Specialty Fabrics For Everyone
(Scope & Sequence)

Genet Orme
(530) 228-4554

***This class qualifies for credit in the "Designer Sewing/Fashion Design/Clothing III class (As per Pearl Hart)

Week 1:

Fabric Selection & Care

- Textile information for "Fancy Fabrics" i.e.; taffetas, satins, velvets, linings.
- Less is better
- Pre-shrink?
- Swatches

Week 2:

Measurements

- How to Demonstration and Lecture
- Students Take & record measurements
- "Understanding Ease Allowance" lecture

Week 3:

Pattern Selection

- Princess line patterns - Benefits of using them.
- Boys Cumberbuns, Ties, Vests Patterns.
- Pattern approval
- Clothing Project Information Sheet
- Pattern Preparation

Week 4:

Basic Pattern Adjustment Samples

- Sample #1 - Add width to princess bodice bust front
- Sample #2 - Add width to waist and hip of a princess pattern
- Sample #3 - Pivot seam method for alterations

Week 5:
Pattern Fitting

- Make adjustments to student's patterns.

Week 6:
Pattern Fitting & adjustments continued.

Week #7
Layout and Cutting

Week #8
Layout and cutting continued.

Week #9
Begin to Sew

- Lecture on Darts
- Sample #4 - Dart Sample

Week #10
Continue to Sew

- The importance of "Interfacing" - Sew-ins / fusibles
- Sample #5 - Interfacing samples

Week #11
SEW!!

Week #12
SEW!!

- Lecture on the "Purpose of Boning"
- Sample #6 - Boning Sample

Week #13
SEW!!

- Lecture on "Clipping a Curve"

Week #14
SEW!!

- Lecture on "Pressing Techniques"

Week #15

SEW!!

- Hemming Samples
- Samples:
    1. Sample #7 - Hand Blind Slipstitch Hem
    2. Sample #8 - Narrow Machine Stitched Rolled Hem
    3. Sample #9 - Blind Stitch
    4. Sample # 10 - Blind Catch Stitch

Week #16

SEW!!

- Serger Techniques
    1. Sample #11 - Serger Rolled Hem
    2. Sample #12 - Serger "Fish-line Ruffles"

Week #17

SEW!!

- Lecture on Zippers
- Demonstration of Invisible Zippers

Week #18

SEW!!

- Samples Notebook due!
- Project Evaluation Sheet due with Formal Project.

Sources:

Interfacing:
B. Black & Sons (See info sheet in packet)
Clotilde.com (fusible tricot interfacing)
Walmart/Joann's (Sew-in's)

References:

Singer: "Sewing For Special Occasions"
Singer: "Sewing Specialty Fabrics"
Palmer/Pletsch: "Bridal Gowns"

Extraordinary Use of Fancy Fabrics by the Ordinary Seamstress

Genet Orme

Professional Seamstress specializing in bridal, evening, and couture clothing; instructor and guest speaker at National Conventions; owner Genet Marie Patterns; featured guest on PBS TV series; Art of Sewing.

Class Objective:

Solve the mystery of sewing evening wear. Learn the techniques that will calm your fears of these fabrics and how to "combine to design" when starting with a picture of a garment. Information given on tools, needles and threads, stitching, pressing - when and how.

1. Less is better!

With specialty fabrics less is better. Less pressing, sewing and handling in general makes a more beautiful gown. These fabrics are delicate and can look worn if handled too much.

2. Preshrink?

Only if you plan to wash the dress later. If it will be dry-cleaned, take a 10" square and see how it reacts to pressing. Does it shrink with too much heat? Will it need a press cloth? Test it before it is too late. Sometimes have a dry cleaner pre-shrink the fabric first. This is usually not very expensive.

3. Change your needle

Change your needle to start! A special guide for needles will be given in class that will help you choose which needle for which fabric.

4. Thread

Buy a good thread to keep your frustration level down; ie Coats & Clark, Gutterman, Molynecke.

6. Get good pins!

Get rid of those small ones. Get pins with the white heads, your quality of "life" will improve!

7. Scissors

Have your scissors sharpened.

8. Press cloth

Be sure to have a press cloth. You cannot sew on this kind of fabric without one.

9. Pattern tracing cloth

(Do-Sew, etc.) Can be used for pattern alterations if necessary. I use this as my "muslin" fitting; then take apart basting stitches, lay it out on the fabric, and I have a pattern piece with all the alterations built in!

10. Transfer

Transfer all construction symbols from the pattern with super fast "snip markings." Cut off notches and snip 1/8" - 1/4" into seam allowances. This method is far more accurate.

11. Hanging

Hang gown on a padded hanger at least 1/4 days before hemming to let fabric relax.

12. Pressing tips

a. A press cloth is essential

b. "Seal the seam" by pressing the seam when closed in the flat. Use fingers and tip of iron to open. Prevent seam imprint by using a seam roll or dress maker's ham, or envelopes. These methods will be demonstrated in class.

Other pressing techniques: Check fit before pressing - Never sew over a seam that hasn't been pressed - Don't press sleeve cap - Press waistline seams up.

13. Underlining

Underlining, linings, and interfacing are the shaping layers you don't see, but do a lot for your finished gown. They will give it the expensive look, and will be used to hold the bodice shape. Lots of examples in class.

14. Crinoline

Crinoline is the best interfacing for bows, flowers, sleeve caps, skirts, etc. It never crushes or looses its body.

15. Cutting/Layout

Always use a "with nap" layout with any specialty fabric. Sometimes just the sheen of a fabric will change the shading from one direction to the other.

16. Zippers

Use lightweight coil zippers. In velvets you have two options; hand pick them, or use an invisible zipper. Examples in class.

18. Sheets

Tissue paper between layers will prevent slippage when pinned through all layers.

a. Eliminate facings - use french binding. This will be demonstrated in class.
b. Chiffon can shrink when pressed with steam. Use dry iron.
c. Put a piece of scotch tape over throat plate opening between feed teeth. This will prevent the fabric from being "sucked" down the hole.

19. Laces - have no grain

Cutting can be economized. You can place pieces in different directions to save fabric or maximize the design motifs.

a. Use a shortened stitch length with laces.
b. Don't waste lace scraps - they can be used for appliques or other design features.
c. Don't preshrink a lace unless you're to wash it later.
d. If lace motif is very open, place a piece of scotch tape around the toes of your pressure foot to keep them from getting caught in the lace.
e. Mitering a lace corner - example will be shown in class.
f. Sculpting lace will be shown in class.

20. Patterns for slips

Vogue patterns are best for "slips" that are the understructure of a full skirt. You will usually learn some neat sewing techniques when using a vogue Designer pattern.

21. Glues

For sequins and pearls - types that are dry cleanable and some that are dryer proof.

CLOTHING PROJECT INFORMATION SHEET

name: _____ *date:* _____

class: _____ *class time:* _____

brief description of item: _____

_____

_____

pattern company and number: _____

where did you purchase your fabric: _____

how did you pretreat your fabric(s): _____

_____

_____

approximate time spent making garment: _____

FABRIC SAMPLES

Fabric	fiber content & percentages	measurement Before and After treatment			
		B-length	B-width	A-length	A-width
fashion fabric					
interfacing					
underlining					
lining					
trim					

Cost of Garment	Price	Quantity	Total Price / Item
fashion fabric			
interfacing			
underlining			
lining			
trim			
notions (zipper, thread, snaps, hooks & eyes)			
pattern			
		total	

What satisfaction and/or dissatisfaction did you experience, working with your fabric(s)?

What new experiences have you had in making this garment?

What satisfaction and/or dissatisfaction do you have for this garment?

Comment on teaching techniques used:

CLOTHING CONSTRUCTION CLASSES

TAKING MEASUREMENTS FOR DETERMINING PATTERN SIZE

Name_____

Date_____ Weight_____

Height_____ (Against a flat wall without shoes)

WHERE TO MEASURE	Your Measurements	
	inches	cm
1. **BACK NECK/WAIST LENGTH** - From the prominent bone at the back neck base to the waistline at the bottom of the ribbon.		
2. **BUST/CHEST** - Around the fullest part of the bust/chest, straight across the back.		
3. **HIGH BUST** - (Women Only) Across the back at the level of the full bust measurement, directly under the arms and above the bust in the front.		
***SUBTRACT MEASUREMENT #3 FROM #2. WHAT IS THE DIFFERENCE? _____ INCHES.**		
4. **WAIST** - (Women) At the natural indentation. Bend side to side to locate the major crease. The bottom of the ribbon that is pinned at the waist should be there. (Men) Where you would normally wear the top of your pants.		
5. **HIPS** - Around the fullest part, for women usually 7 to 9 inches below the waistline, and around 8 inches for men. _____ inches below the waist.		
ADDITIONAL MEASUREMENTS FOR MEN		
6. **NECK** - Around neck base, plus 1/2" for comfort.		
7. **SLEEVE LENGTH** - From prominent bone at center aback neck base, over the shoulder, down the arm over the bent elbow to the wrist bone.		

*Use the HIGH BUST measurement instead of the BUST measurement if the difference is 2 or more inches.

Determine Figure Type: _____

Size: _____

CONSIDER:

Women = shape + height + back neck/waist length

Men = build + height

23B Notes 1/26 (Wednesday)

Taking Measurements:

1- Don't take w/ leotards - "mushes" body
2- for size of pattern - take in underwear. for coat take OVER garments
*3- Take measurements @ same time of day you intend to wear garment. - have fitting same time also.
4- Tie string @ waist - stand reasonably straight - focus on some thing across room - don't look down.
5- Back waist - clavical bone to string.
6- fullest bust - parralel around body
- high bust - same in back then above in front - 2" or more by full bust.
7- Waist - on string
8- Hip - fullest part - parrallel to floor measure 'how far' down taken
9- *Men - base of neck around collar bone on clavical add 1/2" Neeksize
10- *Sleeve - clavical bone (center back) → shoulder bone to bend elbow to ~~wrist~~ (across yoke)
11- * Probably 2-4 sizes larger than Ready to wear
12- Mark seamlines w/ black pen on pattern piece - mark stitching lines first.
13- find bust apex from shoulder line/Neck (where they cross)

CLOTHING CONSTRUCTION CLASSES

INSTRUCTOR: M. Maschmeyer/E. Zellmer

PATTERN PREPARATION

AFTER PURCHASING YOUR PATTERN:

1. Put your name of the pattern envelope, all guide sheets and all pattern pieces.

2. Separate pattern pieces by cutting between pieces. DO NOT TRIM OFF EXCESS TISSUE MARGINS. Leave as much tissue margins on each pattern piece so that it may be used to do pattern adjustments if needed.

3. Look at layout guide sheet to determine which pattern pieces are to be used for the view you have chosen for your garment.

