

Seam Finishes

Edge-Stitch, Pinked and Zigzag



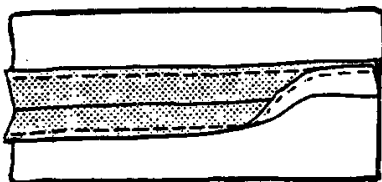
OSU EXTENSION
4-H YOUTH DEVELOPMENT

DESIGN AND CONSTRUCTION

Seam finishes make clothes look neat on the inside, but, more important, they also prevent raveling. Most woven fabrics ravel unless the edges are finished. After stitching a seam, usually $\frac{3}{4}$ inch in width, add a finish to prevent fraying. The seam finish used varies with the type of fabric and the style of the garment and is usually done on a single thickness of fabric. There are at least three ways to finish seams.

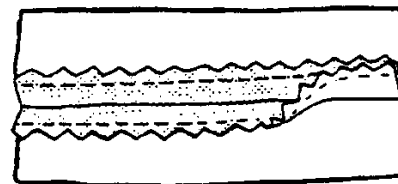
Edge-Stitch Edges

Set the machine to a straight stitch and guide presser foot along the cut edge of the fabric. Stitching will be about $\frac{1}{4}$ inch (6 mm) from the cut edge.



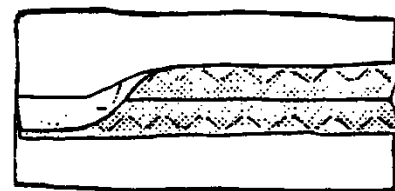
Pinked and Stitched Edges

For a more secure finish than simple edge-stitching, machine-stitch $\frac{1}{4}$ inch from the edge. Then trim $\frac{1}{2}$ inch from the edge with pinking shears.



Zigzag Edges

Use this finish with fabrics that ravel and need a secure finish. Use a medium-width zigzag and a medium to short stitch length. Stitch the “zig” in the fabric and the “zag” close to the cut edge.



Name _____ Age _____

County _____ Years of Work _____

SEAM FINISH SAMPLES

Using the instructions on the opposite side, attach a sample for each of the seam finishes. Samples should be four-inch squares and overlapped, if necessary. Any fabric may be used, but the seam finish should be appropriate for the fabric.

Do your samples meet the following criteria?

	Yes	No
Sewn with stitches of the same length	_____	_____
Even in width	_____	_____
Appropriate for fabric	_____	_____
Sewn with matching thread or one chosen for decorative color	_____	_____
Smooth	_____	_____

EDGE STITCHED

PINKED AND STITCHED

ZIGZAG STITCHED

Year _____



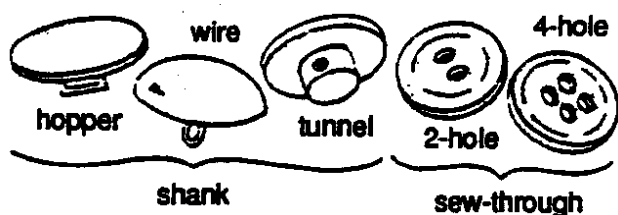
Sample Techniques

Buttons

DESIGN AND CONSTRUCTION

Buttons are both functional and fashionable. Your choice of buttons should depend on your garment. Be sure to select buttons before matching buttonholes or loops. There are two types of buttons. Select the one that is best-suited to your garment design and fabric. The button types are:

- **Shank buttons**, which have metal or plastic shanks instead of holes.
- **Sew-through buttons**, which come with two or four holes in the button itself. A shank must be added as the button is sewn on the garment.



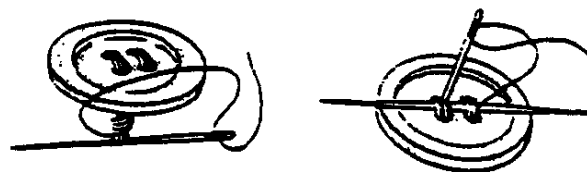
Buttons are sewn on after buttonholes or loops have been made. The threads should be invisible to the eye under the button or between fabric layers.

Shank

Be sure there is enough shank then stitch through the fabric and shank six times, using double-knotted threads. If more shank is needed, leave a little give in the thread.

Sew-Through

Mark the button position directly under the buttonhole. Place the button over the mark. Use a double-knotted thread and hide the knot between the fabric and the button. Bring thread up through a hole, allowing for shank (Use a toothpick or pin between the button's holes.) Go through the second hole, taking thread through fabric. Continue stitching in the same place for six stitches. Remove the toothpick or pin. Pull button to the top of the threads. Place threaded needle between the button and the fabric and wind the thread around the stitches under the button four times. Secure the thread.



Wind around six times.

Adapted — "Buttons, Buttonholes and Other Fasteners," by Nadine Hackle, Florida Cooperative Extension Service.

Name _____ Age _____

County _____ Years of Work _____

BUTTON SAMPLES

Using the instructions on the opposite side, attach samples of a shank button and a sew-through button. Use a four-inch square of fabric.

Check your buttons against the following standards:

	Yes	No
Securely fastened with neat stitches	_____	_____
Reinforced with interfacing or another button	_____	_____
Double thread	_____	_____
Hidden knot	_____	_____

SEW-THROUGH

SHANK

Year _____



Sample Techniques

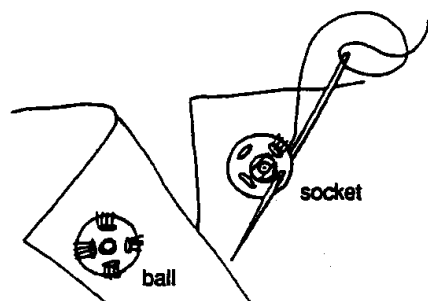
Fasteners: Hook & Eye and Snaps

DESIGN AND CONSTRUCTION

Snaps

Snaps are used to hold together overlapping edges that do not get much strain or pull on the fabric. Snaps come in two parts – the ball and the socket. Sew the ball to the underside of the fabric overlap and the socket to the under lap.

Sew the ball part first. Use a single knotted thread, hiding the knot between the fabric and the snap. The buttonhole stitch is a more secure stitch than the overhand stitch. Stitch through one hole several times, placing stitches close together. Make sure you penetrate fabric and interfacing. Take care not to let stitches show on the outermost layer of the fabric. Stitch through all four holes. Knot the thread close to the fabric. To easily mark the location for the socket, rub a piece of chalk over the end of the ball. Then position the ball over the other part of the garment and press to mark the socket location. Center the socket over the marking and stitch through the socket holes, just as you stitched through those on the ball.

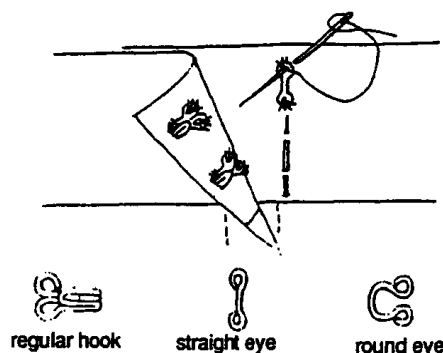


Hooks and Eyes

Hook and eye fasteners are used for openings such as waistbands, where there will be greater stress. The fasteners may be made of thin wire or wider pieces of metal. Use a straight eye when the edges overlap and a round eye when edges only meet.

Sew hooks to the underside of the fabric overlap, using a single knotted thread. Fasten the knot under the hook. Take stitches through fabric and interfacing, taking care not to let stitches show on the outside. Be sure to fasten the bill of the hook with a few stitches.

Position the hook over the other part of the garment and place eye directly under the hook. Mark position and stitch around the rings of the eye.



Adapted from "Buttons, Buttonholes and Other Fasteners, - by Nadine Hackle, Florida Cooperative Extension Service.

Name _____ Age _____

County _____ Years of Work _____

HOOK & EYE and SNAP SAMPLES

Using the instructions on the opposite side, attach a sample of a snap and a sample of a hook and eye. Use four-inch fabric squares.

Do your fasteners meet these standards?

- Appropriate for the garment design
- Sewn on with a single thread
- Small, even stitches
- Stitches do not show on right side
- Fasteners are secure

Yes

No

SNAP

HOOK AND EYE

Year _____



Sample Techniques

Hems: Machine and Catch Stitch

DESIGN AND CONSTRUCTION

The fabric and style of the garment or item determine the hem depth. In general, the greater the flare, the narrower the hem. Hems in sheer fabrics are either very narrow, so as to be inconspicuous, or very wide, for design and weight.

Marking the Hem

The most accurate way to mark the hem of a garment is to ask someone to mark around the garment while you are wearing it. Wear the shoes you will wear with the garment and a belt, if you will be wearing one. Stand with normal posture, and let the helper move around you, marking with pins or chalk about two to three inches apart on the hem fold line. Before hemming make sure all alterations have been made and the garment is ready to wear.

Machine-Stitching

Machine-stitched hems are best for knit garments, lingerie, children's clothing, sportswear and home decorating items. They are not appropriate for full hems.

