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ready?



Brought to you by Joanne Banko

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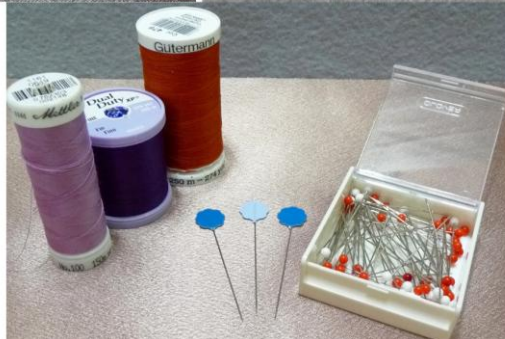


Fabric Tip Sheet for Sewing Crepe Back Satin

Featured on It's Sew Easy TV – Episode 906-1

Basics notions for sewing this fabric:

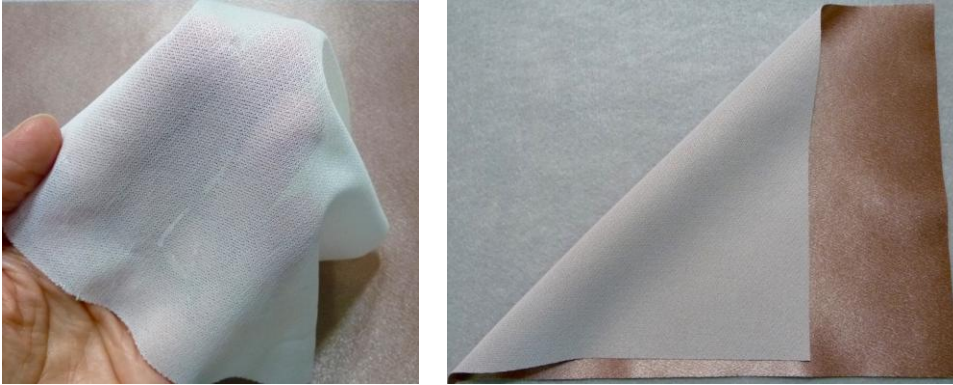
- ✂ Needle for Sewing: Size 12 Microtex (sharp) needle for sewing seams and general hemming techniques. Optional - Twin Needle for Hem Technique #2, size 4.0 mm - 75/11 needle, standard or stretch version.
- ✂ Thread for Sewing: For seams, seam finishing, hemming, etc., choose a good quality all-purpose sewing thread such as [Gutermann](#), [Coats Dual Duty XP Fine](#), or Mettler Metrosene Plus. You want to use the thinnest thread possible. These three brands are high quality, smooth, and moderately thin.
- ✂ Thread for Serge Finishing: Good quality serger thread such as [Maxi-Lock](#) or [Gutermann Overlock Thread](#).
- ✂ Pins: Select snag free [Silk Glass Head Pins](#). I also like [Fine Flat Flower Head Pins](#).



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✂ Interfacing: [Lightweight fusible tricot](#) or [all bias knitted](#) interfacing is best if you need to interface areas such as facings.



