

Sewing Show



DESIGN • FIT

• CONSTRUCTION





AUDREY CHILDRESS

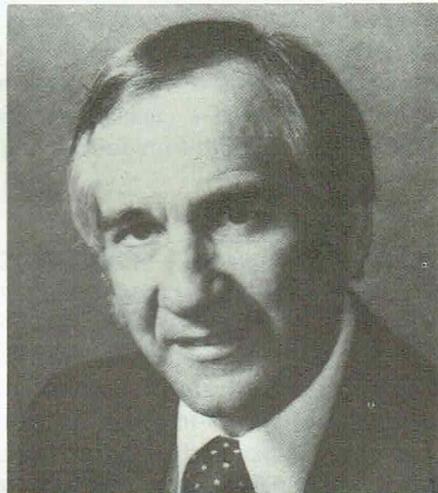
SEWING SHOW is unique and very much original. The naming of the show is limiting for what it presents. It is a Design - Fashion, - Fitting and Sewing Program - all in one!

This is the starting point for a timeless wardrobe! As instructors, we have a responsibility to teach you to make clothes which will make you look and feel elegant. You should be able to put on clothing in the morning and evening and go out knowing that they look wonderful; that what you wear is the best of taste, made in the best fabrics and fits correctly. With fit so important to the look and comfort of a garment, we urge you to get your garment on the body! Individualized fittings are the only sure way to a good fit—especially in the three "disaster areas" - sleeve, bust and crotch. Your fit must be correct for you at all times and not just when one stands in a proper "perfect" posture.

Pants are returning to the fashion scene and will be very strong for the next two years. Along with other Sportswear patterns, the most significant pattern given to you is the multiple size pants pattern.

MR. RAY'S pants pattern was tested and fitted on thousands of bodies before going to print. The copyrighted pattern is so accurate that it could have been marketed through retail outlets for \$15. Instead, Mr. Ray wanted as many to have these patterns as possible. So, the Sewing Show admission charge includes the patterns and clothing construction lesson booklet.

AUDREY CHILDRESS has studied FITTING of pants since 1966 — about the time the American Woman first walked out of her house in pants for



"MR. RAY"

more than grocery shopping or the beach... With her wide knowledge of clothing through ten years of study in the Bishop Method of Clothing Construction, she practices fully the art of the teachings of its founder, Edna Bryte Bishop. Unless you learn about the grain in your fabric when you cut, when you sew, when you press and when you fit, you will never become a fully learned seamstress.

The combined efforts of MR. RAY and AUDREY CHILDRESS have pooled together their knowledge from the industry with theoretical knowledge of fabrics, sewing, fitting and design to come up with patterns that fit.

RONALD "MR. RAY" KIMMEY-KULBE, Designer and Instructor in fitting, fashion and color analysis is endorsed by many notables in the textile and garment industry, along with complimentary plaudits for his successful efforts from students, teachers and national organizations. He has over 15,000 students to his credit.

AUDREY CHILDRESS has been teaching in her own school in the Greater New Orleans area since 1963 with more than 25,000 students to her credit. She has trained teachers (graduate level for accreditation), adult and teen classes - in every phase of clothing construction from Basic to Couture.

Sewing Show is a five part series. All of them include lesson booklet and patterns with the admission fee. It is the only EDUCATIONAL program of its kind that is self-supporting, and does not require advertising expenses to be borne by sponsoring stores. The shows have been successfully presented in towns as small as 5,000 and cities with populations of a million plus.



The Sewing Organizer, New Orleans, Louisiana

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P. O. Box 8433 (Metairie) 70011

FOR THE PROFESSIONAL TOUCH!

FABRIC TREATMENT: Preshrink your knit or woven fabrics (as you would wash the finished garment). Heat will set wrinkles, so use only cold or warm temperature for washing or drying.

CUTTING: Cut all knits as you would be cutting a napped fabric. As in woven napped fabrics, the change of color is the most noticed change. Refold knits from the cut edges for cutting pattern pieces.

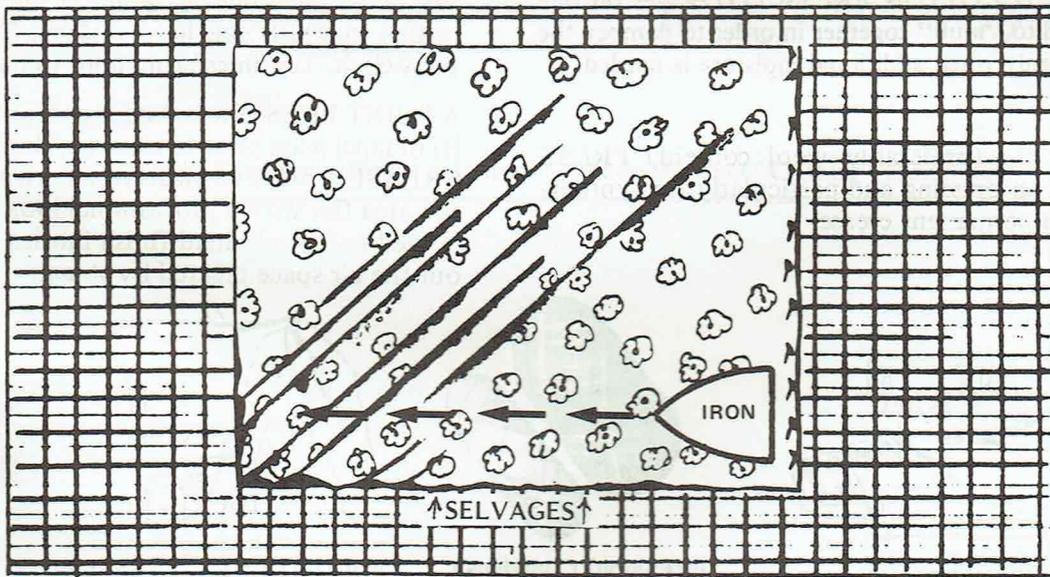
CHOOSING YOUR KNIT FABRICS

Today's knits come in a variety of textures and weights, and are made of various fibers—polyester, nylon, acetate, cotton.

For best performance, the knit should have good stretch and good recovery. Quality knits have excellent recovery and will not show any signs of strain after stretching. Before purchasing knit fabric, stretch it to its greatest capacity on lengthwise and crosswise rib to test its recovery.

THREADS: Although synthetic threads with built-in stretch are best, many threads can stitch knits successfully. Stretch the fabric while stitching. Straight stitching has no built-in elasticity. Tension is usually lowered for seams that will not pucker, and a SILICONE coating on the needle and the bobbin will prevent skipping stitches.

WOVEN FABRICS: They must be preshrunk, straightened (torn or pulled threads) and blocked on a cutting board PRIOR TO CUTTING. The threads of the fabric must be lengthwise and crosswise straight of grain crossing at right angles before it is ready for cutting. Fabrics which are drawn out of alignment during the finished process must be straightened with the heat of the iron—this is called blocking. The fabrics are folded right sides together, lining up the straightened crosswise edges and selvages with the lines of the cutting board and pressing lengthwise grain until fabric is flattened and brought back to its original shape.



BLOCKING WOVEN FABRICS



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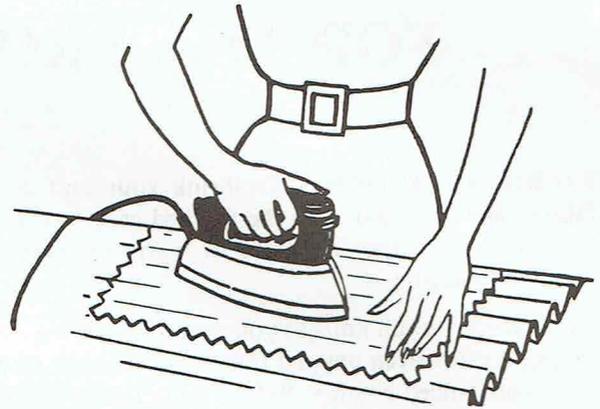
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1

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STYLE AS YOU PRESS



PRESSING: Pressing while under construction is extremely important since very often this is the only pressing many garments will require through the life of the garments. Proper pressing equipment is vital. Since a naked iron is seldom used on man made fabrics (blends included), three press cloths are necessary.

A "SEE-THRU" PRESSCLOTH for the purpose of "seeing" what you are pressing is particularly useful for pressing seams open, or pressing a fabric which will be affected with a "shine."

A DAMPENED COTTON PRESSCLOTH wet on one end and rolled to "mull" together in order to dampen the press cloth evenly when additional moisture is needed.

A TREATED (preferably wool content) PRESS CLOTH for top pressing and particularly for synthetics, will give a permanent crease.

