

THE FASHION MAGAZINE FOR PEOPLE WHO SEW!

Stitch + Sew

BY EDDI FRANTZ

FIGURE-FRIENDLY *Trends*

*Filled with
the latest
tips and
techniques!*

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- KERRYNN MEETS TWO SEWING BUDDIES FROM NZ
- KNOW YOUR KNICKERS WITH BOOBY TRAPS

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Stitches

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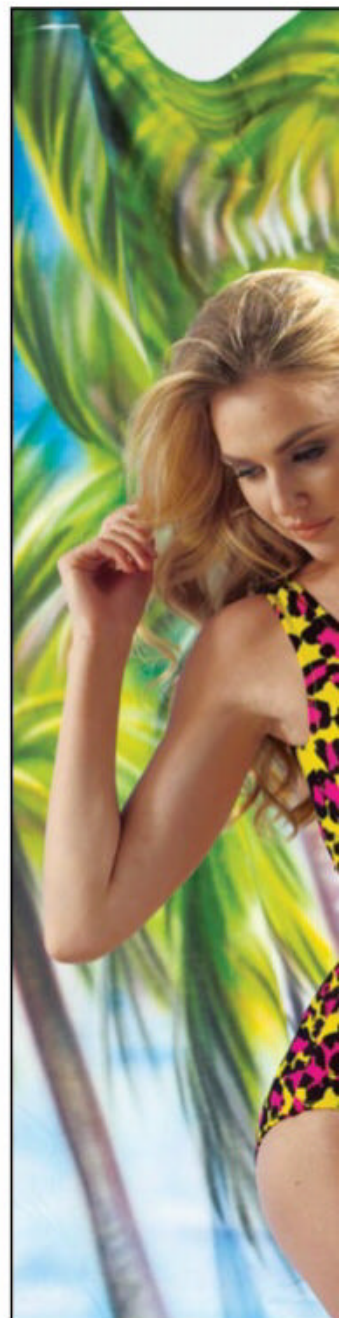
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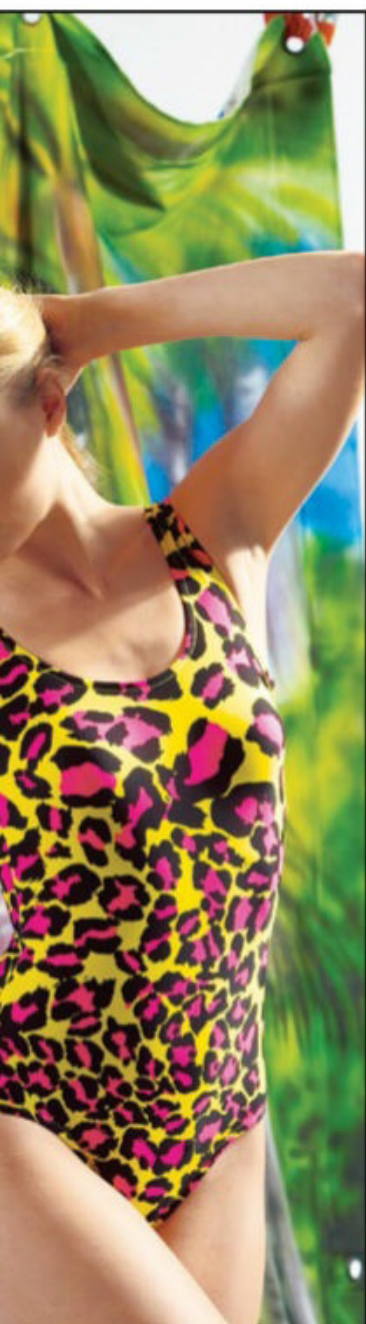
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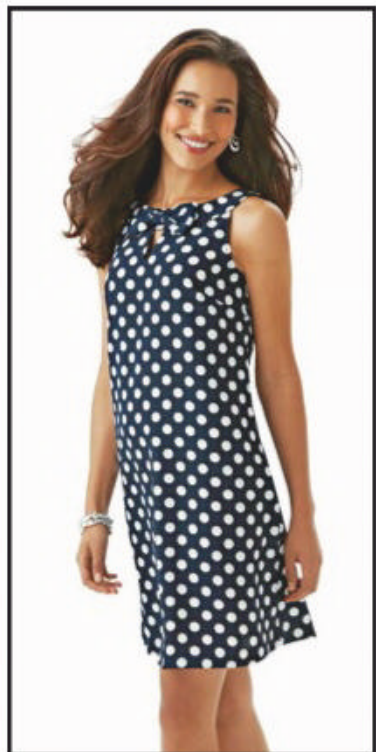
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Main image: Butterick B6066, Misses/Miss Petite sizes: 6 – 22.
Insets (top to bottom): New Look 6263 dress, Misses' sizes: 8 – 18.
Simplicity 1431 tunic and pants, Misses'/Plus sizes: 10 – 28W.

GRAPHIC PRINTS

You've seen them all spring ... they seem to be everywhere! But are all those strong, graphic prints REALLY workable? We say yes! ... and in so many ways, no matter what your shape.

The strong, geometric nature of this summer's best prints actually works in their favour, as they can be scaled up or down to suit any garment without losing any of their impact. Think you're too curvy for a printed pant, for example? Pick a monotone geometric print that's really compact, in coordinating tones to your top (better if that top is tunic-length!) as we show in the Simplicity outfit at left. It's a fail-safe strategy to wearing print below the waist, even on summer's wider leg styles, a shape we will see lots more of next year (see another sensational print pant and tunic look for curvier types on page 22).

Or maybe you think those sorts of prints are too bold or busy for your petite frame? Even a strongly printed dress won't swamp you if you keep that shape sleek, simple and on the shorter side. The knockout little A-line numbers by Butterick and New Look at left are not only the 'newsiest' shapes around this season but, thanks to their classic simplicity, will look great for many summers to come, especially in crisp black and white.

FAIR WEATH

Some of summer's headlining

FLARING SKIRTS

There's a definite movement to skirts this summer, which makes perfect sense. The flared skirt may float in and out of the fashion 'news' from year to year (it's big news again this season, by the way) but it's always one to consider, as it's so easy to wear and so flattering to lots of different figure types, as long as you keep a few general points in mind.

Angular, straight figures can make the most of the season's trend for pleats, otherwise go for sleek smoothness around the waist, hip and thigh area, swinging out to flare below the knee, just as in the main image at right. Lengths go from what used to be called 'tea-length' (around mid-calf) to the more flattering just-above-the-ankle length shown in the main image, all the way down to the ankle (see a terrific version for fuller figures on page 51).

Ever notice that a new (or returning) fashion idea usually starts off as quite extreme, before settling into a subtler, softer and more wearable interpretation? Case in point: those dippy 'Hi-lo' (high-low) skirt hems that have been around for the past couple of years. When they first returned, those hemlines were crazy mullets, going from way-too-mini in front to almost maxi in the back! But that design twist has now evolved into the merest, most delicate dip that ever-so-subtly curves to the back. It's a particularly flattering trick for petites (the Burda Petites style in the upper right inset is a perfect example of what we mean. It gracefully flares out without any exaggeration, while that dipping hem visually adds length to your own frame). Regardless of what style you sew, always pair that flare with something fitted on top.



Main image: Burda Style 6903 skirt, Euro sizes: 34 – 50.
Insets (top to bottom): Burda Style Miss Petite 6955 skirt, Euro sizes: 16 – 22.
Kwik•Sew K4061 skirt, sizes: XS – XL.

~~ER TRENDS~~

trends are more figure-friendly than you think!

It's summer, and you have a right not only to bare arms! Shorts are often the go-to summer casual uniform for many, but we are definitely not talking about anything you would wear with thongs to the beach.

The 'fashion' version is infinitely more versatile (and an instant updater to your look this summer). They are essentially a summer version of trousers or a tailored skirt ... and it's that tailored aspect to them that makes them so flattering to a wider variety of figures. No stuffed sausage casings or Lycra bike riders here!

The right length for you depends on how much of your legs you want to show, of course ... and ranges from super short (about a 5 or 6cm inseam) all the way down to knee-length (about a 27cm inseam), which is perfect for most body types, especially if you're a bit shaky about your shape below the waist.

A few tips to taking the short cut:

- A flat front design with a slightly full but straight leg, as in the Burda design at the top left inset suits most figures. Pleated fronts look best on slim or boyish figure types, and cuffs shorten the leg. A smooth waistband that sits just below your belly button, is generally the most flattering point.
- Always keep the top part of your outfit relatively modest to balance all that bareness below (something like the tailored shirts shown on this page is ideal). Coordinating tones on top and bottom also lengthen your line. And definitely no pumps or stilettos! Go for wedges, stacked heels or flats instead.



Main image: Vogue Easy Options V9008 shorts, Misses' sizes: 6 – 22.
Top inset: Burda 6897 shorts, Euro sizes: 34 – 46.
Bottom inset: Burda 6911 top, Euro sizes: 34 – 46.

STRIPES

There's a clean, graphic energy to the best prints this season, as we saw on page 14, which makes stripes one of fashion's favourite effects for yet another summer ... but they go far beyond your basic horizontal striped t-shirt.

This versatility means it is easy to make stripes work for you, especially when they are anything but horizontal. Diagonals across the torso or at the waist are a dream at visually whittling away your waist. The Butterick tunic in the main image, at right, is one of the freshest and most flattering that we've seen in a long time, and perfect with the season's favourite slim, cropped pants. If diagonals don't seem the way to go for you, its variation (middle inset this page) offers a similar effect, with its spliced stripes and irregular hem.

The visual effects one can create with stripes are endless, even when they're strong and thick ... and even in a dress! Yes, it's a whole lot of stripe to take, but look at the dress in the top inset at right; those side panels pointing to the centre front instantly create curves and a shapely waist for those less-than-hourglass physiques. Even the breezy summer style in the bottom inset (this type of casual, summer-y dress is made for a stronger stripe) balances out a pear-shaped figure by the simplest stripe play around – horizontal (which emphasises) up top, vertical (which slims) down below.

Main image and middle inset: Butterick B6058 tunic, Misses' sizes: 6 – 22.

Top inset: Burda 6916 dress, Euro sizes 34 – 44.

Bottom inset: Burda 6918 dress, Euro sizes 34 – 44.





Main image: Simplicity 1612, Misses'/Plus sizes: 10 – 28W.

Insets (top to bottom): Simplicity 1358, Misses' sizes: 4 – 26.

Simplicity 1375, Misses'/Plus sizes: 4 – 26.

Burda Plus 6949, Euro sizes: 42 – 52.



MAXI-DRESSES

Even though they are far from being a new trend (we first showed their return to fashion in our resort collections report back in 2007!), this may be the summer to finally take the plunge into those long, cool drink-of-water dresses, especially if you're on the curvier side and think all that fabric will make you look hefty or dumpy.

The key word here is **BALANCE**. Generally speaking, those longer lengths of fabric have to be controlled in some way – firstly, through their shape. This summer's crop has noticeably sleeker lines that gently skim over your curves, avoiding the bulk that comes with too much fabric. Most also have a raised waist, as in the beautiful looks by Simplicity in the main image and in the middle inset at left. These high-rise waistlines effectively circle and define what is usually a very trim part of your torso (even if you do have quite a bit of tummy) creating a visual trick that streamlines your frame.

Another terrific way to control the silhouette is to cut it away here and there – the best maxi-dresses now contain some sort of bareness up top by way of cut-out details (a defining feature on the season's best styles that beautifully shows off toned shoulders or frames a décolletage), or through slits that show a trim bit of leg.

If you're really not one for going to great lengths, there are lots of other styles on offer. We showed quite a range in our previous issue, but there's even a terrific update on the classic wrap-dress from the Burda Plus range on page 55.

EASY TOPS

The shape of tops is generally shifting toward an easier, looser fit, which is great news as that brings lots more opportunities for flattery to a whole range of body types ... but they can also look sloppy, baggy or bulky if not handled properly.

As with dresses, it's all about balance and proportion. Even though these shapes are relatively loose, they are not boxy. The best, most flattering shapes look more like a slightly flared tunic than a boxy T-shirt, and are especially flattering to 'apple' types or bottom-heavy frames. The Burda style in the bottom-right inset is a perfect example of that idea (note the long, slightly belled sleeves with the gathered cuffs that camouflage thick arms, and the bare, split neckline that shows off your collarbone – both are great details to look out for).

Other flatter-any-figure touches are those irregular hems, whether they're high-low or artfully asymmetrical. Flowing diagonal lines in particular deliver a 'one-two' punch in terms of figure-flattery. They gracefully cascade down the body, effectively streamlining your shape while visually lengthening it at the same time. We see that spectacular effect on the stunning Butterick tunic in the main image at right (its rolled and tabbed sleeve detailing is another treatment to watch) and even on dresses, as in the Burda design on the facing page.

A deep (but not too low!) V-neckline, which we show in different forms on this page is yet another detail that flatters most shapes, especially top-heavy physiques.



Main image: Butterick B6069 tunic and pants,
Women's sizes: 18W – 32W.
Insets (top to bottom): McCall's M6899 top,
Misses' sizes: 4 – 26.
Simplicity 1376 top and leggings, Misses'/Plus
sizes: 10 – 28W.
Burda Plus 6972 tunic, Euro sizes: 44 – 56.

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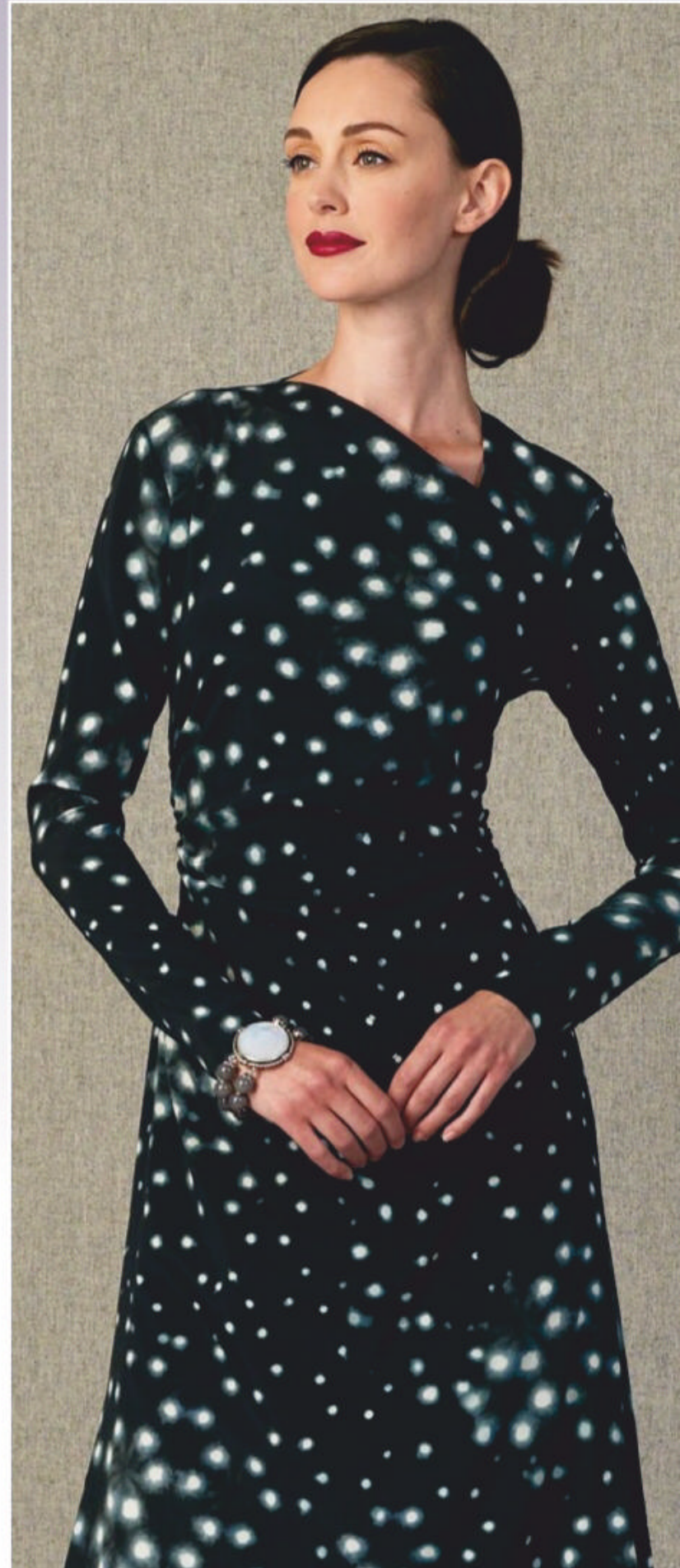
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1809 JACKET AND PANTS: For gingham, laundered cottons, batiks, sateen, laundered silks-rayons, cotton interlock, jerseys, linen and linen blends, lightweight pique, poplin, twill, sateen.

Both patterns: Misses' / Plus sizes: XXS to XXL (4 – 26).

There's a fresh breeze blowing in fashion this summer, charting a new course with clean-lined layering, spare silhouettes, airy fabrics and cool, calm shades from the sky and sea ...

Sweet

1466 TUNIC/TOP, SKIRT & SLIM

CROPPED PANTS: Also includes dress style.
For stable medium-weight woven fabrics such as brocade, chambray, damask, linen types, pique, poplin, sateen, satin, stretch wovens, taffeta, tweed or Ponte knit.

