

FIRST SEMESTER ACTORS
COSTUME LAB NOTEBOOK.

I. NATURE OF THE CLASS

- A. This class is set up to provide basic training in sewing skills for those who have little to no experience. If you already sew, you will be demonstrating your skill level and learning the standards of this particular shop. Whether your second semester is concentrated in the Costume or the Scene Shop, you will learn many things which will be useful to you this semester and in the future
1. If you do not sew at all you should learn enough at least to save money on making minor alterations and repairs on your own cloths, such as hems, replacing zippers, etc.
 2. If you sew, you may learn some new methods and short cuts.
- B. If you have always disliked (or avoided) sewing, don't pre-determine that you will hate this class. At least give it a chance. You will probably be surprised.

II. HOURS

- A. This class meets from _____ Monday through Friday with additional hours to be arranged. This is a four-unit class, but since it is primarily laboratory as opposed to lecture, it takes three hours of lab per week to equal one unit.
1. The additional hours will be in connection with Academy productions and being present for all dress rehearsals and performances of the assigned Academy productions.
 2. Each first semester will be assigned to work on one or more Academy production as Wardrobe assistant (you should also expect an assignment during your time in Scene Shop.) This gives you a chance to learn the ropes of Academy Productions.
 3. The assignment/choosing of crews will happen as early in the semester as possible, so you can arrange your schedules. Whenever possible, you are allowed to choose the show you would prefer to work on. (If there is need for more people on a crew and no one volunteers, you may be volunteered)
 4. Production Hours - These hours are added to daily lab hours.
 - a. Usually, production work involves evening calls Tuesday through Saturday afternoon and evening the first week of a run, and Wednesday through Saturday afternoon and evening each successive week of the run.

- b. Working on a show means **you must be available for all dress rehearsals and performances.** Check the production board across from to Green Room to make sure you know all the show dated and call times. Keep checking, Call times may change.
- c. Show crew is also expected to attend one run-through of the show (to be announced by the Stage Manager) before dress rehearsals start. The run-through may be during afternoon lab time or could be in the evening, but it is a required part of the class. Crew members will not be able to see a performance!!
- d. When you are working on a show crew you will be working many more than 2 ½ hours a day; so if possible you may be given extra time off later **(but still check in.)**
- e. Members of the show crew must also be careful to not take an absence on a designated laundry or cleaning day (always the Monday after opening and closing weekends, sometimes more often). It is unfair to take a day off and leave the work for everybody else. We'll save the work for you.

*** Sample Schedule ***

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Ordinary week	LAB	LAB	LAB	LAB	LAB	
CREW Week	LAB	LAB	RUN THROUGH	LAB	LAB	
Build week	LAB	LAB	LAB	LAB	LAB	
Tech/dress week	LAB	LAB-break DRESS REHERSAL Call- release	LAB-break DRESS REHERSAL Call- release	LAB-break DRESS REHERSAL Call- release	<u>OPENING</u> LAB-break EVENING Call- release	MATINEE Call- release EVENING Call- release
Last week of run	LAB Laundry / Cleaning		LAB-break EVENING Call- release	LAB-break EVENING Call- release	LAB-break EVENING Call- release	MATINEE Call- release EVENING Call- release
Strike week	Laundry/ Strike During LAB	Laundry/ Strike During LAB	Laundry/ Strike During LAB			

- B. Attendance- every day you will sign in and out with and instructor or staff member (and be ready to work), especially if you re coming in early ore staying after class. This is your record of attendance and will affect your grade.

1. Any time you are more than an hour late for class it will be counted as an absence. The two week rule means that you will be dropped after you miss ten classes or have accumulated equivalent tardies (3 tardies = 1 absence)
2. The tardies and absences that occur during the run of an assigned show will be added to your class record. The total from both shops and the shows are added together.
3. Shop hours are not called, and assignments are not made, simply to provide busy work. Any job given is for a reason. Shop will not be called if there is nothing to be done, and class will be dismissed if the work is done early.