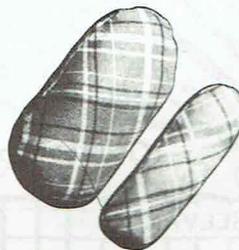
ALL fabrics should be tested for temperature of iron and types of press cloth which will be necessary—PRIOR to any pressing on the garment.

TEST Stitch lengthwise seam, crosswise seam, bias seam, dart, hem finishes. Check for correct pressing techniques in all these areas, and with all press cloths. All darts and seams are to be pressed over a PRESSING CUSHION, first on the underside on the line of stitching only in the direction in which you have stitched. Top press with the press cloth. Test interfacing prior to making a decision.

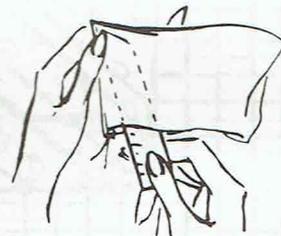
A POINT PRESSER is used for pressing any point, collar or lapel seam prior to turning. The POINT TURNER-CREASER helps to cleanly and crisply turn and press the area flat with a professional look. The POUNDER is used to "bend" hard finish fabrics and to "bounce" out the air space created by steam.



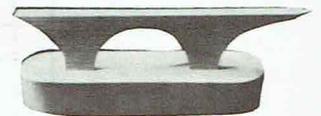
TOP PRESSING



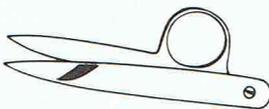
PRESSING CUSHIONS



POINT TURNER-CREASER



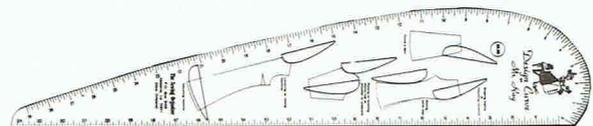
POINT PRESSER & POUNDER



THREAD CLIP



SILICONE



DESIGN CURVE



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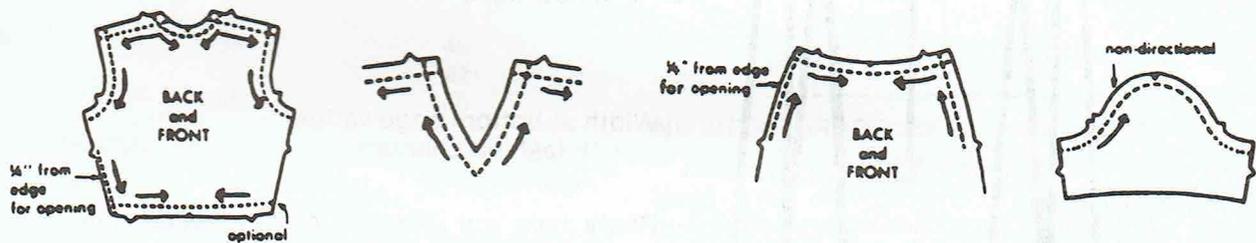
FINISHING SEAMS WITHOUT LOCK STITCHING & PINKING!

FRAY STOP will stop the raw edges of woven fabrics from raveling. Spray seams after stitching and pressing. The threads of the treated area become locked and fraying is prevented. It will last through many washings, depending on fabric and laundering process, but should evidence of fraying begin again, repeat the process. (READ INSTRUCTIONS ON CONTAINER – PRIOR TO USAGE). Fray Stop will extend the life of panty hose by lightly spraying hosiery prior to use – respray the toes weekly.

STAY-STITCHING

Stay stitching is a single line of stitching through a single thickness fabric for the purpose of keeping the fabric from stretching and giving way at points of construction. Off grain lines must be protected with directional stay stitching prior to stitching two pieces

of fabric together at all necklines, shoulders and armholes. Sleeve shaped area must be stay stitched. Hip lines and waistlines at skirts and pants must be stay stitched — all directionally. All stay stitching is very close to seam line with regular stitch.



Developed by Edna Bryte Bishop – Founder – Bishop Method of Clothing Construction



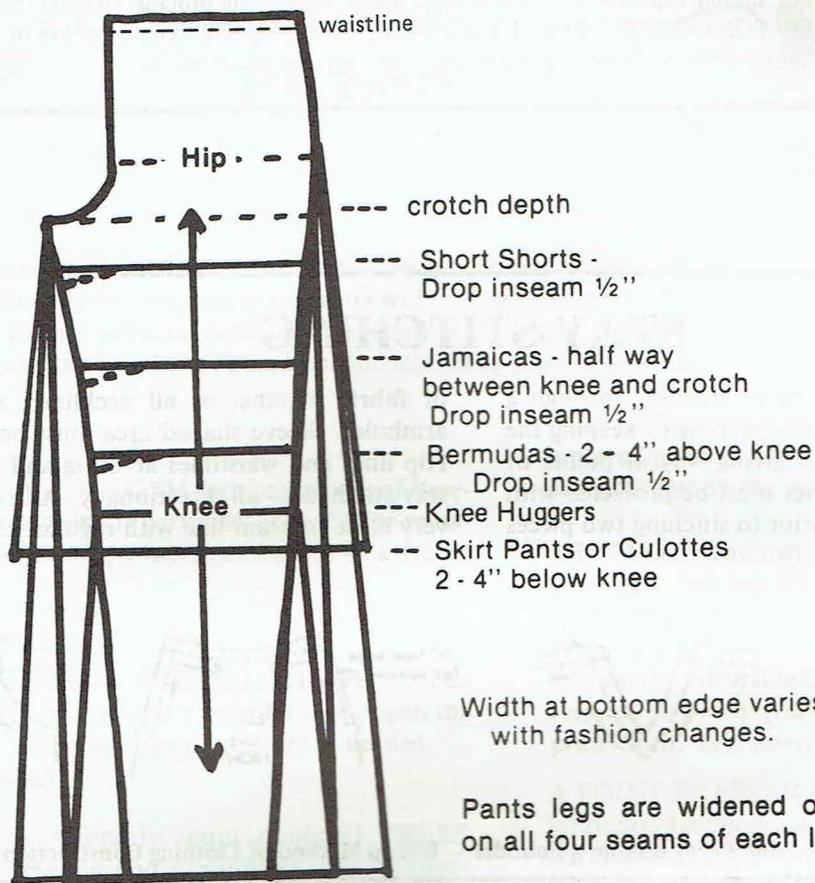
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3

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HOW TO CHANGE THE PATTERN FOR VARIOUS STYLES



Width at bottom edge varies with fashion changes.

Pants legs are widened or narrowed equally on all four seams of each leg.

Note the FIT of the trousers are from waistline to crotch and never changes, unless the body size changes.



I. MEASURING YOUR BODY — WAIST, HIPS AND LENGTH

- A. Take your waistline measurement at your natural waistline **after** you have eaten a meal!!
- B. Place the tape at the fullest part of the hips (may be thighs) and add 1-1/2" for living room.
- C. Length of pants are taken at the waistline (under the bust) to the floor. Step on the tape. That measurement will allow you approximately 1-1/2"-2 hem in your pants.

MR. RAY'S MASTER PATTERN

The master pattern has these **finished** measurements as is written on the pattern.

Size Chart — Misses Size

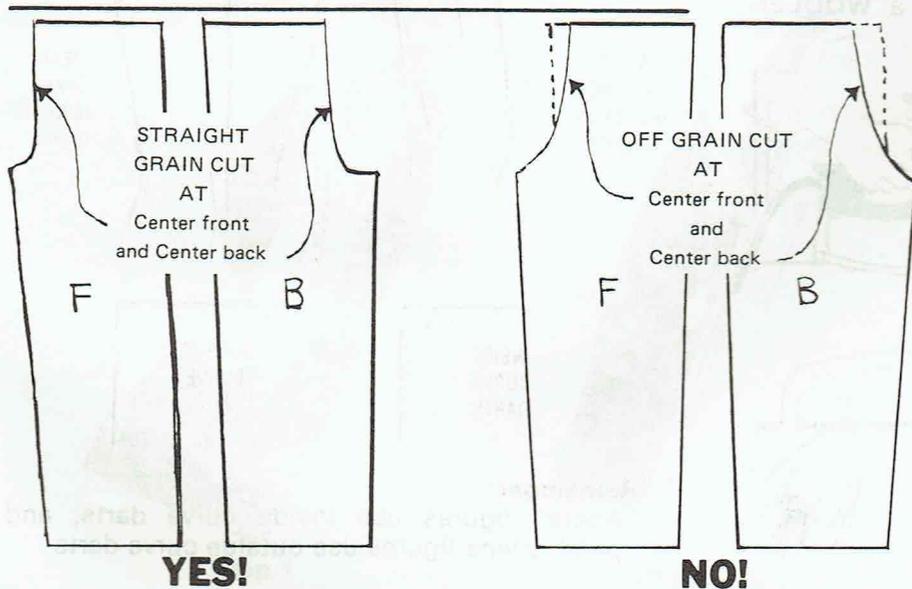
Size	Waist	Hips
6	24	35
8	25	36
10	26½	38
12	28	40
14	30	42
16	32	44

