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36 *sweet* PROJECTS TO SEW

make this pretty
BUTTON TOTE!
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* ARCTIC DUVET COVER
* ANIMAL SILHOUETTES
* OWL ROOM DIVIDER



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back to *natural*



THE NATURAL WORLD HAS BEEN ON MY MIND LATELY. Strange as it may sound, winter is one of my favorite times to be outdoors, whether I am walking along a beach or hiking a mountain trail. The peace and solitude of wintry landscapes make for inspired reflection. And in my sewing, I love natural fibers to heat things up and cozy projects that bring the outdoors inside. Winter is usually the season of withdrawal and retreat, but what better time to stitch up styles and projects that express your love of the natural world through sewing.

That's why this issue's theme of Back to Natural is so appealing to me. The gallery sections are full of projects, fabrics, and techniques inspired by nature and the natural world—36 projects in all! In **Tweeds and Plaids**, you will find items made up in the true textiles of winter that envelope our bodies and homes in warmth. **Sustainable Fashion** moves the focus in wardrobe and home from acquisitive to sustainable and multi-use. **Goddess Style** offers up fantastic and romantic projects with regal flair. **Hands-On Nature** uses embellishment, embroidery and appliqué to echo the shapes, silhouettes, and patterns of the natural world. And **Arctic Reflections** takes icy inspiration from arctic whites and pinks, frosty blues, and cool earthy tones utilized in wintry fashion projects and cold-weather home gear.

The issue's features zero in on cozy and natural textiles: how to work with plaids; how to stitch up your own plaid patterns with thread; a review of the season's nature-inspired fabrics, and a visit to the world of architect-turned-textile-designer Carolyn Friedlander.

You'll have no trouble filling up chilly days and evenings with all the projects and techniques in this issue. Winter will be your favorite season, too.

The teams at *Stitch* appreciate all the wonderful notes that we get from you—we know you love *Stitch* as much as we do. Now you can get *Stitch* delivered to you year-round. Sign up for a subscription at *SewDaily.com*. And while you're there, look for kits for the Tweedy Townhome Pillows and the Wonderfully Warm Infinity Scarf!

Happy stitching!

amber eden

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For the Little Fashionista in You

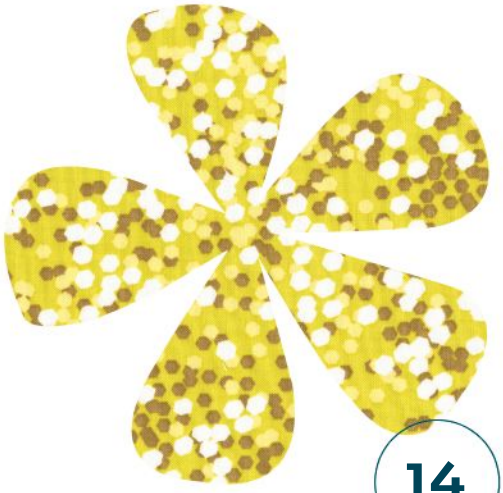
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Editors' picks for products, tools, books + notions

* what's new + cool



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Paradiso Designs, paradisodesigns.com, $7–$15.

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Therm O Web, thermowebonline.com, $3.98.





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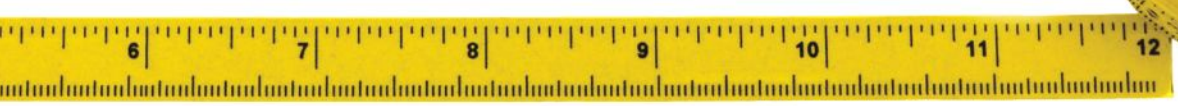


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sew boutique

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

SOFT SHOES

One company's footprint treads lightly

Text **LINDA TURNER GRIEPENTROG**





Photos by Linda Turner Griepentrog



Photo by Martin Doellinger

Tricia Salcido (left) and Larkin Holavarri are the elves in charge of Soft Star Shoes, creating colorful handmade shoes for all ages.

Nestled in a loft in downtown Corvallis, Oregon, the Soft Star Shoes "elves" craft soft, flexible handmade shoes for children and adults. The whirring machines and clicking die presses are surrounded by shelves of colorful animal hides and rolls of assorted fabrics used for construction.

Founded in 1984 by Tim Oliver, the company is now owned by Tricia Salcido, who holds the title of C. Elf. O, and her business partner Larkin Holavarri. The company's footwear philosophy is based on the premise that shoes should not be highly structured, but more glove like—allowing toes to grasp the ground as you walk. In 2010, the company started manufacturing shoes to appeal to minimal or barefoot runners and now offers several styles of running shoes, including its notable RunAmoc shoe.

Custom is what it's all about at Soft Star Shoes—customers can pick not only the material (leather, suede, or vegan options) for their shoes, but also the color combinations, trims, and soles. No one says both shoes in the pair have to be the same—since they're handmade, anything goes. If you don't want to choose, there are also stock styles available. This little company makes more than 12,000 pairs a year.

The office sports a dog kennel, playhouse and lots of toys, as Tricia's and Larkin's children spend time at the loft, as does a new puppy. This integration of family is part of the company philosophy, as is minimizing the impact on the environment. All leathers and suedes are sourced and tanned in the United States and use formaldehyde-free dyes. All of the company's power is solar or wind generated.

Sewers at Soft Star Shoes work on Juki industrial machines, using polyester thread and needles in sizes 125 to 140 to secure the seams and fasteners. Glue is used to attach rubber soles and some heel pieces, and shoe soles are hand trimmed in the finishing process. Some styles are even initially cut by hand.

Each shoe order travels through the construction process in a colorful bin with its paperwork. On the day of our visit, there were several pairs of red Mary Janes being made, some custom running shoes sporting cork and breathable neoprene-like accent panels, and Sherpa-lined boots headed for both New Zealand and Sweden. Tricia was wearing a pair of shoes with white socks to test some new leather dyes under consideration.

Scraps are used to make pet toys with proceeds going to support Kids for Kids, a charity supplying goats to families in Sudan. Sewers can also stop by the company and pick up free leather scraps from a wicker trunk in the entryway. (If you're not local, there's a shipping fee.)

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



Photo by Janita Douglas



Photo by Boston Museum of Fine Art



Photo by Berene Campbell

ABOVE: The Shapiro Family Courtyard of the Boston Museum of Arts festooned with more than 1500 flags. RIGHT: A flag stitched by Berene Campbell, with the words of eight-year-old Martin Richard, who died in the bombing.

ABOVE: Amy Friend (left) and Berene Campbell joined forces with hundreds of sewists and the Boston Museum of Fine Arts to share hope and love in response to the Boston marathon bombing.

to Boston with Love

Quilters stitch flags for marathon exhibit

Text **LINZEE KULL MCCRAY**

Although she hesitates to admit it, the idea for To Boston With Love, an exhibition of volunteer-stitched flags bearing messages of hope and support, came to Berene Campbell in a dream. "I know it sounds a bit kooky," she says of her response to the Boston Marathon bombings in April. "But I woke up the next morning and knew this is what I would do."

Berene, who designs sewing and embroidery patterns, is the first to admit that doing it required help, and lots of it. Thanks to social media— Facebook, Instagram, her Happy Sew Lucky blog—and Modern Quilt Guild contacts, sewists learned that Berene was collecting 6" × 8" double-sided flags that could be tied together. "The ties were symbolic of all these quilters from far away, reaching out and holding hands," says Berene.

While searching for a Boston contact, colleagues put her in touch with Amy Friend of the blog During Quiet Time. "I was looking for someone to help me hang them, even between two trees," says Berene. "When I contacted her, Amy right away said, 'I'm in.'" It turns out that Amy is a former curator and her contacts at the Boston Museum of Fine Arts (BFA) agreed to an exhibition. From May 25 to July 7, more than 1700 flags from 75 guilds and groups and more than 300 individuals hung in the Shapiro Family Courtyard. Nearly 30,000 people visited over Memorial Day weekend alone. "People would walk into this vaulted space, look up and gasp, and then walk from one flag to the next," says Berene, who flew to Boston to help hang flags and attend the opening. "It was lovely to watch. I get a lump in my throat just talking about it."

Indeed, the positive feelings generated by the project go much further than Berene envisioned. "The amount of goodness, the number of people who embraced it, shows such a faith in humanity," she says, noting that flags arrived from nearly every U.S. state and myriad countries, including South Africa, Ireland, France, Australia, and Canada, where Berene lives. "People didn't know me, didn't know Amy, but they gave of themselves."

Berene also credits the BFA for its nimbleness. "Institutions usually plan exhibitions for years and they did this in three weeks," she says. "They designed the display based on a third of the flags and the number kept changing. The Friday before we hung them we had 900 and within a couple of days we had 850 more. The museum was flying by the seat of its pants and it took the risk with gusto."

Berene believes the project's success was due in part to the small size of the contributions. "It was a quick project that didn't require a lot of materials and was inexpensive to post," she says. But she knows it goes deeper than that. "As a human being, when you see someone suffer, a stranger or someone you know, you want to reach out and help," says Berene. "Enabling people to do something allows them to heal themselves. I didn't plan it, but I've witnessed it—people have told me how thankful they were to participate. It makes me so grateful to be a part of this community, and reminds me that there are far more big-hearted people out there than bad guys."

nature's DELIGHTS

EMBRACE THE NATURAL WORLD



Photo by Doris Häusler

1 | Wear a German novel with this ***modern collar necklace***. Carefully assembled from small disks cut from book pages, the letters create tiny little specks of color lines against a stark winter white background. Upcycled statement pieces in other colors—including beautiful ombre effects—are also available. *Paper Statement, etsy.com/shop/PaperStatement*, $80.33.

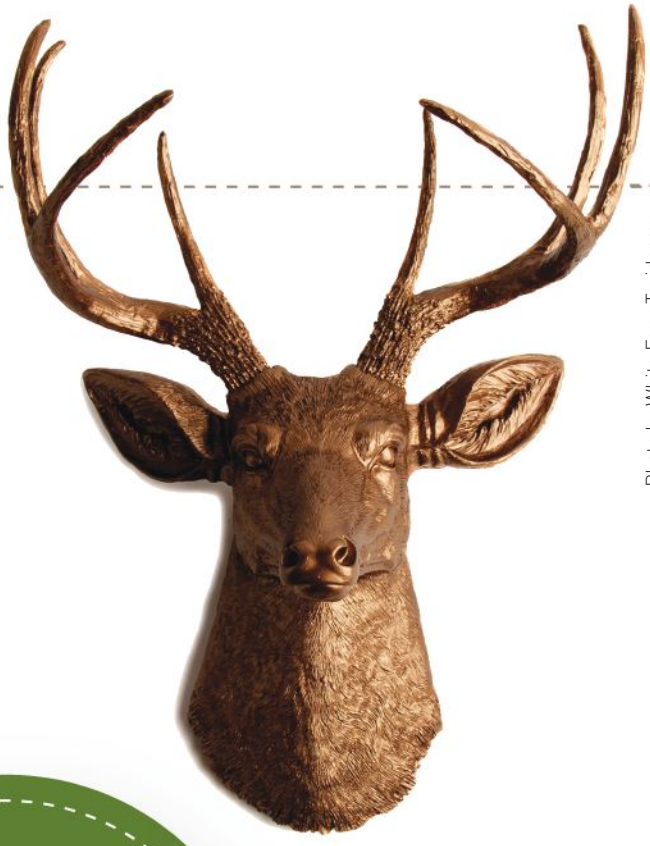


Photo by White Faux Taxidermy

2 | Chic design meets cozy winter cabin with this beautifully detailed ***faux deer head*** taxidermy. Dipped in a rich bronze resin, it is surprisingly lightweight at only six pounds. Choose from lions, buffalos, elephants, or even a dinosaur head offered in a variety of pastels, gold and silver. *White Faux Taxidermy, whitefauxtaxidermy.com*, $89.99.



Photo by Cheree DiBiccar

5 | Keep your yarn from rolling around as you knit or crochet by storing it in this ***ceramic yarn bowl*** handpainted with specs of forest green and earthtones. At 5¾" x 3" high, it is the perfect little knitting companion. *Mia Sorella Gifts, etsy.com/shop/miasorellagifts*, $26.



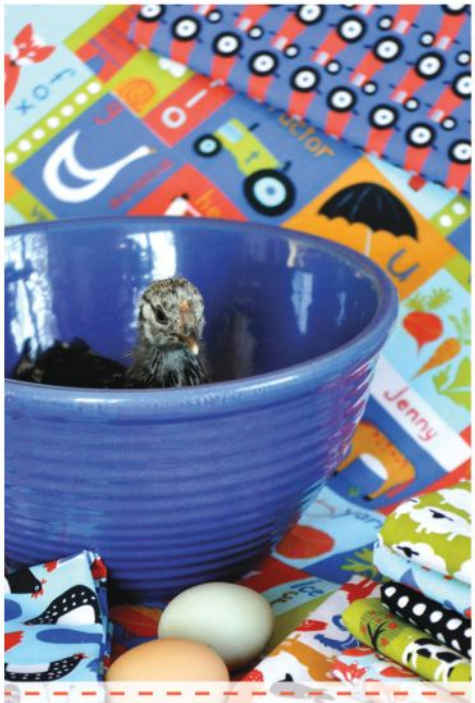
Photo by Kayo Andrews

3 | Welcome a little piece of Maine into your home. This set of two adorable little ***birch tree houses*** is handcut from reclaimed white birch trees and can be paired with matching candle holders and coasters also available online. *Urban Plus Forest, etsy.com/shop/urbanplusforest*, $16.



Photo by Sziklai Péterné

4 | Try on this uniquely designed ***dazzling beaded necklace*** in an eye catching shape. Constructed using a right-angle weave technique, the flat and transparent green seed beads give an impression of lush greenery. *Szikati, etsy.com/shop/szikati*, $165.





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the season's *natural fabrics*









Nature-inspired fabric designs reflect the classic beauty of the natural world

Text **SUSAN BEAL**

Fabrics, clockwise from left: Folk Modern *Tulips* by Ellen Luckett Baker for Kokka, Eclectic Elements *Butterflight* by Tim Holtz for Coats & Clark, Carnaby Street *Ladylike Black Tea* by Pat Bravo for Art Gallery Fabrics, Sunnyside *Buttercup* by Kate Spain for Moda Fabrics



Notting Hill by Robyn Pandolph for RJR Fabrics



Tule *Flora's Oasis Rosa* by Leah Duncan for Art Gallery Fabrics

FROM THE EARLIEST KNOWN cave and animal-hide paintings to medieval handwoven tapestries and the first mass-produced printed textiles during the Industrial Revolution, fabric designs have always been inspired by nature. Floral and botanical motifs over the centuries have ranged from the simplest outline of petals or leaves to lush and detailed blossoms or forests, while familiar and exotic animals and birds have offered plenty of artists inspiration as well. From intricate eighteenth-century toiles that captured tiny, fascinating scenes in nature to colorful twentieth-century botanical conversation prints and feed sack florals, the history of these fabric designs is fascinating and complex.

Many of today's modern fabric prints are clearly inspired by nature, from vibrant gardens to life deep under the ocean . . . but with fantastical qualities, bold color choices, or creative compositions that often set them apart from a simpler, more realistic style. After seeing some absolutely beautiful designs at spring 2013 International Quilt Market, I was fortunate to talk to some fabric designers about their new work, and what inspired them most in creating it.

VINTAGE-INSPIRED AND HISTORICAL CONTEXT

Robyn Pandolph explains that the designs for her new Notting Hill collection for RJR Fabrics were "inspired from nineteenth-century vintage French and English decorative fabrics. I really love the wild rose motif. My collection includes French and English pieces from the eighteenth, nineteenth, and early twentieth centuries, and most of the pieces that I collect contain roses." A historic section of London also provided a creative spark: "I named my line after Notting Hill, a trendy, fashionable neighborhood in West London. There's no better word to describe it than colorful, from the vivid colors of the townhouses and gardens. . . . I felt this line, with its unique mix of colors and florals, spoke to the flavors of this quaint, romantic neighborhood."

Kokka designer Ellen Luckett Baker says, "Folk Modern was inspired by my love of American and Dutch folk art, but I wanted to create pared-down geometric designs that simply echo these traditional motifs. In this collection, I decided to use bright, bold colors juxtaposed with the traditional motifs like tulips and horses to create something more contemporary. My designs are simple in the end, but often start out with much more detailed drawings that I whittle down to just the essential elements. Botanical prints are often a favorite of mine, and a subject from which I continue to draw inspiration. I like to have fresh flowers in the house whenever possible."

Pat Bravo, designer and owner of Art Gallery Fabrics, says she, too, starts from a historical standpoint when she's dreaming up her new designs. "I am a huge fan of botanical and floral motifs in my collections. Because my prints are inspired by history, I do a lot of research in nature related with that period or theme that can serve me as a starting point to design my own concept. For example, how different societies in history were delineating their vision of art, how interested they were in nature, are things that 'move' me and impress me very much. Nature brings us back to our senses and calm us down in the middle of a stressful world. It plays a great role in my collections and I always try to include as much as I can. In Carnaby Street (my latest collection), I was inspired by the famous swinging 60's movement that used flowers in a very symbolic way that has become the icon of an era as we know it right now! It was a delight and I had so much fun designing this line."

Meanwhile, the first-ever fabric line from sewing industry cornerstone Coats & Clark is designer Tim Holtz's Eclectic Elements. The collection includes striking imagery inspired by vintage ephemera and collectibles of all kinds. Tim, a well-known paper crafter and designer, included this particularly striking Butterflight design, with detailed line drawings of butterflies and moths in a charming antique style.


Anna Maria Horner


Tula Pink


Jane Sassaman

NATURE-INSPIRED RIBBONS

I asked Edith Minne, founder and president of Renaissance Ribbons, about her favorite nature-inspired ribbon designs. They weave their ribbons in the French tradition using jacquard looms for a colorful and textural quality that's unmatched by simpler methods.

She says, "A good design is all about harmony and balance and we have all seen how nature is a perfect master of good design! It's wonderful to see how often our designers find their inspiration in nature. The recent Field Study by Anna Maria Horner is a reflection of her love of nature and in her own words: 'A sense of adventure and the idea of investigating the natural world up close and from afar were at the core of every print that I designed for Field Study .... This gave birth to colorful moths, close-up poppies, botanical drawings, plant structures, animal prints, and more.'"

Edith continues, "The ocean inspiration in Salt Water by Tula Pink is one of my favorites, and seems to satisfy everyone: shells, octo-garden, ocean ponies . . . all flow so well. And I also love the fabulous world of designs by Jane Sassaman—her first ribbon collection, Wild Child, is full of flower power. Her work is abstracted from nature, but her signature graphic style is totally contemporary."

GARDENS + FLORALS

Beautiful gardens and gorgeous flowers are certainly a constant creative inspiration for artists. Moda Fabrics' designer Kate Spain explained, "Gardening is a great passion of mine. The mysteries and surprises still keep me curious and excited. When I'm designing fabric, anything goes! I'm able to compose gardens of my own imaginings with florals that might not ever bloom together in the same season, or even in the same climate. In my most recent fabric collection, Sunnyside, I paired the cool-weather-loving, globe-shaped ranunculus with the tropical, star-shaped Madagascar jasmine. The possibilities are endless and inspiring!"

Aneela Hoey, also with Moda Fabrics, was an avid gardener until frustrating allergies interfered, and she found creative joy in quilting instead. "When I started thinking about designing the Posy collection I decided that if I couldn't garden in real life at least I could do it in fabric form. So I started out sketching some of my favorite flowers. I have a real love for wildflowers and anything tiny and spriggy looking so those formed the basis of those sketches and eventually led to the Bouquet print. I wanted the flowers to look natural and as if there was movement, as if the blooms are blowing around on a windy day. For the other florals in the group I stuck to floral silhouettes with a little hand drawing on them. I mixed florals with bunny rabbits for the Bunnies print to make it looks as if they are playing around in a meadow."

Art Gallery Fabrics designer Jeni Baker added, "I have always been drawn to plants and flowers. I love to garden, but most especially I love wildflowers. They are the basis for most of the plant life I drew for Nordika. Wildflowers are always slightly imperfect, and that fits well with my illustrating style. They're unpretentious, but can still be so beautiful."

BACKYARDS, FIELDS, + FORESTS

Swedish-born designer Lotta Jansdotter, who now lives in Brooklyn, New York, explained that her collections with Windham Fabrics (including the newest, Glimma) have a common thread of natural inspiration: "I am utterly inspired by nature and natural forms. It is always very evident in my work. I spent so much time as a kid roaming the forests and the seaside in Scandinavia. Exploring and simply being in the vast landscapes, open fields, experiencing the sparseness, the calm, and the beauty . . . that is still where I go to recharge and refuel, back to Scandinavia, walking barefoot most of the time, and swimming the brisk Nordic waters every summer."

British artist Eloise Renouf recently designed Bark & Branch, her first organic cotton collection for Cloud9. The collection is an offshoot of her fine art, prints, and other work on paper. She says, "I love the outdoors and have always found the colors, patterns, and textures in nature inspiring. I love the infinite variety, the imperfections, the unexpected color combinations, and the shapes and forms. There is a pleasing visual balance to many things found in nature, as well as naturally occurring patterns that I'm intuitively drawn to.



Nordika *Sweetish Seafoam* by Jeni Baker for Art Gallery Fabrics



Glimma *Tove* by Lotta Jansdotter for Windham Fabrics



Bark & Branch *Line Leaf* by Eloise Renouf for Cloud9



Posy *Bunnies* by Aneela Hoey for Moda Fabrics

"I've always drawn flowers, but more recently I've found other elements such as leaves and trees to be of increasing interest. I enjoy the stick-like quality of trees and branches, and the many linear patterns on leaves, and I'm a huge admirer of mid-century art and design, particularly textile art and ceramics."

Meanwhile, Birch Fabrics owner and designer Cynthia Mann created The Grove collection with her husband Jason Rector this year, which includes a line on organic canvas. "The Grove Decor collection was inspired by our own backyard in Paso Robles, California. Our house is on an old almond grove, with lots of almond trees, oak trees, and wild poppies. On a daily basis we have visitors such as deer, fox, squirrels, many different types of birds, including falcons, red tail hawks, even the occasional owl. The color direction is drawn from my own tastes in color choices that I use in my home, also drawn from nature."

FreeSpirit designer Valori Wells says her Wish collection "was inspired by the wishes of my friends and family, and my love of trees. I live in such a beautiful part of the country full of trees, I have always had a passion for them. I started thinking about the life of trees, their roots that ground them, the leaves or needles, that come back every year, the bark that protects them, the strength of a tree in a storm. All of this combined with the thoughts of my friends and family and their roots, love, dreams, strength, and wishes. I sent out letters asking close friends and family to send me a wish that they had so I could incorporate it into my Wishing Tree. I wanted the wishes to come from all ages—the youngest was my son, he was two at the time—and the oldest was a friend in her seventies. It was so amazing to get the wishes in the mail and see what the people I love wished for."

Amy Butler described her classic reissued Rowan Fabrics collection, Belle, in a similarly personal way. "For me, Belle is the



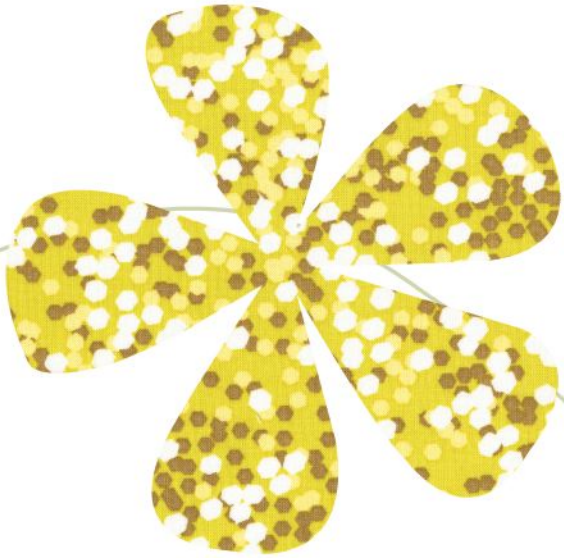
The Grove *Knotty Bois* by Cynthia Mann for Birch Fabrics



Wish Collection *Wishing Tree* by Valori Wells for FreeSpirit



Belle *Coriander* by Amy Butler for Westminster Fabrics



Waterfront Park *Reflection* by Violet Craft for Michael Miller Fabrics

perfect mix of natural forms and beautifully shows how they can be expressed across a mix of modern and classical designs. I love designing my collections with a broad vocabulary. I find loads of natural inspiration from spending time in my own garden and traveling, as well as spending a lot of time in natural environs collecting seed pods, shells, feathers, dried plants, and stones. Many of my personal collections in our home are all 'finds' from hikes where Dave (who designs under the name Parson Gray) or I have found interesting gifts from Mother Nature. There is a wonderful movement in the forms that unifies everything .... and as always for me, nature is a huge influence."

DESERTS, RIVERS, + URBAN LANDSCAPES

Leah Duncan says Tule, her first collection for Art Gallery Fabrics, "was inspired by the desert landscape where I had many adventures while I was living in the Southwest. It includes many desert flowers and geometric shapes that reflect the ravines and stark beauty of the region. I wanted the color choices to feel peaceful and quiet because that's how I feel when I visit the region, so included many yellows, peaches, and pinks as well as blues to reflect the giant sky found in the southwest. I got my start as an artist living in Austin, Texas, so a lot of my work has a Southwestern influence, in particular the Tule Desert in Nevada."

Portland designer Violet Craft recently created her second collection for Michael Miller. She says, "Waterfront Park is predominantly inspired by my runs along the Willamette River. Reflection is based on the shimmer of the sun and moonlight on the water, and Flight comes from several different points of inspiration, including the peregrine falcons—that are not only surviving but thriving in their urban landscape—and the yearly swift migration. The whole collection comes from a feeling of urban landscape combining with natural elements in a beautifully eclectic mix."

BIRDS + ANIMALS

Renowned fine artist and illustrator Charley Harper was known around the world for his modern, elegant renderings of nature scenes, particularly animals. Harper passed away in 2007, but Birch Fabrics has licensed a new collection of his original work on organic cotton, through his biographer and collaborator Todd Oldham. In Oldham's stunning retrospective book, *Charley Harper, An Illustrated Life*, Harper shares many of his inspirations from nature in a personal interview, starting with his boyhood on the family farm, watching impossibly delicate insects skate smoothly across a creek's surface: "I probably have a lot of memories from farm life .... I always say that my first connection with nature was water striders." As a prolific commercial artist and book illustrator, Harper made thousands of nature-inspired illustrations, prints, and paintings, and created posters celebrating national parks and conservation efforts. Harper's birds, especially the bold red cardinal, are especially iconic. He added, "I have every bird guide illustrated by anybody since Audubon .... I'm always interested in behavior. I guess that's the big interest I have in nature, in animals and birds."

Jennifer Moore, Monaluna designer and owner, mentions some fascinating influences for her Raaga collection, which includes several bird prints. "The Roost print was originally called Firebird, and was inspired by the creature from Russian folklore. My father studied Russian language and folklore when I was a kid, and our house was full of books of folktales and beautiful illustrations. That print was heavily inspired by some of those images, as well as the symbolism of the Firebird representing a challenging journey or quest."

Raaga *Roost* by Jennifer Moore for Monaluna



Cardinal Stagger by Charley Harper for Birch Fabrics



Tonga Neptune
Conch Shell Batik
by Emily Cohen for
Timeless Treasures

Koi Collection
Don't Be Koi by Rashida
Coleman-Hale for Cloud9

FreeSpirit designer Tula Pink explains, "For me, inspiration is an ongoing conversation. Acacia, my newest collection for Free Spirit Fabrics, began with a simple fleeting thought: What if raccoons were pink? They would be a lot cuter. Acacia is my way of advocating for the raccoons of the world. They get a bad rap. From there I try to imagine the environment that my little guy would live in—a field of vibrant daisies and floating butterflies. He might know a hummingbird or two. I try to find textures and shapes that I think he would like and build him a world. When I am designing with natural elements I am most concerned with creating movement and a kind of flow. Color is the very last thing I think about. I think about it a great deal—but if the shapes don't work on their own, then no amount of color will save it."

THE LIFE AQUATIC

Cloud9 designer Rashida Coleman-Hale spent some of her childhood in Japan, and says, "There is a beautiful hotel in Tokyo called The New Otani Hotel with enchanting gardens and koi ponds that are open to the public. When I was a girl I used to ride my bike there and roam around the garden with my sketchbook and just doodle and take in the beauty. I thought a lot about this place when I was designing Koi as I've always been fascinated by koi ponds. Watching these gorgeous fish is so peaceful and soothing to the soul. I'd love to have a koi pond in my backyard! I wanted the collection to be vibrant and full of life, but still have the serenity that these gardens gave me when I visited them, so I went with a mix of bold colors with a few slightly more subtle pastels."



Acacia
Raccoon by
Tula Pink for
Free Spirit

Mo Bedell's childhood also influenced her newest Andover collection, Full Moon Lagoon: "Growing up, my father was a scuba diver and an underwater photographer. We would go to places like Orcas Island or the Oregon Coast. He brought back photos and brought up bits of it that just made me more curious about what else could be down there. When I was ten we went to Hawaii for the first time and I couldn't stay out of the water. It was warm and light and so different from the coastal waters I knew. There was just so much that was so amazing and magical down there. We spent the trip snorkeling and I saw so many incredible things: fish of every color, eels, seashells, beautiful coral, even a grouper that was almost as big as me. It opened up a piece of me that hasn't closed since.

"Full Moon Lagoon is representative of how I feel about those magical places. Everything in the tropics is bright and full of color so that is where I went with the palette. My very favorite color on earth is the color of shallow tropical turquoise waters so that color had to be in the line. I have some sea urchin skeletons found on a dive many years ago and they have always been a favorite treasure. The pattern and symmetry is so beautiful and intricate on them—the print Coral Garden features these skeletons and it is one of my favorite prints in the line."

Timeless Treasures is known for their stunning traditional batik fabrics, and the new Tonga Neptune line is no exception. Emily Cohen explains just the first part of the complex care that brings these incredible designs to life: "Tonga batiks are handprinted in Indonesia using the same wax resist method that has been used for hundreds of years. The process begins with an artist drawing the design, in this case seashells. Then a skilled craftsman takes the lines of the drawing and creates a *cap* or *tjap* (pronounced 'chop'). The *cap* reproduces the lines of the design in copper set into a wood block or mounted on a copper grid frame with a handle. Once the *cap* has been made, the fabric is dyed, often with a tie-dyed or sponged design in more than one color. Notice in the sea shell print that the colors of the shells vary from blue to greenish blue. These are the original dyes before the fabric has been printed. Once the fabric is dry, it is laid out flat on a long table. The printer sets a pot of wax over a brazier until the wax melts. He dips the *cap* into the molten wax and stamps the *cap* on the fabric, transferring the design on the *cap* in wax to the fabric. This is repeated over and over again until the entire length of fabric has been stamped with the wax design."

After this, the fabric is treated in a resist bath to remove the first dye, dyed again with a contrast color, and in the case of some designs, stamped again, put into a resist bath, and dyed a third time by the same artisans—and then the wax is painstakingly boiled away, the fabric is laid out to dry, and then, finally, wrapped onto bolts for shipment.



DESIGNER FAVORITES

I asked the fabric designers which prints were their own favorites and wanted to share those, too!

1 KATE SPAIN, Sunnyside (Moda Fabrics): I had a great time interpreting Persian Suzani textiles in the Celestial print. Traditional Suzani patterns often included florals, leaves and vines so I was interested in complementing the Buttercup print with a more stylized look.



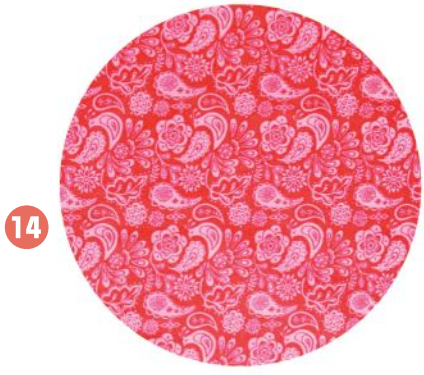
2 ANEELA HOEY, Posy (Moda Fabrics): For the Ditsy print I kept to just a couple of colors to make a simple easy-to-use print that would contrast well with the others. The colors in the collection were all inspired by florals like lilacs, geraniums, hollyhocks and so on. I wanted the overall feel to be fresh, sweet and young to make it perfect for little girls.

3 LOTTA JANSDOTTER, Glimma (Windham Fabrics): My favorite print is Kulla, in the slate colorway, on canvas. I love that dark moody color, with that sweet design. . . . it feels very Japanese, in a Swedish kind of way.



4 ELOISE RENOUF, Bark & Branch (Cloud9): My favorite designs from the collection are Autumn Wonderland and the Line Leaf prints. Autumn Wonderland is really rich and vibrant, and I love the way the colors work next to each other. I enjoy the solid blocks of color in contrast with the textured qualities of the branches. It's busy, yet simple. Some of my best-selling wall art was the inspiration for this one, so I'm hoping it will be equally popular as a fabric!

5 CYNTHIA MANN, The Grove (Birch Fabrics): I absolutely love the design The Grove, as this is the design that I envisioned and had my heart set on as a starting point for the collection. It's probably why it comes in three colorways, because I couldn't pick just one!



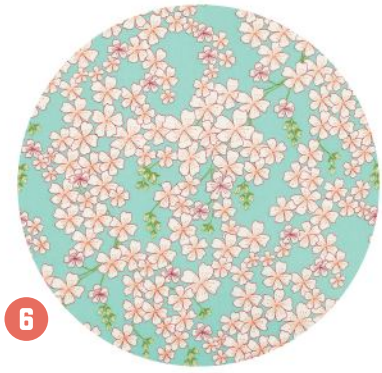


6 VALORI WELLS, Wish (FreeSpirit Fabrics): One of my favorite prints is Treasure, the beautiful and delicate cherry blossoms. There was a quote that I found and wrote in my sketchbook (I don't know who wrote it—but it was not me but I do love it) ... "Petals falling to the ground represent the fragile life we live. How brief our existence is. Our inevitable downward spiral as we come to the end of our life but also shows that once upon a time things were beautiful and still are despite the years gone by."

7 AMY BUTLER, Belle (Rowan Fabric): My top pick is my Gothic Rose print! The combination of the graphic background with the lush flower forms is super interesting and looks beautiful in almost any project. I've used this from my stash many times and I especially love to feature it on my favorite bags.









8 PAT BRAVO, Carnaby Street (Art Gallery Fabrics): In regards to color choices, there is nothing more important to influence the "character" of a print than color. Color has been always an important part of my life, since I was very little; I think everyone of us is influenced by color in some way. Color is powerful, color is magic—for example it can change your mood in an instant! Pink in all its shades and tints is "my" color, but lately I love to use navy, aqua, green, and more citrusy hues as well.



9 LEAH DUNCAN, Tule (Art Gallery Fabrics): With my collection for Art Gallery Fabrics, I wanted to reflect a strong sense of that Southwestern influence so immediately thought of the desert landscape, and in particular the Tule Desert in Nevada.



10 VIOLET CRAFT, Waterfront Park (Michael Miller): My print Breeze comes from the beautiful cherry blossom trees that bloom in the spring in Portland along the water front and literally shower us with petals.





Susan Beal is a craft writer who loves to sew. She is the author of Modern Log Cabin Quilting, World of Geekcraft, Button It Up, *and* Bead Simple. *Her Stitch Workshop DVD* Easy Embellishment *has just been released by Interweave.*

11 RASHIDA COLEMAN-HALE, Koi (Cloud9): I incorporated more of my hand drawing in some of the designs, like The Way of Flowers. I think it helped to add a bit more movement and really brought the collection to life.

12 MO BEDELL, Full Moon Lagoon (Andover): One of my favorites is the print called Lei that features the orchids. In designing it wasn't one of my top favorites but it is the one I go back to again and again when I sew. I love that the orchid isn't overly stylized—it is pretty true to an actual orchid. What flower could be more beautiful? I didn't want to mess too much with that.

13 ELLEN LUCKETT BAKER, Folk Modern (Kokka): The design of the citrus trees was inspired by the tree of life motif in American folk art, which represents how we are all interconnected. Traditional depictions are often more detailed, but my version is stylized and once I added a second color, the tree clusters became citrus trees.

14 JENNIFER MOORE, Raaga (Monaluna): I've always been drawn to peacocks, and they make wonderful studies for graphic patterns, especially for textiles.



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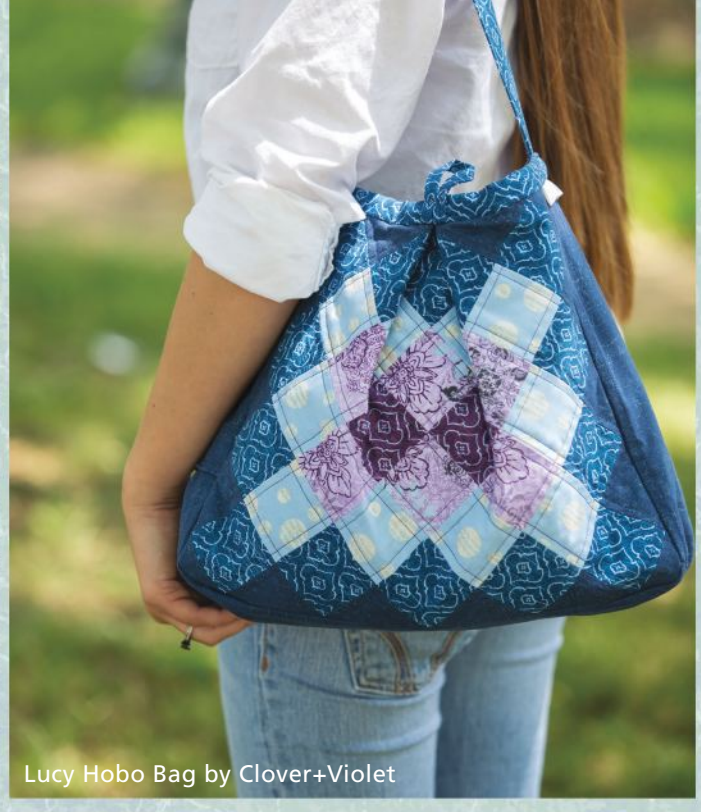
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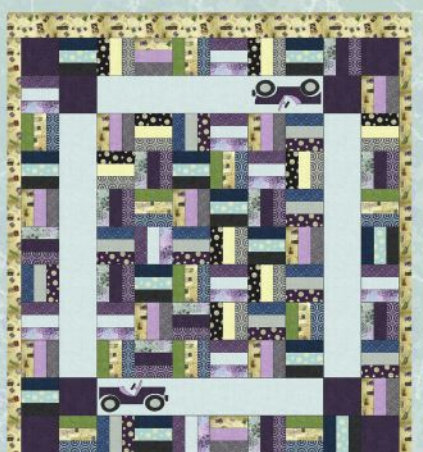
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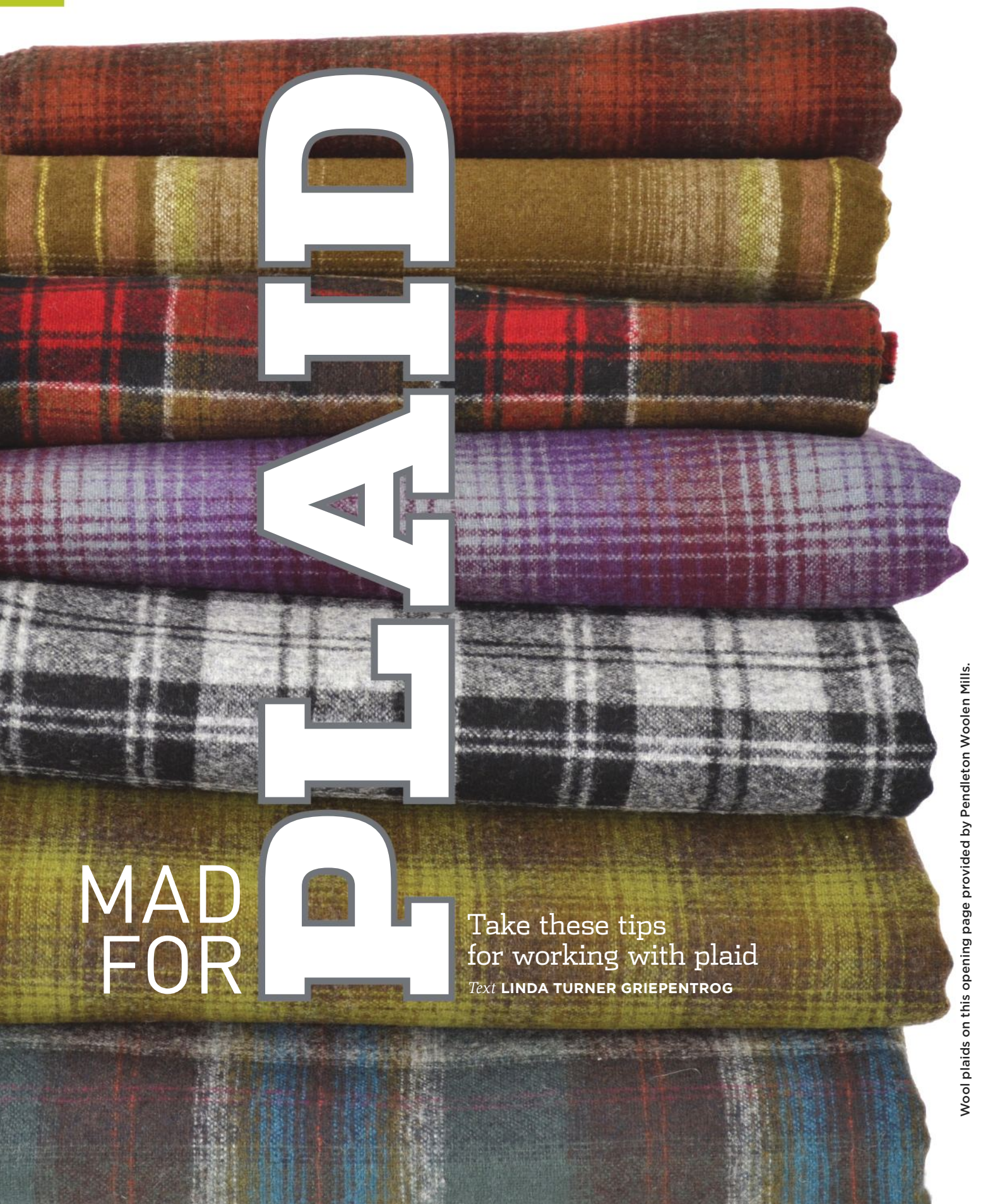
Journey over to **www.rjrfabrics.com** to download the Free *Road Trip* pattern made with pixie strips.











