

**ICT TRAINING MATERIAL**  
**For “ADVANCED LEARNERS”**

**Previous year university questions & answers, advanced  
material for the subject  
“SEWING TECHNIQUES”**

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## ICT Training Material for Advanced Learners

### Sewing Techniques

#### PART - A

**1. Write use of pinking shears.**

These are useful for finishing the edges of seams and other raw edges of fabric. They produce a notched cutting line which prevents raveling of firmly woven fabrics. Pinking gives a neat appearance to the inside of garments.

**2. Write use of orange stick.**

This is a long tool whose point can be inserted into the corners of collars, seams etc., so as to give a neat pointed appearance.

**3. What is the need for stitch regulator in sewing machine?**

This controls the length of the stitch. Some regulators can be set to stitch in reverse.

**4. Write the uses of hemmer foot.**

This is used for turning up and stitching a narrow seam. Ex: Bottom Hem of a Garment, Hemline of the sleeve and Bottom hem of a Pant etc.

**5. Give any two types of Basting Stitches?**

- Even Basting
- Uneven Basting
- Diagonal Basting
- Slip Basting

**6. Define Seam?**

A seam is a method of joining two or more pieces of material together by a row of stitching. The purpose of most of these seams is purely functional and called as constructional seams. Ex: Shoulder seam, Side seam.

**7. Define Placket?**

Plackets are finished openings constructed in order to make it easy to put on or take off a garment.

**8. What is true bias?**

True bias falls on a diagonal line at 45 degree to the lengthwise and crosswise grains. It has the maximum elasticity or in other words it stretches more than any other direction on cloth. True Bias is used to finish raw edges.

**9. Define Bead Work?**

A bead work is usually done on the children garments, saree, Choli and Blouses etc., It is used mainly for decorative purposes. Interesting effects can be achieved through careful and artistic placement of beads, Cut beads and tube beads etc.

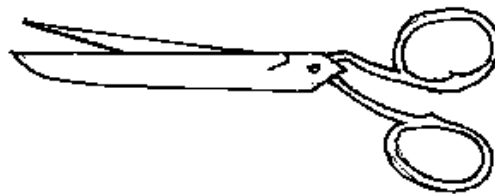
**10. Write the use of belt in a garment?**

- Belts are used for functional and decorative purposes.
- In children garments fabric belts are most commonly used.
- Belts can be made out of contrasting material or the garment material itself.

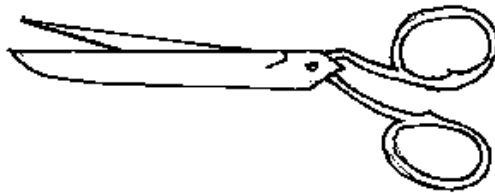
**PART B**

**11. a) Explain about any 5 cutting tools.**

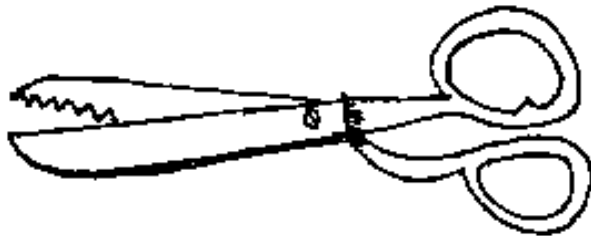
**Scissors:** These have found handles and blades are usually less than 6 inches. They are designed mainly for snipping threads and trimming seems. However, scissors with 5 inch blade can be used by beginners for cutting fabrics as well. For embroidery and for cutting button holes sharp pointed scissors with blades  $\frac{1}{2}$  inch to one inch long are very useful. The best types of scissors have blades of uneven width. They should be held so that the wider blade is above the narrower blade.



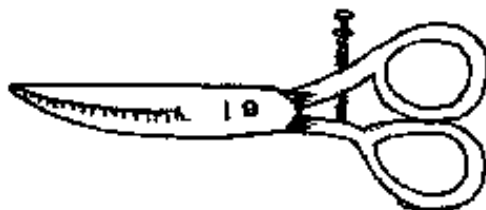
**Dress maker's shears:** For cutting fabric, shears are more satisfactory than scissors. Shears differ from scissors in that they have one small ring handle for the thumb and a large ring handle for the second, third and fourth fingers. They also have longer blades (6 to 12 inches). It is better to select bent-handled shears made of high quality steel and having blades joined with a bolt or screw rather than a rivet. Take good care of your shears and use them only for cutting fabric. Do not drop them or leave them out to rust.



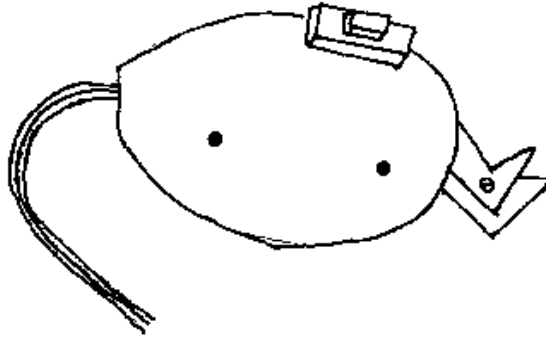
**Pinking Shears:** These are useful for finishing the edges of seams and other raw edges of fabric. They produce a notched (zigzag) cutting line which prevents raveling of filmy woven fabrics. Pinking gives a neat appearance to the inside of garments.



**Buttonhole scissors:** These can be adjusted so as to cut buttonholes in any size you require. They are useful if you are expert in tailoring and need to make many buttonholes.



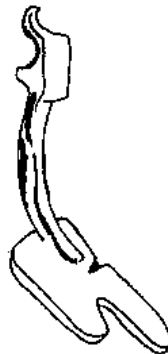
**Electric Scissors:** In some foreign countries electric scissors which are very light and easy to operate are available.



*b) Write about any special attachments for sewing machines.*

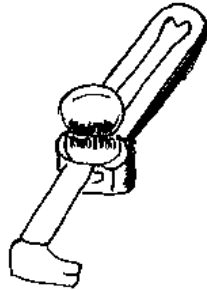
Most of the attachments must be fixed to the presser bar in the place of the presser foot. The attachments that are to be fastened to the presser bar will have a prong similar to the pressure shape. Some attachments also have a hook that rests on the needle clamp. The attachments most commonly used on straight stitch machines are listed below:

**Hemmer foot:** This is used for turning up and stitching a narrow hem.



**Ruffler:** This attachment is capable of taking uniform gathered or pleated frills and will take and apply frills to another section at the same time. It is useful in making children's clothes and curtains.

**Cloth guide:** This is a device which is useful in guiding fabric for uniform stitching.

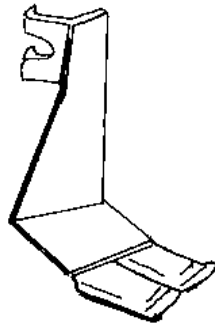


**Cording foot or zipper foot:** This is designed for stitching close to a raised edge. It is used for applying cording into seams and for application of zipper.

