The holidays are nearly upon us and the end of the year is looming. Every year at this time my business starts to slow down for the season and I like to take a little time to sit back and process what my year has been like so far and what the rest of the year will look like. Many of you have just gotten home from Conference, and in my experience it’s a little like being hungover. Conference is such a great way to vent your year, fill your brain with incredible new skills and information, and recharge your sewing soul. It’s such a condensed and high intensity week or weekend that I often come home a little dazed.

Did you attend this year’s conference in Orlando? What did you learn? What did you see and who did you meet? If you took a class that particularly wowed you, please write up a review and send it in to newsletter@sewingprofessionals.org for inclusion in the next issue of Perspectives. Sharing your thoughts on conference classes not only helps the board make future class and instructor decisions, but also helps members who have never attended conference see the value.

In this issue of Perspectives the ASDP charitable foundation gives us a heart-warming update about a member’s legacy and Janee Connor reminds us of a wonderful and easy way that we can turn some of our regular online shopping into a charitable donation. Several of our chapters have had a busy end to summer with meetings, and adventures, and workshops. Rachel Kurland has put together a great list of upcoming museum exhibits. Remember that even if you can’t make it to these exhibits in person, many museums have online tour formats so that you can still get some of the experience of the collections. Don’t miss the amazing opportunities that are afforded to us in this great age of technology!

You may notice a new feature in this issue. Often, ASDP members share fascinating articles that they find by sending them out over the discuss list. Not everyone gets the discuss list emails, and all too often those of us who do are too busy to read them when they come across our desks. This happens to me all the time and then they get lost in the shuffle of my inbox. As I see articles that members share throughout the year, I’ll be curating an article round up for each issue of Perspectives. This is a great, concise way to share industry information, new technologies, fashion history, and cultural studies. If you come across an article that you’d like to have included in the next article roundup, please send it in to me.

Even though the Orlando conference has just concluded, I’m sure the board is already hard at work getting everything in place for next year’s conference in Dallas, “Inspire the Designer Within.” One argument that I often hear from people about attending conference is that it’s cost prohibitive. I get it. It’s a huge investment. But consider it as such. Conference is an investment in your business, your education, your sewing soul, and your professional community.
This year is the first time in my conference attending years that I haven't been able to go. Real life got in the way and I wasn't in a position to take the time off, or frankly, to afford the expense. It was a difficult decision to make, but I knew it was the right one for me and my business this year. That being said, I am ready to hit the ground running to save up for next year's conference! I thought I'd share a little of my planning and math with you in case this is something that's been keeping you from attending our annual tribe meeting.

Costs associated with conference:
- Registration
- Travel costs (planes, trains, and automobiles)
- Hotel
- Class kit fees
- Class supplies that you need to bring with you
- Meals and snacks while you're traveling and at conference
- Shopping (the Vendor's Marketplace always has some showstoppers)
- Extras such as participating in the silent auction, the cash bar at various events, shipping supplies or purchases to or from the hotel if you don't drive

Now, in my experience, I can take expensive classes, enjoy my eating and drinking out with friends, and have a comfortable shopping budget along with all of my other expenses for under $3000. Yes, this is a large chunk of change, but I have about 50 weeks to get ready for Dallas. $3000 divided by 50 weeks is only $60 a week. For the value that I get out of my annual conference vacation in educational and emotional support, $60 a week is absolutely do-able.

As we enter into this holiday season, let's take a moment to sit back and be proud of the year we've had as people, as business owners, and as a professional association. This is the time of year when we start budgeting and planning for next year. Our board is already hard at work preparing for Dallas, coming up with new ways to benefit all of us as members, and they're already starting to implement some of the changes that members have suggested and asked for. What will you do to get ready for 2018? Let's make this our best year yet!

**President's Message**

WE HAVE A PLAN. WE PLAN TO INCREASE OUR MEMBERSHIP BY GETTING THE WORD OUT ABOUT THE ASSOCIATION OF SEWING AND DESIGN PROFESSIONALS. WE HAVE A DYNAMIC NEW MARKETING PLAN REVEALED AT THE ANNUAL MEETING AT THE ORLANDO CONFERENCE. WE WILL BE IMPLEMENTING IT IN THE NEXT FEW MONTHS AND THE PLAN WILL BE CARRIED OUT OVER SEVERAL YEARS IN STAGES.

