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## **Sewing with Simplicity: Pro Garment Sewing Techniques** with Deborah Kreiling

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### **Chapter 1 - Sewing with Simplicity: Pro Garment Sewing Techniques**

#### Introduction

##### Overview

(upbeat instrumental music) - Hi, I'm Deb Kreiling from Simplicity Pattern Company. I've worked at Simplicity for over 36 years. I go to two or three home sewing consumer shows every year and talk directly to home sewers about what they want to sew, what they're scared to sew, what they've sewn successfully. I'm going to try to incorporate those questions and those needs into my overall techniques class where we're going to learn basic techniques that are found on probably 90% of every pattern that Simplicity produces. My goal every day when I go to work is to make sure that the patterns we produce can be happily and successfully sewn at home. (upbeat instrumental music)

##### Materials

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- I'll be covering a variety of techniques, so you're going to need your basic sewing supplies such as sewing machine and your iron, scissors, you need fabric scissors and paper scissors, and small snips for trimming seams and clipping threads, threads to match your fabric, bias tape for some of the techniques. You'll need the basic seam rippers, of course, we always make mistakes, pattern weights, if you use them, pins, marking pencils, and then the patterns. We're going to be using these six Simplicity patterns, because they represent a very good cross section of the techniques we wanna show you. 1461, 1106, and 1693 are the base patterns I'm going to be using for your neckline finishes for woven fabrics. Pattern number 1062 and 1198 are the patterns we're going to be using for your knit techniques. One of them is a round neck, and one of them is a V-neck. And then, for sleeves, we're going to be using pattern 1253 and go back to pattern 1461, because that's got a very nice eased sleeve in it. Then the last techniques we're going to be doing are hems, and we're going to be using 1461 and 1106 again for the hems. All of these techniques are covered in these patterns, and many other patterns as well.

##### Neckline Finishes Using Woven Fabric

##### Make and apply a neckline facing to a slashed neckline opening

- We're going to start working on a flat neck facing for pattern number 1461. This pattern has a nice little slash opening at the front. I'm gonna show you all my little tricks on how to make that perfect. So, you will have cut out your garment following the sewing directions on your guide sheet, and you've got your facings cut, and you've got your interfacing cut. You wanna use a lightweight interfacing that matches the weight of your fabric, and follow the directions to fuse it on the pieces you need. You also need to make sure you transfer these markings down the center front, because

those are your stitching lines, and those are very important for the accuracy of sewing this garment. You can use a tracing wheel and carbon paper. You can put pins in and follow the lines with a tracing, with a marking pencil. There are a variety of different ways. You could even use a regular pencil, but you wanna make sure that you transfer the markings after you've applied your interfacing. If you do the markings first, you're going to lose them when you put the interfacing on. I've applied my interfacing, and I've stitched the shoulder seams of my facings, and I've made sure to put those markings back on there. The next thing you need to do is finish this edge. Facings always have a finished edge because you wanna prevent the fabric from raveling, and it will last longer and look nicer. If you have an overlock serger, you could simply pass it through that way. If you wanna be fancy, you can bind it with bias tape. I'm gonna do a simple technique that we just call an edge finish, and I'm gonna press under this edge a quarter of an inch, and then stitch that pressed inch in place. Let's go to the ironing board first. I'm going to press under this edge a quarter of an inch. Sometimes you might want to stitch first to help you, but this fabric's pretty easy, and I'm just gonna follow, pressing under a quarter of an inch all the way around, and then when I've got the whole edge pressed under, I'm gonna go over to the machine, I'm going to stitch right over that edge. I'm going to stitch under this edge, but you'll see I've got my tape marking 5/8" seam allowance. That's going to come in handy later on when I'm stitching my facing in place. I like to start at my shoulder seam because that's a thick spot, and I'm just gonna put it underneath. I wanna stitch close to the edge. I'm gonna lower my needle, and then my presser foot, and I'm going to just start stitching this edge in place. You can just hold it with your fingers. And you're gonna go all the way around to the end of the facing, back to the shoulder seam, and then you'll be finished with that part. And keep your fingers out of the way, but they will help you guide. When you're going around the curve, it'll just feed itself through the presser foot if you just put a little shaping pressure on the edge as it curves through. When you're done, you just slip off your thread, and you've got a nice stitched under edge. Now it's time to pin the facing to the neck edge to get in place for sewing. So, first you wanna match your basic techniques, your centers. I like to place a pin at the center front just to get myself started. Then what I want to do is match my shoulder seam of my facing with my shoulder seam of my garment to make sure I've got it all in the right place. And the other shoulder seam. I'm working on a cotton board cloth, which makes this very easy to do because the fabric's not slippery. As you get your techniques built, you can work with little harder to work with fabrics, but this is a nice cotton board cloth, and I've used a lightweight fusible tricot interfacing, because it responds well to all types of fabrics. I've matched my shoulder seams and my center front, and now I need to match the markings on the back. I have a center back seam. I'm gonna match the two little notches that are on either side of the center back. Those are my matching points. And then we're going to be ready to sew. And now I need to tackle what's happening at the center front. I wanna make sure this is laying nice and flat. I've got the end of the slash opening here that I need to match to the small dot at the center front of my garment. Just wanna make sure I've done that, I'm gonna put a pin through there, and then this should be in the right place. Going to place a couple of pins across those stitching lines, so that when I stitch over them, I'm not going to bump into the pin. And now we're ready to go to the machine. Slipping my garment all the way under the presser foot, and I want to align my raw edge with that nice piece of tape I've got in here. I've also marked my seam line in this case, but you don't really have to, you really just need to make sure you mark that center front stitch in there. Going to load my needle into my shoulder, lower my presser foot, and then carefully start sewing 5/8". You're gonna see I'm gonna keep my raw edge aligned with the tape. Bring it around the curve. You wanna go slowly, and every once in a while, you may want to pick up

that presser foot and swing the edge. You're coming around a curve, so you've gotta be careful that you maintain the right curve and the right seam allowance. And when I get to that first intersection, I wanna make sure I slow down and I stop with my needle right at that point. I'm going to lift my presser foot and leave the needle in the fabric. I'm going to bring it down. If your pin here at your center front's going to get in your way, you can remove it. And now you wanna make sure you're going to stitch way down to the bottom of that line. I've got these pins perpendicular. You shouldn't really stitch over pins, but if you go slowly enough, you can do it very carefully. Now when you get to the bottom, what's going to make this have a very good point at the bottom is you're always going to take one stitch across. You're just not going to pivot and go back up, so what I'm going to do, going to take one stitch using the wheel so I can control that I've actually taken one stitch, and we leave the needle in the fabric again, lift my presser foot, turn my fabric, and now I'm going to come back up along the opposition stitching line and continue around the neck edge to meet the first part of your stitching at the shoulder seam. You'll back stitch a little bit, cut your threads, and pull out your facing. I've stitched my neck facing on, and the first thing I need to do is press that seam. You always have to remember even if it's not going in any direction, the importance of pressing anything after you've stitched makes your garment come out better, and gives your fabric a better chance to recover. Every time that needle goes in your fabric, it makes a little hole, so by pressing it, it closes up the hole and cements your stitches in place. I'm not moving the iron back and forth like you would be when you're ironing your garment. You just wanna get all those stitches pressed in place. Now that it's pressed, I need to do two more things before I go back to the machine. I'm going to trim out that seam allowance. That's going to take away some of the thickness, allow that curve to open up, and reduce the bulk after that seam is pressed into place. Wanna go about a quarter, you wanna go evenly, be careful you're not going to trim away into your stitching. Some people call this grating. It reduces bulk and will give you a nice, flat finish when you're all done. I like to do it on my machine, on my ironing board because it keeps the rest of the garment away from my scissors. I'm making small clips into the remaining seam allowance being very careful not to cut my stitches at the curves, because this will allow the facing to turn on the seam and not get caught up in that bulky fabric. And then the other thing I have to do is create my slash opening by cutting along my center front line very carefully, almost to the point, see your stitching. Take two little diagonal clips across. Do not cut your stitching. That's why we take that one stitch across when we're sewing. And then I want to trim out a little bit of this on both sides, and then I want to cut across this corner so it reduces the bulk when I turn my facing to the inside. Now I need to press the facing out over the seam allowance so it's in the right position for when I do my under stitching. I take the tip of my iron and just run it right along that seam. I'm not gonna get the whole front of the facing turned out yet, just along the curve neckline. And I'm gonna continue all along the back neck. Wanna make sure that that seam allowance is going toward the facing and in the right position for when I under stitch. I need to make sure that this seam allowance stays in the same direction as my facing, so I'm just going to make sure that goes over it. And then come here. I can under stitch all the way to that front point, so I'm gonna go as close to the center as possible and get my seam underneath my foot. Under stitching is done as close to your seam as possible so it anchors that facing to the seam allowance. And then we're going to start stitching. You can use your fingers underneath to sort of make sure that you've got it in place. And I'm just gonna go around the whole neck edge, making sure that you've caught that seam allowance underneath and into your stitching. On the bulkier fabric, you can sometimes use a zigzag stitch, a narrow one, to hold that seam allowance really densely close to the facing so that you get a flatter

finish on the outside. This is a lightweight cotton. My simple straight stitch will work. You wanna make sure you're keeping everything flat where you're stitching. And again, as you go around the curve, your machine will follow the shape of the fabric as long as you guide your fabric gently. Pulling the threads that might be straggling in your way. And again, I wanna make sure that facing seam is going toward the facing. Sometimes, pick up your presser foot to prevent any extra folds in your fabric, and you're gonna go as far as possible, get as close to that front neckline as I can. You could back stitch if you want. There's really no need, and then pull it out, and snip your threads, and you're ready to finish your facing. We've finished our under stitching, and now it's time to turn the facing to the inside. Gonna have to do another press. I want you to get to that corner, and just hold it in place from the outside, and turn it. You've got a nice, square edge. If it was being troublesome, you could poke it a little bit with a point of a scissor or a seam ripper, but not too far. Then you're going to bring it in, and it turns nicely, because remember, we did that one stitch across, which gives the fabric room to turn. The rest of it's just gonna turn to the inside. We're gonna press it again. The last thing you need to do to finish your facing is give it another good press at the ironing board, and you need to anchor the facing to the shoulder seams. Thread a needle with matching thread. Do a few small stitches through the facing and the shoulder seam allowance only. You don't wanna go to the outside of the garment. Both shoulder seams in place, and then you're ready to see what it looks like from the outside. I'm gonna turn it right side out, lay it on the table, and just make sure you've anchored all your facing edges to your seams, and now you've got your beautiful finished neckline.

Make and apply a plain round neck facing

- I'm going to show you another neck facing, this one's a little bit easier. It's a plain round neck facing and it's on pattern number 1106. I'm working view D in the pattern. I've stitched my shoulder seams of my garment, and I've prepared my facing, meaning I put my interfacing on it, I stitched those shoulder seams, and I did that same edge finish that we did on the other facing. This one's easier, I have no spit at the front, and I want to place this with right sides together. One thing I want to remind everybody, is to always do your stay stitching, especially on your neck edges. You're doing a row of machine stitching, half inch from the cut edge. This helps your fabric from stretching. And the fabric I was using before, really wasn't a problem if I hadn't stay stitched, because it was really sturdy. This is a rayon shally, and it's very susceptible to stretching. So I really wanted to make sure that I have my stay stitching marked around my neck, and now I'm going to pin my facing on, stitch it in a circle, and then continue the same way as we did the other facing. Going to pin your facing to your neck edge, having your right sides of your fabric together. Going to start matching my shoulder seams, placing pin, and my other shoulder seam, and then keeping everything nice and flat, I want to get that neck facing all around. You've got center markings and notches, near the center front and the center back. And I'm just making sure I go perpendicular to my seam line. And some people like pin cushions, some people use a wrist pin cushion. I always find it easier just to have my pins flat out on my surface that I'm working on. Just get your raw edges even. When you stitch your facing on, you want to stitch from the interface side of your facing. You want to be able to see your stitches, and control your facing as it's going around. Sometimes you want to also make sure you're not catching something in from underneath. That's why you want to make sure these edges are nice and flat before you get to the sewing machine. Slide your fabric under the presser foot, start at the shoulder seam again, have your raw edge, that's your 5/8 seam allowance, I've marked mine, your machine you might not need to mark it. I like to have the mark. Going to lower

my needle, right into my shoulder seam, put my presser foot down, and sort of make sure that nothing's going to get in your way, and nothing's going to get caught. This is a round neckline, so even though your garment is nice and flat, you're working in a smaller circle. And you're just going to start stitching, keeping the edge right there. And you want to always stop with your needle in your fabric, do any kind of adjusting, since this is a smaller curve, I'm going to have to pick this up, and pivot it slightly. Keep those both edges together. And I'm continuing around, it's nice if you can use a speed adjustment on your sewing machine. Not too fast, and not too slow, right in the middle, medium speed is good, because you need to control your curve as you're going around with your stitching. Remember, just gently guide your fabric, you don't want to pull anything too tight. And stop periodically to make sure you've got nothing funny happening underneath. And start stitching again. Keeping a nice seam allowance. And, keep going. I'm stitching over my pins, again, not the best habit, but not the worst habit. As long as you're going slowly, I wouldn't do it on silk, because once you hit that needle against the pin you could put a big hole in your fabric. You also have to be very perpendicular to your seam line. You don't want to stitch over a pin that's on any kind of angle. Cause it's going to jam up your fabric then. Little bubbles, so I just want to lift up my foot, and get everything all back in position. There we go. And I could just take that one out, on my way. You really want to make sure you don't stretch out your neckline, because that's that part that sits nicely against your body. That's why you do your stay stitching, that's why you do the interfacing. That's why you gently guide your fabric so you meet up with your previous stitching. Backstitch to anchor that seam, pull it out, and cut your threads. Go ahead and take out your pins, and as you're taking them out, do a quick check underneath to make sure you didn't get any bubble in your seam, where maybe your garment got twisted underneath your stitching. But I'm taking out all my pins, and then I want to make sure I press this with a good iron, anchor those stitches, close up all the holes in the fabric. And then we're going to trim out the seam allowance, to within a quarter of an inch of the stitching, all the way around. And go back, and make small little clips in the curviest parts. This enables this facing to turn nice and flat to the inside. We're going to finish this facing just like we did on the other one, which means we're going to do the pressing, and the under stitch all around, turn it to the inside, and then you're going to hand tack at your shoulder seams to hold the facing in place. You could also do decorative top stitching on the outside at any width, as long as it doesn't go beyond the width of the facing. You could do quarter inch, half inch, three quarters of an inch, that will keep the facing in place, and it won't be poking out while you're wearing the garment.

Apply a bias tape finish to a scoop neckline

- The next technique we're gonna work on is applying lightweight bias tape to finish a neckline. The reason we do this is because a lot of fabrics are very soft or you could be working with lace or sheer or chiffon and you wouldn't want the heaviness of a facing in the neck edge, you wouldn't need interfacing, and you wouldn't want anything to show through. So a bias tape finish is used for all of those reasons and it's very, very easy. It saves you the time of cutting out facing pattern pieces, cutting out the interfacing, applying it, doing all your edge finishing, and it's certainly a good finish on a lot of different garments. So I'm working on pattern 1693. I've chosen view F because it's the plain view and I'm going to finish my neckline. So I've sewn up my shoulder seams and I've stitched the center back seam with the garment but once again I've left my side seams open so I can be working on a flat surface. I've also done quarter inch stay stitching on the neck edge because with bias tape your seam allowance does not need to be the full 5/8. We give a 3/8 seam allowance. Easier to work with, you match the raw edges of your bias tape, and it's a much quicker and

easy-to-follow application. I'm using half inch wide, single fold bias tape. The first thing I need to do is press open that first curve. I've cut this piece a little bit longer than my neck edge. You wanna make sure you do that. And then I'm gonna take the tip of the iron and just press open the one edge. Don't worry about the seams in the bias tape, they'll get lost in your garment. Now you're still going to see the crease which you're going to use as a stitching guide and I'm just gonna continue. And again I'm not moving the iron back and forth I'm just sliding it along the fabric in this case and only pressing open the one edge. Now the beauty of using bias is it's going to take the shape of what I'm putting it on. So I wanna train it a little bit. And what I want to do is start working it into a curve. It's not gonna be the exact curve that's on the neck edge, it'll fall into place. But I'm just sort of stretching it and pressing it into a curve. It's going to retain that shape. And I'm going to keep going. And you can do this on anything that you're using in bias, fusing self-fabric, if you have a bias binding you could preshape that as well. So I've preshaped this and my next step I need to pin this to the garment. So since this hasn't been cut by a pattern piece I don't really have markings I want to pay attention to but what I want to make sure is that I get my raw edges even and I don't stretch the bias tape out when I'm pinning it to the neck edge. So very carefully I'm going to start at the back edge. I also want to leave an extension because when I'm done later I need to turn that to the inside. My raw edges are dong to be even. I'm placing the right side of the tape against the right side of the garment and that crease is ultimately going to be my guide that I'm going to stitch on. So I'm going to work the tape around the neck. I've preshaped the curve, it's not exactly the same curve, and I wanna make sure that I don't stretch anything out. I've got my stay stitching on my neck edge. I don't want it loose, there's a little bit of tension I have to have on it, but just get those raw edges even and pin it all the way around. And I need to be stitching on that crease, which is a 3/8 inch seam allowance. On this machine my 3/8 is pretty much the edge of my pressor foot. So I need to lower my needle right on the crease and I'm going to start stitching. You see I left an extension and we're gonna take care of that in the next process. I need to backstitch a little bit. There we go. And I wanna control the curve again, and I just wanna keep stitching on the crease. Nice, even stitches. I can stitch over my pins just carefully. So I'm gonna continue to my back opening edge. I still have the little extension and I do wanna backstitch at the end to reinforce that seam, and pick up my needle, pull it out, trim my threads. So, I've got this ready for the turning to the inside but first I have to under stitch it and before that I do have to press it. I need to press the seam flat of course to set those stitches and close up the holes in the fabric. I'm gonna go all the way around. And while I'm here I'm just gonna trim off some of this. I still need an extension but I'm gonna trim it to about half inch, 5/8 of an inch extending. After I've pressed it flat I need to press it out keeping the seam going the same direction as the bias tape to put it in position so that I can understitch. This will help keep a nice flat finish when your garment is done. Going all the way around, getting in position to understitch. Gonna do the understitching all around very close to the edge of the bias tape at the seam. Put your needle right into your fabric at the center back opening as close to that seam as possible. You don't really need to backstitch, you're just gonna continue and watch where your needle's going, guide your fabric under with your fingers. And shift it, make sure you're not stitching, making any extra folds. You wanna keep it nice and smooth goin' over your seams. (mechanical whirring of machine) and I wanna make sure that I'm not catching anything that shouldn't be there and I'm catching everything that should be there, which is the seam allowance of the garment and the seam allowance of the bias tape. (mechanical whirring of machine) And again I wanna make sure it's all going in the right direction. And if it doesn't, a seam ripper is always handy. You see the understitching is on the bias tape edge close to the seam and

it's anchoring that seam allowance to the tape on the inside. My next step is I just need to fold this and then I'm going to stitch close to the inside edge of the bias tape to catch it in place. I need to turn the tape to the inside. It's gonna fold really easily right along the seam. And I also wanna take care of that little extension at the back opening. I'm just gonna give it a little press to hold it in place and throw a couple of pins in there just to keep it from shifting out of the fold. I need to finish this back opening edge. I left that half inch extension and before I turn the tape to the inside there I'm going to just fold it under and then fold it down over there. I'm gonna place a pin and that's gonna hold it until I sew it in place. I'm gonna continue around my neck edge and I might wanna do a little pressing as I go. It's a curve and you wanna get that bias tape trained now on the other edge. So that inner fold edge has to form the curve. You wanna keep it flat on your ironing board because it's gonna give you the best results. And you're just going to press it and you're training that bias tape to come now on the other curve. I'm going to continue pinning and steaming it all the way around the neck edge, and I'm gonna turn onto that little edge on the other back opening the same way I did on the first one. And then we'll be ready to sew it. The next step would be to machine stitch the bias tape facing in place. But I've decided that I wanted to hand baste it in place just to give myself a little insurance to hold it in place and this time I don't want my pins there while I'm stitching. The top stitching shows on the outside of the garment so any kind of imperfection in your stitching when you go over a pin would show. So I'm really going to hand baste. I've been working on it, just a long running stitch. I'm using contrast color thread so I can easily see it. And I'm using kind of a long stitch. I'm stitching about a quarter from the edge where I wanna do my machine stitching 'cause I don't wanna catch the basting in the machine stitching 'cause it makes it really hard to pull out. So just as a running stitch. Try not to get them caught in the pins. This basting will also hold that little extra folded edge that you have in the back that is thicker than what you've got going around the neck. Edges all hand basted in place and I've taken out all the pins. When I machine stitch I'm going to stitch very close to this folded edge of the bias tape. I'm using a matching color thread and I wanna make sure that my stitching stays all nice and even because this is topstitching and it's going to show on the outside of the garment. Going to lower my needle right on that edge, that's my back opening, and bring the pressor foot down. I'm gonna start stitching slowly and I want to backstitch 'cause I need to anchor that, and then I'm going to go around the edge. Again, I want to stay very evenly, same distance from the edge of that tape all the way around. Make sure I have no bubbles, keep my fabric nice and flat. And stop once in a while, keep the needle in the fabric just to make sure you've got a clear path and nothing's bunched up underneath. Now if this was a closed edge like an armhole I wouldn't have the benefit of it being open but it's still pretty easy and you could always use your free arm on your sewing machine. (mechanical whirring of machine) I'm not forcing anything, I'm not pulling, just letting the pressor foot and the feed dogs guide my fabric. I'm just keeping it the same distance. Okay, I wanna make sure I don't cause any bubble over there. Straighten everything out again. And once more just get it nice and flat, pick up my foot a little bit just to smooth it out and keep going around the curve. Almost to the back edge. (mechanical whirring of machine) And sometimes you need something to hold you can use your seam ripper to just get underneath there and then you're gonna go backstitch, come forward, lift up your needle, come out, and cut your thread. Stitching's done. I need to remove the basting, I need to press it to anchor all those stitches. I want to cut all these little threads off obviously from any end. And then I'm just gonna take my seam ripper, just put it underneath the knotted end of your basting and then your basting's just gonna slip right out. That's why we do it a big stitch in a contrast thread so you can see it. Once you get more familiar with this technique and you're working with an easier fabric

you won't have to baste. I did the basting sort of to just give us a little bit of insurance but my friends call me a big baster. I baste a lot of things. I baste invisible zippers, I baste collars all the time. It's like an insurance policy to make sure that what you've put in the right place stays in the right place when you go under your machine. We finished this top. It has a bias tape facing on the neckline that you've applied with your raw edges even. You've stitched, you've understitched, and you've topstitched it in place. We made a thread loop and attached a button for the back opening edge, and then we finished our armholes exactly the same way. It's a nice clean finish and it keeps your garment very lightweight, you don't have bulky facings inside.

## Neckline Finishes Using Knit Fabric

Make and apply a neck facing to a round neckline

- We're going to start working with knit fabrics. We're going to finish two different necklines. One has a plain, round band, and one has a v-neck. Pattern numbers 1062 and 1198. 1062 is from our Learn to Sew collection, so it has a lot of really good beginner information, about taking your body measurements, about what knit fabric means, and this will help you get comfortable using knit fabric. When you're using a knit fabric, you need to pay attention to the type of knit, and how much stretch it has. Some knits you need to worry about too much stretch, or too little stretch, so that's why we put on our pattern envelope what we call the pick a knit rule. It's a measure on the side of your envelope which tells you how far a certain amount of fabric has to stretch. In this case, you need 50% stretch. I'm going to take four inches, match it up to those first two bars, keeping it flat, and I wanna make sure it stretches easily to the six inch mark. If it didn't stretch enough, if it only stretched to here, that would mean when I'm putting on my neckbands, I wouldn't have enough stretch to have the neckband fit to the garment properly. Sometimes it could stretch further. This one does, nice. You could use it, but depending on the garment and how it's supposed to fit your body, you might end up with too much stretch. Try never to buy something with not enough stretch, because you're going to ruin your construction and probably the fit of the garment. I've stitched my front to my back at my shoulder seams, and now I'm ready to start working on the neckband. I have my pattern piece still pinned to the knit fabric, for a couple of reasons. Number one, when you stitch that little center back seam, you're going to mark that notch. And you see that that cut line is marked with the size small. And that's the size we're making. Next thing you wanna see if you have a center front line that you need to make sure you keep track of, and then you have notches. And the ones that are marked small need to be matched to the notch on the garment, and then you have small dots. These will match to each other, and then these will match to the shoulder seam. These markings are very important to keep track of, because they put the stretch in the right place for the garment to end up fitting properly. I'm making a size small, so I've transferred all these markings. And they're really important, because they control where the neckband stretches to fit the garment, which is really key to a good, finished product. I'm going to remove my pattern piece, and get ready to start sewing it. I need to stitch the center back seam, and it is a 5/8 inch seam, so I've got my tape there. When you're sewing with knits, you wanna change to either a ballpoint needle, or a stretch knit needle. This allows the needle to go between the little grooves of the knit fabric without catching on anything. Also, for certain seams, your shoulder seam, and any stretchy seams you wanna keep the stretch, you can use a very tiny zig zag stitch. You can certainly use a straight stitch if you're careful. This is a very short seam, so I'm not going to use a stretch stitch or a

zig zag, I'm just gonna put my needle down, I'm stitching 5/8 of an inch. And I'm gonna put a little bit of a stretch on the fabric as I'm stitching. I'm gonna backstitch. (machine whirring) And just a little pressure, just stretching the fabric very slightly as I stitch. And backstitch. And I've stitched that seam. That's the center back seam. And I can really just press it open with my fingers, since it's so small. Next thing I need to do is fold this with the wrong sides together, and get the neckband ready to get on the garment. Here's where you're gonna have to work with your fingers, and unroll those curling edges. You may wanna use a few pins as you go around. I'm gonna take a couple out and put them on my fabric. And just keep on rolling it. You don't wanna tug on it, it'll unroll. And once you pin it, it'll keep it from rolling. And remember, it's always gonna roll the wrong side out, so you'll be able to keep track of what the wrong side of your fabric is. Especially sometimes on a dark fabric you can't tell. And go down the other side. I'm gonna get this all pinned together. And what it's gonna be, this folded edge is going to be the finished edge of my garment. I got this neckband all pinned together, and the reason I have so many pins is because it really wants to curl. Just pressing it lightly, just to get that fold, and to give those edges a little help to keep them from curling. Some knits may not curl at all, and your steps might be a little bit easier. Okay. Now we're ready to put this onto the garment. Going to start pinning the neckband to the garment. I'm on the outside of my garment. And now that I've folded this band in half, matching my wrong sides, both sides are the right side of my fabric. But I need to make sure that I stay with one of them as I go around the neck, and not twist it. I've marked my center front, I'm going to match my center front, and place one pin there. And then I'm going to find my center back seam, and placing it on the outside, and making sure now you haven't twisted your neckband, I'm going to pin that one to the center back. I can use the pins in my neckband already to start pinning it in place. The next place you need to match, are your two shoulder seams. And you will have made two little clips in your fabric that were the small dots on the neckband, and those will go with the shoulder seam. Clips match there. And we're just gonna take the pin out and put it back in. And then we're gonna go, I have the other clip there. And we're gonna match to that shoulder seam. Make sure you've got your shoulder seam open on the underside, or else it's gonna give you too much thickness when you stitch that seam. Now you have two more markings to deal with. You've got small notches right near the center back. I'm going to match them, and replace that pin. And you're going to do the same thing, you have that notch, and that notch, and you're going to match those. Okay. So now, you have to pin along the front of your garment. But this is really where you have most of the stretch. You're going to see that your garment is a little bit bigger than the neckband across the back neck edges, and some what more bigger, if that's a good way to say it, than the band on the front. That means this band has to stretch while you're sewing, to pull that neck edge in. I don't like to place too many pins, 'cause I like to control the stretch while I'm stitching, but this is a pretty good area, a pretty long distance, so I sort of wanna pull it, and find a place to match it, and take out that pin, and pin that in place. So now I've got a controlled amount of stretch there, a controlled amount of stretch from my center front, and I'm gonna do the same thing on the opposite side. It's really not necessary to place a lot of pins. I place them strategically. Of course, at all the markings, and then halfway between the center front and the shoulder. I've kept the neckband pinned together, so that it doesn't start separating and give me an uneven seam. Now we're gonna stitch this. This gets stitched in a 3/8 inch seam allowance, so I've moved my tape over on my machine, to make sure that I stay straight. I'm going to start stitching at my center back. I've got my 3/8 marked. And I'm gonna bring it in, lower my needle, and I'm gonna take out that one pin, and I wanna stitch over it. Going to start holding at my first marking, which is my shoulder seam. I'm going to pull slightly, so

that now I'm lying nice and flat. I'm gonna start stitching. (machine whirring) Backstitch a little bit. And keep it in line. And just slight stretch on the garment and the neckband together, as it feeds underneath your presser foot. I've gotten to my shoulder seam. I'm gonna pull out that pin, too. And now my place that I'm pinned together, is that halfway point, from my shoulder seam, to my front edge. These pins are just holding my band together, and now I'm holding at that other pin. And again, I'm just stretching slightly, keeping my edges even. Nice slow stitch. I'm using a straight stitch. You could be using a small zig zag, you could be using a stretch stitch. Sometimes a stretch stitch stretches your fabric out a little bit too much, because it's really going back and forth, and this isn't going to be a stress area on your garment, so you can get by using a small zig zag or a straight stitch. Because you're stretching this as you're sewing, it's automatically creating a stretchy stitch. Now I've come to my center front. I think I'm just gonna pull out that pin. Now I need to find the next centering mark, which is that pin. And again, make sure you keep all these edges even. The two edges of the band, and the edge of the garment. And you're gonna continue going around, pulling it slightly. And not pulling it tight, just giving enough stretch. I wanna make sure now, something isn't going crooked. Lift up my presser foot, get everything aligned again. And I'm stretching to there. (machine whirring) And then this is my next place. This is my other shoulder seam. And I'm pulling it a little taut. Making sure that all those edges are nice and even. (machine whirring) Guiding it with my fingers. And this is gonna be the last section. I'm coming around to my center back. And I'm here. That's the notch, there's my center back seam. And we're just stretching it slightly. This is what's called a crosswise knit neckband. It's cut cross the goods between your selvages. We've crossed over our stitching, done. Pick it up. You took out all your pins, and now you need to press the seam. First you need to press it in the direction that you stitched. You're gonna go all around. Just to tighten up those stitches. Remember, we close up the holes that the needle makes. And we're gonna go all around the neck edge. You've got three edges of fabric, two from the neckband and one from the garment. And you wanna press that seam as we always do. Just to set the stitches. Now what I want to do, is press the neckband out, away from the garment. And this is where that stretch factor of your fabric really is important. Because the neckband is now going to start to shape around. Remember, it was a flat piece. And your seam allowance has to sit against the garment. This is that curling that we talked about before. And you're just gonna start pressing around. And you see you're getting a nice, curved neckband. It's not gonna stay, but you're gonna do a top stitch later on to hold it in place. Again, you're getting a curve. And you're gonna go all around the neck edge, the same way. So I was working on the inside. Now I'm gonna go to the outside of my garment, and take a look. You've got this nice finished band of the neck, and it's taking the right shape. You wanna hold it in place. We're going to do oh, about a quarter, or an eighth inch top stitch on the garment. And that's going to hold all of this seam allowance on the inside in place. If you didn't top stitch it, every time you wore it, it would come away from the garment, and almost show from behind the neckband. So the good finish is to do a top stitch there. I don't wanna stitch too close to that seam, because it's going to defeat the purpose. It's still gonna allow this to roll. I'm gonna try to do a nice, almost a quarter of an inch top stitch. Going to start at the center back. I wanna keep my garment as flat as possible, and I wanna find a place, give myself a visual marker, 'cause I've got no seam to mark there. Took the tape off, and I'm gonna put the needle down. I'm working with the throat plate, that my needle is in the center of. So I can just watch the center in relationship to where it is with the rest of my presser foot, and use that as a guide as I stitch. It's important that you keep the stitching straight. It's the focal point of the garment, it shows. It's top stitching. It's also functional. But you really wanna practice getting a nice,

even stitch. Start stitching. I'm gonna do a little backstitch to anchor that. And now what I'm doing is watching that edge of the foot on the edge of my seam. And that's going to keep me going in the right place. I'm also going nice and slowly. Tendency to start stitching fast when you start to feel confident, but in this case, I wanna stay nice and slow. So I've kept my machine preventing me from going too fast. And you can feel where that seam is from underneath. And you wanna make sure you're catching it. And again, you're doing a nice and even stitch. Always keep your needle down in your fabric when you stop, especially if you're going to lift up your presser foot, 'cause it guarantees that you start stitching in exactly the same place you ended. I'm gonna make sure that everything is underneath, going in the right place. I'm not pulling, I'm not pushing, I'm letting the feed dogs and the presser foot move my fabric like it's supposed to. Again, I wanna make sure everything is going in the right direction underneath. I can feel the bump. (machine whirring) Keep your eye on the needle, and where that seam is going on the edge. Okay, got a little bubble. I wanna lift up the foot, straighten it out. And back in action. (machine whirring) And back to meeting your stitches. You're gonna backstitch again. You've done your top stitching all the way around. It's holding that seam allowance in place. When you get brave, you can do a second row, that'll help hold the seam allowance better. Or, you could trim some of it away very, very carefully. You don't wanna trim too close to the seam. And since you've stitched, you're gonna peel this back, and you only wanna cut that seam allowance. You don't wanna get too close, because you don't wanna cut your garment. I'm just gonna trim off a little bit. You don't wanna work in the blind. I don't wanna cut this, and I don't wanna cut that. Little bit. Little bit out of the way. And then you can see, it's going to lay nice and flat right against your stitching. So you've completed a round, crosswise knit neckband. It's pretty easy, but you wanna make sure you're always working with the right amount of stretch in your fabric, the correct seam allowance, and you've matched all the appropriate markings. And remember, when you're stitching it, you're not pulling it, you're just kind of letting it stretch out a little bit for those two edges to match each other.

Make and apply a neck facing to a v-shaped neckline

- Continuing to work with neck finishes for stretch knit fabrics, I've got a V neck garment here. It's pattern number 1198, and we've stitched the shoulder seams, and in this case, because it's a regular shoulder seam, and not an extended one, like on the previous top. We have stabilized the shoulder seam with a piece of stretch lace, you could use anything from twill tape, to even a piece of hem tape, a piece of ribbon, or sometimes the ribbon you cut out of purchase garments, and you stitch that with your shoulder seam as instructed in the directions. Since this is a V neck, it requires a little bit more preparation, and it's a little trickier than the round neck line. So first, I've cut my piece, and you'll notice, the ends of this neck band are notched shape, and once you stitch those two edges together, that will form the V neck shape at your center front seam. But remember, you need to transfer these markings, again, they're very important, because they tell you where the stretch is when you apply this neck band to this neck edge. Mark your center back, your two notches closest to your center back, we're making a size small, so you wanna make sure on both edges, you mark those two small dots, and those two small dots. At the center front you want to make sure you mark these three small dots, 'cause those are going to make sure you get the V neck exactly in the right place at the center front of your garment. To ensure the fact that your V stays nice and shaped, I'm going to fuse a small piece of lightweight fusible interfacing right over that V, I've got a small dot marked, that's where my intersection is going to be. And I'm just gonna fuse it on there. And that's going to help me later when I have to clip to that small dot before I apply the V neck band. It'll never

show on the outside of the garment, and it will really help you get your V neck very nice and keep the V shape. Before I can apply my neck band, I need to do a little stabilizing stitch at the center front, three eighths from the edge, and crossing right at that small dot at the center front. My three eighths on this machine is just about the width of my presser foot, and I'm going about an inch from the center front. And, still got my machine set at a pretty good speed. And I wanna stitch right to that dot. And I wanna pick up my presser foot, and pivot, and then stitch up the other side of the V for another about an inch, get it nice and straight. The other thing I need to do, is stitch the center front seam of the band. I've marked the seam line just to make sure that I'm stitching exactly three eighths, because it gets a little deeper at the center point where that small dot is, so I need to stitch this in a three eighth inch seam. I've pinned the center front seam of my neckband, matching the small dots, aligning my seam line, and having my right sides of my fabric together. I'm gonna place it under the foot, and lower my needle. And you may want to make sure you're going right down on the seam line, and also, because this is a lightweight fabric, you wanna be careful that it doesn't fall into the hole of your feed dogs. So you wanna be careful, sometimes it helps to hold the thread taught behind there, and you're gonna back stitch a little bit. There we go, oh, I wanna get that pin out of the way. And it's gonna be important to come right to the center point, pick up, and turn it, and then again, stitch right on my seam line, and I also wanna make sure that my other point from underneath is not curling into that seam. These little V necks are a little tricky, but worth the effort, and as long as you know what to look out for, you won't have any problems. There we go, back stitch, and needle up, pull it out. I'm gonna trim off my thread end, it's a good idea to remember to do that all the time as you sew, or else sometimes you get them caught in your seams. And now I need to make a clip right to that center point, so that this seam can open up and become the V shape. So I clipped it, make sure you get through, don't clip your stitching, and now there's no reason to go to the ironing board for this one, you just wanna finger press it open for the time being. So one edge, and the other edge. And then when you fold it, you magically have a V shaped neck band. So put them together, I'm going to place a pin to hold it together, and then I just need to trim off those little points, because they've served their purpose, and now we don't need them anymore. So I've got all these little points. And be careful, you don't wanna trim away from your seam allowance at that point. But you don't need these little angles here. There, and there. So now you've got your V neck band, that once you in set it into this neck line, is going to give you a lovely V neck line finish. Before we can apply this though, to this, we need to open this curve, this point, the same way we opened the point on the inside of this seam, and that's why we stabilized it with the interfacing, and the row of machine stitching. So we're going to clip here, right to the center front, again, whenever you're clipping, make sure you don't go into the stitching, wherever your clip is. And now that'll open it, so that this piece can sit in there nicely. I need to fold the rest of this band with the wrong sides of the fabric together, and it's really much easier to work at the ironing board, especially since this is a lightweight knit, and it's curling a little bit. I'm just gonna continue bringing the raw edges together, uncurling them as best as I possibly can. And you'll see you've got your markings, remember they're gonna match as you go all the way around. And try not to stretch this band out, because this is the band that's gonna finish your neck edge. And you only wanna stretch it when you're sewing it on, 'cause that's gonna control the shape of the V neck line. You're just gonna keep unrolling it, And getting the wrong sides together, and your raw edges even. Some knits won't curl as much. If you're working with a more stable knit, 100% cotton interlock won't have as much stretch, and it won't curl as much, something with a little bit less cotton and more Lycra, a little heavier weight won't curl as much either. But always remember, when you're working with a

knit fabric, and you use, need to use that stretch factor on the back of the pattern envelope, 'cause if the pattern is designed for something that has the 50% stretch, and you buy a knit that has only about a 25% stretch, or not any, some knits are knits and they don't even stretch, and they don't have any return, which means the fabric is going to go back to its original shape, you won't be able to sew the garment as we've instructed, and possibly not even get it on your body. So now you've created your V neck shape. Just gonna give it a light press, all around. If the fabric is really misbehaving, you could machine baste this edge together, three eighths of an inch from the raw edge, that would be along your seam line. But you gotta remember you have to stretch this band when you apply it to the garment, and you don't want that basting to prevent the stretch factor, the stretching of the garment. I'm getting ready to now sew the V neck band to the V neckline, couple of things, I've got it all situated, I've done my little clip, sometimes when you're working with your fabric, the markings that you put on there, depending what you use, they could disappear. It's really important that you can still see the small dot at the center front of this piece, so I'm going to remind myself, and I'm going to mark it, it's there. And then I need to make sure that I use this dot, to match to my center front over here. And when I'm sewing, the V neck is going to open up, so that I can apply the rest of the neck band. So I'm going to pin this side, 'cause remember, the band now is almost reversible, but I need to pin it to the right side, or to the outside of my garment. And I'm going to start at the center front, and I'm going to match that small dot, I'm gonna use my pin for the center of that dot. And I'm first going to place it right into my center front. And you're going to see that this V is sitting right into my little slash. So the same way as I matched my round neck centers, and my shoulder seams, I need to do that first on the rest of this neck band. Make sure your shoulder seams are open, and I've got my small dot marked with my little snip. Place the neck band there, and anchor that with a pin. And the same to the other side, make sure you've not twisted the neck band, and you're still pinning the one side of the neck band to the outside of your garment. And pin your shoulder seam, you can use those pins that you have in the neck band already. Just take them out and slide them back in. And now we've got to start working on your back neck. Got a marking there, and a marking there, which would be my center back. Now you're going to see, once again, the same way it was on the round neck band, that your band is shorter than your garment edge. And that's why we have the markings that tell us how much stretch, how the distance of where the stretch has to be, and that's going to close in the neck line and make it a good shape. So again, I wanna sort of find a center point, and place one pin there. I'm going to leave the other two pins that are gonna hold the band together, 'cause I don't want it to start curling out, and misbehaving when I'm gonna go to the sewing machine. And I need to do the same thing on the opposite side. The tricky point is going to be the center front, and I'm gonna really show you the easiest way to get that done. So again, we've got this band that's shorter. And going to pin it in place with one pin. And now we're going to work on getting this situated. You need to open that clip, and you see, with this clip open, it swings around and now becomes just about a straight line. The important thing is, when you're stitching, you don't want any of this dimpling, or folding to happen at the center front. So if you've already pinned it in place, and you've got a little dimple, just take out the pin, and now work on the center front, spread that clip apart, make sure you're still aligned with the center front seam of the band, which has moved way over here, and your small dot, and when you open it, your raw edges are going to be even. You've got your pin placed in there. Then when I go to the machine, I wanna make sure that I can see that, so I'm going to stitch with the band down, against the machine, so I can see this part. 'Cause this is the critical part, and what I'm going to do first, gonna place one pin approximately one inch, each side of my center front where

that stitching is. It's going to keep it all anchored properly. And... because I don't like to rip out big machine stitches if I make a mistake, I'm going to baste this, and I'm going to baste it exactly along that reinforcement stitching right on the interfacing. And then take it out, open it out, and check to make sure my V is very nice. Because the rest of it is very easy sewing, it's just sewing around the same neck line that you did on the round band. So when I go to the machine, I'm going to place this edge, and I'm just going to go here, I'm gonna be very careful that that's all happening properly, and once I get that done, the rest is easy. So I wanna machine baste that little section, just to ensure the the fact that I get it all right. So I'm going to increase my stitch length to four, 4.5, depending on how your machine goes, I'm gonna do the biggest one on this, which is 5.0. I'm gonna come down here, and since I have that beautiful reinforcement stitching I did earlier, I'm going to lower my needle right into that stitching, and put down my presser foot. So the key is, we don't want any kind of dimpling happening at the center front, so you see I've stretched this out, and I've opened up at V, and if I stitch this properly, I'm gonna do just the basting stitch. And we're gonna come along there, I'm getting a little twisted, I wanna make sure that I continue in the right shape. And we're going to check it, because, much easier to rip out basting stitches than machine stitches, so I'm just gonna take out those pins at the center front, and I'm gonna flip this up, and see that I have no dimples, and a nice V neck like happening. Then I'm gonna go back now and stitch the whole neck, making sure that I continue that machine stitching in exactly that same spot, the band is very skinny, and normally if you're gonna stitch off the right seam line, it's going to really make the band look skinnier, so you wanna stay on your good three eighth inch seam line, all around the whole neck to ensure the fact that it looks even, and your V is a nice sharp V. I've sewn the whole neck band around, and you can see, that it's a little bit of pulling, and that's the stretch, we're gonna get rid of that once we press it. I've got my beautiful V, and it's all sewn around. So we're gonna go to the ironing board, and we're going to press this seam to set the stitches, remember, we always do that. And then press the seam toward the garment. We're going to do the same top stitching we did on the round neck, to hold this band in place. I've gone my top stitching, and I've done a final press. And now you can see, that what was once a straight band, has finished your V neck line. Techniques are the same as on the round neck line. You're always going to have a shorter band than the edge it's going to go to, and that's why it's important, always to have those markings, because those tell you where the stretch is meant to be. So the pattern is really important, because it tells you where the stretch is. When you try to do this yourselves, as all of us do, you end up with either a crooked neck line, something that's bunched up in the back, and sagging in the front, or like I did recently, I made the neck line really short, and I thought it was gonna help my top to pull it all in, and now it drives me crazy, 'cause it feels like it's choking me all the time. So the pattern is really really helpful. It'll show you, on your round neck bands, on your V necks, on scoop neck lines, the pattern tells you where the stretch is supposed to be, and that will give you a successful top every time.

## Inserting Sleeves

### Insert a set-in sleeve

- We're gonna start working with sleeves. Sleeves can be kind of scary when you're first starting to sew. Nothing can change a garment's nice look as a well put in sleeve or a poorly put in sleeve. An armhole is round. A sleeve starts as flat. So, we need to make this fabric conform to this sleeve edge. Sometimes the sleeve is gathered which would give you a little bit more fullness at the top of

the sleeve and sometimes the sleeve is eased which would just result in a flat looking sleeve but it still needs some roundness. A lot of people make the mistake of taking all the ease out of a sleeve and making the armhole flat and very close to the body. That'll make you not be able to move your arms. So, you need to work with your pattern and understand where the ease is and how to do it or where the gathers are and how to do it. First we're gonna work with an eased sleeve. We're working the same pattern we made that slash front facing on, Pattern number 1461. And, this is a small, very short, almost a cap short sleeve. We're gonna put the ease stitches in, we're gonna hem the sleeve, and then we're gonna set it into the garment. So, make sure when you've cut out your sleeve, you've marked all of the markings. Very important that you've marked your single notch which makes you know that it's the front of the sleeve, and your double notch which tells you it's the back of the sleeve. You also have three dots, which I've marked with very small slashes that this is the shoulder and then these other two dots will match to the garment armhole. I need to stitch between the notches. I wanna leave long thread ends because those are gonna help me pull up my ease stitches later on. I'm going to go right on my seam line first. That's the first row of stitching. Now, you see it's a curve. You're just going to guide the fabric and go slowly because it's a big stitch so the machine is gonna move a little more quickly than normal and you're gonna keep that edge right against your tape and slowly shape. And, you could pick it up so you get not bubbles. You can put your ease stitches in either from the wrong side of your fabric or the right side of your fabric. Ultimately they end up on the inside of the garment or pulled out if you've done more than one row or two rows. And, I'm gonna stop at the notch. And, when I peel this out, I wanna make sure I keep long threads. And, now I'm gonna do a second row inside between my cut edge and my first row of stitching. So, since these stitches have to be pulled up, you're not going to be backstitching because you need them free to be able to pull up. So, I'm going right between the cut edge and my first row of stitching. And, I'm just guiding it. And, make sure I'm not getting any puckers yet. So, those first row of stitches on your seam line are really what ends up controlling what that sleeve looks like on the outside. Really make sure you need to stitch along the seam line and when you put it in the garment, it needs to match perfectly to the seam line on the garment. Okay, so now we've got the two rows of ease stitches in. But, I also need one more of basting stitches  $\frac{5}{8}$  from my lower edge which is going to help me do the hem on this sleeve in a little while. And, I don't need to backstitch here either. Ultimately these stitches are just gonna be used as a guide for hemming this sleeve because a little bit, it's got a little bit of shape at the lower edge. We're gonna stitch the underarm seam which is very short so it doesn't even have a notch. And, then we're gonna hem the sleeve, getting it ready to put in the armhole. I need to set my stitching back to a regular stitch length which is about 2.5. And with right sides together, just pin those two edges together evenly. We've got no notch but it's a very small seam. Just make sure your edges are even. And, I'm gonna stitch a little  $\frac{5}{8}$  inch seam. I'm gonna backstitch at the beginning and the end because this is a seam that needs both. And... I need to press this little seam open, set the stitches and press the seam open. And, now we're gonna work on getting the hem prepared. So, I did that machine stitching and that's gonna help me with the narrow hem. My first technique is the first part of the narrow hem. I'm going to bring my raw edge right to that basting stitching and start pressing. So, don't burn your fingers. You can go a little bit at a time, but that gives you the guide on how much to press under. And then, go continue around the lower edge of the sleeve. Keep your threads from ease stitches out of your way. Because this is slightly shaped, that basting is helping the edge have a good place to go to. If you're working on a very straight edge, you can just mark the  $\frac{5}{8}$  on where that's supposed to go, but I really love the stitch all the time because it gives me a good visual and then it makes it very

precise what I'm doing. So now I've come all around. I wanna make sure I get that seam allowance in there. And now, I'm just gonna press that same edge under right along that basting stitch. And, this is called a narrow hem. Sometimes on a very short cap sleeve like this if this edge is too curvy, instead of hemming it, we would suggest lining the sleeve, because the edge could be too sharp to get a nice hem on and wouldn't end at a good result. But, this one has just a slight curve so the hem will work. And, now we're ready to go to the machine and top stitch this in place. I'm gonna stitch the hem in place and I need to make sure my stitching is even and close to that edge. I'm starting at the underarm and though I'm stitching from the inside of the garment, I want to make sure that I stay nice and even and equal from the edge because the stitching does show when my top is finished. So, I'm gonna do a couple stitches. We're gonna backstitch and then we're just going to start nice and slow, staying on that edge, going all the way around. Cut those threads. Again make sure you're not cutting off your ease stitch threads. So, my sleeve is all ready. I've put in the ease stitches, we've hemmed it, we've stitched the underarm seam, and now we're going to set it into the garment. When you read your instructions, you're always going to see the right half of the garment being shown. You would always do the same thing on the right half on the left half unless you were making a one-sleeved garment. So, we're gonna start putting the sleeve into the garment. First thing is, your sleeve is right side out and your garment is wrong side out. You need to place your sleeve right inside the armhole. So, the first thing you need to do is make sure that you're working with a right sleeve and a right front. Match those notches first to make sure you're working with the right half of the garment. I've got a single notch on my sleeve and a single notch on my garment. Just to get myself started, I'm going to place a pin right there directly across my seam line. And now, since I know I've got the right sleeve, I can start matching all my other points, my underarm seams to my side seam. And, I'm gonna go up top first and find my center small dot that I've marked with a slash and place that at the shoulder seam. It's good to place your pins, especially for sleeves, with the head of the pin out and it'll make it easier to pull them out as you're stitching. And, we're gonna continue around to the double notch indicating the back edge of the armhole. So, we've got those four points matched. Now, I did mark small dots both on the sleeve and on my garment and we're going to place our next set of pins there. When an eased sleeve is set in properly, it's going to look smooth and flat at the sleeve cap. You're not gonna have any dimples, any puckers in your fabric. So, that's why it's really important first when you put it into the garment to match your matching points. I've got my last small dot matched on the back edge of my sleeve. I put my last pin in place. Now, you're going to see that my sleeve between each place is a little bit bigger than the armhole except between my front notch and my back notch. My underarm should be fairly flat. So, I'm gonna place two more pins on either side of the underarm seam just to make sure that doesn't shift. And, now we're going to start pulling up our ease stitches. Going work on one edge at a time. You're going to turn it so you can see the inside of the sleeve armhole. And, you can see I've got excess fabric here and even more excess fabric there. I need to take those threads that I left hanging and I'm going to grab them together and what's going to happen is they're going to, the fabric's going to slide along those threads, those stitches. That's why they were big stitches. And, you can see I've moved some of that ease and I've got it up there. I'm not done yet. So, I've taken out that anchoring pin just for a minute so that I can slide all my stitches to pull up the fullness of the sleeve. I need to go back and make sure that those dots are matching again and I'm going to have the right amount of ease in each place. So, I'm checking here and my notches, my small dots are matching there. And, now I see I've pulled a little too much here. So, before doing anything, I'm just gonna slide a little bit back off those stitches and make sure that the top edge of the sleeve is

matched. I'm gonna reset my pin. Not gonna do anything with those yet. And, now I have to make sure I've got the right amount between the small dot and the front armhole notch. I'm just gonna slide it down. And, it's pretty set. So, now I could take those two long threads and wrap them around that anchoring pin in a figure eight which will hold the thread in place and it'll keep the stitches anchored. As you can see there's all these uneven bubbles here. I want to make them even and I really don't want anything going into the sleeve beyond that line of stitching. I'm going to use a straight pin and I'm just going to slide the fabric along those threads basically so that this edge is curling a little bit, that's the ease, but by the time it gets to that line of stitching, there's nothing there. So, it's a good idea to hold it taut. And, you're working in a small area, so you can just use your fingers. And, then I'm going to take this pin and stick it right in the seam line. And, I'm gonna place another pin making sure those cut edges are even. Remember, you're not gonna be stitching there. You're going to be stitching right over that first line of ease stitches. And, we've got that one pretty good. We're just gonna smooth it out a little bit. Ah, let's put them in the right direction. That's my very bad habit. And, now we're gonna do the same thing on the other portion. Gonna slide it around. Now this part's going to have more because that's the part of the sleeve that's going over the top of your shoulder. So, you're just gonna keep sliding it back and forth. And depending on your fabric type, you will have less or more 'cause some fabric will eat up those gathers and some fabrics, like stiffer ones won't absorb them. So, you can just, you can see that we're pretty smooth along that line of stitching, which is ultimately your armhole. And we pin that in place. So, now we've done the front edge of the sleeve. I like to pin a lot. Sometimes if the sleeve is giving me a little trouble I also would hand baste it. This sleeve seems to be working nicely. And, we're just gonna ease the pins. Now, we're going to do the same process to the back edge of the sleeve. Usually there's a little more ease in the back edge of the armhole because it has to go over the back of your body which is fuller than the front of your body at your armhole. You can see there's a little more fullness here than there was on the front edge. And, this edge also might have a little more fullness. So, we're going to do the same process. We need to find those anchoring threads. Might mean to move a pin. And, pull them out. They sometimes get hidden. So, there they are. We're gonna replace this pin on the inside. And, we're gonna grab those two threads and we're just gonna slide a little bit, move the stitches along those threads. And, take out that pin matching the small dots just for a minute and we're gonna see if we pulled this up to the right length. And it's pretty much to the right length, but we wanna make sure now that we're gonna go back and match those notches. So, I have too much pulled here. So, I need to slide a little bit and then match that small dot again, put my pin back in. And now I'm pretty set so I'm going to wrap my sleeve around here. I'm going to pull each section up to the right length but if you're working on a tailored jacket or a wool blazer, something that the fabric was a little meatier than this and you wanted a nice perfect sleeve, you would measure the sleeve cap between each marking, between the notch and the dot and the dot and the shoulder seam, and you would pull up those ease stitches and finesse all of that ease before you even went to put the sleeve into the garment. That's what tailoring, that's like really good couture sewing. For setting in a sleeve on a cotton top, you can work right on the garment. So, now I'm gonna set the sleeve in. And, it's important to stitch from the inside of the sleeve because that's where all your excess fabric is. But, you need to make sure you're stitching on your seam line which is a 5/8 inch from your raw edge and you're not catching in anything as you go around. That's why I have a lot of pins. If you're cautious, you could hand baste along that seam line to make sure. We're gonna go with the pins and in this case we are going to remove the pins as we get to them. So, I'm sliding under. I'm starting at my underarm seam and I'm stitching on the inside.

I've got my needle down right at my underarm seam. Put my pressure foot down. I'm gonna take out that very first pin. Now see, we've got to make sure that as you go around the armhole, that this edge stays right up against your tape in your 5/8 of an inch seam. And that will ensure when you're done, your sleeve will look perfect. And, we're gonna backstitch a little bit. And, I'm gonna go slowly. And, I'm gonna remove my pins as I come to them. And, little shifting. You gotta make sure that you shift it in the direction away from the tape to keep your cut edge right at the tape or your 5/8 inch seam line. I'm gonna leave that pin in until I stitch over it because it is anchoring my ease stitches and I don't want them to start coming out. And, we're going to make sure that we're stitching right on your ease stitch, exactly 5/8 of an inch from the cut edge. And, each time, you're going to be turning your sleeve toward you. I can pull out this pin as I get to it. And, try to make sure that your garment is flat inside that seam line, toward the sleeve. Because that's your sleeve and you don't want any puckers. I'm stitching right over my ease stitches. And, take out the next pin. That's why it's a good idea to pin it with the heads out. I like working with long silk pins with glass heads. You can press over them and they don't break. And the heads make it easy to pull out of your garment and put them in your garment. So, we're still going around our armhole. Let's slide out that next pin. Make sure you've got no puckers. And, take out those two pins that we got past. Keep turning. And, you wanna make sure that you've got nothing happening underneath that caused any wrinkles. It's all smooth. And, you wanna make sure everything's going in the right direction as you get to it. Make sure your shoulder seam is staying open. You can see I'm staying right on my seam line and that's going to ensure that I have no bubbles in that sleeve after I turn it right side out. So, I'm going to stitch over my anchoring pin 'cause that's got my threads. And, I'm feeling, making sure I've got nothing underneath that's causing any bumps. And, back to my starting point. Backstitch. And, pull it out and make sure that everything went smoothly. So, we're just gonna a little quick turn and we're going to inspect to make sure that there are no puckers either on the garment, it's nice and smooth, or on the sleeve. Because this is an eased sleeve and you don't wanna see any puckers or pulls in your fabric. So, it looks like we did a pretty good job. Now, we're going to do a second row of stitching 1/8 of an inch inside the first row, sort of anchors it all in properly. And we're going to trim out the excess seam allowance at the underarm. We're gonna press that seam and then your sleeve is set in. So, I just have to run my second row of stitching 1/8 of an inch inside. I'm just gonna come to my underarm and put the needle down. And, stitch all around again. Make sure that everything is still nice and flat. Sometimes your sleeve wants to fold itself into that seam allowance, so you still have to be careful. You don't wanna ruin the good work you just did. And, as you can see, there's bubbles in the seam allowance and that's where they belong. They don't belong on the garment part. That's what helps that sleeve cap go into the armhole, allows you to wear your top, move your arm, have it sit nicely at your shoulder. So, if you were sewing an oversized garment that had something that was sitting off your shoulder, a drop shoulder with an extended armhole, you would not be putting in ease stitches and your sleeve would fit flat against the garment. And, it's a little quicker process but it's a different look. Some people prefer to have a nice set-in armhole. Some tops are made that way. All depends on the style of the garment and what you like to wear. So, I've done both rows of stitching. I'm going to get rid of all these extra threads and I'm going to trim out my seam allowance only between the notch on the front edge of the sleeve and the notch on the back edge of the sleeve, basically at the underarm. That takes away some of the bulk. You don't need that in your garment. And the top part of the sleeve generally does not get trimmed away. Depending on the type of fabric and the type of garment, you may want to. If this was a sheer fabric and you didn't want any of this to show, you

could trim it away. But, what's nice about leaving the seam allowance, it sort of acts like a little head for the sleeve cap to roll over, which we'll see when we press it. Right now, I'm going to trim this. I'm gonna slash right into my notch and I'm gonna trim it to within about 1/8 or 1/4 inch of that stitching and I'm gonna use the bottom of that back notch as my other place. So, now your armhole would look like this and all we need to do is press out all of this fullness, again setting in the stitches as we use the iron too. I'm gonna use the tip of the iron and we're just going to work from that seam line out to the cut edge. And, as you can see, you are getting some wrinkles but it's on the seam allowance. It's not gonna show on your garment. And, we're just gonna keep going around. Just pressing the seam allowance and going right over the stitches a little bit just a with tip of your iron. And, here's where we trimmed out. Just gonna press that flat. So, I finished pressing my armhole and now I wanna make sure my sleeve looks good on the outside. And, as I'm working this sleeve, I want to make sure that the seam allowance, remaining seam allowance from the inside is going toward the sleeve. That's what's going to give this sleeve something to curl a little bit over. It acts as a little bit of a support. If you were making a tailored jacket, you would be putting a piece of fabric in there called a sleeve heading. I'm just going to make sure that that seam allowance is going toward the sleeve and that gives you this nice, flat, eased in sleeve.

#### Insert a gathered sleeve

- Now we're gonna work on setting in a gathered sleeve. Basically the technique is all the same except you have more fullness at the top of the sleeve which is going to result in some puff at the top of the sleeve. I'm working on Simplicity pattern number 1253 and as you can see I like the top so much that I made it for myself as well. So I've sewn my garment up to the point where I need to put the sleeve and I've sewn my sleeve, which meant the underarm seam this sleeve has cute little button detail at the bottom of it, and I've put in my gathering stitches. Sometimes you might wanna put in a third row of gathering stitches when the sleeve has a lot of gathers, or your fabrics kind of silky, or even if your fabric is kind of thick. It help control them and pull them in more. In the sleeve I've already put in my three rows of long stitches, one again, along the seam line, and the other two inside the seam allowance. So, now I've for three rows, remember, you've got your markings, I've got the small dot slashed at the top, I have my small dot as I'm coming down the arm hole, I have my double notches, same as the other sleeve. My underarm seam, my single notch for the front, and my second dot marking. So, I need to have my sleeve with the right side out and I need my garment with the wrong side facing me so I can put the sleeve inside the arm hole. I need to make sure I'm putting the right sleeve into the right arm hole. So I'm setting my sleeve inside, right side of my fabric, right side of my fabric, just hold my underarm seam and make sure that I'm matching my first single notch to my single notch. We're going to put our anchoring pin there. And now you know you've put the correct sleeve in the correct arm hole, because your single notches are in the right place. And we're going to pin our underarm seam. And we're going to match that double notch on the back of the arm hole. This is a slippery fabric so it's gonna take a little extra effort to get it all set in and make it stay in place. So I'm probably going to want to run a hand basting stitch around the arm hole. But first, I'm going to do exactly the same thing I did on my east sleeve, I'm gonna match all my markings, I'm going to pull up those threads, and then I'm going to start sliding them along the basting thread to make sure the gathers all get distributed evenly. I'm distributing my gathers evenly along my seam line. And whereas on the east sleeve you're gonna get all of this flat. All of this now is going to have gathers. You wanna make sure that they're even and they all look the same, you don't want flat here and puffy there. So I'm using my pin, I'm sliding them along the

outer-most edge of the stitching, because that's the one that gonna control what's happening on my seam line. You see here I have a little bit of a bubble and I wanna make sure I put little tautness there and they look pretty good. So I'm gonna place some pins, holding them in place. So I'm going to do the same thing on the back edge, distributing all that fullness along those stitches putting in my pins, and then I'm ready to go to the machine to sew it in. So make sure you've got your machine now set on a regular stitch. You're gonna be working with your 5/8, so I'm sliding this under, right at my under arm seam, I'm going to put my needle down, my presser foot. I can pull out that first pin. And now I want to very carefully stitch around this arm hole. So since this is a gathered sleeve, I've got more fullness happening, so more potential for something to get caught so I'm going to go slowly and back stitch a little bit to reinforce and then just going to stitch. You can see I wanna make sure that I keep moving my sleeve so that I'm stitching in a 5/8 inch seam and turning it around, and as I get up to where those gathers are, I wanna make sure that I'm stitching over that first row of gathering stitches, it's going to anchor them in place and keep them looking the same all the time. (needle running) So, I'm coming to the anchoring thread. I need to pull this sleeve forward a little bit. Shift my fabric underneath, look underneath, make sure nothing strange is getting caught in my seam allowance and I've got a clear path for a couple of inches here. (needle running) OK, I'm coming to the top of the sleeve and I wanna make sure that I'm not catching in too much of my shoulder seam allowance it's gotta stay in the same direction, both open. And I'm coming across and keeping my gathers nice and smooth. And now we're coming down the back edge of the sleeve. There's my gathering pin, and I wanna make sure that I'm keeping this evenly distributed. I slide it back there, starting to look a little moved. Make sure you're keeping it 5/8. I'm coming to the end, gonna match up to my previous stitching at my underarm. Just back stitch a little bit. Lift my needle, presser foot, cut my thread. Got my sleeve set in, I checked to make sure there were no puckers on the outside on the garment, and that all the gathers were evenly distributed and then I did my second row of stitching. So now we're just going to trim out that portion at the underarm to reduce the bulk when you're wearing. I did my second row of stitching and now I'm getting ready to trim away the underarm and press those gathers and the sleeve cap. If you've got an overlock serger and you're feeling brave instead of trimming this away, you could just serge over the whole arm hole this way your seam allowance is finished and you've reduced some of the bulk with your cutting off that part. But we're just gonna trim right into the notch. If you're feeling brave, and you have enough overlock serger you can just overlap that whole edge it'll trim off your excess fabric and finish the arm hole seam nicely. If you're making an unlined jacket and you were worried about those seam allowances showing you could bind them in double fold bias tape or any kind of trim just fold it over the edge and stitch it in place. It covers the seam allowance and gives a beautiful finish for someone seeing the inside of your garment. So we're gonna look at this from the outside. And you can see you've got gathers where they're supposed to be, and the rest of your arm hole is smooth, no puckers on your sleeve and no puckers on your garment. Again, you're gong to push that seam allowance. That seam allowance toward the sleeve, which give those gathers something to sit on as it goes over your shoulder. The last thing were going to do is press that seam allowance the same way that we did for the east sleeve, but all those puckers aren't gonna come out. So you're just gonna press the seam allowance because you don't wanna smash these gathers because that ruins the whole purpose of them. Just going in with the tip of the iron on the seam allowance, and I don't wanna go past that, because those gathers are there, we don't wanna flatten them out. And then we're gonna set those stitches in at the underarm. Press on the seam. And bring it around back edge and now your sleeve should be ready. You can see that the gathers are going out and I've got

my seam allowance underneath there. If I was going to turn the seam allowance towards the garment, those gathers kind of collapse and you get a kind of edge on your arm hole of your garment. Sometimes, that's appropriate, but this sleeve is designed to have the seam allowance go toward the gathers and it gives you the little puff.

