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**JUNE/JULY**

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ON THE COVER 48



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KIT**

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See page 33 for details.

# EDITOR



## DEAR READERS,

With summer on its way, I'm sure you're looking for fun and easy projects that help you accessorize for the warmer weather and decorate for outdoor entertaining. And wouldn't it be great if everything you needed for these projects was delivered to your door in one package, so all you had to do was wash the fabric and get sewing? Well, we've stocked [shopsewitall.com](http://shopsewitall.com) with some great project kits, some of which are featured in this issue, that will inspire you while giving you more time to spend in the sunshine and less in the fabric store.

I'm super excited to tell you about four specific kits, made exclusively for YOU by the team behind Sis Boom patterns. Jennifer Paganelli and Carla Crim created a tote, clutch, table runner and skirt pattern and fabricated them in Jennifer's newest line for FreeSpirit fabric, Caravelle Arcade. Not only are these patterns and kits newly available on June 22, but Jennifer and Carla are also appearing in our new "Sew with Me" video series at [shopsewitall.com](http://shopsewitall.com). Each video takes you step-by-step through a project kit so you have expert instruction and in-depth how-tos from the designers themselves. Learn more about Jennifer and Carla on page 28, in our first "Creative Space" feature.

I think you'll love the pillow set featured on the cover, which is also available as a project kit. These three pillows are great statement pieces for an entryway settee or sunroom. The cute sea creature appliqués are actually hand painted, adding another dimension to your creativity. Experiment by making them in the fabrics of your choice, or get the kit to make them exactly as you see them on page 48.

I'm really excited about the "Core Wardrobe" feature on page 62, too. Linda Reynolds tells us which patterns to compile in order to have the basic pieces everyone needs in their closet. Once we have them all fitting properly, we can use them to mix and match outfits for all seasons. This is what sewing is all about!

Enjoy the issue,

Ellen March

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# EXPERTS



## SUSAN BECK

("Basic Skills: Outdoor Décor"—page 18, "Methods to Master: Scalloped Edges"—page 70) has loved creating with fabric, needle and thread for most of her life. She's an educator, writer and editor for Bernina of America.

[berninausa.com](http://berninausa.com)



## RAE CUMBIE

("Fitting FAQs"—page 38) is the Creative Director at Fit for Art Patterns, which offers patterns for modern wardrobe basics. She coaches sewists of all skill levels to stitch up a fun and comfortable wardrobe and design more creatively.

[fitforartpatterns.com](http://fitforartpatterns.com)



## LIESL GIBSON

("Haute Topics: Sheers"—page 26) is the chief designer of Liesl + Co., makers of the Oliver + S, Lisette and Straight Stitch Society brands of sewing patterns and fabrics.

[lieslandco.com](http://lieslandco.com)



## CINDY LUBY

("Home Dec Help: Bathroom Makeover"—page 22) trained as a commercial seamstress and loves designing patterns for quilts and bags. She loves long-arm quilting and entertaining creative friends in her home studio.



## AMANDA NIEDERHAUSER

("Under the Sea"—page 48) is a mother of three darling children and a lover of all things fabric. She's a Southern California girl who enjoys sewing handmade gifts for the people she loves.

[jedicraftgirl.com](http://jedicraftgirl.com)



## DAWN SCHONS

("The Rainbow Connection"—page 54) has an MFA in Costume Design and studied and worked as a freelance designer in England and Scotland. She teaches sewing workshops and runs a pattern and custom clothing business from her home studio.

[dawnandersondesigns.com](http://dawnandersondesigns.com)



## RHONDA BUSS

("Sew & Tell: Dixie DIY Movies in the Park Shorts"—page 78) is a woman of many talents. She's a pilot, writer, artist, dog lover and sewist. She lives in Chicago, where she drafts patterns and sews for her blog, Rhonda's Creative Life.

[rhondabuss.blogspot.com](http://rhondabuss.blogspot.com)



## JENNIFER DAVEY

("Stay Cool Tote"—page 58) has been sewing professionally for 18 years and currently works as a freelance designer. She lives in Clovis, CA, with her husband and three children, and loves sharing her joy for creating with others.

[bestillmycraftingheart.blogspot.com](http://bestillmycraftingheart.blogspot.com)



## ANA JANKOVIC

("Pattern Play: Easygoing Shirt Dress"—page 34) is a computer programmer who expresses her creativity by sewing in her free time. She's a self-taught sewist and designer residing in Belgrade, Serbia.

[stepalica.blogspot.com](http://stepalica.blogspot.com)



## DON MORIN

("Simple & Chic"—page 74) is a clothing designer, patternmaker, educator and 30-year veteran of the Canadian fashion scene. He currently focuses on training new generations of design hopefuls for the garment industry.

[bagntell.wordpress.com](http://bagntell.wordpress.com)



## LINDA REYNOLDS

("Core Wardrobe Patterns"—page 62) learned to sew at a very young age and has enjoyed it ever since. She loves sharing her passion for the craft as an instructor teaching garment sewing to teens and adults.

[simplysewingstudio.com](http://simplysewingstudio.com)



## KATIE VARDIJAN

("Sew Vintage: Swim Style"—page 43) is a sewing machine company educator and works passionately on millinery and historical costuming.

[luludeuxmillinery.com](http://luludeuxmillinery.com)



## ERIN WEISBART

("One-Hour Halter"—page 68) holds a Ph.D. in biochemistry and loves to inspire others with her sewing, quilting and crafting projects. She blogs regularly, drafts patterns and makes pretty things as often as possible.

[seamstresserin.com](http://seamstresserin.com)



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*Sew News* June/July 2015 • No. 4

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# READER TIPS

## 1. NOT TO FRAY

When preshrinking new fabric, stitch the raw edges together. This prevents them from fraying and the material doesn't get twisted into a knot during washing.

Joanna B., email

## 2. SCISSOR NECKLACE

Tie a pair of small scissors around your neck with ribbon. This makes them easily accessible and you won't waste your time looking for them under scrap piles.

Mindy S., email

## 3. HAIRSPRAY YOUR ENDS

Spray the thread end with hairspray when threading a needle to keep the thread straight and the strands together.

Josie P., Facebook

## 4. THREAD WISELY

If you can't find thread that matches your fabric precisely, go a shade darker. It's less noticeable than lighter thread.

Anne S., Facebook

## 4. NAILED IT!

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Susan R., Facebook



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HIDE & SEEK



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**What is it?** Pictured at left is part of a photo from this issue. When you find it, enter online at [sewnews.com](http://sewnews.com) or send a postcard with the page you found it on to Sew News, Hide & Seek, 741 Corporate Circle, Ste. A, Golden, CO 80401.

Responses are due **May 31, 2015**. From the correct responses, we'll randomly draw five winners, one of which could be you!

The June/July '15 winners will receive a copy of *Ask Sew News: 150 Sewing Answers* from [shopsewitall.com](http://shopsewitall.com).

## Congratulations

to the Dec '14/Jan '15 Hide & Seek winners!

**Doris Y., Bluffton, IN**  
**Carmen N., Mesa, AZ**  
**Jacqueline S., Marshall, MI**  
**Beverly B., Green Bay, WI**  
**Zephyrine K., Ames, IA**

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Marie H.

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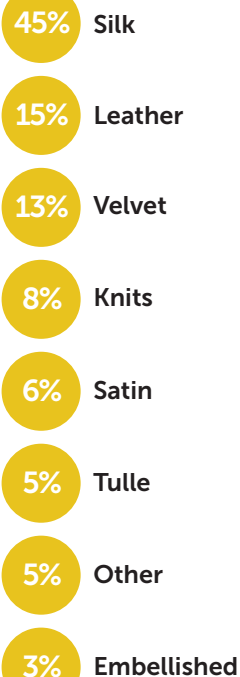
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## YOU SAID SEW

"I've mastered most, except nubby wool." **Jacquie J.**

"Leather. It's so beautiful but so expensive! I'd be afraid to damage it, or my machine." **Rachel D.**

"No fears. My motto - always give it a try!" **Vivian G.**

"My nemesis is crushed velvet." **Gina T.**

"Velvet. I have fantasies of making a long hunter green velvet gown like Julia Ormond does in the remake of *Sabrina*." **Renee O.**

## READER REMARKS

Check out the latest comments on our Facebook fan page:

"My sister is 20 years younger than myself. I used to make party dresses for her, and while she was at the party I used left-over fabrics to make dresses for her growing collection of Barbies." **Amanda B.**

"My great-grandmother, who was born in 1888, said it was bad luck to cut out a dress on Friday." **Sue P.**

"I would love to just be able to find one spot that's mine. To be able to leave the machine up, to have a design wall and tools within reach. Sewing, mending and quilting would just happen." **Cindy S.**



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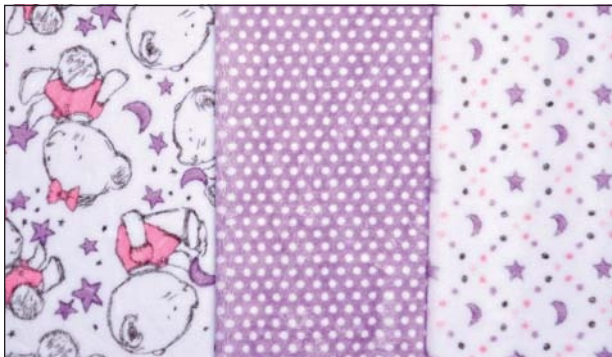
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Cuddle Baby



### Any Baby Will Love Cuddle Baby!

A classic for baby with a charming touch, Cuddle Baby features a collection of soft and plush Cuddle minky fabric with a nursery themed print of tossed baby bears. This collection is perfectly suited for baby blankets, bedding ensembles and baby room decor, baby toys and accessories, clothing and more.

The four designs, Little Star, Star Light, Lattice, Pin Dot, and Embossed Star, coordinate to create a sweet and soothing collection. Sweet yummy pastel colors are combined for a lovely look. The Theo (blue) colorway includes Baby Blue, Sky, Snow White, Banana, Electric Blue. The Lola (pink) colorway includes Charcoal, Blush, Snow White, Lilac and Paris Pink.

Suggested MSRP: \$18.90 yd

Available at independent quilt shops,  
fabrics stores and also online at:

[fabricdepot.com](http://fabricdepot.com)

[theminkyboutique.com](http://theminkyboutique.com)

[fabric.com](http://fabric.com)

Shannon  
FABRICS

[shannonfabrics.com](http://shannonfabrics.com)

# COOL TOOLS

Stock your sewing room with the latest notions, tools, fabric, books and more.



1

2

Visit the Sew News blog at [sewnews.com/blogs/sewing](http://sewnews.com/blogs/sewing) on June 23 for a chance to WIN a Motor City Express jacket pattern.

1. Get all the materials needed to make an adorable gift or new decoration to your sewing room with the [Horace the Hedgehog Pincushion Kit](#) from Just Another Button Company. [shopsewitall.com](http://shopsewitall.com)

2. Permanently adhere appliques, beads or stones to your sewing projects using [Aleene's Clear Gel Tacky Glue](#) in the new upside down bottle for easy flow. [ilovetocreate.com](http://ilovetocreate.com)

3. Look super fly on summer road trips by stitching the [MotorCity Express jacket pattern](#) from Islander Sewing Systems. With an asymmetrical zipper closure and zippered pockets, your edgy look will be the envy of the fast lane. [shopsewitall.com](http://shopsewitall.com)

3



4



5



6



7

4. Simplify cutting with the [Olfa rotating cutting mat](#). Smooth 360° rotation is perfect for cutting any shape that requires you to turn the project or your body. [connectingthreads.com](#)

5. The user-friendly [Bernina 215 Simply Red sewing machine](#) is ideal for price-conscious beginners who value quality and sewing convenience. With a built-in needle threader, thread cutter and 11 stitch patterns including a buttonhole, this machine performs a multitude of creative techniques and can be upgraded with a wide range of accessories. [bernina.com](#)

6. Stitch whimsical home décor or unique garments using the [Small World collection by Rae Hokstra](#) for Cloud 9 fabrics. The cotton corduroy is available in eight fun prints for maximum creativity. [cloud9fabrics.com](#)

7. Use the beak of this helpful [sparrow-shaped cutter](#) for tracing and cutting paper, thread and other crafty cutting. [sewingandcraftclub.com](#)

# OUTDOOR DÉCOR

BY SUSAN BECK

Discover how to best select, sew and care for outdoor fabrics. Spruce up a favorite outdoor space with two different pillow types.



**FOR MORE**  
tips on managing  
bulky fabric, see  
"Basic Skills" in *Sew  
News* Apr/May '15.  
Get the issue at  
[shopsewital.com](http://shopsewital.com).

## WEATHER-READY FABRIC

Sewing projects intended for regular outdoor use require specialty fabrics. Often found in the home-décor area, these fabrics are labeled specifically as outdoor fabric. Regular quilting or apparel fabrics quickly fade with daily exposure to the elements.

**Seek out upholstery shops** if your local fabric shop doesn't carry outdoor fabric. The fabric is a bit more expensive, but extremely durable and will last for years.

**Read the fabric bolt end** for important details, such as exposure hours, length and care instructions. Outdoor fabrics are usually a synthetic blend treated to reflect UV rays. Look for fabrics that specify a number of exposure hours, usually 500-1500, as these fabrics have been treated to resist fading. While not waterproof, outdoor fabrics are water resistant and can withstand rain showers. Many outdoor fabrics are mold and mildew resistant and state this on the bolt end.

**Most outdoor fabrics** are 54" wide from selvage to selvage. Keep this in mind when purchasing yardage, as less fabric may be necessary.

## TIP

**Check online fabric suppliers for a wide selection of outdoor fabric prints and solids.**

## TIP

**Choose a fabric that complements your outdoor furniture and landscaping choices.**

## SEWING SOLUTIONS

Most home sewing machines sew outdoor fabric with little problem, but follow a few tips and tricks for the best results.

**Test-stitch the selected fabric** to make sure the machine handles the fabric weight.

**Use a size 90/14 or 100/16 universal needle** for most projects. If the fabric is very heavyweight, use a 110/18 denim needle.

**Select a strong polyester thread** that's also for outdoor use.

## CARE & UPKEEP

Laundrying specialty outdoor fabrics requires additional considerations for the maximum fabric life. Always check the fabric bolt's end for care instructions.

**Follow the manufacturer's care instructions** when washing outdoor fabric. Due to the chemical treatments, most outdoor fabrics don't require pre-shrinking. Harsh detergents can damage the specialty finish, so always use mild detergent and machine or hand-wash as directed. Some outdoor fabric requires dry-cleaning. Only press the fabric if it's recommended by the manufacturer.

The iron heat can damage the speciality finish.

**Wipe away dust and dirt** after each use. Mold and mildew can grow on dirt that attaches to the fabric.

**Spot-clean stains** with mild soap and warm water as soon as the stain is discovered. Mix a solution of ¼ cup of mild dish soap to one gallon of water and use a sponge to remove the stain. Avoid allowing the stain to sit out in the sun for too long as this can permanently damage the fabric. Always thoroughly rinse away the soap and let the fabric air-dry.

**Wash in cold water** with mild detergent up to one cup of bleach if the selected fabric can withstand bleach. This will disinfect the fabric.

**Maintain water repellency** by regularly applying spray fabric guard. Check with the fabric manufacturer for the suggested type of fabric guard.

**Consider applying a UV block** to extend the fabric life. Always read the manufacturer's instructions before applying chemicals to fabric. Treat fabrics with UV blocks prior to fabric guards.

## OUTDOOR ALTERNATIVES

Think outside the upholstery box and consider using an alternative fabric type for your next outdoor project.

**Use a shower curtain, oilcloth or vinyl tablecloth** to create a grill cover, cushion or ottoman. This is a great way to upcycle and save money when sewing outdoor décor. These options aren't treated to resist UV rays but most are water resistant.



### TIP

Use an edgestitch or open-toe foot for precise parallel stitching.

Pillow Back

### ENVELOPE PILLOW COVER

Add color and comfort to your outdoor décor with this chic pillow cover with a simple envelope closure for easy removal.

### SUPPLIES

- Outdoor fabric (amount according to pillow size)
- Pillow or pillow form
- Matching polyester thread
- 90/14 size universal or jeans needle

### PREPARE

Measure the pillow length and width, record. The featured pillow is 12"x16".

Double the pillow width measurement, and then add 8"; record as the width. For example, the featured pillow width is 12", multiplied by two

equals  $24" + 8" = 32"$  for the new pillow width.

From the outdoor fabric, cut one rectangle according to the recorded length and width measurements. The finished cover will be slightly smaller than the pillow form for a plump, full look.

### CONSTRUCT

Double-fold the rectangle short edges 2" toward the wrong side; press, and then pin. Fold the shorter edges over another 2" toward the wrong side, press. Pin this fold in place if desired.

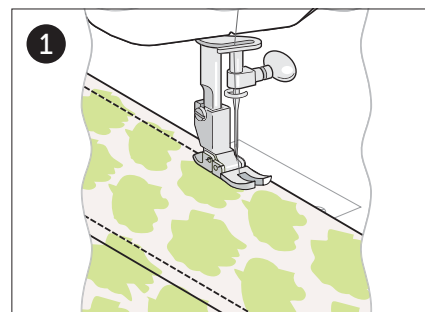
Stitch  $\frac{1}{4}"$  from each fold (1). Repeat to finish the remaining short edge.

With right sides together and centering the overlap, lap one

rectangle short edge 2" over the opposite short edge; pin.

Stitch the raw edges using a  $\frac{1}{2}"$  seam allowance. Finish the seam allowances using a zigzag or overcast stitch or use a serger, if desired.

Turn the pillow cover right side out through the opening. Insert the pillow form into the cover.



## SLIPSTITCHED PILLOW COVER

Quickly stitch a simple square pillow with only five seams.

### SUPPLIES

- **Outdoor fabric (amount according to pillow size)**
- **Pillow or pillow form**
- **Matching polyester thread**
- **90/14 size universal or jeans needle**
- **Hand sewing needle (optional)**

### PREPARE

Measure the pillow length and width; record. The featured pillow is 16" square.

