

### Chapter 1 : From Inspiration to Garment “ Part 1 “ Draping “ Sewing Tidbits

*Dear readers, Canadian weather seems to make me lazy, and since I'm not a very prolific blogger already, it's getting sad around here. But here I am! As promised, I have pictures to show you of the finished chambray dress I draped in my previous post.*

The body is a sacred garment. Sign-up for your free subscription to my Daily Inspiration - Daily Quote email. To confirm your subscription, you must click on a link in the email being sent to you. Each email contains an unsubscribe link. Hamann What spirit is so empty and blind, that it cannot recognize the fact that the foot is more noble than the shoe, and skin more beautiful than the garment with which it is clothed? If I feel sad I will laugh. If I feel ill I will double my labor. If I feel fear I will plunge ahead. If I feel inferior I will wear new garments. If I feel uncertain I will raise my voice. If I feel poverty I will think of wealth to come. If I feel incompetent I will think of past success. If I feel insignificant I will remember my goals. Today I will be the master of my emotions. Lichtenberg You do not build your own houses, nor make your own garments, nor bake your own bread, simply because you know that if you were to attempt all these things they would all be more or less ill done. He has left them in the full enjoyment of their liberal positions, and he is himself a strict conservative of their garments. I See the events, feel the emotions, and recognize the difference. Life is full of beauty. Notice the bumble bee, the small child, and the smiling faces. Smell the rain, and feel the wind. Live your life to the fullest potential, and fight for your dreams. We must all carry our share of the misery which lies upon the world. The brave man is not he who does not feel afraid, but he who conquers that fear. You can only grow if you are willing to feel awkward and uncomfortable when you try something new. But the ocean would be less because of that missing drop. Because only then does one feel that all is as it should be. Our deepest fear is that we are powerful beyond measure. It is our light, not our darkness that most frightens us. We ask ourselves, Who am I to be brilliant, gorgeous, talented, fabulous? Actually, who are you not to be? You are a child of God. Your playing small does not serve the world. We are all meant to shine, as children do. We were born to make manifest the glory of God that is within us. It is not just in some of us; it is in everyone. And as we let our own light shine, we unconsciously give other people permission to do the same. As we are liberated from our own fear, our presence automatically liberates others. We were born to manifest the glory of God that is within us.

**Chapter 2 : Praise Dance Garments, Mime Robes & Worship Accessories Divine Inspiration - "Unlimited"**

*In the garment trades, on the other hand, the presence of a body of the disfranchised, of the weak and young, undoubtedly contributes to the economic weakness of these trades.*

But here I am! I mentioned before that sewing your own patterns is completely different experience than sewing commercial patterns. Steps just flow naturally. Of course you have to figure out a lot of things, but hopefully you did that in the patternmaking stage! I stole the idea from my new favorite sewing book: Sewing for Fashion Designers by Anette Fischer. I plan on doing a book review of it because I am truly impressed by it. Considering the number of sewing books I read, this is quite exceptional. Another design change is the little turn up detail in the sleeve. The construction of the entire dress was pretty straightforward. I used a lot of my fusible tape to stabilize the neckline, the pocket opening and the zipper area. For the neckline, I dumbly interfaced the wrong side when, with my inverted, I should have done it on the right side. I love how comfortable it is, the style is relaxed and it makes it a perfect weekend dress! I used some of of my muslin for my pocket bags, I always think muslin is the perfect match for denim and chambray and it feels less wasteful about the whole process. I wonder if there is a rule of thumb out there! Any hint? I love the upper body fit and I may iterate from this style and see what I can turn it into. It looks clean and simple in my head and if I could sketch I would share with you. I only wish I had checked the ironing before taking the pictures because the back looks quite terrible. It looks like the waistband does not match at the zipper, when in fact, it does!! Now that I wrote it, I may lose all my interest in doing it yes! In the mean time, I leave you with a side by side comparison picture, do you think it looks close enough except for the bad pose?

