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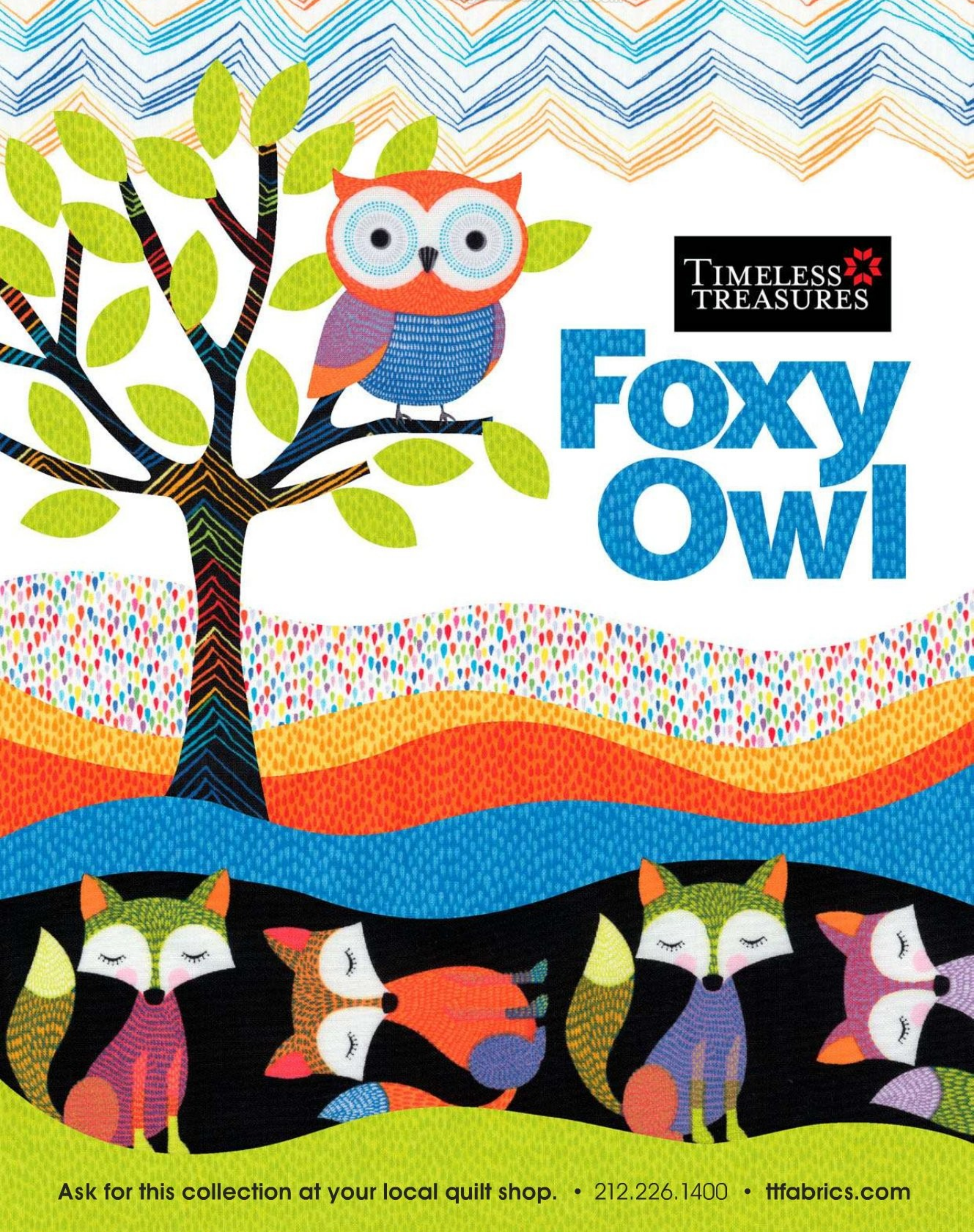
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SATCHEL

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from the *romantic* to the *exotic*

ALTHOUGH SUMMER IS BARELY GETTING STARTED, I know that it's going to be a fantastic fall. Because if you are into sewing like I am, you know that come summer, we are already dreaming about fall sewing projects. And this issue is full of projects that take inspiration from around the world and beyond into all the worlds of our imagination.

In **Global Journeys**, from the Moorish Tiles Placemats by Kevin Kosbab to the Otomi-inspired Knot Bag by Mags Kandis, Brandon Mably's Tea Cozy and more, you will find international influences. Or put a modern spin on a very romantic era in the **Renaissance Woman** section, including the Honeycomb Smocked Handbag and Scarf by Charise Randell and elegant Fussy Cuffs by Katrin Vorbeck. The **Modern Fairy Tales** section sparks the imagination with a host of projects inspired by tales and fables, such as Heidi Boyd's Puppet Castle and Dragon Softie. **Call of the Wild** takes an exotic turn with a gorgeous Bird by Bird Linen Napkins set by Celina Mancurti, a vibrant Royal Elephant Pillow Cover by Lindsay Conner, and a trio of Wild Safari Masks by Jessica Peck. And the **Time Traveler** section takes you on a journey to another decade with its 1950s Apron by Amy Struckmeyer, 1970s-inspired Love Sneakers by Berene Campbell, and much more.

This issue's features put the focus on textiles both abroad and at home. Mags Kandis shares her love of Mexican textiles from her winter home in San Miguel de Allende, Mexico. Global fabric shopping savant Linda Turner Griepentrog offers tips and sage travel advice in Globetrotting for Textiles. And Meet Me in St. Louis tells the tale of a trio of talented women united by friendship and a love of fabric.

There are so many ways to travel the sewing world and the trip is always just as enthralling as the destination. Along with



the usual excitement of bringing a new issue of *Stitch*, I am also so excited to announce that this is our first subscription issue! That's right—you can now have *Stitch* delivered to you four times a year. For more information, visit SewDaily.com.

I wish you many sewing sojourns.

Happy stitching!

amber eden

Editor, *Stitch/SewDaily.com*

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Watch for our supersized **WINTER** issue of *Stitch*, packed with fabulous projects and much more!

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* INTERWEAVE stitch

CREATING WITH FABRIC + THREAD

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Editors' picks for
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* what's new + cool



Amy Butler's Cameo fabric prints are now portable! The **CAMEO STATIONARY BOX SET** (above) comes with sixteen writing sheets (four designs), envelopes, and address labels in a collectible craft box. Also available are colorful journals (left) to inspire creative writing. *Cameo Stationary Collection*, chroniclebooks.com, \$8.95 to \$14.95.

Richly textured and incredibly soft and luxe, it's so hard to believe the **SHANNON FABRICS FAUX FUR COLLECTION** is not real fur. With choices like Fancy Mink, Alaskan Hawk, and Snow Lynx, you can glam up your garments—guilt free. Their fabrics are available at fabricworm.com. *Shannon Fabrics* is a wholesale company, but retail customers can see their selections at shannonfabrics.com.





Bring a bit of your wild side into your sewing room with these **ANIMAL PRINT FABRIC SCISSORS**. Available in new zebra and leopard prints, they have an 8" blade that easily cuts through layers of challenging fabrics like denim and silk. *Designer Fabric Scissors*, fiskars.com, \$15.49.



Stock your fall sewing library with these new books. In **FABRIC SURFACE DESIGN**, Cheryl Rezendes teaches you how to customize creations by making your own textile art. In **SEWING MACHINE SECRETS**, Nicole Vasbinder shares her insider secrets to mastering the sewing machine. And Melissa Wastney's first book—**SWEET & SIMPLE HANDMADE** offers twenty-five children's projects inspired by the popular zakka style. *Fabric Surface Design*, storey.com, \$29.95. *Sewing Machine Secrets*, interweave.com, \$24.95. *Sweet & Simple Handmade*, stashbooks.com, \$25.95.

Elastic is an essential notion, but the latest wave of vibrant **DRITZ ELASTICS** also can be used to make belts, headbands, and even suspenders. Choose from a wide variety of styles and candy colors. The elastics are sold on cards and come in widths from $\frac{3}{8}$ " to $1\frac{1}{4}$ ". *Dritz*, \$1.99 to \$3.49, dritz.com.



The creative team behind **SEAM-FIX** knows how tedious it is to rip. They have created a magic wand that allows you to "erase" leftover thread residue. The rubbery ball picks up loose threads without marking your fabric. *Seam-Fix*, heirloomcreations.net, \$6.99.



Photos courtesy of Linda Turner Griepentrog



costume karma

A peek behind the scenes at a Hong Kong costume workshop

Text **LINDA TURNER GRIEPENTROG**

IT'S HARD TO IMAGINE the extent of what goes on at the Cubedecor Workshop, a Hong Kong theatrical design workshop located in the most ordinary of buildings in Hong Kong's industrial area. Even the company name gives little clue.

But when you step off the elevator, you know something fun is happening. You're surrounded by talented sewers and crafty creators extraordinaire. Like elves, they're busy creating costumes for the Hong Kong Repertory Theatre, the Hong Kong Ballet, amusement parks (including Disney), Cirque du Soleil, and a host of Asian advertisers, parade organizers, cruise



companies, shopping malls, dancers, and entertainers.

You might see the likes of an 8'-tall yellow banana, or a soft drink can being stitched next to hand-beaded costumes for Chinese New Year celebrations or reticulated metallic sharks for an advertisement. In another area, someone might be trying on a giant plate of sushi, or clamoring into a chocolate milkshake—complete with giant straw and whipped cream.

Around the corner, look for designers crafting an inflatable bear for Hong Kong's Ocean Park or drafting a pattern for a period costume, corset, or wedding gown for the theater.

The creative process begins when the client comes with an idea, then the Cubedecor artists sketch, design, and refine the concept, and bring it to fruition through skilled pattern drafting, cardboard prototypes, and *voilà*, translate it into reality with any number of materials, stitches, glue, and some unusual fixings.

The artists and dressmakers scour Hong Kong's garment district for just the right

findings to bring the concept to life. If they're not already available in their in-house fabric and finding area, they're just a short train ride away. The staff of Cubedecor has varied backgrounds, from patternmaking to stagecraft, and some are students gaining hands-on experience while completing their college work.

Inflatable costumes are one of the most popular creations at Cubedecor. The characters are lightweight, and it's easy for performers to travel with a deflated outfit. They can also move around more easily than in some more traditionally restrictive designs. Each creation is inflated with a small electric fan, powered by a lightweight battery. Not only does the fan keep the costume inflated, but it supplies a constant flow of cool fresh air to the person inside—most helpful in hot, humid weather.

To learn more about Cubedecor, visit CUBEDECOR.COM.HK. Cubedecor isn't open to the public, but can be visited as part of American Sewing Guild's Sew Much Fun Hong Kong tour. To learn more about the American Sewing Guild's Hong Kong tour, visit, ASG.ORG.



Photos courtesy of Days for Girls

OUT OF ISOLATION

Days for Girls stitches up feminine hygiene products in Kenya.

Text **LINZEE KULL MCCRAY**

THOUGH SHE'D WORKED in an overcrowded Kenyan orphanage for a year and a half, it wasn't until she returned to the United States that sustainable community educator Celeste Mergens realized she'd never asked a simple question: What feminine hygiene products were available to the orphanage's girls? She was stunned by the response to her emailed query. "Nothing. They stay in their rooms and sit on a piece of cardboard."

From that stark reality grew Days for Girls, an organization that since 2008 has helped girls and women meet their monthly needs. Thanks to volunteers who stitch kits—reusable pads, shields, panties, and drawstring bags—tens of thousands of girls and women are no longer isolated or forced to use newspapers, rags, or bark and leaves. "The impact is so much bigger than I would have dreamed," says Celeste. "If you'd told me this would be a key to reversing the cycle of poverty,

I don't know if I'd have believed it. But these feminine hygiene items enable girls to stay in school and women to remain employed. And women aren't forced to choose between buying pads and feeding their families."

The path to discovering how best to provide these items wasn't direct. In the Kenyan orphanage, 500 girls needed monthly products, and Celeste first located disposable pads. But there was nowhere to discard them, and they clogged latrines and collected along fences. The idea to stitch reusable pads came next, but the original design required refining: Girls didn't like hanging them out to dry because they drew attention to the taboo topic of menstruation. Trial and error, along with the input of thousands of women, led to Days for Girls' current offerings: absorbent fabric encased in squares of flannel that are folded and tucked inside shields. The folded layers increase absorbency and, hanging on the clothesline, they resemble handkerchiefs.

Individuals and groups who stitch the kits are encouraged to use bright, pretty, high-quality fabrics. "For many girls, this is the only thing they own," says Celeste. "And one girl told me she'd never before had something so soft against her skin."



Days for Girls partners with nonprofits like Rotary and church groups, as well as governmental organizations like the Peace Corps, to distribute the kits. To date they've been handed out in thirty-three countries on five continents. In addition to teaching how to use and maintain the kit's contents (which last for about three years), distributors employ a handbook created by Days for Girls to provide training on self-care during menstruation, reproductive health, and standing up to unwanted sexual advances and sexual violence. "We all deserve to have what we need for our basic biological functions, and if we don't, it shapes how we feel about ourselves," says Celeste. "These pieces of fabric literally transform lives and help women and girls say 'I have value.'"

For more information on ways to help, including instructions on sewing liners, shields, and kits, visit Days for Girls DAYSFORGIRLS.ORG or Days for Girls on Facebook.



Photo by Heather Knight

1 | Imagine your next home-cooked meal in one of these hand-formed **English porcelain serving dishes**. Choose from gorgeous geode-textured bowls with honey and gray-glazed interiors or serve the catch of the day on a coral-inspired platter with a cerulean blue interior. *Element Clay Studio, etsy.com/shop/elementclaystudio; geode bowls \$95 and \$295; coral platter \$350.*



Photo by Giselle Massey

2 | These hand-carved **clay stamps** bring quirky texture to your projects—be it a brooch, button, or a special card. Available in sets of four randomly chosen stamps. *GiselleNo5, etsy.com/shop/giselleno5, \$24.*



Photo by Mary Montgomery

3 | This **copper-colored, 3" cuff** is as tough as it is feminine. Made of golden brass with flexible band, the hammered details contrast with the warmth of the copper. *Tarajamu, etsy.com/shop/tarajamu, \$94.*

NATURE'S texture

5 | With eye-catching texture that is both soft and warm, this **glamorous collar** is made of Mongolian Tibet fur and lined with ivory-colored satin. Detachable, 7" wide with satin ribbons. *Furz II, etsy.com/shop/furzII, \$59.99.*

Photo by Robert Rothman



Photo by Kyle Mayfield

4 | Welcome a little piece of nature into your home with these **oak coasters**. With organic patterns and rough surfaces, they work as centerpieces or scattered individually around your kitchen. Set of 4. *The South Fields, etsy.com/shop/thesouthfields, \$6.*



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MEXICO's

textile traditions



LEFT: Neatly piled wool rugs and brightly stitched pillow covers found at the Mercado Artesanal—just a sampling of the textiles from the state of Oaxaca.

ABOVE: The perfect way to enjoy the end of any day in San Miguel de Allende—enjoying dusk from any rooftop overlooking La Parroquia and the center of town.

Seeking stitching inspiration in San Miguel de Allende.

Text **MAGS KANDIS**

SMACK DAB IN THE MIDDLE OF MEXICO, high upon its spine where the Picacho mountains rise in the shadows of the Sierra Madre, you'll find a colonial jewel of a town—San Miguel de Allende.

Thousands of visitors arrive each year to this UNESCO World Heritage site to experience the perpetual spring weather, the never-ending line up of cultural fairs and events, and the incredible selection of handcrafted wares that are available in a number of markets and shopping areas. Brightly painted wooden “critters” (*alebrijes*), the distinct pottery from Hidalgo, perfectly imperfect glassware, stall after stall of silver jewelry (this town was built on silver mining, after all) and the textiles, oh my, the textiles!

Throughout Mexico, spinning, dyeing, weaving, and embroidery are practiced in hundreds of rural communities by many indigenous peoples. Each village offers distinct traditions, colors, and patterning. Often, traditional handcrafted garments are worn as daily wear by the older women in the community. “Slow clothes,” rare and special in the rest of North America, can be commonplace in communities that have changed little over the past 100+ years.

Come explore San Miguel de Allende and experience only a sampling of the indigenous Mexican textile maker's passion for color, pattern, and design. . . .



1. MERCADO ARTESANAL— ANDADOR LUCAS BALDERAS (BETWEEN LORETO Y RELOX)

Your first stop has to be the Mercado Artesanal, just north of the center of town. Don't bother getting up too early—no worms are lost to early birds here—because the market doesn't really wake up until 11 a.m. If your internal clock has you up and out earlier, a great place to start your day is where the best coffee in town can be found, Café Buenos Dias (Callejon del Pueblito #3-A). Just off Calle Relox, it is just a few steps from the market's western entrance.

This seven-days-a-week market has a broad range of textiles representing most parts of Mexico. Here you will experience Mexican Textiles 101—The Basics.

It is impossible to miss. Through one of the first open doorways, rugs of all sizes and colors are piled higher than high. Crafted in the central southern state of Oaxaca, these indigenous Zapotec floor coverings are renowned and use only naturally dyed wool yarns. The rich, complex shades are created with dye stuff such as cochineal (reds),



indigo leaves (blues), pecan bark (browns), Sweet Acacia pods (black), and Mexican marigold (yellows). It would be close to impossible to find two rugs that are exactly the same. The rhythmic geometrics of the traditional motifs offer a great opportunity to explore color play, as well as pattern repeats and scale.

Further down the market aisle is a young woman with a large, bright smile. She speaks Otomi, one of dozens of indigenous languages still spoken in Mexico. She knows just enough Spanish and English to share a story of many of the textiles for sale in her market stall. Piled, draped, and displayed all around her are quintessential Otomi



ABOVE: Lovely examples of Otomi textiles created by adding a lush false satin stitch onto simple muslin.

LEFT: Heavily stitched, colorful runners from the southernmost state of Chiapas.

textiles—graphically embroidered lengths of muslin. Using a false satin stitch, stylized images of birds, animals, and plants are created in single or multiple colors. The long and narrow examples are typically used as runners or wall hangings. Larger pieces can be used as exquisite bed covers. Those with an eye for interior design are bravely taking scissors to larger pieces to create spectacular upholstered chairs or headboards. Take a peek at the wrong side and you may find the appearance equally as appealing in its linear simplicity.

Heavily embroidered runners, pillow covers, *huipils* (loose tunics), and bags from Mexico's most southern state, Chiapas, can be breathtaking when filling all available space in one of the smaller stalls. Bright, lush, stylized flowers—and sometimes fish—are densely stitched onto solid or subtle ikat woven cotton. Bordering on Guatemala, you will often find a wonderful blending of the two cultures, materials, and aesthetics in the finished wares from this region.

Woven wool or cotton *rebozos*—large oblong shawls—are found neatly folded



and displayed by many vendors. Frida Kahlo contributed to the fashionista status of this Mexican textile icon. This classic, utilitarian accessory, often used to carry babies and large loads by indigenous women, is a perfect wrap for the shoulders to help cut the chill of the year-round cool nights and mornings experienced at an altitude of 6500+ feet. More and more synthetic imports are showing up on shelves, so look closely at any potential purchase for a “Made in India” label.

A number of the textile traditions of Mexico are increasingly being lost for many of the same reasons they have been lost in other cultures—lower-priced imports. However, there are many initiatives at both local and federal levels that are helping to either market or subsidize the makers in hopes of continuing years of tradition.

2. SHOPS DOWN CALLE LORETO, AROUND EL JARDIN, AND BEYOND

Dissecting the market into an upper and lower half is Calle Loreto—the oldest street in San Miguel de Allende. Walk south along this picturesque, narrow street towards the center of town and take the time to pass through the open doors of Xochicoatlán (Loreto #20) to view their modern take on *huipils*.

You need be in San Miguel de Allende for only a few hours before you know the center of town and the place to gather is at El Jardin (the Garden). Anchoring the southern edge of the beautifully manicured public square is the remarkable La Parroquia de San Miguel de Archangel—a visually magical church of neo-Gothic architecture. A stroll around the square—sticking your head into the shops surrounding it—is hard to resist.

Continue your shopping for inspiration east up Correo (the street to the left when facing La Parroquia) and then turn south on Recreo. Along the way you will find some of the loveliest, albeit priciest, textile shops in San Miguel de Allende. Take a deep breath and prepare yourself before you enter Juana Cata (Recreo 5-A). Primarily from Oaxaca, the selection here includes many vintage pieces that will leave you weak in the knees.



SHOPPING TIPS

- **Most market vendors** only accept cash. More and more shops selling pricier items accept credit cards.
- **Always have small bills** when shopping in the markets and smaller stores. “No tengo cambio” (“I have no change”), is a phrase one often hears. They will do their very best to accommodate you but it may take some time and lots of running around on the vendor’s part to neighboring stalls to collect sufficient change.
- **Haggling is accepted** in the market. You can talk down the price if buying a number of items from the same vendor. However, it goes without saying that one should be kind and reasonable. As a sewist you can appreciate the hours of work and the amount of skill each item reflects.
- **Even though Mexico shares** its longest border with the United States you may be amazed by how little English is spoken. Take along a Latin American Spanish phrasebook and practice some simple sentences before you hit the streets. A little bit of the local language will go a long way in helping you to enjoy your textile trek.



Step inside almost any storefront surrounding El Jardin and you will find inspiring textiles from many regions of Mexico.

WHERE IS SAN MIGUEL DE ALLENDE?





ABOVE: Traditional cotton ikats and modern prints blend old and new into one-of-a-kind quilts.

RIGHT: A modern textile artist's welcoming shop at Fabrica La Aurora.

FAR RIGHT: A colorful selection of traditionally stitched cotton blouses.



3. FERIA DES ARTESENIAS

Usually held the last weekend of the month, this three-day event brings together makers and vendors carrying various handcrafted goods from all points of the country and as far away as Guatemala and Bolivia. The location is always the same—Instituto Allende on Ancha de San Antonio. Once a grand mansion, the large seventeenth-century building now houses a cultural center where language and arts classes are held. Surrounding the grand courtyard are small shops, galleries, and eateries. Even when the fair is not happening, it is a lovely place to visit and have a drink or meal and to enjoy the fantastic view of La Parroquia and the rest of Centro.

4. FABRICA LA AURORA—CALZADA DE LA AURORA

Though not really a great source of traditional Mexican textiles, it is a wonderful place to visit for additional

creative inspiration and a bite to eat. Just a fifteen-minute walk north from El Jardin, this former muslin factory sat vacant and crumbling before being brought back to life by artists, antique sellers, and restaurateurs. Special events and art openings are almost a weekly occurrence.

By now, the sun must be close to setting, legs are tired, and the mind is alive with stitching inspiration. How to spend the end of your day in San Miguel de Allende is never a hard decision . . . watch the dusk fall from one on many rooftop vantage points.

Although known for being distracted by yarn (Gifted: Lovely Little Things to Knit and Crochet, Interweave Press 2010), MAGS KANDIS has always been a not-so-closeted stitcher, fabric collector, and textile dreamer. Lately she has been spending a disproportionate amount of her time playing with various ways of getting images onto fabric. You can follow her latest diversions at callmemagpie.blogspot.com.

resources

Reading List

Gould, Kerin. **Living Art: Designs and Crafts of the Otomi of San Pablo.** *Museum of International Folk Art*, 2009.

Morris Jr., Walter. **A Textile Guide to the Highlands of Chiapas: Guia Textil de los Altos de Chiapas.** *Thrums*, 2012.

Takahashi, Masako. **Mexican Textiles.** *Chronicle Books*, 2003.

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mexicantextiles.com

mexican-folk-art-guide.com/mexican-textiles.html

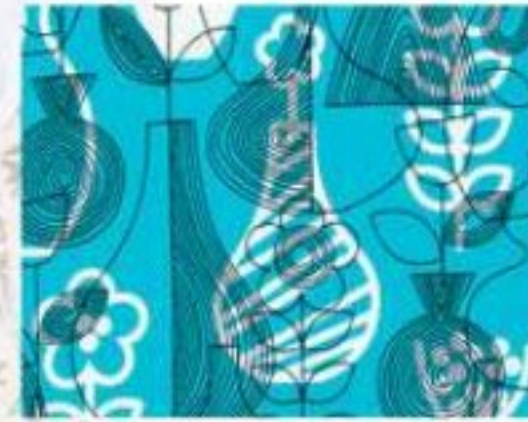
visitmexico.com/en/san-miguel-de-allende



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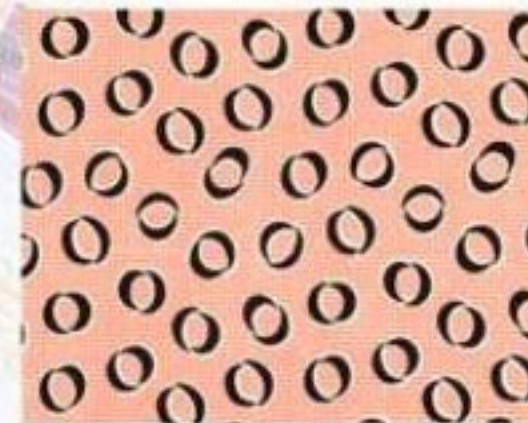
Dovecote
Tina Givens



Martini Party
George Mendoza



Fowl Play
Luella Doss



Florence
Denyse Schmidt



Billet-Doux
Verna Mosquera



Beach
David Walker



Acacia
Tula Pink



Wild Child
Jane Sassaman



Hand Drawn Garden
Anna Maria Horner



Secret Garden
Nel Whatmore



Nature's Palette
Marjolein Bastin

Wish
Valori Wells

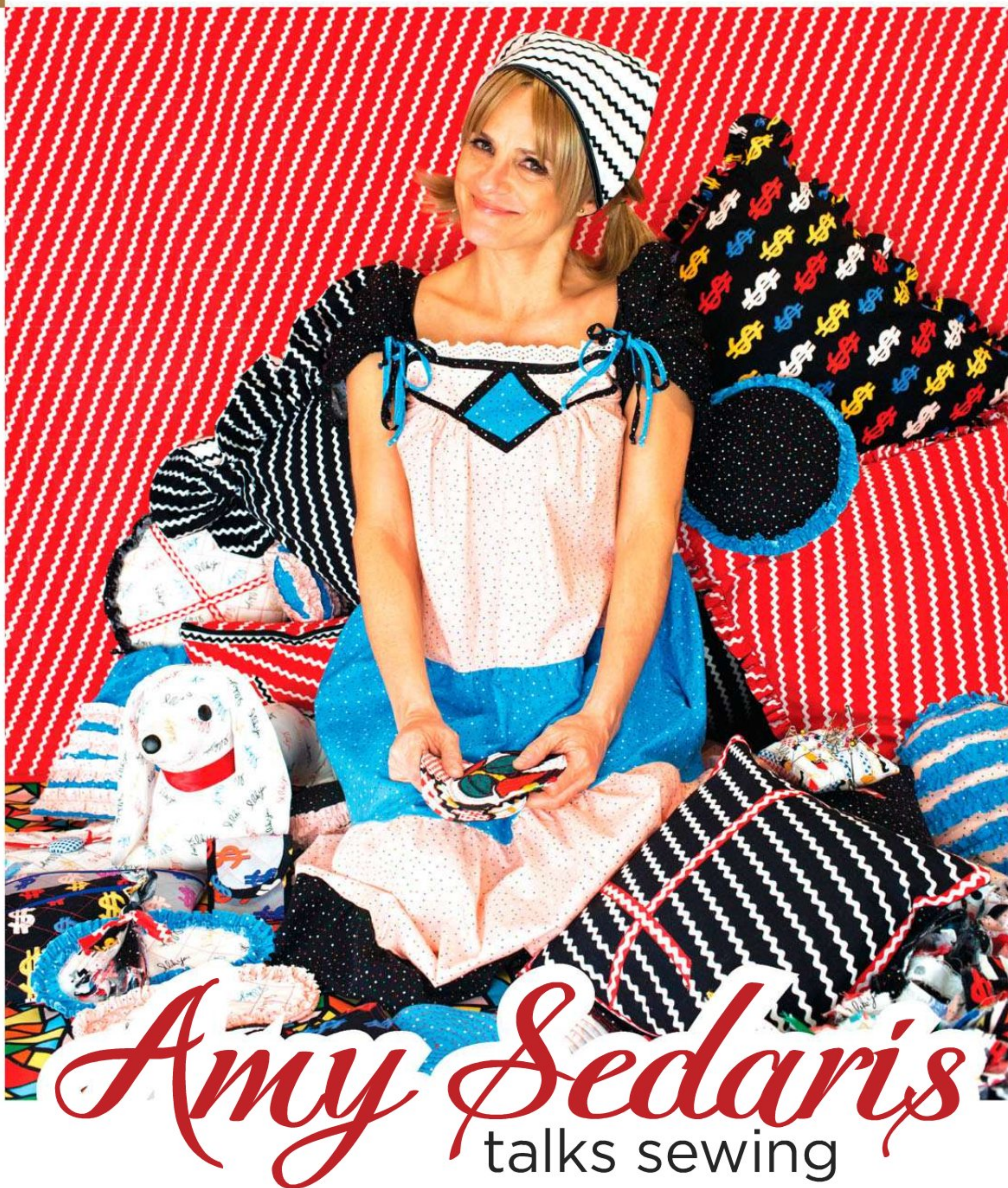
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All photos courtesy Windham Fabrics

Amy Sedaris

talks sewing

Colorful and slightly off-color comedian Amy Sedaris designs a new and irreverent line of quilting cottons. *Text* LINZEE KULL MCCRAY

{ “It’ll be weird when people make stuff out of it—*good weird, but weird*.” — Amy Sedaris }

CREATING A LINE OF FABRIC DIDN’T COME NATURALLY to actor, author, and comedian Amy Sedaris. Despite displaying handmade prowess in the 2011 book, *Simple Times: Crafts for Poor People*, she sews only a little. But she does have plenty of ideas, along with sewing friends who help bring them to fruition. She so loved a fabric featuring portraits of nineteenth century presidents—she had a dress stitched from it and wore it on *The David Letterman Show*—that she contacted Windham Fabrics when she couldn’t find more.

“They asked if I’d be interested in designing my own fabric and I said ‘No, I don’t know anything about that,’” says Sedaris. It took her friend, designer Todd Oldham, to convince her to give it a try. “He said ‘You know what you like and what you go for when you’re looking at fabrics,’” says Sedaris. She’s been perusing textiles since childhood, when she’d accompany her mother, who stitched clothes for her six children, to the fabric store. “I’d head straight for the prints,” says Sedaris.

This love of pattern is apparent in her cheery line I Like You, an amalgam of dollar signs, stained glass, and tulips in primary colors. “I worked with artists to see my designs through,” she says. “I just love rickrack and they handpainted it, and Windham thought of having the dollar signs in different colorways. It’ll be weird when people make stuff out of it—good weird, but weird. That’s a whole side of it I can’t imagine.”

Fabric design is just the latest twist in Sedaris’ diverse career. In addition to *Simple Times* she wrote the tongue-in-cheek tome *I Like You: Entertaining Under the Influence*. She acts in movies (*Strangers with Candy*), television (*30 Rock*, *The Good Wife*), Downy Fabric Softener commercials, and is a favorite on talk shows—in December she taught Jimmy Fallon to make the slightly obscene Crafty Candle Salad while wearing a quilted skirt by Todd Oldham created from



THIS PAGE: Accessories stitched from Amy’s fabric. FAR LEFT: Amy Sedaris surrounded by items made from I Like You, her Windham fabric line.

her tulip fabric. Sedaris frequently subverts her pert sweetness—when complimented on her bouncy skirts and crinolines, she’ll flirtatiously let the host know “they look better on the floor.” No matter the topic, she does it all with enthusiasm and charm.

Her winning ways likely complemented the entrepreneurial spirit she first exhibited when selling cookies door-to-door during her North Carolina childhood. “I think having my own fabric line makes so much sense; it appeals to the Girl Scout in me,” says Sedaris. She’s lived in New York for twenty-one years now and for a number of them she sold cupcakes. “Friends knew where I’d show up and they’d buy what I had—I sold them for \$1 apiece,” she says. “Then butter got too expensive and everyone started making cupcakes. So



now I sell potholders.” Sedaris discovered potholder looms and loops when she was in her forties. “I’m good at making them, I can do it fast, I love the colors, I make them on airplanes or when there’s a lot of waiting on movie or TV sets,” she says. “It’s like nail-biting. You just have to do it. And I sell ’em on book tours—\$5 apiece.

“I have so many ideas, but I don’t have the skills—I’m in awe of someone who can understand and sew clothing from a pattern,” says Sedaris. “I’m always amazed when people say they can paint, but they don’t know what to paint. I’m inspired by everything, everything. I have notebooks full of ideas.” The apartment she shares with her beloved rescue rabbit Dusty serves as a lab for many of them, and photo shoots for projects often take place there (including these photos for the Windham catalog). “It’s easier than hauling props somewhere else,” she says.

In the room she refers to as “the baby’s room” (it’s actually her craft room—Sedaris doesn’t have kids) she’s got curtains stitched from her tulip fabric and a rocking chair covered with the money print. She has yet to make clothing from her fabric line, but she’s got plans. “That Hee Haw fabric is my favorite,” says Sedaris of the pseudo-patchwork cloth. “A big ball gown out of that would be pretty, or a nicely fitted, tailored, hee-haw suit. I like opposites, like the pretty girl who’s ugly inside. I had a dress made out of a drop cloth once—it was gorgeous. I use it as a tablecloth now.”

With her petite frame, Sedaris says it’s hard to find ready-to-wear clothing. “By the time something is hemmed and taken in, the proportions aren’t right for me,” she says. For special occasions, she’s lucky to have talented friends. Designer Mary Adams recently created a bias dress for her to wear to a New York City Ballet gala, and Adam Selman, who creates clothing for Rihanna and made the outfits for Sedaris’ second book, will occasionally make her something. She wears her own clothing for TV appearances and isn’t afraid to don the same frock multiple times. “I’ll have three or four dresses made for a book tour and keep wearing them,” she says. “I like it when clothes come from my own closet, instead of



“She’s very social, headstrong, and bossy,” says Amy of Dusty, her pet rescue bunny. “She keeps me on my toes.”

having someone dressing me. It feels more real.”

If Sedaris could sew, she’d stitch something simpler than clothing. “The first thing I’d make would be zippered bags,” she says. “You can put anything in them. I love those crafts that are made out of necessity—it’s like potholders. You know someone is going to use them.”

A second line of fabric is in the works for Windham and Sedaris—who thrives on the process as much as the finished product—has more acting projects in her future, too. “I get antsy and need a little project so I create my own jobs,” she says. “You don’t want to sit at home, waiting for your phone to ring and for someone else to make things happen.”

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globe-trotting for textiles

Quench your yen for gorgeous
fabrics with this guide for visiting
textile hot spots around the globe.

Text LINDA TURNER GRIEPENTROG



Photo courtesy Linda Turner Griepentrog

AS THEY SAY, “THE GRASS IS ALWAYS GREENER...” and that’s true of our intrigue with foreign fabric shopping adventures. The lure of shops unknown can beckon even timid travelers to the thrill of the hunt. But, like any international sojourn, it’s important to plan ahead and do your homework before you embark on a fabric quest abroad. Here are some guidelines for organizing your textile shopping spree.

FABRIC DESTINATIONS

Not all cities have notable fabric suppliers or fashion manufacturing, though most have at least a few retail fabric stores worthy of visiting. Asian countries like China, Hong Kong, Japan, and Korea offer a good supply of fabrics leftover from manufacturing and printing, as do India, Thailand, Vietnam, and Singapore.

France—especially Paris—and Italy tempt fashionistas with museums and couture houses, as well as fabulous “snoop shopping” opportunities. England, Africa, and Scotland (think tartan!) also have unique fabric offerings.

In addition to retail fabric stores, check for areas that cater to manufacturers and for notable flea markets. Hong Kong offers a bustling garment district of fabric and trim vendors; Singapore has an area specializing in Indian sari fabrics; and flea markets in Japan offer vintage kimono treasures.

MAKING A PLAN

Check out hotel options (and ratings) and their proximity to your fabric shopping destinations. Investigate transportation—both getting to and from the country and once you arrive. Many destinations have well developed mass transit systems, such as Hong Kong’s MTR system or Paris’ Métro. Purchase multi-trip passes instead of worrying about individual fares and ticketing.



Photos on this page courtesy susankhalje.com



Look for small, exquisite pieces of fabric or embroidery—it may be all you need for a perfect embellishment.

When making air or hotel reservations, be sure to check cancellation policies and consider travel insurance for foreign destinations. Check your own insurance coverage as well.

Contact your cell phone provider to discern coverage abroad. Sometimes, it's only a matter of changing plans for the duration of your trip, or opting for another SIM card.

TOUR TRAVELS

If the thought of heading off to a distant land on your own sends chills up your spine, think about signing up for an organized tour. You'll find yourself among soul mates clamoring for the same length of fabric in a bin somewhere.

By signing up for a tour, most of the planning is done for you, and you can take advantage of the knowledge of guides

familiar with the area. You may also get to visit designer workrooms, costume museums, and perhaps go behind the scenes at a sewing company. In addition, perhaps there may be shopping discounts negotiated for tour members. Sightseeing will likely be included in the tour package for you to get a flavor of the country or city you're visiting. Check to see how much free time is available for your own adventures.

WAYS WITH WORDS

Traveling to a destination where English isn't spoken can be intimidating, especially if there's an unfamiliar alphabet as well. Make a list of key words like *fabric* and common yardage names. Two helpful phrases are "How much is that?" and "Where is the restroom?" There are also apps for translation.

PACKING PERFECTION

If your primary trip goal is to purchase fabric and other sewing items, pack accordingly. With luggage fees escalating, the overseas bargains can quickly become less of a deal if you have to pay more to get things home.

Although it's a challenge, most week-long trips can be done with simply a roll-on suitcase and a carry-on bag, leaving you free to bring back one or two checked bags filled with fabric and sewing treasures. Check with your airline for specific fees. Plan to take at least one empty suitcase with you, though many countries sell inexpensive luggage if you overbuy.

Take clothes in a single basic color (black, gray, or taupe) that can be accented with other colors, but will mix and match (and layer) for any occasion and weather. Wrinkle-resistant, easy-care clothes and two pairs of comfortable shoes are key. Accessories stretch the wardrobe looks, and don't forget about reversible garments for versatility. In some countries, women must wear head coverings, so a scarf or shawl can serve that purpose as well as providing some warmth if needed.

SAFETY FIRST

Before you go on the adventure, copy your passport, tickets, credit cards, and itinerary. Leave a copy with someone at home, and

HOW DO YOU SAY FABRIC IN...?

- **French:** tissu
- **German:** stoff
- **Italian:** tessuto
- **Polish:** tkanina
- **Russian:** ткань
- **Spanish:** tejido
- **Swedish:** tyg (fabrik actually means factory)
- **Turkish:** kumaş
- **Vietnamese:** vải



Photos this page courtesy Linda Turner Griepentrog



If you pay the Pottinger Street vendors in cash, you're more likely to get a better price.

MONEY MATTERS

Not all overseas stores take credit cards, especially if you're shopping outside the mainstream retail areas—like outlets, factories, or street markets—so make a plan for cash. Your ATM card is a good option; check with your bank beforehand about fees for foreign transactions. While it's possible to get foreign currency before you go, it's sometimes more expensive to do so.

Most overseas banks require a passport for money exchanging, so be sure to take it with you for the transaction.

Make yourself a cheat sheet for currency conversion, so you're not wielding a calculator at every transaction. Or, if you've got the technology, there's an app for that.

take a copy with you, separate from the originals. Stow it, along with extra money or credit cards, in the hotel in-room safe.

When out and about, keep a close eye on your handbag or tote, and don't keep all your money in one place.

Eat at established restaurants as opposed to street vendors, unless you're sure of what you're getting. Stay hydrated by keeping water with you, and note if tap water is safe to drink.

Be prepared for some cultural differences. For example, many Eastern toilets are simply a porcelain hole in the ground. (Stow some toilet paper in your bag!) Clocks in many foreign countries have military time designations, so you'll learn quickly that stores close at 17:00 (5 p.m.).

Keep a business card from your hotel in your bag, and if you get lost, simply show it to a taxi driver for a safe return home.

MATERIAL PLEASURES

Because it's easy to get caught up in a buying frenzy abroad, it's good to know comparable prices at home before you go. Not every country has bargain prices on fabric—some areas are actually quite expensive. Think about your fabric as a souvenir of the trip—a family tartan from Scotland, or a brocade from China.

Depending on where you purchase fabric in your travels, the presentation might be unfamiliar. Labeling laws vary by country, and if you're buying overruns from a street vendor, or clamoring for goods in a tent, there's no labeling at all. Hawkers may taunt you, "Silk, lady, silk—such a deal I have for you." But in reality, it's inexpensive polyester. How do you know what those buried treasures might be? Ask the vendor to burn a small corner of the fabric as a clue. (*See "Burn, Baby, Burn" sidebar for testing information.*)

Many foreign sewing stores aren't like American fabric stores—there is one store for fabric, another for buttons, yet another for ribbons. Bags may not be provided, so bring a shopping tote with you.

If you're buying in an unconventional venue (like a street corner or clandestine bin), check goods for flaws or color fading—the latter can be a problem with fabrics purchased outdoors. Also check for



Photos this page courtesy cultured-expressions.com



The bright colors and bold prints of Ghana lend themselves to accessories and home décor accents.

damage—mice have been known to nibble on fine woolens.

Double check fabric widths; material from manufacturing venues is often extra wide. Because yardage measurements vary by country, ask if fabric is sold by the yard or by the meter, or does the vendor simply use an arm span to measure? Because you're not likely to be back to the source anytime soon, buy the amount of fabric you anticipate needing for your project, or a bit extra.

Depending on the venue, there may be a minimum quantity. For example, some shops in Hong Kong's wholesale area sell trims and buttons only by the gross. You might need to split purchases with friends to get the best price.

Bartering may be an option in street venues or market stalls. Not everyone is comfortable with bargaining, so if you're not, look for a friend who is, or pay what's asked if you like the item.

If you're on a day shopping excursion and over-purchase, consider taking a cab back to your hotel to drop things off before you continue. In many countries, taxis are very affordable, and certainly a better option than schlepping large purchases on mass transit. That gross of covered buttons you bought can get heavy when combined with the five yards of cashmere you got for \$10! And it's very easy to overbuy in bargain venues. One hundred pairs of shoulder pads take a long time to use.

BURN, BABY, BURN

Savvy fabric shoppers know how to determine a fabric's fiber content by taking a match to it. If you're unsure about a fabric's content, many vendors will allow you burn a small corner to help determine it. (Light only a few fibers, and handle the flame carefully.)

Look for these results:

FIBER	BURN CHARACTER	SMOKE/SMELL	RESIDUE	NOTES
Acetate	melts and burns rapidly	vinegar	brittle dark bead	persistent flame; drips
Acrylic	melts and burns rapidly	burnt fish/acrid	hard black bead	black smoke; drips
Cotton	steady flame/yellow flame	burning paper	soft dark ash	
Linen	slow to ignite	burning paper	fine gray ash	
Nylon	melts and burns slowly	celery odor	hard black bead	melted fiber drips; shrinks
Polyester	melts and burns	sweet chemical/ black smoke	hard black bead	melted fiber drips
Rayon	burns slowly	burning leaves	soft gray ash	
Silk	burns slowly/self-extinguishing	burning hair	irregular soft bead	doesn't shrink from flame
Spandex	melts and burns	burning rubber	black ash	
Wool	self-extinguishing	burning hair/feathers	irregular hollow bead	shrinks from flame



SYDNEY: If buying in quantity, ask for special rates. This store gives a discount if you are buying fabric for an entire wedding party.



SWEDEN: Local museums provide insights into sewing history. This beautifully adorned machine is in the Husqvarna Fabriksmuseum.



DENMARK: Short on cash? Check for clearance fabrics that may be hanging outside the stores. (Do check for sun damage.)



READY, SET, SEWN

Don't overlook the potential of having an item made for you on site from a fabric purchase. Tailors in Delhi, Hong Kong or Shenzhen can whip up a coat overnight that will fit you perfectly.

COMING HOME

Fabric is heavy—and bulky. If you do go hog wild, consider shipping a box back home. A retailer or tailor may ship for you, as will most hotels.

Depending on your purchases, you may have to pay duty upon your return. Be sure to read *Know Before You Go* for customs details. (See Resources sidebar for web site).

LINDA TURNER GRIEPENTROG will travel anywhere in search of fabric. She's taken sixteen trips to Hong Kong in the last two decades, guiding fabric shoppers to nirvana. For information about her Fall 2014 tour with the American Sewing Guild, visit asg.org or contact her at gwizdesigns@aol.com.

Photos this page courtesy Linda Turner Griepentrog

resources

American Sewing Guild, *Sew Much Fun Fall 2014 tour to Hong Kong* with story author Linda Turner Griepentrog: asg.org

Bali Fiber Tours, tours to Bali: balifibertours.com

Born to Shop books, available for several destinations, amazon.com

Cultured Expressions, textile craft tours to Ghana: cultured-expressions.com

Esprit Travel, tours to Japan: esprittravel.com

Japanese Textiles and Tours, tours to Japan: saberdesigns.cc

Know Before you Go, details customs/duty information: cbp.gov/xp/cgov/travel/vacation

Marcy Tilton, Paris Tilton tours: marcytilton.com

Saf-T-Pockets Patterns, patterns with hidden pockets for safety when traveling: saf-t-pockets.com

Smart Packing, tips on packing for all kinds of trips: smartpacking.com

Susan Khalje, couture tours to Paris: susankhalje.com

AN OASIS OF LUXURY



MAJESTIC

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Pillow designs by Whimsy Couture Sewing Patterns, pillow inserts provided by Fairfield.



Photos courtesy of Shannon Robinson

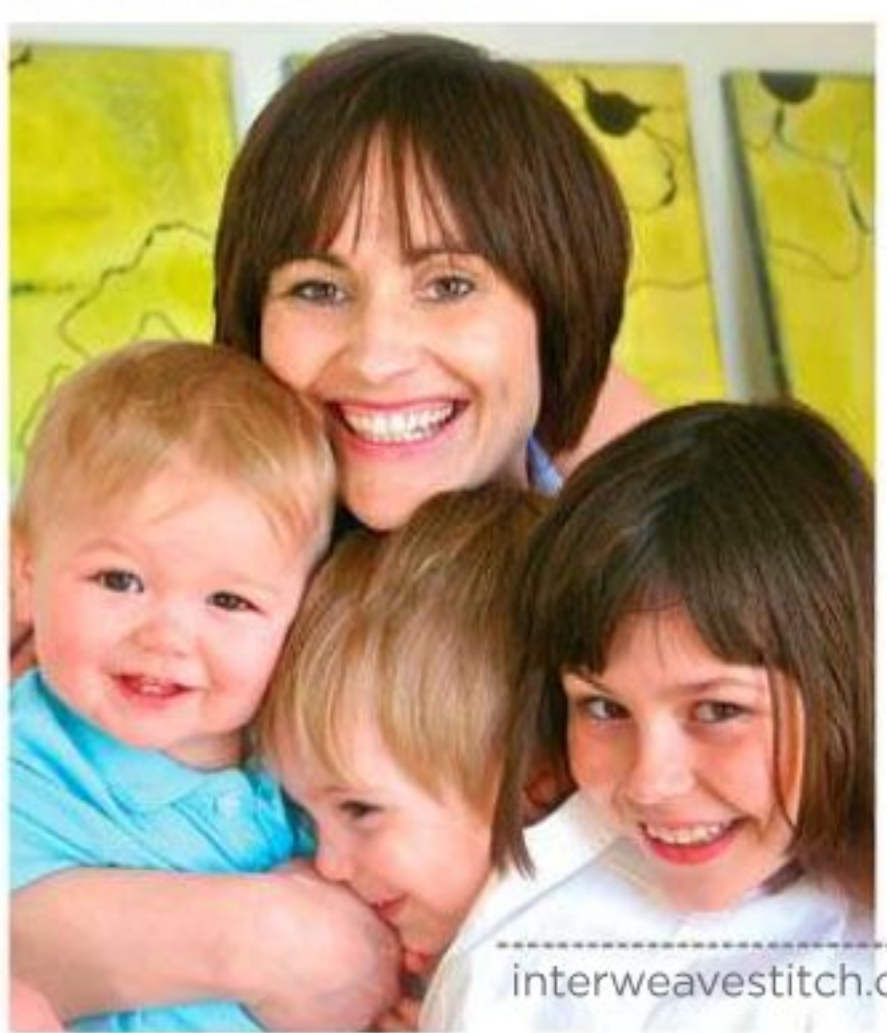
ABOVE: The eclectic interior of Fabric Nosherie, the former St. Louis fabric shop owned by Shannon Robinson (top right). CENTER RIGHT: Photographer, sewist, and Michael Miller fabric designer Treena Travis. BOTTOM RIGHT: Michael Miller fabric designer and painter Laura Gunn poses with her children.



Photo courtesy of Treena Travis



Photo courtesy of Laura Gunn



meet me in *st. louis*

Three friends create a homegrown textile community in the Gateway City.

Text **LINZEE KULL MCCRAY**



Bekko, the Michael Miller fabric line designed by Trenna Travis, creates a crisp, clean vibe.



Laura Gunn's love of painting influences her fabric design. The quilt above features Edges, her sixth and newest line for Michael Miller.

MIDWESTERNERS ARE KNOWN AS CAN-DO PEOPLE. If stereotypes are to be believed, they're hard workers known for getting things done and supporting their community—think barn raisings and quilting bees.

In St. Louis, an alliance grounded in a love of textiles proves there may be truth in stereotypes. What started as group of friends who bonded over church, children, and a love of sewing led to careers in the fabric industry. Along the way, these creative women enhanced the community in which they live and stitch.

While St. Louis is a town with textile traditions—Eunice Farmer, the original author of the nationally syndicated column *Make It Sew* opened Eunice Farmer Fabrics in St. Louis in 1966 that today is run by her daughter (and current columnist) Victoria Farmer Ellis—less traditional sewists were looking for something more.

Enter Shannon Robinson. Shannon and three friends met weekly to help one

another with projects—big projects that ranged from replacing a toilet to removing a hornet's nest. But most often the tasks involved sewing. “We share a love of design, fabric, and being able to create beautiful things,” says Shannon. As the families of the “Friday Group” grew, prepping a nursery was a frequent activity—stitching quilts, curtains, and bedding. Shannon favored bright, contemporary textiles but had a hard time finding them.

“I'd see things I loved online, but couldn't find them locally,” she says. “I wanted to see things in person—to feel textures and check colors.” With the encouragement of friends, she conceived of a fabric store that would do more than sell yardage. “I wanted to create a community of sewers,” says Shannon.

Named for Shannon's insistence that merchandise and displays be “visually yummy,” Fabric Nosherie sported an antler chandelier and bolts of fabric hung horizontally against crisp, cream walls. “People would come in and circle the shop a

couple of times and you could almost hear their brains clicking,” she says. “If they were inspired, they'd create—and that's what I wanted.”

Shannon's friends cheered her shop-owning aspirations and they did the same for another Friday Group member, Laura Gunn. When Laura moved to St. Louis eight years ago, she decided to renew her love affair with art and take painting lessons. “I was raised by an artist,” says Laura, whose mom is doll maker Elinor Peace Bailey, “and in St. Louis I was surrounded by all these creative and artistic women.”

When she had a couple of paintings under her belt, Shannon encouraged Laura to talk to Trenna Travis, a friend and owner of the trendy home décor shop Sycamore Moon, about selling her work. Trenna not only said yes, she suggested Laura have a show, along with a meet-the-artist soiree. “It was one of those moments. I felt in my bones that this would work,” says Laura. “I rushed home to create more paintings.

{ “I couldn’t believe people would pay me to do something *so enjoyable*.” — Laura Gunn }

I couldn’t believe people would pay me to do something so enjoyable.” Laura’s sister-in-law, fabric and pattern designer Heather Bailey, then encouraged Laura to submit artwork for consideration as fabric and in 2009 Michael Miller released *Lantern Bloom*—featuring the flowers Laura so loves to paint. Her recently released sixth line, *Edges*, sports geometric and textural tone-on-tone blenders.

Not long after *Lantern Bloom* appeared, Laura asked Trenna—by this time a close friend—to help her with photography for Michael Miller’s catalog. Trenna, whose careers include graphic, toy, and interior designer and contributing editor for Mary Engelbreit’s *Home Companion* and *St. Louis at Home* magazine, was intrigued and hauled her daughter’s iron bed downstairs for the photo shoot. Michael Miller loved the results and today Trenna works regularly for them. “They send me their lines, I come up with and sew the projects, then style and shoot the photos,” she says. Laura suggested Trenna approach Michael Miller about a fabric line of her own, but Trenna balked. Before long the phone rang and Laura told Trenna she’d made the suggestion herself. The result is *Bekko*, a line of sophisticated graphic patterns reflecting Trenna’s love of blending contemporary and traditional design.

Though circumstances have changed—Shannon recently closed Fabric Nosherie to create additional family time and to take sewing education into local schools and Laura now lives in Washington, D.C.—these creative friends’ impact on the St. Louis textile community continues. Just why it happened in St. Louis is hard to say. Laura remembers attending an exhibition of modern art inspired by flower arrangements and discussing it afterwards. “I’ve never been around so many women interested in art,” she says. “It was so exciting and gave me the courage to start my own journey as an artist.”

Trenna notes that the trio’s successes go beyond camaraderie. “We’re very



Photo courtesy of Laura Gunn



Photo courtesy of Trenna Travis



Photo courtesy of Shannon Robinson

TOP AND LEFT: Laura Gunn’s *Edges* (top) and Trenna Travis’s *Bekko* (left) are perfect for pillows and purses.

RIGHT: As the new owner of Poppy Patterns—here made modern in an Amy Butler linen—Shannon Robinson puts her imprint on projects.

resourceful,” she says. “Growing up, I learned that if you want it, you have to grow it, sew it, or make it.” And there’s a confidence in one another’s skills and talents. “You want people you love to be successful,” she says. “But we wouldn’t

put opportunities in front of each other if we didn’t think the other person could handle it.” This combination of hard work, creativity, and a belief in community make St. Louis a textile city to be reckoned with.



TO SEE LAURA AND TRENNAS FABRICS, VISIT **MICHAELMILLERFABRICS.COM**.

FOR INFORMATION ON SHANNONS NEXT SEWING ADVENTURE, VISIT HER BLOG AT **STITCHTIP.COM**.



Lucy Hobo Bag by Clover+Violet

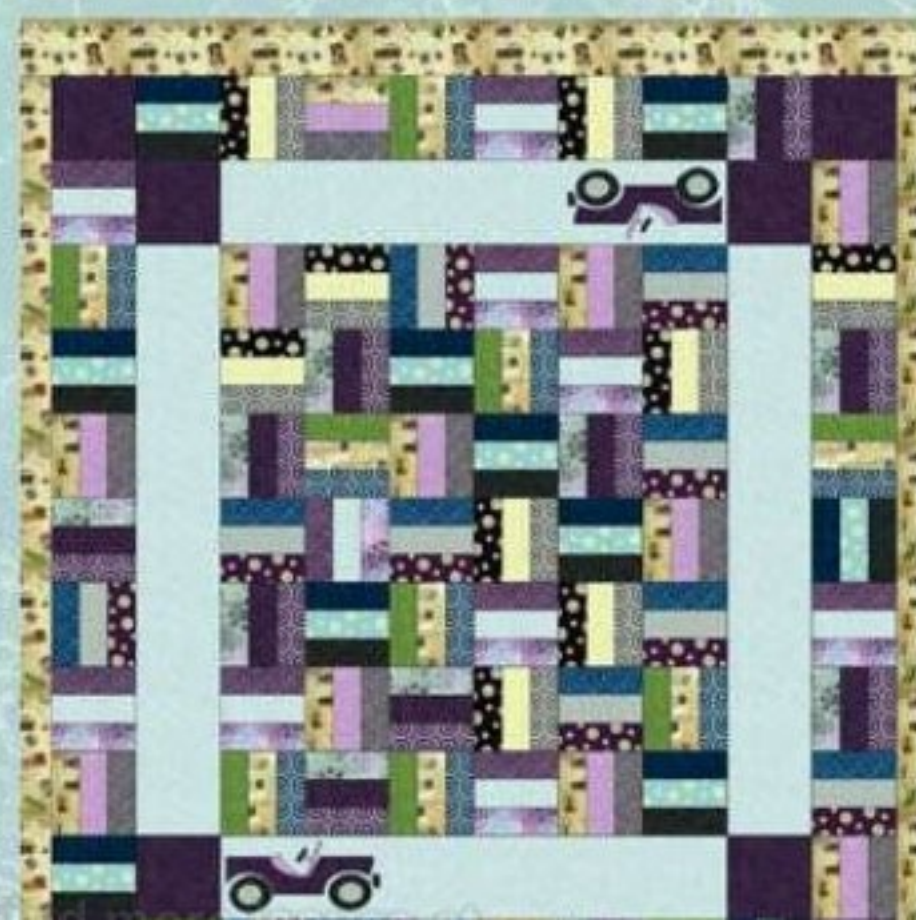
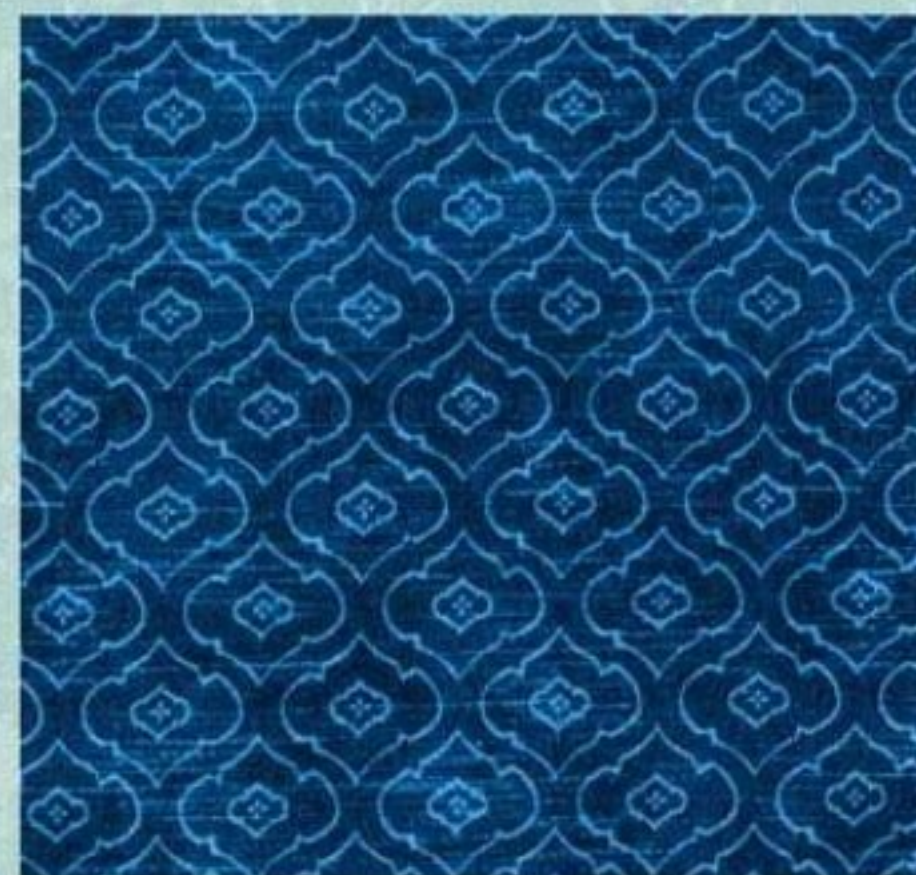
Adventures

by Stephanie Marie Designs

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A woman with dark, wavy hair is sitting on a dark metal chair. She is wearing a white blazer over a black top, and patterned pants with a gold and black design. She is also wearing black high-heeled sandals. The background is a textured, reddish-brown wall with a decorative gold-colored wall sconce on the left and a framed painting on the floor to the left of the chair. The floor is made of light-colored wood.

FANTASTIC *fall!*

Crisp air and fresh starts—fall is here again. This season travel through decades and around the world with fabulous garments and accessories in **Time Traveler** and **Global Journeys**. Awaken your romantic spirit by stitching up fashions for the **Renaissance Woman** in you. Then give in to your exotic whims with home décor projects in **Call of the Wild**. Finally, feed imaginations with the children's toys in **Modern Fairy Tales**. These sewing adventures are sure to lure you back to your machine!

1950s apron

Travel back in time with this adorable 1950s-inspired apron—you may find yourself wearing it as much for fun as for practical purposes. The vintage typewriter print fits perfectly with the mid-century apron style. Add rickrack trim to the pocket and contrast bias binding to complete the retro feel.

DESIGNED BY

Amy Struckmeyer
[project instructions on
page 83]

TIME TRAVELER

Take a tour through the decades with these **8 projects** inspired by the past.



criss-cross capelet



Make this twist on the classic wool capelet. Multiple seams give this capelet a great fit and the twisted collar closure adds lots of posh style.

DESIGNED BY April Moffatt
[project instructions on
page 84]

weekender bag

When travelling through time or space (or both!), this elegant weekender bag will be a fantastic companion. Small enough to take everywhere, it is also large enough to carry all your weekend necessities. The long zipper opens up wide for easy packing and unpacking. An exterior pocket gives you quick access to your reading materials. Add more pockets or dividers inside or out—this bag is easily customized!

DESIGNED BY Katrin Vorbeck
[project instructions on
page 85]



lined wool swing jacket

This jacket is reminiscent of the glorious days of steam and industrial innovation. With a gentle Victorian-era pleated bustle, this jacket takes a modern twist on historical fashion with a lowered waistline, a small collar, and slit sleeve cuffs. It is fully lined to give you the chance to add some flair to the inside.

DESIGNED BY Katrin Vorbeck
[project instructions on
page **87**]





supergraphic table runner

Huge arrows painted on walls, floors, and other surfaces were all the rage in the 1970s. You don't have to commit to paint to enjoy the mod look—this table runner brings a taste of supergraphic style to your room with easy piecing and quilting.

DESIGNED BY Kevin Kosbab
[project instructions on
page **90**]



mod striped tablet case

Sixties retro meets high-tech with this mod-inspired tablet case fashioned with strips of brilliantly hued leather. The body of the case is unlined and easy customization means you can quickly make one for each of your various gadgets. Tips for sewing with leather are provided, but faux leather or laminated fabric may also be used.

DESIGNED BY Rose Beck
[project instructions on [page 91](#)]

↑↑ spool sewing machine cover

Stitch up this retro sewing machine cover with its striking patchwork spool insert, and keep the dust from your machine in perfect sewing style. If you've never tried patchwork before, this is a great beginner project. If you're an experience quilter, it's a straightforward, stylish project.

DESIGNED BY Amy Struckmeyer
[project instructions on [page 93](#)]



love sneakers

High-top sneakers have become an iconic symbol of retro fashion. If you love yours, here's a great way to show it! Embroider this Love Tattoo on them, and wear your heart on your ... shoes!