From the outdoor fabric, cut two squares according to the recorded length and width measurements. The finished cover will be slightly smaller than the pillow for a full, plump look.

### CONSTRUCT

Use  $\frac{1}{4}$ " seam allowances.

Position the two squares with right sides together; pin.

Stitch the square perimeter, leaving a 10"-long centered opening along one edge. Finish the seam allowances using a zigzag or overcast stitch or use a serger, if desired.

Fold the upper and lower seam allowances toward each pillow-square wrong side, overlapping at the corners; press. Hold one folded corner and turn the pillow right side out through the opening. Repeat for each remaining corner to achieve crisp points at the corners.

Insert the pillow form through the opening. Fold the opening seam

allowances toward the pillow wrong side. Pin the opening closed.

Slipstitch the opening closed using a hand sewing needle and thread. Or

edgestitch the opening closed on the sewing machine, making sure to push the pillow form away from the opening as much as possible during stitching. **S**



# BATHROOM MAKEOVER

BY CINDY LUBY

Dear *Sew News*,  
My bathroom needs some sprucing  
up in the décor department. How can  
I create a personalized and cohesive  
look without breaking the bank?



Dear Reader,

Establishing a polished look in the bathroom is as simple as sewing a statement shower curtain and embellishing ready-made towels.

## SHOWER CURTAINS 101

The average shower curtain measures 72" square and requires a waterproof liner to hang behind it. Woven cotton, cotton blends and drapery-weight fabrics are all suitable for shower curtains. Consider the chosen fabric's care instructions; machine washable fabrics require pre-shrinking prior to sewing but can be easily laundered, while some decorative fabrics are dry-clean only.

Select one fabric for an understated look or piece together fabric for a patchwork shower curtain. Don't hesitate to add ribbon, trims, decorative stitches or embroidery to truly customize the curtain.

## Shower Curtain

Create an eye-catching shower curtain in just a few hours.

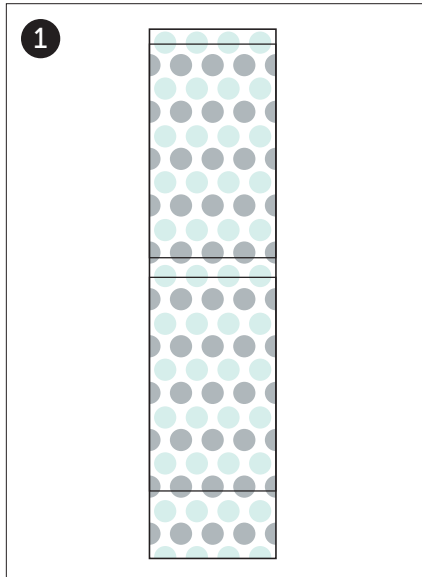
### SUPPLIES

**Supplies listed are enough to make one 72"-square shower curtain.**

- 4½ yards of 45"- or 54"-wide fabric (Additional yardage required if using a print fabric, see Pleasing Prints at right.)
- Coordinating all-purpose thread
- Removable fabric marker
- Grommets (optional)

### CUT

From the fabric, cut two panels measuring the fabric width x76". For example, if the chosen fabric is 45" wide, the panels will measure 45"x76".



**If using print fabric with a repeat,** draw a line at the repeat beginning using a removable fabric marker. Measure 76" from the line and mark a line to denote the panel lower edge. Measure down one repeat and mark a third line representing the second-panel upper edge. Measure 76" from the third line and mark the second-panel lower edge (1).

**Cut along the lines** to create two panels measuring the fabric width x76".

**Trim away the selvages** from both panels.

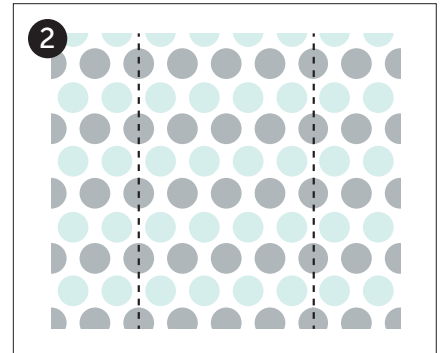
**Cut one panel in half lengthwise.** Designate as the side panels.

### CONSTRUCT

*Use ½" seam allowances unless otherwise noted.*

**With right sides together,** stitch the side panels to either side of the full panel (2).

**Using a zigzag or overlock stitch,** finish the seam allowances. Press open the seams.



## PLEASING PRINTS

Have your heart set on a print fabric with a repeat but don't know how much to buy? Use the following formula to determine the required yardage.

**Determine the fabric repeat** measurement by measuring the length between repeating designs.

**Divide the panel length** by the repeat measurement. The featured project requires 76" panels. For example, if the repeat was 24", divide 76" by 24" which is roughly 3¼ repeats per panel.

**Round up the number** of repeats required for one panel to the next whole number. For example, 3¼ repeats rounds up to four repeats.

**Multiply the number** of repeats for one panel by the repeat measurement, and then divide the result by 36 to calculate the yardage required for one panel. Multiply this number by two to determine the yardage required for the featured shower curtain. For example, 24" multiplied by four equals 96", and then divided by 36" equals 2⅔ yards for one panel. Multiply 2⅔ yard by two equals 5½ yards required.



## TIP

Use a ready-made shower curtain liner as a guide for the buttonhole or grommet placement.

## ROCK THE COLOR BLOCK

Create a color-blocked shower curtain to wow guests.

### SUPPLIES

- 2¼ yards each of 3 coordinating fabrics
- Coordinating all-purpose thread

### CUT

**Determine the fabric color order sequence.** Designate the upper fabric as A, the center fabric as B and the lower fabric as C.

**From fabric A,** cut one 43" x 74" panel.

**From fabric B,** cut one 20" x 74" panel.

**From fabric C,** cut one 15" x 74" panel.

### CONSTRUCT

Use ½" seam allowances unless otherwise noted.

**With right sides together,** stitch fabric A and fabric B along one



long edge. Repeat to stitch fabric B to fabric C.

**Finish each seam allowance** using a zigzag or overlock stitch. Press open the seams. If desired, top-stitch ¼" from the seamline on each panel, making sure to catch the seam allowance in the stitching.

**Follow the directions** at right to finish the shower curtain.

Trim the curtain width to 74".

Using a scant ½" seam allowance, staystitch the curtain sides.

**Fold each curtain side ½"** toward the wrong side along the staystitching; press.

**Fold each curtain side another ½"** toward the wrong side; press, and then edgestitch the first fold.

**Fold the curtain upper and lower edges ½"**, and then 1½" toward the wrong side; press. Edgestitch each fold to create the header and lower hem.

**Mark the placement for buttonholes** or grommets centered along the curtain header using a removable fabric marker. The first and last buttonholes are placed 1¼" from each edge. The remaining buttonholes are placed 6¼" apart.

**Select the buttonhole stitch** on the machine. Stitch 1" vertical buttonholes at each placement mark. Alternatively, follow the manufacturer's instructions to insert a grommet at each placement mark.



Cut open the buttonholes using a seam ripper or buttonhole cutter.

## Fabric Trimmed Towels

Add coordinating towels to your bathroom for a cohesive, designer look.

### SUPPLIES

- Two ready-made hand towels (with a woven band 2" to 3" from lower edge)
- Fabric scraps in two coordinating colors (A & B)
- Matching all-purpose thread

### PREPARE

Wash and dry the towels according to the manufacturer's instructions.

Measure the woven-band width and length (3).

From fabric-A, cut a strip according to the woven-band width x the length measurement plus 2".

From fabric-B, cut two strips 1"x the woven-band length measurement plus 2".

### CONSTRUCT

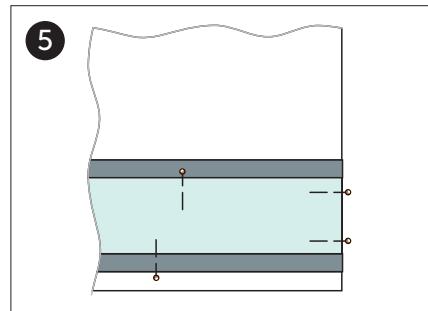
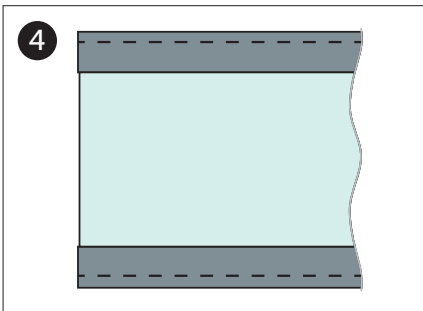
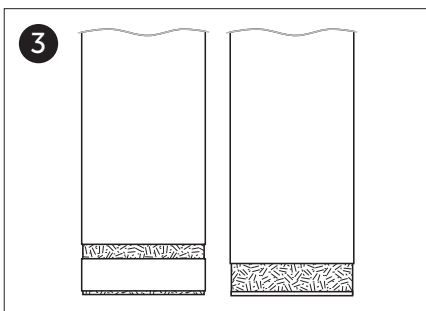
With wrong sides together, fold the fabric-B strips in half lengthwise; press.



Place the fabric-A strip right side up on a flat work surface. With raw edges aligned, position one fabric-B strip with each fabric-A long edge; pin, and then stitch using a  $\frac{1}{4}$ " seam allowance (4). Press the seam allowances toward the strip center.

Position the band right side up over the towel band, folding the short raw edges toward the wrong side to align with the towel edges; pin (5).

Stitch in the ditch along the band seamlines. S





# SHEERS

BY LIESL GIBSON

Incorporate sheer fabric in your garment sewing without fear.

## WEARING SHEERS

Sheer fabrics have recently been prominently featured on the fashion runways. They're so beautiful, the way they float and add visual interest to a garment. But sheer fabrics can be tricky to wear in real life because most of us want a little more coverage in our wardrobe than what's seen on the runway. So how can you work with sheers in your sewing and still be appropriate for work or school?

One simple method is to layer sheer fabrics over opaque fabrics. Opaque fabrics are typically either a base fabric or a lining. Choose a floaty, light-weight fabric, such as chiffon or voile, as the sheer layer so it will move with you. This adds interest and depth to your wardrobe without revealing more than you intended.

When working with sheers, you can also play with how different colors interact with each other. Try pairing a robin's egg blue base fabric under a lemon yellow chiffon layer and watch how the two colors overlap to create a pretty green. Or create depth with tonal colors, such as a light blue over

## ▶ WATCH

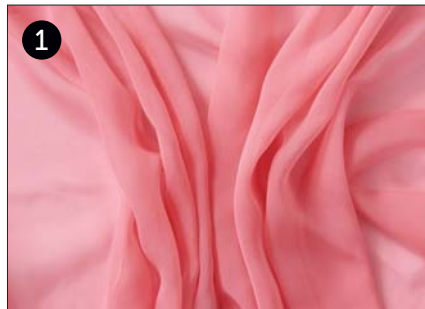
the *Working With Sheer Silks* video at [shopsewitall.com](http://shopsewitall.com) for more sheer sewing tips.

a darker blue or green. Create even richer color by working with multiple layers of sheer fabrics. The more layers, the richer the color. Lots of great effects are achieved this way, and the more layers of sheer fabric you add, the more interesting the effects are.

Another method is to choose sheer fabrics for only part of a garment. Sleeves are a great place to use sheer fabrics since they reveal just a hint of skin and give a garment depth. For spring and summer 2015, Balenciaga showed sheer sleeves with lots of ruching. Ruching is a particularly great effect with the sheer fabric since the fabric becomes more opaque when it's gathered onto itself **(1)**.

Experiment by using sheer fabrics as an inset. Try adding a sheer stripe down the center of a blouse, for example, where the narrow strip of sheer fabric isn't too revealing and gives just a tiny hint of sheerness. Or use the seaming of a garment to your advantage and add sheer fabric to small sections of a dress, such as a single sheer panel at the waist or on a yoke.

Fashion has also seen more and more sheer fabrics used as a separate layer that's worn over or under other clothing. Think, for example, of a long sheer chiffon wrap skirt worn over classic trousers or a sheer tunic worn under a shorter blouse or lightweight sweater. Even just a sheer ruffle peeking out under the hem of a blouse or sweater adds texture and interest to an outfit. In fact, quite a few designers have even been designing clothing that appears to be layered but is actually a single garment with, for example, an attached



shirttail. As a sewist, you could do all sorts of fun things with this concept. In the summer, a faux layered look will be much more comfortable than actually wearing full layers, and in the winter those faux layers are less bulky.

Give the illusion of sheer by using lace or eyelet fabrics that have smaller holes or spaces. With a lining you still get a little bit of the peek-a-boo effect but with no sheer at all **(2)**.

There are myriad choices when it comes to sheer fabrics. Chiffon is extremely sheer and lightweight and has a lot of drape. It's either made from silk or polyester. Organza is equally sheer but with much more body and can also be made of silk or polyester. Voile is not quite as sheer but has nice drape and is easy to care for since it's often made of cotton. Gauze is made from cotton, linen or wool with an open weave that frequently has a wrinkly look. Tulle and mesh are like fine netting; tulle is often used for ballet tutus, while mesh is much more commonly seen in athletic wear, but has been finding its way onto the runway.

You'll find lots of other sheer fabrics if you keep your eyes open. Experiment a little and see how you can include sheer fabrics in your sewing projects. **S**

## SHEER REALITY

BY DENISE WILD,  
BURDASTYLE SEWING EXPERT

Incorporating sheer fabrics, such as chiffon, voile and lace, into your wardrobe is a great way to add sophistication and an air of flirtation. If you're not prepared for a full commitment, do it in a subtle way with only a touch of sheer here and there. Bring partially sheer pieces into your wardrobe mix, such as the BurdaStyle Lace Back Top or the BurdaStyle Sheer Neck Dress (patterns are available on [BurdaStyle.com](http://BurdaStyle.com)), or DIY your own touch of sheer by topstitching decorative lace over an existing peek-a-boo detail on a garment.





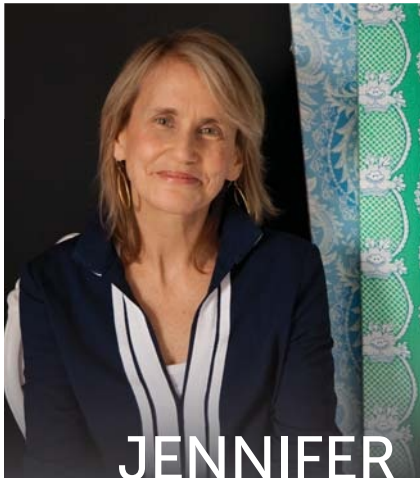
# JENNIFER PAGANELLI & CARLA CRIM

BY VERONICA GRAHAM



Learn all about the duo behind Sis Boom patterns, plus find unique patterns, fabrics and kits made exclusively for you by Jennifer Paganelli and Carla Crim.

Jennifer Paganelli and Carla Crim work in time machines, not studios. Paganelli, founder of the Sis Boom pattern and fabric collection, transports herself to the sunny Caribbean of her childhood when she sets foot in her Connecticut home office. Crim lives up to her name as the Scientific Seamstress, surrounding herself with



JENNIFER

beakers and a periodic table of sewing elements to channel her days spent as a molecular biologist splicing DNA and making radioactive probes. "I do feel like my approach to pattern design is greatly influenced by the scientific method," Crim says. "I treat each new project like an experiment, with the goal of publishing the best, most efficient protocol so that others can easily replicate the end result."



Jennifer used her own fabrics to decorate her space with an island vibe, paying homage to her childhood in the Caribbean.

Jennifer's photos courtesy of Tim Geaney



Find Jennifer & Carla's **FOUR** **NEW** patterns and project kits only at [shopsewitall.com](http://shopsewitall.com). Limited quantities available!



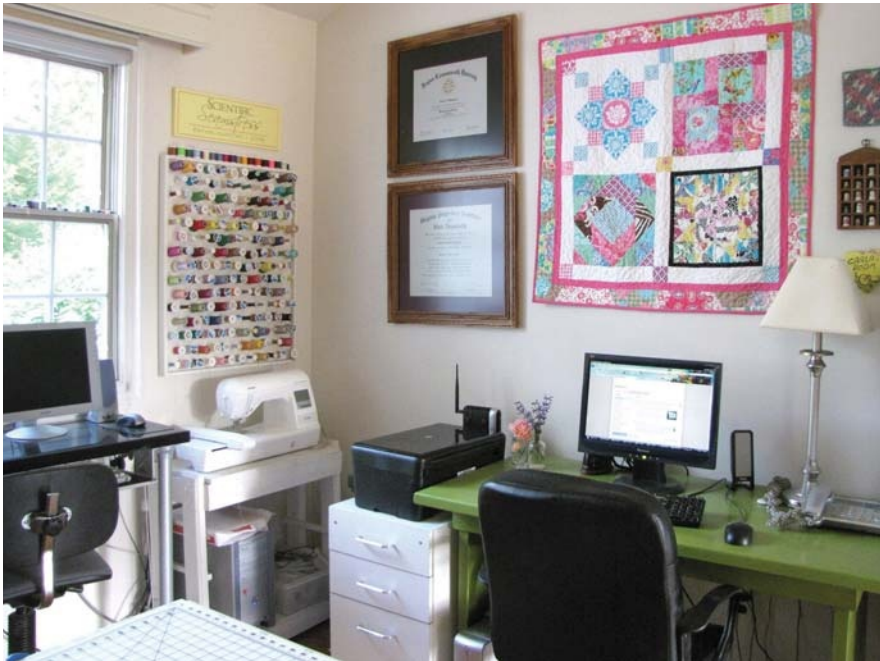
Collaborators on women's and girl's patterns for Sis Boom since 2007, Paganelli and Crim love finding inspiration from days gone by, embracing history without being shackled by it, for both their pattern and home designs. "I want to challenge the past," Paganelli says, "borrow from it, not offend it, but celebrate it." It's in these workspaces that Paganelli and Crim are working their blend of design magic on four new projects for *Sew News* (all in Paganelli's newest fabric collection for FreeSpirit, "Caravelle Arcade") that include how-to videos and project kits to feel like

you're sewing right alongside them in their respective creative corners.

