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## Learn to Sew Clothes: A 4-Part Series with Deborah Kreiling

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### Chapter 1 - Learn to Sew Clothes: Sewing a Classic Gathered Skirt

#### Overview

(bright flourish) - Hi, I'm Debbie from Simplicity Pattern Company. I've been working there for 35 years. If you ever wanted to sew clothing and have been scared, trust me I will walk you through it because we've done all the work for you to make you have the best experience possible. We're gonna be working on two different patterns. The first pattern we're making is a skirt. The skirt will have a yoke. You'll learn about gathers. You'll learn how to put an invisible zipper and side, front seam pockets. We'll also tackle a narrow hem. The great thing about this skirt is it's gathered to a yoke. Gathers will be pulled up very smoothly. I'll show you all my tricks so you don't look like you've got potatoes under your skirt. And the second pattern is a dress or a top from a Cynthia Rowley design. The second pattern has princess seams, flat neck facings, bias arm hold facings, a hand stitched hem, and one more invisible zipper. We're going to start making skirt 1369. This skirt is a great addition to your wardrobe. It's a timeless piece. You can make it in a bunch of different fabrics and it's pretty easy to sew. You're going to learn a combination of techniques. Before you even start sewing, I'm going to walk you through the process of understanding the pattern envelope, how to choose your size, how to choose the appropriate fabrics, the notions to buy, and then I'll walk you through cutting out your pattern tissue and getting started assembling the pieces. This may sound like a lot to do but each one of these steps that you're going to do will be a tool to put in your sewing vocabulary. Going forward you'll be able to use them time and time again on everything that you pick up to sew. (bright bouncy music)

#### Materials

- Now I'm going to talk a little bit about the things you are going to need to make this skirt. First, obviously, you're going to need this pattern, Simplicity pattern number 1369 and you're going to have to buy it in the appropriate size. We'll talk about that a little bit later. Back of the pattern envelope has all the information that you need. It will tell you the types of fabrics to buy, any additional supplies, like a zipper, the yardage that you'll need to purchase, any extra things like interfacing, and then down here it does have the finished garment measurements. So for example, in this class we're going to be making view C skirt, which is at a finished length of 25 inches below the waist. We're going to make it in a size ten and we need to buy fabric, depending on the width of the fabric, either two and 3/8 of a yard if my fabric is 45 inches wide or a yard and a half of fabric if my fabric is 60 inches wide. I've purchased my fabric over here. One is a lightweight cotton sateen, which would give me sort of a spring summer look. And this is the fabric that we're going to be using for the class. It's a faille, it has a nice texture and will make your skirt a little more dressy than casual. The beauty of this skirt is it can be made in any type of fabric depending on what you want to wear it for. You can make it for a dressy occasion, you can make a couple of them just for your spring wardrobe, you can even make it in a very soft, silky fabric that can look great with boots for a fall look. We've also purchased 7/8 of a yard of fusible interfacing that's lightweight. I needed a seven inch, invisible zipper. You always need thread to match your garment. And then my tools that I have, you'll need an invisible zipper foot, pins, you'll need something to mark your fabric, here I have a water soluble pencil. You need a seam ripper for the times where you've stitched too far and you need to take out a couple of stitches. I've got two pairs of scissors. These are my fabric scissors

and these are my little snips to use while I'm sewing. I have a tape measure because I need to measure my waist to figure out the size. And then I have a roll of painters tape, which will help me mark the right seam allowance to make it really easy to sew when I get to the machine. You'll also need to have an iron and an ironing board. You'll need your iron to press not only your fabrics and your seams as you go along, but your pattern tissue to get it ready for your project. And of course you'll need to have a sewing machine.

Take measurements and learn to read a pattern

- So before you can actually buy your pattern in the right size, you need take your waist measurement, which is pretty simple. Just wrap your tape measure, find your natural waist, number one, and then very loosely place the tape measure around your waist and you're going to see that your waist measurement is 25, 25, 28, depending on what size you are. This skirt has been designed to sit one inch below your natural waist, but the pattern is still based on your waist measurement and we've done the math for you. You'll see that 25 inches tells you that you need to buy a size 10 pattern. And that will also tell you how much fabric you need to buy and the length of the finished skirt. Which in this case will be 25 inches below your waist. That's including the one inch below your waist that the skirt is. And if you're tempted to now measure and make a pattern in the size you buy in the store, be very careful. It's never going to fit. Pattern sizing based on these standard body measurements. Your garment manufacturers use many different measurements. That's why you be a size zero, you can be a size two, you be a size 16, and on your pattern you're not going to be the same size. Use your measurements and your garments will fit and you'll be so happy to sew them. I wanna add a little bit more information to help you understand what all this foreign language means here on the back of the pattern envelope. These sketches down the side are the back views, which show you zipper openings, maybe some kind of trim, or in other types of garments, different seams or arm hole placements and that. So this is very good to help you figure out what is going on with the garments in the pattern. In addition, our designers are really careful to help you figure out what fabrics this garment should be made in. This skirt is very versatile. So you can make it in a lot of fabrics. We've got batiks, chambray, crepe de chine, silky types, and then for an overlay for another view you could be using a sheer fabric. Use this list as you travel around the fabric store to find and touch the fabrics that have these names on them. Then that'll help you figure out what you wanna make it in. Go with one of the recommended fabrics. It'll guarantee that your skirt will come out like the designer intended. Another helpful piece of information on the back of every single pattern envelope is the number of pattern pieces that are in the design. If you're looking at this skirt it says its five pieces. So all you've got in here is this variation of one skirt three different lengths and there are five pattern pieces. That will help you decide how complicated it is to sew. If you're sewing 25 pieces together, obviously, it's a more complex design, it's going to take you longer. But five pieces, pretty good measure that you can make this in a relatively short period of time and it'll be easy to make. You'll notice that you have pattern tissue and you have your guide sheet. The guide sheet will walk you through step by step. First, everything you need to know before you start sewing and then it'll take you through every step along the way of making your garment. You'll first look in the upper left hand corner and find the view that you decided to make. So were making view C. So this is the picture of what my skirt looks like in the front, and down here is what my skirt looks like in the back. And you'll see it has a center back seam and the zipper goes all the way up through the waist yoke. Next place I wanna look is in this box, which shows me the pattern pieces and it gives me the list of what they're called and which pieces I need to use for which view. So in this case since I'm making

for view C, I should look for any pattern piece that has view C in the name of the piece. And in this case, it's all the pattern pieces. Before we go any further, we really wanna look at these general directions, especially if you have not used a pattern in a very long time or have never used a printed pattern tissue. This little block will really tell you everything that you're going to need to know to use this pattern. The first block is about the pattern. And it will explain to you any of those crazy little markings you see on the pattern that may scare you. Straight lines with arrows at the end are the grain line, which will help you when you're laying out your pattern on your fabric. Any of these other lines are markings which are used during the sewing process for either matching or placing it on your body. Then you will have a solid cutting line indicates the outside edge of your pattern that you wanna cut on. And then most of the time built into the pattern there'll be these two small lines placed together and that's where you could make your pattern longer or shorter. Then you will have this note, seam allowance is 5/8 of an inch. Your seam allowance is basically the amount of space between the stitching line and the cut edge of your fabric. You always have to have that amount in there so that you're not sewing just on the edge of your cut fabric. So your seam allowance in most cases will 5/8 of an inch. Generally if you're making smaller items, like dog clothes or pillows, the seam allowance might vary. So you always really wanna look here and then also any special notes that you find later on in the sewing directions. Continuing along here, you're going to want to adjust your pattern for the length if you have to. In this case, the length of this skirt is 25 inches below the waist. And since there are two other lengths in the skirt, you wouldn't really need to adjust a pattern like this on a lengthen and shorten line. You could simply cut it shorter or longer at the bottom edge. Then we're going to move on to any of your general sewing information. Again, this is standard for many, many simplistic patterns. You'll be able to use this, learn it, you'll soon know it like the back of your hand. So you always want to follow your sewing directions. We do tell you to pin or machine baste your seams and you always wanna match your notches. And those are the little triangle shapes that are on the edge of your pattern that serve as a matching point. You wanna stitch 5/8 of an inch seam unless otherwise told. And you really wanna press all your seams as you're sewing. You don't wanna wait til the very end. So each seam that you stitch you wanna press it flat, means staying in the same direction it was stitched, and the open, or in the direction you're told in the sewing directions. And you will also need to trim out some of the bulk of your seams as you go along. These four pictures show you the different types of trimming that you would do depending on the seam allowances and the construction methods you're using. Then we're going to go over here where it says cutting and marking. So this would be before you even start sewing. It's really good to make sure that you take care of your fabric in the same way you're going to take care if it after you've made your garment. You don't want to make a garment out of fabric that's never been washed. Spend your time making a great skirt and then throw it the washing machine and the dryer and now your fabric's shrunk and you have to give it to your little sister. So you really wanna make sure you pretreat any fabric. If it's a wool fabric, you wanna steam it a little bit to sort of shrink it up, but if it's anything washable, wash it, dry it, hang it up before you sew. And then over here, these are just little clues to help you follow along. And we want you to pin your pattern to your fabric as shown in the cutting layout. As you get a little bit more confident, you could get rid of using pins, and you could use fabric weights, washers that you get at your home improvement store, to hold your fabric in place. And then these layouts just tell you that whenever you're cutting your fabric, you wanna be cutting two layers together because you're generally cutting out two fronts or two backs. You're always going to put the right side of your fabric facing each other. We'll get to that when I show you how to cut it out. For single thickness layout, you really always wanna

have the right side of your fabric out and that will make sure that your fabric and your pattern pieces are created for the right side of your body. And then the last note here talks about any kind of shading your fabric will have. You all know about like, corduroy, if you brush it one way or another it gets lighter and darker. So all your pieces should always be cut in the same direction. Same thing if your fabric has a print on it, like trees or butterflies or flowers, you really want all of those to go in the same direction. After you've cut your pattern pieces we're going to have to transfer the markings that you'll need for constructing the garment. We're going to do that as we go along. Because there's a couple of different ways and a couple of different tricks that I can show you that'll be helpful later on. The last part are the special cutting notes. Which will be referenced in your cutting layout. So if you see little indications, an asterisk or a star, you'll be referred up here and it explains what to do with your fabrics and this ensures that you keep all of the right fabric direction and pattern pieces cut properly. So then we're going to start over here and we're going to look for the cutting layouts that are for view C skirt. I see here that views C and D are together. And we remind you a little bit over here telling you that your skirt's one inch below the waist. 'Cause sometimes you might forget and start changing your measurements as you go along. We're making view C skirt, so we need to use pieces one, two, three, four and five. We've already note that up here, and now we're going to go to our pattern tissue and pull them out and see what those pieces like. Once I've pulled all the pattern pieces out, this is the way I'm supposed to lay my pattern tissue on my fabric. And you'll see that I have two groups. It means I have to cut pattern piece one and then with the rest of the fabric, I will have to cut this piece in half and turn it around so that the direction of my fabric is going in the same way And that's what this little asterisk will take me up here to this special cutting note and it explains fully on how to cut the pieces. So now that we finished with all the general information, let us start making this skirt.

#### Cut out pattern pieces

- Since this is a really easy skirt, you have all your pattern pieces on one tissue. So you're just going to check and make sure that you've got all five pieces. You've got your skirt front, your skirt back, your two yoke sections, and your pocket. The next thing you wanna do is find the cutting line for your size. So I'm gonna be sewing the size 10, but you wanna look for the number that indicates the size that you're making. You could be making a 14, or a six, or if you're using the other group you could be going anywhere from a 16 to 22. Make sure you cut out all your pieces along the line that's marked for your size, including your yoke, your pocket, which is the same size for all the groups. You're going to come over here and you're going to see that this line is marked as the cutting line for CD. Remember, this skirt comes in three different lengths. The longest, the medium, and the short length. We are gonna make the UC, so when we cut our our tissue, we're gonna cut away all the extra tissue beneath that cutting line. So I'm gonna start cutting my pattern piece out. Remember to use paper scissors. You don't wanna use your good fabric shears on paper. I'm just gonna make a little snip over here, and first I'm cutting along this long solid line at the bottom. So you'll notice I'm just leaving a little bit of a margin outside the solid line. That'll help me later on when I'm cutting my fabric. I'm gonna go all the way to the end of the pattern tissue and then I'm going to cut out all my pattern pieces and put them together so that we can get started sewing the skirt. Here are all our pattern pieces. All five pieces. Now what I need to do is go to the ironing board and with my iron set at a low heat and make sure I have no steam or water leaking out, I wanna make sure I get all the wrinkles out of these pattern pieces. I wanna do this for every piece before I cut out my skirt. I've already pre-pressed my fabric to get out all the wrinkles and I have

folded it, matching my selvage edges with my right sides of my fabric facing each other. Now I'm going to place this pattern according to the directions printed on the pattern tissue and my instructions tell me to cut one unfold of fabric. My reference is my cutting layout for placing my pattern piece on the fabric. And you can see I have my fold and my selvages and now I'm gonna place this piece just like it looks in this cutting layout. I've got my fold edge here and this says center fold and my instructions say to cut one unfold of fabric. So I wanna bring that edge to the fold of fabric and have it smooth, matching all the way down. Place some pins at the top and bottom first to get myself started and I'm pinning it all in place. You don't need to do too much pinning, but you want to make sure that your long edges are nice and anchored, one pin between your short edges, and another pin between these short edges up here. Then I'm going to cut along my solid line and I'm gonna start at this edge on my fold, and I wanna take the longest slice possible with the whole blade of my scissors. This will prevent any kind of extra jagged edges happening on my fabric. Now you'll see I'm coming to a notch, going to make a snip right into this notch. That'll help me mark to my yoke later on. Going to continue down on my size 10 cutting line. When I get to the next notch, you can mark it by cutting it outward. This is good if your fabric is fraying or if you're scared to cut into your seam allowance. Then you would continue cutting down along your cutting line using your nice long stroke, keeping your pattern tissue as flat as possible until I get to the bottom. I'm just gonna come across here and cut the lower edge. So now I've cut out my first piece. The remainder of the pieces I have to place on my fabric. I'm going to follow this cutting layout and cut the skirt back, my yoke sections, and my pocket from the remaining fabric that I didn't cut for the skirt front. So I've got all my pattern pieces cut out. I've got my skirt front, and the side back and back all over here. I've got the yoke back, the yoke front, and my pocket. I'm gonna walk through transferring these large dots, 'cause those are what make the pocket opening, and you want those markings on your pocket. You take a pin and stick it right through the dot. I've also made a small clip in this edge which helps me find out where that dot is when I'm stitching. I'm just gonna make this little dot right on the pin, gonna flip it over to the other rolled side of my fabric and do the same thing. Remove that pin from there and do the same thing on this large dot. And these are the markings that make the pocket opening, so I won't be stitching between them later on. I've also got my notch marked. You see the clip in the fabric there. And I've got the double notches marked down here, which indicate where this pattern piece actually stitches to itself. I'm going to make sure to make sure all your pocket sections, you have four of them. And all your yokes, your yoke facings, and your skirt sections. Remember to mark your centers, where you have a fold, with a very small snip again right into the seam allowance at the center fold. This will match to the center fold on your skirt front when you're applying your waist yoke. When all your pattern pieces are cut out and marked, it's time to get sewing.

### Sew pockets

- We're going to start sewing the skirt. You want to go to page three on the guide sheet where it says Skirt C, D, E and F, and remember we're making view C. This little note is just to remind you that the skirt you'll be making is worn one inch below your waistline. So your first step is going to be to stitch the center back seam, and that's with pattern piece number two. We want to stitch it to within two inches of the notch to get ready for the zipper later on. I've got the right sides of my fabric facing each other, and I'm placing my right sides of my fabric together, matching the notches that I've cut at the center back seam. I'm going to place one pin there going across the seam line. Having the pin head out. It's a pretty straight seam and it's not that long, so I'm just going to place

another pin near the bottom, making sure my both thicknesses of fabric are together, and my pin is going perpendicular to the seam line. I really only need one more pin here to hold this together, and then we're ready to go to the sewing machine. Before I start sewing, I'm going to mark my 5/8 inch seam line with this blue painter's tape. The most important thing to remember when you're stitching your seam is to keep your eye on the edge of your fabric and not necessarily on where the needle is going while you're sewing. And I'm going to make sure that my seam is set for a regular straight stitch length. I'm going to take my two pieces of fabric that are pinned together. So you'll notice that I have the edge of my fabric lines up with my tape. This'll make it easy to see that I'm stitching straight and I'm not going to worry about what's happening in the middle with the needle. So I'm going to do a few stitches coming forward, and then I'm gonna reverse to anchor my stitches before they go. And now I'm gonna sew forward again. And as you're getting started you want to stitch nice and slowly, and when you get your confidence built up a little bit you can stitch a little bit faster. This is a straight seam, and I want to stitch to within two inches of that notch where I have my last pin. I'm sewing slowly and I've kept my pin in here, and I'm going to stop before I get to it. Keeping the needle and the fabric this way I won't get any shifting. I'm going to make sure that I'm always keeping those cut edges even even if I've pinned them, sometimes there's a little bit of shifting. And we're gonna continue. And I wanna stop two inches before this notch approximately, so it's about here, 'cause the remainder of that opening is for the invisible zipper later on. So I'm keeping my fabric in line with my tape, coming all the way up, and now we're just going to backstitch to anchor that seam, stitch forward again. And I'm gonna cut the thread. And take it out. It's really important to press your seams as you're going along. This does two things, the first pressing will set all those stitches into the fabric, so you won't have any visible stitching on the outside or see any holes. And then the second one we will press the seam open, or in any direction that your instructions will tell you. So first I'm gonna press it flat, if your fabric needs steam feel free to just give it a little bit of steam, get a nice edge. Now to press the seam open I'm gonna swing it over the end of the ironing board. And I'm gonna start from the bottom, just gonna hold it open with my fingers, just gonna come up smoothly, not like ironing a shirt, pressing is very spot oriented and you don't wanna move around too much, and now your seam is pressed open. I finished preparting my back. Now I need to put my pockets onto my skirt front section like it shows here in step two. So I've got two pockets here, I've got my dots marked and I'm going to pin it with the right sizes together, to the side edge of my front, and pin it to the side edge of the skirt. I'm going to do this to one side of the skirt, the other three times you put the pocket on is going to be done in the same way. I'm placing one pin just below the large dot to hold my two layers together, and then I'm going to put another one just above it. Going to place this under my foot, lining it up with my 3/8 inch seam marker at the edge of my foot. Put my presser foot down for a moment, and the reason this pocket is stitched on in a 3/8 inch seam is because when you're finished making your skirt, the seam where the pocket joins to the skirt is going to be hidden in the pocket opening, and it makes for a sturdier pocket opening as well. So I'm gonna start sewing, and again I wanna do a little bit of backstitching all the way to the top, and now I'm going a nice 3/8 inch seam. (sewing machine whirring) All the way down, I wanna make sure that I'm still lined up, sometimes your fabric might shift while you're stitching, pick up your presser foot, shift it in. And all the way down. A little backstitch, and we'll compress our scissor, and pull it out. And what I'm going to do is press it flat like I did before and then I wanna press that seam out toward the pocket so that it's in the right position for when I'm completing this pocket later. I'm going to do this same step to the other side of the skirt front, plus to the two side front seams of the back sections. So when you're finished you