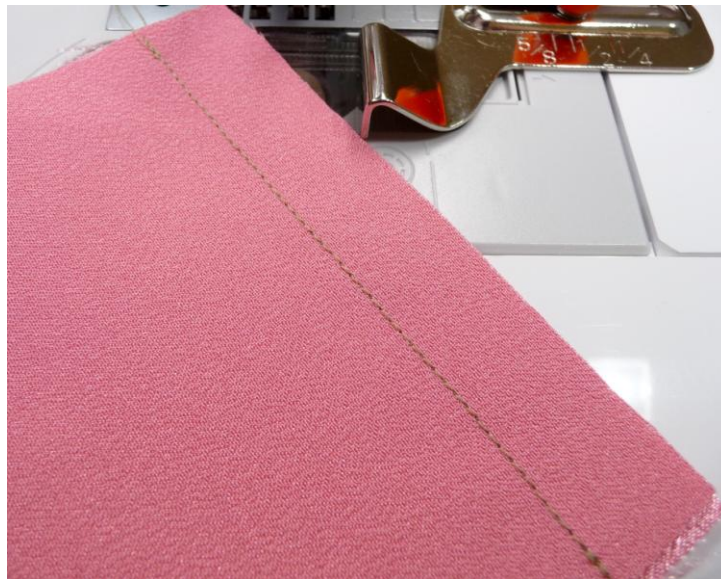
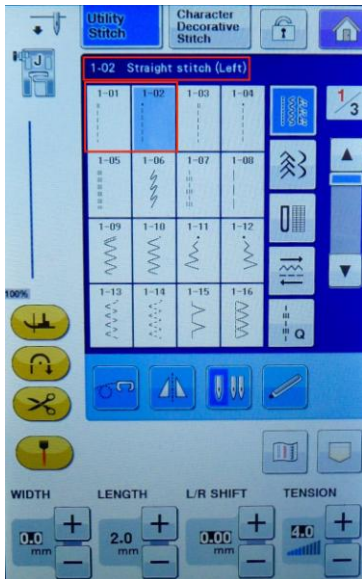
About the fabric: Crepe Back Satin is one of my favorite synthetic “silky”. The smooth and shiny “satin” side is beautiful but you can also use the matte finish “crepe” side of the fabric. Due to the sheen of this fabric it is best to use a [with nap layout](#) for cutting your pattern pieces. This fabric is buttery soft, easy to launder, and has wonderful draping qualities. It’s popular for formal wear and is usually found in the special occasion/bridal/prom section of big box fabric stores. Online retailers such as [Fabric.com](#) and Vogue Fabric Store also carry this fabric and you can order swatches to check colors.

While popular for “dressy” garments I like to use this for luxurious loungewear and fancy pajamas. This is the featured fabric for the [Folkwear®](#) pattern embroidered lingerie on [It's Sew Easy episode 906-1](#). The Satin and Lace pajama top and pants seen on the set was previously published in [Volume 67, Designs in Machine Embroidery](#) magazine. It’s made from a dreamy champagne color crepe back satin fabric. This fabric is quite versatile! Consider using small amounts for trimming cuffs, collars, necklines, and other areas on garments made from various different fabrics.

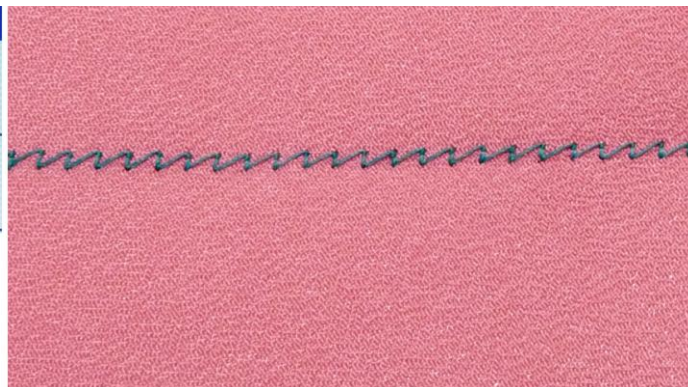
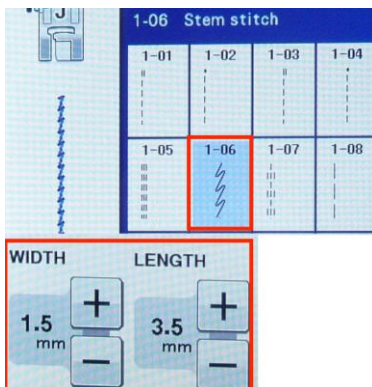


The style era of Folkwear pattern #219 actually spans a few decades beginning in the 1920’s, continuing through the 30’s, and yet very “en vogue” in the glamorous era of the 40’s. Certainly, it’s a classic style that’s still seen today. Interestingly, the front and the back bodice on this pattern are the same. You’ll notice a slight variation I made to the pattern in the form of added bust gathers for the front of the garment. First I traced the original bodice inset pattern piece. Then I cut and spread the inset, adding one inch of fullness along the bust area. I gathered this area with basting stitches before sewing to the front piece. Generally this is not necessary, except in the case of a larger bust cup size. I merely added it as a fashion detail to distinguish the look of the front from the look of the back.

General sewing and pressing tips: *NOTE: I used contrast color thread for better visibility in some of the following examples.* For standard seams select a slightly shorter stitch length (2.0 mm). Sew a little slower than usual to avoid puckered seams. This is always a good rule to follow when stitching synthetic fabrics with synthetic thread. You may also need to use a method known as taught sewing. This simply means holding the fabric firmly, both behind and in front of the presser foot as you sew. Use a straight stitch in the left needle position if possible. This will help prevent the fabric from being pushed into the wide opening of a zig zag throat plate. Use light backstitching or a tie off stitch to avoid bulk at the beginning and end of the seam.