DESIGNED BY Berene Campbell
[project instructions on [page 95](#)]



Stitch your way
around the world
with **7 internationally-
inspired projects.**

global journeys

moorish tiles placemats

Set your dinner table for faraway culinary adventures with an appliquéd tile mosaic peeking out from under the plates. The textured linen background suggests stucco walls where these tiles might be glimpsed by a sharp-eyed traveler.

DESIGNED BY Kevin Kosbab
[project instructions on [page 98](#)]





otomi-inspired knot bag

This mash-up of global aesthetics combines the elements of a distinctive Mexican textile with a simplified Japanese knot bag. This bag can do double duty—enroute it holds little things that have a tendency wander in a bigger bag. Once at your destination, it becomes the perfect evening accessory.

DESIGNED BY Mags Kandis
[project instructions on [page 99](#)]



mudcloth messenger bag

Take a length of basic black cotton, squeeze on a bit of discharge paste and you can create your own mudcloth—no drawing skills needed! Add a super simple bag shape, a cross body strap, and a cheeky, red cotton lining. Now you're ready for your next global journey.

DESIGNED BY

Mags Kandis

[project instructions on
page 100]

tea cozy

Traditional English tea comes into the twenty-first century with this vibrant tea cozy. The fabric takes center stage with no-fuss construction. Make several and share them with friends.

DESIGNED BY Brandon Mably
[project instructions on [page 101](#)]





tea ceremony table runner

Add a touch of handmade elegance to your autumn table with this simple handsewn runner. Explore English paper piecing using Japanese fabrics and sashiko techniques. Appliquéing hexagons to a felt background makes this project quick and easy without sacrificing the intricate look of a more traditional hexagon quilt.

DESIGNED BY Emily Breclaw
[project instructions on [page 101](#)]

perfect pleats tote bag + pillow

These fun projects feature the added pop of a pleat insert—classic items with a modern twist. The bag is perfect for travel: an over-the-shoulder tote that's not too big and not too small. The pillow is a stylish accessory for any space in the home.

DESIGNED BY Greta Songe

[project instructions on [page 103](#)]





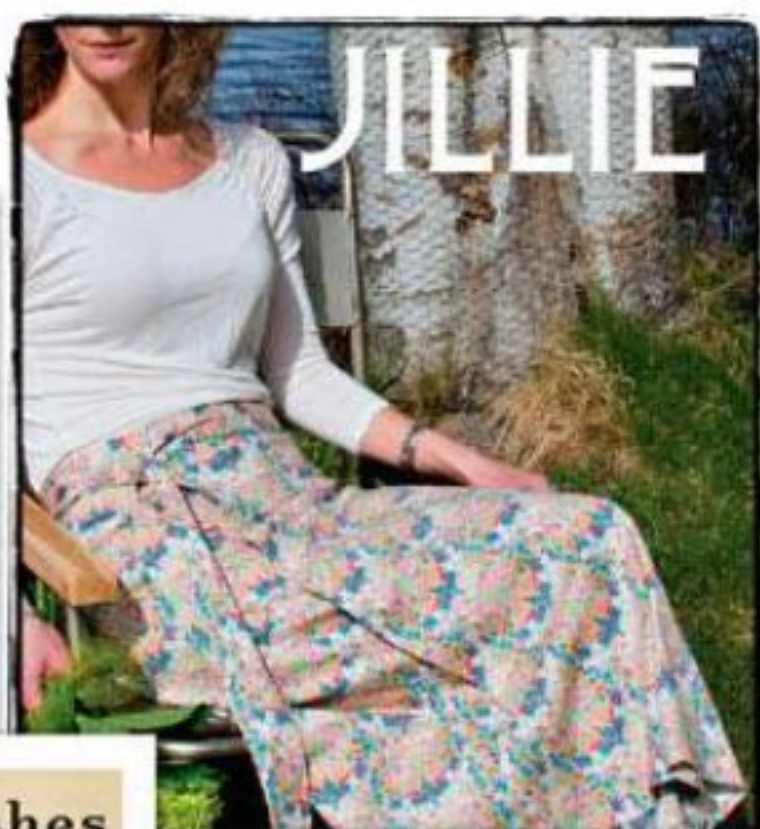
explorer's crossover bag

Who doesn't need more pockets when on the go? This crossover bag provides you with just that. The outer and inner pockets have a large center space to hold today's larger smart phones or even a small journal to record your travel notes. By creating your own laminate with iron-on vinyl, this bag is easy to clean should your travels become too adventurous!

DESIGNED BY

Cathy Bullington
[project instructions on
page 106]

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renaissance woman

Define your style with these **6 projects** that give you a cultural edge.

fussy cuffs

Cuffs aren't just for men—make them your own and style them as you please. Create a classy version to peek out from under an elegant jacket or go a little crazy and wear them with a t-shirt and jeans. Experiment with pipings, buttons, and ready-made lace. The outcome will be very individual. These also make great last-minute presents for friends!

DESIGNED BY Katrin Vorbeck
[project instructions on [page 109](#)]



A woman with long, wavy red hair is the central figure. She is wearing a teal, sleeveless dress with a gathered neckline and a large, round handbag with a colorful floral pattern. The bag has a brown leather strap and a large teal fabric flower on top. She is also wearing a multi-strand pearl necklace and a small earring. The background is a textured, reddish-brown wall with a decorative sconce and a framed picture of a landscape.

honeycomb smocked handbag

Harken back to the Middle Ages with a handbag that incorporates traditional smocking. This bag also features trendy leather handles and a removable flower embellishment.

DESIGNED BY Charise Randell
[project instructions on [page 110](#)]



lace choker

Antique lace made in Austria during the 1920s and a soft, velvet ribbon provide the basis for this Victorian-inspired accessory.

DESIGNED BY April Moffatt
[project instructions on [page 114](#)]

lace belt

Pump up your historical style with this statement belt. Soft rayon teams with lace for a delicate, yet daring, look.

DESIGNED BY April Moffatt
[project instructions on [page 113](#)]



honeycomb smocked scarf

Smocking was very popular in the eighteenth and nineteenth centuries and was used on both garments and accessories. This scarf has a decorative smocking detail at each border and in the center to create a pretty gathered detail.

DESIGNED BY Charise Randell
[project instructions on [page 114](#)]

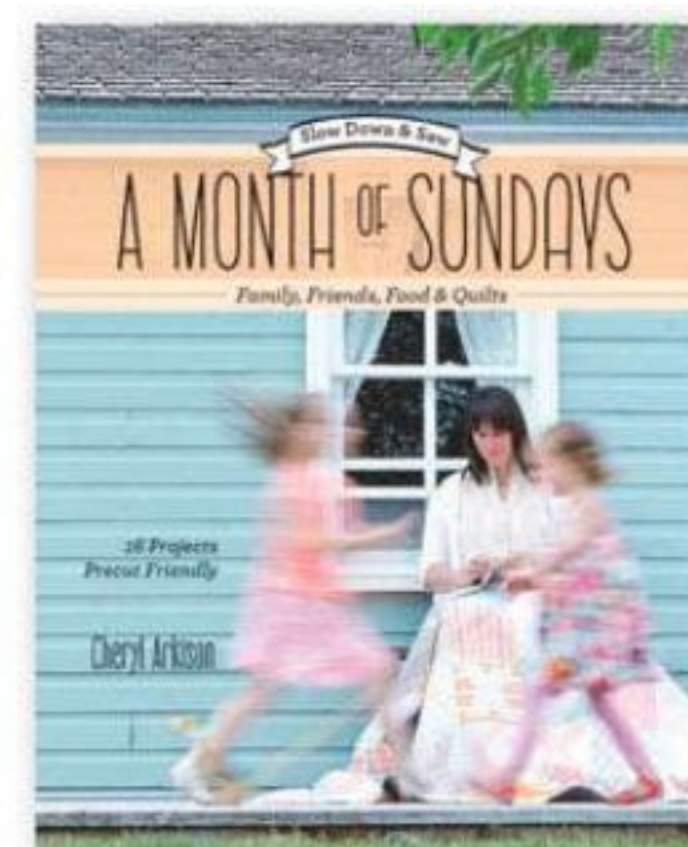
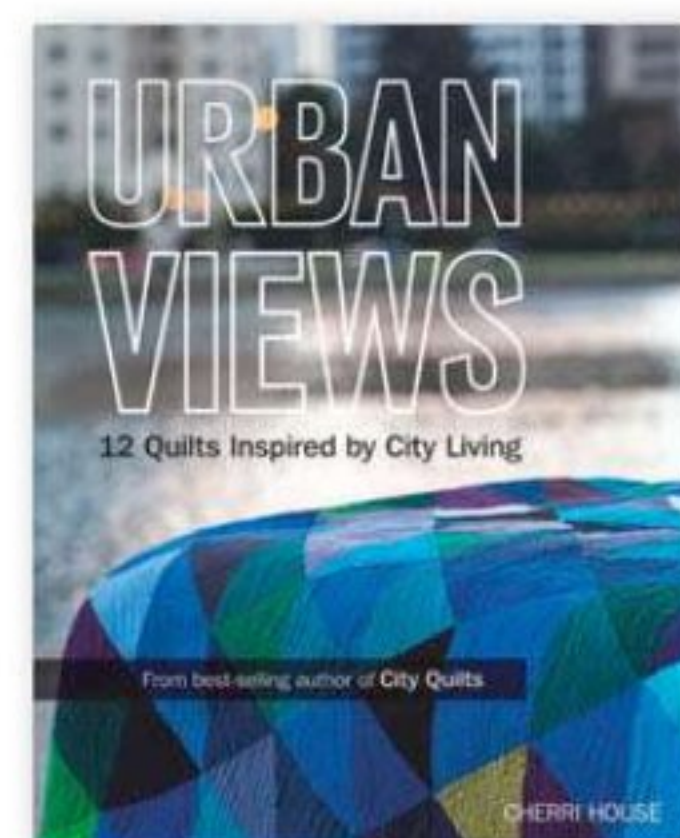
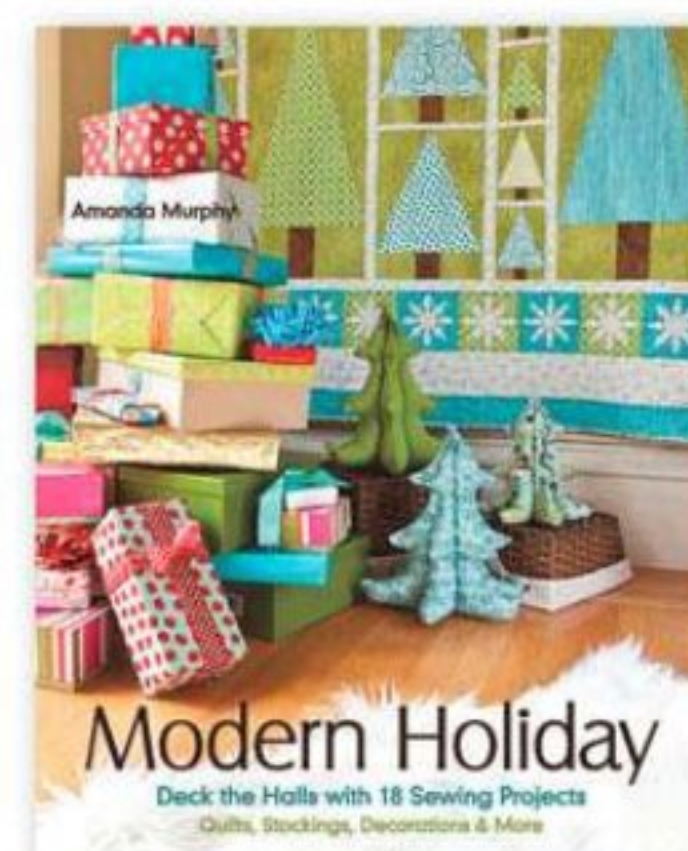
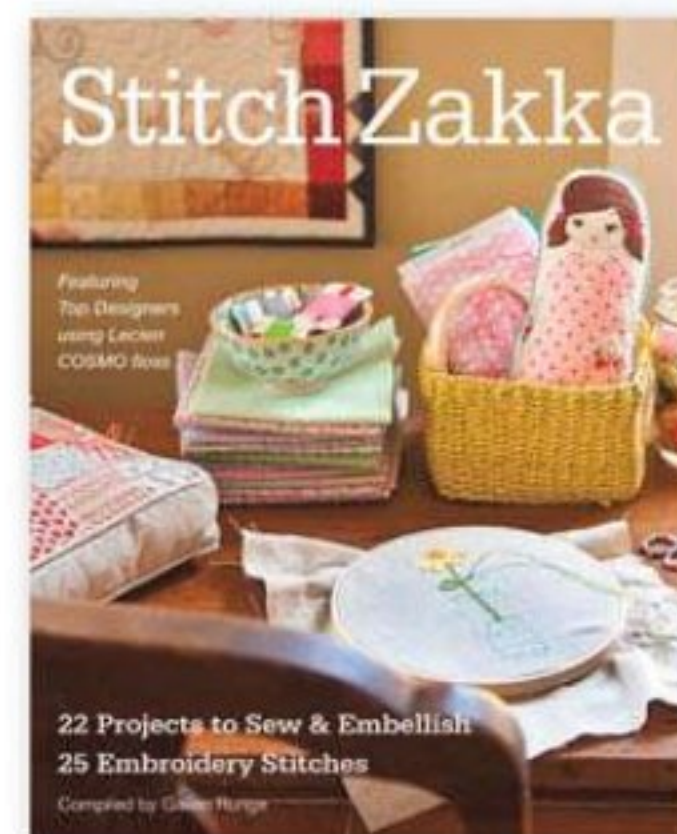


embroidered + embellished belt

Embroider this festive belt to show off your creative talents or to learn some new stitches. Combined with luscious colors of perle cotton, the stitches are easy and yield wonderful results. Raid your button jar to embellish—this might just be the project to use those vintage buttons that you’ve been hanging onto! Braided perle cotton creates the belt closure.

DESIGNED BY Kerry Smith
[project instructions on
page 115]

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call of the *wild*

Get in touch with your wild side with these **7 projects** that take inspiration from the great outdoors.

royal elephant pillow cover

Take a walk on the royal side with this elephant accent pillow, featuring an ornate print and bold contrasting colors. A simple envelope closure and decorative piping highlight the wildlife appliqué.

DESIGNED BY Lindsay Conner
[project instructions on [page 119](#)]



keep it simple mini tablet cozy

Keep your link to the frenetic world in this elegant mini-size tablet case. A freezer-paper technique makes it easy for you to transfer your favorite image of a peaceful place to remind you to slow it down and simplify.

DESIGNED BY Mags Kandis
[project instructions on [page 119](#)]



bird by bird linen napkins

Handprint a range of birds and organic shapes, then mix-and-match them to create a set of four linen napkins. Add some handstitching to complete the natural look.

DESIGNED BY Celina Mancurti
[project instructions on
page **120**]



fluttering leaves quilt

Bring the forest into your home with this cozy quilt. Sashiko-style stitching defines the tree trunk and holds the last of the season's (felt) leaves on the branches. The backing is pieced with outdoorsy-printed cottons so that you'll be surrounded by nature when you snuggle into your quilt.

DESIGNED BY Stefanie Berganini
[project instructions on [page 122](#)]

wild animal baby book

Celebrate the graphic beauty of animal prints and animal shapes in a soft baby book. On one page the animal is silhouetted in an animal print on a solid background. On the facing page the print is the background, and the animal is stitched in solid felt. Go wild—use the templates to make a matching play quilt!

DESIGNED BY Heidi Boyd
[project instructions on [page 124](#)]



wild safari masks

These wearable felt masks—crane, giraffe, and lion—take children on a wild safari adventure, allowing them to become the animals themselves. The masks are handsewn and finished with a pretty blanket stitch. Roar!

DESIGNED BY Jessica Peck

[project instructions on [page 126](#)]





nap cat

Stitch this sleepy-time lion companion with a kissable “furry” face for your little one. Simple shapes, easy construction, and a mix of fabrics make this a fun-to-sew project and a playmate your child will love for life.

DESIGNED BY Missy Shepler
[project instructions on [page 128](#)]



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ADHESIVES

MODERN *fairy tales*

Create a bit of wonder with these 4 once-upon-a-time projects.

puppet castle

This traveling puppet stage includes a full cast of characters encouraging children to take imaginative play wherever they go. Constructed with layers of wool felt, simple embroidery stitches highlight the appliquéd bricks, turrets, and puppets.

DESIGNED BY Heidi Boyd
[project instructions on [page 131](#)]



dragon softie

What could be more fun than a stuffed animal-eating dragon softie? So easy to stitch, the double-layered fleece will hold its shape and stand up to rigorous play. Soft to the touch, his tummy pocket can also store jammies and a storybook.

DESIGNED BY Heidi Boyd
[project instructions on
page 132]



drawstring apple pouch

For children, every day is a fairy tale. When dressed in whimsical layers of stripes, polka dots, ruffles, and sparkles, this velvet drawstring pouch is the perfect accessory. And it comes complete with its own entertainment—eight felt finger puppets!

DESIGNED BY Jessica Peck
[project instructions on
page 133]





witch legs doorstop

No wicked witch will darken your doorstep when she sees these legs caught under your door. An eyelet lace skirt protects our departed witch's dignity, and her felt boots are embellished with tiny buckles. Just in time for Halloween!

DESIGNED BY Kevin Kosbab
[project instructions on [page 135](#)]





1 EMBROIDERED + EMBELLISHED BELT by **KERRY SMITH** Project photo on [page 56](#); instructions



2 TEA CEREMONY TABLE RUNNER by **EMILY BRECLAW** Project photo on [page 48](#); instructions on [page 102](#).



3 DRAWSTRING APPLE POUCH by **JESSICA PECK** Project photo on [page 68](#); instructions on [page 133](#).



7 WITCH LEGS DOORSTOP by **KEVIN KOSBAB** Project photo on [page 69](#); instructions on [page 135](#).



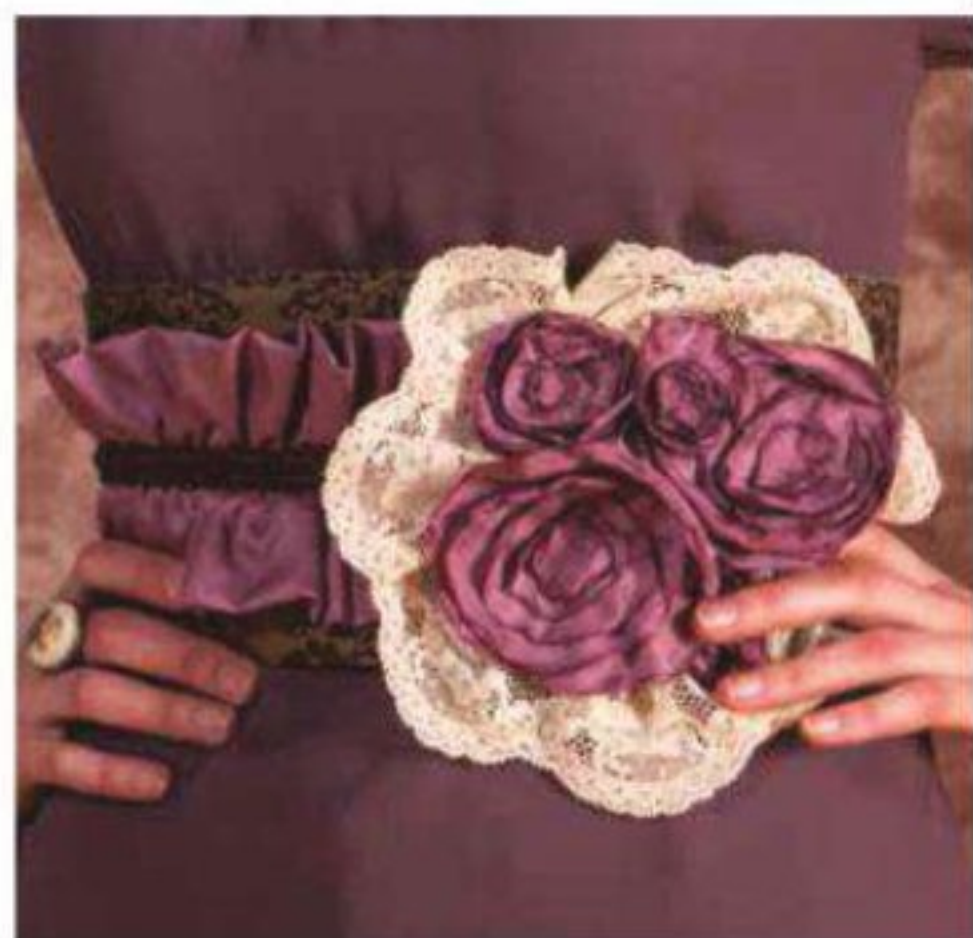
8 SPOOL SEWING MACHINE COVER by **AMY STRUCKMEYER** Project photo on [page 42](#); instructions on [page 93](#).



9 MOD STRIPED TABLET CASE by **ROSE BECK** Project photo on [page 41](#); instructions on [page 91](#).

stitch*
patterns



4 LACE BELT by APRIL MOFFATT
Project photo on [page 54](#); instructions on [page 112](#).



5 MOORISH TILES PLACEMATS
by KEVIN KOSBAB Project photo on [page 44](#); instructions on [page 98](#).



6 BIRD BY BIRD LINEN NAPKINS
by CELINA MANCURTI Project photo on [page 60](#); instructions on [page 120](#).



10 WILD ANIMAL BABY BOOK
by AMY STRUCKMEYER Project photo on [page 62](#); instructions on [page 124](#).



11 SUPERGRAPHIC TABLE RUNNER by KEVIN KOSBAB Project photo on [page 40](#); instructions on [page 90](#).



12 TEA COZY by BRANDON MABLY
Project photo on [page 47](#); instructions on [page 101](#).

click to download the

pattern
insert

PATTERNS + TEMPLATES

AS SEEN IN FALL 2013





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* sewing *basics*

GETTING STARTED

Basic tools, techniques,
& terms you'll need
for the projects in
this issue.

SEWING KIT

The following items are essential for your sewing kit. Make sure you have these tools at hand before starting any of the projects:

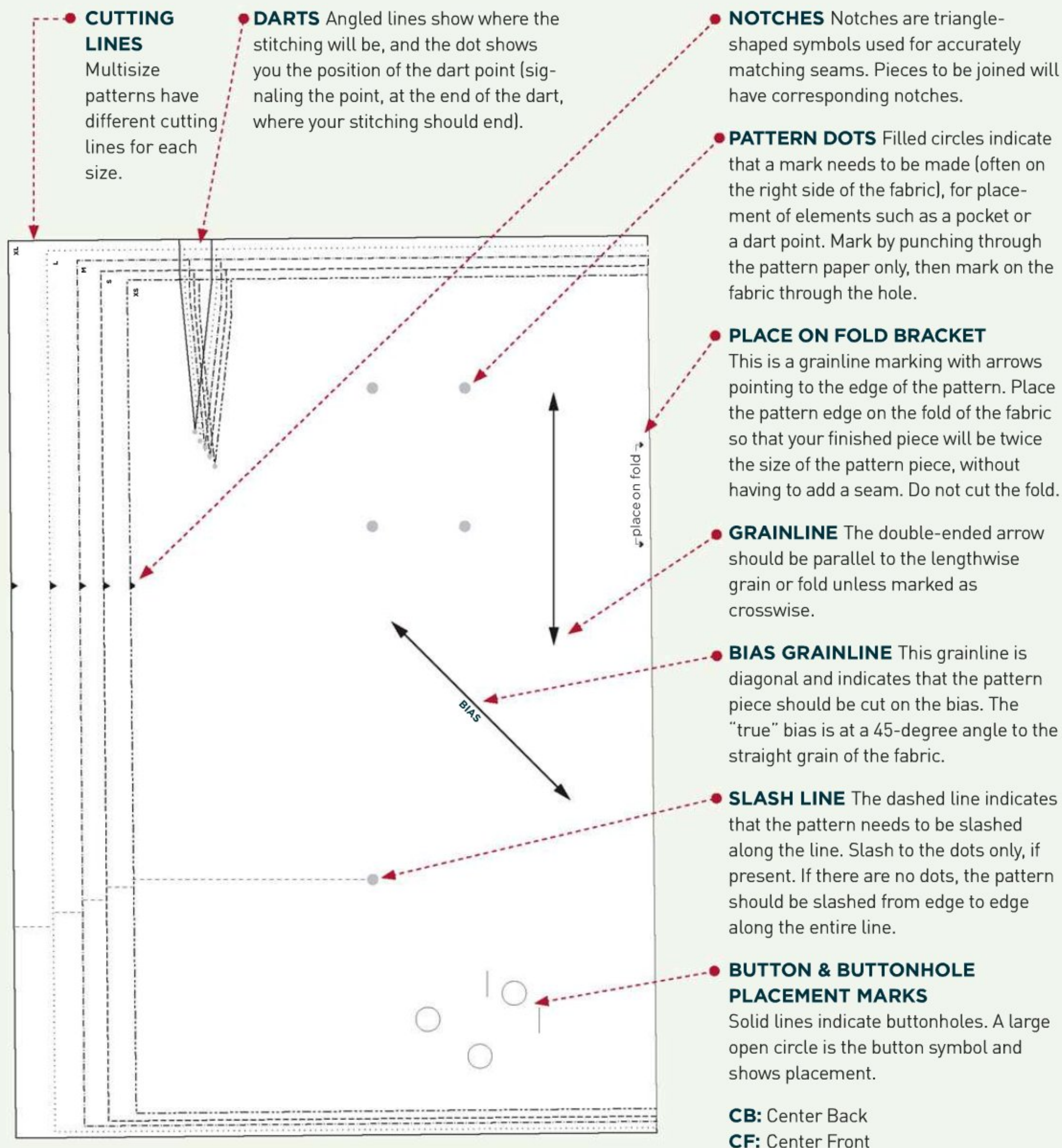
- **ACRYLIC RULER** This is a clear flat ruler, with a measuring grid at least 2" wide × 18" long. A rigid acrylic (quilter's) ruler should be used when working with a rotary cutter.
- **CLOTH MEASURING TAPE** Make sure it's at least 60" long.
- **CRAFT SCISSORS** Use these for cutting out paper patterns.
- **DRESSMAKER'S SHEARS** These sharp long-bladed scissors are used to cut fabric.
- **EMBROIDERY SCISSORS** These small scissors are used to trim off threads, clip corners, and do other intricate cutting work.
- **FABRIC MARKING PENS & PENCILS** Available in several colors for use on light and dark fabrics; use them for tracing patterns and pattern markings onto your fabric.
- **HANDSEWING & EMBROIDERY NEEDLES** Keep an assortment of sewing and embroidery needles in different sizes, from fine to sturdy.
- **IRON, IRONING BOARD & PRESS CLOTHS**
An iron is an essential tool when sewing. Use cotton muslin or silk organza as a press cloth to protect delicate fabric surfaces from direct heat.
- **PATTERN PAPER** Have some pattern paper or other large paper (such as newsprint, butcher paper, or pattern tracing cloth) on hand for tracing the patterns from the pattern insert. Regular office paper may be used for templates that will fit.
- **PINKING SHEARS** These scissors with notched teeth leave a zigzag edge on the cut cloth to prevent fraying.
- **SEAM GAUGE** This small ruler with a movable slider is used for marking hems, checking seam allowances, placing buttons, and more.
- **SEAM RIPPER** Handy for quickly ripping out stitches.
- **SPIKED TRACING WHEEL & COLORED TRACING PAPER** Use these tools for tracing patterns and markings onto your fabric.
- **STRAIGHT PINS & PINCUSHION** Always keep lots of pins nearby.
- **WEIGHTS** Pattern weights or small rocks are great for keeping fabric in place while drawing, pinning, and cutting.

* OPTIONAL . . . but good to have.

- **FRENCH CURVE** A template of metal, plastic, or wood that includes many curved edges for constructing smooth curves.
- **NEEDLE THREADER** An inexpensive aid to make threading the eye of the needle super fast.
- **POINT TURNER** A bluntly pointed tool that helps push out the corners of a project and/or smooth seams. A knitting needle or chopstick can also be used.
- **ROTARY CUTTER & SELF-HEALING MAT** Useful for cutting out fabric quickly. Always use the mat to protect the blade and your work surface. (A rigid acrylic ruler should be used with these to make straight cuts).
- **TAILOR'S CHALK** Available in triangular pieces, rollers, and pencils in various colors, tailor's chalk is useful for marking cloth. Some forms (such as powdered) can simply be brushed away; refer to manufacturer's instructions for recommended removal method.
- **TAILOR'S HAM** A firm cushion used when pressing curved areas of garments to preserve the shape and prevent creases.
- **THIMBLE** Your fingers and thumbs will thank you.
- **ZIPPER FOOT** This accessory foot for your machine has a narrow profile that can be positioned to sew close to the zipper teeth. Zipper feet are adjustable so the foot can be moved to either side of the needle.

PATTERN SYMBOLS & MARKINGS

Here is a quick reference guide to the symbols and markings on the patterns.



PATTERN INSERT GUIDE

A quick reference to the full-size patterns on the insert.

LAYOUT, MARKING + CUTTING GUIDELINES

1 The pattern insert features overlapping patterns, so you may not want to cut patterns or templates directly from the insert. Instead, use pattern paper (or other paper such as newsprint) or pattern tracing cloth to trace the pattern pieces you need from the insert and then cut out your traced pieces. Regular office paper may be used for small templates that will fit. If necessary, use a light box or bright window for tracing.

2 If you are cutting pattern pieces on the fold or cutting two of the same pattern piece, fold the fabric in half, selvedge to selvedge, with right sides together or as indicated in the cutting layout or instructions.

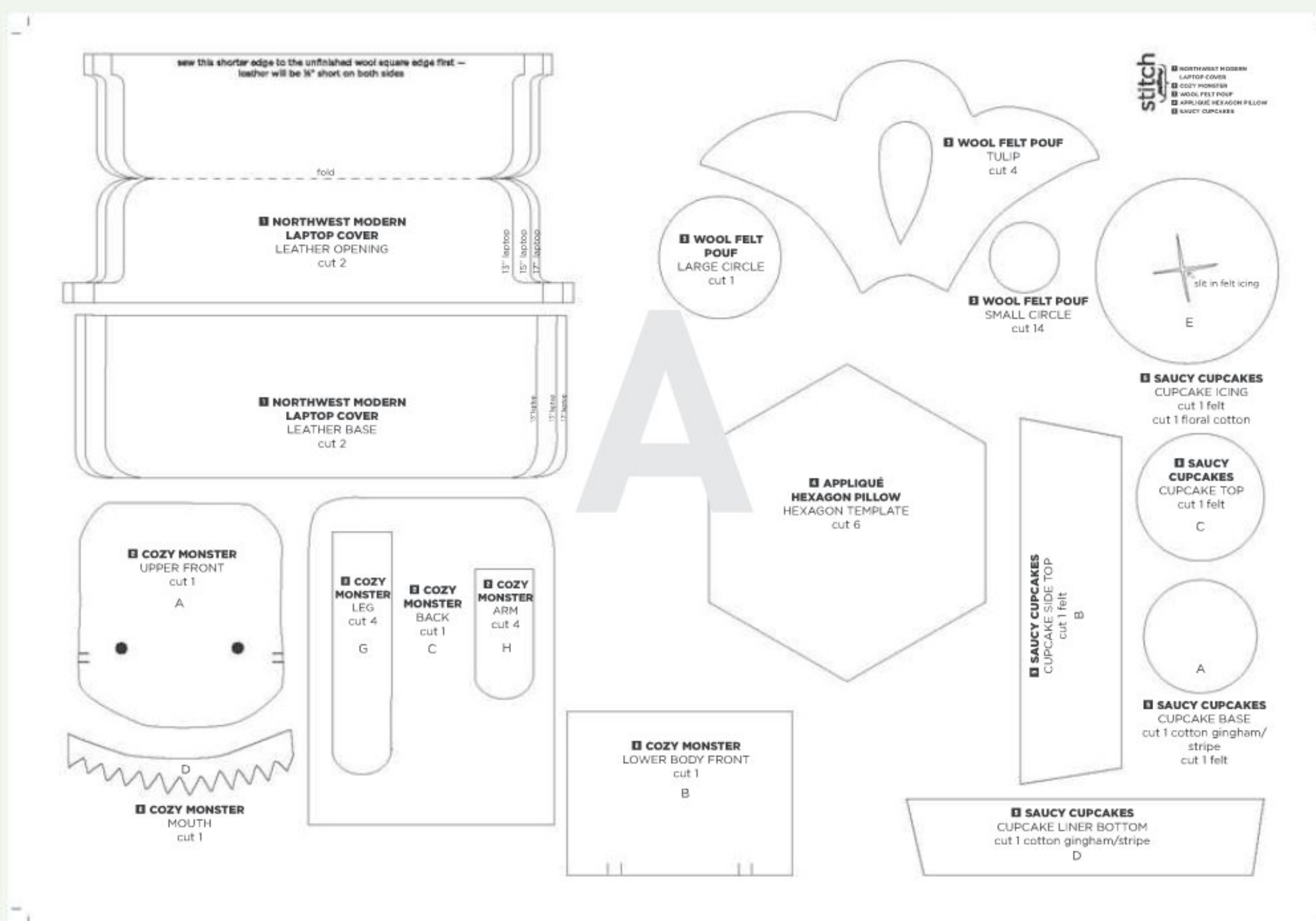
3 All pattern markings should be on the wrong side of the fabric unless otherwise noted.

4 Lay the pattern pieces on the fabric as close together as possible. Double-check that all pattern pieces cut “on the fold” are placed on the fold.

5 Make sure all pattern pieces are placed on the fabric with the grainline running parallel to the lengthwise grain unless a bias grainline is present or as otherwise noted.

6 Use weights to hold the pattern pieces down and use pins to secure the corners as needed.

7 Cut pieces slowly and carefully.



GLOSSARY OF SEWING TERMS

+ TECHNIQUES A quick reference to the technical sewing terms used throughout the project instructions.

BACKTACK Stitching in reverse for a short distance at the beginning and ending of a seam line to secure the stitches. Most machines have a button or knob for this function (*also called backstitch*).

BARTACK A line of reinforcement stitching often placed at areas of stress on a garment. Bartacks are created with short zigzag stitches (by machine) or whipstitches (by hand).

BASTING Long, loose stitches to hold something in place temporarily. To baste by machine, use the longest straight-stitch length available on your machine. To baste by hand, use stitches at least $\frac{1}{4}$ " long. Use a contrasting thread to make the stitches easier to spot for removal.

BIAS The direction across a fabric that is located at a 45-degree angle from the lengthwise or crosswise grain. The bias has high stretch and a very fluid drape.

BIAS TAPE Made from fabric strips cut on a 45-degree angle to the straight grain, the bias cut creates an edging fabric that will stretch to enclose smooth or curved edges. You can buy bias tape ready-made or make your own.

CLIPPING Involves cutting tiny slits or triangles into the seam allowance of curved edges so the seam will lie flat when turned right side out. Cut slits along concave curves and triangles (with points toward the seam line) along a convex curve. Be careful not to clip into the stitches.

DART This stitched triangular fold is used to give shape and form to the fabric to fit body curves.

EASE/EASE IN When a pattern directs to "ease" or "ease in," you are generally sewing a longer piece of fabric to a shorter piece or a curved piece to a straight piece. This creates shape in a garment or object without pleats or gathers. To ease, match the ends or notches of the uneven section and pin together (or pin as instructed by the pattern). Continue to pin the

remaining fabric together, distributing the extra fullness evenly, but making sure that the seamlines match up as smoothly as possible (you will be smoothing the excess fullness away from the edge); don't be afraid to use a lot of pins. Stitch slowly, smoothing as necessary to ease the pieces together as evenly as possible, being careful not to catch tucks in the seam.

EDGE STITCH A row of topstitching placed very close ($\frac{1}{16}$ – $\frac{1}{8}$ ") to an edge or an existing seam line.

FABRIC GRAIN The grain is created in a woven fabric by the threads that travel lengthwise and crosswise. The lengthwise grain runs parallel to the selvages; the crosswise grain should always be perpendicular to the lengthwise threads. If the grains aren't completely straight and perpendicular, grasp the fabric at diagonally opposite corners and pull gently to restore the grain. In knit fabrics, the lengthwise grain runs along the wales (ribs), parallel to the selvages, with the crosswise grain running along the courses (perpendicular to the wales).

FINGER-PRESS Pressing a fold or crease with your fingers as opposed to using an iron.

GATHERING STITCH (machine)

These are long stitches used to compress a length of fabric before sewing it to a shorter piece. To gather, set the machine for a long stitch length (3.0–4.0 mm; use the shorter length for lighter-weight fabrics) and loosen the tension slightly. With the fabric right side up, sew on the seam line and again $\frac{1}{8}$ " from the seam line, within the seam allowance. Sometimes you will be instructed to place the first line of stitches $\frac{1}{8}$ " from the seam line within the body of the garment so the stitches don't become tangled in the permanent seam line. Leave thread tails at each end and do not backtack. Pin the fabric to be gathered to the shorter piece right sides together, matching edges, centers, and pattern markings as directed in the

pattern. Pin at each mark. Grasp the bobbin threads from both lines of stitching at one end and pull gently. Work the gathers along the thread until the entire piece is gathered and lies flat against the shorter fabric piece. Pull the bobbin threads from both ends to gather long pieces. Stitch the seam, then remove the gathering threads.

GRADING SEAM ALLOWANCES The process of trimming seam allowances to different widths to reduce bulk and allow the seam to lie flat. The seam allowance that will lie to the interior of the project is trimmed the most, leaving the seam allowance that will lie closer to the exterior of the project slightly wider.

GRAINLINE A pattern marking showing the direction of the grain. Make sure the grainline marked on the pattern runs parallel to the lengthwise grain of your fabric, unless the grainline is specifically marked as crosswise or bias.

INTERFACING/INTERLINING

Material used to stabilize or reinforce fabrics. Fusible interfacing has an adhesive coating on one side that adheres to fabric when ironed. Interlining is an additional fabric layer between the shell and lining, used to change the garment drape or add structure or warmth.

LINING The inner fabric of a garment or bag, used to create a finished interior that covers the raw edges of the seams.

MITER Joining a seam or fold at an angle that bisects the project corner. Most common is a 45-degree angle, like a picture frame, but shapes other than squares or rectangles will have miters with different angles.

OVERCAST STITCH A machine stitch that wraps around the fabric raw edge to finish edges and prevent raveling. Some sewing machines have several overcast stitch options; consult your sewing machine manual for information on stitch settings and the appropriate presser foot for the chosen stitch (often the standard presser foot can be used). A zigzag stitch can be used as an alternative to finish raw edges if your machine doesn't have an overcast-stitch function.

PINK To trim with pinking shears, which cut the edge into a zigzag pattern to reduce fraying.

PLACKET A placket is a finished garment opening, most often at the location of a garment closure. A placket can be finished by hemming or with binding or a facing. Plackets are often seen on sleeve vents (above the cuff) and are also used at neckline and waist edge openings, often in conjunction with buttons or other closures.

PRESHRINK Many fabrics shrink when washed; you need to wash, dry, and press all your fabric before you start to sew, following the suggested cleaning method marked on the fabric bolt. Don't skip this step!

RIGHT SIDE (RS) The front side, or the side that should be on the outside of a finished garment. On a print fabric, the print will be stronger on the right side of the fabric.

RIGHT SIDES TOGETHER The right sides of two fabric layers should be facing each other.

SATIN STITCH (MACHINE) This is a smooth, completely filled column of zigzag stitches achieved by setting the stitch length to 0.2–0.4 mm. The length setting should be short enough for complete coverage but long enough to prevent bunching and thread buildup.

SEAM ALLOWANCE The amount of fabric between the raw edge and the seam.

SELVEDGE This is the tightly woven border on the lengthwise edges of woven fabric and the finished lengthwise edges of knit fabric.

SHELL The outer fabric of a garment or bag (as opposed to the lining, which will be on the inside).

SLIP BASTING A temporary slip stitch used for basting in curved areas, or for matching plaids or stripes in preparation for sewing seams (it can also be used to baste zippers in place

by hand). With a folded-under edge lying along the seam line, on top of a flat (unfolded) edge, take stitches about $\frac{1}{4}$ " (6 mm) long, alternating between the folded edge and the flat edge.

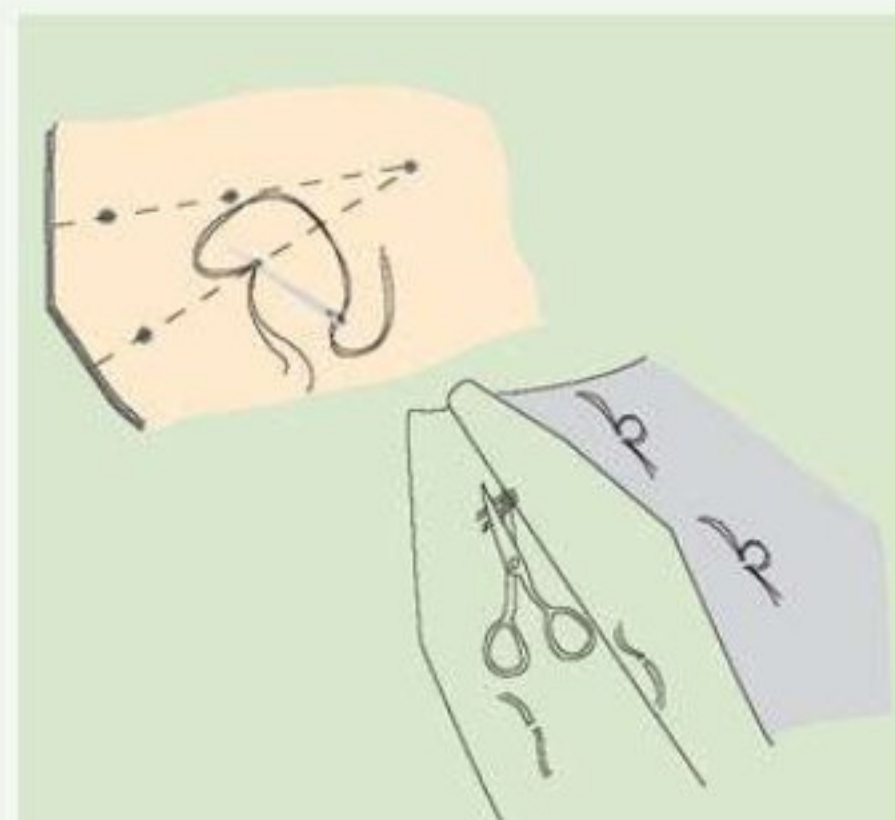
SQUARING UP After you have pieced together a fabric block or section, check to make sure the edges are straight and the measurements are correct. Use a rotary cutter and a rigid acrylic ruler to trim the block if necessary. Because you might trim off the backtacking on seams when you square up, machine stitch across any trimmed seams to secure.

STAYSTITCHING A line of straight stitching (through one layer of fabric), used to stabilize the fabric and prevent stretching or distortion. Staystitching is usually placed just inside the seam line, often at curved edges such as armholes.

STITCH IN THE DITCH Press a previously sewn seam open or to one side. Lay the seamed fabric right side up under the presser foot and sew along the seamline "ditch." The stitches will fall between the two fabric pieces and disappear into the seam.

TOPSTITCH Used to hold pieces firmly in place and/or to add a decorative effect, a topstitch is simply a stitch that can be seen on the outside of the garment or piece. To topstitch, make a line of stitching on the outside (right side) of the piece, usually a set distance from an existing seam.

UNDERLINING Fabric used as a backing for the shell of a garment to add structure and/or aid in shaping. It is also sometimes used to make a transparent fabric opaque. Underlinings are cut to the size and shape of each garment piece and the two are basted together and treated as one during construction.



TAILOR'S TACKS

Used for transferring markings from a pattern to garment sections, these handy thread snippets are easily removed without damage. Take several loose stitches through the pattern and fabric layers leaving about a 1" loop of thread. After all symbols have been marked, separate the fabric layers and snip the thread between; carefully remove the pattern.

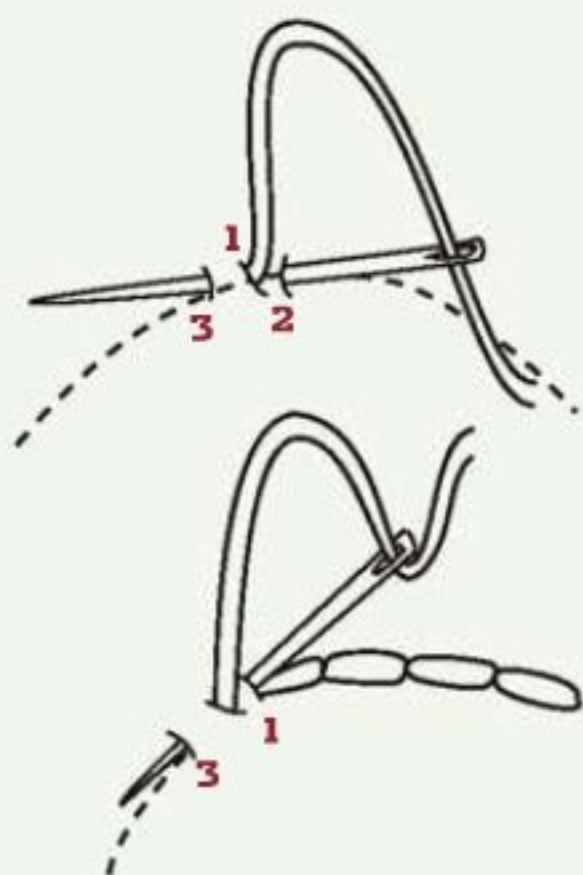
A similar method is to take a small stitch, at the point to be marked, through all layers and leaving a tail of about 1". Take another small stitch, through all layers, directly over the previous stitch, leaving the thread loose to create about a 1" loop. When marks are all complete and the pattern paper has been removed, separate the fabric layers so that the thread loop is extended between the layers. Cut the threads, leaving a tailor's tack in each layer.

UNDERSTITCHING A line of stitches placed on a facing (or lining), very near the facing/garment seam. Understitching is used to hold the seam allowances and facing together and to prevent the facing from rolling toward the outside of the garment.

WRONG SIDE (WS) The wrong side of the fabric is the underside, or the side that should be on the inside of a finished garment. On a print fabric, the print will be lighter or less obvious on the wrong side of the fabric.

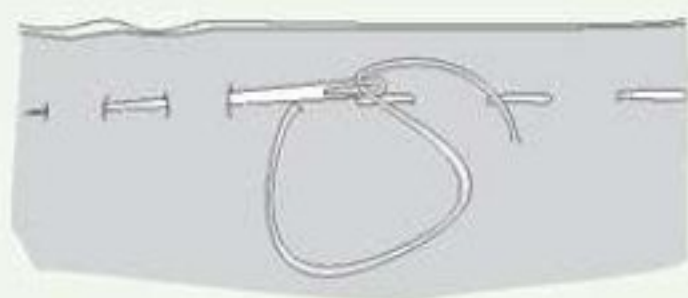
STITCH GLOSSARY

A quick reference to the handstitches used throughout the project instructions.



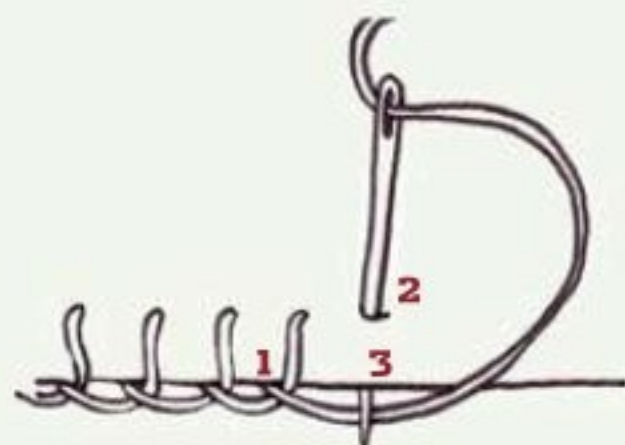
BACKSTITCH ▲

Working from right to left, bring the needle up at **1** and insert behind the starting point at **2**. Bring the needle up at **3**, repeat by inserting at **1** and bringing the needle up at a point that is a stitch length beyond **3**.



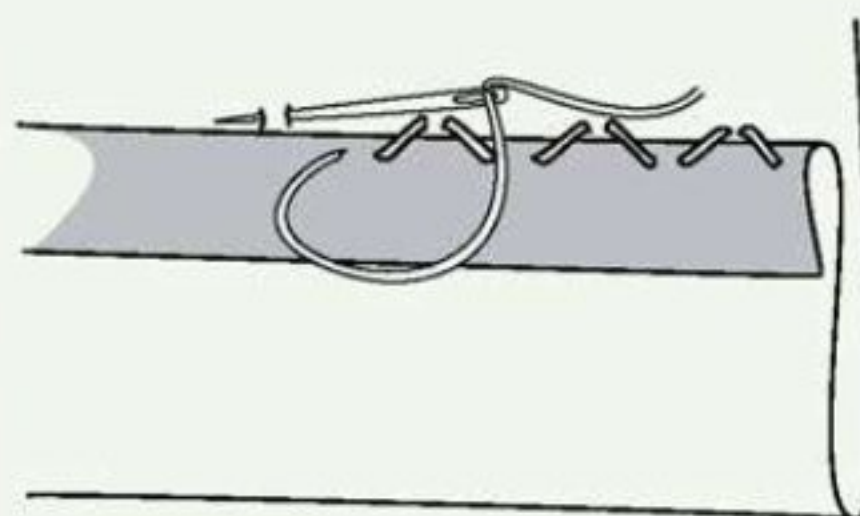
BASTING ▲

Used to temporarily hold layers together, a basting stitch is simply a long running stitch. Stitches should be about 1/4" long and evenly spaced.



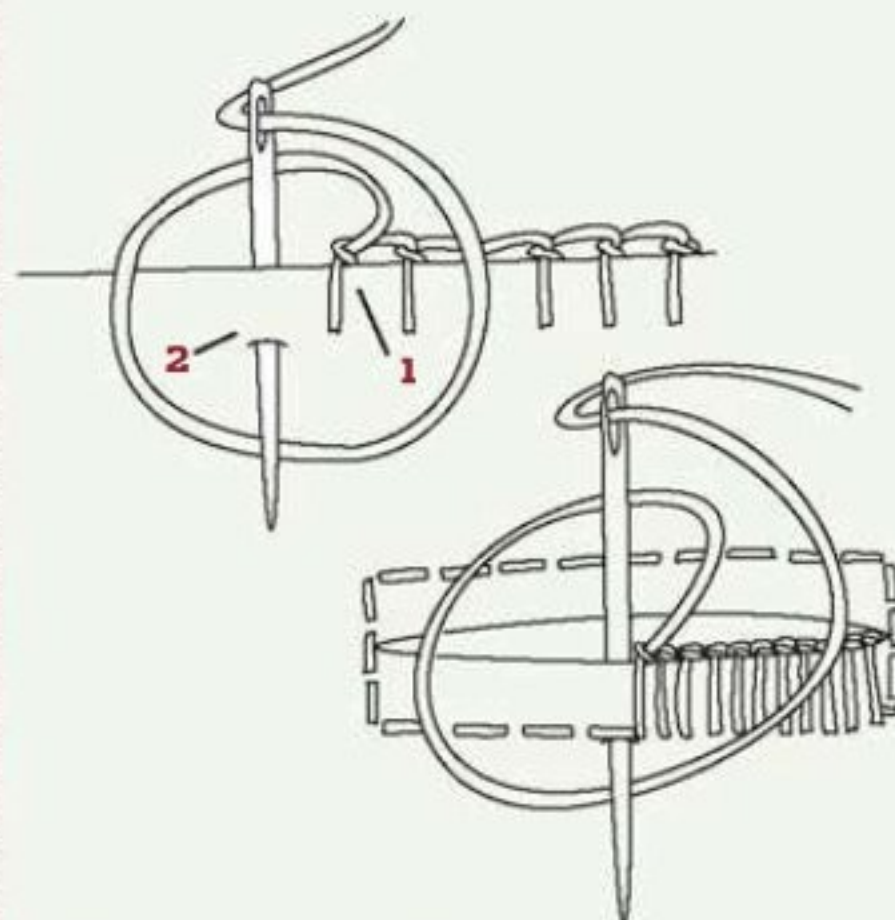
BLANKET STITCH ▲

Working from left to right, bring the needle up at **1** and insert at **2**. Bring the needle back up at **3** and over the working thread. Repeat by making the next stitch in the same manner, keeping the spacing even.



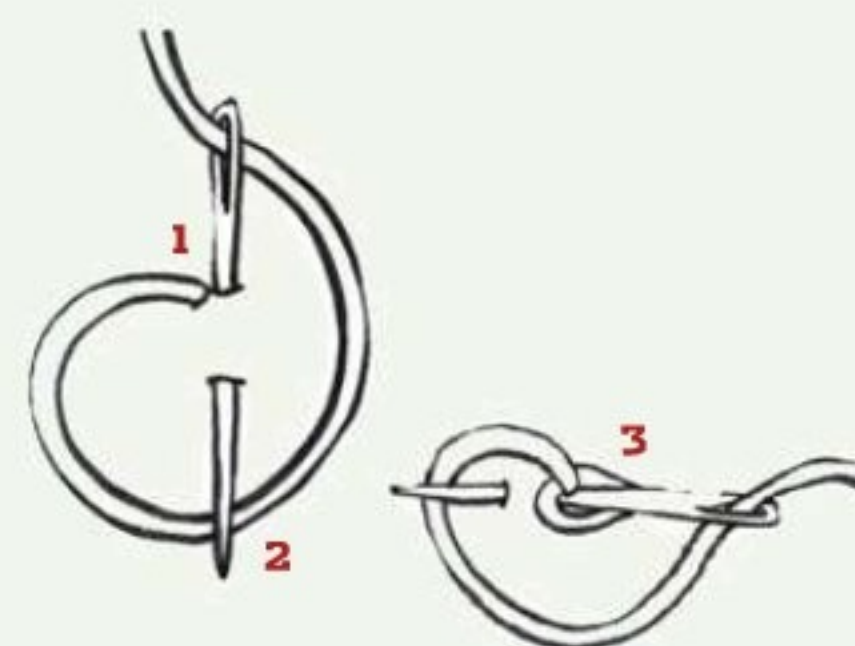
BLINDSTITCH/BLIND-HEM STITCH ▲

Used mainly for hemming fabrics where an inconspicuous hem is difficult to achieve (this stitch is also useful for securing binding on the wrong side). Fold the hem edge back about 1/4". Take a small stitch in the garment, picking up only a few threads.



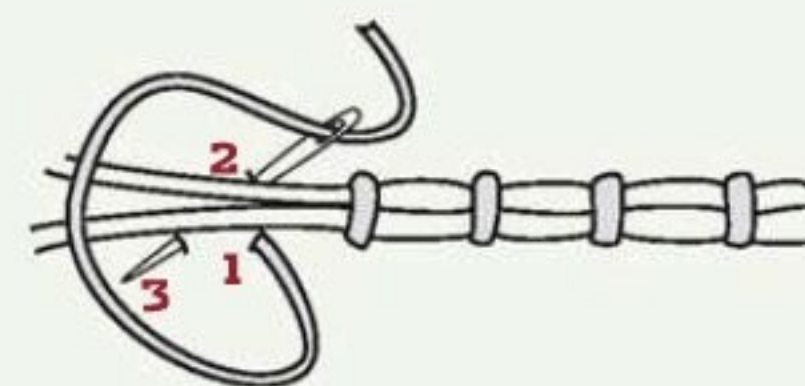
BUTTONHOLE STITCH ▲

Working from right to left and with the point of the needle toward you, bring the needle above the fabric edge at **1**, loop the thread to the left, then down and to the right, inserting the needle from the wrong side at **2**, keeping the loop of thread behind the needle at both the top and bottom. Pull the needle through, tightening the stitch so that the looped thread lies along the edge of the fabric. Do not tighten so much that the tops of the stitches pull together. When using the buttonhole stitch to finish a hand buttonhole, work the stitches so that they are very closely spaced.



CHAIN STITCH ▲

Working from top to bottom, bring the needle up and then reinsert at **1** to create a loop; do not pull the thread taut. Bring the needle back up at **2**, keeping the needle above the loop and gently pulling the needle toward you to tighten the loop flush to the fabric (leave a little slack in the thread to keep the loop round). Repeat by inserting the needle at **2** to form a loop and bringing the needle up at **3**. Tack the last loop down with a straight stitch.

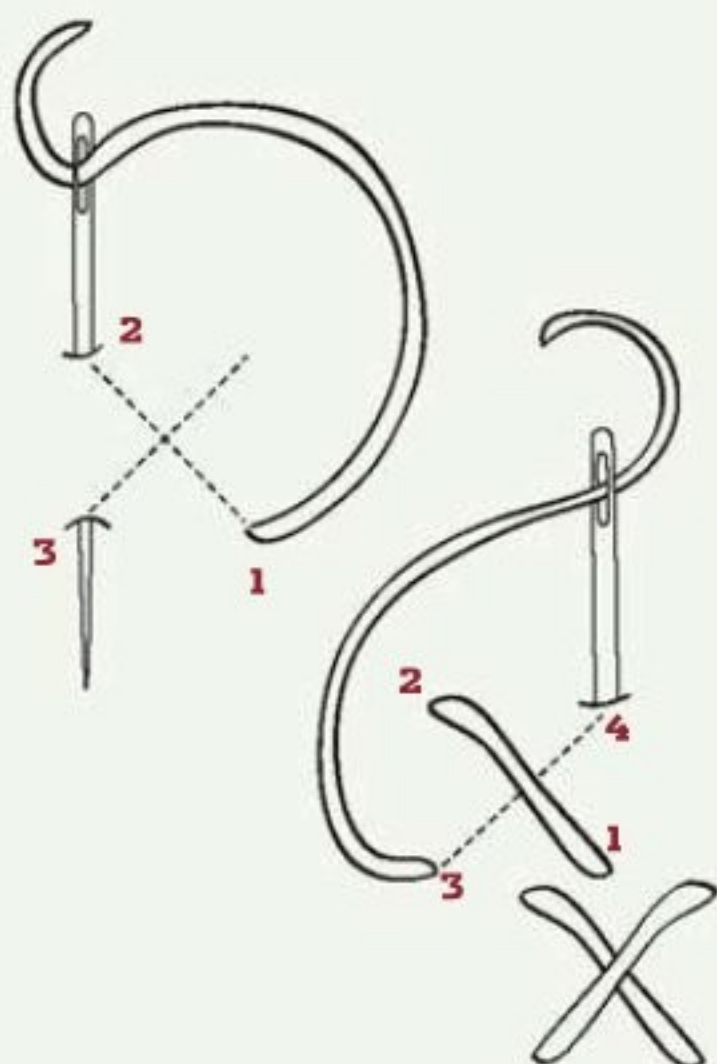


COUCHING ▲

Working from right to left, use one thread, known as the couching or working thread, to tack down one or more laid threads, known as the couched threads. Bring the working thread up at **1** and insert at **2**, over the laid threads to tack them down; repeat by inserting the needle at **3**. This stitch may also be worked from left to right, and the spacing between the couching threads may vary for different design effects.

CROSS-STITCH ▼

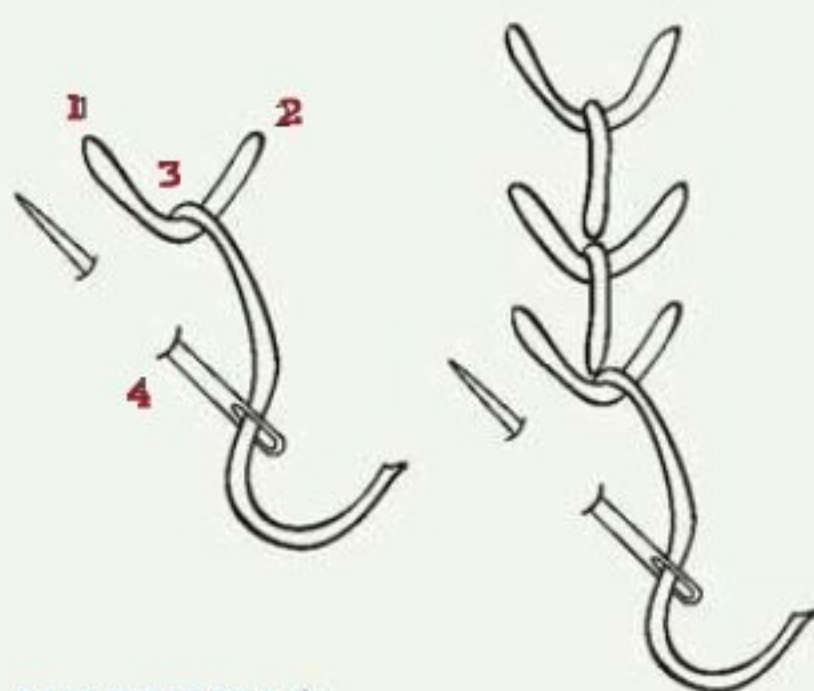
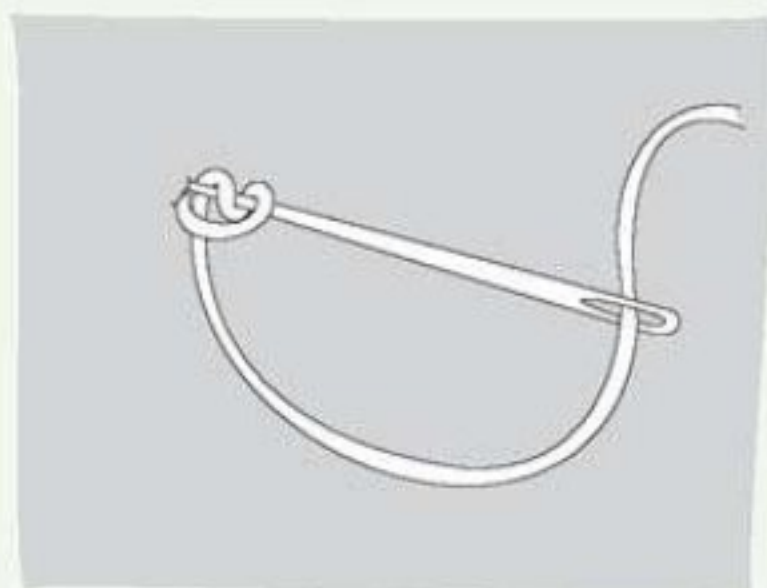
Working from right to left, bring the needle up at **1**, insert at **2**, then bring the needle back up at **3**. Finish by inserting the needle at **4**. Repeat for the desired number of stitches.



ENDING UP ▼

At the end of a line of permanent handstitching, take a small stitch and pull the needle and thread through the loop. Take another short backstitch and repeat. Clip the thread ends close to the stitches. For basting or other temporary markings, make a single knot or simply leave a long thread end to allow for easy removal.

NOTE Another option is to take a small stitch on the fabric's wrong side, wrap the thread around the needle several times, then pull the needle through to secure the knot close to the fabric surface.