MAD FOR PLAID

Take these tips for working with plaid

Text **LINDA TURNER GRIEPENTROG**

Wool plaids on this opening page provided by Pendleton Woolen Mills.



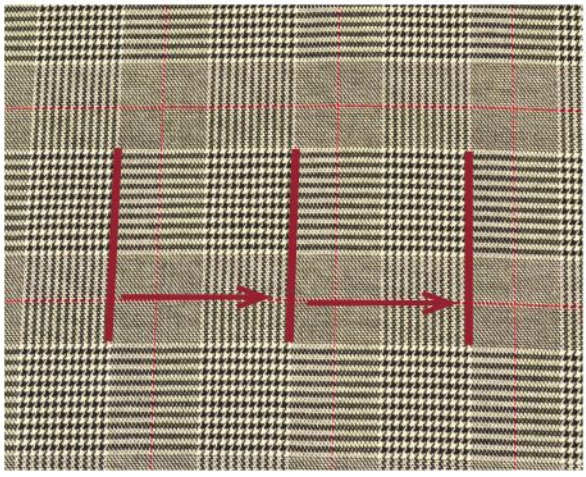
Woven plaid



Printed plaid



Plaid printed on the bias



Pattern repeat

PLAIDS ARE MADE up of intersecting lines of color at right angles to each other—they can be woven into the fabric or printed onto it—but either way, they make for fun color-mixing.

GRID LOCK

Woven plaids look the same on both sides of the fabric. The colored yarns are intertwined lengthwise and crosswise to form a grid. The patterned grid can be symmetrical or asymmetrical, depending on the type of plaid it creates. On most woven plaid fabrics, either side can be used as the right side.

A printed plaid is a grid of colored lines printed onto the surface of a solid-color background. The fabric has a definite right and wrong side, and depending on whether or not the design is printed with the grain, this type of fabric can present some sewing challenges. The question becomes whether you try to cut the project by the plaid (allowing for matching) or cut it following the fabric grain. If the plaid is more than ¼" off grain, it's best to choose another fabric to avoid a garment that twists off-grain.

Plaids can also be printed on the bias.

REPEAT PERFORMANCE

Whether the plaid is woven, knitted, or printed, there is a repeat to the patterning—the distance where the grid repeats itself. Small plaids have repeats of 1" or less and large plaids may repeat over much longer distances. The size of the repeat will help determine how much extra fabric is required for matching plaids at seamlines. The size of a plaid repeat is also a consideration for creating a flattering garment.

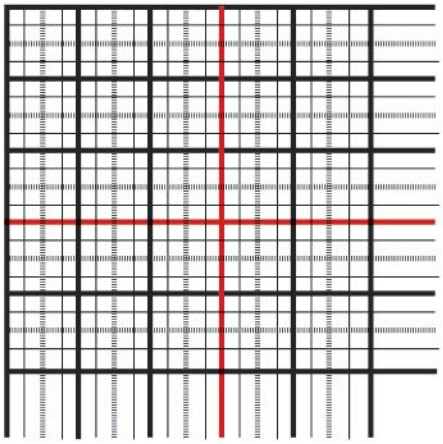
BALANCING ACT

Plaid patterning varies and the terms balanced and unbalanced, and even and uneven, are often used to describe the fabric's graphic characteristics.

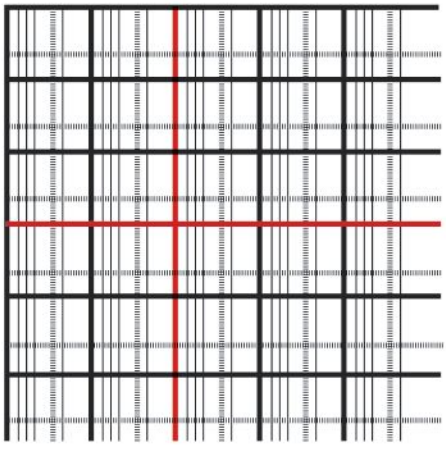
A balanced plaid is one that is symmetrical on either side of a center repeat plaid line. An unbalanced plaid is asymmetrical from a center point. A plaid can be balanced in one direction and not the other.

An even plaid is a perfect square, and when folded back on itself at a 45° angle, the blocks and colors align. This is the easiest type of plaid to work with and match.

An uneven plaid is one where when folded back at a 45° angle, the bars and colors do not align.



Balanced, even plaid



Unbalanced plaid

FABRIC FORMULAS

Plaid matching applies to any project, whether it's a garment or a craft item. Garments tend to be a little trickier since they usually have more pieces and have to look good on your body. If you're making a garment from plaid, pay attention to the pattern's construction—the more seams, the trickier it is to match the lines. If the seams are curved, it may be almost impossible to match the plaids attractively. Check the pattern envelope to see if plaids are recommended for the garment style—if not, think again about fabric options.

Almost any type of plaid requires additional fabric for matching. How much depends on several things—the fabric width, the number of pattern pieces, the size of the garment, and the repeat distance for the plaid patterning. A very general formula for determining extra fabric needed for 45"-wide fabric is to count the number of pieces and multiply that by the repeat distance. For 60"-wide fabric, less additional fabric will be needed if pieces can sit side by side. Do a trial layout before purchasing fabric. Use the "with nap" cutting layout to ensure plaid consistency throughout the project, and since some wools and other napped plaids are directional by nature, one-way cutting avoids shading differences as well.

Some plaid projects need to be cut one layer at a time instead of the traditional double-layer layout, especially for uneven plaids.

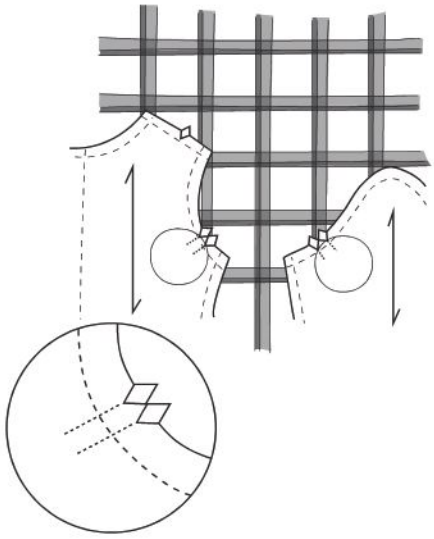


figure 1

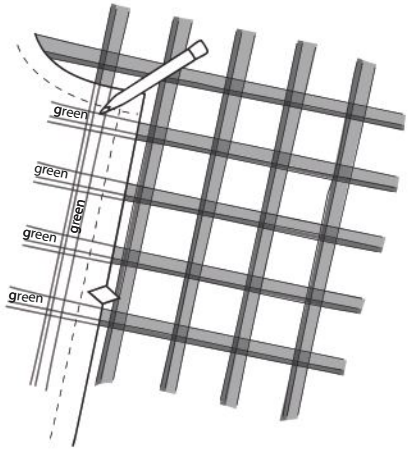


figure 2

MATCHMAKING

Once you've identified the type of plaid you have, the fun part is matching it as many places as possible on the project. But, where do you begin?

On garments, plaid lines should match at the center front and center back, side seams, sleeve curve (for set-in sleeves) and underarm; at the center back collar; and at pockets, cuffs and yokes. If a garment has a waistline or empire seam, those should match as well. If it's two pieces worn together, like a plaid jacket and skirt, those pieces should match as they're worn.

If it sounds like a giant jigsaw puzzle, it is! Most of the plaid matching work is in the cutting process, as there's little room for adjustments after a project is cut.

To make it work, begin by determining which plaid line is dominant—is one bolder, brighter, or wider than other lines in the grid? Dominant lines should not be placed on a garment area you don't want to emphasize. A bold plaid line across a bustline or hipline is better relocated to the hem or shoulder area. A strong vertical line looks good down the center of a sleeve, as opposed to midway front or back. It also looks good when placed at the center front and/or center back.

When determining the pattern layout for an even plaid, plan to cut the fabric as a double layer. To insure symmetry, pin through the layers at intervals being sure you come out on the same design lines on the bottom layer.

It's important to remember that plaids need to match at the seamline, not necessarily the cutting line. **(figure 1)** Position the largest pattern piece on the fabric, positioning the boldest plaid line as planned. If the adjacent pattern piece will fit beside it, position it so that the notches are along the same line on both pieces.

An easy way to match plaids is to get out some colored pencils and indicate the color bars near all the notches of one pattern piece at the seamline, then overlay the adjacent pattern piece matching the seamlines at the notches and draw onto to the second pattern piece. **(figure 2)** Continue this process for

Remember, plaids need to *match at the seamline*, not the cutting line.

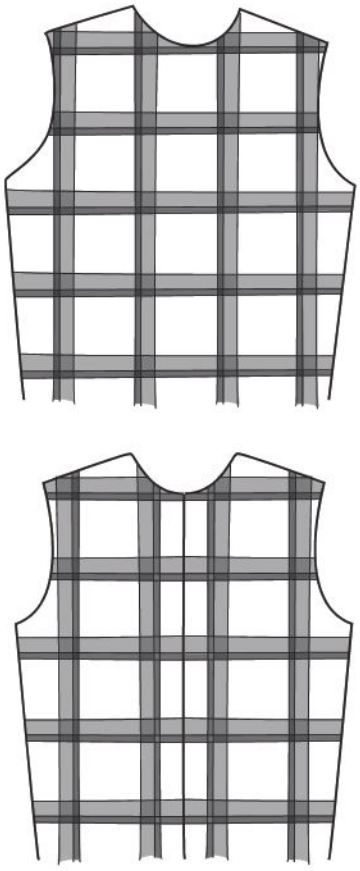


figure 3

all pattern pieces that need to be matched with each other, then lay out the pieces on your fabric using the drawn lines for placement.

If you're cutting pieces single layer, it's easy to replicate the opposite half by simply laying the first cut piece over the fabric section of the other half, matching plaid lines in both directions.

For garment details like patch pockets, lay the pattern piece in place on the garment section to color-mark the plaid lines along the seamlines.

Remember, plaids need to match at the seamline, not the cutting line.

Note that some areas of a garment may not match, no matter how hard you try, due to opposing curves being sewn together.

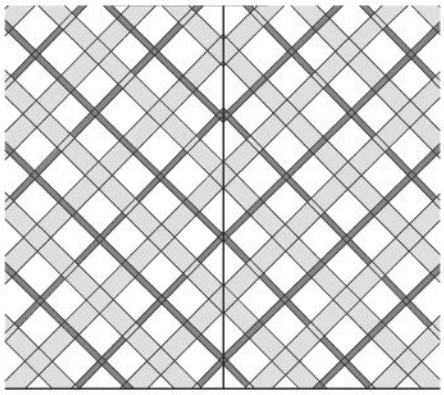


figure 4

These include raglan sleeves, shoulder areas and princess seaming.

UNEVEN PLAID MATCHING

Uneven plaids should be cut single layer using the "with nap" layout for the most accurate matching. Careful marking of colors both horizontally and vertically will create a plaid patterning that moves continuously around the body. It's important to remember that both a left and right portion of a garment is needed, so remember to flip the pattern when cutting the second piece if you prefer a symmetrical look (and add a center seam if one isn't provided). **(figure 3)**

BIAS BASICS

When using an even or balanced plaid, the entire garment, or portions of it, like pockets, collars, or cuffs, can be cut on the bias to add interest to the plaid positioning.

For bias-cut garments (like skirts), center front and center back seams should align perfectly to form a chevron pattern. **(figure 4)** Plan for the seamlines to go through the middle of a prominent plaid block to achieve a pleasing chevron effect.

If your garment or garment portion wasn't originally intended to be bias cut, you'll need to redraw the grainline marking 45˚ from the original positioning. To do this, simply fold the pattern piece so the original grainline is at right angles to itself, press and redraw the new grainline along the fold. **(figure 5)**

SEWING SEAMS

Accurate cutting should lead to perfectly matched seams, but some helpful sewing hints will make the task easier.

If you own a walking foot for your machine, stitching plaids is a good place to use it. The walking foot helps to keep the two layers aligned without shifting along the seam's length.

As you pin a seam together, push a pin through the top layer to align with the same plaid line on the lower layer—matching at the seamline, not the cut edge. Pin horizontally to align a section of the plaid line perpendicular to the seam. Depending on the complexity of the plaid and the character of the fabric itself (slippery, stretchy, etc.), pin as close together as necessary for a perfect match. Stitch the seam slowly and remove pins as you come to them.

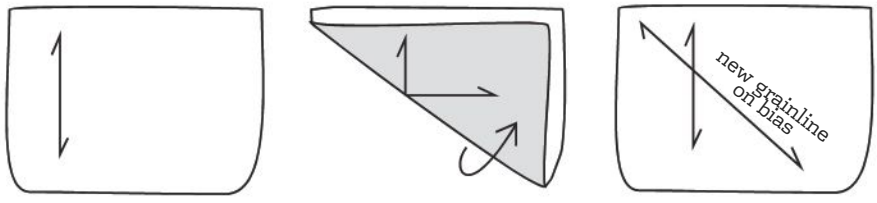


figure 5

For more matching security, hand-baste the seam allowances together before sewing.

FUSIBLE FUN

Use ¼"-wide fusible web tape (such as Lite Steam-A-Seam 2) for nonslip matching. Press under one fabric layer along the seamline and lap it over the adjacent garment section aligning seamlines. Place the fusible web tape between the layers just inside the seamline. When the plaids are matched, follow the manufacturer's instructions for fusing. After the seam cools, fold the layers right sides together and stitch the seam on the sewing machine—no pins needed,



Fusing plaids

as you fused the match in place. When following this fusible method, seams will need to be pressed to one side, as opposed to open as the fusible holds the seam allowances together. Fusible web can also be used to hold patch pockets in place for topstitching.

LINDA TURNER GRIEPENTROG *is the owner of G Wiz Creative Services in Bend, Oregon. She writes, edits, and designs for several companies in the sewing, craft, and quilting industries. She also leads fabric shopping tours to Hong Kong for the American Sewing Guild and will be leaving again in Fall 2014. Contact her at gwizdesigns@aol.com.*

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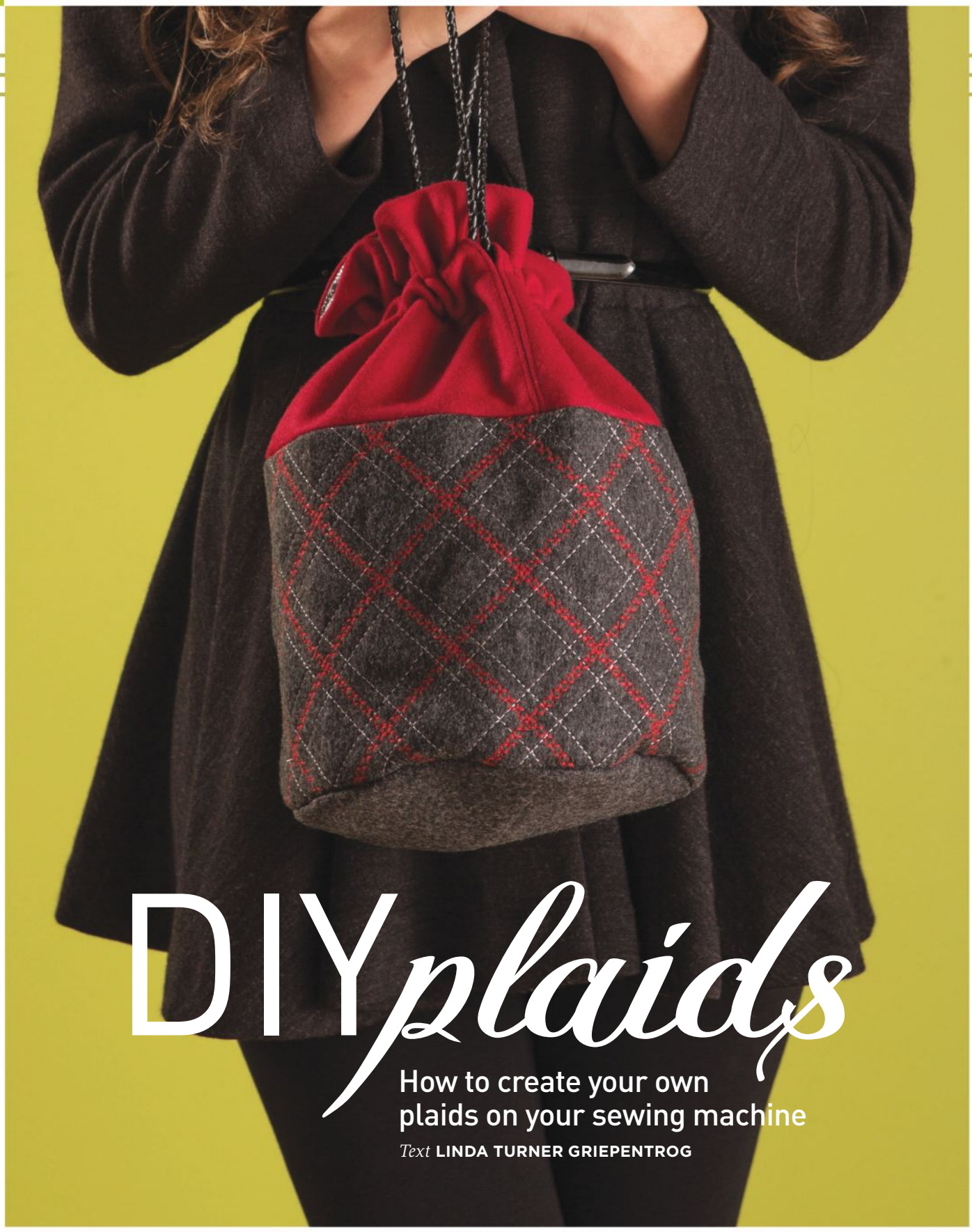


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DIY *plaids*

How to create your own plaids on your sewing machine

Text **LINDA TURNER GRIEPENTROG**



Even the basic stitches available on most machines can be used to create interesting plaids.



Reverse-cycle stitches are more complex and can add dimension to your patterns.

IF YOUR SEWING MACHINE HAS DECORATIVE STITCHES—a few, a hundred, or even a thousand—and you don't often use them, think again. You can sew them out to make your own plaid fabrics, whether for an entire project, or just as an accent.

CROSSING THE LINE

Stitched plaids are nothing more than intersecting lines of stitches—either all the same stitch or a variety of stitches. They can be done in a single color of thread, two colors, or multiple colors—depending on your preference—and with single or multiple stitch combinations.

Before you begin creating plaids, it's important to have a basic understanding of machine stitching options and variables.

THREAD TALES

Even if you only have a basic machine, you can still use your machine's utility stitches in a decorative way—by changing to threads in different sizes and with different fiber content. Check at your local fabric and quilting stores for threads made of rayon, wool, acrylic, metallic, and tightly twisted cotton that will enhance the appeal of even the most mundane stitch.

Threads come not only in different fibers, but also in different sizes or weights, designated by numbers from 60 to 8 for use through the machine needle. The larger the thread weight, the finer the thread strand. A 60-weight thread is often used for basting, heirloom stitching, and fine sewing, whereas a size 12 thread is thicker and bolder and is generally used for prominent quilting and decorative stitching.

Threads come in both solid and variegated colors, and even variegated patternings vary by brand and thread type—some offer subtle color changes at varying lengths, while others have more dramatic changes at regular intervals which can produce a striped effect depending on the selected stitch.

When stitching plaids, variegated threads add even another dimension to the stitch patterning.

NEEDLE NUANCES

It's important to match the thread size with the coordinating needle size. The needle eye has to be large enough to allow the thread to pass through without undo friction or abrasion that can cause shredding and breakage. And the needle has to be able to make a hole in the fabric that will be the appropriate size for the thread to pass through without puckering, especially for densely stitched patterns.

When using decorative threads, a topstitching or embroidery needle is recommended as the elongated eye is gentler on larger strands.

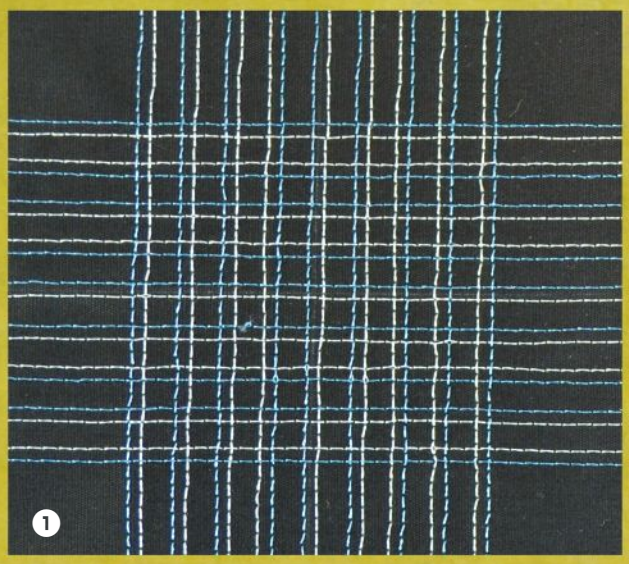
STITCH OPTIONS

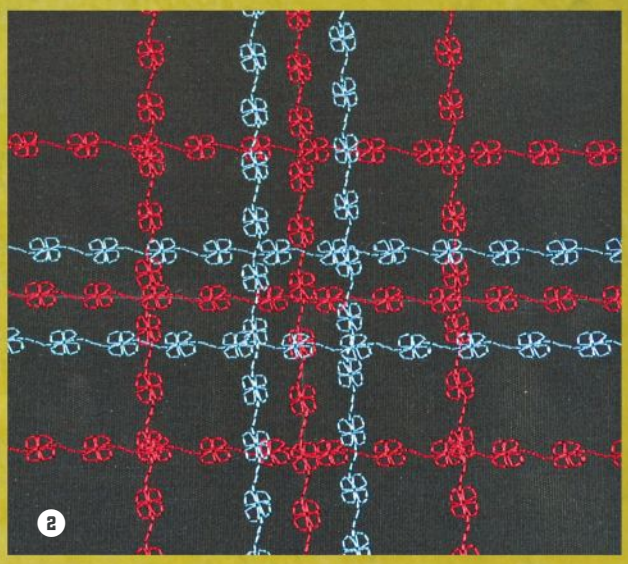
One group of decorative stitches is formed only by the forward movement of the machine. These stitches are usually simple and are designated as utility or basic stitches and may include a straight, zigzag, blind hem, mending, and an overcast stitch or two. Other decorative stitches formed only with the forward motion of the machine may include scallops and other motifs.

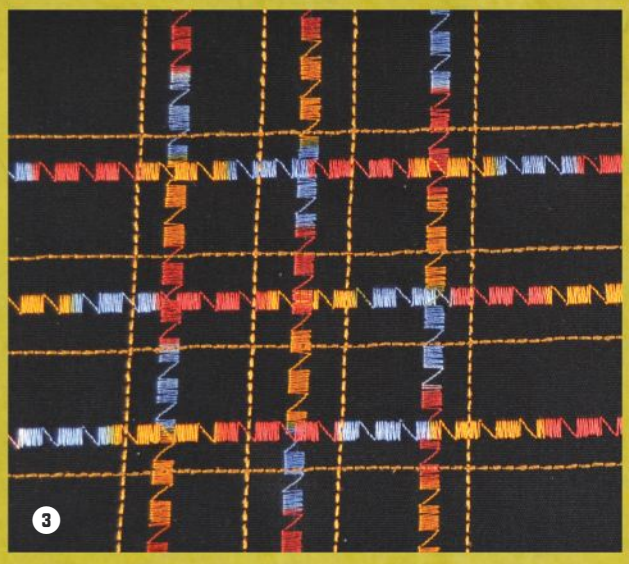
Another group of patterns is called reverse-cycle stitches. To form these stitches, the machine moves both backward and forward to shape the designs, and they're more complex. Examples of these stitches would be cross stitches, ducks, trains, and stretch stitches.

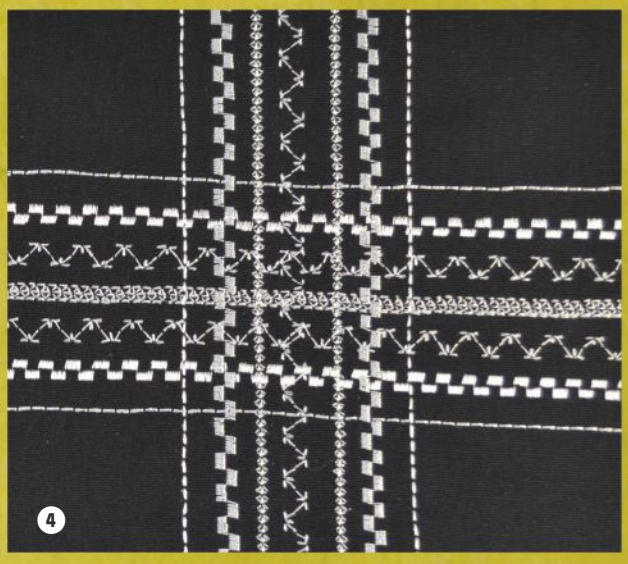
No matter what type of stitch, adjustments to the length and/or width can alter the stitch appearance greatly. You can have tiny narrow scallops, wide scallops—or a combination of the two.

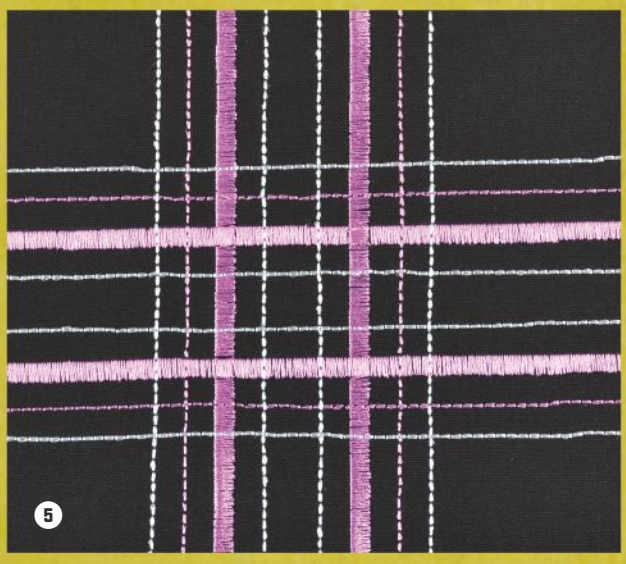
When making your own plaid fabrics, it's important to know your stitch options to create an interesting interweaving of lines.











1. Straight stitch plaid made with a 3.0 mm twin needle
2. Single floral stitch in two colors
3. Two-stitch plaid with prominent line in variegated thread
4. Multi-stitch plaid with single thread color
5. Two-color, two-stitch plaid (zigzag satin stitch and straight stitch)



Symmetrical stitch lines can be stitched in either direction—and will look the same.



Asymmetrical stitches have a definite "top" and "bottom" you'll need to plan for.



The quilting guide bar slides into the back of your machine foot and enables you to keep your stitching lines spaced perfectly.

Test stitching on the same fabric as your project is important so that you can adjust tensions to insure a pucker-free sew-out.

Some stitches are symmetrical from side to side like daisies; others are asymmetrical like hearts or vines. When creating plaids, remember this factor when planning the stitching direction, as it will change the look of the finished design.

STABILIZATION

Anytime you're placing a lot of thread in a small area, there's the potential for puckering. Think about how many times the needle goes in and out of the fabric forming decorative stitches! It's important to stabilize the area where you'll be stitching the plaid to keep things flat, despite multiple rows of stitching.

A visit to the machine embroidery section of your favorite store will yield many stabilizing options. The stabilizer will need to add body for the stitching process. Depending on how the embellished fabric will be used, choose a stabilizer can be either be removed after stitching or one that will remain in the project.

Firm fabrics work best for multiple lines of decorative plaid stitching. Twill, duck, wool, and felt are easy to work with and require minimal stabilization. Lightweight fabrics require more.

Temporary spray adhesive to hold a stabilizer to the fabric's underside will keep things in place while stitching without needing to pin. Fusible stabilizers are also a convenient option.

LINING UP

Stitching your own plaid begins with marking lines onto the stabilized fabric. Use a removable marker, chalk, or you can press a crease line to follow.

If your machine has a quilting guide bar, or if you're stitching rows very close together and can use the presser foot edge for spacing, you will only need to mark a single line in each direction and the guide bar or foot will help you with the subsequent lines.

The grid line spacing is up to you—stitched plaid lines can be dense with rows almost edge to edge, or they can be spread out to allow a good portion of the backing fabric to show through. The lines can be diagonal or vertical and horizontal, and spacing can be even or uneven, depending on the desired finished look.

Think about the sequence of the stitching and what crosses what. If you stitch all the lines in one direction first, and then stitch the opposing lines, all lines will cross in the same direction. Some people prefer to stitch one line and its perpendicular mate in sequence for a more woven look. Test to see which look you prefer.

Stitching major lines of a single color all at once saves time threading and rethreading the machine and creates a consistency. Once all vertical lines are stitched, sew out horizontal lines or vice versa. Then fill in with additional lines between in both directions, depending on how dense you want the design area to appear.

Just like woven or printed plaids, your handiwork can produce an even or uneven plaid patterning. (See Mad for Plaid article in this issue.) Every plaid line can be a different stitch if you prefer, making a very eclectic look and showing off the machine's stitches. A simpler look can be achieved with a gridwork or one or two stitches.

Try using solid threads in combination with variegated, or try using your machine's twin needle for yet a different look. The more you play, the more plaid ideas you'll have.

LINDA TURNER GRIEPENTROG *is the owner of G Wiz Creative Services in Bend, Oregon. She writes, edits and designs for the sewing and quilting industries. She also leads fabric shopping tours to Hong Kong for the American Sewing Guild and will be leaving again in Fall 2014. Contact her at gwizdesigns@aol.com.*

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Photos courtesy of Carolyn Friedlander.

IT'S ALL ABOUT *lines*

Architect-turned-designer Carolyn Friedlander finds the common ground between buildings and textiles

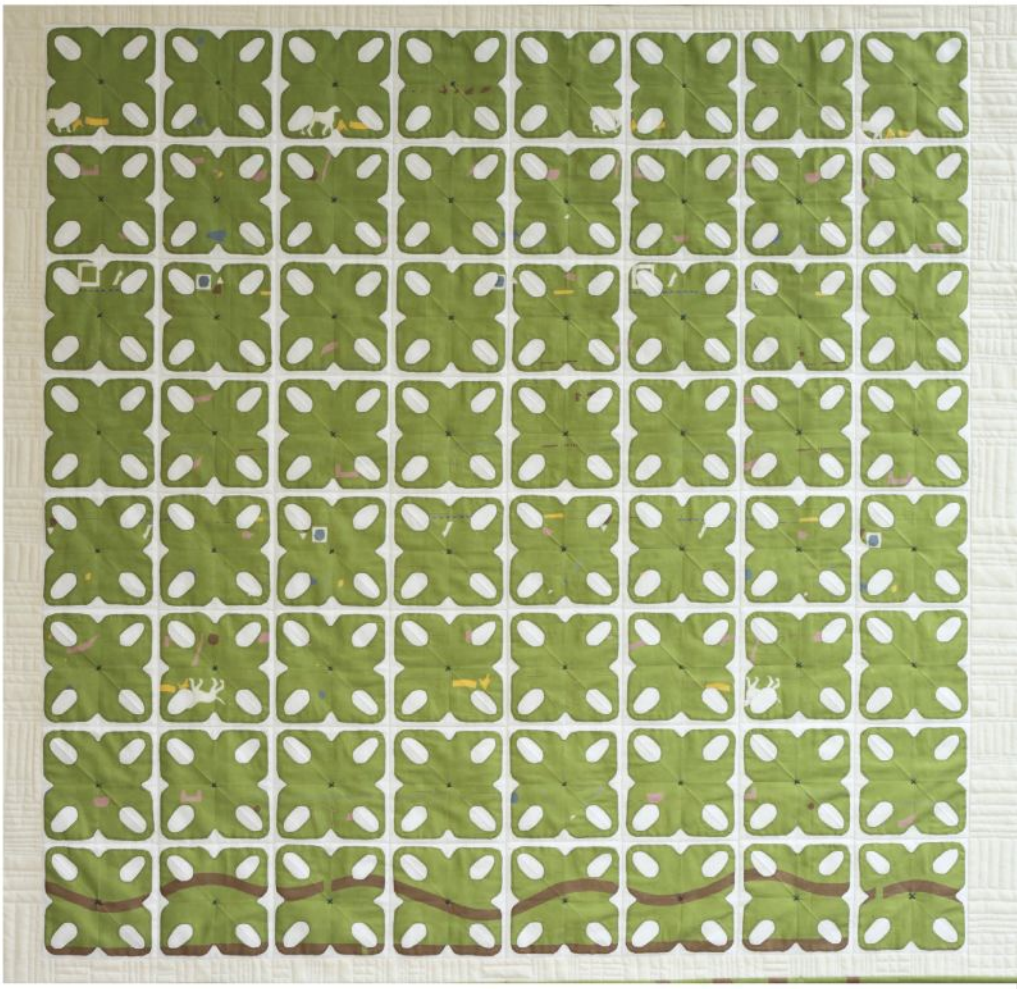
Text **LINZEE KULL MCCRAY**

CONSTRUCTION PROJECTS OF STEEL AND GLASS seem far afield from those employing fabric and thread, but former architect Carolyn Friedlander claims they're surprisingly similar. "I used to create drawings that were instructions for making buildings, and now they're instructions for how to make a quilt," she says. "In all design work there's a problem and in finding a solution one step leads to another and you think about whether the details make sense along the way."

There are plenty of details making sense in Carolyn's life these days. Since she left an architectural job in St. Louis in 2009 to return to her home state of Florida, Carolyn's had phenomenal success designing patterns for quilts and home accessories. One of her designs appears in the 2013 *Modern Baby* book, and her first line of fabric, Architextures, was recently voted the favorite amongst the sixty-four fabrics in Fat Quarterly's 2013 Modern Madness competition.

"Buildings were interesting, but the everyday work wasn't challenging me in a way I like to be challenged," she says. "With quilting, I can explore some of the same things I did in architecture, plus add texture and color."

Though she grew up watching her mom quilt, the sewing bug didn't bite Carolyn until she'd finished her architecture degree at Washington University in 2006. In her off-work hours she ventured into St. Louis's Quilted Fox and fell in love with its brightly colored fabrics. Carolyn remembered being intrigued by her mother's free-motion quilting. "I really saw the potential in that, because it was like drawing with a sewing machine," says Carolyn, who proceeded to take the Quilted Fox's machine quilting classes. Over the next few years she felt more drawn to stitching and less engaged with architecture, and in 2009 she returned to Florida, where she sold quilts, cloth napkins, bags, and stationery through an Etsy shop and at craft fairs, and also machine-quilted for others. She created her first pattern for sale, the Herringbone runner, and sold it in local shops. In October



Above: Carolyn's love of appliqué is evident in her tile-inspired Alturas quilt. Opposite page: Carolyn and her paper-pieced Tangelo quilt.



A block from The Local Quilt, stitched in Carolyn's Architextures fabric.

> "Buildings were interesting, but the everyday work *wasn't challenging me* in a way I like to be challenged."
>
> — Carolyn Friedlander





Above: For her Slow Sewing Studio patterns, Carolyn collaborated with Anna Graham (of the blog Noodlehead) to create the Social Tote.

Left: The clear Florida sunlight pours into Carolyn's studio.

2011, she made her leap to the big time, showing seven quilt patterns and the art quilt stamps she'd designed for use on fabric and paper at International Quilt Market.

Carolyn's distinctive take on quilting, with its architecturally influenced shapes and spaces, got immediate notice, and her Architextures line for Robert Kaufman grew from International Quilt Market connections. "Designing fabric has been a totally different experience," says Carolyn. "I was hoping the lines would have a human, hand-drawn feel, while still being crisp and clean. The first time I sewed with it I thought 'Oh, gosh! It turned out like I thought it would!'"

Carolyn's use of Architextures goes beyond quilting. "Just yesterday I wore a Tova top I made of my Ledger print," she says. "In a dream world, I'd make all my own clothes—it's nice to customize your own things. Figuring out fit can be challenging, but I've been working at it a few years and am building confidence."

Another way Carolyn approaches customization is through the art quilt stamps she designs and has produced locally. Their geometrically inspired line drawings can be printed repeatedly to evoke texture and create patterns. "They're great for making quilt labels, and I've used them to stamp an entire border on a small quilt," says Carolyn.

Though she chooses to live and work remotely these days—Carolyn resides in the same rural Florida town in which she grew up—she's become more interested in joining forces with other designers. For a recent pattern, the Social Tote, she worked with Anna Graham of Noodlehead, and she connected with illustrator Jessica Pollak when it came time to create a logo for her Slow Sewing Studio projects. "I'm so pleased to be able to reach out to them and add their talents," she says.

This spirit of creative collaboration goes hand-in-glove with Carolyn's Slow Sewing Studio appliqué projects. "It's one of the more social kinds of sewing," says Carolyn. "You don't have to drag your machine along, there's no noise, and it can get kind of mindless, so it's easy to talk."

Carolyn's interest in appliqué grew from her travels while still an architect. "On a work trip, before I was sewing, I saw an exhibition of Hawaiian quilts and bought my mom a book about them," she says. Years later Carolyn took that book on vacation and, using the needle-turn appliqué technique her mother taught her, started working on the projects that would eventually bear the tagline "Savor Every Stitch."



Despite its complicated appearance, Carolyn says this quilt, Aeriel, is a great way to learn paper piecing, as well as to combine myriad fabrics.

"We sew these days by choice and we should be enjoying it," she says. "There are times when I need handwork, when it's the right speed for calming down, relaxing, and reflecting a little at the end of the day." Growing up on a Florida ranch, Carolyn wasn't overly stimulated by outside influences as a child. "Now I've grown to appreciate the whole idea of unplugging as an adult," she says.

While appliqué can be a way of applying the brakes in a busy life, Carolyn notes it can also help move it forward and extend one's creative capabilities. "A lot of us come to sewing because we get some crazy idea of what we want to make," she says. "If we don't know a large variety of techniques, we can't make the things we dream up in our heads. Learning new techniques is really important."

For Carolyn, the drive to increase her sewing and quilting knowledge, to make the things of her dreams, is paramount. Though her first career didn't turn out to be her last, she doesn't regret taking an indirect route to her life's work. "I learned a lot from architecture—the design process was great training for pattern writing—but it didn't inspire me," she says. "With quilting, I'm really passionate about it and constantly thinking up more things to do. Once I found the thing that turned me on, I knew I'd hit the right one. I love doing what I do."

WINTER *bright*

In this project gallery, you'll find dozens of happy winter projects, all tied to the natural world—**36 in all!** From **Arctic Reflections** and **Tweeds and Plaids** to **Hands-On Nature**, **Goddess Style**, and **Sustainable Fashion**, there's plenty to whet your appetite for frosty weather stitching.



ARCTIC reflections

Take icy inspiration for **9 wintry fashion** projects and create cold-weather home gear from cool arctic whites, frosty blues, and icy tones.

iceberg pillow

This arctic-inspired iceberg throw pillow combines calm and cool shades of solid blue and gray in a graphic raw-edge appliqué design. The natural canvas fabric contrasts nicely with the bold blocks of color. A simple, flat piping accents the edges of the pillow.

DESIGNED BY Amy Struckmeyer
[project instructions on page **87**]



icicle wall art

Showcase your love of fabric and sewing as art in your home. This icy panel adds a magical winter touch to your décor without the usual cold window draft. White felt is handstitched onto a watery, snowflake batik. A sprinkling of glass beads frosts the design.

DESIGNED BY Heidi Boyd
[project instructions on page **88**]





nordic trail quilt

With its cool palette and clean lines, this minimalist quilt makes a sophisticated wall hanging or throw, whether in a mid-century modern setting or a cabin on the slopes. The solid colors and straight-line quilting complement an appliquéd cross-country skier under a winter sun.

