

SCHOOL of Learn it. Teach it. Sew Together. SEWING

SHEA HENDERSON



Published in 2014 by Lucky Spool Media, LLC

Lucky Spool Media, LLC
1005 Blackwood Lane, Lafayette CA 94549
www.luckyspool.com
info@luckyspool.com

TEXT © Shea Henderson

EDITOR Susanne Woods

ILLUSTRATIONS Kari Vojtechovsky

PHOTOGRAPHY Lauren Hunt

STYLING Lauren Hunt

DESIGNER Rae Ann Spitzenberger

All rights reserved. No part of this book may be reproduced in any form or by any means, electronic, or mechanical, including photocopying, recording, or by any information storage and retrieval system without permission in writing from the publisher.

The information in this book is accurate and complete to the best of our knowledge. All recommendations are made without guarantee on the part of the author or Lucky Spool Media, LLC. The author and publisher disclaim any liability in connection with this information.

Note to copy shops: Pages 153-155 and can be photocopied for personal use.

Photograph on page 83 of Jeni Baker

© Michael Hanna

Photograph on page 95 of Alex Ledgerwood

© Lauren Hunt

The patterns in this book are copyrighted and must not be made for resale.

9 8 7 6 5 4 3 2 1

First Edition

Printed and bound in the USA

Library of Congress Cataloging-in-Publication
Data available upon request

LSID 0011







CONTENTS

Acknowledgments 6 Dedication 6

The Classroom.....	7
How to Use This Book.....	14
Your Sewing Machine	20
School Supplies.....	32
A Fabric Store Field Trip.....	40
Driver's Ed: Basic Skills and General Tips.....	52

THE PROJECTS

Speedy Pillowcase.....	72
Lined Drawstring Bag.....	78
Simple Strings Apron.....	84
Ruffled Wristlet Key Fob.....	90
Zipper Pouch.....	96
Zip It Pillow.....	102
Carry-All Clutch.....	110
Tech Case.....	118
Essential Tote Bag.....	124
Pleated Purse.....	130
Set the Table Place Mats.....	138
My First Quilt.....	142

Templates 153 Glossary 156

Resources 158 Index 159



ACKNOWLEDGMENTS

The phrase “it takes a village” comes to mind when thinking of the companies that provided products for this book: Clover notions, Pellon interfacing and batting, Olfa cutting supplies, Aurifil thread, and Janome sewing machines. Thanks to In the Beginning Fabrics Modern Solids and Robert Kaufman Fabrics for providing such gorgeous fabrics. These manufacturers produce products I have loved and used for years, and I am incredibly thankful for their assistance with this book.

Infinite gratitude to Sarah, Teresa, and the crew at Sarah’s Fabrics in Lawrence, Kansas. There could not be a more perfect, beautiful, and inspiring photo shoot location!

Rae Ann Spitzenberger, your work continually left me speechless. I could not be more appreciative of your beautiful design.

My editors, your careful and attentive editing eyes made this book read exactly as I had envisioned.

Lauren Hunt, you made absolute magic happen with your camera and lenses. Including you was a no-brainer for me, and I will forever be thankful for your gorgeous photography and creative mind. Above all, though, I am thankful for our friendship.

Susanne Woods, thank you for your genuine excitement, for truly listening, and for starting something I couldn’t wait to be a part of. Lucky Spool is one incredible company and I am deeply grateful for this opportunity.



DEDICATION

My parents: for your unwavering support and for the example you set. Dad, from you I learned the importance of craftsmanship and service to others. Mom, your presence as the School of Sewing teacher’s aide was great for the students, but I value that time together more than you know. Thanks for teaching a young girl to sew all those years ago.

My husband, Richie: for celebrating this book from conception to completion, and for giving me my first sewing machine years ago so I could quit “borrowing” my mom’s. I admire everything about you. X+1, right?

Our children: Eleanor, Graham, and Rhett. You are young, so I hope you won’t remember the long hours mommy spent writing this book! However, I do hope you know how much of my sewing is inspired by and crafted just for you. Seeing you sit at your kid-size sewing machine with excitement and a “no fear” attitude brings me immense joy!

Bonnie Fish, my own favorite educator: for inscribing so long ago in my high school yearbook that I would one day write a book. You were right. I did it! Every student — sewing or otherwise — should have a cheerleader like you.

And last, but certainly not least: the School of Sewing “girls.” There aren’t adequate words to describe how proud I am of you all and how thankful I am that I was able to help guide you in your first year of sewing. We laughed, and we cried, and we sewed. Your enthusiasm for this project kept me going more than you know. That strangers became friends is probably my favorite part of our group. Here’s to year two of The Feed Dogs!





THE CLASSROOM





A History Lesson

► The Origin of Our School of Sewing

Countless times I've heard friends say, "I have a sewing machine. I just don't know how to use it." That statement is typically followed by "Could you teach me?" One day, I had heard that question enough times to know I needed to do something about it. If my friends were serious about wanting to learn, I was serious about wanting to teach them. And just like that, our School of Sewing was born.

These students are my neighbors, former coworkers, fellow preschool moms, and childhood friends. Few of them knew another person in the group, but after one class, they were chatting like old friends. My own mother, who taught me to sew, even joined us as my teacher's aide! Their reasons for wanting to learn are varied, and their experience (or lack thereof) is typical of just about every beginner sewist out there. I hope that you relate to them and identify with their commentary throughout the book.

What you see here, within the pages and images in this book, is completely authentic. They are real women, who genuinely didn't know how to sew. Outside of very brief school projects as teenagers, they were total beginners. They needed help learning how to wind a bobbin, thread a machine, and fix a poorly sewn seam. Their quotes follow our full year of sewing together. Once the book entered the story line, I told my Publisher, Susanne, that my first priority was keeping the time line and curriculum unchanged, and making these women a huge part of this book. Luckily, she wholeheartedly agreed.

Gathering once a month, we worked for three or four hours at a time crafting small and practical projects, building skills and confidence levels, and leaving each class with a finished project in hand. Over the course of the year, word about our group quickly spread and I found myself having to turn away many who were interested in joining. My hope is that this book will inspire you to find a group, gather and create your own community, suggest a class to a local shop, or set your own pace. And see just how far sewing can take you.



Meet the Teacher

MY SEWING STORY

I love to sew. Enormous, fanatical, wild-about-it love. Mention the words “fabric” or “sewing” around me and I’ll rattle on until you wish you hadn’t brought it up. I’ll stitch up just about anything: quilts, small gifts, bags, home decor, Halloween costumes, and clothes for my kids. I relish the chance to say, “Hey, look! I made this!” In my opinion, nothing beats the gift of handmade.

Ask many people and they’ll likely remember the first (and probably only) thing they ever sewed. For me, it was a patchwork pillow in Mrs. Williams’ middle school home economics class. A pillow that I still possess.

Other lessons in sewing have come along the way via books, YouTube, and tips from friends. But nothing beat learning from the women in my life. My mom taught me bit by bit whenever I expressed interest, project by project on her trusty machine. She tried, quite earnestly, to impress upon me the importance of proper pressing (sorry I didn’t listen to that in those early days, Mom!). One of my grandmothers secretly helped me make my first quilt — a Christmas gift for my parents. I was sixteen and I remember proudly anticipating the moment they opened the box.

