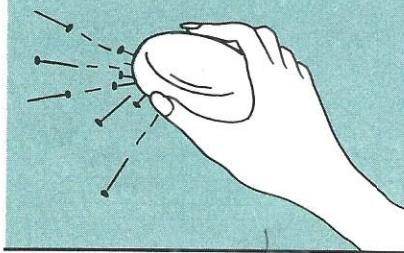


- Once a pattern piece is properly positioned, pin it in place at each end of the arrow so it doesn't shift off-grain.
- As you work, don't let the fabric hang over the edge of the table or it might stretch out of shape. Instead, loosely roll up the excess fabric and leave it on the end of the table. Unroll it as you work your way along the cutting layout.

### PINNING

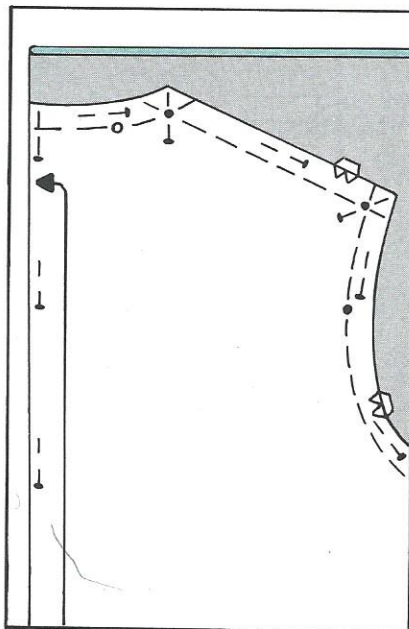
Pin through all the layers of pattern and fabric. First, position the pattern piece on-grain, an-

**TIP** Keep a magnetic pin-cushion close by as you pin and cut. It's a fast tool for "sweeping up" all those loose pins from the floor and the cutting surface.

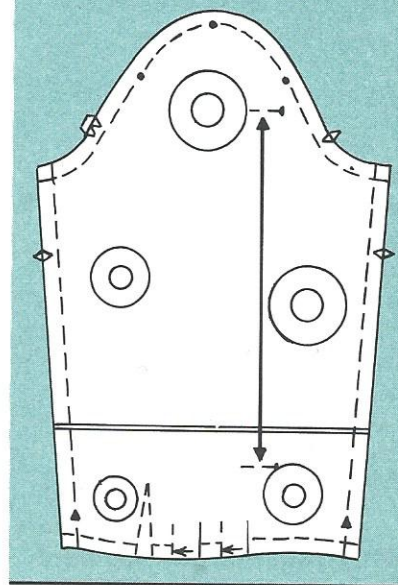


choring it with pins at both ends of the grainline arrow. Next, pin diagonally at the corners, smoothing the pattern out from the grainline arrow as you go. Then add pins around the edge of the pattern. These pins should be placed parallel to the cutting line, at 2"-3" (5cm-7.5cm) intervals. Don't let the pins extend beyond the cutting line.

Depending on the size of your cutting surface, you may want to position all the pattern pieces on-



**TIP** For fast, "pinless" pinning, use pattern weights. If you don't own pattern weights, cans of tuna fish make a great substitute.



grain first. Once they are all positioned, you can go back and finish pinning each piece. If your cutting surface is small, you may have to work in sections. As you pin, check to make sure none of your cutting lines overlap. And, unless you're following a special layout or your layout requires several different folds, don't do any cutting until ALL your pattern pieces are in place. Cutting as you go means any miscalculations in your layout are permanent.

### SPECIAL LAYOUTS

With most fabrics, you can confidently follow the layouts printed on the Pattern Instruction Sheet. However, there are a few fabrics that require some special planning. Some need to be laid out so all the pattern pieces run in the same direction; others must be laid out so that the design either



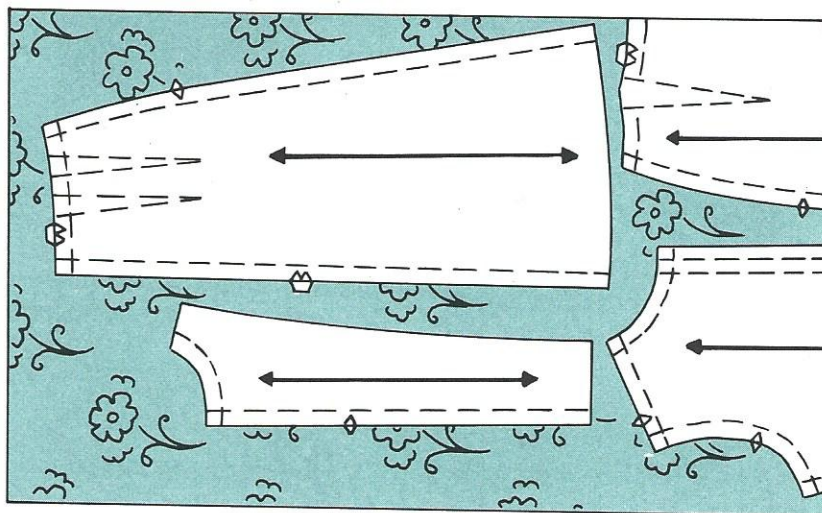
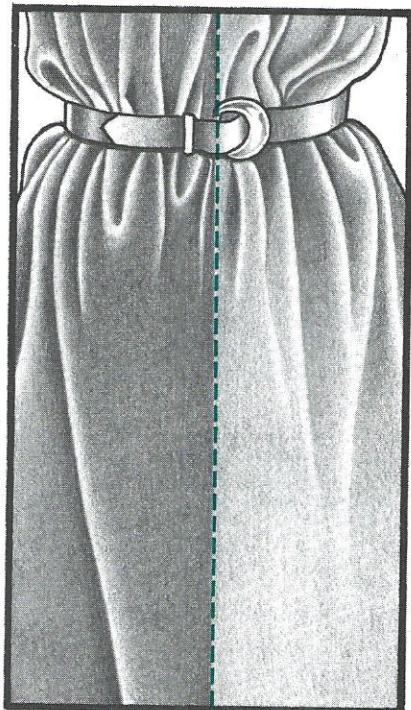
matches at the seamlines or is attractively spaced on the body.

If your fabric requires a special layout, it will be easier to plan if you choose a simple pattern with a limited number of seams.

### 'WITH NAP' LAYOUT

Some fabrics will change the way they look depending on which way you hold them. Sometimes, the difference is very obvious, as in the case of one-way designs. At other times, the difference might be a very subtle variation in color. For layout purposes, these are called "With Nap" fabrics and include:

■ **Pile fabrics**, such as velvet, velveteen, velour and corduroy. If you hold the fabric with the nap going down, it feels smoother and the color is lighter. If the nap runs up, the color is darker. For deeper color, the nap should go up; for better wear, the nap should go down.



■ **Fuzzy-surfaced fabrics**, such as brushed flannel and fake fur. Cut with the nap running down.

■ **Shiny fabrics**, such as satin and damask and KNITS. These reflect the light differently, depending on which way you hold them. It doesn't matter which direction you choose, as long as all the pattern pieces run in the same direction.

■ **Plaids and stripes with an uneven repeat**. In addition to following the "With Nap" layout, you'll need to plan the placement of the pattern pieces so that the color bars match.

■ **Printed or woven motifs with a "this end up" look**. For example, all the flowers should "grow" in the same direction on every part of your garment, as shown above.

Take another look at your Instruction Sheet and at the example on pages 34–35. Note that the words "With Nap" or "Without Nap" are printed next to each cutting layout. If your fabric falls into one of the categories listed above, or if you are unsure about whether it has a nap, follow the "With Nap" layout.

Sometimes, because of space

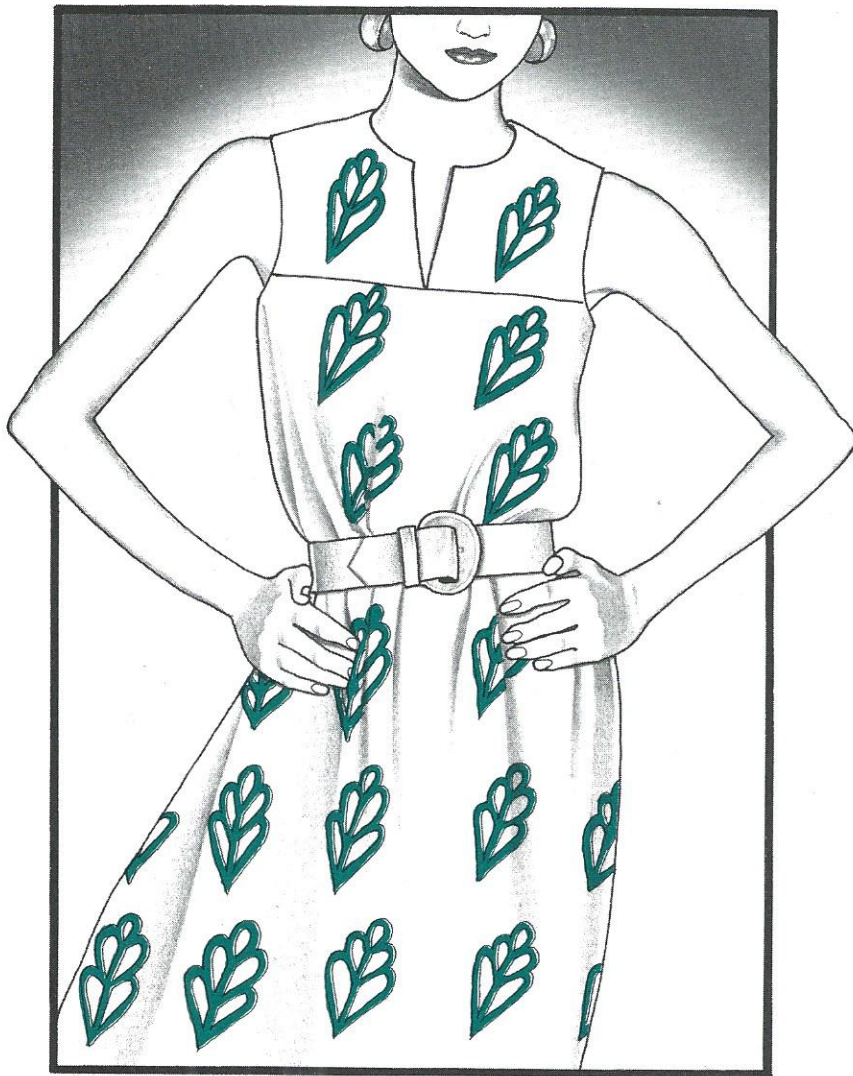
limitations, the pattern doesn't include a "With Nap" layout. In that case, you'll need to develop your own. Use the "Without Nap" layout as a guide, reversing the position of the pattern pieces as necessary so that the tops of all the pattern pieces are pointed in the same direction. To accommodate this new layout, you'll probably need to purchase more fabric than the pattern envelope recommends.

### DESIGNS THAT MUST BE MATCHED

Garments made from plaids, bold stripes, big and medium-sized checks, border prints or large design motifs must match at the seams. To accomplish this, you'll have to make some adjustments to the cutting layout provided on your instruction sheet. In general, you'll find it easier to work with the fabric folded right side out or on a single thickness with the right side facing up.

Extra yardage is required to accommodate for this matching. How much extra depends on the size of the motif and the frequency of the repeat. Small, even plaids and stripes require about  $\frac{1}{4}$ – $\frac{1}{2}$  yard (.25m–.50m) extra;





large, even designs require about  $\frac{1}{2}$ –1 yard (.50m–.95m) extra.

### Positioning Bars or Motifs

Think about where you want the most prominent bar or motif to fall on your body. Beginning with the main front section, position the pattern pieces on the fabric (as shown) so that:

- Prominent vertical bars and large squares or motifs fall at the center front and back of the garment, and at the center of sleeves, yokes and collars.

- Dominant horizontal bars fall at straight or slightly curved hemlines. As you do this, observe what will happen on the rest of the garment—you may not want a repeat of the dominant bar or motif to fall at the fullest part of the bust, abdomen or hips.

- In the case of a border print or large motif, the hemline should fall just below the lower edge of the design.

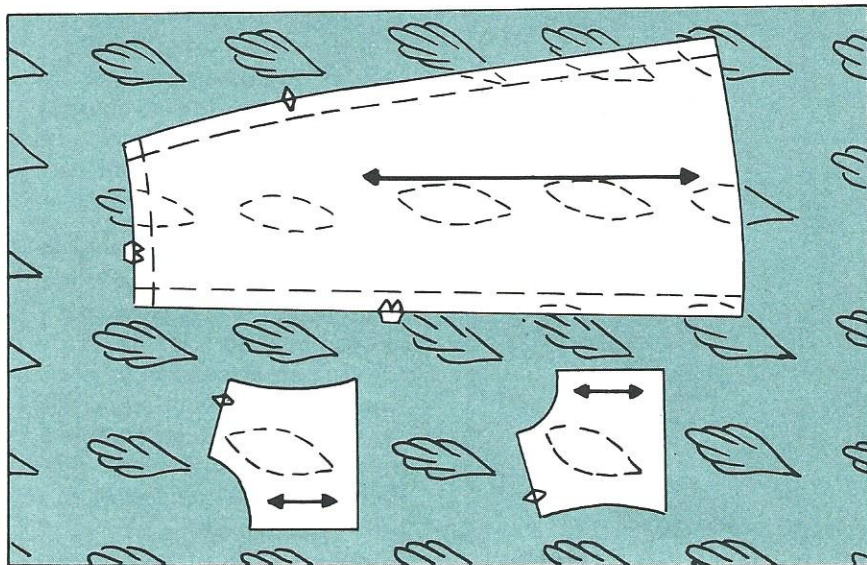
- Where possible, motifs should not be chopped off at the seamlines, creating an unattractive effect.

- The design matches vertically, as well as horizontally—i.e., center back of collar to center back of garment.

As you lay out the first piece, be sure the grainline arrow is parallel to the selvages or to the bars of the design. Then position the remaining pattern pieces so that the adjoining pieces match at the seams. To match adjoining pieces:

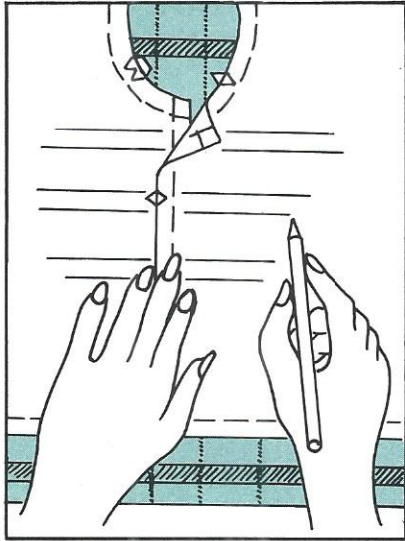
- Trace the design of the fabric onto the pattern at the notch and indicate colors.

- Place the pattern piece to be joined on top of the first piece,

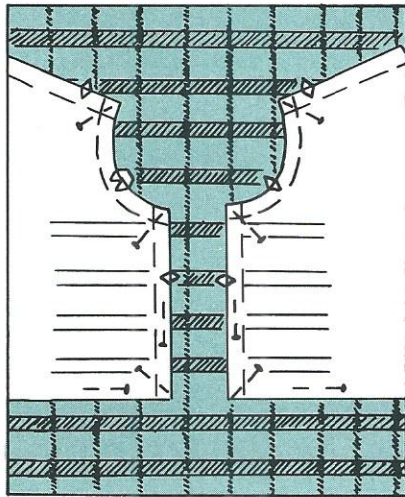




lapping seamlines and matching notches.



■ Trace the design onto the second piece, then place it on the fabric so that the traced design matches the fabric.

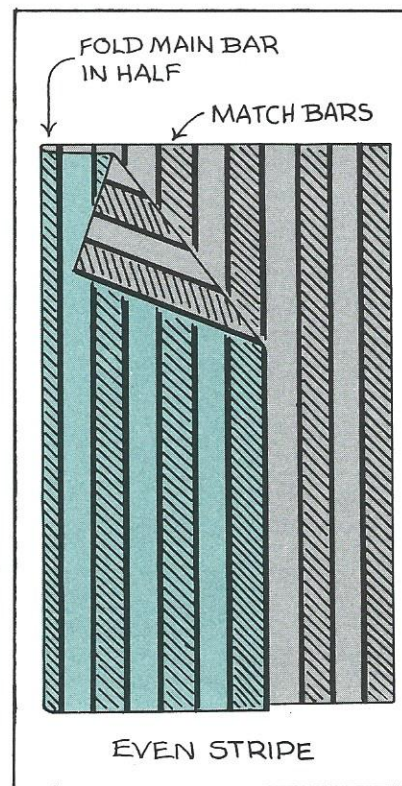
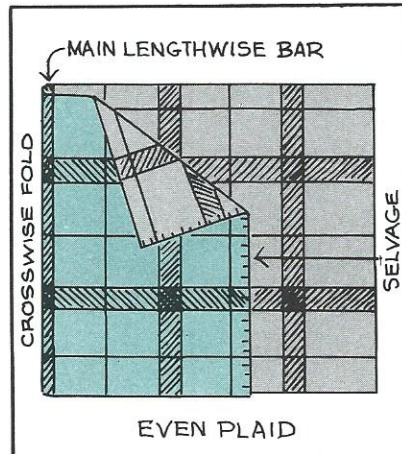


Some details can't be matched, no matter how hard you try. These include raglan seams, shoulder seams, darts, the area above a bust dart on princess seams, the back of the armhole seam, gathered or eased seams and circle skirts. Half-circle skirts will chevron at the seams.

## MORE ABOUT PLAIDS AND STRIPES

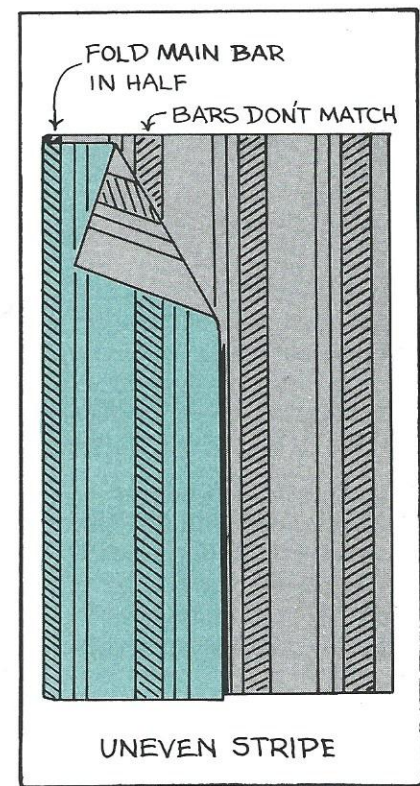
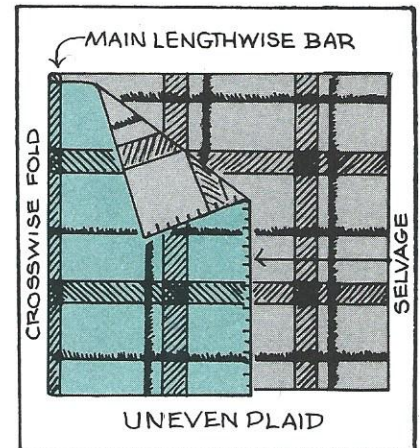
How you lay out a plaid or a stripe depends on whether the design is even or uneven. In an even plaid or stripe, the arrangement of bars (stripes) is the same on both sides of the main bar. The result is a perfectly balanced design repeat that is easy to match.

In an uneven plaid or stripe,



the arrangement or color of bars is different on either side of the main bar.

To see what your fabric is, fold it on the center of a main lengthwise bar. See if the design and colors repeat evenly on either side of it. Do the same for the main crosswise bar. If all the bars on both fabric layers match, the fabric is even; if not, it's uneven.







pieces that must be cut on the fold. Then cut the remaining pieces from a single layer of fabric. For fly-front openings, place the foldline on the center of a main bar. Be sure to place sleeves so that the plaid moves in the same direction on both sleeves.

For a mirror-image effect, the pattern must have a center front and back seam or closure. Work with a single layer of fabric. The main pieces (garment front and back) must be cut once, then reversed and turned upside down before they are cut again. Place center seams or center front lines along the center of a main bar or group of bars. Position the center of the sleeve along a main bar and cut it out. Then, to cut out the second sleeve, reverse and turn the pattern piece. Match the direction of the plaid on the right sleeve to the right side of the bodice front; on the left sleeve to the left side of the bodice front.

**For even plaids and stripes,** you may use a “Without Nap” layout unless the fabric surface is brushed or napped. In that case, use the “With Nap” (the “this end up”) layout. Although cutting a single fabric layer is more accurate, you can use a double layer if you align the bars first. Pin the fabric together along several of the bars to keep it from shifting.

**For uneven plaids and stripes,** use a “With Nap” layout. An uneven plaid can be made to go around the figure in one direction or in opposite (mirror-image) directions from the center.

To lay out the plaid so it goes around the figure, fold fabric at the center of a main bar or group of bars. Position the pattern

**TIP** Now that you've matched the fabric motifs in the cutting stage, you'll want to keep it matched as you sew. Use basting tape or glue stick (see “Basting,” pages 94–95), or use this slip basting technique:

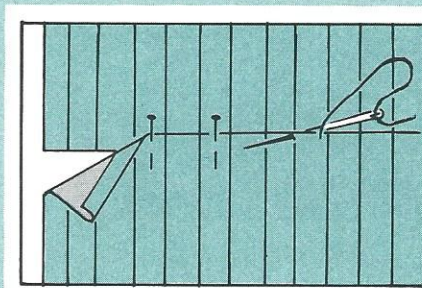
■ Press one seam allowance under along the seamline. Lap it over the adjoining section, matching seamlines and fabric design. Pin at right angles.

Bring the needle through to the right side at the folded edge, through all three layers.

■ Insert the needle just opposite the fold, through the single layer of fabric, and bring it back up through the fold, about  $\frac{3}{8}$ " (1cm) to the left of the previous stitch.

■ Continue to slip baste the seam in place.

■ To sew the seam, remove the pins, open out the fabric, and machine stitch along the basting line.





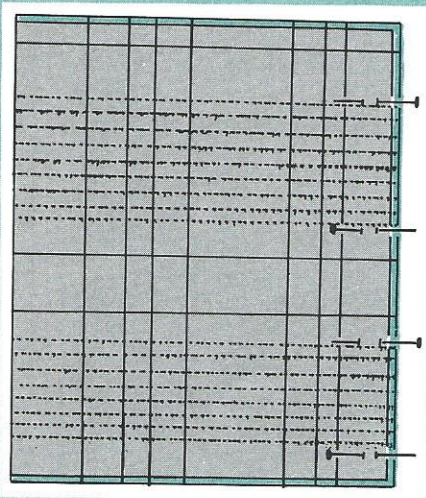
**TIP** To eliminate some of the matching—and add visual interest to your garment—cut small detail areas, such as collars, cuffs, pockets and yokes, on the bias.



**TIP** One of the best things about sewing on the overlock machine is that the fabric won't shift or crawl as you serge. As a result, keeping your plaids and stripes matched is a snap. The trick is in the pinning:

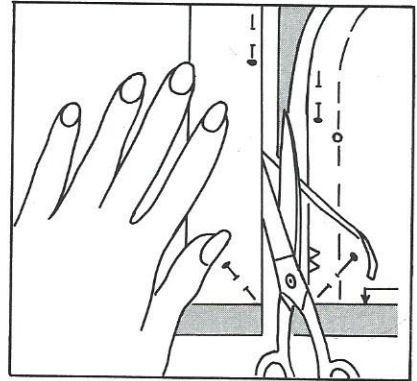
- With right sides together, pin the fabric layers together, pinning at right angles to the seamline and matching the motifs as you go. Alternate each pin so that one is pinned from left to right, the next from right to left, etc. Space the pins about 2" (5cm) apart, making sure that the layers are pinned together at the dominant points of the repeat.

- Serge the seam slowly, removing the pins just before the serger knives reach them.



## CUTTING

Use a pair of sharp, bent-handled dressmaking shears. The ones with the 7" or 8" (18cm or 20.5cm) blades are the most popular. Use your free hand to hold the edge of the pattern flat as you cut.



**DO NOT** use pinking shears to cut out your garment. They won't give you the sharp, straight cutting line that is the necessary guideline for accurate stitching. Pinking shears are meant to be used for finishing seams (see page 99).

When you come to the notches, either cut around them with the tips of your scissors or cut right through them and snip-mark later on when you transfer the other markings.

## MARKING

As you learned in Chapter 2, a variety of notations, or symbols, are printed on the pattern tissue. Many of these symbols serve as guidelines for matching up garment sections and for sewing details such as darts, pleats, zippers and tucks. In addition to the notches (which you may have already marked as you cut out your