Misses'/Women's sizes: (10 – 18/20W – 28W).



away



PLUS-SIZED

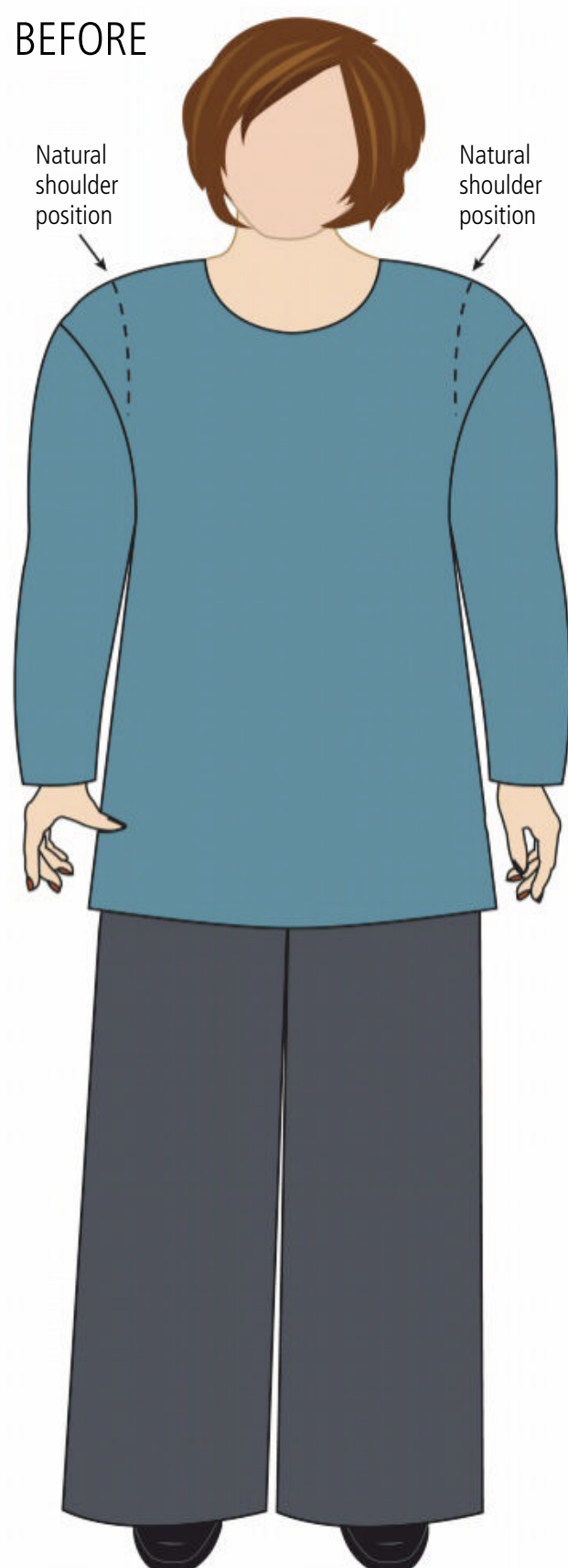
Clothing Alterations

By Judith Turner

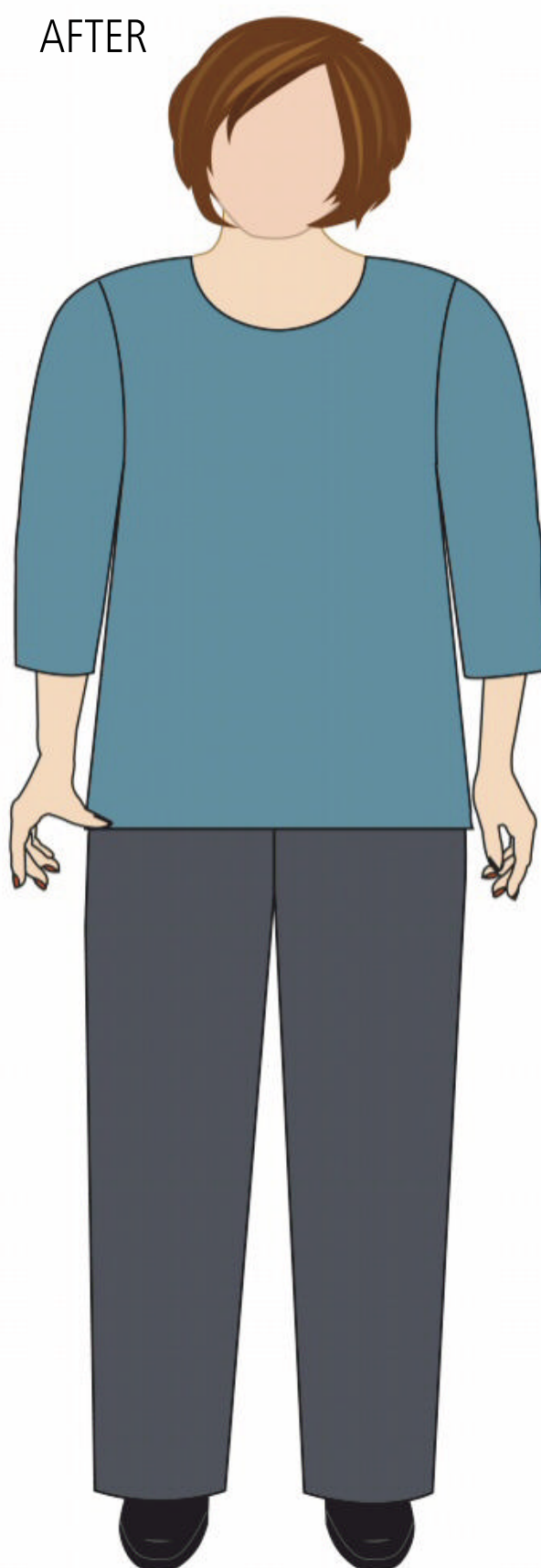
Manufacturers seem to think that just because you have a large bust, you must have wide shoulders, long arms, and be 6ft tall. Unfortunately this isn't the case with most plus-size women and here lies a continual fitting challenge for this figure type.

In this article, Judith covers two garment types and how to alter them for a woman with an 18DD bust.

BEFORE



AFTER



TOP

During the pattern grading process a garment pattern will increase in width and length, which means that the shoulder width increases as well (a $\frac{1}{4}$ in each size). This isn't such a problem if you are making a top for yourself, particularly if working with a multi-sized pattern, because you can adjust the shoulder width accordingly. If you have purchased a top, this may mean a lot of alterations to get the shoulders fitting correctly.

The types of alterations that would be required are:

- Raising the sleeve to the correct shoulder position
- Shortening the sleeve length
- Shortening the hem length.

PINNING

Shoulder

Lift the sleeve so the seam is sitting at the correct position at the end of the shoulder and pin in place. Starting at the shoulder seam, relocate the front sleeve seam, pinning as you go, tapering off to nothing approximately 2.5cm (1in) short of the underarm. Repeat for the back sleeve seam.

NOTE: The sleeve-head will not change; only the shoulder length and armhole width are going to be reduced.

Sleeve hem

Once the sleeve has been pinned up onto the shoulder, the sleeve length can now be adjusted. A $\frac{3}{4}$ -length sleeve is the most flattering. Fold up the hem to the desired length and pin in place.

Hem

To assess the correct hem length, have the person stand with arms by their sides and raise the thumb – this is the level for the hem. Pin the hem up to this level.

TROUSERS

Trousers are another area of misconception to the manufacturer – just because someone has a full figure does not mean trousers should have a wide leg. A wide leg on a short stature can visually add centimetres (inches) to the body and give a boxy, straight up and down appearance. Narrow, tapered legged trousers give a more slimming effect.

Some manufacturers are producing pant, jeans and trousers in Short, Medium and Long lengths, however not all styles are available, and therefore shortening the hem length is going to be necessary.

Pin up each leg to the new length and then assess the overall look to see if the leg width needs to be narrower. If the legs need taking in, work out at what point you need to start – hip, thigh or just under the waistband. Pin from this point all the way down to the hem of the side seams. You may need to also take a small amount from the inside leg seams.

Once the sides are pinned, check to see that the hem is still the right length. The width of the trousers is one of a number of factors to be considered when working out length. The wider the trouser the longer it can be. The narrower the trouser, the shorter it will need to be because the trouser leg will not sit over a shoe.

PREPARING TO STITCH

The next step is transferring the pin measurements to paper for reference. Slide a pin into the body of the garment on the very edge of the folded section. This means that when the pins which are holding the sleeve up onto the shoulder are taken out, the new pins will outline where you need to stitch.

Now create a line drawing of the armhole, transferring the measurements from original seam line to pins – approximately every 5cm (2in) front and back from the shoulder seam.

Once the measurements are transferred, unpick the sleeve seam to within 2.5cm (1in) of the underarm/side seam.

Working with the line drawing, mark the garment with a dot at each reference point.

Using the same method as described above, transfer the pin

measurements of the trousers to a piece of paper for reference. Unpick the side and inside leg seams. Turn the garment inside out and, using tailor's chalk, transpose the measurements back onto the garment by placing a dot at each reference point – it is then just a matter of following the dots with the sewing machine.

Depending on how much length the top and trousers need, the original hems may need to be unpicked. Cut off the excess fabric, allowing for at least 3cm (1 $\frac{1}{4}$ in) hems. The hems need to be folded up to see how much the seams need to be shaped so the hem sits flat.

STITCHING

With right sides together and with the sleeve facing you, pin the sleeves to the new location on the garment body, aligning the original sleeve seam with the dots. Stitch into the original stitching line of the sleeve to join.

Overlock the hem edges, fold the fabric to the wrong side and pin in place. Stitch the hems of the top from the right side using either a twin-needle or two rows of single stitching evenly spaced apart (use the machine foot as a guide) to create an imitation cover-stitch. For more information you can check out my videos at <http://geniecentre.com/video-download/>

With right sides together, stitch the trouser seams, following and stitching through the dots. Neaten the edges with the overlocker and press the seams open or toward the back, depending on the original method used.

Overlock the hem edges, pin up the hem and stitch in place by machine or hand.

Happy altering,
Judith aka genie

THE SEWING BIBLE for clothes alterations – A step-by-step practical guide on how to alter clothes
By Judith Turner

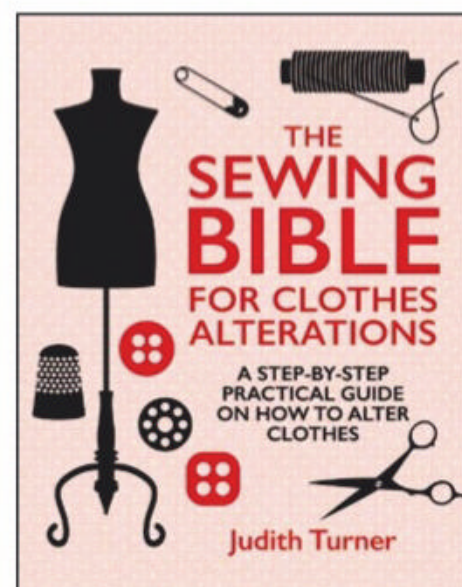
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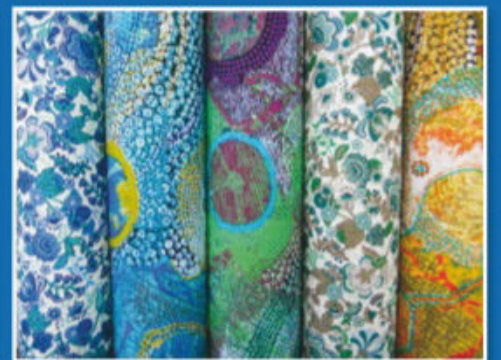
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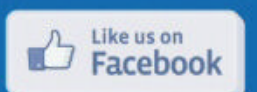
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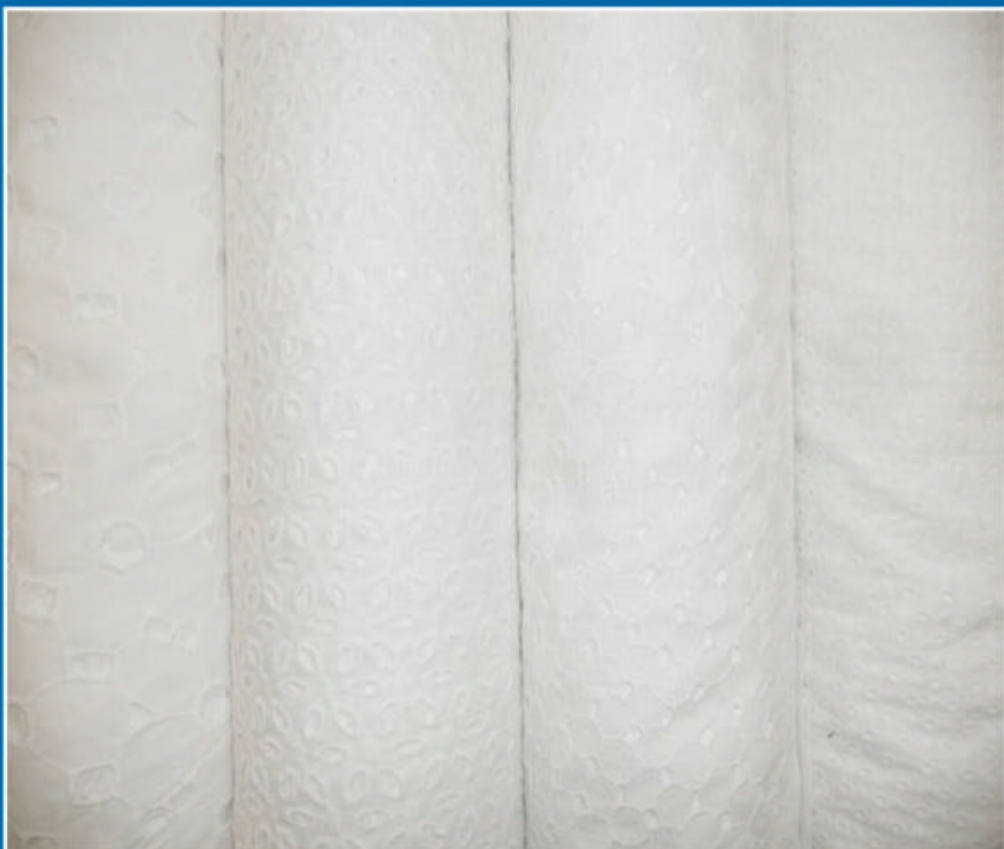
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Construction Elements – *Patch Pockets*

By Alison Wheeler

This series of articles focuses on various areas of garment construction, offering different methods from those detailed in the pattern guide sheet.

The ability to personalise garments is one of the great benefits of being able to sew. Adding in-seam or patch pockets can provide both functional and decorative elements to many garments.



Patch Pockets

Because patch pockets are a feature on the outside of the garment, care is needed in placement for the most flattering effect. When using printed fabric, matching the print (especially a plaid or stripe) will often give a more professional appearance to the garment.

Tip: Make a template pattern of the actual finished pocket in tissue paper and trace match points so that the pocket can be cut to assist in pattern matching.

Any shape can be used for patch pockets and the use of a cardboard template will assist in pressing the seam allowances accurately. [See photo 1.](#)

Interfacing is applied to the top edge of the pocket so it will retain its shape; however, if the fabric is very lightweight, consider interfacing the whole pocket to give it more body.

When stitching the upper flap in place, stitch towards the fold of the fabric on both sides and trim the seam allowance in the flap area only. [See photo 2.](#)

Turn the flap to the wrong side of the pocket and slip the cardboard template in place. [See photo 3.](#) Press the sides and bottom of the pocket against the cardboard. To form a mitre on the corners, fold the corners in and press in place. Then fold the edge seams in until the mitre folds sit together. [See photos 4 and 5.](#)

If the pocket is to be placed on a curved area of the body, ie bust or hip position, place the garment and pocket over a tailor's ham to build a curve into the pocket. Tack in place around all the edges and diagonally across. [See photo 6.](#) This will hold the pocket in place for the machine stitching.

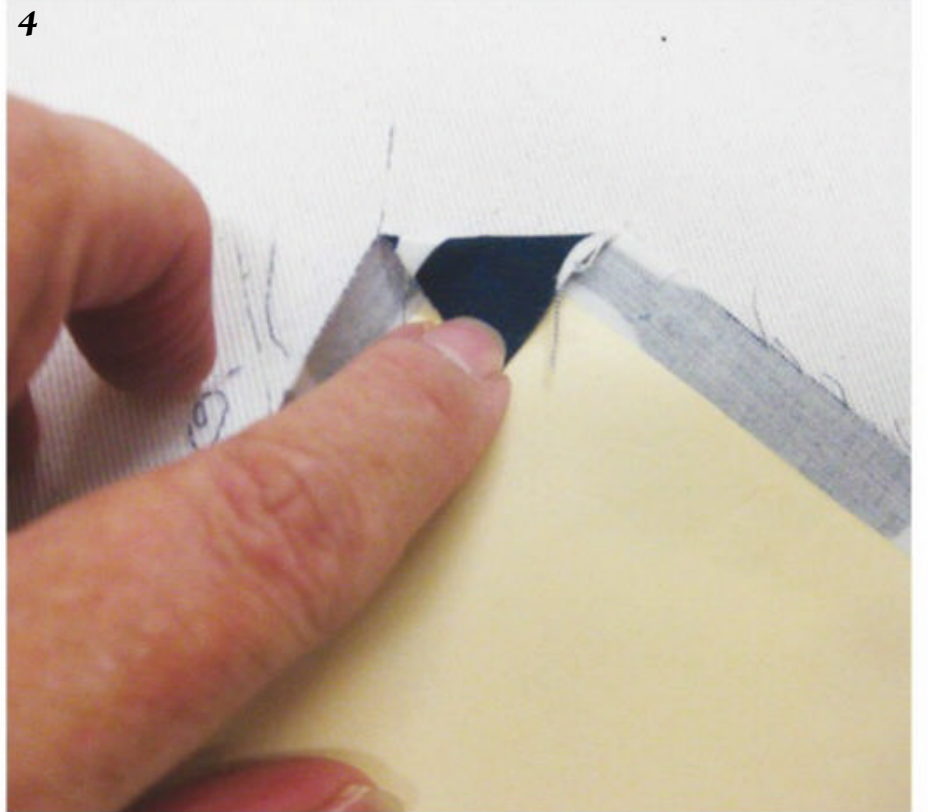
There are a number of ways to finish the stitching at the top edge of the pocket. Observation of techniques in ready-made



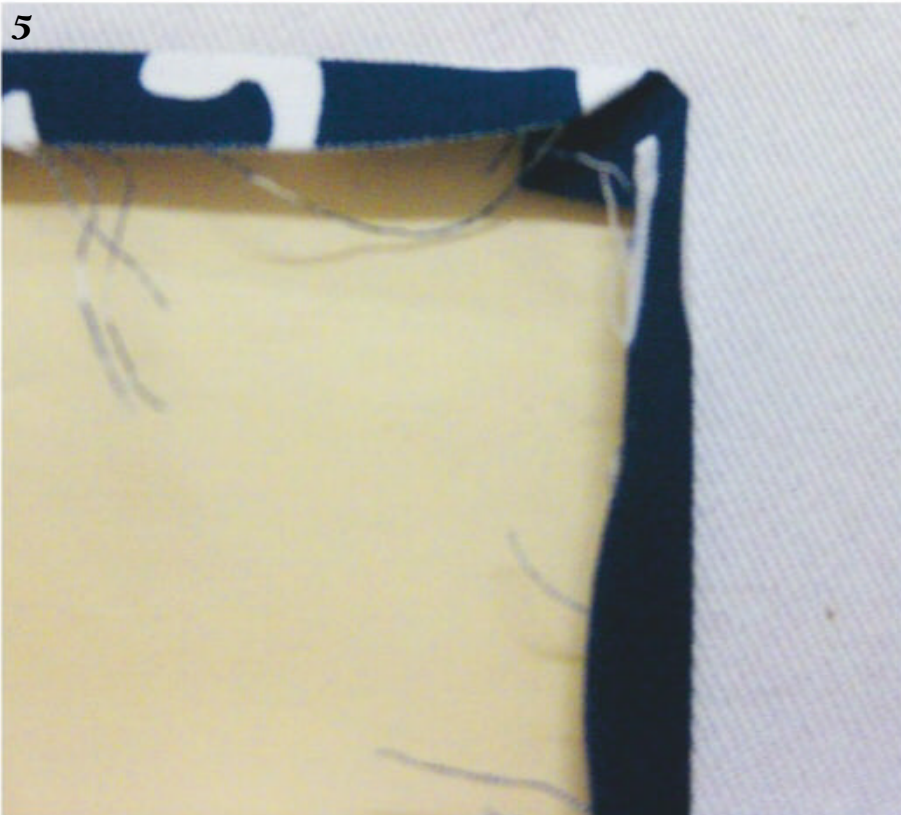
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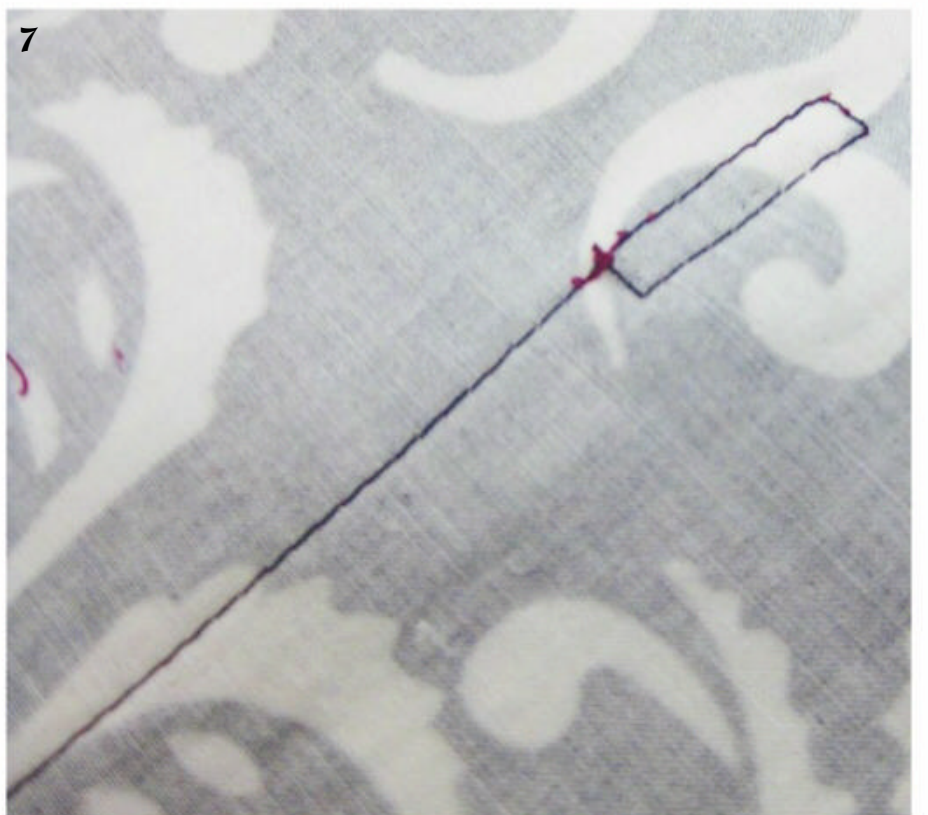


garments can be a great source of ideas. [See photos 7 and 8.](#) Some shapes, particularly those involving curves, are much easier to construct when the pocket is lined. Stitch the lining to the edge of the pocket facing area, leaving a 5cm (2in) gap in the centre of the seam. Using smaller seam allowances (8mm [3/8in]) and stitching towards each curve with a shorter stitch length are also helpful when sewing curves more easily. [See photo 9.](#)

