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Stitches

EDDI FRANTZ

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Inside this issue

**FIGURE FOCUS – THE
MATURE RECTANGLE**
LATEST FABRIC TRENDS
WITH KNITWIT

**ADD A MATCHING
POCKET TO A SHIRT**
REFINE THE FIT OF A
COMMERCIAL PATTERN
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Restructure

A CAFTAN NECKLINE

BY MAUREEN THOMPSON

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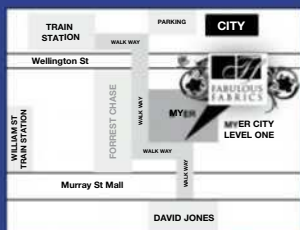




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Compiled by Lynn Cook



Wear What When
By Eddi Frantz

a pretty print dress



Spring's Hi

It's spring! A season of fresh starts . . . so there's

What's spring without a dress? It's as essential to the season as flowers which, incidentally, are blooming all over the greatest dresses now.

As a certain fictional movie magazine editor once declared, florals for spring are hardly 'ground-breaking'...but who cares about that when they are such an easy way to cheer up your wardrobe? Pick any petal, from dainty little sprigs to big, full-blown blooms. If you're allergic to such prints, fauna works just as well as flora, such as in the colourful, fun butterfly print in the main image, or go for a bolder (but nonetheless wearable), graphic tribal pattern in neutrals or black and white – a look that's still as strong as ever this spring and summer and one we will see more of in upcoming issues.

So what shapes are fit to print? Stick to silhouettes that are just as feminine; something that highlights your curves in flattering wraps, sleek sheath styles or ones that are fitted on top, flared and flirty down below. Whether they're A-line, softly pleated, subtly flounced at the hem or are full, whirling, swirling wonders, the season's freshest shapes have some swing or movement at the hem (Fancy something not so frisky? There's more variety in spring's great dresses on pages 22 and 23).



to do list

SPRING 2014 FASHION OVERVIEW

no better time to refresh your wardrobe. Here are five of the season's best items that will do just that.

Main photo: McCall's M6924 'Phoebe Couture' dress. Top inset: Simplicity 1420 'day-to-night' dress. Bottom inset: Butterick B6015 dress.

something sporty

Remember how last issue we talked about how elements of active gymwear are crossing over into other areas of your closet? Well, here's the proof, as sports-influenced looks stormed the international designer runways for spring. As far as trends go, it's a pretty easy one to incorporate into your wardrobe, with its clean, simple lines, its figure-flattering detailing and its easy, comfortable shapes...but you don't want to look like you're about to run a marathon. Just one sporty element is enough to update everything else, as in these sleek pants on this page with their drawstring waist and racy side stripes. Add some very un-athletic heels, a simple top, or even a sophisticated jacket, and see where they take you.



Main photo this page: Simplicity 1428 pants, 1463 top.
Main photo facing page and nearest middle inset:
Simplicity 1421 jackets.
Top inset: McCall's M6902 'Easy' jacket.
Bottom inset: Simplicity 1467 jacket, top and skirt.

a slick jacket



You'll notice a cleaner, simpler, more sportswear-oriented sensibility emerging this season (and well into next year). It's a movement that we applaud as everybody needs simple, workable (but not boring!) clothes that can be mixed or matched at whim to deliver any number of looks. A cornerstone of that sensibility is, of course, the jacket. Get that right and everything else falls into place. So what exactly is 'right' for jackets now? Something a little trimmer, shorter, slicker...and sometimes even shapelier, as peplums still are in play for 2014 (though in a softer, subtler way, as shown above). Even the classic 'boyfriend' jacket shapes up, looking fresher than ever in soft blush-y pastel shades. It's perfect to throw over your basic jeans (the easier faded 'boyfriend' style shown here – the hems rolled up to show a bit of ankle – was all over the most influential designer runways, such as in Marc Jacobs' final show for Louis Vuitton in Paris), or just about anything. More slick tailoring from a New York legend on page 39.



an easy skirt

Skirts have been getting longer and looser for quite a few seasons now ... but when the world's most influential designers such as Phoebe Philo at Céline make such a powerful statement with long, hanky-point hemmed versions (not unlike the Simplicity style shown in an inset above), then it's definitely the season of the long, loose and easy skirt.

Long and loose doesn't however automatically have to mean heavy and cumbersome! Look for soft, super-light fabrics, subtle gathering, not-too-full shapes that are smooth around the waist and hips, or irregular hems (as in the return of those handkerchief hems, along with last year's hi-lo hemmed look; getting more inventive than ever with cut and panelling, as shown in the beautifully easy Simplicity style at left that gives a smart new slant to spring's classic stripes). Wear with the simplest, smallest top and something heavier on the foot like a wedge-heeled sandal to anchor them. More easy skirts on page 55.

Main photo this page:
Simplicity 1429 jersey skirt.
Top inset: Simplicity 1445
skirt. Bottom inset: Kwik•Sew
K4061 'Kwikstart' skirt.

Shirts and skirts are refreshed for spring . . . in light,

the shirt (or anything shirty!)



Had your fill of stretchy little jersey tops yet? They've been 'on top' so to speak, for several years now, and show no sign of disappearing ... but if you have, then this is the season for you! Shirts were a breath of fresh air on pretty much every designer runway around the world ... but this certainly isn't your basic, boring button-down, even if it comes in classic white or French blue. The shirt has been revitalised in breezy fabrics, interesting detailing and unexpectedly easy shapes (as in the cool McCall's tunic look at right. More shirt updates on page 51). If you're not one to go shirty, then the season's shirtdresses may be a more feminine compromise (a true classic that looks great every spring ... we show a great one on page 22).

fluid fabrics and soft, easy shapes

Main photo this page: McCall's M6925 shirt/tunic. Top inset: McCall's M6898 'Easy' shirt. Bottom inset: Butterick B6026 Katherine Tilton shirt.



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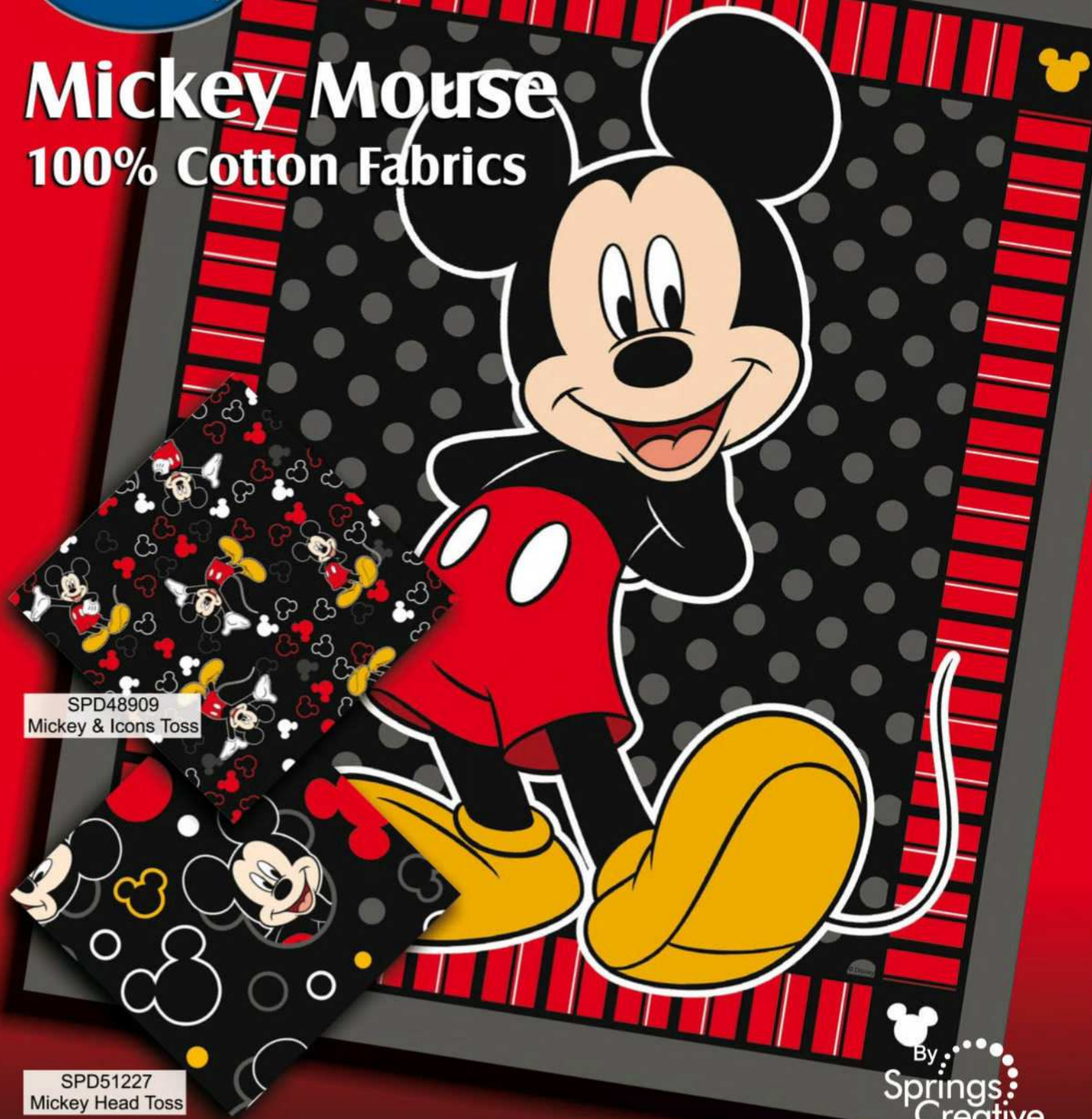
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A Pocket-less Shirt?

Create a pocket using the same fabric

By Judith Turner

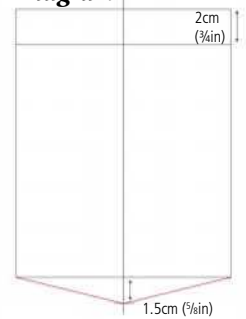


Whether it's for fashion or for the manufacturers to save money, shirts without a pocket are becoming more common. If you really need or want a pocket on that shirt, here is a way to create one using fabric from the shirt ...