Size Chart — Half Sizes

12½	31	41
14½	33	43
16½	35	45
18½	37	47
20½	40	50

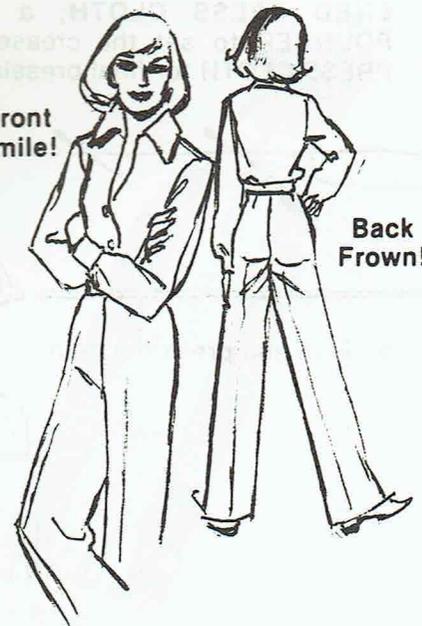
II. PATTERN CHARACTERISTICS

- A. A standard 5/8" seam allowance is included in all sizes.
- B. Waist size is actual belt size. Ease allowance at waistline is in **trousers** and may be varied as necessary for the figure by increasing or decreasing darts at the waistline. (Average ease is 1-1/2").



Front Smile!

Back Frown!



- C. Hips—finished measure within seam allowances.
- D. Length—You must measure pattern at crease line of front (only) --- for your length.

III. HOW TO ALTER—WAISTLINE, HIPS AND LENGTH OF A SKIRT OR TROUSERS.

- A. All alterations for waist and hips are made at the side seams only.
- B. All amounts are divided by four (4) and placed at the side seams in equal parts, front and back, whether an addition or subtraction is necessary.

IV. YOUR PERSONAL COMPARISON CHART

EXAMPLE	PATTERN	YOU	ALTERATION
SIZE 12			
Waistline	28	29	Plus 1" (½ at each side waist only)
Hips	40	42	Plus 2" (½ each side hip to floor)
Stride			
Length			
YOU			
Waistline			
Hips			
Stride			
Length			

NO MORE DRAGS, SAGS AND BAGS!!!!

Pattern choice is important. A pattern with a lengthwise straight grain line at center front and center back will hang from the waist just like a slim tailored skirt.



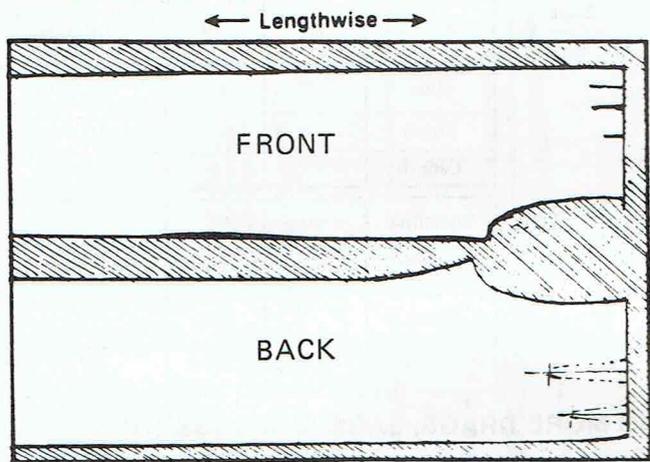
FABRIC PREPARATION — CUTTING — MARKING

Woven Fabrics—Preshrink and block to perfection before cutting. Cut with hemedge on crosswise straight grain and lengthwise grain will fall perpendicular to hem. Plaids will match if you place side seams on the same plaid on front and back.

Knit Fabrics—Preshrink—do not cut with fabric folded in half. Re-fold fabric a portion at a time as necessary for size of pattern pieces in order to prevent as much twisting as possible since knits are knitted in a circle.

Marking-Wovens—Tracing wheel and tracing paper OR clips at starting points of darts and termination points marked with chalk or marking pencil.

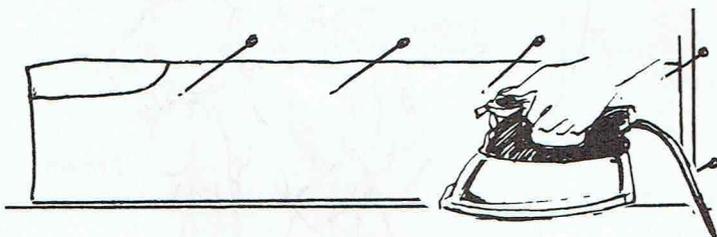
Knits—Soap or hairtape to mark darts.



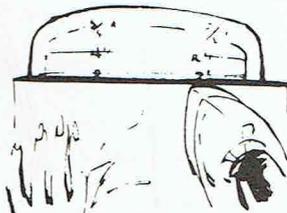
CONSTRUCTION AND ASSEMBLY PROCEDURE

A. FRONT UNIT

1. Fold fronts in half — wrong sides together — lengthwise and press this fold with a **DAMPENED PRESS CLOTH**, a **DRESSMAKER'S POUNDER** to set the crease and a **WOOLEN PRESS CLOTH** for final pressing.



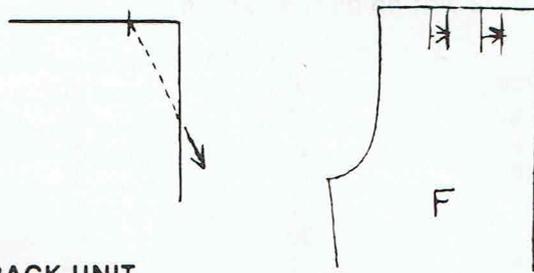
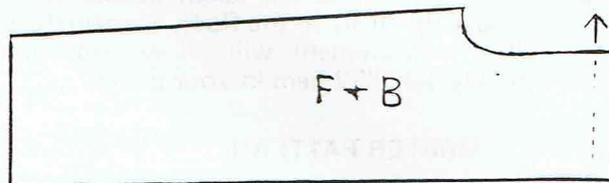
2. Turn and press the hem.



3. Stay stitch waistline and hip line at 1/2" directionally.

Stitch darts or pleats into place.

Press darts on **pressing cushion** for shaping. Underpress at the line of stitching in the direction in which you have stitched (wide to narrow), pressing darts toward center of garment. Top press.

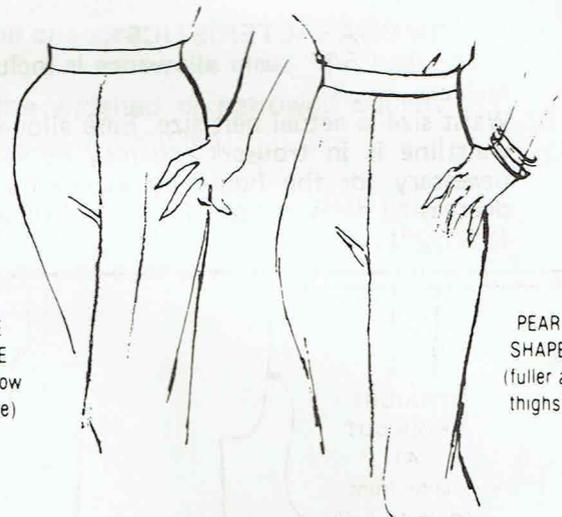


B. BACK UNIT

1. Turn and press the hem.

Stay stitch waistline and hip line at 1/2" directionally.

3. Stitch and press darts over a cushion.



APPLE
FIGURE
(Full below
waistline)

PEAR
SHAPE
(fuller at
thighs)

INSIDE
CURVE
DARTS

OUTSIDE
CURVE
DARTS

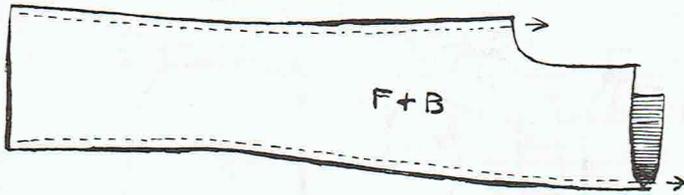
Remember!

"Apple" figures use inside curve darts, and "pear" shape figures use outside curve darts.

