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How to
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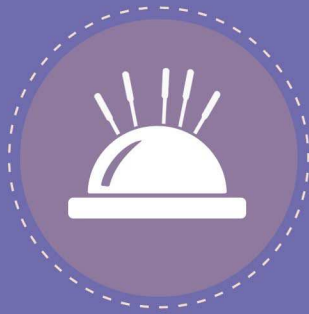
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Sarah McFarland
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Look for this
issue's featured
pattern, Simplicity
SewStylish 8328,
available
February 21 at
Simplicity.com.

There was a time in my life when I didn't know other people who sewed. I worked for a newspaper and had a tiny apartment with only a folding card table to sew on. (I had to sew slowly because the table shook violently at the sewing machine's high speed.) I had kept sewing after middle-school home economics because I loved fashion and couldn't afford the clothes I aspired to. Plus, my mom gave me her sewing machine.

I was happy making dresses and skirts on my own . . . but a world opened up when I met other sewers. They brought inspiration and encouragement. They shared patterns, tools, and advice. They encouraged me when I didn't think I could accomplish something, and they helped me turn mistakes into "design features."

I met my original sewing friends the old-fashioned way—in person. Now, there's an incredible opportunity to congregate and share information online. That's why I wanted to create a digital-only issue and companion website. This Spring 2017 edition of *SewStylish* is packed with techniques inspired by the Simplicity *SewStylish* 8328 pattern, but which will also improve your results on many sewing projects. We'll show you how to upgrade your sewing skills so you can take on exciting and ambitious projects, and with our sew-along (details below) we can sew this great pattern step-by-step. Sometimes sewing can be a solitary pursuit, but it doesn't have to be. We can make progress together.

Happy sewing.

Sarah McFarland

sewstylish

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Check out our sew-along series

Join the fun as we create tutorial videos and blog posts tracking our progress with Simplicity *SewStylish* 8328. We'll start at the beginning with how to make and fit a test garment, then move on to

how to cut fabric, sew seams and darts, work with lace, and install zippers, before we get to hemming and final touches. You can follow the sew-along at your own pace at SewStylish.com/8328.

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The latest design, Simplicity *SewStylish* 8328, is featured in this issue.

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Features

PHOTO: MIKE YAMIN



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How to Sew Lace

Get gorgeous results for bridal, prom, and eveningwear

BY JUDITH NEUKAM

One of the sweet spots of sewing is getting acquainted with lace. Lace is what fairy tales are made of, and no matter what your sewing skill, you can have a happy ending. Working with lace lifts the caliber of your sewing and puts it in a category where dreams can happen. Lace can be worn around the clock for everything from weddings to beach parties. Make it professional as a blouse under a tailored jacket or fun-loving and feminine as a top with jeans. Lace can be purchased as fabric or as trim in many widths.

Lace is an unexpectedly forgiving material. Even if you make a mistake, it is almost always

Lace is sophisticated, alluring, and surprisingly easy to sew. You'll have success with our expert tips.

Pattern: Simplicity SewStylish 8328 view D top and view E skirt. Top lace and fabric: Mood Fabrics, New York City. Skirt fabric: Jo-Ann Fabric and Craft Stores.



possible to salvage the project because lace isn't limited by grain. It doesn't ravel, and it lends itself to piecing. You have more opportunities to get it right than to get it wrong.

THREE LOVELY VARIETIES

The three most familiar laces are chantilly, alençon, and guipure. You'll see examples of these laces throughout this issue.

In the late 1950s, The Big Bopper was singing about lace with the flirtatious refrain: "Chantilly lace and a pretty face, and a ponytail hangin' down/ A wiggle in the walk and a giggle in the talk."

I wonder if that's why I always think of chantilly as the youthful lace. Usually the least expensive of the laces, it is lightweight and comes in hundreds of patterns and colors. Because it's fragile, it almost always needs an underlayer to support and protect it. The lace is formed on a net ground and is sheer. There are also different qualities of chantilly, so you should compare sources.

Next comes the older sister, alençon, which I always associate with brides. It is a re-embroidered chantilly—meaning the motifs are outlined by a stitched-on cord—and can have various levels of embellishment besides the embroidery, in the forms of sequins, beads, or rhinestones. The embellishment adds body to the lace, making it suitable for use with or without an underlining.

Guipure lace is like floating embroidery. It is not made on a net base like chantilly and alençon, and is the stron-

gest of the laces. It consists of densely stitched motifs joined in a repeating pattern and can be used with or without an underlining.

CHOOSE WITH CARE

Lace ranges widely in price. You can buy lace for less than \$10 a yard or more than \$600 a yard. Inexpensive lace is often made of nylon. It is scratchy and never softens, so it will never have the luxurious hand of a beautiful negligee nor the cachet of a couture ball gown. If your budget is limited, these laces are a good choice, and they come in a nice range of colors and patterns.

But, if you really want a beautiful lace garment, compare these laces to a higher-quality one. The difference is striking, and you will wear the richer lace with a better attitude for a longer time. I just salvaged a good supply of lovely lace from a 70-year-old peignoir. It took multiple washings to remove decades of grime, but it's as lovely now as it was 70 years ago. Most chain fabric stores can special-order lace that is not overly expensive and is a nice quality.

Part of the magic of sewing lace is fooling the eye. Make admirers wonder where the seams are and how you can get into the garment. Can they tell whether they are seeing skin through the lace or a discreet lining? It's all in the fun of sewing lace.

Judith Neukam is a contributing editor to Threads magazine.



Guipure



Alençon



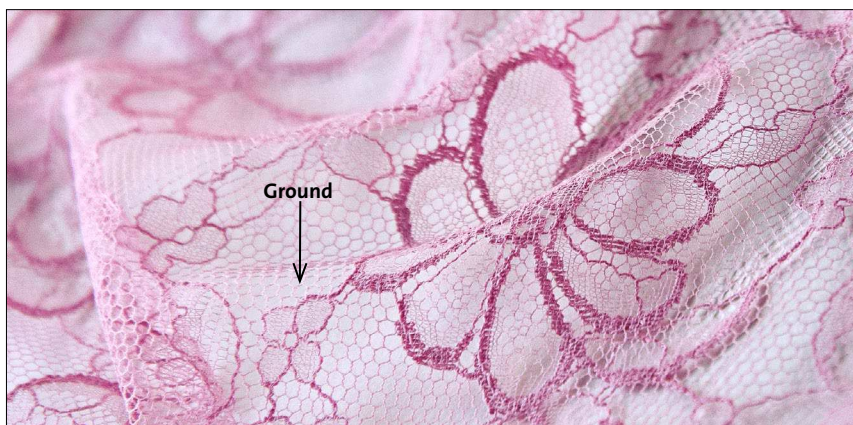
Chantilly

Lace basics

Learn about lace's features, then use this knowledge to plan and design a beautiful lace garment.

GROUND

The net that forms a backing for the lace's decorative motifs and embellishments.



SELVAGE EDGE

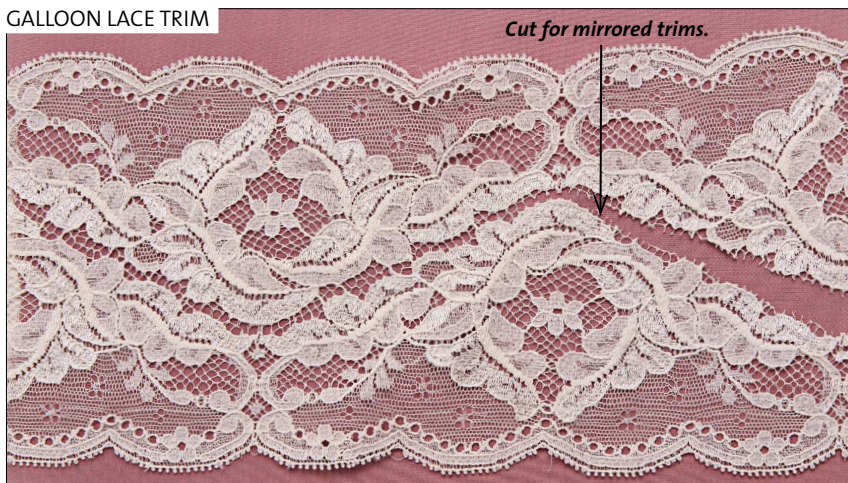
Some lace has the straight, utilitarian edge that we normally think of as a selvage. But lace yardage frequently features a scalloped edge that can be used along hems, around cuffs, and at other edges. This is also called a decorative selvage.



GALLOON

A lace trim that has the decorative selvage on both edges. This comes in various widths. If you cut down the center, you get mirror images of the border motifs. Galloon doubles the value of the yardage you purchase and provides a thrifty way to work with lace. Some lace is manufactured in "sets." You can buy the lace in a fabric width as well as matching narrower widths and trim versions. This enables you to buy what you need at the most reasonable price.

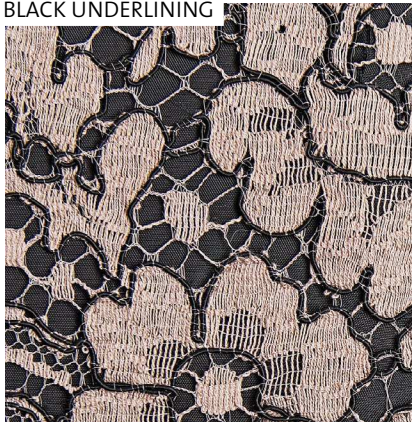
GALLOON LACE TRIM



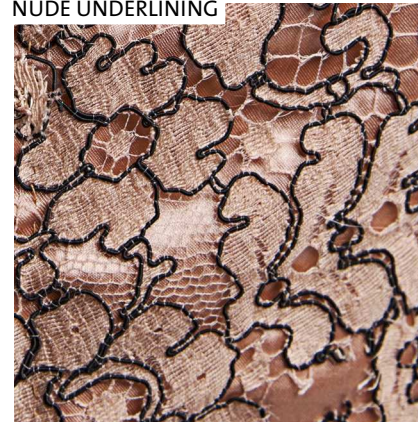
UNDERLINING

Underlining is a layer of fabric placed beneath the lace yardage. It supports the lace, and because it shows through, it also adds color and definition. During garment construction, the lace and underlining are typically treated as a single layer.

BLACK UNDERLINING



NUDE UNDERLINING



web extra

Sew a lace top with guidance.

Join our sew-along at [SewStylish.com/8328](https://www.sewstylish.com/8328).

PHOTOS: (P. 12, P. 15, RIGHT) JACK DEUTSCH; (P. 15, LEFT) SIOAN HOWARD; ALL OTHER PHOTOS, MIKE YAMIN; STYLIST: STACEY JONES; HAIR AND MAKEUP: MICHIKO BOORBERG; STYLING: CREDITS: (PP. 12, 15, 9) EARRINGS AND RINGS—(HM.COM); (P. 15) SKIRT—HELMUT LANG (BLOOMINGDALES.COM); BRACELET—MICHAEL KORS (MACYS.COM); SHOES—(ZARA.COM); (P. 19) SHOES—(ALDO.COM)

Design considerations

Getting great results when sewing with lace takes thought and planning. Before cutting into the lace, consider the following:

- **If there will be an underlining, what color will it be?** What weight will it be? Underlining can be net, chiffon, silk organza, crepe de Chine, charmeuse, or lining fabric. Chantilly and guipure often need an underlayer to stabilize them; alençon can be underlined with a nearly invisible sheer if desired.
- **Do you need a lining as well as an underlining?** That's three layers total, and they could be warm to wear. How will you make sure the garment is comfortable?
- **Will the lace work with the pattern you've selected?** Cut out and press the pattern tissue and take it with you when you go lace shopping. Spread the lace out and lay the pattern on it. See where the motifs fall, see where darts and seams will be, and decide what kind of edges you want.
- **Have you anticipated the construction techniques?** There are many laces and many ways to sew them. Familiarize yourself with the pattern's details and construction so you can choose lace suited to them.

Use an underlining in a shade that suits you. You might use nude for the illusion of skin or a pastel color to enliven a neutral lace.

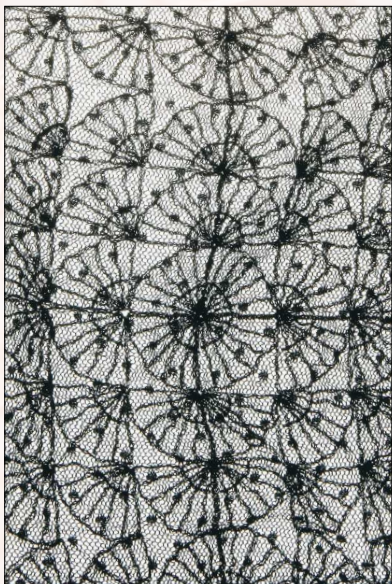
When is lace not lace?

As you have seen, there are different lace types, depending on the techniques and materials used to make them. A feature common to true lace is motifs that are woven or knitted into the net. There are textiles that look like lace but are not because the motifs are applied to a ground fabric. You can use lace sewing techniques with these fabrics, but it's interesting to know how to spot them. Here are two examples of lace-like textiles.

Embroidered net: The motif has been machine-embroidered onto net. You can tell because the net is unvaried, and it is possible to unpick stitches without damaging the net.

Schiffli lace: The motifs have been applied by a Schiffli machine, an industrial tool with a fascinating history. It looks and acts like lace, but the motifs are embroidered.

Embroidered net



Schiffli lace



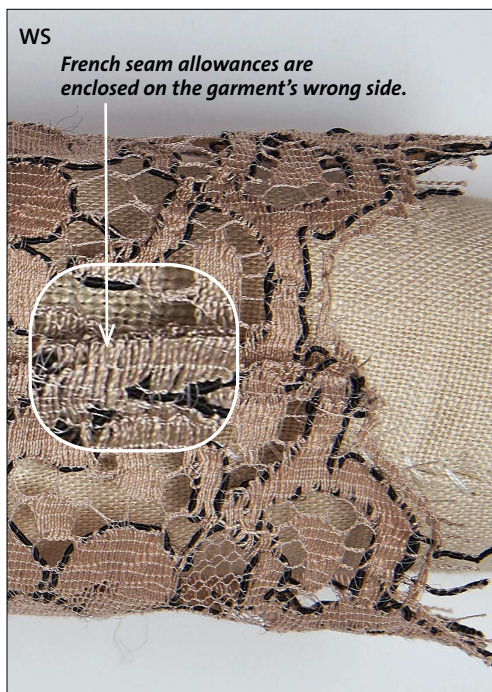
Pattern: Simplicity SewStylish 8328 view C top; skirt, ready-to-wear.
Fabric: Lace and underlining from Mood Fabrics, New York City.

Invisible seams

Lace's transparency calls for unobtrusive seams. There are several options.

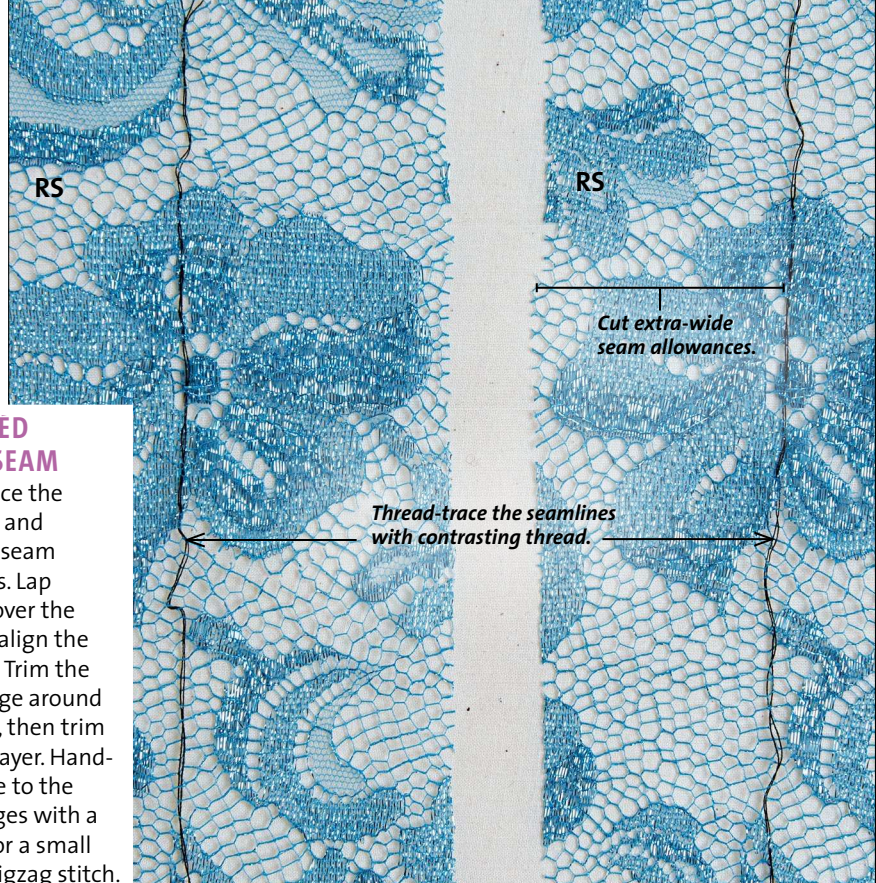
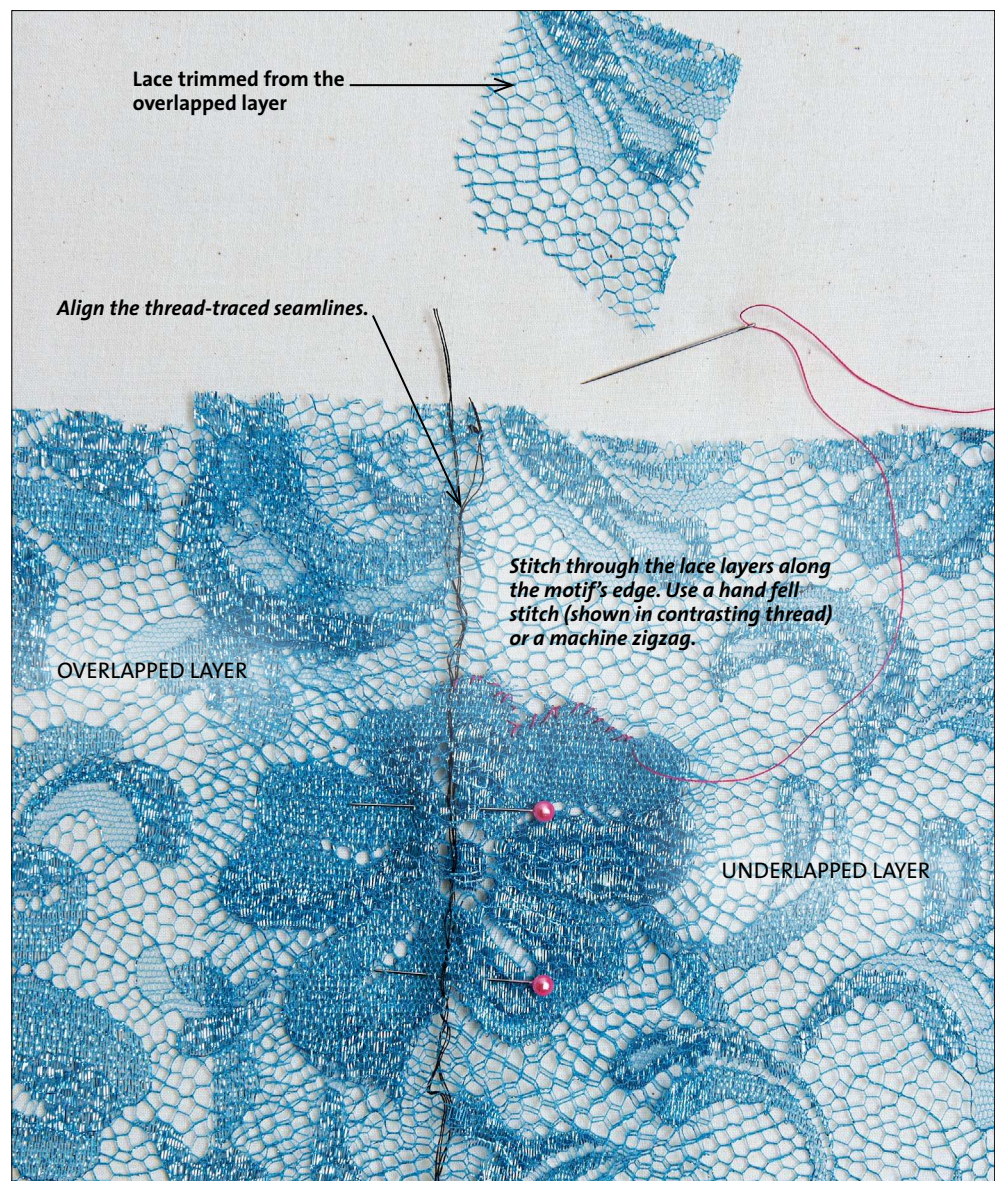
FRENCH SEAM

Use on a fine-textured lace like chantilly. Cut a standard $\frac{5}{8}$ -inch seam allowance, and sew a $\frac{1}{4}$ -inch-wide seam with the wrong sides together. Then with right sides together, sew a $\frac{3}{8}$ -inch-wide seam allowance.