**Chapter 3 : Free Sewing Patterns - Sewing and Embroidery Designs - Brother**

*Dear Readers, I mentioned in my last post that my sew-jo has been low since the beginning of the year. I can think at least of 2 reasons. One, I cleaned out my closet (and the whole house while in my Marie Kondo phase) and I like owning less things, which tends to be incompatible with sewing.*

Kathryn modeling her luxurious tee! Scroll down to the bottom of the article for more views. After completing the Unlined Jacket inspiration article I had a nice piece of woven silk print left over that I had used to make the bias binding for the jacket seam finish. The result feels wonderful on, and is the perfect garment to wear underneath the unlined jacket! I loved the design so much that I made a second one using a blush-toned stretch sequin fabric a remnant from a designer with blush silk jersey, to go with a pleated chiffon skirt that I made for my recent teaching trip to Paris and London. Since the sequin fabric had stretch, there was no need for the pleats in this version. Before we get started on the tutorial, here are some photos from the Paris streets! Design For the T-shirt I wanted the garment to look harmonious from every angle. By cutting the Back, Sleeves and Neckband out of the silk jersey and the Front out of the woven silk I was able to achieve this, since the neckband and sleeves brought an element from the Back to the Front of the garment. Silk jersey can be tricky to sew, and it is particularly difficult to stitch nice hems. To avoid messy, wavy stitching at the hems, I decided to double the silk jersey on the Back and Sleeves by cutting with a fold at the finished hemline. In order to do this, the finished length had to be decided upon ahead of time. This technique worked beautifully and added a bit more weight to the jersey. The T-shirt slides on easily and has such wonderful drape! To compensate for the lack of stretch in the woven silk Front, I added two pleats to the Front at the neckline. This provided extra ease over the bust area tapering down to nothing at the hem. Since the pattern was designed for knits and I was using a woven with no stretch, two pleats were added to the front at the neckline to allow for a bit more give across the Front. Trace off a full pattern piece for the Front and Back from the pattern that needs to be cut on the fold. Remove the seam allowances from the Front, Back and Sleeve pattern pieces as the fabric will be thread traced on the stitching line. Decide on your finished length for the hem and sleeves before you cut out your fabric, since the Front, Back and Sleeve hems will be cut on the fold. To create a Neckband pattern piece on my pattern, I cut the View B neckline. I put the T-shirt pattern on my dress stand and marked where I wanted the finished neckline to sit. Fabric The fabric used for the Front of the T-shirt was a printed silk charmeuse backed with silk chiffon. The Neckband was interfaced with bias knit interfacing. Layout and Cutting To cut out the Front, layer the silk charmeuse over the silk chiffon. This helps to tame the fly away chiffon. Lay out the Front pattern piece using weights to hold it in place. Thread-trace around the perimeter of the pattern piece. Remember that the seam allowance was removed from the pattern piece so the thread-tracing is your stitching line. For the Back and Sleeves, lay out the silk jersey in a single layer. Thread-trace the Back and one Sleeve. Flip the pattern pieces over at the hemline and thread-trace them again. Repeat for the second sleeve. Once all pattern pieces have been thread-traced rough cut a few inches away from the thread-traced stitching line. Pressing Use a warm iron and light pressure when pressing the silk fabrics. A heavy hand can mark the silk jersey. Steam and finger pressing also works well. Stab-stitching To permanently hold the chiffon and silk charmeuse together, the layers are stab-stitched together at the hemline and along all stitching lines. If the garment is altered, the layers will remain together rather than shifting apart from each other. Stab-stitch just to the outside of the thread-tracing. Once the two pieces have been stab stitched together, they are treated as one. Front Hem and Pleat By backing the Front with silk chiffon it allows all stitching to be hidden. When the Front is hemmed, stitches will not show through to the good side of the fabric. The hem can be trimmed with pinking shears. I like to use scalloped pinking shears, which give a pretty, soft edge. Using silk thread, hand-overcast the edge. Take a stitch into each peak of the scallop. As you pull the thread through, it will fall into the valley of the scallop creating a nice even stitch. A hand overcast hem creates a much softer edge than serging. Turn up the Front hem along the hemline. Baste using silk thread to hold in place. Thread tracing holding the layers together at the hem Finished hem Hem-stitch the Front hem in place catching only the chiffon as you take each stitch. Hemming technique shown in sequin tee Finished hem shown in sequin tee

