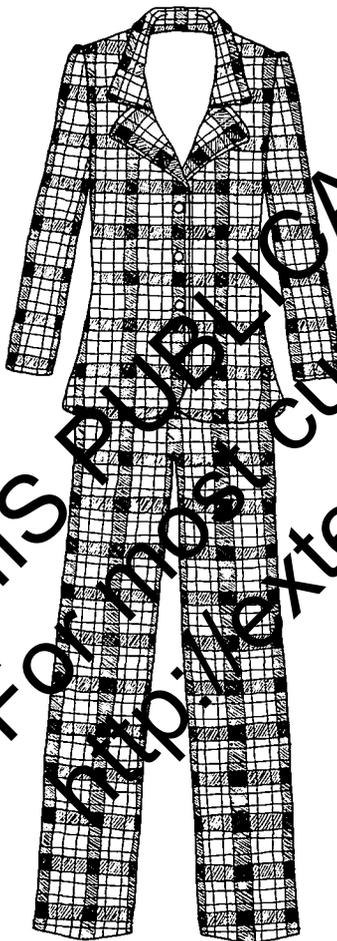


Plaid pants with crosswise design matched



Match jacket with skirt or pants

For jackets with lapels, be sure to lay the front facing so that the center front and crosswise designs match that of the garment. The button overlap and lapels will then match the garment. In addition, make sure the lapels match each other.

Pants and slacks require layout decisions that depend on the size of the stripe, check, or plaid design and whether the design needs to coordinate with a jacket or top. The primary requirement is that the design should match crosswise on the center front, center back, and sides.

If the pants will be worn with a matching jacket or top, the fabric design should line up and be continuous between the two garments. The same center front and center back design should be used for the pants as was used for the jacket or top. Determine from the jacket or top the center front waistline and the design that occurs there. Locate this same design at the waistline seam of the pants front. Match any crosswise design at the side seams. Adjust the pants back pattern along the crosswise yarn direction until the center back seam matches the jacket or top center back.

When matching pants to a jacket or top, some less attractive design arrangements can occur. These include the possibility of a less dominant design that falls at the crease line or an unflattering large design occurring at a bulgy area of the body such as side hip or derriere. If there is not a requirement to match the design with a jacket or top, give consideration to having the dominant design on each creaseline as well as where any unflattering large designs occur on the body. Check that the design matches crosswise at the center front, center back, and sides.

If details such as pockets, tabs, or flaps are to match, be sure the major garment pieces are laid out first, then trace the design as described for matching single layers. If the detail is to match the garment, lay the detail pattern piece over the garment. Use a soft lead pencil and ruler to trace and label the design. Move the detail pattern piece to the fabric that corresponds to the traced design and pin in place.

For bound buttonholes, use the window or organza patch method to permit the greatest flexibility and accuracy in lining up the design to match at the buttonholes.

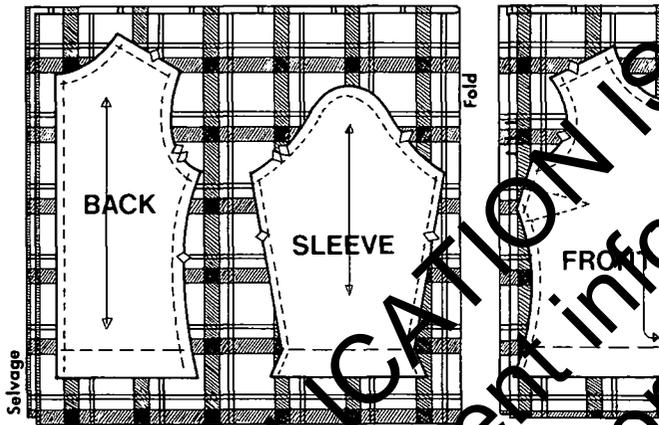
Pattern placement for even designs

Place the pattern on the material so that the design lines will match where they should, regardless of whether the crosswise, lengthwise, or bias yarn direction is used. You may use the "without nap" layout on the instruction guide unless the fabric is brushed or napped which requires the "with nap" layout.