will apply all four pocket sections, and now you'll get ready to sew your side front seams. So here's my front with the pocket already stitched to it, and now I've got the back with the pocket stitched to it, placing my fabric right sides together and matching my large dots to stitch the pocket. What I'm going to do as it says here in step four, I'm going to stitch from the bottom to the first dot that I marked. I'm going to leave that opening in there, I'm going to stitch from the large dot to the upper edge, then come back and stitch around my pocket, and that creates the opening and stitches the side front seam. I'm going to place my seam underneath my presser foot and put it down, remember this time again we're stitching in a 5/8 inch seam. I'm matching that cut edge to the edge of my tape. I'm going to stitch a few stitches forward, and then do my backstitch to anchor the seam, and now I'm going to stitch all the way up. Make sure you pull out your pins, if you happen to stitch over a pin once in awhile, just be careful, it's not the best thing, but it's not the end of the world. (sewing machine whirring) Now I'm going to continue stitching up to this large dot that I marked, you're going to notice that you're going over that 3/8 inch stitching from the pocket, backstitch at that large dot. You can cut your thread. Then we're just going to slide up, put your needle and your fabric right at that large dot, take out the pin, and now you're just going to stitch right up to the upper edge. And do your little backstitching, that's going to keep your pocket opening nice and strong. And all the way up to the top. Backstitch, you can cut, and pull it out. Next thing you have to do is stitch this pocket opening closed. You want to come down under here. You see now you've got these thicknesses of the whole pocket, you wanna come across, put the needle down, make sure I'm in the right place, lower my presser foot. Make sure your pocket is lined up with the tape, and start stitching. Going a little bit slowly, and you'll notice you're going to have to go around this curve. Curves almost automatically sew themselves, I wanna take out this pin, now we're gonna place our hands on the pocket, and you see how I'm just going to slowly guide my fabric, keeping the edge in line with the tape. Put a little tension on it to bring the curve around. You can stop and start as many times as you want, sometimes you might have to lift your presser foot a little bit and just shift it to keep the curve stitching nicely. And it's the inside of your pocket, when your skirt's done nobody's really gonna see it, if it comes out a little bit crooked no one will know. Now I'm coming to the straight edge of the pocket, I wanna lift my presser foot again, just get all in alignment and keep going. Try not to stitch over pins. (sewing machine whirring) And come to the end, backstitch a couple stitches, and right off the end. Now I've completed this one pocket, you see the whole seam is stitched, my opening is over here, I wanna snip away any threads that are there, good habit to get into, try not to throw them on your floor like I do. Cut away any of your threads, and then you've gotta make sure that you can open this pocket in the right direction. So you're gonna refer back to your guide sheet and it tells you, clip the garment back and side front seam allowance before the pocket, so that's the back section and that'll help you keep the pocket going in the right direction. So we're going to clip right there, that's below the pocket, and then this will enable me to press this seam open, and to press the pocket toward the front of the skirt. So now you need to do exactly what we just did to the other half of the skirt.

### Sew gathering stitches

- The next thing we're going to do is put in the gathering stitches on the top of all three of these sections. It's important that you're going to stop at each side seam because you don't want those stitches going over the thickness of where the pocket is. So, we're going to go to the machine. You're going to set your machine for a longer stitch length, a wide basting stitch, and you're going to do two rows of stitching on each of these sections, leaving long threads at the end of all those

stitchings. Going to start the gathering stitches at the notch, closest to the center back. So, you're going to line that up. Again, you're going to be working with that 5/8 inch seam allowance. Lower your needle, and put your presser foot down. Make sure you've set your machine for a long machine stitch, and now you want to stitch from here, all the way to the side seam, keeping it in line with the edge. (machine whirring) And I want to come over here, just before that pocket. You're not going to backstitch. As a matter of fact, you're going to roll it up. You roll up your foot and pull out, leaving yourself nice long threads. These are your threads that are going to be used to pull this up when you're attaching it to your yoke. You want to put in another row of stitching, starting in the same place and stopping in the same place, inside that seam allowance. So, between that first row and the last row and the edge of your fabric, you're going to do another full row of stitching. (machine whirring) Pull it up, pull it out carefully. You want to keep those long threads. They're important for later. So, now I've got these two rows of stitches, and I'm going to do the same thing on the other section of the back and on the front, between the two side seams. We've put our gathers in our skirt. Now it's time to make the yoke and then the yoke facing. There's a really great piece of information on the guide sheet that tells you what you're going to be doing. The important thing to know here is that you've cut two pieces for the yoke front and four pieces for the yoke back. One of the yoke fronts and two of the yoke backs will be used on the outside of the garment, meaning that they are really the yoke. The remaining pieces are going to be used on the inside, and they are referred to as the facing because the right side of the fabric is then facing your body. That's how you can know the difference between what the garment part is and what the facing part is. So, we're going to proceed with step seven, and you need to prepare your yoke, cut your interfacings, cut one on fold for the yoke front and two pieces of interfacing for the yoke back. You've bought a lightweight fusible interfacing for this skirt. Interfacing stabilizes the edge, and in this case, it's going to add enough depth to the yoke fabric to hold that skirt in place against your body. If you didn't have interfacing, the skirt would get all wiggly and wonky and probably end up sitting around your hips by the time you're finished wearing it. I've cut out the fusible interfacing for both yoke front and yoke back sections, just like I cut out my fabric. I've transferred any of the same markings, and now I'm going to fuse it to the wrong side of the pattern pieces. I've got one of the yoke back sections, and this is the wrong side of my fabric. When you're working with a fusible interfacing, you have to make sure that you know which is your fusible side. The bumpy side has the glue on it, and that's the side that needs to go to the wrong side of your fabric. The other side is very smooth, and that becomes the inside. You're going to lay it down onto your fabric. Make sure you follow the manufacturer's directions for the settings for your iron and your weight of your interfacing, and, generally, you don't want to use any steam. So, you're going to just lay it down, you're going to place the iron over there, and you're going to leave it in place for a couple of seconds, without moving it around too much. Shift it off and then do the opposite edge. We've got your yoke back sections and your yoke front all prepared with your interfacing on them, and they will match up to the two skirt back sections and the one skirt section, skirt front section that we prepared earlier. Next, we're going to stitch these together at the side seams and then you're going to be ready to apply the yoke to the skirt. With my right sides facing each other, I'm pinning this short side seam, matching that notch, and I'm going to place two pins across the seam line, and then I'm going to pin the other side in the same way. Now I'm ready to stitch these two seams in a 5/8 inch seam. I'm going to press them open, the same as I've done with my other seams. When you come back to your machine, make sure you set your machine stitch back to the same length you had at the beginning. You don't want a basting stitch when you're stitching these seams. Going to slide it



under my presser foot once more. Again, I'm still aligning with my 5/8 inch seam. I'm going to put my needle down, put my presser foot down. Now I'm going to take out that one pin, and same as before, little stitch forward, backstitch, and then continue stitching in 5/8 inch seam, take out the pin, get to the end, backstitch, and go forward, and here you can cut 'cause you don't need those thread ends. Pick up your presser foot, cut the tail off the other end. You're going to stitch the other side seam in this same manner, and you're going to press those seams open. I've gotten you this far, and I'm thrilled that we've really accomplished many of these techniques because you're going to use them over and over again. Remember, you put in gathering stitches, you applied fusible interfacing, you made pockets in side seams, which is a big thing to learn how to do, and we know how much we love pockets. So, next class, we get to finish the skirt. We're going to make the yoke facing, we're going to learn about understitching, we're going to put in a perfect invisible zipper, we're going to do a narrow hem, and then your skirt is going to be finished, march itself into your closet, and make a new one.

## **Chapter 2 - Learn to Sew Clothes: Finishing Your Skirt**

### Part 2 Overview

(bouncy music) ^- Are you ready to finish a skirt? Let's get started. Remember, we need to put the yolk facing on. We're going to do understitching, put the invisible zipper in, and do a narrow hem. ^Make sure your bobbin has enough thread. ^Check your needle, maybe it's a little bit dull ^and you want to change it, ^and make sure you have all those same tools handy, including your seam ripper and your pins and your two pairs of scissors. (bouncy music)

### Sew yoke

- Let's just get our bearings and go back to where we started on the guide sheet. And make sure we've done all the steps. We're going to apply the yoke to the skirt by pulling up the gathers to make this edge fit to this edge. I'm going to start by matching my center front of my yoke front to the center front of my skirt, with the right sides together. Both have been marked with a little snip. I take my pins, my little snip, going to place my first pin at my center front, which is marked with my snip. My second marking I need to take note of. I have a side seam on the yoke, but remember, I only have a side front seam on the skirt. So actually my side seam of my yoke is going to match to this large dot which we marked earlier. I'm going to place this pin over here. Make sure, now, that you're keeping all your thicknesses of your fabric nice and free from each other. You don't want to start pinning layers of your skirt underneath where you're pinning pieces that you're stitching to it. You're going to do the same thing on this side. My side seam of my yoke goes all the way to this large dot on my skirt back. You'll also note that you have a notch almost halfway between your center front and that side seam. You're going to go back and find the snip mark, the notch, on your skirt front and you're going to anchor that there. And I'm going to match the counterpoint one on the other side. And the last one I'm going to match is near the center back. I have that notch that's clipped near the center back of the skirt and of the yoke. And I want to make sure that I don't catch these threads in my pins, because I need those to pull up my gathers. I'm going to do the same thing on the other side of the yoke. Then, I'm all in position to get ready to pull up the gathers. You want to remember to grab these long tail ends that you left from stitching and hold them kind of tight, and then start to slide your extra fabric along those stitches. This is a pretty full skirt, and depending on the type of fabric you've chosen, it may take you a little while. But be very careful and try not to yank or pull too tightly on these gathering threads and move too many at one time because you

really don't want to break them. If you break them, you've got to pull them all out and start again, and you'll get a lot of practice putting in gathering stitches. When you've pulled up some, you can take those threads and wrap them in a figure-eight around this pin, and it's merely to hold them in place while you check how far you're going. I'm going to do this to all the sections, matching to each of the points where I've placed a pin. The goal is to have them even and hanging nice and perpendicular to the bottom of the skirt. I'm going to keep sliding them along these threads til I get over here, and you see the fullness is starting to pull in. But now I need to pull more, so I'm just going to unwrap the threads from the pin, I can even pull the pin out and put it back in, going to pull on them again, making sure that I'm not pulling too tightly. And when you get further along, they'll start to slide easier because your fabric sort of gets trained now to have the thread moving through it, you're opening up the fibers and the thread will move easily through there. And you can check your measurement every once in a while, make sure you've not pulled too much. So now I've pretty much got the right amount. But obviously they're not in the right place. But I want to anchor the threads around the pin like we did before in the figure-eight. As you can see, these gathers have been pulled up to the right length, but they're not distributed properly yet. We're going to move on and pull up the next section, and then go back and be able to work evenly, distributing the gathers nicely throughout the skirt. And around my pocket I first want to pull up the ones on the skirt back and get them out of the way. I need to flip over and start working on the skirt so that I can get the pocket seam in the right place on the skirt front. I want to slide them over, almost getting the pocket seam as close to where I have this notch as possible. Because that'll get this side front seam in the right place on my skirt. I do want to anchor this pin here for the moment, and I want to wrap my threads in a figure-eight to keep those gathers in the right place. I want to flip the pocket back over and then I'm going to spread this out so it fits in the area between where the pocket is anchored and my end of my stitching. Place another pin, and I'm going to wrap that, making sure I haven't got too much pulled up. I want to have this nice and flat and I'm going to wrap that. I'm going to do the same process all around the skirt, pulling up my gathers in small sections so my threads don't break and so that I can work on maneuvering around the pockets and getting everything matched. When I've got all those sections pinned in place, then I want to go back and get these gathers distributed nicely. You can use a couple of tools, or even just the end of a pin. You could use your seam ripper. Now, you see, I'm anchored here and I'm anchored here, but these aren't laying smoothly. So I just want to slide them (scratching) over back and forth between the two rows of stitches and that will get those gathers all evenly spaced. Just work it back and forth a little bit right up to where your pin is, and then I'm going to match this. I'm not going to pin it yet, because I really want to make sure that I've got it evenly spread. Just going to start sliding it, I want to get it really over by that pin because I don't want any flat areas, and the pin could make it flat. And I'm going to keep smoothing it out. I may want to move some of them with my fingers because I've got a big, flat edge back here and I need more gathers there. (fabric and thread rustling) And you may find you've come a little bit loose. You can take out your pin, pull it up a little bit more, smoothing it over. Get your notch matched again. Wrap your thread around your pin. You can work on your ironing board, and if you've got a nice cushion there you could put a pin into your ironing board at each of your pins, and that will hold the edge kind of taut so you can slide those stitches nice and smoothly across where they're going. I'm trying to hold it here with my hand and show you how you're going to keep moving these (scratching) and get them distributed smoothly. I've completed pulling up all my gathers, distributing them nice and evenly to make sure that all those folds are going straight down instead of all different directions. And I've done a machine stitch, a

long machine stitch that we call basting, to hold all those edges in place and to make sure that from the outside, my gathers are nice and even and I haven't picked up a strange edge into my fabric. The last thing I need to do before I can actually stitch that seam, is to place this pocket even with that gathered edge and just place one or two pins to hold it in place. You could baste it again, but there's really no need because it's just a small distance. And now we're going to go and restitch this entire seam, making sure again to keep your gathers nice and flat and stitching over where that pocket is held in place. I'm going to start again at the very end of the seam. Place your needle into your fabric. (presser foot lever clicks) Put your presser foot down. Do a couple of stitches forward. (machine beeps) And do your backstitching. And you want to make sure when you're doing this stitching that you're again keeping your gathers nice and straight. Sometimes what could happen is it could end up folding in and you'll have to rip out those stitches. So you can go kind of slowly, You want to stitch over (machine whir) that gathering stitch that you did before. Just keep those gathers nice and flat. (machine click) You could stop and rearrange. Make sure you're not getting anything crooked. And you're going to go over those stitches again. (machine whir) And you're just going to keep making sure that you're not catching anything extra in that seam. You've just got your flat yoke underneath here. When you stitch over your seam allowances underneath there, you want to make sure that that seam is nice and open and nothing has folded back. And just keep going. (machine whir) And when you get to where the side seam is and the pocket, again, you want to make sure you're not catching anything underneath there and that your pocket is nice and flat and that your gathers are nice and smooth underneath and then continue stitching right over your pin, but you shouldn't. (machine whir) And you're going to go all the way around to the other side and end at the other back opening of the skirt. And then don't forget, backstitch and it's finished. (machine beeps) (presser foot lever clicks) You can use your cutter (loud whirring) and pull it out. We want to press the yoke seam up and we also want to press those gathers nicely. So you can just slide your skirt onto your ironing board and you want to hold the yoke, and you're going to place the point of your iron into those gathers. You don't want to press creases in, and you don't want to press that seam flat because that's going to distort the gathers. So you want to go right in to the gathers with the point of your iron, not pressing any creases. You want to hold the yoke taut so that it gives you a little pressure to keep that seam out of the way. (fabric rustles) You can use a little steam depending on your fabric And you're going to go all around and make sure you're doing the same thing for each section. You want to make sure that those gathers are hanging very nice and perpendicular to the floor. If you've gotten any missed stitches here, what will happen is they would start to pull apart like this, and when you wear the skirt it wouldn't look too nice. So you're going to go all around doing that. Then, you're going to just press the seam edge on the seam part straight up toward the yoke. And that's going to give you a nice, flat surface. So we started with Skirt C and we did all these seams. We did Steps 1 up to number 5, and we came all the way over to here to Step 9. Our yoke is all on and we've pressed that seam toward the yoke. Step 10 refers to View F, and we're really not making View F, so we need to continue where we find the instructions to continue for View C. So here's View C, and now it tells me to complete the yoke. Insert the zipper and narrowly hem the skirt. I have to see Skirt Views A and B, Steps 9 through 16. And those are on the first part of the guide sheet at Step 9 all the way to 16 and then our skirt will be completed. I need to turn this skirt so that the right side is facing out and then I'm going to get ready and stitch the seams of my yoke facing. So I've cut those two pieces when I cut the yoke, and I've stitched each of those seams, side seams of the yoke. We need to finish this edge of the facing. There are many ways to finish edges of facings. You can do a zig-zag stitch. You could stitch under a quarter

of an inch, if you have an overlock machine you could overlock the edge. If you wanted to do a nice finish, you could encase it with bias tape. That would add a little too much bulk for the skirt. We're going to do a simple zig-zag stitch. This fabric will take it nicely, and it will be a nice finish for the inside of the skirt. And I'm going to set my machine for a medium zig-zag length and width. I'm going to slide it in, I'm going to put my needle down (presser foot level clicks) and my presser foot, and there's really no reason to backstitch at the beginning or at the end of this. That zig-zag stitch will keep itself nice. (machine whir) Sometimes some fabrics might buckle up underneath the zig-zag stitch, and you may want to use a wider one or a different type of seam finish. Remember, when you're stitching over the seam allowances, keep them nice and open because you don't want a big lump. You want them always to stay in the direction that they were pressed. I've pinned my yoke facing to my yoke, matching my seams and my markings. And now I'm going to stitch that upper edge in a 5/8" seam. Put my needle down (presser foot lever clicks) and my presser foot, stitch a little ways, don't forget to backstitch, (machine beeps) and now I'm going to continue all around the upper edge of the skirt (machine whir) Again, make sure, you've got a lot of skirt under there, that you're not getting something caught in that seam. Try to remember to take your pins out as you get to them. Keep these seams, the ones below and the ones on top, all nice and flat. (machine whir) Remember to keep your eye on the edge of your fabric, and you also want to remember to be sitting at the proper angle when you're doing your stitching. You want to be looking down at your needle and your fabric, and not looking at it straight. Since my seam is buckling up a little bit, I'm just going to pick up my presser foot, smooth it back in place, and put my presser foot back down. (machine whir) Don't forget to take out your pins. (machine beeps) I can cut. (loud whirring) Pick it up. I've just finished stitching the waistline edge of my yoke seam. You'll notice that's the upper edge and I did this nice little edge finish on here. I'm going to trim out my extra fabric in my seam. Trim it down to about a quarter of an inch. (scissor snip) All the way around. Try to take nice, good strokes with your scissors because it keeps the edge nice and smooth. When you get to this thickness, go slowly. You don't want to trim anything away that's supposed to be there. (scissor snip) And on these curved edges, to help the edge conform to itself on the inside, you are going to make a couple of little clips to the stitching, not through the stitching. So be very careful and make sure the point of your scissors has a very nice sharp, clean cut. (scissor snip) I'm going to press this seam towards the yoke facing. It's going to go in that direction and you get a nice, smooth edge here on the outside. Hold the edge of the facing out so you get a nice, stiff edge. And just go all around the upper edge, working on your ironing board. (fabric rustles) You want that edge to go as close to the yoke facing as possible, because then we're going to do an understitch, which will keep that seam allowance nice and flat against the yoke facing. An understitch is used to hold your seam allowance in the right direction. So you want to slide it under your presser foot, sort of look to see how close you are, and then keeping it finger-pressed out of the way you want to stitch, keeping it close to the seam (machine whir) and getting that seam to stay nice and close to the seamline. (machine whir) You can see I'm sort of pulling the two edges away from each other. That's making sure that nothing's getting caught underneath. Then I'm going to have a nice, flat finish when I'm done. Again, when you're coming to your seams, you may want to just lift up underneath, make sure nothing's going to move in the wrong direction and continue going over those seam allowances. (machine whir) There's really no need to backstitch when you get to the end of this. Just stitch it right off and pick it up. After I've done my understitching, I need to go back to the ironing board and press this nice and flat. This is the finished edge of your skirt, and you really want to take good care to make sure it looks really

