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INTERWEAVE

stitch

creating
with fabric
+ thread

**36
BRIGHT**

**PROJECTS
FOR SPRING!**

MAKE THIS
delightful
LINEN TOTE

PAGE 35

join the
**CROSS-STITCH
REVIVAL**





TIMELESS TREASURES

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by Alice Kennedy



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pattern PLAY

WELCOME TO *STITCH* SPRING 2014. We are all too ready to usher in the warmer weather, and in this issue you will find the vivid colors and wild mixture of different elements that we will soon see all around us as flowers bloom and tree buds blossom.

This is an issue to tantalize the senses for sure—all **36 projects!** In **Electric Pastels** you will find a gorgeous rainbow spectrum of items to sew from a brilliant clutch and tote to bright home decor projects.

Stripes, Dots + Chevrons brings our favorite patterns into play with delightful skirts, sweet stuffed turtles, a captivating quilt, picture frames, and a set of pillows.

In **Mixed Up Prints**, you will find a lovely mélange of fabrics that work together to make for eye-catching items like bags, fashion accessories, and a beautifully useful gardening apron.

Taking Shape looks to geometry to create gorgeous projects, like an easy shrug and a pretty handbag with linear lines and a variety of items that use circles as their key design element.

And **Playful Patterns** is a play on words, from patterns that evoke play like tiny, cute shortalls and a happy collage, to projects that combine patterns in unexpectedly fresh ways in everyday items like a lunch bag, tote, and purse.

Plus, in our features section you will learn about the cross-stitch revival, how to mix and match fabrics with ease, and how to stitch up the prettiest boat neck ever.

I hope this colorful and vibrant issue will inspire you to sit right down and sew up a storm. And keep your eyes open for project kits based on items in this issue on SewDaily.com.



I would love to know what you plan to sew for spring and as always you can write me to let me know what you are loving at aeden@interweave.com.

Happy stitching!
amber eden
Editor, *Stitch/SewDaily.com*

coming soon!

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

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April 2014

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dear STELLA



ANY DAY SPENT SEWING IS A GOOD DAY.

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stitch

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ASSISTANT EDITOR Abby Kaufman

TECHNICAL ASSISTANT EDITOR Eliane Pinto

FREELANCE TECHNICAL EDITOR Bernie Kulisek

CONTRIBUTING EDITORS Susan Beal, Linda Turner Griepentrog,
Gretchen Hirsch, Kevin Kosbab, Linda Lee, Linzee Kull McCray

ART DIRECTOR Larissa Davis

DESIGNER Jocelin Damien

PRODUCTION COORDINATOR Kate Binder

PHOTOGRAPHY Jack Deutsch *unless otherwise credited*

PHOTO STYLIST Natasha Senko

HAIR & MAKEUP Sokphalla Ban

ILLUSTRATION Ann Swanson

ADVERTISING MANAGER Barbara Staszak

bstaszak@interweave.com, 978-203-5460

MEDIA SALES TEAM LEADER Diane Kocal

dkocal@interweave.com, 317-482-0120

AD TRAFFICKER Melissa Marie Brown

ONLINE MARKETING Whitney Dorband

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Wordplay Cuddle™ by ADORNit™



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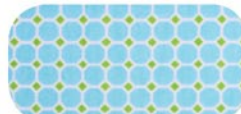
Zebra Cuddle™ Black/White



Cuddle Dimple™ Apple Green



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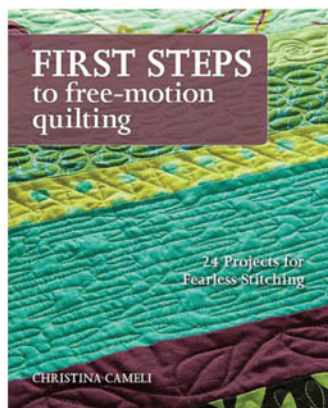
* what's new + cool



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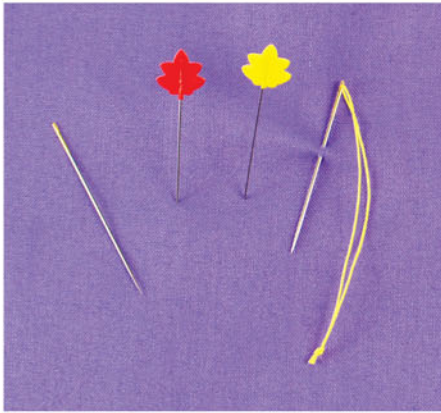
Give stippling or spirals a try, guided by **FIRST STEPS TO FREE-MOTION QUILTING**, by Christina Cameli. The book not only offers tips and techniques, but grounds you in the basics. Once you're ready to go, try one of 24 projects to help you hone this new skill. Stash Books \$24.95, stashbooks.com.



Grandma proves she knows best with this trio of handy bottles. **GRANDMA'S SECRET SPOT REMOVER, WRINKLE REMOVER, and MIRACLE MOISTURIZER** come in travel-sized bottles, and are sold in packs of four or six. Slip them into your purse or tote to avoid spots, wrinkles, and chapped hands while you're on the go. Grandma's Secret Products, \$19.95 to \$27.35, grandmassoap.com.



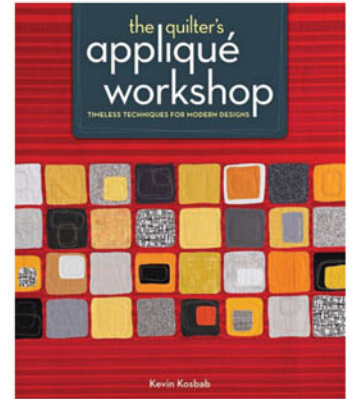
Put aside your pencil or chopstick and turn to Clover's new **POINT 2 POINT TURNER**. It has a curved end with a tip for point turning, and a fine-tipped end for detail work. Turning points and pushing seams out is now a snap. *Clover, \$9.25, clover-usa.com.*



Whatever kind of needlework you're doing, quality counts. **TULIP'S SEWING NEEDLES** are made of nickel-plated steel. The company, which celebrated its 65th anniversary in 2013, focuses on making needles that are both flexible and smooth, for quilting, appliqué, patchwork, and more. *Tulip, tulip-japan.co.jp.*



Kick your hand quilting and paper piecing up a notch with Coats' new line of thread. **DUAL DUTY XP PAPER PIECING THREAD** won't add bulk, but its fineness is strong enough to withstand tearing your paper pattern a way. **COTTON COVERED BOLD HAND QUILTING THREAD** is heavy, and has a finish to prevent knots and fraying. *Coats, coatsandclark.com.*



In **THE QUILTER'S APPLIQUÉ WORKSHOP**, author Kevin Kosbab sets out to show the fun and easy sides of appliqué through 12 home decor projects. Both hand- and machine-appliqué techniques are discussed, in addition to raw-edge, needle-turn, and prepared-edge appliqué. *Interweave, \$26.99, interweave.com.*



MONALUNA'S new line, **MEADOW**, features fabric in a variety of colors and prints that scream "spring." Choose from Lily, Pinwheel, Birch, Evening, and more. The best part? Monaluna's fabrics are certified organic. *Monaluna, monaluna.com.*

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From inspiring people to hot trends, check out the news from around the sewing world.

Fast-Fashion Fatigue

Inside the ethical fashion movement

Text **ABBY KAUFMAN**

SINCE ELIZABETH CLINE'S BOOK *OVERDRESSED: The Shockingly High Cost of Cheap Fashion* was published in 2012, the author has watched as some budget fashion retailers and shoppers are slowly beginning to shift their thinking on how they create and consume fashion.

Ethical retail shops are cropping up in cities and online, while some fast-fashion stores are thinking more about the environment and human rights, Cline says. Meanwhile, people are stepping out of the fast-fashion chains of the world and into thrift stores or buying from local manufacturers.

Change can even start in your own sewing room.

"For those people who want to make themselves clothes, I think that is amazing, and impressive," Cline says. "Those people are a really inspiring part of the movement."

In *Overdressed*, Cline dissects the cheap-fashion market, including its impacts on retailers, the economy, and the environment. She travels overseas to visit the factories where so many fast-fashion products are made, and on U.S. soil uncovers what happens to disposed-of clothes.

"I feel like people's acceptance and awareness of ethical fashion is much greater than I could ever have anticipated," says Cline, who owned 354 items of clothing when she began writing *Overdressed*.

"I think consumers, including me, feel what I like to call fast-fashion fatigue," she says. "We all have a closet full of clothes. We are very used to being able to buy the latest trend very cheap. I think collectively, we

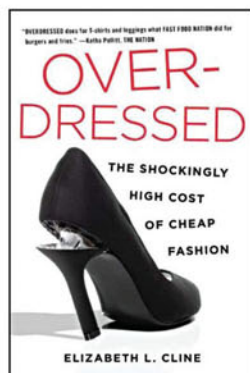


Author Elizabeth Cline explores cheap fashion and its ramifications in *Overdressed*.

realized that's not all that satisfying."

During the writing of *Overdressed*, Cline began revamping her own fashion habits. She now has a pared-down wardrobe, of items bought at thrift and consignment stores, from ethical and independent designers, and on resale websites. She makes good use of the clothes she has, and when she buys, she buys items that are well-made, will last, and can be repaired or resold, she says.

"In the beginning, I thought I still would secretly be sneaking into H&M — I couldn't imagine any other way to shop," Cline says. "I wrote that I wasn't into clothes, but I bought clothes. I have a passion for clothing now."



Price, Cline says, can be an obstacle to buying ethically, especially when fast-fashion retailers offer \$7.99 sweaters or \$9.99 pants. You'll pay more for something from an ethical or independent designer, but you'll get much more out of that item in the long run, she notes.

"Wherever you buy clothes, buy things you really love and are going to wear," she says.

For people who want to change how they shop, Cline says to start by respecting what you already own, and get the most out of what you wear. Then, explore online ethical retailers, search out clothes that aren't made overseas, and make use of consignment or eco boutiques. Cline has an ethical shopping directory on her website.

"We're seeing people liking the idea of buying clothing made in their city," Cline says. "That, I think, is the next kind of wave in ethical fashion." *



For more information, visit **OVERDRESSEDTHEBOOK.COM**

DOWN SIZING

Creating clothing to fit those with Down syndrome

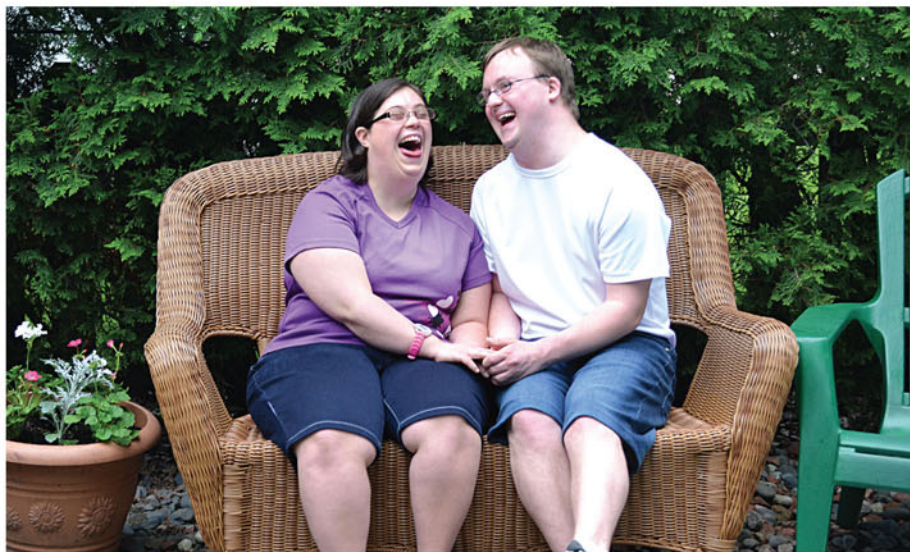
Text **EMILY KETTERER**

FINDING THAT PERFECT PAIR OF JEANS CAN BE HARD ON ANYONE. But in a system of standardized sizes, it can be nearly impossible for those with Down syndrome. Which is what Karen Bowersox, of Mentor, Ohio, found out after granddaughter, Maggie, was born with Down.

While visiting one day, Bowersox watched Maggie's mother struggle to dress the girl. "Huffing and puffing, my daughter turned to me and said, 'Mom, you're an entrepreneur, why don't you make clothes that actually fit people with Down syndrome?'" Bowersox recalls. Thinking a clothing line must already exist, she scoured the Internet for adaptable clothing. When her search came up empty, she set out to fill the void.

People with Down syndrome typically have physical characteristics that inhibit finding flattering clothing. An extra chromosome causes lower muscle tone and a shorter, wider body type. Smaller femur and thigh proportions mean hemming pants alone doesn't solve the fit problems. Because altering premade clothes didn't measure up, Bowersox decided to design her own clothing line, and Downs Designs was born.

Bowersox recruited designer Jillian Jankovsky from a local design school, and together they found seven fit models. After four years of fitting after fitting, Downs Designs now offers 20 styles of jeans for men and women, child through adult, in addition to capris, shorts, and shirts. The pants are designed to sit comfortably above or below what Bowersox calls "cherub bellies," secured with elastic, not buttons or zippers. "Our jeans give those with disabilities the independence to get dressed and go to school, work, or simply go to the bathroom without assistance," Bowersox says. "We give them self esteem."



Because of her experience with Maggie and countless customers, Bowersox understands the needs of the Down community. Even with customers from around the world, Bowersox will ensure a perfect fit, every time. When a new customer makes an order, she personally calls to make sure they've selected the correct style. Two pairs of unhemmed jeans are then sent with instructions for hem-marking and return shipment so the seamstress can handle the finishing touches. "Without the compassion and love that goes into my company, I wouldn't have a business," she says.

In her efforts to make uncomfortable, unattractive clothing a thing of the past for people with different body shapes,



Downs Designs was created to fill a need in the clothing world for people with Down syndrome.

Bowersox is developing another line of clothing for people with other physical differences. "Seeing the smiles on their faces and hearing mothers say their kids won't wear anything else because they feel like every other kid makes everything worth it," Bowersox says. ✱

EMILY KETTERER is a recent graduate of Miami University with degrees in journalism and art history.



For more information, visit
DOWNSDESIGNS.COM



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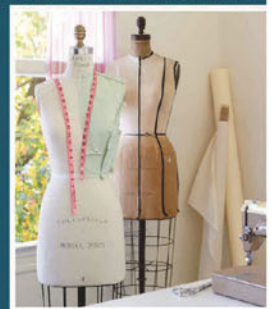
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A cross-stitched rose embellishes a bag made with Charlotte Lyons' Tilly fabric.

cross-stitch

WORLD

A craft steeped in history makes a modern comeback

Text LINZEE KULL MCCRAY

{ “Cross-stitch is appealing because you can have a *very nice piece of work* without having to learn a lot of stitches.” — Bari J. Ackerman }



By cross-stitching small sections of her Splendor 1920s fabric, Bari J. Ackerman adds texture and visual interest to her projects.

IN DAYS GONE BY, STAID EMBROIDERERS USED CROSS-STITCH to create samplers praising home and family: 21st-century cross-stitchers are just as likely to embroider “Whatever” as “Bless this House.” Though the messages cross-stitch conveys may have changed, the medium has not—this simple stitch, currently undergoing a revival, has traversed the decades with geometric style.

Defined simply, cross-stitch is when a thread lies atop another to form an X. Easy-to-master cross-stitches can be combined to create complex patterns. In counted cross-stitch, those designs are stitched on fabrics whose loose or open weave structure forms a grid. Aida cloth is a commonly used background fabric on which the threads are evenly woven and the size of the cloth—14-count aida, for example—refers to the number of stitches per inch. Stamped cross-stitch is just as it sounds, with patterns stamped directly on the cloth and stitched over. Cotton and linen are typical background fabrics, while embroidery floss in cotton, and sometimes linen or silk, provides color and creates the imagery.

Historically, cross-stitches were one of the many embroidery stitches young girls were expected to master. The girls demonstrated their skills on a “sampler,” which comes from the French word for “example.” The first samplers were long strips of cloth on which professional embroiderers randomly sewed a variety of stitches, images, or color combinations for future reference. When printed patterns appeared (the first pattern book was printed in 1523!), the variety of sampler stitches decreased, but cross-stitch held firm. Samplers stitched by young girls did double duty: their alphabets, numbers, and aphorisms demonstrated their creators’ domestic skills, along with their knowledge of reading and numbers. In the 1700s, girls revealed their geographic prowess by stitching maps and globes. While it’s commonly thought that only well-to-do girls made samplers, girls of all economic classes were taught to stitch letters, in part as a way to mark precious textiles for laundering.

Today’s infatuation with cross-stitch has less practical roots, but it is nevertheless inspired by a simpler time. Watching the

women stitching on PBS’s hit television show *Downton Abbey* was the spark for Bari J. Ackerman, a long-time embroiderer, to include cross-stitch imagery in her Splendor 1920 line for Art Gallery Fabrics. But rather than sewing full-blown samplers like the Downton women might have done, Bari finds that covering select portions of her fabric with cross-stitch provides visual interest.

“I’ll stitch one motif, then cut it out and use it in the center of a pillow, which provides a nice contrast in texture,” she says. “Cross-stitch is appealing because you can have a very nice piece of work without having to learn a lot of stitches.”

Anna Maria Horner also added fuel to giving cross-stitch new life. Her Loulouthi Needleworks prints feature cross-stitch designs printed on cotton, while her 2012 book, *Anna Maria’s Needleworks Notebook*, includes cross-stitch projects.

Historic cross-stitch also inspired Charlotte Lyon’s Tilly fabrics for Anna Griffin’s Blend Fabrics—in her case, it was vintage needle cards from the 1800s—but she, too, uses cross-stitch in atypical ways.

"I like to juxtapose my more traditional-looking fabrics with funky, fresh prints and adding that bit of cross-stitching to a project brings a layer of charm and handmade prettiness," says Charlotte, who also designs and sells samplers through her Etsy shop.

While some contemporary cross-stitch is all sweetness and light, other modern practitioners have given it an ironic twist. Pattern companies like Subversive Cross Stitch offer winsome baby bunnies and ducklings alongside sentiments that stand in sharp contrast: "Home is Where the Vodka Is," "Babies Suck," and "Stop Freaking Out."

The craft's neatly ordered stitches also seem to speak to a generation that's grown up on pixels, and its gridded structure lends itself to designs featuring robots, Pac-Man, and space aliens. The perversity of combining these '80s icons with centuries-old needlework techniques delights today's cross-stitchers.

Even without this sly wink and nod, modern cross-stitching can be downright avant garde. On an uncluttered background, the pattern of simple crossed threads has graphic appeal and is reproduced on wrapping paper, bike seats, and iPhone covers. Susan Fitzgerald of Red Gate Stitchery incorporates unconventional materials like bamboo, cork, and acrylic to expand cross-stitch's appeal.

"I've long enjoyed cross-stitch but I'm not very adept at using a sewing machine to finish my projects, so finding materials you didn't have to sew appealed to me," she says. Intrigued by leather supplies at a Boy Scouts store, Susan created a pattern on a wrist cuff with a hole punch. "The look of floss on leather blew me away," she says. "And I loved that the edges don't need finishing—when I was done stitching I could just snap it on and wear it."

Susan opened an Etsy shop in March 2012 and she's been more than pleased with the response to her new take on this old craft. "These projects aren't a huge investment in money or time so people who haven't stitched before aren't setting themselves up for months of work—they can finish in an afternoon," she says of her cross-stitched pendant, cuff, and coaster kits.



Above: Susan Fitzgerald of Red Gate Stitchery combines traditional cross-stitch with unexpected materials, like leather, wood, and for this necklace kit, acrylic.

Below right: Using a hole punch on a leather cuff provided Susan Fitzgerald with a new material to cross-stitch on.

But there's more than efficiency that appeals to her customers. "Stitching's tactile qualities are a wonderful counterpoint to our lives of bits and bytes, of being connected all the time. It's really compelling to have something you can touch, feel, and create, and it provides an opportunity to engage another part of your mind."

Bari echoes Susan's thoughts, noting while cross-stitch has a historic past, it works well in these modern times. "I'll be sitting in my car, waiting for my kids, and stitching the whole time," she says. "It's portable and so relaxing."

And while cross-stitching's popularity has waxed and waned, Charlotte Lyons says it's here to stay. "Cross-stitching is really a form of illustration and you can make a rose or a cartoon character, depending on your taste," she says. "So many of us have rededicated ourselves to embroidery. These kinds of crafts have periods when they're in vogue, but even when they're out of fashion they don't go far." ✳



LINZEE KULL MCCRAY is a writer and editor with a focus on textiles and crafts. She's a contributing editor for *Stitch*. Find her on Instagram and Twitter at @seamswrite.

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Hapi Voile
Amy Butler

R O W A N

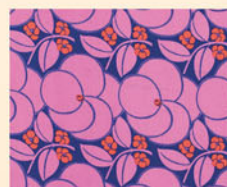
Classic Colors.
Timeless
Sophistication.



Hapi Linen



Hapi Voile



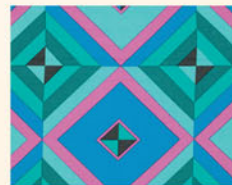
Hapi Cotton



Hapi Cotton



Hapi Cotton



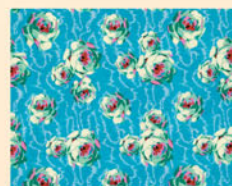
Hapi Linen



Hapi Voile



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COATS

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Demystifying the *bateau* neck

Try this artful approach to finishing the classic boat neck

Text **LYNDA MAYNARD**

THE CLASSIC BATEAU (BOAT) NECK EXUDES A REFINED SIMPLICITY and provides a graceful frame for the face, as well as a balanced shoulder line. Garments with this neckline treatment are usually finished with a facing, which adds bulk and doesn't lie smoothly. Also, facings tend to make unscheduled appearances which detract from an otherwise flawless look. Instead, let's take an innovative and artful approach to finishing the bateau neck.

Buy fabric according to the yardage requirements on the back of the pattern envelope. For the sample garment, I opted to use a silk dupioni underlined with a very lightweight cotton batiste. Once you have selected your fabric, woven or knit, give some thought to the accent color. You may use the same fabric throughout, or you may choose to play with a contrasting color or texture to provide an eye-catching element.

I am a firm believer in muslin test garments. Not only do they allow you to perfect the fit, but also to be sure the design details are compatible with your figure.

Bateau necklines do extend to the middle of the shoulder, but, for added drama, they may extend almost to the armhole. They may be fairly straight, or curved slightly under the neck. I encourage you to play with variations to find what looks best.

When cutting your fabric, follow the cutting directions included for pattern layout. For woven fabrics, the band pieces will be cut on the true bias. For knits, cut on the crosswise.

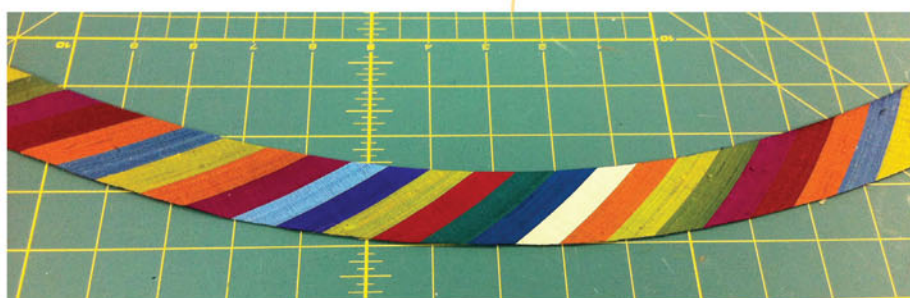


figure 1

Measure the stitching lines of the front and back neck and cut three strips: one for the garment front (mine was cut on the fold), and two for the back (there is a zipper, so there are two backs). Be sure to add extra length for the seam allowances and "futzling."

The dimensions of the bands' two seam allowances are $1\frac{1}{4}$ " ($\frac{5}{8}$ " + $\frac{5}{8}$ "). Cut the strip $2\frac{1}{2}$ " wide for knits. For wovens, cut the true bias and add $\frac{3}{8}$ " for stretch pressing. The strip will be $2\frac{7}{8}$ " wide.

To prepare the pieces for sewing, stay stitch directly on the seamlines of the front and back neck. Follow the pattern instructions for garment assembly. The banded finish will be applied last.

When stitching the shoulder seams, begin at the armhole and end at the neck seamline (where you placed your stay stitching). Be sure to secure the thread ends with two or three stitches at the zero-inch length setting. Backstitching causes thread build-up, which creates bulk.

The banded finish we will apply (to woven fabrics only) does extend past the finished stitching line of the pattern. For example, if you would like a $\frac{1}{2}$ " band, back the seamline and cutting line away by $\frac{1}{2}$ ". It would be wise to experiment with different band width samples.

To stretch press the bias strips, place the strip flat on the pressing surface and gently pull with one hand while you steam press with the other. This serves to stabilize the bias strip so it doesn't twist or distort when applied.

Notice the extra $\frac{3}{8}$ " built in for stretch pressing disappeared. Fabrics do vary when pressed in this manner, so it is wise to make a small sample. Next, for knits or wovens, press the strip in half.

One of the advantages of the bias band is the ability to "pre-shape" the band. I pressed it to align with the neckline curve of the garment. **(figure 1)**

For the two back bands, finish the ends that will form the center back. Fold the end, right sides together, and stitch. Trim, press,

Bateau necklines do extend to the middle of the shoulder, but, *for added drama*, they may extend almost to the armhole.

and turn to right side. You may choose to serge-finish the raw edges once they have been pre-shaped.

To apply the banded finish, I find it helpful to mark the stitching line on the band because we will be encouraging “slightly stretching” the band as it is attached to the neckline curve. It is important to preserve an even finished width.

Apply the back bands first. Align the raw edges of the band with the raw edge of the garment, right sides together. Begin stitching from the center back and end at the exact place on the shoulder seam where the stitchline ended. Remember, the shoulder seam was stitched to this point and reinforced with a small stitch.

When both back strips have been stitched, check to make sure they are evenly applied at the center back. **(figure 2)** It is much easier to reposition the strips now, before finishing the garment.

The front band will be attached in a similar manner. Mark the stitching line, align the raw edges, and pin in place. Stitch, leaving $\frac{1}{4}$ " unstitched at both sides of the front neckline.

To finish the neckline, trim and clip the garment neckline seam allowance. Press the band away from the garment and press all seam allowances toward the garment. Position the unstitched ends of the front band under the stitched back bands. (The back bands will overlap the front band at



figure 2

the shoulder seams). **(figure 3)** Pin in place and make sure the finish is positioned smoothly.

Continue stitching the front band the remaining $1\frac{1}{4}$ ". The ends of the back band will be secured with this last stitching as well. You may now cut off any excess band length. You may topstitch the seam allowances down as I do to maintain a flat finish. Double needle topstitching is also a clean, attractive detail.

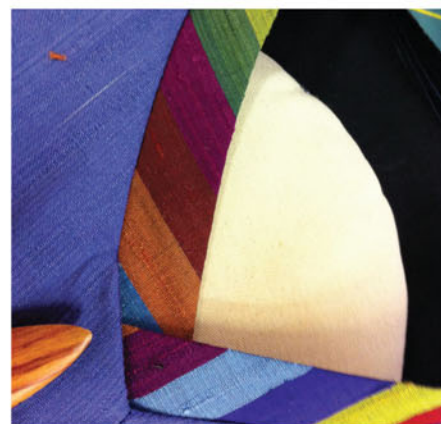


figure 3

LYNDA MAYNARD is a faculty member in a number of fashion departments in the San Francisco Bay Area college community. She has authored two books showcasing her expertise. *Demystifying Fit*, her first book in CD format, focuses on fitting techniques. Her latest book in hardcopy, *The Dressmaker's Handbook of Couture Sewing Techniques (Interweave)*, explores innovative edge finishes. She also teaches online classes, and at workshops nationwide.



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playing with PATTERNS

Stuck in the same solid-and-print matching rut? Leap outside your comfort zone and learn to mix up prints and patterns, using these principles *Text* **LINDA TURNER GRIEPENTROG**

WHILE NOT QUITE AS TRAUMATIC AS CHOOSING A SPOUSE, PICKING FABRIC PATTERNS that go together can send some sewists into a tizzy. Does this really go with that? What if I pair things that look wrong? How do I know what goes with what?

Sure, you can make safe choices by matching up only solids with prints, but who wants to go there all the time? Can you say, "boring?"

Mixing and matching prints is fun, it's fashionable, and with a few pointers, you too can breathe normally while getting some great results. Print pairing adds interest and daring to clothing, accessories, home decorating, and quilt projects, and the mixing principles are the same.

PICK 3

Many designers recommend using an odd number of prints, and three is a fine beginning. Choose a large-scale print and a small-scale print that go together, and using colors from either, select a third "basic," like dots or stripes, or a tone-on-tone print.

Choose a focus print you love and build around it using this principle. If you begin with a multi-color stripe, plaid, or print, pull colors from it for the coordinates.

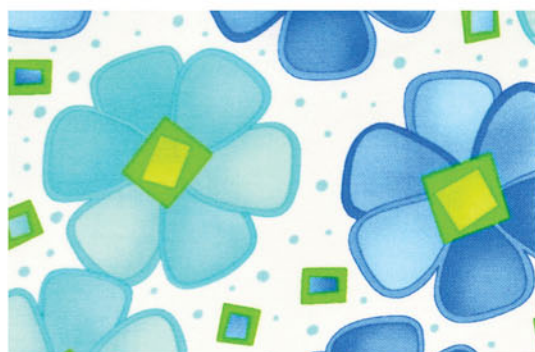
FEEL FOR IT

Some fabrics say "formal," others say "casual." When you're mixing things up, try to combine fabrics with the same feel. If you

prefer stronger contrasts, it's okay to mix it up a bit, like denim with lace and metallic. The casual/formal mood combos seem more important in home decor than for clothing, where pretty much anything goes as long as you like it. And, if you don't, it's much less expensive to change it up.

INTENSE INTEGRATION

The most soothing combos come when similar intensities are mixed. It's easier on the eyes if pastels are combined with pastels, rather than with bright primaries, which create visual discord. That's not to say there can't be a spike of more intense related color within the mix.



Pick 3



Same Colors,
Different Pattern

SAME COLORS, DIFFERENT PATTERN

A very safe way to combine patterns is to stick with the same basic color, but in different patterns. For example, the fabric frames (on page 42) offer a merry mix-up of hot pink in stripes, dots in two sizes, and chevrons. Planned as go-togethers by the fabric company, these basics can also be mixed with other prints, tied together with the use of similar colors.

SAME PATTERN, DIFFERENT COLORS

Another fail-proof option for pattern mixing is to use the same pattern in different colors. For example, select the same print, such as a geometric, but combine it with other color ways for instant aplomb. (See Spinning the Color Wheel for guidance in combining colors.) Or, perhaps choose stripes in varying sizes and colors, all unified by the fact that they're stripes.



Collection Cues

COLLECTION CUES

Most fabric designers and manufacturers have taken the angst out of pattern mixing by creating collections or groupings of fabrics already designed to go together. The fabrics follow the same principles of the "choose-it-yourself" adventures, but all you have to do is lift the bolts off the shelf and know the coordination was planned for you.

When you read the fabric labels, look for the collection name and select others of the same name and/or color way.

NEUTRAL KNOW-HOW

Some fabrics "read" as neutrals, even though they technically may not be a neutral color. Small stripes and dots are considered by many to be a neutral, as they can pleasingly go with other graphics, florals, dots, geometrics, and even animal prints.

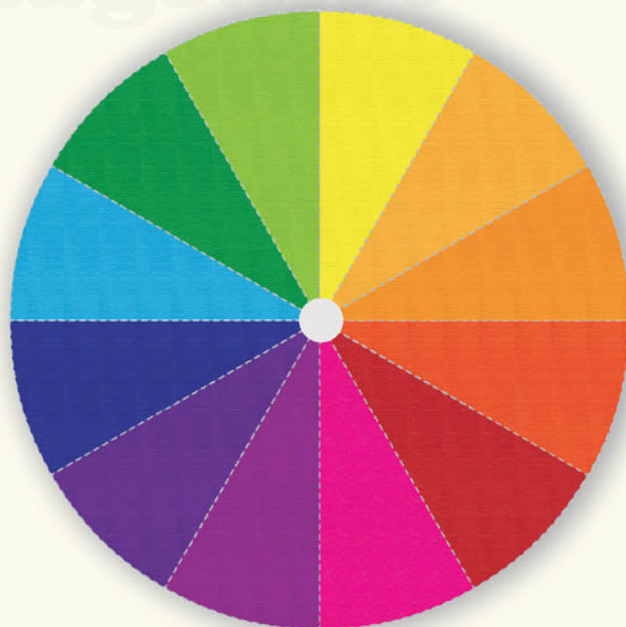
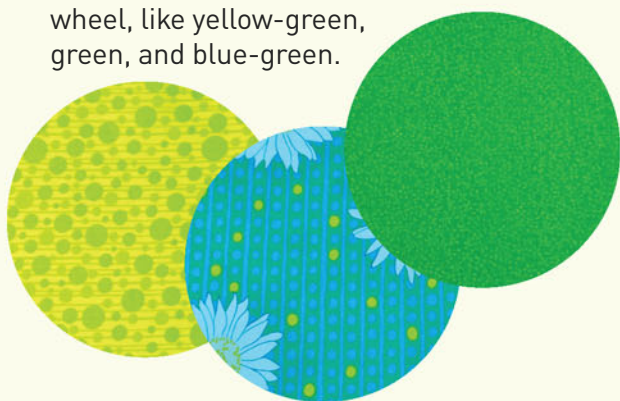
SAFE BET

If you're feeling a bit timid about some crazy combos, it's effortless to stick with one color range (monochromatic), but vary the patterning. For example, stick with a

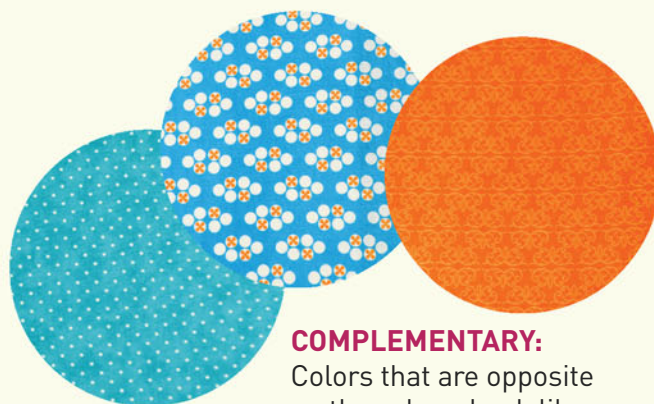
spinning the **COLOR WHEEL**

If you want to experiment with combining color, understanding the basics of the color wheel can bring confidence to your choices. Check out these color relationship combos:

ANALOGOUS: Colors that are next to each other on the color wheel, like yellow-green, green, and blue-green.



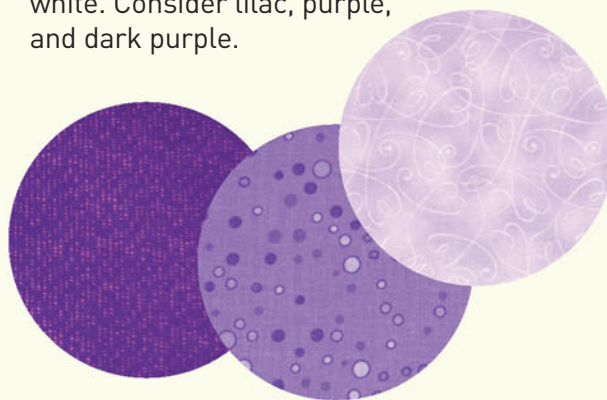
COMPLEMENTARY: Colors that are opposite on the color wheel, like blue and orange.



TRIADIC: Colors equally spaced on the color wheel, like red, yellow, and blue.