Even today, some of my most joyful moments are showing my children something new that I have sewn for them. When I hear my daughter Eleanor’s excitement and see light in her eyes when she tells someone, “My mommy made my dress for me!” I could positively burst. Our son Graham got a massive thrill from sewing a simple pillow for his beloved stuffed dog. My children are learning the art of sewing from me, much like I learned from my own mother. However, a great many who wish to learn to sew don’t have someone close to them who can teach them, as was the case for some of the women in our School of Sewing.



Once upon a time, I was a middle school math teacher. Today, I produce sewing patterns under the name Empty Bobbin Sewing Studio. Even with the fun I was having with my kids and business, I missed teaching and the personal interactions that come along with it. I missed the planning, and the predicting-what-students-need, and the advice-giving, and the encouraging. School of Sewing was the perfect storm: the desire and excitement from both teacher and student, a sewing curriculum based on achievable and usable projects, and the commitment to working together for a year. Each time one of my students learned a new sewing trick and reacted with wide eyes and excitement, my energy was renewed and my heart was full.

That wide-eyed excitement and potential is what I wish for you as you work through this book.

Welcome to class!



Meet the Students

► The School of Sewing Class Roster

MORGAN

I'm a new mother, living with my husband on a cattle farm in the small town where I grew up. All of this after years of living in the "big city," living an exciting life as an event planner, all the while admiring my best friend Shea's awesome sewing creations. I'm still learning, but with every cut and stitch I find more and more confidence.

Why I Wanted to Learn to Sew: For years, I witnessed my best friend make quilts for people, and even received one of them myself. I wanted to be able to participate in gifting something I made.

Proudest Moment: Putting a zipper in. I brag about it to my non-sewing friends!

Biggest Fear: Since I can't draw a straight line with a ruler, I was super afraid of cutting fabric. However, as with many things, practice does make perfect...or as close to perfect as I can get.

Best Piece of Advice: Just breathe. Oh, and measure twice!

AMY

My husband, Dan, and I have two young boys. I stay at home with them and have found myself busier than ever. I enjoy watching University of Kansas basketball (my alma mater!), traveling, spending time with family, and friends, and relaxing at the Lake of the Ozarks in the summer.

Biggest Fear: I worried that I would mess something up early on and

not realize it until the end (and have to start all over again).

Proudest Moment: When we completed our pillowcase for the first project. Even though it was simple, it was exciting to realize that I could do this.

Favorite Sewing Tool: The seam guide is definitely one of my favorite tools. It makes sewing consistent seams so much easier and I love that it helps make the project look so professional.

Favorite Fabric: I don't have one specific favorite fabric, but I really like to find distinctive prints. I love having the opportunity to make something that exists in my mind, but that I haven't found in a store.

Best Piece of Advice: At some point you are going to mess something up and that is okay. You will get better as you gain more confidence and skill.



Front row, L to R: Mary, Mimi, Pam, Christine, Cheryl. Back row: Shea, Whitney, Amy, Cali, Morgan.





WHITNEY

I'm just a small-town girl on a quest for domestication! I met my prince charming and partner in crime, Evan, while studying broadcasting at BYU-Idaho. I am the lucky mom to two adorable children. I love all things girly — from Pinterest projects and decorating to School of Sewing, I try to bring a little creativity into my life while sweeping up cereal or singing Disney tunes with the kiddos.

Biggest Fear: Oh, how cutting terrified me. The majority of the time I cut fabric, I'd call my dear husband in for backup. "Measure twice, cut once," right?

Proudest Moment: Anything involving a zipper. I don't hyperventilate anymore when a project involves a zipper!

First Ever Sewing Project: We sewed sock monkeys in eighth grade. Pretty sure mine ended up looking like a dog...or bear...or fish. Basically anything but a monkey.

Favorite Sewing Tool: The walking foot. I also love how easy it is to use the guide bar for quilting evenly spaced lines!

Best Piece of Advice: Get an expert to lead you, guide you, walk beside you! I knew I wouldn't mess anything up too badly as long as my teacher was just a few feet away.

PAM

I spend my days in the classroom with energetic eighth graders and my nights at home with my awesome husband and dog. My life would be complete with a personal jet, a masseuse on-call, and a proposal from Jimmy Fallon and/or Brian Williams, but I'd settle for a night of eating out at a fun restaurant and a great live concert.

Biggest Fear: I was nervous that I might get excited about starting a new hobby and then ditch it after two months like I had done with all my other craft endeavors. I wanted to stick with it.

Proudest Moment: Without a doubt, I was thrilled with myself after making my tote bag. It was one of those situations where I didn't want to turn my bag right side out at the end because I was too nervous to see my final product. I was sweating

(literally) through the whole project and was so happy with what I made.

Favorite Fabric: If I'm being honest here, I like anything solid or with a random print on it because then I can't judge myself too harshly for not sewing straight.

Best Advice: Pressing well matters. Take it slowly. Peanut butter M&M's are the lifeblood of any successful, modern sewist.

CHERYL

I am a former third grade teacher and now a stay-at-home mom. Raising three young children with my husband, Brian, definitely keeps us entertained and on our toes. Between chasing a little one, shuffling to sports practices, and juggling school activities, I try my best to find a little "me time" by running and reading.

Biggest Fear: I had to get over the fear of my projects not turning out "right." I learned that when creating something by hand, the imperfections are what make it perfectly unique.

Proudest Moment: The first time I had to do "homework" on my own. When I completed it, I was so proud of myself. Well, I called Shea a few times with questions, but in the end I did it on my own.

Favorite School of Sewing Project: Hands down my favorite project was the tote bag. It was so much simpler than I originally thought. Friends can't believe that I made it!

Favorite Sewing Tool: The buttonhole foot. I was amazed how the machine just does it for you. Just push the pedal and BAM! it's done.



CHRISTINE

A self-proclaimed “sneaky chef,” I enjoy finding new ways to feed healthy meals to my husband and two young children. During the day, I’m a special services teacher and autism consultant for the local school district, and my evenings are usually spent running between the kids’ various activities. I’ve really enjoyed my newfound sewing hobby, and have embraced it as what I know will become a lifelong activity!

Why I Wanted to Learn to Sew:

I wanted to create meaningful gifts for my family and friends. I started looking on Pinterest and Shea’s blog, wishing I could make some of those fun projects. A gift is much more enjoyable to give when you make it yourself.

Biggest Fear: Making a mistake! I spend a ton of time looking for that perfect fabric, so I don’t want to make an error when cutting or sewing my project.

Proudest Moment: Learning to sew a zipper. I carried that zippered pillow cover everywhere just to say, “Hey, look what I made!”

Favorite Sewing Tool: My great big 24” x 36” cutting mat is by far my favorite!

Best Piece of Advice: Be patient and find a good mentor.

CALI

I am a middle school English teacher, working mostly with gifted students. When I’m not working with hormonal middle schoolers, I’m playing with our twin toddlers. There isn’t a huge difference...trust me. I love to read, travel, cook, and sew. I drink entirely too much Diet Coke, my floors are rarely clean, and our children eat more goldfish crackers than vegetables. But we always have a good time!