II. GRADING

- A. The grade for this class will be combined from the two main assignments for the semester, performance in the Scene Shop and in the Costume Shop.
- B. The Costume Shop grade will be averaged from:
 - a. The quality of work in the completed Costume Notebook (this book)
 - b. The quality of work on Wardrobe crew assignment.
 - c. And your attendance record.
- C. The grade for the costume notebook will be affected by these factors:
 1. ACCOMPLISHMENT – if a person already sews well, in one hour they can probably accomplish three times as much as one who has never sewn. However if the “non-sewer” works very hard to so the unit as well as possible, they will not be penalized in their grade. This also includes neatness and presentation. The completed notebook must be turned in mounted in a protective cover or binder.
 2. ATTITUDE – A grade on this presupposes that you are interested in the Academy and in the shows, and that you will make every effort to gain skills that will be valuable to your theater. The grades that will suffer will be for those who don’t keep their minds on what they are doing, who are busier talking than sewing, who do not try to follow instructions, and who will not ask for help and guidance. (In general being a liability rather than an asset to the theater.
 3. COOPERATION – Some people find it hard to take orders. They seem to be on the defensive all the time. Others are always trying to give orders. In the theater, one must learn to do both well. One must learn to get along with others even when everyone is tired and tense.
 4. DEPENDABILITY – This is an indispensable quality everywhere, and certainly so in the theatre. Punctuality and honesty are included in this category (this is why attendance is looked at so carefully).
 5. EFFORT – if you are required to learn anything. The time will pass more quickly and the problem will be solved more rapidly if you try sincerely and enthusiastically to learn what is set before you. This is easy to say, but since

- you are trying to become an actor, put this part of your personality to work in trying to learn what is presented in the class, and you will find that the products of your labor will give you great satisfaction. This is one place where you can actually see the results of what you have learned come to life.
6. INITIATIVE – This is another quality that is important anywhere in life. This requires that you think when you are confronted with a problem.

First – Read the instructions!

Then, if it is something you have never done before, **AND** you are still unsure of how to proceed, check with the instructor or a member of staff before proceeding. If you have already read the instructions, you will more readily understand any explanations.

III. PERSONAL BELONGINGS

- A. Keep all books, bags, purses, etc., in your lockers. There is no safe storage for them in this room
- B. Never put any personal item on the tables, chairs, floors, or machines.

IV. FOOD

School rule prohibit eating in any classroom. Although your schedules are tight, this rule applies here as well.

V. VISITORS

This is a class, so there should not be visitors any more that in any other classroom. If a friend (or scene-or car pool partner) some into the room, never invite them to stay. Answer a question if you must then tell the person that you are in a class and will see them later.

VI. WORK HABITS

Experience in this class has shown that the talker rarely accomplishes much. Many people cannot talk and work at the same time. You will need to complete this notebook in a very short time, so a minimum of talk should be the rule. We should all keep our voices down to aid everyone's concentration.

VII. SANITATION

Never put pins or needles in your mouth. One reason is safety. The other is that you may get lipstick, Chap Stick or germs on the pins or needles and then on to your samples or costumes.

For the same reason, never bite off thread, always use scissors.

VIII. SAFETY

- A. You will be given instruction in the operation and dangers of a power sewing machine. You will be required to sign a release form confirming that you are aware of the safety measures necessary to avoid accidents.
- B. Never leave a door or drawer standing open. When you open a cabinet, swing the door entirely open so it lies back against the cabinet next to it. When you have a drawer open, leave it open only don long as you are actually working in it, so that no one (including you) will accidently run in to it.

SCAVENGER HUNT – Supplies & Equipment

Find the items on this list and name the location where you find them. Everything is either in the Dye Room or the Costume shop. Open doors and drawers to make sure the contents are actually inside. (some items are stored in more than on location)

_____ Beads	_____ Pliers
_____ Bias Tape	_____ Printed Fabric (boxed)
_____ Black Fabric (boxed)	_____ Rags for Cleaning
_____ Black Thread	_____ Safety pins
_____ Bracelets	_____ Sequins
_____ Bras	_____ Scissors
_____ Broken Jewelry Pieces	_____ Screwdrivers
_____ Brooms	_____ Sewing Machine Oil
_____ Bust Padding	_____ Sewing Machine Needles
_____ Buttons	_____ Shoe Dyes
_____ Chalk	_____ Sink Cleanser
_____ Dust Pans	_____ Snaps
_____ Earrings	_____ Straight Pins
_____ Elastic on Bolts	_____ Sunglasses
_____ Fabric Dye	_____ Suspenders
_____ First Aid Kit	_____ Tailor's Ham
_____ Hand sewing Needles	_____ Tape Measures, cloth
_____ Hangers	_____ Twill Tape
_____ Irons	_____ Wallets
_____ Lace on Bolts	_____ White "Elmer's" Glue
_____ Laundry Marking Pens	_____ White Fabric (boxed)
_____ Laundry Detergent	_____ Wigs
_____ Magnet on a Stick	_____ Window Cleaner
_____ Men's Clothing Patterns	_____ Wool fabric
_____ Pearl head Pins	_____ Ziplock baggies
_____ Pearls	_____ Zippers
_____ Pink Thread	_____