Paganelli was born in the U.S. but spent her adolescence in the U.S. Virgin Islands. She recreated island life in her studio by covering it from floor to ceiling with her own bright, vibrant fabric collections. She added a skylight and extra windows so that the sun beams through from dusk until dawn, and banned cabinets of any kind from the room to maintain an open floor plan. Only three large armoires do the bulk of the storing, but even those are bursting at the seams with celebratory color. "Upon opening the cabinets,

vintage textiles spill out to help me kick off a vision of bringing the old up to date in a fresh, new way," Paganelli says. "I love going to work there every day. It's my haven, the place where I can be myself."

Before Crim taught herself to sew, she earned a PhD in plant physiology from Virginia Tech and worked as a research fellow at Cornell. She created a hybrid lab-sewing studio with scientific precision, with one exception: "I do not wish to replicate any of the aromas associated with those days [in the lab]," Crim says. "Instead I diffuse nice-smelling essential oils."



Photos courtesy of Carla Crim



The avocado green color of her desks does bring back fonder memories, though. "It reminds me of the old-fashioned classrooms and labs where I received my early training. The color motivates me to continue learning and to keep on plugging during challenging projects." Her father, a fellow scientist and engineer, also made her a thread rack that holds almost 200 spools. "It's both functional and inspirational," Crim says. "I was only utilizing about a fourth of it until I got into machine embroidery. Now it's completely full."

The Paganelli and Crim approach to pattern design isn't unlike that of "The Odd Couple," or a good cop/bad cop routine. "Jennifer has the eye and the heart for fashion and color and surface design, and I'm all about the technical and practical aspects of a pattern," Crim says. Says Paganelli: "We both have a vision and try to allow the other space to fulfill their dreams. It's a real marriage with real feelings, but at the end of the day the love and caring for one another carries us." Like any marriage, it's taken time and patience to become in tune with each other's aesthetics,

Crim says, but their points of view blend perfectly in their four *Sew News* projects. Paganelli and Crim have created a weekend tote ("the perfect-sized getaway bag"), a vintage-inspired circle skirt, a scalloped clutch begging to be customized with embroidery or appliqué, and a table runner based on bunting Paganelli loves to display for special occasions. 📌

# JENNIFER & CARLA'S MUST-HAVES

Paganelli and Crim's studios wouldn't be complete without certain essentials. Stock up your own workspace with similar items from [shopsewitall.com](http://shopsewitall.com).

**1.** Purple-tinted Elmer's School Glue Sticks: "I love to use glue sticks to baste everything from hems to zippers," Crim says. "This glue has great holding power, and it completely washes out when the item is laundered."

**> From Shop Sew it All:**

Hesitant about glue sticks? Roxanne's **Glue Baste It** is safe on fabric and allows for precise application.

**2.** Seam rippers: Keeping several of these stashed is key, Crim says. "So much of my sewing is for prototypes, so I end up taking out a lot of seams. Seam rippers tend to hide when you need them most, so it's important to have back-ups."

**3.** Tailor's ham: "For small, fussy projects like hats and doll clothes, it's indispensable. It allows for perfect pressing around steep curves and in tight spots."

**> From Shop Sew it All:**

Make your own tailor's ham with our **Pressing Matters** project tutorial.

**4.** Ruffler attachment: "It looks like a very scary contraption, but if you make lots of ruffled or pleated items, the ruffle attachment is a must-have for your sewing machine. When properly optimized, it can churn out yards of ruffles in seconds flat."

**5.** Magnetic dish: This one's a must if you sew in a carpeted room, Crim says. The dish's magnetic base "will hold on to pins, even when

dropped. It can also be used to 'sweep' the area after sewing, as any dropped pins will stick to the bottom."

**> From Shop Sew it All:**

This magnetic **Storage Station** is available in several colors and has a built-in drawer with 15 pins.

**6.** LED stick light: If natural light is scarce, LED lights can help when it comes to threading needles or hand sewing. Crim keeps one mounted above her workspace. "I've noticed that my stitching is much straighter and I'm not squinting nearly as much."

**> From Shop Sew it All:**

Add our **Bendable Bright Light Mounting Kit** to your machine to give your eyes a boost.





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# SIS BOOM PATTERN EXCLUSIVES

Here are the four exclusive patterns only available at [shopsewitall.com](http://shopsewitall.com). These preliminary sketches have been artfully fabricated in Jennifer Paganelli's Caravelle Arcade fabrics for FreeSpirit. All four projects are available as kits, including Jennifer's fabulous new fabrics, at [shopsewitall.com](http://shopsewitall.com) and can be made alongside Paganelli and Crim in fun videos with full step-by-step instruction.

## 1. BONNIE'S FLOUNCY SKIRT

The circle skirt's wide yoke and slight gathering flatters any figure, and an optional sash can be tied in a bow on the front without adding bulk.



## 2. WENDY WEEKENDER BAG

The weekend bag is roomy enough for three days of necessities but compact enough for an airplane overhead storage bin.



## 3. SHELLIE CLUTCH

The clutch has a scalloped flap that's easy and quick to sew and works for daytime or a night on the town.



## 4. PEGGY PARTY RUNNER

The table runner is a festive occasion in its own right, with pom-pom and rickrack trims.



## ▶ WATCH

Watch Jennifer and Carla, the team behind Sis Boom, create four exclusive Sew News projects in the first of four "Sew With Me" videos at [shopsewitall.com](http://shopsewitall.com).



# EASYGOING SHIRT DRESS

BY ANA JANKOVIC

Stitch a summery shirtdress from a basic button-down shirt pattern.



Look for a basic dress pattern, such as KwikSew 3799.

## SUPPLIES

- **Basic button-down shirt pattern with bust & waist darts (such as Kwik Sew 3799)**
- **3 yards of striped shirting fabric**
- **Lightweight fusible interfacing**
- **All-purpose thread**
- **Ten ½"-diameter buttons**
- **Pattern or tracing paper**
- **Rulers: clear & curved**
- **Removable fabric marker**
- **Clear tape**

## PREPARE

Cut out the pattern pieces.

Before beginning the alterations, pin-fit or make a muslin fitting sample of the selected pattern.

Make any necessary fit adjustments to the pattern, and then trace a copy on paper, transferring all markings.

## ALTER

Mark the horizontal waistlines on the shirt front and back.

Place the front and back pattern pieces over a large piece of paper, making sure the waistlines are aligned.

Draw another horizontal line approximately 6½" to 7" below the waistline; label as the hip line.

Determine the desired dress length and draw a horizontal line to indicate the hemline. Extend the bodice center front and back lines to the new hemline.

Measure your hip circumference, and then divide the measurement by 4; record. Mark the calculated width along the hip line, measuring from the center front and back. On the front panel, make sure to account for the button placket width.

Smooth the curve that connects the hip line with the waistline. Add a slight flare to the skirt hemline, and then true the new side seam into the hip line (1).

Cut the dress pattern along the waistlines.

Beginning approximately 4" from the center front along the neckline, draw

a gently curved line to intersect the armhole 5½" from the shoulder seam. Repeat to draw the raglan sleeve line on the back bodice, beginning approximately 2¼" from the center back and ending 7" from the shoulder seam along the armhole (2).

Cut along the new sleeve lines.

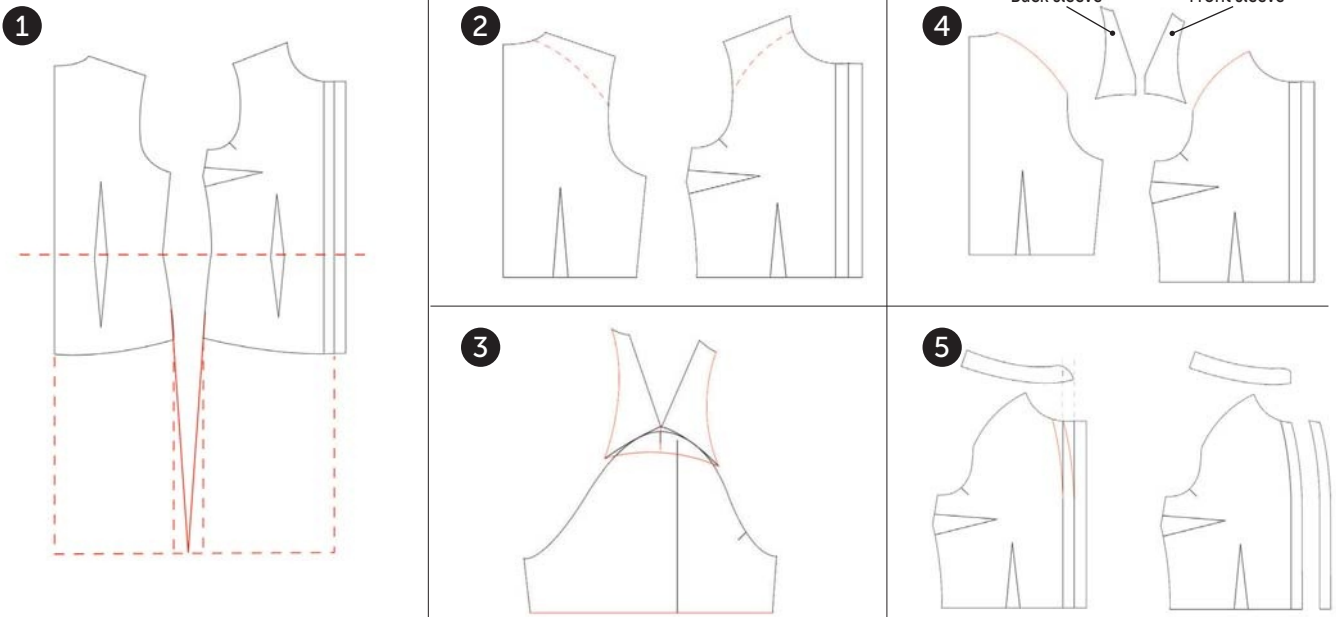
Align the cut-away shoulder pieces with the sleeve pattern at the center mark; tape.

Draw a slightly curved line connecting the shoulder pieces to indicate the new cap-sleeve hemline (3).

Label the front and back sleeve panels, and then cut the sleeve pattern in half along the sleeve center mark (4).

Gently curve the bodice center front and placket lines inward. Cut the outer placket line away from the pattern. Trace the new placket shape onto a new piece of paper.

Walk the collar stand pattern along the neckline, and trim to fit the new neckline (5).



# Pattern Play

**On the front bodice,** extend the side seam and waist darts to meet at the bust apex. Cut along the dart legs up to, but not through, the bust apex. Rotate the pattern piece to close the side seam dart; tape.

**Draw a curved line** beginning at the new dart apex and ending centered on the neckline. Cut the bodice along the line (6).

**Draw vertical lines** on the skirt front and back panels to connect the dart apexes with the hemline. Cut the panels along the lines and spread the pieces by 8". Add new pattern paper behind the skirt; tape. Extend the skirt center back by 4" (7).

**Cut the outer placket** from the skirt; this is the skirt-placket facing pattern.

**Add seam allowances** to all new cut edges.

## CONSTRUCT

**From the fabric,** cut one center-front bodice pair, one side-front bodice pair, one back bodice pair, one front-sleeve pair, one back-sleeve pair, two bodice placket facings, two skirt

placket facings, one front-skirt pair, one back skirt on the fold and two collar stands on the fold, matching the stripes where necessary.

**Rotate the side front** and the sleeve panels on the fabric to match the stripes on the joining seams. (Match the stripes at the seamline, not the fabric edge.) Draw the seam allowances on the pattern pieces for easier matching.

**From the fusible interfacing,** cut two bodice placket facings, two skirt placket facings and one collar stand. Fuse the interfacing to the corresponding fabric wrong sides following the manufacturer's instructions.

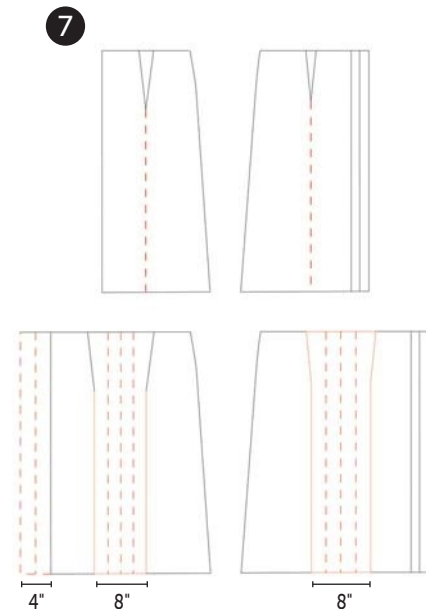
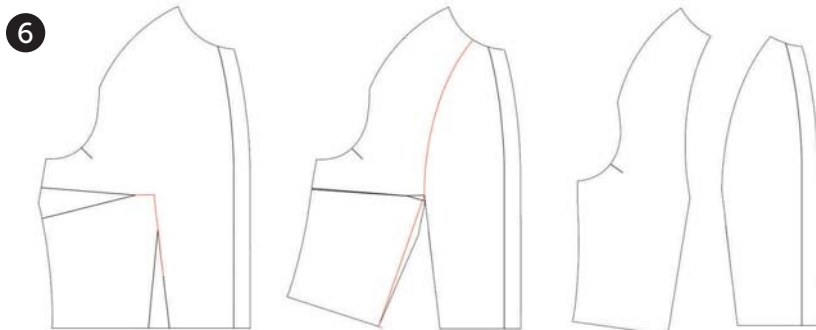
**With right sides together,** stitch one side front to each bodice center-front piece.

**With right sides together,** stitch the back bodice darts.

**With right sides together,** stitch the front and back bodice panels along the side seams. Press open the seam allowances.

**With right sides together,** stitch the button placket facings to the bodice center-front edges. Press open the seam allowances.

**With right sides together,** stitch the front and back sleeves. Press open the seam allowances.



**From the fabric**, cut a 1½"-wide bias strip. With right sides together, stitch the strip to the sleeve lower edge. Trim the strip excess from the seam end. Fold the strip toward the wrong side; press. Fold the strip raw edge ½" toward the wrong side; press. Edgestitch the fold. Repeat to stitch and hem the remaining sleeve.

**With right sides together**, stitch the sleeve to the bodice front and back. Press open the seam allowances.

**With right sides together**, stitch the bias strip to the underarm, beginning and ending 1½" past the sleeve lower edge. Fold the strip toward the wrong side; press. Stitch the strip to the underarm according to the sleeve hem instructions.

**Place a pin** 4" from each skirt center-front edge. Place another pin 8" from the first, and place another pin centered between them. Fold the fabric at the outer pins, bringing them to meet at the center pin to create a box pleat; pin. Repeat to create box pleats on the opposite skirt front and at the skirt center back.

**Topstitch** ⅜" from each pleat fold for 4"; backstitch at the stitching end.

**With right sides together**, stitch the bodice lower edge to the skirt upper edge. Press open the seam allowances.

**Fold the button placket facing** toward the wrong side. Fold the facing raw edge toward the wrong side; press. Edgestitch the facing fold to the dress.

**With right sides together**, align the collar stands. Stitch the upper curved edge, leaving the lower straight edge open. Notch the curves and grade the seam allowances, and then turn the stand right side out; press.

**Attach the collar stand to the dress**, and then finish the dress according to the pattern guidesheet. **S**

SOURCE  
Shop Sew it All carries KwikSew 3799: [shopsewitall.com](http://shopsewitall.com).



# Your frequently asked fitting questions

answered by  
Rae Cumbie

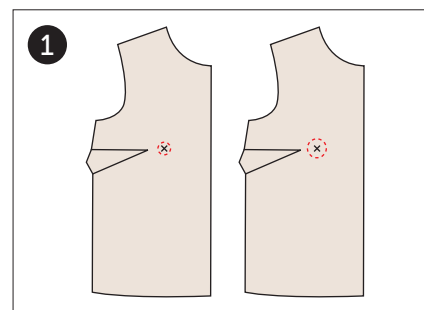
**[Q]** I can never place my bust darts correctly. It's unflattering when they point directly at my bust apex, but when I move them, the fit is off. Where should the darts be? And how can I keep them from puckering?

**[A]** When making a fitted top that's shaped with bust darts, the darts should point in the direction of the apex, or fullest point, of the bust. Darts provide shaping so the bodice falls gracefully from the shoulder over the bust and into the waist or hemline.

The dart size reflects the bust size. A full bust requires a larger dart than a small bust, but the full bust has a larger apex area, so there's a bit more leeway in placing the dart. Don't think that if you have a small bust you don't need a dart; they're essential in shaping a close-fitting top around any size bustline. Well-placed darts should radiate toward the apex, but their end point should be at least  $\frac{1}{2}$ " away from the fullness of the bust to avoid a pointy look **(1)**.



In order for the dart to shape the garment properly, there needs to be the correct amount of length and width in the bodice. Make a test-fitting sample of the garment to accurately assess the fit. Cut out the front and back pieces in muslin and transfer the grainlines and horizontal lines from the pattern onto the sample. If there are no visible horizontal balance lines



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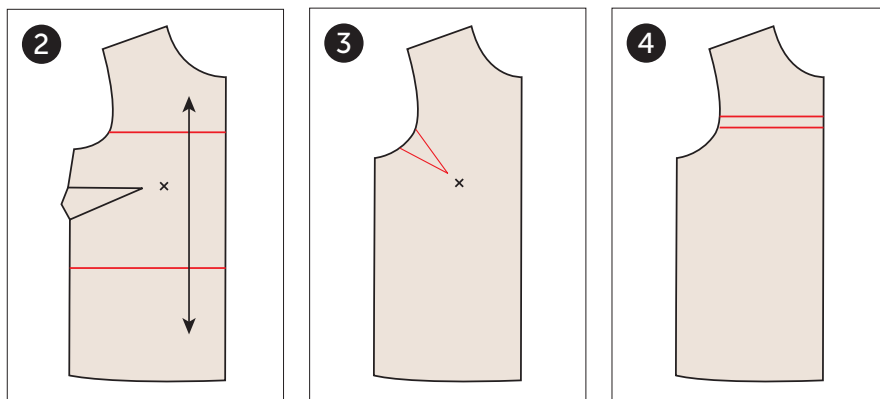
(HBLs) on the pattern, add lines just above and below the dart. They should be parallel to each other and form right angles with the grainline **(2)**. These lines help assess the fit. If there's an apex or X mark for the bust, transfer it onto the sample.