APPLIED LAPPED SEAM

Thread-trace the seamlines, and cut ample seam allowances. Lap one edge over the other and align the seamlines. Trim the overlap edge around the motifs, then trim the underlayer. Hand-stitch close to the motifs' edges with a fell stitch or a small machine zigzag stitch.

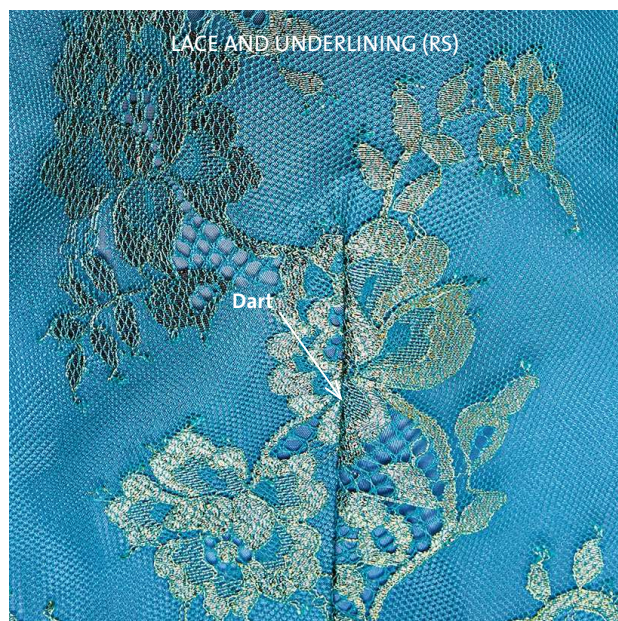


Bulk-free darts

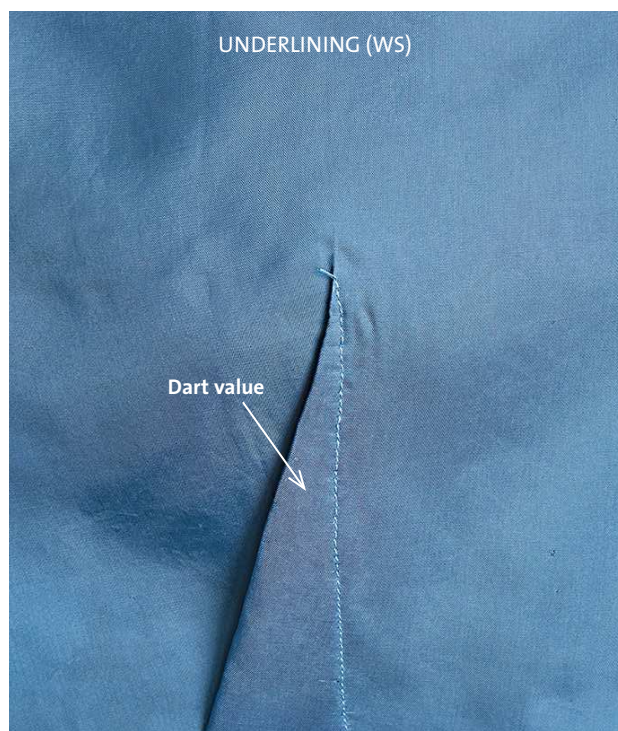
Like seams, darts should be invisible when sewn. Here are two methods for keeping them out of sight.

CATCH THEM IN AN UNDERLINING

To sew a dart, stitch through the lace and underlining. This way, the underlining hides the dart value from view on the right side. This works well on lightweight lace like chantilly.

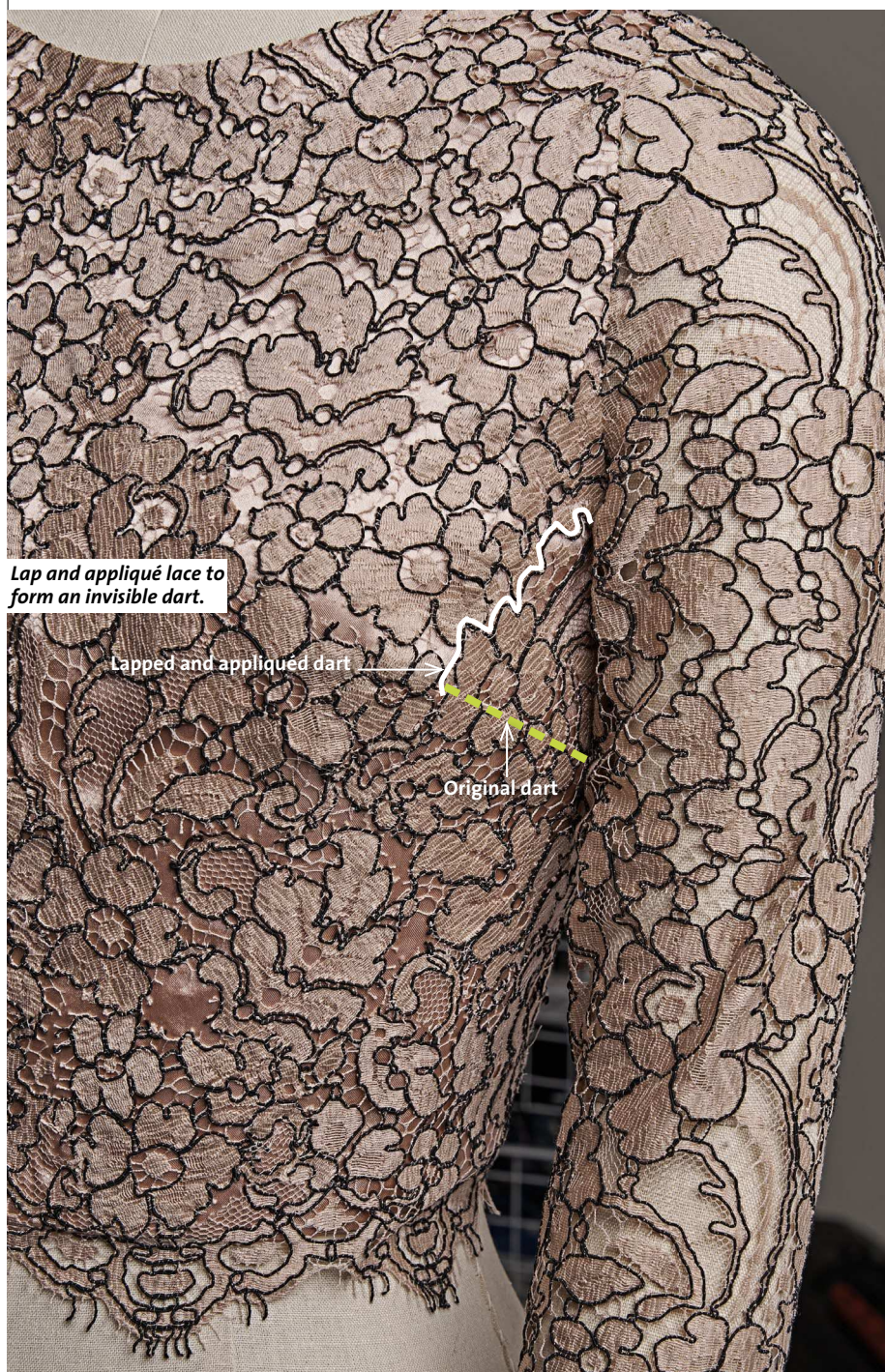


Sew the dart through the lace and underlining.



LAP AND APPLIQUÉ THE DARTS

Follow the same steps as for the appliquéd seam. Thread-trace the dart legs, snip the dart open following motif edges, lap one side over the other, aligning the legs, and appliqué the upper layer. Trim the lower edge. You can use this technique for alençon and guipure.



Closures in lace

Fastening options depend on the lace weight and the garment style. Be sure to plan ahead for a suitable closure, as there may be some engineering required to make it sturdy.

BUTTONS REQUIRE LOOPS

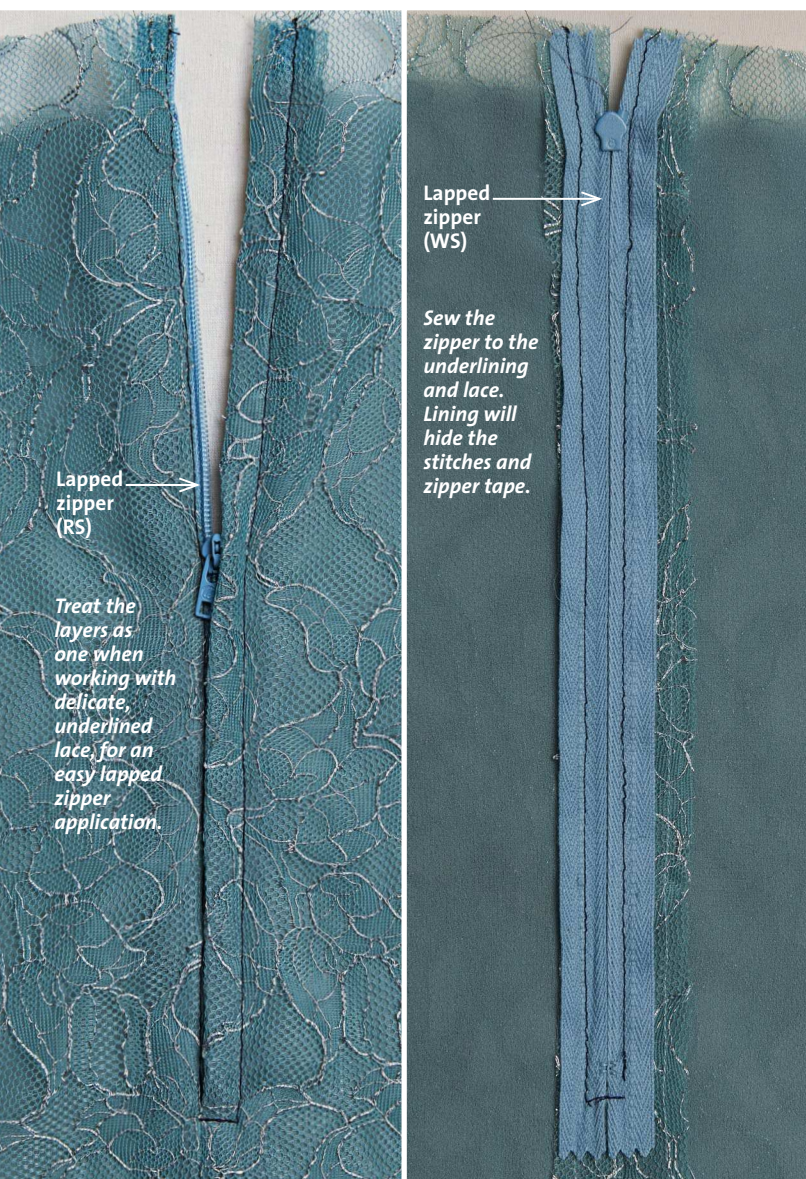
Buttonholes can be impossible to sew in lace, so dressmakers use loops as an alternative—this is common on wedding dresses. You can buy loop trim to sew into a seam or you can make your own loops with elastic hair bands. Sew them to a piece of ribbon and sew the ribbon along the opening edge.



ZIPPERS

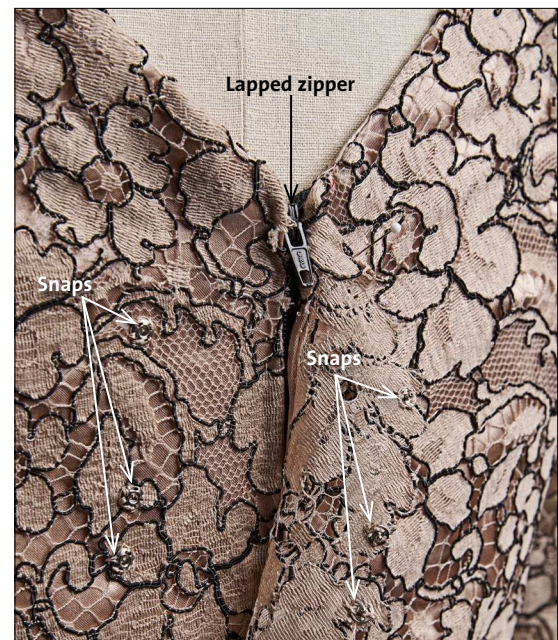
Standard lapped zipper

If your garment is fully underlined, you can use a lapped zipper installation. Simply insert the zipper as usual, treating the lace and underlining as a single layer. This is best suited to fine lace.



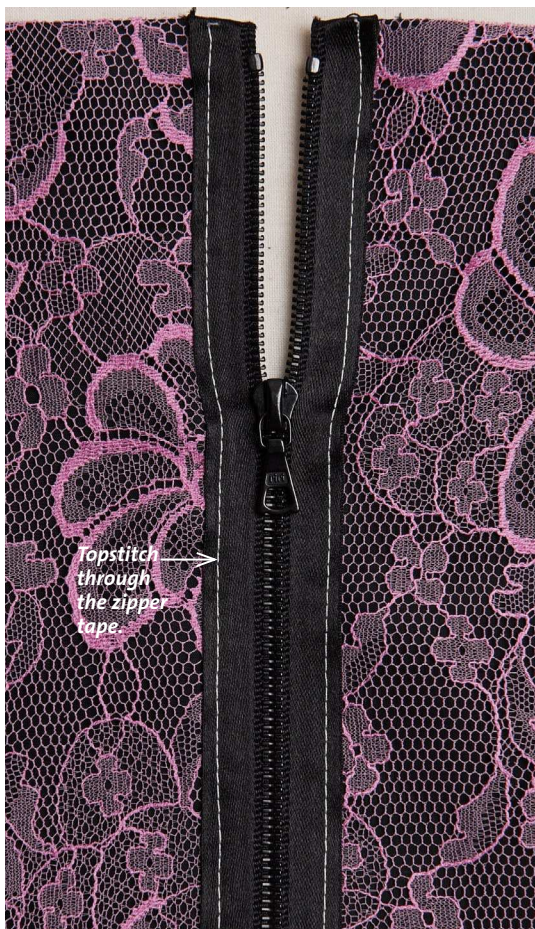
Concealed zipper

One way to make a zipper disappear is to sew a lapped zipper application through the lace and underlining on the underlap side and the underlining on the overlap side, leaving the lace free along the overlap edge. Start by cutting a large seam allowance on the lace overlap edge to include full motifs. After the zipper is sewn, hand-tack the loose lace layer to the lap and trim the lace to cover the zipper and extend over the fold. Add snaps to secure the lace motifs. Use small metal snaps or clear plastic ones to keep them from showing through your lace.



Exposed zipper

For a hip, young look, consider an exposed zipper—there are many decorative choices on the market now. With right sides together, baste the zipper opening closed; press the seam allowances open. Lay the zipper on the garment right side, centered on the seamline. Fold the zipper tape ends under. Topstitch the zipper in place.



Smooth edges

FACED EDGE

A facing works best on an underlined garment, where it will be concealed. To hide a facing in a garment without an underlining, interface and finish the facing wrong side with a textile that matches the skin tone or garment to be worn underneath.



Lace can be a forgiving fabric. It hides construction details when you sew it with the proper techniques.

Pattern: Simplicity SewStylish 8328 view D top and view G skirt. Lace and fabric: Mood Fabrics, New York City.

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Make a Test Garment

Learn the
benefits of
sewing a
muslin

BY JUDITH NEUKAM

Editors need to make
muslins, too. Here are the
test garments we made
to get to know Simplicity
SewStylish 8328.

A test garment is made in inexpensive fabric to check the fit and style of a pattern. It is known by several names. In the United States, we usually call it a muslin because, typically, we use muslin fabric (an inexpensive, undyed, plain-woven cotton fabric). However, you're not required to use muslin. Some people prefer to use a less expensive fabric that they can wear. I use muslin because I can write directly on the test garment as I make fit and design changes. This helps me keep accurate notes right where I need them. Couture designers use cheaper versions

of the final fabric for their test garments, such as a mill second of cashmere. In some circles, the test garment is called a toile. Both muslin and toile refer to either the test garment or the fabric from which it is made. Whatever you call your test garment, it can help you improve your sewing results in several ways. Read on to find out how, and how to make a muslin that works for you.