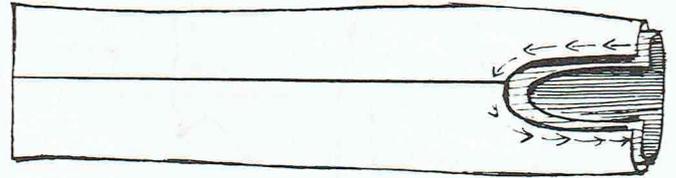


C. ATTACHING FRONTS TO BACKS

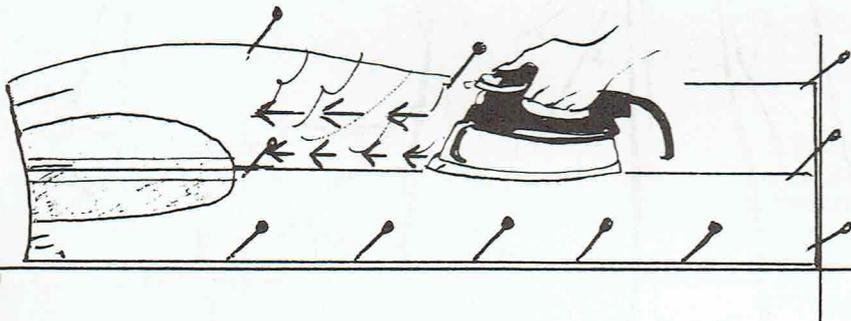
1. Place backs to fronts right sides together and stitch inside and outside seams from hemedge to waistline. Left and right legs are separate units.
2. Press seams open using seam roll after trouser legs are closed.



4. With one leg right side out and the other wrong side out, drop one inside the other with right sides together and stitch the crotch seam together with one continuous line of stitching, stretching the portion of the crotch that fits under the body. (Remember center front and center back is lengthwise grain and does not give.) Trim seam to 1/4" at the curve only.



3. Pressing Your Trousers — the back creaseline must be pressed correctly to remove any excess "bulge" in the trousers. Use dampened press cloth, and woolen press cloth. Place trousers on lines of cutting board for correct shaping before pressing.



NOTES:

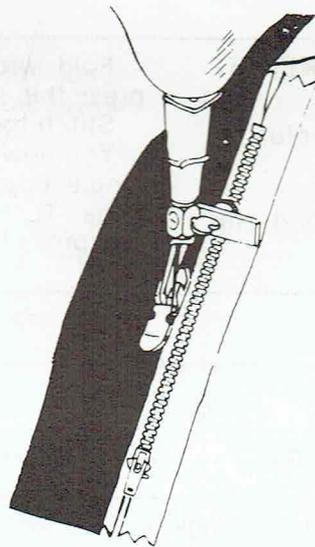
POCKETS in side seams are stitched before side seams are completed. (See pocket instructions)

ZIPPER may be applied in Center Front, Center Back or Left Side Seam as the Style may dictate.

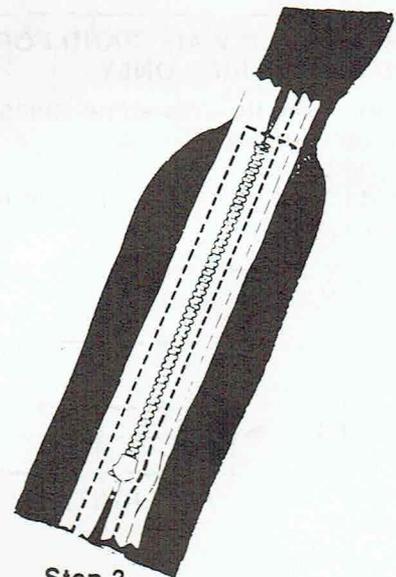
ZIPPER APPLICATION



Step 1



Step 2

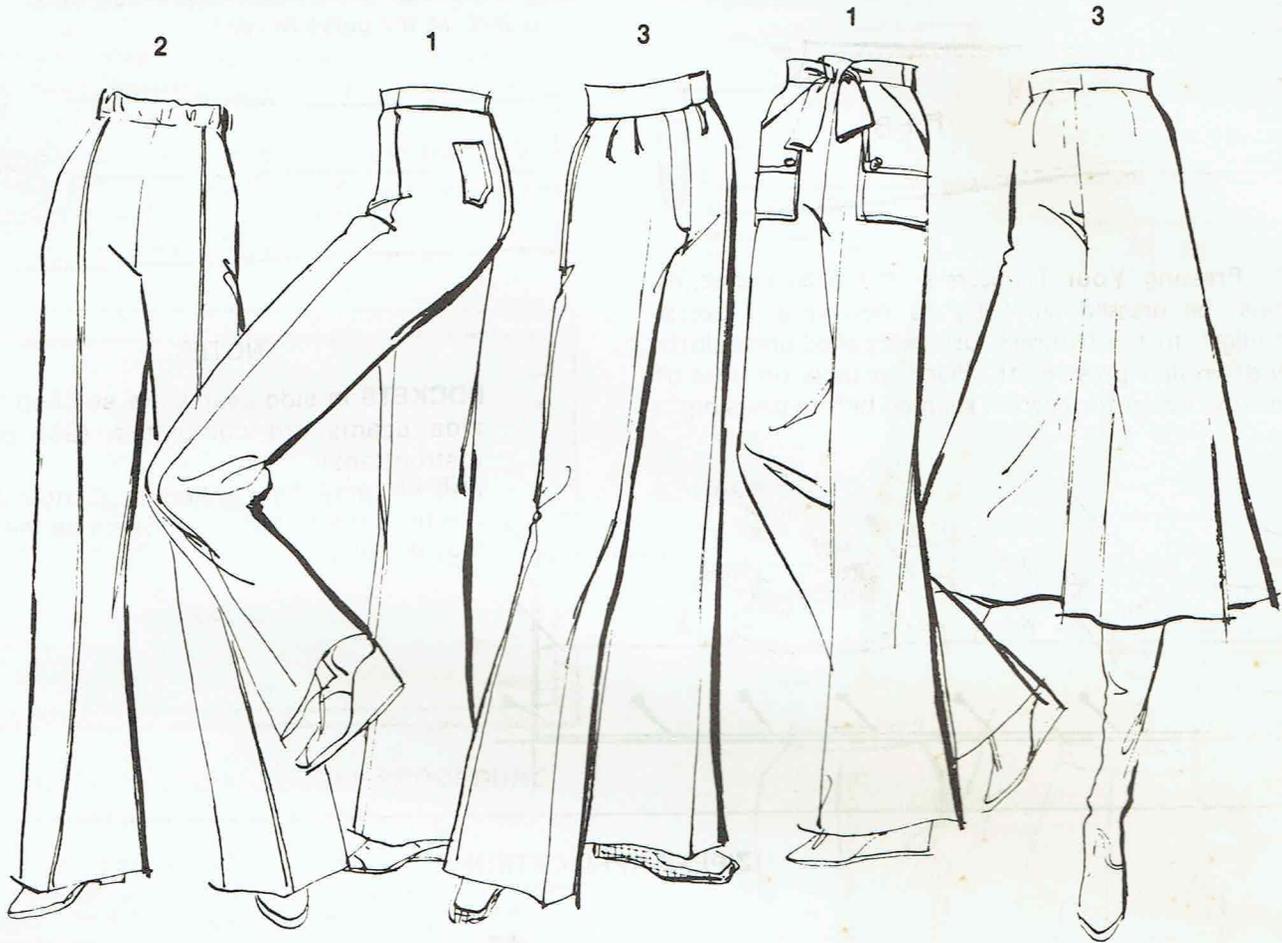


Step 3



D. APPLY WAISTBAND, STYLING YOUR OWN FROM GARMENTS YOU HAVE OBSERVED; PATTERNS YOU MAY ALREADY HAVE; OR USING ONE OF THE THREE STYLES INCLUDED IN THE LESSON PLANS.

1. Triple Fold Waistband (Bishop Method) used in light weight wovens only.
2. Elastic Waistband in Casing.
3. Wide Interfaced Waistband.



1. TRIPLE FOLD WAISTBAND FOR LIGHT WEIGHT WOVEN FABRICS ONLY

Fabric Length - Waistline measurement plus 6" (preferably lengthwise grain).

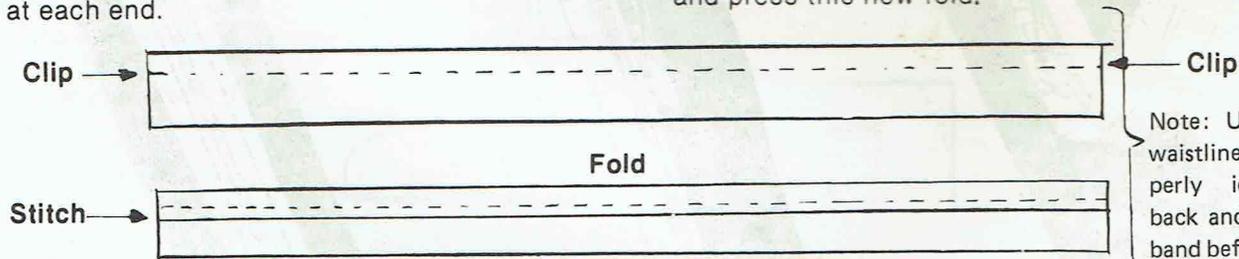
Fabric Width - 4"

Divide lengthwise in three equal parts and clip fold at each end.