Snip very small notches around the curved sections of the seam allowance before the lining is turned to the wrong side of the pocket. These clips need to be small so that they will close up when the pocket is turned and not leave gaps which make an uneven surface on the pocket. [See photo 10.](#)

Tip: If the pocket fabric is thick, trim the lining sides and bottom edges back by 3mm (1/8in) so that the fabric will favour towards the lining and hide the lining from view at the edges of the finished pocket. [See photo 11](#)

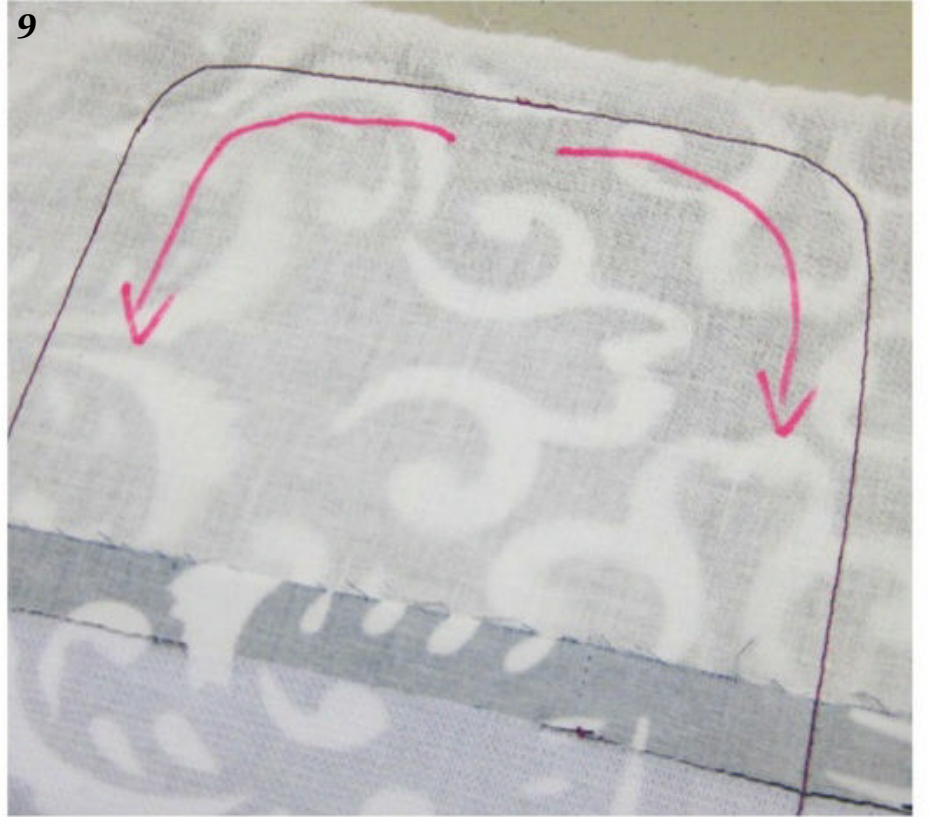
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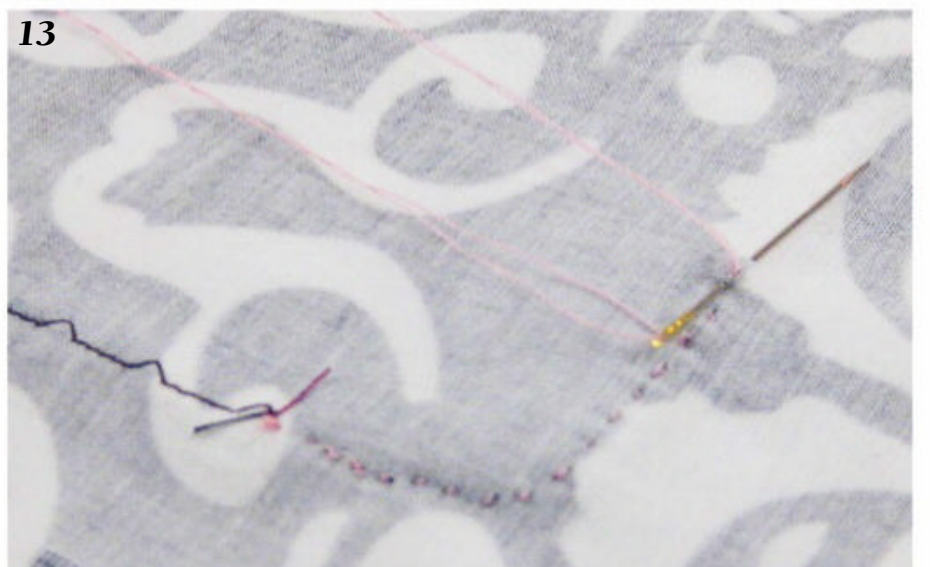
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12



13



Lined pockets can be topstitched in place or hand-stitched from the wrong side of the garment piece. Another method is to use a machine blind-hem stitch to attach the lining to the garment. This takes some practice and works best on pockets with square edges. [See photos 12 and 13.](#)

Perfect in the Pool, Brilliant at the Beach

By Cate Purcell

We all know how disappointing it is to create a garment and not have it fit. A comfortable, attractive swimsuit fits properly, is neither too large nor too small, and conforms to the contours of the body without sagging, straining or wrinkling. Pattern alteration is often necessary to achieve good fit in a garment, especially swimwear. Use this collection of alteration guidelines to solve some of the most common fitting problems.

A successful swimsuit depends on a combination of factors which need careful consideration before you take on the task. As swimsuits nearly always fit the body closely, choose patterns that do the same. The chosen fabric must have a suitable amount of stretch for the pattern. Finally, the fit must be just right. The lengthwise fit of a swimsuit is just as important as the fit around the body, especially as it is more difficult to alter once the fabric is cut.

The following information will help with specific problems and may be applied to all swimwear and activewear patterns.

1. Measurements – must be correctly and accurately taken. See [diagram 1](#).

Width: Compare your personal measurements with those of the pattern. The joy of a multi-sized pattern is they are perfect for any figure shape ... select the size you need from the size chart on the pattern, for the three measurements – bust, waist and hip – and blend the side seam accordingly. See [diagram 2](#).

Crotch width: getting the crotch width correct is vital – discomfort and possible embarrassment will result if it is cut either too wide or too narrow. Check the crotch width of the pattern against a pantie that you know is a comfortable fit. Follow [diagram 3](#) to increase or decrease the width.



Technically Speaking

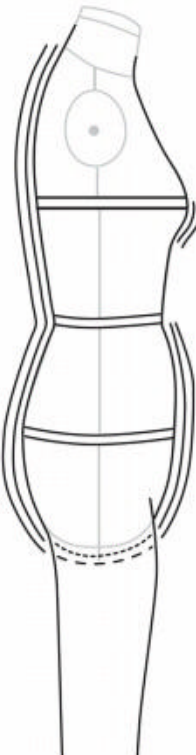


Diagram 1 – How to Measure

Measure these areas, holding the tape firmly around the body.

1. Bust: around the fullest part of the bust and straight across the back.
2. Waist: tie narrow elastic around the waist and let it settle naturally at your waistline, then measure over the elastic.
3. Hip: around the body at the fullest part, usually 18 - 23cm (7 – 9in) below waist.
4. Back Waist Length: from the most prominent bone at the base of neck to the natural waistline.
5. Crotch length: measure from the front waist around the crotch and between the legs to the back waist.
6. Bust radius: from bust point to the base of the bust mound.

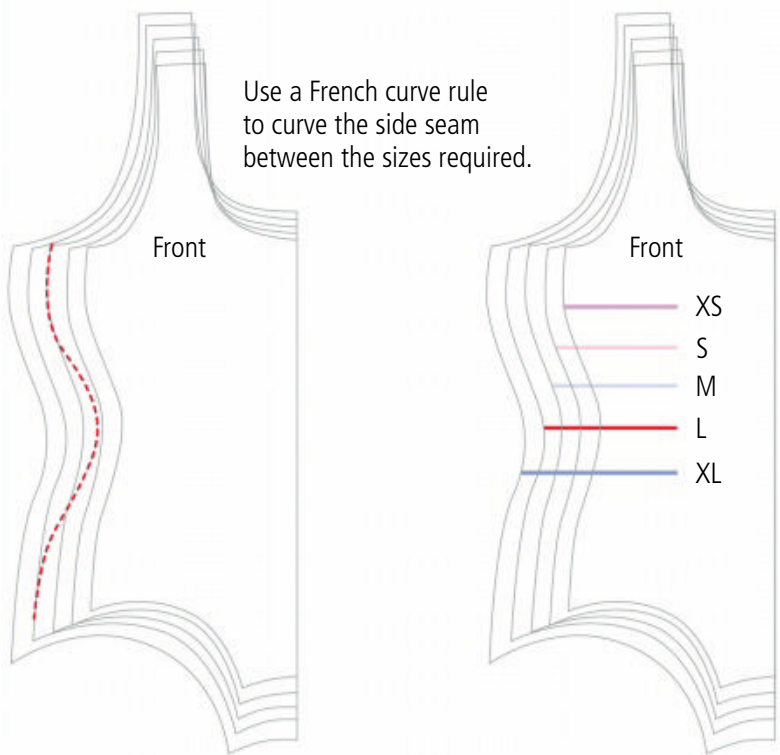


Diagram 2 – Selecting the right size

Use a French curve rule to curve the side seam between the sizes required.

Front

XS
S
M
L
XL

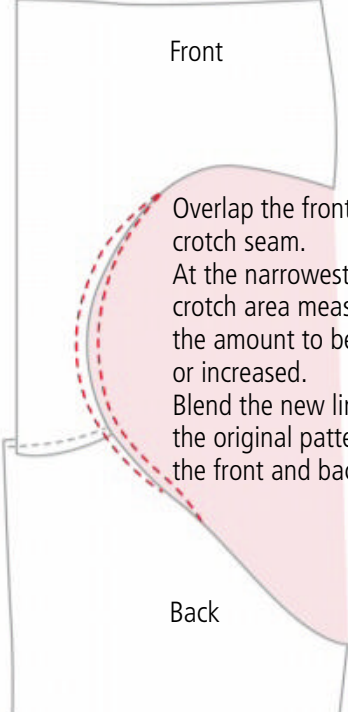


Diagram 3 – Crotch width

Front

Back

Overlap the front and back crotch seam. At the narrowest part of the crotch area measure in or out the amount to be decreased or increased. Blend the new line back to the original pattern on both the front and back leg.

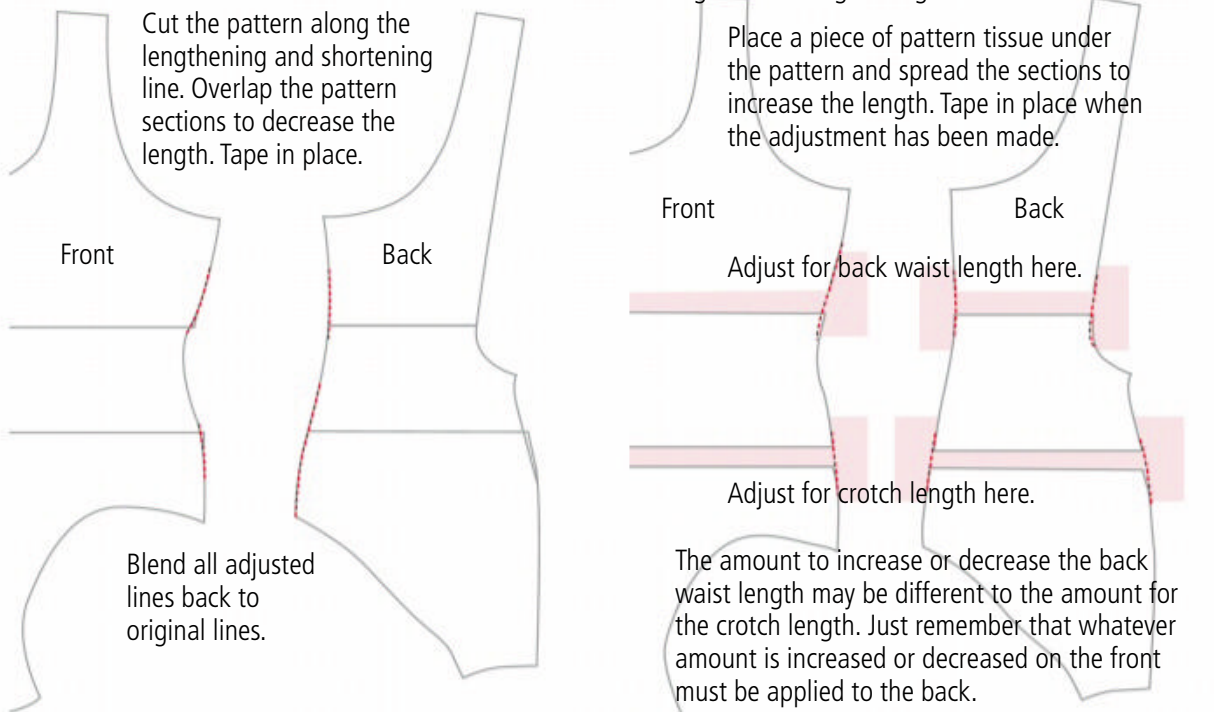


Diagram 4 – Shortening

Front

Back

Cut the pattern along the lengthening and shortening line. Overlap the pattern sections to decrease the length. Tape in place.

Blend all adjusted lines back to original lines.

Diagram 4 – Lengthening

Front

Back

Place a piece of pattern tissue under the pattern and spread the sections to increase the length. Tape in place when the adjustment has been made.

Adjust for back waist length here.

Adjust for crotch length here.

The amount to increase or decrease the back waist length may be different to the amount for the crotch length. Just remember that whatever amount is increased or decreased on the front must be applied to the back.

Diagram 5 – Crotch length measurement chart

Sizes	XS	S	M	L	XL
Crotch length*	63cm (25in)	68cm (27in)	73cm (29in)	78cm (31in)	85cm (33½in)

* These measurements are for use with Kwik•Sew patterns only.

Upper body length: Use your bust measurement to select your pattern size. Compare your personal measurement with that of the back waist length stated on the pattern envelope. Use the shortening/lengthening line marked on the upper part of the pattern. Lengthen/shorten the same amount front and back. [See diagram 4.](#)