4. Take those pattern pieces to be used for your garment and press each one with a dry iron (no steam) set on medium.

5. Roll the pressed pattern pieces on a tube and bring to class. The unused pattern pieces should be placed back in the pattern envelope with the guide sheets and brought to class, also.

UNDERSTAND EASE ALLOWANCES

Fashion patterns contain two types of ease:

WEARING EASE is the minimum fullness necessary in a garment, over and above body measurements, to allow the wearer to move about comfortably.

DESIGN EASE is the amount of fullness added to the garment, over and above wearing ease, to give it the look that the designer intended.

BODY MEASUREMENTS	+	WEARING EASE	+	DESIGNER EASE	=	FASHION SILHOUETTE

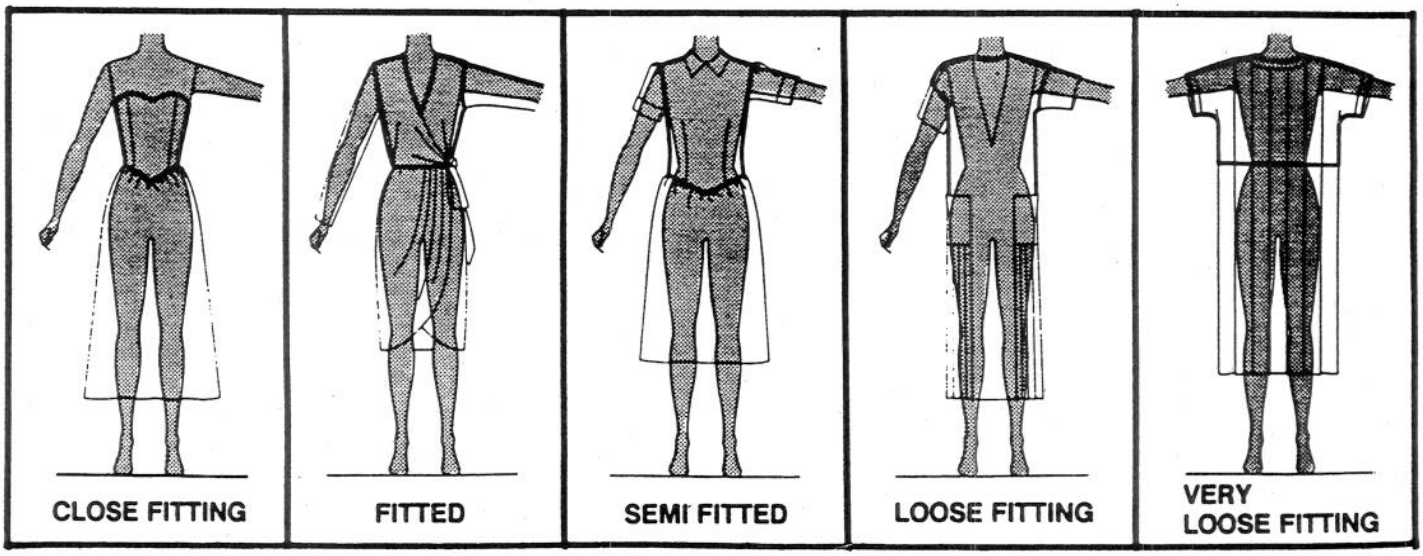
The description that appears on the catalog page and on the back of the envelope for every Vogue pattern includes some terms that describe the fit of the garment. The following measurement guidelines will tell you precisely what those terms mean:

MISSES' EASE ALLOWANCE*
(includes both wearing and design ease)

	BUST AREA			HIP AREA
DESCRIPTION	DRESSES, BLOUSES, SHIRTS, TOPS VESTS	JACKETS Lined or Unlined	COATS Lined or Unlined	SKIRTS
CLOSE FITTING	0-2⅞" (0-7.3cm)	Not Applicable	Not Applicable	Not Applicable
FITTED	3"-4" (7.5-10cm)	3¾"-4¼" (9.5-10.7cm)	5¼"-6¾" (13.3-17cm)	2"-3" (5-7.5cm)
SEMI FITTED	4⅛"-5" (10.4-12.5cm)	4⅜"-5¾" (11.1-14.5cm)	6⅞"-8" (17.4-20.5cm)	3⅛"-4" (7.9-10cm)
LOOSE FITTING	5⅛"-8" (13-20.5cm)	5⅞"-10" (14.8-25.5cm)	8⅛"-12" (20.7-30.5cm)	4⅛"-6" (10.4-15cm)
VERY LOOSE FITTING	Over 8" (Over 20.5cm)	Over 10" (Over 25.5cm)	Over 12" (Over 30.5cm)	Over 6" (Over 15cm)

*Ease allowances given are not applicable for garments designed for stretchable knit fabrics.

The following silhouettes show the body in relation to the 5 fit descriptions in the Ease Allowance chart.



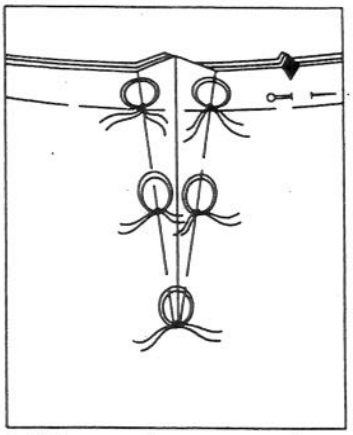
FCS 23A Beginning Sewing Name_____

Darts Date_____

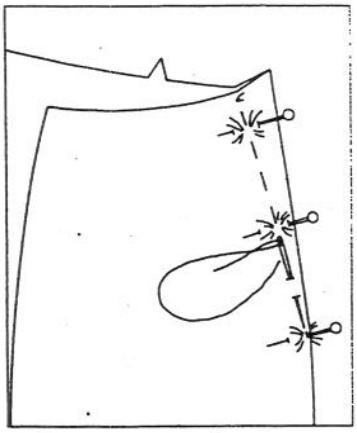
Forming Plain Darts

Darts are one of the most basic structural elements in garment making. They are used to build, into a flat piece of fabric, a definite shape that will allow the fabric to conform to a particular body contour or curve. Darts occur most often at the bust, back, waist, and hips. Accuracy in their position and in their fit is important if they are to gracefully emphasize the lines in these areas.

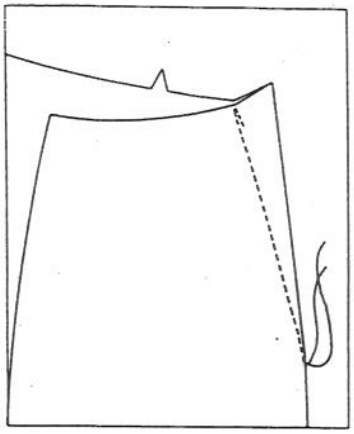
Precise marking of construction symbols is important. Choose a marking method that is suitable for the fabric in hand. Stitching direction for the dart is from the wide end of the dart to the point. Knot thread ends at the point to secure them. Backstitching can be used as a reinforcement at the wide end but should not be used at the point.



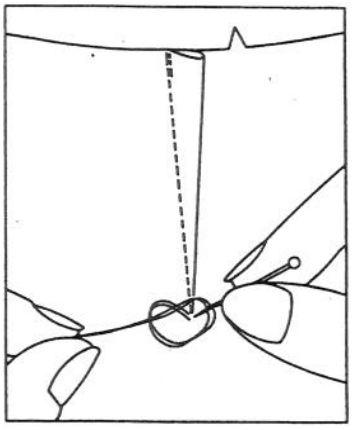
1. Before removing pattern, transfer the markings to wrong side of fabric. Tailor's tacks are shown here, but method will depend on fabric being marked.



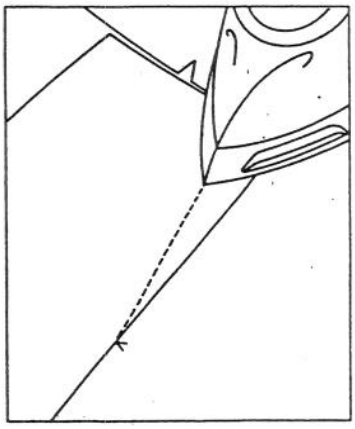
2. From wrong side, fold dart through center; match and pin corresponding tailor's tacks (or other markings). Baste, then remove tailor's tacks.



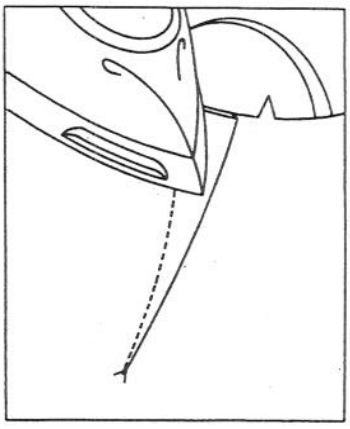
3. Starting from wide end of dart, stitch toward point, taking last few stitches parallel to and a thread's width from the fold. Cut the thread, leaving 4 in (10 cm) ends.



4. With thread ends together, form knot (do not pull tight). Insert pin through knot, then into point of dart. Tighten knot, letting pin guide it to dart point.



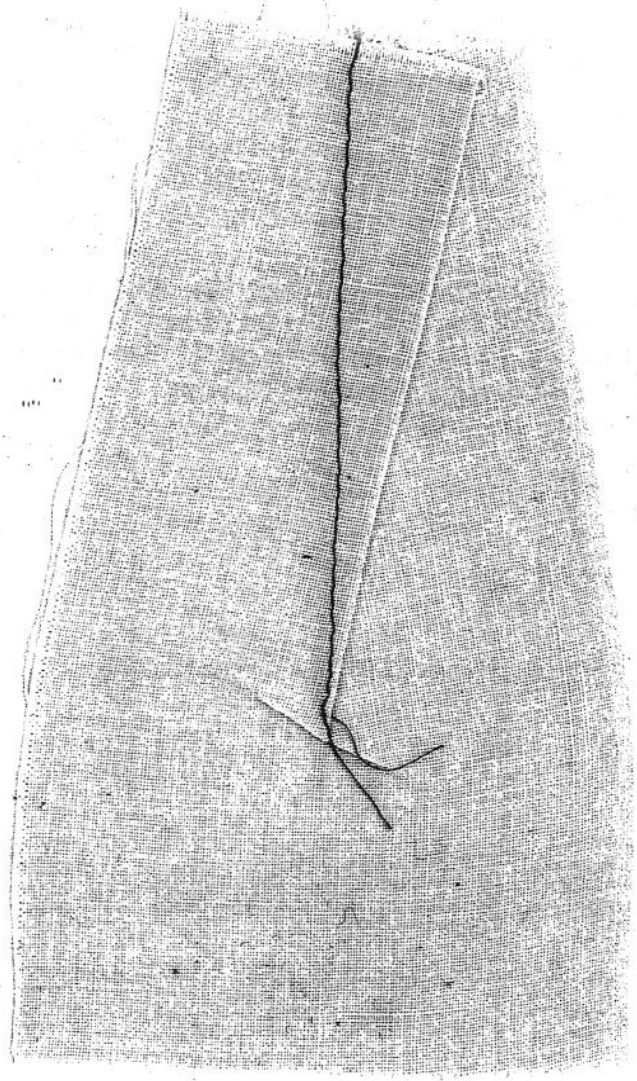
5. Extend dart and press it flat as it was stitched. Press toward the point, being careful not to go beyond it—this could crease the garment.