nice and smooth when you're done. I'm going to hold my seam allowance down a little bit and just run the point of my iron along that curve. Be careful you don't stretch it out. You still want it nice and staid with those stitches. And continue all the way around. Get a nice, crisp edge at the top of your skirt. I finished my understitching, so that almost completes my facing. Now I need to just get this all positioned nicely on the inside. You'll notice that I've trimmed away some of the extra fabric that was below my zig-zag stitch. I could have left it, or I could trim it away. It's really not going to matter, but in this case, my fabric's a little bulky and I didn't need any more fabric hanging off the edge. What I need to do is get this edge to extend at least a quarter of an inch beyond the seam. And that's where I'm going to be stitching this on the outside. I'm pinning this in place, having the finished edge of the facing extend beyond the seam. And since I'm going to be stitching this from the outside, I really want to put my pins on the outside so I can see them and remove them as I go along. So each step of the way, you're going to bring it down, hold it in place, turn it to the outside, pin through your seam allowance, and into the gathered portion of your skirt. Make sure every step of the way you're getting a nice, flat edge. You may want to come over here and match that seam. Make sure you're not stretching anything out. And once more. (fabric rustles) You want to pin right through, so you're keeping the edge of the yoke facing in place. The understitching really helps to keep this edge nice and flat, and to make that seam roll right to the inside, which ensures the fact that the rest of it is going into the right place. Make sure when you're putting the pins you're not turning the gathers to a side or catching one layer with another. (fabric rustles) See, make sure they're smoothed out and get your pin down there. Check from the inside, make sure everything is still going in the right place. Now we're ready to stitch in this groove, which will hold the yoke facing to the skirt and will really complete that yoke and get you ready to move on to putting in your zipper. So stitching in the ditch means you're going to stitch right on top of that seam. Now you're going to lower your presser foot right into the seam. Sometimes it's easier to do a ditch stitch with a zipper foot, but we're doing it on here. Now, if you're not comfortable stitching in the ditch, you could do a very close edgestitch on the yoke seam and it wouldn't change the finished product at all. We're just going to stitch right in the ditch. You've got to keep your eye on (machine clicks) where your needle is going. It's right outside that fold of the seam. Again, you really should take your pins out as you go along. Again, you really want to make sure that you're holding your gathers, that you're not letting anything flip up, and you're guiding it smoothly. If your sewing machine has a speed adjustment, this would be a good time to lower the speed because you could get carried away with yourself and start stitching fast and end up with a little bit of problem. So you want to just stay nice and slow. Follow around the contours of that yoke. Stop when you get to your pins. (machine clicks) And also make sure that from underneath you're not catching any other part of your skirt in, it does sometimes happen. You get a fold, your pocket folds up, but that's what seam rippers are for. You want to remember to smooth out as you go along. Again, make sure you're not catching something underneath. Keeping that presser foot right on the edge of that seam and having the needle go into those gathers. And we're just going to do a little tiny backstitch just to anchor that thread, and pick it up, (loud whirring) pull it off, and as you can see, those stitches, you have to look really, really closely, they're sitting right underneath that fold. Your yoke is done. Your seam is nice and flat. It's all ditch-stitched in place. You've got it all ready. And the next thing we're going to do is put in an invisible zipper.

#### Insert zipper

- Before we add the zipper, we need to make sure that these two edges stay together so I'm just

going to do a machine basting just between the yoke edges to hold those together. Going to wanna make sure you make a longer stitch, maybe about 3.5 or four, and slide it under your presser foot again. Once more, 5/8 of an inch. Just baste and pick it up. I'm going to do the same thing on the other side of the yoke. I've done my basting and I've gotten this skirt ready to install an invisible zipper. You've probably never done one before and you might be scared because people always say, oh my god, invisible zipper's really hard. But once you've learned this, you're going to do them all the time because they're so easy and so much nicer a finish on a garment. The beauty of an invisible zipper is once it's in, it just looks like a seam. All you see is the small pull tab, and you're finished. Before you start sewing invisible zipper in, you have to press open the coils which allow the zipper to be sewn in and then become invisible. The first thing I have to do is open the zipper and turn it over so that I can get the coils under my fingertips, sliding them down to make room for the iron. Then you're going to come here with the tip of the iron and just go over those coils, opening them up. That creates the edge where your stitching is going to go. It ends up right in that crease if you do it right and you're careful. Then we're going to do the same thing to the other side. Usually your invisible zipper is going to be longer than you need because you never stitch all the way down to the end of the zipper. You can open the coils for as far as you need to go and then you're set. As you can see now the coils are open and you can see them from the other side of the zipper. Once the zipper is installed in your skirt, these are going to roll back in and then you'll never see them. Before we start putting the zipper on, I wanna make sure we don't get confused when we're talking left right and left versus right half, left half, and inside and outside of fabric. When we talk about the right side of the fabric, we do mean the outside. But when we're talking about an opening in a garment, buttons or zippers, right would mean the right half of the garment. In this case, I'm going to take the right side, the outside of the zipper tape, and place it on the right half of the skirt. Meaning it's on the right half of my body, onto the outside. I'm gonna lay that zipper tape down as it's shown in the illustration. I want to extend the top of my zipper beyond the finished edge. You'll see the tiny little coil which is really the top stop. You wanna place that almost as close to the upper edge as possible. Remember, you got a 5/8 inch seam allowance here, so your zipper is not going to come all the way to the cut edge. You're probably gonna have 1/4 of an inch space, and you wanna place your first pin there. That's going to anchor your zipper in place. Then you wanna keep it straight, place a few more pins, to hold it in place. There's the notch that indicates the bottom of the zipper opening. You'll see that the zipper has extended beyond that. We will shorten the zipper to the opening after it is completed. Right now, we're just going to continue pinning it in place. I'm gonna put one more pin down here by the notch. Making sure I keep that 1/4 inch between the zipper and the seam allowance. We recommend in our instructions to hand baste here. While you may think you don't want to take the time, I really recommend you follow that quick little row of hand basting. Invisible zippers tend to want to slide away when you're stitching them on even with invisible zipper foot, even sometimes if you've done them 500 times. It depends on your fabric, it could be slippery. Baste it in place. It'll save you three or four times of ripping the zipper out and putting it back in. I threaded a needle and knotted the end. I'm using a bright color so we can actually see my hand basting. It's gonna be on the inside of the skirt. You could leave it there when you're done or you simply pull out the stitches. I'm going to start where my zipper is going to end when the skirt's finished. I'm just going along the middle of the zipper tape. Stitches don't have to be the same length. They're not really that important. They're just there to hold that zipper in place while you're going to stitch them by the machine. I do wanna make sure that at the top, I am anchored. I'm just going to do a little double stitch 'cause I want that top to stay in place when I

bring my presser foot down over it. I'm just going to trim off my thread. You'll notice I've put an invisible zipper foot on my machine. What an invisible zipper foot does is it keeps these coils out of the way so that your sewing machine needle can go right in that little groove. You wanna make sure your needle is going to go down in the center of the foot. Slide it down, and then you're going to lower that. Make sure that first coil is going right over the coil of the zipper. Then you can just start stitching and keep that zipper foot right on those coils. (sewing machine whirring) You're going to stitch down to your basting which is your notch. 'Cause remember, you left the seam open for two inches below the notch. Get everything out of the way here. Then keep going. (sewing machine whirring) That's it, you're not going to backstitch. Just gonna bring it up. So, one half of your zipper is in. We're just going to take a quick look and see how nice that's going to look when it's finished. If you roll it in there, you'll see that you just see the teeth floating out by the seam allowance. Once the zipper is closed and completely installed, you're not going to see anything. Before you can do that, you need to get the other side in place. You need to flip it over because you do need to get still the right side of the zipper. So, you gotta have that little pull tab indicating the right side. You wanna flip this over and put it in the same exact position that we did on this side. What's important here is to make sure that you're going to extend exactly the same amount off the top because that is the indication that your zipper is fully lined up. So I make sure that my little top stop and then I'm extending an even amount. I'm going to pin in place like I did before. I'm going to smooth it down. Again, making sure I have about 1/4 of an inch seam allowance showing. Down to the same notch. Next thing I wanna do is do that same row of hand basting to hold that zipper tape in place before I go back to the machine. My zipper coils are to my left side and that means I want to use the left hand coil on the zipper foot. I'm gonna slide it underneath to make sure nothing catches. Lower the needle and make sure that when you put the foot down, you're over those coils with that little indent. Once more, we're gonna slow stitch. Make sure you could adjust your speed on your machine. We're just going to come down, making sure to keep those coils going in that spot. Keeping everything out of the way. Don't wanna catch the other part of the skirt under there. We're going to come all the way to the end. (sewing machine whirring) There's no need to backstitch. We're going to finish that stitching in a little while differently. Both sides of your zipper are sewn. I wanna review a couple of things. We stitched very close to the tape. I'm going to snip off my threads. I know I said that when we got to the end, we didn't need to backstitch and I know your instructions tells you to backstitch. Either way, it's okay. You can backstitch or not. The reason I don't really do it is because I know that my next step is going to catch over those stitches again anyway and there's not gonna be a problem at the bottom of the zipper. Either way, you're not making a mistake. Before I go any further, I wanna make sure I accomplished the task of putting in an invisible zipper. I'm gonna zip this part of the way up and just make sure I can't see it. And I mean, I did a good job. I'm going to unzip it now and I have to work from the inside so I need to turn the skirt inside out. So you'll see now, we've got this long piece of zipper hanging here and we've got this big hole sitting in the back of the skirt. We need to close up the bounds of that seam and we need to get rid of some of these extra zipper length. I need to close the zipper to make sure that I remain invisible and I don't catch anything in. I want to bring this flat against my table. You'll see how we show it on the guide sheet. I wanna swing this zipper tape out of the way and check and see where I'm going to close that seam from. I want to start stitching just above that last bit of stitching and 1/4 of an inch inside. There's no way I'm going to be able to get the sewing machine needle down into that exact stitching. So I'm going to come up a little bit and out a little bit and start stitching and just close up the rest of this seam. I need to do a little insurance over here. I'll just

place this pin closing up that part of the seam allowance. I want to slide the invisible zipper foot over way over toward the left so that my needle can go down on the outside of the foot. That's going to keep the pressure on the fabric but give me clearance on the zipper side. I need to slide this underneath here. I wanna get it in position and make sure I've got no fabric buckling and you see I wanna place the needle down. I'm a little bit above my final stitching and I'm a little bit to the left. A good position. And I lowered the presser foot. Keeping everything nice and straight, I'm just going to do a little backstitch here. One, two. One, two. I'm going to come down, take my pin out so I don't run over it. Make sure I have no buckling. Make sure everything is lined up. You're coming down closing up the rest of that seam. You're gonna backstitch, and cut your thread. Pull it out. All the zipper stitching is done. I just wanna come to the outside again and see that I see no difference where my zipper ends and my center back seam is. Meaning, I've created an invisible zipper opening. We have a couple of steps to do to finish this. Shorten the zipper on the inside and finish the upper ends of the zipper tape. Then we're ready to finish the skirt with the hem. I'm back on the inside of my skirt. I need to do a little finishing over here. There's a possibility that your zipper was actually nine inches long and not seven inches long because invisible zippers come in also sorts of strange lengths sometimes. My zipper was nine inches so I need to shorten it. I've threaded a needle with matching fabric. I've knotted one end. I'm just going to take a few small stitches right over the teeth of the zipper, creating a new bottom stop. And one more. We'll make a little knot. Make sure you pull it away. You don't want any extra loose threads. I'm going to trim it off. Now you can simply just trim off the excess at the end of the zipper. The zipper is now the right length. You can hand tack the ends of this to the tape or you could go back to the machine and machine stitch those edges to the tape. Whatever you prefer. The last thing we need to do is finish these upper edges. But I first wanna take out this green basting thread. Just gonna make a few small snips. Maybe pull it out with my seam ripper. It's done its job. Let you get your zipper in nice and straight. My last part is I wanna press this in and then I'm just going to take this zipper tape. I'm gonna trim off all these extra threads. I wanna turn this over the top of my skirt and bring that to the inside. I'm going to place a couple of pins to hold it. Do the same thing on the other side. Make sure you trim off all your threads. Turn it over. Hide that tape underneath the seam allowance. Pin it in place. I also wanna tack over here. Remember, we made this skirt without doing any kind of seam finishes. But reality is you may want to do something to keep those edges from fraying. Really depending on the type of fabric you've chosen. If you have a zigzag stitch, you could zigzag just like we did here on all your raw seam allowances. If you're a little more experienced then maybe you have a Baby Lock machine, of course you would finish those seams with your Baby Lock machine. Now I'm in place. I'm going to do a little small stitching here, same thing there. I'm gonna do a little tacking just to keep that zipper tape from flipping to the outside when I zip it up and down. I still got my needle threaded with the right color thread. I'm gonna make another knot on the end. I'm gonna come up here, and just starting in there, I wanna make it invisible, so I'm gonna get that knot buried underneath that seam allowance. I'm just gonna do a couple small stitches. You may wanna move the pin out of your way and just hold it with your fingers so you really get a good tight hold. When you get more advanced in your next project, there will be a construction that will conceal all of this, but this is a really easy beginner way to put in an invisible zipper in an opening. We're gonna get one more stitch and knot my thread. And trim it off. Now we're going to tack that seam allowance. Don't go through your skirt. You just wanna go through the facing over here. Just a couple little stitches to hold it in place. Now, it's anchored at the top and it's not gonna flip open there. You've done this side, now you need to do the same thing to the other side, and your zipper's completed



and invisible. All completed. Zipper up. Your zipper is nice and done.

Hem the skirt

- You've gotten your skirt this far. One more step and you'll be able to wear it. We need to finish the lower edge with a narrow hem, which means when the skirt is done, you'll have a quarter-inch top stitching on the outside. And a double fold of fabric on the inside. The first thing you need to do is make sure your skirt's the length that you wanted when you first started. You want to try it on. Stand in front of the mirror. Wear it with the proper shoes you're going to wear it with all the time. Or if that doesn't matter, just check the length. And then you wanna make sure that you've still got your 5/8" left for your hem allowance. That's going to be the amount of fabric that's turned to the inside. Your pattern tissue was marked at the bottom with your cutting line. And it said 5/8" hem allowed. And that's what we mean, still, to keep that length after you've cut off any extra fabric. So I'm going to mark my length, 5/8 from the cut edge. I'm just using a small clear ruler and my favorite rolling chalk method. I want to mark on the inside. I'm just gonna draw a small line at the top of my ruler. And I'm going to do this all around the lower edge of my skirt. Now, you could not do this. And you could go to your machine, and stitch 5/8 from your cut edge. And that will give you the hemline to turn under on. And since this is a pretty full skirt, I might go and do that, because it might save me this time of going all the way around with my piece of chalk. That stitching also helps me turn under my edge nice and evenly. So I'm going to make one more mark. But then I'm going to show you what I mean about stitching 5/8 of an inch from this edge. I'm placing it on that nice 5/8" seamline. And I've taken off the tape, because now you're going to get used to looking for that without the tape there. If you want to leave it, you certainly could. And I'm going to just do nice machine stitch all at my 5/8s around the whole lower edge of the skirt. This stitching is really helpful when you're making anything that's kind of circular, because that edge is circular. And the stitching really helps you press it under nice and evenly. Actually, I could make my machine go a little faster. I'm not putting my zipper in anymore. Remember, you're watching the edge of your fabric line up with the seam gauge on the bottom of your machine. You don't have to watch your needle. Just don't stitch over your fingers. Remember just to guide your fabric always through the foot. You don't have to push it. You don't have to pull it. It's going to move on its own. And we're just going to go there. No need to backstitch. It's just a guide stitch. I'm sliding the skirt onto my ironing board with the inside of the skirt facing me. There's two ways you can press up a narrow hem. And depending on your fabric, and your fingertips, you can decide which way. The instructions will tell you to press this up. I'm going to do a little bit of that, and show you the difference. So you're going to press up along that stitching. Get a nice press. And then we're simply going to fold this edge in so it meets that stitching that we did, that crease. And pin that in place. And you do that all around the lower edge of the skirt. And that's what's going to create the narrow hem. I'm going to leave that there. I'm going to slide the skirt over, and show you an unpressed part. This way you'd be pressing up the full amount first, and then folding it in half. Sometimes I find it easier to take my raw edge and just press it to meet that crease. I'm not going to burn myself. I'm going to use the tip of my iron. I'm just pressing the raw edge under to meet the crease or the stitching. And then, I would simply fold it back again, along the stitching and I've got my narrow hem. I'm going to continue doing it my way, because I find that a little bit easier, especially on this piece of fabric that I'm using. It's got a little heft to it. And I find that pressing under the quarter from this position is easier than from the other method. And I'm going to press all around first. And then go back and do it again. When you're pressing up your hem, you're always going to come across your seam allowances. And

they will create some extra bulk. Since this edge is going to be folded double, you would end up with all that extra in there. So what you can do is take your small scissors, and trim out, in that hem area, those little pieces of seam allowance. You don't have to go up too close. You don't want to cut your seam, or cut into the hem. Now I've turned that out. And I've got a much flatter surface that's going to turn under and stitch nicely. So I'm getting a nice fold. I want it nice and even. And I'm going to try to place my pins exactly perpendicular. Now just keep folding them under. You may not even need to press at this point, because you're just going under on that exact row of stitching. And you can finger-press as you go along. Some machines have a rolled hem attachment that will do this all in one step. But I sort of like doing this part. It makes me feel like I've accomplished something, finishing the end of my skirt. I wanted to do my quarter-inch topstitching from the outside. Often you'll find that your bottomstitch may or may not look as good as your topstitch. So I'm going to stitch my hem in place from the outside, even though my fold is on the inside. I know my quarter-inch on this machine is just inside the edge of my presser foot. I'm starting at my center-back seam. And I'm going to lower the needle. And I'm going to stitch. So I'm keeping the edge of my fabric right at the edge of my presser foot. And I'm going to go a little bit slowly here, because I want to make sure I'm going straight. I'm going to remove my first couple of pins. And I'm just going to start stitching, keeping it right at the edge. And I'm going to stop with my needle in my fabric. I do want to check, before I go too far, to make sure that my quarter-inch topstitching is indeed catching in my folded hem. I certainly don't want to go around the whole skirt and find out that, somehow, I've gone a little bit off by a 16th of an inch. And now I've stitched on my garment fabric only. And not my hem. So it's a good idea to make sure that you're stitching there. And if you keep yourself in line, like you did from the very beginning, you really shouldn't have any problem stitching nice and evenly. I'm going to try to remember to take my pins out as I get there. But I have very bad habits. And sometimes I do stitch over them, which can cause a break in your needle, a hole in your fabric, or bad things happening to your sewing machine. So really, not a good idea. Important to remember about needles, every time you make a new garment, change your needle. You may think it's nice and sharp, but going through these fibers, especially today, a lot of fabrics have some lycra fibers in them. And they really dull the point of the needle quickly. Change your needle every single project. And I want to make sure that I marry up to my beginning stitch. And then I'm just going to do a couple of backstitches. Then cut my thread. Pull it out. We're done. You've pressed. You've snipped all your threads. You make sure you have no stray threads on the inside. And you've completed a skirt. It wasn't too hard. We did a lot of things. We cut out five pattern pieces. We made a pocket where the stitching is concealing inside the pocket opening. We did a a faced yolk, which means you have an outside and an inside. You made a real invisible zipper. And you did a narrow hem. And you put in a lot of gathers. These are many techniques that you'll be using together, or individually, on any type of garment you choose to sew in the future. Next class, we're going to make a top and a dress. And you'll be working with some of these techniques. An invisible zipper. Facings. But you'll also be doing princess seams, armhole facings, and hand-sewn hems. Be proud of your skirt. Wear it. And make another one.