NOTEBOOK SAMPLES

Preparation of all notebook samples

- A. Use the pre-cut fabrics provided in the sample boxes.
- B. Use matching or contrasting thread depending on instructions for each sample
- C. But your name on each sample
- D. Staple the sample in place so both sides may be examined.

Preparation for hand sewing

- A. Choose thread. Do not cut off too much, 15 to 18 inches is enough. Cut it off with scissors, not your teeth. If the spool has a slash or cut tuck the loose end in so it doesn't unravel and tangle in the drawer.
- B. Select a needle appropriate for the job. Thread the needle. This is easier with cut ends. Re-trim the ends if it begins to fray. Pull the end through the eye of the needle for several inches to the other side until both ends meet and are an even distance from the needle
- C. Knot the ends of the thread together. Do not do this as if you are tying a shoelace. Do not tie the knot onto the needle itself

How to knot thread: wind the thread in a loop around you forefinger, with your thumb roll the thread of tip of your finger (it will start to wrap around its self and tangle) holding the knot, pull on the main thread and into a small knot.

Sample 1
Running and Basting Stitches

- Step 1. Press (or Iron) the sample material in half lengthwise
- Step 2. Draw two faint pencil lines the length of the cloth at least 1/4" apart from each other
- Step 3. Thread needle with a piece of contrasting thread (12" – 15") and knot both ends together.
- Step 4. Weave the point of the needle in and out of the fabric several times along the drawn line. Try to go the same distance on the front as the back (about 1/8 to 1/4") Then pull through till the knot rests at the beginning of the line. Don't push and pull the needle through separately for each stitch.
- Step 5. When you cannot sew any further on the line, 'tack off' using very small stitches twice, right at the end of the line, each time creating a small loop with your thread, inserting your needle thru the loop and pulling tight to make a knot before cutting off the excess thread.
- Step 6. Do one line of stitches at approx. 1/4" in length and one line at approx. 1/2" in length. The first line is your running stitch the second is your basting stitch

The running/basting stitch is the most used of all hand stitches, uses for basting, tucking, seams, mending, quilting, gathering, etc.

PLACE RUNNING/BASTING STICH SAMPLE HERE

Sample 2 Hemming/Whipping Stitch

A hand-sewn hem is often needed to make the hem invisible on stage rather than distracting the audience from the performance. This stitch will also be used for sewing labels into costumes.

- Step 1. Press a 1/2" fold lengthwise on the edge of the sample fabric
- Step 2. Turn this fold under and press another fold 1/2" from the first
- Step 3. Thread needle with a piece of contrasting thread (12-15") and knot both ends together.
- Step 4. Place the point of the needle inside the fold to hide and secure the knot. Pull the needle out at the edge of the fold. Move ahead one stitch length and insert the needle into the fabric just above the fold, catching only one thread of the fabric. Pass the needle down behind the fold and bring it out through the front of the fabric again. The angle and length of all your stitches should match each other. When no more stitches can be made, "tack off" as before.

This is the most common of the hemming stitches. It will show at the edge of the fold on the wrong side, but very little on the right side.

PLACE HEMMING/WHIPPING STICH SAMPLE HERE

Sample 3 Button with Shank

If the fabric at a buttonhole is too thick, the button needs a shank or loop to raise it above the thickness of the garment to lie flat on top of it.

- Step 1. Fold the sample fabric in half crosswise with the wrong sides together.
- Step 2. Thread your needle with doubled or extra strength (intrinsic) thread. Roll your knot so that both ends are knotted together – there will be no free end.
- Step 3. Beginning on the underside of the fabric, pass the needle through both layers of the fabric and through the first hole in the button (pulling the knot up tight on the underside of the fabric.)
- Step 4. Lay a “white head” pin under the button, but on top of the fabric, to hold open a space between the fabric and the button.
- Step 5. Sew back down through the other buttonhole and back through the fabric, coming out on the underside. (Don’t let the pin fall out, but at the same time don’t sew it on too tightly.) Repeat 6-8 times. Bring the needle back up through the fabric, but not through the button. Remove the pin. Wrap needle thread 5-6 times between the button and the fabric to form a firm tight shank. Pass the needle and thread back through to the underside of the fabric and tack off thread

PLACE BUTTON SAMPLE HERE

Sample 4
Name Label

Name labels must be sewn in to all items of a costume for each production.