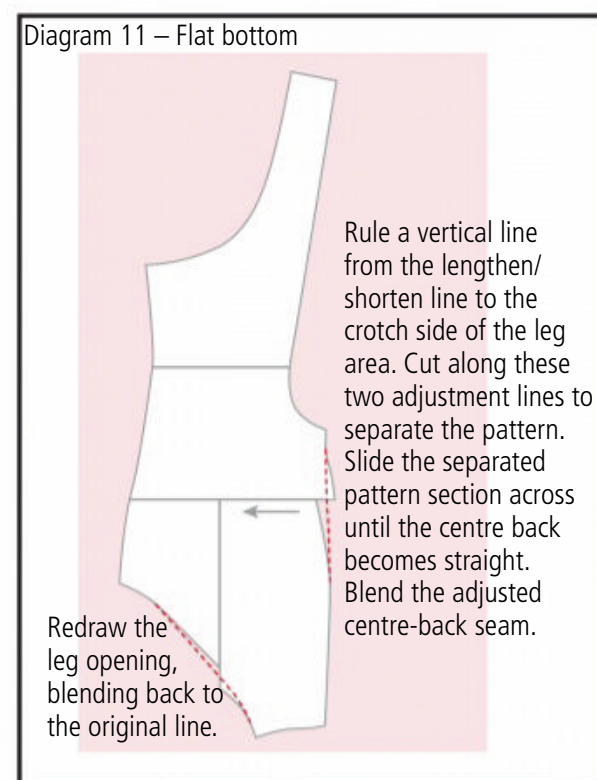
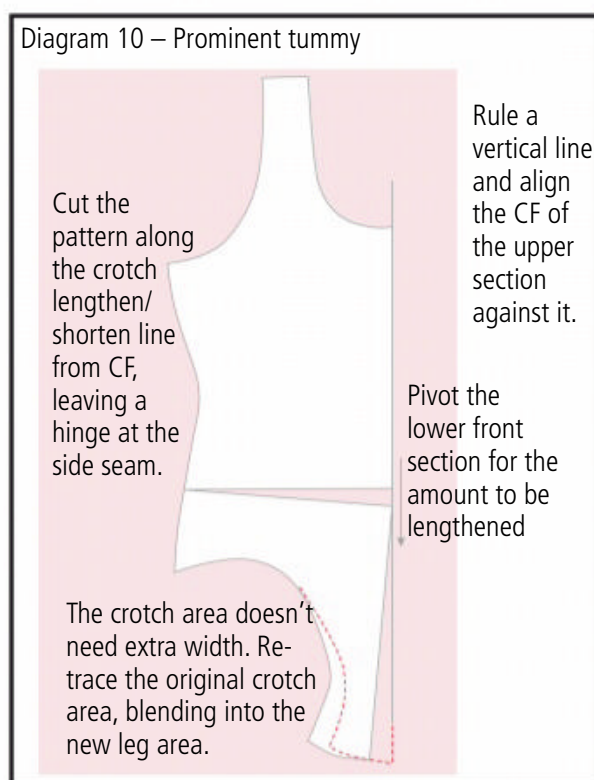
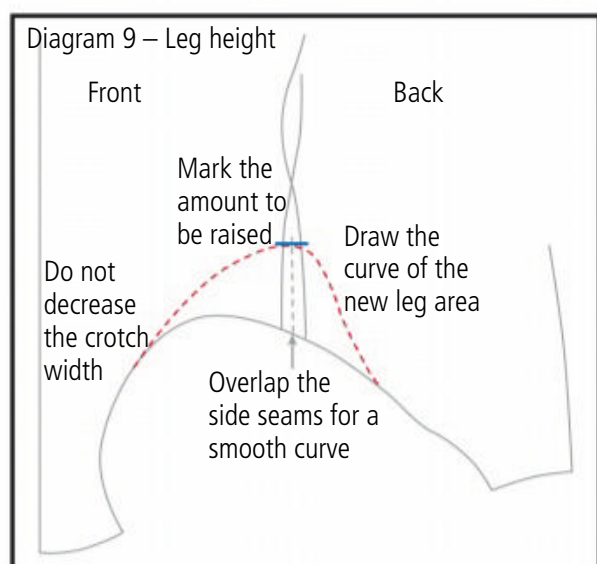
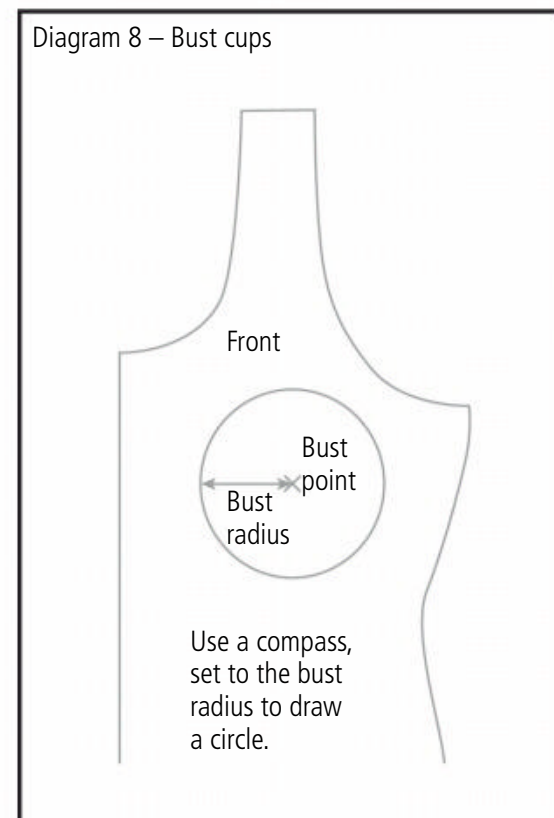
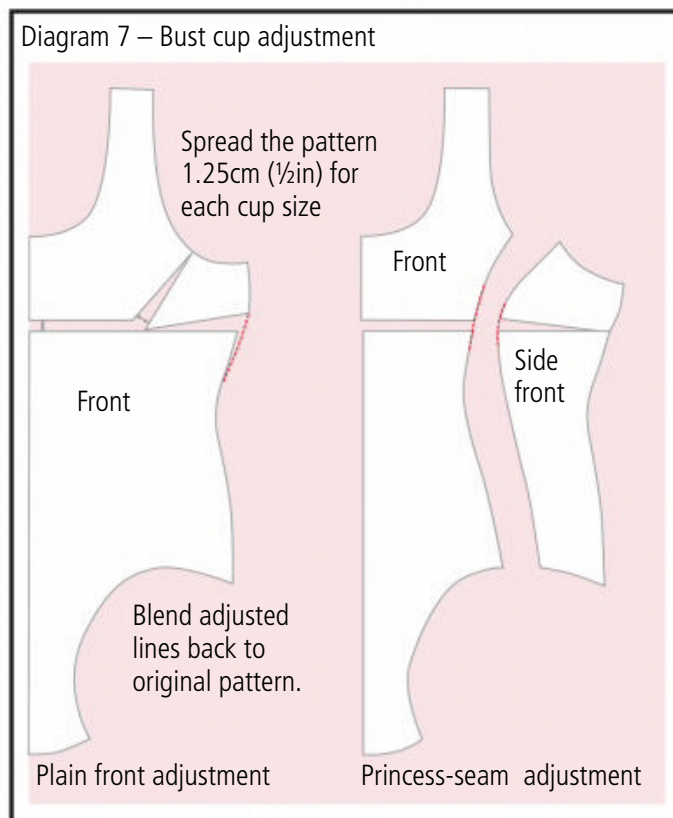
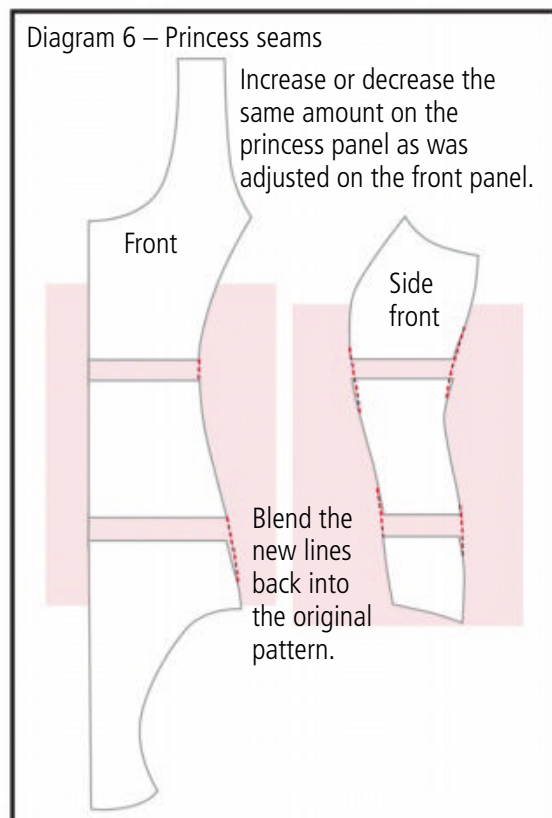
Crotch length: Compare the measurement with the measurement stated for your size, on the table below. [See diagram 5.](#) If the length needs adjusting, divide the difference by two and add or subtract this amount to both the front and back at the crotch lengthening/shortening line.

NOTE: All length adjustments (back waist and crotch length) must be made to any design or princess-seam panels. [See diagram 6.](#)

2. Bust – Generally patterns are designed for a B bust cup size. If you have a larger cup size than this, you will need to increase the bust area of the pattern. The pattern will need to be spread 1.25cm (½in) for each cup size. [See diagram 7.](#)

Bust cup support – if you require additional support or a ‘little lift’, it is possible to insert bust cups into the front lining of your swimsuit. During the fitting of the toile, point 3, try on the garment wearing a well supporting bra. Mark the bust point and measure to the point under the bust mound. This measurement is called the bust radius. Transfer the bust point to the pattern and use a compass to draw the bust radius for the position of the bust cups. [See diagram 8.](#)

3. As with any pattern alterations, you should check first before cutting into your fashion fabric. In a woven fabric, these alterations can be checked with a tissue fit. When



working with high-stretch fabrics this is not possible as the wearing ease is in the fabric not the pattern. Test the pattern by cutting a toile (a trial garment cut in similar, but less expensive fabric). You do not have to put elastic into the leg or armhole areas for the toile. Stitch the seams, then put the garment on and check the areas where the pattern alterations took place. Identify these areas by the presence of extreme sag lines or pull lines; minor lines in the armhole and leg areas will be pulled in by the elastic during the final construction. Vertical or horizontal sag lines mean the garment is too big in that area and needs to be taken in. Pull lines usually point directly to the problem and mean the garment is too small and needs to be let out.

At this point you should also be looking at the leg area to determine if the leg needs to be higher or lower at the side seam. If you have an existing swimsuit with the correct leg height, try this on over the top of the toile and mark the leg position. This will be transferred to the pattern and the leg area reshaped. [See diagram 9.](#)

If you have a prominent tummy, you may find this has caused horizontal wrinkles across the abdomen and the top of

the leg. The crotch will feel tight and the back seam will pull forward. To eliminate this problem, you will need to add extra length into the centre front. [See diagram 10.](#)

If you have a flat 'seat' there may be excess fabric in the lower back toile. Pin out the excess amount. The back crotch seam and the back leg opening will need to be shortened. [See diagram 11.](#)

If you have had to make major alterations to the pattern after the toile fitting, it is advisable to make another toile to ensure the alterations have been successful in eliminating the problems.

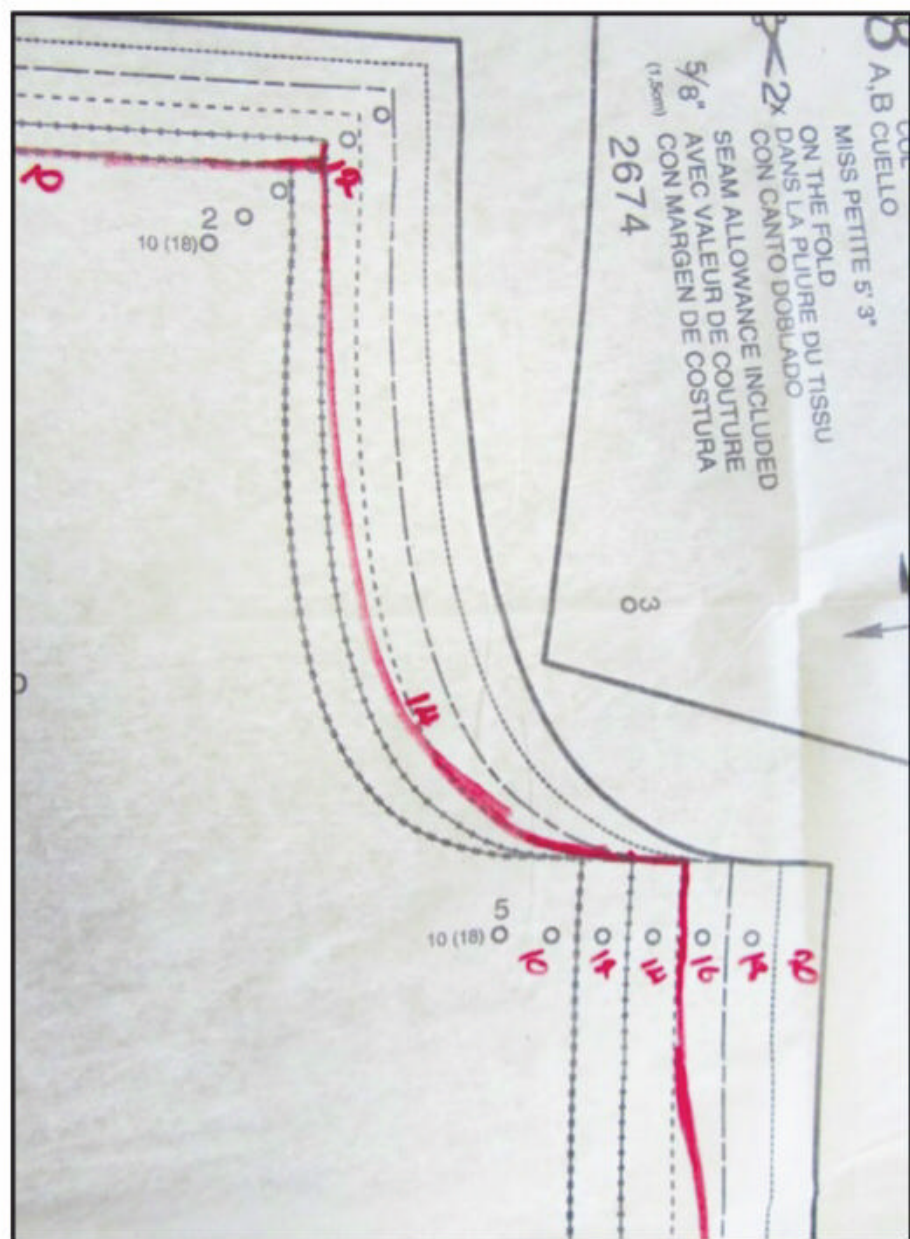
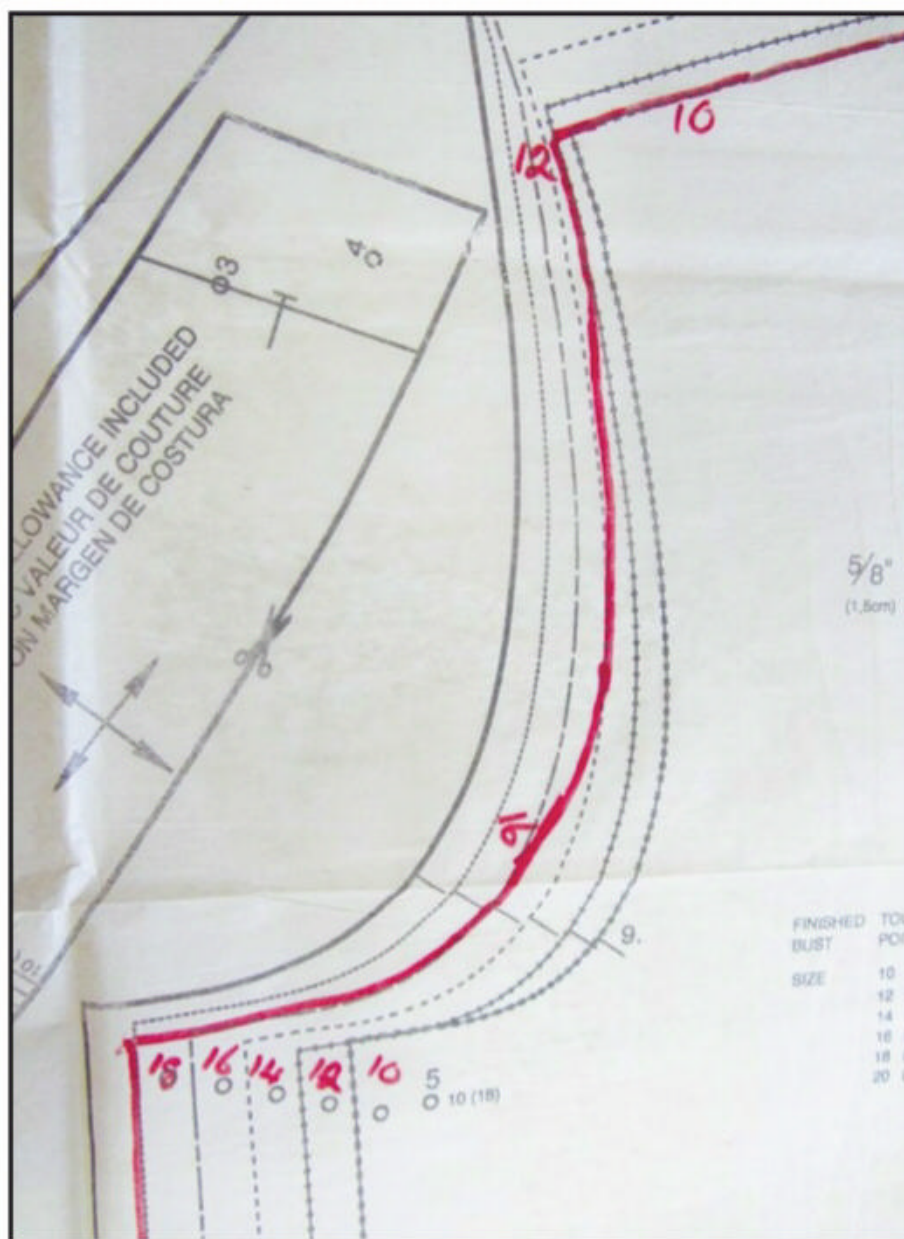
Now you have a perfectly fitting pattern, follow the pattern instruction sheet to construct the swimsuit. For success, use a 3-thread super-stretch stitch (for more information on this, consult your machine manual) on the overlocker with woolly nylon thread in the loopers and the needle (use a needle-threader to thread the needle). Use a size 75/11 stretch needle in the overlocker and the sewing machine.

Sewing

By Kerry Swan

When Kerry had two *Stitches* readers arrive at her shop from New Zealand, they told her they were 'Sewing Buddies' and they had financed their holiday to the Sunshine Coast, Qld, Australia from their Sewing Kitty. This is the story of their visit to Kerry's Fabric World ...

Buddies



Each woman started off putting \$50 a month into a 'kitty' bank account. After a short time they decided that they could buy an overlocker between them. After looking around and doing a deal with Baby Lock they found they had enough money for one overlocker each. This kitty also pays for their subscription to *Stitches* magazine. Having a sewing buddy is fantastic as you have a good friend to help during the cutting, fitting and finishing stages. The social interaction is also wonderful therapy.

After being in the shop for about an hour, I showed them my Maria Martin Pattern Drafter and how I use my basic block calico pattern, which fits me perfectly, as a guide to pattern-adjust my commercial patterns. These in-store demo garments are used to give all of our customers inspiration, as the patterns often look better made up in quality fabrics than the illustrations on the pattern envelope; it also gives us plenty of garments to photograph for *Stitches*. A win, win situation for all!

During the pattern-adjusting process, I was surprised that these 'Sewing Buddies' didn't really understand how to work with multi-sized patterns, and that no one is a ONE STOCK STANDARD SIZE. Demonstrating and explaining the process enabled the 'Sewing Buddies' to totally understand why we have multi-sized patterns.

Being five standard sizes all rolled into one unique body shape means using five pattern sizes to get the pattern to fit ME. To make things more understandable, this is how it works:

- Being a short person I use a size 10 across the shoulder line and anything on the pattern concerning the length.
- I am a size 12 across the shoulders so I extend the size 10 shoulder out to the size 12.
- Most patterns are made for a B-cup size and I am a C-cup. I come down the armhole shape and extend out to a size 14 at the front underarm. I use the size 14 for the bust-dart and the back pattern is a size 12 in width.
- I have Type 2 Diabetes so I carry most of my weight around my waist. I use a size 16 waist and then back to a size 12 at the hip width.
- Being short I use a size 10 in the crotch length and a size 8 in the leg length and hem circumference.