6. Place dart, wrong side up, over tailor's ham. Press according to direction it will take in finished garment, being careful not to crease rest of garment.

Darts are formed from triangular shapes marked on the pattern and consisting of stitching lines on each side of a center line. All these lines meet at the point of the dart. During construction the dart shape is folded, (or in some cases cut), along the center line so that the stitching lines can be matched and then stitched. After stitching, darts should be pressed in a particular direction. The general rule is to press ***vertical*** darts toward center front or center back, and ***horizontal*** darts downward. Unusually deep or bulky darts are often trimmed or slashed and pressed open. A finished dart should point toward the fullest part of the body contour to which it is conforming.

Darts



1. Baste darts first
2. Start at the tip
3. Twist fingers around thread - turn fly wheel up + down 3 times (makes 3 knots) - don't have to tie threads @ end
4. Start @ tip w/ Needle down + try to stab fiber w/ first fiber you can get - put tip of Needle right Next to fabric - Spear fabric by hand 3 times.
5. Drop thread + sew up to base
6. Press dart on side you sewed first - then wrong side (meld stitches)
7. Then press wrong direction - then right direction - then press direction on right side of fabric!

Sewing With Velvet

Tips for utilizing this season's most important fabric.

by Claire Shaeffer

Velvet was once reserved for special occasions and evening wear, but this season it's the hottest fabric in fashion and it's appearing everywhere in all types of garments from form-fitting riding jackets to loose cossack tunics, and even bathrobes, hats, and backpacks.

Velvet is a napped fabric which was initially very laborious and expensive to make because it was woven on hand looms using brass rods. Then, after weaving, the rods were removed leaving tiny loops which were cut by hand. But in 1832, a young Frenchman, Jean Baptiste Martin, invented a special loom which would make velvet easier to produce and much more affordable.

On Martin's loom, two pieces of fabric were woven simultaneously with extra sets of warp yarns weaving back and forth between the layers to create the velvet pile. Then, when the cloth came off the loom, the pile was cut to form two pieces of velvet fabric.

Traditionally made of silk, today's velvets are made from many fibers including silk, cotton, cotton blends, rayon, and rayon/acetate. Some, like the cotton/rayon blend, are washable while others are woven with spandex to create a stretch velvet.

Velvet is suitable for almost any type garment. To showcase the fabric most attractively, choose designs with few pattern pieces. Styles with excess bulk like tucks and pleats are less flattering to the figure and decorative details get lost in the pile.

Once the design is selected, decide how the garment will be cleaned. For tailored garments and dressy designs, consider dry cleaning the garment to maintain the garment's shape and preserve the fabric's pristine appearance, even though the fabric may be washable.

To preshrink fabrics which will be made into garments that will be dry cleaned, hang the uncut yardage over the shower rod and fill the bath tub with hot water to steam it generously. Or, ask your dry cleaner to shrink the fabric for you.

If the garment will be machine washed and dried, preshrink the fabric by washing and drying it before cutting.

Cutting hints. Velvet has a nap and the color looks deeper and richer when the pile runs up from the hem. To determine the direction of the pile, stroke the fabric parallel to the selvage. It will feel smooth when stroked with the pile. Then, using white chalk, mark the direction of the pile on the wrong side of the fabric.

To avoid shifting when cutting, spread the fabric in a single layer, wrong side up, or fold it with a lengthwise fold and the wrong sides together.

Use a nap layout and place the pattern pieces so the tops of all garment sections are toward the same end of the fabric. Pin the pattern in place, using fine pins placed in the seam allowances. Remove the pins as soon as possible to avoid marring the pile.

To avoid marring the velvet, mark sparingly using clips, chalks, temporary marking pens, tailor tacks, and thread tracings.

Sewing hints. When stitching velvet, the pile locks together, causing the underlayer to creep and pucker. To eliminate this problem, experiment by making some test seams before stitching the garment itself. Cut the fabric scraps on the lengthwise grain at least 10" long and stitch with a universal point needle and polyester or cotton-wrapped polyester thread. Loosen the tension and set the stitch length for 10-12 stitches per inch (2-2.5 mm).

Stitch with the pile, even when stitching against the grain. When stitching collars and necklines, begin at the center and stitch to the ends.

Pin-baste with fine pins or needles placed in the seam allowances and set at right angles to the seamline. If pins don't hold the layers securely enough to prevent creeping, baste with a diagonal basting stitch or two rows of running stitches – one on top of the other.

To reduce underlayer creep, hold the fabric taut when stitching. Use a roller or even-feed foot if it doesn't leave tracks on the right side of the fabric. Or stitch with strips of tissue paper or stabilizer between the fabric and feed dogs and/or between the fabric layers.

To prevent raveling, finish the edges of seams and hems with a serger or a narrow Hong Kong binding. To remove shedding pile, brush the raw edges firmly before finishing them.

For a smoother hemline, interface the edge with a bias strip of woven interfacing or cotton flannel. When hemming, use a blindstitch or blind catchstitch. To support the weight of the hem, first hem midway the hem allowance, then again at the edge.

Pressing hints. Experiment with the heat, moisture, and pressure on fabric scraps before pressing the garment. Some fabrics may require a very light touch or just steaming while a few may be damaged by steam. To avoid damaging the pile when pressing from the wrong side, first cover the pressing surface with a Velvaboard, needleboard, thick terry towel, or self-fabric scrap, right side up. To avoid seam impressions, position seams over a seam roll or seam stick, then press.

When pressing the right side, avoid touching the pile with the iron. Use a velvet press cloth; or just steam without touching the surface. Then, with a stiff brush, brush with the nap or pat the section with the brush's bristles.

Note: Thanks to J.B. Martin for supplying velvet samples. ■

For additional information about sewing velvet, see ***Claire Shaeffer's Fabric Sewing Guide–Updated Edition.*** The discounted ASG price is $28.65 plus $5.00 S&H. Send to Claire Shaeffer, PO Box 157, Palm Springs, CA 92263. (Money-back guarantee)

FCS 23-A Fundamentals Of Sewing / Beginning Sewing **Name**_____

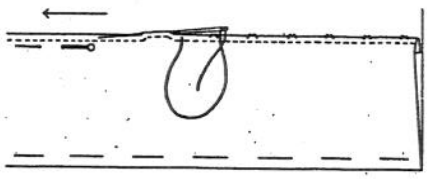
Hem Sample

Hem Technique Samples For Notebook/Portfolio

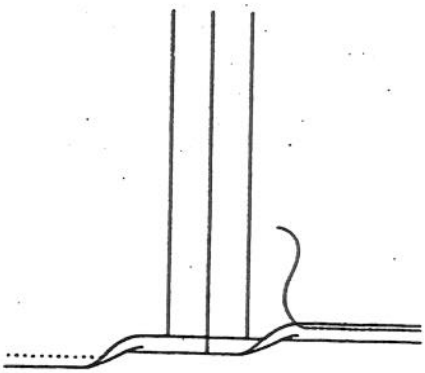
Swatches for the hem samples are to be seamed and finished as per the following instructions. Each of the 6-inch square fabrics for samples #1 and #3 are to have a 1 ½-inch hem on the bottom edge. Sample #2 is to have a finished hem width of ½-inch. Page numbers listed are readings from your text book, Reader's Digest *COMPLETE GUIDE TO SEWING*.

Hemming Stitches are used to secure a hem to a garment.

TECHNIQUE SAMPLE

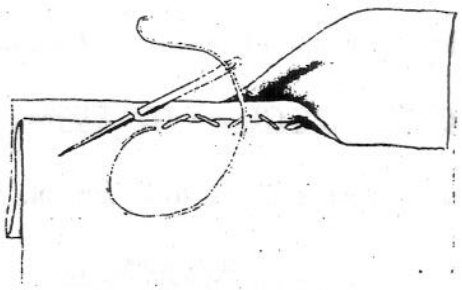


1. **Hand Blind Slipstitch Hem** - Pages 142 and 304.
   A turned-and-stitched hem is suitable for all lightweight fabrics, especially crisp sheers; an excellent, durable finish for washable garments.
   Directions:
   Press up 1 ½-inch hem. Do a clean finish at the top edge of the hem. Stitches are worked from right to left. Fasten thread, bringing needle and thread out through fold of hem. Opposite, in the garment, take a small stitch, catching only a few threads. Opposite that stitch, in the hem edge, insert needle and slip through the fold for about ¼ to ½-inch . Continue alternating the stitches in this way.

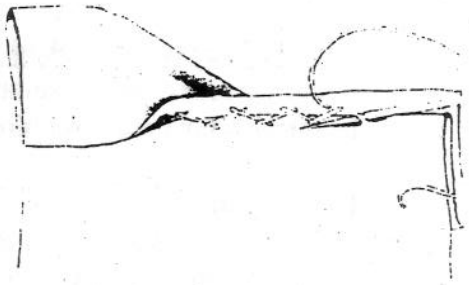


2. **Narrow Machine Stitched Rolled Hem** - Page 306.
   A narrow rolled hem is suitable where neither a deep not an inconspicuous hem is required: best for blouses, shirts, and dress linings.
   Directions:
   Mark the allowance, Trim the hem to ½-inch. Turn the edge under ¼-inch and press. Turn the edge again, and press along hemline. Pin in place. Stitch (from the under side), along the hem edge, 1/16th-inch, from the inner fold. Take care to keep the hem and garment grainlines aligned; if the edge is allowed to slant, the hem will ripple.

The *blindstitch* is



The *blind catchstitch*



Clothing Project Activity

ON NEEDLES AND PINS

You should learn how to thread a needle, baste, and pin baste before you begin to sew.

THREADING THE NEEDLE

Pull about 18 to 20 inches (46 to 51 cm) of thread from spool. (Thread longer than this will tangle while you sew.) Cut the thread off close to the spool with a slanted cut so that it will go through the eye of the needle easily. Put the cut end through the eye of the needle (Figure 1).

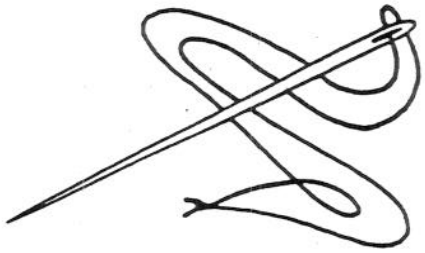


FIGURE 1.

