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QUILTING

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HOUSES QUILT

4 CROCHET PROJECTS

JACKET FOR GIRLS
WAFFLE STITCH JACKET
CROCHET CUSHION
CHEVELLE MIDI TOP

SEWING

MARKET SHOPPER BAG
CUTE HOUSE CAT

BEARS

PINCUSHION BEAR
BLANKET BUDDY

KNITTING

WATERFALL CARDIGAN
OPEN TWISTED RIB
KAFFE FASSETTSHAWL

EMBROIDERY

ORNATE LETTER: I

Issue 56 • Aug/Sept 2017



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The editor reserves the right to edit material submitted and also to reject any unsuitable advertising or editorial material.

A huge well done



To all the talented ladies who exhibited at the National Quilt Festival in Port Elizabeth and well done to those who won awards. We, of course, were very chuffed to hear that Claire Wallace had won 1st Place in the Masters category: Large Geometric Quilt and the award for Best Machine Workmanship for her quilt Titanic at the National Quilt Festival. I managed to get hold of Claire before going to print to tell us about her quilt. "I've wanted to make a Storm at Sea quilt and a Mariners Compass quilt for a while now but wanted something a little different. The diamond setting of the blocks was inspired by Linda Franz's book *Quilted Diamonds*. I drafted my own blocks and compass and pieced them using foundation paper piecing. It is free motion quilted on my Handi Quilter Fusion 24 machine and has 822745 stitches. I used rulers but none of the stitching is computerised. I estimate it took me between 250 and 300 hours to complete. The name Titanic came to me after the quilt was completed. All along it had challenged me: every time I thought I knew exactly what I wanted to do I had to change my plan so it was a "Titanic" battle. I also had some major challenges with this quilt which resulted in much unpicking and reworking...it nearly sunk me at one point and I almost didn't send it to PE. Obviously I'm extremely happy that I did and I've learned that no quilt will ever be perfect. I'm the only one who knows the full story and the only one that sees the faults."



Now no-one can complain that they haven't found something to do in this issue, as it is jam packed with projects. We have lots and lots of yarn projects - just to keep you warm and creative during these chilly winter months! Crochet a lovely cushion by Karen Adendorff, a mini top by Mari Wallin, and Natalia Valentin's matching cardigans for Mom and daughter. Kaffe Fassett has a cosy throw to knit - perfect for brightening up a room and Roxanne Maddocks' waterfall cardigan is simply elegant. We have an embroidered, stuffed cat, a pincushion bear by Michelle Neethling, Adaire Warren has two cute blanket buddies to make and we also have the next monogram (L) ribbon embroidery by Di van Niekerk. Lastly, Renette Opperman shares the pattern for the quilt shop which I hope you will all adapt and embellish to look like the quilt shop in your village.

Till next time....

Sharon and the Team

Front cover model: Hannalie Hurter. Photographer: Owen Calverley
Location: Santos Express, Mossel Bay

Playful by
NATURE

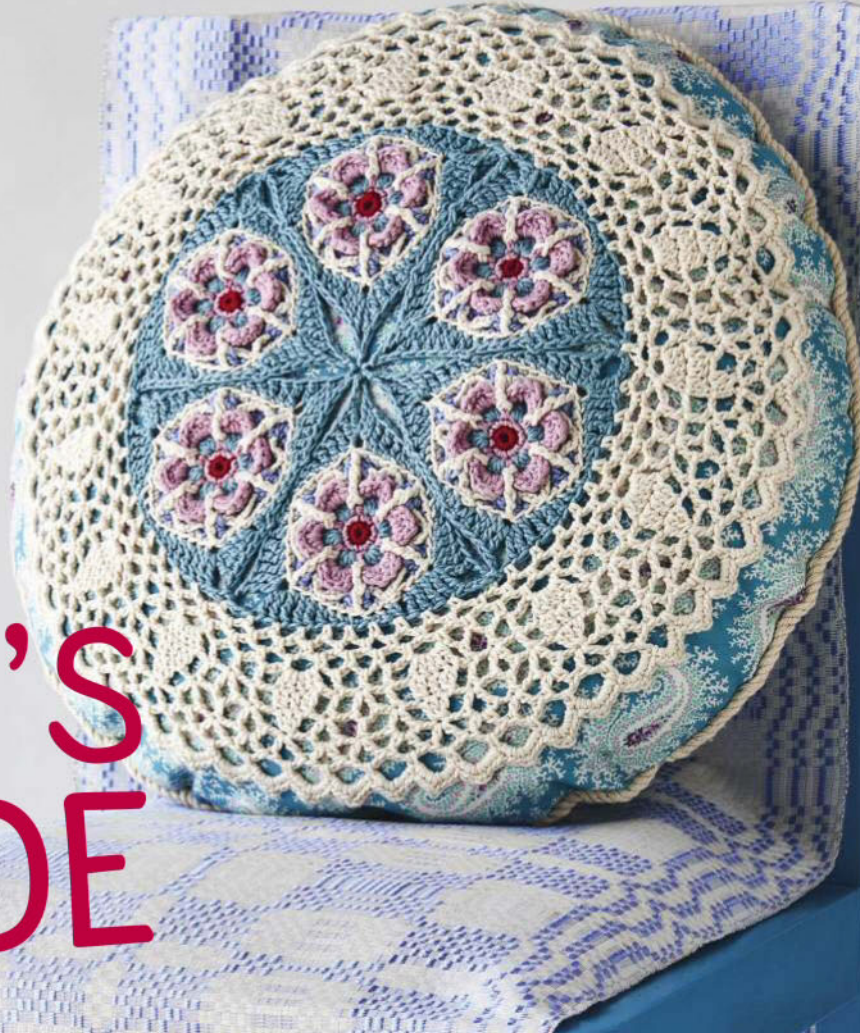
JOY
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Pattern by: Roxanne Maddocks

Model: Thiala Beyleveld
Sophisticate Models PE

Waterfall Cardigan

*An elegant, feminine
cardigan that's
perfect for those
breezy in-between
days!*

*This cardigan is
super easy to knit
and perfect for
beginners!*

Requirements

MATERIALS:

- 5 balls African Expressions
CURIOSITY 50g in colour 9057
- 5.5 mm knitting needles
- 2 stitch markers

TENSION: Not required

ABBREVIATIONS:

k – knit
p – purl
(s) – stitch(es)
rem – remaining
wsf – wrong side facing
rsf – right side facing
cont – continue

STOCKING STITCH:

Row 1: Knit all sts
Row 2: Purl all sts

Pattern

Using 5.5 mm knitting needles, cast on 133sts. Cont in stocking stitch until work measures 50 cm. With RSF, knit 67sts as normal, cast off loosely 43sts, knit rem 23sts as normal. With WSF, purl 23sts sts, cast on 43sts, purl rem 67sts to end. You have now created the first armhole.

Cont straight in stocking stitch until work measure 100 cm from cast on edge, or to desired width

between armholes. With RSF, knit 67sts as normal, cast off loosely 43sts, knit rem 23sts as normal. With WSF, purl 23sts sts, cast on 43sts, purl rem 67sts to end. You have now created the second armhole.

Cont straight in stocking stitch until work measures 50 cm from second armhole. Cast off all 133sts loosely.

Work in all loose ends. Cardigan is now complete.



African Expressions yarn is available from most yarn stores. Contact them on 041 486 2433 to find your nearest stockist.
www.africanexpressions.co.za

Girl's Waffle Stitch Jacket

This cute little jacket pairs beautifully with the adult jacket, the only difference being that the child's jacket has a collar and the adult one doesn't. Upi could make one in blue for a boy too. They are super warm and easy to crochet!

designed and made by Natalia Valentin
model: Taylor Keller
photographer: Owen Calverley

Requirements

- STYLECRAFT SPECIAL DK
100 g balls x 4(4, 5, 5)
- 4,00 mm crochet hook
- 4(4, 5, 5) buttons
- Markers

Measurements:

To fit: 3-4 (5-6, 7-8, 9-10) years

Chest: 61(66, 71, 76) cm

Garment measures: 70(78, 80, 85) cm

Length from top: 43(49, 53, 55) cm

Sleeve seams: 24(29, 33, 37) cm

Stitches used:

Ftr = front treble: Work 1 treble by inserting hook from in front right to left around the stem of appropriate stitch and complete the treble.

Crab stitch: Double crochet worked from left to right.

Abbreviations:

ch = chain

Tr = treble

st(s)=stitch(es)

sl st = slip stitch

cont = continue

patt = pattern

tch = turning chain

dc = double crochet

ftr = front treble

R(w)s = right(wrong)side

Tension:

18 tr to 10 cm over pattern using 4,00 mm hook.

Pattern

GARMENT IS WORKED IN ONE PIECE TO ARMHOLES

Main Part:

Make 131(155, 179, 203) ch.

1st row foundation row: 1tr in the 4th ch from hook, 1tr into each ch to end of row.

2nd row:(RS), 3ch counts as a tr,*1ftr, in next tr, 1tr into each of next 2tr,* rep from * to * to last 2tr, 1ftr, 1tr in tch.

3rd row: 3ch, 1tr in next tr*, 1ftr into each of next 2tr, 1tr in next tr* rep from * to * to last 4tr, 1ftr into each

Shape Neck:

Sl st across 3(4,5,5) patt and cont straight over rem sts until armhole measures 13(14, 15, 17) cm ending with a WS row. Fasten off.

Back:

With RS facing join yarn at armhole edge and work across 20(24, 28, 32) patt until back matches Right Front to shoulder line ending WS row. Fasten off.



of next 2tr, 1tr in next tr, 1tr in tch. 2nd and 3rd rows set pattern. Cont in patt until work measures 29(34, 36, 38) cm from starting ch ending with a WS row.

DIVIDE FOR FRONTS AND BACK

Right Front:

Work across 10(13, 15, 17) patt. for 9(9,10,11) cm ending WS row. Turn.

Left Front:

With RS facing join yarn to rem sts and complete to match Right Front Sleeves.

Make 41(44, 47, 47) ch and work 4 cm in patt as given for main part from **.

To shape sides of sleeve increase 1tr at each end of next and every 4th row until 12(14, 16, 18) patt. (Take increasing sts into patt). Work straight until sleeve measures

Girls Waffle Stitch Jacket

24(29, 33, 37) cm from starting ch ending with WS row. Fasten off.

To make up and borders:

Join shoulder seams.

Left Front Border:

With RS facing join yarn at neck edge and work 1 row htr ($\pm$ 2htr into each patt), turn and work 2 more rows in htr. End by working 1 row Crab Stitch.

Mark positions of 4(4, 5, 5) buttons on Left Front Border.

Right Front Border:

Work as given for Left Front, starting at lower edge of Front and the addition of 4(4,5,5) buttonholes.

To make a buttonhole:

*Work until the position of buttonhole is reached, ch2, miss 2htr. In next row work 2htr on top of 2 ch space.

Collar:

Make 65(68,74,74)ch and work in patt as given for main part from ** for 8(8,10,10) cm ending WS row. Fasten off.

Sew casting on edge of collar to neck edge. Sew sleeve seams and set in sleeves. Sew on buttons.



Yarn is available from Arthur Bales (011) 888 2401.
Natalia teaches knitting and crochet at Arthur Bales on a Wednesday.

DEADLINE: (Issue 57) must reach us before 15 August 2017

Who, What, When and Where entries are free for guilds and non-profit organisations. If you earn an income from shows, classes etc. please contact Lauren@tucats.co.za for advertising costs.

Annual Teddy Bear Fair

Date : **Saturday 30 September 2017**

Venue: **Mosaiek**, Danielle street, Fairlands. Just off the 14th Ave off-ramp after the MTN building, left into Davidson, then left into Danielle Street.

Doors open at 09h00 till 14h30

A real Mecca for the Teddy enthusiast. Everything under the sun to do with teddies. Handmade collectable bears, antique bears, clay bears, DIY teddy kits, everything to make your own teddy, accessories for your teddy, and so much more.

- Light refreshments available to purchase.
- Entrance is R5.00 – in aid of The Teddy Bear Clinic for abused children, who are present at the event.

For more information contact Honeydew Bears on 011 764 4317



Good Hope Quilters Guild meeting dates for 2017

Edgemoed Community Hall, Edgemoed Drive.
Dates are 19 August and 4 November 2017.

You can email Carol Minshall at carol@barpro.co.za or Hazelmay Duncan Tel: 021 532 7524, Cell: 084 453 7714 for more information.

The Witwatersrand Embroidery Guild meets each Tuesday morning at 10h00 and the second and fourth Saturday at 14h00. Meetings take place at Roosevelt Park Recreation Centre, Preller Street, Roosevelt Park, Johannesburg.

Visitors are welcome.

Contact: Lynn Puttick 011 805 2647 or
lynn_puttick@hotmail.com

Who, What, When, Where

Vintage Rabbit

by Sharon Calverley



I love country style items and when I designed this rabbit picture I wasn't sure if he would be happy as a little wall hanging or as a punchneedle project. I think he is perfect for both methods, so I will also make the punchneedle one when I have a little more spare time.

This wall hanging is made from an assortment of different types of woolen fabrics, wool felt and some embroidery.

Requirements

- Assortment of woolen fabrics. I bought 0.25 cm widths (cut across the width of the roll) of suiting in different weights
- Medium weight iron-on interfacing
- 12" square of lightweight calico or muslin
- Off cuts of wool felt for the leaves, rabbit, flowers and stars - blue/green, peach, light yellow and orange
- Colourspun Embroidery lace no. 084 green and 001 light yellow, DMC stranded embroidery thread in dark brown
- Crewel / embroidery needle
- Dark brown or purple sewing thread for appliqué
- Neutral coloured sewing thread for piecing
- Saral transfer paper - or dressmaker's carbon
- Heat n Bond Lite appliqué paper
- Chaco liner, white pencil or white gel pen (anything that will show up on dark fabric)
- Rotary cutter, mat and ruler
- Sewing machine and usual sewing requirements

Finished size: ± 11 " square

NOTE: You will have to have the finished item framed when completed.

Heat n Bond fuses best with a lower heat setting than would normally be used.

How to

1. Copy the pattern onto a loose sheet of paper. Place the pattern behind the calico/muslin. You are going to use this as your guide for fusing the two main pieces.
2. Copy pattern piece 1 and 2 onto the appliqué paper and cut out just outside the drawn lines.
3. Fuse the pieces to the wrong side of the fabrics you have chosen for the sky and ground.
4. Remove the paper then place the two pieces onto the calico / muslin, making sure that they are on the correct place. When happy, fuse in place.
5. Blanket stitch along the join with two strands of embroidery thread. You can use your sewing machine if your machine has this stitch.



6. Place the main pattern on

top of the appliquéd piece. Check that the curved line on the pattern and your stitched line correspond then pin at bottom and side.

7. Slip the transfer paper behind the pattern and transfer the leaves and flowers, but not the rabbit and stars as they are not important at the moment.



TIP: The Saral transfer does tend to disappear with handling - I suggest going over the lines with a white gel pen, pencil or chaco liner.

8. Using Colourspun green 084 embroidery thread, stitch the stems using a stem or back stitch. Ignore the leaves and flowers.

9. Copy the vase shape onto appliqué paper and fuse to the back of your chosen fabric.

10. Cut out on lines then fuse onto panel. Use your main pattern

as a guide for placement. Appliqué in place with a blanket stitch.

11. Draw a line across the bottom of the vase with a white pencil or chaco liner. Stitch across this line using a fancy stitch such as a fly stitch, alternatively two rows of straight stitch.



12. Copy the leaves, stars and rabbit outline onto appliqué paper.

13. Cut the shapes out and fuse to the back of wool felt. Using a sharp pair of scissors cut out on lines. Fuse to piece.

14. Appliqué the pieces in place with 1 strand of dark brown embroidery thread.

15. Use two strands of dark brown thread, stitch a small line of straight stitches between the ears, then a 4-wrap French knot for the eye.



16. Using a white pencil write the word PEACE in the rectangle at the bottom of the vase. Try not to be too perfect with this as you want it to look naive. Stitch the word using Colourspun No. 001.

17. Trim the piece to 8" x 8½".

Working with wool suiting is very different to working with quilting fabric, it has a mind of its own and the fabrics are not the same thickness, so be patient with it!

18. From the remaining suiting/wool fabrics cut (3) 3" squares.

19. Using a ¼" seam allowance,

stitch the squares together. Press then attach to bottom of your piece. Press.

20. Using your choice of remaining wool / suiting fabrics, cut a 3½" strip and attach to right hand side of piece. Press.

21. Attach a 2½" strip to the top. Press. Lastly attach a 1½" strip to the left hand side.

Press the piece well then have it framed.

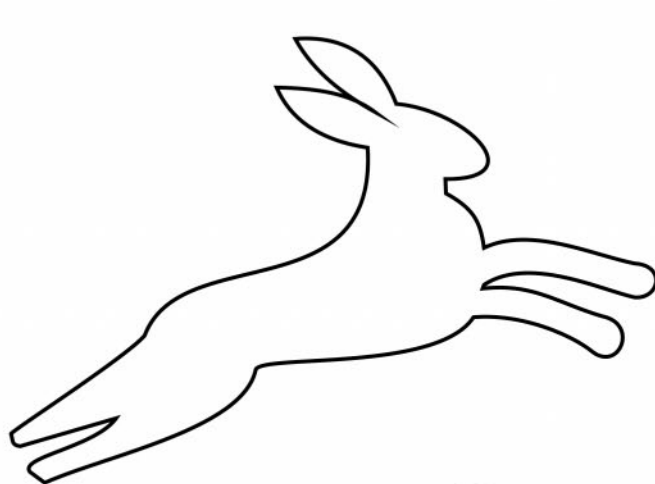


ColourSpun yarn and threads:
www.colourspun.co.za
 Heat n Bond appliqué paper
www.thefatquarter.co.za

Vintage Rabbit



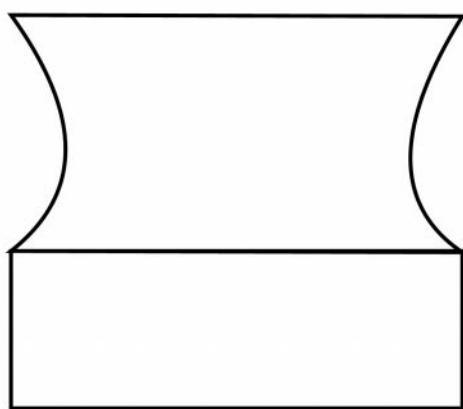
Vintage Rabbit



1: Top



2: Bottom



PEACE

Most of us had some sort of bear or “blankie” when we were little, something to hug when we needed comfort. Make this cute and comforting bear blanket for your toddler, or even someone else’s child! This Blanket Buddy makes a perfect gift for a baby shower!

Blanket buddy

Two teddy bear blankets are shown sitting on a grey carpet. The one on the left is orange and the one on the right is white. Both have a soft, fuzzy texture and a small bear head with black eyes and a black nose. The white one has a small black nose, while the orange one has a small black nose and a small black mouth.

by Adaire Warren

Requirements

Head

- A3 size piece short pile fur fabric
- A3 size piece iron on stabiliser
- Matching sewing thread
- Pure Merino Fibre fill
- Small, pointed scissors
- Pattern
- Pair 1cm safety eyes
- 1 Safety nose
- Blunt yarn needle
- Embroidery/hand sewing needle

Blanket

- 50 x 50 cm short pile fur fabric
- 50 x 50 cm ColourSpun Pure Cotton fabric
- Matching sewing thread

NOTE:

All seam allowances: ¼"

How to

Head

1. Trace the pattern and cut out. Place the pattern on the wrong side of the fur, making sure that the arrows on the pattern lie in the direction of the fur pile, trace around the pattern pieces.
2. Use small pointed scissors to cut out. Cut only the fur backing, be careful not to cut the fur pile.
3. Pin two front head side pieces together, matching C to C and D to D, right sides of fabric together.
4. Stitch 2 front head side pieces together from C to D.
5. Pin in front gusset, matching C to C at nose and E to E at ears, right sides together. Stitch in place.
6. Secure safety eyes where marked and safety nose on centre front seam with top of nose on gusset seam on right side of fabric.
7. Pin back gusset to back head side pieces, matching F to F and G to G, right sides facing. Stitch in place.
8. Pin head back to head front, matching H to H on each side, right sides facing. Stitch all the way around the edge from H to H.
9. Turn the head right side out and ease the seams out, use a blunt yarn needle to free any fur pile trapped in the seams.
10. Carefully stitch the back ear to front ear together as indicated by the broken line on the pattern. (The ears are not stuffed).
11. Stuff the head firmly and complete the seam at the bottom by hand.