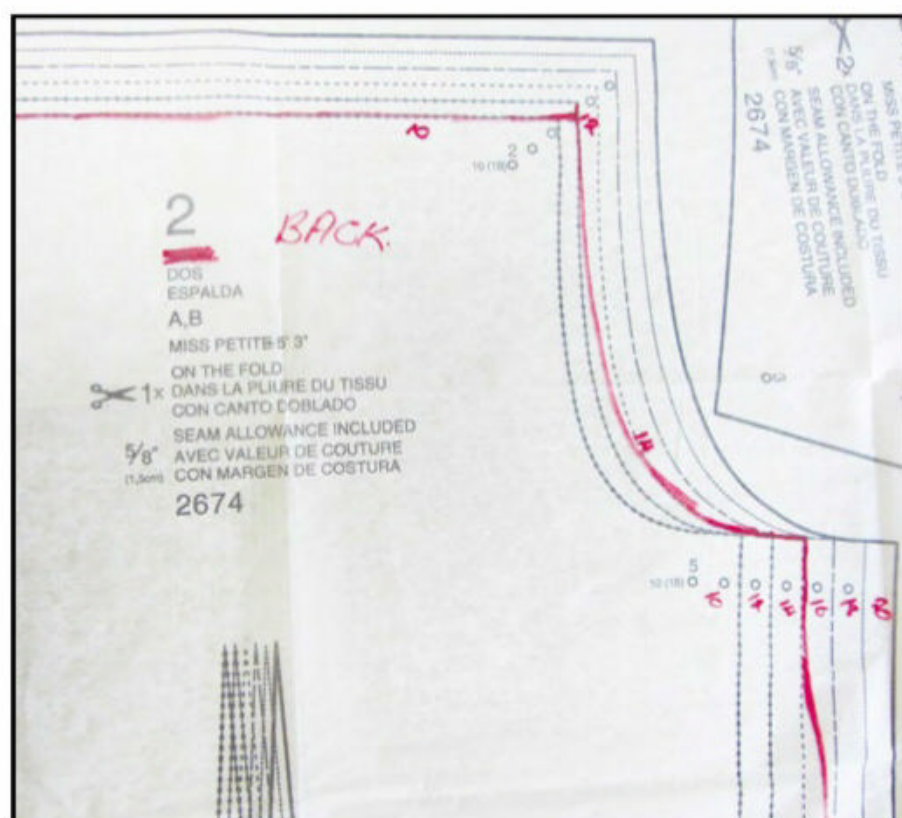
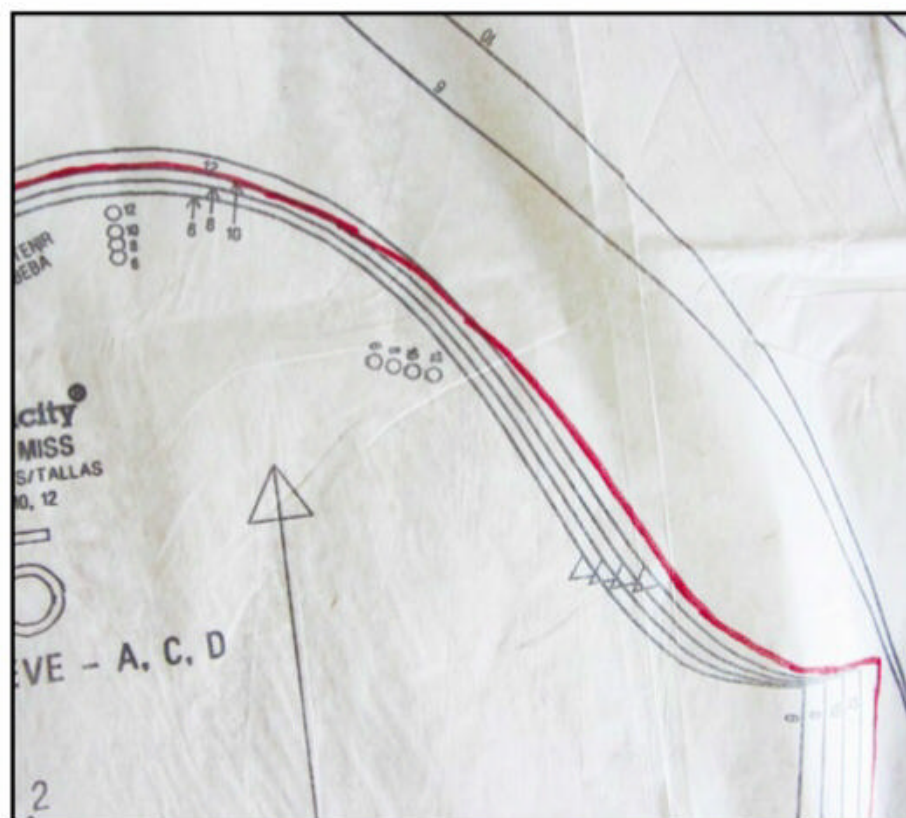
Are you a multi-sized pattern person? The chances are pretty high that you are. When you try on a ready-to-wear garment and the garment fits you in one area and it doesn't fit in another, then you are a multi-sized person as well. With this in mind, next time you are making a new garment, take a look in the mirror and recognise where your figure is not to the standard size you normally make. Check your measurements against the pattern and trace off the pattern, going from one size to another where needed, blending the seam lines as you go. After all, sewing is all about getting a pattern to fit you before you cut out your quality fabrics.

Over my many years in the industry I have found women purchasing pattern after pattern trying to get a one to fit.

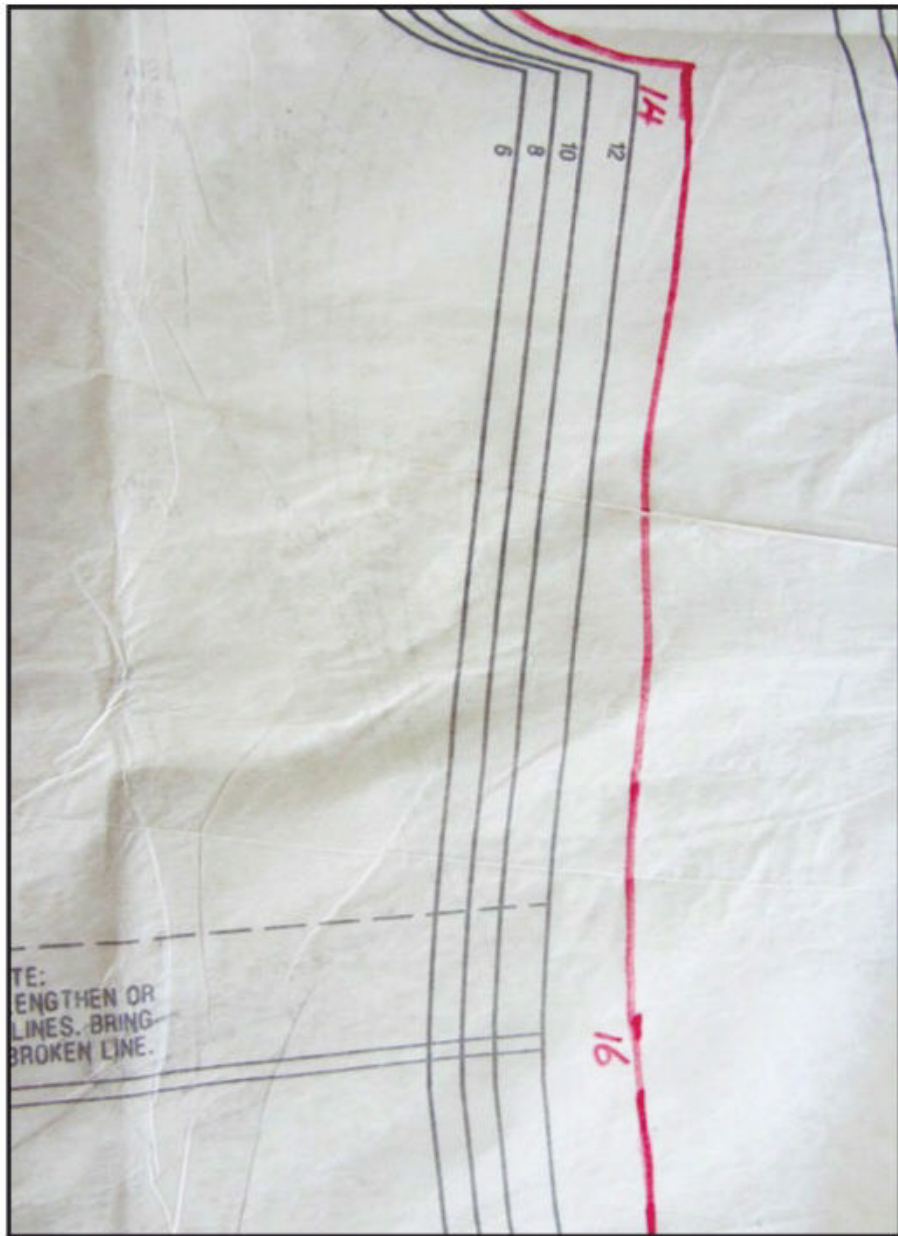
I say, "Hold on one minute, you are probably not a stock standard pattern size. Let's take a look and we will discover where you are one size in some areas and another size in another area." I suggest that they select a pattern that they like, and that is suitable for their body shape, start working on that pattern to get it to fit first and then cut out the fabric. Even test-run the pattern with calico initially and then use the calico as the master pattern. Once you have a master pattern you can adjust the design to give a different look every time you use it. It doesn't even matter if you use the same pattern each time, the fabric will make the garment appear different, it fits you perfectly and is comfortable – you are the only one who knows you use the same pattern. You can even give this calico master pattern to a professional dressmaker and say, "just make it up for me as I know it already fits." That will make her happy and save you money in fitting fees.

After this discussion and demonstration, suddenly the light bulb over our 'Sewing Buddies' heads flicked on and they understood what I was talking about. Their self-confidence suddenly changed and a lot of their fitting issues flew out the window. They found they got an instant need to purchase lots more fabrics, which we bundled up ready to be posted to their home addresses; this saved a hefty bill at the airport for excess luggage and any angst from their husbands that may prevent them from traveling again. Some husbands do get jealous of the amount of time we spend with our sewing machines.

Well, after a quite substantial fabric frenzy the 'Sewing Buddies' left the shop with very big smiles on their faces and couldn't wait to get home to open up their parcels. The other thing the 'Sewing Buddies' were excited about is the fabric mail-ordering information and links to our website so they can see the fabrics ID Codes, colours and the size of the prints of the fabrics we have in stock for future ordering. Their comments were, "Thank you so much Kerry for spending all this time with us, you've made us feel more confident with our sewing and solved a huge amount of our



Perfect Fit



sewing challenges. I think we can say you have yet more HAPPY customers!"

If you need some personalised one-on-one time with me, I charge \$50 per hour and we cover the issues that you need to work with. I am happy and willing to help you, or see if you can get yourself a sewing buddy.

Bye for now and happy sewing, girls.

Kerryn Swan 'The Doctor of Dress'

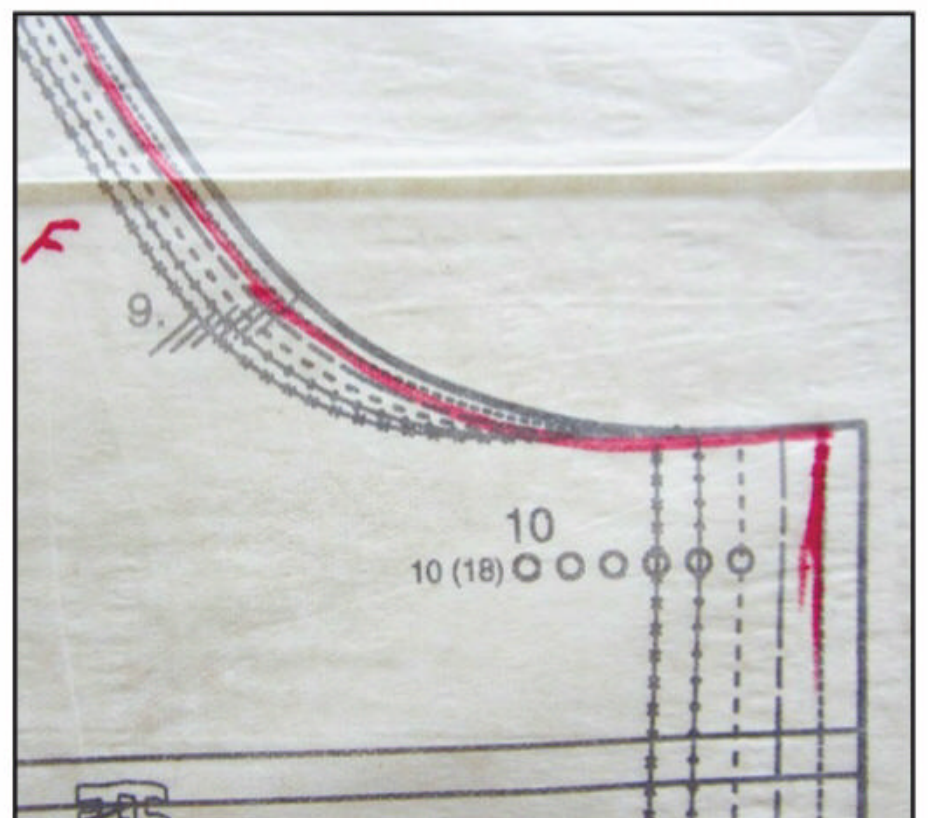
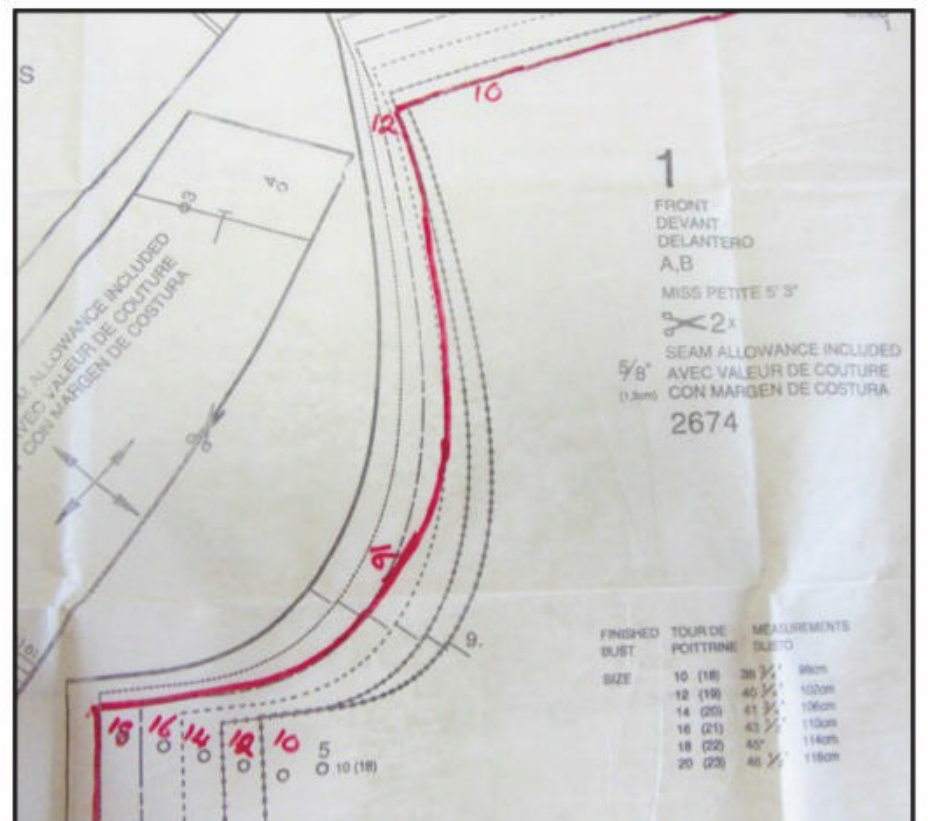
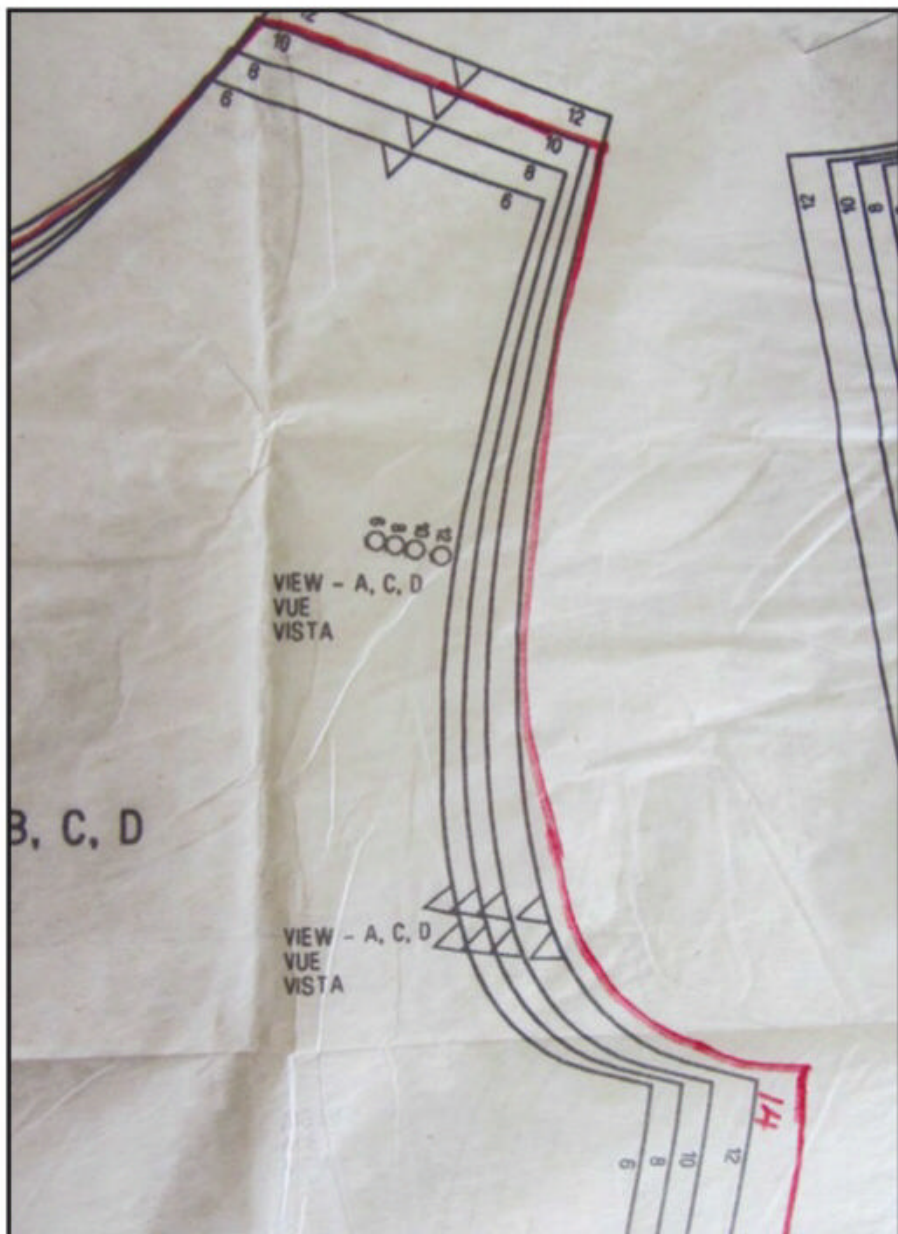
Kerryn's Fabric World

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Website: www.kerrynsfabricworld.com



Say **YES** to the DRESS ...

Latest Pattern Trends
By Eddi Frantz – Vogue

... especially when it flatters your form with simple, streamlined lines, soft fabrics, rich hues and artful prints.



All patterns this page: TODAY'S FIT
by Sandra Betzina.

V1390: Loose-fitting, pullover dress has neckline variations, self-lined yokes, bands and sides, no side seams and bias armhole facings. With optional lining or front tucks (not shown). For linen, silk, cotton stretch wovens, knits, soft leathers or suedes.

V1391: Dress in two versions (other has longer skirt with bias hem band), has close-fitting, shaped, dropped-waist bodice, bias skirt front and back, and skirt sides cut on crosswise grain. Also includes detachable, bias, pleated capelet (not shown). For charmeuse, crepe de chine, stretch silks, or stable rayon crepe. All styles this page, Misses' sizes: A – J (see pattern package for more details).



A Balancing Act – *the Hourglass Figure*



Compiled by Lynn Cook

Thinking about an hourglass shape conjures up thoughts of the curvaceous femme fatale, the hippy, busty woman of the fifties – the shape we once vied for yet one that modern time negates. Current fashion dictates reed-thin silhouettes that defy the laws of sustenance, leaving our poor hourglass ladies out in the cold as far as figure-balancing garments are concerned. Using modern themes and fashion-conscious silhouettes this article takes a look at how our hourglass sewers can survive the current designer trends with simple planning and a few minor pattern adjustments.

Determining your shape

Before we begin dissecting the hourglass figure. You can analyse your body by using the measuring techniques and diagrams described below.

Measuring the Body

While in your underwear, measure in inches across the width of your shoulders, waist and hipline (or thighs if wider than hips), do not measure the circumference of these body parts. To simplify measuring the waist, tie a ribbon or twill tape at the exact location of this body part. See [diagram 1](#). Once you have these three separate measurements in inches, divide each by 2.5. This will give you a smaller number that is in centimetres. These three smaller numbers can now be used to plot your life-size body onto a standard sheet of paper. See [measurement chart](#).

To plot your figure onto paper, mark a centre line on the page. At the top of this line, draw in a horizontal line centred to the vertical line. Draw in two more horizontal lines 3cm (1½in) apart. Starting with the shoulder width, centre the measurement on the top line, marking a point at each end. Do the same for the waist measurement on the middle line, and hip measurement on the bottom line.

A great shoulder and neckline, combined with a wrap dress, is a stunning way to show off your curves.