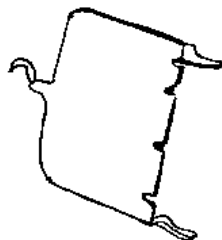
**Binder:** This is used for applying ready made or self made bias binding to a straight or curve edge and is a very useful attachment for trimming dresses etc.

**Tucker:** This is used for making uniform tucks from 1/8inch to 1 inch in width.

**Gathering foot:** This attachment gathers fabric as it is stitched, with the fullness, locked in every stitch.



**Feed cover plate:** This is used to cover the feed dog while doing machine embroidery and darning.



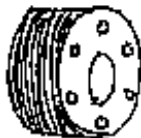
*12 a) Describe about bobbin winding & bobbin case fixing.*

**Winding the Bobbin**

Bobbins wind differently on the various machines, but generally the thread is first placed on a spool pin located below the flywheel and then drawn through the thread guide near the spool pin. Now with your hand wind the end of the thread on the bobbin in clockwise direction and place it on the winder. Turn the bobbin on the winder until learning to treadle, run the machine with the pressure foot up and the clutch on flywheel loosened so that the needle does not go up and down. Sit at a comfortable height in front of the machine and place one foot forward and the other foot slightly back on the treadle. Start the machine by turning the flywheel towards you. As the treadle begin to move start pedaling slowly in such a way as to move, start motion. Continue evenly, and gradually increase the flywheel and stop the motion of the feet. Practice to run the machine smoothly at low and high speeds.

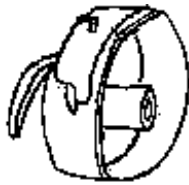
If you have a hand machine, you need practice to turn the wheel smoothly with your right hand and guide the fabric with the left hand.

An electric sewing machine is operated by knee or foot control of an electric motor. A little practice is required to control the pressure needed to operate the machine at any desired speed with an even, regular rhythm.

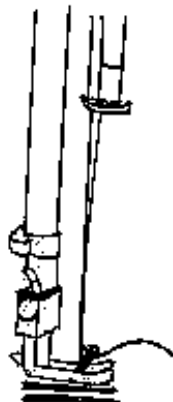


## **Bobbin case Fixing**

**Under threading:** In each bobbin case there is a slanting slot and a spring. Insert the bobbin into the bobbin case so that the thread comes around the bobbin and turns back to lie in the slot. Now guide the thread through the slot and below the sprig and pull out a length of thread test the tension on the bobbin thread by pulling the thread end gently. There should be slightly, but noticeable tension and bobbin should stay firmly in place. Leave a thread end 3 or 4 inches long extending from the bobbin case. Now open the slide plate, lift the latch on the bobbin with your thumb and forefinger and insert the bobbin case into the machine close the slide plate.



**Top threading:** Raise the take-up lever to its highest point before you start threading. The spool of thread is first placed on the spool pin on top of the machine head and the thread end is passed through a thread guide to the tension mechanism. After drawing the thread between the tension discs and through the take-up spring, pass the end of the thread through the hole in the take-up lever from the side through the tension disc. Now thread the remaining guide which leads to the needle and insert the thread into the needle from the side on which the last guide appear. Fig shows the machine already threaded.





*b) How will you adjust the stitch length and pressure of pressure foot in a sewing machine.*

**Adjusting the stitch length:**

The chart on page 5 gives the correct stitch length for various fabrics. In general, fine fabrics require a short stitch (16 to an inch), medium weight fabrics a medium stitch (12 stitches per inch) and heavy fabrics a long stitch (8 to 10 to the inch). For machine basting and machine gathering a still longer stitch (6 to 8 per inch) is needed. To adjust the stitch length, loosen the stitch regulator knob by partly unscrewing it, move it to the desired number on the marked plate and tighten the knob. On our local models of machines, the higher numbers denote longer stitches. In recent models of numbers denote longer also has a setting for reverse stitching.

**Adjusting the pressure of the presser foot:**

Ordinarily this adjustment need not be done for sewing on fabrics of medium texture. In general, coarse fabrics require a heavier pressure while sheer pressure feed a double thickness of fabrics through the machine and adjust the presser thumb screw until the fabric moves under the presser foot with ease leaving no feed marks. Usually the presser bar screw is turned to the right to increase pressure and to the left to decrease pressure.

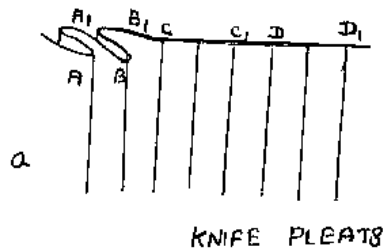
*13. a) Give any 5 types of pleat with Illustration.*

**Pleats:**

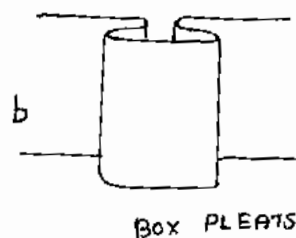
Pleats are introduced usually at the waist line of skirts and dresses, to provide fullness evenly all around. One usually employs knit pleats, box pleats or

inverted pleats, alone or in combination (for example a wide box pleat in the centre front of skirt with knife pleats on either side). Other types of pleats are kicking pleats, cartridge pleats and pinch pleats. The preparation of pleats is similar to that of tucks, the main difference being that pleats are seldom stitched all the way down. Sometimes they are stitched part way down the garment for flatness. A point to remember is that to make each pleat you require extra material of twice the width of finished pleat. So if you want pleats touching each other all round the garment, the amount of material needed is three times the finished width.

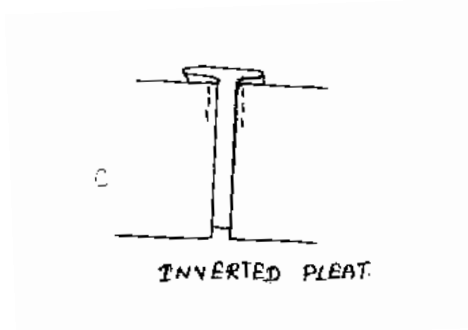
**Knife pleats:** They are usually about 1½ inch to 1 inch wide and are funned towards the same direction. The direction may be reversed at centre back or centre front of the garment. The figure shows two knife pleats tacked in position and markings for two more pleats. To form the third pleat, make a fold along line C and bring this fold to the right so as to lie over line C<sub>1</sub>. Similarly the fourth pleat will bring D over D<sub>1</sub>. The distance CC<sub>1</sub> (or DD<sub>1</sub>) is twice the width of the finished pleat.