Check out episodes of Judith Neukam's Teach Yourself to Sew series on YouTube.

5 reasons to make a muslin

If you have a perfect shape and fit into a standard-size garment, you may think you don't need to make a muslin, but there are still compelling reasons to do so.

1 A muslin is the best way to get the fit you want. Make any fitting adjustments you need in the muslin, then transfer them to the pattern so the "real" garment fits well without lots of adjustments.

2 The muslin is the trial run for an untested pattern. It enables you to dive in without fear of ruining expensive or precious fabric. You can assess the proportions of sleeves, closures, necklines, and all details you might like to change before you make the garment.

3 A test garment is the only way you can see how a design looks on your body. You may not like it at all and want to change patterns.

4 You get to practice the construction steps to build confidence and rehearse new sewing techniques.

5 The time spent making and fitting a muslin is time you won't have to spend fitting your final garment. Even better, a muslin helps you develop a tried-and-true pattern that you can use again and again with minimal, or no, fitting adjustments.

You can take notes right on your muslin—we do!



How to make a muslin

The process of sewing a muslin is typically a streamlined version of making the finished garment. You'll leave out some details and will have the opportunity to make any fit or style changes you desire.

CUT THE MUSLIN

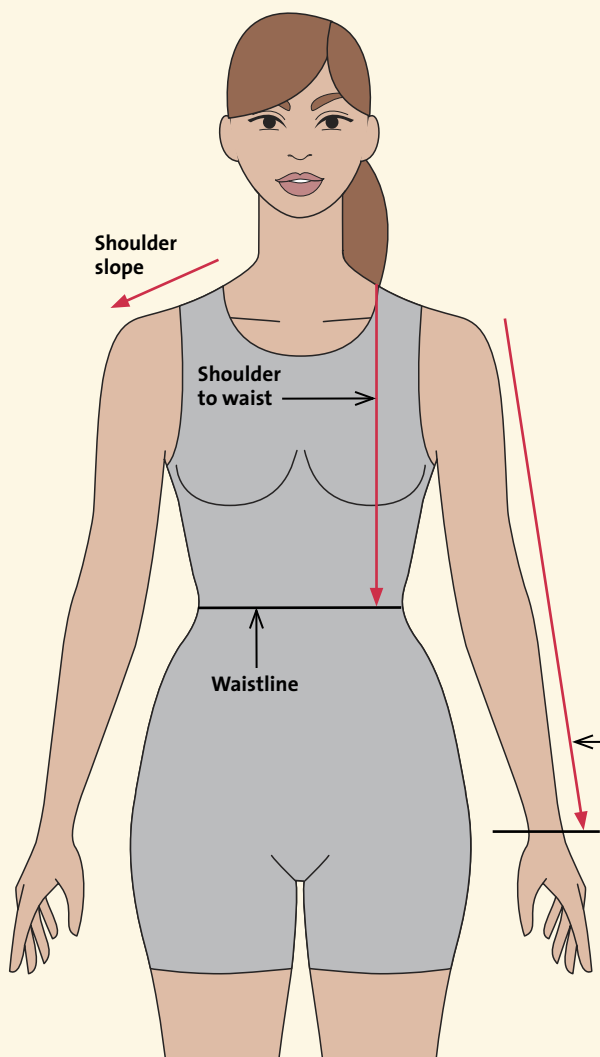
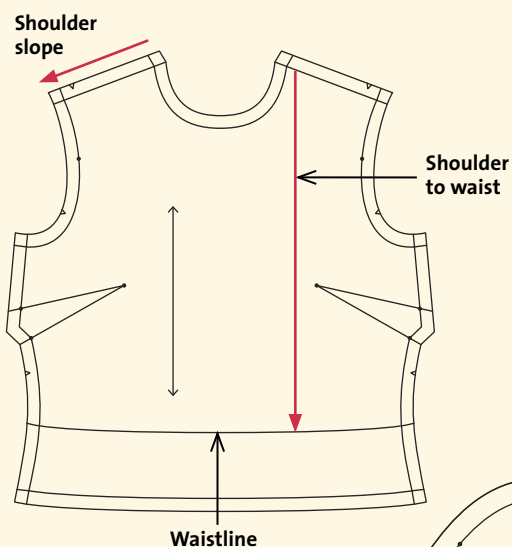
1 Make sure the muslin is on grain and that the fold is straight and centered. Press the muslin and fold it according to the fabric layout provided in the pattern guide sheet.

2 Separate the pattern pieces you need and press them with a dry, medium-warm iron. You need the main pattern pieces—bodice, sleeve, skirt, pant, waistband, collars, and yokes, for example—but you usually can skip facings and linings.

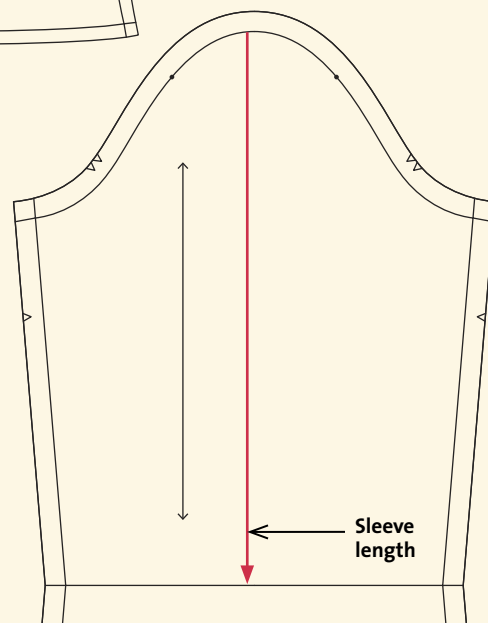
3 Adjust the pattern. I recommend two fitting steps for the pattern before you cut the muslin:

- Check and correct the **shoulder slope**.
- Compare your **body length** with the pattern's and adjust the pattern for at least the **shoulder to waist** and the **sleeve length**.
Make the corrections at the lengthen/shorten line printed on the pattern.

4 Cut the fabric. Follow the guide sheet's layout diagram to position the pattern pieces and cut the muslin. If desired, add a 1-inch seam allowance to each side seam, sleeve seam, and sleeve cap. This will make adjustments easier later if you need to enlarge the muslin.



Sleeve length



web extra

To see a demonstration of muslin fitting, visit SewStylish.com/8328.

MARK THE MUSLIN PIECES

1 Mark the darts, zipper and button locations, squares, dots, pleats, and hemlines. Mark them on the wrong side with a fine-tipped permanent marker or even a ballpoint pen. You can see them on the right side during the fitting.

2 Mark the seamlines. See “Marking options” below for more details about recording seamlines on your muslin.

ASSEMBLE THE MUSLIN

1 Thread the sewing machine with a color that contrasts with any thread tracing or colored marks. Follow the sewing order on the guide sheet, eliminating facings, topstitching, and other details. Sew the darts, any pleats, and the main seams. If you enlarged the seam allowances, align the original seamlines and sew on them rather than using a $\frac{5}{8}$ -inch-wide seam allowance.

2 Press the seam allowances open neatly. This makes the muslin lie smoothly during fitting.



This muslin has thread-traced seamlines.



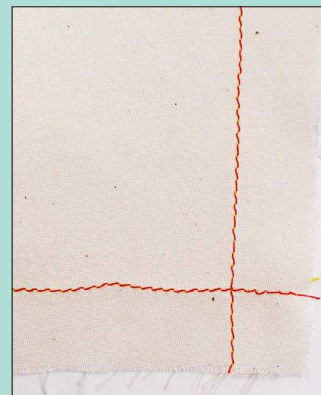
Muslins aren't always woven. For this knit tunic, we used a similar-weight white knit fabric for our test garment.

Marking options

There are several options for marking the seamlines.

- If you left the seam allowances unchanged when you cut the fabric, you can **sew the seams at the required width when you assemble** the test garment. Alternatively, you can mark only seamlines that you think may be tricky to sew.
- **Mark everything with black.** Then if you draw on the muslin during the evaluation and fitting, use a different color. Color-code your steps so you're sure which is the most recent correction or you can go back if the change doesn't work.
- **Mark the seamlines with a pen or thread-trace them** by hand or machine. If you thread-trace, keep the stitching straight at corners and cross the lines. There are two important advantages to thread-tracing the seamlines. First, you see the seamlines on both sides of the fabric. Second, you can feel the seamlines with your fingertips through the fabric, which is helpful when you align and adjust seam placement.

If you thread-trace seamlines, sew each seamline separately. Cross, don't pivot, at the corners.



Evaluate the muslin

Try on the muslin. Wear the undergarments and shoes you plan to wear with the garment to get the most accurate evaluation. Then start at the shoulders and look at what you've made.

1

Does the neckline fit?

2

Do the shoulder seams fall smoothly and are they the right length?

3

Does the garment fall smoothly across the top back and front to below the armscye without wrinkles forming?

4

Are the sleeves the right circumference and length?

5

Does the overall garment circumference fit without straining or wrinkling the fabric?

6

Does the garment fit at the opening so the closure meets correctly?

7

Does the garment waistline sit at the body's waistline?

When you notice areas that need correction, pin in the alteration or open the seam and insert extra fabric if needed. Mark the seam locations and then sew the alterations. If they correct the problem, then transfer the correction from the muslin to the original pattern. At each stage, change thread colors so you always know which alteration was the most recent.



The time you invest in a test garment yields rewards in a better-fitting finished garment.

Pattern: Simplicity SewStylish 8328 view A top and view G skirt. Fabric: satin, New York Elegant Fabrics, New York City.

web extra

To follow along with us from muslin to finished ensemble, visit SewStylish.com/8328.



This Valentine's Day, Spiegel proudly presents the 60609. She has over 1000 stitch variations, including three fonts for letters & numbers. The unique smart sync technology allows you to use a smart phone or tablet to enjoy free video tutorials & unlock special features on the machine directly from the Spiegel Social Sewing Application. A romantic addition to any home, this special occasion gift will make you fall in love with sewing all over again.

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Get set to sew: Find a sewing machine that will go the distance with our detailed advice.

Sewing Machine Buying Guide

How to spot the essential features for beginners and beyond

BY APRIL MOHR

Purchasing your first sewing machine is a big step. Most sewers learn to sew on someone else's machine—one belonging to a grandmother, a parent, a friend—but eventually the time is right to buy your own. Buying a sewing machine is like purchasing a car. You can buy an economical, stripped-down model, or a luxury vehicle loaded with seemingly endless bells and whistles. Cars range in price from reasonable to ridiculously expensive. Most of them will get you safely and easily from point A to point B—the primary reason for owning a car. With a sewing machine, as with a car, it's fabulous if you can take advantage of amazing amenities, but they aren't all mandatory for a great sewing or driving experience. There are more frills available than you may need.

TAKE A TEST-DRIVE

You would never buy a car without taking it for a test-drive, and I highly recommend the same for your first sewing machine purchase. Visit a reputable dealer (or several) who can point out a machine's special features and give you the opportunity to try it out. Look closely at the stitches the machine creates. Are they even and well balanced? Do they look good from the right and the wrong sides? Are there puckers or missed stitches? Keep samples of your sewing tests for each machine, and write the model number using a pen or marker directly on the fabric sample. A sewing machine with a great-looking straight stitch is likely to create all stitches well, but don't take the dealer's word for it. Test the other stitches, too. A sewing machine that creates a beautiful stitch is like a car that provides a smooth, pleasant ride.

BUY FOR THE LONG TERM

While buying a sewing machine is similar to buying a car in some respects, it is different when it comes to longevity. Most people buy a new car every three to 10 years, but you'll prob-

ably keep your new sewing machine for many more years. I kept my first sewing machine for more than 40 years. It was a fabulous machine the day I bought it, and it was a fabulous machine the day I passed it on. I recommend purchasing the best machine you can afford, taking into account the type of sewing you expect to do most often (general sewing, quilting, or embroidery). Be sure to ask about classes specific to the machine you're considering—or the availability of instructional videos that cover the machine's features.

There are attributes found on almost all sewing machines. I will briefly describe them so that you can double-check to be sure the machine you buy has each of them. Then I will discuss six premium features that are only found on some machines. In my opinion, they are well worth the extra money. Stay away from new sewing machines that cost less than \$100. They can be likened to roller skates rather than an automobile!

GET TO KNOW THE OPTIONS

Sewing machines today have dozens of additional features, especially for embroidery and quilting techniques. Consider how you plan to use your machine, and ask about features with your personal sewing passion in mind. Be sure to ask about what routine maintenance you should give your new machine and how often you should bring it back to the store for a checkup.

Your first sewing machine purchase is a special event. Don't rush. The time spent investigating options will be well worth every minute. Arm yourself with good information, and you will undoubtedly make a sound investment resulting in years of happy, frustration-free sewing. You don't have to drive the Cadillac of sewing machines to complete beautiful sewing projects.

April Mohr is a sewing, crafts, cooking, and fiber arts educator. She lives in Morristown, Tennessee.

continued >>>

Best basic features

There are lots of essential features found on almost all sewing machines. I will briefly describe them so you can double-check that your chosen machine has each of them.

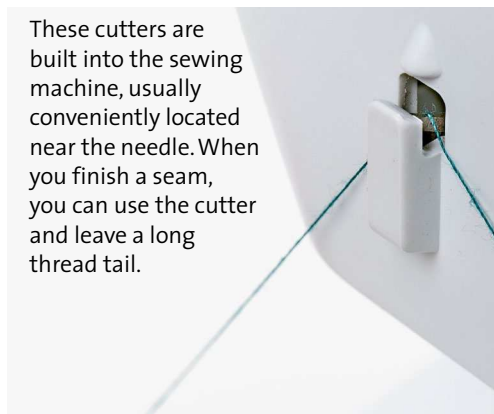


EASY THREADING

Be sure to thread the machines you test-drive. Quality machines have the threading path clearly marked.

MANUAL THREAD CUTTER

These cutters are built into the sewing machine, usually conveniently located near the needle. When you finish a seam, you can use the cutter and leave a long thread tail.



MACHINE ILLUMINATION

You want a clear, bright light on the fabric. Make sure it brightens the needle area well.



web extra

To learn more about the sewing machines shown in this article, visit SewStylish.com.

ADDITIONAL PRESSER FEET AND ACCESSORIES

Many machines come stocked with extras, including specialty presser feet and a dust cover or carry case. Other models require you to buy the extras separately. Keep this in mind when evaluating the machine price.



ADJUSTABLE STITCH WIDTH AND LENGTH

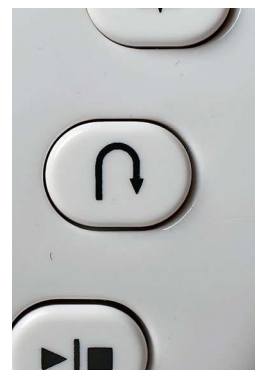
The stitch length is usually for straight stitching. The stitch width applies to zigzag and other utility and specialty stitches. Don't be too swayed by machines that have hundreds of stitch options, however. The options are fun to have but certainly not necessary.



A REVERSE SETTING

Your sewing machine should be able to sew backward. Ask to try out this feature.

Many modern machines have a "U-turn" symbol on the reverse button.



ADJUSTABLE TENSION

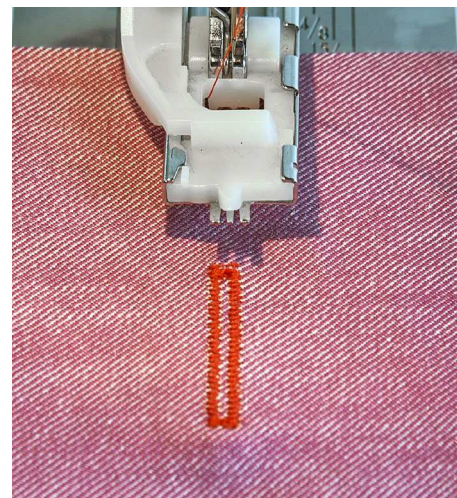
You should be able to make manual adjustments to the needle or top thread as well as the bobbin thread tension.

Your machine might use a line or an "A" to mark the tension setting appropriate for common garment fabrics.



AUTOMATIC BUTTONHOLE

All you really need is one easy automatic buttonhole feature that makes a nice-looking buttonhole the right size to fit your button. When you test-drive the machine, be sure to ask the demonstrator to sew a test buttonhole and then try it out yourself.



continued >>>

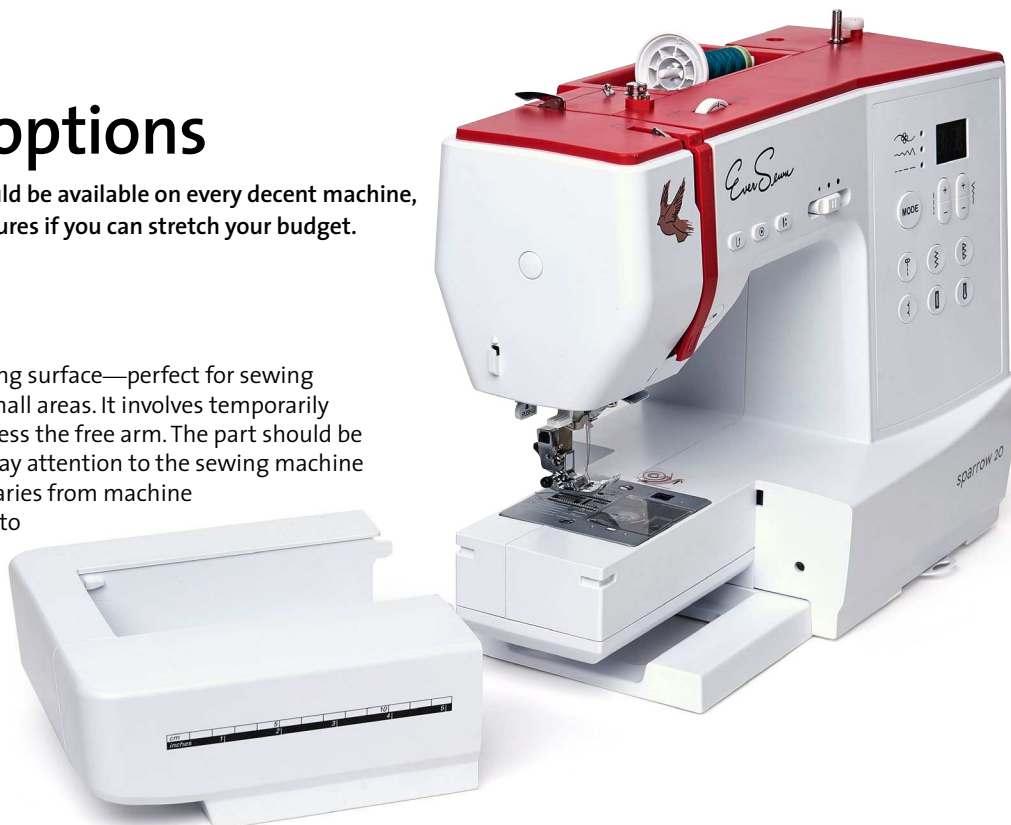
6 time-saving options

While the essentials previously listed should be available on every decent machine, I highly recommend the following six features if you can stretch your budget.