Diagram 1 –Tie at Waist

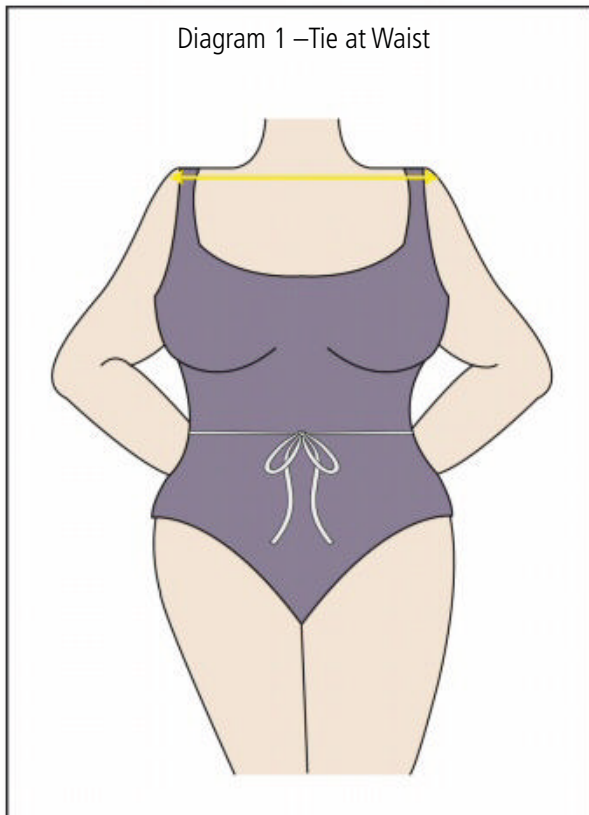


Diagram 2 – Subtle Hourglass

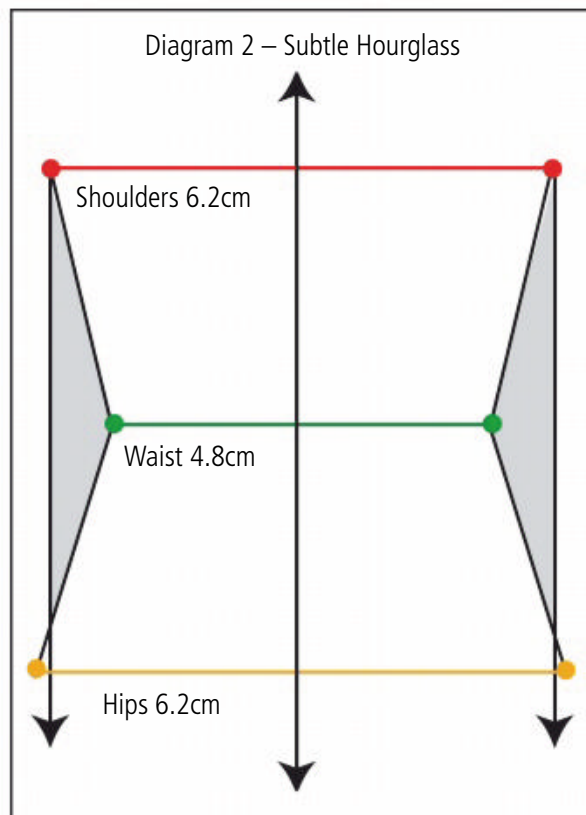
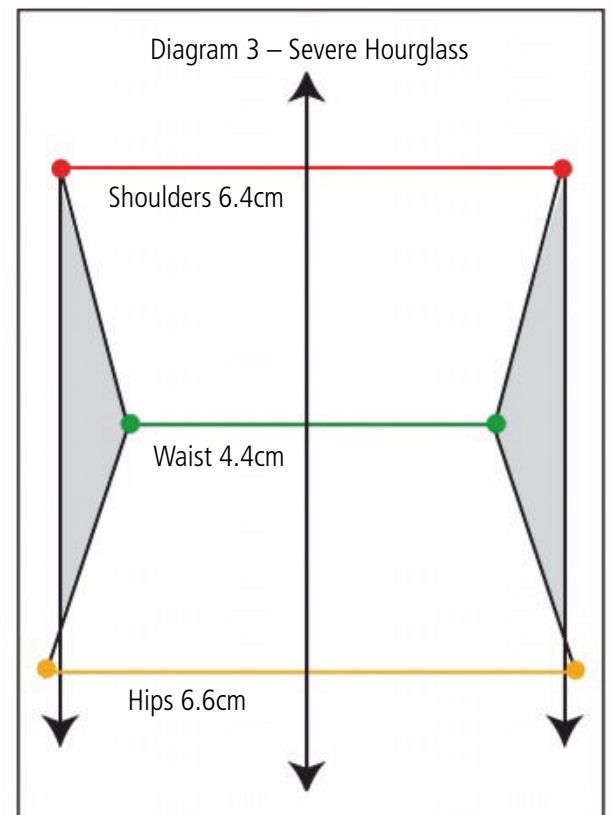


Diagram 3 – Severe Hourglass



Measurement chart

Shoulders: 15in
 $15 \div 2.5 = 6\text{cm}$

Waist: 13½in
 $13.5 \div 2.5 = 5.4\text{cm}$

Hipline: 15½in
 $15.5 \div 2.5 = 6.2\text{cm}$

Draw a vertical line down from your shoulder width then compare the waist and hipline width to the shoulder width. You should be able to see if your hips are wider or smaller than your shoulders. Join the points to show your waistline curve in relationship to your shoulder and hip width. If you are an hourglass shape, you will find that there is a strong visual curve between the three main body parts. Some individuals will have a subtle hourglass curve while others will have a severe hourglass curve. See diagrams 2 and 3.

NOTE: While all the information in this article will be helpful to both these figure types, the severe hourglass will be examined in more detail – as always the extreme of any figure type needs the greatest amount of assistance.

Styling guidelines for the hourglass curve

The severe hourglass will have a very strong waistline curve, is often short-waisted and long-hipped with a fuller than standard bust-cup. When an individual has a very small waist, this can make the hipline appear much larger than it actually is because the human eye naturally seeks the smallest body part, comparing it to the largest. The larger part becomes exaggerated due to the illusory comparison of the human eye. The longer hipline and short waist can give the impression of a shorter leg length and the fuller bust can soften the shoulder line. When styling designs for this figure type, these illusory effects must be taken into consideration.

The best way to balance a severe hourglass curve is to soften the fashion lines between the bust, waist and hipline. This can be done in several ways, depending upon other body characteristics and current fashion trends. Popular fashion garments like the wrap top, the wrap dress and sarong skirt provide soft waistline fullness, which gently blends the upper torso with the lower torso. When using 'soft subtle fullness' at the waist, it is important to avoid dramatic fullness on the hipline as this will only serve to emphasise this curve. Select a design with a sleek hipline silhouette to help elongate the figure for a better balancing act. The choice of fabric will ultimately

determine the degree of success of these styles; however the blending of the curves is important and achievable by using soft, subtle fabrics that hang in fluid lines, such as crepe-like knits, slinky knits, soft georgettes, challis and rayon. Polyester fabric that is very soft can work beautifully since it is made from micro-denier yarns giving the fabric fluid drape. Wearing fabric volume at the waist and a good strong shoulder line will balance the overall look. Check the shoulder shape of all designs, looking for a structured finish or bolster with a beautifully shaped shoulder pad.

In some cases the subtle fullness at the waistline will not help to balance the severe hourglass shape. This is particularly true in the instance of the short-waisted, short-hipped and shorter-than-average silhouette. Not only is it important for these individuals to soften the waistline curve but they must also attempt to elongate the figure at the same time. The basic rules of continuous colour apply at all times, combined with the 'soft square' waist.

A 'soft square waist' is created when a design line bypasses the waist slightly, ending on the high hipline. The garment may or may not have some subtle shape created through seamlines or darting. The best result occurs when the top and bottom half of the garment are similar colours, if not the same fabric. The

Figure Focus

bottom half of the garment should be styled simply, without too much fullness in and around the hipline curve. When this fashion statement is combined with continuous colour, including a tonal effect with hosiery and shoes, the figure will be elongated and more balanced.

If you prefer a fabric with a crisper finish such as lightweight linens and cottons, then this styling will suit not only your figure but also your fashion taste.

Soften the hourglass figure with fashion lines between the bust, waist and hipline.

Finally, don't forget the best way to balance any figure ... your face! Frame the face with beautiful necklines and a good strong shoulder for an illusion that works wonders for all figure types. Even if your shoulder line is a standard width, don't hesitate to extend the shoulder or at least square it up slightly with moulded shoulder pads.

Pattern size selection

The main fitting concern for the hourglass figure is the waistline area of the garment. you will probably find that if the garment fits your waist it will be too tight in the hipline and vice versa. Solving this problem for the subtle hourglass is fairly easy; you simply buy the pattern to fit either the bust (tops) or the hips (bottoms) and alter the waist area of the garment.

For the severe hourglass, it is not quite this straightforward. Generally, if you buy to fit the hips, the waist is far too large and altering in the traditional manner distorts the fashion look of the garment. It is recommended in this instance that a pattern size between the hip and waist measurements be purchased to give a more balanced adjustment with less distortion to the fashion statement. For example: the individual's hips measure 98cm (size 14) and the waist measures 65cm (size 10) – the individual should purchase size 12 (waist 67cm and hips 92cm) increasing the hip and decreasing the waist as required.

Pattern alterations for the hourglass

The Bust: There is a reasonable chance that the hourglass figure will have a slightly fuller bust than allowed for in the paper pattern. The paper pattern has a standard fit for a B-cup so, if the individual is fuller than this, an adjustment will be required. Minor adjustment to the bust area can be done for a C-cup fitting without extensive slashing and pivoting of the paper pattern. To add in up to 1.5cm ($\frac{5}{8}$ in) to each side of the bust, simply extend the front side seam under the armhole out by 1.5cm ($\frac{5}{8}$ in), tapering it back in as quickly as possible. This adjustment must be done in the same manner to the front sleeve cap. See diagram 4. This technique is not suitable for the bust where amounts greater than 1.5cm ($\frac{5}{8}$ in) are required. To alter the bust for larger amounts the slash-and-pivot method should be used.

The Waist: The waist can be adapted with ease for the hourglass figure. It is simply a matter of determining the reduction amount then dividing it by the number of seams and waist-fitting darts in the garment. Each seam and dart can be reduced gradually by the required amount. Please remember the adjustment amount will be less distorting if a pattern size in between your body measurements is purchased. See diagram 5.

The Hipline: This is also easy to adapt. Again, determine the adjustment required. This is done by measuring your body plus wearing ease, then comparing this to the pattern's finished measurements. Any adjustment should be divided by the number of seams within the garment (excluding the centre front and back), then added on to the hipline area and gradually blended back into the original



A strong hourglass shaped pattern exaggerates a severe hourglass.



Diagram 4 – Adjusting the bustline by a maximum of 1.5cm

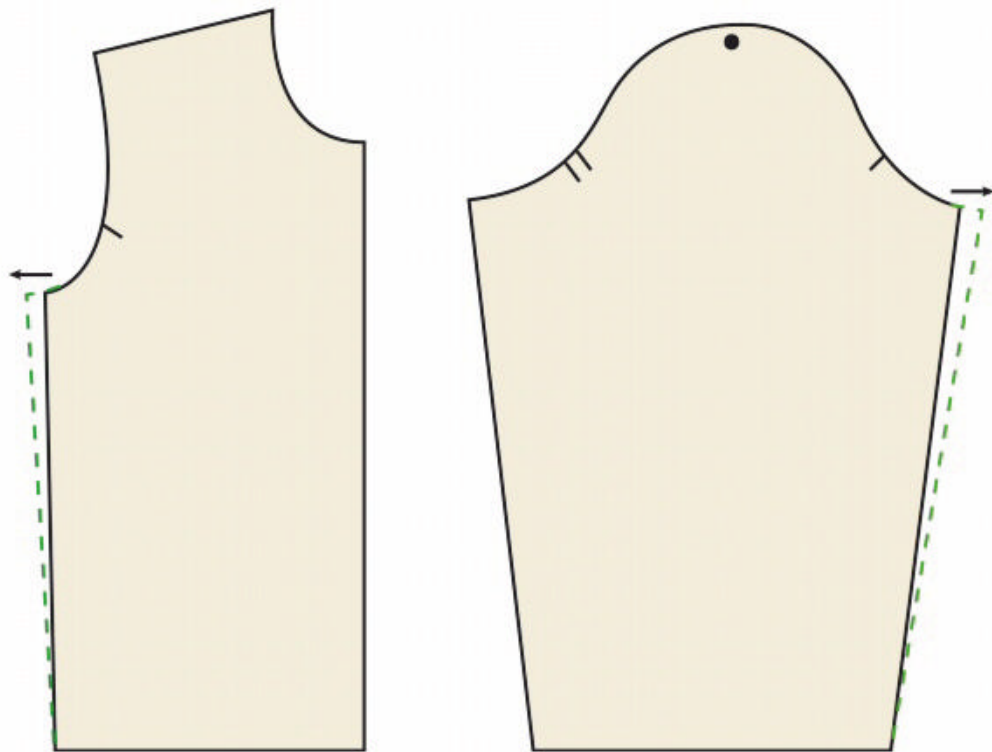


Diagram 5 – Reducing the width of the waist

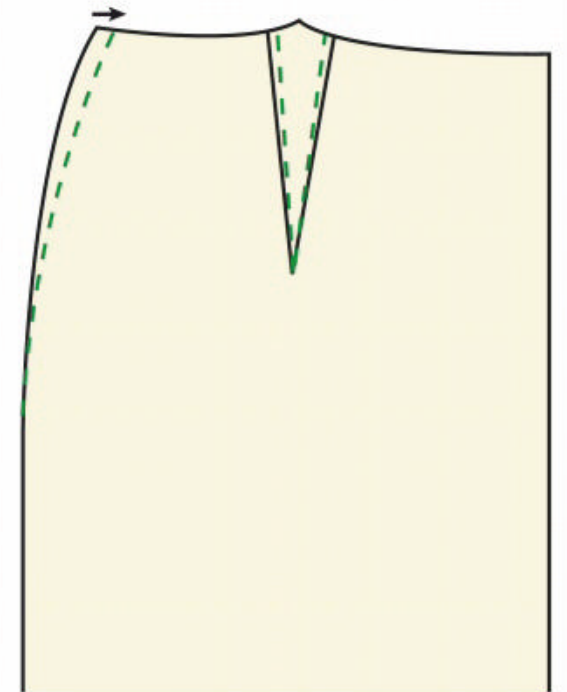


Diagram 6 – Minor hipline adjustment



Diagram 7 – Box-and-slide technique for large adjustments

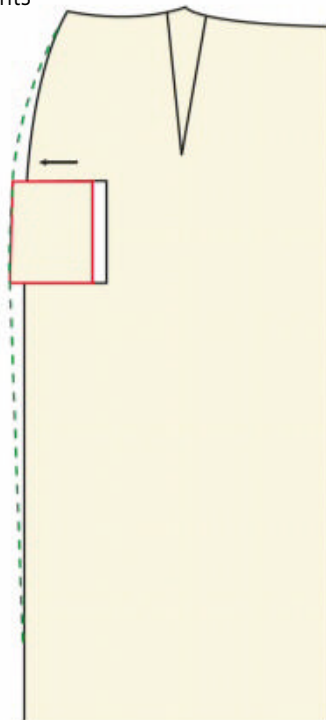
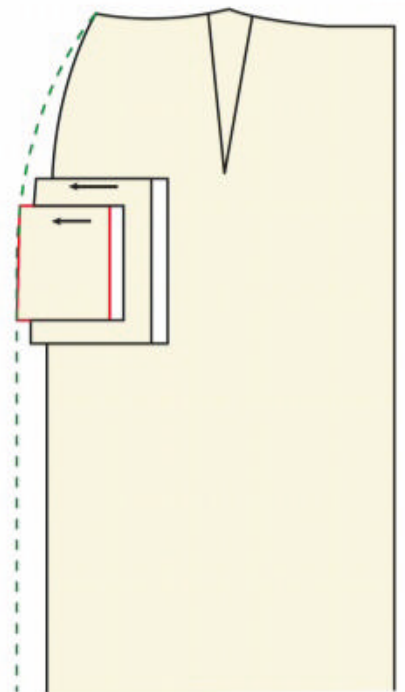


Diagram 8 – Multiple box-and-slide adjustments for larger adjustments.

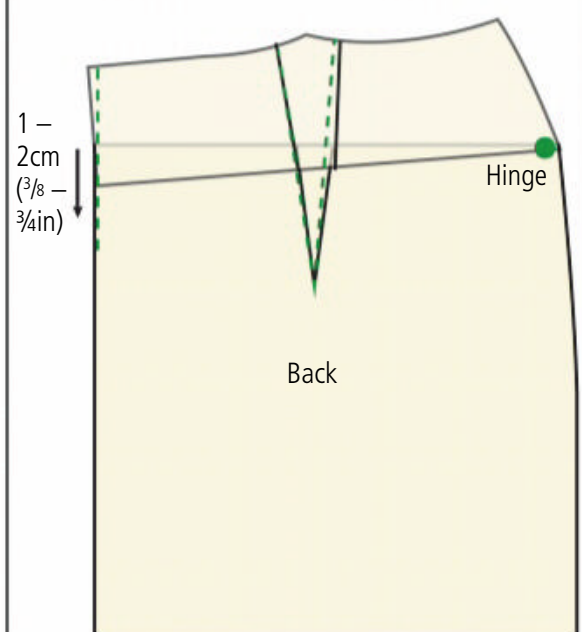


seamline. We do not alter the centre front and back seamlines, as these should remain straight so that the pattern piece grainline is not altered. See diagram 6.

If you need to add more than 1.5cm ($\frac{5}{8}$ in) to each hipline seam, you should use the 'box-and-slide' method to adjust your pattern. This method allows you to add in a greater amount of ease with less pattern distortion. Simply box out the area to be adjusted, slide out then blend in the outer edges of the box to the original seams of the pattern. More than one box can be used to add greater amounts of adjustment. See diagrams 7 and 8.

The Swayback: There is a high probability the hourglass figure will have a swayback curve. This is repaired by slashing into the centre-back seam of the paper pattern below the waistline curve, creating a pivot point at the side seam. The upper pattern section of the cut is moved downwards by the required amount (generally between 1cm and 2cm [$\frac{3}{8}$ in and $\frac{3}{4}$ in]) to eliminate the 'swayback buckle' without changing the waistline shape. It is always important to move the upper piece downwards to avoid changing the grainline of the bottom section of the garment. The soft fullness at the waist or the 'soft square' waist suitability camouflages the presence of a swayback curve. See diagram 9.

Diagram 9 – Swayback adjustment.
1 – 2cm ($\frac{3}{8}$ – $\frac{3}{4}$ in)



Know Your Knickers

By Dearne Natoli of Booby Traps

It can be a sensitive topic, I know! Some briefs make you yearn for the end of the day just so you can whip them off and slip into your comfy PJs. Others ensure your need for archaeological retrieval several times throughout your day, with your only hope that no-one saw you when you went in to sort the 'problem' out!

Although styles of briefs are definitely a personal choice, sometimes the knickers we like will not suit our shape or size. In addition to that rule, certain outfits will fit specific styles of briefs much better than others. Choosing for your shape is very important as this leads to comfortable well-fitting knickers. So, with so many different styles of briefs on the market, how do we choose appropriate knickers for our body type and needs?



Some styles will enhance body shape. Shapewear is often used to smooth lines and decrease a dress size. There are also knickers on the market to provide you with a little extra in the 'booty', allowing people with a flat posterior to achieve a nice curve. You can also get briefs that are made to lift and boost your assets in that area. The construction of briefs is clever and complicated at times. So let's talk about fabrics, patterns and technique.