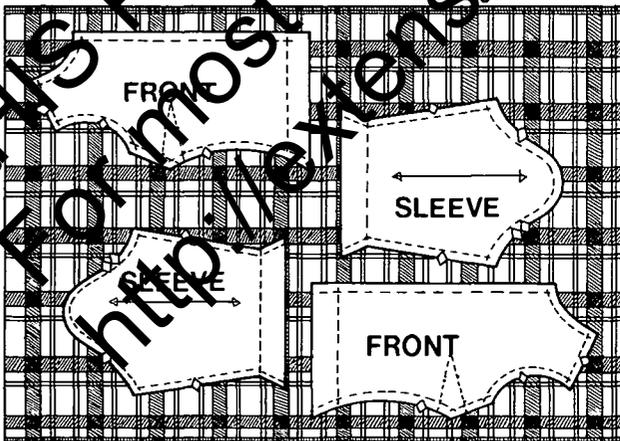
Follow the suggestions in the section on **Preparing for pattern placement and design matching.**

Special pattern placements for uneven designs

Uneven stripe, check, and plaid designs do not have a center from which the design moves in both directions. Generally garments are cut by laying out the pattern using the "with nap" (one-way) layout which keeps the design moving in one direction around the body. Menswear is cut this way with the design repeating in one direction.



One direction pattern placement for uneven design



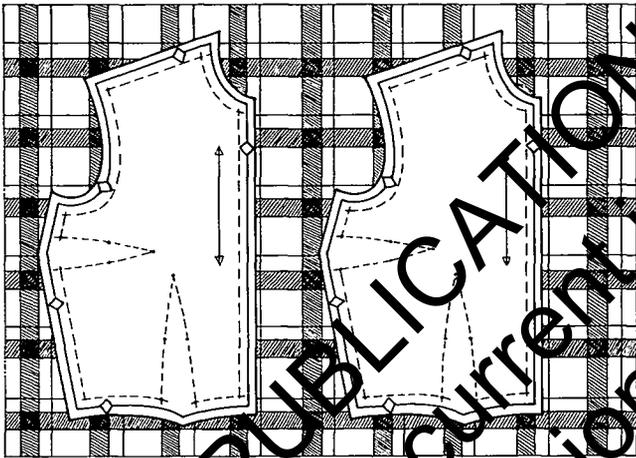
Balanced pattern placement for uneven design in lengthwise direction

The main stripe or center of the vertical repeat of a check or plaid is used for center front, center back, and center of sleeve. If any pieces are to be laid on a fold, the main stripe or center of the vertical repeat should be used as the fold. For other pieces from a single layer of fabric, remembering to turn the pattern face down for the second piece so you have left and right sides of the garment. Follow the same order of placement as was described under even designs; first placing the pattern front, then pattern back, sleeves, and finally details.

An alternative look of balance can be achieved by placing left and right sides of the garment in opposite directions. This is possible *only* if the pattern has center front and center back seams, and *if* the check or plaid is balanced up and down so that the crosswise lines of the check or plaid are even. This way the check or plaid will match even though the pattern pieces are turned in opposite directions.

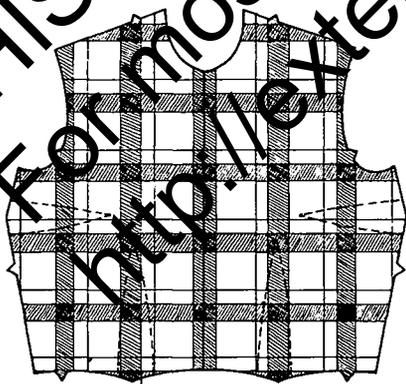


Uneven lengthwise plaid in balanced pattern starting from center front



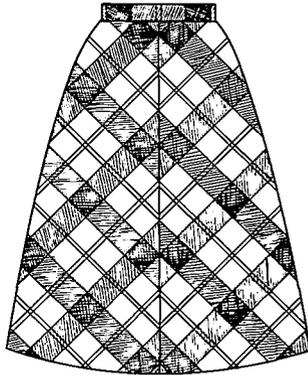
Balanced pattern placement for fabric without right or wrong side

Another alternative look is possible *if* the pattern has center front and center back seams, and *if* the fabric has no right or wrong side. Lay the pattern on the single layer of fabric with the right side of the pattern up for each piece. For the left side of the garment, use one side of the fabric, for example the "right" side. Then for the right side of the garment use the other side of the fabric, the "wrong" side. The primary use of this layout is with yard-dyed woven fabrics. It cannot be used for prints.