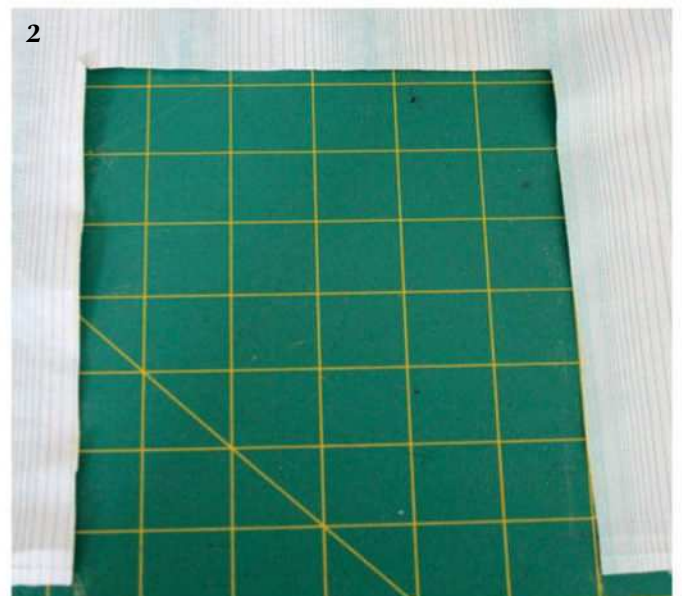
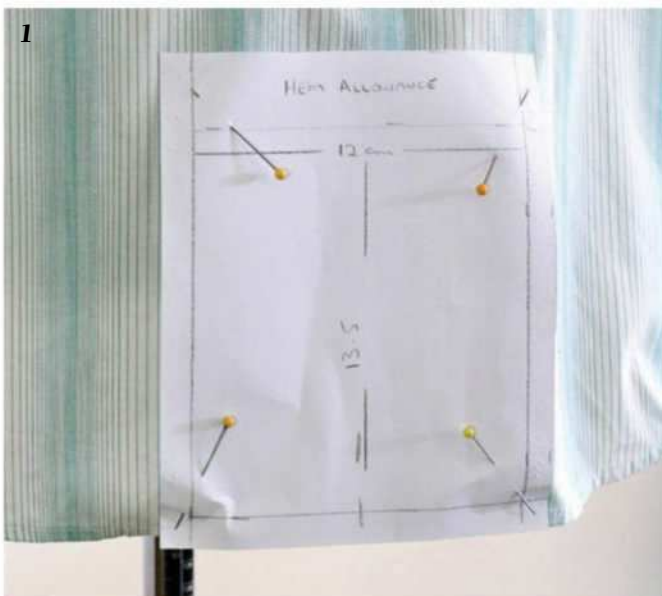
The first step is to create a pattern for your pocket. The finished pocket size for a large shirt pocket is approximately 13cm x 15.5cm (5¹/₈ x 6¹/₈in) and a medium size shirt 12cm x 13cm (4³/₄ x 5¹/₈in).

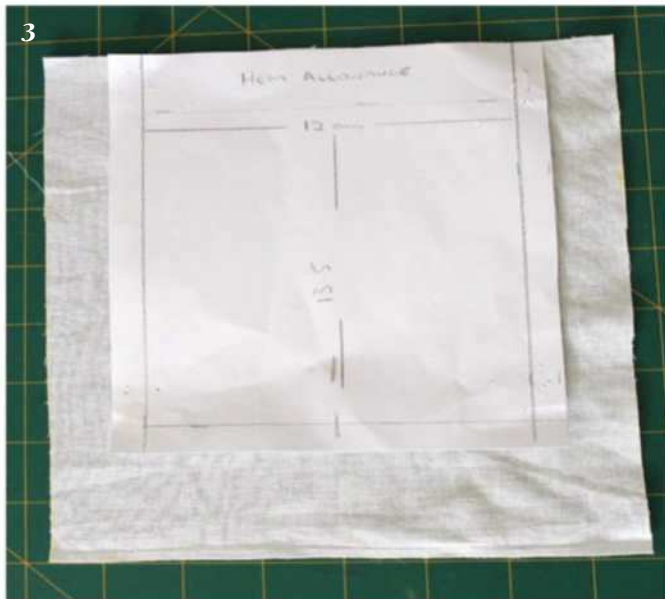
In the middle of a piece of paper, draw a rectangle to the appropriate size. To the top of the rectangle, add 2cm (3/4in) for the pocket facing; the edge will be overlocked to neaten. If you want to neaten the edge with a turned-back hem, add an additional 6mm (1/4in) to the facing. Add a 6mm (1/4in) seam allowance to the sides and lower edge; this will create a straight lower-edge pocket.

Diagram 1



See photo 1. Follow diagram 1 if you would prefer a shaped lower-edge pocket.





So where is the pocket fabric coming from? The back shirrtail! On average the shirrtail from the waist to hem is 36cm (14¼in). Even if the trousers are worn on the hip, there is still sufficient to cut a section out and replace it with a different fabric that will still not be seen once the shirt is tucked in.

Unpick the hem of the shirrtail and iron the hem allowance completely flat.

NOTE: If the fabric is a check or stripe, place the pocket pattern on the front of the shirt where it is to be stitched. Mark the stripes or checks (only the most prominent ones) onto the pattern piece for positioning on the shirt-tail; this ensures the pattern of the fabric will line up when stitched in place.

Pin the pocket pattern to the shirrtail and cut out. See photo 2.

The replacement insert into the shirrtail can be any fabric of a similar type and weight to the shirt fabric. Pin the pocket pattern to the insert fabric and add 2 x seam allowances to each edge; this allows for a seam allowance on the insert and the shirt and the stitching lines will match up. See photo 3.

Reinforce the corners. Clip into each corner at a 45-degree angle making sure not to cut the stitching.

Pin the insert fabric to the shirt along the top edge. See photo 4. Stitch in place, starting and ending at the clipped corners. See photo 5. Overlock to neaten the edges, see photo 6, folding the sides out of the way of the overlocker blades to prevent cutting the garment.

Pin the sides of the insert to the shirt, making sure the corners are flat. See photo 7. Starting at the clipped corners, stitch the sides together. Overlock both edges and press flat.



Topstitch around the edges of the inserted piece to keep the seam allowance in place, [see photo 8](#), then re-hem the shirt using the same method as the original hem finish.

Overlock the top edge of pocket facing. Fold back the facing, with right sides together, and stitch at both sides using the 6mm (1/4in) seam allowance. Turn right side out and press. Fold back the seam allowance of side and lower edges and press.

Pin the pocket in place, matching the pattern of the fabric if necessary, and stitch close to the edge. [See photo 10](#).

Happy altering,
Judith aka genie

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Swing into

SPRING

By Kerryn Swan for Kerryn's Fabric World

Spring has sprung and the weather is warming up, but there's still a chill in the air. Layering is the best way of dressing to suit the temperature changes of any day. Kerryn has made the perfect lightweight jacket for such occasions, putting the energy of spring back into your life.

This stretch woven, cotton/spandex jacket is the perfect addition to your wardrobe.



Cool Colour Palette

Jacket fabric: Stretch woven NK810, cotton/spandex, 140cm wide, \$29m.

Pattern: Vogue V8910 view B.



Warm colour palette
Cami fabric: Trinidad, polyester/viscose,
 colour 2 (Cream), 150cm wide, \$24m.



Warm colour palette
Cami fabric: Genoa, 100% polyester,
 colour: Coral, 150cm wide, \$24m.



Vogue V8910 is designed to suit most figure types. It is very easy to make and is cut on the cross to give the jacket subtle curves without the cling. The curved hemline is designed to lengthen the legs at the sides and give a visual length illusion to the centre front and centre back. The stand-up collar lengthens the neck (and can help disguise a dowager's hump). The front pleats at the side neck give another length illusion and plenty of room for an ample bust line. The spandex in the cotton fabric gives the wearer a slim fit but plenty of comfort as the fabric will stretch as you move. This jacket is the ideal travel companion.

Natural fibre fabrics

NOW is the perfect time of year to stockpile your natural fibre fabrics as they are readily available from July through to December. You can view these on our website under: Stretch/Woven (cotton/ spandex) > pants, skirt weight. When the new page opens, scroll through and double-click the fabric you like to enlarge the photo. Samples can be posted to colour match with other fabrics in your stash, but this does take time and the best prints do sell out very quickly.

The % of the spandex

The higher the percentage of spandex in a fabric will mean your garment will keep its shape for a considerably longer amount of time. When purchasing fabric with a spandex/Lycra® content, make sure it has 5% or more.

Tweaking this jacket to suit your personal colouring

Some fabrics are universal and this jacket is a good example. If you have a Cool colour palette you can wear a Black, Red or Pink top under it. For the person with Warm colour palette, try Lime Green, Yellow or Orange.

A fabric with such a dark background will look fantastic on a person with some darkness in their colouring, eg. dark eyes, dark hair or skin. Women with white or silver hair can look just as fabulous, as the black is the opposite to their hair colouring and they intensify each other. Women with a lighter, softer colouring would be better in a lighter or softer printed fabric colour combination as a garment is meant to match or highlight the individual, not overpower them.

Choosing the right colour strength is an area that many women get wrong. Knowing what will and won't work is the route to success in any wardrobe. Here are a few examples:

- Contrast colouring – dark hair with fair skin and bright-coloured eyes. You will look your best in a dark, light and bright coloured outfit.
- All light colouring – light skin, hair and eyes. Wear lighter and brighter outfits for maximum effect.
- Medium colouring – medium-toned skin, medium-coloured hair and eyes. Look your best by wearing medium strength tone-on-tone outfits. [See photo – muted soft colouring.](#)



Cool colour palette
Cami fabric: Barbados, cotton/spandex, colour: Fuchsia, 120cm wide, \$24m.



Warm colour palette
Cami fabric: Barbados, cotton/spandex, colour: Oregano, 120cm wide, \$24m.



Cool colour palette
Cami fabric: Genoa, 100% polyester, colour: Red, 150cm wide, \$24m.

Travel wardrobe suggestions

To go with your printed jacket, pack the following:

- 3 pairs of pants – these can be shorts, capri or full-length, depending on the climate and how much leg you feel comfortable showing. Pattern suggestion: Burda 8341 – a plain, basic pant designed for stretch woven fabrics.
- 3 tops – these can singlet or basic t-tops made from cotton or microfibre jersey. Pattern suggestions: Burda 3197, 7645, 7646, 8082 or 8998.
- 1 pair of walking shoes, sandals or boots
- 1 dress, preferably in a stretch fabric for that extra weight that always appears when on holidays.

TIP: When making a plain top to go under a printed jacket, don't just stop at one! Why not have a singlet, a short-sleeve, ¾-sleeve and a long-sleeve, then you have the right top for any time of the year. These tops need to be in fun colours, but if you have a large bust or tummy, try Navy if you are a Cool colouring or Chocolate if you are a Warm colouring.

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Fabric: Maverick, 100% polyester, colour Ruby, 140cm wide, \$23m.

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By Eddi Frantz – Vogue

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**'MELTING LAPELS' AND CROPPED
PANTS UPDATE THE SUIT – ANNE KLEIN**

V1388: Fitted, interfaced, lined jacket has collar, collar band, lapels, shoulder pads, princess seams, flaps, welt pockets, back vents, and two-piece sleeves with button vent. Semi-fitted, tapered, cuffed pants have slightly shaped, front-buttoned waistband with binding, side front and back welt pockets and fly front zipper.

Sew in men's suiting, linen or crepe.
Purchased top. Misses' sizes: 8 – 24.

Anne Klein

SHARPENS
UP



www.voguepatterns.com



SHIRTDRESSING IN BREEZY CHECKS – M6891 Palmer Pletsch 'Easy': (main image) Sew in cotton blends, chambray, poplin or madras. Misses' sizes: 8 – 24.

BRILLIANT PRINTS TO A 'T'(SHIRT!) – M6886 'Easy': (upper inset) Sew in medium-weight moderate stretch knits such as jerseys, cotton knit, novelty knits or interlock. Misses' sizes: 6 – 22.

IT'S ALL ABOUT THE A-LINE – M6889 'Easy': (lower inset) Sew in lightweight two-way stretch knits such as ponte knits or jerseys. Misses' sizes: 6 – 22.



CHANGE OF

Dresses are on the move for spring ... with bright colour, joyous prints, sexy wrapping, sporty splicing or easy shirt styling.



MORE SHIRTDRESSING IN FUN PRINTS – M6885 'Easy':

(main image) Sew dress and hat in crepes, chambray, cotton blends or polished cotton. Misses' sizes: 8 – 24.

THAT'S A WRAP- M6884 'Easy':

(above inset) Sew in medium-weight moderate stretch knits such as jerseys, cotton knit or novelty knits. Misses' sizes: 6 – 22.

SPORTY SPLICE - M6887 'Easy':

(lower inset) Also in fit and flare versions. Sew in poplin, sateen, cotton blends or twill. Misses' sizes: 6 – 22.

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A DRESS ...



The MATURE *Rectangle*

Compiled by Lynn Cook

Do not let the middle years influence how you see yourself. If it is the mature rectangle for you, frame your face, elongate the figure and enhance your curves subtly to create a well-balanced fashion statement. Remember to stretch that figure as much as possible, especially if you are in the shorter height category, and sew garments that flatter rather than camouflage the body.

Entering into the middle years of life can bring chaos and personal change that may be less than appealing. As we analyse the human body, a common figure type that crops up with regularity is the thick-waisted individual.

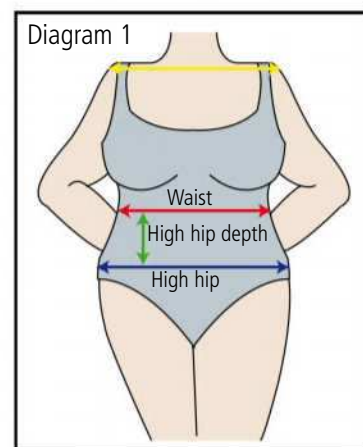
While we may not be happy with these body changes, the figure can easily be balanced for a more appealing presence.

To determine if you are a mature rectangle, follow the measuring techniques and diagrams as described below.

Measuring the body

This means get your outer gear off and measure key body parts while in your underwear. You now need to measure in inches across the width of your shoulders, waist and hipline (or thighs if wider than hips). See diagram 1. Please note the term width – do not measure the circumference area of these body parts. To simplify measuring the waist, tie a ribbon or twill tape at the exact location of this body part. Notice that we started by measuring in inches – there is a reason for this. Once you have these three separate measurements in inches, divide each by 2.5. This will give you a smaller number that is in centimetres. These three smaller numbers can now be used to plot your life-size body onto a standard sheet of paper.

See measurement chart.



To plot your figure onto paper, mark a centre line on the page. At the top of this line, draw in a horizontal line centred on the vertical line. Draw in 2 more horizontal lines 3cm apart. Starting with the shoulder width, centre the measurement on the top line, marking a point at each end. Do the same for the waist measurement on the middle line and hip measurement on the bottom line.

Vogue V1179

Measurement chart

Shoulders: 15in

$$15 \div 2.5 = 6\text{cm}$$

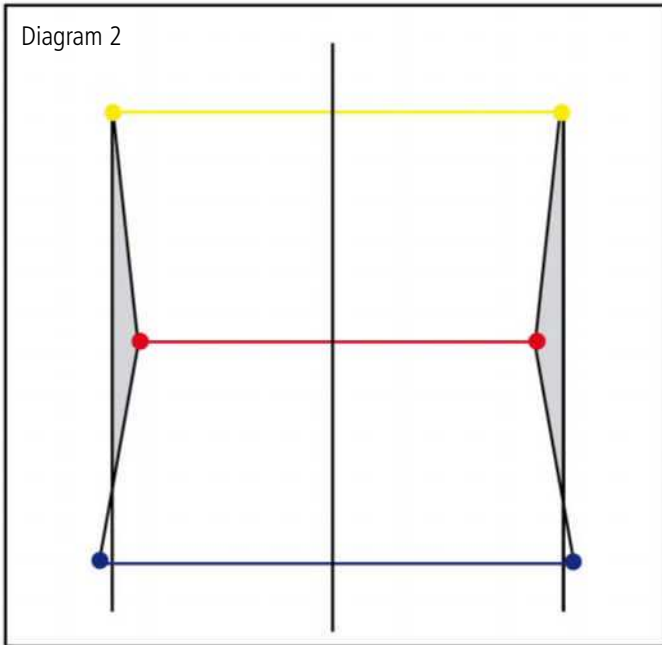
Waist: 13½in

$$13\frac{1}{2} \div 2.5 = 5.4\text{cm}$$

Hipline: 15½in

$$15.5 \div 2.5 = 6.2\text{cm}$$

Diagram 2



Draw a vertical line down from your shoulder width then compare the waist and hipline width to the shoulder width. You should be able to see if your hips are wider or smaller than your shoulders. Join the points to show your waistline curve in relationship to your shoulder and hip width. If you are a mature rectangle you will find that there is little difference between the three main body curves. Your body map will resemble [diagram 2](#). Even a 'slight' rectangle may result in the same body map. It is a matter of considering all the body characteristics and age when deciding if you are a slight rectangle or a mature rectangle.

The mature rectangle figure is generally over 40, may be perimenopausal, menopausal, or post-menopausal, has either a definite tummy, a thick waist, a low full-bust, or full high-hip. A slight rectangle is generally a female shape that has minimal curves or simply does not have a strong waistline curve but is otherwise slim throughout. The guidelines in this article are designed to balance the figure type that is a mature rectangle.

Styling guidelines for the mature rectangle

The most important thing to remember is that you do not camouflage your entire body. Most women in this figure

category notice the strong changes in their body and have the desire to hide rather than enhance their shape. Usually they hide under an unstructured sack-like garment, which in reality tends to accentuate the problem rather than camouflage it. So, first of all, remember you need to enhance your best features then ignore the rest.

The best way to enhance your body is as always to attract attention to your face. Why? Because your face is always your best feature – it is your human component. Treat it with the respect it deserves by framing your face with great necklines and a good strong shoulder line. Apart from enhancing your face the next important concept for the mature rectangle is to elongate the figure. This is of greater importance for the mature rectangle that is less than 162cm (5ft 4in); the average 162cm – 170cm (5ft 4in – 5ft 7in) to a tall 172cm (5ft 8in+) rectangle has somewhat more latitude in design selection. The final concept to consider when clothing a mature rectangle is the building of subtle curves. As already mentioned, if you are a rectangle and wear a rectangle that is how you will look. If you are a rectangle and you create the illusion of curves that is how you will look. Which would you prefer?

The face

Attention can be drawn to your face by using interesting necklines that suit the shape of your face and neck length. V-necks and deep scoops are best for this purpose as they draw attention up to the face and span a line out to the shoulder.

Lengthening the figure

Choosing long, streamlined silhouettes easily lengthens the figure. This effect is maximised when simple fabrics and continuous colour are combined with subtle curving seam lines such as princess lines. The elongation of the figure is improved when hosiery and shoes blend in colour with the hemline of the garment.

Many people complain that this is not practical – but it is. It can reduce the need for many pairs of shoes if you purchase fabric that only blends with the shoes you have.



Vogue
V1384

Creating curves



Curves are easily created on the figure by developing a good strong shoulder line then following through with subtle shaping at the waistline. If you do not have a square shoulder, it will be important for you to find shoulder pads that suit your body proportion while giving you the impression of a 'shoulder'.

Combining a good shoulder pad with set-in sleeves is the minimum requirement for the mature rectangle.

The shoulder line should always be defined with detail, which includes set-in sleeves, epaulettes, gathers, pleats or yoke details, as fashion dictates. The shoulder should not be encased in dropped or extended shoulders, kimono sleeves, cut-in sleeves, raglan sleeves or any other soft styling (unless well supported with shoulder pads). The waistline needs to be 'suggested' with design lines and body-fitting darts without strong definition.

The hipline can be ignored or mildly suggested but should not be strongly emphasised with heavy gathers, pleats or volumes of fabric. Do not place heavy amounts of fabric in and around the waistline area – remember, think streamlined. If you love belts, consider self-fabric belts that blend with the outfit as opposed to those, which stand out strongly in colour and texture.

Pattern size selection

The main fitting concern for the mature

rectangle is the midriff section of the figure. The mid-section of the garment can be easily altered therefore it is fine for the mature rectangle to purchase her pattern size in the usual manner using bust and hips as a guideline.

Pattern alterations for the mature rectangle

The Midriff: The midriff includes the waist and the high hipline. To alter for these areas on the pattern it is important to determine how much wearing ease you prefer and where exactly on the figure the prominent curve exists. First, while wearing your undergarments, mark your waistline with a cotton tape. Measure the circumference of your waistline, then measure down the body from the waist to locate the depth of your high-hip or tummy line. Once you have located the depth of this area, measure the circumference. Each of these areas of the garment will require a minimum of 5cm (2in) wearing ease if you are aiming for subtle curves.

In order to determine how much adjustment is required, flat-pattern measure the waist and 'your' high-hip on the paper pattern; this will determine how much adjustment is needed. See diagram 3.

The amount of adjustment and where you do it will depend upon the proportions of your figure. If you have a prominent tummy, two thirds of the adjustment is required to the front of the garment and the remaining one third to the back. If your curves are more balanced, you can adjust your paper pattern evenly front and back. The 'box-and-slide' technique works the best for this adjustment. That is, box out the area to be adjusted as shown in the diagrams then slide out the pattern tissue by half the total amount required. You will find that it is necessary to true-up seam allowances on the outer edges of the box. Please note that if you find the box-and-slide technique adds the right amount of fullness at the high hip but too much at the waistline, reduce the waist through darts and/or the side seams. See diagram 4.

If only a small adjustment is required, you can alter your pattern through the existing midriff darts and by utilising some of your seam allowances



in this area of the garment. Please remember to make any fine adjustments in a gradual manner to maintain a smooth silhouette. See diagram 5.

Derriere: If you have a flat derriere you will find it helpful to eliminate some of the garment fullness from the back pattern piece to help balance the figure. This is done by folding out

the required amount through the back piece, from the bottom hemline straight up to the garment waist. This will move the position of your darts, which can simply be redrawn in the appropriate place. If you find that the waist is now too small, release some of the dart allowance from the back waist darts and the side seams as required. See diagram 6.