Fold wrong sides together at these clips and press this fold.

Stitch together at 1/8" from the cut edge.

You now have a folded side and a single side. On single edge, chalk mark a line 5/8" from the cut edge. Turn folded edge down to chalk mark line and press this new fold.



Note: Use the master waistline pattern to properly identify front, back and side seams on band before application.

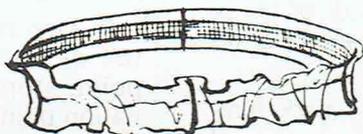
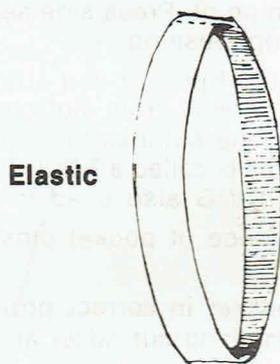
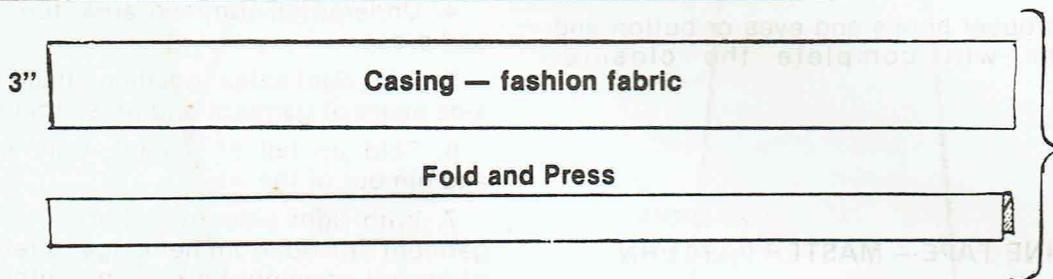
APPLICATION: Right side of single edge is applied to wrong side of garment, with waistband up and garment down, easing garment into waistband. Close overlap end and turn — top stitch band into place at waistline.



2. ELASTIC WAISTBAND IN CASING

Stretch elastic over your hips for measurement and stitch in a circle. Divide into four equal parts and mark a CF and CB. Then move side seam mark toward the back by approximately $\frac{1}{2}$ " , since we are all larger across the front than we are across the back, at the waistline.

Cut a 3" wide crosswise strip of fabric 2" smaller than top of skirt or pants. Fold in half and press a crease crosswise. Stitch together in a circle and divide into four equal parts, moving side seam markings a little toward back. (Same as for elastic) Place elastic inside casing next to fold attaching at all four points stitching from cut edge to fold. Then stitch a casing (do not include the elastic in this stitching).



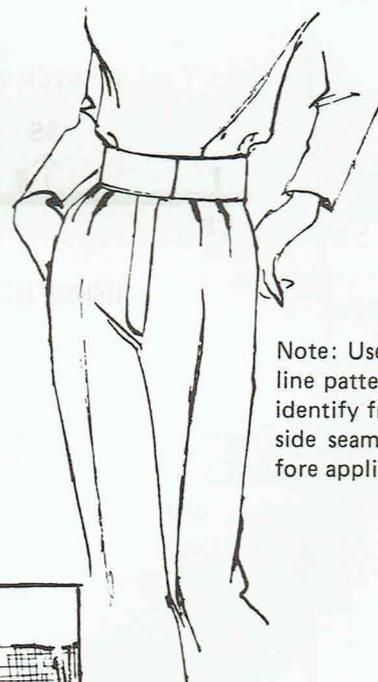
Elastic in Casing

Place casing against right side of skirt or pants and stitch with casing up and garment down, stretching casing to fit garment. Trim seam allowance to $\frac{1}{4}$ " - zig zag or double stitch.

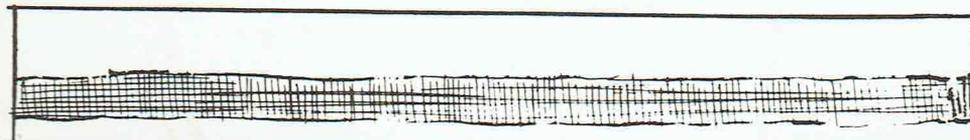
3. FLAP STYLED WAISTBAND WOVEN OR NON WOVEN FABRICS

1. Cut a piece of fabric 5" wide by 10" longer than waistline measurement-lengthwise, crosswise, or bias acceptable.

2. Cut a strip of interfacing (preferably Armo's Fusible Accro, Washable) 2" wide by full length of waistband. If fusible not available, cut a strip of fusible webbing, and iron on the interfacing $\frac{5}{8}$ " from one edge on the wrong side of the fabric.



Note: Use master waistline pattern to properly identify front, back and side seams on band before application.



3. Attach the 5/8" extension seam with right sides together to the garment, with band up and garment down, easing in the excess, distributing most of the ease toward the side seams.

4. Finish off the top band leaving an extension on the front right side, 2-3". Press seams open and turn, pressing the entire waistband.

5. Stitch from the right side in the seam next to the waistband.

6. Skirt or trouser hooks and eyes or button and button holes will complete the closure.

WAISTLINE TAPE – MASTER PATTERN

To determine correct markings on all waistbands applied, mark a piece of stabilized seam binding the size of your waistline, and mark center of these two markings. Establish a Center Front and Center Back.

Now fold tape in four equal parts and mark temporary side seams. Move side seam marking toward back by approximately 3/8" or more as may be necessary for the figure and establish **YOUR** side seam. This permanent information should be used on all waistbands, regardless of the style or place of opening, for woven fabrics. This is your permanent waistband **PATTERN**, used to correctly mark all waistband styles except elastic.

POCKETS IN SIDE SEAMS

1. Stay stitch pocket pieces, directionally. (See pocket pattern)

2. With right sides together, attach pocket to front of garment at side seam, stitching from termination point of pocket opening to waistline.

3. Trim seam allowance to 1/4", stopping 1" above opening.

4. Understitch trimmed area, turn to wrong side and press.

5. With right sides together, attach pocket to back side seam of garment and press this seam open.

6. Fold up tail of pocket, right sides together, and pin out of the way.

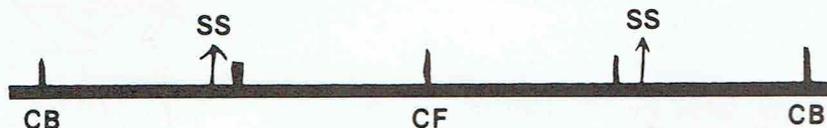
7. With right sides together, stitch side seam of garment closed, from hemedge to termination point of pocket opening, locking the stitch just ahead of the termination point. Press side seam open, underpressing and top pressing.

8. Unpin tails of pocket and stitch side seam of tail of pocket closed from bottom to termination point, stopping the stitches just short of the termination point. This is called a **FOUR POINT CLOSURE**, and is a **LEARNING** also used in tailored collars.

9. Stitch balance of pocket closed from bottom to waistline.

10. Place pocket in correct position facing front of garment. Matching cut edges at waistline, attach the pocket to the waistline seam before applying waistband at 5/8".

