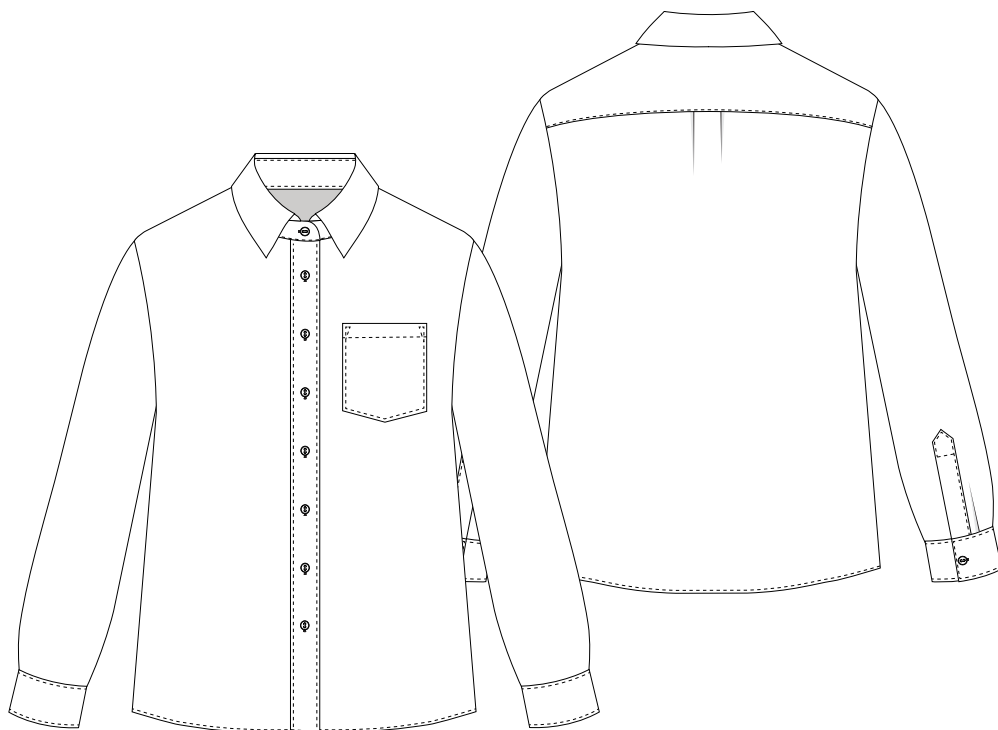


SEWING SHIRTS / CURATED ISSUE 25



SKILLS KIT

SKILL LEVEL



IN THE
FOLDS /

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ABOUT CURATED BY IN THE FOLDS

Make garments you will wear, love and cherish. Functional and beautiful pieces. Thoughtful and considered patterns. This is what **Curated by ITF** is all about.

Projects that help you learn more skills, instead of just making more clothes.

With our monthly subscription, we've selected patterns and pieces that contribute to your wardrobe, rather than overwhelm it. Projects are carefully selected each month to teach you new skills in a digestible way.

Sewing a handmade wardrobe you are proud of is about learning the skills and building on them over time. With these resources, you will build a resource and pattern library that you can refer to on your handmade journey, empowering you to sew a wardrobe that you love, one piece and one skill at a time. We are excited for you to join us.

THE PATTERNS

In the Folds patterns and resources are designed to inspire and encourage modern makers to create garments that are beautiful both inside and out. Through selected techniques and construction details, **In the Folds** aims to encourage thought-provoking and memorable making experiences - helping you enjoy each step of the process.

Techniques may differ slightly from the home sewing methods you are used to, but in some cases industrial finishes will give you the cleanest and most professional finish.

SLOW SEWING

In the Folds patterns are designed to include thoughtful details and interesting techniques so that you can enjoy the process of making the garment as much as the end result.

If we slow down and take in every stitch, we can better our skills, appreciate the amazing things we can do with our hands, understand the process more fully and create garments that will be worn, loved and cared for long into the future.

We'd love to see your work in progress. Find us on Instagram **@inthefolds** and tag your photos with **#CuratedByITF** and **#ITFShirtsSewing**

Happy sewing!

HOW TO USE THIS DOCUMENT

LEARN SKILLS BEFORE SEWING A GARMENT

When learning to sew your own clothes, the number of things you need to think about for a project can get a little overwhelming - which fabric to use, which pattern to pick, fitting alterations and new sewing techniques. There are even more decisions to make when sewing garments that are a little trickier, such as shirts. We have created this range of resources to make the process as smooth as possible, breaking down the process of sewing shirts into three sections. First, we will work on all the beautiful sewing techniques required to sew a shirt with this **Skills Kit**. Next, we will use all our new skills to sew the **Marden shirt** (a fun and modern twist on the classic shirt) - coming in month 2 of this project. Lastly, we'll bring it all together and design our dream shirts using the **Marden shirt** (or another shirt pattern you have in your stash) as a base (coming in month 3 of this project). By focusing on each step of the process, we can fine-tune the skills required for each section, rather than trying to do everything all at once. Here at **In the Folds**, our mission is to inspire and empower you to make clothes that you will wear, love and cherish. This means we'd like to support you through the process from beginning to end.

WHAT IS A SAMPLER?

A sampler is a piece of fabric or small portion of a design used to practice sewing techniques. A sampler is a great way to create a personal reference of techniques that can be referred to in the future. Due to their size, they are easy to store and look back on. Consider stapling them to the printed instructions for each technique and putting them in a binder. Alternatively, you can staple folded cardboard to the top of each sampler, punch a hole in one corner and hang on a ring in your sewing space. Consider transferring some of the pattern pieces to card so they are durable and can be used again and again.

Sewing a sampler is a great way to learn a new technique or build confidence before sewing a garment. Trying these skills on samplers is far less intimidating than sewing on an actual garment, and allows you to slow down, relax and enjoy the process of learning something new. Like any new skill or hobby, getting good at it will take time. Be patient and enjoy the process. That's what it's all about!

HOW THIS DOCUMENT WORKS

We have provided the pattern pieces and instructions to sew a range of different elements from a traditional shirt in the form of samplers. You can try as many as you like and can sew them in any order that you like. Some of the samplers build on each other to maximise the skills you can learn. Each exercise tells you the number of pattern pieces to cut for that particular exercise and what notions are required. We have provided references for the most common seam finish types used in shirt sewing and will refer to them when applicable.

SKILLS LIBRARY

When designing this resource (and all the other resources we have created for our Curated community), it was our goal that over time you could build up a **Skills Library** that you can store on your computer or in your sewing space and can access it whenever you need. This provides a more holistic view of skill building. With each Curated by ITF project, we will provide you with new resources that you can add to your **Skills Library**.

GETTING STARTED

WHAT FABRIC TO USE

As the exercises in this booklet are based on samplers, we recommend using fabric you already have in your stash or left over from other projects. There is no need to buy anything new. If you don't have much of certain fabrics, that's okay! You can cut all the pieces from different fabrics if you like, just make sure to use fabrics of a similar weight. Sometimes using different coloured fabrics can make the process easier as you can easily distinguish between the pattern pieces. We suggest using stable woven fabrics such as cotton or chambray. Linen will work well too, but will shift more than cotton, so keep that in mind if these techniques are new to you. Think about the shirts you have in your wardrobe and select similar fabrics from your stash. If you don't have a fabric stash, calico (muslin) is the best option for sewing samplers, as it is stable, relatively cheap and presses well.

Interfacing is an important component in shirt making (more about this on p 12). Although you can use whatever lightweight interfacing you have in your stash, you may like the idea of experimenting with different interfacings during the sampling process so that you can gain confidence in selecting the right interfacing for the right application. But remember not to over think it. We often use the same interfacing for all projects - if you find something that you like and works well, it will likely be perfect for shirt making too.

SUPPLIES

- 2 - 3m (2.2 - 3.3yds) of stable woven fabric. The exact amount will depend on which samplers you choose to sew. As mentioned above, we recommend using fabrics from your stash. Some of the pieces are quite small and you may be able to cut them from pieces left from previous projects.
- Thread
- 1m (1.1yds) lightweight fusible interfacing. If you would like to experiment with different weights of interfacing, we suggest collecting a range of samples before purchasing the interfacing for your samplers.
- 9 x ⅜in - ½in (1cm - 1.2cm) wide flat buttons

SELECTING SEAM FINISHES

One of the best ways to learn about different seam finishes is by looking at ready to wear garments in your wardrobe or in a shop. If you see a finish you like, consider taking a photo so you have a reference of it in the future.*

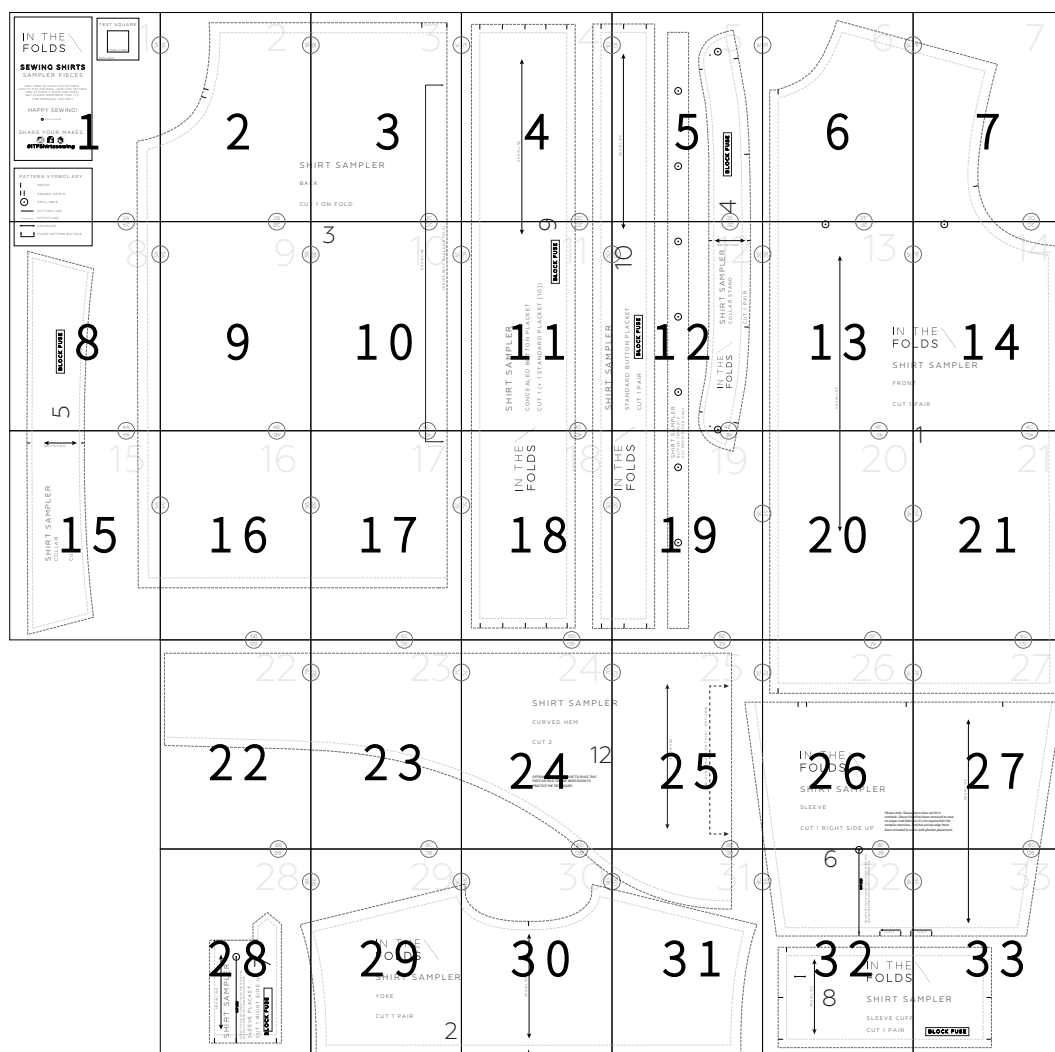
*While you're at it, start sketching / photographing styles of shirts you like. With the **Marden Shirt Hack Kit** (coming in part 3 of this project) you will be able to give drafting them a go!

SEWING SHIRTS

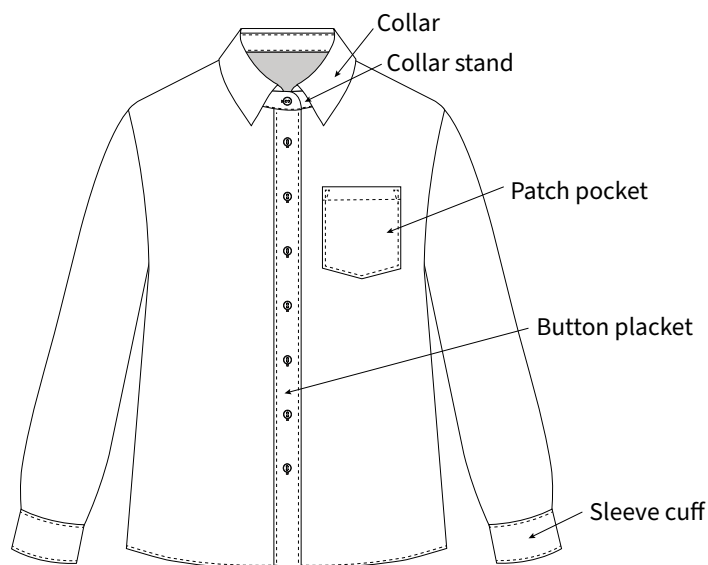
Shirts have become a modern staple and have a long and rich history. Traditionally, shirts include certain elements (more about these elements in the following pages) and are sewn the same way, even if designs vary. In this document, we aim to provide the most commonly used techniques when it comes to sewing shirts, whilst also providing options to sew things in a different way or for when you may like to veer away from tradition (for example, we show you our preferred approach to sewing a collar and stand, as well as the traditional way of sewing it).

Although the main techniques stay the same throughout the process, there is room to add some flair to sewing shirts through the use of various grainlines (when using striped fabrics, for example - more on this on p 19) or using top stitching. We recommend trying out as many different ways of doing things as you can so that you can begin to learn your preferences. Sewing samplers provides a great opportunity to do this through experimentation and trial and error. Then, once you are confident with the foundations, you can apply your learnings to future shirt making projects and even start pushing these boundaries in terms of design and different applications.

PATTERN PRINTING PLAN



THE ANATOMY OF A CLASSIC SHIRT



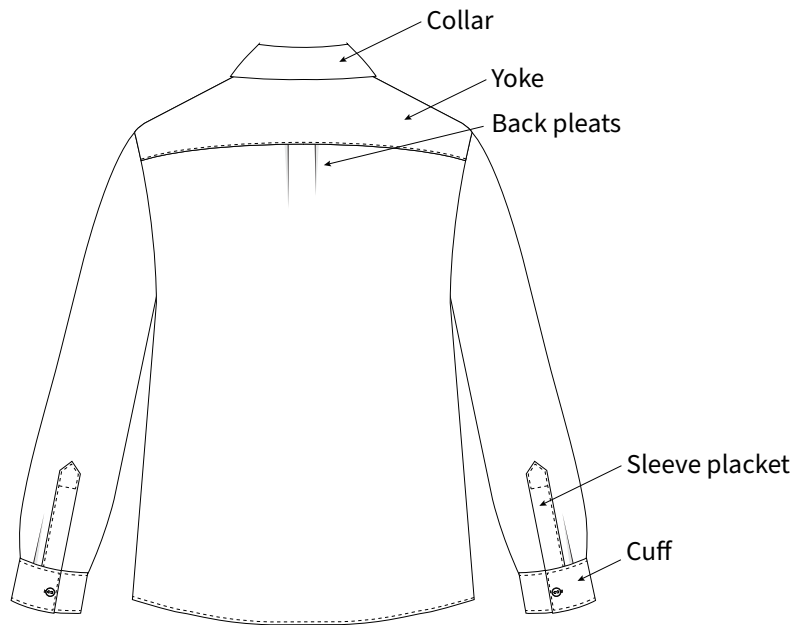
The **collar** is the part that wraps around the neck. Shirt collars range in size and shape. The collar is attached to the collar stand. Interfacing is used to stabilise the shape and create sharp points. Topstitching may be used around the outer edge, but is optional. Buttonholes can be added to the collar tips so that the collar can be buttoned to the shirt front (this is where the term "button-down shirt" arises).

The **collar stand** connects the collar to the body of the shirt and creates the neck closure of the shirt. It supports the collar and has a button closure. Interfacing is used to stabilise the shape. Topstitching may be used. A collar stand may be used without an attached collar, providing an alternate look.

A **patch pocket** is an optional part of a shirt. It is sewn to the chest area of the front of the shirt. Depending on the design, it may have two rows of top stitching and / or a pocket flap. Buttons are sometimes used on a shirt patch pocket.

The **button placket** is also sometimes referred to as the button band. It is what creates the centre front opening and supports the buttons and buttonholes. Interfacing is used to stabilise the placket. Depending on the shirt design, the button placket may be part of the front piece or may be a separate piece. The button placket is traditionally lapped right over left for womenswear and the opposite for menswear, but you should do whatever feels comfortable for you.

The **sleeve cuff** finishes the wrist edge of the sleeve and creates an opening for the hand. Interfacing is used to stabilise the piece. If the cuff is rectangular, it will normally be created in one piece and folded. Shaped cuffs will be two pieces that are stitched together. The cuff is closed with a button or buttons.



The **yoke** is the part of the shirt that drapes over the shoulders and joins the front of the shirt to the back of shirt. It is made of two layers of fabric and helps give structure to the shoulder and support for the collar and collar stand. Depending on the design of the shirt, there may be a centre back seam in the yoke (often used when using striped fabric cut on the bias).

Back pleats provide more space for movement across the back and shoulders when reaching forward. A shirt that does not have a box pleat will often be oversized in fit so does not require this extra width for movement. A box pleat or an inverted box pleat can be used. In some cases, knife pleats will be used over the shoulder blades. Gathers may be used instead of pleats.

A **sleeve placket** creates an opening in the sleeve for the hand to fit through and creates a neat and clean finish, whilst also stabilising the opening. The combination of sleeve placket and pleats at the cuff allows for the bottom of the sleeve to be narrow at the wrist, but for the hand to still fit through. A sleeve placket may have a button to secure the opening. The sleeve placket is often a house shape, but can also be a rectangle

TOOLS + MATERIALS

FABRIC

Natural fabrics make the softest and most breathable shirts. For the sampler patterns, light to midweight woven fabrics with no stretch will work best. Heavier weight fabrics such as denim can be used to make jacket-style shirts, although we don't recommend this for sewing samplers. Plain fabrics, as well as stripes, plaids and prints can all be used for shirt making. When sewing samplers, we recommend using plain colours or neutral fabrics so that stitches are easier to see and you can focus on the sewing rather than the fabric.

COTTON

Cotton is the most commonly used fabric for shirt making. Consider shirting, poplin, twill, gabardine, lawn, chambray or flannel. Cotton is breathable, presses well and is generally a very stable fabric to work with, so it works well for shirt making, particularly if you are new to sewing shirts.

LINEN

Linen has a looser weave than cotton so can be less predictable to work with. Linen is a great shirt fabric choice for hot weather and relaxed styles. Linen can be quite stiff initially and then gradually softens over time. Depending on the weave, linen may fray a lot and this can make it difficult to work with if you are a beginner. There are fabrics made from a combination of linen and another fibre - for example, cotton - which are also suitable for shirt making and may negate some of the challenges with linen that you may want to avoid (depending on the style of shirt you are sewing).

CONSIDERATIONS

When selecting fabric to make a shirt, there are a few things you will want to consider:

Will it wrinkle? When considering if the fabric wrinkles, keep in mind that this is not always a problem. For example, part of the charm of linen is the way it wrinkles, and you may choose to embrace this quality when making a shirt in linen.

Is it transparent or opaque? A fabric being transparent is not necessarily a bad thing, but it is something you want to choose knowingly. If using a transparent fabric, you will need to consider what you will wear under the shirt and how the fabric will look when it's layered (for example, when the patch pocket is attached or how it will look when it is block fused with interfacing) or when seams show through (for example the yoke seams).

What is the weight of the fabric? You can make a shirt in lightweight, midweight or heavyweight fabric. The weight of the fabric will dictate the finishes you can use. You may need to alter patterns when working with heavyweight fabric due to bulk.

INTERFACING

WHAT IS INTERFACING?

Interfacing is an additional layer that is applied to fabric to create structure in a garment. It is also used to ensure certain areas of a garment hold their shape or can support a particular part of a garment. It can be used to reinforce high stress areas (for example, buttons and buttonholes). It is applied to the wrong side of the garment so is not visible once the garment is assembled. The most common parts of a garment to interface are: collars, cuffs, button plackets and waistbands. Interfacing may also be used on facings or around pocket openings for extra support / reinforcement.

Interfacing is important when making shirts, as it creates structure for specific parts of the shirt - the collar and collar stand, button placket and cuffs. Interfacing defines and supports the shape of these features.

TYPES OF INTERFACING

There is a wide range of interfacing available. There are two main types of interfacing:

Iron-on interfacing: This has a thin layer of glue on one side and needs to be bonded with the fabric using an iron or fusing press.

Sew-in interfacing: Not bonded to the fabric. It is attached by sewing it to the fabric. Most commonly used when you are using a fabric that cannot be pressed or has a texture that you would like to avoid pressing. Fabric can be used as sew-in interfacing and is something you can also experiment with. For example, you may choose to use a stable cotton fabric as interfacing.

Within the two types of interfacing, they are further categorised by the way the interfacing is made:

Non-woven: Made from fibres that are bonded together. It does not have a grainline. It can be quite delicate. This type of interfacing will generally be quite stiff and is better suited to craft projects and bag making.

Woven: Constructed in the same way as woven fabric, woven interfacing behaves like woven fabric so is the best choice when working with woven fabric. Woven interfacing has a grainline, so pieces need to be cut on grain (in relation to the grainline on the pattern).

Knit: Knit interfacing has some stretch so that it can be used on knit garments. It has some crosswise stretch and minimal lengthwise stretch so that it can add stability and support to fabric. Knit interfacing can be used on woven fabrics and can be a good option on lightweight fabrics that naturally stretch and have drape.

Interfacing comes in multiple weights - **light**, **medium** and **heavyweight**. When choosing the weight of the interfacing, it is a good idea to select an interfacing that is the same weight or lighter than the fabric you are using. Lightweight woven interfacing will be most commonly used for garment sewing and is what we suggest you use for sewing shirt samplers.

EXPERIMENTING WITH INTERFACING

Before selecting interfacing for a project, it is a good idea to experiment with different options on the fabric you plan on using. Cut swatches of fabric (approximately 10cm x 10cm / 4in x 4in) and fuse the interfacing to the wrong side. Label each one with the interfacing you used.

To compare, pin them to a noticeboard or onto a mannequin on one corner so that you can see how they drape. Fold each piece in half and feel how it feels when it is doubled - this is how it will feel on a collar or cuff (if you choose to fuse both sides of the collar or cuff).

TIPS FOR WORKING WITH IRON ON INTERFACING

- If piece fusing (p 29), sandwich the interfacing between two layers of paper and then cut out the pattern piece/s. This will ensure the interfacing does not stretch and the pieces are cut accurately.
- Use high quality interfacing.
- For light coloured fabrics, use white interfacing. For dark coloured fabrics, use black or grey interfacing. It's handy to have some of each colour in your stash.
- Cover your ironing board with a large piece of scrap fabric or calico. This will protect it from the interfacing.
- Before fusing your interfacing, always check which is the right and wrong side. The right side is smooth and the wrong side (the side that will attach to the fabric) is bumpy. If you look closely, you can see the small glue dots on the wrong side.
- Cut the interfacing slightly smaller than the piece of fabric you are interfacing. This will prevent the interfacing from going beyond the edges and ending up on your ironing board (or scrap fabric).
- Start with your iron on a low setting and work your way up until the interfacing fuses to the fabric without burning.
- Place the iron down onto the interfacing without dragging across the interfacing. Press to fuse one section and then lift the iron and put it back down on the next section. This will prevent the interfacing from stretching or moving into than incorrect position.
- When the interfacing is fused to the fabric, turn the fabric to the right side and press (you can drag the iron across once the interfacing is attached).

TOOLS FOR SHIRT MAKING

When it comes to sewing, there are a multitude of tools that you can incorporate into your sewing practice. We prefer to keep things simple when it comes to tools and make do with the basics as much as possible, but there are a few things you might like to add to your toolbox that will make shirt making (and sewing in general) easier and sometimes more accurate. We don't recommend buying these tools all at once. They are things you can gradually add to your collection over time and may also be found in thrift or second hand stores. In this section, we will give you details about the tools that you will find helpful, but also what you can use if you don't have the tool. We also want to keep things as simple as possible, so have only included the most important things.

PRESSING TOOLS

SLEEVE BOARD

As well as an iron and ironing board, a sleeve board will make sewing shirts easier. A sleeve board is similar to an ironing board, but is smaller and narrower and allows you to put the whole sleeve over the board.

They are particularly helpful for pressing sleeves and sleeve elements (such as cuff and placket).

SLEEVE PRESSING HAM

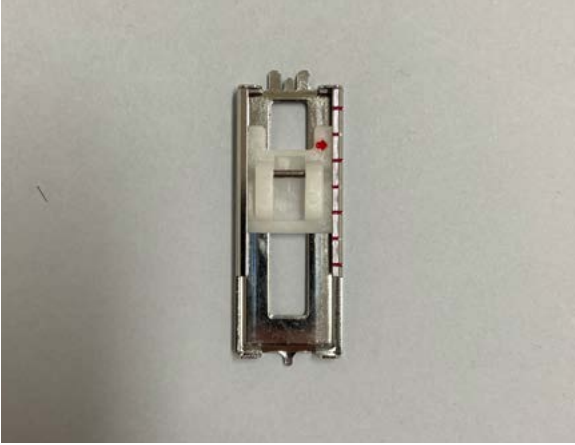
A sleeve ham is a type of tailor's ham and is an alternative to a sleeve board (you don't need them both). A tailor's ham is a tightly stuffed pillow that can be used to press curves and design elements such as darts. A sleeve pressing ham is sausage shaped, allowing it to be inserted into the sleeve for pressing. You can make your own - there are plenty of tutorials available online.

Alternative: A rolled up towel.



BUTTON / BUTTONHOLES

BUTTONHOLE FOOT



A buttonhole foot is a foot for your sewing machine that allows you to sew 4-step buttonholes or automatic buttonholes. Some sewing machines can also sew buttons on with a specific machine foot.

Alternatives: It is possible to [sew a buttonhole without a buttonhole foot](#), but it may be difficult to make them consistent. You can [hand sew buttonholes](#) or there may be a service around you that will sew them for you.

EXPANDING SEWING GAUGE



An expanding sewing gauge is used to mark equidistant points. It can be used for placing buttons and buttonholes, as well as other closures such as hooks and eyes. It can also be used to marking pleat positions etc.

Alternatives: Use a ruler or tape measure or create a button placement template on cardboard (more about this on p 8283).

BUTTONHOLE CUTTER



A chisel shaped tool that cuts buttonholes of any size consistently and accurately with a clean sharp cut.

Alternatives: Embroidery scissors or snips. Place a pin in the end of the buttonhole to prevent accidentally cutting through.

MARKING TOOLS

Precision is important when choosing a marking tool to use when shirt making. We have included our favourite options below. You don't need them all, just choose one that works well for you.

ERASABLE FABRIC PEN

An erasable fabric pen is a good option (such as Pilot Frixion). It can be removed by using an iron. Be careful with this option, as it is easy to accidentally remove before you're ready by ironing the fabric. Always test it on some scrap fabric to check that it can be removed. On some fabrics, a faint line will be left.



CHALK LINER

A refillable chalk pen with a fine point for accurate marking.



TAILOR'S CHALK

Tailor's chalk can be delicate but works well to create a sharp line that can easily be removed. It can be sharpened by scraping it with a sharp knife or blade.

Alternatives: Use basting stitches to transfer pattern markings onto the fabric. Use contrasting coloured thread to make it easy to see the markings and easy to remove the stitches when you're done with the markings.

SHARP CORNERS

CORNER TURNER / POINT TURNER



A corner turner is a tool that helps you do exactly that - turn corners. It helps get a nice clean and crisp corner when you turn out a corner to the right side. Corner turners come in a range of different shapes and sizes.

Alternatives: A blunt pencil or (carefully) use the tip of some scissors.

EXTRAS

FRAY CHECK

Liquid that can be used to reinforce fibres and prevent fabric from fraying. It can also be used to reinforce high stress areas such as buttonholes.



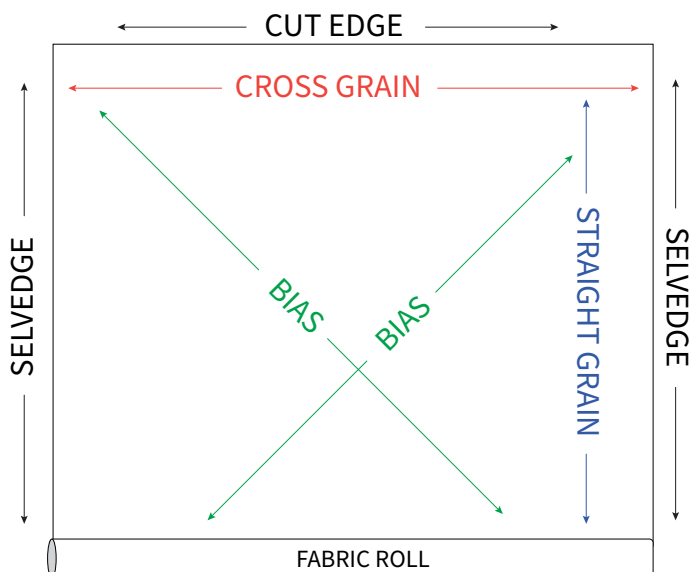
SPRAY STARCH

Spray starch can be used to stabilise flimsy fabrics. You can purchase spray starch or make your own.