Diagram 3

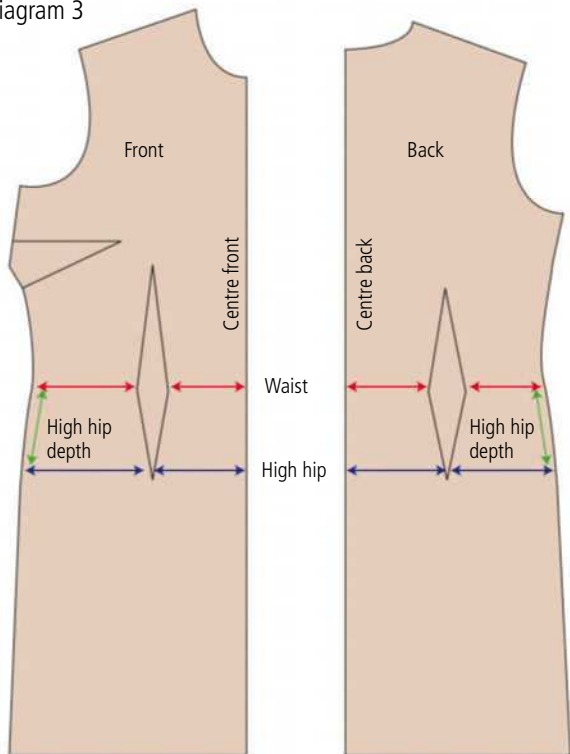


Diagram 4

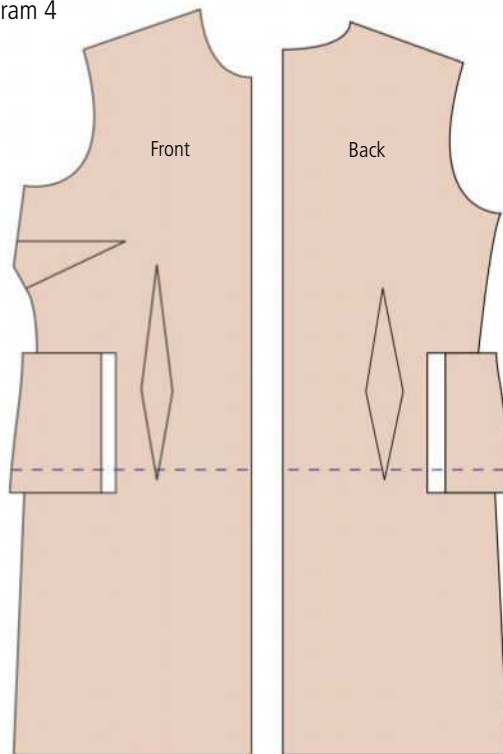


Diagram 5

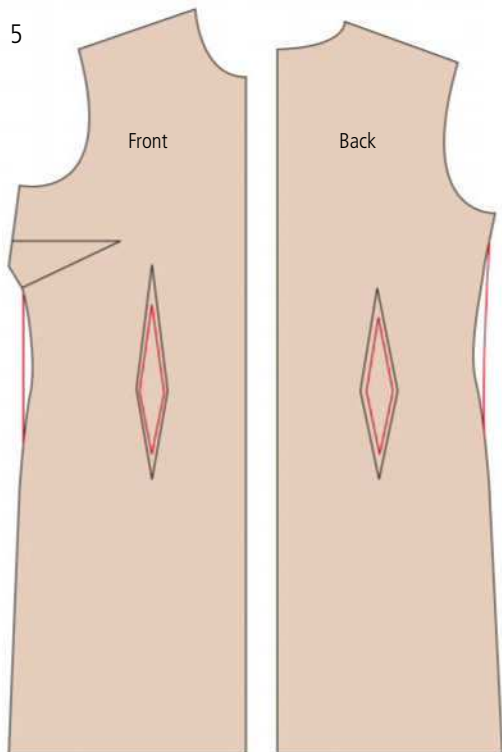
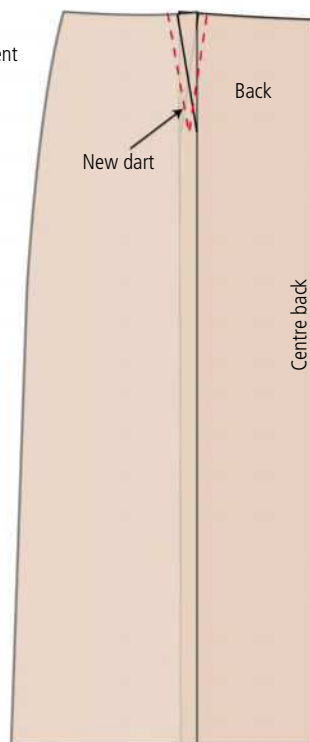


Diagram 6
Flat derriere adjustment



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Light

Latest Pattern Trends
By Eddi Frantz – Kwik•Sew

relief



K4061

K4042



K4042: Pull-on skirt has six panels, separate waist casing and narrow hem. One version has contrast panels and ruffles, as shown at right. Sew in cotton, cotton types or linen.

K4061



K4042



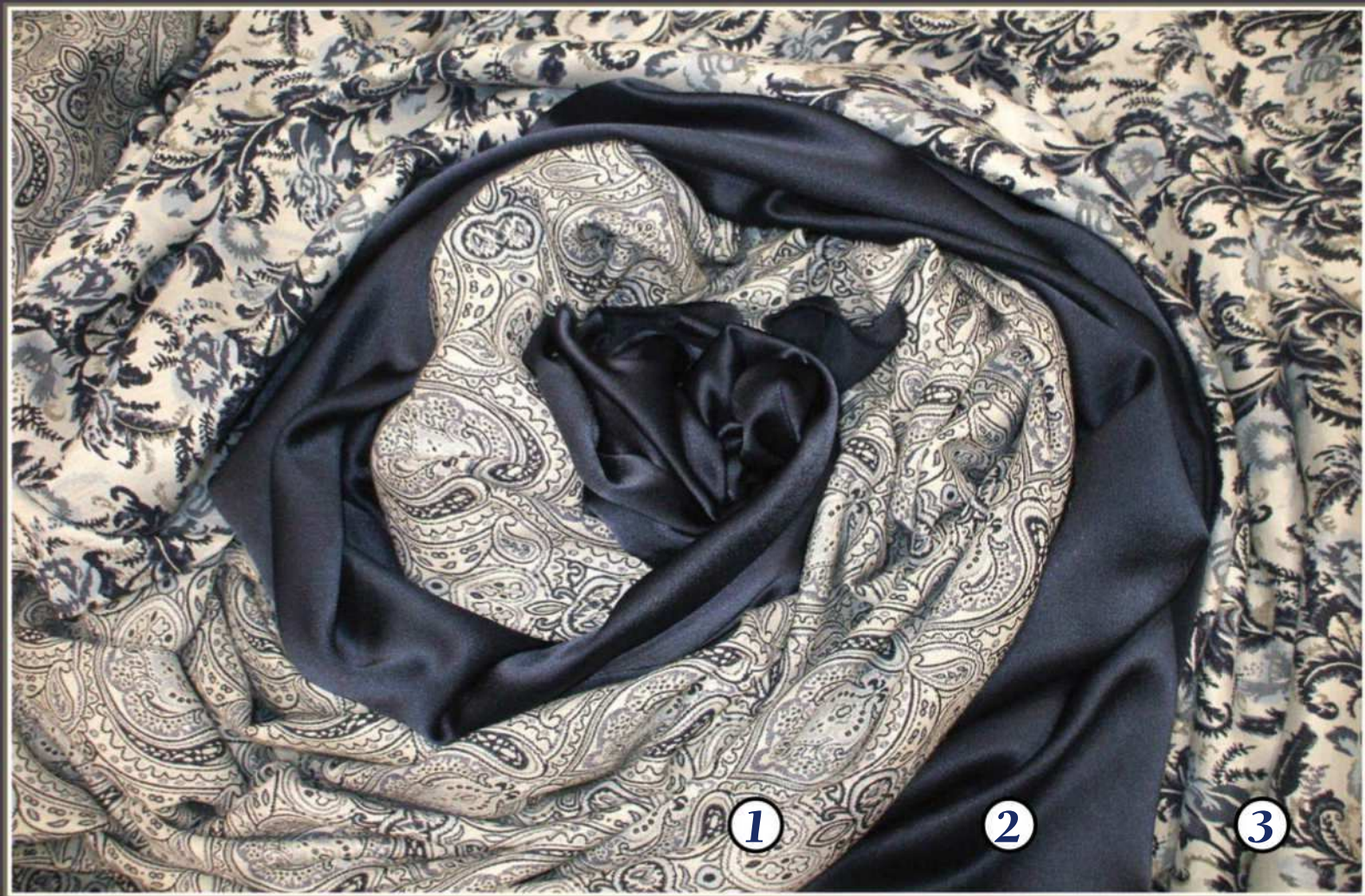
KWIKSTART K4061: Skirts have waist gathered to waistband with hook-and-eye closure, side-seam pockets and back zipper. Shaped hem in two lengths. Sew in challis, rayon blends, cotton types or silk types.

All styles this page: Misses' sizes: XS-S-M-L-XL.

Skirts lighten up and loosen

up for spring...in floating shapes and fluttery fabrics

www.kwiksew.com



A Passion for Paisley (above)

1. P/Antionette, polyester/cotton/spandex, colour: Denim Blue (Ross), 150cm wide, \$34.99m.
2. Plain Genoa, 100% polyester, colour: 7 (D&M), 150cm wide, \$45.99m.
3. P/Louis, polyester/cotton/spandex, colour: Denim Blue (Ross), 150cm wide, \$34.99m.

Spot – On! (right)

1. SSH7002, 100% silk twill, colour: Navy (Sericin), 135cm wide, \$69.99m.
2. Grey Spot 20869, silk/rayon blend, colour: 1 (D&M), 140cm wide, \$32.99m.
3. SSH0848 Printed Chiffon, 100% silk, colour: Grey (SS), 135cm wide, \$49.99m.

Background photo

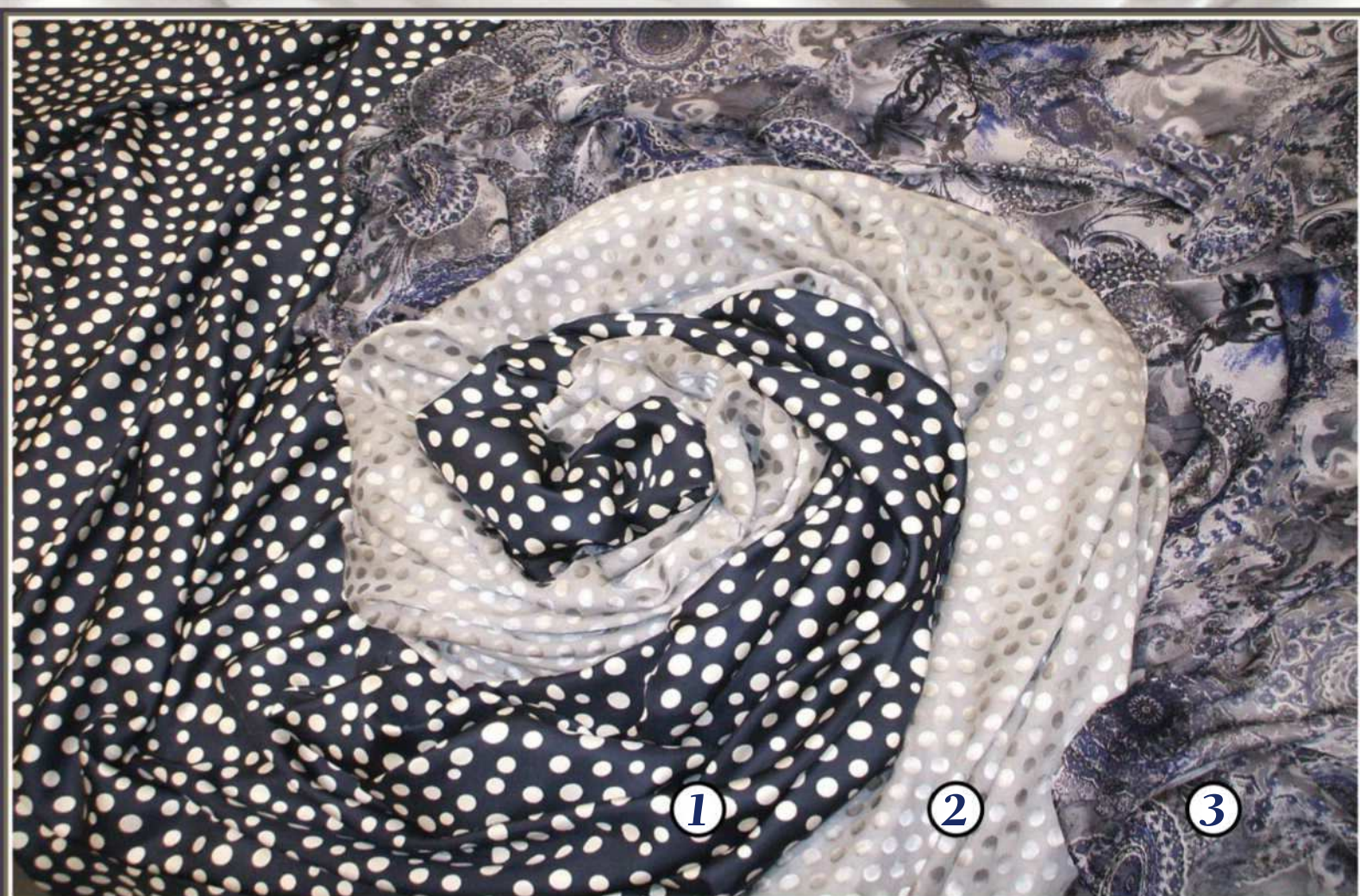
Silk Crepe Cabaret, 100% silk, colour: Oyster (F-ex), 140cm wide, \$100m.