MASTER WAISTLINE (ADJUSTABLE) PATTERN

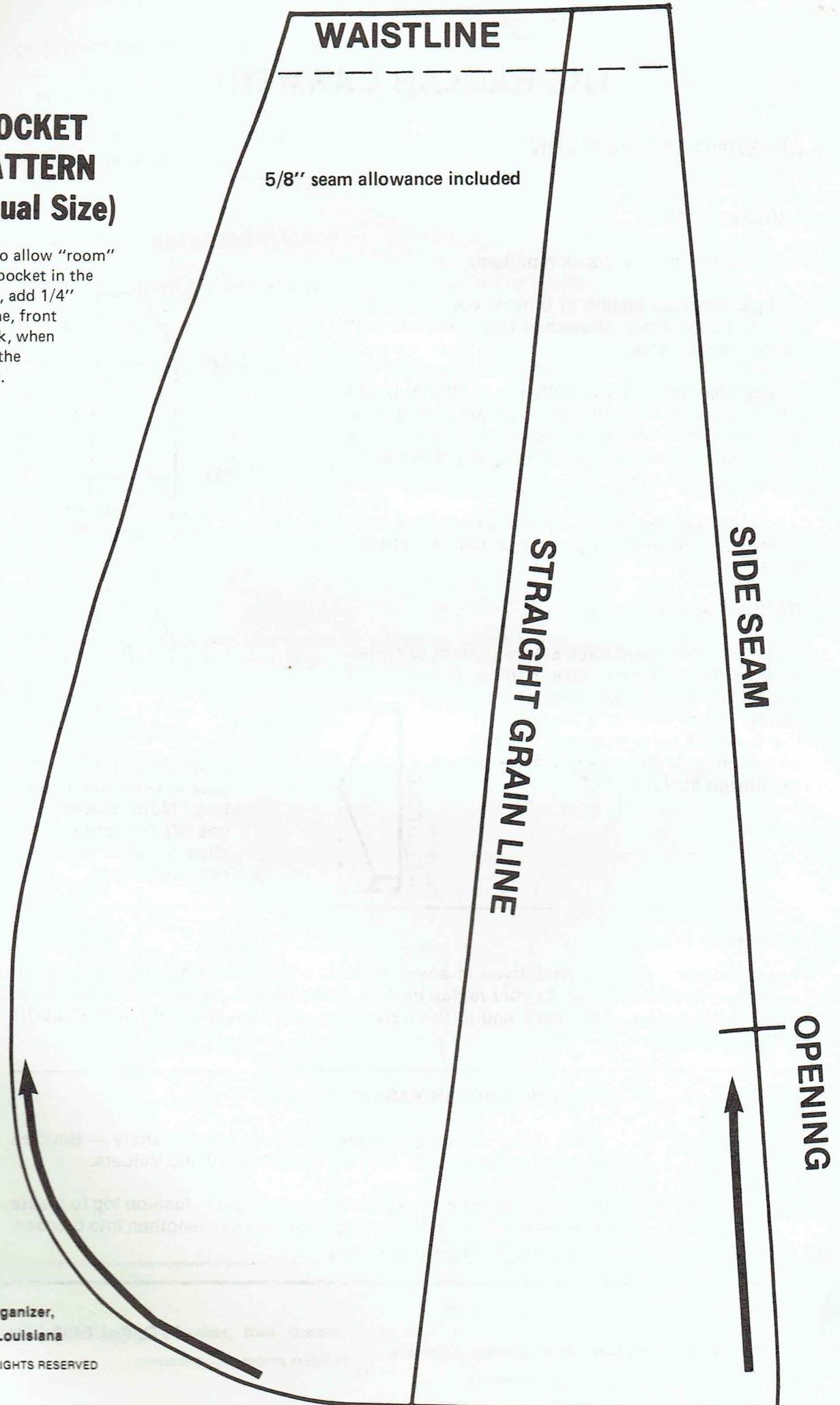


BISHOP METHOD OF CLOTHING CONSTRUCTION



POCKET PATTERN (Actual Size)

Note: To allow "room" for the pocket in the trousers, add 1/4" at hipline, front and back, when cutting the garment.



THE RAGLAN GARMENT

DRAWING THE PATTERN

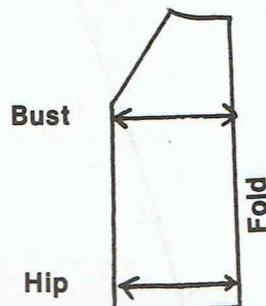
RAGLAN BODY

Measurements for drawing pattern:

Hips: Measure hipline at bottom edge of bodice pattern inside seam allowance to correspond with the hip measurement.

Bust: Using a blouse that fits you comfortably, or a bodice pattern, measure at 1" below underarm at front and back including seam allowance. Correspond this measurement on the raglan pattern to the closest pattern size.

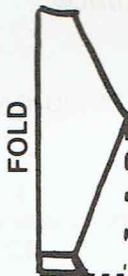
REMEMBER: Front and back does not have to be alike! You will be creating your own raglan fitted pattern!



Body — Draw one Front and one Back

RAGLAN SLEEVE

Create a front and back sleeve pattern to correspond with front and back bodice. Sleeve width at bottom edge may be changed with fashion. After adding to the width at the wrist, connect this point to the underarm with the straight edge of the design curve.



Draw sleeve front and back in one piece for cutting. Mark sleeve with one clip for front and two clips for back to correspond with body.

MAKING IT FIT

The willingness to make ONE tryon in a woven fabric will give you ALL the information necessary to add any style to your raglan pattern. Make certain there is enough room at front bustline, across the back and at the hips. Make any corrections on your PELLON pattern.

DESIGNING RAGLAN FASHIONS

Good fabric selection can create a wardrobe of variety — Boucles and Silks, Polyester and cottons, Stretch Terry and Valours.

Skirts and pants can be added to your Raglan fashion top to create two piece ensembles. Blouses and Jackets can lengthen into dresses, or extend to three piece planning.

TOPS
T-SHIRTS
BLOUSES
DRESSES
JACKETS



CUTTING THE RAGLAN PATTERN

Measure the necessary fabric yardage by placing the pattern on a cutting board inside the lines to correspond with fabric width. Example: 60" fabric folded in half equals 30"; 45" fabric folded in half equals 22½" on the cutting board. Measure length on cutting board for yardage.

FOR STRETCHABLES ONLY:

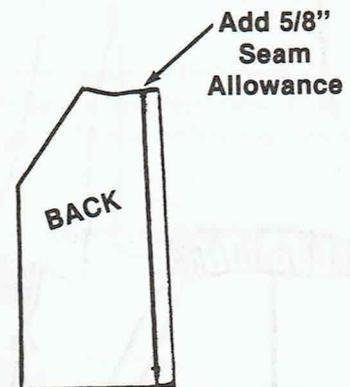
Cut center front and center back on lengthwise fold or fabric.

WOVEN FABRICS

An opening must be created for woven fabrics, since wovens will not "stretch" over the head size.

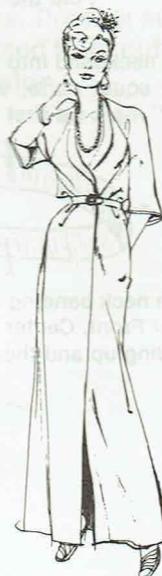
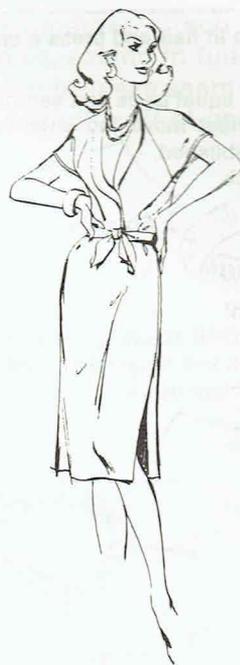
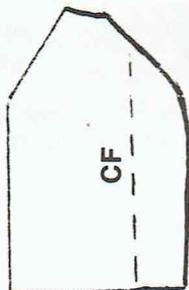
Examples:

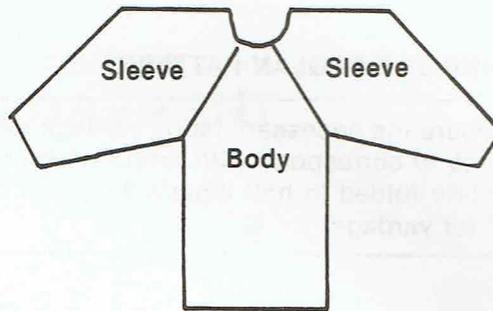
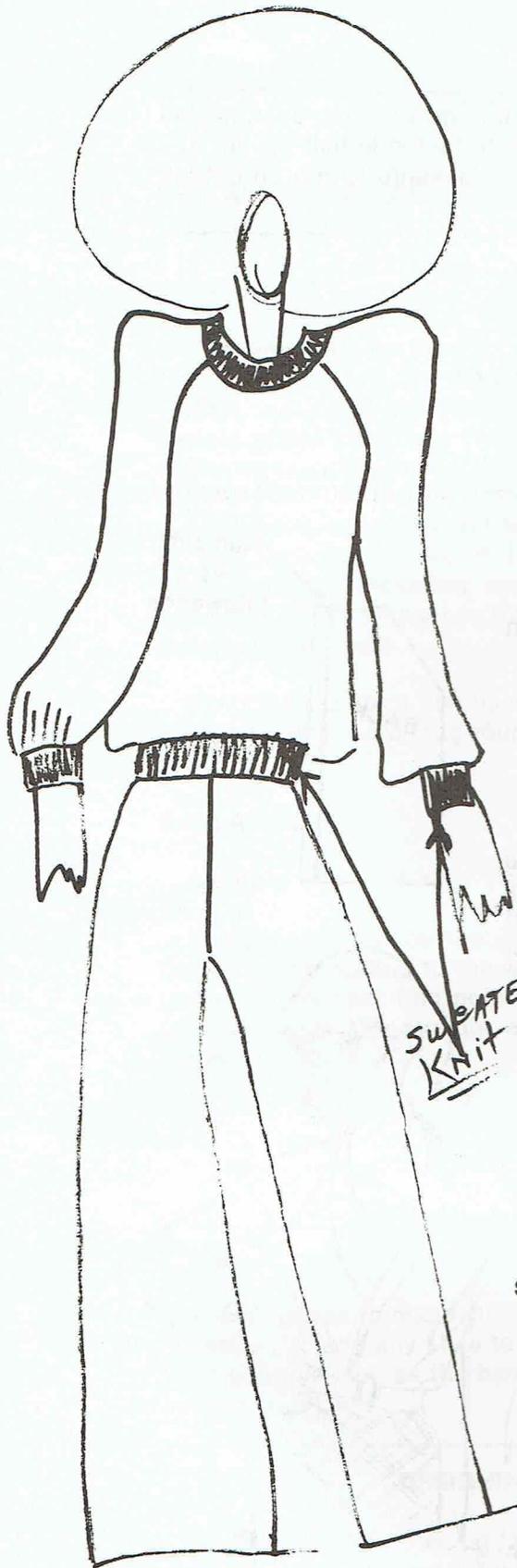
A seam allowance can be added at center back if you plan to apply a back zipper.