Machine top stitching can provide a secure hem and a decorative touch, especially if done with a contrasting color thread. Top stitching can be a single row, two rows, or two rows with a twin needle. To machine stitch a hem:

1. Finish the hem edge by pinking, zigzag or edge stitching.

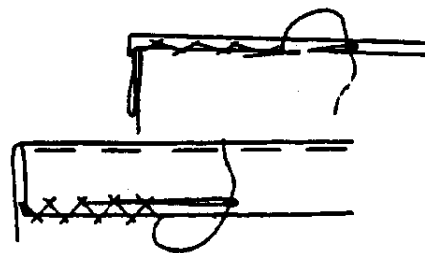
2. Turn up hem the desired depth, making sure it is even around the entire article.
3. Using eight to ten stitches per inch, stitch around the hem at the desired width.

twin needle -----
single needle -----

Hand Catch-Stitch

The catch stitch is used for both inside hemming and flat hemming. This stitch provides some give and works well with knit and stretch fabrics. To hem with a catch stitch:

1. Finish the hem edge by pinking, zigzag, or edge stitching.
2. Pin up the hem the desired width, making sure it is even.
3. Thread a needle with a single thread about 18 inches long. Secure thread to seam.
4. Work from left to right, with the needle pointing to the left.
5. Pick up a single thread over the edge of the hem. Cross back over to the hem, and take another stitch approximately 1/4 inch from the previous stitch.
6. Continue around the entire hem.
7. Do not pull stitches too tight or the hem will pucker.



Name _____ Age _____

County _____ Years of Work _____

MACHINE AND CATCH STITCH SAMPLES

Using the instructions on the opposite side, attach a sample of a machine-stitched hem and a sample of a catch-stitched hem. You may use any appropriate fabric. Make samples three inches by four inches.

Do your samples meet these standards?

- Smooth and inconspicuous on the right side
- Uniform in width
- Suitably finished edges
- Loose, not tight, hand stitches
- Carefully pressed

Yes

No

MACHINE-STITCHED HEM

CATCH-STITCHED HEM

Year _____

Sample Techniques

Basting Stitches



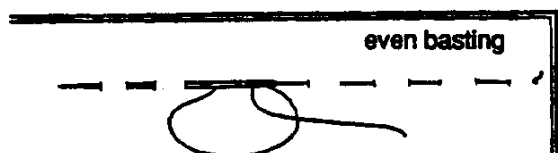
OSU EXTENSION
4-H YOUTH DEVELOPMENT

DESIGN AND CONSTRUCTION

Use basting stitches to hold pieces of a garment together as you sew or to mark fold lines and location lines, such as centers, buttonholes, or pockets. Basting can be done by machine, using long stitches, or by hand, using a single thread. Pin-basting holds seams and other edges together for machine-stitching.

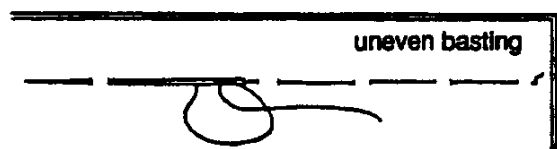
Even Basting

Use stitches that are $\frac{1}{8}$ - to $\frac{1}{4}$ -inch in length to hold fabric together for fitting or machine-stitching.



Uneven Basting

Alternate short stitches, $\frac{1}{2}$ -inch long, and long stitches, $\frac{1}{2}$ -inch or longer, to mark fold or location lines. Place long stitches on the right side.



Slip Basting

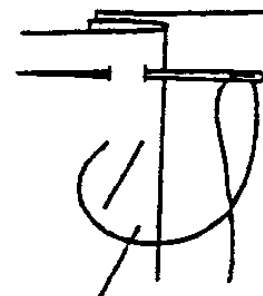
Work on the right side of the fabric, slipping a needle through the fold of the fabric $\frac{1}{4}$ inch through the other fabric. Stitches should be pulled tight to hold the fabric in place but not so tight that the fabric puckers. Use this stitch to match plaids and stripes or to hold pockets in place.

slip basting



Diagonal Basting

Take short, horizontal stitches in a vertical line to form a long slanting stitch on the right side of the fabric. Use this stitch to hold interfacing to the fabric or to keep the edges of the garment from pulling apart.



Machine Basting

This is a temporary machine stitch, usually removed after the permanent stitching has been put in. It is the longest stitch your machine will make, usually six to eight stitches per inch. Use for fitting or to hold gathers and pleats

Name _____ Age _____

County _____ Years of Work _____

BASTING SAMPLES

Using the instructions on the opposite side of this page, attach samples of even, uneven and machine basting stitches. Use four-inch fabric squares, overlapping samples, if necessary.

Do your samples meet these standards?

Single thread

Stitches are straight and on the appropriate lines

Stitches are secured with knotted thread at one end

Machine stitches are six to eight stitches per inch

Machine stitches have even tension

Yes

No

EVEN BASTING

UNEVEN BASTING

MACHINE BASTING

Year _____

Decorative Stitches

Machine and Hand



OSU EXTENSION
4-H YOUTH DEVELOPMENT

DESIGN AND CONSTRUCTION

Decorative stitches add interest to garments, home decorating items, and other articles. These stitches can be made by machine or by hand. There are several hand-stitching techniques. Cross-stitch and embroidery are two well-known examples. There are many excellent commercial publications to help you learn these techniques. This sheet will deal with only two techniques – decorative machine-stitch and cross-stitch by hand.

Decorative Machine-Stitch

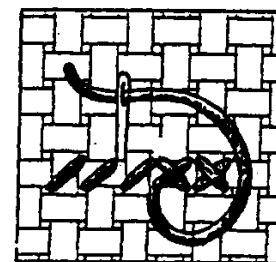
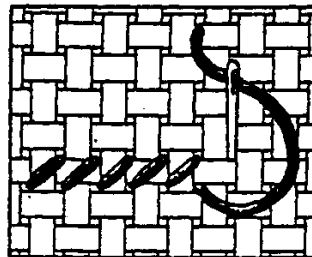
In decorative machine-stitchery, thread or yarn is applied to the fabric by machine. There are endless possibilities for any design. You will need to read the instructions for forming designs on your machine. These designs are usually programmed, using built-in stitches or cams.

Thread is a very important part of decorative stitching. You must use a fine quality thread, because it will be the main feature of your design. Different effects can be produced, depending on the size of your thread. Check your machine guide book for suggestions. For best results use a firmly-woven fabric and make a test sample before you begin your project. Use decorative stitches for borders, to outline designs, to create geometric designs and for your own free-form designs.

Cross-Stitch

In counted cross-stitch, stitches are worked on even weave fabric, using embroidery thread and blunt needles. The stitches are formed over an exact number of threads which make up the design. There are several publications which give complete details for selecting fabrics, thread, needles and other supplies.

The cross-stitch is the basic stitch in counted cross-stitch. The stitch is usually worked in



horizontal rows. The top half of each cross-stitch must always slant in the same direction. Additional stitches used in counted cross-stitch are the half cross-stitch and backstitch.

Name _____ Age _____

County _____ Years of Work _____

DECORATIVE STITCHES SAMPLES

Attach samples of decorative machine-stitching and counted cross-stitch. Finished samples should be four-inch squares.

Do your samples meet these standards?

	Yes	No
Suitable fabric is used	_____	_____
Appropriate thread is used	_____	_____
Machine stitching is smooth and even	_____	_____
Fabric is not puckered or pulled	_____	_____
Cross-stitches slant in same direction	_____	_____
Cross-stitches are even in size	_____	_____

DECORATIVE MACHINE STITCH

CROSS STITCH

Year _____



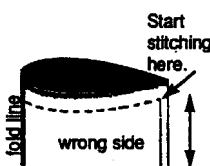
Sample Techniques

Casings

DESIGN AND CONSTRUCTION

A casing is an easy way to finish the sleeves of a shirt or the waistline of a skirt, pants or shorts. Casings can also be used to finish the edges of laundry bags or other home decorative items. Elastic, rope or cording is used to draw up the item. To make a casing, follow the directions below.

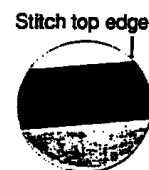
1. Press under, zigzag or serge $\frac{1}{4}$ inch along the waistline or sleeve edge.
2. Stitch the center back seam. If there are only two seams, as in a laundry bag, stitch the side seams.
3. Locate the fold line on the casing. Your pattern instructions will provide a fold line or say how far to fold the casing back.
4. Start your stitching at the casing fold line, and stitch to the end of the seam. Backstitch at the beginning and end of the stitching. Leave the center seam or one of the side seams open from the fold line to the cut edge of the casing.
5. Press the seam flat; then press the seam open.
6. Machine- or hand-baste each seam allowance to the garment, about three inches down from the upper edge. This keeps the elastic or cord from getting caught as you thread it.
7. Press the casing under along the fold line. Make sure the entire casing is the same width.
8. Pin the casing, with pins at right angles, to the stitching line. The unstitched edges of



the center back wrong or side seam should meet at the seam.



9. Stitch around the lower edge of the casing, making sure the stitching is a uniform distance from the edge of the garment.
10. Stitch around the top of the casing, $\frac{1}{2}$ inch from the folded edge. This will keep the elastic from twisting.
11. Cut a piece of elastic which fits comfortably around your waist or wrist. Leave an additional $\frac{1}{2}$ - to one-inch for securing the elastic at the end. If using rope or cord for a drawstring, use a length about twice the distance around the bag.
12. Use a large safety pin or an elastic guide on one end of the elastic or cord/rope. Thread the elastic through the opening. Make sure the elastic does not twist or turn. Do not pull the second end of the elastic into the casing. (Try pinning the second end to the garment so you cannot pull it through.)
13. Join the ends of the elastic by overlapping and zigzagging across the ends several times. Cut off extra elastic.
14. Distribute fullness evenly, if you are using elastic.
15. Close the opening used to insert the elastic by hand-stitching.
16. Remove basting stitches.



Name _____ Age _____

County _____ Years of Work _____

CASING SAMPLE

Using the instructions on the opposite side, attach a sample of an elastic casing. You may use any fabric to construct the sample. Use a 12-inch square of fabric for a finished sample that is eight inches around.

Does your sample meet these standards?