DESIGNED BY
Tina Lewis
[project instructions on page **89**]





quilted winter purse

Brighten a wintry day with this cozy quilted purse. The colors are reminiscent of the blue shades of winter. The outside quilted panels are actually functional pockets. The top closure is a loop made with shell fabric and features a vintage shell button, but a fabric-covered button would work as well. The strap is long enough to wear over your shoulder or cross-body in messenger bag style.

DESIGNED BY Charise Randell
[project instructions on page **90**]



seal softie

No one can resist the sweet, innocent face of a baby seal. Perfect for wintertime snuggles, she is smooth and soft to the touch. Her body is easily constructed with three pattern pieces, with a flipper on each side. She's a quick and easy gift that will be loved for years to come.

DESIGNED BY Heidi Boyd

[project instructions on page **92**]

tea time coasters

Enjoy your favorite hot winter beverage with these cheerful coasters. The project is small enough that you can use your favorite scraps and quick enough to make them for yourself and as a fun holiday gift! The set of four uses shades of icy blue with accents of black, grey, yellow, and pink. The tea cup is foundation paper pieced and the handle is appliquéd.

DESIGNED BY Charise Randell
[project instructions on page **93**]



ice crystal potholder

Make the delicate lines of a snowflake pop off the surface of this decorative potholder finished with corded quilting and edged with easy handstitching. Glossy sateen gives the project a perfect icy sheen to set a wintry tone for your table.

DESIGNED BY Kevin Kosbab
[project instructions on page **95**]





north pole/south pole duvet cover

This reversible cotton duvet cover features a map of the Arctic on one side and a map of the Antarctic on the other. Through appliqué and topstitching, the farthest reaches of the globe become a cozy bedcover for the explorer at heart.

DESIGNED BY Alyce Graham
[project instructions on page **96**]

polar baby snuggle sack

This sweet snuggle sack with an easy snap closure is as simple to sew as it is to use. Stitched in an artic-themed flannel, this is the perfect way to keep baby toasty on cold winter days.

DESIGNED BY Lucy Blaire
[project instructions on page **98**]



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TWEEDS + PLAIDS

Tweeds and plaids are the true textiles of winter. Inspired by the fabrics that embrace and echo wintry landscapes, these **8 projects** play with time-honored patterns and woolen fabrics.



sewn plaid pillow

Why limit yourself to off-the-shelf plaids when you can sew your own? Interwoven bands stitched with wool thread bring a classic tweedy feel to this pillow, while the not-quite-straight lines add a fresh energy. A bound edge gives sharp, square corners and conceals the raw edges.

DESIGNED BY Kevin Kosbab

[project instructions on page **101**]



tweed flower handbag

Accessorize your winter look with this classic herringbone tweed purse. Embellished with a fabric flower and felt-covered button, this handbag marries rich woolen fabrics with a dainty gold chain.

DESIGNED BY Lindsay Conner
[project instructions on page **102**]



plaid barrel tote

Often we think of wool only for clothing, but it's great for accessories as well—durable and easy to sew. Showcase your favorite color combo on this cute barrel tote embellished with a coordinating plaid that you stitch yourself.

DESIGNED BY Linda Turner Griepentrog
[project instructions on page **103**]



wonderfully warm infinity scarf

This pieced wool scarf will add a bit of zip to your winter wardrobe—and keep the chill away at the same time. Wear it to accessorize sweaters, jackets, and coats. Easy to make, it's a perfect gift item and come spring, whip it up with cotton voiles or lawns.

DESIGNED BY Kerry Smith

[project instructions on page **104**]



asymmetrical neck wrap

This elegant wool scarf has a large-scale plaid pattern for style and super soft faux fur lining for cozy comfort. A large button and an elastic loop keep the scarf secure (and you warm!) on cold winter days. A subtle pleating detail adds interest and emphasizes the asymmetrical design.

DESIGNED BY Amy Struckmeyer
[project instructions on page **106**]



swingy tweed capelet

The cape is here to stay. Make a statement in this short, swingy version that recalls the mod '60s with its oversized Peter Pan collar and large buttons. The simple construction means you can easily make more than one in the luxurious wools of winter.

DESIGNED BY Rose Beck
[project instructions on page **107**]



tweed townhome pillows

Make a few—or an entire village—of these row house pillows. These pillows are created with a collection of wool tweeds, plaids, checks, tattersalls, and houndstooth fabrics. The doors and windows are fashioned from wool felt and embellished with matching perle cotton.

DESIGNED BY Kerry Smith
CONCEPT BY Heidi Boyd
[project instructions on page **108**]



fancy plaids party dress

The perfect holiday party dress for a little lassie, this flared, empire waist velveteen dress has long sleeves and plaid taffeta collar and cuffs. Ribbon roses are scattered all over and there is a tulle-ruffled attached petticoat peeking out below the hem.

DESIGNED BY Tina Lewis
[project instructions on page **111**]

hands-on NATURE

Use embellishment, embroidery, and appliqué to echo the shapes and silhouettes of the natural world with these **6 projects**.

forest friends room divider

Create a cozy reading corner in a child's bedroom, or break up a large open play room with a back-to-nature hang room divider. Double-sided with a cut-out owl hollow, a little mouse hiding in a secret pocket, and a spy hole for peeping through, this is a fun and interactive decoration for kids.

DESIGNED BY Berene Campbell
[project instructions on page **113**]



button tree tote

This easy-sew tote with a button tree is perfect for customizing for your favorite seasons. Switch the colors of the felt and buttons to have a new bag ready year round.

DESIGNED BY Sarah Minshall

[project instructions on page **115**]



nature silhouettes quilt

Stitch away those long winter nights while adding handsewn details to this playful modern quilt. Inspired by traditional log cabin piecing, this project is designed to be embellished as much or as little as you like. Finish the quilt first and then keep warm under it as you add texture with a variety of handsewn stitches. By spring you will be amazed at how productive you were!

DESIGNED BY Michelle Freedman
[project instructions on page **116**]





graphic animal throw pillows

These statement pillows would be equally at home in a city apartment or a mountain lodge. Cozy wool felt is easy to work with and adds warmth and texture to your living space. The appliqués don't require any special finishing. Simply cut and stitch in place. The pillow back is constructed with two overlapped sections so that pillow forms can be quickly replaced.

DESIGNED BY Heidi Boyd
[project instructions on page **120**]



topography pillow

Topography lines are everywhere from fabric to glassware. Try your hand at wool embroidery with this modern topography pillow. These lines are taken from a sketch in the designer's field notebook from her days as a cultural resource archaeologist.

DESIGNED BY Madeleine Roberg
[project instructions on page **121**]



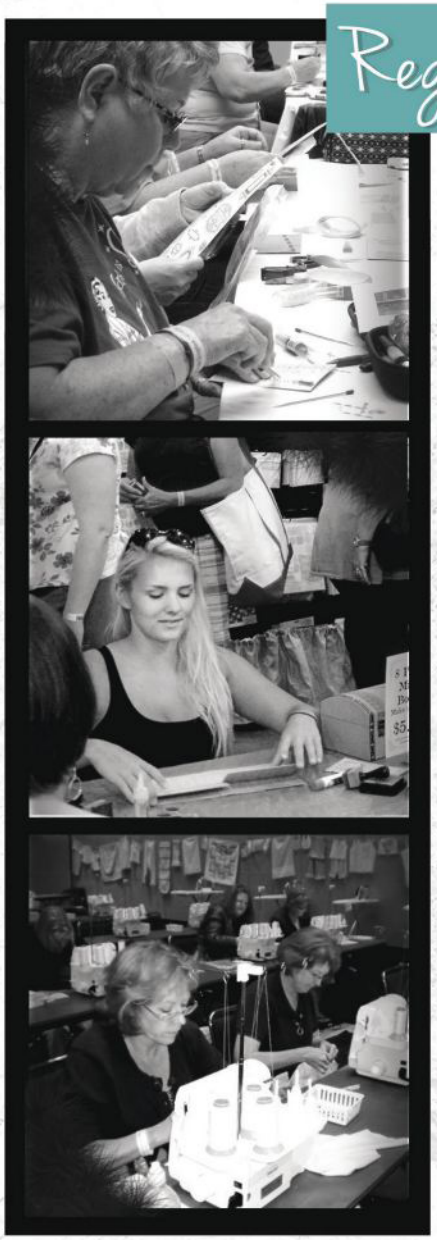
tree ring footstool

Relax your feet after a hard day on this soft tree stump. The wool embroidery and the freedom of the design makes it a great project to personalize. Let the number of tree rings reflect your life story or add a special touch with initials.

DESIGNED BY
Madeleine Roberg
[project instructions on page **121**]

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goddess STYLE

Create these **4 fantastic and romantic projects** that express the goddess in you.



crescent city necklace

This regal necklace is not only sure to make a bold statement, but serves as a great introductory project to both paper piecing and jewelry making. With it's simple design, you can dress it up or down. Make multiple versions to play with a range of color schemes for your wardrobe.

DESIGNED BY Kaelin Telschow

[project instructions on page **124**]



goddess headpiece

Adorn yourself with a crown of rosettes fit for a goddess with this glamorized take on the popular flower headband trend. Add layers of vintage lace and beading or play with different colors and sizes with this easy-to-make statement piece.

DESIGNED BY Eliane Pinto

[project instructions on page **125**]



bohemian satchel

A modern take on the legendary carpetbag, this crazy-quilted satchel will delight the goddess in everyone. Elegant with a velvet cape at a snowy winter retreat, it is also the perfect counterpoint to a tailored suit in the corner office. Made of brocade, tapestry, silk, and velvet and richly embellished with embroidery, it is finished with a zipper closing and suede handles.

DESIGNED BY Tina Lewis
[project instructions on page **126**]



ribbon cuff

Narrow silk ribbons are stitched together to make an elegant cuff that mimics a richly jeweled bracelet. Antique buttons provide visual strength to balance the delicate ribbonwork.

DESIGNED BY
Rosemarie DeBoer
[project instructions on page **127**]

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1 MULTI-USE MAT TOTE by **TINA LEWIS** Project photo on page **70**; instructions on page **130**.



2 TWEED FLOWER HANDBAG by **LINDSAY CONNER** Project photo on page **51**; instructions on page **102**.



3 FROSTED HEXAGON CUP CUFF by **EMILY BRECLAW** Project photo on page **74**; instructions on page **135**.



7 BUTTON TREE TOTE by **SARAH MINSHALL** Project photo on page **59**; instructions on page **115**.



8 NATURE SILHOUETTES QUILT by **MICHELLE FREEDMAN** Project photo on page **60**; instructions on page **116**.



9 GODDESS HEADPIECE by **ELIANE PINTO** Project photo on page **66**; instructions on page **125**.

stitch patterns



4 CRESCENT CITY NECKLACE by **KAELIN TELSCHOW** Project photo on page **65**; instructions on page **124**.



5 ICE CRYSTAL POTHOLDER by **KEVIN KOSBAB** Project photo on page **46**; instructions on page **95**.



6 GRAPHIC ANIMAL THROW PILLOWS by **HEIDI BOYD** Project photo on page **61**; instructions on page **120**.



10 TREE RING FOOTSTOOL by **MADELEINE ROBERG** Project photo on page **63**; instructions on page **121**.



11 NORDIC TRAIL QUILT by **TINA LEWIS** Project photo on page **42**; instructions on page **89**.



12 TEA TIME COASTERS by **CHARISE RANDELL** Project photo on page **45**; instructions on page **93**.

click to download the

pattern *insert*

PATTERNS + TEMPLATES

AS SEEN IN WINTER 2013





SUSTAINABLE *fashion*

Move the focus in your wardrobe and home from acquisitive to sustainable with these **5 upcycled and shape-shifting projects**.

multi-use mat tote

It's a picnic mat, concert pad, and tote, all in one! This circular quilt made from laminated fabric has grommets woven with a cord all around the edge that transform it from a flat surface into a pouch in no time. Toss snacks and necessities inside, cinch up the cord, and you have a bright, convenient tote or storage bag.

DESIGNED BY Tina Lewis

[project instructions on page **130**]



reversible woven plaid pillow

Raid your closet or favorite thrift store for worn clothing items, then transform them into a fresh reversible accent pillow. Strips are interwoven to make a large-scale plaid and the reverse side is completed with fabric-covered buttons and strip of hot color.

DESIGNED BY Erin Schlosser
[project instructions on page **130**]



winterscape vase cozies

Bring the winter indoors with this clever upcycled use of old sweaters and woolen jacket sleeves. Create a wintry landscape by wrapping simple straight glass vases in soft, neutral color scheme and adding a few branches. Go for a tailored look, a casual slouchy style, or mix it up by making some of each. The possibilities are as endless as the sweater and jacket styles at your nearest thrift store.

DESIGNED BY Anne Deister

[project instructions on page **132**]



collage knit cardigan

Bits and pieces from past projects, clothing thrifted from your closet, or remnants found in the clearance bin combine to make a handmade artful statement in this collage knit cardigan. It warms you twice—physically and mentally—knowing you have reused something that was going to be discarded.

DESIGNED BY
Marcia Van Oort
[project instructions on page **133**]



frosted hexagon cup cuff

Perk up your morning coffee with this snuggly cuff. Then, wear the cuff throughout the day as a fun bracelet. These hexagons sew together quickly with simple handstitching, and are a great way to showcase your favorite fabric scraps.

DESIGNED BY Emily Breclaw

[project instructions on page **135**]

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sewing basics

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

SEWING KIT

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

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

* OPTIONAL . . . but good to have.

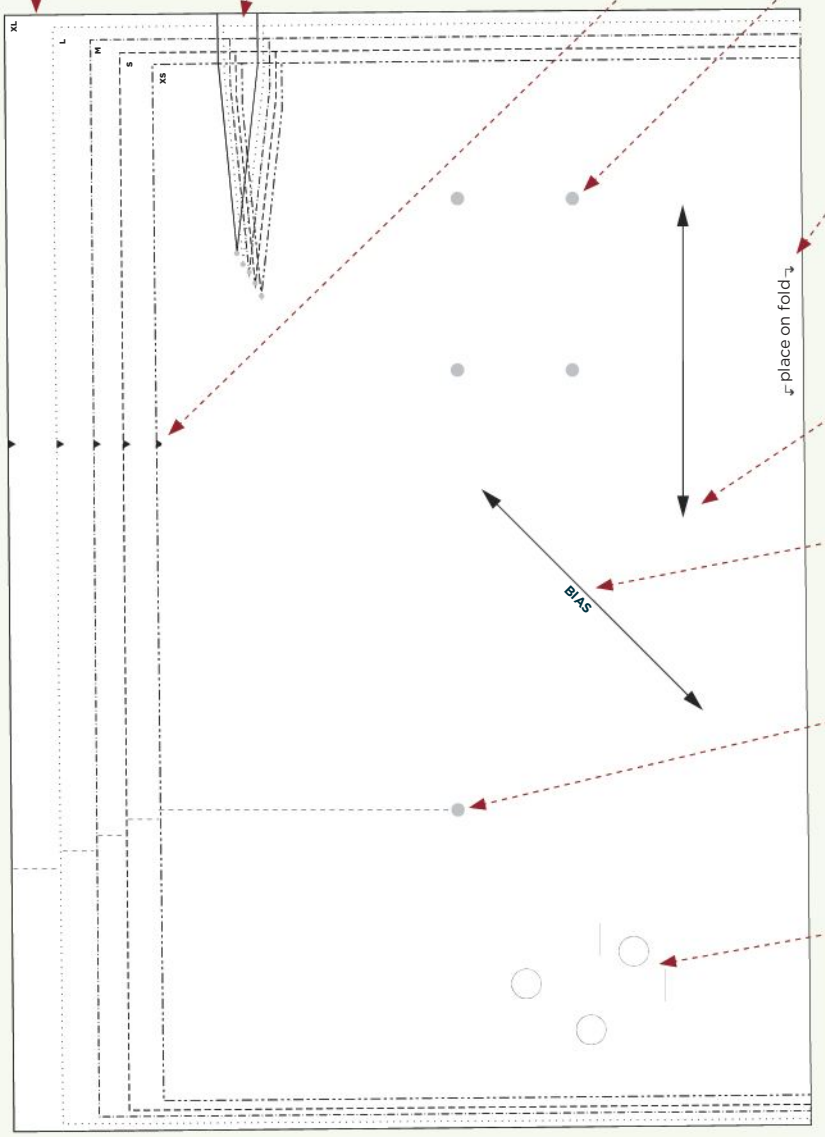
- ○ **FRENCH CURVE** A template of metal, plastic, or wood that includes many curved edges for constructing smooth curves.
- ○ **NEEDLE THREADER** An inexpensive aid to make threading the eye of the needle super fast.
- ○ **POINT TURNER** A bluntly pointed tool that helps push out the corners of a project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

PATTERN SYMBOLS & MARKINGS

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

CUTTING LINES Multisize patterns have different cutting lines for each size.

DARTS Angled lines show where the stitching will be, and the dot shows you the position of the dart point (signaling the point, at the end of the dart, where your stitching should end).



NOTCHES Notches are triangle-shaped symbols used for accurately matching seams. Pieces to be joined will have corresponding notches.

PATTERN DOTS Filled circles indicate that a mark needs to be made (often on the right side of the fabric), for placement of elements such as a pocket or a dart point. Mark by punching through the pattern paper only, then mark on the fabric through the hole.

PLACE ON FOLD BRACKET This is a grainline marking with arrows pointing to the edge of the pattern. Place the pattern edge on the fold of the fabric so that your finished piece will be twice the size of the pattern piece, without having to add a seam. Do not cut the fold.

GRAINLINE The double-ended arrow should be parallel to the lengthwise grain or fold unless marked as crosswise.

BIAS GRAINLINE This grainline is diagonal and indicates that the pattern piece should be cut on the bias. The "true" bias is at a 45-degree angle to the straight grain of the fabric.

SLASH LINE The dashed line indicates that the pattern needs to be slashed along the line. Slash to the dots only, if present. If there are no dots, the pattern should be slashed from edge to edge along the entire line.

BUTTON & BUTTONHOLE PLACEMENT MARKS Solid lines indicate buttonholes. A large open circle is the button symbol and shows placement.

CB: Center Back
CF: Center Front

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.

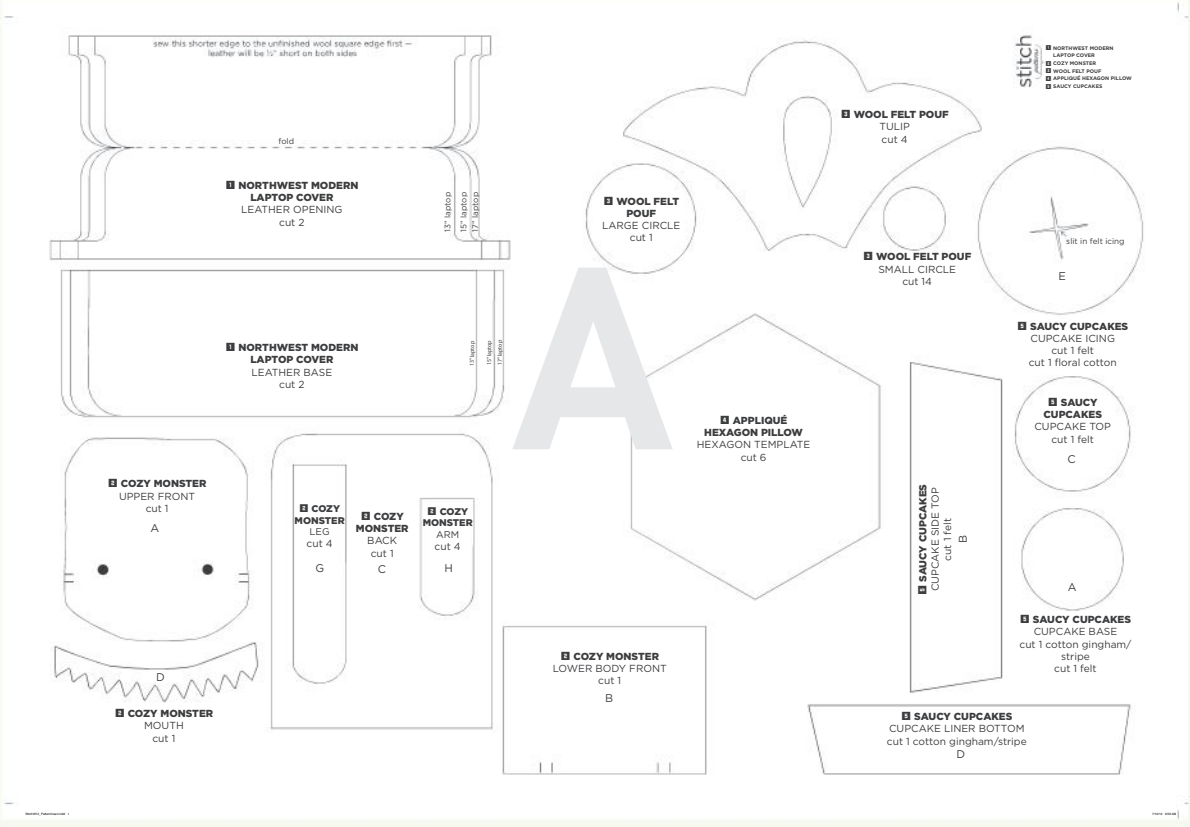
3 All pattern markings should be on the wrong side of the fabric unless otherwise noted.

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 ¼" 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.

EDGESTITCH A row of topstitching placed very close (1/16– ⅛") 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 selvedges; 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 selvedges, 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 ⅛" from the seam line, within the seam allowance. Sometimes you will be instructed to place the first line of stitches ⅛" from the seam line within the body of the garment so the stitches don't become tangled in the permanent seam line. Leave thread tails at each end and do not backtack. Pin the fabric to be gathered to the shorter piece right sides together, matching edges, centers, and pattern markings as directed in the pattern. Pin at each mark. Grasp the bobbin threads from both lines of stitching at one end and pull gently. Work the gathers along the thread until the entire piece is gathered and lies flat against the shorter fabric piece. Pull the bobbin threads from both ends to gather long pieces. Stitch the seam, then remove the gathering threads.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SLIP BASTING A temporary slip stitch used for basting in curved areas, or for matching plaids or stripes in preparation for sewing seams (it can also be used to baste zippers in place by hand). With a folded-under edge lying along the seam line, on top of a flat (unfolded) edge, take stitches about ¼" (6 mm) long, alternating between the folded edge and the flat edge.

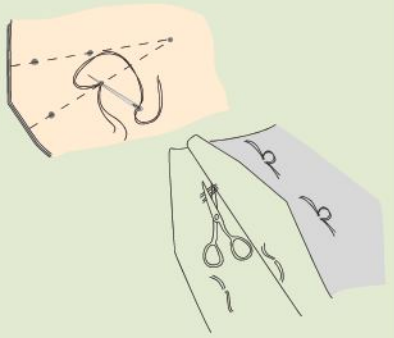
SQUARING UP After you have pieced together a fabric block or section, check to make sure the edges are straight and the measurements are correct. Use a rotary cutter and a rigid acrylic ruler to trim the block if necessary. Because you might trim off the backtacking on seams when you square up, machine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

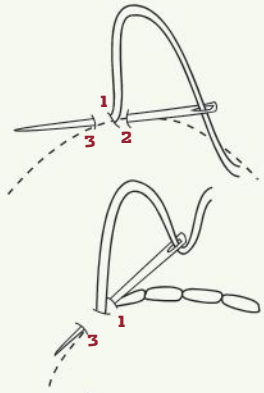
A similar method is to take a small stitch, at the point to be marked, through all layers and leaving a tail of about 1". Take another small stitch, through all layers, directly over the previous stitch, leaving the thread loose to create about a 1" loop. When marks are all complete and the pattern paper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

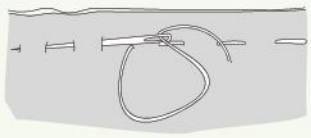
STITCH GLOSSARY

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



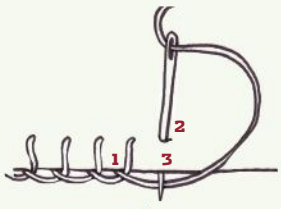
BACKSTITCH ▲

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**.



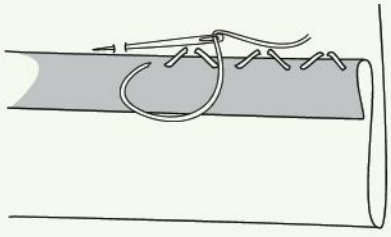
BASTING ▲

Used to temporarily hold layers together, a basting stitch is simply a long running stitch. Stitches should be about ¼" long and evenly spaced.



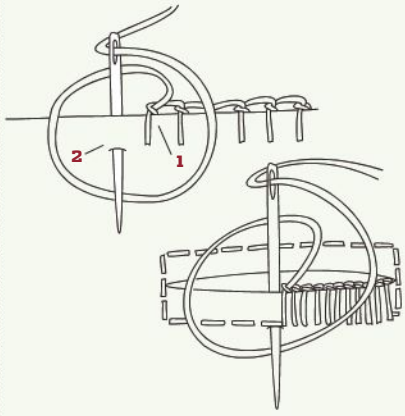
BLANKET STITCH ▲

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.



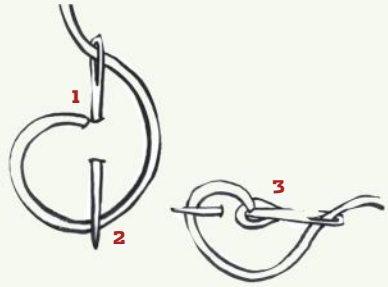
BLINDSTITCH/BLIND-HEM STITCH ▲

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 ¼". Take a small stitch in the garment, picking up only a few threads.



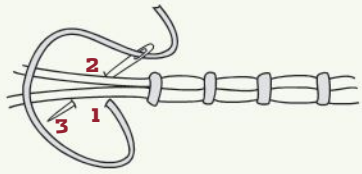
BUTTONHOLE STITCH ▲

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



CHAIN STITCH ▲

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

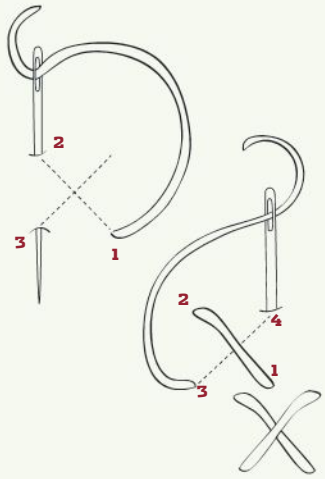


COUCHING ▲

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

CROSS-STITCH ▼

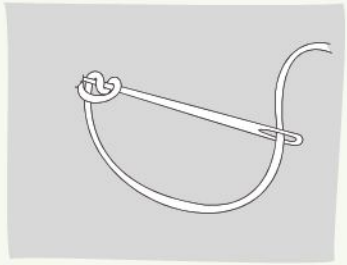
Working from right to left, bring the needle up at **1**, insert at **2**, then bring the needle back up at **3**. Finish by inserting the needle at **4**. Repeat for the desired number of stitches.

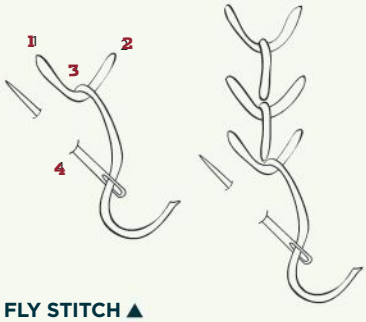


ENDING UP ▼

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

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



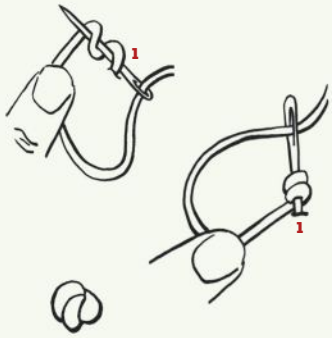


FLY STITCH ▲

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

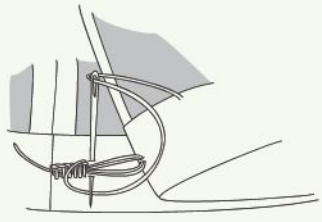
FRENCH KNOT ▼

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



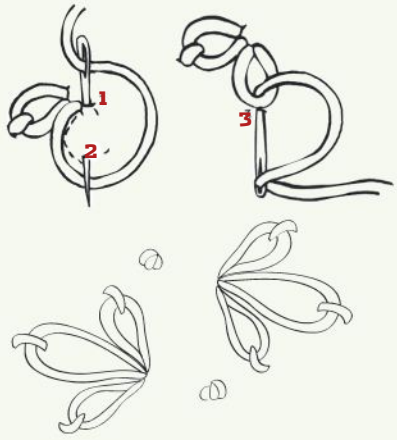
FRENCH TACK ▼

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



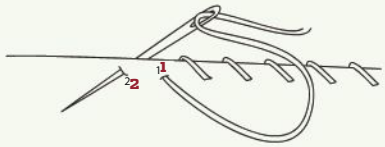
LAZY DAISY STITCH ▼

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



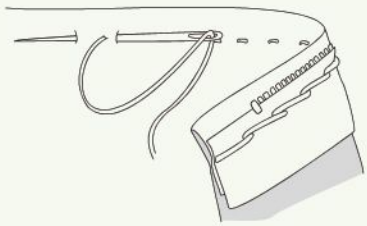
OVERCAST STITCH ▼

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



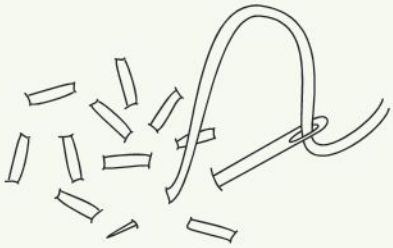
PRICK STITCH/PICK STITCH ▼

Prick stitch is worked just like a backstitch, except that the stitches are spaced ⅛" to ¼" 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.



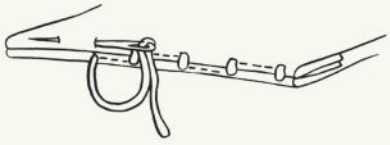
SEED STITCHES /SEEDING STITCH ▼

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.



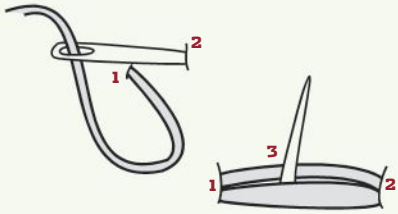
SLIP STITCH ▼

Working from right to left, join two pieces of fabric by taking a 1/16–¼" 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.

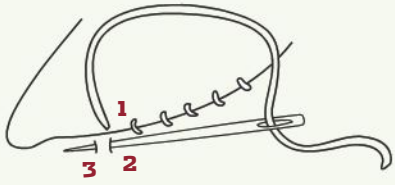


SPLIT STITCH ▼

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.

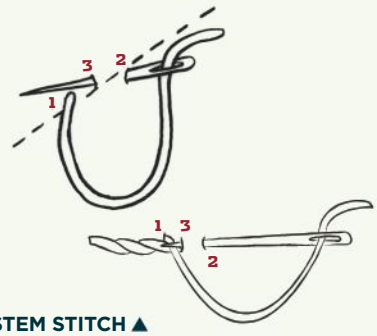






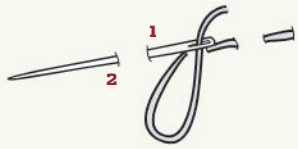
STANDARD HAND-APPLIQUÉ STITCH ▲

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**, ⅛" 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 ⅛–¼" 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 ⅛–¼" 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**, ⅛–¼" 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.

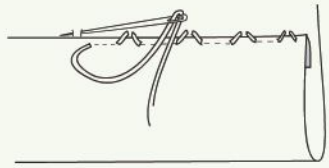
SQUARE KNOT ▼

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.



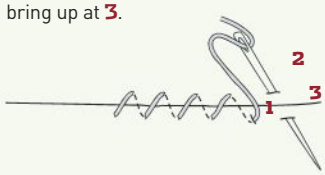
UNEVEN SLIP STITCH /SLIP-STITCH HEMMING ▼

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 ¼" 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 ▼

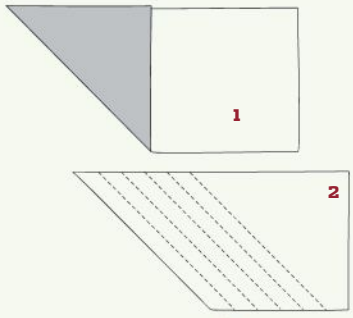
Bring the needle up at **1**, insert at **2**, and bring up at **3**.



CREATE BINDING

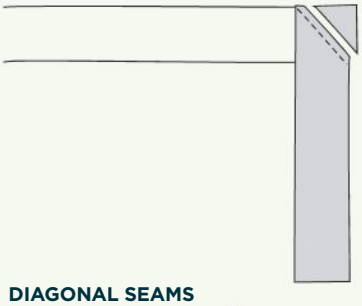
CUTTING STRAIGHT STRIPS

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 selvedges 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.



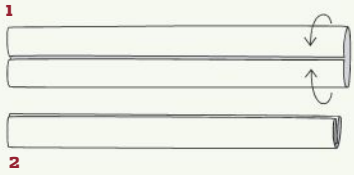
DIAGONAL SEAMS FOR JOINING STRIPS ▲

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 ¼" 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.

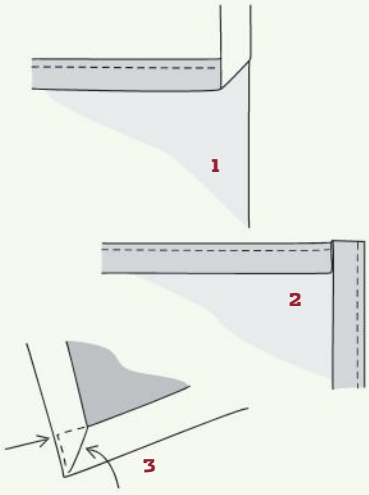
B. Double-layer Binding This option creates a double-thickness binding with only one fold. This binding is often favored by quilters. Fold the strip in half lengthwise with wrong sides together; press.



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 ½" 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 ¼" 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 ¼" 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 ½" (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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1

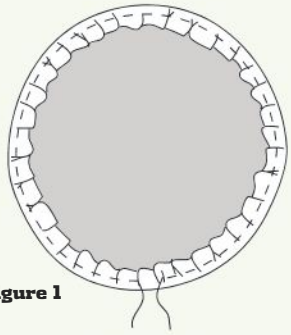


figure 1

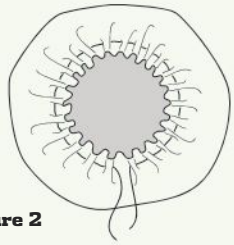


figure 2

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 ¼" along the edge of your circle. With a handsewing needle and thread, sew a running stitch through both layers of fabric, about 1/16–⅛" 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

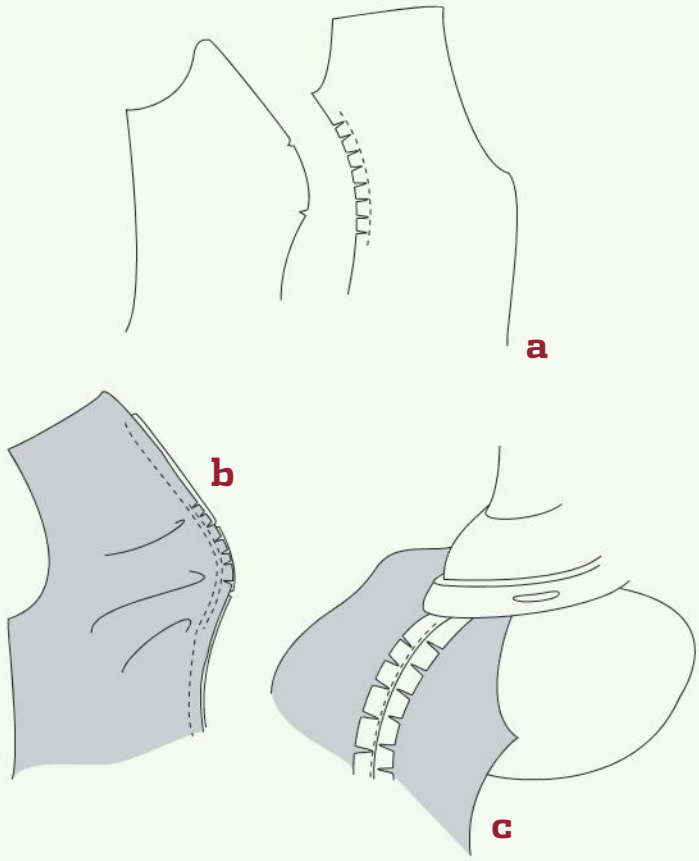
When you first look at two opposing curves (such as on a princess seam), you may think that there's no way they can fit together, but—surprise, surprise—they do. Joining a concave and convex curve takes a little know-how for a smooth seam.

Sew a line of stitching just inside the seamline on the concave curve and clip into the seam allowance every ⅜" (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.

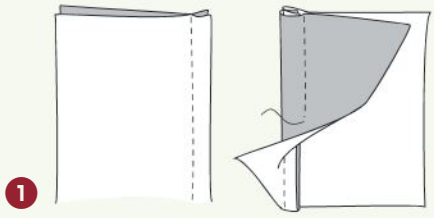


sewing basics

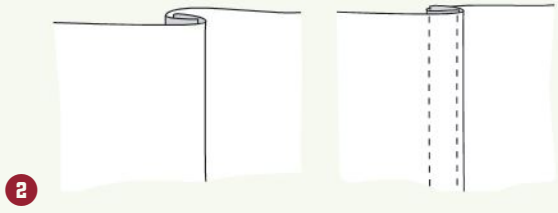
how-to: SEAMS & HEMS

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.

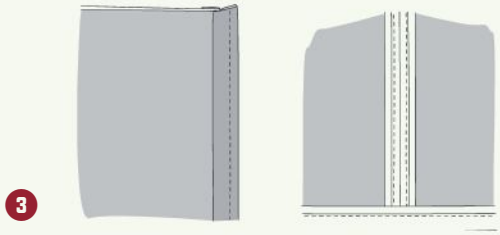
1 FRENCH SEAM Pin the pieces wrong sides together and stitch a ⅜" straight seam. Trim the seam allowances to ⅛". Fold the fabric right sides together along the stitched seam and press. Stitch along the original seamline (now ¼" from the fold), encasing the raw edges. Press the seam to one side.



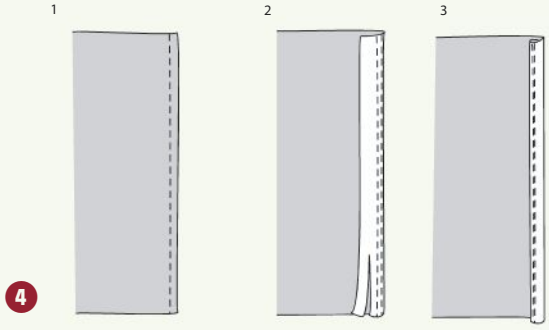
2 FLAT-FELL SEAM Fold the seam allowance over toward the right side on one piece and toward the wrong side on the adjoining piece. Insert the folds into each other so that both pieces are facing right side up (both raw edges are now encased and hidden). Edgestitch along each fold to finish. (See a Web 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 ¼" 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 ¼" from the raw edge, then press 3/16" toward the wrong side so that the line of stitches runs near the edge of the fold (1/16"). Stitch ⅛" 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.



ARCTIC reflections

Iceberg Pillow

by **AMY STRUCKMEYER**

{from page **40**}



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

FABRIC

— Front: ⅔ yd of heavy weight cotton canvas/duck, 42" (*shown*: natural)

— Back: ⅝ yd cotton fabric (*shown:* light blue)

— Piping: ⅝ yd cotton fabric (*shown:* solid blue)

— Iceberg appliqués: 1 fat quarter (18" × 22") each of 5 cotton prints in shades of blue and gray

OTHER SUPPLIES

— 9 Iceberg Appliqué Templates, downloadable:

  — L1, L2, C1, C2, R1–R5

— ½ yd fusible web, 20" (such as Pellon Wonder-Under)

— All-purpose sewing thread to coordinate with blue and gray appliqué fabrics

— Fabric-safe marker or tailor's chalk

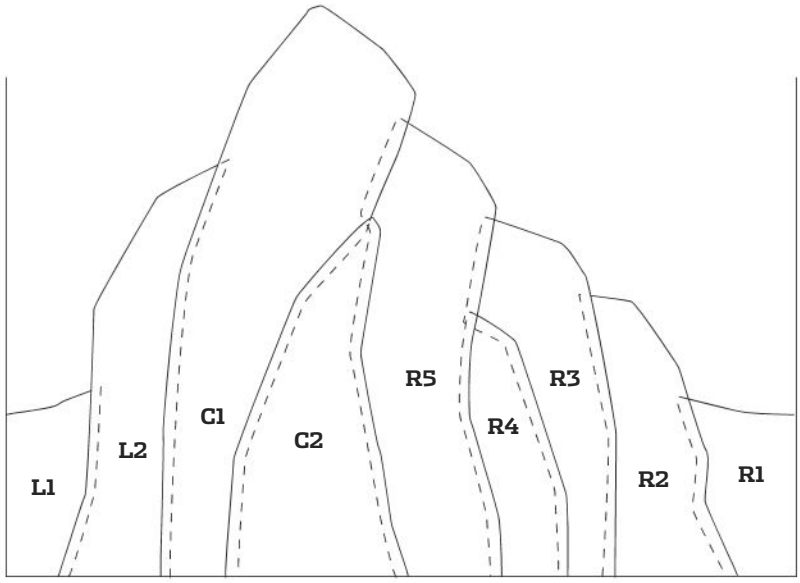
— Ballpoint pen or fine-point permanent marker

— 18" × 18" pillow form

— *Optional:* Point turner

FINISHED SIZE

18" × 18"



appliqué diagram

NOTES

— All seam allowances are ½" unless otherwise noted.