MONOCHROMATIC: Shades and tints of one color. Shades are made by adding black to the true color, and tints created by adding white. Consider lilac, purple, and dark purple.



When looking at a focal-print fabric, try to identify the color combination from those listed, and build onto it with additional fabrics.

**Safe Bet**

neutral, and mix a large print, with a soft stripe, and perhaps a tiny dot or check. The monochromatic color scheme can't really go wrong. Avoid being so "matchy-matchy" that your finished combo looks downright boring. Take it up a notch by adding a bolder contrast color or black or white.

THEME TACTICS

Sometimes it's obvious that fabrics are put together by a unifying theme. Holiday fabrics are a good example of go-togethers, but also match things up like assorted batiks, or even novelty prints like pet motifs or food prints.

Theme mixing is best done in moderation and the look kept whimsical. Too much of a good thing can look disastrous and leave you wondering why you made those combo decisions.

GIVING IT A TRY

It's easy to play with mixing patterns, and as sewers we can do it with little expense should things not turn out as planned.

Piping is a great way to add a contrast pattern or color to a project. Adding a ruffle, collar, cuff, or other garment detail can offer a mixing touch of fun without a big investment.

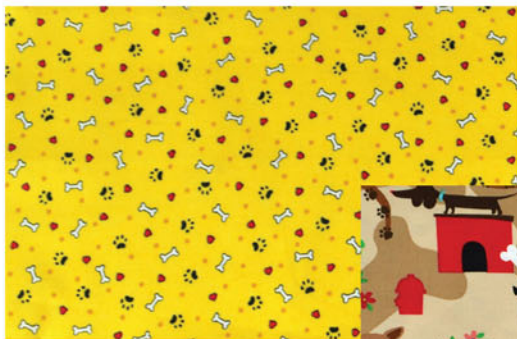
Be sure to choose fabric patterns for clothing based on which parts of your body you want to emphasize (or not). A bright, bold print calls attention no matter what.

Accessories afford a fun mix—combine print shoes, a scarf, or a bag with related garments.

Strip piecing (see "Weekend Getaway Bag" on page 57) affords another mix-and-match opportunity that can even use scraps for some colorful combos.

On the decorating scene, pillows are the ideal place to introduce a bit of pattern mixing. They're easy to make and don't require a huge amount of fabric if the mix isn't to your liking. On the other hand, if you're mixing three patterns in sofas or chairs, it's a bit more costly to experiment.

When mixing and matching patterns within a room, it's a good idea to spread the

**Theme Tactics**

pieces out for added interest and to avoid a chaotic look if they're all on one side of the room. Mixing print pillows on a single solid sofa or chair is the exception to that advice. Also, choose print size based upon the visible area—a large, bold print is great for drapes, but it might be indiscernible on a small pillow.

Using the principles above, you can turn pattern mixing chaos into compliments. Above all, have fun with the process, and take mini-steps outside your comfort zone. *

LINDA TURNER GRIEPENTROG is a writer, editor, and designer. She lives in Bend, Oregon, with her husband (a fabric store manager) and three dogs. She's written five books about various aspects of sewing and machine embroidery. In December 2014 she'll be hosting a fabric shopping tour to Hong Kong. Contact her at gwizdesigns@aol.com.

resources

COLLECTION CUES FABRICS

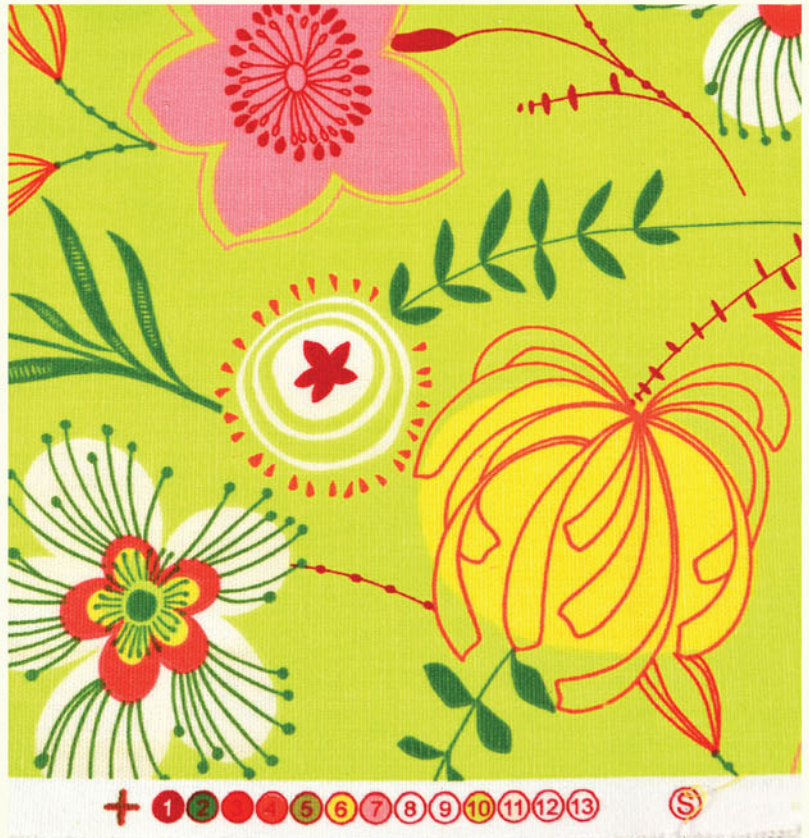
Timeless Treasures, Doodle collection, tffabrics.com

SAFE BET FABRICS

Moda Fabrics, Ruby collection, unitednotions.com

SAME COLORS, DIFFERENT PATTERN FABRICS

Riley Blake, Chevron, Medium Dots, Small Dots, and 1 Inch Stripe, all in Hot Pink, rileyblakedesigns.com



COLOR-SAFE *choices*

If you doubt your ability to mix fabric patterns and colors, take a cue from the selvedge of your focus fabric and build on it. The selvedge shows color dots for each screen used in the printing process and it's the perfect go-to for color ideas.

Try out prints in several colors shown along the fabric edge and see if you like them together. It's likely you will if you like the original print, but "audition" them together before finalizing your project plan.



prints charming

Full-circle textile design, from concept to fabric to project *Text* LINDA TURNER GRIEPENTROG

WHAT IF YOUR PASSION for fabric, printing, embroidery, and stitching could become your career? Is it too good to be true? Not for Cath Derksema and Kirsten Junor, who created Prints Charming. Just a short train ride from downtown Sydney, Australia, the studio is humming with activity.

The duo first met in 1984 when they both worked for John Kaldor Fabricmaker in Sydney. Previously, Cath studied craft at university in Perth, and then came across the country to become a textile designer. Kirsten studied costume making at the National Institute of Dramatic

Art and worked in film and television in both Australia and England.

While both took a hiatus from their respective work to raise small children, a second chance encounter led to the Prints Charming concept. The two worked together for nine years, before Kirsten "retired" in 2012. Cath continues in fine Prints Charming style.

What does Prints Charming actually do? Well, you name it—the company designs fabric, with several lines having been sold in both the U.S. and Australia. The namesake lines have been sold by Free Spirit, Marcus Fabrics, and currently for Seven Islands Fabric, all in



Previous page: Cath Derksema screen printing fabric. This page: Prints Charming creations.



the U.S. The home decor-weight creations are popular not only with professional decorators, but also the DIY crowd. And there's a line of garment-weight fabrics for Spotlight, an Australian craft/fabric store chain.

In addition to fabric designing, Cath revels in the ink, creating and printing her own pieces using screening techniques.

And then there is stitchery—embroidery is yet another passion.

Cath also designs and creates soft furnishings, including quilts, clothing, and gifts for clients.

There are classes on screen printing and embroidery for all ages, both in the studio and for other stores as well, including Koskela, a purveyor of local furniture with a new craft workshop area.

And yet one more notch in their needle cases—Cath and Kirsten are authors. Their book *Sew Charming: 40 Simple Sewing and Hand-Printing Projects for Home and Family* was published by Potter Craft in 2010.

It's a full circle shop. What could be better than conceptualizing your own fabric, printing it, and creating a finished project? Prints Charming focuses attention on modern and contemporary crafting. All the fabric prints are punctuated with bright, bold colors and patterning, reflecting the style of Cath's screen printing design work. ✱

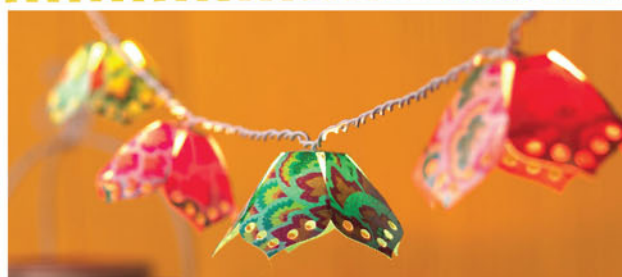
LINDA TURNER GRIEPENTROG is a writer, editor, and designer. She lives in Bend, Oregon, with her husband (a fabric store manager) and three dogs. She's written five books about various aspects of sewing and machine embroidery. In December 2014 she'll be hosting a fabric shopping tour to Hong Kong. Contact her at gwizdesigns@aol.com.



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spring IS IN the air



Spring is about to arrive, and we have **36 bright and sunny projects** to inspire and delight. You'll find signs of the season in our **Electric Pastels** and **Mixed-Up Prints**, and while creating colorful and cool items in **Playful Patterns; Stripes, Dots and Chevrons**; and **Taking Shape**. Spring clean your sewing space, and put that machine to work.



electric pastels

Make way for the playful palettes of spring. These **6 projects** will add a pop to your accessories stash and home.

silk patchwork clutch

Made of stunning silks in spring shades, this generously-sized clutch is a showstopper. It is inspired by traditional Seminole patchwork and has a magnetic snap closure. The envelope front flap tucks behind a band.

DESIGNED BY Tina Lewis
[project instructions on page **74**]

fabric fireworks pillows and lampshade



The smallest fabric scraps create a big impact when combined in a design reminiscent of fireworks. Choose colors that harmonize, and appliqué them at random. Let your creative side show, as you make pillows and a coordinating lampshade.

DESIGNED BY Laura Boynton
[project instructions on page 76]





springtime circle trivet

Add geometric style to your spring tabletop with this easy fabric circle trivet. It will dress up the dishes at your dinner party, or the flower petal design is perfect for showing off a lovely spring bouquet. The best part? It's easy to make!



DESIGNED BY Anne Deister
[project instructions on page 78]



electric harlequin tote

Linen, appliqué, and colorful embroidery give this tote a luxurious touch. If you haven't tried English paper-piecing, making this bag is a fun way to test the handsewing technique. You'll want to take this carryall wherever you go this season.

DESIGNED BY Diane Gilleland
[project instructions on
page **79**]





laminated cotton picnic bag



This take on the classic picnic basket blends bold colors and prints to bring fun to function. An insulated interlining and interior ice pack pockets keep your alfresco eats chilled, while easy-care laminated cotton just needs a quick wipe to keep clean between outdoor meals.

DESIGNED BY Kevin Kosbab
[project instructions on page 81]





mustache love wallhanging



Display your love of mustaches with this quirky wall hanging. It brings a bit of whimsy to your decor and will be a real conversation starter. You can add the mustaches after quilting, so you won't need to quilt around them. Or, add the 'staches block-by-block.

DESIGNED BY Tammy Silvers
[project instructions on page 83]

WorldMags.net

stripes chevrons

dots



Turn to the latest trends in design for these **6 stunning projects**.

cracked chevron pencil skirt

Meet spring in a beautiful chevron pencil skirt with a modern graphic look in unexpected colors. Four shades of lustrous silk dupioni vibrate in the cracked chevron patchwork design. Made without side seams, the skirt has an invisible zipper and a walking vent.

DESIGNED BY Tina Lewis
[project instructions on page **86**]



striped bricks quilt

Yarn-dyed woven fabrics exude a visual softness that can't be matched by prints. A riotous array of quilting-weight wovens and shirting fabrics in varied colors and stripe patterns disguise the simple piecing structure, which is itself woven together by contrasting, staggered sashing. Perfect as a wall hanging or lap quilt.

DESIGNED BY Kevin Kosbab
[project instructions on page 87]





pleated chevron skirt

This pleated skirt is made from simple rectangles and features inverted box pleats with a surprise contrasting fabric. Making it is a great way to play with mixing prints and/or colors, and this project will show you how to match a print across a seam.

DESIGNED BY Lisa Polderman
[project instructions on page 89]



brightly starred pillows



Triangles and geometric prints combine to form myriad interesting patterns in this bold trio of pillows. Whether you choose stripes, dots, or chevrons, your prints will rearrange themselves into something entirely different. These pillows add the perfect touch of color to brighten up a room for spring.

DESIGNED BY Diane Gilleland
[project instructions on page 91]

happy stuffed turtles

These turtles lend themselves to geometric prints and fabrics, so have fun pairing your favorites. The finished turtles are a joy to play with—they can stand on their feet or “swim” when the feet are flattened. Their spherical shells even let them stand upright. Perfectly sized to tuck in tiny arms for hugs and giggles.

DESIGNED BY Heidi Boyd

[project instructions on page 92]



frame ups

Whatever photo you want as a keepsake, these padded fabric frames are quick to make and sure to please—no sewing required. Look for inexpensive ready-to-finish wooden frames and choose fabric coordinates to decorate with aplomb. Embellish with ribbons, beads, and trims if you prefer a little more froufrou.

DESIGNED BY

Linda Turner Griepentrog
[project instructions on page 94]





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goldfish shortall

This spring, toddlers will be cuter than ever in this adorable shortall with a funny goldfish appliqué. Edged with contrast piping and buttoned at the shoulder, it is made of double-cut bias cotton. The contrasting lining is revealed at the turned-back cuff.

DESIGNED BY Tina Lewis
[project instructions on
page 95]

playful patterns

Let your
creative juices
flow making these
**5 fun and unique
projects.**



monster lunch bag

Add some fun to every sack lunch with this cute monster lunch bag. Made of wipe-clean cotton laminates and layered with insulated fleece, it has a padded handle and a hook and loop closure. A googly-eyed monster is appliquéd on the flap, sure to please your youngster.

DESIGNED BY Tina Lewis
[project instructions on page 96]





medallion tote

Using a medallion print and coordinating fabrics makes it easy to showcase the design elements of this roomy tote. Perfect for a day at the mall or schlepping projects to class, the sturdy quilted carryall also folds flat for easy carrying.

DESIGNED BY

Linda Turner Griepentrog

[project instructions on page 98]



create collage

Take a break from sewing and create this little collage—a fun way to use scraps and your favorite fabrics. Or, get creative and use this design to make a tiny fusible appliqué quilt, or even a turned-edge appliqué mini-quilt.

DESIGNED BY Carrie Bloomston
[project instructions on page 99]

daisy purse

This roomy purse is functional and fabulous. The daisy motif is pieced with bright, floral fabrics and has a fussy cut hexagon center, while the back panel has a generously sized outside pocket with binding trim. The purse has an adjustable strap, and inside details include a magnetic closure and pockets.

DESIGNED BY Charise Randell
[project instructions on page 99]



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desk to dinner shrug

When it's time to hit the town after a long day's work, do it in style with this shrug, which transitions nicely from day to night. With just one seam, constructing the shrug is a snap. Though sized for all, the waist opening can be customized.

DESIGNED BY Linda Lee
[project instructions on
page **103**]

taking SHAPE

Add style this season with these
6 quick and quirky projects.

hexagon handbag

Made with seven small hexagons that come together to form a larger hexagon, this bag is a geometry lesson in style. Fussy cut motifs from your favorite print to create a unique design, or combine your favorite fabrics. The wooden handles add instant chic.

DESIGNED BY Charise Randell
[project instructions on page 103]



modern pillow cover

Play with simple shapes—rectangles and half-circles—to illustrate two hands reaching to share on these pillow covers. This abstract design is achieved using needle-turn appliqué with the help of freezer paper. Add the pillow to a room with a contemporary feel and it's sure to be a hit.

DESIGNED BY Josée Carrier

[project instructions on page 106]





falling blossom skirt

Use a fun fabric-manipulation technique to create a stunning shower of petals along the side of a simple skirt. Although it can take some time to attach, the blossom-embellishment isn't difficult to achieve and looks fabulous.

DESIGNED BY Ruth Singer
[project instructions on page 108]

lines and circles bag

Use this small tote as the perfect errand or everyday bag. The design makes use of every inch of a fat quarter, and the unlined bag uses a smart ribbon facing technique. You'll wow with an edge decoration made by stitching felt motifs within the seam allowance.

DESIGNED BY Ruth Singer
[project instructions on page 109]



dotty table linens

Vintage table linens can be adorable, particularly in bright, bold colors. These napkins are embellished with spots of fabric to create a modern feel. You could pre-dye plain white linen or make your own napkins by hemming a square of colorful linen.

DESIGNED BY Ruth Singer
[project instructions on page 109]





CLOUD9

FABRICS



ENCHANTED

Michelle Engel Bencsko
Arriving: March 2014

MIXED UP PRINTS

From your garden to a weekend getaway, these **7 projects** will give you a fresh look wherever you go.



SWEET RUFFLED TOTE BAG

Nothing is sweeter than little girls and ruffles, so why not combine the two with this adorable tote bag in bright, fresh colors for spring. Small enough for little hands, but big enough to hold all their precious treasures, this tote with a bow closure is sure to be a favorite.

DESIGNED BY Christen Barber
[project instructions on page 112]





WEEKEND GETAWAY BAG

This zip-top duffel is perfect for stowing a weekend's worth of clothes in style. Colorful mix-and-match prints will bring a smile to your face as you pack up your gear for a fun few days. The clever quilt-as-you-go technique means piecing is easy, and fusible fleece makes it sturdy, and simplifies the process.

DESIGNED BY Linda Turner Griepentrog
[project instructions on page 113]



DRAWSTRAP BACKPACK

Whether you're headed to the beach, going to a yarn shop, or hopping on a skateboard, this backpack is ready for the ride. It closes with a pull of the shoulder straps, and stands up on its own for easy access to whatever you pack. Show off your favorite quilting cottons with the three-tone construction.

DESIGNED BY Karen LePage
[project instructions on page 114]

FRESH PRINTS CLOTHESPIN BAG

In spring, what is better than hanging clothes out in the fresh air to dry? Add a little color to your laundry line using different layers of print cotton fabrics to construct this bag. Cut in the shape of a spring raindrop, it has a loop to insert a carabiner for hanging.

DESIGNED BY Josée Carrier
[project instructions on page 116]



THE ULTIMATE GARDENER'S APRON

Serious gardeners will delight in this colorful bib apron, as it is both utilitarian and delightful. Made of sturdy canvas, a botanical cotton print, and clear vinyl, it has webbing straps and plenty of pockets, loops, and hooks for tools and gardening essentials.

DESIGNED BY Tina Lewis
[project instructions on page 117]





GOTH TIES

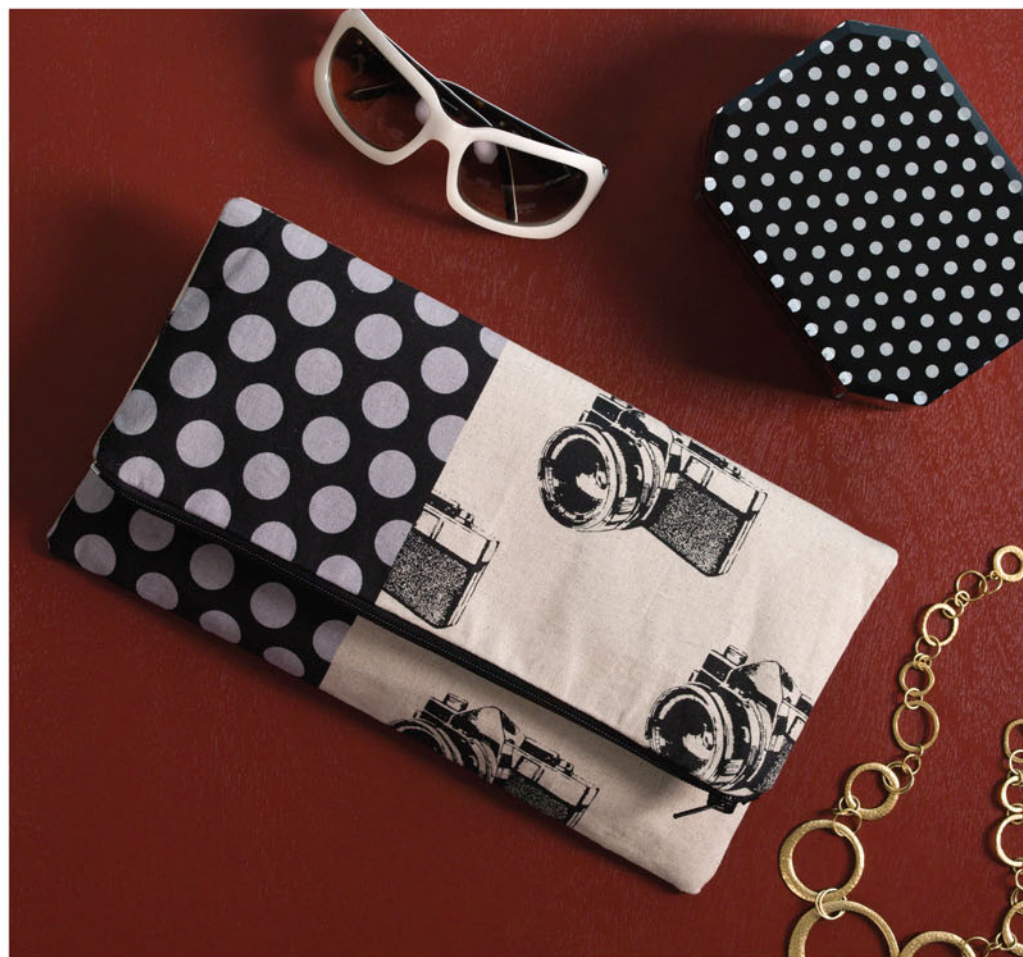
It can be nearly impossible to find a necktie acceptable to the more individual members of your family (here's looking at you, teenagers!). Why not make some ties from favorite quilting cotton that they'll be excited to wear. Handstitched finishing makes for a truly personal present.

DESIGNED BY Karen LePage
[project instructions on page 119]

MODERN FOLD OVER CLUTCH

Do you have a spring fling to attend and no purse to match your party dress? Not to worry, this quick-to-make clutch is perfect for a wedding or an evening out on the town. Made with linen-cotton blend fabric, this purse is fun and eye-catching, and is sure to be a conversation starter.

DESIGNED BY Krisje Deal
[project instructions on page 120]





1 BRIGHTLY STARRED PILLOWS by
DIANE GILLELAND Project photo on page 41;
instructions on page 91.



2 CREATE COLLAGE by CARRIE
BLOOMSTON Project photo on page 47; instructions
on page 99.



3 ELECTRIC HARLEQUIN TOTE by
DIANE GILLELAND Project photo on page 35;
instructions on page 79.



7 WEEKEND GETAWAY BAG by
LINDA TURNER GRIEPENTROG Project photo on
page 57; instructions on page 113.



8 LINES AND CIRCLES BAG by RUTH
SINGER Project photo on page 54; instructions on
page 109.



9 DOTTY TABLE LINENS by RUTH
SINGER Project photo on page 54; instructions on
page 109.



4 HAPPY STUFFED TURTLES by HEIDI BOYD Project photo on page 42; instructions on page 92.



5 FRESH PRINTS CLOTHESPIN BAG by JOSÉE CARRIER Project photo on page 59; instructions on page 116.



6 MUSTACHE LOVE WALLHANGING by TAMMY SILVERS Project photo on page 37; instructions on page 83.



10 DRAWSTRAP BACKPACK by KAREN LEPAGE Project photo on page 58; instructions on page 114.



11 SPRINGTIME CIRCLE TRIVET by ANNE DEISTER Project photo on page 34; instructions on page 78.



click to download the

pattern
insert

PATTERNS + TEMPLATES

AS SEEN IN SPRING 2014



* 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:

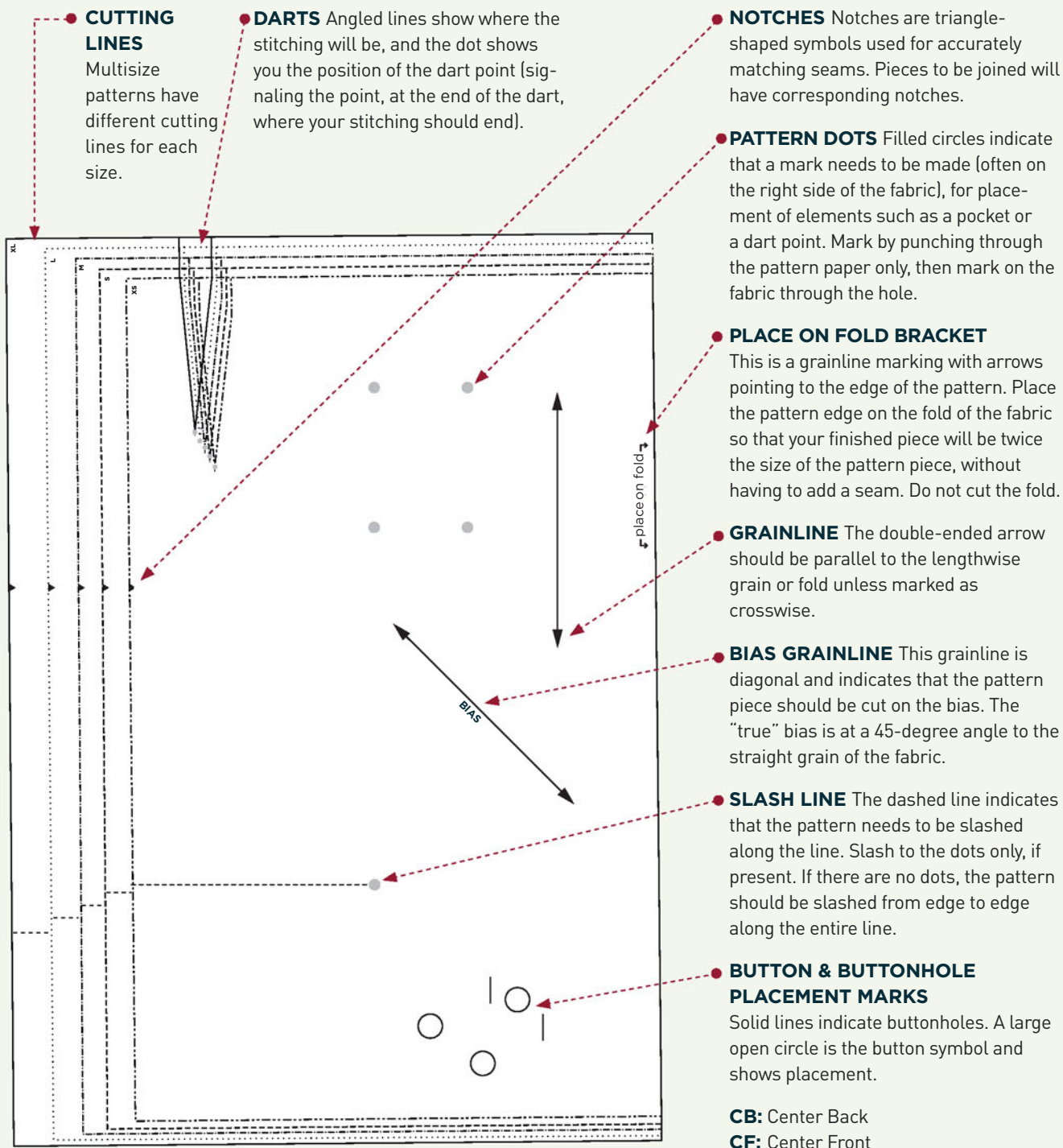
- **ACRYLIC RULER** This is a clear flat ruler, with a measuring grid at least 2" wide × 18" long. A rigid acrylic (quilter's) ruler should be used when working with a rotary cutter.
- **CLOTH MEASURING TAPE** Make sure it's at least 60" long.
- **CRAFT SCISSORS** Use these for cutting out paper patterns.
- **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.

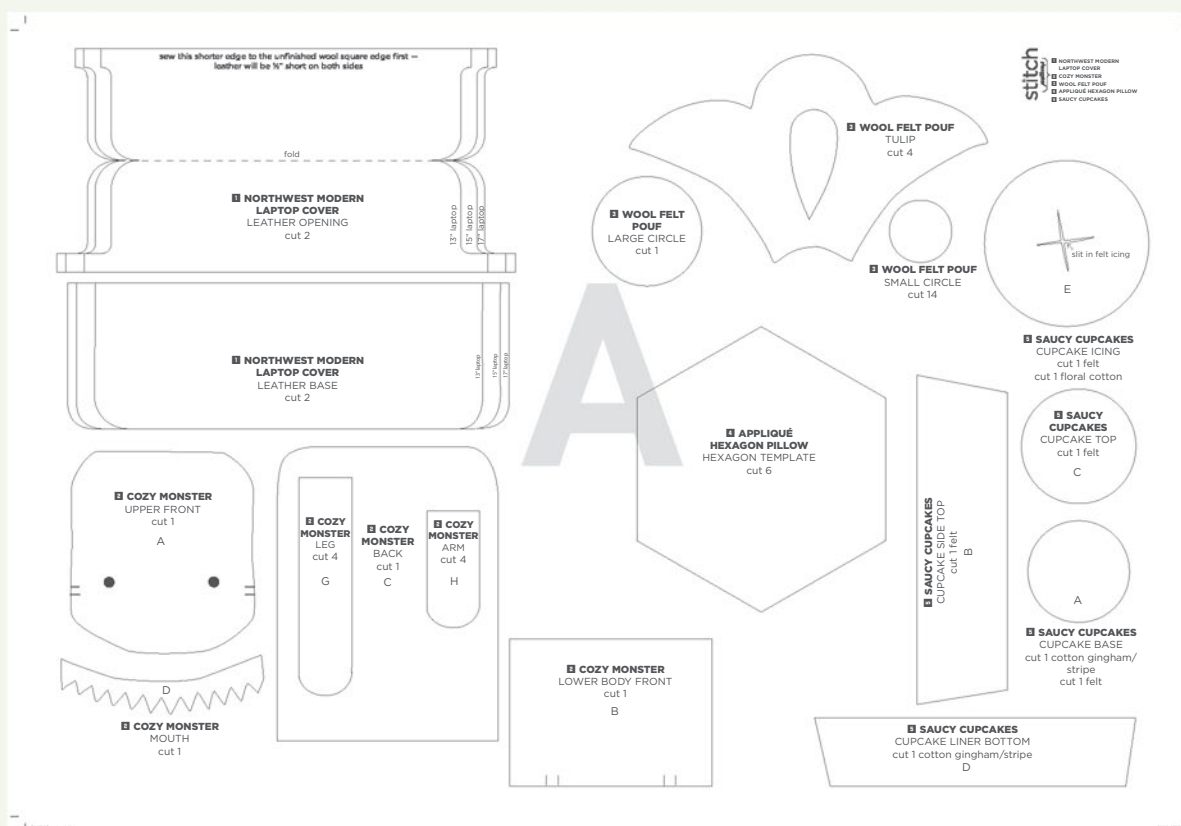
3 All pattern markings should be on the wrong side of the fabric unless otherwise noted.

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.

sewing* basics

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.

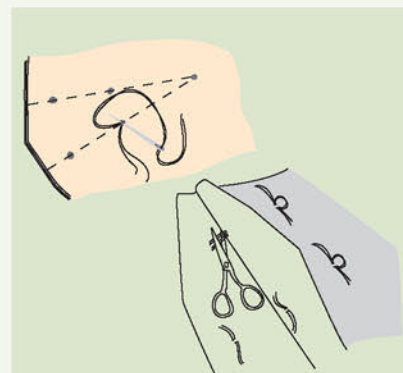
SQUARING UP After you have pieced together a fabric block or section, check to make sure the edges are straight and the measurements are correct. Use a rotary cutter and a rigid acrylic ruler to trim the block if necessary. Because you might trim off the backtacking on seams when you square up, machine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

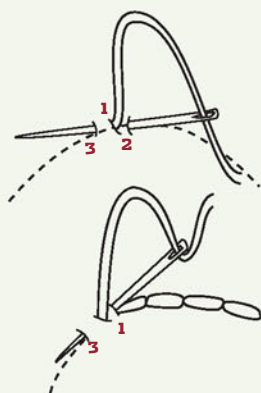
A similar method is to take a small stitch, at the point to be marked, through all layers and leaving a tail of about 1". Take another small stitch, through all layers, directly over the previous stitch, leaving the thread loose to create about a 1" loop. When marks are all complete and the pattern paper 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.

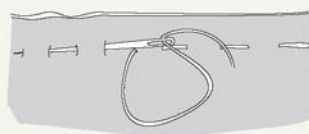
STITCH GLOSSARY

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



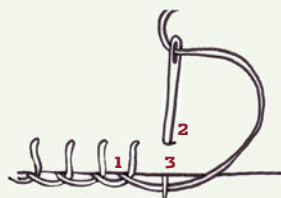
BACKSTITCH ▲

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**.



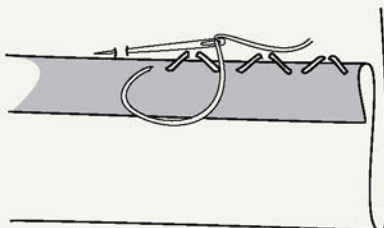
BASTING ▲

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.



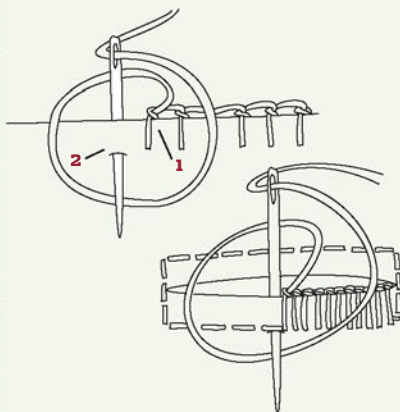
BLANKET STITCH ▲

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.



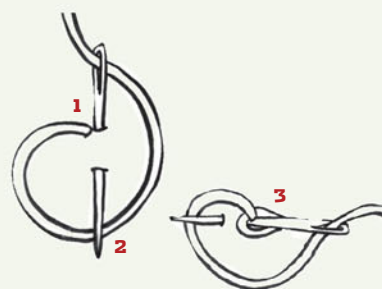
BLINDSTITCH/BLIND-HEM STITCH ▲

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.



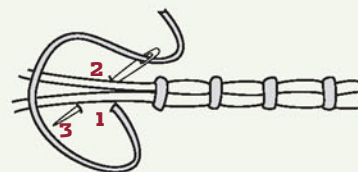
BUTTONHOLE STITCH ▲

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.



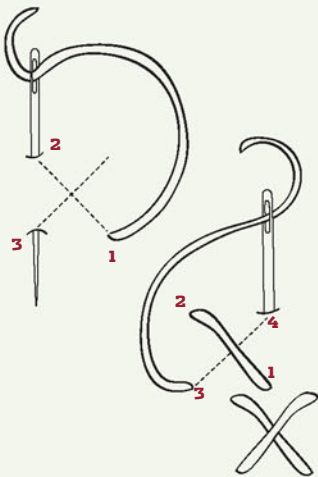
COUCHING ▲

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.

sewing* basics

CROSS-STITCH ▼

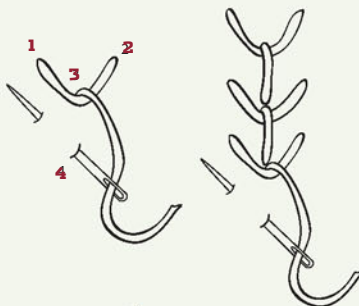
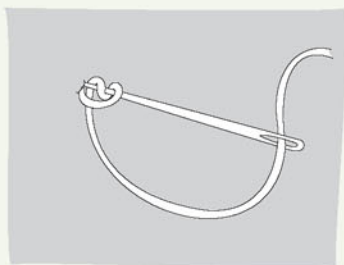
Working from right to left, bring the needle up at **1**, insert at **2**, then bring the needle back up at **3**. Finish by inserting the needle at **4**. Repeat for the desired number of stitches.