ASDP REPRESENTS A TALENTED, CREATIVE GROUP OF PROFESSIONALS. WE ARE UNIQUE IN THAT OUR MEMBERS REFLECT A GREAT ENTREPRENEURIAL DRIVE. WE WANT TO HELP ENCOURAGE THAT DRIFT AND HELP YOU GROW YOUR BUSINESSES. ASDP MEMBERS HAVE THE TALENT, WE HAVE THE TOOLS, AND WE ARE THE TRADE ASSOCIATION THAT LIKE-MINDED PROFESSIONALS NEED TO JOIN.

WE WILL BE WORKING ON A FRESH NEW WEBSITE THAT IS EASIER TO MANEUVER. WE WILL BE TARGETING PROFESSIONALS AS WELL AS STUDENTS JUST ENTERING THE BUSINESS. BE WATCHING FOR WAYS YOU CAN HELP US IMPLEMENT THIS NEW PLAN, WAYS THAT WILL BENEFIT YOU TOO!

DO YOU KNOW NICK ABRASHI? NICK IS OUR FEATURED MEMBER FOR OCTOBER. FROM HELPING IN HIS TAILOR'S SHOP AT AGE 9, TO THE UNIVERSITY OF ZAGREB, CROATIA, TO THE ALTERATIONS AND TAILOR SHOPS REGIONAL MANAGER FOR NORDSTROM CENTRAL REGION, NICK HAS A GREAT STORY. CHECK IT OUT ON OUR WEBSITE UNDER FEATURED MEMBER.

NOW IS THE TIME TO START YOUR PLAN. YOUR PLAN TO ATTEND THE 25TH ANNUAL EDUCATIONAL CONFERENCE IN DALLAS IN OCTOBER 2018. PLANS ARE WELL UNDERWAY.

MY BEST TO ALL,

LINDA STEWART, PRESIDENT
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ASDP Foundation Update:

Her Gifts Live On by Robin Bolton

The ASDP Charitable Foundation is honored to announce a sizable donation ($2000 plus) from the family of Sharon Zydiak and the New Jersey Chapter in her memory. Here are some of her chapters reminiscences of this longtime member of the NJ chapter:

Sharon Zydiak, a founding member of the New Jersey chapter, passed away in April of lung cancer. She was very dedicated to PACC/ASDP. Even after she retired and became sick she still attended as many meetings as she could. She was an instructor and sales person at Fabricland in North Plainfield, NJ for a number of years and pointed many people towards ASDP from that position. She had her own dressmaking and bridal shop on Main St. in High Bridge for a long time called "Dial-a-Style".

Sharon was a former winner of the Make It With Wool competition. She helped judge the New Jersey chapter’s original jurying program. This program eventually formed the basis for the current MSDP program.

Three binders full of photos of her creations over the years including wonderful suits, jackets, dresses and bridal gowns were found in her studio. Some photos were included alongside a clipping of a garment that was the inspiration. The binders also contained a number of glowing thank-you notes from her customers.

Like so many of us, Sharon had collected several sewing machines, a wonderful resource library of books and Threads magazines, a dress form, yards of fabric, and tons of notions and supplies. Her husband, not knowing what much of it was or what he should do with it, contacted Sharon’s ASDP friends. The chapter organized and facilitated a profitable sale with the last of the items being donated to a non-profit called "So You Can" run by Vivian Burns. This organization runs after school programs, summer camps, and adult ed classes for children and adults to teach them to sew to empower them, give them something to do, etc.

Sharon’s husband, Wayne, wholeheartedly agreed to Lois Anderson’s suggestion that the profits be donated to the ASDP Charitable Foundation. So Wayne got his house cleared out of a lot of stuff he knew nothing about, many people got new supplies and a little bit of Sharon to hang on to, and the New Jersey chapter got to support two charities that encourage sewing in the process.

