

### Chapter 1 : How to sew 9-patch quilt blocks. 9-patch quilt variations | Nancy Zieman Productions, LLC Blog

*As throughout the series, all the patterns are based on a basic block, supplied in the book. Thorough step-by-step instructions and diagrams will ensure that your own patterns translate beautifully to your choice of garment, while photographs of the finished garments will inspire you to create your own designs.*

I decided to spread it out a bit so we ALL can get it done by Christmas!!! The patterns will be a Free downloadable until Christmas here on my blog. If you appreciate our time and effort of maintaining this SAL you can reward us by purchasing your fabrics from us. Here are our offerings for fabric kits. Order Here Country version will be 12 FQs of reds and one 3yd light tan country background as shown here in the block. There is also a discounted backing option too. Order Here I am not totally sure about the setting yet but for what I do have in mind there may be a possibility we can get the whole quilt out of these fabrics you never know. We have some of this fabric in our warehouse however, we do not know if we are going to have 5 or people sign up kits are first come until we run out the city version we will not run out of we can reorder that but the country version will be limited if you want these exact fabrics. I will NOT send out a 2nd block until all of the kits have been shipped the block took me less than an hour from starch to finish ha.. So you will not be several blocks behind if you order our kits we will not get another block for almost 2 weeks. We appreciate your continued support!!! We will probably make this into a pattern so be sure to print them right away as they will not be on the blog forever!!! If you have trouble printing the PDF. I have tested it and it is working So please update or find a young person to help you figure out why you cannot print the PDF. Here is a picture of the pattern, in case you are having difficulty, but will do this for all the blocks For those of you who love to go above and beyond maybe we can publish a few different finishing options for these blocks, and publish your quilts along with ours. So lets see what develops here! Quilt shops cannot print and use this in their shops. We please ask that you do not abuse our FREE pattern intended for our loyal customers and that your fabric bundles be only PG fabrics. I am sure you can understand our reasons and support our hard work by honoring it. Now after all that whew..

## Chapter 2 : Tackling Pattern Magic | Jasika Nicole

*Then comes even more magic—there are six magic patterns in *The Magic Pattern Book*, resulting in thirty-six different looks. Following each look are suggestions for specific fabrics, many of them repurposed items, for a total of garments and accessories.*

The photographs in the book, created at half size for mini dressforms, are remarkable, and once I got three of the books for Christmas a couple of years ago, I spent a substantial amount of my holiday pouring over the pages multiple times, my mouth hanging open. I had simply never seen anything like the shapes Nakamichi was creating, never even knew most of the designs were possible. After glancing through the pages and trying to get an understanding of what was required to actualize the designs, I knew it was going to take a lot of brain power to stumble through the confusing diagrams, so I kept putting it off. But recently, after suffering through a couple of horrendous pants makes and feeling depleted and frustrated, I found myself in between projects and decided to slow down and dedicate my weekend to figuring out how to be a pattern magician. Unfortunately this book does not come with a PDF file or paper print out for the bodice block that all the patterns are based on. I happened to be devoted to not leaving my house the weekend that I worked on this, so instead of taking the easy route and driving 5 minutes to a copy shop with the book, I sat down in my craft room with a ruler, my math bracelet for all you non-Instagrammers, math bracelet is what Claire has started calling my measuring tape for some reason, and some gridded pattern paper. After perusing the pages of this book for two years, I realized that, even though it was in English, it still felt like it was written in another language. As someone who struggled with complicated mathematical concepts in school, I knew it was going to take a while to fully grasp some of the images and equations shown in the diagrams. English is my jam, I have always loved literature and reading and expressing myself through words, and math has always seemed a bit antithetical to that. If I made myself sit down and blunder through the trickiest parts from the start, then maybe that would make all the steps to follow a little bit easier. These are the diagrams given to sketch out your Bunka bodice block. The instructions say specifically to work through steps in order to graph out the preliminary lines of the bodice. Step 1 asks for the length of the bodice I assumed my neck to waist measurement which seemed simple enough. But once I drew that line and looked for a number 2 with a circle around it? There is no key on the page. What does Saturn equal?! I am still not sure if this was so difficult for me because of something that got lost in the translation of the book or because I comprehend language better than numbers and symbols, but somehow I eventually figured it out by substituting some arbitrary number; the Saturn symbol looked like it was supposed to represent some part of the shoulder length, so I threw in an approximate measurement and figured that I could adjust it once I made my muslin. The muslin fit, which felt like such a massive victory, and I was very proud of myself! I was excited to move on to the manipulation of the bodice for the Knot Dress because I figured that creating the bodice out of these wacky symbols and numbers would indeed be the toughest part but—! The next part actually had me near tears in bafflement. If they could figure it out, then I was determined that I could, too, damnit! I had already gotten so far! In one last desperate cry for help, I brought the book to Claire, hopelessness etched deep into my brow. Help me see how it makes sense, cause all I see right now is a lie! I just needed to add a piece here. Were they attempting to create a cheaper book by providing fewer pages? Was that why the book seemed so in favor of pictures over words? Do diagrams cost less money to print than paragraphs? These questions are rhetorical. Drafting the sloper and then adjusting the pattern for the Knot Dress took me two days to complete, and I know for a fact that if they had given me just 6 more sentences, I could have been spared so much frustration and headache. I was resigned to thinking that my finished muslin was going to be ill-fitting and wonky, and the fact that I had gotten that far would have been all the success I needed after the whole ordeal, so you can imagine my surprise when I tried my muslin on and saw that it fit me PERFECTLY. And yet it works! All based on a simple bodice sloper! I love how it skims my figure without feeling like a tent and it has a bit of swing to the lower half. It looks feminine and structured at the same time. Seeing how well it fit from the start definitely felt like magic! Essentially the pattern of this dress has the shape of a simple shift, and to add in that magic,

you slash and spread the dress out at the center bust, adding enough fabric to create two tubes which make up the ties of the bow. But as soon as I started sewing the pieces of my muslin together, it all made sense and was constructed in a tiny fraction of the time it took me to draft everything out. As soon as I got the muslin right and made a couple of adjustments for fit, I went to cut out my fabric and I realized that what I had purchased was much too flowy and drapey. I rifled through my tiny stash and came across this cupro with a sandwashed effect that I purchased from Blackbird Fabrics. I had purchased three cuts in different colorways, 2 yards of black, 2 yards of blue and 3 yards of olive. I was beside myself with frustration, determined not to have to buy MORE fabric for this dress after just having gone to The Fabric Store, but at a loss as to how to remedy the situation as mentioned before, my stash is pretty tiny. And then, with both piles of black and blue cupro on my cutting table, I wondered if I could use both by color blocking the dress, which just so happens to be drafted with a center seam. The black and blue looked really good together on my table, and I liked the idea of having the bow tied so that the opposite color was displayed on each side. It felt like a bit of a bold move but I had nothing to lose except fabric, and I am a bit of a risk-taker with my making, so I went for it. I was married to the look I had created in my head and refused to compromise. My only alternative was to puzzle the remaining fabric I did have into the shape of the pattern piece. It took what felt like forever, but I managed to get it done with just one seam that I was able to hide behind the bow. I french seamed everything I could on the inside, and I covered the raw edges in the front center where the ties are formed in bias tape- it was too tricky to sew that part into a french seam. My cupro was relatively easy to sew with- slippery like a silky rayon, yet manageable- but the edges looked like they would fray over time so whatever was exposed got bound, frenched or, in the case of the back center edges where it zips, serged. I might make a line of stitching right down the creases to help make it more stable. For the neck and armholes, I used self-made bias binding out of the cupro and applied it to the openings, and for the hem I simply ironed, folded twice, then sewed down. The drape and silkiness of the cupro made the hem pretty wavy and I ended up having to take it out and redo it to get it even the dress is not a cut on the bias but I still let it hang for a while on my dress form before tackling this part. LOLOL Although I put in a substantial amount of work to bring this dress to life, it still took less time than some other projects I have under my belt and it was worth every second! I would absolutely make this dress again, but I am also interested in tackling something else cool from the book. When I finally finished this dress I immediately pulled the books out again to choose what I wanted to make next, assuming that since I had successfully completed one project, the rest would be a breeze. Turns out, not so much,! Each design is so unique and the techniques that work for some have nothing to do with the others. Looking at the pattern instructions was like starting over from scratch! The good news that I already have the bodice block completed and adjusted for my shape, so whatever I tackle next will go straight to the manipulation phase. I might need a bit more recuperation time for my brain to heal from all the hard work it exerted during this project, but I must admit, I am already getting antsy for that cool neck-tie-that-blends-into-the-shirt project.

### Chapter 3 : The Japanese Bunka Bodice Block “ How to work with it “ Pattern Magic! “ Modeliste C

*"Pattern Magic" is the cult pattern-cutting book from Japan. Taking inspiration from nature, from geometric shapes and from the street, this book harnesses the sheer joy of making and sculpting clothes.*

April 29, No Comments I was given my first copy of the Pattern Magic book shortly after it was published. It was written all in Japanese, there was no English translation at the time! Luckily I had a Japanese student and she kindly translated the drafting instructions for me. The books do come with copies of the blocks, however. I have developed a range of styles from these blocks and I love them, they are slightly different to regular bodice blocks in that they have extra suppression at the side body. This gives you the option of using the darts to make the bodice into fitted styles or cleverly ignoring the darts so that you have a straighter side seam. If you use the darts as they are, it also has the effect of spreading the suppression more evenly around the body. Not so great if you have a large bust though. I have never been asked any questions about how to move or use the darts on these block, surprisingly. I imagine those customers that use the blocks are developing the gorgeous styles in the bunka book and therefore would just follow their instructions. Or they can work it out for themselves. Its not difficult but I thought I would show how the darts can be moved to make the blocks appear as regular blocks and the methods I use. Firstly for me I need the suppression, that is darts, at the bust as I need as large a bump as I can throw out at the bust. I re assign the side dart to the bust dart by simply measuring the side dart and placing half that quantity either side of the bust dart. If you have a smaller more athletic bust and you want a flatter but fitted look, then the side dart can be closed out for more shaping and the original bust dart remains the same as illustrated here. Or if you are using the alternative block I developed with the dart at the shoulder, you will need to connect the apex of the dart to the armhole, as illustrated below, and then cut along this line, as illustrated and fold out the dart for the more fitted style. This method is also suitable for the side back dart. If you want to take a look at the blocks I drafted in my Etsy shop they are here. I also have a lovely Japanese Draped Dress that I developed from this block in my shop. I have also developed a kimono style bodice block to save you time! I have a large collection of Japanese pattern cutting books, so keep posted as I will certainly be looking at this topic again in my blog. If anyone out there is using these blocks I would love to hear what you do with them! Nicola x Share this:

### Chapter 4 : DOWNLOAD Pattern Magic 2 By Nakamichi Tomoko Unknown Edition Paperback Free Full Re

*Pattern Magic is the cult pattern-making book from Japan. Taking inspiration from nature, from geometric shapes, and from the street, this book harnesses the sheer joy of making and sculpting clothes.*

Watch online to see all the details. The basic 9-patch quilt block can easily be made with two fabrics and two different fabric strips sewn together, sub cut into sections, then sew into a block. Watch the process online at your convenience and find all the instructions in my new book , Change-Up Patchwork. After learning the basics, the creativity begins! Vintage 9-Patch My first variation is a vintage-look table quilt. In the s, quilters painstakingly cut small fabric squares from fabric scraps, then hand-pieced 9-patch designs. