td>Coordinates</td>
<td>A number of garments which match and can be worn together in different permutations, e.g., matching blouse, skirt, trousers, jacket.</td>
</tr>
<tr>
<td>Corduroy</td>
<td>Medium weight cotton or other fabric with lengthwise cut pile cords, creating a ridged velvety surface.</td>
</tr>
<tr>
<td>Cossack Collar</td>
<td>A high-stand band collar, fastening at the side.</td>
</tr>
<tr>
<td>Costing</td>
<td>When a garment is costed, the cost of the material used is calculated, also the labour cost for making, the cost of any trimmings, zip fastener, cotton, buttons, lining, etc. An amount is added for overheads, and the total of all these items is the costing of the garment.</td>
</tr>
<tr>
<td>Couture</td>
<td>Term used in the trade for the very high-class work shown in collections in London, Paris and Rome. In the couture trade, there are personal contacts between the designer and the customer and many of the garments are individually designed and fitted. Couture garments are mostly hand made, and are consequently very expensive. When they are shown, they can be copied to individual measurements and tastes.</td>
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<tr>
<td>Couturier</td>
<td>A designer at a well-known couture house producing beautiful clothes for individuals or for the collections. Couturiers do not usually attend each other's collections, but nowadays many have developed contacts with large wholesale houses and design ranges of clothes for mass production.</td>
</tr>
<tr>
<td>Cowl</td>
<td>A neckline cut on the bias, which drops into soft U folds, generally on the front of a bodice, of softly draped fabric.</td>
</tr>
<tr>
<td>Crash</td>
<td>A coarse, heavyweight cotton fabric. Used for towelling and as a base for the heavier type of hand embroidery.</td>
</tr>
<tr>
<td>Crepe</td>
<td>A fabric made from rayon and silk yarns. The surface has a crinkled or puckered appearance, produced either chemically or by weaving.</td>
</tr>
<tr>
<td>Crepe de Chine</td>
<td>Originally a fine silk fabric, woven in a plain-weave with softly twisted warp threads and highly twisted weft. The weft threads kink and crinkle the fabric. Widely used for lingerie or blouses, cheaper versions are now made from man-made fibres.</td>
</tr>
<tr>
<td>Crepon</td>
<td>A heavy crepe-effect fabric which usually shows in the form of deep lengthwise random crinkles, giving a tree bark effect. Fabrics are now produced by embossing which gives cheaper crepon look-alikes.</td>
</tr>
<tr>
<td>Crew Neck</td>
<td>A round, ribbed neckline that rises to slightly below the base of the neck.</td>
</tr>
<tr>
<td>Crochet</td>
<td>(kroh-shay) Fabric, lace, or trim made of interlocking loops or stitches done with a hook or needle.</td>
</tr>
<tr>
<td>Crystal Pleating</td>
<td>Narrow, shallow pleats that resemble small ripples; often used for sheer, dressy fabrics.</td>
</tr>
<tr>
<td>Cuff</td>
<td>The turned-back fold at the bottom of a sleeve or a trouser leg.</td>
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</tr>
<tr>
<td><strong>Culotte</strong></td>
<td>(koo'-lot) A combination of dress (or skirt) and shorts, often with centre front and centre back pleat to hide the crutch seam. Sometimes also known as a divided skirt.</td>
</tr>
<tr>
<td><strong>Cummerbund</strong></td>
<td>A broad waistband worn with men’s dress domes. Also, a similar style of belt for women.</td>
</tr>
<tr>
<td><strong>Cut of Clothes</strong></td>
<td>Basis of their style or fashion.</td>
</tr>
<tr>
<td><strong>Cutter</strong></td>
<td>In bespoke tailoring; one who takes measures and cuts me pattern. In the wholesale trade, one who cuts with scissors, shears, band knife, electric circular or vertical knife, etc.</td>
</tr>
<tr>
<td><strong>Cutter or Trimmer</strong></td>
<td>A person employed in one or more of the following processes: marking up cloth, linings or other material, laying up cloth, parting or separating the parts of the garments after they have been cut and assembling them into bundles ready for machining.</td>
</tr>
<tr>
<td><strong>Cutting</strong></td>
<td>Shaping material with a cutter^ shears, etc.</td>
</tr>
<tr>
<td><strong>Cuttings</strong></td>
<td>Small pieces of cloth left over after cutting.</td>
</tr>
<tr>
<td><strong>Cut Velvet</strong></td>
<td>(or Beaded Velvet) Velvet mat has been sheared, so mat the remaining pile creates a planned pattern.</td>
</tr>
<tr>
<td><strong>Damask</strong></td>
<td>A reversible linen fabric with figured weft and satin-weave warp (see Satin) woven on a Jacquard loom and used for tablecloths and napkins. Also made from rayon, silk, or cotton; rayon and silk damasks being used for soft furnishings.</td>
</tr>
<tr>
<td><strong>Dart</strong></td>
<td>A stitched fold of fabric, tapering to nothing on the edge of the fold at one or bom ends. Used for shaping fabric to the figure.</td>
</tr>
<tr>
<td><strong>Delaine</strong></td>
<td>A lightweight plain-weave wool fabric made from good quality Botany wool yams. It is soft finished, usually printed and used for dresses. It is rather expensive!</td>
</tr>
<tr>
<td><strong>Décolleté</strong></td>
<td>(dat'-cdd-uH-tay') An extremely low-cut neckline</td>
</tr>
<tr>
<td><strong>Demi-tailleur</strong></td>
<td>(deh-mee-tay-Kr) A half-tailored style: a tailor made produced by a dressmaker.</td>
</tr>
<tr>
<td><strong>Denim</strong></td>
<td>Similar to Drill. A strong cotton fabric, usually dyed blue or with blue warp and natural grey weft.</td>
</tr>
<tr>
<td><strong>Designer</strong></td>
<td>A person who is able to sketch and produce original styles for the garment trade.</td>
</tr>
<tr>
<td><strong>Diagonal</strong></td>
<td>Woollen or worsted fabrics with a bold twill weave. Sometimes a two-or-three-colour effect.</td>
</tr>
<tr>
<td><strong>Dickey</strong></td>
<td>A small decorative, apron-like attachment to the front of a bodice. Sometimes used to fill a low-cut neckline.</td>
</tr>
<tr>
<td><strong>Differential Feed</strong></td>
<td>A sewing machine with two feed dogs, which gathers or stretches the material while sewing it.</td>
</tr>
<tr>
<td><strong>Direct Measure System</strong></td>
<td>Pattern-drafting in which the measures are taken directly from the figure.</td>
</tr>
<tr>
<td><strong>Dirndl</strong></td>
<td>A full skirt, gathered into a tight-fitting deep waistband.</td>
</tr>
<tr>
<td><strong>Djellaba</strong></td>
<td>Long coat-like garment, loose-fitted like a caftan but with a high neck. Originated in the Middle East.</td>
</tr>
<tr>
<td><strong>Doeskin</strong></td>
<td>A woolen fabric, usually woven from Merino wool. Raised finish with a dressed face produced by satin-warp weaving (See Satin).</td>
</tr>
<tr>
<td><strong>Dolman</strong></td>
<td>A ladies’ mantle, originally patterned after a long Turkish outer garment, a cape coat; has a wing-like silhouette and the sleeve and body part are cut in two separate units.</td>
</tr>
<tr>
<td><strong>Dolman Sleeve</strong></td>
<td>A one-piece sleeve cut with a deep sever the sever can be round, square, or oval.</td>
</tr>
<tr>
<td><strong>Donegal Tweed</strong></td>
<td>An Irish tweed, woven from wool. Loosely-woven fabric, usually with a natural-coloured warp and a dyed weft. Used for suits and coats.</td>
</tr>
<tr>
<td><strong>Double-breasted</strong></td>
<td>A garment which overlaps in front with two rows of buttons closing it.</td>
</tr>
<tr>
<td><strong>Double Cloth</strong></td>
<td>Cloth made of two fabrics, each with its own warp and weft weave, but held together by certain of the warp threads. Used as a reversible fabric.</td>
</tr>
<tr>
<td><strong>Double Edge</strong></td>
<td>When a length of cloth is folded down the middle, the double edge is the folded edge midway between the selvedges.</td>
</tr>
<tr>
<td><strong>Double Jersey</strong></td>
<td>(See Jersey)</td>
</tr>
<tr>
<td><strong>Draft</strong></td>
<td>A sketch or plan of a garment; drawing the garment measures out on the flat; working out the style on a flat piece of paper from the block patterns.</td>
</tr>
<tr>
<td><strong>Drafting</strong></td>
<td>A pattern is drafted from a set of measures. From the block patterns, a pattern-cutter will draft the outline of the particular style on a sheet of thin paper. At this stage, the basic darts may be moved, and extra seams and fullness may be added. From the thin paper draft, the basic lines of the new style will be traced through onto a piece of thicker paper or thin cardboard, on which the pattern will be finalised with all the added seams, notches, and turnings.</td>
</tr>
<tr>
<td><strong>Drain-pipe Trousers</strong></td>
<td>Tight-fitting trousers with very narrow bottoms to the legs.</td>
</tr>
<tr>
<td>Term</td>
<td>Description</td>
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</tr>
<tr>
<td>Draped</td>
<td>A style, which the fabric is gathered or folded into impressed pleats, to give a soft effect and provide shaping.</td>
</tr>
<tr>
<td>Draping</td>
<td>Hanging material on the figure or on a model in order to take patterns directly from the material.</td>
</tr>
<tr>
<td>Drawstring</td>
<td>Any material such as cord or ribbon, inserted into a casing or hem, and pulled to form a smaller opening with gathers.</td>
</tr>
<tr>
<td>Dress Linen</td>
<td>A plain-woven linen fabric, used for dresses, jackets, suits, etc.</td>
</tr>
<tr>
<td>Drill</td>
<td>A heavy cotton cloth with a twill weave. Can be bleached or dyed. A fully-shrunk fabric used for overalls, trousers, and shorts.</td>
</tr>
<tr>
<td>Drop Waist</td>
<td>A dress waist seam that falls below the waistline.</td>
</tr>
<tr>
<td>Duchess Satin</td>
<td>Very fine silk and rayon weave. Usually has a shiny, lustrous appearance, but can be woven with a subdued lustre.</td>
</tr>
<tr>
<td>Duck</td>
<td>A durable closely woven (usually cotton) fabric often used for uniforms.</td>
</tr>
<tr>
<td>Ease</td>
<td>This is used in two ways:</td>
</tr>
<tr>
<td></td>
<td>a. when a longer piece of fabric has to be attached to a shorter (e.g., sleeves into armholes), to ease is to distribute the fullness evenly in order to avoid tucks or puckers;</td>
</tr>
<tr>
<td></td>
<td>b. ease is the difference between actual body measurements and the size of a garment, and is added to allow for comfort and movement</td>
</tr>
<tr>
<td>Ease of Movement</td>
<td>Extra allowed in certain parts of the pattern to provide easiness when moving (see also Tolerance).</td>
</tr>
<tr>
<td>Ease Stitching</td>
<td>Lines of stitching used to control the ease allowed when there is more than just slight fullness, for example, at the top of sleeves.</td>
</tr>
<tr>
<td>Empire Line</td>
<td>Style with no waist line, but with a seam placed high under the bust The fashion was first developed in France when Napoleon was Emperor, and soon spread to other western countries.</td>
</tr>
<tr>
<td>Elasticity</td>
<td>The ability of fabric to recover its size and shape after being stretched or deformed.</td>
</tr>
<tr>
<td>Term</td>
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</tr>
<tr>
<td>Epaulet</td>
<td>An elongated tab used at the shoulder (from neck to top of arm) as decorative trim.</td>
</tr>
<tr>
<td>Eton Collar</td>
<td>A flat collar with a slight roll. Based on a collar worn by boys at an English public school.</td>
</tr>
<tr>
<td>Eyelet</td>
<td>Series of small holes (usually round and buttonhole-stitched) which receive cord or which are used strictly for decoration.</td>
</tr>
<tr>
<td>Facing</td>
<td>A piece of material used to finish an edge, and visible on one side only (e.g., neckline, front of a jacket, etc). A shaped facing must be cut on the same grain as the part of the garment to which it is attached. Straight facings are cut on the bias.</td>
</tr>
<tr>
<td>Faille</td>
<td>Plain rayon and silk weave. Soft to handle. Finished with fine rib effect.</td>
</tr>
<tr>
<td>Farthingale</td>
<td>Hoop or petticoat</td>
</tr>
<tr>
<td>Fashion Designer</td>
<td>One who records ideas for periodicals or for private firms, or who both draws and records ideas. The designer does not make the garments.</td>
</tr>
<tr>
<td>Feather Trim</td>
<td>Bird feathers (often dyed) used as trim; man-made imitations are also used.</td>
</tr>
<tr>
<td>Fichu</td>
<td>Piece of fabric draped softly in folds around a low neckline. Very much used on the low-cut dresses of the eighteenth century.</td>
</tr>
</tbody>
</table>
| Fitting       | The process of making a garment conform to the shape of the person for whom it is intended. Good fitting technique comes with practice and experience; the more people one can fit, the more experience one gains, because every figure has its own characteristics. A garment can be assumed to fit well when all its basic construction lines assume normal positions on the body; when there is no restriction of movement, but at the same time there are no unnecessary wrinkles and folds. Side seams must be straight and in line with the shoulder seam (unless the design dictates otherwise). “There should be no appearance of tightness or dragging at any point of the body. The garment should feel easy and comfortable; proportion and styling are essential features of the fitting process. Naturally, if a person wishes a garment to be close fitting one must conform with such a request, whether or not the result is fashionable or is best for the person concerned. One is often required to ignore current fashion to suit a customer’s requirements and peculiarities of fit.

When fitting people who vary considerably from the standard size, one must try to minimise any major figure faults. A basting or liner thread should be put down CF and C Bk, so mat one can see immediately whether the garment hangs, or is balanced, correctly. The dress is usually fitted right side out to give the fitted person a true indication of its fit style, and appearance. |
<table>
<thead>
<tr>
<th>Term</th>
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<tbody>
<tr>
<td>Flannel</td>
<td>A woollen fabric, may be either soft or firm to handle. Woven as plain cloth or twill. Merino wool is used for the best qualities; poorer qualities may be made with cotton warp and wool union (wool and cotton) weft. Sometimes finished with a soft rough face which obscures the weave. Used for dresses, suits, trousers, and tailored garments.</td>
</tr>
<tr>
<td>Flannelette</td>
<td>A raised cotton fabric made to imitate true flannel. Wincyette is a raised twill fabric of this type. They are very popular for children’s nightwear but legislation has been made to prevent their use for this unless given a flame resist treatment.</td>
</tr>
<tr>
<td>Flap</td>
<td>Covering for a pocket</td>
</tr>
<tr>
<td>Flared</td>
<td>A style which is much wider around the edge: seams which are off the straight grain.</td>
</tr>
<tr>
<td>Flat Collar</td>
<td>A collar that is attached at the neckline and which lies flat against the garment along its entire length and width.</td>
</tr>
<tr>
<td>Flaws</td>
<td>Defects in material, caused by faults in the weaving and making of the fabric. For example, the design may be imperfectly printed, the warp and/or the weft threads may be torn, or there may be holes in the material. Before laying any cloth, it is advisable to examine the material carefully for damage and to mark any damaged part with chalk or pins, so that the flaw can readily be seen and avoided.</td>
</tr>
<tr>
<td>Fleece</td>
<td>A woollen fabric made from thick yarns; surfaced with a long fibrous pile. A soft, warm cloth.</td>
</tr>
<tr>
<td>Flounced</td>
<td>Flared bands of fabric, sometimes also garnered, used to decorate edges of garments, or in tiers to make a skirt or dress.</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
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</tr>
<tr>
<td>Fly Closing</td>
<td>A rectangular overlap of fabric in a garment which covers a buttoned or zippered opening on the front of men’s trousers or women’s pants.</td>
</tr>
<tr>
<td>Fold</td>
<td>The uncut edge of double material. Generally made on the straight thread, and more usually on the warp thread than the weft (e.g., centre front of a skirt ‘placed to the fold’). Occasionally a fold is made on the crossway grain, but in every case care must be taken to see mat the fold is made exactly on the grain specified.</td>
</tr>
<tr>
<td>Fork</td>
<td>The point at which the legs of trousers join each other under the body.</td>
</tr>
<tr>
<td>Foulard</td>
<td>A silk fabric with a twill weave. Usually printed.</td>
</tr>
<tr>
<td>Fraying</td>
<td>The slippage of threads in weaving; causes a fringed appearance in the material.</td>
</tr>
<tr>
<td>French Cuff</td>
<td>A wide sleeve cuff that is folded back a the wrist and fastened through four buttonholes with buttons or cufflinks.</td>
</tr>
<tr>
<td>French Dart</td>
<td>When a shoulder dart is moved to the centre of the shoulder and combined with the waist dart, the resulting dart is called a French dart.</td>
</tr>
<tr>
<td>Frill</td>
<td>When one edge of material is gathered and the other side is left loose, to give a fluted appearance.</td>
</tr>
<tr>
<td>Fringe</td>
<td>Threads purposely left loose to give a tasseled effect, often used as a border treatment.</td>
</tr>
<tr>
<td>Frock</td>
<td>An outer garment; a priest’s gown</td>
</tr>
<tr>
<td>Glossary Term</td>
<td>Definition</td>
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</tr>
<tr>
<td>Frog</td>
<td>An oriental style braid or cord fastening. It is often designed with three circles and a knot on one side of a garment, and three circles and a loop at the other side.</td>
</tr>
<tr>
<td>Fusing</td>
<td>A fabric is often fused, by application of chemicals and heat, to the outer material to act as an interlining, e.g. Trubenised Collars.</td>
</tr>
<tr>
<td>Gabardine</td>
<td>A firmly-woven woollen cloth with a steeply-angled twill weave: also worsted woven cloths in both good and poorer quality wool. Made in different weights and used for suits, trousers, men's suitings, overcoats, and most tailored wear.</td>
</tr>
<tr>
<td>Gathers</td>
<td>Small, soft folds which are created when fabric is drawn between large stitched threads.</td>
</tr>
<tr>
<td>Gauze</td>
<td>Sheer, very lightweight fabric usually of cotton.</td>
</tr>
<tr>
<td>Georgette</td>
<td>An open textured cloth made from very fine, light-weight, crepe yarns; used for evening and cocktail dresses, and for lingerie. (Wool georgette is a crepe woollen weave - an attractive cloth for dresses and lightweight suits.)</td>
</tr>
<tr>
<td>Gilet</td>
<td>(zhee-lay) A vest or waistcoat</td>
</tr>
<tr>
<td>Gimping</td>
<td>Pinking or cutting material with long loose sleeves, with a serrated edge to prevent fraying.</td>
</tr>
<tr>
<td>Gingham</td>
<td>Cotton fabric, sometimes with a crisp finish. Woven in check and plaid designs. Children's garments, aprons, and dresses are made in this cloth.</td>
</tr>
<tr>
<td>Godet</td>
<td>(goh-day) An insert into a seam or cut can be flared or pleated.</td>
</tr>
<tr>
<td>Gore</td>
<td>A panel in a skirt or coat</td>
</tr>
<tr>
<td>Grading</td>
<td>See Pattern-grader.</td>
</tr>
<tr>
<td>Grain</td>
<td>The selvedge edge of a material runs in the lengthwise or warp direction of the cloth. The crossways grain is the thread, called the weft, which runs across the material, in and out of the warp. The lengthwise threads are usually referred to as the grain of the cloth, and are the stronger threads.</td>
</tr>
<tr>
<td>Term</td>
<td>Description</td>
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</tr>
<tr>
<td>Grosgrain</td>
<td>A silk or rayon fabric with a very pronounced rib in the warp direction. Used for cocktail and evening dresses.</td>
</tr>
<tr>
<td>Gussets</td>
<td>Pieces of material inserted to allow more ease of movement; usually in sleeves under the arms. Gussets are usually triangular, but can be diamond-shaped, square, or curved, according to the design. They are used mostly in Kimono block styles, but also in other garments, and can be cut with a seam or dart through the centre.</td>
</tr>
<tr>
<td>Haircord</td>
<td>Cotton fabric in a hair cord weave, which gives a warpwise rib in the fabric. May be plain, dyed, or printed. Royal rib is a similar but much coarser weave used in the furnishing trade.</td>
</tr>
<tr>
<td>Halter Neck</td>
<td>A neckline formed by bodice fabric below the arm reaching up the front to encircle the back of the neck. The bodice is typically backless.</td>
</tr>
<tr>
<td>Handle</td>
<td>The feel of a fabric to test for thickness, flexibility, and draping quality.</td>
</tr>
<tr>
<td>Handkerchief Hemline</td>
<td>An irregular hemline tailing in a series of points.</td>
</tr>
<tr>
<td>Handkerchief Sleeve</td>
<td>(or Kerchief Sleeve) A full sleeve with the bottom edge draping in one or more diagonal peaks; this type of sleeve comes in short to long lengths.</td>
</tr>
<tr>
<td>Harem Trousers</td>
<td>Very full trousers gathered in tightly at the ankle. Originated in the harems of the Middle East</td>
</tr>
<tr>
<td>Harris Tweed</td>
<td>A rough, hard, hairy woollen cloth, woven plain or as a simple twill. Entirely hand-woven in the Hebrides and named after Harris (an island in the Hebrides). Used for ladies’ suits, overcoats, skirts, and men’s suits. A firm cloth with a slight ‘tweedy’ smell.</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
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<tr>
<td>Harvard</td>
<td>A coarse cotton shirting with a twill weave. Comparatively cheap cotton yarns are used to produce this fairly stiff and hard fabric. Often calendered and striped.</td>
</tr>
<tr>
<td>Haute Couture</td>
<td><em>(oat kao-iaur’)</em> The business of designing, making and selling high fashion, custom-made clothing.</td>
</tr>
<tr>
<td>Hem</td>
<td>The finish formed by folding back the raw edge of a garment to the wrong side, neatening the raw edge, and stitching it to the body of the garment. Also the name of a permanent stitch.</td>
</tr>
<tr>
<td>Hemline Slit</td>
<td>A split or cut at the seam of a dress or skirt from the bottom of the hem to any point above it.</td>
</tr>
<tr>
<td>Hemmed</td>
<td>A rectangular-shaped extension of the shoulder line; can be cut in one piece with the garment or stitched separately.</td>
</tr>
<tr>
<td>Herringbone</td>
<td>A particular type of chevron-patterned twill weave, used in woollen or worsted fabrics.</td>
</tr>
<tr>
<td>High Fashion</td>
<td>Styles or designs that are accepted by leaders in fashion.</td>
</tr>
<tr>
<td>Hipsters</td>
<td>Skirts or trousers which start at the hips instead of the waist.</td>
</tr>
<tr>
<td>Homespun</td>
<td>Cloth woven on hand looms from hand-spun yarns. The yarns are usually coarse and uneven, and the weave is either plain or twill. The yarns are usually hand-dyed, but are sometimes used in their natural colours. The cloth is usually a mixture of heather colours, and feels rough when handled.</td>
</tr>
<tr>
<td>Hopsack</td>
<td>A woollen fabric with plain, rather open, weave. Used in the tailoring trade. Also known as matt or basket weave.</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
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<tr>
<td>Houndstooth</td>
<td>A medium-sized broken check pattern of highly contrasting colours, often woven into the fabric.</td>
</tr>
<tr>
<td>Inlays</td>
<td>Extra cloth left in seams for future enlargement</td>
</tr>
<tr>
<td>Interfacing or Interlining</td>
<td>Fabric used to give strength and support to a garment and, when combined with pad stitching, to give shape to collars and lapels. Used, for example, on the front edges of coats and jackets, in cuffs, pockets, hems, etc, and generally placed between two layers of fabric, e.g., between garment and facing.</td>
</tr>
<tr>
<td>Inverted Pleating</td>
<td>Like box pleating, but with the folds closed on the right side only of the pleating (see Pleating).</td>
</tr>
<tr>
<td>Jabot</td>
<td>(zha-boh) A frilled neck piece worn at the front</td>
</tr>
<tr>
<td>Jap Silk</td>
<td>A very lightweight silk fabric, woven with a plain flat surface. Used for linings in expensive garments. Cloth similar to Jap silk is woven in nylon, and other threads, but should be identified by the name of the fibre used; e.g. Jap rayon, etc.</td>
</tr>
<tr>
<td>Jean</td>
<td>A cotton fabric similar to denim, but usually lighter and finer. It is woven in a twill and used mainly for leisure wear.</td>
</tr>
<tr>
<td>Jersey</td>
<td>A term applied to any knitted fabric. However, the terms single jersey and double jersey do have a more definite meaning. Single jersey is knitted on machines having just one set of needles. Double jersey is knitted on machines having two sets of needles. Single jersey is very weak compared to double jersey.</td>
</tr>
<tr>
<td>Jetting</td>
<td>Beading or piping on pockets.</td>
</tr>
<tr>
<td>Jumpsuit</td>
<td>A one-piece garment consisting of a blouse or shirt and trousers or shorts.</td>
</tr>
<tr>
<td>Term</td>
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</tr>
<tr>
<td>Keyhole Neck</td>
<td>A rounded neckline with an opening in the shape of a circle, teardrop, or inverted wedge.</td>
</tr>
<tr>
<td>Kimono</td>
<td>A sleeved garment with the sleeve cut all in one with the main body; modern versions of the kimono have a seam down the centre of the sleeve.</td>
</tr>
<tr>
<td>Knife Pleats</td>
<td>Narrow, single folds of fabric all turned in the same direction.</td>
</tr>
<tr>
<td>Lace</td>
<td>Openwork threads which form a light, intricately designed fabric or trim.</td>
</tr>
<tr>
<td>Lacing (or Fagoting)</td>
<td>String, cord, or ribbon strung through eyelets or over hooks in order to bring together and fasten parts of an item as a blouse, belt or shoe.</td>
</tr>
<tr>
<td>Lamb’s wool</td>
<td>Wool of lambs aged seven to eight months, used for the best woollen textiles.</td>
</tr>
<tr>
<td>Lame</td>
<td>Woven with a metallic weft or warp, mixed with silk or rayon. An attractive, bright, metallic material used for evening and cocktail wear. Many lames irritate the skin if used for unlined garments.</td>
</tr>
</tbody>
</table>
**Lapel**

(lah-pehl) The front part of a garment that is folded back on the chest and forms a continuation of the collar. A notched lapel joins the collar at a seam and its outer point slants downward; a peaked lapel joins the collar at a seam and its outer point slants upward.

**Lap for Buttonholes**

Underlap is the amount of fabric extending on the button side of the garment beyond the centre line of the buttons. Overlap is the amount of fabric on the buttonhole side of the garment extending from the centre line of the buttons to the edge of the dosing.

**Lawn**

A fine woven fabric originally made from linen, but now more commonly made from cotton or man made fibres. Soft to handle, it is used for lingerie or fine dresses.

**Layering**

Trimming of the seam allowances, after the seam has been stitched, to different widths in order to produce a gradual reduction of bulk.

**Laying-up**

The process of laying material ready for cutting.

**Lay Marking**

Marking the layout of pattern pieces on the cloth. There are several methods: hand marking with chalk; use of perforated lay markers; photostats; carbon copies; spray markers; adhesive or clamped lay markers.

**Layout or Lay**

When a pattern has been completed, all the various pattern pieces are laid out on a length of paper of the same width as the required fabric. The cutter moves the patterns about until the most economical arrangement on the material is obtained. In large firms, the saving of 2 cm of material on one dress means a considerable saving when cutting thousands of dresses. Some very large manufacturing firms have special layout equipment to save time and labour when making large layouts from which several different garments will be produced.

When making a lay, it is essential to arrange the pattern pieces so that the grain and nap will run in the desired directions on the finished garment, and so as to use the minimum possible amount of material.

**Leaf Edge**

The thin outer edge of a collar.

**Leg o’ mutton**

Long fitting sleeve with high gathered head.

**Leno or Gauze**

A cotton fabric, with an open-weave effect produced by causing certain warp threads to cross other warp threads. Used for sports shirts. In the millinery trade, leno is a stiff, firm, open-weave cloth on which ladies’ hats are moulded considerably, and often goes hard if splashed with water but will soften again when dry.

**Line**

Various new designs offered by manufacturers, and usually made available to customers on a seasonal basis.

**Linear Seaming**

Long vertical seaming on the front or back of a garment.

**Line Placement**

Positioning the design lines property on the pattern. A good knowledge of the figure is required to ensure that the lines conform with a person’s shape. Seam lines in garments should be so placed as to enhance the good points of the figure and minimise the bad ones; the art of placing these lines in the right positions comes only with experience and practice.

**Lining**

A fabric generally with a silk or satin finish, used inside garments, e.g., jackets, coats, etc its edges may be attached to the body of the garment with slip-stitch, or it may hang loose from the neckline - or from the waist in the case of a skirt.
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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</thead>
<tbody>
<tr>
<td>Loop</td>
<td>Any material (braid, fabric, etc) that is shaped into an oval and top-stitched to a garment or encased into a seam and used as a buttonhole.</td>
</tr>
<tr>
<td>Madras</td>
<td>Lightweight, plain weave cotton (typically in a plaid pattern) from Madras, India; the colours bleed when &quot;washed. Used mostly for dresses, shirts and skirts.</td>
</tr>
<tr>
<td>Magyar</td>
<td>A type of sleeve cut in one with the garment and with a wedge-shaped piece let in under the arm.</td>
</tr>
<tr>
<td>Maillot</td>
<td>(may-yoh') A one-piece, typically strapless, woman's bathing suit</td>
</tr>
<tr>
<td>Mandarin Collar</td>
<td>A small collar standing on a high, dose neckline; the collar doesn't quite meet in front</td>
</tr>
<tr>
<td>Mannequin</td>
<td>(man'-ih-kihn) A live model used to display clothing; also, an artificial human figure used to display clothes in shops.</td>
</tr>
<tr>
<td>Marker</td>
<td>A stiff cardboard pattern of a part-section of a front, skirt, or any part which has buttonholes or requires individual treatment it can be for any part of the garment, e.g., collar, pockets, necklines, or curves where very careful treatment is desired. The machinist or dressmaker uses the marker as a guide for her marking while she makes the garment. Many small firms use buttonhole markers, which are called slopers.</td>
</tr>
<tr>
<td>Matchbox Skirt</td>
<td>Skirt with raised seams on the front and back, giving it a rectangular shape; the broad panels at the front and back and narrow ones at the sides produce a 'matchbox' effect</td>
</tr>
<tr>
<td>Merino wool</td>
<td>A very fine wool from Spanish Merino sheep.</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
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</tr>
<tr>
<td>Matelasse</td>
<td>A fabric with a raised or puckered design effect. Originally used for coats, lighter types are now made for dresses.</td>
</tr>
<tr>
<td>Melton</td>
<td>A woollen coating fabric with a short, dense non-directional nap. These fabrics are made from all wool, or from cotton warp and woolen weft. Very heavy types, 930 grams per metre or more, are made for overcoatings, but lighter and cheaper types can be found.</td>
</tr>
<tr>
<td>Military Collar</td>
<td>A high standing collar similar to the mandarin, but shaped and fitting the neck. Derived from the collars on military uniforms in the nineteenth century.</td>
</tr>
<tr>
<td>Mini-length</td>
<td>Very short skirt terminating 20 to 25 cm above the knee. The style originated in England in the mid 1960s.</td>
</tr>
<tr>
<td>Mitre</td>
<td>Diagonal joining of material at a corner, to reduce bulk, by avoiding overlapping.</td>
</tr>
<tr>
<td>Modelling</td>
<td>Draping material on a dress stand or the figure.</td>
</tr>
<tr>
<td>Moss Crepe</td>
<td>A soft-handling fabric with a crepe weave, made of silk and rayon. Crinkles up.</td>
</tr>
<tr>
<td>Muslin</td>
<td>Light or medium-weight plain weave unfinished cotton; used mostly for designer sample garments or sportswear.</td>
</tr>
<tr>
<td>Nail</td>
<td>A cloth measure (7 cm).</td>
</tr>
<tr>
<td>Nankeen</td>
<td>A cotton cloth of dull yellowish colour, the natural hue of the cotton of which it is made. Much modern nankeen is made in Lancashire from ordinary cotton, and dyed the same shade as the original nankeen cloth.</td>
</tr>
<tr>
<td>Nap</td>
<td>A nap fabric is one which requires a one-way layout; each length of material should therefore be examined very carefully before any cutting is done. Nap fabrics include pile fabrics such as velvets and corduroy; non-pile fabrics such as satins, satin-cottons, or twill; any cloth with a hairy surface, and any cloth with a design which has to be kept in a certain direction (such as plaids and flowered prints). He can be tested for the correct way by running the palm of your hand along the length of cloth. If the pile feels smooth and is running in the direction of your hand, that is the correct way; if the pile feels rough and resistant, then it is running the wrong way. It is considered best to cut velvet the wrong way of the pile to get the true beauty of the fabric, but to cut it in the correct way of the pile for harder wear. The direction of the pile will also affect the shade of the colour, which will appear lighter when viewed in the correct way of the pile; if you drape the cloth over the back of a chair, you can easily tell whether the pile goes up or down.</td>
</tr>
<tr>
<td>Neck Point</td>
<td>It is very difficult to establish the neck point on a figure, but if a narrow tape is put round the base of the neck and an imaginary line is drawn from beneath the lobe of the ear down to the tape, that line will meet the tape at the neck point. The shoulder seam is normally fitted from the neck point along the highest edge of the shoulder.</td>
</tr>
<tr>
<td>Needlecord</td>
<td>A lightweight corduroy fabric with very fine cords used for dresses. Made in plain dyed colours or can be printed.</td>
</tr>
<tr>
<td>Ninghai</td>
<td>Plain-weave Tussore silk cloth, with a fine rib in the weft direction. Used for dresses.</td>
</tr>
<tr>
<td>Ninon</td>
<td>A transparent, lightweight fabric made from hard-twisted silk or rayon yarns. Used for dresses and soft furnishings. Also called ninon voile (see Voile).</td>
</tr>
<tr>
<td>Noeld</td>
<td>A knot or bow</td>
</tr>
<tr>
<td>Noil</td>
<td>Yarn spun from the lowest grade of silk (waste produced in the early stages of silk manufacture).</td>
</tr>
<tr>
<td>Notched Collar</td>
<td>A collar made of two pieces of fabric that form a V-shaped indentation at the lapel.</td>
</tr>
<tr>
<td><strong>Glossary</strong></td>
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</tr>
<tr>
<td><strong>Notches</strong></td>
<td>These are made in pattern sections to act as guides in the easier assembling of the pieces. A special tool is used which, when pressed, clips notches (approximately 3 mm x 6 mm) in the cardboard block pattern to indicate the location of seams, turnings, folds, pleats, or quantities to be gathered, or as a means of matching the various pattern sections.</td>
</tr>
<tr>
<td><strong>Nu&gt;</strong></td>
<td>Knots or nub at intervals on a fancy yarn cloth.</td>
</tr>
<tr>
<td><strong>Nun’s Veiling</strong></td>
<td>A lightweight woolen fabric with a crepe weave.</td>
</tr>
<tr>
<td><strong>Obi Sash</strong></td>
<td>(oh ‘-bee) A very wide sash worn with a Japanese-style kimono.</td>
</tr>
<tr>
<td><strong>Oldham</strong></td>
<td>A rough worsted cloth from Oldham.</td>
</tr>
<tr>
<td><strong>Openness</strong></td>
<td>Greater ease in the angle of the fork to the bottom side seam measure in trousers: the amount added to the breast measure in coats.</td>
</tr>
<tr>
<td><strong>Organdie</strong></td>
<td>A thin open translucent fabric with a stiff handle made from cotton. It is given an acid finishing treatment which creates the stiff translucent effect by partially gelatinising the surface of the fabric. The same fabric can be obtained more effectively by the use of synthetic yarns. Organdie is used for dresses, blouses, decoration and stiffening.</td>
</tr>
<tr>
<td><strong>Organza</strong></td>
<td>A lightweight plain weave, sheer fabric made originally from silk yarns, but now also made from man-made fibres. It has a crisp handle and drapes well.</td>
</tr>
<tr>
<td><strong>Ottoman</strong></td>
<td>A silk and rayon fabric, rather like grosgrain but heavier, with a broad bold rib in the weft direction. Used for evening skirts, coats, and dresses.</td>
</tr>
<tr>
<td><strong>Overblouse</strong></td>
<td>A loose blouse reaching the hips and not tucked into the skirt.</td>
</tr>
<tr>
<td><strong>Overcheck</strong></td>
<td>Another check pattern, introduced over a basic check to produce a double check effect.</td>
</tr>
<tr>
<td><strong>Overcutting</strong></td>
<td>Cutting for stock; or (more usually) cutting more garments man required.</td>
</tr>
<tr>
<td><strong>Overheads</strong></td>
<td>Factory maintenance, rent, lighting, heating, repairs, etc - all the essential costs of running a firm, apart from materials and labour.</td>
</tr>
<tr>
<td><strong>Overlaid Seam</strong></td>
<td>A seam sewn in the normal way; then turned over and sewn again.</td>
</tr>
<tr>
<td><strong>Over-locking</strong></td>
<td>A machine stitch which oversews and locks the edge of material to prevent fraying of raw edges: can also be done by hand, but is men a tedious process.</td>
</tr>
<tr>
<td><strong>Overspun Yarn</strong></td>
<td>Faulty yarn in which the thickness of the material varies, caused by too much twisting of the yarn threads.</td>
</tr>
<tr>
<td><strong>Oxford</strong></td>
<td>A plain-weave cotton fabric, woven striped, shot, check, or plain. There are various kinds of Oxfords, distinguished from each other by their weaves; e.g. single-warp Oxford and matting Oxford. A shirting fabric.</td>
</tr>
<tr>
<td><strong>Pad</strong></td>
<td>Shoulder, hip, and bust pads are made in various materials: wadding, felt, rubber, etc.</td>
</tr>
<tr>
<td><strong>Pagoda Sleeve</strong></td>
<td>A tiered sleeve, somewhat resembling the profile of a Burmese temple.</td>
</tr>
<tr>
<td><strong>Paisley</strong></td>
<td>An elaborated Persian pine-cone pattern which originated in Paisley.</td>
</tr>
<tr>
<td><strong>Panama</strong></td>
<td>A plain woollen worsted or lightweight cloth used for tropical wear.</td>
</tr>
<tr>
<td><strong>Panel line</strong></td>
<td>Seam lines running from armhole, or waist, to hem.</td>
</tr>
<tr>
<td><strong>Panne Velvet</strong></td>
<td>A flattened-pile velvet.</td>
</tr>
<tr>
<td>Glossary Term</td>
<td>Description</td>
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<tr>
<td>---------------------</td>
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</tr>
<tr>
<td>Pantaloons</td>
<td>Trousers and stockings in one piece (name derived from St Pantaleone, an early Christian martyr); the trousers do not go over the feet.</td>
</tr>
<tr>
<td>Pant-dress</td>
<td>A combination of dress and shorts.</td>
</tr>
<tr>
<td>Paring</td>
<td>Cutting the brim of a hat to the shape required.</td>
</tr>
<tr>
<td>Passer</td>
<td>A person employed in examining garments in the clothing industry; whether they are examined in the course of making up or on completion.</td>
</tr>
<tr>
<td>Passementerie</td>
<td>(or Braid, or Spaghetti) (pas-mok-ng-tree) An ornamental trimming or edging made of intertwined strips of fabric, cord, beading, or metallic thread.</td>
</tr>
<tr>
<td>Patch Pocket</td>
<td>A pocket mat is sewn entirely on top of the garment fabric. Patch pockets come in different styles, such as the cargo, which is long and generally placed at the hip; the kangaroo, which is like a large pouch across the midriff, and the spade, which has a diagonally peaked bottom edge.</td>
</tr>
<tr>
<td>Pattern-cutter or Pattern-designer</td>
<td>One who converts ideas of fashion or style into the form of patterns for producing garments.</td>
</tr>
<tr>
<td>Pattern-grader</td>
<td>An experienced person who produces a range of patterns in different sizes.</td>
</tr>
<tr>
<td>Peasant Sleeve</td>
<td>A long, full, gathered sleeve that is generally finished at the wrist with a band or elastic casing.</td>
</tr>
<tr>
<td>Peau de soie</td>
<td>A heavy satin material used for bridal and evening wear.</td>
</tr>
<tr>
<td>Peplum</td>
<td>The part of a jacket or tunic where the section from waist to hips is flared or shaped to give fullness.</td>
</tr>
<tr>
<td>Glossary Term</td>
<td>Definition</td>
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<tr>
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</tr>
<tr>
<td>Peter Pan Collar</td>
<td>A small, flat collar, with rounded ends which meet at the centre front.</td>
</tr>
<tr>
<td>Picking</td>
<td>A weaving term for the operation of propelling the shuttle from one side of the loom to the other.</td>
</tr>
<tr>
<td>Picot</td>
<td>(pee-koh) Can be produced by a hemstitching machine: the cloth is hemstitched and then cut between hem and stitching, to produce a small looped effect. Picot can also be woven into the edge of ribbon, and is seen on the edge of lace.</td>
</tr>
<tr>
<td>Piece</td>
<td>A length of cloth, varying from 30 to 100 metres by arrangement between manufacturer and buyer. The purchaser can specify a piece length, below which no pieces will be accepted. Alternatively, a cut through allowance is specified when the pieces do not comply with the contract. The reason for this practice is to cut down waste on production - the shorter the length of cloth, the more probability of wastage. The length of a piece can also be determined by its weight.</td>
</tr>
<tr>
<td>Pin Basting</td>
<td>Basting material together by means of a row of pins, placed at right angles to the proposed seam. The garment is then machined, the pins being taken out in succession just before the needle reaches mem.</td>
</tr>
<tr>
<td>Piping</td>
<td>Narrow, tubular fabric or cord inserted into a seam; often used in contrasting colour or texture.</td>
</tr>
<tr>
<td>Pique</td>
<td>A fabric made of cotton, with a rounded rib similar to that of Bedford cord. Wadding 'picks' are inserted in the weft during the weaving, to give the ribbed surface and to make the fabric firm. Made in varied stiffnesses. Waved or marcella pique fabrics have zig-zag or waved ribs, and many designs have a raised diamond effect. Pique is a crisp, usually white fabric, but creases easily. Used for blouses, tennis wear, summer dresses, and detachable collars.</td>
</tr>
<tr>
<td>Pivot</td>
<td>The point upon which something turns: compasses pivot on a point to draw an arc or a full circle. The distance between the pivot point and the drawn curve is called the radius of the curve. If your compasses are not large enough, draw curves of large radius by holding one end of your tape measure on to the desired pivot point (e.g. the bust point) with your pencil held against the tape at the required radius distance. Then swing the pencil and tape round the pivot point to draw the required curve - a little practice will make this quite easy.</td>
</tr>
<tr>
<td>Placket</td>
<td>An opening in a garment, to allow of easier putting on and taking off. It can be in the side seam, down the centre back or centre front, or wherever the design decrees. It may be made as a style feature of the garment and can be fitted with a zip fastener, buttons, press studs, hooks and eyes, or fastened in any way the designer decides.</td>
</tr>
<tr>
<td>Plastron</td>
<td>Breast pad used for building up thin figures, also a half blouse for wearing under a jacket.</td>
</tr>
<tr>
<td>Pleating</td>
<td>Creasing and pressing material into folds: pleating as in the folds of an accordion (or concertina).</td>
</tr>
<tr>
<td>Term</td>
<td>Description</td>
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<tr>
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<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>flat pleats</td>
<td>folds facing in one direction only.</td>
</tr>
<tr>
<td>knife pleats</td>
<td>pleats lying flat</td>
</tr>
<tr>
<td>box pleating</td>
<td>alternate folds facing in opposite directions and lying flat as do knife pleats.</td>
</tr>
<tr>
<td>crystal pleating</td>
<td>very small accordion pleating.</td>
</tr>
<tr>
<td>goffering</td>
<td>as crystal pleating, but with rounded</td>
</tr>
<tr>
<td>vandyke</td>
<td>as accordion pleats, but arranged in intersecting V form.</td>
</tr>
<tr>
<td>sunray</td>
<td>similar to accordion, but radiating from one common point</td>
</tr>
<tr>
<td>Pleating a Skirt</td>
<td>The cloth is sandwiched between two layers of pattern paper which have been creased to the pleats desired; it is then concertinaed, rolled and tied, placed in an oven, and subjected to pressure and steam; then left to cool and to dry before the pattern is taken away from the fabric.</td>
</tr>
<tr>
<td>Plisse</td>
<td>This term refers to a crinkle effect produced on cotton fabrics by printing a stripe or other pattern in caustic soda paste compound which causes puckering of the treated parts of the fabrics. Synthetic fibres are heat treated for the same effect.</td>
</tr>
<tr>
<td>Plush</td>
<td>A cut-pile fabric like velvet but with a greater depth of pile.</td>
</tr>
<tr>
<td>Pocket Flap</td>
<td>A narrow piece of fabric sometimes used above a pocket to add a decorative element; the bottom edge is often specially shaped.</td>
</tr>
<tr>
<td>Polo-neck</td>
<td>High, rolled collar, worn close to the neck. Derived from the high-necked jumpers worn for polo.</td>
</tr>
<tr>
<td>Pongee</td>
<td>A collective name for wild silk fabrics made from Tussah silks. These silks were originally handwoven in China, and are still known and sold under the name of the distant from which they come; e.g. Shantung, Ninghai, etc.</td>
</tr>
<tr>
<td>Poplin</td>
<td>Plain-weave cotton fabric, with ribbed weft. Usually mercerised and pre-shrunk. May be white, dyed, or printed. Used blouses, lingerie, summer dresses and shirts.</td>
</tr>
<tr>
<td>Pouchette</td>
<td>(poo-sheh) Small pocket</td>
</tr>
<tr>
<td>Poult</td>
<td>Closely-woven, plain-weave cloth made from silk and rayon threads. Has a definite rib running in the weft direction. Used for evening and cocktail dresses, skirts, and linings for sheer fabrics.</td>
</tr>
<tr>
<td>Power Tools</td>
<td>Those used in the cutting room are: straight knife, round knife, band knife, cloth spreader, marking drills, fusing presser, power notcher, lay printer and bundling machine.</td>
</tr>
<tr>
<td>Pre-shrinking</td>
<td>Treatment of material before finishing (e.g. by spraying them with water) to shrink the cloth before use. Many shrinking processes are used.</td>
</tr>
<tr>
<td>Pre-shrunk</td>
<td>Fabric which has been shrunk during manufacture, usually by a process called sanforising. Cotton, linen, and wool fabrics should be tested for shrinking before cutting out.</td>
</tr>
<tr>
<td>Pressure Foot</td>
<td>A device on sewing machines to produce an even flow of material.</td>
</tr>
<tr>
<td>Prick Stitch</td>
<td>A stitch in which the needle passes straight down and up through the material; used on very thick and hard cloths.</td>
</tr>
<tr>
<td>Princess Line</td>
<td>See Basic Cuts</td>
</tr>
</tbody>
</table>
Print  A general term for fabric stamped with a design. The dye is applied by wood blocks, rolled on through a silk screen; or stamped onto the material.