— Follow manufacturer's instructions for all fusibles.

— The cotton canvas/duck (for the pillow front) could be replaced with a solid linen or wool fabric for an equally striking design.

— The piping on this pillow does not have any cording inserted. This type of piping is sometimes referred to as flat piping or a flange.

CUT THE FABRIC

1 From the Front pillow fabric, cut one 19" × 19" square.

2 From the Back pillow fabric, cut two 19" × 12½" back panels.

PREPARE THE APPLIQUÉS

3 Using the templates provided, trace the nine Iceberg Appliqué templates onto the paper surface of the fusible web. Cut the fusible web at least ¼" larger on all sides than the traced outlines. Position and fuse the fusible web shapes to the wrong side of the five Iceberg Appliqué fabrics. Cut each shape along the traced lines and remove the paper backing.

EMBELLISH THE PILLOW FRONT

4 Following the **appliqué diagram**, start with shapes L1 and R1. Position and fuse the prepared appliqué fabrics on the lower right and left edges of the pillow front. Next, position shapes L2 and R2 on the pillow front, overlapping the first appliquéd pieces by ¼". You can do this by using a fabric-safe marker or chalk to make two marks ¼" from the edge of the already fused piece, one towards the top, and one towards the bottom. Then, use those marks to line up the next piece. Continue in this manner with shapes R3, R4, and R5, then C1 and C2. Fuse one at a time in the order listed.

5 Using a medium-wide zigzag with a short stitch length, stitch along the edges of the appliqué shapes. Start with the topmost shape and then work your way outward towards the edges and the shapes you fused first.

MAKE THE FLAT PIPING

6 From the piping fabric, cut 2" wide bias strips. Join the strips with diagonal seams to create a bias strip of at least 84". (See Cutting Bias Strips and Diagonal Seams for Joining Strips in Sewing Basics.) Trim the diagonal points off both of the short ends. With wrong sides together, fold and press in half lengthwise.

FINISH THE PILLOW

7 Fold and press ½" to the wrong side along the 19" edge of one Back Panel. Fold and press an additional ½" to

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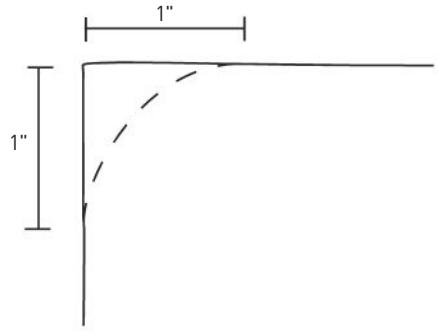


figure 1

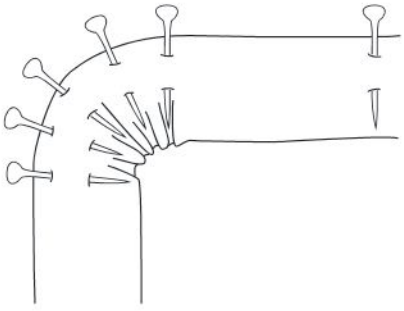


figure 2

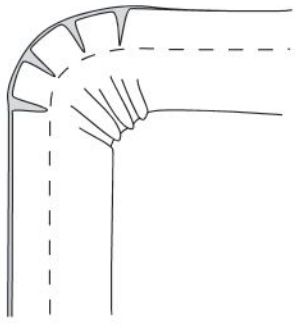


figure 3

the wrong side along the same edge. Repeat with the second Back Panel.

8 Topstitch ⅛" and then ⅜" from the folded edge to create the hem.

9 Lay the pillow Front on a flat surface, right side up. Slightly round each corner by marking a point 1" from each corner along the raw edges, drawing a curve that connects the two points, then trimming the corner along the curved line. **(figure 1)** Repeat with the unfinished corners of the two back panels—two corners on each back panel. **TIP:** Use a small drinking glass that is about 2" in diameter as a template to trace a curve at each corner.

10 To pin the piping to the edge of the pillow front, begin 5" from a corner and align raw edges. Always pin perpendicularly to the raw edge. When you get to a corner, place a pin at the beginning of the curve and then stretch the piping slightly as you continue to place pins close together to follow the curve as smoothly as possible. The piping will form gathers toward the folded edge, but try to keep it fairly flat within the ½" seam allowance. **(figure 2)** Continue to pin the piping along all the straight edges and curves. When you come close to the point where you started, trim the loose end of the piping so that it overlaps the starting point by 1½". Fold the short raw edge under ¾" to the wrong side and press, then press again along the original crease. Finally, tuck the raw end of the piping inside the folded end. Finish pinning the piping to the pillow front.

11 Stitch the piping to the pillow front by sewing ⅜" from the raw edge. Clip inside the seam allowance of the piping at each corner so the seam allowance is flat. **(figure 3)**

12 With right sides together and raw edges aligned, pin the pillow front to the back panels. The hemmed edges of the back panels will overlap about 4" at the center. Using a ½" seam allowance, sew around the perimeter.

13 Notch the curves, and then turn the pillow right side out. Gently pull the piping outward and press the seam all around the pillow. Insert the pillow form through the overlapped edges on the pillow back.

SOURCES

FABRIC Robert Kaufman, Kona Cotton Solids in Cloud, Cornflower, Blue Jay, Candy Blue, Iron, robertkaufman.com

FUSIBLE WEB Pellon, Wonder-Under, pellonideas.com

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

Icicle Wall Art

by **HEIDI BOYD**

{from page **41**}



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

FABRIC

- Icicles: Wool felt
  - ⅓ yd white
  - ¼ yd off-white
- Background: ½ yd cotton batik, 40"

OTHER SUPPLIES

- Templates, downloadable:
  - Icicle Templates, 1–5
- ¾ yd fusible fleece, 17"
- 12" × 24" stretched artist canvas
- Embroidery floss, white
- Sewing thread, off-white
- E-sized (5º) pearlescent glass beads with gold metal core
- Rotary cutter, rigid acrylic ruler, self-healing mat
- Embroidery and handsewing needles
- Staple gun and staples
- *Optional:* Screwdriver and hammer

FINISHED SIZE

12" × 24"

NOTES

— Follow manufacturer's instructions for all fusibles.

— Do not add seam allowances to templates.

PREPARE THE CANVAS COVERING

1 Cut a 16" × 28" rectangle from the cotton batik (4" wider and longer than the canvas). Cut a 12" × 24" rectangle of fusible fleece (the same size as the canvas image area).

2 Center the fleece, fusible side down, over the wrong side of the batik. Fuse the fleece to the batik.

NOTE: Both materials will stretch significantly when they're wrapped and stapled to the canvas.

3 Use Icicle Template (A) as your guide to cut the icicles from both shades of white felt. The finished icicles will vary between two and three layers of felt. Stack the pieces together and line them side by side on the batik. Lay the entire arrangement over the canvas to check placement. Only the tops of the icicles should extend past the image area—the sides and bottoms of the icicles should be contained within 12" × 24" center. Once you've made adjustments, pin the felt in place, and remove the fabric from the canvas.

ATTACH THE ICICLES

4 Thread your embroidery needle with a full, six-strand of white floss. Make a series of two to four connected straight stitches from the outside edge of the icicle towards the center. Stop mid-stitch to thread a single bead onto the center of one stitch. Alternate the placement of the stitches so that both sides of the icicle are tacked in place. To enhance a natural appearance alternate the amount of stitches and the placement of the beads. Do not add beads to some of the smaller stitched lines. Punctuate the end of each icicle layer by sewing a single bead to the tip. Before you move to the next step, check for any areas where the layers aren't flat. Fix them by adding an extra line of stitches.

5 Using the handsewing needle, thread, and small invisible stitches, tack the tops of the icicles to the background. This will prevent them from lifting when you wrap the fabric around the canvas.



COMPLETE THE FRAME

6 Center the artist canvas behind your icicle design, then wrap the top edge of the icicles around the top of the canvas. Working behind the canvas, pull the fabric edge down against the back of the frame and staple the center of the fabric edge to the wood. **TIP:** If you've never used a staple gun, insert a couple test staples into a scrap piece of wood to get a feel for it. For an even stretch, wrap the bottom fabric edge around the canvas base, pull it tight, and staple the center to the back of the frame. Repeat the process to tack the center of each side to the back side of the frame. Continue working this way, top to bottom and side to side, stretching, stapling, and working your way out to the corners. Once you reach a corner, tuck under the excess fabric on one side to make a neat fold, then staple the folded fabric against the frame. Handle each corner the same way for a unified appearance. If you make a mistake you can pull out a misfired staple with a screwdriver, rearrange the fabric, and staple it again. When finished, use a hammer to tap any loose staples flat against the frame.

SOURCES

WOOL FELT National Nonwovens, White and Antique White, nationalnonwovens.com

FUSIBLE FLEECE Thermo-Web, HeatnBond, thermowebonline.com

BEADS E-size Pearlescent Beads, beadinpath.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.*

Nordic Trail Quilt

by **TINA LEWIS**

{from page **42**}



FABRIC

All fabrics 100% cotton, 45"

— Snow: ⅝ yd

— Sky/Backing/Binding: 3⅛ yd

— Sun: 9" × 9" square (*shown:* golden yellow)

— Fabric scraps will work for the following:

  — Pants: 5" × 5" (*shown:* olive)

  — Jacket: 5" × 7" (*shown:* blue)

  — Hat: 3" × 3" (*shown:* orange)

  — Gloves: 2" × 4" (*shown:* light blue)

  — Face: 2" × 2" (*shown:* pink)

— Boots: 3" × 4" (*shown:* gray)
— Skis: 14" × 3" (*shown:* black)

OTHER SUPPLIES

— Templates, supplied on insert:
— Sun (A)
— Skier (B)
— Batting: 40" × 60"
— Embroidery floss for the ski poles
— Thread to match the fabric
— Hand needles for appliqué and embroidery
— Sharp pencil or mechanical pencil
— Template plastic
— Freezer paper
— Spray starch
— *Optional*: Light table for tracing

FINISHED SIZE

37½" wide × 57" high

NOTES

— Seam allowance is ¼".
— The quilt is bound with the same fabric as the backing. The binding is completely turned to the back, so no binding shows on the front.
— The appliqué work can be done using any method with which you are comfortable. The sample uses two handstitched methods: freezer paper for the sun and needleturn for the skier.

CUT THE FABRICS

1 From the snow fabric, cut a 38" × 20½" rectangle.

2 From the sky fabric, cut:

— 38" × 37½" rectangle (sky)
— 38" × 57½" rectangle (backing)
— enough 2" strips on the crossgrain to equal 6 yd (for binding)

SEW THE QUILT + APPLIQUÉS

3 With right sides together, sew the snow to the sky along the 38" side. Press the seam toward the snow.

4 Trace the Sun (A) template onto the dull side of freezer paper and cut. With the shiny side of the freezer paper placed on the wrong side of the fabric, press with a hot, dry iron to adhere the paper. Cut out ¼" from the paper edge. Using a cotton



swab, dab spray starch around the seam allowance, then fold the seam allowance over the paper and press in place. When dry, remove the freezer paper.

5 Pin the prepared sun appliqué to the upper right-hand corner of the sky, having the top of the sun 4¾" from the top edge and the right side of the sun 4¾" from the right edge. Invisibly appliqué in place using small slip stitches. (See Sewing Basics.)

6 For the skier appliqué, trace each piece of Skier (B) onto template plastic and cut out. Place the templates on the right side of the chosen fabrics and outline the shapes onto the fabric with a pencil. Cut out the shapes ¼" from the pencil lines.

7 **TIP:** The skier appliqué is easier to apply if the pieces—except for the skis—are first slip stitched together. Where pieces join, turn under the seam allowance to the pencil line and overlap adjoining pieces where indicated—boots over pant legs, top pant leg over back pant leg, jacket over pants, jacket over gloves, cap over face, and jacket over cap/face. Then appliqué the skier in place as one unit. Begin by pinning the penciled line of the flat ski on the seam, with the back of the ski 9½" from the left edge. Appliqué the bottom of the ski by turning under the edge to the penciled line and slip stitching in place. Pin the skier unit in place, checking the pattern for placement and with the front boot under the top of the ski. Appliqué the skier, then complete appliquéing the top of the ski. Finally, pin the angled ski in place, checking the placement with the pattern, and appliqué.

8 Using a pencil, lightly trace the position of the ski poles onto the fabric from the template. Embroider the ski poles using a stem stitch and four strands of embroidery floss. (See Sewing Basics.)

COMPLETE THE QUILT

9 Layer the backing, batting, and quilt top. Baste. Hand or machine quilt as desired. The quilt shown is machine quilted with random horizontal lines across the snow, and rays fanning out from the sun on the sky. The sun is quilted in concentric circles and the skier is outline quilted.

10 For the binding, join the strips with diagonal seams. Press the seams open. Press the strip in half lengthwise with wrong sides together. With raw edges aligned, stitch the binding to the front of the quilt, overlapping at the starting point to make a smooth join. Turn the binding completely to the back so that no binding shows on the front. Stitch in place by hand.

SOURCES

MACHINE QUILTING Natalia Bonner, pieceandquilt.com

FABRIC Robert Kaufman, Kona Cotton Solids, robertkaufman.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. Her work has a fresh, classic look that is often detailed with handstitched needlework.*

Quilted Winter Purse

by **CHARISE RANDELL**

{from page **43**}



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

FABRIC

Use 44" quilting cotton

— Main: ¾ yd solid, for Shell (A), Facing (D), Gusset (E), Button Loop, and Handle (shown: solid gray)

— Pocket (B): Twenty 1⅞" × 8½" assorted print blue strips

— Lining: ¾ yd print, for Lining C, Gusset E, Back, Pocket B

— Pocket Lining: Two fat quarters (18" × 22") or ½ yd contrast print, for inside lining pocket and top pocket binding

— ½ yd muslin

OTHER SUPPLIES

— Templates, downloadable:
  — Shell (A)
  — Outside Pocket (B)
  — Lining (C)
  — Facing (D)
  — Gusset (E)

— 1 yd medium-weight fusible interfacing, 20"

— ¾ yd cotton batting

— Matching thread

— Fabric-safe marker

— 36 ligne (⅞") shank button (I used a vintage shell button but a self-fabric, cover button would work.)

— Walking foot for sewing machine

— Quilt basting spray

FINISHED SIZE

11" × 13½" plus handles

NOTES

— All seam allowances are ⅜" unless otherwise noted.

— Follow manufacturer's instructions for all fusibles.

— Stitching with a walking foot will make this project much easier to sew.

CUT THE FABRIC

1 From the Main (gray) fabric, cut:

— 2 of Shell (A)

— 2 Facings (D)

— 1 of Gusset (E), on fold

— 6" × 35" strip (Handles)

— 1½" × 5" strip (Button Loop)

2 From the assorted blue print fabrics for the Outside Pocket (B), cut:

— 20 strips, each 1⅞" × 8½"

3 From the Lining, cut:

— 2 Lining (C)

— 2 Outside Pockets (B)

— 1 Gusset (E), on fold

4 From the Pocket Lining Fabric, cut:

— 10¼" × 12½" rectangle (Inside Lining Pocket)

— 2 strips, each 1½" × 15" (Top Pocket Binding)

5 From the muslin, cut:

— 2 Shells (A)

— 1 Gusset (E), on fold

6 From the batting, cut:

— 2 Shells (A)

— 1 Gusset (E), on fold

— 2 rectangles, each 9½" × 16" (Outside Pockets)

7 From the fusible interfacing, cut:

— 2 Facings (D)

— 1 Gusset (E), on fold

— 6" × 35" strip (Handle)

8 For Facing (D), Gusset Lining (E), and Handle, trim ⅛" from each edge of the fusible interfacing. Fuse the interfacing to both main fabric Facings (D), the Gusset Lining (E), and the Handle.

9 Mark the notches on all pieces.

CREATE THE POCKETS

10 With right sides together, stitch ten 1⅞" strips together along the 8½" side with a ¼" seam allowance. Press the seams open.

11 Baste the batting to the wrong side of the pieced pocket panel from Step 10 using basting spray.

12 Quilt each strip ¼" from both sides of the seams.

13 Center the Outside Pocket Template (B) on the top of the quilted panel. Trace around the template. Baste ¼" inside the marked line. Cut on the marked line.

14 To make the top pocket binding, fold the 1½" strip in half along the long side with wrong sides together. Press. Fold both of the outer edges into meet the center fold line. Press.

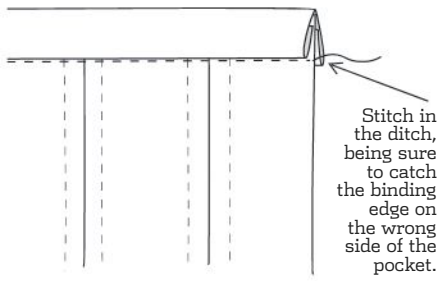


figure 1

15 With right sides together and raw edges aligned, place the binding strip against the pieced Outside Pocket. Stitch with a ⅜" seam allowance. Wrap the strip over the pocket edge to the back. Pin in place, covering the previous stitching. Stitch in the ditch on the front pocket between the binding strip and the pocket. **(figure 1)**

ASSEMBLE THE OUTER BAG

16 Place the batting on top of one of the muslin backing Shells (A). Place Main Shell (A) right side up on top of the backing/batting layer. Baste the layers together with basting spray.

17 From the top, mark horizontal lines with the first line 1⅜" from top and the following lines 1" apart.

18 Quilt all three layers together along the marked lines.

19 Place finished quilted Outside Pocket on top of quilted Shell (A). Baste around the perimeter. Repeat for the other side.

ASSEMBLE THE GUSSET

20 Place Gusset (E) batting on top of muslin Gusset. Place main fabric Gusset (E) right side up on the batting. Baste the layers together with basting spray.

21 Mark a line down the center of the gusset. Mark lines ½" on each side of the center line. Quilt the lines.

INSERT THE GUSSET

22 With right sides together, pin the quilted gusset to the purse body, matching notches. Stitch around the perimeter. Repeat for the second side. Clip curves. Press seam open.

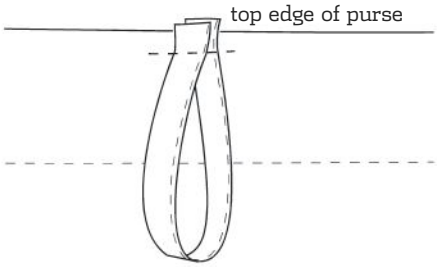


figure 2

ATTACH THE HANDLES

23 Fold and press the handle in half lengthwise, wrong sides together. Fold both of the outer edges in to meet the fold. Press. Edgestitch each long side.

24 Place handles on the top right side of main Gusset, matching raw edges. Baste in place ⅜" from raw edge.

ATTACH THE BUTTON LOOP

25 Fold the 1½" × 5" strip in half lengthwise, wrong sides together. Press. Fold both outer edges in to meet the fold line. Press. Edgestitch the long side.

26 Fold the loop in half widthwise. Baste ends together. Center the loop on one of the top Shell edges, matching the raw edge of the top purse to the raw edge of the loop. Baste in place. **(figure 2)**

ASSEMBLE THE LINING

27 With right sides together, fold the 10¼" × 12½" Pocket Lining in half along the 10¼" side. The folded edge will be the top of the pocket. Using a ¼" seam allowance, stitch along the unfolded edges leaving a 2" opening at the bottom. Turn right side out. Press.

28 Center this pocket on Lining (C), 1¼" from the top edge. Edgestitch around the pocket sides and bottom, stitching a small triangle at the top corners. Stitch a vertical line 4" in from the right edge to divide the pocket.

29 Stitch the Facing (D) to the Lining body. Press the seam toward the body. Topstitch ¼" from the edge on body. Repeat for the other side.

30 With right sides together, align the Lining to the Gusset Lining, matching notches. Pin in place. Stitch around perimeter, leaving a 4" opening at the bottom on one side. Press. Repeat for the other side.

ATTACH THE BODY + LINING

31 With the body right side out and the lining inside out, insert the body into the lining. Stitch around the top, matching gusset seams. Turn right side out and press. Stitch directly on the first line of horizontal quilting through the lining facing and shell to anchor the lining to the shell. Slip stitch or edgestitch the lining opening closed.

32 Sew the button, centered on the Shell and 1½" from the top edge, opposite the side with the loop.

SOURCES

FABRIC Robert Kaufman, Quilter's Linen, robertkaufman.com

COVER BUTTON KIT Start to Finish Supplies, etsy.com/shop/StartToFinish

CHARISE RANDELL *lives in Seattle with her husband and two boys. She has designed women's apparel for 20+ years. She finds time to sew whenever she can and blogs about it at ChariseCreates.blogspot.com where you can also find sewing tutorials and links to her patterns. She would love it if you stopped by to visit.*

Seal Softie

by **HEIDI BOYD**

{from page **44**}



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

FABRIC

— 1 yd Shannon Soft Cuddle faux fur, white

OTHER SUPPLIES

— Templates, downloadable:
  — Side (A)
  — Base (B)
  — Flipper (C)
  — Snout (D)
— Polyester stuffing
— Two 15mm (⅝") black, safety eyes
— Scraps of grey and pink felt, for snout and cheeks
— 1" black pompom
— Embroidery floss, black
— Sewing thread, black and white
— Handsewing and embroidery needles

FINISHED SIZE

17½" long × 15" wide

CREATE THE SEAL BODY

1 From the faux fur, cut two seal Sides (A), one seal Base (B), and four Flippers (C).

2 With right sides together, pin the top of the Side (A) pieces together. Stitch a single seam from the nose to the tail, connecting the back and tail but leaving the bottom of the side pieces unattached.

ADD THE FLIPPERS

3 With right sides together, lay the tail portion of the Base (B) over the newly joined tail top. Machine stitch around the outside edge of the tail, leaving the rest of the sides and base piece unattached. Turn the tail right side out and lightly stuff. Place the stuffed tail back under the presser foot and topstitch two evenly spaced flipper lines on either side of the tail, as shown on the template.

4 With right sides together, pin the two sets of flippers together. Machine stitch around the curved outside edge, leaving the flat inside edge unsewn. Turn the flippers right side out and lightly stuff. Working on one flipper at a time, topstitch two evenly spaced lines as shown on the template.

5 Push the tail into the body so the pieces are again right sides together. Use the markings on the templates to help you position the flippers. Insert

them rounded tips in, with the flat open ends facing out. Pin the seal sides to the seal base piece, trapping the flippers in place.

6 Start your seam at the nose and work your way down to the tail. Repeat the seam on the other side, only this time stop after you've joined the flipper and leave an opening to turn the seal right side out. Check that the flippers are properly attached and make any necessary adjustments before turning right side out.

ADD THE DETAILS

7 Before inserting the eyes, partially stuff the head to determine how the fabric will stretch. Use scissor tips to make a tiny snip where you want to place each eye. Push the screw end of a black eye piece through an opening. Reach your hand into the body and thread the clear back piece up onto the screw end. Slide it all the way up so it sits directly under the eye piece trapping the fabric between the layers. Repeat the process with the second eye.

8 Stuff the rest of the body firmly to insure it keeps it's shape even when receiving lots of love and snuggles. Tuck in the cut edges and stitch the opening closed.

9 Position the felt Snout (D) over the nose covering the area where the sides and base come together.

10 For the cheeks, cut two 1" circles from the pink felt. Pin a cheek on either side of the snout. Handsew the outside edges of the snout and cheeks to the fur, using small invisible stitches.

11 Place the pompom nose in the center top of the snout and stitch it in place with black thread, anchoring it firmly with multiple stitches so little fingers can't pull it off.

12 Use a full, six-strand of embroidery floss to make a pair of whiskers on each side. Each whisker is comprised of two connected stitches, to prevent them from being pulled or distorted. They should extend diagonally from either side of the snout to the white fur. **TIP:** Hide your whisker knots under the nose.

SOURCES

FABRIC Shannon Fabrics, Soft Cuddle, white, shannonfabrics.com

SAFETY EYES Darice, shank back eyes, joann.com

HEIDI BOYD'S *most recent book is* Stitch Whimsy. *She recently launched Whimsy Kits, which contain everything needed so that you can make your own felt creations. She is committed to making sophisticated design easy and approachable. Visit her at heidiboyd.blogspot.com.*

Tea Time Coasters

by **CHARISE RANDELL**

{from page **45**}



FABRIC

Makes four coasters.

Quilting cotton recommended.

A charm pack, fat eighths (9" × 22"), or small pieces of fabric from your stash would all work well. You will need the following:

- Fabric A (*shown:* ivory letter print)
- Fabric B (*shown:* charcoal flower print)
- Fabric C (*shown:* dots print)
- Fabric D (*shown:* blue floral print)
- Fabric E (*shown:* floral background)
- Bias binding: ½ yd Fabric F (*shown*: writing print)
- Backing: fat eighth muslin

OTHER SUPPLIES

- Template, provided on insert:
  - Teacup Template for Paper Piecing (A)
- ¼ yd batting
- Coordinating thread
- Fine pins, recommended Clover Flower Head Pins, Fine
- Rotary cutter, rigid acrylic ruler, and self-healing mat
- Lightweight copy paper for foundation paper piecing
- ¼" bias tape maker (6mm)
- ¾" bias tape maker (18mm)

FINISHED SIZE

6" × 6"

NOTES

- All seams are ¼", unless otherwise noted.
- Individual sections—A, B, and C are paper pieced.
- For paper piecing, reduce your stitch length to 18 stitches per inch. This will make it easier to remove the foundation backing paper.
- For a video tutorial on paper piecing, visit SewDaily.com.

CUT THE FABRIC

1 For each coaster, cut the following pieces.

From Fabric A:

- 4" × 3" rectangle, Tea Body (B1)
- 1" × 4½" rectangle, Top Teacup Border (A1)
- ¾" × 4" bias strip, Appliqué Handles

From Fabric B:

- 1" × 4½" strip, Saucer (C1)

From Fabric C:

- 1½" × 6½" strip, Base (C4)

From Fabric D:

- Two 2" × 1" strips (A2 and A3)
- 6½" × 2½" rectangle (A4)
- Two 1" × 1½" strips (B2 and B3)
- Two 2½" × 2½" squares (B4 and B5)
- Two 2½" × 1" rectangles (C2 and C3)

From Fabric E:

- 6½" × 6½" square (back)

From Fabric F:

- 1⅜" × 21" bias strip (binding)

From muslin:

- 6½" × 6½" square (backing)

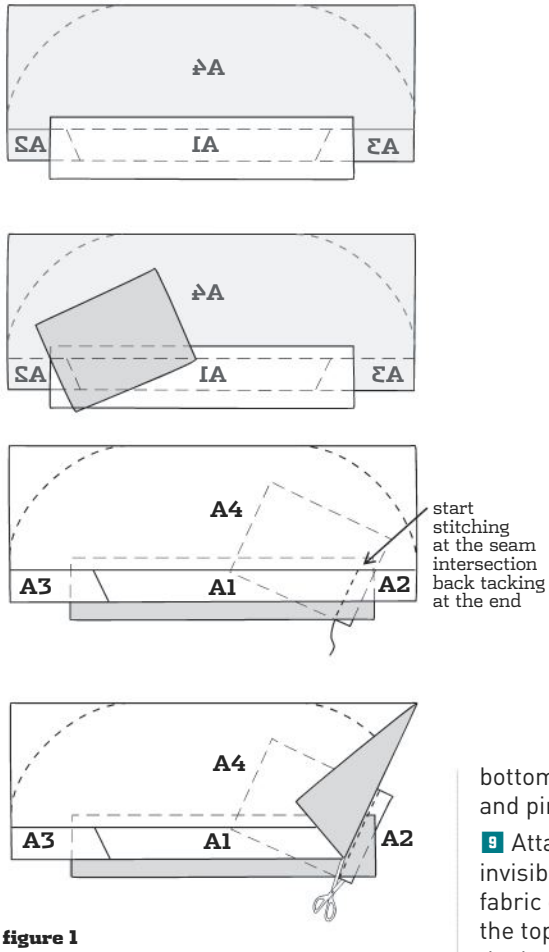


figure 1



PAPER PIECE EACH SECTION

2 Trace or photocopy the paper piecing template onto the lightweight paper.

3 Cut the template apart by letter unit—A, B, and C.

4 Paper piece your chosen fabric to each unit. **(figure 1)**

5 Using **figure 2** as a guide for placement, stitch unit A to B. Stitch A/B to unit C.

6 Trim unit to 6" × 6".

ATTACH THE HANDLE

7 Use the 6mm bias tape maker to make ¼" bias tape. Cut the strip 3" long.

8 Fold under one short side ¼". Using the template as a guide, pin the handle in place starting on the top edge. Pull slightly on the inside of the bias strip when pinning. When you reach the bottom of the handle, fold under ¼" and pin in place.

9 Attach the handle with small, invisible slip stitches, easing in any fabric on the inside handle. Start at the top inside handle and work around the handle until you reach the starting point. Press the handle to remove any puckers.

ASSEMBLE THE COASTER

10 Place the batting square on top of the muslin backing fabric. Place the completed, pieced teacup on top, right side up. Secure layers together with basting spray or pins.

11 Quilt the teacup by following the outline of the teacup and saucer, stitching in the ditch, directly on the seam line.

12 Place the printed backing square wrong side up. Place the completed, quilted coaster on top. Attach layers with basting spray. Using the template as a guide, trim the corners of the coaster into a curve.

13 Baste all layers together around the perimeter of the coaster ¼" from the edge.

APPLY THE BINDING

14 Using your 18mm bias tape maker, make the ¾" bias tape.

15 Fold one short end of the bias binding ⅜" to the wrong side.

16 Place the folded edge of the bias binding on the back at the center bottom, right side binding to right side back coaster, matching raw edges.

17 Stitch the binding to the back of the coaster with a ¼" seam allowance. When you reach the starting point, lap the binding over the folded edge by ½". Trim the excess binding.

18 Fold the bias binding to the right side of the coaster just covering the stitching. Pin in place. Slip stitch or machine edgestitch the binding to the front of the coaster.

SOURCES

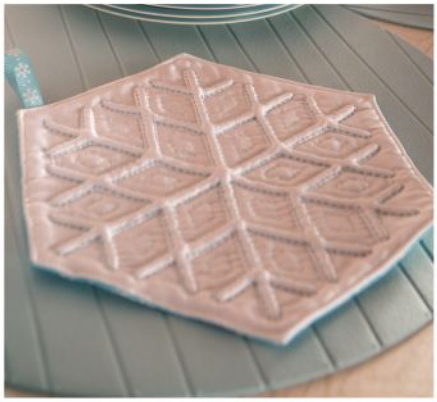
PINS Clover, Flower Head Pins, Fine (.045), clover-usa.com

CHARISE RANDELL *lives in Seattle with her husband and two boys. She has designed women's apparel for 20+ years. She finds time to sew whenever she can and blogs about it at charisecreates.blogspot.com where you can also find sewing tutorials and links to her patterns. She would love it if you stopped by to visit.*

Ice Crystal Potholder

by **KEVIN KOSBAB**

{from page **46**}



FABRIC

— Front: 12" × 12" square sateen (*shown*: white cotton/silk blend)

— Backing: 10" × 10" square quilting cotton (*shown*: aqua snowflake print)

— Interlining: 12" × 12" square loosely woven, bleached muslin

OTHER SUPPLIES

— Template, provided on insert:

  — Hexagon (A)

— Batting: 10" × 10" square bleached cotton

— 1¾ yd polyester cable cord, 3/16" diameter (size 150; see Notes)

— 4" length of ribbon for hanging loop (*shown:* snowflake print)

— White sewing thread

— Six-strand embroidery floss, two colors (*shown:* blue and light blue)

— Hand embroidery needle

— Large, blunt hand needle, such as a yarn or tapestry needle

— 10" embroidery hoop

— Needle puller

— Water-soluble marking pen

— Safety pins

— Zipper foot for sewing machine

FINISHED SIZE

7¼" diameter

NOTES

— Polyester cable cord, stocked in the home dec section of fabric stores, is made up of four twisted bundles of threads. For corded quilting, these bundles are unwound from each other and used separately. Other types of home dec cording—such as braided pull cords or piping filler—are not suitable.

— Test your marking pen on the sateen fabric before starting. Make sure it can be removed without damaging the fabric.

— This potholder is designed to be decorative. To make it more functional, consider heat-resistant batting, cotton cording, and all-cotton sateen fabric.

— Since you'll be threading the cord through the weave of the interlining, avoid muslin that is very tightly woven—cheap, lower-grade muslin is better for this project. Choose a blunt needle with a large eye to thread a cord bundle (see Step 4) and with a shaft large enough to open a hole in the muslin to pass the doubled bundle through.



front



back

PREPARE THE FABRIC

1 Place the sateen fabric right side up over the Hexagon (A) and trace all lines with a water-soluble marking pen, being careful not to stretch the fabric. You may want to make a photocopy of the pattern and tape it to the wrong side of the fabric to help stabilize it while tracing.

2 Layer the sateen right side up on the muslin square. Hoop both fabrics together, leaving a little slack in the fabric.

EMBROIDER + INSERT CORD

3 Using three strands of embroidery floss (*shown:* blue), sew a running stitch through both layers of fabric along all the marked snowflake lines (not the dashed quilting lines). This stitching will create channels for the cord. The muslin interlining won't be visible in the finished potholder, so you can start and end your threads with knots on the muslin side.

4 Remove the embroidered fabric from the hoop. Separate the entire length of cord into its constituent bundles (there should be four total) and smooth them with your fingers. Each cord will be used double, so thread a blunt needle onto one of the cord bundles and bring it to the center of the bundle.

5 Starting at the end of one of the long, central channels, carefully pierce the muslin with the tip of the needle, making sure not to pierce through the sateen. Gently work the hole open with the needle, then take the needle to the opposite end of the channel by bunching the fabric around it. Bring the needle back out through the muslin. A needle puller is useful when pulling the needle through the weave of the muslin. Pull the doubled cord through the channel until a tail of ½" remains at the starting end when the fabric is flattened out. Clip the cord to leave another ½" tail at the opposite end.

6 Insert cord in the remaining channels the same way—central channels first, but end each length of cord where it meets a previously corded channel (i.e., each of these

»

remaining central channels will be filled with two lengths of cording, broken where the channel intersects the first corded channel). **NOTE:** No cords should pass over each other or turn corners.

7 When all channels have been corded, gently pull the fabric on the bias to settle the cords. Trim the cord ends to 3/16".

QUILT THE CRYSTALS

8 Using the outer line of the Template, cut a hexagon from the backing fabric. Center the corded fabric—sateen side up—on the batting square. With right sides together, center the backing fabric over the corded snowflake. The thickness of the cord will likely have made the hexagon marked on the sateen smaller than the cut backing, so line up the corners of the backing with the extension lines on the sateen to make sure the snowflake is centered. Baste the layers together with safety pins. Fold the ribbon in half crosswise, wrong sides together, and slip it between the backing and front piece near one of the corners, raw edges aligned. Pin in place.

9 Sew through all layers around the perimeter of the backing with a ¼" seam allowance, leaving a 2" opening in one of the sides for turning. Clip the corners, then turn the potholder right side out through the opening. Gently push out the corners and edges. Do not press as the heat from the iron will make the marker lines permanent.

10 Using two strands of embroidery floss (*shown*: light blue), quilt a running stitch along the lines of each diamond (indicated on the template by dashed lines). Start each thread on the backing side, tugging the knot gently through the backing fabric to catch it in the batting. **TIP:** With so many the layers, you may find it easier to stab stitch than to use the rocking motion of conventional hand quilting.

11 Using a zipper foot and thread to match the sateen, machine quilt just outside all the cording-channel stitches. This helps define the cording, since the handsewn stitches don't go all the way through to the backing. The machine quilting on the sample was done with fine silk thread to minimize its visibility.

12 Wet the front of the potholder to remove the marker lines. Let air dry.

13 Press the edges of the potholder, turning in the seam allowances at the opening. Sew the opening closed with a ladder stitch. To define the edges, topstitch around all six sides 1/8" from the edge.

KEVIN KOSBAB *is a contributing editor to* Stitch. *He designs modern sewing projects for magazines and his own pattern line, Feed Dog Designs (feeddog.net). His Stitch Workshop DVD* Secrets of Home Décor Sewing *is available from Interweave, and his first quilting book will be released in the spring of 2014.*

North Pole/South Pole Duvet Cover

by **ALYCE GRAHAM**

{from page **47**}



DOWNLOAD THE SCHEMATIC FOR THIS PROJECT AT SEWDAILY.COM

FABRIC

- Cotton is preferred, but medium-weight home décor fabrics can be used as well. Since the topstitching requires large amounts of fabric to be fed under the arm of the sewing machine, heavy fabrics are unsuitable.
- For background fabric, choose a two- or three-color fabric with subtle color shading and a simple pattern. Lighter solids would be fine.
- For the appliqué fabric, choose a solid fabric in a darker shade that complements the background fabric.
- All fabrics are 100% cotton, 60" wide.
- Twin:
  - Background: 4¾ yd
  - Appliqués: 3½ yd
- Double/Queen:
  - Background: 7¼ yd
  - Appliqués: 4 yd
- King:
  - Background: 8½ yd
  - Appliqués: 4¾ yd

OTHER SUPPLIES

- Templates, downloadable schematics:
  - North Pole (Arctic) (A)
  - South Pole (Antarctic) (B)
- Thread: two bright, contrasting colors for satin stitch and a coordinating color for construction
- 3 [3, 5] buttons, 1"
- Safety pins
- 18" clear ruler
- White or yellow tailor's chalk or chalk pencil
- *Optional*: Quilt basting spray

FINISHED SIZE

- Twin: 59" × 84"
- Full/Queen: 84" × 85"
- King: 101" × 88"

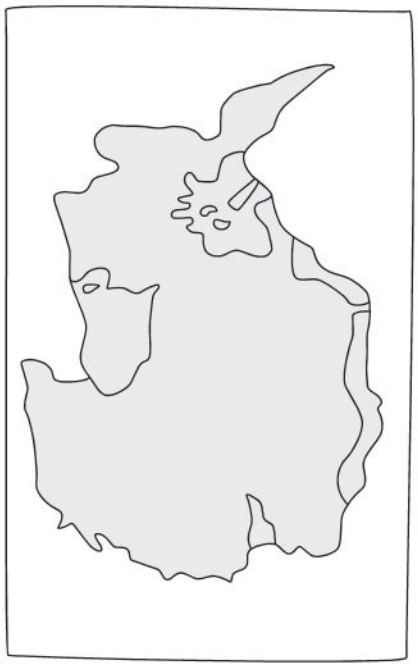
NOTES

- Seam allowances are ½".
- Appliqué pieces do not need a seam allowance.
- The duvet is reversible—one side is the North Pole, and the other side is the South Pole.

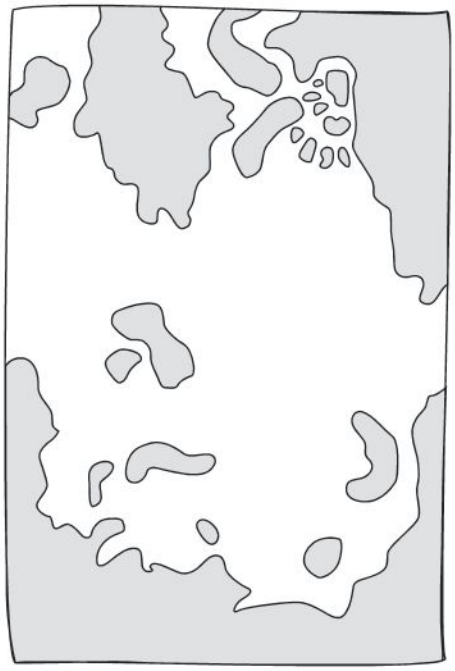
CONSTRUCT THE BACKGROUND

1 Use the following instructions to construct the two backgrounds:

- Twin: Cut two pieces 60" by 85".
- Full/Queen: Cut three pieces 60" by 86". With right sides together, stitch the three panels together along the 86" sides so that you have one panel that is 86" by 178". Fold in half



South Pole Schematic



North Pole Schematic

widthwise and mark a line 1½" from the fold. Cut through both panels along this line, making two panels, each 86" × 86".

— King: Cut three pieces 60" by 102". With right sides together, stitch the three panels together along the 102" sides so that you have one panel that is 102" wide and 178" long. Fold in half widthwise. Cut through both panels along the fold to make two panels, each 89" × 102".

2 For all sizes: cut two strips of fabric, each 3" wide and the width of your duvet cover (for finishing the opening) from either the background or appliqué fabric. Set aside.

CUT OUT THE MAP APPLIQUÉS

See sidebar on Enlarging the Grid.