### **Chapter 3 - Learn to Sew Clothes: Sewing a Top or Dress with Princess Seams**

#### Part 3 Overview

(lively instrumental music) - Welcome to our Simplicity Sewing Class. We're going to move onto Cynthia Rowley pattern number 1314. This pattern is a little bit more complicated than the skirt was, but remember you thought that was scary to begin with and now you have a brand new skirt in

your closet. We'll be constructing the shell of the top of the dress. That will include a few different types of princess seams. A nice neckline finish with flat facings and installing an invisible zipper just like we did on the skirt. I'm gonna walk you through every step. I'm gonna give you my tips for making them go smoothly and getting a nice finished garment at the end. (lively instrumental music)

#### Materials

- Before we can get started, you're going to need the supplies for this project. Of course you're going to need Simplicity pattern number 1314 from the Cynthia Rowley collection. You can buy that at your favorite local fabric store, online at [simplicity.com](http://simplicity.com), or through the link at [creativebug.com](http://creativebug.com). It comes in two different size units, and we'll talk about how to choose the proper size later on. You're going to need your fabric. For this project, two of the garments are featured in two contrasting fabrics but I've chosen to make view D top in one fabric and I combine those yardages and I bought two yards of 60 inch wide fabric. I had a little extra, but that's always very helpful. I need about a half yard of light weight fusible interfacing. I need a 22 inch invisible zipper, thread to match my fabric and then my basic sewing tools. Which would be fabric scissors and small scissors to snip my threads, pins, a tape measure. I'm using an invisible zipper, so I'll need to make sure I have an invisible zipper foot for my machine, seam ripper, always helpful, your favorite way to mark whether it's marking pencil or chalk and a ruler. Remember you're going to need your iron and your ironing board and your sewing machine. Make sure to put in a fresh needle. Wind some bobbins and were ready to go.

#### Take measurements and learn how to read pattern envelope

- Before we can start this class, we really need to figure out what size pattern you use. The skirt was really easy. You just needed your waist measurement, but because we're either making the dress or the top from the 1314 pattern, you're going to need your bust, your waist, your hip, and your back neck to waist measurement. Those are key measurements to get anything that fits on the upper part of your body the best. Your bust measurement will always be used for any kind of top, dress, blouse, or jacket, because that makes sure that the whole neck and shoulder area fits you properly. Everything else, you can generally adjust at a side seam, but for a top or a dress, that's the key measurement. So I'm gonna walk you through reading the measurements, and learning the difference between body measurements and garment measurements. Your body measurement is what the size is based upon. Those are standard. Whatever size garment you're looking for, those are the body measurements it's based on. If you want to refer to [Simplicity.com](http://Simplicity.com), or to our sewing book for further fitting information, that will help you, but I'm gonna walk you through what we need to do for this top or dress. You first need to measure your bust, your waist, your hip. Your hip is generally the fullest part of your body, about nine inches below your waist. Could be eight, could be 10, if you're tall or short. All of our standard measurements are based on somebody who's between five foot five and five foot six. If you're taller or shorter, you may have to adjust accordingly. And down here you see you've got finished garment measurements. That means it's the size of the dress after it's sewn. 100% of the time with a woven garment, there's going to be more fabric around your body than your body measurement. That's called ease. There's two types of ease. One is what the designer builds in to create the shape that she likes. Is it close-fitting, is it loose-fitting? So that's up to the designer. Then there is the bare minimum so you can actually wear the garment. So you can get it on and off, so you can move your arm when you're wearing a dress,

so you can sit down in your skirt or your pants. That's wearing ease. There are many levels of ease to have in a garment, and you may like a little less ease in your garment. Somebody might like something a little bigger. That becomes personal preference. But you never want to super fit something, put it on, and not be able to wear it. So I'm gonna take these measurements. We're gonna write them down, I'm gonna measure my friend over here, and we're going to determine her pattern size. I'm gonna show you how that impacts the size pattern you buy. We're going to measure her bust, which is around the fullest point. Now keep in mind that Simplicity patterns are all based on a size B cup. If you're smaller, not that much smaller, or a little bit larger, you'll still be able to use the pattern as it is. If you have a fuller bust, you will need to measure your chest measurement and use that measurement, and substitute it for the bust measurement on the pattern. Again, all of this information is at Simplicity.com fit help, and in our sewing book. So I've measured her bust, and she comes in at about 36 inches. I'm going to write that down so I don't forget. I'm going to measure her waist, and her waist is 27 inches. So remember, now we need her hip, which is about nine inches below the waist, so we're just gonna move our tape measure. Again your hip may be a little higher or lower. It's important that it goes around the fullest part of your body. So her hip here is coming in also at 37 inches. And the last measurement is one of the most important. It's your back, neck to waist measurement. To find that on your body, you want to find the little protrusion of the bone at the base of your neck. And you probably need somebody to help you get this measurement. It's a little hard by yourself. I'm gonna pretend her neck bone is about here. I'm gonna put my tape measure there. And to her waist, she is 16 inches. So those are the four measurements you need to choose your pattern size. You might want to notice other measurements later on, the finished garment measurements, but this will get you started to buy the right pattern. So we're going to come back over here, and we're going to use my friend's measurements. Her bust is 36 inches, so we found 36 inches here. We know her waist is 27 inches, so it falls within this range. Her hip is 37 inches. We're still within range over here. And her back neck to waist measurement is 16 inches. Everybody's not going to match these measurements exactly. These are your starting point. And again, for a top, or a dress, or a blouse, or a jacket, you always want to work off your bust measurement. Everything else can be chosen by working between your multi size lines on your pattern, or doing minor fit adjustments. She comes out to the size 14 based on her body measurements. But now I want to compare those body measurements to what the garment's going to measure when I'm done. So I'm going to come all the way down here and we're going to be working on mostly B and D, which is all the same garment, and we want to know what that dress or top measures when the sewing is completed. I'm going to slide over here under the 14, and I see that when it's finished, that garment is going to measure 39 inches at the bust, and then also it's going to measure 42 inches at the hip. So that means over my body, over the standard body measurement, this dress has three inches of extra fabric in the bust area, and four inches of extra fabric in the hip for a size 14. Those numbers might be scary. To make yourself less scared, go to your closet, take out one of your most favorite dresses or tops that you like how it fits on you that might be similar to a style that we're going to start sewing, and measure it. And you'll be surprised how much ease there really might be. People always say, oh why does it need so much ease? Ease allows you to wear your garment, take it on and off, use your arms, move your shoulders, sit down in your pants. Ease is a really good thing. This measurement though, will help you determine maybe you want to cut on a little bit smaller size in certain areas, or in a little bit bigger size in certain areas. So now that we've chosen what size this pattern is, we need to know which of the two units to buy. So if you're looking at the Cynthia Rowley pattern envelope you'll see that it's broken up into

two groups. It just has a code on it, H5 or R5. That's just a grouping code. What you want to know is that the H5 has sizes six through 14 in it. So if you fall anywhere in that range up to a size 14, you want to buy that grouping of pattern. The second group is the R5. It has the next group. But in that pattern is also the size 14. So that pattern has the 14 to 22 sizes. If your measurements came in exactly on the size 14, but you feel like you might want your clothing a little bit bigger, then you have the benefit of choosing to buy the R5 instead of the H5. Anybody else, because those extra sizes are in there built around them, smaller you buy the H5, the bigger group is the R5. And that'll give you all the way up to size 22. So now that we know what size you're going to make, let's start talking about the fabrics and everything else that you need for this pattern. As you can see, there's a pair of pants in this package, but we're not going to be making them. We're going to be working on a version of B dress and D top. The only difference is the length. And for B dress you have the option to make elbow-length sleeve. And then for D top, it has this really nice phalange. Almost a sleeveless effect. So we know that these are the two garments we're going to be working on. We can see all the seaming. We have princess seams, we have a center back zipper. We have top stitching on our arm hole here. So that helps clarify what's pictured on the front of the envelope. Now we're going to talk about the type of fabrics that are suitable for this garment. Remember, when we made the skirt, I told you that the designer spends a lot of effort suggesting the fabrics that she thinks are best for this. Same case on here. We're going to look for B, C, and D, and there's a few fabrics here. Boucle, crepe, flannel, and leather-like fabrics. Also ponte, poplin, sateen and taffeta. The two garments shown on the front of the pattern envelope feature contrast center sections. The dress actually has a really nice leather-like center section, and our instruction sheet really covers a lot of good information on how to work with that. We're not gonna be working with leather for this class, but it's not difficult, and the instruction sheet does cover everything you'd need to know. The top is also featured with the contrast center section. This one has little stripes over here. I know maybe not be able to see it. But we're also going to make the top in one fabric. If you're going to sew your garment in one fabric like I am for the class, you're gonna have to do a little arithmetic and add those yardages together. But I'm gonna show you where to find all that information right here in the pattern envelope. If you're making view B dress, you have two choices of the fabric width, 45 inches or 60 inches. And then these are the amounts that you would have to buy of that. And then to have the contrast front and back section, the yardages amounts are listed right underneath. Make sure you look at the size you've chosen to determine the right amount of yardage to buy. For D top, these are the yardages, and then the contrast bodice front, for everybody, it's the same yardage, and it doesn't matter what the width of the fabric is. You'd always need 5/8 of a yard. So if you're making your top all in one fabric, I would add 5/8, a half a yard to any one of those yardages to come up with a solid color to make your top out of. And then don't forget, you're going to need a half a yard of lightweight fusible interfacing. It's just for your neck facings. Make sure you get something that's compatible with the fabric that you're buying. There's many, many types of interfacing out there, so you do have a lot to choose from. And then the last thing you'll need is a 22-inch invisible zipper like we talked about in the overview of the materials needed. We're ready to start preparing our pattern.

Review guide sheet and cut out pattern pieces

- I pulled out my guide sheet, my pattern tissue. I'm getting ready to cut it out. You're going to need space, you may need your kitchen floor, your dining room table, or they sell really nice open-out cardboard platforms that you can put on top of your bed, which is what I do if I'm not at work,

cutting something out. Before we get started cutting, remember we talked about size, and ease, and finished garment measurement? There's a couple things to note that you'll find on your pattern tissue, one of them is a chart, helping you get through the spots where maybe you're a size 12 in one area, and a size 10 in another. This chart will be on every single printed pattern tissue you have. So it's just an easy reference on how to figure out where to go in and how to reshape on your multi-size pattern. Remember, all your patterns are going to have at least four sizes printed in one, which will really help you, because none of us are the same size from top to bottom. So if you've got your bust, your waist, and your hip measurement, remember that's where they are on your pattern, and the solid line indicates what you're going to cut on. So that's if you're one size, you're going to just follow the same size line all around. This would be for a dress, or a top without a waistline seam, and if your hip is little bit larger, and your bust is a little bit smaller, and your waist is the actual size, you can just simply give yourself a nice, curved line, you can use a tool, a french curve, a rounded ruler to make a nice smooth line. Sometimes it's very easy to just follow. This would be for a full length piece without a waistline seam, and then the last one over here is if you have anything with a waistline seam, a bodice, going to a skirt, and you wanna connect, you wanna make sure that your're connection between the two places is nice and smooth, you don't wanna end up with two crazy seam allowances happening at the waistline seam. Again, this is on every single pattern, plus remember, you can always go into our sewing book, or [fithelp@simplicity.com](mailto:fithelp@simplicity.com), there's a ton of reference material there. This pattern for the top and the dress has 10 different pattern pieces. You wanna look for them, you wanna use your reference to pick out each pattern piece number, and also, in this case, there are a few pattern pieces that are split up into two separate sections by size. So it's going to be really important to look for the size that you're making on the printed pattern tissue, and then again when you're cutting, sometimes those lines cross, they intersect, so you might wanna really study the job carefully before you go slicing away what was supposed to be your size. When you look at it, don't get confused, and then follow the line from the place where you see it most clearly, and you'll stay on the right cutting line. So I'm gonna cut out all my pattern tissue, we're gonna press them with the warm dry iron, and get ready to lay them out on the fabric. I've got my pattern pieces all cut and laid out on my table, and I just wanna remind you to check that you see you've got your bust measurement, which tells you that there's three inches of ease in the bust when the garment is sewn. You've got the waist measurement of the garment, three inches there as well, and the hip measurement, when it is sewn, it's designed to have four inches of ease over the body. Remember, I want you to stick with the pattern so you're guaranteed to have your 5/8th inch seam allowances, and I just wanna show you over here, that this is the front for B, C, and D, and you will have to be cutting off all those longer pieces for the top view D, on the cutting line, that's marked for view D. If you're making the dress ... You'll be using the full length piece. If you're making the dress, you need the sleeve, pattern piece number 13, which will be cut to a fabric, and that's sleeve B, and if you're making the top, you're going to use flange D, piece 15, and the bias armhole facing piece 14. My pattern pieces are laid out here, and because I'm making this all in one fabric, this layout will look different than the one that's for the two fabrics that's on your guide sheet. Just to review, I've placed my pattern pieces on the fold, and this is my straight grain line, it's marked with an arrow, and I want to make sure that this line is exactly parallel to my salvage. Just gonna measure and make sure that I am at the same amount from each place. That's your straight grain. All of those pieces should be nice and parallel to your salvage. The flange and the armhole facing are both cut on the bias, which will allow this to curve over your body, and stretch to fit to the armhole. Sometimes you may think it's using too much fabric, and you wanna cut it on the straight grain, that

will totally change the way the pattern piece performs, and it really won't work for your garment. So follow the little arrows, place your piece exactly the same distance from the fold, to the salvage, and make sure that that line is exactly parallel to your salvage, or your fold, and the same thing for this small piece. You wanna be careful to make sure when your pattern piece tells you to place it on the bias, that you do so, and that you don't place something on the bias that's not supposed to be on the bias. It will completely change the way the fabric performs over your body. One more thing we wanna look at, before we cut out our pattern, is on your front piece, number six, and on your back piece, number nine, there's a waistline marking. This means when your garment is done, the seam that you see at the front of the dress and the back of the dress, will sit approximately one inch above your natural waistline, and that's what the designer intended. So, I want you to go ahead and cut out all your pieces, and transfer your markings like we did on the skirt. Remember you can use small snips for your notch, or if you feel more comfortable, you can cut them out. You're going to have some dots to transfer, use your marking pencil and just make a dot in each place, and we're ready to get started.