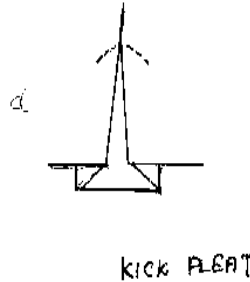
**Box pleats:** Two knife pleats turned away from each other (one to the left and one to the right) from a box pleat.



**Inverted pleat:** It is the opposite of a box pleat. It is made up of two knife pleats turned towards each other so that the folds meet in the middle on the right side of the garment.



**Kick pleats:** This is actually a knife or inverted pleat which has the fullness released in the lower 6 to 8 inches of the skirt.



**Fan pleats:** These consist of narrow pleats which are wider at the bottom than at the top because they are made on circular skirts.

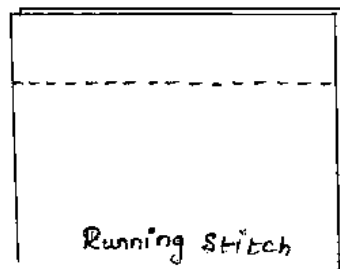
**Cartridge pleats:** These are round pleats used as trimming for skirts and dresses and are suitable only in firm fabrics. Take a strip of material 1.5 to 2 times as long as the section of the garment which is to be trimmed with pleats. Make markings dividing the garment section into a number of equal spaces and make an equal number of evenly spaced markings on the long strip.

13. b) Write about any 5 permanent hand stitches with neat sketch.

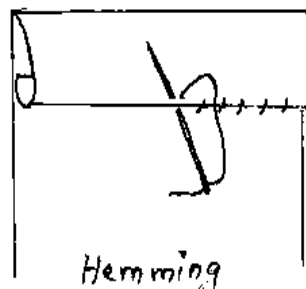
**Running stitch:** This is the simplest form of hand stitch which is used for permanent sewing. Hand made seams, tucks, gathering, shirring, quilting and mending can be done with this stitch. It is similar to even basting, but the stitches are much smaller. The

Stitches should be straight, fine and evenly spaced and about 1/16 to 1/8 inch in length.

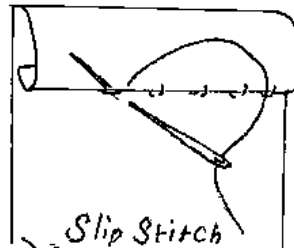
Pass the needle through the fabric several times before pulling it through.



**Hemming:** This is used to secure down a folded edge of material. Its most common use is for hems. Hemming appears as small slanting stitches on the wrong side and right side. The stitches should be fine and spaced close enough to hold the hem securely in place, yet far enough apart to be inconspicuous from the right side of the garments. Before starting the hem, fasten the thread with several tiny stitches on top of each other. Finish off the hemming also with several stitches to fasten it securely.



**Slip stitching:** This is used for hems, facing or folds where invisibility is more important than strength. Fasten the thread beneath the hem, bringing the needle out the edge of the fold. Take a tiny stitch in the garments directly beneath the point where the thread leaves the fold. Now insert the needle in the hem, slip it along inside the fold and bring it out again about ½ inch away. Repeat the stitch.



**Back stitch:** The back stitch is strong and is sometimes substituted for machine stitching should be about 1/16 to 1/8 which long on the top side. To make the back stitch, push needle up through the material at a point on the stitching line about 1/8 inches from its right end. Take a stitch inserting the needle 1/8 inch back of the thread at the beginning of the stitching line and bringing it out an equal distance in front of the thread. Repeat this way. Keeping stitches uniform in size and fairly firm.

**Run and back stitch or combination stitch:** In this a back stitch and three four running stitches are combined and can be used for working plain seams done by hand. This stitch is faster than the back stitch and stronger than the running stitch.

**14. a) Explain about construction of continuous bound placket with its sketch.**

#### **Continuous Bound Placket**

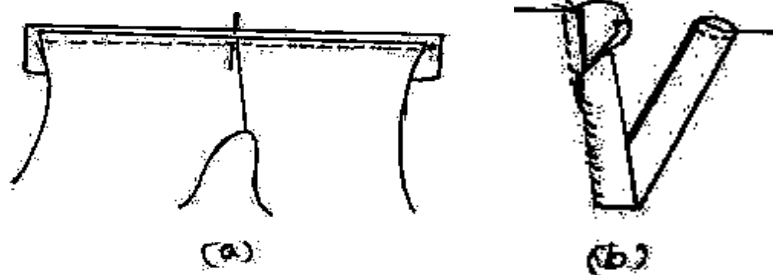
This is also called one-piece placket and may be made in a seam or slash. It is suitable for children's dresses, undergarments like sere petticoat, and for sleeve openings

where a cuff or band is used. Do not use this placket on curved seams and on bulky fabrics.

To make a placket in a slash, cut a strip of fabric on the lengthwise grain,  $1\frac{1}{4}$  inch to  $1\frac{1}{2}$  inch wide and one inch longer than twice the length of the opening. Keep the centre of a long edge of the strip to the end of the slash, with right sides of garment and strip facing each other. Pull back the tip of the slash about  $\frac{1}{4}$  inch from the edge of the placket strip and pin. Spread the placket edges apart almost into a straight line and attach to the strip by a line of tacking worked  $\frac{1}{4}$  inch from the edge of the strip. From the garment side, machine over the tacking line from one end up to its midpoint. Stop the machine at this point with the needle in the fabric, raise the presser foot and move the fullness backward out of the way to prevent catching a pleat. Make sure that the garment edge is caught in the seam. Lower the presser foot and stitch to opposite end of the opening.

Press the seam edges towards the placket strip and fold under the free edge of the strip  $\frac{1}{4}$  inch and crease. Then fold the strip over the seam edge and hem it along the stitching line. Fold the strip under on the overlap section as illustrated in and tack it at the seam. Tacking can be removed after the fasteners are fixed.

To make the placket in a seam, reinforce the end of the seam below the opening with back stitching. Clip into the seam allowances at the end of the opening then trim the seam allowances to  $\frac{1}{4}$  inch from this point to the end of the opening. After this the steps in completing this placket are the same as for the placket in a slash.