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.

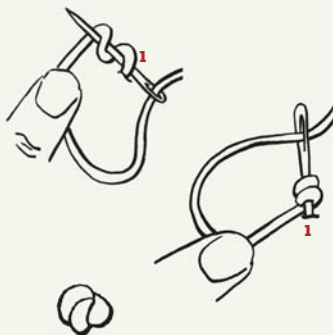


FLY STITCH ▲

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.

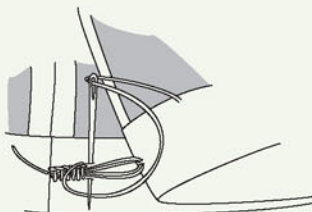
FRENCH KNOT ▼

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.



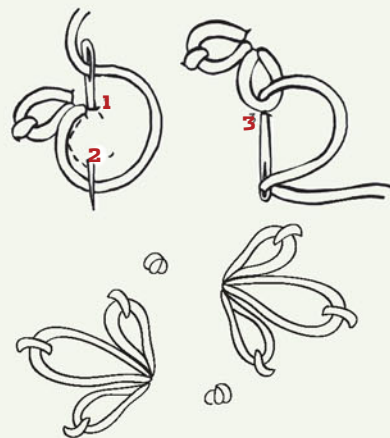
FRENCH TACK ▼

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).



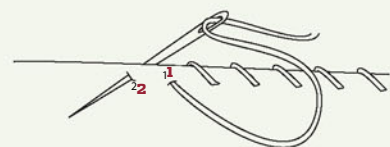
LAZY DAISY STITCH ▼

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.



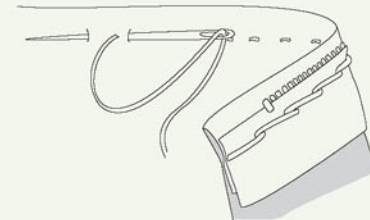
OVERCAST STITCH ▼

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.



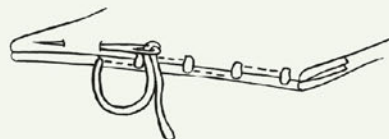
SEED STITCHES /SEEDING STITCH ▼

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.



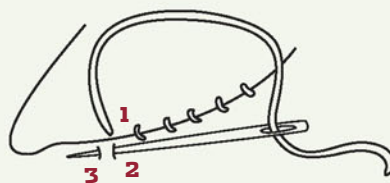
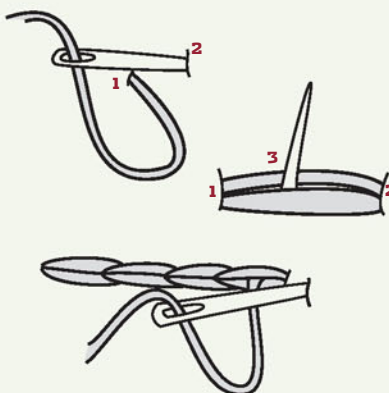
SLIP STITCH ▼

Working from right to left, join two pieces of fabric by taking a $\frac{1}{16}$ – $\frac{1}{4}$ " 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.



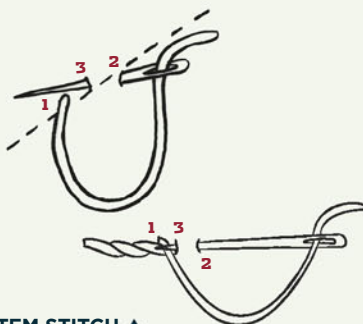
SPLIT STITCH ▼

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.



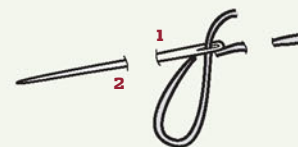
STANDARD HAND- APPLIQUÉ STITCH ▲

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.

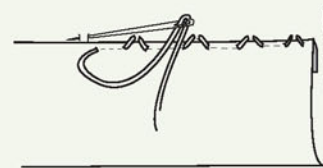
SQUARE KNOT ▼

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.



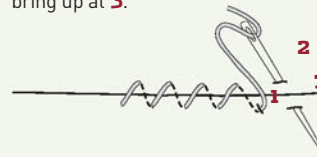
UNEVEN SLIP STITCH /SLIP-STITCH HEMMING ▼

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 ▼

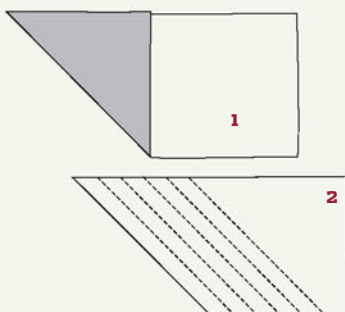
Bring the needle up at **1**, insert at **2**, and bring up at **3**.



CREATE BINDING

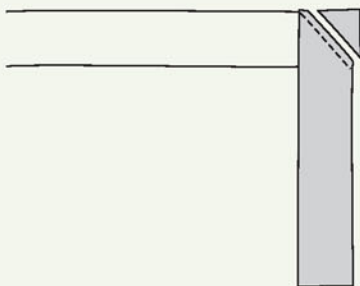
CUTTING STRAIGHT STRIPS

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.



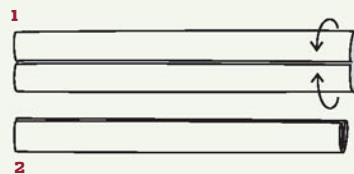
DIAGONAL SEAMS FOR JOINING STRIPS ▲

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.

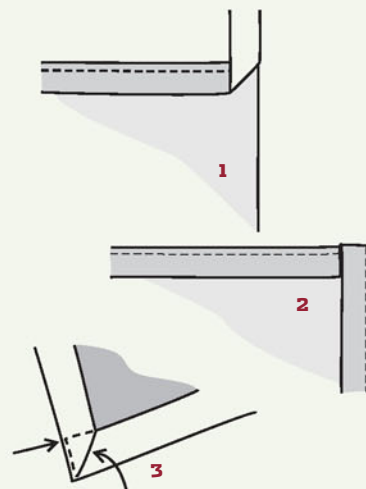


BINDING WITH MITERED CORNERS ▼►

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).



Never miss another stitch!

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expanded sewing basics section
at sewdaily.com today!



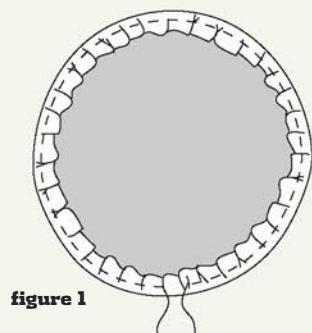


figure 1

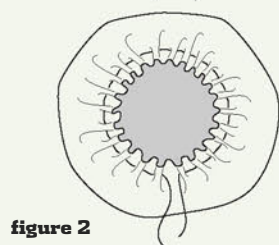


figure 2

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

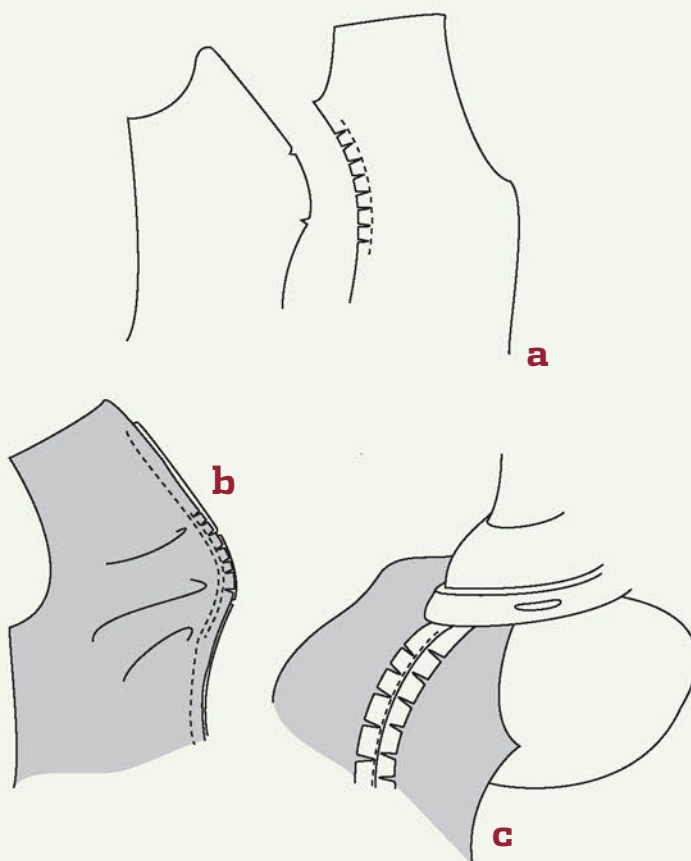
When you first look at two opposing curves (such as on a princess seam), you may think that there's no way they can fit together, but—surprise, surprise—they do. Joining a concave and convex curve takes a little know-how for a smooth seam.

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**.

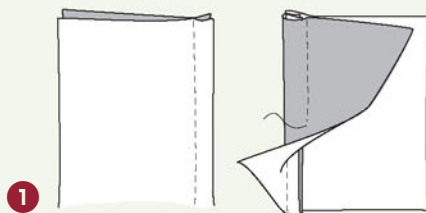
TIP Don't remember your high school geometry? Concave is a hollow inward curve (think of a cave); convex is an outer curve.



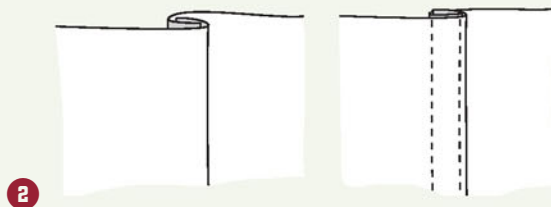
how-to: SEAMS & HEMS

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.

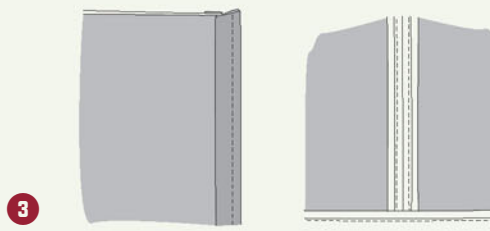
1 FRENCH SEAM Pin the pieces wrong sides together and stitch a $\frac{3}{8}$ " straight seam. Trim the seam allowances to $\frac{1}{8}$ ". Fold the fabric right sides together along the stitched seam and press. Stitch along the original seamline (now $\frac{1}{4}$ " from the fold), encasing the raw edges.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



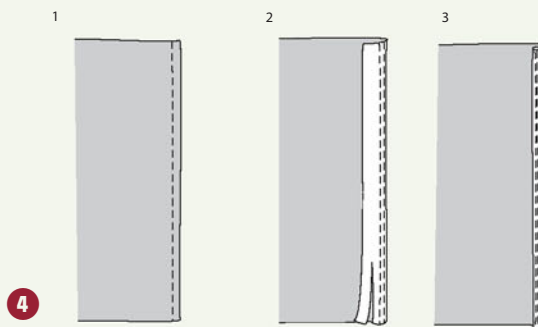
2 FLAT-FELL SEAM Fold the seam allowance over toward the right side on one piece and toward the wrong side on the adjoining piece. Insert the folds into each other so that both pieces are facing right side up (see below, both raw edges are now encased and hidden). Edgestitch along each fold to finish.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

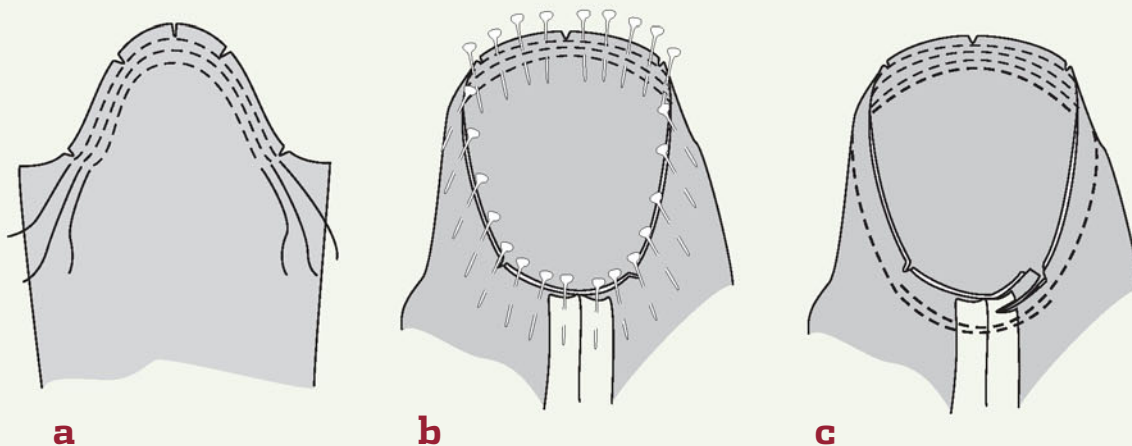
Stitch three rows of basting between the sleeve notches, one on the seamline and the others $\frac{1}{4}$ " on each side **a**; leave thread tails long enough to pull.

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.



electric pastels

Silk Patchwork Clutch

by **TINA LEWIS**

{from page 32}



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

FABRIC

- Main: $\frac{1}{4}$ yd each 11 different colors silk dupioni or silk shantung, 45"
- Lining: $\frac{1}{2}$ yd silk dupioni or silk shantung, 45"

OTHER SUPPLIES

- Templates, downloadable:
 - Clutch (A)
 - Flap (B)
- $1\frac{1}{2}$ yd fusible fabric backing, 20"
- $\frac{1}{8}$ yd heavyweight fusible stabilizer, 20"
- $\frac{1}{2}$ yd fusible fleece, 45"
- 1 magnetic snap
- Micro sharp #70 needle

FINISHED SIZE

$12\frac{1}{2}'' \times 8''$

NOTES

- The seam allowance is $\frac{1}{4}''$ for the patchwork and $\frac{1}{2}''$ for the clutch, unless otherwise noted.

- More or fewer colors of fabric can be used for different effects.

CUT THE MATERIALS

- From the lining fabric, cut crosswise:
 - One Flap (B)
 - One $17'' \times 13\frac{1}{2}''$ rectangle
 - One $3'' \times 13\frac{3}{4}''$ strip for the Band Lining
- From the heavyweight stabilizer, cut:
 - One $2'' \times 12\frac{3}{4}''$ strip for the Band
- From the fleece, cut:
 - One Clutch (A); trim off the seam allowances
- From the fabric backing, cut:
 - Two Clutch (A); trim off the seam allowances

ASSEMBLE THE ROWS

- Referring to the figures for each row, cut thirteen $1\frac{1}{2}''$ sections from

the strip sets, either straight or on the diagonal, in the lengths and widths indicated below. Join the sections together with $\frac{1}{4}''$ seams; press. Trim the Band row to $3'' \times 13\frac{3}{4}''$. Trim the remaining 12 rows to $2\frac{1}{2}'' \times 13\frac{1}{2}''$.

ROW A – Choose three colors. Cut three strips $22''$ long by $1\frac{3}{4}''$, $1''$, and $1\frac{3}{4}''$ wide. Cut straight sections. Stitch sections right sides together with the lower seam of the center strip matching the upper seam of the next center strip; trim. **(figure 1)** Make two A rows.

ROW B – Choose two colors. Cut two strips $40''$ long by $1\frac{3}{4}''$ wide. Stitch strips together, then sub-cut diagonal sections. Sew sections together side-by-side; trim. **(figure 2)** Make two B rows.

ROW C – Choose four colors. Cut four strips $22''$ long by $1\frac{1}{2}''$, $\frac{3}{4}''$, $\frac{3}{4}''$, and $1''$ wide. Cut straight sections. Stitch sections together side by side with

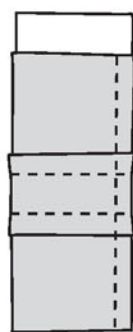


figure 1, Row A

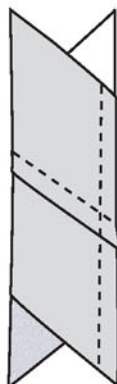
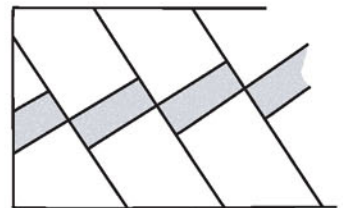
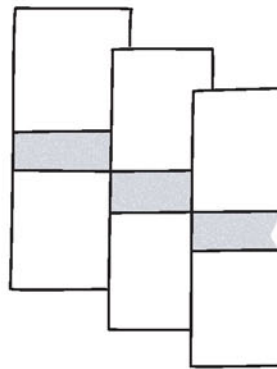
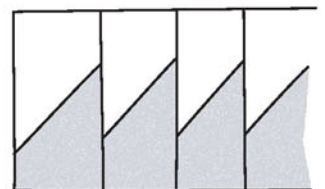
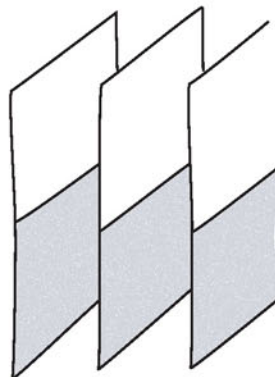


figure 2, Row B



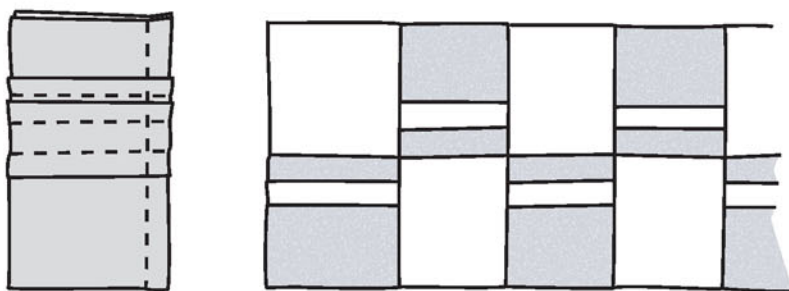


figure 3, Row C

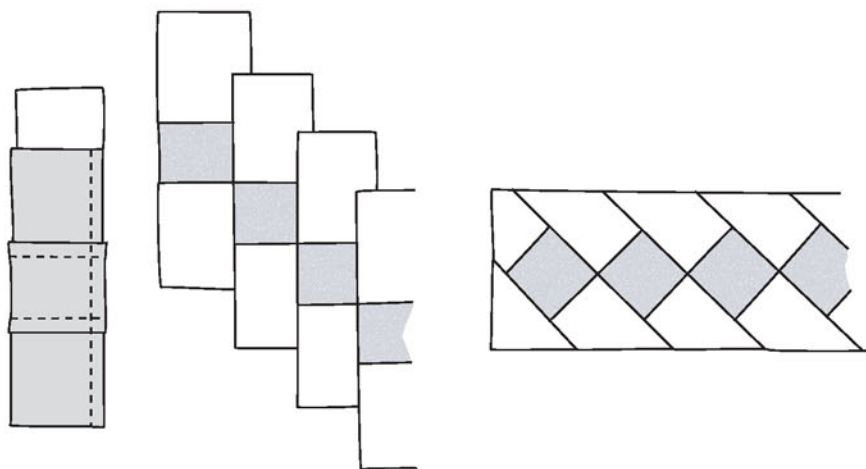


figure 4, Row D

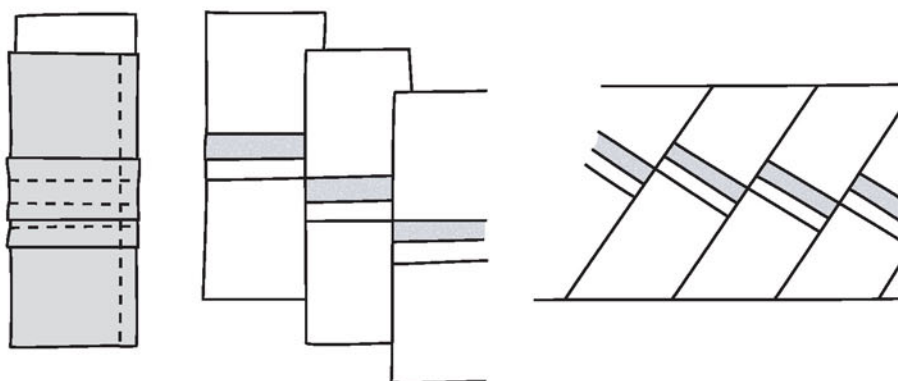


figure 5, Row E

every other section turned upside down; trim. **(figure 3)** Make two C rows.

ROW D – Choose three colors. Cut three strips 22" long by 2", 1½", and 2" wide. Cut straight sections. Stitch sections together with the lower seam of the center strip matching the upper seam of the next center strip; trim.

(figure 4) Make two D rows.

ROW E – Choose four colors. Cut four strips 22" long by 1¾", ¾", ¾", and 1¾" wide. Cut straight sections. Stitch sections together with the lower seam of the center strips matching the upper seam of the next center strips; trim.

(figure 5) Make two E rows.

ROW F – Choose three colors. Cut three strips 40" long and 1½", 1",



Back

and 1½" wide and stitch together. Press. Cut seven diagonal sections in one direction and seven diagonal sections in the opposite direction. Stitch sections together side-by-side, matching the center seams; trim.

(figure 6) Make three F rows—two for the Clutch and one for the Band.

ASSEMBLE THE PATCHWORK

6 Assemble the 12 rows of patchwork in the desired order. Join together the long edges in ¼" seams, making a 13½" × 24½" piece; press. Set aside the remaining 3" × 13¾" row for the Band.

7 Pin the Clutch (A) pattern to the patchwork piece. Cut out; transfer markings.

MAKE THE BAND

8 Center the strip of heavyweight stabilizer on the wrong side of the remaining patchwork Band row. The Band patchwork will extend ½" beyond the stabilizer all around. Fuse according to the manufacturer's instructions.

9 Fold the patchwork over the stabilizer on both long sides and whipstitch into place. (See Sewing Basics) Fold under ½" on both long sides of the Band Lining and pin to the Band, wrong sides together. Slipstitch the folded edges of the lining to the band. Set the band aside.

SEW THE CLUTCH

10 Fuse the backing to the wrong side of the patchwork, centering the backing within the seam allowances.





Layer the fleece on top of the backing and fuse into place.

11 Attach the magnetic snap where indicated on the patchwork Front, according to the manufacturer's instructions.

12 Pin the Band in place on both sides of the Front; baste just inside the seam allowances. The Band will slightly bubble up from the front. Topstitch both ends of the band to the clutch as indicated on the pattern.

13 On the top edge of the Front, fold the $\frac{1}{4}$ " seam allowance to the wrong side and whipstitch in place; press.

Fold the clutch at the bottom foldline, bringing the top edge in line with the dots. Pin and stitch the side seams between the dots and the foldline.

LINE THE CLUTCH

14 Fuse the backing to the wrong side of the Flap Lining and the Lining. Attach the magnetic snap where indicated on the Flap Lining.

15 Pin the Flap Lining to the Flap; stitch from dot to dot. Trim Flap Lining to $\frac{1}{4}$ "; clip corners. Turn the flap right side out; press. Topstitch the edge of the flap from dot to dot. Smooth the flap taut; pin to the fleece along the cut edge and whipstitch in place.

16 Fold the lining in half to make a $13\frac{1}{2} \times 8\frac{1}{2}$ " rectangle; sew the $8\frac{1}{2}$ " side seams. Fold the upper edge $\frac{1}{2}$ " to the wrong side; press.

17 To anchor the lining in the clutch, with wrong sides together, baste the lining side seams to the front side seams. Turn the clutch right side out. Slipstitch the folded upper edge of the lining to the folded upper edge of the front and to the flap lining across the back.

SOURCES

SILK Yellow Bird Fabrics, yellowbirdfabrics.com

CRAFT-FUSE, PELTEX, AND FUSIBLE FLEECE
Pellon, pellonprojects.com

TINA LEWIS is an award-winning sewist and designer who lives high in the mountains of Park City, Utah. Her quilts, clothing, and accessories for adults and children have been featured in numerous publications. Often detailed with hand-stitched needlework, her work has a fresh classic look.

Fabric Fireworks Pillows and Lampshade

by **LAURA BOYNTON**

{from page 33}



PILLOWS

FABRIC (FOR THREE PILLOWS)

- Main: $1\frac{2}{3}$ yd Osnaburg unbleached cotton (linen or natural muslin), 45"
- Appliqués: A variety of printed cotton scraps, at least 3" x 3"

OTHER SUPPLIES

- One 14" x 14" pillow form (Pillow A)
- One 18" x 18" pillow form (Pillow B)
- $\frac{1}{2}$ yd low-loft batting (Pillow C)
- Fiberfill stuffing
- 1 yd of 805 fusible web Wonder-Under, 17"
- Matching thread
- Rotary cutter, rigid ruler, self-healing mat
- Needle to match fabric weight (10/12)

FINISHED SIZES

Pillow A: 14" x 14" square

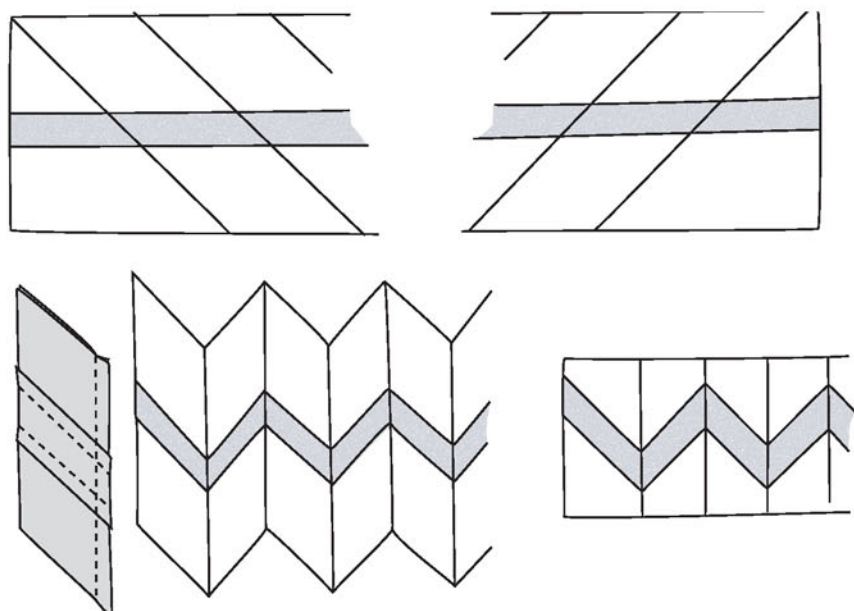
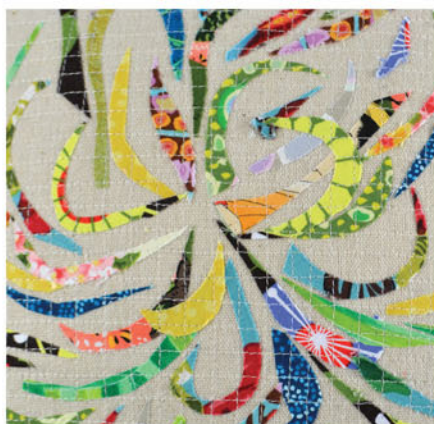


figure 6, Row F



Pillow B: 18" × 18" square

Pillow C: 18" × 9" oblong

NOTES

- All seam allowances are ½" unless otherwise noted.
- Decide if you want the design to "bleed" off the edges or stay contained in the center of the pillow.
- Use your scraps as you find them, or cut specific shapes. Arrange the scraps or simply scatter them across the fabric.
- For Pillow A, scraps were used in their original size and shape. The other pillows were designed with specifically-cut triangle and circle shapes.

CUT THE FABRIC

Pillow A

- 1 From the Main fabric, cut:
 - One 15" × 15" square (Front)
 - Two 15" × 10" rectangles (Back)

Pillow B

- 2 From the Main Fabric, cut:
 - One 19" × 19" square (Front)
 - Two 19" × 15" rectangles (Back)

Pillow C

- 3 From the Main Fabric, cut:
 - One 19" × 10" rectangle (Front)
 - Two 10" × 12" rectangles (Back)
- 4 From the batting, cut:
 - Two 19" × 10" rectangles

PREPARE SCRAPS FOR APPLIQUÉ:

- 5 Iron the fusible webbing to the wrong side of the scraps. When the

fabric is cool, peel off the paper backing. **Tip:** Do not cut the snippets first—trying to remove the paper from tiny pieces of fabric causes fraying.

ASSEMBLE PILLOWS A + B

- 6 Lay out your scraps design on the Pillow A Front. Following the manufacturer's instructions, fuse pieces in place.
- 7 To create a grid to secure all the tiny pieces, stitch ¼" lines horizontally all the way across the Pillow Front. Rotate the pillow 90 degrees and do the same to create vertical lines. **Tip:** You can use the presser foot as a guide for spacing the lines, lifting the presser foot at the end of each seam, turning the pillow top 180 degrees and then sewing back in the opposite direction. This way, you can avoid clipping threads and repositioning the fabric after each line has been sewn.

- 8 To finish the interior edges of both overlapped Pillow A Backs, press toward the wrong side of the fabric, then press another ½" hem. Topstitch close to the inner fold.

- 9 With right sides together, lay the Back pieces over the Front, matching top and bottom raw edges. The back pieces' finished edges will be in the middle and overlapped. Pin layers and stitch all the way around. Trim corners and turn right side out.

- 10 Insert pillow form.

- 11 Repeat Steps 6–10 for Pillow B.

CREATE PILLOW C FORM

- 12 Matching sides and corners, of the two Batting pieces, stitch leaving a 5" opening. Use small handfuls of polyfill at a time to stuff form tightly. **Tip:** Your pillow will have a smoother, more professional appearance if you take the time to fill it with small pieces. Handsew the opening closed.

- 13 Repeat Steps 6–10 to assemble Pillow C.

LAMPSHADE

FABRIC (FOR ONE LAMPSHADE)

- Osnaburg unbleached cotton. To determine fabric quantity needed to cover the shade, measure the circumference of the shade at its



base. If using a drum shade, the base circumference is the length of fabric you will need in inches. If using a conical shade (wider at the bottom than the top), add 12" to your measurement to allow for the curve of your shade.

- Cotton scraps

OTHER SUPPLIES

- White lampshade
- Fusible paper-backed webbing (Heat N Bond is one brand name)
- Disappearing ink fabric marker or tailor's chalk
- Thread to match fabric
- Spray adhesive
- Fabric glue
- One pack spring clothespins
- Masking tape
- Fabric-safe marker

FINISHED SIZE

Depends on the lampshade size (sample is 41½" diameter)

NOTES

- Allow a 2" seam allowance on the top and bottom of the lampshade fabric (this will later be trimmed to 1").

CUT FABRIC FOR LAMPSHADE

- 1 For a drum shade, simply measure the distance around the shade and the height of the shade. Add 2" to the height and the circumference and cut a piece of natural cotton to correspond to these measurements.

- 2 For a conical shade, lay the lampshade seam approximately 2"



from the edge of your fabric and—while gently rolling the shade across the fabric—trace along the lower edge of the shade with tailor’s chalk or disappearing ink pen, making sure to note when you have reached the seam again. Next, brace the fabric-safe marker along the top of the shade and roll the shade back in the opposite direction.

3 Add 1" to both the top and bottom of the traced lines and 2" to the seam edge. Cut out the fabric.

APPLIQUÉ

4 Follow the directions given for designing and fusing the Pillow Front (Steps 6-10).

5 For the shade, stitch vertical or horizontal lines only, as a shade will not be subjected to the same wear as a pillow.

ASSEMBLE SHADE

6 When you have finished the lampshade, trim both top and bottom edges for a $\frac{3}{4}$ " allowance. Secure vertical edge to lampshade seam with small pieces of masking tape. Wrap the fabric smoothly around the shade and mark at both the top and the bottom of where the end of the fabric overlaps the seam.

7 Remove both tape and fabric from the shade, and cut a straight line between the two marks you made.

8 If you need to re-mark the lines for the top and bottom of the shade, do so now. Press the fabric and lay out flat, right side down.

9 Spray the shade lightly but thoroughly with spray adhesive and, lining up the straight edge of the fabric with the lampshade seam, roll the shade onto the fabric, being careful to align edges of the shade with the lines you made. If necessary, apply a small bead of glue at the seam and press edges of the fabric into the seam.

10 Using tacky glue, run a bead of glue around the top inside of the lampshade and then spread slightly with your fingertip. Ease the edge of the fabric up and over the upper rim of the shade, smoothing as you go. Press the fabric into the glue, and pop a clothespin over the shade edge every couple inches to

hold the fabric in place. When you have finished the top of the shade, flip it over to rest on the clothespins and repeat for the bottom edge. Allow glue to dry overnight. Remove clothespins.

ADDING TRIM

11 If adding trim, run a very thin bead of glue approximately $\frac{1}{2}$ " down from the upper edge of the shade, beginning at the seam. Press the trim into the first few inches of glue and secure with a clothespin. Repeat until the trim encircles the shade. Overlap the trim at the seam by $\frac{1}{2}$ " and cut off the excess.

12 Repeat to trim the bottom edge of the shade.

SOURCES

FABRIC Osnaburg, fabric.com

FUSIBLE PELLON 805 Wonder-Under, pellonprojects.com

LAURA BOYNTON shares her colorful Bellingham, Washington, home with two teens, two cats, and piles of fabric. A sometimes-freelance fiber artist and writer — whose urban folk dolls have been sold coast to coast — she now concentrates on improving her skills as a teacher. Custom orders and current items can be found at etsy.com/shop/TailorsofRowley.

Springtime Circle Trivet

by ANNE DEISTER

{from page 34}



FABRIC

— Main: $\frac{1}{4}$ yd, print fabric, 44". Or one fat quarter—enough to cut four 8" circles (shown: Flight Patterns).

— Backing: $\frac{1}{4}$ yd, or one fat quarter each, of four coordinating solids, 44". Enough to cut one 8" circle per color (shown: Papaya, Candy Pink, Candy Green, Chartreuse)

OTHER SUPPLIES

- Templates, supplied on insert:
 - Full Circle (A)
 - Circle (B)
- $\frac{1}{2}$ yd Insul-Bright insulated lining, or enough thin batting to cut four 8" circles. (Use Insul-Bright if you plan to use the trivet for hot dishes.)
- Walking foot
- Fabric-safe marker
- *Optional:* Pinking shears

FINISHED SIZE

12 $\frac{1}{2}$ " × 12 $\frac{1}{2}$ "

NOTES

- All seam allowances are scant $\frac{1}{4}$ ". Press as indicated.
- Accurate cutting and liberal use of pins will make sewing the circles easier.

CUT THE CIRCLES

- 1** From the Main print fabric, cut:
 - Four Full Circle (A)
- 2** From the four Backing fabrics, cut:
 - One Full Circle (A) per color
- 3** From the Insul-Bright or batting, cut:
 - Four Full Circle (A)

SEW THE CIRCLES

- 4** Layer circles in the following order:
 - One circle of Insul-Bright or batting. (There is no right and wrong side to Insul-Bright.)
 - One circle of Backing fabric, right side up.
 - One circle of Main fabric, right side down against the Backing fabric.
- 5** Pin well through all layers to keep them from shifting as you sew. Sew all the way around the entire circle using a small stitch length. **Tip:** A walking foot will help prevent layers from shifting.
- 6** Repeat Steps 4-5 with remaining cut circles. You will have four complete sewn circles.