#### Sew bodice front

- We're going to start sewing your garment. I want you to go to page three of your guide sheet and find the title dress BC or top D. We're going to be working on top D for this part. You've got all your pieces cut out, and the first pieces you're going to work on are your two front parts and your side front. I always like to keep all my pattern pieces handy just as a quick visual sometimes, or if my marking has disappeared, this I'll always know where my tissue is so I can use it as a reference. I'm gonna move it away right now, and I'm gonna read that the first step is to stay stitch both my bodice front and my side front. Stay stitching is a row stitching, it's 1/2 inch from your cut edge so it's just inside your seam line. We do it on curved areas to prevent stretching. It's very important to remember to follow the arrows that are on the instructions, because that tells you the direction to do your stay stitching. It's important to use the proper direction because that is working with the grain and the shape of the pattern. So I'm going to go to my machine, and do my stay stitching on my neck of my bodice front, and on my side edges on my bodice front, and I'm also going to stay stitch the side front piece from the dot to just below the notch. Sometimes stay stitching is used as a reinforcement to clip to later on in construction, sometimes it's used just as a marker to keep it from stretching. I'm going to start my stay stitching, my tape is there to keep my 5/8, but remember my stay stitching is only 1/2 inch. Going to place my needle down and lower my presser foot. I'm going to be stitching from the shoulder to the center, and then from the opposite shoulder toward the center just like the arrows are showing me on the guide sheet. And if you're nervous go slowly, you can keep your machine nice and slow, and this stay stitching never shows when your garment is completed. And I'm going to stop at my center, bring it up, pull it out, cut my thread. To do in the other direction I'm going to have to turn my fabric over this time, and now I'll be stitching from the right side of my fabric. No need to backstitch when you're stay stitching, again this line is just to keep your fabric from stretching. And now I have two more rows to do on this, my side front, it's going to be between these two notches. Remember to just keep your eyes on the edge of your fabric and not where the needle is. I want to go in the same direction, so I am going to turn my fabric over. And I need my side front pieces. This stitching on the side front from the top to the notch is going to help me not clip too far later on when I'm sewing the two pieces together, so again I'm on my side front, I can sort of see the dot, and I've got my half inch, and I'm going to stitch from the dot down to the notch. And I'm going to do the same thing on the other piece. (sewing machine

whirring) I finished my stay stitching, and now I'm going to have to join the upper to the lower. Sometimes if you're working with a fabric like this one pretty much, that you can't tell the right side from the wrong side, and even if you've transferred markings you're not quite sure which is the wrong side, I sometimes just take my pencil and make an X on all my wrong sides. This makes sure that I don't end up with two left halves or something stitched to the wrong piece. This is really helpful when you're working with dark blue, black fabric, even brown fabric. Sometimes all those dark colors it's really hard to see the difference from the right side and the wrong side. When you're working with a print that's not dyed all the way through, it's very easy, or stripe or something like that, but solids, it's always a little bit hard to tell the right side from the wrong side. I'm going to pin as instructed in my instructions, I'm going to match these two notches that I've cut in my fabric, and these two small dots at the corner. These dots are very important because I'm going to stitch between them, leaving open the little remaining seam allowance at the end. It's a short seam, I don't need a lot of pins, but I want to place one at the center, and one just before the dots, I don't want one at the dot because it's gonna keep me from seeing it, really. Placing my fabric in, and I want to lower the needle right into that dot, and then lower my presser foot. Couple of small stitches, and here I really wanna backstitch and not too far so that you can sometimes count, one two three, to know you're not going beyond, and then you're gonna stitch. Keeping it up against the 5/8. Take out your pins. And when you get close to the dot, go a little slowly, you don't want to stitch beyond it. I mean if you do, you'll have to rip them out later. What this stitching to the dot is doing here is it's creating what I like to call an automatic clip. Sometimes a seam needs to open for another piece to join it as we have in this design, so now since I haven't stitched all the way to the end, later on this'll be able to spread open to fit the other piece. I've just pressed my seam open, and remember you have this little natural clip here, and I'm going to stitch my side front to this seam. You've got your notches to mark, and you might be wondering how this curve is going to fit into this straight edge, that's why we have this stitching there, we're going to make small clips. I don't like to clip until I actually have my pieces together, because sometimes I might clip too much or not enough, so it's really good, I'm going to pin them first, I'm going to match this small dot that I stitched to on this side to the small dot that I've got marked on the underside. That's going to allow this edge to spread and conform to the shape of this pattern piece. Then I'm going to continue pinning and stitch them together. My first pin is going to be directly through this small dot, and make sure that I'm pinning it to the other side. I'm going to angle it a little bit to make sure that I'm catching in that seam allowance 'cause I want to make sure it goes in that direction. Secondly, I'm going to match to this notch. I'm going to smooth my fabric and make sure my lower edges are even. And I'm going to place one more pin down there. You see I have this funny angle, I have this big curve and then I have what appears to be like a straight edge. Your body is curved, you need to get this curve and this curve to work together. I want to make sure I'm matching my notches, so I have them sliced in over here. And I'm just going to swing this around, it's fabric, it's going to move, you're not going to tear anything, and I wanna bring those two notches together. Make sure you're not pinning anything extra. Shift it so it matches straight. Don't worry about the extra fullness in there, and then the other really important part here is you can see you've got this way big point coming up there. What I want to do to help you to get this point, because even if you've got your 5/8 seam marked on your sewing machine, by the time you get up here you're not really going to be able to use that. I'm going to get my ruler and my chalk, it's not necessary to mark an entire seam line, but I want to place that, I've got my 5/8 inch seam allowance right there, and I want to keep it nice and flat, and you see if I keep it straight it's going right into that point, and that's a little bit of a tricky spot. So



I'm just going to draw a line that's going to help me make sure that when I can't use the tape anymore, I've got something to stitch on. If I stitch off this it's going to make my arm hole kind of crazy, so I've gotta make sure that I stitch way up right into the point of that pattern piece. I'm even going to put another pin in there just to hold it in place til I get to the machine later on. You might wonder why you have these crazy curves, you have a straight edge and a curve. It's to fit over the bust of your body, a princess seam takes the place of a dart. You need something to make this flat fabric conform to shapes, whether it's shoulders, whether it's a bust, doesn't matter, you always need something to make it conform to the shape. In this case we've got a very nice shaped princess seam. I'm going to flip my fabric over so that you can see that I've got this straight edge to conform to this curved edge, this is where we have to do those clips. Using the sharpest part of your scissor, make a small clip right to the stitching, not through the stitching. Then I don't like to clip too close together until later on, if it's too tight I might have to. I like to do my clips about an inch apart. And then about an inch over here, and the last one. Now what you're going to see is that this edge can open up and fit to that curve. 'cause I've allowed the raw edge to open up to match that curve. I'm going to have to place some pins, and I want to keep it even, so I'm going to start pinning in the center of that curve, 'cause I wanna make sure my fabric is getting distributed up and down the same way. I'm just trying to keep my pins on the same side of the fabric as they started. And you can see that now I've got this edge matching to that edge. So that's the first set of curves. Now down here I have my next set of curves. And I have my same situation because this princess seam falls below the waistline seam, but this design has a very angled shape to it, so I'm also going to have to clip the front here to fit to this shape, but you can see it's not quite as shaped, so I probably won't need as many curves. I'm going to turn it around again. And I'm just going to do two clips. I'm going to do one here, and one here. And then I'm gonna try to pin it together and see what happens. You can work on a flat surface and spread it, or you can pick it up, whatever you're comfortable doing. And before I pin anything I'm just gonna see, I think I need another clip. So I'm going to do one between those two, and that's going to open up that edge so it fits to that curve. That's why you have your stay stitching there to sort of reinforce the edge because if you clip into someplace where you don't have stitching, chances are you're going to end up with a tear in your fabric. So now I've got this point which I'm going to talk about in one minute, I just want to get my curves here open. And then I wanna make sure that I'm doing the right thing over here. So I've got that automatic opening, that clip that I formed, and I really want to make sure that this is spreading enough but not too much. So I want to keep that edge even, I want to make sure that I'm matched, just pushing everything out of the way. Now it's fabric, so it always will shape a little bit to what you're doing, and you wanna make sure that you're always matching your raw edges. And I'm just gonna place another pin from almost at that dot to the other seam allowance over there, so when I'm stitching, I'm going to come here, and I'm going to make sure that this is all cleared, and then I'm going to continue my stitching up onto the rest of the seam. I've gotta extend my stitch to a basting length, and I'm going to come over here. 5/8, the reason I'm basting is because this is a funny seam, and I want to make sure that I've got it all properly pinned, and I'm going to pivot at that small dot. This way if I've made any mistake, basting stitches are easier to rip out than regular stitches. So again like we did, we wanna make sure nothing funny's happening underneath, and I'm doing my 5/8, I'm stitching over my pins, not the end of the world and it's helping me keep my stuff in place. You see I've got that little curve. Pick up your presser foot and just shift your fabric slightly out of the way. Okay I'm getting to the point, I wanna leave that needle and the fabric. I want to lift this up, I want to make sure nothing strange is happening underneath there. I'm going to be pivoting my

stitching at that exact intersection. That's going to allow this edge to always be open even when the garment is completed. It's really important, and I've got that pin right there, I'm gonna take that one out of there, and I've got that dot, and I'm just going to stitch right up to that dot, I'm going to turn it over once to make sure I'm in the dot. I'm going to pick up my presser foot, and now I'm going to pivot slightly my fabric to make sure now I've realigned my 5/8 of an inch. So again I'm coming up here, I want to make sure everything is smooth, and I'm stitching slowly. Take out those pins. Now I'm going to start going around that curve. So first I wanna look underneath, I want to make sure nothing strange is happening underneath, and I'm gonna start shifting the fabric around the curve, making sure the top layer is laying nice and smoothly. Coming around, I'm going to pick up here, I'm also going to get rid of that pin. Put my presser foot back down, and start continuing around the curve, you see I'm lined with my 5/8 inch seam line. And now I've got that line I marked, 'cause that's going to really help me get way up into that point accurately. Sometimes you might wanna use a pin or presser foot just to hold something, 'cause your finger can't reach it. And there. I am going to backstitch a little bit, being careful not to catch anything in. And cut my thread off. I'm going to take out my pins, and I'm going to look at this seam from the outside to make sure it all looks nice and smooth, I haven't pressed it and remember it's only basted, and I see I've missed my mark a little bit here. Good thing that I basted. I'm going to go back in after I check the rest of it, and remove about an inch and a half of stitching above and below, and make sure that I realign that marking. And I'm looking again, making sure. And look see, I've got a little dimple, I wanna go in there, I probably have one stitch that's off kilter. And the rest looks pretty good. I'm going to take my seam ripper, and look that happened, that clipped edge fell underneath my stitching and caused me to have that dimple on the outside, so I'm just going to take out a couple of those stitches. Nice sharp seam ripper. And I'm going to put another pin there. And that's a mark where I know I have to restitch it. I also wanna investigate what happened on this dot. So you can see even though I thought I was lined up, something was a little bit off, and you can see my edge really isn't even, so I'm gonna come on this side where I can see those stitches, 'cause the dot's good on this side, but I was a little bit off. Don't be scared to rip out stitches. Okay, so now we're just gonna get that pinned again. I'm gonna shift it, we're going to make sure that I'm bringing that edge all the way to that edge, so my 5/8 is matching. Shift it back a little bit. Put that pin there. And shift that, make sure it's split open. And I'm gonna put this other pin here. So now, when I stitch I have to make sure that my stitching is coming right across that point. I'm going to put an extra pin in there for insurance, it's on the underside so I'm going to have to be very careful when I stitch. Okay, I'm gonna put my needle down, and I've remarked that dot so I can make sure that I see it. Sometimes your chalk mark disappears, and maybe that's why we had a problem before. And since I'm basting, I'm coming up, and I wanna go right through that dot, I'm gonna remove that pin. And just sort of hand-roll if I have to, and I've got it. I'm gonna come up, and I'm gonna pivot it back, and again I'm checking underneath, we don't want to have to do this again. And just gonna connect to my previous basting. Pick it up. Cut it off, and I've got that other little spot where I had the problem with the clip, and I've even left my thread there to help me see where I made the mistake. Lower, do that, I'm gonna unpin it, see that wanted to roll back in, that little piece of seam allowance, now it's nice and flat, and I'm just going to connect to my stitching. And cut it off. So now you can see I've got that stitching going right across that intersection and I'm not going to have the hole in my garment. So I did my fix and that's why I love basting. Really, it takes an extra minute, minute and a half to machine baste, or sometimes even hand baste like we did with the invisible zipper. A, basting stitches come put easily, and it's so nice to be able to check before you've got those tiny little machine stitches to get

in there, 'cause then sometimes you tear your fabric trying to take them out. So I recommend basting. So you can see we closed up that little hole, and we have no more little puckers and we're going to get ready to stitch the seam the same as we basted it. Remember to set your machine back for regular stitch length, and you're going to do your 5/8 seam right over that basting. Still, I would go slowly, you still have those same things that could get caught underneath if you're not careful. So we're going right over the basting, I'm going to stop, shift a little bit, make sure everything's all lined up. (sewing machine whirring) And we come in here, I wanna make sure I go right over that stitching on that point again. Right to there, one two three, pick it up, pivot your fabric slightly. Clear everything from underneath, and start your stitching. So when you're stitching long seams particularly, but generally most of the time you always wanna stitch your seams in the same direction. If you started at the bottom, then stitch both seams or all the seams coming in the same direction, and depending on the garments, sometimes we'll recommend a direction to stitch it in. But the reason is sometimes your fabric will shift or buckle, and your seam will look different if its stitched in a different direction, so you always wanna make sure that you're stitching each seam in the same direction, which sometimes might mean you're stitching from the other side of the fabric. I've attached both side fronts now, and you see you've got this beautiful shaped set of princess seams, I've pressed those seams toward the center front. This helps the body conform properly. Sometimes you press seams open, but when you've got all these curves you want them to go where they want to go, and that is toward the center front. So you've got the nice automatic clip that happened by only stitching to the dot, and it's allowing that to spread, and this nice shape to conform. And I've stitched the other side front to the same section exactly the same way. Make sure you pin, you clip, baste, check, and let's try not to make the same mistakes the second time. But if you do, remember, that's why you baste. We're going to put this aside and we're going to start working on the back, and the side back. It follows pretty much the same direction, and I want to make sure you do your stay stitching and your clipping, to get ready to apply the side back to the back pieces.

#### Sew bodice back

- We are up to step four. Those instructions are telling you to stay stitch your back neck edge, and the side edge of the side back the same way you did for the front. So, you'll see from the dot down, I've got my stay stitching, and on my back neck edge, I have my stay stitching. I've joined my back waistline seam. I matched my two notches, and I made sure to stitch only as far as that dot, again, to give me the automatic clip so I open up to fit in to that area. Make sure you do the same little chalk mark of the 5/8 inch seam, pivoting exactly 5/8 from that edge, to get the line to go from this edge all the way up to that point. Remember, that's that tricky point that we had the same one on the front. So, with my right sides facing each other, I'm going to start to pin, and the same rules hold. We want to start with that dot, cause that's your important pivot point. Just gonna shift this a little bit, take a pin, and place it right in to that dot first. Remember, we ended up with that hole. So, we want to seam, we want to make sure that we're coming right in. So, I've got to shift this back a little bit, and I'm just going to put it in, and make sure that I'm getting it on the back. It's a funny little point, and we want to make sure that we get it right. Pivot that one up so you're matching your seam, come through both thicknesses. We're gonna work our way up this time, and we want to come and match the double notch. You'll notice something interesting about pattern pieces. Most of the time, any piece for the front will have single notches, and any piece that is part of a back, will have double notches. So, if you look at the back arm hole edge, you'll always have two notches,

center back seams, sleeve caps, you'll have a double notch for the back of the sleeve, and a single notch for the front. This is a funny little curve. I want to make sure that cut edge matches that edge. So, I'm gonna pivot it around, and just try to shift it, and then I want to place one pin right up close to that point. This is going to help me make sure that all of this other fabric fits properly in to that shape. There's no need for any clipping here, you're just going to softly get your fabric to fit in to that curve. A few pins. Remember, always keep your cut edges even. So, you want to slide it up with your fingers, place a pin in there, and get one more pin in this section. Now, you can see it's matched, and we're going to stitch along there. Going to continue pinning. Now, I want to come here, and again, shift my fabric. You see how much that clip is opening now? Much more than it did on the front. It's a sharper point. And we're gonna get that seam edge matching, see our seam allowance. Now, I've got my notches here, my double notch, and I want to place my pin there. I want to put my last pin at the bottom, make sure my lower edges are even, and now, we can see. Again, I have that same situation. I've got this straight edge and this curve, which means I'm going to have to put some clips in to this straight edge so that it fits to the back. I'm going to make my clips about one inch apart. Not through my stitching, and I'm going to try to shift it, and see if I have enough. See, those edges will open up so that the straight edge conforms to the curved edge. I think I could use one more, and I'm gonna pick the spot where I have the most space. Now, you see I'm good to go. So, I want to place some pins in there. And I want to make sure nothing's buckling underneath. I've got my 5/8 inch seam line matching, or my cut edges, and I'm just gonna shift that one pin over, and I want to make sure I'm good under here. This is gonna be a tricky point, and I have to be very careful when I go to the machine. I'm going to go in machine-based, it's based along that line that you marked, and continue to that dot. Make sure that you go right to the dot, and you pivot, and you stitch over that seam allowance and this seam allowance, and then all the way down to the bottom. In this case, I really want to stitch from this side, which means I'm going to start from the top. It's okay, I'm stitching from a different direction, make sure that on the back, both sections you start from the top. Remember to set your stitch a little bit longer for the basting, and we want to come right on to that line that you marked, then lower your presser foot. So again, you could go slowly because we want to make we catch everything properly and don't have to go back and fix any mistakes. I try to remember to take my pins out because it really is the best habit. This is a pretty sturdy fabric. I'm working with a cotton satin, and I'm using very fine dressmaker's pins. However, you could ultimately really damage your machine. If you really get concerned that you want to hold those in place, and you don't want to take your pins out, you could use hand basting. A nice, long running stitch and a contrasting thread to help you, but as you get more confident and you develop some skills, you'll get used to taking the pins out, or you'll have bad habits. Okay, I'm coming to that point. I want to make sure I get to that dot, and I want to make sure that nothing else is in the way. So, I'm just gonna pick this up and look underneath. I know my pins are there, I'm gonna keep them there as long as possible, and I'm just gonna come and then I'm gonna take that pin out without letting anything shift, but I'm also gonna hold my fabric with the pin. You could use your seam ripper sometimes, or even an awl that has a point on it. We're in the dot. We're gonna pick up. We're going to shift everything out of the way, and you see how much it's opening? And our pivot on the back is much deeper than the pivot on the front. We pivot it all around so I'm matching my 5/8, and I feel a little bump under here. So I'm gonna go under there and pull that back section so I'm flat, and let's hope that we've cleared the dot, and that we haven't left a hole. Take out those pins. Again, I want to make sure I've got nothing buckling underneath. What happens is, the curved edge is still bigger. Let's pick up our presser foot, make sure that's not there. It's the

seam line that matches, but it's the extra fabric that buckles up. We finished basting. We're gonna take out the few pins that we left in there, and we're gonna look here, make sure everything's good, we didn't catch anything in, and we're gonna look on the outside, double check. No hole, we did it right, and everything looks nice and smooth. We're gonna go back to the machine and stitch exactly like we basted. This way, we're not gonna have any mistake, we're not gonna have to use the seam ripper, and we're gonna be ready to make the other half. Put your stitch length back to your regular stitch length, and get your machine ready. We're going to stitch right over that basting. Make sure to lower your needle in to the spot, down, and remember, you do have to back stitch here, and I want you to be very careful because that point is very fine, and the hole in your feed dogs, in your machine where your needle goes, sometimes wants to eat your fabric. So, I'm going to go forward slowly and I'm going to go backward slowly. Just be careful, and then I'm good to go. I'm stitching right over my basting. I'm getting a little bubble here. I'm just gonna pick it up. That means something's sliding at a different speed. I'm getting down to that point, so I really want to make sure that I don't take anything extra, that I don't stitch where I didn't stitch before. I want that stitching exactly in the same place, and I don't want anything to get caught. Pick it up and pivot, and smooth everything out of the way. Drop your foot, and you're good to go. Make sure you're not picking up any of those clipped edges with the foot. I've finished this one back section. I've pressed my seam the same way toward the back, and look how nice that curved seam, tapering in at the waist, and down there. I've completed my second half as well. I'll lay it out here on the table and show you. The next step, we're going to put our invisible zipper in. So, remember like we did with the skirt, you're going to need the zipper and your invisible zipper foot, so you may as well get that on to your machine, and we can do the zipper.

