



SEWING FOR BEGINNERS²

MAKE YOUR OWN COSTUME STEP BY STEP

Naraku Brock

SEWING FOR BEGINNERS 2

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NARAKU BROCK

My name is Naku Brock and I am usually a fairy in the costume scene. Due to my education and my studies as a goldsmith with a bachelor's degree in jewelery design, I developed an interest in detailed costumes with pearls, jewelery and elaborate costume accessoires.

It all started in 2001 with my first costume at a con I sewed one year before. Only a few years later, I began sharing my experiences in workshops, participating in contests and even sewing costumes for others.

Over 15 years later, with more than 150 costumes, I'm actively involved with workshops or as a juror around the world and won various prizes at championships and European competitions.

What began as a little hobby, now is a huge part of my life.

Find me here:

www.nakucostumes.de

www.instagram.com/nakubrock

www.twitter.com/NakuCostumes



ABOUT THIS BOOK

This book is for all costume lovers, cosplayers and creatives who want to get into the sewing world. Even for advanced users, many chapters can be helpful.

Here you will find all the basics of sewing; important materials and steps that help you to sew your first costumes or improve your sewing technique.

Step by step, you will learn how a costume is created, with many helpful tips, with use of pictures in order to show these tips and tricks better.

→ here you can buy my book series ←
<http://www.narakucostumes.com>



TECHNIQUES



PRESSER FEET

The basic equipment of the sewing machine is not always enough to finish the next costume or sewing project. The following presser feet are an ideal extension, but mostly have to be bought separately. Prices and appearance may

vary depending on the model of sewing machine. These presser feet will help in further chapters within this book, too.. The appearance may change depending on the machine type.



INVISIBLE ZIPPER

Due to the two grooves on the underside, this special presser foot is suitable for so-called invisible zippers. The grooves raise the rows of teeth when sewing, so that the sewing needle can pierce directly next to it and sew the zipper almost invisibly to the fabric. More information is on page 40.



OVERCAST

Hems with invisible seams are also possible with the machine. A guide in the middle of the presser foot serves as a sewing aid, so that you can sew the fabric with a blindstitch. An exact application can be found on page 17.



NARROW ROLLED HEM

This presser foot has a metal guide, also called a 'snail'. Using this, fabric is rolled over during sewing. It takes a lot of practice to use properly, and can only be used on straight lines.

A picture guide on application can be found on page 16.



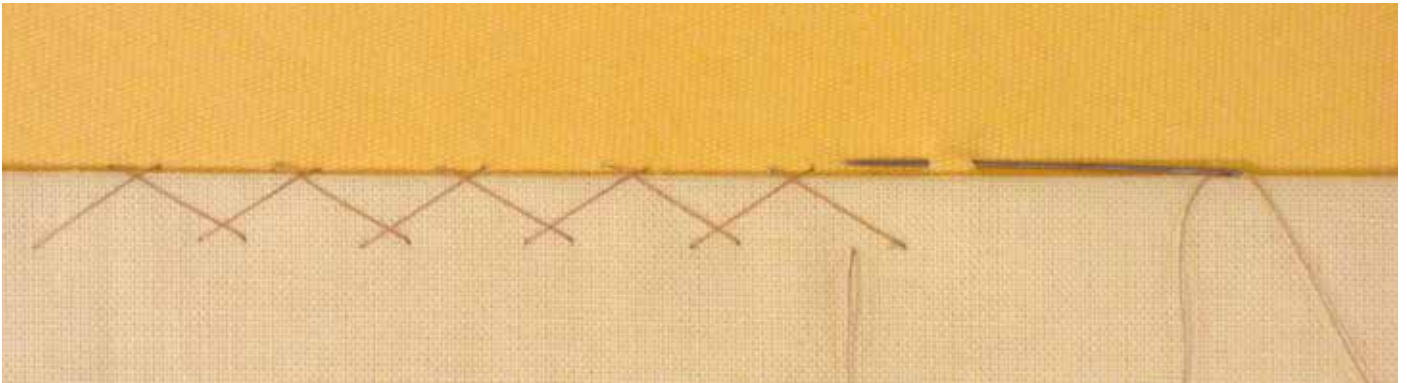
EDGE TRIMMER

While it looks tall and clunky, this presser foot is very useful for beginners and is a useful replacement for an overlock machine. While the fabric is being stitched with a zigzag stitch, the presser foot cuts the fabric to achieve a clean edge.

SERGING BY HAND

An important part of sewing is sewing by hand. Just as there is sand on the sea, so there are a variety of hand stitches. Already the previous book explained the four most common stitches that are ideal and useful for a project.

With these other hand stitches you are also prepared for more difficult projects. No matter whether they are used as utility stitch or for embellishments.



HERRINGBONE STITCH

The stitch is a durable and elastic stitch, which can be fastened quickly, especially in lined garments as well as thick and stretchy fabrics seams. It can also be used as an ornament. Work the thread over the edge from left to right, with the needle pointing to the left. Carry out the shorter stitches parallel to the edge

and in the opposite direction you are sewing in. For this purpose, take about two to three threads on the upper fabric layer of the seam allowance. Work the next stitch diagonally offset to the right next to the edge, capture only one or two threads with each stitch. Do not overtighten the thread.



HEMSTITCH

This stitch is ideal for attaching folded fabric edges, also called hem. Before starting to sew, the edge should be ironed well to make it easy to work. Work with small intervals between stitches to fasten seams almost invisibly. After attaching the brown thread end, the needle picks up two fabric threads from the hem edge, as well as two fabric threads from the outer

fabric (here dark yellow) next to it and pulls the brown thread through. The needle is staggered offset in the hem and pulled through perpendicular to the edge without hitting the outer fabric. The procedure is repeated at the hem line. It is important to sew as few threads from the outer fabric as possible.



BLINDSTITCH

The stitch can be used on both sides if the thread color matches the fabric. It is mainly used for thin and fine fabrics.

Fold over seam allowance. Alternate short stitches on and next to the breaking edge. Grasp about two to four threads on the upper fabric layer of the hem allowance.

The next stitch is slightly shifted to the left. Run next to the edge, here capture only one or two threads. Do not overtighten the thread.

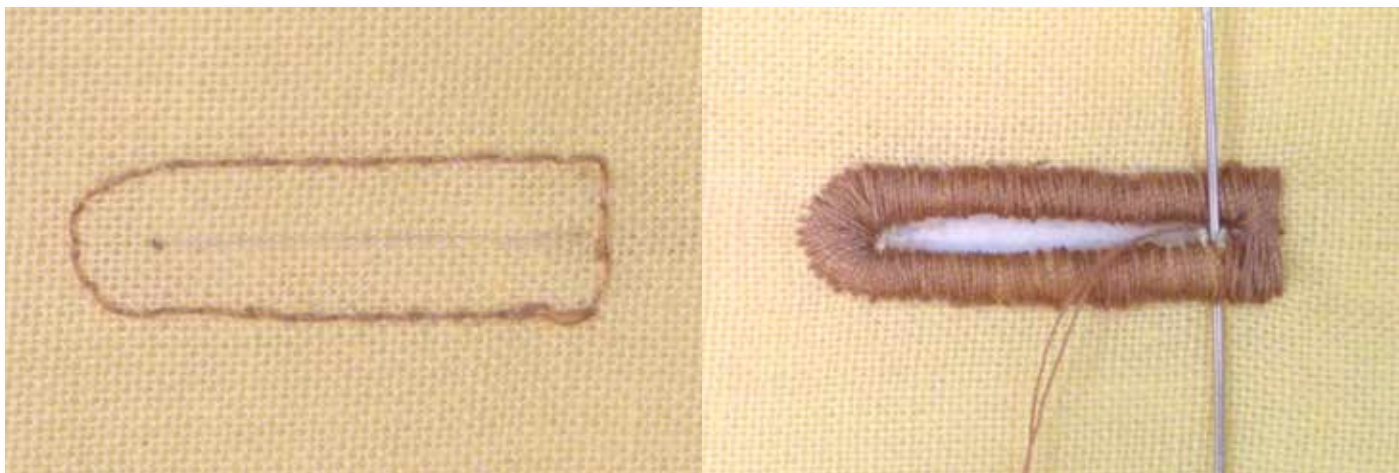


BUTTONHOLE STITCH

At the beginning, prick the needle up from the left side of the fabric and guide it horizontally to the edge. Push the needle through again from the bottom upwards to create a small loop when you pull the thread through.

At the beginning, prick the needle up from the left side of the fabric and guide it horizontally to the edge.

Puncture again from bottom to top and leave a small loop when pulling through the thread. Lead the needle through the loop from below. Tighten the thread so that the fabric stays straight and relaxed.



BUTTONHOLE STITCH IN ACTION

For buttonholes, the stitches should be sewn close together. The loop may also be small to give better stability overall. This is also ideal for decorative stitches and clean fabric edges.

Hand-made buttonholes add a pretty touch to thick fabrics or fulled felt and for a particularly sturdy buttonhole, silk or cotton thread should be used.

TIP:

As a reference point, the outline of a buttonhole can be re-sewed with simple stitches before the buttonhole stitch is used.

SERGING

For every sewing project, there are cut edges that can fray and therefore should be serged. After the pattern has been transferred to the fabric and before cutting, the width of the seam allowance is determined, starting at the fabric edge. Hem additions are usually indicated in the patterns, otherwise generally applies:

The width of the hem of dresses, skirts and coats is 5-8cm, for trousers 3-4cm and for tops 1.5-3cm.

How to hand stitch this was previously explained on page 11, so here you can find the machine methods for simple or special styles.



MELTING

This type of serging is applicable only to synthetic fabrics containing artificial fibres, such as polyester, synthetic taffeta or chiffon, satin, or spandex.

The fabric edge is fused with a flame or a hot wire / piston. But caution is required.

If the flame is too large, the fibres may melt

uncontrollably, become lumpy and blackened with soot, or holes can be burned.

This style is ideal for costumes where the fabric edge should not be sewn and should act naturally, for examples fairies, elves, and other fantasy creatures.

BURNING TEST BY COMPARISON

natural fibers (e.g. cotton, wool, silk)

– synthetic fibers (e.g. polyesters, taffeta fabrics)



TIP:

Before using this style on your actual fabric, extensive testing and practice should be performed on scraps and offcuts.



ZIGZAG / OVERLOCK

The most common and fast method of edge cleaning with the sewing machine is overcasting with the zigzag stitch. When sewing over the fabric edge, make sure that the needle alternately pushes into the fabric and the fabric edge into "emptiness". The stitch length and stitch width depend on the fabric quality:

wide zigzag stitches for strong and fringing fabrics, narrow zigzag stitch with longer stitch length for less fraying fabrics.

The Overlocker sewing machine sews, serge and precisely cuts fabric in one go. It is very time-saving and in the long term a good investment.



OPEN-EDGE HEM

The open-edged hem is suitable for medium to thick, solid fabrics. It is sewn in a simple fabric layer and doesn't wear out. It is most commonly used on coats and jackets.

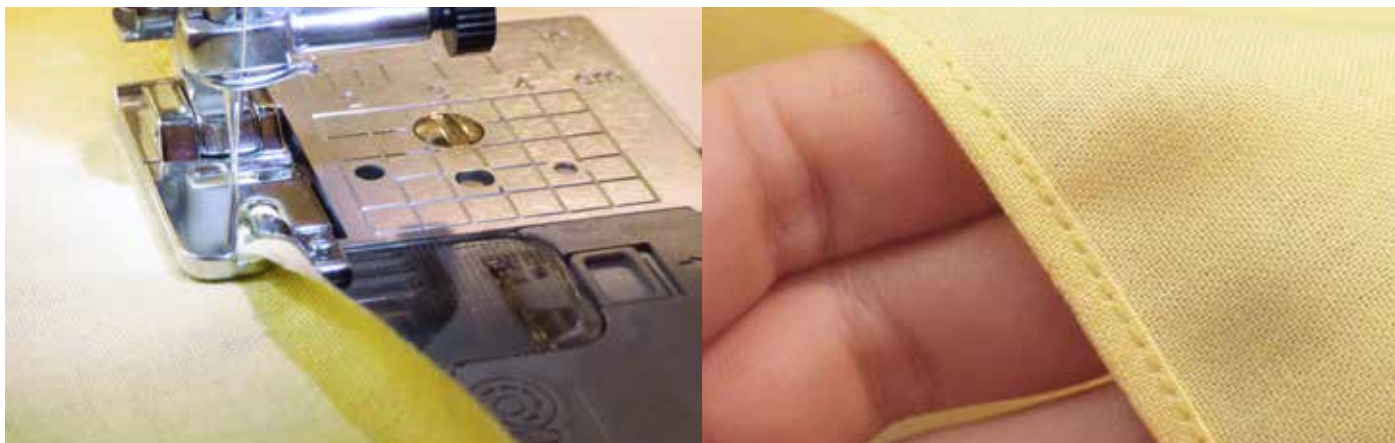
Serge the hem's edge with, for example, a zigzag stitch. Fold the hem allowance on the inside of the fabric, iron it, pin it, and sew it with a straight stitch or blind stitch.



