

SEWING MAGIC!



Barbara Hellyer



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SEWING MAGIC!

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INTRODUCTION

You are about to embark on an exciting journey into the world of magic — sewing magic! We're not going to perform Houdini's illusions, but rather we will show you tricks you can pull out of your sewing basket and some sewing machine "sewmanship".

You will learn an easy way to miter corners, how to make an Envelope Collar, and unique ways of switching seams so they seem to "disappear". All the pattern and sewing hints can be used on *both* knit and woven fabrics.

The magic of sewing a neat and professional looking garment is only pages away. Read each chapter, take advantage of the sewing sorcery we share with you, and learn to stack the fashion deck in *your* favor!

Presto! You're the sewing magician — let's get started!

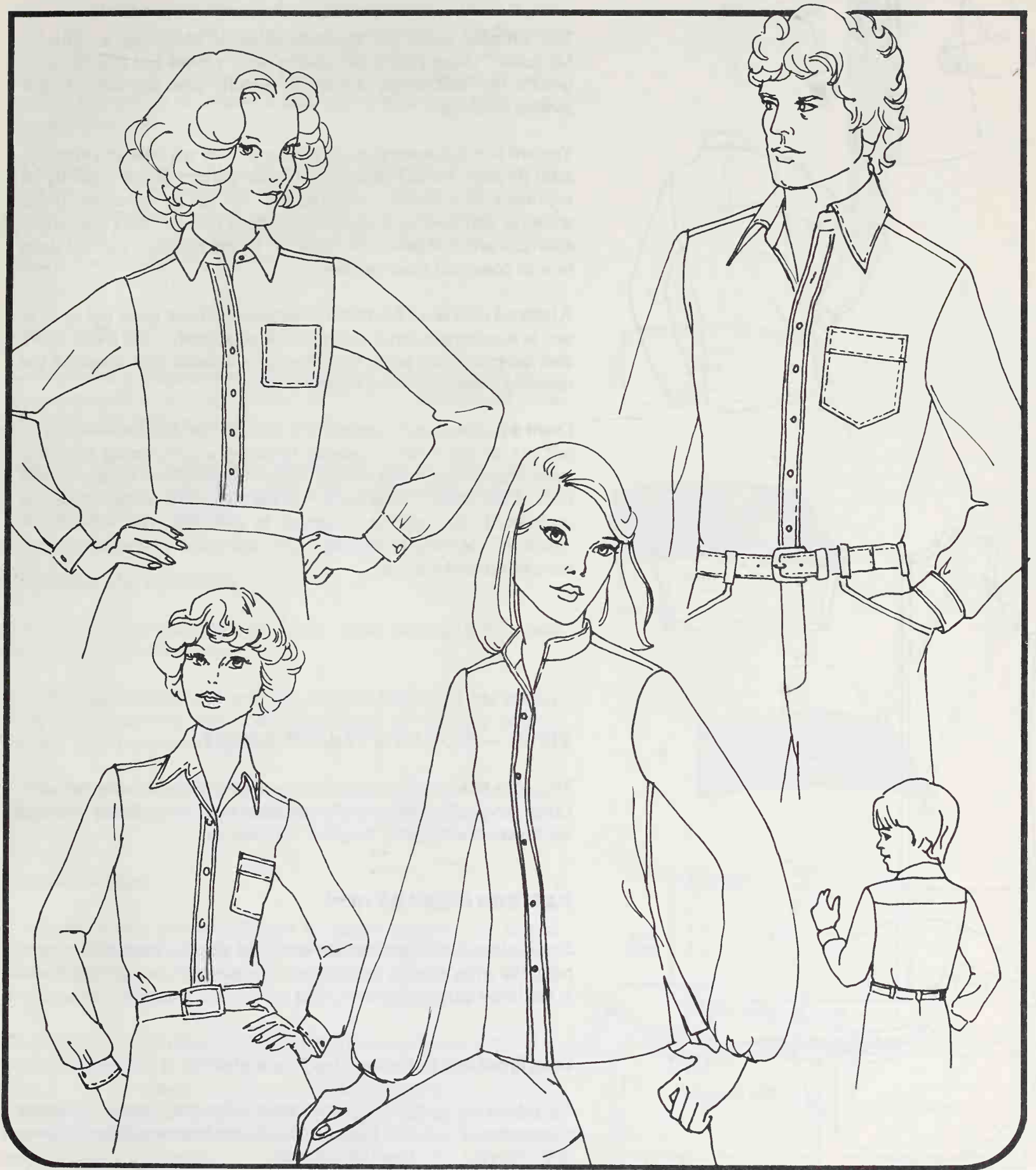
ABOUT THE AUTHOR

Barbara Hellyer, author of SEWING MAGIC!, has been teaching sewing techniques in southern Iowa for twenty-three years. Her classes range from sewing machine manipulation to tailoring and experimental construction methods.

Mrs. Hellyer teaches adult education classes for many Iowa Community Colleges on a regular basis. She also conducts special workshops on her "Sewing Magic!" in community colleges, county extension seminars and vocational-technical schools across the country. In addition, she holds seminars for various fabric stores and Elna sewing machine dealerships.

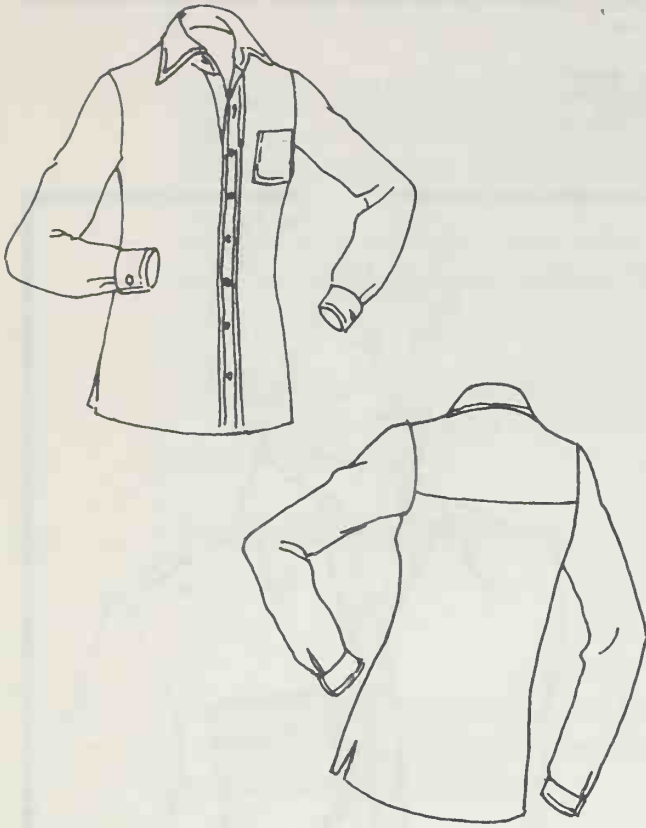


CHAPTER ONE



CHAPTER 1

SEWING MAGIC WITH A TAILORED SHIRT

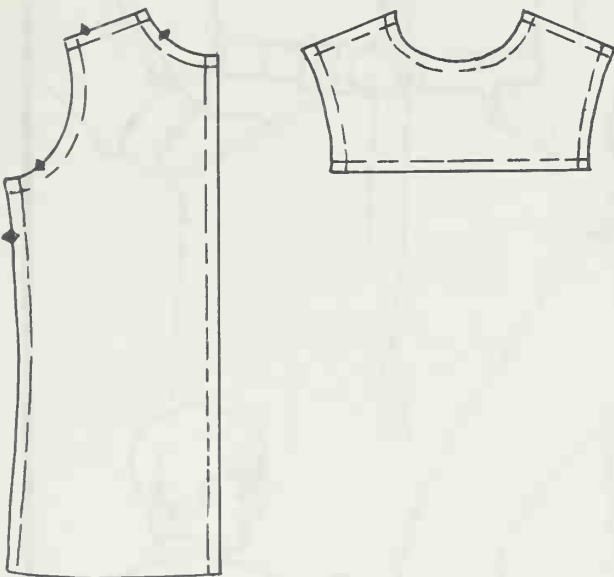


This chapter starts the apprenticeship of becoming a "Sewing Magician." Using your basic sewing skills, we will add to your background the information needed to perform new wonders at your sewing machine.

You will find this book easy to work with. We will take you step-by-step through the construction of basic pattern styles worn by all members of a family. Each chapter will act as a pattern guide showing you how to prepare the pattern pieces, mark the fabric, interface and construct the garment. In this chapter, you will learn how to construct a tailored shirt.

A tailored shirt is a FASHION CLASSIC — it never goes out of style and is appropriate for all members of your family. Yet, many home seamstresses shy away from sewing a tailored shirt because the detailing takes so much time and work.

Learn a contemporary approach to sewing the detail seams. Try to get out of the habit of exactly following a commercial pattern's instructions. Learn the sewing magic of switching seams so the bulk of the seam "disappears." Once the simple preparations are completed, you will be delighted to discover how easy these "magical" sewing techniques are and how professional your completed shirt will look.



VIEW I — WOMAN'S TAILORED SHIRT

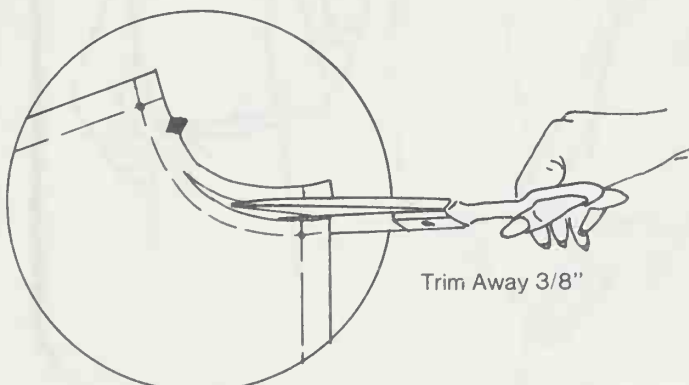
This shirt has a self placket closure, protected patch pocket, Jiffy Collar, and long sleeves with buttoned cuff. All of these features will be sewn with new, "magical" techniques.

PATTERN PREPARATION

Some of the basic pattern pieces will be slightly changed in preparation for easy sewing techniques. The specific changes are given in the following paragraphs.

Shirt Front and Back Neckline Preparation

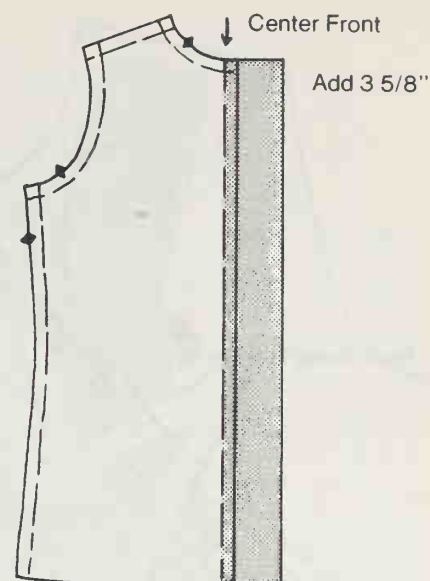
To reduce bulk in the seam allowance of the collar stand, the seam allowances of the shirt front and back necklines are trimmed away 3/8", leaving 1/4" seam allowances.



Shirt Front/Placket Preparation

Most shirt front closures on commercial patterns are finished with a facing or an additional placket piece. There are several disadvantages to these methods. For example, the fabric grain or design may be distorted when the separate placket piece is sewn to the shirt front. When the pattern has the attached facing, the facing's raw edge can distract from the garment's appearance when the collar is worn open. Instead, by creating an extension on the shirt front, it is possible to interface and face in one step without an exposed raw edge.

To prepare the shirt front to be finished, trim away to the center front line any seam allowance or self facing. Tape a piece of tissue paper to the center front the length of the shirt front. Measure out 3 5/8" from the center front and draw a straight line from neckline edge to hem, completing the extension.



Collar Preparation

A rolled collar is shaped along the outer edge and traditionally has a top and bottom portion with a seam joining the outside edges. This seam gives the collar a bulky appearance.

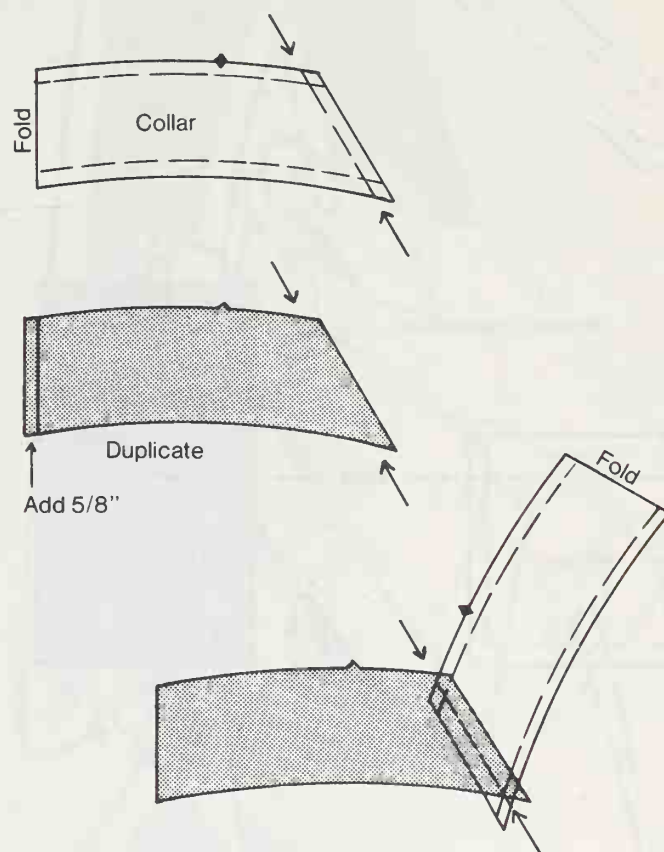
The Jiffy Collar is a one piece rolled collar, cut on a fold, with a short center back seam. By switching the conventional seams, the collar will be smooth and flat.

Instructions for Jiffy Collar

Cut a duplicate collar out of tissue paper *adding 5/8''* seam allowance at the center back.

Lay the duplicate pattern over the original pattern at the center front edge matching the seam allowances of the two pattern pieces. Tape the pieces together.

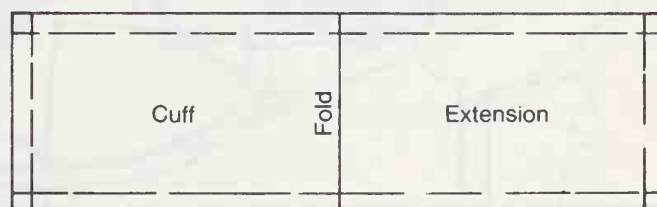
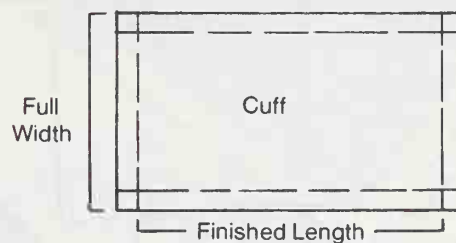
The Jiffy Collar is now complete. The front edge seam has been magically "switched" to the center back of the undercollar.

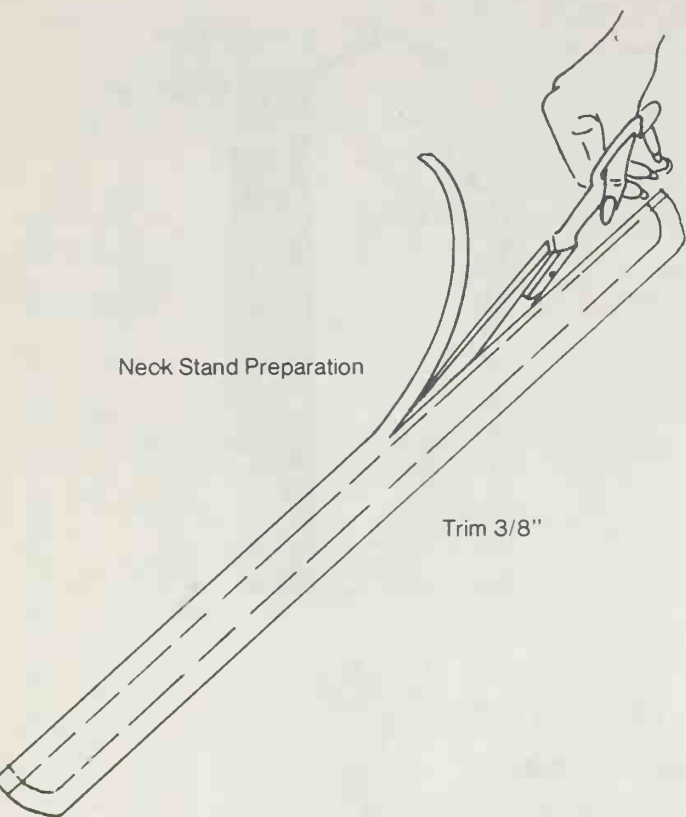


Cuff Preparation

A traditional long sleeve cuff with a placket opening has seams along both placket edges. Because the bulk from a seam allowance interferes with the buttonhole placement, the seams will be switched to eliminate a seam at the buttonhole side of the cuff.

To prepare the cuff pattern, measure the finished length of the cuff from stitching line to stitching line. Double that measurement and add 1 1/4" for seam allowances (2 seam allowances — 5/8" each). This is the new length of the cuff. Out of tissue paper, cut a new pattern piece the dimension of the newly determined length and the original cuff width.





Collar Stand Preparation

To reduce bulk in the seam allowance of the collar stand, on the neck edge *only*, trim away 3/8" leaving 1/4" seam allowance.

Pocket Preparation

A basic rectangular patch pocket is recut to add a self-lining. This lining will prevent the pocket from sagging and will allow the pocket to lie flat next to the garment.

To recut the patch pocket pattern piece, use the hemline fold as the centerline to the cut edge of the pattern. One-half of this "double" pocket is for the lining and the other half is for the outer pocket.

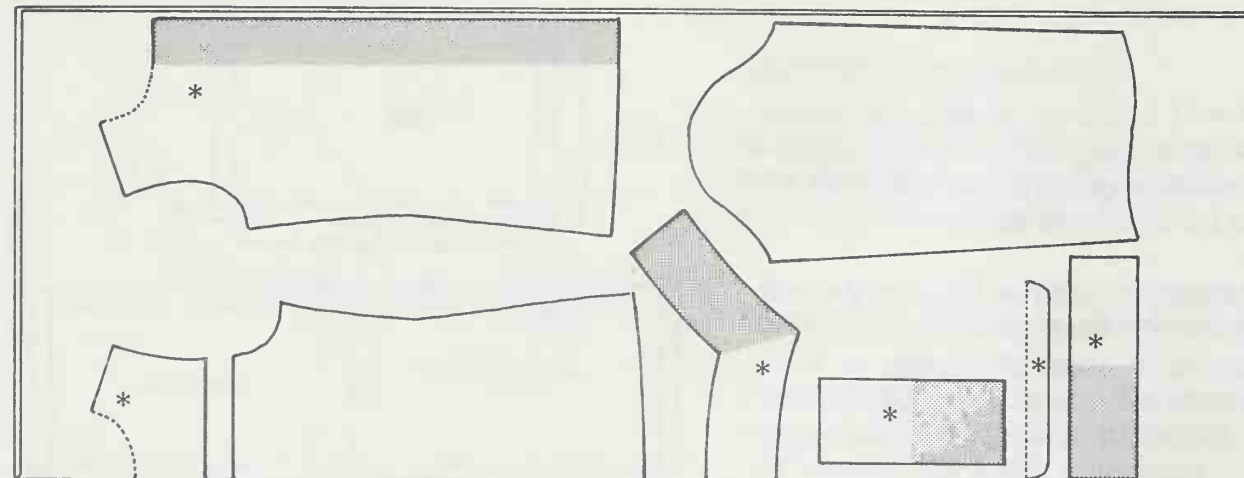
PATTERN LAYOUT

In this tailored shirt pattern, the center front, yoke, pocket, collar, neck stand, and cuff pattern pieces have all been revised for easier sewing. Since some of the pattern pieces have been changed, the pattern layout included in the pattern envelope cannot be followed.

You can easily lay out the pattern pieces on the fabric without a pattern guide if you follow these steps:

- 1) Lay the large pattern pieces to be cut on the fold.
- 2) Lay the large pieces to be cut on the straight of the grain.
- 3) In the open spaces, lay the small pieces to be cut on the fold.
- 4) Finally, lay the small pieces to be cut with the straight of the grain.

The illustration shows the placement of the revised pattern pieces (marked with an asterisk). This is a general layout in respect to the fold of the fabric. Depending upon the width of your fabric, your layout may vary slightly.



THE MAGIC OF FUSIBLE INTERFACING

An interfacing is a layer of functional fabric used on the inside of a garment to add shape, support or body to the design features of the garment without altering the garment's outside appearance. It can prevent stretching by adding stability to knit fabrics and can emphasize a detail area such as the collar, yoke or pocket flap. It can offer protection from stress in wear at buttonholes, pockets, and waistbands.

Interfacing may be knitted, woven or non-woven, and can be fused or sewn onto the fabric. Iron-on interfacing adheres to the fabric under the heat and pressure of the iron. It can be used with all fabrics that can be steam pressed. *For ease of sewing with the techniques in this book, only fusible interfacings are recommended.*

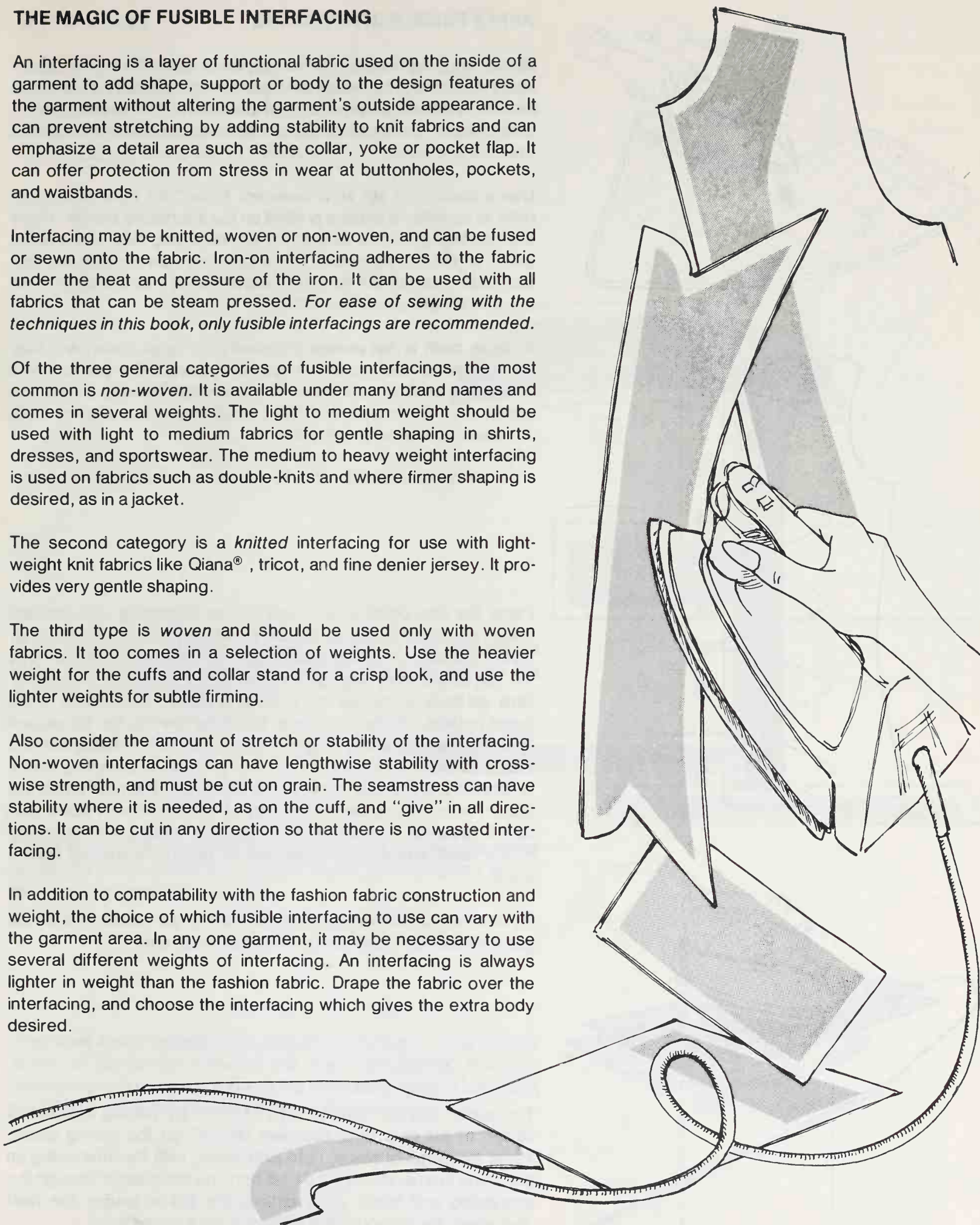
Of the three general categories of fusible interfacings, the most common is *non-woven*. It is available under many brand names and comes in several weights. The light to medium weight should be used with light to medium fabrics for gentle shaping in shirts, dresses, and sportswear. The medium to heavy weight interfacing is used on fabrics such as double-knits and where firmer shaping is desired, as in a jacket.

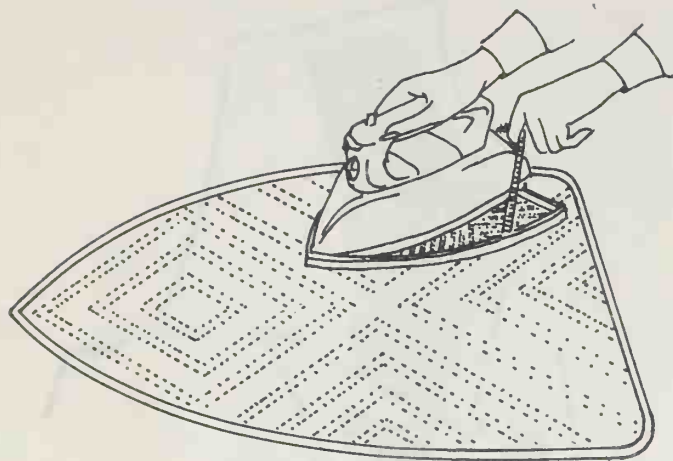
The second category is a *knitted* interfacing for use with light-weight knit fabrics like Qiana®, tricot, and fine denier jersey. It provides very gentle shaping.

The third type is *woven* and should be used only with woven fabrics. It too comes in a selection of weights. Use the heavier weight for the cuffs and collar stand for a crisp look, and use the lighter weights for subtle firming.

Also consider the amount of stretch or stability of the interfacing. Non-woven interfacings can have lengthwise stability with cross-wise strength, and must be cut on grain. The seamstress can have stability where it is needed, as on the cuff, and "give" in all directions. It can be cut in any direction so that there is no wasted interfacing.

In addition to compatibility with the fashion fabric construction and weight, the choice of which fusible interfacing to use can vary with the garment area. In any one garment, it may be necessary to use several different weights of interfacing. An interfacing is always lighter in weight than the fashion fabric. Drape the fabric over the interfacing, and choose the interfacing which gives the extra body desired.



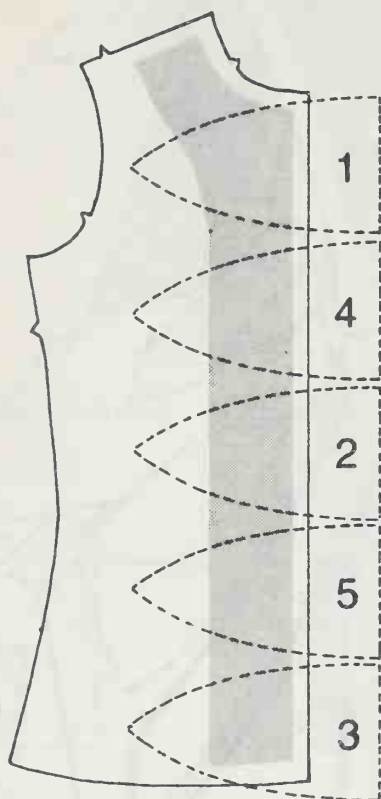


APPLY FUSIBLE INTERFACING

Before applying fusible interfacings, there are several preparatory steps necessary for success. Test for compatibility of the two fabrics by steam fusing a swatch of each. If this is satisfactory, then cut the pattern pieces and trim away the seam allowances from the interfacing.