	Yes	No
Even width	_____	_____
Casing edge finished to prevent raveling	_____	_____
Stitched along both top and bottom edges	_____	_____
Elastic smooth and untwisted in the easing	_____	_____

ELASTIC CASING

Year _____

Sample Techniques

Interfacings



OSU EXTENSION
4-H YOUTH DEVELOPMENT

DESIGN AND CONSTRUCTION

Most well-made garments have interfacing between the outer fabric and the facing. You may not be able to see the interfacing, but it is sometimes crucial to the shape, support and durability of your garment. Interfacing is most commonly used in the collar, cuffs, lapels, neckline, waistband, hem or edge of a garment (a jacket opening, for example).

Many different interfacings are available, but basically there are two types – fusible and sew-in. A sew-in interfacing is stitched to the garment fabric; fusible interfacing is bonded with an iron. Fusible interfacing bonds to the fabric, the result of a combination of steam heat and pressure. Fusible interfacing is available as non-woven, woven, and knit fabric, while sew-in interfacing comes in non-woven and woven. There are also many different weights of interfacing available, from very lightweight to heavyweight

How to Select an Interfacing

There are several things to consider when selecting an interfacing. The same interfacing will not work for every fabric. Here are some points to consider:

- Type and weight of the fabric – choose an interfacing that is lighter weight than your garment fabric.
- The desired finished appearance – Do you want a crisp appearance or a soft appearance?
- Purpose of interfacing in the particular area of the garment – Should the

interfacing reinforce, add shape, or give body?

- Care requirements – should be same for interfacing as for garment. Read the end of the interfacing bolt.

How to Apply an Interfacing

Always test the interfacing with fabric before applying it to garment pieces. This is especially important for fusible interfacings. Test fusible on a scrap of the fabric to see how well it bonds to the fabric, and check the appearance on the right side of the fabric.

Always preshrink non-fusible interfacing by washing and drying it the same way you intend to wash and dry your garment. Preshrink fusible interfacing by dipping it in COOL water and letting it air dry.

When placing the pattern pieces on the interfacing, follow the pattern grain line and any instructions that come with the interfacing. Always follow interfacing instructions to achieve the best results. If your pattern does not have separate interfacing pieces, use the facing, collar or cuff pattern to cut interfacing.

Some patterns do not call for interfacing. However, most garments will look better and last longer if you interface them. There are several areas on a garment which should be interfaced – collars, necklines, sleeveless armholes, patch pockets, cuffs, buttons and buttonholes, waistbands, and belts.

Name _____ Age _____

County _____ Years of Work _____

INTERACING SAMPLE

Attach samples of non-woven, woven, and fusible interfacings. Each sample should be a four-inch square.

NON-WOVEN

WOVEN

FUSIBLE

Year _____

Sample Techniques

Facings

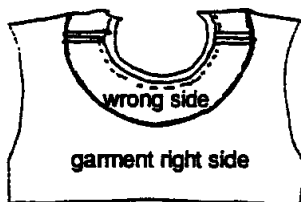


OSU EXTENSION
4-H YOUTH DEVELOPMENT

DESIGN AND CONSTRUCTION

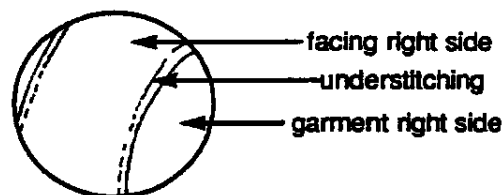
Facings cover and enclose raw edges, such as front and back openings, necklines, armholes, or sleeves. They usually do not show on the outside of the garment. You will need to read your pattern guide sheets for complete instructions on applying facings. Here are some basic steps.

1. Apply interfacing to the wrong side of the facing. You may find fusible the easiest to use, but review the sheet on interfacings, and use the appropriate one for your fabric.
2. If the facing has several sections, stitch them together, following the pattern instructions. Trim seams, and press open.
3. Finish the outer edge of the facing by edge-stitching, zigzag stitching or serge stitching.
4. Pin facing to garment, with right sides together, matching pattern markings.
5. With the facing side up, stitch $\frac{5}{8}$ inch from the raw edge.
6. Cut each seam allowance a different width to reduce bulk. This is called "grading." Trim the facing seam to $\frac{1}{4}$



inch and the garment seam to $\frac{3}{4}$ inch.

7. If the seam is curved, clip the seam to make it lie flat after the facing is turned to the wrong side. Clip only enough to make the facing lie flat. Do not clip into the seam.
8. Press the seam flat, then press seam allowances toward the facing.
9. From the right side, on the interfacing, stitch the seam allowances to the facing with a straight stitch close to the seam line. This is called "under stitching."



10. Turn facing to the wrong side of the garment and press.
11. Secure the facing to the garment at seam lines by stitching from the right side and sewing through all thicknesses of the facing and garment. Stitch the full width of the facing, or machine-tack the facing to the seam allowance from the wrong side.



Name _____ Age _____

County _____ Years of Work _____

FACING SAMPLE

Using the instructions on the opposite side, attach a facing sample. Sample can be a neckline or armhole facing.

Does your sample meet these standards?

	Yes	No
Facing is interfaced	_____	_____
Outer edge is finished to prevent raveling	_____	_____
Facing seam is trimmed and graded	_____	_____
Facing is under stitched	_____	_____
Facing is secured to garment at seams	_____	_____

FACING

Year _____

Seam Finishes:

Serged, Hairline, French, Clean Finish



OSU EXTENSION
4-H YOUTH DEVELOPMENT

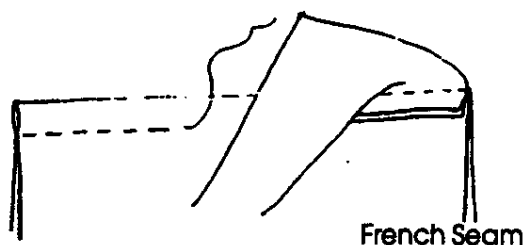
DESIGN AND CONSTRUCTION

No one seam finish is suitable for all fabrics. Here are four finishes and their uses.

French Seam

Use the French method for straight seams in sheer and light-weight fabrics. It is a narrow seam in which the seam allowances are enclosed. It should be used only on straight or slightly curved seams.

Lay the wrong sides of fabric together, and sew $\frac{3}{8}$ inch from the raw edge. Trim close to stitching. With right sides together, press along seam line, then sew $\frac{1}{4}$ inch from folded edge, enclosing raw edges. Press seam to one side.

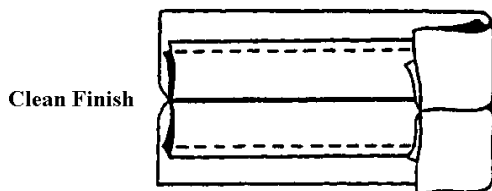


French Seam

Clean Finish Seam

The clean finish should be used on lightweight fabrics that will be bulky. It is good for fabrics which may ravel with only edge-stitching or pinked edges.

Turn under $\frac{1}{4}$ inch on raw edges of seams and stitch close to the edge of the fold.

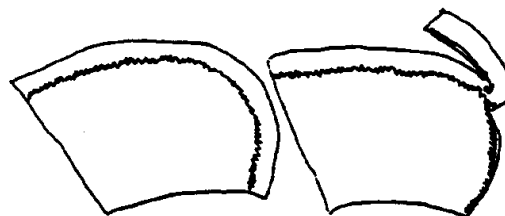


Clean Finish

Hairline Seam

The hairline seam is an extremely narrow seam. It is suitable for sheer fabrics and can be used only on garment areas where there is no strain and the French seam cannot be used.

Mark the seam line on the fabric. Cut a piece of topstitching thread the length of the seam, and lay it on the seam line. Using a short, narrow zigzag stitch, stitch on the seam line, covering the cording. Stitch slowly and evenly. Press seam flat. Trim seam allowances to $\frac{1}{8}$ inch from the line of stitching. Turn right side out and press.



Serged Seam Allowances

You can use conventional seams with serged seam finish:

- When you are using bulky fabrics.
- When you are unsure of fit and may need to alter.
- When seams must be very flat and pressed open.

To serge conventional seams, serge each edge of the seam allowance and press the seam open.

Name _____ Age _____

County _____ Years of Work _____

SERGED, HAIRLINE, FRENCH, CLEAN SAMPLES

Using the instructions on the opposite side, attach samples for the French seam, clean-finish seam and the serged, or hairline, seam. (You may choose which of the two.) Any fabric may be used, but finish should be appropriate for fabric. Samples should be three-inch squares.

Do your seam finishes meet the following criteria?

- Appropriate for the fabric
- Sewn with stitches of the same length
- Even in width
- Smooth

Yes	No
_____	_____
_____	_____
_____	_____
_____	_____

SERGED OR HAIRLINE

FRENCH

CLEAN

Year _____



Sample Techniques

Machine Buttonholes

DESIGN AND CONSTRUCTION

Machine-worked buttonholes are used in most garments. They should be attractive, well-made, and durable. Machine buttonholes may be rectangular (a bar tack at each end), oval (both ends rounded), or keyhole-shaped (one rounded end.)

Machine buttonholes can be made with built-in stitches, computerized stitches or



special attachments. Check your sewing machine manual for specific instructions on how to make buttonholes on your machine.

Most patterns have markings to indicate where buttonholes should be placed. Remember if you alter the pattern you must also alter the placement of the buttonholes.

The length of the buttonhole depends on the button you are using. To determine the length, measure both the diameter and the thickness of the button, and add the measurements together. Odd-shaped buttons may require extra length. (Cut a slit equal to the diameter plus $\frac{1}{2}$ inch in a scrap of fabric. Slip button through and adjust the length, if necessary; Make all buttonholes the length of the sample.)

Always make a test buttonhole, using the same number of layers of fabric and interfacings as you will use on the actual garment. Making buttonholes is usually one of the last steps in constructing a garment.