SIMPLE HEM

The simple hem is suitable for light to medium weight fabrics. Fold the hem edge 1.5cm wide to the inside and iron.

Then fold in the desired hem allowance (hem width), iron, pin and edge stitch it from the inside.



ROLLED HEM

This hem is very narrow and is especially useful on thin fabrics like silk, chiffon, and batiste. It can also be used by hand on curved hems. The special overcasting foot makes sewing easier, as it folds over the hem twice in one go and sewn into place. However, handling with this foot takes a lot of practice.

And so it goes:

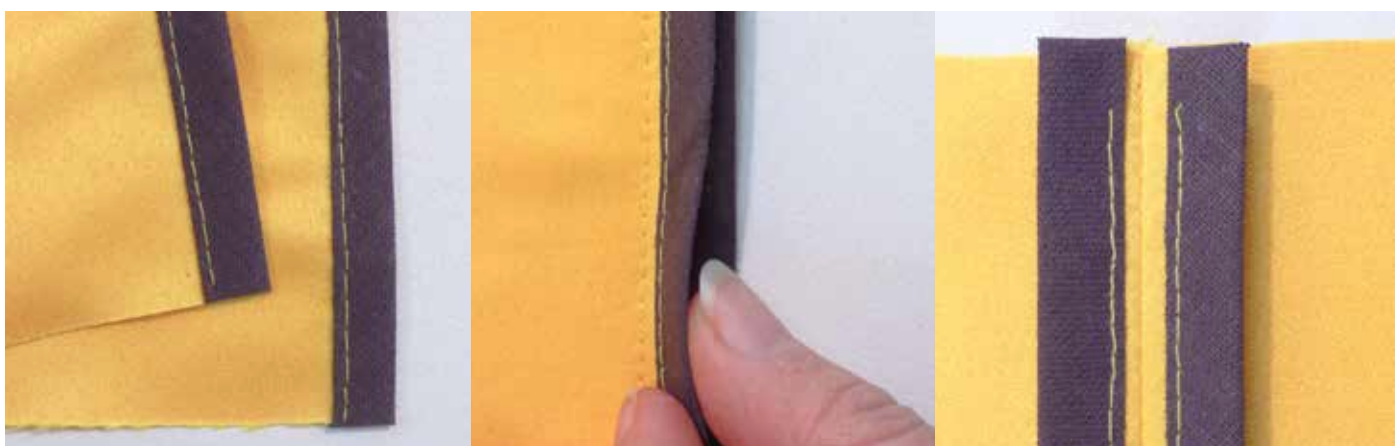
Insert the overcasting foot into the machine, place the fabric under the foot with the inside

facing upwards and the fabric edge laying flush with the outer edge of the presser foot. Sew 4-5 straight stitches first, then lift the foot and pull the fabric away about 5cm below it without cutting the threads.

They serve as an assisting thread in the screw of the presser foot. Use the ends of the thread to insert the edge of the fabric into the snail of the foot. With the straight stitch, optionally also the zigzag stitch, now sew the hem.

TIP:

It should be practiced extensively with left overs before the actual fabric is serged.

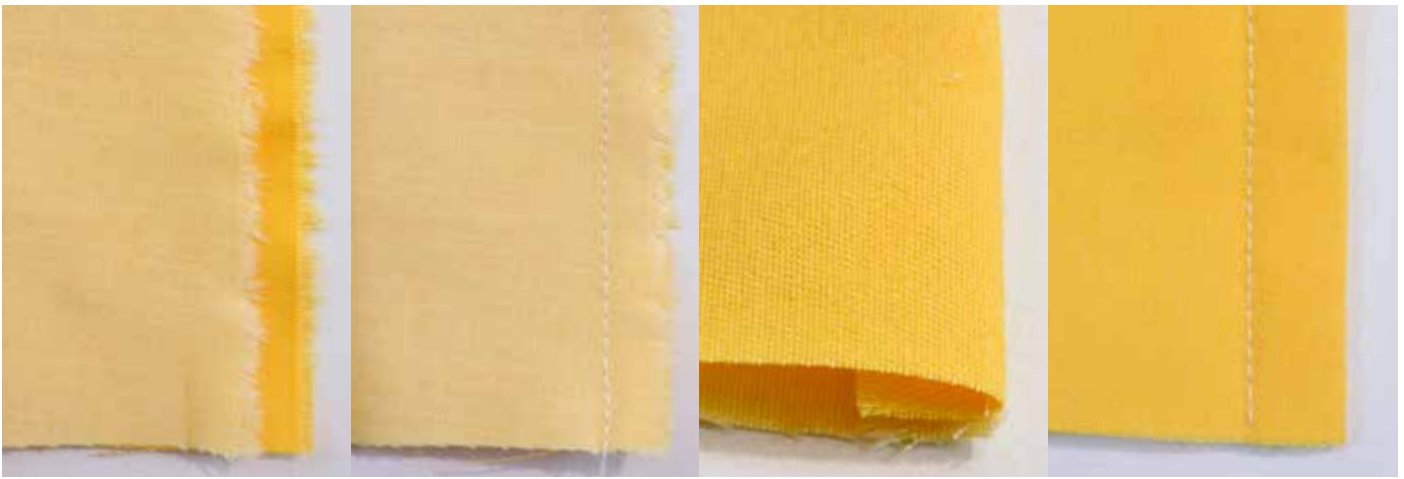


HONG KONG SEAM

The Hong Kong seam is a style of bias tape work. It is often used as serging in unlined garments, at hems, pockets and shirt cutouts.

Cut one diagonal stripe to the seam allowance of the side seam, put it edge-to-edge and sew as on page 30.

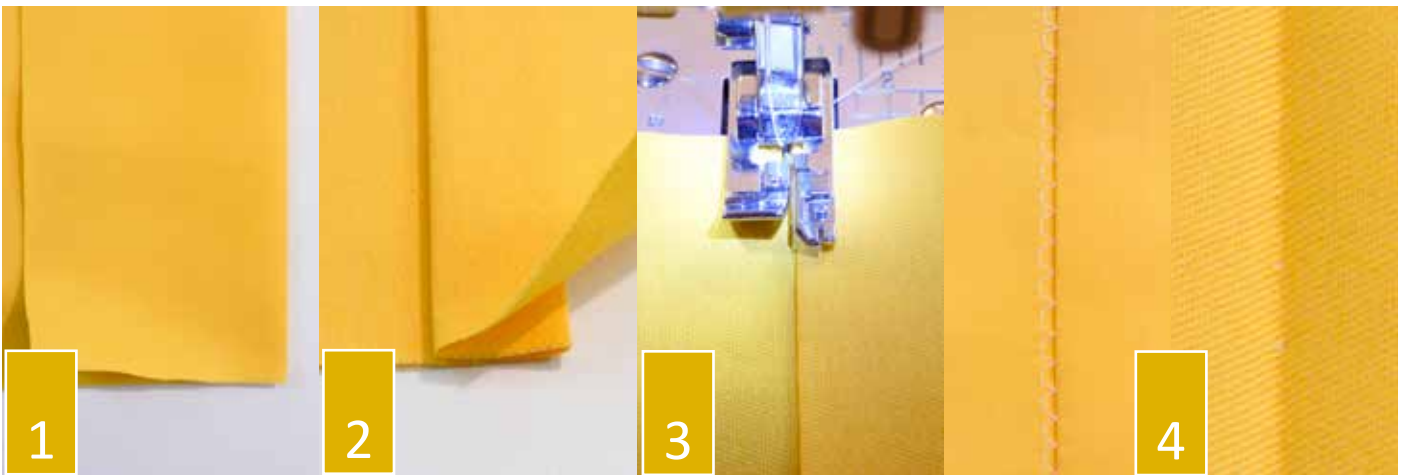
Lay the fabric on the right side and close the side seam. The seam is stitched next to the bias tape. If necessary, open the seam and iron.



FRENCH SEAM

This seam is also known as double or right-left seam. With it, fabrics are sewn together and at the same time serged. This seaming technique is only suitable for straight seams and is often used for thin fabrics, lingerie and unlined garments. Place your two pieces of fabric, inside

to inside, and sew together with straight stitch at a distance of 6mm. Then iron out the seam allowances. Fold the fabric inside out so that the seam is now between the fabric and the seam edge is trapped. Then stitch about 1cm along the seam.



BLINDSTITCH

Nearly invisible seams are achieved with a blindstitch. This stitch is not only sewn by hand, but is found in some sewing machines as a pre-programmed stitch when using a blindstitch foot. For thin fabrics, a small stitch may be visible on the fabric front.

1. Serge the hem edge first. Fold the hem edge inside to inside, pin and iron.

2. Then fold the centre fold of the folded hem onto the right side of the fabric so that the edge of the fabric normally protrudes 1 cm below the last folded seam.

3. Insert the blindstitch foot on the machine and select the blindstitch. Place the fabric under the presser foot so that the fabric edge runs along the stop of the blindfoot. Sew the blindfold and make sure that the needle has only one fabric thread when inserting it into the material.

4. Put the hem back and iron. If the puncture on the right side is visible, the stroke of the blindstitch foot must be regulated. (left = sewn stitch / right = front)

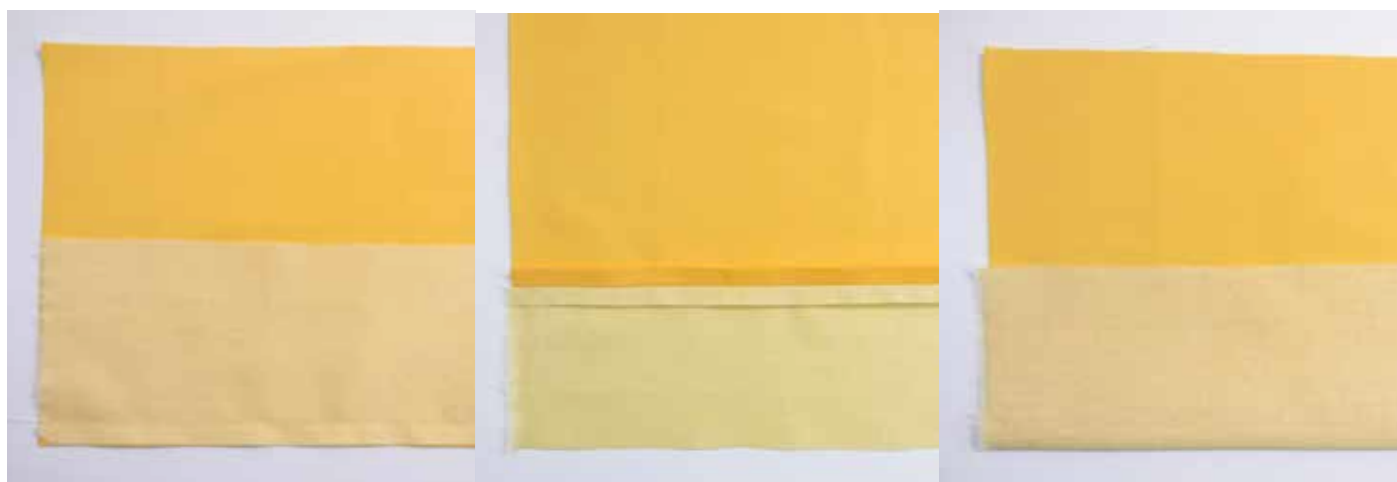
HEMLINE FACING



SIMPLE SHAPE

Not always enough a simple hem will finish a fabric edge. A slightly wider, rounded or curved hem can wrinkle or warp with the aforementioned techniques. For such seams are processed with a form document, also called interfacing, facing, slip or shape facing.

For all documents a simple serging of the fabric edges makes sense. Depending on the shape, the trim edge can be narrowed inwards and later quilted.



STRAIGHT

Cut the facing material (here light yellow) in the shape of the hem edge in the desired width plus seam allowance. Place facing edge and hem edge right side together flush and sew together.

Open the facing along the seam and iron. Then fold it over on the back, stick it in place and iron again as desired or stitch it tight-edged with a straight stitch from the right.

TIP:

Most seam allowances in patterns are often 1cm or 1.5cm wide. For orientation, the distance between the needle and the foot of the sewing foot can also be used.



CORNER

Cut the facing in the shape of the hem edge to the desired width plus seam allowance. Place facing edge and hem edge outsides together and flush, then sew together.

From the seam allowances, cut out the corner until just before the seam and fold over the facing to the back.

Iron the facing as desired or stitch it tightly with a straight stitch from the right.



ROUND

Cut the facing in the shape of the hem edge to the desired width plus seam allowance. Place facing edge and hem edge right side together flush and sew together.

From the seam allowances cut out many small triangles until just before the seam and fold over the facing to the back.

Iron the facing as desired or stitch it tightly with a straight stitch from the right.