Sharon was a talented dressmaker, a good friend and mentor, and a knowledgeable teacher who was totally dedicated to her craft. Although she is sorely missed by the New Jersey chapter and all of her ASDP friends, being the kind of person Sharon was, she would be thrilled to know she helped others prosper in a career she was so passionate about.

We thank Lois Anderson, President, ASDP NJ Chapter, for these memories of Sharon and for inspiring this significant donation to the ASDP Charitable Foundation. Through donations such as this and those from other members the Foundation is picking up momentum. We hope to be assisting future sewists soon. We welcome your support.

*Please watch your email for upcoming announcements regarding Giving Tuesday.*
BOOK REVIEW BY CISA KUBLEY

“Darlings of Dress: Children’s Costume 1860-1920” by Norma Shephard is a beautifully organized look at sixty years of children’s fashions. The book is nearly two hundred pages of visual joy looking not just at children’s fashions, but the societies that designed them. Ms. Shephard provides a stunning timeline that clearly delineates the change from Victorian children dressed as miniature adults to the 20th century embrace of children as children who need to move and play.

While perusing the chapters, all laid out by decade, I was very impressed not only in the variety of the pictures (almost always more than one image of each style being discussed) but with the depth of knowledge Ms. Shephard provided. In each decade she delved briefly and concisely into the views of the day regarding the purpose of clothing, the prevailing thoughts on health, new technologies that were available, and children’s place within society. The book also does an excellent job of tracking the provenance of garments and the transition from homemade to store-bought as well as what garments were procured where. Even as catalog and store bought clothes gained traction, there were still some garments made at home. As each new style is introduced it is accompanied by a vivid description of shape, fabric options, as well as popular colors and combinations. Often, garments are described that are not actually pictured. While initially frustrating to not see the garments, they are so meticulously described that they come alive in the reader’s mind thanks to the fullness of Ms. Shephard’s writing.

The pages of “Darlings of Dress” are absolutely filled with beautiful black and white photos and illustrations, as well as colorized fashion plates, catalog images, and portraits for every era. It is charming and delightful to see not only how fashions for children were changing, but also how the advertising changed with the decades. This book brings so many clothing styles to life for the reader with a full accompaniment of shoes, and bags, and accessories for the growing little one. A personal favorite is the (slightly terrifying) child’s purse made of some taxidermied critter, complete with teeth and eyes.

The 1860s dressed children as pint-sized adults and ushered in the advent of the sewing machine. The 1870s, with the sewing machine more established, enabled the lower classes the imitate those with more means. Children’s clothing became more ornate, providing a perfect introduction to the 1880s when children were dressed to see and be seen, as Ms. Shepard so accurately put it. The 1890s brought dress reform and a new consciousness about health and children’s needs while growing. By 1900, while elegance was still a concern, clothing started to be more about ease. The teens brought with them dropping waists, relaxed lines, and finally a bit more time for children to just be and grow as children. Ms. Shepard brings a wonderful personal history to the book as well, with the final decade of the book featuring several childhood pictures of the author’s father at various ages.

From the nearly 50 page introduction which is informative and fascinating to each well rounded chapter/decade, Norma Shephard has produced yet another beautiful look at a niche in historical fashion. Whether or not you’re specifically interested in children’s clothing, “Darlings of Dress” is a beautiful and insightful look at 60 years of fashion history.
MUSEUM FASHION EXHIBITIONS FOR THIS QUARTER by Rachel Kurland

Want to extend your Florida visit after conference? Or planning a visit to the Florida coast later this fall?

DARING FASHION: DALI AND SCHIAPARELLI
The Dali Museum, St. Petersburg, Florida
October 18, 2017-January 14, 2108

Dali & Schiaparelli – presented in collaboration by The Dali Museum and Schiaparelli Paris – will feature haute couture gowns and accessories, jewelry, paintings, drawings, objects, and photos, as well as new designs by Bertrand Guyon for Maison Schiaparelli. This will be the first exhibition dedicated to the creative relationship and works of Elsa Schiaparelli and Salvador Dali – friends and collaborators that set Paris and the world ablaze with their groundbreaking visions.