FREE ARM

This feature provides a much smaller sewing surface—perfect for sewing a sleeve, cuff, children’s clothes, or other small areas. It involves temporarily removing part of the machine’s bed to access the free arm. The part should be simple to remove and replace. Try it. Also pay attention to the sewing machine bed. The space to the right of the needle varies from machine to machine. A larger space makes it easier to sew large items.

The removable portion of the machine bed doubles as storage for presser feet, bobbins, and machine tools on many models.



PUSH-BUTTON UPPER AND LOWER THREAD CUTTER

The cutter automatically snips both threads to short tails. It prevents clipped thread tails from collecting in your sewing area. It also puts a stop to tangled-thread “bird nests” at seam beginnings. After the first seam, you can sew without having to move the short, clipped threads behind the needle. Just pop your fabric under the presser foot, lower it, and begin sewing a seam without worrying about where or how long the threads are.



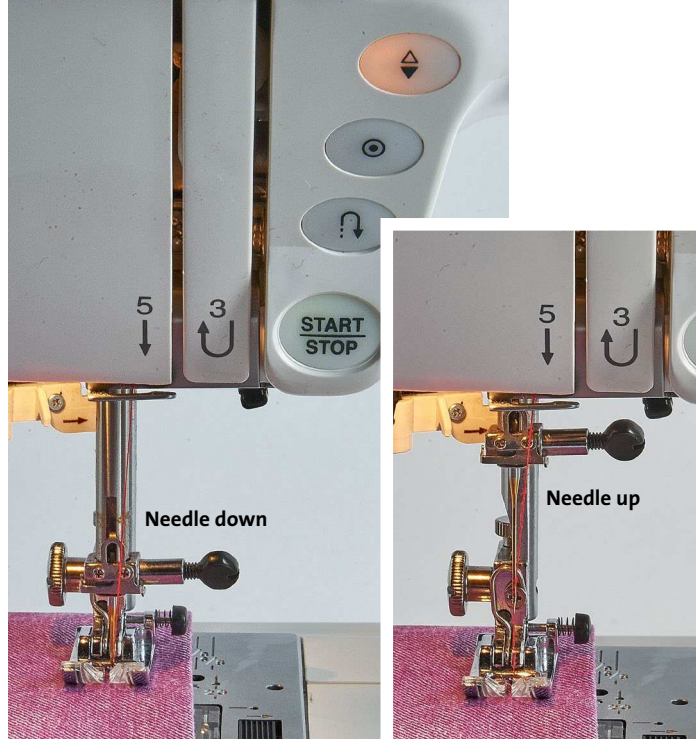
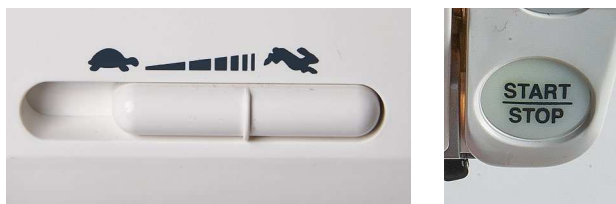
HEAVY FABRIC SEWING CAPABILITY

Make sure the machine you buy can sew heavy fabrics without straining. When you go for your test-drive, bring some heavy denim or other dense fabric with you. The dealer will likely use lightweight cotton for the demonstrations, but ask for at least one test using your heavy fabric. Double or triple the fabric to get valid results.



START/STOP BUTTON AND SLIDING SPEED CONTROL

These controls enable you to sew without using a foot pedal. It's like cruise control. Simply push the start/stop button to start or stop sewing. The speed control determines how fast the machine can stitch—anywhere between ultraslow and incredibly fast. I especially like this feature when I sew intricate or curvy seams because I can set the needle to move slowly enough to stay on target. Likewise, when I sew long, straight seams, I set it to zoom along quickly.



NEEDLE UP/DOWN BUTTON

Without this feature, the flywheel must be manually rotated to raise or lower the needle. The up/down button does the job automatically. Some machines have a setting to raise or lower the needle every time you stop sewing. Or, you can push it to instantly raise or lower the needle, as required. It gives quicker and more convenient results—easier than turning the flywheel in either case.



EXTENSION TABLE

Some machines include a large, removable extension table that widens the space to the left, front, and behind the needle. The extension table is an asset when you work on larger items. If the machine you buy doesn't come with one, be sure one is available to buy separately and add it to your sewing notions wish list.



A woman with long brown hair, wearing a pink high-neck, sleeveless crop top and a matching full skirt, is shown from the waist up. She is smiling and looking to her right. Her hands are in the pockets of her skirt. She is wearing a gold bracelet on her right wrist and small hoop earrings. The background is a textured, mottled blue and purple.

Add Pockets

BY SARAH MCFARLAND

If there's ever a time you really need a pocket, it's on an evening out. Clutches are cute, but who wants to be clutching one all evening? You worked long and hard on the perfect makeup look, and you should have a place to carry the necessary touch-up materials.

Here's a quick pattern and an easy how-to to add in-seam pockets to Simplicity *SewStylish* 8328. This technique works on most skirts or dresses with side seams. In this case, the skirt is cut in three panels, with a center-back seam and two forward side seams, perfect for pocket placement. You'll see how to add pockets in simple fashion fabric or beneath an overlay, to cover the possibilities with this versatile pattern.

Sarah McFarland, SewStylish editor, had a home-sewn prom dress with pockets.

web extra

To download a pdf of the pocket pattern, visit SewStylish.com/8328.

Pattern: Simplicity SewStylish 8328 views A and G.
Fabric: Pink satin from New York Elegant Fabrics, New York City.

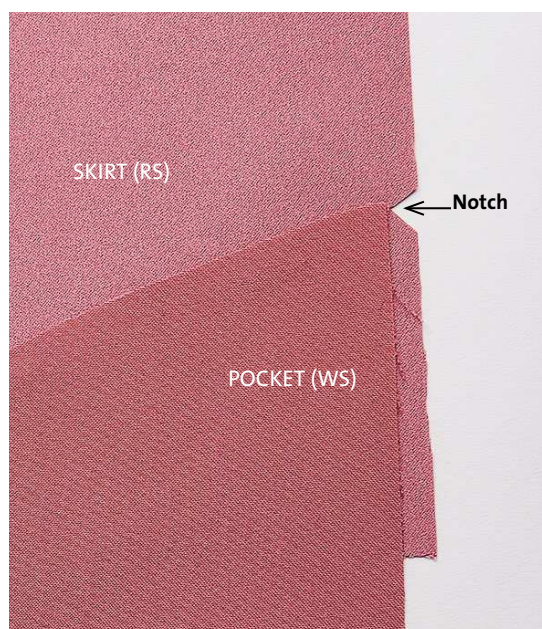
Plain pockets

Add the pocket pieces before sewing the skirt seams: Sew the pocket pieces to the correct skirt panel edges first, and then sew the seams along with the pockets in one stitching pass.

1 Follow our PDF pattern to cut four pocket pieces from your fashion fabric. Find the printable pattern at SewStylish.com/8328. Make sure to cut two right sides up and two wrong sides up, as noted on the pattern.

2 The Simplicity *SewStylish* 8328 skirt has three panels: a front panel and two side/back panels. Make a notch in the seam allowance 4 inches below the waistline at the edges of the front skirt panel and at the front edge of each side/back skirt panel.

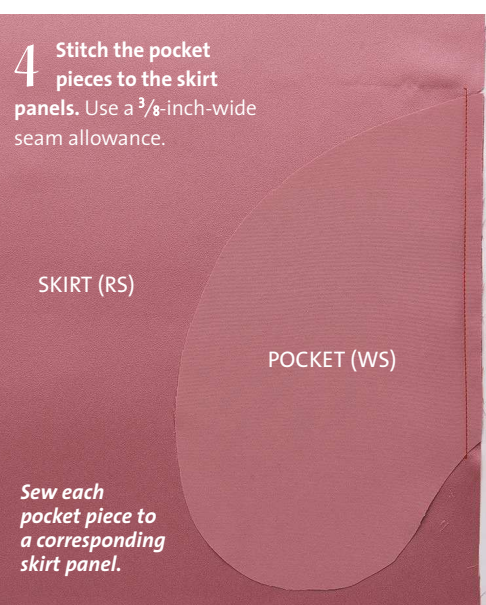
3 With the right sides together and the raw edges even, pin each pocket piece to a corresponding skirt panel edge. Match the pocket's top edge to the notch on the skirt front and to the notch on each side/back panel.



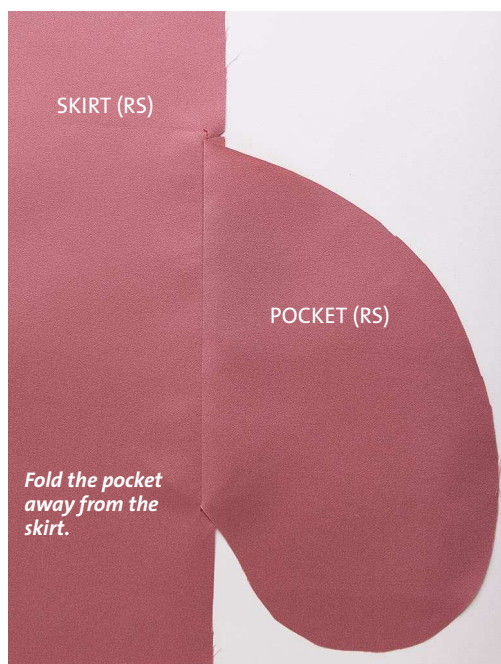
hot tip

Make your sewing assembly-line style. Pin pieces together, then sew all the pinned seams, then repeat. It is much faster than pinning and sewing a seam at a time.

4 Stitch the pocket pieces to the skirt panels. Use a $\frac{3}{8}$ -inch-wide seam allowance.

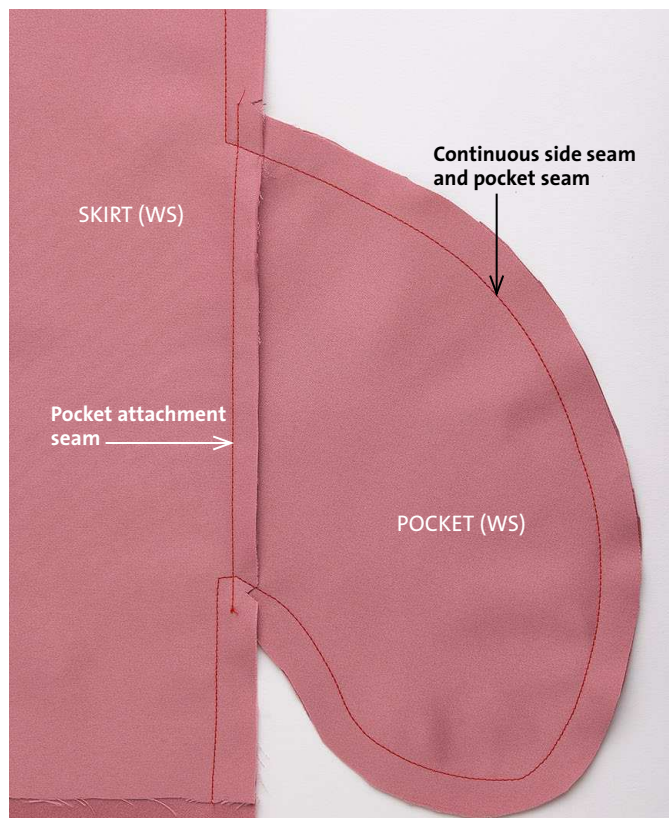


5 Fold each pocket piece over the seam allowances, away from the skirt panel it is attached to. Press the seam allowance toward the pocket piece.



continued >>>

6 Pin the skirt front panel and pockets to each side/back panel and pocket, right sides together and edges aligned. Stitch the skirt front seams and the pockets in a continuous pass, pivoting at the pocket seamline as shown.

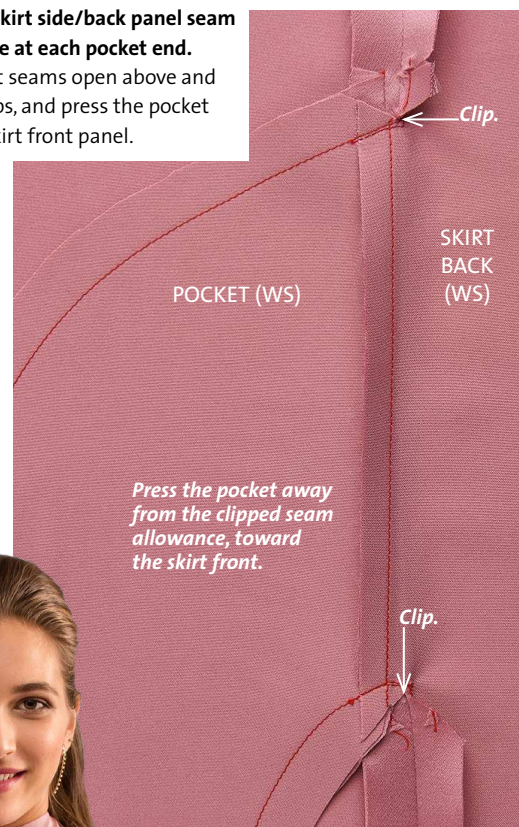


7 Reinforce the pivot points. Stitch over them again with a small stitch length.



8 Clip the skirt side/back panel seam allowance at each pocket end.

Press the skirt seams open above and below the clips, and press the pocket toward the skirt front panel.



9 Finish the skirt.

Sew the skirt center-back seam and zipper. Add the waistband and complete the hem. Voilà!

Pockets add a lot of convenience for a little sewing effort.

continued >>>



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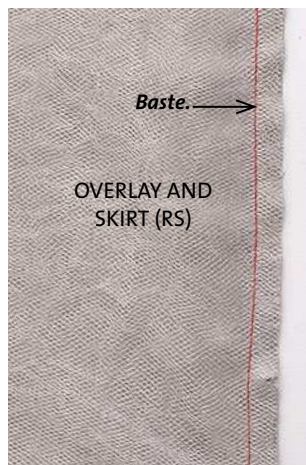
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Pockets plus an overlay

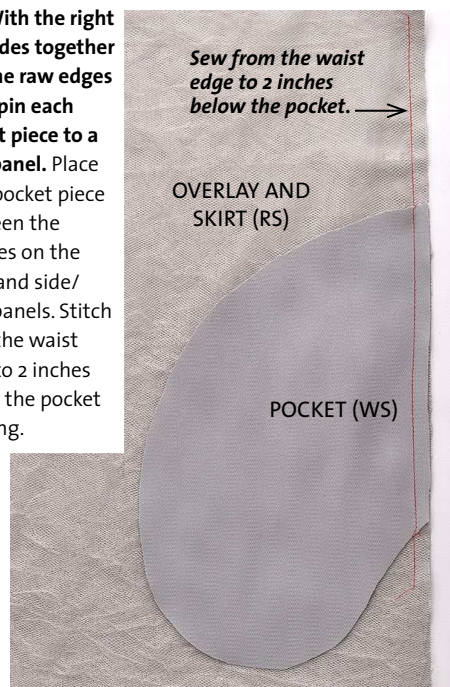
You don't want to be fishing around for an opening in a tulle or net overlay to find your skirt pocket. To solve this potential problem, sew the overlay into the pocket opening, but leave the overlay free of the skirt seam to float over the skirt below the pocket.

1 Follow Steps 1 and 2 in "Plain pockets," page 35.
Add a notch to note the pocket opening bottom as well to each pocket placement.

2 Baste each overlay panel partially to its corresponding skirt panel along the front edge. Baste with a $\frac{3}{8}$ -inch-wide seam allowance, from the waistline edge to 2 inches below the notch at the pocket opening's bottom edge.

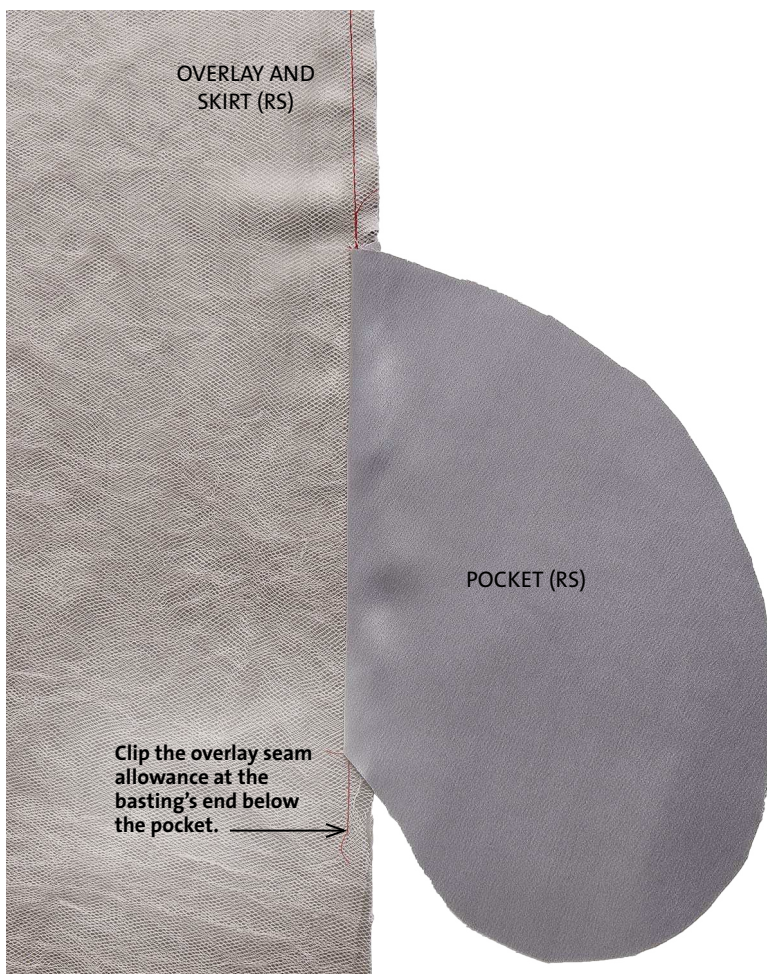


3 With the right sides together and the raw edges even, pin each pocket piece to a skirt panel. Place each pocket piece between the notches on the front and side/back panels. Stitch from the waist edge to 2 inches below the pocket opening.



4 Clip the overlay seam allowances to the end of the bastings. This releases the overlay so you can move it out of the skirt seamline.

5 Fold each pocket piece over the seam allowances, away from the skirt panel it is attached to. Press the seam allowance toward the pocket piece.



6 Pin the skirt front panel and pockets to each side/back panel and pocket, right sides together and edges aligned. Be sure to keep the overlay out of the seamline below the pockets. Stitch the skirt front seams and the pockets in a continuous pass, pivoting at the pocket seamlines.

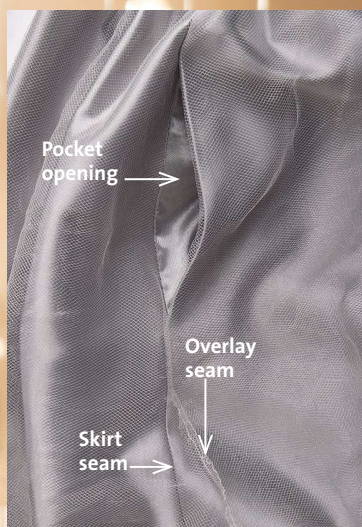
7 Reinforce the pivot points. Stitch over them again with a small stitch length.

8 Clip the skirt side/back panel seam allowance at each pocket end. Press the skirt seams open above and below the clips, and press the pocket toward the skirt front panel.

continued >>>

9 Turn the skirt right side out and align the raw edges of the overlay panels. Sew the overlay seams.

10 Finish the skirt. Sew the skirt center-back seam and zipper as the pattern instructions describe. Add the waistband and complete the hem.



web extra

See a 360-degree view of this top and skirt at SewStylish.com/8328.

*Pattern: Simplicity SewStylish 8328 views D and F.
Fabric: Lace from Mood Fabrics, New York City; satin and tulle from Jo-Ann Fabric and Craft Stores.*



Fancy Fabric Tips

10 techniques
to save time
and effort

BY KENNETH D. KING

As a designer, author, and contributing editor to *Threads* magazine, I've dealt with more than my share of fabulous textiles. Now you can learn the expertise I've picked up while creating custom eveningwear for clients.

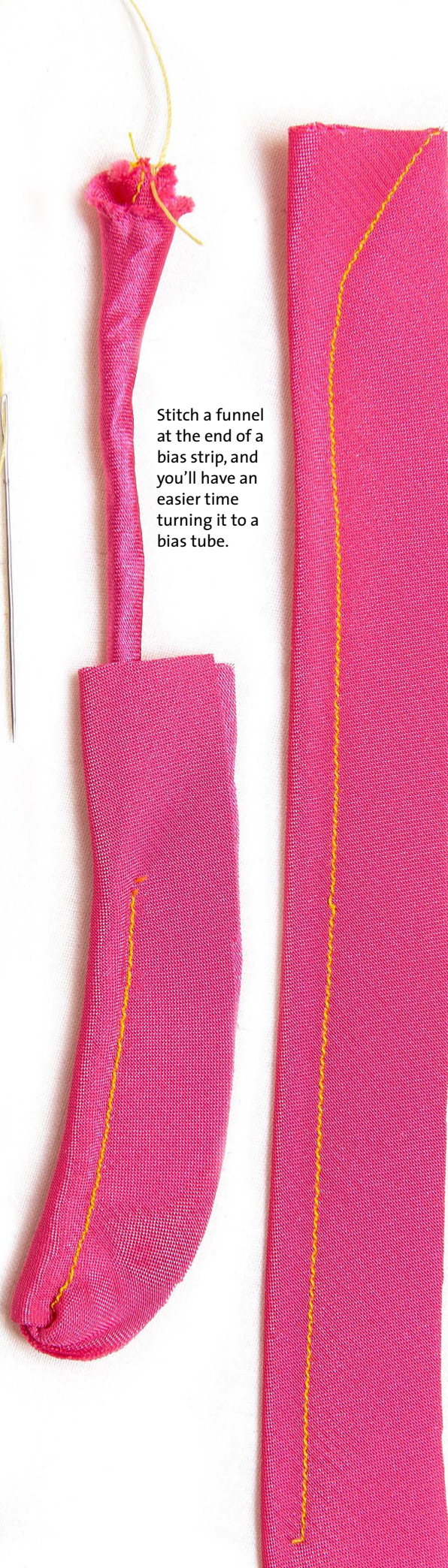
Kenneth D. King is featured in the Craftsy.com class "Smart Techniques for Fabulous Fabrics."

1 Create a funnel to turn bias tubing.

The most difficult part of turning bias tubing right side out is beginning the turn. The solution is to make a funnel in the tube.

Fold the bias strip right sides together. With short stitches (0.5 mm to 0.75 mm), start stitching at the raw edge, and taper the stitching toward the fold, funneling to the desired tube width. This funnel should be about 1 inch long.

Once the tube is sewn, thread a large-eyed needle with buttonhole or topstitching thread. Anchor the thread to the top of the stitching on the funnel. Slip the threaded needle through the tube, eye end first, and gently pull. The funnel enables you to get the turning started more easily.



Stitch a funnel at the end of a bias strip, and you'll have an easier time turning it to a bias tube.

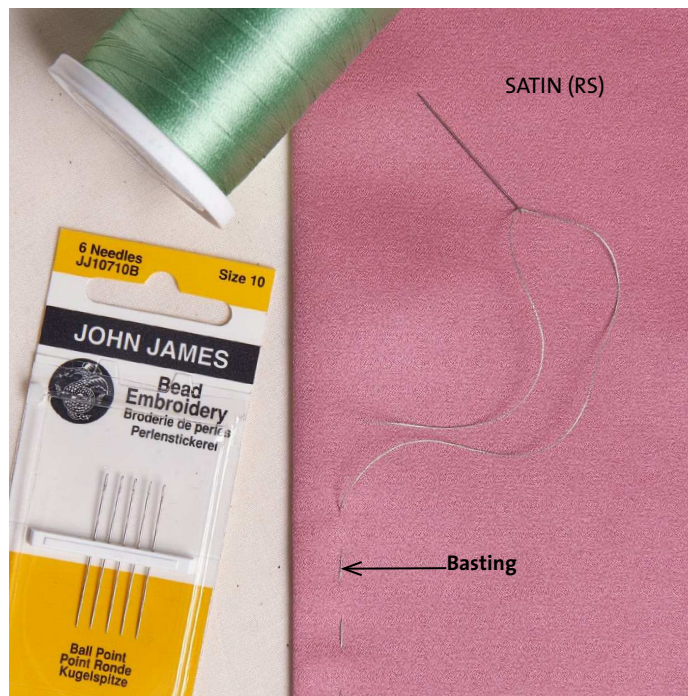
2 Use silk organza as a pressing cloth.

Silk organza is ideal because it can tolerate high heat settings on the iron and you can see through it, so you'll never accidentally press unwanted creases into the fabric.

ORGANZA



SATIN (RS)



3 Baste with fine machine rayon embroidery thread and a size 10 beading needle.

This thread and needle minimize the likelihood of leaving permanent marks on your fabric. You don't want to create unnecessary holes, especially in fabrics with surface sheen, such as satin.

CHIFFON (WS)

PAPER TAPE

Stitches →

Sew with the paper tape against the feed dogs, then tear it from the seam.

4 Sew sheers through paper tape.

If you need to help guide sheer fabrics through the machine, use adding machine (cash register) paper tape. It is conveniently sized and tears away cleanly.

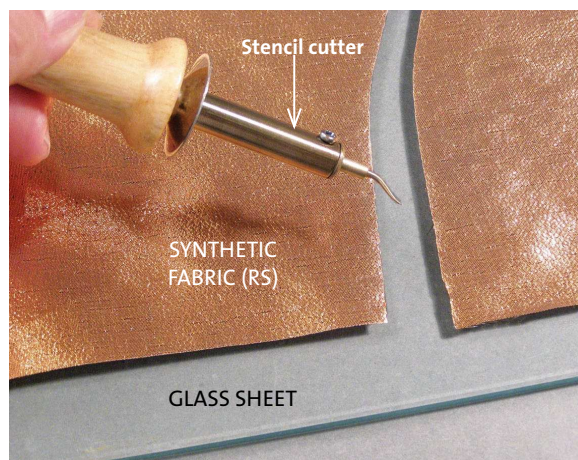
Pin the fabric to the paper, and sew with a 2.5-mm stitch length. Remove the pins and tear away the paper. The short stitch length enables the paper to tear easily.

5 Line with the same fabric.

For dresses that are constructed from crepe-backed satin, georgette, or other fluid fabrics, a lining is needed. The best lining for these fabrics is another layer of the same fabric. There are two reasons for this: First, it makes the dress hang far better than a lightweight lining. Second, when you are sitting, you don't see a lining (which is like seeing a slip) but just the main fabric, which is far more luxurious.

6 Cut sheers and metallic fabrics with heat.

A quilter's stencil cutter (Air Nouveau is the brand I use) and a glass sheet are perfect for cutting man-made-fiber fabrics so they won't ravel. Convert the pattern to be cut single layer by eliminating the fold and making a full pattern piece. Pin the pattern to the fabric, and with the glass sheet underneath, cut around the edges with the stencil cutter.



hot tip

For straight lines, use a metal ruler. The stencil cutter will cut into plastic rulers.

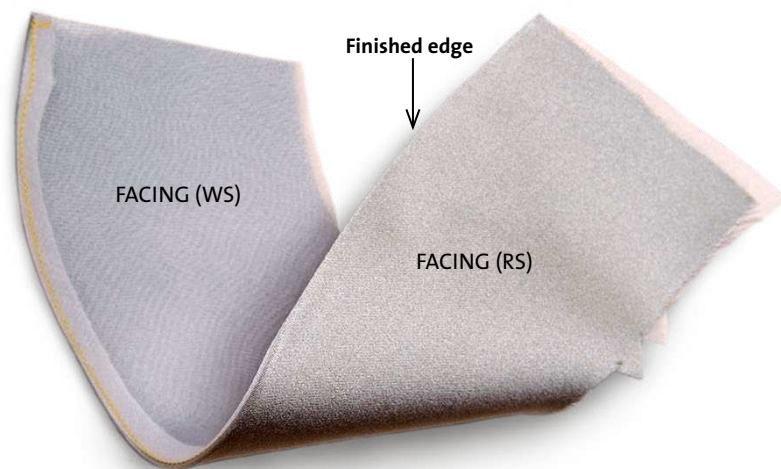
7 Face the facing.

When sewing a neckline or any other facings in fancy fabrics, a cleanly finished edge is a plus. This is easy to accomplish.

Cut the facing out of the fashion fabric and from an interfacing, such as silk organza. If there are seams to join pieces of the facing, sew these in the fashion fabric and the interfacing separately.

Next, place the interfacing and the fashion fabric pieces right sides together, and sew them together along the facing's outer edge. Trim, clip curves, and turn right side out. After pressing, the interfacing will be inside between the fashion fabric and the body, and all raw edges will be hidden.

Apply the facing to the garment as you normally would.



8 Remove chalk marks from matte-faced fabrics.

Acquire a stencil brush from an art-supply store. Having a bristle configuration that is stiff and flat, it works well to remove chalk or scuffs from matte-finished fabrics. One note: Be sure to glue fabric around the ferrule (the metal fitting around the bristles); otherwise, a rough edge may snag fabrics.



9 Shave away accidents.

You've gotten a snag on a satin garment. Is this a disaster? Not if you have an electric shaver. Trim the snag as close to the fabric as possible with scissors, then smooth out the run in the fabric with your fingernail. Finally, use the electric shaver to shave off any remaining fuzz, and no one is the wiser.

Also, if you want to clean up buttonholes or rolled hems, shave them down to the stitching with the electric shaver.



10 Get rid of marks on satins and other shiny fabrics.

This is a simple trick. Keep a piece of classic rayon velvet in your sewing tool kit. When you want to remove chalk or scuff marks from satins or other shiny fabrics, rub the velvet nap along the lengthwise grain. It will clean the chalk or scuff marks from the weave.

4 Ways to Hem Skirts

How to sew smooth hemlines like an expert

BY NORMA BUCKO

As staff seamstress at *Threads*, I am constantly creating garments. A beautiful hem is especially important to consider when sewing special-occasion garments. You want it to look professionally done: without puckers and so that the garment hangs without encumbrances. If the hem looks neat, the entire garment will be more appealing. Here are a few ways to hem special-occasion garments for a finish that is attractive and unobtrusive. For any of these options, let the skirt hang on a hanger or a dress form for 24 to 48 hours before marking the length. The typical floor-length hem is 1 inch off the floor; at this length, the chance of tripping is reduced and the hem does not interfere with your shoes.

Norma Bucko is Threads' staff seamstress.

Learn how to hem organza or lining. Hint: It's not the same.

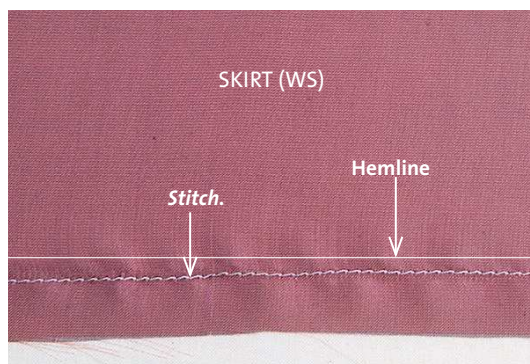
Pattern: Simplicity SewStylish 8328, views A and F. Fabrics: Satin and organza from New York Elegant Fabrics, New York City; lining from Jo-Ann Fabric and Craft Stores.



Mark and weight a baby hem with stitches

This is an extremely small machine-rolled hem. It is suitable for the outermost layer of the garment. Use it on lightweight fabrics, such as organza or chiffon.

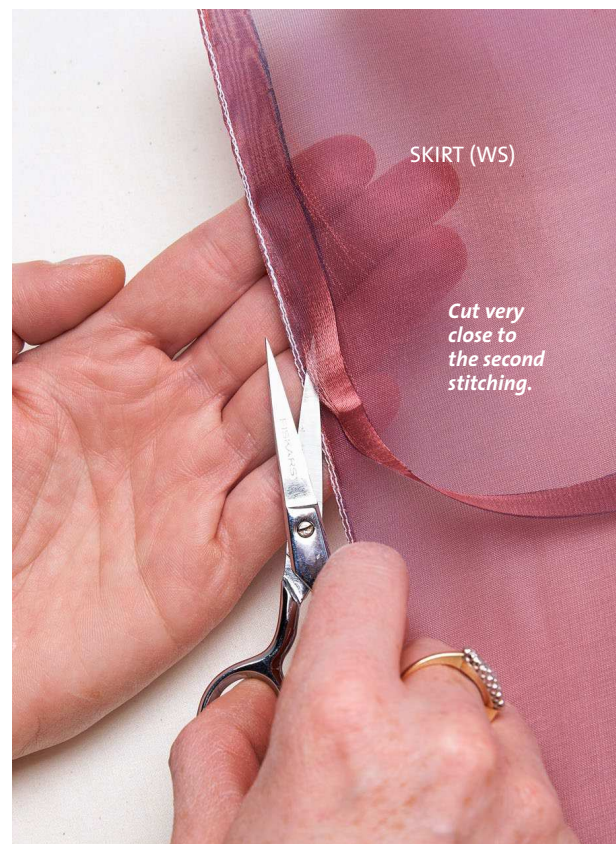
- 1 Mark the hemline to the desired length.** Then stitch $\frac{1}{8}$ inch below the desired length. Use a short—1.5-mm—stitch length.



- 2 Fold the raw edge of the garment to the wrong side along the stitching line.** Stitch through both layers and as close to the fold as possible.



- 3 Trim the excess fabric as close to the stitching as possible.** Be careful not to cut the stitching or the fold; using a pair of sharp appliqué scissors may help. As you cut, support the stitched fold by laying it flat on your hand. Do not do this step until you have time to do the next step. You are cutting so closely that, if left too long, the fabric may slip out of the stitching. Also, handle the garment as little as possible after cutting for the same reason.



- 4 Fold the stitched line up again, enclosing the raw edge.** Stitch on top of the previous stitching. Press. The baby hem is complete. It's narrow and neat, weighted nicely with three stitching rows.

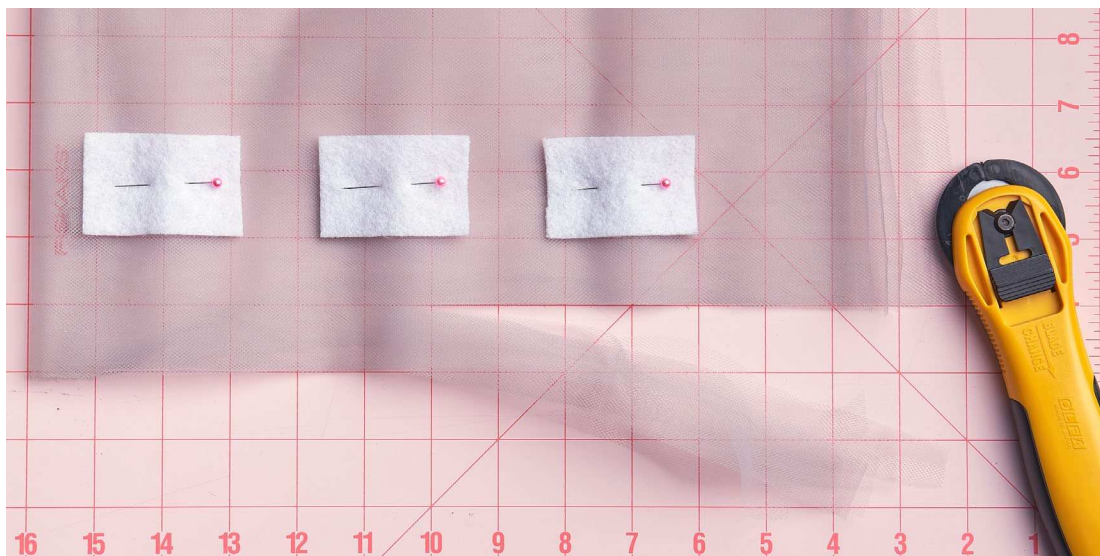


Cut a tulle hem in stages

Tulle does not need a stitched hem, whether it is an outer layer or an underlayer, but there is a proper way to trim it. It should be cut in stages if the garment is more than 2 inches too long.