Use a machine basting stitch to stitch the darts, side seams and shoulders. It's best to do an initial fit assessment before inserting the sleeves. Try on the sample while wearing the bra you plan to wear with the bodice. Pin the bodice opening closed. Observe the lines and apex marking. If the fit is correct, the HBLs will be parallel and the grainline perpendicular to the floor. The dart will point toward the bust, but end before the apex.

If there's too much length or width in the front bodice, the fabric will bunch in the dart area and the HBLs will sag toward the floor. If there's not enough length or width, the bodice won't meet in the center or the HBLs will curve up at the bodice center front.

Adjust the sample so it falls more smoothly by pinning out the excess or slashing and inserting fabric where needed. Once satisfied with the fit, transfer the changes onto the paper pattern. If you've made a number of changes, retest the fit with another sample. *The Complete Photo Guide to Perfect Fitting* by Sarah Veblen is full of great photos on how to make these changes.

Once you're pleased with the fit, consider moving the darts to nuance their placement, if desired. See "Rotating Darts" on page 40 to help you make these pattern changes.



To sew a perfect dart, mark the endpoint and the end of the legs using your preferred marking method. Use tracing paper and a tracing wheel to mark the entire dart, if desired. Pin the dart by matching the legs as they approach the dart point. Baste the dart or stitch a sample using scrap fabric to practice before stitching the garment fabric, if desired. My preferred method for sewing a dart is to begin at the widest point of the dart and slowly stitch along the legs to the dart point. At the beginning and end, leave thread tails long enough to tie into a knot once you confirm the dart is placed properly.

**[Q]** I like to wear sleeveless tops in the summer, but when I make them, there is gaping in the armscye. How can I fix this problem?

**[A]** Put on the top and have a friend pin out the excess fabric in the armscye. Often the extra fabric can be pinned out as a dart originating in the armscye and ending just before the bust point. Alternatively, if there's too much fabric across the entire top, pin out an equal line of fabric from armscye to armscye. If the adjustment isn't equal

across the front, use the dart method instead, so the grainlines or foldlines aren't skewed.

It's difficult to adjust a top that's already made, but it's easy to adjust the pattern so the next top fits accurately. Take off the top and use pins or another marking tool to clearly identify each side of the needed adjustment. If the adjustment looks like an armscye dart, mark the dart on the pattern to mirror the alteration on the top **(3)**. You can leave the dart in the armscye, or move it into the side seam to expand a dart that's already there or create a new dart. See "Rotating Darts" at on page 40.

If adjusting equally across the front, mark the adjustment on the paper pattern and fold out the extra paper **(4)**. Tape the adjustment into place.

**With right sides together**, stitch the back bodice darts.

**With right sides together**, stitch the front and back bodice panels along the side seams. Press open the seam allowances.

**With right sides together**, stitch the button placket facings to the bodice center-front edges. Press open the seam allowances.

**With right sides together**, stitch the front and back sleeves. Press open the seam allowances.

**From the fabric**, cut a 1½"-wide bias strip. With right sides together, stitch the strip to the sleeve lower edge. Trim the strip excess from the seam end. Fold the strip toward the wrong side; press. Fold the strip raw edge ½" toward the wrong side; press. Edgestitch the fold. Repeat to stitch and hem the remaining sleeve.

**With right sides together**, stitch the sleeve to the bodice front and back. Press open the seam allowances.

**With right sides together**, stitch the bias strip to the underarm, beginning and ending 1½" past the sleeve lower

edge. Fold the strip toward the wrong side; press. Stitch the strip to the underarm according to the sleeve hem instructions.

**Place a pin 4"** from each skirt center-front edge. Place another pin 8" from the first, and place another pin centered between them. Fold the fabric at the outer pins, bringing them to meet at the center pin to create a box pleat; pin. Repeat to create box pleats on the opposite skirt front and at the skirt center back.

**Topstitch ⅜"** from each pleat fold for 4"; backstitch at the stitching end.

**With right sides together**, stitch the bodice lower edge to the skirt upper edge. Press open the seam allowances.

**Fold the button placket facing** toward the wrong side. Fold the facing raw edge toward the wrong side; press. Edgestitch the facing fold to the dress.

**With right sides together**, align the collar stands. Stitch the upper curved edge, leaving the lower straight edge open. Notch the curves and grade the seam allowances, and then turn the stand right side out; press.

**Attach the collar stand to the dress**, and then finish the dress according to the pattern guidesheet. **S**

#### SOURCES

Colorado Fabrics provided the bolts of decorator fabric featured on page 38: [coloradofabrics.com](http://coloradofabrics.com).

Shop Sew it All carries *The Complete Photo Guide to Perfect Fitting* by Sarah Veblen: [shopsewitall.com](http://shopsewitall.com).

## ROTATING DARTS

To move the front darts on a bodice or top, mark the bust apex on the pattern. Draw a line through the center of the dart you wish to move (or the dart-shaped alteration you wish to eliminate), ending at the apex (5).

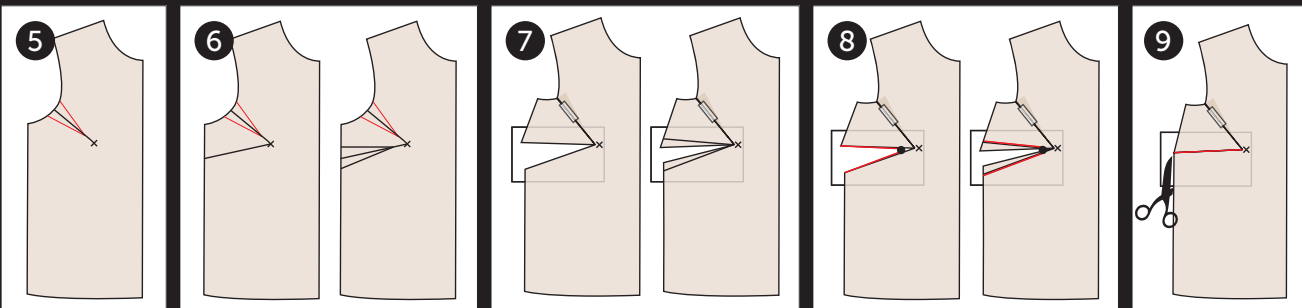
Draw a line through the center of the new dart or the existing dart you will be increasing, ending at the apex (6).

Cut along the drawn lines up to, but not through, the apex, leaving a small hinge. Close the dart you wish to move by shifting the paper so the armscye dart legs align. This allows the pattern to spread at the new dart location. Tape the armscye dart closed and add pattern paper behind the new dart (7).

Draw the new dart point onto the pattern at least ½" from the apex and centered on the paper addi-

tion. For a new dart, draw the dart legs along the paper cut edges, connecting at the dart point. If you expanded an existing dart, redraw the dart legs, placing the ruler along the original dart legs but shifting them so they connect to the new dart point (8).

True the dart legs by folding the new dart in the paper pattern. Trim off any extra paper along the cutting line (9).





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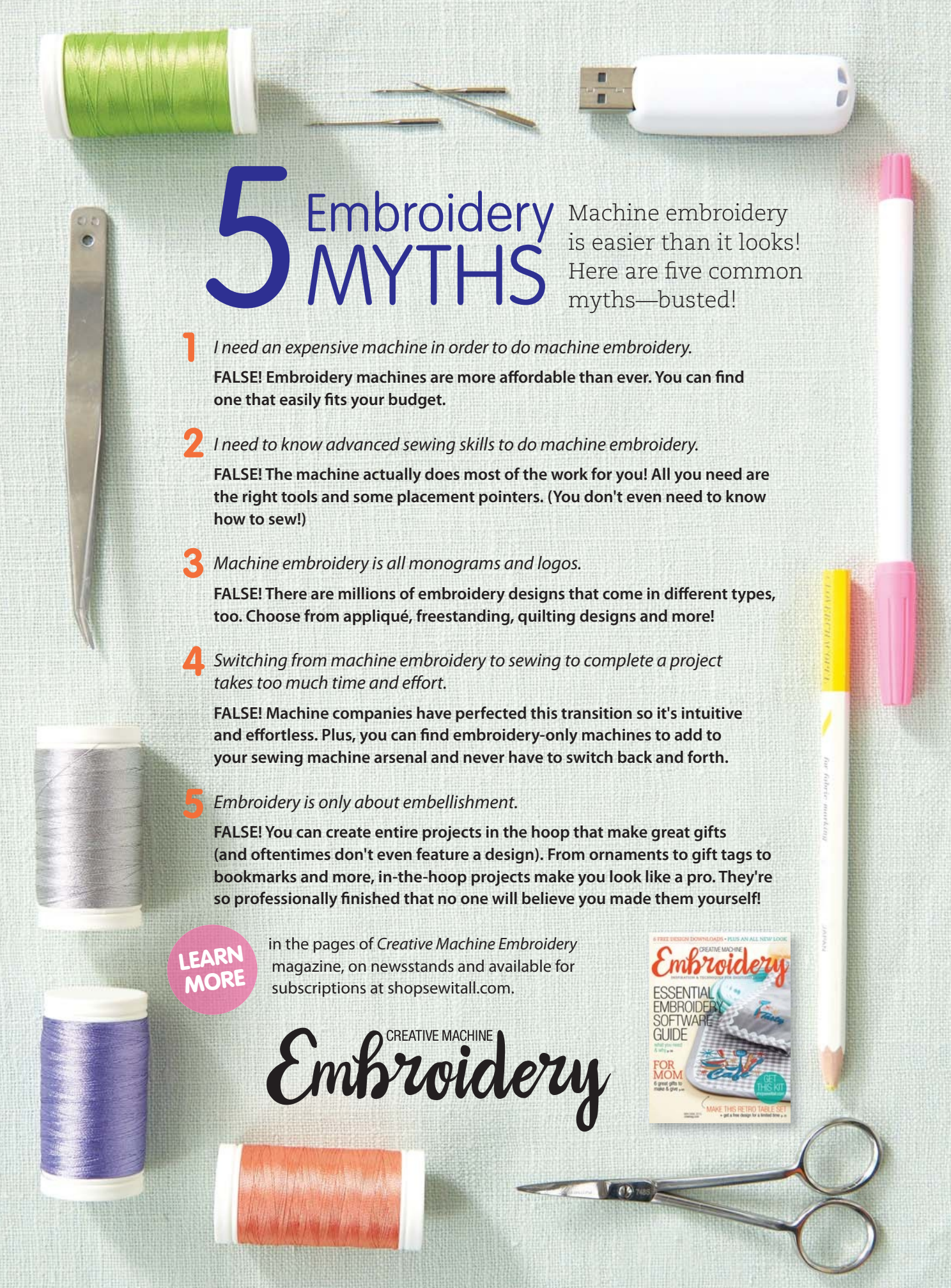
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# 5 Embroidery MYTHS

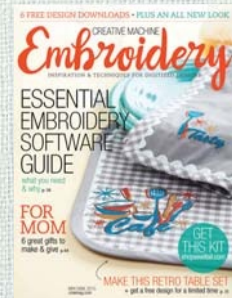
Machine embroidery is easier than it looks! Here are five common myths—busted!

- 1** *I need an expensive machine in order to do machine embroidery.*  
**FALSE!** Embroidery machines are more affordable than ever. You can find one that easily fits your budget.
- 2** *I need to know advanced sewing skills to do machine embroidery.*  
**FALSE!** The machine actually does most of the work for you! All you need are the right tools and some placement pointers. (You don't even need to know how to sew!)
- 3** *Machine embroidery is all monograms and logos.*  
**FALSE!** There are millions of embroidery designs that come in different types, too. Choose from appliqué, freestanding, quilting designs and more!
- 4** *Switching from machine embroidery to sewing to complete a project takes too much time and effort.*  
**FALSE!** Machine companies have perfected this transition so it's intuitive and effortless. Plus, you can find embroidery-only machines to add to your sewing machine arsenal and never have to switch back and forth.
- 5** *Embroidery is only about embellishment.*  
**FALSE!** You can create entire projects in the hoop that make great gifts (and oftentimes don't even feature a design). From ornaments to gift tags to bookmarks and more, in-the-hoop projects make you look like a pro. They're so professionally finished that no one will believe you made them yourself!

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CREATIVE MACHINE  
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# SWIM STYLE

BY KATIE VARDIJAN

Learn how to create a vintage-style swimsuit using modern materials and patterns.



SIMPLICITY 1365,  
VIEW C; SIMPLICITY  
1444, VIEW G



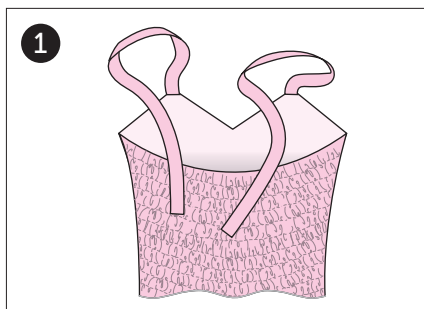
## SUIT YOURSELF

Before the 1920s, swimsuits required yards of fabric and metal zippers for closures. Around this time, swimsuits began to evolve from “bathing costumes” to what we think of as swimsuits today. Hemlines rose, necklines lowered and shoulders became more exposed. As fabric technology and styles changed to a more fitted look, knitted wool became the fabric choice for swimsuits. Creative ruching and elastic applications were used to create stretch and a form-fitting look, but it wasn’t until the 1960s that more modern stretch fabrics were widely used.

The featured swimsuit was created by altering and combining two different commercial patterns. The halter top pattern was originally designed for woven fabrics, and was modified for a one-way stretch knit. It can be worn as a swimsuit by removing the center-back buttons, omitting the interfacing and adding swimsuit bra cups for shaping and support.

For a bit of vintage flair, nautical themed appliques were added. Look for vintage flowers, fruit, anchors and other fun designs in the appliqué section of your local fabric store. Make sure the appliques are washable, as some intended for craft projects are not.

The swimsuit bottoms were created from a dancewear pattern.



Look for swimsuit and lingerie patterns for other options. To recreate the woven shorts look, pair a stretch bikini or brief bottom with a pair of fitted shorts created from a coordinating fabric.

Most modern swimsuits are made using 2-way stretch fabrics, which means the fabric stretches in both the lengthwise and crosswise directions. Many vintage swimsuits were made using 1-way stretch fabrics, or were elasticized and often required more construction details, such as smocking, to create a fitted look (1). The featured swimsuit was created using a 1-way stretch knit, but a 2-way stretch knit will work as well.

Ensure the chosen fabric has enough stretch for the chosen pattern by holding 3” of fabric along the guide on the back of the pattern envelope and stretching it to the end point. If the fabric falls short of this guide, choose a fabric with more stretch.

## SUPPLIES

- Halter top pattern (such as Simplicity #1365)
- Dance shorts pattern (such as Simplicity pattern #1444)
- 1- or 2-way stretch fabric (amount according to pattern envelope)
- 1½ yards of 1”-wide elastic (shorts)
- Swimsuit bra cups
- Needles: ballpoint or jersey machine & hand sewing (optional)
- Matching polyester thread
- Rotary cutting system
- Chalk or removable fabric marker
- Appliqué (optional)
- Pattern or butcher paper (optional)

## PREPARE

**Press the pattern tissue** using a cool, dry iron. Trace a copy of the desired size onto pattern or butcher paper; cut out. Pre-wash the fabric and press with a cool iron, if necessary.

**When cutting the fabric**, place it on a flat cutting surface, ensuring it isn't hanging off the edge and pulling. Pin the pattern pieces to the fabric within the seamlines, taking care to smooth any wrinkles without shifting the grainline.

## SWIM TOP

**Align the halter-top center back** on the fabric fold; cut out, omitting the buttonholes (2).

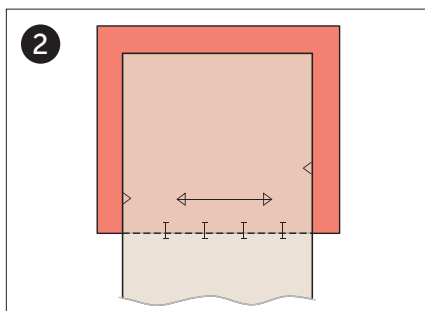
**Place the band pattern** with the seamline at the center back instead of at the buttonhole/button overlap. Mark  $\frac{3}{8}$ " from the line that denotes the center back. Fold the pattern along the line; this is the new cut line. Don't interface the band.

**Begin constructing the top** following to the pattern guidesheet. Omit adding interfacing for the buttonholes. With right sides together, stitch the side seams.

**Try on the top to check the fit**; adjust as necessary. Construct the lining following the pattern guidesheet, but don't stitch the lining to the bodice along the lower edges. This allows you to fit the cups after the top has been constructed and provide a proper fit.

**Align the top and lining** per the pattern guidesheet. Stitch the center-back band pieces.

**Stitch the band and tie** to the top following the pattern guidesheet. Try on the top. Insert the cups into the top as desired; pin to the lining. Trim the cups if necessary for a proper fit.



**Select a medium zigzag stitch** on the machine. Place the pinned cup and lining under the presser foot with the lining side up. Feel for the cup edges with your finger as you sew. Stitch along the cup perimeter, ensuring the rest of the top is out of the stitching area and smoothing the lining. Repeat for the remaining cup.

