Learn to Sew Clothes: Finishing Your Top or Dress with Deborah Kreiling

Chapter 1 - Introduction
Overview
(playful music) - Welcome back. This is week four and by this time you almost have three completed garments. We've completed the skirt, and now we're gonna work on finishing up the top for the dress. We're going to stich the side seams. We're going to put the flange in with the bias arm holes facings. Then we're going to switch over to the dress, we're going to make a sleeve and stitch it to the arm hole. Which you may think is scary but once you master it, you'll be putting sleeves in all the time. We'll come back to the top, I'll show you how to finish the lower edge with a hand sewn hem. And you will have completed your top, a dress, and a skirt. (playful music)

Chapter 2 - Finish Top or Dress
Make flanged sleeves
- I've got my top laid out on the table with the right side of the fabric facing each other. And, I'm just gonna pin my side seam. The first thing I'm going to do is match my notch and then I'm going to place a pin at my armhole edge. And slide down and make sure that my lower edges still match and smooth it out, have all my raw edges even. And, place a couple more pins. It's not a very long seam so you don't need a ton of pins, but you do wanna make sure your fabric's held nicely together. If you're making the dress, you're obviously gonna have a little more length so you could use a few more pins. And, always make sure that they are perpendicular to your seam line because if you do forget to remove them, at least they're in there nice and straight. At the machine, I'm just going to slide my fabric under my foot, put my needle down. I'm working with 5/8 inch seam allowance once more. Couple of stitches. Make sure you backstitch. That's an important seam end. And, keep going. Wanna make sure it doesn't shift after I take out my pin. Make sure those raw edges are even. And, I'm going to stitch my second side seam in the same way. Side seam completed. Remember to go to your iron, press this seam flat to set the stitches in. Press it open and we're ready to move on to the flange. I've pressed my seams flat and I've pressed them open. Before we go any further, I just wanna talk about the armhole options. We've been proceeded along that we're making view D that has a bias armhole facing and a flange. But, in this pattern, you do have three alternatives that you could choose from. We have featured the dress, view B, with an elbow-length set in sleeve. We featured view C, just sleeveless. It means you're only going to have to use the bias armhole facing if you want that type of option. And, then view D, has the armhole facing and the flange. Now, since this body is all the same body and you have all the markings and all the pattern pieces, they can be interchanged. So, hypothetically, if you wanted to make view B dress with the flange, you have the tools and pattern pieces and the instructions to do that. If you wanted to make the top with a short sleeve, you could also do that. So, let's review the steps so that you know where you're going on the guide sheet. Sleeves view B is step 18 and 19. You'll be preparing your sleeve, hemming it, and putting it into the armhole. Steps 20 and 21 are simply just to create the flange. That's that bias piece. You'll fold it in half, you'll baste it to the armhole. Then your armhole is ready to get the bias armhole facing. It would be at that point that you could skip the flange and just do the sleeveless version which is really dress view C. But, you could do it any place you want. But we're gonna move on and I'm going to do the flange and the bias facing. Then we're going to go back and put the sleeve in the dress. We are at step 20, flange for view D. That is

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this pattern piece. But, I want to make sure that you've transferred the right markings and that you understand what they're for. If you look back at pattern pieces seven and 10, you're going to see that view D text is pointing to these large dots close to the armhole. Those large dots are what match to these large dots on the flange view D. It's really the end point. Because once you've stitched that 5/8 of an inch seam, that is going to be the end point on your armhole edge of the flange. You've also got two small dots on the flange, which when it's created will be at your shoulder seam. And, that same small dot is in the center of the bias armhole facing. And, that will also be at your shoulder seam. Over here on the armhole facing, you have one notch, there's five of them, there's five different sizes, but we're working on the size 10. So, we've got that size 10 single notch which is going to match to that notch on the front armhole edge. You're going to also see that on the back of view B, there is a double notch labeled for view B. That is for if you're going to be using the sleeve. So, we'll be using that notch if we put the sleeve in the dress version. Right now, we're working with these two large dots, this single notch right here and here, and these three small dots. Going to start working on the flange and then we'll be ready to put the armhole facing on. I've already got one armhole completed with the flange and the bias armhole facing. It's a nice clean finish. And, this is the end of the flange where you've marked those large dots both on the side front and on the side back. This is a bias piece. It's going to mold over your shoulder. And the bias facing will go around the armhole smoothly. So, we're gonna start working on the other armhole, which I'm going to do exactly the same way as I did the first one. I've got my remaining flange piece cut out. On the wrong side, I've got those two small dots and I've got the large dot on the fold and that one single notch which indicates that this is the front edge of the flange. I want to baste these together just to make sure I'm gonna be working with both thicknesses all together at the same time. Remember to increase your stitch length and you're going to baste 5/8 of an inch from that entire edge. Good to use your tape here 'cause it's a curved edge and it might be a little scary. Go slowly. And, you're just gonna follow around. Hold those two edges together. When you're working with bias pieces, you really wanna make sure you're not trying to stretch them at all while you're working with them. And our stitch is going to end right at that other dot. We don't need the thread tails so we're just gonna cut them off. I'm going to pin the flange to the armhole. I'm going to start with that center small dot. I've made a little extra clip to remind me where the dot is and I'm placing that at my shoulder seam. I also wanna make sure that I've got that single notch toward the front of the garment where it's going to match to that notch. I'm going to place another pin there. I like to always first place my pins at all my matching points to make sure that I've got them. And, I'm just going to finger press in that fullness 'cause my seam line does match, but it's the extra fullness in the edge of the flange that is causing it to bubble up a little bit. And, then I'm gonna swing around here. And, this point, I have that large dot and she's under here on the inside. And, if I just make sure that these edges are even when I pin, that dot will match to the proper place. I got the large dot on the edge of my flange and when I come to the inside and make sure that my pin is going through that dot. And, this brings the end of the flange almost to the side seam, but not quite. So, all of this is going to get caught in the seam when you apply the facing. And, then when you're done, you have the flange to look like that. I'm going to continue pinning it all around. This may take a few more pins than we've used before. And, bring the other end way down here. Make sure that those seam allowances on the inside of your armhole edge stay pressed in the original direction that they started as. And, now I'm going to go baste the entire armhole edge along that same basting that's on the flange. To make it easier to baste my armhole, I'm gonna use my free arm. 'Cause then I could just put my armhole edge right around the base of my machine. I'm gonna slide it on there. This'll

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help me keeping all that other stuff out of the way so it's not going to get caught in it. As you complete your garment, it's going to become fuller of pieces and parts and it makes it easier for the wrong things to end up under the sewing machine. So, every step along the way, you've gotta then remind yourself to check and make sure there's not some piece of your hem or some lower edge of a sleeve caught up under your foot when you're stitching. I'm still on a basting stitch. I'm going to lower my needle. I'm gonna pull out my first pin. And, kind of carefully, I'm gonna keep this on slow because there's a lot of stuff going on here and I wanna make sure that all my seam allowances stay in the right place. I'm going exactly over that first basting stitch. And I'm going to keep going. I'm not gonna worry about the bubbling over here. I'm just concerned about making sure that whatever I'm stitching here is nice and smooth and flat. When I get up to my shoulder seam, I wanna make sure everything's still in place underneath. I can feel if something's going in the wrong way. And, just ride it right off the end. And, pick up my needle, pull it out. Cut my thread, and we take out the last of the pins. And, I want to make sure out here on the outside, I've got no puckers. It's looking good to finish the armhole. Armhole is ready for the facing. We have to prepare the facing. That's a couple of steps. I'm referring to steps 22 and 23. But I wanna show you a little trick first. We have to press under 1/4 inch on the unnoticed edge. There's my notch and this is my unnoticed edge. I wanna go to the ironing board and show you my favorite trick to make this happen perfectly. Since it's hard to know exactly what 1/4 inch is, you could mark it with your chalk. You could try to stitch it, but that might not help you 'cause it'll stretch out the bias. So, what I like to do is simply fold it in half first and press a slight crease. 'Cause then that fold will tell me where to bring the raw edge to press under the 1/4 of an inch. Okay? So, I've got that slight crease. And, remember we're working on the unnoticed edge. There's my edge. And, now I'm going to bring this raw edge to that crease and that is pressing under my 1/4 of an inch. You wanna be careful again, it's a bias piece. You don't wanna distort it, you don't wanna stretch it longer than it is. And, just slowly turn that edge right to that crease. And, then you'll have your perfect 1/4 of an inch. It's easier to do this flat before you stitch the underarm seam. So, when we do go stitch that seam, we're just going to open out that little fold right at the seam allowance. And, now we've got that 1/4 of an inch pressed under. The last thing we have to do is bring these together and stitch here in a 5/8 inch seam. I wanna make sure I open out that little fold. I don't wanna stitch over it. And, then I'll simply press it back in place. Change your stitch back to a normal length and bring these ends together, they're pinned. And, I'm just gonna stich in a 5/8 inch seam. Backstitch, cut my thread. Now, I wanna press that open and then bring those edges back to the inside. I'm going to trim this out a little bit so that I don't have all that bulk. I just wanna do a little pressing of my seam. And, see where, let's cut these threads. So, we still have that crease and we wanna press it back to the inside. If you think this is going to get in your way, you could just trim like we did on our hems earlier. And, then you've got less bulk in there to worry about. And, we're gonna do the other one. And, then we're just gonna get that crease pressed back on there. Armhole facing is all ready. I've just placed two little pins to hold those points right to the armhole edge since you're could only baste this far, but you really want those points to stay in position. My armhole facing is ready and I'm just gonna lay it over the armhole. And, a couple of things. You will make sure that you've got the right side of your fabric against the right side of your garment fabric and also against this side of the armhole facing. I'm going to place my side seam at the underarm seam of the facing. Again, I like to place my pins at all my marking points first to make sure I'm using the right pattern piece, that I haven't switched a left for a right or I'm doing something upside down. I've got my single notch on my facing, on my flange, and on my armhole of my garment. And I'm going to place a pin there. And, then I'm going to smooth it and

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make sure that it hasn't stretched. It is bias. I don't wanna stretch it. The reason it's bias here is simply so that it will mold to the armhole. I've got that small dot there for my should seam. I'm gonna place that right there. I'm in alignment with my shoulder seam. And, continue working down the back making sure to keep my raw edges even and not to stretch the facing out of shape. You got a lot of thicknesses of fabric that you're working with here especially where all those seams cross on the inside. I'm at the back edge now. Place a couple more pins. I could remove that anchoring pin from the point and now place it through all those thicknesses if I want to. I like to keep my pins on the most visible part of the fabric I'm working on. Okay. So, it's pinned in place. Before you go to the machine and I know we don't tell you to do it in the instructions because you've already got a lot of stitching on this armhole, you may want to hand baste it. Thread a needle, long stitch, just hand baste along that stitching on the inside that's showing you where the flange was basted. It's a lot of fabric in here and you don't want anything to move around. I'm not going to baste, but I'm gonna make sure I stitch very slowly when I get to the machine. I've still got my free arm open. I wanna start right at my side seam and I wanna make sure I'm on my 5/8. So, get everything nice and organized. Don't worry if that's unfolding because you're gonna fold it back in place later. What you really wanna make sure is everything's clear from that seam allowance underneath. And you're not pulling on the facing. You just wanna keep your finger on everything, keep it nice and smooth. You're going to a few stitches. You can backstitch, this is a good seam. And, I've still got my machine set on a slow, 'cause I don't want anything to go off kilter here. Trying to stay in my 5/8. I'm also going to try to remove my pins. Really important in this case because now I've got one, two, three, four thicknesses of fabric, plus at some of those seams, I may have as many as six. And, if I hit a pin over that thickness, I'm sure to do some damage. So, we're going to really try to remember to move these, remove these pins when we get to them. Again, keep feeling, making sure you're all in the right place. Ah, get that pin out of there. The free arm works great for something like this. It really helps keep all that other part of your garment out of the way. Now, and I know I'm coming to some thickness. I felt it under my hand. I wanna make sure that that princess seam stays pressed toward the back. Don't worry, we're gonna trim all this extra out of the way after we get this facing stitched on. But, it really makes it easier to still have the 5/8 to do a nice seam and then we're gonna trim it away. So, I'm getting to the curvy part and I wanna make sure that everything is clear. And, I'm gonna take that pin out and just make sure everything is staying smooth. Come in, last part. Make sure that you're not catching your seam allowance and that you're gonna match up to where you started. Okay. Couple of remaining pins which we shouldn't have there. But, we wanna just go back and check. Nice smooth stitches all around, nothing's caught. We're gonna come to the outside and make sure that nothing's caught. And, we're ready to do the last two steps. I have to trim away all of this extra seam allowance. I've got a lot going on there. So, before I start, I'm just gonna clip straight into that seam there. I don't wanna clip too much at the same time because, again, I don't wanna cut away something that's supposed to be there. And, I may work on a couple of layers at a time just to make sure I don't cut something. I'm trimming it down, pretty close, almost less than a 1/4 of an inch. 'Cause remember, you got all those seam allowances in there and we don't need them there any longer. Okay, I'm gonna come back here and work on the other ones. You can sort of make sure you feel with your hand underneath, but don't cut yourself, that you're not cutting something that should be there. I'm gonna start with my top layers again. And then go underneath. What trimming that seam allowance out does, it makes the right amount of space for this facing to cover the seam. It also allows the armhole curve to be finished without any distortion by having any extra fabric to keep it from laying flat. We could go a

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little closer here. And, I got a lot of thicknesses in there. That's that seam allowance from my princess seams getting in the way. We do wanna make some small clips into just these curving parts of the armhole. And, again, you got a lot going on so you might wanna do it in layers. Like work on the facing seam and the flange and then into the garment. Be very careful and that's why it's really important to have scissors that have good, sharp tips. Because if you were gonna go slice in like this, you would have no control and you would ruin your garment. And, then we're just gonna flip it over so we can see the back armhole edge. I still have a little extra there. We're gonna just cut that away. And, once more, couple of thicknesses at a time, just with the tip of your scissors. Okay. Now, we have to understitch, which is going to hold the facing to the remaining seam allowance and then we'll be able to stitch that in place. Don't worry if any of your basting from your flange is showing on the underside. It's not gonna show when your garment is done. I still got my free arm open. I'm going to put the whole armhole once more over that, make sure nothing else is in the way, and it's just as easy at this point to finger press than to go to the iron. You're working with a very little edge and it'll respond to your fingers as easily. 'Cause you're just gonna manipulate it as you work it around the machine. So, you wanna make sure that that seam and the facing are going out. And, you're gonna get your needle down. And, we've done understitching already on your neck facing so you know that you wanna do it very close to the seam but you wanna stay on the facing and you wanna make sure that seam allowance is toward the facing. I'm just gonna swing it around. You can feel the bump is that way. Whenever you're stitching and you stop, you wanna make sure you keep your needle in the fabric. That'll guarantee that your stitching is gonna start exactly where it stopped. I'm just gonna, again, don't worry that that 1/4 inch is coming out. We're gonna get it in place later on. Actually, I wanna make sure I'm not catching it. I'm gonna unfold it a little bit. Okay, I know I'm coming to some seams and some thickness so again, just a quick check, make sure everything's still going in the right direction. And, we're gonna backstitch. Cut my thread, and out it comes. So, that stitching anchors all of those seam allowances together so ultimately when this facing is completed and it turns to the inside, everything is held in place, you have no lumps and it's a nice finish. The last part really makes a nice finish. And, I do something a little extra because I wanna make sure I don't have to rip out topstitching or machine basting. So, I'm gonna open this up so you can see it from the inside. Ultimately, this is the finished position of the facing. So, to make sure that I've got that all in the right place, I'm first going to press, pressing my flange out like on the instruction sheet, but I'm going to pin it and then I'm going to do a hand baste in a color that I can see. We tell you to baste it on the guide sheet and then you're gonna go to the outside and topstitch it because we like to see the good stitching from the outside. But, with the machine baste, I feel like it's a little overkill. You've got too many machine stitches in there. You sometimes it's hard to see the difference between your machine basting stitch and your topstitch. So, if I do a hand baste and I use a different color thread, I'll be able to see it and I'll be able to take it out really easily after I do my topstitching. I'm gonna slide this onto the end of ironing board and use the tip through my armhole. I wanna get this all nice and positioned. And, I'm using my iron to help manipulate that bias facing around will certainly ensure that it's nice when it's done. That quarter inch that we pressed under earlier, that's where you now wanna make sure it goes back under. And, you're just gonna press. You don't have to pin it yet. You can do that once it's pressed, it'll respond nicely back at your work table. Doesn't have to be exact. You're just really are pressing what's inside there to get it to respond. The steam on your iron if your fabric is steam-worthy will really help make this easier. And... We've got this. The bias here, that's where it comes into play for that inner edge to follow the same shape as the armhole without making anything too tight. You see the bias is

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stretching a little bit. And, that's why you have a bias facing on this armhole. We're gonna swing around to the back edge. And, get the rest of it pressed in place. Then I'm gonna pin it and do my little hand basting. Got this bright green thread in my needle and I'm gonna do a long basting stitch around the edge of that facing to hold it in place so that when I stitch it, it's a nice perfect stitch. Going to come in a little bit from the edge because later on my topstitching will hopefully be on that edge. We're just going to come here. I want to make sure that when I am basting, though, I'm making sure to catch in that pressed edge underneath there. So, you may think, oh, I'm not gonna take the time to do this basting. I'm just gonna go to the machine, I've got all those pins holding it in place. It's just part of the process for me. I don't find it wasteful. I like it. Gonna slip the armhole once more over the free arm. And, I'm going to line up the edge of my garment just with my presser foot. And, that's going to give me the right width of stitching. I'm going to lower my needle. Now, sometimes an outside topstitch you can choose to use a little bit longer stitch, but you really don't have to in this case because this topstitch is also functional. And, do a couple stitches forward. We will backstitch. And then we're just gonna slowly go around the armhole, making sure to keep the edge of the presser foot lined up with the edge of the garment. And, pull it out from underneath. If you don't have a free arm, it's sometimes easier to stitch in a circle from the inside. So, you would turn your garment with the right side on the inside and stitch it that way. But, with the free arm, it makes it so easy to slip it over the arm and then you can stitch in that circle. So, it's all stitched. I'm going to remove my crazy basting. I'm going to press and your armhole is completed. Look how beautiful this is. Everything is nice and crisp. You still got that beautifully finished zipper. You've got even topstitching on both armholes. You've got your bias flange that went on your shoulder, really will form nicely over your shoulder and we're ready to make the hem on this top. But, remember, we're also going to show you how to make a sleeve for the dress version so we're going to go and do that first and then we're gonna come back and finish this top.

Inserting sleeves

- I have the dress here all sewn exactly like we made the top. I did my facings, my zipper, all my princess seems and I have my sleeve pattern cut out. I just want to talk about sleeves in general before we start sewing this one. And you'll notice that the top of the sleeve pattern is the word ease. Now ease is between these two small dots and it's to make sure that the sleeve cap goes smoothly around the top of the shoulder and so that you can move your arm when you're wearing your dress. You never want to take away all the ease from the top of the sleeve because once you put your top on, or your dress, you're not going to be able to move your arm. The important thing to note is to work with your 5/8 inch seem allowance exactly to the 5/8 inch seem allowance on the arm hole. When you match those two seem lines your sleeve will get in perfectly. I've marked the wrong side of my fabric with an X. This fabric is a little bit difficult and I just wanted to have that reminder. I also need to set my stitch for a longer stitch length so that I can do the long stitch at the top of the sleeve. I'm going to go from notch to notch with my long machine stitch starting at the 5/8 and I want to make sure, in this case, that I have some long threads pulled out for the end of my stitching. I'm stitching in this green color, just so that you can see what's happening at the top of the sleeve. I'm going to go all around my arm hole. I really want to make sure I'm staying evenly at my 5/8 inch seem line, I'm using my tape to my advantage here and I'm going to make sure that every time I pivot, keep my needle in my fabric. Coming over the top of the sleeve and we pivot once more, really want to keep that 5/8 inch lined up, because that's the edge that's been designed to fit into the arm hole. You're going to come down and stop at this notch. You bring it up. I don't

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want to cut, because I want to have these long thread ends so that I can use them when I pull the sleeve ease stitches to fit the arm hole. I'm going to do a second row of stitching between the seem line and the cut edge. Try to start in exactly the same place and again you want some nice long threads, I'm going to use my presser foot and keep it at the raw edge of my fabric. Put the needle down, pivot a little bit. Try not to get anything caught underneath there. Keep these threads from getting caught when you come to them. My ease stitches are in and even though on the pattern it tells you that ease is only between the small dots we go all the way from notch to notch it gives you good place to start the pulling when you have to adjust them and there's always a little bit of extra fabric between the notch and the dot, it needs the stitching just to help shape it. I have to stitch my under arm seem and then I'm going to hem the sleeve even before I put them in the garment. You're going to fold your fabric right sides together. It's a short seem, I only need a couple of pins. I have the notch to match, like we've been doing all along. Remember to put your machine back at your normal stitch length. Now we're going to stitch this in a 5/8 inch seem. You do see that this comes out a little bit wider than here, this is so that, when this edge folds back it becomes the same circumference so don't ignore that tiny little edge, you really want to stitch and then slightly pivot. A couple stitches forward, back, and then I'm following that little angle, and then we keep the needle in the fabric and just pivot ever so slightly. You'd be surprised what an eighth of an inch can do in the circumference, when you're trying to press up a hem. Back stitch, and we can cut our threads here. Pick it up. So now you've stitched the seem carefully, you get those threads caught in there, you don't want that. We're going to press flat, we're going to press open, and then we're going to do the hem. Next thing is, I have to finish this raw edge, press up the hem and slip stitch it in place. We've done two different kinds of edge finishing. On the skirt we did just zigzag the edge and on our neck facing we stitched under. This fabric is really kind of fraying a little bit, and I think I might get better results if I try to zigzag close to the edge versus trying to stitch under on this fabric. Just going to use a basic zigzag stitch, it should be good. I'm going to position my presser foot slightly off and lower my needle, and since my machine has shifted I see where the outside part of my zigzag is. So I'm not using my free arm here, and before I talked about stitching in a circle, and this is what I mean. It's easier for me, on the inside of this circle, than me trying to stitch outside and fold all that fabric. And I'm just going to do my zigzag stitch all around. And you gotta be careful, sometimes of the fabric is to soft it'll get crunched up by the zigzag and you don't want that. I'm going to set myself back to my straight stitch even before I leave the machine so I don't forget when I come back later. I'm all ready to do my hem. We didn't mark the hem allowance earlier but on my pattern piece it says one and a quarter inches. At that pivot point I made to little clips to help me figure out where I have to turn it under. It's a very small sleeve circumference, it's going to go back easily the right amount. Just going to start to press it up, and I'm going to get what I think looks like about an inch and a quarter, let me take my ruler, and starting at the under arm seem, there's my inch and a quarter and make sure that I have the right amount. I'm going to do that all the way around. It's not a big sleeve. And make sure it's all right in place. There's my inch and a quarter it's good. I just want to slightly press this, even just with my fingers. I'm going to put a couple pins in the hem and then we're going to slip stitch the hem in place. We've knotted the thread. Just start doing that, a slip stitch is a small stitch that goes around the edge, if you want to take a small stitch through the outer fabric, and then a small stitch through the inner fabric. And that will give you a slip stitch going up and down. There's also a catch stitch which makes a bit of an X at the top and at the bottom of each stitch. I like it, it's a flatter finish and I find it lasts maybe a little bit longer than a regular slip stitch. Catch stitches worked in the opposite direction. So you're

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going to make a small stitch there and bring your thread over and then a small stitch at the bottom, and then a small stitch at the top, and a small stitch at the bottom. This stitch is used a lot in tailoring and when you want to make sure this edge is nice and flat. Sometimes a slip stitch will create a bit of a thickness. So I'm going to continue doing this catch stitch for the remainder of this hem. We've got a one and a quarter inch hem allowance on this sleeve which will be a nice flat hem and we are hand sewing it. You remember when you made your skirt we did a narrow hem. We had a very small hem allownace, we did two folds of the fabric, and we machine stitched it in place. That's because the lower edge of that skirt was very full and curved, and you really sometimes can't turn back this amount of fabric and get a nice flat fold, there's to much difference between the lower edge, the cut edge, and where the hem is going to be on the inside. Like, remember when we stitched the under arm seem we had that little jag, that is only for this little amount. We would never be able to turn all that fullness and get it to lay flat and have it look nice when it's done. So that's why the skirt had a narrow hem and a sleeve, very straight, very flat, plus small distance. You can hand hem it very easily. I'm going to continue with my catch stitch all around. I've got my hem stitches in, and I've taken tiny little stitches for that part that's going through to the outside. And you really can't see them even though I used this bright green thread so that you could see what I was doing. We are at step 19. We're going to put the sleeve into the arm hole, but first you need to get your dress and your sleeve in the right position to work together. For this step you need to have the wrong side of the dress out facing you and you need to have the right side of the sleeve out and facing you. So I've turned my sleeve right side out and I also want to make sure that all these long threads that I got ready to do for my ease are someplace where I can find them. Just going to move, make sure the inside ones are on the inside and the outside ones are on the outside. I'm just going to place the sleeve inside the arm hole. First thing I'm going to do is match the side seem of my dress to the under arm seem of my sleeve. And just place one pin. Second place I want to go is to the very top of the sleeve. I have this small dot that I marked earlier, you can also put a clip there if it makes you feel more comfortable. And it goes right to my shoulder seem. Now you're going to see you've got only this much fabric and way to much sleeve, it's going to work, I promise. So starting, then, back on the lower edge, match your notches first. This is my front arm hole edge, I have this single notch here, it might be a little hard to see in this fabric, but you know you made your marks, and you've got your single notch there on your sleeve where you did your ease stitching too. We're going to match them, and I'm going to put a pin right before that. I don't want to catch the pin into those threads because I need to be able to catch those threads later on. I'm going to come up to the other part of the arm hole and I'm going to look for the small dot that's on the arm hole, and for the small dot that's on the sleeve. It's a little tricky on this fabric but I know what I'm looking for. And you're going to bring them together, and place another pin. So before we even go to the back edge, now you can see that some of that fullness is up here and some of it is down here. Do the same thing on the back edge. We've got our double notch and our double notch. Match that, find your dot, there's one of them and the other one is right there. So now we need to slide the fabric along that thread, the same way you pulled up all those gathers on the skirt this is so much less and so much easier. I want to grab that thread over here, I'm going to take a pin so I have it to wrap my thread around in my figure eight. I need this one on the inside, going to remove that, and I'm just going to start pulling them, not too much, I'm going to hold it for a minute and just slide them up to where that dot is and use my finger to get them over the pin to the other part of the sleeve. Looks like I've almost got it, not to many. Maybe one more little pull, shift them, wrap it around, then I want to make sure I've got it pretty smooth. Again you're going to be working with