Blanket

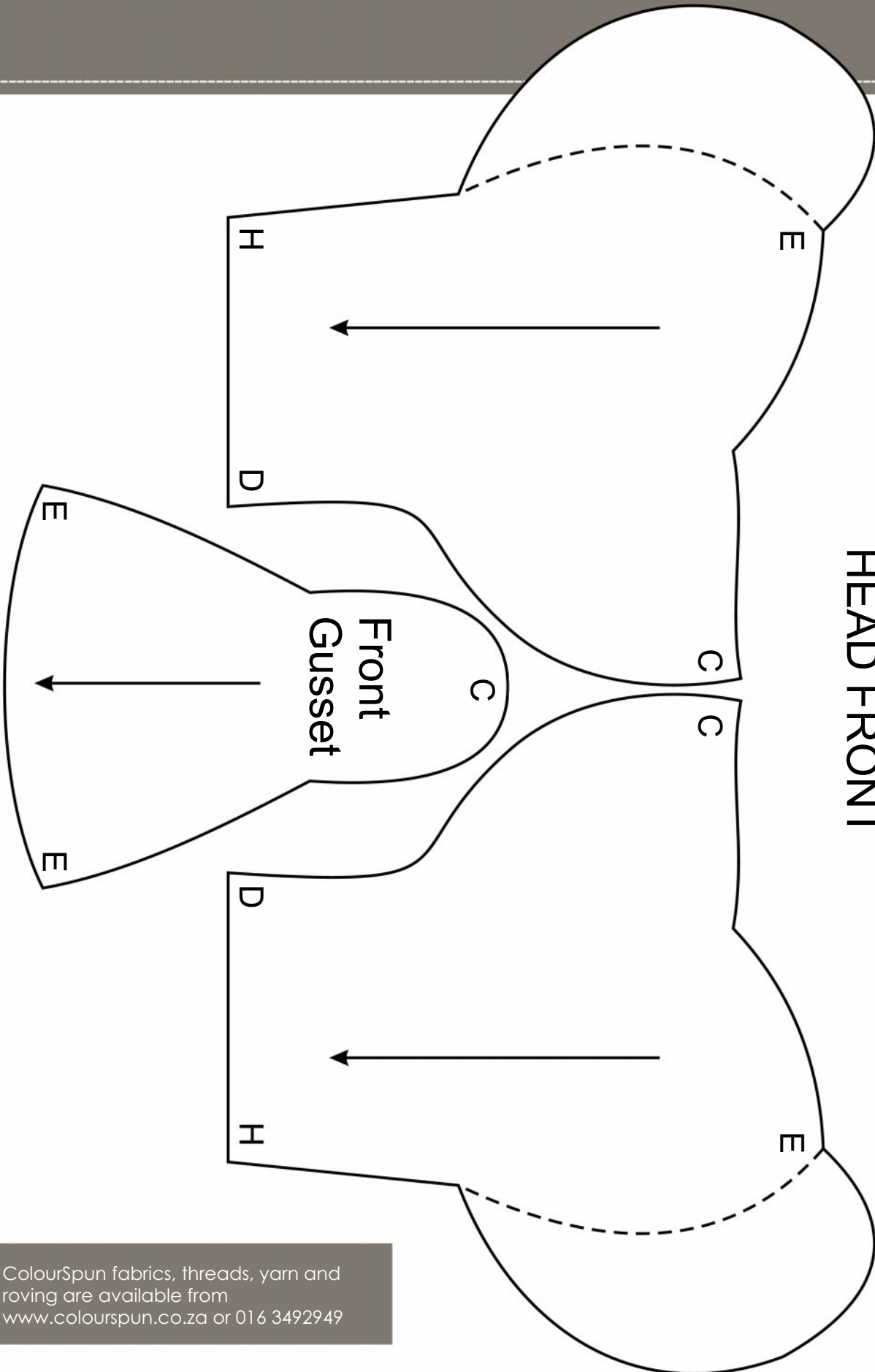
1. Pin 50 x 50 cm pieces of fur and cotton fabric, right sides together.
2. Starting in the middle of one side, stitch all the way around, leaving an opening for turning.
3. Trim the corners and turn right side out.
4. Fold the fabric at the opening inwards and finish seam with invisible stitches. Top stitch around edges - ± 5mm from edge.
5. Measure and mark the centre of the blanket.
6. Using an embroidery/sewing needle with double thread, knotted securely, insert the needle into the centre of the bottom of the head and then through the centre of the blanket and back through the blanket, making a tiny stitch and pull up tight. This will position the head on the blanket and hold it in place.
7. Pin the blanket in place around the neck edge of the head.

You need to ensure that you attach the head to the blanket very well because this is where the child will be holding it most of the time!

8. Stitch in place, being careful not to catch the lining as you stitch.
9. End off securely and lose the thread ends between the blanket and the lining.

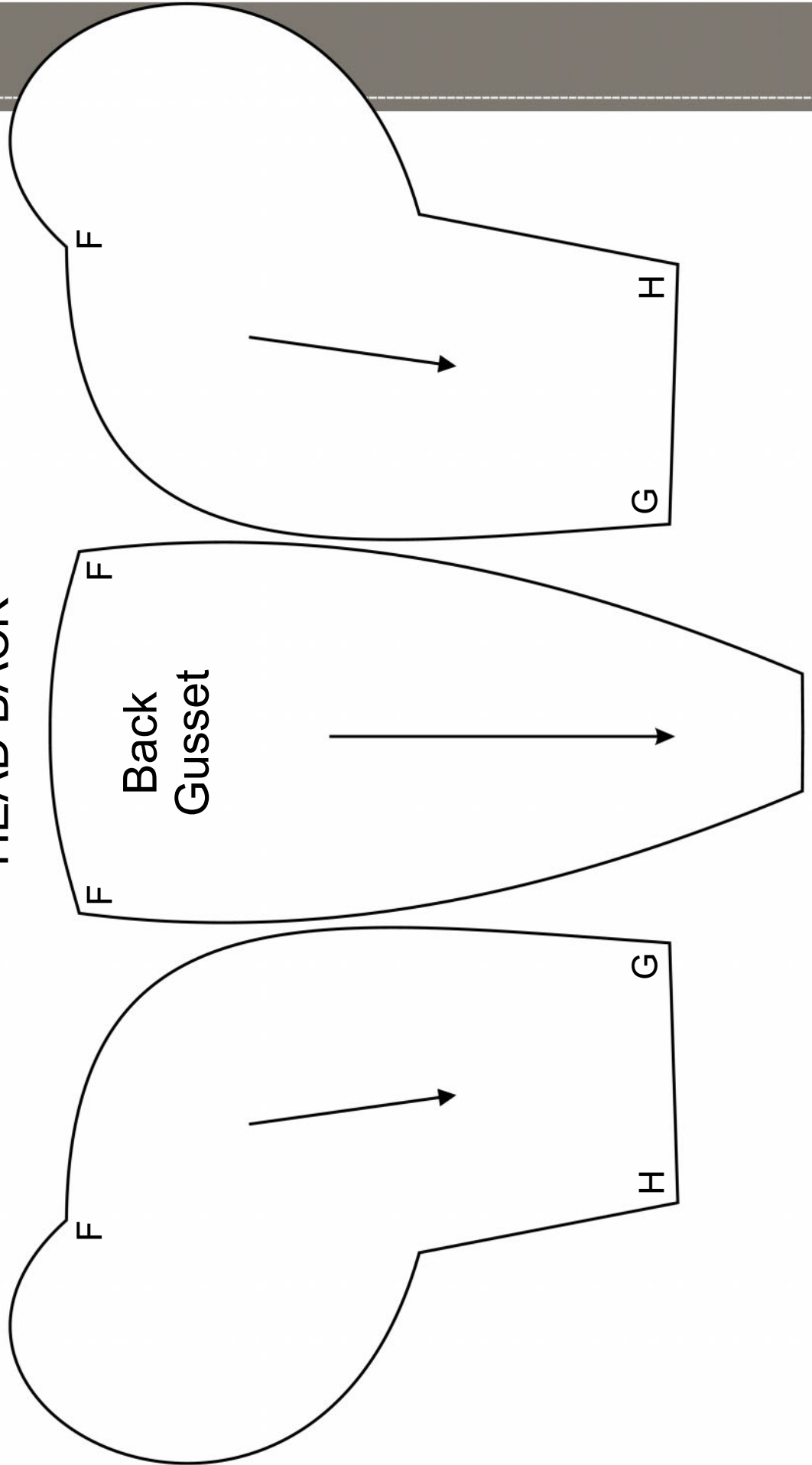


HEAD FRONT



ColourSpun fabrics, threads, yarn and roving are available from www.colourspun.co.za or 016 3492949

HEAD BACK





Crochet Cushion with Triangles

by Karen Adendorff

Requirements

- 0,5 m firm cotton
- 40 cm zip
- 1,75 cm chord
- Vinnis Colours Nikkim 100% cotton (50 g balls): 1 ball Natural, Blue Canard, Blue-Red, Purple Pink and Lavender for edge around
- 3,25 mm crochet hook
- General needlework requirements
- Cushion inner

Abbreviations (American terminology is used the corresponding English terminology is in brackets):

beg – begin

ch – chain stitch

dc – double crochet (**tr - treble**)

ftr – front post treble crochet

Hdc – half double crochet (**htr - half treble**)

Rep – repeat

rnd – round

RS – right side

sc – single crochet (**dc - double crochet**)

sp – space

ss – slip stitch

st(s) – stitch(es)

tog – together

Lp - loop

Tr – triple crochet (**dtr - double treble**)

WS – wrong side

yoh – yarn over hook

Front post treble crochet stitch

1. Wrap the yarn twice over hook, insert hook from right to left around the back of the stem of the next stitch and out at the front again.
2. Complete the treble crochet stitch.

Pattern

Motif (make 6):

Size: triangle = 10 cm sides

With Blue-Red; crochet 4ch, join into ring with ss in 1st ch.

Rnd 1: 1ch, 6sc in ring, ss in 1st sc. Fasten off.

Rnd 2: with Purple Pink; 1ch, 2sc in the same st, 2sc in every sc to end, ss in beg-sc.

Rnd 3: 1ch, 1sc in the same st, 5ch, skip 1sc, *1sc in next sc, 5ch; rep from * to end, ss in beg-sc.

Rnd 4: (1sc, 1hdc, 3dc, 1hdc, 1sc) in every 5 ch-lp to end, ss in beg-sc. Fasten off.

Rnd 5: with Blue Canard; join yarn

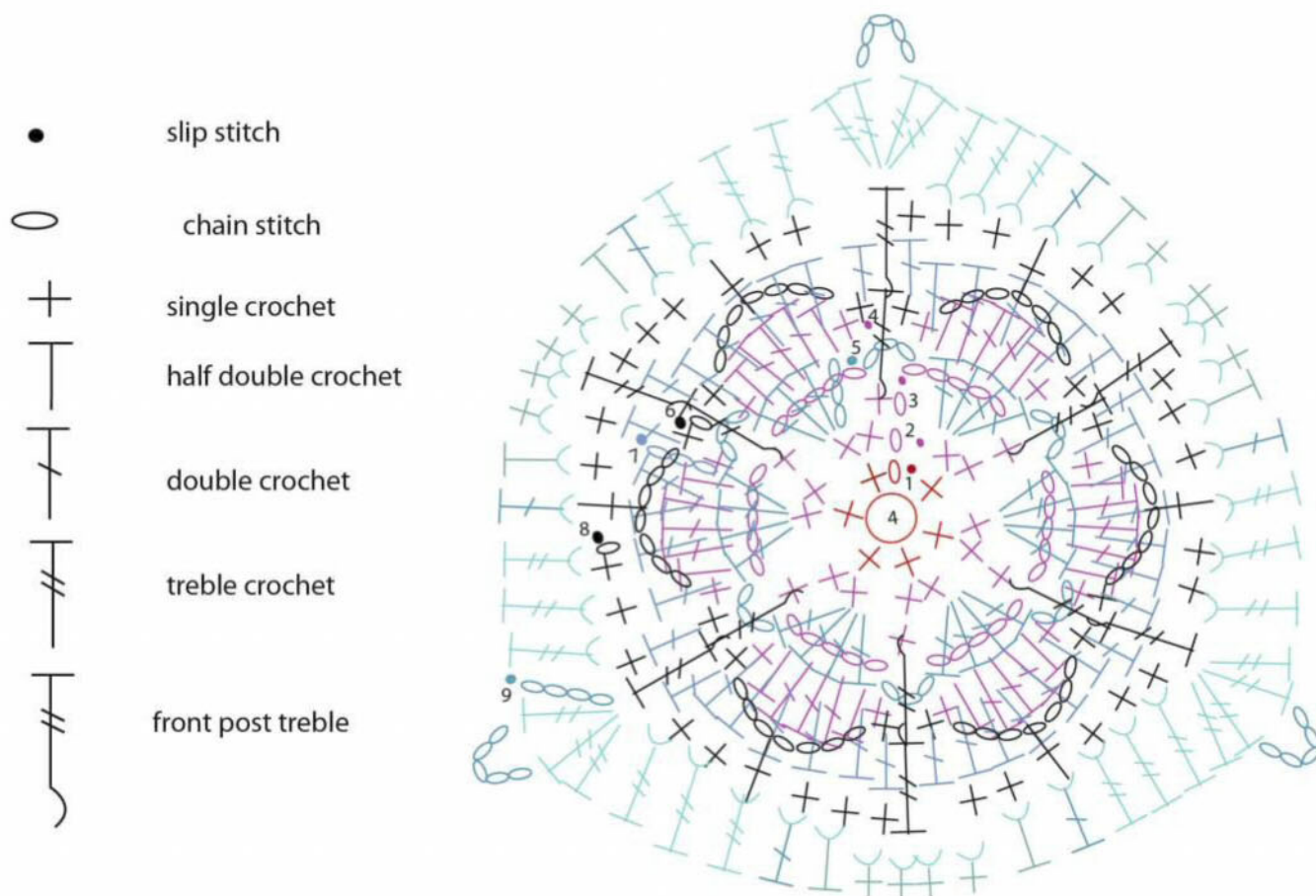
to 1sc skipped in rnd 3 (fold rnd 4 to front), 3ch, 3dc in the same st, 3ch, *4dc in next sc skipped in rnd 3, 3ch; rep from * to end, ss in top of beg-3ch. Fasten off.

Rnd 6: with Natural; join yarn to 3 ch-sp with 1ch and 1sc, 7ch, *(1sc, 1ftr round sc between petals of rnd 4, 1sc) in next 3 ch-sp, 7ch; rep from * to end, ending with 1sc, 1ftr around sc between petals of rnd 4, ss in beg-sc. Fasten off.

Rnd 7: with Lavender; 3ch in 1st of 5dc, 2dc in next dc, 1dc in next 2dc, 1dc in next 2sc of rnd 6 (on both sides of ftr), *1dc in next dc,



Crochet Cushion with Triangles



2dc in next dc, 1dc in next 2dc,
1dc in next 2sc of rnd 6; rep from *
to end, ss in beg-3 ch. Fasten off.

Rnd 8: with Natural; join yarn with
1ch and 1sc in 4th dc of the 5dc,
1sc in next 2dc, 1ftr around base of
previous ftr of rnd 6 (skip dc behind
ftr), 1sc in next 2dc, 1sc in next dc
through 7 ch-lp of rnd 6, *1sc in
next 3dc, 1ftr around base of
previous tr of rnd 6 (skip dc behind
ftr), 1sc in next 2dc, 1sc in next dc
through 7 ch-lp of rnd 6; rep from *
to end, ss in beg-sc. Fasten off.

Rnd 9 (work in back loops):

**Complete this rnd for the 1st triangle
only. The 2nd and following triangles
will be crocheted together in this
rnd.** With Blue Canard; join yarn to

ftr with 4ch, (1tr, 5ch, 2tr) in the
same st, 1ftr in next 3sc, 1dc in next
sc, 1hdc in next sc, 1sc in next sc,
2sc in next ftr, 1sc in next sc, 1hdc
in next sc, 1dc in next sc, 1tr in next
3sc, *(2tr, 5ch, 2tr) in next ftr, 1tr in
next 3sc, 1dc in next sc, 1hdc in
next sc, 1sc in next sc, 2sc in next
ftr, 1sc in next sc, 1hdc in next sc,
1dc in next sc, 1tr in next 3sc; rep
from * to end, ss in top of beg-4 ch.
Fasten off.

Crocheting triangles together:

Rnd 9 (work in back loops): with
Blue Canard; join yarn to ftr with
4ch, 1tr in the same st, 2ch, 1ch
through 5 ch-lp of previous triangle,
back with 2ch, 2tr in the same tr, 1tr

in next 3sc, 1dc in next sc, 1hdc in
next sc, 1ch through 6th st of
previous triangle, back with 1sc in
next sc, 2sc in next ftr, 1sc in next
sc, 1hdc in next sc, 1ch through 6th
st from last fastening-ch, back with
1dc in next sc, 1tr in next 3sc, 2tr in
5 ch-lp, 2ch, 1ch through next 5 ch-
lp of previous triangle, back with
2ch, 2tr in the same tr, complete as
already described.

**Pattern for the edge around the 6
triangles:**

Rnd 1: with Natural; 1ch, *1sc in
connection st (between 2
triangles), 3ch, 1sc in next st, (3ch,
skip 1st, 1sc in next st) 8 times, 3ch,
skip 1st; rep from * to last sp,

Crochet Cushion with Triangles



instead of 3ch, crochet 1ch, 1hdc in beg-sc.

Rnd 2: *3ch, 1sc in next 3 ch-sp; rep from * to end, ending with 1ch, 1hdc in previous hdc.

Rnd 3: *4ch, 1sc in next 3ch-sp; rep from * to end, ending with ss in hdc.

Rnd 4: ss in next 4 ch-sp, 3ch, 4dc in the same sp, (2ch, 1dc in next 4 ch-sp) 3 times, 2ch, *5dc in next sp, (2ch, 1dc in next sp) 3 times, 2ch; rep from * to end, ss in top of beg-3 ch.

Rnd 5: 3 ch, 1 dc in next 2 dc, 2 dc-tog over next 2 dc, 2 ch, 1 dc in next dc, 2ch, (1dc, 3ch, 1dc) in next dc, 2ch, 1dc in next dc, 2ch, *2 dc-tog over next 2dc, 1dc in next dc, 2 dc-tog over next 2dc,

2ch, 1dc in next dc, 2ch, (1dc, 3ch, 1dc) in next dc, 2ch, 1dc in next dc, 2ch; rep from * to end, ss in top of beg-3 ch.

Rnd 6: 3ch, 2 dc-tog over next 2dc, 2ch, (1dc, 3ch, 1dc) in next dc, 2ch, skip 1dc, 1dc in 3 ch-sp, 2ch, skip 1dc, (1dc, 3ch, 1dc) in next dc, 2ch, *3 dc-tog over next 3dc, 2ch, (1dc, 3ch, 1dc) in next dc, 2ch, skip 1dc, 1dc in next 3 ch-sp, 2ch, skip 1dc, (1dc, 3ch, 1dc) in next dc, 2ch; rep from * to end, ss in top of beg-3 ch.

Rnd 7: 6ch, 1dc in the same st, (1dc, 3ch, 1dc) in next 3 ch-sp, skip 1dc, (1dc, 3ch, 1dc) in next dc, (1dc, 3ch, 1dc) in next 3 ch-sp, *(1dc, 3ch, 1dc) in top of the 3dc

(combined), (1dc, 3ch, 1dc) in next 3 ch-sp, skip 1dc, (1dc, 3ch, 1dc) in next dc, (1dc, 3ch, 1dc) in next 3 ch-sp; rep from * to end, ss in 3rd of beg-6 ch.

Rnd 8: ss in next sp, 1sc in the same sp, *5ch, 1sc in next 3 ch-sp; rep from * to end, ss in beg-sc.

Rnd 9: ss in next 5 ch-sp, (3sc, 2ch, 3sc) in the same sp, crochet (3sc, 2ch, 3sc) in every 5 ch-sp to end, ss in 1st sc. Fasten off.

Making the cushion:

1. Cut a circle of 48 cm in diameter out of the material. Fold the rest of the material lengthwise. Fold the circle in half and put the fold, 2 cm away from the open end of the material. Cut 2 semicircles.

2. Stitching of the zip: Put the 2 semicircles RS together and stitch only 4 cm at each end. Work running stitches in the middle. Put the zip with RS on the open seam (of the running stitches) and pin together. Stitch on both sides of the zip on the RS. Pull out the running stitches. Open the zip a few centimeters.

3. Stitch the crocheted circle to the material circle.

4. Put the 2 circles with RS together and stitch around. Leave a small opening (for inserting the 2 ends of the cord). Turn the cushion through to the right side. Press the seam.

5. Stitch the cord around the cushion and insert the ends through the opening. Stitch together. Put the inner cushion inside.



Market Shopper

A large, floral-patterned market shopper bag is the central focus, filled with fresh produce. The bag features a white background with large red flowers and green leaves. It is surrounded by a variety of vegetables: yellow lemons on the left, green leafy vegetables at the top, and purple radishes in the center. The background is a dark wooden surface.

by Sharon Calverley

In our area we have two quality Farmer's Markets where you can buy fresh vegetables, yummy eats as well as some speciality products. Inevitably one ends up buying a lot of goodies and traipsing around with lots of bags. This shopper is the perfect size for storing fresh veg and whatever else you buy. It features a removable bottom which makes it easy to fold flat and store as well as a handy inside pocket to store your purse or cell phone.

Requirements

- 1.25 m x 150 cm wide curtaining or heavy fabric in your choice of colour and pattern. You will have enough of this fabric left over to make a smaller handbag or even a cushion cover
- 1.5 m quilting fabric in your choice of colour and pattern for the lining

Fabrics **must** be pre-washed and pressed before cutting!

- ±1.5 m medium weight non-woven iron-on interfacing
- Denim sewing needles
- 3 m of 1" wide cotton webbing in your choice of colour and pattern
- (1) 5" x 21" stabiliser for the base - plastic, supawood (MDF) or Corex
- Sewing thread to match fabrics
- 25 cm zipper
- Heat erase pen / pencil or water soluble pen
- Rotary cutter, ruler and mat. I used a large mat, 16" square ruler and a 6" x 24" ruler
- Edge and zipper feet
- Sewing machine and usual sewing requirements

Optional: Clover Press Perfect Hot Hemmer Pressing Tool and WonderClips

Finished size: 16 1/4" x 23"

Seam allowance: 1/2" unless stated otherwise

This is quite a wide shopper (big enough for all the veggies), but if you would prefer a smaller one, simply reduce the width of the front and back, as well as the length of the base to 18". You will also have to adjust the positioning of the straps from 5 1/2" to 3 1/2".

How to

1. From the heavyweight fabric, iron-on interfacing and lining cut:
(2) 24" x 17" for front and back
(2) 6" x 17" for sides
(1) 6" x 23 1/2" for base
(1) 9" x 12" pocket

From the lining only, cut
(2) 6" x 23" for base stabiliser pocket.

From the interfacing only, cut (2) 1" x 74" strips for the straps.

Decide if you would like your straps to be made from the heavyweight or lining fabric then cut (2) 2" x 75" strips for the straps. You are going to have to cut and join strips to get the length.

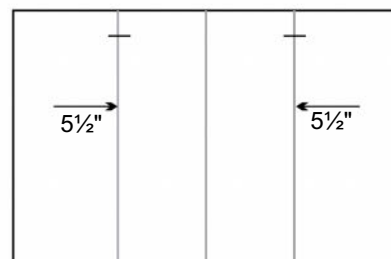
2. Fuse the interfacing to all the outer pieces. Make sure that you fuse them really well.

Your seam allowance is 1/2" throughout.

3. On the right side of your outside main panels, draw a line with the heat erase pen or water soluble pen, down the centre of the panel from top edge to bottom edge. Make sure that the panel is right way round especially if you are using a floral fabric or fabric where it's obvious which is up or down.