Example:

A front extension and facing can be added to create the MR. RAY dressy plunge of the shawl wrap to be cut in a blouse or lengthened to a street dress (don't forget skirt slits for the LEGGY LASSIE LOOK). And why not to the floor for EVENING.





STITCHING

With right sides together, stitch front sleeves to front body, back sleeves to back body. Underpress the seam toward the sleeves in stretch fabrics with a See Thru Press Cloth. Press at the stitching line only! Press seams open in woven fabrics. Top press with a dampened Press Cloth, then a Woolen Press Cloth to set the press.



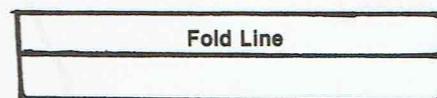
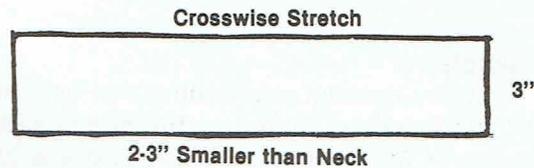
ESTABLISHING THE FRONT NECKLINE

Before closing side seams, fold garment in half at Center Front and Center Back. Now measure 1 1/2" at Center front, and mark a line to nothing at shoulder, using the Design Curve for accuracy. Trim off at the line. You now have established a front and back neckline.

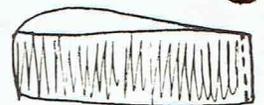
A sweater knit may be used for a neckline, cuffs and banding at the waistline.

NECKBAND

Measure a crosswise strip of fabric approximately 2" - 3" smaller than the garment neck size. The width will vary in size as fashion widths change. Test to make certain it will go over your head!

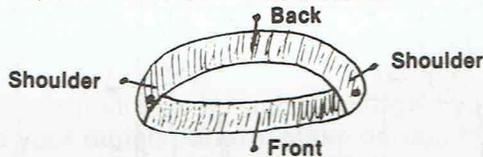


Fold the Strip in half and press a crease.

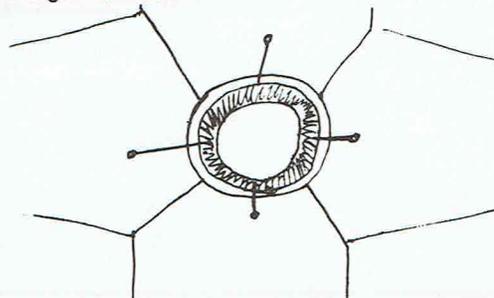


Stitch ends together using 3/8" seam.

Divide neckband into four equal parts and establish a front and back. Since the neckline is *not* four equal parts, we must move the shoulder about 3/8" toward the back from the "quarter" mark we first established.



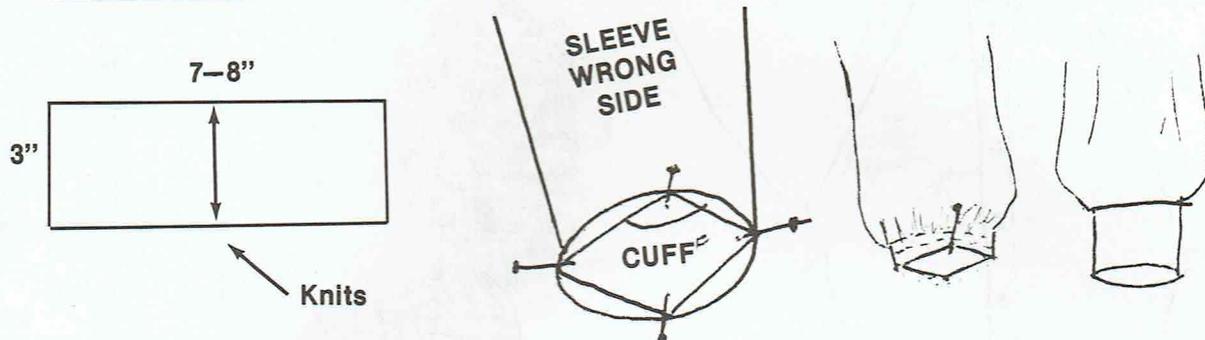
Attach neck banding **BEFORE** stitching the side seam closed. Pin the band to the neckline at Center Front, Center Back and Shoulders. Hold at each pin and stretch as you stitch with the banding up and the garment down.



SLEEVE CUFF BAND — STRETCH FABRICS

Cut a piece of knit fabric on crosswise rib of knit.

Stretch over wrist for correct sizing. Fold in half and press a crease. Stitch ends together forming a circle. Divide in four equal parts and match to sleeve edge. Stitch with band up and garment down matching all three cut edges and stretching the band to fit the sleeve.

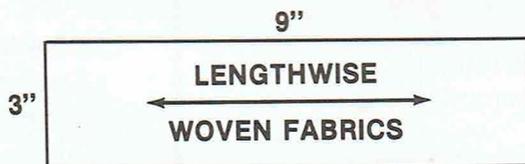


A banding may be used at the bottom of a blouse by following the same instructions as for cuffs with stretch fabrics. Make certain there is enough fabric to go over the hips. The banding is 2-3" smaller than the bottom of the blouse, and is applied to the bottom of the blouse in exactly the same manner as a cuff application.

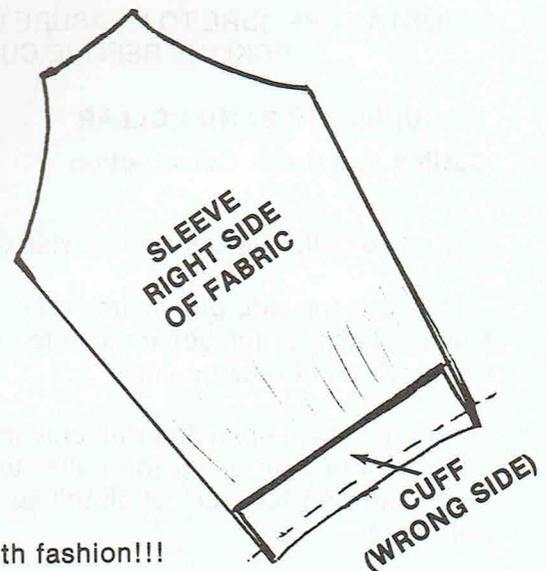
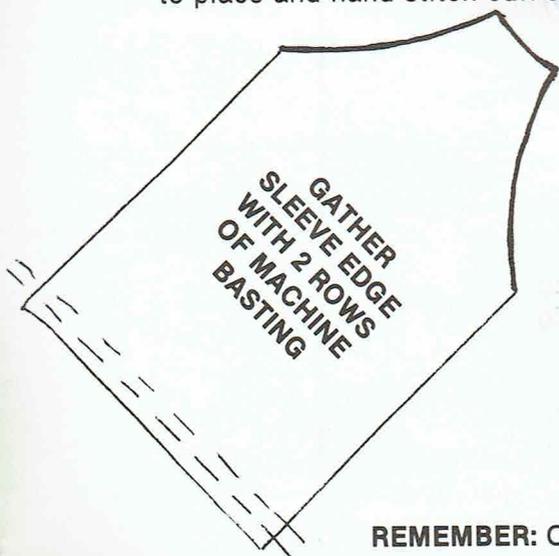
REMEMBER: when designing your own clothes, try on cuffs, neck bands and banding at hips before applying to the garment.

SLEEVE CUFF BAND — WOVENS

Pull threads or tear a piece of fabric for your woven cuff.