**14 b) Write about the construction detail of Peter Pan collar with sketch.**

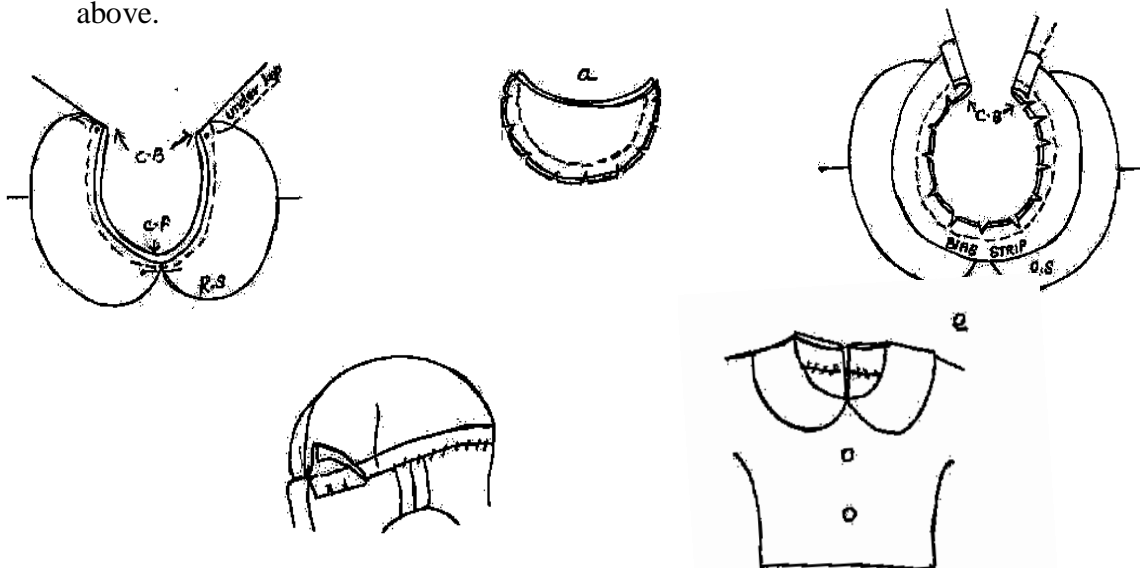
### Collars

Various collar designs and the method of drafting them are described in the second part of this book with illustrations. Since Peter Pan collar is the most widely used type for girls dresses the method of applying this is explained in this chapter.

**Construction Detail of Peter Pan collar:** Peter Pan collar is a round flat collar and can be of one or two pieces. If the dress has a back opening you have to apply a two piece collar on to the neck edge with a bias facing are illustrated.

- (1) The first step is to cut out collar pieces, using the collar pattern. Since collars are of double thickness, you need four sections for the two-piece collar. Cut them out in pairs from the fabric folded with right sides facing.
- (2) After cutting out the collar, keep upper and under collars together right sides facing and stitch on the seam line leaving the neck edge free. Trim the under seam bias strip fully to the wrong side of the garment, make a  $\frac{1}{4}$  inch turning on its free edge and hem it to the garment without catching the collar. Finished appearance of the collar can be seen in figure.

Flats collars of any shape and size can be applied in the same way as above.



*15 a) Write the relative length & girth measurements for ladies.*

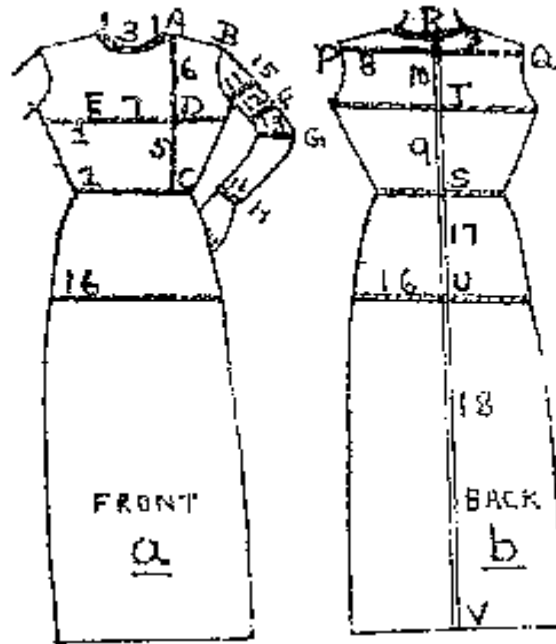
### **Ladies Measurement:**

Table1 presents sample measurement for ladies garments. The various position on the body where measurement are to be taken are shown in fig are labeled by the same numbers as in the text.

### **Bodice Measurements**

1. **Bust:** Measure around the fullest part of the bust raising the measuring tape slightly to a level just below the shoulder blades at the back.
2. **Waist:** Measure snugly around the waist keeping the tape parallel to the floor.
3. **Neck:** Measure around the neck, passing the tape just above the collar bone in front and along the base of the neck at the back.
4. **Shoulder:** Measure from the neck joint to the arm joint along the base of the neck at the back.
5. **Front waist length:** Measure down from neck at highest point of shoulder to waist line through the fullest part of shoulder.
6. **Shoulder to bust:** Measure down from highest point of shoulder to tip of bust.
7. **Distance between bust points:** Measure in the horizontal direction, the distance between the two bust points.
8. **Back width of across back measurement:** Measure across the back from armhole to armhole about 3 inches below base of neck.
9. **Back wise length:** Measure from the base of neck at the centre back to waist line.





10. **Armhole depth:** Measure from base of neck at centre back to a point directly below it and in level with the bottom of the arm where it joins the body.

### Sleeve measurements

11. **Upper arm circumference:** Measure around the fullest part of the arm.

12. **Lower arm:** Measure around the arm at desired level corresponding to lower edge of sleeve.

13. **Elbow circumference:** Measure around the arm at elbow.

14. **Wrist:** Measure around the wrist.

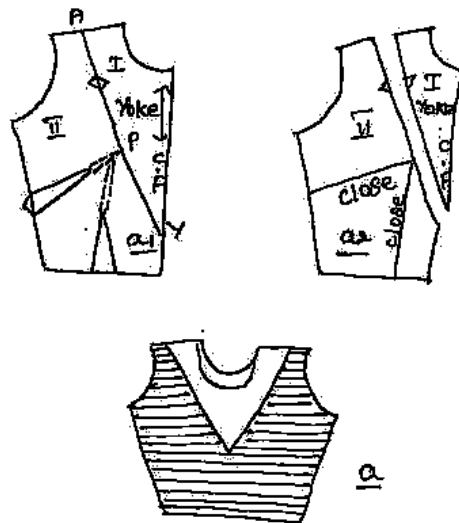
15. **Sleeve length:** for short sleeve length, measure down from tip of shoulder at top of arm to desired length of sleeve. For elbow sleeve measure from top of arm to elbow point. For full length, bend the elbow slightly and measure down from top of arm to back of wrist passing the tape over the elbow point.