You must be accurate when marking for buttonholes. Mark on the right side of the garment. Be sure to mark the beginning and end of the buttonhole.

Start with a full bobbin and a sharp needle. Operate your machine smoothly, without many starts and stops. This makes for a smoother buttonhole and fewer problems.

Cutting Buttonholes

Cut your buttonhole open carefully, making sure not to cut any of the buttonhole threads. That will cause the fabric to fray and threads to unravel. Buttonhole cutters and buttonhole scissors make it much easier to accomplish this task.

Covered Buttons

Covered buttons are usually used on fine-tailored garments and special occasion garments, such as party dresses or wedding gowns. Although a little tedious to make, they can add an elegant touch to an outfit. Covered buttons are also used when you cannot match the color of your fabric and do not want to use a contrasting color.

Pre-packaged button forms will give you specific instructions for covering. Review before you begin.

Covered buttons are not recommended for very bulky fabrics. Some sheer fabrics may require two layers of fabric in order to cover the metal form.

Name _____ Age _____

County _____ Years of Work _____

MACHINE BUTTONHOLES AND COVERED BUTTONS SAMPLES

Attach a sample of a machine buttonhole and covered button. With your buttonhole, also attach the button for which it was made. Sew the covered button onto a square of fabric so that the button can be buttoned.

Does your machine buttonhole meet the following criteria?

- Buttonhole is straight and on grain
- Stitches are smooth and even
- Threads are secured properly
- Thread matches fabric
- Buttonhole is cut open smoothly

Yes	No
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Does your covered button meet the following criteria?

- Fabric is appropriate for covering
- No puckers or pleats
- Back is securely attached
- Form does not show on top

Yes	No
_____	_____
_____	_____
_____	_____
_____	_____

MACHINE BUTTONHOLE

COVERED BUTTON

Year _____

Sample Techniques

Zippers

OSU EXTENSION
4-H YOUTH DEVELOPMENT

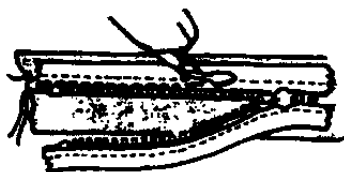
DESIGN AND CONSTRUCTION

The two most common types of zipper applications are lapped and centered. All zippers should be pre-shrunk before applying to a garment.

Centered Application

The centered application is ideal for heavy or pile fabrics, because it reduces bulk in the zipper area. Its symmetrical appearance is best suited for center back or front openings. It is also suggested for design features, such as slashed openings, wrist openings and pleats.

Step 1 – The zipper opening equals zipper length, plus one inch. Stitches the opening closed with machine-basting and presses the seam open.



Step 2 – Place the top end of the zipper tape even with the edge of the fabric. Machine-baste opened zipper to one seam allowance. Zipper teeth should be centered on seam, as shown in illustration.

Step 3 – Close zipper. Spread garment flat, right side up. Stitch around zipper, about ¼ inch from seam line.

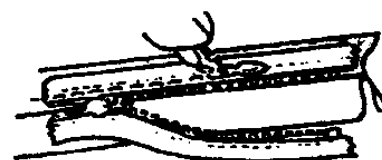
**Lapped Application**

The lapped application is ideal for light- to medium-weight fabrics. It completely conceals the zipper at back or side openings and results in reduced gapping at the waistline.

The zipper opening equals zipper length, plus one inch.

Step 1 – Close the opening with machine-basting and press seam open.

Step 2 – Place top end of zipper tape even with edge of the fabric. Machine-baste opened zipper to one seam allowance, using regular or zipper foot. Zipper teeth should be centered on seam, as shown in illustration.

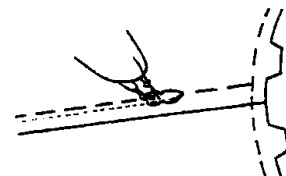


Step 3 – Close zipper and turn face up. Top stitch through fold next to zipper teeth, using zipper foot to left of needle.



Step 4 – Spread garment flat, with zipper face down on seam allowance.

Hand baste across the bottom and up along the zipper. Turn the garment to the right side. Stitch along basting, with zipper foot to the right of the needle. Remove bastings.



Name _____ Age _____

County _____ Years of Work _____

CENTERED AND LAPPED ZIPPER SAMPLES

Using instructions from the opposite side attach samples of lapped and centered zippers. You may use a shortened zipper, if you wish.

Does your zipper sample meet the following criteria?

	Yes	No
Lines of stitching are straight	_____	_____
Zipper moves up and down freely	_____	_____
Lapped seam and centered seams cover the zipper completely	_____	_____
Fabric lies smooth, with no puckers	_____	_____
Zipper is appropriate for fabric	_____	_____

CENTERED

LAPPED

Year _____

Blind Hems – Hand and Machine



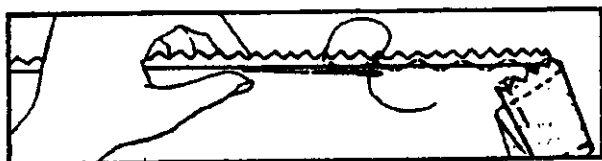
OSU EXTENSION
4-H YOUTH DEVELOPMENT

DESIGN AND CONSTRUCTION

There are many suitable stitches for sewing a hem. If you want a dressier, more professional, appearance, you will probably want to hem your garment by hand. If you're looking for a more durable hem, machine-stitching may be what you need.

Hand Blind Stitch Hem

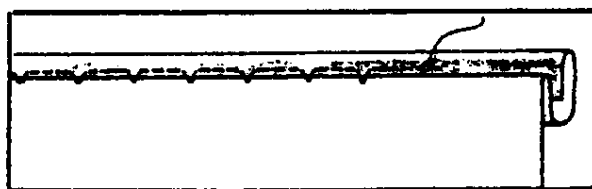
The blind stitch is used for flat-hemming and for hemming inside a fold or between two pieces of fabric. Work from right to left when blind-stitching. Use a single thread, with one end knotted. Secure thread in the seam area. Then pick up one thread in the garment. Next, make a stitch through the hem, about ¼ inch away. Continue around the garment. Be sure not to pull threads too tight or leave them so loose that the hem catches.



Machine Blind-Stitch Hem

There are many times when a machine hem is better than a hand-stitched hem. Knit garments, lingerie, children's clothing, pants, and home decorating items all benefit from machine-hemming. The blind-hemming stitch is the most popular machine stitch for children's clothing, pants, and home items. It can be either a straight or stretch stitch and is very secure.

Read your sewing machine manual to find the proper machine settings and make a test sample before you begin on your project. Make sure you study the correct way to fold your hem for blind-stitching. To eliminate bulk, do not use a folded edge on the hem. Finish the raw edge before completing the hem.



Name _____ Age _____

County _____ Years of Work _____

HAND AND MACHINE BLIND STITCH SAMPLES

Using the instructions on the opposite side, attach samples of a hand blind-stitched hem and a machine blind-stitched hem. Samples may be of any fabric and should be four-inch squares.

Does your hem meet the following criteria?

	Yes	No
Stitches even in width	_____	_____
Single thread used for hand-stitching	_____	_____
Lies smoothly	_____	_____
Hem is invisible on right side (barely seen with machine-stitch)	_____	_____
Threads not too loose or too tight	_____	_____

HAND BLIND-STITCH

MACHINE BLIND-STITCH

Year _____



Sample Techniques

Plaids and Stripes

DESIGN AND CONSTRUCTION

Plaids and stripes can make garments and home decorating items more interesting, but they can also present quite a challenge in your sewing. For a professional look, stripes, plaids, and checks should match.

Plaids, stripes and checks can be even or uneven. Even designs are much easier to match than uneven ones. To determine if a plaid is even or uneven, check the following points:



even stripe



uneven stripe

- Fold the fabric diagonally through the center of any repeat. If the colors and designs match, the fabric is even.

- To be sure the plaid is even, fold the plaid vertically or horizontally through any main

bar. If the bars on both fabric layers match, the fabric is even.

- Uneven designs will fail both of the above tests. We recommend buying even plaids unless you are an advanced sewer.

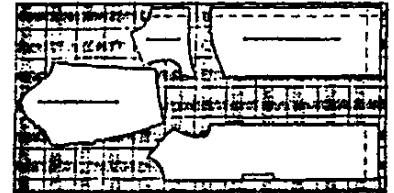
To Match Plaids

- Match designs when you lay them out on the fabric. Adjust all pattern measurements before laying out on the fabric. Be sure to choose a pattern recommended for plaids.
- Pin or hand-baste plaids before pinning the pattern onto the fabric.
- Place all straight bottom edges of pattern pieces along any horizontal main bar in plaid.
- Align all related pattern pieces, matching notches, along exact bar in same position of

the plaid repeat. Use a lengthwise bar in the plaid to determine placement of long edge of waistband. For a professional look, the plaid in a jacket front should match the plaid in the lapel.

- For even plaids use a “without nap” layout. If the design is uneven, use a “with nap” layout.

- Pin or hand-baste to keep garment pieces from slipping

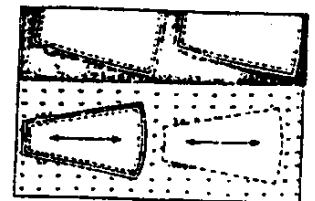


while feeding through the machine. Stitch all seams in the same direction to keep seam layers from moving unevenly.

One-Way Designs

One-way designs may be fabric with the designs printed or woven in one direction, such as flowers growing all one direction. One-way may also be used to describe fabric with a nap or pile, such as velvet or corduroy.

Take special care to lay all pattern pieces in the same direction so that when the garment is completed, the design or nap runs all the same direction.