Paisley & Spots

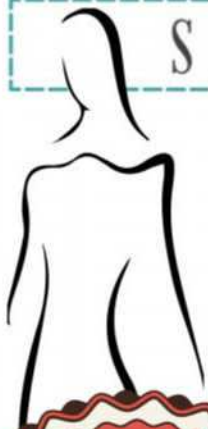
There is something crisp and clean about navy, white and cream mixed together. It's even better when it harks back a few decades to the time of spots and paisley designs. Trendy, elegant and so, so smart! Wear as a gorgeous dress or as a top with denim skirt or jeans for a casual take on today's fashion trends.

Sckafs Fabrics will email you suggested pattern numbers plus a photo of any fabrics, trims, buttons and colour scheme on request. Imagine having friendly expert advice on hand to help you decide on your next inspirational sewing challenge. The possibilities are endless, just take time out and visit Sckafs Fabrics to make your dreams come true.

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Wendy Gager

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Taking the Guesswork Out of Fitting a Commercial Pattern

By Glenda Sparling – Sure-Fit Designs™



Is there an easy way to get a commercial pattern to fit your unique shape? You choose the latest style in a commercial pattern. You read the back of the pattern envelope and choose the size that seems to be most appropriate for your body. You then you sew it up with great anticipation, only not to have it fit in the end. How disappointing!

Enter the personal sloper! With the Sure-Fit Designs™ fitting system, we prefer to call this your body blueprint because that's what it does...it blueprints your unique shape and size. The industry refers to this as a sloper or a basic block, which can be a bodice, skirt or pants block. Whatever the name, it performs the same role. Your body blueprint is drawn to your exact measurements and allows for just the minimal amount of wearing ease.

NOTE: The following wearing ease amounts are given in the Sure-Fit Designs™ body blueprint:
Bust circumference = 6.4cm (2.5in)
Waist circumference = 2.5cm (1in)
Hip circumference = 7.6cm (3in)

From your body blueprint/sloper you can then design your own pattern styles or you can use it to help you fit those commercial patterns. This article will offer you some general guidelines as to how best to use your bodice body blueprint to refine the fit of a commercial pattern. It's a powerful tool considering that with your blueprint you've already resolved your major fitting issues. Why should you have to re-solve those issues over and over again each time you use a commercial pattern?

Size: Choose the commercial pattern size that is the closest to your size – e.g. compare your bust, waist and hip measurements to the measurements given on the commercial pattern.

Seam allowances: Since most commercial patterns already have a seam allowance, make sure your body blueprint/sloper also has the seam allowance drawn in place. Alternatively, if you are working with a sloper without seam allowances, then you must make sure you mark and remove the allowances from the commercial pattern.

Garment ease: Analyse the look and feel of the commercial pattern. Is it intended to be loose with lots of design ease, or

more fitted and shaped to the body with the minimal amount of wearing ease? Read the pattern back details for intended ease and fit.

Dart location: Where are the bodice darts? Have they been moved into a design feature like a princess line, gathers or tucks?

Neckline: Analyse the neckline. Is it with or without a collar? If it has a collar, what shape of collar is it? Flat like a Peter Pan collar, convertible as in a rolled collar, standing like a Chinese/Mandarin collar, lapel or shawl collar. If it doesn't have a collar, what is the shape of the neckline – 'V', u-shaped, heart, square, asymmetrical, etc?

Centre front detail: What's happening with the design at centre front? Does it button up the front, thereby requiring a button extension and a facing? Is it a pullover with the centre front on the fold? Or does it close with a zipper at centre front? How does it finish? Whatever the commercial pattern detail, can it be copied directly onto your bodice blueprint/sloper?

Armhole shape: Look at the armhole shape. There is no doubt that the shape will be different from your blueprint/sloper. The Sure-Fit Designs™ bodice armhole is likely higher and gives a closer fit to your body (the higher the armhole to your underarm – within reason – the more mobility you actually get in the range of arm motion). The commercial pattern armhole, depending on its intended design and ease, will likely be lower, deeper. This can give more ease, but not necessarily a better fit.

Sleeve: Does the pattern have a sleeve or is it sleeveless? If you choose to use the commercial pattern armhole shape for design purposes, you must use the corresponding sleeve cap. Of course, you would then need to shorten or lengthen the hem level. Or perhaps you might also have to do a large arm alteration. It would all depend on the style of the sleeve. If you prefer the fit of your blueprint/sloper armhole, you must use your sloper sleeve cap, but you could always change the design details to correspond to that of the commercial pattern, which might be a unique hem length or shape treatment.

Design details: Read the pattern-back information for any special design details. Is the pattern supposed to have shoulder pads etc? This will affect the height and width of the shoulder line.

Differences: It's generally safe to say that no two commercial patterns will be alike. Working with and fitting your commercial patterns will always be a process of individual evaluation based on that specific pattern in comparison to your body blueprint/sloper.

Now that you've analysed the differences between your body blueprint/sloper and the commercial pattern, where and how do you begin drawing the changes to the commercial pattern? Here are some general guidelines:

Kwik•Sew K3768

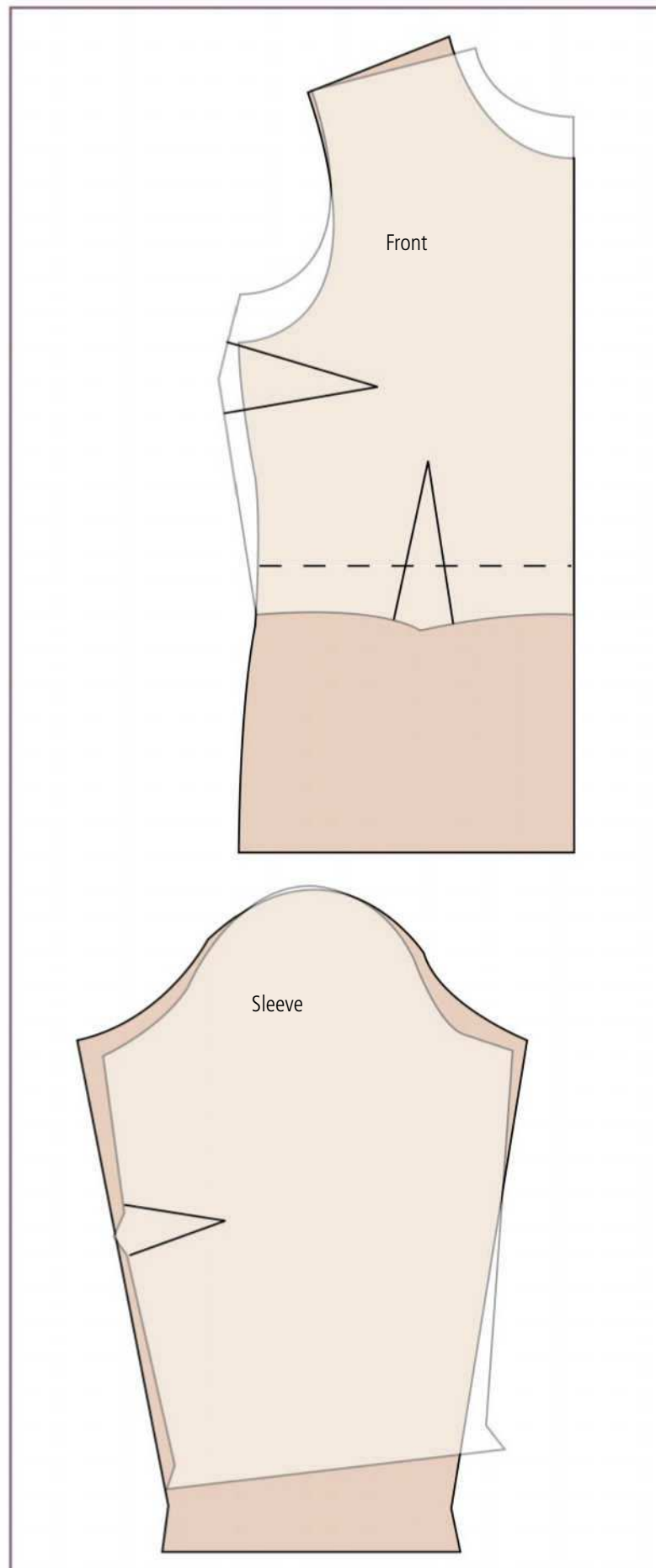


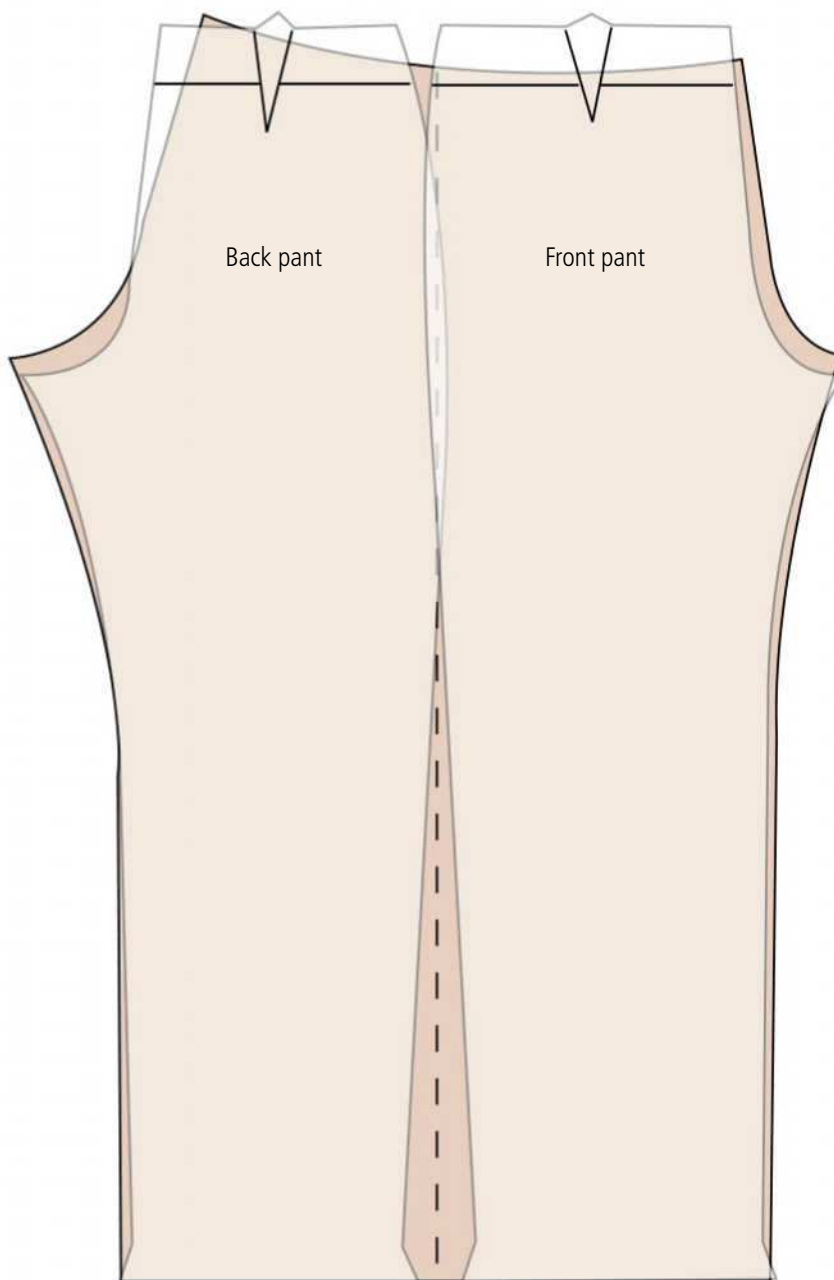
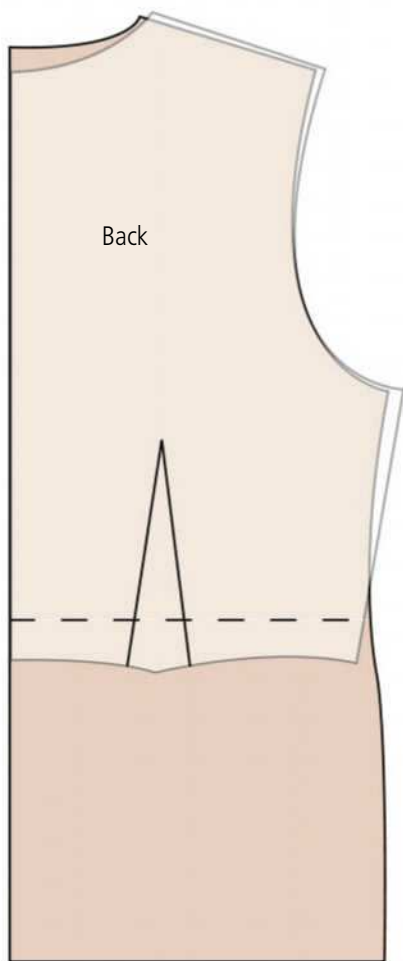
Technically Speaking

- Think of your sloper as a flat two-dimensional dress form with only lengths and widths. Lay it out on a flat surface. Then place the commercial pattern over top of your blueprint/sloper.
- Align the centre-front markings and keep the straight of grain markings parallel.
- Align neck points as close as possible depending on the commercial pattern neck shape. If the necklines don't compare, then slide your sloper up or down to position the shoulder lines as close together as possible. You may need to alter both the length and slope of the shoulder.
- You will likely need to pivot and change the position of the dart (or dart control) to reflect the dart control on the commercial pattern. A good example of this is the princess line. If the commercial pattern has a princess line, the darts in your sloper must also be transferred into the princess line to allow for logical comparison.
- Look at your bodice sloper waist level compared to the waist level of the commercial pattern. Does it need to be lengthened or shortened?
- Compare circumference widths. Which is wider or narrower? When evaluating width changes, take wearing and design ease amounts into consideration. You may need to add or subtract width.
- With the skirt sloper, match and line up the centre front (or back) with the waist level. You may need to adjust the width and length of the skirt and the position or shape of the darts.
- For the sleeve, match the junction of the underarm (if possible) and keep straight of grain lines parallel. Adjust for cap height and width, bicep width, length and elbow location.
- Create a third composite layer. Lay a tracing medium, like tracing vellum, over top and establish a third layer: layer 1 – the sloper, layer 2 – the commercial pattern, layer 3 – the final tracing, which will incorporate your good fit from your body blueprint and the special design features from the commercial pattern.

To see video examples of using the Sure-Fit Designs™ body blueprint to help fit commercial patterns, go to the Sure-Fit Designs™ online Learning Center Video Library and to this specific page: <http://www.sfdlearningcenter.com/Fitting-Commercial-Patterns.html>

To order Sure-Fit Designs™ kits, contact Glenda Sparling
Email: info@surefitdesigns.com
Website: www.surefitdesigns.com





For this example, we compare Kwik•Sew K3768 with our Sure-Fit Designs™ blueprint.

NOTE: The Kwik•Sew pattern has 6mm (1/4in) seam allowances. Reduce the seams of the blueprint to match before comparing the patterns.

The following is a list of the changes that will be needed to the commercial pattern to match the fit of the blueprint:

Jacket

- Waist length of the front and back bodice to be lengthened.
- Front and back shoulder length.
- Adjust the front and back bodice width at the underarm seam.
- Sleeve – adjust the sleeve width at the underarm to match the increase of the front and back pattern.
- Shorten the sleeve length.

Pant

The Kwik•Sew pattern is cut with no side seam. To mark the side seam position on the commercial pattern, fold the pattern in half at the hem edge and mark this point. From this point, measure and mark a point 2cm (3/4in) toward the front of the pattern piece and rule a line to the waist.

Measure the waistband width of the Kwik•Sew pattern and mark this on the blueprint

Overlap the seam allowances of the blueprint at the hip and align with the commercial pattern for comparison.

- Adjust the front and back crotch length and width.
- Reduce the hem circumference.
- The darts need to be folded out to reflect the waist shaping of the Kwik•Sew pattern.
- Alter the waist width.
- Adjust the waistband to fit the new waist.

Roadtest – Butterick B5954

By Wendy Gager for Knitwit



Wendy and her team love having fun with the new fabrics that are constantly arriving at their shop, so much so that they can't wait to try them out with either new or tried-and-tested patterns. And, they call this work! Wouldn't we just love to work like this every day!

Fabric: Aria printed digital knit, polyester/spandex, colour: Blue (also comes in Red colourway), 145cm wide, \$17.95m.

Pattern: Butterick 5954 view B. Close-fitting and flared pullover tunic.

This pattern falls superbly and comes in views A,B,C,D. You can combine different sleeve lengths and add a collar if you desire. A beautiful draped style and it's decidedly slimming.

Fabric: Overlay/sleeves/collar – Nola printed knit, polyester/spandex, colour: Royal/Turquoise, 145cm wide, \$18.95m. **Underlay:** Mayfair knit (a basic polyester jersey), polyester/spandex blend, colour: Dark Teal (*see below for other colourways), 145cm wide, \$17.95m.

* White, Wheat, Cerulean Blue, Jacaranda Blue, Turquoise Green, Red, Dark Teal, Purple, Royal, Moss Green, Brown, Dark Plum, Ink Navy and Black.

Pattern: Butterick 5954 view D.



Latest Fabric Trends – Knitwit



Fabric: Arcadia printed knit, polyester/spandex, colour: Black/Blue/Green (also comes in Black/Grey/Taupe), 145cm-150cm wide, \$17.95m.

Pattern: Burda 6990 view A. Pattern has four neckline variations.



Fabric: Miami printed scuba knit, polyester/spandex, (Scuba is a high-fashion thicker polyester knit), colour: Multi, 150cm wide, \$26.95m. Also comes in six plain colours: Black, Royal, Rust, Stone, Sungold and Chartreuse.

Pattern: Burda 7161 view A. This pattern is suitable for slim-fitting tops or skirts for wovens or knits.

Fabrics and patterns are from Knitwit

Contact: Wendy Gager, Shop 4/142 Stirling Highway, Nedlands, WA 6009.

Phone: (08) 9389 1222 Local call cost outside Perth: 1300 852 122

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Shirt

shift



**COLOUR, PRINT, FILMY FABRICS AND
LONG SHIRTTAILS REDEFINE WHAT'S
ON TOP – 6266:**

Button-down shirt pattern offers many options including short, sleeveless or long sleeves, symmetrical or high-low shirrtails. Some versions have the option of contrast front band, yoke, neckband and collar. For batiks, batiste, broadcloth, calico, challis, charmeuse, chambray, cotton lawn, crepe-back satin, crepe de chine, dotted Swiss, double georgette, eyelet, faille, gauze, gingham, linen types, pique, poplin, seersucker, shirtings or voile. Misses' six sizes in one: 8 – 18.

Way beyond basic button-down . . .

shirts get a fresh new look for spring

New Look patterns at www.simplicity.com



1465



1467

ULT CLASSICS

Destined for serious fandom and guaranteed to get an endless run in your closet, these clever remakes of rediscovered classics will only get better with time.

2447 SLEEVELESS SHIRT: (above and right insets this page) Sew in gingham, laundered cottons, batiks, broadcloth, chambray, damask, pique, twill, sateen, eyelet, challis, laundered silks-rayons, silk linen, double georgette, soft, lightweight linen or linen blends. Misses' sizes: 6 – 24.

1465 SLIM SKIRT IN TWO LENGTHS: Six variations, including knee-length pencil with lace overlay shown here, asymmetric peplum with drape in two lengths, asymmetric peplum with side tie, above knee skirt with sheer overlay and classic pencil skirt. Sew in lightweight to medium weight woven fabrics. Misses' sizes: 6 – 22.



1464

1467

1467 – TOP, JACKET, PANTS & SKIRT:

Sleeveless top has keyhole and buttons on the back of the neck. Pull-on pants and skirt have side pockets. Optional shoulder pads in the peplum jacket. Sew in lightweight to medium-weight woven fabrics. Misses'/Miss Petite sizes: 8 – 24.

1464 FULL SKIRT: Pattern also includes loose shorts and wide-leg pants. Skirt in two lengths; longer length shown here with sheer/lace inset panel. Sew in lightweight to medium-weight woven fabrics with drape. Misses' sizes: 4 – 20.

Behind the Seams



Every issue we present the latest in fabric trends, but how often do you look at those luxurious fabrics and wonder what pattern styles would be suitable for them? Here's some inspiration for these Martin & Savage fabrics ...







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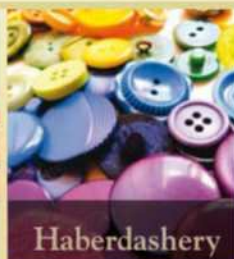
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LITTLE BLACK DRESS WITH A TWIST



Nothing completes a woman's wardrobe like a Little Black Dress (LBD). Runways, movies and red carpets are filled with them, with the ABC (amazing, bizarre and classic) of fashion often represented at an event.