First Ever Sewing Project: It was 1987. Seventh grade home ec class. I made a bag with Mickey Mouse fabric and a big red button on the front. And I still have it.

Favorite School of Sewing Project: I LOVE the tote bag. I’ve now made so many that I no longer need the directions.

Favorite Fabric: Basically, I love everything Anna Maria Horner designs. I love big designs and bold patterns.

Favorite Sewing Tool: I love my Olfa cutting mat. And my flower head pins.

Best Piece of Advice: Don’t be afraid! It is such a great feeling to watch a project go from just a stack of cool fabric to an actual, usable product. Start small. Start with something you can do in one sitting. The feeling of accomplishment is fantastic!

MIMI

I am a wife, mother, and want-to-be runner. I work full-time for a large global banking institution in the information technology department. I have two wonderful kids, and a fantastic husband who has supported me during my learning-to-sew phase!

Biggest Fear: Picking out great-looking fabric combinations. Finding fabrics that complement each other can be so tricky!

Proudest Moment: When I figured out the rotary cutter and was able to feel confident about cutting my own fabric.

Favorite Fabric: Anything black and white. That matches everything! I have trouble dressing myself, let alone picking out the perfect fabrics to go together!

Favorite School of Sewing Project: The apron!

Favorite Sewing Tool: My lovely seam ripper. It is used frequently. And my iron. My love for ironing runs quite deep.



Meet the Reader

► You and Why You're Here

Chances are you're holding this book for one of two reasons:

- You want to learn to sew.
- You want to teach someone to sew.

We'll get to those details in the next chapter, but for now, let's talk about sewing and the amazing resurgence the craft is experiencing.

THE RETURN OF SEWING

In my mother's and grandmother's generations, sewing your own clothing made sense from an economic standpoint. It was less costly to buy fabric and make a dress than to buy one from a store. Today, the opposite is true. I could buy a Christmas dress for my daughter for far less than the cost of the fabric and pattern. (But year after year, I make dresses for her birthday and Christmas!) Because of this shift, many eschewed their sewing machines and the craft took a hit. Sure, some people have always been sewing, but the fact remains that fewer people were sewing and far fewer were passing on or being taught this wonderfully important and useful skill. Thankfully, people are regaining a much greater appreciation for handmade these days. One need look no further than Etsy, home to hundreds of thousands of sellers sharing their handmade wares. And thanks to Pinterest boards, we have a way to organize, clip, and gather both inspiration and projects to our little DIY heart's content.

Sewing is cool again and I, for one, couldn't be happier.

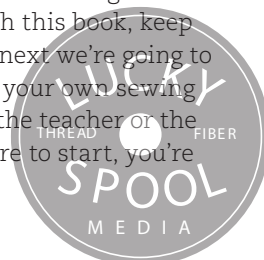


THE NEW FACE OF LEARNING

Many of the projects we see in online handmade shops and photo-sharing sites have passed through a sewing machine at one point. Those who grew up not learning to sew are eager to master the art of needle and thread and are seeking lessons, tutorials, classes, and tips to make their sewing machines hum. Learning takes place in so many new forms now — online videos and tutorials, blogs, e-books, and online classes. This new face of learning is amazing; the whole world is literally in the palm of your hand, one click or finger tap away. Having said that, there is something reassuring about having someone right by your side to provide in-person help and feedback that makes each new skill really sink in when you're learning to sew. Whether you plan to be the teacher or the student, having another person sitting right next to you is irreplaceable.

WHY YOU'RE HERE

You're here holding this copy of *School of Sewing*. What do you want to make the most? Whom do you want to bestow your handmade gifts upon? If you're using this book as a teaching tool, what essentials do you want your students to gain and learn? As you work through this book, keep those things in mind, because next we're going to dive in and talk about forming your own sewing community — whether you're the teacher or the student. If you don't know where to start, you're going to love the next chapter!



HOW TO USE THIS BOOK





Learn It

► Teach Yourself to Sew

If you picked up this book because you want to learn to sew, give yourself a high five and pat yourself on the back. Welcome to the wonderful world of sewing! I have included all of the details, tips, and tricks that our own School of Sewing students needed most. You'll also find intermediate skills covered in the form of easy-to-find "Extra Credit" built into each project. A few things to keep in mind as you learn with this book:

BUDDY UP

This is my biggest piece of advice when it comes to teaching yourself. Find a friend who wants to sew, share your successes or struggles, and answer each other's questions as you work your way through the book together. Plus, you can share supplies! If you don't have a specific person teaching you from the book, ask your circle of family and friends.

Perhaps someone could become a mentor of sorts, offer advice via phone and maybe even an in-person session or two. Put out the call in your social media circles and you might be surprised by who comes out of the woodwork to join you.

ADD SUPPLIES GRADUALLY

In our group and in this book, we progress through our projects in a way that allows supplies to build up over time. Buying supplies all at once may not fit into your budget. Borrow whenever you can first and decide if you like a brand or model. When you're ready to buy, you can refer to the specific supplies I've recommended throughout. For detailed summaries of brands I believe are worthy of your cash, see School Supplies (page 32).

THE BOOK STRUCTURE

While the projects can be made in any order, they are arranged to allow for the gradual addition of terms, skills, and supplies. I suggest reading Driver's Ed (page 52), before you start sewing,





and again as you work through the projects. Tips and steps that weren't clear before you'd sewn anything will suddenly make sense and you can begin to implement the techniques as needed. The Help Desk (page 68) is one to bookmark for sure. Speaking of troubleshooting, our School of Sewing class worked hard to think of all the possible project-specific tricky spots that we encountered. Advice on how to deal with these are woven into the project instructions themselves.

THE STUDENT QUOTES

I think that you will identify with the students profiled here. They have so much to share — insights, tips, proud moments, and hilarious moments of tangled threads and seam-ripping sessions. They began right where you are. I wish you could have been with us on the night of our first class and again for our final quilt session at the end of our year. You'd see the amazing growth, knowledge, and confidence that comes from regular sewing sessions. Remember, no one learns this stuff overnight. It takes time. Think of the mistakes as learning opportunities. They're good for you. Promise.

Teach It

► Using the Book as a Teaching Tool

THINK ABOUT GROUP SIZE

This is a big one. You want to help bring people into the world of sewing, but in order to do it well, you need to manage the size of your group. I taught eight. Eight is a lot for a single person to teach outside of a local fabric shop class, especially if they are true beginners. Having my mom as my teacher's aide was essential given our group size. The more true beginners you have, the smaller your group should be. Sewing one-on-one with a good friend can be extremely rewarding and you can customize the speed of your lessons more easily. Don't stress if the people in your group do not already know each other — my group was made up of strangers, and I adore the close community we've become because of the class.

FIND A LOCATION

This, of course, depends upon the size of your group. A kitchen or basement space could work for a smaller group. If you have a local fabric store, ask if they would be interested in starting up a School of Sewing monthly group! We do not have a fabric store nearby, and we quickly outgrew my kitchen. After looking around, we secured a community clubhouse. Check with local churches, libraries, and even community centers. You might be surprised by what they can offer. The main factors to consider are decent lighting and adequate table space for machines and cutting.