Proban  An anti-flame finish which can be applied to cotton and linen.

Profile Stitching  Use of a shaped template, the edge of which guides the needle to help a semi-skilled sewing operator; the material to be sewn is placed under the template.

Proofing  (shower, smoulder, water, moth, rot) Treating textile materials so as to make them mothproof, rotproof, etc.

Proportionate-measure System  A pattern-drafting system in which the chest bust, or middle-shoulder measure is used to derive sectional measures for the upper garments, and for the waist and seat of nether garments.

Puff  A small wedge-shaped piece of wadding, inserted into the canvas or interlining to produce shaping and extra length over prominence, e.g., the shoulder bones.

Puff Sleeve  A short, set-in sleeve with gathered fullness at the shoulder and bottom edge; the bottom of the puff sleeve is generally garnered into a narrow band or elasticated.

Quality Control  A system designed to keep manufacturing to a certain good standard.

Quilting  Sewing two layers of fabric together with an interlining, generally a soft interlining: rows of side stitching making a pattern.

Raglan  A raglan sleeve has the armhole extending to the neck, so that the shoulder section is joined to the sleeve crown without a seam over the shoulder point.

Raising  Process by which fibres are raised to the surface.

Ranter  Concealing a seam by pining the edges together with very fine stitches -pricked from side to side and done before the seam is finally pressed. To obscure any slight impression, the surface texture of the cloth is gently scratched to conceal the seam as much as possible; if this is carefully done the seam can be practically invisible.

Ratine  A woollen fabric plain weave with an uneven surface due to the use of fancy yarns. Basically this is a coating fabric but dress or suiting weights can be made.
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ready-to-Wear</td>
<td>Clothing made to standard size measurements for sale without custom pre-fitting.</td>
</tr>
<tr>
<td>Redingote</td>
<td>A long edge-to-edge garment usually a woman’s light-weight garment - a coat dress.</td>
</tr>
<tr>
<td>Regatta</td>
<td>A heavy cotton shirting material, usually with coloured stripes. Strong and durable.</td>
</tr>
<tr>
<td>Repp</td>
<td>A true repp is a cotton cloth with coarse and fine yarns in both warp and weft, the weft is also prominently ribbed. Used mostly for furnishings. There are also other types of cotton repp (e.g. sleek repp and rippled repp) which differ from the true repp only in the manner of weaving. Note: The name repp is also used to denote a plain-weave woollen and worsted fabric used for suits.</td>
</tr>
<tr>
<td>Resiliency</td>
<td>A fabric’s ability to recover from or adjust to stretching without appearing deformed.</td>
</tr>
<tr>
<td>Rever</td>
<td>That part of the bodice which folds back on to the front of the garment in open-necked styles.</td>
</tr>
<tr>
<td>Right Side</td>
<td>The side of the fabric which has a better finish and which will be on the outside of the garment.</td>
</tr>
<tr>
<td>Ring Collar</td>
<td>A band collar standing well away from the neck.</td>
</tr>
<tr>
<td>Roll Collar</td>
<td>A collar which rises from the neckline and then folds over (or rolls) so that the edge of the collar touches the garment.</td>
</tr>
<tr>
<td>Ruff</td>
<td>A wheel-shaped collar made of several layers of fabric (usually lace) in S-shaped folds.</td>
</tr>
<tr>
<td>Ruffle</td>
<td>A strip of fabric or other material gathered on one edge and inserted into a seam and hemmed or finished on the other edge. Used as trim.</td>
</tr>
<tr>
<td>Sailcloth</td>
<td>A ribbed fabric usually made from cotton or rayon. It is coarser and more heavily ribbed than poplin, but not as prominently ribbed as repp. Sailcloth is usually resin finished and can be quite a hard and somewhat stiff fabric.</td>
</tr>
</tbody>
</table>
**Sailor Collar**  
A collar which is V-shaped in front and a deep square or rectangle in back; may be trimmed, appliqued or plain.

**Sample**  
In pattern-cutting, the production sample - the original design made up and patterned. When copied in small quantities, each copy is called a duplicate.

**Sanforized**  
A registered trade mark declaring that the material has been subject to controlled compression shrinkage. Applicable to all cottons and linens and to many rayon fabrics.

**Sarcenet**  
A fine, soft, plain or twill fabric.

**Sari**  
A length of cotton or silk wrapped and draped around the body. Worn by Hindu women. Saris are seldom worn in traditional style by western women, but the lines have inspired western designers and are frequently used for evening wear.

**Sarong**  
A length of cotton or silk worn tucked around the waist by Malayans. Draped styles based on the sarong are frequently worn in western countries.

**Sash**  
Soft fabric or a ribbon tied at the waist as a belt

**Sateen**  
This is a reverse faced fabric rather like a reverse of satin. Most commonly used for linings, curtain linings. Usually made from cotton.

**Satin**  
A silk or rayon dress or furnishing material with a smooth lustrous finish; usually woven with the warp threads forming the face. Rayon satin is used as a washing satin for inexpensive dresses, and for linings. Some cheaper satins have a silk or rayon face and a cotton back.

**Satin-Backed Crepe**  
A silk and rayon mixture, usually used with the crepe side as the right side. The satin back adds extra weight to the fabric.