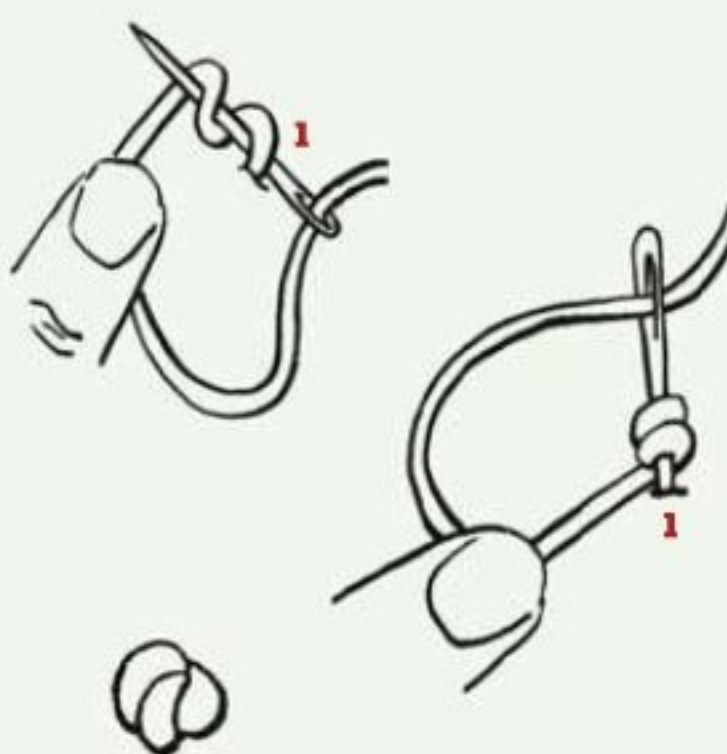


FLY STITCH ▲

Working from left to right, bring the needle up at **1** and insert at **2**, leaving the thread loose. Bring the needle back up at **3**, keeping the needle above the thread and pulling the needle toward you gently to tighten the thread so that it is flush with the fabric. Tack the thread down by inserting the needle at **4**. Repeat for the desired number of stitches.

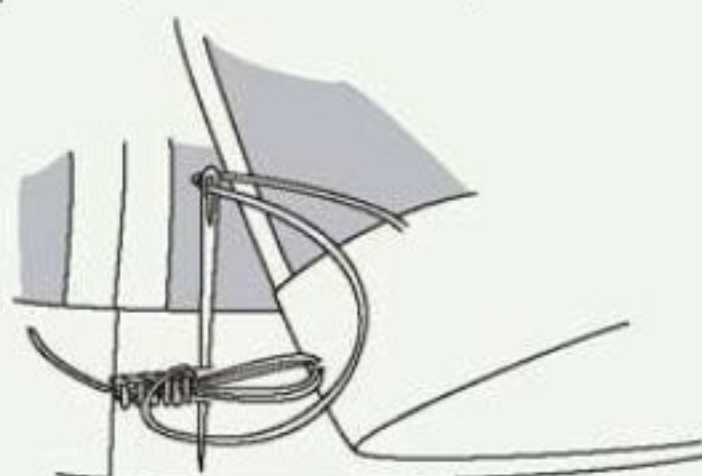
FRENCH KNOT ▼

Bring the needle up at **1** and hold the thread taut above the fabric. Point the needle toward your fingers and move the needle in a circular motion to wrap the thread around the needle once or twice. Insert the needle near **1** and hold the thread taut near the knot as you pull the needle and thread through the knot and the fabric to complete.



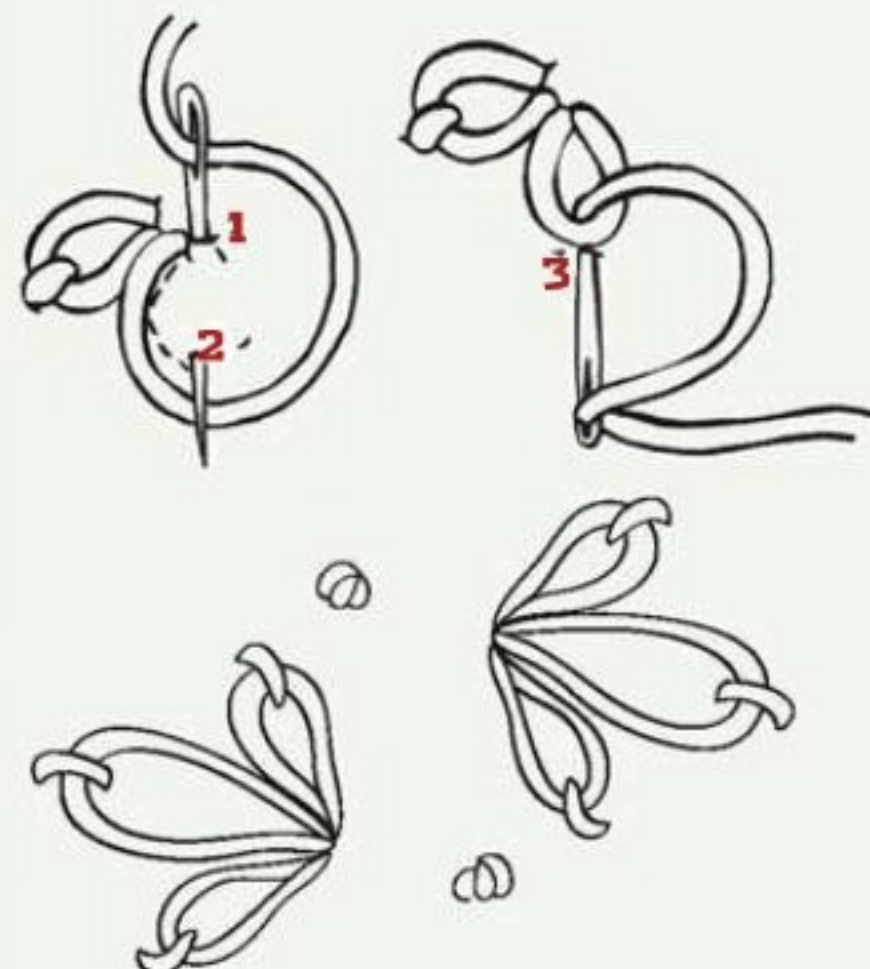
FRENCH TACK ▼

Take a small stitch in the garment and then take a small stitch in the lining or facing, directly across from the first stitch, leaving 1" to 2" of thread between the two. Take a few more small stitches in each spot to build up a thread spacer that is several threads thick. Work a tight blanket stitch over the thread spacer (see Blanket Stitch).



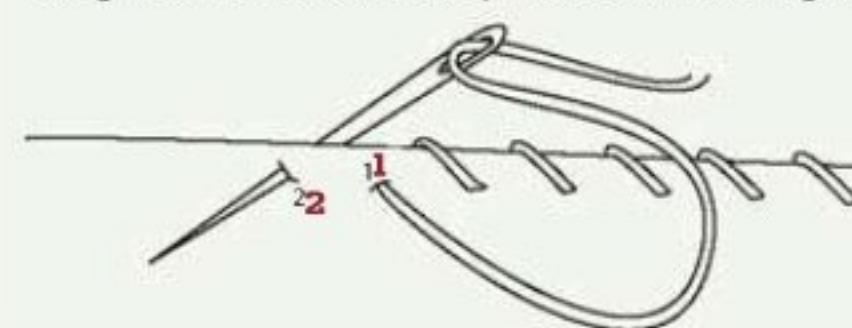
LAZY DAISY STITCH ▼

Working from top to bottom, bring the needle up at **1** and create a loop by reinserting at **1**; do not pull the thread taut. Bring the needle back up at **2**, keeping the needle above the loop and pulling the needle toward you gently to tighten the loop so that it is flush with the fabric. Tack the loop down by inserting the needle at **3**. Repeat for the desired number of stitches.



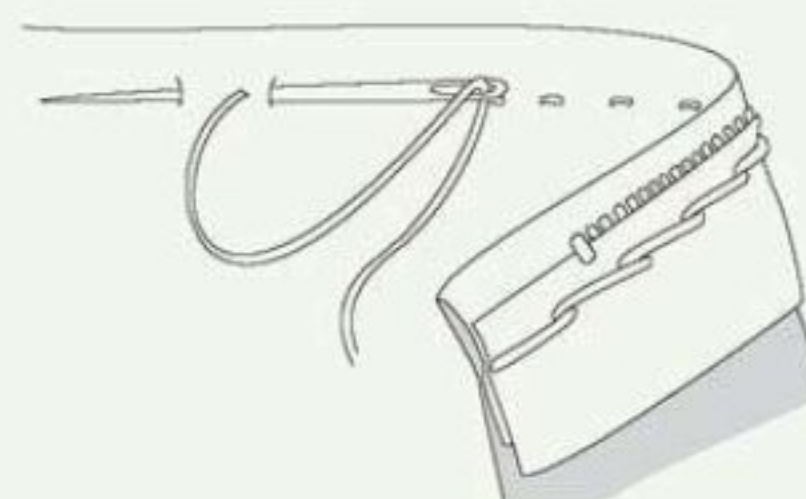
OVERCAST STITCH ▼

Keeping your stitches at consistent depth and spacing, take a diagonal stitch by bringing the needle through the fabric at **1**, wrapping the thread over the edge, and then bringing the needle through the fabric again at **2**, to the side of the previous stitch. The result is a diagonal stitch that wraps around the edge.



PRICK STITCH/PICK STITCH ▼

Prick stitch is worked just like a backstitch, except that the stitches are spaced $\frac{1}{8}$ " to $\frac{1}{4}$ " on the right side (taking longer stitches on the wrong side). When used for topstitching, Pick stitch is worked only through the top layer of fabric so that the stitch is not seen on the interior or underlayer.



* sewing basics

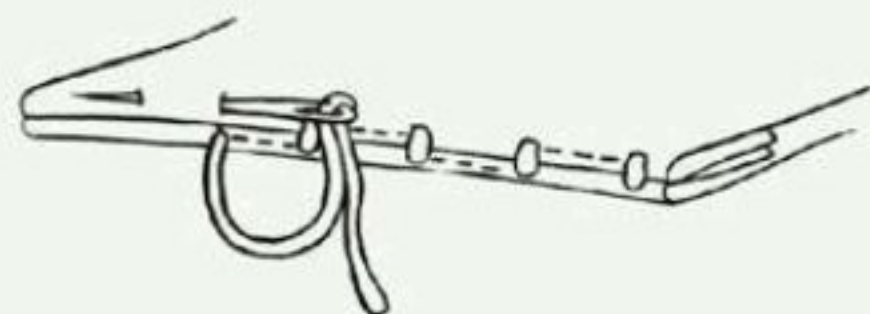
SEED STITCHES /SEEDING STITCH ▼

Small straight stitches worked in clusters or scattered at random. Seed stitches can also be worked tightly together and all in the same direction to uniformly fill a space.



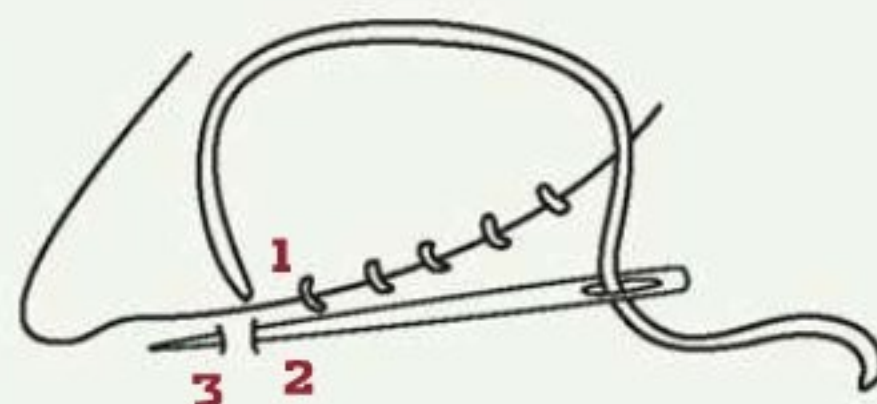
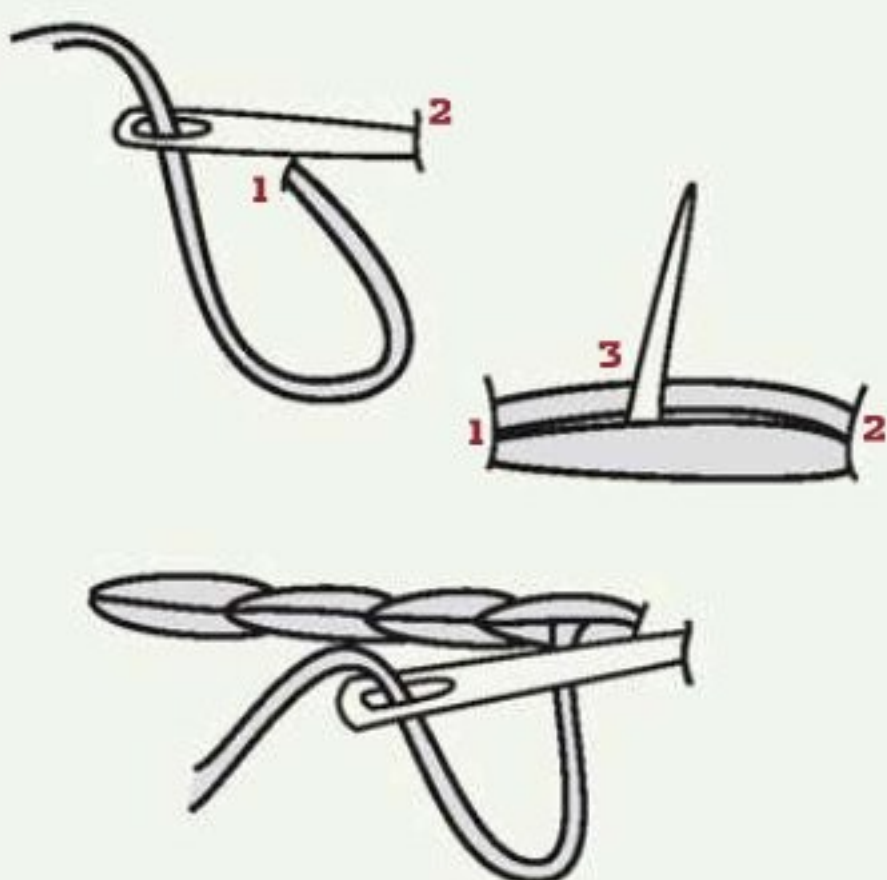
SLIP STITCH ▼

Working from right to left, join two pieces of fabric by taking a $\frac{1}{8}$ – $\frac{1}{4}$ " long stitch into the folded edge of one piece of fabric and bringing the needle out. Insert the needle into the folded edge of the other piece of fabric, directly across from the point where the thread emerged from the previous stitch. Repeat by inserting the needle into the first piece of fabric. The thread will be almost entirely hidden inside the folds of the fabrics.



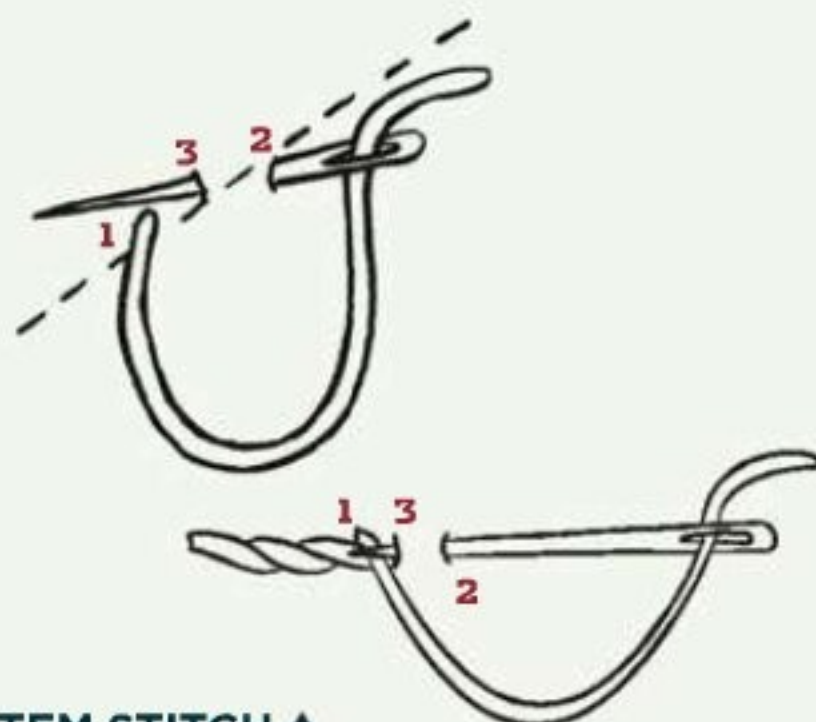
SPLIT STITCH ▼

Working from left to right, bring the needle up at **1**, insert at **2**, and bring the needle up near the right end of the previous stitch (between **1** and **2**, at **3**), inserting the needle into the thread to split the thread in two. When you're working with multiple strands of thread, insert the needle between the strands.



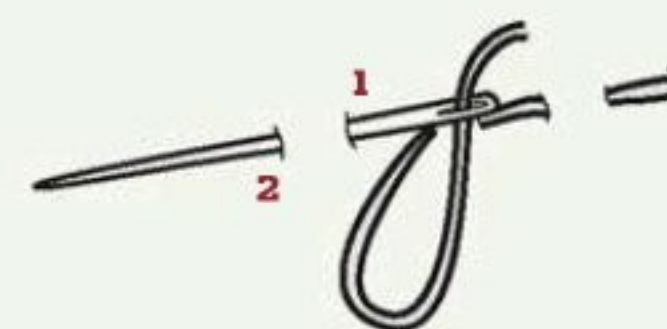
STANDARD HAND- APPLIQUÉ STITCH ▲

Cut a length of thread 12"–18". Thread the newly cut end through the eye of the needle, pull this end through, and knot it. Use this technique to thread the needle and knot the thread to help keep the thread's "twist" intact and to reduce knotting. Beginning at the straightest edge of the appliqué and working from right to left, bring the needle up from the underside, through the background fabric and the very edge of the appliqué at **1**, catching only a few threads of the appliqué fabric. Pull the thread taut, then insert the needle into the background fabric at **2**, as close as possible to **1**. Bring the needle up through the background fabric at **3**, $\frac{1}{8}$ " beyond **2**. Continue in this manner, keeping the thread taut (do not pull it so tight that the fabric puckers) to keep the stitching as invisible as possible.



STEM STITCH ▲

Working from left to right, bring the needle up at **1** and insert it $\frac{1}{8}$ – $\frac{1}{4}$ " away at **2** (do not pull taut). Bring the needle up halfway between **1** and **2**, at **3**. Keeping the needle above the loop just created, pull the stitch taut. Repeat by inserting the needle $\frac{1}{8}$ – $\frac{1}{4}$ " to the right and bring up at **2**.



STRAIGHT STITCH/ RUNNING STITCH ▲

Working from right to left, make a straight stitch by bringing the needle up and insert at **1**, $\frac{1}{8}$ – $\frac{1}{4}$ " from the starting point. To make a line of running stitches (a row of straight stitches worked one after the other), bring the needle up at **2** and repeat.

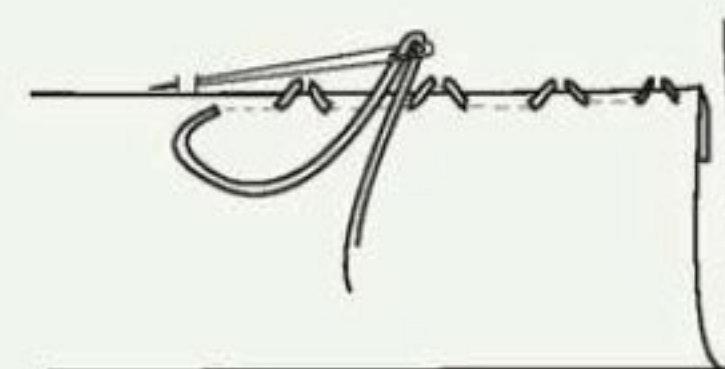
SQUARE KNOT ▼

Working with two cords (or threads), make a loop from the right cord (pinch the cords together at the base of the loop between thumb and forefinger), then thread the left cord through the loop from bottom to top. Bring the left cord toward you and wrap it under and around the base of the right loop and then thread it through the loop from top to bottom. Pull the cords tight.



UNEVEN SLIP STITCH /SLIP-STITCH HEMMING ▼

After securing the thread in the fold, take a small stitch in the garment or outer fabric, picking up only a few threads of the fabric. Then, take a stitch, about $\frac{1}{4}$ " long, in the fold, across from the stitch in the garment/outer fabric. Continue, alternating between tiny stitches in the garment/outer fabric and longer stitches in the fold.



WHIPSTITCH ▼

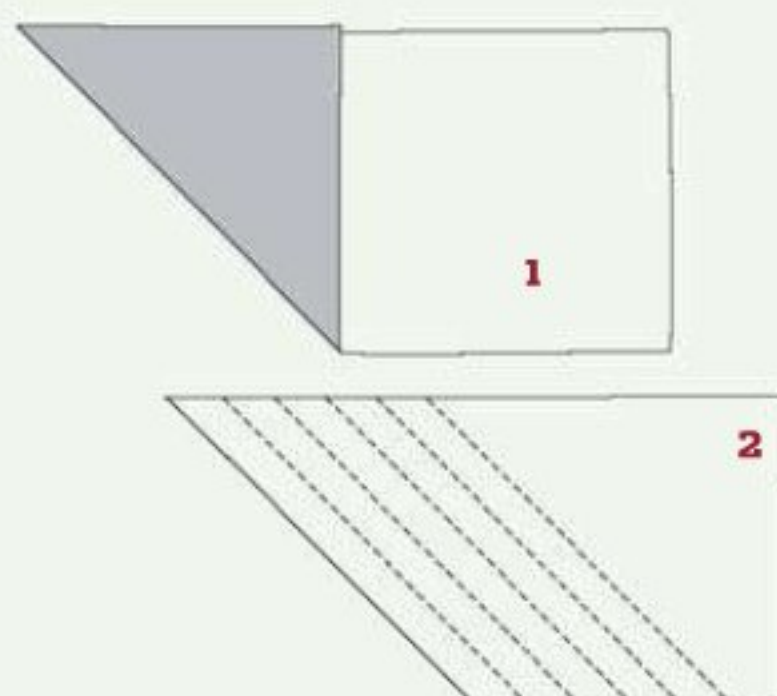
Bring the needle up at **1**, insert at **2**, and bring up at **3**.



CREATE BINDING

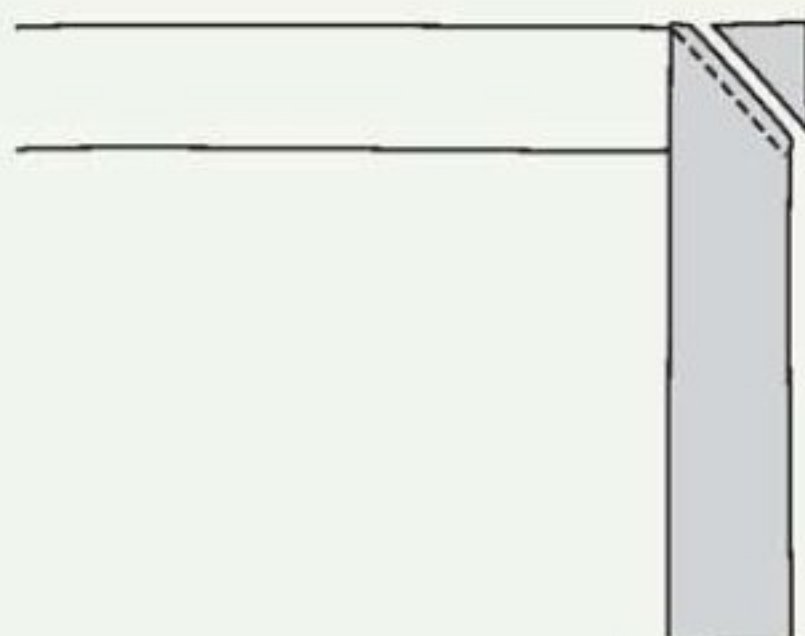
CUTTING STRAIGHT STRIPS

Cut strips on the crosswise grain, from selvedge to selvedge, cutting to the width indicated in the project instructions. Use a rotary cutter and straightedge to obtain a straight cut. Remove the selvages and join the strips with diagonal seams.



CUTTING BIAS STRIPS ▲

Cut strips to the width indicated in the project instructions. Fold one cut end of the fabric to meet one selvedge, forming a fold at a 45-degree angle to the selvedge. With the fabric placed on a self-healing mat, cut off the fold with a rotary cutter, using a straightedge as a guide to make a straight cut. With the straightedge and rotary cutter, cut strips to the appropriate width. Join the strips with diagonal seams.



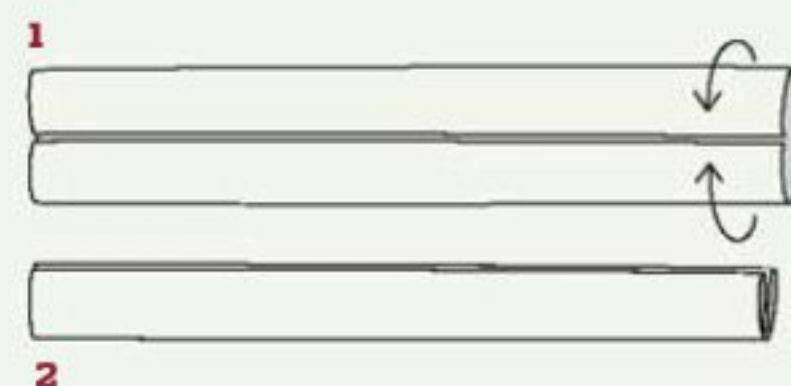
DIAGONAL SEAMS FOR JOINING STRIPS ▲

Lay two strips right sides together, at right angles. The area where the strips overlap forms a square. Sew diagonally across the square as shown above. Trim the excess fabric $\frac{1}{4}$ " away from the seam line and press the seam allowances open. Repeat to join all the strips, forming one long fabric band.

FOLD BINDING ▼

A. Double-fold Binding This option will create binding that is similar to packaged double-fold bias tape/binding. Fold the strip in half lengthwise, with wrong sides together; press. Open up the fold and then fold each long edge toward the wrong side, so that the raw edges meet in the middle (1). Refold the binding along the existing center crease, enclosing the raw edges (2), and press again.

B. Double-layer Binding This option creates a double-thickness binding with only one fold. This binding is often favored by quilters. Fold the strip in half lengthwise with wrong sides together; press.

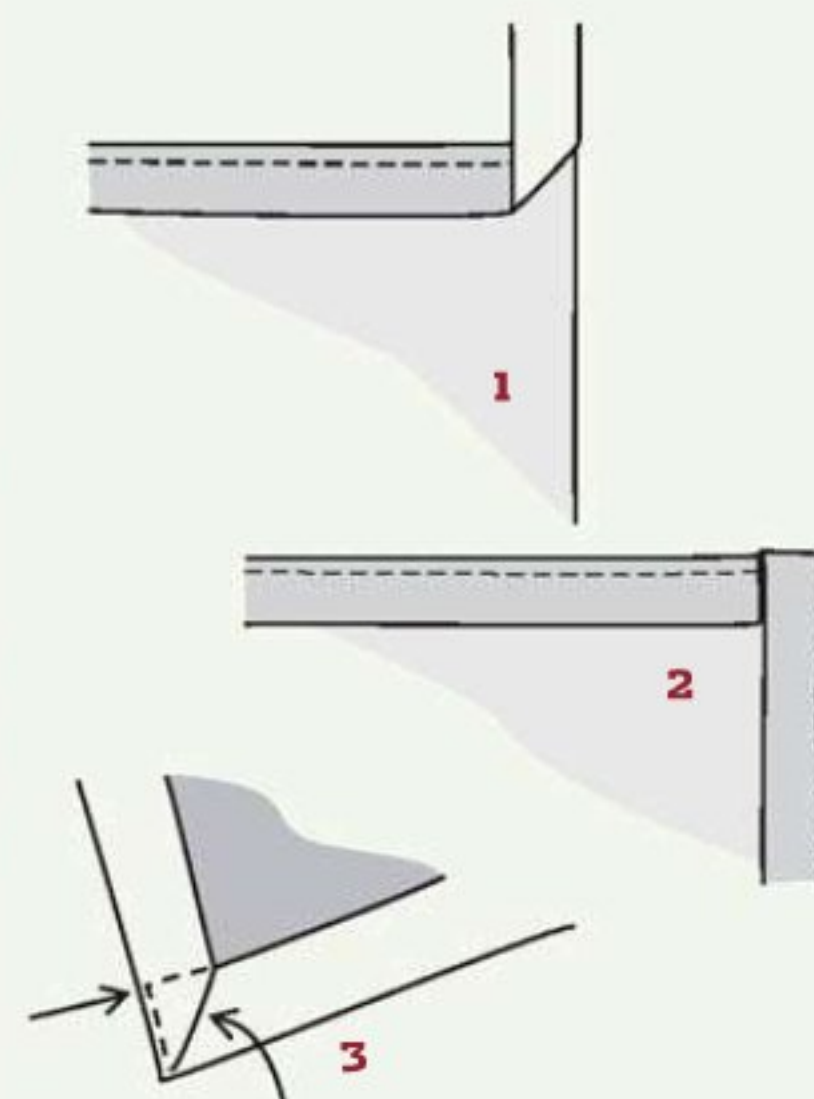


BINDING WITH MITERED CORNERS ▼►

If using double-layer binding (option B above) follow the alternate italicized instructions in parentheses wherever you see them.

Open the binding and press $\frac{1}{2}$ " to the wrong side at one short end (*refold the binding at the center crease and proceed*). Starting with the folded-under end of the binding, place it near the center of the first edge of the project to be bound, matching the raw edges, and pin in place. Begin sewing near the center of one edge, along the first crease (*at the appropriate distance from the raw edge*), leaving several inches of the binding fabric free at the beginning. Stop sewing $\frac{1}{4}$ " before reaching the corner, backtack, and cut the threads. Rotate the project 90 degrees to position it for sewing the next side. Fold the binding fabric up, away from the project, at a 45-degree angle (1),

then fold it back down along the project raw edge (2). This forms a miter at the corner. Stitch the second side, beginning at the project raw edge (2) and ending $\frac{1}{4}$ " from the next corner, as before. Continue as established until you have completed the last corner. Continue stitching until you are a few inches from the beginning edge of the binding fabric. Overlap the pressed beginning edge of the binding by $\frac{1}{2}$ " (or overlap more as necessary for security) and trim the working edge to fit. Finish sewing the binding (*opening the center fold and tucking the raw edge inside the pressed end of the binding strip*). Refold the binding along all the creases and then fold it over the project raw edges to the back, enclosing the raw edges (*there are no creases to worry about with option B*). The folded edge of the binding strip should just cover the stitches visible on the project back. Slip-stitch the binding in place, tucking in the corners to complete the miters as you go (3).



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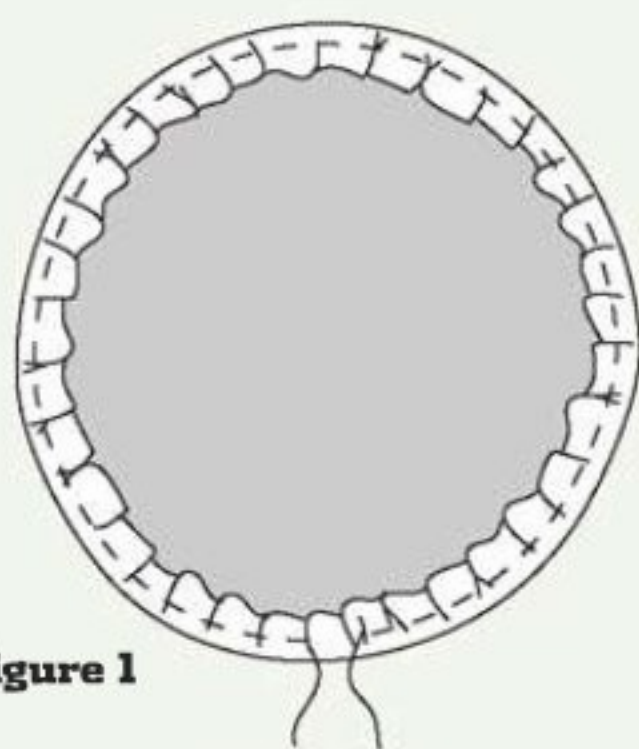


figure 1

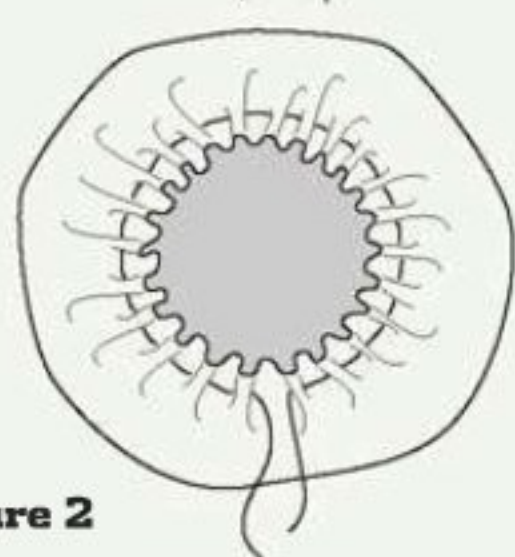


figure 2

MAKING A YO-YO

1 With a fabric marking tool, trace your template onto the wrong side of the yo-yo fabric and cut along the traced line. Repeat to cut the desired number of yo-yo circles.

2 With the wrong side of the yo-yo circle facing up, fold over $\frac{1}{4}$ " along the edge of your circle. With a handsewing needle and thread, sew a running stitch through both layers of fabric, about $\frac{1}{16}$ – $\frac{1}{8}$ " from the edge. Make sure your thread is long enough to go around the perimeter of the circle with a bit to spare (**figure 1**).

Note: The stitch length determines the size of the center opening in your finished yo-yo. Longer stitches make a more tightly gathered center, while shorter stitches will make the opening larger (which is perfect if you intend to sew a button in the center).

3 Gently pull your thread until the edges gather in the center (**figure 2**). Continue tightening until the center is tightly gathered. Make a couple of stitches to secure the gathers, then tie a knot.

4 Flatten the yo-yo with your hand to make it lie flat, with the gathered center on top.

5 Repeat Steps 2–4 to make more yo-yos.

SEWING + PRESSING A CURVED SEAM

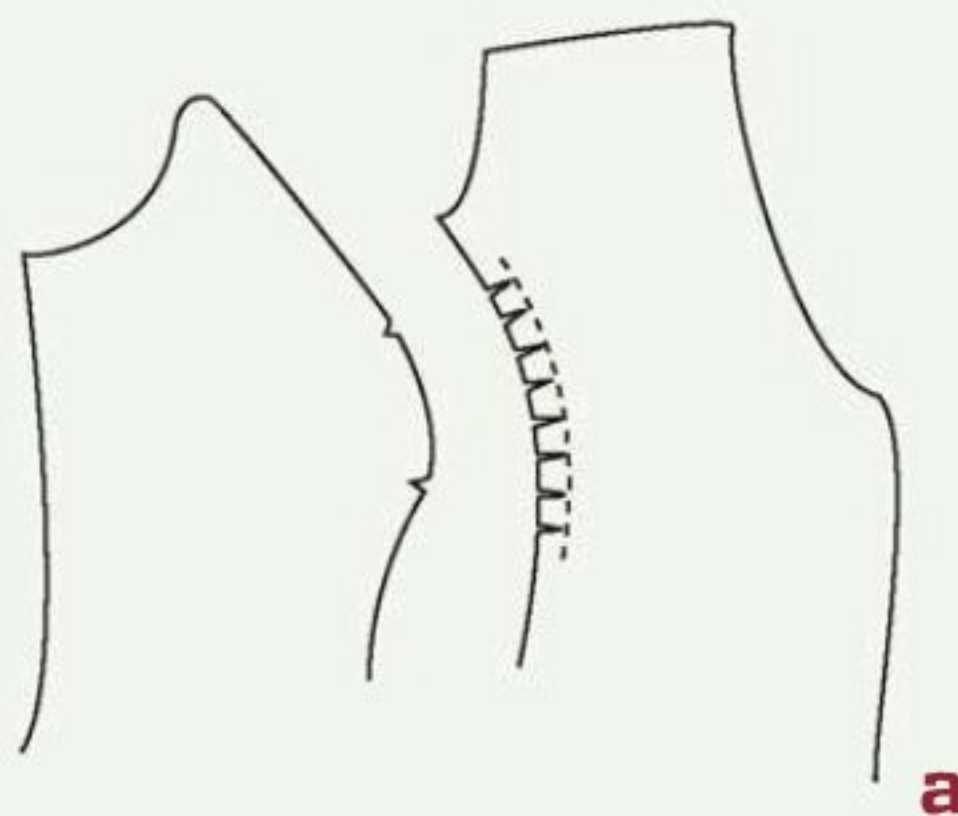
When you first look at two opposing curves (such as on a princess seam), you may think that there's no way they can fit together, but—surprise, surprise—they do. Joining a concave and convex curve takes a little know-how for a smooth seam.

Sew a line of stitching just inside the seamline on the concave curve and clip into the seam allowance every $\frac{3}{8}$ " (1 cm), stopping short of the stitching **a**. (Use the pattern notches as a guide for the curved section and stitch between them.)

Spread the curve apart and pin it right sides together with the convex section, matching the notches. Stitch the seam with the clipped side facing up, sewing just beyond the reinforcement stitching **b**.

Press the seam open over a pressing ham (a stuffed hamlike shape) to avoid flattening the curve you just made. If needed, clip out some fullness on the convex side to make the seam lie flat **c**.

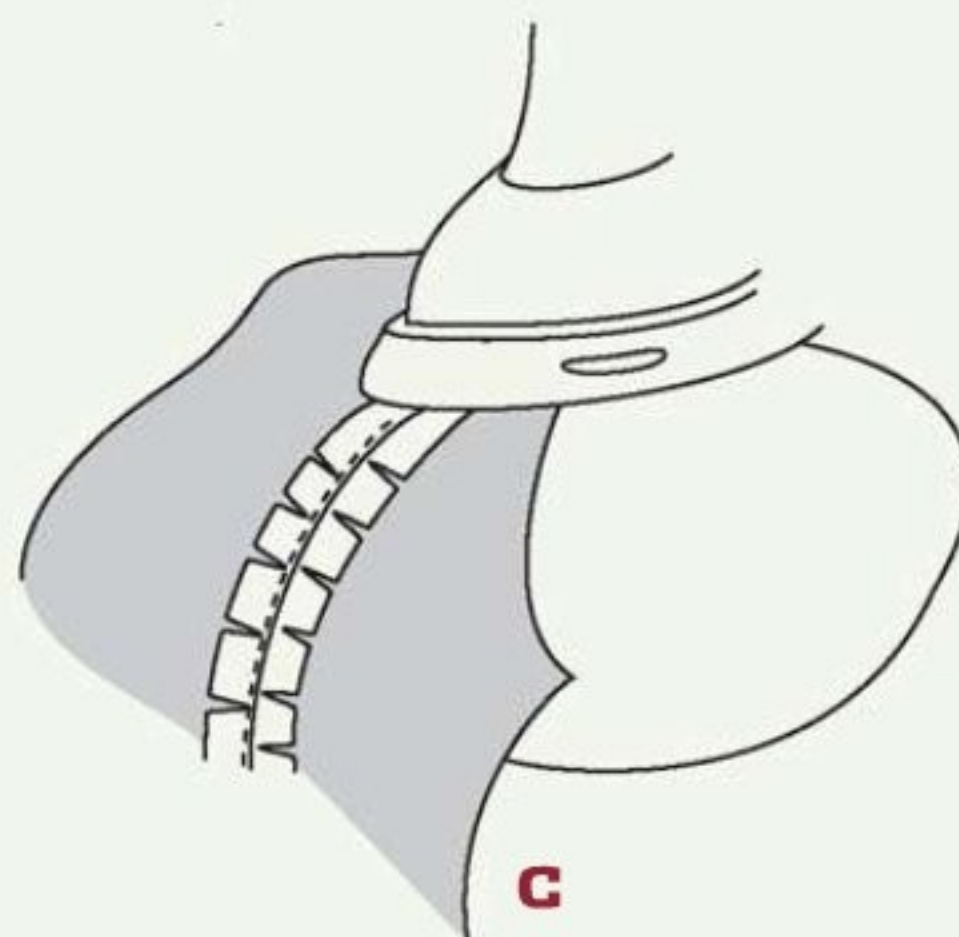
TIP Don't remember your high school geometry? Concave is a hollow inward curve (think of a cave); convex is an outer curve.



a



b

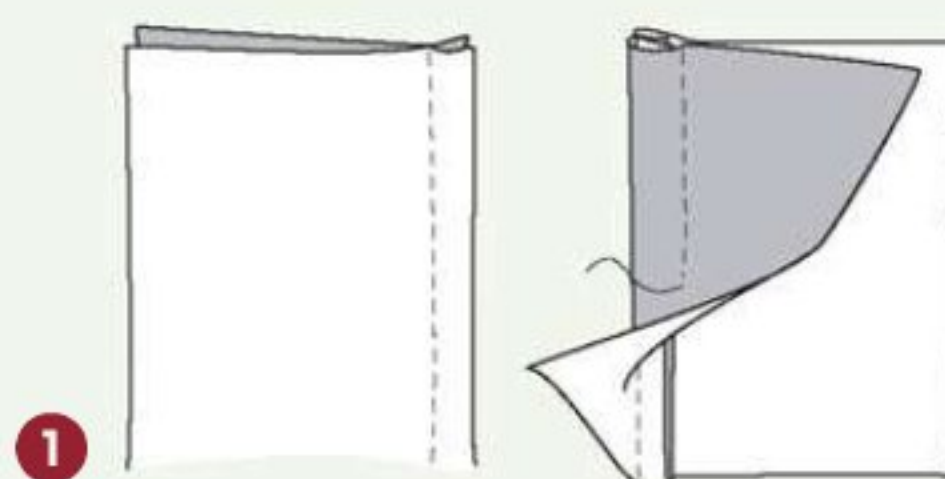


c

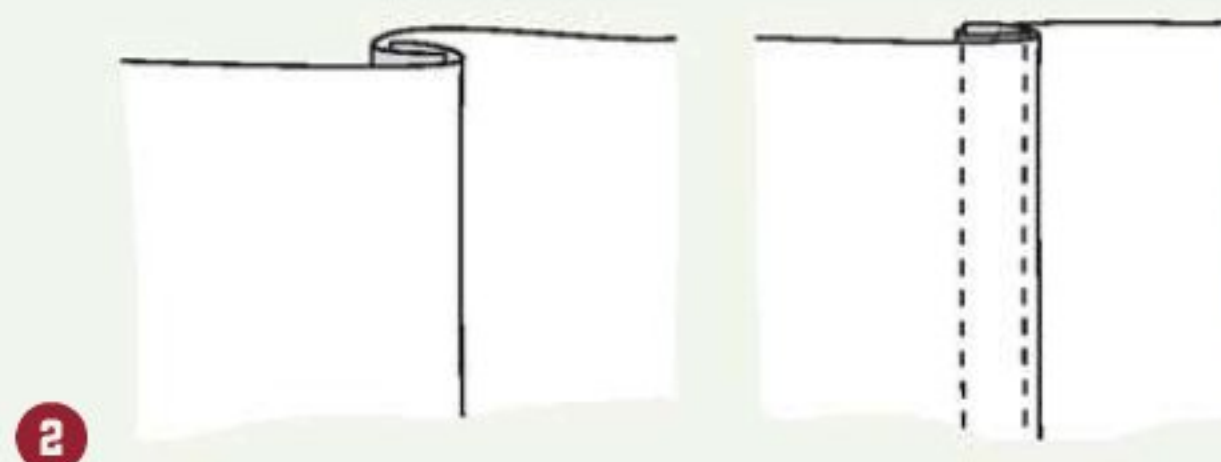
how-to: SEAMS & HEMS

French and flat-fell are self-finished seams that protect the raw edges of the seam allowance from abrasion. Use a Hong Kong finish or triple-stitched hem for unlined silk garments. For lined garments, finish seam allowances by pinking or use a zigzag stitch.

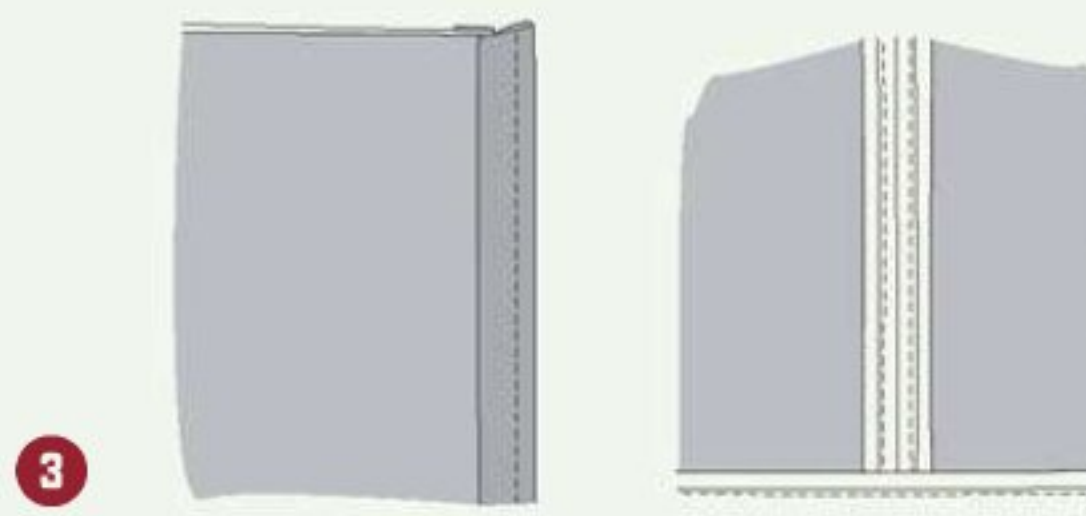
1 FRENCH SEAM Pin the pieces wrong sides together and stitch a $\frac{3}{8}$ " straight seam. Trim the seam allowances to $\frac{1}{8}$ ". Fold the fabric right sides together along the stitched seam and press. Stitch along the original seamline (now $\frac{1}{4}$ " from the fold), encasing the raw edges. Press the seam to one side.



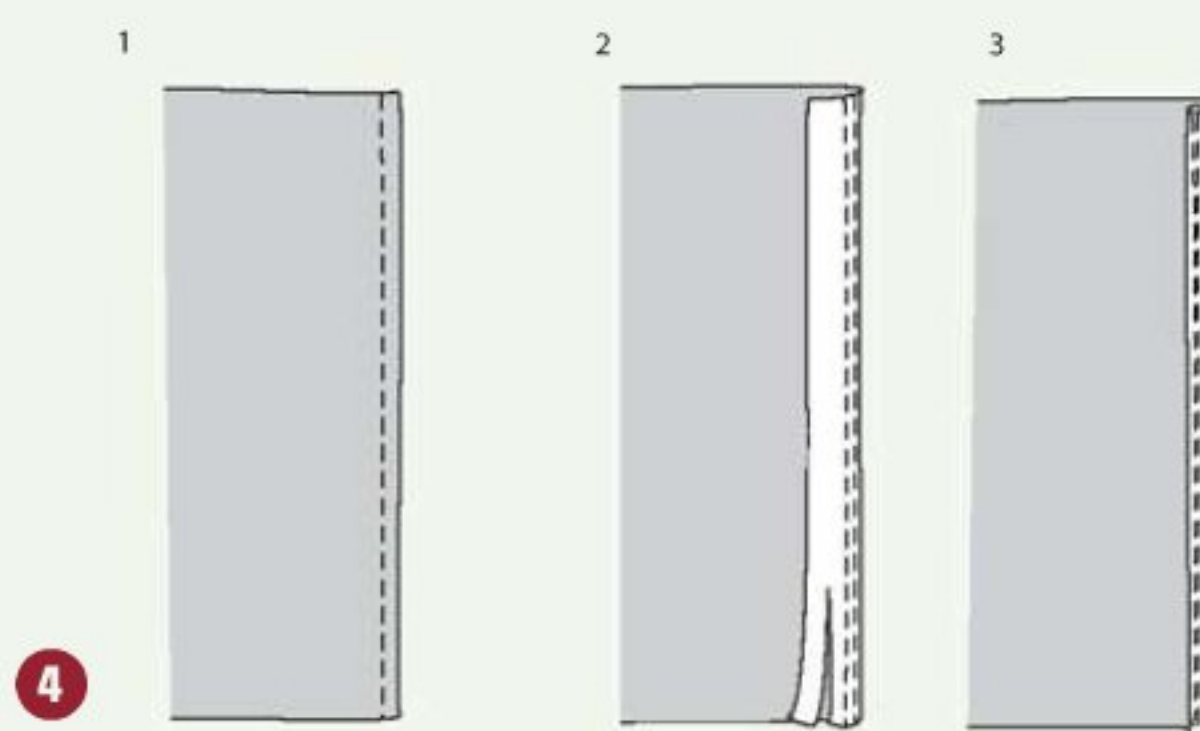
2 FLAT-FELL SEAM Fold the seam allowance over toward the right side on one piece and toward the wrong side on the adjoining piece. Insert the folds into each other so that both pieces are facing right side up (see below, both raw edges are now encased and hidden). Edgestitch along each fold to finish. (See a Web tutorial on sewing flat-fell seams at sewdaily.com.)



3 HONG KONG FINISH Using 1"-wide bias strips, place a bias strip right sides together with one seam allowance, raw edges aligned. Keeping the other seam allowance and garment fabric out of the way, sew with a $\frac{1}{4}$ " seam allowance. Press the bias strip over the seam and then fold it over the seam allowance edge to the back (no need to turn under the raw edge of the bias strip; it will be left exposed on the underside of the seam allowance). Pin in place, then stitch in the ditch from the right side of the seam allowance to secure the underside of the binding in place.



4 TRIPLE-STITCHED HEM Stitch $\frac{1}{4}$ " from the raw edge, then press $\frac{3}{16}$ " toward the wrong side so that the line of stitches runs near the edge of the fold ($\frac{1}{16}$ "). Stitch $\frac{1}{8}$ " from the folded edge, then trim the raw edge close to this second stitch line. Roll the hem toward the wrong side to enclose the raw edge (one row of stitching will still be visible). Finish by stitching once more directly over the visible stitch line.



SETTING IN A SLEEVE

This is another of those “who thought this up?” sewing challenges—the idea that a seemingly much larger curved piece (the sleeve) has to fit into what appears to be a much smaller hole (the armhole). A set-in sleeve should have a smooth cap without any wrinkles or tucks. To accomplish this, you need to “ease” the cap fullness to fit. Similar to gathering, easing evenly distributes fullness without any gathers.

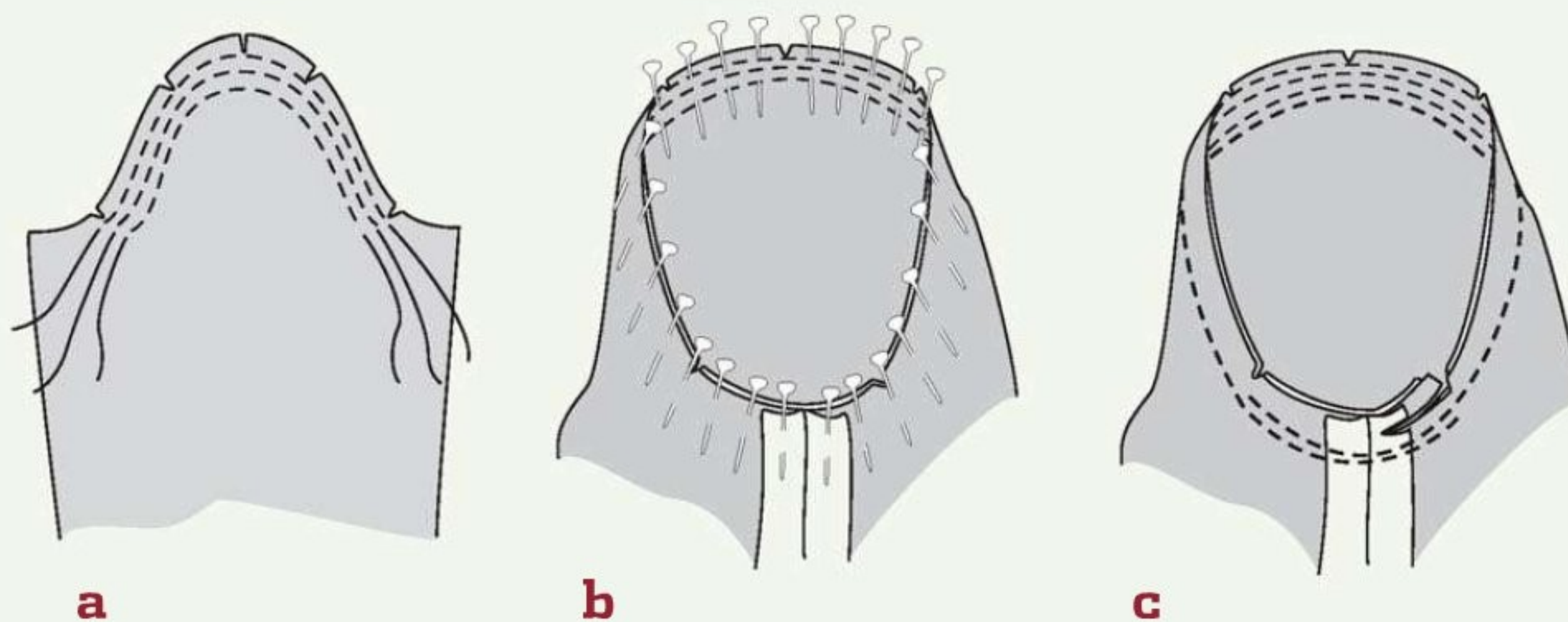
Stitch three rows of basting between the sleeve notches, one on the seamline and the others $\frac{1}{4}$ " on each side **a**; leave thread tails long enough to pull.

Pin the sleeve into the armhole, right sides together matching the notches, dots (if applicable), and underarm seams. Pin at the underarm seam, center cap notch, and the front (single) and back (double) notches. Gently pull on the ease-stitching bobbin threads to pull up the excess fullness to fit the armhole, making sure that the fullness is eased evenly within each segment (between the initial pins)

and then pin the rest of the sleeve in place, leaving no tucks or pleats along the seamline **b**. On natural fibers, use the tip of the iron to help steam out any excess, but don't press the sleeve area flat.

With the sleeve side up, begin stitching at one notch, continuing down through the underarm area and around the sleeve cap, carefully manipulating the upper sleeve fullness with your fingers as you stitch to avoid puckers. Just go slowly and be vigilant to keep the extra sleeve fullness evenly distributed between the notches as you sew.

As you come back to where you began sewing, shift the stitching to the inside seam allowance $\frac{1}{8}$ " (3 mm) and stitch back to the other notch. Trim the lower armhole area close to the second line of stitching **c**. Don't trim the upper sleeve seams because the seam allowances help the sleeve cap fit properly. On ravel-prone fabrics, zigzag or serge the seam allowance edges together.



TIME TRAVELER

1950s Apron

by AMY STRUCKMEYER

{from page 36}



DOWNLOAD THE FULL-SIZE
PATTERN FOR THIS PROJECT
AT SEWDAILY.COM

FABRIC

All fabrics are 44/45" quilting-weight cotton

- Apron Body: 1 yd (Main)
- Waistband/Ties: $\frac{2}{3}$ yd (Contrast A)
- Pocket: $\frac{1}{4}$ yd (Contrast B)
- Binding: $\frac{3}{4}$ yd (Contrast C);
Optional: 2 yd of $\frac{1}{2}$ " extra-wide,
double-fold bias tape

OTHER SUPPLIES

- Template, downloadable:
 - Apron Body (A)
 - Waistband (B)
 - Pocket (C)
- $\frac{1}{4}$ yd rickrack
- All-purpose sewing thread
- $1\frac{1}{4}$ yd lightweight, fusible interfacing, 20" wide
- Fabric-safe marker or tailor's chalk
- Point turner or similar tool



FINISHED SIZE

Apron body is $21\frac{1}{2}$ " tall $\times$ 31" at widest point. Waist ties are 106" long from end to end.

NOTES

- All seam allowances are $\frac{1}{2}$ " unless otherwise noted.
- Follow manufacturer's instructions for all fusibles.
- Wash and press all fabric before cutting.

CUT THE FABRIC

- 1 From the Main fabric, cut one Apron Body (A) on the fold.
- 2 From Contrast A, cut:
 - Two Waistbands (B) on the fold
 - Two $4\frac{1}{2}$ " $\times$ 40" strips for the apron ties
- 3 From Contrast B, cut two Pockets (C) on the fold.
- 4 From the fusible interfacing, cut:
 - One Waistband (B)
 - One Pocket (C)

ATTACH THE BIAS TRIM

If you are using ready-made bias tape, skip to Step 6.

- 5 To create your own binding, cut the binding fabric (Contrast C) into $1\frac{3}{4}$ " wide bias strips. Join the strips with diagonal seams. Create two yards of $\frac{1}{2}$ " double-fold binding. (See Create Binding in Sewing Basics.)
- 6 Beginning at a top corner of Apron Body and working down the side, slip the bias tape over the Apron Body's raw edge, tucking the raw edge into the bias tape's center fold. Pin the bias tape every few inches. When you

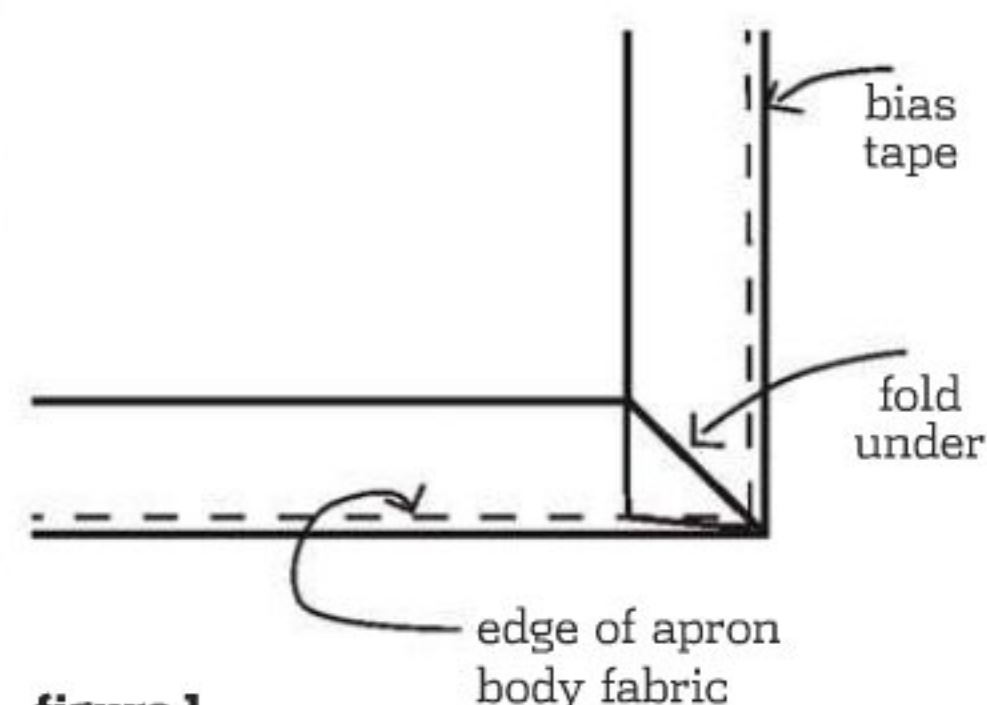


figure 1

reach the bottom corner, carefully fold the bias tape to create a mitered corner. (figure 1) Continue to encase the bottom edge of the apron body in the bias tape, pinning to secure, and mitering the second corner in the same way as the first. Finish pinning the binding to the second side edge. Leave the top edge of the apron body unbound and trim the excess bias tape even with top edge.

- 7 Starting at one top corner, topstitch close to the outer fold of the bias tape, encasing all fabric layers. Continue topstitching along all of the bound edges.