7 Position the Circle (B) template on top of the Main fabric side of a circle. Using a fabric-safe marker, draw a line between the two notches shown on the template $\frac{1}{4}$ " away from the straight edge. **Tip:** Placing the line along the bias grain of the fabric helps keep the fabric from tearing when the circle is turned inside out.

8 Trim seam allowance $\frac{1}{8}$ " from the stitching all the way around the circle using pinking shears.

9 Gently pull the Main fabric circle up away from the other layers and make a small nip with scissors along the pencil line. Be sure only the Main fabric pulls away. Cut a slit along the pencil line. Don't worry, the slit will be encased and never show.

10 Gently turn the circle inside out through the slit. Run your fingernail or a blunt tool around the seam from the inside to push the seam out for a nice smooth edge.

11 Press well. Roll the seam toward the Backing side. **Note:** Do not let the iron touch the Insul-Bright through the slit in the fabric. Use a pressing cloth if necessary.

12 Repeat Steps 7–11 with the remaining circles.

ASSEMBLE THE TRIVET

13 To mark the sewing lines, lay a Main circle right side up on your work surface. Position Circle (B) on the circle so the straight edge is parallel to the slit. The dashed stitching line should now line up with

the edge of the turned circle and the square corner of the template should meet the edge of the circle. With a fabric-safe marker, trace a line along the two straight edges onto the fabric. Mark the Candy Pink and Papaya Backing circles this way.

14 With Backing fabrics facing, position one marked circle with an unmarked circle so the slits of both circles are roughly in line with each other. Pin. Using a walking foot, sew along one of the marked straight lines only. Backstitch at the beginning and end. Repeat with the remaining two circles.

15 Press the folds open.

16 Pin the sewn pairs together with solid colors facing. Sew along the remaining marked straight lines. Backstitch at the beginning and end.

17 Lay the trivet down, with the Main fabric side facing up. Fold open the ends so part of the Backing fabric is now exposed. Pin in place and press.

Note: Where the points come together in the center the fabric can get bulky. Press well and remember this will be covered with your serving dish or flower vase.

18 Top stitch $\frac{1}{4}$ " from the edge all the way around each circle. This holds the folds down and encases the slits.

SOURCES

MAIN FABRIC Michael Miller Fabrics, Flight Patterns Mult-D Glee by Tamara Kat, michaelmillerfabrics.com

SOLIDS Robert Kaufman, Kona Cotton, in Papaya, Candy Pink, Candy Green, and Chartreuse, robertkaufman.com

LINING The Warm Company, Insul-Bright, warmcompany.com

ANNE DEISTER *established SpringLeaf Studios as a way to merge her graphic design background and passion for clean modern design with her love of quilting and fabric. She encourages quilters to explore their own creativity by including extra design and inspiration tools in each of her quilt patterns. Visit her at springleafstudios.com*

Electric Harlequin Tote

by **DIANE GILLELAND**

{from page 35}



FABRIC

- Main: $\frac{1}{2}$ yd each of three coordinating quilting cottons, 44". Label them A, B, and C.
- Lining: $\frac{1}{3}$ yd lightweight linen, 44/45"
- Lining: $\frac{1}{2}$ yd lining fabric, 44"

OTHER SUPPLIES

- Templates, supplied on insert:
 - Large Diamond (A) (see Notes for alternate option)
 - Small Diamond (B)
- $\frac{1}{3}$ yd lightweight fusible interfacing, 20"
- Card stock, about ten sheets
- Fabric glue stick or small pins
- Coordinating thread
- Small handsewing needle, such as a quilting needle
- Heat N Bond Lite iron-on adhesive
- Embroidery floss, four coordinating colors
- Crewel embroidery needle
- Leather purse handles, 22" (see Sources)
- Fabric-safe marker

FINISHED SIZE

12" $\times$ 12 $\frac{1}{2}$ " $\times$ 2 $\frac{1}{2}$ " without handles

NOTES

- All seam allowances for machine sewing are $\frac{1}{4}$ ".
- All seam allowances for English Paper Piecing (EPP) are $\frac{3}{8}$ ".



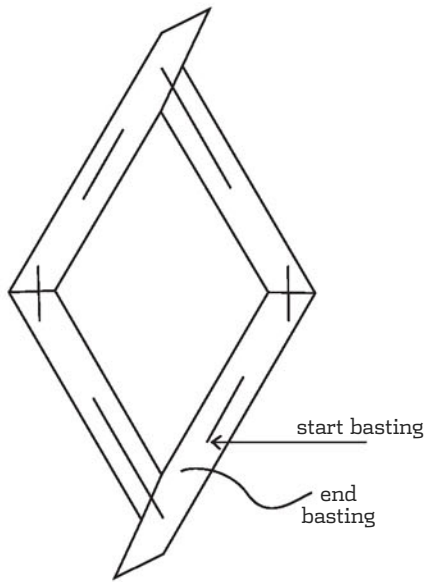


figure 1, Basting Diagram

- If you prefer to machine piece the diamonds, you can add a $\frac{1}{4}$ " seam allowance to the EPP templates and use it as a fabric-cutting guide.
- If you'd like to simplify this project, you can cut the back panel from linen instead of piecing, appliquéing, and embroidering it. Just add another $\frac{1}{3}$ yard to the linen yardage above. Cut half the quantities of cotton and linen diamonds listed in the instructions.

CUT THE FABRIC

- 1** Print the Large Diamond (A) template onto card stock 20 times, and carefully cut out 78 diamonds along the cutting lines.
- 2** Using the Large Diamond (A) template, cut the following quantities of diamonds $\frac{3}{8}$ " larger than the template on all sides:
 - From Fabric A, 30 diamonds
 - From Fabric B, 24 diamonds
 - From Fabric C, 24 diamonds
- 3** From the Linen, cut:
 - One 8" × 30" rectangle for the Small Diamond (B)
 - One 12" × 13" rectangle for the Gusset
- 4** From the Lining fabric, cut:
 - Two 15 $\frac{1}{4}$ " × 14" rectangles
 - One 5 $\frac{1}{2}$ " × 12 $\frac{1}{4}$ " rectangle for a Pocket

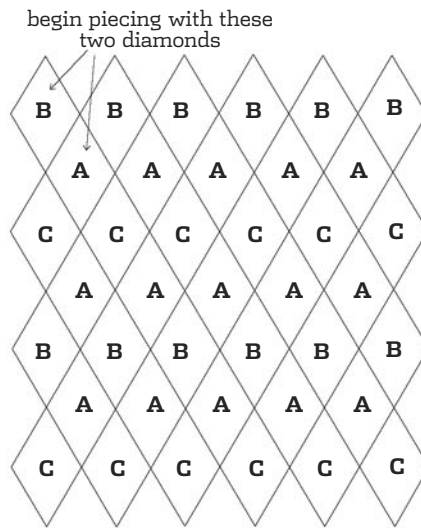


figure 2, Piecing Diagram

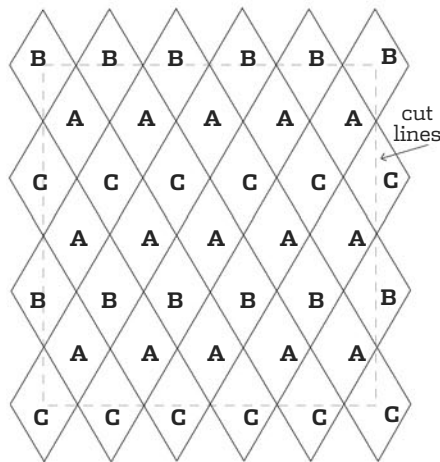


figure 3, Trimming Diagram

BASTE THE LARGE DIAMONDS

- 5** Pin one paper diamond to the wrong side of one fabric diamond. **Note:** If you prefer, tack the paper down with a fabric glue stick instead of pins. Thread a needle with contrasting thread.
- 6** Follow the Basting Diagram. **(figure 1)** Start at one side of the diamond. Fold the edge of the fabric over the paper. Baste by hand through both the paper and fabric with fairly large stitches. At each corner, fold one edge over the other and secure the fabric with a stitch.
- 7** When you've basted all the way around the Large Diamond, the fabric should be stretched snug over the



paper and securely basted. Notice the small "flags" that form at the longer points of the diamond—these happen naturally when you fold one edge over the other, and they'll be hidden in the seam allowance when the diamonds are sewn together.

- 8** Don't knot the basting thread; you'll need to remove it easily later. Cut it with about a 2" tail. Repeat this process to baste the remaining fabric and paper diamonds together.

PIECE THE FRONT AND BACK

- 9** The diamonds are easy to sew together by hand using a whipstitch. (See Sewing Basics) Begin by laying the large diamonds face up on your work surface, arranging the fabrics according to the Piecing Diagram. **(figure 2)**
- 10** Start with the two diamonds indicated in the Piecing Diagram, positioning them as shown. Then, flip one over so right sides are facing. Line up the edges and whipstitch, taking very small stitches so you don't stitch through the papers.
- 11** Continue adding large diamonds to this row in a zigzag pattern. Add rows until 39 diamonds are sewn together. Repeat this process to piece a second, identical panel for the Tote Back.
- 12** Fuse webbing to the back of the 8" × 30" piece of linen, following the manufacturer's instructions. Peel away the paper backing and then cut 78 small diamonds from the fused linen, using the Small Diamond (B) template.
- 13** Fuse one small diamond to the center of each large diamond in the tote panels, pressing thoroughly to make sure all edges are well fused. Machine stitch around all edges of each diamond with a small zigzag stitch.

14 Embroider a small star motif in the center of each diamond, using the stitch guide. Use several colors, sprinkling them evenly around the panel. Embroider a small X in the center of each diamond.

ASSEMBLE THE TOTE

15 Trim the pieced Front and Back panels to 12½" wide by 13" high, referring to the dotted line on the Trimming Diagram (**figure 3**) for alignment.

16 Fuse the interfacing to the back of the 12" × 13" piece of linen, following the manufacturer's instructions. Sub-cut the linen into four 13" × 3" strips. Cut ½" from two of these strips, so they measure 12½" × 3".

17 To create the Gusset, stitch a 13" strip to the right and left edges of the front and back panels, right sides together. Stitch a 12½" strip to the bottom edge of each panel. Press the seam allowances toward the linen.

18 Pin the assembled Front and Back panels together, right sides facing. Stitch along the right, left, and bottom edges.

19 Bring the raw edges at the corner openings together, matching the side seam with the bottom seam. Stitch across the opening between the seam lines to create a square bottom.

MAKE THE LINING

20 Fold the Pocket fabric in half crosswise, right sides facing. Sew along the three edges, leaving a 2" gap in the bottom seam for turning. Clip the corners and turn the Pocket right side out, pressing its edges flat. Position the Pocket on one of the lining pieces where you like and stitch around three sides, leaving the top open.

21 Pin the Lining pieces together with right sides facing and the Pocket opening toward the top. Stitch along three sides, leaving the top edge open.

22 Cut a 1¼" square from each of the bottom corners, cutting through the seams. Reorient the lining so the raw edges match at these openings and the side and bottom seams match. Stitch across the corners to create a square bottom.

FINISH THE BAG

23 Slip the tote inside the lining, right sides facing. Pin them together along the top edge, matching the side seams. Stitch along the top edge, leaving a 4" gap for turning.

24 Turn the bag right side out and settle the lining inside the bag. Press the top edge flat and topstitch ⅛" from the edge.

25 Mark the placement of the handles with a removable fabric marker. Sew the handles on by hand, using doubled thread and a backstitch. Knot the thread securely.

SOURCES

FABRIC Art Gallery Fabrics, Lace Elements, in Pink, artgalleryfabrics.com

Michael Miller Fabrics, Violet Craft, Domino Dot in Starfruit; Lush Running Stitch by Patty Young, in Citron, michaelmillerfabrics.com

ADHESIVE Heat N Bond, thermowebonline.com

PURSE HANDLES etsy.com/shop/tracy1984

ENGLISH PAPER PIECING TEMPLATES (Optional source): paperpieces.com

DIANE GILLELAND is a craft designer and writer based in Portland, Oregon. She blogs about all things crafty at craftypod.com, and is the author of *Kanzashi In Bloom* and co-author of *Quilting Happiness*.

Laminated Cotton Picnic Bag

by KEVIN KOSBAB

{from page 36}



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

FABRIC

- Main: ⅝ yd laminated cotton for shell (*shown*: Happy Land floral print), 55"
- Lining/Contrast: 1¼ yd laminated cotton (*shown*: neon yellow and gray polka dot), 55"
- Lid: ⅓ yd laminated cotton (*shown*: hot pink solid), 55"

OTHER SUPPLIES

- Template, downloadable:
 - Top/Bottom (A)
- ¾ yd insulated batting (such as Insul-Bright), 45"
- 2 yd ultra-firm sew-in interfacing (such as Pellon Peltex 70), 20"
- 1¾ yd strap webbing, 1" (*shown*: yellow)
- Two 22" zippers
- One heavy-duty snap (*shown*: black) and setting tools
- Coordinating strong thread
- Spray adhesive
- Zipper foot
- Binder clips

FINISHED SIZE

17" wide × 12" high × 9½" deep excluding handles

NOTES

- All seam allowances are ½" unless otherwise noted.
- Use binder clips instead of pins to avoid leaving holes in the fabric.
- Spray adhesive is used to temporarily hold the interfacing and batting to the slippery fabrics before basting—a light coat of spray is all that's necessary.
- When using the finished bag, you can keep the bag snapped and unzip either side of the lid separately, or unsnap and unzip completely to fold the entire lid back.

CUT THE FABRIC

Cut the following pieces as directed, using the provided templates where no



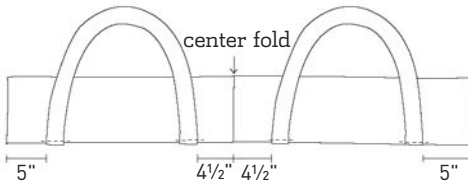


figure 1

dimensions are given. Cut batting and interfacing on the lines indicated on the templates.

- 1** From the Main fabric, cut:
 - One Top/Bottom (A)
 - One 45" × 10" Main Panel
- 2** From the Lining/Contrast fabric, cut:
 - Two Top/Bottom (A)
 - One 45" × 25" Lining Panel
 - One 45" × 4" Contrast Panel
- 3** From the Lid fabric, cut:
 - One Top/Bottom (A)
 - One 3" × 7" Snap Flap
 - One 1 1/2" × 1 1/4" Zipper End (or 1 1/2" × total width of zipper tapes)
- 4** From batting, cut:
 - Two Top/Bottom (A)
 - One 44" × 12 1/2" Panel
- 5** From the interfacing, cut:
 - Two Top/Bottom (A) (cut one in half along Top Interfacing Cut Line)
 - One 45" × 12" Panel
 - One 2 1/4" × 3" Snap Flap
- 6** From the strap webbing, cut:
 - Two 28" Handles

MAKE THE SHELL

- 7** Fold the Contrast Panel in half lengthwise with wrong sides together. To each side of the fold, place one end of a Handle 4 1/2" from the fold and the remaining end 5" from the short edge of the Contrast Panel. Baste the ends of the Handles in place. (**figure 1**)
- 8** With right sides together, sew the Contrast Panel to the Main Panel along the long edge where the Handles are basted, trapping the ends of the Handles in the seam. Finger-press the seam allowances toward the Contrast fabric, then topstitch the Contrast Panel 1/8" from the seam to keep the

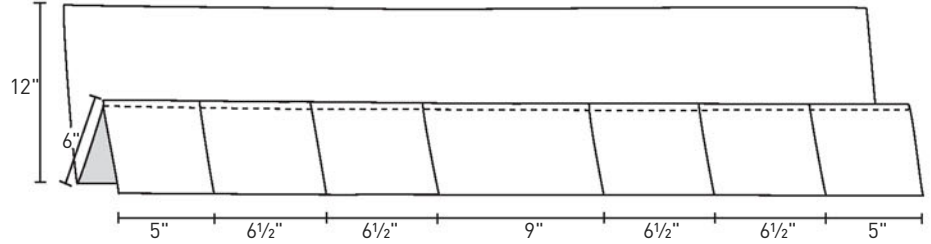


figure 2

seam allowances flat. **Note:** Do not catch the handles in the topstitching. This is the shell side panel.

- 9** Using spray adhesive, attach the Interfacing Panel, centered on the wrong side of the Shell panel. Then attach the Batting Panel on top in the same way. Baste the long edges near the edge of the batting. Attach the corresponding interfacing and batting pieces to a Main fabric Bottom piece in the same way and baste around the batting edges.
- 10** Topstitch each handle end to the Contrast fabric with a rectangle 1" high and 3/4" wide, placed 1/2" above the bottom of the handle, stitching an X in the rectangles for further reinforcement.
- 11** With right sides together, sew the short edges of the shell side panel together. Finger-press the seam allowances to one side. Binder clip the Main fabric Bottom piece to the edge of the shell sides opposite the strip of Contrast fabric, right sides together and notches aligned with the seam and center front, and stitch. Clip seam allowances along the curves and turn right side out.

MAKE THE LINING

- 12** On the wrong side of the Lining Panel, mark a line parallel to the long edges, 12" from the long edge that will be the top. Mark another line 6 1/2" below the first. Fold the fabric right sides together along the second line and wrong sides together along the first line to form a long pocket. Topstitch 1/8" from the outermost fold (folding the other layers temporarily out of the way). For pocket dividers, mark from this first line of stitching to the bottom long edge 5" in from each short edge, then another 6 1/2" in from these lines, then another 6 1/2", or mark your preferred pocket widths. (**figure 2**)

Topstitch along each pocket divider marking through all layers. This is the lining pocket panel.

- 13** With right sides together, stitch the short edges of the entire lining pocket panel together. Finger-press the seam allowances to one side. Binder clip a Bottom Lining piece to one set of raw edges, right sides together and notches aligned with the seam and center front, making sure the pockets open away from the Bottom piece. Stitch, leaving at least a 12" opening for turning.

JOIN SHELL AND LINING

- 14** With right sides together, stitch the short edge of the Zipper End piece to the stop end of one zipper, using a zipper foot to get as close to the stop as possible (about 1/4" seam allowance). Finger-press the Zipper End piece out, then sew the remaining zipper to the opposite edge of the Zipper End in the same way.
- 15** Binder clip the joined zippers right sides together along the upper edge of the shell, centering the zipper end piece on the seam in the center back on the shell. Overlap the opening ends of the zipper where they meet at the front. Use a zipper foot to sew the zippers to the shell, allowing the overlapped ends to dip below the seam line so the raw ends of the zipper tapes will be concealed.
- 16** Insert the shell into the lining, right sides together and seams aligned. Stitch the zipper tapes you just joined to the shell to the lining using a zipper foot. Turn the lining right side out through the opening in the lining, then turn the seam allowances in at the opening and edgestitch the opening closed. Push the lining down into the shell. Topstitch around the perimeter of the bag, about 1/8" below the sewn zipper tape.

MAKE THE LID

17 Fold the Snap Flap piece in half widthwise with right sides together. Stitch the long sides together with a $\frac{1}{4}$ " seam allowance. Clip the corners and turn right side out. Insert the Snap Flap interfacing piece between the layers of fabric up to the fold, then topstitch $\frac{1}{8}$ " from the side and bottom edges of the snap flap, leaving the raw edges open.

18 Center the two half Top interfacing pieces on the wrong side of the Lid Top piece, leaving about $\frac{1}{8}$ " between the interfacing pieces in the center, and attach with spray adhesive. **Note:** Cutting the interfacing in two makes it easier for the two lid flaps to open independently. Center the remaining batting Top piece on top, attach with spray adhesive, then baste near the batting edge. Center the snap flap on one of the Top piece's notches, matching the raw edges, and baste near the edge.

19 Pin the loose zipper tapes together where they meet at the center front of the bag, then open both zippers all the way. Clip these zipper tapes around the Lid Top, right sides together with the Snap Flap positioned where the zippers overlap. Sew the zippers to the Top using a zipper foot.

20 Binder clip the remaining Lining Top piece right sides together to the Main fabric Top now attached to the zippers, sandwiching the zipper tapes between. Sew around the perimeter of the Contrast fabric Top using a zipper foot, leaving the entire long back side (with the zipper end piece) open for turning. Cut into the seam allowances along the curved edges and turn the lid lining right side out through the opening. Close the zippers enough to get the pulls out of the way of the opening, then turn in the seam allowance at the opening and slipstitch closed. Topstitch around the perimeter of the lid about $\frac{1}{8}$ " in from the zipper tape.

21 Close the zippers entirely; the pulls should be hidden at the center front when the snap flap is folded down. Mark the center of the snap flap $1\frac{1}{4}$ " from the end to indicate snap placement, then install the socket of

the snap following the manufacturer's instructions. Fold the snap flap down and mark where the snap meets the shell side panel, then install the snap stud.

RESOURCES

FABRIC Michael Miller Fabrics, Solid Neon Laminate, in Pink, and Neo Dot Laminate, in Luna, michaelmillerfabrics.com

Free Spirit, Happy Land Laminate by Jennifer Paganelli, in Sky, freespiritfabric.com

KEVIN KOSBAB is a contributing editor to *Stitch*. He designs modern sewing and quilting projects for magazines and his own pattern line, *Feed Dog Designs* (feeddog.net). His book *The Quilter's Appliqué Workshop* (Interweave, February 2014) offers instruction for hand and machine techniques, fun quilted projects, and inspiration for exploring the possibilities of appliqué.

Mustache Love Wallhanging

by **TAMMY SILVERS**

{from page 37}



FABRIC

- $1\frac{1}{4}$ yds (includes backing) Lime Green quilting cotton, 44"
- $\frac{5}{8}$ yd Dark Green quilting cotton, 44"
- $\frac{1}{4}$ yd (or one fat quarter) each of Gold, Red, Light Purple, Dark Purple, Pink, Orange, Blue, and Dark Blue fabrics
- One fat quarter black wool

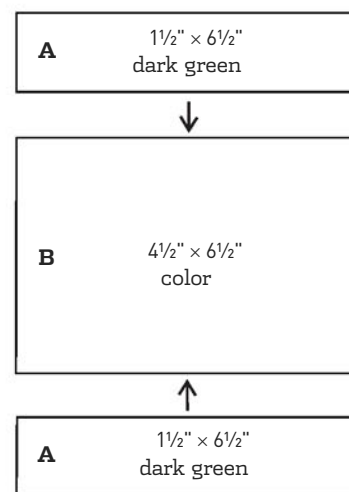


figure 1

OTHER SUPPLIES

- Templates, supplied on insert:
 - Mustaches (A)
- Two sheets Steam-A-Seam 2 fusible
- 32" square Warm-n-Natural batting
- Wool thread

FINISHED SIZE

24" x 24"

NOTES

- Add the mustache appliqués after quilting to eliminate the need to quilt around them. Should you choose to add the appliqués prior to quilting, add them as you create each block.
- WOF = Width of Fabric

CUT THE FABRIC

- From the Lime Green fabric, cut:
 - Two 2" x WOF strips; subcut into four 2" x 2" squares (C) and twelve 2" x 5 $\frac{1}{2}$ " strips (F)
 - One 4 $\frac{1}{2}$ " x 7 $\frac{1}{2}$ " rectangle (B)
 - One 32" square (Backing)
- From the Dark Green fabric, cut:
 - Four 2 $\frac{1}{4}$ " x WOF strips for the Binding
 - Six 1 $\frac{1}{2}$ " x WOF strips; subcut eighteen 1 $\frac{1}{2}$ " x 7 $\frac{1}{2}$ " strips (A), four 1 $\frac{1}{2}$ " x 2" strips (D); four 1 $\frac{1}{2}$ " x 3" strips (E), twelve 1 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ " strips (G)
- From the Gold, Red, Light Purple, Dark Purple, Pink, Orange, Blue, and Dark Blue fabrics, cut:



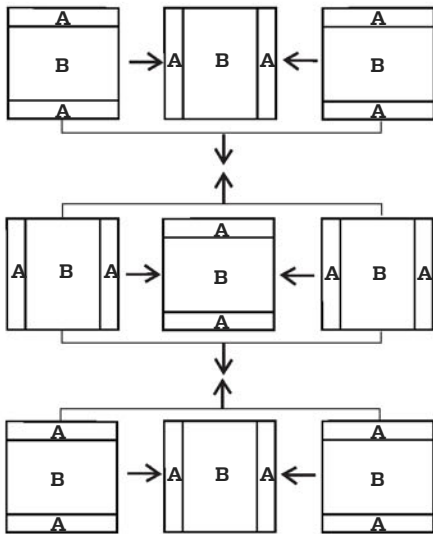


figure 2

- One $4\frac{1}{2}'' \times 7\frac{1}{2}''$ rectangle (B)
- One $3'' \times 3''$ square (H)

BLOCK CONSTRUCTION

4 With right sides together, stitch a dark green $1\frac{1}{2}'' \times 7\frac{1}{2}''$ rectangle (A) along the long edge of a $4\frac{1}{2}'' \times 7\frac{1}{2}''$ color rectangle (B). Repeat with the opposite side. (**figure 1**) Press to the dark green strips.

5 Create eight more blocks in the same manner.

QUILT CENTER CONSTRUCTION

6 Using the Quilt Center Construction Diagram (**figure 2**) as a guide, stitch the nine blocks together; remember to rotate the blocks to create the "sashing" effect.

BORDER CONSTRUCTION

7 Use **figure 3** as a guide to create the Center Border.

8 Stitch a $2'' \times 5\frac{1}{2}''$ lime rectangle (F) to a $1\frac{1}{2}'' \times 5\frac{1}{2}''$ dark green rectangle (G). Press to the dark green rectangle. Repeat to create twelve units.

9 Stitch a F/G unit to a $3'' \times 3''$ color square H piece. Press to the color square.

10 Stitch the F/G/H unit to another F/G unit. Press to H.

11 Stitch the F/G/H/F/G unit to another H. Press to H.

12 Stitch the F/G/H/F/G/H unit to another F/G unit. Press to H.

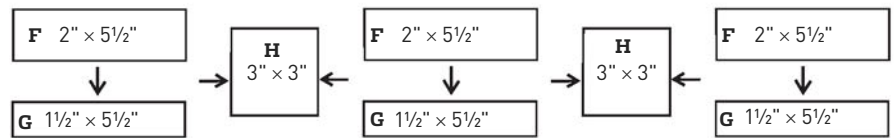


figure 3



figure 4

figure 5

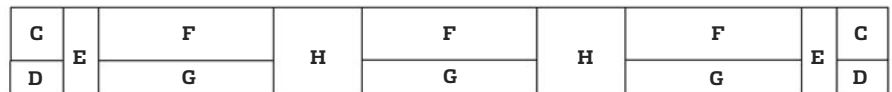


figure 6

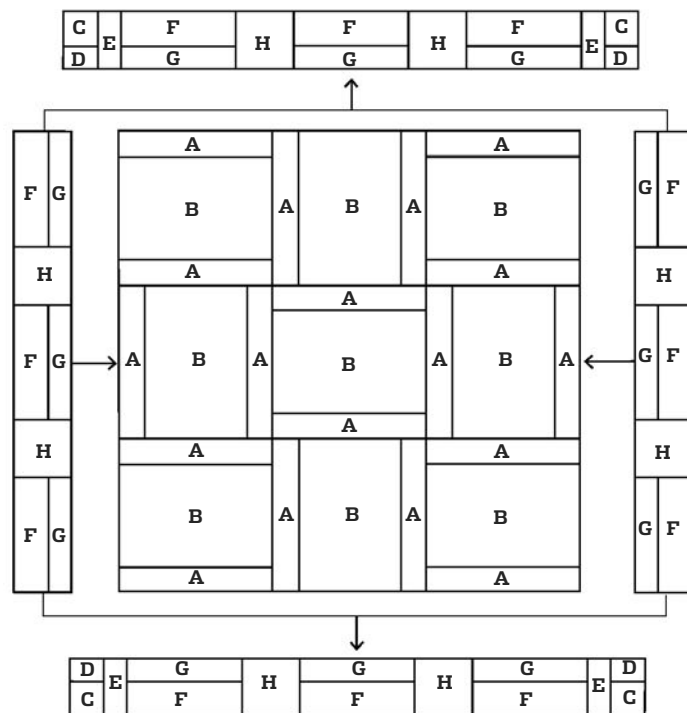


figure 7

13 Repeat Steps 8–12 to create four Border units. Set two Border units aside.

14 Stitch a $2'' \times 2''$ lime green square (C) to a $1\frac{1}{2}'' \times 2''$ dark green rectangle (D) along the short edges. Press to D.

15 Stitch the C/D unit to the left side of a $1\frac{1}{2}'' \times 3''$ dark green rectangle (E). Press to E. (**figure 4**)

16 Repeat for a total of two C/D/E corner units, the top left corner and (once rotated) bottom right corner unit.

17 Follow **figure 5** to create two E/C/D corner units, a top right, and a bottom left (once rotated).

18 To complete a Top and Bottom Border, stitch C/D/E corner units to



both sides of two Border units.
(figure 6)

ADDING THE QUILT BORDER

19 Using the Quilt Construction Diagram as a guide, (figure 7) stitch the Left and Right Borders to the quilt. Note the dark green strips will be oriented against the center of the quilt.

20 Stitch the Top and Bottom Borders to the quilt, again orienting the dark green strips against the quilt center.

FINISH THE QUILT

21 Center and lay the batting on top of the wrong side of the 32" x 32" Backing square. Lay the pieced quilt top face up on top of the batting.

22 Pin or baste the quilt sandwich using your preferred method for securing the layers. Quilt as desired.

23 Trim the edges of your quilt.

24 Create binding using the four 2 1/4" dark green Binding strips. Bind the quilt. (See Sewing Basics)

ADDING MUSTACHE APPLIQUÉS

25 Trace the Mustaches (A) on the non-release side of the fusible material.

26 Following the manufacturer's instructions, fuse the wool to the fusible material. **Tip:** When using wool, use a bit more steam to allow the heat to fully penetrate the material.

27 When cool, cut along the traced lines. Place the Mustache Appliqués face up on the blocks, centering the appliqués over each of the nine A/B/A

Blocks. Following the manufacturer's instructions, fuse the appliqués to the quilt.

28 Using wool thread (with a slighter looser tension and longer stitch length), stitch around the appliqués using a short blanket stitch (See Sewing Basics) in a matching thread color. Or, use a straight stitch close to the edge of the appliqué for a clean, contemporary look.

SOURCES

WOOL National Nonwovens, WoolFelt in black, commonwealthfelt.com

FUSIBLE Steam-A-Seam 2, warmcompany.com

BATTING Warm & Natural, warmcompany.com

TAMMY SILVERS has been quilting since her sister-in-law dragged her to a quilting class more than 20 years ago. She now designs quilt projects for fabric companies and magazines, teaches classes and workshops, and has her own pattern line, Tamarinis. Visit her at Tamarinis.com.



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stripes, dots+ chevrons

Cracked Chevron Pencil Skirt

by **TINA LEWIS**

{from page 38}



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

FABRIC

- Main: $\frac{3}{4}$ yd each of four colors of silk dupioni, 45" wide (shown: lime, pink, purple, orange)
- Lining: $1\frac{1}{4}$ yd lining, 45" wide

OTHER SUPPLIES

- Templates, downloadable:
 - Skirt (A)
 - Front Facing (B)
 - Back Facing (C)
 - Front Interfacing (D)
 - Back Interfacing (E)
- 7"-9" invisible zipper
- $\frac{3}{4}$ yd lightweight knit fusible interfacing, 20"
- Invisible zipper foot
- Hook and eye

- Micro sharp #70 needle
- Pressing ham (optional)

	Length	Waist	Hip
2	26 $\frac{1}{4}$ "	24"	34 $\frac{1}{2}$ "
4	26 $\frac{1}{2}$ "	25"	35 $\frac{1}{2}$ "
6	26 $\frac{3}{4}$ "	26"	36 $\frac{1}{2}$ "
8	27"	27"	37 $\frac{1}{2}$ "
10	27 $\frac{1}{4}$ "	28"	38 $\frac{1}{2}$ "
12	27 $\frac{1}{2}$ "	29 $\frac{1}{2}$ "	40"
14	27 $\frac{3}{4}$ "	31"	41 $\frac{1}{2}$ "
16	28"	32 $\frac{1}{2}$ "	43"
18	28 $\frac{1}{4}$ "	34 $\frac{1}{2}$ "	45"
Shown in size 4			

NOTES

- Be mindful of the different seam allowances. The patchwork seam allowance is $\frac{1}{4}$ ". The facing seam allowance is $\frac{5}{8}$ ". The center back seam allowance is 1".
- Sew with right sides together, unless otherwise indicated. Press each seam after it is sewn.
- You may want to use tailor's tacks to keep from harming the fabric. (See Sewing Basics)
- The skirt can also be made of cotton, lightweight wool, silk taffeta, or shantung.
- Handle silk dupioni as little and as carefully as possible as it frays easily.

CUT THE FABRIC

- From each color of fabric, cut:
 - Twelve 1 $\frac{3}{4}$ " crosswise strips from selvedge to selvedge.
- From the Lining, cut:
 - One Skirt (A) on the fold
 - 85" of $\frac{3}{4}$ " bias strips
- From one color of fabric, cut:
 - Front Facing (B) on the fold
 - Two Back Facing (C)
- From the interfacing, cut:
 - One Front Interfacing (D) on the fold
 - Two Back Interfacing (E)
 - Two 1" $\times$ 11" strips for the Zipper Stays
 - Two 2" $\times$ 7 $\frac{1}{2}$ " strips for the Back Vent Stays
 - One 3" $\times$ 45" strip (may be pieced) for the Hem Stay



ASSEMBLE THE CHEVRON

- Establish a color order for the four colors (sample order is lime, pink, purple, orange). Using $\frac{1}{4}$ " seams, sew together the long edges of six strips of each color, in color order. The resulting 24-strip panel of striped fabric will be Panel A. Repeat the process with the remaining six strips of each color to make Panel B.
- Mark the true bias of Panel A and cut the panel into 2"-wide bias strips. Mark the true bias of Panel B in the opposite direction and cut the panel into 2" wide bias strips.
- Join the short ends of the bias strips from Panel A together in $\frac{1}{4}$ " seams, keeping the colors in order. Remove the incomplete pieces from the ends of each bias strip and, additionally, remove colors that are not in color order as the strips are sewn together. Repeat for Panel B.
- To make a chevron row, pin the entire Panel A strip to the Panel B strip, shifting Panel B one color so the colors do not match up across the seam, but are one color off. Pin to match every seam. Stitch; press the seam to one side. Check the width of the chevron row to be 3 $\frac{1}{2}$ ".
- To cut the first chevron piece, measure 45" from the end and cut the chevron row straight across. Line up the chevron row under the left end of the just-cut chevron piece, shifting it until the colors match the top piece, with the adjoining colors to be seamed one color off. Trim off the excess to the left and cut the second 45" chevron piece. Pin the two pieces together, matching every seam; stitch. Press the

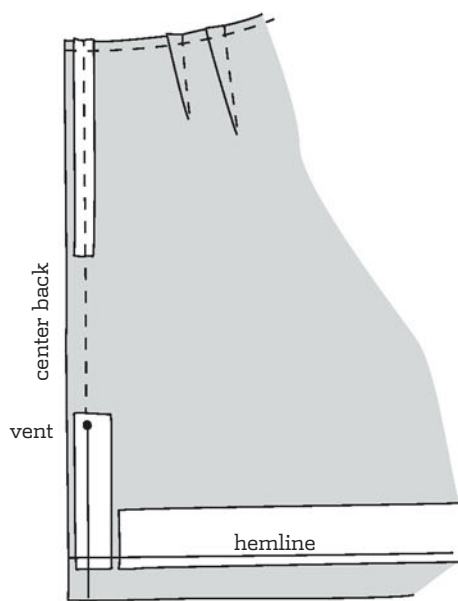


figure 1

seam in the direction of the previous seam. Continue lining up, cutting, pinning, stitching, and pressing the pieces for a total of 10. The resulting fabric should be 45" wide $\times$ 30½" high with all the horizontal seams pressed in the same direction.