*b) Describe about yoke types with sketch.*

**Preparing Pattern for Different Types of Yokes:**

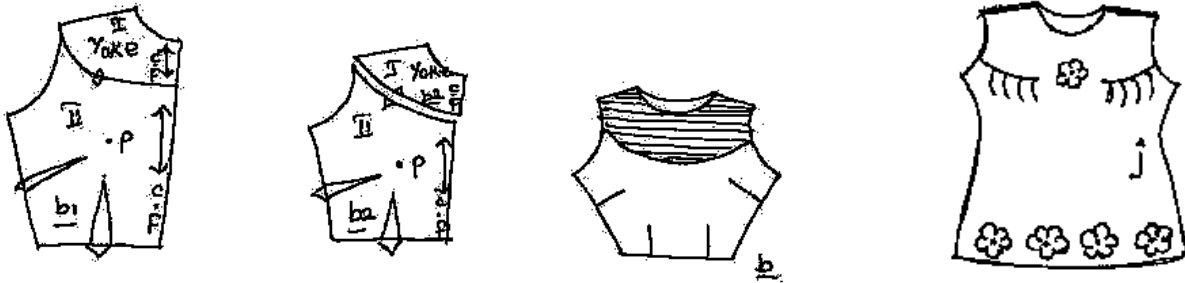
**Partial Yoke:** A yoke which does not extend across the entire garment is referred to as a “partial yoke”.

**(a)Style 1:** Fig shows a triangular yoke design without fullness. To make the pattern, trace the basic bodice pattern and extend the basic darts till the bust point P. Draw the yoke line XY through bust point p as illustrated. Mark matching notches and cut apart along the yoke line. Label the yoke as section I and the lower part of the bodice as section II. In section II close the darts as shown.



**(b)Style2:** Fig shows a blouse design with a round yoke since this design has the bodice darts in their normal position, there is no need to manipulate them. You need only to draw the yoke line, mark matching notches and cut along the yoke line. Label both the section as shown in Fig. Here the yoke has only a decorative function. For easy stitching, you can cut the full blouse front and yoke separately and then simply attach the cut out yoke on top of the blouse as in Fig .

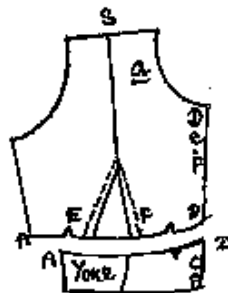
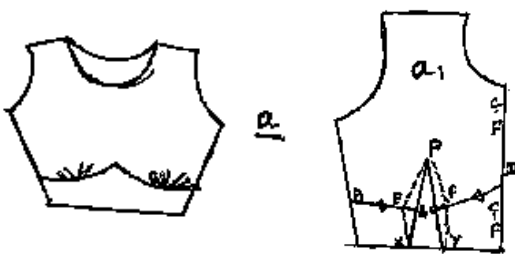
Style-2 Partial Yoke.



**Yoke with fullness within the yoke:**

The shoulder yoke shown in fig has fullness in the form of tucks within it. Instead of tucks you can design the yoke with pleats, shirring or smocking.

**Midriff yoke:** Midriff yoke is also referred to as torso or waist yoke and is a good device for securing fullness over the bust and smooth and trim fitting around the waistline.



## PART C

### *16. Explain about the sewing machine, its parts & function with illustration.*

#### Parts of a Machine and their Function

The basic parts of a sewing machine are listed below. Most of these parts can be seen in fig.2 and are labeled by the same numbers as in the list.

**Spool pin (1):** Holds the spool of thread.

**Thread disc (2):** Holds the thread in position from the spool to the needle.

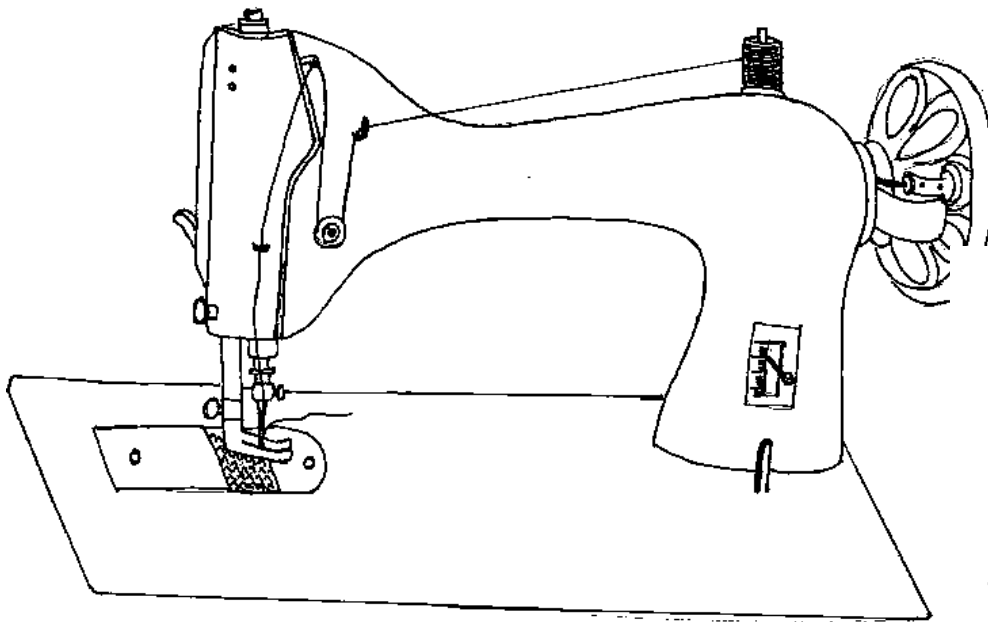
**Tension disc (3):** This is a simple mechanism where two concave discs are put together, with the convex sides facing each other. The thread is adjusted by a spring and a nut which increases or decreases the pressure on the disc.

**Take- up lever (4):** At the outside end of this lever, there is a small through which the thread passes. The lever moves down to loosen the top thread while the stitch is being forms ; then it moves up and pulls the loop of thread tight to compare the stitch.

**Needle bar (5):** This is a steel rod which holds the needle at one end with the help of a clamp.

**Bobbin case (6):** This move into a position 1 catch the top thread and from the stitch as the needle is lowered into the bobbin chamber.

## Parts of Sewing Machine



Parts:

1. Spool pin.
2. Thread guides.
3. Tension disc.
4. Take-up lever.
5. Needle bar.
6. Bobbin case.
7. Presser foot.
8. Presser foot lifter.
9. Stitch regulator.
10. Bobbin winder.
11. Fly wheel.
12. Clutch (or) Thumb
13. Slide plate. <sup>Screw</sup>
14. Needle plate (or) ~~throat~~ <sup>throat plate</sup>
15. Feed dog.
16. Face plate.

**Presser foot (7):** This is attached to the presser bar and it holds the cloth firmly in position when lowered.

**Presser foot lifter (8):** This is a lever attached to the pressure bar for rising and lower in the presser foot.

**Stitch regular (9):** This controls the length of the stitch. Some regulators can be set to stitch in reverse.

**Bobbin winder (10):** This facilitates the winding of thread on the bobbin. Some are made to stop automatically when the bobbin is full.