MITRED CORNER

1. Iron a fold into the cut edge 1cm wide to the inside, then again at 5cm. Unfold the 5cm wide hem (the narrow 1cm wide seam allowance stays closed). The ironing lines now intersect.

2. Draw a diagonal perpendicular to the fabric corner using the cross-over point of the ironing line with a fabric marker pen or pencil. A triangle ruler is helpful.

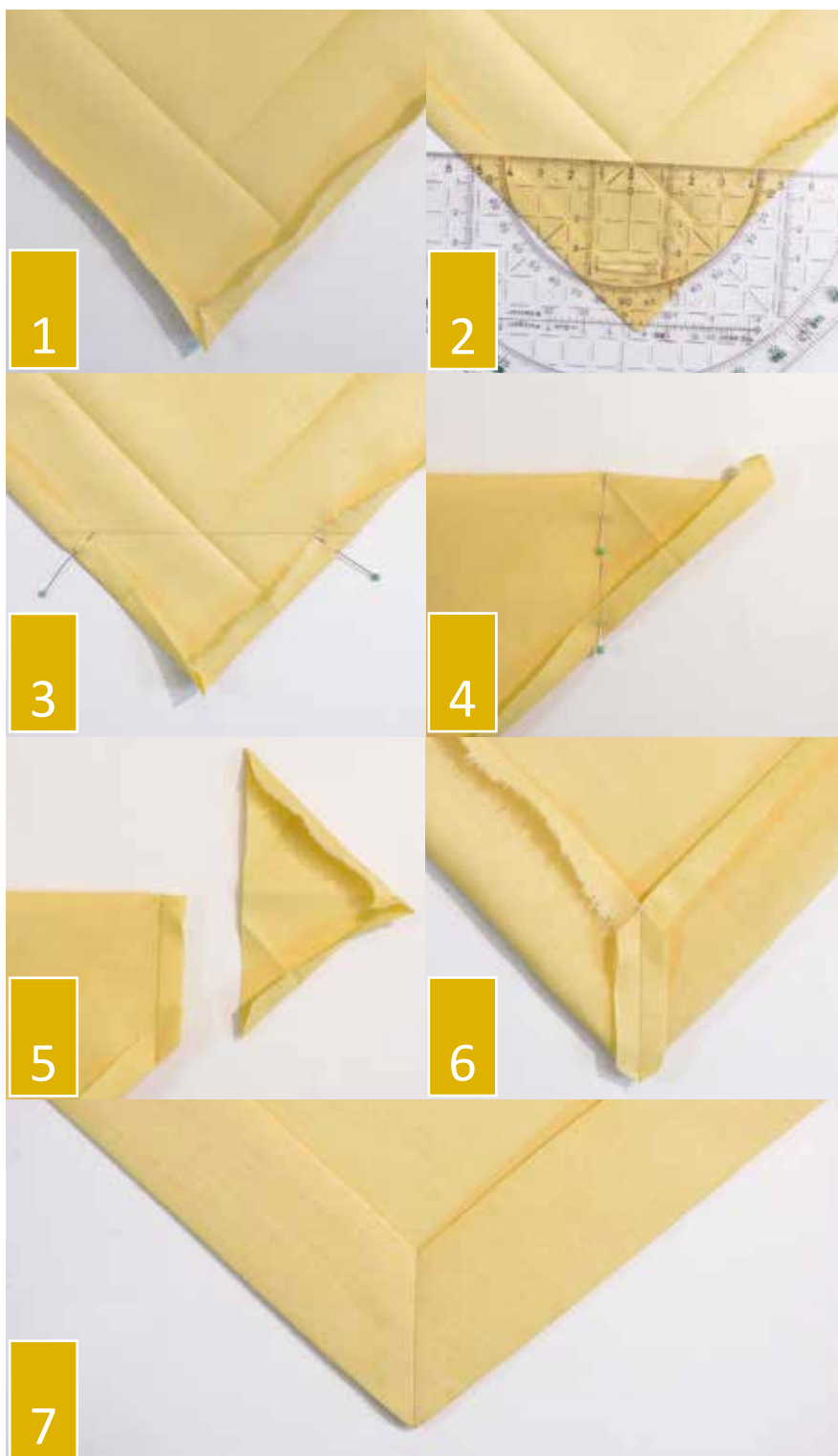
3. Mark the endpoints with pins.

4. Fold the fabric outside to outside, with the pins on top of each other. Put the fabric together on the diagonal and sew it.

5. Cut back the triangle to within 0.5 cm of the seam line.

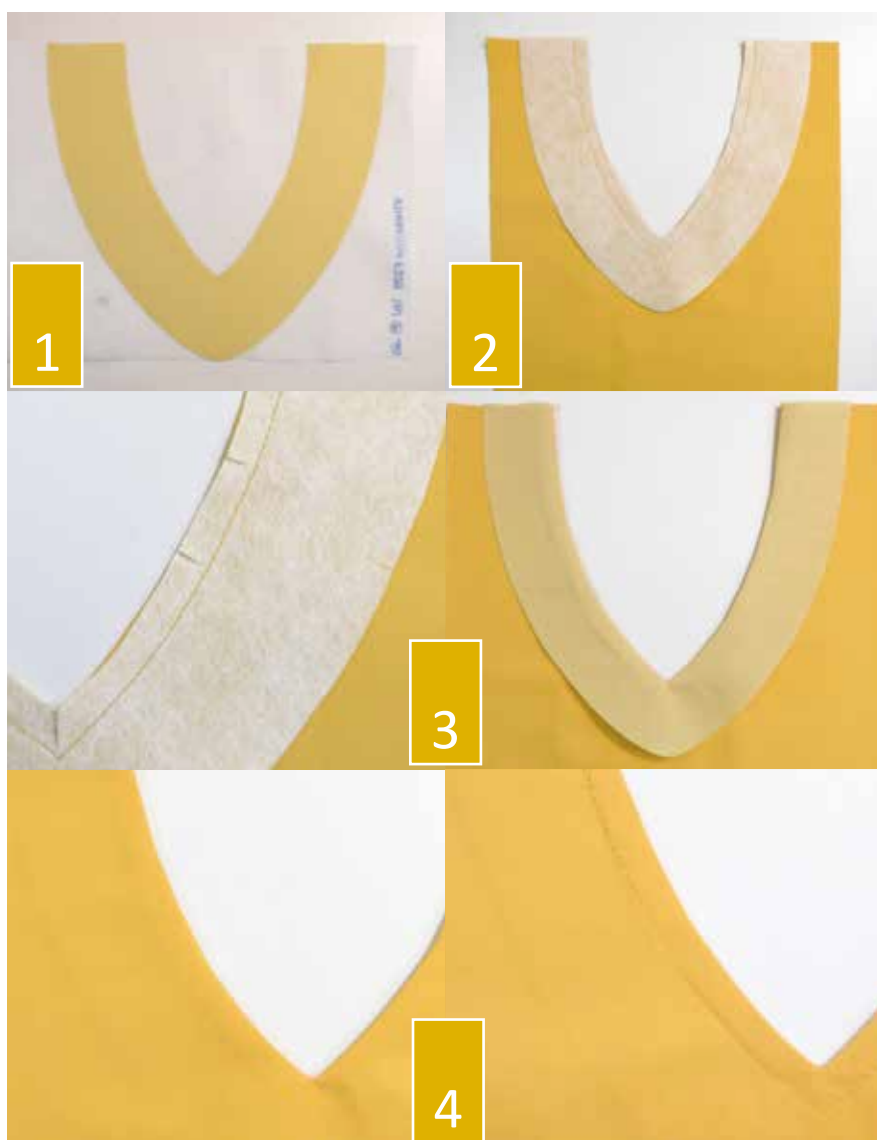
6. Diverge the seam. It is in the corner of a small bag folded.

7. Turn the corner and stitch the inner hem tightly.



FACING

Necklines can be edged with a reinforced form slip or strip. This gives the cutouts more stability and fits better around the neck itself. It can be used also by pants or sleeves too.



1. From the desired fabric cut the facing in shape and iron it on the interfacing. Then cut out.

2. Insert the facing outside to outside onto the cutout and sew it on. For twopiece facings (front and back), side seams and centers should each lie on top of each other.

3. Depending on the shape, cut corners, points or curves and fold over the facing to the back.

4. If desired, iron the fabric firmly or stitch along the cutout with an edge stitch, as a decoration with a wide spacing.

INTERFACING

The assortment of interfacing inserts are very diverse. They are used to give fabric, usually outer fabrics, strength and dimensional stability at certain points.

The most common colors are neutral like white, gray and black.

The ironing insert must be selected according to the respective properties of the substance, as well as the intended use.

Here is a small list of the most useful types:



IRON- ON INTERFACING TAPES

Available in various widths and reinforced cuffs, skirt or waistband, as well as cutouts and fabric centre fold. The pre-punched break-up lines on

some edgeband allow for time-saving and precise work without marking or pinning.



VOLUME INTERFACING

It is available for ironing or sewing depending on the purpose. Different thicknesses, from low to

high volume, can be selected. It lends well to quilting and patchwork when wadded up for a 3D effect.



IRON- ON INTERFACING

Depending on the degree of strength they are suitable for very fine fabrics such as silk and viscose, light fabrics such as cotton and polyester as well as for medium-heavy fabrics such as wool

and wild silk.

Also stretchable inserts are available. The firm and the stretchable side of the fleece should be considered for your work.

BIAS TAPE



SELFMADE

Bias tape is available in many variations, mostly made of cotton or polyester. It is used for bordering and overcasting of open fabric edges. The oblique threadline makes it easy to put the tape

around curves.

The bias tapes is ready to buy or can also be cut and folded by yourself.



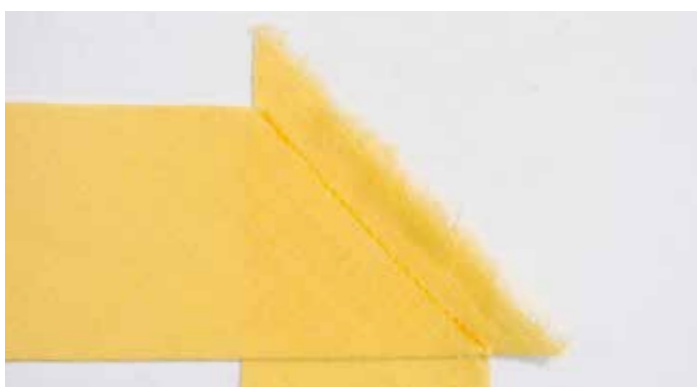
CUTTING

A bias tape must be 4 times as wide as the visible width at the finished bordered edge. If the bias tape is to be e.g. 1cm visible, you cut a 4cm wide strip of fabric in the desired length. 4cm is the average width of buyable bias tapes.

Taking the fabric, fold a thread-straight cut edge

diagonally so that it lies parallel to the selvedge. Then iron the folding edge.

Fold the fabric and draw lines in the desired width of the strip parallel to the ironing mark. Then cut the strips.



SEWING BIAS STRIPS TOGETHER

Pin the oblique strip ends at a right angle and sew them together with both strips facing the same direction, as shown in the image above.

Iron the seam apart and cut off the protruding edges.

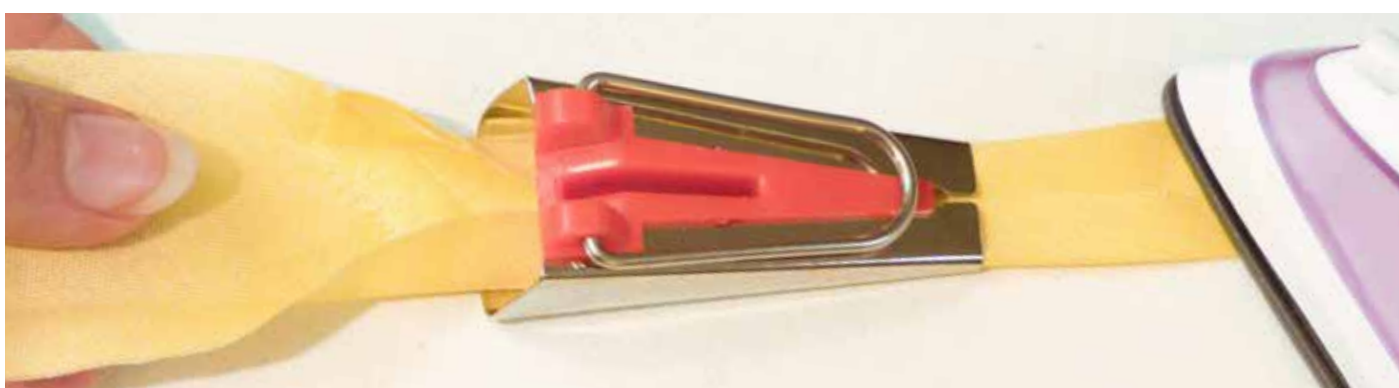
FOLDING

Lay the strip halfway with the underside of the fabric facing inside. Unfold the strip again and iron the long edge to the middle.