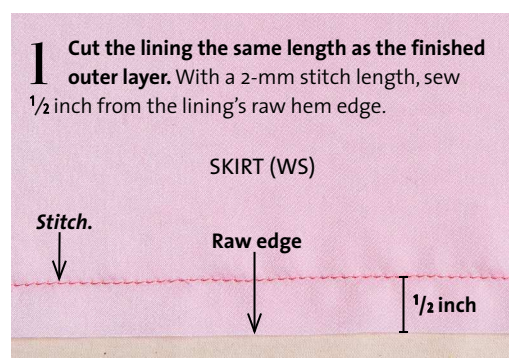
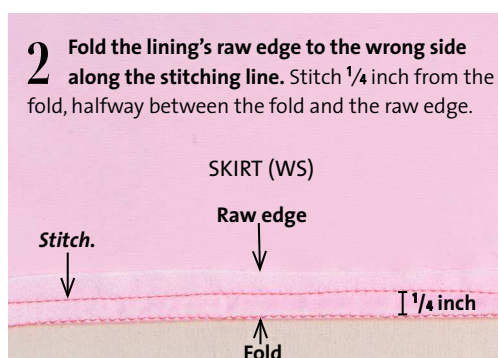
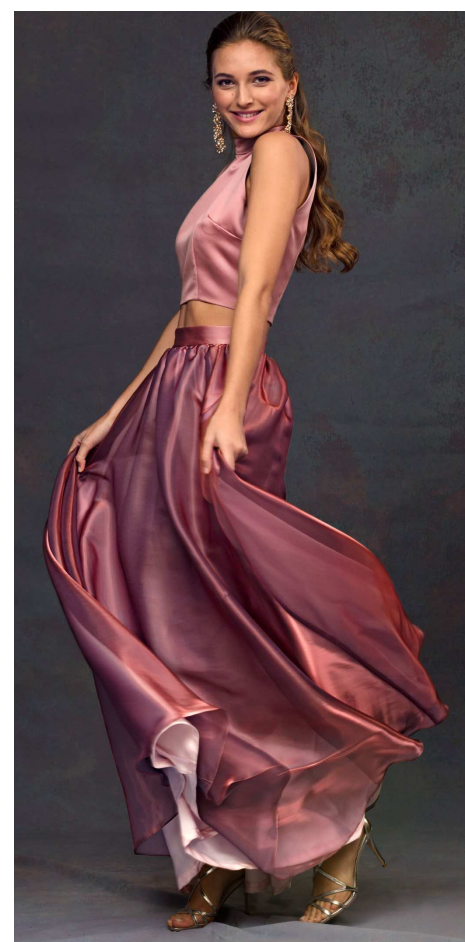
1 Mark the hem at the desired length. To “mark” tulle, pin through it into scraps of felt. If your dress has multiple tulle layers, pin them together.

2 Cut the tulle shorter 1 inch at a time. Try it on and reevaluate the length. Keep trimming an inch at a time until you have reached your desired length.



Double-fold and stitch a lining hem

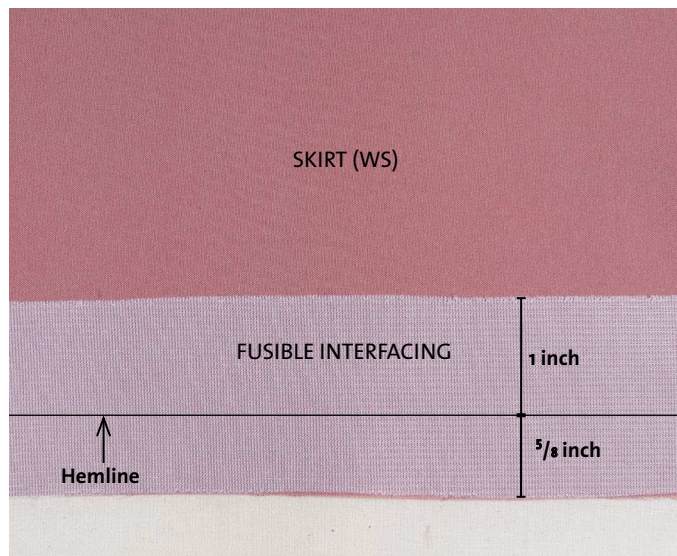
This is a 1/2-inch-deep, double-fold machine hem. The lining hem typically ends 1/2 inch to 1 inch above the skirt's outer layer hem.



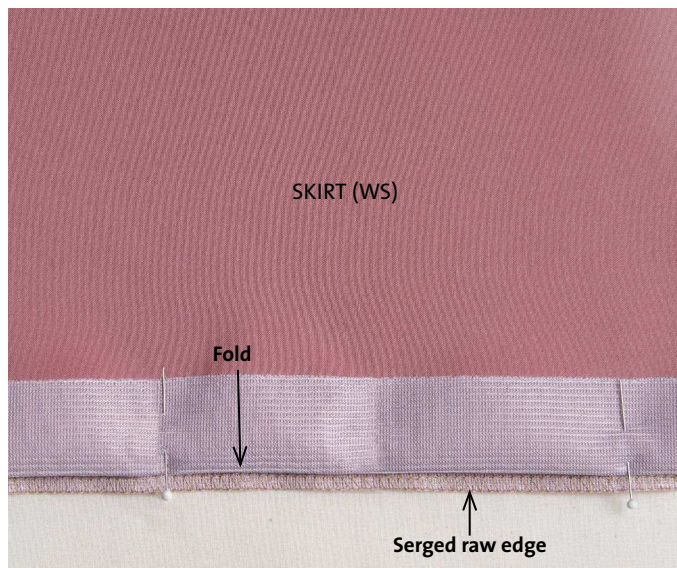
Fold carefully to sew a machine blind hem

An interfacing strip adds support to a hem, which is especially nice for designs that should stand away from the body. It also provides a layer for blind-hem stitches to “bite” into, reducing the likelihood of hemstitch show-through.

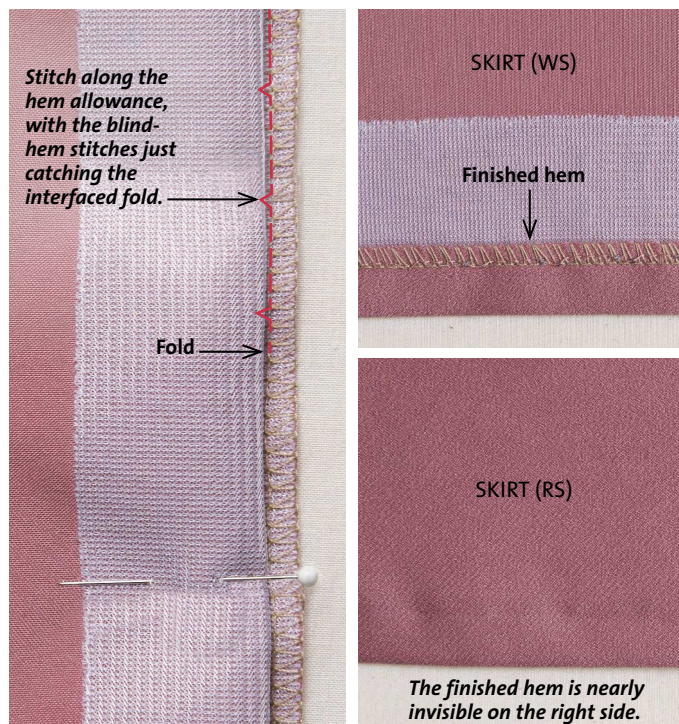
1 Cut a piece of fusible interfacing the length of the hem and the width of your hem allowance plus 1 inch. Fuse the interfacing to the hem allowance’s wrong side, with the edges even. Serge the raw edge if desired.



2 Turn the hem up on the hemline toward the wrong side. Then fold both layers back toward the right side of the garment, leaving about 1/4 inch of the raw hem allowance exposed.



3 Set your machine to the blind-hem stitch, and stitch along the single-layer fabric extension. Place your stitches so the zig just catches along the fold to hem the garment. Press.



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Easy adornments

2 projects to customize your clothes

MASS-MADE, INEXPENSIVE CLOTHES DON'T HAVE PERSONALITY. They are planned to appeal to the largest possible consumer market and designed with construction shortcuts to make them inexpensive to produce. The results are boring!

Look through the garments in any high-end boutique, and you'll see designer garments featuring amazing details and embellishments. Your sewing skills enable you to get high-style fashion for a bargain, whether you enhance an existing garment or make it from scratch.

Here are two fast, easy, and trending embellishments applied to Simplicity *SewStylish* 8328. With a little time, you can add designer touches to your garments.

By *SewStylish* editor Sarah McFarland, who's planning to use the lace hem on a skirt.

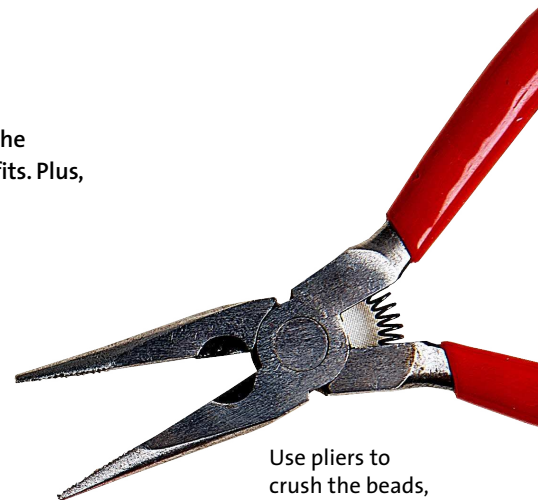


Bejeweled belt

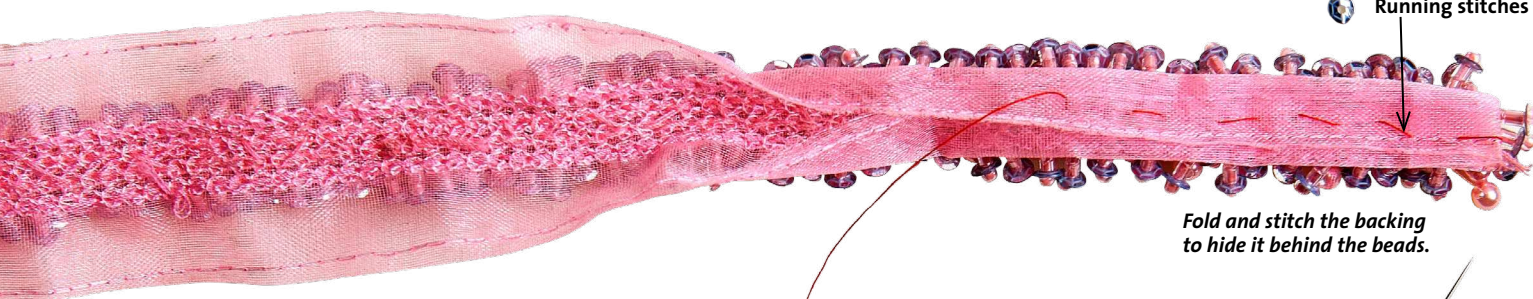
This ribbon-backed belt costs a fraction of examples on bridal websites. You can use it to enhance the neckline or waistline of *Simplicity SewStylish* 8328, and wear it as a necklace or belt with other outfits. Plus, you can wash the garments without damaging the gorgeous trim.

1 Choose beaded trim and ribbon. Heavy beaded trims on a net base work for this project. They are expensive, and this is a way to use them without permanent attachment to a garment. Purchase a beaded trim length about 4 inches shorter than your waist measurement. For the belt base, select a substantial grosgrain ribbon, and buy a length three times your waist measurement.

2 Prepare the beaded trim for finishing. Remove beads from the last 1/2 inch of each end by crushing them with pliers. Then apply a little fabric glue to secure the loose threads.



Use pliers to crush the beads, but leave the threads intact.



Running stitches

Fold and stitch the backing to hide it behind the beads.

3 Finish the beaded trim. Turn under the net backing at each end and secure it with a few hand stitches. Then turn under the net along each long edge and secure with hand running stitches. (Running stitches make a dashed line just like a quilt stitch ... only they wear running shoes. Check out the Sewing Glossary on page 66.)

4 Hand-stitch the finished beaded trim to the ribbon. Place the beaded trim on the ribbon, right sides up and centers aligned. Secure in place with a few pins, then hand-stitch the beaded trim to the ribbon starting at the center and moving toward the ends. Stitch each side and both ends. Hide the thread ends between the trim and the ribbon.

5 Wear it and sparkle! Then wear it again with a different outfit.

Use more running stitches.



Wear it as a belt ... or as a necklace.

Peekaboo lace trim

Appliqué lace to a garment, then cut away the fabric beneath the lace for a pretty, sexy effect. Another plus is that this technique saves you from sewing a hem. In the sample shown, we replaced the hem of Simplicity SewStylish 8328 view G with lace trim cut from yardage.

1 Measure your pattern's hem circumference to determine the amount of trim you'll need. Cut out the skirt in fashion fabric and sew the side seams. Don't sew the center-back seam.

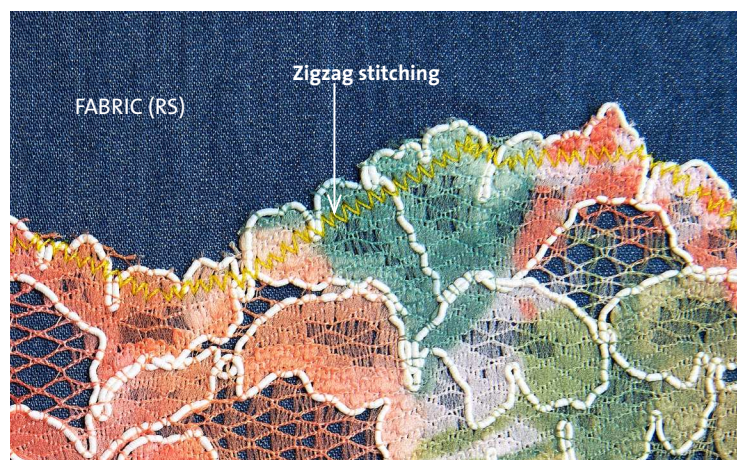
2 Cut lace yardage into trim. Cut through less-dense netting areas to showcase the motifs. If you can't cut a continuous trim, don't worry. Just lap and stitch through pieces to join them; the stitches disappear in lace.



3 Place the lace. With the fabric and the lace right sides up, arrange the trim on the garment. The lace trim is approximately 4 inches wide for the sample skirt, and it is placed to extend about 1 inch below the skirt's original hemline for a longer finished skirt than the original view.



4 Stitch the trim to the garment. Install a free-motion-stitching or darning foot on your sewing machine. Set your machine to sew a narrow zigzag stitch, about 1 mm wide and 3 mm long. Drop the feed dogs, and free-motion-stitch through the lace and fashion fabric close to the lace's edge.



PHOTOS: (P. 50, P. 51, BOTTOM CENTER AND BOTTOM RIGHT, P. 53) JACK DEUTSCH; ALL OTHER PHOTOS: MIKE YAMIN, STYLIST: STACEY JONES, HAIR AND MAKEUP: MICHIO BOORBERG, STYLING CREDITS: (P. 50, LEFT, P. 53) BLOUSE—(BLOOMINGDALES.COM), TANK TOP—(GAP.COM), NECKLACE—(ALDO.COM), RINGS—(HM.COM), (P. 50, RIGHT, P. 51) EARRINGS—(HM.COM), BRACELET—STYLIST'S OWN

It takes a little time, but when you cut lace trim from yardage, the result looks more organic than prepurchased trims.

6 Assemble the skirt. Sew the center-back seam. Sew through the lace trim in the seam, or lap and appliqué the trim for a seamless look (see “How to Sew Lace,” page 12, for how to do this).



Delicate DIY accessories

Make pretty, one-of-a-kind
hairpins and necklaces



Choose crystals, buttons, beads, or vintage findings to assemble your own cute hairpins.

PUT THE FINISHING TOUCHES ON A LOOK YOU'VE SEWN WITH THESE EASY ACCESSORIES. First, colorful little hair clips and hairpins put a simple, modern spin on a vintage standby. Pair sparkles, beads, or buttons with filigree or molded flowers in your favorite colors and glue them onto sturdy metal clips or slides for a perfect marriage of old and new.

Then, on the following pages, discover two lovely necklaces. One

features beads held in a rustic branch formation by wire, while the other showcases embellished lace appliqué. Make them in pearl and platinum hues as shown, or strike a different mood with stronger colors. Either way, these designs will add to your shine for the evening.

Excerpted from Bead Sparkle by Susan Beal (The Taunton Press, 2015).

Filigree flower hairpins

These filigree pieces look so good with embellished centers. You may use flat-backed rhinestones in spring colors to finish metal flowers, but a button or any other embellishment you prefer would be lovely, too.



Shopping list

- One flat-backed rhinestone or button
- One filigree flower
- One bobby pin
- Beacon 527 or multipurpose glue
- E6000 craft glue

Apply a generous dab of cement glue to the back of the rhinestone and glue it to the center of a filigree flower. Let it set, then glue the layered flower design to a bobby pin with E6000 glue. Let it dry completely before wearing.

Floral hair clips

This version uses a larger scale and bigger hair clips, but the assembly is just as easy. Add bead or button centers to premade ribbon flowers, more dramatic filigree pieces, or anything else that catches your eye.



Shopping list

- One button or bead
- One large filigree flower or ribbon flower piece
- One large hair clip
- E6000 craft glue

Choose a center element and glue it to the middle of a ribbon or metal filigree flower component. Let it set, then apply a generous dab of glue to each flower back and attach it to a large hair clip. Let it dry completely before wearing.

Solo floral hairpins

This simplest version just calls for flower cabochons, or any pieces with flat backs, to stand alone in an instant-favorite design.

