



The School of Making



PANEL TANK PATTERN

For use with *Alabama Stitch Book*, *Alabama Studio Style*, *Alabama Studio Sewing + Design*,
Alabama Studio Sewing Patterns, and *The Geometry of Hand-Sewing*

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ABOUT THIS PATTERN

Our Panel Tank pattern, designed to be used in tandem with The School of Making Book Series, is a great addition to any wardrobe, whether sewn unadorned or elaborately embellished. This garment is included in four lengths: tank, tunic, knee-length dress, and long dress. The Panel Tank features thin straps and a scooped out neckline on the front and back. It is fitted through the bust and has a generous flare from the waist to the hem. The tank measures approximately 25", tunic measures approximately 31", knee-length dress measures approximately 40", and the long dress features a high-low hem and measures approximately 42" in the front and 50" in the back.

PATTERN SIZING

	XS	S	M	L	XL	XXL
Chest	28 – 30"	30 – 32"	32 – 34"	36 – 38"	40 – 42"	44 – 46"
Waist	23 – 24"	25 – 26"	27 – 28"	30 – 32"	33 – 35"	35 – 36"
Hips	32 – 33"	34 – 35"	36 – 37"	38 – 39"	40 – 42"	43 – 44"

APPROXIMATE YARDAGE REQUIRED

VARIATION	SINGLE LAYER	DOUBLE LAYER
Tank	1.25 yards	2.5 yards
Tunic	1.75 yards	3.5 yards
Knee-Length Dress	2.5 yards	5 yards
Long Dress*	3.5 yards	7 yards

*Yardage measurement taken with fabric folded across the grain line

TO NOTE BEFORE BEGINNING

All fabric should be pre-washed, dried, and wrinkle free
Seam allowance is 1/4" unless otherwise noted

LENGTH VARIATIONS



25"



31"



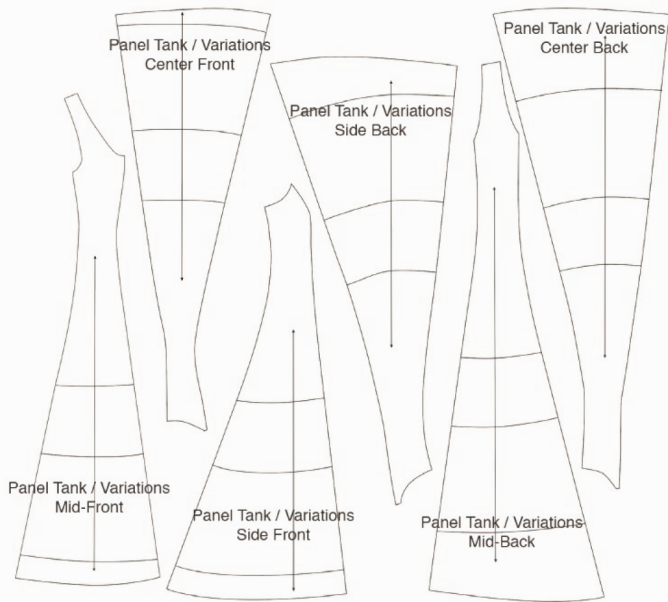
40"



42"



PANEL TANK MASTER PATTERN



PANEL TANK INSTRUCTIONS

SUPPLIES

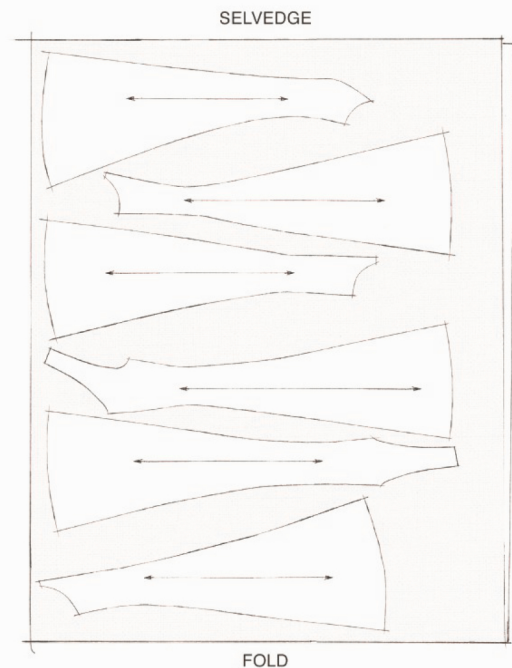
Panel Tank pattern
60"-wide cotton jersey fabric (see chart on page 2 for yardage)
Paper scissors
Tape
Garment scissors
Rotary cutter and cutting mat
18" transparent plastic ruler
Tailor's chalk or disappearing-ink fabric pen
Hand-sewing needle
Button Craft thread
All-purpose sewing thread
Pins
The School of Making Book Series

1. PRINT, ASSEMBLE, + CUT THE PATTERN

To print at a local copy shop using a wide-format printer, email or take the pattern on page 10 of this document and have them print out the pattern at full scale.

If you choose to print at home using 8.5" X 11" (or A4) paper, print the pattern pieces, making sure to select "no page scaling" when printing so the pattern pieces will print true to size. The tiled pattern is shown on pages 12 – 61. Check your page scaling with the 2" test square at the top of the page. Once printed, trim your pages and tape them together.

This garment pattern provides four length variations and six sizes in which the garment can be made. Choose your size and pattern variation and use your paper scissors to cut along the pattern. Cut as close to the line as possible.



2. CUT TOP-LAYER PIECES

Lay out your top-layer fabric flat, and then fold the fabric's width in half with the grain, with wrong sides together and the edges aligned, creating two layers. To prevent the cotton jersey from stretching, gently pat it into place with your fingertips. If you choose to make the Long Panel Dress, fold the fabric in half across the grain for the best fabric yield.



2. CUT TOP-LAYER PIECES (CONT'D)

Whether you fold your fabric with or across the grain, find your grain line by locating the vertical lines that run along the length of the fabric's right side. Next, lay your paper pattern pieces for the body of the tank on top of your fabric, making sure the pattern's marked grain line runs in the same direction as the fabric's grain line. Trace your pattern piece with tailor's chalk or a disappearing-ink fabric pen. You may hold or weight the pattern instead of pinning to prevent skewing the fabric or causing small nicks and holes in your pattern.

Note: the illustration shown on page 3 indicates where the selvedge would be for the Tank—if you fold across the grain, the selvedge will be perpendicular to the fold instead of parallel to it.

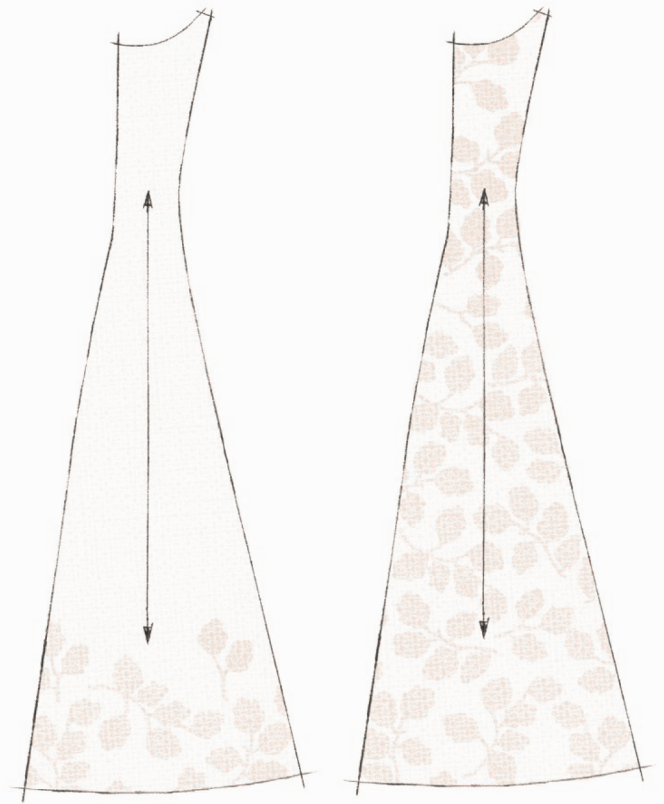
Cut just inside of your traced line to remove it entirely. Repeat this step a second time for a total of six cut top-layer body pieces.