Tip:
With an ironing template, the ironing of the fabric edges is faster and easier.

EXTRA



You can also buy bias tape shapers in different sizes, which also simplifies the folding of the bias tapes.

Insert the strip on the broad side of the shaper and iron out the finished strip on the narrow side.

SEWING BIAS TAPES

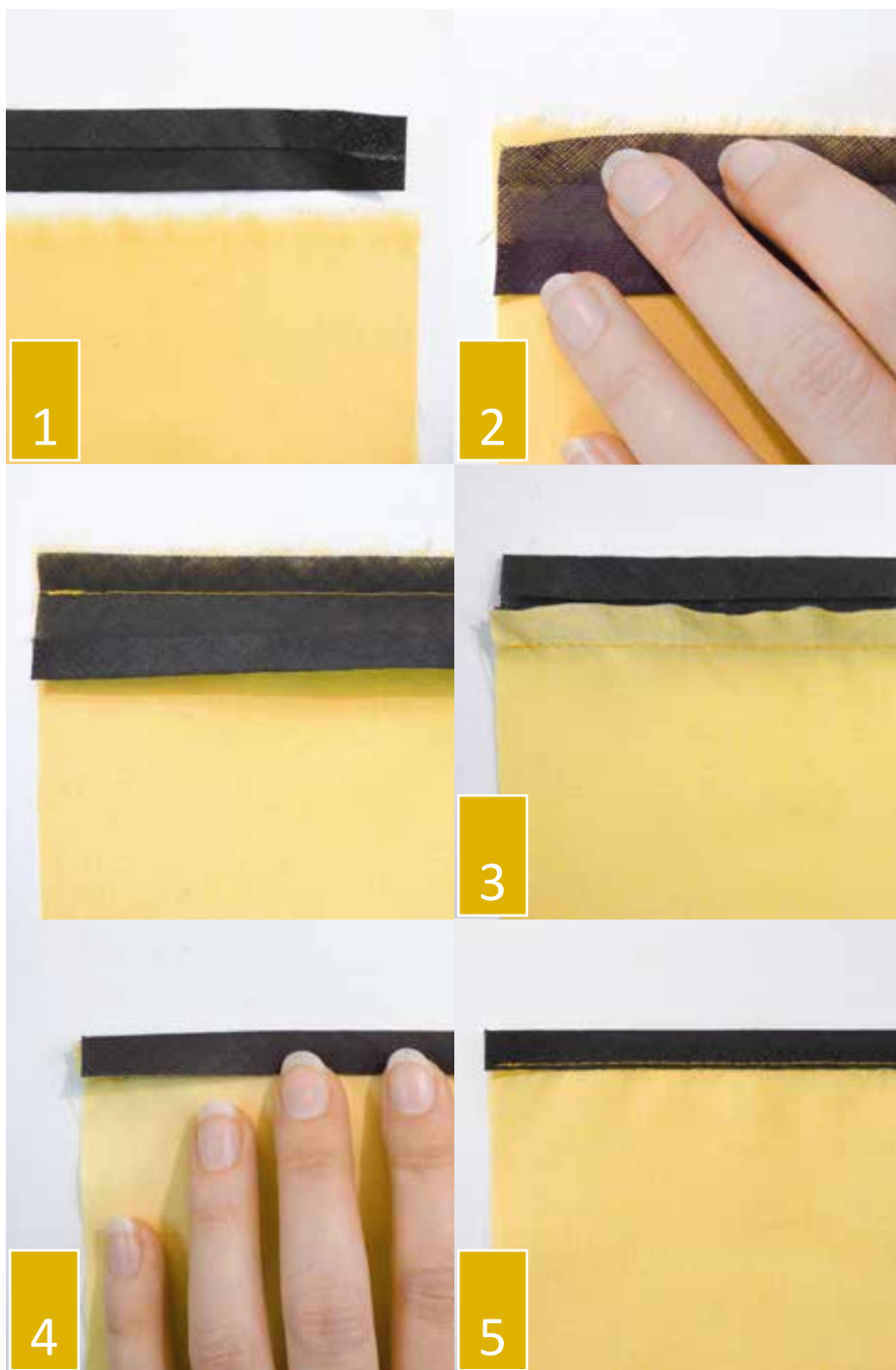
1. If necessary, cut the bias tape to the required length.

2. Fold open one bias tape side and place it edge to edge with the outside of each piece of fabric facing one another.

3. Sew the tape to the fabric along the edge of the ironed line.

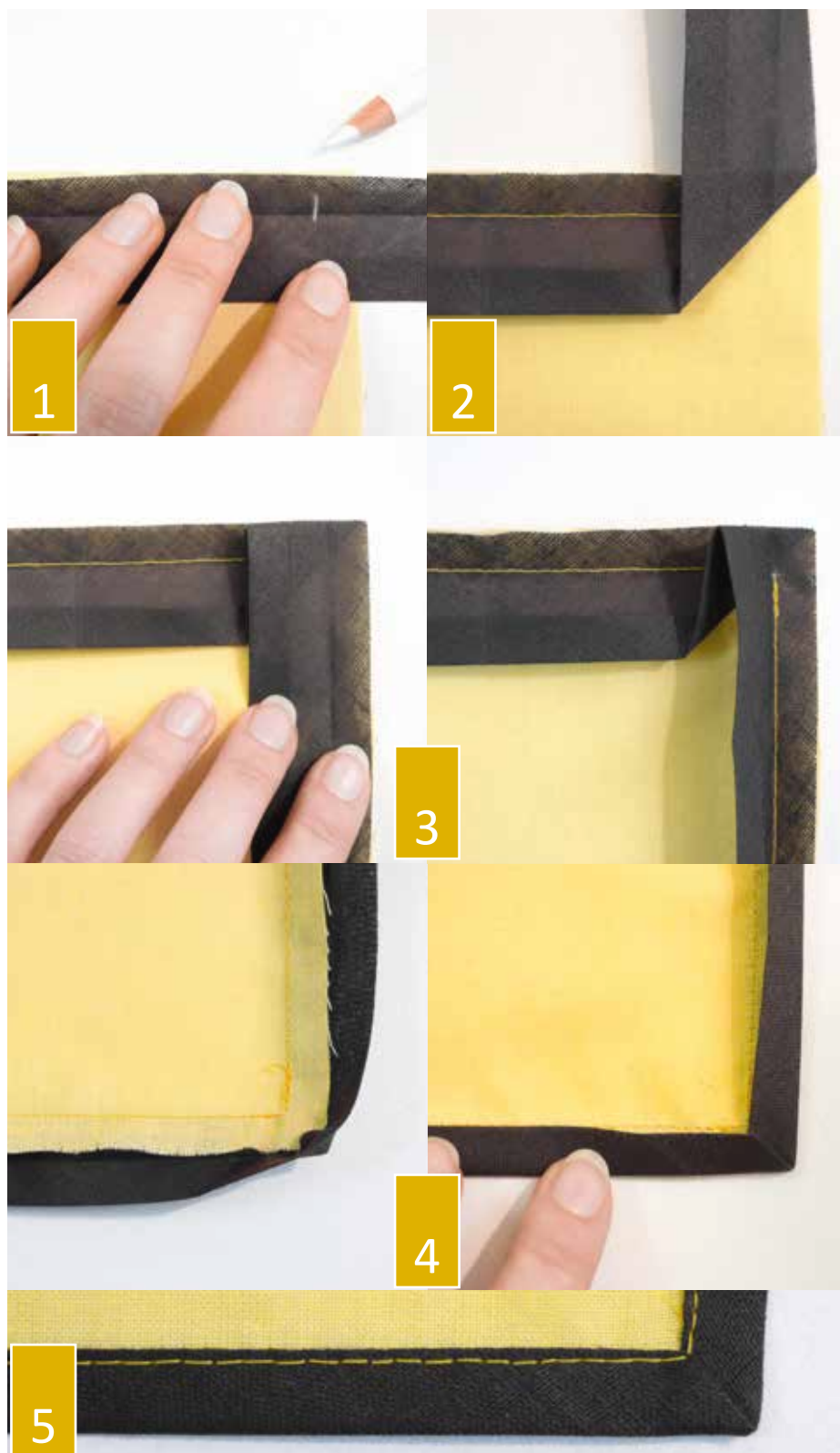
4. Fold the bias strip to the back, fold in half and iron if desired.

5. Sew with the chamfer edge of the bias tape along the seam or just above the seam.



CORNERS

Since there are different corners when sewing, there are also different sewing techniques for these corners. Here are shown three variants:



OUTSIDE CORNER 1

1. Unfold the pre-folded bias tape, place it edge to edge on the outside of the fabric, up to the corner. Do not sew the last centimeter of the bias (see white mark).

2. Turn the fabric and fold the diagonal strip upwards. This places a fold at a 45 ° angle, then fold the strip back down so that the breaking edge is flush with the upper edge of the fabric.

3. Sew the strip by the edge, starting at the top edge with a centimeter gap. Repeat these steps for all corners.

4. After sewing in the bias tape, fold everything around the edge and onto the inside of the fabric and insert it, making sure that the seam you made when first sewing the bias to the fabric is concealed. Form diagonal folds at the corners.

5. Sew on the inner edge of the panel by hand with small stitches, or sew it with a machine from the outside of the fabric.

This method sews the crease and may require practice.

OUTSIDE CORNER 2

Steps 1 to 3 of the previous sewing method are repeated.

1. After sewing the bias tape, the unattached bias tape side is folded so it closes. The twist placed in the corners are then marked as follows:

2. Mark a point in the middle of the bias tape where it is folded down. Mark a point on the right and left edges of the bias over the seam you had previously made.

The markings can be oriented to the seams. At a corner of your project that has a 45 degree angle or sharper, the marks you make will also be sharper and, therefore, longer.

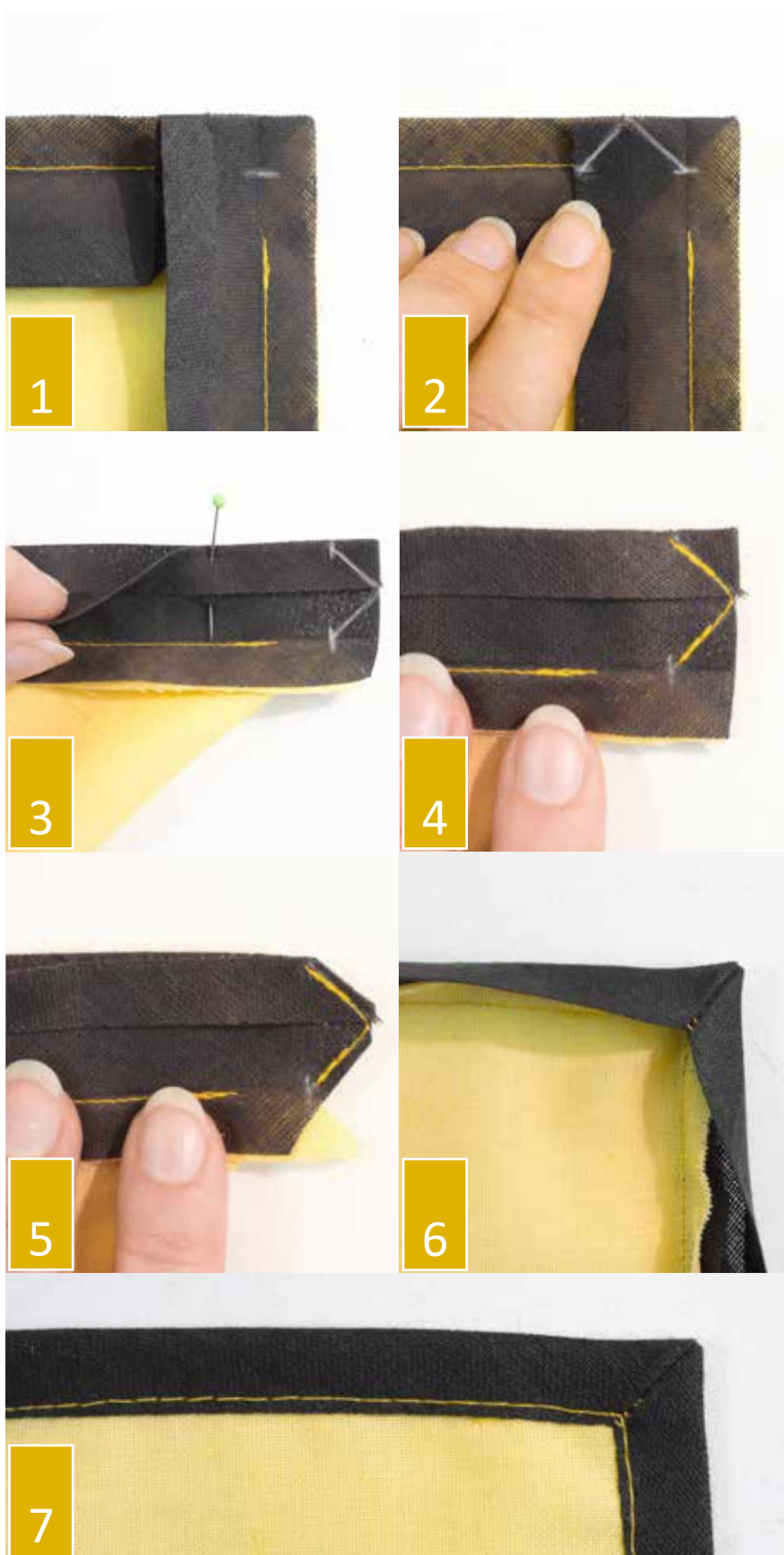
3. Fold the fabric to one side with diagonal strips, aligning the diagonal strips with each other and pinning.

4. Sew along the mark you drew on. Make sure that the needle ends at the top in the fabric. One or two fabric threads may stop at the edge.

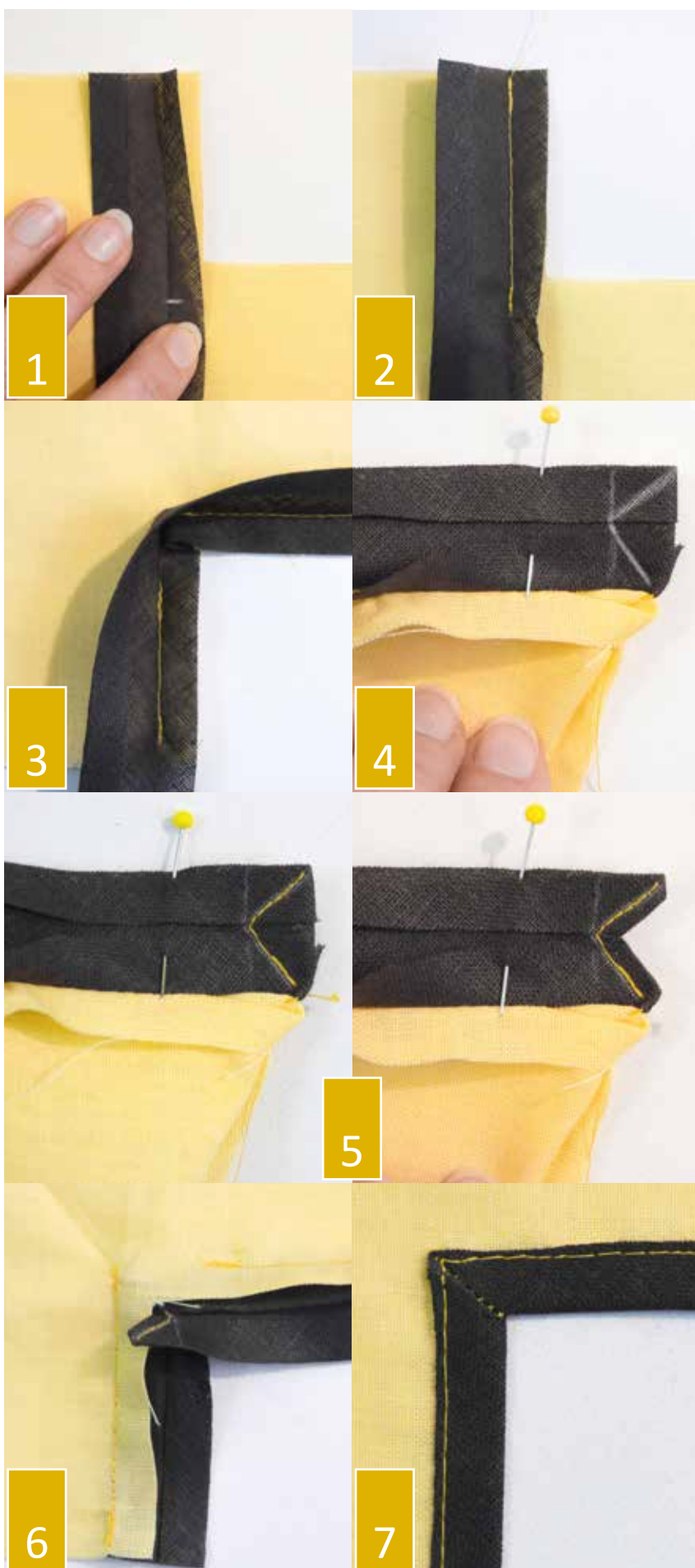
5. Cut back the seam allowance to approx. 2-3mm.

6. Turn the corner. Use a sharp tool like a pen or a nail file to push out the corner and make it look pointy.

7. Sew the diagonal strip by hand or by the machine as in Method 1.



This method is a bit more difficult because the inner corner requires more time and concentration for a clean result.



INSIDE CORNER

1. Unfold one side of the bias tape, place it edge-to-edge on the outside of the fabric up to the corner. If necessary, make a mark on the bias tape that goes beyond the corner of the fabric to the edge of the seam allowance.
2. Sew on the strip and finish exactly at the marking.

3. Then turn the fabric through 90°, lift the tape and turn it as well. Place the strip flush with the edge of the fabric. Sew on the strip at a distance of about 1-2cm from the corner.

4. Fold the fabric to one side with diagonal strips, aligning the diagonal strips with each other and fastening them in place. Close all folded sides of the bias tape. Set the marker to help you make an exact seam as follows:

- A parallel line to the breaking edge of the band set at the distance of the seam allowance (for purchased bias tapes it is 1cm by a 45° angled corner). Draw a line from the outer edge points to the center of the drawn parallel line.

5. Sew along the mark. Cut back the seam allowance by 2-3mm and carefully cut a notch to the point. The thread should not be severed.

6. Turn the corner. If the inner corner of the fabric is curled due to the thickness, the seam allowance of the bias tape can be cut back to reduce this.

7. Finally, serge the stitched corner, poke it in place and sew on the fabric.

FASTENER



The details set the tone of your project. Be they practical or purely decorative, fasteners are crucial. Here is a small overview of the different types of fasteners and how to apply them.

Here is a small overview of which closures there are and how to use them.

BUTTON



HOLE BUTTON

These buttons usually have two or four holes through which the thread is pulled when sewing. If the thread is taken four times, instead of the usual single or double, you need fewer stitches and still achieve a stable hold.

For a two-hole button, push the needle from the outside through the fabric and cut it out 2-3 times

next to the knot from the bottom up, then pass through the button and through the second hole back to the fabric side. Repeat this several times, then pass the needle between fabric and button. Wrap the thread tightly around the thread stem. Knot the thread end and cut it off at a small distance to the knot.

Tip:

If a bridge or distance to the fabric is needed, a match or toothpick can be used as a spacer between the holes. In step 2 the help is removed.

A **FOUR-HOLE BUTTON** can be sewn in several ways. If desired, make the stitches square, crosswise or parallel. Pay attention so you make the same number of stitches in each button to help them all look the same.





BRIDGE BUTTON / EYELET BUTTON

The bridge button has a small bridge or protruding metal or plastic eyelet on the back. This ensures, especially with thick fabrics that there is enough distance to the fabric surface and thus for easier opening and buttoning.

Align the button on the fabric with the bridge in one direction with the buttonhole, and sew the bridge with small hand stitches. For particularly thick fabrics, the bridge can be extended by an additional thread stem.



COVERED BRIDGE BUTTON

They consist of two blanks made of metal, between which you can put your desired fabric.

1. Cut out the paper template from the back of the package. Transfer the outline to the inside of the fabric with a pencil and cut the fabric accordingly. Thin fabrics can be previously reinforced with a suitable interfacing.

2. Place the fabric piece right side down on the rubbery plastic mold. Press the button with the

curved side down into the opening. Lay the protruding fabric edges inwards and, if necessary, attach to the metal teeth with a needle.

3. Place the back of the button.

4. Now put on the blue plastic cap and press firmly until the back of the button clicks into place.

5. Finally push the finished button out of the mold from below.

PRESS BUTTON

Push buttons consist of two halves - a lower part with a recess (the female part) and a top with a head (the male part)

Place the upper button half with its heads 3-6mm from the edges on the inside of the fabric. Depending on the thread thickness, sew 3-4 stitches through each edge hole, passing the sewing thread between the fabric layers to the next hole. Sew the lower half of the button at the matching place on the lower fabric.



Tip:

To determine the place best put the fabrics on top of each other and prick a pin from the outside through the middle of the upper half of the button with head. Now mark the puncture site on the lower fabric.

EXTRA

Hooks are often used as a second closure in combination with a zipper or lacing. Usually made from metal, with a counterpart in the form of a

straight loop or eyelet. Hook fasteners are available individually and as a trim (see page 44).

SINGLE HOOKS

Hang the hook and loop together and place them on the inside of the garment so that the fabric edges are straight against each other. The hook should be about 2mm from the edge and the eyelet protrudes beyond the edge. Insert a pin through the attachments or mark the position with a pen. Unhook the pieces and stitch the rings with a few stitches.



ZIPPER

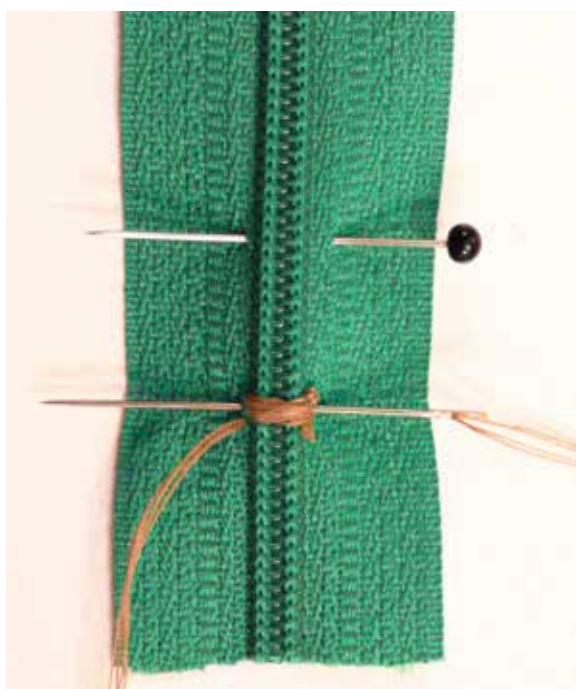
The zipper is, along with the button, the most widely used textile fastening and available in many variants, colors and quality. The following zippers are available:



OPEN-ENDED ZIPPER with a metal or plastic box, usually used for jackets for example

NON-SEPARATING ZIPPER with a sealed or melted stopper
- There are available in "normal" or "invisible" varieties

ZIPPER TAPE, which can be bought by the meter, whose stopper itself must be attached



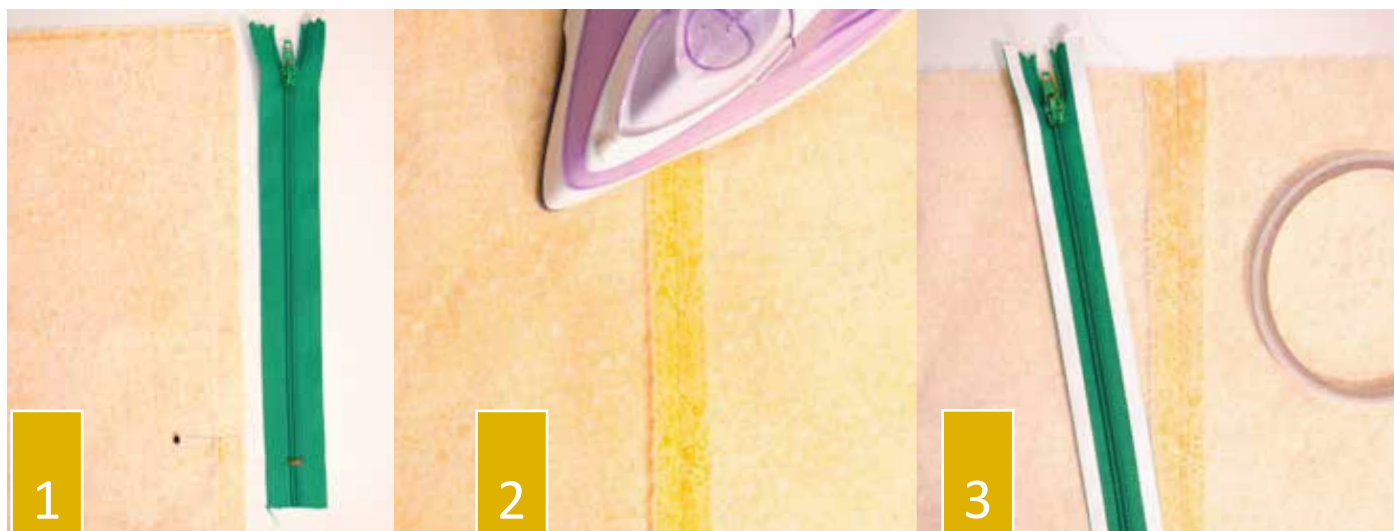
CUTTING

Non-separable zippers are trimmed at the bottom:

First mark the desired length from the upper stopper pieces and then sew a cross bar over the row of teeth about 1-2cm below the marking. You can do this by hand or with a sewing machine. Cut the end of the tape away from the bolt.