FABRIC PREP

There are some considerations that are worth thinking about before cutting your fabric. The following pages will guide you through working with alternative grainlines, stripes and best practices for interfacing.

GRAINLINES (WOVENS)



Straight grain: threads run parallel to the selvedge (edge of the fabric). Normally has the least amount of give / stretch in the fabric. For most garments, pieces are cut on the straight grain so that the grainline is perpendicular to the floor when the garment is on the body.

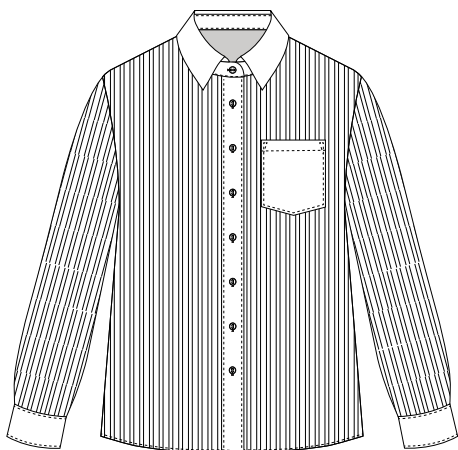
Cross grain: threads run the width of the fabric (perpendicular to the selvedge). When fabric is cut from a roll, it is cut along the cross grain. The cross grain may have a small amount of give, which is why the cross grain usually runs around the body in a garment.

Bias: The 45 degree angle between the straight grain and the cross grain. Most amount of stretch / flexibility in the fabric, which allows the fabric to drape over the body when a garment is cut on the bias.

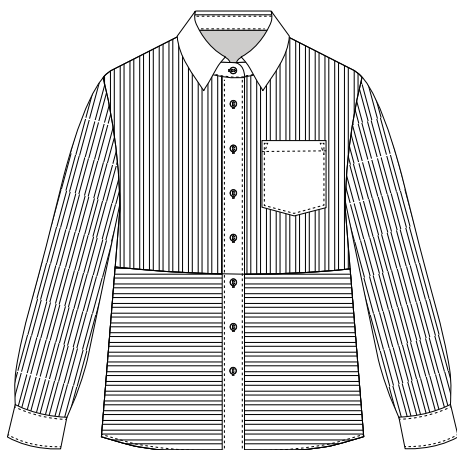
SHIRTS AND GRAINLINES

If using unprinted fabric, cut all pieces according to the grainlines on the pattern. If working with a stripe, plaid, or directional print, you may choose to experiment with different grain directions to create an interesting aesthetic or draw attention to particular design features. Before deciding which grain to cut each piece on, consider how the stripes will interact with the other pieces. Consider drawing on a technical sketch to experiment with your options. You may also choose a grain direction for certain pieces in relation to how the pieces fit on the fabric at the cutting stage and which will create the least waste.

For the examples on the following pages, we have used a fabric with a stripe that runs on the straight grain. Some fabrics will have a stripe running on the cross grain, so keep this in mind when using this as a reference. On the following pages, we show you the impact of choosing certain grainlines for specific parts of the shirt.



STRAIGHT GRAIN

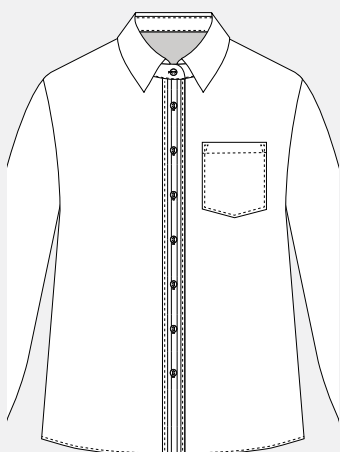


CONTRASTING GRAINS
(STRAIGHT AND CROSS)

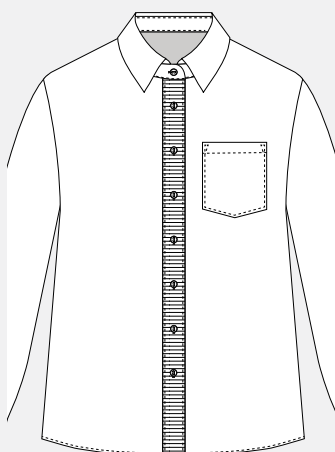
BODY PIECES (FRONT, BACK + SLEEVE)

Body pieces are most commonly cut on the straight grain. If the shirt pattern has panel lines, you may consider cutting some panels on the straight grain and some on the cross grain to draw attention to the panel. Keep in mind that depending on the shape of the side seam, it may or may not be possible to line up the stripes horizontally at the side seam.

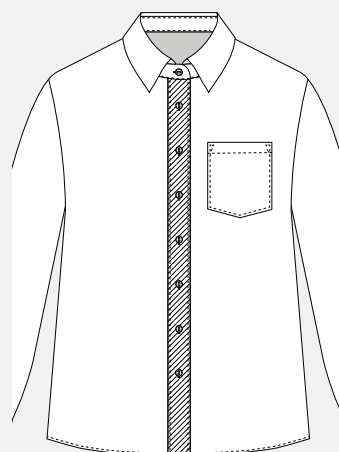
BUTTON PLACKET



STRAIGHT GRAIN



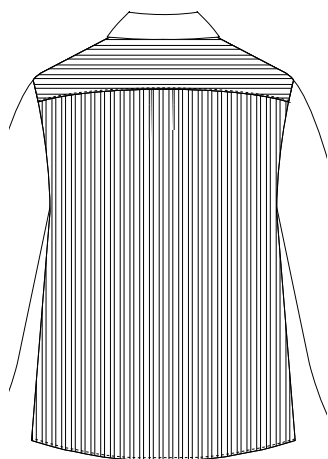
CROSS GRAIN



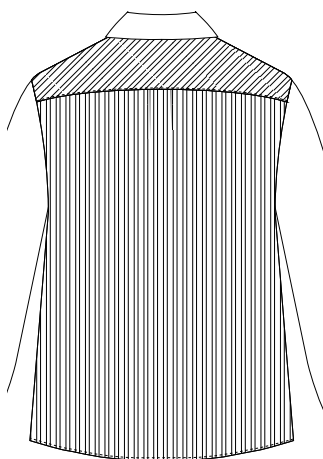
BIAS

Button plackets are most commonly cut on the straight grain but can also be cut on the cross grain or bias.

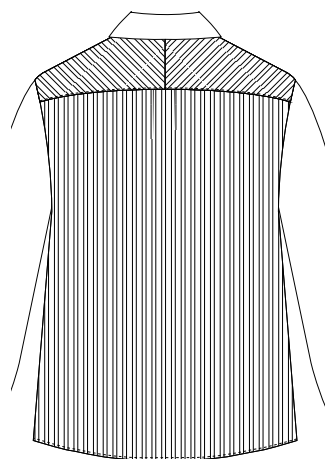
BACK YOKE



CROSS GRAIN

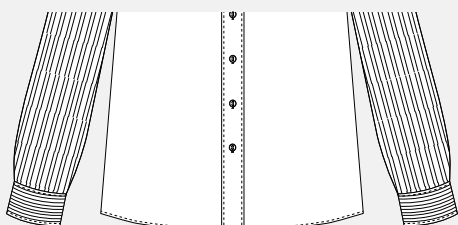


BIAS

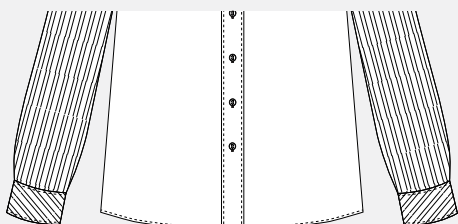


CENTRE BACK SEAM ADDED
AND CUT ON BIAS TO
CREATE CHEVRON EFFECT

It's likely you will want to cut the back yoke on an alternate grainline if working with stripes or plaid. The reason for this is that the back will be cut on the straight grain, and, due to the pleat, you will not be able to match the print on the back and the yoke. If you choose to cut the yoke on the bias, we suggest only cutting the outer yoke on the bias (cut the inner yoke on the cross grain). This will help stabilise the bias cut fabric. If you are using a bold stripe, or your fabric is transparent, you will need to cut the inner yoke from a plain colour to prevent it from showing through.



CROSS GRAIN

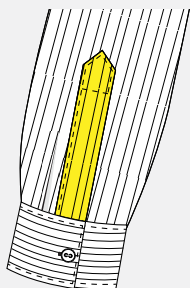


BIAS

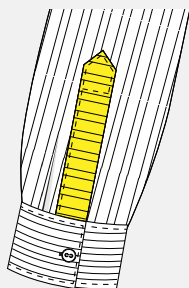
CUFFS

Sleeve cuffs can be cut on the cross grain or bias when working with stripes, as the sleeves will be cut on the straight grain. Due to the sleeve placket and pleats, the cuff is also cut on the straight grain, the prints won't match.

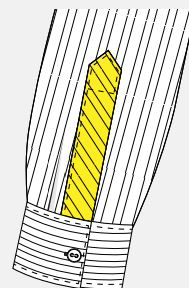
SLEEVE PLACKET



STRAIGHT GRAIN

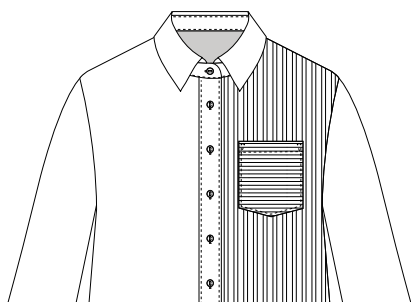


CROSS GRAIN

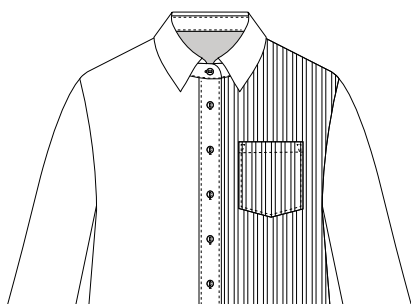


BIAS

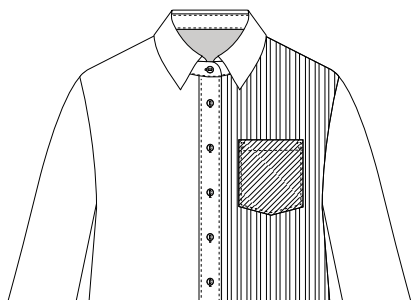
Sleeve plackets are most commonly cut on the straight grain, but can also be cut on the cross grain or bias. When choosing which grain to use, consider how the placket will look in relation to the sleeve and cuff.



CROSS GRAIN



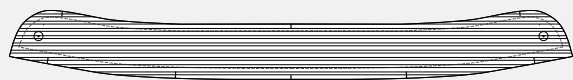
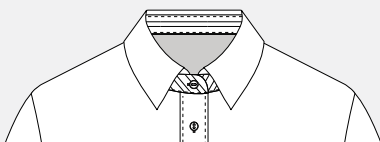
STRAIGHT GRAIN



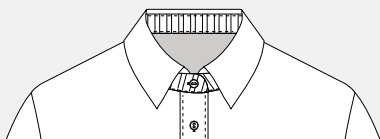
STRAIGHT GRAIN

PATCH POCKETS

Patch pockets do not impact the fit of the shirt and can be cut on the cross grain, straight grain, or bias. If cutting on the straight grain, consider how the stripes will line up with the body pieces of the shirt when attached. You may choose to match the prints, or offset the stripes to draw more attention to the pocket.



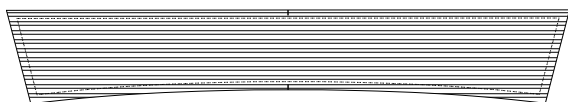
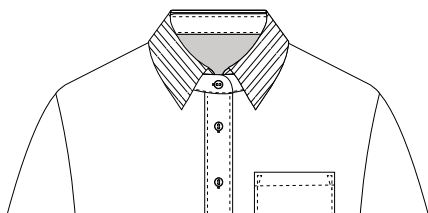
STRAIGHT GRAIN



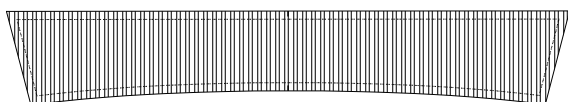
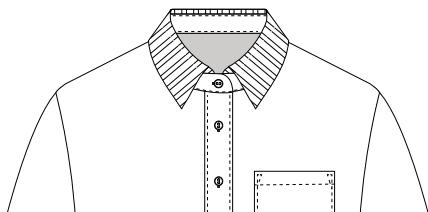
CROSS GRAIN

COLLAR STAND

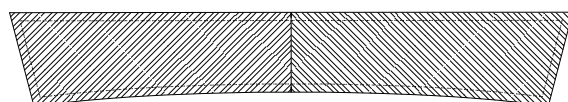
Collar stand pieces can be cut on the straight grain or the cross grain. To get an idea of what a stripe may look like on your collar stand, mark lines on the pattern piece with a ruler and wrap around your neck to visualise the stripe direction.



STRAIGHT GRAIN



STRAIGHT GRAIN



UNDERCOLLAR CUT ON BIAS WITH SEAM

COLLAR

Collar pieces can be cut on the straight grain or the cross grain, depending on the stripe or stretch of the fabric. If there is no fabric design difference, you can choose whichever allows you to cut the fabric most efficiently.

In ready to wear, sometimes you will see the undercollar (the part of the collar that is hidden when the collar is in position) with a centre back seam so that the undercollar pieces can be cut on the bias. This helps with the roll of the collar.

WORKING WITH STRIPES

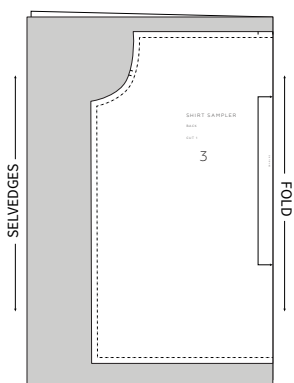
Striped fabrics are a great option when sewing shirts. There are some things to keep in mind when cutting and sewing stripes to ensure the best outcome. The first thing to consider is whether you are able to match stripes with the pattern you are using. If your pattern has straight side seams that are parallel to the grainline, it is likely that you will be able to match stripes at the side seam. If your garment is A-line in shape (side seams are not parallel to the grainline) it will be harder or not possible to match stripes, so experiment with the pattern on the fabric before cutting (you can transfer the stripes onto the pattern piece to check how it will work).

PLANNING HOW PIECES WILL BE CUT

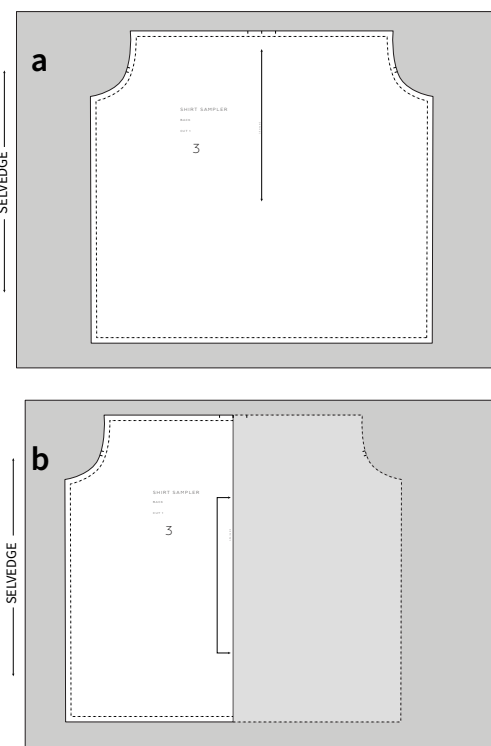
If you would like to match stripes on a garment, the most important part of the process is the cutting. Generally, when cutting garments in the context of home sewing, symmetrical pattern pieces are cut on the fold. This saves time and means that only half the pattern piece needs to be printed (rather than a full symmetrical piece).

When cutting stripes, you need to cut the fabric accurately or you won't be able to match the stripes when sewing. To start, you will want to cut the pieces 'flat' rather than on the fold. This means that you need to create a full pattern piece (**a**) or cut out half and then carefully flip the piece to cut the other side (**b**). Cutting flat also helps when working with fabrics that are slippery, stretch easily or are likely to move.

PIECE CUT ON FOLD



PIECE CUT FLAT

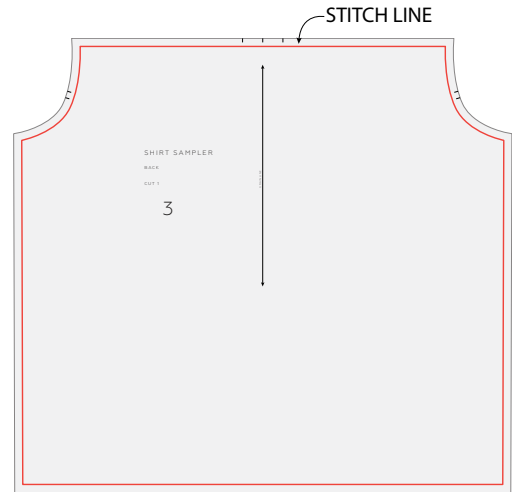


Pattern traced to create a full pattern piece before being cut from fabric.

One side of pattern cut from fabric and then carefully flipped and other side cut.

PREPARING PATTERN PIECES

It will make it easier to place your pieces on the fabric if your pattern pieces are traced on transparent paper. Mark the STITCH LINE on the pattern pieces. The STITCH LINE is the pattern without seam allowance. The reason that this is important is that you want the stripes to match when the garment is sewn - so at the STITCH LINE, rather than at the edge of the pattern. Although this is sometimes the same, it is good to get in the habit of checking how the lines will relate to the pattern piece at the STITCH LINE. The STITCH LINES are marked on **In the Folds** patterns, but if you are using a pattern that does not have them marked, mark them in with a ruler and a sharp pencil.

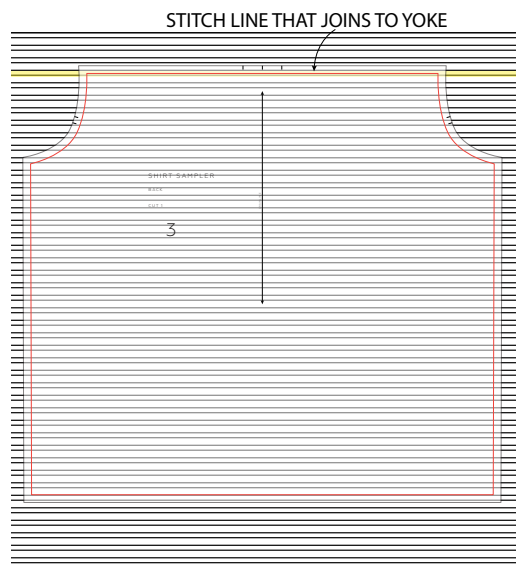


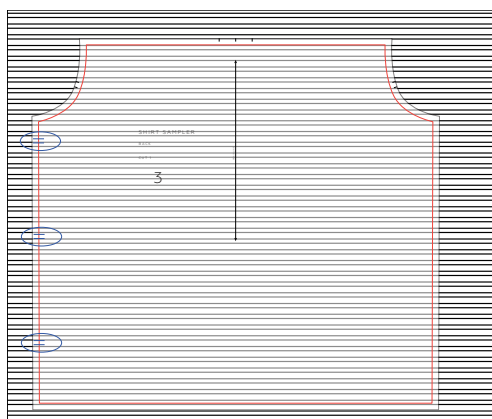
PREPARING THE FABRIC

Lay the fabric out flat on a table and make sure the selvages are nice and straight. It can help to line the selvedge up with the edge of the table. If you are worried about the fabric moving, you can use masking tape to hold the selvages in position or even place a layer of paper under the fabric. Carefully smooth out the fabric with your finger tips. A long ruler can help if there are bubbles in places that are difficult to reach. If you are using a delicate fabric or a fabric that is prone to shifting, you may like to put another layer of paper on top and then pin through all the layers.

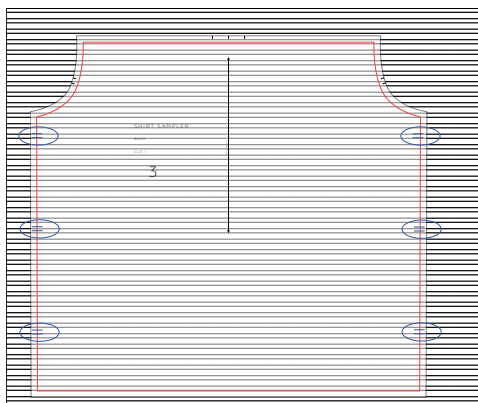
POSITIONING PIECES

Once you have prepared your pattern pieces for cutting, you then need to think about how you will place the pieces on the fabric. Think about how the seams will relate to the stripes. For example, when placing the BACK of the shirt, it is a good idea to avoid a stripe sitting on the STITCH LINE that joins to the yoke. The reason for this is when you attach the BACK to the YOKE, if there is a stripe on the BACK it will be very difficult to get the stripe sitting straight. It will be likely that the stripe will show unevenly at the seam. It is a better option to position the piece so that a stripe is not on the STITCH LINE. In the example, you can see that we have placed the STITCH LINE between two stripes (marked in yellow).



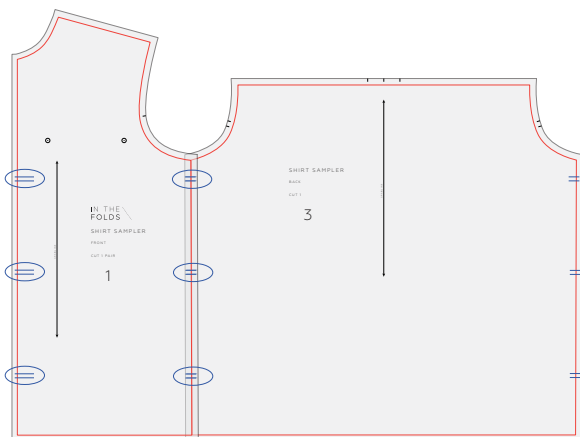


When the piece is in position, use a pattern weight to hold it in place. Use a ruler and pencil to mark in some of the stripes along the side seam STITCH LINE.

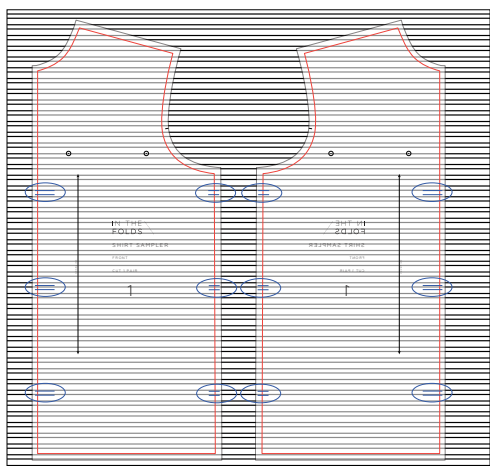


Fold the pattern piece in half and transfer these markings to the other side. Alternatively, use a ruler to follow the stripes across the piece and mark the stripe position on the other side seam. This will work well on smaller pattern pieces, but may be difficult to do accurately on larger pattern pieces. Pin through the lines marked to ensure the pieces remain in place.

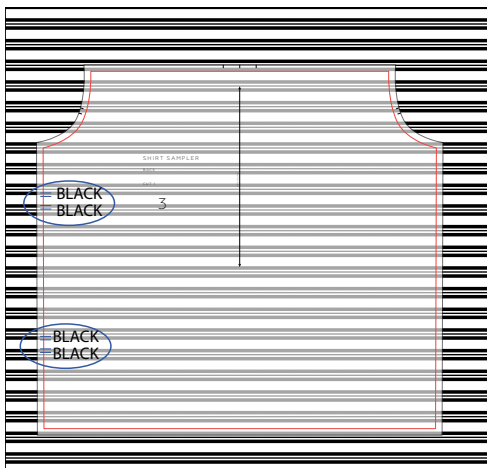
Cut out the piece.



Match the STITCH LINE on the BACK with the STITCH LINE on the front and transfer the line markings from the BACK to the FRONT. For the FRONT, you will need to use a ruler to follow the stripe across to the other side of the piece and add markings there.

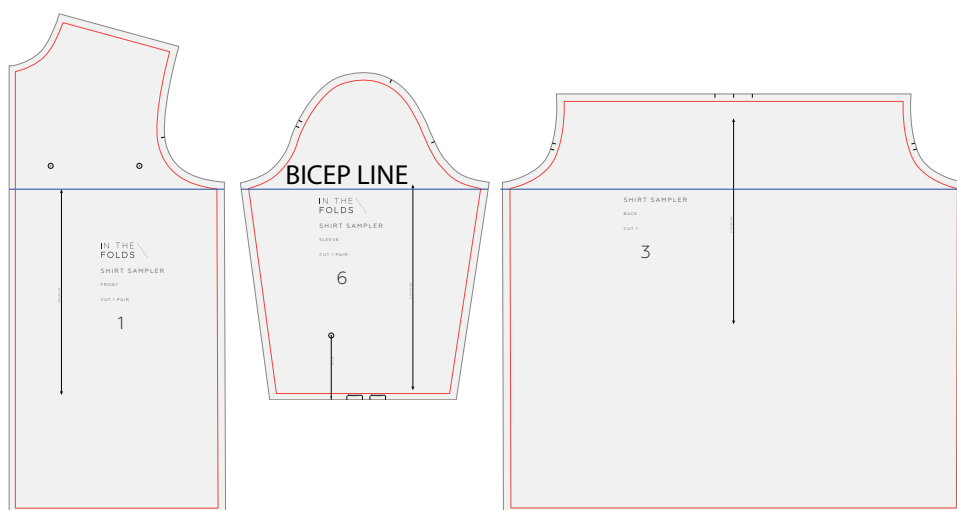


Use the markings to position the FRONT piece on the fabric. Pin and cut out the piece and then flip the piece to cut the pair. This is when transparent pattern paper will help as you will be able to see the markings through the piece. Alternatively, use a tracing wheel to transfer the markings onto the back of the piece.



If using a fabric with different coloured or different width stripes, it can be helpful to write the colour of the stripe next to the markings to prevent making errors.

MATCHING STRIPES ACROSS A SLEEVE



To match stripes across the body of the pattern and across the sleeve, draw a straight line through the bicep line on the SLEEVE. To do this, join the top of the underseam STITCH LINES with a line perpendicular to the grainline. Transfer this line onto the FRONT and the BACK. Use this line when placing the pattern pieces on the fabric. This will make the stripes line up through the body of the shirt and the lower part of the sleeve (from the underarm down). Due to the curved nature of the sleeve cap, the stripes won't line up through the sleeve cap.

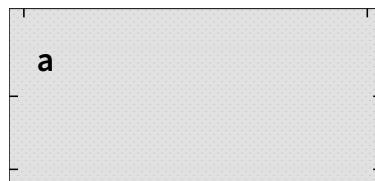
SEWING STRIPES

When pinning the pieces together, pin through the stripes, checking on both sides that the pin is through the stripe. If you're worried about the fabric shifting as you sew, machine baste the seam first to ensure the stripes line up correctly. Once you are happy, sew the seam with a regular stitch length. If part of the seam is incorrect, but another part lines up correctly, consider unpicking only part of the seam and re-stitching. When sewing in the same direction as the stripes, it's a good idea to use the stripes as a stitch guide (when possible) rather than the seam allowance gauge on your machine to ensure the stripes look straight on the finished garment.

DIFFERENT INTERFACING APPLICATIONS

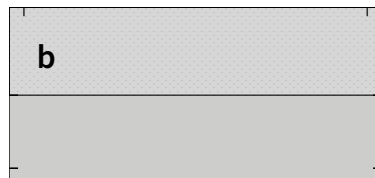
WHAT IS 'BLOCK FUSING?'

'Block fusing' means that interfacing is applied to the fabric in one piece. The pattern pieces are then cut from the 'fused' fabric. This option is best when a whole piece needs interfacing **(a)**. Block fusing is commonly used in industry as it is more cost effective to interface the whole piece rather than apply smaller pieces of fusing.

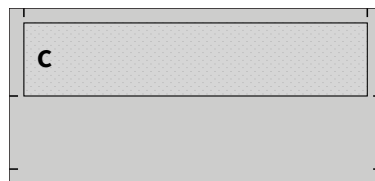


WHAT IS 'PIECE FUSING?'

'Piece fusing' means the fabric and interfacing pieces are cut separately. The pieces of interfacing are then applied to the particular area where it is required **(b)**. This option is required when only certain parts of a piece require interfacing.

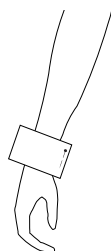


This technique is also suitable if using a heavyweight interfacing and you want to minimise bulk. The interfacing is cut to size without seam allowance and then applied to the fabric **(c)**.