Mark the edges of the pleat with thread tracing. Bring the layers together to form pleats. These are meant to be soft folded pleats. When nearing the bottom of the V shorten the stitch length to. Carefully cut down the centre of the V to the tip. Turn the Back right side out and lightly press the slit. Assembly I was able to sandwich all of the seam allowances between the garment and the double layer of the silk jersey to create a garment which is entirely self contained and cleanly finished on the inside. Other than the turned up hem at the Front, the entire garment could be reversible! Insert the Front between the two layers of the Back. Sandwich the Front shoulder between the two layers of the Back shoulder. You can reach through the open armhole to do this step. Neckband Finish the neckband before inserting the sleeves. The neckband could affect the fit of the shoulder slightly. It can be altered before putting in the sleeve if it is a bit too short. Interface three scraps of pieces of fabric for the neckband. The Neckband Facing is not interfaced. Thread trace the Neckband pattern pieces onto the fabric. Sew the pieces together along the shoulder seams. Prepare the Neckband Facing by sewing the shoulder seams, trimming and pressing open. Sew the Neckband and Facing together along the inside neckline the centre back edges. Turn right side out and press. Under stitch the neck edge. Lay the Neckband over the body of the T-shirt to check the fit. Join the Neckband to the neck edge. Press seam towards the neckband. Turn under the seam allowance on the Neckband Facing and press. Pin Neckband Facing over seam. Make a thread loop to close the back of the neckband. Stitch two strands of buttonhole silk thread back and forth across the left back neckband. Check to ensure that the loop is large enough to fit over a button with a shank. Work buttonhole stitches over threads to complete the loop. Sew button to right back neckband. Pulling up the purl stitch of the buttonhole stitch Sleeves Baste the seam of the sleeve together. Fold the seam along the hemline and test for length. At this point the sleeve length could be altered by moving the thread tracing. Insert one layer of the sleeve into the armhole and baste. Fold the sleeve lining up along the hem line and baste. Bring the sleeve lining up into position. Pin and baste the underarm section of the sleeve lining to the sewn sleeve seam allowance. You should be able to get in and stitch from approximately the notch in the front to the notch in the back. Trim any excess seam allowance to match the sleeve. Fold under the upper Sleeve cap seam allowance of the sleeve lining. Pin in place over the stitching line of the sleeve cap. Slip stitch to finish.

**Chapter 4 : | Travel + Leisure**

*This collection was created based on that fact, in order to give you some high quality inspiration. If you are even thinking of starting your own clothing line, the following t-shirts should serve as a great example of what high quality is.*