Open-ended zippers are shortened at the upper end. Measure the desired length from bottom to top and sew a separate stopper on each side of the zipper so the zipper head can't come out.

The tape can also be sewn folded when the zipper comes to the clothes, see page 41.

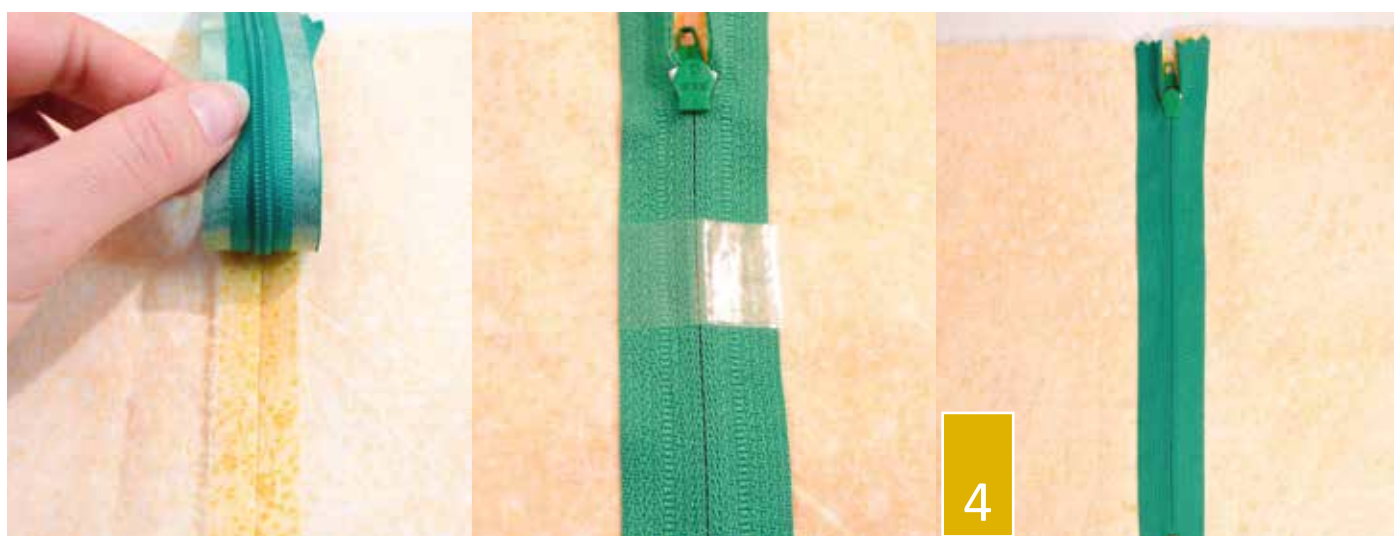


SIMPLE ZIPPER

1. Lay the fabric with the outside down and use a pin and zipper to determine the required length of zipper. The pin should be stuck 1-2cm above the bar. Underneath the mark, sew the fabric with a straight stitch. Connect the fabric above the marking with a basting stitch so that later you can remove the thread more easily.

2. Open the seam allowance and iron.

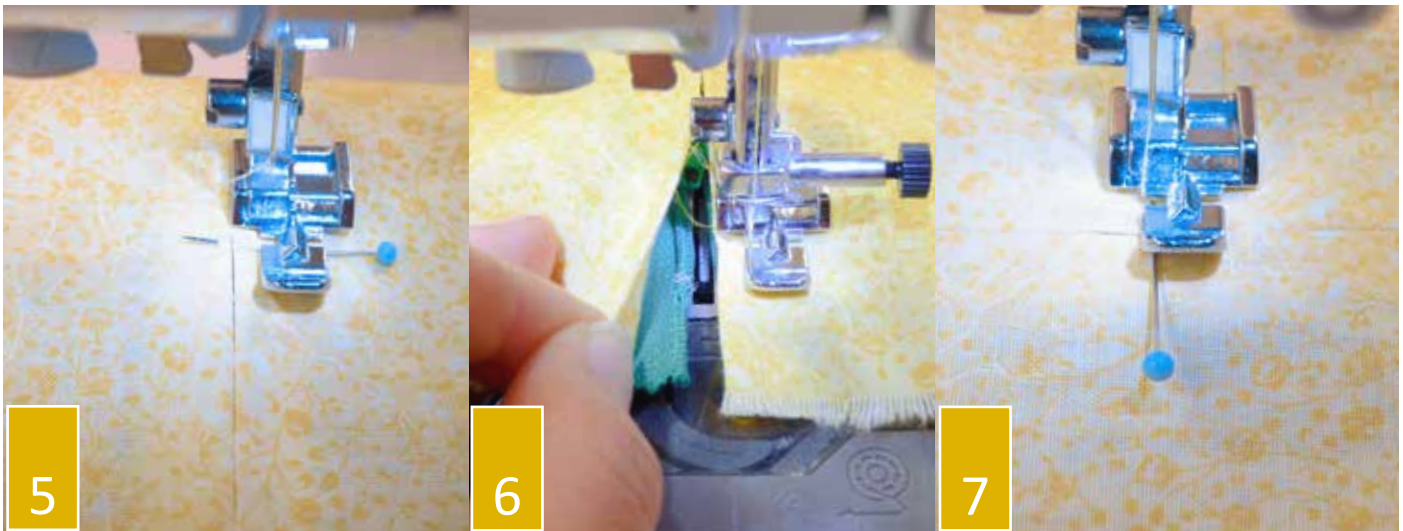
3. Stick the fixing tape along the zipper, remove the protective film and glue the zipper on the seam allowance with the right side. Here, rows of teeth and stitching must lie exactly on top of each other. The zipper handle, also called slider, should lie with the front on the fabric.



4. For an ideal sewing on the zipper, first open the basting stitch 2-3 cm at the top so that the zipper can be pushed aside when sewing.

Tip:

For experienced hands Sellotape is enough to fix the zipper in place instead of fixing tape.



5

6

7

5. Again, you can use a pin to set the length of the zipper. And again 1-2cm above the bar mark at the fabric, this time on the right side. Insert the zipper foot to the right of the needle and sew up to the top along the basting stitch. The distance can vary: from very narrow to foot wide.

6. Just before the end, open the slider a bit. To do this, briefly raise the presser foot while leaving the needle in the fabric. Insert the slider under the

foot, then lower the foot and finish your sewing.

7. Insert the zipper foot to the left of the pin. Start at the same point of the first seam and sew over the basting stitch and rows of teeth. Turn the fabric 90 ° and sew the other side of the zipper up to the top at the same distance from the first seam.

8. Remove the basting cotton.



8

INVISIBLE, OR CONCEALED, ZIPPER

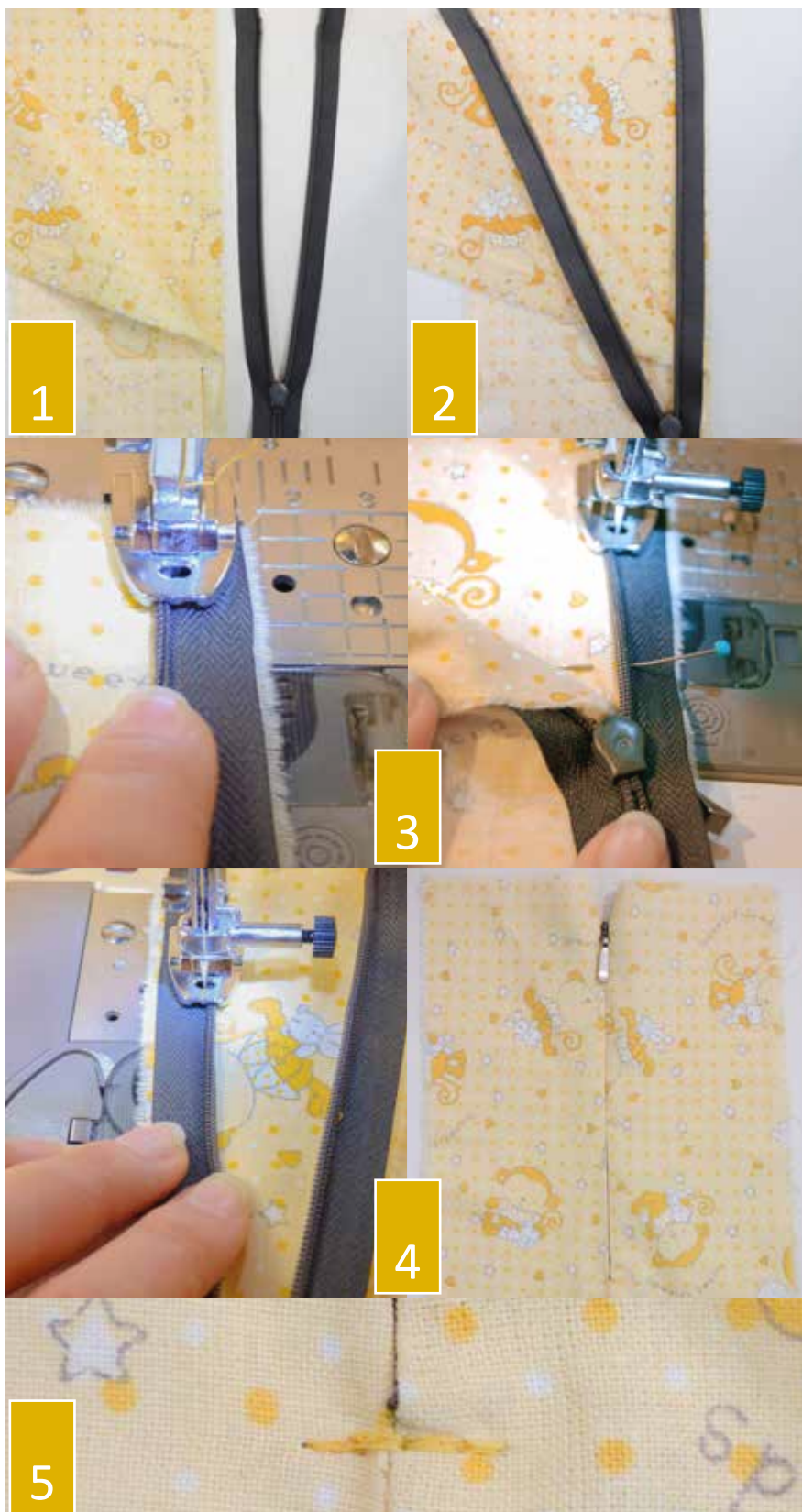
1. Set the length as before with the normal zipper. Open the invisible zipper and mark the fabric approx. 1cm above the slider. Sew the fabric under the marker.

2. Place one half of the zipper on the fabric, with the outside of the fabric facing the outside of the zipper, ensuring that the 'ribbon' and fabric are flush with the edge. The row of teeth should be facing the inside of the fabric.

3. Insert the special foot (see page 10) onto the machine and insert the row of teeth into the left groove. Hold the row of teeth in place with your finger. When sewing, the needle is just shy of the zipper teeth. Sew the zipper from top to bottom until about 1cm before the end.