**Fold the top and lining** lower edges  $\frac{5}{8}$ " toward the wrong sides; press. Select a small zigzag or stretch stitch on the machine and stitch the lower-edge perimeter  $\frac{3}{8}$ " from the fold.

## SWIM SHORTS

**If using a 1-way stretch knit**, cut the waistband and leg bands on the cross-grain so the stretch runs along the length of the pattern pieces. If using a 2-way stretch knit, cut along the pattern grainline.

**Carefully cut out the pattern pieces** using a rotary cutting system. If using scissors, cut the fabric as close to the cutting surface as possible, checking to ensure the fabric and pattern haven't shifted as you cut; reposition as necessary. Transfer all the pattern markings to the fabric.

**Select a narrow zigzag stitch** or stretch stitch on the machine. When stitching, begin  $\frac{1}{2}$ " to 1" on the fabric instead of at the very edge to prevent the fabric from becoming lodged in the throatplate. Or place a piece of tissue paper larger than the sewing

area between the fabric and the feed dogs. While stitching, hold the fabric taut, but don't stretch it unless instructed by the pattern guidesheet, such as for the leg band insertion, and ensure the fabric raw edges are aligned. If available, use a serger to construct stretch garments.

**Construct the shorts** following the pattern guidesheet up until the closing of the elastic casing. Machine stitch the opening closed instead of hand stitching to keep the elastic stable in the casing.

**Try on the swimsuit** and position the appliqués as desired; pin. Iron-on appliqués may not bond well with the synthetic knit fabric. Press them in place using a warm iron, and then hand or machine stitch. **S**

### RESOURCES

Vintage Fashion Guild. Swim Wear History: [vintagefashionguild.org/fashion-history/swim-wear-history](http://vintagefashionguild.org/fashion-history/swim-wear-history).

Fashion-Era. Women's Swimwear; Swimsuit Fashion History 1920 – 2000: [fashion-era.com/swimwear.htm#1960's Lycra Swimwear](http://fashion-era.com/swimwear.htm#1960's%20Lycra%20Swimwear).

### SOURCES

Colorado Fabrics provided the striped decorator fabric. [coloradofabrics.com](http://coloradofabrics.com)

Simplicity carries patterns 1365 and 1444: [simplicity.com](http://simplicity.com).



## Sew Beautiful's BOY'S VINTAGE SWIMSUIT

BY AMELIA JOHANSON

Revisit the Summer 2005 *Sew Beautiful* article "A Vintage Swimsuit for Baby Ellis" and fashion your own vintage swimsuit for a toddler, resulting in more coverage for him and more compliments for you.



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### MATERIALS

- $\frac{5}{8}$  to 1 yard of stretch knit fabric suitable for swimwear
- $\frac{5}{8}$  to 1 yard of swimwear lining
- Removable fabric marker
- Matching polyester thread (one spool for sewing machine, three spools for serger)
- Needles: size 90/14 knit serger, 75/11 ballpoint, twin & hand sewing (optional)
- Clear snaps (optional)
- Temporary spray adhesive (optional)
- Serger with coverstitch capabilities (optional)
- Embroidery capable machine (optional)
- Embroidery design (optional)

### CONSTRUCT

Wash and dry the fabric and lining before cutting out the pattern, as spandex fabrics shrink. Hand or machine wash swimwear fabrics on the gentle cycle in cool water and hang dry.

Determine the direction of stretch on the fabric; mark using a removable fabric marker. Position the pattern pieces with the most stretch going around the body.

From the swimwear and lining fabric, cut one front, one back and one crotch piece.

Select a narrow zigzag or stretch stitch on the machine. Align the front and back pieces with right sides together; stitch the side and shoulders seams.

With right sides together, align the crotch piece to the suit-front crotch; stitch. Repeat for the suit back. Repeat to construct the suit lining.

---

If the fabric stretch isn't sufficient to fit the child's head and shoulders through the neck opening, stitch the suit and lining left shoulder seams, but leave the right shoulders unsewn. Attach the crotch pieces to the suit and lining.

Insert the lining into the suit with wrong sides together, aligning the raw edges; pin, and then machine baste using a  $\frac{1}{2}$ " seam allowance at the neck and armholes and a  $\frac{3}{4}$ " seam allowance at the leg openings. Use temporary spray adhesive between the layers for even more stability, if desired.

For a snap shoulder, align the right-front suit and lining shoulder edges with right sides together; stitch using a scant  $\frac{1}{4}$ " seam allowance. Repeat to stitch the right-back shoulder. This creates a finish at the right shoulder edges. Lap the front strap over the back strap; pin. Mark the snap placements centered on the strap width.

Hand stitch female snaps on the back-strap right side at the marks. Hand stitch male snaps on the front strap on the lining side.

Use a serger coverstitch for the most stretch to slip a child in and out of suit through the neckline opening. Fold the neckline edge toward the wrong side along the basting line. Beginning at the shoulder seam, cover stitch the neckline. Pull the thread ends to the wrong side and tie off. Repeat for the armholes, beginning and ending the cover stitch at the underarm seam. Repeat for the leg openings, beginning and ending at the inside leg seam. Carefully remove the basting threads.


Or finish the edges using a twin needle on the sewing machine. This option isn't recommended if both shoulder seams are sewn, as it provides less stretch.

## MACHINE EMBROIDERY ON SPANDEX

Customize your handmade swimsuit with machine embroidery. Use these tips and tricks for the best results when embroidering on spandex.



*Creative Machine Embroidery* magazine at [cmemag.com](http://cmemag.com) for more great embroidery tips.

- For kids' swimsuits, select a smaller design. Ensure the design isn't very dense, so that repeated needle piercing doesn't damage the fabric or that the finished design is so dense with stitches that it distorts or puckers the fabric surface. There are a myriad of fun designs available online; narrow down the options and let your little one select their favorite.
- Wash and dry the fabric and lining before cutting out pattern, as spandex fabrics shrink. Hand or machine wash swimwear fabrics on the gentle cycle in cool water and hang dry.
- Determine the direction of stretch on the fabric; mark using a removable fabric marker. Position the pattern pieces with the most stretch going around the body.
- Using very sharp pins, secure the pattern front to the fabric and trace using a water-soluble marking pen. Cut out the traced suit front, leaving at least 2" to 3" around the traced lines. Once the embroidery is complete, re-place the pattern front onto the fabric; retrace if necessary, and then cut out.
- Use a size 75/11 or 80/12 ballpoint needle in the embroidery machine for best results.
- If embroidering a single motif, center of the design approximately  $5\frac{1}{2}$ " from the traced neckline. If embroidering three repeat motifs, position the center of the first design 4" from the traced neckline with  $3\frac{1}{2}$ " between the motifs. Draw a straight line down the pattern-front lengthwise centerline to ensure the designs will be evenly centered.
- Hoop a piece of adhesive-backed, tear-away stabilizer. Score the paper backing inside the hoop perimeter; remove the paper to reveal the adhesive. Position the fabric on the stabilizer, aligning the design center with the hoop center. Don't stretch the fabric. If using a stripe, make sure that all the stripes are perfectly vertical or perfectly horizontal in the hoop. Finger-press the fabric onto the adhesive.
- Cut two sheets of water-soluble stabilizer larger than the embroidery design. Pin the stabilizer layers to the fabric, making sure they are smooth and straight. Place the hoop onto the machine and use the baste-in-the-hoop function to secure. Or use temporary spray adhesive to adhere the stabilizer layers together, and to the fabric.
- Embroider the design.
- Once the embroidery is complete, remove the hoop from the machine and the fabric from the hoop. Tear away the adhesive stabilizer from the design wrong side, being careful not to distort the stitches. Carefully tear or cut away the water-soluble stabilizer from the design right side. Retrace the pattern front onto the fabric, cut out, and then soak to remove the markings and stabilizer according to the manufacturer's instructions. 

# under the *Sea*

BY AMANDA NIEDERHAUSER

Create quick and easy sea creature pillows for trendy summertime home décor. Add hand painting and fun print fabrics for extra style and flair.



## GET THE KIT

Everything you need to  
make the entire project at  
[shopsewitall.com](http://shopsewitall.com)!



## SUPPLIES

Supplies listed are enough to make one 19" square pillow.

- 5/8 yard of medium- or heavyweight home-décor fabric (such as denim)
- Coordinating print fat quarter
- 18" square of double-sided fusible web
- 22"-long regular zipper
- All-purpose thread
- White and gray acrylic or fabric paint
- Small paintbrush
- 20" square pillow form
- Zipper foot

## PREPARE

From the home-dec fabric, cut two 20" squares. Designate one square as the pillow front and one as the pillow back.

From the fat quarter, cut one 4½"x20" rectangle for the zipper panel. Designate the remaining fat quarter as the appliqué fabric.

Copy the Octopus, Sand dollar or Starfish template from page 52. Enlarge the desired template by 200% using a photo copier, and then cut out.

Adhere the fusible-web square to the appliqué-fabric wrong side, following the manufacturer's instructions. Trace the appliqué template onto the fusible-web paper backing (1).

Cut out the appliqué. Using acrylic or fabric paint and paintbrush, paint the

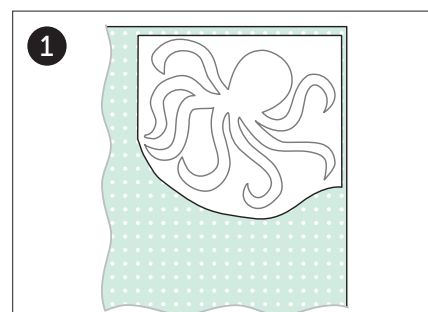


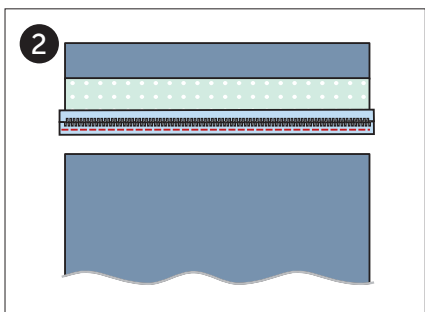
appliqué right side as desired to add detail and dimension, using the photos as inspiration.

## CONSTRUCT

Use ¼" seam allowances.

Once the paint is dry, remove the fusible-web paper backing from the appliqué, and then center it right side up over the pillow front;





fuse. Topstitch the appliqué twice  $\frac{1}{8}$ " from the perimeter using a straight stitch.

**Position the pillow back** right side up on a flat work surface. Measure 4" from the upper edge; mark. Draw a horizontal line at the mark; cut along the line. Designate the small rectangle as the pillow-back upper panel and the large rectangle as the pillow-back lower panel.

**Fold the zipper panel in half lengthwise** with wrong sides together; press.

**Install a zipper foot** onto the machine.



**Position the zipper panel** over the upper-panel lower edge, aligning the raw edges; pin.

**With right sides together**, center the right zipper tape with the upper-panel and zipper-panel lower edge; pin, and then stitch **(2)**. Repeat to stitch the left zipper tape to the lower-panel upper edge.

**Press the upper and lower panel flat.** Open the zipper halfway. Trim the zipper ends even with the pillow-back edges.

**Position the pillow front and back** with right sides together; pin, and then stitch the perimeter.

**Turn the pillow right side out** through the zipper opening. Push out corners. Insert the pillow form into the pillowcase. **S**

## **MAKE IT!**

Find the Sea Creatures pillow kit, including the fabric and specialty paints needed for this project, at [shopsewital.com](http://shopsewital.com).



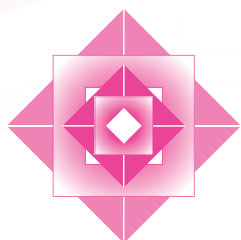
**TIP**

To achieve a perfect pillowcase fit over the pillow form, stuff the corners with fiberfill.

**Sea Creature Templates**  
Trace desired template,  
and then enlarge by 200%.



# SHOP ♦ LEARN ♦ SMILE



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SEW IT ALL

# the rainbow connection

BY DAWN SCHONS

Add a figure-flattering garment to your summer wardrobe by upcycling ready-made knit tops into a color-blocked sheath dress. Learn essential knit fabric techniques and how to easily alter a commercial pattern for a one-of-a-kind outfit.



MCCALL'S  
6886, VIEW D  
(MODIFIED)

## SUPPLIES

- Sleeveless knit sheath dress pattern (such as McCall's 6886)
- Five coordinating ready-made knit tops (four according to your bust measurement or larger and one larger than your hip measurement)
- Notions (according to pattern envelope)
- Pattern or tissue paper
- Serger (optional)

## ALTER

Cut out the front and back dress pattern pieces according to your measurements. Trace one copy of the dress front and back onto new paper, transferring all markings.

Trim the seam allowances to  $\frac{1}{4}$ " at the neckline and armscye and  $\frac{3}{8}$ " at the shoulder and side seam.

On the front pattern, draw a horizontal line perpendicular to the center front from the waistline mark to the side seam. Align the front and back pattern along the side seams. Transfer the front waistline marking at the side seam to the back pattern at the

side seam. Draw a horizontal line perpendicular to the center back at the side-seam mark.

On the front and back pattern, draw a horizontal line parallel to and  $5\frac{1}{2}$ " below the waistline. Repeat to draw a horizontal line parallel to and 6" above the waistline.

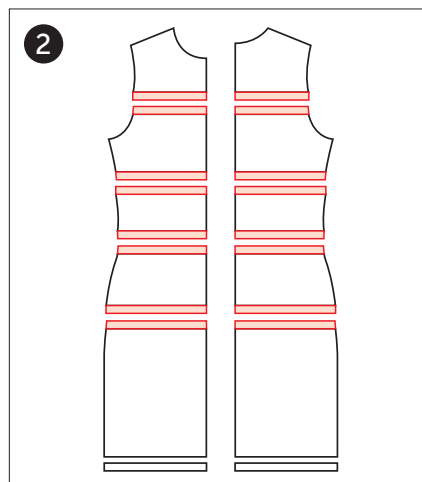
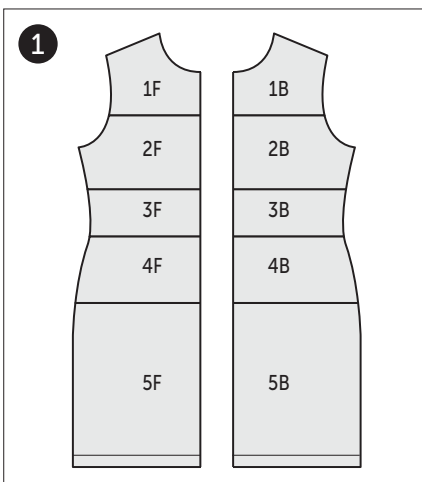
On the front pattern, draw a horizontal line parallel to and  $3\frac{3}{4}$ " from the neckline at the center front.

Align the front and back patterns along the waistline at the center front and center back. Transfer the first line on the dress front onto the back pattern at the center back. Draw a horizontal line perpendicular to the center back from the mark to the armscye.

On the front and back pattern, draw the hemlines according to the pattern.

Label each pattern piece (1).

Cut the patterns along the new lines. Add a  $\frac{1}{4}$ " seam allowance to the new cut edges using pattern or tissue paper, excluding the 5F and 5B lower edges (2). Discard the hem allowance pieces.



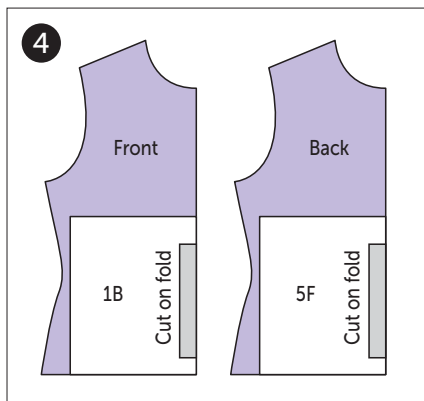
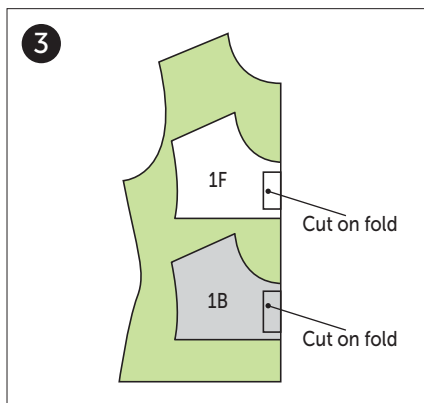
## KNIT KNOWLEDGE

Learn tips and tricks for stress-free knit fabric sewing.

- A stretch stitch on a sewing machine takes two stitches forward and one stitch back, creating a stretchy and sturdy seam. To finish seam allowances, use a narrow zigzag stitch or a basting stitch  $\frac{1}{8}$ " from the raw edge.
- If using a serger, select a 4-thread overlock stitch. The stitch is strong and flexible to withstand the fabric stretching during wear. For lightweight knits, select a 3-thread overlock stitch to reduce thread bulk.
- Always test the desired stitch on scrap fabric to ensure best results. Consult the serger manual for proper threading and tension settings.
- For knit fabrics with a lot of stretch, such as slinky knit, stabilize the neckline and armscyes with lightweight fusible knit interfacing. Fuse a  $\frac{1}{2}$ "-wide interfacing strip to the right side neckline and armscye seam allowance.
- Cotton knit seams stitched along the crossgrain stretch out with time and wear. To shrink the seam, press the seam from the wrong side using an up and down motion with the iron and plenty of steam. Don't glide the iron over the seam, as it may stretch out even more.

**ARE YOU  
AFRAID TO SEW  
WITH KNITS?**

Check out the  
*Sewing with  
Knits* video on  
[shopsewitall.com](http://shopsewitall.com).



**CUT**

**Determine the desired color-blocking sequence** based on the chosen top colors. Choose lighter colors to highlight close-fitting dress areas and darker colors to minimize problem areas. For example, minimize the bust area on a keystone body shape, the waist on a rectangle body shape or the hip on a triangle body shape.

**The featured dress designates the green top** for pattern pieces 1F and 1B, the hunter green top for pattern pieces 2F and 2B, the teal top for pattern pieces 3F and 3B, the blue top for pattern pieces 4F and 4B and the purple top for 5F and 5B. Note: Use the largest top for pattern piece 5F and 5B to ensure proper fit around the hip area.

**Remove the sleeves and collars** from each top. Cut along each top shoulder seam and side seam to create separate front and back pieces.

**Fold the green-top front lengthwise** with right sides together along the center front. Position the top on a flat work surface. Position pattern pieces 1F and 1B over the top, aligning the “Cut on fold” edge with the fabric folded edge, making sure both pieces fit on the fabric (3). If both pattern pieces don’t fit on the front top, designate one pattern piece to be cut from the top back. Repeat to determine the cutting layout for the remaining tops and corresponding pattern pieces, making sure to align the 5F and 5B pattern lower edges with the top finished lower edge (4).



From the tops, cut out each corresponding pattern piece on the fold.

## CONSTRUCT

Use  $\frac{1}{4}$ " seam allowances unless otherwise noted.

With right sides together, align the 1F lower edge with the 2F upper edge; pin. Stitch using a stretch stitch on the sewing machine. If using a serger, stitch using a 4-thread overlock stitch.

Repeat to stitch the 2F lower edge to the 3F upper edge, the 3F lower edge to the 4F upper edge, the 4F lower edge to the 5F upper edge. Press open the seams. If using a serger, press the seams downward.

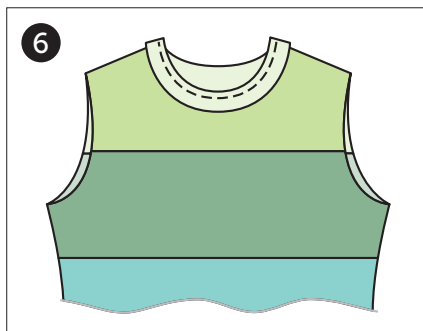
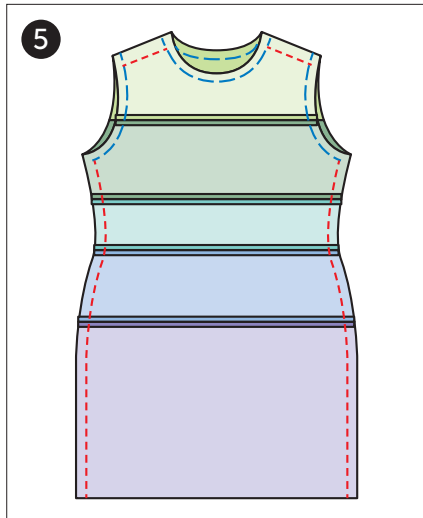
Repeat to stitch the dress back pieces together.

With right sides together, stitch the dress front and back at the shoulders using a  $\frac{3}{8}$ " seam allowance. Select a basting stitch on the machine. Baste the neckline and armscyes using a  $\frac{1}{4}$ " seam allowance.

Repeat to stitch the side seams, making sure to align the front and back horizontal seamlines (5). Press open the seams. If using a serger, press the seams toward the back.

Cut three  $1\frac{1}{4}$ "-wide binding strips from the remaining green top according to the neckline and armscyes opening measurements at the seamline.

Fold the neckline binding in half lengthwise with wrong sides together; press, and then unfold. With right sides together, stitch the binding short



ends. Fold the binding in half lengthwise along the foldline. Baste  $\frac{3}{8}$ " from the binding folded edge.

Position the binding over the neckline with right sides together, aligning the raw edges, basting stitches, and the binding seam with the dress center back; pin, and then stitch (6).

Press the binding seam allowance toward the dress wrong side. 5

SOURCE  
The McCall Pattern Co. carries pattern 6886: mcall.com.



# STAY Cool

## TOTE

BY JENNIFER DAVEY

Use insulated batting to make a fabulous picnic bag even more functional, keeping cold dishes cold and hot dishes hot. With tie closures and pockets for all your outdoor dining needs, you'll be prepared for any eating adventure.



## SUPPLIES

- 1¼ yards each of laminated cotton & print cotton (lining)
- ½ yard of contrasting cotton (ties)
- Package of coordinating 1"-wide single-fold bias tape
- 1¼ yards of insulated batting
- 6" length of coordinating ½"-wide fold-over elastic
- 7"x8" rectangle of mesh fabric
- Coordinating all-purpose thread
- Rotary cutter
- Walking foot
- Pressing cloth
- Serger (optional)
- 1 yard of clear vinyl (waterproof liner; optional)

## CUT

Download the Stay Cool Tote pattern from [sewnews.com/web\\_extras](http://sewnews.com/web_extras) for free until July 31, 2015. The pattern will be available for purchase at [shopsewitall.com](http://shopsewitall.com) after the expiration date.

From the laminated cotton, lining fabric and batting, cut two body pieces, two sides, one base and one flap.

From the laminated cotton, cut two straps and one front pocket.

From the batting, cut one strap.

From the lining, cut two 5"x9" rectangles and two 5"x19" rectangles for the ties.

## CONSTRUCT

Fold one tie rectangle in half lengthwise with right sides together; press.

Trace a plate or CD along one tie short end; cut along the line to round the open edge.

Using a ¼" seam allowance, stitch the rounded edge and long open edge, leaving the short straight edge open.

Clip the upper corner, and then turn the strip right side out; press. Repeat to create each remaining tie.

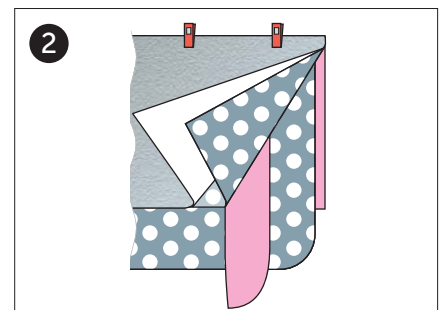
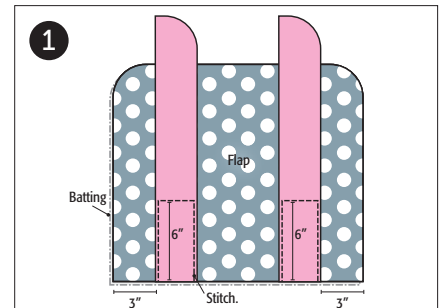
Align the batting flap with the laminated cotton flap wrong side.

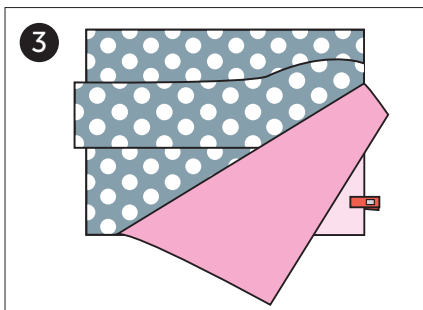
Aligning the raw edges, position each long tie on the laminated flap right side, 3" from each side. Edgestitch each long edge 6" from the short ends, and then stitch across the tie width (1).

With right sides together, align the lining flap with the layered laminated cotton and batting flap. Stitch the sides and curved edge, leaving the straight end open. Notch the curves. Turn the flap right side out. Using a press cloth and warm iron, press on the laminated cotton side. Baste or serge the open edge closed.

Place one lining body right side up on a flat work surface. Align the flap lining side down over it. Align one

laminated cotton body right side down over the pieces, aligning all raw edges. Layer one batting body over the layers (2).





**Stitch the upper edge.** Turn right side out, and then press the flap away from the body pieces. Baste or serge the body sides and lower edge.

**Beginning at one edge,** fold the elastic over the mesh-rectangle upper edge; pin. Stretch the elastic to fit the pocket upper edge, pinning in several

places along the edge; edgestitch the elastic raw edge.

**Select a long basting stitch** on the machine. Edgestitch the pocket lower edge, leaving long thread tails. Gently pull the bobbin thread tails to gather the pocket lower edge. Baste the pocket to one side piece on the right side, aligning the sides and lower edge.

**With right sides together,** align the strap pieces. Align the insulated batting strap over the layers. Stitch each long edge, and then turn the strap right side out; press using a press cloth. Baste or serge the short edges closed.

**Center one strap short end** along one side-piece upper edge; baste. Center

the remaining strap end along the remaining side-piece upper edge; baste. Layer one side piece right side up over the corresponding batting piece. Align one lining side right side down over the layers; stitch the upper edge (3). Press the strap away from the side pieces. Baste or serge each side-piece raw edges. Repeat for both side panels.

**With right sides together,** fold the front pocket in half lengthwise. Topstitch  $\frac{1}{4}$ " from the fold. Align the corresponding batting body with the remaining laminated-cotton body wrong side; designate as the bag front.

**Aligning the raw edges,** place the front pocket over the bag front; baste the sides and lower edge. Stitch the





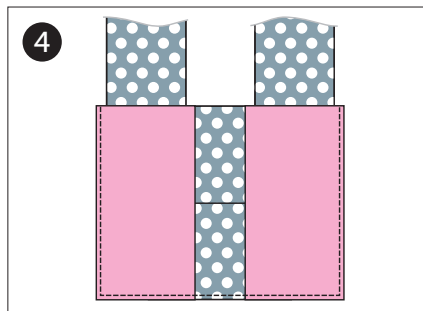
pocket division parallel to and 4" from the side edge, backstitching at the upper edge.

**Aligning the raw edges**, place the short ties over the bag front 3" from each edge to mirror the flap tie positions.

**With right sides together**, align one lining body over the bag front. Stitch the upper edge. Turn right side out and press. Baste or serge the open edges.

**Align the corresponding batting piece** with the laminated-cotton base wrong side. Layer the lining base wrong side with the batting; baste or serge the perimeter.

**With right sides together**, align the side panels with each bag-front side; stitch **(4)**. Align the bag-back side edges with the remaining side-panel edges; stitch. Align the bag base with the bag lower edges; stitch, pivoting at the corners.



**Fold the bias tape** over each seam allowance, folding the short end toward the wrong side at each end. Repeat to enclose the bottom seams, clipping into the seam allowance corners as needed. **5**

#### SOURCES

Bosal Foam and Fiber provided insulated batting: [bosalonline.com](http://bosalonline.com).

Riley Blake Designs provided the Hollywood Large Damask & Lamine Dots Medium fabrics: [rileyblakedesigns.com](http://rileyblakedesigns.com).

Warm Company provided insulated batting: [warmcompany.com](http://warmcompany.com).

## TIP

Follow these instructions, but skip the insulated batting to create a laminated diaper bag that's roomy and easy to wipe clean.

## WHAT'S ON THE INSIDE

When it comes to keeping dishes at the correct temperature for travel, there are several viable options for the home sewist. Find these products at local fabric and craft stores and online.

- There are three categories of sew-in insulation: batting, interfacing and fabric. Insulated batting can be used for a multitude of projects, such as ironing boards, oven mitts, shopping totes and lunch bags.
- Bosal's "Poly-Therm Fleece" and The Warm Company's "Insul-Bright" both feature needle-punched polyester batting with a mylar layer. They're easy to work with and machine washable.
- Warm Company also offers "Insul-Shine" with two layers of reflective metallic and insulated polyester batting that have been sonically welded together. This batting can be used with the metallic side as the outside surface of a project. The batting is washable, but washing may dull the shine.



# Core Wardrobe

## PATTERNS

Build a wardrobe of runway-worthy designs from your own personal set of basic patterns.

BY LINDA REYNOLDS

## PATTERNS

The next time you shop for clothing, take a close look at the items that draw your attention. I mean take a really close look. As sewists, we take our inspiration from the clothes we see on the racks in stores, as well as from magazines, fashion websites and television. Those bits of inspiration are what typically drive us to sew the garments we make. But if you take a really close look at the items that truly inspire you, it's amazing how many are fundamentally based on the simplest and most basic of silhouettes.

This isn't the case for all, but a surprising number of garments essentially start from rather basic designs that have been enhanced to create the modern runway-worthy looks you see all around you. What transforms them from plain designs into some of today's hottest fashions is often as simple as the choice of fabric, adding style lines or embellishments.

Replicate those same enhancements to a small, yet personalized, set of basic patterns to recreate the same store-worthy looks. Begin by building a small library of core patterns in very basic silhouettes that serve as templates from which the latest fashion designs are then recreated.

These are very simple patterns in straightforward designs tailored to your own personal style preferences.

The key is to adjust or alter each pattern in your set to address your personal fitting issues so the fit is perfect from the start. Once that's complete, you can build an entire wardrobe from the patterns. Copy them onto heavyweight paper in order to use them over and over again.

Granted, this concept requires a bit of sewing know-how. Having a fundamental knowledge of garment construction, sewing techniques and how to make fitting adjustments makes the concept of recreating any readymade design relatively easy. Between the Internet, sewing books and local professionals, almost any sewing technique or new application is easily learned.

The advantage to using these adjusted-to-you basic patterns is that they're typically among the easiest garments to make. Once fitting adjustments are made, simply add the needed style details. These patterns are similar to using slopers, but are so much better because wearing and design ease and seam allowances are already incorporated. You simply add the desired style elements to create the chosen inspiration look.

### **BUILDING A BASIC PATTERN LIBRARY**

While the set of basic patterns may differ from person to person, the chief criteria for selecting them is that they

represent very basic designs with little to no styling details. The more basic the design the better. You want to devote your time to adding, rather than subtracting, style elements to your new designs. Choose silhouettes that you typically wear. If you prefer styles featuring princess seams, be sure to include patterns featuring them in your pattern library.

Dress patterns are important to any set, as they can also be used to create tops and jackets. However, if you like to wear a lot of jackets, add a few basic jacket styles to your pattern library as well. Basic pant and skirt patterns also have an important place in every set. Once again, tailor your selection to styles you typically favor.

Almost anyone can build a wardrobe from the following pattern library. It contains seven patterns, including four dresses, two skirts and one pant pattern. From this set, an unending number of creative designs are easily fashioned.

### **DRESSES**

The four basic patterns in this set include a basic sheath-style dress with bust darts, one that features figure-flattering princess lines, while the third has a fitted waistline. The fourth dress is the most basic, but is designed for knit fabrics, which no pattern library should be without.



**1. McCall's 2401.** This sheath dress pattern is a wonderful base pattern to work from for making dresses, tops or blouses. Its simple semi-fitted silhouette features three neckline and four sleeve length variations. This is an exceptionally good pattern for creating an unending number of stylish looks.

**2. Simplicity 1586.** This basic sheath dress features figure-flattering princess lines. Princess lines are quite flattering on most figures, but require a proper fit. Having a base pattern where the fit has been perfected to your body serves as a great base for building many top, dress and even jacket designs.

**3. Vogue 8766.** This basic dress pattern features a defined waistline along with slim and full skirt options. As an added bonus, the dress offers sleeveless as well as multiple sleeve length variations.

**4. McCall's 6886.** This pattern recommendation is an important one, as it's designed for knit fabrics. Every pattern library should include at least one, if not two, patterns designed for knit fabrics. Knit patterns are sized differently and the construction uses techniques designed specifically for knits. Having a base pattern designed and fitted for knits in your arsenal is always handy.

## SKIRTS & PANTS

Every pattern library needs basic skirt and pant patterns. Select a basic A-line and pencil skirt pattern or if you favor fuller style skirts, add (or replace) one to the set. These patterns are truly basic, and are the perfect templates for creating all kinds of fun and interesting looks.

**5. Butterick 5466.** This simple A-line skirt pattern is a great starting point for any number of skirt designs. It features several waistline options, and once well fitted to the individual, it can also become the skirt pattern for a dress. Or it can be enhanced in myriad ways, such as by adding a vent



## TIP

Recreating a ready-to-wear dress is easiest if you begin with a basic pattern.

or kick pleat, or adding welt pockets to the front.

**6. Simplicity 1559.** This is a great basic pencil skirt pattern that's fully lined and features several length variations. Any number of style variations can be created from this versatile pattern.

**7. Butterick 5614.** One, if not two, basic pant patterns is a must-have for your pattern library. This pattern is very basic with a semi-fitted, tapered leg, side-front pockets and a front mock fly zipper. Once properly fitted, this pattern is easily modified to create any look.

### RE-CREATING A DESIGN

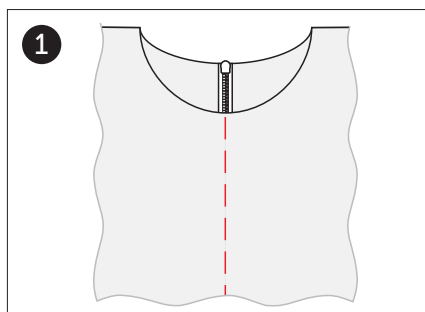
The process of replicating a ready-made garment begins by selecting the base pattern from your library that best resembles the basic structure or silhouette of the garment. The featured dress most closely resembles the styling of Simplicity 1586.

**Assess the overall garment design** and determine what styling details or elements make up the design of the ready-made garment. Make a list of all the changes or adjustments that need to be made to the basic pattern pieces.