3 Using the grid method, transfer the North Pole (Arctic) and South Pole (Antarctic) schematics to the appliqué fabric.

4 Cut out the all appliqués. Mark the direction and the locations of the pieces.

PREPARE THE SOUTH POLE

5 Spread out one of the background panels on a large smooth surface. Mark the center of the background by folding it in half lengthwise. Next, find the center of the South Pole appliqué by folding it in half. Using the **South Pole Schematic** as a guide, mark the center and pin it to the center of the background fabric.

6 Smooth the fabrics together, eliminating any ripples. Starting from the center and working out, safety pin every 3" to securely attach the appliqué. *Optional*: Use quilt basting spray.

7 Once the South Pole is basted, mark along the inner lines (ice shelves) as shown on the template using a chalk marker. Fold loosely and set aside.

PREPARE THE NORTH POLE

8 **NOTE:** The North Pole appliqués will be pinned and topstitched in stages as it is easier to feed the edges of the duvet through the arm of the sewing machine as you topstitch the smaller islands.

9 Using the **North Pole Schematic** as a guide, first place the landmasses which align with the outside edges of the duvet, smoothing and pinning as described in Step 6. Machine baste ¼" from the outside edge of the duvet.

10 Satin stitch the edges of the large landmasses (see Step 12 for topstitching details).

ENLARGING THE GRID

With large appliqués, using a grid is an efficient way to transfer a template.

1 Print out the downloadable schematics.

2 On the appliqué fabric, draw vertical and horizontal chalk lines 3" apart to create a grid.

3 Focusing on one square at a time, use your chalk pencil to transfer each square from the schematic to the corresponding squares on your appliqué fabric. Since the schematics are charted on a 1" grid, your appliqués will be three times larger.

4 Label the appliqués as you trace them.

NOTES:

- The South Pole (Antarctica) is a single appliqué. Make chalk marks for the interior lines to topstitch as ice shelves.
- The North Pole (Arctic) is a series of islands and shifting ice floes. To accommodate the extra width of the queen and the king size, the large appliqué that goes across the width of the duvet at the bottom will need a larger grid. Make a grid of 4¼" for the queen size and a 5" grid for the king size. The appliqué should extend into the seam allowance. Check before cutting. Adjust the placement of the other appliqués.

11 Next, place the smaller islands according to **North Pole Schematic**. Smooth, pin, and satin stitch the edges (see Step 12).

TOPSTITCH THE MAP PIECES

NOTE ABOUT TOPSTITCHING: The North Pole landmasses are all satin stitched using the same color thread. The South Pole uses two colors of thread: the primary color outlines the continent, and the secondary color marks the edges of the ice shelves. Topstitch the primary color first, then topstitch the ice shelves.

12 Set your machine to a wide and dense zigzag. I used a width of 5mm with a buttonhole stitch length (.2–.5mm). Test to find a satisfactory

TIPS FOR TOPSTITCHING

- Lower the needle into the fabric whenever you pause in your stitching to prevent the topstitching line from jumping.
- When going around gentle curves, turn the fabric slowly so the line of stitching continues covering the appliqué edge.
- On tight curves, drop the needle into the fabric on the inside of the curve, lift your sewing machine foot, and pivot the fabric slightly. Make one stitch to the outside, then drop the needle back to the same position on the inside of the curve again, working your way around the tight curve in this way until you have pivoted to where the topstitching is ready for the next straightaway. Overlap the beginning and end of the topstitching with a few stitches.

stitch on your machine. Stitch slowly and carefully around the perimeter of each landmass. The outer punch of the zigzag should fall just outside the appliqué fabric. Leave in as many pins as possible until after Step 17. Finish by pulling all threads to the back and knotting them securely.

13 Press along each side of the satin stitching.

MARK THE LATITUDE + LONGITUDE LINES

14 Tie a 6" piece of string to your chalk marker to use as a compass. Hold the center of the string in the center of the duvet and pivot the chalk to make a circle with a 6" radius. This circle makes the first latitude line.

15 Using the same method, mark additional latitude lines at 14", 16", and 18". For the last latitude line, mark as though it were a full circle, skipping any parts that extend off the edge.

16 Mark longitude lines along the vertical and horizontal axis of the duvet starting at the edge of the 6" circle and extending to the edge of the duvet.

17 Mark another set of lines at 45° between the vertical and horizontal axis. Start at the edge of the 6" circle and extend the longitude lines to the edge of the duvet. You will have eight longitude lines.

TOPSTITCH THE LATITUDE + LONGITUDE LINES

18 Using a 3mm straight stitch, topstitch along the circular latitude lines. Using the 6" circle as your starting point, topstitch outward along the longitude lines. Press.

CONSTRUCT THE DUVET

19 Mark the opening at the bottom of both sides of the duvet by folding each side in to meet at the center. Mark the folds. The space between the marks will be the opening.

20 Take the two long strips of fabric from Step 2 and press ½" under along one long edge. With right sides together, pin one long strip along each opening, matching the unpressed edge of the strip with the right side of the duvet. Stitch between the marks. Clip the seam allowance to the stitching where you marked the opening. Press the seam open. Turn the long strip to the inside of the duvet, pulling the seam allowance to the outside where you clipped. The edge of the duvet now has a finished seam along the opening and ½" seam allowances extending to the edge on either side of the opening.

21 Pin the folded edge of the long strip to the inside. The seam edge will be the edge of the duvet (unlike a quilt binding). Topstitch the pressed edge to the duvet. Press.

22 Make buttonholes centered on one of the bands, spacing them evenly over the opening.

23 With right sides together, stitch around the duvet starting at one edge of the opening and ending at the other edge of the opening. Backstitch to secure your stitching at the opening. Stitch the duvet twice for sturdiness. Edgefinish the seam allowances with a zigzag.

FINISHING

24 Turn the duvet right side out, push out the corners to a point, and press thoroughly. Cut buttonholes open. Align and stitch the buttons on the opposite opening band.

ALYCE GRAHAM *is a seamstress and also a PhD candidate in history at the University of Delaware. She sewed professionally for several years at the Costume Design Center at Colonial Williamsburg. Her love for the history of polar exploration—and especially for Roald Amundsen who was the first to reach both North and South Poles—inspired this project.*

Polar Baby Snuggle Sack

by **LUCY BLAIRE**

{from page **48**}



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

FABRIC

— Exterior: 1 yd flannel, 45"
— Lining: 1 yd flannel, 45"

OTHER SUPPLIES

— Templates, downloadable:
  — Body Front (A)
  — Back (B)
  — Sleeve (C)
  — Hood (D)
— 5 Prong snaps and snap applicator
— *Optional*: Serger

FINISHED SIZE

Fits 0-6 months

NOTES

— Sized for babies up to six months, length can be added to the bottom of the front and back body panels to adjust for an older baby.
— Seam allowances are ¼", unless otherwise noted.

— Prewash, dry, and press all fabrics before cutting.

CUT THE FABRIC

1 **NOTE:** The exterior fabric is cut slightly shorter to cause the lining to wrap around to the front. Carefully note the cutting lines for both the exterior and the lining.

Following the notes on the templates, cut:

From the exterior fabric—

— 2 Body Fronts (A)

— 1 Body Back (B), on fold

— 2 Sleeves (C)

— 2 Hoods (D)

From the lining—

— 2 Body Fronts (A)

— 1 Body Back (B), on fold

— 2 Sleeves (C)

— 2 Hoods (D)

ASSEMBLE THE BODY FRONTS

2 With right sides together, pin one exterior Body Front (A) with one lining Body Front (A) along the center seam only. Stitch and press the seam open. **NOTE:** The exterior piece is slightly shorter than the lining so that the lining will wrap around to the exterior. Repeat with the other two Body Fronts.

3 With the right sides facing out, match the raw edges. Press so that 1" of lining fabric shows on the flat edge of the center front. Repeat with other center front edge.

4 With right sides together, match the raw edges of the neck curve. Pin and stitch with a ¼" seam. Turn the fabric around so the right side now faces out. Match the raw edges again, and press. Baste around the raw edges of the Body Front. Repeat with other Body Front.

5 Topstitch the seam of each Body Front where the lining and exterior fabrics meet. **(figure 1)**

6 *Optional*: Serge the outside raw edges of each Body Front. If a serger is not available, zigzag the seam edges to prevent fraying during washing.

7 Pin the Body Fronts together, exterior fabric facing up, with the 1" lining fabric edges overlapping.

8 Measure 4" from the bottom and mark with a pin. Stitch a box within the

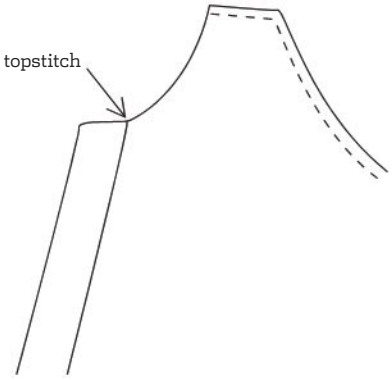


figure 1

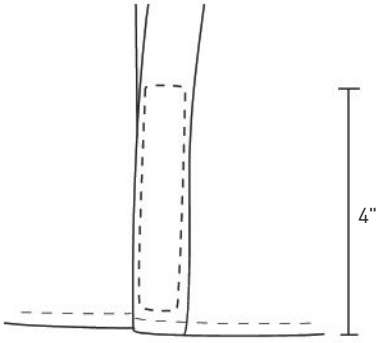


figure 2

lining fabric strip from the bottom of the panels up to the pin to secure the panels together. **(figure 2)**

9 Follow manufacturer's instructions to attach snaps to the lining fabric strips at 3" intervals, measuring from the top down. Set Body Fronts aside.

ADD SLEEVES TO BACK

10 With wrong sides facing, place Back (B) exterior and lining pieces together. Pin and baste around the edges. Serge or zigzag to finish edges. Set aside.

11 With right sides together, pin the exterior and the lining fabric together by matching the "Cuff" edges (as marked on the template). Stitch the cuff edge with a ¼" seam and press the seam open. Repeat with the second sleeve.

12 Turn the sleeve so the right sides are facing out. Match the sleeve's raw edges and press so a strip of lining fabric is visible on the cuff. Pin the raw edges and baste all the raw edges. Serge or zigzag raw edges. Repeat with the second sleeve.

13 Topstitch the cuff seam where the lining and exterior fabrics meet. Repeat with the second sleeve and set aside.

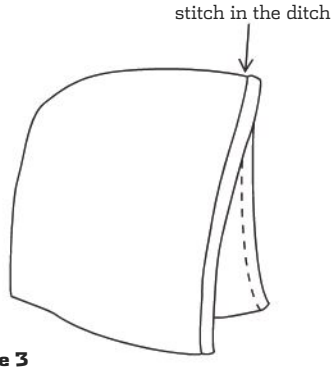


figure 3

ASSEMBLE THE HOOD

14 With right sides together, pin the center curved seams of the exterior Hood (D). Stitch with a ¼" seam. Press the seam open and repeat with the lining Hood (D).

15 With right sides together, pin the front edges of the lining and exterior hoods. Stitch with a ¼" seam. Press the seam open and turn right side out.

16 Match up the raw edges of the front of the Hood. Press so a ½" strip of the lining shows on the exterior. Pin the raw edges together and baste. Serge or zigzag the raw edges.

17 Stitch in the ditch where the lining and exterior fabrics meet. Set aside. **(figure 3)**

18 With right sides together, pin the sleeves to the Front and Back pieces. Stitch with ¼" seams.

19 Press the seams open and topstitch ⅛" from the seamline on both sides to keep the seams flat.

20 With right sides together, pin the hood to the body, matching the front edges of the hood to either side of the neck curve. Stitch with a ¼" seam, press seam toward the body and topstitch over the seam to keep it flat.

21 Turn the entire sack inside out. Pin the side seams of the body and sleeve seams together. Tack the seams open just inside both sleeves to keep them flat. Turn right side out and press.

LUCY BLAIRE *worked professionally as a seamstress for a time, then set out on her own in 2007 and opened up Lucy Blaire hand*made where she is both designer and seamstress. Lucy lives in Catskill, New York and has written for various craft books, such as* Lunch Bags! *She also writes for a number of magazines. Visit her at LucyBlairehandmade.com*

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TWEEDS + PLAIDS

Sewn Plaid Pillow

by **KEVIN KOSBAB**

{from page **50**}



FABRIC

— Main: ½ yd medium- to heavyweight, firmly woven cotton fabric, such as canvas, duck, or twill, 36" wide (*shown:* charcoal twill)

— Binding: ⅛ yd quilting-weight cotton (*shown:* light gray)

OTHER SUPPLIES

— 5 colors of 12wt. wool-blend thread (*shown:* bright green, pale yellow, light gray, white, and gold)

— Sewing thread to match Main fabric

— Size 100/16 jeans needle

— Chalk pencil or other removable marking tool

— 16" square pillow form

FINISHED SIZE

16½" × 16½"

NOTES

— 12wt. wool-blend embroidery thread (50% wool, 50% acrylic) is commonly used for digitized machine embroidery but also works well for the straight stitching shown here. Test the thread and needle on a scrap of fabric to be sure your machine can handle the heavyweight thread. If not, wind the wool thread onto a bobbin, use sewing thread in the needle, and mark and embroider the pillow with the wrong side up.

— Sew slowly, especially where the wool thread builds up.

— The sample was sewn without stabilizer, but you may want to use stabilizer on the pillow front if using a less firm fabric.

CUT THE FABRIC

1 From the Main fabric, cut the following pieces:

— Pillow Front: 16½" × 16½"

— Pillow Back: Two rectangles, each 12" × 16½"

From the binding fabric, cut two width-of-fabric strips, each 2" wide.

PREPARE FOR EMBROIDERY

2 Divide the Pillow Front into quarters by marking in 8¼" from each edge. Mark another line 4½" to each side of both lines.

3 Designate each thread by a letter and determine which thread color will go where. The color placement of the sample is as follows:

Thread A	Light gray
Thread B	Pale yellow
Thread C	Bright green
Thread D	White
Thread E	Gold

4 Install the jeans needle, thread your sewing machine with Thread A, and set a straight stitch with a length of about 3mm. Use cotton sewing thread in the bobbin that matches the Main fabric. Adjust the tension so the bobbin thread is barely visible on the front between stitches. (This will help visually break up the single line of stitching into defined, individual stitches).

EMBROIDER THE PILLOW FRONT

Sewing in this sequence will "weave" different colors of threads over and under each other.

5 Using Thread A, sew a line roughly halfway between a pair of marked lines. After you reach the end of the Pillow Front, turn the fabric around and sew back near the same line. Repeat this process, sewing a total of four lines to make a narrow band of stitching ¼" wide. The lines can cross over each other slightly and vary in their distance apart. Sew another of these bands halfway between the pairs of marked lines in each direction.



6 Using Thread B, stitch a line along one of the outer marked lines, then make additional lines of stitching (as in Step 5) until you've sewn a band of stitching about 1" wide. Sew another band along the opposite marked line.

7 Using Thread C, sew a 1" band along each of the outer lines at right angles to the set sewn in the previous step. Then sew a 1" band of Thread C along the center line parallel to the Thread B bands. Switch to Thread B and sew a 1" band along the remaining center line.

8 Using Thread D, sew a single line of stitching halfway between each band of previously sewn lines, and between the outer bands and the edges of the Pillow Front. (These outer stitching lines should be slightly off center toward the bands to allow for the seam allowance around the Pillow Front.)

9 Using Thread E, sew a single line of stitching along the middle of each 1" band.

ASSEMBLE THE PILLOW COVER

10 Press the Pillow Front from the wrong side. Measure its dimensions, and if the embroidery has drawn up the fabric, trim the length of the Pillow Back pieces to match.

11 Fold ½" to the wrong side along one long edge of both Pillow Backs and

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press. Press another ½" under. Sew through all layers on each piece to hem the Pillow Backs.

12 With wrong sides together, pin the Pillow Back to the Pillow Front, aligning the raw edges. Overlap the hemmed edges of the Pillow Backs in the center. Machine baste the layers together within the ¼" seam allowances.

13 Join the strips of binding fabric with diagonal seams and bind the pillow with double-layer binding and mitered corners. (See Sewing Basics.)

SOURCES

THREAD Aurifil, LanaWool 12wt., aurifil.com

KEVIN KOSBAB *is a contributing editor to* Stitch. *He designs modern sewing projects for magazines and his own pattern line, Feed Dog Designs (feeddog.net). His Stitch Workshop DVD* Secrets of Home Décor Sewing *is available from Interweave, and his first quilting book will be released Spring 2014.*

Tweed Flower Handbag

by **LINDSAY CONNER**

{from page **51**}



FABRIC

— Main: ¼ yd green herringbone tweed fabric, 40"
— Accent wool felt: 9" × 7" (*shown*: cream)
— Lining: ¼ yd cotton, 44"

OTHER SUPPLIES

— Templates, provided on insert:
  — Outer Petals (A)
  — Inner Petals (B)
— ¾ yd lightweight fusible interfacing, 20"
— 26" to 36" chain for purse strap (36" used in sample)
— Jeans or denim machine needle
— Two small S-hooks
— Two ⅝" D-rings
— Pliers
— Magnetic snap set
— Size 30 cover button kit
— *Optional:* Pinking shears

FINISHED SIZE

7½" × 11¼"

NOTES

— All seam allowances are ½", unless otherwise noted.
— Use a jeans or denim sewing machine needle and stitch slowly when sewing through thick layers of fabric. A longer stitch length also helps.
— Cut the fabric from the template with the herringbone pattern running vertically.
— The chain for this project was refashioned from a thrift store purse. Look for usable purse hardware at secondhand stores for distinctive finds.

CUT THE FABRIC

1 From the herringbone tweed, cut the following:

— Purse Front: Two 4¾" × 8½" rectangles
— Purse Back: 8½" × 12½" rectangle
— Outer Petals: Five using Template A
— Inner Petals: Four using Template B
— D-Ring Loop: 1" × 5" strip

From the Accent wool felt, cut:

— Center Panel: 4¾" × 8½" rectangle
— Snap Backing: Two 1" × 1" squares
— Cover Button: 2½" × 2½" square

From the lining, cut:

— Interior: Two 8½" × 12½" rectangles

From the fusible interfacing, cut:

— Four 8½" × 12½" rectangles



PREPARE BAG PANELS

2 With right sides together, pin a tweed Front Panel to the left side of the wool felt Center Panel, along the 8½" side. Using a ½" seam allowance, stitch the panels together. Pin and stitch the second tweed Front Panel to the right side of the wool felt.

3 Press the seams open.

4 Fuse interfacing to the wrong side of the purse front and back and both panels of lining fabric.

5 Topstitch ⅛" from the edge of the tweed fabric, along both seams created by sewing the tweed to the wool.

6 Locate the top left corner of the wrong side of one of the lining panels. Draw a dot 6" down the left edge. Mark another dot 1½" across the top edge. Use a ruler to connect the dots. Trim off the long triangle of fabric. Repeat these steps with the right-hand side. Trim the other lining panel and both outer purse panels in the same way.

7 With the right side of both lining panels facing you, draw a dot 1¾" down from the exact center of the top edge. Use this mark to center and place your magnetic snap closures. Place the 1" squares of felt on the back side of the lining fabric, snipping two lines through the fabric and felt to insert the prongs, and bending them around the back of the metal closure.

MAKE THE FLOWER

8 One at a time, pinch a tweed petal in half at the base and handstitch several times to secure. Arrange a ring of five Outer Petals and handstitch them together at the base. Repeat with a ring of four Inner Petals, first pinching and stitching them together at the

base. Arrange them on top of the Outer Petals, and stitch to the flower.

9 Use the cover button kit to cover a button in wool felt. Stitch the button to the flower center.

10 Center the flower on the purse front, and handstitch it in place.

ASSEMBLE THE BAG

11 With right sides together, stack the purse front and back together and pin along the sides and bottom edges. Stitch. Trim the seam allowance with pinking shears if desired.

12 Repeat with the lining panels, but leave a 4" opening along the bottom. Trim the seam allowance with pinking shears if desired.

13 With the purse exterior facing wrong side out, turn the lining fabric right side out. Insert the purse exterior into the lining fabric, with right sides facing. Line up at the side seams and pin along the top edges.

14 Stitch along the pinned top edges of the clutch, leaving a 1" section unstitched at both side seams for inserting the D-ring tabs.

15 Turn the bag right side out through the 4" gap, and push the lining into the bag. Press.

16 Handstitch the gap closed.

ATTACH STRAP

17 Fold the 1" × 5" tweed strip in thirds lengthwise. Stitch down the center to hold folds in place. Cut in half to make two 2½" strips.

18 Fold each strip in half widthwise and slip through the end of the D-ring. Stitch a straight line across the folded strip, close to the D-ring to trap the ring inside of the loop. Repeat with the other strip.

19 Slip the raw edge of each fabric strip inside the 1" spaces between the bag and lining. Pin the strips in place so that the D-rings are visible just above the rim of the bag.

20 Topstitch ⅛" from the edge around the opening of the bag, removing the pins at each seam. Add another row of stitching ½" from the top edge of the bag, all the way around the opening.

21 Use pliers to bend the metal S-hooks and attach the chain to both D-rings.

SOURCES

FABRIC Herringbone Harris Tweed, NHB-1 Green, harristweedshop.com

INTERFACING Pellon, Shape-Flex SF-101, pellonideas.com

LINDSAY CONNER *is the author of* Modern Bee: 13 Quilts to Make with Friends. *She's designed projects for* Stitch, One-Yard Wonders *and* Stitch Craft Create. *A Midwest native, Lindsay recently moved to Nashville, Tennessee with her husband and two loveable cats, Murph and Chloe. She blogs at LindsaySews.com and CraftBuds.com.*

Plaid Barrel Tote

by **LINDA TURNER GRIEPENTROG**

{from page **52**}



FABRIC

— Upper Bag: ½ yd wool, 58" (*shown:* mulberry)

— Lower Bag: ½ yd wool, 58" (*shown:* dark gray)

— Lining: ½ yd cotton print, 44" (*shown:* gray swirls)

OTHER SUPPLIES

— ¼ yd batting alternative (see Sources)

— 2 yd 3/16" diameter leather cord

— Tear-away stabilizer

— 12- and/or 30wt. cotton or rayon machine embroidery threads

— Coordinating sewing thread



— Chalk marker (Chalk markers are recommended for wool instead of other types of fabric-safe markers.)

— *Optional:* Quilting guide bar

FINISHED SIZE

8" × 13½"

NOTE

— All seam allowances are ¼" unless otherwise noted.

CUT THE FABRIC

1 From Upper Bag fabric, cut two 13¼" × 14" rectangles.

2 From Lower Bag fabric, cut one 8" × 28" rectangle and one 8½" diameter circle.

3 From Lining, cut one 13½" × 25¾" rectangle and one 8½" diameter circle.

4 From the batting alternative, cut one 7½" diameter circle.

MAKING THE PLAID

5 For information on stitching your own plaids, see the article "DIY Plaids." The sample tote uses bold cross-stitch plaid lines 2" apart at a 45° angle, accented with straight stretch stitches on each side of those lines. Use tear-away stabilizer under the wool for stitching.

6 Trim the completed plaid section to 7½" × 26½".

ASSEMBLE THE BAG

7 With right sides together, join the long edges of the upper bag, leaving a 1¼" opening 2" down from the top edge. Press the seam open and topstitch ⅛" from the seam on both sides.

8 Draw a chalk line on the upper bag section 7" from the top edge.

9 Align one long edge of the plaid lower bag section with the drawn line, having the bulk of the stitched fabric toward the bag top edge. Stitch.

10 Press the plaid bag section toward the bag bottom. Trim any excess length or width. Baste the lower portion layers together along the bag side and bottom edges ⅛" from the cut edge.

11 Repeat Step 7 to stitch the remaining bag side seam together, matching the plaid section seams. Topstitch the upper bag side seam only.

12 Center the 7½" batting alternative circle on the wrong side of the 8½" wool circle. Pin in place. Chalk mark a line across the circle center in both directions. Stitch on the lines to secure the inner circle in place.

13 Quarter-mark the bottom circle and the bottom edge of the bag. With right sides together, match the marks and stitch the bottom into the bag. Do not turn the bag right side out.

PREPARE THE LINING

14 Join the short edges of the lining rectangle to form a circle, leaving a 5" gap near the lower edge for turning.

15 Quarter-mark the lining circle and bottom edge of the bag lining. With rights sides together, match the marks and stitch around the circle. Turn the bag lining right side out.

FINISHING THE BAG

16 With right sides together, slip the lining into the bag, matching the seam to one of the bag side seams, and matching the top edges. Stitch around the bag top edge. Press the seam open.

17 Turn the bag right side out through the lining opening. Handstitch the opening closed.

18 Press the bag top edge, slightly rolling the lining to the inside. Pin the layers together.

19 Chalk mark a line 1¾" from the wool bag top edge. Stitch around the bag on the drawn line. Stitch a second line 1¼" below the first line.

20 Cut the leather cord in half. Starting from opposite sides, thread each length through both halves of the casing. Knot the ends together.

SOURCES

FABRIC Pendleton Woolen Mills, mulberry and dark gray wool, thewoolenmillstore.blogspot.com

BATTING ALTERNATIVE By Annie's, Soft and Stable, byannie.com

THREAD Sulky of American, 12wt cotton and 30wt rayon machine embroidery thread, sulky.com

LEATHER CORD Oregon Leather Co., oregonleatherco.com

LINDA TURNER GRIEPENTROG *is the owner of G Wiz Creative Services in Bend, Oregon. She writes, edits, and designs for several companies in the sewing, craft, and quilting industries. She also leads fabric shopping tours to Hong Kong for the American Sewing Guild and will be leaving again in Fall 2014. Contact her at gwizdesigns@aol.com.*

Wonderfully Warm Infinity Scarf

by **KERRY SMITH**

{from page **53**}



FABRIC

— Side A: 8 fat quarters of coordinating wool in plaid, houndstooth, check, and tattersall. Label them FF1–FF8. (FF=Fashion Fabric)

— ½ yd wool (FF9) in solid contrasting color, 54" (*shown:* gold)

OTHER SUPPLIES

— Coordinating sewing thread

— Handsewing needle

— Chalk wheel marker in contrasting color (see Notes)

— Point turner

— Rotary cutter, acrylic ruler, and self-healing mat

— Seam roll for pressing (or tightly rolled towel)

— *Optional:* Press cloth

FINISHED SIZE

7½" by 63"

NOTES

— All seam allowances are ½", unless otherwise noted.

— Side A of the scarf consists of nine half-square triangle blocks. Side B is one solid color, with two half-square triangle blocks inserted. If preferred, you can make Side B without inserting the triangle blocks, but plan carefully when you cut the fabric.

— Fat quarters measure 18" × 22". Each will yield four 9" × 9" squares. Make your scarf with several patterns as shown in the sample, or limit your fabric palette to specific patterns and colors. Following these instructions, you have enough extra half-square triangle blocks to make another shorter scarf.

— To avoid sewing together triangles with stretchy bias edges, the blocks are made by layering two squares, right sides together, and then stitching them along a diagonal. Refer to Steps 4–6.

— Chalk wheel markers make very fine lines that are easily removed. A finely marked line helps you create more accurate half-square pieced blocks, especially when marking highly textured wool fabrics.

— Use the "wool" setting on your iron, and test on a scrap before pressing the seams. Use a press cloth if needed.

CUT THE FABRIC

1 Assign a fabric number to each of the eight fat quarters. Cut fifteen total

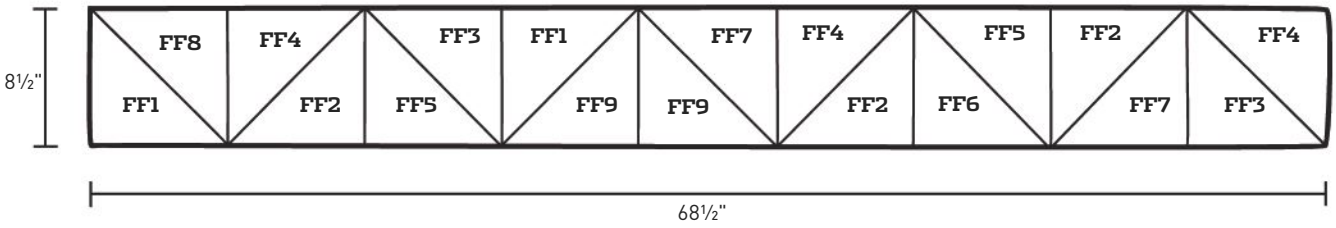


figure 2: Scarf side A plan

9" × 9" squares, in the quantities shown below.

Fabric	Qty
FF1	2
FF2	2
FF3	2
FF4	2
FF5	2
FF6	1
FF7	2
FF8	2

2 From the solid wool (FF9), cut:

— Three 17¼" × 8½" rectangles

— Three 9" × 9" squares

MAKE SCARF SIDE A

3 Staystitch around all four sides of each square, ¼" from the outside edge. Staystitching helps stabilize the wool fabric, keep it from stretching, and prevent the edges from fraying into the seam.

4 With right sides together, align one FF9 square with one FF7 square. On the top square, use a chalk wheel and acrylic ruler to mark a line diagonally across the square. Measure and mark a parallel line ½" away on both sides of this marked line. **(figure 1)**

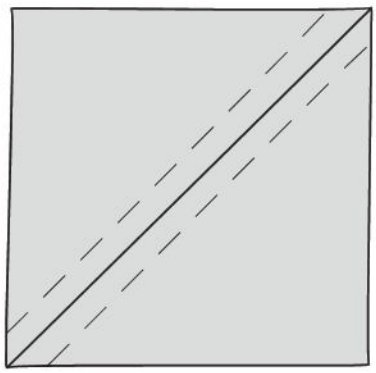


figure 1



figure 3: Scarf side B plan

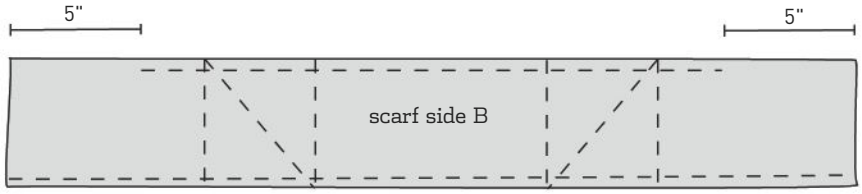


figure 4

5 Sew the two squares together along the outer marked lines.

6 Cut the stitched squares apart on the center line, which was the first line marked. Press the seam allowances open. You will have two matching, half square triangle blocks, each measuring 8½" × 8½"—one square for Side A and one for Side B.

7 Follow Steps 4-6, and refer to figure 2 to make nine more sets of blocks. You will use nine of them on Side A and two on Side B. Press all seams open.

8 Referring again to **figure 2**, select and arrange the nine blocks on your design wall or work surface. If you prefer, make your own block arrangement. With right sides together, sew the blocks together, using ½" seam allowances. Press the seam allowances open. You have now completed Side A of the scarf. Set aside.

MAKE SCARF SIDE B

9 Staystitch around all four sides of each FF9 rectangle, as in Step 3.

10 Referring to **figure 3**, arrange the three 8½" × 17¼" FF9 rectangles and two 8½" × 8½" square blocks. With right sides together, stitch the rectangles to the half square triangles. Press the seam allowances open.

ASSEMBLE THE SCARF

11 With right sides together, align Side A with Side B. Pin and stitch along one long edge. Press the seam allowances open.

12 With the wrong side of Side B facing up, pin the opposite long sides together, with the outside edges aligned. Mark a point 5" from each of the short ends. Sew the long edge together, beginning and ending at the marked points. **(figure 4)** Backstitch at each end.

13 Use a seam roll to press open the seam allowances. Also press under the unstitched portion of the seam allowances. Turn the scarf right side out and press again.

14 Lay the scarf flat on your work surface with Side B is facing up.

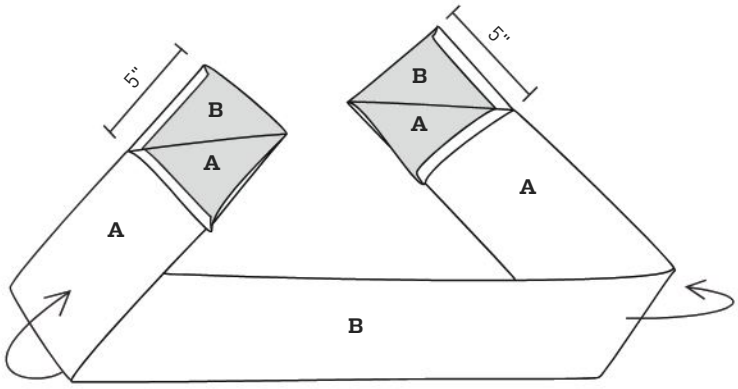


figure 5

Referring to **figure 5**, take the left hand end of the scarf and fold it up at an angle toward the top end of your work surface so that you see Side A. Take the right hand end of the scarf and fold it under at an angle so that Side A of the scarf end is facing toward the top end of your work surface. **NOTE:** This step puts in the twist that makes an infinity scarf.

15 Referring again to **figure 5**, fold the short ends forward to reveal the wrong side of Side A and Side B. Beginning with the left side of the scarf, match the Side B (FF9) portion with the Side B (FF9) portion of the right hand end of the scarf. With right sides together, align the two ends so that the completely stitched seam (made in Step 11) matches. Also, align the raw edges of the short ends with the previously stitched seam allowances open. Pin in place. Sew the ends together. Press the new seam allowance open. Refold the unstitched portions of the long side seams so that they match. Use a point turner to gently push out the corners. Press. Slip stitch to close the opening.

16 To wear, place the scarf around your neck, then loop the scarf around your neck one more time. Arrange the folds.

SOURCES

FABRIC Moda Fabrics, Independence Trail Wool Bundle (red and cream) and solid wool (gold), modafabrics.com

CHALK MARKER Clover, Chaco Liner, clover-usa.com

KERRY SMITH *is a designer, quiltmaker, and editor. A self-described bead and fabric-aholic, she embellishes nearly all of her art quilts and home décor projects with beads, sequins, buttons, trims, or ribbons. She lives a ferry ride away from downtown Seattle with her husband and her parrot, Gypsy.*

Asymmetrical Neck Scarf

by **AMY STRUCKMEYER**

{from page **54**}



FABRIC

— Scarf Front: ¼ yd wool plaid, 40"

— Lining/Faux Fur: ¼ yd short nap faux fur, 40"

OTHER SUPPLIES

— Button, 1" diameter

— 3½" length of oval elastic

— All-purpose sewing thread

— Fabric-safe marker or tailor's chalk

— Permanent marker or ball-point pen

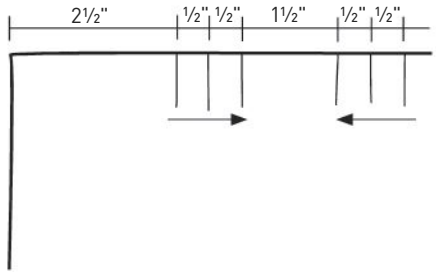


figure 1

— *Optional:* Razor blade

— *Optional:* Point turner

FINISHED SIZE

6½" × 31"

NOTES

— All seam allowances are ½", unless otherwise noted.

— For both the wool and faux fur, I recommend using a regular point sewing machine needle designed for heavyweight fabrics.

— Faux fur should be cut from the wrong side, or backing. Use a razor blade or very sharp scissors and cut through just the backing layer, then gently pull the fur apart.

— Use a button that is fairly lightweight so as not to weigh down the natural drape of the scarf.

CUT THE FABRIC + ADD THE PLEATS

1 From the wool fabric, cut a 7½" × 33" rectangle for the Scarf Front.

2 Along one long edge, make two ½" pleats. **(figure 1)** Using the marks as a guide, press the pleats toward each other.

3 Topstitch close to the edge of the pleats for 1½" starting at the raw edge. Press again, opening the pleats slightly. The wool fabric will now curve gently at the pleated end.

4 Lay the faux fur wrong side up on a flat cutting surface. Place the pleated scarf front, right side up, on top, smoothing it so it lays as flat as possible. The scarf front is your pattern for the faux fur lining. Hold in place with pattern weights. Trace around the scarf front with a permanent marker

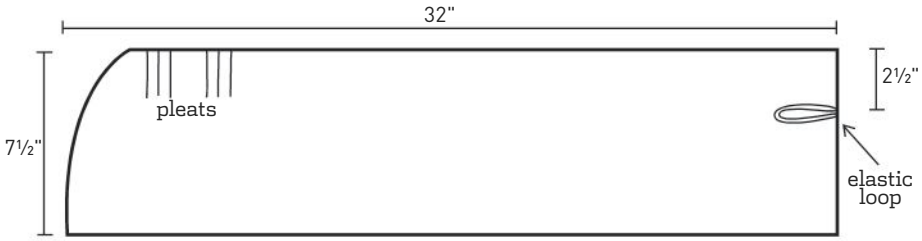


figure 2



or ballpoint pen directly onto the wrong side of the faux fur.

5 Cut the faux fur lining along the traced lines. See tip for cutting faux fur in Notes.

FINISH THE SCARF

6 Fold the oval elastic in half so it forms a loop. Pin in place on the right side of the scarf front. **(figure 2)** Stitch in place ¼" from raw edge to secure.

7 With right sides together, pin the scarf front to the faux fur lining. Carefully tuck any fur hairs that are sticking out into the body of the fabric as you pin. Sew around the perimeter of the scarf, leaving a 5" opening along one long side.

8 Trim the corners diagonally to reduce bulk. Turn the scarf right side out through the opening, gently pushing the corners out with a point turner. Tuck the seam allowance in toward the opening, pin, and handstitch the opening closed. Use a pin or a comb to gently pull fur fibers out from the seams.

9 Determine the location of the button by draping the scarf around your neck and adjusting it so that it looks and feels comfortable. Use a pin to mark the desired location of the button.

Stitch the button in place by hand, sewing only through the front layer of the scarf.

SOURCES

FAUX FUR Shannon Fabrics, Soft Cuddle Rabbit, beige, shannonfabrics.com

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

Swingy Tweed Capelet

by **ROSE BECK**

{from page **55**}



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

FABRIC

— Wool: 1¾ yd medium-weight tweed, plaid, or coating, 60"
— Lining: 1¼ yd, 60"

OTHER SUPPLIES

— Templates, downloadable:
  — Front (A)
  — Back (B)
  — Top Collar (C)
  — Front Lining (D)
  — Back Lining (E)
  — Under Collar (F)
  — Top Collar Interfacing (G)
— 1¼ yd medium-weight, fusible interfacing, 20"
— Two 1⅛" buttons
— Matching thread
— Handsewing needle

FINISHED SIZE

In size S, 26" long, 102" bottom circumference

SIZE CHART

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

Shown in size Small

NOTES

— All seam allowances are ½", unless otherwise stated.
— If using loosely woven fabric, overcast or serge edges of cut pieces before sewing.
— When stitching multiple layers of thick fabric, I recommend using clips instead of pins to keep layers in place.

CUT PIECES

1 From the wool, cut:
— 2 Fronts (A)
— 1 Backs (B), on fold
— 1 Top Collar (C)

2 From the lining, cut:
— 2 Front Lining (D)
— 1 Back Lining (E), on fold

— 1 Under Collar (F)

3 From the fusible interfacing, cut:

— 1 Top Collar Interfacing (G)

— 2 strips, 1½" × 18" (for front placket)

MAKE COLLAR + EXTERIOR

4 Fuse Top Collar Interfacing (G) to the wrong side of Top Collar (C). Fuse 1½" × 18" strips to the wrong side of Fronts (A), following the pattern markings.

5 With right sides together, sew Top Collar to the Under Collar (F) along the outer curved edge. Trim seam allowance and notch outer curves. Turn collar right side out and press. *Optional:* Topstitch ¼" from outer edge.

6 Attach Fronts to the Back at the side (curved) seams, right sides together. Press seams open.

7 With collar facing against the capelet exterior and matching the notches, pin raw edge of collar to neck edge of wool exterior. Baste with a ¼" seam.

MAKE + ATTACH LINING

8 Assemble lining back and front pieces as for the exterior in Step 6.

9 With right sides together, pin and stitch lining to exterior at one center front edge. Repeat with other center front edge. Press seams open. Fold and press the front along the fold lines so that the lining lies flat against the exterior. Pin the center folds.

10 With right sides together, pin the lining to the exterior top edge, matching center and side seams. The collar will be sandwiched between the layers. Stitch across the entire top edge. Grade seams. Flip lining up to expose collar. Understitch lining from the right side to the collar seam allowance. Be careful to keep the exterior out of the way.

11 Turn the lining down and pin the lining and exterior bottom edges right sides together, matching side seams. Stitch, leaving a 5" opening in the back for turning. Clip corners as necessary. **NOTE:** If using loosely woven fabric, clip sparingly to prevent fraying.

12 Turn capelet right side out through the opening. Press all edges.

Optional: Topstitch ¼" from placket and bottom edges.