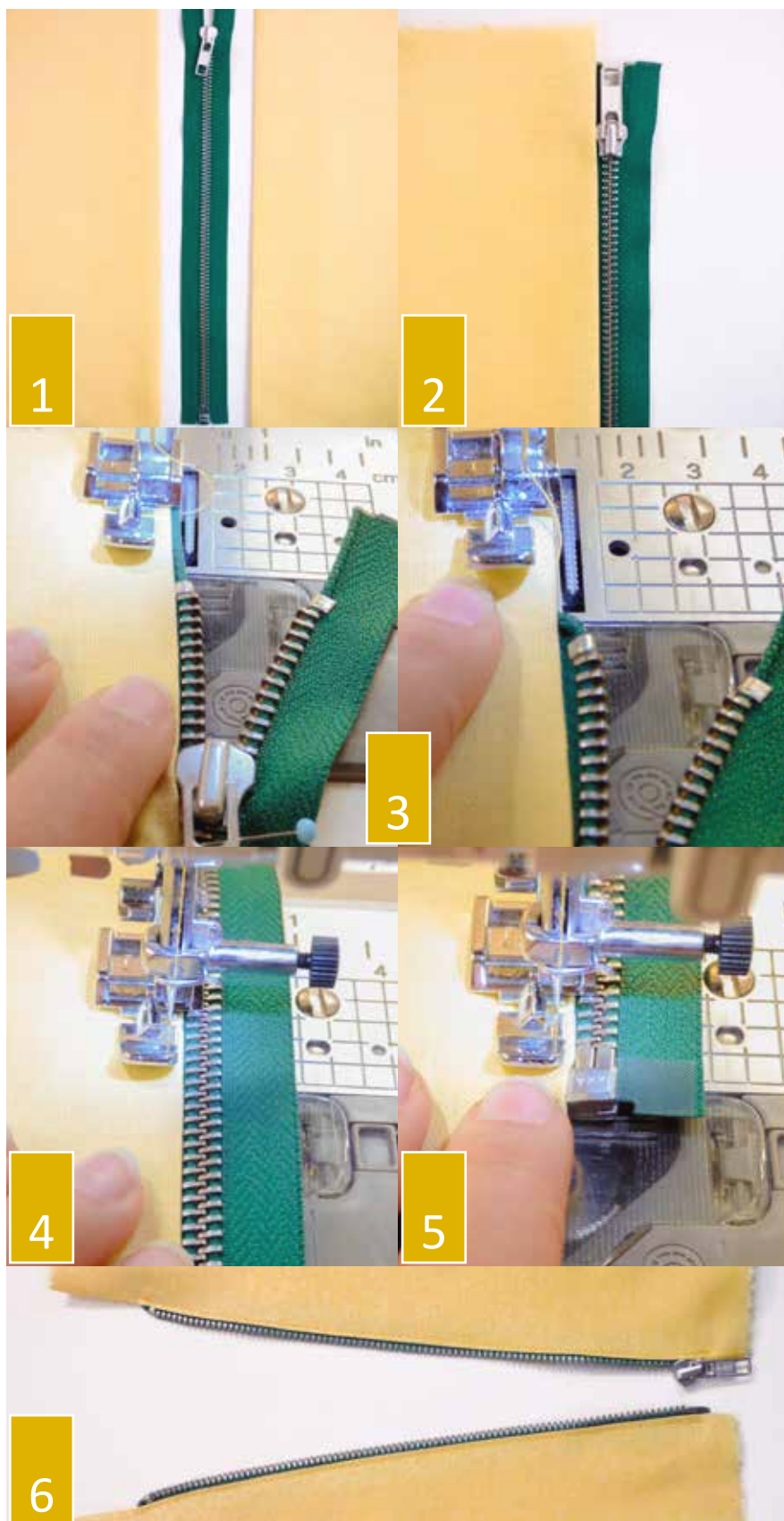
4. Then pin the other half to the second piece of fabric and sew it in the same way. Make sure that the second half of the fabric doesn't move. If it does, wrinkles will form in the fabric as soon as the zipper is closed.

5. Close the zipper and using small stitches by hand or with a machine sew a bar to close the small opening left at the end of the zipper.



In quick and easy methods, the zipper is sewn on already sewn fabric edges. The tape is visible on

the inside. From the right, the row of teeth is either hidden or visible.



OPEN-ENDED ZIPPER

1. The open-ended zipper should be the same length as the garment or suitable for shortening.

2. Pin the zipper under the edge of the fabric with the right side up. The upper end of the band ends with the upper edge of the fabric. Optionally, fold in the zipper's fabric to the top stopper and pin 2-3mm below the edge of the fabric.

3. Open the slider a few centimeters, sew the beginning of the zipper and pull the slider under the raised presser foot while leaving the needle in the fabric.

4. Sew along the fabric edge with a narrow gap. The locked zipper can be used as a reference point for a precise distance.

5. Attention: Many divisible zippers have a large pin box (end part of this zipper), which will prevent the presser foot from sewing to the bottom of the fabric, depending on the model, to complete the seam. Therefore, finish the seam just before the pin box and sew the last 1-2cm by hand.

6. This is how the zipper looks when opened.

OTHER TYPES OF FASTENERS

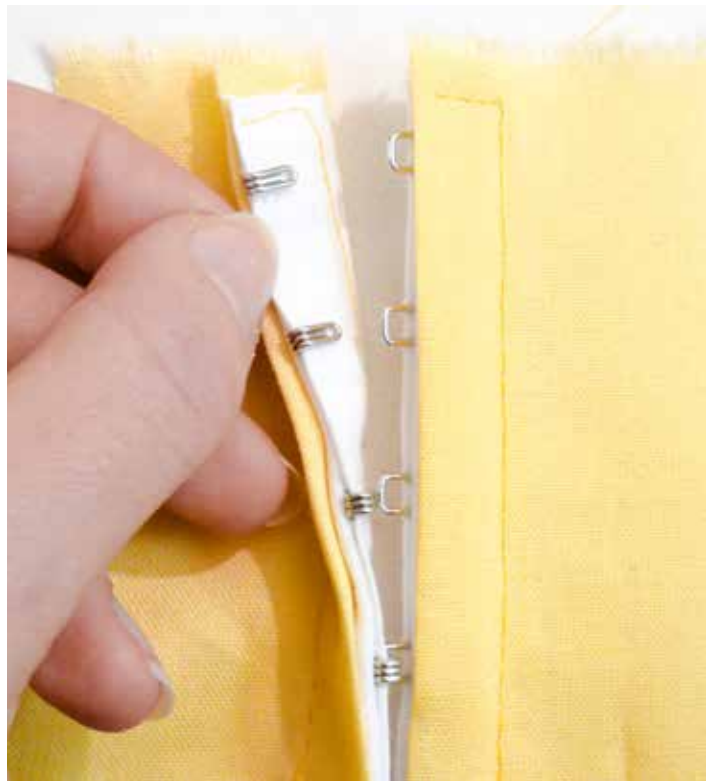
HOOK AND EYE TAPE

The tape is available in simple and decorative designs as well as with different lengths of hook spacing.

Before cutting, the tape should be placed on the garment to test for where the last hook would be up and down.

Lay the hook and eye tape with the outside of the fabric down along the left side of the fabric or the hem so that the hooks point away from the fabric edge. Pin the tape and sew it in place along its edge. If necessary, also sew the hook tape by hand next to the hook.

Sew the eyelet tape to match the hook side in the same way at the other edge of the fabric. The eyelets protrude slightly beyond the edge of the fabric.

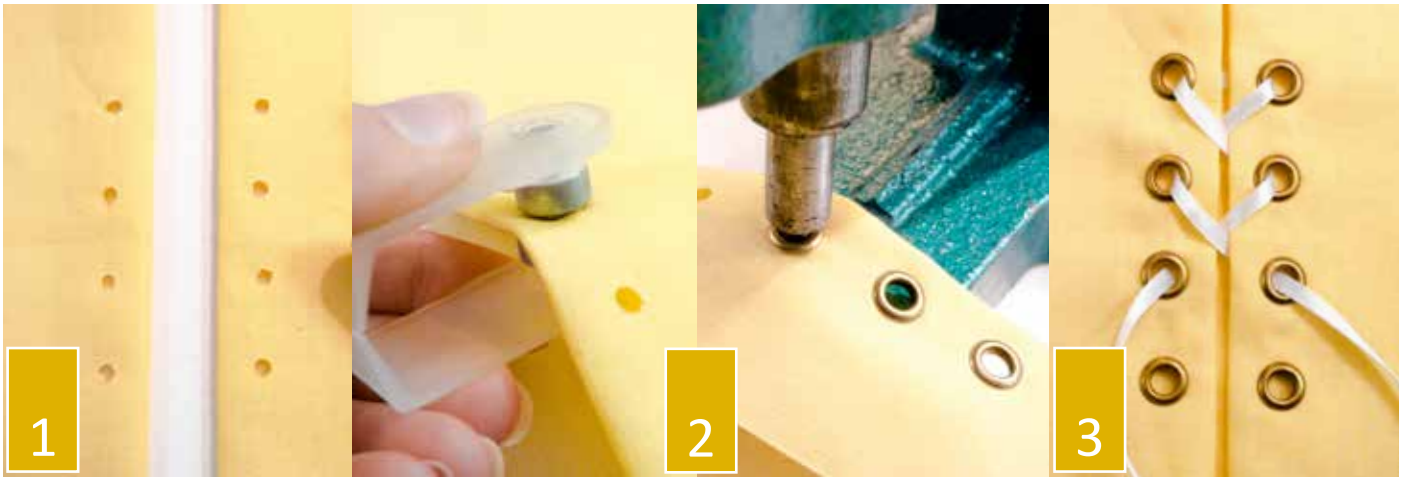


HOOK AND LOOP FASTENER, OR VELCRO

The Velcro fastener is very versatile in the case of overlapping edges with a over- and under-step (overlapping fabric areas).

Place the loop tape on the inside of the over-step and the barbed material on the under-step. Sew the edges with the zipper foot. On the outside of the fabric, if you do not want any seam, then use an invisible stitch by hand on the upper part.





LACING EYELETS

Ideal for lacing on clothing, e.g. Corsages or historical clothes. Available in different sizes.

1. Mark the placement of the eyelets at a distance of 2.5-4cm. Pre-punch a hole in the required size with a punch or use small scissors. If you are using boning, for example if you are making a corset, then sew a tunnel for boning along each edge of the fabric. Sew the edge first, then measure the tunnel width and add 2mm, then insert the boning and sew it closed.

2. Press the eyelets and washer into the punching aid as shown on the purchased pack (for smaller packs a suitable tool is sometimes provided, otherwise use a suitable pair of pliers or press):

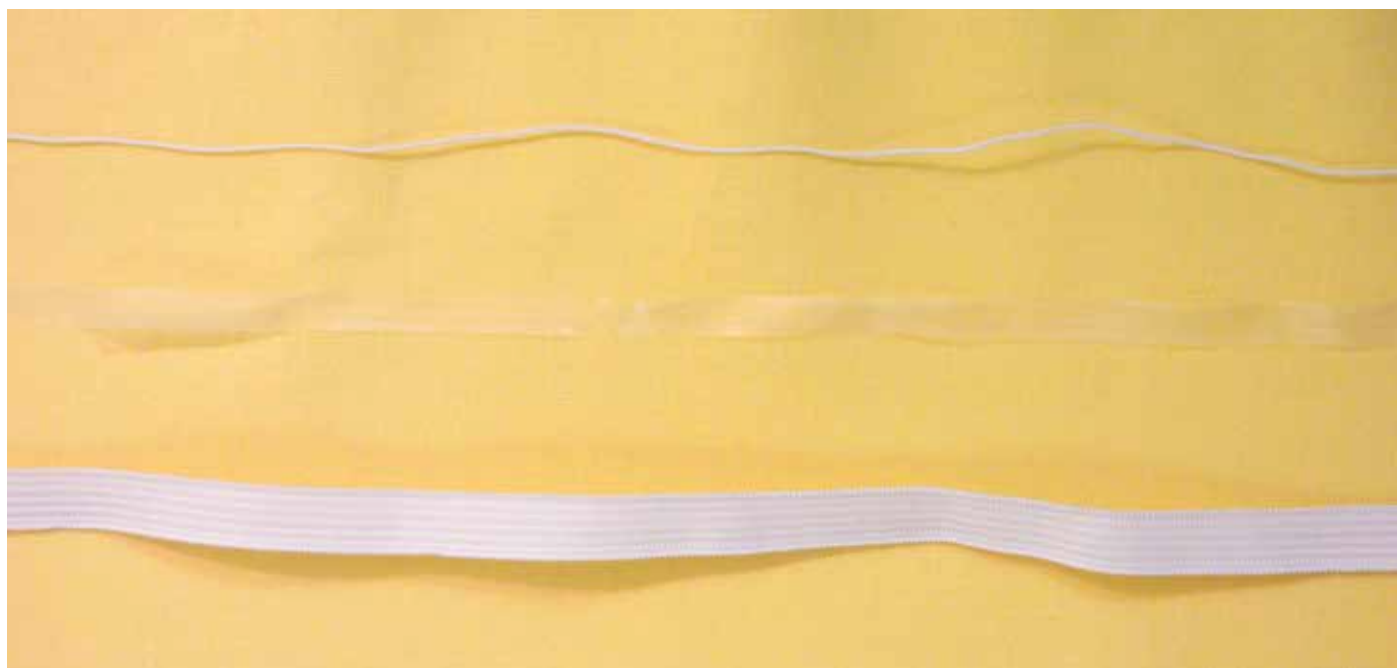
Insert the upper part of the eyelet with the cylindrical shaft from the outside of the fabric. Place the washer with the raised edge of the ring facing upwards and press both parts together with the pliers or press..

3. Lace the ribbon into the eyelets like you would do with shoelaces.

ELASTIC BAND



Rubber or elastic bands are available in many different shapes, qualities and colors. Here are the three main types:



ELASTIC CORDS are often used for sewing and curling. Mostly seen at the back of tops or sleeves.

TRANSPARENT ELASTIC BANDS or straps are ideal for curling light and fine fabrics or as "invisible" straps on tops or props.

The normal **ELASTIC BAND** is particularly well suited for pulling into sewn tunnels and where there is a lot of power and tension in the clothing.

WAISTBAND

For comfortably fitting clothing it is optimal to use an elastic waistband. The rubber band is invisible from the outside. The waistband, e.g. at the waist, trouser hem or sleeve, can be sewn with the rubber band in different ways.

The sewn tunnel should not be more than 2-3mm wider than the elastic for a good fit.

SEWED ELASTICBAND



VARIANT 1

1. At the upper edge first mark the seam allowance, then the tunnel width and iron inwards. Pin the edge and sew this down.