WHICH APPLICATION TO USE?

There are many ways you can do things when sewing shirts, and the right decision will depend on the fabric, the interfacing, the design and your preferences. In most cases, we suggest block fusing pieces such as cuffs and collars. Block fusing stabilises the fabric and makes for more accurate cutting and nice crisp pieces in a shirt. Although we suggest block fusing, we do recommend trying out piece fusing so you can decide for yourself. To do this, cut 3 SLEEVE CUFFS [8] and apply fusing as shown above. Fold cuff in half with right sides together and pin the cuff around your wrist to get a feel for your preference.

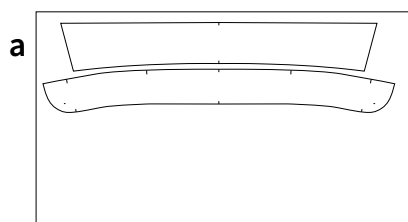


TO FUSE ONE OR TWO

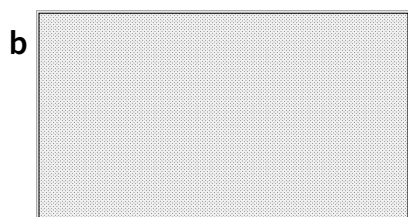
When applying interfacing (with any method), you can interface one piece of the set or both, depending on the fabric and interfacing you are using. With a lightweight interfacing, you can fuse both without worrying about bulk, while you may consider just fusing one if using a heavier weight fusing.

HOW TO FUSE FABRIC

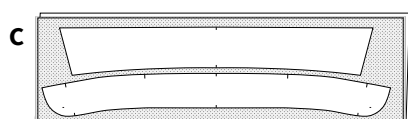
HOW TO BLOCK FUSE INTERFACING



a Lay the pattern pieces that require block fusing onto the fabric. Cut a piece of fabric slightly larger than required. In the example, we need a pair of each pattern piece, so we need a piece of fabric large enough to accommodate this. Give the fabric a good press.



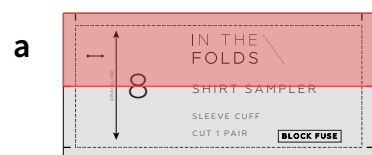
Cut a piece of interfacing slightly smaller than the fabric to ensure that the interfacing will not extend beyond the fabric and get on your ironing board when fusing.



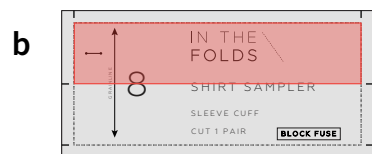
b Carefully place the fusing on the wrong side of the fabric. Use a warm iron (not too hot, or it may burn) to fuse the interfacing in place. Do not drag the iron across the interfacing.

c Fold the interfaced fabric in half, right sides together, so you can cut the pairs of pieces together as you normally would. If using a striped or patterned fabric, you may want to cut flat.

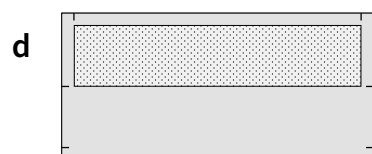
HOW TO PIECE FUSE INTERFACING



When piece fusing fabric, you will either have a pattern piece provided or will need to create your own. For this cuff example, to create the pattern piece you can trace half the cuff piece (**a**). If you would like to avoid fusing the seam allowance, trace the fusing pattern piece without seam allowance (**b**).



c Cut the pieces from interfacing. Interfacing can be quite delicate and can move around a lot. We recommend cutting it pinned between two layers of paper to ensure accurate cutting. *Please note: for asymmetrical pieces (such as cuff plackets), if you only need one piece (rather than a pair), be careful to consider which side the glue is on when cutting the piece.*



d Carefully place the fusing in position on the wrong side of the fabric using your fingertips to gently get it in position. Use a warm iron (not too hot, or it may burn) to fuse the interfacing in place. Do not drag the iron across the interfacing.

WHICH PIECES TO INTERFACE

After experimenting with your chosen interfacing, you may decide that you would prefer to fuse only one of the pieces, rather than the pair (for example, the collar or cuff). If this is the case, we suggest applying interfacing to the wrong side of the undercollar (the collar piece that will be hidden underneath when the collar is sewn and turned down into position) or to the side of the cuff that will be inside the garment (closest to the skin).

If you are using a transparent fabric, it is worth experimenting with which side is more suitable to fuse.

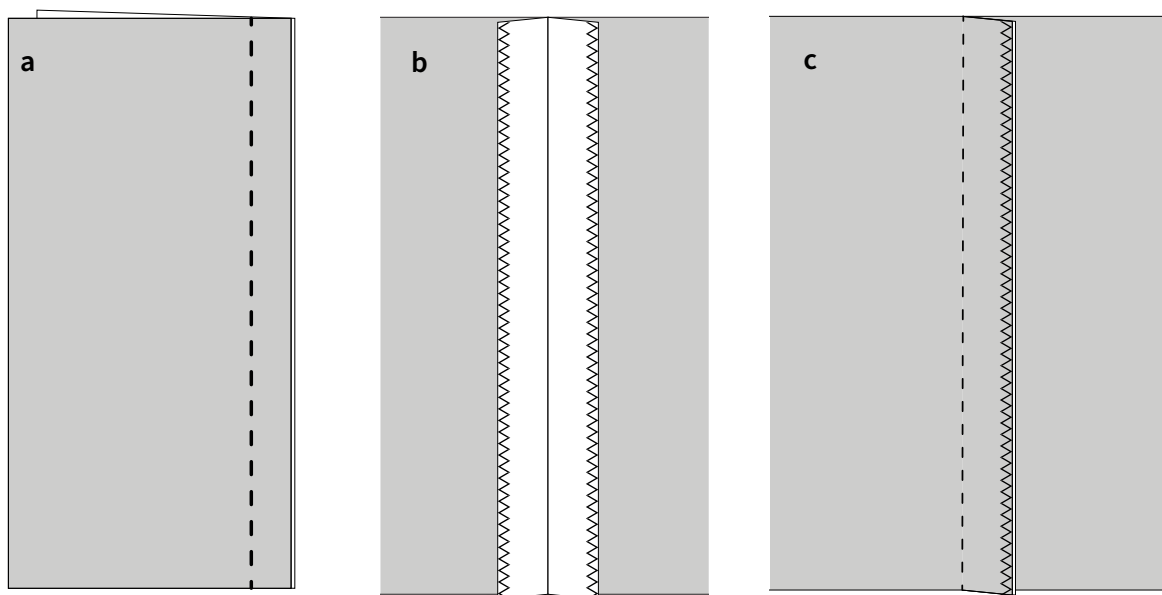
SEAM FINISHES

The following pages illustrate a variety of types of seam finishes which are common when sewing shirts. Consider trying them out on small pieces of fabric or incorporating them into your samplers. Over time, you will learn which finishes you prefer for different applications.

ZIG-ZAG FINISH

Zig-zag finish is one of the quickest and simplest ways to finish raw edges, as you can do it on any sewing machine that has a zig-zag stitch function.

What's this finish for? This finish is best suited to midweight, stable fabrics. On certain lightweight fabrics, you run the risk of the fabric being pulled into the teeth or bobbin opening on your machine (so always have a test run on a scrap of fabric before trying it on your garment).



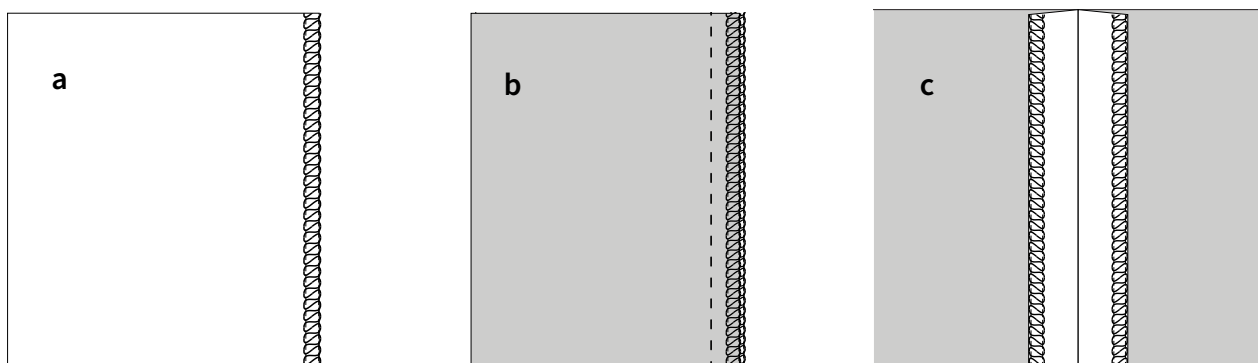
To finish a seam with a zig-zag stitch:

- a** Pin the pieces you are joining together with right sides together. Stitch the seam allowance the pattern specifies.
- b** Press seam allowance open. Switch your machine from straight stitch to zig-zag stitch and stitch close to the raw edge on each side of the seam allowance.
- c** Alternatively, press seam allowances to one side and stitch the edges together. If your fabric is thick or bulky, you could trim back one side of the seam allowance by a few millimetres first (this is called 'grading' the seam allowance and will reduce bulk in the seam). Sew a line of zig-zag stitches close to the edge, capturing both layers.

OVERLOCKED / SERGED FINISH

Overlocking / serging is one of the most versatile finishes. It is quick and easy, works well for almost all fabrics, and is more durable than some of the other finishes. It does require an additional machine though (an overlocker / serger). It gives a store-bought look to clothing, as this is the way most clothing bought off the high-street is finished. Garments made out of knit fabrics may be entirely constructed using an overlocker. You can consider changing the width of the overlocker stitch, depending on your fabric. For example, consider turning down the stitch width for lightweight fabrics. You can use a 3 or 4 thread overlocker to finish seams.

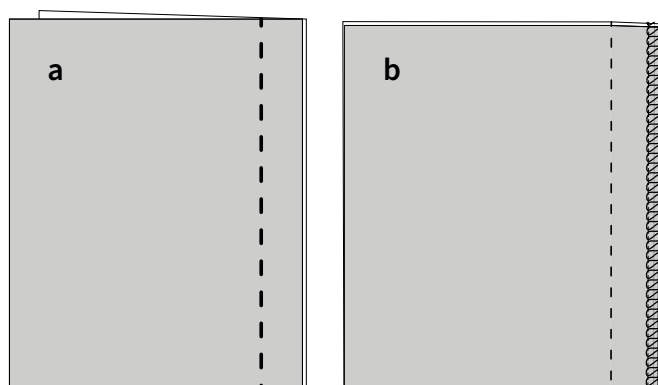
What's this finish for? You can use this finish on almost all fabrics. Bear in mind that it is not the prettiest of finishes, so if you would like a higher end finish, consider using French seams (p 34).



To finish a seam with an overlocker / serger:

If pressing seams open:

- a** Overlock fabric edges before stitching the seam. This makes overlocking quite a bit easier (our patterns always tell you to overlock the seam before stitching).
- b** Stitch with seam allowance your pattern specifies.
- c** Press open.



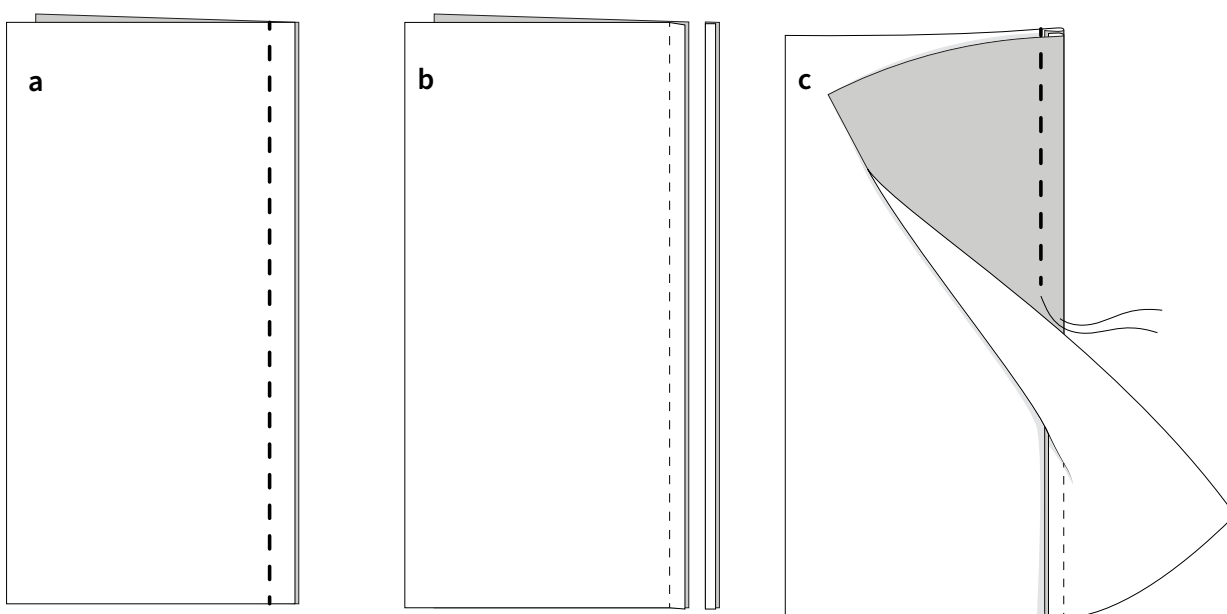
If pressing seams together:

- a** Stitch with seam allowance your pattern specifies.
- b** Overlock the edges together.
- c** Press in the direction the pattern specifies.

FRENCH SEAMS

French seams are a great, durable seam finish option for light to midweight fabrics, particularly those that are prone to fraying. They are also great for sheer fabrics where you might be able to see the seam allowance through the fabric. Although they are more time consuming than other seam finishes, French seams are very satisfying and give a beautiful, clean finish without the need for a overlocker / serger.

What's this finish for? This finish is suitable for lightweight to midweight fabrics or sheer fabrics.



a Pin the pieces you are joining together with wrong sides together. Stitch with a **6mm (1/4in)** seam allowance.

b Trim down the seam allowance by half (**3mm / 1/8in**). Be careful to not leave any threads along the seam allowance, as these can end up poking through the finished seam if you are not careful. Press seam allowance to one side.

c Turn the pieces so that the fabric now has right sides together and the raw edges are sandwiched in between the two layers of fabric. Pin another seam, enclosing the raw edges. Stitch with a **6mm (1/4in)** seam allowance. Press seam allowance flat to one side (refer to the instructions for the direction seam needs to be pressed).

FLAT FELLED SEAMS

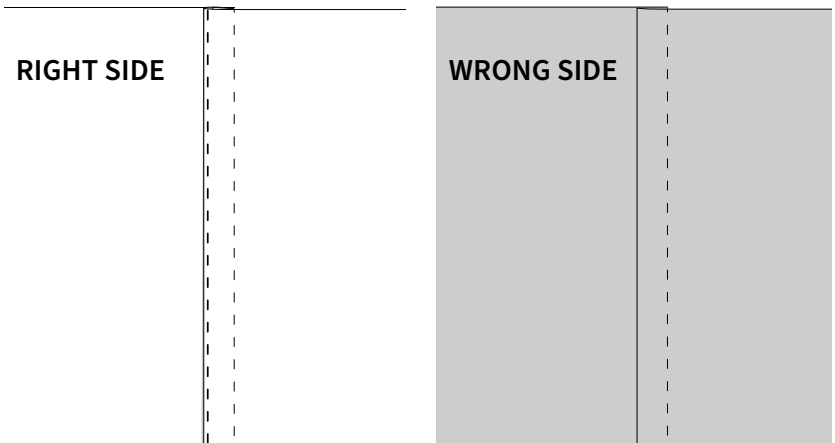
Flat felled seams are one of the strongest seam finishes. The raw edge is enclosed inside the seam (like French seams), and then it's pressed flat and stitched to keep the seam nice and flat.

What's this finish for? Flat felled seams are suitable for hardwearing items such as jeans and jackets. You will also sometimes use this finish for making shirts.

Variations: There are various ways to sew flat felled seams and we have chosen the method we find the most straightforward. Flat felled seams can be sewn so that the seam is enclosed on the right side of the garment (**Option 1**) or on the wrong side of the garment (**Option 2**).

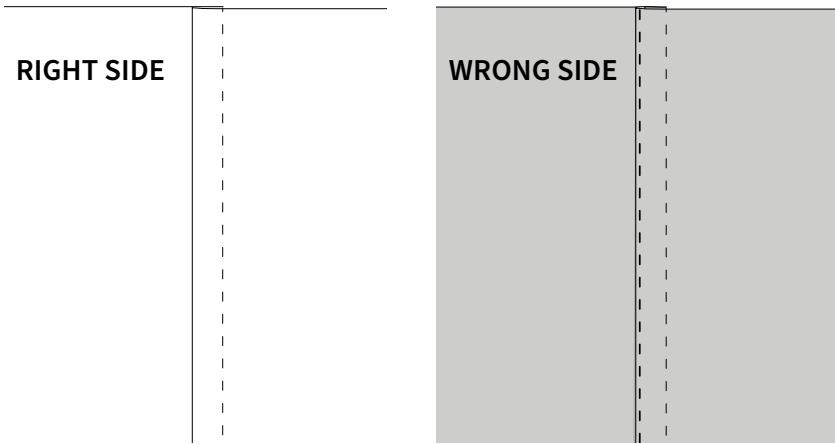
Option 1

Seams sewn wrong sides together. Seam allowance is enclosed on the right side of the garment when the seam is complete. This is the method used to illustrate this technique in this booklet.



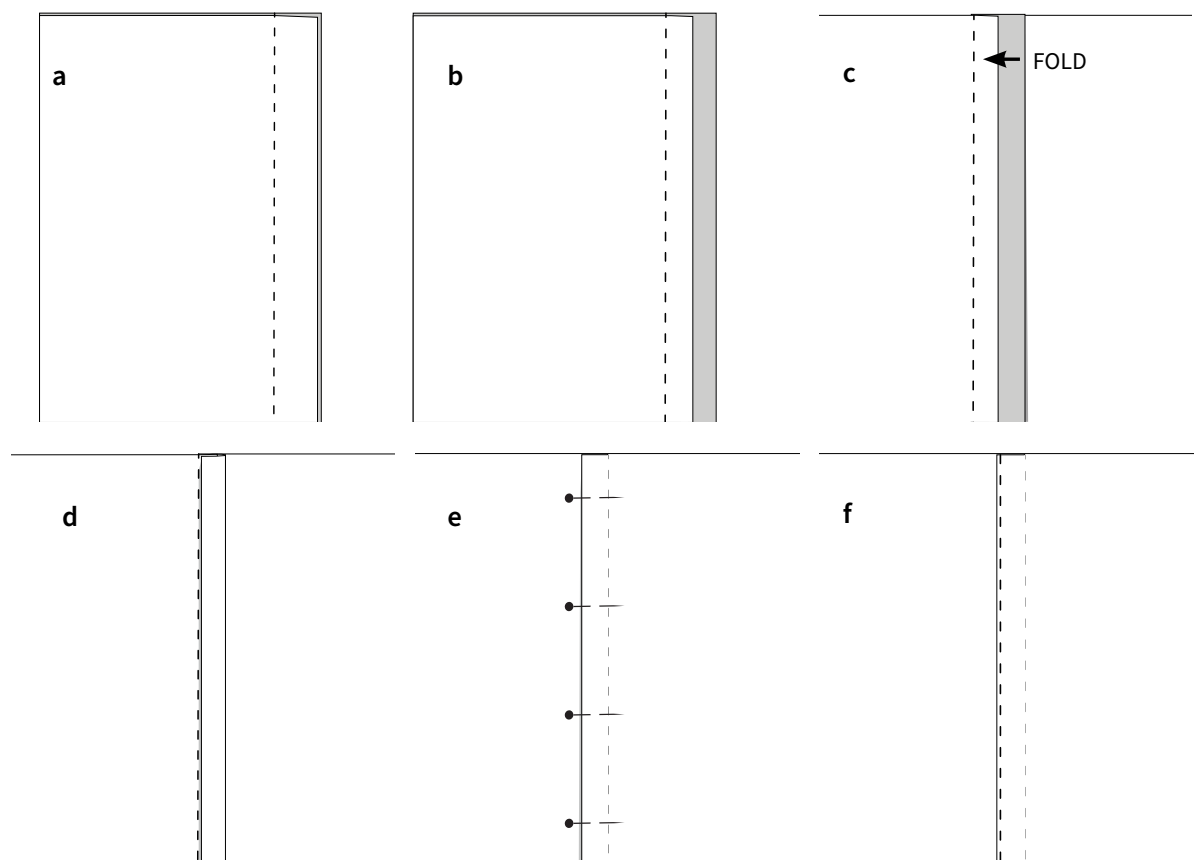
Option 2

Seams sewn right sides together. Seam allowance is enclosed on the wrong side of the garment when the seam is complete.



SEWING FLAT FELLED SEAMS

These instructions guide you through the process of sewing a flat felled seam and can be referred to throughout the construction process. The finished seam will be enclosed on the right side of the garment. If you would prefer it to be enclosed on the wrong side of the garment, start by bringing the pieces together with right sides together. More about this can be found on p 10.



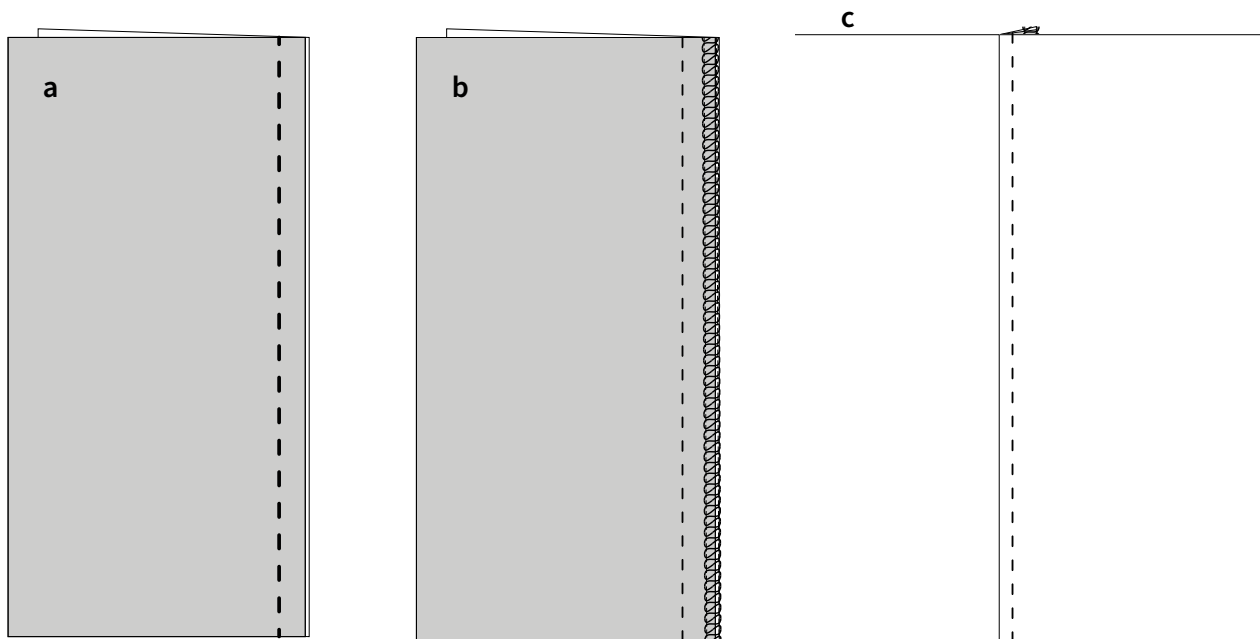
To sew a **flat felled seam**:

- a** Pin the pieces you are joining together with wrong sides together. Stitch with a **1.2cm (½in)** seam allowance (or what your pattern specifies).
- b** Trim down one side of the seam allowance to **6mm (¼in)**. The instructions will guide you as to which side to trim down. If sewing a sampler, you can trim down either.
- c** Press the seam open with the seam allowance pressed to one side.
- d** Turn the wider side of the seam allowance over the narrow side. The raw edge of the wider side should sit about **1mm** back from the stitch line. Press well when you are happy with where the edge is sitting.
- e** Flip the seam allowance over to the other side of the seam, so that the raw edge is now enclosed in the seam. Press and pin through all layers.
- f** Carefully stitch close to the fold to complete the seam.

MOCK FLAT FELLED SEAMS

A mock flat felled seam gives you the look of flat felled seams without the added bulk. They are also a bit quicker to do than traditional flat felled seams. Although they look the same from the right side, they are not as hard wearing as real flat felled seams and the finish on the inside is not as clean.

What's this finish for? Garments that you would like to have the appearance of flat felled seams, such as shirts and jeans.



To sew a **mock flat felled seam**:

- a** Pin the pieces you are joining together with right sides together. Stitch the seam allowance the pattern specifies.
- b** Finish the seam allowance closed (together) with an overlocker/serger (or zig-zag stitch). Press the seam allowance to one side.
- c** Turn the fabric over to the right side. Use your fingers underneath the fabric to ensure that the seam allowance is still pushed to one side*. Stitch the seam allowance in place by stitching **6mm (¼in)** from the seam line.

**You can pin the seam allowance before stitching if you'd prefer.*

TOPSTITCHING

WHAT IS TOPSTITCHING?

Topstitching is stitching that shows on the right side of a garment. In some cases, it is used to attach a section of a garment, for example the stitching that holds a patch pocket or sleeve placket in place. It can be used to reinforce or stabilise a particular part of a garment, such as the topstitching on a shirt yoke, or can be used to help areas stay in place or give a crisp edge, such as on a collar or cuff edge. Topstitching can be used to create a design detail, such as the decorative stitching on jeans pockets.

Topstitching can be a single row of stitching or can be multiple rows of stitching.

WHAT THREAD TO USE

Topstitching can be stitched in the same thread that the garment is sewn in for a subtle detail. Alternatively, you can use a topstitching weight thread (thicker thread than conventional thread) or a contrasting coloured thread to create a design detail or draw more attention to it.

SEWING A TOPSTITCHING SAMPLER

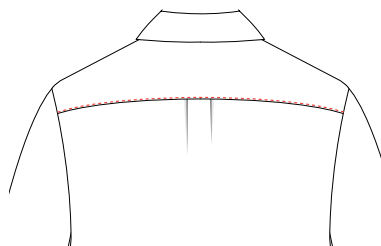
Before incorporating topstitching into your garment, it is important you sew a test swatch or sampler so that you can check your machine tension and stitch length. We recommend cutting a square of fabric to experiment on.

When sewing a topstitching sampler:

- Use the same fabric that you are using for your garment
- If the area you are planning on topstitching on your garment will have 2 layers of fabric, then double your sample fabric to mimic the garment and include interfacing if the section you are topstitching is fused.
- Experiment with different threads, tension and stitch length. More info on this can be found on the following pages.



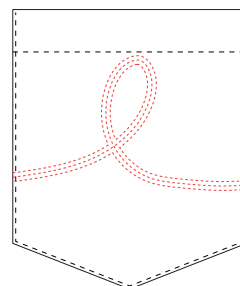
ATTACH ELEMENTS OF GARMENT



STRENGTHEN / REINFORCE AREAS OF GARMENT



GIVE A CRISP EDGE / HOLD THINGS IN PLACE



DECORATIVE DETAIL

TIPS FOR TOPSTITCHING

- Plan your topstitching by drawing lines of stitching on the technical sketch of the garment. This will ensure you press the seams in the correct direction and stitch on the side you plan to.
- Consider using a twin needle to sew two rows of topstitching. If you don't have one, you can also sew one row of stitching at a time and use the edge of the machine foot to help you keep the lines of stitching neat and parallel.
- Match the thread weight to the fabric weight. Heavy topstitching thread will not work well on lightweight fabrics and regular thread may be too fine to make much of an impact on heavyweight fabrics such as denim and canvas.
- Always use a new needle when sewing topstitching. This will help you achieve nice and even stitches and prevent skipped stitches.
- When topstitching lightweight fabrics, consider stabilising with tearaway.
- Be careful to sew at an even speed to keep stitch length consistent. Don't push or pull the fabric through.
- Press seams well before topstitching.
- Use the edge of your machine foot as a guide when topstitching, or consider using an edge stitch foot if you have one.
- Avoid backstitching if you are topstitching a seam that will be joined to another part of a garment. This will prevent thread building up. For example, if you are topstitching the yoke seam on a shirt, you don't need to backstitch as the sleeves will be attached to the armholes and will prevent the stitching from coming loose. If you won't be overlapping the stitching with a seam, leave the threads long and use a hand needle to thread the loose ends to the wrong side and form a knot inside.
- Hold the thread ends behind the machine foot before you start sewing to prevent knots forming.
- Set your stitches by giving the stitching a good press with an iron and steam when its done.

Tip

If you are struggling working with topstitching thread or can't find the topstitching thread colour that you want, try using two regular weight threads instead. All you need to do is thread the machine with two threads - using the second spool holder for the second spool of thread - and then thread the two threads through the needle. Experiment with stitch length and tension using the tips on the next page.