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this seem line, that's the only thing that has to be smooth, this is all for the cap of the sleeve. And looks like I'm pretty good, I'm going to put a couple of pins on this side. If you're making a tailored jacket or even something in a little bit heavier fabric you could pull these ease stitches up before you put them in the arm hole, but you'd have to measure the distance between each one of those markings, so you've got the dot at the top, you've got the dot going down the front edge of the sleeve and the notch, so you get yourself a little piece of paper, measure the distance and then pull those up, and then you can steam the sleeve and get it all nice and shaped before you put it into the arm hole. This dress doesn't have a lot of ease at the cap it's a dress, it's not really a tailored, tailored garment where you're worried about wool setting or not setting this is a good way to do it. Going to work on the front edge of the sleeve now, same thing, I'm going to find my thread ends, I'm going to take that pin out and transfer it to the inside so I can use it. And then I see, I've got a little fabric here and a little fabric here, just going to wrap them, pull slightly, start sliding it, slide it with your thumb up over those stitches, one more little pull and ... Wrap it around and check. Nothing's set yet, you haven't done any stitching, and you want that sleeve nice, I'm going to put my finger between the sleeve and the garment, so that I can slide those past the pin. If you're having trouble just pull out the pin, slide it past, re-anchor the pin, and slide the rest of the stitches. I'm a good fit now. I want to make sure that I pin, having the raw edges even. I use a lot of pins on sleeves. One more pin, before I go in based, I really want you to see what's happening here, I've got some movement, I've got some rippling in the seem allowance, but all of this, I've got nothing coming off that edge. I've matched my seem lines, and now my sleeve is ready to sew. I am going to machine base, so I can take out all these pins and check on the outside and make sure I have no little puckers and the ease is evenly distributed around the top of the sleeve. You don't want it all in the front, or all in the back, or all bunched up at the top, you want it all evenly distributed, that's why you have the markings and that's why we're taking the little extra time ti machine base and make sure it's good. We're going to base, so make sure you lengthen the stitch length and we're going to stitch from the inside so that we can make sure we're stitching on that basting, that nice bright green line, number one, and that we're not catching in any extra folds from the fullness of the sleeve. Starting at your under arm, put your needle down, and then take out our pins as we go along. Make sure you've got no extra folds, under there when you get started, you've got a lot of garment, especially you've got the dress here now. You really want to make sure everything's clear, seem allowance is open and you're going to start. We're going to back stitch a little bit even though we're basting. We're going to make sure that it's anchored, and we're watching for our 5/8 inch, start turning it, you're stitching on the inside of the circle again, now when you come here, leave that anchoring pin just until you stitch over it, so you're not going to lose what it was doing. Then come right over your basting, okay, I'm getting to the top so I want to go slowly, because I'm going around the curve at the top of the sleeve. Lift up, shift myself a little bit. When you're working with those seem allowances on the princess seems, make sure they stay pressed in the original direction, which is towards the center of the garment. Come around to where I started, I'm going to back stitch, and I can cut my thread here. I've done my machine basting to the arm hole, now I just want to make sure that everything looks good. I've got no puckers, everything's nice and smooth on the outside . And I'm good to go. So I'm just going to simply machine stitch exactly over that same basting on my machine, and then we're just about done with the sleeve. Set yourself back to regular stitch length. I'm still going to stitch from the inside of my sleeve, but if you wanted to you could take off your free arm and slip it, and stitch it from the dress side and not the sleeve side. I like to stitch it from this side just to make sure that I'm not going to pick up any other part of my sleeve.

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Also all these threads, I could have gotten rid of them. The sleeve is a stress point on your garment so we will stitch this again, and then we will be trimming a little bit away from the under arm area to reduce the bulk when you're wearing the dress. Much easier without the pins in there, and I'm going to back stitch especially since I forgot to at the beginning, cut my thread. I've completed my first row of stitching around my arm hole. I just want to go back to the instruction sheet for a minute and help you understand why something is here. We told you to stitch serge the arm hole, and then we're saying for conventional machine. So lets go back to the first page of your guide sheet and we've got some overlock serger techniques there, this is primarily because in this pattern remember there's a pair of pull on knit pants and we always supply the serging information when we're featuring a design in knit fabric. If you had a serger and you were comfortable using it, you would have been able to stitch this arm hole and clean up this edge all in one pass through your serger. However, since we're learning and we didn't do that we want to follow the instructions for the conventional machine. Which means I'm going to do one more row of stitching on this arm hole, an eighth of an inch inside that seem allowance, that's to really set the sleeve in so I'm not going to tear it when I'm wearing. Remember, your sleeves move around a lot on your garment and we want to make sure that they stay there and you get no popped stitches. So I'm going to go back to the machine and do that one eighth stitching and then we're just about done with the sleeve. So we want to make another row of stitching one eighth of an inch inside, and I'm just coming in here and I have to be just as careful I could stitch over something on this pass through, like I didn't before and then I'd have a problem, but I'm just going to go carefully up using that first row of stitching as my guide. I'm at the ironing board and I only want to press the seem allowance, I don't want to start pressing all of this flat because I did create some fullness here, again, which is the cap of the sleeve. I'm just going to take the point of the iron and press just the seem allowance and that shrinks out all that little fullness, all those little bubbles that you saw before and now they've miraculously disappeared. I'm going to go around the rest of the arm hole, and I'm going to show you what your hard work will look like. Just turn this outside, you want to keep this seem allowance you're not trimming this away. If you feel like it you can zigzag close to it to hold them together but you want to turn that seem allowance into the cap of the sleeve because that supports the cap of the sleeve when it's on your body. You want all of that to go toward the sleeve. I'm going to cut those threads later, and now you've got your sleeve set in, which we'll look at more carefully in a minute. The last thing I have to do, I'm going to come back in here, and I'm going to trim out, from that notch to that notch because that's your under arm and you don't need all that extra bulk underneath there. Take about a quarter of an inch off the arm hole don't go to close to the stitching. And I've got a thick spot there so I want to be careful, and I just want to go as far as the notch on the front arm hole edge, and trim that away. Cut some threads while we're at it. I'm going to turn my whole dress right side out so I can show you what this sleeve looks like when it's put in correctly. You've got your fullness, you've got no bubbles, no puckers, you're going to push that seem allowance toward the sleeve, and that's the back, that's the front. Your sleeve is hanging straight, it' not swinging back, it's not swinging to the front. Your under arm seem is aligned with the side seem of your dress, when it's on your body, your sleeve will be perfect.