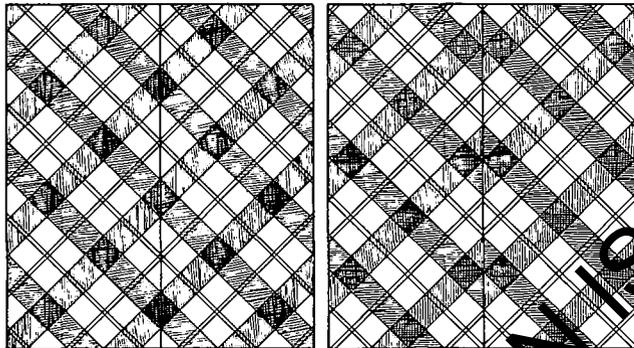


Uneven lengthwise and crosswise plaid fabric cut and sewn for balanced effect from center front

Special pattern placements for bias and chevron effects



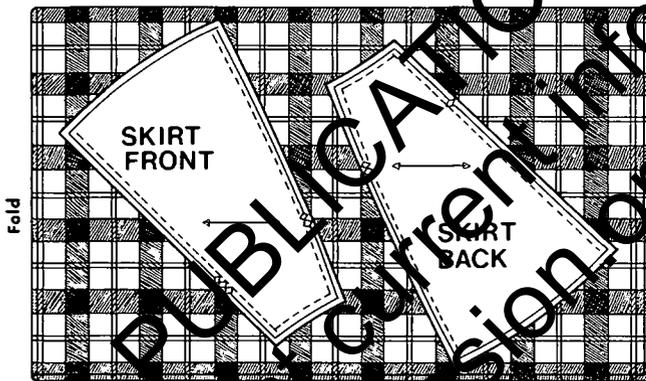
Chevron effect for bias cut fabric



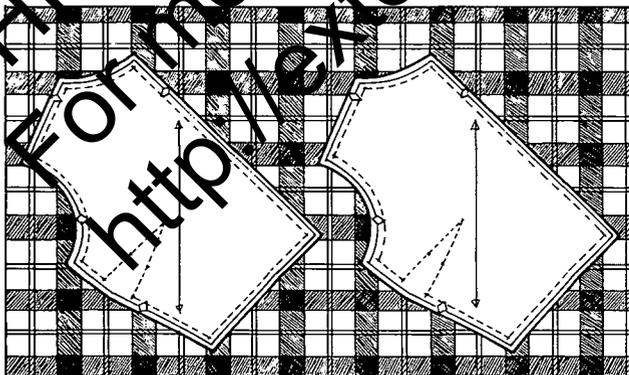
More interesting pattern

Selvage

Pattern remains same



Pattern layout for chevron effect with even design



Pattern layout for chevron effect with uneven design, fabric without right or wrong side

Layout of a stripe, check, or plaid on the bias can result in an attractive effect known as 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 grainline. 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).

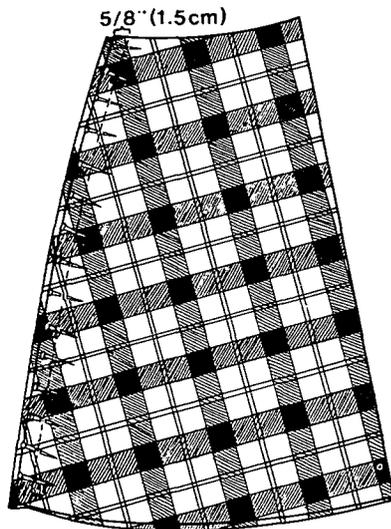
For more interesting chevron effects, plan for center seam lines to go through one corner of a check or plaid repeat rather than through the center of the repeat. Unless your pattern is specifically recommended for bias-cut fabrics, you will need to establish bias grainlines on each pattern piece by drawing a long line at a 45 degree angle to the lengthwise grainline.

Even stripes, checks and plaids chevron easily. By prepinning the fabric layers to prevent slippage of the underfabric, both left and right sides can be cut at once.

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 layout to get the right and left sides of the garment if the fabric has a definite right and wrong side. Use the line tracing technique to match the design for the chevron.

Constructing the garment

Most of the time spent working with stripes, checks, and plaids includes planning and doing the layout. To achieve the look of quality and to assure matching the design use care in sewing. Decide which of the following is the best sewing method for you and your fabric.