FIND A DATE

Perhaps the trickiest part of all. Like most of us, my group had extremely busy family schedules. In order to work around jobs, travel, family, and other obligations, we found that a free online group scheduling tool made it very fast and easy to find nights that worked best. We used Doodle.com and I highly recommend it!

GEAR UP

I created a School of Sewing tub that traveled to class with me each month. I kept extension cords, surge bars, a radio to spin some tunes, and a box of basic sewing supplies in case someone forgot



something. I also threw in my spool rack so that my class could use a specific color of thread. A thread stash is often the last thing on new sewists' lists. Paper bags make great individual trash cans, so I always had those in the tub, too. A couple students brought irons and ironing boards to class each time, and my mom brought some desk lamps. It really did take a village, but we had our own system and it just trucked along, month after month. Oh, and packing snacks is wise, too!

ASSIGN HOMEWORK

At first, we did everything together from start to finish. For the first class, I cut the pillowcase pieces ahead of time and let the students pick out a "pillowcase kit" when they arrived. We didn't even touch cutting tools or even talk about them until the second class. This allowed us to focus on talking about the basics and get sewing. Leaving class with a finished project was essential to the success of our group. Gradually, I had students do any cutting and fusing of interfacing prior to class. This allowed us to finish a project in a single three-to four-hour class (with the exception of the quilt).

"Each month, I went home and made the project again within a few days of class. It helped to get the skills to sink in and really built my confidence. I could do it on my own!" —MIMI



AWARD PRIZES

This was always fun for me. I tried to have a fun item to give away each class. A seam ripper was awarded to the first person to need one. A small pack of Clover Wonder Clips was given to the student who asked the most questions. I shopped my stash for duplicates or bought inexpensive but useful notions. When you're starting from scratch, a simple gifted \$3 seam ripper goes a long way.

PUT YOURSELF IN THEIR SHOES

This is essential for a successful group. At our first class, I emphasized that students should harness their nervousness and turn it into a question-



asking, seam-ripper-embracing, no-fear approach to sewing. I said the same thing I used to tell my seventh grade math students: "No one's going to laugh if you ask a 'stupid question.' They're going to be *relieved* that you asked. You'll be the hero." Learning something new can be nerve-wracking, especially as an adult. Commiserate over the tangled bobbin mess and celebrate the perfectly topstitched curve. You'll build a supportive and inviting community before you know it.

This Book

WHAT IT IS

- ▶ Written with the true beginner in mind. I worked hard not to assume too much prior knowledge.
- ▶ Built-in terminology, right when you need it. Terms are introduced in order of appearance and also included in the glossary and index.
- ▶ Small, functional projects that can be completed in one class. (Except for the quilt. That one takes a few classes!)
- ▶ Projects to make for gifts or for yourself. I drafted the project list with input from my students. Gifts were at the top of the list.
- ▶ A set of basic skills, gradually built over the course of the book. Techniques are repeated in projects to show use in a variety of situations and to offer more chance for practice.
- ▶ Like a friend is sitting next to you, predicting the trouble spots and helping you to problem solve.



WHAT IT ISN'T

- ▶ Clothing, baby projects, or items for pets. I looked at the projects that the students in my class wanted to make and crafted a sewing curriculum with broad appeal. We included projects that anyone could use, regardless of clothing size or pet/kid status. If you want to sew clothing (and I think you should!), look for some suggested titles in the Resources section on page 158.
- ▶ Complicated. I wanted students to walk out of every class with a finished “Hey! Look what I made!” project.
- ▶ A be-all, end-all set of sewing skills. Are there skills I’m not including here? Definitely. There’s room to grow, but with a solid foundation.
- ▶ For all fabric types. I wanted my students to sew with fabrics that were easy to source and easiest to use, both in sewing and in daily wear and tear. Specialty fabrics can be amazing, but they often require special needles and stitches. For our year together, we focused on commonly found quilting cotton and home decor weight fabrics. We’ll go into more detail on fabrics on page 43.

My Hope for You

Before we jump into the sewing, I encourage you to seek the following goals as you use this book:

GIVE THE GIFT OF HANDMADE

Give a gift of gratitude or appreciation to a teacher or neighbor. Welcome a new life. Celebrate a marriage. Comfort friends who have experienced a loss. Simple or elaborate, making your gift will give you more in return than you can imagine.

LEARN SOMETHING NEW

Learning is always in style, especially when it’s something tangible you can show others! For an added wrinkle-in-the-brain bonus, challenge yourself with the Extra Credit options for each project. These suggest more intermediate techniques to really stretch your newly acquired skills.

BUILD A COMMUNITY

Be it a community of two or five or ten, I wish for you the laughter and camaraderie that we experienced in our School of Sewing.

REMEMBER TO SHARE

And please share your stories with me! Use the hashtag #SchoolofSewing on social media sites such as Instagram, Facebook, and Twitter. The night of our very first class, before the book was even a thought in my mind, I posted a photo on Instagram of my eight friends, gathered to sew in my kitchen. A slew of encouraging comments came in from around the globe, and ever since then I have been sharing images here and there from our sessions together. The more we share and tag images of our #SchoolofSewing moments, the more we can learn from and encourage each other — celebrating finished projects and giving a virtual nod of understanding for those seam-ripper moments.



YOUR SEWING MACHINE





7330
Magnolia



Types of Machines

► Decisions, Decisions, Decisions

Shopping for a sewing machine involves comparing features and prices, but for the new sewist it is first important to note the differences between the three types of sewing machines available.

MECHANICAL

These straightforward machines have all the basic stitches you need to sew: straight and zigzag stitches and a buttonhole. Dials are used to select from a set of stitches, stitch widths, and lengths. Because of this, there is slightly less precision control over your stitches. Older mechanical machines made from metal housing can often be found on the secondary market. Typically, a secondary market machine will be a less expensive option, unless you find an all-metal machine. I learned to sew on my mother's all-metal mechanical 1980s Bernina, which she still owns. It is a steady workhorse! Industrial sewing

machines are popular among sewists who want a dependable, long-lasting machine for straight stitches only.

ELECTRONIC

Electronic models are easy to spot with their lit-up screens on the front of the housing. Buttons are used to select stitches and set the length, width, and tension with precision, while sliders are used for speed control. A variety of buttonhole styles are usually available, and these machines typically offer decorative stitches or small letters, if those options appeal to you.

COMPUTERIZED

The most expensive and elaborate machines in the lineup. Computerized machines can typically be spotted by their large screens and higher price tags. Many even feature a touch screen or come with embroidery attachments to create intricate designs. Some of these machines actually connect to your computer or tablet device.





Anatomy of a Sewing Machine

► A Tour of Dials, Levers, and Buttons

While each manufacturer and model is unique, there are a basic set of parts present on most sewing machines. If you already own one, sit down with your machine and its manual and work your way through these diagrams. Eventually, you'll start referring to the "handwheel" and the "feed dogs" instead of calling them the "thingamajigs." In the meantime, mark this page so you can refer to it as often as needed. Follow along in order and you'll have completed a great tour of your machine and understand what makes it tick. Remember, your machine might not have every feature you see here on the Janome Magnolia 7330. If you are looking to buy your first machine, you'll find buying tips in on page 29.

BASICS

- 1 **Power switch:** Much like a computer, your machine won't work if it is not turned on!
- 2 **Power jack:** You'll plug your power cord in here.
- 3 **Foot pedal:** The gas pedal for your machine. Press it lightly or put the pedal to the metal. It controls your sewing speed. Some machines have a start/stop button in addition to the foot pedal.
- 4 **Presser foot:** The leading lady in the whole show! Most of your attention will be focused here while you're sewing. Shaped like an L, the presser foot holds the fabric in place. Many different feet are available for virtually all sewing tasks, but you'll only need a few for the projects in this book. We'll get to more details on the differences between presser feet on page 27.
- 5 **Presser foot lever:** Raises and lowers the presser foot. Find your lever on either the back of the machine or the inside of the machine arm. Many machines allow you to raise it even higher than the standard raised position. I call it the "super lift" and use this when positioning my presser foot over extra-thick fabrics and seams.



DRIVER'S SED

BASIC SKILLS AND GENERAL TIPS





Threading a Sewing Machine

Rule #1: Don't be overwhelmed. Or at least try not to be. Like the bobbin winding paths, the paths for threading machines vary by machine manufacturer, so keep your manual handy. It is extremely important that you get your thread through *all* the thread guides specific to your machine. One skipped step will result in unbalanced and uneven stitches. Now, let's do this!

THE TOP THREAD

Be sure your presser foot is up. Believe it or not, this ensures a smooth path through the guides and tension discs. Also ensure that the needle is fully inserted and the needle screw is tight. Place the thread spool securely on the spool pin. Pay attention to the direction the thread should come off the spool; your manual should tell you. Most newer machines have numbered guides imprinted on the machine to help you with threading.

1. Pull the thread off the spool and through the first thread guide on the top of your machine. Skip the bobbin winder tension discs for this step!

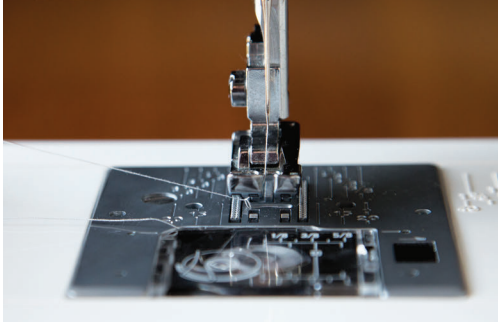
2. Pull the tail forward toward you and down to the bottom of the narrow slot, around the U-turn curve, then back up to the take-up lever.

3. Guide the thread into the take-up lever by either sliding it in the slot or pushing it through a hole. The take-up lever should be in the highest position, so you may need to turn the handwheel a bit here.

4. Once through the take-up lever, bring the thread tail back down the previous slot to the needle guides. There are usually two thread guides here. Look for the first one on the lower front of the machine. The last thread guide is actually just above the needle. Slide the thread behind this needle bar. Many people miss this step, so look carefully! Once it is through this thread guide, the thread should come straight down, almost parallel to the needle.

5. Now you can thread the needle. Always thread the needle from front to back. If you have trouble seeing the eye and you don't have a needle threader handy, try guiding the very tip of the thread along the length of the needle. Every needle has a groove, leading straight to the eye. Follow it and you should be through that eye easily. Use a freshly cut thread tail and moisten it if needed.





► AUTOMATIC NEEDLE THREADERS

Many newer machines have a built-in needle threader, which makes for handy and quick needle threading. Refer to your manual and use this feature if you have one. It is definitely worth taking a few minutes to learn!

Essentially, you'll raise the needle to its highest position and pull down the needle threader, which inserts a hook into the eye of the needle. Each model varies after this step, but as you guide the thread into the thread guides and release the needle threader, the hook pulls a loop of your thread through the eye of the needle, and you're ready to sew!

BRINGING UP THE BOBBIN THREAD

Holding on to the upper thread tail, turn the handwheel toward you to move the needle up and down once. This brings the bobbin thread up. Move both thread tails to the back of the presser foot by sweeping under the presser foot, using the tip of your scissors or seam ripper or (my favorite trick) hold the top thread with two hands and sweep it under the presser foot.

If you have a needle up/down button, press it twice while holding the upper thread tail. The bobbin thread pops up easily!

Yay, you! You did it! If you've been holding your breath, you can relax now! Now that you're a machine threading pro, take it out and do it all over again. Nope. I'm not kidding! Practice makes perfect, right?

"Do yourself a favor and get a machine with an automatic needle threader. You can thank me later!" —CALI



Favorite Tips

Below are a few basics to get you on your way. Refer to these tips often. Before you know it, they will become second nature.

HANDS ARE FOR STEERING

Don't push or pull the fabric. Simply steer the fabric and let the feed dogs do the work. Lightly lay your hands on either side of your project and guide as needed, keeping your eye on the seam allowance. Practice sewing along the lines on lined notebook paper.

PIN EARLY AND PIN OFTEN

My mom's favorite phrase was "When in doubt, pin it to death." Pinning makes a big difference for such a small investment of time, especially around curves or at seams that need to match. Match raw edges together and pin perpendicular to the edge of the fabric, weaving the pin into and out of the fabric to grip in two places.

Always remove pins as they near the presser foot. A magnetic pin cushion is a perfect place to corral those removed pins! Whatever you do, never sew over pins.

I recommend pinning at each end, then at the center, and continuing to pin at midpoints until there are pins every 2" to 3".

SEAM ALLOWANCES MATTER

The seam allowance is the distance from the raw edge of the fabric to the stitching line or needle. If sewn with the wrong size seam allowance, your project will be either too large or too small. Projects in this book call for a ½" or ¼" seam allowance. Look closely at the foot plate on your machine and you'll notice grooves with marked seam allowances showing the distance to the center needle position. These are handy but can be hard to see. When accuracy counts (and that's often!) use a seam guide.





THE PROJECTS







ZIPPER POUCH

A staple in any sewist's repertoire, this zipper pouch is sure to be in steady use around your home. Use it for makeup, a child's pencil pouch, or a handmade holder for your sewing notions. This pouch is also perfect for gifting, which is great once you discover how addictive these are to make! We've included tips for getting perfect points at your zipper ends, giving your finished product the look of a pro sewist. When you have this size mastered, get creative and craft pouches of different dimensions using longer zippers. Options for boxed corners and appliqué (page 101) mean you can really customize this for so many uses!

Features: Easy zipper, fully lined, sturdy interfacing, topstitching

Finished size: 6" x 9"

Fabric: Choose home decor or quilting cotton for exterior and quilting cotton for interior.

GATHER

¼ yard OR 1 fat quarter for exterior

¼ yard OR 1 fat quarter for lining

½ yard fusible interfacing (such as Pellon SF101 Shape-Flex or fusible fleece)

9" all-purpose polyester zipper

Zipper presser foot

Fabric marking pen

When you feel confident in the construction of this project, consider experimenting with different types of interfacing, such as Craft-Fuse. You can also use multiple layers of Shape-Flex woven interfacing for a stiffer exterior. The finished samples here are made with two layers of Shape-Flex.