MAKE THE SKIRT

10 From the completed chevron fabric, cut the Skirt (A) pattern piece on the fold. Transfer all markings, taking care to transfer the long curve of the side darts.

11 Stitch the darts on the skirt front and back. Press the front darts to the center front and the back darts to the center back. Stitch the side darts, tapering the dart to nothing along the side; press the side dart open at the seam and to the back below the cut. Staystitch the waistline seam just inside the seamline.

12 Following the manufacturer's instructions, fuse the interfacing to the wrong side of the front and back facings. Fuse the 11" strips to both sides of the skirt back on the wrong side, with the top edges even and ½" in from the back edge. Fuse the 7½" strips to the wrong side of the skirt back, ½" above the vent opening notch and ½" from the back edge. Fuse the 45" strip along the wrong side of the lower edge of the skirt, 1½" from the edge, from the vent interfacing on the

right side to the vent interfacing on the left side. **(figure 1)** Trim off any extra interfacing.

INSTALL THE ZIPPER

13 Install the zipper according to the manufacturer's instructions, with the zipper on the 1" seamline and the zipper stop ⅞" below the top edge.

14 Using a zipper foot, stitch the back seam from the bottom of the zipper to the vent opening notch. Press the vent seam allowances to the wrong side.

LINE THE SKIRT

15 Trim 2½" from the lower edge of the lining. Stitch the darts as with the skirt. Press darts the opposite way from the skirt. Press the side darts open at the seam and to the front below the cut. Sew the center back seam between the end of the zipper and the vent dot. Trim the entire 1" back lining seam to ½". Press open, pressing the zipper and vent seam allowances to the wrong side.

16 Pin the lining to the skirt at the waist edge, wrong sides together; staystitch just inside the previous staystitching. Slipstitch the lining to the zipper tape around the zipper. From the inside, catch stitch together the center back seams of the skirt and the lining. Slipstitch the lining vent ⅛" inside the folds of the vent.

SEW THE FACINGS

17 Sew facing front to facing backs at the side seams. Trim seam to ¼"; press open. Join together lining strips in ¼" bias seams. Press open; trim seams to ⅛". Make a Hong Kong binding (See Sewing Basics) to finish the facing edge by pinning the bias strip to the facing, with edges even; stitch ¼" from the edge. Trim to ⅛", turn the bias over the edge to the wrong side and, from the right side, stitch close to the binding.

18 Pin the facing to the waist, matching side seams and the center front; stitch. Trim the lining to ⅛", the facing to ¼", and the skirt to ⅜". Understitch the facing by turning the seams toward the facing and stitching close to the seam on the right side. Turn the facing to the inside; press. Trim the center back

seams to ¼". Pin the facing into place and slipstitch the lower edge to the lining, folding in the center back seam and stitching it clear of the zipper.

FINISH THE SKIRT

19 Hang the skirt, lining side out, and smooth together the skirt and the lining, pinning the lining to the skirt all around the lower edge of the lining.

20 Finish the lower edge of the skirt with a Hong Kong binding, in the same manner as the facing. Turn up the hem 2" and pin into place. Slipstitch the hem to the lining; slipstitch the center back folds of the hem to the vent.

21 Sew a hook and eye at the top of the zipper.

SOURCES

SILK DUPIONI Waechter's Fine Fabrics, fabricsandbuttons.com

INTERFACING Pellon, EK130 Easy-Knit interfacing, pellonprojects.com

TINA LEWIS is an award-winning sewist and designer who lives high in the mountains of Park City, Utah. Her quilts, clothing and accessories for adults and children have been featured in numerous publications. Often detailed with hand-stitched needlework, her work has a fresh classic look.

Striped Bricks Quilt

by KEVIN KOSBAB

{from page 39}



FABRIC

— 11 fat quarters or ⅓-yd cuts of assorted yarn-dyed woven striped fabrics, 45"



- ¾ yd solid off-white cotton for sashing and binding, 45"
- ¾ yd backing fabric, 45"

OTHER SUPPLIES

- 64" × 64" batting
- Coordinating thread for piecing and quilting
- Rotary cutter, acrylic ruler, and cutting mat
- Safety pins or basting spray
- Walking foot

FINISHED SIZE

56" × 56"

NOTES

- All seam allowances are ¼" unless otherwise noted.
- Yardages listed assume fabric is 45" wide. Shirting fabrics are often wider, allowing more pieces to be cut from less yardage; see Step 1 for dimensions of pieces needed. You could also recycle outgrown or thrifted shirts to make this quilt, as long as the garments chosen yield enough yardage.
- If shirting fabrics are especially thin, loosely woven, and/or pale, you may want to cut a double layer of fabric and sew the layers as a single piece to prevent the batting from showing through excessively on the finished quilt.
- The sample was washed and dried after being finished to enhance its softness and texture.

CUT THE FABRIC

- From the assorted striped fabrics, cut:
 - 63 Bricks measuring 10½" × 4½"
 - 18 Half Bricks measuring 4¾" × 4½"
- From the off-white solid fabric, cut:
 - 11 strips measuring 2" × width of fabric. Trim off the selvages. Set six strips aside for Binding; the remaining seven will be used for Sashing.

ARRANGE AND ASSEMBLE THE ROWS

- On a design wall or other work surface, lay out a top row of one Half Brick piece, three Brick pieces, and

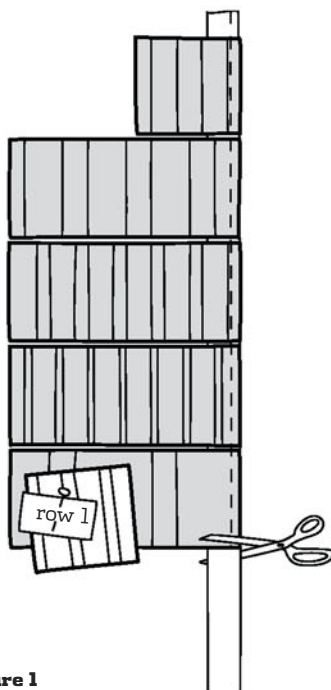


figure 1

another Half Brick piece, varying the fabrics used. Lay out five Brick pieces for the second row; the pieces will be staggered relative to the previous row.

- Repeat Step 2 to arrange a total of 14 staggered rows of blocks. Stand back to assess the distribution of colors and values from a distance, and rearrange the pieces until you're satisfied with the overall look.
- Remove the top row of pieces from the work surface from left to right, being careful to stack them in order. Sew these pieces in sequence, right sides together, with one of the off-white Sashing strips, one striped piece after the next, excluding the final piece in the row. Pin this final piece to the sewn strip along with a "Row 1" label, then trim away the loose end of the off-white strip, flush with the last stripe piece. (figure 1)
- Remove the Bricks of the second row and sew as many as fit to the trimmed-away off-white strip; when no more Bricks will fit on the strip, sew them to a new strip, but again do not sew the final Brick to the strip. Pin the final piece to the sewn strip with a "Row 2" label and trim the loose end of the strip. Continue sewing Brick and Half Brick pieces to off-white strips in this way until you've sewn all 14 rows.
- Press all seam allowances toward the striped fabrics. Being careful to

keep the rows separated and in order, cut the off-white strip between each Brick and Half Brick piece: each sashed Brick should measure 12" × 4½" total, and each sashed Half Brick should be 6¼" × 4½".

- Sew the sashed pieces of each row together in order, sewing the final unsashed Brick or Half Brick to the right-hand end of the row. Press all seam allowances toward the striped fabrics.

ASSEMBLE THE QUILT TOP

- Pin Row 1 and Row 2 right sides together along the adjacent long edge; the short ends should match with the Bricks and Sashings staggered. Sew the rows together and press the seam allowances to one side. Repeat to pin and sew the remaining rows into pairs.
- Pin the first two pairs of rows together along the adjacent edge, making sure the Bricks and Sashings remain staggered, but aligned every other row. Sew the pairs together and press the seam allowances to one side. Pin and sew the third pair of rows on, and continue until all 14 rows have been sewn together.

QUILT AND FINISH

- Cut the backing fabric into two 1⅞-yd lengths, remove the selvages, and sew the lengths together along the long side to make a backing at least 64" × 64". Press the seam allowances open.
- Baste the backing, batting, and quilt top together with safety pins spaced about every 6", or use basting spray.
- Quilt as desired. The sample was quilted in straight lines following the long edges of the sashings.
- Join the reserved Binding strips with diagonal seams and apply them to the quilt with mitered corners. (See Sewing Basics)

KEVIN KOSBAB is a contributing editor to *Stitch*. He designs modern sewing and quilting projects for magazines and his own pattern line, *Feed Dog Designs* (feeddog.net). His book *The Quilter's Appliqué Workshop* (Interweave, February 2014) offers instruction for hand and machine techniques, fun quilted projects, and inspiration for exploring the possibilities of appliqué.

Pleated Chevron Skirt

by LISA POLDERMAN

{from page 40}



FABRIC

- Main: 1½ yd chevron-print knit, jersey, or cotton (any stable fabric with moderate stretch)
- Contrasting: ¾ yd (shown: floral print)

OTHER MATERIALS

- Coordinating thread
- Ballpoint or stretch sewing machine needles
- Enough elastic to go around your waist, 2" width
- Fabric-safe marker
- Two safety pins
- Pattern paper, ruler, and marker
- *Optional:* Clapper, walking foot, hand-sewing needle

FINISHED SIZE

Sample shown is 24" long.

NOTES

- The trickiest part of this project is cutting the fabric so the chevrons match up over the pleats. Take your time and label each piece well.
- Please note the chevron print may not be on grain. You may need to shift the pieces slightly off grain in order to line up the chevrons.
- Check to see which direction of your fabric has the greatest stretch. You will want the greater stretch to wrap around your body.

- When sewing knit/jersey fabric, you will need to use a longer stitch length, 3.5 to 4. You may also use a serger.
- Seam allowances are ¾" unless otherwise noted.
- Use a clapper to get a nice, crisp pleat.

CREATE CUSTOM PATTERN PIECES

- 1 Use pattern paper, a ruler, and a marker to create the skirt pattern pieces. Make sure to label each piece accordingly.
- 2 Note your waist measurement and desired skirt length. Add 1½" to skirt length for seam allowances.
- 3 For the Center Front/Back, the pleated Insets and the Waistband you will need the following pieces:
 - Two 7" × length pieces for the Center Front/Back
 - Four 7" × length pieces for the Inset
 - 5½" × (waist + 1") for the Waistband
- 4 To determine the width of the four Side Front/Back pieces, follow this formula:
 - $(\text{Waist} + 1") / 2 = X$
 - $X - 6" = Y$
 - $(Y / 2) + 1" = \text{width of Side Front/Back}$
- 5 Create four Side Front/Back pieces the width determined above, by the desired skirt length. For example, if waist is 29" and length is 22":
 - $(29" + 1") / 2 = 15"$
 - $15" - 6" = 9"$
 - $(9" / 2) + 1" = 5½"$

CUT THE FABRIC

- 6 From the Contrasting fabric, cut:
 - Four Inset pieces
- 7 From the chevron fabric, cut:
 - One Waistband
- 8 For the remaining pattern pieces, trim the chevron fabric to make sure you are starting with the chevrons lined up. The easiest way to do this is to trim the fabric ½" to 1" in from the selvedge down the points of the chevron pattern. This edge will then become the long edge of your first Center piece.

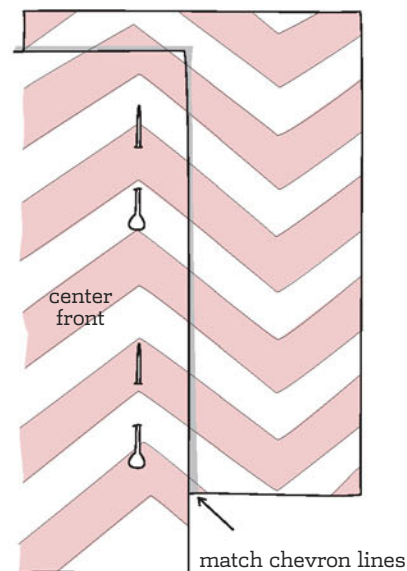


figure 1

- 9 Label the Center Front/Back chevron pieces on the wrong side of the fabric. Also label which end of the piece you want at the top (near the waistband).
- 10 With wrong sides together, press the long edges of the Center Front/Center Back pieces under ½".
- 11 When cutting the four Side Front/Back pieces, take care to match the print along the seam where the Center Front/Back joins the Side Front/Back. Take your Center Front piece, with the edge pressed under, and position it on your fabric so the chevrons line up, right sides together. **Tip:** Pin the pieces together through the V in the chevron. You may need to stretch the fabric a tiny bit to get this to happen. (figure 1)
- 12 Once the chevrons are lined up, use a fabric-safe marker to mark where the fold in the fabric lines up on the fabric to be cut. (figure 2) Then unfold the Center Front edges over so the entire panel is together with the side piece. Press the edge flat again and pin generously.
- 13 Label both the Center Front piece and the soon-to-be-cut Side Front piece so you know which sides will come together. **Tip:** Mark the side pieces to indicate which end is the top and what piece each side will join to. (figure 3)



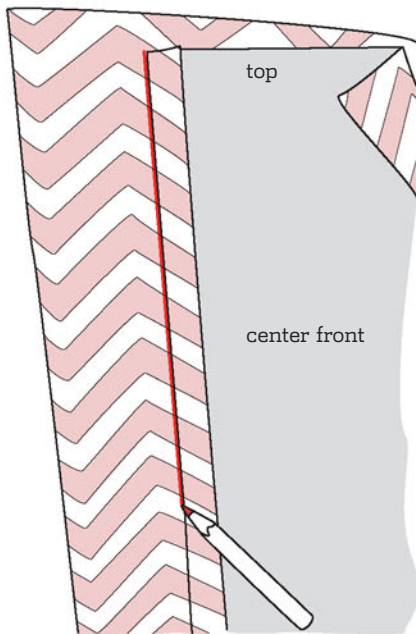


figure 2

14 Using your Center Front piece as a guide, cut the fabric around your Right Side Front piece, except for the side that will join with another side piece (at the skirt side seams). Check your measurements from Step 4 to determine how wide your side piece should be and cut accordingly.

15 Repeat for the remaining three side pieces.

ASSEMBLE FRONT AND BACK SKIRT

16 Lay out your Skirt Front pieces as follows:

- Left Side Front
- Inset
- Center Front
- Inset
- Right Side Front

17 Repeat order for the Skirt Back pieces.

18 Pin the Left Side Front to the Inset, with right sides together. Stitch with a $\frac{3}{8}$ " seam allowance (this will give you a bit of extra room to roll the seam towards the inset when pressing) and a stitch length of 3.4 or 4.

19 Take this new section and pin the Inset to the Center Front piece, with right sides together.

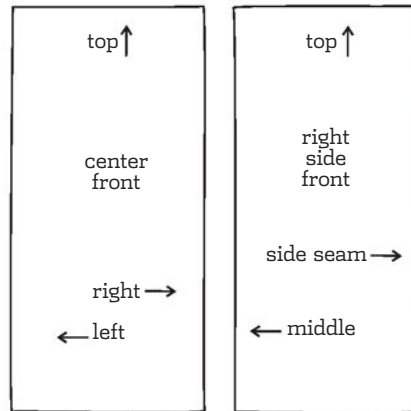


figure 3

20 Take this new section and pin the Center Front to the second Inset piece, with right sides together.

21 Take this new section and pin the Inset to the Right Side Front piece.

22 Now the Skirt Front section is complete. Press seams open, or to one side. Repeat Steps 18-21 for the Back Skirt.

CREATE PLEATED INSETS

23 Starting with the Skirt Back, take hold of the Back Side Left piece at the seam where it joins the Inset piece. Roll the fabric slightly so the seam is under the Back Side Left piece. Place this fold in the middle of the Inset piece to form half an inverted box pleat.

24 Take hold of the Center Back piece where it joins with the Inset piece (the same Inset piece you worked with in Step 16). Roll the fabric slightly so the seam is under the Center Back piece. Place this fold in the middle of the Inset piece to form the other half of the inverted box pleat. The Inset piece should now be hidden under the side and middle pieces.

25 The width of each fold will be approximately $1\frac{1}{8}$ ". Make sure the chevron print matches correctly where the pleat joins in the middle of the inset piece. Pin in place. (figure 4)

26 Repeat Steps 23-25 until all four Insets are in place.

27 Secure Insets with basting stitches $\frac{3}{8}$ " from the top edge. Stitching by hand will give you more control.



figure 4

Note: If you have trouble getting the fabric to stay put, use more pins or hand stitch.

28 Once the Insets are secure, press with lots of steam, using a press cloth if necessary to protect the fabric.

Note: This is where you might want to use a clapper.

ASSEMBLE SKIRT

29 Pin Skirt Front to Skirt Back at side seams, with right sides together. Do your best to match the chevrons at the side seam. Match the chevrons at the V, as this tends to make things look nice even if the chevron is not aligned perfectly. Use a slightly larger or smaller seam allowance to make this happen, and use a lot of pins to hold in place. Stitch with a walking foot.



30 Stitch Skirt Front to Skirt Back with $\frac{1}{2}$ " seam allowance using a long stitch length. Press seams open or to one side.

31 Take Waistband and pin the short sides, with right sides together. Stitch with a $\frac{1}{2}$ " seam allowance using a long stitch length.

32 Turn Waistband right side out and fold in half lengthwise with the wrong sides together. Press along the fold.

33 Divide the Waistband into eight equal sections and mark each section with a pin. Divide waist of skirt into eight equal sections and mark each section with a pin.

34 Match the pins of the Waistband to the pins of the skirt waist and pin Waistband to skirt, with right sides together and raw edges aligned. It's okay if the Waistband is a bit smaller than the skirt.

35 Stitch, stretching the Waistband to match the skirt if necessary. Sew with $\frac{1}{2}$ " seam allowance and a long stitch length. Leave a 2" opening in the middle of the back of the skirt for inserting the elastic.

FINISH

36 Wrap the elastic around your waist so the ends overlap by $\frac{1}{2}$ " and the elastic feels comfortable (not too loose, not too tight). In general, this will be 1-3" smaller than your waist measurement.

37 Place a safety pin at each end of the elastic. You will use one safety pin to feed the elastic through the Waistband and the other safety pin to attach the loose end to the garment so it doesn't accidentally get lost in the Waistband. Make sure the elastic doesn't become twisted as you feed it through the Waistband.

38 Once the elastic is inserted, overlap the ends by $\frac{1}{2}$ " and use a wide zigzag stitch to sew in place. Trim excess elastic.

39 Pin the unsewn portion of the waistband to the skirt and sew in place with $\frac{1}{2}$ " seam allowance and long stitch length.

40 Try on the skirt and figure out how deep you want the hem to be. A $1\frac{1}{2}$ " hem should bring you to the original

length you measured. Press hem and stitch in place with a wide zigzag or long stitch. You may also wish to use a double stretch needle.

41 Give the skirt a final press.

SOURCES

FABRIC Birch Fabrics, Elk Grove Knits, Skinny Chevron in Coral, and Poppies in Coral, birchfabrics.com

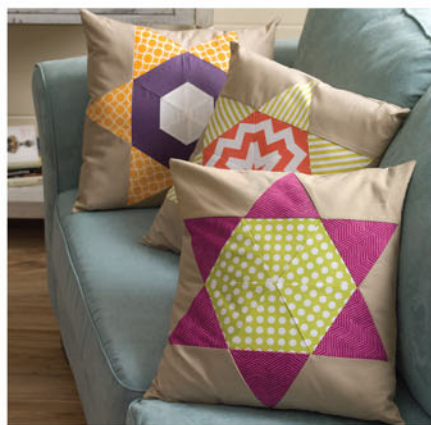
CLAPPER Angela Wolf Pattern Collection, angelawolfpatterns.com

LISA POLDERMAN is a teacher, blogger, seamstress, and enthusiastic fabric ogler. She started sewing at the age of 40, emboldened by learning that Julia Child learned to cook at 39. Lisa creates custom-made clothing and accessories for women and sells her patterns on Etsy. She dreams of starting her own independent pattern company and online supply store. Visit her at poldapop.blogspot.com.

Brightly Starred Pillows

by **DIANE GILLELAND**

{from page 41}



FABRIC (FOR ONE PILLOW):

- Print: $\frac{1}{4}$ yd or 1 fat quarter each of two coordinating quilting cotton prints, 44"
- Background: $\frac{3}{4}$ yd solid cotton, 44" (shown: Straw)

OTHER SUPPLIES

Templates, supplied on insert:

- Triangle (A)
- Triangle (B)
- Background (C)

- Coordinating thread
- 1 yd featherweight fusible interfacing, 20"
- 18" pillow form

FINISHED SIZE

18" × 18"

NOTES

- All seam allowances are $\frac{1}{4}$ ".
- To machine-piece triangles, always start and finish seams $\frac{1}{4}$ " from the ends of the fabric. Never sew over adjacent seam allowances or seams—sewing even a couple stitches over can create alignment problems. Try to sew seams on the side of the fabric where you can easily see the previous adjacent seams, so it's easy to line up with them.
- Press your iron straight down. Moving the iron around can stretch the fabric and create wrinkles in the patchwork.

CUT THE FABRIC

1 From each of the two Print fabrics, cut:

- Six Triangle (A)

Take care to orient the print the same way on each triangle. **Tip:** It may be helpful to trace the pattern piece onto tracing paper, lay this over the fabric where you want it, and then trace the main elements of the fabric print onto the paper. This guide will help you line up subsequent pieces the same way.

2 From the Background fabric, cut:

- Two Triangle (B)
- Two Background (C)
- Two reverse Background (C)
- Two 18" × 11" pieces for the envelope Pillow Back

3 From the interfacing, cut:

- Twelve Triangle (A)

Following the manufacturer's instructions, fuse interfacing to the backs of all pieces.

PIECE THE STAR

4 Stitch two triangles of different fabrics right sides together along their bottom edges, forming a diamond



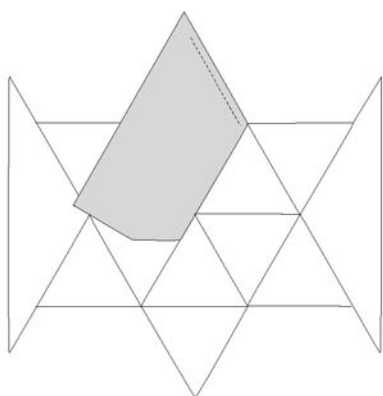


figure 1

shape. Press the seam allowance to one side. Repeat pairing process with the remaining triangles.

5 Arrange the pieced diamonds on a flat surface, placing them so they form a hexagon of the same print fabric in the center, and the coordinating triangles form a design outside of the hexagon.

6 Pin and stitch three diamonds right sides together along the bottom side edges of the center diamonds, being careful to match up the fabric pattern at each seam. Stitch the other three diamonds together in a separate unit. Stitch the two halves together. Press all seam allowances to one side in the same direction, so they nest together at the center point.

PIECE THE BACKGROUND

7 Orient the finished star so it has a single point at the top and bottom. Triangle (B) is sewn to the right and left sides of the star. Fold one Triangle (B) in half crosswise and press a small crease to mark the center point. Place Triangle (B) over the star with right sides facing, lining the crease up with the center seam in the star and pin. Then, shift Triangle (B) so it lines up with the raw edge of one star point. Pin and stitch the seam. Pin the other edge of Triangle (B) to the other star point and stitch. Repeat on the opposite side of the star with the remaining Triangle (B) piece. Press seam allowances toward the star.

8 Background (C) is sewn to the remaining four corners of the star. Begin at Edge #1, as marked on the

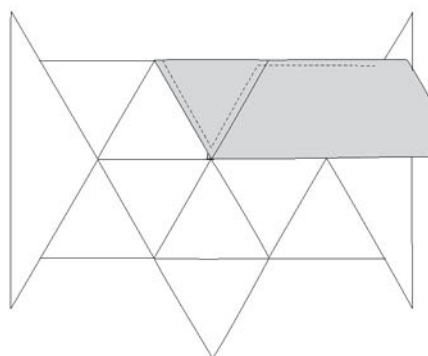


figure 2

pattern piece. Pin this edge to the angled edge of the star, right sides facing, and stitch.

9 Re-orient the pieces so Background (C) now lines up with the horizontal edge of the star. Pin the edges together, making sure all layers are laying flat at the point where the two star points meet. Stitch the seam on the background fabric side. Press all seam allowances toward the star. (figure 1)

10 Lastly, stitch the short seam between Triangle (B) and Background (C). The Background (C) pattern has a little extra fabric at this edge to accommodate variances in piecing, so the fabric edges may not match at this point. Lay the work flat with Triangle (B) on top, allowing the fabrics to flatten out. Background (C) may stick out a little beyond Triangle (B). Pin and stitch $\frac{1}{4}$ " from the edge of Triangle (B).

(figure 2) Trim away the excess from Background (C). Repeat this process with the remaining Background (C) pieces.

11 Trim the finished pillow top to 18" square.

ASSEMBLE THE PILLOW

Optional: If you have enough print fabric left over, you may wish to add a strip of it to the back panels of your pillow cover. The width will depend on how much fabric you needed to use in orienting the print triangles.

12 Press and stitch a $\frac{1}{4}$ " double hem in one long edge of each Pillow Back piece.

13 Pin one Pillow Back piece to the top edge and sides of the pillow, right sides facing. Pin the other Pillow Back piece to the bottom edge and sides, overlapping the first piece.

14 Stitch around all four sides of the pillow. Clip the corners, turn right side out, and press the pillow cover flat. Slide in an 18" pillow form.

SOURCES

FABRIC Robert Kaufman, Metro Living Circles, in Marigold; Kona Cotton in Straw, robertkaufman.com

Michael Miller Fabrics, Ta Dot, in Celery, michaelmillerfabrics.com

Dear Stella, Piper Zig Zag, in Punch and Purple, dearstelladesign.com

Riley Blake Designs, Medium Chevron, in Rouge; Small Stripe in Lime, rileyblakedesigns.com

DIANE GILLELAND is a craft designer and writer based in Portland, Oregon. She blogs about all things crafty at craftypod.com, and is the author of *Kanzashi In Bloom* and co-author of *Quilting Happiness*.

Happy Stuffed Turtles

by HEIDI BOYD

{from page 42}



FABRIC (FOR ONE TURTLE)

- Main: $\frac{1}{4}$ yd large green dots or chevron quilting cotton, 44"
- Body: $\frac{1}{4}$ yd green mini print quilting cotton, 44"

OTHER SUPPLIES

- Templates, supplied on insert:
 - Shell Front (A)

- Shell Back (B)
- Shell Side (C)
- Head (D)
- Belly (E)
- Tail (F)
- Front Feet (G)
- Back Feet (H)
- Polyester fiberfill
- White sewing thread
- Two 9mm black safety eyes
- DMC embroidery floss in green

FINISHED SIZE

12" × 7" each

NOTES

- Seam allowances are ¼".
- The Shell Side templates appear shorter than the belly sides, but the fabric will stretch to ease around the curves and will fill the space.

CUT THE FABRIC

- 1** From the Main fabric, cut:
 - Two Shell Front (A)
 - Two Shell Back (B)
- 2** From the Body fabric, cut:
 - Two Head (D)
 - Two Shell Side (C)
 - One Belly (E)
 - One Tail (F)
 - Four Front Feet (G)
 - Four Back Feet (H)

CONSTRUCT THE FEET

3 With right sides together, pair and pin each Front Feet piece with a Back Feet piece, giving you two front legs and two back legs. Stitch around the outside edges leaving the flat tops open. Turn each foot right side out. Stuff each of the toes, making sure you don't over-stuff the tops.

ATTACH THE FEET

4 Lay the Belly piece right side up. Refer to the template to position the feet over the Belly, placing the front feet by the head, and the back feet toward the tail. The stuffed toes should rest over the belly and the open ends



should extend ¼" beyond the belly edge. Pin in place.

5 Placing right sides together, stretch each Side Shell piece from the Belly, neck to tail, encircling either side of the belly and matching marks. Pin the Shell Side in place, trapping the open ends of the feet between the layers. Stitch down either side of the Belly. Check your seam to make sure the feet are fully connected.

CONNECT THE HEAD AND TAIL

6 With right sides together, pair and pin the Head pieces together. Machine stitch from the nose over the top of the head to the neck. Press open. With right sides together, stretch the Top Head over the head portion of the Belly piece. Machine stitch from the nose to the neck on either side.

7 Lay the Tail piece right side down over the tail portion of the belly. Machine stitch around the outside edges of the Tail to connect it to the Belly piece.

FORM THE TURTLE BACK

8 With right sides together, pin a Shell Front to a Shell Back, matching notches. Stitch the inner shell sides together, creating half the turtle back. Repeat the process to connect the remaining two pieces to make the other half of the shell. Placing right sides together, pin one half shell to the other. The front and back shell portions should line up. Stitch across the top of the shell, leaving the bottom un-sewn.

CONNECT THE SHELL AND BELLY

9 Stretch the base of the completed turtle Shell over the Belly piece. Center



the front shell seam behind the turtle head, then line up the back seam with the tail. Line up the Shell edges with the Shell Sides and pin them together. Stitch each side together, leaving the base of the Head piece and the tail end unconnected.

FINISH THE HEAD

10 Clip a tiny opening into either side of the Head piece. Insert a screw end portion of a safety eye into each opening. Working inside the head, push the flat washer up the screw so it rests flat against the back of the eye and holds it in position. Fill the head with stuffing. Use a full strand of embroidery floss and an embroidery needle to make a U-shaped smiling mouth on the underside of the turtle's head.

FINISH THE BODY

11 Push stuffing into the turtle tail then generously stuff the body. Pull the edge of the turtle's shell over the openings at the neck and tail. Tuck in the cut fabric edges and handsew the openings closed. Make small invisible stitches that blend with the machine seams.

SOURCES

EMBROIDERY FLOSS DMC in green, dmc-usa.com

HEIDI BOYD is the author of several books—her latest is *Stitched Whimsy*. She recently launched *Whimsy 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.



Frame Ups

by LINDA TURNER GRIEPENTROG

{from page 42}



FABRIC (FOR 1 FRAME)

- Main: $\frac{1}{3}$ yd quilting cotton, 44"
- Backing: 8" $\times$ 10" felt

OTHER SUPPLIES

- Ready-to-finish wood frame (shown: 6 $\frac{1}{2}$ " $\times$ 8 $\frac{1}{2}$ " and 7 $\frac{3}{4}$ " $\times$ 7 $\frac{3}{4}$ ")
- $\frac{1}{3}$ yd lightweight cotton batting
- Fabric glue
- Temporary spray adhesive

FINISHED SIZE

Depends on frame

CUT THE FABRIC

- 1 From the Main fabric, cut:
 - One piece 2" larger than the frame in each direction
- 2 From the batting, cut:
 - One piece tracing around the frame perimeter; trim out center
- 3 From the Backing fabric, cut:
 - One piece tracing around the frame perimeter and trimming $\frac{1}{8}$ " all around; trim out center

PREPARE THE FRAME

- 4 Remove the frame center cardboard and any glass or plastic photo covering; set aside for reassembly.
- 5 Cover the work surface with protective paper or plastic. Spray the frame right side with temporary adhesive and adhere the batting.

COVER THE FRAME

- 6 Spray the batting with temporary adhesive. Lay the frame covering fabric

right side down on the table surface. Center the frame and lay it face down on the fabric. Smooth out any wrinkles.

7 Apply a bead of glue around the frame perimeter on the back side. Gently pull the fabric around and adhere it to the glue. For square-cornered frames, adhere opposite sides first, then fold corners. For round corners, ease fabric around corners on curves. Pull the fabric taut and allow to dry. Trim the loose fabric edges to $\frac{1}{2}$ " wide.

8 Trim fabric from the frame center, leaving $\frac{1}{2}$ " on all edges for turn-under.

9 Apply a bead of glue around the center opening perimeter on the back side. Clip fabric diagonally into the opening corners and/or curves. Carefully turn the fabric to the frame underside, pulling tautly, and adhere to the glue line. Smooth out any wrinkles or pleats at corners or shaped openings.

10 When glue is dry, trim the inner opening fabric edges to $\frac{1}{4}$ ".

FINISH THE FRAME

11 Run a bead of glue around the frame perimeter back and around center opening and any easel area; adhere the felt. Place the frame under a book for even pressure until the glue dries.

12 Insert the glass/plastic, photo, and attach the backing to the frame.

SOURCES

FABRIC Riley Blake Designs, Medium Chevron Tone-on-Tone, Medium Dots Tone-on-Tone, Small Dots, and 1 Inch Stripe, all in Hot Pink, rileyblakedesigns.com

BATTING The Warm Company, Warm & Natural, warmcompany.com

GLUES Beacon Adhesives, Fabri-Tac, beaconadhesives.com; KK 2000 Temporary Spray Adhesive, sulky.com

LINDA TURNER GRIEPENTROG owns *G Wiz Creative Services* in Bend, Oregon, where she lives with her husband (a fabric store manager, no less) and three dogs. She writes, edits, and designs for several companies and leads fabric shopping tours to Hong Kong—the next one leaves December 2014. Contact her at gwizdesigns@aol.com.

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Goldfish Shortall

by **TINA LEWIS**

{from page 44}



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

FABRIC

- Main/Lining: $\frac{3}{4}$ yd each of two colors quilting cotton, 45" (shown: Azure, Citrus)
- Piping/Appliqué: $\frac{1}{2}$ yard each quilting cotton, 45" (shown: School Bus)

OTHER SUPPLIES

- Templates, downloadable:
 - Body (A)
 - Interfacing (B)
 - Goldfish (C)
 - Eyes (D)
 - Pupils (E)
- $\frac{1}{2}$ yd sheer knit interfacing, 24"
- Two 1" buttons
- Five $\frac{1}{2}$ " buttons
- $2\frac{3}{4}$ yd cording, $\frac{1}{8}$ "
- 8" x 10" paper-backed fusible web
- 3" x 2" scraps of black and white cotton for the Eyes and Pupils

- 8" x 10" template plastic
- 8" x 8" tear-away stabilizer
- Zipper foot
- Thread to match the shortall, lining, and piping
- Black and white thread for the eyes and deep orange for the mouth

SIZE CHART

	Chest	Approx. Trunk (CF to CB along seam)
6 mo	20"	26 $\frac{1}{2}$ "
12 mo	21"	29 $\frac{1}{2}$ "
18 mo	21 $\frac{3}{4}$ "	31 $\frac{3}{4}$ "
24 mo	22"	34 $\frac{1}{4}$ "
Shown in size 12 mo		

NOTES

- Seam allowances are $\frac{1}{2}$ " unless otherwise noted.
- Sew right sides together unless otherwise indicated.
- The shortall can also be made of tone-on-tone quilting cottons.
- Snaps can be used instead of buttons to fasten the crotch.
- Working with double bias can be tricky. Cut the pattern on the true bias by measuring each end of the pattern grainline from the selvedge. Handle bias pieces carefully. Layer all four of the cut pieces to make sure they match. At every step, check to see that the two layers of fabric are exactly the same. Use a new, sharp, #70 needle.
- For the bias-challenged, the shortall can be cut on the straight grain if the cuffs are removed. On the pattern, a $\frac{1}{2}$ " seam allowance has been added to the pattern. Use the non-cuff cut line, and trim off the remainder of the cuff.

CUT THE FABRIC

- From the Main fabric, cut:
 - Two Body (A) on the bias from a single layer of fabric, transferring all markings.
- From the Lining fabric, cut:
 - Two Body (A) on the bias from a single layer of fabric.