TIPS FOR SEWING WITH TOPSTITCH WEIGHT THREAD

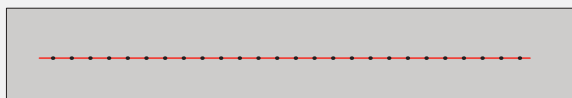
- Topstitching weight thread looks best on midweight to heavyweight fabric. If working with a lightweight fabric, it is likely that regular thread will look best. If you're not sure, sew a sampler with both options and compare them.
- Only use the topstitching thread on the spool of your machine (to go through the needle). Use regular weight thread in the bobbin (in a colour that matches the garment). This means that when using topstitching thread you need to always sew with the right side of the project facing up.
- Although you can use a regular machine needle for sewing topstitching, you may find it easier to thread a topstitching or embroidery needle with the thicker thread.
- Adjust the thread tension on your machine to balance the thicker thread with the bobbin thread. Use your test sampler to experiment with different tension. Use the guide below to determine the correct tension.
- Lengthen your stitch length to 3-3.5 to keep stitches looking neat. For heavier fabrics you may want to lengthen to 4. It's a good idea to experiment with stitch length on your sampler.
- If your needle can be shifted left and right, consider using this feature when sewing two rows of topstitching or when using the edge of the foot as a guide for topstitching.

STITCH TENSION GUIDE



TENSION TOO HIGH

Topstitching thread has pulled bobbin thread to right side.



TENSION TOO LOW

Topstitching thread has been pulled to the wrong side.



BALANCED

Topstitching thread is only visible on the right side and only bobbin thread is visible on the wrong side.

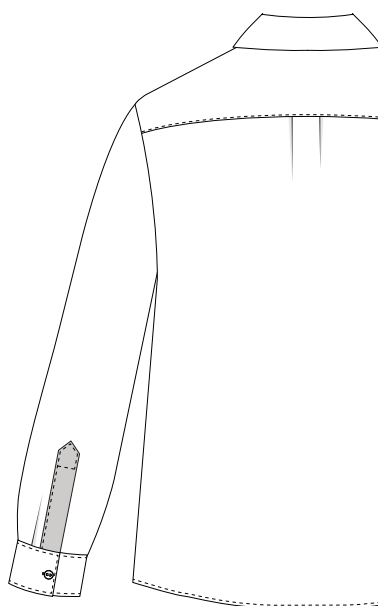
KEY

Topstitching thread —————
Bobbin thread —————

SHIRT SAMPLER EXERCISES

In the following section we will introduce you to the most common techniques required when sewing shirts. Some of the samplers build on each other to maximise the skills you can learn. We suggest reading through the instructions of each technique before getting started.

SLEEVE PLACKET



TECHNIQUE DETAILS

A sleeve placket is an opening at the wrist of a sleeve. It allows your hand to fit through while maintaining a fitted cuff. The placket finishes the raw edge of the opening.

Notions:

- Lightweight iron-on interfacing
- Optional: 1 x $\frac{3}{8}$ in - $\frac{1}{2}$ in (1cm - 1.2cm) wide flat button (if you would like to have a button on the placket)

PIECES REQUIRED

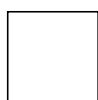
6 - Sleeve - cut 1

7 - Sleeve placket - cut 1 (block fused)

Be sure to cut the two pieces right side up so they work together for the example.

Please note: Sampler sleeve piece does not fit in armhole. Sleeve head has been removed to save on paper and fabric as it's not required for the sampler exercises. Notches on top edge have been included to assist with placket placement.

ILLUSTRATION KEY



Fabric
Right Side



Fabric
Wrong Side

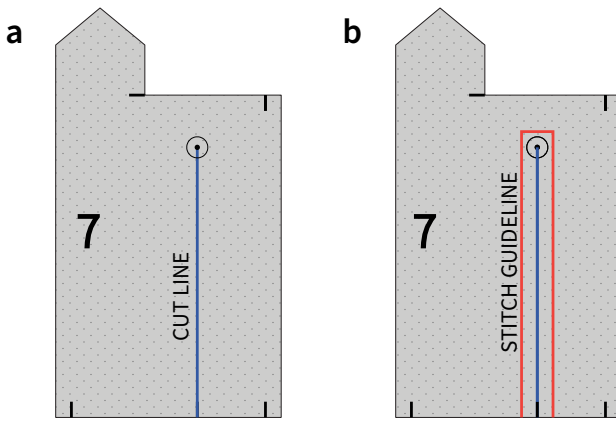


**Iron-on
interfacing**

TO NOTE

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General **In the Folds** seam allowances have been included for your reference. If you have chosen different seam allowances (or are using another company's pattern), please be mindful of this.



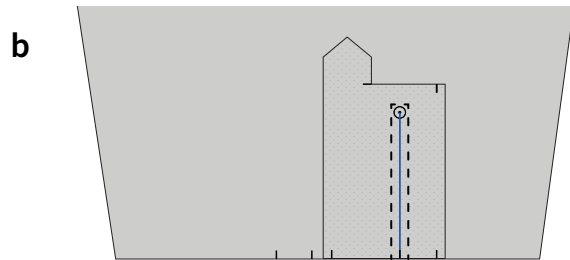
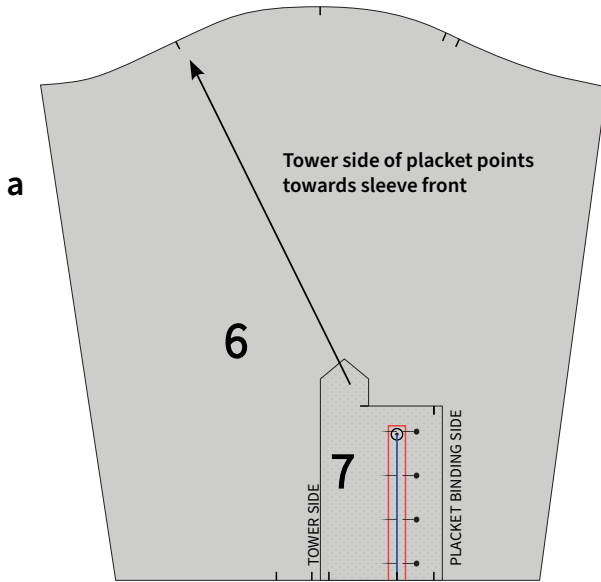
STEP 1

a On the wrong side of the SLEEVE PLACKET [7], use chalk and a ruler to draw a line from the middle notch up to the drill hole. We will refer to this as the CUT LINE.

b Mark in a STITCH GUIDELINE by using a ruler and chalk to draw lines **6mm (1/4in)** out from the CUT LINE on each side and **6mm (1/4in)** up from the drill hole.

Terminology

The finished sleeve placket will be made up of a **placket binding** and a **tower** that finish the raw edge of the placket opening. When finished, the **placket binding** sits underneath the **tower**.



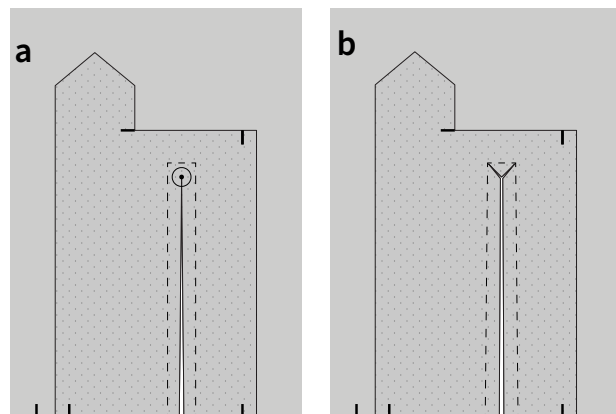
STEP 2

a Place SLEEVE [6] pieces **wrong side up**.

With SLEEVE PLACKET [7] pieces **wrong side up**, place one SLEEVE PLACKET [7] on each SLEEVE [6]. You will know which SLEEVE PLACKET [7] to pair with which SLEEVE [6] by making sure the **taller side** of the SLEEVE PLACKET [7] points towards the **front** of the SLEEVE [6] head (indicated by a single notch).

Line up the drill holes and the notch. Pin through the CUT LINE.

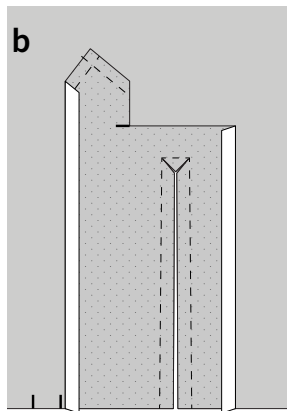
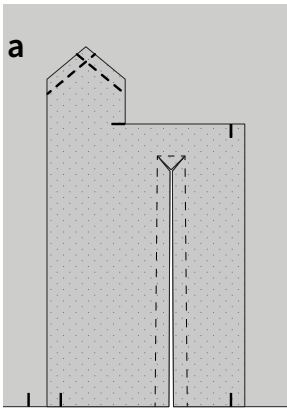
b Carefully stitch around the STITCH GUIDELINE, starting at the SLEEVE [6] edge. Walk in stitches at the corners to ensure you sew the shape precisely.



STEP 3

a Cut up through the CUT LINE, cutting through both the SLEEVE PLACKET [7] and SLEEVE [6], stopping at the end of the CUT LINE (indicated by the drill hole).

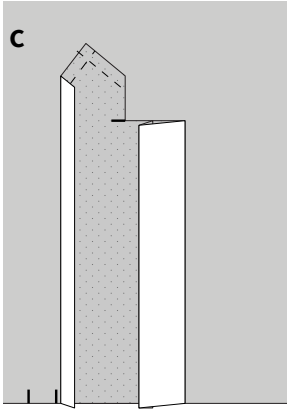
b Using the tip of your scissors, cut from the end of the CUT LINE to each corner of the stitched line, creating a 'Y' shape. Be careful to cut nice and close to the corners without cutting through the stitching.



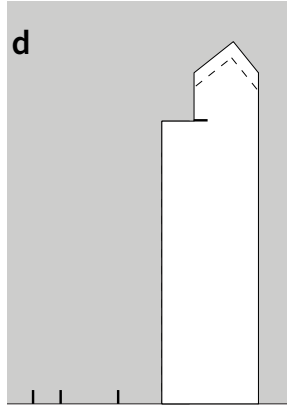
STEP 4

a Sewing through the SLEEVE PLACKET [7] only, sew a stitch guide line along the top of the "house" section of the placket **5mm (1/4in)** from the edge.

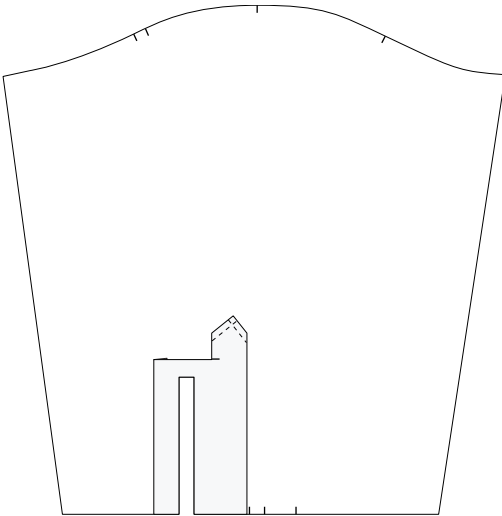
b Turn back each long edge of the SLEEVE PLACKET [7] by **6mm (1/4in)** and press.



c Turn the shorter side of the SLEEVE PLACKET [7] along the stitch line so you can see the right side. Press well.

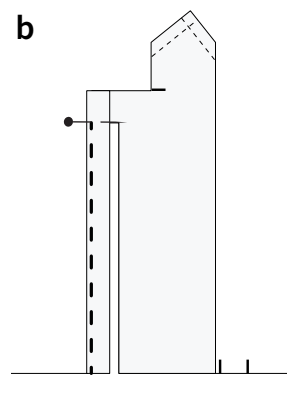
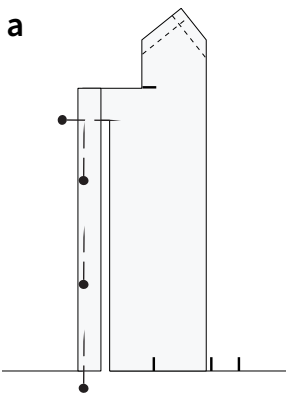


d Turn the taller side of the SLEEVE PLACKET [7] along the stitch line so you can see the right side. Press well.



STEP 5

Turn the SLEEVE [6] to the right side. Pull the SLEEVE PLACKET [7] through the opening to the right side of the SLEEVE [6]. Keep the folded edges pressed under. Press flat.

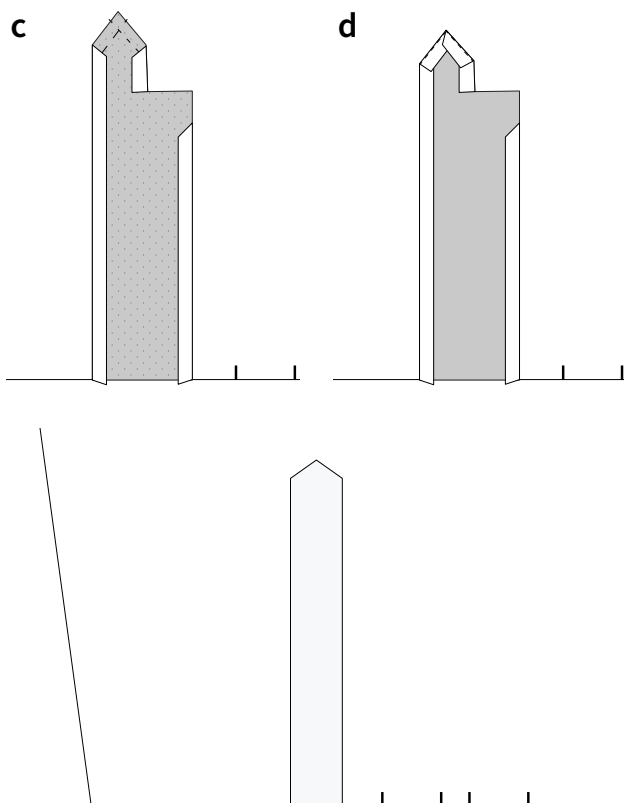


STEP 6

a To create the *placket binding*, turn the shorter side of the placket so that the folded edge sits just on top of the stitch line. Pin in place.

Place a horizontal pin at the top corner of the opening.

b Stitch in place close to the folded edge, stopping when you reach the horizontal pin and backstitching.

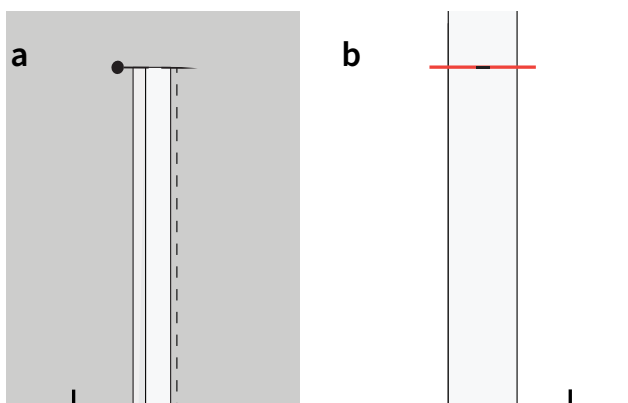


c Flip the tower side of the placket over so that the wrong side is showing. Turn back the interior edge by **6mm (1/4in)**, using the notch in the placket to help you. If you have only cut a small notch, cut in the full **6mm (1/4in)** so you can turn it back correctly. Press.

d Using the stitch guideline, turn down the top edge by **6mm (1/4in)** and press. The stitch line should sit on the inside of the folded edge. Check that the 'house' shape is even from the right side and adjust if required.

STEP 7

Bring the long folded edge so it is sitting just past the stitch line, creating the tower side of the placket. Press well.



STEP 8

a Flip SLEEVE [6] to the wrong side. Place a horizontal pin at the top of the placket opening through all layers.

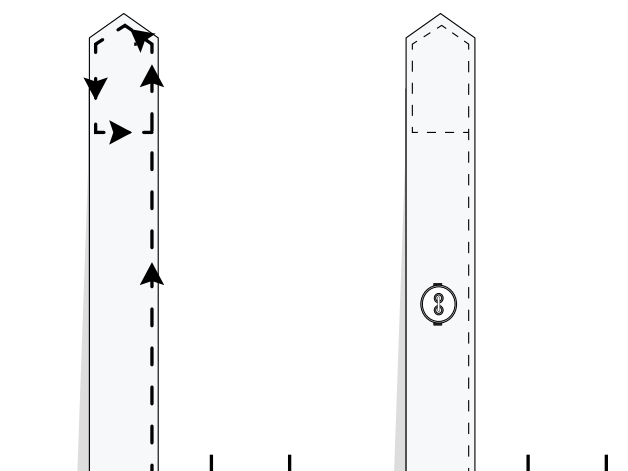
b Flip SLEEVE [6] to the right side.

With a ruler and chalk, mark a horizontal line through the pin position. Remove the pin from the wrong side.

STEP 9

a Starting at the bottom, stitch up the side of the placket, around the top, down the side to the chalk marking and then across to the stitch line.

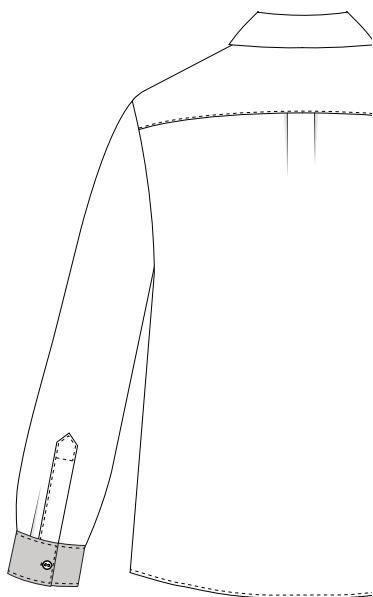
b Optional: Add a vertical buttonhole halfway down the placket in the centre. Sew a button on the other side of the opening so that the placket can be open and closed.



UP NEXT

- Sleeve cuff - p 46

SLEEVE CUFF



TECHNIQUE DETAILS

A sleeve cuff finishes the wrist of a shirt sleeve. The shape and width of the cuff can vary. In a classic shirt, a cuff is used alongside a sleeve placket (p 42) and features a button closure to secure.

Notions:

- Lightweight iron-on interfacing
- 1 x $\frac{3}{8}$ in - $\frac{1}{2}$ in (1cm - 1.2cm) wide flat button

Note

For these instructions, we suggest block fusing the whole cuff piece to achieve a crisp finish. You may like to experiment with different interfacing options, depending on your fabric and interfacing choice. See p 28 for more info.

PIECES REQUIRED

8 - Sleeve cuff - cut 1 (block fused)

Before you start

You will need to sew:

- Sleeve placket (p 42)

ILLUSTRATION KEY



Fabric
Right Side



Fabric
Wrong Side

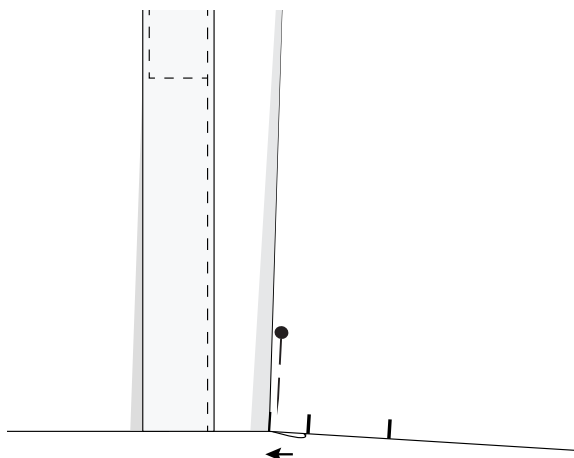


Iron-on
interfacing

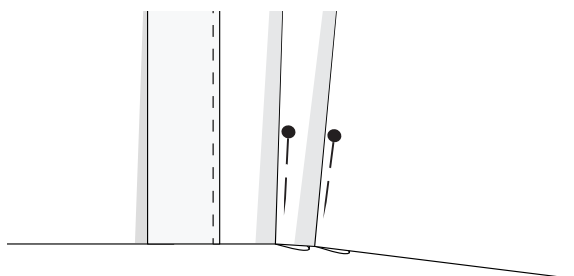
TO NOTE

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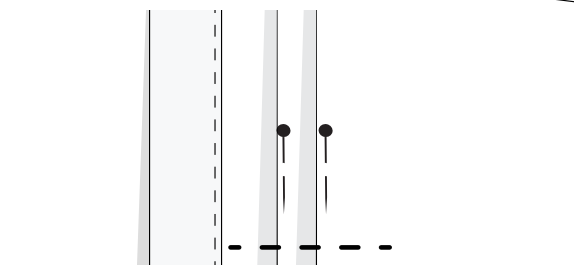
General **In the Folds** seam allowances have been included for your reference. If you have chosen different seam allowances (or are using another company's pattern), please be mindful of this.



b



c



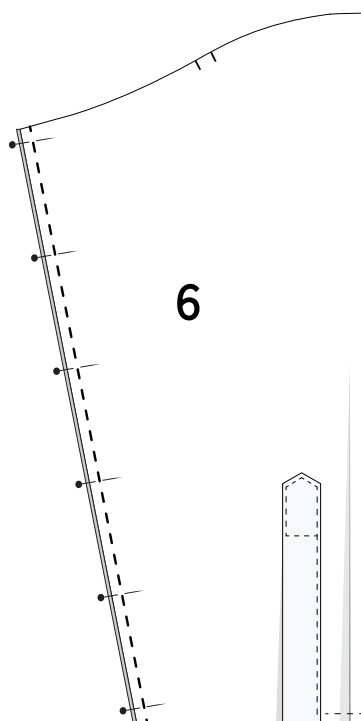
Before the SLEEVE CUFF [8] can be attached, the sleeve needs to be assembled:

STEP 1

a Create the first pleat (the one closest to the placket) by folding the outside notch (in relation to the placket) towards the inside notch. Press and pin in place.

b Repeat to create the second pleat.

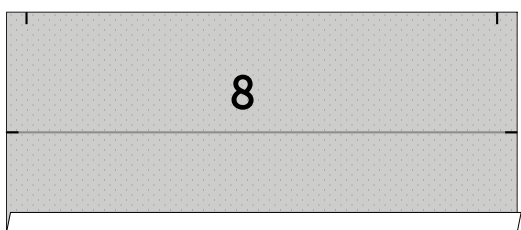
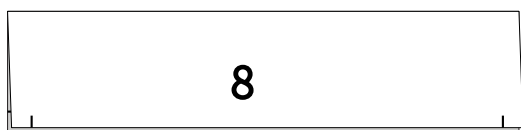
c Staystitch across the pleats **6mm (1/4in)** from the edge.



STEP 2

To sew with a French seam: Pin the sides of the SLEEVE [6] together with **wrong sides together**. Stitch with a **6mm (1/4in)** seam allowance. Create a French seam (p 34). Press seam towards the front of the sleeve.

To sew with an overlocked seam: Pin the sides of the SLEEVE [6] together with **right sides together**. Stitch with a **1.2cm (1/2in)** seam allowance. Overlock the edges open. Press seam allowances open.

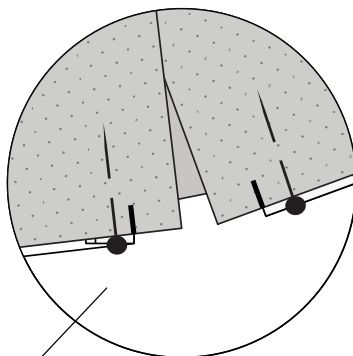
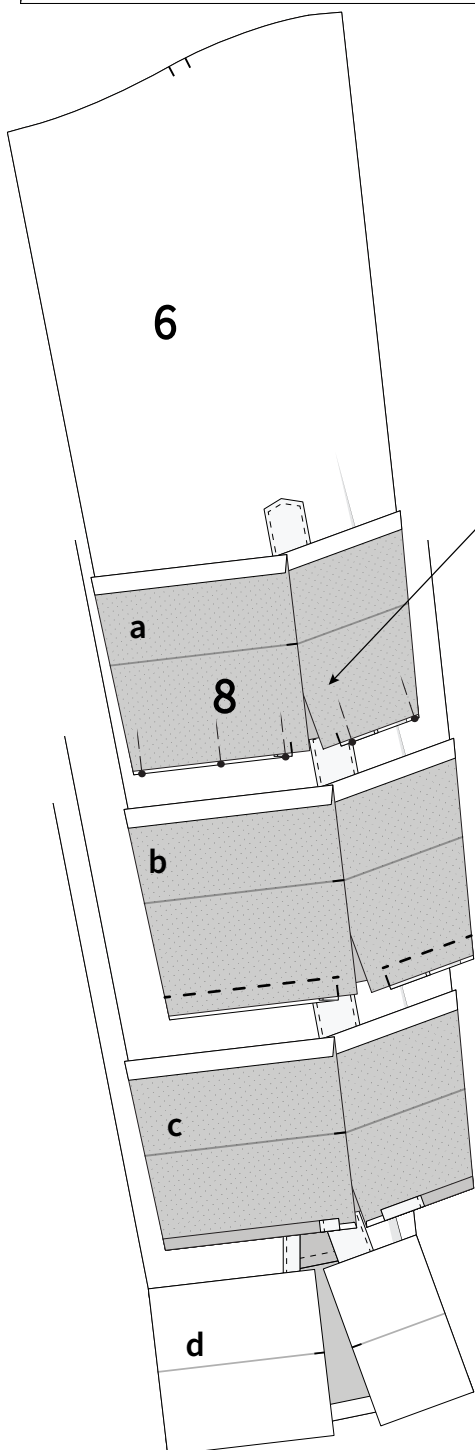


STEP 3

Fold SLEEVE CUFF [8] in half lengthways with wrong sides together. Press well. Unfold. The crease will help you later in the process.

STEP 4

With SLEEVE CUFF [8] right side down, turn back one long side (the one with the horizontal notches) by **6mm (1/4in)** and press.



STEP 5

a Turn sleeve right side out. Pin the non-folded edge of the SLEEVE CUFF [8] to the bottom of the SLEEVE [6]. The notches on each side of the SLEEVE CUFF [8] line up with each side of the placket opening.

This means that the SLEEVE CUFF [8] will extend **1cm (3/8in)** beyond the placket edge on both sides.

b Stitch with a **1cm (3/8in)** seam allowance.

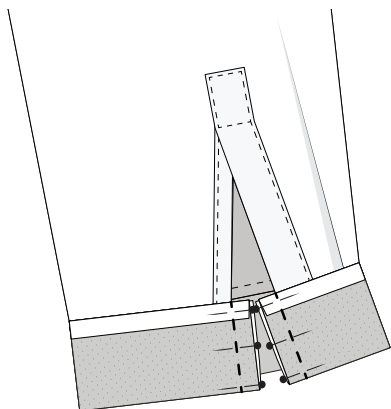
c Grade seam allowance.

d Press seam allowance towards the SLEEVE CUFF [8].

Mix it up

Alternatively, turn the sleeve inside out and attach the cuff (the process is the same, you just start with the sleeve inside out). This means that the folded edge will be pinned on the right side. You could try both to determine your preferred method.

a

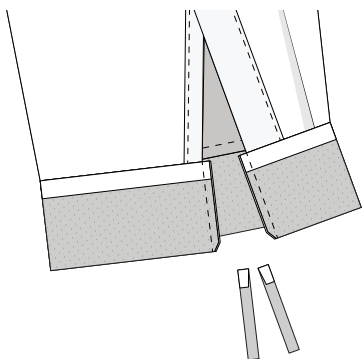


STEP 6

a Fold the SLEEVE CUFF [8] in half, using the notches to guide you, so that it has right sides together. Pin along the short sides. Make sure the folded edge remains folded.

Stitch with a **1cm (3/8in)** seam allowance, getting as close to the placket edge as possible.

b



b Trim back the seam allowance and cut back the corner.

c Turn out the SLEEVE CUFF [8] using a corner turner to turn out the corners.

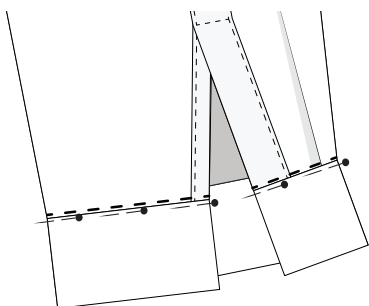
Press along the crease.

Using pins through the seam line, pin the cuff in place, checking regularly that you are catching the folded edge on the inside.

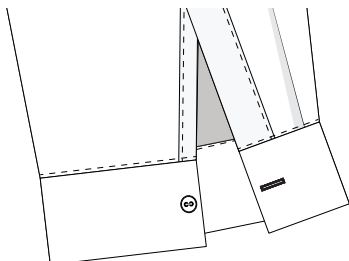
Stitch in the ditch to secure.

d Close the cuff and mark the button position in relation to the buttonhole. Sew button in place.¹

c



d

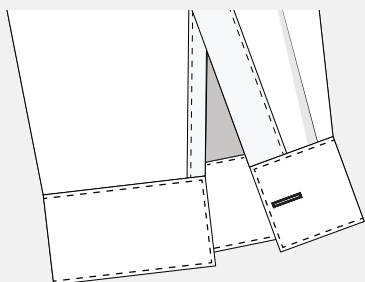


¹Tip

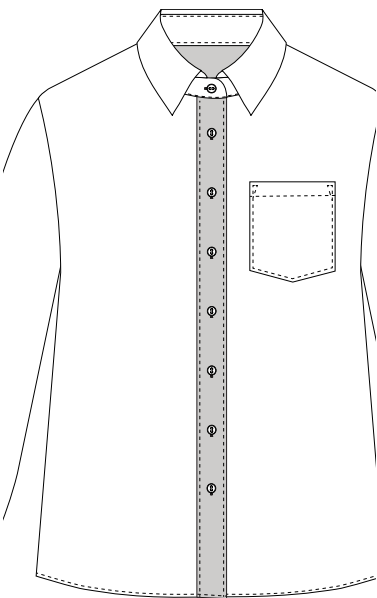
Try the shirt on before sewing the buttons on the cuffs. You may like the cuffs slightly tighter. To do this, you can position the button further away from the edge of the cuff.