**Fly wheel (11):** When this is made to rotate, it works the mechanism of the machine.

**Clutch or thumb screw (12):** This is in the centre of the flywheel and it engages and disengages the stitching mechanism.

**Slide plate (13):** This is a rectangular plate which can be slid open to remove or put in the bobbin case.

**Needle plate or throat plate (14):** This is a circular plate with a hole to allow the needle to pass through it.

**Feed dog (15):** This consists of a set of teeth fitted below the needle plate. It helps to move the cloth forward while sewing.

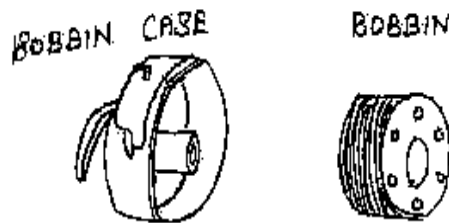
**Face plate (16):** This is a cover which when removed gives access to the oiling points on needle bar, pressure bar and thread take-up.

**Spool pin for bobbin winding (17):** Spool of thread is placed on this at the time of winding the bobbin.

**17. Explain the following:**

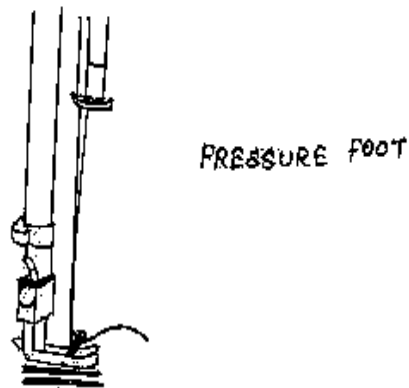
- a) *Care of adjustment for thread in sewing machine.*
  - b) *Tension adjustment for thread in sewing machine.*
  - c) *Changing the needle for sewing machine.*
- a) *Care of adjustment for thread in sewing machine.*

**Under threading:** In each bobbin case there is a slanting slot and a spring. Insert the bobbin into the bobbin case so that the thread comes around the bobbin and turns back to lie in the slot. Now guide the thread through the slot and below the sprig and pull out a length of thread test the tension on the bobbin thread by



pulling the thread end gently. There should be slightly, but noticeable tension and bobbin should stay firmly in place. Leave a thread end 3 or 4 inches long extending from the bobbin case. Now open the slide plate, lift the latch on the bobbin with your thumb and forefinger and insert the bobbin case into the machine close the slide plate.

**Top threading:** Raise the take-up lever to its highest point before you start threading. The spool of thread is first placed on the spool pin on top of the machine head and the thread end is passed through a thread guide to the tension mechanism. After drawing the thread between the tension discs and through the take-up spring, pass the end of the thread through the hole in the take-up lever from the side through the tension disc. Now thread the remaining guide which leads to the needle and insert the thread into the needle from the side on which the last guide appear. Fig shows the machine already threaded.



***b) Tension adjustment for thread in sewing machine.***

Before regulating the tension make sure that the threading of the machine- upper and under threading – is correct. When there is perfect balance of tension between the upper and lower threads, the stitches lock or meet together in the middle of the thickness of the cloth. The stitch will look alike on either side of the work both as to shape and tightness. When the upper tension is too tight, the spool thread lies straight on the top of the fabric and the under thread appears like loops on the upper side of the cloth. If the upper tension is too loose, the under thread lies straight on the under side of the fabric and the upper thread appears like loops on the underside. An easy method of recognizing tension is to stitch diagonally across a square of fabric folded on true bias as shown in fig and then to stretch the cloth firmly between your fingers until one or both threads break.

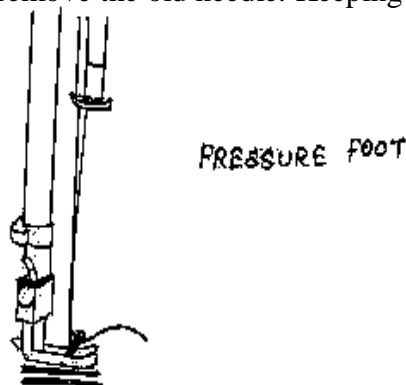


The broken thread is always the one with tighter tension. If the tensions are balanced both threads break together and require more force to break. If it is found that the tension does need adjustment, it is better to try to adjust the upper tension. To increase or decrease the upper tension, turn the screw on the tension regulator with the presser foot down. In turning the screw remember that the right is tight and left is loose. Usually there will be numbers written on the tension dial. To increase tension, turn towards the higher numbers, and to decrease towards the lower number. Do not move more than two numbers or a slight turn at a time. Then recheck the tension by stitching on a sample of fabric.

Avoid changing the lower tension unless sure that the tension cannot be corrected completely by adjusting the top one alone. The lower tension is adjusted by turning the small screw on the bobbin case using a screw driver. Usually the screw is turned to the right to tighten and to the left to loosen. Make a very slight turn only each time.

***c) Changing the needle for sewing machine.***

As soon as the needle becomes blunt, it must be changed. Machine needles have a flat side and a right side. On the flat side, there is a short groove at the eye and on the round side there is a long groove. When fixing a new needle in the machine, remember that the long groove must always face the side from which the machine is to be threaded. (i.e) the sides facing the last thread guide. Raise the take-up lever to its highest point and loosen the needle clamp screw to remove the old needle. Keeping the take-up lever in the



same position, insert the new needle upwards into the needle clamp as far as it will go and tighten the needle clamp screw.

**18. Describe about seam finish with neat sketch.**

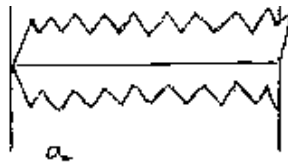
### **Seam Finishes**

Seam finishes are made to prevent fraying of the raw edges and thus made the seams more durable. They also provide a neat appearance to the inside of the garment. Choose a seam finish that is quick and will not add too much bulk to the garment.

**There are several types of seam finishes in use:**

**Pinked finish:** This is a quick method and is not bulky, but is not a suitable finish for fabrics that ravel badly. After stitching plain seam trim off about 1/8 inch of the seam allowance using the pinking shears. Then press the seam open.

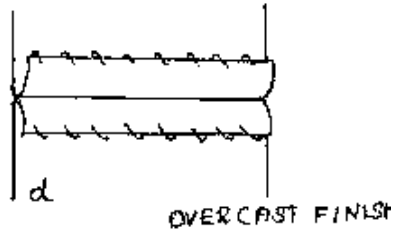
**Edge stitched finish:** The seam is stitched and pressed open. Then turn under 1/4 inch on each seam edge and top stitch close to the fold without catching the garment. This finish is used on unlined coats and jackets where a wide seam allowance is available. This is a bulky finish and is not suitable for bulky fabrics.