Fabric Choices

There are quite a few options on today's market. Haberdashery has improved greatly over the decades and we have a lot of choices now that stretch fabrics and stretch laces are available. Bless the ages and give thanks to spandex! Most of today's options are created with 'stretch' or spandex, but we are not limited to that and patterns can also accommodate non-stretch fabrics and laces. Here are some options:

Lace – Laces are used extensively and can be sweet or sexy, depending on the look you wish to achieve. Stretch laces in particular are widely used as they are easy to work with and comfortable to wear. When using rigid lace it is important to use it minimally as it needs to be placed in appropriate areas of the briefs to allow stretch and comfort. Rigid laces are a great option when creating control briefs. Simply use the rigid panel in the tummy area and you will have instant firm stomach support!

All-over laces are also a great option, and are used often for larger sizes. Although, please don't let it stop you if you absolutely love a 15cm (6in) lace and it doesn't fit the pattern, simply zigzag it together and you will have a lovely wide lace to work with!

Fabrics – Fabric choices are quite plentiful. Favourites are cotton/spandex and poly/cotton/spandex, Lycra®, tricot, stretch mesh and elastane or Powernet. Cotton/spandex and poly/cotton/spandex are still favourites for knickers. Modal and bamboo blends are also widely used as they have a lovely breathable quality and have great health benefits.



Lingerie Lycra® is fabulous as it creates a lovely slimline look without a bulky finish. These fabrics are somewhat difficult to work with as they are often slippery and can be difficult to manage, but they will produce a lovely result and can be used widely across briefs patterns. They also look lovely underneath laces.

Tricot is an old favourite for some people. As one of the first stretch lingerie fabrics invented, it was widely used through the 1950s. A one-way stretch allows it to be used across most briefs patterns. It is fine and nice to work with, but does not have the stretch that poly/cotton/spandex or Lycra® does.

Stretch mesh is a fun fabric to create sheer and cheeky knickers! Although some may not find it fun to sew with. It is very soft and fine and can be frustrating to manage for sewers without much stretch experience.

Elastane or Powernet are fabulous to use when wanting to achieve a control brief or shapewear. They are firm and lovely to sew with. The results can be beautiful and a great tip here to make your Bridget Jones knickers sexy is to use a nude Powernet and overlay with a lovely stretch lace.

Woven fabrics such as silks, polyesters and velvets are still used and need to be applied with the same rules as rigid laces.

Elastics and finishings

This can be the most challenging part of brief-making as the rules will change depending on the quality and 'weight' of the elastic you are using.

So, how do you select the appropriate finishing elastic for your briefs? There are quite a few options on the market and the choices you make will depend on the pattern you are using. Some patterns will offer a few elastic options, others will not. It is important to remember you can get around this. Here is a great tip: When using older patterns, simply remove the seam allowance and you can use folding elastic as your finish. Just remember to check the gusset width as well, as older patterns are quite generous in that area.

Here are some elastic options:

Facing elastics, also known as Picot Elastics, are a fabulous product to use in brief-making. The facing elastic is the elastic with the 'fancy' edge. Patterns will have a seam allowance when using this form of elastic finishing. It is a firm and pretty way to complete your briefs and get a great fit.

Folding elastics are an effective and simple way to finish your knickers. Some of you may be familiar with this product in t-shirt making, slips and camisole construction. It is as it sounds, an elastic that you can 'fold-over' to finish both the inside and the outside edges of the garment. Available in several colour options and relatively simple to sew with, it is a favourite in lingerie and brief making. A simple zigzag will ensure a seamless and comfy fit for brief-making.

Swimwear elastics are now a popular option when wanting a 'no-fuss' finish. It is slightly more advanced an application,

Technically Speaking

but allows the sewer to turn over the elastic, showing nothing but the lace the briefs are constructed in.

How do I measure the length of elastic to know how much I need to use?

This can be difficult as it will depend on the quality and 'weight' of the elastic. The general rule is to take your waist measurement and reduce this amount by 15%. This will work in most cases if the facing or folding elastic is of a standard and good quality. On occasion, you may purchase a heavy-weight or thicker profile elastic and 10% is recommended. Alternatively if you are using lightweight or folding elastic 20% is recommended. For the leg area, it is best to use the pattern's recommended quantity and sew it together and check the fit prior to attaching it to the briefs.

When attaching elastic to knickers it is important to use the stretch and relax method. We like to use the half and quarter method. Pin the elastic to the knickers at the half-way point and then in between so you get the quarter point. Personally, I like to shift the quarter points marginally to allow more elastic in the back as I believe it gives a better fit though the posterior.

Finishings

Don't forget your 100% cotton fabric for your gusset. This can be integrated into the crotch pattern pieces or overlaid in a zigzag method to keep a lovely lace edge if the pattern requires it. On occasion, craft lace or stretch trim can be gorgeous when finishing leg areas without elastic. And let's not forget a lovely bow for the final professional and finishing touch!



Summary

So, when selecting or making your knickers, there really is no general rule. From observation, most curvy full-figured people generally opt for high-cut briefs, bikini briefs and cheekies. Brazilians also minimise bottom size visually, as they create a 'half' effect to the eye. Although not every body type will enjoy the comfort of a Brazilian brief. High-cut briefs will visually create a longer line for the legs. Tall, slim people generally suit boyleg, cheekies, hipsters or low-leg briefs.

Full briefs and control briefs seem to work well on most shapes wanting that vintage or shaped look, and often full French knickers are a preferred taste and work well across the different body types as they create a fun and flirty appearance. Strings are a must when wearing fitted clothing as they eliminate knicker lines.

The choice is yours! Don't let the marketplace limit you. Yes you can re-create your favourite pair of knickers! Yes you will go shopping without the urge to remove your 'wedgie' and yes you can create boutique briefs at a fraction of the cost!

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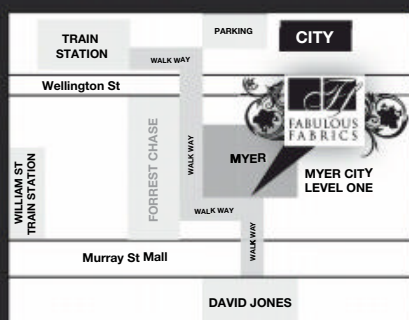
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Cover Ups!

By Wendy Gager for Knitwit

It might be summer in Australia at present, but that doesn't stop it getting cooler in the southern or the mountain regions after sundown. So, Wendy from Knitwit has created these charming tops using fabrics that are lightweight, breathable and easy-to-sew.

A stylish cape/poncho that is flattering to all body shapes – great as a cover-up on cooler days or nights when wearing something 'skimpy' underneath. The fabric is lightweight and feels wonderful next to your skin.

Fabric: Rechelle Boucle Knit, polyester/acrylic/wool, colour: Silver/Grey, 150cm wide, \$22.95m.

Pattern: Burda 6992





Above: This is a really versatile blouse pattern to also wear undone with a black camisole underneath. Don a belt and wear with black pants and you have one really smart outfit to take you through the different evening temperatures.

Fabric: Alberta printed stretch cotton, cotton/spandex, colour: Black/Bronze, 140cm wide, \$14.95m.

Pattern: Kwik•Sew 3620 view A (minus the waist tie).

Below: A great flattering style to suit all shapes and sizes. A perfect cover up that will take you into the cooler seasons, making it a must-have jacket for your wardrobe.

Fabric: Rechelle Boucle Knit, polyester/acrylic/wool, colour: Biscuit/Brown, 150cm wide, \$22.95m.

Pattern: Kwik•Sew K4029 view A



Fabrics and patterns are from Knitwit

Contact: Wendy Gager, Shop 4/142 Stirling Highway, Nedlands, WA 6009.

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 **Henry Glass & Co.**

Easy answers

What to wear when it's getting warm and you want something not so stitched-up? In casually relaxed separates cooled with white, the answer's easy...



M6970 'EASY' SHIRT, TOP AND SKIRT (main image): Loose-fitting shirt and fitted pullover top have side slits. Skirt has elastic waist and side pockets. Pattern also includes elastic-waist tapered pants/shorts. For lightweight wovens such as cotton blends, linen, challis or chambray.

M6971 'EASY' TOP AND PANTS/SHORTS (inset): Top has back yoke that extends into sleeves, back pleats and attached tie ends. Semi-fitted, straight-legged pants have elastic waist. Pattern also includes a tunic/dress. For lightweight wovens, such as cotton blends, linen, challis or chambray. All styles this page, Women's sizes: 18W – 32W.

B6065 'FAST & EASY' LIFESTYLE

WARDROBE: Pattern includes jacket, top, dress, skirt and pants. Loose-fitting, unlined jacket has shaped band, front, back and sleeves cut-in-one, sleeve openings, and no shoulder seams. Fitted, pullover top or dress is close-fitting through the bust. The wrong side shows on the shaped hemlines of the jacket, top and dress. Close-fitting, below-waist skirt or tapered pants that feature back jeans pockets have elastic waist and stitched hems. Designed for two-way stretch knits such as jerseys. Pants also in stretch wovens. Misses' sizes: XS (4-6) – XXL (24-26).



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DOWN

It's a Wrap!

By Lynn Cook

A wrap is a really handy little item to have in your wardrobe for the summer months - great to put on after a shower, getting out of the pool or just hanging around the house. But ...

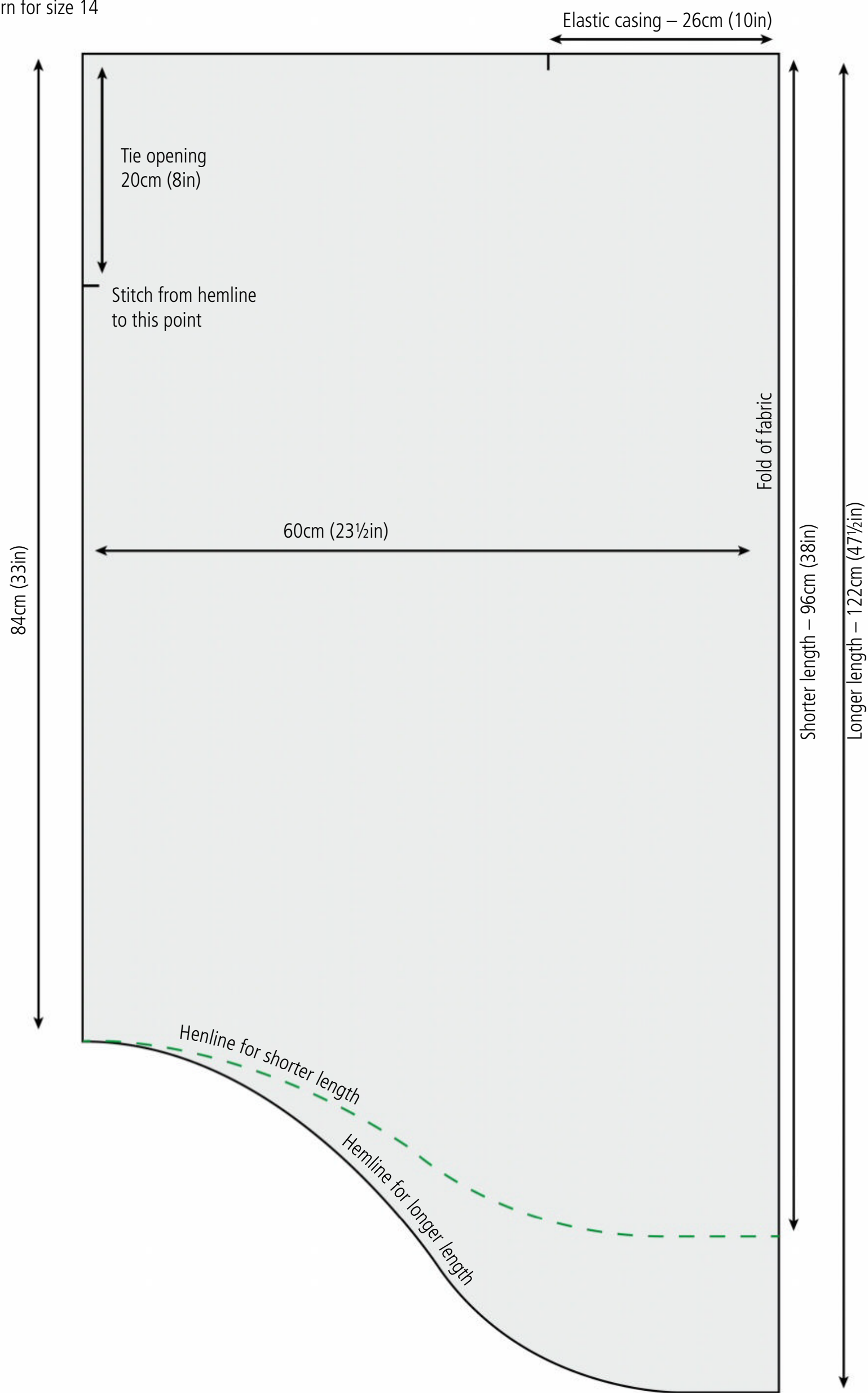
And there is a but ... because you can never get one when you want one in the right colour, size or shape. So here is a pattern that, if you are all set up in the sewing room, you can make in less than half an hour as there is only one seam.

This pattern allows for a size 14-16 in both long and knee length. You can grade up or down to suit your size. The secret to this pattern fitting across two or more sizes lies in the ties at the front and to making sure the split in the upper front is deep enough for tying the fronts together firmly around your body. If you want more firmness around the bust line then you lengthen the split to adjust. If this seems confusing stitch up the front seamline and you will see what I am talking about; you need the longer split to tie the two front extensions together.

So, go find your fabric, preferably cotton or voile, and get to it. You will love making these wraps and want to live in them all summer.



Wrap pattern for size 14



Behind the Seams

Every issue we present the latest in fabric trends, but how often do you look at those luxurious fabrics and wonder what pattern styles would be suitable for them? Here's some inspiration for these Martin & Savage fabrics ...



Vogue V8955
– the perfect
palazzo pants



Butterick B5652
– make the top
or dress



Kwik•Sew K3856
– the perfect
dress or swimsuit
coverup. If making
as a dress the
fabric will need to
be lined.





Vogue V8877 – a simple style lets the printed fabric speak for itself.



Vogue V8870 – lined, this is a great one for lunch, or dinner with friends.

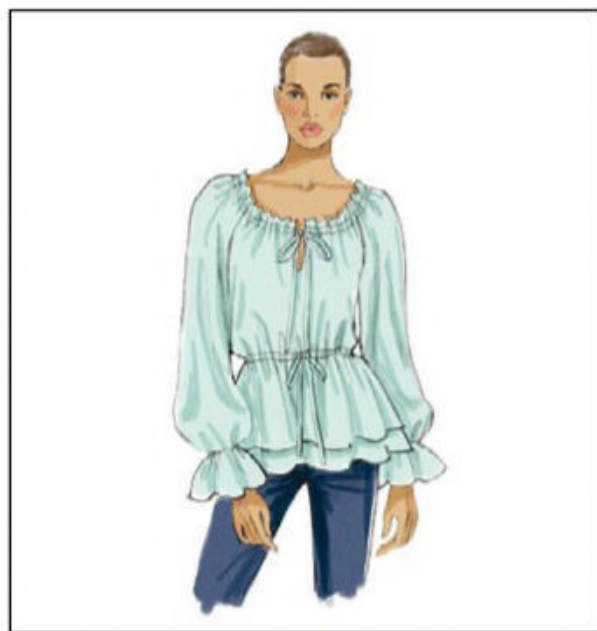


Vogue V1379 – the perfect swimsuit coverup, or for lounging around the house.

McCall's M6929 – made in any of the prints, this is a great throw-over to a cami.



Vogue V8953 – a pretty, feminine addition to the wardrobe.



McCall's M6960 – a simple style that would look great in either print or plain.



See page 10 for all details of these Martin & Savage fabrics.

REVIEWS

BOHO CHIC JEWELRY – 25 Timeless Designs Using Soldering, Beading, Wire Wrapping and More

By Laura Beth Love

Everything old is new again.

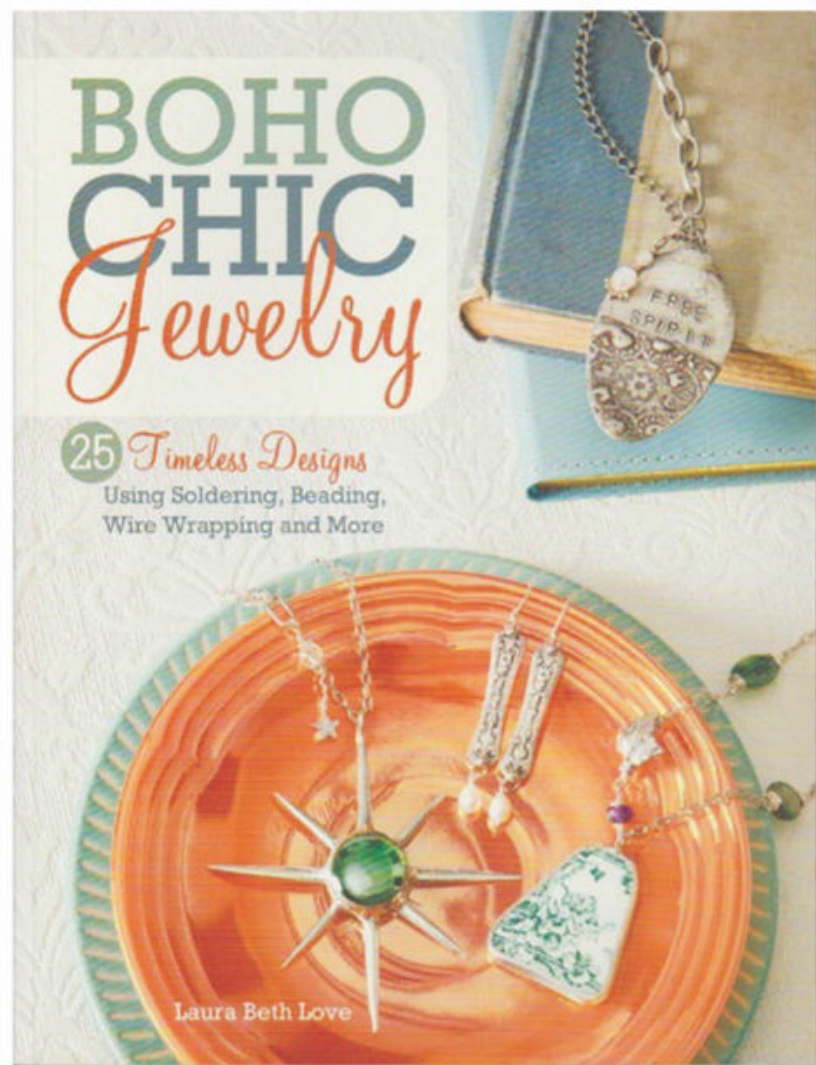
Combine pieces of the past with today's jewellery-making techniques and your own unique touches as you create 25 stylish, ready-to-wear projects. In *Boho Chic Jewelry*, remnants of treasured keepsakes or any pretty item you like – patterned china, etched glass, delicate lace, even an ornate spoon handle – evolve into one-of-a-kind necklaces, bracelets, and earrings. Vintage and modern have never met so beautifully, so personally, in a way that better suits the wearer. Make the things you love into jewellery you will love forever!

RRP: \$34.99

ISBN: 978-1-4402-3816-1

Publisher: KP Books

Australian Distributor: Capricorn Link



THE SEWING BIBLE FOR CLOTHES ALTERATIONS – A step-by-step practical guide on how to alter clothes

By Judith Turner

If you have ever wondered how to shorten a pair of pants, replace a zip, or take in a dress, *The Sewing Bible for Clothes Alterations* has the answer.