Hem top or dress

- We're ready to hem your top. I just wanna refer back to the guide sheet a little bit before we go and finish hemming the top or the dress. So at Hem B and C, that's step 26, that's for the dress, and we'd like for you when you finish your dress to try it on and make sure that the length you planned

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from the very beginning is still the length you wanna make it. Obviously, you can't make it any longer, but you could make it half inch or an inch shorter, depending on what shoe you're gonna wear and how you decide you like the dress when you're done. When you're making the top, we've designed the top to be a specific length, so I'm just going to instruct you to press up your hem, and that's what we're gonna do now. We're gonna go to the iron and we're gonna press up our hem and get it ready to slip stitch. I've done a one quarter inch stitch on the lower edge, just to help me later on when I have to press that edge under. Sometimes it's really hard to figure out that amount, but once you have the stitching there it's a good guide. So my hem is an inch and a quarter, and I'm gonna press that up, all around. And then what we're gonna do is we're going to press under that quarter of an inch on the raw edge. On that edge we're going to machine stitch in place before we hand sew the hem. Now if you like a sportier version, you could machine stitch this hem in place by not doing this extra row of stitching. So you could press this quarter, you could turn this inside, and you could machine stitch close to this edge. I'm gonna go now and stitch that pressed edge in place so that I can slip stitch my hem. So I've got that edge pressed under a quarter of an inch, and I'm just going to machine stitch all around, catching in that raw edge. Now if you have an overlock, you could certainly overlock this edge. You could've zigzagged it. Got a little thickness there with my seam allowances, so I can pick it up. Little tip right here, remember you've got that double seam allowance folded in one direction, again you just wanna trim some of it out of the way so when you are trimming back your fabric you're not getting all that extra thickness. Get those pins back in place for the hem, and slip stitch it in place. Hem is all ready to stitch. I've stitched under quarter inch on that edge, it's all pinned in place, it's pressed. I have a threaded needle with matching thread, and I'm going to catch stitch my hem in place. The instruction sheet tells you to slip stitch; basic in and out, run it around the bottom of the garment. I prefer catch stitch; it's flatter and it's sturdier, and I think when the inside of the garment rubs against your body when you wear it a few times, I like a catch stich, it holds better. I've put a knot at the end of my thread, I'm going to come in from the underside behind the hem. A catch stitch is a small cross stitch of picking up tiny piece of thread on the garment. Object is so it doesn't show on the outside. I can pick up a little bit more on the hem allowance, and then working from right to left. And little tiny stitch. Try not to work with too long a piece of thread to start with, mine's probably a little long here cause you're gonna end up having knots, and a little trick is when you take your thread off the spool, always knot the end of the thread that's coming from the spool. Not the front end but the back end. Pull it toward that next one. And you a nice flat hem stitch. Go ahead and do your catch stich all around your hem. We are done. Hem is slip stitched, I gave my whole garment a final press, and I just wanna congratulate you on finishing this great top. It had some fine details on it; princess seams, this spaced waistline seam, we did stay stitching, we did flat neck facings, we did a bias armhole facing, taught you how to put an invisible zipper in two times because remember, we put one in the skirt the first class, and now we've done a longer one in the back of the top or the dress. I have my top over here in another fabric, again I made it in a cotton sateen, it's sort of my favorite fabric of the moment. Just to show you that it looks just as great in another color. Got my skirt in another fabric in the back, just to show you what it looks like made up in a print versus the solid. And then the dress is the version that we sewed but, it's got two different fabrics. It was featured on the pattern envelope with a contrasting center panel in a synthetic leather, again those tips are on the guide sheet. So think about everything that we've done, and I really think you should be proud of yourself. You learned so much. Not only did we learn all the techniques on the top, but we learned to put in pockets, we learned about gathers and how to pull them up evenly by sliding it with either a pin or a seam

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ripper. Invisible zippers my way so that they're fool proof, and we did a faced yoke. Think I've given you enough tools over the past four weeks that you could combine them and go on to your next project. I would love for you to start with something that you know you're going to like to wear. Look in your closet; if you wear long flowy skirts, make a long flowy skirt. If you wear little t-shirts, make a little t-shirt. This way when you're done, at least you know you'll like the garment and then you'll like the project when you're finished and you'll wear it instead of throwing it in the basket, or hanging it back in your closet. So, find something that you love in your closet, look in the pattern catalog, we have hundreds and hundreds of patterns to choose from. You'll find something just like it, go back to the store, pick a new piece of fabric, and remember everything I taught you and apply it to your new project.

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