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SYLLABUS

CREATIVE DESIGN COURSE FOR ONE MONTH  
DURATION: 2 HOURS PER DAY

| CHAPTER NO.         | CONTENT                                                                           | PAGE NO.  | DAYS |
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| 3.                  | Parts of automatic zig zag sewing machine                                         | 4         |      |
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| 34.                 | Door hanging charm                                                                | 130       | 1    |
| 37.                 | Belt                                                                              | 136       | 1    |
| RENOVATION          |                                                                                   |           |      |
| 38.                 | Old Jeans into Denim bag                                                          | 140       | 1    |
| 40.                 | Denim into bottle cover                                                           | 144       | 1    |
| 42.                 | Dupatta renovation                                                                | 148       | 1    |
| 43.                 | Renovation of Old T Shirt                                                         | 150       | 1    |
| TOTAL DAYS          |                                                                                   |           | 24   |

SYLLABUS

CREATIVE DESIGN COURSE FOR THREE MONTHS  
DURATION: 2 HOURS PER DAY

| CHAPTER NO.         | CONTENT                                                                                                                                        | PAGE NO | DAYS |
|---------------------|------------------------------------------------------------------------------------------------------------------------------------------------|---------|------|
| 1.                  | Introduction to Creative Design course                                                                                                         | 1       | 1    |
| 2.                  | Introduction to automatic zig zag sewing machine                                                                                               | 2       |      |
| 3.                  | Parts of automatic zig zag sewing machine                                                                                                      | 4       |      |
| 4.                  | Safety rules                                                                                                                                   | 5       | 3    |
| 5.                  | Automatic zig zag sewing machine practice- spiral, triangle, running straight, broken straight, diagonal curved, creative composition          | 6       |      |
| 6.                  | Common automatic zig zag sewing machine problems                                                                                               | 9       |      |
| 7.                  | Sewing aids                                                                                                                                    | 13      | 1    |
| 8.                  | Needle and thread                                                                                                                              | 14      |      |
| 9.                  | Colour theory                                                                                                                                  | 17      | 1    |
| 10.                 | Basic hand stitches                                                                                                                            | 24      | 2    |
| 11.                 | Basic Seams - Plain seam, French seam, Pinked seam, Mock French seam, Flat fell seam, Mock flat seam, Hong Kong seam, Double top stitched seam | 28      | 2    |
| 12.                 | Trims                                                                                                                                          | 38      | 1    |
| 13                  | Fabric care                                                                                                                                    | 43      |      |
| 14.                 | Spot and stain removal                                                                                                                         | 45      | 3    |
| 15.                 | Garment details - tucks, gathers, smocking, pleats, darts, plackets                                                                            | 47      |      |
| 16.                 | Pockets - patch pocket, pouch pocket                                                                                                           | 50      | 1    |
| 17.                 | Surface development - quilting, patch work, appliqué                                                                                           | 52      | 1    |
| 18.                 | Finishing                                                                                                                                      | 57      | 1    |
| KITCHEN ACCESSORIES |                                                                                                                                                |         |      |
| 19 A/B/C            | Table mats                                                                                                                                     | 60-65   | 2    |
| 20 A/B/C            | Table napkins All three                                                                                                                        | 66-71   | 2    |
| 21 A/B/C            | Coasters                                                                                                                                       | 72-77   | 2    |
| 22 A/B/C            | Apron Any two                                                                                                                                  | 78-83   | 3    |
| 23.                 | Basket cover                                                                                                                                   | 84      | 1    |
| 24.                 | Table runner                                                                                                                                   | 86      | 2    |
| 25.                 | Teapot cover                                                                                                                                   | 88      | 2    |
| 26.                 | Table cover                                                                                                                                    | 90      | 1    |
| HOME FURNISHINGS    |                                                                                                                                                |         |      |
| 27 A/B/C            | Cushion cover                                                                                                                                  | 94-99   | 4    |
| 28.                 | Bed sheet                                                                                                                                      | 100     | 3    |
| 29 A/B/C            | Wall hanging                                                                                                                                   | 102-107 | 3    |
| FASHION ACCESSORIES |                                                                                                                                                |         |      |
| 30 A/B/C            | Mobile cover                                                                                                                                   | 110-115 | 2    |
| 31 A/B/C/D          | Bags- Sling bag, clutch bag, potli bag, wallet                                                                                                 | 116-123 | 5    |
| 32.                 | Bracelet and ring                                                                                                                              | 124     | 1    |
| 33.                 | Key chain charm                                                                                                                                | 128     | 1    |
| 34.                 | Door hanging charm                                                                                                                             | 130     | 1    |

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CREATIVE DESIGN COURSE FOR THREE MONTHS  
DURATION: 2 HOURS PER DAY

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| 36.         | Slip-on                                       | 134     | 1    |
| 37.         | Belt                                          | 136     | 1    |
| RENOVATION  |                                               |         |      |
| 38.         | Old Jeans into Denim bag                      | 140     | 1    |
| 39.         | Denim skirt into laptop bag                   | 142     | 2    |
| 40.         | Denim into bottle cover                       | 144     | 1    |
| 41.         | Renovation of old/ plain skirt                | 146     | 1    |
| 42.         | Dupatta renovation                            | 148     | 1    |
| 43.         | Old T-shirt renovation                        | 150     | 1    |
| APPARELS    |                                               |         |      |
| 44.         | Innovation and alteration of old or new Kurta | 153     | 2    |
| 45          | Simple Kurta with sleeves                     | 154     | 2    |
| 46.         | Churidar                                      | 156     | 1    |
| 47.         | Salwar                                        | 158     | 1    |
| 48.         | Wrap around skirt                             | 160     | 2    |
| 49.         | Ghaghra skirt                                 | 162     | 2    |
| TOTAL DAYS  |                                               |         | 72   |

CHAPTER 1

INTRODUCTION TO CREATIVE DESIGN COURSE

The Creative Design Course aims at enhancing an individual's creativity in terms of design aesthetics, and therefore it is an attempt to bring the habit of sewing in one's daily lifestyle. Certain products of daily use that seem difficult to make in real life, are made simpler and more reachable to the masses through this course. What one buys from the market, can now be done by oneself at home, using one's own design sensibility and therefore a personal touch can be added to the household.

This course is divided into 5 main sections that are general introduction, kitchen accessories, home furnishings, fashion accessories, renovation and apparel. The Course provides a list of products that are easy to make, with their respective material and measurement requirements, and detailed steps of construction.

The introductory chapters provide a detailed theory on the different parts of the machine and its techniques, teaching students on how to use the machine, with proper care and handling details, a detailed explanation on embellishments, garments details like tucks, gathers, pleats etc. is also given, to bring ease in understanding the course in further sections. Color theory and concepts are also explained to bring in design and color aesthetics. Detailed chapters on quilting, patchwork and appliqué are provided, to further increase the possibility of innovation and creative exploration in the products made.

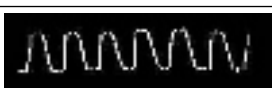
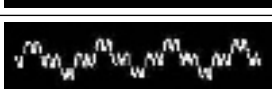
The kitchen accessories, home accessories, fashion accessories sections are inclusive of items which are used in one's daily routine and household along with detailed construction methods. Possibilities of innovation are also provided in the “your creative expression” section, at the end of each product.

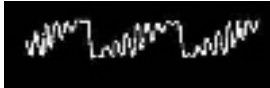
The renovation section, is the most fun part of this course, as it includes making creative renovation of old items, accessories and apparel from home into new and completely different looking products.

The apparel section explains constructions of basic apparel like Kurta, Salwaar, Churidaar, Wrap Around Skirt and Ghagra Skirt. The Creative Design Course is a summarized structure of every individual's likes and dislikes, and therefore will appeal to every age group, containing a scope for creativity and self expression for all.

CHAPTER 2

INTRODUCTION TO AUTOMATIC ZIG ZAG SEWING MACHINE  
COMPARATIVE CHART OF STITCH PATTERNS AUTOMATIC ZIG ZAG SEWING MACHINES

| SL No | STITCH PATTERN                                                                      | NAME OF STITCH PATTERN      | MY STYLE | STITCH MAGIC | FASHION STITCH | FLAIR | ALLURE/ EXCELLA | EMP-RESS |
|-------|-------------------------------------------------------------------------------------|-----------------------------|----------|--------------|----------------|-------|-----------------|----------|
| 1     |    | STRAIGHT STITCH             | •        | •            | •              | •     | •               | •        |
| 2     |    | ZIG ZAG STITCH              | •        | •            | •              | •     | •               | •        |
| 3     |    | TRICOT STITCH               | •        | •            | •              | •     | •               | •        |
| 4     |    | TRIPPLE STRENGTH ST. STITCH | •        | •            | •              | •     | •               | •        |
| 5     |    | RICRACK STITCH              | •        | •            | •              | •     | •               | •        |
| 6     |    | OVER CAST STITCH            |          | •            |                |       | •               |          |
| 7     |   | SCALLOP STITCH              | •        | •            | •              |       |                 |          |
| 8     |  | SHELL TUCK STITCH           | •        | •            |                | •     | •               |          |
| 9     |  | BOX STITCH                  | •        | •            |                |       |                 |          |
| 10    |  | SERGING STITCH              | •        | •            |                | •     | •               |          |
| 11    |  | ELASTIC STRETCH STITCH      | •        | •            |                |       |                 |          |
| 12    |  | DIAMOND STITCH              | •        | •            |                |       |                 |          |
| 13    |  | BLIND HEM STITCH            | •        | •            | •              | •     | •               |          |
| 14    |  | ARROW HEAD STITCH           | •        | •            | •              | •     | •               |          |
| 15    |  | MULTY STEP STITCH           | •        | •            |                |       |                 |          |
| 16    |  | LINK STITCH                 | •        | •            |                |       |                 |          |

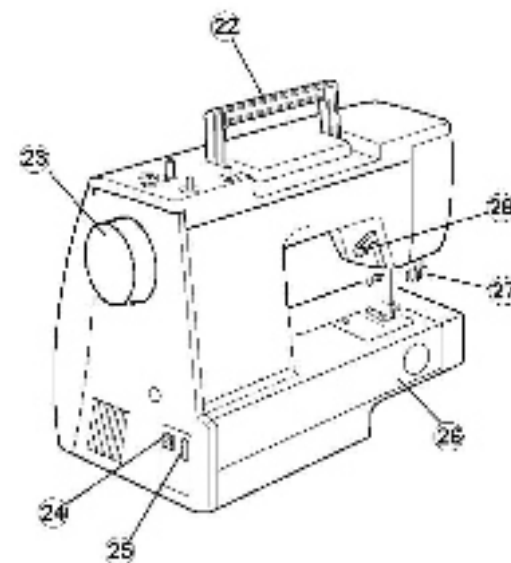
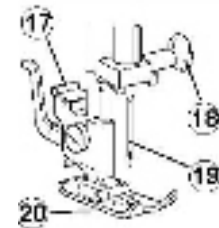
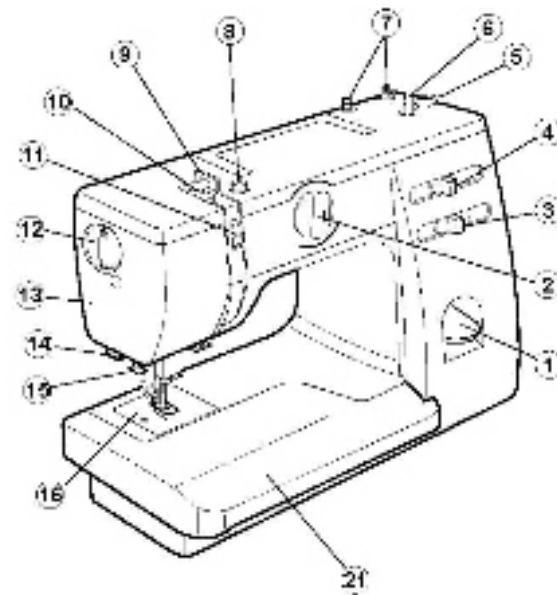
| SL No | STITCH PATTERN                                                                        | NAME OF STITCH PATTERN | MY STYLE | STITCH MAGIC | FASHION STITCH | FLAIR | ALLURE/ EXCELLA | EMP-RESS |
|-------|---------------------------------------------------------------------------------------|------------------------|----------|--------------|----------------|-------|-----------------|----------|
| 17    |    | FAGOTING STITCH        | •        |              |                |       |                 |          |
| 18    |    | STRETCH PATCHING       | •        |              |                |       |                 |          |
| 19    |    | FINE BLIND HEM STITCH  |          | •            |                |       | •               |          |
| 20    |    | HONEY COMB STITCH      |          | •            |                |       | •               |          |
| 21    |    | DECORATIVE CONE STITCH |          | •            |                |       |                 |          |
| 22    |    | STRETCH PEAK STITCH    |          | •            |                |       |                 |          |
| 23    |    | CLIMBER STITCH         |          | •            |                |       |                 |          |
| 24    |   | FLASH STITCH           |          | •            |                |       |                 |          |
| 25    |  | STEP STITCH            |          |              | •              |       |                 |          |
| 26    |  | FEATHER STITCH         | •        |              | •              | •     |                 | •        |
| 27    |  | TWO POINT SHELL TUCK   | •        |              |                |       |                 |          |
| 28    |  | HARRING BONE STITCH    | •        |              |                |       |                 |          |
| 29    |  | PYRAMID STITCH         | •        |              |                |       |                 |          |
| 30    |  | LADDER STITCH          | •        |              |                |       |                 |          |
| 31    |  | SUPER ZIG ZAG STITCH   |          |              | •              |       |                 |          |
| 32    |  | STEP STRETCH STITCH    |          |              | •              |       |                 |          |
| 33    |  | SATIN STITCH           |          |              |                |       |                 |          |

## CHAPTER 3

### PARTS OF AUTOMATIC ZIG ZAG SEWING MACHINE

#### NAME OF PARTS

1. Reverse stitch button
2. Pattern selector dial
3. Stitch width control
4. Stitch length control
5. Bobbin winder stopper
6. Bobbin winder spindle
7. Spool pins
8. Bobbin winder thread guide
9. Thread guide
10. Thread take-up lever
11. Thread tension dial
12. Pressure adjusting dial
13. Face plate
14. Thread cutter
15. Needle threader
16. Needle plate
17. Presser foot holder
18. Needle clamp
19. Needle
20. Pressure foot
21. Extension Table
22. Carrying Handle
23. Hand Wheel
24. Power Switch
25. Machine Socket
26. Free Arm
27. Button Hole Lever
28. Pressure foot Lifter



## CHAPTER 4

### SAFETY RULES

Safety is important to everyone and it is ones responsibility to maintain a safe working place. Safety Rules to be observed while working on the machine are detailed below:

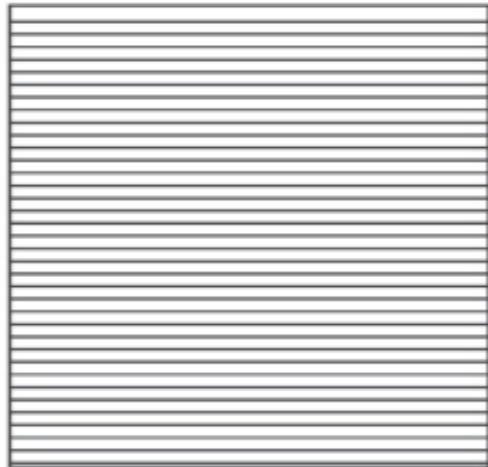
1. When operating the machine, do not be careless.
1. When operating the machine, do not be careless.
2. Always inspect the machine before starting the work. Be sure it is clean and threaded correctly.
3. When in doubt, ask the teacher.
4. Report any injuries or accidents immediately to the teacher.
5. Wipe up any oil spilled on the floor immediately to prevent anyone from slipping.
6. Operate machines only with permission of the teacher.
7. When sewing on a motorised machine, wear low shoes and close-fitting clothing. Avoid loose-fitting sleeves, sweaters, Jewellery, ties and ribbons when operating the machine. If your hair are long, tie it at the back.
8. Do not tilt your chair forward or backward while operating the machine.
9. Always keep your head above the table.
10. Keep your feet off the treadle when you are not operating the machine (in case of empress).
11. Keep your feet off the treadle when you are setting or threading the needle (in case of empress).
12. Turn the motor off when you are not stitching.
13. Turn the motor off before cleaning, oiling or adjusting the machine.
14. Turn the motor off in case of an emergency or when in doubt.
15. Turn the motor off before unplugging the machine.
16. Do not use your hand to stop and start the hand wheel.
17. Before operating the machine, close the slide bed cover.
18. When operating the machine, keep your hands, scissors and other sharp objects away.
19. Keep the machine and work station clean with all tools in the side drawer.
20. Unplug the machine at the end of the day.
21. Know the location of the main power switch, outlets and fuses in case of an emergency.
22. Do not remove any safety devices from the machines.
23. Turn off the electric iron at the end of the class.
24. Always place the electric iron on the iron pad to avoid burning the ironing board cover.
25. When trimming or cutting, put all trimmings in the wastebasket.
26. Scissors should be handed to another person with the handles toward the person.
27. Never toss or throw scissors or equipment.
28. Do not eat or drink in the work area.

## CHAPTER 5

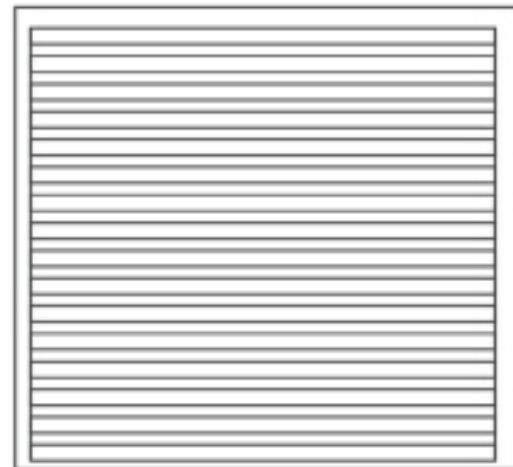
### AUTOMATIC ZIG ZAG MACHINE PRACTICE

Learn to stitch the following patterns on the machine without thread, on paper to gain expertise, by running the stitch accurately on the lines. You can make your own paper patterns for practice.

**RUNNING STRAIGHT**



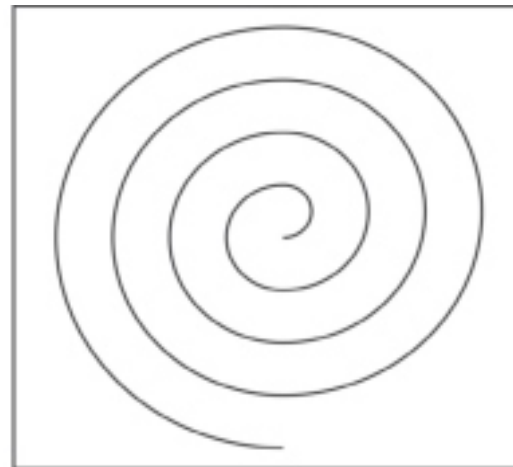
**BROKEN STRAIGHT**



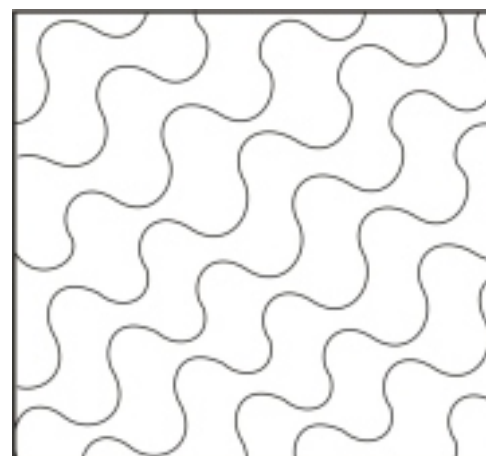
**TRIANGLE**



**SPIRAL**



**DIAGONAL**



### **YOUR CREATIVE EXPRESSION:**

Using the stencil below, make a creative composition by filling the different parts of the picture, with the different stitches available in the automatic zigzag sewing machine. You can trace the pattern from the picture below or create your own pattern.



### YOUR CREATIVE EXPRESSION:

Using the stencil below, make a creative composition by filling the different parts of the picture, with the different stitches available in the automatic zigzag sewing machine. You can trace the pattern from the picture below or create your own pattern.



## CHAPTER 6

### COMMON AUTOMATIC ZIG ZAG SEWING MACHINE PROBLEMS

The student needs to understand the common problems that may be there while sewing and should be able to rectify these as they are common and irritating and slow down the sewing process.

#### 1. BOBBIN

##### **Does not wind:**

- Make sure the thread is wrapped around the bobbin in proper direction.
- Check to see if bobbin has been placed properly in the winder.

##### **Winds unevenly:**

- The thread may not be inserted in the thread guide.
- You may be running the machine too fast.
- The tension spring may need adjustment.

##### **The Needle moves up and down during winding:**

- Needle has not been disengaged by using the bobbin winder stopper. (for Flair and Empress).

#### 2. FABRIC

##### **Layers feed unevenly:**

- Presser foot pressure incorrect.
- May need to stitch slowly.
- The fabric may be very light weight use tissue paper under the fabric while stitching.

##### **Does not feed in straight line:**

- Presser foot may be loose or bent.
- Pressure of the presser foot may be incorrect.
- Needle may be bent.
- There may be a defect in the machine feed.
- You may be pushing or pulling the fabric.

##### **Puckers when stitched:**

- Many fabrics pucker when stitch in a single layer.
- The stitch length may be not in correct relation to the fabric type.
- If the fabric is sheer or light weight, the thread tension may need to be regulated.
- Thread may be too thick.
- Needle may be coarse.
- Bobbin thread may be uneven.
- Thread tension may be unbalanced.
- Feed dog may be worn out.

**.Shows feed mark on the underside:**

- Presser foot pressure may be too heavy. You may need to put tissue paper between the fabric and the feed.
- The feed may be damaged or set too high.

**Fabric is damaged or holes around the stitches:**

- Needle may be blunt or too coarse or wrong type for the fabric.
- Check for the nick in the throat plate, foot or feed.

**3. MACHINE**

**Motor does not run:**

1. Cord is not plugged.
2. Power is switched off.
3. Foot accelerator may be jammed or improperly attached to power source.

**Motor runs but hand wheel does not turn:**

1. Thread or lint may be caught or tangled in the bobbin case area.

**Motor runs, hand wheel turns, but needle does not move:**

1. The needle may have been disengaged for bobbin winding and not tightened back to sewing position.
2. If needle has been tightened but still does not move, the motor belt is slipping because it is loose or worn.

**Motor, hand wheel and needle moves but fabric does not feed:**

1. Make sure the presser foot is down.
2. Check the stitch length regulator.
3. The pressure regulator may be set at the least/ light pressure. If fabric is heavy, more pressure may be necessary for fabric to feed.
4. The feed dog may be in the lowered or “down” position.

**Motor, hand wheel, needle and fabric moves but no stitch is formed:**

1. Thread may have come out of the needle.
2. Needle may be threaded in the wrong direction.
3. Needle may be inserted backward or may not be pushed all the way up into the clamp.
4. Needle may be the wrong length for the machine.
5. Machine may be threaded incorrectly.
6. Bobbin may be empty.
7. Bobbin and /or case may be inserted incorrectly.
8. The timing of the machine might be off.

**Runs sluggishly:**

1. Bobbin winder may still be engaged.
2. Knee or foot control might be improperly positioned.
3. Machine may be in need of oiling and /or cleaning.

**Runs noisily:**

1. Machine probably needs oiling and /or cleaning.
2. The needle could be bent and hitting against foot or throat plate.
3. Bobbin and /or case may not be tight enough.
4. Bobbin may be almost out of thread.

**Will not stitch in reverse:**

1. If machine is very old, it may not have this capability.
2. If it is a recent model, check the stitch control. It may be set for “stretch stitch” or “buttonhole”, sometimes these stitches cannot be reversed manually.

**4. NEEDLE**

**Unthreads:**

1. Insufficient thread may have been pulled through the needle before the seam was started.
2. Machine may be out of top thread.

**Breaks:**

1. You may be using the incorrect presser foot.
2. Presser foot and /or throat plate may be loose or improperly fastened.
3. Needle might have become bent and hit the presser foot and /or throat plate.
4. Needle may be incorrectly inserted.
5. Needle might be too fine for the fabric being sewed and for the job being done.
6. You may have pulled too hard on fabric while stitching.
7. Check machine settings.
8. Needle may be defective.

**5. STITCHES**

**Are uneven lengths:**

1. You might be pushing or pulling the fabric too much.
2. Pressure on the presser foot could be either too light or too heavy for the fabric.
3. There could be lint or other clog between the teeth of the feed dog.

**Have loops between them:**

1. If the loops are large, the machine is improperly threaded.
2. If loops are small tensions are unbalanced.
3. Bobbin may be wound unevenly.
4. There may not be enough pressure to hold the fabric taut during stitch formation.

SEWING AIDS

**All pins:** All pins are fine, long, rust proof pins. Used for attaching muslin pieces together and for draping, used to fasten parts and pieces of pattern paper.

**Magnetic pin holder / pin cushion:** Used to hold pins.

**Muslin:** A plain weave fabric made from bleached or unbleached yarns which vary in weight and in texture, used to experiment and develop design concepts.

**Push pins:** Drum shaped 1/2 " long part used for pivoting and transferring points, used to hold pattern pieces and fabric on table.

**Tailor chalk:** 1 1/2 " X 1 1/2 " square of white or colored chalk of wax. Used for marking on fabric.

**12" / 24" scale:** Long ruler 12 " / 24 " metal or plastic, used to mark straight lines to measure.

**Measuring tape:** Metal tipped narrow, firmly woven double tape of cloth or plastic usually 60 " long (150cm) marked with both inches and centimeters.

**Grading scale:** 2 " X 18 " transparent straight plastic with grid in inches and fraction of inches (or millimeters), ruler.

**Pencil:** Used to mark lines in developing the pattern. Pattern paper: Strong white paper available in variety of weights and widths.

**Carbon paper:** Coated paper on one side with white or colored wax, used to transfer marking on fabric or paper.

Skip here and there:

- 1. Needle may be blunt or bent.
- 2. Needle may be inserted backward or it might not be all the way up into the clamp.
- 3. There may be insufficient pressure on the presser foot.
- 4. Throat plate may be wrong for the purpose.
- 5. You may be stitching at an uneven speed.
- 6. While stitching, you may be pulling too hard on the fabric.

6.THREAD

Needle thread breaks:

- 1. Usually this is caused by the needle being inserted backward or threaded backward.
- 2. Thread may be caught in the spool notch or it could be wrapped around the spindle.
- 3. There may be a rough or burred place on a thread guide.
- 4. The needle may be blunt.
- 5. Needle may not be all the way up into the clamp.
- 6. Needle may be too fine for the thread, causing it to fray-often the case with silk buttonhole twist.

Bobbin thread breaks:

- 1. Bobbin case may not be threaded properly and / or the case not inserted properly.
- 2. Bobbin may be too full.
- 3. Check for dirt or clog in the bobbin case.
- 4. Bobbin tension may be too tight.

Bobbin thread cannot be raised through hole in throat plate:

- 1. Bobbin case may be improperly threaded.
- 2. Bobbin may not have been inserted properly.

## CHAPTER 8

### NEEDLE AND THREAD

Machine needles are selected according to the weight and other characteristics of the fabric, as well as the thread type being used for construction. Generally, a needle should be fine enough to penetrate the fabric without damaging it and yet have an eye, which is big enough so that the thread does not fray or break. Needles come in various sizes, from very fine (**size 9**) for lightweight fabrics to thick (**size 18**) for very heavy weight and dense fabrics.

**Needles also come in three different tips/ points:**

- **Regular sharp needle:** this is ideal for mostly all woven fabrics because it helps produce even stitching with minimum puckering.
- **Ball-point needle:** the slightly rounded tip is recommended for all knit fabrics and elastic fabrics as the needle pushes between the fabric yarns instead of piercing them. Available in sizes 9-16 where the point is rounded to, in proportion to the needle size, points of larger sizes being more rounded than finer ones.
- **Wedge point needle:** this needle has been specially designed for leather and vinyl, as it easily pierces these fabrics to make a hole that closes back upon itself. This avoids unattractive holes in the garment and also reduces the risk of stitches tearing the fabric. Available in sizes 11-18, size 11 is used for soft and supple leather and size 18 is used for heavy or multiple layers of leather.

Needles should be chosen carefully for different fabrics. If a needle is of the wrong size, the machine stitch formation is affected. If it is too fine the thread might fray. If it is too coarse it may damage the fabric and the stitches will look imbalanced.

**Care** should also be taken to ensure that the needle is neither damaged nor dirty. A needle that has a burr on the point, eye, or the groove may cause the thread to break or fray or even the fabric might get damaged. A blunt or bent needle can cause a thumping noise in the sewing machine as it penetrates the fabric and may also result in pulling of the fabric or in skipped stitches in the seam lines.

With the wide and ever increasing range of fabrics available in the market, it is important to know the right **sewing thread** for the various types of fabrics. The right kind of thread is important in sewing as both the thread and the garment should share the same characteristic, as they have to be laundered and ironed together, they should shrink and stretch together. In the Chapter Fibers & fabrics (Chapter 14) you will learn the characteristics of various fabrics and fibers.

#### **TYPES OF THREADS:**

The **natural fiber threads** available in the market are cotton and silk. Cotton thread comes in two varieties mercerized and un-mercerized. Mercerized cotton is stronger and has luster. Silk thread is an all purpose thread and combines strength with elasticity, but is not easily available in India in small spools. It is generally used for over- lock machines in the industry.

The **synthetics threads** are usually made from polyester and Terylene thread. This thread is stronger than the natural thread and has an important feature of being elastic, which is particularly important while stitching knits or Lycra based fabrics. There is tremendous amount of strain on seams in active sportswear, swimmer or during

movement, use of this thread minimizes the chance of broken stitching. Synthetic thread is also useful in stitching of leather as it has a good deal of stretch in it.

But **cottons or linens** should not be stitched with synthetic thread, as the thread will not be able to with stand the heat while being ironed.

**Wool and silk** should preferably be stitched either with mercerized cotton or silk threads only.

**Blended fabrics** may be stitched with synthetic thread suitable to the dominant fibre in its content.

Threads both natural or synthetic are produced in **various thickness:** Threads are available in sizes 30-60. Number 60 thread will be a fine thread and while number 30 will be a coarse thread. It is important to remember that the same thread should be used for the bobbin and top spool.

#### **THREADS FOR DECORATIVE STITCHING:**

For decorative stitching such as saddle stitching, a special thread called buttonhole twist (it is also sold in the market as number 20/30 thread) is used, to highlight the stitch. This thread is filled in the bobbin; this is an exception to the rule as such thick threads cant be threaded through the eye hole of the needle.. Use a size 40 cotton thread as the needle thread. The yellow colored top stitching thread used on denim jeans is a commonly used buttonhole twist thread.

Always choose a thread a shade or two darker than the fabric as in the long run; it will look the same as the fabric colour. Buy good quality and branded thread even if it is expensive, as it will last longer and be cost effective.

Before one starts sewing, a test of the seam strength should be done on a double scrap of the same fabric, to check if it has right appearance, correct tension and if it is a pucker-less seam. Puckering will mean that either the needle is not correct or there are too many stitches per inch. Adjust the tension of the machine and test till one is satisfied. It will be worth an effort.

Given below is a Table for easy reference of needle sizes, threads and stitches per inch for various fabrics:

#### **TOP STITCHING**

| S NO. | PROCEDURE & FABRICS                        | NEEDLE                                                 | THREAD                                                                  | STITCH LENGTH                |
|-------|--------------------------------------------|--------------------------------------------------------|-------------------------------------------------------------------------|------------------------------|
| 1.    | Top stitching straight<br>Woven Knit Vinyl | 16-18 14/16 ballpoint<br>16 wedge-point<br>for leather | Heavy duty cotton wrapped<br>polyester thread<br>(normal bobbin thread) | 6-12                         |
| 2.    | Top stitching zigzag<br>Woven Knit         | 14-16 14/16 ballpoint                                  | Heavy duty cotton wrapped<br>polyester thread<br>(normal bobbin thread) | 8-12 (length)<br>2-4 (width) |

| S NO. | FABRIC                                                                                                                                                                                             | FIBRE                                        | THREAD                                                                     | NEEDLE                                                                                             | STITCH LENGTH                                     |
|-------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------|----------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|---------------------------------------------------|
| 1.    | <b>Fine Woven:</b> lawn, voile, organdie, silk chiffon, organza, crepe de chine, georgette, fine lace, tulle<br><br><b>Knits:</b> lingerie tricot, cut velvet<br><b>Metallic fabrics</b>           | Synthetics & blends Cotton & Linen Wool Silk | Synthetic 60<br>Mercerized 50<br>Mercerized 50/60<br>Silk                  | 9-11<br>9-11<br>9-11<br>9-11<br>10/11 ballpoint for knits and metallic fabrics                     | 10-15<br>10-14<br>10-15<br>10-14                  |
| 2.    | <b>Light weight Woven:</b> poplin gingham, silk, chambray, crepe, cotton, corduroy,<br><br><b>Knits:</b> jersey, stretch terry, soft double knits, soft sweater knits<br><b>Metallic fabrics</b>   | Synthetics & blends Cotton & Linen Wool Silk | Synthetic 60<br>Mercerized 50<br>Mercerized 50/60<br>Silk                  | 11-14<br>11-14<br>11-14<br>11-14<br>11-14 ballpoints for knits and metallic fabrics and velveteen. | 12-15<br>10-15<br>10-14<br>10-15<br>10-14         |
| 3.    | <b>Medium weight Woven:</b> silk, brocade, taffeta, linens, some denims, tweed, gabardine, water proof fabrics<br><br><b>Knits:</b> double knits, bonded knits<br><b>Metallic fabrics</b>          | Synthetics & blends Cotton & Linen Wool Silk | Synthetic 60<br>Mercerized 50<br>Mercerized 40<br>Mercerized 50/60<br>Silk | 11-14<br>11-14<br>11-14<br>11-14<br>11-14 ballpoint for knits and metallic fabrics                 | 10-12<br>12-15<br>12-14<br>12-14<br>10-12         |
| 4.    | <b>Heavy weight Woven:</b> suiting, thick corduroy, double-faced wool, denim, canvas, heavy furnishing fabrics.<br><b>Knits:</b> velour, fleece, jacquards double knits<br><b>Metallic fabrics</b> | Synthetics & blends Cotton & Linen Wool Silk | Synthetic 40<br>Mercerized 40<br>Mercerized 40<br>Mercerized 40/50<br>Silk | 16-18<br>14-14<br>14-18<br>14-16<br>14-16<br>14/16 ballpoint for knits and metallic fabrics        | 10-12<br>10-12<br>10-12<br>10-12<br>10-12<br>8-12 |
| 5.    | <b>Fine Leather and PVC</b>                                                                                                                                                                        |                                              | Synthetic 40                                                               | 11 wedge-point for leather                                                                         | 8-12                                              |
| 6.    | <b>Medium Leather</b>                                                                                                                                                                              |                                              | Synthetic 40                                                               | 14 wedge-point for leather                                                                         | 8-10                                              |
| 7.    | <b>Heavy Leather</b>                                                                                                                                                                               |                                              | Synthetic 30                                                               | 16 wedge-point for leather                                                                         | 6-10                                              |

## CHAPTER 9

COLOUR THEORY

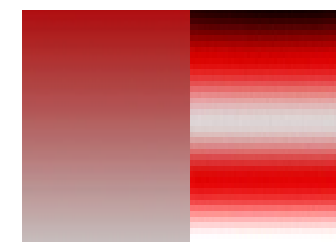
Designers are experts in combining colours in original ways, and each collection requires a new and creative mix of colours. Some designers are known for their signature colour palettes, which reflect their individual perspectives and preferences. The palettes are modified from collection to collection, but the stamp of the designer's style is always present and sometimes results in the beginning of new design trends. Other designers change palettes at will to fit the needs of the individual collection and the trends prevailing

**Basics of Colour**

Colour is the perceptual characteristic of light described by a colour name. Specifically, colour is light, and light is composed of many colours—those we see are the colours of the visual spectrum: red, orange, yellow, green, blue and violet. Objects absorb certain wavelengths and reflect others back to the viewer. We perceive these wavelengths as colour.

A colour is described in three ways: by its name, how pure or de-saturated it is, and its value or lightness. Although pink, crimson and brick are all variations of the colour red, each hue is distinct and differentiated by its chroma, intensity and value.

**Chroma, intensity, and value** are inter-related terms and have to do with the description of a colour.



**Chroma:** How pure a hue is in relation to gray. **Intensity:** The brightness or dullness of a hue. One may lower the intensity by adding white or black. **Value:** A measure of the amount of light reflected from a hue. Those hues with a high content of white have a higher luminance or value.

**Shade and tint** are terms that refer to a variation of a hue. **Shade:** A hue produced by the addition of black. **Tint:** A hue produced by the addition of white.

Learning about colours is like wanting to enjoy a musical instrument, or a game of football. The real enjoyment comes after one has begun to learn some basic rules and skills. If one doesn't know how to co-ordinate colours, one generally lands up mixing colours which may not give a desired effect. However, once the basic principles are learnt, colour co-ordination becomes simple and automatic.

**Colour Wheel**

The colour wheel is an invention credited to Sir Isaac Newton (1706). Artists use a traditional colour wheel based on the Red/Yellow/Blue model with secondary colours of orange, green and purple. A colour wheel (also referred to as a colour circle) is a visual representation of colours arranged according to their chromatic relationship. Begin a colour wheel by positioning primary hues equidistant from one another, and then create a bridge between primaries using secondary and tertiary colours.

In the 19th century, a French artist, Michel Chevreul, developed a wheel bringing in the secondary and tertiary colours, which had a profound influence on many artists of the time. Chevreul's wheel, the basis of most contemporary colour theory, is the foundation of all colour teaching. Colours could now be mixed optically, in the eye, rather than being premixed on the palette. The colour wheel can be divided into ranges that are visually active or passive. Active colours will appear to advance when placed against passive hues. Passive colours appear to recede when positioned against active hues.

**TYPES OF COLOURS****PRIMARY COLOURS: RED, BLUE, YELLOW**

**Primary Colours:** Colours at their basic essence; those colours that cannot be created by mixing others. The primary colours are the three basic hues red, blue and yellow. They are the foundation of the colour wheel, and theoretically all other colours are mixed from them. It is important to be familiar with the positions of the



primaries on the colour wheel and the relationships formed by these positions.

**Red:** Red is the most dramatic, emotional and active of the three primaries. It is an especially versatile colour in its effects, brightening up dresses by creating excitement, warmth and elegance. The use of red suggests a bold and confident attitude. When tinted, it becomes distinct; when deepened, it is more rich and masculine; when used with yellow, the cheerful family is created, and when combined with blue, the more dreamy and mysterious violets are created. The complement of red is green.

Diverse cultures view red in very different ways. The Chinese have always favored red, traditionally using it for the bridal gown, a sign of longevity. In India, it is the colour of fortune and is favored as the wedding colour.

The Romans used it to symbolize power, an association that has been continued in the rituals of the Catholic Church. Many nations have chosen red for their flags. In nature, red is associated with the powerful life-sustaining fluid, blood and with the earth where certain types of soil and rocks are characterized by the distinctive colour.

**Blue:** Of all the colours, blue is perhaps most universally equated with beauty. It has remained popular from ancient times until the present throughout the world. Blue is timeless, linking the present with tradition and lasting values. One of the three primary hues, it is perhaps the most versatile in its expressive qualities. Its analogous families include greens when mixed with yellow, and violets when mixed with red. The complement of blue is orange.

Blue is most commonly associated with the sky and the sea. Blue has the capacity to express the airiness of clouds and the solidity of slate, the calmness of a clear sky as well as electric energy. It can evoke clarity or mystery, joyfulness of sadness, broad daylight or deep night. Psychologically, blue is associated with tranquility and contentment.

**Yellow:** Yellow is powerful colour, both in light value and extremely intense in its purest form. Its brilliance is most often associated with the sun and evokes a sense of energy and excitement. The emotional effects of yellow are optimistic and bright. Yellow combines with red to form the warm family of oranges and with blue to blend the cooler greens. Its complement is violet.

Gold as part of the yellow family is responsible for the association of richness and opulence with this brilliant colour. In Eastern cultures, yellow has always been a revered colour. The Brahmins considered it sacred, and in India, brides wore yellow as they had in ancient Rome. The Chinese associated this colour with royalty and deity.

**These terms refer to colour groups or types:**

**SECONDARY COLOURS: ORANGE, VIOLET, GREEN**

**Secondary Colours:** Those colours achieved by a mixture of two primaries. The Secondary group of colours are orange, violet and green. They are made by combining equal parts of two primaries; red and yellow make orange, blue and yellow form green and red and blue result in violet.

The secondary group of colours is orange, violet and green. They are made by combining equal parts of two primaries; red and yellow make orange, blue and yellow form green and red and blue result in violet.

**Green:** Green is unique in its duality; pushed towards yellow its acts as a warm colour, and when more blue is present, it becomes a cool tone. In some form green goes with every other colour, making it a natural. Our eyes appreciate the beauty of this versatile colour, associating it with soothing shade, quietness and youth. Bright yellow greens evoke the memories of miracle of nature 'spring'. Deep green suggest elegance and security.

**Violet:** Violet seems to be a colour of emotional contrasts. Its paler tints are delicate, fragile and exquisitely feminine. Deeper purple denotes the colour of power and royalty.



**Orange:** Orange is amazingly versatile; capable of emitting great energy in its purest form and, as an earth tone, it reminds of warmth and comfort. As a pale tint, it becomes the most flattering colour of all for human skin tones.

### TERTIARY COLOURS

**Tertiary Colours:** Those colours achieved by a mixture of primary and secondary hues. The three primary colours give a third set of colours known as tertiary colours. A tertiary colour is simply a mixture of a primary colour with a secondary colour. Red can be mixed with orange to make red orange. Red can be mixed with violet to make red-violet, yellow can be mixed with green to make yellow-green, yellow can be mixed with orange to make yellowish orange, blue can be mixed with violet to make bluish violet and blue can be mixed with green to make blue-green.



### COMPLEMENTARY COLOURS

**Complementary Colours:** Those colours located opposite each other on a colour wheel. Opposite colours have a curious effect on the human eye. If you stare hard at any shape of bright colour for a few minutes, then transfer your gaze to a white wall, you will see an after-image. This fades after a few seconds. During that time the eye sees the same shape, but perceives it in its opposite colour. This is because the receptors in the eye, which have been looking at the first colour, are tired, while the receptors that perceive the opposite colour are rested and react immediately.



### WARM AND COOL COLOURS

We look at a colour wheel to understand the relationships between colours. Analogous colours are positioned in such a way as to mimic the process that occurs when blending hues. The colours that are positioned opposite one another are complementary colours.



To call those hues in direct opposition to each other "complements of each other" is appropriate. Complementary colours bring out the best in each other. When fully saturated complements are brought together, interesting effects are noticeable. This may be a desirable illusion, or a problem if creating visuals that are to be read.

Every colour on the colour wheel has an opposite, or complementary, colour. The opposite colour pairs are red and green, blue and orange, and yellow and violet, but every other colour on the wheel also has an opposite.

Take any tertiary colour, and its complementary can be found facing it on the other side of the wheel. By laying a colour next to its opposite, the effect is to make both appear more vibrant than they would be if perceived separately. They create a tension through strong contrast as well as an attraction. Combined in less intense hues, complements form subtle colour balances that are enormously pleasing to the eye. However, when both colours are used in equal amounts, the effect can be counter-productive. The two colours compete and may even be uncomfortable to look at.

We learn from the relationships displayed by a colour wheel that every colour has an opposite. Every colour has both a colour wheel opposite as well as a perceptual opposite. Without a colour wheel, it is still possible to find the opposite of a colour and this is due to a phenomenon of our eyes. Due to the physiological differences between individuals, everyone's perceptions do vary.

### ANALOGOUS COLOURS

It is always important to use colours that go well together, or are in 'harmony'. To achieve Colour harmony, it is important to know which colours go together and how to mix them. It is also important to know when an exception is required.

**Analogous Colours:** Those colours located close together on a colour wheel. Colours, which are adjacent on the colour wheel and have a primary colour in common, produce what is referred to as 'analogous harmony'. Sometimes a contrasting colour can be used in a group of Analogous colours to brighten up the effect. Examples of analogous groups are blues and greens, reds and violets, yellows and oranges.



### PASTELS

Pastels are simply lighter tints of any hue, white added to red yields pink and light pink is a pastel. When colours become so light that they almost seem to be white, or seem to suggest a mere hint of colour, they are pastel.