3. CUT BACKING-LAYER PATTERN PIECES (FOR DOUBLE-LAYER GARMENT)

Lay out the backing-layer fabric flat and fold the width in half to create two layers, and repeat the process in Step 2 to cut four backing-layer pieces.

4. ADD STENCILING AND/OR EMBROIDERY

If you choose to stencil and/or embroider your project, add this to the right side of the cut Panel Tank top-layer pieces, and let the stenciled images dry thoroughly before proceeding. Add embellishment as desired, and complete all embellishment before constructing your garment. Use one of *The School of Making Series* books for inspiration. If you're adding beading, avoid beading in 1/4" seam allowance.



PLACEMENT STENCIL

ALL-OVER STENCIL

5. BASTE NECKLINE + ARMHOLES

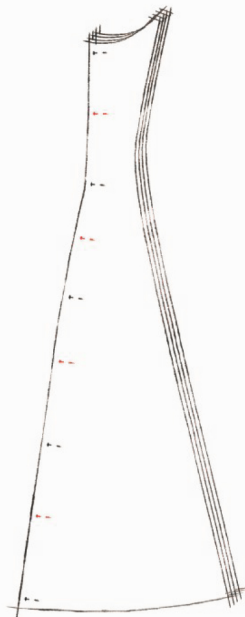
To ensure that the neckline and armholes on your cut-fabric pieces does not stretch while you construct the tank, use a single strand of all-purpose thread to baste the neckline and armhole edges of each cut piece, as noted on the pattern.



6. CONSTRUCT FRONT AND BACK PANELS

After basting the neckline and armhole edges of all body pattern pieces, pin the two center front panels together on the center seam with right sides together and edges aligned.

“Pin the middle” by pinning the top, bottom, and middle of the seam. Then, place at least two more pins halfway between the pins already in place. If the pieces you’re working with are longer, you will want to scatter more pins along the edge to keep the fabric in place as you sew.



Thread your needle, love your thread, and knot off. Using a straight stitch, sew the pinned pieces together, starting at the top edge of one seam and stitching 1/4” from the fabric’s cut edges down to the bottom edge. Be sure to begin and end the seam by wrap-stitching (see page 7) its edges to secure them.

Fell each seam (if desired) by folding over the seam allowances to one side and topstitching them 1/8” from the cut edges down the center of the seam allowances, using a straight stitch and wrap stitching the seam.

Once your center front panels are sewn together, pin the mid-front panels onto the outer edges of the center front panels with right sides

together and edges aligned, making sure to pin the middle as you work. Using a straight stitch, sew the pinned pieces together, starting at the top edge and stitching 1/4” from the fabric’s cut edges down to the bottom edge. Be sure to wrap-stitch the beginning and end of each seam. Fell each seam towards the sides of your garment, if desired.

Once the mid-front panels are attached, pin the side-front panels onto the outer edges of the mid-front panels with right sides together and edges aligned, making sure to pin the middle as you work. Sew on the side-front panels using a straight stitch and sew 1/4” from the fabric’s cut edges, making sure to wrap-stitch the beginning and end of each seam. Fell each seam towards the sides of your garment, if desired. Repeat this entire step for the back panels of your garment.

7. CONSTRUCT SIDE SEAMS

Once your front and back panels are complete, “pin the middle” as shown in the illustration at left for each side seam with right sides together.

Using a straight stitch, sew the pinned front and back panels together starting at the tank’s armhole and stitching 1/4” from the fabric’s cut edges down to the bottom edge. Be sure to begin and end each seam by wrap-stitching (see page 7) its edges to secure them. Leave your seams floating, or fell your seams by stitching 1/8” from the cut edges down the center of the seam allowances, using a straight stitch and wrap-stitching the beginning and end of each seam. Repeat this process to finish the remaining side seam.

8. BIND NECKLINE AND ARMHOLES

Use the rotary cutter, cutting mat, and large plastic ruler to cut 1 1/4”- (3cm-) wide strips of leftover fabric across the grain to use for binding the neckline and armholes. You will need approximately 80” (2m) of cut strips for the binding.



8. BIND NECKLINE AND ARMHOLES – CONT'D

Use your iron to press each binding strip in half lengthwise, with the wrong sides together, being careful not to stretch the fabric while pressing it.