Try topstitching

Instead of stitching in the ditch to secure the cuff, consider topstitching around the cuff. This will hold it in place and add an interesting detail.



STANDARD BUTTON PLACKET



TECHNIQUE DETAILS

A standard button placket is the most common placket seen on shirts. It is sometimes referred to as a 'button band.' It is made with two separate strips of fabric that are attached to each side of the centre front opening. A button placket encloses the raw edges of the opening and provides support for the buttons and buttonholes.

Notions:

- Lightweight iron-on interfacing

Note

For these instructions, we suggest block fusing the whole placket piece to achieve a crisp finish. You may like to experiment with different interfacing options, depending on your fabric and interfacing choice. See p 28 for more info.

PIECES REQUIRED

1 - Front - cut 1 pair

10 - Standard placket - cut 1 pair (block fused)

Tip

You can choose to sew a standard button placket or a concealed button placket. A concealed button placket incorporates the standard placket on one side of the opening and gives you a chance to try two placket styles. If you would prefer this, see p 52.

ILLUSTRATION KEY



Fabric
Right Side



Fabric
Wrong Side

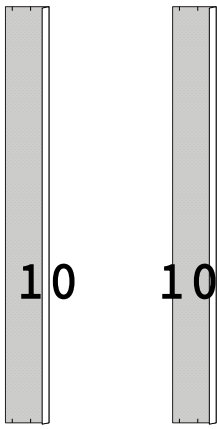


Iron-on
interfacing

TO NOTE

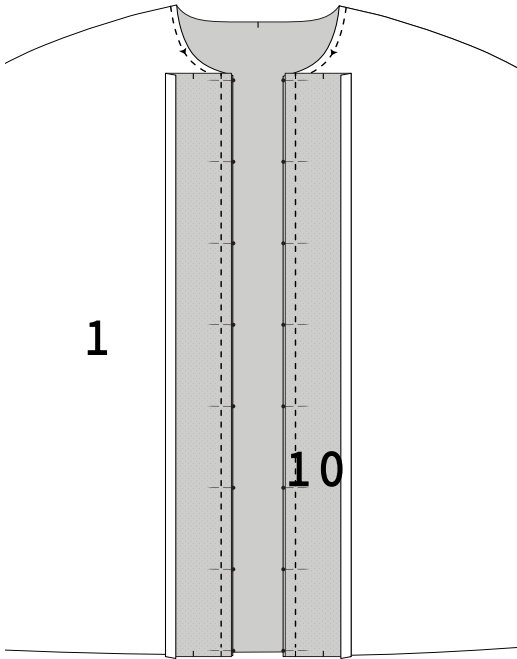
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STEP 1

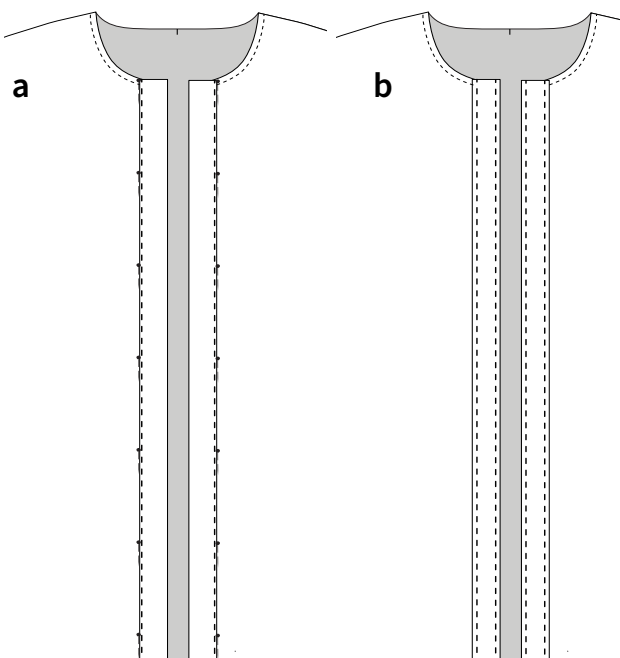
With the STANDARD BUTTON PLACKET [10] pieces right side down turn back one long edge by **1cm (3/8in)** using the notches to guide you, and press. As the pieces are symmetrical, it doesn't matter which long edge you turn back on each piece unless you are using a directional print.



STEP 2

a On the FRONT [1], staystitch **6mm (1/4in)** away from the edge of the neckline from the shoulder to the front opening on each side.

b Pin the non-folded side of the STANDARD BUTTON PLACKET [10] pieces to the FRONT [1] with right sides together. Stitch with a **1cm (3/8in)** seam allowance. Press seam allowance towards the STANDARD BUTTON PLACKET [10]. If using a thick fabric, grade the seam allowance.



STEP 3

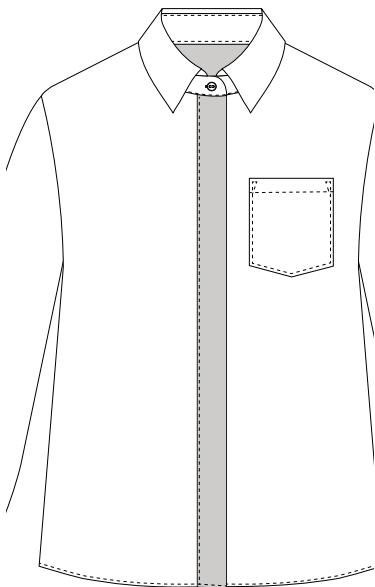
a Turn shirt inside out and press folded edge of placket so it sits just past the stitch line. Turn the shirt to the right side and pin the placket in place by pinning through the seam, checking that you are picking up the folded edge on the inside as you go. Stitch in place by edge stitching along the placket.

b Alternatively, top stitch both sides of the placket to add a detail.

UP NEXT

- Collar - p 60
- Buttons and buttonholes - p 82
- Hemming (pp 77 - 81)

CONCEALED BUTTON PLACKET



TECHNIQUE DETAILS

A concealed button placket, also known as a 'hidden button placket,' is a placket in which the buttonholes of the shirt are hidden within the folds of the placket. This gives the shirt a clean and minimal look. The placket with the buttonholes has an extra fold in it (to hide the buttons) and the other side is the same as the standard button placket (p 50).

Notions:

- Lightweight iron-on interfacing

Note

For these instructions, we suggest block fusing the whole placket piece to achieve a crisp finish. You may like to experiment with different interfacing options, depending on your fabric and interfacing choice. See p 28 for more info.

PIECES REQUIRED

- 1** - Front - cut 1 pair
- 9** - Concealed button placket - cut 1 (block fused)
- 10** - Standard placket - cut 1 (block fused)

ILLUSTRATION KEY



Fabric
Right Side



Fabric
Wrong Side

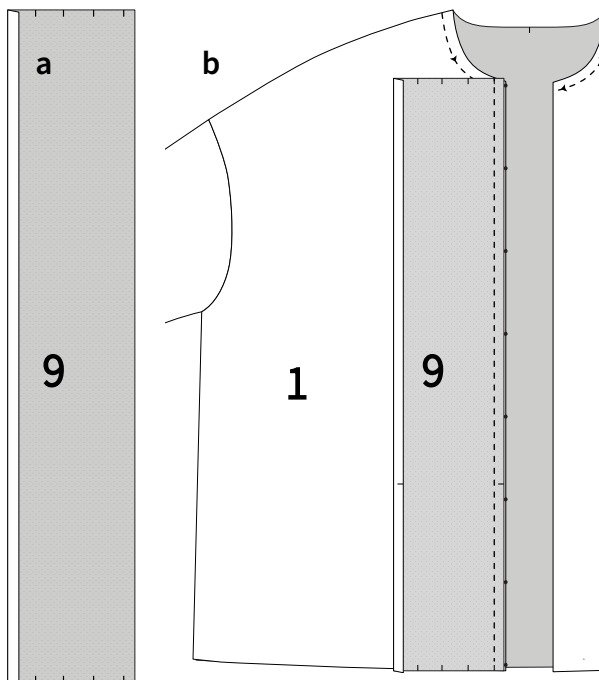


**Iron-on
interfacing**

TO NOTE

Please note, illustrations are provided for guidance only and may not come from the specific pattern you are working on. These resources have been created to show you a technique that you will be able to refer to in the future. For this reason, there may be design elements on illustrations that are not relevant to your project.

General **In the Folds** seam allowances have been included for your reference. If you have chosen different seam allowances (or are using another company's pattern), please be mindful of this.

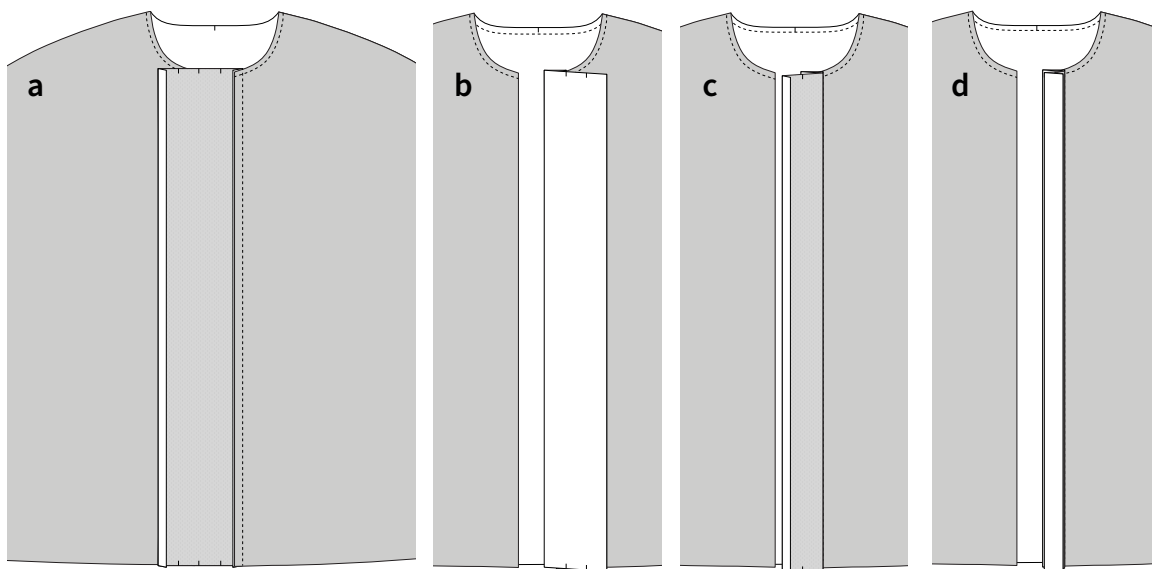


STEP 1

a With the CONCEALED BUTTON PLACKET [9] right side down, fold back one long side by **1cm (3/8in)**, using the notches to guide you, and press.

b a On the FRONT [1], staystitch **6mm (1/4in)** away from the edge of the neckline from the shoulder to the front opening on each side.

With the shirt right side out, pin the non-folded edge of the CONCEALED BUTTON PLACKET [9] to the right-hand side of the shirt (right-hand side when wearing the shirt) with right sides together. Use the notches to guide you. Stitch with a **1cm (3/8in)** seam allowance.



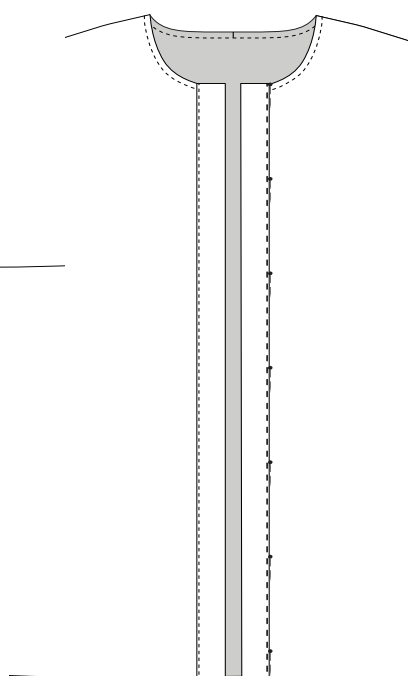
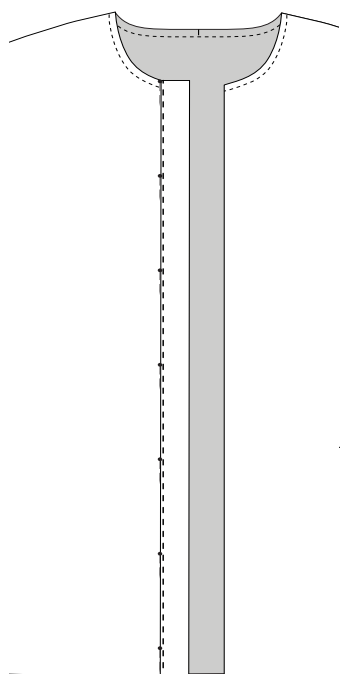
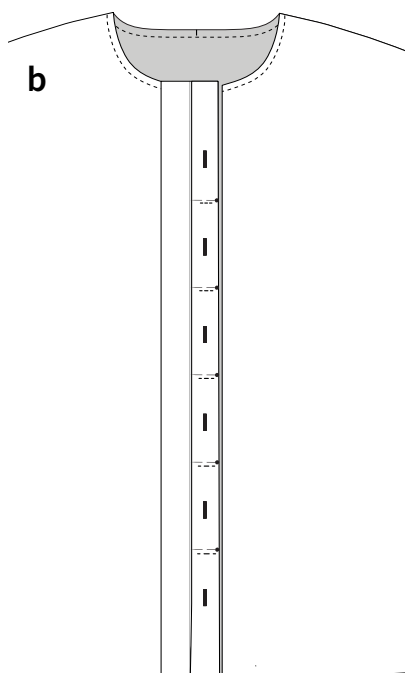
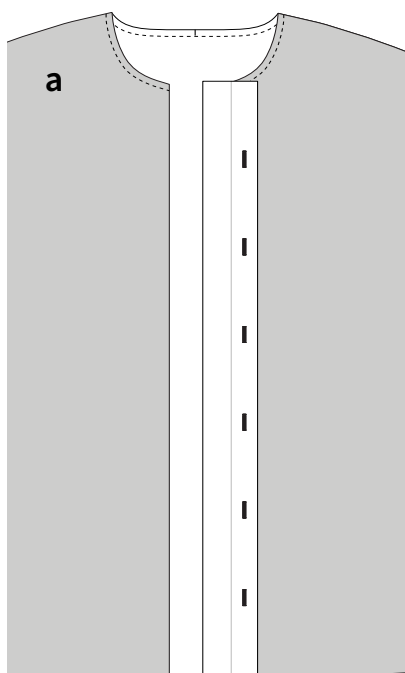
STEP 2

a Turn the shirt inside out and press seam allowance towards the CONCEALED BUTTON PLACKET [9]. If using a thick fabric, grade the seam allowance.

b To create the concealed button placket, you will fold the placket with an accordion fold. To start, fold the CONCEALED BUTTON PLACKET [9] along the first set of notches (closest to the shirt front) so the CONCEALED BUTTON PLACKET [9] comes together with wrong sides together. Press well.

c Fold the next set of notches in the reverse direction, bringing the placket together with right sides together. Press.

d Fold the final section along the last set of notches, bringing the folded edge to sit on top of the stitch line. Press placket well.



STEP 3

a On the right-hand side of the placket (inner layer), mark the position for the buttonholes using the **BUTTON TEMPLATE**. Line up the bottom edge of the template with the hem. The buttonholes are vertical.

Create buttonholes.

b Turn shirt right side out. Unfold the placket along the fold closest to the seam that joins the placket to the shirt. Place pins between the buttonholes, pinning through the layers of the placket. Stitch a short line of stitches horizontally at each pin.

STEP 4

Refold the placket.

Press well. Pin in place by putting pins through the seam line to catch the underside of the placket.

Stitch to secure (stitch a couple of millimetres from the seam line on the placket side).

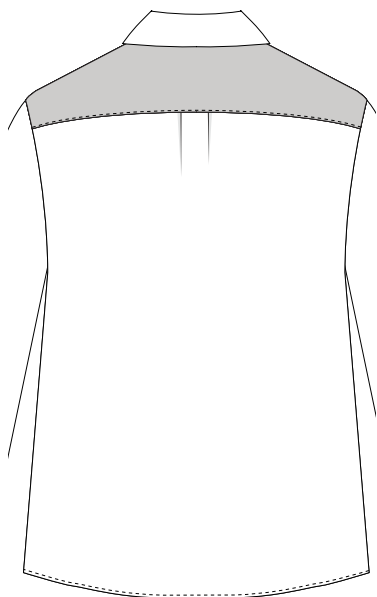
STEP 5

Attach **STANDARD BUTTON PLACKET** to the left side of the opening (see p 50).

UP NEXT

- Collar - p 60
- Buttons and buttonholes - p 82
- Hemming (pp 77 - 81)

YOKE - BURRITO METHOD



TECHNIQUE DETAILS

The yoke is the part of the shirt that drapes over the shoulder and joins the front of the shirt to the back of shirt. It is made of two layers of fabric and helps give structure to the shoulder and support for the collar and collar stand. To achieve a clean finish on the inside, the yoke is bagged out so that no seam allowance is exposed along the yoke seam or the shoulder seams. To do this you can use the 'burrito method' which is a technique used to enclose raw edges inside facings, linings or in this case, the back yoke.

PIECES REQUIRED

- 1** - Front - cut 1 pair
- 2** - Yoke - cut 1 pair
- 3** - Back - cut 1

Before you start

Although you can do it after, we suggest sewing the placket to the centre front opening before starting this tutorial. You can choose to sew:

- Standard button placket (p 50)
- Concealed button placket (p 52)

ILLUSTRATION KEY



Fabric
Right Side



Fabric
Wrong Side

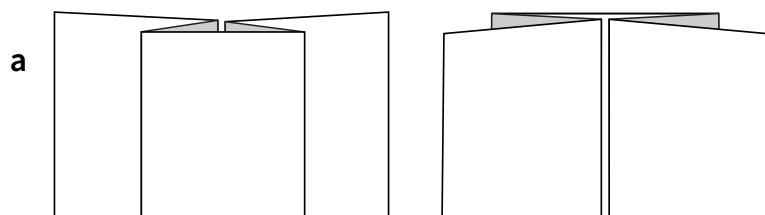


Iron-on
interfacing

TO NOTE

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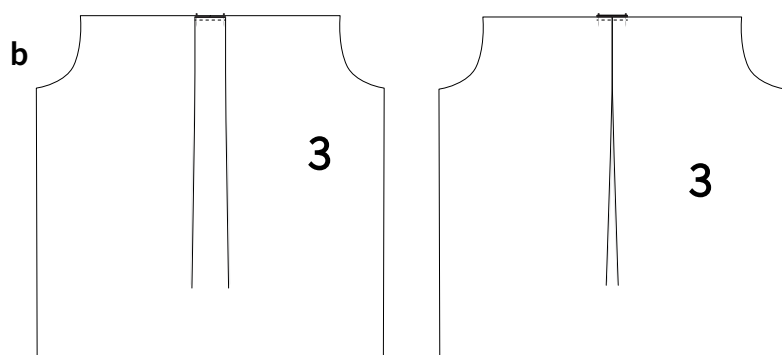


BOX PLEAT

INVERTED BOX PLEAT

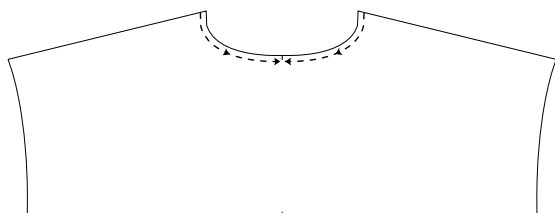
STEP 1

a Consider whether you would like a box pleat or an inverted box pleat on the centre back of your shirt. Box pleats and inverted box pleats are constructed in the same way. They are essentially the same - an inverted box pleat is a box pleat turned right side down.



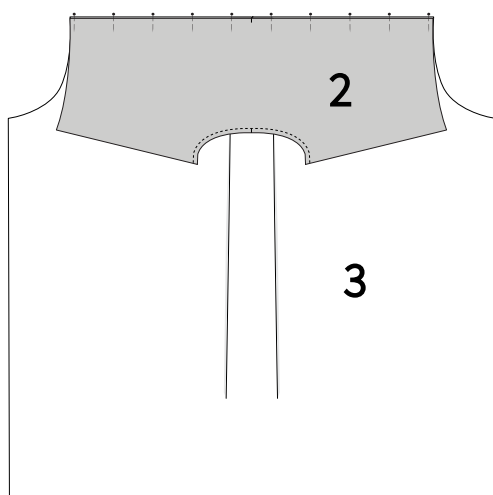
b Fold the pleat on the BACK [3] using the notches to guide you. Fold the outer notches to meet the centre notch.

Pin the pleat. Staystitch in place **6mm (1/4)** from the edge.



STEP 2

On the YOKE [2], staystitch **6mm (1/4in)** away from the edge of the neckline from the shoulder to the CENTRE BACK notch on each side.

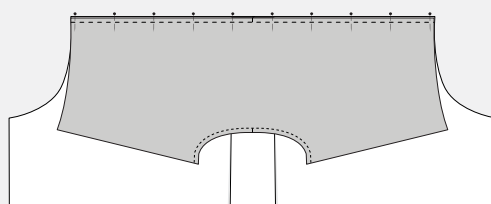


STEP 3

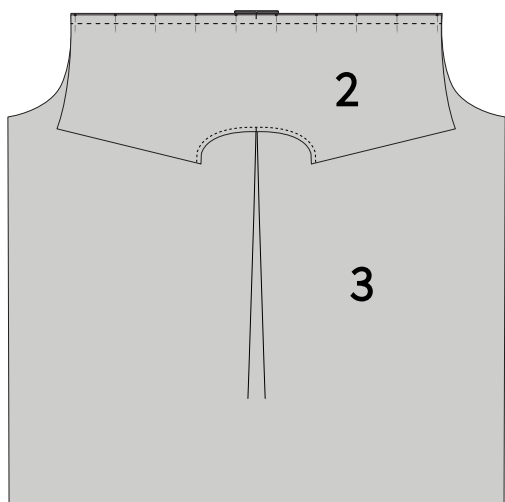
Pin one of the YOKE [2] to the BACK [3] right sides together, lining up the centre notch.

Tip

If your fabric is likely to move or stretch, you can staystitch in place. Stitch with a **6mm (1/4)** seam allowance so that the stitching remains inside the seam allowance.



a



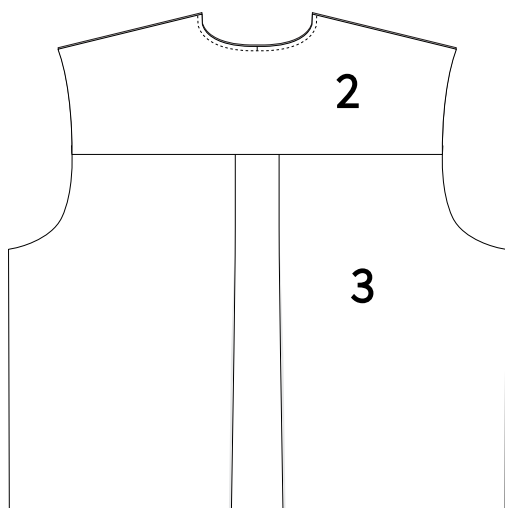
STEP 4

a Turn the BACK [3] so it is wrong side up. With right side down, pin the other YOKE [3] piece to the BACK [3]. The BACK [3] is now sandwiched between the two YOKE [2] pieces.

Stitch with a **1.2cm (½in)** seam allowance.

If using a thick fabric, grade the seam allowance.

b



b Press the yoke seam, pressing the seam allowance upwards (toward the shoulder).

We will now refer to the two yoke pieces as the **inner yoke** (the one that will be on the inside of the finished shirt) and the **outer yoke** (the one that will be on the outside of the finished shirt).

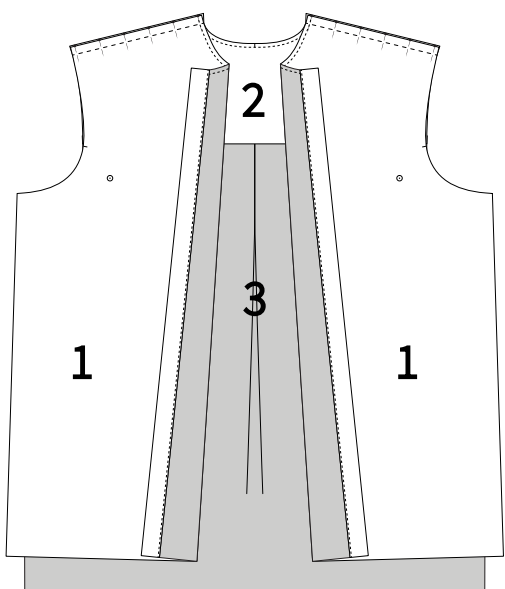
STEP 5

Open the **inner yoke** and **outer yoke** so that you can access the shoulder edges independently.

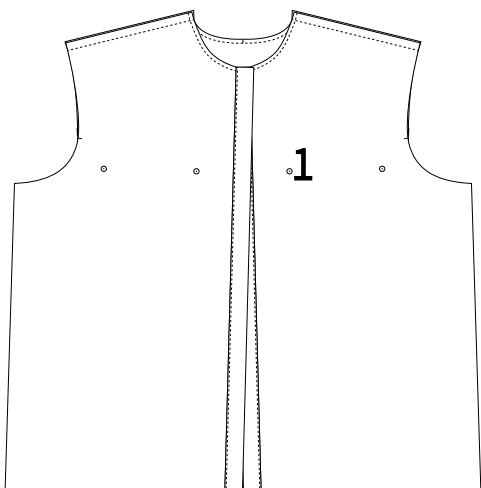
Pin the shoulders of the **inner yoke** only to the wrong side of the FRONT [1] pieces at the shoulder seams.

Stitch with a **1cm (¾in)** seam allowance.

Please note: this is a preliminary row of stitching and will be hidden inside the seam allowance when the shirt is complete. This holds the front and back together so you can complete the following steps.



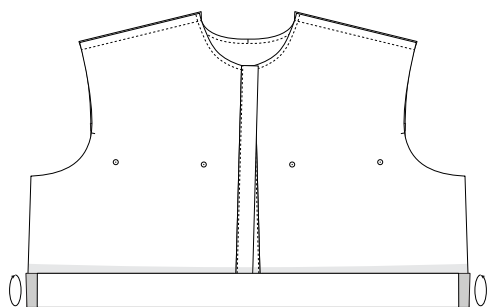
a



STEP 6

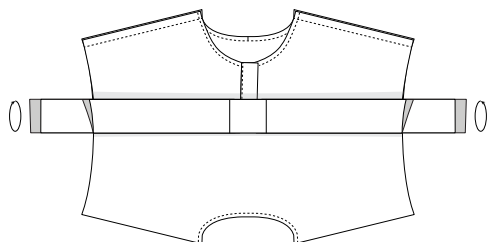
a Lay the shirt with the front facing up. The **outer yoke** should still be hanging down out of the way.

b



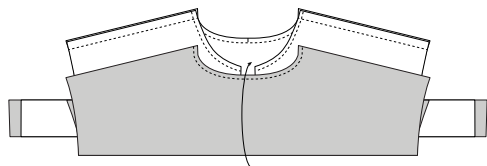
b Carefully roll the front and the back of the shirt up towards the shoulders. Don't include the **outer yoke**.

c



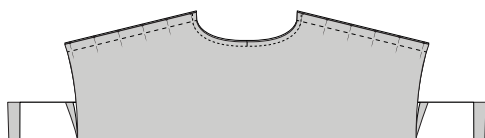
c Stop rolling when you get to the yoke seam.

d



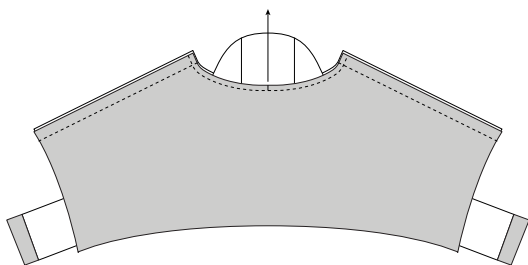
d Flip the **outer yoke** around the 'burrito roll' to meet the shoulder seam.

e



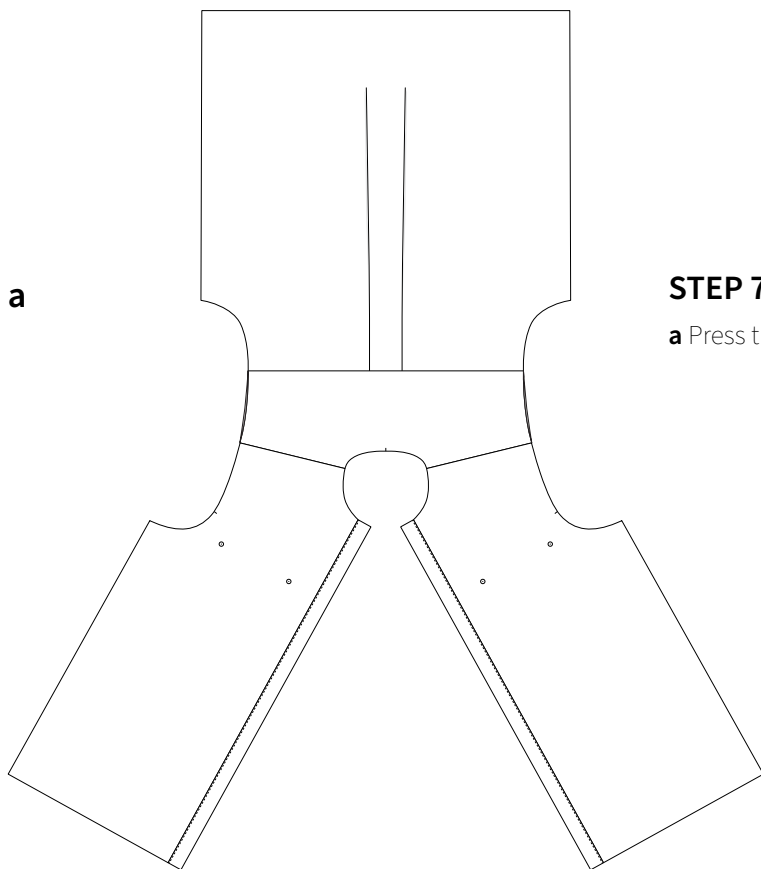
e Pin the shoulder seam through the three layers. Stitch with a **1.2cm (½in)** seam allowance. Be careful not to stitch through the rolled fabric.

f



f Pull the 'burrito roll' out through neckline.