- From the Piping/Appliqué fabric, cut:
 - 1 $\frac{1}{2}$ " bias strips, totaling 3 yd
 - 8" x 8" square on straight grain

- From the interfacing, cut:
 - Two Interfacing (B)

PREPARE THE PIPING AND APPLIQUÉS

- Join together the bias strips with $\frac{1}{4}$ " bias seams; press open. Fold the strip over the cording and, using a zipper foot, stitch close to the cording. Trim the piping seam allowance to $\frac{1}{2}$ ".

- Trace the outline of the Goldfish (C), Eyes (D), and Pupils (E) on template plastic and cut out. Following the manufacturer's instructions, fuse an 8" x 8" square of fusible web to the wrong side of the 8" x 8" fabric square. Place the Goldfish (C) template face down on the paper side and trace with a pencil; cut out. Trace the mouth onto the right side of the fabric.

- Fuse the web to the wrong side of the white and black fabrics. From the white fabric cut two Eyes (D); from the black fabric cut two Pupils (E). Remove the paper backing from the Eyes and Pupils and place into position on the right side of the Goldfish appliqué; fuse. Remove the paper backing from the appliqué.

MAKE THE SHORTALL

- Following the manufacturer's instructions, fuse the Interfacing to the wrong side of the Body pieces. Pin together the center front shortall seams; stitch and press open, clipping the curve every $\frac{1}{2}$ ". Position



the Goldfish appliqué on the front of the shortall, centered and 2¼" from the top edge; fuse. Using matching threads, satin stitch (See Sewing Basics) the edges of the appliqué. Satin stitch the mouth, using deep orange thread.

9 Starting at the center back and with edges even, pin piping to the upper edges of the shortall. Curve the ends of the piping into the seam allowance at the center back seamlines and clip the piping seam allowance every ¼" around the curves. Using a zipper foot, stitch the piping to the shortall over the previous piping stitching. Trim the piping seam allowance to ⅛".

10 Pin piping to one cuff edge, curving the ends of the piping into the seam allowance at the crotch seamlines on both sides and stretching the bias cuff edge, but not the piping. Sew over the previous piping stitching, stretching the cuff edge while stitching. Repeat for the other cuff. Trim the piping seam allowance to ⅛".

LINE THE SHORTALL

11 Pin together the lining center front seams; stitch and press open, clipping the curve every ½". With right sides together, pin the lining to the shortall along the upper edge; stitch just inside the previous piping stitching.

12 Pin the lining to the shortall along the cuff and crotch edges, stretching the cuffs to fit. Stitch the entire lower seam, pivoting at the corners of the crotch and stitching just inside the previous piping stitching along the cuffs.

13 On the upper seam only, trim the shortall seam allowance to ⅜", trim the lining seam allowance to ¼", clip the concave curves every ¼", and notch the convex curves every ¼". On the lower seam, clip the corners. Turn the shortall right side out; carefully press. Roll the cuffs on the curved roll line shown on the template and press into place.

COMPLETE THE SHORTALL

14 Open out the lining at the center backs and pin together the center back seams of the shortall, matching the neck seam and the crotch seam.

Stitch. Continue to pin the lining seam together to a point 3" beyond the neck and crotch seams. Sew the pinned seam, leaving a 4" opening in the lining; press the seam open. Press the seam allowances of the lining opening to the wrong side. Slipstitch together the folds of the lining seam allowances, closing the opening.

15 Work buttonholes at the indicated points at the shoulders and along the front crotch opening. The buttonholes at the cuffs are worked with the cuffs turned back, through all the layers. Sew buttons at corresponding points.

SOURCES

FABRIC Robert Kaufman, Kona Cotton, in Azure, Citrus, and School Bus, robertkaufman.com

BUTTONS Blumenthal Lansing Co., LaMode buttons, buttonlovers.com

TINA LEWIS is an award-winning sewist and designer who lives high in the mountains of Park City, Utah. Her quilts, clothing, and accessories for adults and children have been featured in numerous publications. Often detailed with hand-stitched needlework, her work has a fresh, classic look.

Monster Lunch Bag

by **TINA LEWIS**

{from page 45}



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

FABRIC (FOR ONE BAG)

— 1 yd laminated cotton for the Bag and Lining, 45" wide (cut crosswise)

— Assorted 4½" × 10" pieces of contrasting laminated cotton for Mouth, Teeth, and Ears or Horns appliqué; 2" × 6" pieces for Eye and Eyelash appliqués, as desired

OTHER SUPPLIES

— Templates, downloadable:

- Bag (A)
- Mouth (B)
- Eyes (C)
- Eyelashes (D)
- Ears (E)
- Horns (F)
- Teeth (G)
- ⅜ yd insulated batting, 45"
- 4" hook and loop tape, ¾"
- Two ⅝"-⅞" shank buttons for the eyes
- Two ¼"-⅜" shank buttons for the nose
- Binding clips

FINISHED SIZE

7" wide × 4" deep × 9" high

NOTES

- Use only Consumer Product Safety Improvement Act-compliant laminated fabric that does not contain lead or thiolate, and is BPA free.
- Seam allowances are ½".
- Stitch with right sides together unless otherwise noted.
- Do not satin stitch the appliqués; use a small, open zigzag stitch (2.0 width, 1.0 length).

TIPS FOR SEWING WITH LAMINATED COTTONS

- Use a walking foot, a Teflon-coated foot, or a roller foot when stitching on the laminated side of the fabric, or try taping the bottom of the foot with cellophane tape or coating it with a bit of sewing machine oil.
- Pin only within the seam allowance or where pinholes will be covered by stitches. Or, use binding clips, double-faced sewing tape, or coated paper clips to hold things together.
- Sew with a slightly longer 3mm–3.5mm stitch. Use cotton/poly thread and a sharp needle.



- To remove wrinkles, place the fabric face down and use a cotton press cloth and a dry iron on the cotton setting. Do not let the iron touch the laminate. Always test on a scrap.

CUT THE FABRIC

- From the laminate, cut:
 - Two Bag (A) for the Bag and Lining
 - One 3" × 8" for the Handle
- From the assorted pieces, cut:
 - One Mouth (B)
 - Two Eyes (C)
 - Two Eyelashes (D)
 - Four Ears (E) or Horns (F)
 - Two to ten Teeth (G), as desired
- From the insulated batting, cut:
 - One Bag (A)
 - One ¾" × 6½" piece for the Handle

ATTACH THE INTERLINING

- Pin the batting to the wrong side of the Bag and machine baste just inside the seamline. Trim the batting close to the stitching.
- On the right side, using tape or a straight edge as a guide, stitch along the fold lines on the Bag Front and Back.

SEW THE APPLIQUÉS

- Pin the Mouth on the flap with right sides up and edges even. Machine baste just inside the seamline; trim the Mouth close to the stitching. Appliqué the inside edge of the mouth using a small zigzag stitch. Layer the Eyes over the Eyelashes and position on the flap as desired. Appliqué in place.
- Layer a tooth front on a tooth back; sew the sides, pivoting at the points.



Trim seams to ⅛" and clip points. Turn right side out and, using a cotton press cloth, press flat. Stitch the open edges closed just inside the seamline. Clip every ¼" to the seamline. Repeat for the remaining teeth. Sew ears or horns in the same manner as the teeth, folding the ears before stitching the openings.

- Pin ears or horns into place on flap, with edges even, and baste in place. Pin teeth along mouth as desired; baste in place.

SEW THE BAG

- Pin a hook and loop strip to the right side of the Bag Front, centered and 1¾" from the top edge. Edgestitch strip to the bag.
- Fold the Bag together at the center base and pin one side seam; stitch. Trim ends of seam diagonally. Using a cotton press cloth, press seam open. Topstitch ¼" on either side of seam. Repeat for the other side seam.
- Box the base of the bag by bringing the side seam to the center of the base and stitching from the front fold line to the back fold line. Repeat for the other side.

LINE THE BAG

- Pin the remaining hook and loop tape strip to the right side of the Lining flap, centered and 2" from the edge of the flap. Edgestitch the strip to the lining. Repeat Steps 10–11 for the Lining.
- With the Bag wrong side out and the Lining right side out, slip the lining into the bag. With the top edges even, pin the lining to the bag. Stitch, pivoting at the flap and leaving a 5" opening on the

front for turning. Clip corners; trim flap lining to ⅛" and notch the flap curve. Turn bag right side out and work seam to the edge.

- To anchor the lining to the bag base, reach into the bag and pull out the bag and lining base seams on one side; baste together. Repeat for the other side, and smooth the lining down into the bag.

- Turn in the bag and lining seam allowances along the opening and clip together. Edgestitch the entire top edge, pivoting at the corners and stitching the opening closed. Press top edges with a press cloth.

SEW THE HANDLE

- Center the batting strip on the wrong side of one long edge of the handle; baste. Fold the seam allowances on the ends of the handle to the wrong side. Fold the long edges of both sides to the center, enclosing the batting. Fold in half, making a ¾" wide handle. Edgestitch the two long sides of the handle.
- Set one end of the handle at the edge of the flap in front of the corner and edgestitch the handle to the bag in a ¾" square; stitch an X through the square. Repeat for the other side.

COMPLETE THE BAG

- Sew nose and eye buttons as desired.
- To keep bag sides pleated toward the inside, fold inward along a side seam and pinch the tops together. Whip the top edges together. Repeat on the other side.

SOURCES

- FABRIC** Laminates, laminates.etsy.com
- LINING** The Warm Company, Insul-Bright, warmcompany.com
- BUTTONS** Blumenthal Lansing Co., LaMode buttons, buttonlovers.com

TINA LEWIS is an award-winning sewist and designer who lives high in the mountains of Park City, Utah. Her quilts, clothing, and accessories for adults and children have been featured in numerous publications. Often detailed with hand-stitched needlework, her work has a fresh classic look.



Medallion Tote

by LINDA TURNER GRIEPENTROG

{from page 46}



FABRIC

- Bag Front: $\frac{3}{8}$ yd medallion print, 44"
Note: Four $8\frac{1}{2}$ " medallion squares are needed, so adjust your print yardage accordingly.
- Backing: $\frac{5}{8}$ yd quilting cotton, 44"
- Gusset: $\frac{3}{8}$ yd quilting cotton, 44"
- Sashing: $\frac{1}{8}$ yd quilting cotton, 44"
- Lining: 1 yd quilting cotton, 44"
- Binding: $\frac{1}{3}$ yd quilting cotton, 44"

OTHER SUPPLIES

- 1 yd double-sided fusible batting, 45"
- One pair leather handles, 24"
- Coordinating thread
- *Optional:* Walking foot, quilting guide

FINISHED SIZE

$17\frac{1}{2}" \times 17\frac{1}{2}" \times 6"$ (excluding handles)

NOTES

- Use $\frac{1}{4}$ " seam allowances, unless otherwise noted.
- Follow manufacturer's instructions for fusing batting and attaching leather handles.
- Abut batting edges when piecing.

CUT THE FABRIC

- From the Bag Front medallion print, cut:
 - Four $8\frac{1}{2}"$ squares, centering a medallion in each.

- From the Backing fabric, cut:
 - One 19" square
- From the Gusset fabric, cut:
 - Two $6" \times 28\frac{1}{2}"$ rectangles
- From the Sashing fabric, cut:
 - Two $1\frac{1}{2}" \times 8\frac{1}{2}"$ strips
 - One $1\frac{1}{2}" \times 17\frac{1}{2}"$ strip
- From the Lining fabric, cut:
 - Two $6" \times 28\frac{1}{2}"$ rectangles
 - Two 19" squares
- From the Batting, cut:
 - Two 19" squares
 - Two $6" \times 28"$ rectangles
- From the Binding fabric, cut:
 - Four $2\frac{1}{2}" \times$ width-of-fabric strips

MAKE THE TOTE FRONT

- With right sides together, stitch one $1\frac{1}{2}" \times 8\frac{1}{2}"$ sashing strip in between two medallion squares. Press seams toward the sashing. Repeat with the remaining $1\frac{1}{2}" \times 8\frac{1}{2}"$ sashing strip and medallions.
- With right sides together, stitch the $1\frac{1}{2}" \times 17\frac{1}{2}"$ sashing strip between the medallion pairs, aligning the center sashings. Press seams toward the sashing.
- Layer one of the 19" square lining pieces face down and a 19" batting square on top. Center the medallion panel face up. Fuse.
- Outline quilt around the medallions and one line within each motif. Quilt a line down the center of each sashing strip. Baste the outer edges and trim to match the medallion panel.

MAKE THE TOTE BACK

- Layer the 19" square backing face down and top with batting and the 19" square lining face up. Fuse.
- Quilt lines $1\frac{1}{2}"$ apart using the quilting guide for spacing (or draw lines with a fabric-safe marker). Trim the panel to $17\frac{1}{2}"$ square.

MAKE THE GUSSET

- With right sides together, stitch the gusset fabric rectangles' short edges; press seams open. Repeat for the gusset lining rectangles.

- Layer the gusset lining face down and top with batting, abutting the short edges; top with the gusset rectangle face up. Fuse.
- Quilt lines every $1\frac{1}{2}"$ along the gusset length.

ASSEMBLE THE TOTE

- With right sides together, pin the gusset to the tote front, matching the gusset center seam to the vertical sashing center, and clipping the gusset corner as needed. Stitch, starting and stopping 1" from the upper edge. **Note:** The gusset will be longer than the tote body. Repeat to sew the raw edges of the gusset to the tote back, matching the lower back center to the gusset seam, and starting and stopping 1" from the tote upper edge. Trim the gusset even with the tote upper edges.

APPLY THE BINDING

- Sew the binding strips end to end using a diagonal seam; trim seam allowances and press open. Fold the binding wrong sides together and press along the length.
- With right sides together and raw edges aligned, sew the binding to each section of the upper tote.
- Turn the binding to the inside and handsew the folded edges in place. Trim ends to match the tote edges. Repeat for the other three tote sections.
- Finish stitching the tote upper corner seams, aligning the bound edges.
- With right sides together and raw edges aligned, sew the binding to the tote perimeter seams, pivoting at the lower corners. Leave 1" of binding extending at the upper edges.
- Fold under the upper binding and wrap the binding around the seams; pin securely. Handsew the folded edges in place.

FINISHING THE TOTE

- Sew the handles to the tote front and back, positioning them 3" from the upper tote centers.

SOURCES

FABRIC Timeless Treasures, Tonga Atlantis collection, ttfabrics.com

BATTING The Warm Company, Fusible Warm Fleece 2, warmcompany.com

HANDLES Cindy's Button Company, 24" Leather Handles, cindysbuttoncompany.com

LINDA TURNER GRIEPENTROG owns G Wiz Creative Services in Bend, Oregon, where she lives with her husband (a fabric store manager, no less) and three dogs. She writes, edits, and designs for several companies and leads fabric shopping tours to Hong Kong—the next one leaves December 2014. Contact her at gwizdesigns@aol.com.

Create Collage

by **CARRIE BLOOMSTON**
{from page 47}



FABRIC

- Top/Bottom Background: One fat quarter each of two contrasting prints (shown: purple and beige)
- Various 5" × 5" scraps for the Cups, Saucers, Birds, and Letters

OTHER SUPPLIES

- Templates, supplied on insert:
 - Birds (A)
 - Teacups (B)
 - Saucers (C)
 - Letters (D)
- Mod Podge, matte or satin
- Paintbrush
- 12" × 12" primed store-bought canvas
- Black marker

FINISHED SIZE

12" × 12"

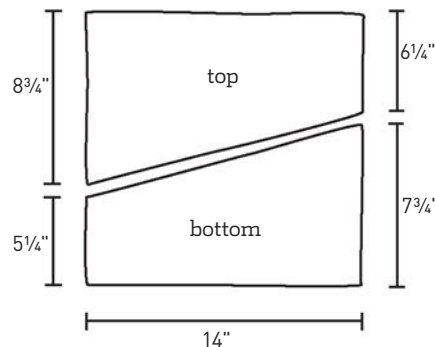


figure 1

CUT THE FABRIC

- 1 From the two Top/Bottom Background fabrics, cut:
Background fabrics, cut:
— One 14" × 14" square of each
- 2 From the fabric scraps cut the Birds (A), Teacups (B), Saucers (C), and Letters (D)

ASSEMBLE THE BACKGROUND

- 3 From your 14" × 14" squares, cut two sloped rectangles, following the measurements shown. (figure 1)
- 4 Using a paintbrush, apply a layer of Mod Podge onto the entire canvas. Center the Top and Bottom background pieces right side up, with the Bottom piece slightly overlapping the bottom edges of the Top piece. **Tip:** Avoid air bubbles under the fabric by smoothing it with the brush.

COLLAGE THE REMAINING PIECES

- 5 Refer to the project image as reference when laying out your pieces, or create your own design. Layer each collage piece from the bottom up. For example: for the Bird, start with the bird beak, then layer the bird body over it, and finish with the wing on top of the body. To complete the bird, use a black marker to draw two lines for the legs, and a small circle for the eye.
- 6 Cut out each of the CREATE Letters (D), or cut out free-form letters to spell inspiring words.
- 7 As you work, you may notice little corners or threads that aren't properly adhered. Mod Podge dries clear, so you can brush a thin layer over the frayed edges with your fingers.



SOURCES

FABRIC Windham Fabrics, Collage collection, windhamfabrics.com

CARRIE BLOOMSTON is fueled by gratitude and love. She is an artist, crafty mama, fabric and sewing pattern designer, and blogger. This mompreneur spends much of her time playing with Legos, Barbies, and soccer balls. Currently, Carrie is designing her second collection of fabric for Windham Fabrics and is working on a book project for Stash Books. Visit her at such-designs.com.

Daisy Purse

by **CHARISE RANDELL**
{from page 48}



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

FABRIC

- Six assorted quilting cottons in floral print, 44". Label them FF1-FF6
- FF1, FF2, and FF3: 1/2 yd each



- FF4 and FF5: $\frac{1}{4}$ yd each, or two 5" $\times$ 5" squares each
- FF6: $\frac{1}{8}$ yd for Outside Pocket Trim
- FF7: 1 yd linen denim blend for purse Shell and Strap, 43"
- One $3\frac{1}{2}$ " $\times$ $3\frac{1}{2}$ " print fabric for Daisy center

OTHER SUPPLIES

- Templates, downloadable:
 - Petal (A)
 - Front Piece (B)
 - Petal (C)
 - Front Piece (D)
 - Body (E)
 - Back Side Panel (F)
 - Center Back Panel (G)
 - Top Panel (H)
 - Outside Pocket (I)
 - Ruffle Pocket (J)
 - Daisy Center (K)
- $1\frac{2}{3}$ yd medium-weight fusible interfacing, 20"
- $\frac{1}{2}$ yd fusible fleece, 45"
- Coordinating thread
- Fabric-safe marker
- 10" length of elastic, $\frac{1}{2}$ "
- Bias tape maker, 1"
- Four D-Rings, $1\frac{1}{2}$ "
- One magnetic clasp
- Sewing machine needle size 90/14
- Heavy-duty machine needle size 110/18
- Walking Foot

FINISHED SIZE

14" $\times$ 14 $\frac{1}{2}$ " without handles

NOTES

- All seam allowances are $\frac{1}{4}$ " unless otherwise noted.
- For best results, pin curved seams at $\frac{1}{2}$ " intervals.
- FF = Fashion Fabric.

CUT THE FABRIC

- 1** From FF1, cut:
 - Two Petal (C)
 - Four Top Panel (H)
- 2** From FF2, cut:
 - Two Petal (A)

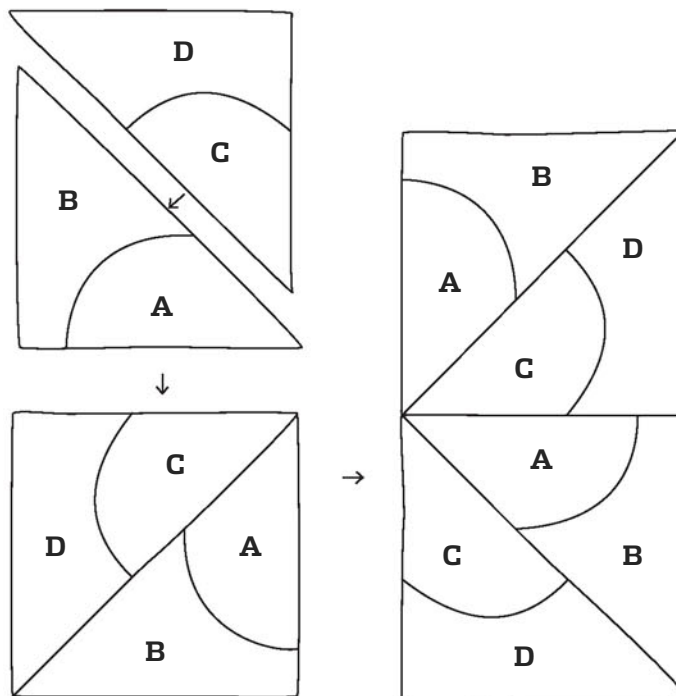


figure 1

- 10 $\frac{1}{4}$ " $\times$ 12 $\frac{1}{2}$ " rectangle for Lining Pocket
- Two Outside Pocket (I)
- Two Ruffle Lining Pocket (J)

3 From FF3, cut:

- Two Body (E) for Shell Lining

4 From FF4, cut:

- Two Petal (C)

5 From FF5, cut:

- Two Petal (A)

6 From FF6, cut:

- 2" $\times$ 9 $\frac{1}{2}$ " rectangle for Outside Pocket Trim

7 From FF7, cut:

- Four Front Piece (B)
- Four Front Piece (D)
- One 3" $\times$ 16 $\frac{1}{2}$ " strip for Bottom Panel
- Two 3 $\frac{1}{2}$ " $\times$ 10 $\frac{1}{2}$ " strips for Front Side Panels
- Two Back Side Panel (F)
- One Center Panel (G)
- One 6" $\times$ 43" strip, for the Strap
- Two 6" $\times$ 4" Tabs

8 From the 3 $\frac{1}{2}$ " $\times$ 3 $\frac{1}{2}$ " square, cut:

- One Daisy Center (K)

9 From the interfacing, cut:

- One Body (E)
- Two Back Side Panel (F)
- One Center Back Panel (G)
- Four Top Panel (H)
- One 6" $\times$ 43" Strap (can be pieced)
- Two 6" $\times$ 4" Tabs
- Two 1" squares
- 10** From the fusible fleece, cut:
 - Two Body (E)
 - One Outside Pocket (I)

APPLY INTERFACING + FLEECE

11 Following the manufacturer's instructions, fuse the interfacing to its corresponding fabric pieces, except Body (E) and the 1" squares. Fuse the fleece to the wrong sides of Body (E) and Outside Pocket (I).

12 Mark the notches on all pieces.

ASSEMBLE FRONT PETAL PANEL

13 With right sides together, match notches on Petal (A) and Front Piece (B). Pin in place. Gently pull the Front Piece fabric edge to match the curved edge of Petal (A). Pin in place.

14 With the Front Piece facing you, stitch with a $\frac{1}{4}$ " seam allowance. Press the seam allowance toward the center of the block.



15 Repeat Steps 13–14 for the Petal (C) and Front Piece (D) pair. Continue until you have four A and B pairs and four C and D pairs.

16 With the right sides together, match the corners on A/B to the corners on C/D. Stitch along the straight diagonal line only. Press seam open. Repeat for the other four sections.

17 Stitch the top left section to the bottom left section. Repeat with the top and bottom right sections.

18 Stitch the right section to the left section matching seams. **(figure 1)**

19 With right sides together, stitch the two $3\frac{1}{2}'' \times 10\frac{1}{2}''$ Front Side Panels to the right and left side of the daisy block. Center the $3'' \times 16\frac{1}{2}''$ bottom panel to the bottom of the block and stitch right sides together.

20 Trace the smaller Daisy Center (K) on freezer paper. Iron the freezer paper to the back of the fabric Daisy Center (K). Carefully press the seam allowance to the wrong side. Remove the freezer paper. Pin onto the center of the daisy panel. Edgestitch in place.

21 Place the Body (E) on top of the finished daisy panel. Align the top of the pattern with the top of the daisy panel, centering the panel on the daisy. Trace around the panel. Cut out.

22 Following the manufacturer's instructions, fuse the mid-weight interfacing Body (E) piece to the back of the daisy panel.

23 With right sides together, pin two Top Panel (H) along the long edge. Stitch in place, turn right side out, and press. Repeat with the two remaining Top Panel (H) pieces and set that pair aside.

24 Pin one Top Panel (H) to the top of the daisy panel, matching raw edges. Stitch. Press seam toward the Top Panel. Topstitch $\frac{1}{4}''$ along the top of the panel. Stitch the darts in the bottom corners of the panel.

ASSEMBLE THE BACK PANEL

25 With wrong sides facing, pin the two Outside Pockets (I) together, matching raw edges. Baste $\frac{1}{4}''$ from edge on top and both sides. Use the bias tape maker to make tape. Fold the tape in half, wrong sides together, and press. Place the bias tape right side to Outside Pocket right side, matching top edges. Stitch seam with a $\frac{3}{8}''$ seam allowance. Fold the tape over to the side of the other pocket, covering the previous stitching. Edgestitch the tape in place.

26 Place the pocket on the Center Back Panel (G) matching the top edge of the pocket to the notches. Baste in place along the sides.

27 With right sides together, pin the two Back Side Panel (F) on either side of the Center Back Panel (G), matching raw edges. Stitch in place. Edgestitch seam on pocket sides.

28 Pin the right side of the remaining Top Panel (H) with the top of the Purse Back Panel, matching raw edges. Stitch in place. Press seam toward the top. Topstitch seam $\frac{1}{4}''$. Stitch the darts in the bottom corners of the Back panel.

SEW THE STRAP

29 With the wrong side facing you, fold the short edges of the strap in $\frac{1}{4}''$. Press.

30 Fold the strap in half lengthwise, wrong sides together. Open the strap and fold the long edges to the center. Crease and press.

31 At this point, switch to the heavy-duty needle and attach a walking foot. You will sew through many layers



and this will make the process easier. Edgestitch the entire perimeter of the strap.

SEW THE TABS

32 With the wrong side facing you, fold the Tab in half lengthwise along the $4''$ edge, wrong sides together. Open the strap and fold the edges to the center crease and press. Topstitch on both long edges with an edge stitch. Repeat for the second Tab.

33 Insert the D-Ring. Match raw edges and baste the bottom edge. Repeat for the second tab.

ASSEMBLE THE STRAP

34 With the wrong side of the strap facing you, thread the strap through two D-Rings. Fold the strap over about $2''$. Pin and stitch the end of the strap down with a rectangle $\frac{1}{4}'' \times$ width of strap.

35 Thread one D-Ring and tab onto the strap, wrong sides together. Thread the strap back through both D-Rings and back through the top of the D-Ring and under the back ring, creating a loop. On the opposite side of the strap, thread the strap through the other D-Ring and tab. Fold over about $2''$ to the wrong side of the strap and top stitch in place with a rectangle $\frac{1}{4}'' \times$ width of strap.

ATTACH THE STRAP

36 Stitch Front and Back body together with a $\frac{1}{2}''$ stitch, matching top border seams and darts. Clip corners, press seam open.



taking SHAPE

Desk to Dinner Shrug

by LINDA LEE

{from page 50}



FABRIC

— Main: 1½ yd knit jersey, 64"

OTHER SUPPLIES

- Polyester sewing thread to match
- Walking foot
- 1 yd fusible web tape, ¾"
- Pattern paper

FINISHED SIZE

55" wide × 18" long

NOTES

- All seam allowances are ½" unless otherwise noted.
- One size fits all.
- Cut out so the most stretch is the width of the garment.

MAKE THE PATTERN

1 Following **figure 1**, draw the tunnel top pattern on pattern paper, noting the marks for neck and waist openings.

CUT THE FABRIC

- From the Main fabric, cut two pieces on the fold for the Front and Back.
- Mark the neck and waist openings.

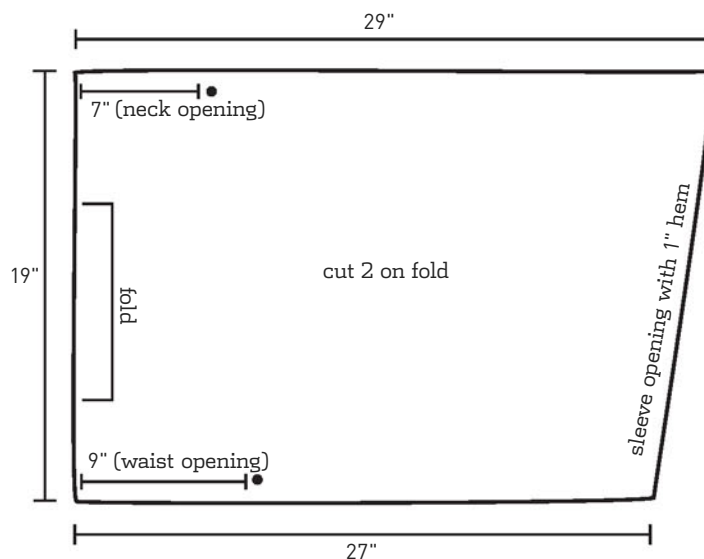


figure 1

ASSEMBLE THE TOP

4 With right sides together, pin the Front and Back pieces along the shoulder/sleeve seams. Starting at one Sleeve corner, stitch to each neck opening mark, leaving a 14" opening in the center between the marks. Backstitch at ends.

5 Press the seams open.

6 With right sides together, sew the underarm seams to each waist opening mark, leaving an 18" opening in the center between the marks. Backstitch at ends. **Note:** The waist opening dimension can be adjusted depending on your waist/hip size.

7 Press the seams open, continuing to press the seam allowances to the wrong side through the waist opening.

8 Following the manufacturer's instructions, fuse the web tape to the wrong side of the neck and waist opening seam allowances. Using a walking foot, topstitch the seam allowances in place at the neck and waist openings.

9 Press the sleeve opening hems 1" to the wrong side. Open the hems and fuse the web tape to the edges. Topstitch the sleeve hems.

LINDA LEE is the owner of *The Sewing Workshop Pattern Collection*, a group of

patterns for fashionable garments using innovative sewing techniques. She travels the country teaching fine sewing techniques and the art of combining beautiful fabrics and distinctive garment design. Visit her at sewingworkshop.com.

Hexagon Handbag

by CHARISE RANDELL

{from page 51}



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

FABRIC

All fabrics are 44" or 45" wide, unless otherwise noted

— ¼ yd turquoise for Hexagons and Facings



- $\frac{1}{8}$ yd gold for Diamonds
- Eight squares at least 6" $\times$ 6" for fussy-cut Hexagon motifs (or $\frac{1}{3}$ yd for non fussy-cut) (shown: Starlet Ambrosia)
- $\frac{1}{3}$ yd print for Gusset, Diamonds, and Lining Pockets
- $\frac{2}{3}$ yd Lining fabric
- $\frac{2}{3}$ yd muslin

OTHER SUPPLIES

- Templates, downloadable:
 - Hexagon (A)
 - Diamond (B)
 - Facing (C)
 - Body (D)
 - Gusset (E)
- $\frac{2}{3}$ yd batting, 45"
- 1 $\frac{1}{2}$ yd medium-weight interfacing, 20"
- Wooden handles with 8" opening
- Matching thread
- *Optional:* Basting spray

FINISHED SIZE

14 $\frac{1}{2}$ " $\times$ 16 $\frac{1}{4}$ " without handles

NOTES

- All seam allowances are $\frac{1}{4}$ " unless otherwise noted.
- For the Gusset, interfacing will be pieced.
- Handle measurements are typically listed as the outside measurement. To determine the inside measurement or opening, subtract approximately 2".

CUT THE FABRIC

- From the turquoise fabric, cut:
 - Six Hexagon (A)
 - Two Facing (C)
- From the eight 6" $\times$ 6" squares, cut:
 - Eight Hexagon (A)
- From the print fabric, cut:
 - Six Diamond (B)
 - One Gusset (E)
 - Two 8 $\frac{1}{2}$ " $\times$ 10 $\frac{1}{2}$ " rectangles for Lining Pockets
- From the Lining fabric, cut:
 - Two Body (D)

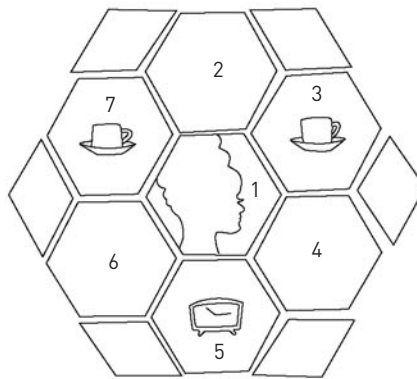


figure 1

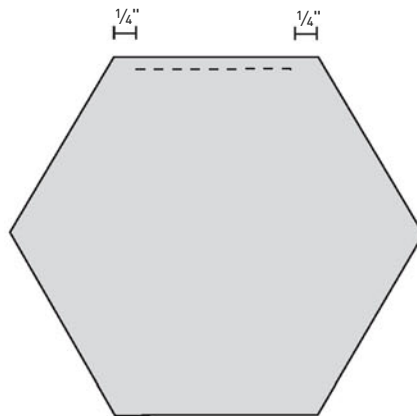


figure 2

- One Gusset (E)
- 5** From the gold fabric, cut:
 - Six Diamond (B)
- 6** From the muslin, cut:
 - One Gusset (E)
 - Two 18" $\times$ 18" squares
- 7** From the interfacing, cut:
 - Two Body (D)
 - Four 3 $\frac{1}{4}$ " $\times$ 18" rectangles, for the Gusset piecing
- 8** From the batting, cut:
 - One Gusset (E)
 - Two 18" $\times$ 18" squares

PREPARE THE FABRIC

- Following the manufacturer's instructions, fuse the interfacing to the wrong side of the Body lining pieces. For the Print and Lining Gussets, center and fuse two 3 $\frac{1}{4}$ " $\times$ 18" interfacing pieces to the wrong side of the Print Gusset and two 3 $\frac{1}{4}$ "

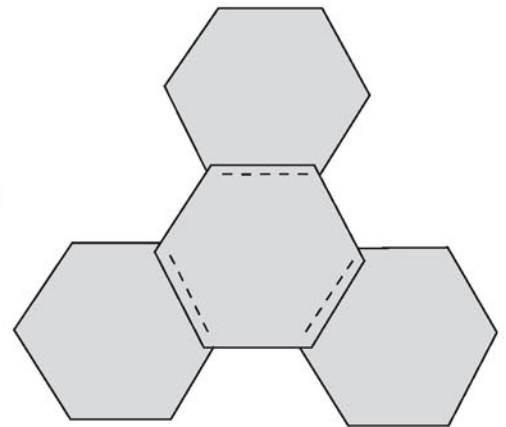


figure 3

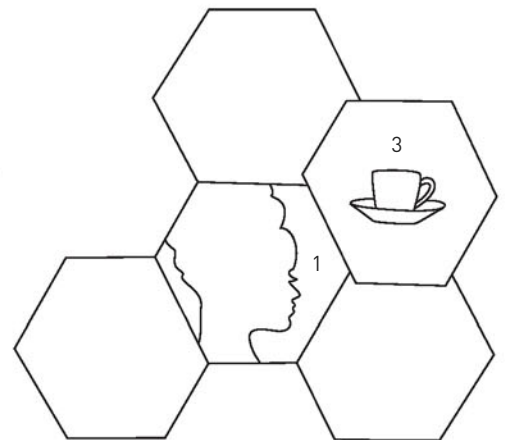


figure 4

$\times$ 18" interfacing pieces to the Lining Gusset.

ASSEMBLE THE PURSE FRONT AND BACK

- Arrange the Hexagons and Diamonds according to your design. Label your hexagon pieces 1-7, the center piece as #1. (figure 1)
- With right sides together, align the top of center piece #1 with the bottom of piece #2, matching raw edges. Stitch along the seam line starting and stopping $\frac{1}{4}$ " from each edge, backtacking ends. (figure 2)
- Attach #4 and #6 to center hexagon #1 as in step 11. (figure 3)
- With right sides together, piece #3 to piece #1, matching raw edges. Start and stop $\frac{1}{4}$ " from the edge, outside the previous seam line, and backtacking at ends. (figure 4) Repeat for pieces #5 and #7.