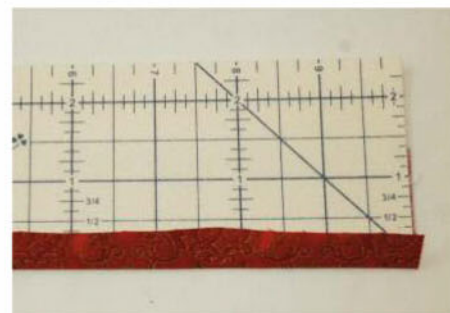
4. Draw another line on either side of the centre line - 5 1/2" away. You will be positioning the straps along the outside lines.

5. Draw a horizontal line 1 1/2" down from the top edge on both outside lines. You will start / stop your stitching on this line because you need to leave space for binding the top.



Making the straps:

6. Fold a 1/2" allowance along the length of the strap and press. I like to use a Clover Press Perfect Hot Hemmer tool here because it cuts down a lot of time on measuring and marking. It's an expensive item but will last me a lifetime so it was worth it!



Market Shopper

7. Slip the 1" wide strip of interfacing into fold and fuse in place. Don't worry too much about getting the seam allowance on either side a perfect $\frac{1}{2}$ " because the webbing will cover it and hide the raw edge folds - as long as you finish with a 1" wide strap.

You don't have to join the interfacing to get a long strip - simply lay the next piece over the fused piece and continue fusing.



8. Fold the other long edge $\frac{1}{2}$ " over and press well.

9. With the strap laying right side down and the folded edges facing up, place the webbing on top of the strap. The webbing should be $\frac{1}{2}$ " shorter than fabric strip on either side as this will cut down on bulk in the seam. Clip together with Wonder Clips or pin together.

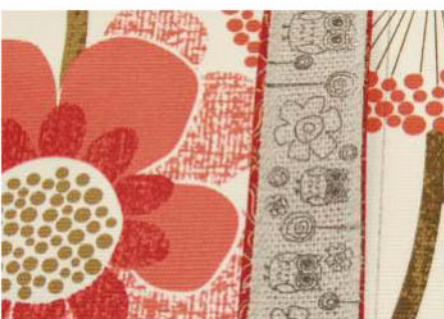


Make another strap in the same way.

10. Load the machine and bobbin with a thread that will match the strap. Fit the edge foot and stitch down each side of the straps.

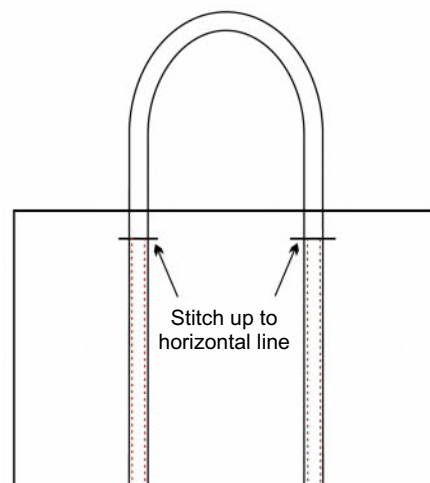
11. Pin the straps (webbing side up) to the front panel. Starting at the bottom edge, on the inside of the right hand line, all the way to the top edge and stopping at the horizontal mark.

12. Bring the strap around to the other outside line on the left hand side. Position the end along the bottom edge, make sure that the strap is again on the **inside** of the line, then pin from the bottom edge up to the top **horizontal** mark.



13. Stitch along both sides of the strap using your edge foot, starting at the bottom edge, going up to the top horizontal mark on both sides. Stop at the horizontal marks.

Stitch the other side of the webbing in place in exactly the same way.



14. Attach the side pieces to one of the main pieces. Remember your seam allowance of $\frac{1}{2}$ ". Press the seams open. Because the fabrics are thick - use some steam when pressing.

15. Attach the other main piece to the sides. Again, press seams open with some steam.

Attaching the base:

This is a bit tricky because the fabric is so thick! Take your time with this and pin properly.

To make pinning the base onto the bag easier I folded over $\frac{1}{2}$ " along the bottom edge of the bag and around the base and pressed them well.

16. With right sides together line the sides of the base up with the sides of the bag and pin in place.

Start stitching from the centre of the side seam and end it in the centre of the other side seam.

Market Shopper

(Leave the $\frac{1}{2}$ " on either side unstitched).

17. Flip the long side of the base up to the corresponding long side of the bag (front / back) and pin together from edge to edge. Stitch together from edge to edge.

Do the same with the other long side. Finger press the seam open when you have finished and put aside whilst we make the zipper pocket in the lining.

The zipper pocket:

This is quite easy to do and one of my favourite methods.

18. With the pocket lining lying face down, draw a horizontal line across the piece - 2" down from the top, using a heat erase or water soluble pen.



19. Now draw a horizontal line - $1\frac{1}{2}$ " in from each side.



20. Draw another horizontal line $\frac{1}{4}$ " down from your first horizontal line.

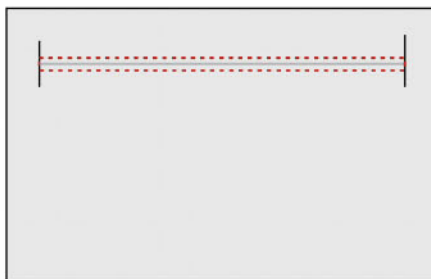


21. Draw a line down the centre of these two lines.



22. With right sides together, pin the pocket piece to one of the front/back lining pieces, making sure that it is centered.

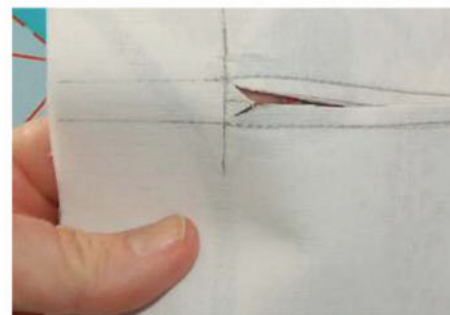
23. Reduce your stitch size to 2.5 and stitch around the drawn line - from horizontal mark to horizontal mark as indicated by the red dotted lines below.



24. Using a sharp scissors, cut

along the line you drew in step 21, **leaving $\frac{1}{4}$ " uncut on either end.**

25. Snip into each corner.



26. Push the pocket through the opening to the other side. Once the piece is through roll the edges so that they lay neatly together then press really well.

27. Place the zipper in the opening - with the pull on the right hand side and pin together.

28. Fit the zipper foot and stitch the zipper in place. You can use a thread that matches your lining or even a contrast one which adds just a little bit of fun.

29. Move the lining out of the way then pin/clip the remaining pocket piece to the back of the pocket making sure that when you open the zipper the right side shows through.

Using a $\frac{1}{2}$ " seam allowance stitch all around the pocket.

30. Assemble the lining in exactly the same way that you assembled the outside of the bag.

Market Shopper

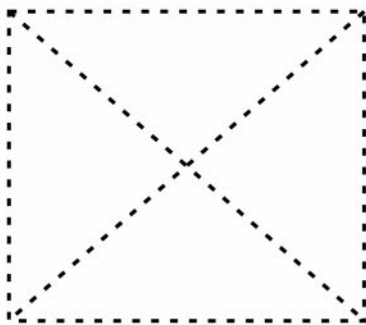
31. Place the lining inside the bag, wrong sides together. Clip/pin all around the top edge then baste to keep the two layers together.

32. Place the two 6" x 23" pieces together and stitch around the 3 sides.

33. Turn a ½" hem at the top. Insert the stabiliser then close the hem by hand. Insert into bottom of bag and push down so that it lays snug.

34. From the remaining lining fabric cut a 1.5 cm long strip x 1½" wide and bind the top of the bag. Make sure that you use a thread that matches the lining.

To complete the shopper you need to extend the stitching on the handles up to the edge of the bag and then re-inforce the stitching by stitching an X block at the tops.



I am not only going to use my shopper at market - but it makes a great hidey for gift shopping! Enjoy yours!



Clover Press Perfect Hot Hemmer Pressing Tool and Wonder Clips are available online only from www.thefatquarter.co.za



Photographer: Nikki Opperman

Little Village

Down South

Part 2: The Quilt Shop

In Part 2 of our Little Village Down South series we will complete the Quilt Shop. Picture the quilt shop in your own town and see if you can make yours look similar. In the next issue we will make the Railway Station.

Little Village Part 2



Requirements

Before you begin:

- Consult the diagram to determine the finished size of each block
- The pattern is broken up into smaller sections. Each section is then stitched together to form a whole
- The opening for the post box is a machine zigzag stitch
- The sashing between the blocks is 1 1/4" wide

You will need:

- Assortment of fabrics (see main photo for ideas)
- 50 cm sashing fabric
- 1 m background fabric
- 75 cm border fabric
- 110 cm square of batting and backing fabric
- Ruler and fine liner
- Add-a-Quarter ruler
- Assorted embroidery threads for embellishing blocks
- Neutral coloured sewing thread for piecing
- Rotary cutter, ruler and mat
- Sewing machine and usual sewing requirements

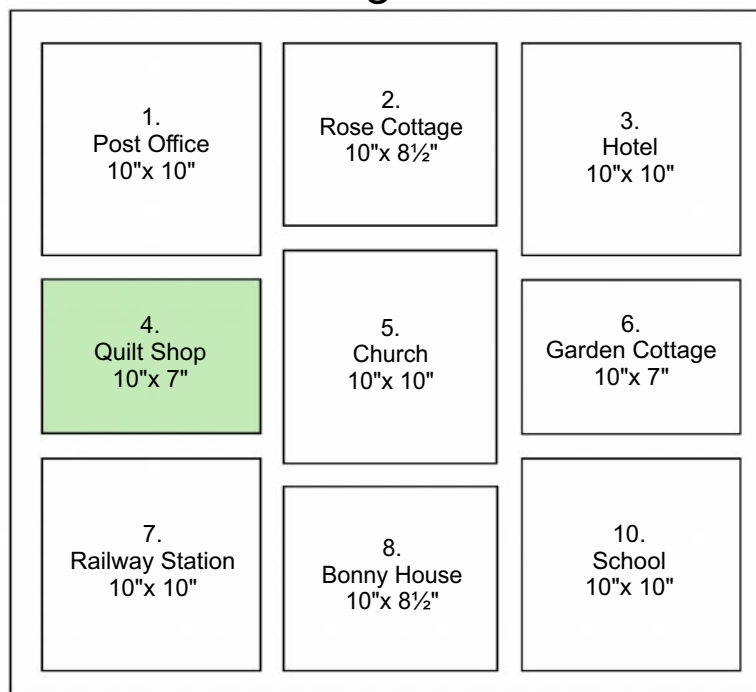
Finished quilt size: 37" x 32"

Seam allowance: 1/4"

This series of village houses wall hanging is foundation pieced and not at all difficult to stitch. Use your choice of fabrics to make them, depicting your own village. Once you have completed the series of houses, why not paint the matching quilt hanger shown above?

Each of these buildings can also be used as individual wall hangings or combined to make a wall hanging.

Diagram



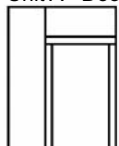
Little Village Part 2

Quilting

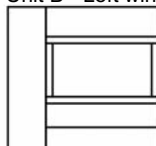
Seam allowance: 1/4" (6 mm)

The quilt shop pattern is divided into the following sections as shown below.

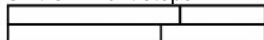
Unit A - Door



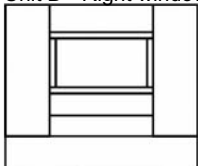
Unit B - Left window



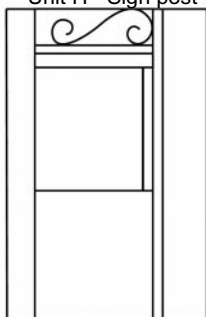
Unit C - Front steps



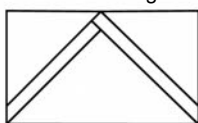
Unit D - Right window



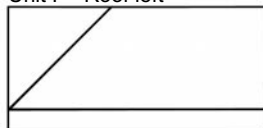
Unit H - Sign post



Unit E - Roof right



Unit F - Roof left



Unit G - Chimney

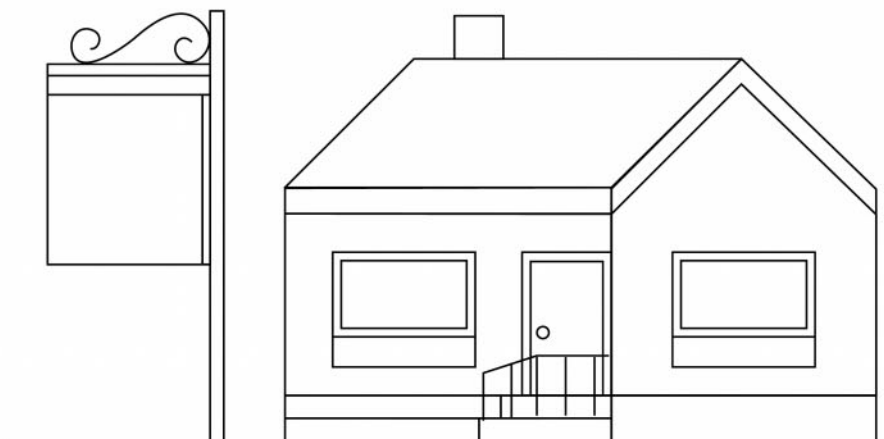


On the patterns, the dark lines are the stitching lines and the outside, grey stippled lines are the cutting lines.

Follow the stitching sequence on each template i.e. start with 1 and end with 18.

Fold the pattern back and trim excess fabric to 1/4" seam allowance every time you complete a stitching line. This will reduce any bulkiness in the seams.

Reduce your stitch size to 1.5 and start and stop exactly on the line.



TIP: The windows could be stitched in a Log Cabin fashion for interest - or you could use a solid fabric if you don't want to make the log cabin windows.

Stitch the individual units and assemble in rows as shown alongside.

Remove paper once you have completed the block.

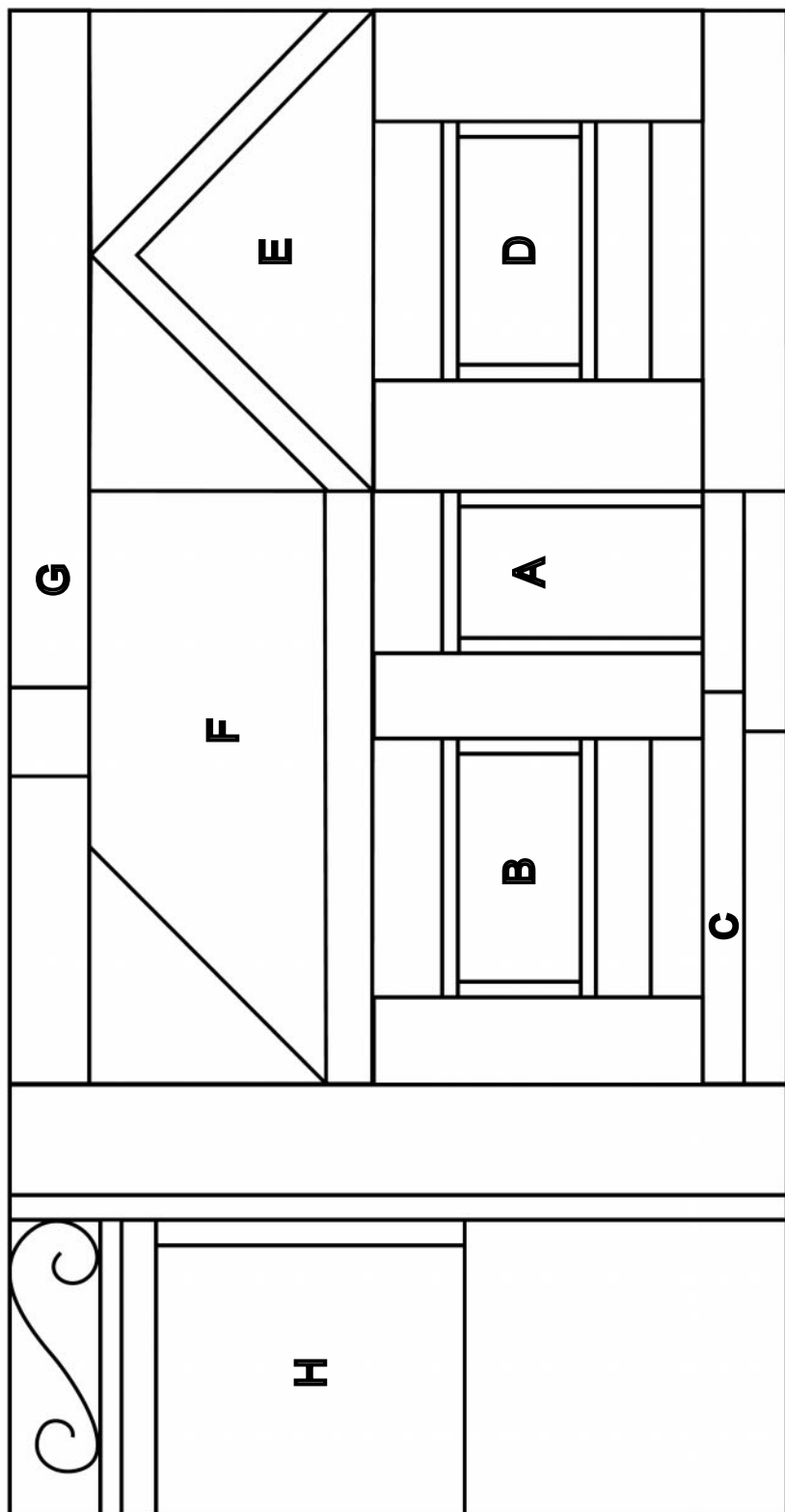
Embellish the block with charms if you wish.

Don't forget to stitch the scroll work on the sign post and the bannister using a zig zag stitch.

We will only add the sashing once we have completed three blocks.

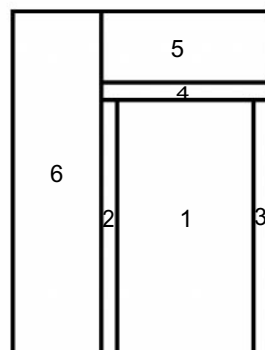


Little Village Part 2

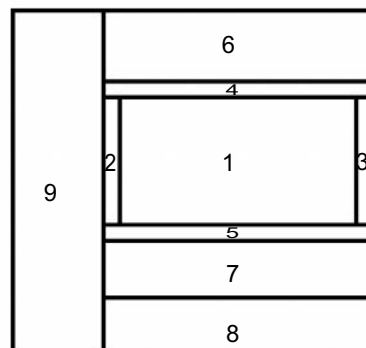


Foundation Piecing Units A to H:

Unit A - Door



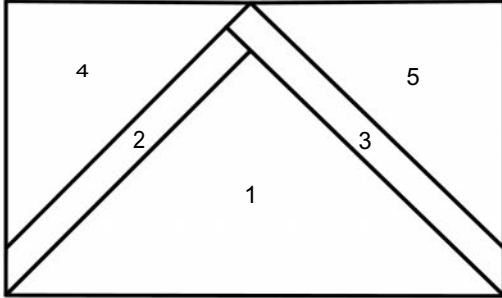
Unit B - Left window



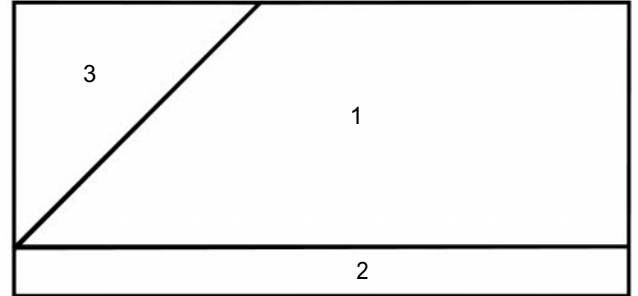
Unpainted quilt hangers can be ordered from The Creative Bug, Bela-Bela. Contact Kobie van Staden on 072 784 1332