- Step 1. Cut a piece of white twill tape about 1½" to 2" in length. Use the smallest possible length of tape, but as long as needed to print the actor's last name with a permanent laundry pen, as small as possible.
- Step 2. Fold under the raw, cut ends about 1/4". Select thread to match dominant color of the fabric, thread the needle and knot the ends so the thread is doubled.
- Step 3. With tiny stitches whip the ends of the label to sample fabric. Center the label, knotting and tacking each end separately.

PLACE NAME LABEL SAMPLE HERE

Sample 5 Snaps

Select the size of snaps based on the weight of the fabric and the demands of the stage business. Delicate fabrics need very small snaps, but vigorous stage movement may require extra heavy-duty hardware.

- Step 1. There are two half to each snap: the Male (has a bump) and the Female (has a hollow.) Two males or two females cannot combine to snap.
- Step 2. The male half or the snap is always sewn on top and the female on bottom.
- Step 3. Use doubled or quadrupled (4x) thread for extra strength. Knot all ends together as one.
- Step 4. Fold both edges of sample fabric to the center and press. Fold so that the right side is on the outside. Then fold again along the center. This will make 2 sides. One will be your top fabric and the other your bottom fabric.
- Step 5. Place the make snap on the inside of the top fabric.
- Step 6. Conceal the knot between the fabric and the edge of the snap. Take 6-8 small stitches at each of the holes on the outer rim, making the outside stitches as inconspicuous as possible. Inside threads should look neat, with no snarls, knots or loose loops. Tack off on the underside (same side as the snap) after securing the last hole.
- Step 7. Insert a pin through the outside fabric through the tiny hole at the center of the male "bump", and into the bottom fabric of the sample. Use a chalk or light pencil to mark the point the pin goes through the bottom fabric so you will be able to position the female snap later.
- Step 8. Bring a pin up through the under fabric at the centering mark and insert the tip through the tiny hole in the center of the female snap half (make sure the hollow is up)
- Step 9. Re-knot the thread. The knot will be left on the underside of the bottom fabric. Stitch around the holes on the outer ring, going all the way through both layers of fabric. Tack off on the underside (opposite side as the snap) after securing the last hole

PLACE SNAP SAMPLE HERE

SEWING MACHINE SAFTY AND IDENTIFICATION

Threading a power sewing machine

Parts

1. Thread Stand-Spool Pin
2. Thread Guide
3. Upper Tension Regulator
4. Thread Take-Up Lever
5. Needle Bar
6. Presser Foot
7. Needle Plate/ Throat Plate
8. Pressure Regulator
9. Stitch Regulator
10. Reverse Lever

Winding the Bobbin

1. Bobbin winder spindle
2. Thread Stand
3. Tension Bracket
4. Eye of the tension bracket
5. Bobbin Winder lever
6. Bobbin Winder Level
7. Drive Belt
8. Wheel
9. Draw path of the thread

Safety Release Form

I _____, hereby state that I am enrolled as a student at Los Angeles City College and that on or about _____, the proper use and operation of power sewing machines was described and demonstrated to me. I further state that these instructions specifically called to my attention the safety precautions I should take in using the above described equipment.

Date _____

Signature _____

Sample 6 Machine Stitch Sampler

After receiving instruction on how to use the sewing machines sew straight lines following the lines on the sampler. Back stitch at the beginning and end of each line

Next stitch 1/4" to the left of each drawn/stitched line by using the first stitch lines as guides just to the right of the presser foot.

Stitch around the square using the drawn lines, turning square corners each time (keep the needle in the fabric to turn corners.) Start sewing on the right hand side of the square and turn in to the left at each corner. (sewing clockwise) Do not finish the 4th side of the square. Stop 1/4" away from the end, turn, and start spiraling in, making each square smaller by following the previous stitch line, keeping them 1/4" apart by using the edge of the presser foot as a guide.