#### Insert invisible zipper

- It's time to install the zipper. So if you remember from your skirt what we did. We opened up the coils using the iron to get the zipper in the right position. We basted those seam allowances together. We had the zipper in the right position. This zipper has one more little added trick that I want to show you. It's going to be very important then when you put your two backs together because right now they're separate, that your zipper is aligned properly. What you're going to want to do is once you get your zipper positioned at the top. You're going to make a mark on both sides of the zipper with a pencil so that when you pin your zipper and get it stitched to the other side, it's perfectly matched to the same seam point. Unroll the zipper coils by pressing them, and then we can pin and baste it to one half of the garment. We're up to step seven where we have to start the zipper. I've pressed those coils open and I want to position it quarter of an inch from the cut edge. Again, the right side of the zipper to the right side of my fabric, on that half of the garment. You'll notice that this time, my upper edge has not been finished. So I'm really going to place my top stop, that little plastic, almost even with my stay stitching. You'll remember the stay stitching is a half. Later on when we finish the neck we're gonna use a 5/8 inch seam allowance. So I want to make sure that the top of that zipper clears any kind of stitching I'm going to use later. Almost have the top of the zipper even with the cut edge of the fabric. Maybe it's extending 1/16 of an inch. I'm going to place my first pin right there to hold it in place. And I'm going to smooth it down. Place a few more pins. Remember we do baste this. And we know why we baste. We like to keep the zipper nice and straight. They tend to shift while they're being stitched. And this one's even more important because I need to make sure that that seam line way the back waist bodice sections were joined, matches exactly after my zipper is stitched. There's nothing more tell-tale about a poorly put

in zipper than a mismatched seam. So I'm gonna pin it all the way down. You'll see I'm still in two sections because we're going to join the remainder of the center back seam after we install the zipper. And I'm going to keep going. This is a 22 inch zipper. And the opening is about 20 and a half inches. Which means you're going to have a little bit excess zipper left when we're done, and we're going to shorten it exactly the same way we did on the skirt. Okay. So, I'm going to hand baste. So remember when the coils are on the right side, you want to use the little right hand groove that's on the zipper foot. You wanna lower your needle, get that in your fabric, and then lower it right over the top. Go on and stitch slowly. Remember you probably want to back stitch a little bit at each end. And then we're gonna make sure that that is stitching right over the coils. And there we go. One half of the zipper completed. Before I go any further and pin it to the other half, I want to zip this zipper. And that'll help me check my stitches. And I also want to draw the line right where that seam is. This'll make sure that when I'm pinning the other half to this side of the garment, that that seam is in the same place on the zipper. So when I'm finished, I will not have any kind of jump. You won't look like this, it won't look like that. It'll match and your seam will look like it's joined and your zipper will be invisible. We're going to have to sew the other side of the zipper the same way as you did for this and the same way you did in the first class. When you place the zipper onto the right side of your fabric, I want you to make sure that that's being aligned. That little line you put there is matching up to the seam. Then you pin it in place from the top and the bottom. But match that point first. We're going to do the same thing to the left side that you did on the right side. Position it quarter of an inch from the cut edge. Keep that pin in place, making sure you're lined up with your seam. Hand baste down the center of the zipper tape, go to the machine. Your teeth are on the left side, so you're going to use the left groove on the foot. Stitch from top to bottom, cut your threads, and we're ready. Zipper complete. You've taken out your basting. You've double-checked to make sure. Zipper can go up and down. Your seam still matches. You've got no edges of the zipper caught in the teeth. We're at step 10, which will be finishing this lower portion of your center back seam. If you're making the dress, you should be on step nine. The difference is that the dress seam is much longer. And you don't really want to stitch that whole finishing seam with your invisible zipper foot. So those instructions are telling you to stitch only about three more inches, using the invisible foot, and then to switch to your regular presser foot. Since the top, UD, only has this short amount, we're perfectly safe to stitch this amount using the invisible zipper foot. The reason is the invisible zipper foot will not have the same amount of pressure that your regular presser foot has. On a short seam, it won't make a difference. But on the full length of the dress back seam, it could cause your fabric to get a little wobbly. The last thing I have to do is complete this little piece of center back seam. Just like we did on the skirt, we want to swing out the end of the zipper tape, and we're gonna put some pins right through. And remember, we're going to start with the zipper foot. We're going to start up a little bit and out a little bit. You can feel the teeth are under there. So you don't want to stitch there, you're going to go the first place that you can get it in there, which is why you're using invisible zipper foot, because that'll keep it flat this way and then nothing'll be bumping on that side of it. I'm gonna slide this under. And then I wanna see my position, keeping my zipper out of the way. And I just want to slide this over as far as possible. Make sure you're not going to bump it when you put your needle down. And then you want to find your magic spot. And it really is magic. 'Cause if you get it right, your zipper remains invisible. If you get it wrong, you take it out and do it again. So I'm right there and I'm as close to my teeth as possible. Put the foot down. Keep everything in the same position. You're gonna go slowly. And you can do a couple back stitches. Try not to go beyond where your first stitch was. And then I'm just going to stitch the rest of that seam.

Keeping my zipper tape out of the way. Removing my pins as I get to them this time. It's end of your seam on your back stitch. Cut your thread. Pick it up. And you're pretty good. I've completed my zipper and my center back seam. And your goal is for it to be invisible, smooth, without any pucker at the end. This is almost the hardest part. Once you baste these two in and you stitch them, there really is no problem. It's that little place that you connect them. And if you get it right, you won't have any dimple plus it won't be a weak point where your zipper could split. The last thing we're going to do is get rid of this little bit of extra tail at the end of the zipper 'cause later on when I do my hem, I don't want to catch that zipper in the hem and you don't really need the excess hanging down there. I put matching thread in my needle and I'm going to take a few small stitches at the lowest point where the zipper is in place. Just gonna go over it a few times, creating a new bottom stop. Really, the stitching of the zipper in place has created a stop so it won't even open. But this is just a little insurance. Get all your extra threads out of your way. Next time, you make a garment, you can do all your seam finishes ahead of time. You could stitch them with a zigzag stitch so you have no fraying. If you get an overlock machine you can overlock all those raw edges beforehand so when you're done your garment looks nice and complete on the inside. You can also finish your seams after your garment has been sewn. But a couple of things get in the way. When you have seams that cross each other, you can't get one free from the other to finish it. And we're gonna cut the thread off. And we're gonna cut off the bottom of the zipper tape. And now I'm going to go to the machine and just stitch this little part to the lower edge of my seam allowance. Just to keep the zipper from flipping up when I'm wearing the garment. I'm still using my invisible zipper foot so I can get close and I'm just gonna come about an inch and a half from the lower edge of the zipper. And lower the foot, backstitch and stitch down to the bottom of the zipper. Backstitch, and cut it off. And I need to do the same thing on the other side. I'm gonna slide my fabric in, lower my needle, lower my pressure foot, do a couple stitches, do a couple of back stitches. And continue stitching up. Same thing. Back stitch and I'm good to go. Zipper complete. Next, we're going to join our shoulder seams and get ready to finish the neck end. So look, now you have done two invisible zippers and you're a pro. Each time you're gonna follow the steps and they will all come out dimple free and invisible up the back of your garment.

#### Finish neck facings

- The last thing we're going to do this week is join the shoulder seams and finish your neckline. I've already pinned my front to my back at my shoulder seams. Having my right sides of my garment facing each other, and matching my notches. At the machine, I'm laying my pieces under my foot. Remember, I've changed from my invisible zipper foot. And lower my needle, lower my presser foot. I'm going to remove my pin. I'm lined up with my tape for my 5/8 inch seam allowance. A few stitches forward. A few back stitches, and off we go. Stitch all the way to the end. Back stitch. Cut your thread, and now you're ready to stitch the other shoulder. It's a good idea to always lower your needle first. This makes sure you've got everything lined up properly 'cause once you drop your presser foot, it's hard to rearrange anything. Couple stitches forward. Couple back, and take out your pins. I've joined my shoulder seams and I've pressed them open. Now it's time to start working on your neckline facing. So you bought interfacing, and following your layout, you cut out your interfacing for your neckline pieces of pattern pieces 11 and 12. You've applied the fusible interfacing the same way that you did on the facing for the skirt, and we're going to prepare the facing by stitching the shoulder seams and edge finishing the edge. I've already stitched one of them. I matched my notches. That's my back-facing, that's my front-facing. And now we're going to stitch

the remaining seam. It's a very quick seam. Short, you only need one pin. Place your fabric under your needle, again. Lower your needle, line yourself up with your tape. Couple stitches forward. Couple stitches back, and it's a very short seam. Straight to the end. Back stitch. Cut your thread. I've stitched my shoulder seams and pressed them open. This is a neckline facing, so the right side of the fabric is going to be against my body when I'm wearing my top. I'm going to go to the machine. I'm gonna do a quarter inch stitch all around the edge, so that I can press it under along that stitching. We are talking about step 12 on your instruction sheet, and we're using pattern pieces 11 and 12. To prepare this edge to turn under since it's a curve, it really is helpful to have a row of stitching to turn it under along. So I'm gonna place my fabric underneath my presser foot, just inside the edge of my foot, and there's no need to back stitch, and you wanna just carefully guide around this curve. There's no need to force it. There's no need to pull it. If you just stitch and guide it, your machine will take it right around the curve. Staying right, close to the edge of my fabric. And just letting it come, here. What I wanna make sure is, when I get to this shoulder seam, that it's open. I don't need a big lump inside the shoulder of my dress or top. Just guide it around the curve. You don't think it knows what it's doing, but the presser foot and the feed dogs underneath will turn the fabric. Again, I wanna make sure that that seam is staying open. I've stitched a quarter of an inch all around the outer edge of my facing. I'm going to go to the ironing board and press it under right along that stitching, so that it's in position to stitch in place. This will make for a nice finish on the inside edge of my facing, and the stitching makes it so much easier to turn under on a curve. Press and turn as you go along. The edge of the fabric will turn under right along the stitching. And remember the tip we did in the narrow hem on the skirt. You could trim out those little pieces of seam allowance if you feel like they're gonna get too thick. I've pressed this edge under, and now I'm going to just place my needle right in my fabric and stitch pretty close to the edge. Keeping it turned under, guide it with your fingers because the machine will take it around the curve and remember to make sure that seam allowance is still pressed open underneath at the shoulder seam, and just slowly go around the curve, making sure that the edge stays in place. Some fabrics will stay better than others. If you have a fabric that's really bouncing and misbehaving, you could pin and remove your pins as you go along. You could even use a hand base to hold it in place as you stitch around the curve. This is a pretty nice fabric and it's responding well to the stitching and the iron, so I didn't even feel the need to pin it. You could use any of the finishing stitches that your machine has. You could use a wide zigzag. You could use an overcast stitch if your machine has it. If you've got an overlap machine, feel free, just overlap over the raw edge. Couple things, if you're using a zigzag on the single thickness, do a little test because sometimes a zigzag tends to bunch up the fabric and you could end up with a kind of a lumpy edge on your neck facing. Completely not what you really wanna do. Now you've got a beautifully finished edge for your neckline facing, and we're gonna put it on your top. And before we even get to pinning it on my neck edge, I wanna show you a little preview of what we're going to do and how it's going to look at the end. So if you refer to your guide sheet, we're working at step 13, and it's telling you to open out the center back edges of the garment. So I'm just going to do one side, and the reason is, you're going to open out that back edge and after your neckline is stitched, this edge is going to be machined stitched together. Just going to put a few pins and let you see why we wanna do that. So when your facing is done, and the inside of your garment is finished, this is what it will look like. Your zipper tape is all covered. You have no raw edges showing, and it's a beautiful, professional finish. And it's pretty easy to do. I'm gonna take those pins out because I'm not working on that edge right now. I still have that opened out, and I'm going to match my neckline notch. I'm also going to place a pin through the opened out



back edge. Do the same thing on the other side, before I even go around my neck to make sure I'm in the right place. Bring those raw edges together. Put your pin in. Match your notch. Then come back here and match my shoulder seams. Make sure I'm gonna be nice and flat. And I'm going to match my opposite shoulder seam and make sure that I don't spill all my pins on the floor. Get another pin in each side of the back neck edge. Swing it around, and continue matching the edge. I'm gonna stitch this in a 5/8 inch seam. Don't worry, going to trim away that zipper tape when you trim your neckline. So lower your needle, and take a couple stitches forward. I'm actually going to lift up and take out my pin. I don't want it there 'cause my zipper is there and I don't need any extra problem. Go slowly, you really wanna catch that curve nice 'cause that is your neckline of your garment. So I'm gonna take out my pin. I'm also just going to shift. It's nice because my side seams are still open, so I can really keep this very flat. We like to do that in our sewing directions. It's very easy to stitch your neckline when your side seams are open. Just going to follow around the curve. Again, I wanna shift, pivot. Make sure flat underneath and flat on top. It's very easy for those seam allowances to get picked up, caught in your presser foot, caught on the feed dogs. Come here, I'm gonna take out this pin, and continue around. And once more, just move my fabric. And nice, clean stitching to do. Again, I want to make sure, see it was caught underneath. Just make sure it's folded back. Let's take out that pin. Let's take out the pin we missed. Make sure you keep that back seam allowance flipped open. And we're just going to do the last part of the neck edge. All nice and stitched. I pressed my seam flat to set in my stitches, and I'm going to trim my seam. Cutting off that little piece of the zipper tape with it. All the way around, try to keep it even. Again, you wanna use the sharp part of your scissors. You wanna take nice, good strokes, but be careful, don't trim away something from underneath by mistake. Then I'm going to make those same small clips that we did on the waist yoke of your skirt into your seam allowance. Do not cut through those stitches. This will help that curve open up when the facing turns to the inside, and it'll be sitting nice and flat. Even though you're really pressing the seam toward the facing, I find it easier to work from the outside. Turn my facing up and press in that direction. This helps me make sure I have a nice finished neckline. I didn't miss a stitch. I've caught nothing, and I'm just gonna go all around and press that facing outward. Okay, now I'm going to under-stitch to make sure that this seam allowance stays going toward my neckline facing. Come in, put your needle down. You're going through your zipper tape, here, so be careful if you don't get anything all boggled up in your machine. Go over it smoothly, and keep going. So again, you wanna be keeping the facing away from your neckline and that seam allowance going toward the facing. You may be getting nervous that this is a curved edge and it's curling up. That's going to turn and sit nicely against your body, against the inside of the dress. Smooth myself out, and keep going around. Sometimes you'll have top-stitching on the outside of your garment where this is, and we often don't need you to under-stitch as well as top-stitch 'cause then you end up with just too many rows of stitching at your neck edge. But since this garment does not have any top-stitching, we're doing the under-stitching. If the machine is having trouble going over those thicker parts, just slow it down and give it a little help by slightly pulling the fabric from behind it, and I mean ever so slightly. And all the way to the end. Really no need to back-stitch when you're under-stitching. So I've got this beautiful row of stitching that is holding my seam allowance toward my facing, so when I'm complete, creates a nice edge, rolls everything to the inside and holds that seam allowance against the facing and not against the garment, so I won't have any lumps. Now it's time to do the last step, which is my favorite trick. Creates that beautiful, clean opening that I showed you at the beginning of this step. We're talking about step number 15. I've done my under-stitching and my seam

allowance is still opened out. I'm gonna turn that back-facing back to the outside. If you notice, you've got this little neck edge that's coming with it. You wanna bring that all over. Line up those raw edges. And place your pin, remember you've got your zipper teeth in there. And we're going to get the other side ready, as well. Crush it down right along that facing. I have to use a regular zipper foot, an adjustable one, to do these two rows of stitching 'cause remember, those zipper teeth are still underneath there and if I use my regular presser foot, I can't get close enough, and that back finishing will not be what we wanted it to be. I'm also going to stitch both sides from the bottom to the neck edge because since this is kind of thick, if I started to stitch up here, I might have a little problem with my needle going through everything and keeping it nice and straight. But since I'll be coming up from the bottom, it's just going to stitch right across there. This stitching is the zipper stitching, so I know that I can't go that far and my teeth are underneath there. I wanna stitch about a 1/2 inch from that edge. Bring it under my zipper foot, feel for the edge of your facing, lower your needle, and start your stitching. You can back-stitch, that is a finished part. When we get to the pin, we're gonna remove it. And we're getting up here. Now this is the bumpy part, so we just wanna keep going. Gonna go right off without any problem. And it's stitched. Do the same thing on the other side. Here we can see the facing. Come down, and we can also see where we are clearing the zipper tape, zipper teeth, and why we're using our regular zipper foot. Couple stitches forward and my back-stitch. Take out that first pin. Look we got caught. Pick it up, put it down. Now you see you've got this seam allowance here, and you wanna make sure that that foot glides right over it. You could use the edge of a pin to hold it in place, or the edge of your seam ripper. Just wanna make sure it goes right over. We caught it, and back-stitch, and cut. Take it out. I've completed the stitching, and now I want to turn this facing back to the inside. I've got that corner there. I wanna reach in, put my thumb in it so I can just force it out when I get here, and I'm all good on the outside and on the inside. Gonna press that flat, and I'm gonna turn the other one. If you think this corner is a little too bulky to sit flat against the neck edge when you turn it, you can certainly trim off a little bit of that seam allowance. Just slice it off and then it should reduce any of the bulk. You could even come in here, trim off this little part. Really don't want too much thickness in there. That's the top of the back neck of your dress. Then when you come to the outside, you can stick the point of your scissors up in there and just get that corner nicely, and we're beautiful. Nice and flat. Got my neckline all pressed in place and the last thing we're going to do today is to hand-tack these facings in place at the shoulder seams. I've threaded a needle, again, with my matching thread, and I'm gonna come from underneath so I don't see that knot when I do it. The reason we're going to put these in place like this is so that they don't flip out when you're wearing your dress or your top. The worst thing is to see facings showing out from any part of your garment. You're only stitching through the shoulder seam allowances here, catching in the edge. Just do a few small stitches. I sometimes like to do a little, almost a cross-stitch here. I come in one direction and then go back. Seems to keep it a little bit more secure. This is kind of a wearing spot on any garment because your shoulder, it's in and out of your clothes all the time, so I do sometimes go back, a couple little more stitches. Take one last stitch, finish off my thread. And we're going to do the same thing on the other shoulder. I like to work with very long needles that have long eyes. Makes it easy to find, easy to thread, and if you have anything that's thick, you've got a lot of needle to go through your thicknesses. We've come a really long way. We've made almost the whole top. You've got this great flattering waistline seam, beautifully shaped princess seams, you learned about stay stitching, you learned about stay stitching on curved edges, to open up the flat edge to fit it. We've done these really shaped princess seams in the back. We've put in another perfect invisible zipper. I taught you

my professional finish for your back neckline facing. Next we're gonna learn about side seams. We're going to learn about hand-stitched hem. We're going to finish these armholes, and we teach you really great information about top-stitching. We can get that great little bias flange on there, and we're gonna finish your top. That's great. Then if we've made the dress, we're gonna also learn how to set in a sleeve to perfection.