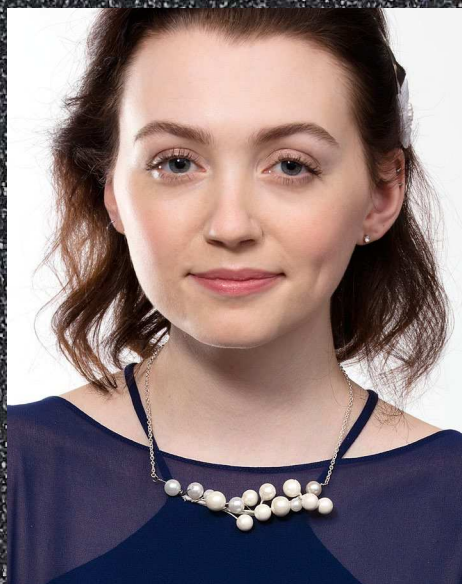


Shopping list

- One flat-backed flower or other cabochon pieces
- One bobby pin
- E6000 craft glue

Make sure the back of the cabochon is clean, dry, and flat. Apply a generous dab of glue to the back and glue it to a bobby pin. Let it dry completely before wearing. That's it!

Winter pearls necklace



hot tip

One floral spray is likely enough material to make several projects. Look for one with a sturdy stem and interesting details. If you find a more delicate stem, you could wire several layers together to “build” a sturdier necklace.

A curved branch decorated with little stems of faux pearls—a small section of a full-size floral spray from the craft store—was used to construct this necklace. This would be beautiful with a more colorful, detailed silk-flower-and-leaves branch or even a few smaller and more delicate layers wired together.

Shopping list

- Round-nose and flat-nose pliers
- One floral or decorative spray
- 24-gauge wire
- Beads that complement your floral design
- 11 inches chain, cut into two equal lengths
- Clasp plus two jump rings

FINISHED LENGTH
22 inches

1 Cut a section of floral spray around 4½ inches long to use for the necklace. You can go a little longer or shorter to capture special details within the branch, but this range makes a nice-size necklace center. Use your fingers to form it into a gentle curve.

2 Cut a 2-foot length of 24-gauge wire. Leaving a 6-inch tail to work with later, begin wrapping the wire tightly around the left end of the branch, about four to six times total. Continue wrapping the wire across the branch to add stability, threading on a complementary bead and placing it on the front of the design to cover the bare wire about every other wrap. Depending on how lush or simple your branch is, feel free to add more beads to embellish the design.

3 Continue wrapping and wiring beads onto the branch until you reach the other end. Finish by wrapping the wire tightly four to six times. Thread one bead onto the wire tails on each end.

4 Make the first half of a wrapped loop above the bead on each of the wire tails. If you're not familiar with wrapped loops, see our tutorial at SewStylish.com/8328. Slip the first link of a chain onto each wrapped loop, then complete each to securely hold the beads in place at either side of the necklace branch. Clip the wire tails at the back of each coil.

5 Trim the chain to the length you prefer. In the example, they are cut to 5½ inches on each side. Add a clasp at the ends.





Floral appliqué statement necklace



Choose a striking floral appliqué piece at a bridal or formal section of a fabric or craft store to make your necklace. You can embellish it any way you want, but consider the simplicity of adding rhinestones and sequins to the center of each flower.

1 Place the floral appliqué over a piece of heavy interfacing or Lacy's Stiff Stuff and hand-stitch the appliqué over it. Make small stitches and work your way around the perimeter. Knot securely when you have finished stitching.

2 Using sharp scissors, carefully trim away the excess backing and any negative space within the appliqué. Mix glitter into Mod Podge, and use a paintbrush to apply it evenly all over the appliqué design. Let it dry completely.

3 Glue sequins, rhinestones, or other embellishments to the appliqué. The sample shows a floral sequin and small round rhinestone added to each of the flowers on the appliqué design, but you can add as many or as few as you'd like.

4 Use hole-punch pliers or an awl to carefully punch a small hole at each side of the appliqué design. Open the 4-mm jump rings and connect an 8-inch piece of chain to each side, passing the jump ring through the hole. Close securely. Add a clasp at the other ends of the chain.

Shopping list

- Flat-nose pliers
- Hole-punch pliers or small awl
- Floral appliqué (the example measured just over 6 inches across)
- Heavy sew-in interfacing or Lacy's Stiff Stuff, at least the size of your appliqué
- Hand-sewing needle
- Invisible thread
- Scissors
- Mod Podge or other clear water-based sealant
- Glitter
- Paintbrush
- Aleene's Jewel-It Embellishing Glue or similar quick-setting glue
- Sequins and rhinestones for embellishing
- 16 inches chain, cut into two equal lengths
- Two 4-mm jump rings
- Clasp plus jump rings

FINISHED LENGTH
22 inches



Colette Patterns founder

Get to know Sarai Mitnick, the brains behind this independent line

SARAI MITNICK STARTED COLETTE PATTERNS IN 2009, hoping her new company could help revive the art of sewing. Her quirky, vintage-inspired designs—supported by thorough sewing instruction booklets, polished packaging, and online guidance—quickly earned an enthusiastic following. With a background in user-experience research that informs every aspect of her business, Sarai has built Colette into a popular independent brand. In the past few years, Sarai expanded her business to include *Seamwork*, a digital pattern magazine that extols “the simple pleasures of a handmade wardrobe,” and *Seamwork Radio*, a monthly, interview-format podcast. You can find out more about her patterns and products at ColettePatterns.com.

SewStylish talked to Sarai about her move from user-experience expert to indie pattern designer, how self-expression drives her sewing, and the state of the sewing industry.

By Stephani L. Miller, Threads' former special projects editor.



Colette Patterns owner Sarai Mitnick (top) is inspired by vintage clothing details and silhouettes, such as these examples (above) displayed in the company's studio.

SewStylish: *Why is sewing an important creative outlet for you?*

Sarai Mitnick: I've been sewing for around 20 years now. Even before I started sewing, clothing was always a fun, creative outlet for me. I spent much of my time as a teen and preteen in thrift stores; I've always loved vintage clothing. When I learned to sew, a whole new world opened up for me. I was able to make whatever I wanted and make it fit me. It was very liberating.

When I was young, it was difficult to find exactly the kind of clothing that expressed who I was and how I felt about myself. That drive for self-expression is still my prime motivator for sewing. But my tastes have changed a lot, and how I feel about myself and express who I am has changed, too. When I was young, it was about novelty and discovering who I was through experimentation. Now, I'm more settled in my tastes and more interested in quality fabric and construction.

SS: *Why did you decide to start a pattern company?*

SM: I had a lot of difficulty finding patterns that fit my taste. I mostly sewed from vintage patterns, which were lovely but could be very difficult to use. I realized that many women in their 20s and 30s were interested in learning to sew but didn't necessarily have someone to teach them. Many of these women taught themselves through patterns, but the patterns weren't always geared toward beginners. I felt I could create something that bridged this gap and incorporated special vintage touches to deliver a positive learning experience.

SS: *Was it hard to give up a corporate job and strike out on your own?*

SM: For whatever reason, I was very confident in my decision to start my own company. I think this sort of overconfidence is a common personality trait of entrepreneurs. You have to be a little delusional to take the risks entrepreneurship entails.

SS: *How has your previous career informed your development of Colette Patterns?*

SM: I was a user-experience researcher, which involves learning about what people

need, how they solve problems, and how a product could be designed to better suit their needs. It involves many different methodologies, from field study to surveys to product testing. It's a great career for someone who is curious.

The main thing you need to be successful as a user-experience researcher is compassion. You have to understand that people are diverse and that they have their own lives and contexts that you may or may not understand. To design something that people really want to use and that has true value to them, you have to be willing to learn. I think that's a good starting place for someone running a business, too. If you care about your customers and what they want, you'll always look for ways to improve.

SS: *What inspired you to start Seamwork magazine?*

SM: *Seamwork* really has two parts to it. The first is the patterns, which are designed to be quick and easy to sew. The second part is the magazine, which uses a mix of techniques, articles, and photography to support the patterns. It also expresses our view on the sewing community.

I believe that the best motivation for someone who is learning a craft is lots of small successes. I find that motivation by mixing in lots of easy, highly wearable, quick projects with my more ambitious ones.

We created *Seamwork* to give people a way to really craft their own wardrobe, while also providing those motivating quick wins through patterns that you can make in just a few hours. At the same time, the magazine provides extra resources and encouragement, but it is also a lens on the sewing community. We hope to grow the community around *Seamwork*, to give sewists more chances to interact and get to know one another.

SS: *What do you think is driving home sewing's recent revival?*

SM: I think part of it may be the increasing saturation of technology in our lives. People are eager to learn skills that require the use of their own hands and that allow them to express themselves in a more physical way. At the same time, the growth of the online sewing community has really helped to fuel this passion and to help people learn and meet each other.

I think a third issue is the proliferation of cheap imported clothing. The endless trends, the waste it involves, the human suffering, and the urge to endlessly consume that it inspires leave a lot of people looking for alternatives.

SS: *What's the most interesting thing you've learned about home sewers and the sewing community?*

SM: They are wonderfully independent-minded but also extremely supportive. They truly care about helping each other, which is what has helped this craft thrive so much in the past decade.



A few Colette patterns: (above) Phoebe dress/jumper; (left, from left to right) Dahlia, Myrtle, and Crepe dresses; and (below) Jasmine blouse and Juniper trousers.

Sarai's favorites

Her top choices in sewing tools, projects, and new skills she'd like to learn

Sewing machine? My favorite is still my trusty Bernina Aurora 430.

Construction technique? I love bias binding's endless uses.

Fabric? Silk. Not because it's fun to sew but because of the depth of color it often has. It makes me happy.

Garment to sew? Dresses! I love a simple shift or a sundress with a fitted bodice.

Favorite pattern? Right now, I am loving the Colette Zinnia skirt.

Favorite notion or sewing tool? My clapper.

Favorite sewing reference? *The Art of Manipulating Fabric* by Colette Wolff (Krause Publications, 1996) is inspiring to me.

Skill or craft you want to learn? I've dabbled in textile design, but I would love to learn more and create more of my own fabric.



Versatile iron

Choose from five programmed temperature settings and adjust the steam amount with **Black & Decker's Allure Professional Iron**. The stainless-steel, scratch-resistant soleplate slides smoothly over fabrics. For quick touch-ups, leave clothes on the hanger while you remove wrinkles with the vertical steam feature. The iron has a motion sensor-controlled auto shut-off feature, so you can have peace of mind about stepping away from your sewing room. With an automatic cleaning system and an ergonomic comfort grip handle that fits nicely in your hand, this is the iron you'll be reaching for every time you sew.

(\$35.58; HomeDepot.com)



web extra

View more new and noteworthy sewing tools at SewStylish.com/8328.

Safer stitching

If you find traditional thimbles too bulky or have trouble keeping your needle under control, try Colonial Needle Company's stainless-steel fingertip thimbles. The **ThimbleCrown**

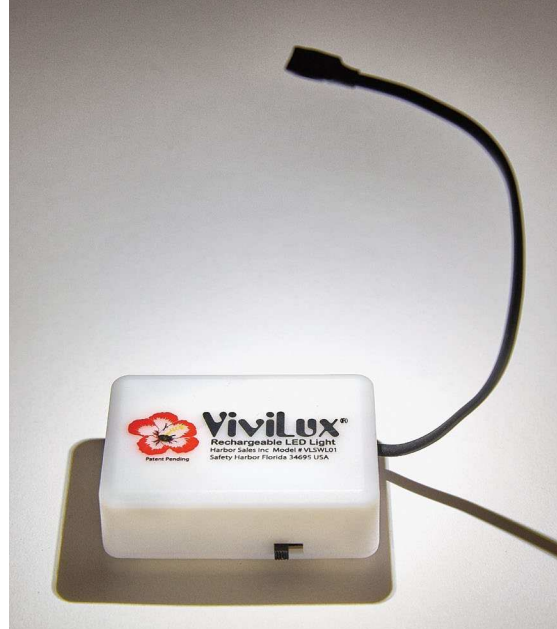
is designed with precision-cut dimples for pushing the needle, while the concave **ThimbleDimple** protects the fingers on the opposite hand. Both enable faster stitching and protect fingers from needle slips and pricks so you can stitch pain-free for hours at a time. The dot-shaped thimble attaches with reusable adhesive dots; additional adhesive replacements are sold separately.

(\$8.20; ColonialNeedle.com)



On-the-spot light

Small, superbright, and cordless, the **ViviLux LED Sewing Light** is an ingenious multipurpose light source. The long-lasting twin LED bulbs are positioned at the end of a bendable wand, so you can position the light in tight spaces easily. The battery in the base recharges through a micro-USB port. You can charge it through your computerized sewing machine, your computer, or a wall outlet (plugs for the United States, Europe, the United Kingdom, Australia, and New Zealand are included). The battery is rated for more than 12 hours of continuous use and takes a maximum of three hours to recharge. Use the included self-adhesive hook-and-loop tape to affix the ViviLux LED Sewing Light anywhere you need a bright, convenient work light. (\$29.99; Harbor-Sales.com)



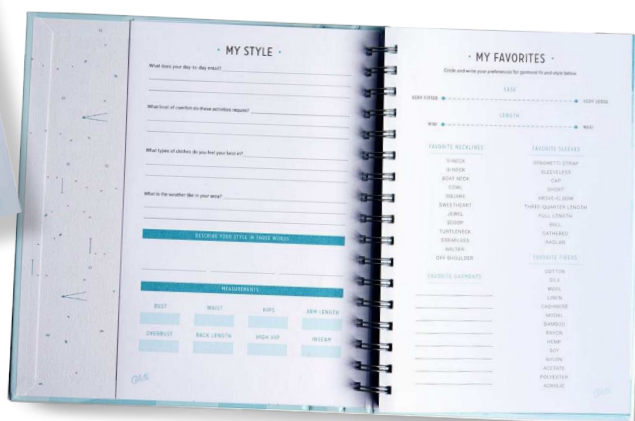
Custom wooden touches

For a charming finishing detail to your handmade projects, look no further than the lovely labels from **JS LaserCraft's** Etsy shop. Crafted in Britain, these personalized clothing tags and wooden buttons made from birch, walnut, and oak can be engraved with custom text. Choose your preferred font and symbol or your logo; different shapes and sizes may be requested. Tags and buttons can be sewn directly onto hats, gloves, garments, or packaging. (Prices start at \$16.22 for 25 tags; Etsy.com/Shop/JSLaserCraft)



Set sewing goals

Do you often dream of creating a new wardrobe only to forget your ideas when you go to sew? Be ready whenever inspiration strikes with this handy **Sewing Planner from Colette**. Divided into fall/winter and spring/summer, it makes it easy to set seasonal goals and prioritize what to sew next. Start off by logging your measurements, favorite fibers, and style preferences. Use the gridded sketch pages and customization notes to visualize your new wardrobe, and stay on track with the sewing tips sprinkled throughout. Measuring 7 inches by 9 inches, this spiral-bound planner has pages for 50 projects. (\$28.00; ColettePatterns.com)



Make a statement

Bonnie Burton's *Crafting with Feminism: 25 Girl-Powered Projects to Smash the Patriarchy* (Quirk Books, 2016) features 25 quick and easy projects for the aspiring feminist and casual crafter. Embrace the do-it-yourself spirit and enjoy throwbacks to the empowering era of Riot Grrrl with projects like heroine finger puppets and upcycled planters from old high heels. Burton's crafts are accessible for all feminists—from suffragettes to vampire slayers. Our suggestion: Stay inspired while you stitch with a comprehensive girl-power playlist. (\$10.49; Amazon.com)



Creative dress construction

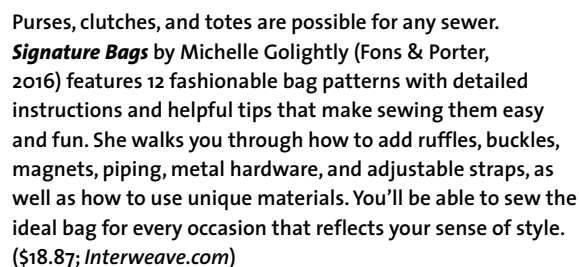
Learn how to change the elements of a pattern to make almost any dress you imagine with *Building Block Dress: A Sewing Pattern Alteration Guide* by Liesl Gibson (Liesl + Co., 2016). Start with the book's worksheet to design a unique child's dress, and follow step-by-step instructions to make a series of simple and straightforward alterations to the included pattern. You'll learn how to adjust sleeve shapes, include facings or linings, sew hems or necklines, change closure styles, and add collars or pockets to make a dress of your own design. While the provided pattern is sized for children 6 months to 12 years, the techniques covered in the book can be applied to women's sewing patterns, too. (\$24.95; OliverAndS.com)

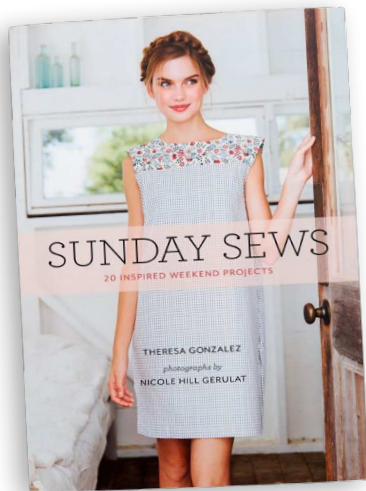


(\$14.95; *Amazon.com*)



Organized by season, this dreamy book features easy-to-complete projects and techniques, including an introduction to sashiko stitching, a Japanese embroidery tradition.
(\$22.95; SasquatchBooks.com)





Advice for aspiring designers

200 Skills Every Fashion Designer Must Have by Aisling McKeefry (Barron's Educational Series, 2016) is an indispensable guide to the fashion industry, covering core concepts from fabric and garment construction to how to plan and market a collection. Her knowledge is drawn from more than a decade of professional experience with top designers and her current position as head of design at online fashion retailer ASOS.com. Her advice will help you grow as a designer and maneuver deftly through the creative process. (\$24.99; BarronsEduc.com)

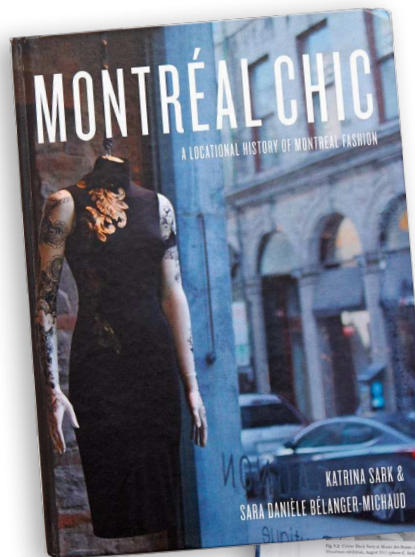


Weekly sewing

Sunday Sews by Theresa Gonzalez (Chronicle Books, 2016) presents 20 inspired projects with detailed instructions and easy-on-the-eye technical illustrations. Simple silhouettes, lightweight fabrics, and minimalist style are Gonzalez's fundamental concepts for functional outfits. The clothes make you feel at home in any setting, while her accessories make the perfect heartfelt gifts. One full-size Lazy Day Skirt sewing pattern is included. (\$24.95; ChronicleBooks.com)

Extra très chic

Katrina Sark and Sara Danièle Bélanger-Michaud document a city's vibrant fashion community and analyze its connection to local culture in **Montréal Chic** (University of Chicago Press, 2016). The book looks at changes in the city through the lenses of fashion and feminism. It also interprets the seemingly disparate roles of the Montreal Canadiens, museum exhibitions, contemporary musicians, and films as influential contributors to a greater Montreal fashion identity. (\$86.00; Press.UChicago.edu)



SewStylish Online



Simplicity SewStylish 8328 features two skirt lengths and three options for tops.