With literally hundreds of rolls of quality black fabrics in stock at any given time, The Fabric Shop in Queensland's Gold Coast can well boast about its fabulous range.

At a recent Fashion Parade held by the store, its owner, Maria Tresols, asked "modelling" participants to interpret their version of the LBD. As models involved included staff members, friends and customers, the choices were interesting, varied and in keeping with their lifestyles and personalities.



The Fabric Shop in Robina, on Queensland's Gold Coast, also offers a Mail Order service for intra or interstate customers.



In fact Maria called that segment of the Parade “A Little Black Number”. The result was a collection of garments that inspired those present and showcased individuality and versatility, in a testament to the store’s fabulous range.

The garments included a casual approach, as well as an elegant take on this wardrobe staple. As mentioned, age, size and lifestyle were considered by participants, but it was really a question of “Use Beautiful Quality Fabrics, a Little Imagination & Stir”.

In the choices made, crepes, laces, sheers and knits were all represented. The Fabric Shop imports many of its fabrics with exclusivity in Australia. This made the fabric selection for some of the garments even more relevant.

Commercial patterns were used, or adapted, for the purposes of the exercise. The outcome was inspiring and proof that no matter our age, size or pocket, we can all look stylish in A Little Black Number.

The Fabric Shop

For information on fabrics or patterns used, contact the store on 07 5593 0016, or check their website, <http://www.thefabricshoprobina.com.au/> for more images.

www.thefabricshoprobina.com.au

ABSTRACT BOTANICALS!

Take your favourite flowers and combine them with 'painterly' flair, print them on georgettes and welcome spring!

Floaty georgettes inspired by Monet's garden series and Gauguin's Tahitian series add a touch of vibrancy and elegance to any wardrobe.

We suggest soft shirts with a simple camisole underneath or a float of a tunic top or a caftan! And, the added advantage, they just don't crush so they're perfect for travelling!

And, looking for a plain to complement them – our Martini crepe georgette has been coloured to perfectly coordinate with at least two of the colours in each print!

Happy creating – David Tinworth, MARTIN & SAVAGE FABRICS!



1. Digital printed chiffon 73002, design: Disco Flower, 100% polyester, colour: Multi, 145-147cm wide.
2. Martini 34064, 100% polyester, colour: Atlantis, 140-142cm wide.
3. Martini 34064, 100% polyester, colour: Ivory, 140-142cm wide.
4. Martini 34064, 100% polyester, colour: Mango, 140-142cm wide.
5. Digital printed chiffon 73002, design: 11685, 100% polyester, colour: Mango, 145-147cm wide.
6. Digital printed chiffon 73002, design: Flourish, 100% polyester, colour: Multi, 145-147cm wide.
7. Martini 34064, 100% polyester, colour: Petal, 140-142cm wide.
8. Martini 34064, 100% polyester, colour: Punch, 140-142cm wide.
9. Digital printed chiffon 73002, design: 15089, 100% polyester, colour: Plum, 145-147cm wide.
10. Digital printed chiffon 73002, design: Resort, 100% polyester, colour: Black, 145-147cm wide.
11. Martini 34064, 100% polyester, colour: Black, 140-142cm wide.





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Fixing a Neckline Problem!

By Maureen Thompson

Caftans are a beautiful fashion item to wear. They are comfortable and cool without compromising your appearance during hot summers. Many are made in diaphanous fabrics such as chiffon and georgette, so they float beautifully, and traditionally they have beaded necklines. Now this is where the problems can start. If the body of the neckline facing is not structured well with strong interfacing, the whole look can come unstuck with droopy and untidy results. This article shows you how to use a product called Rigilene to give an invisible 'stay' to support that neckline.

Rigilene is available in any good fabric/haberdashery store. If you are a craft person, you have probably heard of it. If not, be assured every sewer should have some in her stash for emergency jobs. It can be used as collar stays, handbag frames and handles, in corsetry and millinery as well. It comes in several widths, and in colours of black and white (12mm width used here).



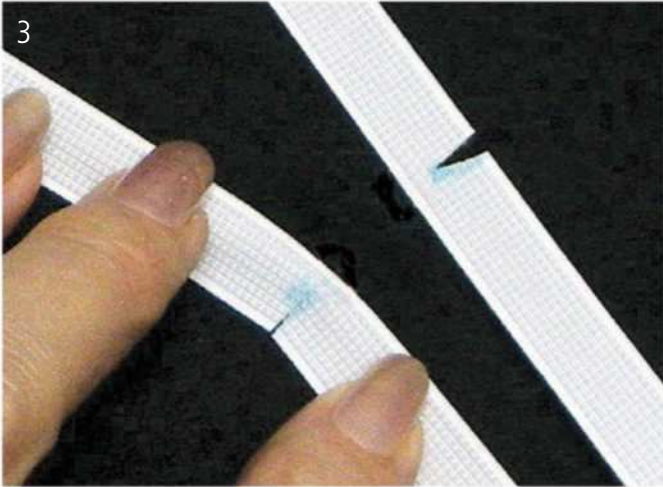
The droop is due to the weight of the beads and not enough interfacing in the facing ... not a good look!



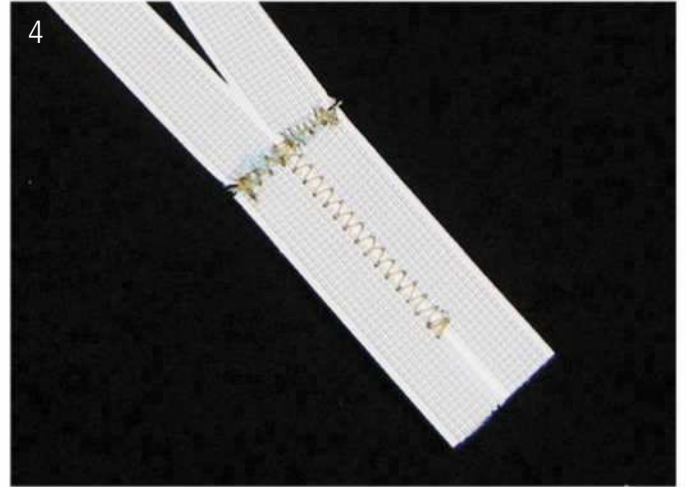
1. Turn the garment inside out and measure the distance from the top of the opening and extend down approximately 4-5cm (1¾-2in) below the point of the 'V'. Cut two pieces of Rigilene to this length.



2. From the top of each piece, measure and mark the distance from the top of the opening to the bottom of the 'V' point; this is where you are going to change its direction.



3. Cut out a little wedge, as shown, to allow the Rigilene to bend, BUT DON'T CUT RIGHT THROUGH, it is best to leave a little 'hinge' to keep it all together.



4. Zigzag the wedge closed, making sure you have the correct shape, then stitch both pieces together.



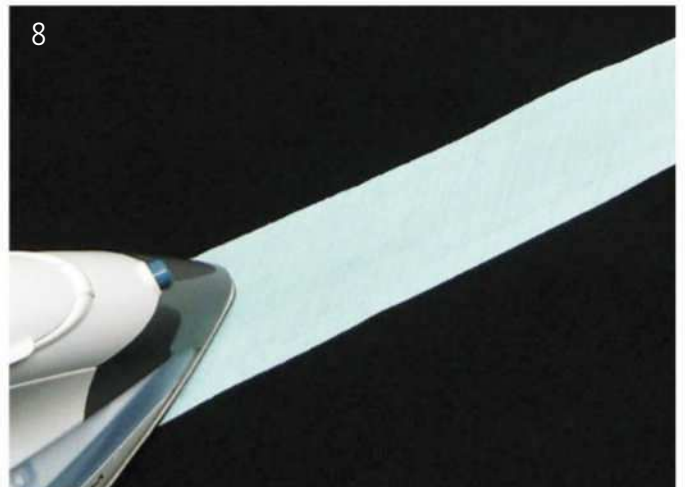
5. Check it up against the neckline shape in case there are adjustments to be made.



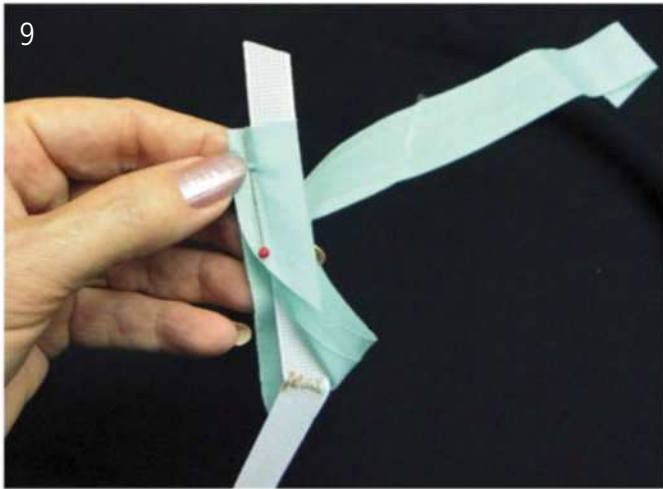
6. Now reshape by wedge, cutting the top and bottom of the Rigilene to avoid unravelling.



7. It is now ready to be stitched into place. However, due to how the beading has been stitched, it is not always possible to fit the Rigilene up under the facing as shown, so an alternative method can be used ...



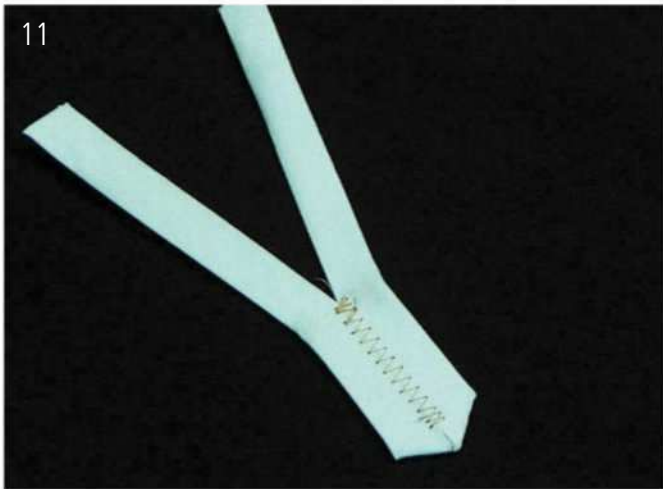
8. Prepare a wide piece of bias binding by ironing it flat. Make this a colour that will complement your fabric colour. You could even use satin if you prefer.



9. Measure the size of the casing and stitch. Turn it through, keeping the seamed edge to the centre so the gentle curve won't bulk up at the outside edge.



10. Iron the covered Rigilene pieces flat.



11. Stitch these two pieces together, then finish off the top and bottom.



12. Hand-stitch your covered piece to the wrong side of the V-neck.



Now you have a perfect result that will make your neckline stand beautifully.