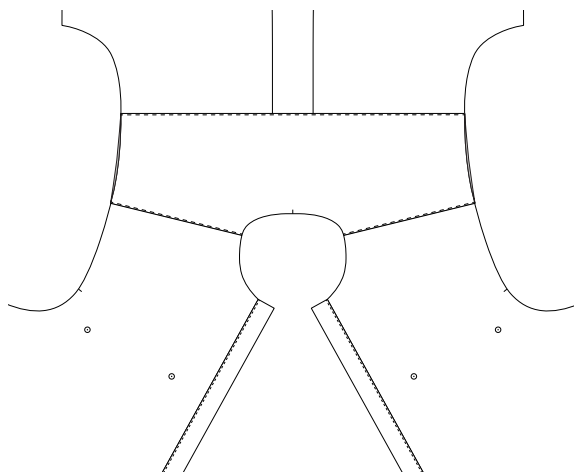
a



STEP 7

a Press the yoke from the right and wrong side.

b

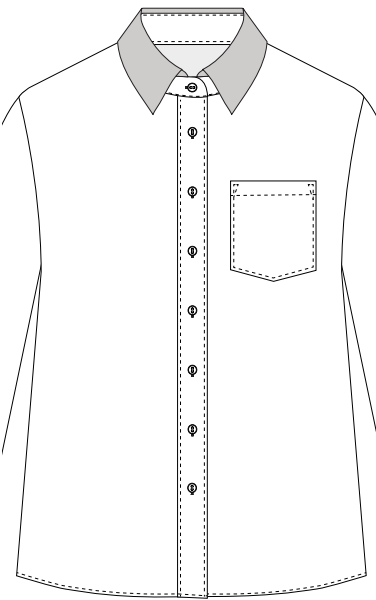


b Optional: Topstitch the yoke and shoulder close to the seams.

UP NEXT

- Collar - p 60

COLLAR



Note

For these instructions, we suggest block fusing both collar pieces to achieve a crisp finish. You may like to experiment with different interfacing options, depending on your fabric and interfacing choice. See p 28 for more info.

ILLUSTRATION KEY



Fabric
Right Side



Fabric
Wrong Side



**Iron-on
interfacing**

TECHNIQUE DETAILS

Shirt collars range in size and shape. The collar is attached to the collar stand. Interfacing is used to stabilise the shape and create sharp points. Topstitching may be used around the outer edge, but is optional.

We will show you two methods for sewing the collar. One incorporates understitching to roll the undercollar out of view (p 61). In the second method we will show you a way to turn out corners (p 62). Give both a go and see which you prefer. It may also depend on the fabric you are using.

In these tutorials we will show you how to sew the collar and then in the following tutorials will show you two different methods of attaching it to the collar stand and shirt neck.

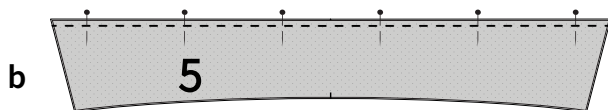
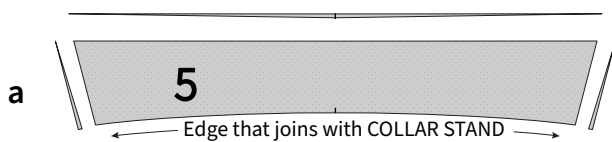
Notions:

- Lightweight iron-on interfacing

PIECES REQUIRED

5 - Collar - cut 1 pair (block fused)

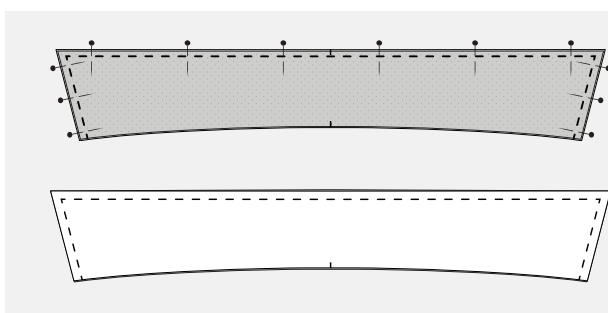
COLLAR (METHOD 1)



STEP 1

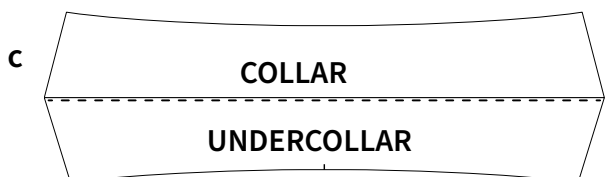
a Trim back all edges of one of the COLLAR [5] pieces by **2mm (just less than 1/8in)** except for the edge that will join to the COLLAR STAND [10] tapering to nothing at the collar points. This piece will become the UNDERCOLLAR, and trimming will ensure that the seam that joins the collar pieces together is hidden under the collar.

b Pin the COLLAR and UNDERCOLLAR together with right sides together along the top edge, gently stretching the UNDERCOLLAR to fit the COLLAR. Stitch with a **6mm (1/4in)** seam allowance.¹

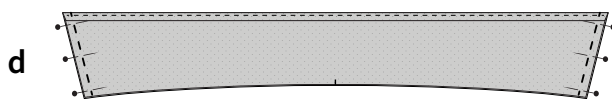


¹Collar topstitching

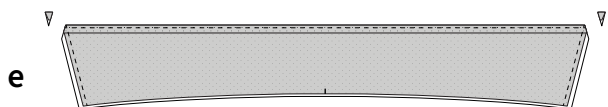
If you would like to have a row of topstitching around your collar edge, you can sew the short sides and long side at the one time (you don't need to understitch) and turn out the collar. Then topstitch **6mm (1/4in)** from the edge or pin stitch.



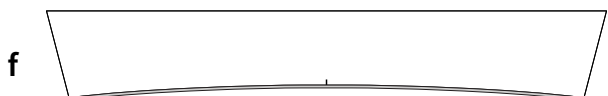
c Using your finger, press the seam allowance towards the UNDERCOLLAR and understitch the seam allowance to the UNDERCOLLAR.



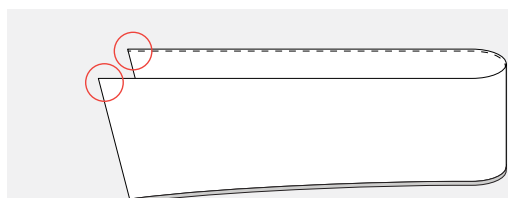
d Bring the pieces together with right sides together and pin the short ends, again gently stretching the UNDERCOLLAR to fit the COLLAR. Stitch with a **6mm (1/4in)** seam allowance.



e Grade seam allowance and clip corners to minimise bulk.

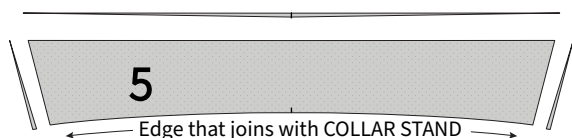


f Turn out the collar using a corner turner to help you get nice sharp corners². Press well.



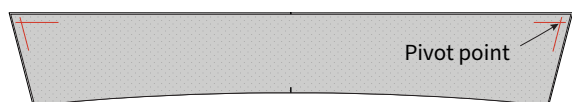
²Tip

Check the corners are symmetrical by folding the collar at the centre back and comparing the two sides. Adjust if required.



STEP 1

Trim back all edges of one of the COLLAR [5] pieces by **2mm (just less than 1/8in)** except for the edge that will join to the COLLAR STAND [10] tapering to nothing at the collar points. This piece will become the UNDERCOLLAR, and trimming will ensure that the seam that joins the collar pieces together is hidden under the collar.

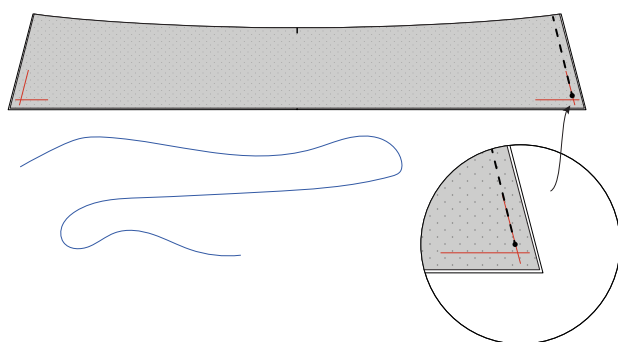


STEP 2

Mark the stitch line on the corners of the COLLAR [5] **6mm (1/4in)** from the edge so that you know exactly where to pivot your needle at the corners.

Note

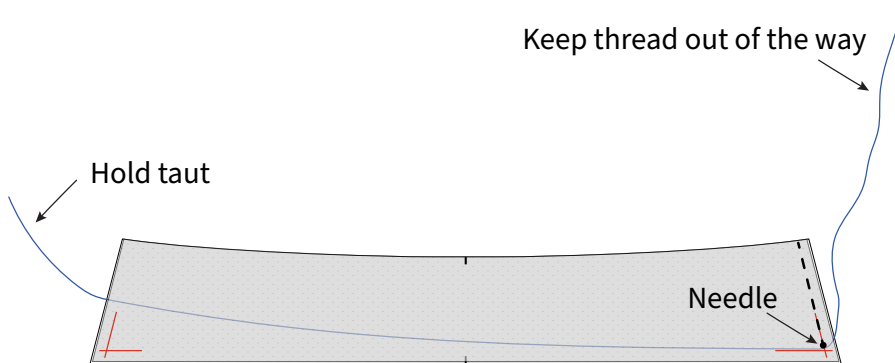
In the following illustrations we have rotated the collar pieces to reflect how the pieces will look when you're sewing on your sewing machine.



STEP 3

Place the COLLAR [5] pieces together with right sides together. This technique is easier if the pieces are not pinned together. If you would like to pin them, you can, you just may need to weave the thread between the pins or move pins out of the way during the process.

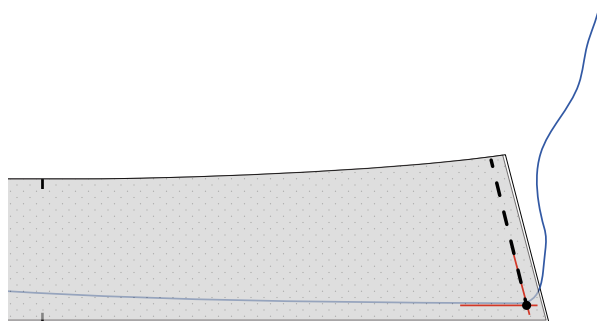
Start stitching on one side of the COLLAR [5] with a **6mm (1/4in)** seam allowance. When you reach the point that is one stitch from the pivot point (use the hand wheel to help you get to the correct position), put the needle all the way down and lift the presser foot. Cut a length of thread from a separate spool.



STEP 4

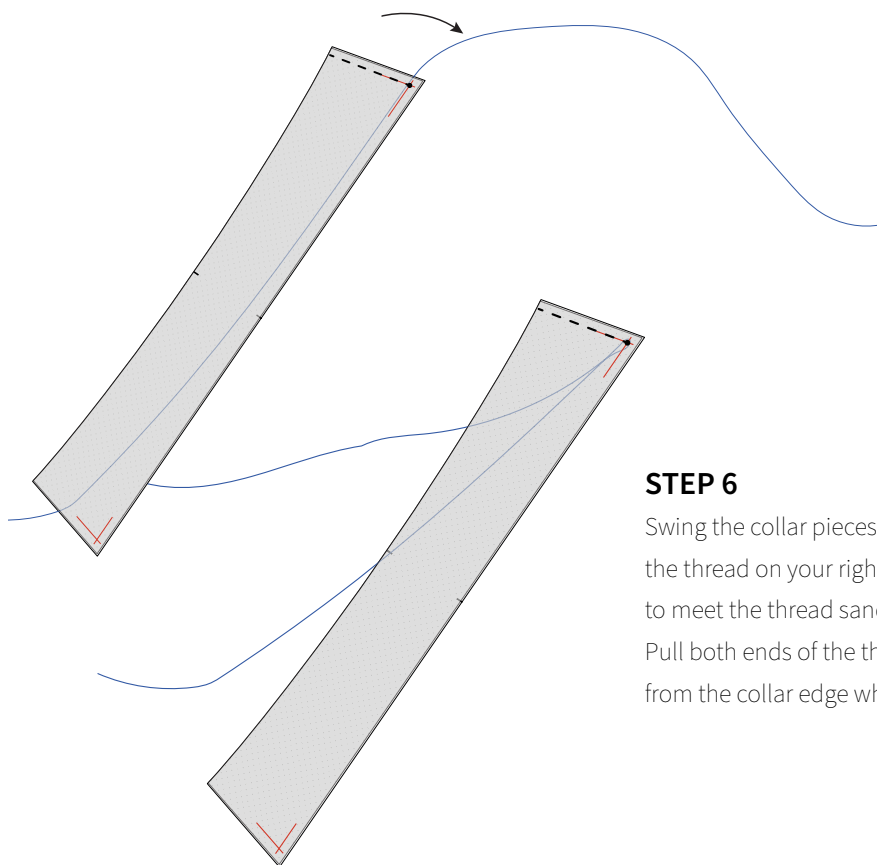
Lift the COLLAR [5] and slide the thread in between the two layers so that the thread is touching the needle. We have made the COLLAR [5] transparent in the illustration so you can see the thread sandwiched between the layers.

Hold the thread on the left taut and move the thread on your right out of the way towards the back.



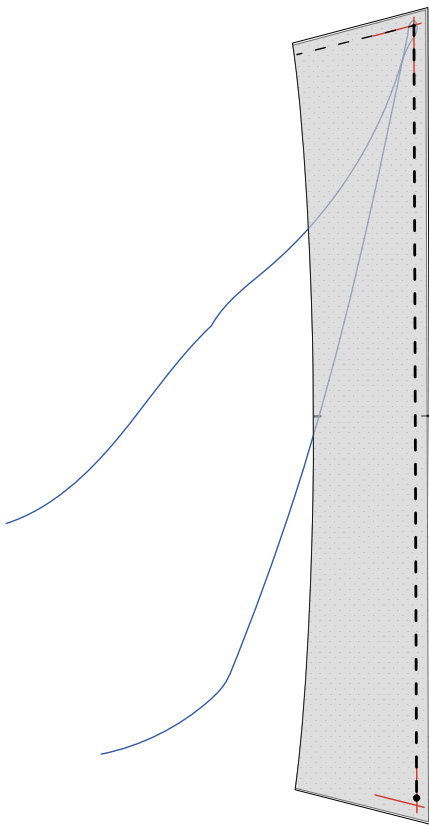
STEP 5

Hand crank one stitch so that you reach the pivot point. Lower the needle all the way down and lift the presser foot.



STEP 6

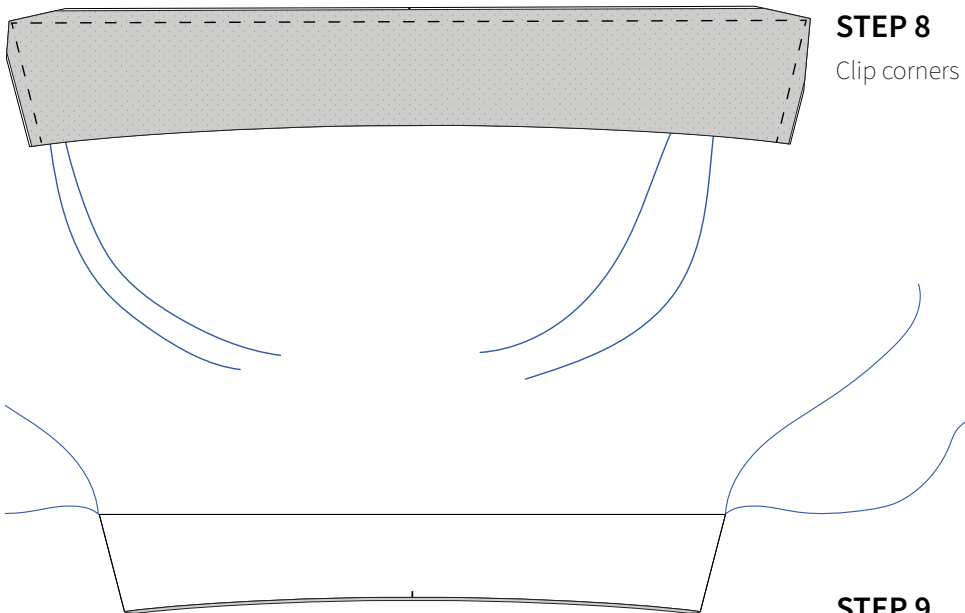
Swing the collar pieces around towards you. Pick up the thread on your right hand side and bring it around to meet the thread sandwiched between the fabric. Pull both ends of the thread so that they are away from the collar edge where you will be stitching next.



STEP 7

Lower the presser foot. Stitch along the collar edge with a **6mm (1/4in)** seam allowance. Stop stitching when you get one stitch away from the other pivot point.

Repeat STEPS 3-6 on the other corner.



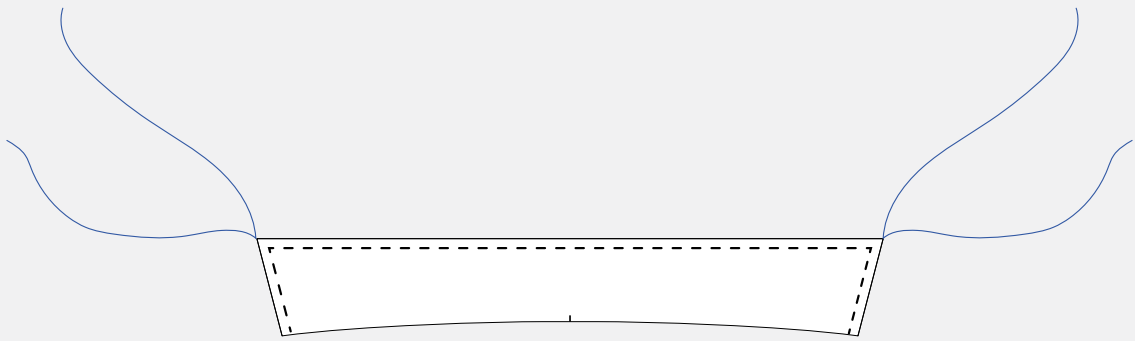
STEP 8

Clip corners to minimise bulk.

STEP 9

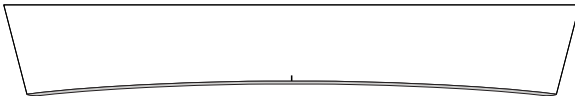
Turn the collar right side out and use the threads to gently pull out the corners.

Press well, ensuring the seam line rolls towards the undercollar.



Optional collar topstitching

Topstitch **6mm (1/4in)** from the edge. Use the threads in the corners to help you turn the corners and prevent the corners getting caught in the machine foot.



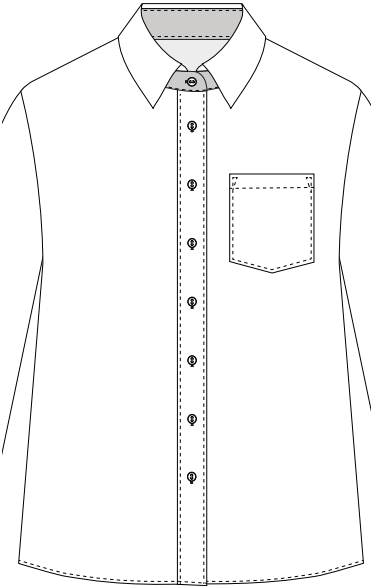
STEP 10

Pull the threads through to remove them from the corners.

UP NEXT

- Collar stand - p 66

ATTACHING COLLAR + STAND (METHOD 1)



TECHNIQUE DETAILS

The collar stand connects the collar to the body of the shirt and creates the neck closure of the shirt. It supports the collar to sit up around the neck. Interfacing is used to stabilise the shape. We will show you two methods for attaching the collar stand to the shirt - our preferred method (p 66) and the traditional method (p 69). Sewing samplers is a great opportunity to experiment with different methods to achieve the same result. We suggest trying them both to determine your preferred method.

Notions:

- Lightweight iron-on interfacing

Note

For these instructions we suggest block fusing both collar stand pieces to achieve a crisp finish. You may like to experiment with different interfacing options, depending on your fabric and interfacing choice. See p 28 for more info.

PIECES REQUIRED

4 - Collar stand - cut 1 pair (block fused)

Before you start

To complete this tutorial you will first need:

- Yoke - Burrito method (p 55)
- Collar (p 60)

ILLUSTRATION KEY



Fabric
Right Side



Fabric
Wrong Side

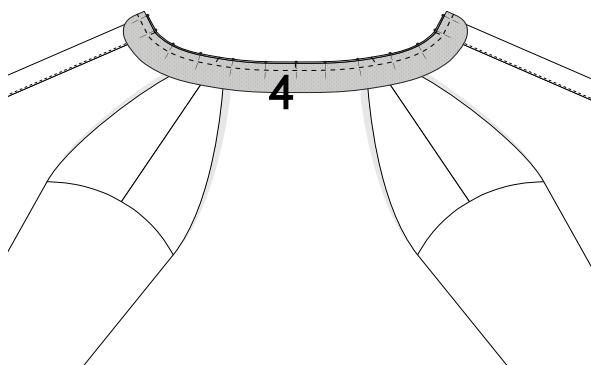


Iron on
interfacing

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STEP 1

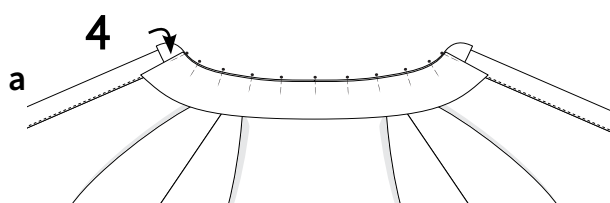
Pin one COLLAR STAND [4] to the shirt neckline, with right sides together, using the notches to guide you.

The COLLAR STAND should extend **6mm (¼in)** past the button placket.

Stitch with a **1cm (⅜in)** seam allowance.

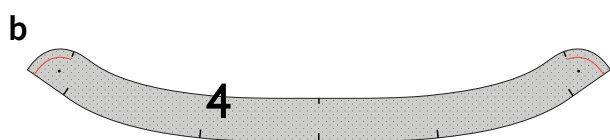
Clip into the seam allowance.

Press seam allowance up towards the COLLAR STAND [4].

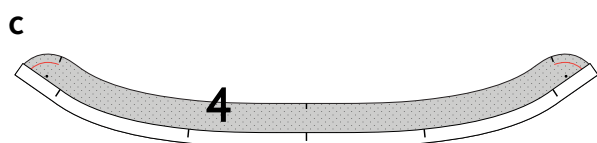


STEP 2

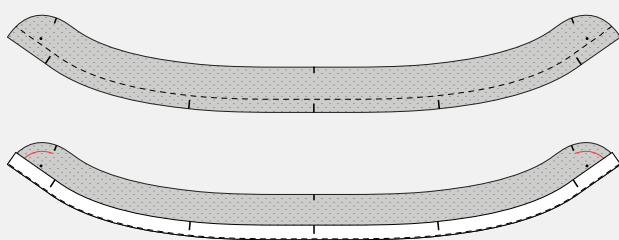
a Pin the COLLAR to the COLLAR STAND [4] with the UNDERCOLLAR touching the COLLAR STAND [4].



b Take the remaining COLLAR STAND [4] piece. We will refer to this as the INNER COLLAR STAND. With right side down, mark in the stitch line at the curved ends of the piece **6mm (¼in)** from the edge. This will help you when you're stitching to ensure a nice even curve on both sides. Use a ruler or cut the seam allowance off the pattern piece and trace the edge.



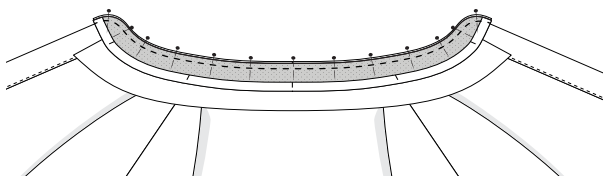
c Fold up¹ bottom edge by **1cm (⅜in)**. Press well.



¹Tip

Before pressing, staystitch along the inside edge at **1cm (⅜in)**. Use the stitching as a guide when turning back the edge to press. Roll the stitching slightly inside so you won't see it on the right side.

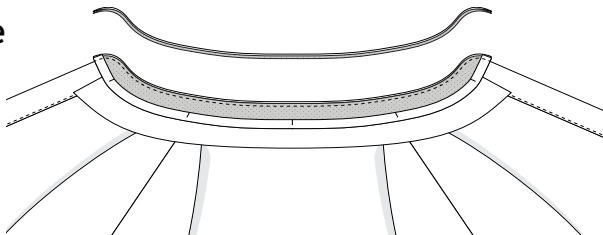
d



d Pin the INNER COLLAR STAND [4] to the COLLAR STAND around the outer edge, sandwiching the collar between. Make sure the seam allowance of the INNER COLLAR STAND remains pressed up. Once it's pinned, you can remove the pins that were holding the collar in place.

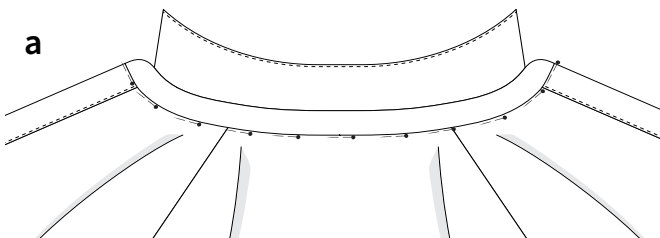
Stitch in place with a **6mm (1/4in)** seam allowance.

e



e Trim, clip and grade the seam allowance. Don't trim too much off the seam allowance at the folded edge of the COLLAR STAND as this can make it difficult to achieve a nice finish when you turn out the COLLAR STAND.

a



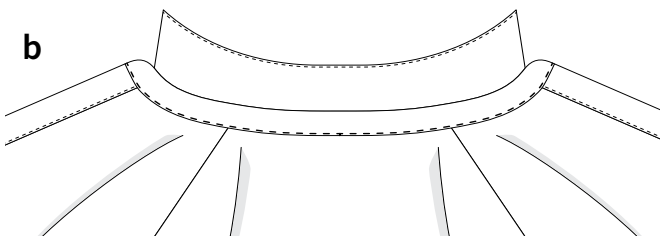
STEP 3

a Turn out the COLLAR STAND to the right side and use a corner turner to help turn out the curve. Press well from the right and wrong side.

With the shirt right side up, pin through the seam that joins the COLLAR STAND to the shirt, picking up the folded edge on the inside.¹

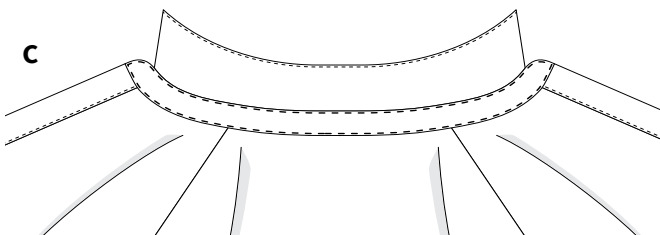
¹If you have difficulty picking up the folded edge evenly, pin from the inside. Then to the right side and pin through the seam before removing the inside pins.

b



b Edge stitch to secure, stitching on the COLLAR STAND side of the seam. Alternatively, stitch around the whole edge of the COLLAR STAND (**c**).

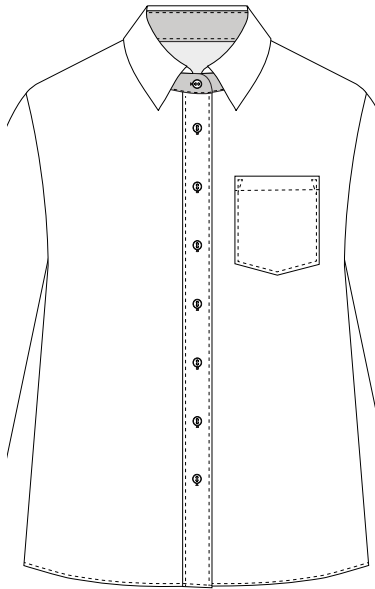
c



UP NEXT

- Patch pocket - p 72
- Buttons and buttonholes - p 82

ATTACHING COLLAR + STAND (METHOD 2)



TECHNIQUE DETAILS

The collar stand connects the collar to the body of the shirt and creates the neck closure of the shirt. It supports the collar to sit up around the neck. Interfacing is used to stabilise the shape. We will show you two methods for attaching the collar stand to the shirt - our preferred method (p 66) and the traditional method (p 69).

Sewing samplers is a great opportunity to experiment with different methods to achieve the same result. We suggest trying them both to determine your preferred method.

Notions:

- Lightweight iron-on interfacing

Note

For these instructions we suggest block fusing both collar stand pieces to achieve a crisp finish. You may like to experiment with different interfacing options, depending on your fabric and interfacing choice. See p 28 for more info.

PIECES REQUIRED

4 - Collar stand - cut 1 pair (block fused)

Before you start

To complete this tutorial you will first need:

- Yoke - Burrito method (p 55)
- Collar (p 60)

ILLUSTRATION KEY



Fabric
Right Side



Fabric
Wrong Side

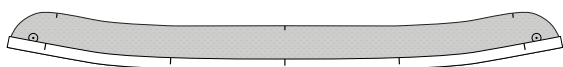


Iron on
interfacing

TO NOTE

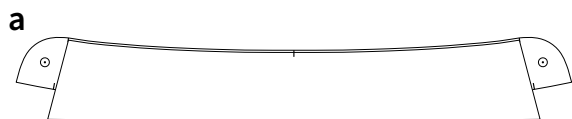
Please note, illustrations are provided for guidance only and may not come from the specific pattern you are working on. These resources have been created to show you a technique that you will be able to refer to in the future. For this reason, there may be design elements on illustrations that are not relevant to your project.

General **In the Folds** seam allowances have been included for your reference. If you have chosen different seam allowances (or are using another company's pattern), please be mindful of this.



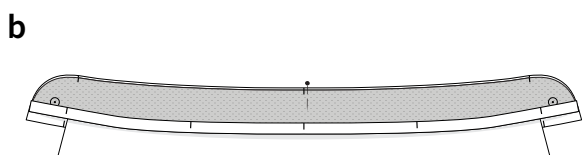
STEP 1

Take one COLLAR STAND [4] and turn up the bottom edge by just less than **1cm (3/8in)**. This will ensure that you will be able to catch the folded edge when attaching it.

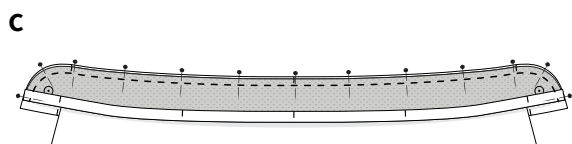


STEP 2

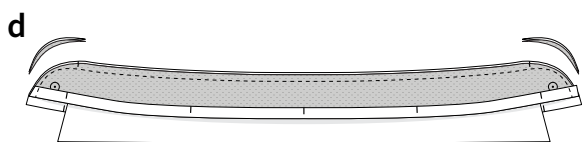
a If you haven't sewn the collar, go to p 60. With right sides together, lay the collar on top of the COLLAR STAND [4] that does not have the edge folded.



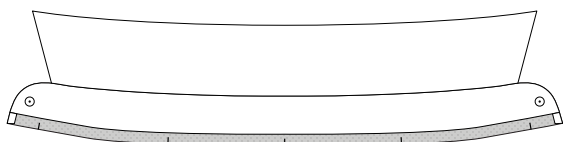
b Take the other COLLAR STAND [4] and place it on top, lining up the notches, so that the two COLLAR STAND [4] pieces are right sides together with the collar sandwiched between the two. Pin in place around COLLAR STAND [4] edge.



c Stitch with a **6mm (1/4in)** seam allowance.

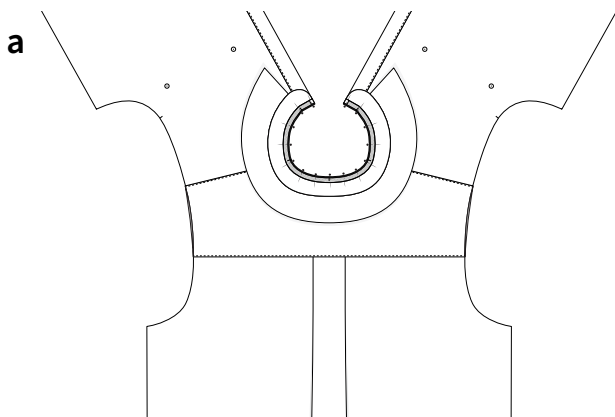


d Trim away the fabric at the rounded edges of the collar stand. Alternatively, clip the seam allowance around the curve. If using a thick fabric, grade the seam allowance along the top edge.



STEP 3

Turn the collar right side out. Use a corner turner to help push the seam out. Press well.



STEP 4

a Take the collar stand which isn't folded back and pin it to the neckline, start at the centre back and work around on each side to the centre front. The end of the collar stand should sit flush with the edge of the button placket. Use the notches to help line up the collar stand at the shoulders and centre back.

b Stitch in place with a **1cm (3/8in)** seam allowance.

c Cut the edge at an angle. Be careful not to trim back the seam allowance as it is needed when flipping the collar back.

STEP 5

a Press the seam allowance towards the COLLAR STAND [4]. From the right side, pin through the neck stitch line, picking up the folded edge of the inner COLLAR STAND.

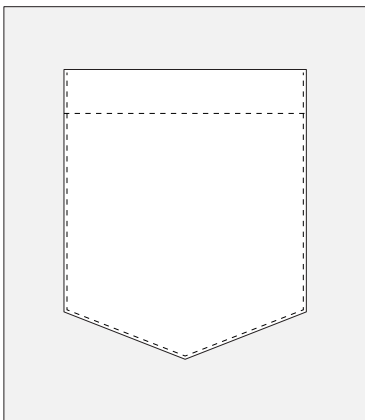
b Check the inside of the shirt. Make sure the pins have picked up the folded edge of the COLLAR STAND [4] by a consistent amount.

c From the right side, stitch in place, approximately **2mm (1/8in)** from the seam on the COLLAR STAND.

UP NEXT

- Patch pocket - p 72
- Buttons and buttonholes - p 82

PATCH POCKET



TECHNIQUE DETAILS

Patch pockets can be both functional and decorative. When sewing shirts, patch pockets are often placed on the front of the shirt. When sewing your own shirt, you can experiment with the size and shape of the pockets you use. When considering the shape and size of pockets, it's good to think about what you will be putting in the pockets. Do you need something specific to fit (such as your phone)? Or are you planning to use the pockets for your hands or purely for decorative purposes? We have provided a standard patch pocket pattern which you can adjust and alter to suit your requirements.

PIECES REQUIRED

1 - Front - cut 1 (or 1 pair if doing other exercises)

11 - Patch pocket - cut 1

Make your own - Patch pocket template - (see p 74)
cut 1 from cardboard only (optional)

ILLUSTRATION KEY



Fabric
Right Side



Fabric
Wrong Side

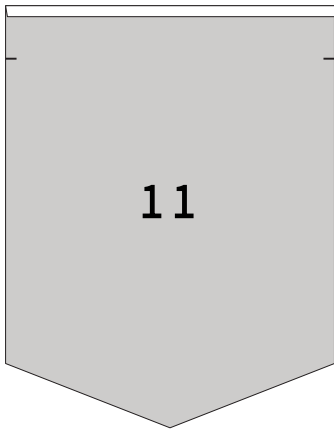


Card

TO NOTE

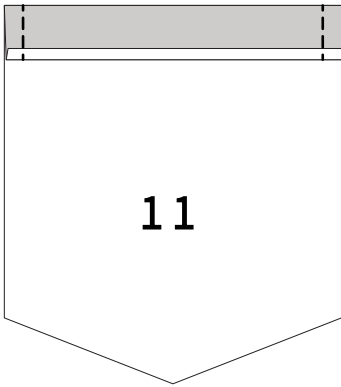
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General **In the Folds** seam allowances have been included for your reference. If you have chosen different seam allowances (or are using another company's pattern), please be mindful of this.



STEP 1

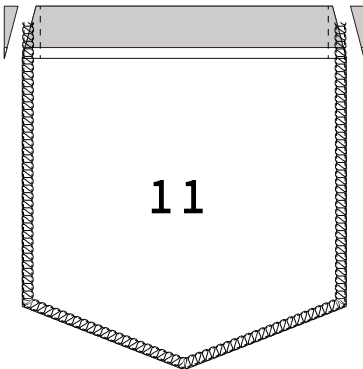
Decide how you would like to finish the top edge of the PATCH POCKET [11]. For the example we will be doing a double fold so that the exposed edge is folded inside, but the other options to consider are: Overlocked / zig-zag stitch or a Hong Kong bind. With pocket right side down, turn back the top edge by **6mm (1/4in)** and press well.



STEP 2

With PATCH POCKET [11] right side up, fold down the top edge of the pocket (using the notches as a guide) and press in place.

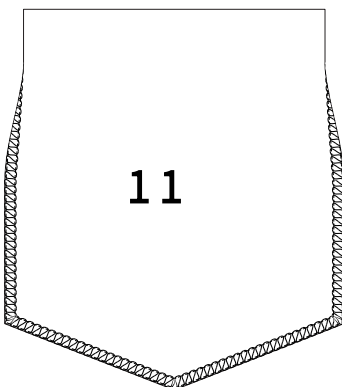
Stitch down each side of the overlapped edge with a **1cm (3/8in)** seam allowance.



STEP 3

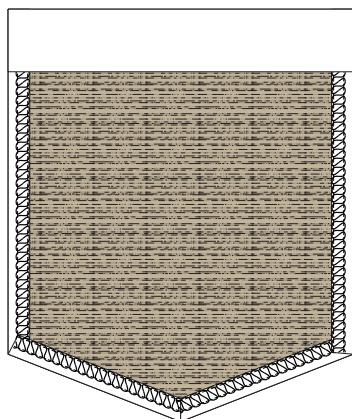
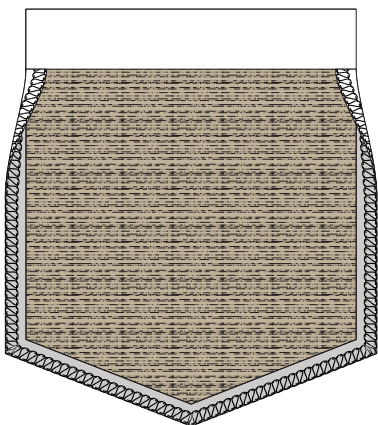
Trim back each corner to minimise bulk, before finishing the edge with your chosen method.

We suggest using overlocking / zig-zag stitch to keep bulk at a minimum in the pocket. The other option is not to finish these edges and trim them down to **6mm (1/4in)**. When attaching the pocket to the pants (STEP 6), you can sew a second row of stitching that will enclose the raw edge between the lines of stitching.



STEP 4

Turn out the top edge using a corner turner to get nice sharp corners.



STEP 5

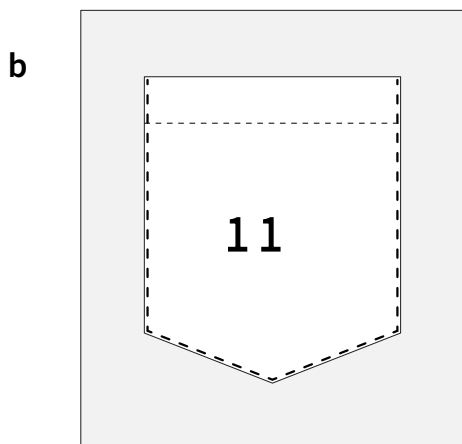
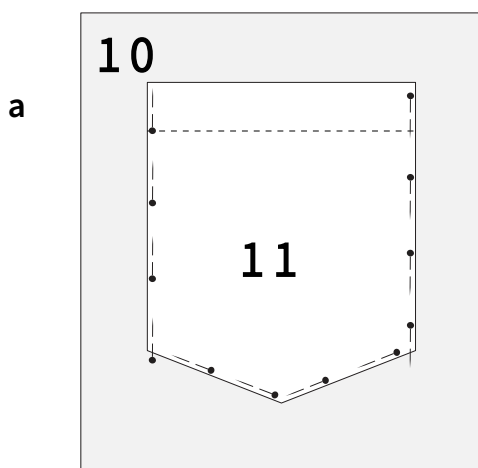
With the PATCH POCKET [11] right side down, fold back the edges by **1cm (3/8in)** and press well.

To get a really sharp finish on the pocket edge, consider using a POCKET TEMPLATE. To use it, slide the template under the top edge of the pocket and then turn the edges over the template and press well. Press from both the right and wrong side before removing the POCKET TEMPLATE.

Press again after removing the template.

How to make a pocket template

You can make your own POCKET TEMPLATE by tracing a copy of the pocket without seam allowance and then transferring this to card.



STEP 6

a Place the PATCH POCKET [11] in position on the FRONT [1] using the drill holes to guide you. Pin in place.

If you are sewing the pocket to a garment, we suggest checking the pocket position on your body (baste or pin) before sewing the pockets in place.

b Stitch in place close to the folded edge.

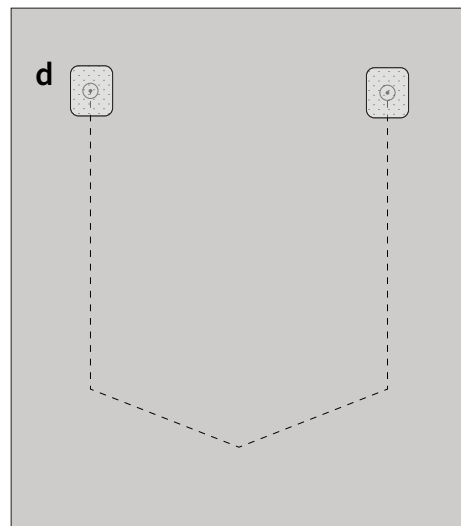
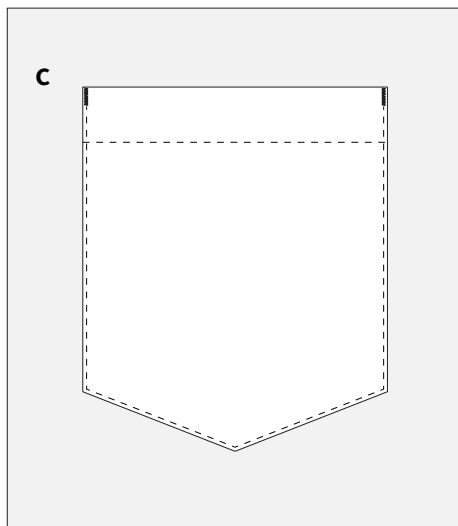
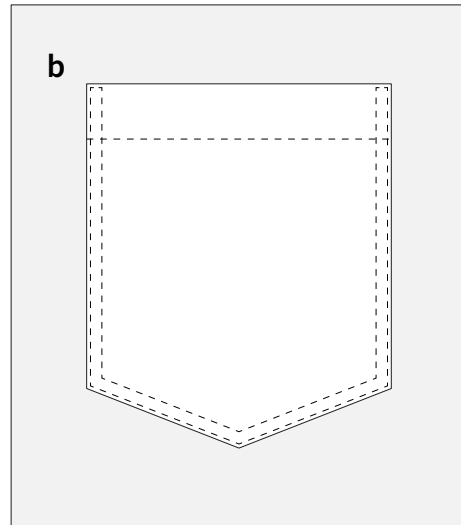
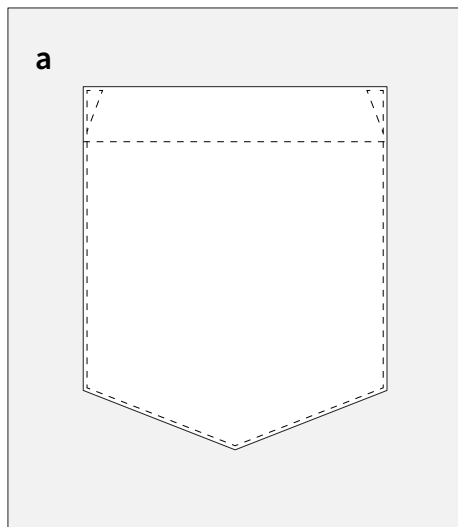
If you like, you could sew with a second row of stitching **6mm (1/4in)** from the first as a decorative detail or to make it more durable.

UP NEXT

- Pocket reinforcements - p 75

POCKET REINFORCEMENTS

There are a number of methods you can use to reinforce the corners of patch pockets. Reinforcing the corners ensures that the pockets won't pull away from the fabric (which can cause tears).



a Small triangles on the top edge.

b Double row of stitching around the pocket edge. This will make the whole pocket more secure as well as the corners.

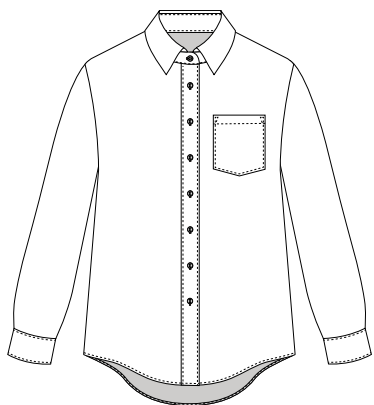
c Tight zig-zag stitch (bar tack) at top of each side - approximately **1cm (3/8in)** of zig-zag stitches.

d Small patches of iron-on interfacing placed on the wrong side of the fabric. Use the drill holes to help you position the interfacing correctly as this needs to be in place before the pockets are attached. Cut interfacing with rounded edges so that it is less likely to peel off.

FINISHING TOUCHES

The finishing touches on a shirt include different hemming options and sewing buttons and buttonholes.

DOUBLE ROLLED HEM



TECHNIQUE DETAILS

Curved hems are common in shirt designs. The most common way to finish a curved shirt hem is with a double rolled hem. You can do this manually (the way we will show you in the tutorial) or will a rolled hem machine foot (if using a lightweight fabric).

When sewing a double rolled hem you need a **1.2cm (½in)** seam allowance. This hem allowance is suitable for lightweight fabrics common for shirt making. If using a heavyweight fabric, a larger hem allowance is required.

The pattern piece for this exercise has been designed that you can use it as it is, or cut it on the fold for a longer pattern piece to practice on.

PIECES REQUIRED

12 - Curved hem - cut 1 (or **cut 1 on fold** if you would prefer a longer piece to practice on).

Alternatively, sew a hem on your shirt fronts or back.

ILLUSTRATION KEY



Fabric
Right Side

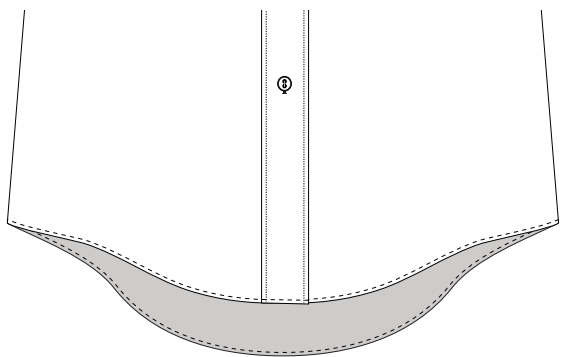


Fabric
Wrong Side

TO NOTE

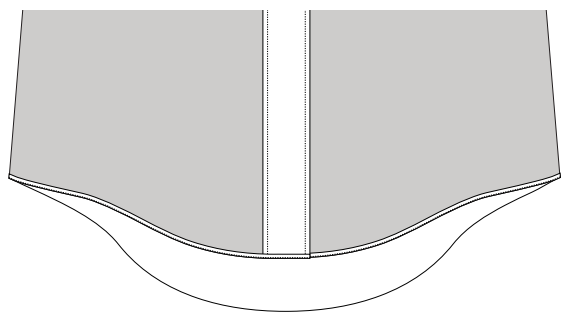
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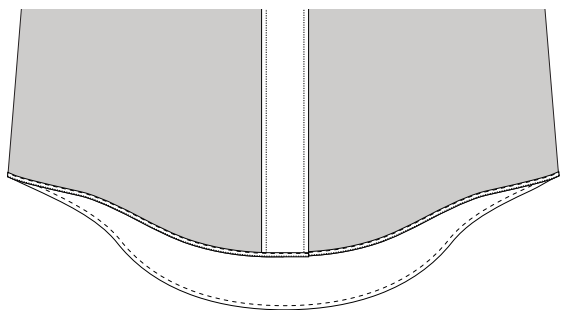
STEP 1

Staystitch along the hem edge - **5mm (1/4in)** from the edge. The staystitching will act as a guide when pressing the hem. If your fabric has frayed at the hem, trim back any loose threads.



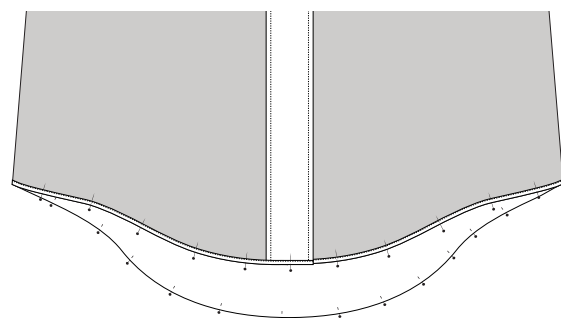
STEP 2

Turn the shirt inside out. Press the hem up by **6mm (1/4in)**, using the staystitching to help you turn it accurately. The staystitching should be just inside the hem allowance. This can be tricky to get accurate, so take it slow. Use steam to help the hem stay in position. You don't need to use pins, but you can if you would like to.



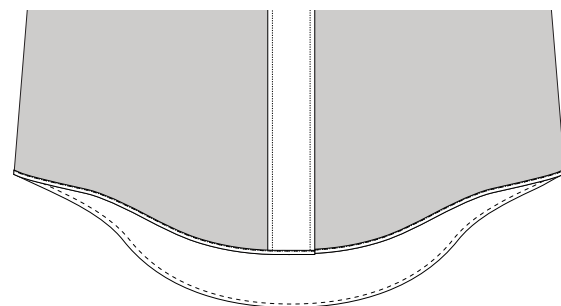
STEP 3

Stitch the hem in place close to the edge.



STEP 4

Turn the hem by another **6mm (1/4in)** and press well. Pin in place.

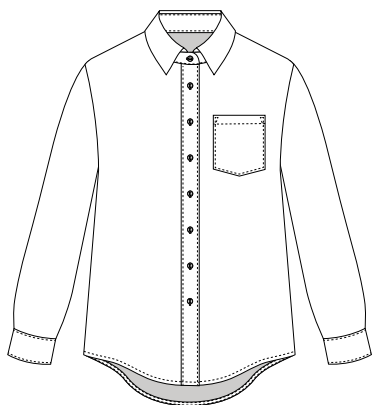


STEP 5

Stitch along the original stitch line to complete the hem.

Due to nature of a curved hem (as parts of it are cut on the bias), it stretches easily when stitched. Turn to the right side and press well, using steam to ease the hem back into shape.

BIAS BOUND HEM



TECHNIQUE DETAILS

Curved hems are common in shirt designs. The most popular way to finish a curved shirt hem is with a double rolled hem (p 77) (it is the most common hem finish in ready to wear). For a high-end finish, you may consider a bias bound hem. You can use ready-made binding or self-made binding. Consider matching the binding to the shirt fabric or using a contrasting colour or print for a pop of colour.

The pattern piece for this exercise has been designed so that you can use it as it is, or cut it on the fold for a longer pattern piece to practice on.

Notions:

- 2m (2.2 yds) x 32mm (1¼in) single-fold bias tape (if using pre-made binding, this is 12mm (½in))

PIECES REQUIRED

12 - Curved hem - cut 1 (or **cut 1 on fold** if you would prefer a longer piece to practice on).

Alternatively, sew a hem on your shirt fronts or back.

ILLUSTRATION KEY



Fabric
Right Side



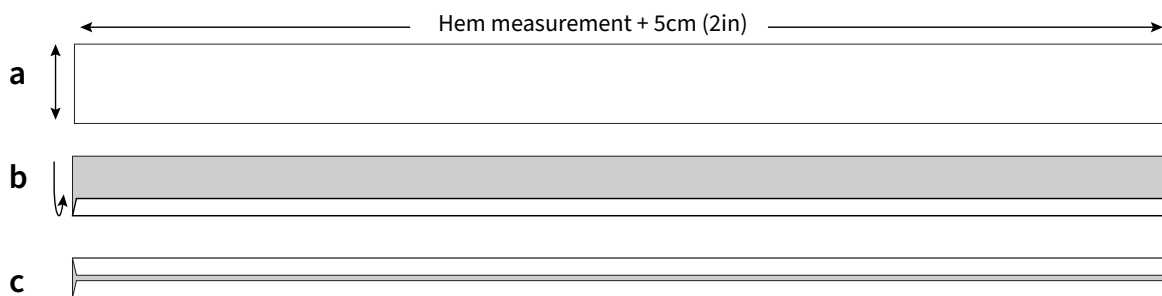
Fabric
Wrong Side

TO NOTE

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General **In the Folds** seam allowances have been included for your reference. If you have chosen different seam allowances (or are using another company's pattern), please be mindful of this.

PREPARE BINDING



STEP 1

Using a tape measure, measure around the hem of the shirt starting from the placket edge on one side and continuing around the hem until you reach the other placket edge.

a Cut a piece of bias binding 5cm (2in) longer than the hem measurement. If you are making your own binding, it needs to be 3.2cm - 3.5cm (1¼in - 1⅜in) wide.

If you have made your own binding:

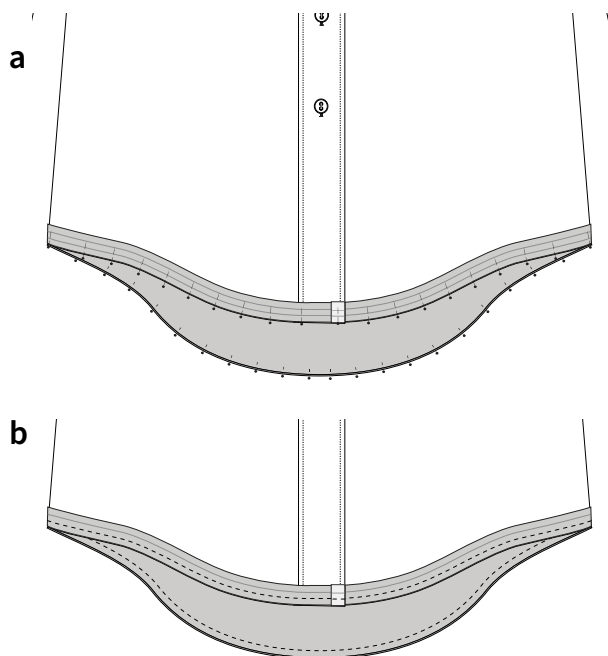
b Place the binding right side down and press one long edge of the binding under by **1cm (3/8in)**.

c If you would like a stitching guideline, turn the other long edge by **1cm (3/8in)** and press. Alternatively, use a bias maker to press the creases.



STEP 2

Fold one short end under by **2cm (3/4in)** and press. Unfold the binding, leaving only the short end pressed.

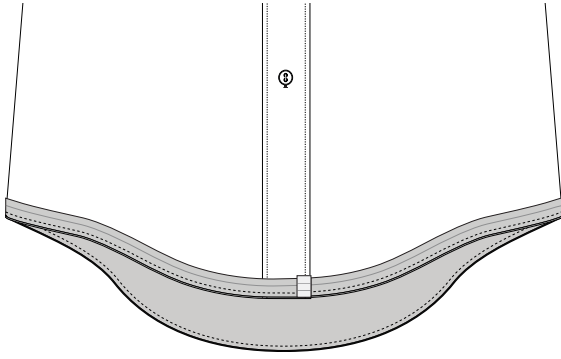


STEP 3

a With right sides together, pin the folded short end of the binding to the placket edge on one side, lining up the fold in the binding with the placket edge. Make sure you are opening the placket so that you don't accidentally pin the placket opening closed at the hem). If you made your own binding and only folded one long edge in STEP 1, pin the side of the binding that does not have the crease pressed.