CUT

(2) 10" x 7" from exterior fabric

(2) 10" x 7" from lining fabric

(2) 9" x 6" from interfacing (can double to give extra firmness to exterior)

THREAD FIBER
SPOOL MEDIA



PREPARE

1. Center interfacing on wrong side of exterior fabric, glue side facedown.

Iron according to manufacturer's instructions and following Interfacing 101 tips (see page 50). If adding double layer of interfacing, fuse them separately one right after the other.

2. Trim zipper tape ½" beyond zipper stops on both ends so that zipper and tape together are 10" long.

3. If adding an optional appliqué letter or shape, attach to lower left corner of one exterior fabric, ¼" to 2" from bottom and one side. (See Extra Credit and Appliqué 101, page 101.)



SEW

4. Place zipper and one lining piece right side up, aligning raw edges. Using zipper foot (with needle aligned to left side), baste along top $\frac{1}{8}$ " from top edge to hold zipper in place.

5. Place exterior fabric right side down and align with raw edges of zipper and lining. Pin through all three layers. Layers will be (from bottom to top): lining faceup, zipper faceup, exterior fabric facedown. Sew a seam close to zipper teeth, allowing presser foot to follow zipper teeth and backstitching at each end.

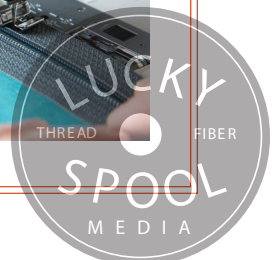


6. Open both fabrics away from zipper, positioning wrong sides together. Press. Take care with this step or zipper pull will catch on fabric.

7. Topstitch through all layers, close to previous seam.

ZIPPER SEWING 101

Sewing near a zipper pull can be tricky. Here's how to get a perfectly stitched zipper: As you sew and approach the zipper pull, stop just before the pull gets in the way. Lower the needle into the fabric and raise the presser foot. Move the zipper pull to a position behind the needle, which may mean reaching underneath layers of your project. Lower the presser foot and continue sewing.





8. Position finished unit from Step 7 on top of remaining lining piece, top edges aligned. Lining fabrics will face each other, right sides together. Baste zipper unit to second lining piece, as in Step 4, to keep pieces neatly layered.



9. Place second exterior piece right side down on top of unit, aligning with top of zipper tape. Layer from bottom to top: lining faceup, finished unit from Step 7 zipper faceup, exterior fabric facedown. Sew a seam close to zipper teeth, allowing presser foot to follow zipper.



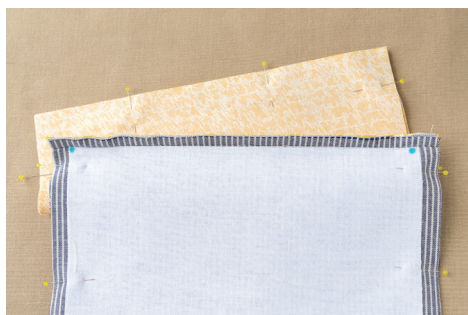
10. Repeat Steps 6 and 7.

11. Open zipper halfway.

12. Match lining to lining and exterior to exterior, right sides together, and pin. Finger press zipper tape at side seam toward lining fabric and pin down. This is important for a professional and finished look.



If adding box corners, cut 1" or 1½" squares from the two bottom corners of all four pieces of fabric before proceeding to Step 13. A 1" corner will yield a pouch with a 1"-deep base, while a 1½" cutout forms a 2"-deep base.



13. Feel along wrong side of fabric near zipper ends and mark zipper stops with fabric marking pen. This helps you keep your needle away from the stops. Mark a 2" to 3" opening along bottom of lining for turning.



"Dealing with the zipper foot was a challenge for me. I managed to send the needle right through the zipper because I had it too close. I got myself back to the starting point and just stuck with the slow and steady method."

—AMY

► TIP

Double pin here in Step 13 so you remember to stop sewing when you reach each of the double pins.





"I really enjoyed picking fun thread, zipper, and material colors. I was most surprised at how easy the box corners were to make. Once the bag was done, the boxed corners really made my skills look more advanced than they are!"

—MORGAN



14. Sew around entire piece, using $\frac{1}{2}$ " seam and backstitching at each end. Take care to sew neatly and slowly at zipper. If omitting boxed corners, pivot at each corner, leaving needle in down position. For boxed corners, leave cutouts unsewn for now.



15. For pouch without boxed corners, clip and taper all four corners, being careful not to clip stitches, and proceed to Step 17.



16. For boxed corner pouch, pull open corner cutouts so that side and bottom seams meet and nest (meaning they go in opposite directions). Flatten unit to sew the corner, backstitching at each end. Repeat with remaining three corners.



17. Cut a notch in exterior and lining near both zipper ends. This reduces bulk and allows zipper ends to point nicely when turned right side out.



18. Turn right side out by pulling pouch through opening in lining. Push corners out using a turning tool. Tuck seam allowance in at lining opening and stitch closed close to edge of fold. Stuff lining fabric inside pouch.

19. For easier opening, and additional flair, tie a small length of thin grosgrain ribbon through the zipper tab.



EXTRA CREDIT

Appliqué a letter or shape to the outside of your pouch.

APPLIQUÉ 101

Raw edge fusible appliqué is a relatively easy skill for a beginner. Monograms or shapes add a personal touch to any project with a few basic steps. Needle-turn appliqué uses a needle and thread to tuck the raw edge of fabric under the shape. Here, appliqué is done by machine, finishing the raw edges by using a zigzag stitch to permanently secure the design to your project.

SUPPLIES NEEDED

Paper-backed fusible web, sewable variety (sold under the name WonderUnder and HeatnBond)

Project fabrics (minimum of 2)

Shape or letter to trace

Thread to match shape

Pencil

Paper scissors

Iron

1. Trace shape onto paper side of fusible web using pencil. If shape is not symmetrical, like most letters, be sure to trace the reverse image.

2. Cut out shape approximately ¼" outside of pencil line.

3. Fuse to wrong side of appliqué fabric, following manufacturer's instructions. Paper side will be face up.

4. Let cool, then cut out design along pencil line.

5. Peel off paper backing.

Position on right side of project's fabric. Use iron to fuse in place. Allow to cool.

6. At your machine, attach an appliqué foot if you have one as this allows you to see your shape's edge as you sew. An all-purpose presser foot will work fine. Set machine to a zigzag stitch. I recommend a narrow width and a stitch length slightly closer together than default settings. Test stitches on scrap fabric until desired setting is found.

7. Beginning at a corner (if possible), sew around all raw edges of shape to secure appliqué to project's fabric. Aim to have outer point of zigzag stitch hit just beyond edge of appliqué shape. Backstitch once or lockstitch at end of stitches.