Do the circle/spiral last. Start with the circle to the left of the needle (sewing clockwise). Sew slowly forward and stop with the needle in the fabric each time you need to correct the direction. About an inch before the circle would be closed, drift inward till the needle is 1/4" from the original stitch line (the original seam is just visible to the right of the presser foot). Continue spiraling in till there is no more room to turn.

PLACE MACHINE STITCH SAMPLER HERE

Sample 7
Seams: plain

Seams hold together two pieces of material. There are many variations, depending on the material, use of the garment, washable, to be dry cleaned, etc.

ALL SEAMS IN THIS CLASS ARE 1/2" WIDE, WITH MATCHING THREAD UNLESS YOU ARE INSTRUCTED OTHERWISE. DO NOT CUT ANYTHING BEFORE CHECKING!!

Do not draw a guideline for seams, learn to use the machine guides and the edge of the presser foot. Seams should be backstitched at the beginning and the end to reinforce. The samples will have a "right" and a "wrong" side.

PLAIN OR SIMPLE SEAM

This is the most common seam.

- Step 1. With the "right" sides of the fabric together, stitch a seam 1/2" from the raw edges, lengthwise, back stitching at the beginning and the end.
- Step 2. At the iron, press the seam allowances away from each other ("press open the seam")

PLACE PLAIN SEAM SAMPLE HERE

Sample 8
Seams: French

The French Seam is used for lightweight and sheer fabrics to enclose and protect raw edges from showing, irritating the skin, or unraveling).

- Step 1. Place the “wrong sides of the fabric together and sew 1/2” seam.
- Step 2. Cut off the edge of the seam allowance so it is a little less than 1/4" wide
- Step 3. Turn the material so the right sides are together and press so the stitched line is exactly in the fold
- Step 4. Sew another seam 1/4" from the fold, which will enclose the cut raw edges of the first seam.
- Step 5. Press the sample open from the right side, allowing the seam to lie to one side.

PLACE FRENCH SEAM SAMPLE HERE

Sample 9
Seams: Flat Felled

This seam is very sturdy, used for sports wear, men's shirts, pajamas and jeans.

- Step 1. With the wrong sides together, stitch a 3/4" seam. Press the seam open.
- Step 2. Trim away one side of the seam allowance only to 1/4". The other side of the seam allowance is still 3/4".
- Step 3. Press the edge of the 3/4" seam allowance toward the seam (toward the trimmed edge) forming a 1/4" fold. There will still be 1/2" of this larger seam allowance lying flat to the fabric.
- Step 4. Bring the folded seam allowance over to cover the narrow trimmed side. Iron the fold again to hold it flat. Pin the fold crosswise to the stitching to hold it in place.
- Step 5. Stitch a very straight seam of top stitching (1/8" to 1/16" from the folded edge) pulling out any pins as you come to them, or stitching slowly so the foot walks over them. Press

PLACE FLAT FELLED SAMPLE HER

Sample 10 Curved Seam/Bias Tape

BIAS TAPE BINDING & FACING OR HEM

FACING/HEM

- Step 1. Select Bias tape(it may be either matching or contrasting). On one layer only, with the right side up, match raw edge of the bias to the right side raw edge of the sample (along the larger curve). You should be seeing down into the crease, not looking at the outer edge of a fold. Stitch the bias to the sample along the fold.
- Step 2. Press the seam allowance toward the inside of the bias tape.
- Step 3. Then press the sample so the bias is pulled completely around to the wrong side.
- Step 4. Finish the second fold as a hand-sewn hem, using a whipping stitch and matching thread.

BIAS BINDING

- Step 1. On the other sample piece, sew another piece of bias tape, matching the raw edges and sewing in the exact bottom of the crease, but sewing onto the wrong side of the fabric
- Step 2. Press the seam allowance toward the inside of the bias tape.
- Step 3. Then, from the right side, press the bias tape in half, so the second fold just covers the first stitches. Carefully pin, crosswise to the fold, to hold the fold in place till it is stitched
- Step 4. Top stitch this fold (stitch very close to the edge 1/8"-1/16" following the curve and making sure the first stitches are hidden). Back stitch at the beginning and end. About half of the bias tape should show on each side.

SLASHED OR CLIPPED SEAM

A seam that must follow a curve (such as the neck or armhole) cannot turn to the right side smoothly until the seam allowance is clipped for flexibility.