**Satin Crepe**  
Silk and rayon satin fabric with a weft of crepe yarns. Sometimes called Satin Beaute.

**Satinette**  
Imitation satin, made from mercerised cotton or other yarns.

**Satin finish**  
A finish given to materials to intimate satins - a highly-glossed and lustrous effect.

**Satinising**  
Applying a silk-like gloss to cotton fabrics by impregnating them with a chemical solution.
<table>
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<tr>
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</tr>
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<tbody>
<tr>
<td>Scalloping</td>
<td>A series of semi-circles used to decorate the edges of garments.</td>
</tr>
<tr>
<td>Scoop Neck</td>
<td>A neckline in the shape of the letter U.</td>
</tr>
<tr>
<td>Scye</td>
<td>An old English word for armhole - used in the tailoring trade and frequently used by dressmakers.</td>
</tr>
<tr>
<td>Seam</td>
<td>Joining two pieces of material, with their face sides together.</td>
</tr>
<tr>
<td>Seam Allowance</td>
<td>Extra fabric outside the actual stitching line.</td>
</tr>
<tr>
<td>Seam-line Pockets</td>
<td>Pockets set into a seam and hidden behind the garment fabric.</td>
</tr>
<tr>
<td>Seat</td>
<td>Part of trousers covering the buttocks.</td>
</tr>
<tr>
<td>Seat Angle</td>
<td>Means of providing ease in underside of trousers.</td>
</tr>
<tr>
<td>Seersucker</td>
<td>A traditional form of cotton fabric showing crinkled stripes which may be in different colours and sizes. The crinkled stripes are formed by the slack warp, and the smooth ground by the tight warp.</td>
</tr>
<tr>
<td>Self-belt</td>
<td>A belt made of the same fabric as the clothing it is worn with. It may simply be a sash or be a stiff belt with a buckle.</td>
</tr>
<tr>
<td>Selvedge</td>
<td>Narrow strip along the edge of a textile fabric, where the weft threads interlace with the warp threads.</td>
</tr>
<tr>
<td>Sequin</td>
<td>(see-kwin) Bright shiny disc with central hole, lor stitching as trimming onto garments.</td>
</tr>
<tr>
<td>Serge</td>
<td>A strong fabric made from the wool of Merino or part-Merino sheep. Woollen orworsted spun, may be dyed as yarn or in the piece. Made in different weights andyarns. Cotton, rayon, and nylon are often mixed with the woollen threads. Used for both men's and women's clothing. Available dyed in several plain colours.</td>
</tr>
<tr>
<td>Set-in (or Slash)</td>
<td>Pockets made by cutting an opening in the garment and stitching the pocket to the inside of the garment so only the opening is visible.</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
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</tr>
<tr>
<td>Shantung</td>
<td>A plain weave fabric with an unevenly ribbed surface and a crisp texture. Traditionally a silk fabric, Shantung is now extensively copied in man made fabrics.</td>
</tr>
<tr>
<td>Shaping</td>
<td>Re-cutting sections of garments, usually collars and lapels, using a template or shaper.</td>
</tr>
<tr>
<td>Sharkskin</td>
<td>Medium-weight twill weave fabric with a smooth, lustrous surface which resembles the skin of a shark, used for sportswear, suits, slacks and skirts.</td>
</tr>
<tr>
<td>Shawl Collar</td>
<td>A collar which is formed by cutting the lapel and collar into one continuous piece.</td>
</tr>
<tr>
<td>Sheath</td>
<td>A dress made without a waist seam, the skirt being cut into one with the bodice.</td>
</tr>
<tr>
<td>Shirring</td>
<td>Fabric that has been gathered tightly by three or more rows of parallel stitches placed about 13 to 25 on apart</td>
</tr>
<tr>
<td>Shirt Dress</td>
<td>A dress which is based on a long version of a man's shirt.</td>
</tr>
<tr>
<td>Shirt Neck</td>
<td>A high-buttoned neckline, with a turned-down collar which has a high stand at the back.</td>
</tr>
<tr>
<td>Shirtsleeve</td>
<td>A straight sleeve with a neatened slash on its lower edge, attached to a buttoned cuff.</td>
</tr>
<tr>
<td>Shirtwaister</td>
<td>A dress, belted at the waist, with revers and a shirt-type collar.</td>
</tr>
<tr>
<td>Shoddy wool</td>
<td>Re-manufactured wool obtained by shredding discarded woollen, worsted, and knitted garments.</td>
</tr>
<tr>
<td>Shuttle</td>
<td>The implement which carries the weft across the warp in a loom during weaving.</td>
</tr>
<tr>
<td>Silhouette</td>
<td>(Sih-loo-eht) The shape, outline, or profile of a garment when it is being worn.</td>
</tr>
<tr>
<td>Single-breasted</td>
<td>A garment which doses down me centre front with only one row of buttons or other type of closure.</td>
</tr>
<tr>
<td>Term</td>
<td>Description</td>
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</tr>
<tr>
<td>Skimmer</td>
<td>Description of a garment which follows the lines of the figure, being neither tight nor loose.</td>
</tr>
<tr>
<td>Skirt</td>
<td>Part of a dress, coat, or any garment which is below the waist; length and width vary according to fashion.</td>
</tr>
<tr>
<td>Slash</td>
<td>A fairly long cut, made to a point or a corner. Always needs reinforcing with an extra row of stitching, generally inserted before the slash is made.</td>
</tr>
<tr>
<td>Slopers</td>
<td>Buttonhole markers (see Markers).</td>
</tr>
<tr>
<td>Smock</td>
<td>A straight garment gathered into a yoke. Derived from the smocked overalls once worn by agricultural workers.</td>
</tr>
<tr>
<td>Smocking</td>
<td>Fabric gathered by stitches that cross each other diagonally, forming a honeycomb-like pattern.</td>
</tr>
<tr>
<td>Spaghetti Straps</td>
<td>Very narrow, tubular cloth straps.</td>
</tr>
<tr>
<td>Squaring a Line</td>
<td>Drawing it at right angles (90°) to another line. Place one of the shorter sides of the set square along the line, and use the other short side to rule the squared line.</td>
</tr>
<tr>
<td>Stand-up Collar</td>
<td>A collar which rises from the neckline to form a narrow, circular strip or band around the neck.</td>
</tr>
<tr>
<td>Stay</td>
<td>A reinforcement in fabric or tape, to hold a part of a garment securely in position.</td>
</tr>
<tr>
<td>Stay-stitching</td>
<td>A row of stitching worked just inside the seam allowance, close to, and following, the stitching line in order to prevent areas on the bias (e.g., neck edges) from stretching while the garment is being made up.</td>
</tr>
<tr>
<td>Straight Sleeve</td>
<td>A narrow, tube-like short or long set-in sleeve; sometimes turned back at the bottom edge.</td>
</tr>
<tr>
<td>Straight Thread</td>
<td>Either the warp or weft thread of the fabric.</td>
</tr>
<tr>
<td>Style</td>
<td>The combination of design features which give a garment its distinctive appearance. Also used in a more general way to express personal awareness of how to combine apparel and design elements for distinctive effect, as in 'a sense of style.'</td>
</tr>
<tr>
<td><strong>Glossary</strong></td>
<td></td>
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</tr>
<tr>
<td><strong>Sunray (or Fan)</strong> Pleat</td>
<td>Narrow pleats which fan out at the lower edge because they are wider at the bottom than the top.</td>
</tr>
<tr>
<td><strong>Surah</strong></td>
<td>The name given originally to a fine, soft twill-weave silk fabric used for dresses, scarves, and head squares. Surah dress fabrics are now also made in man-made fibres.</td>
</tr>
<tr>
<td><strong>Surplice Neck</strong></td>
<td>A V-shaped neckline formed by diagonally overlapping fabric</td>
</tr>
<tr>
<td><strong>Swagger Coat</strong></td>
<td>A slightly flared unshaped jacket or coat</td>
</tr>
<tr>
<td><strong>Swatch</strong></td>
<td>Small pieces of cloth, placed in order of shade, colour and quality, for showing the representative characteristics of the cloths. Used by textile firms, and clothing manufacturers to show their range of garments in various fabrics.</td>
</tr>
<tr>
<td><strong>Sweetheart Neck</strong></td>
<td>A low-cut neckline with the bottom edge cut in a shape resembling the top of a heart</td>
</tr>
<tr>
<td><strong>Swing Back</strong></td>
<td>Coat with additional folds or flare at the back.</td>
</tr>
<tr>
<td><strong>Tab</strong></td>
<td>A small flap that often has a button-hole at its end.</td>
</tr>
<tr>
<td><strong>Tabard</strong></td>
<td>A loose top, often with a small cap sleeve and a straight neckline.</td>
</tr>
<tr>
<td><strong>Taffeta</strong></td>
<td>A plain-weave fabric, self-coloured or with shot-colour effect. Made from silk, rayon, or worsted yarns; or in mixtures of silk and cotton, rayon and cotton, etc. Taffetas containing silk or rayon have a lustrous surface and are stiff and crisp to handle; they often have woven stripes or check designs. Used for dresses and soft furnishings.</td>
</tr>
<tr>
<td><strong>Tailored Sleeve</strong></td>
<td>Two-piece sleeve with no darts but shaped within two seams - one running over the elbow to the little finger, the other from the front armhole to the thumb.</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
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</tr>
<tr>
<td>Tailor’s Chalk</td>
<td>Special chalk used for drawing lines on cloth: can be red, blue, yellow, or white. The white is most frequently used; it rubs out easily, whereas coloured chalks tend to leave faint marks, especially on fine and flimsy cloths. Tailor’s chalk is quite cheap; it is supplied in the form of a flat triangular piece with rounded corners, and can be sharpened to a fine edge for marking.</td>
</tr>
<tr>
<td>Teasle</td>
<td>A prickly burr, used to raise the nap on cloth.</td>
</tr>
<tr>
<td>Tent</td>
<td>A loose, unwaisted dress or coat, wide at the hem line.</td>
</tr>
<tr>
<td>Texture</td>
<td>The surface characteristics of a cloth; the impression of smoothness or roughness it gives when touched.</td>
</tr>
<tr>
<td>Terry Cloth</td>
<td>Heavyweight absorbent fabric with uncut loops on both sides, used for sportswear, beach wear, dressing gowns, and towels.</td>
</tr>
<tr>
<td>Thread</td>
<td>A thin cord of twisted yarn, made to pass through the eye of a needle.</td>
</tr>
<tr>
<td>Ticking</td>
<td>Heavy cotton fabric with a striped or woven design, used for pillow and mattress covers, work clothes and sports clothes.</td>
</tr>
<tr>
<td>Tier</td>
<td>(teer) One of a series of bands, ruffles, or flounces arranged one above the other. Also used to describe a similar arrangement of display shelves or other objects.</td>
</tr>
<tr>
<td>Time Study</td>
<td>The assessment of time a Job would take; a technique based on observation, involving the rating of a job or work.</td>
</tr>
<tr>
<td>Toggle</td>
<td>Bar-shaped button fastened to a garment with a loop.</td>
</tr>
<tr>
<td>Toile</td>
<td>(twahl) A material pattern for a model garment Generally made from a cheap cotton fabric, such as muslin, in the type and weight of material it is representing. The material used for toiles can be bought in many different qualities. Many exclusive Parisian and Italian fashions are sent to other countries as toiles.</td>
</tr>
<tr>
<td>Tolerance</td>
<td>(or Ease for Movement) When measuring, the figure is stationary and no ease for movement is allowed; if garments were made exactly to the measurements they would therefore be tight and uncomfortable to wear, and the material would stretch and maybe split if the wearer bent down or breamed deeply. To allow for alterations in the figure caused by its natural movements, extra width is provided in the places where it is needed.</td>
</tr>
<tr>
<td>Glossary Term</td>
<td>Definition</td>
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<tr>
<td>---------------</td>
<td>------------</td>
</tr>
<tr>
<td><strong>Topstitching</strong></td>
<td>A decorative stitch that reinforces seams, pocket edges, or collars. It is often done in a colour that contrasts with the background fabric.</td>
</tr>
<tr>
<td><strong>Trouser Suit</strong></td>
<td>Jacket and trousers, based on a man’s suit.</td>
</tr>
<tr>
<td><strong>True-up</strong></td>
<td>This term is used in the trade to describe the process of correcting any lines or marks on garments. However much care is used, the traced lines on a pattern may be a little uneven, or the curves may not be smooth enough. A yard stick, set square, and curved plastic shape are used to correct the lines - the curved shape is so made that it enables almost any radius or curve to be smoothly drawn, and is used for necklines, armholes, hiplines, etc. Shoulder lines and the side seams of front and back parts of the garment should also be checked to see that they match and that the notches correspond. The pattern may require alteration after a fitting - the dart may require curving, or the side seam may need tapering for all these adjustments in fitting, the pattern will require the necessary amendments. All sections of the pattern will then have to be trued-up to ensure that the lines are good, that the darts would be folded in the direction they are intended to be machined (so that they run flush with the edge), that the seam lines are accurate in length and depth of seam, etc.</td>
</tr>
<tr>
<td><strong>Trumpet Sleeve</strong></td>
<td>Medium-length flaring sleeve.</td>
</tr>
<tr>
<td><strong>Tuck</strong></td>
<td>Fabric that is sewn into a fold; used as decoration or as a way to control fullness.</td>
</tr>
<tr>
<td><strong>Tunic</strong></td>
<td>A blouse-like garment that falls to the hips or below; often gathered at the waist or belted.</td>
</tr>
<tr>
<td><strong>Turtleneck</strong></td>
<td>A high, rolled collar, worn well away from the neck.</td>
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</tbody>
</table>
| **Glossary**
| **Tuxedo Collar** | A shawl collar which is cut in one width and extends the full length of the front edge of a jacket |
| **Twill** | Diagonal weave; fabrics characterised by a diagonal rib. |
| **Underlining** | Used to give extra body and firmness to a garment and help it to keep its shape. It should always be of a lighter weight than the fabric with which it is used. The lining pieces are cut out to the same size and shape as the garment pieces. |
| **Union Cloth** | Any fabric in which the warp and weft are of different kinds of fibre. |
| **Unpressed Pleats** | Pleats left impressed; the rounded edges create a look that is softer than pressed pleats. |
| **Upturn** | To turn up the bottoms of sleeves, coats, trousers, etc. |
| **V-Neck** | A neckline cut in the shape of the letter V. |
| **Velour** | Velour is the French term for velvet but it can be given to heavy velvet or velveteen constructions used for furnishing or to fabrics with a soft, fine, dense nap used for dresses, suits and coatings. Furnishing velours are usually cotton. Dress velours are a fine, soft handling wool. |
| **Velvet** | Originally of silk, but can be of cotton, rayon, or silk. The pile effect is obtained: 1. by lifting the warp over wires, which are withdrawn to cut the warp, thus producing a pile; 2. by weaving two cloths face to face joined by the pile threads, and then cutting between their surfaces to produce two separate pieces of velvet. |
| **Velveteen** | Very often this name is given to velvet made from cotton, but strictly speaking it refers to a weft-pile cotton fabric made to resemble velvet. Velveteens are made mostly from cotton and rayon. |
| **Venetian** | Woollen overcoating material in a satin weave. Has a mixture effect with a clear finish. |
| **Vent** | An opening in the lower part of a seam. Typically found in the back of a jacket or a skirt. |
### Glossary