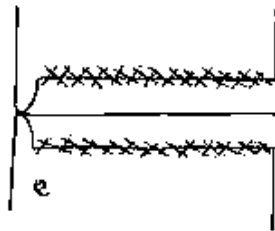
**Overcast finish:** This is a common method used for both thick and thin materials that fray easily. It is suitable for narrow seams and also for seams that receive hard wear or extra strain such as armholes and waist lines. After making the plain seam, press the seam open and work overcasting stitches over the raw edges of the two seam allowances separately. Avoid tight stitches in order to prevent edges from puckering. On seams of

armholes or yokes, press the seam allowances to one side and overcast the two edges together.

Note: instead of overcasting, blanket stitch or zigzag machining can be done on the raw edges of the seam allowance.



**Herringbone finished seam:** This finish neatens the raw edges and also holds down the turnings, making the seam flat. This is suitable for heavy materials like flannel. After pressing the seam open, herringbone stitches are worked on the two raw edges, catching the garment.



**Bound seam edge finish:** in this method the seam is pressed open and bias binding attached to both the seam edges. For thin fabrics seam allowances could be pressed together and bias binding attached to it.



**19. Explain the stitching steps for preparing bound pocket with neat sketch.**

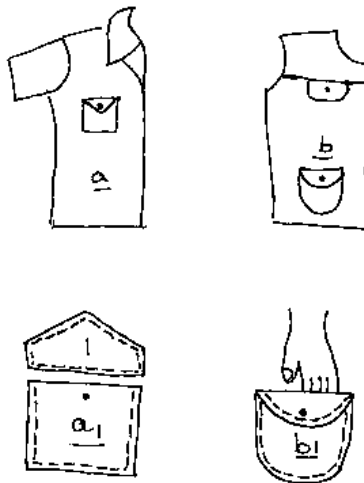
**DIFFERENT TYPES OF POCKETS:**

- Patch pockets
- Set-in pockets
- Pocket set into a seam.

**Patch Pockets:**

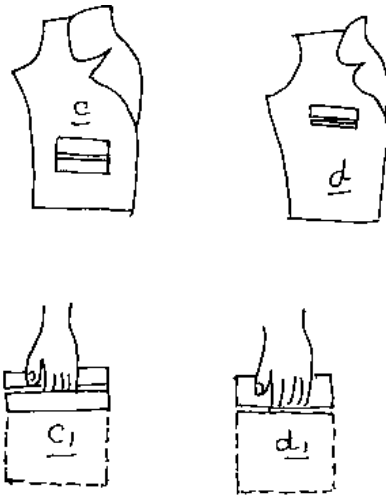
These are attached to the outside of the garment and may be cut in various shapes. A patch pocket may be furnished with a flap which holds it shut or the appearance of a flap may be given by trimming the top of the pocket with a shaped band that looks like a working flap. Sometimes flaps are used without any pocket, purely for decoration.

Patch Pocket



**Set-in pocket:**

This type of pocket is inside the garment with a slash of some types for its opening. There are three types of set –in pocket –bound, welt, and flap. In the bound pocket, each edge of the slash is finished with binding of even width. These bound edges are referred to as lips. The dotted line shows the outline of the pocket on the inner side of the garment. The welt pocket has one wide lip called the welt extending above the pocket opening. The flap pocket has a flap or extension turned down over the opening.



Pocket set into a seam:

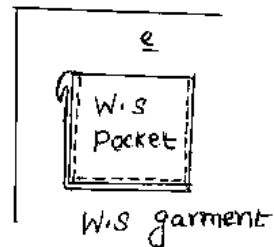
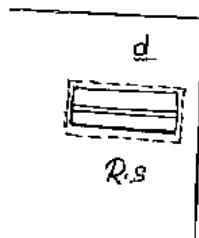
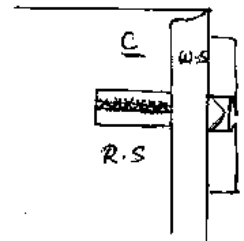
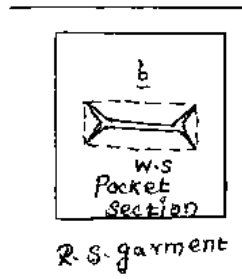
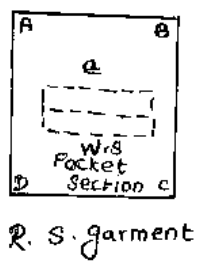
Any type of pocket in which the opening falls along a seam line of the garment is referred to as “pocket set into a seam”.

#### BOUND POCKET:

There are two types of bound pockets: one piece and two pieces. Viewed from the right side. Both have the same appearance but one piece pocket is easier to make. Suppose the pocket to be constructed is of size  $3\frac{1}{2}'' \times 4''$  then proceed as follows

1. Cut a piece of fabric one inch wider than the opening and with length  $1\frac{1}{2}$  inch more than twice the finished depth of the pocket. Keeping it wrong side up, measure 1'' down from the centre of the piece and mark line XY of length equal to the intended pocket opening.
2. Mark the position for the pocket opening on the right of the garment with tacking stitches.
3. Place the pocket section on the garment right sides facing, with XY falling over the tacked line and the shorter pocket section coming below it. Attach the pocket section to the garment by a line of tacking worked exactly along XY.

4. Now machine around tacking in the shape of a rectangle. The long sides of the rectangle should be  $\frac{1}{4}$ " away from the tacking line on either and short sides should exactly across the ends of the tacking line.
5. Cut along mid portion of XY leaving  $\frac{1}{4}$ " at either side. When cut diagonally to all four corners.
6. Pull the pocket section through the slit to the wrong side of the garment and tug gently to get a neat rectangular opening.
7. Next, fold back the strip to form even bindings of about  $\frac{1}{4}$ " width along each side meeting at the centre of the opening & making tiny box pleats at each end of the pocket section
8. Stitch around the pocket opening close to the binding.
9. Bring the top section of the pocket down over the lower section and machine them together along three sides without catching the garment itself.



**20. Give a short note on**

**a) Ruffles**

**b) Tucks**

**c) Belt & Bows**

**d) Dart**

**a) Ruffles**

To make a pattern for circular ruffles, say for the neckline, proceed as follows. Cut a rectangle of paper (ABCD in fig) with length BC equal to the neck circumference & width AB of one to two inches according to taste. Make several slashes along the lines shown in fig from one edge (AD) of the paper almost to the other edge, and spread apart the first edge to form a circular shape. Keep on the fabric and cut out. (if more flare is required, cut the rectangle ABCD into two halves, slash each rectangle and spread apart almost into a circle and keep on fabric and cut out. Now join the two almost circular strips inconspicuously. On attaching the edge corresponding to BC to the neckline, ruffles are formed. In the design shown in the fig the neckline is finished with a circular ruffle and double ruffle is attached from the armhole to the hemline on either side. The placement of the double ruffle gives a panelled effect to the front of the garment.