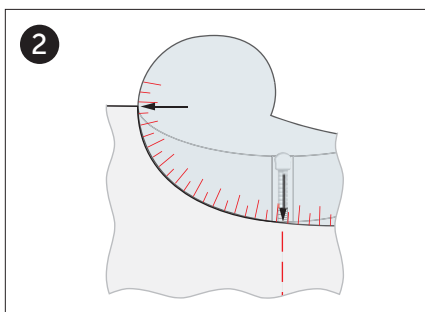
**To alter the basic pattern pieces,** certain measurements are necessary



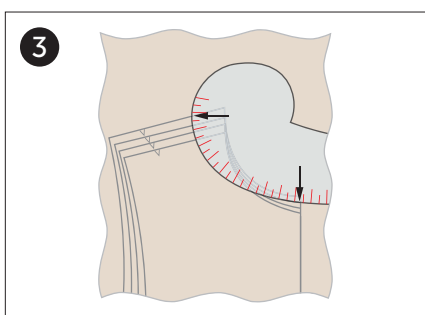
SIMPLICITY 1586,  
MODIFIED



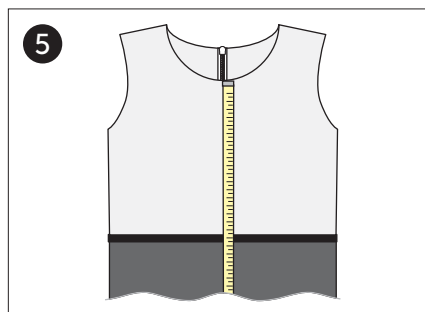
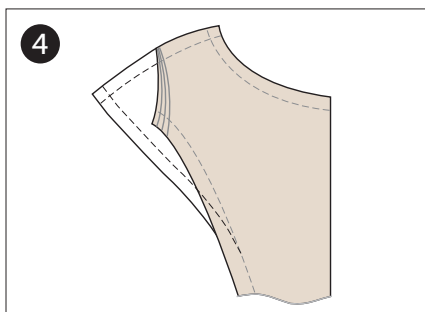
to accurately transfer the changes to the basic pattern. To achieve the most accurate measurements, identify the center front and back with a hand running stitch **(1)**. Or use the back zipper as the center-back reference point.



**To replicate the ready-made dress,** the front and back neckline on the pattern needs to be widened. To determine the neckline shape, place a curved ruler against the ready-made dress-front neckline until it aligns with the neckline curve **(2)**. Note the measurements on the ruler at the center front and shoulder seam.



**Transfer the neckline shape** onto the pattern by aligning the ruler on the pattern until the noted measurements align with the center front and shoulder seam. This is the finished neckline edge **(3)**. Mark the new neckline on the pattern, and then add a  $\frac{5}{8}$ " seam allowance. Repeat to draw the new neckline shape onto the bodice back.

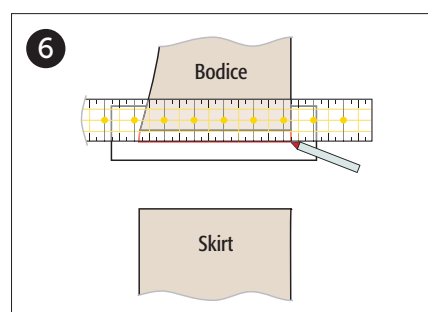


### Modify the sleeveless pattern

to replicate the cap sleeve of the ready-made dress. Measure the ready-made dress shoulder seam-line from the shoulder tip to the neckline edge. On the featured dress, this is 5". Extend the shoulder line on the front bodice pattern according to this measurement.

**Replicate the cap-sleeve shape** to true the shoulder line into the princess seam. Repeat to alter the back bodice, and then add seam allowances the new seams **(4)**.

**To create the contrasting skirt,** separate the dress bodice and skirt patterns. Measure the ready-made dress from the center-front neckline to the bodice lower edge **(5)**. Measure the same distance on the bodice-front pattern; mark a horizontal line. Continue the line onto the side-front piece by aligning the notches. Cut the patterns along the lines, and then add a  $\frac{1}{2}$ " seam allowance to the bodice lower edges, but not the skirt upper edges **(6)**.



**Measure the skirt** from the upper edge to the hem. Transfer the length onto the pattern, plus 1¼" for the hem.

**The princess seamlines** on the ready-made dress back don't extend beyond the bodice, so they need to be eliminated from the skirt-back pattern. Pin the side- and center-back pattern pieces together along the princess seamline beginning at the lower edge and ending where the lines deviate **(7)**.

**This produces a dart** at the skirt upper edge. To retain the shaping along the hip without distorting the tissue pattern, transfer the dart to the side seam. Measure the dart width at its widest point, and then decrease the side seam by the same amount. True the new hip-line curve.

**For the skirt front**, the princess seamline remains on the skirt left side but needs to be eliminated from the right side. Transfer the dart width into the side seam on the left side per the skirt back instructions. For the right

side of the pattern, the princess seamlines and side seam remained unchanged **(8)**.

**The readymade dress** features a ½"-wide leather strip between the bodice and skirt. The replicated dress uses satin fabric instead. Draw a pattern piece that's 1½" wide and as long as the skirt upper-edge length. Therefore no seam allowances were added to the skirt-pattern upper edges.

**To replicate the ruffle** that extends from the bodice princess seamline, measure the ruffle width and length. To create the circular ruffle pattern, draw a circle on piece of paper. The circumference must be slightly greater than the finished ruffle length, plus seam allowances. For the featured ruffle, the circle circumference is 25". Draw a concentric circle outside the first circle according to the finished ruffle width plus ½" to allow for a narrow hem. The featured ruffle pattern is 4" wide **(9)**.

**To draw the inner circle**, calculate the radius using the following formula: 25" (required length of ruffle) ÷ sum of 2 × 3.14(pi) = radius. In this case the radius is 3.98", which was rounded up to 4".

**Draw the circles** using a compass, ruler or circular object of the required size.

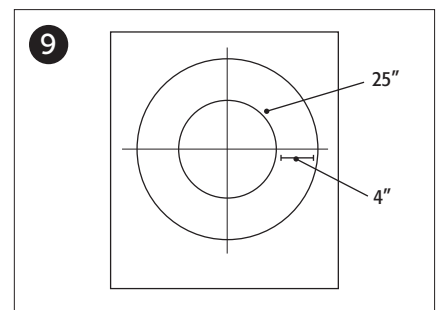
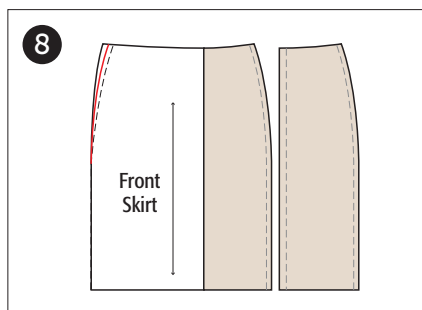
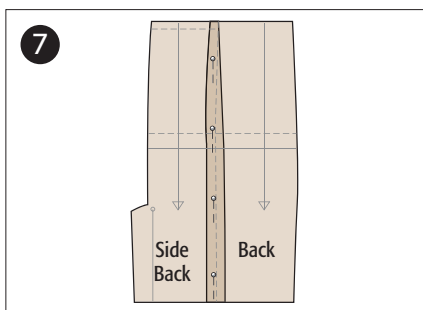
**Cut and construct** the dress. **S**

**SOURCES**

Colorado Fabrics provided the bolts of decorator fabric: coloradofabrics.com.

Simplicity carries patterns 1599 and 1586: simplicity.com.

The McCall Pattern Company carries Vogue 8766, McCall's 6886, McCall's 2401, McCall's 6901 and Butterick 5466: mccall.com.



# ONE-HOUR Halter

BY ERIN WEISBART

Make a glam halter top in time to wear out on the town tonight.

## SUPPLIES

- 1 yard of 4-way stretch knit fabric with 75% to 100% stretch (such as swimwear or dancewear fabric)
- 2 size-16 snap sets
- Matching all-purpose thread
- Removable fabric marker or chalk

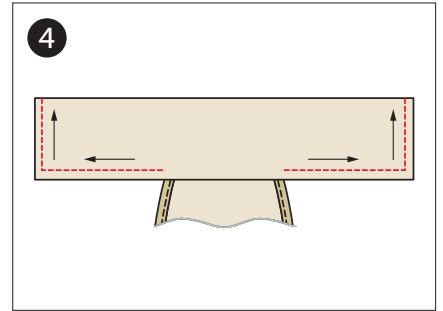
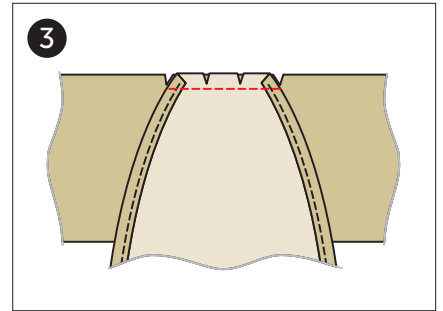
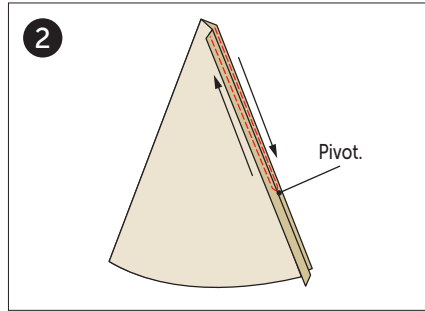
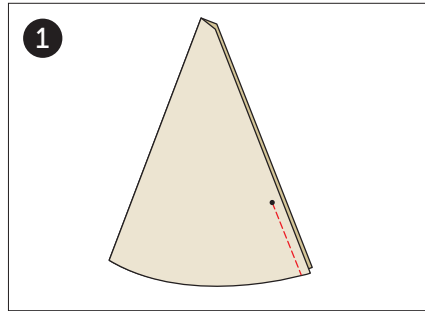
## TIP

When sewing stretchy knits, use sharp pins, shears and rotary cutter blades to avoid snagging the fabric.

## CUT IT

Download the One-Hour Halter pattern from [sewnews.com/web\\_extras](http://sewnews.com/web_extras) until July 31, 2015. Purchase the pattern at [shopsewitall.com](http://shopsewitall.com) after the expiration date. Cut out the pattern in the desired size. Stretch the fabric to determine whether the crosswise or lengthwise direction has greater stretch. (Note that some stretch knits have equal stretch in both directions.)





From the fabric, cut one bodice and one neckband, making sure to align the pattern stretch line with the fabric direction of greatest stretch. Transfer the pattern markings and notches.

### SEW IT

Use  $\frac{3}{8}$ " seam allowances unless otherwise noted.

Select a straight stretch stitch or coverstitch on the machine. For fabrics with more than 50% stretch, a small zigzag stitch isn't stretchy enough for the seams not to pop or break when stressed.

With right sides together, fold the bodice in half along the center-front; pin. Stitch the center-back seam from the marked circle to the lower edge (1). Finger-press open the seam or use an iron on a low heat setting.

Fold the free bodice upper edges above the center-back seam  $\frac{3}{8}$ " toward the wrong side; finger-press, and then pin. Beginning at one front-neckline edge, stitch the bodice upper edge  $\frac{1}{4}$ " from the fold, pivoting with the needle down at the center-back seam upper edge (2).

With right sides together, align the neckband notches with the bodice-neckline notches; pin. Stitch the neckband to the bodice neckline (3).

**TIP**  
Use metallic gold or silver stretch knit fabric for a glitzy, party-ready option.

Fold the neckband in half with right sides together. Beginning at one bodice edge, stitch the neckband open edges up to the fold. Repeat to stitch the opposite neckband open edges (4).

Clip the corners, and then turn the neckband right side out through the opening at the bodice. Fold the opening edge  $\frac{3}{8}$ " toward the wrong side; finger-press. Edgestitch the fold by machine or slipstitch the opening closed by hand.

### FINISH

Install the two snap pairs according to the neckband markings, following the manufacturer's instructions.

Knit fabrics don't ravel, so there's no need to finish the halter lower edge. **S**



more from Erin Weisbart on "Up in Arms," Sew it All episode 905, at [shopsewitall.com](http://shopsewitall.com)!

# METHODS TO MASTER:

# Scalloped Edges

BY SUSAN BECK

The scallop motif is a classic design element that resembles a fluted shell. Learn four methods to create this curved, feminine embellishment. From fun to elegant to vintage, there's a scallop style to suit any project.

## Retro Cord

Mimic hand-crocheted edging with a built-in decorative stitch and cording to create lovely sleeve edges, table linens and heirloom projects.

## SUPPLIES

- Narrow cord (such as perle cotton or gimp cord)
- Water-soluble stabilizer
- Matching cotton embroidery thread
- Satin stitch presser foot (equipped to hold narrow cording)

## PREPARE

**Measure the finished fabric edge.** Cut a stabilizer strip measuring 2"x the edge measurement.

**Place the stabilizer on a flat work surface.** Position the fabric edge over the stabilizer extending the stabilizer 1" beyond the fabric edge; pin.

## CONSTRUCT

**Thread the machine** with cotton embroidery thread in the needle and bobbin.

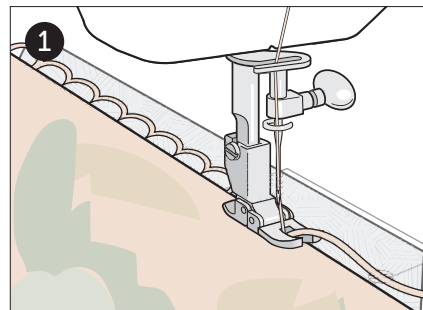
**Install the satin stitch foot** onto the machine. Thread the cording through the presser foot hole.

**Place the fabric and stabilizer** under the presser foot, centering the foot and cording just to the right of the fabric edge.

**Select a scallop satin stitch** on the machine. Stitch a continuous line of scallops along the fabric edge, making sure each scallop beginning and ending points stitch on the fabric edge with the bulk of the design stitching over the cord on the stabilizer (1).

**Trim away the stabilizer** up to, but not through, the stitching. Remove the remaining stabilizer following the manufacturer's instructions.

**TIP**  
Mark a scant 1/8" line from the finished fabric edge as a guide for the inner left toe on the foot to achieve consistent scallops.



## Rockin' Rickrack

Add rickrack trim to tablecloths, children's clothing, hems and sleeves for a fun finish. Great for beginning sewists or quick finishes, the application method is simple but yields delightful results. Use rickrack trim on projects with single layer edges.

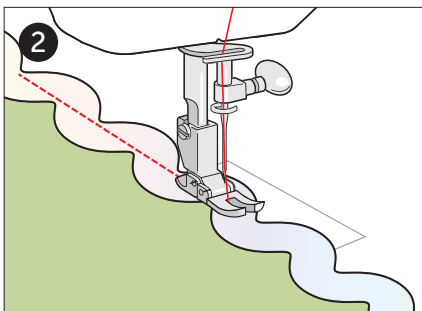
### SUPPLIES

- Rickrack trim
- Matching cotton or polyester thread

### PREPARE

Measure the fabric edge, and then cut the rickrack trim according to the measurement.

Fold the fabric edge  $\frac{1}{4}$ " toward the wrong side; press.



### CONSTRUCT

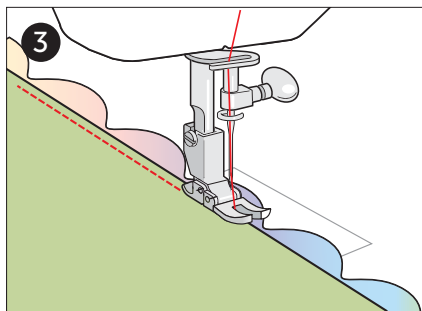
Edgestitch the folded fabric edge; trim the excess seam allowance close to the stitching.

Place the fabric right side up on a flat work surface. Position the rickrack wrong side up over the stitched edge, extending one rickrack edge beyond the fabric edge; pin.

Select a 2.5mm-long straight stitch on the machine. Stitch along the rickrack center (2).

Fold the rickrack toward the wrong side; finger-press.

Topstitch  $\frac{1}{8}$ " from the fabric edge to secure the rickrack (3).



## Classic Satin Stitches

Easily add a scalloped edge to a single fabric layer using a built-in decorative stitch. Embellish table linens, dresser scarves, handkerchiefs and blouse hems for a simple heirloom look.

### SUPPLIES

- Fusible interfacing or tear-away stabilizer
- Cotton, rayon or polyester embroidery thread
- 3"- to 5"-long trimming scissors
- Temporary spray adhesive (optional)

### PREPARE

Select a stabilizer or interfacing that matches the chosen fabric weight. Instead of using heavyweight tear-away stabilizer, use two or three layers of lightweight stabilizer to easily remove one layer at a time after stitching.

## TIP

Adhere interfacing or stabilizer to a fabric scrap to test stitch the decorative scallop stitch.

Following the manufacturer's instructions, adhere the fusible interfacing to the fabric wrong side at the edge. If using tear-away stabilizer, spray the stabilizer with temporary spray adhesive and adhere to the fabric wrong side edge.

### CONSTRUCT

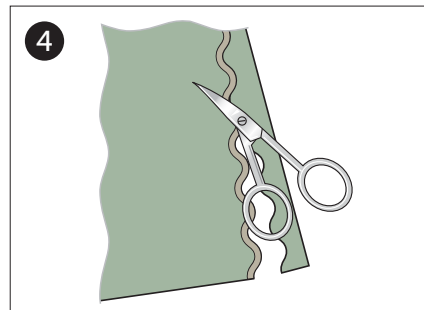
Thread the machine with embroidery thread in the needle and bobbin.

Select a satin or wavy stitch on the machine and install the corresponding presser foot.

Place the fabric right side up under the presser foot. Stitch a continuous line  $\frac{1}{2}$ " from the fabric raw edge.

Carefully remove the stabilizer.

Trim the fabric just beyond the stitches up to, but not through, the stitching (4).



## Sheerly Elegant Ribbon

Add sheer ribbon to a finished or folded edge using a blind stitch to form soft, free-form scallops. Use this technique to decorate sleeves and hems on woven fabrics, soft knits, or lingerie.

### SUPPLIES

- $\frac{7}{8}$ " - or 1" - wide sheer ribbon
- Matching cotton or polyester thread

### PREPARE


Measure the finished or folded fabric edge; cut the ribbon according to the measurement.

Fold the ribbon in half lengthwise with wrong sides together; finger-press.

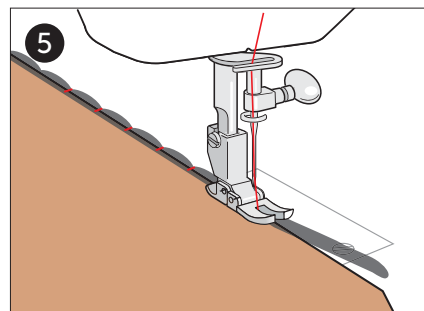
### CONSTRUCT

Place the fabric right side up on a flat work surface. Position the ribbon along the fabric wrong side, extending the folded edge  $\frac{1}{4}$ " beyond the fabric edge.