MAKE THE WAISTBAND

- 8 Trim $\frac{1}{4}$ " from each edge of the waistband interfacing. Center and fuse the interfacing to the wrong side of the Waistband. This will be the front waistband.
- 9 With right sides together, stitch the front and back waistbands together along the top (pointed) edge only. Do not stitch the sides yet. Clip the seam allowance at the point, turn right side out, and press. **TIP:** I find it helpful to use a point turner to push out the point and then finger press, before pressing with the iron.
- 10 Unfold the waistband and, with wrong sides facing, align the raw bottom edge of the front waistband with the raw top edge of the apron body. Match the centers so that the waistband extends past the apron body equally (about 2") on both sides. Pin. Stitch the apron body to the interfaced waistband, without catching the back waistband in these stitches. Press the $\frac{1}{2}$ " seam allowance toward the waistband. (figure 2)



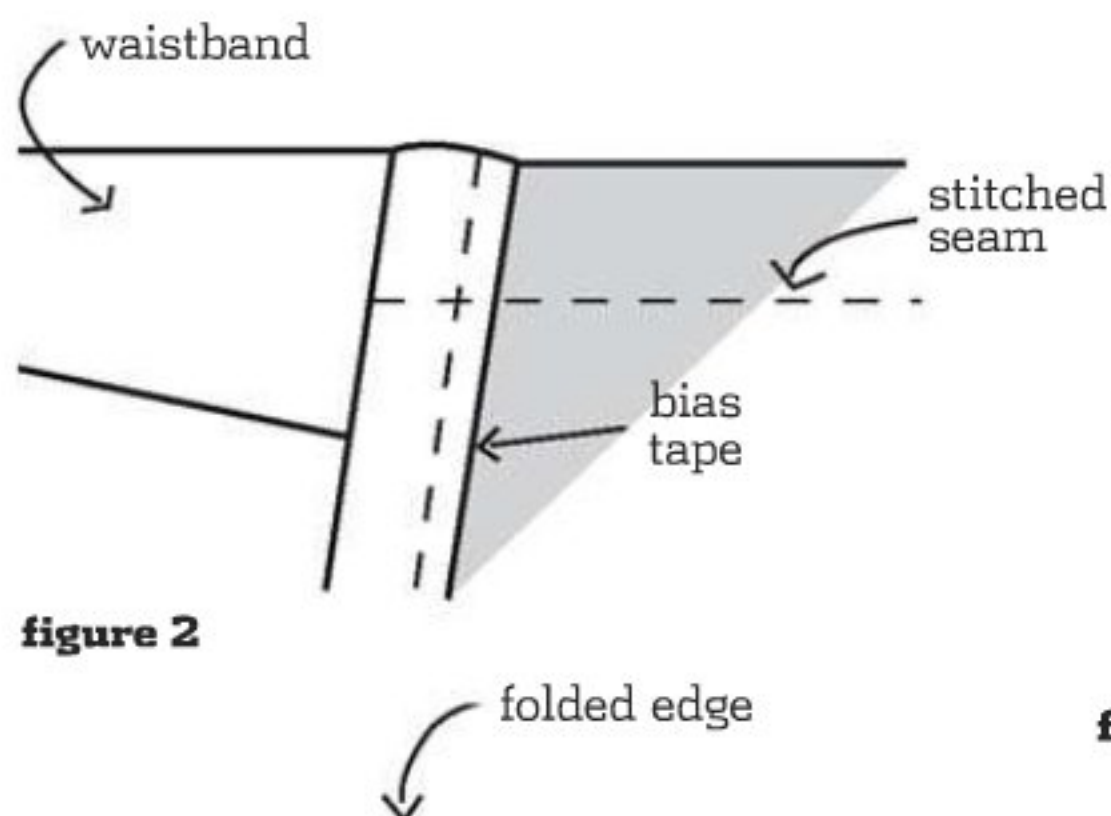


figure 2

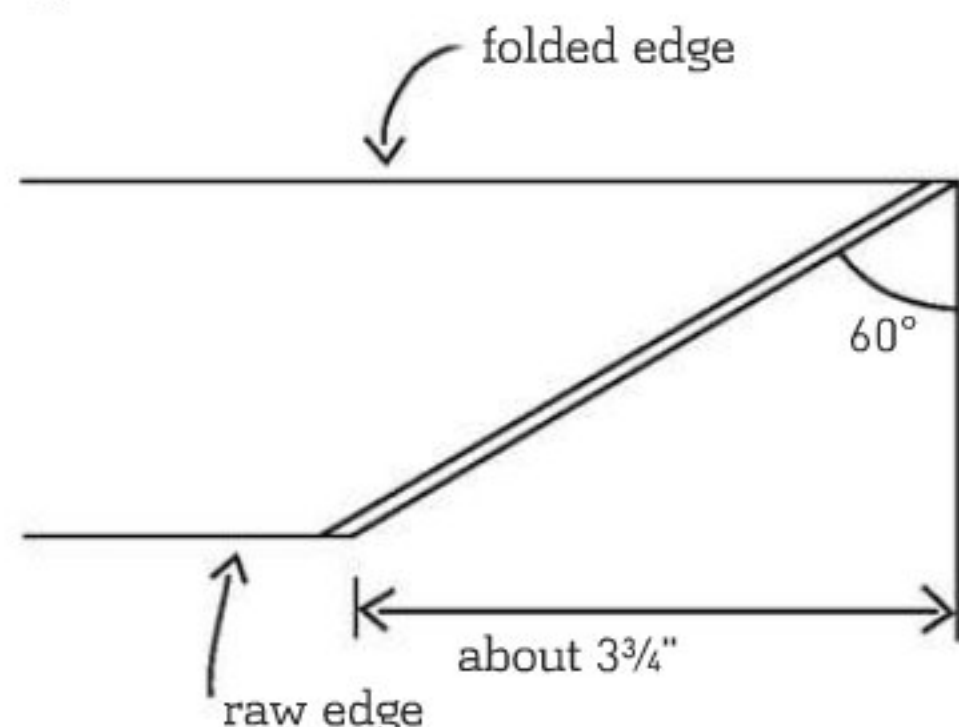


figure 3

11 Press the long bottom edge of the back waistband in $\frac{1}{2}$ " toward the wrong side. Fold the back waistband over the wrong side of the apron body, sandwiching it in. Pin all three layers together along the bottom edge of the waistband. Do not stitch yet.

MAKE THE TIES

12 Fold one Apron Tie in half lengthwise with right sides together. Trim one end at a 60-degree angle so that the acute point is at the folded edge. (**figure 3**) Pin the edges. Using a $\frac{1}{4}$ " seam allowance, stitch along the long raw edge and the angled edge of each tie. Trim the seam allowance at the corner, then turn right side out and press. Finally, starting at the raw end, edgestitch $\frac{1}{8}$ " around all finished sides. Repeat with the second tie.

13 To attach the ties, lay the apron right side up. Position the ties so the long sewn edge is towards the bottom. Create a small pleat with your finger near the raw edge of one tie, then tuck and pin the raw, pleated end of the tie $\frac{3}{4}$ " into the open end of the waistband. (**figure 4**) Carefully fold in the raw edges of the waistband sides. Repeat with the second tie.

14 Topstitch $\frac{1}{8}$ " from the edge, around all edges of the waistband to secure the ties and the back waistband.

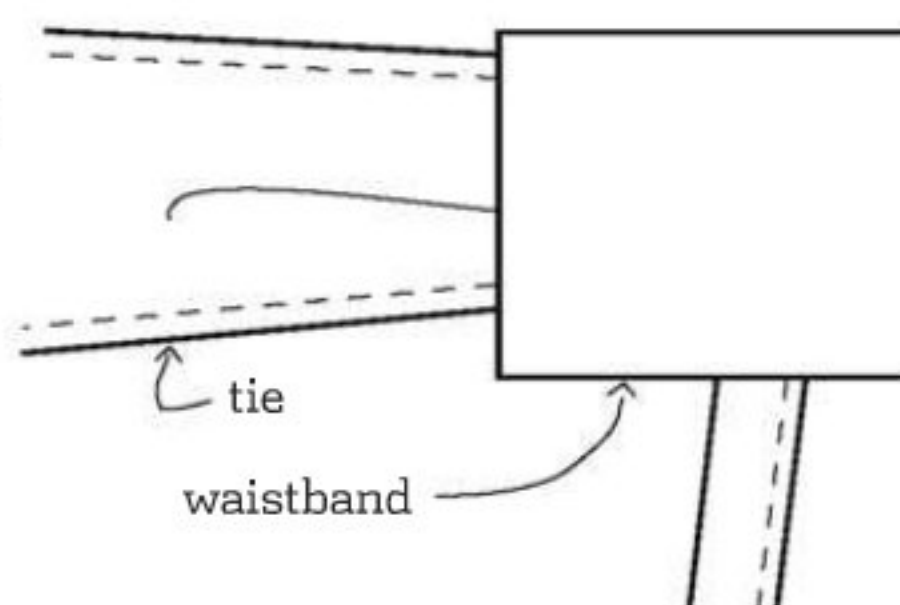


figure 4



MAKE + ATTACH THE POCKET

15 Trim $\frac{1}{4}$ " off each edge of the Pocket interfacing. Center and fuse the interfacing to the wrong side of one Pocket. **NOTE:** Only one pocket piece will be interfaced.

16 With the fabric-safe marker, draw a line on the right side of one of the pocket pieces, $\frac{1}{4}$ " from the top edge. Cut a 7" length of rickrack. Center and pin the rickrack on the line. With right sides together, pin the second pocket piece on top of the first. Using a $\frac{1}{4}$ " seam allowance, stitch around the pocket, leaving 3" open along one side.

17 Clip the corners, trim the rickrack ends, and turn the pocket right side out. Press the pocket, turning in $\frac{1}{4}$ " at the unstitched opening.

18 Pin the pocket on the Apron body as indicated on the template. Topstitch $\frac{1}{8}$ " from the sides and lower edges to attach the pocket.

SOURCES

FABRIC Windham Fabric, Type Collection by Julia Rothman, windhamfabrics.net

AMY STRUCKMEYER lives just outside of Chicago with her husband and two

strong-willed and creative children. Her love for textiles and making began early in her Waldorf School education with lessons in knitting, weaving, and sewing. An architect by profession, she now uses her design and drawing skills to create modern sewing projects and patterns. Visit her at formworkdesign.blogspot.com.

Criss-Cross Capelet

by APRIL MOFFATT

{from page 37}



DOWNLOAD THE FULL-SIZE
PATTERN FOR THIS PROJECT
AT SEWDAILY.COM

FABRIC

In yards	45"	54"
— Body: Wool/wool blend	1½	1
— Lining	1½	1

OTHER SUPPLIES

- Pattern, downloadable:
 - Front (A)
 - Side Front (B)
 - Side Back (C)
 - Back (D)
 - Right Collar (E)
 - Left Collar (F)
- 1 yd fusible interfacing, 20" wide
- Matching thread
- Two 1½" buttons
- Point turner

NOTES

- All seam allowances are $\frac{5}{8}$ ", unless otherwise noted.

SIZE CHART

	Bust	Waist	Hip
XS	32-33"	24-25"	34½-35½"
S	34-35"	26-27"	36½-37½"
M	36-37½"	28-29½"	38½-40"
L	39-40½"	31-32½"	41½-43"
XL	42½-44½"	34½-36½"	45-47"

Shown in size Small

- Follow manufacturer's instructions for all fusibles.
- All pieces are sewn with the right sides together.

PREPARE THE FABRIC

1 From both the Main fabric and the Lining, cut:

- two of Front (A), Side Front (B), and Side Back (C)
- one of Back (D) on the fold
- one of Right Collar (E) and Left Collar (F)

NOTE: Layout pattern pieces according to the pattern instructions. Pay close attention to the grain lines. The collar pieces must be cut on the bias.

2 From the interfacing, cut:

- two of Front (A)
- one each of Right Collar (E) and Left Collar (F)

3 Fuse the interfacing to the wrong side of the outer capelet pieces.

TIP: After cutting, lay out all of the pieces on a table in the shape in which they will be sewn. Mark the right side of each piece with a small piece of masking tape. **(figure 1)** With right sides together, stitch the Side Front (B) to Side Back (C), matching notches and aligning the hem. Set this back down on the table in the correct place. Repeat on the other side.

4 Stitch each of the Side Front/Side Back pieces to Back (D), matching notches and aligning the hem.

5 Stitch the Front (A) pieces to each side of the assembled capelet, matching notches and aligning the bottom hem.

6 Press all the seams open.

7 Stitch Right Collar (E) to Left Collar (F) at the center back seam. Align the center back seam of the collar with the

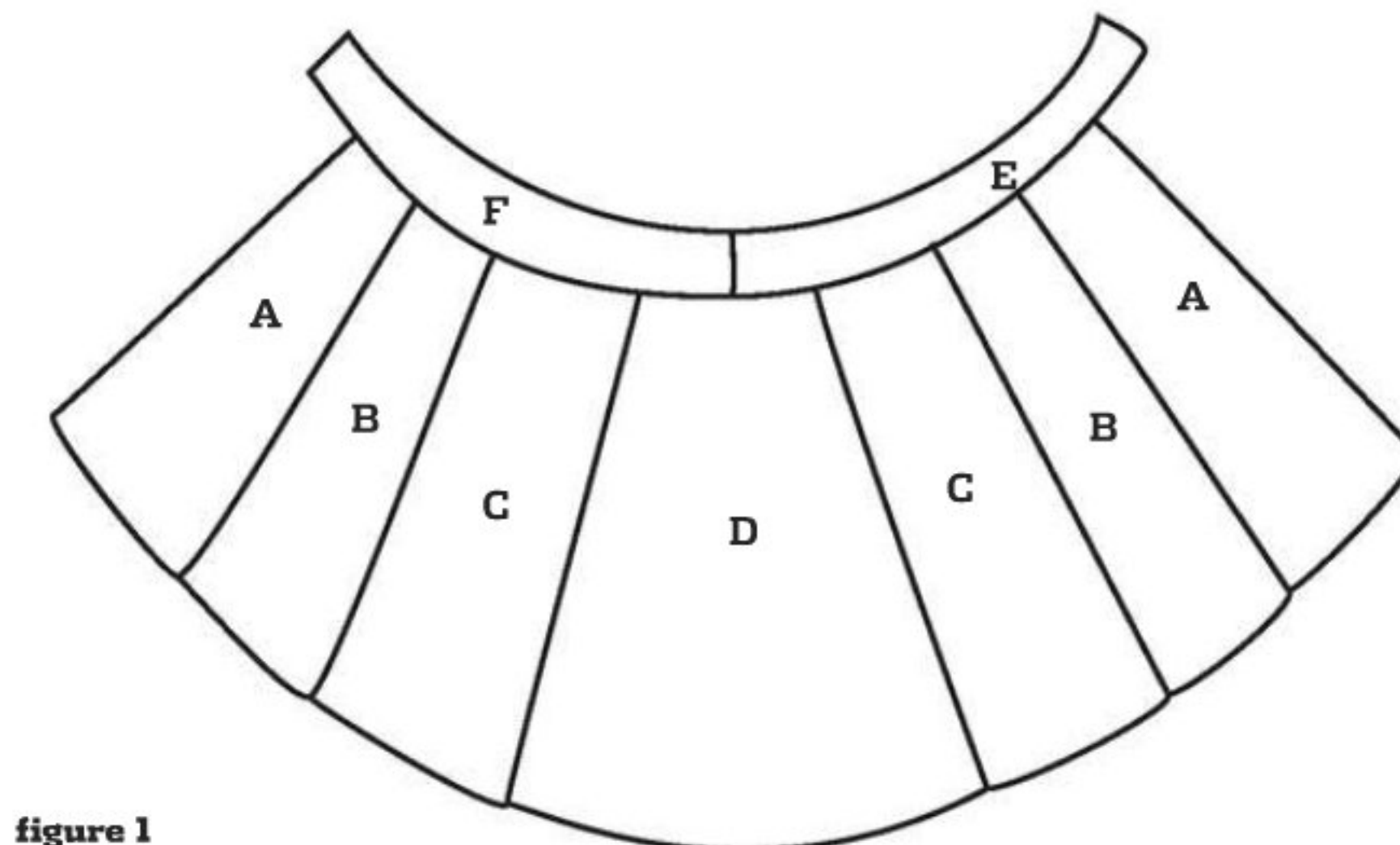


figure 1



center fold of the back. Stitch the collar to the neck edge of the capelet. Trim the seam and clip the curves along the seam allowance every 2". Press the seam allowance toward the collar.

8 Repeat Steps 3–7 to assemble the lining, but do not interface.

9 With right sides together, pin the front edges, the collar ties, and the top edge of the capelet collar to the lining. Stitch. Clip the corners and trim the seams to ¼".

10 Turn right side out, pushing the corners into shape with a point turner. Press well.

11 Topstitch along the entire collar and down the front edges.

12 Make appropriately sized buttonholes on the collar tabs. Sew the buttons into place according to the pattern markings.

13 To finish the bottom hem, press the wool under ½" and then 1".

14 Let the lining hang, then trim so that the lining ends at the bottom of the pressed hem. Slip the lining inside the pressed hem and whipstitch the wool to the lining. Make sure your needle only pricks the lining and the wool hem and does not catch the right side of the capelet. **TIP:** It is easy to hem while the garment is on a hanger.

APRIL MOFFATT is a sewing pattern designer, published author, and sewing instructor who regularly contributes to several national publications. April homeschools her four children, which is its own full-time job. April is passionate about helping people learn how to sew and has a line of sewing patterns that teach as you sew the project. Visit her at aprilmoftattdesign.com.

Weekender Bag

by KATRIN VORBECK

{from page 38}





DOWNLOAD THE FULL-SIZE
PATTERN FOR THIS PROJECT
AT SEWDAILY.COM

FABRIC

- Exterior: 2½ yd of 45" wide OR 2 yd of 60" wide exterior fabric, preferably home décor weight
- Lining: 2 yd of 45" wide OR 1½ yd of 60" wide quilting-weight cotton (shown: bright red)
- Allow extra fabric to match checks/prints.

OTHER SUPPLIES

- Templates, downloadable:
 - Main (A)
 - Bottom (B)
 - Closure (C)
 - Lower Side (D)
- 1½ yd Decovil I (see Sources at end of instructions) or heavyweight, fusible interfacing for exterior, 45"
- 1½ yd lightweight, nonwoven fusible interfacing for lining, 45"
- 36" zipper (cut from yardage)
- 2 yd piping
- Coordinating thread
- Tailor's chalk or fabric-safe marker

FINISHED SIZE

22" wide, 13" high, 8" deep, plus handles

NOTES

- All seam allowances are ⅝", unless otherwise noted.
- Follow manufacturer's instructions for all fusibles.
- Topstitching is done ⅛" away from the edge, unless otherwise stated.
- Pretreat the fabrics as the finished bag will be cleaned (wash/dry/iron or dry clean) to avoid shrinkage.

CUT THE FABRIC

1 Download and print the template. Pin template pieces to fabric as shown in the cutting layout, transferring all markings.

2 From both the exterior and the lining fabric, cut on straight of grain:

- two Main (A)

- two using the designated Pocket Line on Main (A) for exterior Pockets
- one Bottom (B) on fold
- two Closure (C) on fold

For the Lower Side (D), cut four from exterior fabric and two from the lining.

3 From the exterior fabric, cut two strips, each 5¼" × 52" for the Handles.

TIP: If using 60" wide fabric, cut across the width of the fabric and adjust length. If using 45" wide fabric, cut three strips across the width of the fabric and sew them together using diagonal seams to achieve the length needed. (See Sewing Basics.)

4 From heavyweight interfacing, cut the following pieces without the ⅝" seam allowance (to reduce bulk):

- two Main (A)
- one Bottom (B) on fold
- two Lower Side (D)

5 From the lightweight interfacing, cut:

- two Main (A)
- two using the designated Pocket Line on Main (A)
- one Bottom (B) on fold
- two Closure (C) on fold

PREPARE THE FABRIC

6 Fuse heavyweight interfacing to exterior fabric pieces. Fuse lightweight interfacing to the lining.

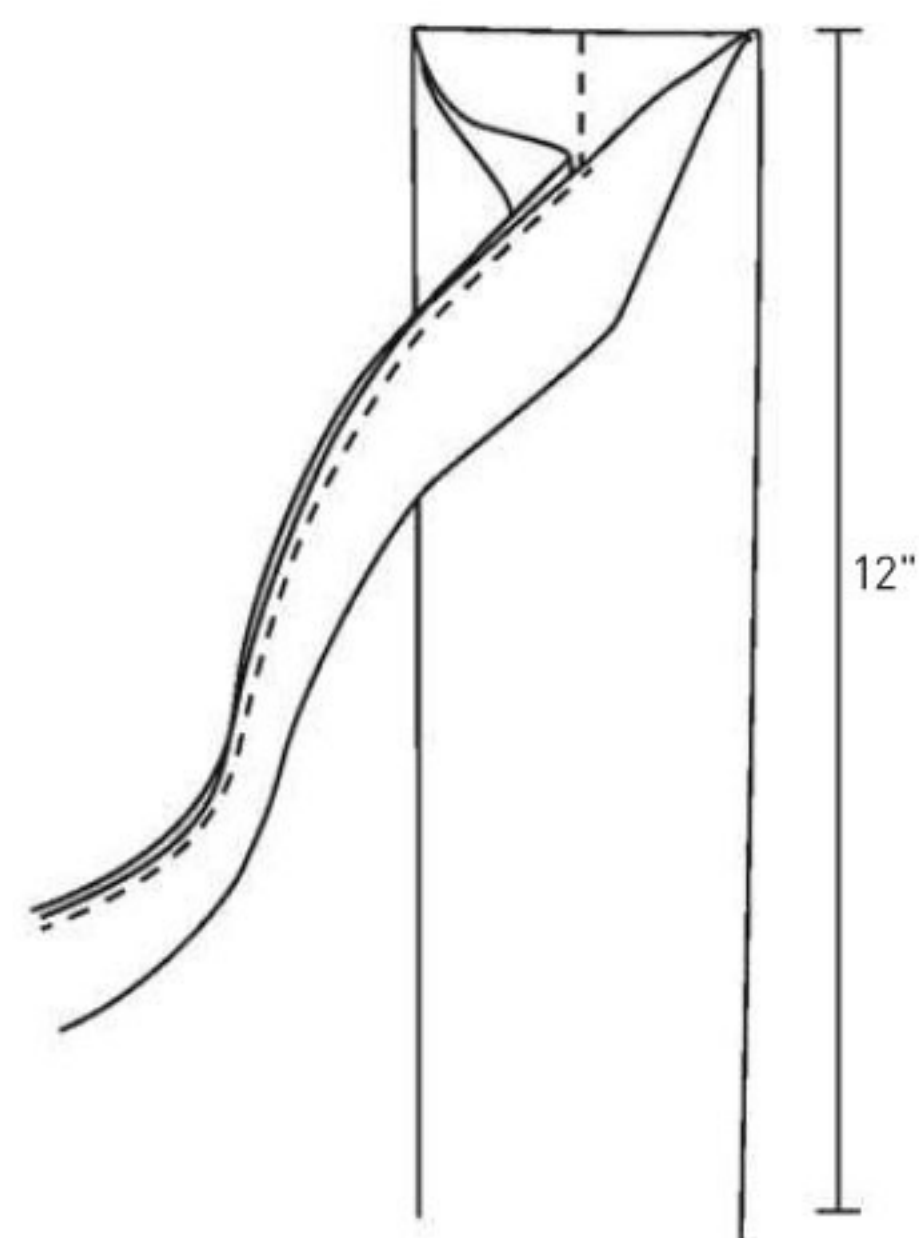


figure 1

NOTE: Two exterior Lower Side (D) pieces will not be interfaced. Pre-test your chosen interfacing on a scrap of your fabric to make sure it provides the hand and structure you desire.

NOTE: Decovil I and other heavyweight interfacings are pretty stiff and the bag will be hard to handle under the sewing machine. If you prefer, slide interfacing between layers before attaching the lining to the bag and fuse to the exterior fabric after the bag is sewn.

SEW THE EXTERIOR

7 With right sides together, fold handle strips in half lengthwise and sew the long side with a ½" seam allowance. Press seam allowances open. Turn handles right side out so the seam is centered on the back. Press.

8 From each end of the handle, measure and mark 12" toward the center. Fold handle in half lengthwise, enclosing the seamline. Topstitch ⅛" along the edge in the center of the handle only between the markings. The ends of the handle will remain flat. (figure 1)

9 Pin or baste handles to exterior body pieces, aligning lower bag edges with raw handle edges and aligning the inside edge of the handles with the template markings. Sew handles

to bag, beginning and ending at lower raw edge and stitching an X at the 12" mark.

10 With raw edges aligned, baste piping to upper edge of exterior Main pockets. With right sides together, lay pocket lining on top of exterior pocket and stitch, catching the piping. Turn right side out and press. Topstitch $\frac{1}{8}$ " from piped seam.

11 Baste exterior pockets to right sides of bag body, aligning raw edges. Stitch a vertical line down the center of one of the pockets to divide it into two sections. Set main body pieces aside.

12 Align and baste the zipper tape to the raw edge of Closure (C), with the right side of the zipper facing the right side of the fabric. Use a zipper foot to sew the zipper to the Closure piece. Repeat with other Closure piece.

13 Press Closure pieces away from the zipper teeth. Topstitch. Trim zipper ends, if necessary.

14 With right sides together, sew interfaced Lower Side (D) pieces to both ends of closure/zipper strip. Trim seam allowances of side pieces to reduce bulk and press seams toward Lower Sides. Topstitch.

15 To create the Lower Side Pocket, baste piping to long edge of one of the non-interfaced Lower Side (D) pieces. With right sides together, lay second non-interfaced Lower Side piece on top. Stitch, enclosing piping in the seam. Turn and press. Topstitch.

16 Baste Lower Side Pocket to side/closure piece, aligning raw edges.

17 Sew each short end of Bottom (B) to the side/closure piece. Press seam allowances towards bottom. Topstitch.

18 With right sides together, baste one of the Main Body (A) pieces to the completed bottom/side/closure part, aligning notches. Stitch seam. Clip curved seam allowances.

19 Open the zipper and repeat this step with second main body piece to finish the exterior bag. Turn bag right side out through zipper. Press.

SEW THE LINING

20 On each lining Closure piece (C), press $\frac{5}{8}$ " under on one long edge.



21 With right sides together, sew lining Closure pieces (C) to lining Lower Sides (D). Pressed seam allowances from previous step should meet in the center. Press seam allowances towards Lower Sides. Topstitch.

22 With right sides together, sew lining Bottom (B) to lining closure/lower sides. Press seam allowances towards lining bottom. Topstitch.

23 *Optional:* You can add pockets to the lining Main Body (A) at this point.

24 Pin one of the lining Main Body pieces to the lining closure/side/bottom, aligning notches. Stitch. Repeat with other main body piece. Clip curved seam allowances. Turn lining right side out and press.

ASSEMBLE THE BAG

25 Turn lining wrong side out again and put it into the exterior bag, wrong sides facing.

26 Sew lining to exterior bag on both sides of the zipper by hand or baste lining in place and repeat the topstitching along the zipper on the exterior bag.

SOURCES

INTERFACING Decovil I is produced by Vilene in Europe and may be difficult to obtain in the United States. Peltex Ultra-Firm 1-Sided Fusible (71F) is the recommended substitute.

KATRIN VORBECK is a passionate sewer and knitter. It's the small details and the simple design features that she loves most. An admitted fiberholic and a bookworm, she is also a picture-taker, mother, and wife with constantly too little time. Visit her at frauvaublogspot.com.

Lined Wool Swing Jacket

by KATRIN VORBECK

{from page 39}



DOWNLOAD THE FULL-SIZE
PATTERN FOR THIS PROJECT
AT SEWDAILY.COM

FABRIC

Main: (shown: steel grey suiting, 100% wool) Allow extra fabric to match checks or plaids.

In yards	45"	60"
XS	2	1 $\frac{5}{8}$
S	2 $\frac{1}{8}$	1 $\frac{5}{8}$
M	2 $\frac{1}{8}$	1 $\frac{5}{8}$
L	2 $\frac{1}{4}$	1 $\frac{7}{8}$
XL	2 $\frac{1}{4}$	1 $\frac{7}{8}$

Lining: lightweight cotton 45" wide (shown: Westminster Fabrics, Brassica by Phillip Jacobs)
XS-L: 1 $\frac{1}{2}$ yd; XL: 1 $\frac{5}{8}$ yd

OTHER SUPPLIES

- Pattern, downloadable:
 - Center Front (A)
 - Side Front (B)
 - Side Back (C)
 - Center Back (D)
 - Pleat Insert (E)
 - Front Sleeve (F)
 - Back Sleeve (G)
 - Center Front Facing (H)
 - Side Front Facing (I)
 - Side Back Facing (J)



- Center Back Facing (K)
- Front/Back Sleeve Facing (L)
- Center Front Lining (M)
- Side Front Lining (N)
- Side Back Lining (O)
- Center Back Lining (P)
- Front Sleeve Lining (Q)
- Back Sleeve Lining (R)
- Interfacing: $\frac{3}{4}$ yd of medium- to lightweight fusible, woven interfacing, 22" wide (**NOTE:** Depending on your fabric, you may choose to use a lightweight fusible on all exterior pieces.)
- 3 sets of hooks and eyes
- Coordinating thread
- Tailor's chalk or fabric-safe marker

SIZE CHART	Bust	Waist	Hip
	XS 32-33"	24-25"	34½-35½"
	S 34-35"	26-27"	36½-37½"
	M 36-37½"	28-29½"	38½-40"
	L 39-40½"	31-32½"	41½-43"
	XL 42½-44½"	34½-36½"	45-47"
Shown in size Small			

NOTES

- All seam allowances are $\frac{5}{8}$ " unless otherwise noted. After stitching, trim all seam allowances to $\frac{1}{2}$ ".
- Follow manufacturer's instructions for all fusibles.
- Pressing is mandatory. Only a well-pressed seamline will look good and make you happy.
- Check the fit with a muslin before sewing the actual jacket.
- Pretreat your fabric as the finished garment will be cleaned (wash/dry/iron or dry clean) to avoid shrinkage after the garment is sewn.

CUT + PREPARE THE FABRIC

- Download and print out the pattern. Pin pattern pieces to fabric as shown in the cutting layout. Transfer all pattern markings to the fabric.
- From Main fabric, cut one and one reverse of:
 - Center Front (A), Side Front (B), Side Back (C), Center Back (D), Front

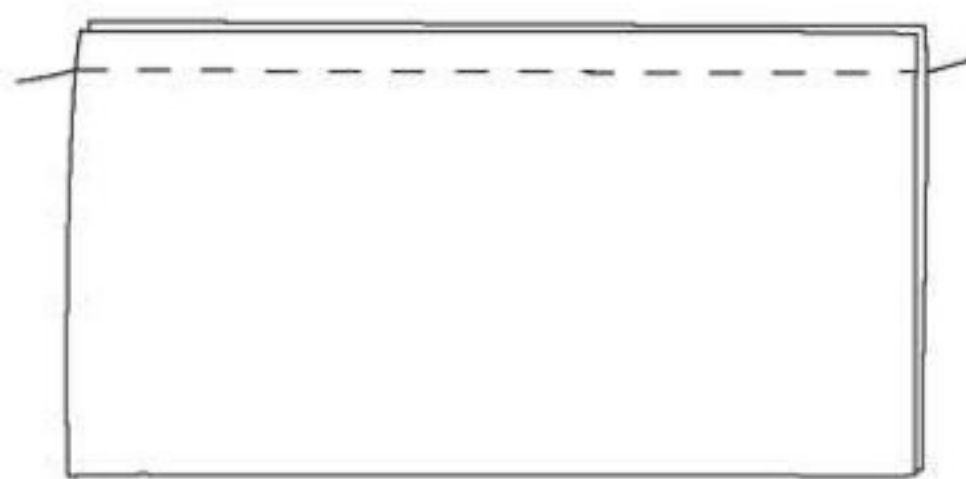


figure 1

Sleeve (F), and Back Sleeve (G), Center Front Facing (H), Side Front Facing (I), Side Back Facing (J), and Sleeve Facing (L)

Also from Main fabric, cut two on fold of Pleat Insert (E), and one on the fold of Center Back Facing (K).

3 From lining, cut one and one reverse of:

- Center Front Lining (M), Side Front Lining (N), Side Back Lining (O), Center Back Lining (P), Front Sleeve Lining (Q), and Back Sleeve Lining (R)

4 From the interfacing, cut one and one reverse from the Center Front Facing (H) and cut one on the fold of the Center Back Facing (K). Fuse interfacing to Facings.

SEW THE SLEEVES

- With right sides together, sew the sleeve seam that runs from the armhole down to the wrist of Front Sleeve (F) to Back Sleeve (G). Clip curved seam allowances and press open.
- With right sides together, sew the sides of the Sleeve Facing (L) to lower edge of sleeve, beginning and ending $\frac{5}{8}$ " away from the upper facing and pivoting at the corners. Trim corners. Press.
- Fold down the upper seam allowance of Sleeve Facing (L) and press lightly to keep it out of the way for the next step.
- With right sides together and aligning notches, sew Front Sleeve (F) to Back Sleeve (G). Start and stop at the Sleeve Facing seam, being careful not to catch the facing in the seam. Press the sleeve seam open until you reach the point where the facing meets the sleeve seam.



9 Turn the sleeve right side out. Turn the facing toward the inside of the sleeve, carefully pushing out the corners. Press. Repeat to complete the other sleeve. Set sleeves aside for now.

SEW THE PLEAT INSERT

- With right sides together, sew lower edge of the Pleat Inserts (E) together. Start and stop $\frac{5}{8}$ " from the seam edge. With wrong sides together, press the Pleat Insert along this seamline.
- To keep the layers of the Pleat Insert from shifting, machine baste them together along the upper edge. The Insert will be treated as one layer during pleating. (figure 1) In later steps, the exterior and interior pleat inserts will be sewn separately to the accompanying exterior/lining pieces.
- Fold the Pleat Insert following the pattern markings. Press lightly. Baste folds in place both $\frac{1}{2}$ " and 1" from the upper edge. The seam allowance will be between these basting lines. (Design Option: For soft folds instead of crisp pleats, press the folds out when the jacket's finished.)
- With right sides together, stitch the Center Back (D) seam. Press seam allowance open.
- With exterior Pleat Insert facing the right side of Center Back (D), sew upper edge of both layers of the insert to the Center Back, aligning the center back seam to the center fold of the Insert. Start and stop $\frac{5}{8}$ " from the seam edge. (figure 2) Trim seam allowance of the center back fabric to

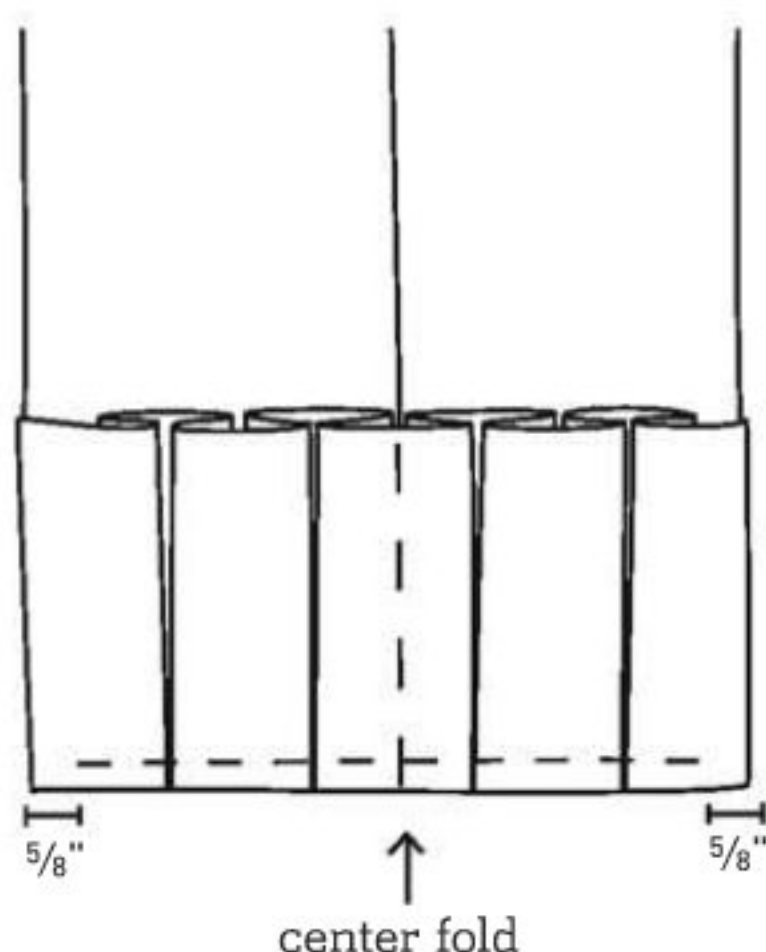


figure 2

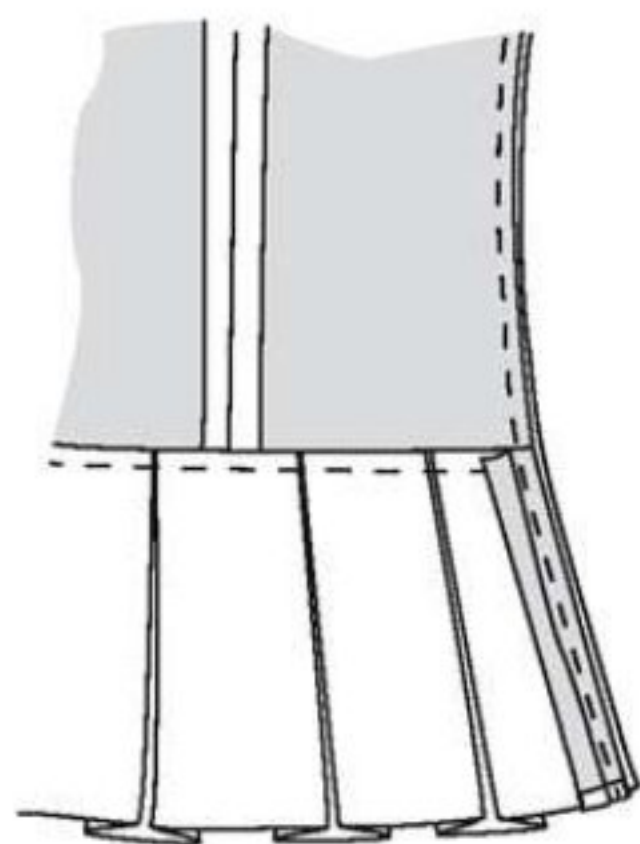


figure 3

$\frac{3}{8}$ " (do not trim the Insert) and press seam toward center back .

15 With right sides together, sew Side Backs (C) to completed center back, aligning notches. **NOTE:** This can be a bit tricky, but only sew the exterior fabric Pleat Insert to the Side Back. You might need to remove a bit of basting to work with the layers individually. Pin the seam allowances of the interior pleat out of the way. Work carefully at the lower edge, where the insert pieces are joined. The seam will end where it meets the hemline. This requires a bit of fiddling under your presser foot, so take your time. We'll get back to this point when facings and lining are attached in Step 30. Trim the seam allowances to $\frac{1}{2}$ " and clip the curves. Clip corner seam allowances at the Pleat Insert. Press seam allowances toward the Side Backs at the Insert.



Press the remaining seam allowances open. **(figure 3)**

16 With right sides together, sew Side Fronts (B) to Center Fronts (A), aligning notches. Clip curved areas and press open.

17 With right sides together, join shoulder and side seams of fronts and back. Press seam allowances open.

18 With right sides together, sew sleeves to jacket body, aligning notches and easing sleeve cap to armhole. Trim seam allowances and press sleeves. Set exterior aside for now. *(Design Option: Instead of easing, you may make small folds. Be sure to align notches and mirror the folds on the other sleeve.)*

SEW THE LINING

19 With right sides together and aligning notches, sew Front Sleeve Lining (Q) to the Back Sleeve Lining (R) along both seams. Press seam allowances open. Repeat for other sleeve.

20 With right sides together, sew Center Front Facing (H) to Center Front Lining (M), aligning notches. Clip curved seam allowances and press seam open.

21 With right sides together, stitch the back seam of the Center Back Lining (Q). Press seam allowance open.

22 With right sides together, stitch the Side Front Facing (I) to the lower edge of the Side Front Lining (N), the Side Back Facing (J) to the lower edge of the Side Back Lining (O), and the Center Back Facing (K) to the Center Back Lining (P). Clip curved seam allowances and press open.

23 Sew completed Center Front Lining/Facing to the Side Front Lining/Facing

with right sides together, aligning notches. Clip seam allowances and press open. Sew Side Back Lining/Facing to the Center Back/Facing pieces with right sides together and aligning notches. End the seam $\frac{5}{8}$ " from the from the base of the Center Back. Clip curved seam allowances and press open.

24 With right sides together, stitch side and shoulder seams of lining/facings. Press open.

25 With right sides together, sew lining sleeves to lining body. Clip curved seam allowances and press toward sleeves.

ASSEMBLE THE JACKET

26 With right sides together, pin lining to exterior jacket along back neckline and lower front. Leave the collar unpinned.

27 Baste exterior front and lining front together at the collar roll line indicated on the pattern. Drape the jacket on a dress form or drape the collar over your hand to make it "roll" as it would when wearing the jacket. The layers will shift slightly and the facing will extend a bit over the jacket front. Pin or baste it with the roll line in place.

28 Sew the lining to the exterior, starting and ending at the seam allowances of the lower front and pivoting at the collar's corners. Clip corners and seam allowances where necessary. Press. Turn inside out, carefully working out edges. Press along front edges and neckline.

29 Turn everything inside out again. Take one lining sleeve and the accompanying exterior sleeve. Pin the sleeve seam from armhole to facing. Stitch, taking care at the sleeve facing. *Alternate Method:* Turn the jacket right side out and pull the lining sleeves into the exterior sleeves, as if everything was finished. Pin the sleeve seams from armhole to facing. Turn everything inside out again. Pin around cuff and handstitch the lining to the sleeve facing. Repeat with other sleeve.

30 Pin lining to exterior along lower edge. Stitch, ending $\frac{5}{8}$ " from the Side Back (C) where the Pleat Insert will meet the lining. Clip seam allowances



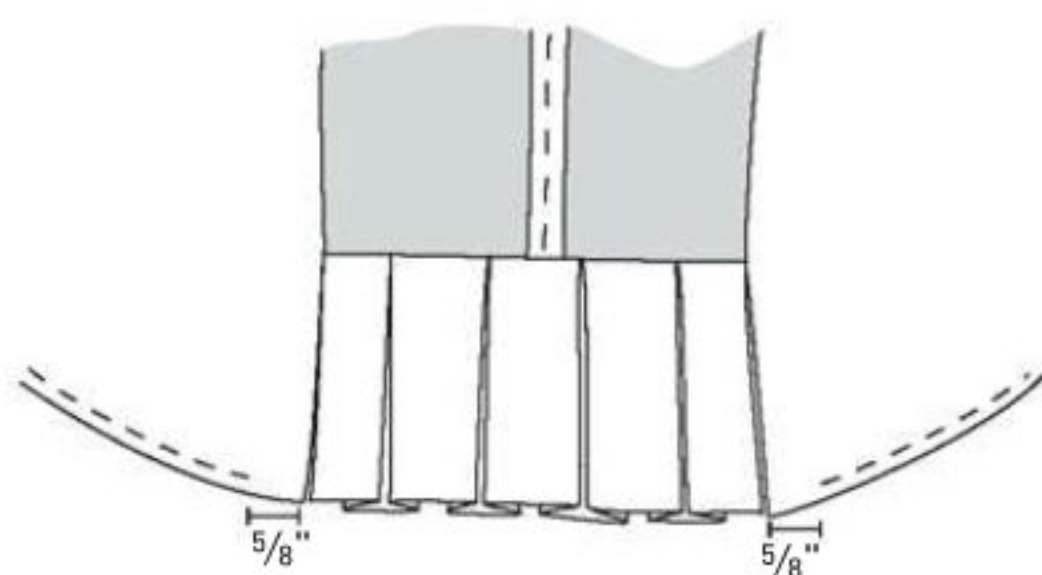


figure 4

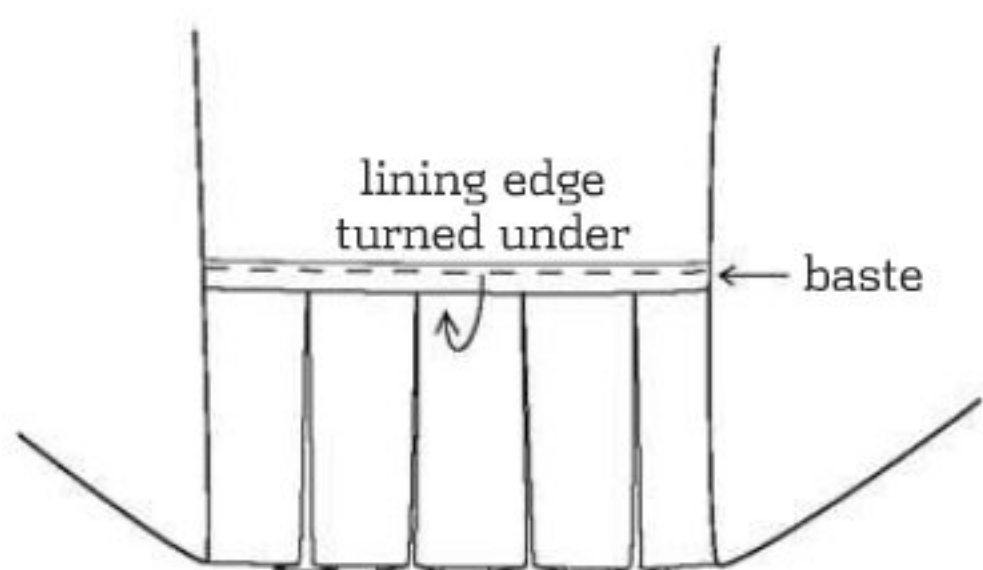


figure 5

where necessary. Turn right side out. Press. (figure 4)

31 This is a tricky part: pin, then stitch the lining seams of the Pleat Insert to the Side Back lining. Do not stitch the upper seam. Clip corners where necessary.

32 Remove basting stitches from roll line. Very carefully turn the jacket inside out through the opening at the upper edge of the Insert. Work out corners and edges. Press thoroughly.

33 Fold seam allowance of lining at Pleat Insert opening toward the wrong side so the seam joining the Insert and center back is enclosed. Press and pin in place. (figure 5)

34 Topstitch the lining to the Pleat Insert along this line from exterior side very close to the seam line, fixing the lining and securing the insert in place.

35 Sew hooks and eyes 2" apart to the jacket front, with the first hook just below the roll line.

KATRIN VORBECK is a passionate sewer and knitter. It's the small details and the simple design features that she loves most. An admitted fiberholic and bookworm, she is also a picture-taker, mother, and wife with constantly too little time. Visit her at frauuvau.blogspot.com.

Supergraphic Table Runner

by KEVIN KOSBAB

{from page 40}



FABRIC

- Main: $\frac{3}{8}$ yd each two solid colors of cotton (shown: red and orange)
- Backing: $\frac{3}{4}$ yd coordinating print or solid cotton (shown: red stripes; yardage suggestion in Notes)

OTHER SUPPLIES

- Template, provided on insert:
 - Triangle (A)
- 25" × 44" batting
- Safety pins
- Coordinating thread for quilting
- Walking foot with quilting guide

FINISHED SIZE

40" × 21"

NOTES

- All seam allowances are $\frac{1}{4}$ ", unless otherwise specified.
- The yardage listed allows the backing to be placed on the straight of grain. A smaller piece of the backing fabric can be used if it is angled off the straight grain, as was done in the sample.

CUT THE FABRIC

1 From each color of Main fabric, cut a rectangle 6" × 24" and a triangle using the Triangle (A) template. To mark the centers, lightly press the rectangles in half lengthwise and the triangles in half perpendicular to the long edge.

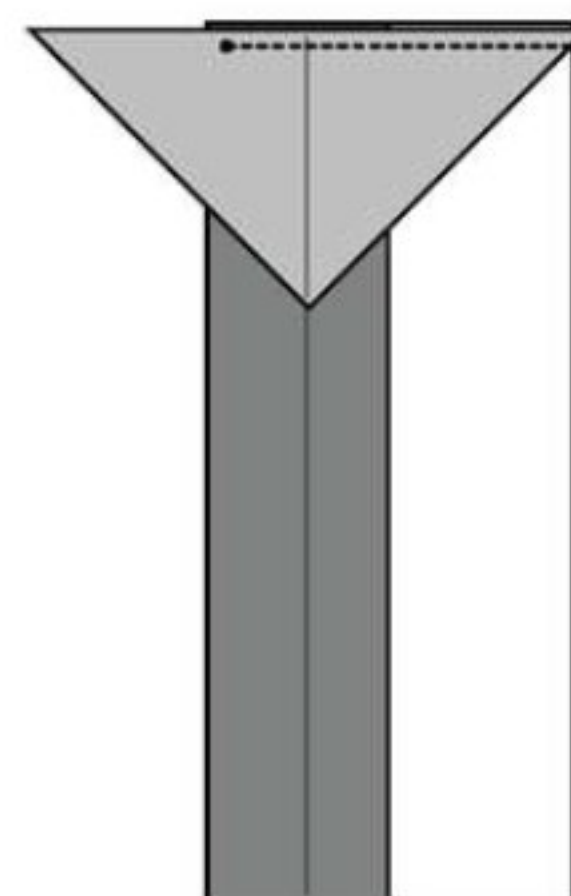


figure 1

ASSEMBLE THE RUNNER

2 Sew the rectangles together along one long edge, right sides together. Press the seam allowances toward the darker fabric, without removing the center creases.

3 With right sides together, pin a triangle to the short end of its matching rectangle, aligning center creases. One end of the triangle will extend past the rectangles, while the other end will fall on the rectangle of the other color. Starting $\frac{1}{4}$ " in from the same-color rectangle, sew the triangle to both rectangles (figure 1). Press the seam allowances toward the rectangles. Repeat this step to sew the remaining triangle to the opposite end of the rectangles.

4 Center the backing fabric right side up on the batting. Place the runner top right side together with the backing. (The runner top will be wrong side up.) No part of the runner should extend past the batting. Baste the layers together with safety pins.

5 Sew through all layers $\frac{1}{4}$ " inside the perimeter of the runner top, pivoting at the corners. Leave a 10" opening in one of the long edges for turning. Trim the batting and backing flush with the outer edges of the runner top, being careful not to cut into the runner top. At the inside corners, clip into the seam allowances almost to the seam. Trim the outside corners.

6 Turn the runner right side out through the opening, carefully pushing



out the corners. Turn in the seam allowances at the opening and press.

7 Using matching thread, stitch around the perimeter of each arrow separately, $\frac{1}{8}$ " in from the edge. This stitching will close the opening and help create a crisp edge.

QUILT THE RUNNER

NOTE: For the sample, the thread colors were reversed for quilting: the red arrow is quilted with orange thread, and the orange arrow with red thread. You could match the thread to the fabric, or use a single, neutral color thread throughout.

8 Install a walking foot on your sewing machine and set the quilting guide to $\frac{1}{2}$ ". Following the outer edge of one arrow, quilt a line echoing the arrow shape, pivoting before reaching the corners to keep the line $\frac{1}{2}$ " from the edge. Secure the threads when starting and stopping with several very short stitches.

9 Echo quilt another arrow $\frac{1}{2}$ " inside the first, following the first arrow with the quilting guide. Quilt further echoed arrows until you have four total (not counting the matching stitching from Step 7). Quilt the remaining arrow in the same way.

KEVIN KOSBAB is a contributing editor to *Stitch*. He designs modern sewing projects for magazines and his own pattern line, *Feed Dog Designs* (feeddog.net). His *Stitch Workshop* DVD *Secrets of Home Décor Sewing* is available from *Interweave*, and he's currently at work on a quilting book.

Mod Striped Tablet Case

by ROSE BECK

{from page 41}



LEATHER

[Cut sizes are given for a standard iPad; see Customize Your Case at the end of the instructions to alter the dimensions for other tablets.]

Most leather is sold by the skin or by the piece. Remnants are sometimes available. Calculate your project requirements before purchasing. Instead of leather, faux leather or laminated fabric may also be used.

- Main color: leather piece, at least 20" × 11" (shown: coral)
- Contrast A: 4" leather strip at least 20" long (shown: yellow)
- Contrast A: 4" × 11" for flap lining (shown: yellow)
- Contrast B: 2" leather strip at least 20" long (shown: salmon)

OTHER SUPPLIES

- Template, provided on insert:
 - Flap Lining (A)
- Magnetic snap set, $\frac{3}{4}$ "
- Binder clips
- Leather rubber cement (such as Barge All-Purpose Cement) or double-sided tape
- Leather machine needle
- All-purpose polyester thread
- If customizing, plate or round object for marking curve
- Optional: Teflon or walking foot
- Optional: Rotary cutter and mat

FINISHED SIZE

8" × 11", fits standard iPad

NOTES

- All seam allowances are stated in the instructions.
- When sewing leather, use a leather machine needle and a Teflon or walking foot. [Alternatively, cover the bottom of a regular foot with transparent tape to reduce friction.]
- Use a longer stitch length (at least 3mm) to accommodate the thicker leather.
- For a more professional look, heavy-duty thread may be substituted for the upper stitching thread.
- For additional information, see sidebar Tips for Sewing Leather and the video Working with Leather Tools on sewdaily.com.

CUT THE PIECES

1 Using shears or rotary cutter, trim the leather pieces to the following dimensions:

- Main Color: 11" × 20"
- Contrast A: 4" × 20"
- Contrast B: 2" × 20"

2 Using the Flap Lining (A) template, cut the lining from the small Contrast A leather piece.

ATTACH MAGNETIC SNAPS

3 On the wrong side of the Contrast B strip, measure and mark $2\frac{1}{4}$ " down from the top edge and 1" in from the side edge. Attach the thicker magnetic snap half to the right side of the leather at this mark. [Marks made on the right side of leather are often difficult to remove.]

4 Following the center fold, on the wrong side of flap lining, make a mark in the center $2\frac{1}{2}$ " from the straight edge. Attach the thinner magnetic snap half to the right side of the leather at this mark.

ASSEMBLE CASE

5 Lengthwise, center the Contrast B strip over the Contrast A strip. Hold in place with leather cement or double-sided tape, then topstitch $\frac{1}{8}$ " along each long edge of Contrast B.



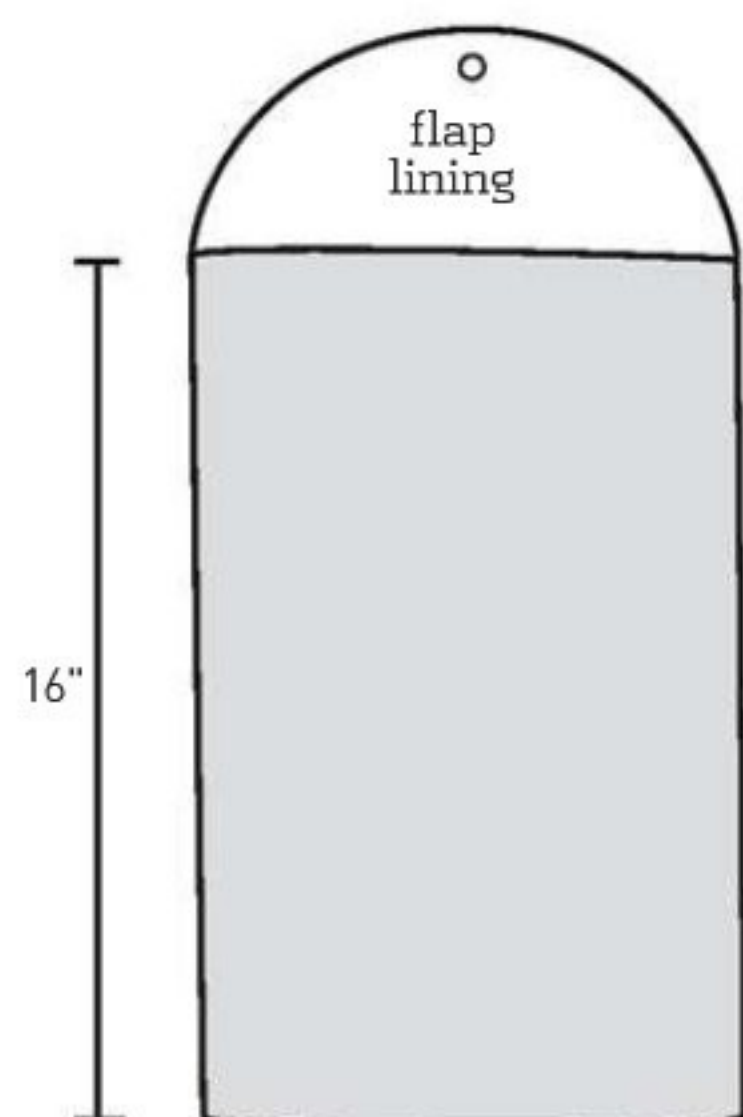


figure 1

6 Center the combined Contrast strips over the Main piece lengthwise. Hold in place with leather cement or double-sided tape. Edgestitch the Contrast strips $\frac{1}{8}$ " from each long side.

7 Turn the case over. On wrong side of the Main piece, place straight edge of Flap (A) template 16" up from the bottom edge of Main Color. (figure 1)

8 Place the flap lining over the curved flap, wrong sides together. Permanently affix the Flap with leather rubber cement, taking special care to cement along the straight edge as there is no stitching along this side.

9 Fold the case wrong sides together 8" from the bottom. Finger press the fold lightly and clip the sides into place using binder clips.



10 Starting at one folded edge corner, topstitch $\frac{1}{4}$ " along one side, around the curved edge of flap, and down the second side of case back to the fold in one continuous seam. If desired, add another line of stitching $\frac{1}{8}$ " from edge. *Optional:* If you have extra leather, cut a 1" binding strip that is long enough to go around the three sewn edges of the case. Fold this strip over the edge and topstitch into place, stretching binding slightly around the curved edge.

SOURCES

LEATHER Tandy Leather Factory; tandy Leather Factory.com
Michael Levine, inc.; lowpricefabric.com
Fabric Mart; fabricmartfabrics.com
PeggySueAlso; etsy.com/shop/PeggySueAlso

ROSE BECK is a multi-crafter who loves to sew, knit, crochet, and weave. When she's not stashing fabric or yarn, she likes to dream up designs for sewn bags and knitted accessories. She blogs at roseisaroseisa.blogspot.com.

CUSTOMIZE YOUR CASE

1 Measure your tablet and add $\frac{3}{4}$ -1" to both the width and height (round up to the nearest whole or half number to make life easier). Use this final height number (H) for the height of the Main Color piece and the Flap Lining. Divide (H) by 3 for the height of the Contrast A strip (round to a number easily divisible by 2). The Contrast B strip is $\frac{1}{2}$ the height of

the Contrast A strip. Multiply the width number (W) by $2\frac{1}{2}$ for the total length of the leather strips. Divide (W) in half for the width of the flap lining piece.

2 Use a round object such as a salad plate as a template to make a curved edge on the flap.

3 Adjust the position of the magnetic snap to the size of your case.

TIPS FOR SEWING LEATHER

by ROSE BECK

PURCHASING LEATHER

1 Leather is sold in pieces or whole hides and usually has small imperfections in some areas. Take this into account when planning your project.

CUTTING

2 Thinner, or garment-weight (1-3 oz or 1-2 mm thick) leather can easily be sewn on a home sewing machine.

3 Leather can be marked on the wrong side with a ballpoint pen prior to cutting.

4 Use sharp fabric shears or a rotary cutter to cut the leather.

5 To hold pieces together, use binder clips or baste with leather cement or double-sided tape. Do not use pins except inside seam allowances, as pin holes will be permanent.

SEWING

6 Sew slowly using a Teflon or walking foot and leather needle, with a longer stitch length to accommodate the thickness of the leather. Use all-purpose or heavy-duty thread. Do not use cotton thread as the tannins in the leather may break down cotton thread over time.

7 To secure stitching, tie knots for inside seams. For exposed seams, backtack manually into the same stitch holes, or use an automatic reverse function.

8 Exposed edges can be finished with acrylic paint or gum tragacanth (available at craft stores) for a professional look.

Spool Sewing Machine Cover

by AMY STRUCKMEYER

{from page 42}



FABRIC

For main and accent fabrics, use lightweight cotton duck or quilting-weight cotton, 45" wide

- Main: 1¾ yd for outer shell and spool patchwork (shown: Moda, Pattern Pieces)
- Accent A: 1½ yd for outer shell, spool patchwork, and binding (shown: Moda, Tape Measure, gold)
- Accent B: ¾ yd for outer shell sides and spool patchwork (shown: Moda, Tape Measure, coral)
- Lining: ¾ yd quilting-weight cotton

OTHER SUPPLIES

- Templates, provided on insert:
 - Triangle (A)
 - Triangle (B)
 - Spool Top (C)
 - Spool Bottom (D)
- Cotton batting: 20" × 32" and 15" × 20" pieces
- All-purpose sewing thread:
 - Neutral color for patchwork and general sewing
 - Your color choice for quilting
 - Additional color to match binding
- Fabric-safe marker or tailor's chalk
- Rotary cutter and self-healing mat
- Safety pins for basting
- *Optional:* Walking foot

FINISHED SIZE

17" wide × 12" high × 7" deep at base

NOTES

- Wash and press all fabric before cutting.
- Sew all patchwork pieces with right sides together using a ¼" seam allowance. Press all patchwork seams to one side.
- The binding strip can be cut along the straight grain of the fabric or on the bias. Sample uses a bias binding. *Optional:* Use two yards of purchased ½" extra-wide, double-fold bias tape.
- A walking foot helps to prevent fabric layers from shifting during quilting. If you do not use a walking foot, quilt the first line from one raw edge, then turning the quilt sandwich 180 degrees and quilt the next line from the opposite raw edge. Continuing in this manner will keep the fabric as square as possible.

TIP: I like to use painter's tape as a guide for straight line quilting. You can also use a fabric-safe marker or tailor's chalk to mark the lines.

CUT THE FABRIC

1 From Main fabric, cut as follows:

Outer Shell, Main Panel:

- one 3½" × 29" rectangle
- one 9¾" × 29" rectangle

Spool Patchwork:

- two 1½" × 5¼" strips
- two 5¼" wedge-shaped strips, varying in width from ¾" to 1¼"

2 From Accent A fabric, cut as follows:

Outer Shell Accent/Bottom:

- one 5¼" × 3" rectangle

Outer Shell Accent/Top and Back:

- one 5¼" × 19½" rectangle

Spool Patchwork

- two 1¼" × 6" rectangles
- A and A1 from Triangle (A)
- B and B1 from Triangle (B)
- three 5¼" wedge-shaped strips, varying in width from ¾" to 1¼"

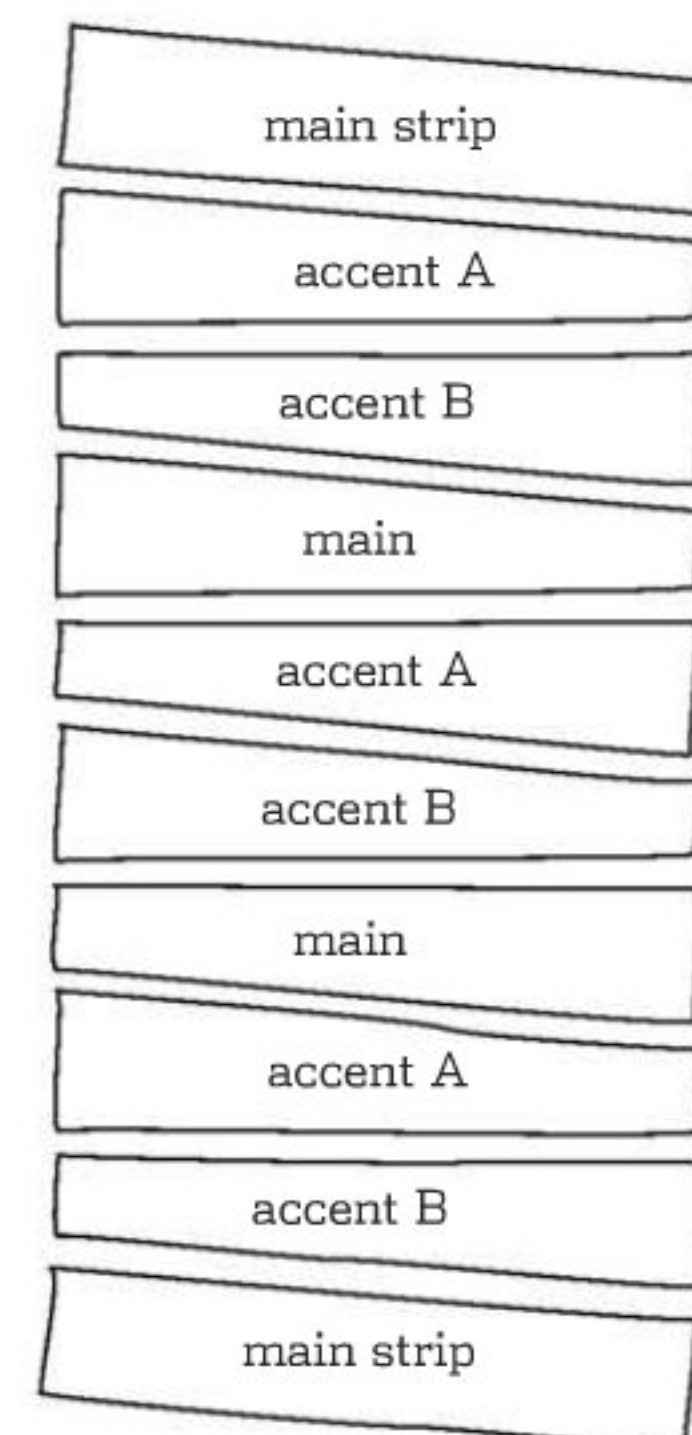


figure 1

- 54" of 1½" wide strips for binding (bias or straight-of-grain)

3 From Accent B fabric, cut as follows:

Outer Shell Sides:

- two trapezoids, each 12½" high × 5½" wide at the top and 7½" wide at the bottom
- one from Spool Top (C) template
- one from Spool Bottom (D) template
- three 5¼" wedge-shaped strips, varying in width from ¾" to 1¼"

4 From the Lining, cut as follows:

Lining Main Panel:

- one 17½" × 29" rectangle

Lining Sides:

- two trapezoids, each 12½" high × 5½" wide at the top and 7½" wide at the bottom

ASSEMBLE THE PATCHWORK SPOOL

NOTE: You will piece the Patchwork Spool in three sections: Thread, Spool Top, and Spool Bottom.