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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</thead>
<tbody>
<tr>
<td><strong>Vicuna</strong></td>
<td>Woollen cloth, woven with a worsted warp and woollen weft, and of backed (or double) structure. A felted and raised finish is applied, but the fibres are cut close to the surface and show the weave distinctly. It is soft to handle and has an erect, close pile. Used for overcoats.</td>
</tr>
<tr>
<td><strong>Virgin wool</strong></td>
<td>Wool that has never before been woven.</td>
</tr>
<tr>
<td><strong>Voile</strong></td>
<td>A light, fine sheer fabric originally made from hard twisted combed-cotton yarns in plain-weave which gives a crisp handle to the fabric. Used for blouses and dresses, can also be made in man-made fabrics.</td>
</tr>
<tr>
<td><strong>Warp</strong></td>
<td>The lengthwise threads of fabric parallel to the selvedge. They are the stronger threads, and lengthwise grain should always hang downwards on a garment; this gives a better hang, if through shortage of material small pieces have to be cut the other way, this is not a serious error.</td>
</tr>
<tr>
<td><strong>Weft</strong></td>
<td>The crosswise threads of the fabric. They are weaker than the warp threads and are inclined to stretch. For this reason it is preferable to cut a skirt waistband from lengthwise material rather than across the width. This also applies to bands and straps which will take strain.</td>
</tr>
<tr>
<td><strong>Welt</strong></td>
<td>The edge of a fabric; a doubled piece of material used in pocket-making.</td>
</tr>
<tr>
<td><strong>Welt Pockets</strong></td>
<td>Typical set-in pockets with one or two strips of fabric (varying from one quarter to one inch deep) attached to the opening.</td>
</tr>
<tr>
<td><strong>Whipcord</strong></td>
<td>A firm compact fabric with a prominent twill.</td>
</tr>
<tr>
<td><strong>Winceyette</strong></td>
<td>A soft medium weight twill fabric with a raised finish made from cotton. Very inflammable unless treated (see Flannelette).</td>
</tr>
<tr>
<td><strong>Woof</strong></td>
<td>Weft (threads running across the length of a fabric).</td>
</tr>
<tr>
<td><strong>Wool</strong></td>
<td>The hair from sheep, lambs and other animals, spun, woven, knitted or felted into fabric for clothing. Note also:</td>
</tr>
<tr>
<td><strong>Wool dyed</strong></td>
<td>Dyed in the wool before weaving.</td>
</tr>
<tr>
<td><strong>Woollens</strong></td>
<td>Cloths woven from short woollen fibres; have a soft fuzzy handle, are less expensive than worsteds, and are constructed to any weave.</td>
</tr>
<tr>
<td><strong>Work in Process</strong></td>
<td>Work between cutting and completion.</td>
</tr>
<tr>
<td><strong>Work Study</strong></td>
<td>An analysis of the methods, materials, tools and equipment used or to be used in the performance of a piece of work, carried on with the purposes of:</td>
</tr>
<tr>
<td></td>
<td>1. finding the most economical way of doing the work;</td>
</tr>
<tr>
<td></td>
<td>2. standardising the methods, materials, tools and equipment</td>
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<tr>
<td></td>
<td>3. accurately determining the time required by a qualified and properly-trained person to do the task at a normal place.</td>
</tr>
<tr>
<td></td>
<td>4. assisting in training the worker in the new methods.</td>
</tr>
<tr>
<td><strong>Worsted</strong></td>
<td>Cloths woven from long fibres, with a harder and smoother handle than woollens; usually woven in a twill weave.</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
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<tr>
<td>------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Wrap Belt</td>
<td>A waist belt which is wrapped around the waist several times and buckled or tied.</td>
</tr>
<tr>
<td>Wrong Side</td>
<td>The side of the fabric which will be inside the garment when it is made. It is less well finished than the right side, any joinings of threads in the weaving will appear on the wrong side.</td>
</tr>
<tr>
<td>Yoke</td>
<td>A fitted or shaped piece of fabric which is principally designed to control fullness from gamers/pleats or darts. Sometimes a yoke is used strictly as a decorative or design element. Yokes are generally found in the shoulder area of shirts, blouses, and dresses, but are also used in the waist and hip areas of skirts and slacks.</td>
</tr>
<tr>
<td>Zipper</td>
<td>A fastener made of metal or plastic team on strips of fabric tape. Zippers come in every size and colour and can be used functionally or decoratively.</td>
</tr>
<tr>
<td>Yarn</td>
<td>A continuous strand of spun fibres used for weaving or knitting.</td>
</tr>
</tbody>
</table>
Assessment 20413/51

Introduction to Sewing

Submission details
All students, print and online, are required to submit assessments with any required evidence attached via your unit on OpenSpace. If you are unable to submit your assessments online, please contact <studentsupport@opencolleges.edu.au>.

Print and online students
All students must create an MSWord document and key in the answers to each assessment question. Be sure to number your answers to correspond to each question so that your assessor knows to which question the answer belongs. Once you have completed your assessment, save and upload it to your unit, and then submit your assessment.

Assessment file-naming convention
Please ensure that you use the following file-naming convention when you save your Word document.
1. Your file should be named and saved to your computer’s hard drive using your:
   student number assessment number.doc
2. For example:
   12345678_21850a_01.docx
   or
   12345678_21888a_01.doc
Your student number allows your assessor to identify to whom the assessment belongs and the assessment number indicates which assessment is being submitted.

1. For cutting dress fabric, it is recommended that you use:
   A. pinking shears
   B. long-bladed scissors
   C. a seam ripper
   D. small scissors

2. The best needles for hand sewing are short and egg-eyed. These needles are called:
   A. betweens
   B. sharps
   C. straws
   D. self-threading
3. To properly sew a machine-made buttonhole with a straight-stitch machine, you should use:
   A. linen thread and buttonhole foot
   B. buttonhole twist and a button foot
   C. machine embroidery thread and buttonholer
   D. mercerised cotton thread and a swing-needle foot

4. Which one of the following is recommended for pressing armhole seams?
   A. damp pressing cloth
   B. dry pressing cloth
   C. pressing cushion
   D. wooden clapper

5. Without attachments, a straight-stitch sewing machine is able to do:
   A. locked running stitches
   B. darning and embroidery
   C. blind hemming
   D. gathered or pleated ruffles

6. The thread in a sewing machine needle may break if:
   A. the tension is too loose
   B. the needle is blunt or set incorrectly
   C. there is too much pressure on the presser foot
   D. there is dust or lint in the working parts

7. Most hand sewing begins and ends with:
   A. a slip stitch
   B. a double back stitch
   C. stay stitching
   D. overcasting

8. An example of a temporary stitch is:
   A. the combination stitch
   B. the running stitch
   C. back stitching
   D. machine tacking
9. In this lesson, what length thread is recommended for sewing by hand?
   A. 30 to 35 centimetres
   B. 38 to 45 centimetres
   C. 10 to 15 centimetres
   D. 45 to 55 centimetres

10. A good stitch to use when inserting zips by hand is the:
    A. running stitch
    B. back stitch
    C. halfback stitch
    D. small back stitch