**Colour relationships** may be displayed as a colour wheel or a color triangle.

**The Colour Triangle** consists of colours we would often use in art class— those colours we learn about as children. The primary hues are red, blue and yellow.

Colours which remind us of the sun, fire and desert stands are warm colours – the oranges, reds and yellows on one side of the colour wheel. Warm colours are being, flamboyant and aggressive. More than any other colours, they catch the eye and excite our emotions. Warm colours can make a colour scheme look cheerful and energizing.

On the other side of the wheel are the cool colours – the blues and greens that are associated with cool subjects such as ice, water, snow and wintry skies. cool colours have exactly the opposite effect as warm colours. Cool colours make a nice change; they give a clean and inviting look.

The world around us is made up of both warm and cool colours, and even those subjects which are very cool or very warm contain contrasting colour temperatures within the main colours. Colour temperatures vary within the same named colour group. For example, although red is generally thought as warm, some reds are much warmer than others.

Cool blues, violets and greens are brought to life whenever they are used alongside their complementary – warm oranges, yellows and reds. Similarly, the warm colours appear brighter and more effective when seen against their cool counterparts.

Just as choice of colour is largely subjective and varies from person to person, so the response to a particular color varies according to the individual. For example, most blues and greens are 'quiet' colours and evoke a feeling of

tranquility, white oranges and reds are more imposing, seeming to demand attention.

### COLOURS FOR VARIOUS SEASONS

We generally take our inspiration of colours from nature. We delight in the colours of the world around us: the evening sunset, a rainbow, a spring meadow in bloom. Colour acts as a seventh sense. It **communicates** loudness, softness, moods, fashion trends, energy etc. Colour gives vitality. It has always been a vehicle of expression in our culture. By becoming more sensitive to the colours around us, we can have the courage to bring the vitality of colour back into our lives.

Generally, in fashion, we follow trends according to forecasts, but colours are also chosen according to the changes in season and moods.

An assortment of colours is associated with various seasons. For example, before winters, in autumn, we prefer warmer tones of brown, yellow, red, orange, maroon, violet, amber etc.

In winters, surroundings become cold and dull, and that is the time we experiment with dark bright colours. So colours like indigo, grey, burgundy, Indian red, purple, violet, turquoise green, cobalt, emerald green etc. are preferred.

With the arrival of spring, bright colours are displayed by nature. Brighter shades of yellow, orange, green, lemon, crimson red, rose, blue, magenta etc. are generally found in clothes.

With summer and the heat arriving, colours tend to get lighter, with people preferring whites, pastels and tones of the spring season.

However, these colours are not applicable as a rule in all conditions. Preferences change according to geographical locations, trends, moods and cultural backgrounds.

### SELECTING COLOURS

In order to be able to choose right colour for the design it is very important to understand colours.

#### 1. COLOURS

Before selecting which colours to use, one should be familiar with the various colours as discussed previously.

#### 2. PURPOSE

A colour scheme should always reflect the purpose of design. The following points should be kept in mind before choosing colours for the design:

- Effect
- Most suitable colour
- Alternative colours
- Appropriate colours and eye-catching

#### 3. USE COMPATIBLE COLOURS

The colours, which are used, should be compatible with each other. One can even use contrasting or complementary colours as long as there isn't too much contrast.

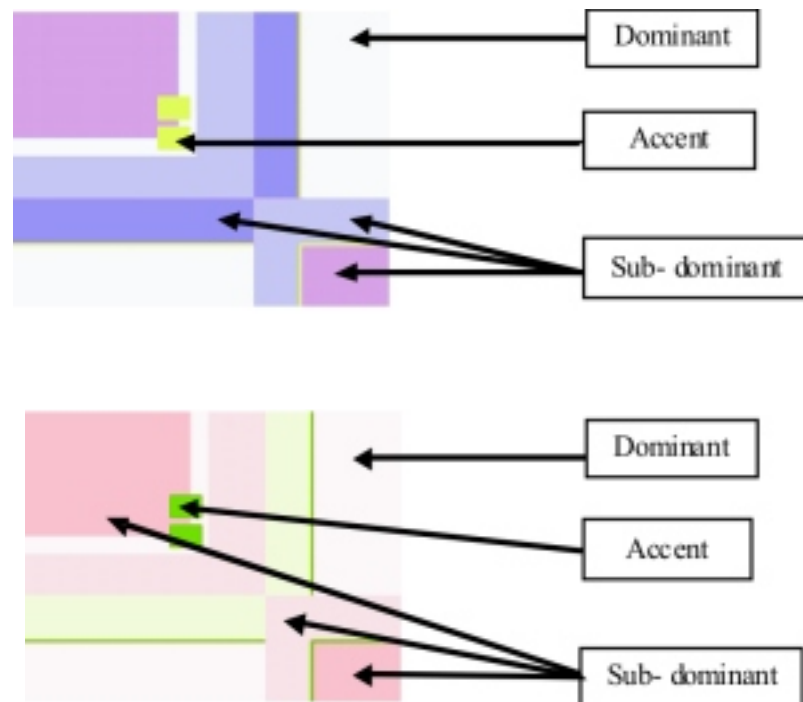
#### 4. LIMIT THE NUMBER OF COLOURS

Another way to increase colour harmony is to limit the number of colours. Two or three colours generally enough, but if more colours are being used, they must be selected with great care.

#### 5. COORDINATING COLOURS

- Accent colours are those with a small relative area, but offer a contrast because of a variation in hue, intensity, or saturation (the figure).

- Placing small areas of light colour on a dark background, or a small area of dark on a light background will create an accent.
- If large areas of a light hue are used, the whole area will appear light; conversely, if large areas of dark values are used, the whole area appears dark.
- Alternating colour by intensity rather than proportion will also change the perceived visual mix of colour.



#### 6. USE ACHROMATIC COLOURS FOR HARMONY

When in doubt, use achromatic colours: black, grey or white. Black, grey or white have a simplicity and elegance that attract our attention just as much as the bold colours. In addition, you won't have to worry about a clashing Colour scheme, since everything goes with these colours.

#### 7. USE FAMILIAR COLOURS

Colour schemes that use uncommon colours can sometimes look jarring and ugly. This rule does not apply for the latest and trendy clothes, but for conventional dresses, use conventional colours.

#### 8. BE ORIGINAL

Last, but not the least, be original. Originality might mean using a colour combination that no one has ever used before. Or it might be a combination that is just subtly different from what we might expect.

Colour has a profound effect on our mood. A colour can change a mood from sad to happy, from confusion to intelligence, from fear to confidence. It can actually be used to "level out" emotions or to create different moods.

Particular colours have different effects on each individual. The hope is that we will learn to "tune in" to our individual colour response and begin to create colour palettes, which will indeed nurture and inspire us.

### Colour Combinations

Colour combinations may pass unnoticed when pleasing, yet offend dramatically when compositions seem to clash. To determine whether or not we are successful, we need to critically assess the visual balance and harmony of

the final composition—balance and harmony are achieved by the visual contrast that exists between color combinations. Planning a successful colour combination begins with the investigation and understanding of colour relationships.

The only way to discover what effects can be achieved by combining two or more colours is to work through all the available colours. With experience, this becomes instinctive and it becomes simpler to choose specific colours for specific results.

As all good chefs know, unlimited quantities of the very best ingredients do not amount to good cookery. A tasty dish is a delicate balance of a few select ingredients combine in the correct quantities, and the most successful recipes are often the combined in the correct quantities, and the most successful recipes are often the simplest. Exactly the same is true in combining colours while designing. To combine good colours is the ambition of many designers, but combining a vast number of colours in a dress does not ensure an eye-pleasing dress. Ironically, too many bright colours can be counter-productive, because they tend to cancel each other out when used indiscriminately. Like the chef, a designer chooses the appropriate ingredients, a few colours, carefully selected to combine successfully in the finished garment.

Using a colour wheel and a template, the relationships between colours are easy to identify.

- **Monochromatic Relationship** Colours that are shade or tint variations of the same hue.
- **Complementary Relationship** Those colours across from each other on a colour wheel.
- **Split-Complementary Relationship** One hue plus two others equally spaced from its complement.
- **Double-Complementary Relationship** Two complementary colour sets; the distance between selected complementary pairs will affect the overall contrast of the final composition.
- **Analogous Relationship** Those colors located adjacent to each other on a colour wheel.
- **Triad Relationship** Three hues equally positioned on a color wheel.

### Colour & Contrast

**Every visual presentation involves figure-ground relationships.** This relationship between a subject (or figure) and its surrounding field (background) will show a level of contrast; the more an object contrasts with its surrounds, the more visible it becomes.

### Proportion & Intensity

When colours are juxtaposed, our eyes perceive a visual mix. This mix will differ depending on the proportions of allocated areas.

- The colour with the largest proportional area is the dominant colour (the ground).
- Smaller areas are subdominant colours.

### TO NE

Every colour has a tone, and the simplest way to understand this is to imagine a black and white photograph. In the black register black, the whites as white. All other colours show up in varying degrees of grey, ranging from very dark to very pale.

An awareness of tone is crucial to a designer. The overall tones in a dress should relate accurately to each other.

The lightness or darkness of each colour should be correct in relation to the neighboring colours used. If these are not correct, the dress will lack a sense of space and three-dimensional form.

## CHAPTER 10

### BASIC HAND STITCHES

To stitch a beautiful garment various steps have to be undertaken. After taking measurements and cutting the cloth accordingly, we need to stitch the various pieces together with the help of different types of stitches. Attaching two or more pieces of cloth together with the help of a needle and thread, by taking the threaded needle up and down through two pieces of cloth is what forms a stitch. Care should be taken to thread only a requisite amount of thread through the needle so that it does not tangle at the time of forming stitches. Like any other profession, tailoring also has some basic rules and tenets following which is an absolute must, and following are some of these rules:

It is necessary to have knowledge about basic stitches before proceeding to construct a garment because:

- To make cut pieces of fabric into a garment one has to attach them with the help of stitches like basting.
- There are various types of fabric available in the market today. To be able to stitch all of them successfully, we need to hold them together temporarily. For e.g. Nylon cloth, silks etc.
- At times the basic stitches are used to give a neat finish to the garment like hemming.

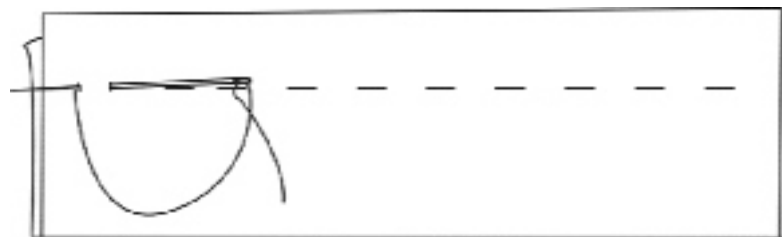
### TYPES OF STITCHES

#### TEMPORARY STITCHES

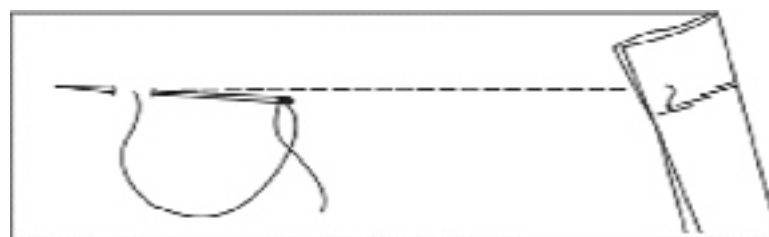
Temporary stitches are those that are used to loosely attach two pieces of cloth to ensure that pieces fit together, darts are appearing at the right points. These stitches are opened out after stitching the garment. These also help to keep pieces in places while being stitched. These are of various types, like:

**1. BASTING STITCH:** This is used to join two pieces of cloth together. This helps to keep slippery material in a straight line together while stitching.

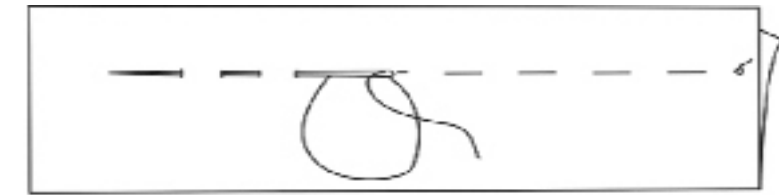
Method: Basting is done using a single thread. After threading the needle with an appropriate length of thread, the needle is taken in and out of the two pieces of cloth at some distance, throughout the required length.



1a. **Even basting:** All stitches are of equal length. This is achieved by taking an equal quantity of thread for the upward as well as downward stitch, at equal distances.



1b. **Uneven basting:** All the stitches are at varying distance but of the same length, i.e. the length of thread taken for upward and downward stitch is the same but at different distance from each other.



1c. **Zigzag basting:** When the cloth is slippery or a lining cloth is to be attached, then this zigzag stitch is used to keep the two pieces together.

#### 2. THREAD MARKS:

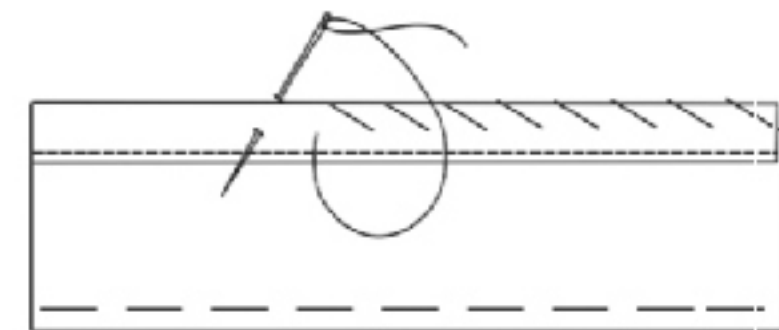
This is a type of temporary stitch, which is removed after the garment is stitched. This is used in situations where you cannot use a pencil or chalk, to mark the cloth. Sewed in a very loose manner, one stitch is small, and the next one larger, Used mainly on garments where many trials etc are required before final fitting.

It is usually made with a double thread, but is always made on a double layered cloth. The stitches are adjoining to each other. Made in a loose manner, the needle is taken out from a determined distance and then again inserted in the same position and then the second stitch taken with certain looseness in the thread.

#### PERMANENT STITCHES

**1. HEMMING:** Used on almost every garment. Can be replaced by a simple running stitch also, but to enhance the beauty of a garment, hemming is used as a most important stitch. This is almost invisible on the right side of the garment and as very small stitches on the wrong side.

Method: As single thread is put in the needle and a very small margin of the cloth is taken or a single strand taken from the turned in surface. The needle is passed through the single strand and through the surface of the cloth to give a neat edge and finishing touch. Used on sleeves, neck, skirts etc.



**2. SLIP HEM:** Similar to simple hemming but the stitches are taken at a little distant from each other. It's usually used on slippery materials like silk, nylon etc.

Method: As the name signifies, this stitch is similar to hemming but in a more lateral (slipping) position. Used to finish cuffs, necklines etc.

**3. NARROW HEM:** Stitches taken very close together. Usually to finish men's garments like shirts, coats etc. It is considered to be very strong.

Method: Stitches are put very close together using a single thread. The turned in part is firmly stitched in place using this method of taking the needle in and out of the turned in and rest of the garment.

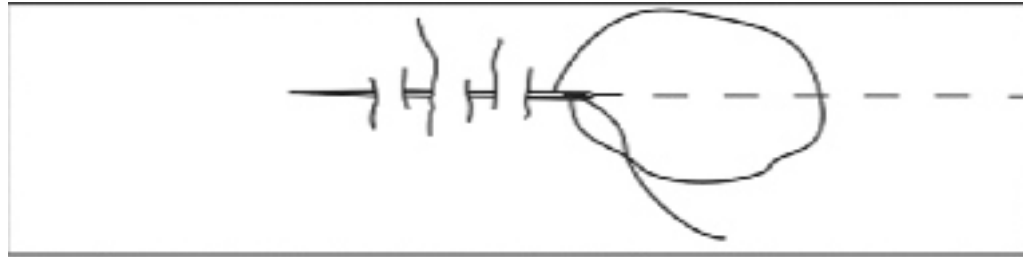
**4. BLIND HEM:** As the name suggests this stitch is almost invisible to the naked eye. It has to be done with great care to give a neat finish. It is used mainly in men's wear.

Method: The turned in part is so closely stitched to the main body of the garment so as to take only one strand of thread at a time giving it almost an invisible feel.

**5. ROLLED HEM:** Used on fine materials. Edging of saris, edges of rills, puff sleeves etc are finished using rolled hem. Method : Similar to simple hemming but instead of taking a straight band of cloth as the trend in portion a small edge is rolled between the thumb and forefinger and the stitch is put on the inside surface.

**6. CIRCULAR HEM:** A type of hem only, but used on bias cut cloth. When one needs to turn a straight edge on a bias cloth, it is difficult to do so, that is when this stitch comes in handy. Used on umbrella cut frocks etc. when the edge of the garment is always cut on bias.

Method: Bias cut cloth is once turned inside used. The amount of cloth to be turned is turned and a temporary stitch is put in loosely. The thread is then pulled a little to give small gathers. The gathers are then spread out and then hemmed into place.



**7. FINE RUNNING STITCH:** One can see only fine dots of this stitch from the right side of the garment. Used mainly for finishing fine garments like sari edges.

Method: The needle is taken out from a predetermined distance. The place from where the needle comes out, then determines the point from where a single strand of thread is picked up for the next stitch. The shape of the garment has to be kept in mind while unraveling this stitch. 8. PADDING STITCH: Used to set layers of cloth. It is used mainly in coats.

Method: Put at an angle this stitch resembles a temporary stitch. The first line is taken at a certain angle and in the next line the angle is in the opposite direction. The stitch seems like it is standing up.

**9. SAARJOO:** Used in materials where the strands of cloth come out. The garment is not stitched in these cases. Used in tricot trousers etc. This stitch is usually not opened. It is used to keep allowance in garments.

Method: Used with a single thread in the needle. The needle is taken out at an angle. Stitches are taken at some distance from each other and kept loose. You should keep in mind that the thread does not come out at the time of pulling the thread.

**10. BACK STITCH:** Used to attach two pieces of cloth together, by using a handmade stitch. It has been used since the time when the machine was not yet invented. This is believed to have greater flexibility and is very strong. This stitch can also be used easily on a bias cloth. Most important use is on Churidar pajamas, the stitch is different from its right and wrong side.

Method: A crease is created on the edge of the two pieces of cloth that need to be joined together. A small margin is taken on top and bottom and small stitches taken close together.

**11. BUTTON HOLE:** Of utmost importance in the tailoring trade, as it is used on almost all types of garments – ladies, men's and children. There is a need to keep an opening somewhere on the garment for ease of wearing and taking off. Most of such openings are closed with the help of buttonhole stitches. The button hole is always made on the top portion. The buttonhole stitch is used to finish the button hole. It is made on two or more layers of cloth. The button hole has a slight curve on one side known as the fan and an edge on the other known as the bar.

Method: First choose the distance between each button hole, then keeping the diameter of the button in mind, use the tip of a scissor to cut holes in the cloth. To ensure that no, loose strands come out finish the edge with a temporary stitch. Always cut the button hole in the direction of the grain line. Then using a single thread finish the edge with a buttonhole stitch keeping a little extra tension on the 'fan' side to make a kind of chain stitch is then pressed down once the buttonhole is finished.

**12. HOOK EYE:** An opening can be closed with other methods apart from a button and buttonhole. One of these is the hook and eye. There are hooks of different sizes available to suit different purposes and garments like trousers or blouses. The hook is usually fixed half a point behind the edge of the belt. This is fixed using the buttonhole stitch. It is fixed from two edges below and one point above like a bow. The simple hooks are best used with an eye made from thread by hand, using a button hole stitch. The big hooks used for trousers usually come with a ready-made eye of metal which is also affixed using a buttonhole stitch.

**13. PRESS BUTTONS:** These are metal buttons with one part having a hole and the other a nail to fit into the hole. The nail part is always put on the top and the one with the depression on the bottom. This is also affixed using the button hole stitch.

**14. BUTTONS:** The various types of buttons available in the market differ in that they have different number of holes – 2 or 4. The method for fixing them remains the same. The spot where the button needs to be fixed is determined and then the needle is taken out first from one and then the other to properly fix the button. There should be a little looseness in the stitch so that the button can be easily passed through the button hole.

## CHAPTER 11

### BASIC SEAMS

Seams are result of joining together two or more pieces of fabric by means of stitching or fusing, but the basic function of a seam is to hold pieces of fabric together. To perform its function correctly the seam should have properties or characteristics closely allied to those of the fabric being sewn. The careful selection of the most appropriate seam, a suitable stitch type together with the correct thread and machine settings for the fabric and end product is therefore of paramount importance.

In addition to holding a garment together, seams can be used as a design element. Seams placed in unusual locations or top stitched with contrasting thread add interest to a garment. Whereas puckered, crooked or uneven seams spoil the fit as well as the look of the garment.

Most seams are constructed on inside or wrong side of the garment, but there are some seams which are constructed from right side of the garment.

A "seam line" is designated line along which the seam is to be joined.

A "seam allowance" is the distance from the fabric edge to the stitching line farthest from the edge. Seam allowance is planned according to the width needed for the type of seam, seam finish or garment design.

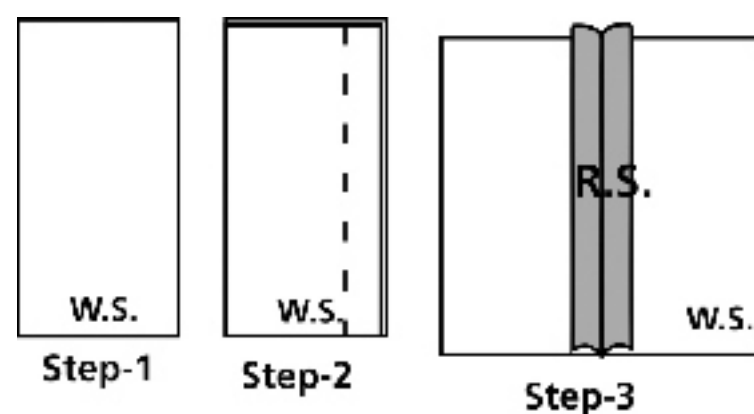
There are only a few fundamental seams but by using a wide variety of finishes it is possible to adapt seams to materials of different weight and texture, to the different location and design of the garments so that the type of seam selected depends on

- The type of fabric i.e. the firmness, weight & texture of the fabric
- The use of garment
- Placement or position of seam on garment
- Care of garment

Most plain seams require a seam finish to prevent raveling. A seam finish is a way of treating or enclosing the raw edges of seam allowance so they are more durable and do not ravel.

Variations of the plain seam include bound encased, top stitched and eased seams. Some, such as the flat fell seam, add strength or shape. Others such as French or bound seams, improve the appearance of the garment or make it longer wearing.

#### PLAIN SEAM



Of all the seams, a plain seam is the most basic and easiest to use. Its seam allowances are usually pressed open, although on lightweight fabric they can be trimmed and neatened together. In a well made plain seam, the stitching is exactly the same distance from seam edge till the entire length of the seam. To ensure absolutely straight seam, it is advisable to practice stitching while keeping the fabric edge aligned with seam guideline on the throat plate of needle, it is basically used on:

- Fabrics that will not ravel like fine to medium weight cottons, linens or fine wools.
- On seams of garments that will be covered by a lining.

#### A STRAIGHT SEAM

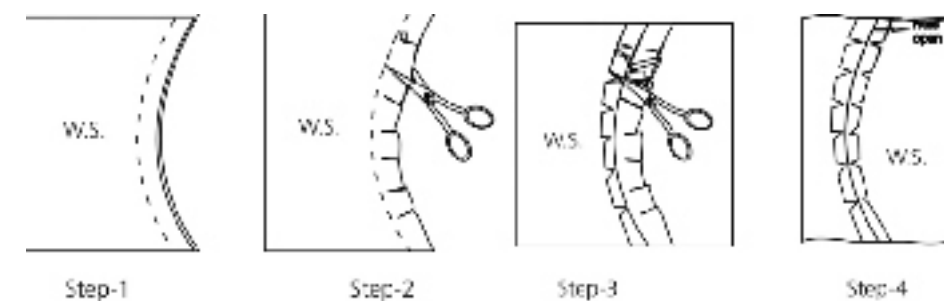
A straight seam is the one that occurs most often in most cases, a plain straight stitch is used for stretchy fabrics, and however a tiny zigzag or special machine stretch stitch may be used. It is rarely used for transparent fabrics such as voile, georgette, organdy etc. It is frequently chosen for side seams in blouses, Kameez and frocks etc.

##### STEPS OF CONSTRUCTION

1. Lay two layers of material together, right side facing right side.
2. Machine stitch at edge leaving an allowance of 1". Start with backstitch and end with backstitch.
3. Press opens the seam, to avoid bulkiness and to make it smooth and flat.

#### A CURVED SEAM

A curved seam requires careful guiding as it passes under the needles so that the entire seam line will be the same even distance from the edge. The separate seam guide will help greatly. To get better control, use a shorter stitch length (15 per stitch) and slower machine speed.

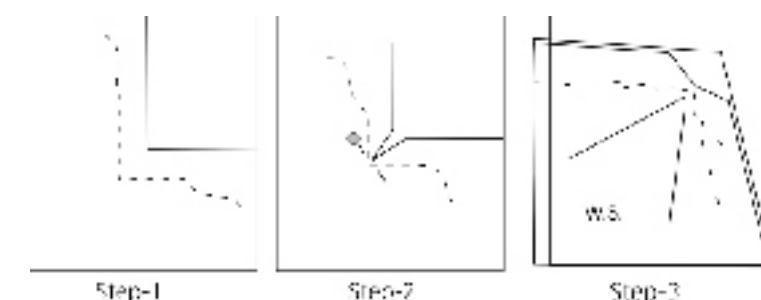


##### STEPS OF CONSTRUCTION

1. Stitch a line of reinforcement stitching just on seam line of the curve.
2. Clip into seam allowance all the way to the stitching line at intervals along the curve.
3. Cut out wedge-shaped notches in the SEAM ALLOWANCE of outer curve by making small folds in SEAM ALLOWANCE and cutting at slight angle. Be careful not to cut into stitching line.
4. Press seam open over the curve, using tip of iron only. Do not press into body of the garment. If not press to contour, seam lines become distorted and look pulled out of the shape.

#### A CORNERED SEAM

A cornered seam needs reinforcement at the angle to strengthen it. This is done by using small stitches (15 to 20 per inch) for 1" on either side of the corner. It is important to pivot with accuracy when cornered seams are enclosed, as in a collar; the corners should be blunted so that better point results when collar is turned.



STEPS OF CONSTRUCTION

- 1. To join an inward corner with an outward corner or straight edge, first reinforce the inward angle stitching just inside the seam line 1 " on either side of corner.
- 2. Insert a pin diagonally across the point where stitching forms the angle clip exactly to this point, being careful not to cut past the stitches.
- 3. Spread the clipped section to fit the other edge; pin in position then with clipped side up, stitch on the seam line pivoting at the corner.

SEAM FINISHES

A seam finish is any technique used to make a seam edge look neater and or prevent it from raveling out. Though not essential to completion of the garment, it can add measurably to its life. Less tangibly, finished seams add a trim professional touch, in which you can take pardonable pride.

Three considerations determine the seam finish decision.

- 1) The type & weight of fabric. Does it raved excessively, a little, or not at all?
- 2) The amount & kind of wear & care the garment will receive. If a garment is worn often then tossed into washer, the seams need a durable finish. On the other hand, if the style is a passing fad, or will be worn infrequently, you may select not to finish the seam edges.
- 3) Whether or not seams will be seen. An unlined jacket warrants the more elaborate bias binding finish. A lined garment requires no finishing at all, unless the fabric has a tendency to ravel a great deal.

Plain straight seams are finished after they have been pressed open. Plain, curved or cornered seams are seams finished right after stitching, next clipped or notched, then pressed open.

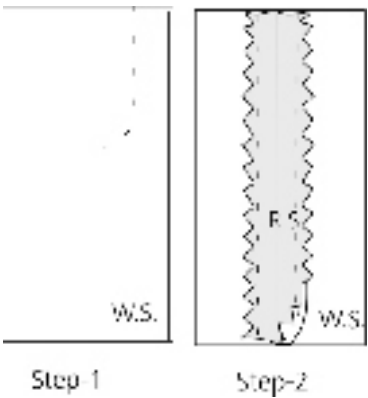
In this category we have the following seams:

- (i) Stitched & pinked seam
- (ii) Turned & stitched seam
- (iii) Hong-Kong seam

STITCHED & PINKED SEAM

A seam finish in which a line of machine stitching is made ¼” from the raw cut edge before pinking. It is done to prevent the pinked edge from raveling, to prevent the seam from curling & on fabrics which ravel slightly.

It is a quick and easy finish suitable for firmly woven fabrics.



STEPS OF CONSTRUCTION

- 1. Take two layers of fabric, right side facing right side; stitch on wrong side, leaving a distance of 1 " from edge. Press open the seam allowance. (Straight plain seam)
- 2. Using a short stitch place a line of a stitching ¼” away from the edge of the seam allowance. On the one side of seam allowance. Repeat the same on the other end of seam allowance.
- 3. Then pink the outer edge of the seam allowance away from the seam you have just applied.
- 4. Press opens the seam.

TURNUED AND STITCHED SEAM

A seam finish in which the raw edge of the SEAM ALLOWANCE is turned under stitched and concealed. Tailored edge, turned and stitched or clear finish all are the names of one seam. It may be helpful on difficult fabrics.

This is a neat tailored finish for light to medium weight fabrics of cotton, linen and viscose. It is done to:

Prevent the seam edge from fraying.

- On straight edge seams.
- On garments where SEAM ALLOWANCE will not show on the face of the garment.
- On plain weave fabrics.
- On unlined coat, jacket or vests.

STEPS OF CONSTRUCTION

- 1. Take two layers of fabric, right side facing right side, stitch from wrong side at a distance of 1 " from the edge. Press open the allowance. (Straight plain seam)
- 2. Turn under the edge of the seam allowance ¼” stitch along the edge of the fold. Repeat the same step on the other edge of seam allowance.

HONG-KONG SEAM

A seam finish in which the raw edge of the SEAM ALLOWANCE is covered with a folded ribbon tape or bias binding.

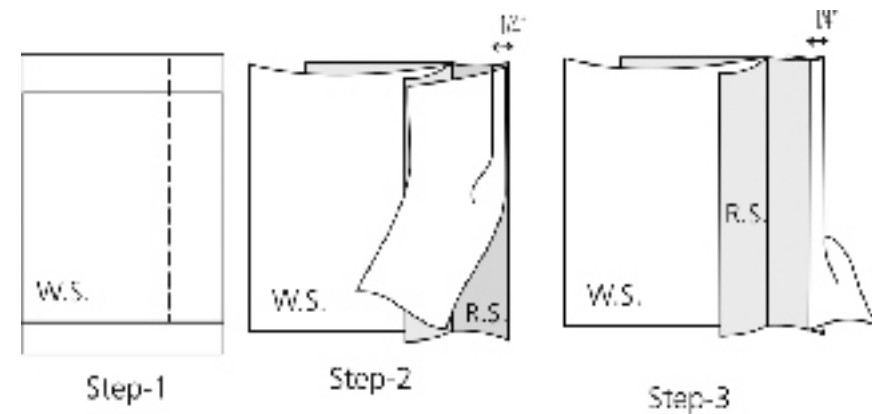
Hong-Kong seam is basically a couture finish on the hem edge, the Hong-Kong finish takes a little extra time and requires superior workmanship.

This is done on heavy fabrics that ravel easily.

- On the seams of unlined coats, jackets and vests.
- When the inside or WRONG SIDE of clothing may show.
- To reduce the abrasion of seam edge.
- To cover the raw edge of fabric that may chafe the skin.
- To protect the raw edge of easily frayed fabrics.
- On fabrics that are too thick to be turned under and edge stitched.

It is also taken as an alternative to bias bound finish.

1. Right side facing right side. Stitch at a distance of 1" from the edge on wrong side. Press open the allowance.
2. Cut 1 or 1 1/2" wide bias strip from a light weight material. With right sides together stitch bias strip to seam allowance 1/4" from edge.
3. Turn bias over edge to the underside and press. From the right side. Stitch in the crevice of the first stitching (Stitch in ditch) trim unfinished edge of bias.



#### SELF ENCLOSED SEAMS

Self-enclosed seams are those in which all seam allowances are contained within the finished seam, thus avoiding the necessity of a separate seam finish. They are especially appropriate for visible seams, such as occur with sheer fabrics & in unlined jackets. Also they are ideally suited to garments that will receive rugged wear or much laundering. Proper trimming and pressing are important steps if the resulting seams are to be sharp and flat rather than lumpy and uneven. Precise stitching is essential, too.

This selection includes following seams:

- (i) The French seam
- (ii) Flat felled seam
- (iii) Mock French seam

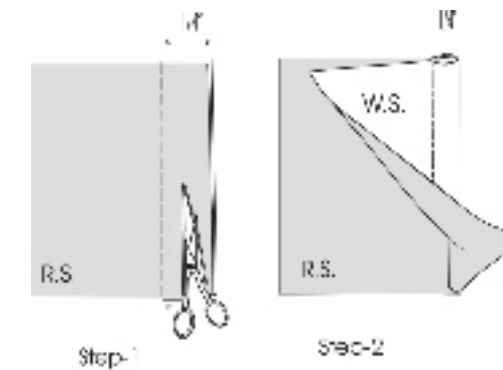
#### FRENCH SEAM

A seam constructed so that a narrow seam is contained within a cage on producing a clear finish. This is a very secure and neat seam as the raw edges are not exposed. Since the finished seam consists of four layers of cloth, it is likely to be bulky. Hence it is suitable for thin/sheer fabric such as voile, organdy, and georgette. It is also used for dainty garments and lingerie.

This is done to prevent fabrics from fraying.

- Where the seam finish will show through garments made of sheer fabrics e.g. chiffon, organza, georgette, and organdy.
- On children's & infants wear, underwear and outerwear.
- On straight seams when a seam is to appear as a plain seam on the face of the garment and a clear finish is desired on the inside.

It is not used in couture, industry but is suitable for garments that require frequent washing e.g. night wear. This seam is also known as "lote pote silaye" and "gum silaye" in Hindi.



#### STEPS OF CONSTRUCTION

1. Lay two layers of material together, wrong side facing wrong side. The first stitch is 1/8" or 1/4" outside the fitting line, depending on the desired finished width of the seam. Trim the edge so that it is less than desired finished width of the seam. It looks best when finished width is 1/4" or less.
2. Press the seam in one direction. Turn the fabric so that right side is facing right side. Fold on the line of stitching. Machine stitch on the seam line. Since the raw edges are enclosed, this seam requires no special finish.

#### FLAT FELL SEAM

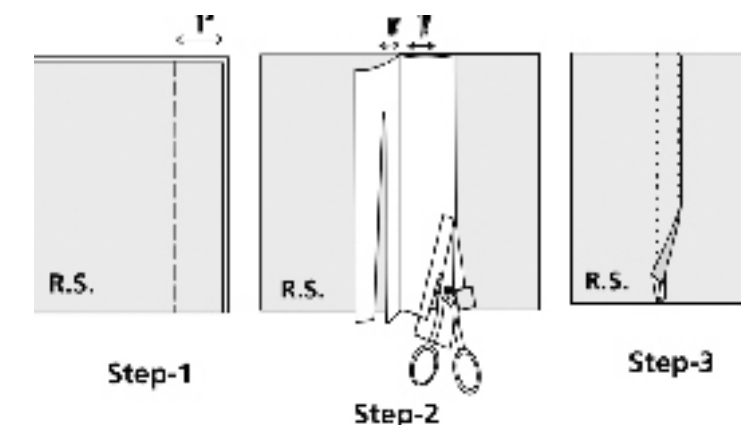
Place two layers of fabric with wrong side facing wrong side stitch from right side leaving an allowance of 1" press open the seam.

Trim inner seam allowance to 1/4". Press under the edge of the outer seam allowance which is trimmed to 1/2".

After pressing or folding outer seam allowance on inner one stitch this folded edge to the garment.

#### FLAT FELLED SEAM

A flat felled seam is the results of enclosing both seam allowance by machining opposing folded edges beneath a row of machine stitches through all piles. The flat-felled seam is very sturdy and so often used for garment that are made to take hard wear e.g. sports clothing and children's wear. Since it is formed on the right side, it is also decorative and care must be taken to keep the widths uniform within a seam and from one seam to another. Be careful to press like seams in the same direction (e.g. both shoulder seams to the front). Other examples are men's shirts, boy's trousers & women's tailored garment & unlined garments. Flat felled seams may be produced in all in on operation with a felling foot attachment on an industrial machine. In non industrial production, seam may be made in two or more steps.



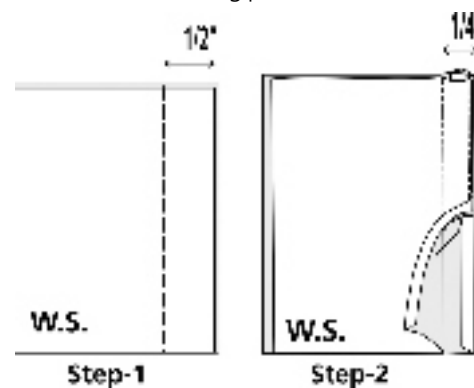
### STEPS OF CONSTRUCTION

1. Place two layers of fabric with the wrong side facing wrong side. Stitch from right side leaving an allowance of 1". Press open the seam. (Straight plain seam)
2. Trim the inner seam allowance to ¼". Press under the edge of the outer seam allowance which is trimmed to ½".
3. After pressing or folding outer seam allowance on inner one, stitch this folded edge to the garment.

### MOCK FRENCH SEAM

A plain seam made to resemble a French seam by the face-to-face enclosing of the folded seam edges.

The mock French seam which is also known as False French or Imitation French seam can be used in place of the French seam, especially on curves of armholes and princess line garments, where a French seam is difficult to execute on transparent fabrics that ravel easily and where a strong finish is required. Basically used for fabrics where two turnings are difficult to make, as in matching plaids.



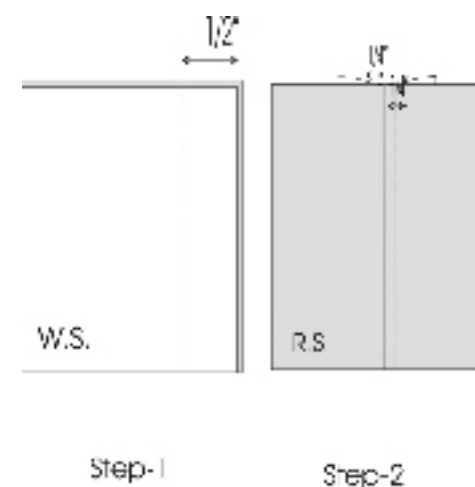
### STEPS OF CONSTRUCTION

1. Take two layers of fabric, right side facing right side, stitch at a distance of ½" from the edge on wrong side.
2. Turn in the seam edges ¼" and press, matching folds along the edge. Stitch these folded edges together. Press seam to one side.

### TOP STITCHING SEAMS

Seams are topstitched from the right side with usually one or more seam allowances caught into the stitching. Topstitching is an excellent way to emphasize a construction detail, to hold seam allowances flat or to add interest to plain fabric.

There are two main considerations when top stitching. The first is that normal stitching guides will not, as a rule, be visible, so new ones had to be established. A row of hand basting or tape applied just next to the topstitching line can help. The presser foot is also a handy gauge. The other consideration with topstitching is how to keep the under layers flat and secure even basting will hold those that are enclosed or pressed to one side. Grading and reducing seam bulk will contribute to smooth topside.



A long stitch is best when topstitching used buttonhole twist or single or double strands of regular thread. Adjust needle and tension accordingly.

- 1) Double top stitched seam
- 2) Mock flat seam

### DOUBLE TOP STITCHED SEAM

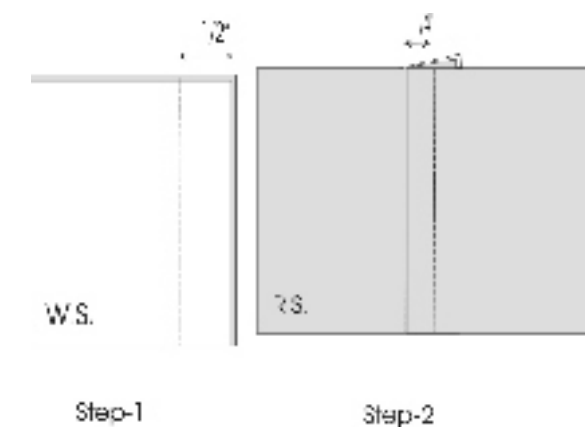
A seam which has been pressed open and stitched parallel to and on both sides of the seam line, through garment and seam plies. This is an excellent seam to emphasize a construction detail as decorative stitching to hold seam allowance flat and to add interest to plain fabric and also to strengthen seams.

### STEPS OF CONSTRUCTION

1. Take two layers of fabric, right side facing right side, stitch at a distance of 1" from the edge on wrong side. (Straight plain seam).
2. Press plain seam open. Top stitch at equal distance from each side of seam line, (1/4" away from seam line on both sides) catching seam allowances into stitching.

### MOCK FLAT SEAM

This is a seam where seam allowance is about ½" and the finished seam is ¼". Stitch right side to right side flatten both allowances to one side and stitch on right side on the edge and one at a distance of ¼" (on the side where your allowance is i.e. at wrong side).



### STEPS OF CONSTRUCTION

1. Take two layers of fabric size 9" X 5 1/2" (for sample) with right side facing right side. Stitch at an allowance of ½".
2. Turn the seam and stitch from right side one near edge and one at a distance of ¼". There should be backstitch in the beginning and at end. The allowance of both the sides will be turned on one side on which you will apply seam.

### SEAM WITH FULLNESS

When two seams to be joined are uneven in length, the longer edge must be drawn in to fit the shorter. This is done, depending on the degree of adjustment, by easing or gathering: easing for slight to moderate fullness; gathering for a larger amount it is important to recognize the difference between the two seams when finished. An eased seam has subtle shaping but is smooth and unpuckered. It may or may not call for control stitching.

This section includes the following seams.

1. Eased seam
2. Gathering seam

**EASED SEAM**

An eased seam entails the drawing in or easing of a longer section of a seam line on one ply to fit a corresponding but shorter section of a seam line in the second ply. This seam is used to replace small darts in necklines elbows, buntlines and waistlines, on the back sleeve seam at the elbow, on outward curved seam of the side front panel in princess line garment, on waistlines of skirts and bodice to distribute fullness and control fit and to match back shoulder to front.

**STEPS OF CONSTRUCTION**

1. Machine is run on the bigger side of the fabric piece without any thread in the needle. At the same time finger is kept behind (intact to) presser foot so that bigger material gets (kind of) gathers.
2. This piece is place on shorter piece, stretched to the required length and stitch in place.

[Note: - This method or seam is possible only when bigger piece is ½" to 1" bigger otherwise other method has to be used to control ease].

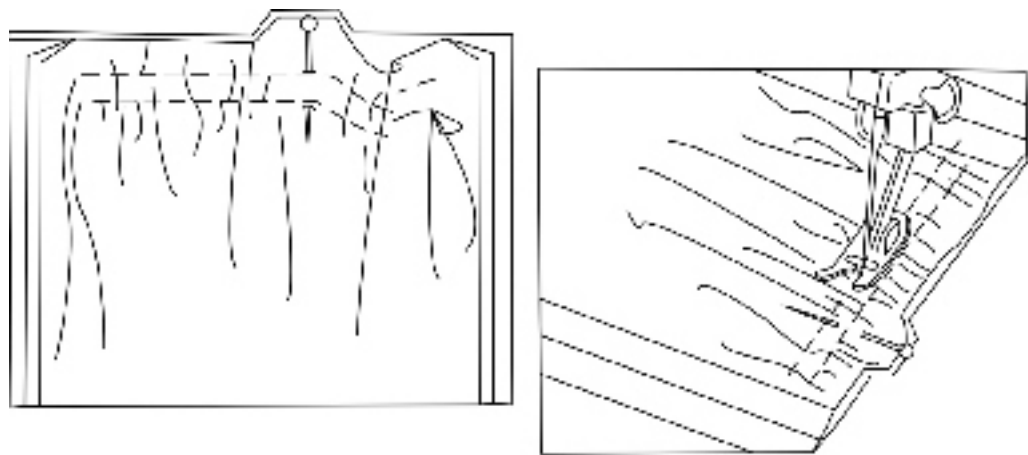
**GATHERED SEAM**

A gathered seam requires control stitching and retains more fullness. Gathering is the process of drawing fullness into a much smaller area by means of two rows of machine basting. This seam is possible when one fabric piece is much bigger than the other one gather start with two stitching lines on a long piece of fabric the stitching lines are then pulled at each end to draw up the fabric. Finally, the gathered piece is sewn to a shorter length of fabric.