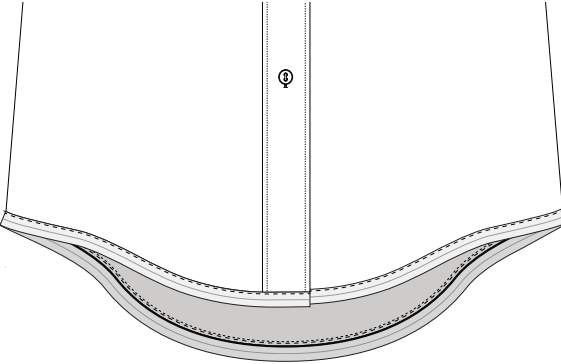
Carefully pin the binding around the hem and when you get to the other side (the placket with the buttons on it), fold the short end of the binding so that the fold lines up with the placket edge and press.

b Starting at one end, stitch the binding in place with a **1cm (3/8in)** seam allowance, using the crease in the binding as a guide.



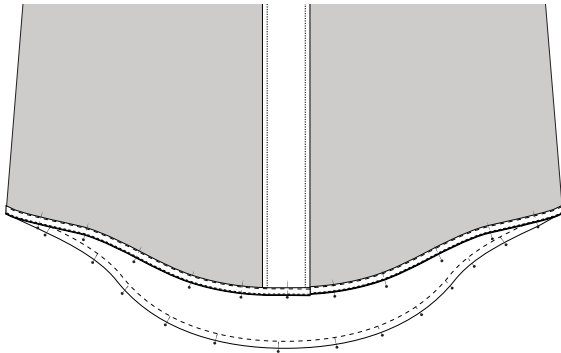
STEP 4

Trim and grade the seam allowance to minimise bulk. If you are working on an extreme curve, you may need to clip into the seam allowance to ensure the binding rolls smoothly around the hem.



STEP 5

Flip the binding to the right side, and with your fingers, press the seam allowance towards the binding. Understitch, starting at the placket opening and working your way around the hem.



STEP 6

Turn the shirt inside out and flip the bias binding to the inside of the shirt. Fold the raw edge of the binding under before pressing and pinning in place.

Sew hem by stitching binding in place close to the folded edge.

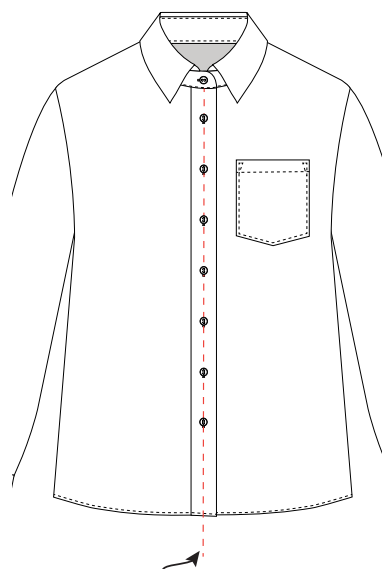
Turn the shirt right side out and press the hem well from the right side.

MARKING BUTTON PLACEMENT

On a traditional shirt, the button and buttonholes are placed on the CENTRE FRONT line which is in the centre of the button placket.

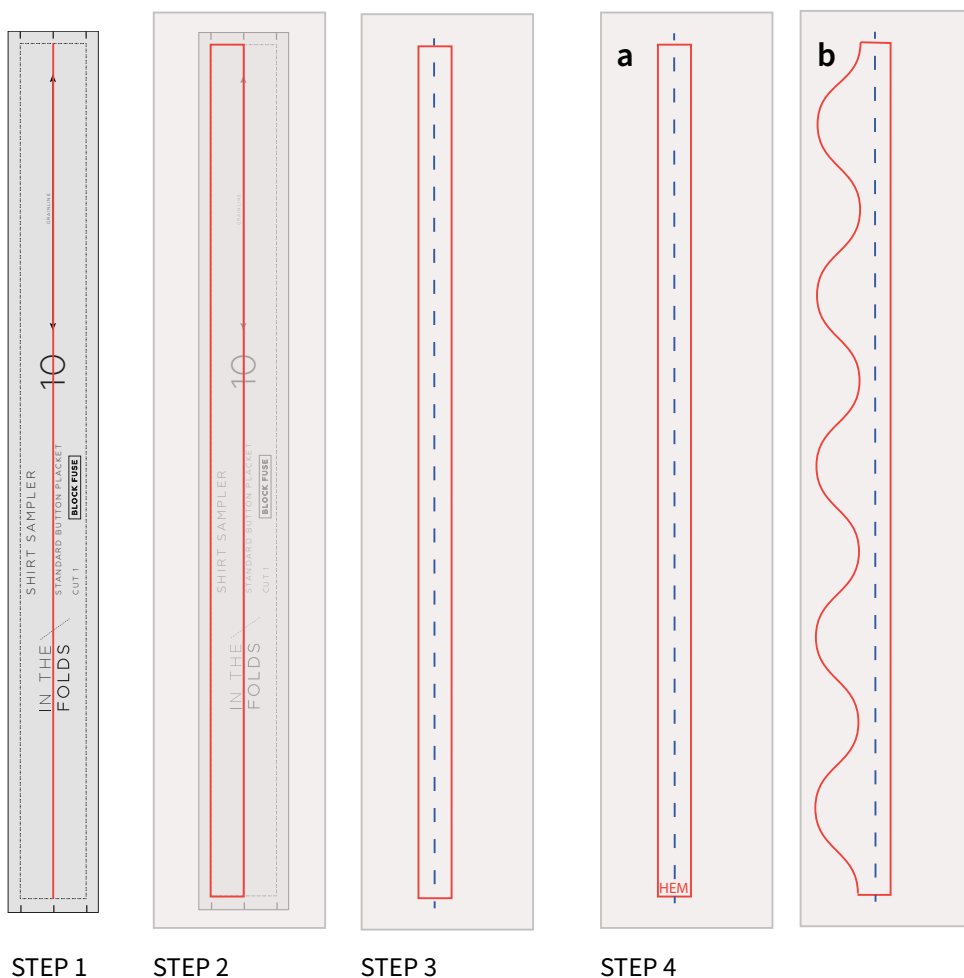
There are several different methods you can use to transfer the button and button hole placement markings to your shirt. The most common are:

- Mark the positioning directly onto the shirt placket. This is a good option if you would like to see how specific buttons will look on your shirt. The size and design of your buttons might prompt you to have more buttons closer together. This is usually done using a tape measure or an expanding sewing gauge and marking the positions with chalk or removable fabric pen.
- Mark the buttonhole positions on the placket pattern piece and use this to transfer the markings to the pattern. With this option you will have to keep in mind that the pattern piece has seam allowance on it, while the shirt placket will not (as the seams will have been sewn by the time you are placing your buttons).
- Make a button template. A button template is a strip of paper or cardboard with the button positions marked. The button hole positions are marked with holes so that the positions can be marked on the fabric with chalk or removable fabric pen. We have included a button template with the pattern, but also show you how to develop your own.
- When sewing shirts for yourself, the most common method is the first - marking the position directly on the placket. This gives you flexibility when deciding on button position and allows you to see what the buttons will look like before sewing the buttonholes.



CENTRE FRONT

CREATE A BUTTON TEMPLATE



STEP 1

On the STANDARD BUTTON PLACKET [10] draw in the fold line. This is the line that will become the edge of the placket when the placket is sewn. You can find this by folding the pattern piece in half or by drawing a line from the centre notch at the top to the centre notch at the bottom.

STEP 2

Trace half of the piece without seam allowance on a separate piece of pattern paper (or even better - use lightweight cardboard to make the piece nice and sturdy).

STEP 3

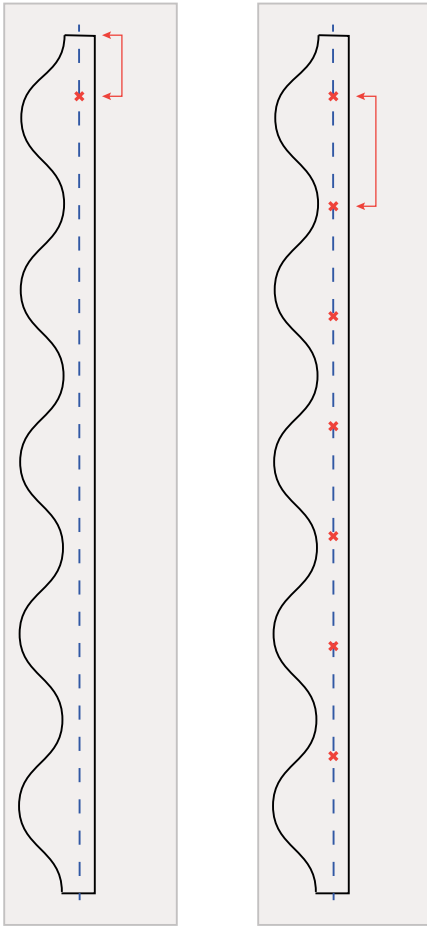
Mark in the CENTRE FRONT. This is in the centre of the traced rectangle. This is where the buttons and buttonholes will be positioned so that they are in the centre of the placket.

STEP 4

As the BUTTON TEMPLATE is rectangular, it is easy to place it upside down on the placket if we don't add some markings to it. You can either:

a Indicate which side is the hem by writing the word HEM on the piece.

b Making one side a wavy (or zig-zag) line. The straight side will line up with the edge of the placket while the wavy line indicates the shirt side.



STEP 5

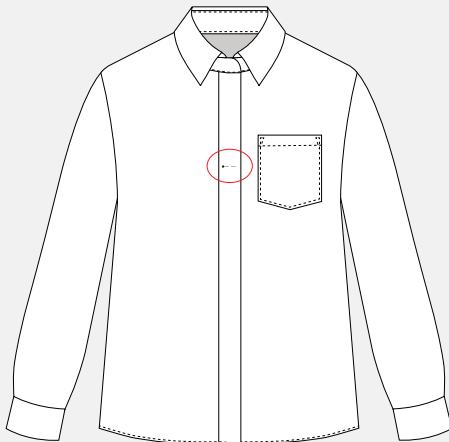
Mark the top button position. The top button will be placed closer to the top of the placket than the regular button spacing. This is to support the collar stand. The top button can be **1.5cm (5/8in) - 5cm (2in)** down from the top edge. For the example, we used **5cm (2in)**. You may like to look at shirts in your wardrobe to get an idea of your preference.

STEP 6

Mark the remaining button positions **9cm (3 1/2in)** down from the previous. When it comes to the bottom button, you don't want a button sitting too close to the hem. In the example we have the lowest button **11cm (4 1/4in)** from the bottom. This gap may be more on dresses or less on shorter tops. Again, this is something you can reference in garments in your wardrobe.

ALTERNATE METHOD

There is flexibility when it comes to button / buttonhole position and, if you like, you can tailor the button positioning to your body. To do this, try on the shirt and close the button placket. Place a horizontal pin at your bust line, through the top placket only. This is the position that the shirt is most likely to gape. Alternatively, if you would prefer to leave the button positioning as described above, you can use a press stud or snap at this point to prevent gaping.



Take the shirt off and space the buttons evenly along the placket starting from the pin. Remember to leave a space at the bottom and have the top button (closest the collar stand) **1.5cm (5/8in) - 5cm (2in)** down from the top edge of the placket.

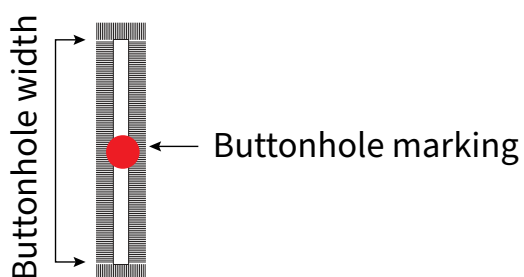
SEWING BUTTONHOLES



Use the buttonhole foot on your sewing machine to create vertical buttonholes along the placket. The button marking from the pattern should be in the centre of each buttonhole when you sew them.

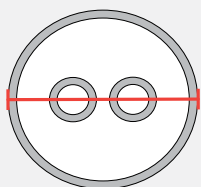
Tip

Always do a practice buttonhole on a scrap of fabric. It's a good idea to use the same fabric and number of layers to practice on as you will have when sewing on the placket. For a standard placket, you will need the two layers of fabric and two layers of interfacing.



WORKING OUT BUTTONHOLE SIZE

If you have an automatic buttonhole function, it will likely accurately calculate the appropriate buttonhole size based on your button. If you don't have that function, measure the diameter of your button and add 3mm ($\frac{1}{8}$ in). If your button is thick, add another 3mm ($\frac{1}{8}$ in).



CHECK THE WIDTH

Always check the buttonhole width on your test buttonhole to ensure it is correct for your button. You want the button to slide easily through the buttonhole without putting any stress on the buttonhole. You don't want the buttonhole so big that the button will easily slip through it.

COLLAR STAND BUTTON

The buttonhole on the collar stand is horizontal (as opposed to the vertical buttonholes on the button placket). Use the marking on the pattern to mark the position on the collar stand, or mark it manually using the directions below.

The most important thing to note when positioning the button and buttonhole on the collar stand is that the button is on the CENTRE FRONT and aligns with the buttons on the button placket (**Image 1**). Due to the nature of a horizontal buttonhole, the button won't be positioned in the centre of the buttonhole, but to one side. This is because when the shirt is worn, the button will naturally move to one side of the buttonhole and if the button was placed in the centre, this would create too much wiggle room in the collar stand (**Image 2**).

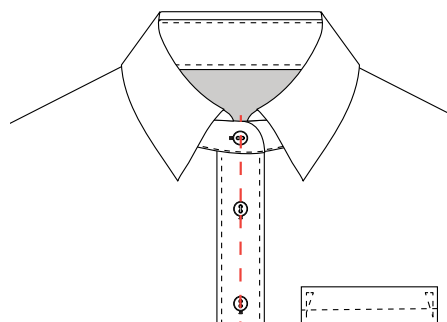


IMAGE 1

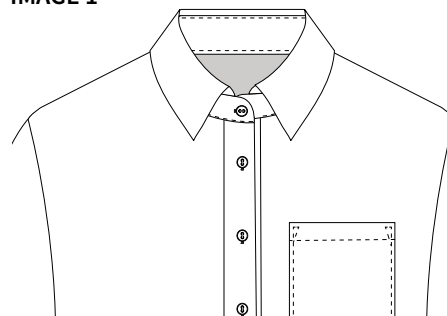
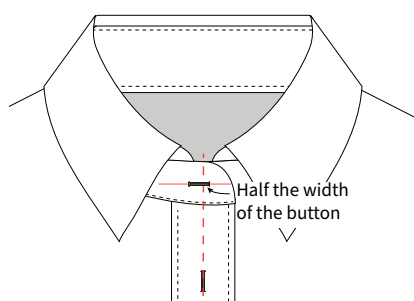
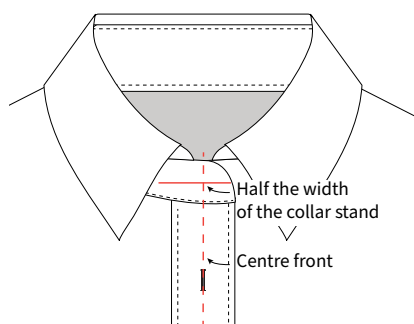


IMAGE 2

MARK BUTTONHOLE POSITION



You can mark the buttonhole position directly on the COLLAR STAND or on the collar stand pattern piece.

STEP 1

Take a ruler and mark a guideline up through the CENTRE FRONT of the placket (indicated by the buttonholes) through the COLLAR STAND.

On the COLLAR STAND, mark a horizontal line across the CENTRE FRONT half the width of the COLLAR STAND.

STEP 2

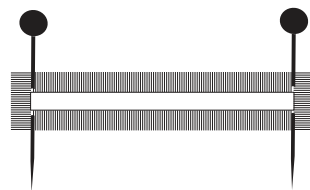
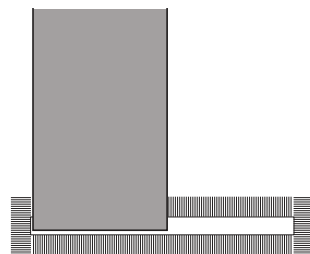
Take half the width of your button measurement and place it on the opening side of the COLLAR STAND. Take your total buttonhole width (found when creating buttonholes on the placket) and subtract the amount already marked to one side of the CENTRE FRONT. Mark the remainder of the buttonhole to the other side of the CENTRE FRONT.

CUTTING BUTTONHOLES

Before cutting buttonholes, check that you are happy with their size and position. Buttonholes can be unpicked (although it is time consuming and can leave marks on some fabrics) before they are cut, but once they are cut, there is no way to remove them.

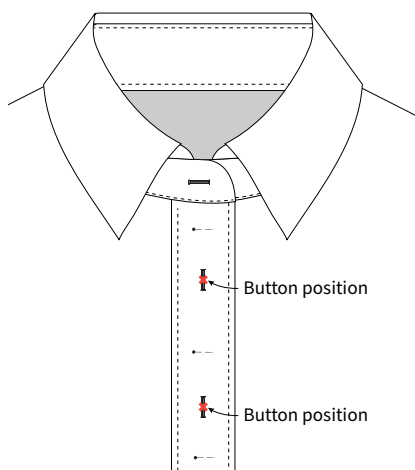
The most accurate and safe way to cut a buttonhole is with a buttonhole cutter. To use it, place the buttonhole on a cutting mat and then place the chisel onto the buttonhole and press down to cut it open. You may need to do it more than once if your buttonhole is wider than the buttonhole cutter.

Alternatively, you can use embroidery scissors or thread snips. When using this method, make sure you use the tips of your scissors (or snips) so that you don't accidentally cut further than you should. Place vertical pins at each end of the buttonhole to prevent cutting too far. Some people use a seam ripper, but we suggest avoiding this option as it is very easy to accidentally cut through the end of your buttonhole.



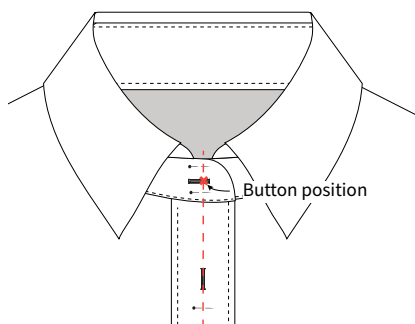
POSITIONING BUTTONS

MARK BUTTON POSITION ON BUTTON PLACKET



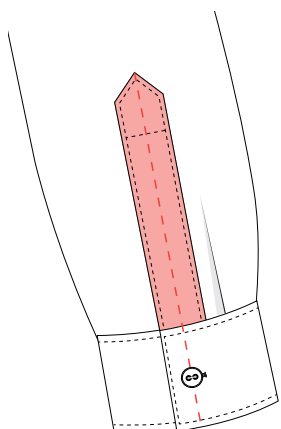
If you have created a button / buttonhole template, you may use this to transfer button position to the garment. Alternatively, close the placket, using pins to hold it in place. Mark a point in the centre of each buttonhole. This is where you will attach the button.

MARK BUTTON POSITION ON COLLAR STAND



Close the placket. If you have sewed the placket buttons, use these to close the placket correctly. If not, use pins to close the placket and collar stand accurately. Follow the CENTRE FRONT line up from the placket to the COLLAR STAND. Where the CENTRE FRONT line intersects with the buttonhole is where the button needs to be placed. Use a pin to poke through to the COLLAR STAND and mark the position with tailor's chalk.

MARK BUTTON POSITION ON CUFF

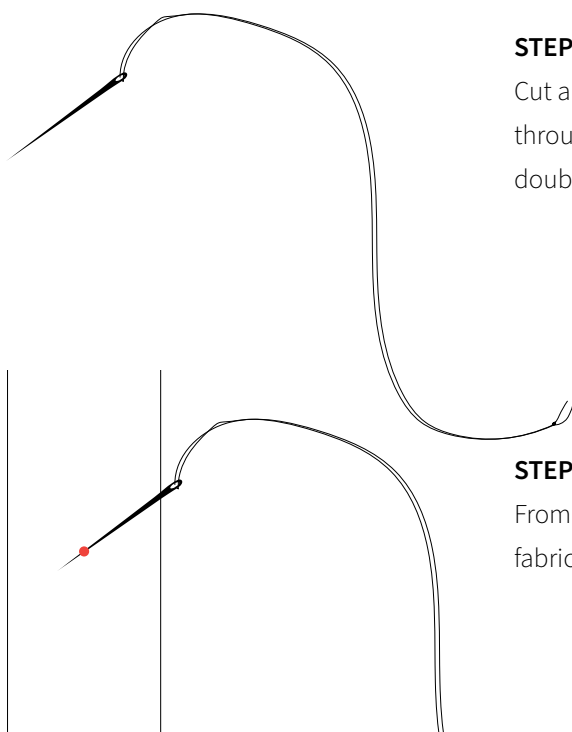


The buttonhole on the CUFF is placed in the middle (if using one button). If using more than one button, space them as you would like. It is a good idea to place the buttons onto the cuff to see how multiple buttons will look before confirming the positions.

To position the button on the cuff, find the centre of the SLEEVE PLACKET and transfer this onto the CUFF. The button should be on this line so when it is attached it is in the centre of the SLEEVE PLACKET.

Due to the buttonhole being horizontal on a SLEEVE CUFF, position the buttonhole the same way as we did for the COLLAR STAND (p 87).

SEWING BUTTONS

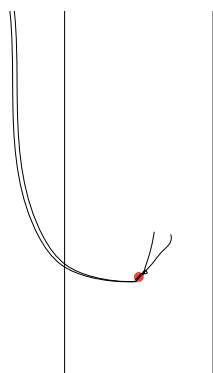


STEP 1

Cut a length of thread. Thread the needle and pull through so the two ends meet. Tie a knot to create a double thread.

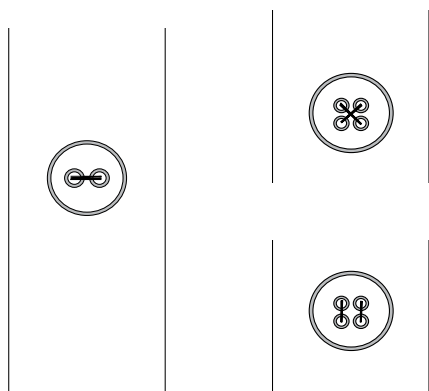
STEP 2

From the right side, thread the needle through the fabric through the button marking.



STEP 3

Pull thread through until the knot reaches the fabric. Make two small stitches to secure the thread (just in case the knot pulls through). Cut the end of the threads of the knot.

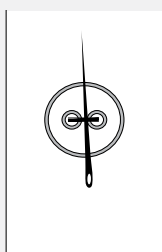


STEP 4

Put the needle through one of the button holes and drop the button onto the fabric. Hold in place with your thumb and forefinger and make 4-5 stitches across the button.

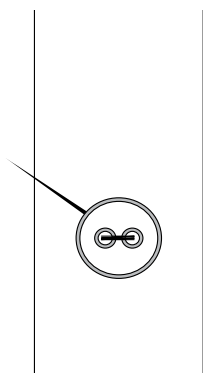
If button has 4 holes, you can choose to stitch two holes parallel or to stitch diagonally across the X shape.

Push needle and thread to the back.



Tip

Before sewing the button in position, place a pin, needle, toothpick or match stick across the button and make your stitches over it. Remove the spacer. This will create some extra give in the thread for when you are creating the shank under the button.



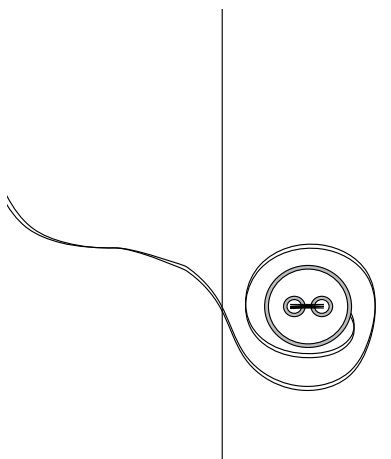
STEP 5

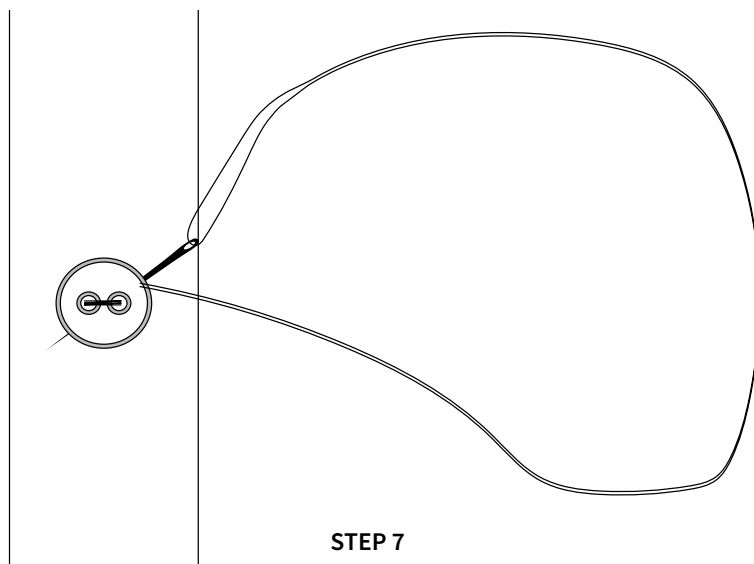
Bring the needle through to the right side of the fabric. Instead of bringing it up through a hole in the button, bring it out to the side.

STEP 6

Loop the thread around the button 3- 4 times and pull it tight, creating a shank under the button.

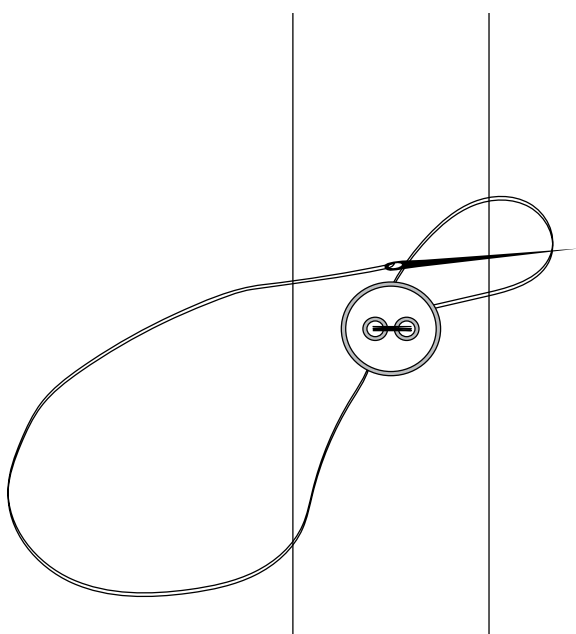
This causes the button to not sit completely flat on the fabric, which makes it easier to get the buttons through the buttonholes.





STEP 7

To tie off the thread, thread the needle through the shank behind the button, creating a thread loop.



STEP 8

Thread the needle through the loop and pull tight to create a knot under the button. Repeat a second time. Cut thread close to the knot.

GLOSSARY

BASTE

Sew temporary stitches to hold pieces in place before sewing permanently. Basting can be done by hand or machine (on a long stitch length). Consider using a contrasting thread when basting to make stitches easier to remove later.

CLIP

Snip into the seam allowance (perpendicular to the raw edge) getting close to (but not through) the stitch line, to help open up curved seams or corners.

DRILL HOLE

Drill holes are small holes marked on a pattern, often used to indicate a dart point or other design features, such as the location of patch pockets, belt loops or pivot points (any feature that is located in an area where you are unable to notch a seam).

FINISH

Neaten the raw edges of your project using an overlocker, zig-zag stitch or binding.

INTERFACING

A (normally) fusible fabric that is used to stiffen or strengthen fabric in certain parts of a garment. It is often used in collars, cuffs and waistbands.

GRADE

Minimise bulk by trimming down raw edges to varying widths. Trim down the seam allowance that will sit closest to the body close to the stitch line. Trim the next layer, leaving a slightly wider seam allowance than the first, and so on until all layers are trimmed back.

NOTCH

A notch is a small cut in the fabric that helps guide you while you are sewing. It can be used to indicate seam allowance, dart arms, the location of design details or indicate key points on the pattern (like the centre front or centre back). Notches are also used to indicate balance points (points on your pattern that help you sew the right pieces together, as well as help you when you are sewing long or curved seams).

PRESS

Use an iron to press seams flat, using steam (if appropriate for your fabric).

RIGHT SIDE / WRONG SIDE

The right side of the fabric is the side you would like to see on the outside of the finished garment, while the wrong side is the side that will be hidden inside the garment.

TRIM

Cut back a seam allowance to make a seam easier to manage or less bulky.

SEAM ALLOWANCE

The space between the stitch line and the raw edge of the fabric. The seam allowance varies throughout a pattern, depending on the seam. For example, larger seam allowances are required for centre back and side seams, while smaller seam allowances are required for curved seams so that you can achieve a clean finish.

STAYSTITCH

Staystitching is a line of stitching inside the permanent stitch line (so it remains hidden inside the seam allowances) that is used to reinforce curved and bias cut seams so that they do not stretch or distort during the sewing process.

UNDERSTITCH

Stitch the seam allowance to a lining, facing or binding, close to the seam edge. This helps the facing (or binding) roll to the inside of the garment, preventing it from being seen on the outside of a garment.

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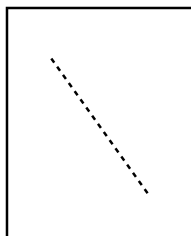
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IN THE
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