## Chapter 4 - Learn to Sew Clothes: Finishing Your Top or Dress

### Part 4 Overview

(upbeat music) - Welcome back. This is week four, and by this time, you almost have three completed garments. We completed the skirt, and now we're gonna work on finishing up the top or the dress. We're going to stitch the side seams, we're going to put the flange in with the bias armhole facings, then we're going to switch over to the dress. We're going to make a sleeve and stitch it to the armhole, which you may think is scary, but once you master it, you'll be putting sleeves in all the time. You'll come back to the top, I'll show you how to finish the lower edge with a hand sewn hem, and you'll have completed your top, a dress, and a skirt. (sprightly music)

### Make flanged sleeves

- I got my top laid out on the table with the right side of the fabric facing each other. I'm just going to pin my side seam. The first thing I'm going to do is match my notch. Then I'm going to place a pin at my armhole edge. Slide down and make sure that my lower edges still match. And smooth it out, have all my raw edges even. Place a couple more pins. It's not a very long seam so you don't need a ton of pins but you do wanna make sure your fabrics held nicely together. If you're making a dress, you're obviously gonna have a little more length so you could use a few more pins. Always make sure that they are perpendicular to your seam line because if you do forget to remove them, at least they're in there nice and straight. At the machine, I'm just going to slide my fabric under my foot, put my needle down. I'm working with 5/8 inch seam allowance once more. A couple of stitches. Make sure you backstitch, that's an important seam end. Keep going. (sewing machine whirring) I wanna make sure it doesn't shift after I take out my pin. Make sure those raw edges are even. I'm going to stitch my second side seam in the same way. (sewing machine whirring) Side seam completed. Remember to go to your iron, press the seam flat. To set the stitches in, press it open. And we're ready to move on to the flange. I've pressed my seams flat and I've pressed them open. Before we go any further, I just wanna talk about the armhole options. We've been proceeding along that we're making view D that has a bias armhole facing in the flange. But in this pattern, you do have three alternatives that you could choose from. We have featured the dress, view B, with an elbow length set in sleeve. We featured view C, just sleeveless. It means you're only going to have to use the bias armhole facing if you want that type of option. Then view D has the armhole facing and the flange. Since this body is all the same body and you have all the markings and all the pattern pieces, they can be interchanged. So hypothetically, if you wanted to make view B dress with the flange, you have the tools and pattern pieces and the instructions to do that. If you wanted to make the top with the short sleeve, you could also do that. So let's review the steps so that you know where you're going on the guide sheet. Sleeves view B is step 18 and 19. You will be preparing your sleeve, hemming it, and putting it into the armhole. Steps 20 and 21 are simply just to create the flange. That's that bias piece, you'll fold it in half, you'll baste it to the armhole. Then your armhole is ready to get the bias armhole facing. It would be at that point that you could skip the flange and just do the sleeveless version which is really dress view C. But you could do it at any

place you want. We're gonna move on and I'm going to do the flange and the bias facing. Then we're going to go back and put the sleeve in the dress. We are at step 20, flange for view D, that is this pattern piece. But I wanted to make sure that you've transferred the right markings and understand what they're for. If you look back at pattern pieces seven and 10, you're going to see that view D text is pointing to these large dots close to the armhole. Those large dots are what match to these large dots on the flange view D. It's really the endpoint, because once you've stitched that 5/8 of an inch seam, that is going to be the endpoint on your armhole edge of the flange. You've also got two small dots on the flange, which when it's created, will be at your shoulder seam. That same small dot is in the center of the bias armhole facing and that will also be at your shoulder seam. Over here on the armhole facing, you have one notch. There's five of them, there's five different sizes, but we're working on the size 10. So we've got that size 10 single notch which is going to match to that notch on the front armhole edge. You're going to also see that on the back of view B, there is a double notch labeled for view B. That is for if you're going to be using the sleeve. So we'll be using that notch if we put the sleeve in the dress version. Right now, we're working with these two large dots. This single notch, right here and here, and these three small dots. Going to start working on the flange and then we'll be ready to put the armhole facing on. I've already got one armhole completed with the flange and the bias armhole facing. It's a nice clean finish. This is the end of the flange where you've marked those large dots both on the side front and on the side back. This is a bias piece. It's going to mold over your shoulder. And the bias facing will go around the armhole smoothly. So we're gonna start working on the other armhole which I'm going to do exactly the same way as I did the first one. I've got my remaining flange piece cut out. On the wrong side, I've got those two small dots and I've got the large dot on the fold and that one single notch which indicates that this is the front edge of the flange. I want to baste these together just to make sure I'm gonna be working with both stitches altogether at the same time. Remember to increase your stitch length and I'm going to baste 5/8 of an inch in that entire edge. Good to use your tape here 'cause it's a curved edge and it might be a little scary. Go slowly. You're just gonna follow around. Hold those two edges together. When you're working with bias pieces, you really wanna make sure you're not trying to stretch them at all while you're working with them. (sewing machine whirring) Our stitch is going to end right at that other dot. We don't need the thread tail so we're just gonna cut them off. I'm going to pin the flange to the armhole. I'm going to start with that center small dot. I've made a little extra clip to remind me where the dot is and I'm placing that at my shoulder seam. I also wanna make sure that I've got that single notch toward the front of the garment where it's going to match to that notch. I'm going to place another pin there. I like to always first place my pins at all my matching points to make sure that I've got them. And I'm just going to finger press in that fullness 'cause my seam line does match but it's the extra fullness in the edge of the flange that is causing it to bubble up a little bit. Then I'm gonna swing around here. And this point, I have that large dot and she's under here on the inside. If I just make sure that these edges are even when I pin, that dot will match to the proper place. I got the large dot on the edge of my flange and when I come to the inside and make sure that my pin is going through that dot. This brings the end of the flange almost to the side seam but not quite. So all of these is going to get caught in the seam when you apply the facing. Then when you're done, you have the flange to look like that. I'm going to continue pinning it all around. This may take a few more pins than we've used before. Bring the other end way down here. Make sure that those seam allowances on the inside of the armhole edge stay pressed in the original direction that they've started at. Now I'm going to go baste the entire armhole edge along that same basting that's on the flange. To make it

easier to baste my armhole, I'm gonna use my free arm 'cause then I can just put my armhole edge right around the base of my machine. Slide it on there. This will help me keeping all that other stuff out of the way so it's not going to get caught in it. As you complete your garment, it's going to become fuller of pieces in parts and it makes it easier for the wrong things to end up under the sewing machine. So every step along the way, you've gotta then remind yourself to check and make sure there's not some piece of your hem or some lower edge of a sleeve caught up under your foot when you're stitching. I'm still on the basting stitch. I'm going to lower my needle and pull out my first pin. Kind of carefully, I'm gonna keep this on slow because there's a lot of stuff going on here and I wanna make sure that all my seam allowances stay in the right place. I'm going exactly over that first basting stitch. I'm going to keep going. I'm not gonna worry about the bubbling over here. I'm just concerned but making sure that whatever I'm stitching here is nice and smooth and flat. (sewing machine whirring) When I get up to my shoulder seam, I wanna make sure everything's still in place underneath. (sewing machine whirring) I can feel if something's going in the wrong way. (sewing machine whirring) Just right off the end. Pick up my needle, pull it out. Cut my thread. Let me take out the last of the pins and I want to make sure out here on the outside I've got no puckers. It's looking good to finish the armhole. Armhole is ready for the facing. We have to prepare the facing. That's a couple of steps. I'm referring to steps 22 and 23. But I wanna show you a little trick first. We have to press under 1/4 of an inch on the unnotched edge. There's my notch and this is my unnotched edge. I wanna go to the ironing board and show you my favorite trick to make this happen perfectly. Since it's hard to know exactly what 1/4 inch is, you could mark it with your chalk. You could try to stitch it but that might not help you 'cause it'll stretch out the bias. So what I like to do is simply fold it in half first and press a slight crease 'cause then that fold will tell me where to bring the raw edge to press under the 1/4 of an inch. I've got that slight crease. Remember, we're working on the unnotched edge. There's my edge. Now I'm going to bring this raw edge to that crease and that is pressing under my 1/4 of an inch. You wanna be careful, again, it's a bias piece. You don't want to distort it. You don't wanna stretch it longer than it is. Just slowly turn that edge right to that crease. Then you'll have your perfect 1/4 of an inch. It's easier to do this flat before you stitch the underarm seam. So when we do go stitch that seam, we're just going to open out that little fold right at the seam allowance. Now we've got that 1/4 of an inch pressed under. The last thing we have to do is bring these together and stitch here in a 5/8 inch seam. I wanna make sure I open out that little fold. I don't wanna stitch over it. Then I'll simply press it back in place. Change your stitch back to normal length and bring these ends together, they're pinned, and I'm just going to stitch in a 5/8 inch seam. (sewing machine whirring) Backstitch. Cut my thread. Now I wanna press that open and then bring those edges back to the inside. I'm going to trim these out a little bit so that I don't have all that bulk. I just wanna do a little pressing of my seam and see where let's cut these threads. So we still have that crease and we wanna press it back to the inside. If you think this is going to get in your way, you could just trim like we did on our hems earlier. Then you've got less bulk in there to worry about. We're gonna do the other one. Then we're just gonna get that crease pressed back on there. Armhole facing's all ready. I've just placed two little pins to hold those points right to the armhole edge since you could only baste this far but you really want those points to stay in position. My armhole facing is ready and I'm just gonna lay it over the armhole. A couple of things. You will make sure that you've got the right side of your fabric against the right side of your garment fabric and also against this side of the armhole facing. I'm going to place my side seam at the underarm seam of the facing. Again, I like to place my pins at all my marking points first to make sure I'm using the right pattern piece, that I haven't switched the left for a right or I'm doing

something upside down. I've got my single notch on my facing, on my flange, and on my armhole with my garment. I'm going to place a pin there. Then I'm going to smooth it and make sure that it hasn't stretch. It is biased, I don't wanna stretch it. The reason it's biased here is simply so that it will mold to the armhole. I've got that smoothed out there for my shoulder seam. I'm gonna place that right there. I'm in alignment with my shoulder seam. Continue working down the back. Making sure to keep my raw edges even and not to stretch the facing out of shape. You got a lot of thicknesses of fabric that you're working with here specially where all those seams cross on the inside. I'm at the back edge now. Place a couple more pins. I could remove that anchoring pin from the point and now place it through all those thicknesses if I want to. I like to keep my pins on the most visible part of the fabric I'm working on. So it's pinned in place. Before we go to the machine, and I know we don't tell you to do it in the instructions because you've already got a lot of stitching on this armhole, you may want to hand baste it. Thread a needle, long stitch. Just hand baste along that stitching on the inside that's showing you where the flange was basted. There's a lot of fabric in here and you don't want anything to move around. I'm not going to baste but I'm gonna make sure I stitch very slowly when I get to the machine. I still got my free arm open. I wanna start right at my side seam and I wanna make sure I'm on my 5/8. Get everything nice and organized. Don't worry if that's unfolding because you're gonna fold it back in place later. What you really wanna make sure is everything's clear from that seam allowance underneath and you're not pulling on the facing. You just wanna keep your finger on everything. Keep it nice and smooth. You're going to a few stitches. You can backstitch. This is a good seam. I've still got my machine set on a slow 'cause I don't want anything to go off-kilter here. Trying to stay in my 5/8. I'm also going to try to remove my pins. Really important in this case because now I've got one, two, three, four thicknesses of fabric plus at some of those seams, I may have as many as six and if I hit a pin over that thickness, I'm sure to do some damage. So we're going to really try to remember to remove these pins when we get to them. (sewing machine whirring) Again, keep feeling, making sure you're in the right place. Get that pin out of there. (sewing machine whirring) The free arm works great for something like this. It really helps keep all that other part of your garment out of the way. (sewing machine whirring) I know I'm coming to some thickness, I felt it under my hand. I wanna make sure that that princess seam stays pressed towards the back. Don't worry, we're gonna trim all of this extra out of the way after we get this facing stitched on. It really makes it easier to still have the 5/8 to do a nice seam. Then we're going to trim it away. I'm getting to the curvy part and I wanna make sure that everything is clear. I'm gonna take that pin out. Just make sure everything is staying smooth. (sewing machine whirring) Coming less apart. Make sure that you're not catching your seam allowance and that you're going to match up to where you started. A couple of remaining pins which we shouldn't have there. We wanna just go back and check. Nice, smooth stitches all around. Nothing is caught. We're gonna come to the outside and make sure that nothing's caught. We're ready to do the last two steps. I have to trim away all of these extra seam allowance. I've got a lot going on here. Before I start, I'm just gonna clip straight into that seam there. I don't wanna clip too much at the same time because again I don't wanna cut away something that's supposed to be there. I may work on a couple of layers at a time just to make sure I don't cut something. Trimming it down pretty close. Almost less than 1/4 of an inch. Remember you got all those seam allowances in there and we don't need them there any longer. I'm gonna come back here and work on the other ones. You can sort of make sure you feel with your hand underneath, don't cut yourself, that you're not cutting something that should be there. I'm gonna start with my top layers again. Then go underneath. What trimming that seam allowance out does, it makes the right amount of space for this facing to cover the seam. It

also allows the armhole curve to be finished without any distortion by having any extra fabric to keep it from laying flat. We could go a little closer here. I got a lot of thicknesses in there. That's that seam allowance from my princess seam that's getting in the way. We do wanna make some small clips into just these curving parts of the armhole. Again, you got a lot going on so you might wanna do it in layers. Like work on the facing seam and the flange and then into the garment. Be very careful. That's why it's really important to have scissors that have good sharp tips because if you were gonna go slicing like this, you would have no control and you would ruin your garment. Then we're just gonna flip it over so we can see the back armhole edge. I still have a little extra there. We're gonna just cut that away. Once more a couple of thicknesses at a time. Just with the tip of your scissors. Now we have to understitch which is going to hold the facing to the remaining seam allowance. Then we'll be able to stitch that in place. Don't worry if any of your basting from your flange is showing on the underside. It's not gonna show when your garment is done. I still got my free arm open. I'm going to put the whole armhole once more over that. Make sure nothing else is in the way. It's just as easy at this point to finger press than to go to the iron. You're working with a very little edge and it'll respond to your fingers as easily 'cause you're just gonna manipulate it as you work it around the machine. You wanna make sure that that seam and the facing are going out. You're gonna get your needle down. We've done understitching already on your neck facing so you know that you wanna do it very close to the seam but you wanna stay on the facing and you wanna make sure that that seam allowance is toward the facing. (sewing machine whirring) I'm just gonna swing it around. You can feel the bump is that way. (sewing machine whirring) Whenever you're stitching and you stop, you wanna make sure you keep your needle in the fabric. That'll guarantee that your stitching is gonna start exactly where it stopped. (sewing machine whirring) Again, don't worry that that 1/4 inch is coming out. We're gonna get it in place later on. (sewing machine whirring) I actually make sure I'm not catching it. I'm gonna unfold it a little bit. (sewing machine whirring) I know I'm coming to some seams and some thickness, so again, just a quick check. Make sure everything is still going in the right direction. (sewing machine whirring) We're gonna backstitch. Cut my thread. And out it comes. That's stitching anchors all of those seam allowances together, so ultimately when this facing is completed and it turns to the inside, everything is held in place, you have no lumps, and it's a nice finish. The last part really makes a nice finish and I do something a little extra because I wanna make sure I don't have to rip out topstitching or machine basting. So I'm gonna open this up so you can see it from the inside. Ultimately, this is the finished position of the facing. To make sure that I've got that all in the right place, I'm first going to press, pressing my flange out like on the instruction sheet, but I'm going to pin it and then I'm going to do a hand baste in a color that I can see. We tell you to baste it on the guide sheet and then you're gonna go to the outside and topstitch it because we like to see the good stitching from the outside. But with the machine baste, I feel like it's a little overkill. You got too many machine stitches in there. Sometimes it's hard to see the difference between your machine basting stitch and your topstitch. So if I do a hand baste and I use a different color thread, I'll be able to see it and I'll be able to take it out really easily after I do my topstitching. I'm gonna slide this on to the end of the ironing board and use the tip through my armhole. I wanna get this all nice and positioned and using my iron to help manipulate that bias facing around will certainly ensure that it's nice when it's done. That 1/4 inch that we pressed under earlier, that's where you now wanna make sure it goes back under and you're just gonna press. You don't have to pin it yet. You can do that once it's pressed. It'll respond nicely back at your work table. It doesn't have to be exact. You just really are pressing what's inside there to get it to respond. The steam on your iron, if your fabric is steamworthy, will

really help make this easier. I've got this. The bias here, that's where it comes into play. For that inner edge, just follow the same shape as the armhole without making anything too tight. See the bias stretching a little bit, and that's why you have a bias facing on this armhole. We're gonna swing around to the back edge. And get the rest of it pressed in place. Then I'm going to pin it and do my little hand basting. Got this bright green thread in my needle and I'm gonna do a long basting stitch around the edge of that facing to hold it in place so that when I stitch it, it's a nice perfect stitch. Going to come in a little bit from the edge because later on my topstitching will hopefully be on that edge. We're just going to come here. I want to make sure that when I'm basting though, I'm making sure to catch in that pressed edge underneath there. You may think, oh, I'm not gonna take the time to do this basting. I'm just gonna go to the machine. I've got all those pins holding it in place. It's just part of the process for me. I don't find it wasteful. I like it. I'm going to slip the armhole once more over the free arm and I'm going to line up the edge of my garment just with my presser foot and that's going to give me the right width of stitching. I'm going to lower my needle. Sometimes on outside topstich, you can choose to use a little bit longer stitch but you really don't have to in this case because this topstitch is also functional. I'll do a couple stitches forward. We will backstitch. And then we're just gonna slowly go around the armhole, making sure to keep the edge of the presser foot lined up with the edge of the garment. And hold it out from underneath. (sewing machine whirring) If you don't have a free arm, it's sometimes easier to stitch in a circle from the inside. So you would turn your garment with the right side on the inside and stitch it that way. But with the free arm, it makes it so easy to slip it over the arm and then you can stitch in that circle. It's all stitched. I'm going to remove my crazy basting. I'm going to press and your armhole is completed. Look how beautiful this is. Everything is nice and crisp. You still got that beautifully finished zipper. You've got even topstitching on both armholes. You've got your bias flange that went on your shoulder, really will form nicely over your shoulder. And we're ready to make the hem on this top. But remember, we're also going to show you how to make a sleeve for the dress version, so we're going to go and do that first and then we're gonna come back and finish this top.