Starting at the center back neckline, encase the neckline's raw edge inside of the folded binding, and baste the binding in place. When you need to add a new binding strip, simply overlap the strips' raw edges by about 1/2" (12mm). Finally overlap the binding's raw edges at the center back by about 1/2" (12mm), trimming any excess binding. Using the stretch stitch of your choice (see page 7), sew through all the layers and down the middle of the binding. Repeat this process to finish each armhole. Remove or simply break the neckline and armhole basting stitches by pulling gently on one end of the thread. If some of the basting stitches are embedded in the binding, it is fine to leave them in place since the thread is broken and the stitches will not restrict the fabric's stretch.

BASIC SEWING INSTRUCTIONS

Provided below are notes on our basic construction and sewing techniques. For more thorough instructions on stenciling, embellishment, and construction, reference one of our Alabama Studio Books, shown on page 8.

LOVE YOUR THREAD

To love your thread, cut a piece twice as long as the distance from your fingers to your elbow. Thread your needle, pulling the thread through the needle until the two ends of the thread are the same length. Hold the doubled thread between your thumb and index finger, and run your fingers along it from the needle to the end of the loose tails. Repeat this several times to release the tension in the thread, and then double-knot your thread.

KNOTTING OFF

After bringing the needle up through the fabric, make a loop with the thread, then pull your needle through that loop, using your forefinger or thumb to nudge the knot into place, flush with your fabric. Then repeat this process to make a double knot. After making the second knot, cut the thread, leaving 1/2" tail.



KNOTTING OFF (CONT'D)

In hand-sewing, your knot anchors and holds your entire seam. One important design decision we make when starting any project is how to handle the knots. There are two options: knots that show on the project's right side (outside) and knots that show on the wrong side (inside). Either of these knots can be used throughout an entire project.

STRETCH + NON-STRETCH STITCHES

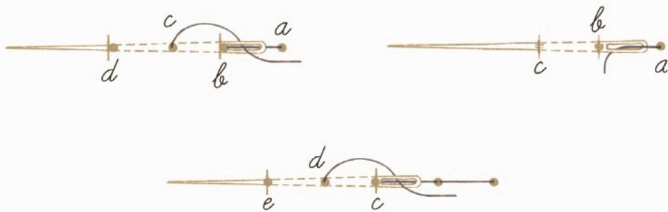
We use three categories of stitches in our work: stitches that do not stretch, for construction, reverse appliqué, and other embellishments; stitches that do stretch, for sewing necklines, armholes, and other areas in a project that require "give"; and stitches that are purely decorative, for embellishment. Following are examples of non-stretch and stretch:

NON-STRETCH STITCH

STRAIGHT (OR RUNNING) STITCH: Bring needle up at A, go back down at B, and come up at C, making stitches and spaces between them same length (about 1/8" to 1/4" long).

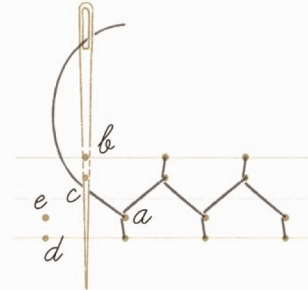


BACKSTITCH: Bring needle up at A, go back down at B, and come up at C. Then insert needle just ahead of B, and come up at D. Next insert needle just ahead of C, and come up at E. Continue this overall pattern.

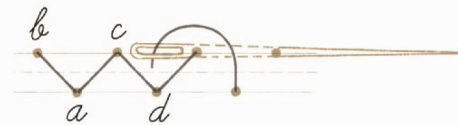


STRETCH STITCH

CRETAN STITCH: Bring needle up at A, go down at B, and come back up at C, making a downward vertical stitch while bringing needle over thread. Insert needle again at D, and come back up at E, making an upward vertical stitch while bringing needle over thread. Continue to repeat stitch pattern.



ZIGZAG STITCH: Bring needles up at A, go down at B, and come back up at C. Insert needle again at A, and come back up at D. Insert needle again at C, and come back up at E. Continue to repeat stitch pattern.