5 To assemble the Thread section, first lay out the 5¼" long patchwork strip according to **figure 1**, alternating the wide and narrow edges of the wedge-shaped strips. Starting at the top and using a ¼" seam allowance,



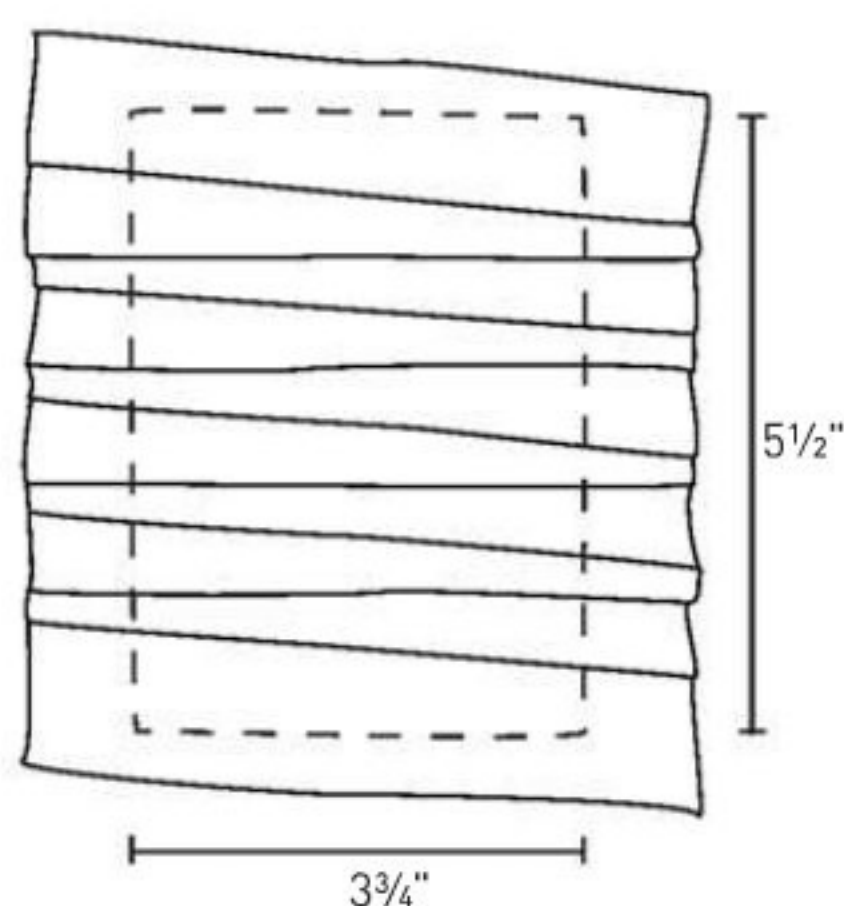


figure 2

sew the Thread pieces together in the order that you have laid them out. Don't worry about the narrow ends lining up perfectly. You will trim the panel in the next step. Press seams to one side.

6 Trim Thread patchwork panel to 3 3/4" wide by 5 1/2" long. (figure 2)

7 To complete the Thread section, sew one 1 1/4" x 6 1/2" Accent A rectangle to each long side of the trimmed Thread panel.

8 To assemble the Spool Top, sew Triangles A and A1 to the Spool Top along the diagonal edges. (figure 3) Press seams toward the Spool Top, then trim the panel to 1 3/8" high by 5 1/4" wide.

9 To assemble the Spool Bottom, repeat Step 8 with Triangles B and B1 and the Spool Bottom. (figure 3)

10 Finally, sew the Spool Top and Spool Bottom sections to the top and bottom of the Thread section.

ASSEMBLE + QUILT OUTER SHELL

11 Using a 1/4" seam allowance, sew the 5 1/4" x 3" Accent A fabric to the bottom of the Patchwork Spool. Sew the 5 1/4" x 19 1/2" Accent A fabric to the top of the patchwork spool to create one 29" long accent strip. Press seams away from the patchwork spool.

12 Using a 1/4" seam allowance, sew the 3 1/4" x 29" Main fabric to the left side of the accent strip. Similarly, sew the 9 3/4" x 29" Main fabric to the right side

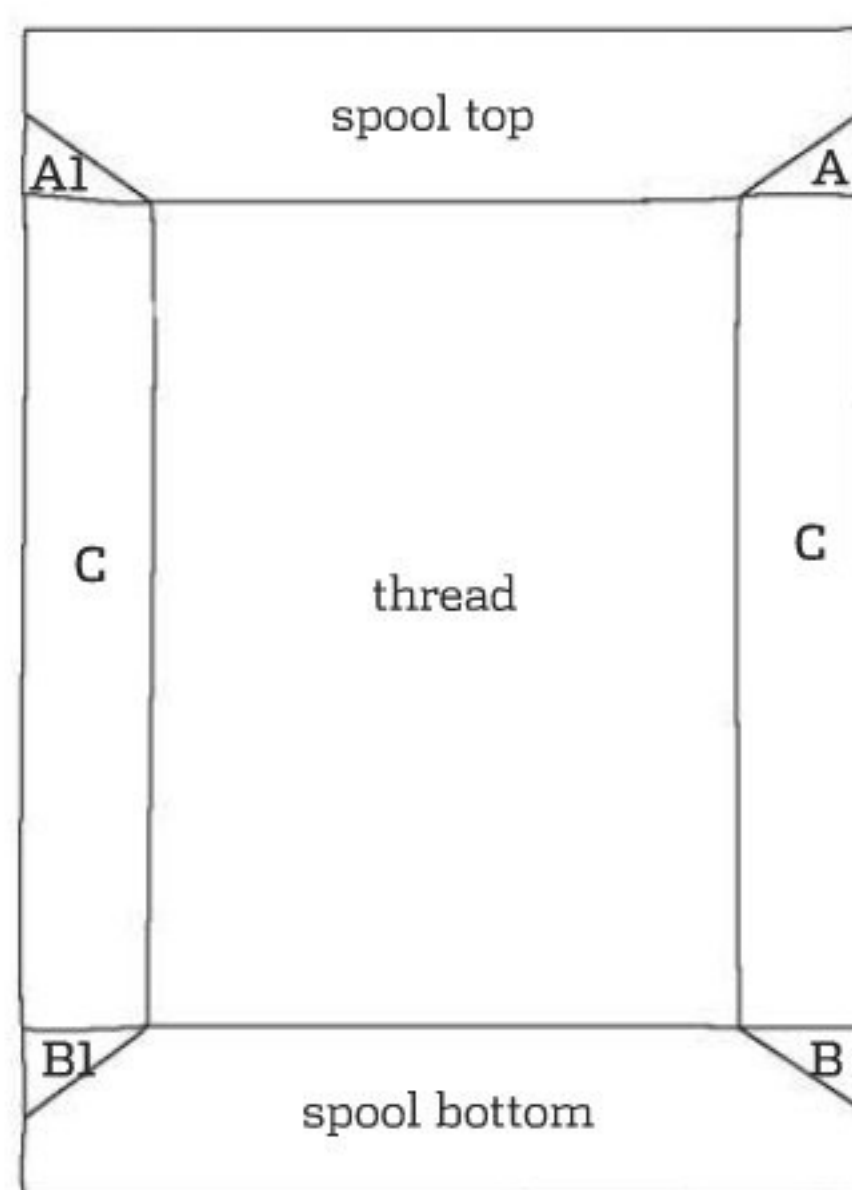


figure 3

of the accent strip. Press seams away from the accent strip.

13 Center the finished main Outer Shell Panel on top of the 20" x 32" piece of cotton batting, right side up. Baste the two layers together by using safety pins spaced 6" apart.

14 Using a walking foot or regular sewing machine foot and the thread color of your choice, quilt as desired. I quilted two straight lines on either side of the Patchwork Spool accent strip, and then slightly angled straight lines 1 1/2" apart along the Main fabric. After quilting, trim panel to 17 1/2" x 29".

15 Lay the Outer Shell Sides on the second piece of cotton batting, right sides up. Quilting the side panels is optional. If you choose not to quilt them, machine baste 1/4" from raw edge to secure the batting.

16 Mark the center of each 29" length of the Outer Shell Panel with a fabric-safe marker or tailor's chalk. Also mark the center of the 5 1/2" side of each outer side panel. With right sides together and raw edges aligned, match up the center of one side panel with the center of one side of the Main Panel. Pin in place. Repeat with the second side panel and the opposite side of the main panel. Using a 1/4" seam allowance, sew the side panels to the main panel, backstitching 1/2" from each corner of the side panels. (figure 4)

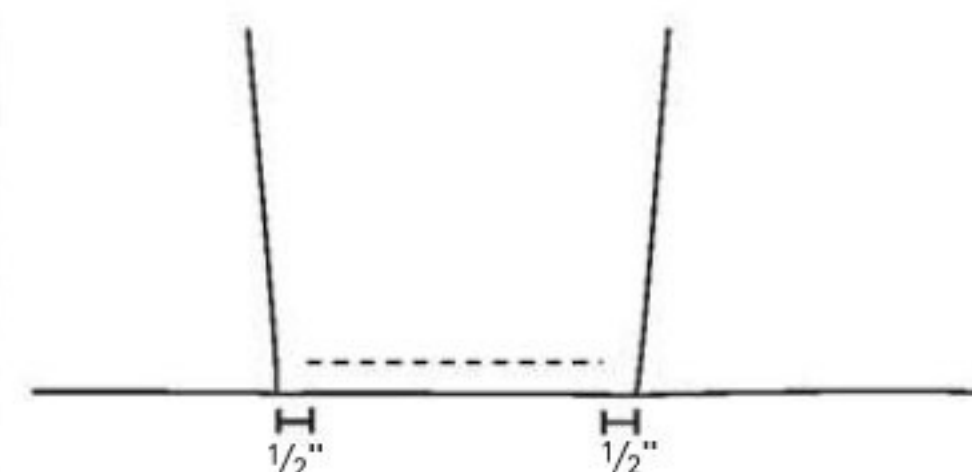


figure 4

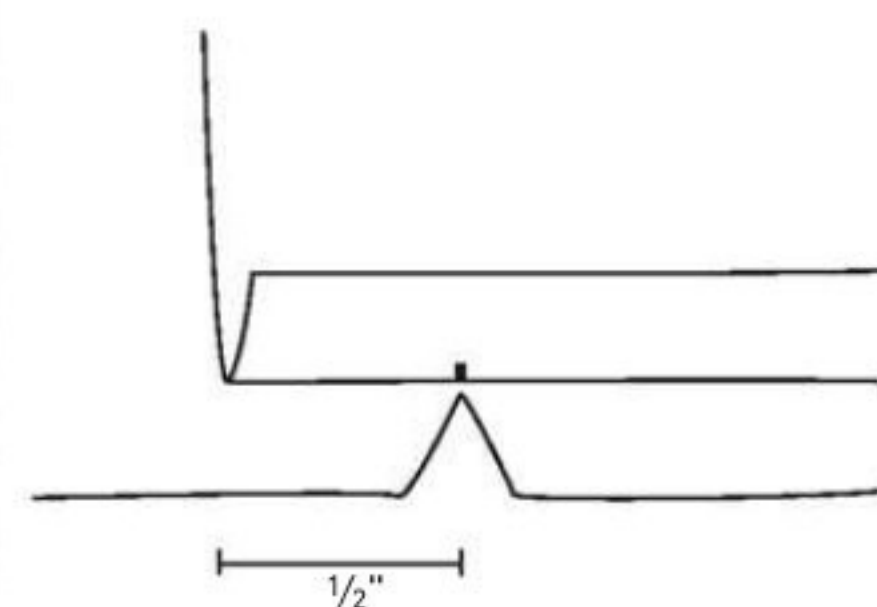


figure 5

17 Holding the side panel seam allowance out of the way, cut a notch in the seam allowance of the main panel as shown in figure 5.

18 With right sides together, align the raw edges of the main panel with the long sides of the side panels. Pin in place. Sew together using a 1/4" seam allowance. Trim the outer corners of the side panel, then turn right side out and press.

MAKE LINING

19 To assemble the lining, follow Steps 16-18 using the lining pieces.

20 Place the lining inside the outer shell with wrong sides facing. Align the raw edges and seams.

MAKE + ATTACH BIAS TAPE BINDING

21 Join the binding strips until you have a continuous length of 54". Press the strips to create 1/2" wide double-fold bias tape. (See Create Binding in Sewing Basics.)

22 Unfold the binding strip and, pinning in place as you go, align one raw edge of the binding strip with the raw edge of the lining. Fold the binding under 3/4" at each end and overlap the ends by at least 1/2". Attach the binding strip to the lining side of the cover by sewing through all layers around the cover 1/4" from the raw edge.

23 Fold the binding tape again along the pressed folds to the outer shell side. Pin so the folded edge of the binding aligns with the stitching visible on the outer shell edge.

24 Using thread to match the binding, topstitch the binding with a small zigzag stitch.

SOURCES

FABRIC Moda, Made With Love collection, unitednotions.com

AMY STRUCKMEYER lives just outside of Chicago with her husband and two strong-willed and creative children. Her love for textiles and making began early in her Waldorf School education with lessons in knitting, weaving, and sewing. An architect by profession, she now uses her design and drawing skills to create modern sewing projects and patterns. Visit her at formworkdesign.blogspot.com.

Love Sneakers

by **BERENE CAMPBELL**

{from page 43}



DOWNLOAD THE FULL-SIZE
PATTERN FOR THIS PROJECT
AT SEWDAILY.COM

SUPPLIES

- Pair hi-top sneakers
- Template pattern transfer options, downloadable:
 - Appliqué Pattern
 - Appliqué Templates
 - Appliqué Color Guide

- Fabric paint: red, purple (Recommended: Pébéo Setacolor Opaque; shown: Vermilion and Garnet)
- Watercolor brush, #3 size
- Embroidery floss: emerald, red, indigo, ash
- Sharp embroidery needle (Recommended: size #5)
- Thimble
- 0.5 tip Pilot FriXion Removable fabric pen (if you have color options, use black, red, and purple)
- Needle and basting thread
- Sleeve roll pressing ham (or tightly rolled tea towels)
- Parchment paper
- X-Acto knife

FINISHED SIZE

The embroidered design will depend on your shoe size. Enlarge or reduce the design accordingly.

NOTES

- Enlarge or reduce the embroidery Appliqué Pattern to fit your shoe. Print the pattern out on regular printer paper.
- Cut around the pattern and test it against the shoe. The reinforced heel of the shoe is trickier to stitch through, so limit the amount of pattern in that area to a few green swirls. There are two directions of the pattern, for left and right shoes.

TRANSFER THE PATTERN TO THE SHOES

1 Although there are many ways to transfer embroidery patterns to fabric, the recommended way for this project—due to the bulky nature of the shoes—is to use the “poke through” method. Place the pressing ham inside the shoe. Then place the correctly sized pattern in place on the shoe. Baste the paper pattern in place. Using a fine-tipped (0.5mm) FriXion roller ball, poke holes along the lines every 1/8” through the paper pattern, leaving tiny dots as you go. **NOTE:** If you have FriXion pens in different colors, use the black for the green filigree swirls, red for the hearts and buds, and purple for the banner. Do not mark the lettering

yet, as you will be painting the banner first. Remove the paper pattern from the shoes. Join the dots for the hearts, the banners, and the little red flower buds. Save the printed pattern for copying the Love text onto the banner later.

TEMPLATE OPTION: The Appliqué Templates are another option for the painted areas. Cut the shapes accurately with an X-Acto knife. Position them on the shoe using the whole pattern as a placement guide. Draw the shapes inside the template. Flip the templates for the second shoe. You will still need to trace the filigree swirls using the poke-through method.

PAINT THE SHAPES

2 Using a #3 watercolor brush, paint the heart shapes and flower buds in red (vermilion), leaving a space in the middle where the banner overlaps. When dry, paint the banners purple (garnet). A hair dryer will speed the drying process.

EMBROIDER THE DESIGN

3 Note that there are two layers of fabric in the shoes. Use the inside lining layer to hide the end of your threads, but don’t make large knots as these will rub against your foot when you wear them. Starting with the green filigree, embroider the swirls in emerald using a split stitch. (See Stitch Glossary in Sewing Basics.)

NOTE: The reinforced heel area will require a bit of elbow grease, but a sharp needle and a thimble will get the job done.

4 Next mark the lettering on the banner. The easiest way is to just handwrite it with the FriXion pen



using the pattern as a guide. If you make a mistake, iron it away and try again. If you need to iron the design, first check the ironing instructions in Step 8.

5 Embroider the lettering in ash floss using three strands of floss in a split stitch or back stitch.

6 Embroider around the outer edge of the heart shape in red floss using a split stitch but do not stitch along the middle section of the heart where the banner is.

7 Embroider around the banner shape in indigo using split stitch. Satin stitch the shadow area at the bend in the banner.

HEAT-SEAL THE INK

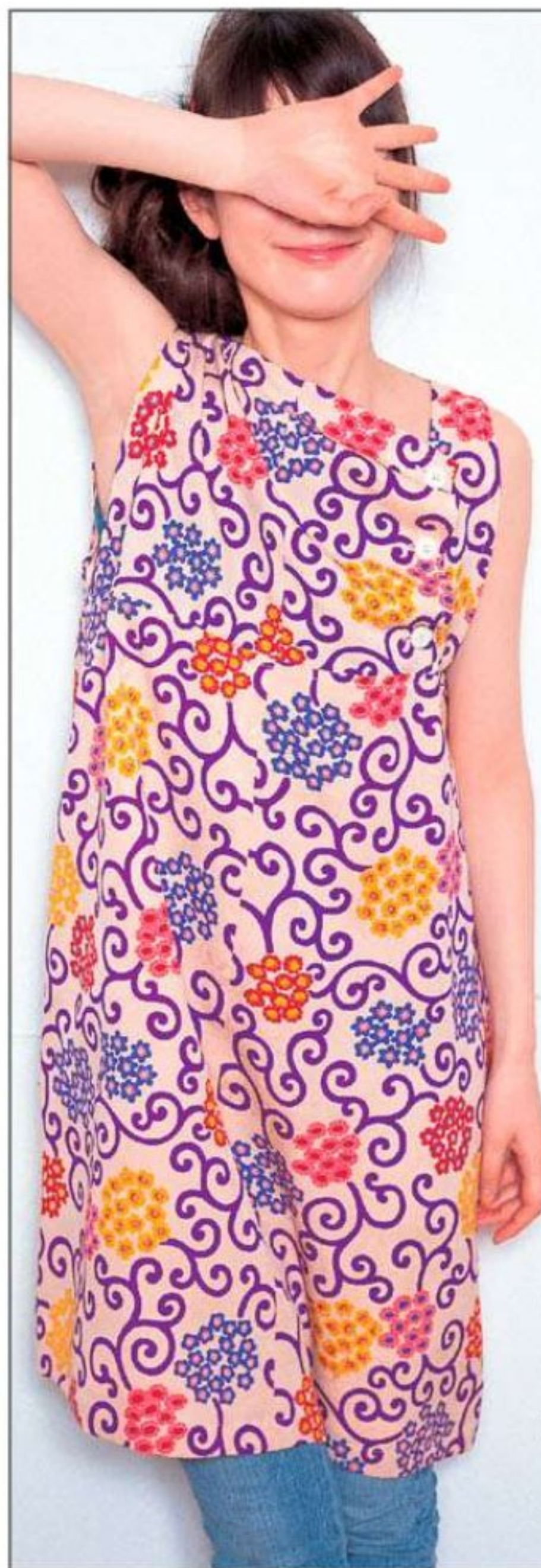
8 Place parchment paper over the design. With a sleeve ham inside the shoe, iron the painted areas to heat-seal them. Take care not to iron the rubber soles as they will melt. Check the instructions on the brand you used for how to heat-seal the paint. Some products need more time than others. Some fabric paints may suggest placing the painted fabric in the dryer. If this is the case with the brand you used, place the shoes in a dryer bag so that the laces don't tangle.

SOURCES

FABRIC PAINT Pebeo Setacolor, en.pebeo.com

EMBROIDERY DMC Corp.; Emerald #3814, Red #321, Indigo #158, Ash #3024; dmc-usa.com

BERENE CAMPBELL is a designer living in Vancouver, BC, with her husband, two nutty kids, and their rabbit. She designs graphics, packaging, fabric, and sewing patterns. Find links to her blog, products, Etsy, and Spoonflower shops at happysewlucky.com. You can also find her on Instagram, uploading regular eye candy and pics of her latest creations—search user: *happysewlucky*.

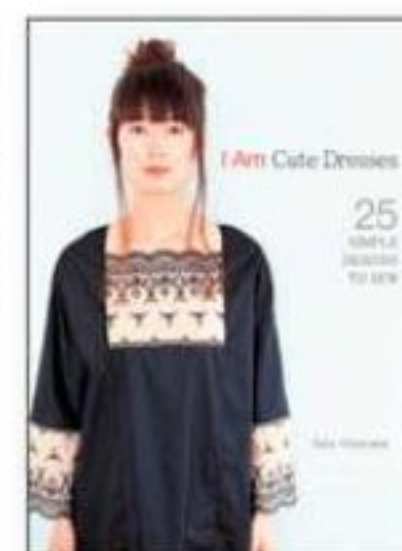


I Am Jumper for Joy
I Am Hello Halter
I Am Barely Ruffled
I Am Sassy Sundress
I Am Twice As Nice
I Am Dainty Drops
I Am Magical Insets
I Am Shift Into Tunic
I Am Cute Contrast
I Am Very V-Neck
I Am Pleats & Petals
I Am Mandarin Empire
I Am Baby Bateau
I Am Simply Standup
I Am Sweetly Gored
I Am Tiny Tucks
I Am All the Trimmings
I Am Raglan to Riches
I Am All Wrapped Up
I Am Tripled Tier
I Am Sweet Sweet Ties
I Am Sew Buttoned Down
I Am Kimono Cut
I Am Box-Pleated Wonder
I Am Satin Doll

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global journeys

Moorish Tiles Placemats

by KEVIN KOSBAB

{from page 44}



FABRIC

Makes two placemats

- Main: 1 yd slubbed linen or linen blend (or ½ yd linen plus ½ yd coordinating backing), 40" wide
- Tile Appliqués: about 15 scraps of printed cotton, each at least 3½" × 3½" (shown: teal and green stone textures)
- Binding: ¾ yd of 2 complementary colors, 45" wide (shown: dark teal and pine)

OTHER SUPPLIES

- Template, provided on insert:
 - Tile (A)
- Batting: two pieces of low-loft batting, each 18" × 15"
- 1 yd of fusible web, 17" wide
- Nonstick pressing sheet
- Safety pins
- Coordinating threads for appliqué
- *Optional:* Open-toe sewing machine foot



NOTES

- All seam allowances are ¼", unless otherwise specified.
- Follow manufacturer's instructions for all fusibles.
- The open background of the samples was left unquilted to allow the linen's natural texture to enhance the architectural suggestion. If you prefer a crisper look, fuse lightweight interfacing to the wrong side of the linen before assembling the placemats or quilt outlined tile shapes in the background to continue the tile pattern from the appliqués.
- Linen tends to ravel, so the pieces are cut slightly larger and then trimmed to size before binding.

FINISHED SIZE

Each placemat: 16½" × 13"

CUT THE FABRIC

- 1 From the Main fabric, cut one Front rectangle 34" × 14" and two Backing rectangles, each 18" × 15".
- 2 Trace Tile Template (A) onto the paper side of the fusible web about fifteen times, leaving at least ½" between shapes. Cut the shapes out approximately ¼" outside the lines. Fuse the shapes to the wrong side of the tile fabrics. Cut each fused shape along the lines.
- 3 From the binding fabric, cut four 2" × 42" strips. (If using two different fabrics for the binding, cut two 2" × 42" strips from each fabric.)

APPLIQUÉ THE TILES

NOTE: The appliqués will not be stitched down until all layers are assembled. The appliqué stitching also acts as quilting to secure the layers.

4 Lightly press the Front rectangle in half widthwise to mark the center. Open the rectangle right side up on your ironing board. Each half of the rectangle will be one placemat. Arrange the tile shapes on the Main fabric as shown in the photo or as desired, keeping a ¼" margin between the shapes. **TIP:** Tiles placed on the crease will be split between the two placemats, so it's economical to orient them around the crease. Slip a nonstick pressing sheet under the Main fabric to protect your ironing surface from the fusible on tiles that extend past the edge of the fabric. Fuse the tiles in place.

5 Cut the Front rectangle along the crease to make two 17" × 14" pieces.

6 Center a piece of batting on the wrong side of each Backing rectangle, then center a Front rectangle right side up on each of the battings. Baste the layers together with safety pins, avoiding the tile appliqués but pinning securely around them.

7 For the appliqué/quilting, set your sewing machine for a zigzag stitch about 2 mm wide and 1 mm long. Use a thread to match the tile fabric in the needle and to match the backing fabric in the bobbin. **TIP:** Adjust the tension and test on a small quilt sandwich before starting on the actual placemats. If available, use an open-toe presser foot, which will keep the edge of the appliqués visible. Stitch around the edge of each tile piece, keeping the outer swing of the needle in the background fabric just outside the tile, with the inner swing piercing the tile itself. Pivot slowly around curves, on the inside swing of the needle at inside corners, and on the outside swing on outside points.

BIND THE PLACEMATS

8 Trim each appliquéd placemat to 16½" × 13".

9 Join the binding strips with diagonal seams, create double-layer binding,

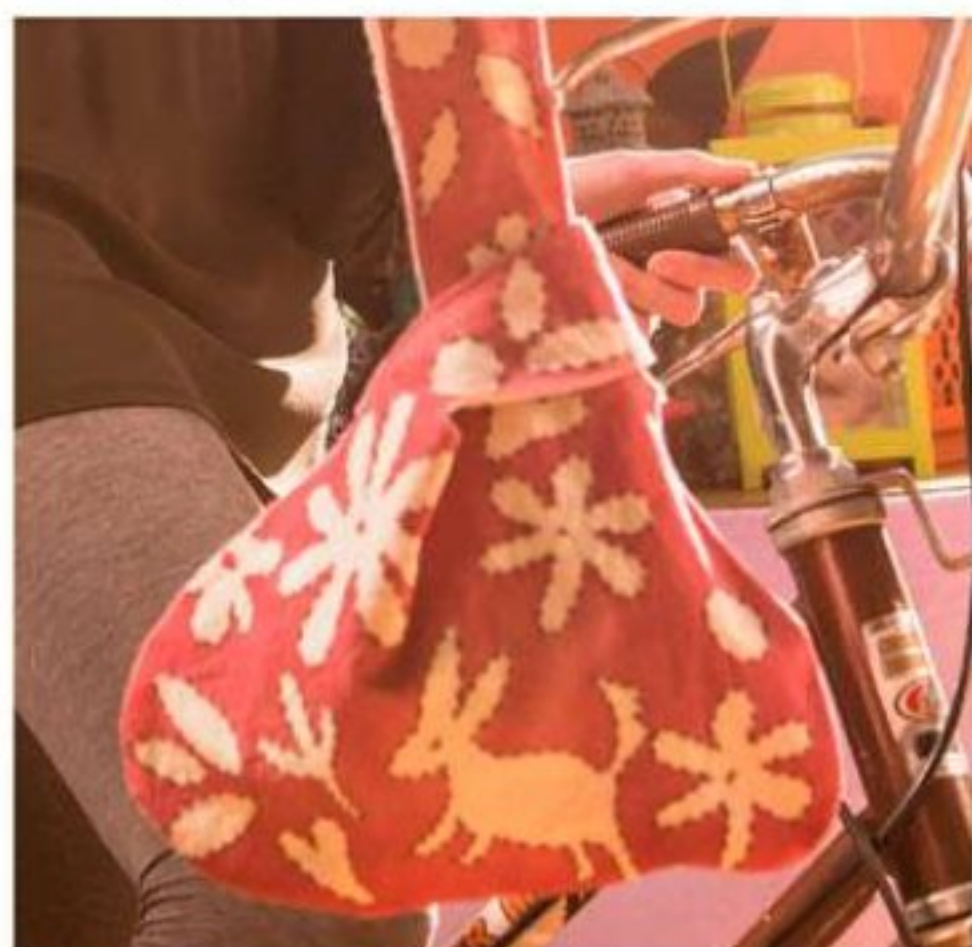
and bind as described in Sewing Basics. **NOTE:** For the sample, a different color binding was used for each placemat. To do this, join two strips of each color rather than joining all four together.

KEVIN KOSBAB is a contributing editor to *Stitch*. He designs modern sewing projects for magazines and his own pattern line, *Feed Dog Designs* (feeddog.net). His *Stitch Workshop DVD Secrets of Home Décor Sewing* is available from Interweave, and he's currently at work on a quilting book.

Otomi-Inspired Knot Bag

by **MAGS KANDIS**

{from page 45}



DOWNLOAD THE FULL-SIZE
PATTERN FOR THIS PROJECT
AT SEWDAILY.COM

FABRIC

- ½ yd of medium-weight cotton muslin, 45" wide

A linen or natural fiber blend in a solid, light color will work well, also.

OTHER SUPPLIES

- Templates, downloadable:
 - Bag Body (A)
 - Motifs (B)
- Sharp paper scissors
- Small mat knife
- Sewing thread to match fabric colors
- Handsewing needle



- Embroidery needle
- Complementary-colored embroidery floss (shown: dark gray)
- Freezer paper, 8½" × 11" sheet
- 1" masking tape
- Martha Stewart Crafts Satin Spray Paint Kit
- Martha Stewart Crafts Satin Craft Paint in Chipotle and Surf

FINISHED SIZE

10¼" wide and 7" deep (plus handle extensions)

NOTES

- Seam allowances are ¼", unless otherwise indicated.
- Tips for painting on fabric: Applying paint to fabric can be done using various methods. An airbrush-type system works best but using a spray bottle, sponge, or brush can also create interesting results. Play around and be happily surprised by the results.

CUT THE FABRIC

- 1 From the muslin, cut four pieces from Bag Body (A): two are for the exterior (motif) side, and two will be used for the lining.

PRINT + EMBROIDER THE FABRIC

NOTE: The template has enough motifs to print one side of the bag at a time. If you wish to print both sides at once, print out twice as many motifs.

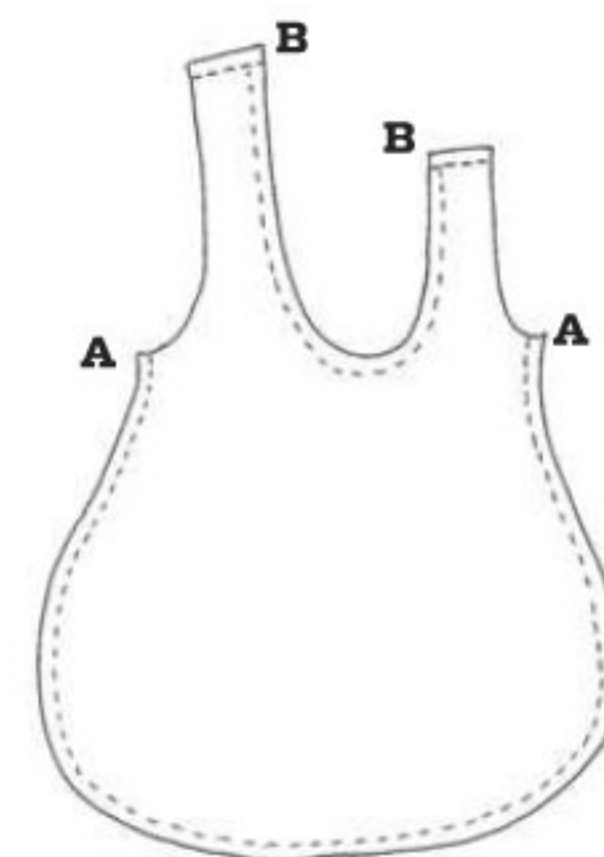


figure 1

- 2 Trace the shapes from template Motifs (B) onto freezer paper. Using sharp paper scissors, cut out motifs. Use the mat knife to cut out flower centers and animal eyes.

- 3 Arrange freezer paper motifs shiny side down on the first exterior piece. Using a warm iron, adhere freezer paper to fabric. Check that all edges are firmly adhered.

- 4 Following the instructions of the Martha Stewart Crafts Satin Spray Paint Kit, apply the paint using color Chipotle. Let dry.

- 5 Gently remove freezer paper motifs and repeat Steps 3 and 4 for second exterior piece.

- 6 For lining pieces, apply strips of masking tape roughly 1" apart to create vertical stripes.

- 7 Follow the instructions of the Martha Stewart Crafts Satin Spray Paint Kit using color Surf to paint the lining. Let dry. Remove tape.

- 8 Using three strands of embroidery floss, trace each motif and vertical stripe using a running stitch. (See *Stitch Glossary* in *Sewing Basics*.)

ASSEMBLE THE BAG

- 9 With right sides of motif pieces together, stitch the top of both handles and also around bag from A to A. (**figure 1**) Repeat with striped lining pieces. Press seams open.

- 10 Turn motif piece right side out and insert into striped piece. Pin pieces together from points B to B on **figure 1** and stitch around the circular bag opening. Turn bag right side out through handles. Press seams.



11 Turn remaining open handle edges under $\frac{1}{4}$ " and press. Pin or baste and topstitch $\frac{1}{8}$ " around all handle edges.

SOURCES

FABRIC PAINT Martha Stewart Crafts, Satin Spray Paint Kit and Satin Craft Paint, available from most major craft stores

Although known for being distracted by yarn (Gifted: Lovely Little Things to Knit and Crochet, Interweave Press 2010), MAGS KANDIS has always been a not-so-closeted stitcher, fabric collector, and textile dreamer. Lately she has been spending a disproportionate amount of her time playing with various ways of getting images onto fabric. You can follow her latest diversions at callmemagpie.blogspot.com.

Mudcloth Messenger Bag

by **MAGS KANDIS**

{from [page 46](#)}



FABRIC

- Bag: $\frac{3}{4}$ yd medium-weight black cotton, 45" wide
- Lining: $\frac{1}{2}$ yd medium-weight black cotton, 45" wide (shown: red)

OTHER SUPPLIES

- Sewing thread to match fabric
- Handsewing needle
- Fabric-safe marker
- Jacquard Discharge Paste
- Squeeze bottle with pointed tip

FINISHED SIZE

12" $\times$ 18" open; 12" $\times$ 11" folded



NOTES

- All seam allowances are $\frac{1}{2}$ ", unless otherwise noted.

Tips for using discharge dyes:

- "When discharging dyes, the color removed does not always turn the fabric to white. A completely different color may result." Quoted from the maker of the product.
- Before starting the project it is best to make a small sample with the discharge paste to test the results.
- A bleach pen could also be used to strip the fabric of color.

CUT THE FABRIC

- 1** From the bag fabric, cut:
 - two 13" $\times$ 19" rectangles
 - two 6" $\times$ 27" strips (If fabric is wider than 45", cut one 6" $\times$ 52" strip.)
- 2** From the lining fabric, cut:
 - two 13" $\times$ 19" rectangles

PREPARE THE STRAP

- 3** Using a diagonal seam, piece the two 6" $\times$ 27" strips. (See Sewing Basics.) Press seam open.
- 4** Fold and press strap fabric in half lengthwise so that right side is facing. Open and press each long edge to center press line. Fold along original pressing line and press again. You now have a strap that is 1 $\frac{1}{2}$ " wide and four layers thick.
- 5** Using matching thread, topstitch $\frac{1}{4}$ " from each edge.

CREAT THE DISCHARGE PASTE FABRIC DESIGN

- 6** Pour a few ounces of Jacquard Discharge Paste into the squeeze bottle. Lay both black fabric pieces and the strap down on a flat surface.
- TIP:** Practice applying discharge

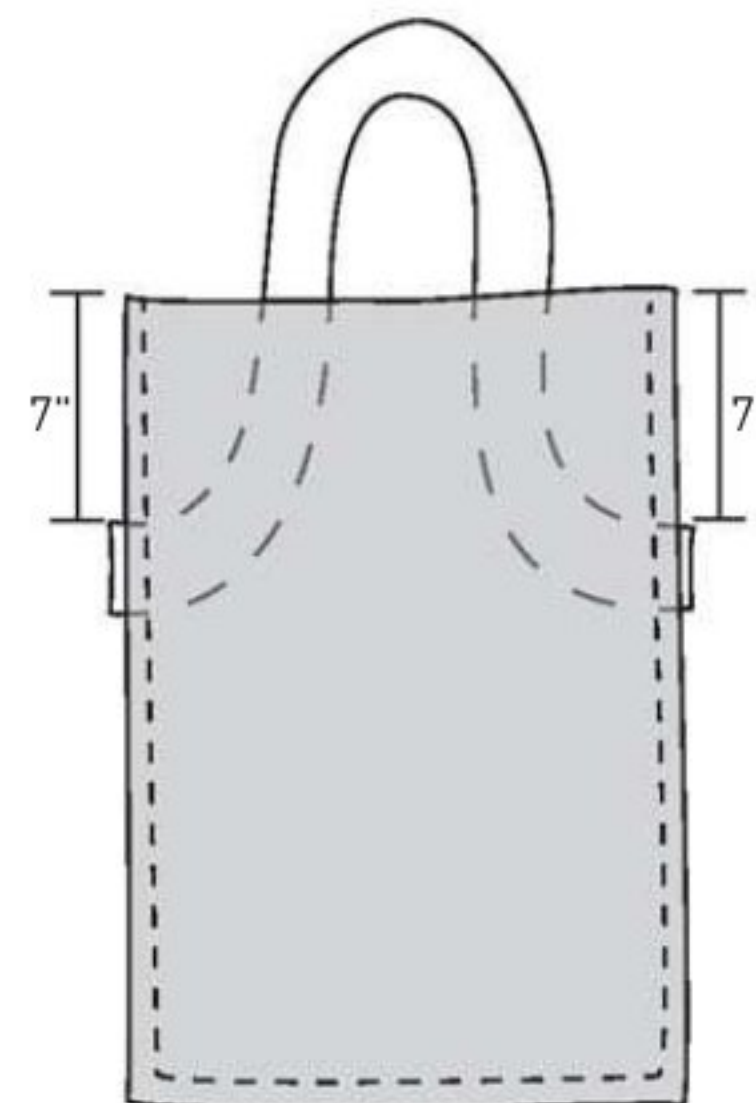


figure 1

paste onto newspaper or other waste material until you feel confident.

- 7** Create squiggles, dots, stripes, and chevrons to the bag pieces and along one side of the strap. Follow manufacturer's instructions for drying and paste removal.

ASSEMBLE THE BAG

- 8** Determine appropriate strap length by placing the strap across your body and deciding where you wish your bag to hit your hip. Trim if needed.
- 9** Mark 7" down from top edge of each bag piece along side edges and mark for strap placement. (**figure 1**)
- 10** With right sides together, pin bag pieces together along side edges. Slip strap into bag and position ends below placement marks so strap ends extend $\frac{1}{2}$ " beyond bag edges. Make certain that the strap is not twisted. Stitch side and bottom edges. Stitch over straps to reinforce. Press all seams.

BOX THE CORNERS

- 11** At the bottom corner, open the seam allowances and fold so that the side seam is aligned with the bottom seam. Draw a line perpendicular to the seam 1 $\frac{1}{2}$ " from the point. Stitch along this line. Trim off the corner $\frac{1}{2}$ " from the seam. (**figure 2**)
- 12** With right sides together, stitch lining pieces along both long edges. Stitch bottom leaving a 4" opening for turning. Create a boxed corner for lining as described in Step 11.

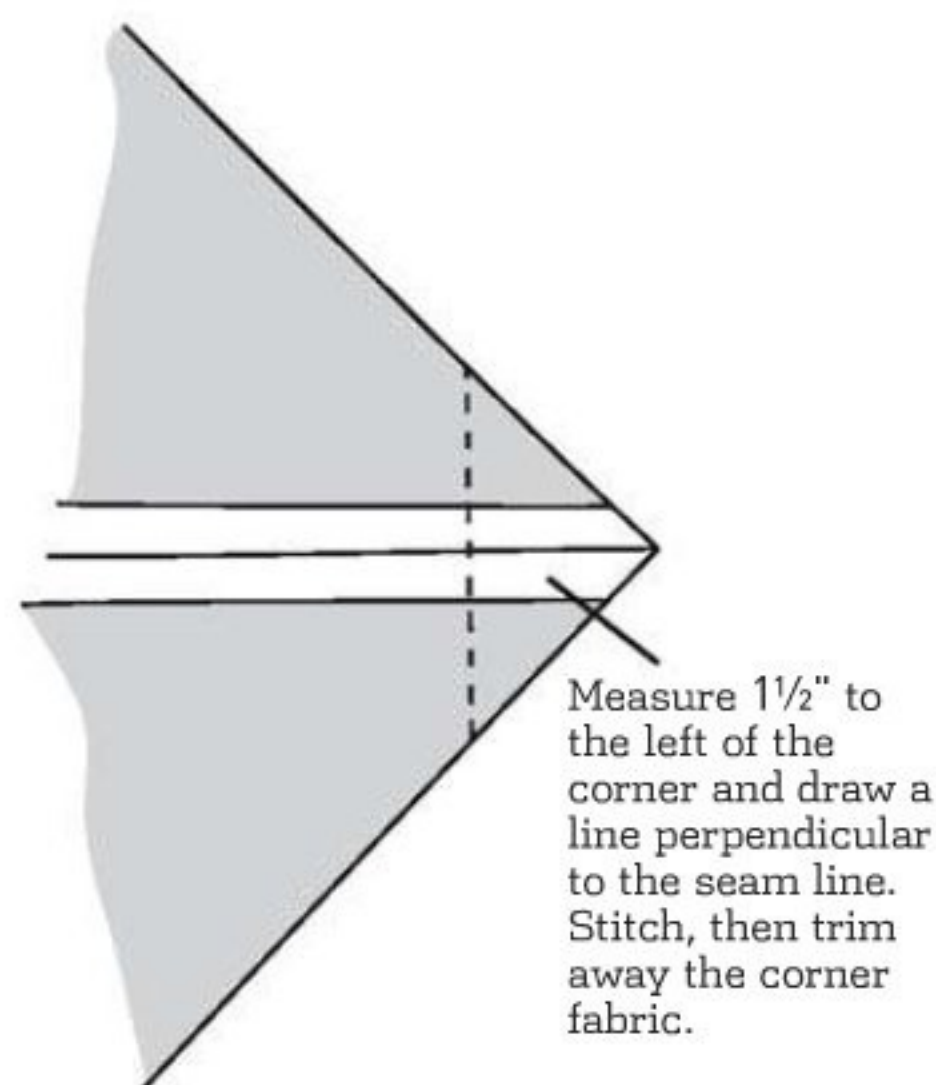


figure 2

13 With right sides together, stitch bag and lining together at top edge.

14 Turn bag right side out through the opening in the lining. Press. With matching thread handstitch the opening in the lining closed.

15 With matching thread, topstitch around the top of the bag $\frac{1}{8}$ " from edge.

SOURCES

JACQUARD DISCHARGE PASTE available through Dharma Trading Company, dharma trading.com

Although known for being distracted by yarn (Gifted: Lovely Little Things to Knit and Crochet, Interweave Press 2010), MAGS KANDIS has always been a not-so-closeted stitcher, fabric collector, and textile dreamer. Lately she has been spending a disproportionate amount of her time playing with various ways of getting images onto fabric. You can follow her latest diversions at callmemagpie.blogspot.com.

Tea Cozy

by **BRANDON MABLY**

{from [page 47](#)}

FABRIC

All fabrics are 44" wide quilting cottons

- Tea Cozy: $\frac{3}{4}$ yd
- Lining: $\frac{3}{4}$ yd
- Accent/Binding: $\frac{1}{4}$ yd



OTHER SUPPLIES

- Template, provided on insert:
- Tea Cozy (A)
- $\frac{3}{4}$ yd fusible fleece, 45"
- Coordinating cotton thread

FINISHED SIZE

15 $\frac{1}{2}$ " $\times$ 12 $\frac{1}{2}$ "

NOTE

- All seam allowances are $\frac{1}{2}$ ", unless otherwise noted.

CUT THE FABRIC

- 1** Using the Tea Cozy Template (A), cut:
 - two from the Tea Cozy fabric
 - two from the lining
 - two from the fusible fleece
- 2** From the accent/binding fabric, cut:
 - one strip: 2 $\frac{1}{2}$ " $\times$ 42" (or width of fabric)
 - one strip: 2 $\frac{1}{4}$ " $\times$ 4 $\frac{1}{2}$ "

ASSEMBLE THE COZY

- 3** Fuse the fleece to the wrong side of each lining piece. Set aside.
- 4** Fold your 2 $\frac{1}{4}$ " $\times$ 4 $\frac{1}{2}$ " strip right sides together lengthwise. Pin and sew along the long edge. Turn the strip right side out and press with the seam in the center.
- 5** Fold the tube in half widthwise and pin onto the top point of the right side of the cozy, matching raw edges.
- 6** Pin the cozy fabric pieces right sides together. The accent loop will be between the two layers. Sew around the top and sides of the cozy. Trim and clip the seams where needed. Turn right side out.

7 Pin the lining pieces right sides together (with the fleece on the outside). Sew around the sides and top of the cozy. Trim and clip seams where needed.

8 Slide the lining into the cozy so the fusible fleece is between the two fabrics. Pin along the bottom edge. Baste $\frac{3}{8}$ " away from the raw edge all the way around.

9 With wrong sides together, fold and press the long 2 $\frac{1}{2}$ " strip in half lengthwise. Open up the strip, and the fold each long edge toward the center crease and press. Refold the binding along the existing center crease, enclosing the raw edges, and press again.

10 Starting near one of the seams, align the raw edge of the binding with raw edge of the lining. Turn under $\frac{1}{2}$ " at the start of the binding. Pin, then sew along the first crease of the binding. Continue stitching until you have overlapped the beginning folded edge of the binding by 1". Trim off any extra binding.

11 Fold the binding up over the raw edges toward the exterior cozy. Pin, then edgestitch the binding $\frac{1}{8}$ " from the fold around the entire cozy.

12 Press your cozy well and enjoy!

SOURCES

FABRICS Westminster Fabrics, Cabbage and Rose Collection by Kaffe Fassett, westminsterfabrics.com

BRANDON MABLY has been the manager of the Kaffe Fassett Studio in London for over fifteen years. He is a sought after teacher and also designs colorful fabric collections for Westminster Fibers.

Tea Ceremony Table Runner

by **EMILY BRECLAW**

{from [page 48](#)}

FABRIC

- $\frac{1}{8}$ yd each of three Japanese print fabrics
- $\frac{1}{8}$ yd linen (shown: navy blue)
- $\frac{1}{2}$ yd each of burgundy and tan felt, 40" wide





OTHER SUPPLIES

- Templates, provided on insert:
 - Sashiko Motifs (A)
 - Hexagon Template (B)
- Sashiko thread or size 5 perle cotton (shown: gold and variegated blue)
- Sashiko or embroidery needle
- Quilting or appliqué needle
- Cardstock for templates
- Coordinating thread
- Fabric-safe marker
- Transfer paper
- Clear ruler with 1/4" markings

FINISHED SIZE

25" × 11"

NOTES

- Use the included Sashiko Motifs Template (A) or sketch designs to match the motifs in your fabric.
- To save time, use precut hexagons instead of cutting templates from cardstock. (See Sources at end of instructions.)
- All handstitches are described in the Stitch Glossary in Sewing Basics.

CUT FABRIC + TEMPLATES

- 1** From the Japanese fabrics, cut nineteen 3 1/2" × 3 1/2" squares.
- 2** From the linen, cut five 3 1/2" × 3 1/2" squares.
- 3** From the burgundy felt, cut three 3 1/2" × 3 1/2" squares and one 24" × 10" rectangle.
- 4** From the tan felt, cut one 26" × 12" rectangle.
- 5** Cut 24 hexagons from cardstock using Hexagon Template (B).

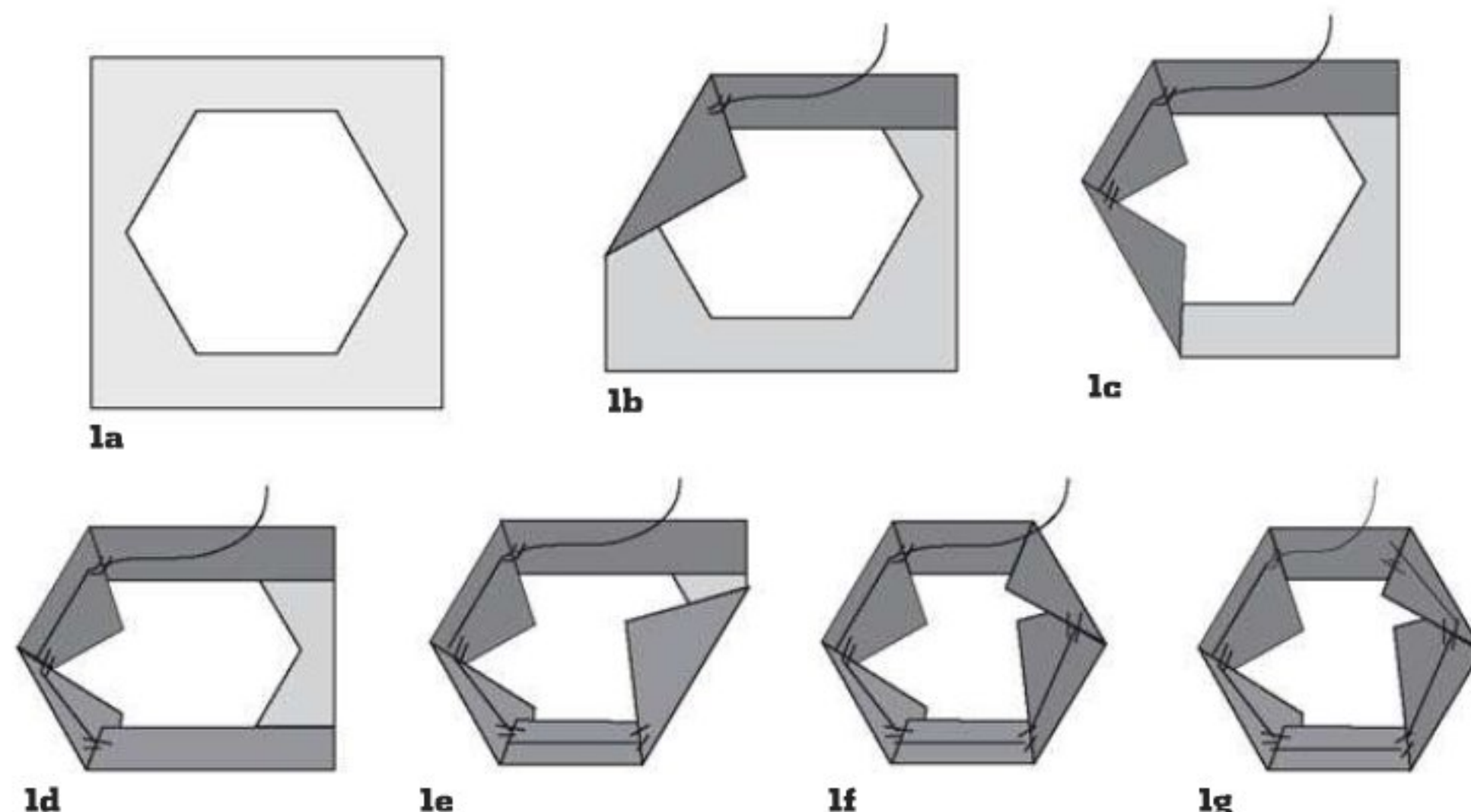


figure 1

6 Center one of the cardstock hexagons over one of the felt squares. Place a clear ruler over the hexagon and trim the felt to the exact size of the hexagon. Repeat with the other burgundy squares. **NOTE:** You will not baste the felt to a paper hexagon as you will with the linen and Japanese fabrics.

SASHIKO STITCHING

- 7** Using transfer paper, copy the Sashiko Motifs (Template A) to the center of the three felt hexagons from Step 6 and the five linen squares. Stitch the designs with sashiko thread or perle cotton as described in the following steps.
- 8** Stitch the felt hexagons first. The thick felt will help you make larger stitches. Try to match the stitch size on the linen.
- 9** Hold the needle still and feed the fabric onto the needle in small pleats. Then pull the needle through and smooth the fabric. Do not rock the needle through the fabric as in hand quilting.
- 10** Traditionally, sashiko stitches do not cross. Leave a small gap at intersections instead of crossing threads.
- 11** Leave a small loop of thread on the back of the fabric when you change direction to prevent puckering.

BASTING HEXAGONS

- 12** Baste Japanese fabric squares to 1 1/2" paper hexagons using the following steps. (figure 1)



- 13** Place a cardstock template on the wrong side of the fabric. (1a)
- 14** Fold down the top edge of fabric and hold it in place. Fold the second edge of fabric over the first. Take two small tacking stitches through the layers of fabric at the corner. (1b) Do not stitch through the paper.
- 15** Fold over the third edge of fabric. Take two small tacking stitches through this corner. (1c)
- 16** Continue folding edges of fabric and tacking the corners. (1d-g)
- 17** If desired, take a final tacking stitch in the first corner completed for added stability.
- 18** Trim thread, leaving about a 1" tail.
- 19** Repeat Steps 13-18 to baste the linen squares to paper hexagons. Center the sashiko design on each hexagon.

ASSEMBLE THE TABLE RUNNER

- 20** Arrange Japanese fabric, linen, and felt hexagons into three rows of nine hexagons each. (figure 2)
- 21** Join hexagons into rows with a tiny whipstitch. **NOTE:** Leave gaps in the

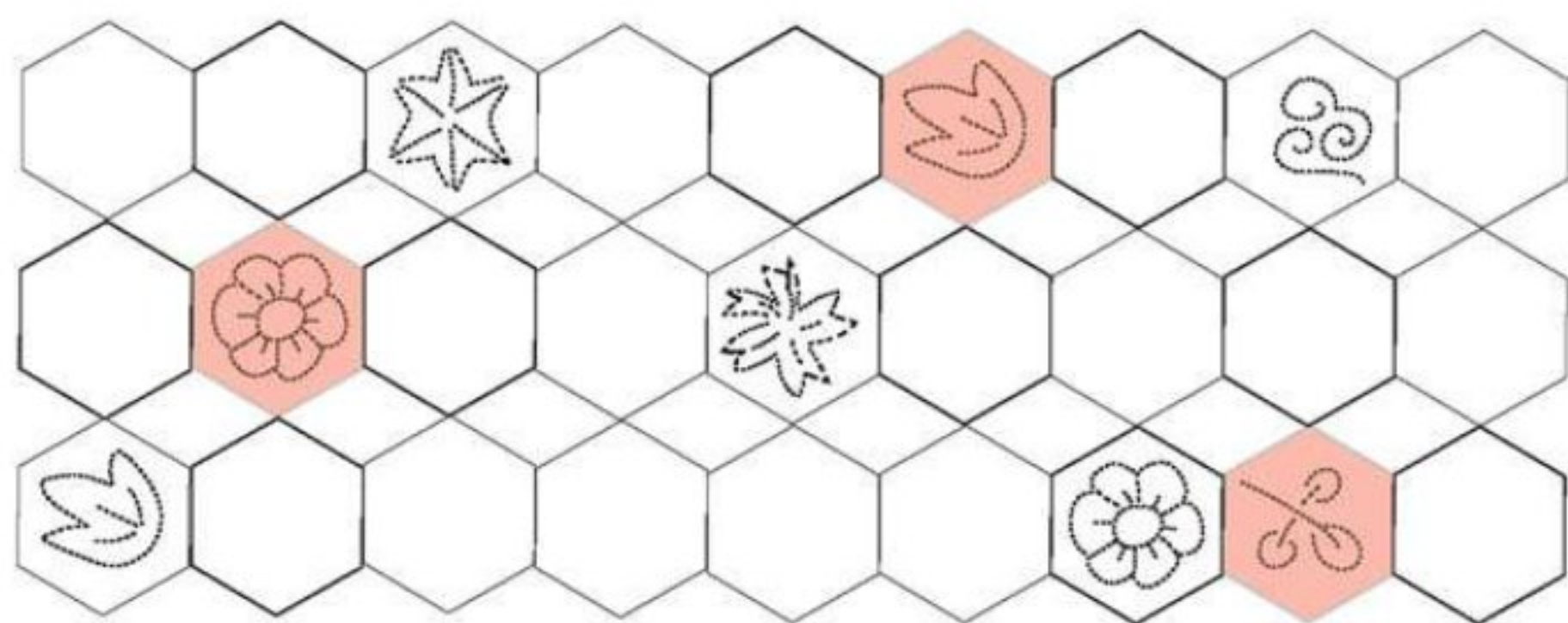


figure 2

rows for the felt hexagons, as they will be appliquéd individually. For example, the top row has a section of five hexagons sewn together before the felt hexagon, and a section of three hexagons after the felt hexagon.

22 Press each row section from both sides. After pressing, remove papers from hexagons, but leave basting stitches in place.

23 Center the middle row of hexagons on the burgundy felt rectangle. Pin in place. Appliqué each section of the row to the felt rectangle using a hand appliqué stitch.

24 Align the top row of hexagons so that the points touch the top points of the middle row. Pin and appliqué.

25 Align the bottom row of hexagons so that the points touch the bottom points of the middle row. Pin and appliqué.

26 Use a clear ruler with $\frac{1}{4}$ " markings and a fabric-safe marker to make a line $\frac{1}{4}$ " around appliquéd hexagons. Carefully cut along this line to create a burgundy border around the rows.

27 Center the quilt top on the rectangle of tan felt and pin.

28 Appliqué the burgundy felt onto the tan felt using burgundy thread and a hand appliqué stitch.

29 Trim tan felt to 25" x 11", keeping the burgundy felt centered. Leave about $\frac{1}{2}$ " between the burgundy felt and the outside edge of the tan felt.

SOURCES

SASHIKO SUPPLIES Shibori Dragon, shiboridragon.com

PRECUT PAPER HEXAGONS Paper Pieces, paperpieces.com

EMILY BRECLAW is a quilt designer and mom of five. Her "Tumbling Snowflakes" quilt design won the 2012 Inklingo Love the Lines Contest. Her tutorials and quirky hexagon quilt designs are at thecaffeinatedquilter.com.

Perfect Pleats Tote Bag + Pillow

by **GRETA SONGE**
{from page 49}



PERFECT PLEATS TOTE BAG

FABRIC

All fabrics are 44" wide.

- Main: $\frac{1}{4}$ yd cotton print (shown: soft blue-green vines leaf prints)
- Coordinate A: 1 fat quarter (18" x 22") (shown: blue scatter print)

- Coordinate B: $\frac{3}{8}$ yd (shown: polka dots)
- Solid A: $\frac{3}{8}$ yd, canvas-weight fabric (shown: blue)
- Solid B: $\frac{1}{2}$ yd, canvas-weight fabric (shown: orange)

OTHER SUPPLIES

- $1\frac{1}{4}$ yd lightweight, fusible interfacing, 20" wide
- Fabric-safe marker
- Coordinating thread
- $\frac{1}{2}$ yd brown piping, $\frac{1}{4}$ " diameter
- 12" zipper

FINISHED SIZE

Tote: 11" x 11" plus straps

NOTE

- Seam allowances are $\frac{1}{2}$ ", unless otherwise stated.

CUT THE FABRIC

1 Cut and label the following:

From Main:

- 7" x 9" and 4" x 9" (Front Lower Panel)

From Coordinate A:

- 8" x 9" (Pleat Insert)

From Coordinate B:

- 4" x 4" (Front Panel Insert)
- Two 12" x 13" rectangles (Lining)

From Solid A:

- 13" x 9" (Back Lower Panel)
- 5" x 36" (Strap)

From Solid B:

- 4" x 4" and 7" x 4" (Front Band)
- 4" x 13" (Back Band)
- Two, 5" x 9" for Strap
- Two 9" x 8" (Pockets)

From fusible interfacing:

- Two 4" x 13" strips (Back Band)
- 9" x 13" (Front Lower Panel)
- 5" x 44" (Strap)

CREATE PLEAT INSERT

2 Using the 8" x 9" Pleat Insert (from Coordinate A), mark 1" from the 9" edge. Proceed to mark 1" intervals to the opposite edge. With a fabric-safe marker, draw vertical lines down the



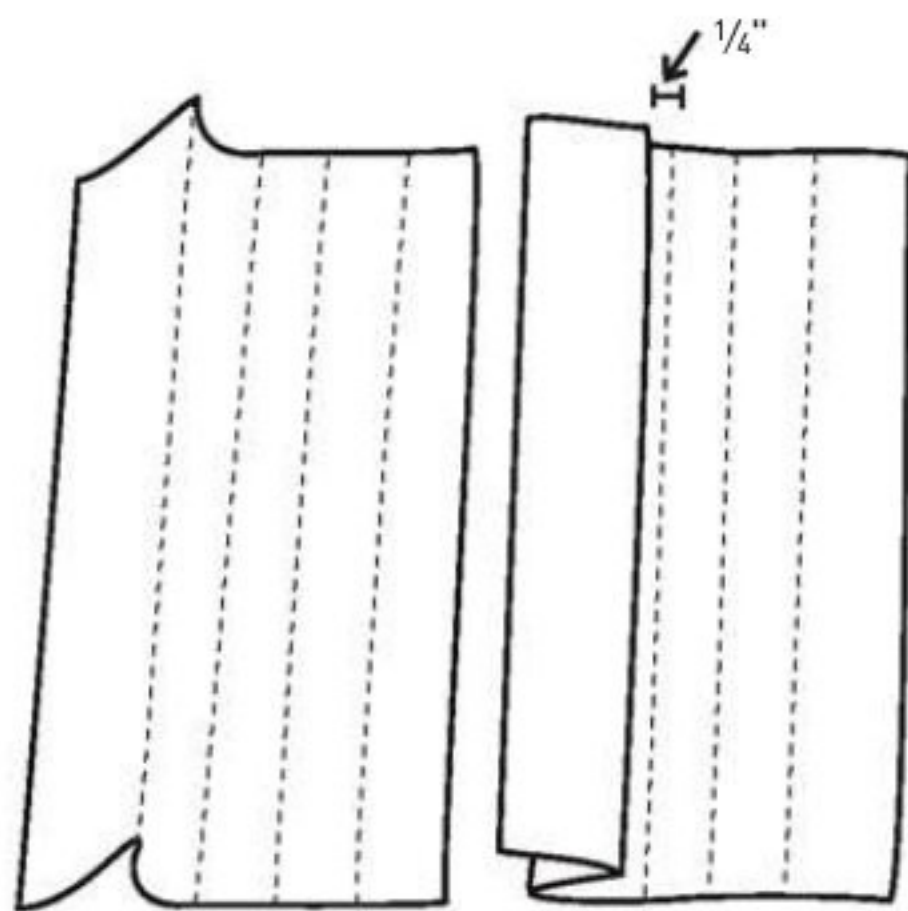


figure 1

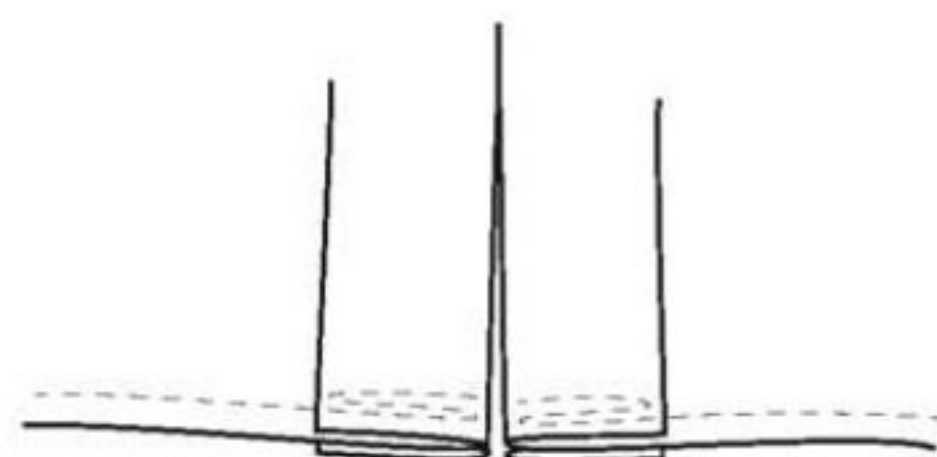


figure 2

length of the fabric at each mark as a guide for the pleating. **(figure 1)**

3 Create the pleats by folding along each marked line to $\frac{1}{4}$ " from the line to the right. Press and pin each pleat.