HAND BASTING

Hand basting (Figure 2) is used to hold two or more pieces of fabric together until it is machine-stitched or sewn by hand. Place your work flat on the table and pin together.

Begin with a knot in the thread. Put the needle through the fabrics, bring it out again about 1/2 inch (13 mm) ahead, keeping stitches in a straight line.

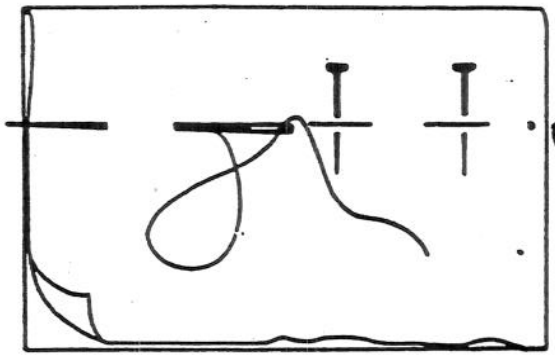


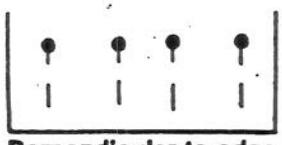
FIGURE 2.

PIN BASTING

Pin basting can often be used to hold two or more pieces of fabric together. When you pin baste, go through 1/8 or 1/4 inch (3 to 6 mm) of fabric. Pins may be placed either parallel to the edge of the fabric or perpendicular to it (Figure 3).

If you place the pins parallel to the fabric edge, put them on the seam line with the head of the pin towards you so that when you sew you can pull the pins out as you come to them. If you place the pins perpendicular to the edge, you can sew over the pins, but if you are using a sewing machine, there is a danger of breaking the needle.

Parallel to edge.



Perpendicular to edge.

FIGURE 3. Two ways of placing pins.

ACTIVITY:

- ***Practice threading a needle.***
- ***Practice hand basting.***
- ***Practice pin basting.***

POLYESTER INVISIBLE ZIPPER

DO NOT STITCH ANY PART OF THE SEAM BEFORE YOU PUT IN THE ZIPPER

STEP 1

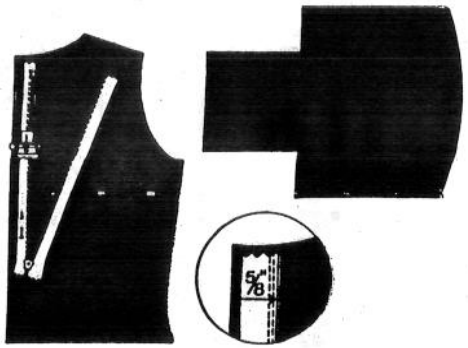
Use J. & P. COATS INVISIBLE ZIPPER FOOT. Line up the center marking of the hole in the foot with the needle.

STEP 2

Open zipper. From the wrong side, iron the zipper coils flat so that the two rows of stitching show. (Use a synthetic setting on the iron.)

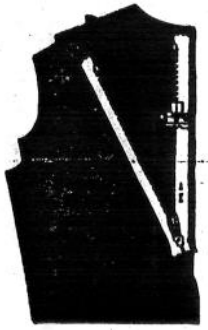
STEP 3

Pin the right side of the zipper to the right side of the fabric, coil on 5/8" seamline and top stop of zipper 3/4" below cut edge of fabric. (See circle.) With right groove of foot over coil, stitch until foot touches slider. Backtack.



STEP 4

Make sure the center marking of the hole is still lined up with the needle. Pin the right side of the free zipper tape to the right side of the remaining garment section, coil on 5/8" seamline and top stop of zipper 3/4" below cut edge of fabric. With the left groove of foot over coil, stitch until foot touches slider. Backtack.



STEP 5

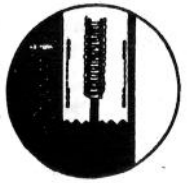
To stitch remainder of seam, close zipper. Slide zipper foot to the left so needle goes through outer notch. Pull zipper ends out of the way and lower needle by hand slightly above and 1/8" to the left of the last stitch. (See circle.) Lower foot and stitch seam for 2". Pull threads through to one side and tie. Change to regular presser foot and finish seam.

STEP 6

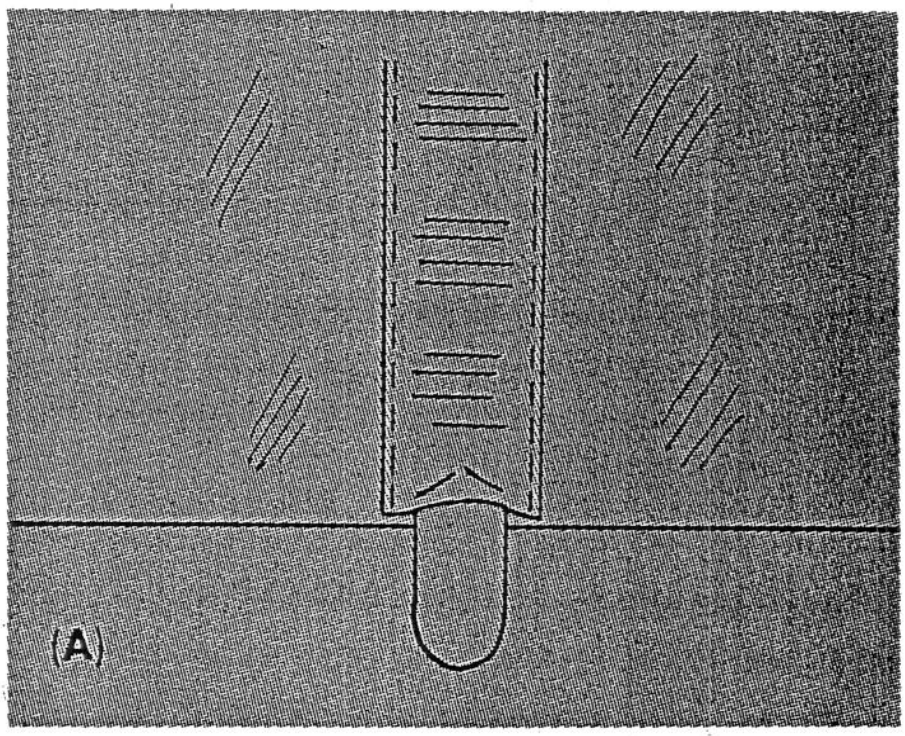
Tack free end at bottom of each zipper tape to seam allowance only, as shown.

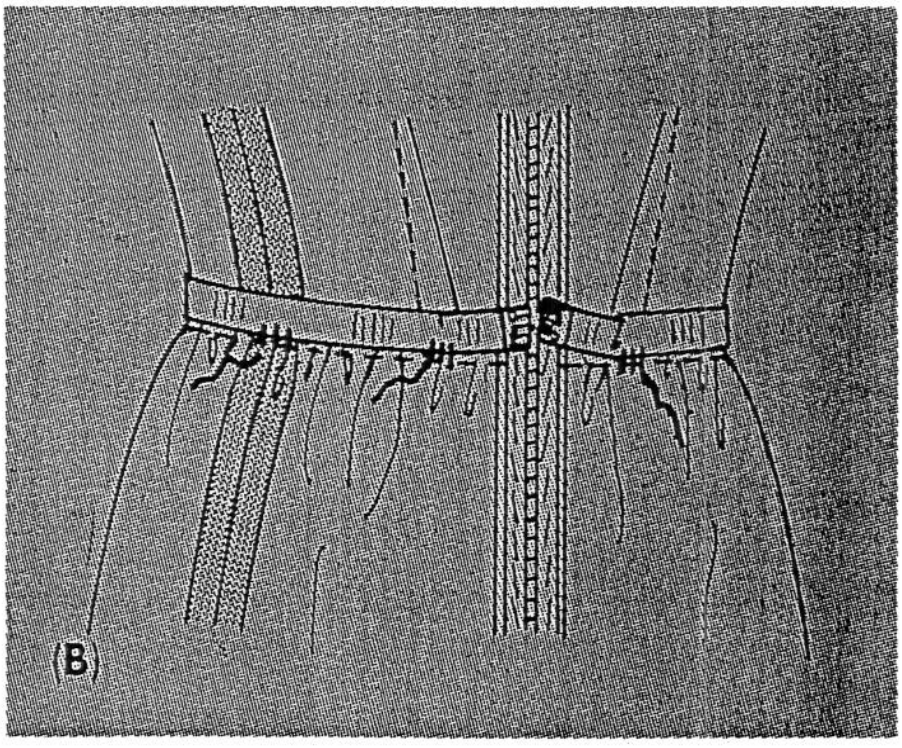
ZIPPER CARE:

- Keep zipper closed when washing or dry cleaning.
- Open zipper all the way when putting on or taking off a garment.



(A) Remove the plastic boning from its woven casing, trim both ends to a rounded shape to avoid tear-through, and slide the boning strip into the ribbon channel.
(B) Hand-tack the ribbon securely at side seams, darts, etc. leaving at least 2" (5cm) free at each side of the opening so it can be fastened easily before your gown is closed.





POPULAR FUSIBLE INTERFACINGS

Interfacing is readily available at fabric stores. Here are some popular choices:

- **Armo-Weft.** A weft-insertion interfacing stable on the crosswise grain, yet flexible.
- **Easy Knit.** Tricot lightweight, with a crosswise stretch.
- **French Fuse.** Tricot lightweight, for soft body, with a crosswise stretch.
- **Fusi-Knit.** Tricot lightweight, for soft body, with a crosswise stretch.
- **Sheer D'light.** Featherweight and lightweight non-woven with crosswise stretch.
- **SofBrush.** Lightweight warp-insertion, with crosswise stretch.
- **Sofshape.** Nonwoven all bias.
- **Whisper Weft.** Weft-insertion; soft and stable, yet flexible.