2. Cut the elastic band to the desired length, adding approximately 1.5cm, and pull through the tunnel using a safety pin for a good grip.

3. Care should be taken that the rubber band is pinned to one of the ends.

4. Gather the tunnel and pin the second end of the rubber band.

5. Both ends can be sewn here to close the tunnel and fix the elastic in place.

6. Place the fabric on right side. The waistband and the seam should be exactly on top of each other.

7. Close the side seam and then serge it.

Tip:

The side seam can also be closed in before starting of the elastic band. Only the tunnel should be open so as to pull the band through.

VARIANT 2

1. At the upper edge first mark the seam allowance, then the tunnel width and iron. The seam allowance here is the same as the rubber band.

2. Sew the rubber band to the seam allowance.

3. Using a narrow safety pin, attach a long strap or ribbon to the rubber band so you can later drag it out.

4. Fold in the rubber band together with the ribbon and seam allowance. Make sure that the simple ribbon is not accidentally sewn.

5. Sew the tunnel edge close to the elastic.

6. Using the ribbon from before, slowly pull the elastic band out of the tunnel and pin at the end.

7. Sew the rubber band by hand or machine at both ends.



OPEN ELASTIC BAND

This variant can also be used with any ribbon or cord.



1

1. Sew one buttonhole in the width of the band at each end of the tunnel. The width of the tunnel can be marked or pre-ironed to guarantee the exact location of the buttonholes. The seam allowance of the side seam to be heeded. Open



2

the buttonholes with a seam ripper or a cutter.

2. Place the fabric with the outside facing you and observe the positions of the buttonholes and tunnel markings.



3

3. Fold the tunnel and iron again. Then close the tunnel along the waistband edge.



4

4. Pull in the rubber band with a safety pin. Make sure to fasten both ends, for example with a button, so that the elastic band doesn't slip into the tunnel.

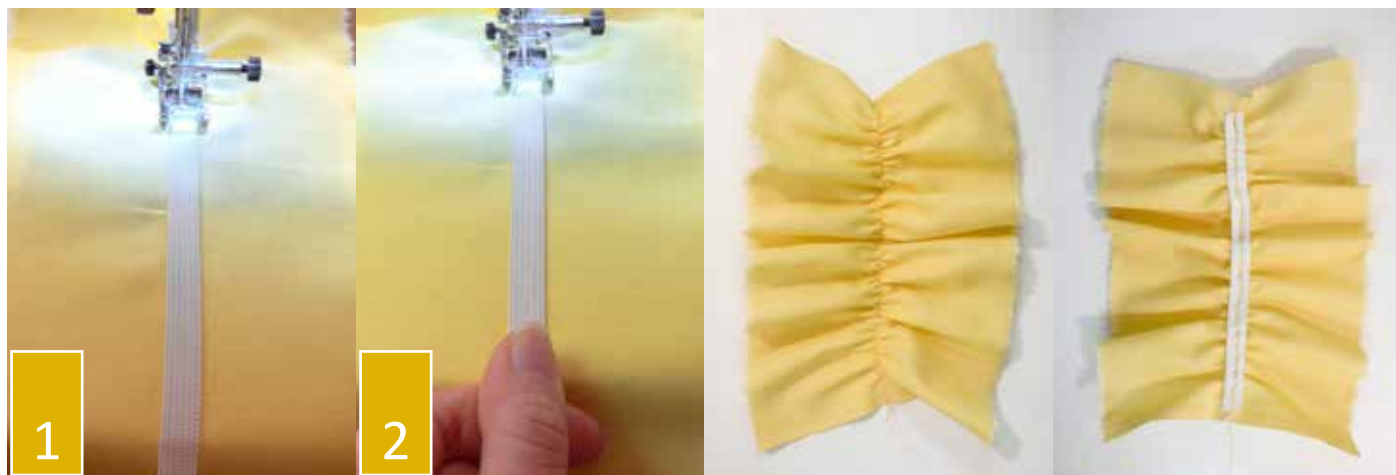
Tip:

In order to prevent the buttonhole with the seam ripper from opening too far by mistake, it is easier to put a pin across the fabric at the end of the buttonhole. It serves as a stopper.

SEWING / CURLING

Elastic bands do not only have to be attached to clothing via a tunnel or waistband. Another, and much faster, way is to sew them on. The advantage of this variant is that the gathering of the

fabric automatically runs evenly. However, the elastic is fixed directly to the fabric, making it hard to separate.



ELASTIC BAND

1. The elastic band is placed on the fabric where the gathering will be, and sewn at one end with a secure stitch.
2. The band is then pulled until taut, and sewn down with a zigzag or jersey stitch to the fabric.

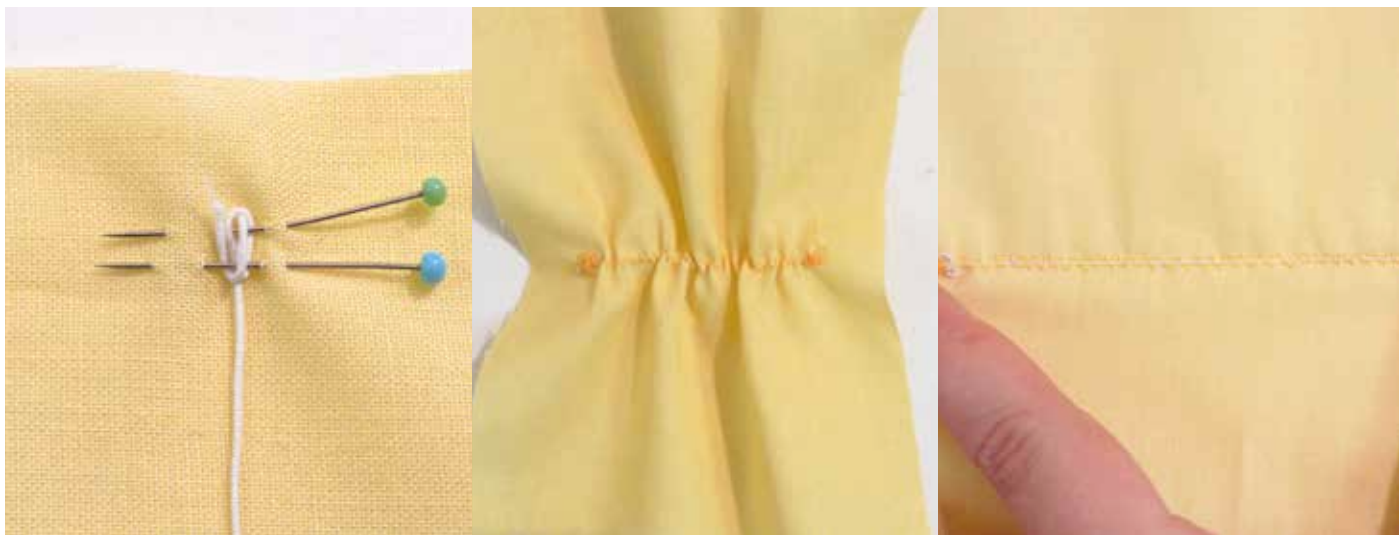
Decorative stitches on the right side are possible directly on the gather, as long as they stretch.



TRANSPARENT ELASTIC BAND

A transparent elastic band can be used in the same way. However, if the draft is too large or the stitch is too small, the band can break faster.

A teflon foot makes sewing easier, as the elastic band can slip away from it.



ELASTIC CORD

Unlike the elastic bands, you can not just put a elastic cord on the fabric and sew. With the help of pins small loops of elastic can be formed, which can be attached to the fabric with a zigzag stitch.

The stitches serve as a tunnel and holds the cord in place.

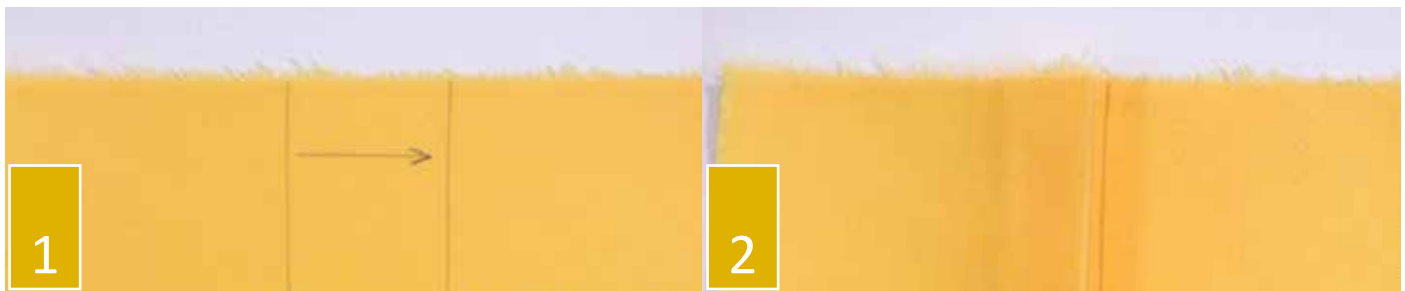
RUFFLES



FOLDS

Sometimes folds are placed in fabric to give it additional width and volume, sometimes they serve purely as a decorative element. They can be worked individually, in groups or on a piece

of clothing all around. Depending on the purpose, the wrinkles are ironed, sewn or just laid, i.e. they stay un-ironed for a soft fall.



ONE-SIDED FOLD OR KNIFE PLEAT

In the most common type of fold, all folds are made with the same width, and usually in the same direction. The wrinkles have a break (left) and an abutment line (right). If the folds are firmly ironed, they are known as knife pleats.

An abutment line is where the edge of the pleat meets the fabric beneath it

1. Use a pen or pins to mark the break and abutment lines.

2. Place the marked lines on top of each other and pin or iron. The depth of the fold (marked arrow) is halved. If the crease is 2cm deep, the pleat depth must be 4cm in total.

In comparison - single and as group



Tip:

For fabrics with patterns, e.g. check or stripe, it makes sense to process the folds on the outside of the fabric, so you can see how the pattern runs and possibly achieve the desired look by changing the depth of folds.



INVERTED PLEAT, OR BOX PLEAT

Each pleat has two break lines and a common abutment line, which here also corresponds to the middle of the fold depth. The fault lines are facing each other, the inner edges point away from each other.

The procedure is like the one-sided fold. Again,

the fold depth is halved as soon as the break line is placed on the abutment line.

The counterpart is the crimp fold or also called "box pleat".



PINCH PLEAT OR STAND PLEAT

Stand pleats are either sewn or ironed lengthwise. For stand pleats that lie next to each other, the fabric width is reduced by about two-thirds. If stand-up creases are stitched at a distance, the fabric width is reduced less. This type of fold is ideal for decorative elements or when a lot of width is to be incorporated.

1. Use a pen or pins to mark the break lines. Each stripe works like a inverted pleat. Instead of an abutment line, the (invisible) centerline is also a break line and is ironed outwards or inwards.

2. The fault lines are now stacked up. With the help of pins, the individual pleats can be ironed or sewn.

RUFFLES

Ruffles are frilled or folded strips of fabric, ribbons or lace sewn between or on fabric pieces. Since ruffles are visible from both sides, they are

usually worked in double layer of fabric (see facing) or serged.



SEWING RUFFLES

1. Sew one to two lines with the machine with maximum stitch length. The beginning of the seam should be secured with 2-3 stitches. The seam end is left unsecured with a long end thread.

2. The fabric is now frilled to the desired width by pulling on the lower thread. The threads can be pulled on both sides or on one side.

3. Upper and lower thread are knotted or sewn by hand. Then distribute the gather evenly over the length of the fabric.

TIP:

Creases with hand stitches are also possible. With a firm sewing thread sew the beginning well and sew with regular 0.5-1cm stitches with one or two lines. Depending on the exercise, you can already frill while sewing by pulling the thread over the fabric over and over again. The thread should only be sewn after reaching the desired fabric width.

Especially with long frilling a small help is an advantage.

Cut a ribbon to the required final length and mark guide distances, for example the first quarter, half, and last quarter of the length. For short distances, only half and the outer edges are sufficient. The same guides are also marked on the fabric before the fabric is frilled.

Place the guides together and pin. The gathering of fabric can be evenly distributed and the sewing project can continue on its course.



RUFFLES IN COMPARISON



THIN COTTON Starting length 30cm / 45cm - Ruffled length 15cm



TWILL Starting length 30cm / 45cm - Ruffled length 15cm



LINING Starting length 30cm / 45cm - Ruffled length 15cm



DUCHESSE SATIN Starting length 30cm / 45cm - Ruffled length 15cm



Congratulations!
You have reached the end of my book.

Thank you for accompanying me on our little adventure. I hope you had a lot of fun and will use what you have learned. Do not be afraid of new projects, Techniques and, above all, experiments. Use the knowledge you acquire.

I wish you every success with your projects, be creative and always believe in your dreams.

And do not forget:
The adventure continues with every new project!

To be continued...