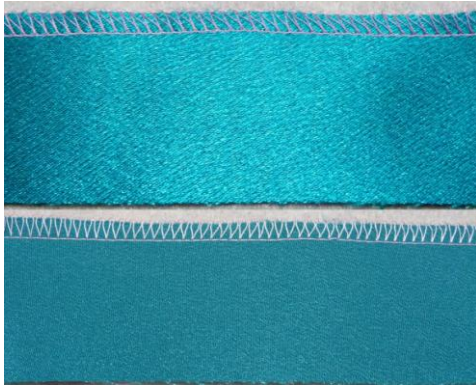
For bias seams I prefer to use a stitch with a little more flexibility. This may be called a stem stitch on your machine or a stretch straight stitch. I call it the lightning stitch because it resembles a lightning bolt. The benefit of this stitch is two-fold. It will stretch without breaking but it also presses flat, even if you are pressing the seam open. It's a great stitch wherever you would normally use a typical straight stitch but need a little more stretch factor in the seam. For best results, use stitch width and length settings similar to the ones shown below.



Like all synthetics it is important to take care when pressing, but I do not find this fabric to be super sensitive. Iron temps can vary greatly so I'll go with my standard advice, "to test is best." For pressing during construction I prefer to use my favorite removable Iron shoe. Use a press cloth if you do not have an iron shoe.

Seam finishing tips: A serger is my *go to* machine for finishing seams on most every fabric I sew. Ordinary weight serger thread works fine but a lighter weight variety is even better if it's available. You'll find some different stitch options below, with the right side pictured first, followed by the wrong side.

Three thread overlock with fine thread.



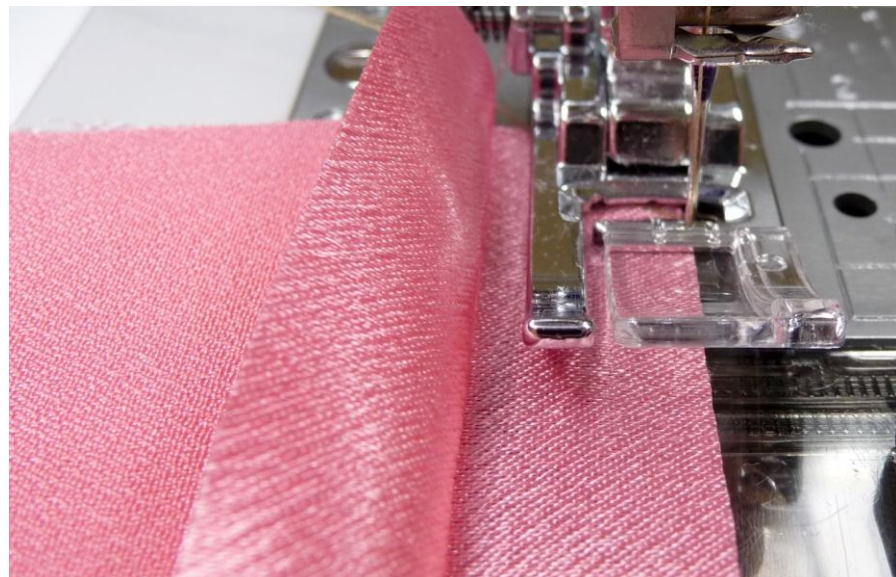
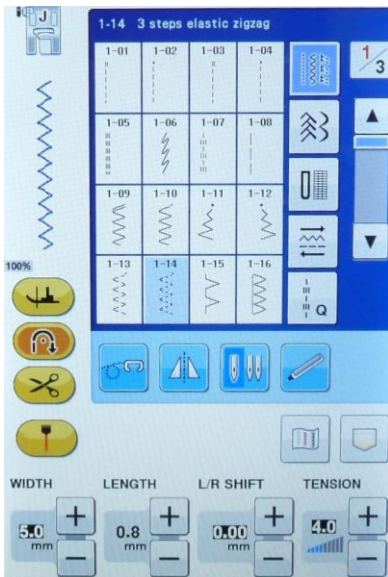
Three thread overlock with standard weight thread.