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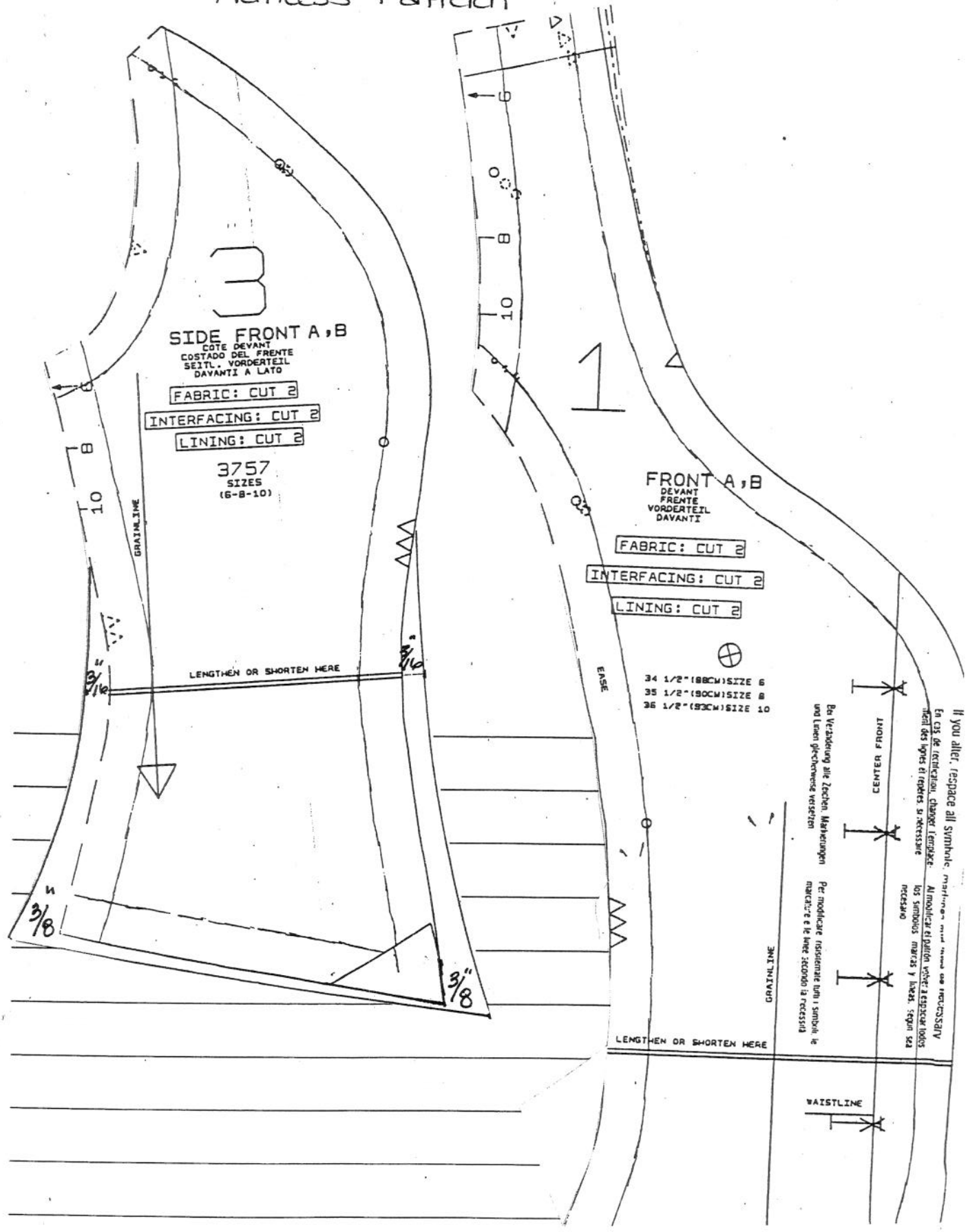
see back

Pattern Adjustment #6

Add width to the waist and Hip of a Princess Pattern



ADD WIDTH TO THE WAIST AND HIP OF A PRINCESS PATTERN:

HOW AND WHERE:

This princess line adjustment needs to be added in 4 places.
To add width to the waist the amount needed(11/2") needs to be divided by 4(3/8"). This amount actually gets divided into 4 seams on the front and 4 seams on the back. When done on patterns that are drawn for 1/2 the body, 3/16" is added to each side of the princess side front pattern piece at the waist, and 3/16" is added to each side of the waist to the princess side back pattern piece. This amount when totaled will equal 1 1/2 " in waist increase.

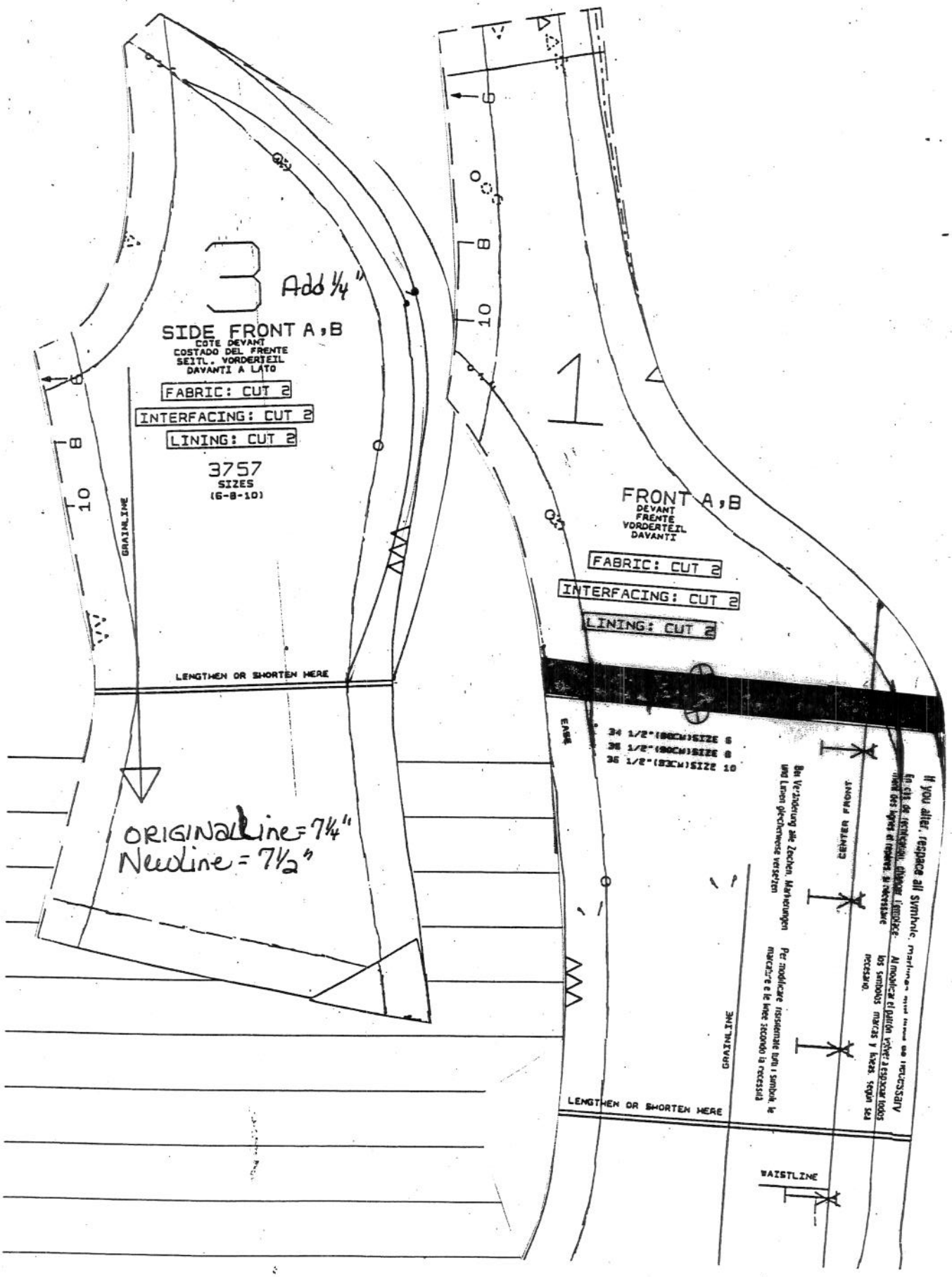
With the hips adjustment, the same formula is used to add 3" in fullness. 3" divided by 4 = 3/4". One-half of this amount (3/8") is added to the hips on each seam of the side front, and 3/8" is added to each seam on the side back pattern piece.

The new cutting lines and seam lines are then redrawn on each pattern piece. No alteration is needed to the front piece or back piece.

WHICH FABRIC:

As in the other princess line alterations, the choice of fabrics usually is not effected by this alteration.

Pattern Adjustment #5
Add width to a Princess Bodice Front



ADD WIDTH TO A PRINCESS BODICE FRONT:

HOW AND WHERE:

To add width to a princess bodice through the bust, the fullness is added through the side - front to the BP curve. One half of the total fullness needed will be allowed in the front. Therefore, if 1" is needed, 1/4" will be added to each side of the front.

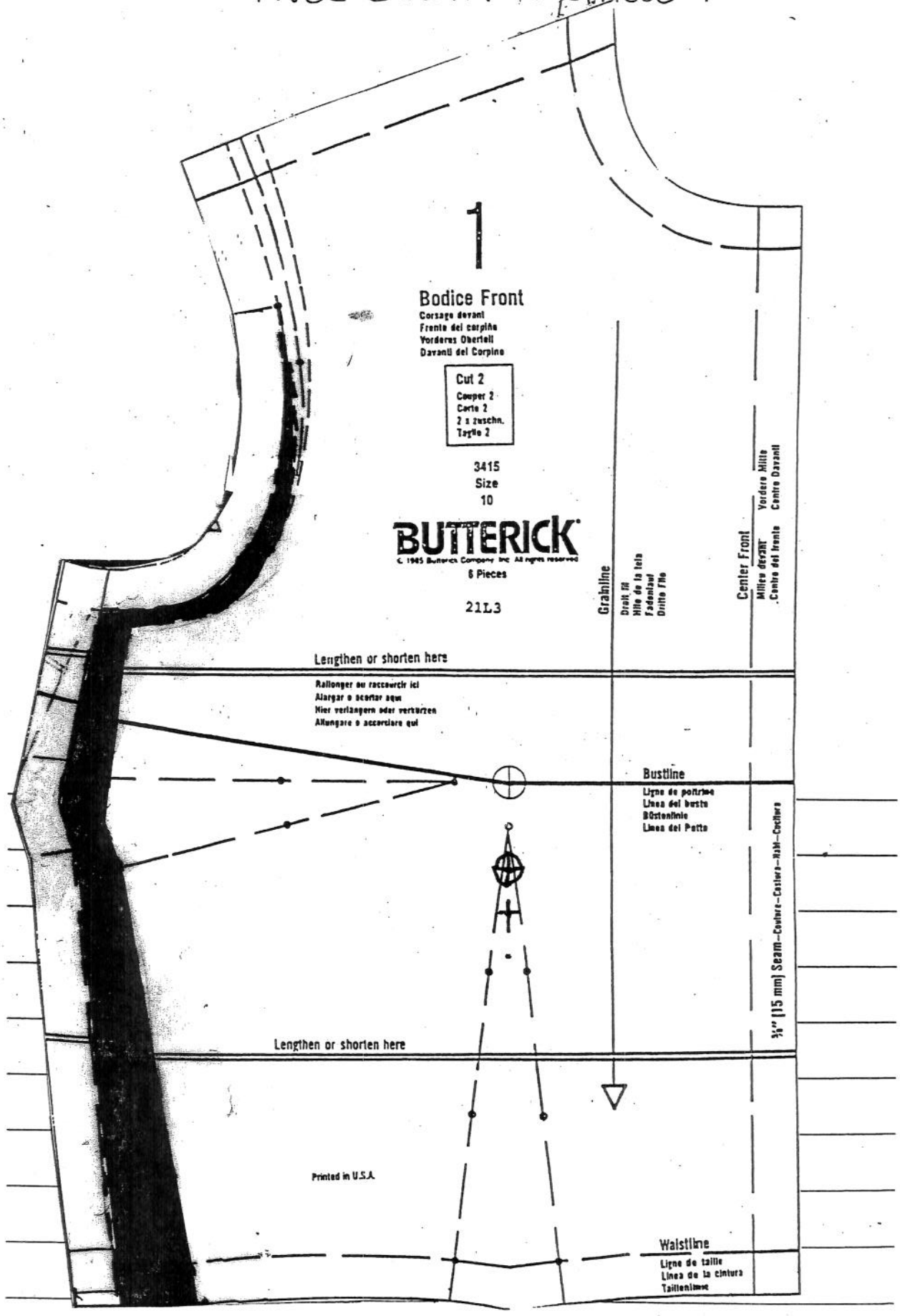
The cut-line and the seam-line are redrawn with the aid of a French Curve, 1/4" larger on the BP curve of the side-front. This line is then blended back into the waistline. The new line is then measured. It should be 1/4" in length longer than the original line. Therefore 1/4" in length needs to be added to the bodice front piece at the curve of the BP.