4 To hold the pleats in place, stitch perpendicularly across the pleats using thread that matches your fabric. Have a line of stitching close to each cut edge and also at $1\frac{1}{2}$ " intervals across the pleats.

ASSEMBLE THE FRONT MAIN PANEL

5 Place the $4" \times 9"$ Front Lower Panel face up on the table. Cut the piping into two 9" pieces. Align the raw edges with the piping facing inward. Lay the pleated section on top of this with right sides facing. Pin.

6 Stitch close to the piping. Press the seam toward the unpleated panel.

7 Topstitch on the unpleated panel close to where it meets the piping.

8 Repeat Steps 5 – 7 to attach the $7" \times 9"$ Front Lower Panel.

9 Press the $9" \times 13"$ fusible interfacing to the wrong side of the Front Lower Panel.

ASSEMBLE PIECED FRONT BAND

10 Piece the Front Band by stitching the $4" \times 4"$ Solid B to the $4" \times 4"$ Coordinate B (Front Panel Insert). Press seam toward the solid fabric.

11 Stitch the $7" \times 4"$ Solid B to the other side of Coordinate B. Press seams toward the Solid B panel.

12 Sew one or two rows of topstitching on the solid color panels.

13 Press the $13" \times 4"$ fusible interfacing to back of assembled Front Band.

ATTACH FRONT BAND TO FRONT MAIN PANEL

NOTE: Line up the Front Band along the top edge of the Front Lower Panel. Trim, if necessary, to obtain a continuous line from the pleated section to the band insert. The final Front Band will have a 4" square insert (Coordinate B) that aligns with the piping. Account for the $\frac{1}{2}$ " seam allowance before trimming.

14 With right sides together, pin the bottom edge of the Front Band to the Front Lower Panel along the 13" edge. Both the Coordinate B insert and the pleat insert should be on the left side of the bag.

15 Before sewing, mark $1\frac{1}{2}"$ in from each end. Start and stop your stitching at the marks, backstitching at each end. This creates space for the strap to be inserted later. Press the seam toward the Front Band.

ATTACH BACK BAND TO BACK LOWER PANEL

16 With right sides together, pin the Back Band and the Back Lower Panel together. Repeat Step 15 to stitch the back with a space for the strap.

MAKE POCKET + ATTACH TO LINING

17 With right sides together, sew the two $9" \times 8"$ Solid B pieces together, leaving a 3" opening along the 8" edge for turning.

18 Turn pocket right side out, push out corners, and press. Press the seam allowance of the 3" gap to the inside.

19 Center pocket on the right side of one piece of lining. Topstitch it along

the sides and bottom edges, closing the turning gap. *Optional:* Make vertical stitching lines on the pocket to create smaller divisions for cell phones or pens.

ASSEMBLE STRAP

20 With right sides together, sew a Solid B Strap piece to each end of the Solid A Strap. Press seam toward the shorter pieces.

21 Press the $44" \times 5"$ fusible interfacing to the wrong side of the pieced Strap.

22 With right sides together, pin and sew along the long edge. Turn right side out and press with the seam centered on one side of the strap.

ASSEMBLE BODY OF BAG

23 With right sides together, pin the zipper tape along the top edge of the right side of the Front Panel. Place the right side of the lining on top, aligning the raw edges.

24 Using your zipper foot, sew close to the zipper teeth.

25 Press open and topstitch $\frac{1}{4}"$ from the zipper.

26 Repeat steps 22-25 to attach the Back Panel.

27 Open the zipper.

28 Open the layers. With right sides together, pin the outside of the bag along the edges and pin the lining pieces together. The lining and the outside of the bag will be on either side of the zipper, creating a long rectangle.

29 Fold the zipper in half lengthwise toward the lining. Begin stitching at the center bottom of the lining.

30 Stitch slowly over the zipper. On the other side of the zipper, end your stitching at the slit for the strap. With the seam allowance folded back, backstitch at the slit. Begin stitching again after the slit, backstitching at the start. **(figure 2)**

31 Continue stitching, leaving a slit for the other end of the strap as in Step 30.

32 Stop stitching 3" from where you began.

CREATING THE GUSSETS

33 Pinch the bottom seam to the side seam, making a triangle with the top point of the triangle being the spot

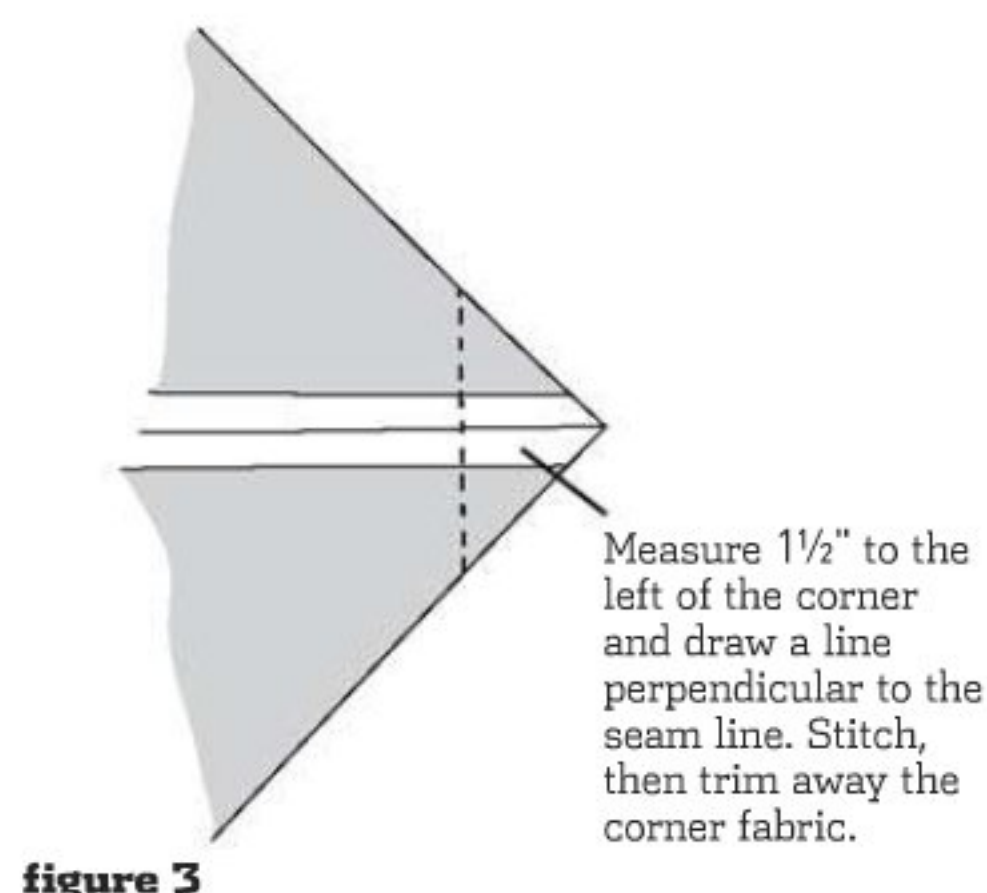


figure 3

where the side seam and bottom seam meet. Press. (figure 3)

34 Stitch the gusset 1 1/2" from the point of the triangle, backstitching at each end. Trim the fabric beyond the stitching line.

35 Create gussets on the other back corner and on the lining corners. Turn the bag right side out.

ATTACH THE STRAP

36 Slip each end of the strap 1 1/2" into the side slits with the strap seam facing the inside and centered on the side seam. Turn the bag inside out.

37 On the inside, each strap will have a 1 1/2" piece extending to the bag interior. (figure 4)

38 To sew the strap, pinch together each side as flat as possible around the opening. Zigzag or make several rows of stitching to strengthen its hold.

39 Turn bag right side out, pushing out corners. Sew the lining gap closed and slide it into the tote. Done!

PERFECT PLEATS PILLOW

FABRIC

- Main: 2 fat quarters (18" × 22") or 1/4 yd of a printed cotton
- Solid A: 1 fat quarter or 1/4 yd (shown: blue)
- Solid B: 2 fat quarters or 3/8 yd (shown: orange)

OTHER SUPPLIES:

- 3/4 yd brown piping, 1/2" wide
- 3/8 yd lightweight fusible interfacing, 20" wide
- Coordinating thread
- Fabric-safe marker

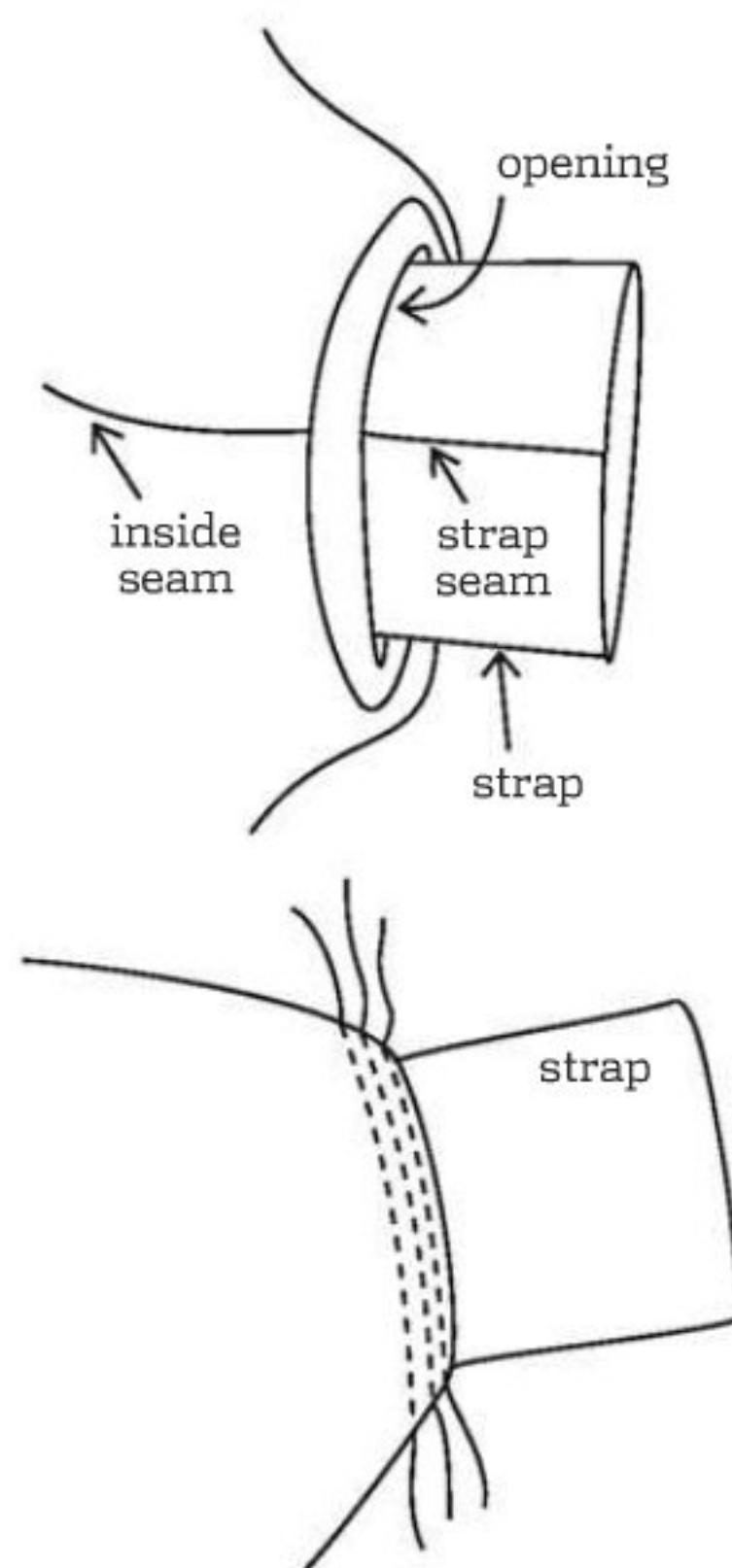


figure 4

— 12" × 12" pillow form

FINISHED SIZE

12" × 12"

NOTE

— All seam allowances are 1/2", unless otherwise noted.

CUT THE FABRIC

40 From the Main fabric, cut the following rectangles for the Pillow Front Panel:

- 4 1/2" × 13"
- 7 1/2" × 13"

From Solid A, cut an 8" × 13" rectangle (Pleat Insert).

From Solid B, cut the following rectangles for the Pillow Back Panel:

- 7" × 13"
- 12" × 13"

Cut the piping into two 13" pieces.

Cut one 13" × 13" square from the interfacing.

CREATE PLEAT INSERT

41 To create the Pleat Insert, use the 8" × 13" Solid A and follow Steps 2-4 from the Pleated Bag.



ATTACH PIPING + ASSEMBLE FRONT PANEL

42 To attach the piping to the Front Panel Pieces, follow Steps 5-7 of the Pillow.

43 Fuse the interfacing to the back of the front panel.

CREATE THE BACK PILLOW PANEL

44 Hem each piece along one long side of each of the Pillow Back Panels.

ASSEMBLE THE PILLOW

45 Lay the front of the pillow face up on the table top with the pleats running vertically.

46 Pin the smaller Pillow Back Panel face down with the hemmed edge in the center, aligning the top and bottom edges of both pieces.

47 Pin the larger Pillow Back Panel face down with the hemmed edge in the center, lining up the top and bottom edges of both pieces.

48 Stitch around all four sides. Clip the corners to reduce bulk.

49 Turn the pillow right side out, pushing out the corners. Insert pillow form and enjoy.

SOURCES

FABRIC Print fabrics were created by Greta Songe at spoonflower.com.

Solid Colors: Marcus Brothers, Oasis Canvas in Blue and Orange, marcusbrothers.com

GRETA SONGE is a native of southern Louisiana. She earned a BFA from Louisiana State University and an MA/MFA from the University of Iowa. She is currently an Instructor of Art at Kirkwood Community College in Cedar Rapids, Iowa, where she teaches design, drawing, and digital art. She is a licensed textile designer for Marcus Bros. Fabrics. Visit her at gretasonge.com.



Explorer's Crossover Bag

by CATHY BULLINGTON

{from page 50}



DOWNLOAD THE FULL-SIZE
PATTERN FOR THIS PROJECT
AT SEWDAILY.COM

FABRIC

Yardages based on 45" wide woven fabric.

- Main: $\frac{1}{3}$ yd
- Contrast: $6\frac{1}{2}$ " $\times$ 23"
- Lining: $\frac{2}{3}$ yd

OTHER SUPPLIES

- Templates, downloadable:
 - Upper Body (A)
 - Lower Body (B)
 - Outer Pocket (C)
 - Inner Lining (D)
 - Inner Pocket Lining (E)
- Lightweight, fusible interfacing, 4" $\times$ 4"
- 2 yd nylon webbing, 1"
- $\frac{2}{3}$ yd foldover braid trim, 1" wide
(Optional: Used in the sample, but it will add bulk to the side seam.)
- $1\frac{1}{4}$ yd HeatnBond Iron-On Vinyl, Gloss, 17" wide
- Medium-weight fusible interfacing, 1" $\times$ 4" piece
- Coordinating thread
- Handsewing needle
- 1 brass strap slide, 1"
- 2 brass D-Rings, 1"
- 2 brass bolt snaps, 1"
- 1 magnetic snap set

- Seam sealer (such as Dritz Fray Check)
- Small binder clips (see Notes)
- Masking tape (see Notes)
- Zipper foot

FINISHED SIZE

10" wide $\times$ 12 $\frac{1}{2}$ " high

NOTES

- All seam allowances are $\frac{1}{2}$ ", unless otherwise indicated.
- Follow manufacturer's directions for applying the iron-on vinyl and inserting the magnetic snaps.

Tips for working with vinyl:

- Feed dogs may mar the vinyl. Keep the vinyl side of the fabric away from the feed dogs when sewing. Pinning should only be done inside the seam allowance or pieces can be held together with small binder clips. Pin holes will remain in the fabric.
- Masking tape can be used to mark stitching lines on the vinyl.
- The strap is long so you'll have lots of room to adjust it to fit cross-body style even over a winter coat.

PREPARE THE FABRIC

1 Apply the iron-on vinyl to the Main and the Contrast fabrics.

CUT THE FABRIC

2 Cut the following:

From Main fabric, cut:

- 2 Lower Body (B)
- 2 Outer Pocket (C)

From Contrast, cut:

- 2 Upper Body (A)

From Lining, cut:

- 2 Outer Pocket (C)
- 2 Inner Lining (D)
- 1 Inner Pocket Lining (E), on fold

SEW BAG BODY

3 Transfer all pattern marks. Sew and press darts on the Outer Pocket (C) and the Inner Lining (D). Set these pieces aside for now.

4 With right sides together, sew one Upper Body (A) to one Lower Body (B). Fold seam toward the Upper Body. Finger press and topstitch $\frac{1}{8}$ " and $\frac{1}{4}$ "



from seam. Repeat with other Upper Body (A) and Lower Body (B) pieces.

SEW POCKETS

5 Sew the top edge of the matching Outer Pocket lining pieces to Outer Pockets (C), with right sides together. Turn each pocket wrong sides together and finger press seam. Cut foldover braid trim into two 12" pieces and apply seam sealer to the cut edges. Edgestitch foldover braid trim along the top of each pocket. Baste the outer edges of each pocket.

6 Referring to the templates, mark the stitching lines for dividing the Outer Pockets with masking tape. Match Outer Pocket (C) to Lower Body (B) and sew next to the edge of the masking tape to create divisions on pockets. Backstitch at the top edge to reinforce stitching. Baste around bottom and side edges of Body pieces. Repeat with remaining Outer Pocket (C) and Lower Body (B).

7 With right sides together, sew completed Purse Front to Purse Back on side and bottom edges. Reinforce the bottom by stitching close to the seam line. Clip curves and turn right side out.

SEW LINING

8 Fold the Inner Pocket Lining (E) wrong sides together. Topstitch $\frac{1}{8}$ " and $\frac{1}{4}$ " from the fold. Baste around sides and bottom. Sew Inner Pocket Lining to the right side of one of the Inner Lining (D) pieces. Mark and stitch the pocket lines. Sew Inner Pocket/Lining piece right sides together to the other Lining piece, leaving a 4" opening along one side for turning. Clip curves.

ADD MAGNETIC SNAP

9 Cut the medium-weight interfacing into four 1" squares. Fuse two layers of interfacing on the wrong side of the lining at the snap placement locations.

Following the manufacturer's instructions, install the snaps centered and 1" from the top edge of the lining.

PREPARE D-RINGS

10 Cut two 3" pieces from the nylon webbing. Apply seam sealer to the cut edges. Fold one webbing piece over a D-ring and stitch an X-shape $\frac{1}{2}$ " from the cut edge. Repeat for the other D-ring. Align the raw edges of the webbing with the raw edge of the exterior of the purse back and baste $\frac{1}{4}$ " in from the side seams.

SEW LINING TO PURSE

11 With purse right side out and lining inside out, slip the purse inside the lining. Match side seams and top edges. Stitch the top edge. Turn purse lining to inside of purse through opening in the side seam. Turn the top $\frac{1}{2}$ " of the Upper Body to the inside and top stitch $\frac{1}{4}$ " and $\frac{1}{8}$ " from the edge.

12 Slipstitch the lining closed.

PREPARE STRAP

13 Apply seam sealer to the cut edges of the remaining nylon webbing. Place one end of webbing through one bolt snap and overlap the edge $1\frac{1}{2}$ ". Through both layers, stitch a secure X-shape $\frac{1}{2}$ " from the cut edge. Thread the slide onto the other end of the webbing and move it 12" from the end. Slide the other bolt snap onto the webbing. Thread the end of the webbing through the slide from the underside and overlap the edge $1\frac{1}{2}$ ". Holding the top layer and slide out of the way, stitch an X-shape through both layers of the overlapped end $\frac{1}{2}$ " from the cut edge.

14 Attach the bolt snaps to the D-rings and adjust the slide to fit.

SOURCES

FABRIC Alexander Henry collection, Olympia (main) and Zikat (contrast), ahfabrics.com

LINING Devon Scallop, Joann Fabric and Craft Stores, joann.com

IRON-ON VINYL Thermoweb, HeatnBond Iron-On Vinyl, Gloss, thermowebonline.com

HANDBAG HARDWARE Strapworks.com

SEAM SEALER Dritz, Fray Check, dritz.com

CATHY BULLINGTON has been sewing and crafting ever since she was a little girl. The world of sewing and crafting has taken her on many adventures. Cathy records highlights from her journeys on her blog elephantbooty.blogspot.com.



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Flights of Fancy

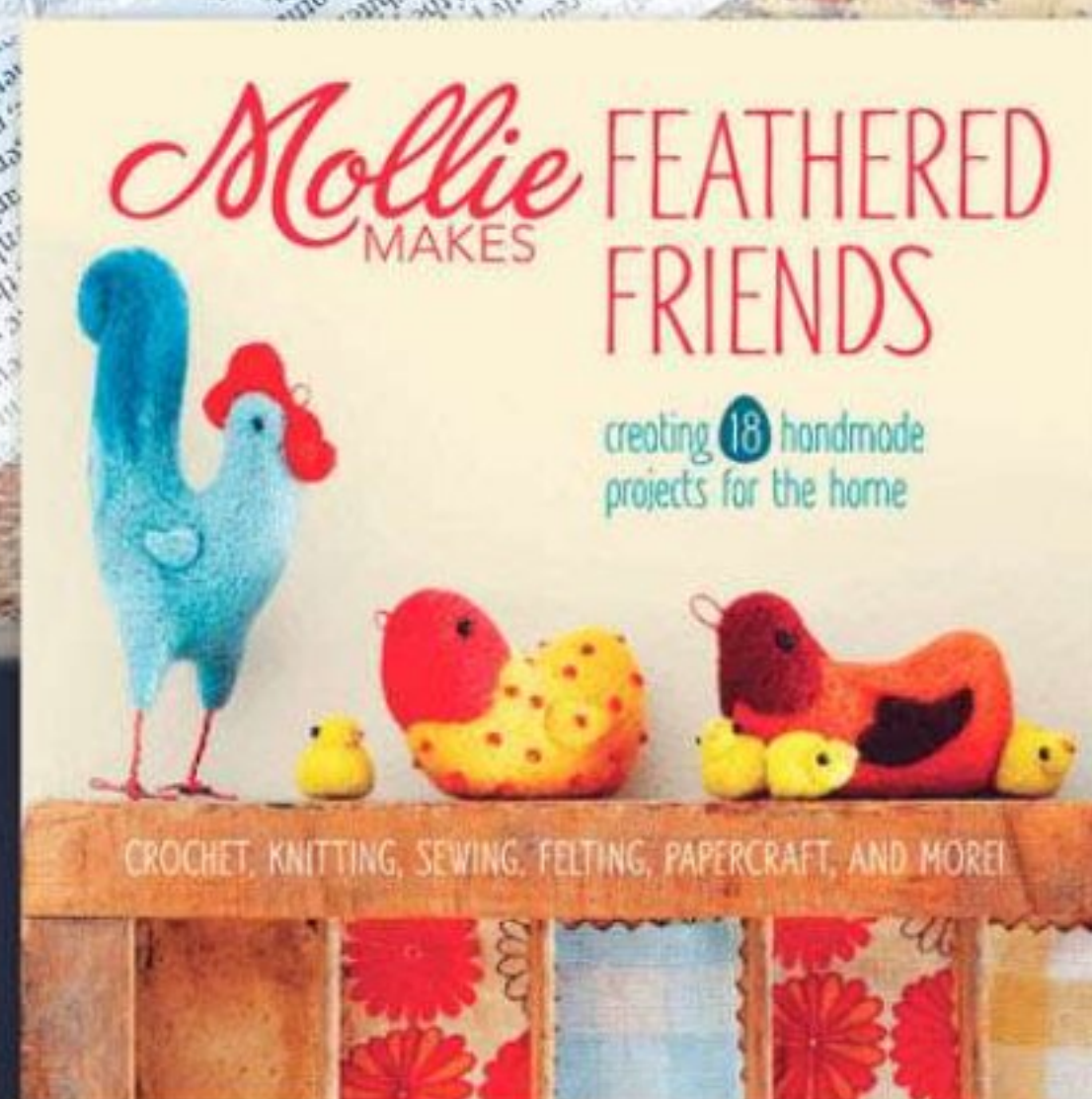
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renaissance woman

Fussy Cuffs

by KATRIN VORBECK

{from page 52}



VELVET + LACE CUFFS

FABRIC

- Cuffs: One fat quarter (18" × 22") (shown: black velvet)
- Accent A: ¼ yd white sheer chiffon, 44" wide
- Accent B: 1¼ yd white cotton eyelet trim, 6" wide

OTHER SUPPLIES

- One fat quarter medium-weight, fusible interfacing
- 8 silver buttons with shanks, ½" diameter
- Sewing thread to match fabric
- Tailor's chalk or fabric marker
- Pinking shears

NOTES

- All seam allowances are ¼", unless otherwise noted.
- Follow manufacturer's instructions for all fusibles.
- Pressing is mandatory.
- Pretreat the fabrics as the finished garment will be cleaned (wash/dry/iron or dry clean) to avoid shrinkage after your cuff is sewn.

FINISHED SIZE

- One size will fit an average woman's wrist.
- Enlarge or make smaller by adding or subtracting from the cuff dimensions. Check desired length by making a paper template first.

CUT + PREPARE THE FABRIC

- 1 Cut all fabrics on the straight of grain.
Cuffs: From velvet, cut four rectangles, each 11½" × 4½".
From Accent A, cut two strips, each 7¾" × 22" using the pinking shears.
From Accent B, cut two pieces, each 22" long. Finish the short ends with the pinking shears.
- 2 From interfacing, cut four 11" × 3⅝" rectangles (Cuffs).
- 3 Center and fuse the interfacing to the wrong side of all cuff pieces.

MAKE THE CUFFS

- 4 Fold over the top edge of one of the chiffon lengths 3¼" from one long edge. The lower layer will be 4¼". Slide one of the 22" lengths of eyelet trim underneath. Baste the two fabrics together ¼" from the chiffon fold/eyelet raw edge.
- 5 Ruffle the basted strip to fit on the long edge of the cuff, with the ruffle starting ¼" in from each short end.
- 6 With the narrower strip facing the right side of exterior cuff, align the raw edges of the ruffle to the raw edge of the cuff. Baste in place between the seam allowance marks.
- 7 With right sides together, pin remaining cuff piece to basted cuff. Stitch, leaving a turning gap of 4" at the top edge and pivoting at the corners. Take care that you don't catch the sides of the ruffles in the seam.
- 8 Clip corners and turn cuff right side out, carefully working out the corners and edges. Press the seam allowance of the turning gap to the inside and press thoroughly.
- 9 Edgestitch at ⅛" around the cuff (which will also close the turning gap).

ADD BUTTONS + BUTTONHOLES

- 10 Put cuff around your wrist in a French-cuff style. Mark it to fit. Adjust the buttonhole length to the size of your buttons and sew buttonholes on the both sides of the cuff. Cut buttonholes open.
- 11 Stitch pairs of the shank buttons together to form faux-cufflinks.
- 12 Fold the corner of the upper cuffs down 1½" from the corner. Press and hold them in place with a few stitches.
- 13 Remove any basting stitches from the ruffles.

COTTON CUFFS



FABRIC

- All fabrics are quilting cottons, 44/45" wide
- Main: one fat quarter for cuffs (cuff on left, shown: Free Spirit, Weekends by Erin McMorris)
 - Accent A: one fat eighth (9 × 22") (cuff on left, shown: Kona Cotton, ash)
 - Accent B: one fat quarter (18" × 22") (cuff on left, shown: Free Spirit, Freckles collection)

OTHER SUPPLIES

- One fat quarter medium-weight, fusible interfacing
- Trimmings: Play with pipings, buttons, ready-made lace, rickrack, and various fabrics
- 4 buttons (shown: vintage glass buttons with shanks, ½" diameter)
- Sewing thread to match fabric
- Tailor's chalk or fabric marker

NOTES

See Notes for Velvet + Lace Cuffs

CUT THE FABRIC

1 From main fabric, cut:

— 4 Cuffs, each 11½" × 4⅛"

From Accent A, cut:

— 2 fabric strips, 2½" × 22" or lace trim

From Accent B, cut:

— 2 fabric strips, 5½" × 22" or lace trim

From interfacing, cut:

— 4 pieces, each 11½" × 4⅛"
(for Cuffs)

PREPARATORY STEPS

2 Apply interfacing to all cuffs.

3 If using fabric, with right sides together, fold and press all Accent strips in half lengthwise. Stitch the short ends. Turn right side out, square up the corners, and press.

MAKING THE CUFFS

4 Mark ¼" seam allowances along each of the short ends of the Cuffs.

5 If you want to embroider the cuffs, do so now. If you want to add piping, baste it to one of the cuff pieces with right sides facing and raw edges aligned.

6 Matching the raw edges, layer the accent strips or lace trims with the wider one at the bottom and the narrower one on top. Run a basting stitch ¼" from the raw edge. With the narrower strip facing to right side of exterior cuff, align the raw edges. Gather and stitch the accent strips between the seam allowance marks. *Design option:* You might want to fold pleats into the strips instead of ruffling them. Use a lot of small ones or just a few larger ones—or try box pleats or single pleats. It's up to you.

7 Pin remaining cuff piece to prepared cuff piece with right sides facing. Sew them together, leaving a turning gap of 4" at the top edge and pivoting at the corners. Take care not to catch the sides of the ruffles in the seam.

8 Clip corners and turn cuff inside out, carefully working out the corners and edges. Press the seam allowance of opening to the inside.

9 Topstitch around cuff, ⅛" from the edge, closing the turning gap.

10 To mark the buttonholes, put the cuff around your wrist and pin it for a

comfortable fit. Overlap the buttons as in standard shirt cuffs or use a French-cuff style. Stitch buttonholes and buttons.

SOURCES

FABRIC Free Spirit, Weekends by Erin McMorris, freespiritfabric.com

Free Spirit, Freckles collection, freespiritfabric.com

Robert Kaufman Fabrics, Kona Cotton Solids in Ash, robertkaufman.com

KATRIN VORBECK is a passionate sewer and knitter. It's the small details and the simple design features that she loves most. She is an admitted fiberholic and a bookworm, a picture-taker, mother and wife with constantly too little time. Visit her at frauvaublogspot.com.

Honeycomb Smocked Handbag

by **CHARISE RANDELL**

{from [page 53](#)}



DOWNLOAD THE FULL-SIZE
PATTERN FOR THIS PROJECT
AT SEWDAILY.COM

FABRIC

— Main: ⅝ yd cotton corduroy, 44/45" wide

— Lining: ½ yd mid-weight cotton, 44/45" wide

OTHER SUPPLIES

— Template, downloadable:

- Main Body (A)
- Main Body Lining (B)
- Top Panel (C)
- Mid Panel (D)

— ½ yd fusible fleece, 45" wide (such as Pellon 987F)



— ¾ yd lightweight woven interfacing, 20" wide (such as Pellon Shape Flex SF101)

- Matching thread
- Fine pins
- Tailor's chalk or fabric-safe marker
- Two leather strips, each ½" × 17" (or purchased handles)
- Embroidery floss
- Handsewing embroidery needle
- Magnetic snap set, ¾"

FINISHED SIZE

13¾" × 14", plus handles

NOTES

- All seam allowances are ½", unless otherwise noted.
- Follow manufacturer's instructions for all fusibles and for installing the magnetic snaps.
- Instructions for the Silk Satin Flower, see the sidebar.

CUT + PREPARE THE FABRIC

1 Cut the following:

From the Main fabric, cut:

- 2 Main Body (A)
- 2 Top Panel (C)

From the lining, cut:

- 2 Main Body Lining (B)
- 2 Mid Panel (D)
- 1 Interior Pocket: 9½" × 12½" rectangle

From the interfacing, cut:

- 2 Top Panel (C)
- 2 Mid Panel (D)

From the fusible fleece, cut:

- 2 Main Body Lining (B)

2 Mark the notches on all pieces.

3 Fuse the interfacing to the wrong side of the Top Panels (C) and the Mid Panel lining (D) pieces.

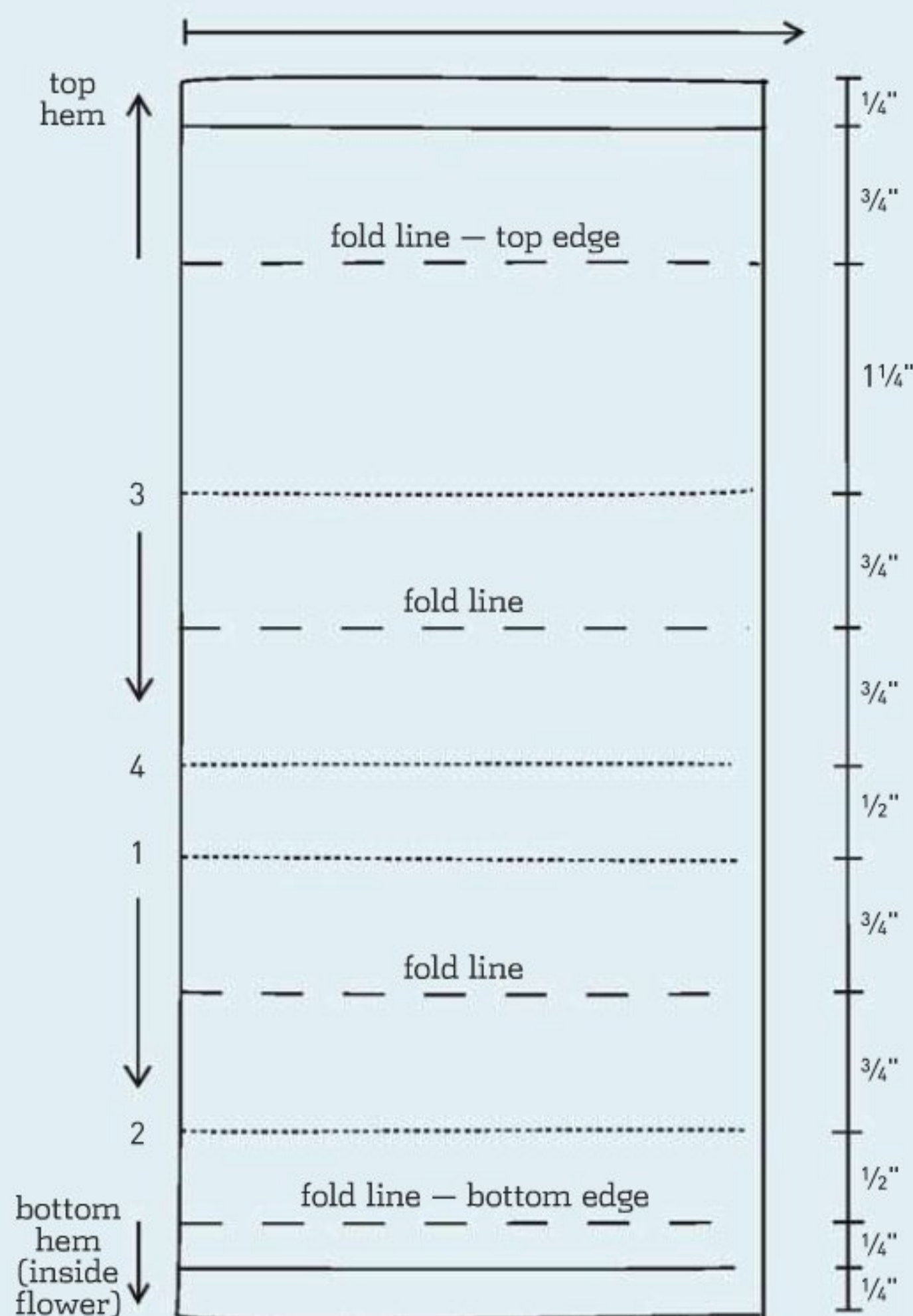


figure 1

Silk Satin Flower

FABRIC

— Flower: 1/4 yd cotton/silk satin

OTHER SUPPLIES

- Chalk marker
- 1 1/4" sew-on pin back
- Pinking shears

FINISHED SIZE

4 1/2" diameter

CUT + MARK THE FABRIC

- 1 Cut one 7" x 19" rectangle from the flower fabric.
- 2 Mark all lines on the right side of the fabric as shown in **figure 1**.
- 3 Press each fold line, wrong sides together.

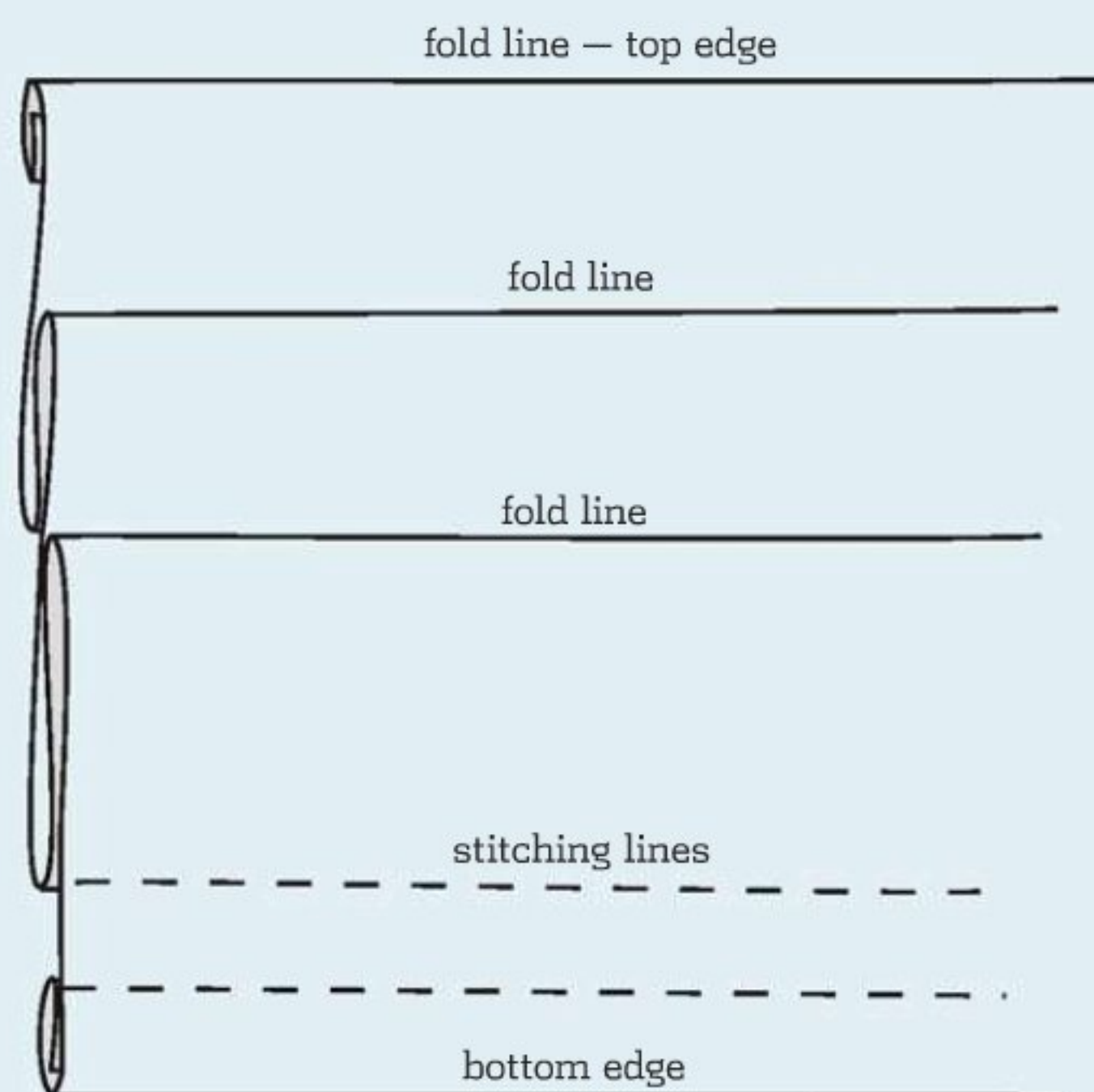


figure 2

STITCH THE ROWS

- 4 With the wrong side facing you, start at the bottom and fold and press under 1/4". Fold again 1/4". Edgestitch. **NOTE:** This is the bottom hem which will form the inside of the flower.
- 5 With the right side facing you, match line 1 to meet line 2, wrong sides together. Stitch on the line from the right side. Press toward the top.
- 6 With the right side facing you, match line 3 to meet line 4, wrong sides together. Stitch on line on the right side. Press toward the top.
- 7 On line marked Top Edge, fold on line to wrong side. Fold under 1/4" and edgestitch, making sure not to stitch through the other folds. Your fabric strip should look like **figure 2**.

FINISH THE FLOWER

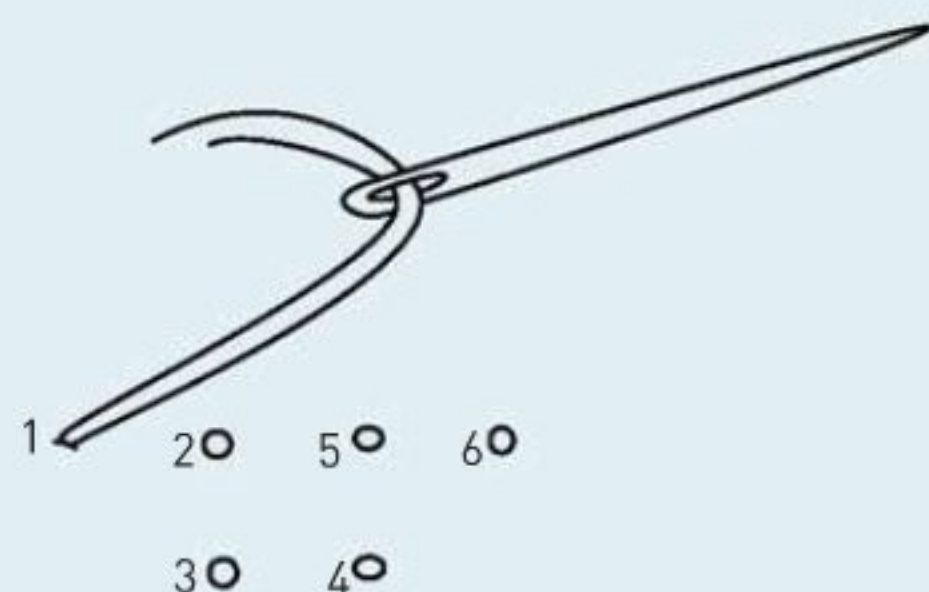
- 8 With right sides together, stitch the unfinished edges together with a 1/4" seam. Pink the raw edges. Press seam open.
- 9 Handstitch a 1/4" long gathering stitch 1/4" from the bottom edge. Pull up and knot the thread.
- 10 Handstitch the bar pin to the center back of the flower.

SOURCES

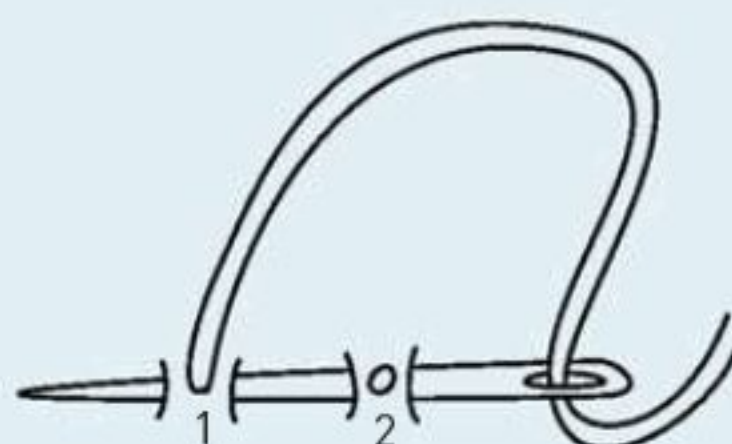
FABRIC Robert Kaufman Fabrics; Radiance (55% cotton/45% silk); robertkaufman.com

Smocking: The Honeycomb Stitch

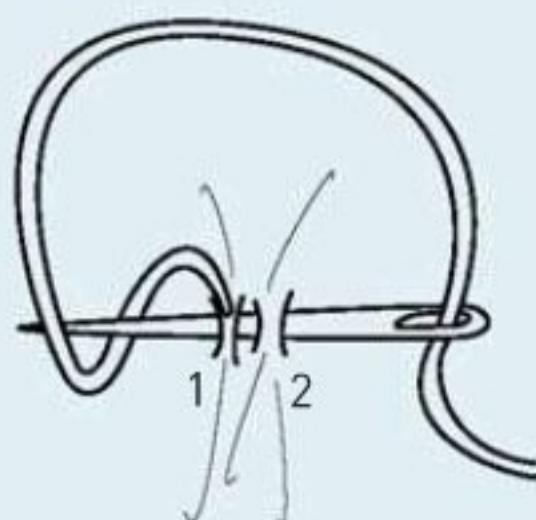
The Honeycomb Stitch is a lovely, basic smocking stitch that connects two dots at a time and is worked between two rows.



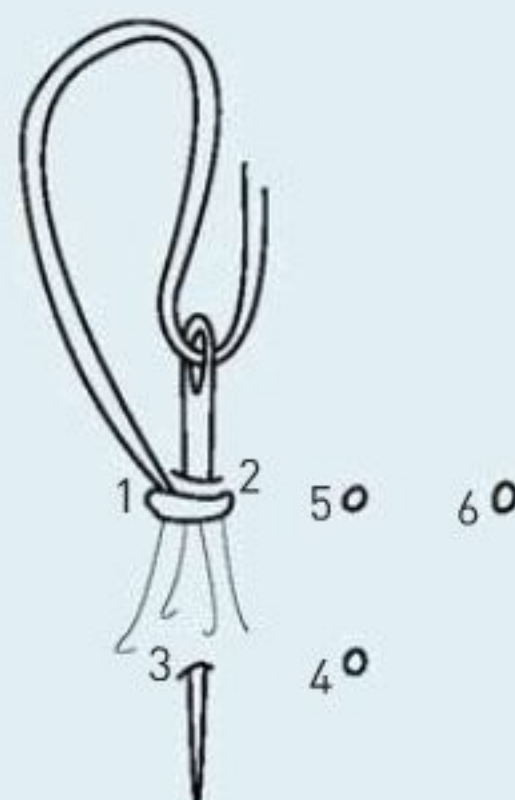
step 1: Knot the end of your thread. Bring up your needle at Dot 1 from back to front.



step 2: Take a small stitch at Dot 2. Stitch back under Dot 1 and pull the stitches to gather.



step 3: Slide the needle under the thread loop to form a small knot.

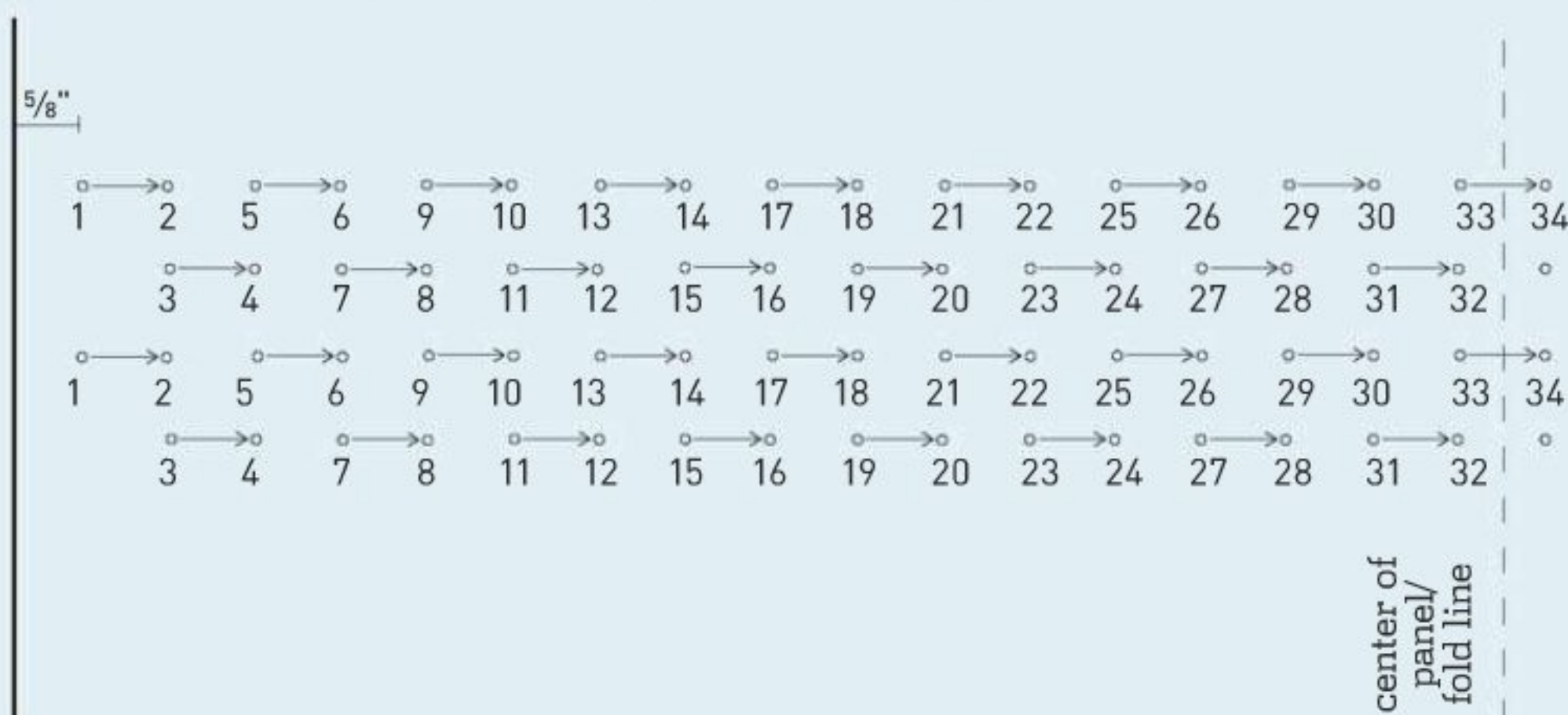


step 4: Put your needle under the stitch and come up at Dot 3. Repeat Steps 2 & 3 with Dots 3 & 4.

step 5: Stitch from Dot 4 back up through Dot 5. Repeat Steps 2 & 3 with Dots 5 & 6. Continue smocking the first two rows of dots. When complete, start back at the left side and stitch the next two rows.

Marking Your Fabric

Mark stitching dots $\frac{3}{4}$ " apart, as shown on the project template.



SEW THE PURSE SHELL

4 Stitch both darts in both Main Body (A) panels.

5 Mark the dots on your main bag panels as shown on the Main Body (A) template. Work the honeycomb stitch on each Main Body using two strands of embroidery floss. (see sidebar—**Smocking: The Honeycomb Stitch**)

6 With right sides together, match the notches and raw edges. Stitch the Main Body panels together.

ASSEMBLE THE LINING

7 For the lining pocket, fold the $9\frac{1}{2}$ " $\times$ $12\frac{1}{2}$ " rectangle in half widthwise, right sides together. Stitch $\frac{1}{4}$ " along the unfolded edges leaving a 2" opening at the bottom. Turn right side out, press. The folded edge will be the top of the pocket.

8 Center the pocket on the Main Body Lining (B), $1\frac{1}{4}$ " from the top edge. Edgestitch around the pocket sides and bottom, stitching a small triangle in the top corners. Stitch a vertical line $4\frac{1}{2}$ " in from the right sewn edge to create two sections.

9 Apply the fusible fleece to both Main Body Lining (B) pieces.

10 Stitch the darts at the bottom of both lining panels.

11 Pin and stitch the Mid Panel (D) lining right sides together with the Main Body Lining (B). Press the seam toward the Mid Panel. Edgestitch. Repeat with the other lining pieces.

12 Baste the leather straps as marked on the Mid Panel Lining, with the wrong side of the straps to the right side of the lining and matching raw edges.

13 Attach the magnetic snaps where marked on the Mid Panel Lining.

14 Place both lining panels right sides together. Stitch around the perimeter leaving a 4" opening centered at the bottom of the lining panel. Clip corners. Press seam open.

ATTACH THE BODY TO THE LINING

15 Sew a gathering stitch along the bottom edge of the Top Panel (C) $\frac{3}{8}$ " from the edge. Adjust gathers to match

the top of the Main Body Lining piece, matching notches.

16 With the body right side out and the lining inside out, place the body inside the lining, right sides together and side seams matching. Stitch around the top. Turn right side out and press. Edgestitch around the top. Stitch in the ditch on the side seam of the bag between the shell and the lining on the middle panel.

17 Hand-tack between each smocked section on the shell through the lining on the top line of smocking and through the lining on the bottom line of smocking.

18 Slip stitch by hand or edgestitch to close the opening in the lining.

SOURCES

LEATHER Tandy Leather Factory; tandy-leatherfactory.com

CHARISE RANDELL lives in Seattle with her husband and two boys. She has designed women's apparel for 20+ years for companies including Nordstrom and Union Bay. You can find her tutorials and sewing adventures at ChariseCreates.blogspot.com. She designs quilting and sewing patterns and sells them in her Etsy and Craftsby shops: ChariseCreates.com.

Lace Belt

by **APRIL MOFFATT**

{from [page 54](#)}



FABRIC

- All fabric, 44" wide.
- Main: $\frac{3}{8}$ yd cotton; (shown: brown print)

- Lining: $\frac{3}{8}$ yd cotton
- Contrast: $\frac{3}{8}$ yd rayon; (shown: lavender)
- Lace: 1 yd of 4" lace trim; (shown: ivory antique lace)

OTHER SUPPLIES

- Template, provided on insert:
 - Belt (A)
 - Rosette Circles in five sizes (B)
- 1 yd medium-weight, fusible interfacing, 20" wide
- Matching thread
- 1 yd brown braided trim, $\frac{1}{2}$ " wide
- $1\frac{1}{2}$ yd brown satin ribbon, 1" wide
- Candle

FINISHED SIZE

$27\frac{1}{2}" \times 4\frac{3}{4}"$

NOTES

- All seam allowances are $\frac{1}{2}"$, unless otherwise noted.
- Follow manufacturer's instructions for all fusibles.
- On the template and in the instructions, the flower is centered on the project. The belt can be worn with the rosette off-center as shown.

CUT THE FABRIC

- 1** Using Belt (A), cut one from Main, one from Lining, and two from the interfacing.
- 2** From the Contrast, cut one $8" \times 16"$ rectangle and 19 circles using the Rosette Circles (B) templates.

MAKE THE BELT

- 3** Fuse the interfacing to the wrong side of the Main and Lining pieces.
- 4** Place the two belt pieces, right sides together, and stitch all the way around, leaving a 4" opening at the bottom. Clip corners and turn right side out. Press well. Topstitch $\frac{1}{8}"$ from the edge, closing the turning gap.
- 5** Make buttonholes according to the template markings.
- 6** With right sides together, fold the $8" \times 16"$ rectangle in half lengthwise and stitch the long edge. Turn right side out and press so that the seam is



in the center back. Turn the raw edges of the ends under $\frac{1}{4}"$ and press. Stitch the edges closed.

7 Baste down the center of the rectangle. Pull the bottom thread gently until the ruffle is 8" long. Place the ruffle as shown on the template. Stitch the ruffle down the center to secure.

8 Turning the raw edges under, sew the brown braided trim over the ruffles and down the center of the entire belt.

9 Cut 24" of the 4" wide lace. Press and stitch the cut ends under twice. Hand baste along the top edge and pull gently to ruffle. Pin the lace into a rosette shape, and center it where indicated on the template. Stitch into place.

10 Hold each rosette circle about 2" above a candle flame to melt the edges. Be careful! This melts the threads to curl the circle a bit and also will also keep the fabric from unraveling.

11 Layer and stitch the individual circles to form three large and two small rosettes. Stitch them in the center of the lace rosette.

12 Thread 30" of satin ribbon through the buttonholes as ties.

APRIL MOFFATT is a sewing pattern designer, published author, and sewing instructor who regularly contributes to several national publications. April homeschools her four children, which is its own full-time job. April is passionate about helping people to learn how to sew and has a line of sewing patterns that teach as you sew the project. Visit her at aprilmoftttdesign.com.



Lace Choker

by APRIL MOFFATT

{from [page 54](#)}



SUPPLIES

- ¾ yd of ivory lace trim, 4" wide
- 1 yd double-sided, brown velvet ribbon, ¾" wide
- Matching thread

CUT THE RIBBON + LACE

- 1 From each end of the velvet ribbon, measure in 13" and mark with a pin. Set aside.
- 2 Cut a 20" length of the 4" wide lace trim. Press both raw unfinished ends under ⅛" and then ⅛" again. Stitch the ends to finish.
- 3 Measure 1½" down from the top of the lace. Baste along the length of the lace on this mark. Gather gently.
- 4 Lay the right side of the lace face down on the velvet ribbon. Pin the lace between the two pins on the ribbon. Align the ribbon so that it covers the basting stitch. Pin well, evening out the ruffles. Stitch carefully along both edges of the ribbon to secure. Cut the ends of the ribbon at a 45-degree



angle. Use seam sealer on the ends of the ribbon so they will not ravel over time.

APRIL MOFFATT is a sewing pattern designer, published author, and sewing instructor who regularly contributes to several national publications. April homeschools her four children, which is its own full-time job. April is passionate about helping people to learn how to sew and has a line of sewing patterns that teach as you sew the project. Visit her at aprilmoffattdesign.com.

Honeycomb Smocked Scarf

by CHARISE RANDELL

{from [page 55](#)}



FABRIC

- For a continuous scarf with no seams: 2 yd cotton voile, 40" wide (enough for two scarves)
- For a single scarf with a center seam: 1 yd cotton voile, 40" wide

OTHER SUPPLIES

- Matching thread
- Fabric-safe marker or chalk marking pencil

- Embroidery floss
- Handsewing embroidery needle

FINISHED SIZE

12¾" × 70½"

NOTE

- All seam allowances are ¼", unless otherwise noted.

CUT THE FABRIC

- 1 Cut one strip 26" wide × 71" long. (For the seamed scarf, cut two strips, each 26" wide × 36" long. With right sides together, stitch the short ends together using a ½" seam.)

SMOCK THE FABRIC

- 2 Mark four horizontal lines ¾" apart, starting 8¼" from the bottom edges of both ends of the panel and also in the center of the panel. Mark the stitching dots as shown in the sidebar **Smocking: The Honeycomb Stitch**. **NOTE:** All the dots marked for stitching are ¾" apart.

- 3 Work the smocking on the scarf with the embroidery floss. (See sidebar on smocking.)

COMPLETE THE SCARF

- 4 Once the smocking is complete, fold the strip in half lengthwise with right sides together, matching the raw edges.
- 5 Stitch along the top edge, down the long side, and across the bottom edge leaving a 4" opening for turning on the long edge.
- 6 Turn right side out. Press seams. Slip stitch the opening closed.

SOURCES

FABRIC Rowan, Cameo Voile, Josephine's Bouquet by Amy Butler, westminsterfabrics.com

CHARISE RANDELL lives in Seattle with her husband and two boys. She has designed women's apparel for 20+ years for companies including Nordstrom and Union Bay. You can find her tutorials, links to her sewing patterns, and her sewing adventures at ChariseCreates.blogspot.com. She would love to have you stop by!

Embroidered + Embellished Belt

by **KERRY SMITH**

{from page 56}



FABRIC

- ¼ yd linen or linen blend fabric, 45" or 54" wide

OTHER SUPPLIES

- Template, provided on insert:
 - Belt Ends (A)
- 1 yd woven, fusible interfacing (such as Pellon SF 101 Shape-Flex), 20" wide
- Size 5 perle cotton, one each of golden yellow, indigo blue, and rose pink
- Seventeen ½" buttons
- Four ¾" shank buttons
- Sewing thread to match fabric
- Handsewing needle
- Embroidery needle
- Tapestry needle
- Embroidery hoop
- Fabric-safe marker or tailor's chalk
- Point turner
- Rotary cutter, acrylic ruler, and self-healing mat
- Press cloth
- *Optional:* ¼" quilter's tape

FINISHED SIZE

Fits a 26" waist, with ½" ease. Finished size is 26½" × 3". To adjust for other sizes, see Step 1.

NOTES

- All seam allowances are ½", unless otherwise noted.
- Follow manufacturer's instructions for all fusibles.
- Test your fabric marker or tailor's chalk on a scrap of your fabric to make sure the markings can be easily removed. An alternative to using a marker to draw the reference lines is to use ¼" wide quilter's tape to mark the lines.
- The buttons on the sample are placed 1½" apart. Adjust the number of buttons for different size belts.
- For a dressy version, use metallic and/or silk embroidery floss, combined with glitzy buttons.