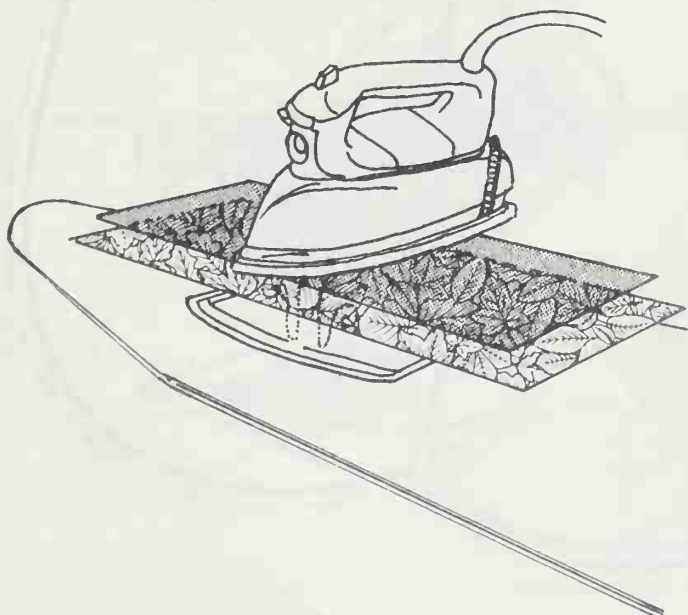
Use a steam iron set at "Permanent Press" for most fabrics, or refer to specific directions printed on the interfacing border. Place the interfacing, fusible side down, on the wrong side of the fabric piece on the ironing board. Make sure both are smooth and flat, and that no part of the garment section hangs over the edge. This can stretch and cause distortion.

A press cloth is not always necessary for good fusion and may actually hinder the process because it covers the garment and interfacing so that clear vision is impossible. Instead, try an iron cover, such as Stacy's Iron-All®, which works like a press cloth and does not interfere with visibility.



Place the iron down at one end of the interfacing and garment piece, and count slowly to 10. Lift the iron and place it on the other end of the interfacing and garment piece, and again count slowly to 10. On long pieces such as the dress front, repeat in the middle. Now go back to the starting place and place the iron next to the fused portion. Continue to lower and raise the iron for 10 second intervals until the entire length is fused. **DO NOT** overlap the iron sections. **DO NOT** slide the iron. Any of these actions may shrink or stretch the fabric or weaken the adhesion. The new steam will loosen what has just been bonded, so let the garment piece cool for 10 seconds. Turn the garment over and repeat on the right side of the fabric exactly the same way to achieve a smooth secure bond.

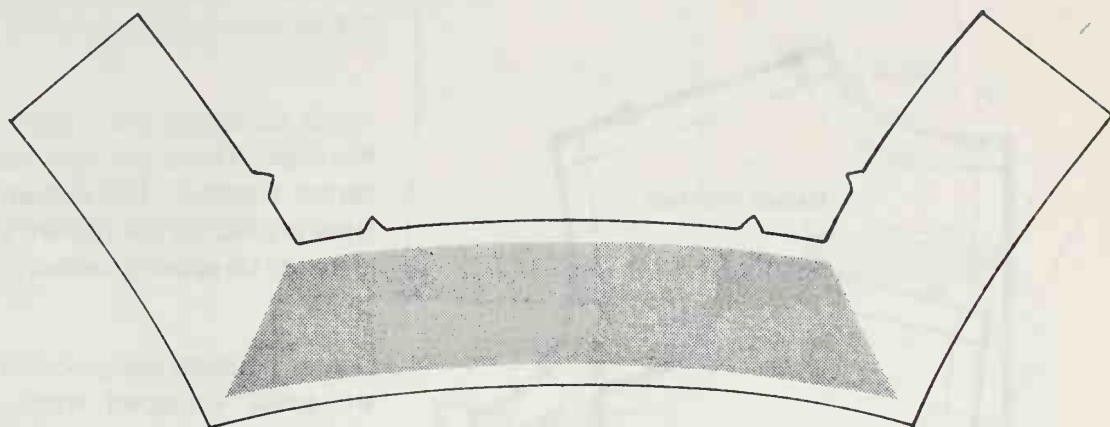
To interface a small garment piece, fuse in the center and let the garment cool for 10 seconds. Then fuse each end.



For added indirect heat to aid in fusion, try placing a sheet of aluminum foil or a Dritz Ezy-Hem Gauge® on the ironing board. Place the garment piece, right side down, with the interfacing on next, and fuse as above. The heat from the iron passes through the interfacing and fabric. After striking the foil or gauge, the heat "bounces" back through the fabric making a strong bond.

INTERFACING

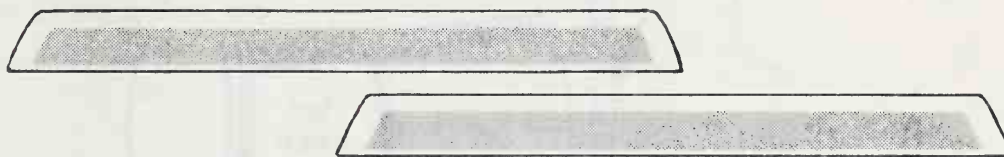
There are several tips to remember about interfacing. First, use only fusible interfacing when sewing with the techniques in this book. Second, cut the interfacing the size of the pattern piece *without* the seam allowances. Third, remember to apply the interfacing to the wrong side of the fabric.



Collar: Cut the interfacing the same size as the old upper collar without seam allowances and fuse it to the *upper collar* section.

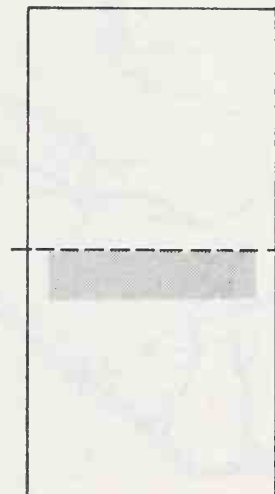


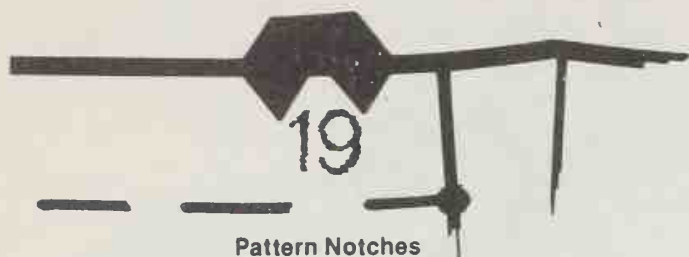
Cuff: Cut a strip of interfacing half the width of the cuff without seam allowances. Fuse the interfacing to the *outer cuff* so the interfacing is even with the foldline.



Collar Stand: Cut the interfacing the same size as the collar stand minus the seam allowance. *Cut two.* Fuse the interfacing to the wrong side of each collar stand.

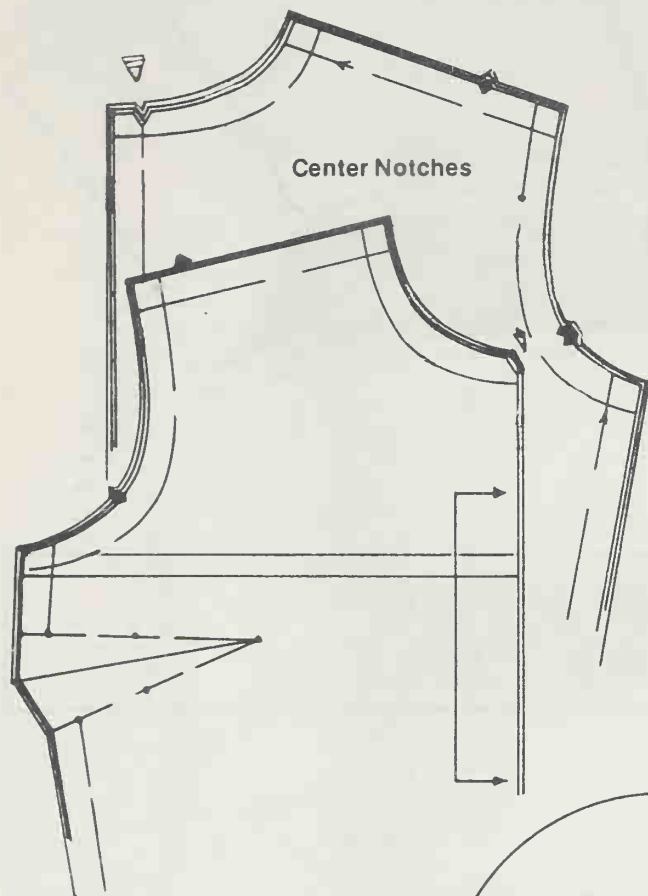
Protected Patch Pocket: Cut a strip of interfacing 1" wide and the length of the foldline between the seam allowances. Fuse the interfacing to the *outer pocket* so the interfacing edge is even with the foldline and is not included in the seam allowances.





FABRIC MARKINGS

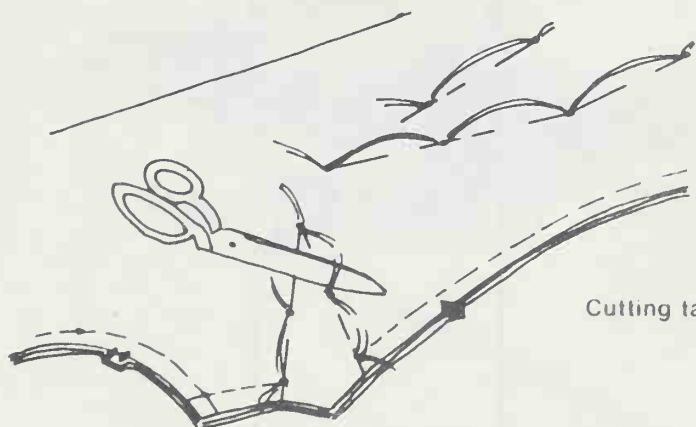
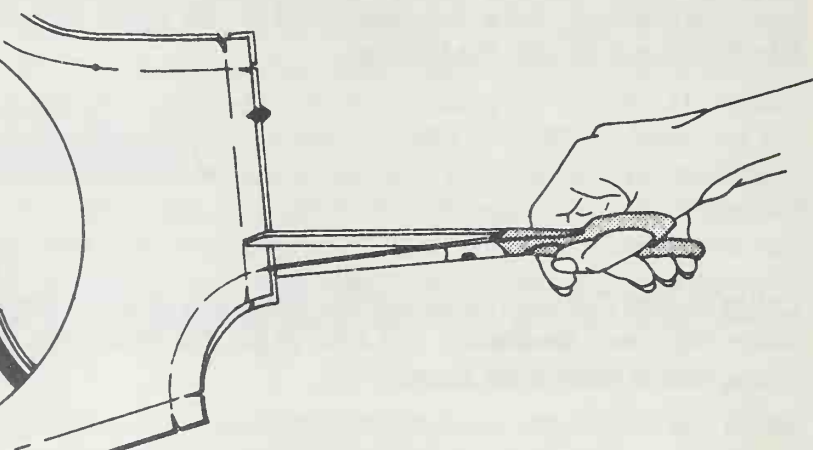
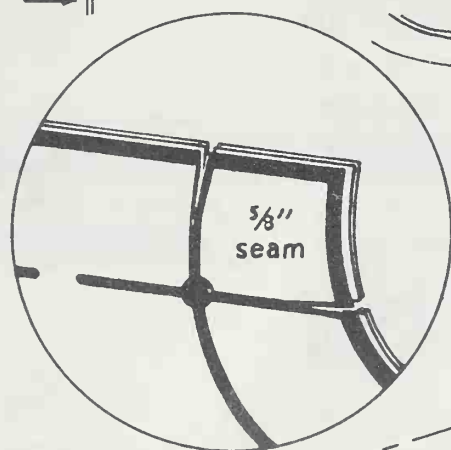
After the pattern pieces are cut out, the next step is to mark the fabric with nips, notches, and tailor tacks. Nips and notches are markings made with a clip of your scissors within the seam allowances to mark the outside edges. Tailor tacks are used to mark the inside details.



Notches: There are two types of notches: pattern notches and center notches. The pattern notches are singular or double notches printed on the pattern's cutting lines and are used as a guide to match up specific pattern pieces.

Center notches are probably a new marking for you. The notches are small V-shaped wedges of fabric removed from a seam allowance. They are clipped in the seam allowances to mark the center front and/or the center back grainlines.

Nips: Nips are small 1/4" clips made on the outside edge of the seam allowances to mark specific 5/8" seam allowances, dart legs, stitching lines, and hem foldlines. Placing nips in the seam allowances is a very accurate technique of marking the fabric.



Cutting tailor tacks

Tailor Tacks: Tailor tacks are the best markings to use to denote the inside details. Directions on making easy tailor tacks are found in another Sew/Fit book, "Sewing Without Pins", by Ruth Oblander.

MARKING THE PATTERN PIECES

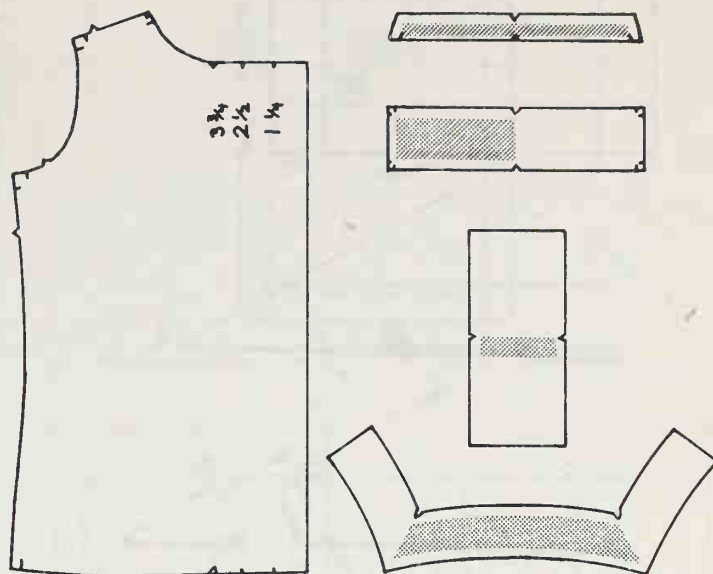
Shirt Front (Buttonhole Side): Notch the center front line at the neck edge and hemline. Nip the foldlines of the front placket. Place nips along the neckline and hemline at $1\frac{1}{4}$ ", $2\frac{1}{2}$ ", and $3\frac{3}{4}$ " from the cut edge.

Collar Stand: Notch the center front and center back lines along the neck and collar edge. Nip the $\frac{5}{8}$ " seam allowance at the center front neck edge.

Cuffs: Notch the center front folded edge. Nip the seam allowances at the cuff edges.

Pocket: Notch the center fold edge along both side seams.

Collar: Notch the center front neck edge.



SEWING INSTRUCTIONS — VIEW 1

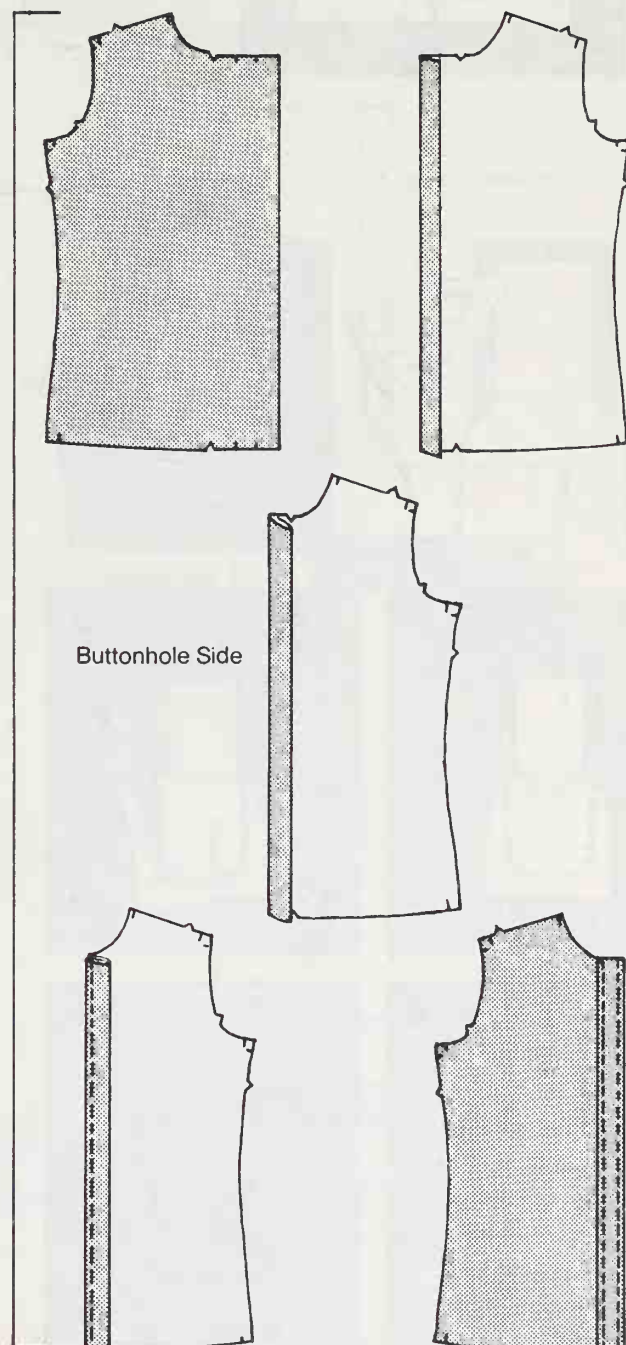
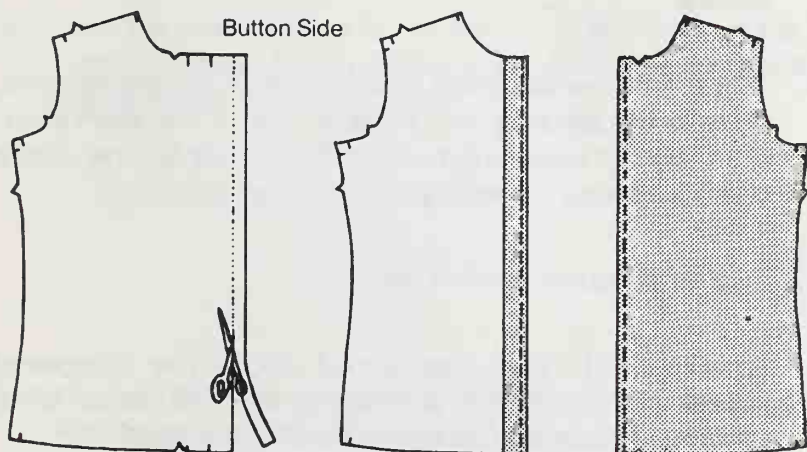
The pattern pieces are all cut out, marked, and interfaced. This next section will take you through sewing view #1 of this shirt.

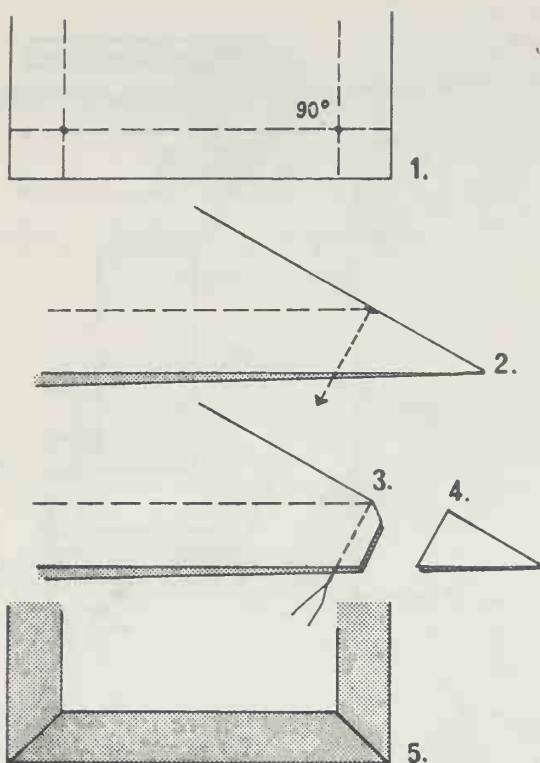
Garment Front — Buttonhole Side

The extension will act as the interfacing, facing, and placket. To create the interfacing, fold the extension between the first neck and hem nips with garment wrong side up. To create the facing, fold again, matching the second neck and hem nips. To form the placket, fold on the last neck and hem nips. Sew $\frac{1}{4}$ " from the outer folded edge down from the neckline to the hemline. Open to the right side and press. Add a second line of decorative topstitching $\frac{1}{4}$ " from outside edge.

Button Side

Trim away $\frac{1}{2}$ " from the raw edge. Nip the fold lines $1\frac{1}{4}$ " and $2\frac{1}{2}$ " from the cut edge. Fold in at nips twice and sew $\frac{1}{4}$ " from the outer folded edge from neck to hem. This will *not* form a tuck as on the buttonhole side and is a neat edge finish.





Miter

There are many areas in a garment where bulk can occur at corners unless the layers of fabric are reduced. The square corner pocket, as discussed here, is one example that can be improved with the mitered seam.

1. When two seamlines intersect at right angles, the corner can be mitered. Mark the corner where the seamlines intersect. This corner will be referred to as the "point".
2. Fold the fabric, right sides together, at the pocket corner forming a 45° angle.
3. Beginning at the "point" on the folded edge, sew at a RIGHT ANGLE TO THE FOLDED EDGE.
4. Trim the seam allowance to $1/4"$ and angle cut at the folded corner for a smoother turn. Press this $1/4"$ seam open.
5. Turn the corner right side out and press.

Protected Patch Pocket

The corners of the patch pocket are mitered. The following instructions give the finishing instructions for this pocket.

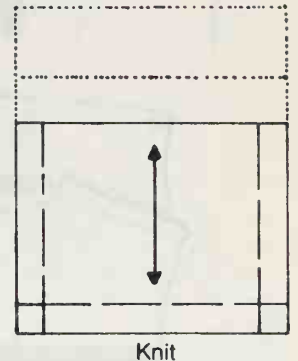
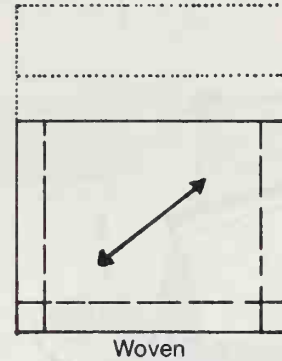
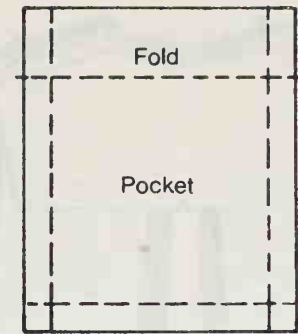
1. Press under the seam allowances of the upper pocket to the finished size and shape. (A piece of cardboard cut to the finished size of the pocket is an excellent pressing guide for this pocket). Machine baste the seam allowances.
2. With right sides of the lining next to the right side of the garment, place lining portion in position over the pocket markings on the garment.
3. Sew the lining to the garment with a narrow, short zigzag stitch using a $1"$ seam allowance. This seam must be sturdy to support everything carried inside the pocket. The lower edges may be curved even though the outer pocket is square.
4. Trim off the excess seam allowance from the pocket lining close to the stitching line. Angle the cut of the seam allowance to $1/2"$ when approaching the pocket foldline. (Extra fabric is needed to help with the upper edge finish).
5. Turn outer pocket down in place.
6. Topstitch $1/4"$ from the pocket edge. The completed pocket is neat, smooth and sturdy with the pocket lining absorbing the strain of the objects inside the pocket.

Alternate Instructions for Patch Pocket

If the garment fabric is too heavy, or if it is sheer and the pocket lining may be visible from the outside, follow these instructions.

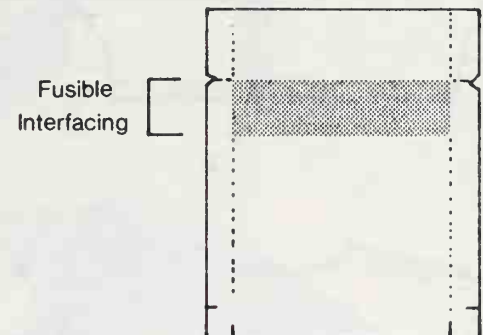
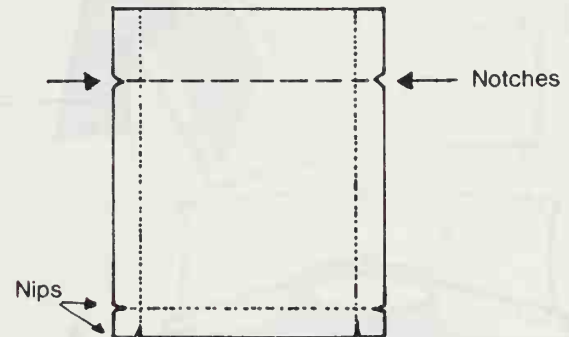
PATTERN PREPARATION

1. Cut the pocket from the fabric as designated in the commercial pattern instructions.
2. Cut a pocket lining from woven or knit “pocketing” fabric. If using woven material, the lining should be cut on the bias to reduce raveling.



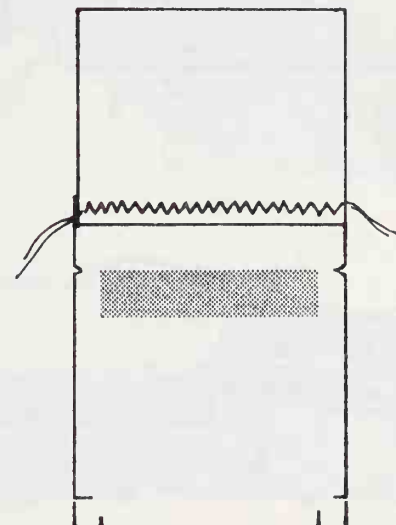
FABRIC MARKINGS AND INTERFACING

1. Notch the foldline for the pocket facing on the garment fabric. Nip the seam allowances at the corners and at the facing edge.
2. Cut a strip of suitable weight fusible interfacing 1” wide and the length of the foldline that is between the seam allowances.



SEWING INSTRUCTIONS — LINED PATCH POCKET

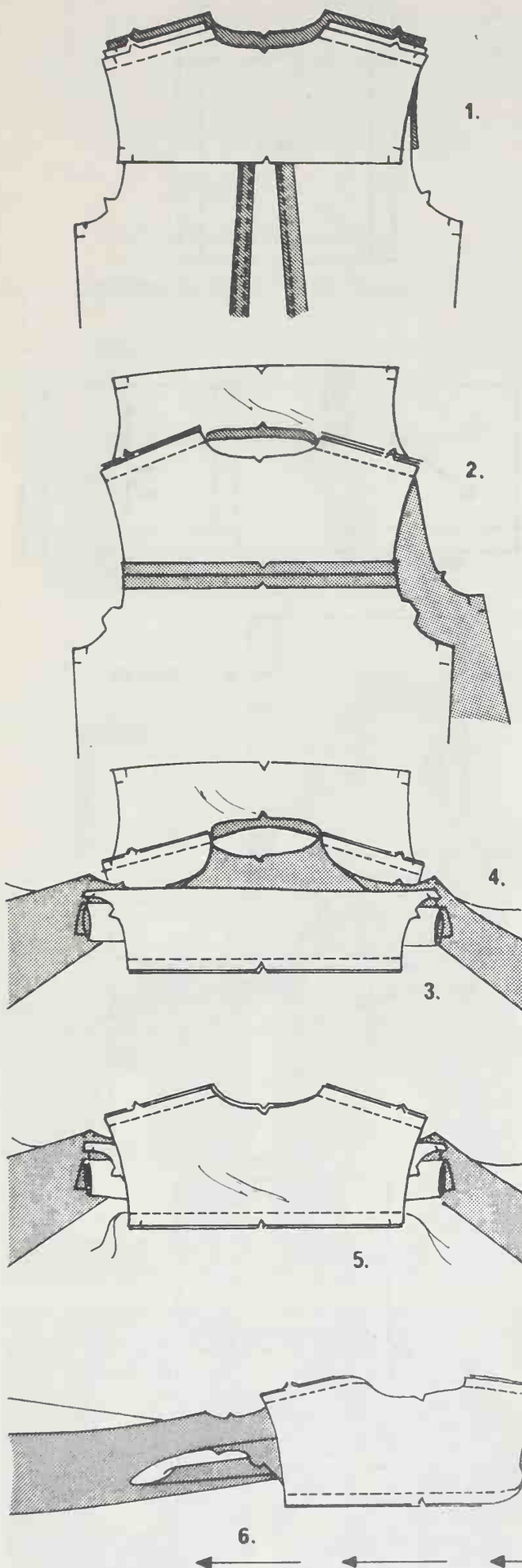
1. Fuse the interfacing to the pocket (not facing) so the interfacing edge is even with the foldline and is not involved in the seam allowances.
2. Sew the pocket lining to the pocket at the facing edge to form the double length pocket lining. Press the seam allowances toward the pocket lining.