If extra width is needed beyond 2", about 2" more maybe added to the side seams also.

WHICH FABRICS:

This alteration also does not effect the drape or behavior of any fabric that would be appropriate for this princess line pattern.

Pattern Adjustment #7
Pivot Seam Method.



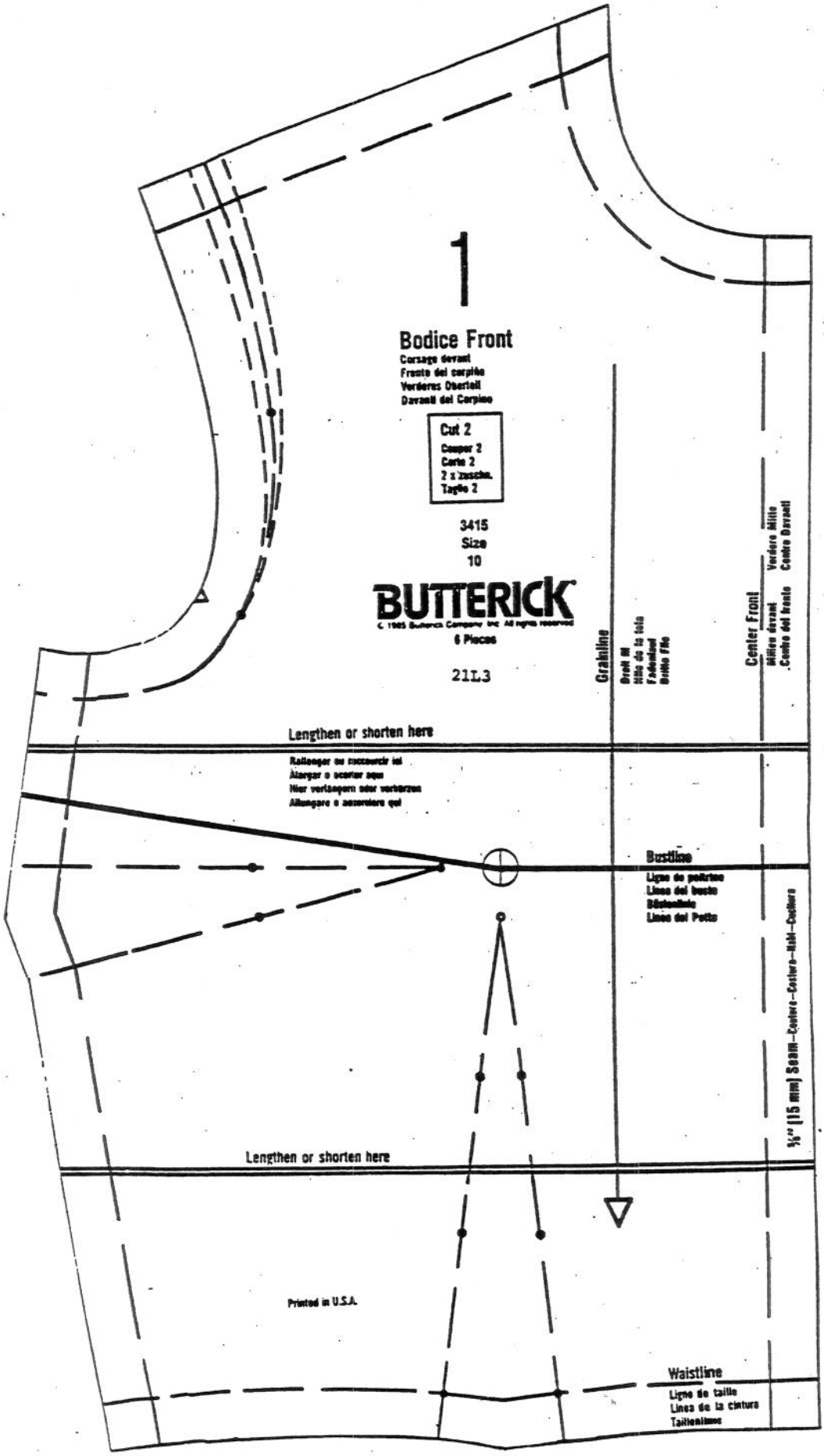
PIVOT SEAM METHOD

HOW and WHERE:

The Pivot Seam Method is based on the theory that regardless of where or how a pattern or garment is altered, it is the contour of the outer edge that ultimately changes. This method does incorporate the change into the area of the pattern where the fitting adjustment occurs, because of the strategic placement of the length changes and the pivot points.
--First, free seam allowances to reposition the stitching lines. Start at the waist, cut up side seam on stitching line up into the armseye.
--Clip across seam allowances in the armseye to form "hinges" on the stitching lines.
-- Manipulate the loosened seam allowance for the uneven amount of change.
-- True the pattern edges and restore dart length.
-- Sometimes this is an easier pattern adjustment for a novice.

WHICH FABRICS:

This adjustment method will not change a fabric choice. Any fabric suitable for the original pattern, would still be suitable after the alterations have been made.


1
Bodice Front
Corsage devant
Frente del corpiño
Vorderes Oberteil
Davanti del Corpino
Cut 2
Couper 2
Corte 2
2 x zuschn.
Tagliare 2
3415
Size
10
BUTTERICK
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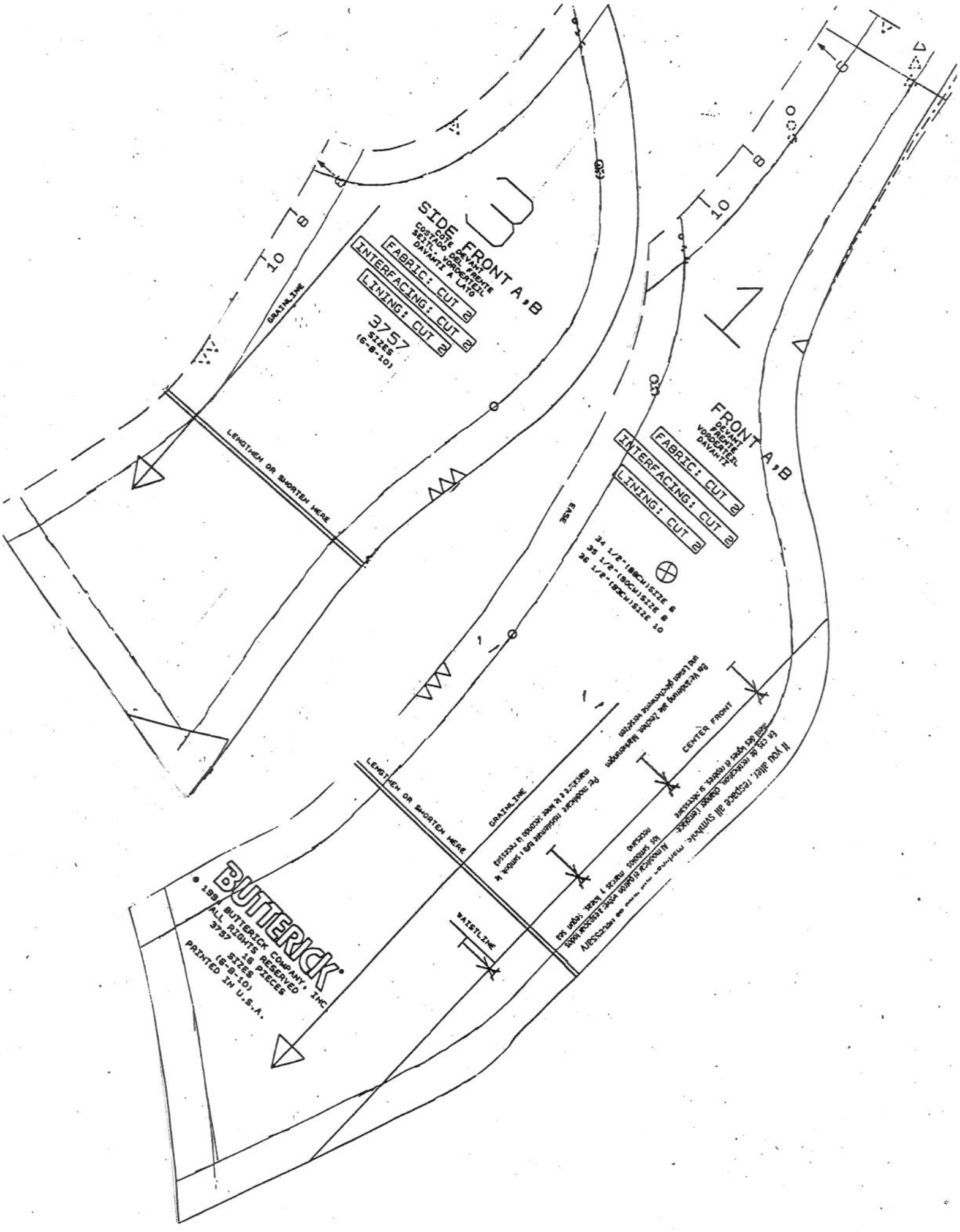
6 Pieces
21L3
Grainline
Droit fil
Hilo de la tela
Fadenlauf
Dritto filo
Center Front
Milieu devant
Centro del frente
Vordere Mitte
Centro Davanti
Lengthen or shorten here
Rallonger ou raccourcir ici
Alargar o acortar aquí
Hier verlängern oder verkürzen
Allungare o accorciare qui
Bustline
Ligne de poitrine
Línea del busto
Büstenlinie
Linea del Petto
Lengthen or shorten here
⅝" (15 mm) Seam—Couture—Costura—Naht—Cucitura
Printed in U.S.A.
Waistline
Ligne de taille
Línea de la cintura
Taillenlinie


SIDE FRONT A,B
COTE DEVANT
COSTADO DEL FRENTE
SEITL. VORDERTEIL
DAVANTI A LATO
FABRIC: CUT 2
INTERFACING: CUT 2
LINING: CUT 2
3757
SIZES
(6-8-10)
GRAINLINE
LENGTHEN OR SHORTEN HERE
FRONT A,B
DEVANT
FRENTE
VORDERTEIL
DAVANTI
FABRIC: CUT 2
INTERFACING: CUT 2
LINING: CUT 2
34 1/2"(88CM) SIZE 6
35 1/2"(90CM) SIZE 8
36 1/2"(92CM) SIZE 10
SIDE
CENTER FRONT
GRAINLINE
LENGTHEN OR SHORTEN HERE
WAISTLINE
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CHAPTER 8

Pressing

Pressing is Couture

The difference between a home-made looking garment and one with a couture attitude is good pressing. This means being patient and careful and using the proper equipment. Here are a few couture pressing techniques followed by proper pressing equipment.