FINISHING

13 Handsew the turning opening with a slip stitch.

14 Make buttonholes and add buttons in indicated positions.

ROSE BECK *is a multi-crafter who loves to sew, knit, crochet, and weave. When not stashing fabric or yarn, she designs sewing and knitting patterns for bags and other accessories. See her work at roseisaroseisa.blogspot.com.*

Tweedy Townhome Pillows

by **KERRY SMITH**

{from page **56**}



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

FABRIC

Makes 3 pillows

— Houses: 7 fat quarters of coordinating wool in plaid, houndstooth, check, and tattersall

— Doors: 3 colors of wool felt, each at least 6" × 6" (*shown*: red, moss, purple)

— Windows: 3 colors of wool felt, each measuring at least 12" × 12" for the windows (*shown:* mulberry, blue, hydrangea)

OTHER SUPPLIES

— Templates, downloadable:

  — Door 1 (A)

  — Door 2 (B)

  — Door 3 (C)

  — Window 1 (D)

  — Window 2 (E)

  — Window 3 (F)

  — Window 4 (G)

  — Window 5 (H)

  — Roof Peak 1 (I)

  — Roof Peak 2 (J)

— 3 yd woven fusible interfacing, 20"

— ¾ yd lightweight, double-stick fusible web, 20"

— Fiberfill, 30 ounces will fill 3 pillows

— Sewing thread to match fabric

— Coordinating perle cotton #5

— Handsewing and embroidery needle

— Fine-point fabric marker or chalk marker

— Point turner

— Rotary cutter, acrylic ruler, and self-healing mat

— Seam roll

— *Optional:* Press cloth

FINISHED SIZES

— Pillow 1: 14" × 10" × 5"

— Pillow 2: 13" × 12" × 5"

— Pillow 3: 12" × 13" × 4"

NOTES

— All seam allowances are ½".

— Follow manufacturer's instructions for all fusibles.

— When pressing the wool, use the "wool" setting on your iron. Test on a scrap before pressing the seams. Use a press cloth if needed.

— Woven fusible interfacing helps stabilize the wool pieces and will yield better results than non-wovens because it is more flexible when sewing the corners together. It is also preferred with highly textured woven fabrics, such as wool.

— These pillows are relatively easy to make as long as you pin the seam allowances out of the way as directed, stitch accurate ½" seam allowances, and begin and end stitching accurately.

DESIGN TIPS

— To personalize the houses, use fabrics to match the exterior color of your own home and embroider your house number next to the door of one of the pillows.

— Make a set of pillows in summertime colors and fabric textures, such as linens, cottons, and seersucker. To embellish, apply planter boxes made with wool felt, and embroider flowers and greenery.

— Add more doors and windows to the back of the house. Consider making your own templates and adding different architectural details.

CUT FABRIC FOR THE HOUSES

1 Referring to this chart, cut the following:

	House 1	House 2	House 3
Front	10" × 11"	9" × 13"	9" × 14"
Back	10" × 11"	9" × 13"	9' × 14"
Side A	15" × 6"	14" × 6"	13" × 5"
Side B	15" × 6"	14" × 6"	13" × 5"
Bottom	6" × 11"	6" × 13"	5" × 14"
Roof Front	6" × 11"	6" × 13"	5" × 14"
Roof Back	6" × 11"	6" × 13"	5" × 14"

2 Cut fusible woven interfacing to match each wool piece. Fuse the interfacing to the wrong side.

3 Staystitch ¼" from the outside edge of each fused house piece. Staystitching stabilizes the wool, keeps it from stretching, and prevents the edges from fraying into the seam.

4 Use the Roof Peak (I) template when cutting the sides for House 1 and House 2. Use Roof Peak (J) for House 3. On the wrong side of each House side, mark the ½" seam allowances indicated on the template, as well as the three Corner Pivot Dots.

CUT THE DOORS + WINDOWS

5 Apply fusible web to one side of each of the wool felt pieces. Using Door templates (A-C) and Window templates (D–H), cut the fused wool and label the following doors and windows:

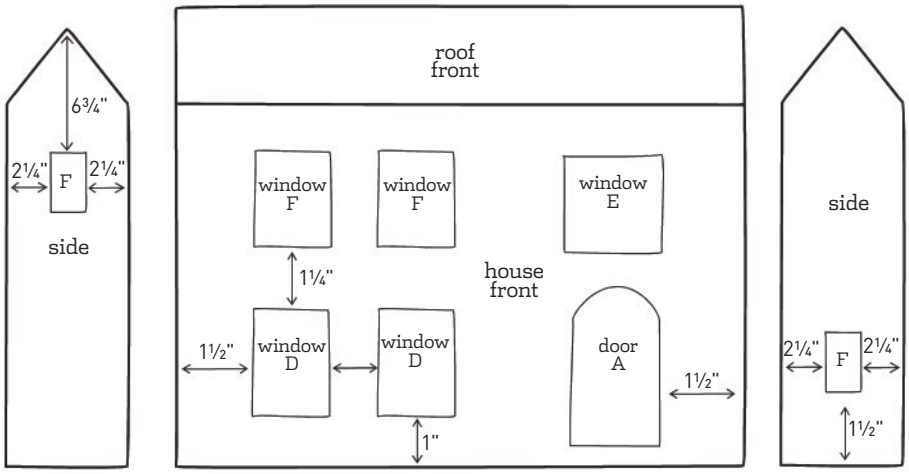


figure 1 — house 1

	Qty	Door	Qty	Window
House 1	1	Door A	2	Window D
			1	Window E
			4	Window F
House 2	1	Door B	4	Window F
	1	Door B (Detail)	2	Window G
			2	Window H
House 3	1	Door C	3	Window D
			2	Window G
			3	Window H

MAKE HOUSE PILLOW 1

6 Referring to **figure 1**, arrange and fuse the door and windows onto the House 1 Front and Sides. Align the door ½" from the bottom of the House Front. Use a running stitch (or other embroidery stitch) to stitch ⅛" inside all the edges of the door and windows as embellishment.

7 With right sides together, sew the House Bottom, House Front, Roof Front, Roof Back, and House Back together on their long edges, beginning and ending ½" from each end. It is critical that you start and end—and backtack—½" from the ends. Press all seam allowances open.

8 With right sides together, and seam allowances pinned out of the way (not open), align the peak of the House Side with the Roof Front. **(figure 2)** Match the pivot dot with the seam that joins the House Front to the Roof Front.

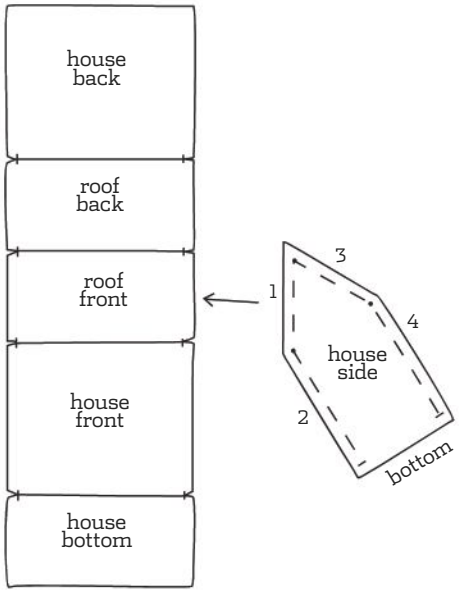


figure 2

Match the upper pivot dot with the seam that joins the Roof Front to the Roof Back and the third pivot dot to the seam that joins the Roof Back and the House Back. Sew the pieces together, beginning and ending at each pivot dot and backtacking at each end. Press seam allowances open, using a seam roll if necessary.

9 Referring to **figure 2**, and matching the raw edges, align the long edge of the Side with the House Front. Sew the edges together, ending ½" from the opposite end and backtacking at each

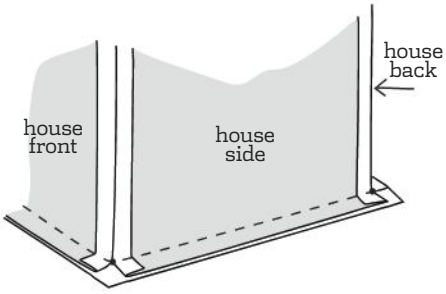


figure 3



end. Press seam allowances open. Following the same method, stitch the other side of the House Side to the House Back. Push out the corners with the point turner.

10 With right sides together, pin the bottom edge of the House Side with its corresponding edge of the House Bottom. **(figure 3)** Pin the House Front and House Back to the House Bottom. Align the pieces so that the unstitched ½" corners of the seams that that join the Front and Back to the Sides are aligned with the corresponding corners of the Bottom. Beginning and ending at the previously stitching, sew the pieces together.

11 Sew the House to the Bottom, leaving a 4½" unstitched gap for turning. Press the seam allowances open.

12 Turn right side out and use a point turner to gently push out the corners. Fill the inside of the pillow with fiberfill. Use matching thread to slip stitch the turning gap.

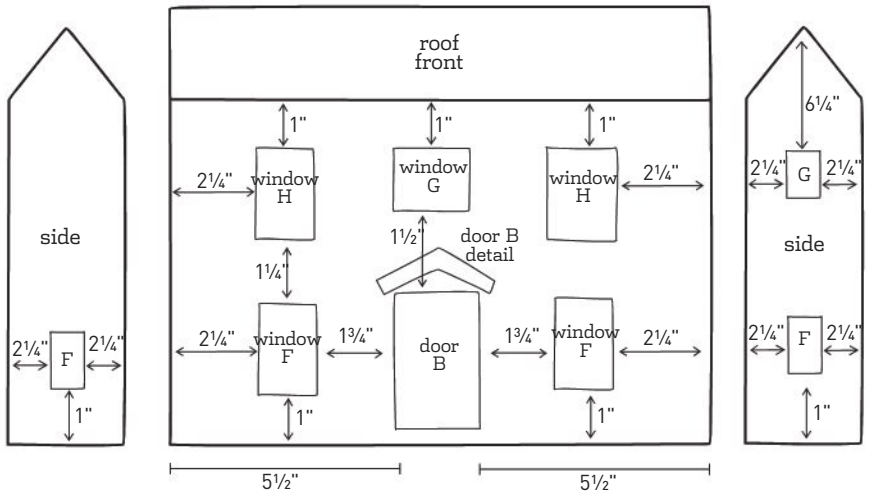


figure 4 — house 2

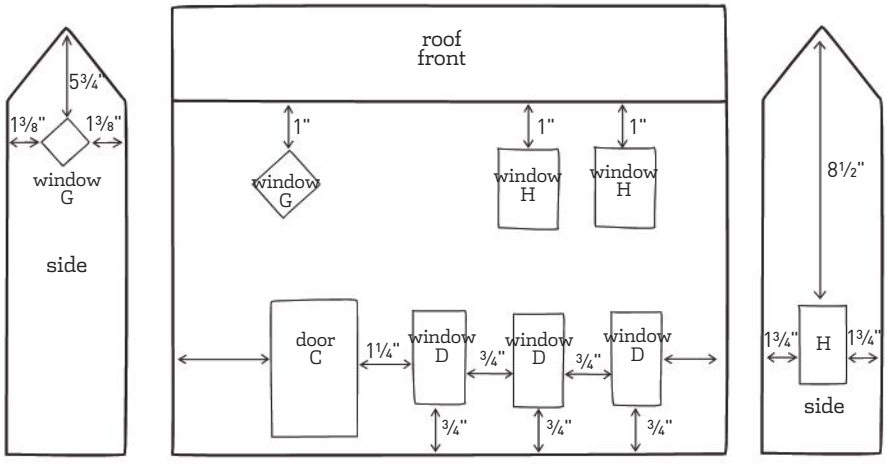


figure 5 — house 3

MAKE HOUSES 2 + 3

13 Follow Steps 6-12 to make House Pillows 2 and 3. Refer to **figure 4** for the schematic of House 2 and **figure 5** for House 3.

SOURCES

FABRIC Moda, Independence Trail Wool Bundle in blue and eggshell, modafabrics.com

WOOL FELT National Nonwovens, Doors: Ruby Red Slipper, Moss, and Grape Jelly; Windows: Mulberry, Norwegian Blue, Hydrangea; nationalnonwovens.com

FUSIBLE WOVEN INTERFACING Pellon, Shape Flex, SF 101, pellonideas.com

FUSIBLE WEB Lite Steam-A-Seam Double Stick, warmcompany.com

KERRY SMITH *is a designer, quiltmaker, and editor. A self-described bead and fabric-aholic, she embellishes nearly all of her art quilts and home décor projects with beads, sequins, buttons, trims, or ribbons. She lives a ferry ride away from downtown Seattle with her husband and her parrot, Gypsy.*

Fancy Plaids Party Dress

by **TINA LEWIS**

{from page **57**}



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

FABRIC

— Dress: 1¾ yd cotton velveteen, 45"
— Collar, Cuffs: ¾ yd plaid taffeta, 45"
— Petticoat: 1 yd taffeta
— Petticoat Ruffle: ¼ yd tulle, 108"

OTHER SUPPLIES

— Templates, downloadable:
  — Bodice Front (A)
  — Bodice Back (B)
  — Skirt Front (C)
  — Skirt Back (D)
  — Sleeves (E)
  — Collar (F)
  — Cuffs (G)
— 75 to 85 ribbon roses
— ¼ yd lightweight fusible interfacing, 20"
— 12" zipper
— 1 hook and eye
— Thread
— 1 yd single-fold bias tape for the neck and sleeve facings
— 2¼ yd single fold wide bias tape for the hem facing
— 1¾ yd cording for collar and cuff piping, 3/32" diameter

SIZE CHART

	Chest	Waist	Hip
XS (2–3)	20½ - 21"	21 - 21½"	22-22"
S (4–5)	22 - 23"	22 - 22½"	23-24"
M (6-6X)	24 - 24¾"	23 - 23½"	25-25¾"
L (7–8)	26 - 27"	23½–24¼"	27½ - 28½"
XL (10–12)	28½ - 30"	25 - 26"	30 - 32"

Girls size 6. Finished length: 27". Ease: 3". Fit to chest measurement.

NOTES

— Seam allowance is ⅝" unless otherwise stated.
— Follow manufacturer's instructions for all fusibles.
— Sew with right sides together unless otherwise stated.
— Adjustments to shorten or lengthen the dress and/or sleeves must be made before cutting. Because the hem of the dress and sleeves are faced with bias tape, they cannot be adjusted after construction.
— The petticoat is optional. If you prefer a simpler look, simply skip the steps that refer to the petticoat construction.

WORKING WITH VELVETEEN

— Velveteen frays easily and seams should be serged or finished with bias binding.
— Finish the seam allowances after each seam is sewn.
— Press velveteen lightly with steam from the wrong side, with the right side down on terry cloth or another piece of velveteen so the nap is not flattened.
— When working with velveteen or other fabrics with a nap, cut the pattern pieces "with the nap," that is, with all pattern pieces facing the same direction.

CUT THE FABRICS

1 From the velveteen, cut:
— Bodice Front (A) on the fold
— 2 Bodice Backs (B)
— Skirt Front (C) on the fold
— 2 Skirt Backs (D)
— 2 Sleeves (E)

Transfer all pattern markings and the center fronts.

2 From the plaid taffeta, cut:
— 4 Collars (F)
— 4 Cuffs (G)
— Piping: 1¼" wide bias strips totaling 64" (See Sewing Basics)

3 From the interfacing, cut:
— 2 Collars (F)
— 2 Cuffs (G)

4 For the petticoat, cut Skirt Front (A) on the fold and two Skirt Backs (B) from the plain taffeta. Trim off 1¼" from the hem on the front and backs.

5 For the petticoat ruffle, cut a piece 8" wide and the entire length of 108" from the tulle.

SEW THE PETTICOAT

6 Sew the center back seam of the petticoat from the lower edge to 1" below the marked dot. Press the seam open. Turn the seam allowances under ¼" and stitch to finish the seam and opening.

7 Sew petticoat skirt front to skirt back at sides using French seams by placing wrong sides together and stitching ¼" seams. Press seam allowances to one side. Turn so that the right sides are together and stitch ⅜" seams. This will enclose the cut edges of the first seam.

8 Narrow hem the lower edge of the petticoat.

9 Fold the tulle ruffle in half lengthwise and make a gathering stitch ¼" from the fold. Trim the two layers so that the ruffle is 3½" wide. Mark the half and quarter points. Pin the ruffle to the edge of the right side of the petticoat, with cut ends at the center back, half point at the center front, and quarter points at the side seams. Pull up the gathering stitches to fit and tie off. Topstitch the ruffle to the edge of the petticoat over the gathering stitches. Set the petticoat aside.

ASSEMBLE THE BODICE

10 Sew Bodice Front (A) to Bodice Backs (B) at shoulder and side seams. Staystitch the neckline.

»

SEW + ATTACH THE COLLAR

11 Apply fusible interfacing to the wrong side of two collar pieces. The remaining two collars will be the facings.

12 If desired, add piping to the collar. Join the bias strips with ¼" diagonal seams. Press seams open. Enclose cording in bias and use a zipper foot to stitch close to the cording. Trim piping flange to ¼". Baste piping to the outer edge of the collar pieces, having the stitching of the piping on the seam line.

13 Pin the collar facings to the interfaced collars around the outer edges. Stitch. Trim and notch seam allowances. Turn collars right side out. Press. Baste collar neckline edges together. Hand-tack the center fronts of the collars together at the seam line.

14 Pin the collar to the neckline, matching the center front and back and the dots at side seams. Baste. Open the single-fold bias tape and pin one fold along the right side of the neckline seam line. Baste. Stitch. Understitch the bias tape by pressing it and the seam allowance away from the collar and stitching the bias close to the seam through all layers. Trim the seam allowances to ¼" and clip the curves. The bias facing will be completed after the zipper is installed.

SEW THE CUFFS

15 Apply fusible interfacing to the wrong side of two cuffs. The remaining two cuff pieces will be the facings.

16 If desired, add piping to the cuffs following the instructions for the collar piping in Step 12. Baste piping to the outer edges of the cuff pieces, having the stitching on the seam line and tapering the piping into the seam allowance at each end.

17 Pin the cuff facings to the cuffs along the outer edge. Stitch. Trim seam allowances.

18 With right sides together, pin the inside (underarm) seam of the cuffs and cuff facings. Turn cuffs right side out. Press. Baste cuff and cuff facing wrist edges together.



SEW THE SLEEVES

19 Gather the top of Sleeves (E) between dots by ease stitching with a long, straight stitch both along the seam line and ¼" inside the seam line. Sew the sleeve underarm seams.

20 With the right side of the cuff against the right side of the sleeve, pin the cuffs to lower edge of the sleeves, having edges even, and matching notches and underarm seams. Baste. Open the single-fold bias tape and pin one fold along the wrist seam line of the cuff lining, turning and lapping the tape at the underarm seam. Baste. Stitch. Trim seam to ¼". Turn bias tape to the inside and slip stitch in place.

21 Pin the sleeves to the armhole, matching notches and underarm seams. Ease the sleeves to fit. Baste. Stitch along the seam line and again a ¼" inside the seam line. Trim close to the second stitching line.

ASSEMBLE THE VELVETEEN SKIRT

22 Sew the center Back Skirt seam from the hem edge to marked dot. Sew Skirt Front to Skirt Back at side seams.

23 Face the skirt hem by opening the single-fold wide bias tape and pinning one fold along the right side of the hem seamline, starting at the center back and turning and lapping the ends. Baste. Stitch. Fold bias tape to the inside and slip stitch in place.

24 Pin the petticoat to the wrong side of the skirt, having waistline edges even. Take a small pleat in the petticoat on each side of the center back, so that it is 1¼" from the back edge and will not interfere with the zipper. Baste.

25 Pin skirt to bodice at waistline—matching centers, notches, and side seams. Stitch. Press seam toward bodice.

INSERT THE ZIPPER

26 Press under the seam allowances at the center back opening. Close the zipper and pin it under the folded edges. The folds should meet in the center with the zipper stop ½" from the neck seamline. Baste ⅜" from the center fold on both sides. Using a zipper foot, stitch ¼" from each side of the center and across the bottom of the zipper, taking care not to catch the petticoat in the stitching.

NOTE: For a handpicked zipper, first baste the zipper in place. Then handstitch the zipper using a doubled thread and prick stitches—tiny backstitches with ¼" between them. Open the zipper for easier stitching.

COMPLETE THE DRESS

27 Finish the neckline by turning the bias tape to the inside, folding the ends under at the zipper. Slip stitch in place. Press. Sew a hook and eye to the neckline at the top of the zipper.

28 Pin ribbon roses to the dress, scattered randomly, 3½" to 5" apart. Sew each invisibly and securely to the dress.

SOURCES

FABRICS AND ROSE TRIM Jo-Ann Fabric and Craft Store, joann.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. Her work has a fresh, classic look that is often detailed with handstitched needlework.*

hands-on NATURE

Forest Friends Room Divider

by **BERENE CAMPBELL**

{from page **58**}



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

FABRIC

— Tree/Mouse Pocket: 2½ yd brown twill or home dec fabric, 40"

— Backing: 2½ yd wood grain print or other decorative fabric, 40"

OTHER SUPPLIES

— Templates, downloadable:
  — Tree Bark Stitching Template (A)
  — Mouse Pocket (B)
  — Owl Head (C)
  — Owl Body (D)
  — Owl Face (E)
  — Mouse Body (F)
  — Mouse Head (G)
  — Mouse Nose (H)
  — Mouse Ears (I)

— Batting: 86" × 26" double-sided fusible, low-loft bamboo or cotton

— Bias Binding: 2" bias-cut quilting cotton fabric for 84" of binding, or purchased double-fold, extra-wide bias binding (*shown*: orange)

— Topstitching thread (*shown*: orange)

— Topstitch and jeans sewing machine needles

— Coordinating cotton thread

— Fabric-safe marker (such as FriXion)

— Parchment paper

— 4' wooden dowel, ½" diameter

— Brown acrylic craft paint

— Fishing line

— Two screw-in hooks

— Choose one of the following transfer materials for tree bark quilting (see sidebar: Transfer the Bark Design).
  — Sulky Sticky Fabri-Solvy printable sheets
  — Pellon Fuse-N-Tear printable sheets
  — Dressmaker's carbon paper
  — Glad Press'n Seal

OWL:

— Owl Head (C): Two 6½" × 3" rectangles cotton fabric

— Owl Body (D): Two 6½" × 5½" rectangles, cotton fabric (medium-sized print with dots or feather design recommended)

— Owl Face (E)
  — Eyes: Two 3½" diameter felt circles, white
  — Pupils: Two 1¾" diameter felt circles, black
  — Beak: 3" × 2½" felt rectangle

— Polyfill stuffing

— Lightweight fusible web

MOUSE:

— Body (F): Two 5" × 4½" rectangles, cotton fabric

— Head (G): Two 2¼" × 4½" rectangles, cotton fabric

— Nose (H): 1¼" × 4½" rectangle of cotton fabric or felt

— Ears (I): Four 2½" × 2½" squares of cotton fabric

— 3" Hemp or butcher's string

— Embroidery floss

— Chopstick

FINISHED SIZE

24" × 84"

NOTES

— All seam allowances are ¼", unless otherwise stated.

— Decide where your project will hang and which way you want the pocket with the mouse in it to face to determine the direction of the quilting pattern.

— See sidebar: Transfer the Bark Design for options on preparing the quilting lines.

CUT THE FABRIC

1 From the brown twill, cut:

— 26" × 86" rectangle for the Tree front

— Mouse Pocket (B)

2 Cut the Backing fabric to 26" × 86".

3 Following the template, cut the Owl Head (C) and Owl Body (D).

4 Following the template, cut the Mouse Body (F), Head (G), and Nose (H), and Ears (I).

MAKE THE TREE TRUNK

5 Place the fusible batting on the wrong side of the Backing. Place parchment paper on top of batting. Press so that the batting fuses to the Backing fabric, but not your iron. Trim to 24" × 84", keeping the corners square.

6 With the brown twill Tree fabric right side down, place the fused backing with the batting side down, centered on the twill. You should have an extra 1" of twill down the sides of the batting, and 2" extra at the top and bottom. Press to fuse the batting. Pin layers together.

7 Transfer all markings and the Tree Bark Stitching Template (A) to the tree. Refer to the sidebar: Transfer the Bark Design for options.

8 Thread your machine with topstitching thread on your spool, a topstitching needle, and regular thread in your bobbin. Test the tension on a scrap quilt sandwich, then quilt the bark design. Hide your thread ends between the layers.



9 Switch to regular thread and a jeans needle. Fold the extra twill on the sides ½" towards the back, then fold again to make a hem. Topstitch close to the edge, from top to bottom, backstitching at both ends.

10 Fold and press the extra twill on the top and bottom ½" toward the back, then fold another 1½" onto the back to make a sleeve for the dowels. Topstitch to hem along the fold, backstitching at both ends. Leave the two sides open for inserting the dowels.

11 Cut the holes for both the owl hollow and the spy hole. Staystitch around the edges.

12 Apply bias binding around the hole as you would to a quilt. (See Sewing Basics for bias binding instructions.)

MAKE THE MOUSE POCKET

13 Fold the Mouse Pocket (B) end over ¼" and press. Fold another ½" and press. Topstitch.

14 Fold the diagonal corners in ¼" and press. Fold the remaining three sides in ¼" and press. Position the pocket 4" from the tree bottom and 5" from the edge that it will face. Pin in place and topstitch the pressed sides to the right side of the tree fabric, following the pocket placement shown on Tree (A).

Put the tree aside for now, and move on to the Owl and the Mouse.

CREATE THE OWL

15 With right sides together, stitch each Owl Head to an Owl Body, backstitching at each end. Press seams toward head. On the piece that will be the Front, mark the horizontal center point of this seam for positioning the Face.

16 Trace the Beak, Eyes, and Pupils onto the paper side of the fusible web. Fuse them onto the chosen felt colors, cut out each shape, and peel off backing paper.

17 Center the Beak, with the flat side lined up along the seam as shown on the template. Press using parchment paper to prevent the fusible web from sticking to your iron. Topstitch close to the edge.

18 Decide where you'd like the owl to be looking, then position the Eyes and the Pupils. Fuse them in place. Topstitch around the circles close to the edges.

19 With the right sides together, stitch the Owl Front and Owl Back, leaving a 2" opening at the bottom for stuffing. Backstitch at start and finish. Notch the curves and snip the inner corners at the ears. Turn right side out. Turn seam allowance at opening inward and press.

20 Stuff the Owl, starting with smaller pieces of stuffing and a chopstick to fill the pointy ears. Then fill the rest. Handstitch the opening at the bottom closed.

TRANSFER THE BARK DESIGN

Tracing designs onto fabric can be done many ways—all of them effective. Even if you have your favorite method and materials, when the fabric is a darker color, you may want to consider using one of these methods.

If you are an experienced quilter and can free-motion quilt:

1 Tile and print the Tree Bark Stitching Template (A) onto regular printer paper. Tape pages together to create a template that is 24" × 84". From the paper template, cut the hole for the owl hollow and spy hole, and tape these paper cutouts onto your fabric tree for placement. Use the tiled template as a visual guide to free-motion quilt the lines for the bark.

If you are more comfortable transferring the bark design to the fabric, choose one of the following methods:

2 **Sulky Sticky Fabri-Solvy printable sheets.** Tile and print the Template (A) onto 24 letter-sized sheets. Peel and stick them (in order) onto the front of the Tree quilt. Using the topstitching thread, quilt the tree by stitching on top of the printed lines. Once the quilting and hems are complete, soak the project in water to dissolve the sheets. Line dry .

3 **Pellon Fuse-N-Tear printable sheets.** Tile and print the template onto 24 letter-sized sheets. Place them in order on the front of the Tree quilt and fuse. Using topstitching thread, quilt the tree by stitching directly on top of the printed lines. After quilting, but before hemming, gently remove the paper by pulling it off at an angle. Avoid putting pressure on the stitches. You may need a pair of tweezers to pick out rogue bits of paper that stick in the stitching.

4 **Glad Press'n Seal.** Tile and print the template onto copier paper. Tape the sheets together. Stick two long pieces of Press'n Seal onto this tiled Bark Design. Using a fine-tip pen, trace the lines onto the cling film. Press the traced film onto your fabric. Using topstitching thread, quilt the tree by stitching directly on top of the printed lines. After quilting, but before hemming, very gently remove the cling film. Avoid pulling the stitches. This technique may also require some tweezer action to remove little bits of plastic stuck in the stitching.

5 **Dressmaker's carbon and tracing wheel.** Tile and print the template onto copier paper, tape together, and center the completed sheet on the brown twill. Hand baste the paper down one long edge. Place yellow or white dressmaker's carbon under the paper and use a tracing wheel to work over the whole design. Topstitch along the traced lines.

MOUSE

21 Cut four Mouse Ears. Place a pair right sides together and stitch around the curves, leaving the straight edge open. Backstitch at start and end. Notch the curve, turn right side out, and press. Fold and baste pleat as marked on the template.

22 Place each Mouse Body right side up. Position an ear where indicated on the template. Place a Mouse Head right side down with the 4½" sides lined up. Stitch a vertical seam to join these pieces. Press seam toward the Mouse Head.

23 Place Mouse Nose on Mouse Head with right sides together. Stitch a vertical seam. Press toward Mouse Nose.

24 Trace the eyes and mouths onto each Mouse Head using a fabric-safe marking pen. Place each Mouse side in an embroidery hoop and stem stitch the mouth with six strands of floss. Outline the oval for the eye in backstitch with three strands of floss, and fill in the eye with satin stitch.

25 Cut three 4" pieces of hemp or butcher's twine. Tie them together, braid a tail, and then knot a ½" from the end. Pin the end of the tail where indicated in the template.

26 With right sides facing, stitch the two Mouse bodies together, leaving open for stuffing where indicated on the template. Notch the curves and turn right side out. Press in seam allowances.

27 Use a chopstick to start stuffing the Mouse at the nose with a small piece of stuffing. Then stuff the rest of the Mouse. Slip stitch the opening closed.

FINAL ASSEMBLY

28 Cut the dowel into one 22½" and one 25½" length. Slide the shorter dowel into the lower sleeve. Slip stitch the ends closed.

29 Paint 4" on each end of the longer dowel. Slide the dowel through the top sleeve. Install the hooks at the dowel ends. Thread the fishing line through the hooks and hang the tree from the ceiling.

30 Center the owl in the hollow by stringing the fishing line through the owl's ears, securing the fishing lines in the binding.

31 Pop the mouse in the pocket for safekeeping.

SOURCES

BATTING Fairfield, Fusi-Boo bamboo batting, fairfieldworld.com

FUSIBLE WEB ThermoWeb, HeatnBond iron-on adhesive, thermowebonline.com

Pellon, Fuse-N-Tear, pellonideas.com

FABRIC-SAFE MARKER Pilot, FriXion erasable ink, pilotpen.us

Editor's Note: To make the matching ottoman, visit sewdaily.com blog.

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

Button Tree Tote

by **SARAH MINSHALL**

{from page **59**}



FABRIC

— Body: ⅓ yd linen, 44"

— Lining: ½ yd coordinating quilting-weight cotton print, 44"

— Pocket: Fat quarter (18" × 22") solid color cotton, 44"

— Tree Appliqué: 10" × 8" rectangle wool felt

OTHER SUPPLIES

— Template, provided on insert:

  — Tree (A) template

— ⅔ yd fusible fleece, 20"

— 1 yd heavyweight fusible interfacing, 20"

— 40 (or so) red buttons, small to medium-sized

— Coordinating embroidery floss for tree and buttons

— Coordinating sewing thread

— Hand embroidery needle

— Fabric-safe marker

— Rotary cutter, self-healing mat, and acrylic ruler

— *Optional*: Fabric glue

— *Optional*: French curve ruler

FINISHED SIZE

11" wide × 14¾" tall

NOTES

— All buttons for this project are hand sewn with embroidery floss for both looks and stability. Buttons can be sewn on by machine, if desired.

— All seam allowances are ¼", unless otherwise noted.

— Follow manufacturer's instructions for all fusibles.

CUT FABRIC + INTERFACING

1 For the lining and the body, cut two 11½" × 15¼" rectangles from the linen, coordinating cotton print, heavyweight fusible interfacing, and the fusible fleece interfacing—eight total pieces.

2 For the pocket, cut two 6" × 8½" rectangles of solid cotton and one 6" × 8½" rectangle of heavyweight fusible interfacing.

3 For the binding, cut a 2" × 25" strip of coordinating cotton print.

FUSE THE INTERFACING

4 Fuse the heavyweight interfacing to the linen.

5 Fuse the fusible fleece to the wrong side of the cotton print fabric.

6 Fuse the heavyweight interfacing to one of the pocket pieces.



SEW THE TREE + BUTTONS

7 Using Tree (A) template, trace the tree onto the wool felt with a fabric-safe marker. Cut the tree out.

8 Pin the base of the tree 2" from the bottom and centered horizontally on the Front panel.

9 Knot the ends of two strands of embroidery floss and sew a running stitch around the perimeter of the tree ⅛" from the tree edge.

10 Determine layout of buttons for tree. Using two strands of embroidery floss, securely sew on each button. **TIP:** Fabric glue can be used to lightly adhere buttons while sewing.

SEW THE POCKET

11 With right sides together, sew all four edges of the pocket, leaving a 2" opening along the bottom.

12 Trim the seam allowances to ⅛" and turn the pocket right side out. Press.

13 Topstitch along the top edge of the pocket.

14 Center and pin the pocket 3½" from the bottom of one of the lining panels.

15 Topstitch ¼" around the sides and bottom to secure the pocket.

SEW THE HANDLES

16 With right sides together, pin the Front shell to one of the lining pieces.

17 Using the fabric-safe marker, draw a 4" × 1½" rectangle 1½" from the top of the tote and centered horizontally.

18 Sew along the marked lines of this rectangle.

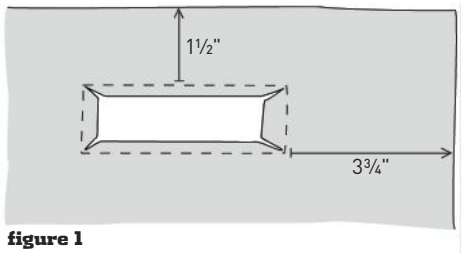


figure 1

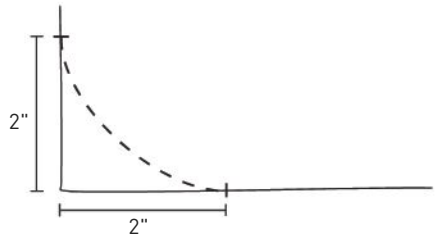


figure 2

19 Cut into the center of the rectangle, and trim the seam allowances to ¼".

20 Snip diagonally into the corners of the rectangle. **(figure 1)**

21 Turn the Front shell and the lining right side out through the handle opening and press.

22 Edgestitch around the handle.

23 Repeat Steps 16–22 with the Back shell and lining.

SEW THE BAG

24 Measure and mark 2" from each corner at the bottom of the tote.

25 To make the rounded corners, draw a curved line connecting each mark. **(figure 2) TIP:** A French curve—or small drinking glass—is helpful for this step. Cut along the curved lines through all layers.

26 With right sides together, align the Front and the Back tote panels. With the lining out of the way, pin and sew along the sides and bottom.

27 Flip so that the right sides of the lining are together. Pin and sew along the sides and bottom.

28 Turn the bag right side out through the opening at the top of the bag.

SEW THE BINDING

29 With wrong sides together, press the 2" × 25" binding strip in half, lengthwise. Unfold and press both raw edges to the center crease.

30 Starting in the middle of the Back panel and leaving a 3" tail at the start of the binding, align the raw edge of the binding with the outside raw edge of the top of the bag.

31 Sew the binding ¼" from the bag top. Continue sewing until there is a 5" gap from where the binding begins.

32 With the Back panel facing up, lay the ends of the binding in the unstitched space. Press the excess fabric to either side so that the two folds butt up to one another. Sew along the pressed crease.

33 Finish sewing the binding.

34 Fold the binding to the inside of the bag and slip stitch in place.

SARAH MINSHALL *is a quilter, sewer, and maker of all things fabric related. She loves designing her own patterns and has been featured in several sewing books and magazines. Keep tabs on what she makes and see her goodies for sale at hiptopiecesquares.com*

Nature Silhouettes Quilt

by **MICHELLE FREEDMAN**

{from page **60**}



FABRIC

All fabrics are 44" wide quilting-weight cotton, unless otherwise noted.

— 1 yd Light Blue [A]

— ¾ yd Navy [B]

— ¾ yd Orange [C]

— 1½ yd Blue Print [D]

— 1 yd Medallion Print [E]

CUTTING GUIDE

COLOR	QTY	SIZE
Quilt Block A (makes 4 blocks)		
Light Blue [A]	4	2" × 7½"
	4	3½" × 3½"
Navy [B]	4	4½" × 4½"
	4	1½" × 7½"
	4	1½" × 7"
Orange [C]	4	2½" × 7"
Blue Print [D]	4	2" × 10"
Medallion Print [E]	8	2" × 4½"
	8	2" × 7½"
Quilt Block B (makes 5 blocks)		
Light Blue [A]	5	3" × 4¾"
	1	3" × 16½"
	1	3" × 7½"
	1	3½" × 10"
Navy [B]	1	6¼" × 7½"
	1	7" × 10"
Orange [C]	1	6¼" × 16½"
Blue Print [D]	5	2¼" × 10"
Medallion Print [E]	10	2" × 4¾"
	5	2" × 6"
	5	3" × 6"
Sashing		
Light Blue [A]	6	2½" × WOF
	6	2½" × 12"
Navy [B]	1	2½" × 7"
Orange [C]	1	2½" × 10"
Quilt Back		
Orange [C]	1	9" × WOF
Blue Print [D]	1	22" × WOF
Medallion Print [E]	1	14" × WOF
Binding		
Blue Print [D]	6	2½" × WOF
Light Blue [A]	1	2½" × 20"
Navy [B]	1	2½" × 10"
Orange [C]	1	2½" × 10"

OTHER SUPPLIES

— Templates, provided on insert:
  — Animals (A)
— 1½ yd of 60" batting or a crib-size packaged batting (45" × 60")
— Embroidery floss: light blue and orange
— Curved safety pins or quilt-basting spray
— Freezer paper
— Fabric-marking pencil
— Rotary cutter, rigid acrylic ruler, and self-healing mat
— ¼" foot and walking foot for sewing machine

FINISHED SIZE

37" × 44"

FINISHED BLOCK SIZE

9½" × 12"

NOTES

— All seam allowances are ¼", unless otherwise noted.
— Press all seams to one side, unless otherwise noted.
— Use a stitch length of 2mm to 2.5mm and an 80/12 machine needle for piecing.
— Trim off selvedges before cutting fabric.
— WOF = width of fabric

CUT THE FABRIC

1 Refer to the Cutting Guide for details. Taking the extra time to fussy-cut the strips for Medallion Print [E] will create the illusion of seamlessness within your block construction.

ASSEMBLE THE TOP

2 The quilt top is made from alternating blocks: Block A and Block B, which are set with sashing. Chainstitch the pieces within each block for faster assembly.

PIECE BLOCK A (MAKE 4)

3 Lay out your pieces for Block A according to the Block A diagram **(figure 1)**. With right sides together, sew the 2" × 4½" Medallion Print [E] strips to the left and right of the 4½" × 4½" Navy [B] square. Press seams away from the center square. Sew the 2" × 7½"

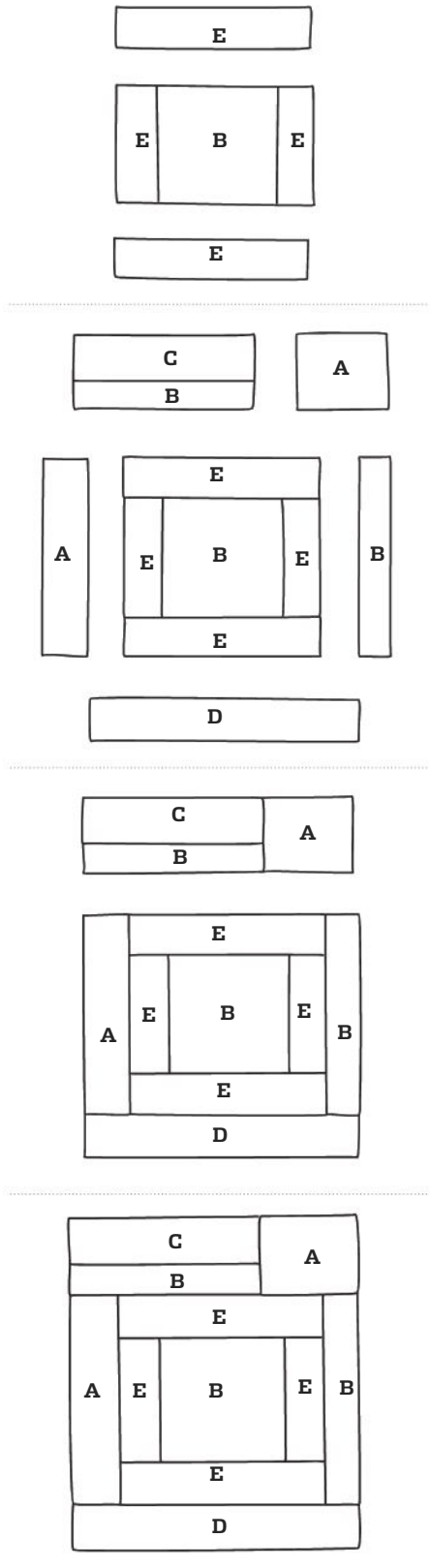


figure 1, Block A

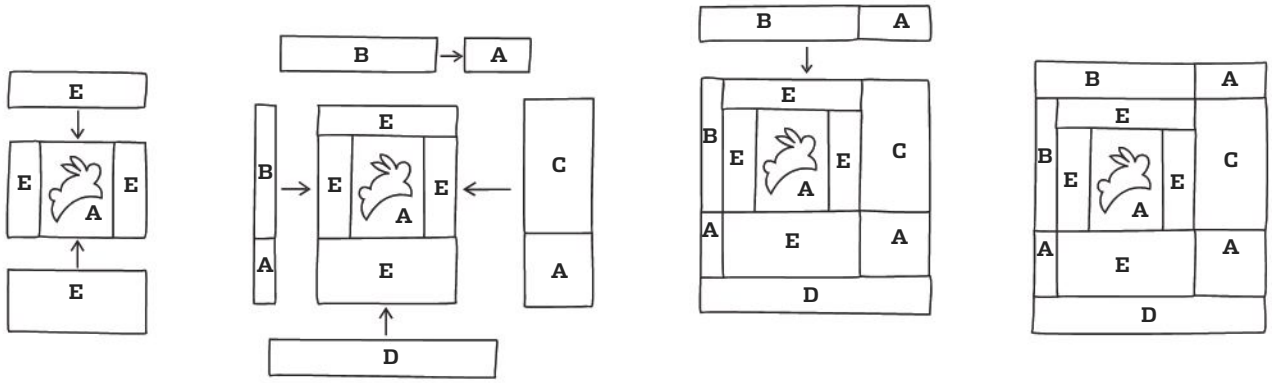


figure 2, Block B

Medallion Print [E] strips to the top and bottom of the center square. Press the seam allowances away from the center square.