### Inserting sleeves

- I have the dress here all sewn exactly like we made the top. I did my facings, my zipper, all my princess seams, and I have my sleeve pattern cut out. I just wanna talk about sleeves in general before we start sewing this one, and you'll notice at the top of the sleeve pattern is the word Ease. And the ease is between these two small dots, and it's to make sure that the sleeve cap goes smoothly around the top of the shoulder and so that you can move your arm when you're wearing your dress. You never wanna take away all the ease from the top of the sleeve because once you put your top on, or your dress, you're not gonna be able to move your arm. The important thing to know is to work with your 5/8-inch seam allowance exactly to the 5/8-inch seam allowance on the armhole. When you match those two seam lines, your sleeve will get in perfectly. I've marked the wrong side of my fabric with an x. This fabric's a little bit difficult, and I just wanted to have that reminder. I also need to set my stitch for a longer stitch length so that I can do the long stitch at the top of the sleeve. I'm going to go from notch to notch with my long machine stitch. I'm starting at the five eighths, and I want to make sure, in this case, that I have some long threads pulled out for the end of my stitching. I'm stitching in this great color just so that you can see what's happening at the top of the sleeve. I'm going to go all around my armhole, I really wanna make sure I'm staying evenly at my 5/8-inch seam line, I'm using my tape to my advantage here, and I'm gonna make sure every time I pivot, keep my needle in my fabric. Coming over the top of the sleeve, and gonna pivot



once more. Really wanna keep that 5/8-inch lined up because that's the edge that's been designed to fit into the armhole. Gonna come down and stop at this notch. Gonna bring it up. I don't wanna cut because I want to have these long thread ends so that I can use them when I pull the sleeve ease stitches to fit the armhole. We're going to do a second row of stitching between the seam line and the cut edge. Try to start in exactly the same place, and again, you want some nice long threads. I'm going to use my presser foot and keep it at the real edge of my fabric. And put the needle down, pivot a little bit. Try not to get anything caught underneath there. Keep these threads from getting caught when you come to them. My ease stitches are in, and even though on the pattern it tells you that ease is only between the small dots, we go all the way from notch to notch. It gives you good place to start the pulling when you have to adjust them, and there's always a little bit of extra fabric between the notch and the dot that needs the stitching just to help shape it. I have to stitch my underarm seam, and then I'm going to hem the sleeve even before I put it in the garment. You're going to fold your fabric, right sides together. It's a short seam, I only need a couple of pins. I have the notch to match like we've been doing all along. Remember to put your machine back at your normal stitch length, and now we're going to stitch this in a 5/8-inch seam. You do see that this comes out a little bit wider than here. This is so that when this edge folds back, it becomes the same circumference. So don't ignore that tiny little edge. You really wanna stitch and then slightly pivot. A couple of stitches forward, back, and I'm following that little angle. And then I'm gonna keep the needle in the fabric and just pivot ever so slightly. You'd be surprised what an eighth of an inch can do in the circumference when you're trying to press up a hem. And back stitch. And we can cut our threads here, pick it up. So now you've stitched the seam. Be careful, you get those threads caught in there, you don't want that. We're going to press flat, we're going to press open, and then we're going to do the hem. Next thing is I have to finish this real edge, press up the hem, and slip stitch it in place. We've done two different kinds of edge finishing. On the skirt, we did just zigzag the edge, and on our next facings, we stitched under. This fabric is really kind of fraying a little bit, and I think I might get better results if I try to zigzag close to the edge, versus trying to stitch under on this fabric. Just gonna use a basic zigzag stitch, it should be good. I'm gonna position my presser foot slightly off and lower my needle. And since my machine has shifted, I see where the outside part of my zigzag is. So I'm not using my free arm here, and before I talked about stitching in a circle, and this is what I mean. It's easier for me on the inside of this circle than be trying to stitch outside and fold all that fabric. And I'm just going to do my zigzag stitch all around. And you gotta be careful, sometimes if the fabric is too soft, it'll get crunched up by the zigzag, and you don't want that. I'm gonna set myself back to my straight stitch even before I leave the machine, so I don't forget when I come back later. I'm all ready to do my hem. We didn't mark the hem allowance earlier, but on my pattern piece, it's says one and a quarter inches. At that pivot point, I made two little clips to help me figure out where I have to turn it under. It's a very small sleeve circumference, it's gonna go back very easily, the right amount. Just gonna start to press it up, and I'm gonna get to what I think looks like about an inch and a quarter. Gonna take my ruler, and starting at the underarm seam, there's my inch and a quarter, and make sure that I have the right amount. I'm gonna do that all the way around, it's not a big sleeve, and make sure it's all right in place, there's my inch and a quarter, it's good. I just wanna lightly press this, even just with my fingers. I'm gonna put a couple of pins in the hem, and then we're going to slip stitch the hem in place. We've knotted a thread, just start doing that. The slip stitch is a small stitch that goes around the edge, and you wanna take a small stitch through the outer fabric, and then a small stitch through the inner fabric. And that will give you a slip stitch going up and down. There's also a catch stitch, which makes a bit of an x at the top and at

the bottom of each stitch. I like it, it's a flatter finish, and I find maybe it lasts a little bit longer than a regular slip stitch. Catch stitch is worked in the opposite direction. You're gonna make a small stitch there and bring your thread over, and then a small stitch at the bottom. and then a small at the top, and a small stitch at the bottom. This stitch is used a lot in tailoring, and when you wanna make sure that this edge is nice and flat, sometimes a slip stitch will create a big of a thickness. So I'm gonna continue doing this catch stitch for the remainder of this hem. We've got a one and a quarter inch hem allowance on this sleeve, which will be a nice flat hem, and we are hand sewing it. If you remember when you made your skirt, we did a narrow hem. We had a very small hem allowance, we did two folds of the fabric, and we machine stitched it in place. That's because the lower edge of that skirt was very full and curved. And you, really, sometimes can't turn back this amount of fabric and get a nice flat fold. There's too much difference between the lower edge, the cut edge, and where the hem is going to be on the inside. Like remember when we stitched the underarm seam, we had that little jag. That is only for this little amount. You would never be able to turn all that fullness and get it to lay flat and have it look nice when it's done. So that's why the skirt had a narrow hem, and the sleeve, very straight, very flat, plus small distance, you can hand hem it very easily. I'm going to continue with my catch stitch all around. I've got my hem stitches in, and I've taken tiny little stitches for the part that's going through to the outside. And you really can't see them, even though I used this bright green thread so that you could see what I was doing. We are at step 19, we're going to put the sleeve into the armhole, but first you need to get your dress and your sleeve in the right position to work together. For this step, you need to have the wrong side of the dress out facing you, and you need to have the right side of the sleeve out and facing you. So I've turned my sleeve right side out, and I also wanna make sure that all these long threads that I got ready to do for my ease are some place where I can find them. Just gonna move, make sure the inside ones are on the inside and the outside ones are on the outside. I'm just going to place the sleeve inside the armhole. First thing I'm going to do is match the side seam of my dress to the underarm seam of my sleeve. And just place one pin. Second place I wanna go is to the very top of the sleeve. I have this small dot that I marked earlier. You can also put a clip there if it makes you feel more comfortable. And it goes right to my shoulder seam. Now you're going to see you got only this much fabric and way too much sleeve. It's going to work, I promise. So starting then back on the lower edge, match your notches first. This is my front armhole edge. I have this single notch here, might be a little hard to see in this fabric, but you know you made your marks, and you've got your single notch there on your sleeve where you did your ease stitching too. I'm going to match them, and I'm going to put a pin right before that. I don't wanna catch the pin into those threads 'cause I need to be able to catch those threads later on. Going to come up to the other part of the armhole, and I'm going to look for the small dot that's on the armhole, and for the small dot that's on the sleeve. It's a little tricky on this fabric, but I know what I'm looking for. And you're gonna bring them together, and place another pin. So before we even go to the back edge, now you can see that some of that fullness is up here and some of it is down here. Gonna do the same thing on the back edge. We've got our double notch and our double notch. Match that, find your dot, there's one of them, and the other one is right there. So now we need to slide the fabric along that thread the same way you pulled up all those gathers on the skirt. This is so much less and so much easier. I wanna grab that thread over here, I'm going to take a pin so I have it to wrap my thread around in my figure eight. I need this one on the inside, I'm gonna remove that, and I'm just going to start pulling them, not too much. I'm gonna hold it for a minute and just slide them up to where that dot is and use my finger to get them over the pin to the other part of the sleeve. Looks like I've almost

got it, not too many. Maybe one more little pull, shift them, wrap it around. And then I wanna make sure that I've got it pretty smooth. Again, you are gonna be working with this seam line, that's the only thing that has to be smooth. This is all for the cap of the sleeve. And looks like I'm pretty good. I'm gonna put a couple of pins on this side. If you're making a tailored jacket or even something in a little bit of a heavier fabric, you could pull these ease stitches up before you put them in the armhole, but you'd have to measure the distance between each one of those markings. So you've got the dot at the top, you've got the dot going down the front edge of the sleeve and the notch. So you'd give yourself a little piece of paper, measure the distance, and then pull those up. And then you can steam the sleeve and get it all nicely shaped before you put it into the armhole. This just doesn't have a lot of ease at the cap. It's a dress, it's not really a tailor tailor garment where you're worried about wool setting or not setting. This is a good way to do it. Gonna work on the front edge of the sleeve now. The same thing, I'm gonna find my thread ends. I'm gonna take that pin out and transfer it to the inside so I can use it. And then I see, I've got a little fabric here and a little fabric here. Just gonna wrap them, pull it slightly, start sliding it. Slide it with your thumb up over those stitches, one more little pull, and... I'm gonna wrap it around and check. You know, nothing's set yet. You haven't done any stitching, and you want that sleeve nice. So I'm gonna put my finger between the sleeve and the garment so that I can slide those past the pin. If you're having troubles, just pull out the pin, slide it past, reanchor the pin. And slide the rest of the stitches. I'm a good fit now. I wanna make sure that I pin having my raw edges even. I use a lot of pins on sleeves. One more pin. Before I go and baste, I really want you to see what's happening here. I've got some movement, I've got some rippling in the seam allowance, but all of this, I've got nothing coming off that edge. I've matched my seam lines, and now my sleeve is ready to sew. I am going to machine baste, so I can take out all the these pins and check on the outside and make sure I have no little puckers, and the ease is evenly distributed around the top of the sleeve. You don't want it all in the front or it all in the back or all bunched up at the top. You want it all evenly distributed, that's why you have the markings, and that's why we're taking the little extra time to machine baste and make sure it's good. We're going to baste, so make sure you lengthen the stitch length, and we're going to stitch from the insides so that we can make sure we're stitching that basting, that nice bright green line, number one, and that we're not catching in any extra folds from the fullness of the sleeve. Starting at your underarm, put your needle down, and we're gonna take out our pins as we go along. Make sure you've got no extra folds under there when you get started. You got a lot of garment, especially if you've got the dress here now, you really wanna make sure everything's clear. Seam allowance is open, and you're going to start. We're gonna back stitch a little bit, even though we're basting. We wanna make sure that it's anchored, and we're watching for our 5/8-inch. Start turning it. We're stitching on the inside of the circle again. And when you come here, leave that anchoring pin just till you stitch over it so you're not gonna lose what it was doing. And come right over your basting. I'm getting to the top, so I wanna go slowly 'cause I'm going around the curve at the top of the sleeve. Might lift up, shift myself a little bit. You're working with those seam allowances on those princess seams, make sure they stay pressed in the original direction, which is toward the center of the garment. And come around to where I started. I'm gonna back stitch, and I can cut my thread here. I've done my machine basting to the armhole. Now I just wanna make sure that everything looks good. I've got no puckers, everything's nice and smooth on the outside, and I'm good to go. So I'm just going to simply machine stitch exactly over that same basting on my machine, and then we're just about done with the sleeve. Set yourself back to regular stitch length. I'm still going to stitch from the inside of my sleeve, but if you wanted to, you could take off your free arm and slip it and

stitch it from the dress side and not the sleeve side. I like to stitch it from this side just to make sure that I'm not gonna pick up any other part of my sleeve. Also, all these threads, I coulda gotten rid of them. Your sleeve is a stress point on your garment, so we will stitch this again. And then (mumbles) trimming a little bit away from the underarm area to reduce the bulk when you're wearing the dress. Much easier without the pins in there. And I'm going to back stitch, especially since I forgot to at the beginning, cut my thread. I've completed my first row of stitching around my armhole. I just wanna go back to the instruction sheet for a minute and help you understand why something is here. We told you to stitch serge the armhole, and then we're saying for conventional machine. So let's go back to the first page of your guide sheet, and we've got some Overlock Serger techniques there. This is primarily because in this pattern, remember, there's a pair of pull-on knit pants, and we always supply these serging information when we're featuring a design in knit fabric. If you had a Serger, and you were comfortable using it, you would've been able to stitch this armhole and clean up this edge all in one pass through your Serger. However, since we're learning and we didn't do that, we wanna follow the instructions for the conventional machine, which means I'm going to do one more row of stitching on this armhole, and eighth of an inch inside that seam allowance. That's to really set the sleeve in so that I'm not going to tear it when I'm wearing. Remember, your sleeves move around a lot on your garment, and we wanna make sure that they stay there and you get no popped stitches. So we're gonna go back to the machine and do that 1/8 stitching, and then we're just about done with the sleeve. So we wanna make another row of stitching one eighth of an inch inside. And I'm just coming in here, and I have to be just as careful. I could stitch over something on this pass through, like I didn't before, and then I'd have a problem. But I'm just gonna go carefully up, using that first row of stitching as my guide. I'm at the ironing board, and I only wanna press the seam allowance. I don't wanna start pressing all of this flat, because I did create some fullness here, again, which is the cap of the sleeve. So I'm just gonna take the point of the iron and press just the seam allowance, and that shrinks out all that little fullness, all those little bubbles that you saw before. And now they've miraculously disappeared. I'm going to go down the rest of the armhole, and I'm gonna show you what your hard work will look like. Just turn this outside, you want to keep this seam allowance. You're not trimming this away. If you feel like it, you can zigzag close to it to hold them together. But you wanna turn that seam allowance into the cap of the sleeve, 'cause that supports the cap of the sleeve when it's on your body. We want all of that to go toward the sleeve. We're gonna cut those threads later, and now you've got your sleeve set in, which we'll look at more carefully in a minute. The last thing I have to do, I'm gonna come back in here, and I'm going to trim out from that notch to that notch, 'cause that's your underarm, and you don't need all that extra bulk underneath there. Take about a quarter of an inch off the armhole. Don't go too close to the stitching. Again, I got a thick spot there, so I wanna be careful. And I just wanna go as far as the notch on the front armhole edge, and trim that away. Cut some threads while we're at it. Going to turn my whole dress right side out so I can show you what the sleeve looks like when it's put in correctly. You've got your fullness, you've got no bubbles, no puckers. You're going to push that seam allowance toward the sleeve, and that's the back, that's the front. Your sleeve is hanging straight, it's not swinging back, it's not swinging to the front. Your underarm seam is aligned with the side seam of your dress. When it's on your body, your sleeve will be perfect.

#### Hem top or dress

- Ready to hem your top. I just want to refer back to the guide sheet a little bit before we go and finish hemming the top or the dress. So, at hem B and C, that's step 26, that's for the dress, and we

like for you, when you finish your dress, to try it on and make sure that the length you planned from the very beginning is still the length you want to make it. Obviously, you can't make it any longer, but you could make it a half-inch or an inch shorter, depending on what shoe you're gonna wear and how you decide you like the dress when you're done. When you're making the top, we've designed the top to be a specific length, so I'm just going to instruct you to press up your hem, and that's what we're gonna do now. We're gonna go to the iron and we're gonna press up our hem and get it ready to slip stitch. I've done a one-quarter-inch stitch on the lower edge, just to help me later on when I have to press that edge under. Sometimes, it's really hard to figure out that amount, but once you have the stitching there, it's a good guide. So my hem is an inch and a quarter. I'm gonna press that up, all around. And then what we're gonna do, is we're going to press under that quarter of an inch on the raw edge. And that edge we're going to machine-stitch in place before we hand-sew the hem. Now, if you like a sportier version, you could machine-stitch this hem in place by not doing this extra row of stitching. So you could press this quarter, you could turn this inside, and you could machine-stitch close to this edge. I'm gonna go now and stitch that pressed edge in place so that I can slip stitch my hem. So I've got that edge pressed under a quarter of an inch and I'm just going to machine-stitch all around, catching in that raw edge. Now, if you have an overlock, you could certainly overlock this edge. You could have zig-zagged it. Got a little thickness there with my seam allowances, so I pick it up. Little tip right here. Remember, you've got that double seam allowance folded in one direction? Again, you just want to trim some of it out of the way so when you are turning back your fabric, you're not getting all that extra thickness. Get those pins back in place for the hem and slip stitch it in place. Hem is all ready to stitch. I've stitched under a quarter-inch on that edge, it's all pinned in place, it's pressed. I have a threaded needle with matching thread, and I'm going to catch stitch my hem in place. The instruction sheet tells you to slip stitch. Basic in and out, run it around the bottom of the garment. I prefer catch stitch, it's flatter and it's sturdier, and I think when the inside of the garment rubs against your body when you wear it a few times, I like a catch stitch, it holds better. I've put a knot at the end of my thread. I'm going to come in from the underside, behind the hem. Catch stitch is a small cross stitch. I'm picking up a tiny piece of thread on the garment. Object is so it doesn't show on the outside. I can pick up a little bit more on the hem allowance. And I'm working from right to left. And little tiny stitch. Try not to work with too long a piece of thread to start with, mine's probably a little long here, 'cause you're gonna end up having knots, and the little trick is, when you take your thread off the spool, always knot the end of the thread that's coming from the spool. Not the front end, but the back end. Now pull it taut, that next one. And you have a nice, flat hem stitch. Go ahead and do your catch stitch all around your hem. We are done. Hem is slip stitched, I gave my whole garment a final press, and I just wanna congratulate you on finishing this great top. It had some fine details on it, princess seams, this raised waistline seam. We did stay stitching, we did flat neck facings, we did a bias armhole facing, taught you how to put an invisible zipper in two times, because remember, we put one in the skirt, the first class, and now we've done a longer one in the back of the top or the dress. I have my top over here in another fabric. Again, I made it in a cotton sateen, it's sort of my favorite fabric of the moment, just to show you that it looks just as great in another color. I've got my skirt in another fabric in the back, just to show you what it looks like made up in a print versus the solid. And then the dress is the version that we sewed, but it's got two different fabrics. It was featured in the pattern envelope with a contrasting center panel in a synthetic leather. Again, those tips are on the guide sheet. So think about everything that we've done, and I really think you should be proud of yourself. You learned so much. Not only did we learn all the techniques on the top, but we

learned to put in pockets, we learned about gathers and how to pull them up evenly by sliding it with either a pin or a seam ripper, invisible zippers my way, so that they're foolproof, and we did a faced yoke. I think I've given you enough tools over the past four weeks that you could combine them and go on to your next project. I would love for you to start with something that you know you're going to like to wear. Look in your closet. If you wear long, flowy skirts, make a long, flowy skirt. If you wear little t-shirts, make a little t-shirt. This way, when you're done, at least you know you'll like the garment, and then you'll like the project when you're finished. And you'll wear it instead of throwing it in the basket or hanging it back in your closet. So find something that you love in your closet, look in the pattern catalog. We have hundreds and hundreds of patterns to choose from. You'll find something just like it. Go back to the store, pick a new piece of fabric, and remember everything I taught you and apply it to your new project.