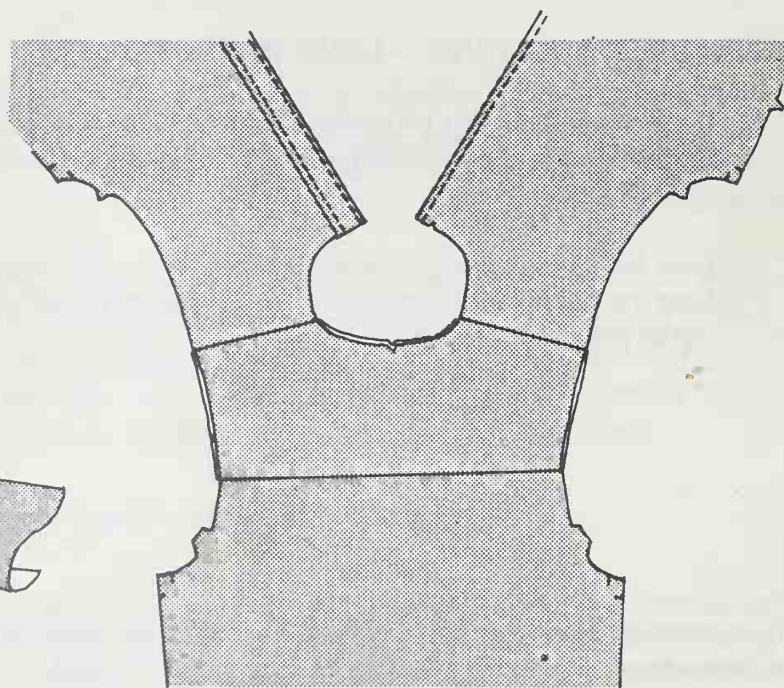
The protected patch pocket may then be completed by following the preceding instructions given for sewing the patch pocket.

Shirt Back/Yoke

In a tailored shirt, there are two back yokes cut. The seams are "magically" sewn so that all raw edges are enclosed.

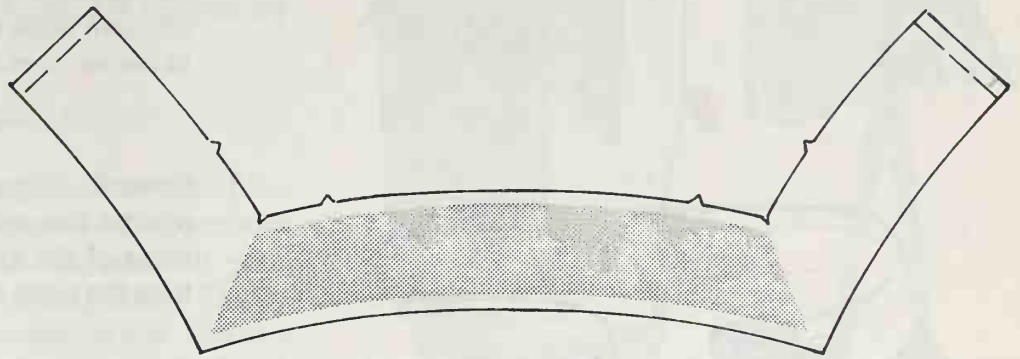


1. Sew both yokes to the shirt fronts at the shoulder seam, sandwiching the shirt front between the two yoke pieces.
2. Machine baste the shirt back to the *outside* yoke with right sides together. (In this step, only one yoke is sewn to the back seam).
3. With the right side facing you, roll the shirt back up from the bottom until the back roll lays on the shirt yoke exposing the basted seam.
4. Turn the shirt fronts out of the way to each side.
5. Pull the yoke facing over all the layers until the two yoke pieces match at the back seam allowance. Sew the back seam. (The yokes are right sides together with the shirt back roll and shirt fronts in between them).
6. Pull the shirt back and fronts through the sleeve opening. All seams are now enclosed.

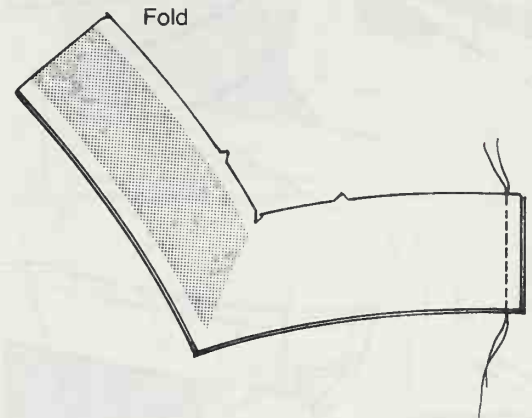


Jiffy Collar

The Jiffy Collar is the easiest type of collar to construct and apply. It is an attractive finish for a collar with a separate collar stand as in this pattern which is found on most blouses, shirts, and dress necklines.

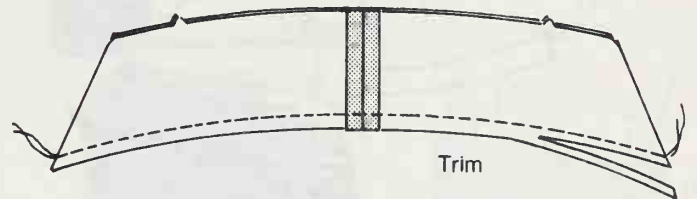


1. Sew the collar together at the center back undercollar seam. Press the seam open.

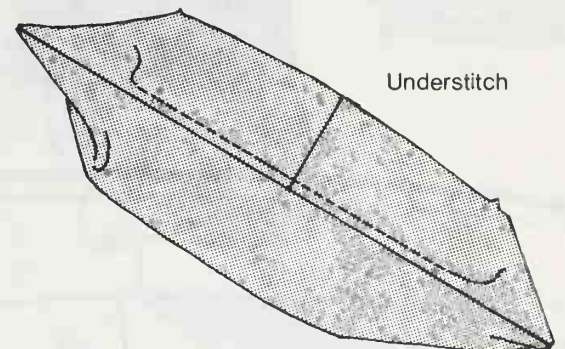


2. With right sides together, fold on the center front foldlines and flatten the collar to produce full uppercollar and full undercollar size. Sew the lower edge seam and trim the seam to 1/4". Press the seam toward the undercollar.

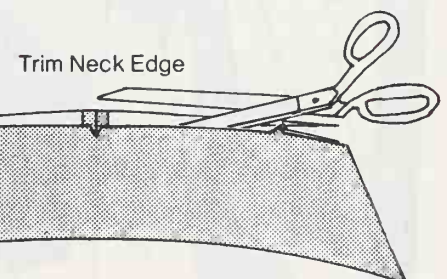
3. Understitch, sewing on the right side of the undercollar 1/8" from the seamline through the undercollar and seam allowances. It is not possible to sew all the way to each corner, so stitching should stop before stretching of the collar occurs, about one to two inches from each point.



4. Turn the collar right side out and press. The understitching will have caused the undercollar to "grow". Trim at the neck edge so that both the uppercollar and the undercollar are the same width.

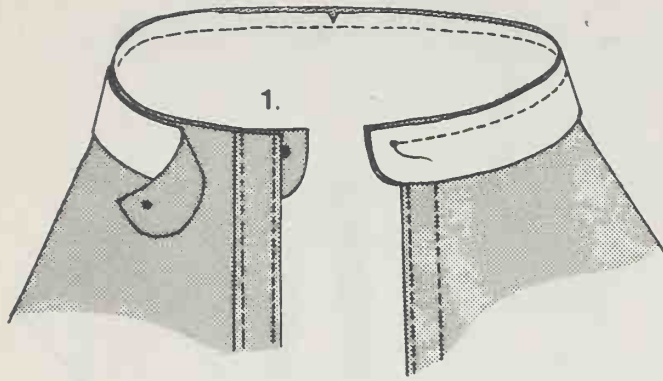


5. Press and topstitch.

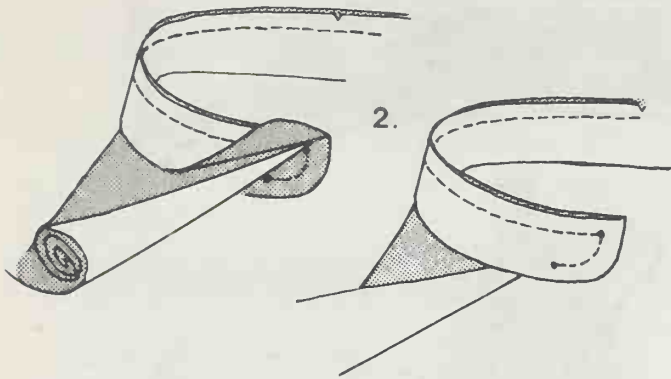


NOTE: This collar is *not* used on tailored jackets or coats and is not possible to use for the collar with an attached stand.

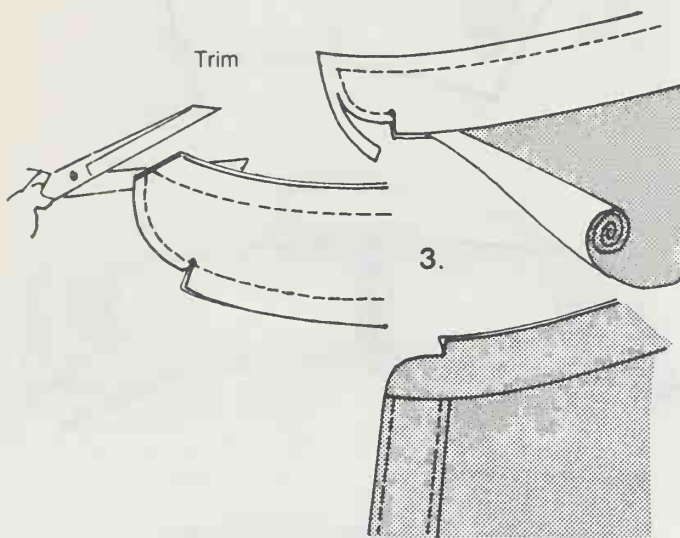
Collar Stand



1. Pin both collar stands to the neckline seam of the garment, sandwiching the garment between the collar stands. Sew the neckline seam through all thicknesses — inside stand, garment neck edge, and outside stand — from center front to center front stopping $5/8$ " from stand edges.



2. Carefully "cigar roll" the finished shirt front into a tight cone against the collar stand until the curved seam at the front edge of the stand is fully exposed. Sew the curved seam from the neck edge to the dot for the end of the collar.

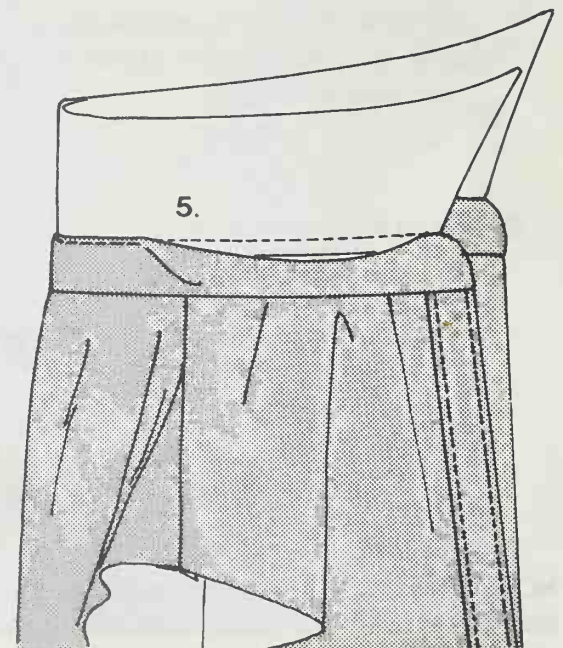
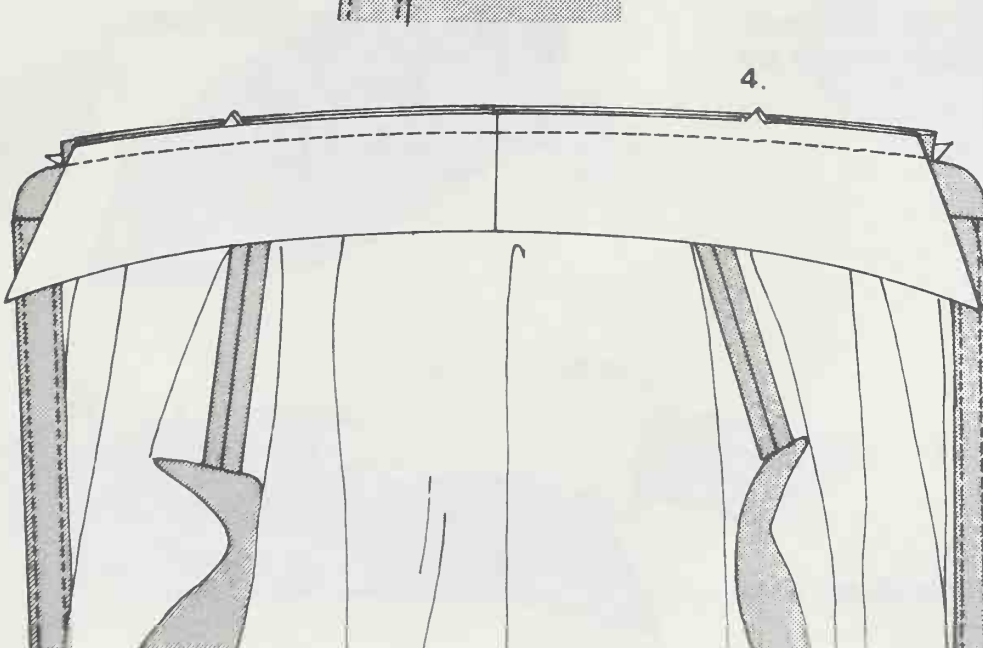


3. Clip through the seam allowances of the stands to the dot for the end of the collar. Trim the front edge at the corner and grade the front curved seam. Turn right side out.

4. With the uppercollar against the right side of the inside collar stand, sew the collar to the inside collar stand.

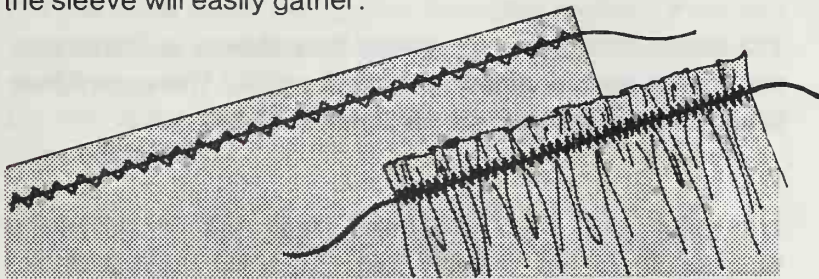
5. Fold under the seam allowance of the outside collar stand and machine topstitch to the collar.

This method allows trimming of the front curved area to reduce bulk under the button and buttonhole markings.

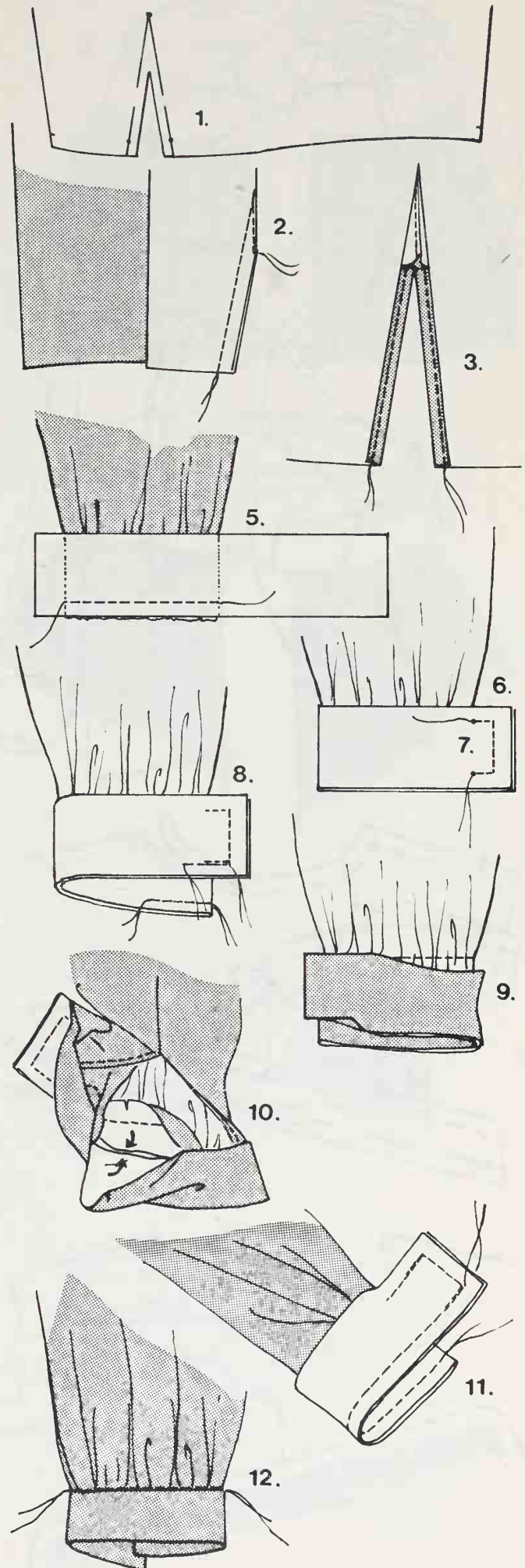


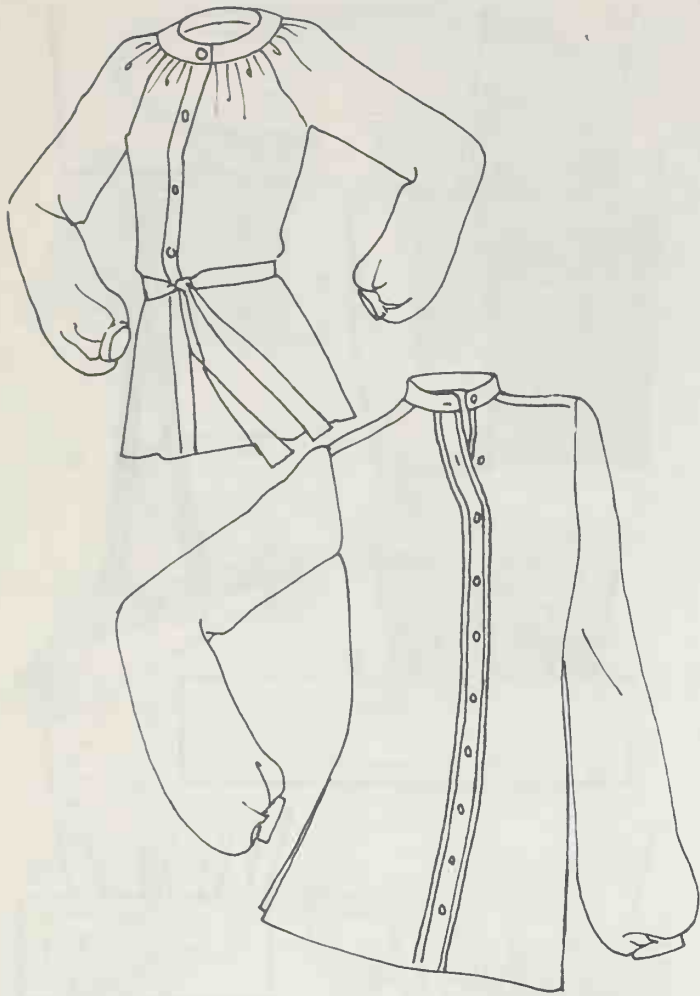
The Gathered and Cuffed Sleeve

1. Mark the placket opening in the form of a dart about 3" long. Slash the dart open.
2. Sew the upper 1" of the opening as a dart. To secure the point of the dart, pivot and sew back down 3-4 stitches on the fold. Press.
3. Turn under and topstitch the open sides of the dart.
4. To gather the lower edge of the sleeve, use this new technique. Cut a length of crochet cotton or buttonhole twist thread the length of the sleeve bottom. Set your sewing machine at a medium width zigzag stitch. Zigzag over the thread on the 1/2" seam allowance line. Secure one end of the crochet cotton and "draw" the thread and the sleeve will easily gather.



5. Place the cuff, right sides together, against the gathered sleeve edge so the fold will be in place for buttonholes. Sew the cuff to the sleeve. Trim away the excess fullness from the gathered edge of the sleeve.
6. With the cuff remaining in the same position as when stitched, fold the cuff extension to the wrong side of the sleeve. (The cuff and cuff extension are folded with right sides together with the sleeve gathered in between them).
7. Sew the end of the cuff and extension.
8. Restitch 1" at each end of the cuff and sleeve edge over the previous stitching.
9. Turn the cuff down to the correct position.
10. Fold the cuff through the opening at the sleeve edge so the right sides of the cuff and cuff extension are together.
11. Sew the lower edge of the cuff. Trim the corners.
12. Turn the cuff with the right side out and grade the seam allowance. Press the seam allowance toward the cuff. Close the opening with hand stitching or machine "stitch in the ditch". (To "stitch in the ditch" is to sew on the right side of the cuff directly on the cuff seam while gently pulling the sleeve and the cuff away from the seam. After the stitching is completed, it should not be noticeable).



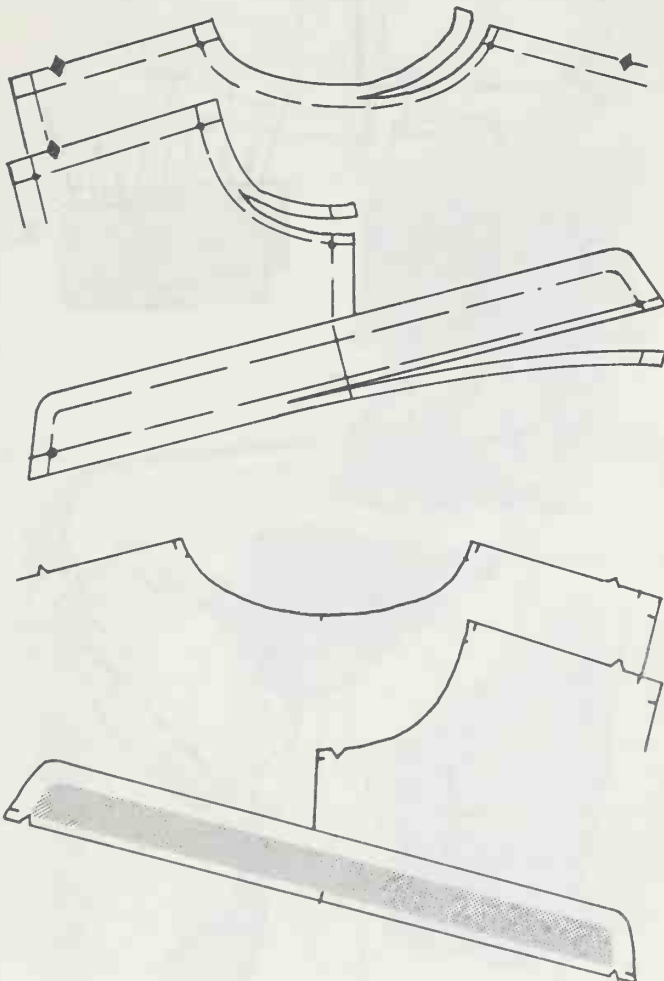


GARMENT FINISHING

Finish the shirt by setting in the sleeve, finishing the hem, sewing the buttonholes, and sewing on the buttons. (We are not including the instructions for these steps since they all can be sewn with conventional techniques. If you would like a reference for quick finishing details, see “Sewing Without Pins”, another Sew/Fit book by Ruth Oblander).

VIEW 2 — MANDARIN COLLAR SHIRT

The Mandarin collar, also called Grandfather or Bandneck Collar, may be found in a variety of blouse styles. The techniques for finishing this neckline are the same for all styles.



PATTERN PREPARATION

1. Trim $\frac{3}{8}$ " from the seam allowances along the neckline seam of the collar band, leaving only $\frac{1}{4}$ " seam allowance.
2. Trim $\frac{3}{8}$ " from the seam on the neckline of the blouse front and back, leaving only $\frac{1}{4}$ " seam allowance.

FABRIC MARKINGS AND INTERFACING

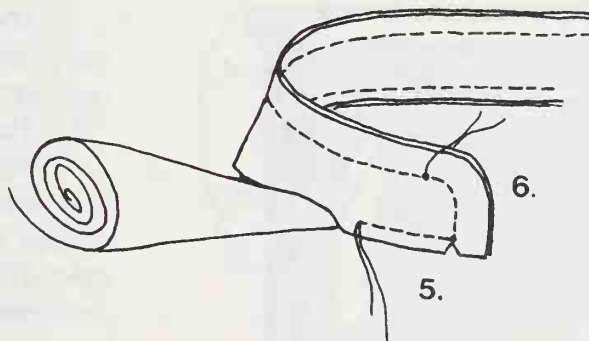
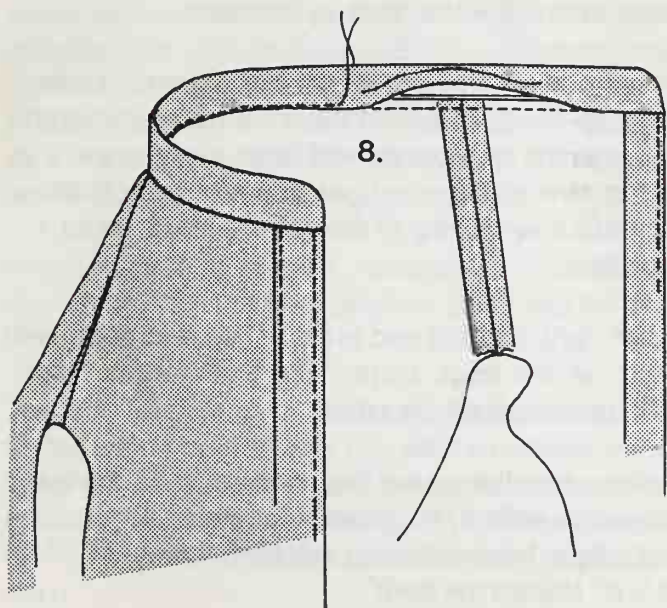
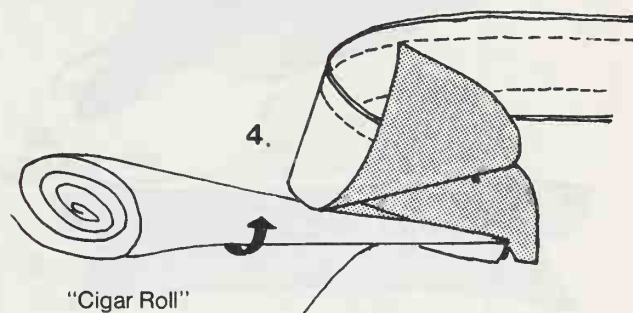
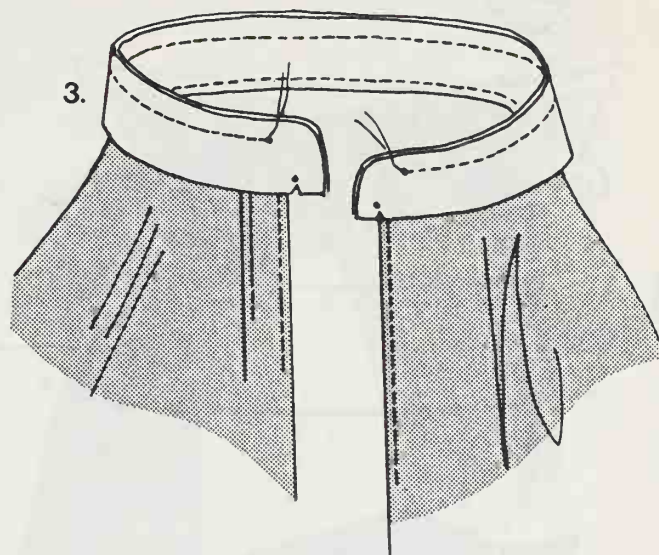
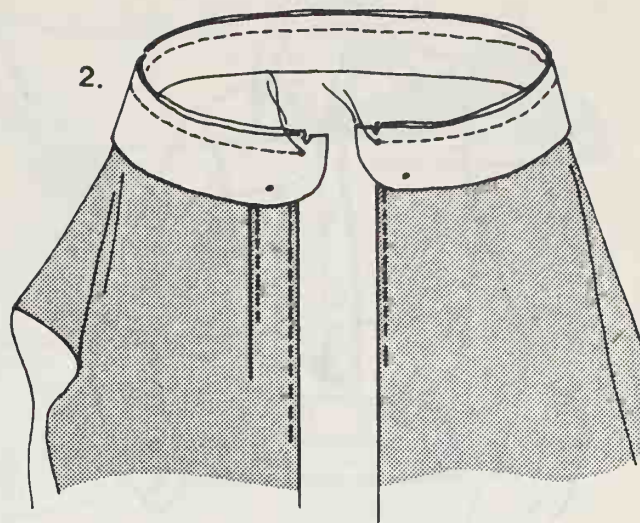
1. Notch the center front on the collar stands and garment front.
2. Nip the seam allowance lines on the collar stands.
3. Interface *both* collar stands with suitable weight fusible interfacing cut to the finished size (no seam allowances).