The stitch length for gathering is longer than for ordinary sewing. Use a stitch length of 6 to 8 stitches per inch for medium weight fabrics. For soft or sheer fabrics, use 8 to 10 stitches per inch. A long stitch makes it easier to draw up the fabric but a shorter stitch gives more control when adjusting gathers.

Before you stitch loosen the upper thread tension. The bobbin stitching is pulled to draw up the gathers and a looser tension makes this easier.

If the fabric is heavy or stiff, use heavy-duty thread in the bobbin. A contrasting color in the bobbin also helps distinguish it from upper thread.



**STEPS OF CONSTRUCTION**

1. Take the bigger fabric piece and from the right side stitch (8 to 10 per inch) one basting line just next the seam.
2. Stitch another line (on the same single piece of fabric) ¼" away in the seam allowance.
3. Pin seam edges together at matching points, such as notches. Draw up bobbin threads, distributing fullness evenly and wind drawn threads around a pin to secure gathers. Pin baste and stitch seam with gathered side up.

**PLEATS**

Pleats are made by folding the fabric in various ways. Pleating may occur as a single pleat, as a cluster or around an entire garment section. Side pleats are all turned in the same direction. Box pleats have the two folds turned away from each other. Inverted pleats which have an underlay, have the two folds meeting at the curve.

**TUCKS**

Tucks are parallel folds of fabric used for a decorative effect in the right side of the fabric. The spacing can vary from the very narrow pin tucks to deeper, spaced tucks.

For perfection in stitching tucks, the markings must be exact. The pin tuck is an edge stitch evenly spaced 1/16" from the fold, for wider or more widely spaced tucks, increase the amount of fabric in each fold or the space between the tucks.

## CHAPTER 12

### TRIMS

Trims enhance the garment appearance. Trims are generally decided by the fashion trend. As they help in creating an effective look with very less effort. Trims such as ribbons, braids, laces, and other narrow fabric trims are widely used to adorn kids wear, night wear, lingerie etc. These help in creating a soft look in the garment and without too much effort makes it look dressy.

A garment is not only made from the apparel fabric but also various accessory items form part of it. These have to be chosen in such a manner, that they compliment the garment both aesthetically, in terms of decoration, and practically, in terms of ensuring that the garment performs as expected in its intended end use. There are a large variety of trims available in the market.

They can be broadly divided into two categories **Functional** trims and **Decorative** trims. Functional trims are those which have a definitive purpose like closures, edge finishes but they might work as decorative trims, like buttons on the side of the jacket sleeve. The decorative trims are for embellishment only, like laces, ribbons, braids etc. There are trims that one can buy in the market and there are trims that can be made at home by an individual.

The type of trim and the amount of trim used would depend on current trends in fashion, cost of the garment and individual taste. Although a trim generally enhances the garment appearance but a trim that ravel, falls off, shrinks, fades, bleeds or discolours ruins the entire outfit. Hence one has to be very careful in selecting and in purchasing the trim. One must always go in for the trims that match with the basic characteristic of the fabric, which is being used for the garment. Like one must never use a cotton lace on a polyester garment as they do not have matching ironing temperatures.

There are trims that can be glued on and there are trims that can be stitched on the garments. The first variety is not readily available in the market. There are trims that are attached by hand to achieve a softer look, especially the old laces which need to be attached with invisible seams.

#### The Trims and their uses:

**Laces:** Lace is a narrow lace fabric (in contrast to the all over lace fabric from which whole garments are constructed). Lace can be very expensive, depending on its fibre content, intricacy and complexity, width and if it is gathered, fullness.



Some of the popular laces are:

- **Insertion lace:** a flat lace trim that has two finished sides. It is inserted between two edges.
- **Gallon lace:** a flat lace that has two scalloped edges
- **Edge lace:** Any lace with one scalloped edge and one straight edge.
- **Ribbon pass lace:** any lace trim through which a ribbon is threaded.
- **Medallion:** any individual lace motif, for example an appliqué, collar or a cuff.
- **Embroidered Lace:** a lace that has embroidered edge on it.

**Braids:** Intertwining a set of yarns according to definite pattern forms braids. Braids are used on women's wear and children wear and sometimes are also used on uniforms as decorations. They are top stitched on the garment and are also used on accessories like Pea Caps. Broader braids are occasionally used as belts.



Some of the popular braids are:

- **Loop Braid:** a braid that consists of many loops
- **Scrolling:** a wavy braid
- **Gimp Braid:** a complex highly decorative braid made from a cord used to decorate a high price jacket.
- **Rickrack:** a zigzag shaped trim used chiefly on kids wear, it can be edge stitched and also inserted. Broad rickrack is called Jumbo rickrack and narrow one is baby rickrack.

**Ribbons:** Ribbon is a narrow, woven fabric used as a trim and to make ties and bows. It is available in a variety of widths ranging from 1/8th of an inch to 6" wide. Ribbons that feel papery and crease when folded is cheaper, inexpensive and of low quality. They do not last long, so should be carefully chosen. Ribbons can be top stitched, passed through a ribbon pass lace, or used as edge finish inside knits, or even at hems. Types of Ribbons available are:

- **Grosgrain ribbon** (pronounced as grow grain): has a dull ribbed appearance. It can be used as a decoration or as facing inside a button placket in a cardigan.



- **Satin Ribbon:** is shiny and smooth and is made using satin weave.



- **Velvet Ribbon** has a soft smooth, three-dimensional pile surface.



- **Novelty ribbon** is made with unusual design and weaves.



**Fringes:** Fringe is a trim that has dangling yarns. It is usually attached as an edge finish and is commonly used on dupattas, scarves and on upholstery.

- **Shimmy fringe:** A shiny fringe that moves when the wearer moves.
- **Kiran:** A fringe made with metallic yarn widely used in Indian bridal and trousseau wear.
- **Tassel fringe:** Groups of fringes tied together into tassels at intervals, commonly used in upholstery.



**Twill tapes:** A twill weave tape used to trim casual garments and also to reinforce seams in knits. Other common tapes are seam tape or hem tape, which has a smooth ribbon like finish, used to finish inner seam and hems. Bias tape are bias cut fabric might be in contrasting colours used as decorative binding both inside and outside the garment.



**Appliqués:** are decorative patches applied to the garment. They are generally die cut from fusible fabrics may be embroidered. They can be ironed on and then permanently stitched. These can be in the form of emblems for school /college uniforms. As decorations on armed forces uniforms or even be ornamental motifs for kids wear. These can be Zari motifs for formal wear.



The following are non-fabric trims that are available in the market:

**Beads:** can be cylindrical called bugle (Nalki) or round called seed (Moti Dana). These are embroidered on to the formal wear as motifs or spread over as individual pieces on the garment. Nowadays, rhinestones are also very popular on garments. In past royal families used to wear clothes with real pearls and stones including diamonds embroidered on their clothes but today only very high fashion and very expensive garments have real pearls, most of the ornamentations used today are in plastic or glass. Swarovski crystals are also becoming increasingly popular in India they are not real diamonds but are quite expensive; these can be stitched or ironed on to the garments.



**Sequins:** can be shiny or in matt finish, can be flat or slightly three-dimensional. These are also embroidered on to the garments.



**Studs and rivets:** are metallic may or may not be studded with stones, popularly used on jeans, bags, belts, leather jackets, shoes etc. they are simply attached by fitting the two pieces together with a stud gun, or can be nailed into the garment. A wide variety of designs are available in the market.

**Feathers:** not very popular in India, but are quite in demand in European countries both the real ones as well as fake ones. They are attached on garments as embellishments.

**Closures:** are the fasteners that secure garment openings. Closures unfasten to enlarge the garment and fasten to make the garment fit the body. There is a wide variety of closures readily available in the market. Closures include Buttons, Zippers, Snaps, Hooks and Eyes and other fasteners. To a certain extent, tradition governs the use of particular fastener in a garment. For example formal shirts for men will always have buttons, whereas technically there is nothing wrong in using zippers for the same.

**Buttons:** have widely been used as garment closure from the middle Ages. Most buttons have dual functions in the garment of being functional closure and a decorative detail. However, some buttons inside a concealed placket, or inside a double-breasted garment are completely functional. But, buttons on the side of jacket sleeve are completely decorative.

There are several other examples of decorative button usage in kids wear, and women's wear.



Buttons are made in several materials like plastic, wood, shell, nylon, animal horn, leather, nuts, beads, glass, fabric and metal etc. The plastic buttons are more popular than in natural materials as they are more uniform than in natural material and are cheaper too. Plastic buttons often imitate the one in natural material.

**Polyester** Buttons are resistant to heat and dry-cleaning. They are produced in large quantities for all kinds of clothing.

**Nylon** Buttons are made in large number of shapes and in a wide variety of colours.

**Metal** buttons are made in brass, nickel and aluminum with an engraved or stamped face. Used for blazers, jeans and jackets etc.

**Leather or leather like** buttons are sensitive to moisture and abrasion. They are used mostly in apparel made of leather and sports jackets.

**Wood** button are made from variety of wood, are lightweight and sensitive to heat. Traditionally used in Gujarat and Rajasthan for Indian wear are also used in knitted jackets.

**Mother of pearl or shells** buttons are made from mussel shell, with their uneven and beautiful surface are very expensive decorative buttons. Traditionally used for western Bridal wear and lingerie.

Before selecting the appropriate buttons for the garment care should be taken to insure that if the garment requires ironing, it should have heatproof buttons. The appropriate number of buttons on a garment depends upon the size of the button and fit of the garment. Garments designed to fit the body loosely requires fewer buttons than a garment closely conforming to the body, since the latter requires closely spaced buttons to prevent the garment from gaping. An example of this is that 6" fly opening of jeans requires the same number of buttons as an 18" front of a loose shirt.

Buttons either have holes on the top called **eyes** or have a loop at the back called **shank**; these are meant for attaching the button to a garment. The eyed buttons have either two or four holes. Shank buttons have a stem of plastic, metal or cloth built into it. Shank buttons are more bulky than eyed buttons.

**Button loops:** are used in some garments instead of buttonhole to fasten the garment. In these garments two sides of the placket do not overlap. These loops can be made of tubes of bias fabric; strips of cording; braid, elastic or thread chains. Sometimes buttons too are made of fabric or cord that has been elaborately knotted.

**Zippers** are fast easy means of getting in and out of garments. They have been widely used in garments in the west since 1930's but have come to India at a much later date. They are continuing to grow much lighter, suppler and less obvious with the advent of new technology. Zippers are usually more smooth and comfortable to lean on than buttons, so they are preferred to buttons for back open garments. Zippers close the garment completely, so they are preferred to buttons in closer fitting garments. However, for decorative purpose the buttons are still preferred over zippers being more decorative and that has a wider variety to provide larger choice.

Zippers are available as:

**Plastic zipper** the teeth of the zipper are made of plastic.

**Metallic zipper** the teeth of the zipper are made of metal.

**Invisible zipper** cannot be seen after it is attached on the garment.

**Separate zipper** is the one where two sides of the zipper get separated and can be easily put together by the

wearer. These are used in front open jackets or any garment where two sides of the garment have to be separated for the garment to be easily worn.

**Double slider Zipper** is the one with two sliders that can be opened from both top and bottom.

**Zipper slider** is the piece that glides up and down. The slider or pull is usually plain but occasionally these come as decorative details. Mostly all the zippers have lock mechanism, either it is automatic or the wearer may need to pull the tab flat down to engage it.

**Snap Fasteners:** are of two types one is called the sewn on variety that is stitched on the garment popularly known as Tich buttons, they have holes in them with which they are attached on lightweight fabrics. The other type is called mechanically attached variety that is used on medium to heavy weight fabrics. Mechanically attached ones have two parts for each side of the button, where one piece goes inside the fabric and second goes on top and these are attached with help of a press machine.

**Hooks and Eyes:** consist of two parts, a hook and an eye (which can be made of thread/ can also be of metal). Hooks and eye offer the advantage of being small and easy to conceal but can carry a heavy stress load. A hook and eye closure is stronger than snap closure of similar type. Hooks and eyes should be used in area of heavy strain. The majority of hooks and eye closure are concealed closures but visible hooks are used in bras and some sports wear. Hooks and eyes come in various sizes and are chosen depending on the areas of strain and the weight of the garment. Buckles used in waistbands of skirts and trousers are also on the same principle of hook and eye and are part of the same family.

**Hook and loop tape:** popularly known as Velcro tape is a ready-made tape that is in two parts that stick to each other on the same principle as the burr from plants that stick to your clothing after a walk in the woods after rain.

It is based on the principle of hook and loop. The part that is hook is scratchy and the loop is softer. The tape closes when pressed together and to open one has to pull it apart. It is a very functional closure for easily fitted garments, pocket flaps, especially on sportswear and heavy winter jackets. It is very convenient on smaller children clothing or people who have difficulty in fastening the closures that require lot of effort. A major disadvantage of the hook and loop tape is that it adds considerable stiffness and bulk to the garment and hence is incompatible with the soft and lightweight fabrics. On the other hand it is a boon for people with arthritis and other disabilities.

Other miscellaneous closures are belt buckles that come in various materials, shapes and sizes; cord and ties commonly used in infant clothing and upholstery.

The Trims one can make on the machine are:

- Piping- in same colour or contrasting colour fabric cut on bias.
- Tucks- commonly used ones are like pin, space, broad and scalloped tucks.
- Frills- gathered strip of same fabric or different fabric or lace attached as a decorative or functional piece.
- Pleats- several kinds of pleats are added to garments providing fullness as well as for design detail, like knife pleats, box pleats, inverted box pleat to name a few.
- Decorative top stitching- done on top of a seam to highlight, it is both decorative and functional as apart from visual appeal it provides strength to the seam. It can be done with same colour or in a contrasting colour in straight stitches or in variety of stitches that may be offered as attachments by the manufacturer of sewing machine.
- Edge stitching- is same as decorative stitching.
- Embroidery- can be done with hand or machine in variety of placements, colours, threads and motifs that is primarily done for visual appeal.
- Monograms are same as embroidery.
- Cut work- same as embroidery but has cut out pieces in the motifs:

The above list is only indicative and is basically there to make the sewing enthusiast start taking the initiative and exploring.

**FABRIC CARE**

The proper care of clothes ensures that the garments last longer and gives one value for money and look great after a number of washing. The garments that can be washed have been explained in the chapter “Fibre and Fabrics”. In this chapter the topics covered are maximum ironing temperatures and spots and stain removal from various fabrics. These are important for proper care of garments and fabrics.

**Pressing or ironing**

To get wrinkles out of the handkerchief one pushes the iron along, this is ironing - a gliding motion. Pressing is an up and down motion. Lower the iron, press, and lift and move on to another section of the fabric. Then again lower the iron, press and lift the iron; this is the pressing motion. As ironing has long strokes it is done on flat surfaces. Pressing is done on small surfaces using various pads to suit the shape of different pieces and parts of the garment. For the shaped three-dimensional garments it is advisable to use small shaped pads for pressing. For better finishing, it is advisable to press each and every dart and press-open every seam while stitching. Press open every enclosed seam before turning the facing back to the underside. It is so much easier to topstitch an edge when it has been pressed flat.

It is far easier to insert a zipper after seam allowance has been pressed back first. Do not press over pins or basting as they leave marks.

**Safe pressing temperatures limits for fabrics**

| Fabrics               | Temperatures                         |
|-----------------------|--------------------------------------|
| <b>Natural Fibers</b> |                                      |
| Cotton                | 400 o -425o F                        |
| Linen                 | 450 o F                              |
| Silk                  | 300 o F                              |
| Wool                  | 300 o F                              |
| <b>Manmade Fibers</b> |                                      |
| Acetate               | 250 o -350 o F (Press on wrong side) |
| Acrylic               | 300 o F                              |
| Metallic              | cover with pressing cloth            |
| Nylon                 | 300 o -350 o F                       |
| Polyester             | 325 o F                              |
| Rayon                 | 350 o -375 o (Press on wrong side)   |
| Rubber                | Do not press                         |
| Spandex               | 300 o F                              |
| Vinyl                 | Do not press                         |
| Blends/mixed          | lowest for the fibre                 |
| Fibers                | type                                 |

**Pressing special fabrics**

- a) **Crepe weave fabric-** Crepe weave fabrics tend to shrivel when damp and stretch with pressure. Place a press pad under the fabric and a press cloth over the fabric to retain the crinkle. Press lightly at required temperature depending on the type of fibre.
- b) **Furs-** They require very little or no pressing. Press from the wrong side, if you choose to press, use a self fabric or a thick pile fabric like toweling as a press cloth.
- c) **Napped fabrics-** same as for furs using either a self fabric or a thick pile fabric like toweling as press cloth.
- d) **Slubbed, looped, ribbed fabrics-** Place the right side of the material against the right side of self-fabric or terry cloth. Using a light touch steam the fabric.
- e) **Wool-** press lightly using a press cloth with moderately hot iron and steam lightly, if required.
- f) **Metallic fabrics-** ironing should be avoided as they may get permanently creased while being ironed. If necessary, press lightly with a warm iron over a dry press cloth.
- g) **Leather or leather-like** and coated fabrics- should not be ironed.
- h) **Lace fabrics-** in order to preserve the raised structure of lace, place it over a thick towel and cover with press cloth and steam iron lightly.

**CHAPTER 14**

**SPOTS AND STAIN REMOVAL**

Many common stains can be removed by just washing the garment, especially if the stains are fresh. Some laundry products contain special ingredients such as enzyme or oxygen bleach to aid in removing stains.

If the stains have aged, it would be best to pre-soak the garments in warm water. This should be followed by regular laundering. Often old, unknown stains can be removed and many yellowed fabrics restored by this method.

Oxygen bleach is mild bleach, which can be easily used on fabrics that cannot withstand chlorine bleach; it will be most effective in removing stains when used in hot water. Use the water at maximum temperature, which the fabric can stand. There are stains, which even the best products cannot remove.

The information you need to have before you start stain removal

1. Know the fibre content.
2. Do not use chlorine bleach on silk, wool or spandex.
3. Do not treat leather; take it to a professional dry cleaner.
4. If stain remains repeat the treatment.

Although no guarantees can be given about the following methods but experience has shown them to be effective in most of the cases.

1. **Alcoholic beverage:** sponge with cold water, then with glycerin and water. Rinse with vinegar water before laundering.
2. **Blood:** soak in cold water for about thirty minutes. If stain remains soak in lukewarm
3. **Ammonia water:** (3 Tbs. of ammonia to half a bucket of water)/ club soda. Launder.
4. **Chewing gum:** Put the article in plastic bag and place it in freezer. Gum may be removed with a blunt knife.
5. **Coffee:** Sponge with cold water immediately or soak in cold water for at least 30 minutes. Rub with soap and rinse thoroughly.
6. **Crayons:** Loosen stain with kitchen shortening. Apply detergent and baking soda, working until the outline of the stain is removed. Launder and use bleach if safe.
7. **Deodorant:** on silk they can't be removed except maybe by dry cleaning, on cottons rub lemon juice on to the stain and launder normally.
8. **Eggs:** Sponge with cold water. Work in soap or detergent if stain remains. Scrape if egg has dried before working with soap.
9. **Fruit stains:** Stretch the fabric over a bowl and pour hot water through it. Sponge with lemon solution if stain persists.
10. **Gravy stains:** Sponge in lukewarm water. Launder in warm soapy water. In some fabrics it may be necessary to work soap / detergent well into the stain and allow it to stand for few hours. If the gravy has turmeric work detergent/ soap well into the stain, the stain will turn red in colour and keep the garment in the sun till the stain disappears, rinse in water to remove soap.
11. **Grass:** work detergent into the stain and rinse.
12. **Grease:** Place a towel under the stain, pour cleaning fluid through stained area, and launder in hot water.
13. **Ice cream:** Sponge in cold water, apply vinegar water.
14. **Ink:** Soak the stained area in cold milk and wash after half an hour. If it persists rub with lemon and wash normally.
15. **Ketchup:** On washable articles, sponge with cold water let it sit for 30 minutes. Work in detergent and rinse.
16. **Lipstick:** Lessen stain with cold cream or glycerin. Wash as usual in undiluted detergent or pour liquid detergent through spray on it.

17. **Milk/ cream/ Ice cream:** Launder washable fabrics with plenty of soap.
18. **Mud:** Allow it to dry, then brush lightly and launder.
19. **Nail polish:** Clean with nail polish remover on all fabrics except acetate. Acetate needs to be sponged with amyl acetate.
20. **Oil/ ghee:** Sprinkle liberally with talcum powder let it stay for at least ½ an hour, then brush the powder lightly. Rub with soap or detergent into the stain and wash with warm water if stain persists.
21. **Perfume or cologne:** Wash immediately in solution of detergent and hot water. Do not allow the stain to age.
22. **Soft drinks:** Sponge immediately with cold water. Rub in glycerine and rinse after 30 minutes.
23. **Soup:** Sponge immediately with cold water. If stain remains rub in soap or detergent and allow it to dry. Rinse after few hours.
24. **Vegetable stains:** on washable fabrics sponge with cold-water let it stay for 30 minutes, work in the detergent and rinse.
25. **Urine:** Soak in enzyme detergent and launder using safe bleach as per fabric requirement.
26. **Water:** Launder the fabric.
27. **Wax:** Scrape off as much as possible. Then place the fabric between two paper towels and press with warm iron. Sponge final traces of the stain with a solution of water (2 parts) and alcohol (1 part).
28. **Wax Polish:** Rub with soap or detergent and rinse with warm water. Sometimes you may need to use grease solvent.
29. **Wine:** Soak in enzyme detergent in hot water (as hot as possible according to the fabric) and launder using bleach if it is safe for the fabric.

Prompt treatment helps in more effective stain removal. Hence it is wise to store some of the supplies on hand.

**Bleaches:** Chlorine bleach; fabric colour remover; oxygen type bleach (non-chlorine for all fabrics).

**Detergents:** Enzyme pre soak product; Liquid detergent; powder detergent; spray type pre treatment products

**Soap:** Laundry soap; white bar soap

**Miscellaneous stain removers:** Ammonia, rust stain remover; white vinegar

**Solvents:** Nail polish remover; turpentine oil

**Other supplies:** Clean white cloth and white paper towels.

## GARMENT DETAILS

### 1. Darts

The dart is one of the most flexible and creative parts of the pattern. The space between the dart legs can be used in a variety of creative ways and is limited only by the imagination of the designer.

Types of darts:

- Shoulder dart
- Bust dart
- Armhole dart
- Center front dart
- Waist dart in skirt

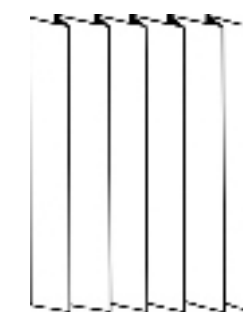


### 2. Pleats

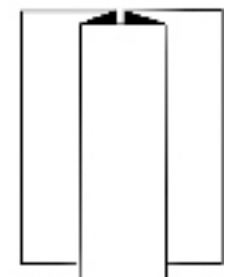
A pleat is an unstitched, folded dart held securely along joining seam line. It is a fold in the fabric that releases fullness. Pleats are used to increase stride room, or can also be used as a design. Pleats are found on skirts, bodices, sleeves, dresses, jackets etc. they are formed in a variety of ways. They may be folded and left un-pressed or pressed, stitched or left unstitched. They may be grouped together with even or uneven spacing. Pleat depth may be single, doubled or tripled.

Types of pleats:

- Knife pleats -Pleats are grouped and face in one direction.
- Box pleats -Pleats are folded away from each other on right side of the garment.
- Inverted pleats -Pleats are folded to meet each other on the right side of the garment.
- Accordion pleats-Pleats have folds resembling the bellows of an accordion.
- The pleats are close together and depth is equal from waist to hem.
- Sunburst pleats -Pleats fan out and graduate from the waist. They are generally used on circular skirts.



Side pleats



Box pleats



Inverted pleats

### 3. Gathers

Gathers change the look of the basic garment, but do not affect the fit.

Types of gathers:

- Gathers at shoulder
- Gathers at center front bust
- Gathers at waist
- Gathers at neckline



At shoulders



At neckline



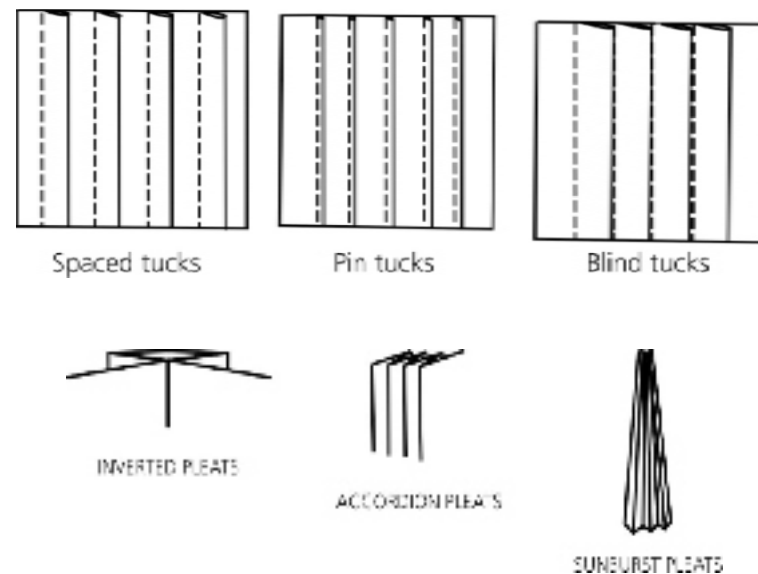
At C.F. line

#### 4. Tucks

A tuck is a stitched fold on the right side of the fabric resembling a pleat. Tucks are used as design details and can be placed on any garment (top, skirt, dress, sleeve, pants etc.). Tucks can be placed in any direction (vertical, horizontal and diagonal) and may be of any width. They can be spaced close or far apart for varying effects.

Types of tucks:

- Pin tucks
- Shell tucks
- Release tucks
- Cross tucks
- Space tucks

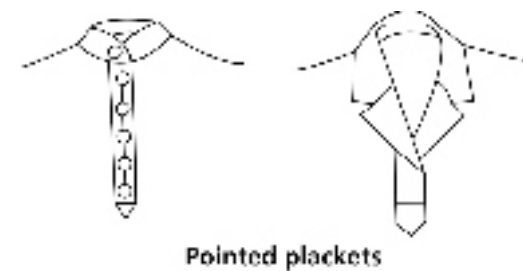


#### 5. Plackets

Plackets are finished slits or faced openings designed on all types of garments-bodice, sleeve, skirt, dress, jacket, pant etc. plackets can be of any length and width, with rounded, pointed, stylized or blunt ends. Some plackets have buttons and buttonholes, others may not. The measurement can vary to create different effects.

Types of plackets:

- Regular shirt placket
- Half pointed placket
- Slit opening with placket
- Wing collar placket



#### 6. Facings

A facing is a duplicate-shaped piece of fabric stitched to the outside edge of a garment and is folded over to conceal the raw edges. Facings control the fit of the garment when the cut edge is bias or crosses the hollow areas above the bust. Facings are planned as part of the pattern plotting. They are placed from the pattern before or after the design pattern has been developed. They vary in width and shape but generally are from 1 1/2 to 2 inches around the neck and armhole.

Types of facings:

- Separate facings: Individual facings for armhole and/or neck.
  - o V neck facing
  - o Square neckline facing
  - o Scoop neckline facing
- Combination facing: All-in-one armhole and neck facing.

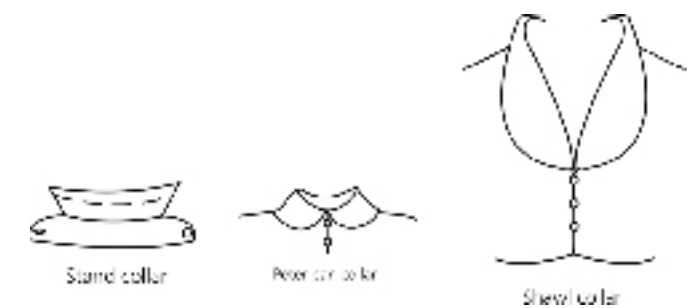
#### 7. Collars

A collar is the part of a garment that encircles the neck and frames the face, offering great opportunities for design variations. Collars can be developed close to or away from the neckline. They can be wide, narrow, flat, or high, and

with or without an attached stand. The collar edge may be stylized or may follow a basic shape (round, curved, scalloped, square, pointed etc.). Collars can be convertible (can be worn closed and open, so that it lies flat across the chest when opened) or nonconvertible (stay in the same location whether garment is buttoned or unbuttoned).

Types of collars:

- Peter pan collar
- Sailor collar
- Chinese collar
- Shirt collar
- Collar for square neck



#### 8. Sleeves

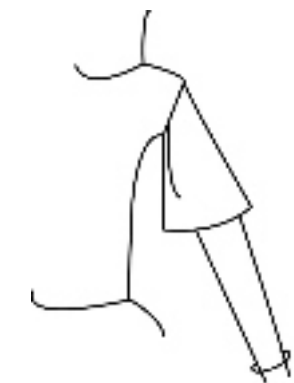
Sleeves have always been used for changing the silhouette of a garment. Important sleeve silhouettes keep appearing, disappearing and reappearing over a period of time. There are two major classifications of sleeves:

Set in sleeve cut separately and stitched into the armhole of the bodice.

Sleeve combined with part or the entire bodice.

Types of sleeves:

- Cap sleeve -These jut away from the arm and can be shaped in a variety of ways. It is usually designed for a bodice, dress or blouse.
- Puff sleeve -Puff sleeves are developed by adding fullness to the sleeve's width. Puff sleeves can be of any length desired.
- Bell sleeve -Bell sleeves have a smooth cap and an unconfined hemline flaring out in the shape of a bell.
- The bell may be developed into any length and flare desired.
- Leg-of-Mutton Sleeve -This sleeve is developed by enlarging the biceps and cap area, tapering the fullness towards the elbow level.
- Raglan sleeve -The raglan sleeve pattern is developed by including part of the neckline and armhole to complete the sleeve draft. The raglan sleeve can be designed for bodice, dress, blouse, jacket, coat etc.



Bell sleeve



Puff sleeve

## CHAPTER 16

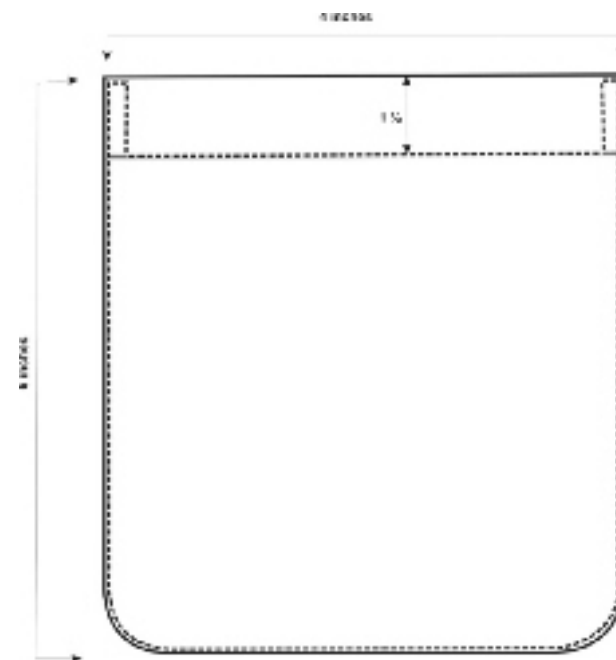
### POCKETS

A pocket is a cavity or a pouch that has a closed end and is usually sewn into or onto a garment. It can be a creative or functional feature, or both. Its primary function is as a depository or temporary holding place for objects or hands. The pocket opening should be wide enough for hands, and deep enough to keep objects from falling out. Pockets may be designed for all types of garments. The shape and the size of the pocket should complement the design.

There are two basic types of outside pockets:

- Patch pockets (2D pocket)
- pouch pocket (3D pocket)

**PATCH POCKET:** A patch pocket is a 2D effect, flat stitched-on pocket which is generally attached to the outside of a garment. Imparting a more casual effect, this type of pocket can be designed in a number of sizes and shapes.



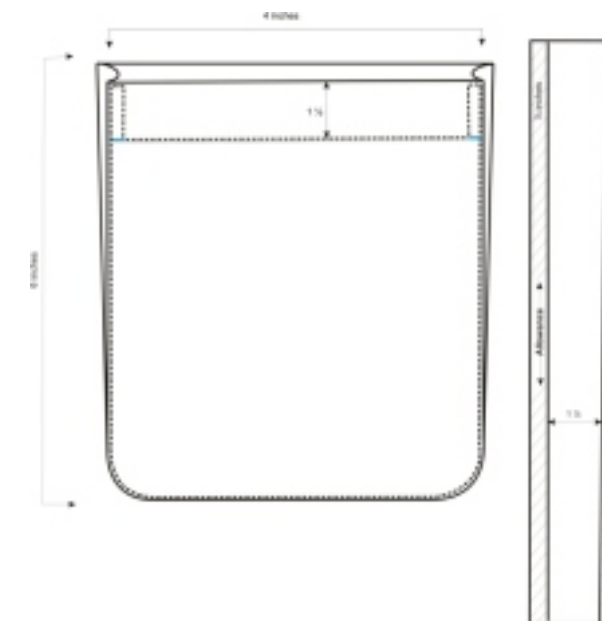
Measurements required:

- Pocket width and pocket length.
- 1/2 inch seam allowance on both sides and lower edge.
- 1 1/2 inch seam allowance for the top fold.

Steps of construction:

- Plot the pocket design on a pattern making sheet according to the required measurements and seam allowances.
- Trace the pocket pattern on the final fabric (with a marking chalk).
- Mark the allowances.
- Fold the top allowance twice and finish with edge stitch.
- Fold the side and hem allowance twice and attach the patch from all the three sides with a top stitch on to the final base fabric.
- The desired patch pocket is achieved.

**POUCH POCKET:** The pouch pocket is 3D effect pocket, which has a band stitched around the outer edge allowing room in the pocket for large items. The pocket flap or a buttoning detail on the top holds the fold in place and the items securely.



Measurements required:

- Pocket width and pocket length.
- 1/2 inch seam allowance on both sides and lower edge.
- 1 1/2 inch seam allowance for the top fold.
- Band length (ready length of the pocket x 2 + ready width of the pocket).
- Band width (according to the desired 3D effect).
- Include 1/2 inch seam allowance on all the four sides of the band.

Steps of construction:

- Plot the pocket design on a pattern making sheet according to the required measurements and seam allowances.
- Trace the pocket pattern on the final fabric (with a marking chalk).
- Mark the allowances.
- Fold the top allowance twice and finish with edge stitch.
- Hold the pocket allowance and the band allowance, and stitch together.
- Fold the band allowances and attach to the final fabric with a top stitch.
- The desired patch pocket is achieved.

Creative ideas:

- Pockets can be cut from old printed fabrics.
- Already made pockets from old unused garments can be ripped and re stitched over new products.
- Surface developments like pin tuck, pleating, gathering, appliqué, quilting and patch work can be done to develop fancy and innovative pocket designs.
- Patch pockets can also be made in different and creative shapes.

## SURFACE DEVELOPMENT

Quilting had moved on a long way from when it was used as a protective padding under the armor of twelfth century knights and crusaders, and later for warm bedcovers and clothes – from which time the rich and long-lasting tradition of quilting and design developed. Although quilting is still used for stitching very beautiful and practical products following traditional quilting methods, today experiments are done using various techniques as a means of creative expression.

Essentially, quilting involves decoratively stitching together two or three layers of fabric using the following techniques:

**Wadded (English) quilting:** is a traditional method and has a soft layer of wadding or foam inserted between two outer layers: the shell fabric (outer top fabric) and the lining fabric which are held in place by working small stitches over the entire surface, either by hand or machine. It is mostly used in making furnishings and warm and protective garments.

**Padding (stuffed) quilting:** is a purely decorative technique using two layers of fabric where certain areas of the design are padded from behind, which gives the surface a pleasing, undulating texture. It is worked on a backstitch not on a waded base but through a double layer of heavy linen. The motifs are drawn and stitched on top of the two layers together. Then these motifs are raised by stuffing pieces of cotton from behind through the more loose backing to give a rich, sculptural effect. This type of quilting is generally done where certain areas need to be quilted and highlighted. It is generally used to decorate the hems of petticoats, jackets and caps, giving them some weight without making it too bulky. Natural fabric such as cotton, linen and silk are best for the top fabric. Good muslin or a loosely woven fabric is required for the backing so that the padding can easily be inserted.

**Corded (Italian) quilting:** Italian or corded quilting traditionally uses two layers of fabrics, sewn together in parallel lines to create an overall linear pattern. A cord is then inserted between the two layers and between the parallel stitching lines to produce a raised effect. Corded quilting was especially popular in the 17th and 18th centuries. It was particularly well suited to fitted articles of clothing such as vests since it gives a degree of warmth and stiffening as well as an attractive sculptural quality without being too heavy.

**Shadow quilting:** Involves stitching together a solid or a semi transparent top fabric. This is accomplished by layering cotton fabric, backstitching or doing a running stitch around the entire motif and then "stuffing it" with a more deeply, colored fabrics, mixed threads, sequins or beads to applied with a needle. This gives the design an unusual effect of diffused colours. This kind of work looks very nice on the bodice of a dress, on pillows, vests, and other items. Often, white fabric is used for this purpose, along with pastel color yarns, which show through the work.

### Fabrics:

- Both plain and patterned fabrics can be used.
- Light toned fabrics, fabrics with soft and lustrous surfaces, create deeper shadows which emphasize the quilting stitches.
- Patterns and prints tend to hide the stitches.
- Soft, smooth fabrics such as cotton, poplin, silk, calico, satin, crepe and cotton/wool mixes are ideal for all sorts of quilting.
- For the backing (lining) a soft open weave fabric such as muslin, voile, or poplin should be used.

### Choosing a Design:

- Some of the simplest quilting designs are stitched directly through the fabric layers without pre planning the arrangement.
- Before choosing designs decide whether a traditional or contemporary approach is best for the item you are planning to make.
- Traditional designs are generally more formal and symmetrical and are better for quilts, coverlets and cushions.
- Contemporary designs tend to depict informal subjects in an asymmetrical way, and are more suitable for hangings, pictorial scenes, clothes and accessories.

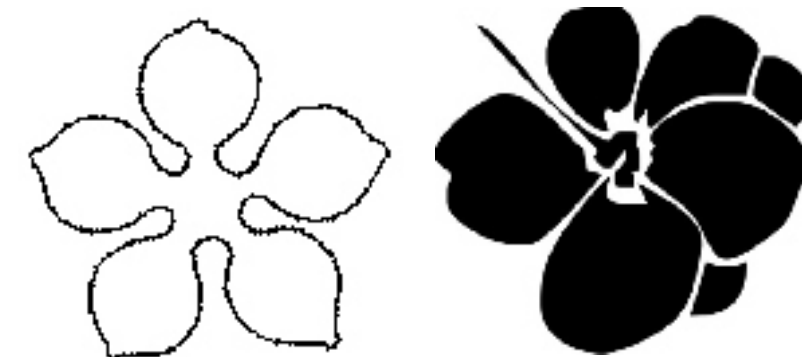
- The depth of the moulding of any motif can be varied to create shadow relief or highly raised effects of both traditional and contemporary designs.

### Planning and marking a design:

- The design should be governed by the size of the finished object you plan to make.
- Patterns consisting of straight lines can be marked directly onto the fabric using a ruler and a colored pencil.
- Lines can be overlapped or crossed to make lozenge, diamond or basket patterns.
- Other backgrounds involving geometrical or floral shapes are best transferred by templates made out of stencils on a cardboard paper, using a carbon paper, or colored pencil.
- The design should be transferred onto the right side of the fabric for better finishing.

### Templates:

- A template can either be a complete motif, such as the outline of a flower or a leaf, or a small unit repeated within a larger motif, such as the petals of a flower.
- To make a template simply trace the design onto a thin cardboard sheet and cut out, or cut out the motif from the tracing, stick that on the cardboard, and then cut out.
- Where a pattern is to be built up from a repeated unit, notch the edges of the template to show where the shapes meet up.



### Cutting the fabric layers:

- Following the grain lines cut the three layers of fabric – top, wadding and backing.
  - ✓ Top: is the right side of the final fabric.
  - ✓ Wadding: is the foam layer, thickness of which can be decided according to the desired effect.
  - ✓ Backing: the lining fabric.
- The layers should be cut slightly larger than the finished size, as quilting tends to shrink the work.
- All the layers should be first held together with a running basting stitch, for better handling of the product, avoiding unnecessary movement of the fabric.

### Points to keep in mind while Machine quilting:

- Pin and tack the layers together and stitch the design, working outwards from the middle.
- Use a medium length stitch and loosen the tension if the wadding is very thick.
- Use both hands to feed the fabric under the needle and do not machine faster than you can comfortably control the fabric.

**Finishing:**

The finishing of the quilted work should be decided according to the function of the particular item.

- Quilts and coverlets, can be self neatened (making the edge reversible)- bound, bordered or piped.
- Garments and accessories usually need to be cut out from the quilted fabric and finished as instructed in the pattern.

**APPLIQUE**

Appliqué is the process of attaching cut out fabric shapes to a foundation fabric by means of stitching, which may be itself be plain or colorful and decorative. Essentially, appliqué is a two dimensional technique which may be strictly functional such as a knee patch on dungarees, or purely decorative such as a satin motif on a garment. The various kinds of appliqué techniques are:

- Standard appliqué: has plain or patterned fabric shapes cut out and stitched to a ground fabric like squares, circles, triangles etc.
- Appliqué perse: has printed birds, flower, animals and other creative shapes originally cut from whole cloth and applied to a ground fabric.
- Reverse appliqué: Reverse appliqué is where you have the "background" fabric on top, and the colored fabric below, and you cut through the top (background) fabric to "reveal" the colored fabric underneath. The appliqué gets reversed since the motifs are formed by the lower fabric and not the upper top fabric.
- Padded appliqué: involved stuffing of certain areas of the appliqué with either whole or loose wadding to give the surface a soft sculptured effect. There are two simple methods:
  - ✓ Appliqué is attached in a usual way by machine, but an opening is left in which loose wadding is inserted and the edges are then slip hemmed.
  - ✓ The other method uses a layer of wadding cut to the same size and shape as the appliqué patch, and the two layers are applied together as one.
- Lace appliqué: All kinds of lace, net, sheer and fine fabrics and trims are appliquéd individually as shaped motifs, edgings and whole cloth to a ground fabric in order to produce very delicate, lacy effects. It is generally used in lingerie and home furnishing items such as table cloth, cushion covers. However, this technique is now also being used in garments like sari, dresses and gowns.

**Fabrics:**

- Almost any material can be used in appliqué, and like patchwork, a varied selection is often a stimulating source of design inspiration.
- For practical items, the fabric needs to be easy to handle and either washable or suitable for dry cleaning.
- While felt and lace are excellent choices for appliqué, they would not wear well on clothes that have to be regularly laundered.
- For delicate fabrics that fray easily, such as some silks and satins, a lightweight iron on interfacing should be used for extra support.

**Designs:**

- There are essentially two different approaches to appliqué designs.
- One is to plan a design on paper and work from tracing to templates, and the other is to work spontaneously with fabric, scissors, and stitches, applying the design directly to the ground fabric without pre planning.
- Before deciding, it is important that your design should suit the item you plan to make in both a practical and artistic sense.

**Transferring a design:**

- Use templates to transfer the design onto the fabric, as other guidelines are similar to that of patchwork.
- For curved and cornered motifs, seam allowances may vary from the kind of fabric used.
- For areas where the seam curves or where you need to eliminate the excess bulk, the resulting seam allowance must be trimmed either by clipping or notching, which should then be turned to the wrong side and finger press flat.
- Tack the turnings to secure the appliqué patch. This helps in giving a real neat finish to the appliqué shapes.

**PATCH WORK**

Patchwork both as traditional or innovative fabric art, involves cutting materials into different shapes and sizes and stitching them together to create a whole new fabric patch. It is making of an entirely new fabric that sets patchwork apart from any other textile craft.

**Types of patchwork:**

Although there are different styles of patchwork, the sewing methods used fall generally into two categories – pieced patchwork, where either single patches are pieced together, as in hexagon or in block patterns, or applied patchwork, where the patches are applied to a backing fabric, as in either stripes or folded patchwork.