Name _____ Age _____

County _____ Years of Work _____

MATCHING PLAIDS, ONE-WAY DESIGNS SAMPLES

Using the information on the opposite side, attach a sample of matched plaid and a sample of matched one-way design fabric. Any fabric can be used and finished samples should be four-inch squares. Sew $\frac{5}{8}$ -inch seams.

Do your samples meet the following criteria?

Plaids or printed designs are correctly matched

Yes

No

MATCHED PLAID

MATCHED ONE-WAY DESIGN

Year _____



Sample Techniques

Pleats

DESIGN AND CONSTRUCTION

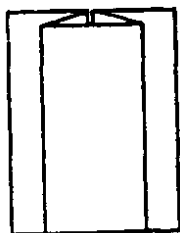
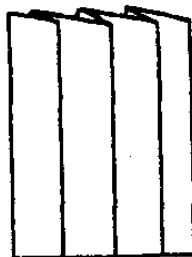
Use pleats to control fullness in a garment design. Pleats may be used in a skirt, pants, sleeves, or shoulder areas. They may be pressed or un-pressed, soft or crisp. When selecting a fabric for a pleated design, be sure it will pleat and lie flat without being bulky.

Your pattern guide sheet will give you instructions about the size and direction of your pleats. Pattern pieces will have markings for the fold line, roll line and placement line. Make sure you mark all of these.

Check the fit of the pleats carefully before permanently stitching and pressing. Make sure all pleats are the same width, if they are designed that way, and that they are folded in the correct direction.

Types of Pleats

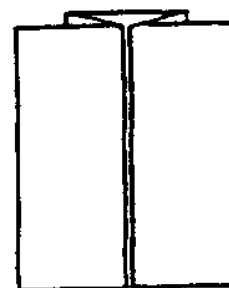
Knife or Slide, Pleats are flat and turned to one side, usually right to left. Used mainly in skirts and shoulders of bodices.



Box Pleats are two straight pleats, with folds turned away from each other. They can be used in skirts, dresses and jackets.

Inverted Pleats are two straight pleats, with folds turned toward each other. They meet in the center and are used mainly in skirts.

Accordion Pleats are narrow at the top and radiate to a wider width at the bottom. They are not stitched down and are used in skirts, sleeve designs and lingerie.



Pressing

Pressing pleats requires careful attention so you will not press the pleats out of shape or leave press marks. Some pleats are left unpressed except for about one inch at the top. Pressed-down pleats should have sharp folds when pressing is complete.

Adapted from "Darts, Ease, Gathers, Pleats, Shirring, Tucks," by Nadine Hackler, Florida Cooperative Extension Service.

Name _____ Age _____

County _____ Years of Work _____

PLEATS SAMPLES

Using the information on the opposite side, attach samples of box and knife pleats. Any fabric can be used. Samples should have a minimum of two pleats in each. Stitch a $\frac{5}{8}$ -inch seam across the tops of the pleats.

Do your pleats meet the following criteria?

	Yes	No
Pleats are uniform in size	_____	_____
Pleats are folded correctly for type	_____	_____
Pleats are pressed with no press marks	_____	_____
Fabric is appropriate for pleating	_____	_____

BOX PLEATS

KNIFE PLEATS

Year _____

Sample Techniques

Darts

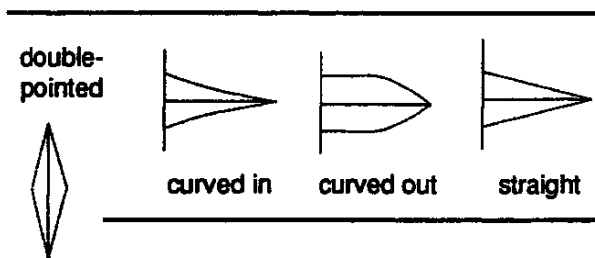


OSU EXTENSION
4-H YOUTH DEVELOPMENT

DESIGN AND CONSTRUCTION

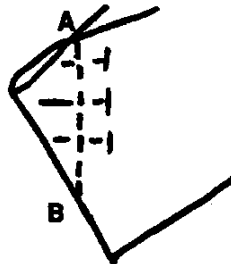
Darts are used to shape flat fabric into a form that fits the body. On pattern pieces, darts are marked with broken lines. Darts can be found at the shoulder, waist, hip line, elbow, and at the bust line in women's clothing.

Darts can be straight, double-pointed, curved out or curved in.



To start a dart, fold fabric, right sides together, on the dart and stitching lines. Stitch the dart from the wide end (A) to the point (B).

Backstitch at the beginning to secure the stitches. To prevent the dart from bubbling at the point, make the last few stitches on the fold and leave the thread ends long enough to tie.



When stitching a double-pointed dart, stitch from the center toward each end, then clip to the middle, so it will lie flat.



Always press darts before major seams are stitched or before they are crossed with any other line of stitching. Use a curved surface to press the dart so you will maintain the built-in shape. Vertical darts should be pressed toward center front or center back. Horizontal darts are pressed downward, unless otherwise specified.

Name _____ Age _____

County _____ Years of Work _____

DART SAMPLES

Using the information on the opposite side, attach samples of straight, curved, and double-pointed darts. Any fabric can be used, and sample darts should be three inches long.

Do your darts meet the following criteria?

Stitched to a point

Threads secured

Pressed in proper direction

Yes

No

STRAIGHT

CURVED

DOUBLE-POINTED

Year _____



OSU EXTENSION
4-H YOUTH DEVELOPMENT

Sample Techniques

Waistbands

DESIGN AND CONSTRUCTION

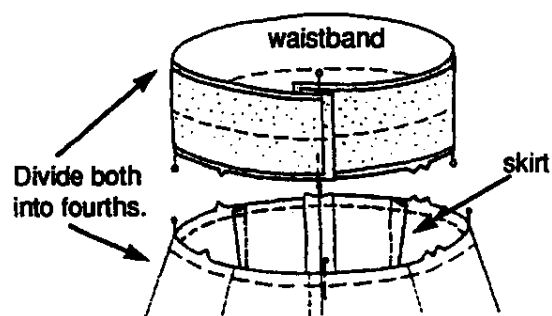
Waistbands play an important part in the fit and the appearance of skirts and pants. Your waistband should go around your waist smoothly, so it should be made to your measurements. There are several kinds of waistbands, but this sheet will deal with a regular fitted band.

Cut the band, using your pattern as a guide, and adjusting it to fit your waist with some ease. Fold under $\frac{1}{2}$ inch along the long un-notched edge of the waistband pattern. If possible, put the folded-under edge along a selvage to reduce bulk. If this is not possible, finish the edge by zigzagging or serging.

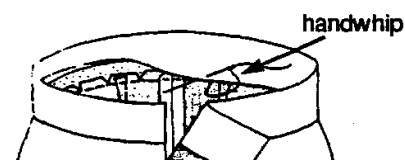
Interface the entire band, trimming off interfacing seam allowances. Then stitch the waistband to the garment. Place right sides together, matching notches, centers and side seams, and ease to fit. Check the fit before going to the next step. Grade seam allowances – garment seam to $\frac{3}{8}$ inch and waistband to $\frac{1}{4}$ inch.



Interface to maintain shape.

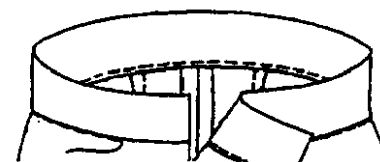


Press seam flat. Then press waistband up,



covering the seam. Fold waistband along fold line, right sides together. The lower edges will not meet. Finish the ends of the waistband by stitching end seams. On the left end, stitching should go straight up from overlap. The right end extends past the zipper or seam. Trim and grade seam allowances. Angle-cut corners.

Turn band right side out. Use a pointer or creaser to help get sharp corners. Press the band so the fold line is at the top of the band. Pin the remaining edge of the band over the waist seam. Pin from the right side of the garment. Hand whip topstitch or stitch-in-the-ditch to secure back. The stitching will blend into the seam and will not be noticeable from the right side. On the wrong side the stitching will catch the remaining waistband edge.



Adapted from 'Waistbands,' by Nadine Hackler, Florida Cooperative Extension Service

Name _____ Age _____

County _____ Years of Work _____

WAISTBAND SAMPLE

Using the instructions on the opposite side, attach a sample waistband. Ends of the band should be finished as though there were a zipper. You do not need to insert a zipper in your sample.

Do your waistband meet the following criteria?

	Yes	No
Smooth, free from bulk	_____	_____
Even width	_____	_____
Firm enough to retain shape	_____	_____
Flat and smooth	_____	_____
On-grain	_____	_____
Overlap even with placket	_____	_____
Square corners on end of band	_____	_____

WAISTBAND

Year _____

Sample Techniques

Decorative Techniques



OSU EXTENSION
4-H YOUTH DEVELOPMENT

DESIGN AND CONSTRUCTION

Name _____ Age _____

County _____ Years of Work _____

DECORATIVE TECHNIQUES

You can add many decorative touches to a garment or home item. Since there are a wide variety of resources available, this sheet will not attempt to provide instructions.

Attach samples for the following:

- Flat braid, bias trim OR rick rack
- one decorative machine-stitch
- hand-embroidery sample

Do your samples meet the following criteria?

Stitching smooth and even

Stitching not puckered

Yes

No

TRIM

DECORATIVE MACHINE

HAND EMBROIDERY

DECORATIVE TRIM SAMPLES

Select one of the decorative trims – piping, bias trim, bead edging or sequin strips – and attach a sample. Also attach a sample of machine-appliqué and picot or shell edging. You may use any fabric.

Do your samples meet the following criteria?