Little Village Part 2

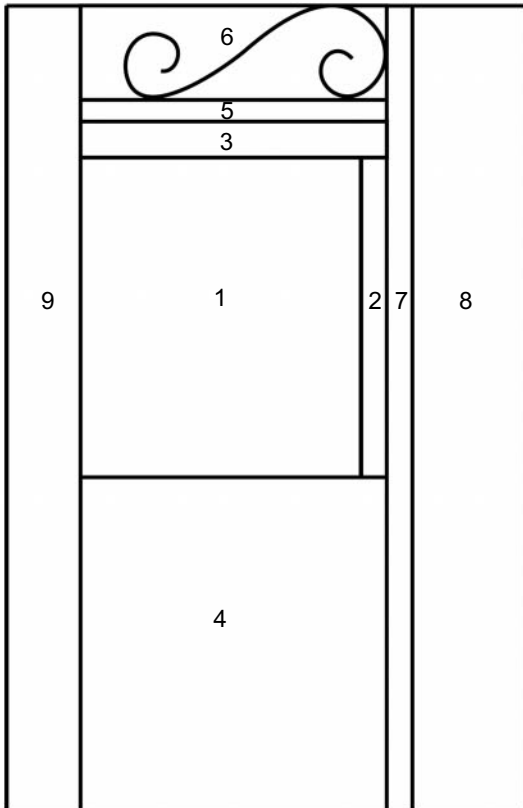
Unit E - Roof right



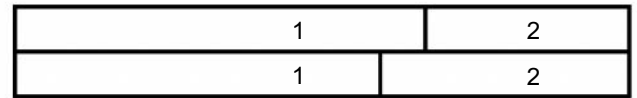
Unit F - Roof left



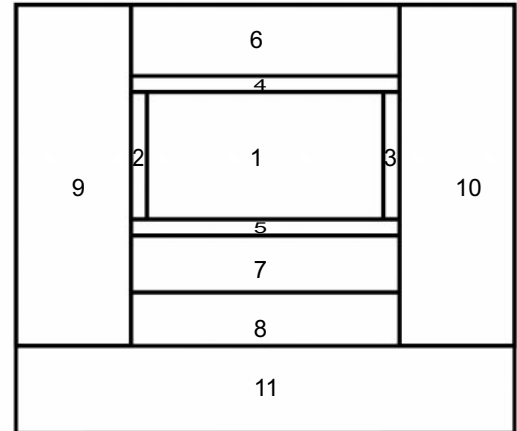
Unit H - Sign post



Unit C - Front steps



Unit D - Right window



Unit G - Chimney



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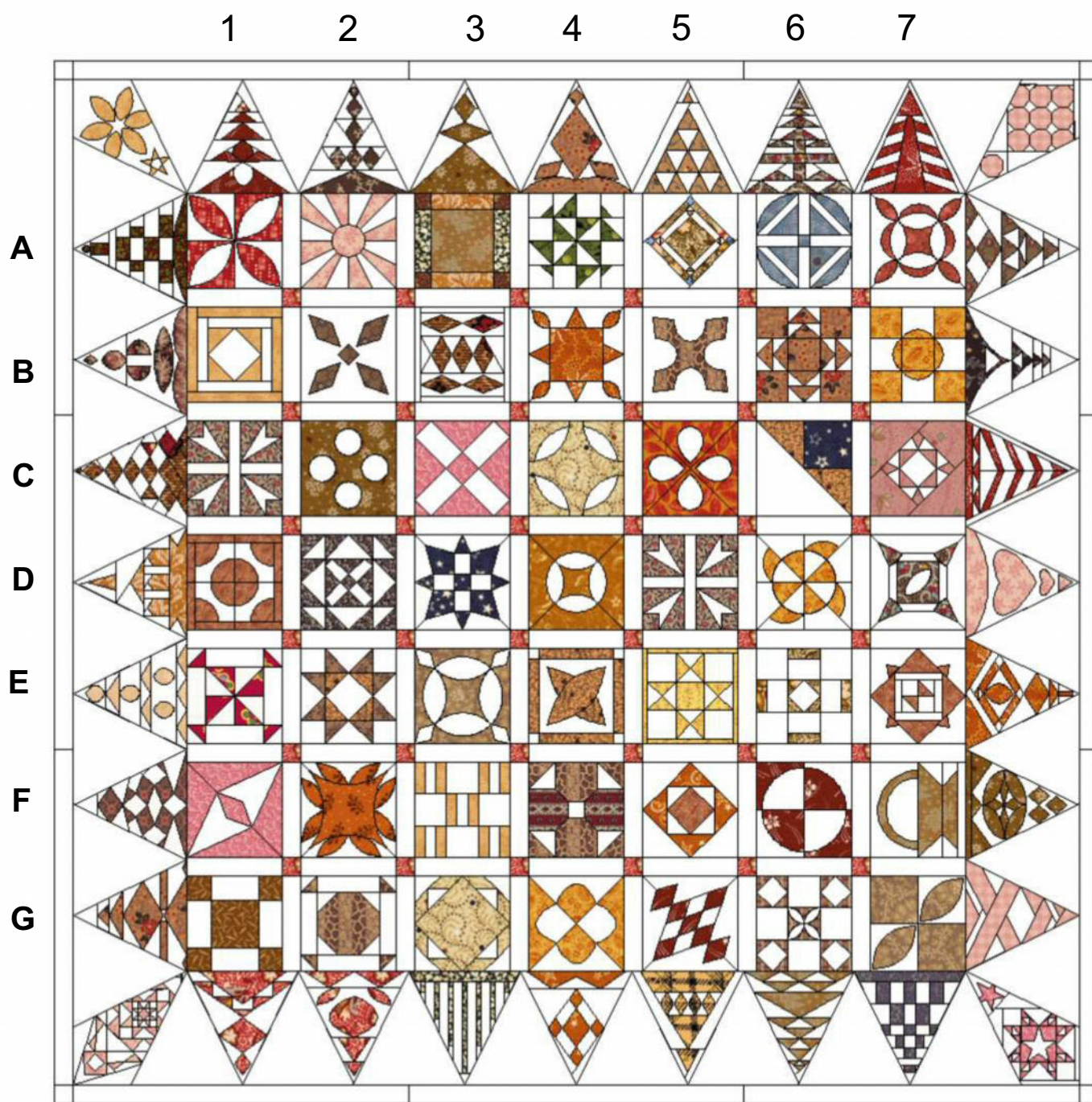
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by Sharon Calverley

LAYOUT DIAGRAM

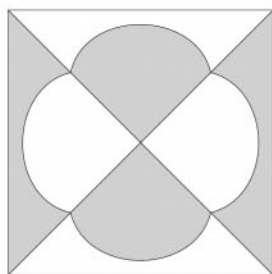


Africa Dear Jane

In this issue we complete the centre blocks of our Africa Jane Stickels quilt. In the next issue we will assemble the centre section then start on some of the triangles.

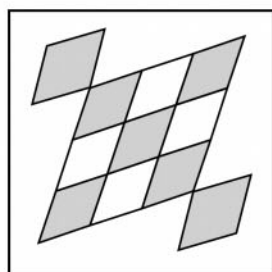
Sequence Layout

G4



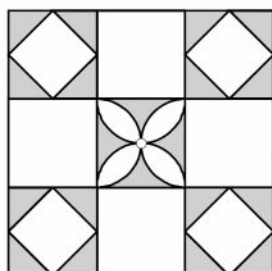
Hettie's Hen House
(G1)

G5



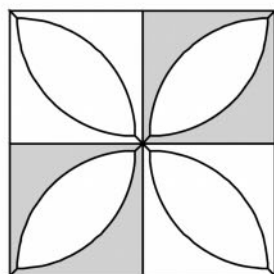
Streak of Lightning
(C2)

G6



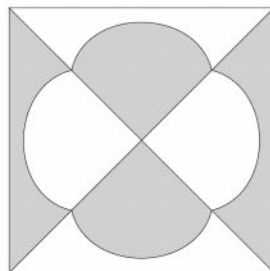
Deanie's Daisies
(F6)

G7



Dad's Plaid
(A7)

Block G4: Hettie's Hen House



I just love the name of this block.

Initially one would think that the way to make this is with a Drunkards Path or reverse appliqué. Yes - you can do it that way but that is tedious. This block is made similarly to Block D6 and F6. If you look carefully you will see that it has an Hour Glass unit in the background and a "flower" shape on top of that which is also made from an Hour Glass block.

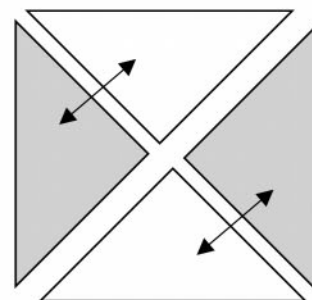
Let's make the Hour Glass units first.

You need two fabrics for this block - your background fabric and a contrast fabric.

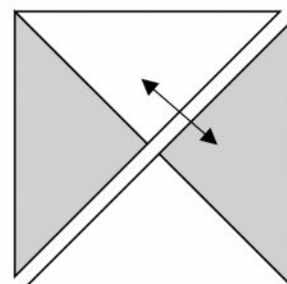
1. To make the Hour Glass blocks cut (1) 6" square from both the background fabric and the contrast fabric.

2. Cut each square in half on the diagonal twice.

3. Join a background triangle to a contrast triangle using a scant $\frac{1}{4}$ " seam allowance and press the seam towards the darker fabric.



TIP: Spray pieces with spray starch to prevent them stretching.



4. Join the two units together. Press well then trim to 5" square. Make another Hour Glass block with the remaining triangles.

5. Choose one of the blocks as the background block and turn it right side down.

6. Using a water soluble pen or fine pencil, draw a border around the outside edge - $\frac{1}{2}$ " in from the edge. Photo 1 on next page.

Africa Dear Jane

7. Cut out the "flower" template below.

8. Position it on the back of the Hour Glass unit, making sure that it fits within the border you just drew and that each "petal" fits nicely on the triangles. Lightly draw around the template. Photo 2.

9. Roughly draw just inside the drawn shape $\pm \frac{1}{4}$ " inside the flower shape. Eventually you will cut this inside section away to reduce the bulk in the block. Photo 3.

TIP: Snip around the centre seam and press the centre open. This will also reduce bulk.

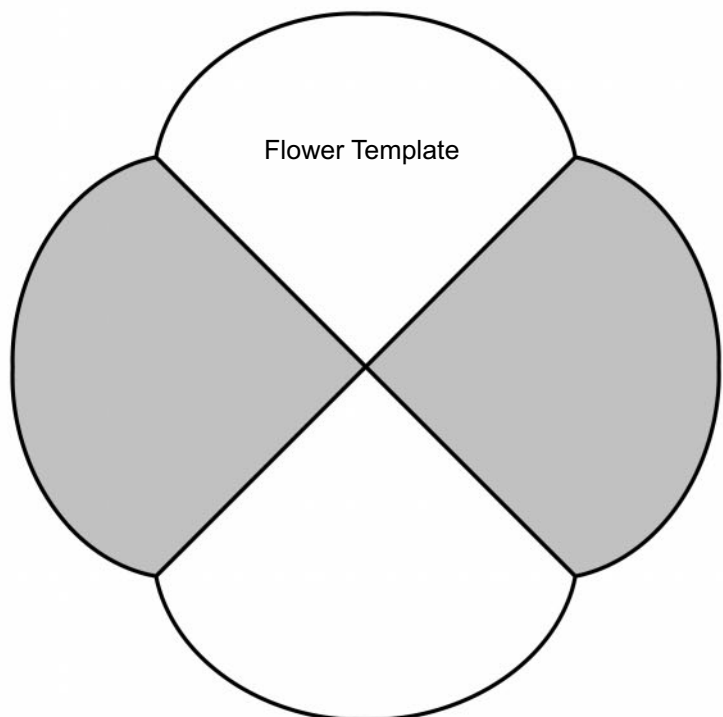
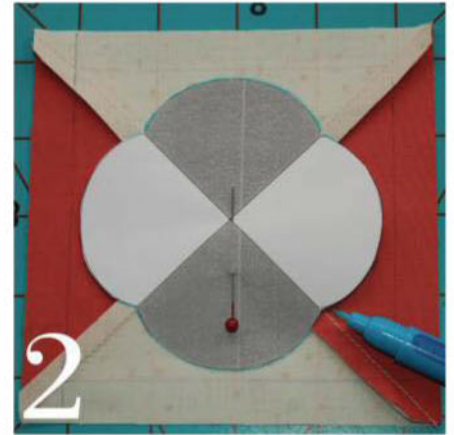
10. Place the flower template on the right side of the **other** Hour Glass block and line the centre of the block and centre of the flower up then pin in place.

11. Draw around the shape with a water soluble pen then cut out **with a $\frac{1}{4}$ " seam allowance**. Photo 4.

12. Place the flower you just cut out on your background square and pin in place. Needleturn appliqué the flower in place.

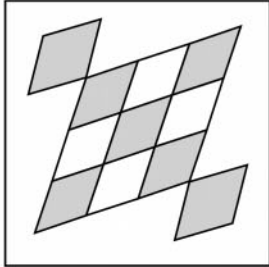
13. Once the flower has been appliquéd in place, turn the piece over and carefully cut away the excess fabric at the back. Use the inside shape (Photo 3) as your guide for cutting.

Press well and hang up on display wall.



Africa Dear Jane

Block G5: Streak of Lightning



With this block we combine foundation piecing with reverse appliqué for the centre. The outside diamonds are needleturn appliqué in place. I know it looks complicated, but it isn't.

VERY IMPORTANT: Once you have joined the individual foundation pieced sections you need to ensure that you have a seam allowance of at least $\frac{1}{2}$ " + all around and **not** the $\frac{1}{4}$ " you normally would have.

Again, you need two fabrics, your background and a main, copy paper, freezer paper, water soluble pen and ruler.

1. Cut a $5\frac{1}{4}$ " square from both the background fabric and the freezer paper.
2. Copy the pattern on the next page onto the freezer paper. Use a normal ballpoint pen or fineliner for this.
3. Fuse the freezer paper to the back of the square. This is just going to stabilize it and prevent the centre going all wonky when you cut it out.

Block G4: Hettie's Hen House

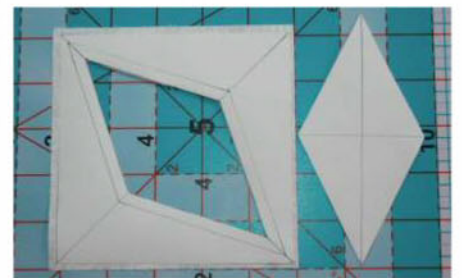


4. On the right side of the square, using the water soluble pen, draw a diagonal line across the square. Now draw a diagonal line from the other side.

Draw a border $\frac{3}{4}$ " away from the edge all around the square.



5. Carefully cut out the centre section as shown below.

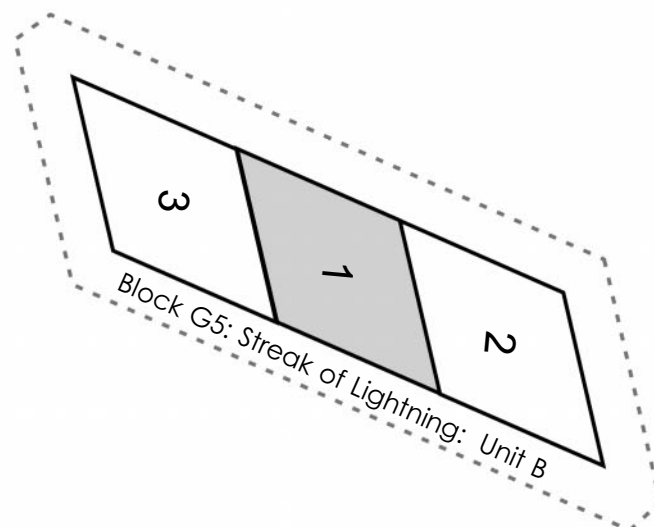
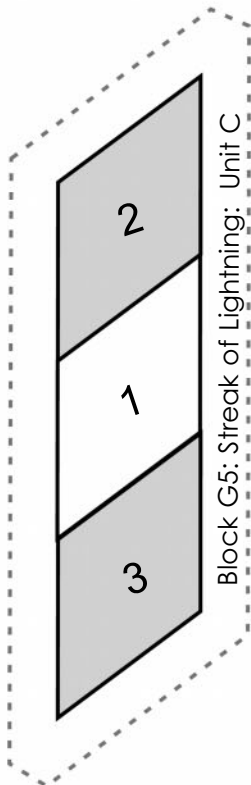
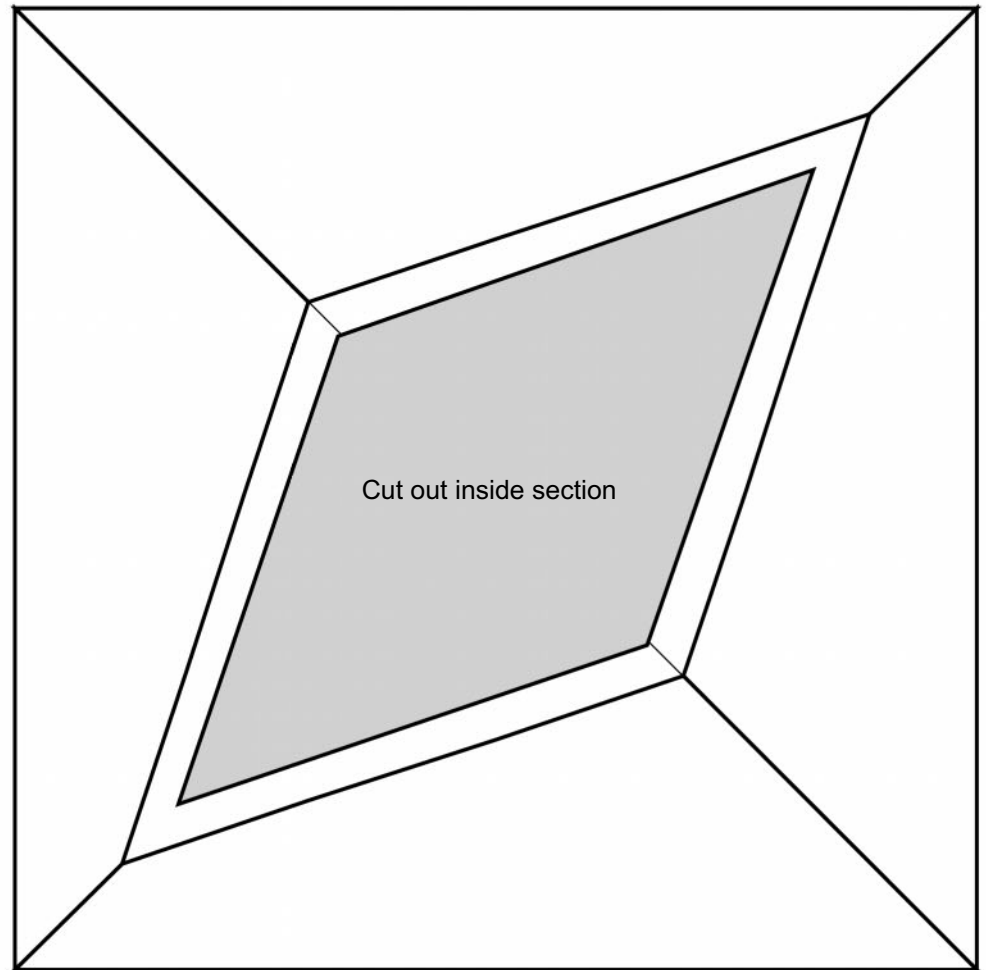
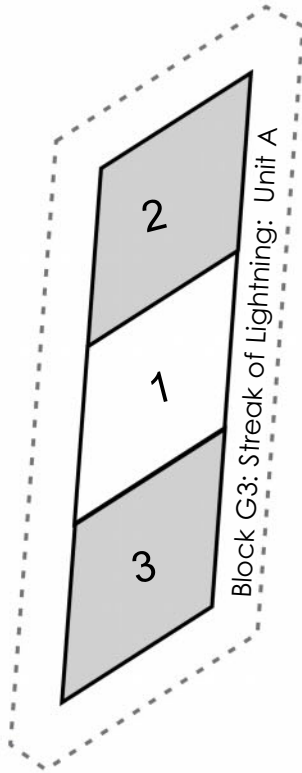


6. Snip into the seam allowance around the opening especially into the four corners. (Close to the outside line, but not into it.)

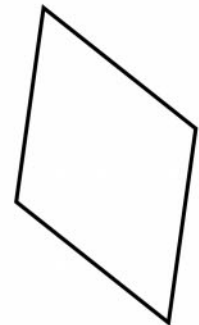
Fold the seam allowance back. Finger press along the fold then baste the seam allowance back to keep it out of the way.

Africa Dear Jane

Block G5: Streak of Lightning



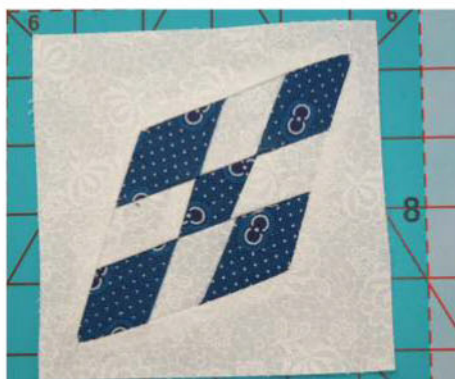
Make 2 Diamonds



Africa Dear Jane

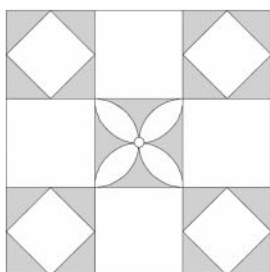
Block G5: Streak of Lightning

7. Copy the foundation patterns alongside for Units A, B and C.
8. Stitch the individual units. Join the individual units and once they are joined trim the whole unit so that there is a $\frac{1}{2}$ " seam allowance all around.
9. With the background fabric laying right side up, place the foundation pieced unit at the back and line it up in the opening. Pin then appliqué in place with an invisible stitch. Remove the basting stitches and freezer paper.



10. Copy the small diamond pattern onto freezer paper then fuse onto back of the contrast fabric. Cut out with a seam allowance then appliqué in place. Press well then trim to 5" square.

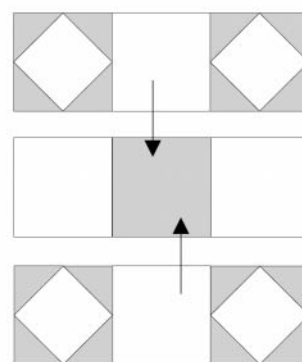
Block G6: Deanies Daisies



This is a foundation pieced block with the daisies appliquéd in place. It is quite an easy block to make - the only tricky bit is the needleturned petals. Mine aren't perfect - but maybe you have tinier fingers than I have and can get a better turn!

You need your two fabrics, copy paper, ruler and fine point pen, tiny yellow button.

1. Copy the foundation patterns and stitch them as you normally would.
2. Join the rows together using a $\frac{1}{4}$ " seam allowance.



3. Copy the petal pattern then trace it onto the right hand side of your contrast fabric.
4. Cut out with a small seam allowance then appliqué each petal in place. They should face towards each corner.

Africa Dear Jane

Block G6: Deanie's Daisies

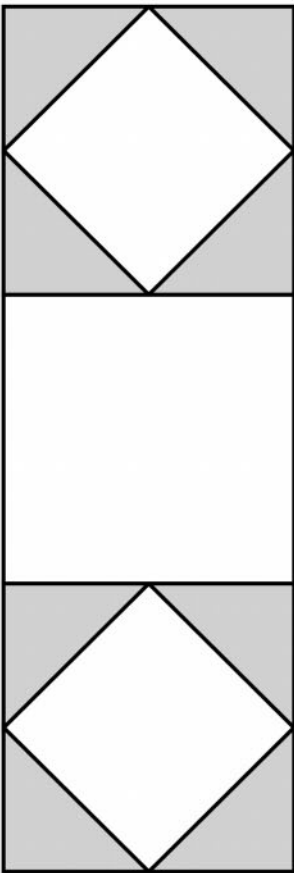
Make 4 Petals



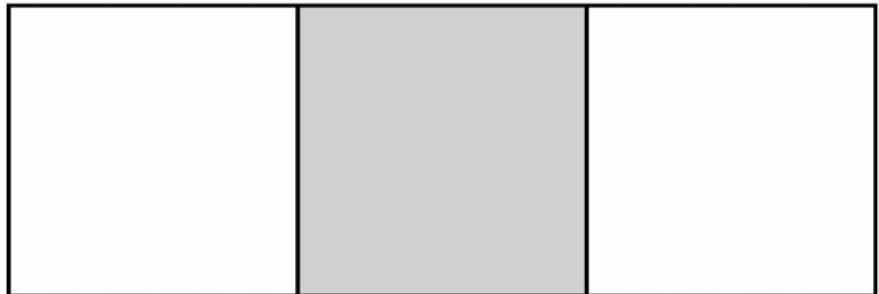
5. Once you have completed all four petals, press well, attach the button then hang up.



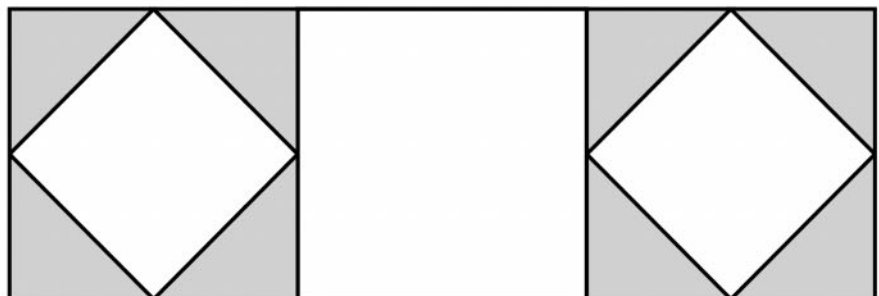
Block G6: Deanie's Daisies: Unit 1



Block G6: Deanie's Daisies: Unit 2

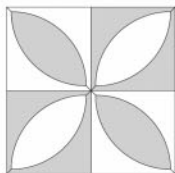


Block G6: Deanie's Daisies: Unit 3



Africa Dear Jane

Block G7: Dad's Plaid



We made this block right at the start of our Jane Stickle adventure, but that one had a solid background. This version has a Four Patch background the same as the original quilt has, but how you decide to make the melons is very interesting. You could make them entirely with needleturn appliqué **or** you could do as I have - needleturn the two dark melons and reverse appliqué the two light melons - or vice versa - whichever takes your fancy!

Together with your usual supplies you also need freezer paper and a sharp craft knife.

1. Cut (2) 3¼" squares from the dark fabric and (4) 3¼" squares background fabric.

2. Copy the melon in a square pattern (above right) twice onto freezer paper.

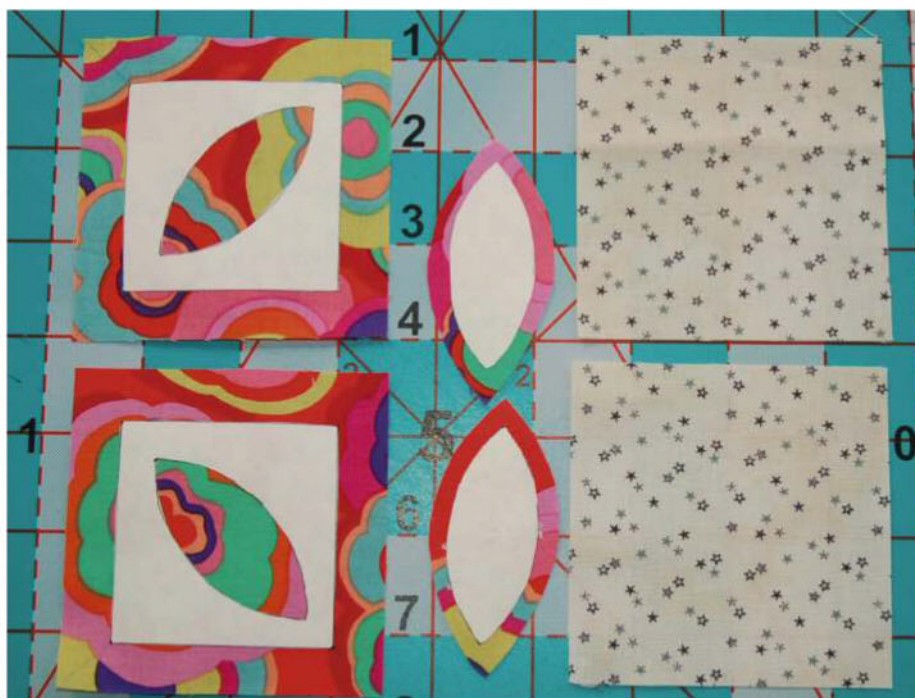
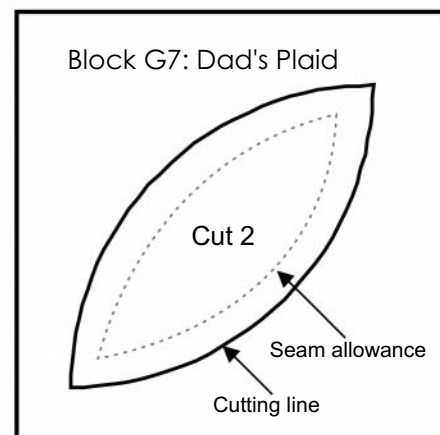
3. Cut out the two square shapes then the inside melon shapes using the sharp craft knife.

4. Draw a diagonal line across the dark fabric with the water soluble pen. Draw another diagonal line from the other side - this will give you the centre of the block.

5. With the dark fabric right side up, place the cut out square in the centre of the square (there should be ± ½" space around the freezer paper square) and fuse in place. Do the same with the other freezer paper square.

6. Fuse the melons to the right side of the dark fabric and cut out with a seam allowance.

7. Using the fine tipped pencil, draw around the melon freezer



paper shapes. (Both inside the squares and the two loose melon pieces).

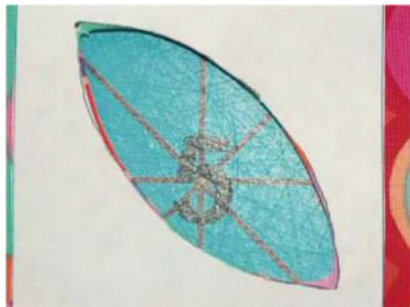


8. You need to cut the melon shape out from the square. Remember to leave a seam allowance for turning when you do this. See pattern above.

9. Snip into points and clip around the corners, close to the freezer paper, but not into it. Pinch the allowance to the back then

Africa Dear Jane

carefully press with an iron.



10. Place a background square right side up behind each of the cut away squares. Carefully remove the freezer paper (you are going to use them again). Tack the two pieces together, around the melon shape as well as around the outside edge.



Once you have appliquéd the melons on both pieces, turn the pieces over and trim back the excess background fabric.



Block G7: Dad's Plaid



11. On the remaining (2) background blocks, reposition the freezer paper squares with the same $\frac{1}{2}$ " border all around, and fuse together. Using the fine tipped pencil or water soluble pen, draw the melon shape.

Now you know where to position the melons! Remove the freezer paper and needleturn appliqué the melons in place.



12. Press the individual blocks then trim each block back to $2\frac{3}{4}$ " square. (The reason for initially cutting the blocks larger is to allow for any "shrinkage" during appliqué.)

13. Join a light square to a dark square - making sure that the melons point towards the outside corners. Do the same with the remaining two blocks then join the two rows together. Lightly spritz with water to remove the water soluble pen then press and hang up.

I hope you enjoyed making these blocks - the triangles will be a bit trickier, but you are up to it!

Till next time ...





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STITCHES IN TIME

by Evelyn Kelsey

A short history of needlework

"A people without the knowledge of their past history, origin and culture is like a tree without roots." - Marcus Garvey

From shortly after the 'fig-leaf' episode, hunters brought their spoils home to women-folk who were gathering berries and roots for their families. Feasting followed, and while the hunters were sleeping off the effects of the feast, and possibly quantities of fermented grains, our Stone Age sisters became clothing manufacturers. Mrs Neanderthal and her daughters scraped and soaked, stretched and pounded the skins, in preparation for modesty in summer and protection from the cold in winter. Bone needles in hand, these long-ago seamstresses would gather lengths of sinew and join the only 'cloth' available. And so through the ages; using wood, bone, antlers, ivory and later in the Bronze Age when malleable copper could be drawn into fine strands and looped to form an 'eye', fabric of skin, wool, cotton, linen and silk was hand-stitched by our industrious fore-mothers into clothing.

Fibres such as wool, probably first gathered as insulation from the cold, would have been taken back to their dwelling and worked by plaiting, twisting, knotting and weaving to produce the natural fibres and fabric we know today. Strips of grass and fibrous leaves were woven and coiled in warm countries, to make baskets and mats – possibly carried by Cleopatra's handmaidens - and this technique was later applied all over



the world to finer threads spun on spindles and spinning wheels, and woven on simple looms.

In the time of Shakespeare, before industrialization, sewing was largely practical rather than decorative and was mostly done by candle-light in the home, by women and for their own families. The wealthy employed seamstresses and tailors to produce their clothing,

but fabric was scarce and when it became worn was often re-purposed. During the Middle Ages skills developed by artisans were shared and bartered as specialists in spinning, weaving, cutting, stitching and embroidery became sought-after.

Craft Guilds became the fore-runners of professional associations and trade unions.

These Guilds protected skills and trade developments by secrecy and strict control. Traders travelling the Silk Road introduced new oriental fabrics and embroidery techniques to the Western world. Before the invention of sewing machines the lady of the house and her daughters would have spent several days a month maintaining the family's clothing. It took many long hours to make a man's shirt or a woman's dress. Most people would have only two outfits; one for work and one for Sunday best - the sewing machine was to reduce this time greatly. Still, sewing was done by hand, but - and despite wars and other natural disasters - populations were growing. Home spinning wheels and weaving looms became inadequate.

With the need for increased efficiency, and the spreading economic concept of 'profit', what was a female dominated localised industry, moved into the hands, and minds, of men and very soon mechanisation under the cloak of the 'Industrial Revolution' moved clothing production from homes to mills and factories. The 'textile industry' along with coal and iron, became one of the earliest modern industries.

Simultaneously in the USA, Britain and in Europe male minds, such as that of Richard Arkwright, were at work designing machines to sort fibres, card and clean them, spin, weave and dye them - in huge quantities and at great speed. From the late 1700's to the



mid 1800's simple sewing machines were developed by Thomas Saint, Elias Howe, Isaac Singer and others, and new ideas were patented in France, Germany, Britain and the USA. These machines had relatively limited capabilities compared with today's sewing machines, but still they worked with speed and accuracy.

Tailors and seamstresses were alarmed to the point of rioting in France, believing the new machines would put them out of work. Although much clothing was still made at home, seamstresses had to learn new skills. Skilled machine operators could seek work in factories, gladly increasing the income of their families, but too often, poorly paid sweatshops grew up in the industrial cities of the world.

Needlework, one of the few occupations deemed acceptable for a woman, although not even paying a living wage, was a respectable way to

support a family in the spreading slums of great cities. As with all innovations, sewing machines were expensive and were rented if seamstresses could not afford to buy. The 'dandy' of the 19th century was now catered for by tailors, and high-end clothing for men and women could be found in localised areas like Saville Row where style - both fashion and classic - flourished.

As sewing machines became more affordable, women's magazines spread awareness of the latest fashion to home seamstresses which, in turn, developed a demand for paper patterns to be traced and adapted by anyone. Sewing skills earned a young wife great favour with a prospective mother-in-law. Guides like 'Mrs Beeton's' offered dress patterns and instructions. Up until the Second World War most women were not part of the work-force and so had time to sew. The availability and relatively low

A Short History of Needlework



price of ready-made clothing in the latter part of the 20th century and the increased number of women working outside the home, meant that sewing became confined to hobbyists, and skills previously passed on from mother to daughter have been somewhat lost.

With the spread of sewing machine technology around the world, Western clothing has been widely adopted, but the influence of Asian and African culture and style has infiltrated Western cutting and sewing methods and dress. Who doesn't love a kimono-style jacket or a shwe-shwe skirt with a figure-hugging peplum? Development of synthetic textiles has brought profound changes to

the efficiency and durability of clothing for specific purposes - be it climbing Everest or 'saluting the sun' in a yoga class.

Nylon, developed in 1942 for parachutes became popular as hosiery. Yet the swing towards 'green' thinking in the world sends us back to natural fabrics and fair-trade practices. Attitudes to fur and leather harvesting have changed radically. The effects of production of cotton and flax, wool and silk on a vast scale, and shipped or flown around the world at great expense, is being questioned. 'Back-to-the-40's' retro-dressing, re-cycling and re-purposing of garments and fabric is becoming fashionable. Our consumer society is having to re-

think its values. Can we revert to a hunter-gatherer, 'local-is-best' lifestyle, while living in an on-line 'everything-is-available-at-the-click-of-a-mouse' world? Can we retain the 'couture' industry while still clothing an alarmingly increasing world population?

Since the Garden of Eden we have needed clothing... 'sew' for now, large-scale highly technological production of garments and small self-employed machinists as well as decorative hand-sewers in developing countries will remain vital partners in the story of sewing.



Evelyn

Reference: www.wikipedia.org/wiki/Sewing



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"Pin-Me" the Pincushion Bear



by Michelle Neethling
for Honeydew Bears

Make this gorgeous, charismatic little bear to keep your pins safe and to keep others safe from your pins! His smile is sure to bring warmth to your heart each time you pin your new projects. Pin-Me is a fully jointed bear.

Requirements

- Fabric: 35 cm x 18 cm Mohair
- 8 cm x 9 cm paw pad fabric
- Joints: 10 x 16 mm disks
- 5 x T pins
- Eyes: 1 pair 6 mm black glass eyes
- Black thread for nose and mouth
- 22 cm x 12 cm red fabric for tomato
- 6 cm x 8 cm green felt for tomato top
- 90 cm green thread for tomato
- 6 cm measuring tape ribbon
- 45 cm ribbon for head
- 3 buttons, small scissor to decorate

You will also need:

- Stuffing
- Optional pellets for weight
- Usual sewing supplies
- Hemostat for turning
- Strong thread for closing

Finished size: 19 cm

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 27 Boerneef Ave, Helderkruijn
 Tel/Fax (011) 764 4317
www.honeydewbears.co.za

How to

Glue pattern pieces on cardboard and cut out to use as templates. It is always best to cut 2 pieces of each etc where indicated to do so (4 for legs). Position templates on the wrong side of fabric and trace around. The direction of the pile on fabric is indicated on each pattern piece. I prefer to use Heritage No-Fray.

After tracing pattern out, fray check the whole pattern and let dry before cutting out (no fray dries in approx. 10 minutes). Be careful to use a waterproof pen - I used a Pentel gel pen in green as it does not "bleed" when fray check is used. I have sewn the entire bear by hand with a small back stitch and a 2 mm seam

EARS

Start by joining the ear pieces. Sew from A to B leaving the bottom of the ear open.

ARMS

First join a paw pad to an inner arm A to B. Then join each arm piece together with right sides facing C to D, leaving an opening as indicated.

LEGS

Join from A to B as indicated, and then from C to D, leaving an opening as shown.

The bottom of the foot is left open, as we will be placing the footpad in here. Now take a foot pad, and mark it in 4 opposite corners (to get the exact middle, fold in half and mark, then fold in half the other way and mark). Now pin these 4 marks to the inside of the foot. Sew around entire footpad.

BODY

Join the body (tummy) from A to B as indicated.

HEAD

First sew the darts closed. Then sew from A to B as indicated. Firstly trim the fur from the gusset and side head pieces BEFORE SEWING. See pattern for area. Then take your gusset and pinch in half (to get the exact centre of the gusset). Then sew from A to D, end off and start the other side again at A and sew down to C. All pieces are now sewn. Turn them all out with a hemostat or similar tool.

JOINTING & STUFFING

Place the silver cotter pin through a red disk, push the silver bit through the material (the red disk

Pincushion Bear

on the inside of the arm and the silver bit sticking through). Repeat for both legs and arms. Stuff with small pieces of fiber-fill. Close openings with ladder stitch with a strong thread.

HEAD

Stuff the head in the same way, starting at the nose area and working back. Once the head is filled back to the neck area, place the last disk and cotter pin in the opening. With a strong thread tack along the opening after starting with a knot to secure the thread.

EYES

You are now ready to attach the eyes. I have used an Inky pot in Sand and brushed some colour first. You can also use E44 on your airbrush or Berol pencils. Take the colour down from the eye area down a bit towards the chin. Place pins or test eyes where you wish to place the eyes, as markers. Take a piece of thread, attach through the loop of the eye and then thread through the needle. Then insert the eye as per usual, going in the front of the head and coming out the bottom of the back of the head. Come out low down the middle of the back. Repeat for the 2nd eye. Tie the two pieces of cotton at the back and end off.

EARS

First whip the bottom of the ear closed with ordinary cotton. Pin the ears at the required place on the head and attach with a



ladder stitch. You can also put a bit of colour in the ears.

NOSE AND MOUTH

The style of the nose you choose is personal. It is sewn in satin stitch, very closely together. Ensure your stitches are of even length and do not pull too tightly on the thread. I find to start in the middle and do one side then come back and do the other side works very well, to make it more even. If you struggle with this use a nose stencil - it helps a lot.

ATTACHING THE HEAD AND LIMBS

First attach the head to the body. Push a small hole in with an awl and pop the cotter pin through. Place the red disk on the inside and curl down. Push a cotter pin (of each limb) through the tummy piece as indicated on the pattern pieces. Once the pin is sticking through into the middle, place the other disk on the inside. Then curl down first one side and then

the other as shown. This should be quite tight but should still allow the limb to move freely. Attach all four limbs in this manner. **TIP:** Use a mini cotter pin turning tool for this.

Once the limbs and head are attached you can stuff the body. You may place steel shot or glass beads in the tummy for a bit of weight. This helps to "seat" the pincushion. Then fill with stuffing and ladder stitch the opening at the back closed. Set aside and start with your tomato.

MAKING THE TOMATO

So the easiest way to make the tomato is to fold the red fabric in half with right sides together. Draw one circle on the outside. Then sew around with your machine, leaving an opening as shown. Turn and stuff rather firmly. Close the open bit with a ladder stitch. Don't worry if this makes it a little straight on the side, as you

Pincushion Bear

will place this bit up against the bear when you position it, which will hide it.

Then take the green thread. Put a knot in the bottom and do a double stitch underneath the tomato as an anchor. Then come up the centre of the tomato, and do a big stitch right around and back up the centre, pulling tight. Repeat this for all the segments. You form a cross, and then one down each middle of that thread, so you have 8 segments, all nice and tight. You can go up and down the centre a few times to make sure it stays nice and secure. End off underneath with a double stitch. Then cut a little bit from the green felt off cut and stick with tacky glue underneath.

Cut one star shape from the green felt. Cut one stem from the green felt. Sew together down the one side. Attach with a few stitches to the centre of the flower. Position on the tomato (without glue to find the right spot) then attach with a bit of tacky glue. I just glued the centre bit and not each petal of the leaf as I didn't want the glue to dry and interfere with the pins when pinning through them.

FINISHING TOUCHES

Attach the scissor charm where you want to, by attaching to some nose thread. Attach the bit of measuring tape on the tomato. I used tacky glue to glue a few buttons on, but if you are not in a rush like me, rather sew them on. If you have a tiny reel of cotton,



you can also attach this to a pin with some thread.

I have then positioned the tomato on her lap and pinned it in place either side. Then with a strong cotton and big needle, go through the bear's arm then the tomato and then the other side arm. Repeat this twice till the tomato is

nicely in place.

Tie the ribbon around her head. And your pincushion is done – I trust she will have pride of place in your sewing basket!!!