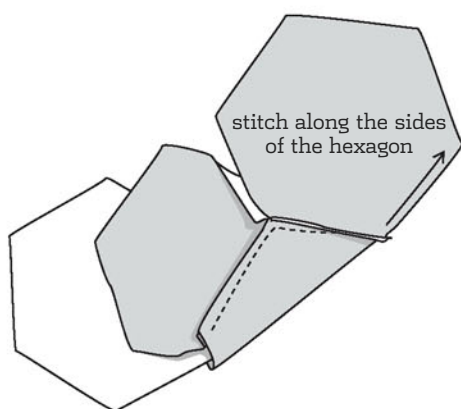


figure 5

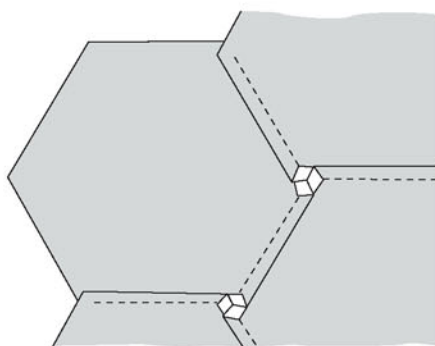


figure 6

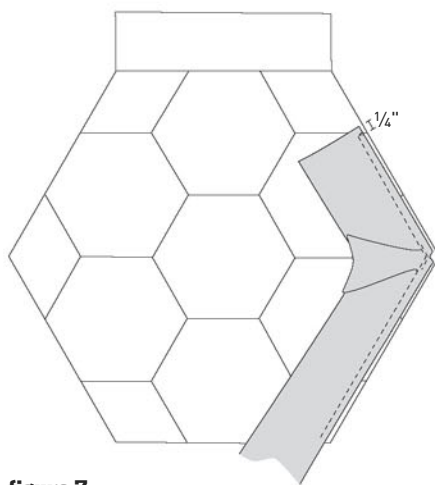


figure 7

14 With right sides together, stitch along the seam line on the side of each hexagon, starting and stopping $\frac{1}{4}$ " from each edge, and backtacking at ends. (**figure 5**)

15 Press corner seams open. (**figure 6**)

16 Place the Diamond right sides with the Hexagon. Pin in place. Stitch along the seam line to $\frac{1}{4}$ " from the edge,

backtacking at ends. Repeat for the other side of the diamond. Repeat for the other five diamonds. Press seams open.

17 Pin the facing right sides together with the top of the outside motif panel. Stitch in place and press seams open.

18 Make a quilt sandwich by placing the square of muslin on the bottom, the square of batting on top of the muslin, and the outside motif on top of the batting, right side up. Use basting spray or pins to baste the layers together.

19 Topstitch inside each hexagon $\frac{1}{4}$ " from seam line. Baste $\frac{1}{8}$ " around the edge. Trim around the panel.

20 Repeat Steps 10–19 to create the Purse Back.

ATTACH THE GUSSET

21 Make a quilt sandwich by placing the muslin Gusset on the bottom, the batting Gusset on the muslin, and the Print Gusset on top of the batting, right side up. Use basting spray or pins to baste the layers together.

22 Quilt straight lines lengthwise $\frac{1}{2}$ " apart.

23 On the long side of the Gusset, stitch $\frac{1}{4}$ " from the raw edge $\frac{1}{2}$ " on either side of each notch. Clip the notches close to the stitching being careful not to clip into the stitching.

24 With right sides together, pin the purse Front to the Gusset, matching the first notch on the Gusset with the first notch on the bag panel. Match the second notch on the gusset to the seam intersection on the outer corner of the bag panel. Pin in place.

25 On the Gusset side, stitch from the first notch to the second, placing the machine needle in the down position when you reach the second notch. Raise the presser foot, align the gusset with the next side of the purse panel. Stitch to the next notch. Continue around the purse until you reach the last notch. (**figure 7**) Repeat for the other side.

ATTACH THE POCKETS TO THE LINING

26 Fold the $8\frac{1}{2}$ " $\times$ $10\frac{1}{2}$ " lining fabric in half along the short side with right sides together. Stitch the rectangle

along the sides and bottom leaving 3" for turning. Press the seams, clip the corners, and turn right side out.

27 Center and place the folded edge of the pocket 6" from the purse top. Pin in place.

28 Attach the pocket to the right side of the Body Lining: Edgestitch the bottom and sides, leaving the top folded edge open. Repeat for the other pocket.

ASSEMBLE THE LINING

29 On the long side of the gusset, stitch $\frac{1}{4}$ " from the raw edge $\frac{1}{2}$ " on either side of each notch. Clip the notches near the stitching being careful not to clip into the stitching.

30 Place the right side of the Gusset Lining to the right side of the Body Lining, matching the first notch on the gusset with the first notch on the Body Lining. Match the second notch on the gusset to the seam intersection on the corner of the lining bag panel. Pin in place.

31 On the gusset side, stitch from the first notch to the second, placing the machine needle in the down position. Raise presser foot, align the gusset with the next side of the purse panel. Stitch to the next notch. Continue around the lining until you reach the last notch.

32 Repeat for the other side, leaving a 3" opening on one side for turning. Press seams open.

ASSEMBLE THE BAG

33 Place the outer bag inside the lining, with right sides together.

34 Match the top raw edge on the outside bag and the lining at the top of the gusset and pin in place. Pin the seam allowances away from the gusset. Stitch the top gusset seam. Press the seam open. Repeat for the other side.

35 Match the raw edges at the top of the shell and lining bag panels. Pin the seam allowances away, toward the gusset. Stitch around the top section. Press seams open, and clip corners. Repeat for the other side.

FINISH THE BAG

36 Turn the bag right side out. Press.



- 37** Topstitch $\frac{3}{8}$ " on each gusset edge.
- 38** Fold the facing to the lining side at the top of the bag and press.
- 39** Slip the handle under the Top Facing. Slipstitch the right side of the folded edge to the lining. Repeat for the other side.
- 40** Slipstitch or edgestitch the opening in the lining closed. (See Sewing Basics)

SOURCES

FABRIC Kokka, Ruby Star Vinyl collection by Melody Miller, in Starlet Ambrosia, kokka.co.jp

Robert Kaufman, Interweave Chambray collection, in Lagoon, robertkaufman.com

In the Beginning Fabrics, Modern Solids collection, in Gold, inthebeginningfabrics.com

HANDLES Wood Purse Handle 9- $\frac{3}{4}$ ", in Natural, joann.com

CHARISE RANDELL lives in Seattle with her husband and two boys. She finds time to sew whenever she can and blogs about it. Find her sewing patterns and tutorials on her blog, ChariseCreates.blogspot.com.

Modern Pillow Cover

by **JOSÉE CARRIER**

{from page 52}



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

FABRIC

Choose three solid fabrics and three print fabrics. Label them FF1-FF6. All fabrics are 44" wide quilting-weight cotton, unless otherwise noted.

- FF1: $\frac{2}{3}$ yd solid (shown: Ash)
- FF2: $\frac{1}{3}$ yd print (shown: Sapphire Blue)
- FF3: $\frac{1}{2}$ yd print (shown: Beaujolais Wine)
- FF4: $\frac{2}{3}$ yd solid (shown: Purple)
- FF5: $\frac{2}{3}$ yd solid (shown: Caribbean)
- FF6: $\frac{2}{3}$ yd muslin or print cotton

OTHER SUPPLIES

- Templates, downloadable:
 - Circle (A)
 - Circle Appliqué (B)
 - Top Appliqué (C)
 - Bottom Appliqué (D)
- Freezer paper
- 16" invisible zipper in coordinating color
- Zipper foot, invisible or regular
- Coordinating thread
- 20" square pillow form
- Two 21" × 21" pieces of low-loft batting
- Fabric-safe marker
- Optional: Walking foot

FINISHED SIZE

19" × 19" [see Notes]

NOTES

- Seam allowances are $\frac{1}{4}$ " unless otherwise noted.
- The final size of the pillow cover is smaller than the pillow form. A taut cover will give the pillow a firmer look.
- Freezer paper has a shiny side to it that will stick to fabric when ironed. Draw the templates on the dull size.
- When doing needle-turn appliqué in curved areas, for the circles and half-circles, clip small notches to make the fabric turn under more smoothly.
- It is recommended to use an invisible zipper foot to install the zipper, but if you don't have one you can use a regular zipper foot.
- FF = Fashion Fabric.

CUT THE FABRIC

- 1** From FF1 fabric, cut:
 - 20" × 20" square (Front)

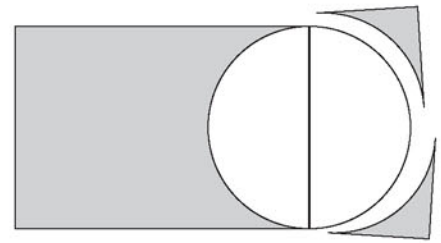


figure 1

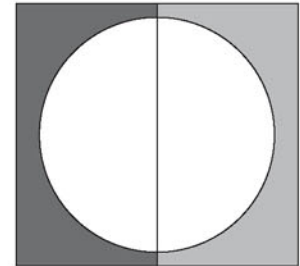


figure 2

- 2** From FF2 fabric, cut:
 - 10 $\frac{3}{4}$ " × 5 $\frac{1}{2}$ " rectangle (Top Appliqué)
- 3** From FF3 fabric, cut:
 - 14 $\frac{3}{4}$ " × 5 $\frac{1}{2}$ " rectangle (Bottom Appliqué)
- 4** From FF4 fabric, cut:
 - 3 $\frac{1}{4}$ " × 6" rectangle (Left Half Circle)
 - 12 $\frac{1}{4}$ " × 20" rectangle (Left Backing)
- 5** From FF5 fabric, cut:
 - 3 $\frac{1}{4}$ " × 6" rectangle (Right Half Circle)
 - 8 $\frac{1}{4}$ " × 20" rectangle (Right Backing)
- 6** From FF6 fabric, cut:
 - Two 22" × 22" squares (Lining)

PREPARE APPLIQUÉS

- 7** Place the Circle (A) template at one end of the 10 $\frac{3}{4}$ " × 5 $\frac{1}{2}$ " Top Appliqué rectangle. Trace the half-circle and cut out the corners. (figure 1) Repeat for the 14 $\frac{3}{4}$ " × 5 $\frac{1}{2}$ " Bottom Appliqué rectangle.
- 8** With right sides together, stitch the two 3 $\frac{1}{4}$ " × 6" rectangles (FF4 and FF5) along the longer edge. Press the seam open.
- 9** Place the Circle (A) template on the assembled rectangle, aligning the template's center line with the seam. Trace the circle and cut out the excess. (figure 2)
- 10** For the appliqué templates, trace the Circle Appliqué (B) template onto freezer paper. Trace the Top Appliqué

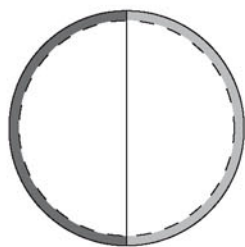


figure 3



figure 4

(C) and Bottom Appliqué (D) onto freezer paper as well. Cut out your templates.

MAKE APPLIQUÉS ON PILLOW TOP

11 Position the circle right side up on the Front panel fabric. To do so, fold the front panel in half, and finger press it. Then fold the circle in half by aligning the two ends of the center seam line, and finger press it. Align both folds and position the circle to have its seam line 8" from the left edge. Baste in place.

12 Center the Circle Appliqué (B) template with the freezer paper's shiny side down on the basted circle.

(figure 3) Iron the template so it sticks to the fabric.

13 Needle-turn appliqué the circle to the front panel. Use the freezer paper template as a guide by turning the excess fabric under as you go. Your needle should go close to the edge of the template, but not through it. Remove the template when you are done.

14 Position the Top Appliqué by aligning its edge opposite the half-circle with the left edge of the front panel and with its lower edge overlapping the circle appliqué by 1/4". This is the seam allowance that will be turned under. Baste in place.

15 Position and iron the corresponding template on the appliqué. Again the edge opposite to the half-circle of the

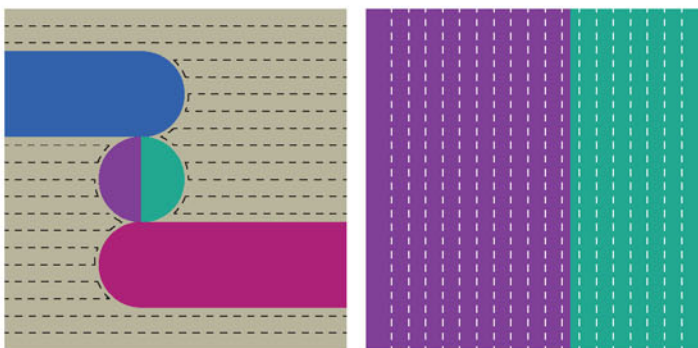


figure 5

appliqué and the template should be aligned. **(figure 4)** Then, needle-turn appliqué and remove the template when you are done.

16 Repeat Steps 14–15 for the Bottom Appliqué.

QUILT PILLOW

17 With right sides together, stitch the two Backing pieces along the longer edge. Press the seam open.

18 Lay a 22" × 22" Lining square wrong side up on a flat surface. Layer a batting square and the pillow Front right side up. Baste the layers together. Repeat for the pillow Back.

19 Quilt both front and back panels using straight-line quilting, preferably with a walking-foot, which will help feed all layers through the machine evenly. For the back, quilt your first line at 1/2" from the seam line on one side using a matching thread, then space the lines 1" apart. Quilt the other side in the same manner changing your thread to match the fabric. Quilt the front panel using a thread matching the panel fabric, again with lines 1" apart, but this time by going along the appliqués when you get close to them, then back in the same direction. **(figure 5)** Your first line will be at 1" from either the top or bottom edge of the pillow front.

20 Square up the front and back panel by trimming the excess batting and Lining.

21 Overcast the edges of both panels to have a cleaner and longer-lasting result. Use a zigzag stitch on your sewing machine, or use a serger.

FINISH PILLOW

22 Mark the center of the zipper (on each side of the coil) using a fabric-

safe marker. Then, mark the center of the bottom edge of the front and back panels using pins.

23 Open your zipper. **Note:** If you are using a regular zipper foot, you'll need to iron your zipper before installing it. Iron it at a low setting to uncurl the teeth.

24 Lay the front panel right side up on a work surface and place the zipper face down at its bottom edge. Align raw edges and the mark on the zipper with the pin on the panel. Pin along the length of the zipper.

25 Stitch. **Note:** If you are using a regular zipper foot, make sure the needle is as close as possible to the coil but doesn't go through the teeth, or the zipper won't close. Backstitch at both ends.

26 Lay your back panel right side up on a work surface. Place the front panel on it facing down, with the zipper positioned right side down at its bottom edge. Make sure the zipper tape is not twisted. Align its second edge with the back panel edge by lining up the center marks. Pin in place the entire length of the zipper.

27 Stitch in place.

28 With right sides together, stitch the Front and Back panels using a 1/2" seam allowance. Start and end as close as possible to the zipper stitching line. Backstitch at seam ends.

29 Clip corners, turn the cover right side out, and poke the corners out. Insert pillow form and close zipper.

SOURCES

FABRIC Robert Kaufman, Kona Cotton, in Ash, Purple, and Caribbean; Monochromatix collection by Patrick Lose, Lines in Sapphire Blue, robertkaufman.com.



Art Gallery Fabrics, Oval Elements by Pat Bravo, in Beaujolais Wine, artgalleryfabrics.com

JOSÉE CARRIER has worked in the engineering field and is currently a mom at home. In her free time, you can find her in her sewing room. She loves creating with fabrics and threads and designing projects. She has found in quilting and patchwork projects a great way to express her creativity. She is part of the Modern Quilt Guild and co-founder of its Montreal branch. Visit her at thecharmingneedle.com.

Falling Blossom Skirt

by **RUTH SINGER**

{from page 53}



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

FABRIC

- Main: Dress-weight cotton, 48" (2 yds for sizes XS–M, 2¼ yds for sizes L–XL)
- Fabric scraps for embellishment; fine, drapery fabrics such as silk, chiffon, lawn

OTHER SUPPLIES

- Templates, downloadable:
 - Skirt Front (A)
 - Skirt Back (B)
 - Pocket Bag (C)
 - Pocket Facing (D)
 - Waistband (E)
 - Circles (F)
- 7" zipper
- Waistband interfacing
- Thread

SIZE CHART

	Waist	Front Length
XS	24–25"	28½"
S	26–27"	29"
M	28"–29½"	29½"
L	31"–32½"	30"
XL	34½"–36½"	30½"
Shown in size Small		

- Hook and eye

NOTES

- Use a ⅝" seam allowance.
- Finish the raw edges of the skirt and pocket pieces with a serger or zigzag stitch before construction, if desired.
- Do not finish the short curved edge on the pocket or any of the waistband.

CUT THE FABRIC

- From the Main fabric, cut:
 - One Skirt Front (A) on fold
 - Two Skirt Back (B)
 - Two Pocket Bags (C)
 - Two Pocket Facing (D)
 - One Waistband (E)
- From the fabric scraps, cut:
 - Approximately 250 Circles (F), or as desired

CONSTRUCT FRONT SKIRT + POCKETS

- Place Pocket Facing to Skirt Front, matching notches on the upper edge, with right sides together. Stitch along the curved seam only. Trim seam by half and clip curve. Turn right side out and press so seam is just inside. Understitch seam allowance to inside of pocket facing. Repeat for the other Pocket.
- Place skirt front wrong side up, with pocket facings uppermost. Pin Pocket Bag to Pocket Facing, right sides together, matching notches and side seams. Do not pin through skirt front.
- Stitch the Pocket Facing to the Pocket Bag along the curved seam only. Do not stitch the side seam. Baste top of pocket to top of skirt front so it sits flat. Baste side of pockets to side edge of skirt front, matching notches.

MAKE SKIRT BACK

- Stitch up the back seam as far as the zip placement notch. Use basting stitches (See Sewing Basics) to sew up the remainder of the back seam, up to the waist. Press the seam allowance open.

INSERT ZIPPER

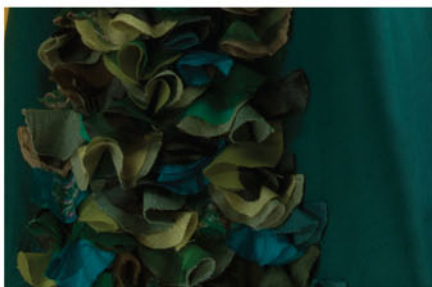
- Place the zipper teeth-side down on the seam, lining up the top of the tape with the top edge of the fabric and the teeth along the seam line. Fold the zipper pull tag so it sticks up. Pin and baste the zipper in place.
- Sew from the front, either by hand or by machine (using a zipper foot so you can sew close to the teeth). Start at the top, sew down one side to the bottom, then pivot at the corner and sew across the zipper. Pivot again, and sew back up the other side. Keep the stitching line straight and make sure you are sewing through all the layers, including the zipper tape. **Tip:** If it is difficult to sew around the zipper pull, leave the needle in the fabric, lift the presser foot and unzip. Then put the presser foot back down and continue sewing. When complete, remove all the tacking threads.

CONSTRUCT SKIRT

- Place Skirt Front and Skirt Back right sides together, matching notches at the side seams. Stitch seams and press open.

ADD WAISTBAND

- Apply waistband interfacing to the wrong side of the skirt Waistband, following the manufacturer's instructions. Fold and press both dashed lines on the Waistband interfacing so edges are folded to the center. Fold and press along the center.
- Place raw edge to the raw edge of the skirt, with ⅝" overlapping at the starting edge. There should be 1½" overlapping at the other end. Sew along the crease.
- Press the Waistband up from the front, then fold the Waistband over, so right sides are together with the long folded edge uppermost. Stitch across the short end close to the zipper, and



across the longer end, $\frac{5}{8}$ " from the end. Trim corners.

13 Fold the Waistband back right side out and turn the corners out, pushing out with a knitting needle. Press the waistband flat again, and from the right side, then machine sew along one short end and along the Waistband close to the waist seam, and then along the long tab end. Sew hook and eye to tab ends.

HEM SKIRT

14 To ease the fullness of the skirt, use a long stitch and sew $\frac{1}{2}$ " from the raw edge without fastening at either end. Pull up the stitches to ease the hem, and turn up by 2". Press flat, then hem as desired by hand or machine.

EMBELLISHMENT

15 Take the scrap circles and cut each circle from edge to center, following, where possible, the bias grain of the fabric to minimize fraying.

16 Take a circle and open along the cut so the circle opens out into a ruffle and the cut is horizontal. Pin on the skirt, starting at the hem, about 4" from the side seam and sew using a small running stitch close to the cut edge. Repeat in rows across the skirt, doubling up circles occasionally, with smaller on top of larger. Reduce the width of the rows as you move up the skirt.

SOURCES

WAISTBAND INTERFACING Dritz, Perfect Waist Maker, dritz.com

RUTH SINGER is a British textile artist with a background working in museums. She has a long-standing love of traditional sewing techniques, which she applies to contemporary designs. She is the author of *The Sewing Bible*, *Sew Eco*, and *Fabric Manipulation 150 Creative Sewing Techniques*. Visit her at RuthSinger.com.

Dotty Table Linens

by RUTH SINGER

{from page 54}



FABRIC

- 3" × 3" scraps or charm pack of prints
- Set of napkins

OTHER SUPPLIES

- Templates, supplied on insert:
 - Circles (A)
- Heat N Bond fusible webbing
- Coordinating embroidery thread
- Crewel needle

FINISHED SIZE

Sample is 15" × 15"

PREPARE + APPLY CIRCLES

1 Pre-wash all scraps. From the scraps, cut five Circles (A) for each napkin, or as desired. From the fusible webbing, cut circles $\frac{1}{4}$ " larger.

2 Fuse the webbing circles onto the wrong side of the printed fabric scraps, following the manufacturer's instructions.

3 Peel off the paper backing and cut the circles. Position the circles on the napkin as desired, with the adhesive-side of the circles facing down. It is easiest to do this directly on the ironing board.

4 When happy with the arrangement, cover the circles with a pressing cloth and iron to affix them to the napkin, making sure they don't move or pucker as you iron.



EMBROIDER

5 Using two strands of embroidery thread, stitch around or through the appliquéd circles, fastening the thread off before moving on to the next one. Use a blanket stitch, running stitch, chain stitch, cross-stitch, or slip stitch. (See *Sewing Basics*)

SOURCES

FABRIC Liberty Lifestyle Fabrics, Bloomsbury Gardens collection, in Catherine, Dorothy, and Garnett, all in Rich Red Blue; Stile collection, Mackintosh, liberty.co.uk

RUTH SINGER is a British textile artist with a background working in museums. She has a long-standing love of traditional sewing techniques, which she applies to contemporary designs. She is the author of *The Sewing Bible*, *Sew Eco*, and *Fabric Manipulation 150 Creative Sewing Techniques*. Visit her at RuthSinger.com.

Lines and Circles Bag

by RUTH SINGER

{from page 54}



FABRIC

- Main: Fat quarter of print fabric (See Notes below) (*shown: Tangerine*)
- One 7" × 7" piece of wool felt

NOTES

- Seam allowances are $\frac{5}{8}$ " unless otherwise noted.
- If using a fat quarter, the easiest way to cut is as follows: Fold in half lengthwise and measure 14" from one narrow edge. Cut across at the 14" line. Press fold and then cut along the fold to make two 14" × 11" pieces. The remaining piece is 22" × 4". Cut this in half lengthwise to make two 22" × 2" pieces.
- Add interfacing for a stiffer bag.

OTHER SUPPLIES

- Template, supplied on insert:
 - Circle (A)
- 22" of ribbon, $\frac{3}{4}$ " to 1" wide

FINISHED SIZE

9 $\frac{3}{4}$ " × 12 $\frac{3}{4}$ "

CUT + PREPARE THE FABRICS

- From the Main fabric, cut:
 - Two 11" × 14" rectangles for the Bag Front and Bag Back
 - Two 22" × 2" rectangles for the Straps
- From the wool felt, cut:
 - 26 Circles (A)
- Tip:** Pin the Circle (A) template to the wool and cut around, rather than drawing on the felt. For subsequent circles, hold the first circle of felt on top to use as a template. Alternatively, you can cut template shapes from freezer paper and iron them on. Cut them out close to the edge of the freezer paper.

ADD THE IN-SEAM TRIM

- Finish the edges of the Bag Front and Bag Back by zigzag stitch or serger, as desired, along both sides and the bottom edge. Place the Bag Front right side up. Starting $\frac{3}{4}$ " from the bottom edge, place nine circles along the side edges, lining up the edge of the circle with the edge of the

fabric. Then position eight circles along the bottom edge, again starting $\frac{3}{4}$ " from the edge. The circles should just meet up at the corners. Pin in place, with the pinheads facing outwards.

- Place the Bag Back face down on top, matching raw top edges and all corners. Pin in place, with pinheads facing inwards. Tack through all three layers using medium-size stitches so you catch all the felt circles in place. Remove all pins.

- Starting at the top edge, sew around the sides and bottom edge, using a $\frac{5}{8}$ " seam allowance. If the felt and fabric sandwich is very thick, use a walking foot. Pivot at the corners and reinforce at the beginning and end. Remove the tacking, clip corners, turn right side out, and press flat.

MAKE THE HANDLES

- Fold strips in half lengthwise with right sides in and press flat. Place a piece of string inside, right up to the fold. Baste across the string to hold it in place along the narrow edge. Then, using a $\frac{1}{4}$ " seam allowance, stitch along the long edge, not across the short ends. Press seam allowance open, and turn right side out by pulling on the string. Unpick the stitches holding the string in and remove, then press flat with the seam along one edge. Topstitch both sides $\frac{1}{8}$ " from the edge.

ATTACH THE HANDLES

- Position the first handle so raw edges match and the handle hangs down. Place the handle so the outside edge is 2" from the edge of the bag, and pin in place. (**figure 1**) Do the same with the other end of the handle, ensuring it is not twisted. Repeat for the other handle.

- Using a zigzag stitch, secure the handle to the bag with a few lines of stitching close to the raw edge. Repeat on all four ends of the handles. This stitching will not show when the bag is complete.

ADD RIBBON FACING

- Fold the short end of the ribbon under and place it right side up, folded end butted up to the edge of one

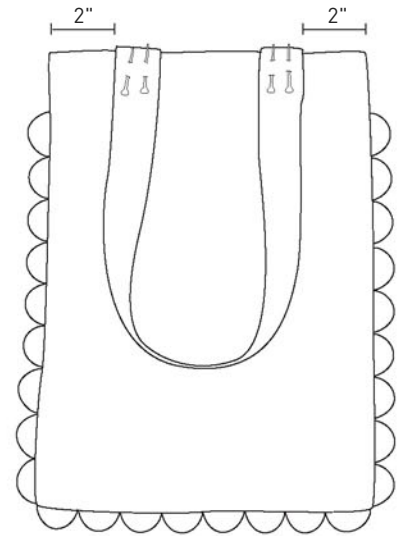


figure 1

handle, overlapping the raw edge by $\frac{1}{4}$ ". Pin all the way around, tucking in the end under the first fold.

- Sew around the top of the bag, following the lower edge of the ribbon. Turn the bag inside out. Turn the ribbon facing over and press so the ribbon sits just inside the edge of the bag. Keep the handles turned out and facing up. Sew along the loose edge of the ribbon, securing the facing to the inside of the bag, making sure you don't catch the handles when you stitch.

- Finally, topstitch $\frac{1}{4}$ " from the folded edge of the bag, from the inside or turn out, and stitch from the outside, again keeping the handles facing upwards and avoiding catching them in the stitching. Only the last two lines of stitching will show on the outside of the bag.

SOURCES

FABRIC Moda Fabrics, Comma by Zen Chic, Asterisk in Tangerine, unitednotions.com

RUTH SINGER is a British textile artist with a background working in museums. She has a long-standing love of traditional sewing techniques, which she applies to contemporary designs. She is the author of *The Sewing Bible*, *Sew Eco*, and *Fabric Manipulation* 150 Creative Sewing Techniques. Visit her at RuthSinger.com.

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MIXED UP PRINTS

Sweet Ruffled Tote Bag

by **CHRISTEN BARBER**

{from page 56}



FABRIC

- Main: ½ yd quilting cotton (*shown: red*)
- Ruffle: ½ yd quilting cotton (*shown: green*)
- Bag Bottom: ½ yd quilting cotton (*shown: orange*)

OTHER SUPPLIES

- 1¼ yd fusible Thermolam interfacing

NOTES

- All seam allowances are ¼" unless otherwise noted.
- WOF = Width of fabric

FINISHED SIZE

13" × 10"

CUT FABRIC + INTERFACING

- From the Main fabric, cut:
 - Two 4½" × 13½" for the Bag Top
 - One 4" × WOF, for the Handles
 - One 2" × WOF, for Ties
- From the Ruffle fabric, cut:
 - Two 5" × 27" for the Ruffle

- One 9" × 13½" for the Lining Pocket
- 3 From the Bag Bottom fabric, cut:
 - Two 6½" × 13½" for the outside Bag Bottom
 - Two 10½" × 13½" for the Bag Lining
- 4 From the Fusible Interfacing, cut:
 - Four 10½" × 13½" for outside of Bag and Lining
 - One 1" × WOF for Handles

MAKE THE RUFFLE

- Place your 5" × 27" Ruffle pieces face up on your ironing board. Fold the bottom of the strip up toward the top lengthwise and press. Your strip will now be 2½" × 27". Repeat for the second Ruffle strip.
- Stitch along the 2½" short end on each strip. Clip the bottom corner and turn right side out. Press flat.
- Create your ruffle along the unfinished edge of the strip: fold approximately ½" of fabric toward yourself and stitch over it along the entire length of the strip, using a long straight stitch. Or, use your desired ruffling method. Your finished strip will be approximately 2½" × 13½". Set both ruffles aside.

SEW THE OUTSIDE BAG PANELS

- Place the raw edge of the Ruffle (13½" long) along the top edge of the Bag Bottom and baste the two pieces together using a long straight stitch. Repeat for the other Bag Bottom piece.
- Place the Bag Top right sides together on top of the Ruffle and Bag Bottom piece and stitch together. Repeat for the other Bag Top.
- Press the Bag Top piece up and the Ruffle down onto the Bag Bottom flat for both Front and Back bag pieces.
- Following the manufacturer's instructions, fuse the interfacing to each finished Front and Back bag panels.

SEW THE HANDLES + TIES

- Fuse the 1" strip of interfacing flush to one of the long sides of the 4" × WOF strip.
- Place the strip right side facing down. Fold the long ends in toward the center of the strip and press. The strip

is now 2" × WOF. Then, fold the strip in half by folding the top edge down, making it 1" × WOF. Using a long stitch on your machine, stitch down the right, left, and center of the strip.

14 Cut the strip into two, 19" straps, which will give an approximate 9" drop length. Adjust the length for a shorter or longer bag Handle.

15 Repeat Steps 12–13 to make the Ties using the 2" × WOF strip.

16 Cut the piece into two, 15" long strips for the Ties.

ATTACH HANDLES + TIES TO OUTSIDE BAG PANELS

- Take one Handle and one outside bag panel. Place each end of the Handle flush with the top of the bag 3" in from each side and pin in place. Baste each end in place and repeat for the other outside bag panel.
- To attach the Ties, place one end of the Tie at the center, approximately 6¾" in from one end and pin. Baste in place and repeat for the other bag panel. Once all handles and ties are basted in place, set panels aside.

SEW OUTSIDE BAG PANELS TOGETHER

- With right sides together, pin both outside Bag panels. **Note:** Take care when pinning in place to NOT catch the bottom of the ruffle pieces in your seam allowance, so pin those back if needed.
- Stitch around three sides of the bag, leaving the top open. Set aside for now.

MAKE THE LINING

- Place your 9" × 13½" Lining Pocket piece face down on your ironing board. Fold the top 13½" edge down to the bottom, (your piece is now 4½" × 13½" long), and press flat.
- Topstitch along the folded edge of the pocket piece using a long straight stitch.
- Fuse the interfacing to each of the 10½" × 13½" lining pieces. On one of the Lining pieces, draw a line all the way across, 3" up from the bottom.
- Pin the unfinished 13½" long edge of the Pocket right along the line so the folded edge is at the bottom. Stitch ¼" down from the raw edge to attach the Pocket piece to the Lining piece.

25 Fold the Pocket up and press so the folded edge is now toward the top. Mark 2" in from both ends with a pin, as well as the center of the pocket piece to create your individual pockets, as desired, and sew a straight line at each pin mark.

SEW THE LINING PANELS TOGETHER

26 Pin both Lining panels right sides together. Stitch around all three sides making sure to leave a 6" opening along the bottom of the lining for turning.

CREATE BAG GUSSETS

27 Place your finished outside Bag on a flat surface. Using your ruler, draw a 2" square on each bottom corner on both sides. Repeat for bag lining corners.

28 Cut out the square on both the bag outside and bag lining. Open up each square and match the bottom seam to the side seam. Pin in place and sew together on both the bag outside and bag lining using $\frac{1}{4}$ " seam allowance.

SEW THE BAG TOGETHER

29 Turn the outside bag right side out, leaving the bag lining inside out. Place the outside of the bag inside the bag lining. Line up the sides of the outside bag and lining and pin in place.

30 Sew along the top of the bag. Once sewn, turn through the opening in the bottom of the lining. Use your iron to press flat the seam along the top, ensuring the lining fabric is on the inside of the bag.

31 Next, topstitch along the top of the bag using a long straight stitch with a $\frac{1}{4}$ " seam allowance. Once you've topstitched along the top, pull out the lining and sew the bottom shut using your machine or a slipstitch by hand.

32 Place the lining back into the bag and tie the handles together using a bow.

SOURCES

FABRIC Michael Miller Fabrics, Bekko collection by Trena Travis, michaelmillerfabrics.com

INTERFACING TP971F Fusible Thermolam Plus, pellaonprojects.com

CHRISTEN BARBER is a designer and owner of Love Elaine, a handmade shop that

features unique aprons, totes, baby quilts, and gifts in bright, modern fabrics. Christen spends her free time sewing, reading, baking, and finding the perfect gift for every occasion, all while working a full-time job in marketing. Visit her at lovebyhand.com.

Weekend Getaway Bag

by **LINDA TURNER GRIEPENTROG**

{from page 57}



FABRIC

- Lining/Pocket: $1\frac{3}{8}$ yd quilting cotton, 44" (shown: Cream)
- Ends: $\frac{3}{8}$ yd quilting cotton, 44" (shown: Vine)
- Strips: $\frac{1}{4}$ yd of four coordinating quilting cottons, 44" (shown: Stripe, Vine, Chevron Fuchsia, Cream)
- Feature Strip: $\frac{1}{4}$ yd quilting cotton, 44" (shown: Stripe)

OTHER SUPPLIES

- Template, supplied on insert:
 - Bag End (A)
- 3 yd cotton webbing, $1\frac{1}{2}$ " wide
- $\frac{3}{8}$ yd double-sided fusible batting
- 1 yd single-sided fusible batting
- One sport-weight zipper, 22"
- 4 yd extra-wide single-fold bias tape
- Coordinating thread
- Fabric-safe marker
- Walking foot
- Zipper foot

FINISHED SIZE

10" tall x 23" long (excluding handles)

NOTES

- All seam allowances are $\frac{1}{4}$ " unless otherwise noted.

— Follow manufacturer's instructions for fusing battings.

— If using a vertical stripe fabric for piecing strips, the stripes will appear crosswise unless you purchase one yard of fabric to cut them lengthwise.

— If you're using the end or feature strip fabric for narrow piecing strips, add additional yardage to account for them.