**b) Tucks:**

A tuck is a fold of fabric stitched in place by running stitch or machine stitch on the right side of the garment as a means of

1. Shaping the garment the body,
2. For holding in fullness or

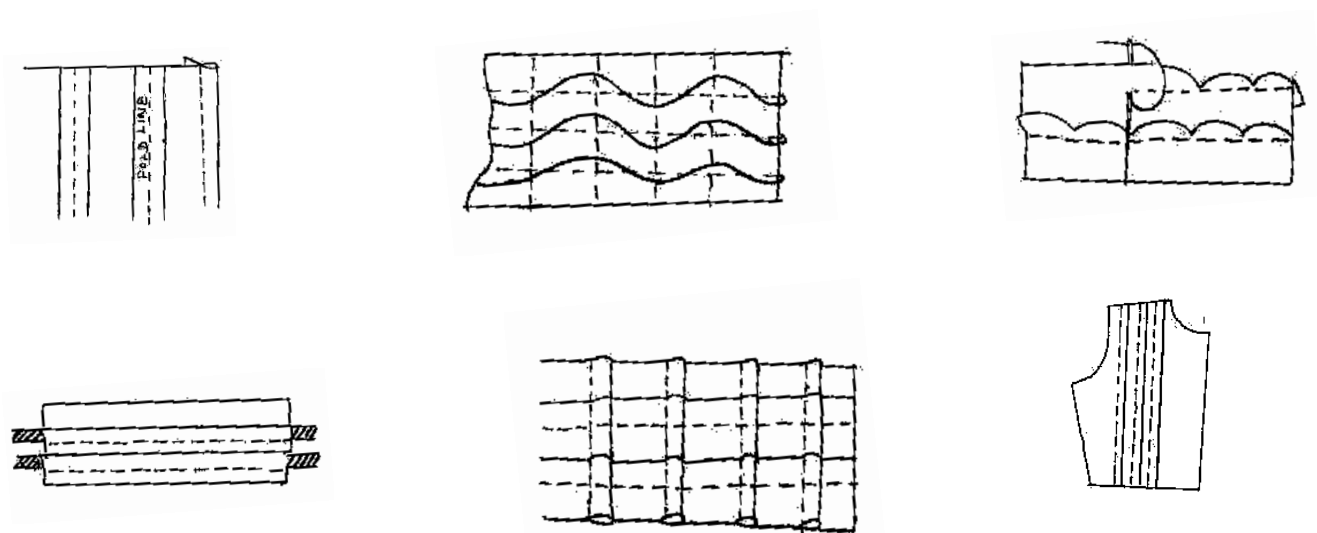
3. as a decorative finish.

Tucks can be used in groups or clusters and in graduated width. If you are designing a garment with tucks, decide on the position of the tucks, width of each tuck and the spacing between the tucks. Regularity of tucks and even spacing are essential to the beauty of tucks. When calculating the amount of material that is needed, remember that each tuck calls for an allowance equal to twice its finished width. So far making a group of 4 tucks of 1/8 inch finished width, allow  $4*(1/8*2)=1$  inch extra material.

Fig shows one tuck already stitched and stitch line markings' for two more tucks. To stitch each tuck, fold along middle so that stitching lines coincide. Then stitch along the markings. Cut the garment section only after completing the stitching of the tucks.

There are several methods of tucking;

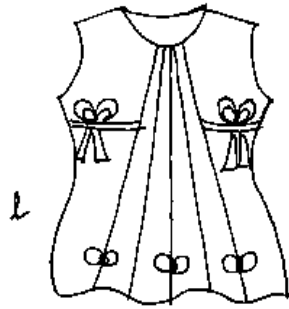
1. Pin tucks
2. Piped or corded tucks.
3. Shell or scalloped tucks
4. Cross tucking.
5. Group tucking with scalloped



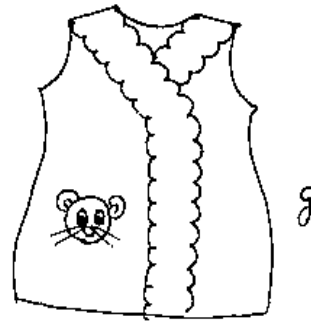


### c) Belts and Bows:

These have functional and decorative uses. In children's garments, fabric belts are most commonly used. Belts may be made out of constructing material or the garment material itself. The belt may be tied with a bow at the back or at one side or even at both sides. Bows may be attached near the neckline, shoulder, hemline along the centre front line etc.



Belts & Bows.



Applique.

### d) Darts

These are used to shape a flat piece of fabric to fit the curves of a figure. The standard dart is triangular in shape, i.e. wide at one end and pointed at the other. Double pointed darts are wide in the middle and pointed at both ends. They are used at the waist line of one-piece dresses. A dart may sometimes be stitched only part way. The unstitched part then looks somewhat like a tuck. Such darts are called dart tucks.

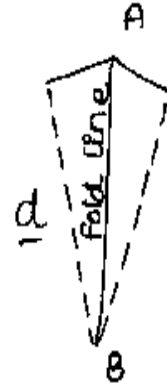
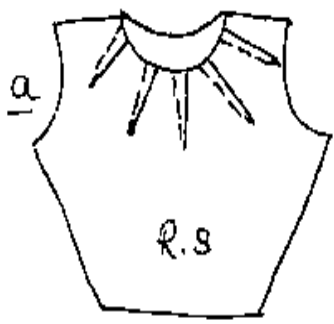
Darts may be decorative, functional or both. Any dart placed in an unusual manner or stitched on the right side of the garment can be said to be decorative. Usually these darts are very small. Functional darts are intended for fitting the body curves-bust, hip, shoulder and elbow. They should point to the

fullest part of the curve, but must not extend as far as the curve. Shows the markings for bust darts and waist line dart in a blouse front pattern.

**Principles of basting and stitching darts:** Carefully transfer the dart marking of the paper pattern to the fabric. Find the centre point (A) on this wide end of the dart and make a fold from this point to the tip (B) of the dart, keeping the right sides of fabric together. Baste exactly along the stitching line markings. After checking the fit of the garment, the dart should be machined from the wide end to the narrow end (as indicated by arrow mark), tapering off to nothing at the point. The threads should be fastened at the tapered ends with a knot.

Double pointed darts should be stitched in two steps: start from the middle where the dart is widest and stitch to one end, then go back to the middle and stitch to the other end. Make the stitches at the middle part overlap, by starting the stitches a little beyond each time. Clip the finished dart to within  $\frac{1}{4}$  inch of the stitching line at the middle section of the dart as shown in fig.

Darts should be pressed after stitching. The general rule is to press vertical darts toward center front or centre back and horizontal darts downward. For heavy fabrics, cut along the fold of darts to within one inch of the point and press them open.



Decorative Dart