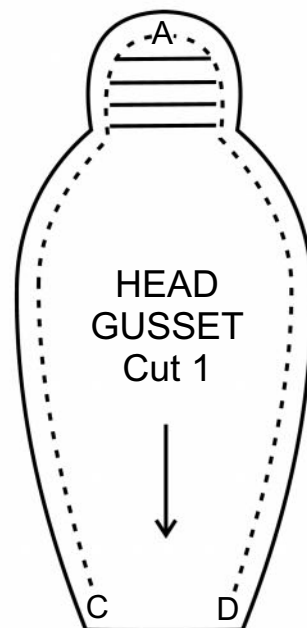
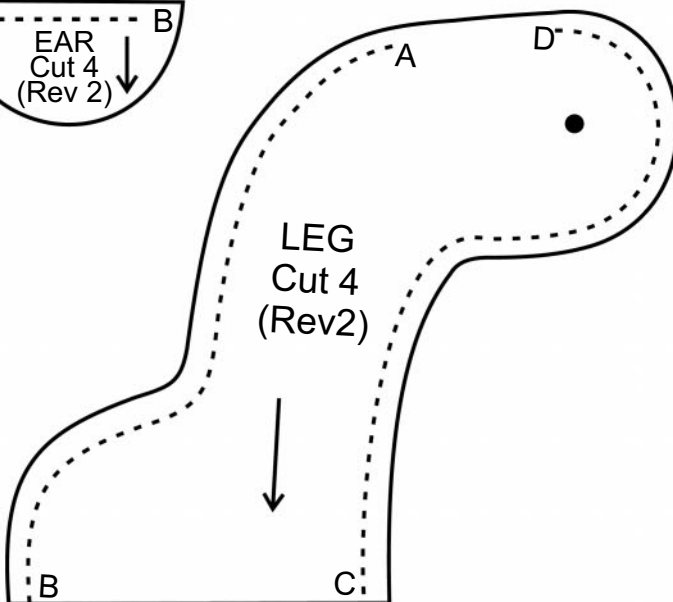
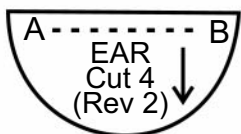
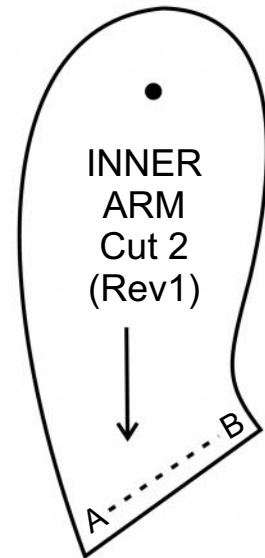
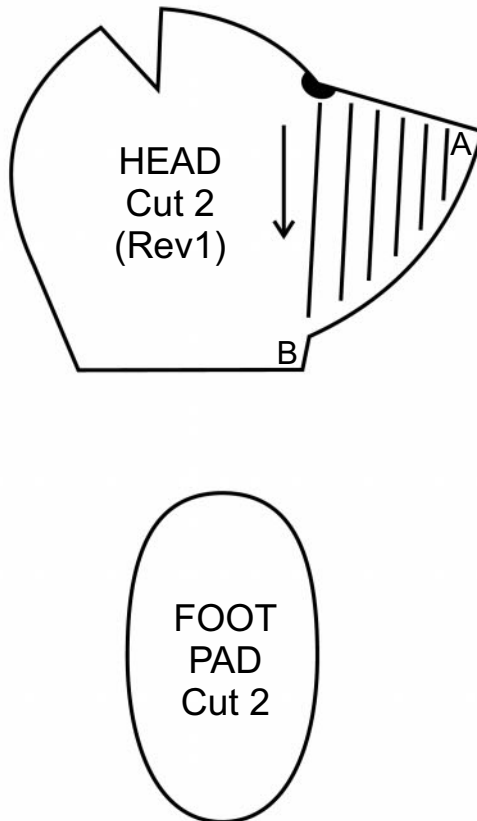
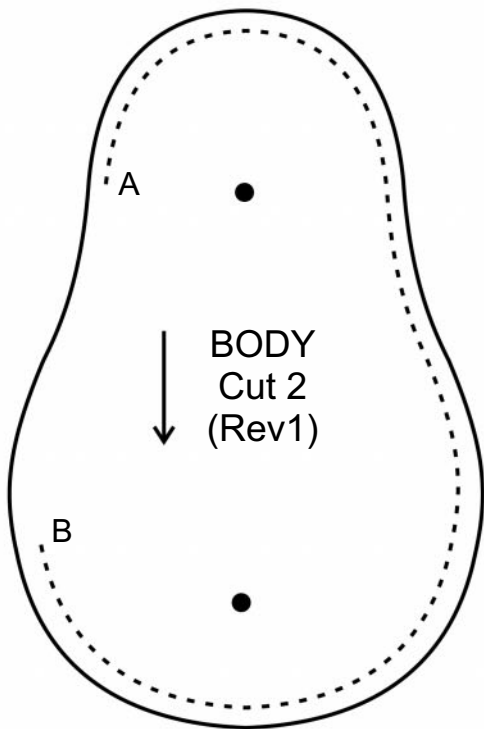
Michelle

Pincushion Bear

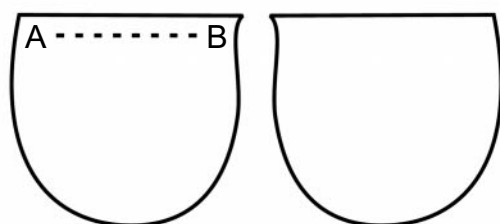
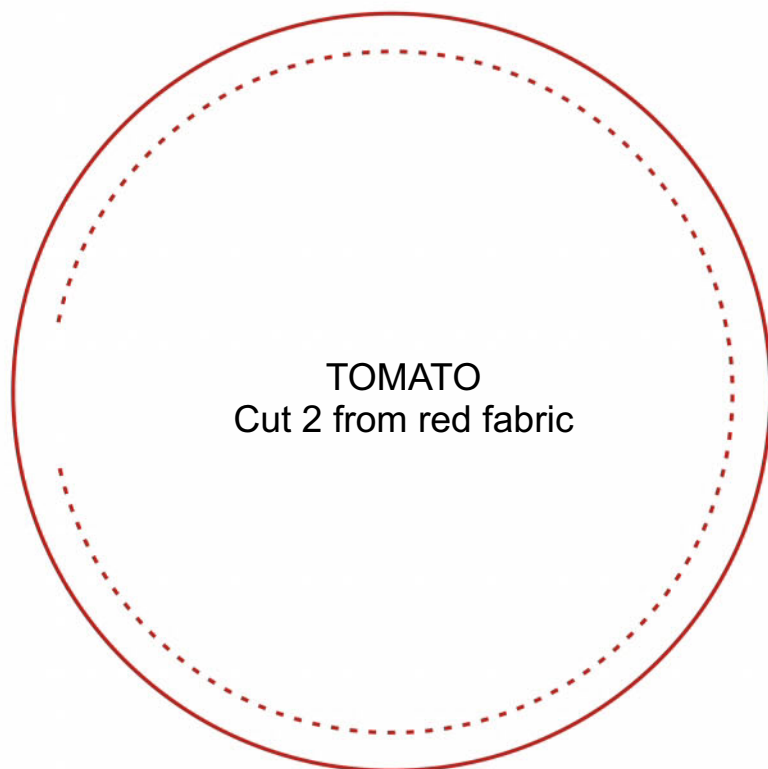
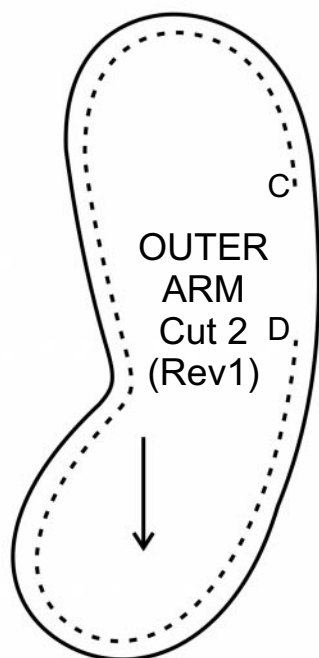
TEMPLATES (Full size)

||||| = Trim

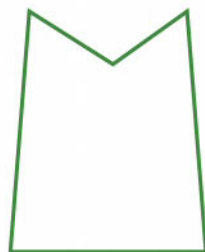
Rev = Reverse



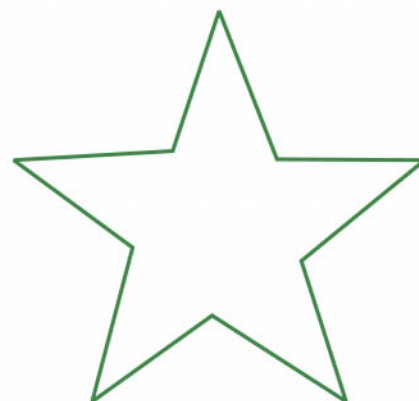
Pincushion Bear



PAW PADS



TOMATO STALK
Cut 1 from green felt



TOMATO SEPAL
Cut 1 from green felt

© Nichelle Neethling
Honeydew Bears



TOMATO BOTTOM
Cut 1 from green felt

The Alphabet: Ornate Letters

L



Embellish a covered
trinket box with this
lovely monogram.
It makes a perfect
birthday gift!

Requirements

by Di van Niekerk

Thread: (use 1 strand unless suggested otherwise)

- a) Chameleon stranded silk: no 91
- b) Chameleon perlé (no.8) thread no. 91
- c) Chameleon stranded silk: no. 12
- D) Chameleon stranded silk no. 40
- E) DMC Precious metal effects no. E168

Needles:

Crewel size 7 for metallic thread;
Crewel size 8 or 9 for silk threads;
Crewel size 10 or straw size 9 for beading
Chenille mixed pack size 18/24
Tapestry no. 13 or 16
Straw size 3 or crewel size 5 for perlé thread

- Printed or traced design
- Backing fabric
- Window fabric
- 10 inch (25 cm) hoop

Stitches used: (see Stitch Gallery)

Back Stitch, Chain stitch, Detached chain stitch, Feather stitch, Fly stitch, French knot, Grab stitch, Loop stitch, Loose/puffed ribbon stitch, Ribbon stitch, Satin couching, stab stitch, Stem stitch, Straight stitch, Whipped back stitch.

Ribbons



1) Di van Niekerk's 2 mm silk no. 16



2) Di van Niekerk's 4 mm silk no. 94



3) Di van Niekerk's 4 mm silk no. 55



4) Di van Niekerk's 4 mm silk no. 40



5) Di van Niekerk's 7 mm silk no. 64

Instructions

1. Fill in the initial

Use thread **a** to couch thread **b**, filling in the initial. Make the rows of couching close together, which will form the foundation stitch for the satin couching. Work over the flowers and stems as these will be made on top later. Use thread **a** and work satin stitch over the couching. Make the stitches close together, using a gentle and even tension for a neat finish.

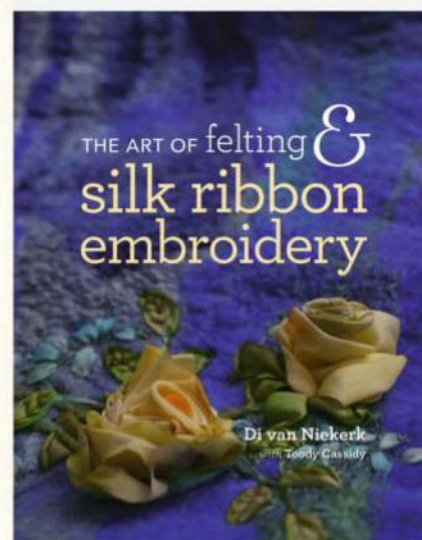
2. Outline the initial: Use thread **c** and make a row of chain stitch on one edge of the initial to create an interesting shadow and to neaten the edges of the pink stitches. Change to thread **e** and form a row of stem stitch along the opposite edge of the initial.

*Di van Niekerk's
Silk Ribbon Embroidery*

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 - Books
- Printed panels
- Tutorials
- Sheer inspiration

021 671 4607
di@dicraft.com

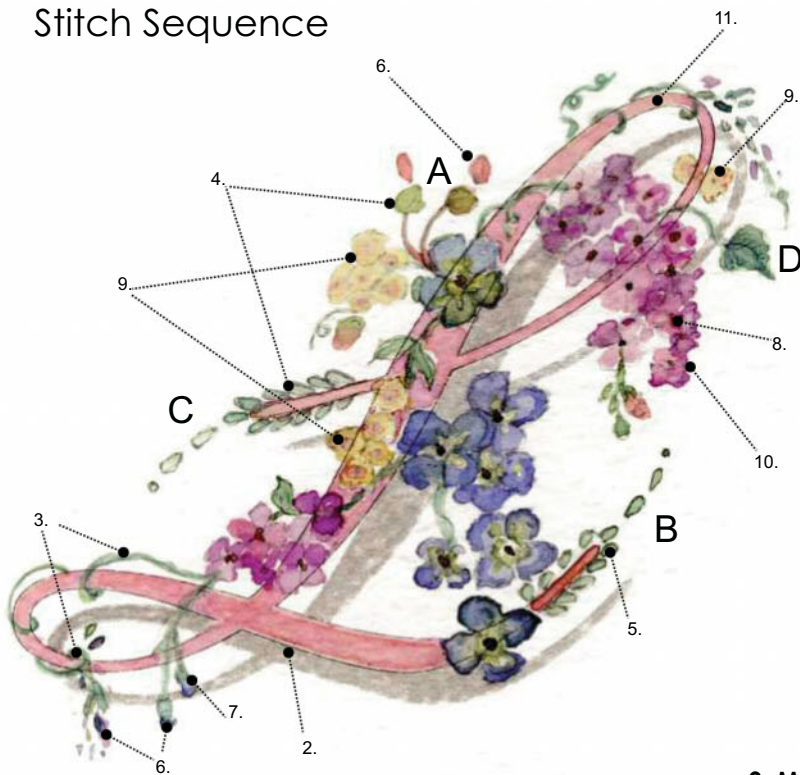
**A beautiful
new book**



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The Alphabet: L

Stitch Sequence



3. Make the green stems: Use thread **d** and back stitch to form the green stems. Make back stitches about 3 mm in length. Change to ribbon **1** and whip the back stitches to form the thick stems. The very fine stems are whipped with thread **d**.

4. Make the leaves: Use thread **d** and make the leaves at A and D in fly stitch. Use a straight stitch for the tiny leaves at the end of the stems. Change to ribbon **1** and make the small leaves at B and C in detached chain stitch. The last leaf at the end is a one-wrap French knot. Use a detached chain for the larger leaves below the blue flower and between the yellow flowers.

5. Embellish the leaves: Change to thread **c** and use feather stitch on top of the leaves at B and C. Work from the tip of the leaves towards the initial. Use thread **c** and fly stitch on top of the large leaf at D, and use thread **a** and straight stitch to make the pink veins on the small leaves at A.

6. Make the pink and yellow buds: Use ribbon **2** and **3** and a detached chain or ribbon stitch for the larger buds and straight stitch for the tiny buds.

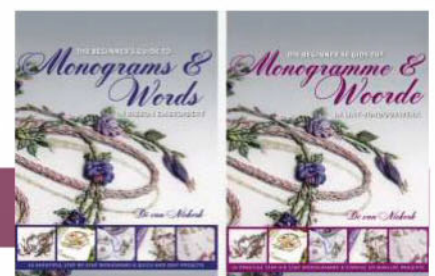
7. Make the calyx of the buds: Use ribbon **1** and form the green calyx at the base of the buds in fly or grab stitch.

8. Make the clusters of pink flowers: Use ribbon **2** for the light pink petals and ribbon **4** for the darker pink petals. Form each petal in ribbon stitch working over a spare tapestry needle to form loose/puffed ribbon stitches. Work from the centre outwards, overlapping some petals for a dense texture. Add a pink bead in the centre of each flower. Use ribbon **1** and loose/puffed ribbon stitches to form the green leaves between the pink flowers.

9. Make the yellow flowers: Use ribbon **4** and loosely wrapped French knots (three-wraps) for the large yellow flowers near C and D. Use a loop stitch for the smaller flowers near A. Change to thread **a** or **d** and add a three-wrap French knot in the centre of each flower.

10. Make the blue flowers: Use ribbon **5** and make the large blue petals in loop stitch, the smaller petals in ribbon stitch. Use thread **c** and tiny stab stitches in the centre of the flower to secure the loops. Add a blue bead in the centre of the flower.

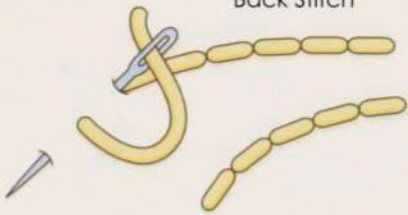
11. Add-ons: Add the silver and pink highlights: Using thread **e** and **a**, whip the stems with the silver or pink thread to add the highlights. Use thread **e** and make a straight stitch on top of and between the leaves.



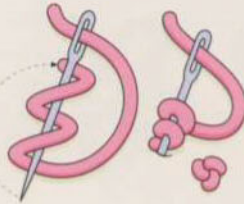
For more information, to purchase the pre-printed designs, Di van Niekerk books etc., please contact Di on 021 671 4604 or www.dicraft.co.za

STITCH GALLERY

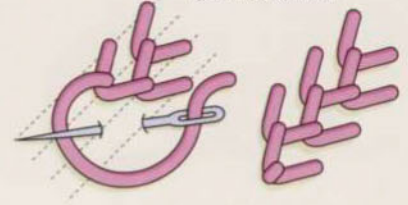
Back Stitch



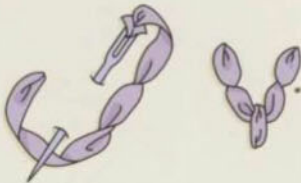
French Knot



Feather stitch



Fly Stitch



Ribbon Stitch



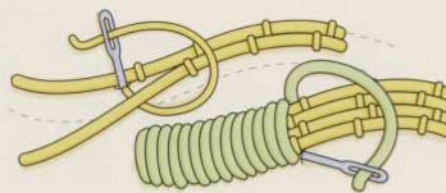
Loose/Puffed ribbon stitch



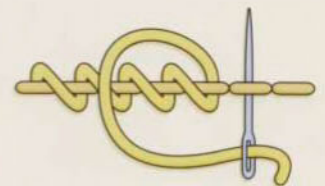
Chain stitch



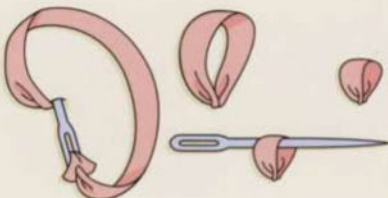
Satin Couching



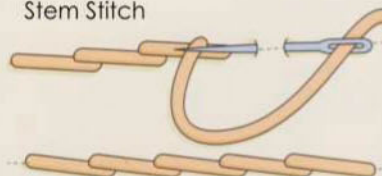
Whipped Back Stitch



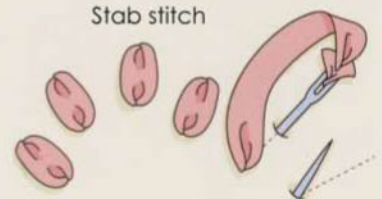
Loop Stitch



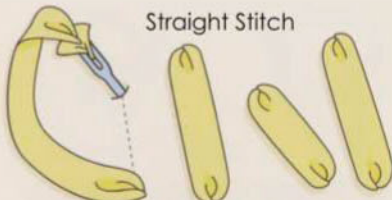
Stem Stitch



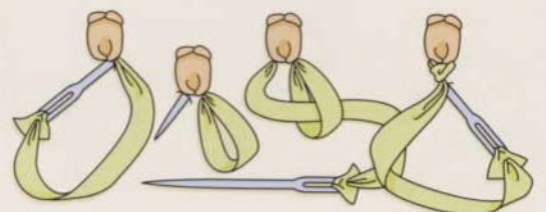
Stab stitch



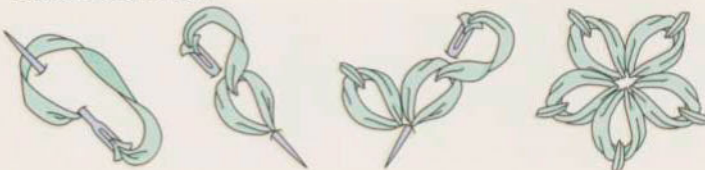
Straight Stitch



Grab Stitch



Detached Chain



Open Twisted Rib

Use the yarn of your choice and knitting needles to match

Block of the Month

by Dana Biddle

Abbreviations

C/on = cast on

C/off = cast off

K = knit

K1tbl = knit the next stitch through the back of the loop

M1 = Make a new stitch by wrapping your yarn around your needle

P = purl

P1tbl = purl the next stitch through the back of the loop

St/s = stitch/es

C/on a number of stitches divisible by 5 plus an extra 3.

Row 1: (P1; K1tbl; P1; K2) to last 3 sts; P1; K1tbl; P1.

Row 2: K1; P1tbl; K1; (P2; K1; P1tbl; K1) to end.

Row 3: (P1; K1tbl; P1; K1; M1; K1) to last 3 sts; P1; K1tbl; P1.

Row 4: K1; P1tbl; K1 (P3; K1; P1tbl; K1) to end.

Row 5: (P1; K1tbl; P1; K3; pass 3rd st on right hand needle over last 2 sts) to last 3 sts; P1; K1tbl; P1.

Repeat rows 2 – 5 for pattern.

These 4 rows make the pattern, knit until your work reaches the desired length. C/off



This is another great way to add a cable effect to your knitting without using a cable needle, which makes it quick and easy too.



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My House Cat

by Sharon Calverley

The last of our cats passed last year. His name was Spider and we nicknamed him Spud. A loveable, fat faced fellow who was the happiest snoozing in a sunny spot. This happy cat can sit near you wherever you are in the house. The right hand side depicts night time and the left hand side with the trees - day time. Use your creativity to embellish your cat with as much or as little embroidery as you like!

My House Cat

Requirements

- An assortment of woolen fabrics in neutral colours and in different thicknesses. You should have enough left over from the vintage rabbit project to use here
- Assorted off-cuts of quilting fabric for the appliqué
- Small bits of peach / pink and black wool felt
- (2) 7" x 3½" rectangles of calico
- Non-woven iron-on interfacing (medium weight)
- Heat n Bond Lite appliqué paper
- Assortment of stranded embroidery thread including white and black. You can decide if you want to match the appliqué fabric with thread or use a dark brown. It's really up to you what you prefer, generally I prefer a brown throughout when making these naive items
- DMC gold or silver thread
- White pencil
- Doll filling
- Sand / plastic pellets
- Free motion embroidery foot
- Embellishments: charms, buttons, beads, etc.
- Saral transfer paper or dressmakers' carbon
- Neutral coloured sewing thread
- Rotary cutter, mat and ruler
- Sewing machine and usual sewing requirements

Finished size: ± 10" x 13"
Seam allowance: ¼"

How to

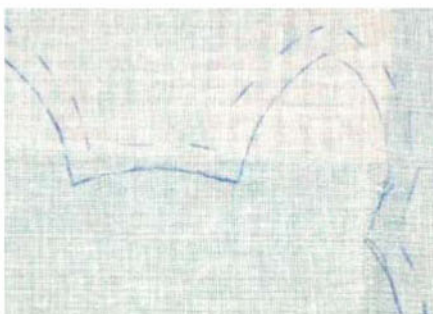
1. Randomly cut the woolen fabric into different width strips. Join them to make 2 large pieces measuring 18" x 23" from which you will cut the front, back and tail pieces.

2. Fuse iron-on interfacing to the back of the fabric. This will prevent them from "moving" and be easier to cut.

3. Copy the cat and tail pattern then enlarge to size specified. Cut out pattern.

4. Place both patterns on the wrong side of one of the fabrics and using a pen go around the outline.

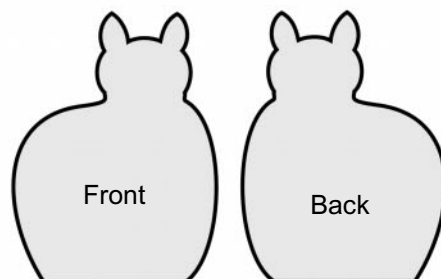
5. Go around the outlines again - this time adding a ¼" seam allowance. You can eyeball this or use a quilter's ruler to make marks then join the marks.



6. Mark the openings indicated on the patterns.

7. Place the two fabrics right sides together then place the patterns on top. Make sure that you position it so that you have enough fabric spare all around the pieces. Pin patterns to fabric.

8. Cut patterns out. Put tail to one side. Flip the two cat pieces so that they are laying right side up. The piece shown below on the right (head on the left side) is your back piece.



9. Put the back to one side as we will only be working with the front for the time being.

10. Copy the appliqué patterns onto appliqué paper and cut out just outside the lines. (They have been mirrored for you.)

11. Fuse the pieces to your choice of quilting fabrics then cut out on the lines.

12. Remove the paper from the appliqué pieces. Roughly following the pattern, place the pieces in

position. Play with the pieces, make the trees lean a little bit more if you wish, then when you are happy, fuse them in place.

Remember to place the appliqué at least 1½" up from the bottom.