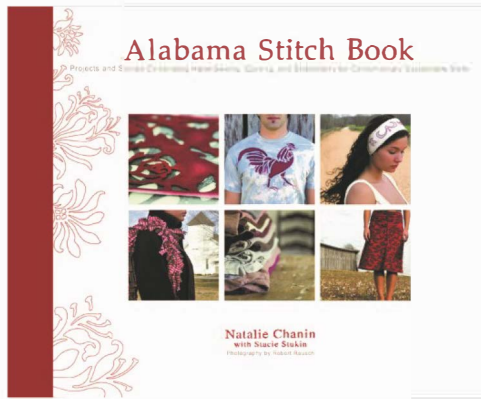


SEAMS

To start a seam, make a double knot, and insert the needle at point A. Wrap your thread around side of the fabric to the front, insert the needle back in at B, then come up at C, and stitch the seam. Also wrap-stitch the end of your seam before knotting off.

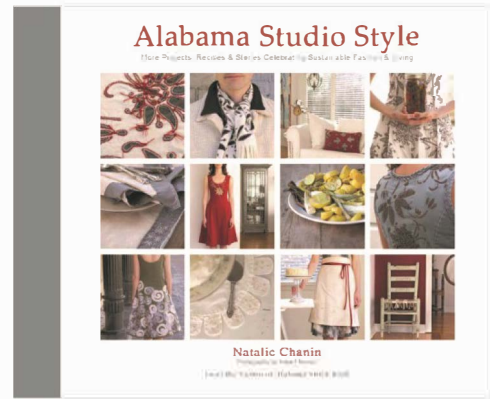


THE SCHOOL OF MAKING BOOK SERIES AT A GLANCE



Alabama Stitch Book

Alabama Stitch Book is a collection of stitching, beading, and embroidery instructions, stories, and projects from Alabama Chanin. Projects include our best-selling Corset, Swing Skirt, “boa” scarf, bandana, and more.



Alabama Studio Style

Alabama Studio Style expands upon the stitching, stenciling, and beading techniques introduced in *Alabama Stitch Book* and introduces twenty new clothing and home decor projects. This book also includes recipes and stories.



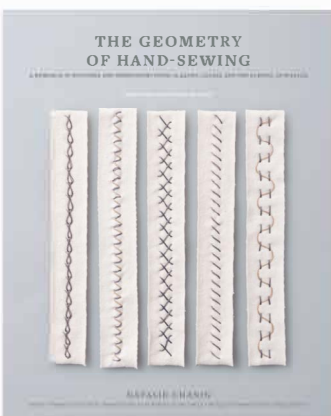
Alabama Studio Sewing + Design

An encyclopedic compilation of techniques used to create the Alabama Chanin line of organic cotton clothing. Included are dresses, skirts, tops, and accessories.



Alabama Studio Sewing Patterns

Alabama Studio Sewing Patterns explores fit, patternmaking, and how to create a garment to fit your unique shape. It includes three new patterns with several variations as well as previous open-sourced patterns on a disc at the back of the book.



The Geometry of Hand-Sewing

The Geometry of Hand-Sewing: A Romance in Stitches and Embroidery from Alabama Chanin and The School of Making by Natalie Chanin is a comprehensive guide to hand-stitching and embroidery. This book focuses solely on the stitches themselves taking embroidery stitches and breaking them down into different geometric grid systems that make learning even seemingly elaborate stitches as easy as child's play.



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ABOUT THE SCHOOL OF MAKING

Alabama Chanin as a concept and a company began as a DIY enterprise. Workshop programming was a natural outgrowth of the emerging DIY initiative growing around us. Our experiences showed us that face-to-face and hand-to-hand contact helped our customers better understand the what, why, and how of our making processes and the importance of an organic supply chain. And our business continued to grow. DIY offerings expanded, our workshop offerings became more diverse, and our Journal content added additional DIY instruction, stories, and ideas.

Educational programming is one of the fastest growing and most exciting aspects of our business model. So, as the opportunities to educate our team and our customers began to multiply, we realized that we should create a specific home for this knowledge.

To fully embrace our growing model, we have developed an overseeing body that will direct and innovate learning initiatives and educational programs: The School of Making. All of our current and developing educational and training initiatives fall under the umbrella of The School of Making. This arm of the Alabama Chanin Family of Businesses oversees DIY and workshop programming, format, and content; it acts as a researching body for new subjects and new ways of disseminating information. Our hope is that The School of Making can be an active voice in our local community, our state, and the making community, at large.

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theschoolofmaking.alabamachanin.com

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