TIPS

- ▶ Invisible thread can be a nice option for appliqué. Some machines tolerate this better than others, so it test on scrap fabric first.
- ▶ Pivot with needle down at any curves or corners. Aim to have needle down at outermost point of zigzag when pivoting at corners, then rotate fabric and continue.
- ▶ Shapes may be layered and overlapped, but each should be stitched down before fusing the next layer on top.
- ▶ When choosing fonts, choose straight edges over swirls and script. Size 150 to 200 point font is suggested. Rockwell Extra Bold font is shown in sample. Print in mirror image if possible, or trace in reverse using a light box or window.



Glossary

Bias Tape

Because it is cut on the bias, this product can be used in straight or curved edges of projects. You can buy prepackaged or make your own using a metal bias tape maker as shown in the Simple Strings Apron.

Bias Tape Maker

One end of a strip is fed into the widest end of the bias maker and pulled through, where it exits the bias maker folded with outside edges meeting in the middle. A quick press with the iron and a lot of time is saved! These can be used with strips cut on the bias or straight of grain, which is the method shown in this book. A variety of widths are available, so be sure to find the one for the correct width of your project.

Chaco Liner

Run the wheel along the wrong side of fabric and the Chaco liner leaves a small trail of colored chalk, marking the stitching or cutting lines. A variety of colors and refill options are available.

Charm Square

A 5" square of fabric. Often sold in "charm packs," these are a nice way to get a little bit of an entire line of fabric. But it is just that: a little bit. A pack or two of these makes for an easy and speedy patchwork quilt, though, and can be used in combination with the half-square triangle block covered in the My First Quilt project.

Drape

How a fabric hangs. Especially important in garment sewing. If you've ever watched *Project Runway*, you know how much of a difference drape can make in a dress or shirt.

Elastic

Elastic comes in several widths and can be used in a wide variety of projects. Non-roll elastic is a must in waistbands.

Extension Table

A wonderful addition that you may be able to find for your machine. This elevated table fits around the bed of your machine to extend the work surface. Especially helpful when working with larger pieces of fabric or quilts. Once you use one, you'll be hooked.

Fat Eighth

A less commonly found pre-cut, fat eighths are 9" x 22" cuts of fabric.

Fat Quarter

A common pre-cut, measuring 18" x 22".

Fusible Hem Tape

Great for temporarily holding fabric in place before sewing, like in zipper placements or for holding a curtain hem in place.

Hand

Simply put, it's how the fabric feels in your hand. Is it course or soft? Thick or thin? Can you feel the threads or is it smooth?

Heat-Resistant Batting

Heat-resistant batting is used in hot pads and oven mitts. I often add a layer of regular batting to these projects, too.

Hem Guide

These are fantastic! To use them, fold the edge of your fabric to the specific hem width desired and press with the guide in place. If you plan to do much garment sewing, this tool is indispensable. In a pinch, use the Hem Paper Pressing Guides tip on page 87.

Hera Marker

Leaves a temporary crease on fabric when applied with pressure to a project. Excellent for marking quilting lines for the Set the Table Place Mats!

Hook and Eye

Most often used in garment making and placed at the upper end of a zipper pull, hook and eye pieces are also hand sewn to the project.



Interlining

Interlining is a layer between the exterior and interior of a project. You don't see this layer, but it adds thickness and strength or adds warmth. Use canvas, felt, or fleece for these purposes.

Jelly Roll Strip (Moda brand)

These 2½" x 44" strips of fabric are sold by a variety of manufacturers come in coordinating bundles of twenty to forty strips. Strip sets are popular among quilters and as a result many quilt patterns are written specifically for this pre-cut. A word of warning, though. Never pre-wash a strip set in your washing machine...unless, of course, you like untangling massive knots.

Layer Cake (Moda brand)

A 10" square, sold under the name "layer cake" or "10 square," these sets of fabrics are like a giant charm square. In fact, you can cut these in half along the length and width and create your own 5" charm squares.

Mitered Corner

When two seams or sides of binding meet at a corner in a 45-degree angle.

Measuring Tape

A staple in any sewist's toolbox, a flexible measuring tape is used for everything from clothing to quilts.

Needle Threader

If threading a hand-sewing or machine needle is tricky for you, a needle threader can make the process easier.

Paper Scissors

Use these for cutting patterns, paper-backed fusible interfacing, and other non-fabric materials.

Pinking Shears

These odd-looking scissors with zigzag-shaped blades are used to cut along the raw edge of fabric to prevent fraying. If you plan to do much garment sewing or if quilting with flannels and other fabrics that fray, you might find these handy.

Piping

Often used in pillows, piping is sewn into the seams to add a bit of finished detail. You can make your own using bias cut fabric strips and cording.

Pressing Cloth

Many types of interfacing call for the use of a pressing cloth, which is used between the project and the iron. A damp pressing cloth can improve the bond between interfacing and fabric. You can buy a pressing cloth at the fabric store, but a piece of muslin makes a perfectly good one, as well.

Ribbon

Used to add detail or embellishment to projects, ribbon comes in a wide variety of widths. Ribbon is attached to a project by sewing down the edges.

Rickrack

This can be sewn in a seam or along the outside of a project. To attach to a project, sew down the center of the rickrack.

Sleeve Board

This is essentially a miniature ironing board. Much like the seam roll, a sleeve board makes pressing narrow tubes of fabric much easier.

Snaps

Snaps can be used for everything from clothing to bags and are hand sewn in place on the project.

Tailor's Chalk

Typically used in alterations and garment sewing, tailor's chalk is a hard piece of chalk that marks seams and darts on fabric.

Thimble

To protect your fingers when hand sewing, you may want to use a thimble. Some are leather, others metal or silicone. Much to my mother's dismay, I actually don't use one.

Tracing Wheel

Best for sewists who make garments, these allow you to transfer darts and other markings from the pattern piece to your fabric.



Resources

SEWING BOOKS

Big City Bags by Sara Lawson
(Martingale, 2013)

Gertie's New Book for Better Sewing
by Gretchen Hirsch (STC, 2012)

Little Things to Sew by Liesl Gibson
(STC, 2011)

Sew Everything Workshop
by Diana Rupp (Workman, 2007)

Stitch by Stitch by Deborah Moebe
(Krause, 2010)

The Collette Sewing Handbook
by Sarai Mitnick (Krause, 2011)

QUILTING BOOKS

Denyse Schmidt Quilts by Denyse Schmidt
(Chronicle, 2005)

Essential Guide to Modern Quilting
(Lucky Spool, 2014)

Free Motion Quilting with Angela Walters by Angela Walters
(Stash Books, 2012)

Modern Patchwork by Elizabeth Hartman
(Stash Books, 2012)

Modern Quilts, Traditional Inspiration
by Denyse Schmidt (STC, 2012)

Practical Guide to Patchwork by Elizabeth Hartman
(Stash Books, 2010)

Quilting Modern by Jacquie Gering and Katie Pedersen
(Interweave, 2012)

INDEPENDENT PATTERN COMPANIES

The sewing world is full of independent pattern makers. Here are a few personal favorites:

Atkinson Designs
Quilts and home decor patterns

Collette
Garment patterns with vintage style

Empty Bobbin Sewing Studio
Quilts, holiday patterns, and home accessories (shameless self-promotion!)

Oliver & S/Straight Stitch Society/ Liesl & Co
Contemporary children's clothing, accessories, and women's garment patterns

Pink Chalk Studio
Check out The Mail Sack!

Sew Sweetness
Bag patterns

FAVORITE MAGAZINES

American Patchwork & Quilting/ Quilts & More

Love Patchwork & Quilting

Modern Patchwork

Modern Quilts Unlimited

Quilty

Stitch

FAVORITE BLOGS

Pink Chalk Studio
(pinkchalkstudio.com)

Sew, Mama, Sew!
(sewmamasew.com)

Oh, Fransson! (ohfransson.com)

Tallgrass Prairie Studio
(tallgrasspraiestudio.blogspot.com)

Handmade by Alissa
(handmadebyalissa.com)

Teaginy Designs
(teaginydesigns.blogspot.com)

The Modern Quilt Guild
(TheModernQuiltGuild.com)

Red Pepper Quilts
(redpepperquilts.com)

Film in the Fridge
(filminthefridge.com)

My Aunt June
(myauntjune.blogspot.com)

Whipstitch (whip-stitch.com/blog)

Sew Sweetness (sewsweetness.com)

In Color Order (incolororder.com)

Gertie's New Blog for Better Sewing
(blogforbettersewing.com)

Colletterie (coletterie.com)

MADE (danamadeit.com)

Made by Rae
(made-by-rae.com)

The Long Thread
(thelongthread.com)

The Purl Bee (purlbee.com)

Sewaholic (sewaholic.net)

Quilting Is My Therapy
(quiltingismytherapy.com)

SEWING MACHINE REVIEWS

Pattern Review (sewing.
patternreview.com/SewingMachine)

RECOMMENDED TUTORIAL & ONLINE LEARNING SITES

Better Homes & Gardens:

How to Sew (howtosew.com)

Craftsy (craftsy.com)

Creative Bug (creativebug.com)

Missouri Star Quilt Company
(quiltingtutorials.com)

Quilty (heyquilty.com)

Sew 4 Home (sew4home.com)

Sew, Mama, Sew! (sewmamasew.
com/category/tutorials)

My Favorite Tutorials

Find suggested tutorials at
theschoolofsewing.com

FABRICS USED:

See detailed lists of fabrics used throughout this book at
theschoolofsewing.com

FAVORITE ONLINE FABRIC & SUPPLY SHOPS

Drygoods Design
(drygoodsdesignonline.com)

Fat Quarter Shop
(fatquartershop.com)

Hawthorne Threads
(hawthornethreads.com)

Mood (moodfabrics.com)

Missouri Star Quilt Co.
(missouriquiltco.com)

Pink Chalk Fabrics
(pinkchalkfabrics.com)

Sarah's Fabrics (sarahsfabrics.com)

Sew Modern (sewmodernonline.
com)

Spoonflower for custom digital printed fabric (spoonflower.com)

ZipIt a variety of zippers, including hard to find long pull zippers
(etsy.com/shop/zipit)



Index

Acrylic Ruler 34, 37, 58, 60, 61, 61, 81, 143
Applique 28, 37, 51, 97, 101,
Backstitch 25, 58, 64
Basting 35, 50, 59, 64
Batting 42, 51, 65, 139, 141, 156
Beeswax 65
Bias: in fabric 36, 45, 69, 157,
tape maker 39, 85, 86, 156
Binding 106
Bobbin: case 57, defined 24,
tension 68, winding 24, 54
Boxed Corner (see Corners,
Boxed)
Buttonhole 22, 26, 27, 31, 61, 119,
120, 121, 123
Casing 81, 83, 87
Color Theory 47
Corners: boxed 79, 97, 100, 125,
131, 136, 137, clipping 62
Curves: clipping 62, sewing 59,
111, 113
Cutting: tools 34, 37, 62, 156,
fabric 46, 49, 50, 60, 61, 62, 66
Drape 43, 46, 50, 156
Easing a Seam (see Seam)
Edgestitch (see Stitch)
Fabric: cutting (see Cutting),
grain 44, 45, 46, 61, 156,
pre-washing 49, pinning 35,
57, shopping for 42, types 43
Fat Quarter 46, 156
Feet (see Presser Feet)
Finger Pressing 63
Freezer Paper 61
French Seam (see Seam)
Fusible Interfacing: hem tape,
95, 156, types 50, 51,
Fusible Web 51
Fussy Cutting 62
Gathering 28, 59
Grainline 44, 45, 46
Hand Sewing: knots 64, stitch
types 64

Handwheel 23, 24, 54, 56, 57, 66
Hemming 27, 28, 36, 37, 87, 95
Hook and Loop Tape 38, 39
Interfacing 33, 42, 50, 51
Ironing (see Pressing)
Knits 35, 43
Lockstitch (see Stitch)
Magnetic Seam Guide 35
Marking Tools 37
Measuring Tools 34, 37, 156
Needles: changing 65, 66,
position 56, 57, 58, threading
56, 64, types 35
Notions 18, 39, 42, 66, 97
Patterns: freezer paper 61,
marking 46, 61
Pinning 35, 57
Pleats 28, 59, 131, 132, 133
Pocket 85, 88, 119, 120, 122, 125,
126, 131, 133
Pre-cuts 46
Presser Feet 23, 27, 68, 69
Presser Foot Lever 23
Pressing 62
Pressing Cloth 157
Pre-washing (see Fabric)
Prints (see Fabric)
Quilting 26, 28, 43, 51, 109, 139,
140, 141, 143, 147
Raw Edge 27, 28, 44, 46, 73, 157
Rotary Cutting 34, 61
Rulers 34, 37, 60, 62
Running Stitch (see Stitch)
Scissors 34, 157
Seam: curved 62, 137, easing 69,
edgestitching (see Stitch),
pivoting 25, pressing 36, 62,
63, topstitching (see Stitch)
Seam allowance 26, 27, 29, 35,
50, 57, 58, 59
Seam Gauge 37, 58
Seam Guides 57, 59, 75
Seam Ripper 34, 35, 57, 60, 66
Selvage 45, 46, 49, 61
Serge 39

Sewing Machines: anatomy
23, buying 29, 30, features
29, 30, feet 23, 27, 28, 39,
44, maintenance 30, 31, 65,
threading 56, winding bobbin
24, 54, 56
Starch 36, 63
Stitch: backstitch 25, 58, 64,
basting 59, edgestitch 59,
82, length 59, lockstitch 58,
running, satin 59, straight
58, tacking 64, 108, tension
(see Thread), topstitch 59,
types 58, 59, width 59,
zigzag 58
Take-up Lever 24
Thread: knotting for hand
sewing 64, tension 24, 25,
54, 56, 68, 69, 70, types 37,
beeswax 65
Threading (see Sewing
Machine)
Throatplate 65
Topstitching (see Stitch)
Troubleshooting 68
Tying Knots (see Thread)
Velcro (see Hook and Loop
Tape)
Vintage: machines 32, thread 37
Walking Foot 27, 140
Warp/Weft 46
Work space 66
Yardage Chart (see the back
flap for chart)
Zigzag (see Stitch)
Zipper: zipper foot 27, 28, 97,
installing 98, pocket 128, 134