SEWING INSTRUCTIONS

1. Finish the placket, pocket, and yoke as described in view 1.
2. With right sides together, sew *one* of the collar stands to the garment neckline, matching the center front notches, using $\frac{1}{4}$ " seam allowance. NOTE: The $\frac{5}{8}$ " seam allowance at the front edge of the collar stand will extend beyond the finished front edge of the garment.
3. With right sides of the two collar stands together, sew the two together along the *upper* edge between the center front notches. DO NOT SEW THE CURVED AREA AT THE FRONT EDGE.
4. "Cigar roll" the finished front edge of the shirt into a tight little cone, rolling toward the right side of the garment.
5. Pull the collar stand facing over the rolled garment front and match up the center front notches of the stands along the neckline seam. NOTE: There are three layers of fabric — the two collar stands are right sides together with the shirt front in between.

Beginning at the seam allowance nip, sew along the neckline seam for about two inches. Tie the threads to prevent raveling.

6. Sew the curved front edge using a shorter stitch to facilitate sewing the curve, and overlap the stitching at the upper edge. Tie the threads at the neck edge.
7. Grade the seam allowances of the curve. Trim the corners. Turn the curved front stand right side out.
8. Press the remaining collar stand seam under, and topstitch by machine.

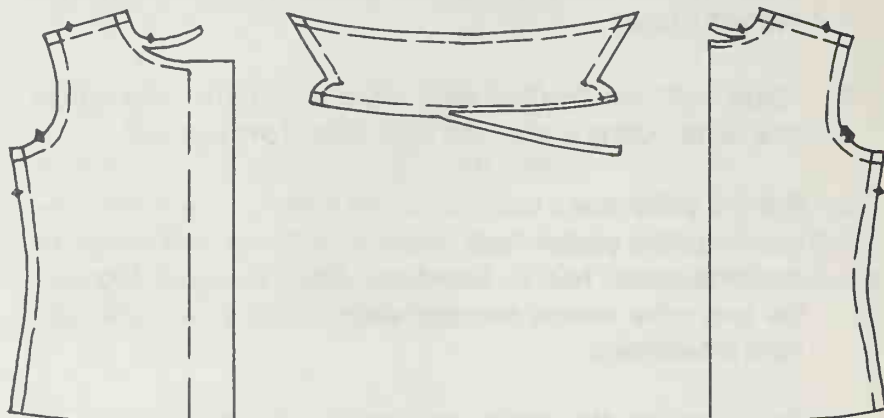
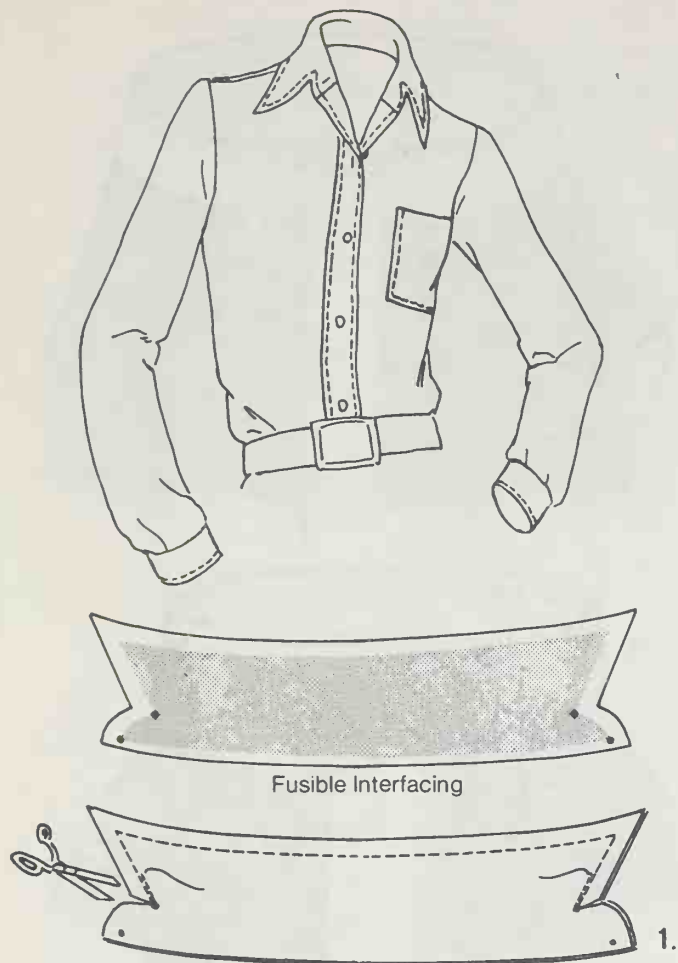


VIEW 3 — COLLAR WITH ATTACHED STAND

A collar with an attached stand is very common and can be used on men's and women's shirts and jackets.

PATTERN PREPARATION

At the neck edge of the bodice front and back, and at the neck edge of the collar, trim away $\frac{3}{8}$ " leaving $\frac{1}{4}$ " seam allowance.



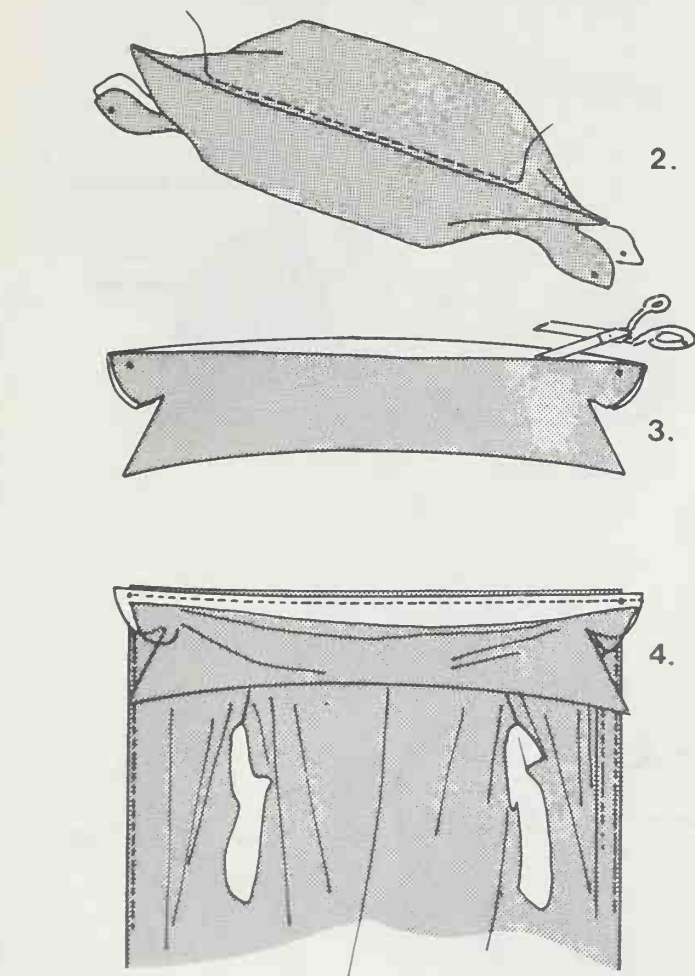
FABRIC MARKING AND INTERFACING

With tailor's chalk, mark the dots on the seamline where the collar and stand meet.

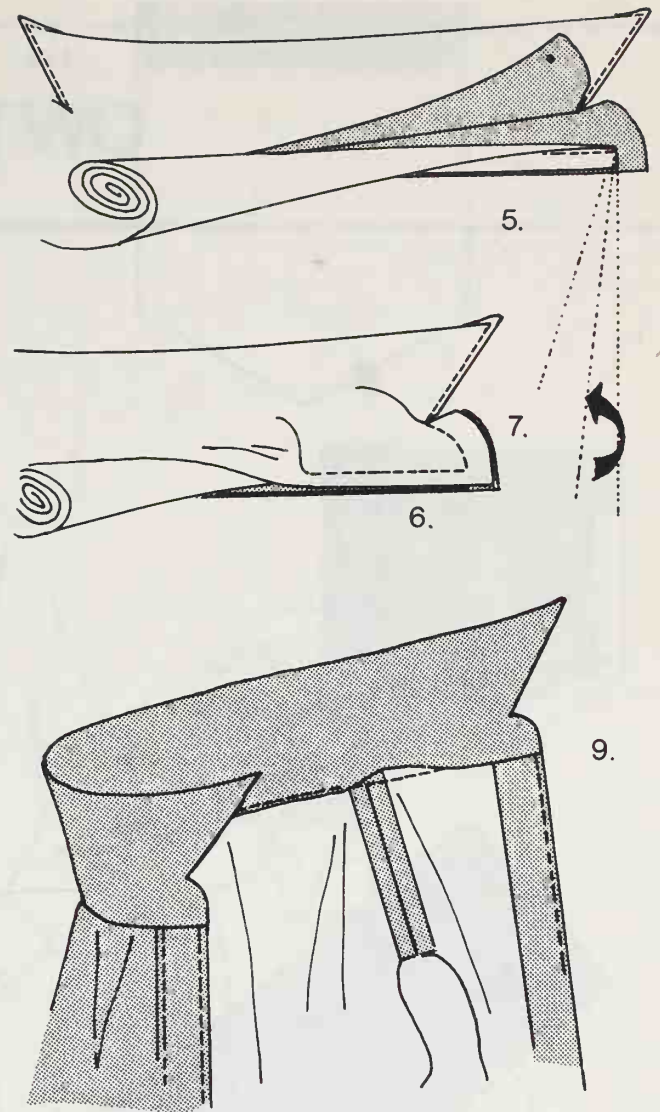
Cut out the interfacing using the collar pattern piece *minus* the seam allowances. Fuse the interfacing to the *uppercollar*.

SEWING INSTRUCTIONS

1. With right sides together, sew the collar portion from dot to dot and backstitch. Clip to the dots as indicated.
2. Grade the seam allowances and trim the corners. Understitch, sewing on the right side of the undercollar $\frac{1}{8}$ " from seamline through the undercollar and seam allowances. It is not possible to sew all the way to each corner, so stitching should stop before stretching of the collar occurs, about 1" to 2" from each point.
3. Turn the collar right side out and press. The undercollar will have "grown" at the neck edge. Trim this excess fabric even with the uppercollar neck edge.
4. With right sides together, sew the undercollar to the garment neck edge with $\frac{1}{4}$ " seam allowance. Since the curved front edges have not been stitched, the undercollar will extend $\frac{5}{8}$ " toward the front.



5. Firmly holding the center front neck edge between the thumb and finger of one hand, with the other hand grasp the garment front about 6" - 8" down from the neck and "cigar roll" the garment front toward the right side of the fabric into a tight cone until it lies against the undercollar.
6. Pull the uppercollar over the rolled garment piece until the neck edges of the uppercollar and undercollar are even, (right sides of the collar fabric are together), and the rolled garment front is in between them. Sew at the neck edge with a 1/4" seam from the center front to the shoulder seam.
7. Sew the curve of the stand.
8. Trim the corner and the front curve. Grade the neck edge seam allowance.
9. Turn the collar right side out through the opening in the center back neck. Close the opening with handstitching or "stitch in the ditch".



VIEW 4 — MAN'S TAILORED SHIRT

Sewing a shirt for a man is easier than you may think. If you can sew a woman's tailored shirt, you have the skill to sew shirts for the men in your life.

View 1 shows a woman's tailored shirt. A man's shirt has all the same garment features as view 1, except the button closure is now left over right, and we have added a western-styled pocket.

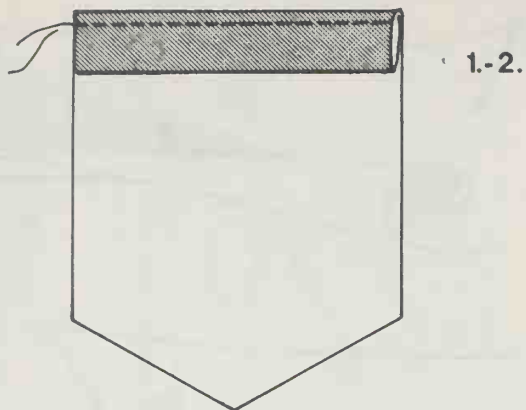
Prepare the man's or boy's tailored shirt exactly as instructed in view 1, following the instructions for pattern preparation, fabric marking, cutting, interfacing, and sewing.

When sewing the placket, remember, a man's closure buttons left over right. Sew the front placket, reversing the button and button-hole sides.

The only exception is to substitute the instructions for the protected patch pocket with the western-styled pocket. This pocket has three lower corners and the top is finished with a sewn tuck to enclose the hemline's raw edges. Listed below are the instructions for this pocket, which is most commonly found on a man's tailored shirt.

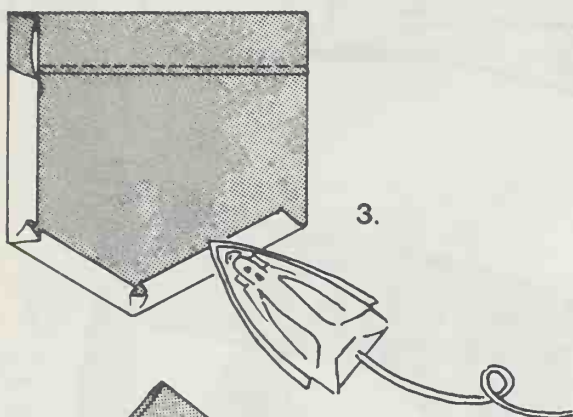


SEWING INSTRUCTIONS — WESTERN STYLE POCKET

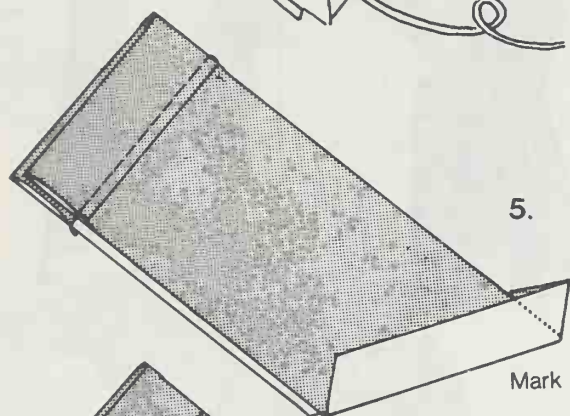


1.-2.

1. Fold under the top of the pocket along the foldline and press.
2. Turn the top edge to the INSIDE again along the foldline. Stitch a 1/4" from the folded edge, forming a tuck which encases the raw edge. Press the tuck downward. The hemline is now complete.
3. Press under the 5/8" seam allowances on the side and lower edges of the pocket.
4. Each lower corner will be finished using the following steps. Fold the pocket right sides together at a corner allowing the seam allowance corner to protrude beyond the fold.
5. Using a ruler, lay the edge along the foldline and mark a continuing straight seamline on the protruding corner of the seam allowance. Trim the seam allowance to 1/4" of the new seamline.
6. With right sides of the fabric together, sew this corner with a 1/4" seam allowance. Repeat these last two steps on the other two corners.
7. Pin the pocket in position on the LEFT FRONT of the garment. Topstitch close to the sides and lower edge, stitching upper corners diagonally to secure the pocket top, as illustrated.

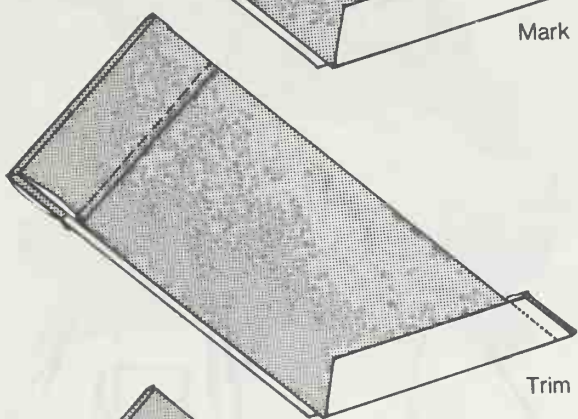


3.

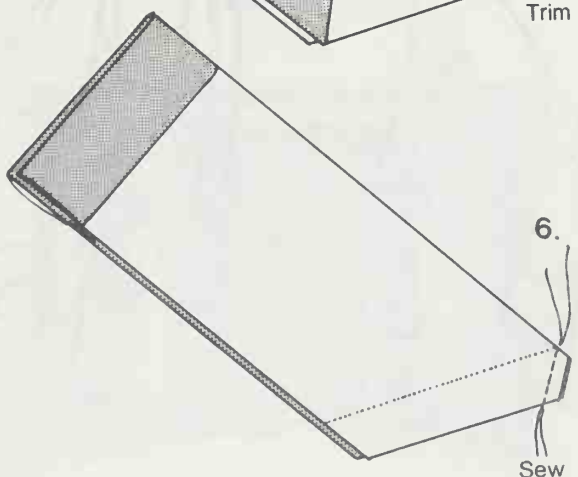


5.

Mark

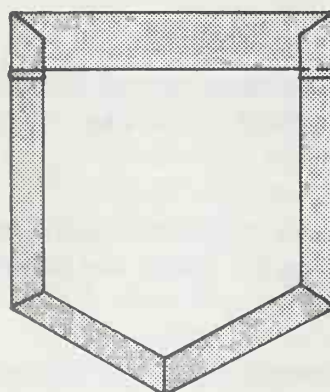


Trim

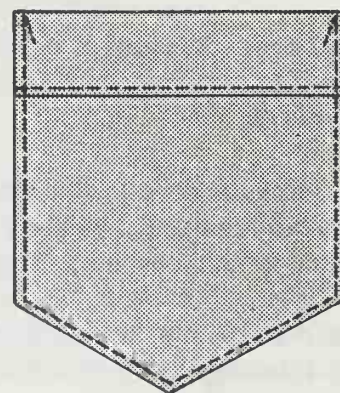


6.

Sew



7.



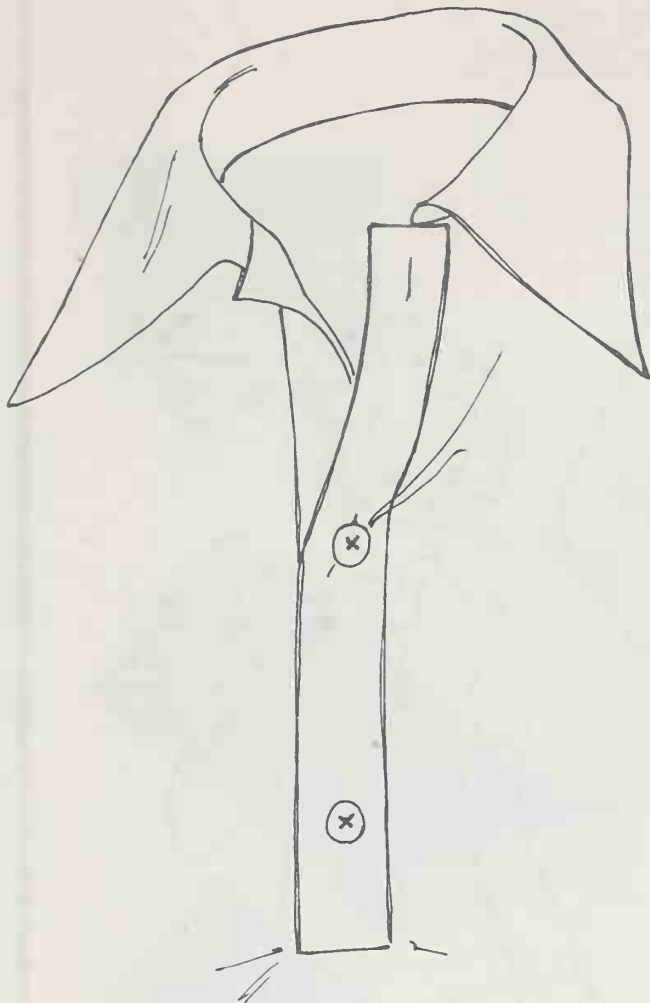
Refer to view 1 for the further instructions on sewing a man's or boy's tailored shirt.

CHAPTER TWO



CHAPTER 2

SEWING MAGIC WITH A TAB FRONT SHIRT



The tab front shirt is a very popular garment with various styles for men, women, and children. The tab front has a placket opening made of self-fabric or is formed by sewing in an "E-Z" Zipper, a type of an exposed zipper. It is found in sportswear as a casual golf or tennis shirt. Children can wear tab front shirts during play or "dress-up".

Since the tab front shirt can be sewn in a variety of fabrics in contrasting and/or coordinating fabrics and is such a versatile style for the entire family, this chapter will give instructions to help you with the problem areas of the shirt.

The most difficult area to professionally finish is the lower edge of the tab opening. The lower edge of the tab opening is finished by stitching through five layers of fabric; if the fabric is knit, all five layers have crosswise stretch. The problems occur because the number of thicknesses and stretchability of the fabric make it difficult to finish the lower edge without causing "dimples" at the corners or stretching the garment piece forming "tucks".

The collar of a tab front shirt often has excess bulk at the center front opening, giving the shirt a homemade look. The undercollar of this shirt also has a tendency to roll out as if to say "hi".

In this chapter, we will "magically" show you how to get rid of the problem areas in a tab front shirt. New hints will be given for finishing the tab front, and a unique Envelope Collar will be introduced to you to help you sew a professional looking collar.

Chapter 2 will give the sewing instructions for a tab front shirt in the same sequence as presented in Chapter 1. We will give instructions for preparing the pattern pieces, cutting and marking the fabric, fusing the interfacing, and sewing the entire tab front shirt. Chapter 2 will act as the entire SEWING GUIDE when sewing a tab front shirt.



VIEW 1 — TAB FRONT SHIRT

This view is the most popular style of a casual tab front shirt. The collar is finished at the center front with the tab extending beyond the collar. A Rugby shirt is a common style made with an extended tab neckline finish.

PATTERN PREPARATION

There will be very few changes on the pattern pieces. Only the shirt front and collar will be changed for easy sewing.

Shirt Front

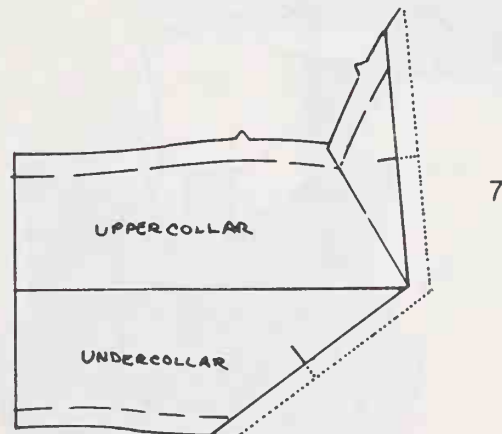
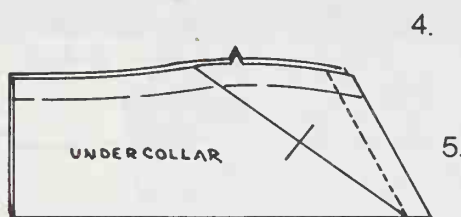
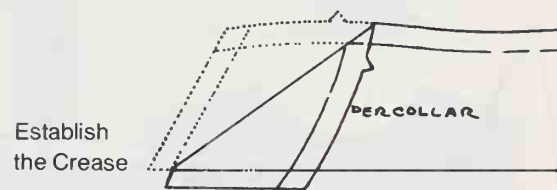
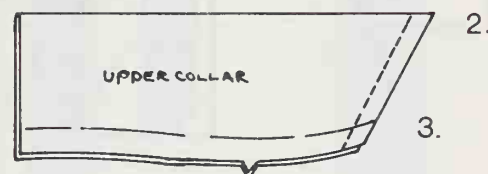
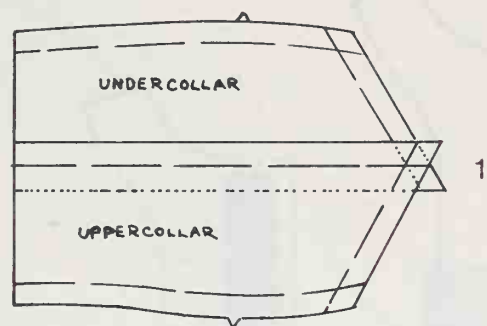
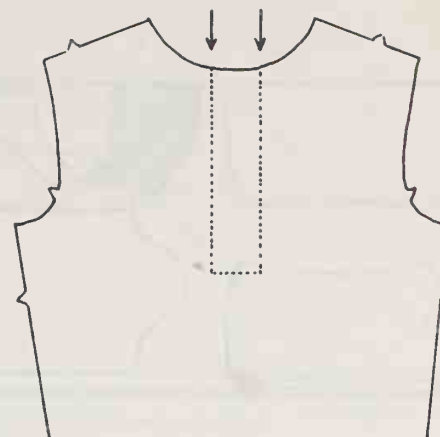
There is not an actual pattern change on the front except DO NOT CUT the tab opening on the shirt front.

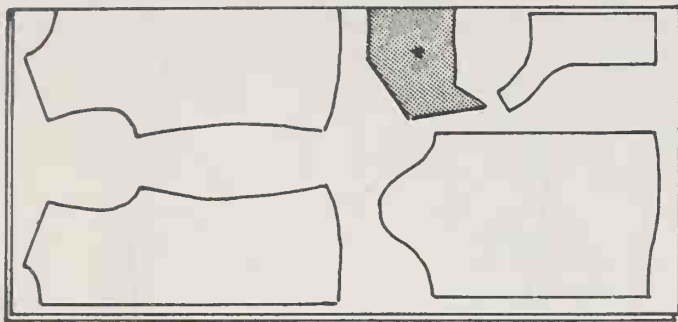
Collar

If the collar has a curved lower edge, the Jiffy Collar may be used. It is a one piece collar shown in Chapter 1 with a short center back seam. To prepare the pattern piece, refer to Chapter 1 for collar preparation. (Remember to save the original pattern piece to use as the interfacing pattern.)

If the collar style is NOT curved, but has a straight lower edge on the straight of grain, the *Envelope Collar* technique should be used. Prepare the pattern according to these directions.

1. Cut 2 duplicate collars. Set the original collar pattern piece aside to be used as the interfacing pattern. Tape the two duplicate collars together along the lower edge, stitching line on top of the stitching line.
2. Write *uppercollar* on 1/2 of the pattern and *undercollar* on the other half.
3. With the pattern folded along the lower edge, sew the pattern together at the side seam allowance.
4. With the undercollar side up, at the POINT of the collar, draw a line through the center of the angle formed at the point up to the neck edge. (To determine this line, fold the collar at the point matching the lower edge fold to the side stitching line. Crease the pattern. With a felt tipped pen, draw a line on the crease). This line will be the new seam.
5. Draw a 1" line through the crease. This is a nip placement.
6. Cut ONLY the UNDERCOLLAR along the creased line.
7. Open the paper piece so that it is flat. (The shape of the collar resembles an "unglued envelope", resulting in the name of the Envelope Collar). Add 5/8" seam allowance along the new seam. With a felt tipped pen, mark the nips made in step 5 in the seam allowance.





PATTERN LAYOUT

Lay the bodice front pattern piece on the fold of the fabric as shown in the commercial pattern layout. Cut on the cutting lines, but **DO NOT CUT THE TAB CENTER FRONT OPENING**.

Lay the fold of the envelope collar on the fold of the fabric. Only one collar is cut.

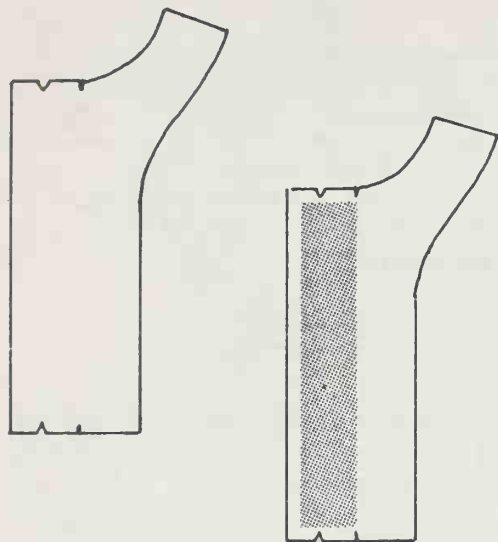
The garment back, sleeve, tabs, and any other pieces are placed accordingly.

INTERFACING

Tab Front

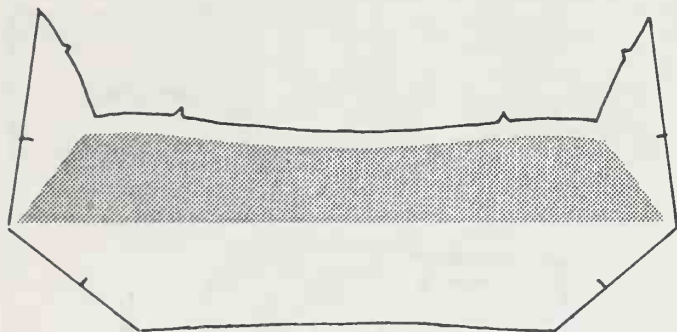
The commercial pattern for the tab front facing will either have an extended facing or will be drafted without an extended facing. The interfacing for both pattern pieces is the same. View 1 is constructed with the tab which has the extended facing. View 2 uses the tab *without* the extended facing.

Cut a strip of fusible interfacing the length and the width of the outer facing **MINUS** the seam allowances. Fuse the interfacing to the wrong side of the tab as illustrated. Refer to Chapter 1 for information on the proper techniques of fusing interfacing.