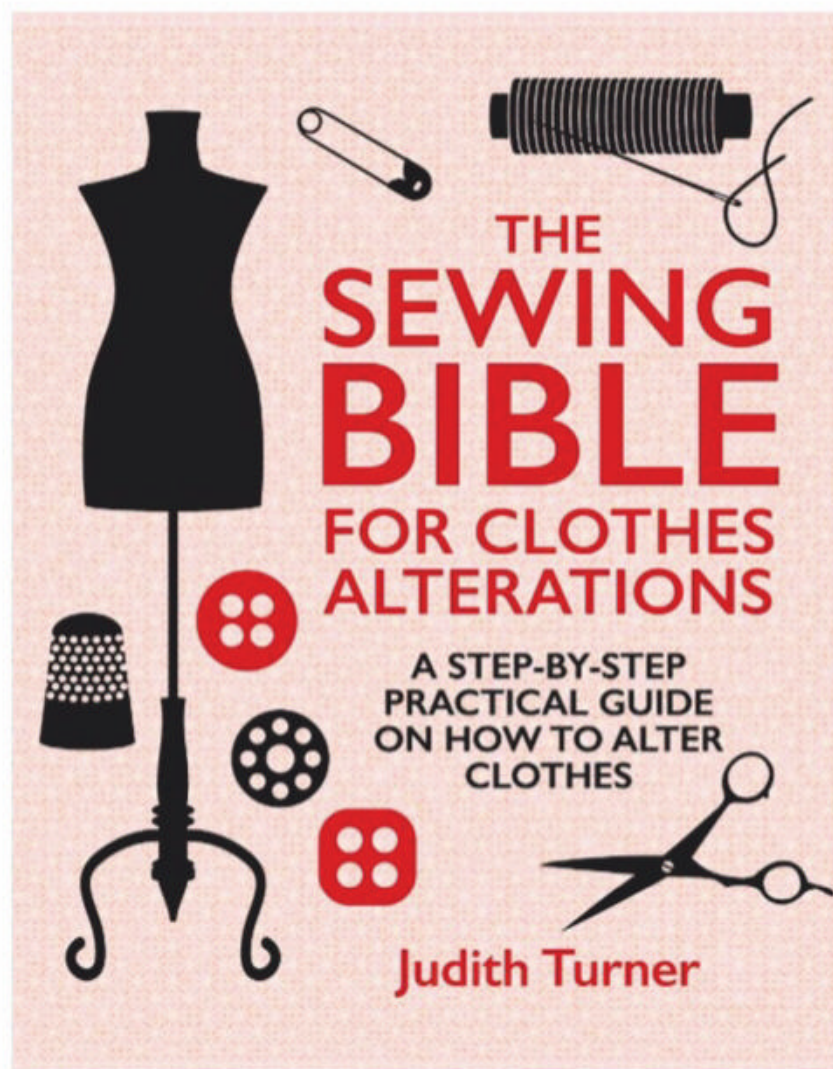
With simple step-by-step instructions, Judith Turner explains how to rescue those favourite clothes from your wardrobe, quickly creating the perfect fit and showing that it is possible for anyone to achieve a professional finish with just a domestic sewing machine.

RRP: \$40.00

ISBN: 978-1-7425-7642-8

Publisher: New Holland

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SOCKTOPUS SOCKS – Six pairs of Socks to Knit & Show Off

By Alice Yu

If you love knitting socks or want to learn how, you'll love *Socktopus* – it's packed with inspiring designs, how-to instruction, creative patterns, and expert tips. Knitting socks has never been so easy or so much fun!

This book features 17 amazing patterns, each sized in small, medium and large. There are no more worries about getting the right fit, just follow the simple directions for shaping toes, turning heels, sizing a sole and fitting for a high arch for a custom fit.

Love yarns? You're in for a treat as there is a complete section devoted to the subject, acquainting you with wonderful yarns and fibres.

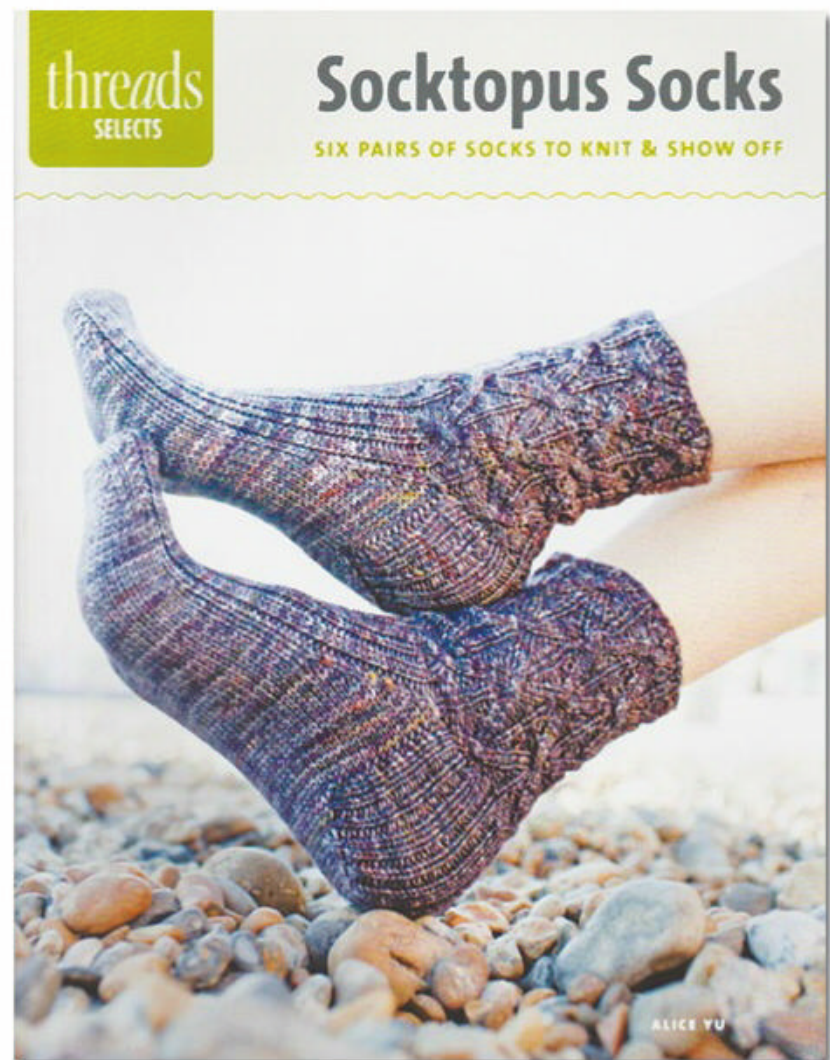
Socktopus will inspire you with ideas for creating your own one-of-a-kind socks so you can dive into knitting socks feet first!

RRP: \$14.99

ISBN: 978-1-62710-100-4

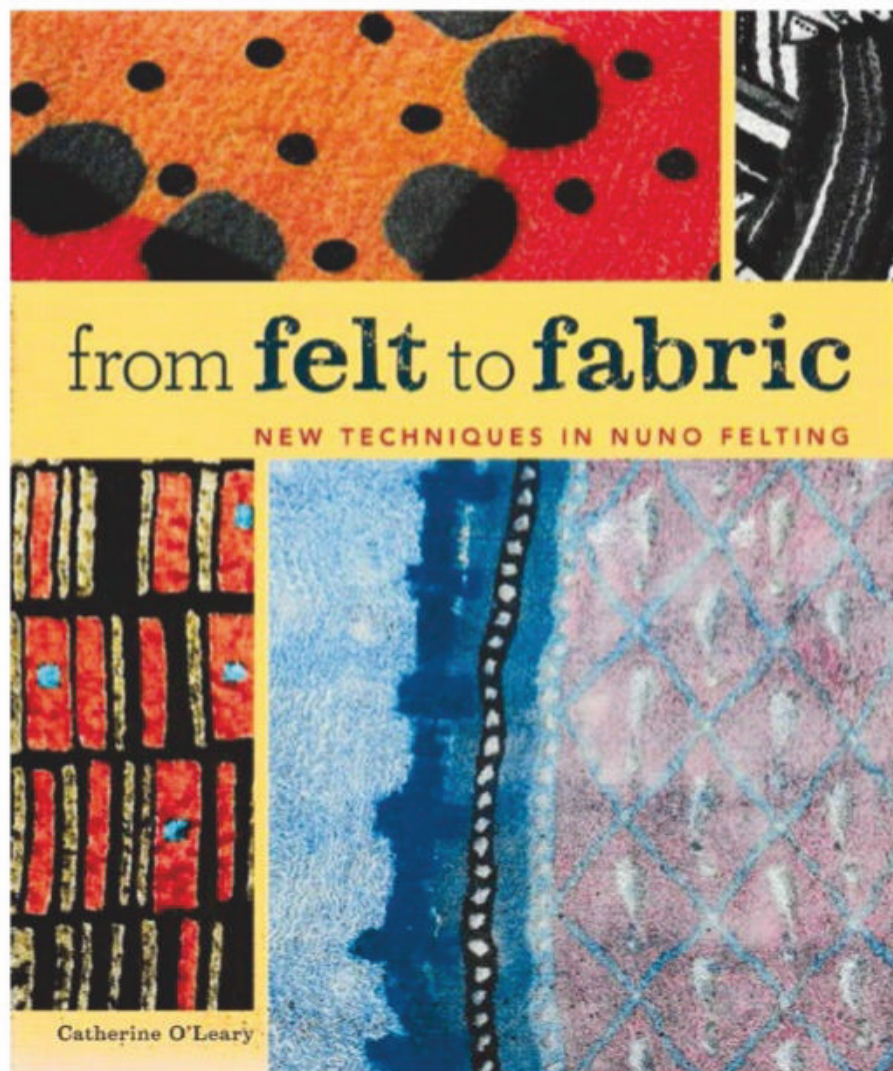
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FROM FABRIC TO FELT – new techniques in nuno felting

By Catherine O'Leary

Acclaimed fibre artist Catherine O'Leary introduces her distinctive, painterly approach to nuno felting with trademark techniques that make the craft easier to master, more creative, and more personal. Her exciting innovation, 'nuno pre-felts', integrates commercially printed fabric into the process and then uses these patterned pieces as design elements to create artful wearables and accessories. Explore the principles of art and composition, like shape, colour and texture whilst working on the inspirational projects, plus a gallery of works illustrating the wide-ranging possibilities, using the methods you learn.

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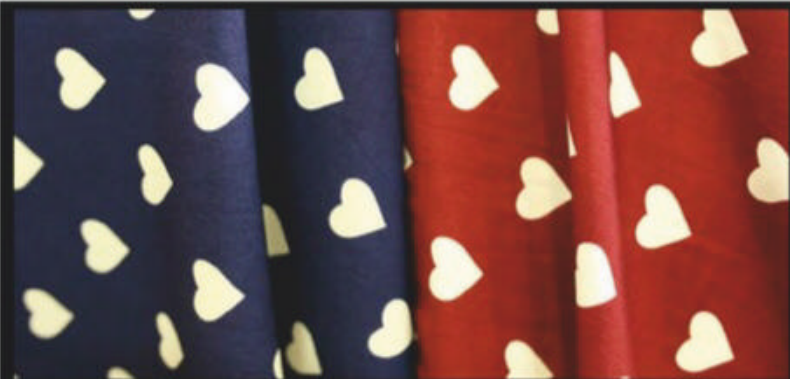
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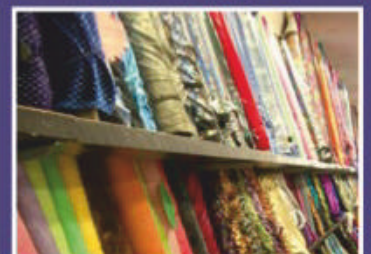
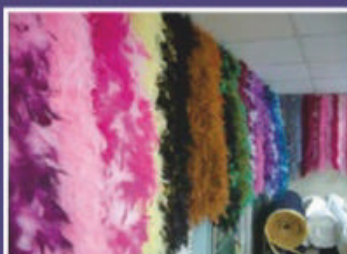
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Sewing



in to the

21st Century

By Sarah Johannsen – ASG Marketing Team Leader



Let's face it, the world of sewing really has changed. The mechanics of sewing remain the same, but the options to talk, learn and enjoy sewing have expanded faster than a bias-cut hem! There are now sewing bloggers writing tutorials, sewing vloggers (video loggers) uploading how-to videos, commercial online lessons and more indie (independent) pattern makers. You can get an online sewing fix via Facebook, Twitter, tumblr, Instagram, Reddit, flickr, Bloglovin and more. There is a new breed of solo sewers who are teaching themselves to sew through online connections. In fact, I'm one of them!

This new sewing world encourages connection on a number of levels and the ASG is certainly moving in the right direction! Going to an ASG group and spending time with people who share your passion just can't be beaten. As a younger, newer sewer I jumped up and down with glee at all the knowledge in the room. When I found the ASG, I found a home. But of course, the internet and social media still beckoned ...

That's where the ASG has really picked up the pace! A new look website started things rolling and was quickly followed by an exponentially growing Pinterest site, more blog posts from around Australia and even a fashion parade YouTube video. The icing on the cake is an exciting new Industry Partners Program that incorporates social media and blogging! And more exciting things are around the corner ...

Membership organisations are facing challenges. There are so many online options and more than ever before, people want to squeeze more out of their memberships. I am all for catching up, learning and chatting online but nothing can beat that 'in person' feeling. So, if you are reading this and wondering about the Guild, you can find us online in a few places. And you can visit an ASG group near you! We would love to see you. You can go to two ASG meetings before joining, so give it a whirl! Or just stalk our Facebook page ...

www.aussew.org.au

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Who Rescued Whom?

By Barbara Emodi

In every sewer's life there are times when she slows down, or stops sewing. There can be many reasons for this.

Machine issues can be one. 'Old faithful' might be off in the shop while someone works on her 'timing' or even worse, her tension. These are not good things. No time is a good time for timing issues, and I always say there is nothing that causes tension like tension.

Too, the diagnosis itself may be problematic. As one machine technician said to me, "the problem is in the chair." He meant me. Something about not changing a needle more often than every election cycle. Something about not being in such a hurry that I 'helped' the machine by pulling the fabric along – essentially treating my family sedan as if it was a Lamborghini. Which apparently it is not, and neither am I. He could tell all of this just because my needle made a sound like a tank running along a metal road when I sewed and by the scrape marks on the throat plate caused by needles bending at high speed.

And there I was thinking this was just between us.

We also had a talk about oil. Sewing machines he said, like to be awash in oil, something about making the parts all run smoothly without overheating at top speed. Just like a car he told me, not knowing that he was speaking to a woman who has spent 30 years with a dipstick never in her own hands.

Obviously this was a man who has never done a just-before-the-ceremony alteration to a bridesmaid's dress to cover up a rose tattoo some young girl hasn't told her mother about. This was a man who had never seen a newly serviced machine spew oil all over the peau de soie. When, if that happens to you, you are totally sunk. That is unless you have access to my father and the Mexican soap he got from somewhere that takes out every stain from every fabric. Which you might not have.

Someone like this can't relate to the realities of the sewing room. These would include the fact that sewing machines are emotional beings and completely capable of being possessed by the devil – if you have ever made a buttonhole you know this.

Raise your hand right here and now if you have made 47 tests that were perfect but have had the final buttonhole (done at 2:30am, but that is beside the point) stitch with the sides so close together that you just know you will clip all the stitches if you try to cut it open. Or have experienced electronic computerised buttonholes that mysteriously try to keep sewing past the end point, or stop too short, or run out of thread half way through.

Is it just me?

I really believe that the prime role of sewing machines in the sewing room is to teach sewers humility. Just at the moment when you think you are pretty cool, can probably do a Chanel-style jacket or topstitch a trench coat, your machine slaps you down with a bird's nest



in the bobbin or a needle that falls out in the middle of the seam.

Don't take me for granted it says, I have feelings.

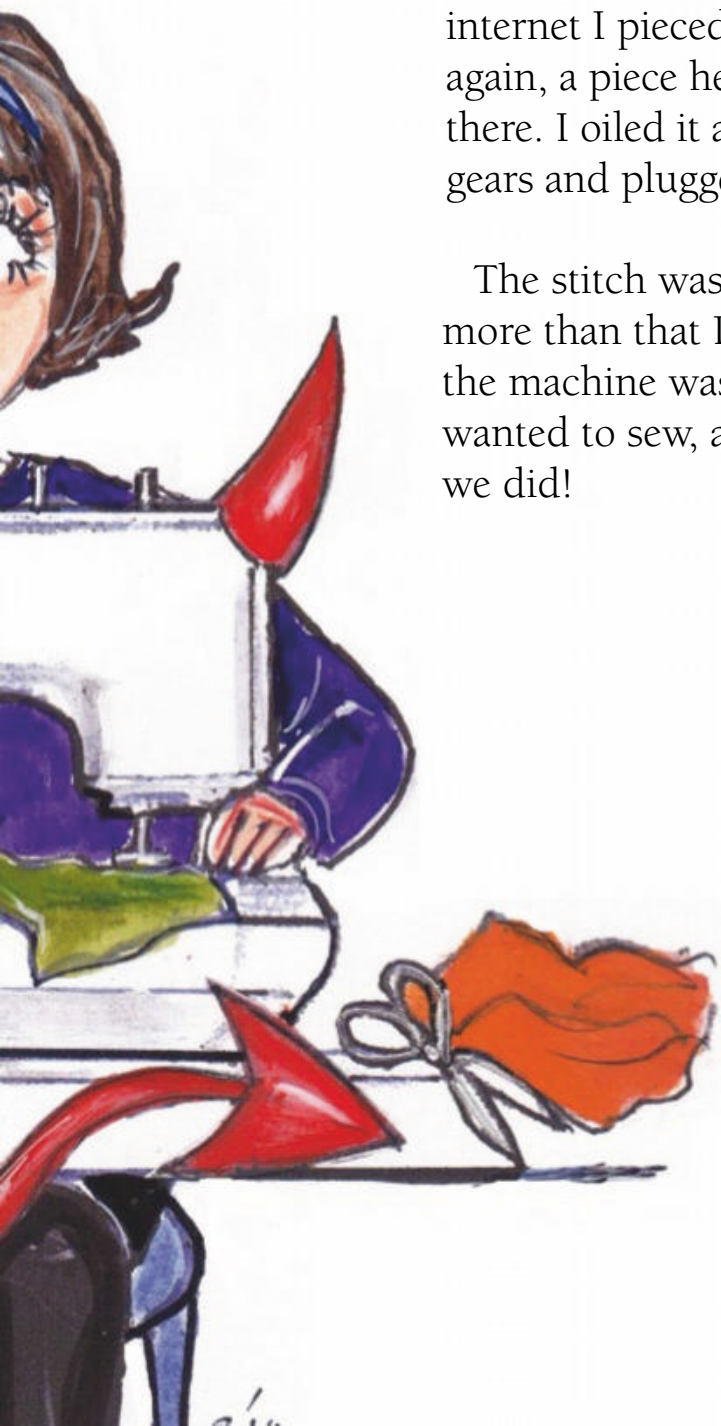
I know what I am talking about. I have multiple machines in my sewing room. Many are top-of-the-lines – from the days when zigzag was the latest thing, to machines that have more memory than my laptop. Right now I don't sew with any of them.

A few years ago I acquired a rescue and it has been good to me. Who rescued whom, as they say? This is the story.

For some time I had heard of an old classic that was supposed to have the elusive best stitch. Hard to come by I eventually found a body discarded in a rural high school. It spoke to me. Scratched by too many students waiting for the bell to ring, most of the vital parts were missing. Knowing from personal experience that some of us still function perfectly well with vital parts missing

I went to work. Searching the internet I pieced it together again, a piece here and another there. I oiled it and greased the gears and plugged it in.

The stitch was impeccable. But more than that I could hear what the machine was saying to me. It wanted to sew, and so did I, so we did!



Wendy Gager

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