Two thread overcast stitch with standard thread.



To finish raw edges on a sewing machine, a multiple zig zag, (two-step or three-step) stitch is ideal. This stitch may not imitate the look of ready-to-wear on the inside of your garment but it is lightweight and works well to prevent the fabric from raveling. To overcast the raw edge, first stitch your seam and then sew along the raw edge with the right hand swing of the needle skipping over the raw edge of the fabric. Note that you will likely have a few stray fibers along the edge but that is normal for this type of fabric. Press seam open.



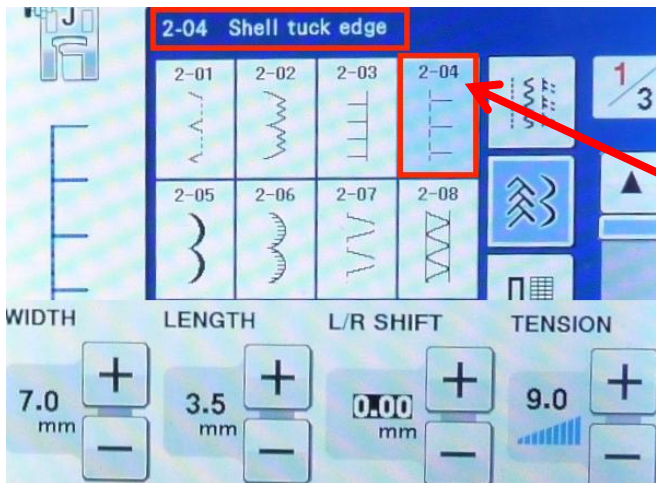
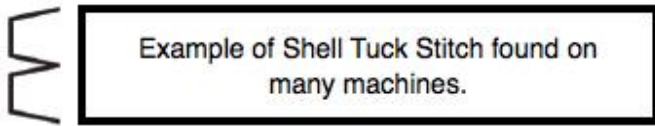


As an option you can serge finish or overcast the two layers of the seam together and then press the finished seam to one side.



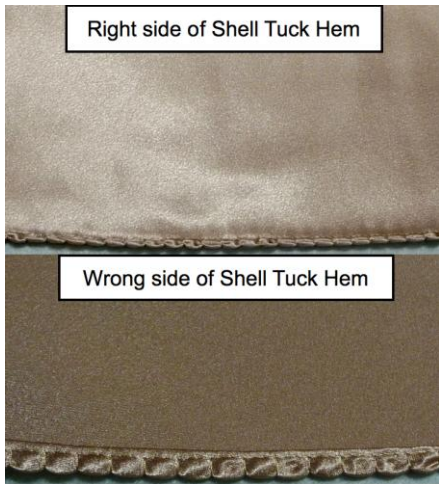
Hemming techniques:

Technique #1 - Shell Tuck Hem – A straight or gently curved edge is appropriate for this technique and the steps are easy. I love this stitch and I've been using this on lightweight, soft fabrics for many years. First you need to locate this stitch on your machine. Check your machine manual to see if it is listed in the utility or decorative stitch menu. The actual stitch may not look the same on all machines but the end result is very similar. I have provided two examples below.



Example of a Shell Tuck Stitch found on some Brother Model machines.

Be sure to test your settings on scraps before hemming your garment. First, press a double folded ¼-inch to ⅜-inch hem to the wrong side. Select the shell tuck stitch and tighten the upper thread tension considerably if it is not already selected by default. Working from the right side of the hem stitch along the folded edge, stitching so that the far right hand swing falls just off the edge of the fabric. When the stitch swings back to the left side it should pinch the hem and form a scallop. A tight upper tension is essential for the scallop to form. Increase the tension as needed to get the desired effect.



Technique #2 Twin Needle Topstitching - A twin needle is a good choice for hemming. I use the same size normally used for hemming my knits. Test on a scrap first. You may want to lengthen the stitch to approximately 3.0 mm and loosen the upper tension slightly.

As a final note, I highly recommend checking in with your favorite sewing machine shop for supplies and advice. Bring along this tip sheet or e-mail a copy to them so they can research the products themselves. It's possible that they'll already have these items in stock or carry similar items to substitute. Remember, a good sewing machine dealer is a valuable asset. They have the best of the best when it comes to knowledge and supplies.