Elsa Schiaparelli was regarded as the most prominent figure in fashion between the two World Wars. Her designs deliberately subverted traditional notions of women’s roles and beauty, embracing and exaggerating the transgressive nature of fashion. Schiaparelli explored bold Surrealistic themes in her designs, heavily influenced by artists, especially Dali, with whom she often collaborated. The vibrant colors, experimental fabrics and elegant handmade decorations set her apart from other designers of the 1920s and 1930s.

I saw the Balenciaga exhibition in San Francisco in 2011. I don’t know how similar this exhibit is, but I recommend allowing at least half a day to examine, dream, and drool if you are in London. The SF exhibition emphasized his Spanish roots. This one includes x-rays to show the structure of his gowns. Any time you’re at the V and A make sure you take at least one docent tour. They get to show you their favorite things, so each tour is different!

BALENCIAGA: SHAPING FASHION
The Victoria & Albert Museum, London, UK–Until February 18, 2018

The exhibition Balenciaga: Shaping Fashion will closely examine the craftsmanship and skill which made the designer’s creation so unique, while exploring how his designs shaped future creations. It will feature over 100 garments and 20 hats made by the couturier as well as never before seen sketches, film, photographs and fabric samples.

https://www.vam.ac.uk/exhibitions/balenciaga-shaping-fashion has videos related to the exhibit.

Balenciaga studied dressmaking before designing and we can learn a lot from this examination of his creations.

CHRISTIAN DIOR, COUTURIER DU RÊVE
Musée des Arts Décoratifs –Until 7 January 2018

In celebration of Dior’s 70th anniversary, the prolific French couture house will be debuting the largest fashion exhibition to ever show in Paris. The gorgeous collection will explore the many creative transformations Dior has experienced under its larger-than-life creative directors like Christian Dior, Yves Saint Laurent, John Galliano, and most recently, Maria Grazia Chiuri.

Spanning from 1947 to 2017, you’ll be able to see over 300 couture gowns across 32,000 square feet as well as a stunningly curated series of fashion photographs, artwork, illustrations, and more. It’s the Paris-based museum’s largest exhibition ever and is sure to draw a large crowd.

SPOILER ALERT! The Denver Art Museum recently announced it will host the U.S. debut of “Dior: From Paris to the World,” The exhibit, which is scheduled to be on view November 18, 2018, to March 3, 2019, will include an eye-popping 150 haute couture dresses along with accessories, photographs, original sketches, runway videos and other archival material that will trace the history of the world-renowned fashion house.

If you don’t get to Paris, plan a trip to Denver. You have time to start saving for your tickets.
I didn’t find many exhibits in the center of the country, but Kent State always has interesting shows.

**FASHIONS OF THE FORTIES: FROM WORLD WAR II TO THE NEW LOOK**

Kent State Museum, Kent, Ohio
until Sunday, March 4, 2018

The 1940s was a tumultuous period in history and the fashions of the time reflected the upheaval. World War II led to restrictions on what Americans and Europeans could wear because of rationing for civilian populations and uniforms for those who enlisted. The end of the war brought new freedoms. Christian Dior’s groundbreaking 1947 collection was known as the ‘New Look’ which came to refer more generally to the fuller skirts and hourglass silhouettes that predicted the styles of the 1950s.

https://www.youtube.com/watch?v=zrJQLIR_sjA is a virtual tour of the exhibit. Have a peek at the New Look without travelling anywhere.

Kent State also is showing

**Pink: The History of a Punk, Pretty, Powerful Color** until January 5, 2019

Pink is popularly associated with little girls, ballerinas, Barbie dolls, and all things feminine. Yet the symbol and significance of pink have varied greatly across time and space. The stereotype of pink-for-girls versus blue-for-boys may be ubiquitous today, but it only gained traction in the mid-twentieth century. In the eighteenth century, when Madame de Pompadour helped make pink fashionable at the French court, it was perfectly appropriate for a man to wear a pink suit, just as a woman might wear a pink dress. In cultures such as India, men never stopped wearing pink. In recent years, pink increasingly has been interpreted as cool, androgynous, and political. “Why would anyone pick blue over pink?” mused the rapper Kanye West. “Pink is obviously a better color.” In the words of i-D magazine, pink is “punk, pretty, and powerful.”