Melding Threads

After machine stitching a seam, meld the top thread and bobbin thread into the fabric. Press the stitching line flat—first on one side, then on the other, then press the seam open.

If you are wondering how important this really is, run your fingers over a row of stitches right out of the machine. You will feel a ridge. Now, meld the threads and feel the stitching line again. You can hardly distinguish the row of stitches from the fabric itself.

Pressing the Seam Open

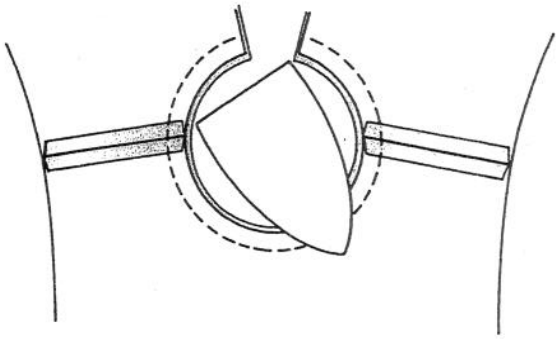
Pressing during the construction of a garment means lowering and lifting the iron. It is quite different from ironing a finished garment with a gliding motion.

In couture, moisture is usually provided by a press cloth used with a dry iron. Indiscriminate steam from a steam iron might permeate more of the garment than that which requires pressing. When pressing a seam open, for example, only the stitching line needs to pressed. The seam will then lie flat.

When pressing a seam open, choose the correctly shaped pressing surface to get the desired results. (See Pressing Tools, page 53.)

Pressing Rules:

1. Pressing means to raise and lower the iron, not glide it along the fabric, which could cause distortion.
2. Meld both top thread and bobbin thread immediately after taking work from the machine.
3. Press in the same direction as you stitched.
4. Press enclosed seams open before pressing them closed, for example, in a collar.
5. Press on a surface shaped like the garment.
6. For enclosed seams, press before trimming, then grade, clip, trim and re-press, as necessary.
7. On curved edges such as a faced neckline, press perpendicular to the stitching line.



8. Think through whether you need moisture from a press cloth or steam from an iron. Steam goes everywhere. A dry iron with a damp press cloth concentrates moisture where you want it to be.
9. **ALWAYS** let your work cool **BEFORE** you move it from the pressing surface.

Pressing Tools

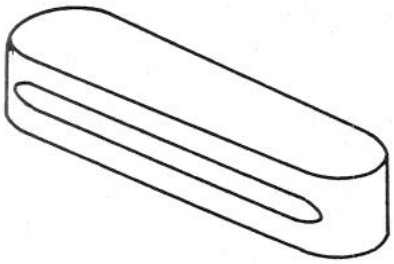
The following are common pressing tools that are required in couture sewing. Each has a specific purpose: to support the fabric, protect it or enhance the shape. And, some make your work easier.

Pressing, as it applies to sewing, is lifting the iron in an up-and-down motion. Ironing is what you do to laundry—push the iron back and forth across a finished garment.

Pressing equipment generally falls into three categories of tools: wooden, padded and moisture-producing.

Wooden Surfaces

Clapper



A clapper is an oblong piece of wood with one end narrower than the other and usually with a hollow on each side. These hollows allow you to grasp the clapper comfortably at the wide or narrow end. The top and bottom of the clapper are perfectly flat.

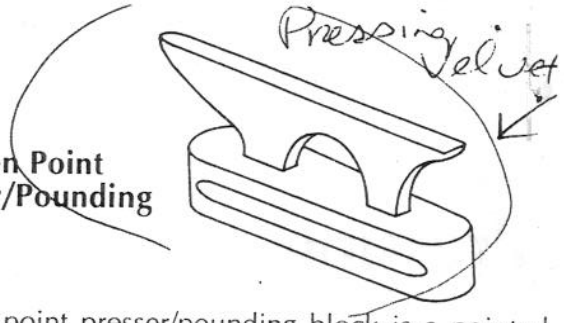
A clapper is a flattening device. Even after a seam, hem, lapel, collar, buttonhole, pleat or crease has been pressed, the fabric may remain resilient and need further flattening. Dampen the fabric slightly by pressing over a damp press cloth with a dry iron, using a lift-and-lower motion. Remove the press cloth, and while the work is still damp and warm, hold the clapper firmly on the seam or edge to be flattened and apply pressure for several seconds. Allow the fabric to dry thoroughly before handling again.

Because the wood of the clapper absorbs the warm moisture, turn it over constantly to use the "cool" side. If the area to be flattened is small, use the clapper on its end and gently rock while applying pressure.

Use caution to avoid a mark (indentation) on the garment itself. The first choice is to use the clapper directly on the work, but fragile, soft fabrics may need the protection of a dry press cloth.

Envelopes !

Wooden Point Presser/Pounding Block



The point presser/pounding block is a pointed piece of wood attached to a wooden clapper. The pointed end allows you to get into points, as in the point of a collar.

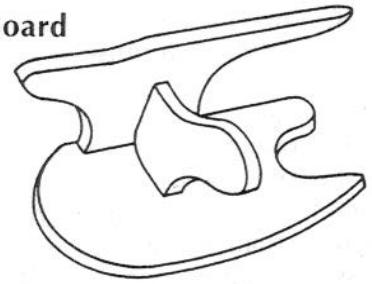
Use the point presser to press open any seam where a crisp, flat seam is desired. It gives a sharp press, while a seam roll gives you a soft edge.

Also, use the point presser to press open **enclosed** seams before turning them to the right side for a final press, such as a facing seam.

The flat bottom of a point presser can be used as a clapper or pounding block. What is "pounding?" Pounding is a rhythmic movement. The point presser is held 12"-24" (30-60cm) above the work and dropped with force, then raised rapidly and dropped again. Each drop overlaps the previous one. Pounding is most frequently used in tailoring or to flatten bulky edges. Pounding should be done with the work on a padded surface, either a grainboard or an ironing board.

The pointer becomes a handle so you can get a good grip on this tool. To get a good rhythm, sing "Hail to the Chief" slowly!

The June Tailor® Board



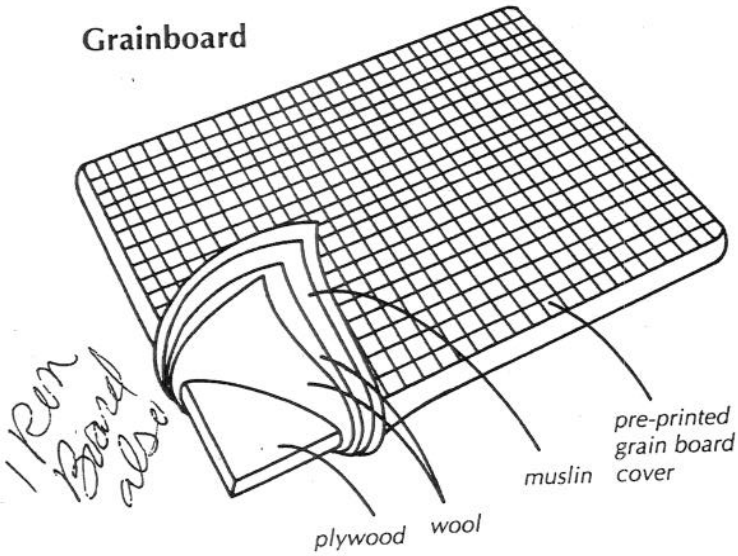
This odd-shaped, wooden pressing tool expands pressing possibilities beyond those of the traditional point presser. The June Tailor Board has many different curved edges, so that no matter what the design, which curve or how small a seam to press open, there is a curve to match.

Because the Tailor Board is wooden, the seam to be opened will be pressed crisp/sharp. For a soft press, place a piece of bias-cut wool over the wooden curve before placing the garment on the Tailor Board.

Padded Surfaces

Sometimes a soft edge or a rounded seam or shaping are desired. Thus, a padded surface or a sewing tool is needed. Depending on the tool, the surface may be wool flannel or a smooth cotton fabric. Wool absorbs moisture faster than cotton. Specific techniques throughout this book will identify which surface is better.

Grainboard



A grainboard is a large pressing surface you can make yourself to dimensions best suited to your space and kind of sewing. The standard grainboard is 36" wide by 54" (90 x 135cm) long. Use plywood, 1/2" (1cm) thick for a board that is easy to move. If you have a permanent location, use 3/4" (2cm) thick plywood.

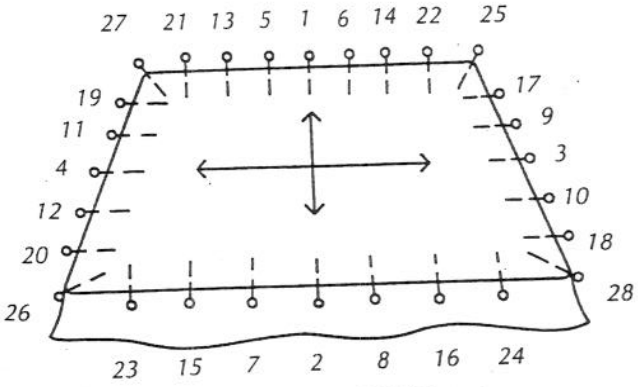
Why do I need a grainboard? A grainboard is the best surface for graining-up fabric (see page 43), for cutting-out a garment, and for fusing interfacing. It also provides a large pressing surface to support your work throughout construction, so it doesn't drag or hang when other pressing tools are being used.

To make a grainboard:

1. Cover the grainboard with two layers of wool for a minimum depth of 1/2" (1cm). Old wool blankets are perfect. Army/Navy surplus stores are a good source.