Collar

Interfacing this collar is optional and depends upon the weight of the collar fabric. If interfacing is necessary for shaping and stability, interface the *uppercollar* with the fusible interfacing cut out from the original pattern piece *minus* the seam allowances. The illustration shows the correct placement of the interfacing on the Envelope Collar.

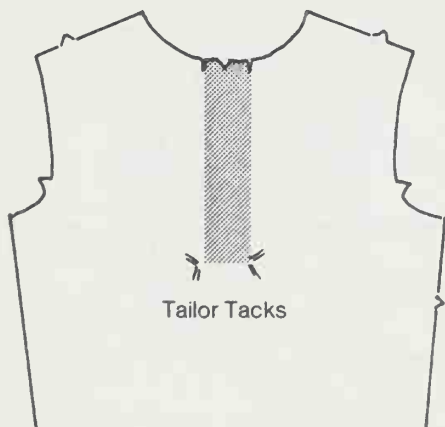


FABRIC MARKINGS

Now that the pattern pieces are cut out and interfaced, it is time to mark the fabric with nips, notches, and tailor tacks. (Refer to Chapter 1 for further details on the markings).

Shirt Front

Notch the center front line at the neck edge. Nip the seam allowances of the neck edge for the tab. Mark with tailor tacks the lower edge of the tab placement. Mark the center front line with chalk or a chip of soap.



Tailor Tacks

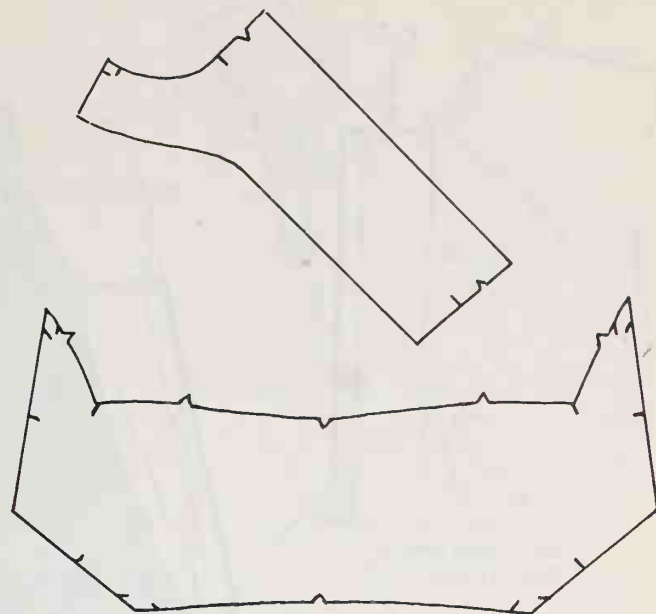
Tab Facings

Notch the center front line at the neck and lower edges. Nip the seam allowances and foldline.

Collar

To mark the envelope collar, nip at the 5/8" seamlines. The special nips in the undercollar seam were marked in step 7 of the collar preparation.

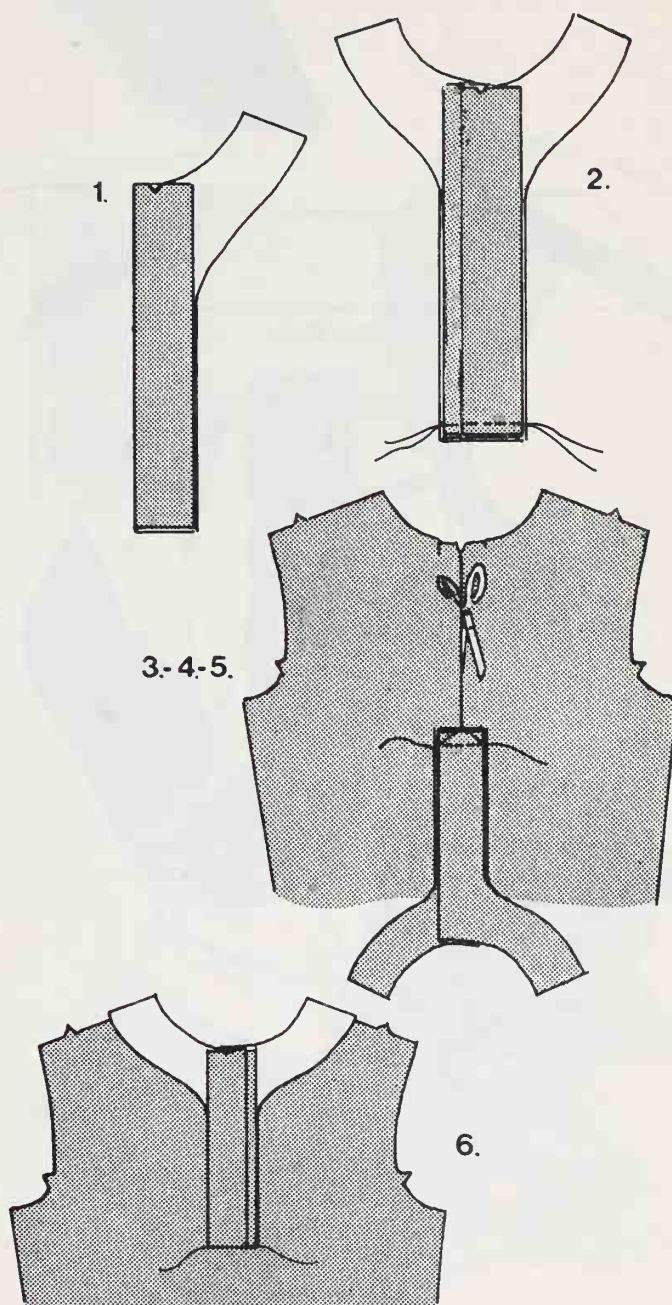
For instructions on how to mark the Jiffy Collar, refer to Chapter 1.

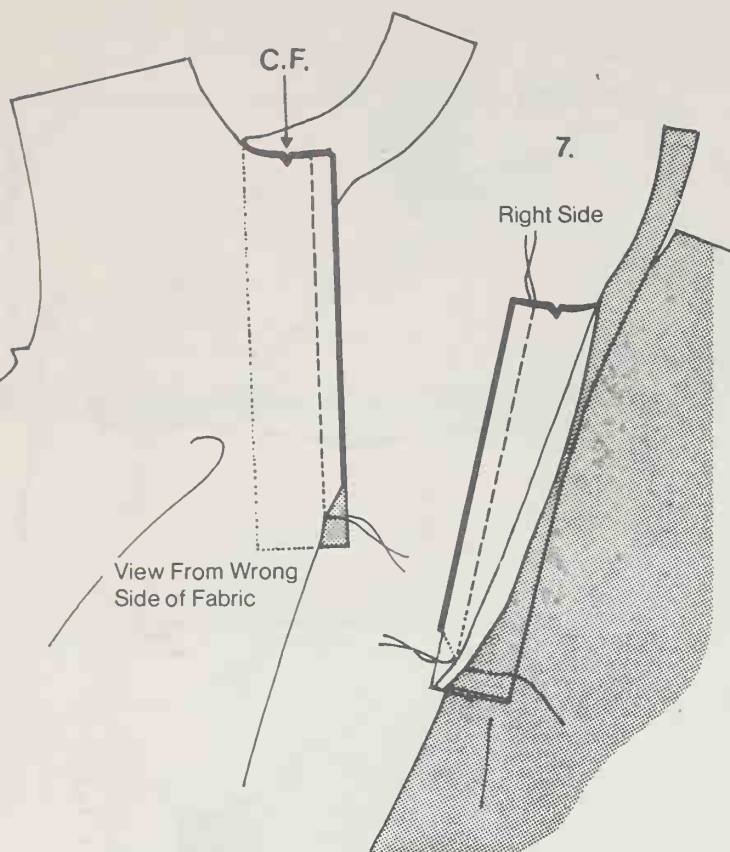


SEWING INSTRUCTIONS — VIEW 1

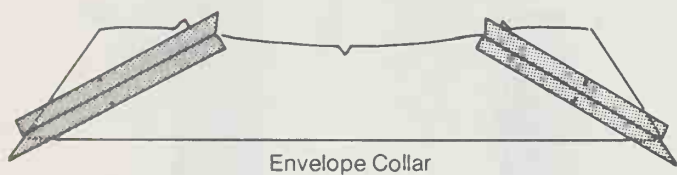
Tab Application

1. Fold each tab along its foldline with *wrong* sides of fabric together and press.
2. Lay the two tabs on top of each other matching center front notches according to what gender will wear the garment. (A man's tab will button left over right, and a woman's tab will button right over left). The folded edge of each tab will lay on the side seamline of the adjoining tab. Baste a 5/8" seam allowance across the lower edges.
3. Place the tabs, right side of tab against the right side of the garment, hanging upside down (the neck edge of the tabs are toward the hem). Match the lower seam allowance of the tabs to the tailor tacks of the garment front.
4. Sew the tabs to the garment, sewing on the basted line through all five layers. Sew from nip to nip. As you sew this seam, shorten the stitch length at each end of the stitching line to secure the seam. Do not backstitch because backstitching will cause knit fabrics to stretch or pucker. Leave long threads at each end of the stitching line to serve as guides in the next step.
5. Cut on the center front line to 1" above the tab stitching line. Forming a wedge, cut to each last stitch in the seam line holding up the long threads for accuracy. Cut TO, not through, the last stitch in the line.
6. Bring the tabs up to the finished position, with the neck edge of the tabs even with the neck edge of the shirt. Now you are going to sew the tab side seams.



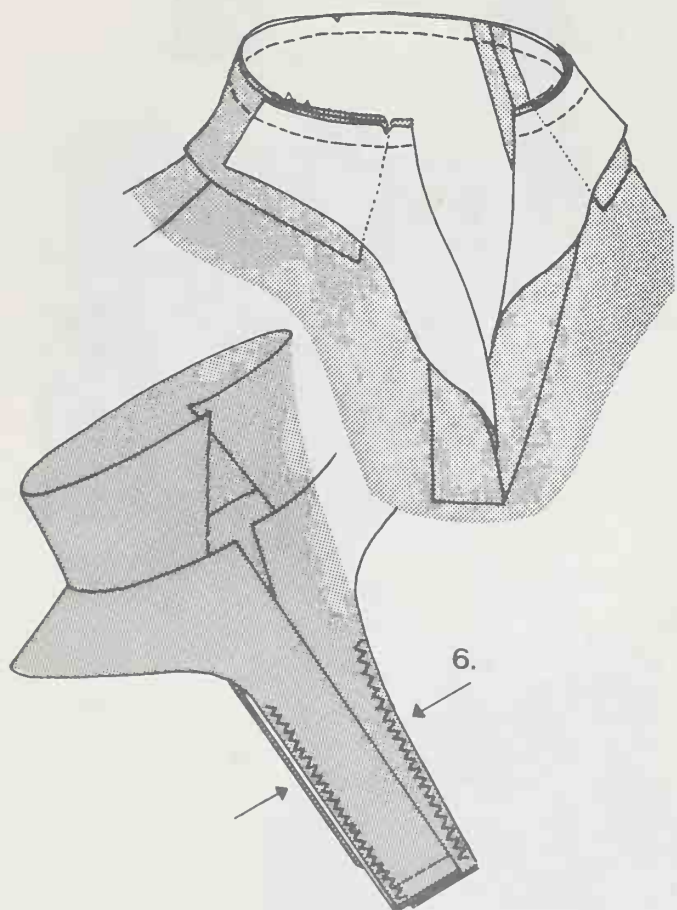


7. Working on the right tab, fold the tab facing out of the way. With right sides together, pin only the outer tab to the shirt front along the tab side seam. Sew from the neckline to the lower edge of the tab. Sew with the tab on top since it has been interfaced and is more stable. Shorten the stitch length at the lower edge, sewing to the last stitch in the lower edge seamline. The long trailing threads will act as a guide. Repeat for the left tab.
8. Grade the seams and press them toward the tab. Trim off the corner at the lower edge. Trim the long guide threads even with the fabric.
9. Sew the shirt front to the back at the shoulders using 5/8" seam allowance.



Collar

1. Matching the nips, sew the undercollar seams of the Envelope Collar. Grade the seam allowances. Turn and press.
2. Pin the finished collar to the neckline, matching the center back and the center front nips and notches. Sew the collar to the neckline.
3. Starting at the foldline, with the right side of the facing next to the right side of the garment sandwiching the collar in between, pin the facing in place.
4. Sew the neckline seam from the folded edge of the tab front around the neckline edge to the other tab front edge.
5. Grade the seam and overcast the raw edges of the back neck seam with a zigzag stitch. Press the seam toward the shirt body.
6. To secure the tab facing inside the garment, zigzag the tab's raw edges together.



GARMENT FINISHING

Finish the shirt by sewing the side seams, setting in the sleeves, finishing the hem, sewing the buttonholes, and sewing on the buttons.

VIEW 2 — TAB FRONT SHIRT WITH MANDARIN COLLAR

Another popular version of the tab front shirt has the collar finished evenly with the tab foldline. The Mandarin Collar or a collar with an attached stand is shown with this closure.

Pattern preparation, pattern layout, fabric marking, and interfacing instructions for view 2 are the same as for view 1 of this chapter.



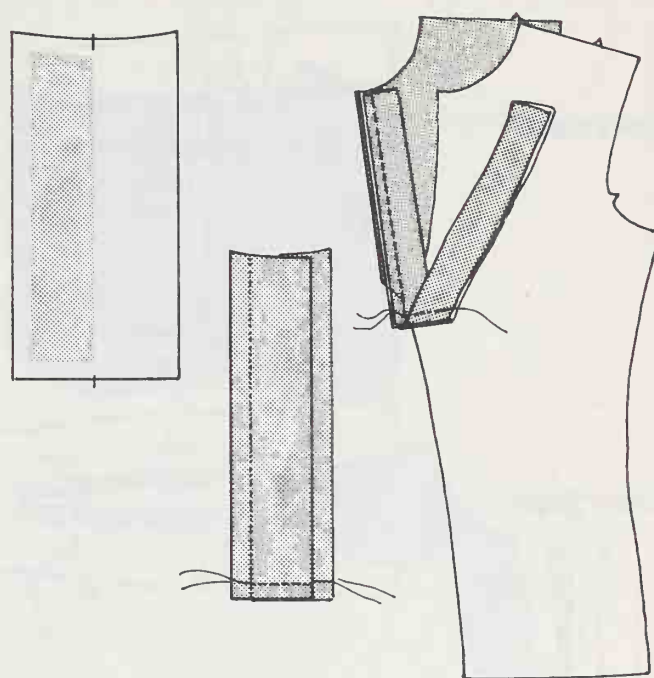
SEWING INSTRUCTIONS — VIEW 2

Tab Application

This tab view is as easy to construct as the tab in view 1. There is only one sewing change because the collar is finished flush with the front foldline.

Follow the tab sewing instructions 1-6, 8-9 as given in view 1. Since step 7 deals with the extended facing of the tab, follow the directions written below for this view.

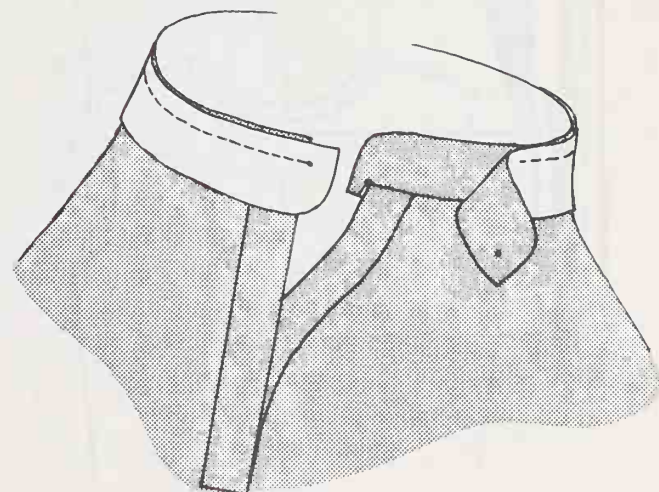
7. With right sides together, pin the tab front *and* tab facing to the garment along the tab side seam. Sew from the neckline to the lower edge of the tab. Sew with the tab on the top since it has been interfaced and is more stable. Shorten the stitch length at the lower edge, sewing to the last stitch in the lower edge seamline. The long trailing threads will act as a guide. Repeat for the left tab.



Collar Application

The Mandarin Collar or the collar with an attached stand would be applied to this tab front shirt in the same manner as described in Chapter 1, SEWING MAGIC WITH A TAILORED SHIRT.

The beauty of these techniques are that the different neckline, cuff, and collar treatments generally can be “mixed and matched” with each other. Apply these techniques in the variety of pattern styles and see how they will give your garments a more professional, distinctive appearance.



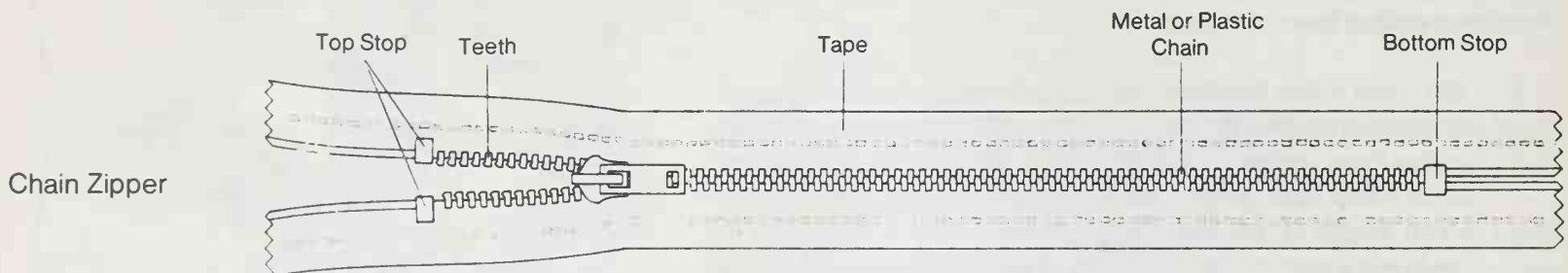
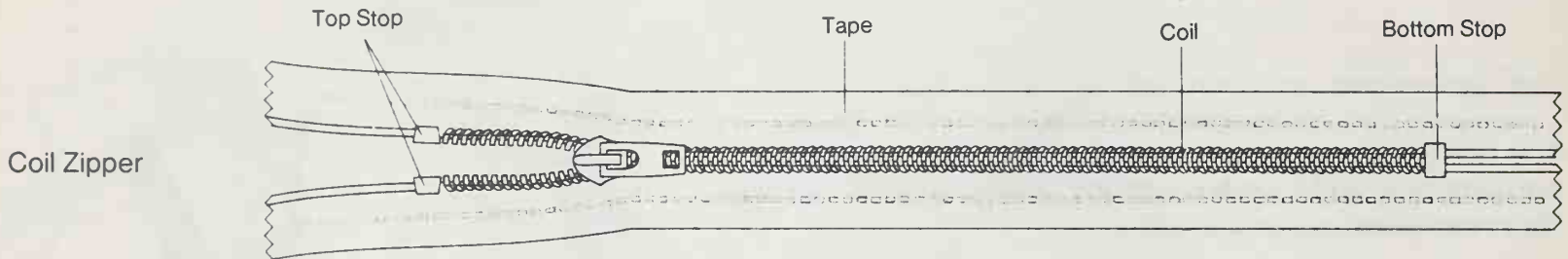
VIEW 3 — “E-Z” ZIPPER



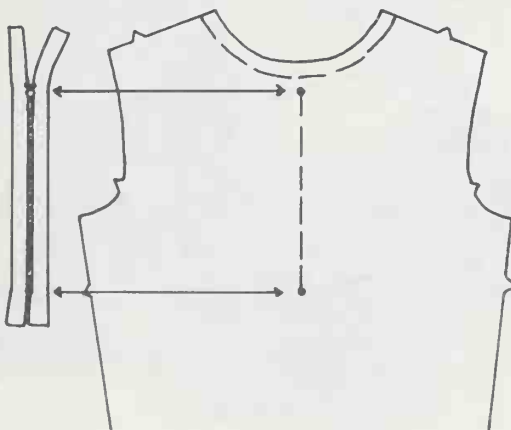
The “E-Z” Zipper, (exposed zipper), is used for neck openings where the center front of the garment is on the fold. The zipper is not placed in a seam, but rather an opening is cut in the fabric for zipper insertion with **NO STITCHING SHOWING**. Any length zipper may be used which would be appropriate for the garment. A synthetic zipper is preferable to a metal zipper.

As with the tab closure, the lower edge of the zipper opening can dimple or pucker. Follow the “magical” instructions and this will not be a problem.

Pattern preparation, pattern layout, and interfacing instructions for view 3 are the same as view 1. Remember, *do not cut* the tab opening on the shirt front.



FABRIC MARKINGS

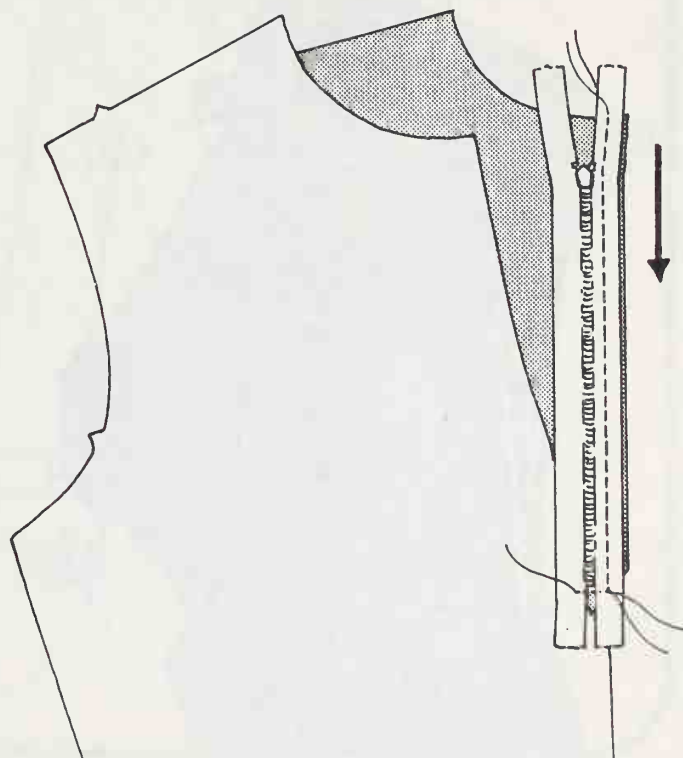
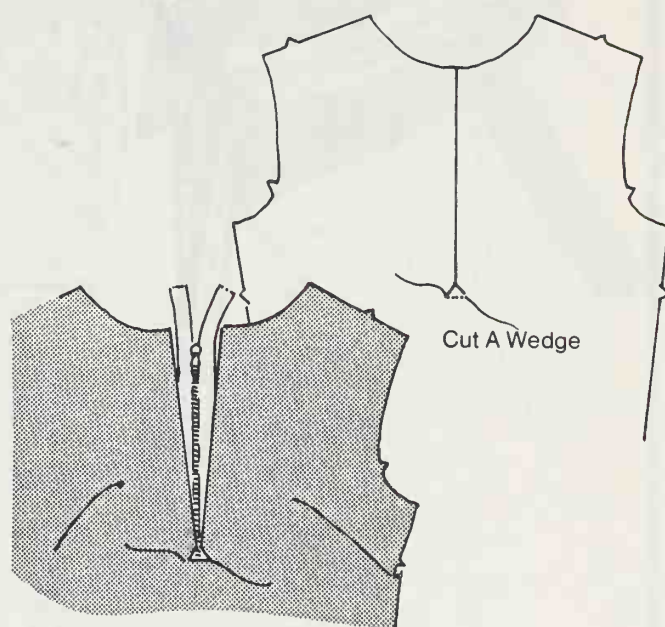
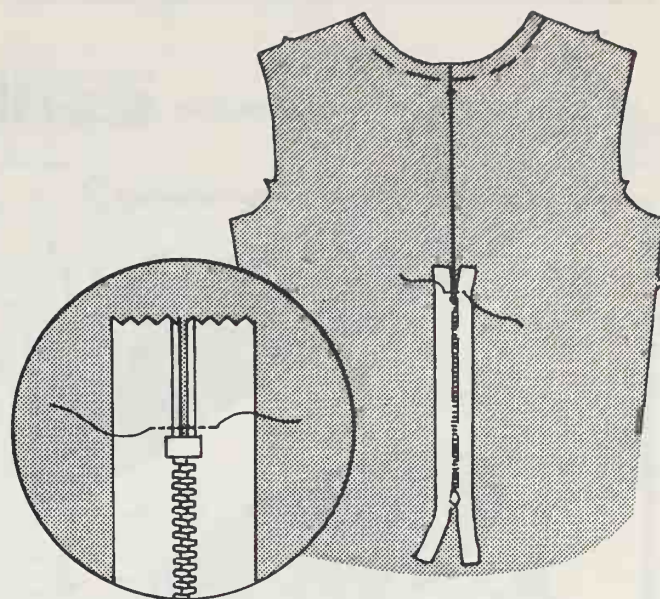


Measure and mark the exact length of the zipper opening on the garment back using the zipper as a guide. The top stop of the zipper should be $\frac{1}{4}$ " below the finished edge of the neckline. The bottom stop establishes the lower end of the zipper opening. Mark the lower edge of the garment with tailor tacks. Mark the center front opening with chalk or a chip of soap.

SEWING INSTRUCTIONS — VIEW 3

“E-Z” Zipper

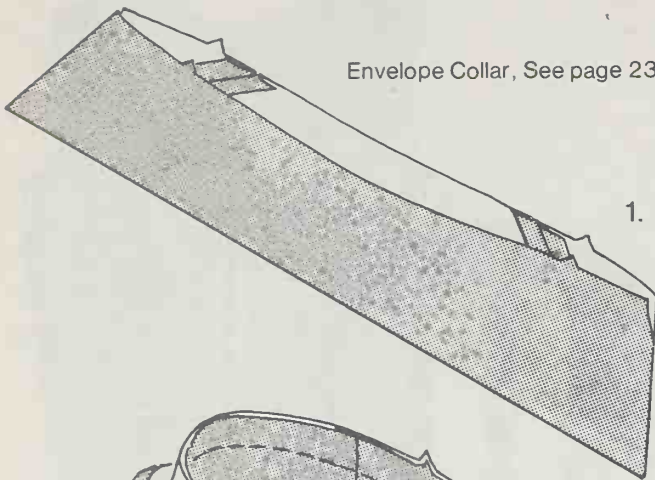
1. With the right side of the closed zipper against the right side of the garment, and matching the zipper's bottom stop with the tailor tacks, place the zipper upside down on the garment. The upper end of the zipper will be hanging down toward the hem.
2. Using a short machine stitch (12 to 15 stitches per inch), sew the zipper tape to the garment just below the bottom stop from one side of the teeth to the other. This seam will only be about 1/4" to 3/8" long. Leave long threads at each end of the stitching line to serve as guides in the next step.
3. Cut on the center front line to 1" above the zipper tape stitching line. Clip into the corners at the bottom forming a wedge. Hold the long threads up for accurate cutting. Cut *to*, not *through*, the last stitch.
4. Turn the zipper up toward the neck edge. The long threads from the last step may be trimmed even with the fabric.
5. NOTE: In this step you will be working with a 1/4" seam allowance of the garment fabric and a 1/2" seam allowance of the zipper tape. When these seams are pinned, the raw edges will *not* be even. Working with one side of the zipper tape, fold the garment right side of the fabric to the right side of the zipper. Pin the zipper to the seam. Remember, the fabric will have a 1/4" seam allowance and the zipper tape will have a 1/2" seam allowance.
6. Sew from the neck edge down to the zipper stop seam. Sew with the zipper tape on top and the garment closest to the sewing machine. Sew next to the teeth of the zipper, but not so close that the zipper pull cannot be opened. Use a regular presser foot and let it “ride” over the zipper teeth; it will give more control than a zipper foot. Do not sew over the pins. Repeat the same steps on the other side of the zipper.
7. Sew the garment back to the front at the shoulders.



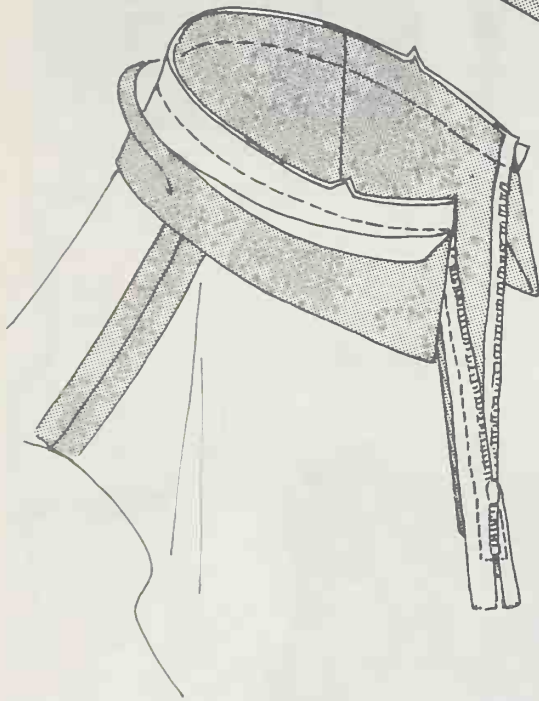
Now the garment is ready for the collar attachment.