## Hemline Finishing Techniques

Finish a shirt-tail hemline with a narrow hem

- We're going to start working on hems. And there's a wide variety of types of hems you can do. You can machine stitch, you can hand stitch. You can do a blind stitch, you can do a slip stitch. I'm going to start by working on a shirttail hem because this one is a little bit special. We're working, again, on pattern 1106 that we used for our plain round neck facing. And this hem, it's shirttail shape and these edges get hemmed before you stitch your side seams on your garment. If you've ever looked at a shirt, you see the hem goes like in this shape, and sometimes that shape is too sharp at the side seam to get a nice stitch. So this pattern was designed so you could stitch your hems first and then you stitch your side seam and you've got a beautifully matched side seam and no funny curlings of the edges. So to get started, and what I did on the back edge was I did a row of machine stitching, 5/8 from the edge, I pressed under twice, I did my narrow hem with 1/4 inch topstitch on the outside. We're going to do the same thing on the front, and then we're gonna stitch the side seams so you can see what happens at the intersecting point. To make it easier to fold and to mark where I have to do the hem, I'm going to run a row of stitching 5/8 from the raw edge starting at my side seam. Since this is just going to be a guide stitch, I really don't need to backstitch. (machine whirring) Keep your cut edge in line with your tape or make sure you're just staying at a 5/8 inch seam. (machine whirring) And guide your fabric under. (machine whirring) We're going to make a narrow hem, which means we're going to fold my raw edge to meet my first row of stitching. And we're going to press as we go. Don't burn your fingers, just stay. I know someone who uses small little hand iron to do stuff like this. They come in handy. They're good for little quilting projects. And just keep going all around. And you're bringing that raw edge to that row of stitching. I'm getting ready to do my second fold. It's going to be right along that row of stitching I did. And that helps the edge go under in the right place. I'm going to press as I go along, continuing around the whole lower edge, getting that hem pressed in place. So I need to stitch this hem in place. You could stitch it from the outside or the inside. You need to make sure you catch in this hemmed edge evenly all the way around. If you've folded it evenly, your stitching should match up perfectly. So we're gonna go under the foot and we're gonna drop the needle right on the edge. (beeps) And we put the presser foot down. I'm going to grab my threads, which will keep the end of the fabric going into the feed dog 'cause it's a very soft fabric and I don't have much seam allowance behind it. And I'm gonna backstitch carefully. I don't wanna go too far. And then continue stitching close to that edge. (machine whirring) There we go. (machine whirring) And again, if your machine has a speed adjustment, good to make it slow. You want this stitching nice and even. And it's a soft fabric, and you want to make sure you don't go crooked. (machine whirring) And hold it in place. If you can't hold it, use your seam ripper. We've done both edges, the front and the back. And you and you can see that they're shaped. Shirttail hem. Now we're going to sew the side seams, and then you'll be able to see why it's important for this shape of a hem that we did the hem first and then the side seam. So I'm just gonna place a few pins. Starting at my lower edge, I'm going to match those two

hemmed edges and place a pin. And then this top has an opening for an armhole, so I'm just going to find my little notch up here. There it is. And put that, and the rest of this is my side seam. And just get your raw edges even. Now this is a soft challis, and as you can see, it's a little bit frayable. There's a lot of things you can do with fraying fabric. You could finish it with your overlock. You could stitch under each edge. Very fancy way to do it. You could stitch them together twice and trim away your extra seam allowance. Pinking shears, a zig zag stitch. All depending on the weight of your fabric and what you've got on hand. I'm going to stitch from my lower edge, my hemmed edge, all the way up to the marking for the armhole opening. And that's going to be a 5/8 of an inch seam. I'm coming to the machine and I've got my tape marking my 5/8. And I'm gonna put my needle down and my presser foot. And then I'm just gonna stitch. And I'm gonna get a good backstitch. This is the lower edge of your garment, it's gonna get a lot of wear and tear. And then continue stitching in 5/8 inch seam. (machine whirring) And then we backstitch the rest as your armhole opening. And this armhole gets finished in the same manner that we just finished your lower edge, with a 5/8 inch narrow hem. My side seam is stitched, and I pressed it open. As you can see, it's formed what we call a little butterfly at the lower edge. I wanna tack those edges to my hem allowance. I'm just gonna turn under a little bit, just to give my fabric two thicknesses to work on. I threaded a needle with matching thread. And I'm just gonna take a couple little stitches there, just catching in the hem allowance and the seam allowance. And this is just so it stays in place while wearing. (snips) And I would do the same thing on the other side. And then when you come to the outside of the garment. Trim off any thread. You can see that you've got this intersection nice and smooth. Your hem stitching is matching and you don't get any bubbling. If you had tried to sew this angle after stitching your side seam, it would be very, very difficult to get an even topstitch. The fabric, because of the angle, won't wanna turn under right. That's why this was done before you stitch your side seam and then you get a beautiful finish after the side seam is joined.

#### Apply a hem on a garment with side-slit openings

- Now that we've tackled the narrow shirttail hem I'm going to do a very basic hem on this same tunic that we worked on earlier, pattern number 1461 and this hem has a two step operation. We need to hem the lower edge and because it has a side slit opening then we need to hem those edges too. The hem at the lower edge is a very simple process. You need to get out your ruler and make sure that you can press up a 1 1/4 hem allowance to the wrong side and then your going to have to clean finish the first edge by pressing under a 1/4 inch. We're going to machine stitch that. So we're gonna do that first and then we'll hem the side slit opening edges. On my two princess seams I made a little slash at the 1 1/4 marking and that's going to help me get started. I need to turn up my edge there and I'm gonna place a pin. And I didn't slash this seam so I'm simply gonna take my ruler. I'm going to measure an inch and 1/4 over by my side seam and I'm going to place another pin. There are a lot of different hem measuring tools out on the market. You can use your seam guide that has the little slidey thing that goes up and back but if you don't have anything a simple ruler will work. And this is a pretty stable fabric so it's going to press up fairly evenly. I'm going to find my other slit and press that one up and place a pin. And then make sure that the space between there is evenly pressed up an inch and 1/4. And I'm gonna put a pin there and then we're gonna go to the remaining edge. This is a very short hem so it presses up pretty quickly and it will stay pretty even all across. I'm going to go back now. You need to make this edge a clean edge. There are a variety of ways you can do it. Again if you have a surger you could surge that edge. You could pink it with pinking shears. In this case I'm going to just press under a 1/4 inch and pin that in

place and then that's going to be my hem finish. The more practice you get you have, you'll be able to see that you're pressing under a 1/4 inch. If you want to use your ruler you can. You could also cut yourself a little template out of a piece of cardboard and press over that. We're just going to finger press it under, making sure I'm going under a 1/4 inch and my hem is staying even. I should be placing my pins across the edge so I can leave them in there when I'm stitching. As I did with the first one. And another 1/4 of an inch. Press it flat. So you would do this both to the lower edge of the front and to the lower edge of the back before you do the side slits. The side slits are done in one operation both the front and back at the same time so you really want the front edge and the back edge hemmed before you go to do your side slits. My 1 1/4 hem allowance has been pressed up and then I've pressed under 1/4 inch on the raw edge and we're just going to slide under the machine. And put the needle down right on the edge and just straight stitch the whole hem in place evenly across. There's no reason to back stitch because that edge is gonna get folded under and caught in to the side slit hem. I've hemmed my front edge and I hem the back edge the same way. Pressed under the 1/4 inch, pressed up the hem allowance and stitched it in place. The last thing I need to do is finish this slit. I've got 5/8 inch seam allowance on both edges. I'm going to do a basic narrow hem on both those edges and square the stitching at the top of the slit and then your garment is completed. The slit is formed by pressing under the remaining seam allowance that I left opened below the large dot when I stitched my side seam. I'm going to look at it, I'm going to make sure that I'm pressing under 5/8 on my ruler and press under each of those edges along that seam line. I want to make sure that I'm pressing under exactly 5/8 on my lower edge and it'll automatically press the rest of it there. So I've marked the 5/8 and I'm just going to press it under and it'll automatically connect to the seam allowance above the dot. Now some fabrics might not behave so well. This is a nice crisp cotton and then you'd have to measure at each point. And we're going to do the same thing on the front edge. Look and make sure we're pressing under 5/8 of an inch. Hold that and the other one will just go automatically. Last part, you just need to fold this edge under. You can press it under so it meets the crease. All the way up. You can put one or two pins just even as you're pressing. That's why I like to use glass head pins because you can press right over them. And you've got the little slit in your fabric that you used to match your large dot and that's going to help you press this edge and leave the seam allowance in place above it. I'm just gonna place one pin across here and since my fabric behaves so well I really don't need to pin a lot. I'm going to do the same thing on the other edge. I need to stitch this edge in place. It's about a 1/4 inch top stitch. I'm going to lower my needle and again no need to back stitch. This is the beginning and the end of the strategic spot. And just stitching close to that edge. And as I get up to the end of the opening I'm going to want to square my stitches. So we're gonna get there and I'm going to come about one stitch above where we have the slit. Leave your needle in the fabric, pivot your garment, make sure that other edge is still pressed under nicely, lower your presser foot and you want to take the same number of stitches across on both sides. You might want to use your hand wheel and count the stitches as you go across to make sure that you have the same number of stitches on both sides. I'm going to do three stitches and when my last stitch needle goes in, well leave it in, pick up my presser foot and pivot and go back down the opposite side the same way, same distance from the fold edge as I came up. So I've completed the whole side slit operation. If you look you've got nice stitching crossing here and you got a 1/4 inch top stitching going up, squaring right above the opening. And that's really what making your own clothes is all about is all of the finishing details. We covered facings at neck lines that can be used on neck edges, waistline edges, armhole edges. We finished necklines with bias tape which are for lighter weight fabrics or

shears, nice finish. We finished two necklines using a knit fabric, which is a little trickier than woven fabric, but you learned all the important things about your stretch factor and matching your markings on your garment. And now we've done set-in sleeves and gathered sleeves also making sure your ease sleeve is nice and flat when you're completed, that you put your seam allowances in the right direction so your sleeve sits right on your body and now we've done two hemming techniques. It's all in the finishing details. Your garment will look great, you'll be proud of it and you'll feel really good wearing it. And you'll want to make another one right away.