By Kathryn Brenne To see a list of all sewing tutorials, [click here!](#) On a recent trip to London I fell in love with a high couture knit jacket. When I came across this beautiful quilted cable knit fabric I decided to make my own variation using the jacket I had seen as inspiration. Inspiration garment It is perfect for crisp spring or fall days but also works well in air-conditioned rooms during the summer. A perfect weight to layer easily over other garments, it looks great with jeans, trousers, skirts or as a topper over a dress. I have teamed it up with a matching T-shirt and have been wearing it casually with jeans. I can see that this jacket is going to see a lot of wear! For more photos, scroll down to the bottom of the article! It also comes in seagrass and black. Creamy white and light gray heather will be available soon as well. I cut the pattern crosswise to allow the cables on the fabric to run lengthwise. The fabric has enough stretch and seaming so that it is not a problem to use the fabric on the cross grain. In total I used 2. If you use a thicker knit for contrast a ponte for instance , you can skip some of the doubling and interfacing steps described below. You can also make the entire jacket from the cable knit. Front, upper back, mid back and upper sleeves were cut from the cable knit fabric. All other pieces were cut from a double layer of rayon jersey. All of the contrast pieces were cut double and interfaced with a bias knit interfacing in black. Please contact us for more information regarding coordinating fabrics for these cable knits. The Steffi Jacket from StyleArc was the perfect choice as it had similar seaming and required only a few changes: I redrew the CF into a curved hem and omitted the zipper. I wanted to add a band around the neckline instead of the collar. To do this I cut the jacket using the original pattern. Once the jacket was assembled I draped the garment on my dress form and marked a new finished neckline. There is no overlap; the bands are intended to just meet at CF. I extended the bands to end at the bottom of the back flounce. I replaced the lower back panel with a long rectangle that was slashed and spread along the bottom edge to create a more flared back panel. When the U shape is sewn to the lower back edge it creates a flounce. This band was sewn into the seam and left loose. It helps to break up the pattern between the upper and middle back panels. The only pieces that were matched were the upper back, mid back and upper sleeve. I also made sure that both front panels were mirror images of each other. To do so I had to cut them in opposite directions: Alternatively, an iron can be used. To create a good bond follow these steps: Warm the fabric first with the iron. Use a lift and press motion rather than a gliding motion to fuse the interfacing. Holding the iron in one place for approximately seconds should create a good bond. Turn the fabric over to the right side and press again. This will draw the glue into the fabric creating a permanent bond. To achieve this seam, I used all 3 needles on the coverstitch machine, and a fancy thread in the looper. The heavier thread in the looper created a stitch that matched the cables of the fabric very well. The stitching is all done from the wrong side of the garment, so it is essential to baste all seams accurately. The basting is used as a guideline on the wrong side of the garment to help keep stitching straight when you cannot see what is happening on the right side of the garment. Practice the technique first. I used a maximum stitch length of 4mm and pulled on the fabric slightly as I fed it into the coverstitch machine. The longer stitch length and technique of pulling on the fabric slightly built more give into the stitch, which gave it greater stretch. This was particularly critical in areas that required a lot of stretch such as the neckline and hems of the Tshirt as well as the sleeves of the jacket. Experiment with decorative stitches in your stitch library using a heavier thread. Depending on the thickness of the thread used, you may need a top stitching needle. Try lengthening stitches to accommodate the thicker thread. Choose stitches which are not too dense. Seaming Thread trace stitching lines on all pieces cut from cable knit fabric, as well as inside layer of the contrast pieces. Lay inner contrast piece over wrong side of cable knit piece, lining up seam lines. Cut seam allowance off vertical seam of outer contrast layer and lay on top of right side of cable knit, lining up raw edge with original seam line of basting. Baste in place close to raw edge, being very accurate as this will become your sewing guideline. Remove all other basting. On wrong side, coverstitch seam following the basting thread by positioning it between the first and second needle. This worked well on

my coverstitch machine. Practice a sample first on your machine to determine spacing. Remove basting and press. Wrong side up when coverstitching: On wrong side trim away seam allowance of contrast using applique scissors. Open up layers of contrast panels and carefully trim away cable knit as close to stitching as possible to reduce bulk. Most seams are done using this method, exclusive of shoulder seams on neck band and upper and lower under sleeve panel seams, which are lapped separately. Cut seam allowance off along lower edge of upper under sleeve panel. Lap over lower under sleeve panel. Baste close to raw edge. Coverstitch from wrong side. Do this to both inner and outer contrast under sleeve sections separately. Bands Baste both layers of upper back band wrong sides together, along lower seam line. From wrong side, coverstitch. Trim close to stitching. Lay underside of upper back band behind upper back panel. Lay mid back panel along same seam and baste. Trim off seam allowance on upper edge of upper back band. Trim cable knit seam allowance. Baste band down along seam line. Coverstitch from wrong side, through all layers. Finished upper back band Attach front bands using seaming technique described above. Baste along chalk line. Turn to wrong side and coverstitch. From right side trim close to stitching. Be extra careful to cut smoothly since this will remain a raw edge and will be the CF of the jacket. Lap shoulder seams on neck band. Chalk seam allowance on neck band, and remove coverstitching to within chalk marks. Attach neck bands using the same technique as the front bands. Sleeve The sleeve can be tricky as it has to be turned through a skinny panel in order to achieve this type of seaming. The sleeve is wide enough to accomplish this technique. The stretchy fabric also helps. One seam on the sleeve is done exactly as all the other seams, but the second seam has to turn through the contrast panel in order to access the seam and trim the cable knit seam allowance down. This is done after the second seam of the sleeve has been sewn. The seam can be accessed through the underarm area. Assemble body and attach sleeves 2. Attach lower back flounce 3. Attach front bands 4. Attach neck band Closure Try on the garment and mark bust on the front band. One closure should sit at the bust to prevent the garment from gaping. Mark the center of the neckband.