13. Stitch around all the shapes using a blanket stitch. I machine stitched my pieces in place but you can hand blanket stitch them. A naive blanket stitch would also look very nice and add a bit of texture.



14. Trace the face onto the cat using either Saral transfer paper or dressmakers' carbon.

15. Copy the heart (nose) and eyes onto appliqué paper. Fuse to the pink and black felt then cut out along the lines. Fuse in place.

16. Applique the nose in place with 1 strand of dark brown embroidery thread and a blanket stitch. The eyes are blanket stitched in place with 1 strand of black embroidery thread.

17. Using 2 strands of black embroidery thread, back stitch the lips and area underneath the nose.



18. Using the white pencil, roughly sketch in a star and some concentric lines under it. Don't try to be precise - the more naive - the better! Keep in mind your seam allowance...



19. Using DMC gold or silver thread, stitch over the lines with a running stitch and a back stitch on the star. Add a 4-wrap French knot here and there. How many you make is up to you.

20. The area around the trees depicts day time - here you can sketch in some grass and flowers around the trees with the white pencil.

I used a selection of stitches for the flowers - lazy daisy, stitch stem, back stitch etc.



21. You have enough space at the top of the trees to stitch in some basic bird shapes. Draw some flat M's with the white pencil then back stitch over them.



22. Drop the feed dogs on your sewing machine and fit the free motion foot. Stitch a spiral in the centre of the trees.

Finish off by hand stitching some beads onto the trees.

You can decide if you want to appliqué the back of the cat or leave plain - its up to you!



My House Cat

23. Place the front and back right sides together. Pin together, taking your time to match and align the two pieces.

24. Stitch from the bottom up to the opening. Double stitch the start and stop of your stitching line to strengthen the stitching.

Stitch from the other side of the opening all the way around to the other side. Stitch the bottom seam together.

25. Bring the bottom seam up to the side seam (matching the seams) and pin together. (You might have to wiggle it a bit to get it to fit neatly). Stitch across the bottom. Do the same on the other side.

26. Trim back the seam allowance all around the cat and clip into corners where necessary.

27. Turn right side out, take your time and do it carefully, pushing out corners as you go. I find a kebab / sosatie stick or knitting needle works nicely for this. Stuff the cat well - stopping when you reach the opening.

28. You need to give the cat a bit of weight so that it can sit properly. To do this stitch the two 7" x 3½" calico rectangles together, leaving the top open.

29. Trim corners, turn right side out then fill with sand or plastic pellets.

Close opening. Insert the bag into the opening in the cat and push down into the base.

30. Turn and baste a small hem around the opening then continue stuffing the body. The body needs to be really well stuffed!

31. Place the two tail pieces, right sides together. Stitch all around, leaving the top open for turning.

32. Clip corners then turn right side out, then stuff. You don't want to over-stuff the tail.

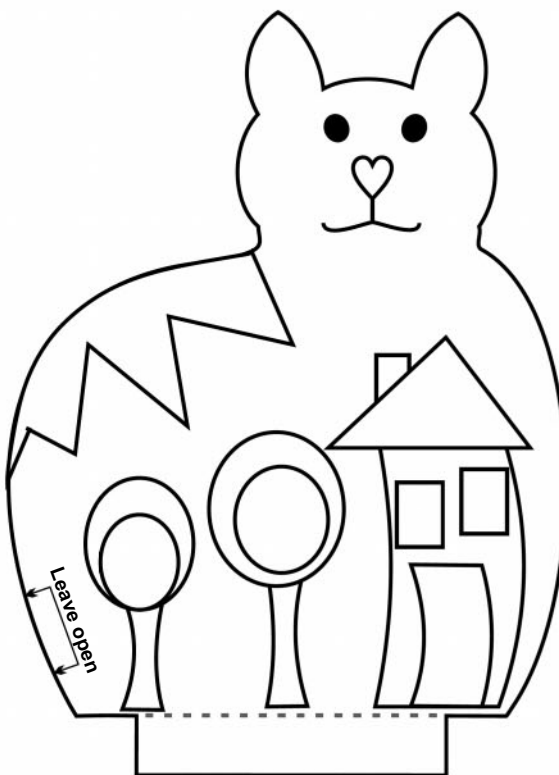
33. Insert tail into opening in cat's body and pin in place. Handstitch together with an invisible stitch e.g. mattress stitch.

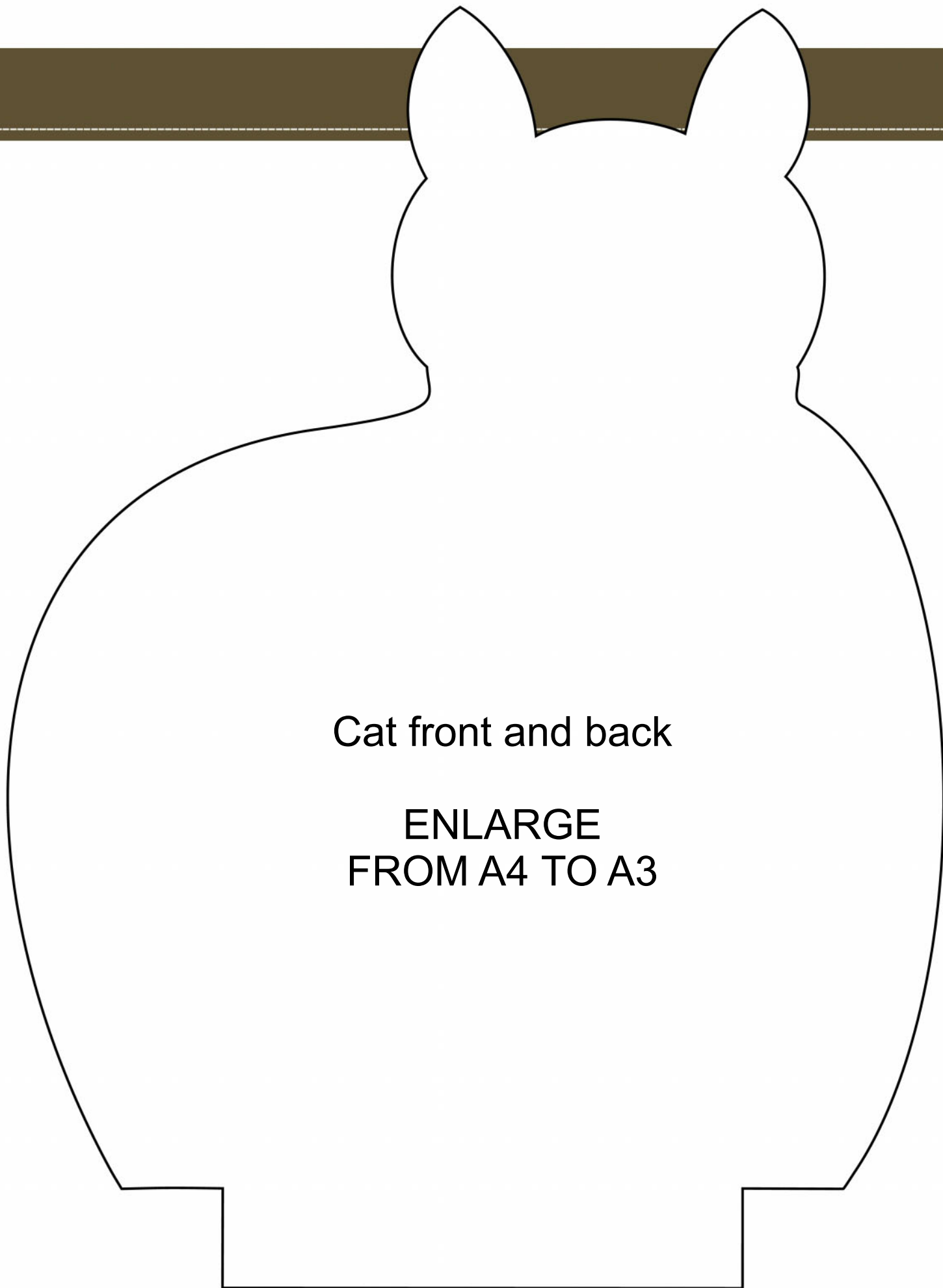


Don't forget to remove the basting stitches. Finish cat by adding embellishments you like.



LAYOUT DIAGRAM

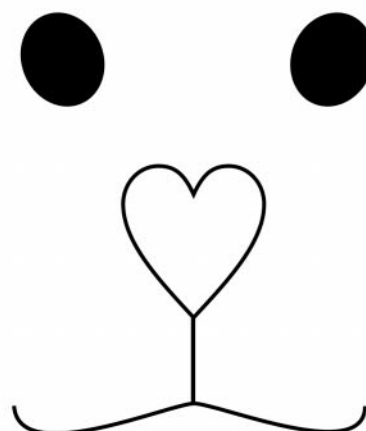
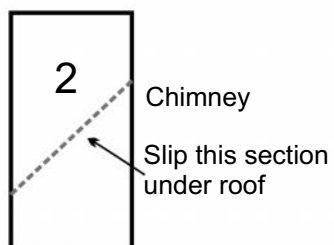
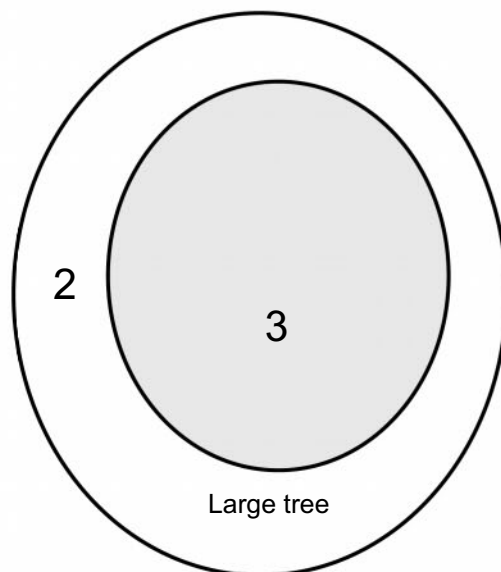
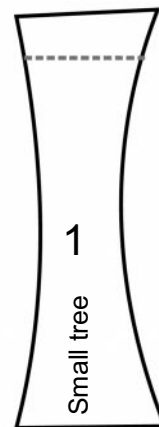
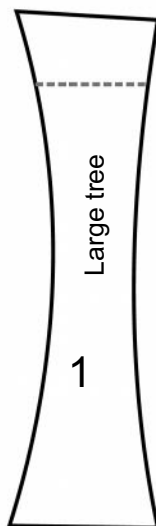
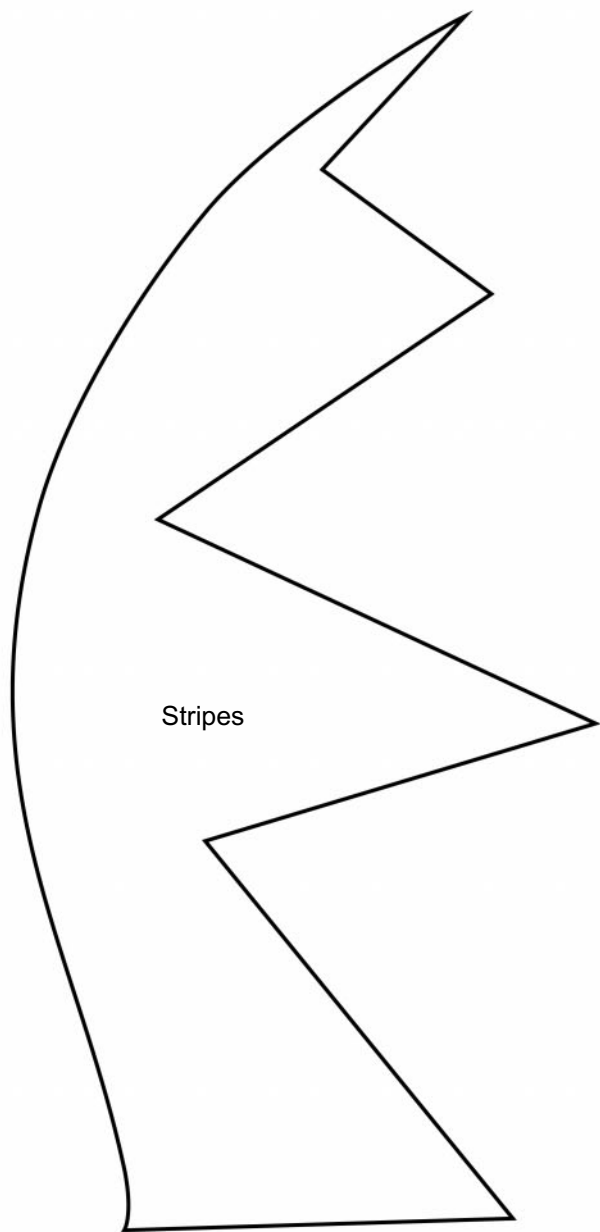




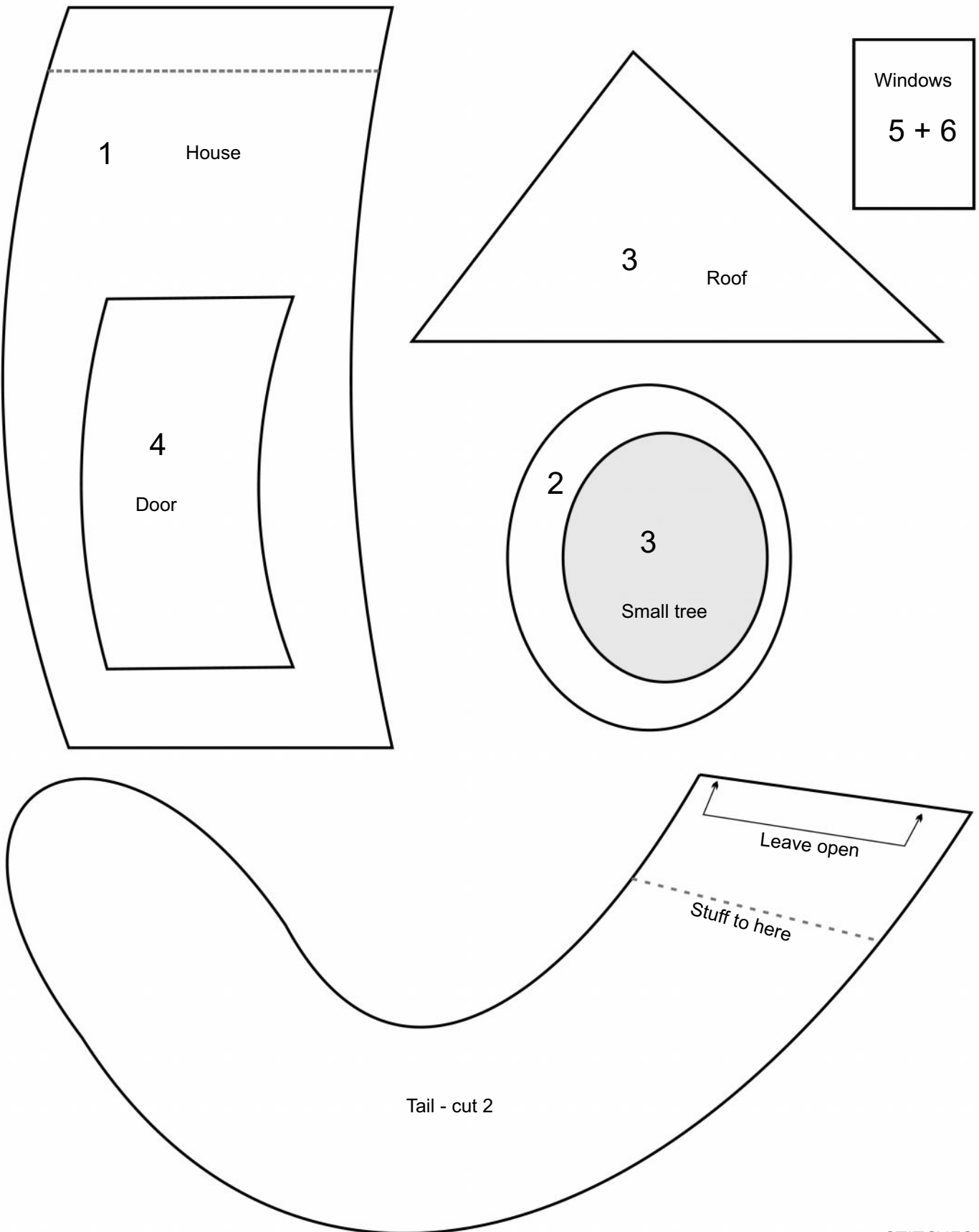
Cat front and back

ENLARGE
FROM A4 TO A3

My House Cat



My House Cat



Perfect for
snuggling
under on
a chilly
evening!

the Lightning throw



TENSION

20 sts and 25 rows to 10 cm measured over patterned stocking stitch using 4½ mm (US 7) needles.

FINISHED SIZE

Completed throw is 84 cm wide and ± 90 cm long.



Requirements

ROWAN YARNS:

Pure Wool Superwash Worsted: 100 gm

A	Oxford 148	1
B	Magenta 119	1
C	Pretty Pink 113	1
D	Cardinal 136	1
E	Mallard 144	1
F	Plum 122	1
G	Navy 149	1
H	Jade 127	1
I	Oxygen 137	1
J	Rust 106	1
K	Black 109	2
L	Ivory 101	2

NEEDLES:

1 pair 4 mm needles
1 pair 4½ mm needles
4 mm circular needle 100 cm long

STITCHES USED:

GST - garter stitch
St St - stocking stitch

Rowan yarn is available from
Arthur Bales: 011 888 2401
(also available by mail order)

Pattern

See chart on the next page.

Using 4 mm needles and yarn G
cast on 164 sts.

Work in gst for 4 rows.

Change to 4½ mm needles joining
in and breaking off colours as
required and using a basic intarsia
technique, work in patt from chart
overleaf, which is worked entirely
in st st beg with a K row until chart
row 219 has been completed,
ending with WS facing for next
row.

Change to 4 mm needles and
yarn G. Work in gst for 4 rows.
Cast off knitwise on WS.

MAKING UP

Press.

Side borders (both alike):

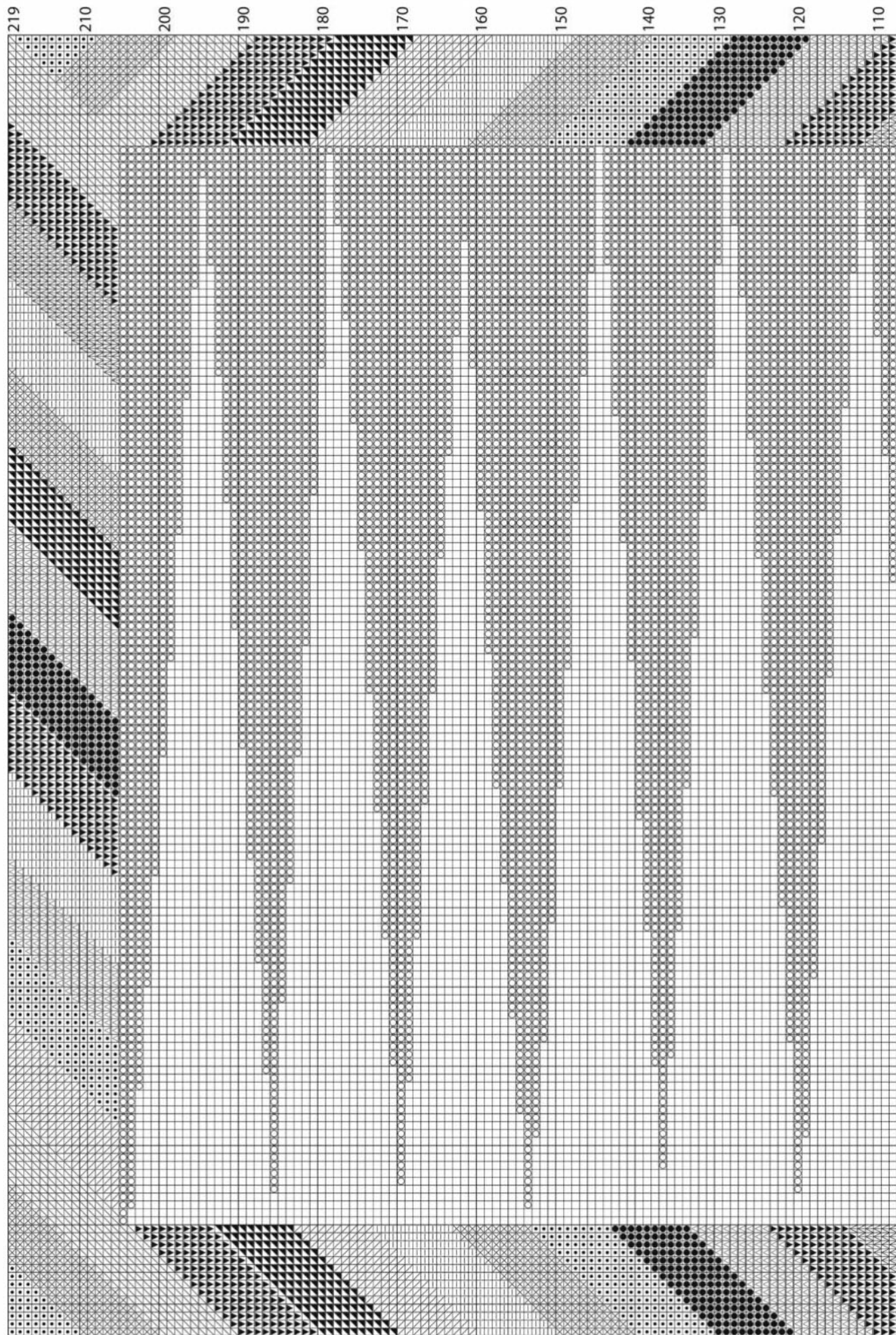
Using 4 mm circular needle and
yarn G, pick up and knit 175 sts
along entire row-end edge of
throw.