Collar Application

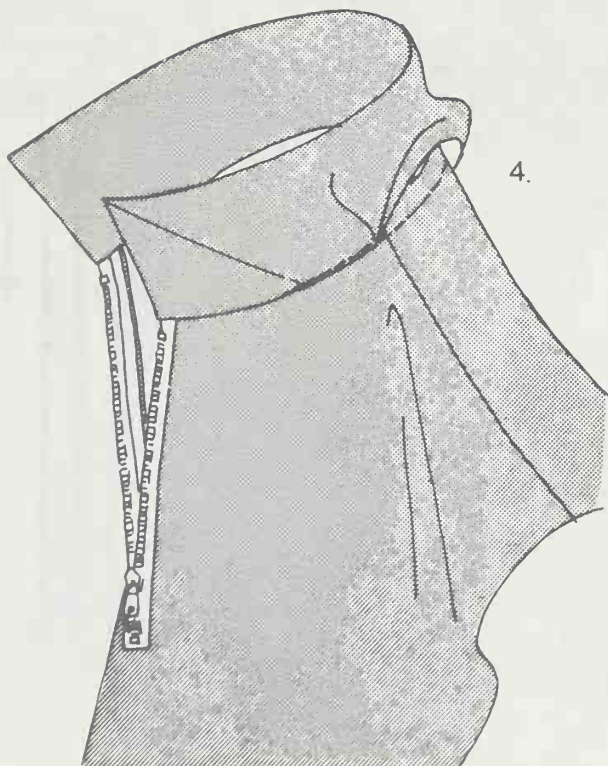
Envelope Collar, See page 23



1.

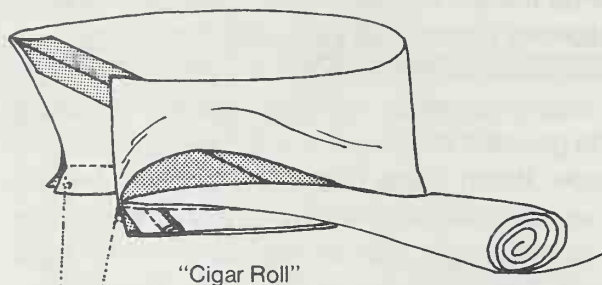


2.

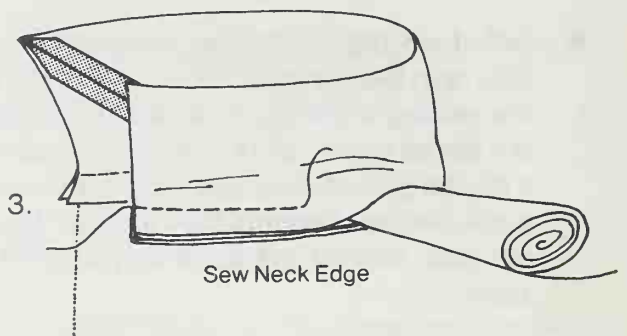


4.

1. Prepare the Jiffy or Envelope Collar as described earlier in this book. On the finished collar, clip the collar's folded front edges to the 5/8" seamline. Do not topstitch.
2. With the right side of the *uppercollar* against the wrong side of the shirt fabric, and matching center back and center front nips and notches sew the uppercollar to the shirt neckline. "Cigar roll" the opened zipper edge toward the wrong side of the shirt fabric into a tight cone.
3. Bring the undercollar section around the center front so the garment is sandwiched in between the uppercollar and undercollar. Pin these three layers together from the center front to the shoulder seam. Sew along the neck edge from the center front zipper tape to the shoulder seam. Repeat for the other side.
4. Turn the collar right side out. Press the remaining back neck seam allowances toward the collar. Sew into place by edge-stitching from shoulder seam to shoulder seam.



"Cigar Roll"



3.

Sew Neck Edge

GARMENT FINISHING

Using conventional sewing methods, sew the side seams, set in the sleeves, and hem the lower edge to finish the shirt.

CHAPTER THREE



CHAPTER 3

SEWING MAGIC WITH A V-NECK SHIRT

From sportswear to evening wear, the V-neck is a versatile, popular neckline finish. Just like most of the garments in this book, the V-neck style can be worn by men, women, and children. It is just as suitable on a swimsuit cover-up as it is on a slinky formal gown. You can use the same fabric for the garment and neckband trim or change the look of your garment by using a contrasting fabric for the neckband.

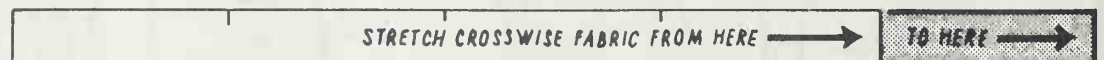
VIEW 1 — V-NECKBAND

To “magically” finish your V-neck garment, you will only need to miter a band of fabric that fits your garment’s neckline measurement. This technique works for both woven and knit fabrics.

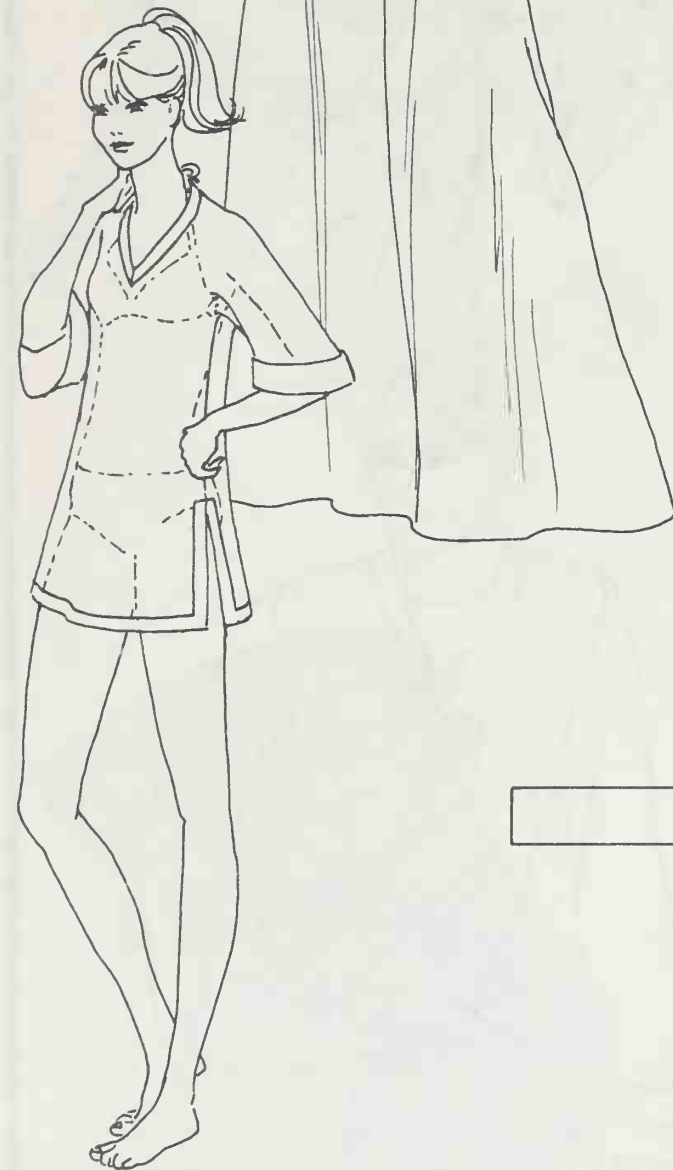
After you have chosen your pattern, you must determine several things about the fabric you will use for your band. First, is it knit or woven? If it is a woven fabric, the band trim will be cut on the bias, $\frac{1}{2}$ " - 1" *smaller* than the neckline measurement. If it is a knit fabric, you will need to determine how “stretchy” it is for the correct band length.

The band trim can be sewn with the three types of stretch knits:

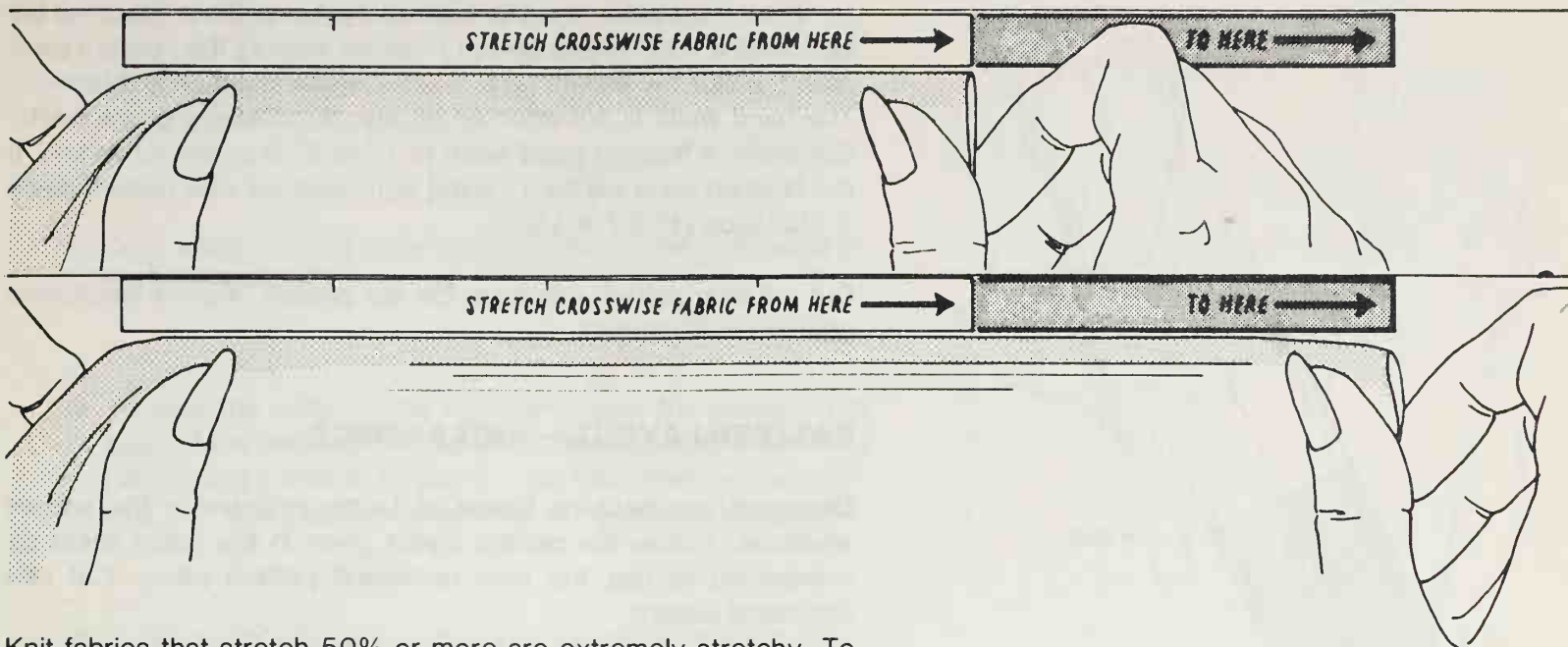
1. SLIGHT STRETCH, less than 25% stretch
2. MODERATE STRETCH, from 25%-50% stretch
3. MAXIMUM STRETCH, greater than 50% stretch



Knit fabrics that stretch less than 25% are many of the single knits and doubleknits. A T-shirt style is a pattern designed for 25% stretch or less. To determine if your fabric falls in this category, 4" of your knit must stretch crosswise to 5".



Knit fabrics that stretch between 25% and 50% are usually interlock knits or sweater-type knits. To determine if your fabric falls in this category, 4" of your knit must stretch crosswise to 6".



Knit fabrics that stretch 50% or more are extremely stretchy. To determine if your fabric falls in this category, 4" of your knit must stretch crosswise from 7" to 8".

Now that you know your fabric, it is time to try this technique. You can quickly and professionally finish your V-neck garment and we are sure you will be pleased with the results. Abracadabra!

PATTERN PREPARATION FOR USE WITH KNIT FABRICS

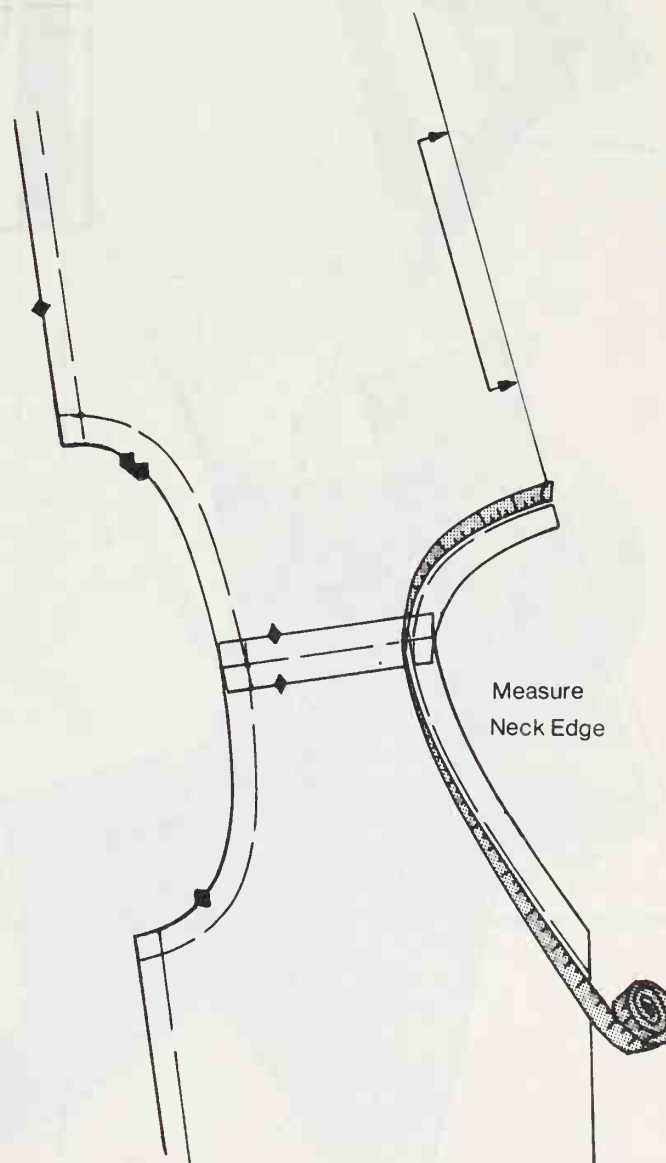
Garment Front and Back

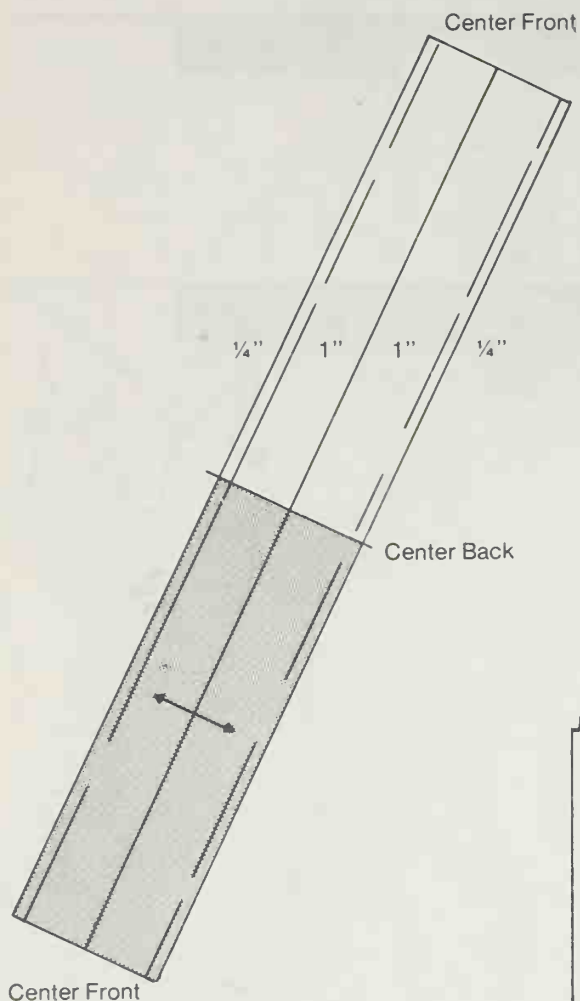
A 1/4" seam allowance is necessary around the neckline edge for the sewing of this band trim. If your pattern has a 5/8" neckline seam, trim off 3/8" from the front and back neckline leaving a 1/4" seam allowance.

Neck Band

Measure the total neckline seam *on* the seamline *excluding* the shoulder seam allowances. To measure accurately, stand the tape measure on its side and start at the point of the V, following the curve of the back neckline to the garment center back. Remember, a pattern is only *half* of the total measurement, so you must double the measurement to determine what is the total neckline measurement.

This measurement is a guide for the length of the neckband. Using the total neckline measurement, subtract 2" if your fabric has 25% stretch or less. Fabric with 25%-50% stretch will be cut 3" less than the neckline measurement. And, fabric with 50% or more stretch will be cut 4" less than the neckline measurement.



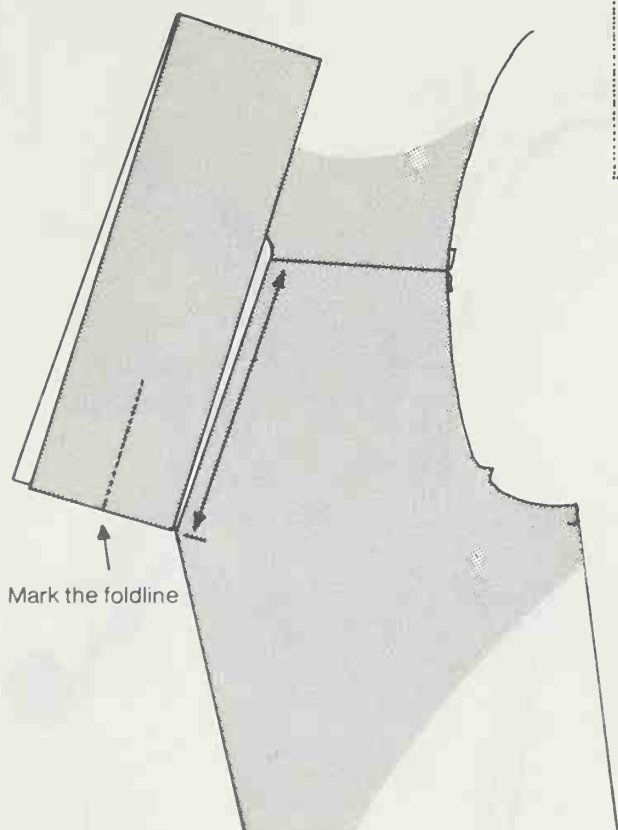
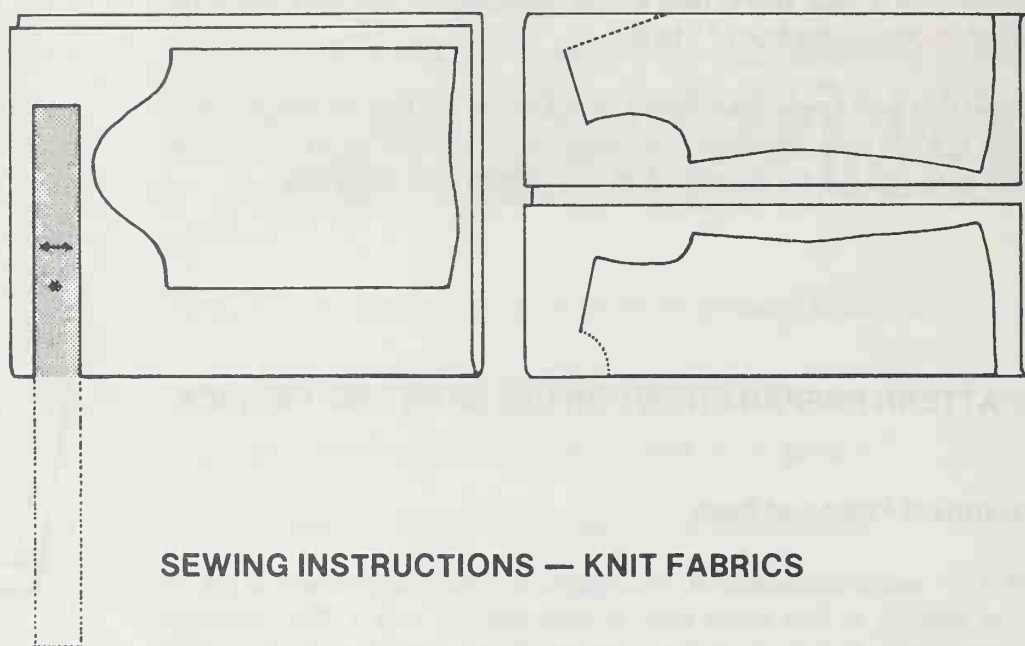


Now you must determine the width of the band. Since the band will be folded in half, it must be cut twice as wide as the finished band plus 1/2" for the seams (1/4" seams will be used on knit fabrics). The band width is not affected by the stretchability of the fabric. Generally, a finished band width of 1" to 2" is an attractive trim. If the finished band will be 1" wide, you must cut your pattern piece 2 1/2" wide ($1" \times 2 + 1/2"$).

Cut a tissue pattern this size. On the pattern, mark a lengthwise grainline as illustrated.

PATTERN LAYOUT — KNIT FABRICS

Disregard any neckline bands or facing included in the pattern envelope. Follow the pattern layout given in the guide sheet remembering to use the new neckband pattern piece. Cut one neckband pattern.



SEWING INSTRUCTIONS — KNIT FABRICS

1. The finished band will be folded in half lengthwise. Mark the foldline for several inches at one end of the band with tailor's chalk.
2. Sew the front and back together at the shoulder seams.
3. With the right sides together, fold the garment in half along the center front and center back. Lay the garment flat on the table.
4. Butt the long edge of the band against (not overlapping) the cut edge of the neckline along the garment front. Ignore the back neck curve.

5. Using a ruler placed along the fold of the garment front, mark with a piece of chalk a continuing straight line through the corner of the band (point A) up to the marked lengthwise fold line on the band (point B).

6. Draw a line from the other corner of the center front edge of the band (point C) to point B.

7. To sew the miter of the neckband, sew the center front edge of the neckband together by sewing on the angle lines connecting points A, B, and C. Trim this "inverted pyramid" to a 1/4" seam allowance and clip to the point of the angle.

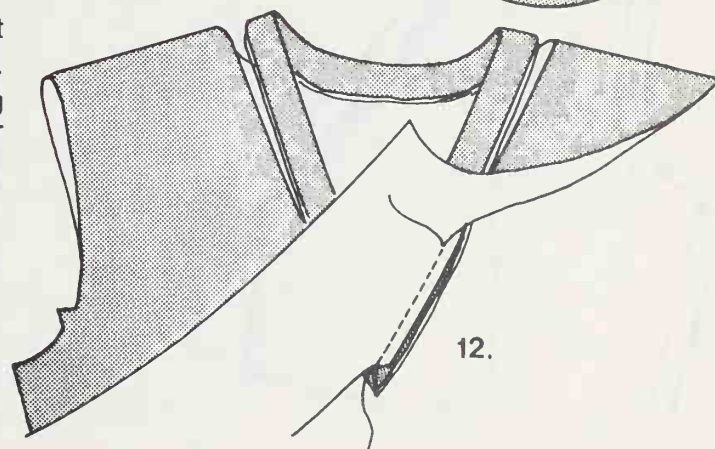
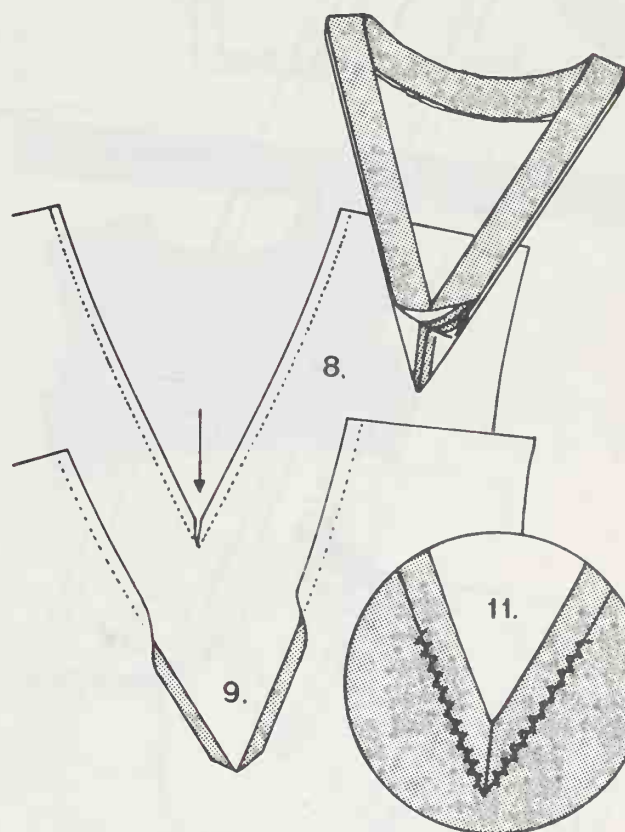
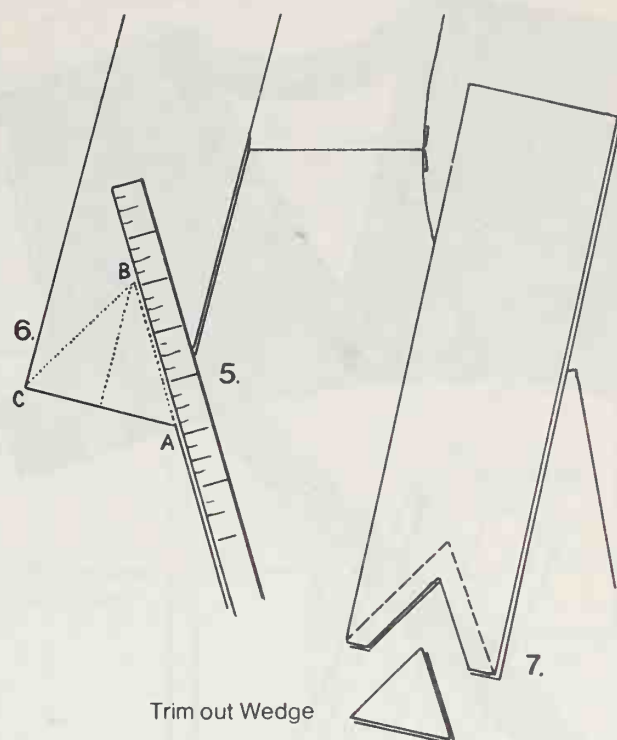
8. Press these 1/4" seam allowances open. Fold the band in half lengthwise, stacking the seam allowances directly over one another. The neckband trim is complete. Now you are going to prepare the neckline for the band attachment.

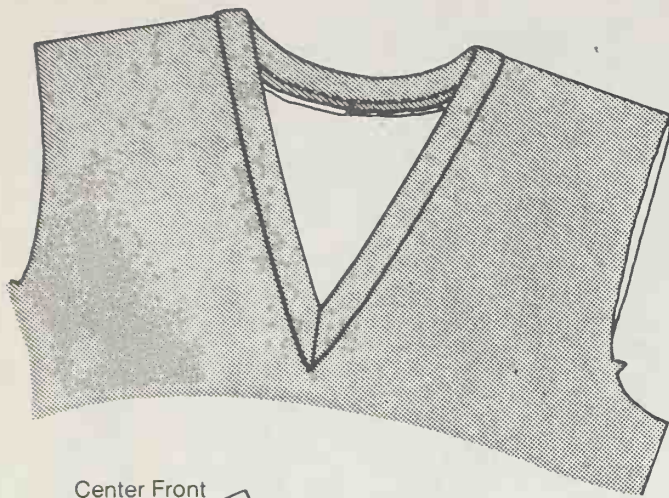
9. At the point of the V at the garment neckline, clip to 1/4". Turn under and press the 1/4" seam allowance 1" on each side of the clip.

10. With the right side of the garment up, place the finished mitered band trim in position 1/4" *under* the pressed neck edge. Match the cut edges of the band with the cut edge of the seam allowance of the garment.

11. To hold the band in place, zigzag the band to the garment on both sides of the V as illustrated. (To zigzag baste, use the widest zigzag stitch and six stitches to the inch. Put a "zig" in the band and a "zag" in the garment so the stitches straddle the seam.) This is a temporary seam.