	Yes	No
Trim applied straight	_____	_____
Stitching straight and smooth	_____	_____
Machine-appliqué covers edge	_____	_____
Satin stitch smooth with no lumps	_____	_____
Picot edging is scalloped, not pulled	_____	_____

DECORATIVE TRIM

MACHINE APPLIQUÉ

PITCOT

Year _____

Sample Techniques

Seam and Seam Finishes**Hong Kong, Mock Flat-Fell and Stretch**

OSU EXTENSION
4-H YOUTH DEVELOPMENT

DESIGN AND CONSTRUCTION

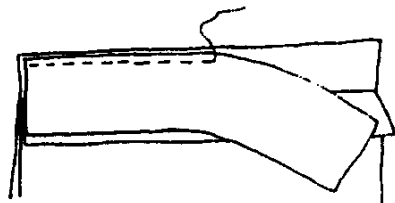
No one seam finish is suitable for all fabrics. Seam finishes provide stability; longer wearability and a neater appearance. They also prevent seam allowances from curling or raveling and make the garment more comfortable.

Hong Kong

Hong Kong-finished seams are used with heavy; bulky or easily-frayed fabrics. They can also be used as a decorative finish for unlined outerwear.

Cut 1¼- to 1½-inch bias strips from light-weight fabric, like batiste, broadcloth or lining. Stitch bias strips to the edge of the seam allowance,

right sides together, using a ¼-inch seam.



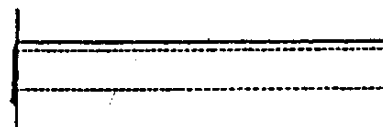
Grade seam allowance to ⅛ inch. Turn bias over raw edge and press. From right side, stitch in the ditch. Excess bias tape under the seam allowance should be flat when seam is pressed open. If wrinkle occurs, trim some of the excess.

Mock Flat-Fell

Sometimes called false flat-fell, this seam is easier to construct than regular flat-fell. Mock flat-fell seams are stronger than plain

seams.

Make a plain seam, and press seam allowances to one side. On the right side of the garment, stitch through the garment and seam allowances, close to the first stitching. Stitch again ¼ inch from original stitching. Be sure you are stitching through all three layers. (Tip: Seam will look better and wear longer if you finish the edge of the ⅝-inch seam before pressing and topstitching.)

***Stretch Stitch Seams***

The stretch stitch is not technically a seam finish but a way of constructing a seam in knit fabrics. Many machines have a built-in stitch which can be used with knits or in areas where some give is needed. Check your sewing machine guide for specific instructions.

If your machine does not have this built-in stitch, you can achieve the same result using a small-length zigzag and very slightly stretching the fabric seam as you sew. Be careful not to over-stretch, or you will end up with puckers in the seam line.

Name _____ Age _____

County _____ Years of Work _____

SEAM FINISH SAMPLES

HONG KONG, MOCK FLAT-FELL, STRETCH-STITCH

Using the information on the opposite side, attach samples of the Hong Kong seam finish, mock flat-fell seam and stretch stitch. You may use any fabric. Finished samples should be four-inch squares.

Do your seams meet the following criteria?

	Yes	No
Appropriate for fabric	_____	_____
Lies smooth	_____	_____
Even in width	_____	_____
Same color thread used	_____	_____

HONG KONG

MOCK FLAT-FELL

STRETCH (KNIT ONLY)

Year _____



OSU EXTENSION
4-H YOUTH DEVELOPMENT

Sample Techniques

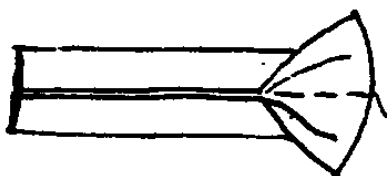
Bound Buttonholes

DESIGN AND CONSTRUCTION

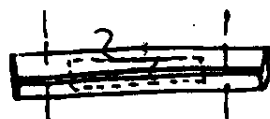
Bound buttonholes give garments a tailored appearance. Buttonholes of less than $\frac{7}{8}$ inch are not recommended.

One-Piece Buttonhole

Cut a strip of self-fabric one inch wide and one inch longer than the buttonhole. The bound buttonhole should be the diameter, plus the thickness, of the button. Mark a center line along the length of the strip. With wrong sides together, fold edges so they meet at the markings. Press.



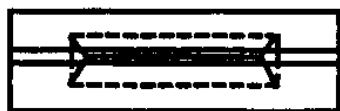
With the cut edges up, baste the center of the strip over the buttonhole markings. Stitch with small



stitches $\frac{1}{8}$ inch from each side of the center, starting at the middle of

the side and going across the ends. Overlap the stitches where you began.

Carefully cut through all layers. Snip to the stitching in each corner.

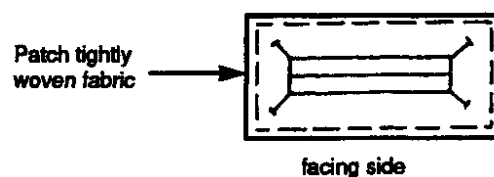
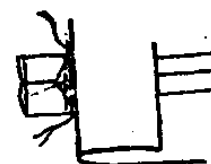


Do not snip into stitches

or trim excess fabric. Turn the strip to the inside and press. The two lips should be the same size, about $\frac{1}{8}$ inch wide.

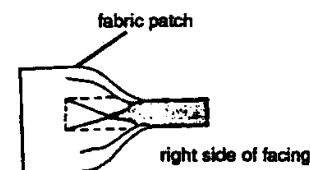
Fold back the garment stitching close to the fold, securing the corner.

After the garment facing is in place, baste around each buttonhole to keep the facing from slipping. Place a pin in each corner straight through all layers.



Pull piece through to wrong side.

Press flat, with seams turned away from rectangular opening. This



should result in a clean, smooth, window-like opening.

Center rectangular opening over back of buttonhole, and slip-stitch to the buttonhole binding along the stitching lines.



Name _____ Age _____

County _____ Years of Work _____

BOUND BUTTONHOLE SAMPLE

Attach a sample of a bound buttonhole. You may use the instructions on the opposite side of this page, or use another method, if you prefer. The buttonhole should be at least one inch in length and should be finished with facing.

Does your bound buttonhole meet the following criteria?

	Yes	No
Rectangular in shape	_____	_____
Lips of even width	_____	_____
Lips meeting in the center	_____	_____
All parts on grain	_____	_____
Facing is neat and complete	_____	_____
Buttonhole lies flat and is not bulky	_____	_____

BOUND BUTTONHOLE

Year _____



Sample Techniques

Covered Hook & Eye and Snap

DESIGN AND CONSTRUCTION

Covered Snaps

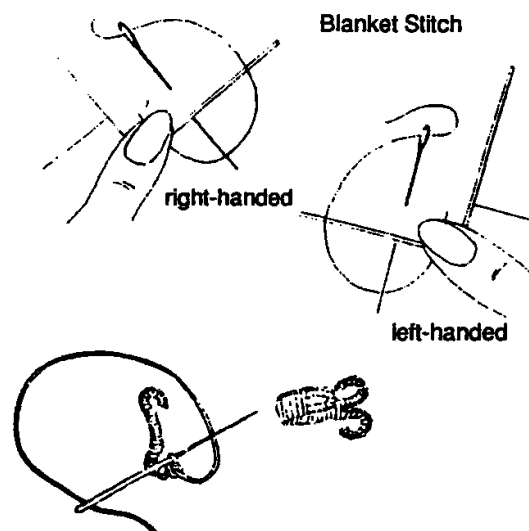
Snaps are covered to make them inconspicuous on garments. This is usually a feature of tailored or party-type clothing.

To cover, cut two fabric circles, twice the diameter of the snap, from underlining or lining fabric. Take a running stitch around each circle. Place a snap section face down on each. Work ball of snap through center of fabric circle. **DO NOT CUT OR SLIT FABRIC.** Snap both sections together several times to spread fabric apart. Draw up threads, and fasten securely. Stitch to garment as you would regular snap.

Covered Hook and Eye

Hooks and eyes are covered to make them blend visually into your garment.

A blanket stitch is used to cover the metal with thread. Working from right to left, place blanket stitches very close together, until metal is completely covered. For larger hooks use buttonhole twist.



Name _____ Age _____

County _____ Years of Work _____

COVERED SNAPS AND COVERED HOOKS AND EYES SAMPLES

Using the instructions on the opposite side, attach a sample of a covered snap and a covered hook and eye. Samples should be stitched onto a four-inch square of fabric.

Does your sample meet the following criteria?

- Stitching smooth and even on hook and eye
- Stitching covers metal of hook and eye
- Hook and eye will fasten
- No puckers on top of fabric on snap
- Snap will fasten

Yes

No

COVERED SNAP

COVERED HOOK AND EYE

Year _____

OSU EXTENSION
4-H YOUTH DEVELOPMENT

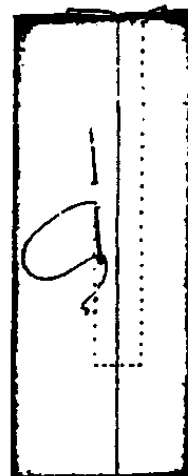
Sample Techniques

Handpicked Zipper

DESIGN AND CONSTRUCTION

Zippers are hand-applied, or handpicked, in fine, delicate or hard-to-handle fabrics, such as fine woolens, silks, linens, velvets, and satin.

Prepare the zipper as for either lapped or centered application. The stitch you will use is a “prickstitch,” a variation of the backstitch. The needle is carried back only one or two threads, forming a tiny surface stitch with a refined under stitch. Use a fine needle and a double strand of regular thread coated with beeswax. Use silk thread to match fabrics with sheen and topstitching or buttonhole twist thread for durability.