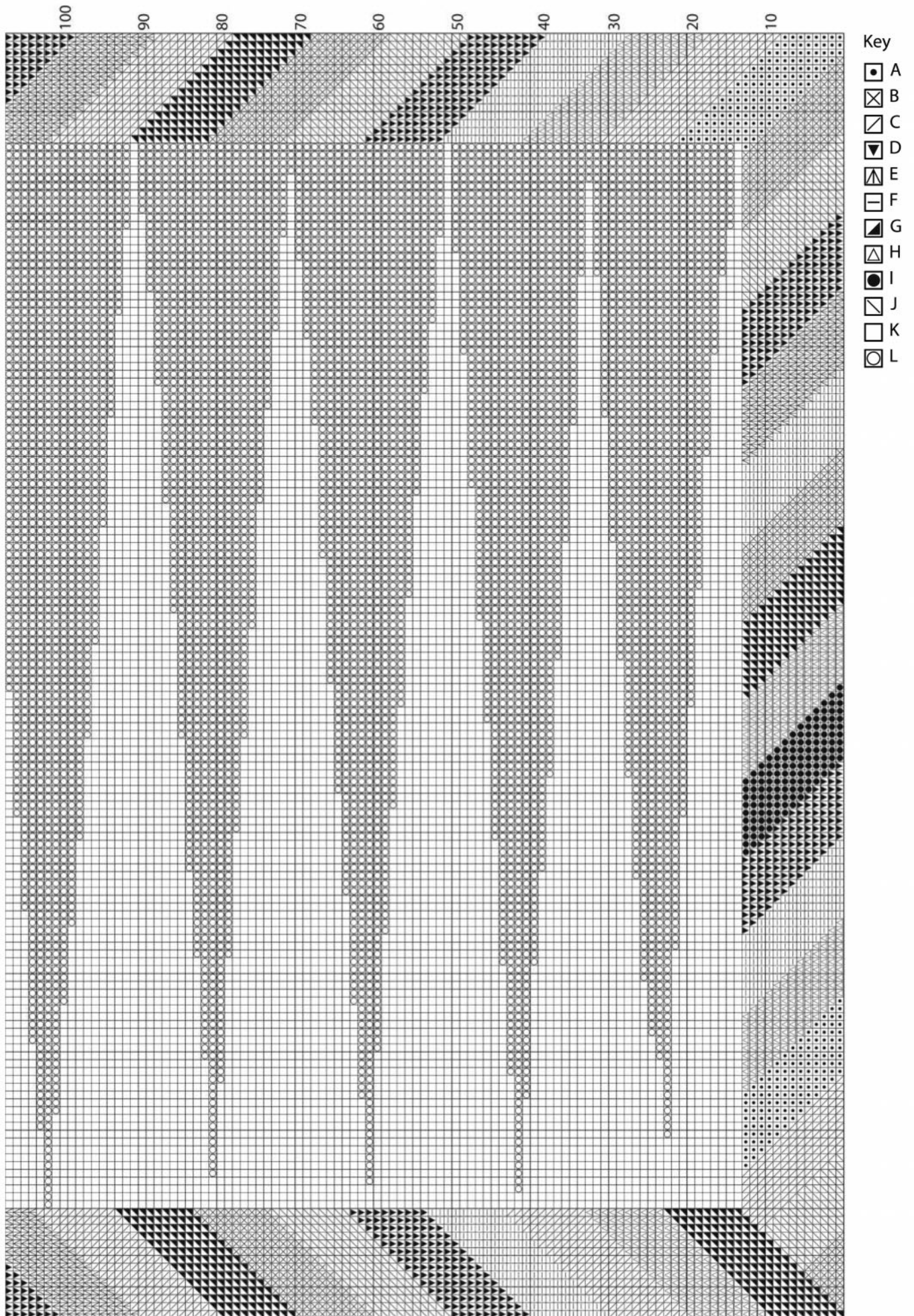
Work 4 rows in gst.

Cast off knitwise on WS.

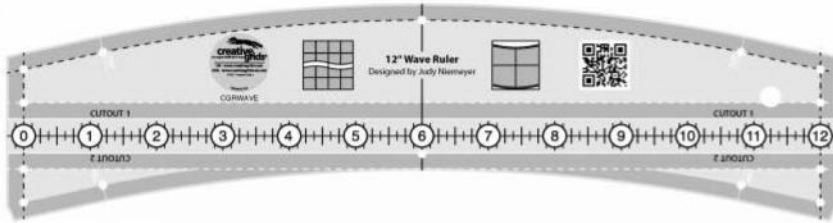


When knitting intarsia the key is to interlock the yarns when changing from one colour to the next. Every time you change a colour, the old colour is brought **over** the new colour; then the new colour is picked up from **under** the old colour and worked from there. This method of overlapping yarns catches the old colour and the two strands basically link together preventing any gaps occurring at the colour change. Another important thing to remember is that an unused colour is never carried horizontally across the wrong side of the work, even if it is needed several times across a single row. Each isolated area of colour requires its own separate amount of yarn. For this you can roll a small ball of each yarn to make your colour changing easier.





The Sewing Basket



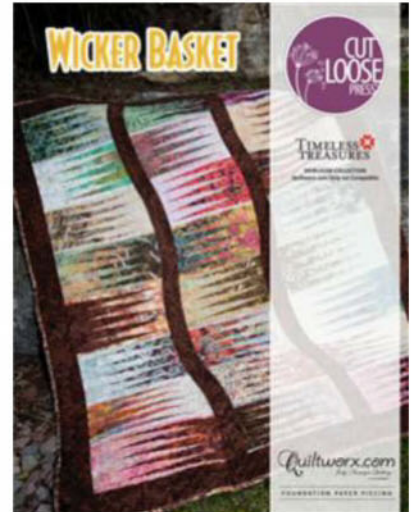
Creative Grids 12 inch Wave Quilt Ruler

This 12" Wave Ruler designed by Judy and Judel Niemeyer will add a quick curve to any traditional or paper-pieced block measuring 6" or 12" in width and 3½" or greater in length. It features easy-to-read black and white markings and the popular Creative Grids® grip.

The ruler slides easily over the fabric until pressure is applied; then, our exclusive gripper holds the fabric in place while cutting, eliminating slipping and miss-cuts!

Included with every purchase of a ruler is the pattern for making the quilt alongside.

Pattern and rulers are available **online only** from www.thefatquarter.co.za

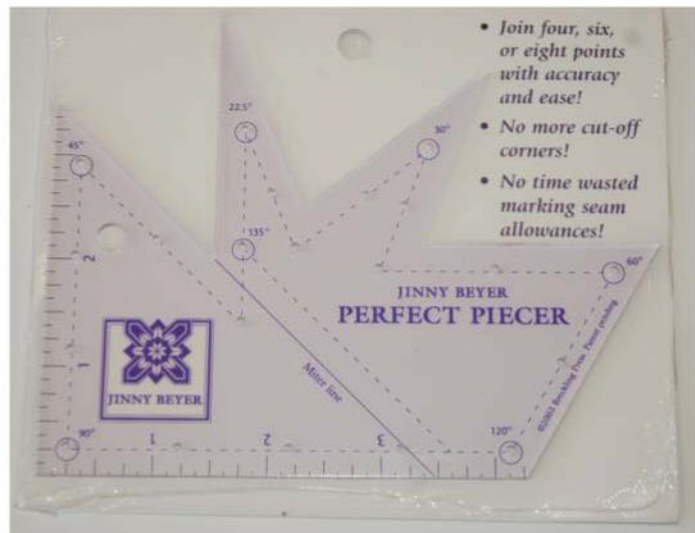


Jinny Beyer's Perfect Piecer Acrylic Template

The Jinny Beyer Perfect Piecer helps you achieve perfect points every time! With all the angles used for traditional quilts, this tiara-shaped template guarantees accuracy, whether hand-sewing squares, triangles, diamonds or hexagons. Use to precision-check every angle you cut and sew. Here is how it works:

1. Cut two shapes, such as diamonds. Without marking seam allowance, align raw edges.
2. Find matching angle on Perfect Piecer and position directly on top of fabric, right where you will start sewing.
3. With a sharp pencil, mark a dot through hole onto top fabric only. Pin through dot, securing two layers. Repeat, placing another pin exactly at the angle where you will stop sewing. If desired, mark extra dots along your invisible sewing line.
4. Sew dot to dot from the first mark to the last. You will sew an exact ¼" seam allowance, and - when six or more diamonds are combined to make a star - you are guaranteed a perfect point!

Available **online only** from www.thefatquarter.co.za



BERNINA & Lutterloh-Pattern-System

Dressmaking is a constantly evolving skill currently experiencing a world wide revival with more and more sewers pulling out their sewing machines to clothe family members and themselves. It is often difficult to find a suitable pattern which fits your figure perfectly. This problem is solved with the Lutterloh system which is now for the first time, freely available throughout Southern Africa at all BERNINA dealers and selected outlets. A pattern which fits perfectly delivers a successful garment every time!

The 'Lutterloh Golden Rule' Pattern System offers a selection of 280 different fashion styles from which you can draw up a full scale pattern with a special measuring tape for a perfectly tailored garment. No one is left out, as this system even makes provision for men as well as children's patterns.

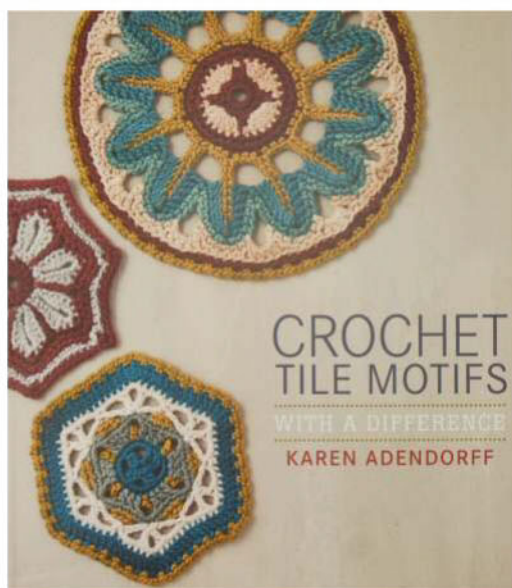
To find out more contact Bernina RSA on 011 726 1800
marketing@berninasa.com



Standard package for bust and hip measurement up to 128 cm



XL/XXL package for bust and hip measurement up to 170 cm



Crochet Tile Motifs With A Difference by Karen Adendorff

Author: Karen Adendorff

ISBN: 9780798175913

Format: Soft cover, 128 pages

Karen Adendorff is arguably one of the most well known crocheters in South Africa and not only contributes to many South African magazines, but is the author of numerous books. Her top selling books are Crochet Know How and Crochet Know How 2. Karen often gives classes and workshops on crochet - these classes are very sought after and fully booked.

Her newest book - Crochet Tile Motifs With A Difference she was inspired by Moroccan, Delft, Persian and Mediterranean tiles. She uses interesting techniques to bring interest and 3D effects to the motifs. Each pattern has a diagram, the size, colours being used,

degree of difficulty and the complete pattern. Although some of the blocks look a bit intricate, they can be made by beginners.

Contact Human & Rousseau on 021 406 3033 or nb@nb.co.za to find your nearest stockist.

Ladies Waffle Stitch Jacket

Designed and made by Natalia Valentin

model: Hannalie Hurter
photographer: Owen Calverley

Requirements

- STYLECRAFT ARAN YARN:
850(850, 950, 950) g
- 5,00 and 6,00 mm crochet
hook
- 5 buttons
- Markers

Measurements:

To fit 81-87(91-97, 101-107, 110-117) cm bust

Garment measures: 100(110, 120, 130) cm

Length from top: 75 cm

Sleeve seam: 42(43, 43, 44) cm

Stitches used:

Ftr = front treble: Work 1 treble by inserting hook from in front right to left around the stem of appropriate stitch and complete the treble.

Abbreviations:

ch = chain
tr=treble
chsp = chain space
st(s)stitch(es)
patt = pattern
cont = continue
r(w)s=right(wrong side)
ftr = front treble
dc = double crochet
beg = beginning
Sl st = slip stitch
PM= put a marker,

Tension:

13sts and 10 rows to 10 cm over pattern using 6 mm crochet hook.

GARMENT IS WORKED IN ONE PIECE STARTING AT LEFT FRONT

Pattern

With 5 mm hook make 98 ch.

****1st row foundation row:** 1tr into 4th ch from hook, 1tr into each ch to end of row. Change to 6 mm hook, ch1, turn. 96 tr.

2nd row: (RS) 1tr in first tr* 1ftr in next tr, 1tr into each of next 2tr*. Rep from * to* to last 2tr, 1ftr, 1tr in last tr, ch1, turn.

3rd row: 1tr in first tr* 1tr in next tr, 1ftr into each of next 2tr *. Rep from * to * to last 2tr, 1tr into each tr, ch1, turn.

2nd and 3rd rows set patt (31 patterns).

Left Front:

Continue in patt until work measure 11(12, 12, 13)cm from starting ch, ending RS row. PM at the end of row and work for a further 15(16, 18, 20) cm from marker end RS row. (Left shoulder seam).

***Shape Armhole:

Sl st across 26(29,29,32)sts patt to end. Turn.
Patt to first sl st. Make 28(31,31,34) ch to complete the armhole.
Work across the chain as given for the main part from **, continue in patt to end of row. Turn ***.

Back:

Patt for 15(16, 18, 20) cm (Left Shoulder of Back), PM, patt 18(22, 24, 24) cm, PM, (Back of Neck)and patt 15(16,18,20) cm (Right shoulder of Back), ending with RS row.

Shape Right armhole as given for Left from *** to *** and complete Right Front to match Left.
Change to 5 mm hook and work 2 more rows in patt.

Buttonhole Border:

Work 1 row tr with the addition of 5 buttonholes.

To make a buttonhole: Make 1 ch in design space, miss 1tr.
Work 1 row dc, working 1dc into 1 ch sp. End with a sl st row.

Sleeves worked from top down:

Join shoulder seams between markers. With RS facing starting at lower edge of armhole join yarn and follow the patt, work across armhole edge in rows for 20 cm. Shape sides of sleeve by dec 1tr in next and every 6th row (6 times). When sleeve measures 42(43, 43, 44) cm ending WS work one row of sl st and fasten off.

Neck Border:

With RS facing and 5 mm crochet hook join yarn at upper edge of right front and, following the patt, work around Right Front Neck edge, Back edge and Left Front edge. Work 6 rows in patt. ending with one row of sl st.

Sew on buttons.



Yarn is available from Arthur Bales (011) 888 2401.
Natalia teaches knitting and crochet at Arthur Bales on a Wednesday.

by Marie Wallin
for Rowan Yarns

Chevelle

The cutest little midi top that can be crocheted up in a jiffy.

SIZE	S - M	L - XL
To fit bust	81 - 97	102 - 117 cm
	32 - 38	40 - 46 in
YARN		
Rowan Cotton Glace		
A Ochre 833	2	2 x 50 gm
B Ecu 725	3	3 x 50 gm
C Shoot 814	2	3 x 50 gm
D Hyacinth 787	2	2 x 50 gm
E Ivy 812	3	3 x 50 gm
F Persimmon 832	2	3 x 50 gm



Requirements

- 3.00 mm crochet hook

TENSION

Basic motif measures 7 cm square using 3,00 mm

ABBREVIATIONS

ch = chain

ss = slip stitch

dc = double crochet

tr = treble

sp(s) = space(s)

How to

BASIC MOTIF A (make 44 [63])

Using 3,00 mm hook and yarn A, make 6ch and join with a ss to form a ring.

Round 1: Using yarn A, 3ch (counts as first tr), 15tr into ring, ss to top of 3ch at beg of round. 16sts.

Round 2: Using yarn A, 1ch (does NOT count as st), 1dc into st at base of 1ch, *1ch, 1dc into next tr, rep from * to end, replacing dc at end of last rep with ss to first dc. 16 ch sps, 32sts.

Break off yarn A and join in yarn B.

Round 3: Using yarn B, ss into first ch sp, 1ch (does NOT count as st), 3dc into same (first) ch sp, *1ch, miss 1dc**, 3dc into next ch sp, rep from * to end, ending last rep at **, ss to first dc. 16ch sps, 64sts.

Round 4: Using yarn B, ss across and into first ch sp, 1ch (does NOT count as st), 1dc into same (first) ch sp, 2ch, miss 3dc, 1dc into next ch sp, *4ch, miss 3dc, 1dc into next ch sp**, (2ch, miss 3dc, 1dc into

next ch sp) 3 times, rep from * to end, ending last rep at **, 2ch, miss 3dc, 1dc into next ch sp, 2ch, miss 3dc, ss to dc at beg of round. Break off yarn B and join in yarn C.

Round 5: Using yarn C, ss into first ch sp, 1ch (does NOT count as st), 3dc into same (first) ch sp, *(3dc, 2ch and 3dc) into next ch sp**, 3dc into each of next 3ch sps, rep from * to end, ending last rep at **, 3dc into each of last 2ch sps, ss to first dc. Fasten off.

BASIC MOTIF B (make 44 [63])

Work as given for basic motif A but using yarn D in place of yarn A, yarn E in place of yarn B, and yarn F in place of yarn C.

TOP

Following diagram overleaf, join motifs to form shape shown.

MAKING UP

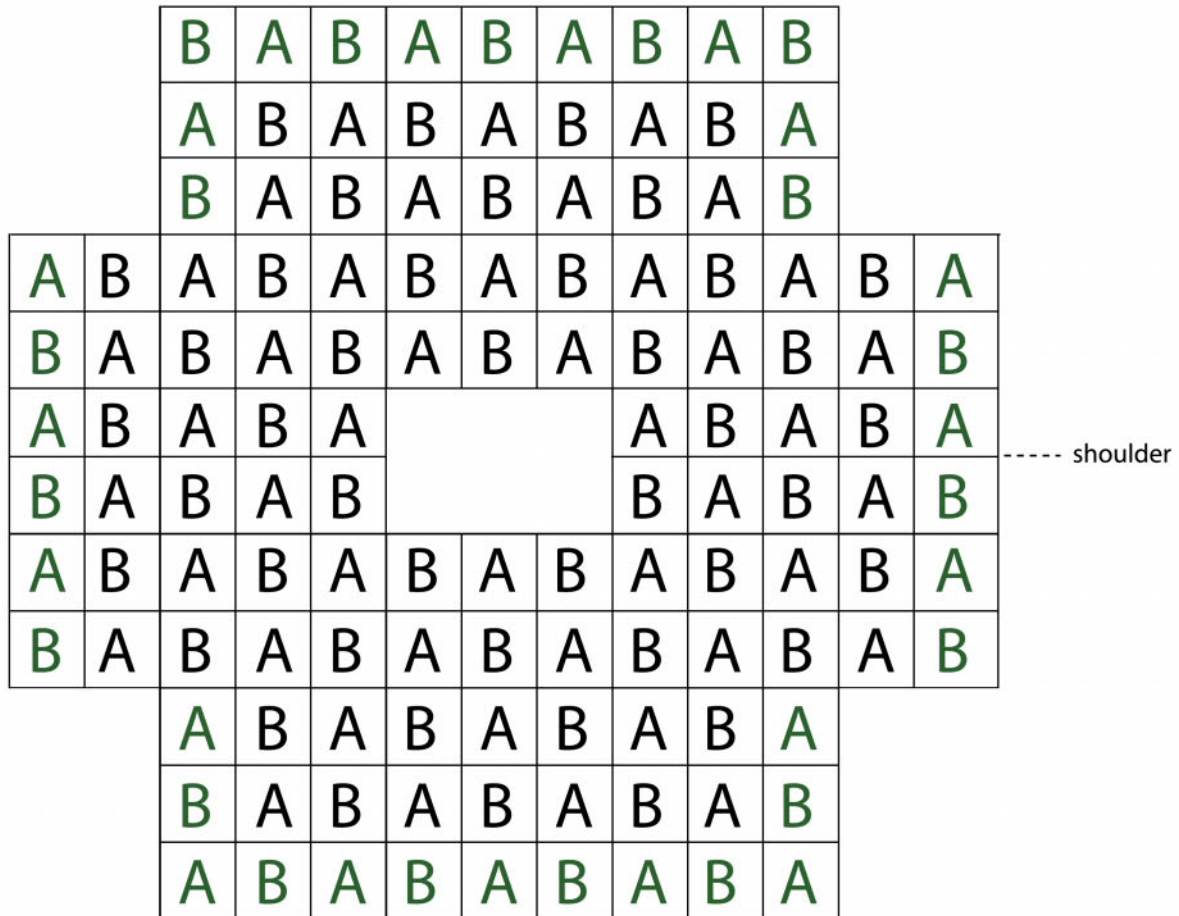
Press. Fold joined motifs in half along shoulder line and join side and sleeve seams.



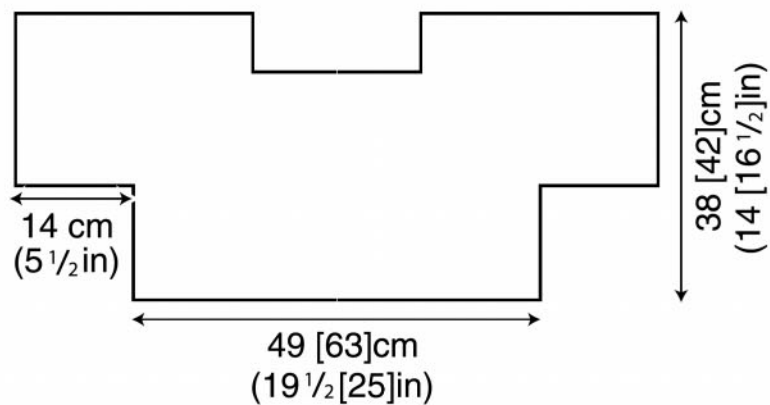
Rowan yarn is available from Arthur Bales: 011 888 2401 (also available by mail order)



Chevelle



S/M
L/XL





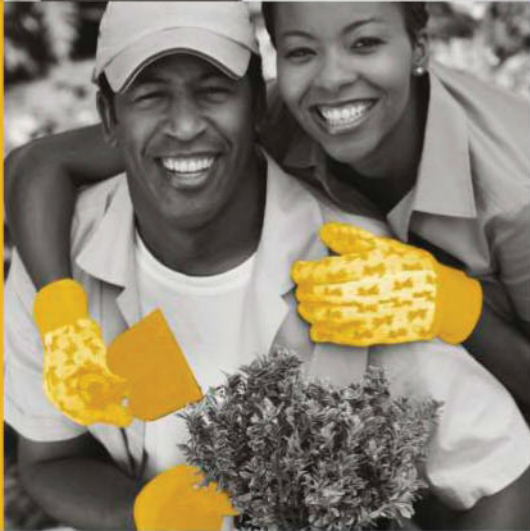
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