11. To prevent bubbling of fabric when hemming bias, a good stitch to use is:
    A. hemming (slant)
    B. hemming (vertical)
    C. slimp hemming
    D. slip stitch

12. A stitch used both for hemming and for catching down one fabric to another is called:
    A. whipping
    B. oversewing
    C. overcasting
    D. herringbone

13. Machine stitching is unsuitable for:
    A. stay stitching
    B. gathering
    C. soft hems
    D. open seams

14. When a garment is to be sewn by machine, which one of these procedures would be incorrect?
    A. choose a shade of thread lighter than the garment colour
    B. press the fabric before sewing it
    C. stitch from the right side where possible
    D. guide the cloth through the machine without pulling it
15. The section suggests the use of an unthreaded sewing machine to "stitch" back and forth on a piece of paper to:
   A. sharpen a dull needle
   B. make perforations for marking fabric
   C. design a pattern for embroidery
   D. practise stitching straight rows

16. The number of machine stitches per centimetre recommended for medium weight fabrics is:
   A. 2 to 3
   B. 3 to 4
   C. 4 to 5
   D. 5 to 8

17. If you pin the wrong sides of the fabric together while making a machine fell seam, how many rows of stitching will show in the right side of the finished garment?
   A. none
   B. one
   C. two
   D. three

18. Which one of these dress sizes is most suitable for a girl or woman whose measurements are bust size 89cm, waist 74cm, hips 94cm?
   A. 12 1/2 size
   B. 13 junior petite
   C. 14 misses
   D. 15/16 young junior/teen

19. What part of the hip is measured?
   A. 10cm below the waistline
   B. At the fullest part
   C. 15 to 20cm below the waistline
   D. At the Top of the hip

20. The warp of a fabric is referred to as the
   A. Parallel
   B. Selvedge
   C. Stronger threads
   D. Grain of the fabric.
Assessment 20413/01

Basic Dressmaking Process

1. Making an Apron
   - Submit your completed Apron together with the Assignment Cover Sheet
   - Follow the instructions given earlier in Section 2 page 107 to make your Apron.
   - Make sure you send your Personal Measurement slip along with this assignment.

<table>
<thead>
<tr>
<th></th>
<th>Inside Sleeve Length:</th>
<th>Your Average Weight:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bust</td>
<td></td>
<td></td>
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<tr>
<td>Waist:</td>
<td></td>
<td></td>
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<tr>
<td>Hip:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Neck</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shoulder Length:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Width of Chest:</td>
<td></td>
<td></td>
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<tr>
<td>Armhole:</td>
<td></td>
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<tr>
<td>Front Bodice Length:</td>
<td></td>
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<tr>
<td>Width of Back:</td>
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<tr>
<td>Length of Back:</td>
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<tr>
<td>Waist:</td>
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<td>Upper Arm:</td>
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<tr>
<td>Wrist:</td>
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<tr>
<td>Side Dart:</td>
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<tr>
<td>Front Skirt Length to Floor:</td>
<td></td>
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<tr>
<td>Full Front Length to Floor:</td>
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<tr>
<td>Side Skirt Length to Floor:</td>
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<td></td>
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<tr>
<td>Back Skirt Length to Floor:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Full Back Length to Floor:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Assessment 20413/52

Basic Dressmaking Process

1. The basic technique of pressing does not involve:
   A. light
   B. moisture
   C. heat
   D. pressure

2. A wooden clapper is used to:
   A. hold an ironing board steady
   B. fasten two layers of fabric together
   C. beat the fabric fibres before pressing
   D. bang in the steam after pressing

3. You would probably have a problem if you chose canvas as the mounting fabric for a silk suit because the:
   A. texture of the canvas is too smooth for the silk
   B. stiff canvas would alter the character of the silk garment
   C. canvas is too light in weight to support the silk properly
   D. colour of the canvas would match with the colour of the silk

4. When purchasing notions for a sewing project, you should choose thread that is ____________ the fabric colour.
   A. the same colour as
   B. a lighter tint than
   C. a shade darker than
   D. much darker than

5. When purchasing dress fabric, you should be cautious about selecting material that is ____________ that shown in the layout on the pattern envelope.
   A. narrower than
   B. slightly wider than
   C. much wider than
   D. the same width as
6. Which one of these fibres does not shrink when wet?
   A. wool
   B. linen
   C. cotton
   D. silk

7. Which one of the following methods is recommended for straightening the cut end of woven fabric before using it for sewing?
   A. pull with the hands straight across the width where the cloth was cut
   B. use a set square and mark across the fabric with tailors chalk
   C. pull a weft thread and cut along the resulting line
   D. mark with pins along a row of stitches on the wrong side

8. When paper pattern pieces are dovetailed in a cutting layout, they are placed so that they:
   A. all face the same direction
   B. fit closely together to save fabric
   C. have their grain lines on the bias
   D. are lying face down on the fabric

9. Generally, the best method of marking is by:
   A. tracing paper
   B. tailors chalk
   C. tailor tacks
   D. a knitting needle

10. When tacking a bodice for a fitting, you should proceed in which order?
    A. side seams, shaping, shoulder seams, centre back seam
    B. shoulder seams, shaping, centre back seam, side seams
    C. centre back seam, shoulder seams, shaping, side seams
    D. shaping, centre back seam, shoulder seams, side seams

11. A garment may be fitted even though the model is not wearing:
    A. shoes of the proper height
    B. shoulder pads, if included in the pattern
    C. face make-up to match the garment colours
    D. suitable foundation garments
12. According to this section, the minimum number of fittings for a garment is:
   A. one
   B. two
   C. three
   D. four

13. When shaping a garment, a close fit is produced by using:
   A. darts
   B. tucks
   C. gathers
   D. unpressed pleats

14. An extra layer of material placed between the garment and the facing to add stiffness and strength is called the:
   A. panelling
   B. interfacing
   C. shaped facing
   D. trimming

15. When planning a one piece facing for the armhole of a sleeveless dress, the grain line of the facing should be taken from the:
   A. yoke
   B. neckline
   C. back bodice
   D. front bodice

16. According to this section, when should the waist seam of a light weight dress with a gathered skirt be reinforced with tape?
   A. after the skirt seams are stitched
   B. after the skirt seams and darts are stitched
   C. after the skirt seams, darts and gathering are completed
   D. after the skirt has been stitched to the bodice

17. The best method of marking the hem length of a skirt or dress is to:
   A. ask someone to mark it for you
   B. pin it at an even distance from the waistline
   C. chalk an even line from the lower edge
   D. do it yourself with an adjustable hem marker
18. Bound buttonholes are generally:
   A. horizontal
   B. very small
   C. quite strong
   D. highly washable

19. Which of the following statements about buttons is not true?
   A. dramatic buttons can give a plain garment elegance
   B. buttons that contrast with the garment colour should not be used
   C. well-matched buttons can enhance the appearance of a garment
   D. the type, colour and size of buttons should complement the garment

20. When buttons are attached by hand to a garment, it is a good idea to:
   A. use linen thread of fine fabrics
   B. wax the thread with beeswax
   C. keep the shank under 10mm in length
   D. use four-hole buttons
Assessment 20413/53

Decorative Features

1. In making a wool dress, a suitable finish for the neckline opening of the dress is a:
   A. wrap and strap opening
   B. continuous strip opening
   C. bound opening
   D. faced slit opening

2. In making a box pleat, the first step is to:
   A. interface both the left and right extensions
   B. turn in and edge stitch the facing on the left front
   C. extend the fabric for the buttonstand and seams
   D. trim and turn the right front facing to the right side

3. In making a placket for a buttoned cuff on a lace dress, the recommended fabric for the placket is:
   A. self material
   B. lining fabric
   C. net
   D. worsted

4. Which one of the following is rarely used for underwear?
   A. faced slit opening
   B. bound opening
   C. placket
   D. zip

5. When inserting a zip, it is important to:
   A. insert it at the earliest possible sewing stage
   B. stretch the fabric to match the zip length
   C. pin the zip in place accurately
   D. open the zip teeth before stitching

6. A mandarin collar is classified as which one of the following?
   A. flat collar
   B. stand collar
   C. roll collar
   D. shawl collar
7. Stripes, plaid and other patterns can be balanced on both sides of a collar by:
   A. placing the collar’s centre back on the lengthwise grain
   B. cutting the entire collar on the straight grain
   C. using a centre seam in the back of the collar
   D. cutting the collar on the same grain as the garment

8. Lightweight woven interfacing is properly held in place on the wrong side of an under collar by means of:
   A. diagonal tacking
   B. careful pinning
   C. herringboning the outer edges
   D. catchstitching the edges

9. In the case of a high roll or stand collar, the upper collar’s seam allowance is reduced because:
   A. this creates the need for layering
   B. the upper collar has further to travel
   C. the tacking automatically produces this effect
   D. the collar should roll up at the outer edge

10. Regardless of collar style, it is essential that:
    A. the collar should enclose the raw edges of the garment
    B. a bias strip should cover the raw edges without binding
    C. a shaped face should be used to neaten the collared neckline
    D. the collar should match the neckline at all points

11. When the neck edge of a collar is made longer that the outer edge, the cottar will:
    A. be worn open
    B. be flared
    C. roll over
    D. rise in a band

12. Frilled cuffs gain a more attractive appearance when they have been:
    A. self-neatened
    B. bias cut
    C. faced
    D. hemmed
13. When are worked buttonholes made in a sleeve cuff?
   A. before the interfacing has been attached
   B. before the cuff has been made double
   C. before turning the cuff right side out
   D. before stitching the cuff to the sleeve

14. A strong waist finish suitable for children’s clothes is:
   A. a topstitched waistband
   B. a faced garment edge
   C. an edge strengthened with petersham
   D. a plain waistband

15. The top of pants or a skirt is finished with facing when:
   A. extra strength is required at the waistline
   B. it is not possible to layer the fabric
   C. a tape stay cannot be used in the seams
   D. the garment’s top edge is not at the natural waistline

16. The fabric for a plain waistband is cut:
   A. less than two centimetres wide
   B. twice the finished width, plus two turnings
   C. to the exact waist measurement
   D. the circumference of the waist, less an overlap

17. Which type of fastener becomes more secure when you try to pull the garment pieces apart?
   A. snap fastener
   B. hook and eye
   C. velcro
   D. zip

18. Snap fasteners are sewn with the knob halves attached to the fabric overlap of a garment because:
   A. the result is flatter and smoother
   B. otherwise, the stitching would show
   C. more snaps can be used in this location
   D. the socket halves will not fit there
19. How many methods for attaching a trouser clip are recommended for the dressmaker in this section?
   A. one
   B. two
   C. three
   D. four

20. A disadvantage of velcro is that it is:
   A. useful only for children’s clothing
   B. almost impossible to use as an invisible fastening
   C. bulky and is best used in short lengths
   D. made of fragile fabrics that cannot be washed