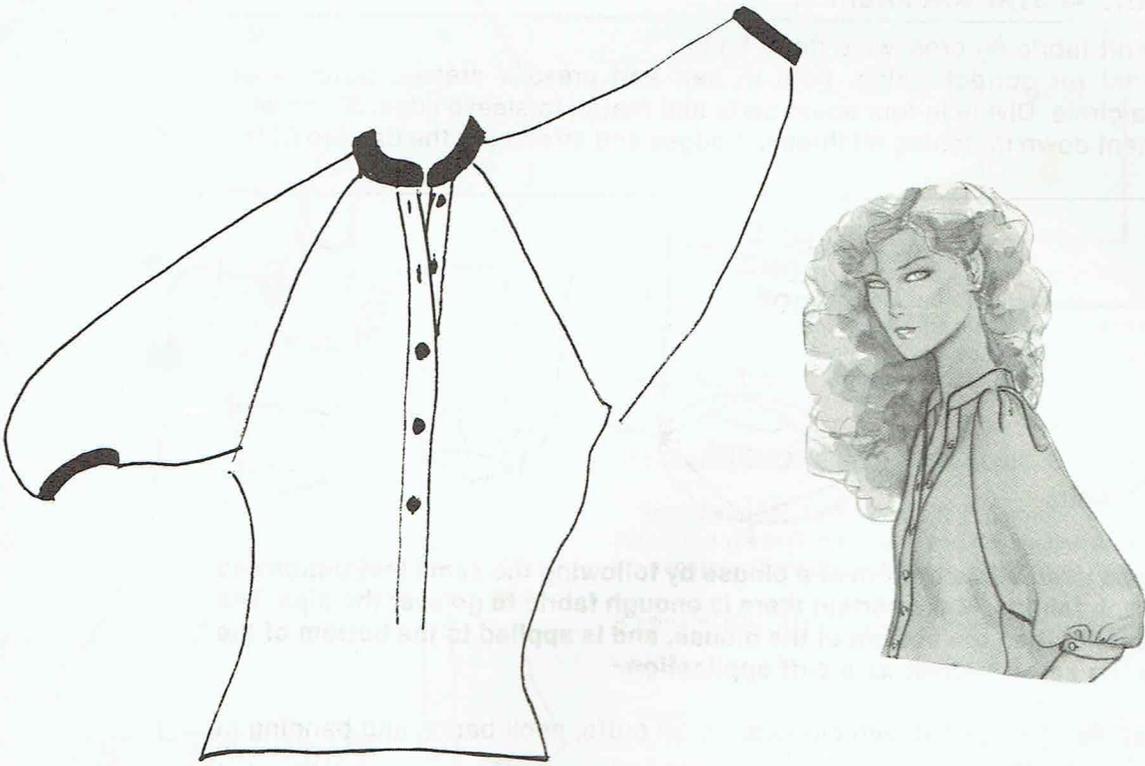


With right sides together, attach single edge of cuff band to gathered sleeve edge with cuff up, sleeve down, easing in fullness. Press a seam allowance on opposite cuff edge. Open seam, and stitch sleeve seam closed from cuff to underarm. Fold cuff seam down into place and hand stitch cuff at underside.



REMEMBER: Cuff and Collar widths vary with fashion!!!





Center Back Fold



3/8" seam

Neckedge

**MANDERIN OR
BAND COLLAR
PATTERN
(Actual Size)**

To create space for buttons and buttonholes. Allow 2" of fabric extension at the center front of the garment prior to cutting.

Fold the piece of fabric 1" twice to the wrong side. This will form the buttonhole extension area as well as provide a self-interfacing built right into the front of the garment on a light weight fabric.

The fabric may be prepared with this built-in fold in advance of cutting . . . then place center front of pattern 1/2" away from the edge of the fold and cut.

IMPORTANT: BE SURE TO MEASURE LENGTH OF COLLAR AGAINST NECKLINE BEFORE CUTTING.

**MANDERIN OR BAND COLLAR
Cutting and Collar Construction**

Cut two collar pieces - lengthwise grain going around neckline.

Interface top side with an iron-on interfacing - weight compatible to fashion fabric. Stitch upper collar to under collar from Center Front to Center Front at outside edge.

Press seam open and trim only the round edge near center front. Turn to right side using the collar turner to smooth the seam, and press allowing for "turn of cloth" so that seam does not show from right side.

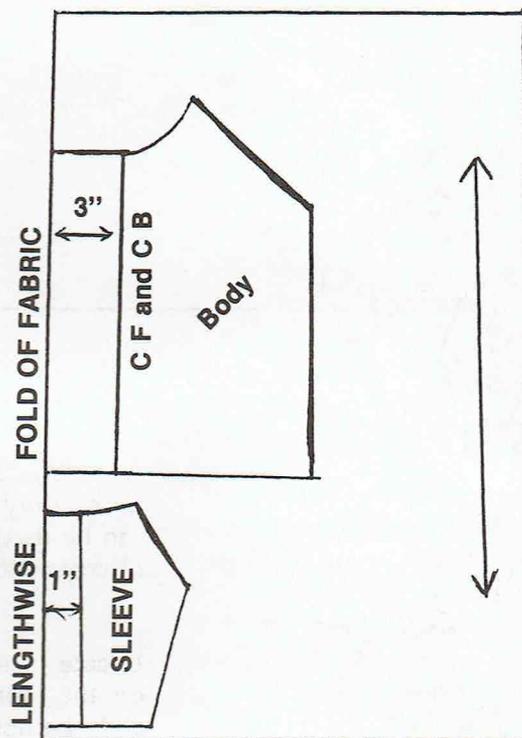
Attaching Collar to Neckline

With right sides together, attach top collar to neckline from center front to center front. Turn seam of undercollar into place and press. Place "fusible webbing" under seam and fuse into place with iron using dampened press cloth and woolen press cloth.

Gathers built into a Raglan Garment



CUTTING LAYOUT



Trim neckline as follows — measure 3" at CF and 2" at CB neckline. Using a design curve draw this cutting line on your pellaon pattern for a lower neckline.

EDGE BINDING

Trim neckline and sleeve to finished edge of garment. Stay stitch neckline and sleeve edge at 3/8".

Cut a 2 1/2" strip of fabric long enough for your needs — crosswise in stretch fabrics, true bias in wovens.

Matching cut edges of garment and strip, stitch at 3/8" with strip up and garment down.

Fold strip over the cut edges, turn to under side and PRESS into place with dampened press cloth. Allow to remain in one position on ironing unit until completely dry — it will be in a permanent position, ready for top stitching in the "well" of the seam.

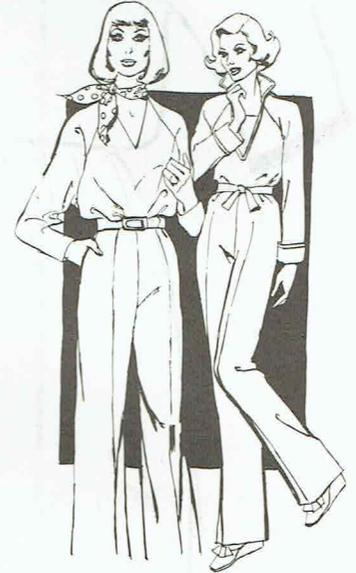
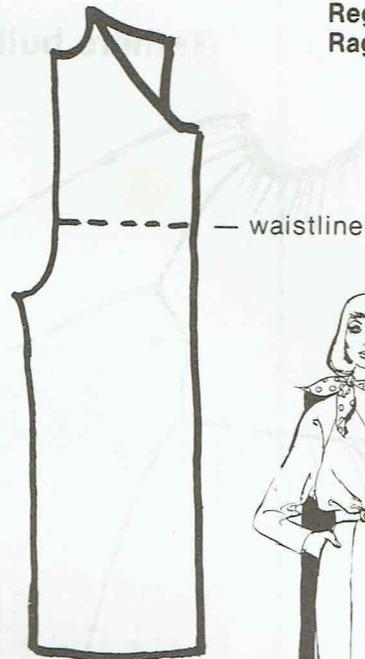


How to make Jumpsuits That Fit

Once you have established a master pattern file with patterns that fit, - pants, raglan, bodices - you may place two patterns together at the waistline, maintaining lengthwise straight grain at center front and center back - adding 1½" - 3" between the bodice and pants patterns for ease. The ease varies with fabric and figure. Heavier figures usually need closer to 3" while small figures can use 1½" to 2". Woven fabrics need more ease than knits.

Try something!!!! It will be an EDUCATED GUESS - at least you have fitted patterns to begin with. Your first garment may not be perfect (but after all, what is????) but it will be wearable, and you can make any adjustments for this ease on the pattern ready for the next cutting.

Regular bodices and Raglan Lines



CUTTING LAYOUT FOR MATCHING STRIPES

A raglan pattern without a dart is the only raglan pattern which can be used to match lengthwise or crosswise stripes perfectly.

Lengthwise Stripes

Locate the predominant stripe on the fabric and place CF, CB and Center of Sleeve (at the shoulder line) on this stripe. Fold fabric crosswise so that entire fabric is spread flat on the cutting board.

Crosswise Stripes

Place pattern on fabric so that the underarm of the body and the underarm of the sleeve is on the same stripe.