BOOK REVIEWS

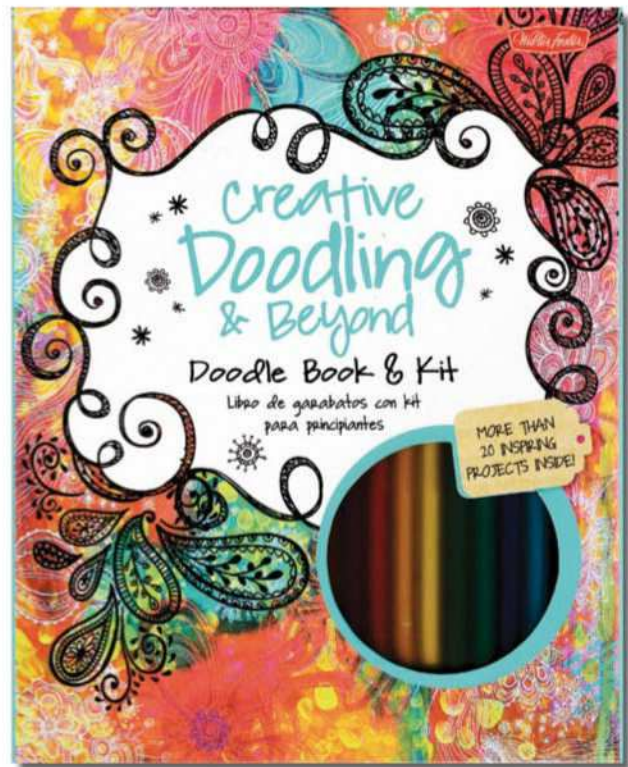


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By Stephanie Corfee

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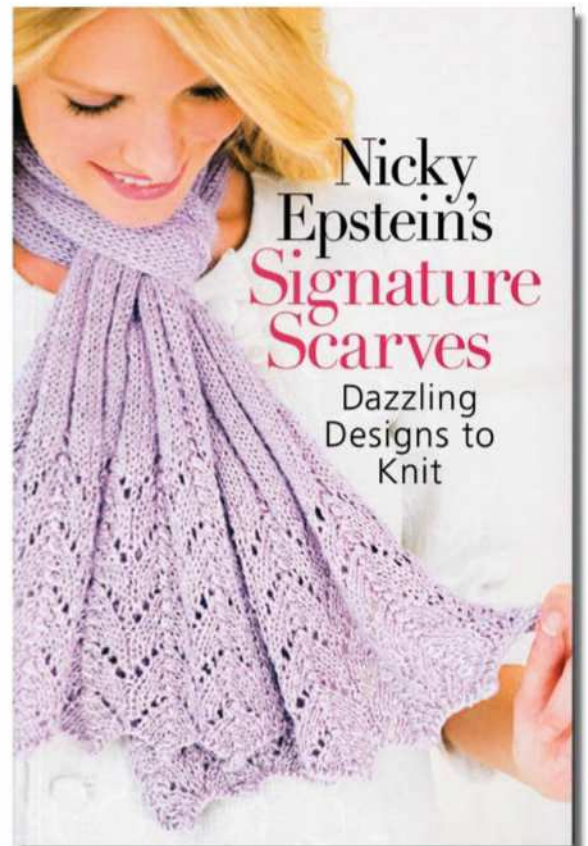
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MASTERING HERRINGBONE STITCH – The Complete Guide

By Melinda Barta

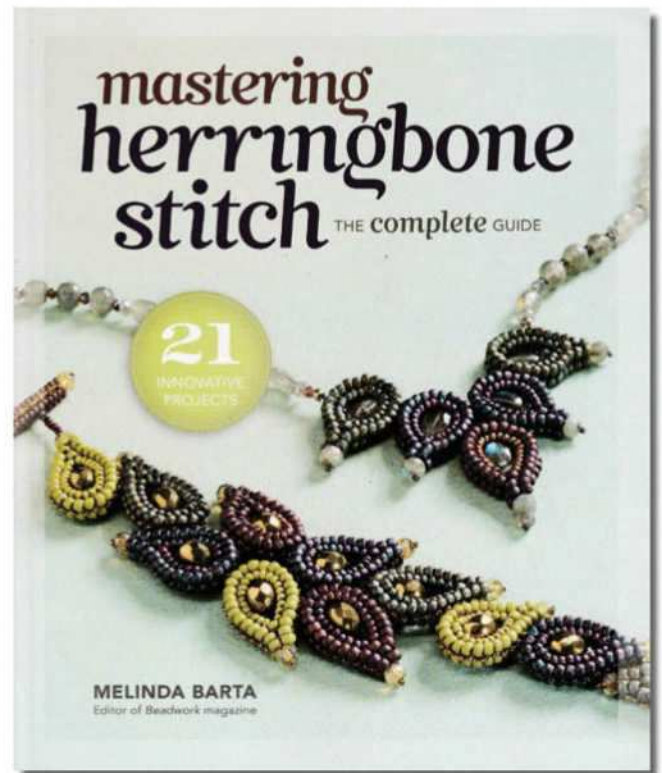
Mastering Herringbone Stitch provides a solid overview of the second most popular beadweaving technique – herringbone stitch. Learn the basics of creating flat bands, then advance into circular, tubular and spiral variations of the stitch.

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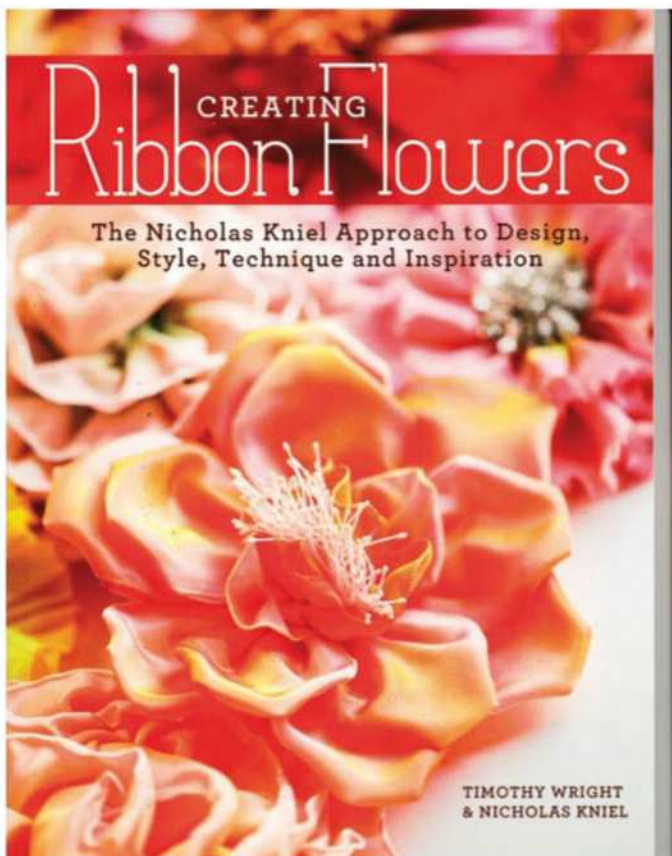
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By Timothy Wright & Nicholas Kniel

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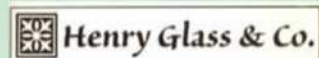
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You Can *do this!!!*

By Barbara Emodi

Today I read a question posted in one of the sewing discussion groups I visit that really struck me.

“I am wondering if I should give up sewing? Lately nothing fits and I am fed up.”

As you can imagine the response comments were interesting and animated.

For what it is worth, this is my own contribution.

If the only reason you are considering giving up sewing is because things don't fit, then that right there is the answer to your question.

Learn what you need to solve your fitting patterns and then see how you feel. My suspicion is that after just one success you will be right back into it. Sewers are like that, permanent teenagers blown by the winds of despair moment by moment, depending on how the current effort is going. One compliment, just one “gee did you really make that?” and we are back in the saddle and galloping off down the freeway to the nearest fabric store.

Listen, little new sewer, your despair over those last two necklines that gaped may be deep, but it is probably not profound. Take it from someone whose own high drama with the ups and downs of fitting has made her hard to live with for years. If you can get yourself up off the settee, where you have just thrown your hard-to-fit self, you can find lots of help to cure what ails you, or in this case that which gapes.

There are loads of good books, online courses, blogs and classes out there, and there are magazines like this one. Adapting a standard pattern to fit a

real unique body is not uncharted territory. Other women, sloped and square shouldered, full-busted and flat chested, flat and round hipped, have gone before you and triumphed. It can be done and millions have done it and left detailed instructions behind.

Fitting can be done.

Compared to life's other challenges fitting is actually quite easy. Learning how to do a full-bust alteration is a piece of cake, compared to say trying to teach a wire-haired fox terrier not to bark, or trying to not swing a golf club like an idiot when a whole cart full of men are watching.

Think about it. You can do this.

You might also want to consider yourself right now in a stage of sewing rehab. You need massive support and baby steps to build your confidence.

Inform your family that they must compliment you lavishly on every garment you make until otherwise indicated. Tell them that comments like “aren't both the sleeves supposed to look the same?” and “it looks like one of my mother's housedresses” (unless of course it is a house dress and for his mother) are not considered helpful and consistent with recovery.



Remember too that it is essential that you take it one day at a time. Forget the past and dispense with old associates. Pack up all your sewing disasters into large plastic bags and drive at 11:00pm to one of those charity collection kiosks and dump them. After all one woman's trauma is some teenager's upcycled outfit, once she has cut it up and reassembled it with safety pins. Think about that, and all the good you can do by giving away your worries.

AARRRGGGHHHHH!!!!

And return to normal life slowly, being fully aware how important it is to set yourself

up for success at this stage, rather than a relapse. No fully lined fitted anything is allowed for the first six weeks, and absolutely nothing with lapels until you are comfortable enough to drive, and only if it is a short trip to the fabric store.

Start off with something bland and see how you feel. Don't rush it.

Better to take it one step at a time than to try to do too much too fast and risk a set-back.

If it was me I would ease into short periods of sewing with say an elastic-waist pull-on skirt, and if that was comfortable I would try a T-shirt next. Hopefully you have a tried-and-true pattern somewhere about the house (if not I believe you can rent them), this being a pattern that you have made before and was 'The One Thing I Ever Sewed That Fit'. Obviously this is something you should make again, and if it were me, again and again and again.

Just think of all the women who have gone through this and gone on to lead normal sewing lives. Yes, it will be uncomfortable for the first month, but you should start to feel better by the next pattern sale and in a year you won't even remember this happened.

Trust me on this.



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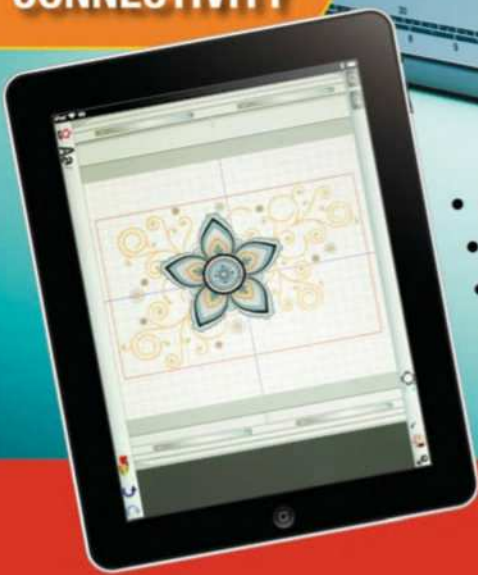
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