   Cut one blanket to the board's exact size. Cut the other so you can wrap about 4" (10cm) of fabric to the underside of the board. Place the larger layer over the smaller one and use tacks or a staple gun to secure tightly, cutting away excess at corners on the underside.

2. Cover with a piece of good-quality, smooth-surfaced, 100% cotton muslin. Do not pre-shrink the muslin. Pin the muslin to the top side of the board following the order in the chart below, being absolutely sure both crossgrain and lengthwise grain are kept taut and **at perfect right angles**.



PINNING ORDER

3. Turn board over and tack or staple muslin in place. Remove pins.

4. Steam press from the right side to slightly shrink muslin.

Fabric stores and mail-order catalogs offer heavy cotton covers pre-printed with a 1" (2.5cm) grid to mark grain lines. Such a grainboard cover should be applied to ensure perfect grain **over** the muslin, not instead of it, as an additional cushion to smooth out the old wool blankets. To ensure perfect grain, apply grainboard cover as you did the muslin, following the pinning order above.

Ironing Board

The perfect ironing board for **sewing** is made of wood and is relatively narrow with a narrow nose. Like the grainboard, it is covered first with wool padding and then muslin. It should be perfectly flat with no dip in the middle.

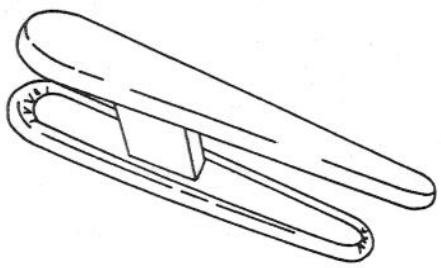
A sewing ironing board may need to be recovered more frequently than a family ironing board. If a hollow develops, seams cannot be pressed open evenly and fusing will become impossible.

Ironing Board Cover

An ironing board cover should be 100% cotton lightweight canvas. There are several ironing board covers available that have grid lines which help establish grain when pressing small pieces. Avoid Teflon covers as they return too much heat to your work and can cause shine. Besides, they do not absorb moisture.

COUTURE TIP Make an investment in yourself and your sewing by providing your family with their own personal ironing board, iron and scissors with a love note that says, "Don't you dare touch my sewing tools."

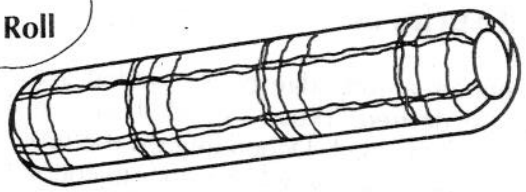
Sleeve Board



A sleeve board is a small ironing board, narrow enough to slip into a sleeve. The ideal sleeve board is strong and stable (will not fall over or collapse during use) and has sufficient space between the board and base so work doesn't wrinkle. A sleeveboard also serves as an excellent pressing surface for necklines, shoulder seams, and small or hard-to-reach areas.

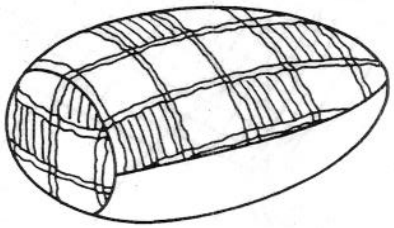
A sleeve board should be firm, smooth and padded, but not over-padded. Use only one layer of wool and a 100% cotton cover.

Seam Roll



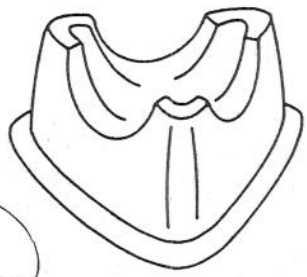
A seam roll is an oblong, padded cylinder with a cotton cover on one half and wool on the other. The wool absorbs moisture rapidly, preventing it from returning to the work. The soft rounded surface prevents a ridge from forming when you press seams open. It is also small enough to fit into sleeves and pant legs.

Ham



Similar to the seam roll, a ham is padded and covered in wool on one side and cotton on the other. It is a firmly packed oval, wider at one end than the other, and corresponds to body curves. Use it to retain a curve when basting, pressing, or shaping any curved garment section, such as darts, curved shoulder seams, princess seams over the bust, and the hip area of side seams. The ham also is useful when shaping the cap of a sleeve and setting the roll of a collar.

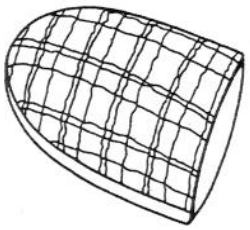
Because of its rounded edges, a ham tends to wobble around when in use. To stabilize it, pin it to a grainboard or ironing board or put it into the June Tailor Hamholder. Eventually, you will want two hams—one to use and one to hold work that must dry.



Hamholder

A unique invention by June Tailor, this molded plastic container holds a ham in any position. A hole in the outer rim allows you to pin it securely to a grainboard or hang it on a hook for storage. Using a hamholder is like having two free hands!

Pressing Mitt



A pressing mitt has an inside pocket so you can tuck your hand inside and support an area from the inside while steaming from the outside. The pocket also enables the mitt to be slipped over a sleeve-board to simulate a ham..Consider the pressing mitt as a small ham to be used where a traditional ham is too big or bulky.

The June Tailor Press Mitt is covered with wool. If you have an old one covered with a Teflon coating, you may want to replace it.

How to Make a Lapel Roll

When rolling a lapel just after taping the roll line and again during the final pressing, you need something under the lapel to maintain the shape. A seam roll is usually too large. You need a lapel roll instead.

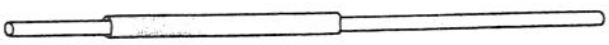
You can make a lapel roll using "fat" cording (cotton cord #7) and Armo Wool or hair canvas.

1. Start with a 36" (90cm) length of cording and a 4" × 14" (10 × 35cm) bias piece of Armo wool or hair canvas. Place the wool over the cording.

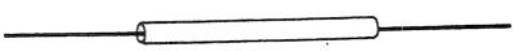
2. At the halfway point, stitch across cording to anchor.

3. Stitch close to the cording with a zipper foot. Trim away excess fabric, leaving a 1/4"-wide (.5cm) seam allowance.

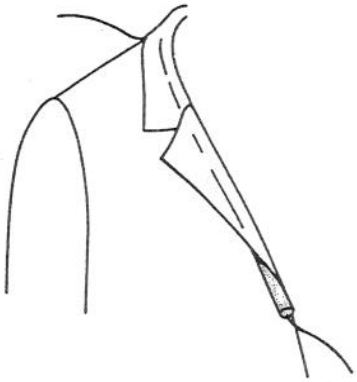
4. Turn wool over cord by pulling it onto the remaining cord.



5. Cut off excess cord including the stitching across the end. Insert a piece of string or rayon tape in each end, then whipstitch ends closed.



Tuck a lapel roll under the lapel when steaming to shape it. This lapel roll can also be tied around a ham and used to steam press the roll of the collar.



Moisture-Producing Sewing Tools

Steam Iron

Today's irons fall into two categories: "home use" and "professional use." A sewer needs an iron that has adequate weight and that produces plenty of steam but also can be used as a dry iron. A burst of steam is a very helpful option.

If you sew a lot or are a professional dressmaker, you might want to research professional irons with either gravity-feed or siphon steam.

Steamer

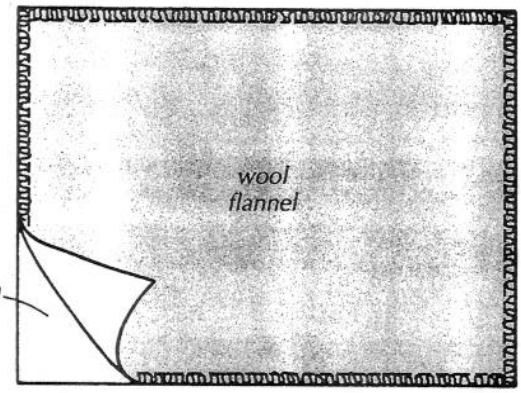
A hand-held instrument with or without a brush is a necessity in fine sewing. When you need to steam the garment in an upright position from the right side without the heat of an iron's soleplate, a steamer enables you to do this without damaging the fabric. Some professional irons can steam upright like a steamer, but the sole plate is hot.

Press Cloths

A press cloth is a layer of protective fabric placed between your work and an iron, but it serves other functions, too. It can provide moisture or assist in drying. It can allow you to apply pressure without leaving marks or creating undesirable shine. A well-equipped sewing room has several different types of press cloths:

avy-Duty Wool-back Press Cloth

This cloth is heavy cotton duck on one side with ol flannel on the other. It allows you to use either e and protects fabric while allowing steam to pen- te the work. Make one by purchasing a heavy- y cotton duck press cloth and adding 100% wool nel to one side. Stitch and pink or serge around edges to hold the fabrics together.



The wool allows moisture to go through gradu- . Because the wool is spongy compared to the ton, it protects work where there are multiple cknesses (such as bound buttonholes).

This press cloth can also be used to dry fabric er intensive steam pressing. Use a dry iron and ce the cloth with the wool side against the fabric. e heavy cotton side can be used to provide a firm face so the weight of the iron does not make a ge in your work.

eer Press Cloth

Made of cotton batiste, voile or lawn (usually ite), this cloth simply protects the fabric from an n. Because it is sheer, you can see through it to de- mine exactly where to place the iron.

sheer press cloth can be used with steam from an n but because it will not hold moisture, it should t be dampened.

Moisture Press Cloth

The best moisture cloths are flat 100% cotton diapers (not bird's-eye or waffle) or 100% linen towels, preferably old and limp. These fabrics hold moisture and can be used with a dry iron to control the amount of moisture being put into the work.

Fashion Fabric as a Press Cloth

Sometimes the press cloth nearest the garment should be the garment fabric itself. Textured surfaces such as tweeds, raised designs or fabrics with exceptionally soft surfaces will lose their appeal and elegance if flattened by the iron. For these fabrics, make a self-fabric press cloth, then use any other press cloth over it to avoid burning or damaging the self-fabric.

Bristled Press Cloth/Velvaboard

A bristled press cloth prevents napped fabrics from being crushed, while allowing steam to pass through. Use on velvet, velveteen, corduroy, and synthetic suedes.

Another unique pressing surface used with napped fabrics is called the June Tailor Velvaboard. Press napped fabrics from the wrong side with the nap facing the board. It prevents matting, flattening or crushing. Using this surface removes the possibility of ridges from hem edges, darts or seams. In other words, they won't show through to the outside. A velvaboard can be used flat but is also soft enough to wrap around a ham or seam roll as well.

Brown Paper Strips

No matter which pressing tool and press cloth you use, some fashion fabrics can cause seams to show through to the right side. Have 2"-wide (5cm) pre-cut strips from a clean grocery bag ready to slip under each seam allowance as it is being pressed. Brown paper is more desirable than white typing paper because it absorbs more moisture.