4 Sew the 2" × 7½" Light Blue [A] strip to the left side of the center unit and the 1½" × 7½" Navy [B] strip to the right side. Press seams away from center. Sew the 2" × 10" Blue Print [D] to the bottom of the unit and press.

5 To piece the top strip, sew the 2½" × 7" Orange [C] strip to the 1½" × 7" Navy (B) strip. Sew the 3½" × 3½" Light Blue (A) square to the right side of that unit. Press toward the Light Blue square. Now sew this strip to the top of your Block A unit. Press seam allowances away from the center.

PIECE BLOCK B (MAKE 5)

6 Lay out your pieces for Block B according to the Block B diagram **(figure 2)**. With right sides together, sew the 2" × 4¾" Medallion Print [E] strips to opposite sides of the 3" × 4¾" Light Blue [A] center rectangle. Press seam allowances away from the center rectangle. Sew one 2" × 6" Medallion Print [E] strip to the top of the center rectangle. Sew one 3" × 6" Medallion Print [E] strip to the bottom of the center rectangle. Press the seam allowances away from the center.

7 To piece the right side strips, sew the long strips together and sub-cut them into smaller units. Sew the 6¼" × 16½" Orange [C] strip to the 3" × 16½" Light Blue [A] strip on the long side. Press and sub-cut into five equal strips, 3½" wide. Right sides together, sew to the right side of the center rectangle unit. Press seam allowances away from the center. Repeat on the remaining four units.

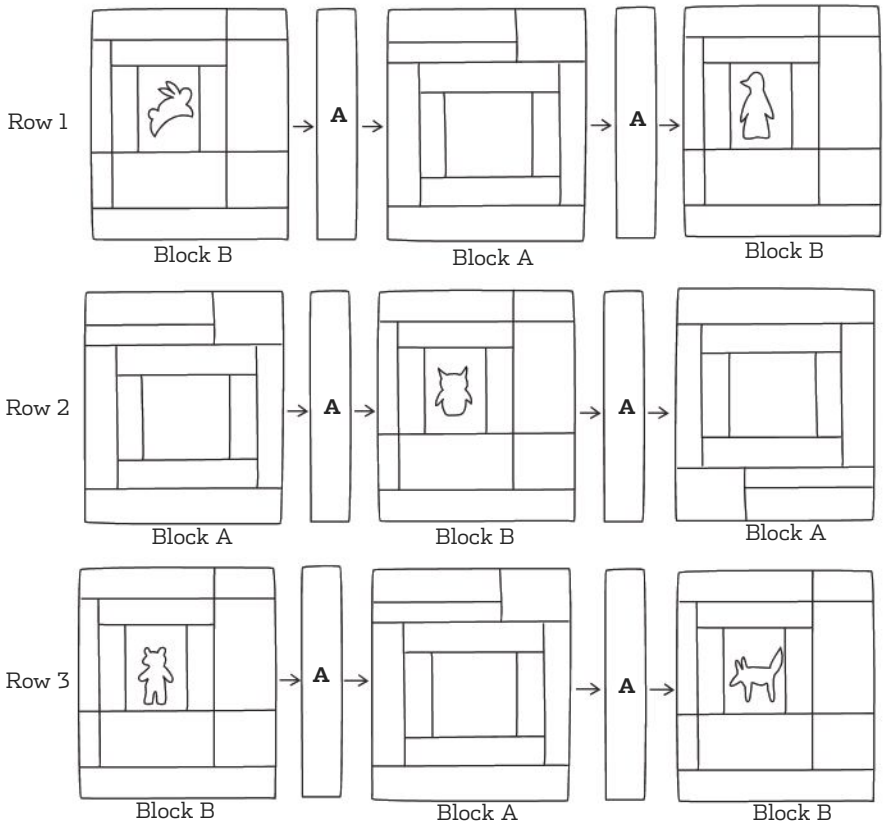


figure 3, Quilt Top Assembly

8 To piece the left side strips, sew the 6¼" × 7½" Navy [B] strip to the Light Blue [A] 3" × 7½" strip. Press and sub-cut into five equal strips, 1½" wide. Right sides together, sew to the left side of the center rectangle unit. Press seam allowances away from the center. Repeat on the remaining four units.

9 To piece the top strips, sew the 7" × 10" Navy [B] strip to the 3½" × 10" Light Blue [A] strip. Press and sub-cut five equal strips, each 2" wide. Right sides together, sew to the top of the block.

10 Sew a 2¼" × 10" Blue Print [D] to the bottom of the block and press away from the center.

ASSEMBLE THE QUILT TOP

Refer to the Quilt Top Assembly **(figure 3)** for the following steps. Press all seam allowances toward the sashing.

11 Add the sashing to Rows 1 and 3. With right sides together, sew one 2½" × 12" Light Blue [A] sashing strip to the right side of a Block B. Sew one 2½" × 12" Light Blue [A] sashing strip to the right side of a Block A. Sew the Block B unit to the Block A unit. Sew another Block A to the combined Block B/Block A units. Press seam allowances toward sashing. Repeat for Row 3.

12 For Row 2, with right sides together, sew a 2½" × 12" Light Blue [A] sashing strip to the right side of a Block A. Sew a 2½" × 12" Light Blue [A] sashing strip to the right side of a Block B. Sew the Block A unit to the Block B unit. Sew another Block B to the combined Block A/Block B units. Press seam allowances toward sashing.

13 Sew the rows together. Sew a Light Blue [A] 2½" × WOF sashing strip to the top of Row 1. Repeat on the bottom of Row 1. Sew Row 2 to the sashing strip on the bottom of Row 1. Sew another Light Blue [A] 2½" × WOF sashing strip to the bottom of Row 2. Sew Row 3 to the bottom of Row 2. Sew another Light Blue [A] 2½" × WOF sashing strip to the bottom of Row 3. Trim excess length from the sashing strips.

14 Add the side sashing strips. For the right side, cut a 10" piece from a Light Blue [A] 2½" × WOF strip. Stitch a Navy [B] 2½" × 7" strip to the short end of the strip and then attach it to the longer sashing strip from the original piece. Repeat for the left side using the Orange [C] 2½" × 10" strip. Add the sashing strips to the sides of the quilt top as shown in the quilt top diagram. **(figure 4)**

PIECE THE QUILT BACK

NOTE: The quilt back is larger than the quilt top. Trim excess fabric after quilting.

15 Right sides together, sew the Orange [C] 9" × WOF piece to the Medallion Print [E] 14" WOF piece. Sew the Blue Print [D] 22" × WOF to the lower edge of the Medallion Print [E]. Press the seams open.

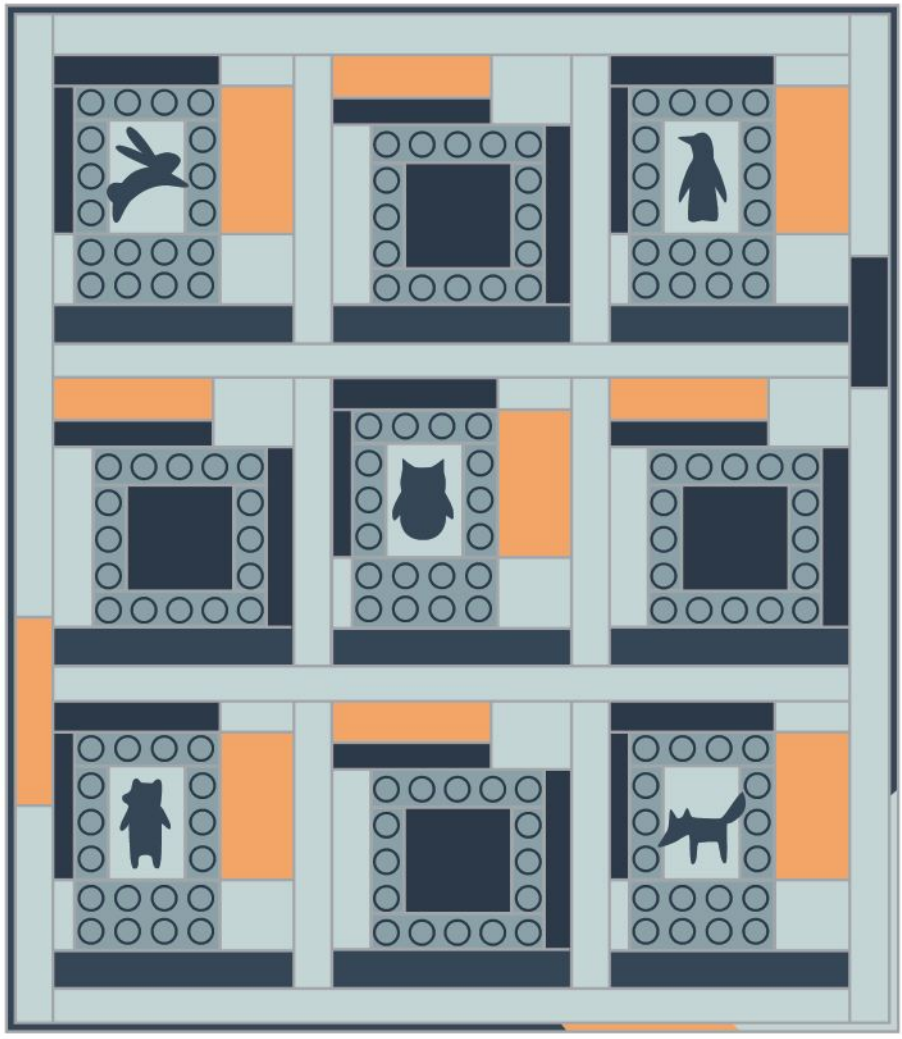


figure 4, Quilt Top Diagram

FINISH THE QUILT

16 Make the quilt sandwich. Place the quilt back on a flat surface, wrong side up. Smooth out any wrinkles and tape the four sides down, keeping the fabric taught, but not stretching it. Center and smooth the batting on the backing. Lay the quilt top, centered, on top of the batting and backing. Starting in the center and working outwards, pin baste every 4"–5" to secure, smoothing as you go.

17 Machine or hand quilt in the ditch, outlining each section of the blocks. This will create a fun quilting design on the back of the quilt but will be invisible on the front.

18 Make the binding using the Blue Print [D] 2½" strips. **TIP:** For a modern look, I pieced in additional Light Blue, Navy, and Orange strips. See Cutting Guide for the specific lengths. To make the double-fold binding, see Create Binding in Sewing Basics.

MAKE THE APPLIQUÉS

19 Trace the arctic Animal (A) silhouette templates onto freezer paper. Cut the silhouettes out and press the freezer paper onto the right side of the Blue Print [D] fabric. (Scraps or leftover fabric work well for this). With a fabric-marking pencil, mark a ¼" seam allowance around each silhouette beyond the freezer paper edge. Cut out each animal. Place each silhouette onto a Block A Light Blue center. Pin or baste in place, leaving the freezer paper on top.



20 Appliqué the silhouettes using this needleturn method. Thread a needle with thread that matches the Blue Print [D] fabric and knot the end. Starting in a relatively straight place, use the tip of your needle to turn under the seam allowance to the edge of the freezer paper. Bring your needle up through the back of your appliqué catching the fabric edge. Put your needle back down through the background, right next to where you came up. Bring your needle back up ⅛" away and catch the edge of the appliqué again. Continue in this manner, turning the seam allowances under as you go. Clip into the corners as necessary. Peel the freezer paper from the top of the appliqué when you have finished each silhouette.

EMBELLISH THE QUILT

21 Cut a 17" length of orange embroidery floss. Thread the embroidery needle with two of the six strands. Knot at one end. Use a running stitch to embroider around each silhouette.

22 Use a variety of hand embroidery stitches to add texture to the quilt. **TIP:** Be creative! I embroidered a running stitch on the inside of each of the centers of the blocks. For the smaller, light blue squares in both blocks I did a running stitch in both directions to create a cross pattern. I added rows of fly stitching in the narrow navy strips and scattered a few lazy daisies around the blocks. These stitches are both functional and decorative. All embroidery stitches are illustrated in the Stitch Glossary in Sewing Basics.

MICHELLE FREEDMAN *is an Oregon-based designer and author with a passion for making quilts. Her work has been featured in a variety of sewing and quilting publications. This is her fifth project for* Stitch *magazine. Michelle is the 2013 president of the Portland Modern Quilt Guild. Read about her creative endeavors on her blog designcamppdx.blogspot.com.*

Graphic Animal Throw Pillows

by **HEIDI BOYD**

{from page **61**}



FABRIC

Wool felt (to make both pillows):

— 18" × 18" squares: one each rose and light gray

— 12" × 18" sheets: three white, two chocolate, one each rust, dark gray, and light gray (8 sheets total)

OTHER SUPPLIES

— Templates, provided on insert:
  — Deer (A)
  — Fox (B)

— Sewing thread: white, brown, and rust

— 14" and 16" pillow forms

FINISHED SIZE

— Small pillow: 14" square

— Large pillow: 16" square

NOTE

— Do not add seam allowance to templates.

ASSEMBLE THE BACKGROUNDS

1 Trim the rose felt into a 17" square for the deer background. For the fox background, trim the gray felt into a 15" square.





2 Cut a sloped, white felt foreground for each pillow. For the deer pillow the felt is 17" wide and slopes from 6" high on the right down to 2" on the left. The fox pillow foreground is 15" wide and has less of a slope—8" on the left down to 6" on the right. Align the overlay with the bottom edge of the background, pin it in place, and use white thread to machine stitch the top edge of the snow to the background felt. Leave the sides and base unattached.

APPLIQUÉ THE ANIMALS

3 Use the template as your guide to cut the deer from chocolate felt, and the fox from rust felt. Pin the animals on their backgrounds. The bottom of the deer should square up with the lower right corner of the large pillow front. The fox ear should be 4" down from the small pillow top and his tail 1½" in from the left edge. Using color-coordinated thread, handstitch around the outside edge of the animals. Use small stitches that sink into the felt and become invisible. If you prefer, you can machine stitch around the outside edge.

PREPARE THE PILLOW BACKS

4 For the 17" pillow back, cut a 12" × 17" piece of chocolate felt and a 10" × 17" piece of white felt. For the 15" pillow, cut an 11" × 15" piece of dark gray felt and a 9" × 15" piece of light gray felt. To finish the interior edges of the overlapped pieces, press ¼" under one 17" (or 15") edge of each of the rectangles and machine stitch with matching thread.

5 With right sides together, lay the back pieces over the finished front. Have the finished edges of the back pieces in the middle and the cut edges on the outside. The back pieces should overlap by 4" in the center. Pin the layers together, then stitch around the outside edge. Reinforce the seam by stitching a second time. Trim the corners and turn right side out.

SOURCES

WOOL FELT National Nonwovens, nationalnonwovens.com

HEIDI BOYD'S *most recent book is* Stitch Whimsy. *She has launched Whimsy Kits, which contain everything needed to make your own felt creations. She is committed to making sophisticated design easy and approachable. Visit her at heidiboyd.blogspot.com.*

Topography Pillow

by **MADELEINE ROBERG**

{from page **62**}



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

FABRIC

— ½ yd wool suiting, 56" wide (*shown:* natural)

OTHER SUPPLIES

— Template, downloadable:
  — Topography Pattern (A)
— One skein medium-weight worsted wool yarn
— Two snaps, size 2
— Embroidery transfer pen
— Yarn darning needle, size 14 or 16
— Sewing thread to match
— 16" pillow form

FINISHED SIZE

16" square

NOTE

— All seam allowances are ½", unless otherwise noted.

CUT THE WOOL

1 From the wool suiting, cut:
— One 17" × 17" square
— One 16" × 13½" rectangle
— One 16" × 5½" rectangle

EMBROIDER THE TOPOGRAPHY LINES

2 Tape the Topography Pattern (A) template to a window and center the 17" × 17" wool square on top of the template. Using an embroidery transfer pen, trace the topography lines.

3 Use a backstitch to embroider all of the topography lines. (See Stitch Glossary in Sewing Basics.) Weave in any loose yarn ends as you go.

4 Remove any remaining embroidery pen marks. Do not scrub or the wool may felt.

5 Lay flat to dry. When dry, press using a pressing cloth.

CREATE THE PILLOW BACK

6 Hem one 16" edge of both the 16" × 13½" and the 16" × 5½" rectangle with a ½" seam.

7 With right sides up and the hemmed edges in the center, overlap the two back rectangles so they create a 16" square. Pin. Stitch the top and bottom edges together ¼" from the cut edge.

8 Handstitch a snap to the back opening 5½" inches from each edge.

ASSEMBLE THE PILLOW

9 Trim the Front 17" × 17" square to 16" × 16".

10 With right sides together sew the Back to the Front. Trim the corners and turn right side out. Press, using a pressing cloth.

MADELEINE ROBERG *is the product merchandising coordinator for AccuQuilt. In her spare time she is the co-host of REPEAT(ed) an online fabric design competition, which can be found at theprintedbolt.com. Her current addiction is embroidering with wool yarn. Before committing full-time to her fabric passions, she spent five years traveling around the United States as a cultural resource archaeologist and has notebooks full of inspiration that she uses in her creative pursuits.*

Tree Ring Footstool

by **MADELEINE ROBERG**

{from page **63**}



FABRIC

— ¾ yd medium- or heavyweight wool, 56" wide

OTHER SUPPLIES

— Templates, provided on insert:
  — Large Circle (A)

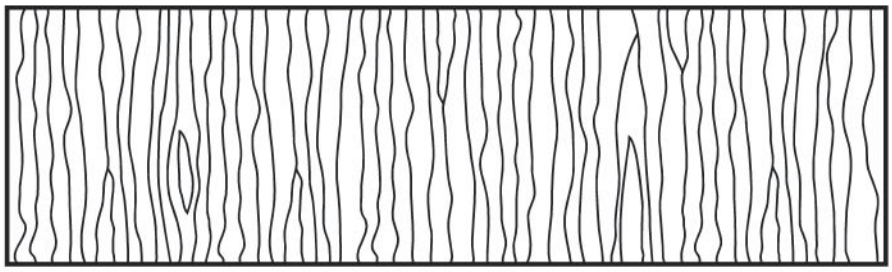


figure 1

— Small Circle (B)
— 150 yd (50 grams) of medium-weight worsted wool yarn
— Yarn darning needle, size 14 or 16
— ¾ yd high density foam, 3" thick × 24" width
— 1⅛ yd polyester batting, 45"
— ½ yd sew-in heavyweight interfacing
— Serrated knife or electric carving knife
— Spray adhesive
— Embroidery transfer pen

NOTE

— All seam allowances are ⅝", unless other specified.

FINISHED SIZE

11" tall with a 13" diameter

CUT THE FABRIC

1 From the wool fabric, cut one 13" × 45" rectangle and two 14¼" circles, using Large Circle (A) template.

2 From the high density foam, use a serrated or electric carving knife to cut four 12" circles, using Small Circle (B) template.

3 From the polyester batting, cut three 12" × 44" rectangles.

4 From the sew-in, heavyweight interfacing, cut one 12" × 44" rectangle.

EMBROIDER THE TOPOGRAPHY LINES

NOTE: Tree bark is organic—there is a lot of forgiveness in this embroidery.

5 On the 13" × 45" rectangle, make small pencil marks along the top of the fabric. Randomly alternate among ½", ¾", and 1" spaces. Do the same along the bottom edge. Take your needle and backstitch in a slightly freeform manner from the top mark down to the corresponding bottom mark. To get a natural look do not embroider a straight line. Every 7" or so, mix up the pattern and create a V-shaped line to add dimension. **(figure 1)**

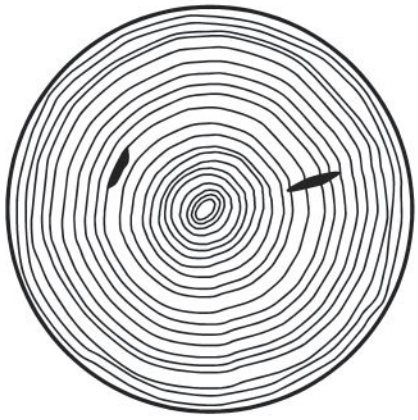


figure 2

DESIGN TIP: You could also embroider a heart with your initials and a date for added fun.

6 After embroidering, the tree trunk might be a bit puckered. Gently soak it and spread flat to dry. Do not squeeze or scrub it while wet or it may felt and shrink.

7 To make the rings on the top of the tree trunk, first decide how old you want your tree trunk to be. Calculate how close you need the embroidered lines to be to fit the number of rings you want for the tree trunk. Tie an embroidery transfer pen to a string. Secure the string in the center of the circle and make guidelines for your tree rings. Rings wider apart represent years of plenty. When you are embroidering, go for a more organic look and add a few scars in the rings. **(figure 2)** When done, soak the same way you did the tree trunk section.

ASSEMBLE THE TREE TRUNK CORE

8 Use spray adhesive to adhere the four pieces of foam together to create the core of the tree trunk. Allow to dry.

9 Wrap a layer of batting around the core of the tree trunk and baste in place. Repeat with the remaining two layers of batting, staggering the batting seams.

10 Wrap the heavyweight interfacing around the tree trunk and handstitch the seam.

ASSEMBLE THE FOOTSTOOL

11 Starting ⅝" from one edge of the tree bark piece, pin the tree bark to the tree ring. Stitch around the circle, backstitching at the end. You may need to trim the edge of the tree bark.

12 Sew the side seam. **TIP:** Add another embroidery line to the tree bark to camouflage the seam. Press using a press cloth.

13 Slide the cover over the foam tree trunk. With a handsewing needle and matching thread, whipstitch the base to the footstool, pulling the thread tight as you go around the footstool. Check the top to make sure it stays centered.

SOURCES

HEAVYWEIGHT INTERFACING Pellon, Peltex 70 Ultra-Firm Sew-in, pellonideas.com

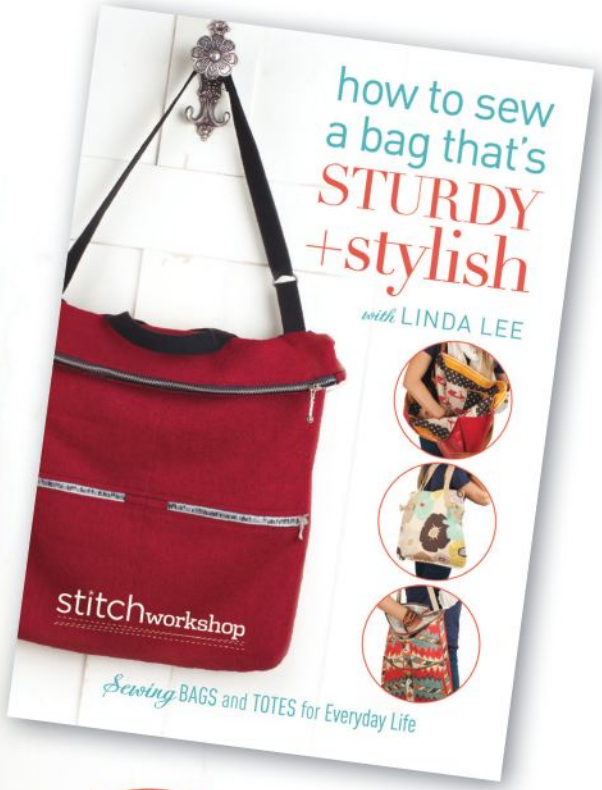
MADELEINE ROBERG *is the product merchandising coordinator for AccuQuilt. In her spare time she is the co-host of REPEAT(ed) an online fabric design competition found at theprintedbolt.com. Her current addiction is embroidering with wool yarn while watching episodes of The Woodwright's Shop on PBS.*

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goddess STYLE

Crescent City Necklace

by **KAELIN TELSCHOW**

{from page **65**}



FABRIC

- Necklace: Fourteen 2" × 3" rectangles of quilting cottons in gray (A), aqua (B), and slate blue (C)
- Batting: 6" × 8" flannel piece
- Backing: 6" × 8" piece of coordinating gray quilting cotton
- *Optional:* ¾" × 12" piece of slate blue quilting cotton for large rosette
- *Optional:* ¾" × 6" piece of aqua quilting cotton for small rosette

OTHER SUPPLIES

- Template, provided on insert:
  - Necklace (A) for paper piecing
- Two ⅜" eyelets
- Two 8½" lengths of chain (adjust length as desired)
- Four 0.37" jump rings
- Lobster claw clasp
- Eyelet clamp
- Needlenose pliers
- Handsewing needle
- Coordinating thread in gray, slate blue, and aqua

FINISHED SIZE

4⅛" × 6⅛"

NOTES

- When paper piecing the top of the necklace, use a smaller stitch (2mm or 18 stitches per inch). It makes the paper easier to tear off after being stitched, and also ensures tight stitches once the paper is no longer part of the seam.
- All seam allowances are ¼", unless otherwise noted.
- For a video demonstration of paper piecing, visit SewDaily.com.

SEW THE NECKLACE

1 Trace the outline of Necklace (A) onto both your flannel square and backing square. Cut out and set aside.

2 To paper piece the front of the necklace, with right sides together, align the long edges of your first two 2" × 3" pieces. Place the set against the back of the Necklace (A) paper template so that the long edge overlaps the first line by at least ¼". Pin the pieces in place, flip the paper template, and sew directly on top of the first line. Flip back over, open the pieces, and press. Trim the seam allowance to ¼".

3 Find the next color in the sequence. Line it up on the back of the paper template so that it overlaps the second line by at least ¼" and pin in place. Flip and sew on the second line. Trim the seam down to ¼", open, and press. Repeat for all subsequent pieces.

4 When all fourteen pieces have been sewn to the paper template, trim around the edge of the paper to eliminate excess fabric. Gently remove the paper template.

5 Place pieced necklace front, right side up, on top of the flannel piece cut in Step 1. Place backing piece from Step 1 on top of the necklace front, right sides together.

6 Pin layers together and sew around the edges, leaving a 2" opening along the bottom curve.

7 Clip small notches around the entire seam allowance to ease curves. Trim the excess fabric around the top points, and turn necklace right side out through the opening.



8 Press seams and handstitch the opening closed.

ADD THE HARDWARE

9 Use an awl to make a small hole about ⅛" away from the three sides at the top points as shown on the template. Work an eyelet through each hole and clamp closed.

10 Using pliers, open a jump ring and place through first eyelet. Before closing the jump ring, attach one of the chain pieces. Close the jump ring. Repeat on opposite side.

11 At the end of one length of chain, attach a jump ring. At the end of the second length of chain, attach the last jump ring and thread the lobster claw clasp onto it before closing.

MAKE THE ROSETTES

12 To make the fabric rosettes, with wrong sides together, press the ⅝" × 12" fabric piece in half lengthwise. Starting at one end, begin rolling into a coil, with the cut ends down. When you near the end, fold the tail underneath. Using a needle and coordinating thread, push the needle through the entire rosette about ⅛" from the bottom of the rosette, thoroughly securing all the layers. Pull taut, but do not tie off the thread.

13 Arrange the rosette on the necklace, with the fabric tail tucked under. Push the needle through the necklace directly beneath the rosette to hide the stitch. Bring the needle back up and through the rosette itself, just off center. Making a small stitch, push

needle back down through rosette on the opposite side of the center. Secure it to the necklace, pulling down the center of the rosette a bit. Add more stitches if necessary to secure.

14 For the small rosette, use the ¾" × 6" piece and repeat Steps 12–13.

KAELIN TELSCHOW *lives with her husband and Scottish terrier in New Orleans. She inherited her love of sewing from her mom, who spent the weeks leading up to Easter and Halloween sewing special garments for her two daughters. While in graduate school and out from under her mother's wing, she developed the desire to sew and taught herself using internet tutorials. Because of this, she realizes what a wonderful teaching tool the internet is and has a passion for creating patterns and tutorials to help beginning and intermediate sewers and quilters on her blog, theplaidscottie.com.*

Goddess Headpiece

by **ELIANE PINTO**

{from page **66**}



FABRIC

— Main : ½ yd of dupioni silk for flowers, 45" (*shown:* royal blue)
— Base: ¾ yd of lace fabric, or a fat quarter (*shown:* vintage lace)
— Beaded Lace Trim: ¾ yd, 5" wide (*shown:* bridal lace trim in white)
— Floral Trim: ¾ yd, 2" wide (*shown:* embroidered flower trim in royal blue)

OTHER SUPPLIES

— Template, provided on insert:
  — Base (A)
— Matching thread
— Hand embroidery needle
— 1½ yd silk ribbon, ¾" wide
— Fabric-safe marker
— *Optional:* 4 strung crystal beads

FINISHED SIZE

21" × 4½"

NOTE

— After choosing your fabric, plan your complete design. Depending on your lace trim, play with the placement of the edges. Bear in mind that the center of the headpiece will fall on the middle of the forehead. For a simpler design, use smaller rosettes and fewer layers of lace.

CUT THE FABRIC

1 Cut and label your headpiece parts.

From Main fabric, cut:

— two 4" × 27" rectangles for the Big Rosette
— two 4"× 20" rectangles for the Medium Rosette
— two 4"× 6" rectangles for the Small Rosette

Cut one Base (A) on fold.

Trim the beaded lace trim as desired. (Sample was trimmed to 22")

Trim the floral trim to 25".

2 Carefully transfer pattern markings to the wrong side of Base (A). Mark the center of all fabric and trims.

3 With both the Base (A) and satin ribbon facing wrong side up, pin the center of the silk ribbon to the center of the Base (lace fabric), using the ribbon placement from the template as a guide. Continue pinning along the edges. **(figure 1)**

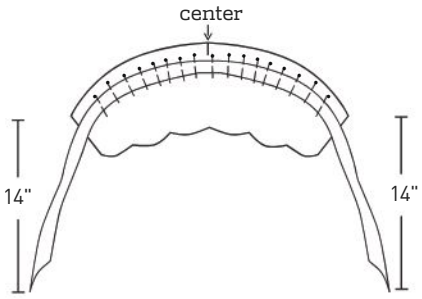


figure 1

4 Fold and press the top edge of the base fabric over the silk ribbon and then tuck in the raw edges ¼" under. Pin.

5 Stitch the two layers together ¼" and also ¾" from the edge.

6 With right sides up, center the beaded lace trim and floral trim on top of the Base (lace fabric). Handstitch the trim in place.

7 *Optional:* Add two dangling crystal beads to either side of the headpiece for extra glamour by embroidering the top of the beading onto the base fabric, directly underneath the other layers at the side seams.

MAKE THE ROSETTES

8 With wrong sides together, fold the rectangle for the Big Rosette in half lengthwise. Pin along the raw edges. **TIP**: Do not press. Crisp fold lines will take away from the natural look of the rosette.



9 Start at one end and roll the fabric tightly to create the center bud. Stitch the bud at the base.

10 Continue rolling and threading the fabric around the center bud, working more loosely as you go along.
NOTE: Don't aim for perfection. The beauty is in the more natural shaping.

11 When you reach the end of the strip, fold the raw end under and stitch to the center of the bud.

12 Repeat Steps 8-11 for the remaining five fabric rosettes.

FINISH THE HEADPIECE

13 Play around with the placement of the rosettes prior to stitching them in place. In the sample shown, the two Big Rosettes were stitched in the center of the headpiece, with the Medium Rosettes and Small Rosettes at either side.

14 When you're happy with the placement, finish the headpiece by embroidering the rosettes along the top edge of the floral trim.

ELIANE PINTO *is the technical assistant editor of* Stitch *magazine. She has studied at Parsons The New School for Design in New York City and brings an exotic sensitivity to much of her design work.*

Bohemian Satchel

by **TINA LEWIS**

{from page **67**}



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

FABRIC

— Crazy Quilt: Scraps of brocade, velvet, upholstery fabrics, heavy silk, faux suede, vintage ties, and tapestry. The crazy quilt can also incorporate cotton, wool, or linen with pieces of ribbon and lace.
— Crazy Quilt Foundation: ½ yd muslin or cotton twill, 45"
— Lining: 1 yd crisp fabric, such as taffeta, 45"
— Base: 6" × 18" piece heavy fabric such as tapestry or velveteen

OTHER SUPPLIES

— Templates, downloadable
  — Body (A)
  — Handles (B)
— Handles: 6" × 30" piece of suede
— 18" closed bottom, two-slider purse zipper
— 2½ yd fusible fabric backing, 20" (such as Craft-Fuse by Pellon)
— ¼ yd ultra-firm stabilizer for the base, 20"
— Embroidery floss and/or perle cotton
— Embellishments: buttons, beads, ribbon, trimmings, lace motifs
— Leather machine needle
— Leather needle for handstitching
— Thread
— *Optional:* 7" zipper for lining pocket
— *Optional:* 4 purse feet
— *Optional:* 2 zipper pulls

FINISHED SIZE

16" × 13" × 4" plus handles

NOTES

— Seam allowance is ½", unless otherwise noted.
— Follow manufacturer's instructions for all fusibles and hardware installation.
— Sew with right sides together unless otherwise stated.
— A pressing ham makes pressing the curved side seams easier.
— While there are many ways to create the fabric patchwork for a crazy quilt, this satchel was made with the flip-and-sew method on a muslin foundation.

CUT THE FABRICS

1 On the muslin, trace Body (A) for both a Front and a Back. Cut at least 1" beyond the traced lines.
NOTE: Stitching the crazy quilt shrinks the muslin. It will be trimmed later.

2 From the base fabric, cut a piece 5" × 17" for the base and mark the center front and center back on each long side.

3 From the suede, cut two Handles (B) on the fold.

4 From the lining, cut:
— Front and Back using Body (A)
— 5" × 17" piece for the base
— three pockets: 5" × 11", 8" × 11", and 10" × 17"

5 From the fusible fabric backing, cut four pieces using the Body (A) template. Trim off all seam allowances.

6 From the ultra-firm stabilizer, cut two 4" × 16" rectangles for the base.

CREATE THE CRAZY QUILT

7 From the assembled scraps, cut a 3" piece having five sides. Pin it to the center of the Front foundation. Stitch the next scrap right side down along one edge of the first piece, using a ¼" seam. Flip the sewn scrap right side up and press. Pin into place. Continue working around the first piece and then around each layer, pinning and stitching pieces. Smaller scraps can be pieced first and used in place of larger scraps. When the foundation is covered, pin Body (A) to the foundation and trim off any excess.

8 Using a variety of stitches, embroider every seam—adding fans, flowers, spider webs, and names or initials. (See Stitch Glossary in Sewing Basics for stitch options.)

9 Repeat Steps 7 and 8 for the satchel Back.

10 Center and fuse the fusible fabric backing to the wrong side of the quilted and embroidered Front and Back.

11 Note where the handles will be placed, then add dimensional embroidery—such as silk ribbon embroidery, and any embellishments



such as buttons, lace, ribbons, or beads—to the front and back.

SEW THE HANDLES

12 Fold each handle in half lengthwise and, using a leather machine needle, edgestitch between the indicated dots—3¼" from each end.

13 Open the ends of the handles and place flat on the front and back of the satchel as indicated on the template. Pin. Using a leather machine needle, stitch around the tip of each end of the handles between the dots.

14 Using a leather handsewing needle, securely hand-tack the back of each handle at the end of the fold to the satchel where indicated.

SEW THE SATCHEL

15 Staystitch the top edge of the Front and Back on the seam line between the dots, pivoting at the dots. Clip diagonally to each dot. Sew the front to the back at the side seams below the dots. Press the seams open and whipstitch the seam allowances to the fusible fabric backing.

16 Press the seam allowances to the inside along the staystitching. Baste. Whipstitch the edges of the seam allowance to the fusible fabric backing to hold them in place, using small stitches around both ends of the opening to hold the V-shaped end in place on the wrong side.

INSERT THE ZIPPER

17 Pin the zipper into the opening, having the folds ⅛" from the zipper teeth on each side and the zipper stops against the rectangular ends of the opening. With the zipper open, baste ¼" away from the fold. Topstitch ⅛" from the fold around the zipper.

PREPARE THE LINING

18 Center and fuse the fusible fabric backing on the wrong side of the lining front and back. Center and fuse the ultra-firm stabilizer to the wrong side of the lining base. Wrap the base seam allowances around the stabilizer to the wrong side and baste in place.

ADD THE POCKETS

19 Fold the two smaller Pocket pieces in half lengthwise and sew around the cut edges, leaving a 3" opening for turning. Clip corners, turn right side out, and press. Slipstitch the openings closed. On the right side of the lining front, arrange the pockets close together and 3" from the top edge of the lining—the 4" × 5" pocket vertically and the 5" × 7" pocket horizontally. Edgestitch the pockets in place.

20 For the zippered pocket, fold the 10" × 17" pocket in half lengthwise and press. Mark a 7¼" × ½" rectangle on both sides of the pressed fold, parallel to the fold and ¾" to either side of the fold. Staystitch around the rectangles, cut down the center of each, and clip into the corners. Press the cut flaps to the wrong side to create two 7¼" × ½" windows. Pin the zipper in the center of one window and edgestitch around the opening. Fold the pocket right sides together and sew around the three cut sides. Clip corners, turn right side out through the remaining open window, and press. Slipstitch the open window around the back of the zipper. Place the prepared zippered pocket on the right side of the lining back, 3" from the top edge, and edgestitch all around.

21 Follow Steps 15 and 16 to assemble the lining. With the satchel wrong side out, slip the lining over the satchel, wrong sides together. Pin the folded edges of the lining opening around the zipper topstitching and slipstitch in place.

COMPLETE THE SATCHEL

22 Pin the lower edges of the satchel and the lining together, matching side seams. Staystitch the lower edge on the seam line. Clip the lower edge to the dots on both sides of the side seams.

23 Center and fuse the ultra-firm stabilizer to the wrong side of the base fabric. Pin the Base to the lower edge of the satchel, matching center fronts and backs and with the clips at the corners. Stitch. Trim corners.

24 Attach the purse feet 1¼" inside each corner.

25 Pin the fused lining base over the satchel base, wrong sides together, enclosing the seams. Slipstitch the lining base to the satchel lining. Turn the satchel right side out. Add zipper pulls from suede scraps or ribbons.

SOURCES

INTERFACING Pellon, Craft-Fuse and Peltex, pellonprojects.com

SUEDE Tandy Leather Factory, tandyleatherfactory.com

ZIPPER Coats & Clark, coatsandclark.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. Her work has a fresh classic look that is often detailed with handstitched needlework.*

Ribbon Cuff

by **ROSEMARIE DEBOER**

{from page **68**}



FABRIC

— Silk ribbons: coordinated selection of narrow ribbons; when stitched, ribbon band should be 2½"

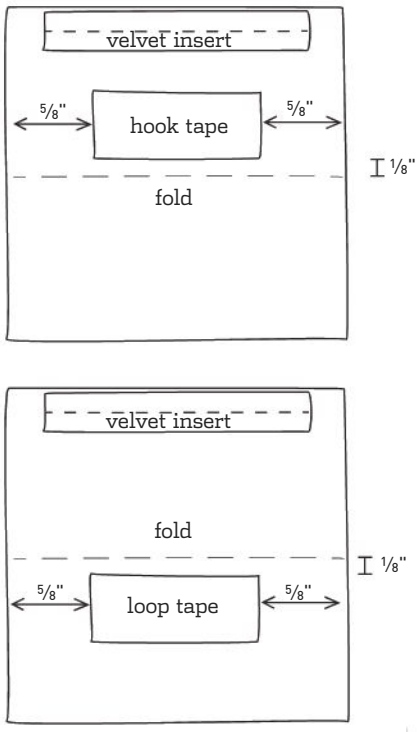


figure 1



wide (sample used 14" lengths of four different ribbons, each approximately ¼" wide)

— Black linen: two 3" × 3" squares

— Black velvet: two 3" × 1" rectangles

OTHER SUPPLIES

— 2 distinctive buttons, ¾"

— Hook-and-loop tape, ¾" × 1"

FINISHED SIZE

2½" × 7"

NOTES

— All seam allowances are ¼", unless otherwise noted.

— By adjusting the length and width of the ribbon panel, the size of this ribbon cuff is easily adaptable. When altering the width, cut the linen ½" wider than the ribbon panel.