Thread the needle and bobbin. Install an open-toe embroidery presser foot onto the machine.

Select a blindstitch on the machine. Stitch along the fabric edge, making sure the vertical stitches penetrate the fabric and the single horizontal stitch extends beyond the ribbon edge. The following stitch sequence ruches the ribbon to create a scallop (5). 

**TIP**  
If using lightweight fabric, position tear-away stabilizer on the wrong side to add stability.



### TIP

Use double-sided fusible web tape to hold the ribbon secure during stitching.



## INTRODUCING OUR NEW WEB VIDEO SERIES: SEW WITH ME!

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# Sew with Me



Bonnie's Flouncy Skirt (sizes XS-3X)

The Peggy Party Runner

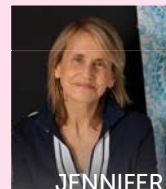


The Wendy Weekender Bag



The Shellie Clutch

Join us on June 22 for the launch of this series, starting with four videos featuring Jennifer Paganelli and Carla Crim, the team behind Sis Boom. Find out more about them on page 28!



JENNIFER



CARLA

Along with the videos, you'll find exclusive kits, featuring the ePattern, fabrics and specialty notions used in the creation of each project featured at left, only at [shopsewital.com](http://shopsewital.com).

**WE LOOK FORWARD TO SEWING WITH YOU!**

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# Simple & CHIC

BY DON MORIN

Add a simple, yet stylish  
camisole top to your  
wardrobe to reflect  
your personal style.



## SUPPLIES

- 1 yard of 45"-wide lightweight woven fabric & ¼"-wide ribbon
- All-purpose thread
- Pattern or tracing paper
- Rulers: French curve, hip curve & straight
- Hand sewing needle

## DRAFT

Measure your bust circumference at the fullest point; record.

Measure from the nape of the neck to the natural waistline; record as the back-waist length measurement.

Place a large piece of pattern or tracing paper on a flat work surface. Draw a vertical line 2" from and parallel to the paper left edge according to the back-waist length measurement plus 3"; label the upper end point "A" and the lower end point "B."

Draw a horizontal line from point A according to half the bust circumference; label the right end point "C." Draw a vertical line from point C according to the back-waist length measurement plus 3"; label the lower end point "D." Draw a horizontal line to connect point B and D.

Mark the halfway point between point A and C; label as point "E." Mark the halfway point between point B and D; label as point "F."

Draw a vertical line to connect point E and F; label the line as "center front." Fold the paper along the center-front line. Place the pattern on a flat work surface with the fold on the left side.

Measure 7" below point C; label as point "G." Draw a horizontal line from G to the center-front foldline; label as point "H." Measure 2½" left from point G along the horizontal line; label as point "I."

Draw a vertical line from point I to the E/C line; label as point "J." Using a French curve, draw a curved armhole line from point G, gradually blending into the J/I line.

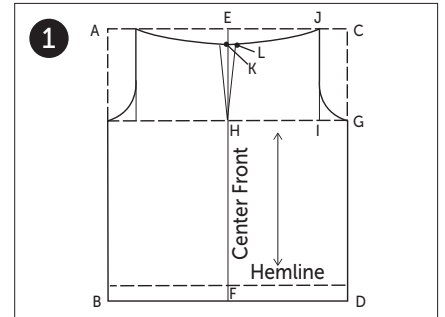
Measure 1" below point E along the center-front foldline; label as point "K." Using a hip curve ruler, connect point K and J with a smooth curved line.

Draw a vertical grainline through the pattern parallel to the center-front line.

Cut out the pattern.

Measure ½" right from point K along the curved line; label as point "L." Draw a straight line to connect point L and H; label as "slit."

Using a tracing wheel, transfer the L/H line to the opposite pattern side. Unfold the pattern and draw a



horizontal line 1" above and parallel to the B/D line; label as the "hemline" (1). Seam allowances are included in the pattern drafting measurements.

## CONSTRUCT

Use ⅜" seam allowances unless otherwise noted.

From the fabric, cut four camisoles. Transfer the slit lines to each piece wrong side. Designate two pieces as the camisole front and back and the remaining two pieces as the camisole front and back lining.

Position the camisole front and back with right sides together at the side seams; pin, and then stitch. Press open the seams.

## TIP

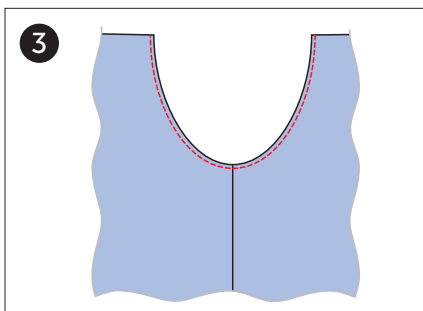
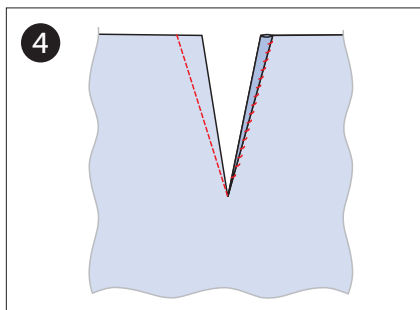
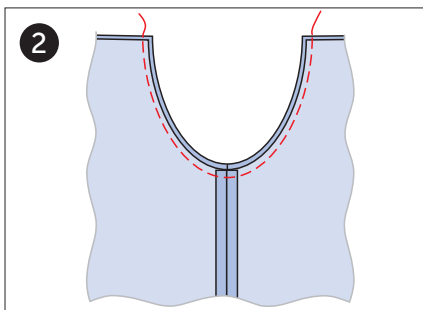
Purchase extra yardage if using a directional print



## SWITCH IT UP

Select from a few simple variations to easily change the camisole style and silhouette.

- Select special occasion fabric to transform a daytime camisole into a nighttime statement piece.
- Create a blouson effect by inserting elastic into the hemline. Cut the elastic shorter than the lower-edge circumference, but long enough to still fit the camisole over the head.
- For a fitted look, add waistline darts either on the camisole front or back. Baste the darts and test-fit the camisole before stitching to ensure the correct dart width.



Repeat to stitch the front and back lining pieces.

Position the camisole and lining with right sides together at the armholes; pin, and then stitch (2).

Grade the seam allowances, and then press toward the lining. Understitch each camisole armhole (3).

Position the camisole and lining lower edge with right sides together, aligning the side seam, center front and back; pin. Stitch, and then press open the seam.

Turn the camisole right side out. Press the lower edge flat. Align the camisole and lining side seams and upper edges.

Baste along the slit lines. Carefully cut along the camisole center front

from the neckline edge to, but not through, the slit point.

Double-fold one slit raw edge toward the lining to create a small rolled hem; pin, and then slipstitch (4). Repeat to finish the opposite slit raw edge.

Fold the camisole upper edge  $\frac{1}{4}$ " toward the lining; press. Fold the edge again  $\frac{1}{2}$ " toward the lining to create a casing. Edgestitch the first fold.

Insert one ribbon end through the neckline casing at the back armhole, and then thread the ribbon through the front-left casing to the slit. Repeat to thread the opposite ribbon end through the front-right casing to the slit.

Tie the ribbon ends into a bow. Gather the neckline edge to create the desired fullness. 5



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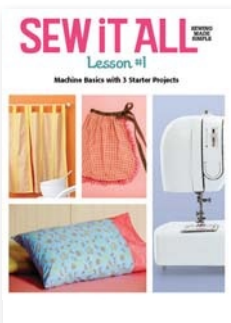
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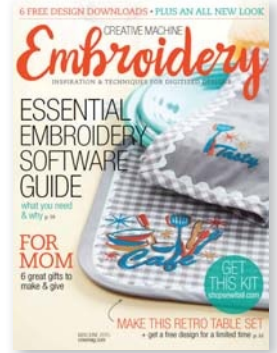


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*sew*  
ALONG

DIXIE DIY  
MOVIES  
IN THE  
PARK  
SHORTS

BY RHONDA BUSS





## ▶ WATCH

weekly how-to videos on the [Sew News](#) blog for further instruction, tips and must-know techniques from Rhonda Buss at [sewnews.com/blogs/sewing](#).

### ON THE BLOG!

Join in the next *Sew News* Sew-Along on June 29, and stitch a pair of classic summer shorts. The *Movies in the Park Shorts* from Dixie DIY will keep you cool as a cucumber all summer long with their flirty tailoring and trendy vibe. To get started, purchase the downloadable pattern at [shopsewitall.com](#), and then check the *Sew News* blog for sewing how-tos, plus fun ways to alter the pattern for added versatility. Watch short videos every week for construction tips and tricks. Sign up for Flickr, the photo-sharing site, to post photos of your fabric choices and progress, or to find help from other Sew-Along members, Rhonda Buss and the *Sew News* team. To join the Dixie DIY Shorts Sew-Along Flickr group, follow this link: [flickr.com/groups/sn\\_sewalong9](#).

### PATTERN DETAILS

The *Movies in the Park Shorts* is a fun addition to a summertime wardrobe. With versatile styling and lots of options for customizing, you can make several renditions of these shorts for a pulled-together look all season long. The short pattern has front and back pockets and buttonholes on the sides and bias-tape edging. Recommended fabrics for the shorts are mediumweight woven fabrics, such as cotton, twill or

corduroy. Or stitch the shorts in wool suiting and pair them with tights for a fall and winter wardrobe builder.

### PATTERN DETAILS

Purchase the downloadable pattern and buy the fabric, notions and supplies according to the pattern guidesheet. Sign up on Flickr (or bookmark the *Sew News* blog) and join the Dixie DIY Shorts Sew-Along group. (Flickr is helpful but not required.) Prep the chosen fabric according to the manufacturer's suggestions and visit the *Sew News* blog each week for updates and further written and video instructions.

**Week 1:** Week of June 29 – Pattern Elements & Fabric Choice

**Week 2:** Week of July 6 – Constructing the Shorts

**Week 3:** Week of July 13 – Making Buttonholes

**Week 4:** Week of July 20 – Applying Binding and Finishing Details **S**

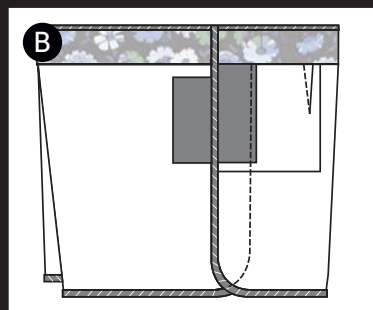
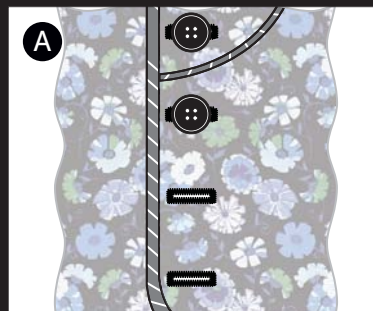
## ▶ JOIN

the *Sew News* Dixie DIY Shorts Sew-Along on Flickr. Find a tutorial on how to join and use Flickr on the *Sew News* blog!

## IT'S ALL IN THE DETAILS

Join the *Sew News* *Movies in the Park Shorts* Sew-Along and learn these techniques and more.

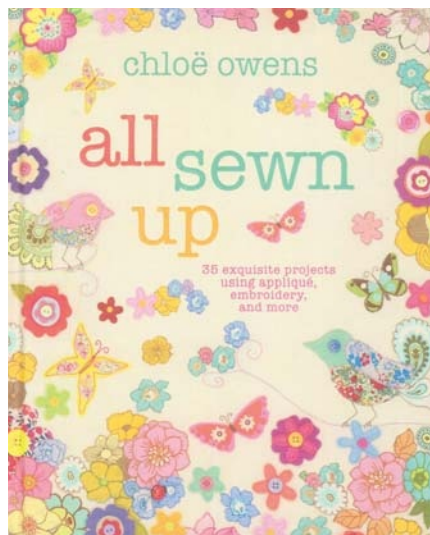
- Choosing the right interfacing.
- Creating properly aligned buttonholes **(A)**.
- Apply bias binding to inner and outer seams **(B)**.



Grab the *Sew News* RSS Feed to keep up-to-date throughout the sew-along.

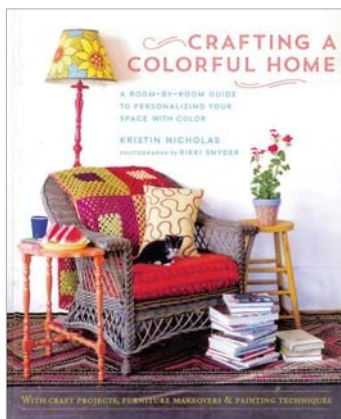
# OFF THE SHELF

Stock your sewing library and increase your know-how with these latest and greatest books.



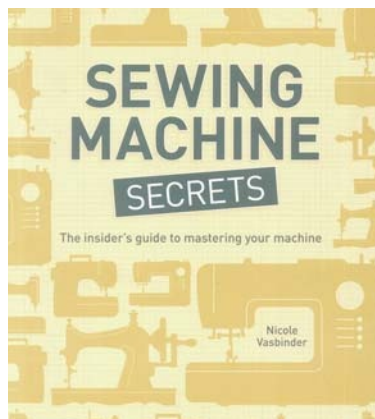
## ***ALL SEWN UP*** **by Chloë Owens**

Textile artist Chloë Owens brings you 35 beautiful projects, including softies, gifts, kitchen décor, pillows and more. Inspiring photos, clear illustrations and step-by-step instructions accompany each project. The book also includes a handy section on techniques that outlines all the basic stitches required. Chloë incorporates appliqué, embroidery and her love of fun, groovy fabrics into her unique projects. Use the 25 provided appliqué templates and patterns in the provided projects, and then let your imagination take them new places.  
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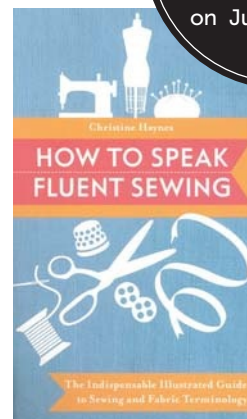
## ***CRAFTING A COLORFUL HOME*** **by Kristin Nicholas**

Learn how to use color in your home, including fabric colors for home-décor accents, paint colors for walls, doors and other crafts, plus painting tips and techniques. Kristin Nicholas, color expert and master crafter, shows you how to create a DIY decorated home room by room. Learn to refinish furniture, recycle wool clothes, sew curtains, craft lampshades and much more.  
[roostbooks.com](http://roostbooks.com)



## ***SEWING MACHINE SECRETS*** **by Nicole Vasbinder**

Even if you consider yourself an advanced seamstress, there's always more to learn. *Sewing Machine Secrets* is an indispensable resource for sewists of all levels, showing you how to choose, use and maintain your sewing machine, master essential sewing techniques, and learn handy tips along the way.  
[interweavestore.com](http://interweavestore.com)



## ***HOW TO SPEAK FLUENT SEWING*** **by Christine Haynes**

This illustrated guide to sewing and fabric terminology is perfect for those just starting sewing, or as a reference for the seasoned seamstress. With definitions and uses for over 300 sewing items, this handy book will never gather dust on your shelf.  
[stashbooks.com](http://stashbooks.com)

**WIN A COPY**  
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*fw*

# LAST LAUGH



## MARSHMALLOW MATRIMONY

I made little poufy dresses for the flower girls in my wedding using beautiful white satin with tiny lavender colored rosettes. I slaved away to get the detailed bodices perfect. I measured the girls and chose the sizes from the pattern envelope that corresponded. Sadly, the pattern was for "girls" sizes but both flower girls were still in "toddler" sized clothes. They looked like tiny walking marshmallows with purple sprinkles.

Crystal R., Facebook

## SEW TIRED

I was watching TV while hand hemming a pair of pants. When I finished, I discovered I'd sewn them to my nightgown.

Marcia B., Facebook

## ONE LEGGED MAN

While sewing a pair of scrub pants for my niece, my mom and I were talking and laughing. I finished the legs, thinking I did a great job. But when I cut the thread from the sewing machine, my pants had only one, very large leg! Needless to say, Mom burst out laughing because I sewed both legs together!

Chris B., Facebook

## WRONG-HANDED

When making myself and my husband matching bib overalls, I inserted the zippers left-handed. Not a problem for me because I'm left-handed, but my husband had a little trouble when he went to the bathroom.

Carrie H., Facebook

And the  
**LAST LAUGH**  
goes to...

## STUCK IN SUEDE

I was going to a reunion and wanted to make an outfit using a suede pattern and fabric in the perfect color. When it came time to try it on, I got in it just fine. However, I couldn't get out! I was home alone so I couldn't even ask for help. I had to seam rip my way out of it. What I thought was the perfect fabric wasn't after all because it needed stretch. Lesson learned.

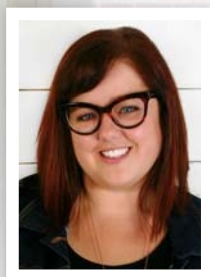
Sunflowers N., Facebook



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INSIDE THE MIND  
+ STUDIO OF *Tula Pink*



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STITCH STORY NO 426:

# Home Sweet Shoebox

A first apartment can be exciting for a young 20-something. But it can also feel lonely—especially if it's a tiny studio filled with mismatched consignment furniture. Fortunately, Kelly's mom is a talented sewist with a Horizon Memory Craft 15000. She set to work, creating a custom quilt for the drafty apartment and matching accent pillows, transforming Kelly's lonely apartment into a place to call home. Visit your Janome dealer to learn more about the entire Janome line of sewing, embroidery, and quilting machines. To locate the dealer nearest you, please visit [Janome.com/Dealers](http://Janome.com/Dealers). Or visit [Janome.com/StitchStories](http://Janome.com/StitchStories) for friends, projects, and prizes.

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— a story in every stitch