Extra! Extra!

Sew Simplicity SewStylish 8328 along with us

Visit SewStylish.com/8328 to discover bonus content from this issue. The spring 2017 issue features the latest SewStylish pattern from the designers at Simplicity. These on-trend evening separates can be sewn for prom, parties, and other special occasions, such as weddings! Follow our free sew-along as we demonstrate how to fit and sew this design.

With our sew-along, you'll learn how to sew Simplicity SewStylish 8328 from muslin to finished ensemble.



Video tutorials, 360-degree garment views, and more

If you're just getting started on your sewing journey, you need to know how to use a pattern. In our latest round of videos, we show you how to choose and read a pattern, and how to lay the pieces out on your fabric.

As a bonus, we've created two online resources to help you sew Simplicity SewStylish 8328. First, we give you two 360-degree views of two of the ensembles featured in the magazine. Second, we've compiled a handy guide to all the looks featured in this issue.



You can rotate the garment for a 360-degree view and zoom in for a closer look at the details.

Join Today!

Go to SewStylish.com and create your profile to:

- Ask our experts a question
- Read and share sewing tips
- Show off your designs
- Learn designer techniques
- Watch how-to video tutorials
- Let us know what you think

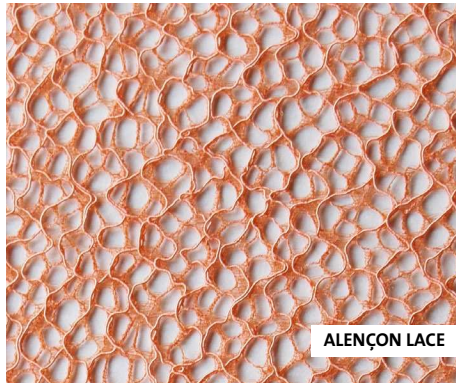


Don't miss your chance to win a signed copy of *Bead Sparkle* by Susan Beal! Enter at SewStylish.com/8328.

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Terms to understand patterns and instructions



ALENÇON LACE—A lace with a solid design on sheer net that's outlined with a heavier thread.

A-LINE SILHOUETTE—A dress or skirt that flares slightly from waist or bodice to hem.

APEX—The highest point on a rounded bulge.

APPLIQUÉ—A surface embellishment made by cutting fabric or lace designs and stitching them to the foundation fabric.

ARMSCYE—Armhole.

BACKSTITCH—A strong hand-worked stitch that doubles back on the previous stitch.

BACK-TACK—To machine-sew a few stitches back and forth to anchor a seam's beginning or end.

BASTE—To temporarily join fabric pieces with large, easily removable hand or machine stitches.

BIAS—Any line diagonal to the crosswise and lengthwise grains. "True bias" is on a 45-degree angle to the selvage and allows for the most stretch in wovens.

BIAS TAPE—A fabric strip cut along the fabric's true bias; often used for binding. Also referred to as a "bias strip."

BINDING—A fabric strip used to cover or enclose raw edges.

BLIND-HEM STITCH—A hemming stitch that does not show from the right side.

BODICE—The portion of a garment that covers from shoulders to waist.

BOUND EDGES—Fabric is wrapped and stitched around raw edges.

BUST POINT—The bust apex.

CABOCHON—A gem or bead cut in convex form and highly polished but not faceted.

CAP SLEEVES—Sleeves that end just above the biceps. They can be set-in or cut-on.

CASING—A folded and stitched channel that holds elastic, cording, or boning.

CATCHSTITCH—An X-shaped stitch used to join an edge flat to another fabric layer.



CHANTILLY LACE—A delicate lace made of mesh with a scalloped edge.

CLEAN FINISH—The way a raw edge is finished to prevent fraying.

CLOSED-BOTTOM ZIPPER—A nonseparating zipper that opens at the top; typically used for skirts, pants, and at the neckline of dresses and tops.

CREWEL NEEDLE—A hand-sewing needle with a long eye that enables easier threading of thick yarn or multiple strands.

CROSS-GRAIN—The grain perpendicular to the fabric selvage.

DART—A folded and stitched fabric wedge that shapes a garment over curves. On a pattern, a dart point is marked by a dot. Dart legs are the lines that extend to the pattern edge and indicate the dart stitching line.

DOUBLE-FOLDED HEM—A hem in which the raw edge is folded under once and then folded a second time to enclose the raw edge.

DRAPE—How a fabric hangs in a garment.

EASE—1. (n.) The difference between body measurements and garment measurements. Also defined as the amount of space in a garment that allows comfortable movement.

2. (v.) To slightly gather a longer fabric piece to fit a shorter one.

EDGE STITCHING—Straight stitching sewn very close to a seam or edge; it prevents edges from stretching or rolling and supports the fabric.

EXPOSED ZIPPER—A zipper designed to be seen when sewn into a garment.

FABRIC MARKER—Pencil, felt-tip marker, pen, or chalk used to create removable markings on fabric.

FACING—A partial lining used to finish exposed edges at center front or back, neckline, armhole, or hem edges.

FASHION RULER—see French Curve.

FEED DOGS—Located beneath the presser foot, these "teeth" help move the fabric under the presser foot. In the raised position, they "feed" the fabric. You can drop the feed dogs to move the fabric freely in any direction by hand without feed dog involvement.

FIGURE-EIGHT KNOT—A secure, stable knot used to tie thread at the end of a hand-sewn seam.

FOLDLINE—The line, indicated on a pattern, along which fabric is to be folded for a hem, facing, tuck, dart, etc.

FRAY CHECK—A brand of seam sealant that is used to secure the edges of fabric and deter fraying.

FREE-MOTION STITCHING—Machine stitching done with the feed dogs lowered. The stitch length and direction is controlled by the sewer's movement of the fabric.

FRENCH CURVE—A drafting tool used as a guide for drawing smooth curves.

FRENCH SEAM—A finished seam in which the seam allowance is incased by the seam.

FUSIBLE WEB OR TAPE—An adhesive product, sold in sheets or tape form, that glues two layers of fabric or trim together when heat is applied.



GALLOON—Double-edged lace that comes in various widths.

GATHER—To draw up a length of fabric by pulling it into a series of puckers along a line of stitching.

GATHERING STITCH—A long, loose running or machine straight stitch that is pulled to create gathers.

GRADE—1. (n.) The process of converting a pattern from one size to another.
2. (v.) To trim layered seam allowances to staggered widths.

GRAIN—The thread orientation in woven fabric: lengthwise and crosswise. Warp threads are on the lengthwise grain,

parallel to the selvage; weft threads are on the cross-grain, perpendicular to the selvage.

GRAINLINE—Double-ended arrow symbol printed on a pattern, which should be aligned along the fabric's lengthwise grain, parallel to the selvage.

GUIDE SHEET—The cutting and sewing instructions that accompany a pattern.

GUIPURE—A showy, heavy-stitched lace, with no mesh ground, featuring large, densely stitched motifs, often held together by thread bars.

HAND—The way a fabric feels to the touch: smooth, soft, crisp, etc.



HEM—A garment's finished lower edge.

HEM ALLOWANCE—The distance between the cutting line and the hemline. Also called "hem depth."

HEMLINE—The garment's finished edge once the hem is sewn.

HONG KONG SEAM—A seam in which the raw edges are encased in fabric binding.

INSEAM—The vertical seam that extends from the pant crotch to the hem.

INTERFACING—Sew-in or fusible fabric used to stabilize fashion fabrics; it can reinforce, add body to, or shape a garment.

INVISIBLE ZIPPER—A zipper designed to disappear into a seam when sewn in.

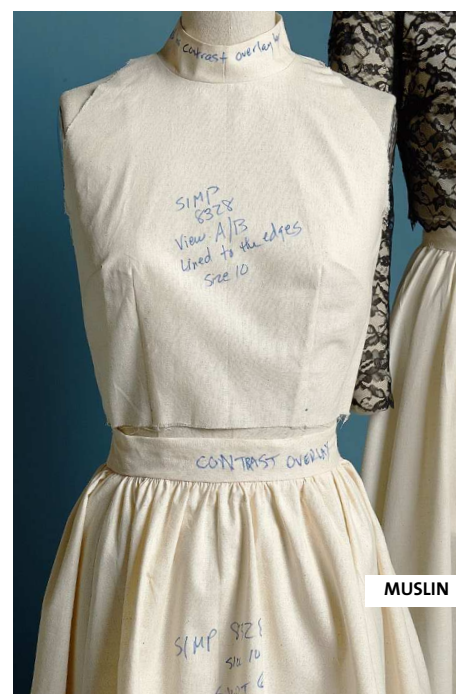
LADDER STITCH—Used to join two folded edges of fabric. Stitches are made at right angles to the fabric, creating a lad-

derlike formation between the fabrics. The thread is tightened and rendered invisible.

LAPPED SEAM—A strong, flat seam in which one layer of fabric is placed on top of another and topstitched twice.

LINING—A layer of fabric used to hide, protect, and beautify the interior of a garment or bag.

MITER—To create a right-angle corner between two strips of fabric by joining them with a seam that bisects the corner at a 45-degree angle.



MUSLIN—Unbleached cotton fabric. Also a term used by designers to describe a test garment used to check fit and style.

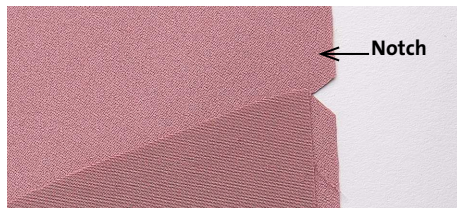
NAP—A fabric texture that runs in a particular direction and requires all pattern pieces be cut facing the same direction.

NAPPED FABRIC—A fabric in which surface fibers run in a specific direction, for example, velvet and corduroy.

NEEDLE-POINT TRACING WHEEL—A metal wheel with needlelike points that can be used to trace patterns or create

perforations on paper.

NETTING—A hand- or machine-made, open-mesh fabric, often used as a foundation for lace.



NOTCH—1. (n.) Found on the cutting lines of patterns, a diamond- or triangle-shaped mark that indicates where seams should match.

2. (n.) A small V-shape cut into a seam allowance or fabric edge.

ON-GRAIN (LENGTHWISE GRAIN)—The line parallel to the fabric's selvage. Also called "grain," "straight-of-grain," and "warp threads."

ORGANZA—Lightweight but stiff transparent silk or polyester fabric often used for dresses, interfacings, and even pressing cloths.

OVERLAY—A layer of fabric, often lace, that sits on top of another layer.

PATTERN DRAFTING—Drawing a paper pattern by positioning lines, points, and curves in a prescribed manner.

PICKSTITCH—A variation on the backstitch where you backtrack only slightly and just a bead of thread is visible on the right side of the garment.

PIN BASTING—A technique for temporarily holding fabrics together with straight pins.

PINKING SHEARS—Scissors that have saw-toothed blades that create a zigzag-shaped cut on raw edges to prevent raveling.

PIPING—A decorative trim that consists of a length of cording covered in fabric or attached to a fabric strip's edge.

Piping is inserted into a seam. Also called "welting."

PIVOT—To machine-sew around a corner by leaving the needle in the fabric, lifting the presser foot, and turning the fabric in the new direction. To continue sewing, lower the presser foot.

PLACKET—A faced strip of fabric, applied along a garment opening, that houses buttons or buttonholes.



POCKET BAG—The pouch portion of a welt, slant, or zippered pocket.

PRESS CLOTH—A cloth, typically muslin or silk organza, placed over the fabric to protect it from marks or scorching by a hot iron.

PRESSER FOOT—Holds fabric to the feed dogs on a sewing machine.

PRINCESS SEAM—A vertical seam that crosses over the bust point.

RAW EDGE—Fabric's unfinished cut edge.

RIGHT SIDE (RS)—The outside of a garment or the face side of fabric.

ROLLED HEM—The edge of fabric is rolled and stitched for a very narrow hem. Can be sewn by hand, regular sewing

machine, or serger.

ROTARY CUTTER—A circular cutting blade with a handle, used with a cutting mat.

RUBBING PLATES—Textured plates that are placed under fabric to create designs when the fabric is rubbed with paint sticks or other artistic media.



RUNNING STITCH—An even hand stitch that weaves in and out of the fabric in a dashed line.

SEAM—Where two fabric pieces are sewn together. The "seamline" is the line that you sew along, typically $\frac{5}{8}$ inch from the fabric's outermost edge, and is marked on most patterns.

SEAM ALLOWANCE (SA)—The margin of fabric between the cutting line and the seamline. In home sewing, the width is conventionally $\frac{5}{8}$ inch, but it may be as narrow as $\frac{1}{4}$ inch or as wide as 1 inch.

SEAM FINISH—Any technique that finishes the raw edges of a seam allowance.

SELF-BELT—A belt made of the same fabric as the garment.

SELVAGE—The tightly woven edge that's parallel to the fabric's lengthwise grain.

SEPARATING ZIPPER—A zipper that completely opens from top to bottom, as on a jacket front.

SERGE—To sew an edge or seam with a serger.

SERGER—A machine that trims seam allowances and "overlocks" or wraps the fabric edge with thread. Also known as

an “overlock” machine.

SET-IN SLEEVE—A sleeve sewn into an armhole or armscye.

SHOULDER POINT—The point where the shoulder seam intersects the armscye seam. Also the outermost point at the top of the shoulder.

SHOULDER SLOPE—The angle between the neck’s side base and the shoulder point.

SILHOUETTE—The outline of the garment and the shape it creates on the body.

SLEEVE CAP—The sleeve section above the biceps line.

SLIP BASTING—A couture technique that enables surface patterns to remain perfectly matched during machine sewing.

SLIPSTITCH—A nearly invisible hand stitch used to join two folded edges or one folded edge to a flat surface. The thread travels inside the fold.

SLOT SEAM—A seam with a decorative slit formed by abutting and topstitching the two sides of a seam to an underlay strip.

STABILIZER—An underlayer used to support a fabric for machine sewing; may be removed or left in after stitching.

STAYSTITCHING—Machine stitches along a seamline that prevent the fabric from stretching before a seam is sewn.

STITCH LENGTH—Length of a stitch determined by the sewing machine’s setting.

STRAIGHT STITCH—The most basic machine stitch, it produces a single row of straight, even stitches.

TACK—To anchor two or more fabric layers together with a few hand or machine stitches.

TENSION—The amount of pressure applied to a strand of thread by the tension disks of a sewing machine or serger.

Adjust tension to accommodate threads and fabric of different weights.

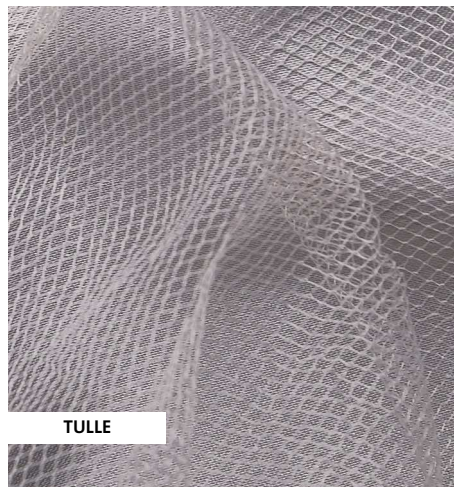
THREAD-TRACE—Transfer markings from pattern to fabric with hand or machine basting stitches.

THREE-QUARTER SLEEVES—Sleeves that end between the elbow and the wrist.

TOPSTITCHING—Decorative stitches sewn on a garment’s right side.

TRUE—To smooth seamlines and cutting lines on patterns after they’ve been altered.

TUCK—A stitched-down pleat of any width.



TULLE—A fine netting commonly used for veils or gowns.

UNDERCOLLAR—The finished underside of the collar; the undercollar is smaller than the upper collar.

UNDERLAY—A layer of fabric underneath another layer of fabric.

UNDERLINING—A layer of fabric placed under the wrong side of garment fabric; it’s used to reinforce seams, hide construction details, add weight or firmness, or provide a layer for inner stitching.

UNDERSTITCHING—A row of stitching that joins the garment and facing seam allowances to the facing. It keeps the seam rolled to the garment interior.

UPPER COLLAR—The upper side of a finished collar.

WAISTBAND—A band of material encircling and fitting a garment’s waist.

WARP—Lengthwise thread in woven fabric that runs parallel to selvage.

WASTE KNOT—A knot that is used to temporarily hold a thread in place before a series of anchoring stitches are completed. The knot is then cut away.

WATER-SOLUBLE THREAD—A thread used for temporarily basting. It dissolves when the fabric is washed.

WEFT—The crosswise threads in a woven fabric, from selvage to selvage.

WHIPSTITCHING—Sewing with overcast stitches, as in finishing a fabric edge or binding two pieces of fabric together with a spiraling stitch.

WRONG SIDE (WS)—The inside of a garment or accessory, or the back side of a fabric.

YOKE—A panel, either across the shoulders or at the waistline, from which the bulk of the garment hangs.

ZIGZAG STITCH—A Z-shaped machine stitch, sometimes used to finish raw edges or to sew stretch seams.

ZIPPER FOOT—A machine presser foot with a narrow toe that enables you to stitch very close to the teeth of a zipper; also used to install piping, etc.

ZIPPER TAPE—The fabric to which the zipper teeth are attached.

ZIPPER TEETH—Can be metal, plastic, or nylon coil. Each tooth possesses a locking function that holds the zipper together or releases it.

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inside this issue ...

Discover the tried-and-true sewing techniques you need to achieve beautiful results. Learn professional tips for sewing with lace, how to hem different fabrics, and the best features to look for in a sewing machine. It's easy to sew the clothes of your dreams—we'll show you how.

Create an ethereal prom or special-occasion look with Simplicity SewStylish 8328. Find tips for hemming satin and tulle on pp. 44–47.

