

# *Pati Palmer's*

## AUSTRALIA WARDROBE

Pati sewed an entire wardrobe of Palmer/Pletsch patterns before heading off to Australia in August to teach in Sydney and Melbourne at the Stitches and Craft Shows. It was their winter, so she promoted fashions for their upcoming spring season which begins in October 2003. She is now ahead in her sewing schedule as she is ready for Spring 2004 in the Northern hemisphere. She based the entire collection around a warm camel color which is also her hair color. It is very sophisticated. But, to keep it from being boring, she added textures, prints, and a splash of teal.



# WRAP SKIRT

McCall's Palmer/Pletsch #4138 in linen.

The new wrap skirt pattern has five views with different waist treatments including a faced waistline, narrow and 2" waistbands, and the addition of a buckle or ties. Pati chose the faced waistline. Since the facing doesn't have darts, she had to tissue-fit it to her shape. She traced the facings onto Perfect Pattern Paper so she could fit both sides of her body. She pinned the pieces together and tried them on. Her waist is larger than the pattern measurement, so she slit the facings from the top edge, but not through the bottom, and spread where necessary to make them fit her waist.

Before finishing the waistline on a wrap skirt, try it on. If the underlap is hanging longer than the overlap, adjust now and remark the waistline seam. This pattern is lined to the edge, but Pati decided not to line it and to make it totally machine sewn. She serged the hem and front edges. Then she turned up the hem and topstitched 1" from the fold. Then she turned under the front edge 1 1/4" and topstitched 1" from the fold.



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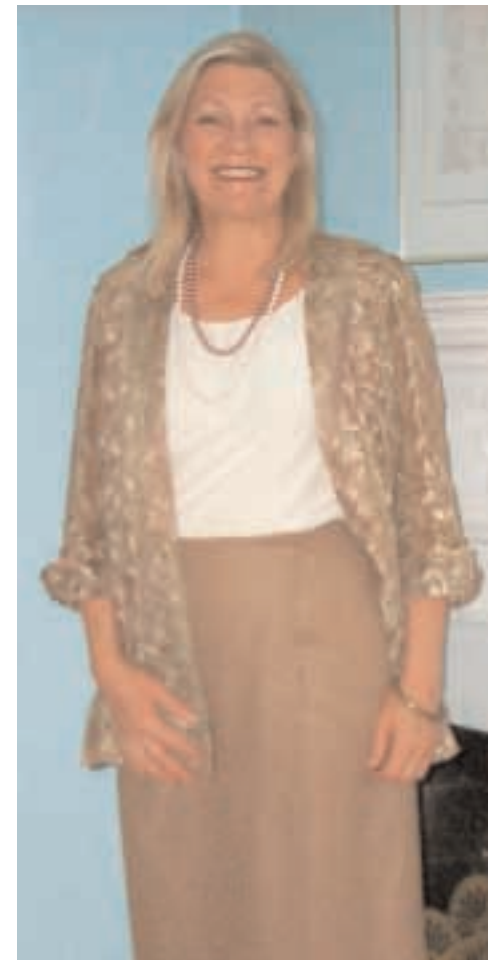




# EMBROIDERED TOP

McCall's Palmer/Pletsch #3589 in organdy

The fabric is cotton organdy embroidered with cotton. Pati pre-washed the fabric to remove shrinkage. It remained crisp and the embroidery didn't pucker. Because the fabric is sheer, she didn't want any facings. The ombre toned fabric had a 2"-wide non-embroidered selvage, which Pati used to bind the front edge. She left off the buttons and buttonholes. She advises that if you decide to sew this in a sheer, make life easier by making the center front the front edge. That way, after binding the front, you can sew the collar over the front edge.



# CAMISOLE

McCall's Palmer/Pletsch #3931 in silk crepe de chine

Rather than using the bias binding to finish the neck and armhole edges, Pati made the camisole double-layer and reversible. On page 16 you can see a photo of the ombre colored silk crepe de chine she used. She cut each front and back out of a different shade, making the top versatile. Sew the necklines and armholes first. Trim and press the seams. Turn the front right side out and insert the straps into the back straps. Sew the shoulder seams. Turn right side out. Sew the side seams, matching the underarm seams. Serge the lower edges separately, letting them hang free.



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# JACKET

McCall's Palmer/Pletsch #3589 in linen

Pati switches jackets to the same pattern made from linen that matches the skirt for a professional suit look. She sometimes adds a red camisole to give it a punch.