<https://www.threadsmagazine.com/2009/01/05/a-hand-picked-zipper-is-worth-the-effort>
2020

Name _____ Age _____

County _____ Years of Work _____

HANDPICKED ZIPPER SAMPLE

Using the instructions on the opposite side, attach a sample of a handpicked zipper. Any appropriate fabric may be used.

Does your zipper meet the following criteria?

	Yes	No
Handpicked stitches nearly invisible	_____	_____
Stitches are uniform	_____	_____
Top edges are even	_____	_____
Zipper glides up and down smoothly	_____	_____
Lap covers zipper teeth	_____	_____

HANDPICKED ZIPPER

Year _____

Sample Techniques

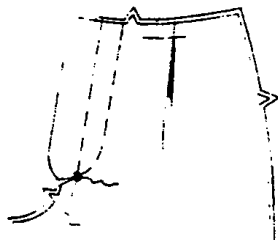
Mock Fly Zipper



OSU EXTENSION
4-H YOUTH DEVELOPMENT

DESIGN AND CONSTRUCTION

For a mock fly zipper, your pattern must have the fly facing cut as one with the front pattern piece. For women's pants the facing should be on the right front piece. For men's pants the facing will be on the left front. The fly zipper is completed after front pockets have been completed.

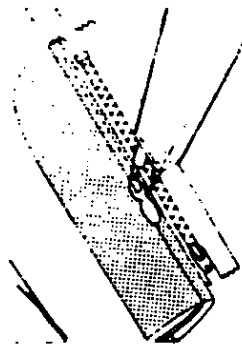


With RIGHT edges even, stitch center front seam from notch to large dot. Backstitch to reinforce.

Machine-baste along center front line from large dot to upper edge. Clip seam allowance at lower end of fly extension to stitching, as shown. Finish seam edges. Press fly extension open.

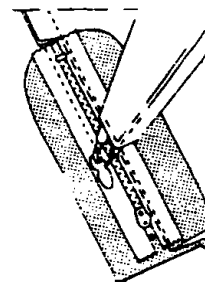
Turn the $\frac{5}{8}$ -inch seam allowance under $\frac{3}{8}$ inch. This leaves a $\frac{1}{4}$ -inch lip.

Place closed zipper, face up, under left front opening edge for women's pants or right front for men's. Place zipper pull tab $\frac{1}{8}$ inch below waist seam line. Place the $\frac{1}{4}$ -inch lip with the folded edge close to the teeth. Baste. Starting at bottom, stitch close to fold, as shown. Turn pull tab up.



Turn zipper face down over RIGHT fly extension only, as

shown. Starting from bottom, stitch along guide line through tape and RIGHT fly extension only.



Spread garment flat.

Pin RIGHT fly extension to garment.

On OUTSIDE, top-stitch RIGHT front along marked stitching line. Pull threads to underside and knot. Remove basting.



Demonstration of Zipper application
Brigham Young University (2020)
<https://www.youtube.com/watch?v=1DybKd857ok>.

Name _____ Age _____

County _____ Years of Work _____

MOCK FLY ZIPPER SAMPLE

Using the instructions on the opposite side, attach a sample of a mock fly zipper. Any appropriate fabric may be used.

Does your zipper meet the following criteria?

	Yes	No
Stitches are uniform	_____	_____
Top edges are even	_____	_____
Mock fly zipper does not gap	_____	_____
Zipper glides up and down smoothly	_____	_____
Lap covers zipper teeth	_____	_____

MOCK FLY ZIPPER

Year _____

Sample Techniques

Hems: Hong Kong, Mitered & Rolled



OSU EXTENSION
4-H YOUTH DEVELOPMENT

DESIGN AND CONSTRUCTION

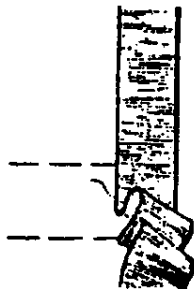
Hong Kong Hem with Blind Stitch

The Hong Kong seam finish makes a very nice hem finish for high quality garments. It can be used on lined or unlined garments. To complete, finish the hem edge just as you did the seam edges for Hong Kong seam finish. Then hem, using the blind hem stitch. Refer back in your sample notebook to samples 19 and 13 for instructions.

Mitered Corners

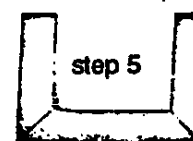
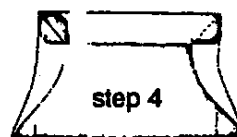
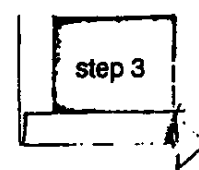
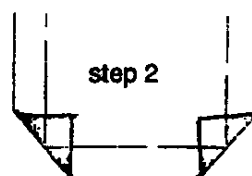
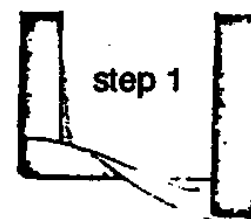
One way to eliminate bulk at the corners of hems on items such as quilts and blankets is to miter the corners as you are attaching

Use trim with a finished edge, such as ribbon or braid. Pin the trim into position and edge stitch the inner edge. Fold the band back on itself and stitch on the diagonal crease through the band and garment. Press flat from the right side.



To miter square corners or pockets, turn all seam allowances to the inside and press (step 1). At the corners, open the seam allowances, turn them to the inside

diagonally across the point, and press (step 2). Open, with right sides together (step 3). Stitch along the diagonal crease. Trim seam to $\frac{3}{8}$ inch or less for bulkier fabrics. Press seam open (step 4). Turn corners to inside, and press (step 5).



Narrow Rolled Hem

The serger machine can be used to sew more professional looking hems in garments and home decorating articles. The overlook stitch can be used on the edge of the hem, and then the article is hemmed by hand or machine.

A narrow-rolled hem is great for napkins, tablecloths, ruffles, and scarves. The hem is usually done using three threads but can be done with two on some machines. Check your sewing machine guide for the necessary adjustments.

Name _____ Age _____

County _____ Years of Work _____

MORE ON HEMS – HONG KONG, MITERED, ROLLED SAMPLES

Using the information on the opposite side, attach samples of a mitered corner, using ribbon or trim, a narrow rolled hem, and a Hong Kong hem with blind stitch. You may use any fabric. Finished samples should be four-inch squares.

Does your hem meet the following criteria?

Even in width

Hand stitches not seen on right side

Single threads used in hand stitches

Hem not too loose or too tight

Yes

No

HONG KONG

ROLLED HEM

MITERED CORNER

Year _____



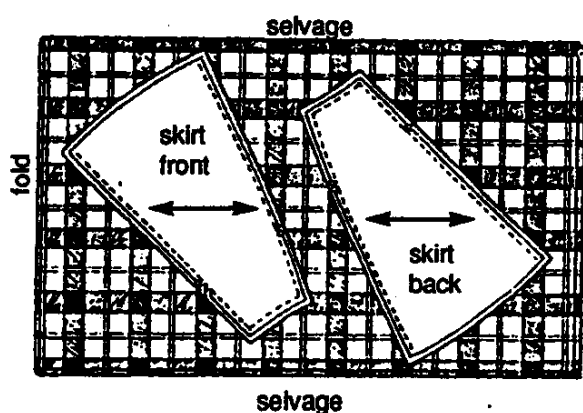
Sample Techniques

Chevron Effect – Plaids and Stripes

DESIGN AND CONSTRUCTION

By laying your pattern on a stripe, check or plaid you can create a chevron. This is the “V” formed when the design lines are matched at an angle. The angle of the chevron depends on the angle of the seams in relation to the lengthwise grain line. The angle of the pattern edges must be the same for the chevrons to match for the length of the seam (especially at center front, center back and side seams).

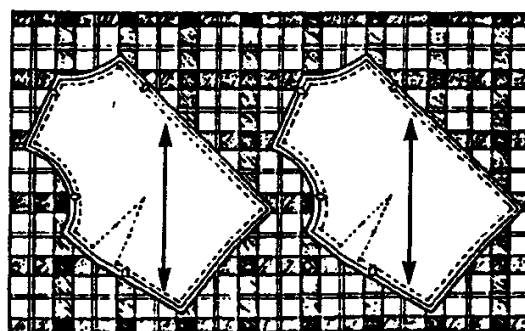
Even stripes, checks, and plaids chevron easily. Match plaid identically on the top and bottom layers of this fabric by pre-pinning the fabric layers and cutting both left and right sides at once.



Pattern layout for chevron effect with even design

Uneven stripes, checks and plaids require

pattern layout on a single layer in the opposite directions, unless the fabric has no right or wrong side. Remember to lay the pattern face down for the second piece so you get the right and left sides of the garment going the right direction with the right sides out.



pattern layout for chevron effect with uneven design. fabric without right or wrong side.

This construction technique requires great care in not only layout but in the construction of the garment. You may need to baste more carefully to prevent slippage as you sew.

Adapted from "Sewing With Stripes, Checks and Plaids," by Ardis Kolster, Oregon Extension Service.

Name _____ Age _____

County _____ Years of Work _____

CHEVRON SAMPLES

Attach a sample of a chevron effect, using a stripe or a plaid. Sample must be large enough that chevron effect can be seen.

Does your chevron meet the following criteria?

	Yes	No
Chevron effect visible	_____	_____
Fabric designs are matched when stitched	_____	_____

CHEVRON

Year _____



OSU EXTENSION
4-H YOUTH DEVELOPMENT

Sample Techniques

Lace Application

DESIGN AND CONSTRUCTION

Lace on Woven Fabric

First Run: stitch width – 0; stitch length – 35 stitches per inch.

Place the lace on the right side of the fabric, bottom edge even with fabric edge. Overlap the lace ends enough to cover one design pattern. Pin baste.

With a straight stitch, sew through the straight edge of the lace. Fold the fabric hem back toward the wrong side, covering the straight stitch. Press.