- Step 1. Sew both sample pieces together along the smaller, inside curve, right sides together, with a 1/2" seam allowance.

- Step 2. Trim the seam allowance down to 1/4"
- Step 3. Clip tiny slashes, 1/2" apart, perpendicular to the seam, all along the curve.
- Step 4. Turn sample right side out and press.

PLACE CURVES SEAM/BIAS TAPE SAMPLE HERE

Sample 11 Placket

A placket is the finish used on a slit or opening in a garment when it is not necessary or desirable to use a zipper. The opening aids the ease of putting on the garment, then fastening it closer to the body. The placket may be finished off with buttons, snaps, hooks & bars, or sometimes no notions are used.

PREPARE THE PLACKET OPENING

The placket sample consists of: two larger pieces (the "garment") and one narrower longer piece (the "placket").

- Step 1. Stitch the two larger pieces of fabric, right sides together, with a 1/2" seam allowance, leaving an unstitched opening equal to 1/2 the length of the "placket". Be certain to reinforce the beginning and ending stitches.
- Step 2. With scissors, slash the seam allowance at an angle, right at the ending, reinforcing stitches. The angle extends from the last stitch toward the sewn portion of the seam. Be sure to aim exactly out the last stitch, cutting very close to this stitch without cutting through it or going past in to the area of unstitched seam allowance.
- Step 3. Press the seam allowance open.

Once the placket opening is ready, place the sample, with the right side up, so the two edges of the unstitched portion lie in a continuous line, with the back stitching last stitch now in the middle of the sample.

- Step 1. Place the placket piece under this new flat opening, also right side up, matching the raw edges. The right side of the placket should be touching the wrong side of the "garment".
- Step 2. Stitch a 1/2" seam along this opening. Sew exactly through the reinforcing stitch, which is now in the middle of this seam. If this key stitch is no exactly in the path of your stitching line, ease toward it and stitch through it, then ease back out to the correct seam line.
- Step 3. Press the placket piece out, away from the garment, and the seam allowance toward the placket piece.
- Step 4. Press the outer edge of the placket in 1/2" back toward the garment & the last seam line.
- Step 5. Bring this fold over to just cover the placket seam.

- Step 6. Top stitch this fold in place, barely hiding the first seam and making sure to go right through the reinforcing stitch again. This stitching should be very straight and very close to the edge (1/8" - 1/16")
- Step 7. Press the sample flat so the placket is now tucked inside the garment and lying under the left side. The opening is now virtually invisible.
- Step 8. Finish with two sets of snaps, spaced evenly along the length and width of the opening.

PLACE PLACKET SAMPLE HERE

Sample 12 Zipper

There are many ways to apply a zipper, but use this method in this shop

The sample for the zipper consists of: two large pieces of fabric – the “garment” and two smaller oblongs – the “waistbands”

First prepare the “garment” for the zipper.

1. Stitch the two large “garment” pieces together along one of the long sides, using a 3/4" seam, with right sides together. Leave an opening equal to the length of the zipper. Backstitch
2. Press the seam open the press back the unstitched seam allowances as if they had been sewn (there will be pressed folds 3/4" from the raw edge.)

STITCHING THE ZZIPPER

- Step 1. Change the sewing machine foot to a “one-toed” zipper foot
- Step 2. From the “right” side of the garment, put the right side of the zipper under the right side of the opening. The fabric of the zipper should match the top raw edge of the “garment”, the edges of the zipper teeth should be right next to the fold, and the bottom stopper should be just above the backstitch. Pin the zipper in place along the right hand side only.
- Step 3. With the zipper open top stitch along the edge of the fold. (Don’t forget to backstitch)
- Step 4. When you are about half way down, stop with the machine needle down in the fabric, raise the presser foot, and pull the zipper shut.
- Step 5. Continue topstitching until you are just past the stopper and right next to the beginning of the seam. Stop with the needle down in the fabric.
- Step 6. With the needle down in the fabric, make a 1/4 turn and pull the loose fold edge till it just covers the first topstitching. Walk stitch the machine 5 stitches across the bottom of the zipper and onto the free fold. Stop with the needle down.
- Step 7. Again with the needle down in the fabric, make a 1/4 turn so you will be sewing “up” toward the top of the zipper.
- Step 8. Keeping the folded edge pulled over the first stitching, sew up

(toward the top of the zipper). Eyeballing it, stay an even distance from the fold edge. About 3/4 of the way, stop with the needle down and pull the zipper all the way open. Then finish off the stitching, backstitching at the top.