The linen collar and facings were fused with Perfect Fuse Medium. The buttonholes were done on the Viking Designer 1, new to Pati's sewing room. She LOVES making buttonholes with this no-fail machine!!



Pati changes from the camisole to this oriental inspired design, pattern 4007, which makes the suit a little sportier.



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# IT'S A DRESS!

McCall's Palmer/Pletsch #4007

Voila! She removes the skirt and jacket and reveals that the top is really a dress. Look at the mix and match mileage she is getting. This is one way to save sewing time.

The dress is made of a rayon crepe georgette which hangs well and doesn't cling. Pati prefers this pattern sleeveless, but for fall, wanted a dress with sleeves. The band is interfaced with Perfect Fuse Light which adheres well to textured surfaces. Make the non-stretch direction of the interfacing the length of the band.



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# JACKET

McCall's Palmer/Pletsch #3589 in silk

Now Pati changes again. It's the same jacket pattern, made in silk plaid. Remember when matching plaids, match the underarm notches on the side seams to the same stripe. Also match the front armhole notches to the same stripe on the sleeve and the jacket. Cut plaids double, but cut the top layer first and line it up with the underlayer before cutting for an exact plaid match. Pati cut the collar on the bias for interest.



# SUIT

McCall's Palmer/Pletsch #3931

This pattern is one Pati has wanted McCall's to do for a long time—Something easy, classic, and with alteration lines on the tissue. The fact that she chose a lightweight wool suiting the same color as the linen was done to have more mix and match opportunities.

Pati wanted the cardigan to be more like a sweater, so under-constructed it. She made the longer, undarted view. She interfaced only the facings and with Perfect Fuse Medium. She lined the jacket and added a thin set-in-sleeve shoulder pad.

The camisole is double layer and out of an ombre dyed silk crepe de chine (see page 13). She washed it first so she could wash the camisole later. The camisole can be worn inside out for a lighter color shade.

The ombre fabric is a silk crepe de chine. Pati used primarily the light portion on one side and the darker on the other for her reversible camisole.



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# PANTS

McCall's Palmer/Pletsch #3740

Our newest pant pattern has a pocket sewn like Escada. The inset is fabric sewn on top of lining and the pocket facing/bag is also lining. It is non-bulky AND the inside of the pant is only lining which is clean looking. However, due to human error, the stay piece stops at the center front. However, the lining is caught to the fly extension by hand after the zipper is inserted. If you'd rather do it all by machine, add 1 5/8" to the center front of the stay so it can be caught while inserting the zipper



## PANTS

McCall's  
Palmer/Pletsch  
#2953

### WHICH WAY SHOULD THE PLEAT BE STITCHED?

We used to think that one pleat direction was more flattering than the other. Today we feel that truly what makes them more flattering is that they are stitched down to the fullest part of your tummy, as shown in the photo above right. Also, the crease must join the edge of the pleat. If you reverse the pleat direction, the crease will be skewed at the top.



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*and one last version of the...*

# JACKET

McCall's Palmer/Pletsch #3589 in linen

Can you tell by now that Pati's time-saving sewing this fall embraced making the same easy jacket in five different fabrics. This one is in teal linen. It totally changes the look of the camel pieces.

*Sewing Tip:*

*Use a fray stopper like Fray Check to keep machine buttonholes from raveling. Be very careful to only put it in the middle of the buttonhole between the rows of stitching. Squeeze the liquid onto wax paper or plastic and dip a pin into it. Run the pin down the center of the buttonhole. It dries in just 5 minutes.*



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While Pati was in Australia, Sue Neall, Palmer/Pletsch Education Director for Australia, and Lynn Cook, Editor for *Stitches* magazine, wanted to photograph this collection of pieces for the magazine. You will find *Stitches* in your favorite fabric or sewing machine store. Look for Pati in the issue out in January. Pati enjoyed having her makeup done by a professional and being in a "real" photo session. She felt like a model!!

*Watch for this!*

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One of Pati's topics in Australia was Time-saving Sewing.  
We first taught this in the '80s, but decided it was time again.

### *Time-Saving Tips:*

- *Select fabrics that interchange so you can make 6 pieces, but have 20 outfits.*
- *Choose simple patterns that you can make in this lifetime.*
- *Do as much machine sewing as possible*
- *Make two garments at one time so you can take more time pressing. Fabrics should cool before being moved for the best quality pressing. You can press the seams in one pant while attaching the waistband in another.*
- *Allow time after sewing to accessorize your outfits.*