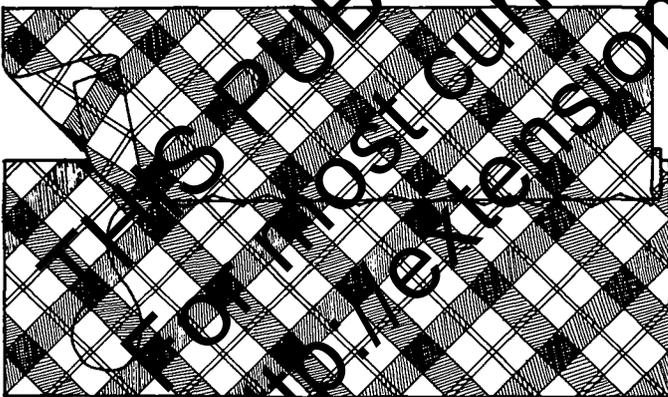


Pin basting

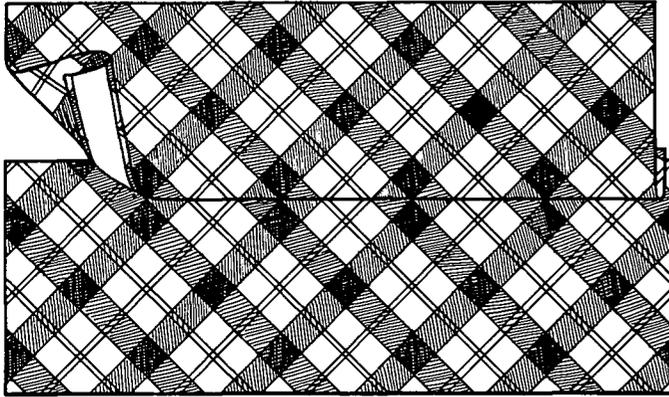
Pin basting can be used with a woven design. Pin the right sides together, taking as few as possible yarns exactly on the seam and inserting the pin crosswise. Check both sides for matching. When you sew, stitch very slowly over the pins, removing them after an area has been secured by the stitching. This method may not be suitable for smooth fabrics as the two layers can slip between the pins so that they no longer match.

The **placed folded seam** technique is especially good for long straight seams. It is the easiest method for bias seams and exact matching of fine lines. Working with the fabric right side up, fold and press under one seam allowance. Lap it over the other seam allowance, placing it to match the design. Temporarily pin in place. To hold the seam for stitching from the wrong side, there are several alternatives available.

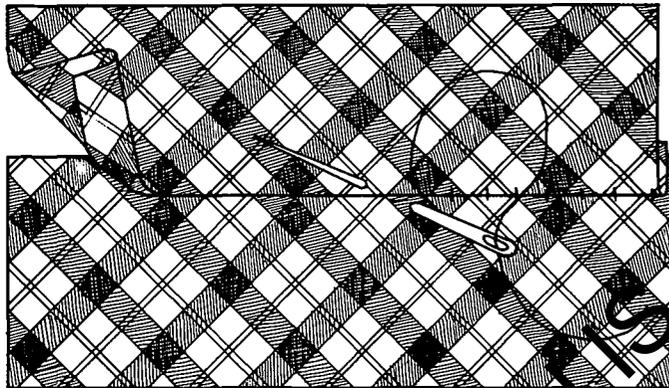
• **Machine zigzag basting** works well with stable fabrics. Set your sewing machine on a long basting length stitch and medium or narrower width zigzag. Sew over the fold, making the stitches alternately on each side of the fold. Adjust the width of the stitch to catch only as much of the fold as needed to make a guide for sewing from the wrong side.



Machine zigzag basting



Basting tape or glue stick



Slip basting

• *Basting tape* or a *glue stick* is another way of basting. Apply the tape or glue about 1/8 inch (3 mm) under the fold before lapping and matching the pressed seam allowance over the other seam allowance. The tape and glue stick work well for fabrics that are stretchy, slippery, or do not feed together under the presser foot. After placing, matching, and holding the folded pressed seam allowance in place, turn the garment to the wrong side, open the fold and stitch the seam exactly on the folded line. Do not stitch through the basting tape. Remove the zigzag basting or basting tape before pressing the seam open.

• *Slip basting* by hand may replace machine zigzagging for curves and small areas that need extra care. Fold, lap, and pin the seam allowance as described under machine zigzagging. To slip baste, insert the needle through a few threads in the single layer then slip the needle into the fold for about 1/4 inch (6 mm). Keep the thread between the layers at a minimum so that the layers do not shift when the fold is opened out on the wrong side and the seam is sewn. Remove the slip basting before pressing.

• A *machine attachment* or built-in device is also available for some machines. It feeds two layers of material evenly while stitching.

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