Second Run: stitch width – 1 ½ to 2 ½; stitch length – about 48 stitches per inch

With the machine set for a very fine zigzag stitch, sew over the straight stitch, securing the hem that you pressed toward the wrong side. Trim close to zigzag stitching, trimming off the excess fabric that was turned back. Do not cut lace.



Third Run: stitch width – 1 ½ to 2 ½; stitch length – about 48 stitches per inch

Overlap the lace enough to cover one design in the lace baste ends. Follow lace design with a zigzag stitch. Trim away surplus lace on both sides.



Lace on Jersey

First Run: stitch width – 1 ½ to 2 ½; stitch length – about 48 stitches per inch.

Place the lace on the right side of the fabric, bottom edge of lace even with fabric edge. Overlap lace ends enough to cover one design pattern. Pin or baste lace in along straight edge. Trim off surplus fabric on the wrong side, trimming close to stitching.

Second run: Same as for third run, woven fabric



Lace Insertion in Woven Fabric

First run: stitch width – 0; stitch length, – about 35 inches per inch

Position lace on fabric. Straight-stitch lace to fabric along both edges of lace. From the back, cut very carefully through the fabric, exactly in the middle of the two rows of straight stitch. Press fabric back over straight stitching. Only the lace will be visible.

Second run: stitch width – 1 ½ to 2; stitch length – about 48-64 stitches per inch

With the narrow zigzag stitch, stitch over the straight stitch, catching the fabric which was pressed back over the first line of the stitching. Trim away surplus fabric from the wrong side.

Name _____ Age _____

County _____ Years of Work _____

LACE APPLICATIONS SAMPLES

Using instructions on the opposite side, attach samples of lace as a hem edge and as a lace insertion. Samples may be on any fabric and should be at least four-inch squares.

Do your samples meet the following criteria?

	Yes	No
Uniform width	_____	_____
Stitching even	_____	_____
Fabric edge-stitched, if appropriate	_____	_____
Lace lies flat and smooth	_____	_____

LACE HEM

LACE INSERTION

Year _____

Sample Techniques

Decorative Techniques continued...**Applique, Picot Edging, Trims, etc.**

OSU EXTENSION
4-H YOUTH DEVELOPMENT

DESIGN AND CONSTRUCTION

There are a wide variety of decorative techniques and trims that allow you to express your creativity. You can make garments and home decorating items that are unique.

Decorative Trims

There are many trims available to us for use on clothing and home decorating articles – piping, bias trim, bead edging, sequins. Instructions for applying these trims can be found in most basic sewing books or can be obtained from stores where supplies are purchased.

Machine Appliqué

Detailed instructions for machine appliqué can be found in craft and sewing publications. Basic instructions are as follows:

- Transfer the design to the right side of the appliqué fabric.
- To prevent slippage when doing the satin stitch, fuse or baste the appliqué to the background fabric.
- Set your machine for a satin stitch. The stitch length should be short enough so that no fabric shows through, yet not so short that the stitches pile up. The stitch width should be wide enough to cover the

edge of the appliqué fabric and hold it securely. The stitch should just drop over the edge of the appliqué onto the background garment. It should not cross any further into the background garment.

- Test before stitching the actual garment.

***Picot' or Shell Edging***

Another way to decorate items is to use hemming stitches, such as picot' or shell-stitched edging. The shell-stitched edge is a popular finish for lingerie. To achieve this multiple scalloped effect, use the blindstitch on your machine. The zigzag stitches reach over the folded edge of the garment to create tiny scallops.



Check your machine instruction book for settings, and make a test swatch before starting.

Trim hem allowance to $\frac{3}{8}$ inch and press to the wrong side. Stitch on the right side, barely $\frac{1}{4}$ inch from the fold. Zigzag stitches go left, so the bulk of the garment is to the right of the presser foot.

Name _____ Age _____

County _____ Years of Work _____

DECORATIVE TRIMS SAMPLES

Select one of the decorative trims – piping, bias trim, bead edging or sequin strips – and attach a sample. Also attach a sample of machine-appliqué and picot’ or shell edging. You may use any fabric.

Do your samples meet the following criteria?

	Yes	No
Trim applied straight	_____	_____
Stitching straight and smooth	_____	_____
Machine-appliqué covers edge	_____	_____
Satin stitch smooth with no lumps	_____	_____
Picot’ edging is scalloped, not pulled	_____	_____

DECORATIVE TRIM

MACHINE-APPLIQUÉ

PICOT’

Year _____



OSU EXTENSION
4-H YOUTH DEVELOPMENT

Sample Techniques

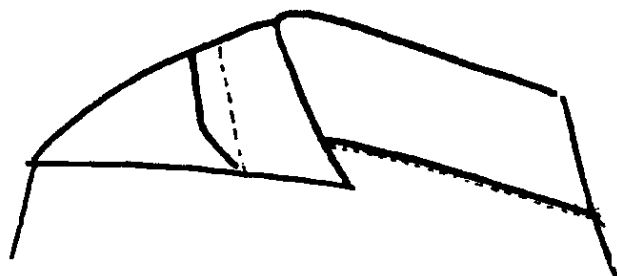
Quick-Sew Techniques

DESIGN AND CONSTRUCTION

There are a variety of quick-sew techniques that you can use in constructing garments and home-decorating items. Consult the many sewing books available for these techniques. Here are two ideas.

Stitch-In-The-Ditch

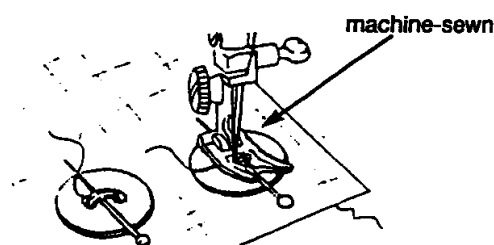
This technique is used for securing cuffs, waistbands and facings in place at the seams. Fold the facing to the inside. Then, on the outside of the garment, stitch in the groove formed by the seam, catching the waistband edge or facing underneath.



Stitching should be in the groove of the seam – “stitch-in-the-ditch.”

Machine-Stitch Buttons

Some sewing machines may be used to sew on two- and four-hole buttons. Check your sewing machine manual for instructions. Remember to sew over an object to make a shank, and lock or knot your stitches when finished.



Name _____ Age _____

County _____ Years of Work _____

QUICK-SEW TECHNIQUE SAMPELS

Attach a sample of stitch-in-the-ditch and two buttons sewn by machine. Stitch-in-the-ditch sample should be five inches in length.

Do your samples meet the following criteria?

	Yes	No
Stitching is in the groove	_____	_____
Stitching is smooth, fabric smooth	_____	_____
Buttons are smooth	_____	_____
Buttons have shank	_____	_____

STITCH-IN-THE-DITCH

MACHINE BUTTONS

Year _____



Sample Techniques

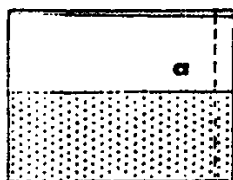
One-Step Cuff

DESIGN AND CONSTRUCTION

Cuffs can be applied in one step for quick sewing on many garments. Below are two easy methods.

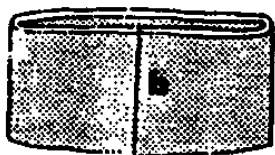
Cuffs without Plackets

This method should not be used on better garments or on sleeves which have a lot of fullness at the cuff. Fuse interfacing to the cuff. With right sides together, stitch the ends of the cuff to form a circle. Press the seam open. Fold the cuff in half lengthwise, wrong

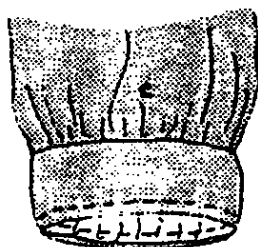


sides together.

With right sides together, pin and stitch the cuff to the sleeve, matching the cut edges. Trim the seam allowances to $\frac{3}{8}$ inch,



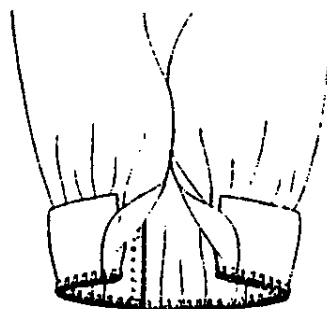
and zigzag the edges. Turn the seam up into the sleeve. Stitch-in-the-ditch at the underarm seam to hold the cuff in place.



Cuffs with Slash Opening

You can also apply a cuff with a slash opening in just one sewing step.

Finish the slash by applying a continuous lap or overlapping the edges.



Then match the cuff to the sleeve, right sides together. Fold edges of slash over ends of cuff and pin. Serge through all thicknesses. Turn and press.

Adapted from "Serge and Sew," by Stretch and Sew, Inc., Eugene, OR, 1984, and The Complete Book of Sewing Short Cuts, by Claire B. Shaffer, Sterling, 1981.

Name _____ Age _____

County _____ Years of Work _____

ONE-STEP CUFF

Using the instructions on the opposite side, attach a sample of a cuff sewn in one step. You may use either method.

Does your cuff meet the following criteria?

	Yes	No
Cuff is uniform width	_____	_____
Seam is trimmed and edge stitched	_____	_____
If cuff has slash, overlap is even	_____	_____
Stitching is smooth and even	_____	_____

ONE-STEP CUFF

Year _____

Sample Techniques – Self-determined



OSU EXTENSION
4-H YOUTH DEVELOPMENT

DESIGN AND CONSTRUCTION

Name _____ Age _____

County _____ Years of Work _____

- State the technique in the header.
- Briefly describe the technique or knowledge gained and why it was necessary for supporting project work.
- Add the sample/technique. Add another page if necessary.

Year _____