THE WAISTBAND

This is only a sample piece, so the middle of the waistband has been eliminated, leaving only the two ends.

PREPING THE WAISTBAND

- Step 1. The shorter waistband piece should be folded in half, lengthwise, right sides together, and stitched at 1/2" across the end.
- Step 2. Clip the folded corner off, turn to the right side and press.
- Step 3. The other 1/2 of the waistband is stitched in a "step" pattern. Fold lengthwise right sides together.
- Step 4. Measure the right hand side of the zipper sample from the raw edge to the "bead" edge of the zipper fabric.
- Step 5. From the long raw edge insert a pin through the "waistband" at the same distance.
- Step 6. Starting 1/2" in from the raw edge, exactly where the straight pin is inserted in the fabric, sew a 1/2" seam (backstitching) from that point to 1/2" from the short raw edge. With the needle down turn a square corner and finish off the end with a 1/2" seam and backstitch when you sew off the fold edge.
- Step 7. Clip both corners (folded and the one with two raw edges)
- Step 8. Cut a slash to the first reinforcement stitch, as in the illustration.
- Step 9. Turn to the right side, push the corners square, and press.

APPLYING THE WAISTBAND

Turn the "garment" so the wrong side is up.

- Step 1. Take the first waistband section and pin it to the upper edge of the right hand side of the zipper sample, from the wrong side. Match the short end seam to the edge of the zipper.

- Step 2. Pin the inner layer (the fabric that is touching the sample) of the waistband to the “garment”
- Step 3. Stitch in place with a 1/2" seam. (you will be sewing only the part of the waist band that is in contact with the “garment”, not all 3 layers)
- Step 4. Press the remaining free long edge of the waistband under 1/2".
- Step 5. Pull it around to the outside of the sample to just cover your last seam. (The finished edge of the waistband should appear to be in a continuous line from the main body of the garment.)
- Step 6. Top stitch on the right side of the waistband.
- Step 7. The other half of the waistband is also applied starting from the wrong side.
Match the reinforcing stitch with the slash (step 8 above) to the edge of the zipper fabric, and match the raw edges. Pin only the waistband fabric that is actually touching the “garment”.
- Step 8. Stitch a 1/2" seam from the zipper edge to the outer edge of the sample, sewing right through the reinforcing stitch. (Stitch through only half of the waistband, not through all three layers.)
- Step 9. Press the free long edge in 1/2". Bring this fold around to the right side to cover the first seam.
- Step 10. Topstitch. The right half of the waistband now extends as a tab to fit behind the left half. The bottom edge of the tab should be in a continuous line with topstitched fold edge.

FINISHING

Hook and Bar (or Eye)

Hooks and bars are used in theatre where pressure, weight or tension might cause a snap to give way.

- Step 1. Allow room for two sets of hooks and bars on the waistband. Position the first hook on the underside of the top fabric (the left side of the waistband), just back from the fold edge, with the hook facing the fabric.
- Step 2. Sew the hook on with whipping/tacking stitches at each side loop and so the hook end cannot swing back and forth. Make sure there are several stitches going through to the outside “good” fabric so the hook will no pull or gape when fastened. These stitches should look

delicate but be strong. Tack off securely.

- Step 3. Position the “hook” fabric over the “bar” fabric so the end of the waistband forms a straight, vertical extension of the zipper line. Push a pin through all fabric layers right at the end of the hook. This marks the center of the bar.
- Step 4. Center the bar at the pin marking, making sure the “hump” in the middle is standing away from the fabric, and the slight bend at the middle is pulling in the same direction the hook will be pulling.
- Step 5. Sew the bar down with whip/tacking stitches around each side loop. Use enough stitches to hold up under great stress. The part of the stitch that passes to the underside of this fabric need not be very delicate, as it will not be seen on stage. Tack off securely.
- Step 6. Sew on the second hook and bar.

HEM

- Step 1. Stitch seam tape onto the bottom edge.
- Step 2. Lap the piece of seam tape so it is half on, half off the bottom edge of the “garment”
- Step 3. Topstitch the tape from the right side.
- Step 4. Press tape edge up 2” to the wrong side to form hem.
- Step 5. Finish with a whipstitch.

PLACE ZIPPER SAMPLE HERE