- **Pieced patchwork:** traditionally consists of small geometric shapes such as hexagons and diamonds which are sewn together by running hand stitch first, and then are secured together with a running machine stitch. The visible joints on the right side of the fabric can then be covered with an innovative tricot stitch, imparting the patchwork a more appealing effect.
- **Applied patchwork:** consists of a separate patch that is attached to a backing fabric. The patch is applied by either long running stitch over the patch parallel to each other through innovative use of decorative stitches or by folding the edges of the patch first inside and then applying it onto the base fabric by a top stitch. The latter avoids the need of finishing the edges of the patch since the edges are folded inside and not visible from the top.

**Fabrics:**

- For practical items, dress weight cottons, linens, corduroys, tweeds, velvets and silks should ideally be used.
- Only fabrics of similar weights should be used together as mixed weights pull out shapes most unattractively.
- Synthetics and certain kinds of knits should be avoided as they tend to stretch with stitching.

**Choosing a design:**

- The most important consideration while choosing a design is that it should aesthetically relate to the item you plan to make in size, style and colour.
- Patches should not be too small, so as to make the stitching difficult.
- Consider the ideal kind of fabric to be used, according to the chosen design, as not all kinds of fabric will have the required propertied of stiffness and stability.

**Size of the patch:**

- This needs to be a random guess. In order to calculate the size, measure the overall area you plan to cover.
- For example, drape a sheet over the bed to get the right effect and then divide the total measurement into smaller units.

- Plain or patterned borders can be used for increasing the overall dimensions.
- Patchwork for clothes is generally best pieced together and treated as any other fabric - positioning the paper pattern according to the cutting layout.

#### Templates:

- To make a template simply trace the design onto a thin cardboard sheet and cut out, or cut out the motif from the tracing, stick that on the cardboard, and then cut out.
- Fuse the wrong side of the design template with an interlining, for imparting extra strength and better handling of the fabric patch.



- Position the templates and lightly mark all cutting lines on the wrong side of the fabric, using an appropriately colored pencil.
- Make sure you place the templates on the straight grain of the fabric, avoiding the bias grain, as it tends to stretch.
- Reverse the template while tracing asymmetric shapes, so that they appear the correct way on the right side of the fabric.
- Cut the patches separately using a sharp scissors, with pre added seam allowances on all the sides, for folding before patching.

#### Points to keep in mind while Machine sewing:

- Arrange the patches and tack them in place.
- A variety of embroidery stitches could simply be used to sew the patches down with a pretty stitch in a complimentary colour.

#### Finishing patchwork:

- Ideally the way a piece of patchwork is finished should be an integral part of the overall design and be considered at the beginning.
- Items such as garments, cushions and other soft furnishings with have their raw edges neatened in the making-up process with linings.
- Edges of quilts and wall hangings can be finished with a decorative border, piping, binding, or simply a self neatened edge, according to the design requirements.
- Lining – the finished patchwork (with or without an interlining) should be lined to neat and strengthen the seams.

### FINISHING

#### LINING

A lining is assembled separately, as though it were a second garment. Placed inside a garment, wrong side to wrong side, and attached along the edges, it provides the garment or a product a perfectly smooth inside finish. A lining, while not showing, will always add a feeling of luxury. It will also add comfort, if the garment fabric is even slightly rough to the touch.

#### Lining Fabrics

Fabrics used for lining may or may not be made especially for the purpose. There is a wide choice of special fabrics in the lining section of fabric stores. On the other hand, many dress fabrics that imitate silk-crepe, taffeta, satin, and tricot also make beautiful linings. To be suitable, a fabric should be smooth to the touch, soft, pliable, and light enough in weight not to interfere in any way with the hang of the shell fabric. Yardage needed - When you want to add a lining not given in the pattern, pick out the pattern pieces which will be lined. Use the pattern pieces to figure the yardage, taking into account the width of lining fabric.

#### Attaching the Lining

- Place the lining with the shell fabric, facing right to right side
- Matching seams, darts and markings, pin the raw upper edges
- Baste lining to shell ½" from these edges, with a running basting stitch to temporarily secure the two layers together
- With a plain seam, run the machine over the marked allowances, from all the sides, leaving a small opening to overturn towards the right side later.
- Overturn inside out and neatly slip hem the opening to complete the finishing

#### BIAS PIPING

- A bias piping is a decorative finish of varying width that encases an edge.
- On the edge to be bound, make a line of stay-stitching 3/4" from raw edge. Carefully trim away the 5/8" seam allowance - it's no longer needed since the edge is to be covered. If the edge is curved, shape the strip accordingly.
- Cut strip 4 times as wide as the finished width desired.
- Pre-crease the strip for easy application. Fold it in half lengthwise, right side out; steam-press firmly; folds in half again, and press.
- Pin or baste right side of opened-out strip to right side of garment, with raw edges even (be sure free edge of strip creases upward); if ends are to be joined, see at left before starting.
- Stitch along first crease.
- Fold strip up and to wrong side over cut fabric edges.
- For a hand-finish, turn the free edge under on the crease. Slip stitch to line of stitching, or give a top stitch.

## PATTERN MAKING

## KITCHEN ACCESSORIES

## CHAPTER 19 (A)

### TABLE MAT WITH MOTIF PATCHWORK

#### MATERIAL REQUIRED:

- Solid colour canvas fabric: 1½ meters (For six pieces)
- Printed/plain cotton fabric for patch: 1 meter
- Cotton fabric with ethnic motif for patched appliqué work: according to placement of 6 individual motifs

#### MEASUREMENT REQUIRED:

- Table mat length: 13 inches (ready)
- Table mat width: 18 inches (ready)
- Seam allowances: ½ inch on all 4 sides
- Patch length: Suitable size (ready)
- Patch width: 4 inches (ready)
- Seam allowances: ½ inch on all 4 sides

#### STEPS OF CONSTRUCTION:

##### Base:

- Cut the mat according to given measurements including the specified seam allowances.
- Turn the seam allowances and finish with innovative embroidery stitch of automatic zig zag sewing machine on wrong side of the mat.
- **Note:** the embroidery stitch used for finishing will be visible on the right side as well, making it a design detail for edges of the mat. Thread colours either in the same hues or contrast can be used to enhance the design appeal accordingly.

##### Patch:

- Place the patch on the base and tack it with running basting stitch.
- Fold the inside allowance, (one overlapping the base) from inside and finish with satin stitch.
- Make sure the satin stitch overlaps half the edge and half the base to neatly secure the patch.
- Fold the remaining side, top and hem allowance and finish with embroidery stitch.
- Make sure that the seam on the edge of the patch aligns with the seam on the edge of the mat for proper finishing.

##### Motif:

- Fuse the motif with interlining before applying it onto the final fabric.
- Appliqué the ethnic motif with satin stitch, as shown in the picture.

#### YOUR CREATIVE EXPRESSION:

- One can think of Interesting motifs like cartoon characters, abstract shapes, or other creative effect to patch over the table mat.
- The solid base of the mat can be filled with vertical or diagonal lines, as per your choice with decorative automatic zig zag sewing machine stitches in contrasting colours.

## CHAPTER 19 (A)

### TABLE MAT WITH MOTIF PATCHWORK

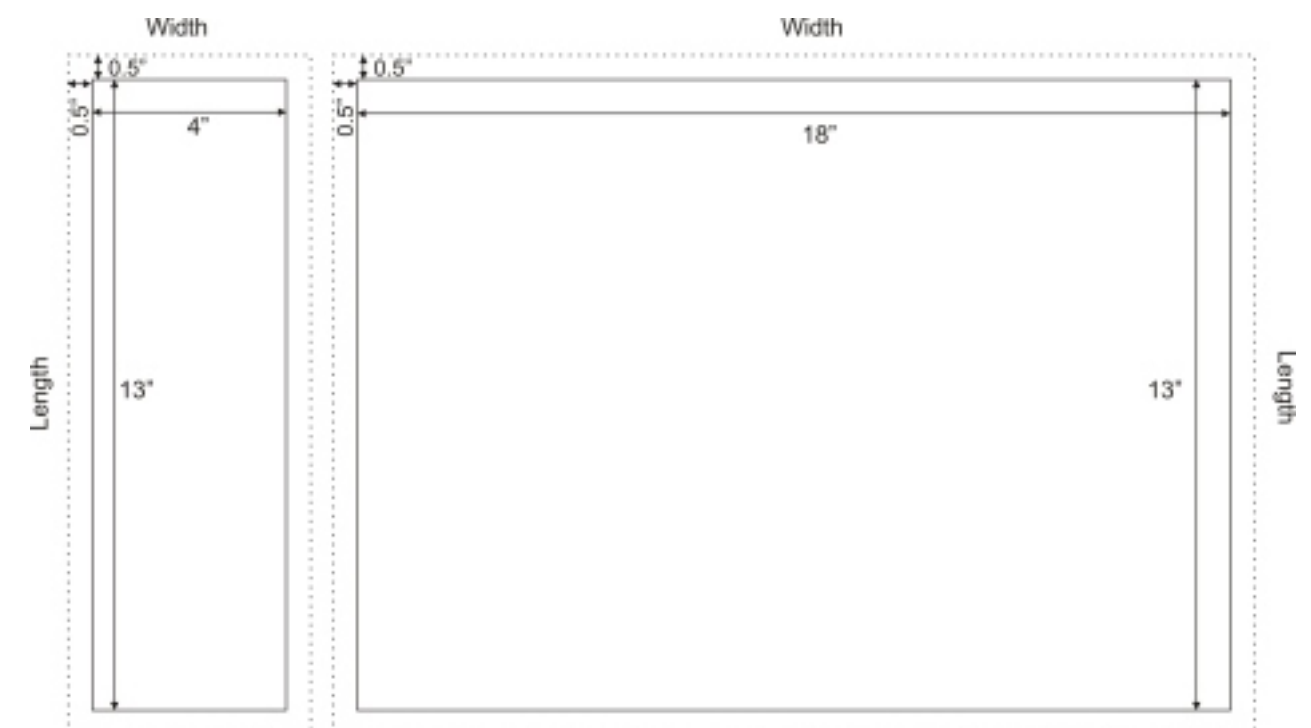


TABLE MAT1

TABLE MAT WITH PERSONALISATION

MATERIAL REQUIRED:

- Stiff jute fabric: 1½ meters (for six pieces)
- Printed cotton fabric for piping and patch: 1 meter
- Felt fabric for patched appliqué work: 25 cm

MEASUREMENT REQUIRED:

- Table mat length: 13 inches (ready)
- Table mat width: 18 inches (ready)
- Seam allowances: ½ inch on all 4 sides
- Bias strips for piping: 2 inches wide

STEPS OF CONSTRUCTION:

Base:

- Cut the mat according to given measurements including the specified seam allowances.
- Finish all the 4 sides of the mat with bias piping. Top stitch with tricot/zig zag stitch of automatic zig zag sewing machine.

Patch:

- Cut patches in the shape of alphabets to form a complete word, as shown in the picture.
- This patch detail can be innovatively used to customise each mat for every individual member of the family.
- Make sure the appliqué patches are fused before applying, for proper finishing and better handling.
- Place the patch on the base and tack with running basting stitch.
- Secure each patch with top stitch, using tricot/zig zag stitch.
- You can vary the stitch type and length according to your own wish.
- Use contrasting coloured threads, as it will help in visually enhancing each alphabet patch.

YOUR CREATIVE EXPRESSION:

- You can personalise these mats with your own name, or names of your family members and customise it as per your own choice.
- Appliqué or patchwork can be used on one corner, to create a 3D effect.
- Bright coloured felt or printed fabrics can be used to give a playfull look to the mats.

TABLE MAT WITH PERSONALISATION

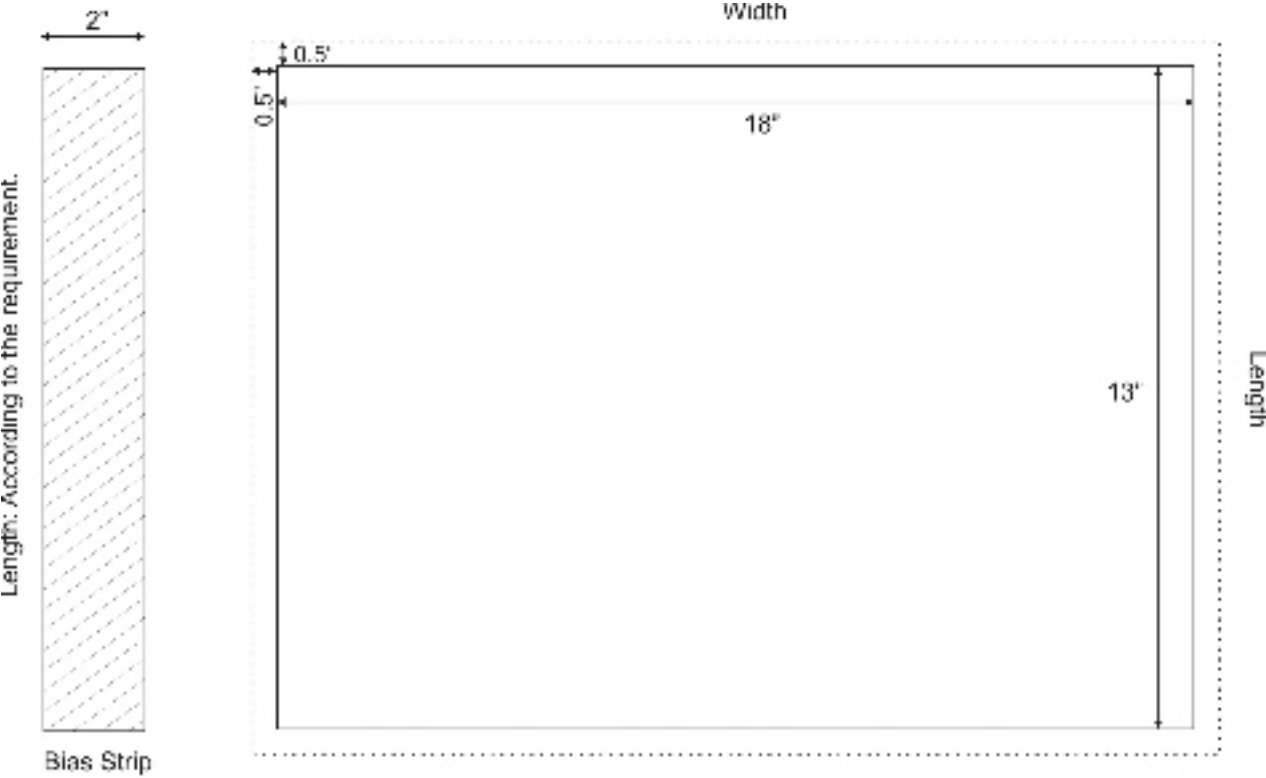


TABLE MAT WITH QUILTING PATCH

MATERIAL REQUIRED:

- Rich brocade fabric for base: 1½ meters (for six pieces)
- Contrasting colour brocade fabric for patch: 1 meter
- Lining for quilting the patch: 1 meter
- Poplin for lining: 1½ meters
- Foam (2mm) for quilting ½ meter.

MEASUREMENT REQUIRED:

- Table mat length: 13 inches (ready)
- Table mat width: 18 inches (ready)
- Seam allowances: ½ inch on all 4 sides
- Patch length: 13 inches (ready)
- Patch width: 18 inches (ready)
- Shape the patch as shown in the figure
- Seam allowances: 1 inch on all 4 sides (extra allowance is given as patch would shrink while quilting)

STEPS OF CONSTRUCTION:

Base:

- Cut the mat according to given measurements including the specified seam allowances.
- Fuse the brocade base with interlining for stiffness and stability.
- Turn the seam allowances and finish with innovative embroidery stitch on wrong side.

Patch:

- Create a quilted patch as shown.
- Place the patch on the base and tack with running basting stitch.
- Fold the inside allowance, the one overlapping the base from inside and finish with satin stitch.
- Make sure the satin stitch overlaps half the edge and half the base to neatly secure the patch.

Finishing:

- Finish all the four sides together with lining.
- Make sure the opening for overturning the lining is neatly slip hemmed.

YOUR CREATIVE EXPRESSION:

- Contrasting fabrics both in terms of colour and fabric characteristics can be used to create interesting design effects.
- Quilting can be done in varied ways according to your own design aesthetics.

TABLE MAT WITH QUILTING PATCH

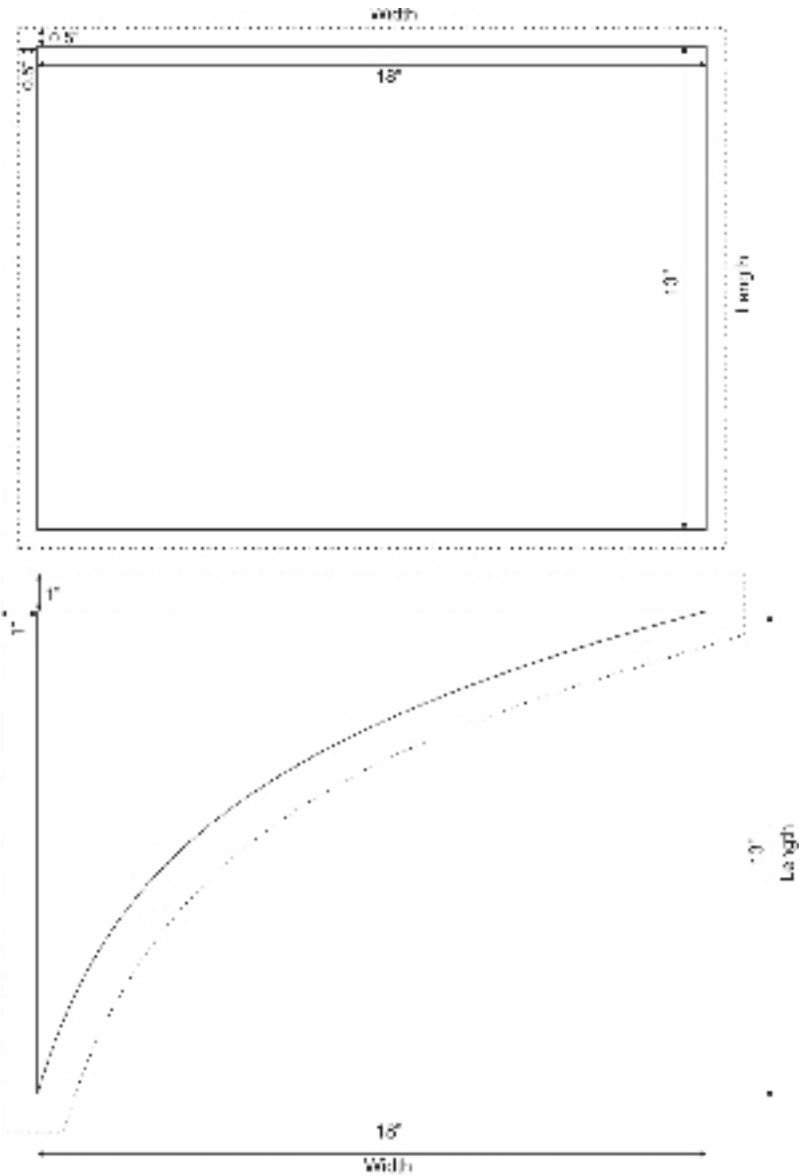


TABLE MAT3

TABLE NAPKINS WITH LACE

LACED NAPKINS (A SET OF 3+3)

MATERIALS REQUIRED:

- Printed cotton fabric: 1m
- Plain matching cotton voile: 1m
- Contrasting crochet lace: 8m

MEASUREMENTS REQUIRED:

- Napkin size: 16x16 inch (ready)
- seam allowance: ¼ inch on all 4 sides

STEPS OF CONSTRUCTION:

- First, apply some surface on the plain fabric to give it an attractive look. This surface can be done by doing shell tucks diagonally at a desired distance, e.g. 2inch.
- Once the shell tucks are done cut the 3 pieces of this surfaced fabric according to the specified measurements.
- Similarly, cut the 3 pieces of the same measurements from the printed fabric.
- Fold ¼ inch from all edges and iron it to crease it well. This acts as an allowance for the lace.
- Attach the lace to the base by keeping the folded edge over the lace edge and giving a top stitch from the right side of the fabric.
- Finish all 4 sides of each napkin in the similar manner.

THINGS TO REMEMBER:

- a. Remember to make the shell tucks before cutting the fabric to avoid the varying size, as the fabric shrinks while making shell tucks.
- b. Do not attach the lace from the back side because it may not give a clean finish on the right side of the fabric.

YOUR CREATIVE EXPRESSION:

- Laces of different sizes and styles can be used.
- The laces can be put innovatively in the center of the napkin fabric as well

TABLE NAPKINS WITH LACE

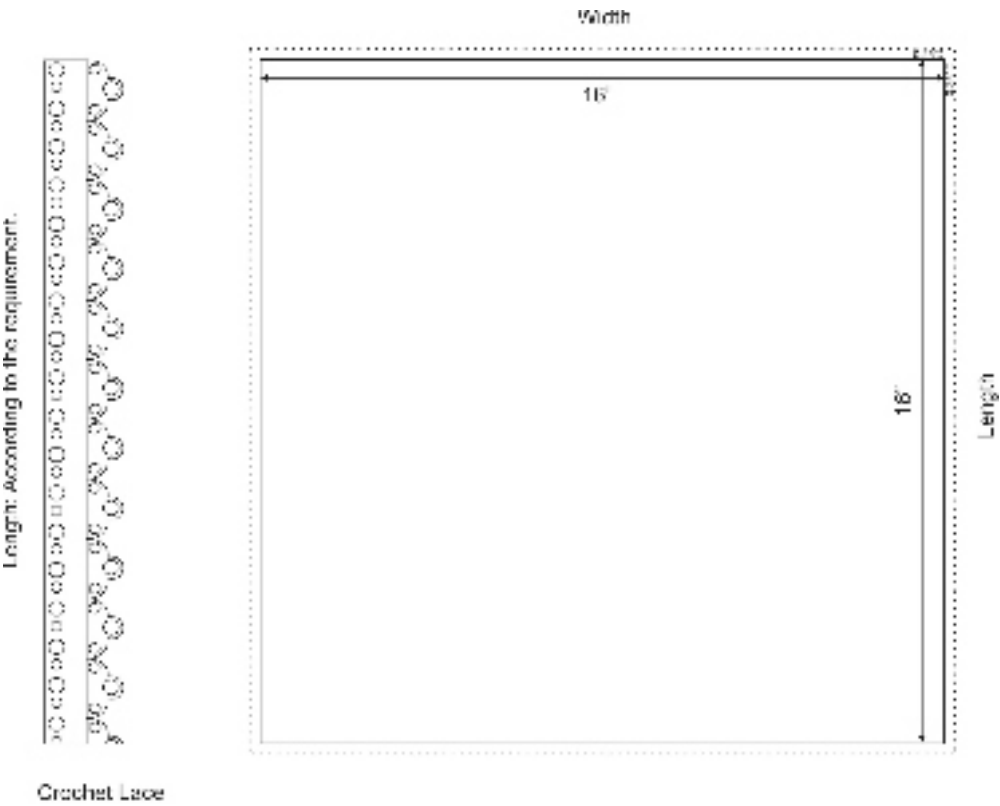


TABLE NAPKIN 1

## CHAPTER 20 (B)

### TABLE NAPKIN WITH POCKET PATCH

#### PATCH POCKET NAPKINS (set of 3+3)

##### MATERIALS REQUIRED:

- Casement fabric: 1.5m
- Felt for patch: 2 colors of 25cm each
- Printed fabric for patch: 25cm
- Paper fusing: 25cm

##### MEASUREMENTS REQUIRED:

- Napkin size: 16x16 cm (ready)
- Pocket size: 5x5 inch (ready)
- Seam allowance: 1 inch on all the 4 sides

##### STEPS OF CONSTRUCTION:

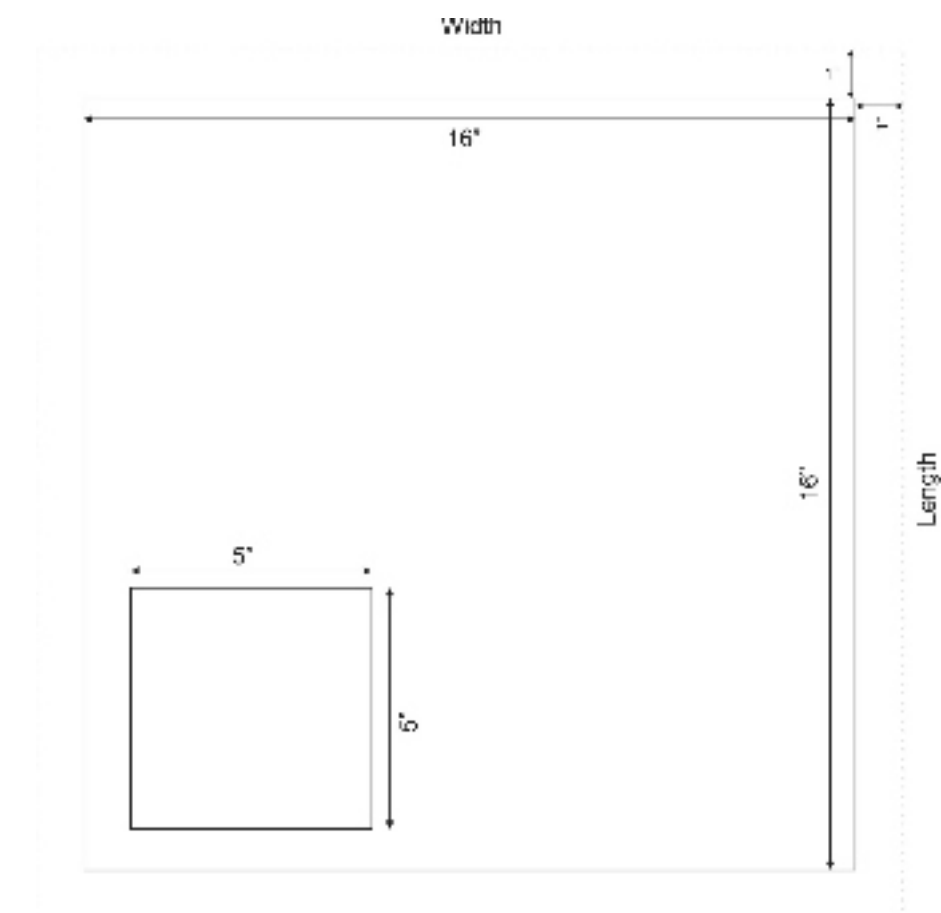
- Cut the casement fabric for napkin according to the specified measurements.
- Fold  $\frac{1}{2}$  inch on all sides twice and give top stitch to finish the edges. Do an over cast innovative embroidery stitch over the stitch line to give an attractive look on all sides.
- Now cut the felt to make the pocket patch. Before attaching the pocket on the napkin, finish the patchwork on the pocket.
- For patchwork, cut the printed fabric to a size of 3.5x3.5 inch and fuse it with an interlining for stiffness and stability.
- Cut another patch of felt of the same color as the pocket to a size of 2x2 inches.
- Patch all pieces, as shown in the figure. Secure all edges with satin stitch to enhance the design appeal.
- Once the pocket is completed, attach the pocket onto the base fabric with a satin stitch on 3 sides. The top edge is left open to act as a pocket opening, as shown in the figure.

##### THINGS TO REMEMBER:

- The printed fabric for patch should be fused for better handling and stability.

## CHAPTER 20 (B)

### TABLE NAPKIN WITH POCKET PATCH



### TABLE NAPKIN 2

REVERSIBLE TABLE NAPKIN

EMBROIDERED NAPKINS (set of 6)

MATERIALS REQUIRED:

- Printed cotton fabric: 1.5m
- Matching poplin for lining: 1.5m

MEASUREMENTS REQUIRED:

- Napkin size: 16x16 inch (ready)
- Lining size: 16x16 inch (ready)
- Seam allowance: ½ inch on all 4 sides

STEPS OF CONSTRUCTION:

- Cut the printed fabric and the lining, according to the specified measurements.
- Attach lining to the fabric.
- Once the napkin is finished with the lining, top stitch with stretch embroidery stitch, in straight lines each at a distance of 1.5 inches.

THINGS TO KEEP IN MIND:

- a. The little opening left to the overturn the lining should be neatly enclosed with slim hemming.
- b. Mark the stitch lines with a scale as absolute straight lines to give a clean and symmetrical look.

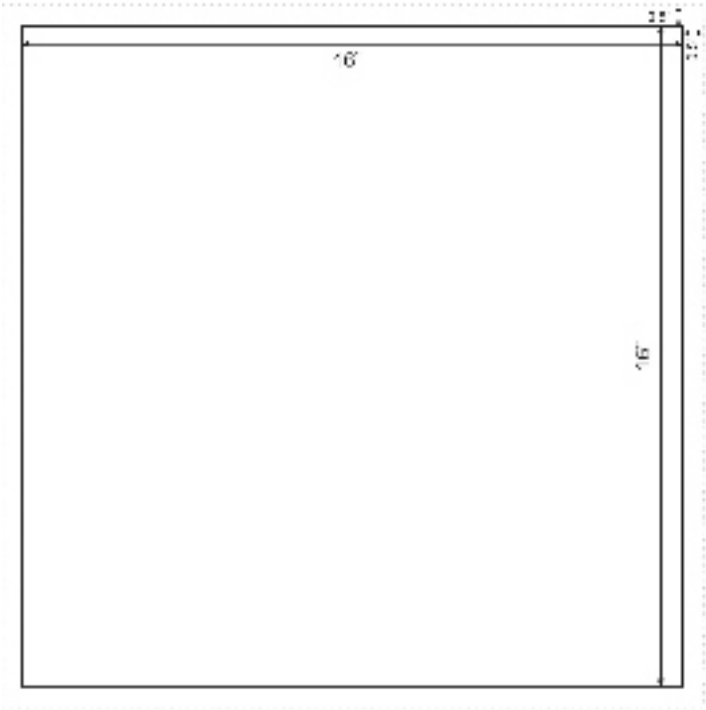
YOUR CREATIVE EXPRESSION:

- Two complimentary printed fabrics can also be used on either side to create a reversible effect.
- Reversible laces can also be used on all the four sides.

REVERSIBLE TABLE NAPKIN



Width



Length

TABLE NAPKIN 3

**PATCHWORK COASTER****PATCHWORK COASTERS****MATERIALS REQUIRED:**

- Suiting fabric for base : 25 cm (For 2 coasters)
- Felt fabric for patch work: 2 colors
- Foam for cushioning: 2mm
- Cotton poplin for lining: 25 cm

**MEASUREMENTS REQUIRED:**

- Coaster size: 5x5inch (ready)
- Lining: 5x5 inch (ready)
- Seam allowance for lining and fabric: ½ inch on all 4 sides
- Foam: 5x5 inch

**STEPS OF CONSTRUCTION:****Base:**

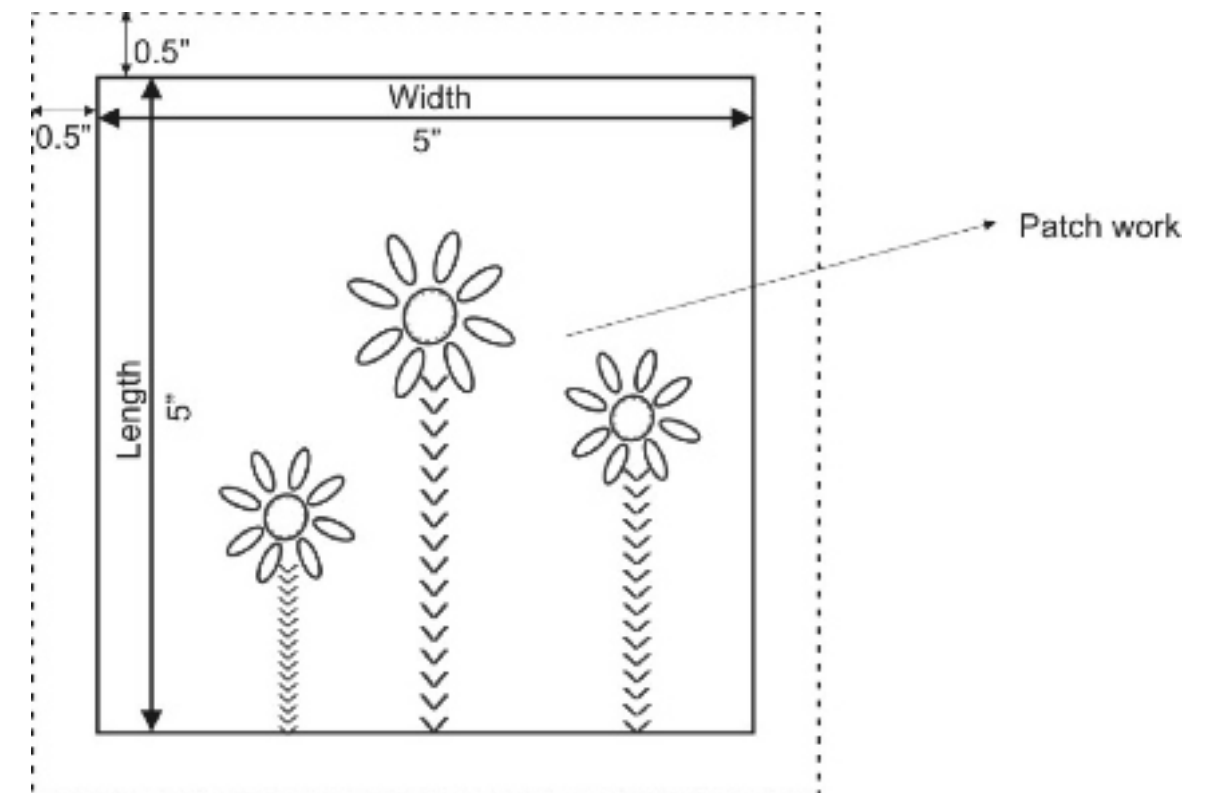
- Cut 2 pieces of the suiting fabric for base and 2 pieces of lining, according to the specified measurements.
- On one fabric piece trace out a design such as flowers and leaves. The stems of the flowers can be made using twin needle elastic feather stitch with automatic zig zag sewing machine.

**Patch:**

- Cut flowers out of felt of one color and leaves out of another color of different sizes for a patch work composition.
- Place your flower and leaves patches around the stems in such a way that the composition looks aesthetically appealing and well aligned.
- Hand tack the patches to the base with running basting stitch to avoid unnecessary movement and shifting of each small patch.
- Secure the patches over the fabric, with straight stitch.
- Remove the hand tacking.

**Finishing:**

- Put foam behind the patchwork fabric and finish the coaster with lining. The foam is just to add cushion to the coaster.
- One coaster is now ready.
- Similarly, one can think of another composition to complete a set of 2 coasters. The steps remain the same for the other coaster, the difference being the patchwork composition.

**PATCHWORK COASTER****COASTER 1**

## CHAPTER 21 (B)

### COASTERS WITH PATCHED QUILTING

#### **MATERIALS REQUIRED:**

- Printed cotton fabrics: 25 cm each for patchwork (For four pieces)
- Matching cotton poplin for lining: 25 mm
- 4 mm foam: 40 cm

#### **MEASUREMENTS REQUIRED:**

- Coaster size: 8x8 inch (ready)
- Lining: 8x8 inch (ready)
- Seam allowance: ½ inch on all 4 sides
- Foam: 8x8 inch

#### **STEP OF CONSTRUCTION:**

- Cut equal square patches of different prints and create an aesthetic checked patchwork. This patchwork becomes our base fabric.
- Cut 2 pieces of base fabric and 2 pieces of lining, according to the specified measurements.
- Put foam behind the patched fabric and quilt it in checks similar to the patchwork using tricot stitch of automatic zig zag sewing machine.
- The quilting can also be done in a different pattern as per choice.
- Finish the coaster with the lining.

#### **THINGS TO KEEP IN MIND:**

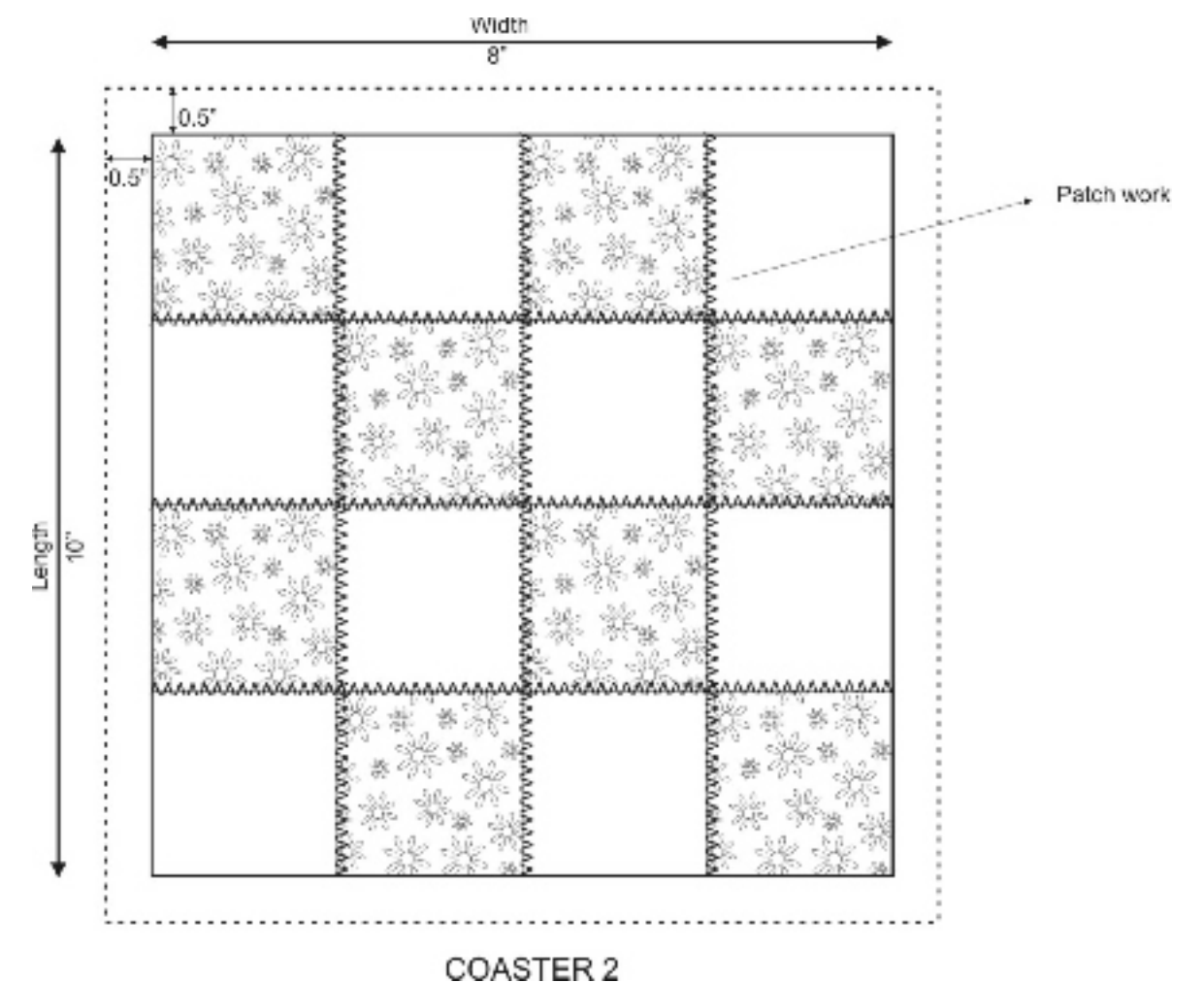
- Printed fabrics should be selected wisely, so that the patchwork looks good.
- The opening for overturning the lining should be neatly slim hemmed.

#### **YOUR CREATIVE EXPRESSION:**

- You can explore different shapes of the coaster, e.g. – hexagons or circles.
- Decorative stitches provided by the automatic zig zag sewing machine can be explored in combinations while quilting.

## CHAPTER 21 (B)

### COASTERS WITH PATCHED QUILTING



COASTER 2

## CHAPTER 21 (C)

### RENOVATED COASTERS

We have a lot of old coasters lying at home which are not used. These coasters can be given a fresh look with automatic zig zag sewing machines. You can renovate them by changing your old coasters into something different and new.

#### **MATERIALS REQUIRED:**

- Old coasters
- Foam
- Contrasting poplin for piping

#### **MEASUREMENTS REQUIRED:**

- Foam: depending upon the coaster size.

#### **STEPS OF CONSTRUCTION:**

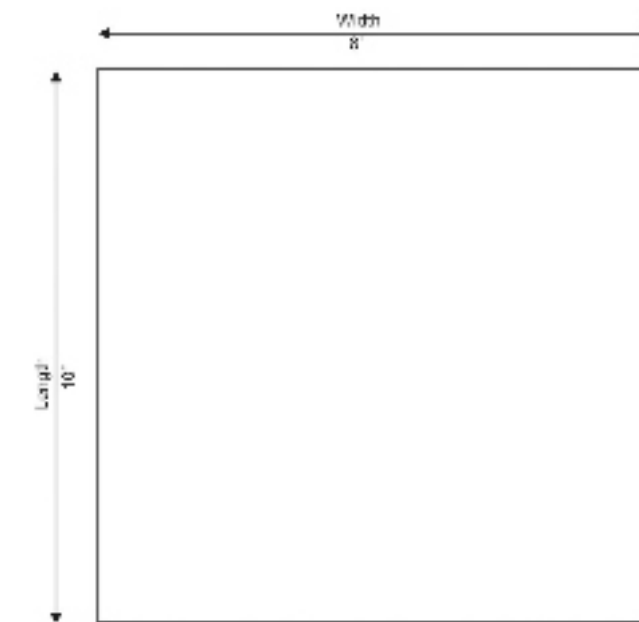
- Quilting is one technique which can be used well for renovation.
- The two layers of coaster, upper and lower, can be ripped to detach from each other.
- Insert foam between the 2 layers of the coasters and quilt it in any desired pattern.
- (Refer chapter17- quilting).
- Finish the edges of the 3 layers together with a contrasting bias piping.
- You could also add a loop on one corner to hang your coasters in your kitchen.

#### **YOUR CREATIVE EXPRESSION:**

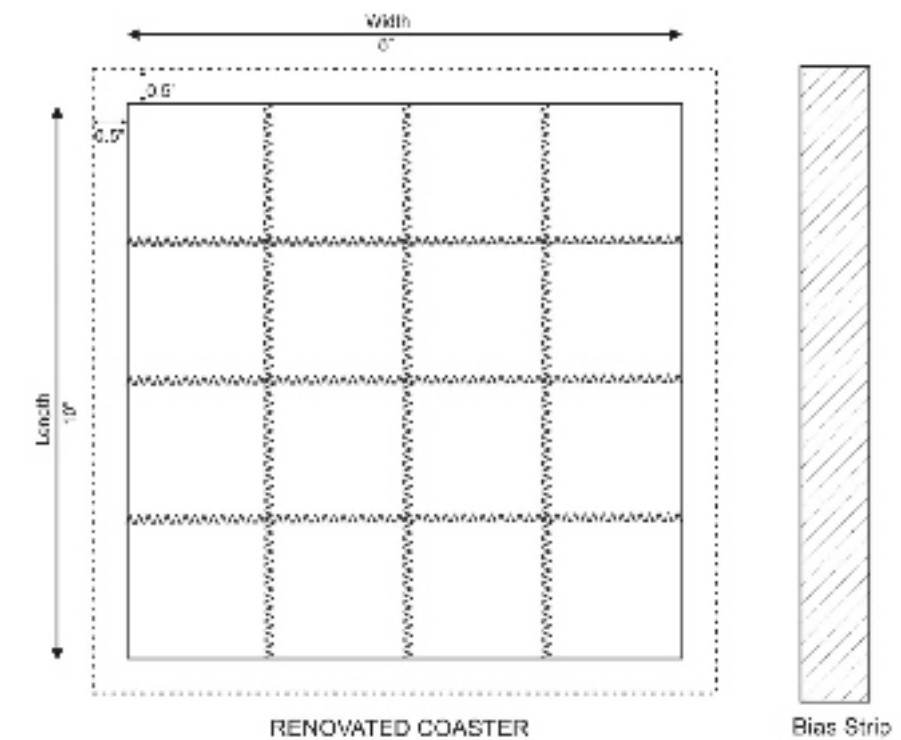
You could also use other techniques like patchwork, appliqué or add trim embellishments.

## CHAPTER 21 (C)

### RENOVATED COASTER 3



OLD COASTER



COASTER 3

## CHAPTER 22 (A)

### LONG APRON WITH POCKETS

#### **MATERIAL REQUIRED:**

- Solid coloured canvas as base fabric
- Printed canvas for pocket and patchwork
- Matching or contrasting threads as per design specification
- Buttons for closures

#### **MEASUREMENTS REQUIRED:**

- Body and height measurement to decide the length and width of apron (length is 33 inches)
- Size of pocket according to space required

#### **STEPS OF CONSTRUCTION:**

##### **Base:**

- Divide total length into two unequal parts, upper being the bodice (15 inches) and lower being the skirt (18 inches).
- Create a square as a guideline for shaping.
- Go out by 3 inches on both sides at lower level, to get two new points.
- Drop down 18 inches from the new formed points and create another square.
- Go out by 2 inches on both sides at lower level for shaping.
- Shape and join outside points as shown in figure, to get the final shape.
- Finish base with bias piping.
- Attach strings at waist level and top edges, for tying the apron onto the body.
- Measure your round waist the add 5 inch seam allowance on both sides of the string to make space for the tie up at the back.

##### **Pockets:**

- Make two pouch pockets, length 10 inches, width 11 inches, band 1½ band.
- Add seam allowances to the given ready measurements.
- Attach pockets 2 inches inside from both edges.

##### **Design details:**

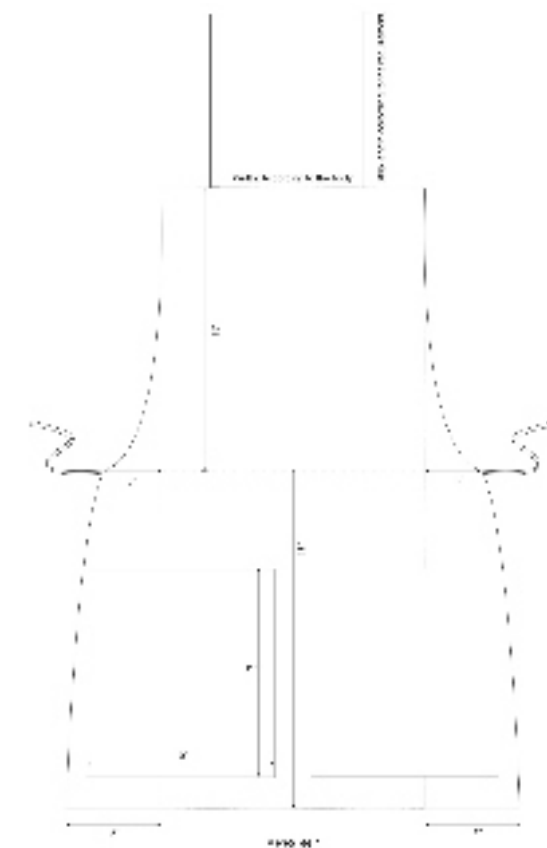
- A patch from the printed fabric is attached using padded quilting for enhancing the appearance of the apron.
- Bright colour buttons are used as both design detail and utility of closure.

##### **YOUR CREATIVE EXPRESSION:**

- You can play with the design and visual appeal of the apron by choosing different patches as per your choice.
- Innovative trims like laces of twill tapes in different styles can be used as string around the neck and waist
- Different contrasting colour buttons in different shapes can also be used

## CHAPTER 22 (A)

### LONG APRON WITH POCKETS



## CHAPTER 22 (B)

### SIMPLE WAIST APRON

#### MATERIAL REQUIRED:

- Printed cotton fabric for base
- Solid colour poplin for patch pocket
- Matching or contrasting threads as per design specification
- Button for closure

#### MEASUREMENTS REQUIRED:

- Front waist for apron width to fit at waist (14 inches)
- Waist band, twice of front waist + 10 inches (length, 38 inches and width 2 inches)
- Hem width, 10 inches more than front waist (24 inches)
- Size of required patch pocket

#### STEPS OF CONSTRUCTION:

##### Base:

- Cut a rectangular piece of fabric, length 18 inches and width 24 inches.
- Mark seam allowances (1 inch on all four sides) for finishing.
- Gather the top to reduce the width to 14 inches.
- Fold allowances twice and finish edges with top stitch from sides and hem.
- Attach waist band to finish the top.

##### Pockets:

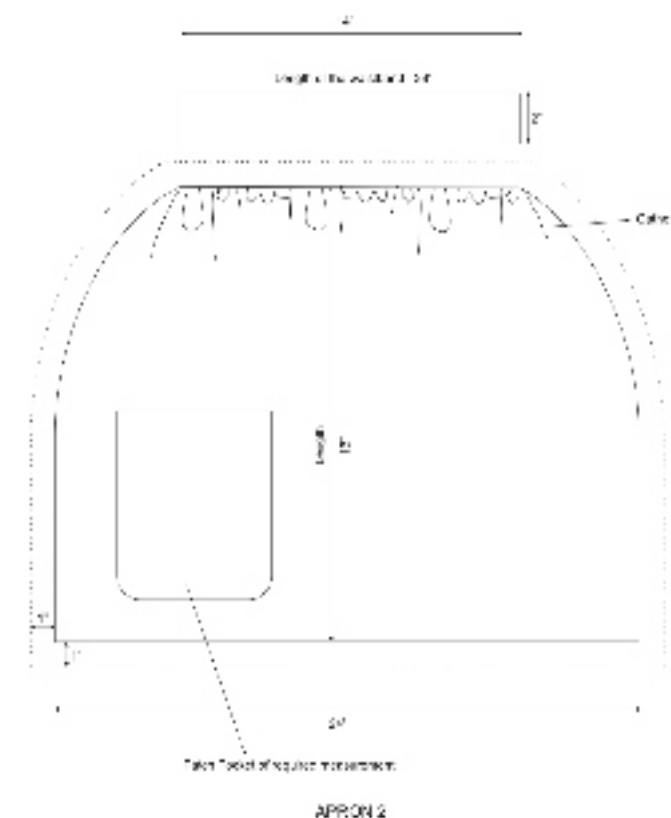
- Create pin tucks on poplin fabric.
- Cut patch pocket, length 6 inches, width 6 inches.
- Mark seam allowances according.
- Attach pocket to base with top stitch.

#### YOUR CREATIVE EXPRESSION:

- A Bright colour button is used as both design detail and utility of closure on the pocket.
- Side and hem finishing of base can be done using an innovative embroidery stitch on contrasting coloured thread.
- An appliqué patch on the pocket can be used to enhance the design appeal.

## CHAPTER 22 (B)

### SIMPLE WAIST APRON



## CHAPTER 22 (C)

### APRON WITH FLAP AND POUCH POCKETS

#### MATERIAL REQUIRED:

- Denim: 2 meter
- Bright printed fabric: 1½ meter
- Buttons for fastening

#### MEASUREMENTS REQUIRED:

- Band for waist: 3 inch wide, 40 inch length (cut 2)
- Denim flaps: 13 x 11 inch (cut 2)
- Lining for flaps: 13 x 11 inch (cut 2)
- Denim for different styles of patch and pouch pockets

#### STEPS OF CONSTRUCTION:

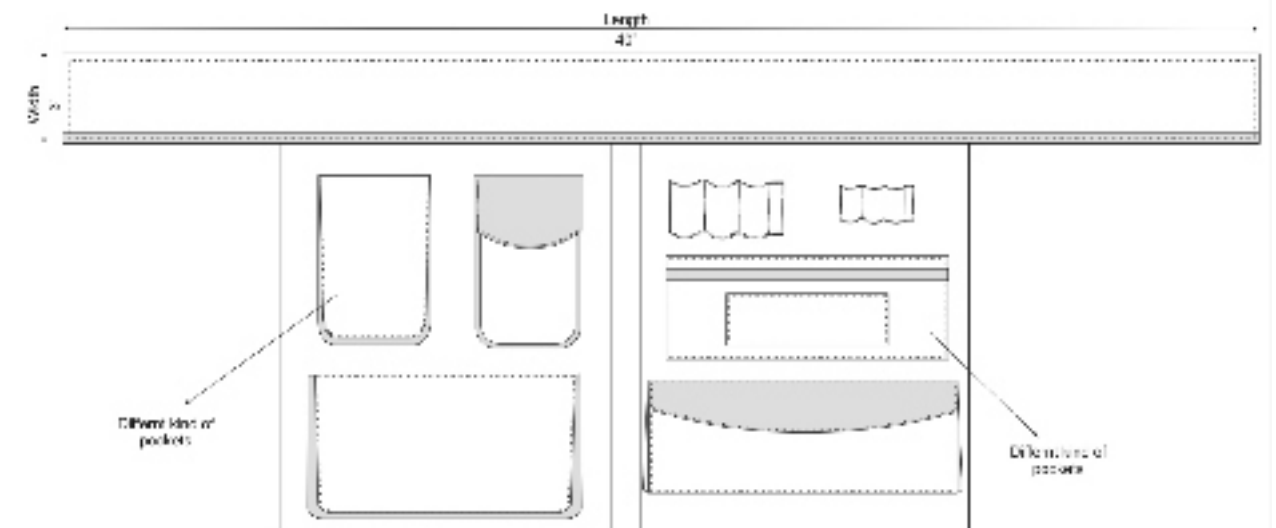
- Cut denim for the flaps on either side.
- Each flap is made functional by attaching patch and pouch pockets, as shown in the figure.
- The size and style of each pocket can vary according to an individuals preference of utility.
- Once the pocket are attached finish both flap from the back with lining.
- Finish the waist band with piping, as shown in the figure.
- Attach the two flaps with the waist band using a top stitch.
- Attach Velcro to the waist band for closure.
- Fix buttons on the pockets to hold them into place.

#### YOUR CREATIVE EXPRESSION:

One can decide the purpose of each pocket and plan it accordingly in different ways. One can also experiment with the basic shape of the apron.

## CHAPTER 22 (C)

### APRON WITH FLAP AND POUCH POCKETS



APRON 3

## CHAPTER 23

### BASKET COVER

#### MATERIALS REQUIRED:

- Printed voile: 0.5 m
- Contrasting poplin for lining: 0.5 m
- Satin ribbon (1/2 inch): 1m
- Foam of 4mm thickness for quilting: 0.5 m
- MEASUREMENTS REQUIRED:
- Basket: 22x15 inch (ready)
- Lining: 22x15 inch (ready)
- Bias strip for piping: 1½ wide

#### STEPS OF CONSTRUCTION:

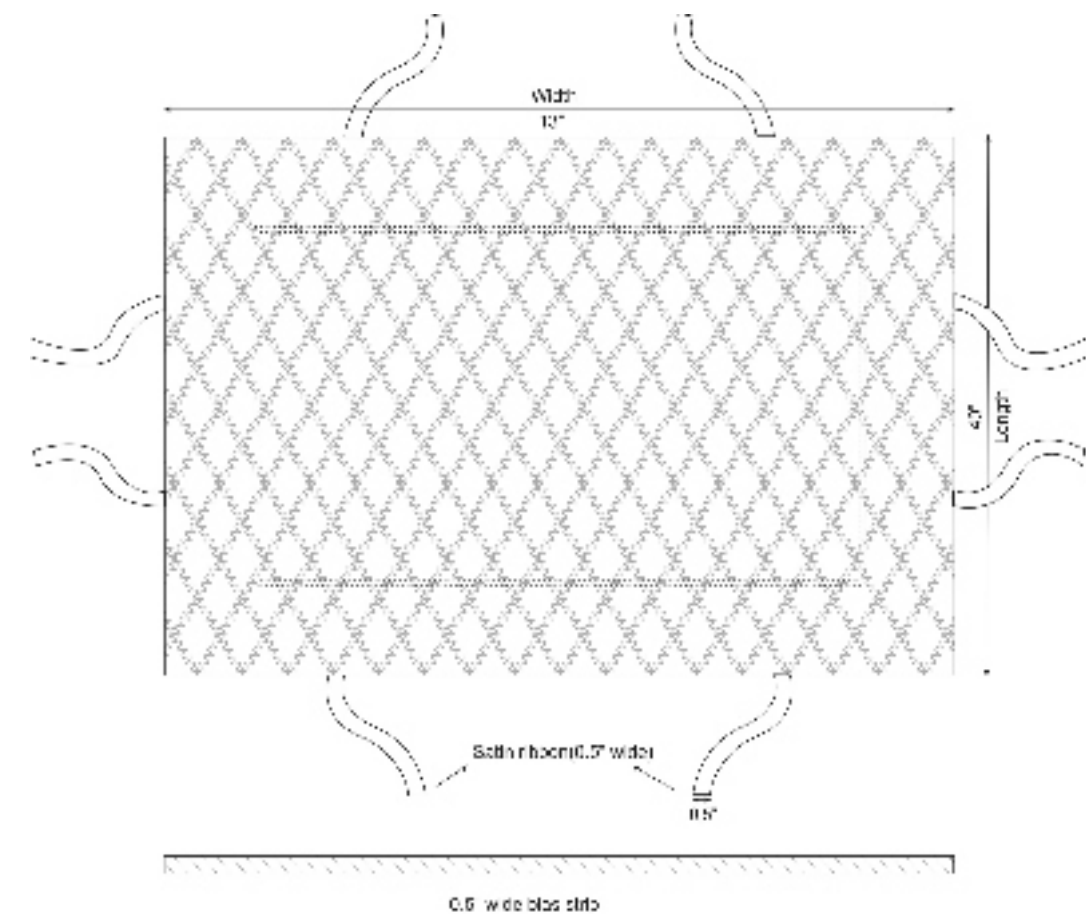
- Cut both shell fabric and lining according to the specified measurements.
- Insert foam between lining and the shell fabric and quilt it in diagonal checks with zigzag stitch.
- Finish the edges with bias piping of the contrasting fabric.
- Stitch satin ribbons on all 4 sides as shown in the figure.
- Now lift the sides to form a box and tie the ribbon at the protruding corners. (Refer the picture).

#### YOUR CREATIVE EXPRESSION:

- Styles can be explored, for example, the basket cover can have flaps on two sides that can serve as covers.
- Different styles and ways of quilting can be experimented.

## CHAPTER 23

### BASKET COVER



BASKET COVER

## CHAPTER 24

### TABLE RUNNER

#### MATERIALS REQUIRED:

- Printed cotton fabric: 1m
- Matching lining: 1m
- Contrasting fabric for border: 1m

#### MEASUREMENTS REQUIRED:

- Runner length: 39 inch (ready)
- Runner width: 13 inch (ready)
- Triangle height: 10 inch (ready)
- Triangle width: 13 inch (ready)
- Seam allowance: 1 inch on all sides

#### STEPS OF CONSTRUCTION:

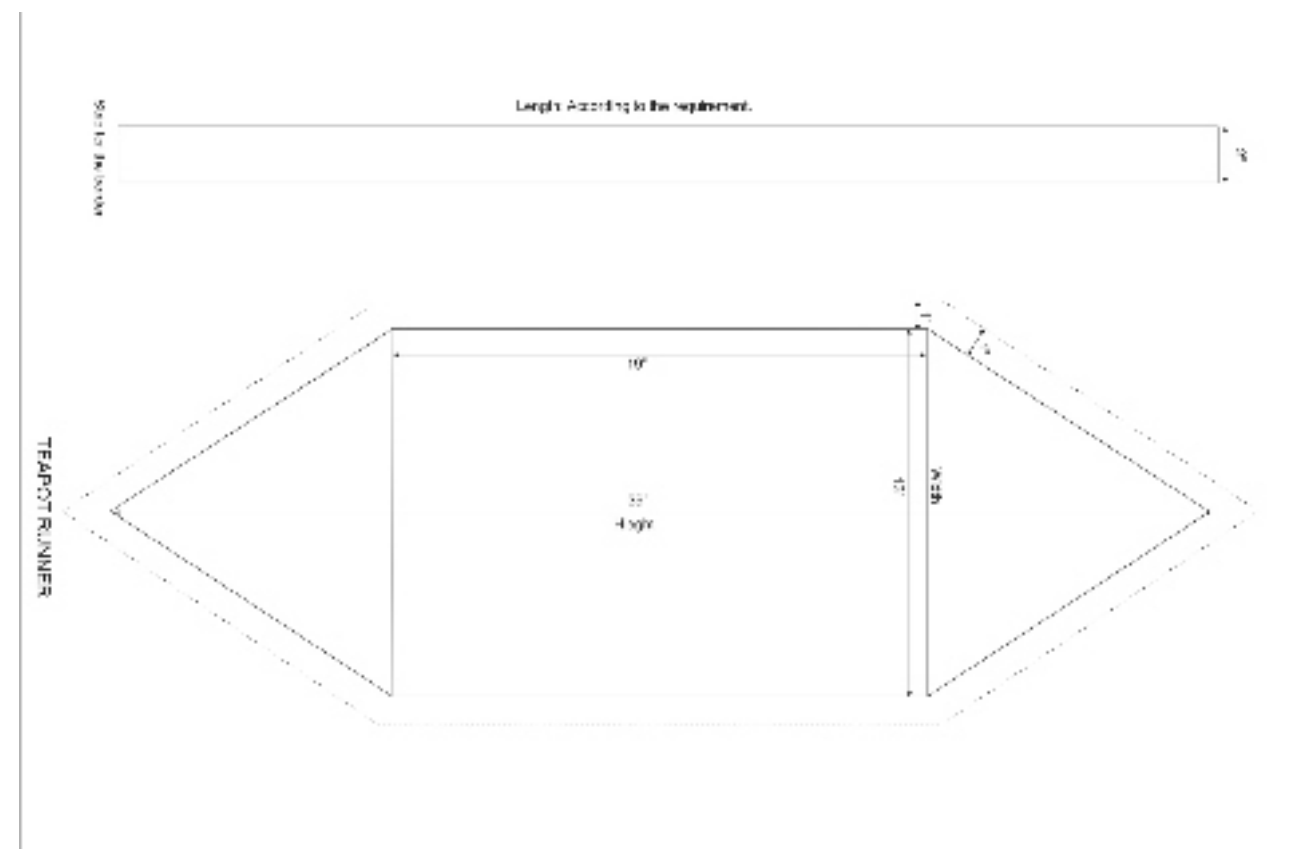
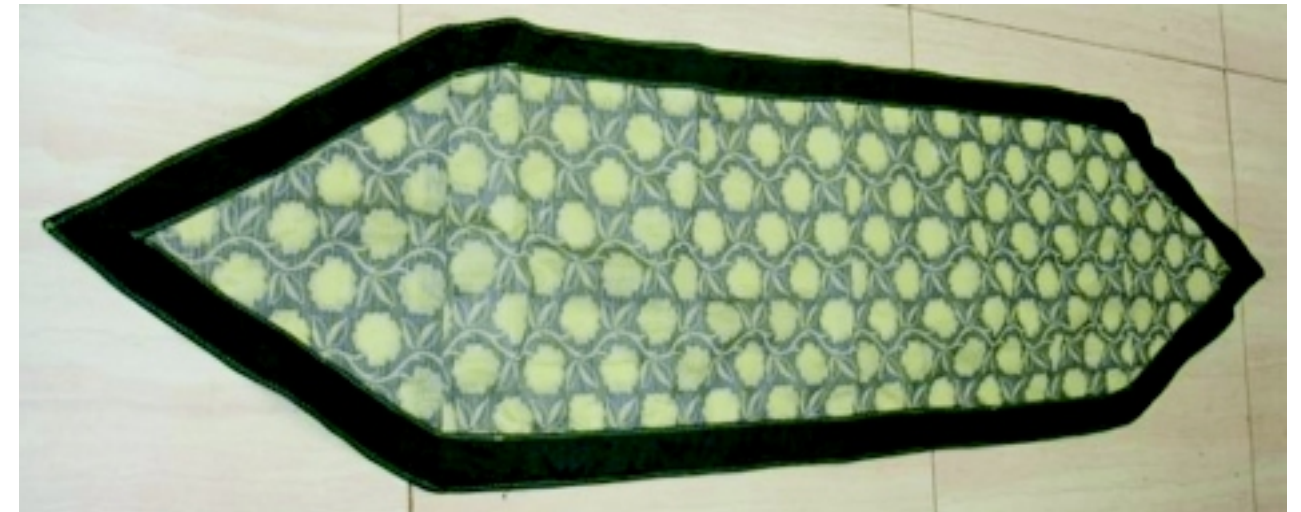
- Cut the printed cotton fabric in a rectangle shape of a size 14x40 inch. Similarly cut the lining fabric of the same size.
- Now cut 2 triangles, 11 inch long and 14 inch wide from printed fabric and similar 2 triangles from the lining.
- For the printed fabric attach the base of the triangle to the rectangle width on both the sides and repeat the same for the lining. Once the runner fabric and lining are ready, fold the allowances inside, and facing them wrong to wrong, stitch them together by a top stitch. In this case, the overturning of lining is not required.
- Cut a 2 ½ inch wide strip for border from the contrasting color fabric. Fold ¼ inch on both the edges and patch it around the edges of the runner. This acts as a border of the runner. Use the honeycomb embroidery stitch to enhance the appeal of the runner.
- The border has to be pleated a little at the intersection point of the rectangle and the triangle to fall exactly with its edges. (Refer to the figure for the steps).

#### THINGS TO REMEMBER:

- The edge which joins the triangle and the rectangle on the printed fabric should align exactly with the edge of the lining. To achieve this, make sure the fabrics are cut accurately.
- A contrasting color thread could be used to attach the border.
- The pleating of the border has to be done wisely so that it does not become very noticeable. (Refer to the diagram for better understanding).

## CHAPTER 24

### TABLE RUNNER



TEAPOT COVER

**MATERIALS REQUIRED:**

- Printed cotton fabric: 0.5m
- Matching lining : 0.5 m
- Foam: 0.25m

**MEASUREMENTS REQUIRED:**

- Teapot cover height: 12 inch (ready)
- Teapot cover width: 10 inch (ready)
- Seam allowance: 2 inch
- Bias strip for piping: 1½ wide

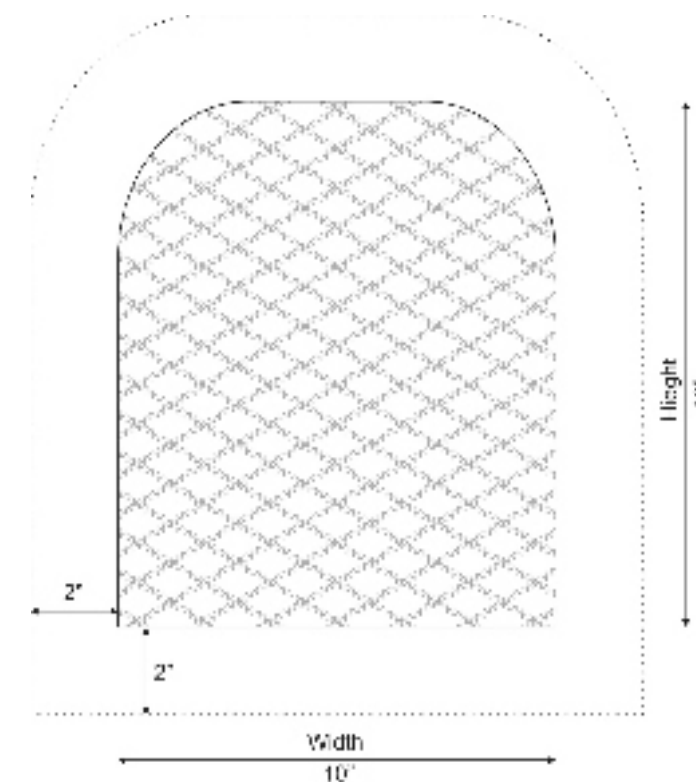
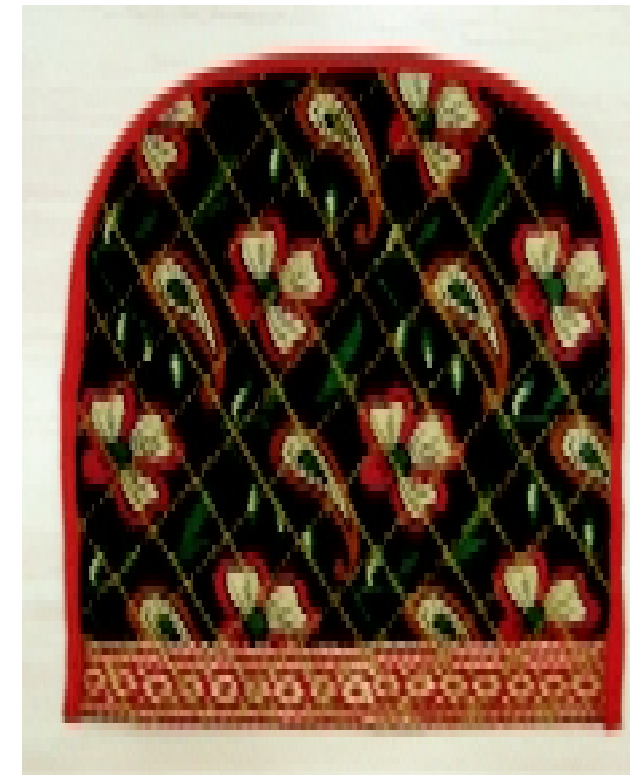
**STEPS OF CONSTRUCTION:**

- Cut the fabric (cut2) and the lining (cut2), according to the specified measurements.
- Quilt it with double zigzag stitch in diagonal checks as shown in the figure.
- Make 2 of such quilted pieces. Both of them should be of the same size. One becomes the front and the other back.
- Finish the hem of both the pieces, fold the hem twice and secure it with a top stitch.
- Then join both the layers of final quilted fabric by stitching at ½ inch from the rounded edge.
- Trim the allowance up to ¼ inch neatly and finish it with bias piping of the lining fabric.
- The tea pot cover is now ready.

**THINGS TO KEEP IN MIND:**

- Give a symmetrical round shape to the cover.
- Apart from quilting one can also use other trims and surfaces such as pin tucks to decorate the cover.
- Remember to measure the length of the entire curve. Your piping strip should be an inch longer to finish it neatly.
- Seam allowance of 2 inch is taken because the fabric will shrink while quilting.

TEAPOT COVER



TEAPOT COVER

TABLE COVER

**MATERIAL REQUIRED:**

- Old table cover
- Contrasting printed or solid coloured fabric according to the old cover chosen

**STEPS OF CONSTRUCTION:**

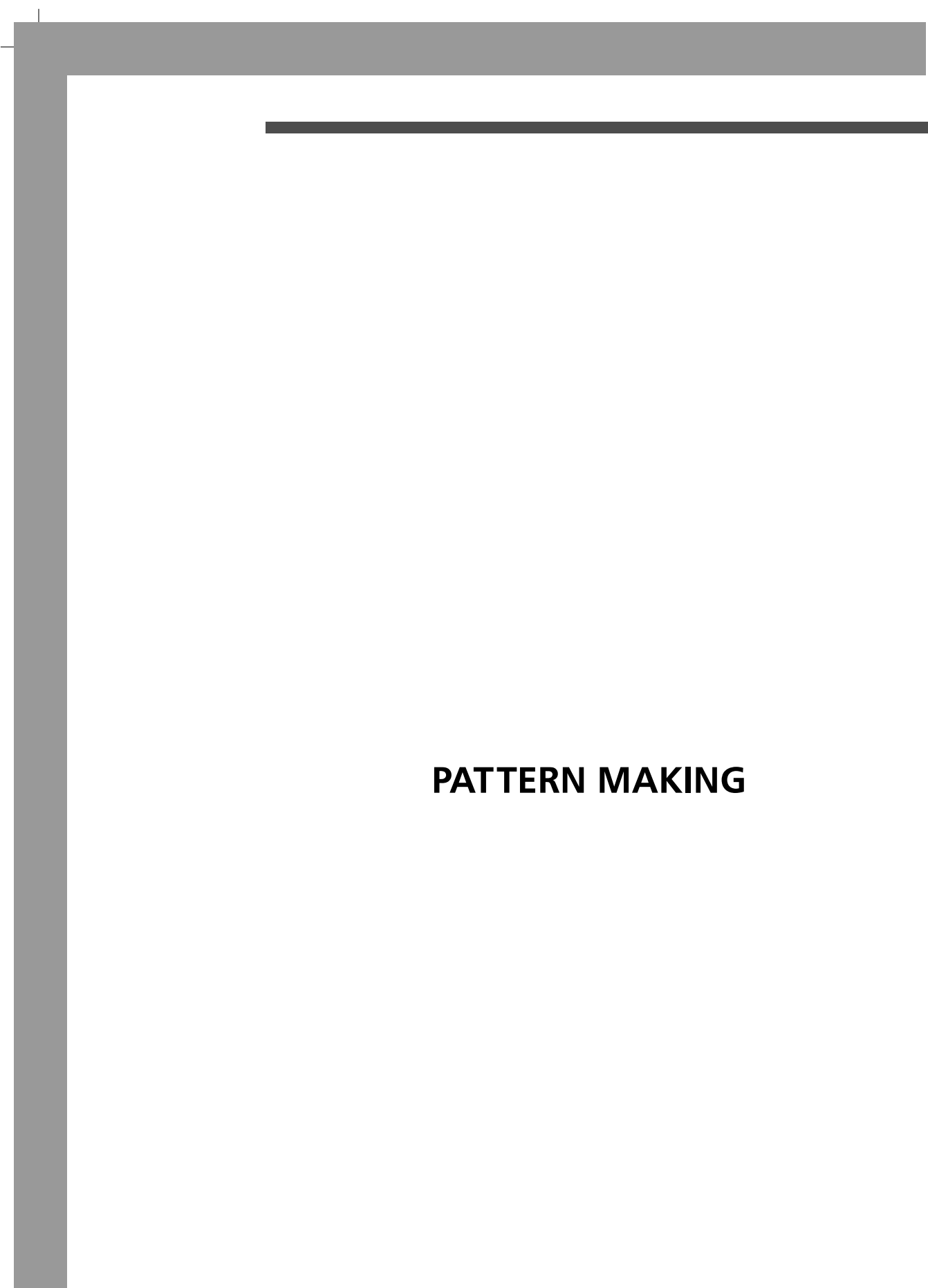
- Use any old table cover, taken above is a old solid base table cover.
- In contrast to the solid colour base, a printed fabric is taken to create a border on all 4 sides, 4 inch wide.
- Attach the border strips using a decorative zigzag stitch as a top stitch.
- Use twill tapes, ribbons and other trims as make the inside borders, as shown in the figure.

**YOUR CREATIVE EXPRESSION:**

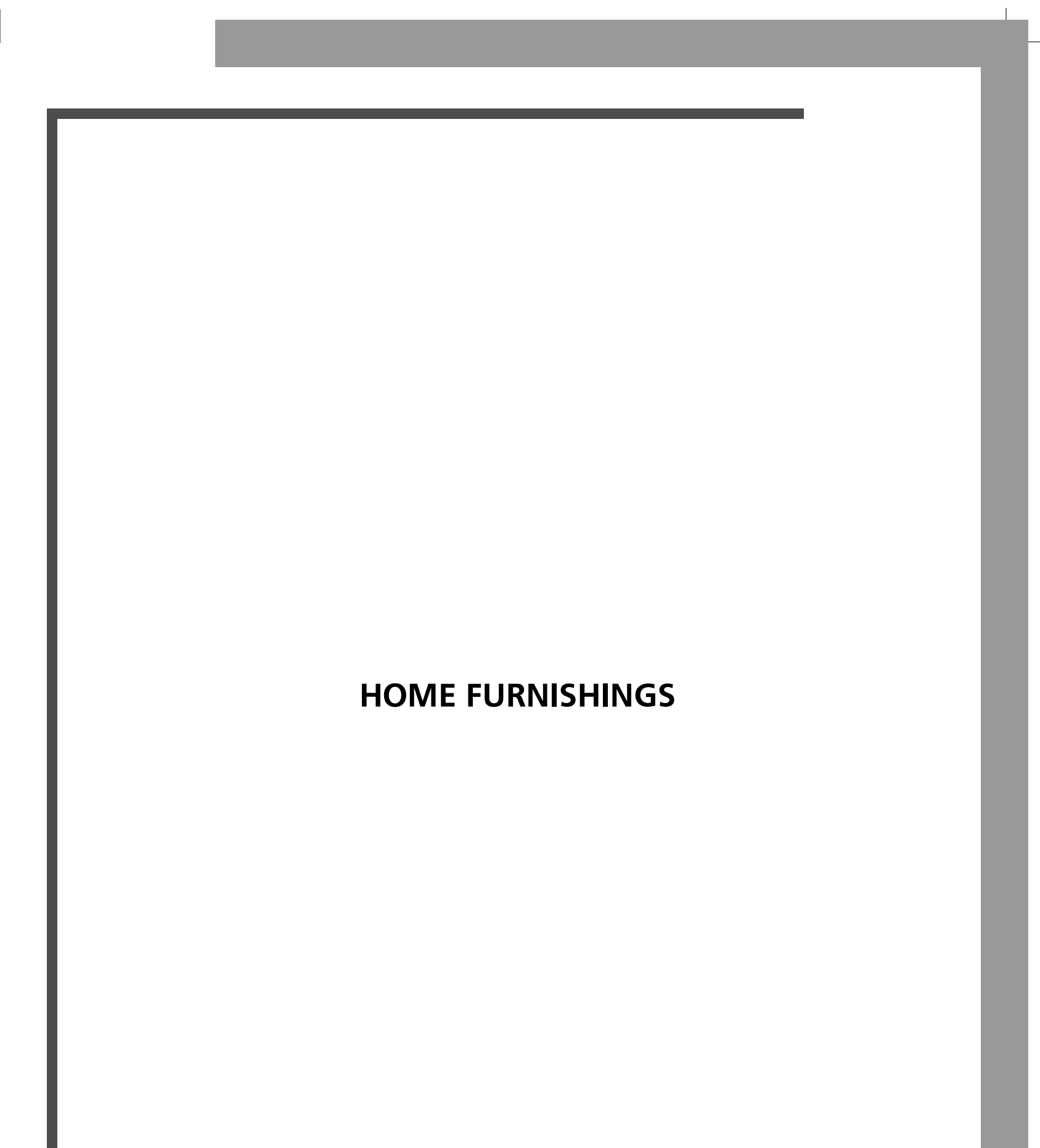
- If the old table cover is printed, in contract a solid coloured border strip can be used.
- Patchwork, quilting and appliqué techniques can also be used innovatively to enhance the base.
- Different decorative embroidery stitches can also be used.

TABLE COVER





**PATTERN MAKING**



**HOME FURNISHINGS**

## CHAPTER 27 (A)

### BROCADE CUSHION COVER

#### **MATERIAL REQUIRED:**

- Silk fabric with sheen for big cushion: 1 meter
- Silk fabric for small cushion: ½ meter
- Silk brocade for borders: ½ meter
- Foam for quilting : 4 mm
- Buttons as fastenings

#### **MEASUREMENTS REQUIRED:**

##### **Big cushion:**

- Length and width: 20 x 20 inches (ready)
- Lining for quilting: 20 x 20 inches (ready)
- Seam allowance: 2 inches on all the 4 sides

##### **Small cushion:**

- Length and width of center square: 10 x 10 inches (ready)
- 4 Brocade bands for borders: 2 ½ wide (each)
- Seam allowance: ½ inch on all the 4 sides

#### **STEPS OF CONSTRUCTION:**

##### **Big cushion:**

- Quilt the silk fabric for big cushion with diagonal running lines and create a base fabric for the front.
- For the back opening: cut 2 pieces out of the lining fabric: 10 x 7 inches, with ½ seam allowance on all the 4 sides.
- Finish one side of each piece, overturn twice and finish with top stitch.
- The two pieces kept together will give you the back with an opening for the cushion.
- Facing the right side to the right side of both the front and back, attach the layers together with a plain seam.
- Trim the allowances and overturn inside out.
- The big cushion is ready.

##### **Small cushion:**

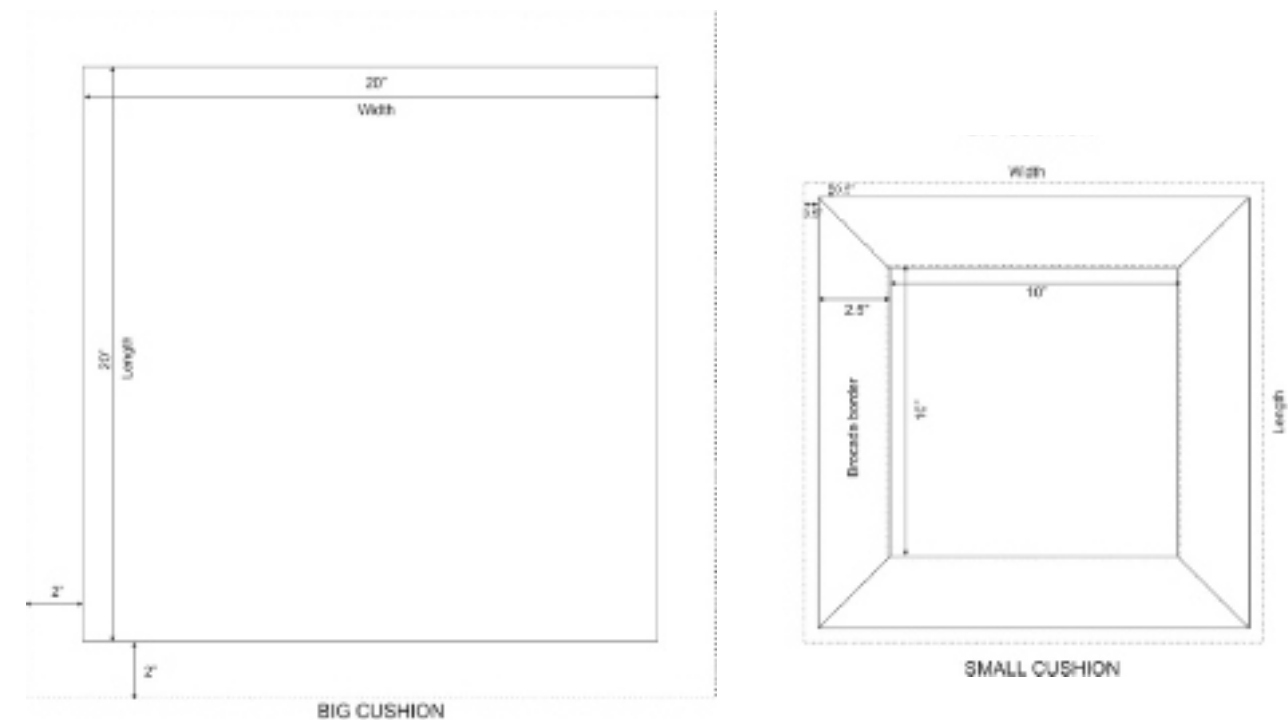
- Cut 4 bands for borders from the brocade fabric according to the specified measurements as shown in the figure.
- Give seam allowance of ½ inch on all 4 sides.
- Attach the four bands together to form a border for the inner square of the cushion.
- Cut the inside square from the silk fabric according to the specified measurements.
- Attach the border to the inside to get the front ready.
- Create the back with two pieces, same as the big cushion, with measurements – 12 x 7 inches, and seam allowance of ½ inch on all the 4 sides.
- Attach back pieces to the front as mentioned above for the big cushion.
- Fill the cushion stuffing inside close the flap for both big and small cushion with buttons.

#### **YOUR CREATIVE EXPRESSION:**

- The quilting can be done with a contrasting colour thread depending on an individual's choice.
- Tassels can be attached to all 4 sides to make the cushion look more appealing.

## CHAPTER 27 (A)

### BROCADE CUSHION COVER



CHAPTER 27 (B)

BIG CUSHION COVER

**MATERIAL REQUIRED:**

- Transparent textured fabric: 1 meter
- Contrasting striped poly silk for lining : 1 meter
- Buttons as fastenings 24 nos
- 4 tassels for corners

**MEASUREMENTS REQUIRED:**

**Big cushion:**

- Length and width: 20 x 20 inches (ready)
- Lining : 20 x 20 inches (ready)
- Lining fabric for back flaps: 20 x 12 inches (cut 2)
- Seam allowance: 1 inches on all the 4 sides

**Small cushion:**

- Length and width: 10 x 10 inches (ready)
- Lining : 10 x 10 inches (ready)
- Lining fabric for back flaps: 10 x 7 inches (cut 2)
- Seam allowance: 1 inches on all the 4 sides

**STEPS OF CONSTRUCTION:**

**Big cushion:**

- Attach the lining fabric behind the transparent shell fabric to create the front.
- For the back opening: cut 2 pieces out of the lining fabric: 20 x 12 inches, with ½ seam allowance on all the 4 sides.
- Finish one side of each piece, overturn twice and finish with top stitch.
- The two pieces kept together will give you the back with an opening for the cushion.
- Facing the right side to the right side of both the front and back, attach a layers together with a plain seam.
- Trim the allowances and overturn inside out.
- The big cushion is ready.

**Small cushion :**

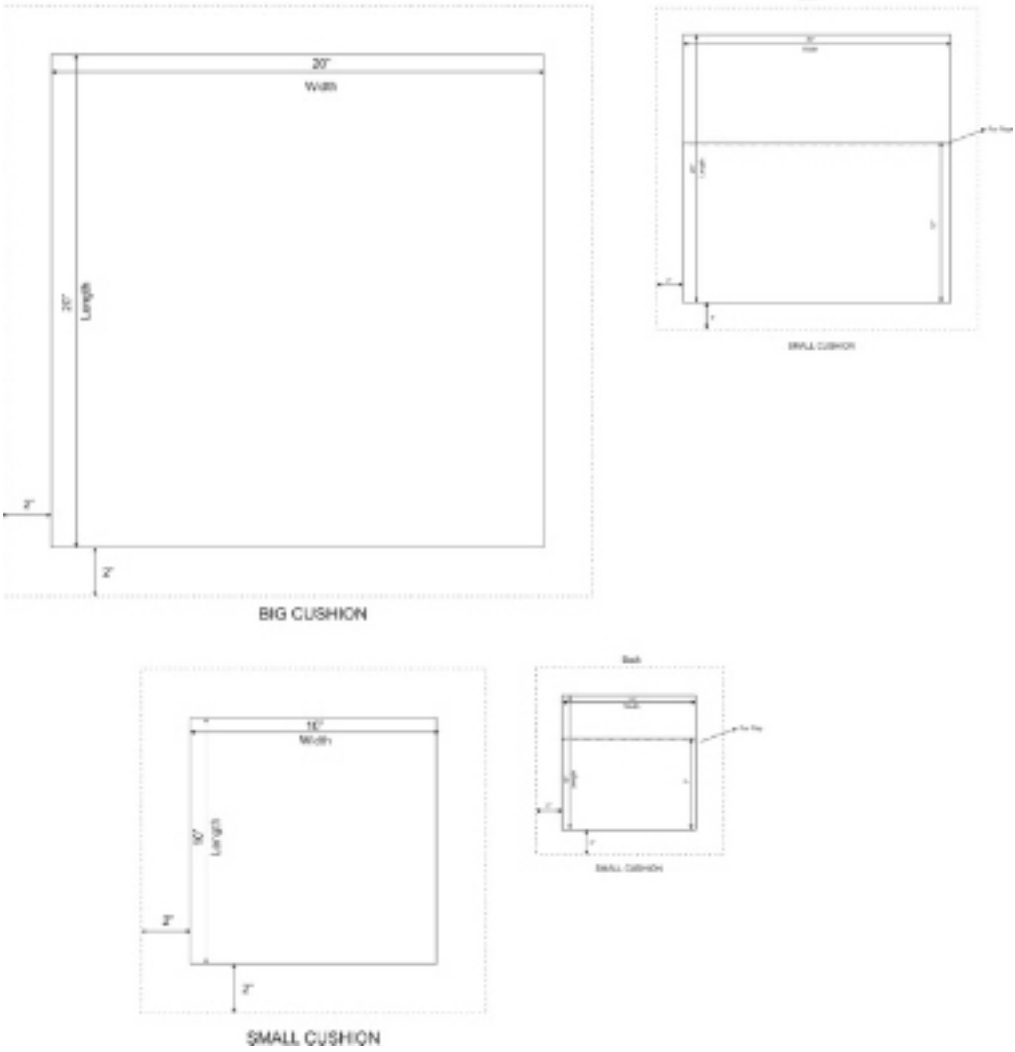
- Stitch the small cushion exactly the same way as the big cushion according to the specified measurements.
- Fill the cushion stuffing inside close the flap for both big and small cushion with buttons.

**YOUR CREATIVE EXPRESSION:**

- Tassels can be attached to all 4 sides to make the cushion look more appealing.
- The lining colour and designs can be experimented with as the top layer is of a sheer fabric and the lining gives a different effect to the whole cushion.

CHAPTER 27 (B)

BIG CUSHION COVER



**SUNFLOWER CUSHION**

**MATERIALS REQUIRED:**

- Printed fabric : 1m
- Plain organza for petals : 1m
- Poly fill to stuff inside

**MEASUREMENTS REQUIRED:**

- Radius of the round pillow: 6 inch (ready)

**STEPS OF CONSTRUCTION:**

**PETALS:**

Construct the petals that are placed around the pillow. Cut a 7 inch square piece of organza and fold the piece diagonally.

Stitch the edges to form a triangle as shown in the figure.

It Make gathers on the stitched edges. Increase the SPI of the stitch line used, and then pull out the thread to gather the pleat.

After gathering join all the three corners of the triangle to a single point. A petal is formed.

Do the same for all 15 petals.

**CUSHION:**

Cut 2 pieces of the printed fabric in a circular shape with a radius of 6.5 inch.

Keep the 2 circular pieces together, facing the right side to the right side.

Place the petals one by one close to each other in such a way that the point of each petal is on the circular edge and the round shape of the petal faces the centre of the circle.

Stitch all three layers (piece 1, piece 2 and all the petals on the edge of the circle).

Leave a gap of 2 inches unstitched for overturning the layers.

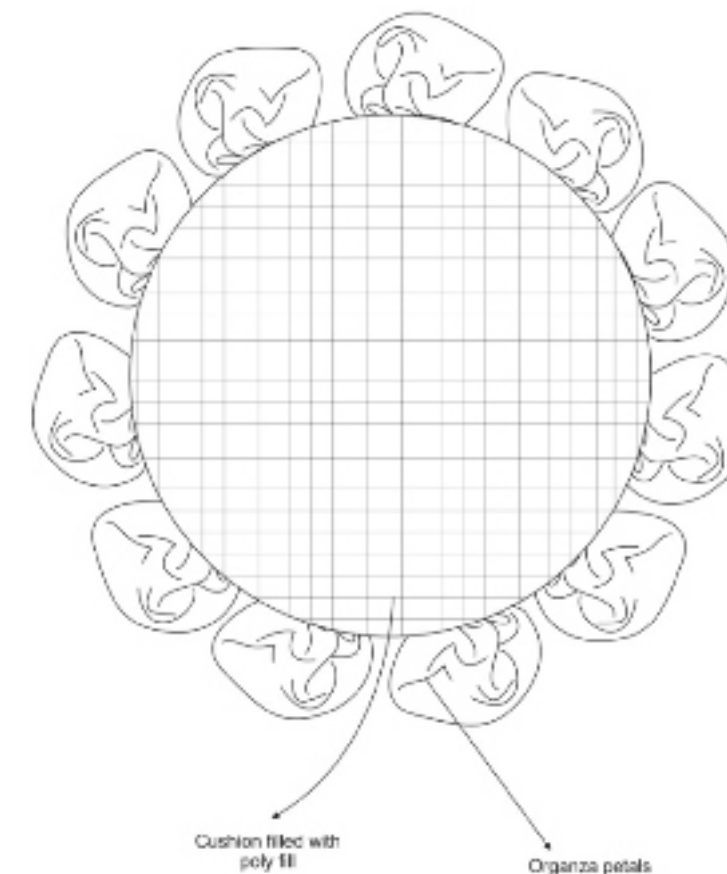
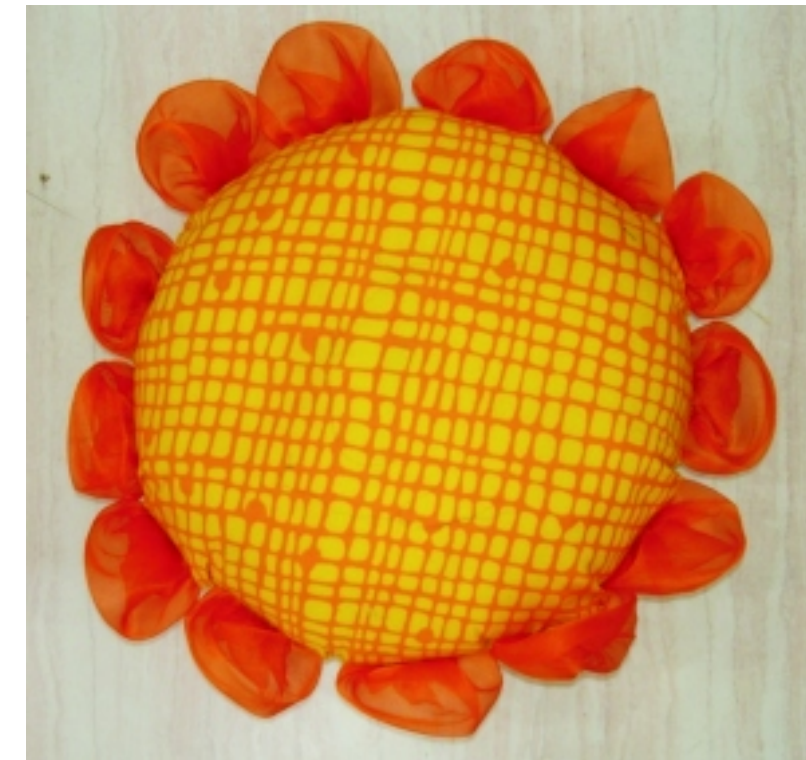
Overturn inside out. The petals also emerge on the outside at the circumference (Refer the image).

Fill the cover with poly fill and once the cushion is sufficiently stuffed to acquire a full spherical shape, close the opening neatly with slip hem.

**YOUR CREATIVE EXPRESSION:**

- The size of the petals can vary according to choice.
- The circular shape can also be perceived like a sun or a face, and patchwork can be done accordingly.
- These cushions can be used in a child's bedroom with different smiley expressions.

**SUNFLOWER CUSHION**



SUNFLOWER CUSHION

BED SHEET

**MATERIALS REQUIRED:**

- Old bed sheet
- Felt of matching colors: ½ meter each

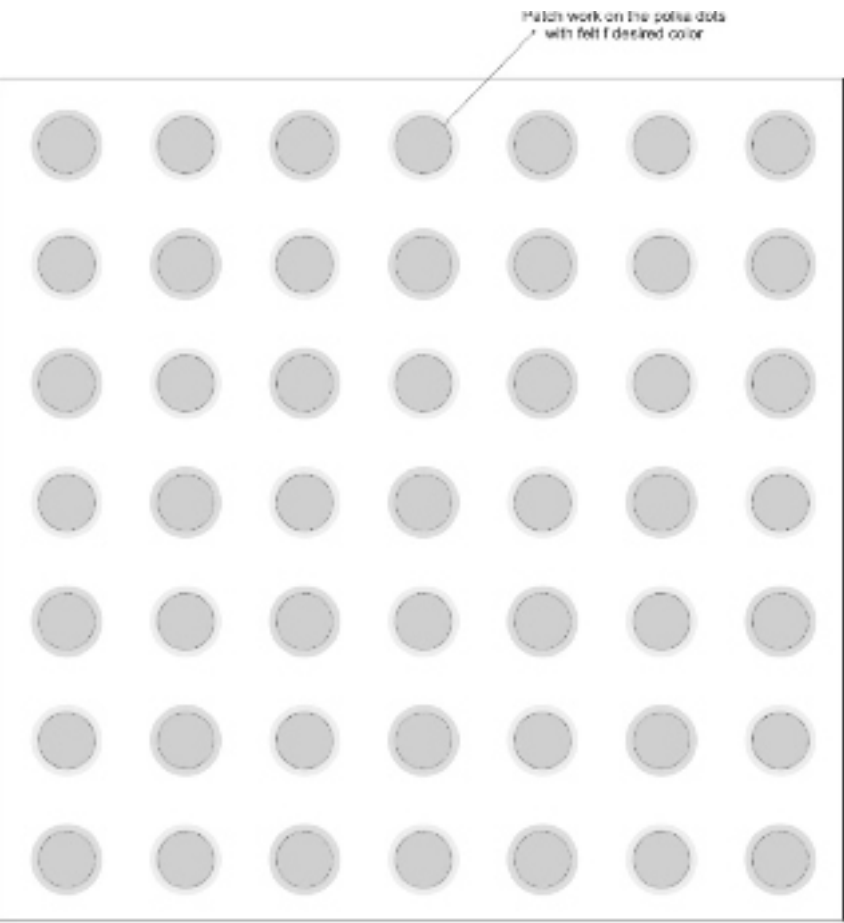
**STEPS OF CONSTRUCTION:**

- Select the bed sheet to rework on. A new bed sheet could also be made more interesting and decorative.
- Buy colors of felt that match with the design on the bed sheet. E.g. Polka-dots.
- Use a felt of a little different tone but of a similar color as the polka dots already printed on the bed sheet.
- If the polka dot is mauve then select a little darker purple for it. For a dark purple select a little different shade of purple but darker than the previous shade. For black select a different hue of black felt and for green select a different shade of green buy a little similar to the one on the bed sheet.
- This colour variation within each polka dot will create an interesting visually appealing patch work
- Cut the felt for each colour of a little smaller size, e.g. ½ inch smaller from the circle printed on the bed sheet so that after patchwork both colours are visible (the one that is printed on the bed sheet and the other on which patch work is being done).
- Patch the polka patches onto the ones printed over the bed sheet with their respective colour matching.

**YOU CREATIVE EXPRESSION:**

- Old printed bed sheets can be renewed by doing innovative appliqué and patchwork complimentary to the print.
- Contrasting colour patches can also be put on the dots depending upon an individual's choice.
- Surfaces like quilting can also be done on the polka dots. However this is more time consuming and not as visually interesting as the colour variation concept.
- The patches can be stitched with some decorative stitches provided by the machine.
- Add trims like brocade or net laces around the edges of the bed sheet depending upon the look one wants to create.

BED SHEET



BED SHEET

## CHAPTER 29 (A)

### WALL HANGING 1

#### MATERIAL REQUIRED:

- A lighter toned Printed cotton fabric for base: 1 meter
- 4 mm foam for quilting: 1 meter
- Lining for finishing: 1 meter
- Contrasting bright printed fabric for pockets: 1 meter

#### MEASUREMENT REQUIRED:

- Base length: 40 inches (ready)
- Base width: 17 inches (ready)
- Seam allowances: 1 inch on all 4 sides, as base will shrink while quilting
- 3 pouch pockets of same measurements to add extra utility
- Pocket length: 10 inches (ready)
- Pocket width: 13 inches (ready)
- Seam allowances: ½ inch on all 4 sides
- Bias strips for finishing the base: 2 inches wide

#### STEPS OF CONSTRUCTION:

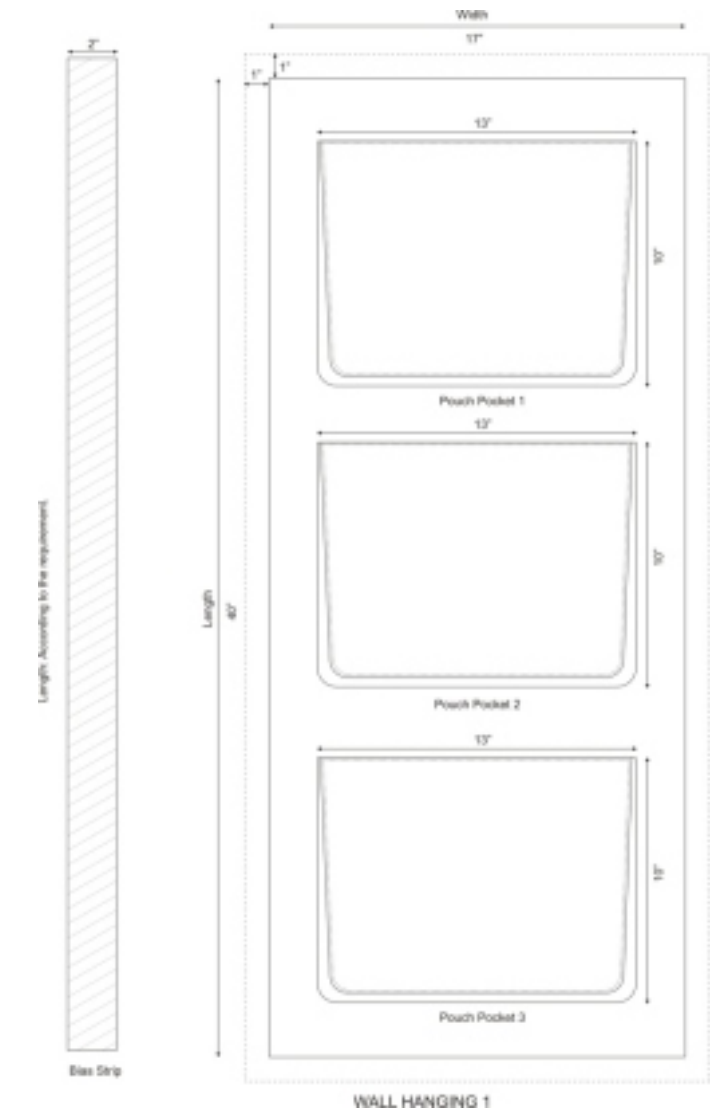
- Tack the top fabric, foam and lining together, according to the specified base measurements.
- Quilt the three layers together with vertical lines, each at a distance of half ½ inch.
- Use innovative embroidery stitch to quilt, in order to enhance the design appeal.
- Finish base with bias piping from all four sides.
- Make 3 pouch pockets according to the specified measurements.
- Before attaching the pockets onto the base, make sure you equally distribute the space from top and bottom of the base, and between the three pockets.
- Attach the first pocket with top stitch, 3 inches down the top of the base.
- Attach the second pocket with top stitch, 2 inches down the first pocket.
- Divide the second pocket into two parts, by giving a top stitch in the centre of the pocket, as shown in the figure.
- Attach the third pocket with top stitch, 2 inches down the second pocket.
- Carefully distributing these spaces will make the wall hanging look more planned and aesthetically appealing.
- Attach two loops at the top, to hang the wall hanging onto the wall.

#### YOUR CREATIVE EXPRESSION:

- You can personalise the look of the wall hanging by creating your own pocket styles and shapes according to your own utility.

## CHAPTER 29 (A)

### WALL HANGING 1



CHAPTER 29 (B)

WALL HANGING 2

MATERIAL REQUIRED:

- Solid colour canvas fabric for base: 1 meter
- Lining for finishing: 1 ½ meter
- Contrasting bright printed fabric for pockets: 1 meter
- Foam for pocket 2: 1/2 meter

MEASUREMENT REQUIRED:

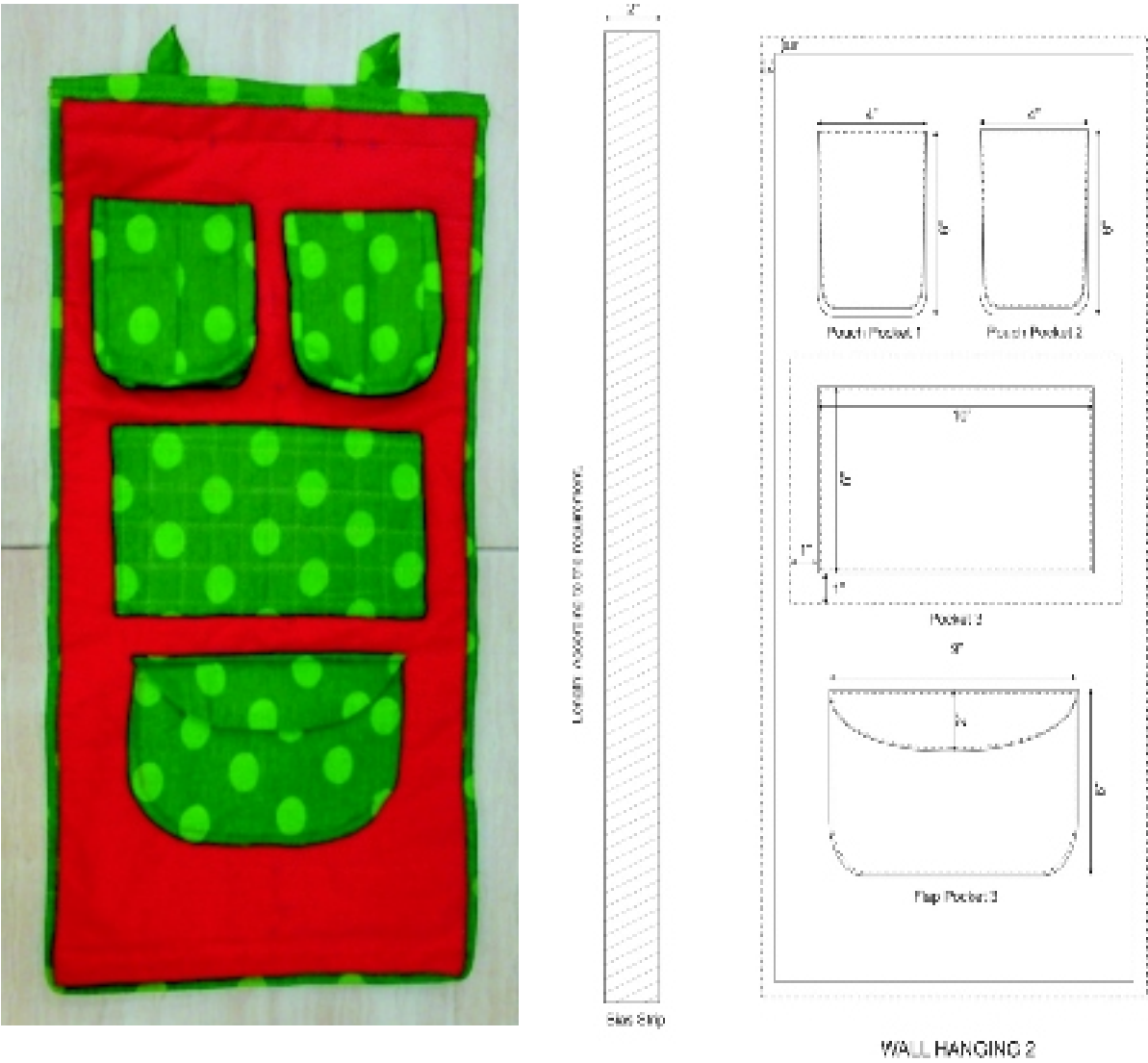
- Base length: 30 inches (ready)
- Base width: 13 inches (ready)
- Seam allowances: ½ inch on all 4 sides
- Plan 4 different pockets, each being of a different shape and solving a different utility purpose
- Pocket 1 and pocket 2 are pouch pockets of the same measurements
- Pocket length: 6 inches (ready)
- Pocket width: 4 inches (ready)
- Band: 2 inches wide
- Seam allowances: ½ inch on all 4 sides
- Pocket 3 length: 6 inches (ready)
- Pocket 3 width: 10 inches (ready)
- Seam allowances: 1 inch on all 4 sides, as this pocket will be quilted, and therefore the fabric will shrink
- Pocket 4 length: 6 inches (ready)
- Pocket 4 width: 9 inches (ready)
- Flap length: 2 inches (ready)
- Flap width: 9 inches (ready)
- Seam allowances: ½ inch on all 4 sides
- Bias strips for finishing the base: 2 inches wide

STEPS OF CONSTRUCTION:

- Cut the base out of the canvas fabric, according to the specified measurements.
- Attach pouch pocket 1 and 2 to the base with top stitch, 2 inches down the top edge of base.
- Attach pocket 3 to the base with top stitch from top and bottom, 1 inch down from pocket 1 & 2.
- Divide the pocket into two halves by giving a top stitch in the centre of the pocket.
- Finish both sides as pocket openings.
- Attach pocket 4 to the base with top stitch, 1 inch down from pocket 3.
- Attach the pocket flap ½ inch above the pocket opening.
- Once all the pockets are put, finish the wall hanging with lining, and put bias piping on all four sides of the base.
- Attach two loops at the top, to hang the wall hanging onto the wall.

CHAPTER 29 (B)

WALL HANGING 2



CHAPTER 29 (C)

FELT WALL HANGING

**MATERIALS REQUIRED:**

- Felt: 2 different colors of 0.5m each
- Cotton printed fabric: 0.25m

**MEASUREMENTS REQUIRED:**

- Length: 22" (Ready)
- Width: 13" (Ready)
- Seam allowance: 0.25" on all sides

**STEPS OF CONSTRUCTION:**

- Cut the 2 felt fabrics of size 22.25" x 13.25". One color becomes the outer fabric and the other becomes the lining.
- Draw pockets as shown in the picture on the outer fabric.
- Once the pocket slots are drawn cut them by using a cutter (Refer to the image as shown).
- Now stitch the 2 layers by making a stitch on the edges at 1/4th inch on all 4 sides. This secures the 2 layers.
- Now to secure the pockets, make a stitch on the all 3 edges of each slot. The lower edge is left as it is since it has to be opening as shown in the image.
- Repeat the steps for each pocket. Make stitches vertically on top of the 2 layers to divide the pockets from each other.
- Finish the edges of the wall hanging with a piping out of the cotton printed fabric.
- The wall hanging is now ready.

**THINGS O REMEMBER:**

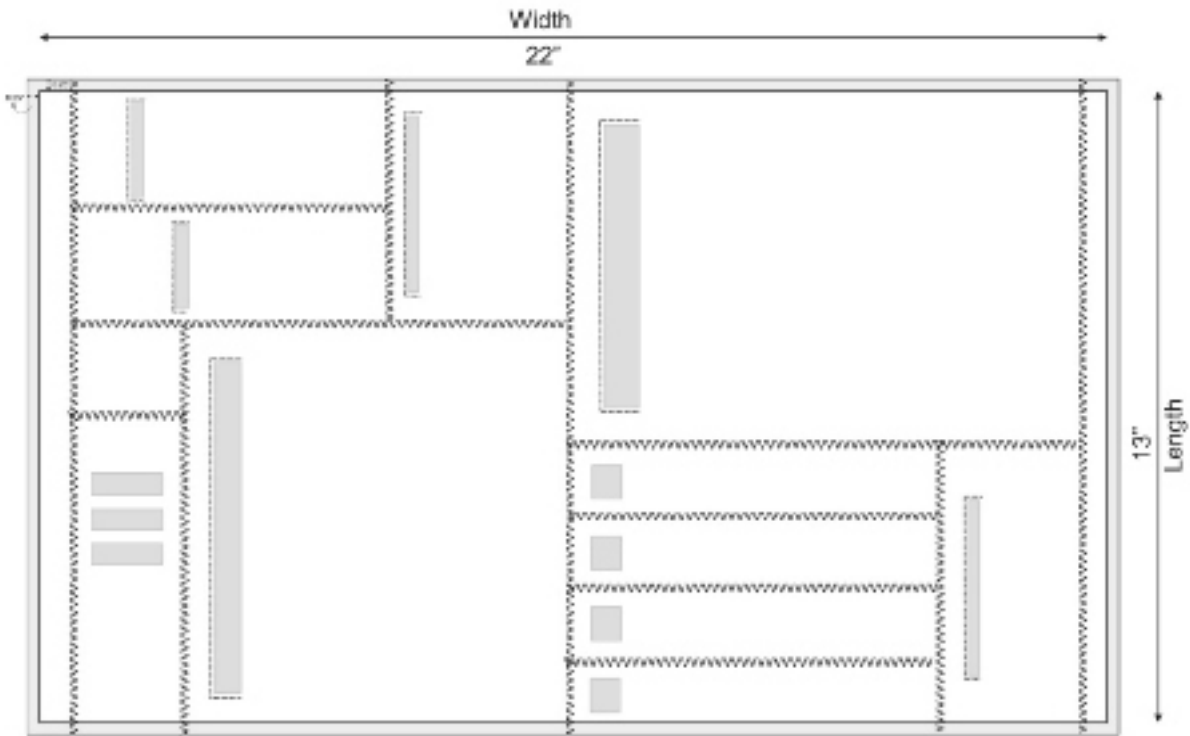
- This type of a wall hanging is used to keep office tools or stationery items.
- Make sure that the pockets are designed according to the tools or items that are required to be kept inside them. E.g. for a note pad one needs to make a wider pocket whereas for paper clips and stapler one need to make a longer pocket.
- Use decorative stitches to give a fancy look. E.g. for securing the pockets from all 3 edges (except the lower edge) use a satin stitch instead of a simple running stitch since it is stronger in comparison.
- To divide the pockets vertically use any zigzag stitch.
- Fix a calendar on the outer fabric on top of a fabric to make more use of wall hanging.

**YOUR CREATIVE EXPRESSION**

- This wall hanging can be used for your personal study or stationary purposes.
- One can make small pockets and openings for different stationary items as per your choice.

CHAPTER 29 (C)

FELT WALL HANGING



FELT WALL HANGING

**PATTERN MAKING**

**FASHION ACCESSORIES**

MOBILE COVER

**MATERIALS REQUIRED:**

- Printed cotton fabric: 25cm
- Felt: 25 cm
- Denim fabric: 25cm
- foam

**MEASUREMENTS REQUIRED:**

- Cover length: 5 inch (ready)
- Cover width: 2.5 inch (ready)
- Lining length: 5 inch (ready)
- Lining width: 2.5 inch (ready)
- Seam allowance ¼ inch

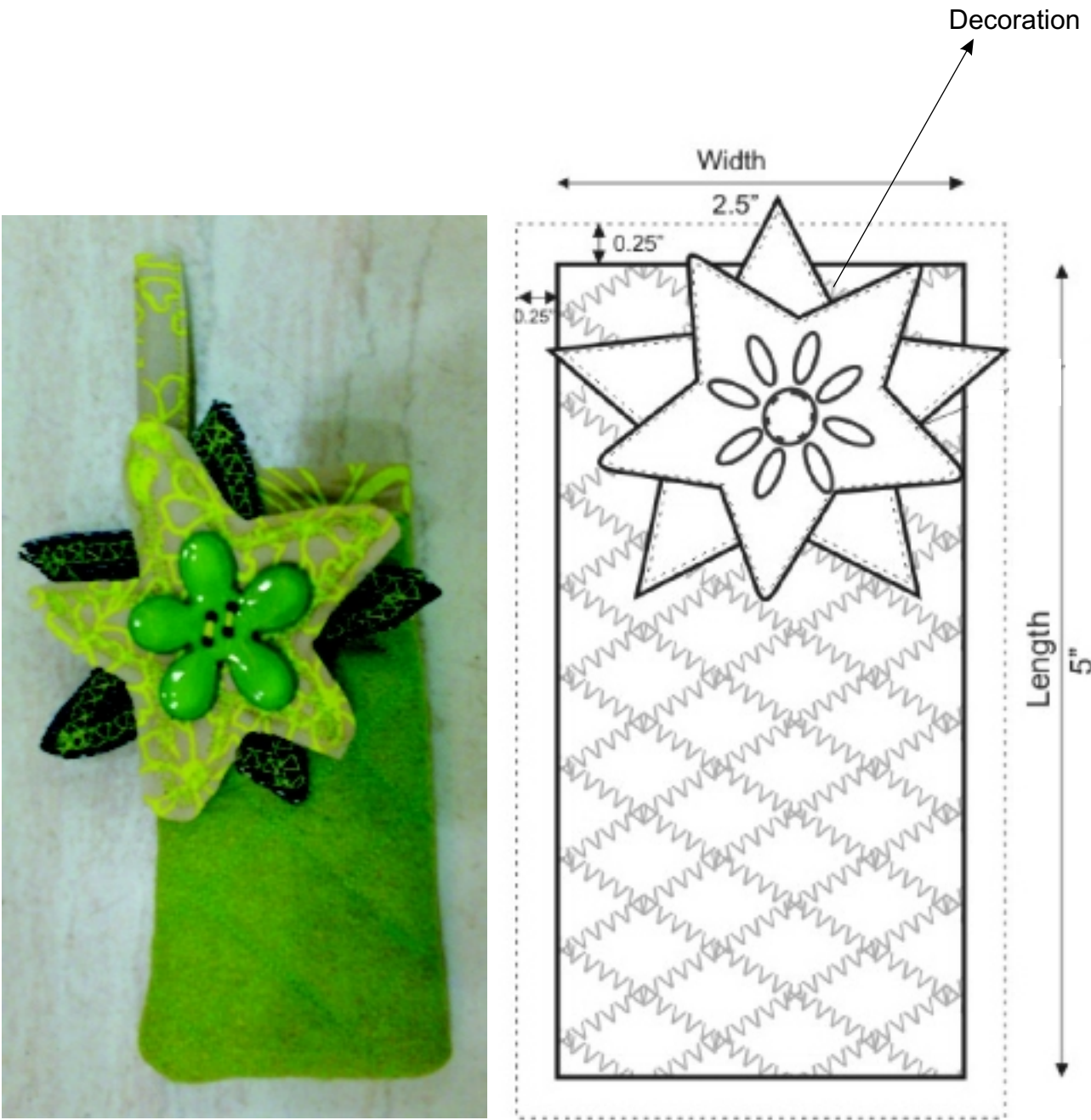
**STEPS OF CONSTRUCTION:**

- Cut the felt of a size 6inch x 6inch and quilt it with foam and printed fabric lining with diagonal checks.  
(Refer to chapter 18- quilting). The felt is the right side of the cover.
- Finish one edge with piping of the printed fabric. This acts as a finished opening in the end allowing space for the mobile to slip in.
- After quilting the size changes. Cut this piece to the following size:
  - ✓ Length from the piping edge: 5.25 inch.
  - ✓ Width of the quilted fabric: 3 inch.
- Now fold the piece into half (the piping finished edge should still be on the top) and stitch at 1/4th inch. The lining should be on the outside while stitching the seams. Also stitch the bottom at 1/4th inch. Hence two edges (one length and one width perpendicular to each other) get fixed.
- Fold the 6 inch long piping and stitch its edges onto the 5 inch long seam previously constructed. This forms the loop of the cover to hang or hold it on ones finger. So placement of this loop depends on the individual.
- Now, overturn the whole piece so that the lining falls inside and the quilted felt (originally the right side) is facing outside.
- The loop goes inside. It is just pulled out to use it whenever needed.
- The end product is a cover that has an opening on the top finished with a piping same as the lining.

**Note:**

1. To decorate the covers add accessories like quilted stars made out of denim or lining fabric as shown in the figure. Hang them with chains or threads.
2. The size again depends on the size of the mobile phone. The cover is always made ½ inch bigger than the phone.

MOBILE COVER



MOBILE CASE

**MOBILE COVER WITH A FLAP AND CHAIN**

**MATERIALS REQUIRED:**

- Printed fabric: 0.25m
- Contrasting felt for lining: 0.20m
- A Golden button
- Snap buttons for fastening: a pair
- Long chain to hang the mobile cover around the neck

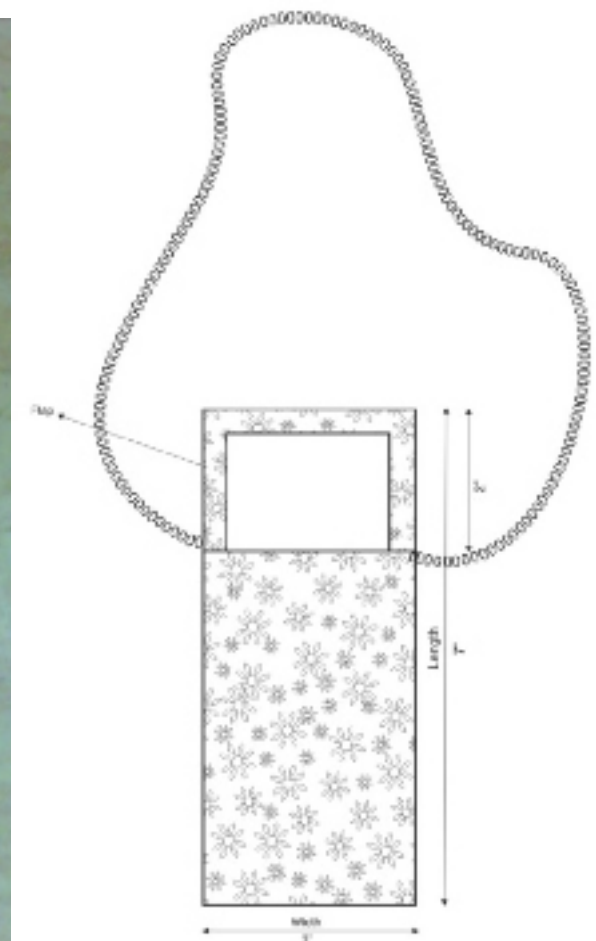
**MEASUREMENTS REQUIRED:**

- Cover Length: 12 inches (Ready including the flap length)
- Cover width: 3 inches (Ready)
- Seam allowance  $\frac{1}{2}$  inch all around.

**STEPS OF CONSTRUCTION:**

- Cut the printed fabric of size 13 inches x 4 inches (inclusive of 1 inch seam allowance) and similarly cut the felt of size 12.5 inches x 3.5 inches (inclusive of  $\frac{1}{2}$  inch seam allowance) and stitch the pieces together by folding  $\frac{1}{2}$  inch of the printed fabric over the felt and making a top stitch only on both the long edges (13inch long).
- Patch them together by putting straight decorative stitches parallel to each other all over the fabric.
- Cut the corners of one side of the piece (4 inch long edge) into rounded ones. This side becomes the flap of the cover. The flap length would not remain more than 2 inches.
- Remove the seam allowance from this flap by cutting  $\frac{1}{2}$  inch from all around the rounded edge till the length of 2 inches from the printed fabric. Finish this flap edge with a piping.
- The rest of the piece will still have the seam allowance of  $\frac{1}{2}$  inch left. (Refer to the image).
- Finish the opposite edge (opposite to flap) by folding  $\frac{1}{2}$  inch printed fabric over the felt first and then folding both of them together by  $\frac{1}{2}$  inch and making a top stitch.
- Now face the wrong side (lining side) towards yourself and fold the rest of the fabric exactly into halves (excluding the flap).
- Stitch the sides at  $\frac{1}{2}$  inch and overturn. Cut excess seam allowance (around  $\frac{1}{4}$ th inch more).
- The mobile cover is now ready.
- Put a chain on both the edges to hang it around on the shoulder or neck or to pin it with trouser loop.
- Put snap buttons on the flap and cover for fastening.
- Put a golden button over the right side of the flap to decorate it.

**MOBILE COVER WITH A FLAP AND CHAIN**



MOBILE COVER WITH  
A FLAP AND CHAIN

## CHAPTER 30 (C)

### QUILTED MOBILE COVER WITH COIN POUCH AND A FLAP

#### **MATERIALS REQUIRED:**

- Printed fabric: 0.25m
- Contrasting Felt for lining: 0.25m
- Foam: 2mm for quilting
- Velcro for fastening

#### **MEASUREMENTS REQUIRED:**

- Cover width: 5 inches (Ready)
- Cover length: 3.5 inches (Ready)
- Coin pouch length: 1.5 inches (Ready)
- Coin pouch width: 3.5 inches (Ready)
- Seam allowance: 1/4th inch all around

#### **STEPS OF CONSTRUCTION:**

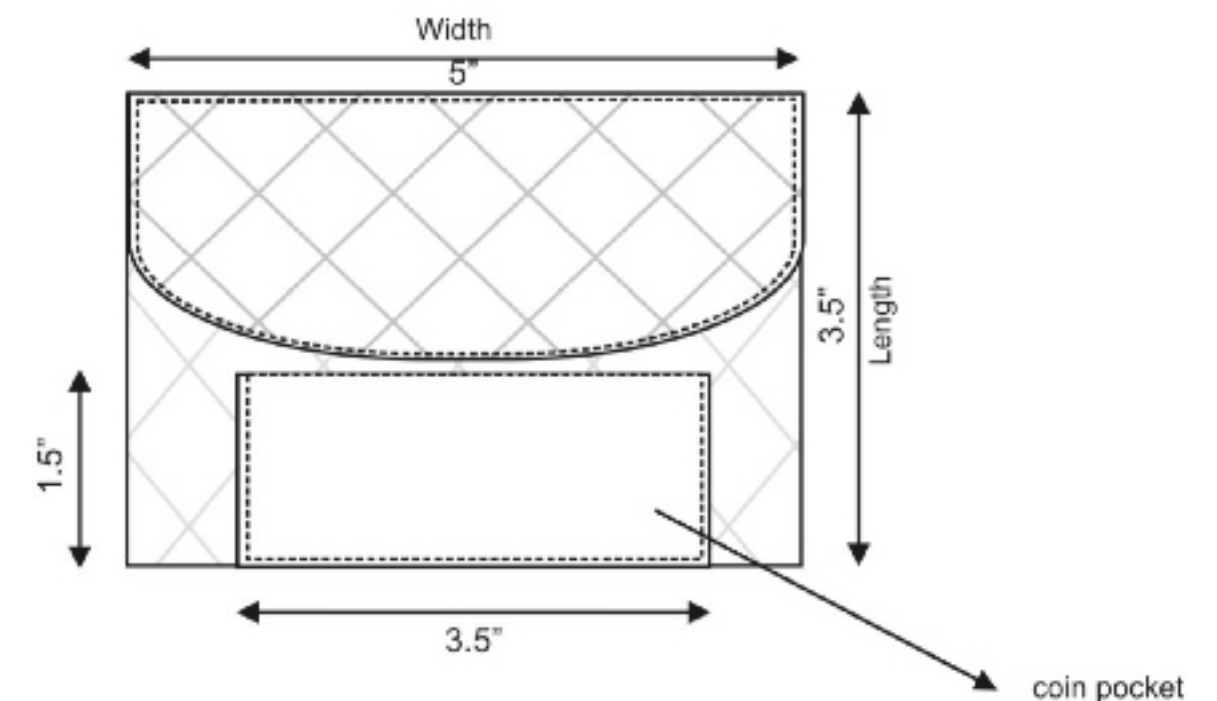
- Cut the printed fabric of size 8 inches x 5.5 inches and quilt it with felt (Refer to chapter 18-Quilting).
- Cut the corners of one side of the quilted piece (5.5 inch edge) into rounded ones. This side becomes the flap of the cover. The flap length would not remain more than 2 inches.
- Remove the seam allowance from this flap by cutting 1/4th inch from all around the rounded edge till the length of 2 inches.
- Finish this rounded corner edge with facing of felt; 1/2 inch wide (Refer to chapter Finishing). However, the facing is not turned completely inside. Leave 1/8th inch as a piping to the flap and then stitch the facing.
- The rest of the piece will have the seam allowance of 1/4th inch (Refer to the image).
- Cut a coin pouch out of felt and patch it on the fabric 1 inch below the flap from 3 sides with a satin stitch such that the 4th open edge acts as an opening for the coins to be put in.
- Finish the opposite edge (5.5inch wide edge facing opposite to the flap) with felt piping of 1/2 inch.
- Now face the wrong side (lining side) towards yourself and fold the rest of the fabric exactly into halves (excluding the flap).
- Stitch the sides at 1/4th inch and overturn.
- The mobile cover is now ready.
- Stick Velcro on the flap as well as the cover for enclosure and also on the coin pouch so that the coins don't fall from the pocket.

#### **THINGS TO KEEP IN MIND:**

- After the facing is turned and stitched like a piping from one edge the other edge has to be hemmed by hand to keep the whole facing secured.

## CHAPTER 30 (C)

### QUILTED MOBILE COVER WITH COIN POUCH AND A FLAP



QUILTED MOBILE COVER WITH COIN POUCH AND A FLAP

## CHAPTER 31 (A)

### CLUTCH BAG

#### MATERIAL REQUIRED:

- Velvet fabric: ½ meter
- Poly silk for lining: ½ meter
- Buckram: 25 cm
- Black beads for handle
- Black stone buttons for closure/ magnet press buttons

#### MEASUREMENTS REQUIRED:

- Bag length: 7 inches (ready)
- Bag width: 10 inches (ready)
- Lining length: 14 inches (ready)
- Lining width: 10 inches (ready)
- Seam allowances: ½ inch on all the 4 sides
- Band with buckram : 1/3 wide

#### STEPS OF CONSTRUCTION:

- Cut velvet fabric on fold according to the specified length and width.
- When the fold opens, the ready piece of fabric will measure - length: 14 inches and width: 12 inches, as shown in the figure.
- Gather the top and the bottom edge of the fabric to a width of 10 inches.
- Fold the fabric back and stitch the sides to form the outer side of the bag.
- Cut the lining according to the specified measurements.
- Fold the fabric into half and stitch the sides to form the lining bag.
- Insert the lining inside the outer shell and secure both together with a band, secured with a top stitch. Before attaching the band the band is first fused with buckram to give desired stiffness at the top.
- Secure the bag opening with decorative stone buttons.
- Attach the beads string for handle.

#### THINGS TO KEEP IN MIND:

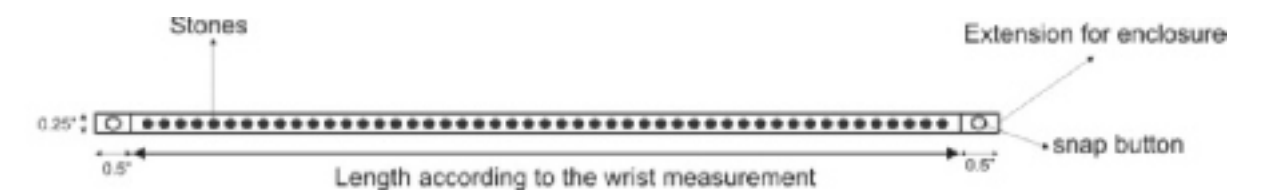
- The lining is not gathered, and therefore it is cut like a simple rectangle.
- The clutch bag opening can also be secured with magnet press buttons. The number of buttons required depends on the length of the clutch bag. Longer bags need more button fastenings for enclosure.

#### YOUR CREATIVE EXPRESSION:

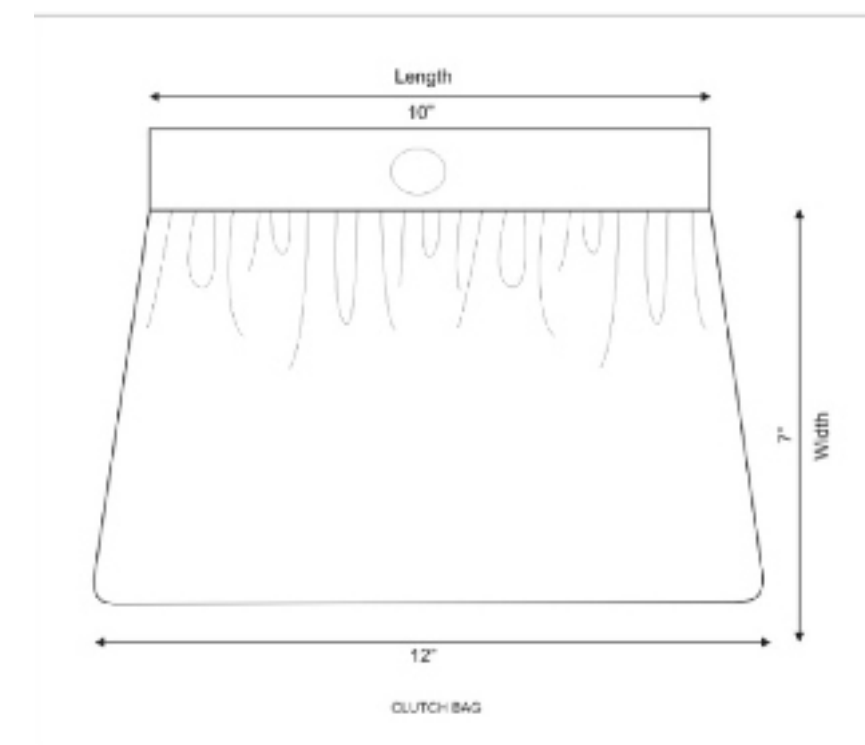
- A contrasting lining can also be used according to an individual's choice.
- A little broach or a ribbon bow can also be attached to one corner to enhance the design. The bag can also be ornamented with stone work by sticking stones with fabric glue.

## CHAPTER 31 (A)

### CLUTCH BAG



### BRACELET



## CHAPTER 31 (B)

### POTLI BAG

#### MATERIALS REQUIRED:

- Silk brocade: 0.5m
- Matching poly silk for lining: 0.5m
- Ghungroos for trims: 10 (small)
- Foam: 2mm

#### MEASUREMENTS REQUIRED:

- Potli bag height: 7 inches (ready).
- Potli bag width: 20 inches (ready).
- Seam allowance: ½ inch all over.

#### STEPS OF CONSTRUCTION:

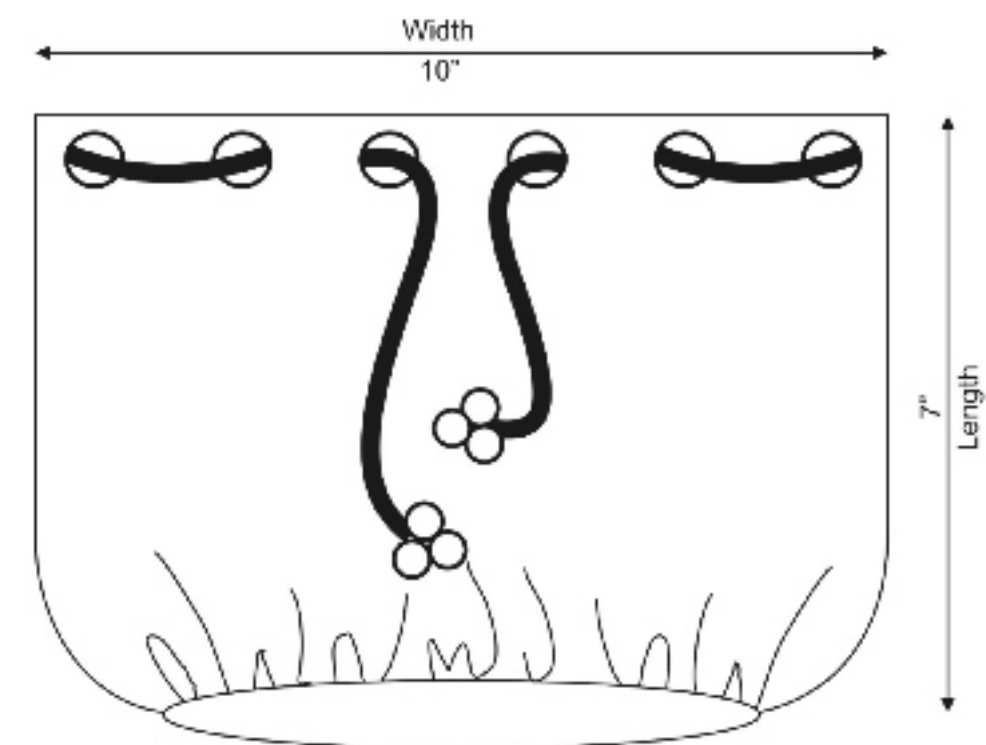
- Cut out a circle from the lining fabric of radius 3.5 inches.
- Quilt this piece with 2mm foam and create concentric stitches on it. Use decorative stitches for a fancy look (Refer chapter 18 for Quilting).
- This quilted piece is the base for the potli bag. Measure the circumference of the circle.
- Cut out a rectangle piece out of silk brocade of size:
  - ✓ Height of the bag x width of the bag.
  - ✓ Width of the bag = circumference of the circular base.
- Stitch the edges of the rectangle piece to get a cylindrical shape (Refer to the figure).
- Stitch the bottom round with the circular base.
- Once the bag is made lining needs to be fixed to avoid the visibility of the foam on the inside and also to insert a dori/string to close the bag.
- The lining is constructed in the similar manner as the bag itself with the same measurement of circular base attached with the same size rectangular base.
- Attach the lining with the top hem of the bag with a top stitch.
- The potli bag/ Batua is now ready.

#### THINGS TO KEEP IN MIND:

- Before attaching the lining fix eyelets on the silk brocade bag to act as a way for the dori/string.
- Leave a little space unstitched while attaching the lining so that the string could be inserted. Once the string is inserted neatly slip hem the opening.
- Attach Ghungroos on the ends of the string to give a traditional look.

## CHAPTER 31 (B)

### POTLI BAG



POTLI BAG

WALLET

**MATERIAL REQUIRED**

- Printed fabric: ½ meter
- Casement for lining: ½ meter
- Poplin for piping: 25 cm

**MEASUREMENTS REQUIRED:**

- Wallet width: 12 inch (ready)
- Wallet length: 6 inch (ready)
- 4 Patches for patch pocket inside: length: 3 inch, width: 6 inch
- 3 other patch pocket: as shown in the figure

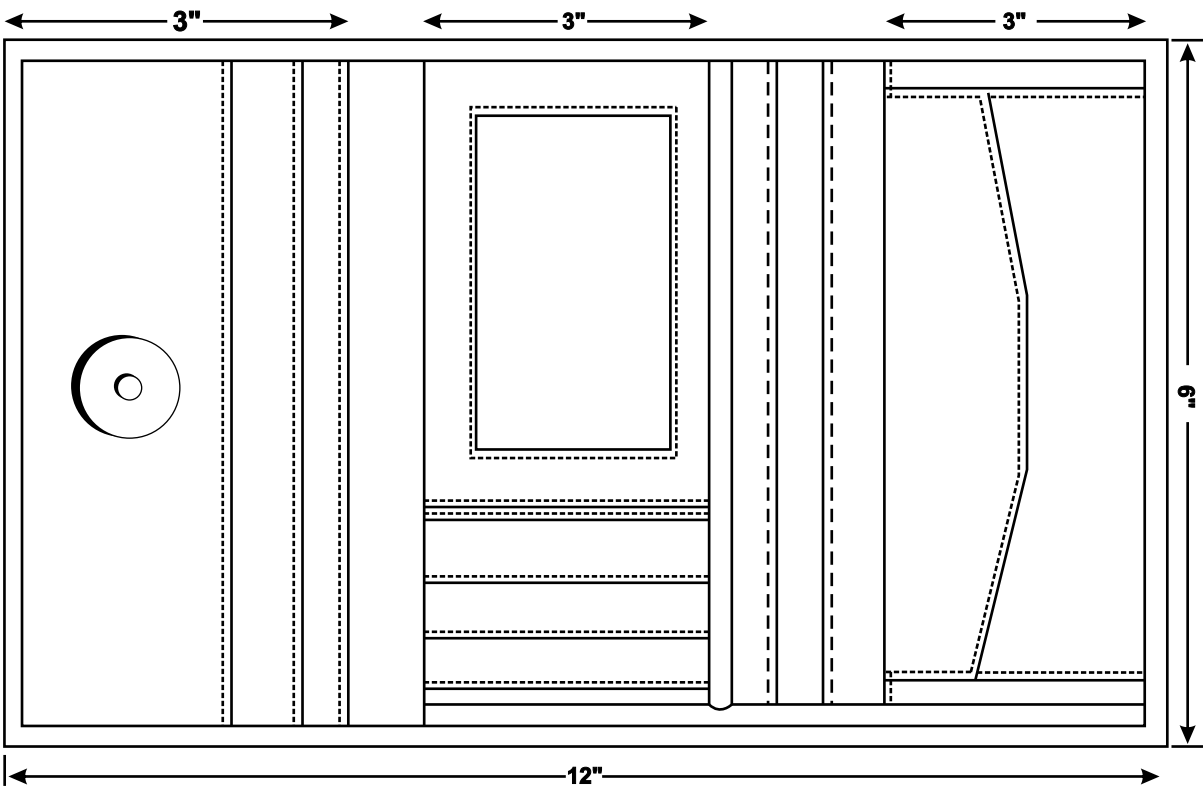
**STEPS OF CONSTRUCTION:**

- Cut printed fabric for outer shell, according to the specified measurements.
- Cut lining same as the shell fabric.
- Attach various patch pockets in ascending order, one on top of the other, each with a top stitch, as shown in the figure, on the extreme right side.
- For the middle, attach patch pocket, with a top stitch, as shown in the figure.
- The top most pocket is finished with a piping to make space for a photo id.
- Make a pouch pocket, for the extreme left side, as shown in the figure. Attach a flap to the pocket, and secure it with a snap button.
- Attach the lining(finished with the pockets) to the shell printed fabric with a bias piping.

**YOUR CREATIVE EXPRESSION:**

- You can rip your own old wallet, and create a mock of it as per your choice.
- Buckram can be attached to the shell to make it hard, if required.
- The outer look of the wallet can be made from a solid coloured fabric also, and later it can be innovatively patched.

WALLET



WALLET

SLING BAG

**MATERIALS REQUIRED:**

- Plastic coated fabric: 1m
- Casement for lining: 1m
- A drawstring for the opening: 1m

**MEASUREMENTS REQUIRED:**

- Height of the bag: 16 inches (ready)
- Radius of the base round: 6 inches (ready)
- Seam allowance: ½ inch all around

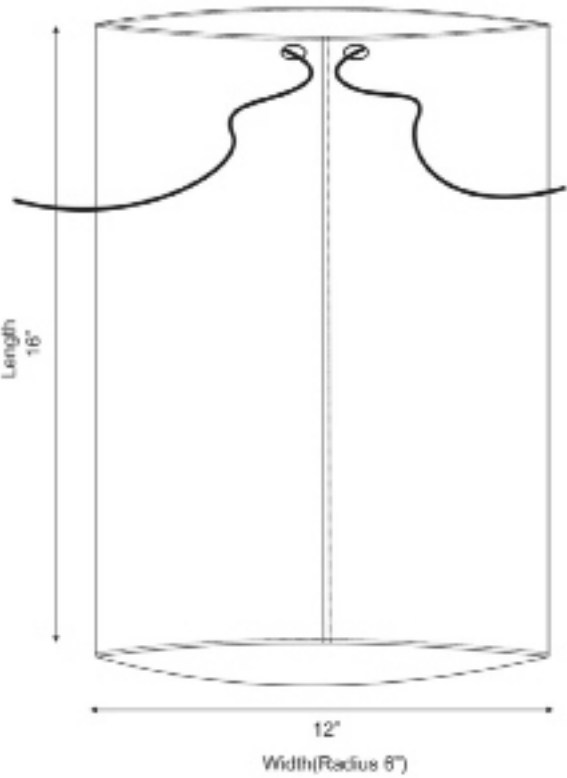
**STEPS OF CONSTRUCTION:**

- Cut the plastic coated fabric and the lining in a circular shape with radius 6 inches each. Add ½ inch allowance to it. This forms the round base of the bag.
- Now measure the circumference of the base by using the formula:
  - ✓ Circumference=  $2 \times \pi \times r$  where r is the radius of the circle.
  - ✓ The circumference = 38 inch approx when r= 6inch.
- Cut a rectangle piece out of the lining and the plastic coated fabric each of size 16inch x 38inch. Add ½ inch allowance on all sides.
- Attach pockets on the rectangle piece of the lining. After pockets join the base of the lining with this rectangle piece to form a cylinder.
- Similarly attach the shell fabric base and the rectangle to form a similar cylinder.
- Fix eyelets on the shell cylinder for the drawstring to pass.
- After eyelets, attach the ready lining to the shell cylinder by stitching their open rounds together and overturning the lining inside. The pockets fall inside the bag. (Refer to chapter 18-Finishing).
- Insert the drawstring through the eyelets. Make a running stitch at 1 inch below the eyelet level to keep the drawstring run at one fixed lane.
- Construct 2 straps of 20 inches long and 2 inches wide (ready) each out of the left casement fabric. Attach them behind the bag to hang the bag over the shoulders.
- The sling bag is now ready.

**THINGS TO KEEP IN MIND:**

- Use decorative stitches onto the straps to enhance to look.
- The length of the strap depends on the height of the person.
- The straps should be cut along the grain line since selvedge gives more strength.

SLING BAG



SLING BAG

## CHAPTER 32 (A)

**BRACELET**

**MATERIALS REQUIRED:**

- Felt
- Colored crystal stones

**MEASUREMENT REQUIRED:**

- Round Wrist measurement

### STEPS OF CONSTRUCTION:

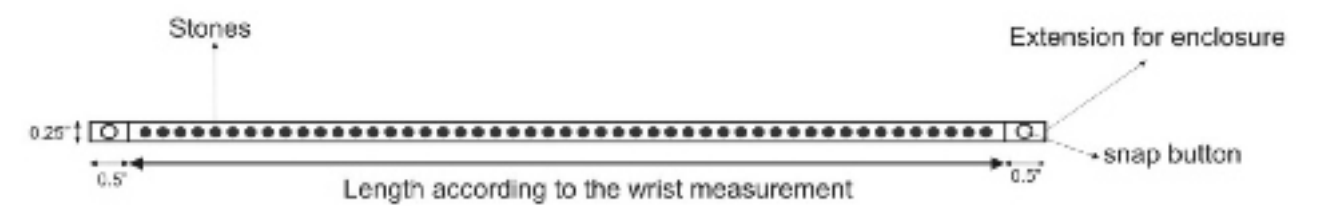
- Cut felt with width size of ¼ inch and length depending on the wrist size. Keep the length allowance for enclosure of about ½ inch on either side.
- Finish the edges of the band with a top stitch.
- Put snap buttons on either side of the band in such a way that on enclosing the band it fits just right on the wrist.
- Once the band is ready stick the stones on it with fabric glue or hand tack each stone.

**YOUR CREATIVE EXPRESSION:**

- Multi colored stones or single colored stones can be used depending upon individuals' choice.
- After the stones are fixed the band should not be visible on the outside since it defeats the purpose of being a beautiful fashion accessory.
- Hence care should be taken that the band width should be sufficient enough to act as a platform to hold the weight of the stones and yet not be visible from outside.

## CHAPTER 32 (A)

**BRACELET**



BRACELET

## CHAPTER 32 (B)

### RING

#### MATERIALS REQUIRED:

- Felt
- Colored crystal stones

#### MEASUREMENT REQUIRED:

- Finger circumference

#### STEPS OF CONSTRUCTION:

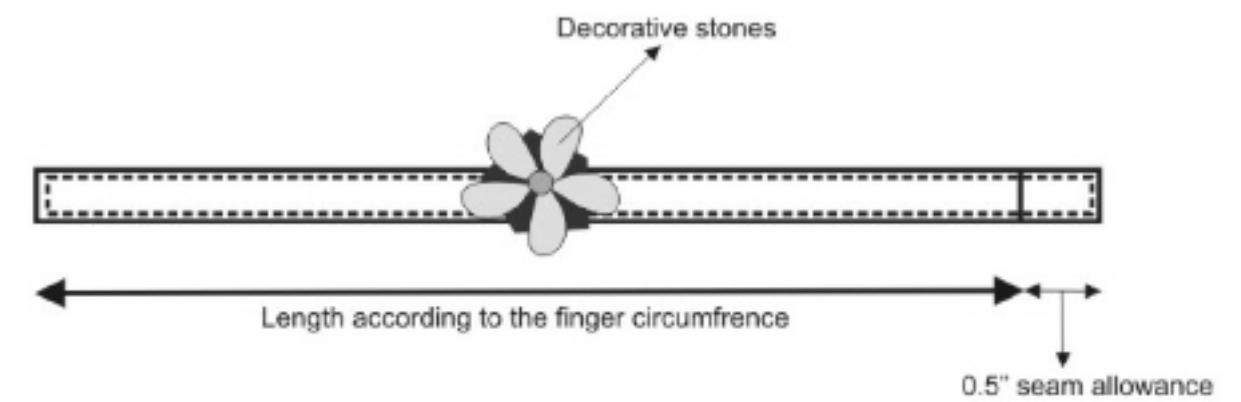
- Measure the finger circumference required for the ring and add 1/2 inch allowance.
- Cut the piece of felt according to the taken measurement.
- Finish the edges of the felt band with a top stitch.
- Put titch buttons on one side of the band in such a way that on enclosing the band it fits just right on the ring.
- Once the band is ready stick the stones on it with fabric glue or hand tack each stone.

#### YOUR CREATIVE EXPRESSION:

- Multi colored stones or single colored stones can be used depending upon individuals' choice.
- Care should be taken that the band width should be sufficient enough to act as a platform to hold the weight of the stones and yet not be visible from outside.

## CHAPTER 32 (B)

### RING



### RING

**KEY RING**

**MATERIAL REQUIRED:**

- Casement fabric in different colours
- Key chain ring and chain
- Satin threads
- Foam 4 mm for quilting

**MEASUREMENTS REQUIRED:**

- Size of each alphabet according to choice

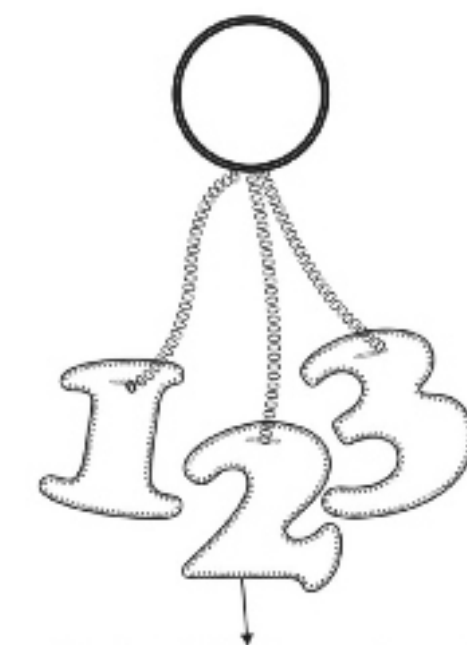
**STEPS OF CONSTRUCTION:**

- Roughly draw the numbers on the casement fabrics of different colours.
- Quilt each number with a layer of foam and lining for the same casement fabric with a satin stitch.
- Quilt with satin stitch as it holds the fraying edges.
- Cut each number close to the edges and finish with top with a button hole for the chain to pass and hold each number, as shown in the figure.
- Attach the key ring to the chains and complete the key chain.

**YOUR CREATIVE EXPRESSION:**

- Different bright colored fabrics can be used for each different number.
- The key ring can be personalised according to an individual's choice, by writing the initials of your own name.
- Different embellishments and innovative chains can be used to make the key chain even more attractive.

**KEY RING**



Size of each alphabet according to choice

**KEY RING**

## CHAPTER 34

### DOOR HANGING

#### **MATERIAL REQUIRED:**

- Casement/felt in different bright colours
- Satin thread
- Foam to quilt the alphabets

#### **MEASUREMENTS REQUIRED:**

- A rough idea of the size of the hanging according to your door size
- A balanced size of alphabets with the base size

#### **STEPS OF CONSTRUCTION:**

- Choose the word to be written on the door hanging.
- In the example above, "SWEET HOME" is used.
- Write each alphabet roughly on the casement fabric and quilt it with a layer of foam and lining from the same casement fabric.
- Quilt all the alphabets using a satin stitch, to hold the fraying edges from all sides.
- After quilting cut each alphabet out close to the edges.
- Tack the quilted alphabets onto the base as shown in the figure.
- Attach a chain to hold the door hanging.
- Embellish the look with innovative buttons.

#### **YOUR CREATIVE EXPRESSION:**

- Different bright colored fabrics can be used for each different alphabet.
- The hanging can be personalised for an individuals own bedroom, by writing your own name.
- Different embellishments and chains can be used with innovative trims to make the door hanging even more attractive.

## CHAPTER 34

### DOOR HANGING



HAIR BAND

**MATERIALS REQUIRED:**

- A plain hair band
- Felt : 3 different colors

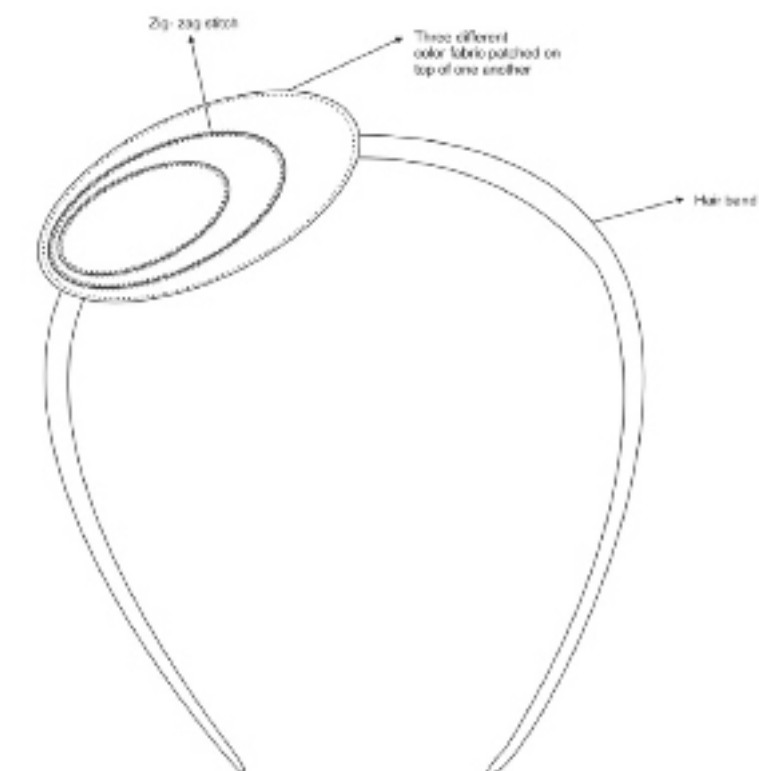
**STEPS OF CONSTRUCTION:**

- An old hair band can be decorated with a patchwork.
- Design the patch that needs to be fixed onto the hair band.
- Cut out concentric circles of increasing sizes from the different colored felts and patch them onto each other by stitching the smallest one onto the bigger one and the 2nd one onto the biggest circle.
- Stitch them by using some decorative stitches provided by the machine.
- Create a small loop out of felt by cutting a very small rectangle piece of felt and rolling it to form a cylinder.
- This loop should be of the right size as the thickness of the band. The band should easily pass through it but should not be too big that the loop slides over the band.
- Hand tack the patch onto the loop first before sliding the loop over the band.
- Position the patched loop around the band wherever desired.

**YOUR CREATIVE EXPRESSION:**

- Any patch could be created depending upon an individual's aesthetics and design sensibility.
- Trims can also be used to make it look fancier like a button over the patch.
- The band can be covered with satin tape if desired before putting the looped patchwork.

HAIR BAND



HAIR BAND

SLIP-ON

**MATERIALS REQUIRED:**

- a pair of chapels/slip-ons
- felt: 2 different colors
- 2 decorative buttons

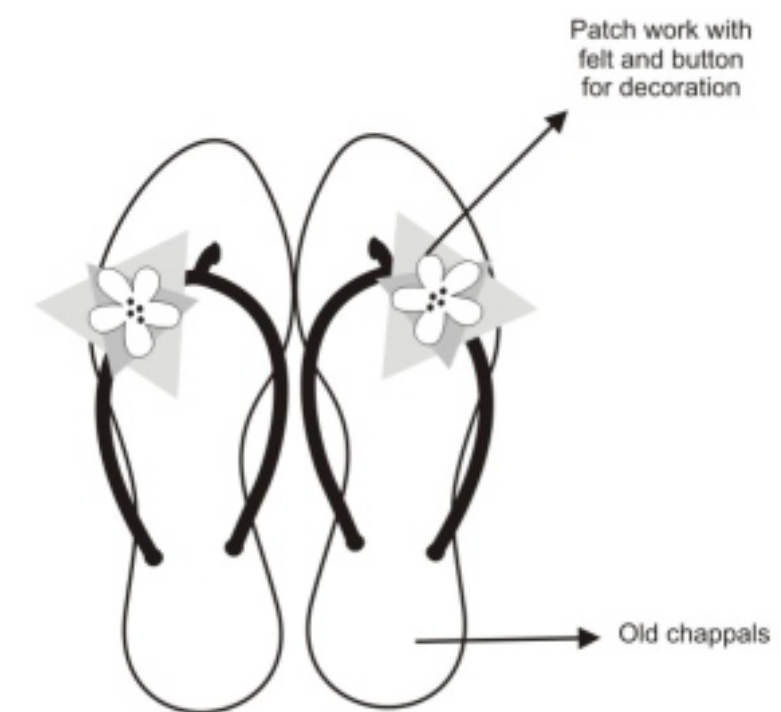
**STEPS OF RECONSTRUCTION:**

- Patchwork can be done on old slip-ons or newly bought plain colored slip-ons.
- Cut out decorative patches like 2 triangles from different colored felt and patch them together with a decorative stitch provided by the machine.
- Fix a matching or a contrasting button blending aesthetically with the colors and design of the patch created.
- Once the patch is ready stick it with fabric glue on one of the straps of the slip-on.

**YOUR CREATIVE EXPRESSION:**

- Any kind of patchwork could be designed depending on an individual's choice and also on the slip-on strap width.

SLIP-ON



SLIP-ON

## CHAPTER 37

### BELT

#### **MATERIALS REQUIRED:**

- Felt: 2 colors of 0.5 m each
- contrasting piping lace : 2m
- buckle: 1

#### **MEASUREMENTS REQUIRED:**

- length: 30 inches (Ready)
- width: 2 inches (Ready)

#### **STEPS OF CONSTRUCTION:**

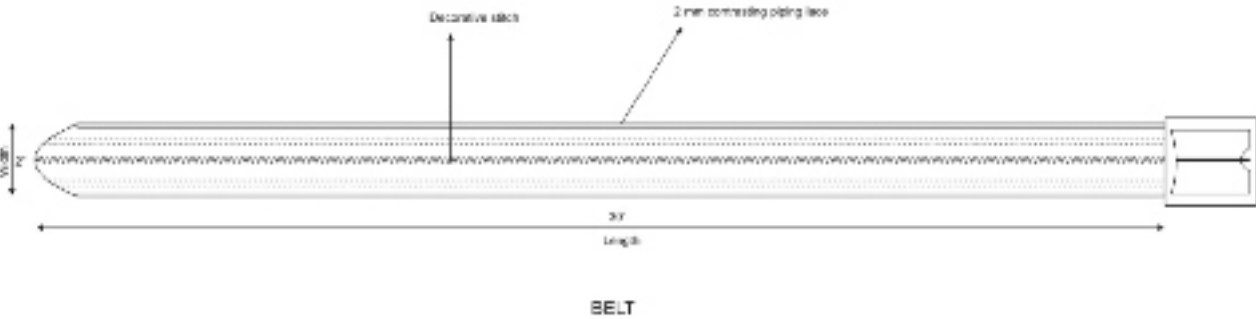
- Cut the 2 pieces of felt to a size 32 inch x 2 inches. Select which color would be the front (the visible side).
- Take that front piece and construct decorative stitches on it leaving  $\frac{1}{2}$  inch from both the long edges.
- After the front side is decorated with contrasting color threads stitch the 2 pieces (front and back) together at  $\frac{1}{4}$ th inch without folding the edges.
- Finish this seam by the piping all around the length of the belt.
- Put the buckle on one side and enclose that edge by turning the edge from front to back by 1.5 inch and make a top stitch so that the buckle gets secured.
- The other edge facing opposite the buckle is finished by neatly cutting the edge by  $\frac{1}{2}$  inch by finishing it with piping.
- Get rivets put into the belt at a distance of 1.5 inches each. The first rivet is put at a distance of 5 inches from the edge opposite to buckle and then the rest of them continue along at 1.5 inches each. Put at least 5 rivets.
- The belt is now ready.

#### **THINGS TO KEEP IN MIND:**

- Choose an appropriate size and design of the buckle according to the width of the belt and the colors selected and make sure the rivets put are also the same color as the buckle.
- Construct lines (guidelines) by a marking chalk onto the belt so that the decorative stitches fall straight.
- Design your own decorative stitches pattern onto the belt.
- There are buckles available in the market by which the belt can be reversible and worn both ways. In that case the other side of the belt could also be decorated with different decorative stitches or stones to give a different look all together.

## CHAPTER 37

### BELT



## PATTERN MAKING

## RENOVATION

OLD JEANS INTO DENIM BAG

**MATERIALS REQUIRED:**

- Old pair of jeans
- Casement fabric for straps: 60cm
- Buttons for closure

**MEASUREMENTS REQUIRED:**

- Strap length: 20 inch each (ready)
- Strap width: 2 inch each (ready)

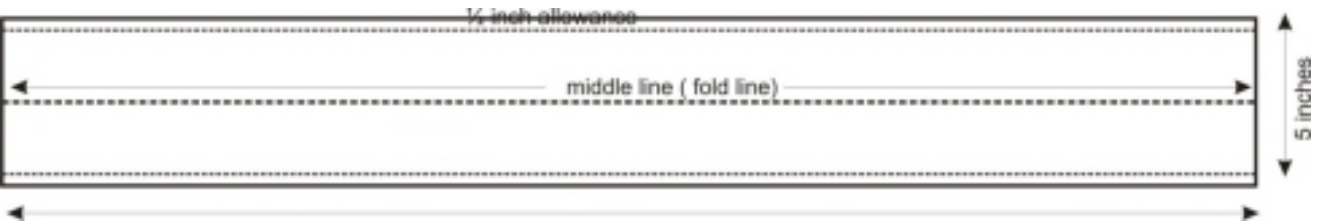
**STEPS OF CONSTRUCTION:**

- Cut the jeans right under the crotch level such that there is no more bifurcation in the pants.
- Stitch the lower edges together, from where the jean was cut to create a bag shape.
- Make 2 buttonholes on the front waist band on either side of the mid front for closure.
- To make the band
  - ✓ Cut a 21 inch long and 5 inch wide strip from the casement fabric.
  - ✓ Fold the strip widthwise and stitch the edges like a seam.
  - ✓ Overturn the strip. Make a top stitch on the seam with zigzag embroidery.
  - ✓ Make another band following the same steps.

**YOUR CREATIVE EXPRESSION:**

1. Magnet buttons can be attached inside to lock the bag opening.
2. Some pockets can be ripped and replaced in different directions to give a more deconstructed look to the bag.
3. The strap can also be cut from a printed fabric, or a beads strap can also be used, according to an individual's choice.
4. Insert a smart belt in the waist band loops to make the bag even more appealing.
5. The strap length is taken along the selvedge since grain line along the selvedge provides more strength.
6. The length of the strap could differ depending upon the height of the bag required or the length of fabric available to construct it.

OLD JEANS INTO DENIM BAG



## CHAPTER 39

### OLD SKIRT INTO BAG

#### MATERIAL REQUIRED:

- Old skirt
- Old fabric for lining

#### MEASUREMENTS REQUIRED:

- Round waist of skirt
- Length of skirt
- Band for base: 2 ½ wide (both for skirt base and lining base)
- Printed fabric for bag strap : 25 cm

#### STEP OF CONSTRUCTION:

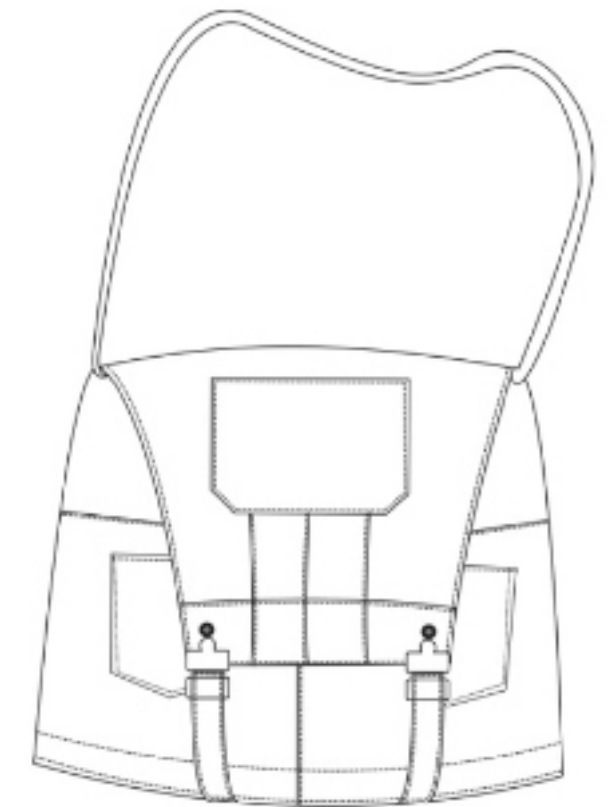
- Create a lining for the bag according to the specified measurements of the skirt.
- Close the bottom of the skirt with a band, similar to a pouch pocket.
- If your skirt has an extra wig, it can act as the flap for the bag, as shown in the figure.
- Cut the printed fabric into vertical bands and stitch the edges together of each band.
- Overturn the band inside out to finish and attach the strap to the bag.

#### YOUR CREATIVE EXPRESSION:

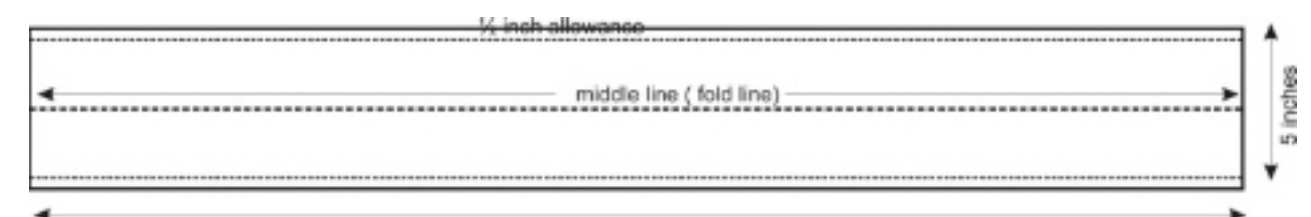
- Both a normal skirt and a different skirt with a wig can be used for extra appeal.
- Different printed fabrics can be used for the skirt base and strap according to an individual's choice.
- A strap made out of beads can also be used.
- Different coloured buttons can be used to brighten up the entire look.

## CHAPTER 39

### OLD SKIRT INTO BAG



OLD SKIRT INTO BAG



**BOTTLE COVER****MATERIALS REQUIREMENT:**

- Old denim jeans
- Printed fabric for lining: 25cm

**MEASUREMENTS REQUIRED:**

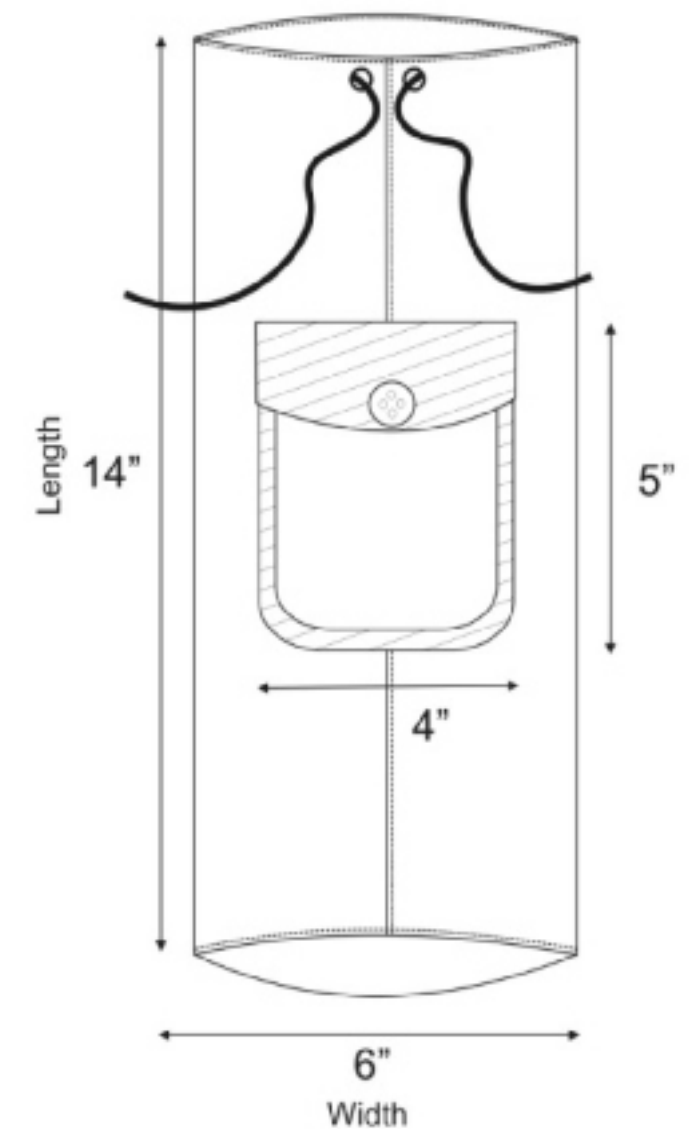
- Cover length: 14 inch (ready)
- Cover width: 6 inch (ready)
- Pocket length: 5 inch (ready)
- Pocket width: 4 inch (ready)

**STEPS OF CONSTRUCTION:**

- Cut the denim of size 15 inch x 13inch. Fold it into half and secure the edges with a plain seam, to attain a cylindrical shaped bag. Cut the lining from the printed fabric of the same size as of the denim and stitch it in the same manner.
- Cut fabric for pocket and finish edges with piping. Attach the patch pocket with a flap onto the denim fabric in the middle, with a top stitch.
- Attach lining to the denim fabric.
- Close the open end at the bottom of the bag by attaching another piece of denim fabric. This piece is a circle since the base is circular. The size is decided by the basic formula:  
 $\sqrt{2\pi r} = \text{circumference of the base} = 2$  (width of the fabric taken before sewing)  
 i.e. 12 inch (excluding the seam allowance).
- This formula gives the radius of the circle that needs to be cut for the base. Stitch the circular piece as the cylinder base.
- Give a fastening at the top to avoid the bottle to slip out of the case, attach a string/dori to fasten it.

**YOUR CREATIVE EXPRESSION:**

1. The cover could also be given a flap to close the opening on the top instead of a string. To obtain this size of denim fabric, deconstruct your old denims but ripping off the in seam.
2. The outer seam (flat and fell seam could act a design element as shown in the figure).

**BOTTLE COVER****BOTTLE COVER**

RENOVATION OF OLD/PLAIN SKIRT

**MATERIALS REQUIRED:**

- Old skirt
- Matching Pompom Lace: 10m (depending on the hem of the skirt)
- Embellished Paisley patches: 10

**MEASUREMENTS REQUIRED:**

- Hem of the skirt

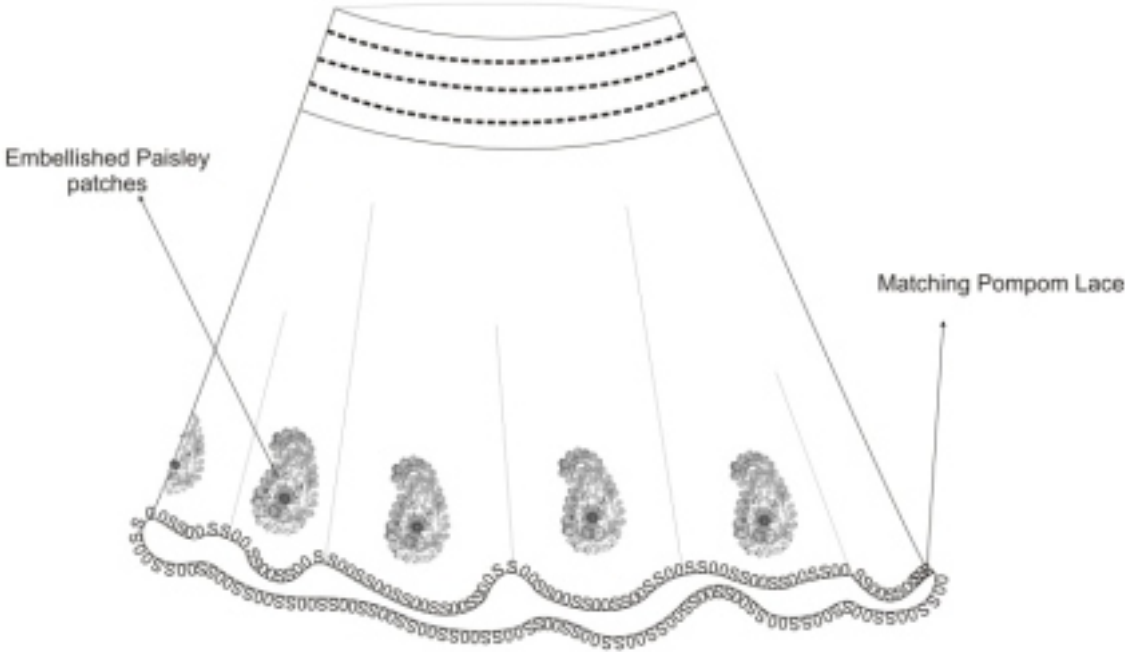
**STEPS OF CONSTRUCTION:**

- Decide the look of the skirt that you want to give. E.g. according to the figure the skirt is given an ethnic street look.
- Dye the skirt in 2 colors and the lace in the same color.
- Put paisley patches on the skirt close to the hem. If the skirt has godets then each godet could be patched with the paisley depending on the amount of work required.
- Stitch the pompom lace on the hem to decorate the skirt. Attach more layers of this lace close to each other to give the hem a heavy look.
- Add buttons if need be required.

**YOUR CREATIVE EXPRESSION:**

- Try to be innovative while renovation. You can also add brocade border or do some decorative stitches to make the skirt more interesting.
- You can also add loops to the skirt or a waist band/belt.
- Add felt patches like flowers or butterflies together with a good combination of trims if ethnic look is not what is desired.
- Surfaces like pin tucks or pockets could be added too.
- Use color aesthetics well so that the skirt looks even more interesting than what it used to be.

RENOVATION OF OLD/PLAIN SKIRT



RENOVATION OF OLD/PLAIN SKIRT

### DUPPTA RENOVATION

#### **MATERIALS REQUIRED:**

- Old dupatta to be renovated
- Silver Gota Patti/zari border
- Pompom lace (available in different colors)

#### **MEASUREMENTS REQUIRED:**

- Silver zari lace ½ inch: 5 m
- Silver zari lace 1/4 inch: 4m
- Pompom lace: 2.5m

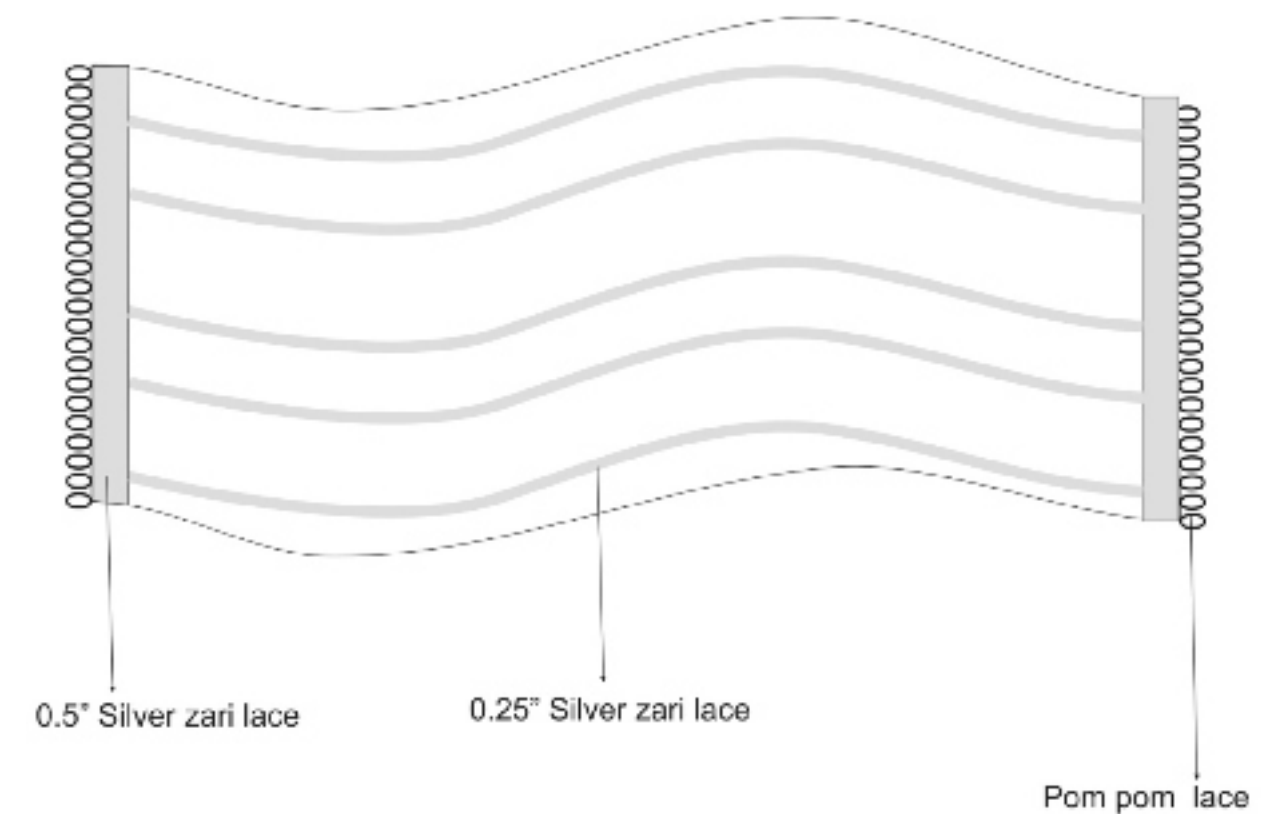
#### **STEPS OF CONSTRUCTION:**

- Get the old duppatta dyed in different shaded colors, according to your choice
- Make diagonal pin tucks on the old duppatta in a running pattern, for adding a surface development.
- Top stitch the gota patti diagonally along with the pin tucks.
- Finish the edges with ½ inch Gota Patti lace all around, secured neatly with a top stitch.
- Add matching pompom lace along the 2 smaller edges, to make the dupatta more attractive

#### **YOUR CREATIVE EXPRESSION:**

1. Interesting surface developments like patch work; embroidery or appliqué can also be explored.
2. Dyeing and wrinkled technique will add to the shine of the Gota Patti, and will further enhance the design.
3. Pin tucks can run in any pattern depending upon an individuals design sensibility. E.g. instead of diagonals, checks or straight lines can be created.
4. Instead of a running stitch zigzag stitch can be incorporated to attach the gota patti to enhance the look.

### DUPPTA RENOVATION



DUPATTA

RENOVATION OF OLD T-SHIRTS**MATERIALS REQUIRED:**

- Old plain/stripped T-shirt
- Old printed T-shirt
- Felt for patchwork

**STEPS OF CONSTRUCTION:**

- Take an old printed shirt and cut out the print from the shirt carefully. This print could either be a motif or a symbol, alphabets or even numbers, etc.
- Patch this printed design onto a plain old T-shirt that needs to be renovated by a satin stitch or any other decorative stitch.
- Use Contrasting color threads to give a refreshing look.
- If you want to still make the printed T-shirt from which the patches had been cut wearable, then put patches of felt on the negative spaces created.
- Decorate the felt patches with trims like buttons.

**YOUR CREATIVE EXPRESSION:**

- Firstly, if an old printed T-shirt is not available then make use of any garment or fabric from where a motif can be extracted.
- Choose your colors wisely, since renovation on the T-shirt has to look great in the end.
- Crazy patchwork and appliqué techniques can be used from left over fabric at home in interesting and innovative shapes.
- Patches from old fabrics can be cut and can be re-appliquéd onto the t-shirt.
- Decorative stitches on the hem and sleeves of the t-shirt can be used in add design details.
- Solid color or plain t-shirts can be patched with printed fabrics, and printed t-shirts can be re-designed using patches of complimentary solid colored fabrics.
- The t-shirt base can also be embellished with trims like laces, buttons, broaches and beads to make it look more appealing and attractive.

RENOVATION OF OLD T-SHIRTS

RENOVATION OF OLD T-SHIRTS

APPAREL

CHAPTER 44

INNOVATION AND ALTERATION OF OLD OR NEW KURTA

INNOVATION:

- You can creatively innovate your old kurta by changing its length and giving it a complete new look.
- A long kurta can be cut short towards its hem, to reduce its length, and similarly a short kurta can be increased in length, by adding a different piece of fabric that can become its border, or laces can be used on the hem to give it a complete new and embellished look.
- On a plain old kurta, innovation decorative stitches provided by the machine can be used on the hem, neckline or on the sleeves, to add on to its design details.
- Appliqué and patchwork (refer to chapter 17) can be used on the corner of the kurta according to your own aesthetic appeal.
- Bias piping in contrasting coloured fabric can be used on the hem, on the side slits and the sleeves for other design details.
- A placket can be added onto the kurta as per your choice ( refer to chapter 15: plackets).

ALTERATION:

- Your old kurta can be altered and fitted according to your body shape, by adding darts on the back (refer to chapter 15: darts).
- To shape the kurta from the sides, overturn the kurta towards its wrong side; restitch the side seams, by putting another plain running stitch parallel to the already stitched side seam, at the desired distance.
- You can also increase or decrease the length of your old kurta by embellishing it creatively.

SIMPLE KURTA WITH SLEEVE**MATERIAL REQUIRED:**

- Any printed cotton fabric, or any other fabric that drapes well, according to your choice

**MESUREMENTS REQUIRED:**

- Round waist measurement
- Round chest measurement
- Length of kurta

**STEPS OF CONSTRUCTION:****FRONT:**

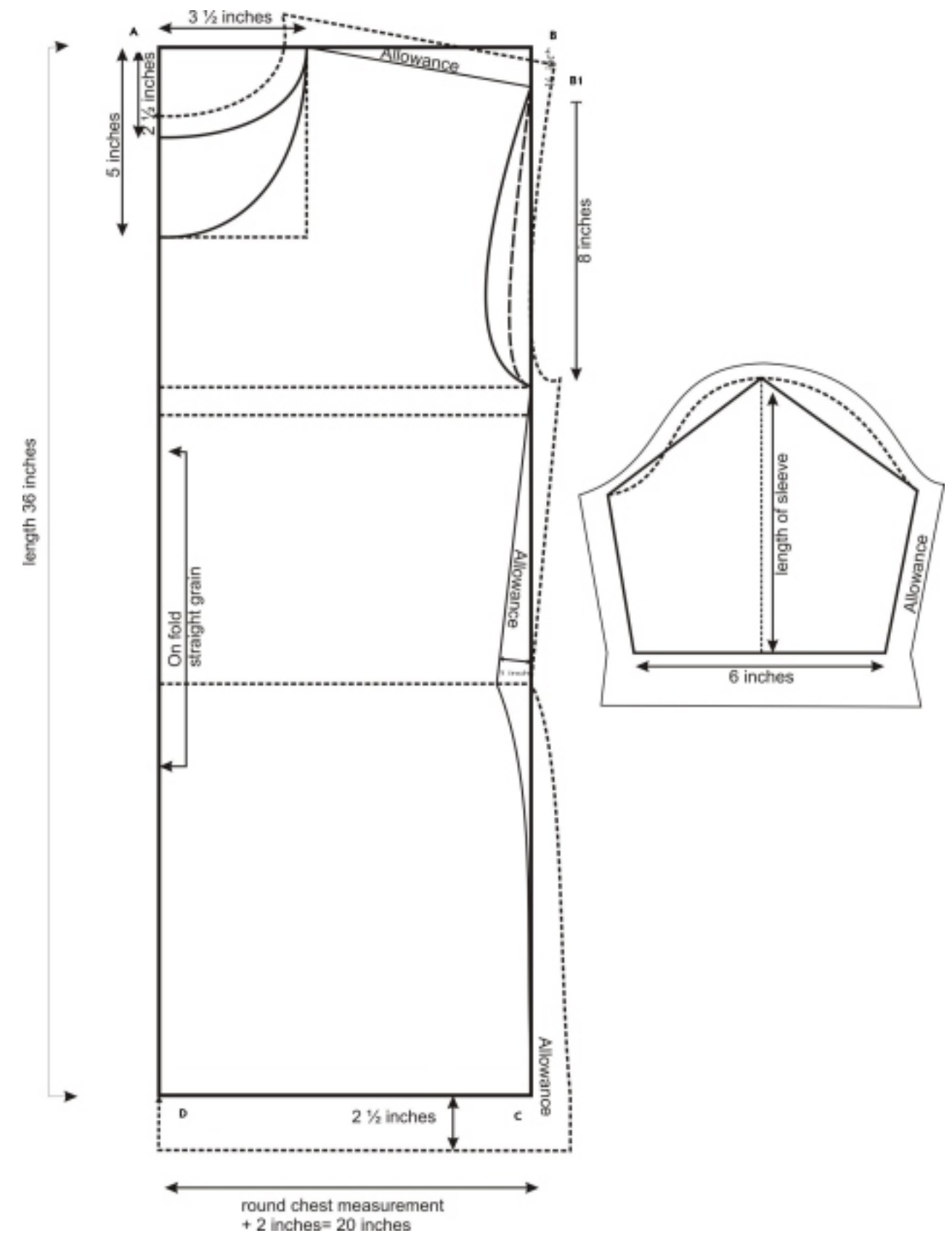
- Fold the fabric, and mark on fold.
- Make a rectangle ABCD, as shown in the figure with length: 36 inches and width: 20 inches.
- Drop down 5 inches from A for front neck, and square out.
- Go inside by  $3\frac{1}{2}$  inches from 4 and square out to form a square for the neckline.
- Give the neck a desired shape as per your required, refer to figure.
- Drop down  $\frac{1}{2}$  inches from B to get shoulder point.
- Join the neck point with B with a straight line, as shown in the figure.
- Mark a point, 8 inches down from B1 to get the armpit point and shape the front armhole, as shown in the figure.
- Drop down 16 inches from neck point to get the waist level, and square out as shown in the figure.
- To get the side seam, go 2 inches inside from side to shape the waist, refer to figure.
- Joint the arm pit point and the waist point with a straight line to shape the waist.
- Join waist point with the hem point, as shown in the figure, with a slight outward curve.
- Mark  $\frac{1}{2}$  seam allowances on all the sides.
- Cut the fabric draft, on fold.

**BACK:**

- Drop down  $2\frac{1}{2}$  inches from A for back neck, and square out.
- Go inside by  $3\frac{1}{2}$  inches from 4 and square out to form a square for the neckline.
- Give the neck a desired shape as per your required, refer to figure.
- The remaining markings are the same.
- Cut the fabric draft on fold.

**JOINING THE FRONT AND BACK TOGETHER:**

- Facing right to right side, join the allowances together to close the side seam.
- Finish the hem by folding it twice and finishing with a top stitch.
- Finish the armhole and neck with bias facing.

SIMPLE KURTA WITH SLEEVE

CHAPTER 46

CHURIDAAR

**MATERIAL REQUIRED:**

- And cotton or poplin fabric, that drapes well, according to choice: 2 meters

**MEASUREMENTS REQUIRED:**

- Length of churidaar

**STEPS OF CONSTRUCTION:**

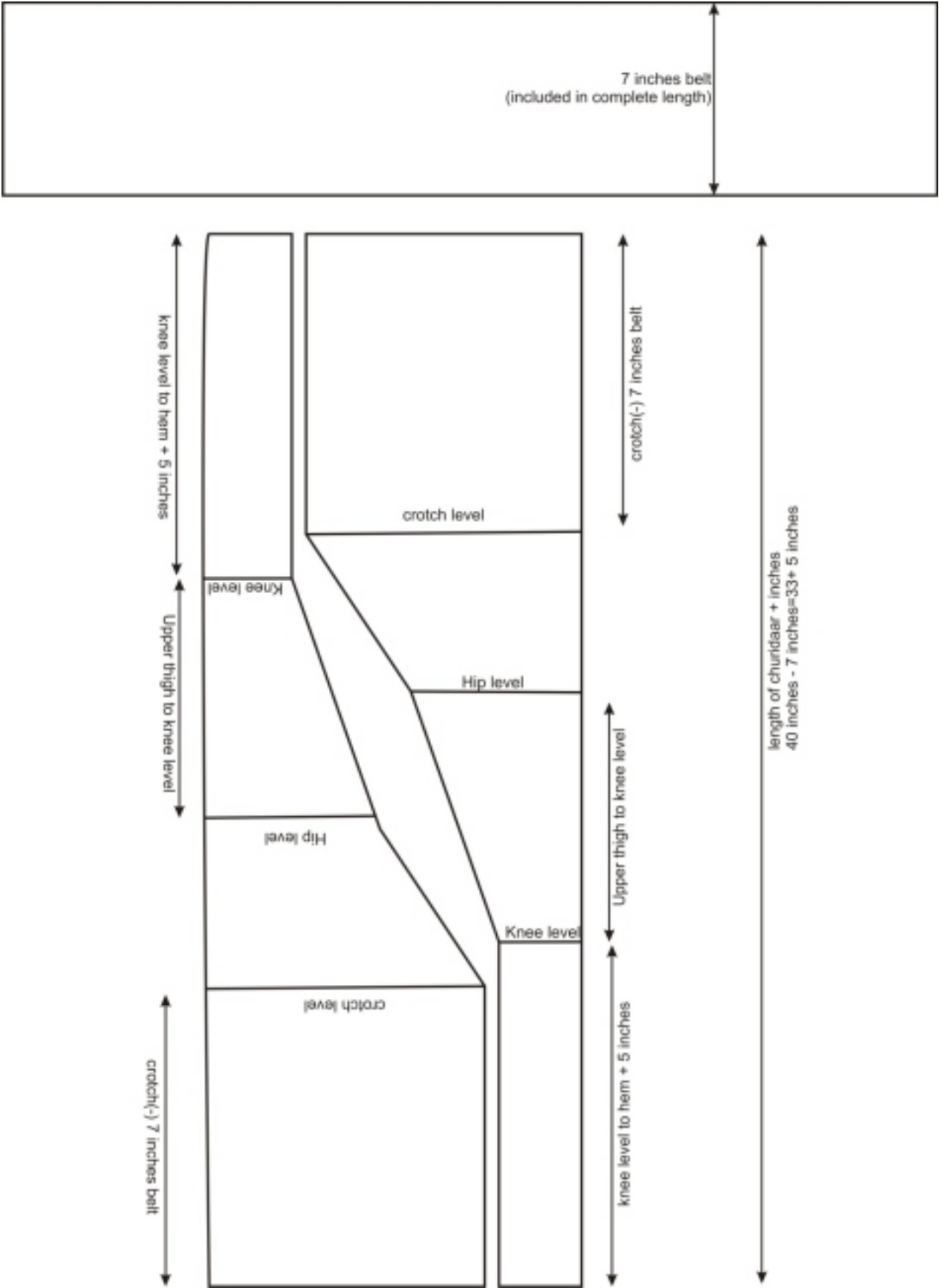
- Mark each leg on fold, as shown in the figure.
- Cut the length of the churidaar, keeping the fabric on bias, and therefore each leg is cut on the bias grain.
- Mark the belt of the churidaar, on the straight grain, according to the given measurements, refer to figure.
- The figure above is inclusive of seam allowances.
- Cut the marked fabric, and attach the side seams of both legs.
- The in seam of the whole churidaar is attached together with a single seam.
- Once, the legs are ready, attach the belt, keeping right to right side, and then stitching with a single seam.
- Fold the upper side of the belt twice and secure the edge with a top stitch.
- Insert a draw string inside this fold to hold the churidaar on the waist.

**YOUR CREATIVE EXPRESSION:**

- You can decorate the hem of the churidaar with a combination of decorative stitches provided by the machine.
- You can use interesting printed fabrics in cotton, voile and chiffon, according your own requirement.

CHAPTER 46

CHURIDAAR



SALWAAR

**MATERIAL REQUIRED:**

- And cotton or poplin fabric, that drapes well, according to choice

**MEASUREMENTS REQUIRED:**

- Length of salwaar

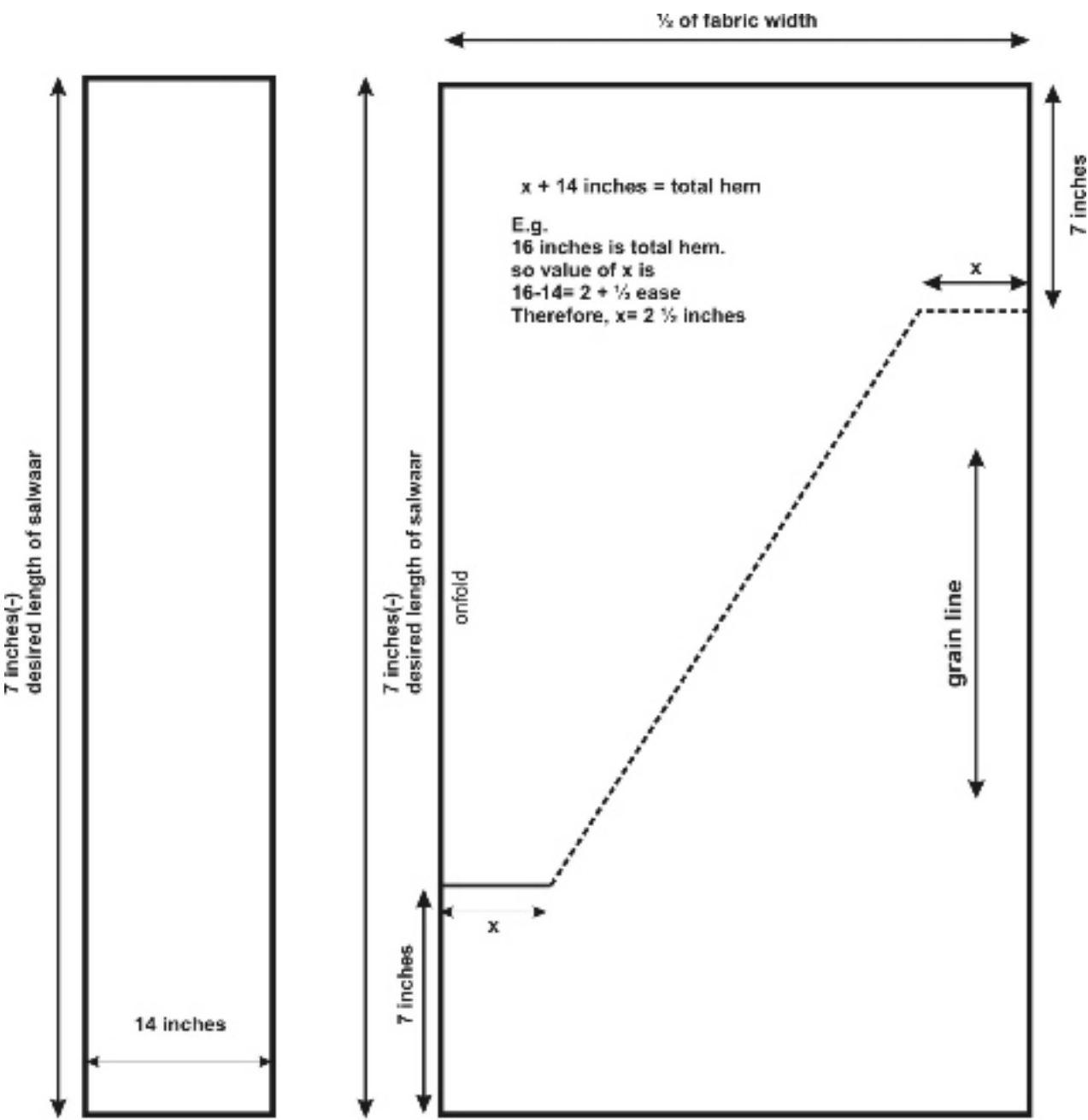
**STEPS OF CONSTRUCTION:**

- Mark on fold, as shown in the figure.
- Cut the length of the salwaar, along the selvedge, on the straight grain.
- Mark the belt of the salwaar, according to the given measurements, refer to figure.
- The figure above is inclusive of seam allowances.
- Cut the marked fabric, and attach the side seams of both legs.
- The in seam of the whole salwaar is attached together with a single seam.
- Once, the legs are ready, attach the belt, keeping right to right side, and then stitching with a single seam.
- Fold the upper side of the belt twice and secure the edge with a top stitch.
- Insert a draw string inside this fold to hold the salwaar on the waist.

**YOUR CREATIVE EXPRESSION:**

- You can decorate the hem of the Salwar (the poncha) with a combination of decorative stitches provided by the machine.
- You can use interesting printed fabrics in cotton, voile and chiffon, according your own requirement.

SALWAAR



## CHAPTER 48

### WRAP AROUND SKIRT

#### **MATERIAL REQUIRED:**

- Printed fabric or any other fabric that drapes well, according to choice : 2 ½ meter

#### **MEASUREMENTS REQUIRED:**

- Length of skirt: 40 inches
- Hem of skirt: 60 inches
- Width on waist: 42 inches (round waist measurement + ½ round waist, i.e. 28+14)
- Length of waistband: 60 inches
- Width of waist band: 2 inches (ready)

#### **STEPS OF CONSTRUCTION:**

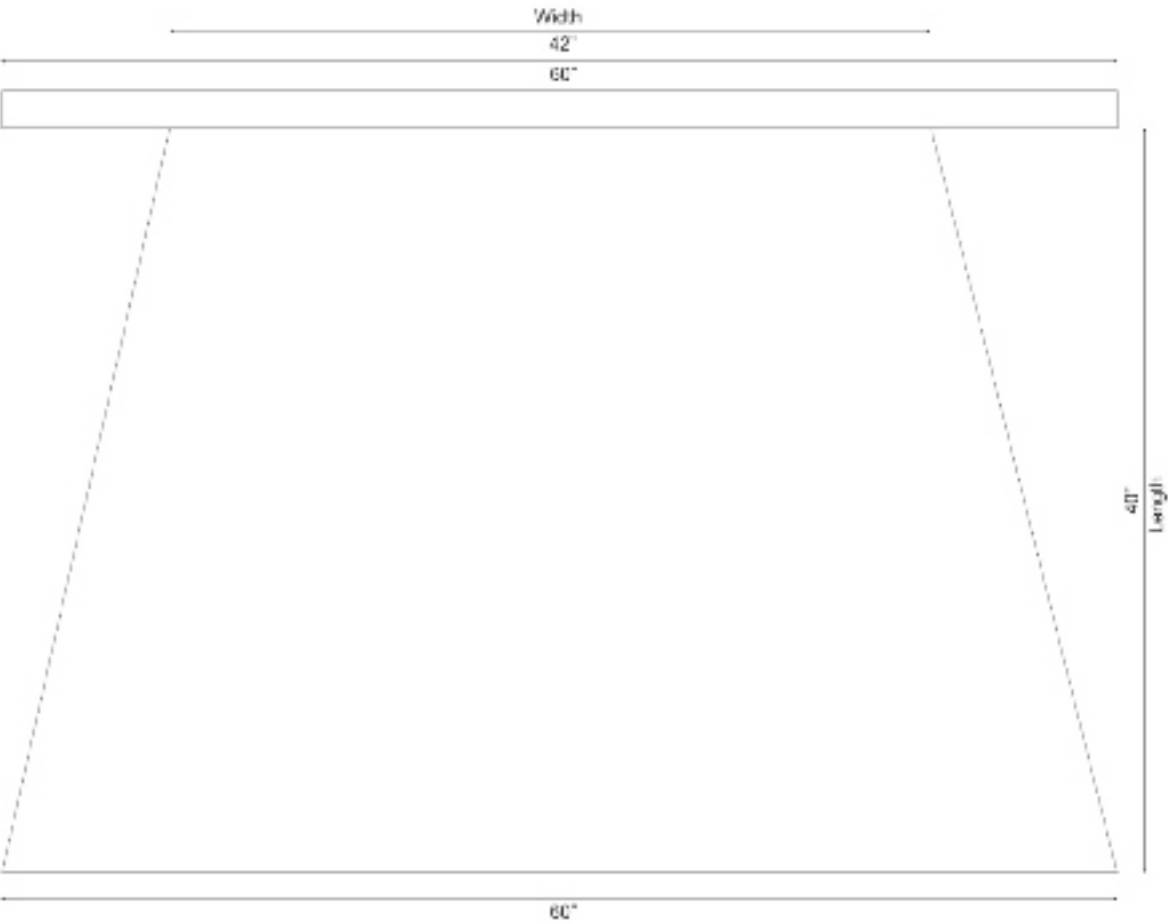
- Cut the fabric length, along the selvage, on the straight grain, according to given measurements.
- Mark the width, according to given measurements, as per your own waist measurement.
- Mark the waist points and the hem points, and join with a straight line, as shown in the figure.
- Mark Seam allowances: 1 inch on sides, 2 ½ inch on hem, and ½ inch on upper side, as shown in the figure.
- Cut the skirt as per the markings.
- Finish the hem and sides by folding twice and finishing with a top stitch.
- Cut the waist band according to the given measurements, as shown in the figure.
- Attach waist band to the upper top of the skirt, with a top stitch.

#### **YOUR CREATIVE EXPRESSION:**

- The hem can be embellished with innovative laces and ribbons, or gota patti.
- The waist band can be enhanced with decorative stitches provided by the machine.

## CHAPTER 48

### WRAP AROUND SKIRT



WRAP AROUND SKIRT

## CHAPTER 49

### GHAGRA SKIRT

#### **MATERIAL REQUIRED:**

Any printed cotton fabric, or any other fabric that drapes and gathers well, according to your choice

#### **MESUREMENTS REQUIRED:**

- Length of skirt: 40 inches
- Width of skirt: 84 inches (3 times of round waist i.e. 3 x 28)
- Length of waistband: 33 inches (round waist measurement + 5 inches )
- Width of waist band: 2 inches (ready)

#### **STEPS OF CONSTRUCTION:**

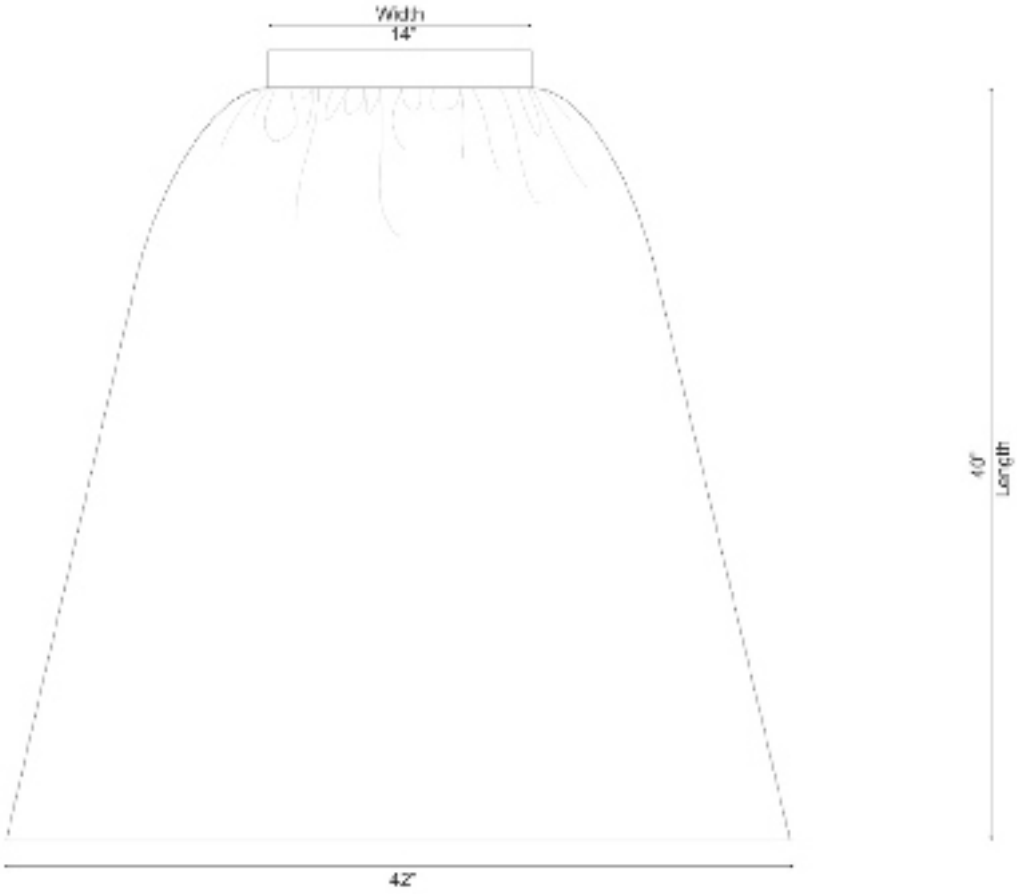
- Mark the length and the width on the final fabric, according to the given measurements.
- Mark Seam allowances: 1 inch on sides, 2 ½ inch on hem, and ½ inch on upper side, as shown in the figure.
- Cut the skirt as per the markings.
- Gather the waist to get the final waist measurement of 28 inches, ready, as shown in the figure.
- Finish the hem by folding twice and finishing with top stitch.
- Facing right to right side of the skirt, hold the sides together, and close the side seam at ½ inch.
- Cut the waist band according to the given measurements, and attach it the skirt waist with a top stitch.
- Leave the waist band open from both the sides to insert a draw string or elastic.
- Insert the draw string inside the opening, and the skirt is now ready.

#### **YOUR CREATIVE EXPRESSION:**

- The hem can be embellished with innovative laces and ribbons, or gota patti.

## CHAPTER 49

### GHAGRA SKIRT



GHAGRA SKIRT

GLOSSARY

GLOSSARY

B

**Backing:** This is fabric that is joined to the wrong side of an article for reinforcement.

**Band:** A strip which is used to hold, decorate or complement an article, or piece of clothing. Bar tack: A hand or machine reinforcement tack used at points of stress. Basting needle: This is a sharp, long hand-sewing needle usually used for basting.

**Bias:** The diagonal of a woven fabric between the warp (lengthwise) and the filling (crosswire) threads. This part of the fabric has the greatest amount of stretch and can easily be distorted in the cleaning and pressing process.

**Binding:** This is a trim or a strip of fabric - (woven, usually cut on the bias and knit, usually cut crosswise) which encases a hem or a raw edge. Brocade – A heavy jacquard weave fabric with a design, such as leaves and flowers, woven into it. Metallic threads are often used in brocades.

C

**Closure:** Buttons, zippers, snaps etc. which hold a garment closed. Clean-finishing - Edge of fabric turned under once and stitched. Used on edges of facings, hems, seams, etc.

**Colorfast** – A term which implies that the color in a fabric will not be removed in the recommended procedure and will not wash out or fade upon exposure to sunlight or other atmospheric elements.

D

**Darts:** Darts are an elemental structure in dressmaking to build three dimensional shapes into a flat piece of fabric. Darts are formed by stitching triangular shapes on either side of a centre line, most often occurring at the bust, back, waist, and hip. Denim – A twill weave fabric with a colored warp and white filling thread.

E

**Edge stitch:** Stitching that is very close to the edge of a collar, pleat, pocket etc.

**Eyelet:** A small hole in the fabric finished with thread, metal, cord.

F

**Facing:** To finish a raw edge by sewing a fitted piece of fabric shaped to fit the edge or a binding to the edge. It is then turned to the inside and generally hand sewn out of view.

**Finger press:** To use your fingers to crease lightly. Finish: Any method of finishing a raw edge. Felt – A fabric made from wool, fur, or hair fibers that mesh together when heat, moisture, and mechanical action are applied.

**Flap:** A thin piece of fabric attached on only one edge. Flare: Expands outward in shape. Fusible Fabric – A fabric with an adhesive coating that can be joined to another fabric by applying heat, moisture and pressure.

G

**Gathering:** To draw up into small folds or puckers a greater length or amount of material into a smaller area. Grain: The direction of fibres in fabric. Lengthwise grain runs parallel to the selvage with little give. Crosswise grain has more give and is perpendicular to the selvage. Grain line: Grain line is a line drawn from end to end on each pattern piece to indicate how the pattern should align with the lengthwise grain of the fabric. Whichever direction, the grain line is drawn on the pattern; it will always be placed parallel to the selvedge on the fabric.

H

**Hand basting:** Means to hand sew loosely with large running stitches so as to hold for a limited time. Hem: To turn back an edge of fabric; to finish by sewing securely. Hook and Eye: Fasteners for clothing which have a (usually) metal hook which inserts into an eye or a loop to close.

I

**Interlining:** An extra layer of fabric between the fabric and the lining or between the lining and the underling.

GLOSSARY

L

**Lace:** Knotted twisted or looped yarns that produce a fragile, sheer fabric, usually with intricate design patterns. Decorative and has no grain line.

M

**Marking:** The transfer of symbols and instructions from pattern to fabric by various means. i.e. tracing wheel and paper, chalk, wax, tailor tacks, & thread tracing.

**Motif:** A unit of design used for decoration.

N

**Notch:** A v-shaped cut, matching point transferred from pattern to fabric for ease of sewing.

O

**Opening:** A gap or space. As opposed to closed. Overtacking: A few hand stitches over one another to hold two areas together.

P

**Pattern:** Pattern is developed from the block that includes all the information needed for cutting and production of the garment including seam allowance.

**Pinking:** To cut a raw edge with pinking shears to prevent ravelling. Pinking shears: Scissors with notched blades which cut a zigzag pattern to prevent fraying. Placket: A finished slit in a dress, blouse or skirt. Pleats: Pleats are actually folds in the fabric which creates fullness. Pleats can be created by folding the fabric onto itself or by stitching a separate underlay of fabric at the back.

**Proportions:** The relationship of various dimensions with respect to the whole.

Q

**Quilt:** To pad and stitch decoratively through two layers of fabric with a padding layer between the two. Can be stitched by hand or machine.

R

**Raw edge:** the unfinished edge of a fabric or a garment. Right side: The good side of a fabric which would face out.

S

**Seam:** The basic structural element which joins together two pieces of fabric with stitches, sewn usually right sides together. The line where the stitches are formed.

**Seam Allowances:** The amount of seam allowance required for each seam line may vary depending on the location and end purpose. Generally these are the measurements followed -

- ¼” for sharp curves.
- ½” for neckline, armhole, waistline, style line.
- 1" for side seam, centre line, shoulder, plackets.
- 2" for straight hem line.

**Secure:** To backstitch or to knot. Selvage: The non-fraying, woven, lengthwise edge of a fabric. Semi fitted Sheer: Thin transparent fabric. Shell fabric: The outermost fabric, the one visible on the top.

**Silhouette:** Outline.

T

**Tack:** To join by loose stitches or loops or can be a marker. Topstitching - hand- or machine-stitching, either functional or decorative, that shows on the outside of a garment.

GLOSSARY

**Trim:** To clip or remove fabric. Garment embellishment.

**Twill tape:** A strong woven tape with diagonal ribs used in tailoring and to strengthen seams.

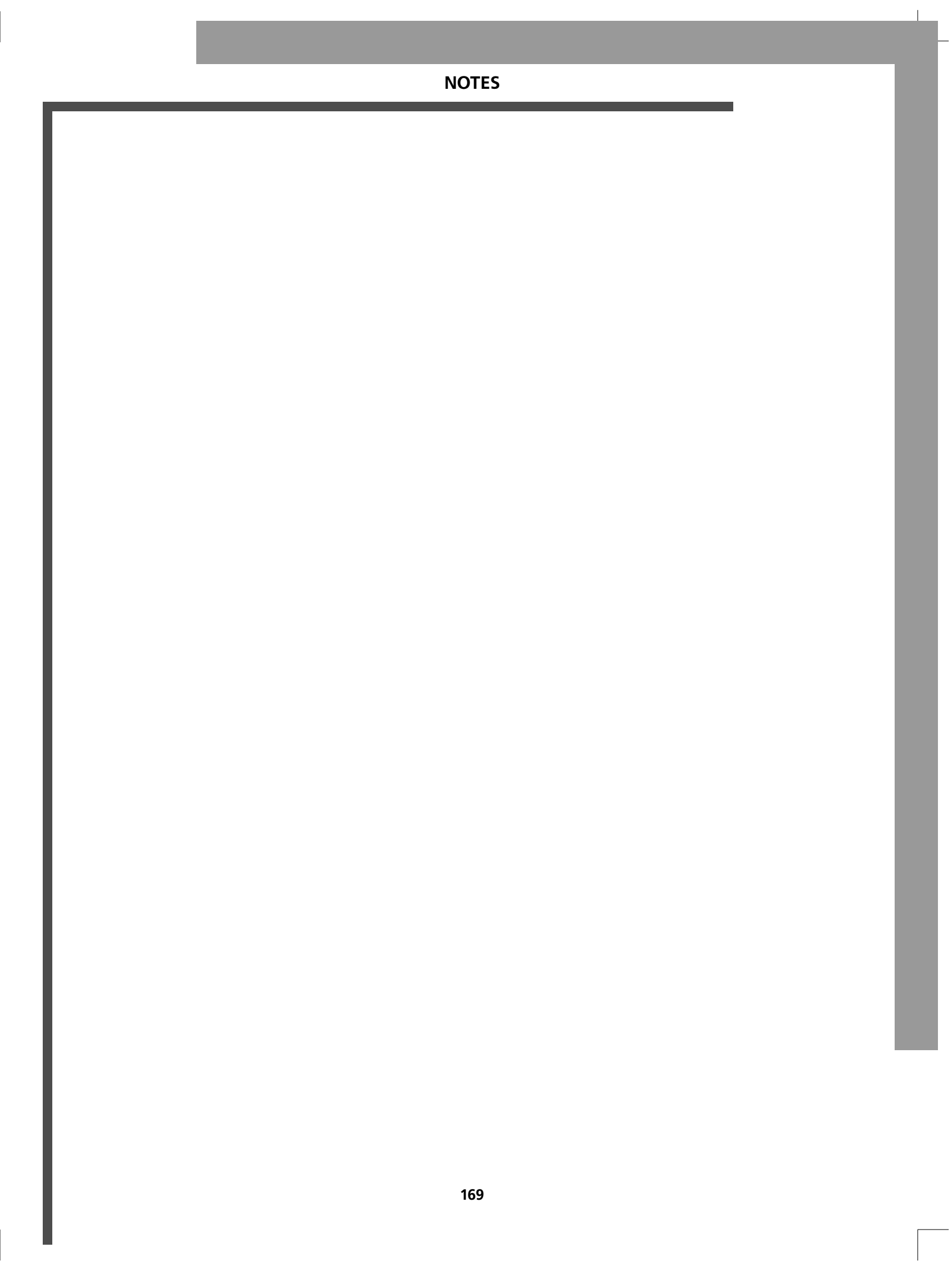
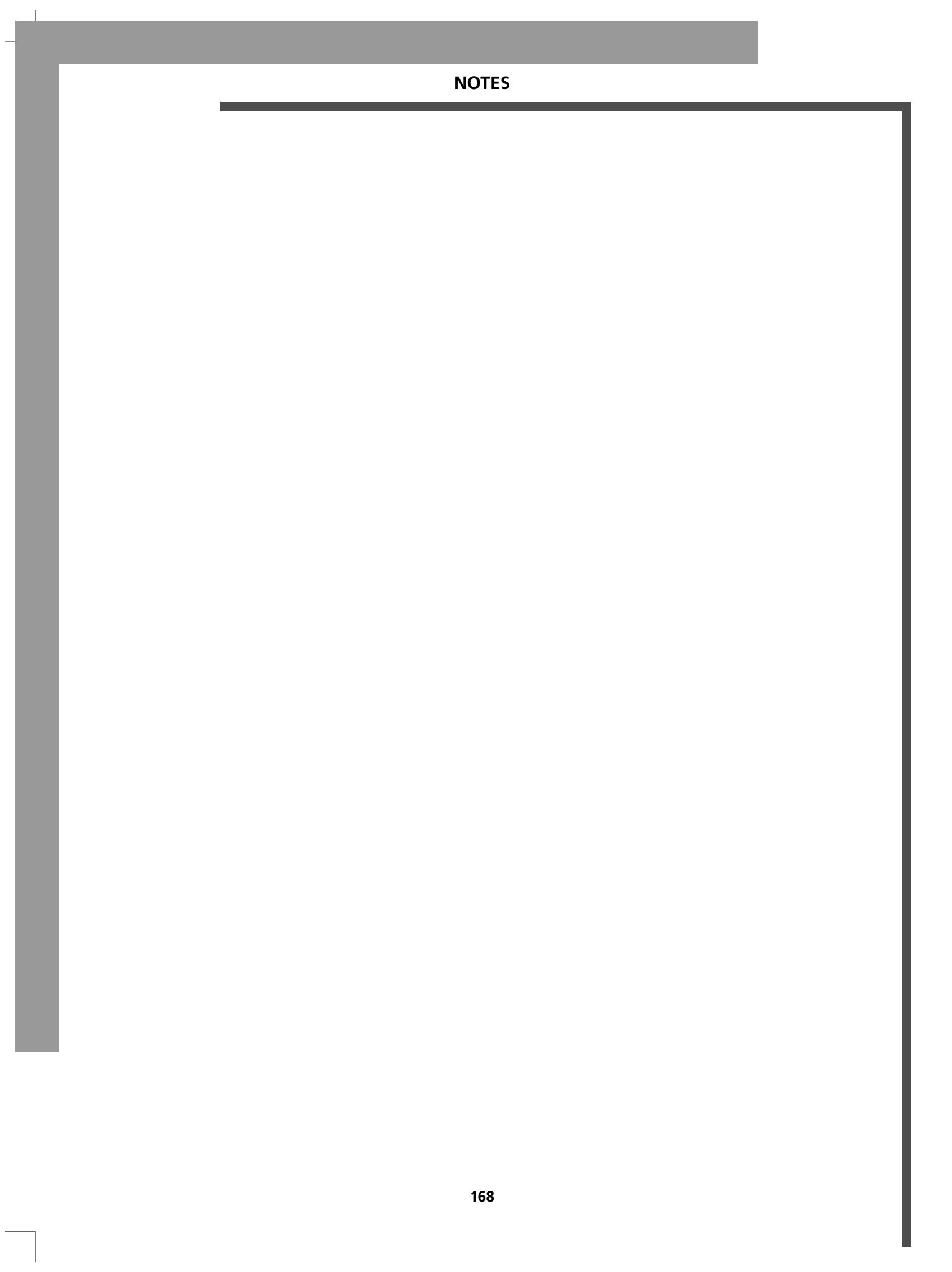
W

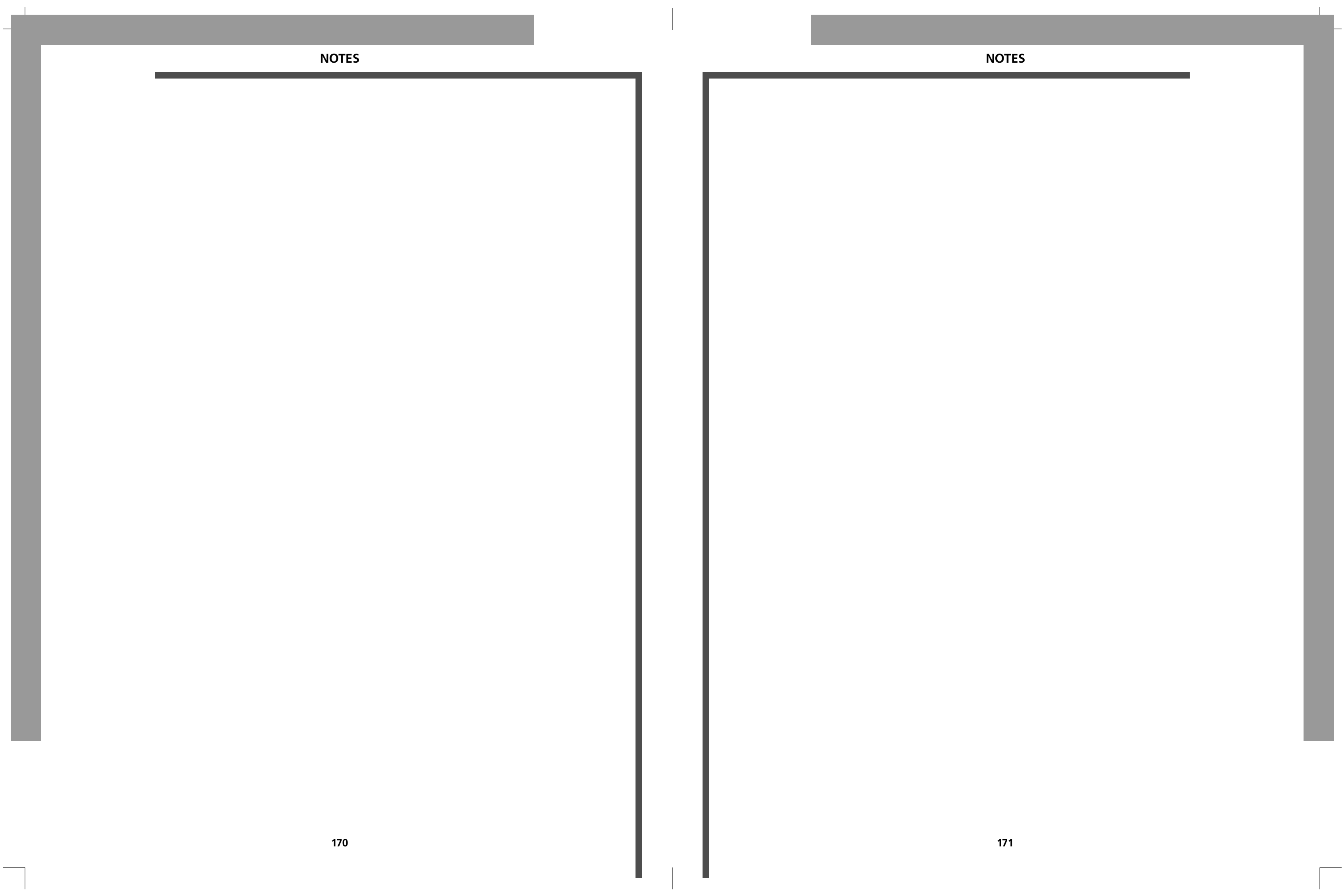
**Waistband:** A band of fabric sewn and fitted to the waist on pants or a skirt.

**Warp:** The lengthwise yarns of a woven fabric. Wadding: filling of poly fill or foam used while quilting Weft: The crosswise yarns in a woven fabric. Wrong side: The inside of a garment.

Y

**Yoke:** The part of a garment that is fitted at the shoulders and neck area or at the hip where often a gathered fabric section hangs from it.





NOTES

NOTES