### Chapter 5 : 5 Ways to Design Clothes - wikiHow

*From sportswear and sweaters to lingerie and couture, knitwear accounts for most of the apparel we wear. Designing a Knitwear Collection is an all-in-one reference book: in addition to serving as an introduction to knitting, design, and production, it is an ongoing resource for working in the industry.*

July 6, Dear Readers, I mentioned in my last post that my sew-jo has been low since the beginning of the year. I can think at least of 2 reasons. It sounds counterintuitive but after cleaning it, I see less gaps than before. Probably because I actually know what I own now. When I cleaned out my closet, I had to part with a lot of handmade items. I never managed to do it before. They had to go, and they did. Different tools are available for that Capsule planners, Wardrobe architect, etc. So I decided to be simple and shop my own Pinterest fashion board for ideas. I created a Sewing Queue board to gather my ideas and help me maintain focus when fabric shopping. Picture courtesy of cupofjo. I believed that it has been pinned thousands of times. I went to find the original dress on the Cos website see 2nd picture and I was stunned at how this dress would never have caught my attention without Pinterest! In my opinion, it has the clearest step-by-step instructions both for basic and advanced designs. No matter what book you use, the steps to draping are always the same and I will try to outline them. Before starting, this is what I did: Design analysis – in this case I noted kimono sleeves, front and back gathers for the bodice, front and back darts in the skirt, Italian pockets and an invisible zipper at center back. Preparing the form – it includes adding style lines and in this case attaching my self-made arm which I taped to a cupboard to keep it away from the body for the kimono sleeve. Prepping the muslin – cutting the different pieces, straightening the grain, pressing it and adding the main lines center front, center back, bust, hip and others as necessary. I then proceeded with the actual draping. There is a general order to this neckline at center front, waist, bust at side seam, neckline at the shoulder, etc. I like to use style tape not only to mark the line on the form but also on the muslin. You may need to re-do it a few times and it will help keeping the toile relatively clean until you are ready to mark on it. After each change, you repeat the process to assess whether it works or not. In that sense, draping is not necessarily much faster than flat pattern making. Of course, it depends on the design and your own preference. The waistband is a simple straight band, nothing particularly is particularly challenging about it. The only thing you have to get right is the positioning. In my case, I realized that it looked better a little higher than what I initially thought. Once I was happy with the bodice and the waistband, the next step was the skirt. You can see it below but I was unsatisfied with the hip curve. I ended up using the pattern of my open skirt project. I removed the pegging at the hem and I widened the side seams to match the waistband. I have to add that the overall this is tighter than how you should drape. I lost some weight since my form was made to measure 4 years ago. I never had bad surprises so far! My least favorite step is next: I find it an intrinsically imprecise process. Doing this, you will be amazed at how much easier it is to sew a pattern you drafted compared to one you bought. If you follow me on Instagram you may have seen the dress finished already!

### Chapter 6 : Inspiration No. A Luxurious Silk Tee | blog.quintoapp.com

*Reversible Garment Inspiration Take a look at intriguing details on garments that do double duty.*

### Chapter 7 : Garment Quotes - Inspirational Quotes about Garment

*The book covers industry methods for knit garment construction, including coverage of collars, facings, closures, bands and hems, waistline finishes, and pockets within respective chapters on t-shirts, tops and sweaters, dresses, skirts and pants, jackets, activewear, swimwear, and lingerie.*

### Chapter 8 : Praise Dance Garments Divine Inspiration - "Unlimited"

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*The inspiration for the collection is more about the mood that the images evoked, rather than the dress of the period and the time itself."*

### Chapter 9 : How to put a garment together | Colette Blog

*Enjoy Brother's collection of free patterns that keeps growing by the month: from beautiful flowers and friendly critters to seasonal dâ€šcor and appliquâ€š.*