— Use a walking foot for piecing to prevent shifting.

CUT THE FABRIC

- 1** From the Lining/Pocket fabric, cut:
 - Two Bag End (A)
 - One 8" square (Pocket)
 - One 24" x 34" rectangle (Bag Body Lining)
 - Two $1\frac{1}{2}$ " x $2\frac{1}{2}$ " rectangles (Zipper Ends)
- 2** From the Ends fabric, cut:
 - Two Bag End (A)
 - One 8" square (Pocket Lining)
- 3** From each of the four Strips fabrics, cut:
 - Two $2\frac{1}{2}$ " x 36" strips
- 4** From the Feature Strip fabric, cut:
 - One 8" x 36" Center Strip
- 5** From the double-sided fusible batting, cut:
 - Two Bag End (A)
- 6** From the single-sided fusible batting, cut:
 - One 24" x 34" rectangle

PREPARE THE ENDS AND POCKET

7 Layer a Bag End Lining face down and top with the double-sided Bag End batting. Place a Bag End right side up on top of the stack. Fuse. Repeat for the second end.

8 With right sides together, sew the upper and lower edges of the pocket and pocket lining together. Turn right side out and press.

PIECE THE BAG

9 Lay the 24" x 34" Bag Body Lining rectangle face down and top with the matching single-side fusible batting rectangle, adhesive side down. Fuse.



10 Draw a line down the center of the batting rectangle length. Center the 8" × 36" Center Strip over the line; pin in place. Pin the pocket over the strip 5½" from the upper edge. Topstitch across the lower pocket edge and baste the sides in place along the strip edge.

11 With right sides together and matching strip raw edges, sew a 2½" strip to one side of the Center Strip. Open out the strip and press away from the center strip. Repeat for the opposite side, using a matching piece if you want a symmetrical look; open out and press. Repeat the strip-piecing process until you get to the batting edge on both sides. Baste the batting edges to the outside strips. Trim excess strip length.

ATTACH THE STRAPS

12 Trim the webbing to 104". Abut the ends, being careful not to twist, and use a zigzag to join. Stitch over the joining three times.

13 Fold the strap length in half and pin-mark the centers. Fold the bag in half, matching upper edges, and pin-mark the bottom center.

14 Matching the strap centers to the bag bottom, pin the straps in place centering them over the pocket edge seams. Stitch both sides of the strap in place, stopping 5½" from the bag upper edge. Stitch across the webbing at the upper edges of the stitching lines.

ASSEMBLE THE BAG

15 Open out the bias tape and align the raw edge with the upper bag edge. Stitch in the crease of the bias tape. Press the bias to the bag inside and hand stitch the folded edge in place. Repeat for the second side.

16 Fold the zipper end rectangles in half and lap over the zipper ends ½" with the fold toward the zipper. Baste along the zipper tape edges.

17 Pin the upper bag edges along the zipper teeth, aligning the stripes from the opposite side. Using a zipper foot, stitch ¼" from the folded edges. Trim zipper ends to match bag.

18 Fold the bag ends in half and pin-mark the upper and lower center. Fold the bag body in half with the

zipper at the upper center; pin-mark the lower bag center. With right sides together and the zipper unzipped, match the zipper to the upper end center mark and the bag body center to the lower end mark. Pin the layers together around the bag end circle. Stitch, easing the bag around the curves. Repeat for the second end.

19 Using bias tape, encase the end seams to finish. Turn the bag right side out through the zipper opening.

SOURCES

FABRIC Dear Stella, Afterglow collection, in Cream, Vine, Stripe, and Chevron Fuschia, dearstelladesign.com

BATTING The Warm Company, Fusible Warm Fleece 1 (single-sided) and Fusible Warm Fleece 2 (double-sided), warmcompany.com

LINDA TURNER GRIEPENTROG owns *G Wiz Creative Services* in Bend, Oregon, where she lives with her husband (a fabric store manager, no less) and three dogs. She writes, edits, and designs for several companies and leads fabric shopping tours to Hong Kong—the next one leaves December 2014. Contact her at gwizdesigns@aol.com.

Drawstrap Backpack

by **KAREN LEPAGE**

{from page 58}



FABRIC

- Main: 1 yd printed linen or quilting cotton, 44" (shown: Black)
- Accent A: ⅔ yd printed quilting cotton, 44" (shown: Reed)
- Accent B: ⅓ yd printed quilting cotton, 44" (shown: Teal)

OTHER SUPPLIES

- Template, supplied on insert:
 - Bag Bottom (A)
- One set of 1" D-Rings
- One craft-size package quilt batting
- Coordinating thread

FINISHED SIZE

20" tall × 11" diameter

NOTES

- All seam allowances are ½".
- Quilting is best done on a machine with a walking foot.
- Minimal pinning is suggested. Remove pins as you stitch.

CUT THE FABRIC

- 1** From the Main fabric, cut:
 - Two Bag Bottom (A)
 - Two 34½" × 10" rectangles for the Bottom Panel
 - One 4" × 32" rectangle for the Strap
- 2** From the Accent A fabric, cut:
 - Two 34½" × 10" rectangles for the Middle Panel
- 3** From Accent B fabric, cut:
 - One 4½" × 34½" for the Top Panel
 - One 5" × 42" for the Accent Strap
- 4** From the batting, cut:
 - One Bag Bottom (A)
 - One 34½" × 10" for the Bottom Panel
 - One 4" × 36" rectangle

QUILT THE BAG BOTTOM

- 5** Mark the midpoint of each Bag Bottom piece by pressing in quarters. The resulting lines will cross and form the guidelines for your quilting and assembly.
- 6** Make a sandwich of the three Bag Bottom circles, right sides facing out, with the batting in between. Line up the marks you pressed and pin circles together using one or two pins.
- 7** Using a stitch length of 3.0-3.5, quilt through all layers, beginning in the middle and moving out toward the edge, stitching straight lines ½" apart. Once you reach the edge, begin again in the middle and continue stitching lines out to the opposite side. Remove circle from machine, trim threads,

and turn the circle 90 degrees to begin quilting from the center again. Continue as before until the entire circle is quilted in squares to create a grid.

ATTACH AND QUILT THE BAG BOTTOM/SIDES

8 Fold each $34\frac{1}{2} \times 10$ " Main Bottom Panel in half, right sides together, matching short ends. Press to mark center. Baste the $34\frac{1}{2} \times 10$ " piece of batting to the wrong side of one of the Main pieces and treat as a single piece of fabric. With right sides together, stitch the short ends of the batting-lined piece and the remaining Main piece to form two tubes of fabric. Press seam allowances open, and turn right side out.

9 With right sides together, pin the batting-lined tube to the quilted Bag Bottom, aligning the seam on the Bottom Panel to a center quilting line on the circle. Pin the tube at the other side of the circle, aligning the pressed center mark of the tube to the opposite end of the center quilting line. Baste through all layers attaching the Bottom Panel to the edge of the circle, matching raw edges as you stitch.

10 Repeat on the flip side of the circle, pinning the remaining (unlined) Bottom Panel to the circle as before, aligning seam lines and center lines. Stitch through all layers. Turn lined Bottom Panel right side out so the quilted circle is at the bottom and Bottom Panels are wrong sides together with batting in between. Press. Remove any basting stitches that show.

11 Beginning 1" from the bottom of the bag at the seam of the Bottom Panel, quilt through all layers, backstitching when you reach the seam where you began. Continue quilting straight lines around the tube, 1" apart, until you reach the raw edges. **(figure 1)**

Note: Switch to a regular presser foot at this time if you were using a walking foot.

12 Fold the 4×32 " Main Strap rectangle in half lengthwise, wrong sides together, and press for a center crease. Open. Fold each long raw edge to the crease and press. Fold original center crease again, enclosing raw

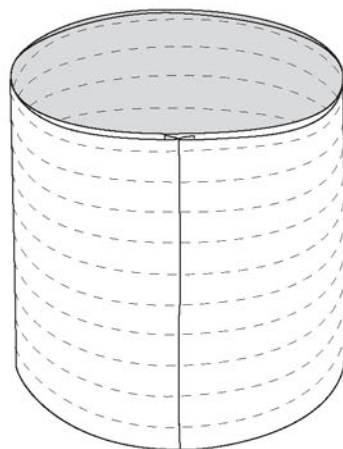


figure 1

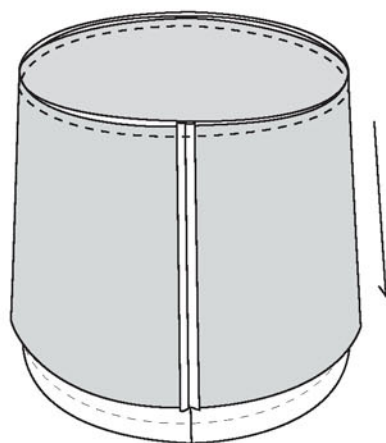


figure 2

edges. Edgestitch ($\frac{1}{8}$ " away from folded edges) along both long sides. Cut this piece in half to form two 16×1 " long pieces. Press one short end of each piece down 1" and place this end alongside the Bag Bottom seam. Measure 4" away and pin the remaining folded piece down. Stitch each of these straps to the quilted Bag Bottom using an X with a box around it to secure, leaving short raw edges free. On each raw edge, fold under $\frac{1}{2}$ " and then $\frac{1}{2}$ " again to finish. Stitch across the fold, backstitching at beginning and end to secure.

ATTACH THE MIDDLE PANEL

13 Fold each piece of $34\frac{1}{2} \times 10$ " Middle Panel in half, right sides together, matching short ends. Press to mark center. Stitch the short ends of each piece to form two tubes of fabric. Press seam allowances open.

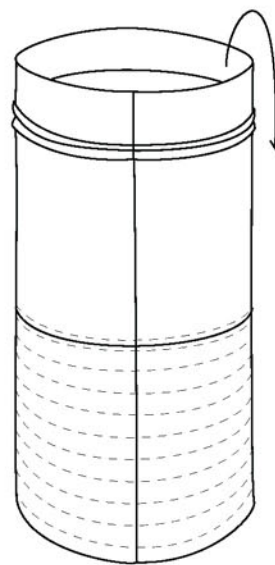


figure 3

14 With right sides together, slide one of the tubes inside the quilted bag bottom, aligning the seams. Slide the remaining Middle Panel over the outside of the quilted bag bottom, right side facing the bag bottom, aligning the seams. Pin at the seam and across from the seam. Stitch through all layers. **(figure 2)** Press the Middle Panels upward, enclosing the seam allowances. On the Middle Panel side, topstitch $\frac{1}{4}$ " away from the seam. Baste the raw edges of the Middle Panel together.

CREATE THE CASING

15 Fold each short end of the $4\frac{1}{2} \times 34\frac{1}{2}$ " Top Panel in $\frac{1}{2}$ to the wrong side of the fabric and topstitch. Press in place. Press in half lengthwise, enclosing the folded edges. Topstitch the short edges closed.

16 With right sides facing, slide the Top Panel inside the Middle Panel and align the raw edges to the raw edges at the top of the Middle Panel. Pin in place, beginning and ending at the seam. Stitch through all layers around the top of the bag. Press the folded Top Panel up **(figure 3)** and press. Using a three-step zigzag, topstitch the seam allowances to the bag side of the seam. Press.

17 Turn the folded edge of the Top Panel to the outside of the bag, right side facing out. Press in place. Beginning and ending at the seam as



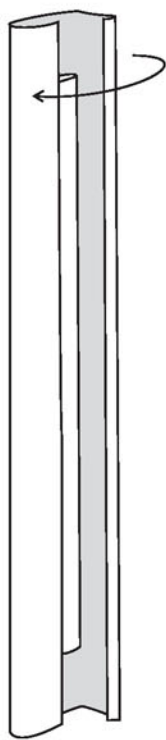


figure 4

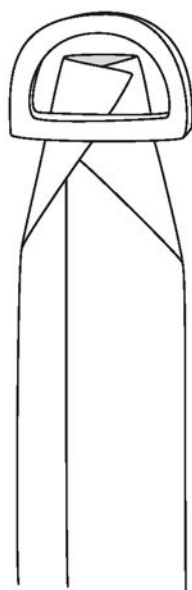


figure 5

before, edgestitch the folded edge of the Top Panel to the bag, to form a casing. The opening to the casing is the topstitched short ends from the first step in this section.

MAKE THE PADDED STRAPS

18 For the padded portion of the straps, press the 5" × 42" Accent Strap in half, with wrong sides together, lengthwise. Open crease, then press one long edge of the strap fabric ½" to the wrong side.

19 Fold batting in thirds, lengthwise, and lay along the first (center) crease, centered within the Accent Strap. Fold the long raw edge over the batting and press. **(figure 4)** Fold the pressed long edge of the strap fabric over the batting and the raw edge of the fabric. Press. The strap should be approximately 1 ¼" wide. Edgestitch down the center of the length of the strap, through all layers.

20 Fold the remaining raw edges enough to fit through two of the D-Rings. **(figure 5)** Press ½" up, slide the flat end of the D-Rings onto the strap, and bring the folded edge to where the padding begins. Stitch an X

with a box around it to secure. Repeat for the opposite end of the strap.

21 Thread the Main Straps through the D-Rings and adjust to desired length.

SOURCES

FABRIC Cloud9 Fabrics, Koi collection by Rashida Coleman-Hale, Smile and Wave in Reed, cloud9fabrics.com

Andover, Sun Print Collection by Alison Glass, Feathers in Teal, andoverfabrics.com

Robert Kaufman, Essex Yarn Dyed, in Black, robertkaufman.com

BATTING The Warm Company, Warm & Natural, warmcompany.com

KAREN LEPAGE is a gentle-living, hard-rocking, yoga-practicing, veggie-eating, sewing and art teacher. She co-hosts Southeast Michigan Crafty Meetups every month, designs sewing patterns, teaches sewing classes, volunteers in the Ann Arbor and Detroit crafty communities, and makes bespoke garments. She loves teaching almost as much as she loves learning. She makes sewing patterns for One Girl Circus and for Monaluna, and is co-author of *Sewing for Boys*.

Fresh Prints Clothespin Bag

by JOSÉE CARRIER

{from page 59}



FABRIC

- Front: ½ yd or one fat quarter cotton print (shown: green with leaves and flowers)
- Middle/Back: ½ yd cotton print, 44" (shown: white with strawberries)
- Back Lining: ½ yd or one fat quarter of cotton print (shown: honeycomb and bees in yellow and orange)

- Binding: ¼ yd complimentary solid cotton (shown: orange), or, double-fold bias tape, ¼"

OTHER SUPPLIES

- Templates, supplied on insert:
 - Front/Middle (A)
 - Back (B)
- Binding clips
- Pattern weights or small heavy objects
- Coordinating thread
- Decorative button for loop, ⅞"
- Carabiner for hanging the bag (shown: 1 ¼" × 2 ¾")

FINISHED SIZE

11" × 16 ½"

NOTES

- It is important to pay close attention to the fabric needed if you choose directional prints. Depending on the orientation of your fabric print, you could cut a panel in a fat quarter by orientating the template on the cross-wise grain.
- You can find carabiners in most hardware stores.

CUT THE FABRIC

- 1** From the Front fabric, cut:
 - One Front (A)
- 2** From the Middle/Back fabric, cut:
 - One Middle (A) on reverse
 - One Back (B)
- 3** From the Back Lining fabric, cut:
 - One Back (B)
- 4** From the Binding fabric, cut:
 - Enough 1" wide bias strips to equal 90"

BIND THE EDGES

5 Create a continuous double-fold binding from your cut strips. (See Create Binding in *Sewing Basics*) Pin binding along the raw edges of the Front and Middle pieces where the bag opening will be. Topstitch the tape in place close to its interior edge with the front of the bag facing up. Take care to catch the underside of the tape.

Note: You can use binding clips to hold the binding in place while sewing. Trim

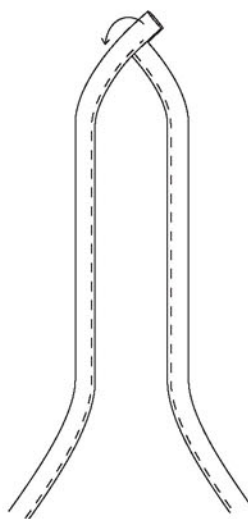


figure 1

the binding excess at the start and end edges.

ASSEMBLE THE BAG

6 Place the Back piece wrong side up on a table. Layer the Lining, the Middle piece, and the Front piece, all right side up. Take care aligning all raw edges. Use clips to hold all panels together.

7 Using binding clips, attach the binding along the raw edges to assemble all layers together. Starting at the corner of the top tab, stitch along the edges. Continue stitching until the end, then backstitch. Trim the bias tape about $\frac{1}{4}$ " further from the corner. Unfold the bias tape at the end, fold the extremity on $\frac{1}{4}$ " to enclose its raw edge, and then refold the tape. Fold the excess over the binding on the front of the bag and topstitch. (figure 1) This way the overlapping binding won't be seen once the bag loop is done.

CREATE THE LOOP

8 Fold the top tab in half to form a loop that will be used to insert a carabiner. Sew in place by sewing a tack. (figure 2)

9 To hide the tack on the front, handsew a decorative button over it. Take care to not go through both tab layers when sewing the button in place. Hide the thread between the layers, this way it won't be seen on the back of the bag.

SOURCES

FABRIC Windham Fabrics, Briar Rose by Heather Ross, Nanny Bee in Green,

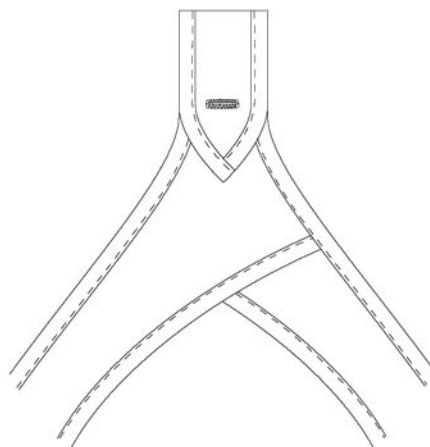


figure 2

Strawberry in Orange, Hex Bee in Yellow, windhamfabrics.com
Robert Kaufman, Kona Cotton in Tangerine, robertkaufman.com

BINDING CLIPS Dritz.com

JOSÉE CARRIER has worked in the engineering field and is currently a mom at home. In her free time, you can find her in her sewing room. She loves creating with fabrics and threads and designing projects. She has found in quilting and patchwork projects a great way to express her creativity. She is part of the Modern Quilt Guild and co-founder of its Montreal branch. Visit her at thecharmingneedle.com.

The Ultimate Gardener's Apron

by **TINA LEWIS**

{from page 60}



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

FABRIC

- Main: $\frac{3}{4}$ yd cotton canvas, 45"-58"
- Print: 1 yd cotton print, 45"
- Vinyl: $\frac{1}{4}$ yd clear vinyl, 54"

OTHER SUPPLIES

- Templates, downloadable:
 - Apron (A)
 - Bib Pocket (B)
 - Skirt Pocket (C)
- 3 yd cotton or polypropylene webbing, 1"
- Five D-Rings, 1"
- One swivel snap, 1"
- One set of square hook and loop tape, $\frac{7}{8}$ "
- Fray sealant

FINISHED SIZE

24 $\frac{3}{4}$ " × 24 $\frac{3}{4}$ "

NOTES

- The apron can also be made of denim or heavy, bottom-weight cottons.
- Do iron vinyl or polypropylene webbing.
- To navigate tight curves with wide bias binding, stretch the outer curve of the binding as much as possible and press, while easing in the inner curve. For stubborn cases, work small stitches along the edge of the inner curve and draw up to fit without gathers or pleats; press. Baste the shaped binding to the curve and stitch in place.
- The terms right and left in the instructions refer to facing the apron, not wearing it.
- The skirt pocket is cut on a crosswise fold so a directional print is not sideways.
- The bib pocket is sized for an iPhone and fastened so it won't fall out when you bend over.

CUT THE FABRIC

- 1** From the Main fabric, cut:
 - One Apron (A)





— One Bib Pocket (B) and transfer markings.

2 From the Print fabric, cut:

- One Skirt Pocket (C), transfer markings
- Four 11"x1½" Pocket Dividers
- 3" wide bias strips totaling four yards for the Pocket and Apron Bindings

3 From the Vinyl, cut:

- One 14½" × 6¾" piece for the Skirt Pocket

4 From the webbing, cut:

- 24½" and 14" for the Neck Straps
- 34" (XS-M) or 44" (L-XL) and 4" for the Waist Straps
- ¾" for the swivel Snap Strap
- 7" for the Waist Loop
- 2½" for the Belt Loop
- 6½" for the Hook and Loop Strap
- 2¼" for the D-Ring Strap

MAKE THE BINDING

5 Cut the ends of the 3" strips on the bias and join together in ¼" seams; press open. (See Cutting Bias Strips in Sewing Basics) Wrong sides together, press strip in half lengthwise. Open out; fold the edges to the center fold and press. Re-fold, making a ¾" double fold binding.

ASSEMBLE THE BIB POCKET

6 Fold under ½" on the sides and the bottom of the Bib Pocket; press. Finish the top by zigzagging over the edge. Fold the top under 1"; press and topstitch ¾" from the fold. Stitch

a hook and loop square on the right side where indicated. Pin the pocket to the bib where indicated. Starting at the upper left corner of the pocket, edgestitch down the left side, across the bottom to ¾" from the stitched edge, and back up to the top. Repeat on the right side, stitching across the bottom 1¼", leaving a 1" channel between the stitching.

7 Slip the 2¼" strap through a D-Ring and fold it in half; stitch the ends together. Push the ends ½" up into the bottom of the 1" channel between the stitching. Edgestitch the remaining 1" of the bottom of the pocket, catching in the strap, and stitch a 1" × ½" rectangle with an X.

8 Fold under 2½" on one end of the 6½" hook and loop strap. Pin the remaining hook and loop square at the fold on the under side; edgestitch in place. Place the other end of the strap at the top edge of the apron, where indicated, so the hook and loop squares meet; baste in place. Sew the strap to the apron with a 1" square, 1" down from the top, enclosing the end of the strap underneath.

ASSEMBLE THE SKIRT POCKETS

9 Fold the Skirt Pocket on the fold line; press. Bind the fold by encasing it in the bias binding and edgestitching, making sure to catch in the underside. On the lower edge, sew a gathering stitch between the indicated points on both sides, through both layers.

10 Place the Skirt Pocket on the Apron, right sides up, matching centers and with the lower edges even. The pocket will extend beyond the apron on both sides. Bind the top of the vinyl Skirt Pocket in the same manner. Layer the vinyl Skirt Pocket on the printed skirt pocket, right sides up, matching centers and with the lower edges even. Baste all layers together along the lower edge of the vinyl and ¼" from either side edge of the vinyl.

11 Fold the long sides of each 11" pocket divider strip to the wrong side, meeting at the center; press. Pin the pocket dividers in place on the pockets where indicated, 2" from either side of the center and 4" to the sides of the



first dividers, having the lower edges even with the lower edge of the apron. Fold the top ½" of each divider under the top of the pocket. Stitching through all layers, edgestitch the sides and top of the pocket dividers, enclosing the sides of the vinyl with the outer dividers.

12 Slide in the edges of the extended printed pockets on the sides to match the edges of the apron; pin in place. Draw up the pocket gathers to fit and tie off. Baste the pockets to the apron ½" from the edge.

BIND THE APRON

13 Bind the apron skirt by encasing the edge in the bias binding from corner to corner, enclosing all the pocket edges. Pin in place, easing around the curves as noted above. Edgestitch the binding, making sure to catch it in the underside.

14 Bind the bib in the same manner, enclosing the bib pocket strap, and folding in the binding ends ½" at the corners. Stitch the ends together.

ATTACH THE WAIST STRAPS

15 Fold under ½" on one end of the 4" strap and pin. Slip the other end through two D-Rings; fold under 1 ½" and pin. Place the folded strap in the indicated position on the left side at the waist, with the D-Rings toward the side. Edgestitch the strap in place, enclosing the ends underneath; stitch an X through the rectangle.

16 For the belt loop, touch fray sealant to both ends of the 2½" strap; fold the ends under ¼" and place the loop at the left corner of the apron where indicated. Edgestitch both ends.

17 Fold under $\frac{1}{2}$ " on one end of the 34" strap and pin the strap to the indicated position on the right side at the waist. Form the 7" strap into a loop and stitch the ends together. Tuck the loop under the waist strap at the folded end and pin. Edgestitch the waist strap in place on the apron, catching it in the loop. Stitch an X by the fold.

18 Bring the strap around the waist, through the belt loop and the D-Rings, and back through one D-Ring. Trim the strap to the desired length and hem the end by folding under $\frac{1}{2}$ " twice and stitching in place.

ATTACH THE NECK STRAPS

19 Fold one end of the 24 $\frac{1}{2}$ " neck strap under $\frac{1}{2}$ " and pin the end to the left side of the bib, next to the top of the pocket. Edgestitch in place with a 1 $\frac{1}{4}$ " rectangle and an X. Fold the other end under $\frac{1}{2}$ ", slip it through two D-Rings, and fold back 2"; stitch as before. Fold one end of the 14" neck strap under $\frac{1}{2}$ " and pin the fold to the left side of the pocket; stitch as before. Slip the strap through the D-Rings and back through one D-Ring. Adjust the strap to fit, trim to the desired length and hem the end by folding under $\frac{1}{2}$ " twice and stitching in place.

COMPLETE THE APRON

20 Fold one end of the 3 $\frac{1}{4}$ " strap under $\frac{1}{2}$ ". Slip the other end through the swivel clip and fold under 1". Pin the folded strap to the apron even with the top of the left waist strap and $\frac{1}{2}$ " to the center. Edgestitch a rectangle on the strap with an X inside.

SOURCES

FABRIC Anna Maria Horner, Field Study collection, Sinister Swarm in Leaf, annamariahorner.com

Single Fill 10 oz. Duck Fabric in Terra Cotta, and Clear Vinyl, onlinefabricstore.net

HARDWARE Solid brass swivel bolt and D-Rings, buckleguy.com

TINA LEWIS is an award-winning sewist and designer who lives high in the mountains of Park City, Utah. Her quilts, clothing, and accessories for adults and children have been featured in numerous publications. Often detailed with hand-stitched needlework, her work has a fresh classic look.

Goth Ties

by KAREN LEPAGE

{from page 61}



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

FABRIC

- Main: 1 yd quilting cotton, linen, chambray, voile, or vintage mystery fabric, 44"
- Lining: 1 yd lightweight muslin, cotton, or shirting material, 44"

OTHER SUPPLIES

- Templates, downloadable:
 - Top (A)
 - Middle (B)
 - Bottom (C)
- Coordinating thread
- Handstitching needle
- *Optional:* point turner

FINISHED SIZE

69" long $\times$ 4 $\frac{1}{4}$ " wide at the widest point

NOTE

- All seam allowances are $\frac{1}{4}$ ".

CUT THE FABRIC

1 From the Main fabric, cut:

- One Top (A)
- One Middle (B)
- One Bottom (C)

2 From the Lining fabric, cut:

- One Top (A)
- One Middle (B)
- One Bottom (C)

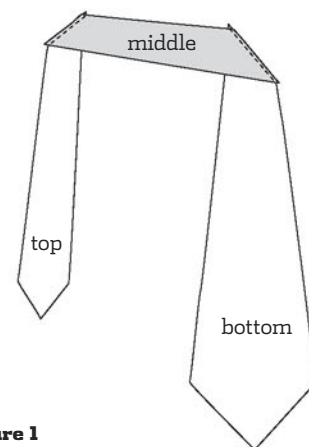


figure 1

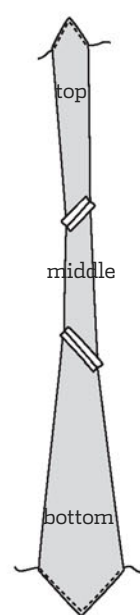


figure 2



figure 3

MAKE THE TIE

3 With right sides together, stitch the Main tie pieces as shown. (**figure 1**) Repeat with the Lining pieces. Press seams open.

4 With right sides together, stitch the Lining to the Main at the top V and the bottom V. (**figure 2**) Trim corners.

5 Turn tie right sides out. Using a point turner or a blunt pencil, press the point out at a sharp angle. Press.

6 Zigzag the raw edges together using a stitch width of no more than 0.6 on each long side, letting the needle stitch off the fabric to overcast the edges neatly. Fold one long edge $\frac{1}{4}$ " toward



the lining side of the tie assembly, and press. **(figure 3)**

7 Fold the zigzagged edge toward the center of the tie on the lining side. Fold the pressed edge toward the center, overlapping the previous fold. Press.

8 Use the finishing stitch of your choice to close the two pressed flaps. Choose a hemming stitch if you want the thread to show, or a slipstitch for an invisible finish. (See Sewing Basics) Knot securely at each end. Give it a final press with steam.

SOURCES

FABRIC Cloud9 Fabrics, Dem Bones collection by Sarah Watson, in Skullstripe, Checkerbone, Tombstone Vine, and Xray, cloud9fabrics.com.

KAREN LEPAGE is a gentle-living, hard-rocking, yoga-practicing, veggie-eating, sewing and art teacher. She co-hosts Southeast Michigan Crafty Meetups every month, designs sewing patterns, teaches sewing classes, volunteers in the Ann Arbor and Detroit crafty communities, and makes bespoke garments. She loves teaching almost as much as she loves learning. She makes sewing patterns for One Girl Circus and for Monaluna, and is co-author of Sewing for Boys.

Modern Fold Over Clutch

by **KRISJE DEAL**

{from page 61}



FABRIC

- FF1: ½ yd printed linen/cotton blend (shown: camera/polka dot)
- FF2: ½ yd printed linen/cotton blend (shown: glasses/chevron)
- Lining: ½ yd cotton fabric

OTHER SUPPLIES

- ½ yd medium-weight fusible interfacing, 20"
- 12" zipper
- Zipper foot
- Two 1" pieces of matching bias tape
- Matching thread

FINISHED SIZE

12½" × 13" (unfolded); 7½" × 13" (folded)

NOTES

- FF = fashion fabric
- All seam allowances are ½" unless otherwise noted.
- Press all seams open.

CUT THE FABRIC

- 1** From FF1, cut:
 - One 8" × 14" rectangle for Front
 - One 6" × 14" rectangle for Outer Flap
- 2** From FF2, cut:
 - One 8" × 14" rectangle for Back
 - One 6" × 14" rectangle for Inner Flap
- 3** From Lining Fabric, cut:
 - Two 13" × 14" rectangles
- 4** From the interfacing, cut:
 - Two 13" × 14" pieces

ASSEMBLE OUTER PIECES

- 5** Mix and match one of each outer fabrics. Place the 8" × 14" Front rectangle right side up. Lay the 6" × 14" Inner Flap rectangle right side down over the Front fabric, aligning the top edges. Make sure the print on the Inner Flap will be upside down when flipped open. Pin along the top edge and stitch. Open up and press.
- 6** Repeat with the Back and Outer Flap.

ATTACH INTERFACING

- 7** Fuse interfacing pieces to the wrong side of both outer pieces, according to the manufacturer's instructions.

ADD ZIPPER

- 8** Sew a small piece of bias tape on both ends of the zipper.
- 9** With right sides together, align the raw edges of the zipper with the top edge of one outer panel piece. Pin and stitch along the top edge,



beginning and ending ½" from the outside edges.

10 Align the top edge of one lining piece over the zipper and outer panel with the right sides together. Pin and stitch together along the top edge beginning and ending ½" from the outside edges.

11 Repeat for the other side of the zipper and press.

FINISH THE CLUTCH

12 Open the zipper, and with right sides together align outer panels along the sides and bottom. Pin and stitch the outer panels together, keeping the lining out of the way. Turn right side out and press.

13 Pull the lining out through the zipper, enclosing the outside of the clutch within. Align the sides and bottom edge of the lining, right sides together, pin and stitch along the three sides leaving a 6" opening in the seam along the bottom edge.

14 Pull the outside of the clutch through the lining opening. Push out all the corners. Press the seam allowance of the opening and topstitch it closed. Put the lining inside the purse and press.

SOURCES

FABRIC Kokka, Echino Nico Summer 2013 collection, kokka.co.jp/en

KRISJE DEAL has a fine art background and loves all things creative. When she is not creating, she can be found teaching Kundalini Yoga in the Finger Lakes region of New York state. Krisje wants to thank her wonderful husband, Ryan, and their three crazy cats for their love and support! Visit her at graciejeancrafts.etsy.com.

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PROJECT DESIGNERS

CHRISTEN BARBER

lovebyhand.com

HEIDI BOYD

HeidiBoyd.blogspot.com

LAURA BOYNTON

etsy.com/shop/TailorsofRowley

CARRIE BLOOMSTON

such-designs.com

JOSÉE CARRIER

thecharmingneedle.com

KRISJE DEAL

graciejeancrafts.etsy.com

ANNE DEISTER

springleafstudios.com

DIANE GILLELAND

craftypod.com

LINDA TURNER GRIEPENTROG

gwizdesigns@aol.com

KEVIN KOSBAB

feeddog.net

LINDA LEE

sewingworkshop.com

KAREN LEPAGE

onegirlcircus.com

TINA LEWIS

tinalewisdesigns@gmail.com

MELANIE MCFARLAND

MelanieMcFarlandQuilts.com

LISA POLDERMAN

poldapop.blogspot.com

CHARISE RANDELL

ChariseCreates.blogspot.com

TAMMY SILVERS

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Essay **LINZEE KULL MCCRAY**

LAST SPRING, ENTICED BY A CLASS AT A LOCAL SHOP, I DECIDED TO GIVE GARMENT SEWING A TRY. The class description said we'd use the Sorbetto, by Colette Patterns, to create a cool, casual summer top. No zippers, no buttonholes, a forgiving fit. I love to sew, but I'm usually stitching quilts, pillows, and totes. My garment-constructing sensibilities were dampened decades earlier, when my couture-sewing mother's perfection failed to mesh with my "it's good enough" aesthetic. And nothing I sewed ever fit. But I'm a sucker for learning something new: I signed up.

While I had my eye on a lustrous (and pricey) voile, experience taught me the top might not slide smoothly over my torso, so I used six-year-old quilting cotton for my muslin. Sure enough, the armholes gaped and it was tight across the back. But instead of hurling it aside, certain that its

poor fit was a commentary on my personal imperfections, I tried a full bust adjustment. Guided by online videos and blog posts and armed with slightly more patience than I had as an adolescent sewist, I made another muslin, this time from a green remnant old enough to have a date (2003) printed on its selvedge. I added a sleeve courtesy of an online pattern, and with a nip here and tuck there, it fit! I stitched two vintage mother-of-pearl buttons to the front, popped it on over a skirt, and stepped out into the sun.

Next up: the voile. Thanks to my alterations I knew it would fit, and I whipped it up in a couple of hours. The fabric was light and cool, perfect for the hottest days. And though summer was waning, I couldn't resist making one more top, delighting in turning a 10-inch square of pumpkin-colored shot cotton into a contrasting bias tape embellishment. I wore it proudly.

Usually, stitching the same pattern four times would be my definition of tedium. I enjoy novelty, challenge, and taking risks—heck, that's why I took the class in the first place. But I found that sewing the top over and over provided an opportunity of a

different sort. I remembered how to set in a sleeve and learned to make a French seam. I gained confidence, of course, but familiarity with the pattern also gave me room to mull options and move beyond the basics: with the third top I was sure enough of the pattern's technical aspects that I could play with design. My lessened anxiety meant I could relax and appreciate the cheerful hum of my Featherweight, the sun coming through the windows, the feel of fabric under my fingers. The skills I honed with each top no longer intimidate me. I can even see myself applying them in my next, more complicated project. Buttonholes, anyone? ✱

LINZEE KULL MCCRAY is a writer and editor with a focus on textiles and crafts. She's a contributing editor for *Stitch*. Find her on Instagram and Twitter at @seamswrite.

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