PREPARE THE FABRIC

- 1 Before cutting, determine the belt's finished length by measuring your waist or the waist of the person for whom you are making the belt. Add ½" to the measurement for ease plus an additional 1" for seam allowances. For all sizes, mark the fabric 4" wide (finished width 3", plus 1" for seam allowances). With fabric-safe marker or tailor's chalk, mark these measurements on your main fabric pieces. One piece will be your Belt Front (A) and the other the Belt Lining (B). Do not cut the fabric yet.
- 2 On the wrong side of the Belt Front, draw a line down the length of the piece, 2" from one long edge.
- 3 Cut one piece of interfacing to measure 4" by the length of the Belt

Front. Mark the lengthwise center of the interfacing. Matching the marked lines, fuse the interfacing to the wrong side of the Belt Front. **TIP:** For embroidering, you may cut the Belt Front wider for ease in fitting in an embroidery hoop.

- 4 Staystitch around the marked outside edge around the Belt front and lining, to help prevent raveling while you embroider.

MAKE THE BELT FRONT

NOTE: Refer to the sidebar on Embroidery Stitches. The embroidery stitches are ¼" tall and the rows of stitches are spaced ¼" apart. Allow a ⅜" space between the embroidery stitches and the finished edge of the belt. When you finish each row of stitches, remove the belt from the hoop and press using a press cloth.

- 5 Measure 2" from one long outside edge of the interfaced Belt Front. Using a fabric marker, draw a line the length of the belt, on the right side of the fabric to indicate the centerline. Measure and mark ½" from each short finished edge to indicate where to begin and end the running stitches.

- 6 Beginning at one end of the belt, place the interfaced, marked fabric in an embroidery hoop with the beginning mark within the hoop. Using the golden yellow perle cotton, embroider a line of Running Stitches on the center marked line. (**see Embroidery Stitches sidebar**) Each stitch is ¼" long and spaced ¼" apart. Adjust the embroidery hoop as you



work your way along the length of the belt. End the stitches at the mark on the opposite short edge of the belt.

7 Measure and mark a $\frac{1}{4}$ " line below the line of Running Stitches and an additional line $\frac{1}{2}$ " below that to establish the guidelines for the next row of stitching. Mark the beginning and end of the row, as in Step 5. Using indigo blue perle cotton, embroider a row of Fern Stitches. Begin and end the stitches at the marks.

8 Measure and mark lines $\frac{1}{4}$ " and $\frac{1}{2}$ " above the center row of Running Stitches, to establish the next row's guidelines. Mark the beginning and end of the row, as in Step 5. Using rose pink perle cotton, embroider a row of Tête de Bouef stitches. Begin and end the stitches at the marks.

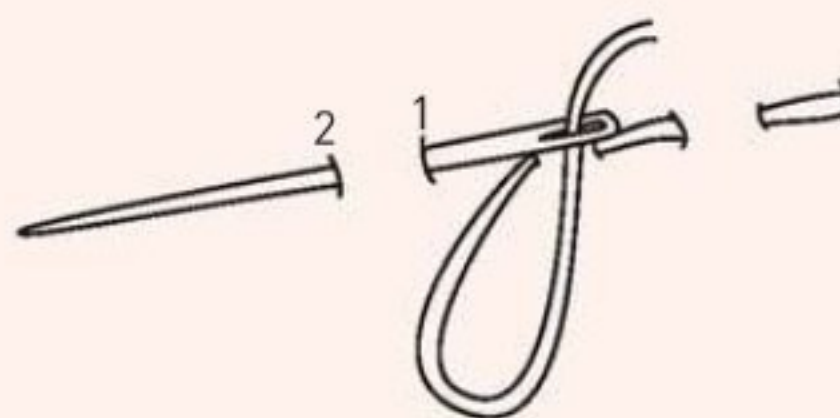
9 Measure and mark $\frac{1}{4}$ " and $\frac{1}{2}$ " below the outside edge of the Fern Stitches to establish the next row's guidelines. Mark the beginning and end of the row. Using rose pink perle cotton, embroider a row of Herringbone Stitches, beginning and ending at the marks. Next, use golden yellow perle cotton to weave in parallel lines through the Herringbone Stitches.

10 Measure and mark about $\frac{1}{4}$ " and $\frac{1}{2}$ " above the top edge of the Tête de Bouef stitches, to establish the guidelines for the next row of stitching. Mark the beginning and end of the row, as before. Using indigo blue perle cotton, embroider two rows of Running Stitches, beginning and ending at the marks. Next, using golden yellow perle cotton, complete the row by interlacing the Running Stitches.

11 With the indigo blue, embroider a vertical row of running stitches at each short end of the belt, $\frac{3}{4}$ " from the side edges. Do not let the running stitches extend beyond the outer edges of the horizontal rows of embroidery.

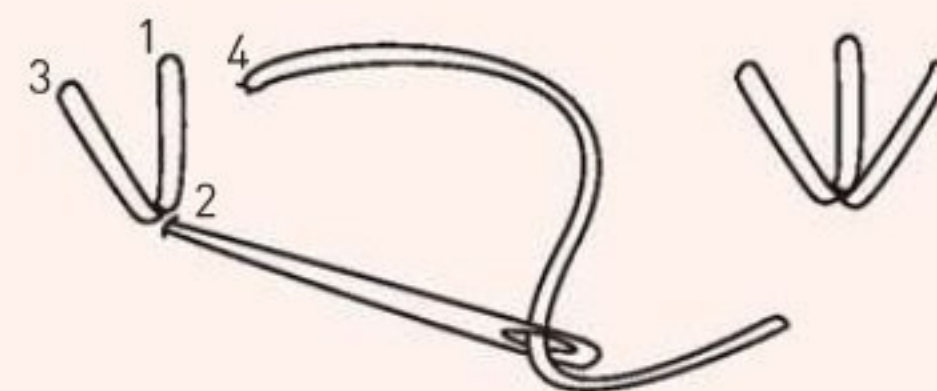
12 Beginning 2" from the belt's side edge, space the $\frac{1}{2}$ " buttons $1\frac{1}{2}$ " apart along the line of running stitches. Handsew the buttons in place with matching thread.

EMBROIDERY STITCHES



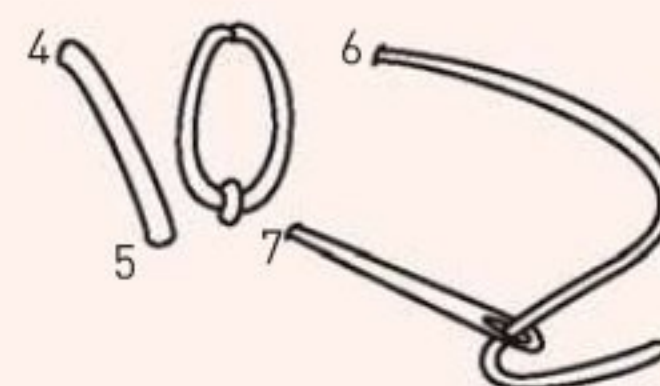
RUNNING STITCH

Working from right to left, make a straight stitch by bringing the needle from the back and insert it at **1**, $\frac{1}{4}$ " from the starting point. To make a line of running stitches, bring the needle up at **2** and repeat.



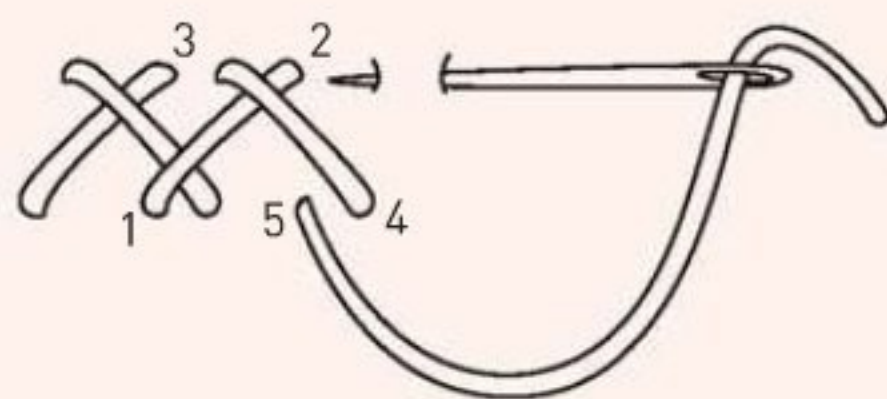
FERN STITCH

Bring the needle from the back of the fabric at **1** and reinsert the needle at **2**. Bring the needle up at **3** and reinsert it at **2**. Next, bring the needle up at **4** and insert it just below **2**. Continue to the next stitch.



TÊTE DE BOEUF STITCH (BULL'S-HEAD STITCH)

This stitch is basically a detached chain stitch combined with two straight stitches. Bring the needle from the back of the fabric at **1**, form a loop, and bring the needle up at **2**. Make sure the looped thread is underneath the needle. Insert the needle at **3** to make a small stitch over the thread loop. Next bring the needle out at **4** and reinsert it at **5**. Bring the needle out at **6** and go back in at **7**. Continue to the next stitch.



HERRINGBONE STITCH

Working from left to right and bottom to top—and keeping the length of the stitches and the spacing consistent—bring the needle up at **1** and [*] insert at **2**. Bring the needle back up to the left of **2** at **3**, then insert the needle at **4** and bring it back up at **5**. Repeat from [*] to continue with the next stitch, overlapping the first.

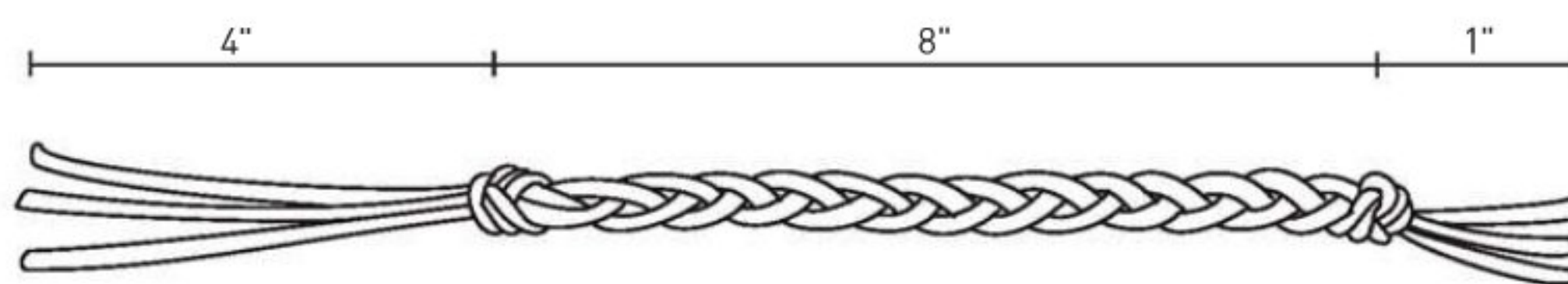


figure 1

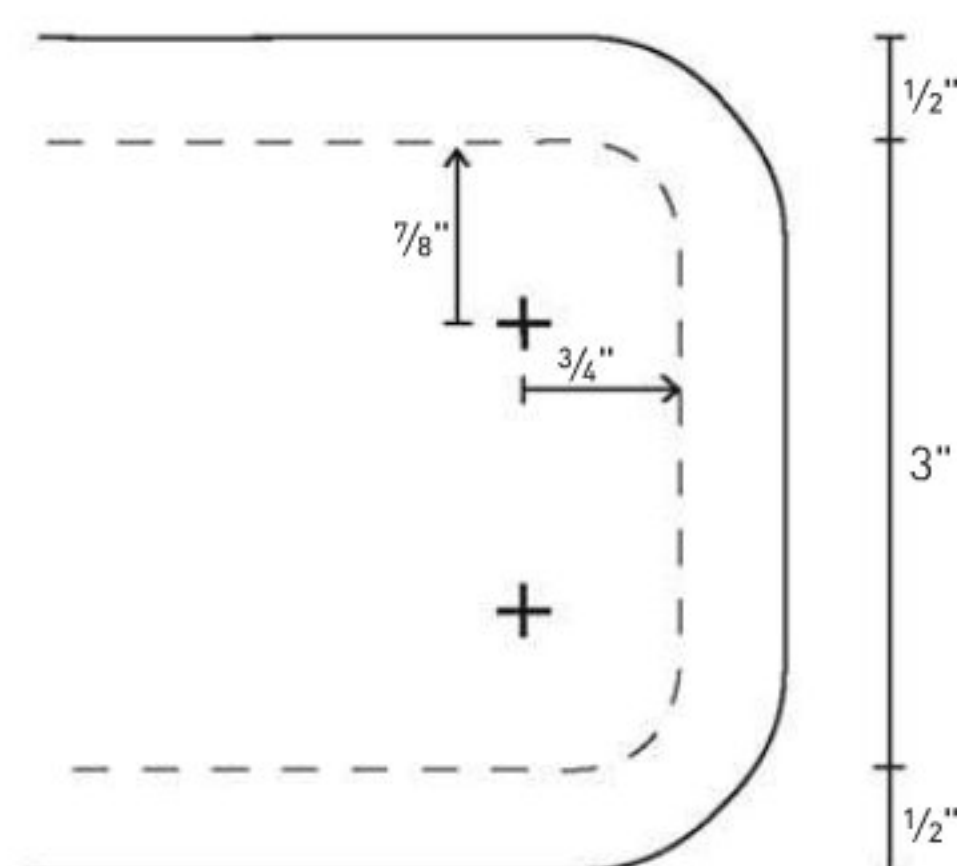


figure 2

BRAID THE TIES

13 For each of the two ties, cut three 13" lengths of perle cotton. Use all of the same color or combine them (shown: one of each of the embroidery colors). Align the ends of the floss. Measure 4" from the end and knot the three strands together. Anchor the knotted end to a stable surface, such as wrapping it around a doorknob. With the perle cotton held taut, braid for 8". Knot the strands together at the end of the braid. (figure 1) Repeat to make the second tie.

14 With the right side of the embroidered belt front facing up, mark the placement of the four shank buttons as shown in figure 2. To attach the ties, thread one of the 4" ends of the tie through your embroidery needle. Insert the threaded needle into the fabric, just below one of the button marks, pulling the tie end to the wrong side. Do not knot it yet. Repeat to pull the other two strands to the wrong side. Knot the three strands together with the knot firmly next to the fabric. On the belt front, the first knot should be firmly next to the fabric. Trim off the excess thread ends on the wrong side. On the same short end of the belt,

repeat the process to attach the second tie, just below the mark for the second shank button. Trim the ends of the braided ties to 1" to create tassels.

FINISH THE BELT

15 Following the marked edges from Step 1, trim the Belt Front to the required unfinished length and width.

16 Using the Belt Ends (A) template, draw rounded corners at each of the four corners on the wrong side of the embroidered Belt Front and Belt Lining.

17 With right sides together, pin the Belt Front to the Belt Lining. Using matching thread, stitch together, leaving a 5" gap on one long edge.

18 Clip the curved edges, being careful not to clip into the stitching. Press the seam allowances open. Turn the belt right side out through the gap. Use a point turner to gently smooth out the curves. Press, carefully turning in the seam allowances at the opening. Slip stitch the opening closed.

19 Sew on the four shank buttons at the marked locations. To close the belt, wrap the ties around the opposite large buttons or crisscross the ties to the buttons on the diagonal.

SOURCES

FABRIC Robert Kaufman, Brussels Washer Linen Blend (Charcoal), robertkaufman.com

PERLE COTTON DMC; Golden Yellow: DMC 742; Indigo Blue: DMC 995; Rose Pink, DMC 961; DMC-usa.com

KERRY SMITH is a designer, quiltermaker, and editor. A self-described bead and fabric-aholic, she embellishes nearly all of her art quilts and home décor projects with beads, sequins, buttons, trims, or ribbons. She lives a ferry ride away from downtown Seattle with her husband and her parrot, Gypsy.

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call of the wild

Royal Elephant Pillow Cover

by **LINDSAY CONNER**

{from [page 58](#)}



FABRIC

- Main: $\frac{2}{3}$ yd solid color quilting cotton or home décor fabric
- Appliqué and piping: $\frac{1}{2}$ yd print, quilting cotton

OTHER SUPPLIES

- Template, provided on insert:
 - Elephant (A)
- Fusible web, $8\frac{1}{2}$ " $\times$ 11"
- Piping cord: 60" of $\frac{1}{4}$ " diameter
- Zipper foot
- 16" $\times$ 12" pillow insert
- *Optional:* 1 yd lightweight, fusible interfacing, 20" wide

FINISHED SIZE

16" $\times$ 12"

NOTES

- All seam allowances are $\frac{1}{2}$ ", unless otherwise noted.
- If using quilting cotton for pillow front and back, you may wish to add lightweight, fusible interfacing for durability.

PREPARE THE FABRIC

- From the Main fabric, cut:
 - Pillow Front: $16\frac{1}{2}$ " $\times$ $12\frac{1}{2}$ " rectangle
 - Pillow Backs: one $12\frac{1}{2}$ " $\times$ $12\frac{1}{2}$ " square and one 10" $\times$ $12\frac{1}{2}$ " rectangle
- From the print fabric, cut an $8\frac{1}{2}$ " $\times$ 11" rectangle for the elephant appliqué.
- Press the fusible web (the side without the paper backing) to the wrong side of the appliqué print.
- Pin Elephant Template (A) to the right side of the fused appliqué fabric. Cut around the Template.
- Peel off paper backing. Center and fuse the appliqué to the Pillow Front.
- If desired, stitch around the appliqué with a narrow zigzag.

MAKE THE PIPING

- From the remainder of the print fabric, cut enough $1\frac{1}{2}$ " bias strips to total 64".
- Use diagonal seams to join the bias strips. (See Sewing Basics.) Press seams open.
- Fold and very lightly press bias strips in half lengthwise with the right side of the fabric facing out. Insert the piping cord snugly into the fold of the prepared bias strip. Pin or baste.
- Using a zipper foot, sew as close to the piping cord as possible, enclosing it in the strip. Use thread that matches the fabric and a slightly longer stitch length.

ASSEMBLE THE PILLOW

- With raw edges aligned, pin piping all around the Pillow Front. Where the piping ends meet, open up the stitches on one end. Trim the cording so the cording ends butt up to each other. Fold under the fabric and fit the raw edge of piping under this clean edge. Pin in place.
- Stitch the piping $\frac{1}{8}$ " from the edge of Pillow Front, removing pins as you go. Don't worry about stitching close to the piping. This is meant to prevent shifting when you sew on the pillow back.
- Along one $12\frac{1}{2}$ " edge on each of the Pillow Back pieces, fold the fabric under $\frac{1}{4}$ " and press. Fold another $\frac{1}{4}$ " and press. Topstitch each edge.

- Place the larger Pillow Back piece right side down on the pillow front, with the finished edge bisecting the elephant. Place the smaller Pillow Back on top, with the finished edge also toward the center and overlapping the other Pillow Back. Pin in place.
- With your zipper foot, stitch $\frac{1}{4}$ " around the outside edge, sewing as close to the piping as possible.
- Flip the pillow cover inside out and insert the pillow form.

SOURCES

FABRIC Dear Stella; Ravena Starburst (Cream); dearstelladesign.com

Free Spirit Fabrics; Designer Solids (Tango); freespiritfabric.com

FUSIBLE WEB Pellon, Wonder-Under, pellonideas.com

LINDSAY CONNER is the author of *Modern Bee—13 Quilts to Make with Friends*. She's designed projects for *Stitch*, *One-Yard Wonders*, and *Stitch Craft Create*. A Midwest native, Lindsay recently moved to Nashville, Tennessee with her husband and two loveable cats, Murph and Chloe. She blogs at lindsaysews.com and craftbuds.com.

Keep It Simple Mini Tablet Cozy

by **MAGS KANDIS**

{from [page 59](#)}



FABRIC

In addition to the fabrics listed, any of the following would work well: medium-weight cotton muslin, linen, or a natural fiber blend in a light color.

- Main: $\frac{1}{4}$ yd muslin





DOWNLOAD THE FULL-SIZE
PATTERN FOR THIS PROJECT
AT SEWDAILY.COM

- Exterior Border: ¼ yd dupioni silk (shown: lime green)
- Lining: ¼ yd dupioni silk (shown: teal)

OTHER SUPPLIES

- Digital image, downloadable:
 - Dunes with Trees (A)
- One 5½" × 7½" rectangle of ¼" thick fusible batting
- Sewing thread
 - Matching thread for construction
 - Complementary color for topstitching
- Rotary cutter, rigid acrylic ruler, self-healing mat
- Freezer paper
- Ink-jet printer

FINISHED SIZE

5" × 9"

NOTE

- All seam allowances are ¼", unless otherwise specified.

CUT THE FABRIC

- For the Exterior, cut two 6½" × 9" pieces of medium-weight muslin.
- For Exterior Border, cut two 5½" × 2" pieces of lime green dupioni silk.
- For the Lining, cut two 5½" × 9½" pieces of teal dupioni silk.

PREPARE TO PRINT THE FABRIC

- Cut freezer paper to 5½" × 8".
- Lay one piece of muslin right side down on the ironing surface. Center freezer paper shiny side down on fabric.
- Using a warm iron, adhere freezer paper to fabric. Check that all edges are firmly attached. Let cool.
- Using a rotary cutter and ruler, trim fabric edges to fit freezer paper.

PRINT THE IMAGE

- Download the Dunes with Trees (A) digital image in your computer.
 - Set up the ink-jet printer for a 5½" × 8" image.
 - Place fabric in paper tray. Hit Print.
- TIP:** Practice first with a piece of paper.



- Gently pull apart fabric and freezer paper. **NOTE:** You can re-use the same piece of freezer paper until it no longer adheres.

CONSTRUCT THE COVER

- With right sides together, sew one piece of lime green silk to the top edge of the photo-printed muslin (Front).
- Repeat with the plain muslin and remaining piece of lime green silk (Back).
- Press seams open.
- Fuse batting to the wrong side of the Front.
- With right sides together, sew Front to Back at sides and bottom. Clip corners. Turn right side out and press. Make the corners crisp and neat. This completes the exterior cozy.
- With right sides together, sew only the side seams of teal silk lining. Slip the lining over exterior cozy with right sides together. Sew around the top edge. Turn right side out. Press.
- Turn raw edge of lining bottom in ¼" to the wrong side. Press.
- Topstitch this opening closed as close to the edge as possible. Press seam and slip the lining into the cozy.
- Using contrasting thread, topstitch around the lime green silk in a spiral pattern by starting at a seam edge at the top and ending at the opposite seam edge where the lime green silk meets the muslin. Pin as needed to avoid bunching while stitching. Press.

Although known for being distracted by yarn (Gifted: Lovely Little Things to Knit and Crochet, Interweave Press 2010), MAGS KANDIS has always been a not-so-closeted stitcher, fabric collector, and textile dreamer. Lately she has been spending a disproportionate amount of her time playing with various ways of getting images onto fabric. Follow her latest diversions at callmemaggie.blogspot.com.

Bird by Bird Linen Napkins

by **CELINA MANCURTI**

{from page 60}



FABRIC

For four napkins

- 1 yd of oatmeal linen, 45" wide
- ½ yd of off-white linen, 45" wide

OTHER SUPPLIES

- Templates, provided on insert:
 - Bird Stencil (A)
- Natural cotton thread
- Embroidery floss, gold
- Handsewing needle
- Cardstock (for template)
- Textile ink (R20; see Sources at end of instructions)

FINISHED SIZE

16" × 16"

CUT THE FABRIC + STENCIL

- From the oatmeal linen, cut:
 - three 18" × 18" squares (napkins)
 - one 5" × 5" square (appliqué)
 - two 6" × 1½" strips (appliqué)
 - one 8½" × 8½" square (appliqué)
- From the off-white linen, cut:
 - one 18" × 18" square (napkin)
 - one 6" × 2½" strip (appliqué)
- Use Bird Stencil (A) to cut a stencil from the cardstock.

STAMP THE LINEN

See sidebar **Tips for Stamping** for textile printing techniques.



4 For Napkin One: use Bird Stencil (A) to print a black bird centered on the 5" square of oatmeal linen.

5 For Napkin Two: use a cut potato to stamp the entire surface of one of the 18" squares of oatmeal linen. Add a small black circle stamp in the lower right-hand corner.

6 For Napkin Three: use a small circular shape to stamp down the length of both 6" x 1½" oatmeal strips.

7 For Napkin Four: stamp the 8½" oatmeal appliqué with a combination of round and stem-shaped objects, covering the entire area.

SEW NAPKINS ONE + TWO

8 On one of the unprinted oatmeal napkin squares and the allover printed

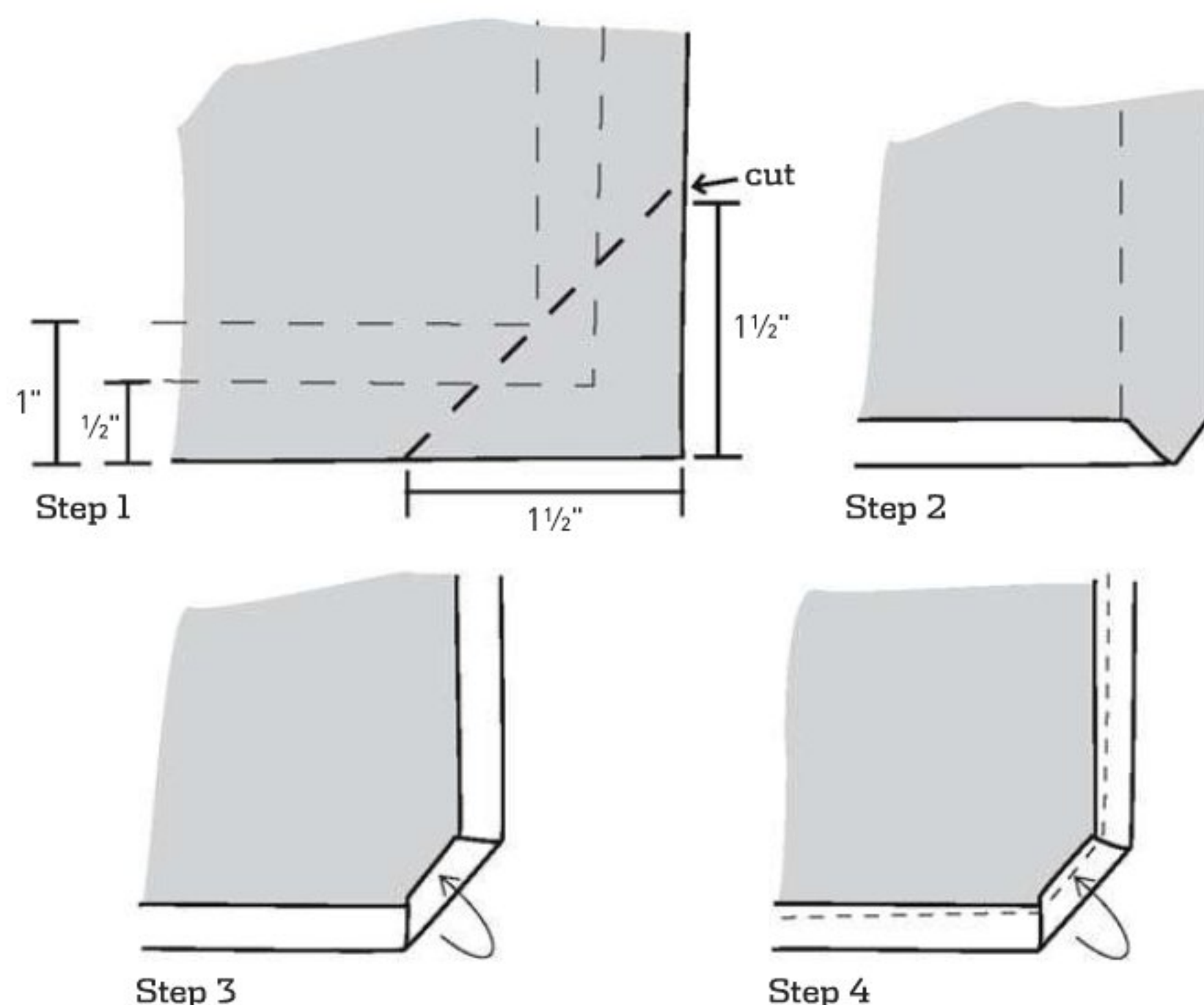


figure 1

square, measure 1½" from each corner and trim off the corners at a diagonal.

9 Finish the outer edges with a double-fold hem. From the wrong side, fold and press ½" then press up another ½". Fold and press the right-hand edge in the same manner, then fold and press another double-fold hem across the trimmed corner. Continue folding and pressing around

the entire napkin. Pin in place and machine sew all around using a straight stitch. (figure 1)

For Napkin One

10 Trim ¼" around the stenciled bird image (from Step 4). Using an extra piece of the off-white fabric piece, cut a shape ¼" larger than the trimmed, stenciled bird. Pin the white linen shape in place in the lower right-

TIPS FOR STAMPING

1 Press all linen before stamping. If using steam, make sure the fabric is completely dry before you stamp.

2 Consider the ink colors you wish to use and look around for the shapes that can be translated into designs to stamp onto your linen, such as a potato, small radish, or the supplied stencil. Always test your designs on a scrap piece of muslin. When you are happy with the design, you are ready to stamp your linen.

3 Press the first stamp gently into the ink to load it with color.

4 Lower the inked stamp onto the fabric in the predetermined location. Press it carefully and firmly with your fingers, making sure that the entire surface area



of the stamp comes into firm contact with the fabric. Make sure the stamp does not shift as you are doing this. Raise the stamp straight up when you are finished stamping.

5 Re-ink the stamp to use it again. Continue repeating Step 3 and Step 4 to create the design.

6 After the ink dries, set a household iron to the highest heat that will not scorch the fabric. With a cloth or paper

between the iron and the printed fabric, press each side for three to five minutes. This will make the ink withstand repeated washings. (Always follow manufacturer's instructions for heat-setting if they differ from these guidelines.)

NOTE: If you are using a stencil instead of a stamp, load a roller with ink. Holding the stencil firmly against the fabric, roll up and down until the design is fully transferred onto the fabric.



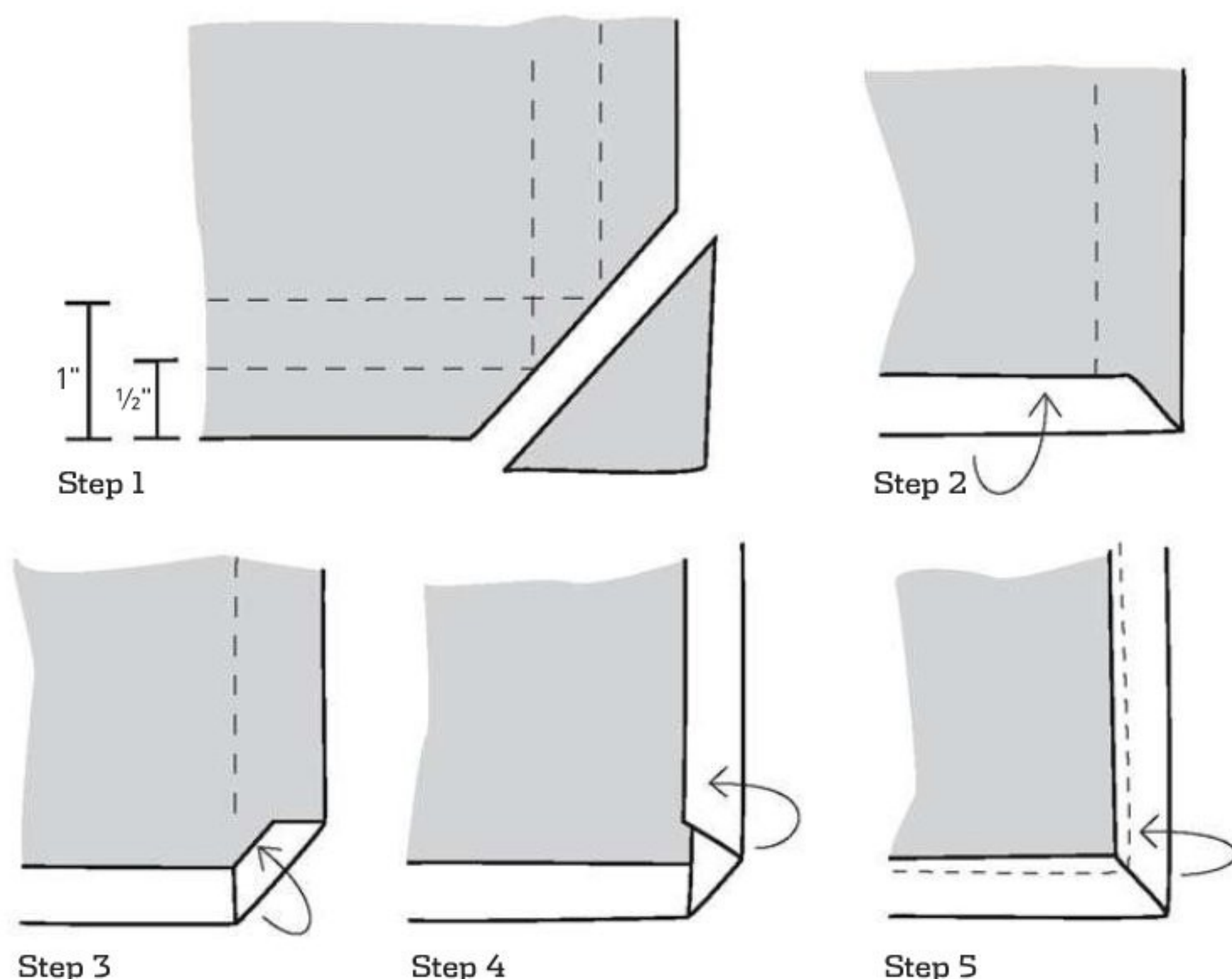


figure 2

hand corner. Machine stitch the off-white shape to the napkin, adding backstitching to produce some texture. Appliqué the stenciled bird on top using a running stitch and some embroidery floss join all layers together.

For Napkin Two

11 Using a running stitch and the floss, embroider a circle around the black stamp.

SEW NAPKINS THREE + FOUR

NOTE: Napkins Three and Four are hemmed after the appliques are applied.

For Napkin Three

12 Before hemming, place the 6" × 2½" piece of off-white linen 2½" up from the bottom of the remaining oatmeal napkin. Machine stitch around it twice. On the shorter edge, play with the backstitch of your machine to produce some uneven rows of stitches to add texture. Pin both 6" × 1½" strips of oatmeal stamped linen onto the white appliqué. Use a running stitch and the embroidery floss to join all layers together.

For Napkin Four

13 Match the napkin's center with the center of the 8½" square stamped linen. Pin in place and machine stitch all around it twice. Use the floss to make small stitches—like tiny beats—

in the same place in some of the stamped areas.

14 For Napkins Three and Four, the outer edges have mitered corners. From the wrong side, fold and press ½", then press up another ½". Fold up the trimmed corner only once, then double-fold the right hand edge to create the miter (**figure 2**). Continue folding and pressing around the entire napkin. Pin in place and machine sew all around using a straight stitch.

COMPLETE THE PROJECT

15 Press the napkins from right and wrong side to get a polish and nice look. Save all the small pieces of fabric for future projects.

SOURCES

TEXTILE INK R20 Eco-Friendly Textile Ink, silkscreeningsupplies.com

CELINA MANCURTI is an Argentine textile designer living in the United States. She had a career in the textile and fashion industry for over ten years before leaving the business world to follow her passion for textiles. She now works on her own ecofriendly, hand-screenprinted home collection that reflects her lifestyle. She devotes most of her time to creating in her studio, but willfully sets aside time for opportunities to teach. Get a glimpse of her work at mancurti.com.

Fluttering Leaves Quilt

by STEFANIE BERGANINI

{from page 61}



DOWNLOAD THE FULL-SIZE
PATTERN FOR THIS PROJECT
AT SEWDAILY.COM

FABRIC

- Main: 2 yd of 45" wide cotton (shown: Stitch by Stitch by Michael Miller)
- Backing: 1 yd each of four different 45" wide printed cotton fabrics (shown: Herringbone by Joel Dewberry [A], Tree Rings by Sarah Watts [B], Spa Ikat by Michael Miller [C], and Woodgrain by Joel Dewberry [D])
- Felt Leaves: one 9" × 12" sheet each of five different colors of felt (shown: dark green, medium green, gold, tan, and brown)

OTHER SUPPLIES

- Templates, downloadable
 - Tree Schematic (A)
 - Leaves (B)
- Light/mid-weight quilt batting, crib size: 45" × 60"
- 5 yd double-fold bias binding, ⅞" (or make your own from the extra backing fabric; see Sewing Basics)
- 3 skeins embroidery floss, brown (shown: DMC 300)
- 1 skein embroidery floss, blue (shown: DMC 800)
- Embroidery needle
- Thread to match bias binding
- Safety pins

FINISHED SIZE

36" × 53"

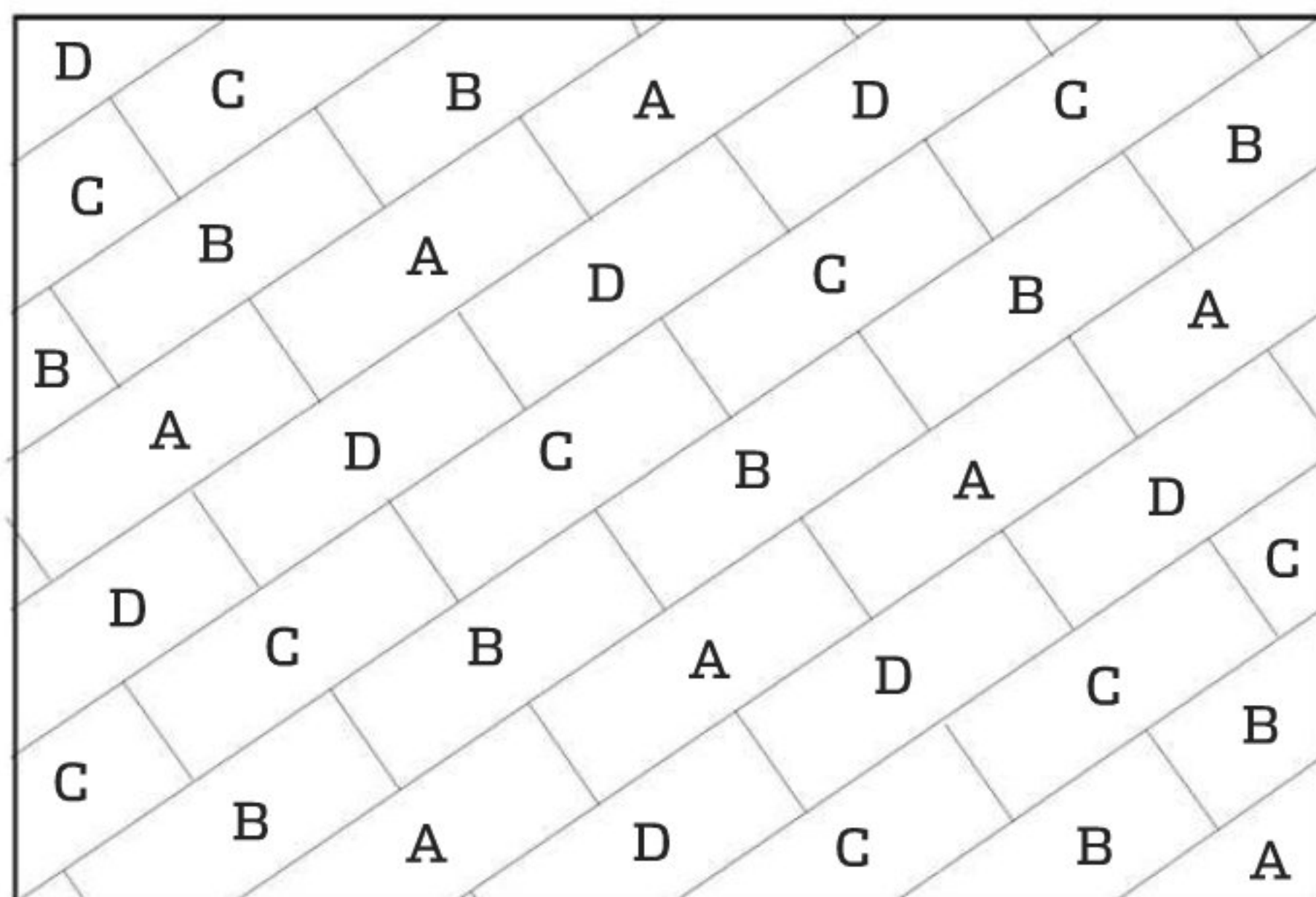


figure 1

NOTES

- All seam allowances are $\frac{1}{4}$ ", unless otherwise noted.
- When embroidering, floss is not split into separate strands.

PREPARE THE FABRIC

1 From the Main fabric, cut one 37" x 54" rectangle. Using your preferred method, transfer the Tree Schematic (A) to the center of the Main fabric rectangle.

2 From the Backing fabrics, cut the following 5" x 13½" rectangles:

- A: 8 rectangles
- B: 10 rectangles
- C: 10 rectangles
- D: 9 rectangles

3 Using Leaf Template (B), cut the following from the felt:

- Dark Green, 6 leaves
- Medium Green, 4 leaves
- Gold, 5 leaves
- Tan, 5 leaves
- Brown, 5 leaves

ASSEMBLE THE BACK

4 Following **figure 1**, sew each individual row by placing two rectangles right sides together and sewing along one short edge. Place another rectangle right sides together on top of one of the previously sewn rectangles and sew, and continue in this manner until all the

rows of patterned strips are complete. Press all seams in one direction after stitching.

5 Again following **figure 1**, and staggering seams in the rows as shown, place two rows together and stitch together along one long edge. Continue stitching rows together, right sides together, until the entire back is completely pieced. Press all seams in one direction.

6 Trim the backing to 36" x 53".

ASSEMBLE THE QUILT SANDWICH

7 From the quilt batting, cut a 37" x 54" rectangle.

8 On a large, flat surface, layer the following in order, centering each piece on the one below:



- Backing, right side down
- Batting
- Main fabric, right side up

9 Carefully smooth the layers to remove creases, bumps, and air pockets.

10 Safety pin the layers together every 6"-8".

EMBROIDER THE QUILT

NOTE: Embroidery is done through all layers and also serves to quilt the layers together. Since the stitches are visible on both sides, begin and tie off each line of stitching between the layers of the quilt sandwich.

11 Embroider the tree along the transferred lines using an even $\frac{1}{4}$ " running stitch. Remove safety pins when necessary.

12 Use **figure 2** as a guide to place felt leaves, stitching them to the quilt along the lines of the schematic.

13 Remove any remaining safety pins.



figure 2



BIND THE QUILT

14 With the backing side up, trim the Main fabric and quilt batting to match the 36" × 53" backing rectangle.

15 Beginning along an edge (not a corner), place the quilt edge between the folds of your double-fold bias binding and pin.

16 Stitch the bias binding to the quilt $\frac{1}{8}$ " from the binding's edge, catching both the front and back of the binding in your stitching, and mitering the corners as you go. When you reach your starting point, be sure to fold the final end of your bias tape under before stitching for a clean finish.

SOURCES

FABRIC Michael Miller;
michaelmillerfabrics.com

— Stitch by Stitch (Tan)

— Spa Ikat (Denim)

Blend Fabrics; blendfabrics.com

— Tree Rings (Gold) from the Timber & Leaf Collection by Sarah Watts

Free Spirit Fabrics; freespiritfabric.com

— Herringbone (Grass) from Modern Meadow by Joel Dewberry

— Woodgrain (Vintage Yellow) from Aviary by Joel Dewberry

STEFANIE BERGANINI is a dabbler in all areas of the textile world, from sewing to knitting to weaving and beyond. She lives in Seattle in a house full of fabric, yarn, books, and pets.

Wild Animal Baby Book

by **HEIDI BOYD**

{from page 62}



FABRIC

- 8 fat eighths (9" × 20") of animal/nature prints (sample used: peacock feathers, elephant skin, zebra print, leopard spots, gray feathers, alligator scales, giraffe spots, and tiger stripes)
- 16 wool felt rectangles, 9" × 12" (sample used: 6 black, 1 mauve, 2 green, 2 gray, 2 golden brown, 2 tan, 1 blue)



OTHER SUPPLIES

- Templates, supplied on insert:
 - Alligator (A)
 - Peacock (B)
 - Elephant (C)
 - Leopard (D)
 - Giraffe (E)
 - Tiger (F)
 - Zebra (G)
 - Flamingo (H)
- 1 yd of fusible fleece
- 1¼ yd of paper-backed, fusible web, 20" wide
- Sewing thread: black, gray, beige, green
- Rotary cutter, rigid acrylic ruler, and self-healing mat

FINISHED SIZE

Pages: 6" × 6"

Spine: 2" thick

NOTES

- All seam allowances are ¼", unless otherwise noted.
- Follow manufacturer's instructions for all fusibles.

PREPARE THE FABRIC

1 Use your rotary cutter and acrylic ruler to cut the following 6½" × 6½" squares from the wool felt:

- 2 gray
- 1 mauve
- 2 green
- 6 black
- 1 blue
- 2 golden brown
- 2 tan

2 Cut two 6½" × 6½" squares from each of the eight animal/nature prints.

3 Apply fusible web to one each of the animal/nature print squares (8 total).

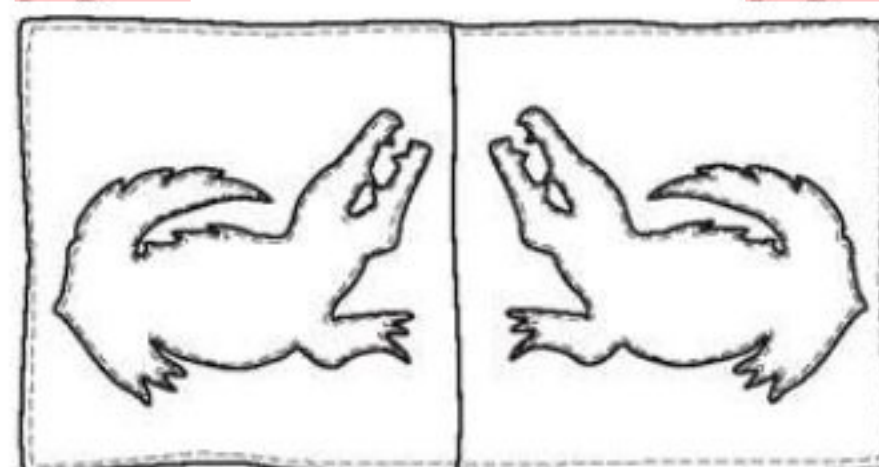
4 Apply fusible web to the following felt squares (8 total):

- 1 each of tan, gray, golden brown
- 5 black

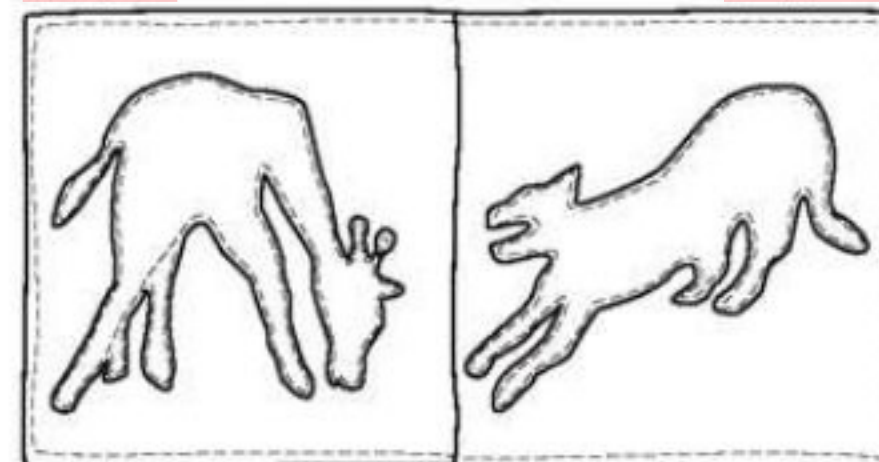
5 With the animals facing to the right, trace each animal template onto the paper backing of these felt colors:

first set

page 16 front page 1

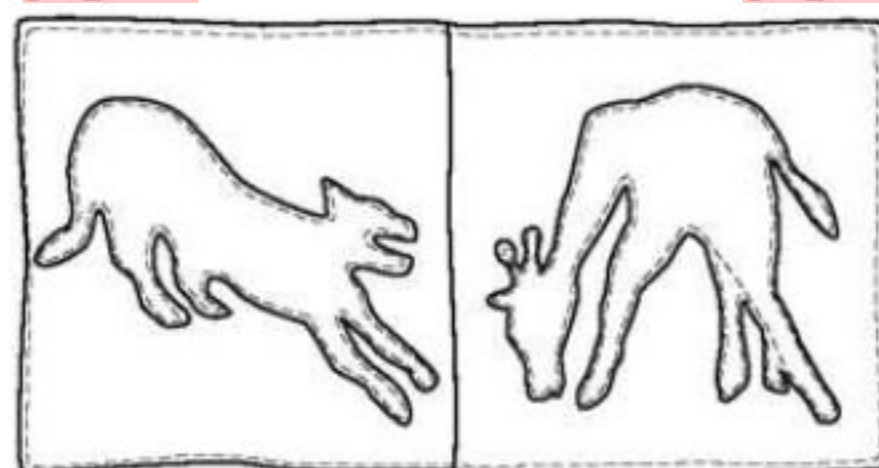


page 2 back page 15



second set

page 14 front page 3



page 4 back page 13

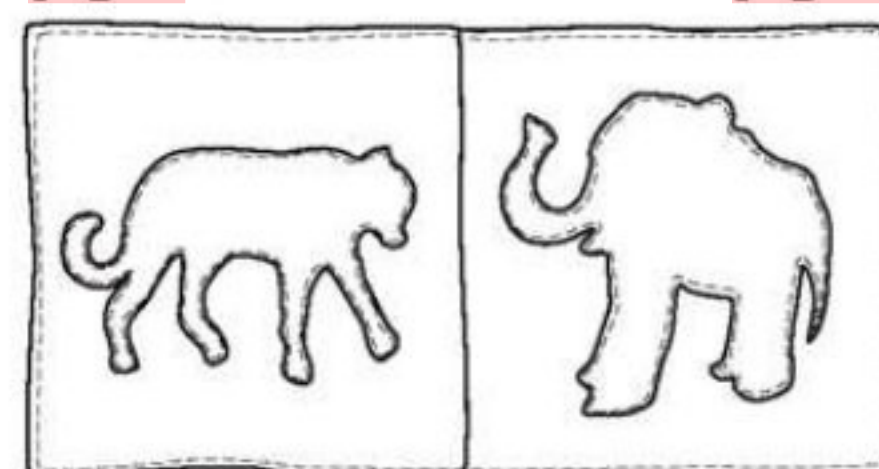


figure 1

- Tan: Flamingo
- Gray: Peacock
- Golden brown: Zebra
- Black: Elephant, Leopard, Alligator, Giraffe, Tiger

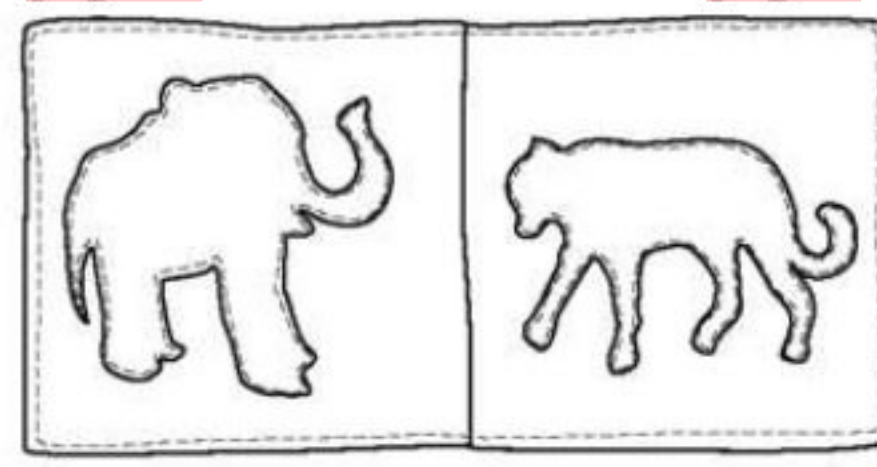
6 With the animals facing to the left, trace each animal to the paper backing or the corresponding animal print.

7 Cut out the felt and the cotton print animals. You should now have two facing animals: one felt and one animal print from each template.

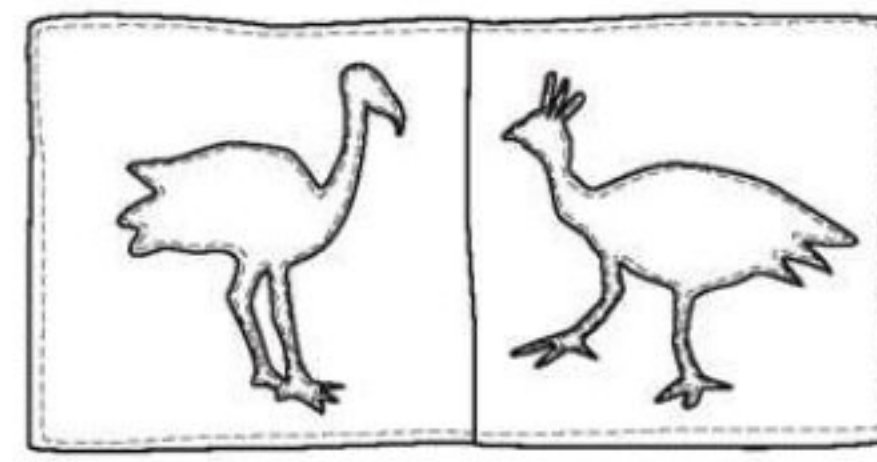
8 Pin each felt animal to the center of the corresponding animal print fabric with the animal facing to the left.

third set

page 12 front page 5

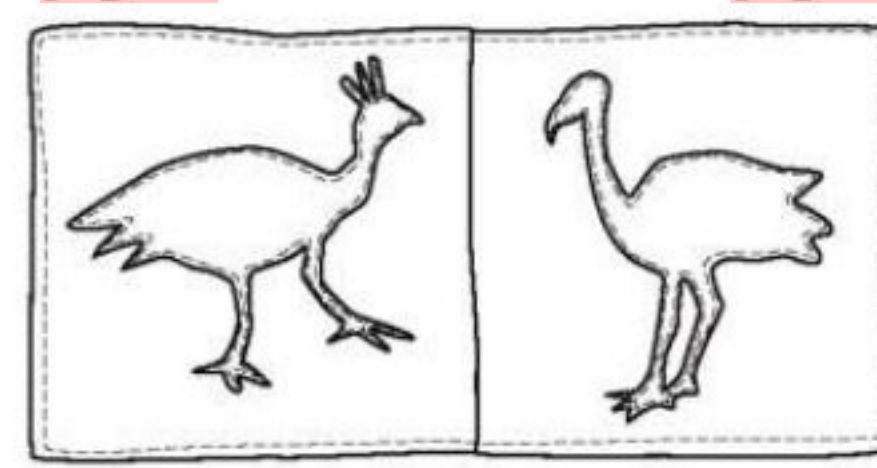


page 6 back page 11

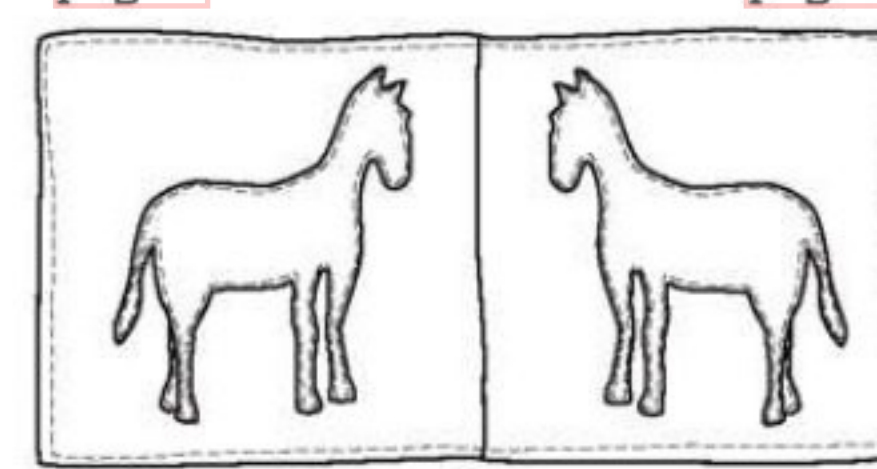


fourth set

page 10 front page 7



page 8 back page 9



9 With the animal facing right, pin the animal prints to the following felt pages:

- Alligator — Black
- Giraffe — Blue
- Tiger — Green
- Peacock — Grey
- Zebra — Golden Brown
- Flamingo — Tan
- Elephant — Mauve
- Leopard — Green

10 Following figure 1, stitch the page pairs together along the center seam to create sets. **NOTE:** Each left-hand page will have a felt background and



each right-hand page will have a cotton print background. Although the most of the animals will not match, they will all be facing each other.

11 Remove the pins and backings, and fuse the animals to the pages. Keep the animals legs, tails, and ears away from the ¼" outside edge seam allowance. Use a straight or zigzag stitch to appliqué the animals to the pages.

12 Cut four 6" × 12" rectangles of fusible fleece.

13 Fuse the fleece to the back of the following sets (as numbered in **figure 1**):

- Pages 16/1 (alligator/alligator)
- Pages 14/3 (leopard/giraffe)
- Pages 12/5 (elephant/tiger)
- Pages 10/7 (peacock/flamingo)

14 With right sides together, machine stitch the following sets of pages together around the outside edge, leaving a 2" opening at the bottom for turning:

- Pages 16/1 (Alligator/Alligator) to Pages 2/15 (Giraffe/Leopard)
- Pages 14/3 (Leopard/Giraffe) to Pages 4/13 (Tiger/Elephant)
- Pages 12/5 (Elephant/Tiger) to 6/11 (Peacock/Flamingo)
- Pages 10/7 (Flamingo/Peacock) to 8/9 (Zebra/Zebra)

15 Trim the edges, then turn the page pairs right side out. Tuck and pin the unfinished fabric edge in at the opening. Topstitch ⅛" all around the outside edge.

16 To finish the book, stack the Alligators face down, next (also face down) the Leopard/Giraffe, then the Elephant/Tiger, and finally (face-up) the Zebra/Zebra.

17 Check that all the pages are mirror images, then use a simple straight up-and-down handstitch to bind the pages together.

HEIDI BOYD'S most recent book is *Stitch Whimsy*. She recently launched *Whimsy Kits*, which contain everything needed so that you can make your own felt creations. She is committed to making sophisticated design easy and approachable. Visit her at heidiboyd.blogspot.com.

Wild Safari Masks

by **JESSICA PECK**

{from **page 63**}



DOWNLOAD THE FULL-SIZE
PATTERN FOR THIS PROJECT
AT SEWDAILY.COM

FABRIC

Uganda Crane Mask

- 2 sheets (9" × 12") white felt
- 1 sheet (9" × 12") charcoal gray felt
- ⅛ yd faux fur, black
- ⅛ yd black fleece or felt for lining

Giraffe Mask

- 1 sheet (9" × 12") rust felt
- 2 sheets (9" × 12") ivory felt

Lion Mask

- 2 sheets (9" × 12") rust felt
- 1 sheet (9" × 12") light brown felt
- 1 scrap (2½" × 2½") dark brown felt

OTHER SUPPLIES

Templates, downloadable:

Uganda Crane

- Uganda Crane Mask (A)
- Beak Side (B)
- Beak Bottom (C)
- Beak Back (D)
- Fur Detail (E)

Giraffe

- Giraffe Mask (F)
- Nose (G)
- Nostrils (H)
- Ear (I)
- Antler Support (J)
- Antler Top (K)
- Spots (L)

Lion

- Lion Mask (M)
- Nose (N)
- Eyebrow (O)
- Mane (P)

Additional supplies:

- Embroidery floss: 1 skein each of white, gray, rust, dark brown, ivory
- Embroidery needle
- 1 yd ⅛" elastic
- ⅛ yd fusible, heavyweight interfacing, 20" wide
- 12 yellow feathers, approximately 5" high (for Uganda Crane)
- Fiberfill (or small scraps of felt)
- Felt-tip pen, black
- Hot glue gun

NOTES

- Seam allowance is ¼" for all pieces sewn by machine.
- Follow manufacturer's instructions for all fusibles.
- Backstitch at the beginning and end of every seam.
- All blanket stitches are sewn by hand with two strands of embroidery floss, unless otherwise noted.



- Knot your thread at the beginning and end of every seam sewn with a blanket stitch.

FINISHED SIZE

- Uganda Crane: 7½" × 7½" including feathers
- Giraffe: 6½" × 7"
- Lion: 6¾" × 10"

Masks have elastic band and should fit most sizes.

UGANDA CRANE

CUT THE FABRIC

- From the felt, cut:
 - 2 Uganda Crane Masks (A) of white felt
 - 2 Beak Sides (B) of charcoal gray felt
 - 1 Beak Bottom (C) of charcoal gray felt
 - 1 Beak Back (D) of charcoal gray felt
- From the faux fur and lining, cut:
 - 1 Fur Detail (E) of black fur
 - 1 Fur Detail (E) of lining
- From the heavyweight interfacing, cut:
 - 2 Beak Side (B) (mirror the pattern)
 - 1 Beak Bottom (C)
 - 1 Beak Back (D)

ASSEMBLE THE BEAK

- Fuse interfacing to the wrong side of each Beak Side (B), making sure that the two pieces are mirror images of one another. Fuse interfacing to the Beak Bottom (C) and Beak Back (D).
- Align the bottom edge of the Beak Side (B) with the long edge of the Beak Bottom (C). Using gray embroidery floss, use a blanket stitch to stitch the edges. Repeat with other Beak Side (B).
- Sew a blanket with gray floss along the curved, top edge of the Beak Sides (B). While the back of the beak is still open, add a small amount of stuffing into the sewn beak—just enough to allow the beak to hold its form.
- To complete the beak, attach the Beak Back (D) to the opening of the assembled beak, using a blanket stitch to sew around the perimeter.
- With a black felt tip pen, transfer the detail for the beak nostril onto the Beak Side (B), as indicated on the template. Repeat on the other Beak Side (B).

ASSEMBLE THE FUR DETAIL

- Place the Fur Detail (E) and the Fur Detail Lining (E) right sides together. Sew around the curved edge by machine, leaving the bottom edge open. Clip the curves and turn right side out.
- Tuck the bottom seam allowance inside of the Fur Detail and use a blindstitch to sew the opening closed.

ASSEMBLE THE UGANDA CRANE MASK

- Lay one of the Uganda Crane Masks (A) wrong side up. Cut a 9½" piece of elastic. Place the ends of the elastic on the marks indicated on the template. The ends should be pointing toward the eye cutouts so the strap will wrap around the back of the mask.
- Machine stitch the ends of the elastic to the mask to secure.
- Arrange the feathers by height. Position the tallest feathers in the middle of the mask and the shortest on the edges, graduating them in between. Once you like the placement of your feathers, remove a few at a time and hot glue them in place, as indicated on the template.
- With wrong sides together, pin both Masks (A) together. Using white embroidery floss, blanket stitch around each eye cutout.
- Add a thin line of hot glue along the top of the mask to secure it to the feathers.
- Beginning at one of the square marks indicated, sew around the bottom of the mask with a blanket stitch, stopping at the other square mark. Don't sew through the feathers.