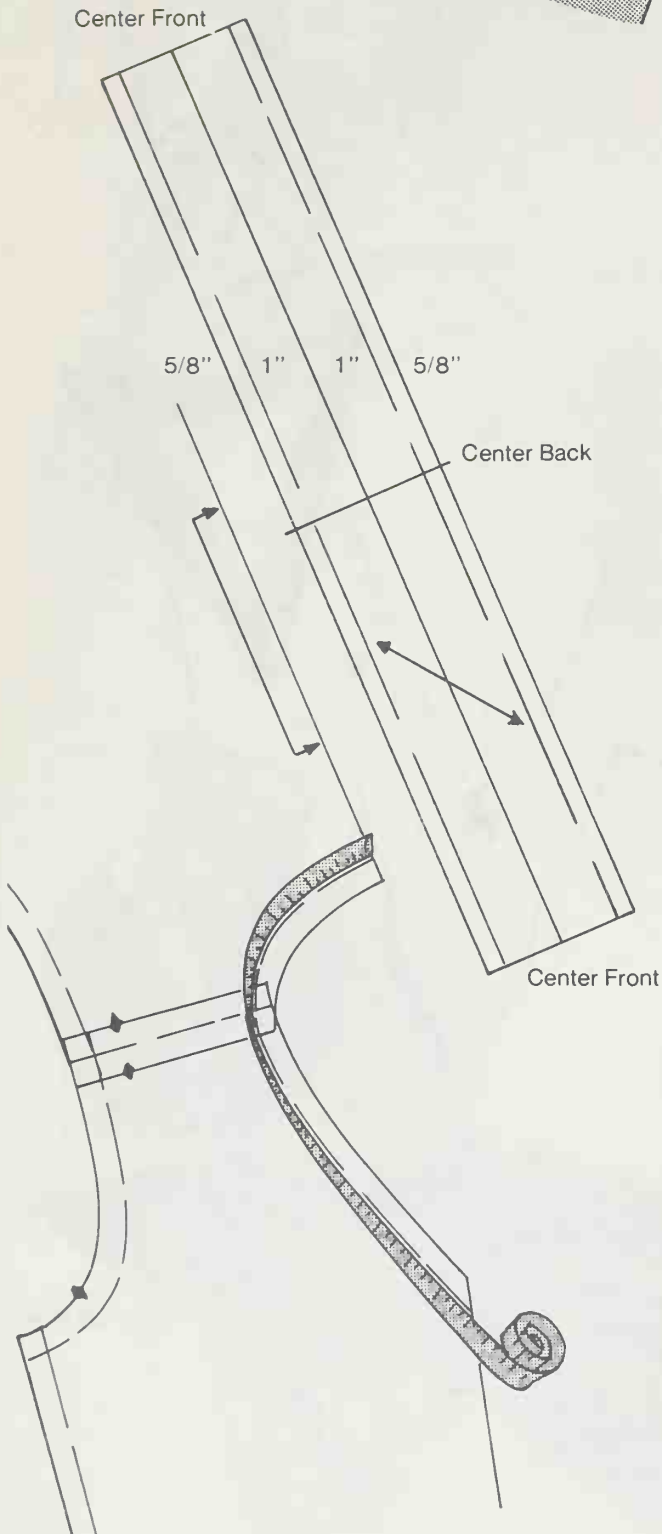
12. Working on one side of the V, turn back the shirt front exposing the seam allowance held by the zigzag basting. Sew a 1/4" seam starting at the point of the V, and stopping one inch above the point. Repeat for the other side. Do NOT try to make a continuous seam around the V. It will pucker.





13. Finish sewing the neckband to the garment by matching center back notches. Sew a seam around the neckline, slightly stretching the band to fit.

14. Remove the zigzag basting from the V. Complete sewing the shirt with conventional sewing techniques, or, if applicable, use the techniques given in this book. As you can see, this V-neck miter is so easy and the result is a very professional looking neckline.



PATTERN PREPARATION — WOVEN FABRIC

Garment Front and Back

A 5/8" seam allowance is necessary around the neckline edge. Make sure that your pattern conforms with this.

Neckband

Measure the total neckline seam *on the seamline excluding* the shoulder seam allowances. To measure accurately, stand the tape measure on its side and start at the point of the V, following the curve of the back neckline to the garment center back. Remember, a pattern is only *half* of the total measurement, so you must double the measurement to determine what is the *total* neckline measurement.

Subtract 1/2" - 1" from this measurement and this is the length of your neckband.

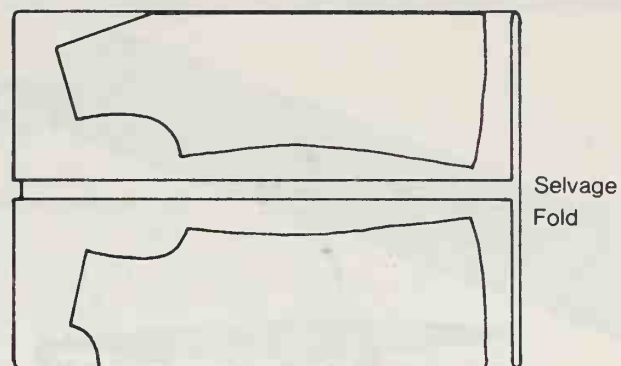
To determine the width of a neckband when using a woven fabric is similar to the steps used when working with knit fabrics. Since the finished band will be folded in half, it must be cut twice as wide, plus 1 1/4", for the seams (5/8" seam will be used on woven fabrics).

If a finished band will be 1" wide, cut your pattern piece 3 1/4" wide (1" x 2 + 1 1/4").

Cut a tissue pattern the length and width as determined. On the pattern, mark a grainline drawn on the BIAS as illustrated.

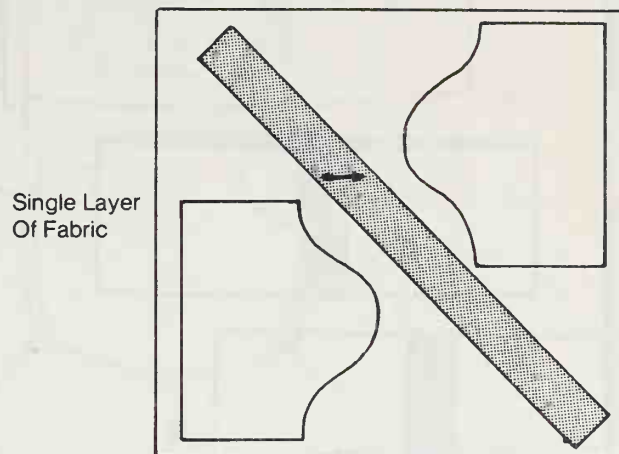
PATTERN LAYOUT — WOVEN FABRICS

Disregard any neckline bands or facings included in the pattern envelope. Follow the pattern layout given in the guide sheet remembering that the grainline of the new neckband pattern piece has been changed. Cut one of the neckband pattern.



FABRIC MARKINGS — WOVEN FABRICS

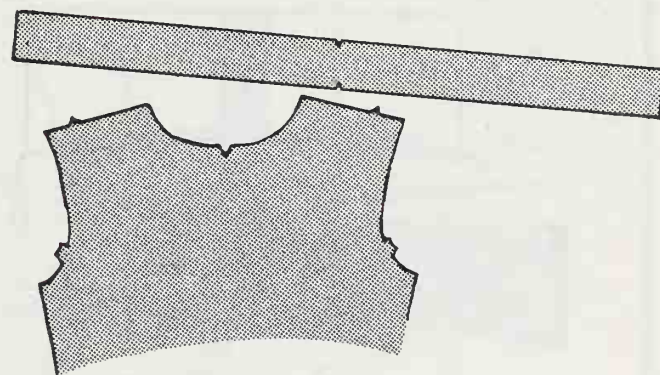
Notch the center back of the neckband and garment back.



SEWING INSTRUCTIONS — WOVEN FABRICS

Follow the same instructions given for sewing a V-neck in a knit fabric with these additions:

- A. Stay-stitch the V-neckline of the garment along the 5/8" seam allowance.
- B. Use 5/8" seam allowances instead of the 1/4" seam allowances given for knits.

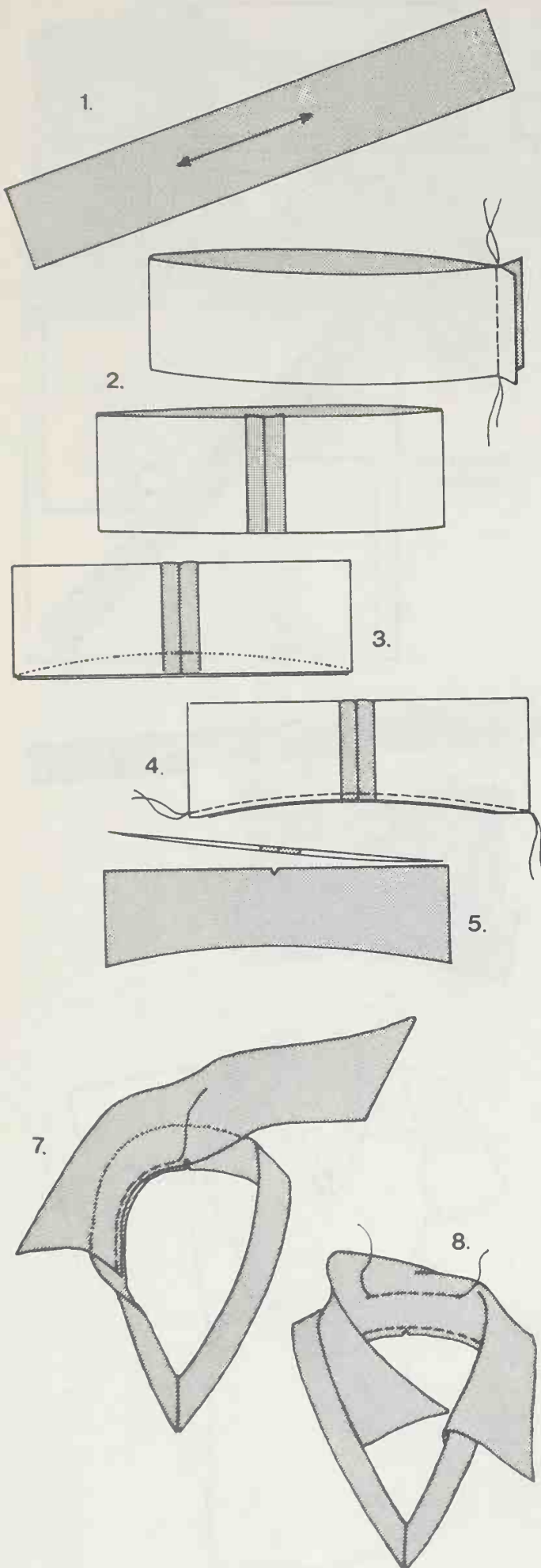


VIEW 2 — V-NECKBACK WITH AN ADD-ON-COLLAR

After the V-neck band has been applied to the neckline, it is easy to give it a different look with an Add-On-Collar. The Add-On-Collar is easy to sew and looks great because once again, there are not bulky collar points.

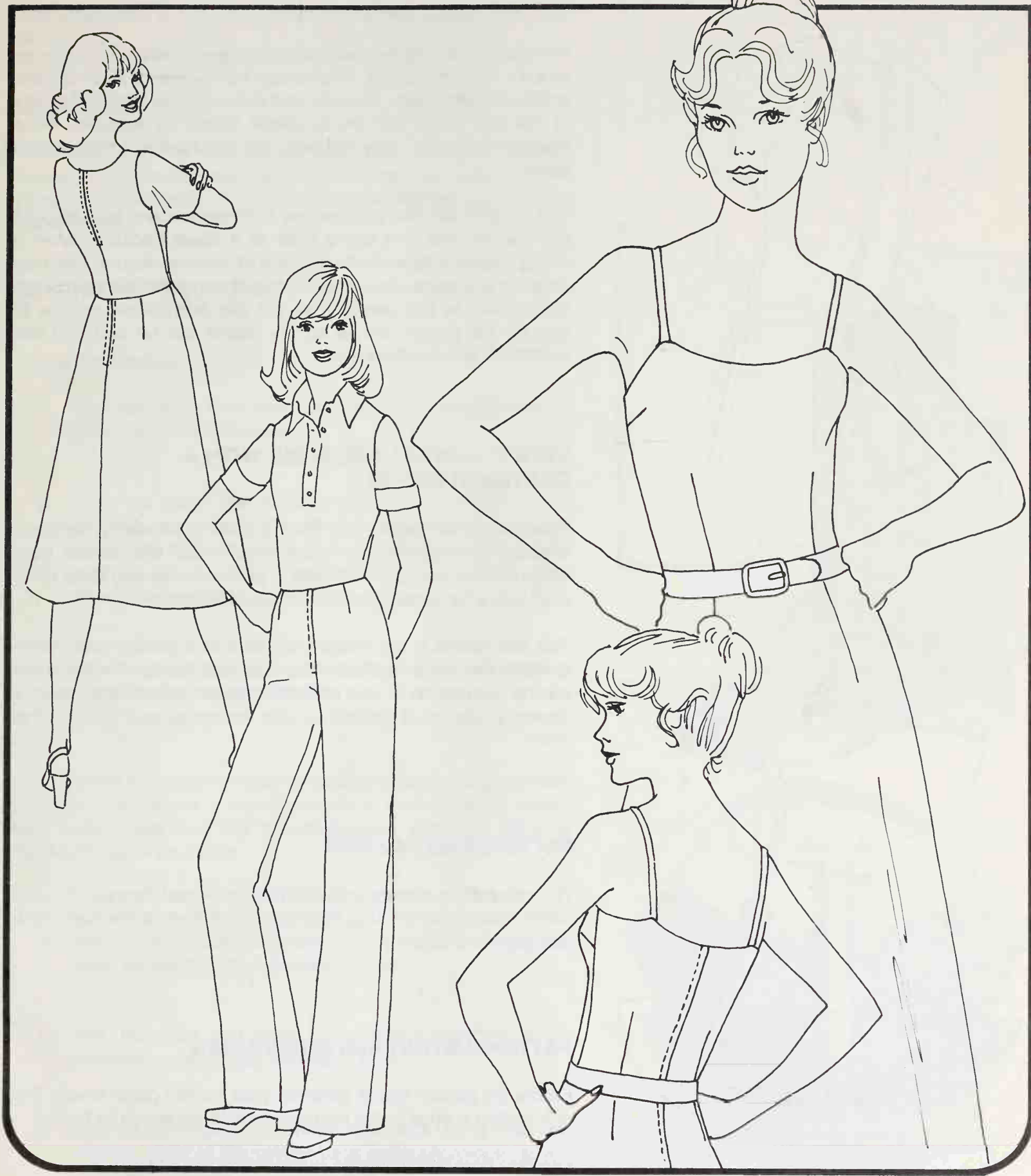


PATTERN PREPARATION AND SEWING INSTRUCTIONS



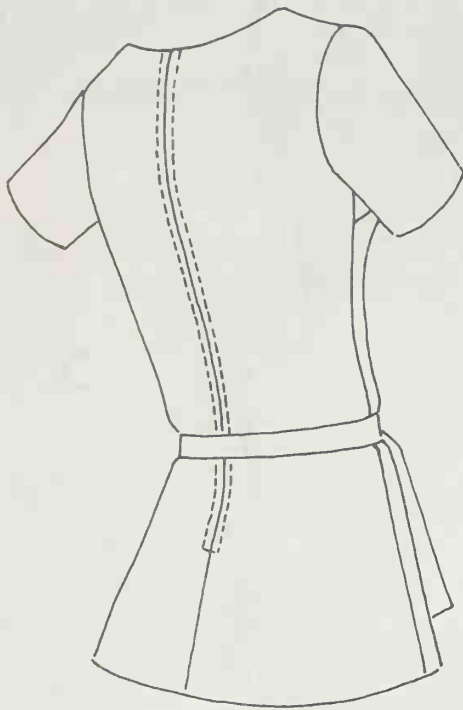
1. Cut a strip of fabric across the stretch grain of the fabric 35 inches long and 5 inches wide. This collar length is standard in women's wear.
2. With right sides together, fold and sew a 5/8" seam at the ends forming a tube of fabric. Press the seam open and place it *centered* on the flattened circle.
3. Draw a point 1 1/2" up from the raw edge on the back seam. Draw a smooth, gradual curve starting at one collar point, through the 1 1/2" mark and down to the other collar point as illustrated. This is the outer edge seam of the collar. NOTE: The curve of the collar must be identical on the left and right sides.
4. Sew on this line. Trim along the curved seam, leaving 1/4" allowance. Turn the seam allowance toward the seamed undercollar and understitch.
5. Turn the collar right side out and press. Notice that the undercollar has "grown" about 1/4" wider than the uppercollar. Trim so the neckline seam edges are even again. Topstitch the collar if desired.
6. Pin the finished collar to the garment neck edge matching the center back collar seam with the center back notch of the garment.
7. Sew the collar to the garment along the neckline seam.
8. To develop a collar stand, sew the Add-On-Collar to the neckband 1/2" down from the folded edge. This seam should be 2" long on each side of the center back.

CHAPTER FOUR



CHAPTER 4

SEWING MAGIC WITH A JEWEL NECKLINE



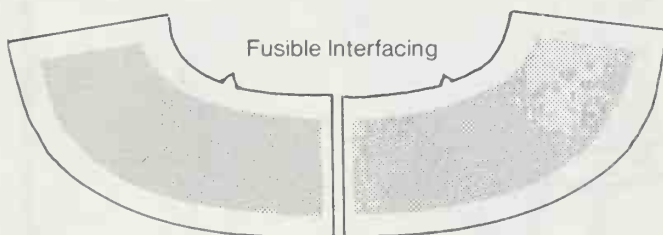
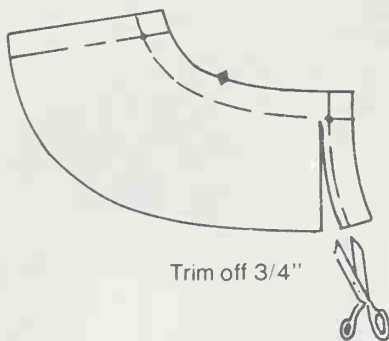
In the previous chapters, we have given new sewing techniques on how to “switch” seams to eliminate the excess bulk in specific areas of collars, cuffs, pockets, and plackets. The switched seams of the Jiffy Collar and the Envelope Collar, for example, make sewing “magically” easy and also help you achieve a professional finish.

This chapter will deal with another common problem area plagued with excess bulk, the facing finish of a Jewel Neckline. When a facing is applied to finish the neckline of a zipper closure, there are always many seam allowances ending at the center back causing a bulky finish. In this chapter, we will give instructions on how to prepare the pattern pieces so the seams can be switched and neckline finished without bulk.

VIEW 1 — JEWEL NECKLINE WITH A CENTERED ZIPPER

Now that woven fabrics are coming back in popularity, jumpers, dresses, and blouses are again being made with center back zippers and a facing finish. View 1 gives new sewing skills to be used with a *Centered* zipper with a Jewel Neckline.

The instructions in this chapter will work as a pattern guide when applying the zipper and attaching the neck facing. For the other sewing instructions of your particular pattern, refer to the pattern’s sewing guide, or, if applicable, use the techniques given in this book.



PATTERN PREPARATION

The only pattern change occurs on the back neck facings. On your pattern piece, cut off 3/4" from the center back of the *back neck facings*.

PATTERN LAYOUT AND INTERFACING

Follow the pattern layout given on your pattern guide sheet. The only cutting change is that the back neck facing is shorter by 3/4".

Interface *both* facings on the wrong side of the fabric.

FABRIC MARKINGS

Back Neck Facings

With a nip, mark a 1/4" seam allowance at both center back neck facings.

Garment Back

With chalk, mark the 5/8" center back seam allowance from the neckline to the bottom zipper stop. Place a nip in the neckline seam allowance at the zipper start, and a nip in the seam allowance at the zipper stop.

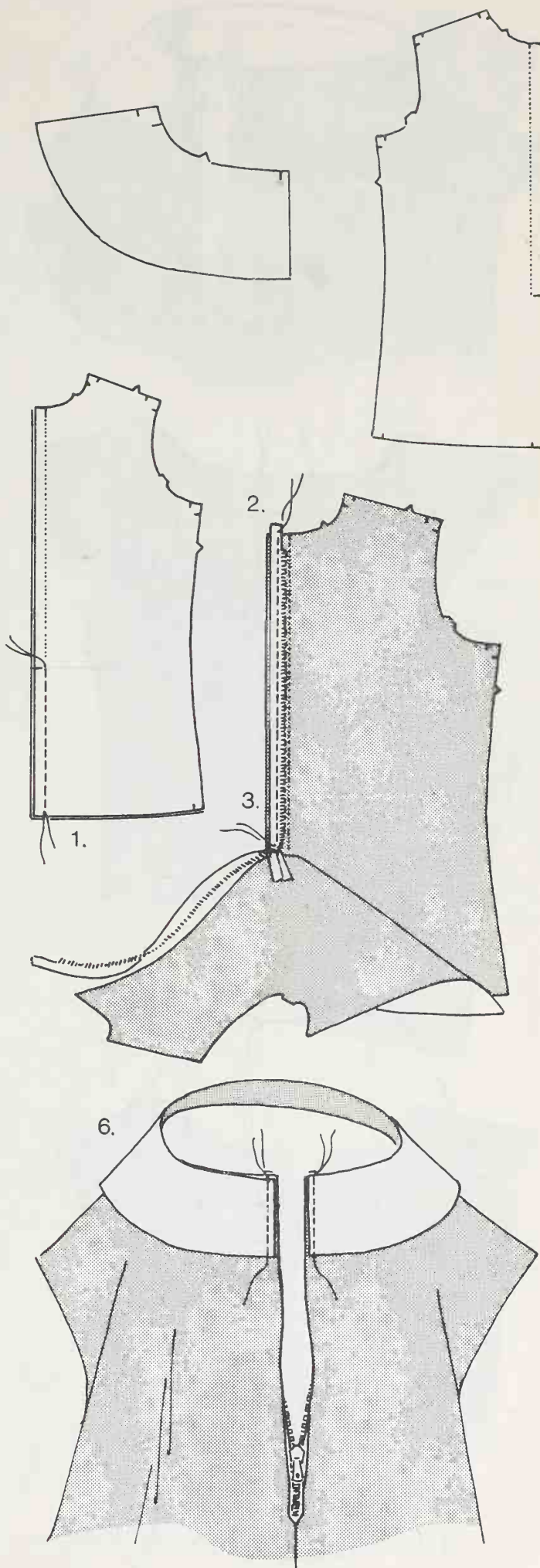
SEWING INSTRUCTIONS — VIEW 1

Zipper Application

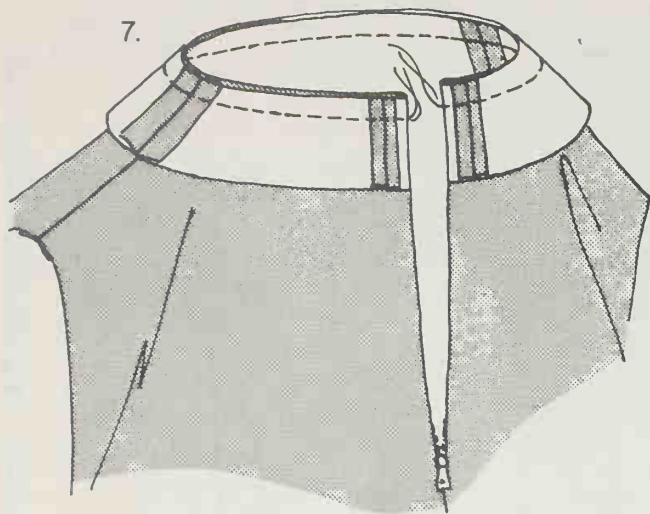
1. Sew the center back seam up to the nip marking the zipper stop. Press the seam open.
2. Open the zipper and place one side of the zipper on the garment seam allowance with the right side of the zipper against the right side of the fabric. Position the zipper so the teeth of the zipper are against the 5/8" marked seam allowance line on the garment.
3. Machine baste the zipper tape to the garment's seam allowance. Repeat for the other side.

NOTE: Close the zipper to make sure that the positioning has been accurate. If a yoke or a waistline seam is involved in the center back seam, make sure that the seam meets when the zipper is closed. Re-open the zipper.

4. Sew the shirt front to the back at the shoulders using a 5/8" seam allowance. Press the seams open.
5. Sew the front and back neck facings together at the shoulder seams. Press the seams open.
6. With the raw edge of the center back neck facing even with the raw edge of the center back seam allowance, sew a 1/4" seam. Repeat on the other side.



7.



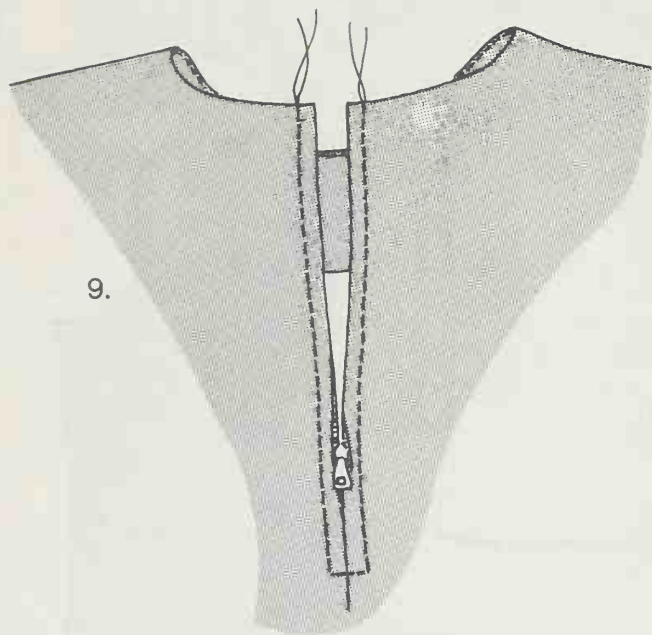
7. Fold the garment on the marked seam allowance lines so that the right side of the fabric of the facing is against the right side of the garment. Sew the neckline seam.

8. Grade and understitch the neckline seam. Turn the garment right side out and press.

9. Topstitch both sides of the zipper from bottom to top, starting at the zipper stop.

The result is that the facing seam is displaced $\frac{3}{8}$ " and does not interfere with the center back neck closing, eliminating the excess bulk. Also, this garment finish can be applied at the waistline of a skirt or a pair of slacks that has a contour facing (no waistline finish). You will be so pleased with this professional facing finish.

9.



VIEW 2 — JEWEL NECKLINE WITH A LAPPED ZIPPER

If a pattern requires a lapped zipper closure at a jewel neckline, the pattern preparations and sewing instructions will vary slightly from the instructions given for the center zipper closure of a jewel neckline. The results are just as professional and the techniques are just as easy as the steps in view 1.

The lapped zipper closure can be used interchangeably with the center zipped closure.

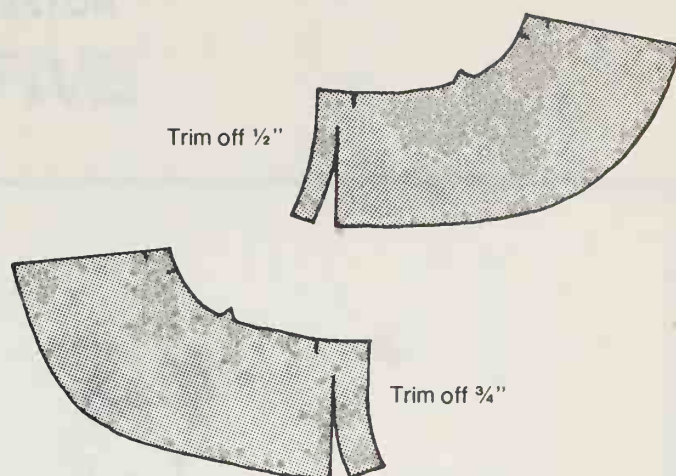
PATTERN PREPARATION

Back Neck Facing

Since the garment left laps over the garment right at the closure of a lapped zipper, different amounts are trimmed off from each back neck facing. (References to the garment right and left refer to them as they fit on the body).

1. Cut off 1/2" from the center back on the right back facing.
2. Cut off 3/4" from the center back on the left back facing.

NOTE: It is easier to cut the excess off at the center back *after* the pattern is cut out from the fabric.



FABRIC MARKING

Back Neck Facings

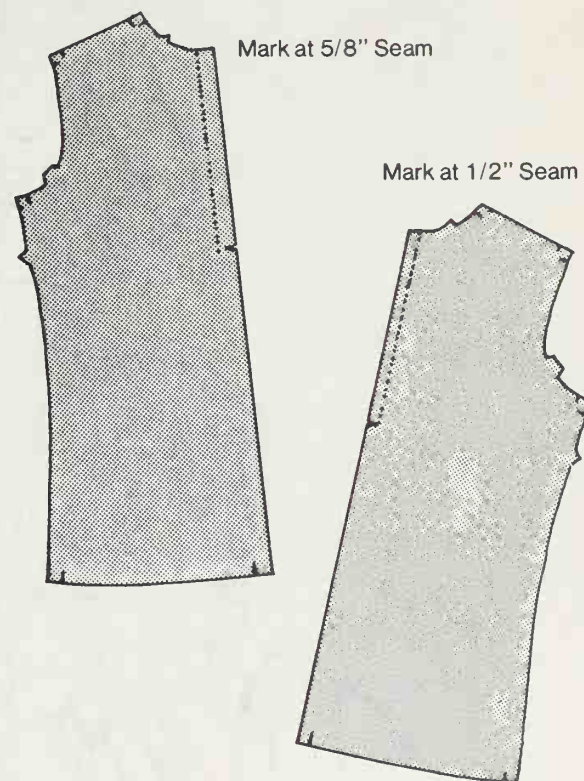
With a nip, mark a 1/4" seam allowance at the center back on *both* neck facings.

Garment Back, Left Side

With chalk, mark the 5/8" seam allowance from the neckline to the zipper stop. Place a nip in the neckline seam allowance at the zipper start and a nip in the seam allowance at the zipper stop.

Garment Back, Right Side

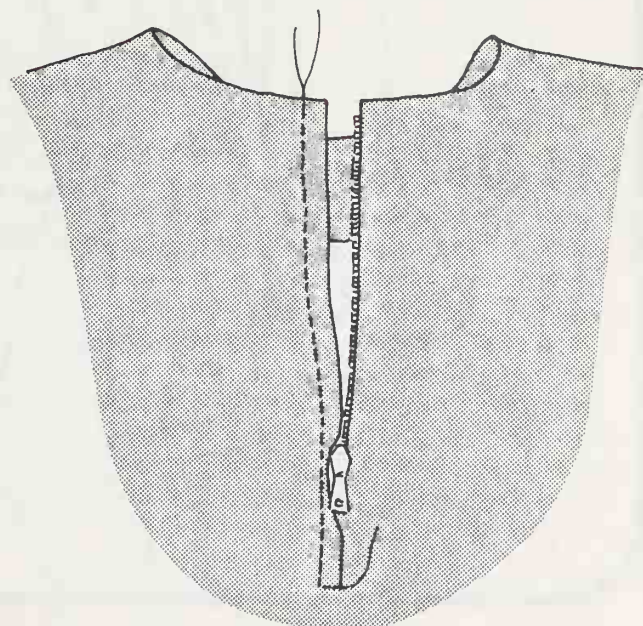
With chalk, mark a 1/2" seam allowance from the neckline to the zipper stop. Place a nip in the neckline seam allowance at the zipper start and a nip in the seam allowance at the zipper stop.



SEWING INSTRUCTIONS — VIEW 2

Follow the instructions given for view 1, steps 1-8.

Topstitching is done only on the garment left back side for the lap of the zipper 1/2" from the center back seam.



NOTES & PATTERN NUMBERS

Once the garment is laid flat, the center back is marked. The center back is marked by drawing a line from the center of the back to the center of the front. This line is the center back line. The center back line is marked by drawing a line from the center of the back to the center of the front. This line is the center back line.

NOTE: It is easier to cut the excess off the center back line than to cut it off from the side. The center back line is marked by drawing a line from the center of the back to the center of the front. This line is the center back line.

FABRIC MARKING
Back Neck Facing
With a nip, mark a 1/2" seam allowance at the center back of the neck facing.

Back Neck Facing
With a nip, mark a 1/2" seam allowance at the center back of the neck facing.

Garment Body, Left Side
With chalk, mark the 5/8" seam allowance from the neckline to the upper edge. Place a nip in the neckline seam allowance at the upper edge and a nip in the seam allowance at the upper edge.

Garment Body, Right Side
With chalk, mark the 5/8" seam allowance from the neckline to the upper edge. Place a nip in the neckline seam allowance at the upper edge and a nip in the seam allowance at the upper edge.

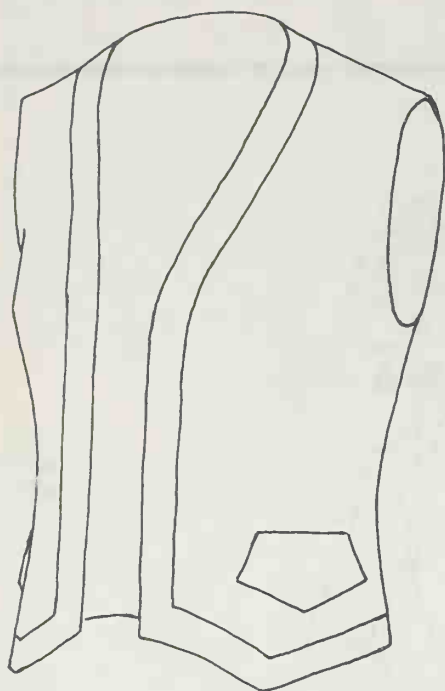
SEWING INSTRUCTIONS — VIEW 2
Following the instructions given for view 1, sew the garment. Topstitching is done only on the garment's back side for the top of the upper 1/2" from the center back.

CHAPTER FIVE



CHAPTER 5

SEWING MAGIC WITH A BUTTERFLY VEST



A vest is an extremely versatile garment. As an accent piece, it can be worn over a blouse, dress, or even a sweater. When wearing the layered look, a vest is an absolute basic item in the wardrobe. A vest is also one of the main ingredients in a traditional suit, or it can be the focal point of an outfit when complimenting a classic shirt.

Vests are made in a wealth of fabrics from cotton duck to velvet. They are found both lined and unlined, and also have the option of being reversible.

Pocket flaps are often a common feature on a vest. The type of flaps used will help make the appearance tailored or casual. The pocket flaps give the vest flair and character.

This chapter will take you through the steps of making a Butterfly Lined Vest with two of the most common pocket flaps.

VIEW 1 — BUTTERFLY VEST WITH ENVELOPE POCKET FLAPS

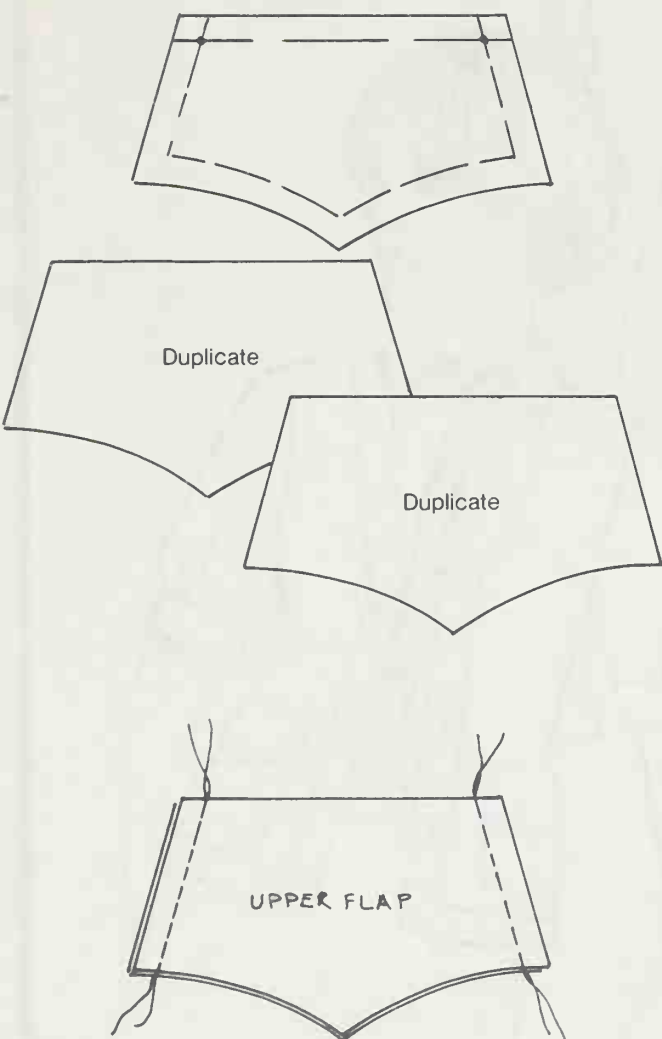
The lined vest for both views 1 and 2 will be sewn identically; the difference is the design of the two pocket flaps.

The pocket flap shown is the most common flap found on a tailored vest. In Chapter 2, instructions were given for sewing an Envelope Collar. As you may recall, the pattern layout showed the collar to be cut on the fold. With the unique sewing instructions given in this book, the seams of the collar were switched to eliminate bulky seams for a smooth finish. This pocket flap has many of the same characteristics as the Envelope Collar. The cutting instructions will resemble the techniques given earlier for the Envelope Collar.

PATTERN PREPARATION

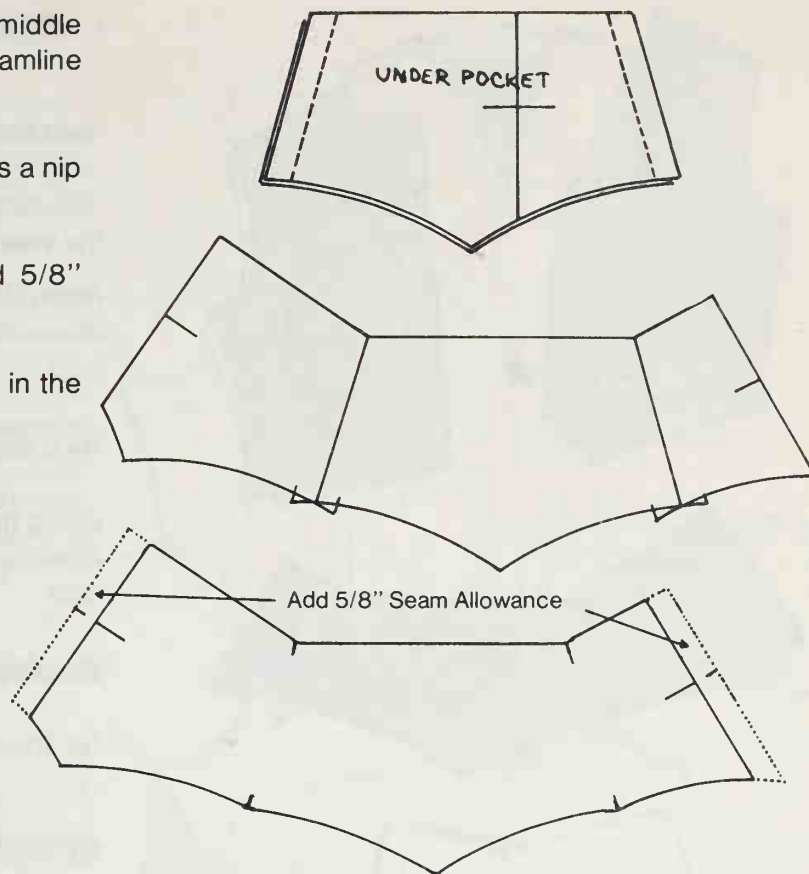
Pocket Flap

1. Cut the two duplicate tissue patterns of the pocket flap. Set aside the original pattern to be used when cutting the interfacing.
2. Sew the two pattern pieces together along both side seam allowances.
3. Write UPPER FLAP on one side of the pattern and UNDER FLAP on the other side of the pattern.



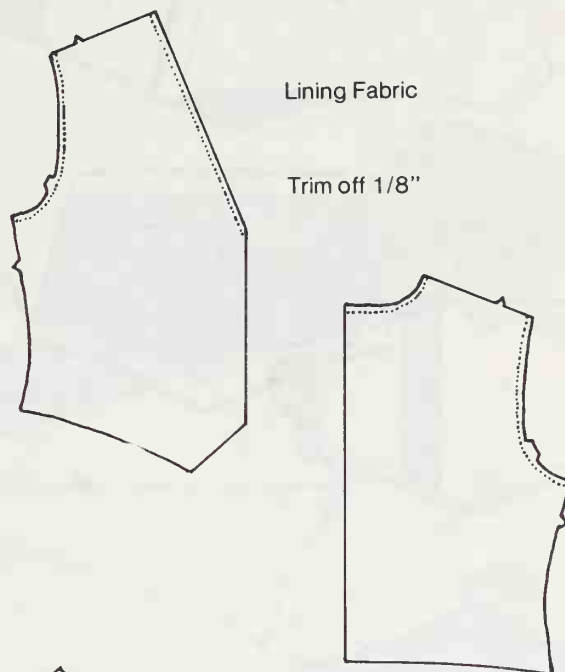
4. On the under flap, draw a cutting line offset from the middle following the straight of grain. This will be the new seamline on the under flap.
5. Draw a one inch line through the new seamline. This is a nip placement.
6. Cut the pattern open along the new seamline. Add 5/8" seam allowances to the new seamline.
7. With a felt tipped pen, mark the nips (made in step 6) in the seam allowances.

The Envelope pocket Flap pattern piece is complete.



Vest Front and Back

1. Cut a duplicate vest front and back to be used as the lining pattern.
2. On the lining pattern front and back, trim off 1/8" from the neckline and armhole as illustrated.



PATTERN LAYOUT

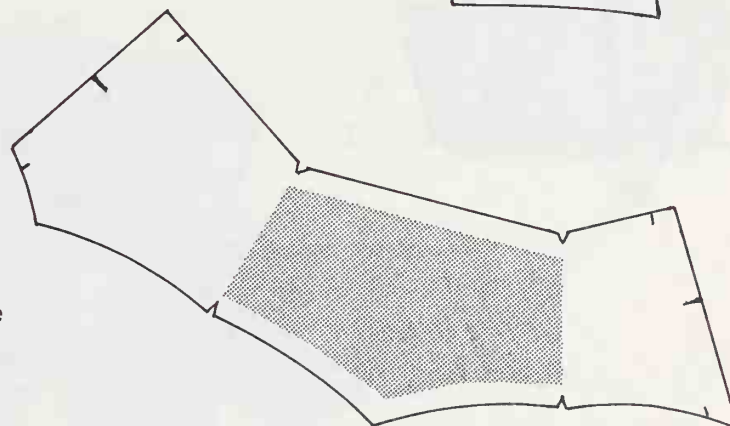
Using the fashion fabric, lay the vest front and back on the fabric as shown in the commercial pattern layout. Lay the Envelope Pocket Flap on the fabric following the straight of grain.

Using the lining fabric, cut only the vest front and back.

INTERFACING

Envelope Pocket Flap

Cut out interfacing using the original pocket flap pattern minus the seam allowances. Fuse the interfacing in place as illustrated.



FABRIC MARKINGS

Vest Front

With tailor tacks or tailor's chalk, mark the pocket flap placement on the vest garment front.

Along the lower seamline of the vest front, place a nip in the seam allowance 3" from the center front. Repeat on the lining garment front.

Vest Back

Along the lower seamline of the vest back, place a nip in the seam allowances 3" from the center back. Repeat on the lining garment back.

Envelope Pocket Flap

Nip the side foldlines on the flap top and bottom.

SEWING INSTRUCTIONS

Envelope Pocket Flap

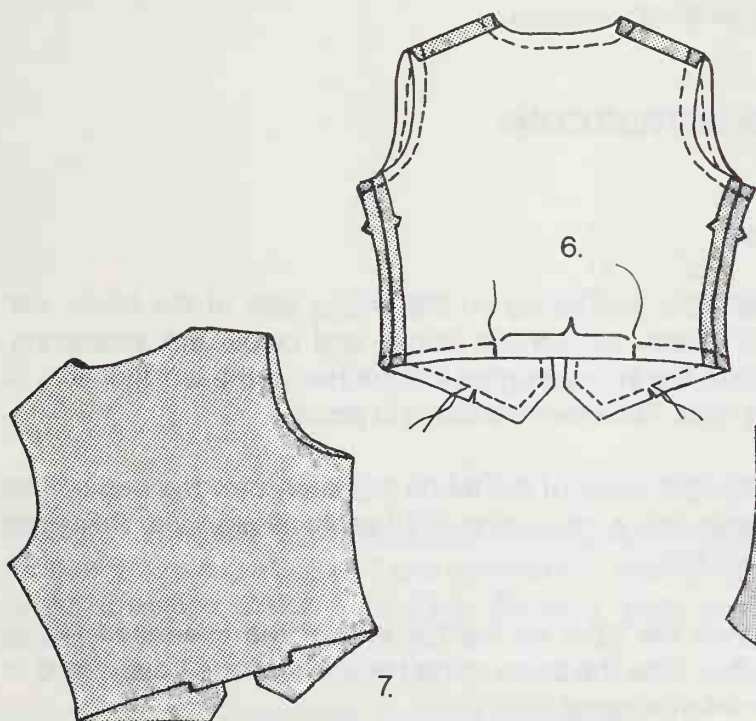
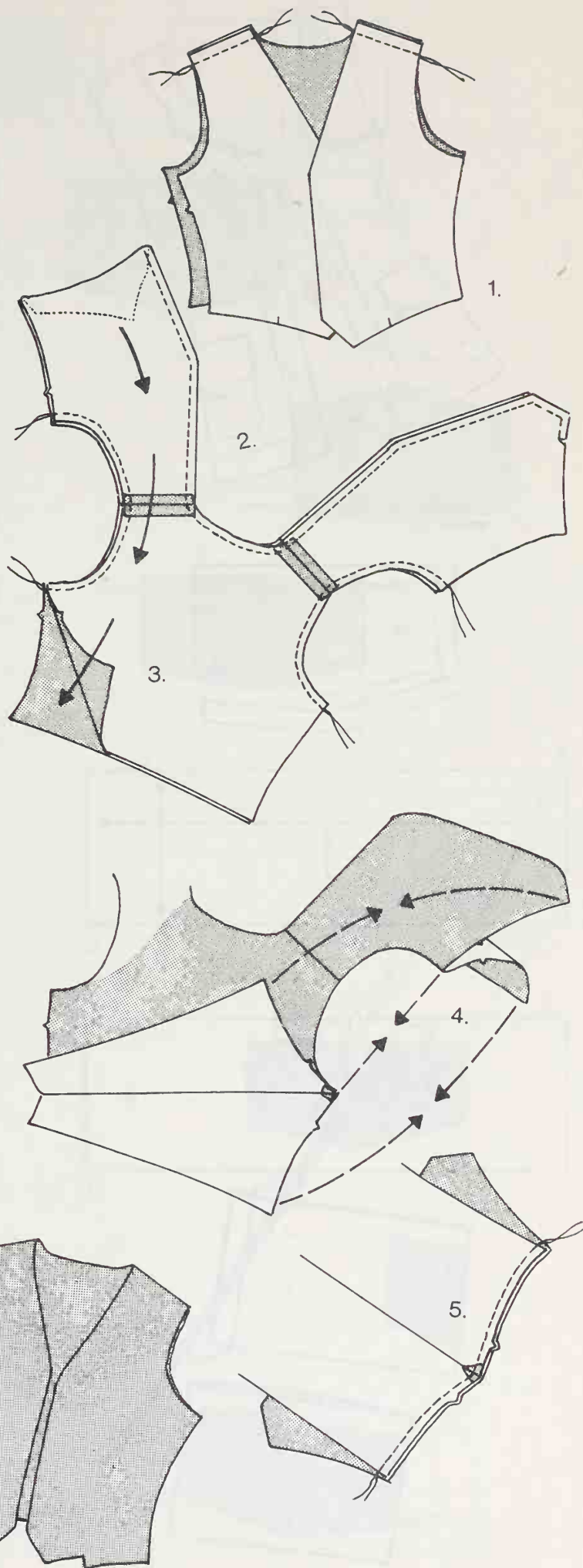
1. Sew the flap together by sewing the under flap side seam. Press the seam open.
2. Flatten the flap along the foldlines exposing the entire interfaced surface. Sew the seam along the lower shaped edge.
3. Grade the seam allowances leaving 1/8" on the under flap side and 1/4" on the upper flap side.
4. Angle cut the corners and the point of the flap.
5. Turn the flap right side out and press. Topstitch if desired.
6. To attach the flap, pin the flap in position on the garment front. Place the flap right side against the garment right side. Sew the flap to the garment and secure the threads at each end.
7. Sew a second line of stitching about 1/8" below the first line. Angle cut the seam allowances at each corner.
8. Turn the flap down in place and topstitch along the upper edge. Pull the threads to the underside and tie.

Notice how smoothly this folded flap handles. There are no bulky seams at the ends of the flaps, resulting in a professional appearance.

Butterfly Lined Vest

We have named this vest a "Butterfly Vest" because when sewing the garment together, the position of the pattern pieces resembles the shape of butterfly wings.

1. Sew the garment front and back together at the shoulder seams. Repeat on the lining front and back. Press.
2. With right sides together, pin the lining and outer garment together at the armholes, neckline, and center front. Continue to pin the front hem until the nip marking on the garment front. Sew the lining and outer garment together. At this point the garment resembles an unfolded butterfly!
3. Trim the seam allowances. Turn the garment right sides out and press.
4. With right sides together, match the underarm seams of the vest. Pin the entire side seam together. (The outer garment and lining side seams will be sewn in one step.)
5. Sew the side seam together. Press the side seams open. Repeat on the other side of the vest.
6. Stitch across the bottom of the vest leaving the 6" opening between the two nips on the center back piece.
7. Turn the garment right side out. Hand stitch the lower opening and press.

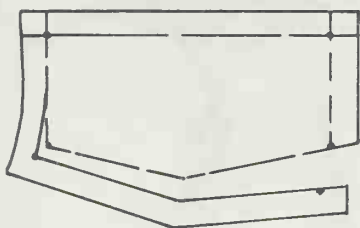




VIEW 2 — VEST WITH THE TUBE FLAPS

This view shows another flap called the Tube Flap. It is so easy to sew and apply. Follow these simple directions and see how “magically” the Tube Flap is sewn.

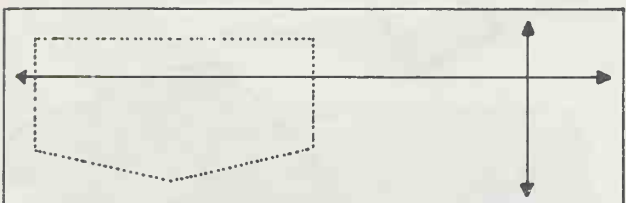
Follow the instructions for preparing, interfacing, cutting, and sewing the Butterfly Vest as given in view 1. This view will detail only the Tube Flaps.



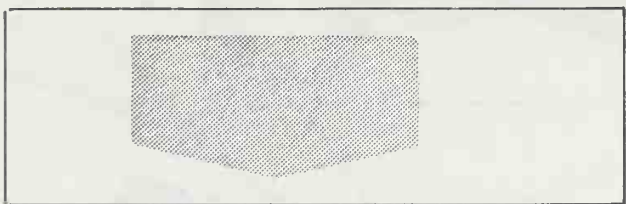
PATTERN PREPARATION AND INTERFACING

Tube Flap

1. Trim off all seam allowances on the flap pattern piece.
2. Measure the width of the flap. Double this measurement and add 1 1/4" for seam allowances. This is the width measurement.
3. Measure the length of the pattern piece and add 1 1/4" for seam allowances. This is the length measurement.
4. Cut out a flap pattern piece using the determined width and length measurements.
5. Cut out the interfacing from the original pattern piece minus the seam allowances.



2.

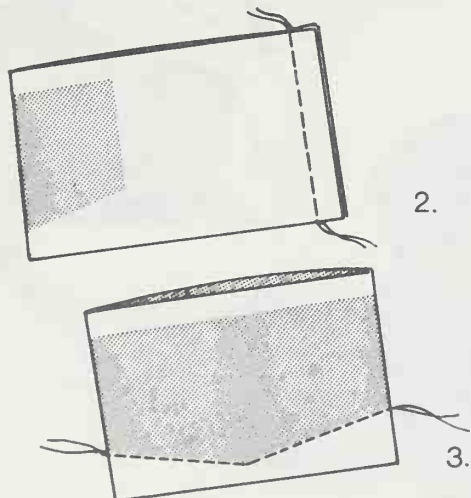


1.

SEWING INSTRUCTIONS

Tube Flap

1. Place the interfacing on the wrong side of the fabric with 5/8" seam allowances above and below the interfacing. Offset the interfacing so it is further to the left than it is to the right. Fuse the interfacing in place.
2. With right sides of the fabric together, sew the pocket flap pieces into a tube using 5/8" seam allowances. Press the seam open.
3. Flatten the tube so the full size of the interfaced flap is visible. Sew the seam along the lower shaped edge next to the interfacing as illustrated.

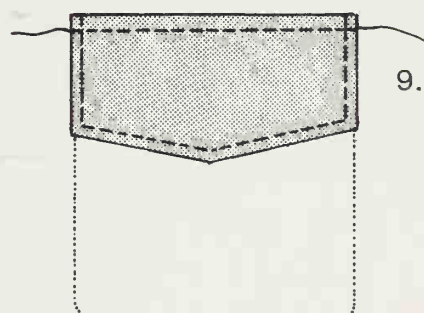
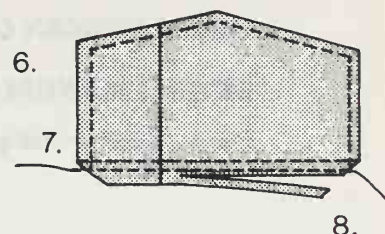
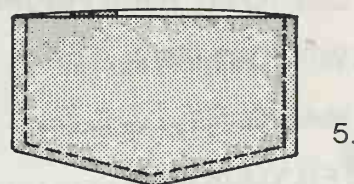
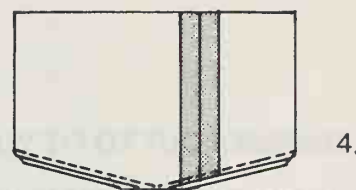


2.

3.

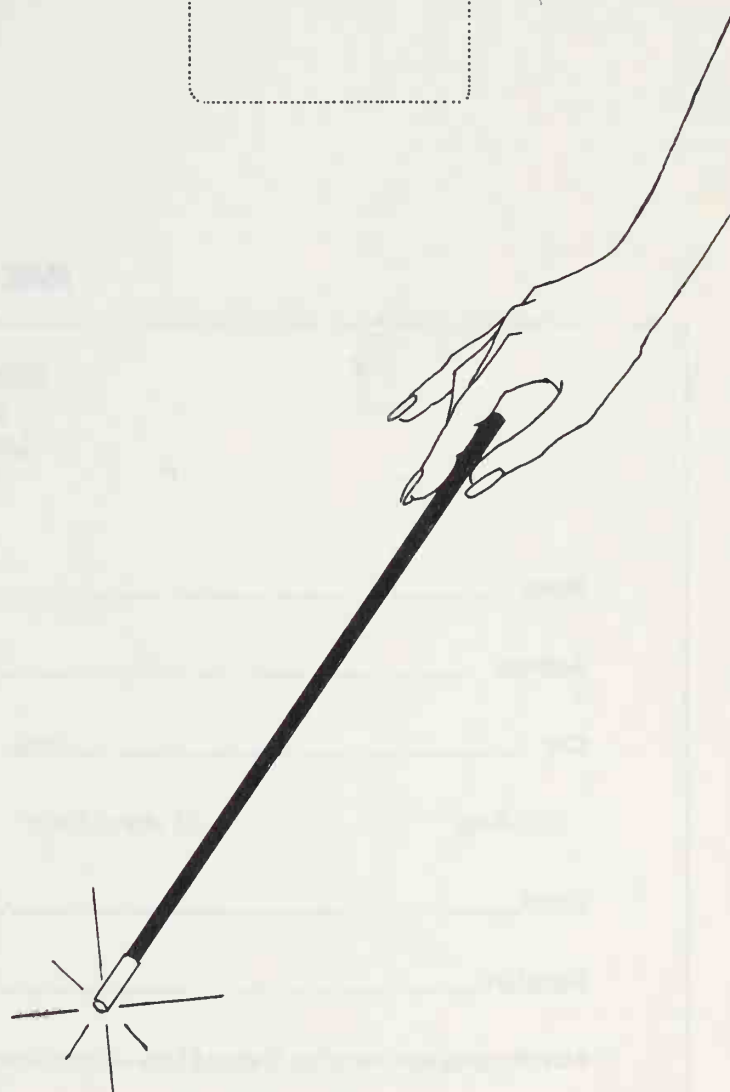
4. Trim the lower edge seam allowances leaving a 1/4" seam. Angle cut at the corners and flap point.
5. Turn the flap right side out and press. Topstitch the flap.
6. To attach the flap, pin into position on the garment front with the right side of the flap against the right side of the garment. Sew into place and secure the threads at each end.
7. Sew a second line of stitching 1/8" below the first stitching. This second line allows the flap to fold down flat.
8. Trim the flap seam allowances extremely close to the stitching line. Angle cut the seam allowances at each corner.
9. Turn the flap down in place and topstitch. Pull the threads to the underside and tie. Finish sewing the vest following the instructions given in view 1.

NOTE: This pocket flap is an excellent addition to a shirt when sewn above the protected patch pocket (Chapter 1).



PRESTO! You have completed your sewing apprenticeship. You are now a "Sewing Magician" and can perform such sleight of hand as the Envelope Collar, Tube Flap, Butterfly Vest, and the Jiffy Collar.

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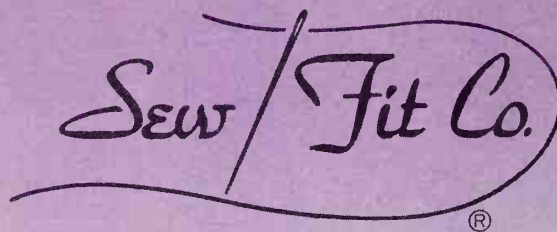
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