MAKE THE RIBBON BAND

1 Cut the ribbons into 7" lengths. Lay them out in the stitching order.

2 Starting with the two center ribbons, overlap them just enough so that you can use a straight stitch to sew the ribbons together. If the ribbons do not have a firm, woven edge, use a narrow zigzag instead.

3 Continue to stitch ribbons to the top and bottom of the center strip until the band is complete.

ADD THE LINEN ENDS

4 With right sides together, stitch the short ends of the velvet rectangles together. Turn the velvet inserts right side out.

5 Center the velvet insert, with raw edges aligned, along one edge of the linen square. Baste in place.

6 Following **figure 1**, attach the hook and the loop pieces to the linen squares.

7 Trim one end of the ribbon band. With the right side of the ribbon band facing the right side of the velvet insert, and raw edges aligned, stitch the ribbon to the velvet/linen end piece. **TIP:** Velvet is notoriously difficult to keep in line. I basted this by hand before putting it under my sewing machine foot.

8 With right sides together, fold the linen squares in half, and stitch the sides together. Turn the linen end right side out and press out the corners.

9 On the inside of the cuff, turn under the other raw edge of the linen and slip stitch it to the inside of the ribbon panel. Repeat Steps 7-9 to attach the other linen piece to the other end of the cuff.

10 Stitch the decorative buttons to one end of the cuff.

ROSEMARIE DEBOER *is the assistant editor of* Stitch *magazine. Her experience and training as a graphic designer continue to be a strong influence when she works in her sewing studio.*

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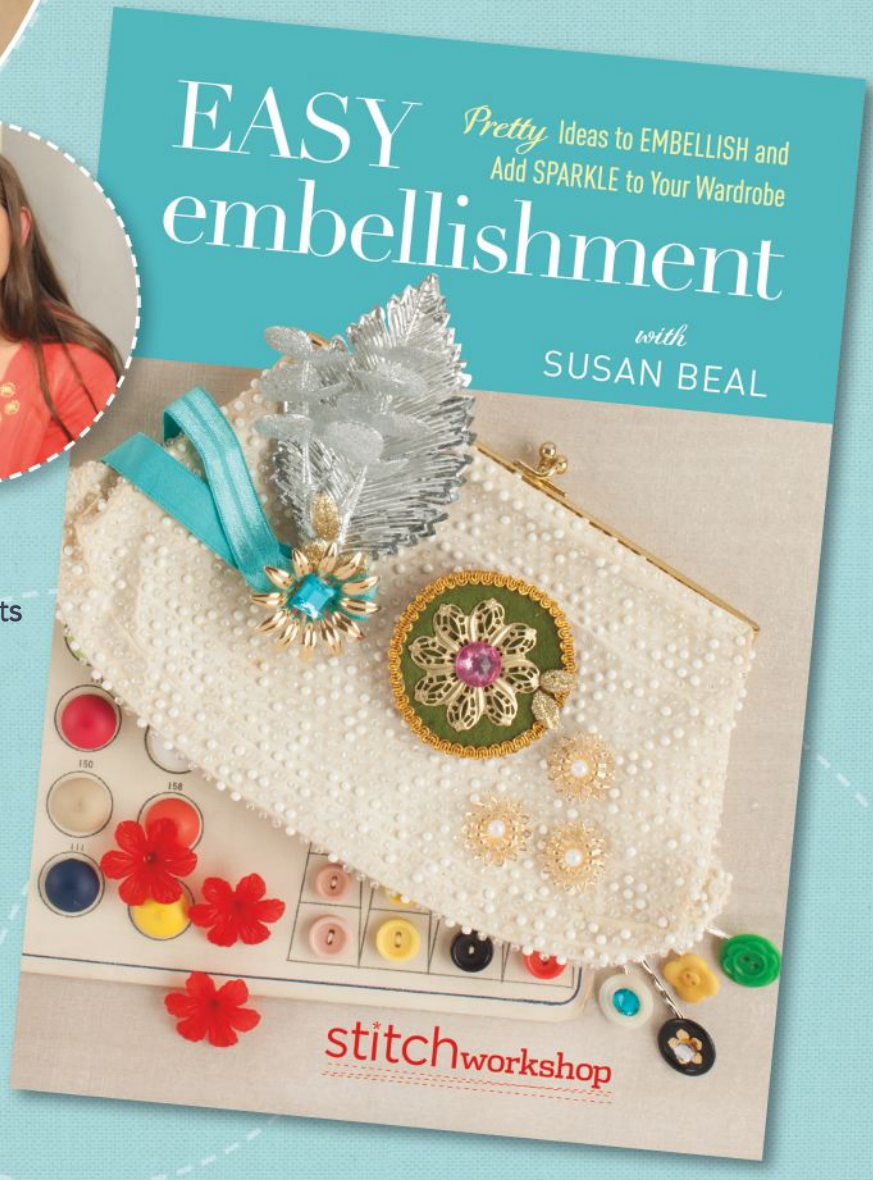
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SUSTAINABLE *fashion*

Multi-Use Mat Tote

by **TINA LEWIS**

{from page **70**}



FABRIC

All fabric, 100% laminated cotton, 44"

— Front: 1¼ yd
— Back: 1¼ yd
— Binding: ¾ yd

OTHER SUPPLIES

— Template, provided on insert:
  — Circle (A)
— 45" × 45" batting
— 18 plastic grommets, 1"
— 3½ yd braided rope or cord, ⅜" or ½"
— Thread
— Masking tape
— Sewing clips or binder clips

FINISHED SIZE

40" diameter

NOTES

— Seam allowance is ½", unless otherwise noted.
— Sew with right sides together.
— Follow manufacturer's instructions for inserting grommets.
— Pins will leave permanent holes in laminated cotton. Use sewing clips or binder clips.
— Laminated cotton can be pressed if you use a cool iron and a press cloth.

CUT FABRICS

1 To cut the circles, start by cutting a 42" square from both the front and the back fabric.

2 Fold the square precisely in half, then in fourths, and finally in eighths to form a wedge. Clip Circle (A) template to the folded fabric, adjusting the template until each side is on a fabric fold. Cut on the template arc, marking the half, quarter, and eighth points. Repeat for batting and backing fabrics.

3 For the binding, cut 1½" bias strips to equal 150" (12½').

ASSEMBLE THE PLAY MAT TOTE

4 Layer the back, batting, and play mat tote top. Baste. Quilt as desired. The sample shown is quilted in swirls.

BIND THE PLAY MAT

5 Cut the ends of the binding strips on the bias. Sew together with diagonal ¼" seams. (See Sewing Basics.) Finger press seams open. Fold the binding in half lengthwise and press with a cool iron.

6 With right sides together, open the binding and place one edge even with the edge on the back of the mat. Stitch ¼" from the cut edge. Turn in the final end ¼" and overlap the binding start about 1". Fold the binding over the edge of the mat and edgestitch in place from the front.

ADD THE GROMMETS

7 Using small pieces of masking tape, mark the grommet center points 2" in from the edge and approximately 6¼" apart. Adjust the marks until they are equally spaced. Install the grommets centered on the marked points.

8 Weave the cord through the grommets and adjust so that the play mat will open completely. Trim off extra cord so that the ends butt together. Join the ends by whipstitching them together securely. To cover the join, cut a 3" × 3" piece of fabric, fold two opposite sides to the center and press. Wrap around the join tightly, turn the end under ¼" and stitch in place.



Securely stitch the fabric to the cord all around each side.

SOURCES

QUILTING Machine quilting by Natalia Bonner, pieceandquilt.com

FABRIC Moda Fabrics, Glamping by Mary Jane Butters, unitednotions.com

BRAIDED ROPE Simplicity, 100% cotton ⅜" Braided Rope, simplicity.com

GROMMETS Dritz Curtain Grommets, Prym Consumer USA, dritz.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. Her work has a fresh classic look that is often detailed with handstitched needlework.*

Reversible Woven Plaid Pillow

by **ERIN SCHLOSSER**

{from page **71**}

FABRIC

— Pillow Front: 8 fabrics (each approximately a fat eighth, 9" × 22") ranging from light to dark gray, cut from dress slacks, skirts, or jackets (See **figure 1** to assist in the fabric selection.)
— Pillow Back: 2 coordinating tweeds or woven fabrics, 9" × 18½" light/



medium gray and 16" × 18½" dark gray

— Accent: ⅛ yd for pillow back and cover buttons (*shown:* hot pink)

— Lining: ⅝ yd black cotton

— Cording cover: 10" × 20" wool piece (*shown:* medium gray)

OTHER SUPPLIES

— 2 yd 12/32" cotton cording

— ⅝ yd black, lightweight fusible interfacing, cut into a 19" square

— Three cover buttons, 1⅛"

— Invisible thread, gray

— Coordinating sewing thread

— Zipper foot

— 18" pillow form

— *Optional:* Walking foot

FINISHED SIZE

18" × 18"

NOTES

— Use a ½" seam, unless noted otherwise.

— Follow manufacturer's instructions for all fusibles and the cover buttons.

— Dress slacks and skirts are the easiest clothing items for the strips needed for this project. The larger pieces for the pillow back can be cut from a skirt or jacket back.

— Use invisible thread for stitching the strip edges and attaching to the front. This keeps the focus on the fabric, rather than the topstitching.

— Check the fiber content of the pieces of clothing used. Adjust your iron's heat setting if necessary.

— Salvage buttons and zippers from the clothing for other projects.

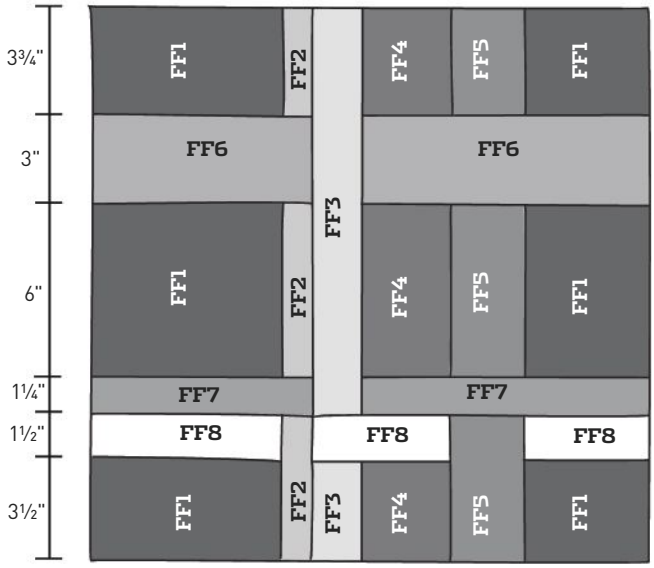


figure 1

CUT THE FABRIC

1 For the Pillow Front, cut the following rectangles using the eight fashion fabrics (FF). See figure 1 to assist in the fabric selection.

— FF1: 7" × 19" and 4¾" × 19"

— FF2: 2" × 19"

— FF3: 2¾" × 19"

— FF4: 4" × 19"

— FF5: 3½" × 19"

— FF6: 4" × 19"

— FF7: 2¼" × 19"

— FF8: 2½" × 19"

2 For the Pillow Back, cut:

— 9" × 18½" light/medium gray for the Back Left

— 16" × 18½" dark gray Back Right

— 2½" × 2½" square for cover button

3 For the lining, cut:

— Back Left: 9" × 18½" rectangle

— Back Right: 16" × 18½" rectangle

4 From the Accent (hot pink), cut:

— 1¾" × 19" strip for Pillow Back Left

— Two 2½" squares for cover buttons

5 Cut the 10" × 20" cording fabric into five, 2" × 20" strips.

WEAVE THE FRONT

6 Using strips FF1–FF8, fold each 19" edge under ½", then edgestitch the fold. (On both FF1 strips, press and sew only the inside edge. The outer edge will be enclosed in the seam when completing the pillow in a later step.)

7 Following **figure 1**, align all vertical strips onto the square of fusible interfacing. Fuse 3" at the top and 3" at the bottom onto the interfacing. The center of each strip should be unattached for now.

8 Referring again to **figure 1**, weave in the horizontal strips. Pin as necessary to keep the strips even. Press to fuse everything in place. Edgestitch some strips down using invisible thread. Leave some overlapping strip edges unsewn to add to the woven effect. *Optional:* Use a walking foot to keep strips from shifting while sewing.

9 Trim to 18" square.

MAKE + ATTACH THE CORDING

10 Make one long strip of cording cover by sewing the 2" × 20" strips together with diagonal seams. (See Sewing Basics.) Press all seams open.

11 Press ½" under one end of the fabric strip. Leave the first 3" unstitched and without cording. Enclose the cotton cording in the remainder of the strip. Use your zipper foot to baste the cording into the strip.

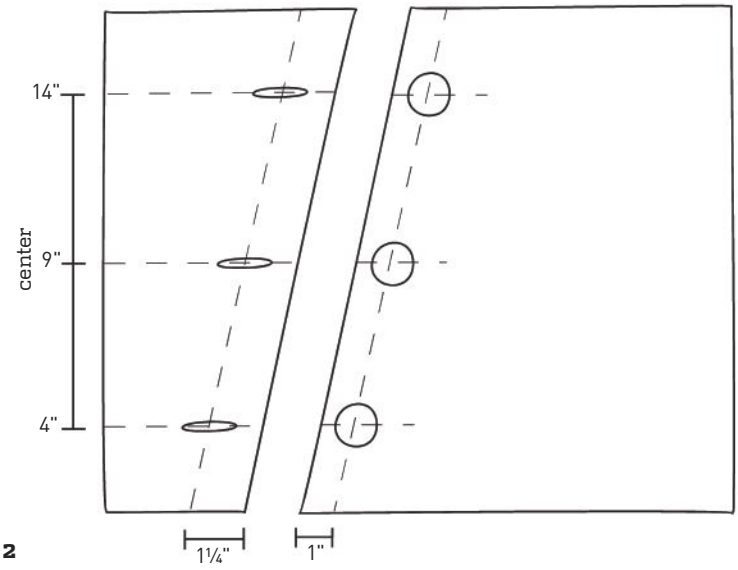


figure 2

12 On the right side of the Pillow Front, start at the bottom with the pressed end of the cording. Line up the raw edges of cording flange with the outside pillow edge. Start pinning where the cording starts—leave the unsewn fabric edge unpinned for now. Curve the cording around the pillow corner by making ¼" snips in the flange to assist with the curving. To make the cording appear seamless, trim the cording end so it just meets with the beginning of the cording. Enclose the cording in the 2½" piece of unsewn fabric left unpinned earlier and continue to pin.

13 Using the zipper foot, baste the cording to the pillow. Stitch as close as possible to the cording.

PREPARE THE LEFT SIDE OF THE BACK PANEL

14 With the 18½" side as the vertical on the left, place the 9" × 18½" Pillow Back and Lining rectangles right sides together on a cutting mat with the main fabric on the bottom and the black cotton lining on top. Measure and mark 3½" to the left of bottom right corner. Draw an angled line connecting this mark with the top right corner. Cut both fabrics along this line.

15 Press the 1¾" × 19" Accent strip in half lengthwise, with wrong sides together.

16 Slide the Accent strip along the angle between the two Left Back Panel pieces. Match all raw edges, pin, and sew. Unfold and press seam. Trim short edges so that the piece is 18" tall.

PREPARE RIGHT SIDE OF THE BACK PANEL

17 With the 18½" side as the vertical on the left, place the 16" × 18½" Pillow Back and Lining rectangles right sides together on the cutting mat with the main fabric on the bottom and the black cotton lining on top. Measure and mark 3½" to the right from the top left corner. Draw an angled line connecting this mark with the lower left corner. Cut both fabrics along this line.

18 Pin and sew along this angled line. Unfold and press seam. Trim shorter edges so the bottom piece 18" tall.

CREATE BUTTONHOLES

19 Make one gray and two pink cover buttons.

20 Following **figure 2**, stitch buttonholes on the Left Panel.

21 Lay the Left Panel so it slightly overlaps the Right Panel. Both pieces should be right side up. Place the two pieces so they make an 18" square. Baste along the edges where the two pieces overlap.

COMPLETE THE PILLOW

22 Place the Front and Back right sides together. Pin all four edges.

23 Using the zipper foot, stitch from the Front (woven) side, following the cording basting line as closely as possible. Trim pillow corners. Turn right side out through envelope flap closure, insert the pillow form, and button up.

24 Stitch the buttons to align with the buttonholes.

SOURCES

FABRIC Hot Pink: Kate Spain for Moda Fabrics, Cuzco, unitednotions.com

FreeSpirit, Parson Gray Curious Nature, Universe, freespiritfabric.com

Rowan, Kaffe Fassett, Gothic, rowanfabrics.com

Liberty of London, Bloomsbury Collection, Catherine-Magenta Teal, liberty.co.uk

INVISIBLE THREAD YLI, Wonder Invisible Thread, ylicorp.com

ERIN SCHLOSSER *is a classically-trained interior designer who splits her time between designing residential and small commercial interiors, creating modern sewing patterns, and chasing whatever shiny new project may catch her fancy. In her spare time she enjoys teaching sewing classes, spending time with her husband, and cooking up new vegetarian dishes. See her latest projects at schlosserdesigns.com.*

Winterscape Vase Cozies

by **ANNE DEISTER**

{from page **72**}



FABRIC

— 3–6 sweaters and/or jackets from thrift stores—or your own closet. Provide contrast by using a variety of sleeve styles from ribbed to lacy and tweeds to houndstooth. Anything goes as long as the sleeve slips over the vase.

OTHER SUPPLIES

— 6 clear, straight glass vases—3½" diameter by 7" high (or more)

— Thread to match fabric/color of sleeves that may need hemming

— 1 yd of ½" knit elastic (type that does not narrow when stretched)

— Vase filler, such as dry beans or marbles

NOTE

— Seam allowances are ¼", unless otherwise noted.

CUT THE SLEEVES

1 To allow for hemming, cut the sleeves at least 5" longer than the height of the vase. The length may need to be trimmed again based on the final look you want. Some sleeve materials will ravel and need to be hemmed. **NOTE:** For sleeves that do not ravel, simply trim to the desired height and you're done.

2 Slip the sleeves over the vases and determine what looks best on each one. Some sleeves, like tight-ribbed knits, look best left straight. Others look good loose and slouchy, like the tweedy sweater. Decide where you want the top of the sleeve to fall on the vase—do you want a little of the vase to show at the top or do you want to cover the vase completely. It's up to you, there is no right or wrong.

ADJUST THE SLEEVES

3 For a fitted look on some woven sleeves, the side seam of the sleeve may need to be taken in. Turn the sleeve inside out and, if lined, pull the lining out of the way. Take in the side seam of the sleeve by sewing a new seam from the cuff to the cut edge so the new sleeve width is straight, rather than tapered. **(figure 1)** Trim the seam allowance. Repeat with the lining,

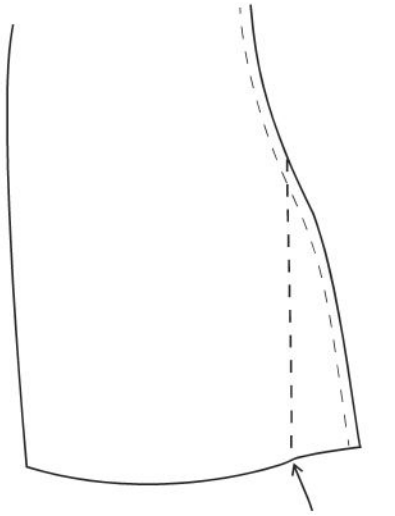


figure 1

keeping the lining loose enough to slip over the vase.

HEM THE SLEEVES

For sleeves that require hemming there are different methods based upon the sleeve fabric and the fit you are trying to achieve.

4 For sweater sleeves with a straight fit: Trim the sleeve to the desired finished height plus 1".

Turn the raw edge under ½" and then ½" again. Press well. Handstitch the hem in place loosely so that the sleeve can stretch.

5 For woven sleeves with a straight fit: Repeat Step 4, but machine sew the hem in place. **NOTE:** If the woven sleeve has a lining, hem sleeve and lining separately.

6 For sweater sleeves with a loose fit: Trim sleeve to the desired finished height plus 4". The longer the sleeve, the more slouch you will have.

7 Make a casing for the elastic by turning the raw edge under ½" and then under again 1". Handstitch the casing in place, leaving an opening for the elastic. Insert elastic into casing. Slip the sleeve over the vase and adjust elastic to fit the circumference. Sew elastic ends together and stitch the opening closed.

8 For woven sleeves with a loose fit, repeat Step 4, but machine stitch the hem.

SOURCES

THRIFT STORES are a great place to find sweaters and woven jackets.

GLASS VASES are available at most craft stores, thrift shops, and dollar stores.

ANNE DEISTER *established SpringLeaf Studios as a way to merge her graphic design background and passion for clean, fresh design with her love of quilting, sewing, and fabric. She encourages quilters to explore their own creativity by including extra design and inspiration tools in each of her quilt patterns. For more information, please visit springleafstudios.com.*

Collage Knit Cardigan

by **MARCIA VAN OORT**

{from page **73**}



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

FABRIC

For all pieces, use light- to mid-weight knit garments that will yield the recommended yardage. See Notes for additional fabric suggestions.

— FF = Fashion Fabric

— FF1: 1 yd; for front upper left, back upper right, front and back sleeve
— FF2: 1 yd; for front upper right, back upper left, front, and back
— FF3: 1 yd; for front lower left, front lower right, back lower left, back lower right, sleeve cuff
— Binding: 1 yd jersey knit or one T-shirt (*shown:* black)

OTHER SUPPLIES

— Pattern, downloadable:
  — Front Upper Left (A)
  — Front Lower Left (B)
  — Front Upper Right (C)
  — Front Lower Right (D)
  — Back Upper Left (E)
  — Back Lower Left (F)
  — Back Upper Right (G)
  — Back Lower Right (H)
  — Sleeve Front & Back (I)
  — Sleeve Cuff (J)
— 18" of ½" twill tape, for shoulder seam stay
— Stretch or universal needle, 70/10 or 65/9
— Thread to match binding
— Walking foot for sewing machine
— Rotary cutter, acrylic ruler, and self healing mat

SIZE CHART

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

Shown in size Small

NOTES

— You can use a variety of knits—jerseys, lightweight sweaters, or midweight double knits. Each pattern piece has lengthwise and crosswise grainlines so you can lay out your project to take advantage of your fabric and the look you wish to achieve.
— The project shown used one sleeve from a long-sleeved, large T-shirt for the binding; midweight, long-sleeved, medium T-shirt for FF1; a lightweight, extra-large sweater knit top with three-quarter length sleeves for FF2 (pieced to cut the sleeve front and back); and a midweight, large, double knit short sleeve polo shirt for FF3.
— Cut all pattern pieces from a single layer of fabric, with fabric right side up.
— Mark all notches with pins.
— All seam allowances are ¼" unless noted.
— Press all seam allowances open unless noted.
— The zigzag stitch used for seams is .05mm wide and 3mm length. This gives the knit seam some stretch to prevent the stitches from popping when stretched.
— The zigzag stitch used for topstitching on the right side is 4mm wide and 4mm long, with the stitching centered over the seam line. This is decorative on the outside but it serves as the seam finish on the inside.

CUT THE FABRIC

1 Download and print the full-size pattern.

2 From FF4 (Binding), cut enough 1¼" lengthwise grain strips to measure 180". Cut so that the length of strip has least amount of stretch.

3 From FF1, cut Front Upper Left (A), Back Upper Right (G), and Sleeve Front/Back (I). **NOTE**: Sleeve Front and Sleeve Back pieces are identical. Label and mark all pieces.

4 From FF2, cut Front Upper Right (C), Back Upper Left (E), and Sleeve Front/Back (I). **NOTE**: Sleeve Front and Sleeve Back pieces are identical. Label and mark all pieces.

5 From FF3, cut Front Lower Left (B), Front Lower Right (D), Back Lower Left (F), Back Lower Right (H), two of Sleeve Cuff (J). Label and mark all pieces.

ASSEMBLE THE SECTIONS

6 Use **figure 1** as an assembly reference. With right sides together and notches matched, pin and stitch:

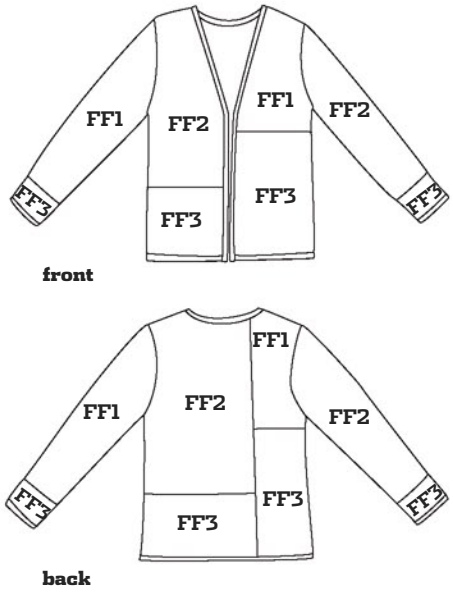


figure 1

— Front Upper Left (A) to Front Lower Left (B)
— Front Upper Right (C) to Front Lower Right (D)
— Back Upper Left (E) to Back Lower Left (F)
— Back Upper Right (G) to Back Lower Right (H)

7 Press and topstitch all seams (see Notes for topstitching with a zigzag). Staystitch front neckline edges.

8 Matching notches, pin and stitch left back (E/F) to right back (G/H) down the center back seam. Press and topstitch. Staystitch neck edge.

9 Pin and stitch Sleeve Front (I/FF1) to Sleeve Back (I/FF2). Repeat for Sleeve Front (I/FF2) to Sleeve Back (I/FF1). Press and topstitch.

10 Pin and stitch Sleeve Cuff (J) to each sleeve matching notch to center sleeve seam. Press and topstitch.

ASSEMBLE THE CARDIGAN

11 With right sides together, pin fronts to back at shoulder seams.

12 Cut two pieces of twill tape slightly longer than the shoulder seam. Pin on the wrong side of the back along the shoulder seam. Stitch through all layers sewing from sleeve edge to neckline edge—this lessens the stretch



when sewing the seam. Press and topstitch.

13 With right sides together, pin and stitch sleeves to armhole edge, matching center sleeve seam to shoulder seam. Front Sleeve FF2 should be next to Front Upper Left FF1 and Front Sleeve FF1 should be next to Front Upper Right FF2. Press and topstitch.

14 With right sides together, pin and stitch front to back at side seam and sleeve seam, matching armhole seams. Press and topstitch. To topstitch this seam, have sleeve inside out and start at the bottom of the side seam. Go slowly as you enter the sleeve stopping often with your needle down to reposition the fabric.

BINDING THE EDGES

15 With right sides together and using a diagonal join, stitch the short ends of binding strips. (See Sewing Basics.) Trim seams to ¼" and press open.

16 With right sides together and leaving a 5" tail of binding at the beginning, stitch binding to cardigan hem and neckline starting at left side seam. Miter the corners as you would when binding a quilt. (See Sewing Basics.) Avoid stretching the binding as you sew (this will gather the edge), and leaving too much ease (which will stretch the edge). Stop stitching 10" from left side seam. Overlap binding 1¼" and trim extra. Pin and stitch the ends right sides together with a diagonal seam. Adjust the length if necessary, then trim the seam allowance to ¼" and press open. Finish stitching binding to cardigan.

17 Measure circumference of sleeve cuff edge and add 1¼". Cut two pieces of binding to this length. Pin and stitch the ends right sides together with a diagonal seam. Check against the sleeve circumference and adjust if needed. Trim seam allowance to ¼" and press seam open. With right sides together, stitch binding to sleeve cuff, matching the binding seam with the under arm seam.

18 On the right side of the cardigan, press the binding away from the cardigan and sleeve cuff edges. Turn cardigan inside out, bringing raw edge of binding to meet raw edge of cardigan. Press the fold. Turn this pressed fold so that it just covers the stitching line, then pin in place. Topstitch the binding from the right side with a zigzag stitch.

MARCIA VAN OORT *is a freelance designer/seamstress who lives with her husband on a farm down a quiet, country road in northwest Iowa. When designing, she enjoys merging a bit of the past with a bit of the present. See more at etsy.com/shop/prairiemusing.*

Frosted Hexagon Cup Cuff

by **EMILY BRECLAW**

{from page **74**}



FABRIC

Sample was made from quilting cotton. Wool, denim, or T-shirt scraps also work well.

— Inner Hexagons: 2¼" × 20" strip, or a fat eighth (9" × 21") if you plan to fussy-cut motifs

— Outer Hexagons (backing): 4" × 20" strip (or a fat eighth)

OTHER SUPPLIES

— Templates, provided on insert:
  — Inner Hexagon (A)
  — Outer Hexagon (B)

— Template plastic

— 3" × 11" batting

— Perle cotton, size 5

— Hand embroidery needle

— Quilting thread to coordinate with fabrics

— Thimble

FINISHED SIZE

Each hexagon is 2¼" across.

NOTE

— The hexagons in this project can be cut using acrylic templates. See Sources.

PREPARE TEMPLATES + FABRIC

1 Trace Inner Hexagon (A) and Outer Hexagon (B) onto template plastic and cut out.

2 Cut four Inner Hexagons (A) from the 2¼" × 20" strip. **NOTE:** If fussy-cutting, center the template over the motifs and then cut around the template.

3 Use Inner Hexagons (A) to cut four hexagons from batting.

4 Cut four Outer Hexagons (B) from the 4" × 20" strip (or fat eighth).

MAKE FROSTED HEXAGONS

5 Lay one Outer Hexagon (backing), wrong side up. Center a batting hexagon and Inner Hexagon, right side up, on top. **(figure 1)**

6 Fold one side of the Outer Hexagon (backing) fabric so that the raw edge just touches the Inner Hexagon and batting. Fold a second time so that the first fold overlaps the Inner Hexagon

»

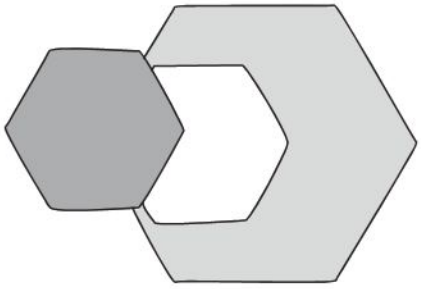


figure 1

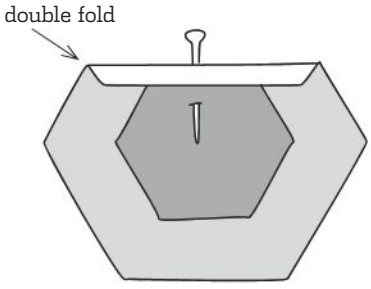


figure 2

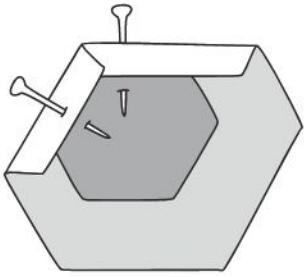


figure 3

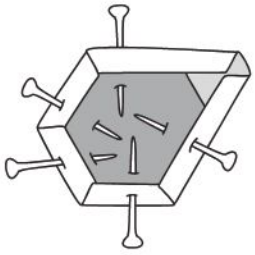


figure 4

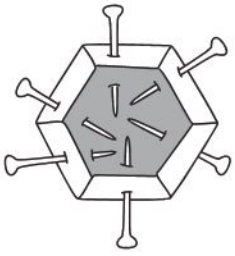


figure 5

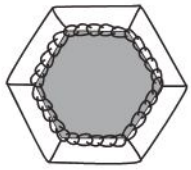


figure 6

and the raw edge of the fabric is completely encased. Pin. **(figure 2)**

7 Moving counterclockwise, fold the second side of the backing hexagon in the same manner and pin. Be sure the second folded side aligns exactly with the first to make a crisp corner. **(figure 3)**

8 Repeat for the third, fourth, and fifth sides. **(figure 4)**

9 When you reach the sixth side, check that both corners align with the first and fifth folded sides. Pin. **(figure 5)**

10 Embroider the hexagon by machine or by hand.

— By machine: Use a blanket stitch, zigzag, or other decorative stitch. Catch the folded edge with each stitch.

— By hand: Use perle cotton and an embroidery needle. A blanket stitch or chain stitch works well. (See Stitch Glossary in Sewing Basics.) Catch the edge of the folded fabric with each stitch. At the corners, stitch over both sets of folded fabric. Once you have sewn around all six sides, knot your thread and bury the knot by gently popping it through the inner hexagon fabric close to your line of stitching. **NOTE:** Burying the knot in the folded fabric can distort the folds. **(figure 6)**

ASSEMBLE THE CUFF

11 Repeat the Steps 5–10 to make a total of four hexagons.

12 Position two hexagons edge to edge, and join only at the two corners as follows: Using your quilting thread and needle, knot the thread end, bury it



close to the corner you're joining. Bring the needle through the fabric layers out to the exact center of the corner of one hexagon. Take a stitch into the exact corner of the second hexagon. Repeat this stitch a couple of times to secure. Pass your needle through the thread loop before pulling the thread snug to form a small knot. Once the corners are secure, make a small knot near the end of the thread and pop it through the hexagon. Trim thread. Repeat for the second corner. **(figure 7)**

13 Attach the third and fourth hexagon in the same manner to create a straight row of hexagons. Join the first and fourth hexagons to complete the cuff.

14 Use on your coffee cup or as a bracelet cuff.

SOURCES

ACRYLIC TEMPLATES Marti Michell, Just Hexagons Nested four-template set, frommarti.com

FABRIC Moda, Simply Style by V and Co, unitednotions.com

Windham Fabrics, Cream and Sugar by Ampersand Studios and Hello Gorgeous by Melissa Ybarra of Iza Pearl Design, windhamfabrics.com

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

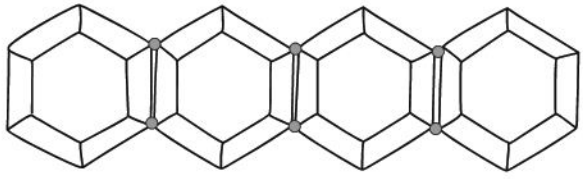
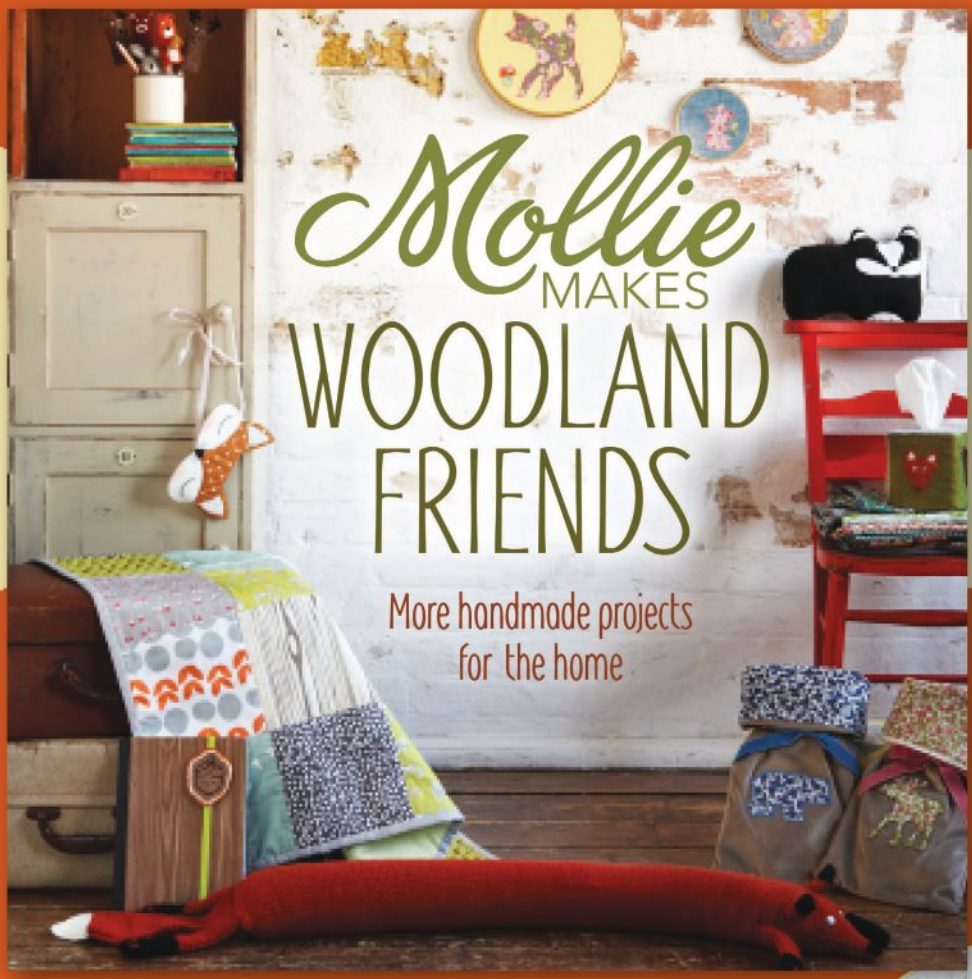


figure 7

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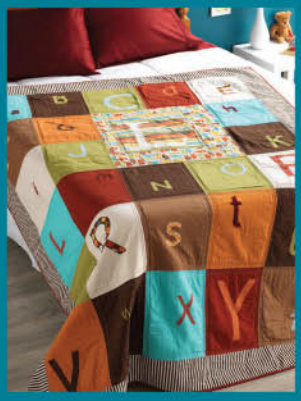
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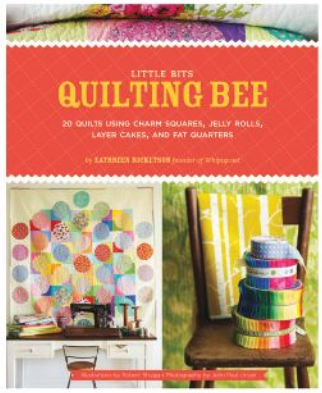
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INTERWEAVE





a tribute to KATHREEN RICKETSON

Whip Up founder

Essay **SUSAN BEAL**

THE SEWING AND CRAFT COMMUNITY lost one of its most vibrant and vital members this year. Kathreen Ricketson, author and founder of whipup.net, was as creative as she was prolific. The projects she designed and shared online and in print were joyful, accessible, and inclusive. As her close friend and collaborator Weeks Ringle of Modern Quilt Studio comments, "Creativity is a tricky thing to inspire in others. Kathreen's brilliance was in her ability to show you how many different things you could make without a great deal of forethought, prior experience or expensive supplies."



All photos courtesy of Chronicle Books

Kathreen designed this Prismatic quilt for her 2011 book *Little Bits Quilting Bee*.

HER BLOG

Fresh out of art school in Australia, Kathreen started her craft blog, Whip Up with a simple manifesto: "Whip Up is for experimentation, innovation, self expression and the sharing of information and ideas." She posted tutorials and connected with countless creative people around the world.

Betsy Greer, craftivism author and early contributor, says "I first 'met' Kathreen online in late 2005 when Whip Up was just an idea, and I was immediately struck by her passion and her warmth."

Natalie Zee Drieu, founding editor of craftzine.com, adds, "She was an artist and a teacher—always willing to share her ideas, processes and her endless links of resources."

HER BOOKS

As Whip Up grew, Kathreen began to take on publishing projects as well, all illustrated by her husband and collaborator, Robert Shugg. Her first quilting book, *Whip Up Mini Quilts*, gathered a diverse array of contemporary small quilts. *Little Bits Quilting Bee* and *Brave New Quilts* soon followed.

HER COMMUNITY

Kristin Link of Sew Mama Sew says, "I'll always remember Kathreen as a trailblazer in the craft community." John Q. Adams of Quilt Dad and Fat Quarterly adds, "Rather than follow the trends of shallow interviews and giveaways, Kathreen wanted to portray a human voice through her work."

Recently, in collaboration with her family, Kathreen had begun publishing the Action Pack series—downloadable mini-magazines for kids. The projects in them reflected their love of travel, cooking, creative reuse, and the outdoors. The whole family was traveling on a yearlong adventure through Australia to be chronicled in a new book, when Kathreen and her husband Robert drowned in May of 2013. Their two children, Otilija and Orlando, are safe, and an educational fund has been established for them.

HER LEGACY

The Whip Up blog continues to be published by guest editors, whose mission is to carry on what Kathreen began. "Kathreen's sewing and quilting legacy is all about encouraging people to try something new and to enjoy making things with your friends and family," Weeks Ringle says. And as Diane Gilleland of CraftyPod reflects, "When you consider all the wonderful books she made, the Action Packs she created with her family, and all the opportunities she created for other crafters through Whip Up, it's really astonishing to realize she did all of this in the space of about seven years. We will all miss her spirit and energy so much."

For more information, visit **WHIPUP.NET.**



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Sandy Gervais



PH 589 SoHo Sampler

Ten years ago I took my first trip to NYC and fell in love with the energy and uniqueness of SoHo. I dreamt of being twenty again, having an apartment in SoHo and living the city life. With this as my inspiration, I designed SoHo Chic, with a contemporary color palette of chartreuse, plums, teals, greens and chocolates mixed with traditional prints and elegant florals.

In reality my twenties are long gone. Instead of an apartment in NYC, I will happily enjoy my SoHo quilts here in my Iowa home as I dream of life in the big city. What will your dreams be for *SoHo Chic? - SandyGervais*



PH 588 Kaleidoscope

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