GIRAFFE MASK

CUT THE FABRIC

- From the felt, cut:
 - 2 Giraffe Masks (F) of ivory
 - 1 Nose (G) of ivory
 - 1 of each Giraffe Spots (L) of rust
 - 2 Giraffe Ears (I) of rust
 - 2 Antler Tops (K) of rust
 - 2 Nostrils (H) of rust
- From the fusible, heavyweight interfacing, cut:
 - 2 Antler Supports (D)



ASSEMBLE THE MASK LINING

- Lay one of the Giraffe Masks (F) wrong side up. Fuse the Antler Supports (J) to the wrong side of one mask (F) over the antlers.
- Place the ends of the elastic on the marks indicated by the dots of the Template. The ends should be pointing toward the eye cut outs so the strap will wrap around the back of the mask.
- Machine stitch the ends of the elastic to the mask, backstitching to secure.

ASSEMBLE THE OUTER MASK

- Lay the unfused Giraffe Mask (F) right side up. Position the Antler Tops (K) in place over the antlers. Use a blanket stitch to attach the bottom edge of the Antler Tops (K). The top edge will be attached later.
- Place the Ears (I) over the top edge of the ears on the mask and use a blanket stitch to attach the bottom edge and side in place. The top edge will be attached later.
- Position the Spots (L) in place and sew around the perimeter of each one with a blanket stitch.

ASSEMBLE THE GIRAFFE NOSE

- Using the rust floss, sew the Nostrils (H) to Nose (G) with a blanket stitch.
- Position the Nose (G) in place over the spots. Use a blanket stitch with ivory embroidery floss to sew around the top edge of the nose. The bottom portion will be sewn later.

ASSEMBLE THE GIRAFFE MASK

- Place both the Masks wrong sides together. Use a blanket stitch with ivory embroidery floss to sew around the perimeter of the eyes.
- Use a blanket stitch to sew around the perimeter of the masks, aligning the ears and antlers. Sew around the



mask, avoiding the elastic band to complete the giraffe mask.

LION MASK

CUT THE FABRIC

29 From the felt, cut:

- 2 Lion Masks (M) of light brown
- 2 Eyebrows (O) of rust
- 2 Manes (P) of rust
- 1 Nose (N) of dark brown

ASSEMBLE THE OUTER MASK

30 Lay the Lion Mask (M) right side up. Position the Eyebrows (O) over the eye cutouts. Mirror the Eyebrows (O) so the face will be symmetrical. Using rust embroidery floss, sew a blanket stitch around the top edges of the Eyebrows (A). The bottom edges will be attached to the eyes later.

31 Position the Nose (N) over the Mask. Using dark brown embroidery floss, sew around the perimeter of the nose with a blanket stitch.

32 To create the cheeks: using all six strands of dark brown floss add five French knots on each side of the nose.

33 Place the outer Mask (M) over one Mane (P). Using rust floss, sew a blanket stitch around the perimeter of the Mask (M) to attach it.

ASSEMBLE THE MASK LINING

34 Lay the other Mane (M) wrong side up. Create small slits for the elastic to slip through.

35 Place the ends of the elastic on the marks indicated by the dots on the template. The ends should be pointing towards the eye cut outs so the strap will wrap around the back of the mane.

36 Machine stitch the ends of the elastic to the mask, backstitching to secure the elastic.

ASSEMBLE THE LION MASK

37 Place the outer mask and the mask lining wrong sides together. Using rust embroidery floss, sew around the perimeter of each eye.

38 Using the rust floss, blanket stitch around the perimeter of the entire mane through all layers to complete the lion mask.

SOURCES

WOOL FELT National Nonwovens, nationalnonwovens.com

JESSICA PECK resides in Wisconsin with her three favorite redheads—her husband and two children. Find more of her patterns in her Etsy shop *Sweetie Pie Bakery* or her book *Felt Toys for Little Ones*, due to be released in November 2013. Visit her blog at jessicapecck.blogspot.com.

Nap Cat

by **MISSY SHEPLER**

{from page 64}



DOWNLOAD THE FULL-SIZE
PATTERN FOR THIS PROJECT
AT SEWDAILY.COM

FABRIC

- Main: ½ yd of quilting weight fabric
- Contrast: 1 fat quarter (18" × 22") each of two coordinating quilting weight fabrics
- Nose patch: 1" × 1" square of brown felt

OTHER SUPPLIES

- Templates, downloadable
 - Head Front (A)
 - Head Back (B)
 - Back (C)
 - Tail (D)
 - Front (E)
 - Ears (F)
 - Arm (G)
 - Leg (H)
 - Tummy (I)

- Muzzle (J)
- Arm Paw Print (K)
- Leg Paw Print (L)
- 5" × 10" scrap of batting
- ¼ yd of lightweight, fusible web, 20"
- Two ⅝" buttons for eyes
- One ½" button for tail
- #5 or #8 perle cotton or embroidery floss, brown
- 6 ounces of polyfill
- Rotary cutter, rigid acrylic ruler, and self-healing mat
- *Optional:* One ¾" and one ½" button for collar

FINISHED SIZE

18" tall

NOTES

- All seam allowances are ¼", unless otherwise noted.
- Follow manufacturer's instructions for all fusibles.
- Prewash and press all fabrics.

CUT + PREPARE FABRIC

- Following instructions on the templates, cut the following from the main fabric:
 - Head Front (A), Head Back (B), Back (C), Tail (D), Front (E), Ears (F), Arms (G), and Legs (H)
- Transfer the dots from the Front, Back, and Head Front templates to the seam allowances of cut pieces.
- From one coordinating fabric, cut two Ears (F). Apply fusible web to the wrong side of the remaining fabric. From the fused fabric, cut one Tummy (I), one Muzzle and one reverse Muzzle (J). From the other coordinating fabric, cut one main and one reversed set of Arm and Leg Paw Prints (K and L).
- Adhere the remaining fused fabric to the wrong side of the extra main fabric. Cut the resulting double-sided fabric into nine 3½" × 1" strips and seven 3½" × ¾" strips.
- For the mane, use a rotary cutter to make cuts at ¼" intervals along the length of each strip, starting and

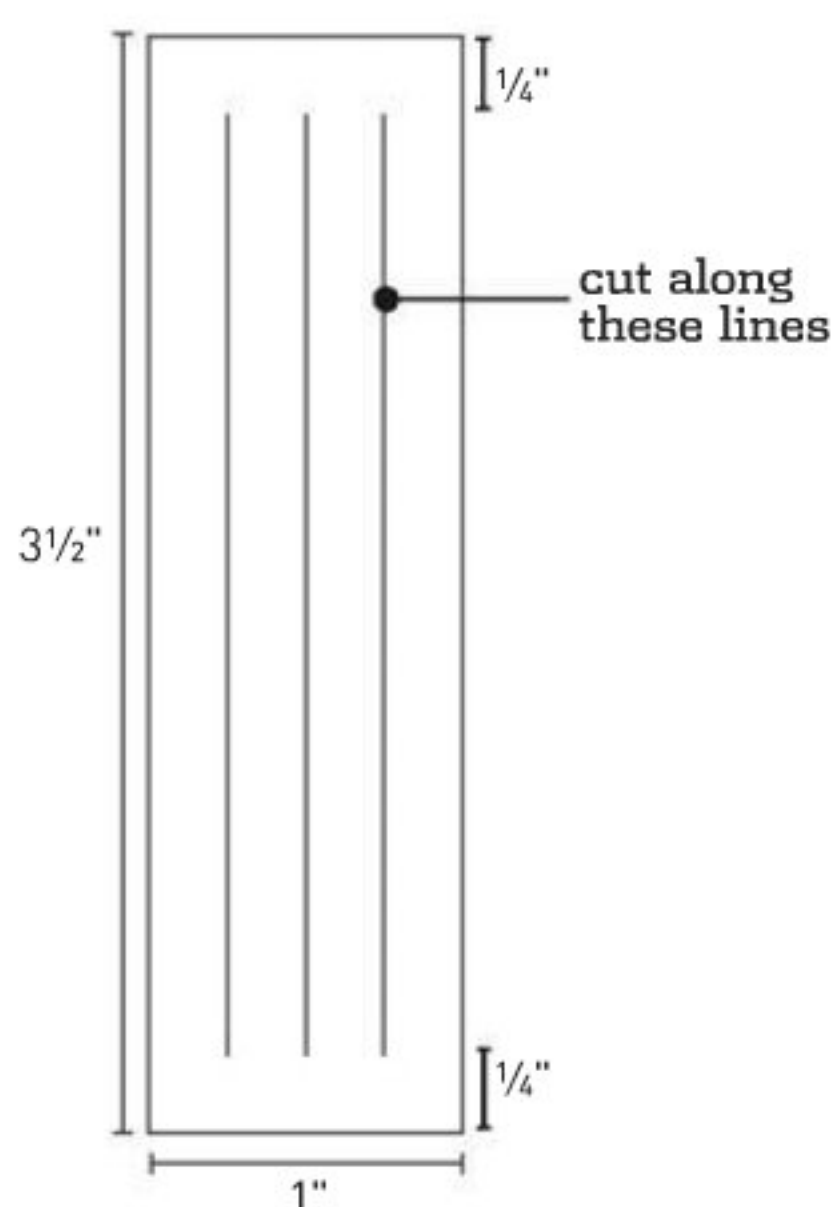


figure 1

stopping $\frac{1}{4}$ " from each end. Reserve one $\frac{3}{4}$ " section for the tail. (figure 1)

ASSEMBLE THE HEAD

6 Using the template as a guide, fuse one Muzzle (J) to the right side of the Head Front. Zigzag around the muzzle line. Repeat for the other Muzzle and Head Front.

7 With right sides together, stitch the Head Fronts along the front seam.

8 With right sides together, layer one main Ear and one contrast Ear with one piece of batting. Stitch around the outer perimeter of the ear, leaving the bottom edge open. Trim the excess batting close to the stitching. Clip the curves and turn the ear right side out. Repeat for the opposite ear.

9 Fold the outer edge of each ear toward the center at the base. Position and stitch each ear in place between the marks on the Head Front template.

10 Fold each mane piece in half. Do not crease the loops. Starting and stopping at the dots on the Head Front, pin the short uncut edge of each mane piece to the wrong side of the Head Front, following the side seam with the loops pointing toward the muzzle. Overlap the pieces, alternating between the $\frac{3}{4}$ " and 1" sections. Stitch the mane in place, sewing within the seam allowance.

11 With right sides together, sew the two Head Back pieces together along the back seam.

12 With right sides together and aligning seam lines, sew the Head



Front to the Head Back along the side and top seam, starting and stopping at the dots on the Head Front. Turn the head right side out.

ASSEMBLE THE BODY

13 Referring to the template for placement, fuse the Tummy to the right side of the Front. Zigzag around the Tummy edge.

14 Referring to the photo, and using the template as a guide, fuse the Paw Prints in place on the Legs and Arms. Note that the Paw Prints are only on one side of each Arm and Leg. Zigzag around the outer edges of each fused piece to secure.

15 With right sides together, stitch each pair of arms and legs together around the outer edges, leaving the short end open for turning. Clip curves and turn to the right side.

16 Stuff each arm and leg with fiberfill, working the stuffing down into the toes. Referring to the template, stitch the stuffed pieces at knee and elbow joints. Push the stuffing away from the open end and sew the opening closed within the seam allowance.

17 Referring to the template markings for placement, and orienting Paw Prints correctly, attach each arm and leg to the Front. Align the raw edges and sew within the seam allowance.

18 With right sides together, align and sew one Back to the Front along the side seam, securing the Arm and Leg. Repeat with the other Back and the opposite side of the Front.

19 With right sides together, stitch the two Back pieces together from the bottom to the lower dot. Turn the bottom of the body right side out, so that the legs are out of the way.

20 With right sides together, stitch the back pieces together from the neck to the upper dot. Turn the upper portion of the body right side out.

21 Handsew the head to the body across the neck back, matching center back and side seams. Stuff the head and upper portion of the body, then handstitch the front neck seam closed.

22 Stuff the body with fiberfill. Handstitch the back opening closed.

23 With right sides together, sew the two Tail pieces together along the sides, leaving the base and tip of the tail open for turning.

24 Turn the tail right side out. Fold the $\frac{3}{4}$ " fused mane piece from Step 5 in thirds, stacking the loops. Tuck the folded end inside the tail tip, fold the seam allowance to the wrong side, and stitch the tip of the tail closed. Stuff the tail, leaving $\frac{1}{2}$ " unstuffed at the base.

25 Fold $\frac{1}{4}$ " to the wrong side at the base of the tail and handstitch the tail base closed. Secure the tail to the center back seam of the cat, covering the stitches with a button.

26 Cut a Nose patch from the felt. Referring to the photograph for placement, handsew the nose in place. Use perle cotton or embroidery floss to embroider a smile. Sew two buttons in place for eyes.

27 Design Option: To make a quick collar for your Nap Cat, cut a $\frac{1}{2}$ " $\times$ 11" strip from fused fabrics. Loosely overlap the ends of the strip around the cat's neck. Tack the strip together, then stack two buttons and handsew in place to cover the thread tack.

SOURCES

FABRIC Dear Stella; Va Bene Zig Zag (Orange and Yellow) and Piper (Sprinkles); dearstelladesign.com.

FUSIBLE WEB Mistyfuse, mistyfuse.com

MISSY SHEPLER is the co-author of the *Complete Idiot's Guide to Sewing*, available on amazon.com. Whenever possible, Missy combines her day job as a designer, author, and illustrator with her love of stitching by creating projects, patterns, and illustrations for sewing and quilting clients and publications. See what she's stitching up now at missystitches.com.

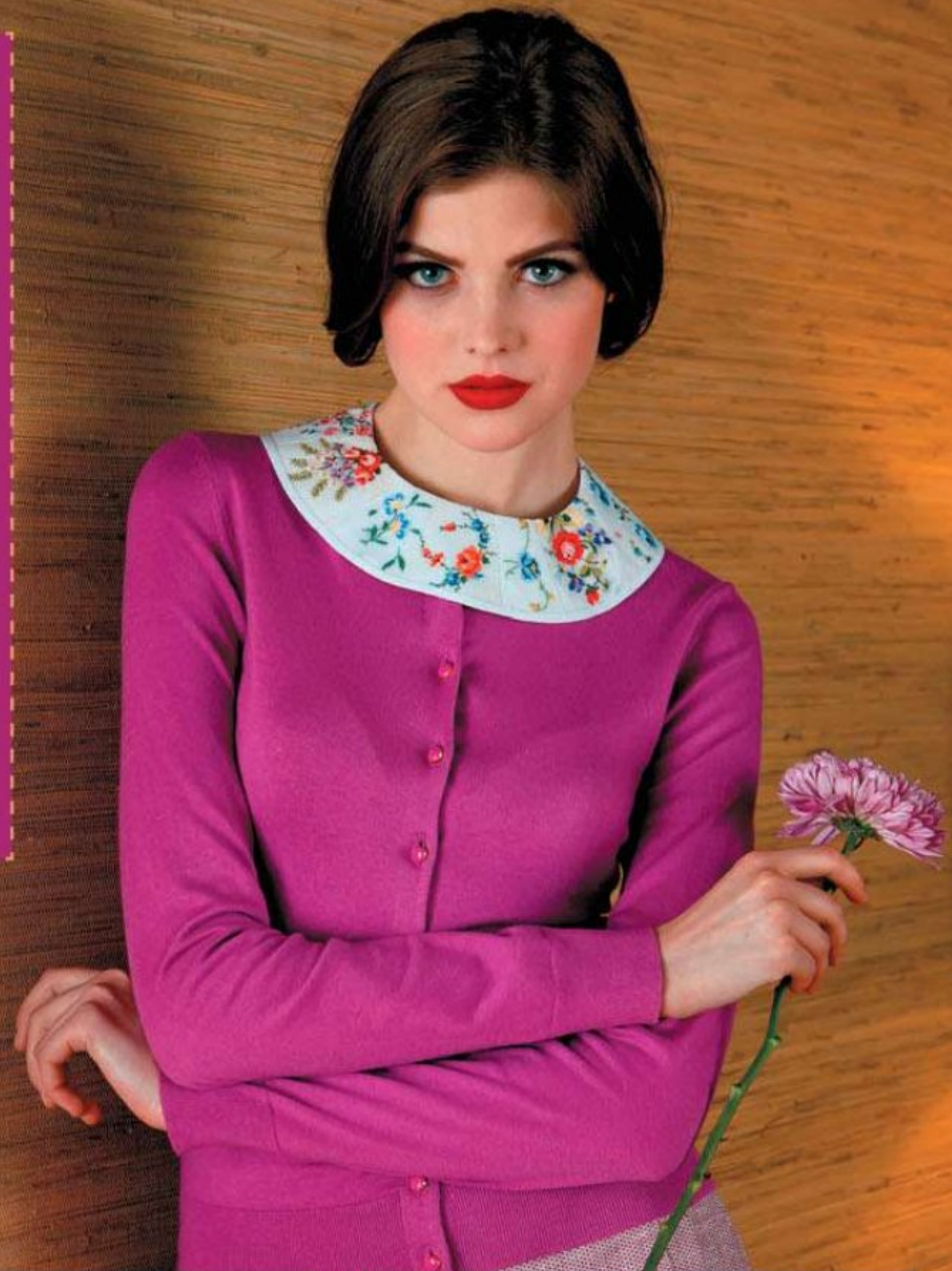
Rock Your Wardrobe

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MODERN fairy tales

Castle Tote + Finger Puppets

by HEIDI BOYD

{from page 66}



DOWNLOAD THE FULL-SIZE
PATTERN FOR THIS PROJECT
AT SEWDAILY.COM

FABRIC

- Wool felt:
 - Castle: 1/4 yd each, 36" wide; gray marble, gray solid
 - Puppets: 9" x 12" sheet: purple, dark green, red, blue, dark gray
 - Small accents: 3" x 3": light green, white, beige, pink, brown
- Scrap of red/pink printed cotton for curtain

OTHER SUPPLIES

- Templates, downloadable:

Castle

- Castle (A)
- Castle Base (B)

Puppets

- Body (C)
- Shirt (D)
- Cape (E)
- Boy Hair (F)

- Girl Hair (G)
- Mustache (H)
- King Body (I)
- Queen Body (J)
- Queen Heart (K)
- Queen Heart (K)
- Wizard Body (L)
- Wizard Beard (M)
- Jester Body (N)
- Jester Shirt Diamond (O)
- Dragon Body (P)
- Dragon Front (Q)
- Black silk cording
- Black elastic cording, 1/4" diameter
- Black/white button, 1/2"
- Thread, gray
- Embroidery floss: black, white, gray, red

FINISHED SIZE

- Castle: 7 1/2" tall, 6" diameter
- Puppets: 4"-5" tall

NOTE

- Do not add seam allowance to any templates.

CUT THE FABRIC

- 1** Stack the gray marble felt over the gray solid felt. Pin the Castle Body (A) and Castle Base (B) templates to the layered felt pieces. Cut both felt layers at once.
- 2** Before removing the Castle Body template, cut the arched slit for the stage.
- 3** Cut seven 3/4" x 1 1/4" rectangles for decorative bricks from gray solid felt.

STITCH THE CASTLE

- 4** Stack and pin both Base layers together. Starting in the center of the base, machine stitch a decorative spiral to bind the two layers together. Let your spiral get bigger with each rotation until you are 1/4" from the edge.
- 5** Separate the gray marble castle body from the solid gray piece. Position and pin several bricks to both sides of the stage. Use a full strand of gray embroidery floss to stitch the bricks onto the marble felt. Make bold, decorative straight stitches—use one, two, or three stitches on each side of the brick.

- 6** Slip the solid gray castle body back under the gray marble castle, line up the edges, and re-pin them. Use a full strand of gray embroidery floss to blanket stitch across the top of the turrets. Next, blanket stitch the arched edge of the pull-down stage.

ATTACH THE CURTAINS

- 7** Cut two 4" x 3" fabric curtains. Press under 1/4" and machine stitch three sides of the curtain's edges.
- 8** Make a basting stitch across the unfinished top edge. Pull the thread ends to gather the fabric. Insert the gathered curtain top between the two layers of felt over the arch. Pin the curtains in place. Machine stitch the gray felt layers together, trapping the curtains between the layers.

INSERT THE DRAWSTRING

- 9** Using the template markings as your guide, make two straight seams across the top of the castle body. Tightly tape the end of the silk cord and snake it through the channel. Knot the ends of the drawstring together.
- 10** Placing right sides together, circle the castle body around the Castle Base. Pin the body and base edges together, overlapping the beginning and end of the castle body. Machine stitch around the base.
- 11** Use a sewing needle and thread to handstitch the overlapped side edge closed. Stop the seam when it reaches the drawstring channel, then start it again above the channel.

PUPPETS

Cut the following pieces for each Puppet:

Queen

- 2 Queen Bodies (J), red
- 1 Body (C), beige
- 1 Shirt (D), Pink
- 1 Cape (E), white
- 1 Girl Hair (G), brown
- 1 Queen Heart (K), red

King

- 2 King Bodies (I), gray
- 1 Body (C), beige
- 1 Shirt (D), gray





- 1 Cape (E), red
- 1 Mustache (H), black

Wizard

- 2 Wizard Bodies (L), blue
- 1 Body (C), beige
- 1 Shirt (D), blue
- 1 Mustache (H), white
- 1 Wizard Beard (M), white
- 1 Boy Hair (F), white

Jester

- 2 Jester Bodies (N), purple
- 1 Body (C), beige
- 1 Shirt (D), purple
- 1 Jester Diamond (O), blue
- 1 Boy Hair (F), brown

Dragon

- 2 Dragon Body (P), green
- 1 Body (C), light green
- 1 Dragon Front (Q), green

NOTE: Each puppet is assembled the same way. Stack the pieces with the biggest pieces at the bottom and the hair and embellishments on the top. When you're ready to stitch, set one of the large pieces (backs with crowns, hats, or wings) aside.

STITCH THE PUPPET FRONTS

12 Holding the top layers of the puppet in one hand, use sewing needle, thread, and small stitches to

tack the head, hair, capes, and small embellishments in place.

13 Switch to an embroidery needle and black floss to make eyes and mouth on the king, queen, and jester. Stitch the eyes and nose on the wizard and dragon.

ADD EMBROIDERED EMBELLISHMENTS

14 With the black floss still attached, make a cross at the base of the king's shirt. Use red floss to tack the heart to the base of the queen's shirt, stitch the blue diamond to the center of the jester's shirt, and give the dragon a forked tongue. Switch to white floss and make small cross-stitch stars on the hat and shirt of the wizard.

ATTACH THE BACKS

15 Align the back piece behind the puppet front. Using a sewing needle and matching thread, whipstitch around the outside edge, leaving the base open for fingers.

SOURCES

WOOL FELT National Nonwovens, nationalnonwovens.com

HEIDI BOYD is the author of several books—her latest is *Stitched Whimsey*. She recently launched *Whimsey Kits*, which contain everything you need to make your own felt creation. She is committed to making sophisticated design easy and approachable. Visit her at heidiboyd.blogspot.com.

Dragon Softie

by **HEIDI BOYD**

{from [page 67](#)}



DOWNLOAD THE FULL-SIZE PATTERN FOR THIS PROJECT AT SEWDAILY.COM

FABRIC

- Fleece, 55" wide
- ¼ yd each: blue, yellow, beige
- ½ yd: green
- 5" × 5" square: black

OTHER SUPPLIES

- Templates, provided on insert:
 - Body (A)
 - Tummy (B)
 - Tail (C)
 - Tail End (D)
 - Wings (E)
 - Ear (F)
 - Eye (G)
 - Nostril (H)
 - Eyeball (I)
 - Base (J)
- Polyester stuffing
- Off-white sewing thread
- Point turner

FINISHED SIZE

13" high × 10" wide with a 21" tail

NOTE

- All seam allowances ½", unless otherwise noted.

CUT + STITCH THE EARS

1 Use the Ear template (F) to cut four blue ears. Pair and pin the ears right

sides together. Machine stitch around the outside edge leaving the flat end open.

2 Turn the ears right side out, using a point turner (knitting needle or eraser end) to push out the pointy ends.

3 To help flatten the ears and add rigidity, topstitch $\frac{1}{4}$ " around the outside edge.

CREATE THE DRAGON BODY

4 Use the Tummy template (B) to cut two yellow pieces. Placing right sides together, pin the fabric along the top edge. Machine stitch the top edge, then turn the fabric right side out. Pin the top edge one more time and topstitch $\frac{1}{4}$ " from the edge to strengthen and flatten it.

5 Use templates to cut two Body (A) pieces out of green, two Eyes (G) out of beige, and two Eyeballs (I) and two Nostrils (H) out of the black fleece.

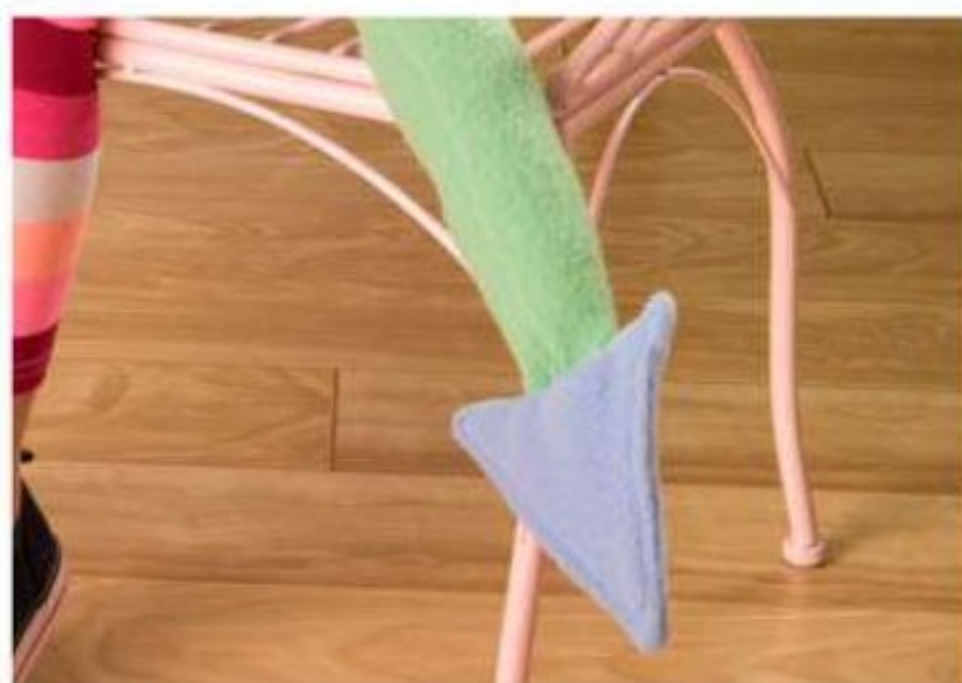
6 Select one Body piece for the front. Affix the yellow Tummy pocket over the bottom half of the front piece. This will help you properly position the eyes and nose. Pin the eyes, eyeballs, and nostrils in place. Handstitch the features in place. Use small stitches around the outside edge, then tightly pull the stitches so that they sink into the pile.

7 Reposition the Tummy pocket over the front of the body and pin. Place the ears point side down over the eyes on either side of the head as indicated on the Body template. The flat side of the ears should extend over the top curves of the body front. Place the second body piece right side down over the front. Pin the edges and then machine stitch around the edge leaving the base unsewn. It's important to reinforce this seam with a second row of stitching so that the tummy pocket and ears can withstand vigorous play.

CREATE THE TAIL

8 Use the template to cut two green Tails (C) and two blue Tail Ends (D).

9 Stack the tail pieces right sides together and pin them in place. Stitch down the long sides of the green tail, leaving the short ends un-sewn. Turn the sewn tail length right side out and then fill it with polyester stuffing. **TIP:** It helps to roll the tail open to fit the stuffing into the narrow end.



10 With right sides together, pin and stitch around the blue Tail Ends, leaving the center open as indicated on the template. Turn the Tail End right side out. Use a point turner to push out the pointed end.

11 Insert the narrow end of the green tail into the opening in the blue tail end. The top and bottom green tail seams should lead into the center top and center bottom of the tail end. Tuck in the blue fleece edges around the tail insertion then pin the Tail End pieces together. Topstitch around the triangular tail end trapping the green tail into the seam.

ASSEMBLE + STUFF

12 Use the template to cut a green Base (J). With right sides together, position the base piece under the connected front and back body pieces. Pin the bottom of the front tummy and front body pieces to the base edge, then pin the bottom of the back body piece to the other half of the base. The base piece should be centered under the body. Machine stitch around the edge, stopping to leave an opening in the center back to insert the tail. Make sure that you trap all the layers in your seam especially in the front where you have extra thickness from the tummy/pocket.

13 Trim away excess fabric from the ears, tummy/pocket, and base edges. Pull the dragon right side out through the tail opening. Firmly stuff the dragon so that it doesn't flatten too quickly.

14 Push at least an inch or two of the green tail into the opening. Line up the top and bottom tail seams so that they are at the center top and center bottom of the opening. Tuck in the back

and base fleece edges to mimic the surrounding seamed fabric. Handstitch the tail into both the back and base fleece, closing up the opening.

CUT + STITCH THE WINGS

15 Use the template to cut two beige Wings (E). Stack the pieces right sides together, then pin. Stitch around the outside edge, leaving an opening in the center back of the base.

16 Trim excess fabric off each wing tip. Turn the wings right side out. Use a point turner to push out each tip. Flatten the wings and tuck the fleece edges in to mimic the rest of the seamed edges. Pin the seam allowance in place. Topstitch the outside edge. Refer to the Wing template (E) to make the decorative wing delineations. Pin the finished wings to the center of the dragons back. Handstitch them in place. Let the wing tips hang free.

HEIDI BOYD recently launched *Whimsy Kits* which contain everything needed to make your own felt creations. She is committed to making sophisticated design easy and approachable. Visit her at heidiboyd.blogspot.com.

Drawstring Apple Pouch

by **JESSICA PECK**

{from page 68}



APPLE POUCH

FABRIC

- Main: $\frac{1}{8}$ yd red velvet fabric
- Lining: $\frac{1}{8}$ yd red cotton fabric



OTHER SUPPLIES FOR THE APPLE POUCH

- Template, provided on insert:
 - Leaf (A)
- 1 yd $\frac{3}{8}$ " wide grosgrain ribbon, brown
- Felt, 5" × 5" square each: kelly green and olive green
- Bodkin or large safety pin

FINGER PUPPETS

FABRIC

- Two 9" × 12" sheets felt, ivory
- One 9" × 12" sheet felt, white
- One 4" × 4" square of felt each of the following: teal, navy blue, jade green, yellow, dark brown, and black

OTHER SUPPLIES: FINGER PUPPETS

- Templates, provided on insert:
 - Puppet Base (B)
 - Hat (C)
 - Beards (D)
 - Princess Hair (E)
 - Prince Hair (F)
 - Prince Crown (G)
 - Stepmother Crown (H)
 - Stepmother Hair (I)
- Embroidery floss, one skein each of the following: dark brown, ivory, white, teal, navy blue, jade green, yellow, black, pink, red, tan
- Embroidery needle
- Cotton swab
- Blush

FINISHED SIZE

- Apple Pouch: $3\frac{3}{4}$ " × $3\frac{3}{4}$ "
- Finger Puppet: $1\frac{3}{4}$ " × $2\frac{1}{2}$ "

NOTES

- Seam allowances are $\frac{1}{2}$ ", unless otherwise noted.
- Be sure to backstitch at the beginning and end of every seam.
- All embroidery stitches are sewn by hand with two strands of embroidery floss, unless otherwise noted.

- Knot your thread at the beginning and end of every seam sewn with a blanket stitch.

APPLE POUCH

CUT THE FABRIC

- From the Main fabric (velvet), cut:
 - one rectangle 14" × $5\frac{1}{4}$ "
 - one circle with a $4\frac{1}{2}$ " diameter
- From the Lining fabric (cotton), cut:
 - one rectangle 14" × $5\frac{1}{4}$ "
 - one circle with a $4\frac{1}{2}$ " diameter
- Cut two from Leaf (A) using kelly green felt and two from Leaf (A) using olive green felt.

ASSEMBLE THE POUCH

- Fold the velvet rectangle in half widthwise, right sides together. Sew the short ends together. Carefully press the seams open. Repeat with the lining fabric.
- Align and pin the bottom of the Apple Pouch Side to the Apple Bottom, right sides together. Sew the bottom perimeter by machine. Repeat with the lining fabric. Turn the velvet pouch right side out.
- Place the pouch lining inside the velvet pouch. Align the side seams. Pin the top perimeter to hold it in place. Sew a basting stitch along the top edge.
- Press the top edge of the pouch $\frac{1}{4}$ " down toward the lining. Fold the top edge down another $\frac{1}{2}$ " toward the lining and pin in place.
- Measure $\frac{1}{2}$ " on each side of the side seam and make a small mark.
- Topstitch around the folded edge of the pouch, creating a casing for the ribbon. Begin at the mark and end at the other mark, leaving room for the ribbon.

CREATING THE DRAWSTRING

- Using a bodkin or safety pin, insert the brown ribbon through the casing.
- After the ribbon has been fed through, measure $\frac{1}{2}$ " from each of the ribbon ends.
- Align the olive Leaf (A) with the mark, and place the kelly green Leaf (A) on the back side. Embroider a running stitch down the leaves, attaching one to each side to the

ribbon. Repeat on the other ribbon end. This will complete the Apple Pouch.

PRINCESS + FRIENDS FINGER PUPPETS

CUT THE FABRIC FOR THE FINGER PUPPETS

- From the felt, cut:
 - Ivory: twelve Puppet Bases (B)
 - Teal, navy, and green: one Hat (C) each
 - White: three Beards (D)
 - Dark brown: one each of Princess Hair (E) and Prince Hair (F)
 - Yellow: one Prince Crown (G) and one Stepmother Crown (H)
 - Black: one Stepmother Hair (I)

SEW THE PUPPET FACES

- Start with one Puppet Base (B). Following the embroidery guide on the template, begin to embroider the face. Begin with the whites of the eyes, outlining at first with a split stitch, then filling in. Follow with the eye color. Next sew the nose and mouth. All of the characters have a tan nose. The princess has a small red mouth, the stepmother has a pink open mouth, and the dwarves and prince have brown mouths. All of the characters, except for the princess, have eyebrows. These are sewn with all six strands of embroidery floss to give them more dimension. The final step is to sew the Princess's eyelashes. Use only one strand of brown embroidery floss and give her five eyelashes at the top of each eye.

ATTACH THE EMBELLISHMENTS

- Once the faces have been stitched on, embellishments can be added. Begin with the dwarves and attach the Beards (D) with a blanket stitch. Place the dwarf Hats (C) over the top and sew around the inner perimeter with a blanket stitch with coordinating floss for each hat. The hair can be attached to the three remaining characters. Using brown embroidery floss, sew around the inner perimeter of the Princess Hair (E) and the Prince Hair (F). Use black floss to stitch the Stepmother Hair (I). Finally, add the Prince Crown (G) and the Stepmother Crown (H) with yellow floss.

ASSEMBLE THE CHARACTERS

16 Place one blank Puppet Base and one embroidered Puppet Base wrong sides together. Using ivory embroidery floss, sew a blanket stitch around the top of the Puppet Base leaving the bottom open. Take care to use a coordinating embroidery floss for each puppet's top, sewing under the crowns and hats.

17 To complete the princess, use a cotton swab to apply a small amount of blush on the apples of her cheeks.

SOURCES

WOOL FELT National Nonwovens, nationalnonwovens.com

JESSICA PECK resides in Wisconsin with her three favorite redheads—her husband and two children. You can find more of her patterns in her Etsy shop *Sweetie Pie Bakery* or her book *Felt Toys for Little Ones*, which is due to be released in November 2013. Visit her at jessicapecck.blogspot.com

Witch Legs Doorstop

by **KEVIN KOSBAB**

{from [page 69](#)}



FABRIC

- 4" × 6" piece of striped cotton fabric for legs (shown: red and white stripe)
- 6" of eyelet lace trim (shown: 2⅜" wide)
- ⅛ yd wool felt or wool-blend felt, 36" wide or 9" × 12" rectangle (shown: black)

OTHER SUPPLIES

- Templates, provided on insert:
- Boot Side (A)

- Boot Sole (B)
- Polyester fiberfill (or cotton or wool stuffing)
- 2 ribbon buckles (see Notes; shown: ½" × ½")
- Embroidery floss to match felt
- Hand embroidery needle

NOTES

- The buckles shown on the sample were found in the scrapbooking embellishments section of a craft store. If you can't find similar buckles, you could use gray or metallic embroidery floss to embroider a square buckle onto the felt boots.
- Though this doorstop is primarily intended for decorative use, dense stuffing will help the wedge hold a door better. Cotton, kapok, or wool stuffing may work better than polyester for this. If the doorstop tends to slide on hard floors, tack a small piece of rug or shelf liner to the bottom of the wedge.

FINISHED SIZE

2¼" × 2" × 10"

MAKE THE LEGS

- 1** Cut two rectangles 2" × 5½" for the Legs from the cotton fabric. (Stripes should be parallel to the short ends.)
- 2** With right sides together, sew the long edges of one Leg piece together using a ¼" seam allowance. Turn the tube right side out. Repeat this step for the remaining Leg piece.
- 3** Stuff each Leg with fiberfill. Handsew a running stitch around the lower end of each Leg using thread to match the felt. Pull the thread to gather and knot but do not trim the gathering thread. The opposite end of each Leg should remain open. Leave a ¼" at the end of the leg free of stuffing for the seam allowance.

MAKE THE SKIRT

- 4** Sew the short ends of the 6" length of trim together with a French seam—first sew with wrong sides together with a scant ¼" seam allowance, then turn the trim so the right sides are



together. Sew the seam with a slightly generous ¼" seam, encasing the original seam allowances. Turn the trim right side out.

5 If your trim was not gathered when purchased, sew a running stitch around the raw edge and gather to a width of about 1½". Some trim may already be gathered; the trim used for the sample was pre-gathered in a bound edge. For trim that is already gathered, fold small tucks into the sides of the skirt at the "waist" to give it a width of about 1½". Pin or hand baste the tucks in place.

ASSEMBLE THE WEDGE

- 6** From the wool felt, cut the following pieces:
 - 2 Ends, 1¼" × 2¼"
 - 1 Top, 2¼" × 4½"
 - 1 Base, 2¼" × 4"
 - 1 Side, 2" × 4"; then subcut the Side piece in half diagonally to make two triangular Side pieces.
- 7** Using matching embroidery floss, whipstitch the longest edge (the diagonal) of a triangular Side piece to each long edge of the Top, making sure both Sides taper toward each other.
- 8** Insert the raw ends of the stuffed legs into the skirt, aligning the raw edges. (Keep the skirt seam to one side or the back.) Sandwich the skirt and legs between the long edges of the two felt End pieces. Pin all layers together, making sure all raw edges will be caught in the seam, and sew the Ends together with a ¼" seam allowance. The Ends should now form a 2" × 2¼" panel with the skirt and legs extending from the center seam.

9 Whipstitch the End to the short edges of the joined Side and Top pieces, aligning the seams with the corners of the End.

10 Whipstitch the Base to the raw edges of the wedge pieces, leaving an opening of about 1½" in one side for stuffing. Stuff the wedge firmly, then whipstitch the opening closed.

MAKE THE BOOTS

11 From the remaining wool felt, cut the following pieces:

- 4 Boot Sides (A)
- 2 Boot Soles (B)

12 Whipstitch two Boot Side (A) pieces together at the heel end. Center the round end of a Boot Sole on the seam and whipstitch the bottom edges of the Boot Sides to the perimeter of the Boot Sole. Fold the Boot Sole to follow the edge of the Boot Sides at the heel. The Boot Sides will meet at the point of the Boot Sole; continue whipstitching the Boot Sides together from this point. Leave about ¼" open at the top front of the boot.

13 Stuff the tips of the boots with fiberfill, leaving the heel end empty to insert the legs.

14 Thread the gathering thread at the end of one of the legs onto a needle. Insert the needle into one of the boots and through the heel. Pull the boot up around the leg and secure by tacking the heel with the gathering thread. (You may also want to make a couple small stitches on the sole to help shape the heel.) Trim off the loose gathering thread. Repeat this step to put the remaining boot on the remaining leg.

15 Place a buckle on the upper part of one of the boots, aligning the center bar with the seam in the boot. Hand-sew the center bar of the buckle to the boot, sewing through to the leg fabric for extra security. Sew the remaining buckle to the other boot.

KEVIN KOSBAB is a contributing editor to *Stitch*. He designs modern sewing projects for magazines and his own pattern line, *Feed Dog Designs* (feeddog.net). His *Stitch Workshop DVD Secrets of Home Décor Sewing* is available from *Interweave*, and he's currently at work on a quilting book.

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MEET ME IN ST. LOUIS

PAGE 31

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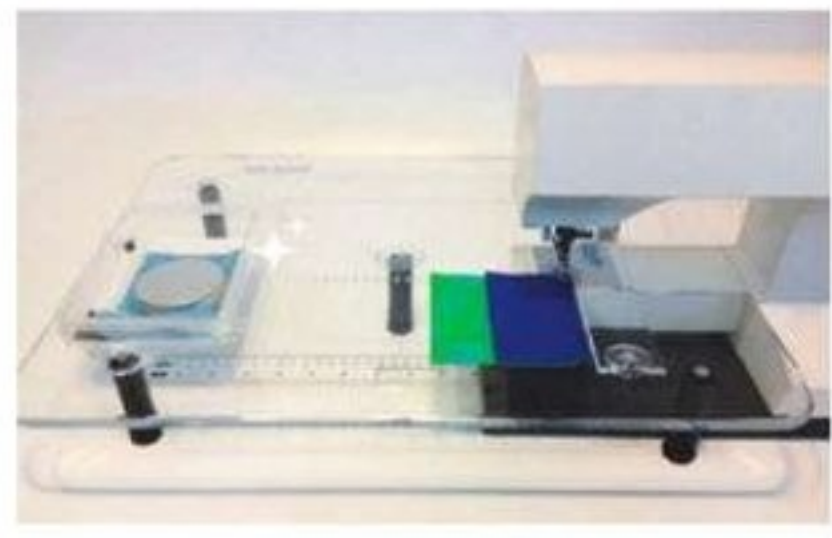
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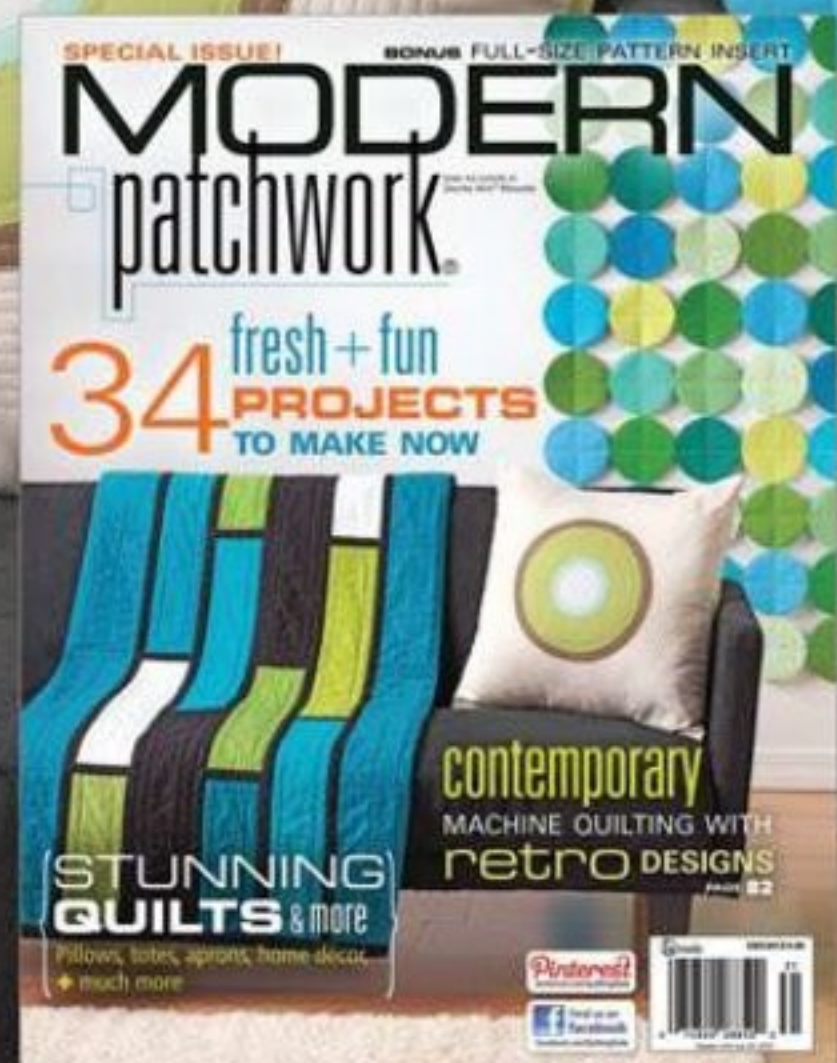
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DIFFERENT Worlds

Essay **MAGS KANDIS**

A melding of cultures . . . an ethnic and historical interaction of color, texture, motif and shape . . . all taken apart and put back together again into garments, accessories and home goods marked by unmistakable global flavor.

I have built a career designing knits and knitting patterns with this approach. My home is scattered with vignettes comprised of textiles and tchotchkes of contrasting cultures and eras. Pots on my stove bubble with multi-ethnic rummage-ings. I guess it is in my DNA to approach the process of finding inspiration for my sewn projects in much the same manner. Mind you now, working with woven textiles I have been able to add images and motifs to plain, smooth-weave fabrics in ways I really never could with handknits. A whole new world of dying, ink-jet printing, stamping, stencilling, and air brushing has opened up to me. Ahhhhh . . . so little time.

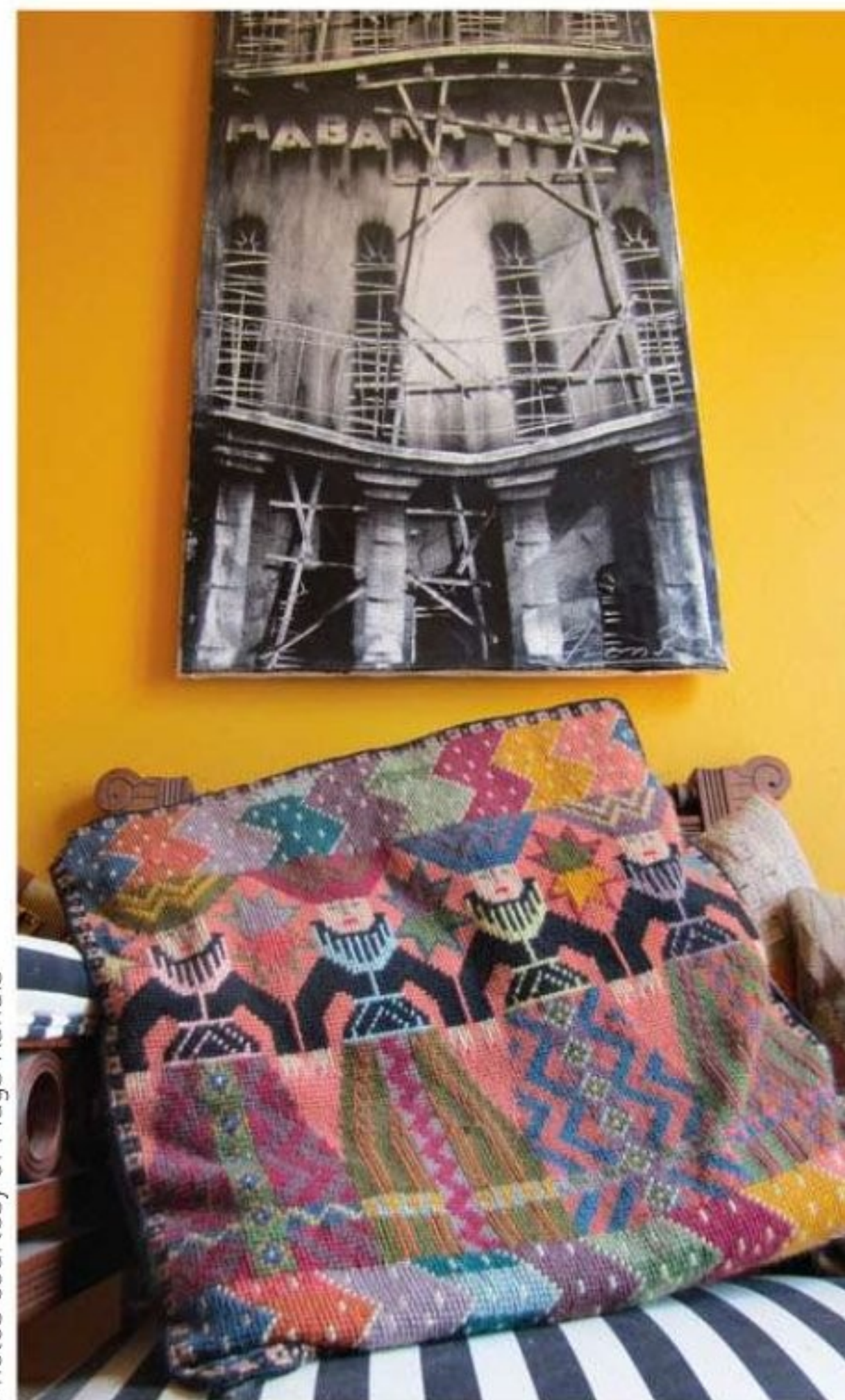
Books have always been my go-to source for motifs, silhouettes, and color stories. Shelves are full of them and favorites are piled high near comfy spots. Magazines—mostly ones with a focus on home décor—are old, inspiring workmates I find impossible to give up. But, I do confess, the Internet and its infinite content has now become a major source for my inspiration and exploration. Add to that Pinterest—my guilty pleasure—with the ease it offers in the collecting and curating of my fascination-of-the-moment, and my time spent sourcing ideas and armchair-traveling the world has never been easier.

I never allow the taking of cues from global inspiration to limit my creative process. There are no “rules” that dictate



that I should adhere rigidly to one culture or another. This is my creative world, my global design, but I do my best to be mindful and respectful. I'll take a smattering of this and a soupçon of that and create something that is my own—a distinct ethnic fusion. A Korean *hanbok* fashioned out of fabric inspired by kuba cloth; an Angkor Wat temple shaped cap dotted with Peruvian backstrap loom woven motifs; a Japanese knot bag mixes it up with a simplified Mexican Otomi textile: The world is my creative oyster!

There is one thing I believe to be true of handcrafted textiles and items made from them—each design reflects the unique personality of the maker. Like really good

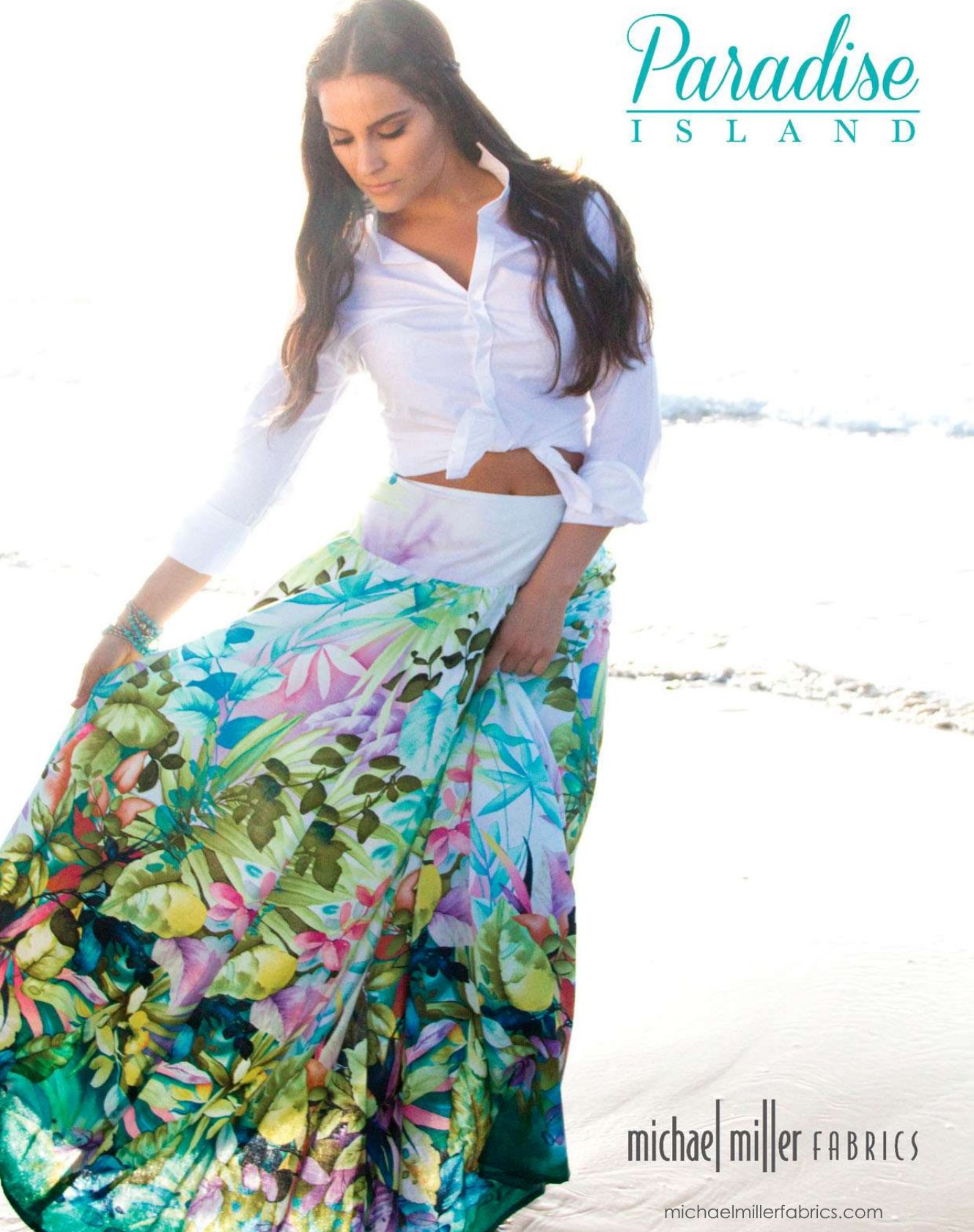


Photos courtesy of Mags Kandis

food, it is the flavor of the maker's hands that makes the difference. But as makers, we already know this.

The more I have the great fortune of *real* traveling the more I am so thankful of where I call home. North America is a continent that not only welcomes diversity, but thrives and pulsates because of it. Generations of immigrants create ethnic enclaves even in the smallest of communities. It is usually here, at home, that we are first introduced to the new and different and wonderful. That I can open my mind to what surrounds me—see it, eat it, smell it, feel it, and then whirl it up into patterns, colors, and shapes that fill me with creative joy—what more can a maker ask for?

Although known for being distracted by yarn, MAGS KANDIS has always been a not-so-closeted stitcher, fabric collector, and textile dreamer. Lately she has been spending a disproportionate amount of her time playing with various ways of getting images onto fabric. She is the author of Folk Style and Gifted: Lovely Little Things to Knit and Crochet from Interweave Press. You can follow her latest diversions at callmemagpie.blogspot.com.

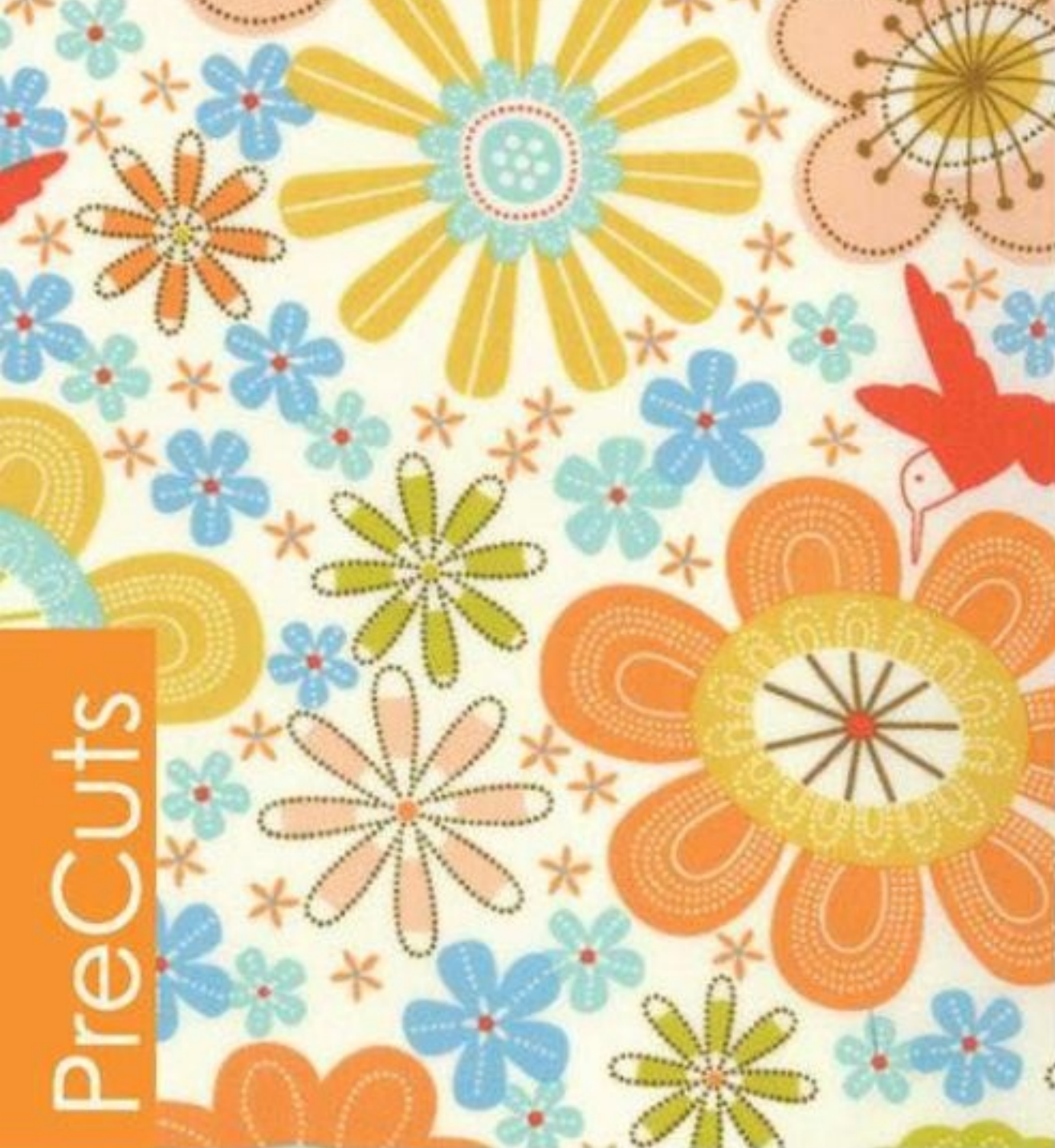


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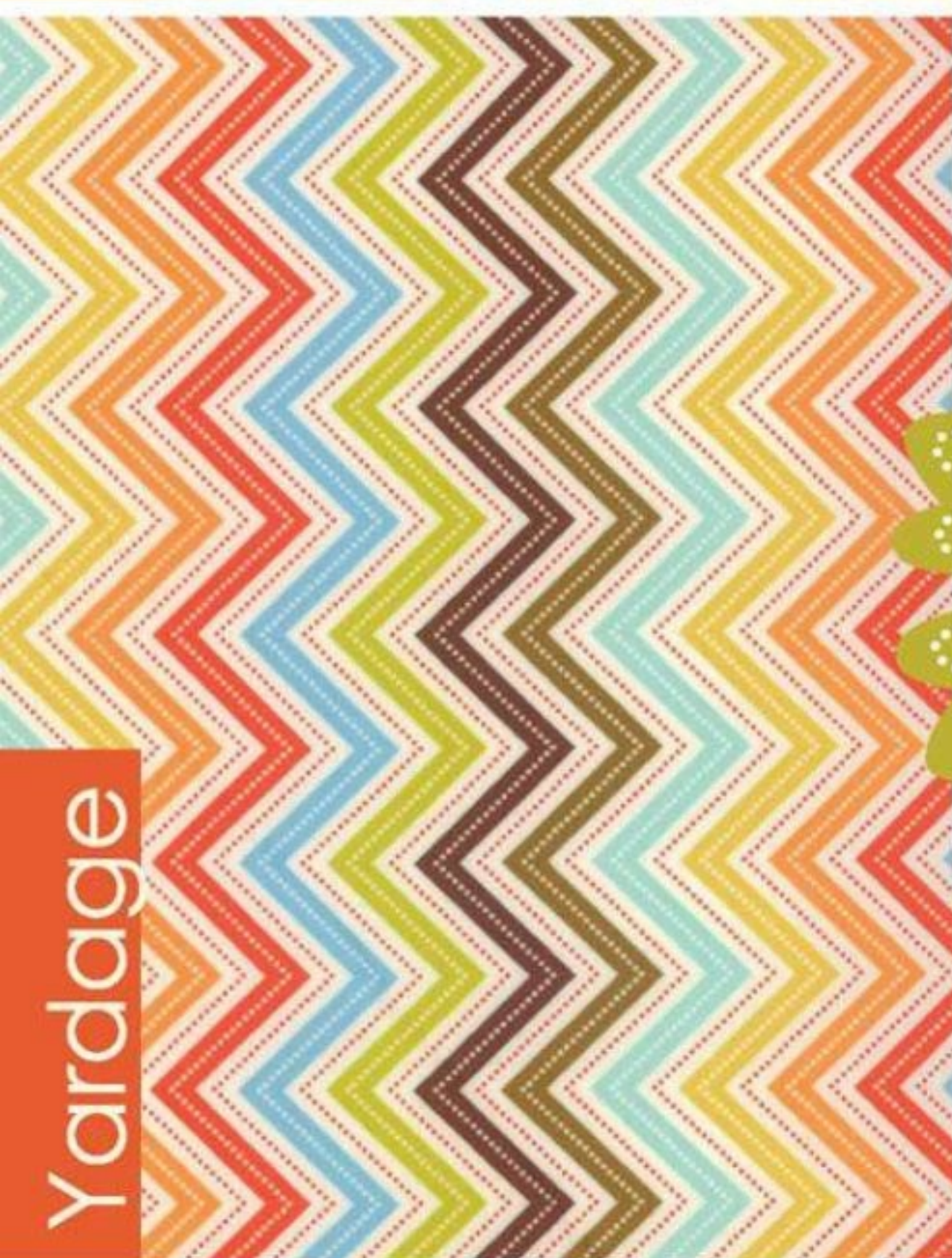
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