Books on Balenciaga:


Books on Schiaparelli:


Books on Dior and Forties Fashion:

https://www.amazon.com/Christian-Dior-Designer-Florence-M%C3%8Cller/dp/0500021546/ref=sr_1_1?ie=UTF8&qid=1506957578&sr=8-1&keywords=dior+designer+of+dreams the book from the Paris exhibition


https://www.amazon.com/Fifty-Years-Fashion-New-Look/dp/0300087381/ref=sr_1_1?ie=UTF8&qid=1506957629&sr=8-1&keywords=the+new+look+fashion written by Valerie Steele, who curated the Kent State exhibition

Over the summer www.purewow.com published an interesting article written by Roberta Fiorito. Ms. Fiorito interviewed several New York tailors in order to compile a list of tailoring and garment care tips for readers. One of the tailors interviewed was ASDP’s very own Michelle (Zelkowski) Cherry, former VP of Education. Take a look through these tips and see what you think. Our job as sewing professionals is often not just to sew the clothing for our clients, but often to also advise them on how to wear, care for, and store the pieces they’ve invested in. Do you ever incorporate advice like this when you’re talking with your clients? —Cisa Kubley

7 Things that Celebrity Tailors Would Never Do To Their Own Clothing
by Roberta Fiorito

During almost any DIY clothing project, we’ve realized all too late that we overestimated our skills. (RIP those jeans we tried to distress on our own.) So we sat down with Michelle Cherry of Greenfield Clothiers in Brooklyn and Stacie Pettersen of Beyond Bespoke Tailors in Manhattan. Here, seven things they would never do to their own clothing (meaning you should probably avoid, too).

BUY CLOTHING THAT NEEDS TO BE ALTERED AROUND THE ARMHOLES OR THIGHS

Even if you’re absolutely in love with a dress or pair of jeans and willing to shell out serious cash to make them fit, there are a few things tailors just can’t do. Two main pain points of tailors everywhere: armholes and thighs. “An armhole, if it’s too big, cannot be made smaller,” Cherry says. “And if you’re curvy, your pants need to fit in the hip,” since it’s hard to let out the area around the thigh and add fabric back in.

USE IRON-ON TAPE TO HEM A PAIR OF PANTS

It can be tempting to reach for a quick fix and hem with those store-bought no-sew tapes, fusing fabric glue instead of wrangling a needle and thread. But Cherry warns against it. “The glue never comes off, and it’s not like it’s invisible from the right side. Usually you can see the portion where the fabric is stuck together,” she says. “If your hem comes out of your pants or skirt while you are at work, then Scotch tape is really the best thing. If you’re super desperate, you could actually staple it since staples will come out. The iron-on tape won’t.”

STEAM CLOTHES WITH DECORATIVE DETAILS

A quick burst of vaporized water can do no harm, right? Turns out, it can. "If your clothing has beading or sequins, you should never steam it," Pettersen warns. "A lot of beads and sequins are hand-painted or dyed. In most cases, hitting the beads with steam will totally change the color of them and will ruin the garment." For these special clothing items, she says it’s better to take the item to a professional cleaner instead.
DRY-CLEAN EVERY PIECE THAT SAYS “DRY-CLEAN ONLY”

And it’s not because of the hefty price tag to dry-clean. It’s actually very hard on your clothes. Cherry says, “When you dry-clean, your clothes die a little death, like a cat with nine lives. Also, dry-cleaning fluid only gets out stains that aren’t water-soluble, like wax or oil. If the stain is water-soluble, it won’t come out at the dry cleaner.” Instead, she recommends hand washing certain items. “Silk blouses and dresses, for example, don’t have to be dry-cleaned. You can actually hand wash them in cool water with shampoo. Let them drip dry, give them a quick iron and it’ll be perfectly fine.”

HANG THINGS THE WRONG WAY

We find ourselves constantly annoyed by the little strings inside dresses and tops. But unfortunately, it’s a bad idea to cut them off. “If your dress has the loops on the inside, there is a reason for them,” Pettersen says. And it’s not just strappy blouses. “Sweaters should be folded over hangers, not hung from the shoulders. For suits, you should use a hanger with a wide body to insure that the shoulders stay structured. For pants, forget those clips; they will only ruin your waistbands. Stack two or three pairs on a hanger instead, or fold your pants to give them life.”

TRY TO DYE CLOTHING HERSELF

As badly as you want to change the color of that teal bridesmaid dress from your cousin’s wedding, you should think twice. “It is actually very difficult to dye ready-made clothing an all-over shade,” Cherry says. “If blotchy is what you going for, then that’s easy. But if you want a nice, even coloration on your garment, it’s almost impossible to do it yourself after it is already made.”

MEASURE YOURSELF WITH A MEASURING TAPE

That online size guide seems handy as long as you happen to have a tape measure lying around, but Pettersen warns against it. "No matter how qualified you are, this will never work. Your body measurements change with each movement, and it is impossible to get the correct measurements," she says. Instead, she recommends having an alterations specialist do it for you for a small fee (usually $10 or less). Or at the very least, have a buddy do it for you so you’re getting an outside angle on the measurements.

Original posting: https://www.purewow.com/fashion/things-a-tailorwould-never-do
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As we come to the end of the year, many of us think about what charitable donations we’d like to make. If you were at conference in the past couple of years, you heard a lot about our charitable foundation. At most events you’d find donation cards and envelopes, and be given the opportunity in the silent auction for books that have been donated to raise funds. I’ve done both for 3 or 4 years now, and also took part in the video that was filmed in Vancouver in 2016.

You can certainly contribute directly by sending a check or submitting a donation online, simply by following the link on the home page of our website or going to the giving page at https://www.sewingprofessionals.org/our-charitable-foundation

I also passively contribute to the foundation - every single time I shop online at amazon.com. Amazon donates 0.5% of the price of my eligible purchases to the ASDP charitable foundation. Setting it up takes only a minute or two, and if you allow your computer to remember your log in, it will happen automatically every time you visit Amazon to shop.

Here’s how to set up your own Amazon Smile account. Go to www.amazon.smile.com

If you already have an account on Amazon, sign in. If not, use the Create an account link below the Sign in button. Next step is to choose the organization you want to Amazon to give to. Typing “asdp” in the search box will bring up the foundation.
Select ASDP Charitable Foundation, and you’re done.

When you are on the Amazon, simply go to smile.amazon.com instead of the regular Amazon page and shop away!

It may not be much, but every little bit we contribute brings the foundation closer to the goal of being able to offer educational opportunities to those coming into the sewing and design profession. And that’s a legacy we can all be proud of.

**Article Round Up**

*The Underclass Origins of the Little Black Dress* - Submitted by Tina Columbo


*Google Digitizes 3,000 Years of Fashion History*


*Can We Make Fashion Greener* - Submitted by Debra Utberg

**SEWING STUDIO SPOTLIGHT:**

CISA KUBLEY, Sew Fitting--New Albany, IN

**WHERE IS YOUR BUSINESS LOCATED? DO YOU WORK OUT OF A HOME STUDIO OR DO YOU HAVE A BRICK AND MORTAR LOCATION?** Sew Fitting is located in historic downtown New Albany, Indiana (which is about 5 minutes from Louisville, KY). I worked my first two years out of my apartment and over the last seven years I have grown through a variety of brick and mortar locations. We're now in a 2080 square foot building on a prominent corner downtown. This wonderful building is the oldest commercial building in town and was built in 1834 with the back office extension added in 1840. My landlords provided me with a list of every business that has been in the building for it's life and it's fascinating to see the kinds of businesses that preceded me. A few of my favorites were a sewing machine sales business and then a milliner and drygoods store. There's a strong sewing and clothing history to this building and I love that my landlords added me as the most recent tenant on the list!

**WHAT KIND OF WORK DO YOU SPECIALIZE IN?** I'm a big believer in diversification. In our current business model we are the area's only full-service tailor shop. We offer clothing alterations and repair, including a lot of bridal work, custom clothing including many historical reenactment garments, prototyping for inventors and designers, tuxedo rental, sewing machine repair, embroidery, and simple home decor work. I also teach at a local maker space and am looking forward to expanding that program and hopefully someday using it as a trade school for the sewing and design industry.

**TELL ME A LITTLE ABOUT YOUR FAVORITE PART OF YOUR SEWING SPACE.** I love my all metal machines, custom wooden work tables, and all the exposed brick and woodwork in my 174 year old building. Our space is wide open with great windows and a prime view of our community. It's a wonderful way to feel connected to our town.

**DO YOU WORK ALONE OR DO YOU SHARE THE SPACE WITH OTHERS?** I am very fortunate to surround myself with a really dynamic staff full of absolute characters. Mandi is my part-time administrative assistant and full-time tattooed lady. Allison is my full-time seamstress who never fails to entertain us and puts customers at ease. She's also currently growing our new mascot, Baby Tailor! Brittni is an intern who transitioned into a part-time machine repair, embroidery, and simple home decor work. I also teach at a local maker space and am looking forward to expanding that program and hopefully someday using it as a trade school for the sewing and design industry.

**HOW DID YOU DEVELOP YOUR LAYOUT?** When we moved to the current building it marked seven expansions in six years of business. We went from 850 square feet to just over 2000 so it was a pretty big adjustment. I kept meaning to make a scale sketch of the space with little paper models of all the furniture and equipment. I really did. I even sort of succeeded. The sketch was made. In reality, the space has got some pretty specific architectural features that dictated a lot of the layout for us. I wanted the staff to have a nice view and excellent lighting when they worked, so all the machines line the wall of windows along the western face of the building. We like the watch Fredric and Lorelei, the groundhogs across the street, as we work. There are several support columns that run down the center of the work room that provided great niches for our ironing stations and garment racks. These created a natural divide between the customer area and the work area while still leaving everything out in the open. There's a great little alcove in the back of the workroom behind one of the dressing rooms, so it made perfect sense to put our supply closets there. Most of the walls in the shop are very old, soft masonry and as such, we can't really hang anything from them. Thankfully, we have beautiful exposed rafters throughout the workroom and our industrial look means that the chains we hang garment racks, artwork, and thread racks from blend right in. We're constantly reevaluating the shop set up and this winter will include a rather hefty overhaul of the back office to better utilize the space.

**WHAT'S THE FIRST THING THAT CLIENTS NOTICE ABOUT YOUR SPACE?** Usually the cats. Even if the cats aren't there to greet them, customers have either seen them before or heard that we have them and are on the lookout for our furry mascots. We often joke that having work done is the secondary reason that customers come to see us!

The most common comments we hear are about the exposed brick wall, the lovely old rafters in the ceiling, and the wonderful lighting. Our shop is quite a visual experience whether it's your first time in or for those of us who are there day in and day out.

**WHAT MAKES YOUR SEWING SPACE UNIQUE?** I've already talked about a lot of the individuality of our building, but I think beyond the looks and overall aesthetic, our space is unique within our industry. It's certainly different than any other tailor shop I've ever worked in. One of the things that I've found very typical in the alterations industry (and here I'm talking the typical strip mall shop rather than the beautiful home studios that are so prevalent within the ASDP) is that when a client walks in, they are typically confined to a reception area and fitting room. The workroom where the actual work occurs, and often time the workers who are doing the physical sewing, are hidden behind closed doors. This was especially true in the first shop I worked in when I moved to the Louisville area. There were only a few tailor shop staff who were permitted on the sales floor for fittings and the rest of us were kept in the basement workroom, like some kind of little secret.

When I opened my business I knew that I didn't want to hide the work area. I am proud of our craft and I love the reactions from clients when they see us working. I am often told that people love to come in to see where the magic happens. I have nothing to hide from my clients and find that having everything on display can have a hugely positive effect on first time clients who may have had bad experiences with other alterations "professionals."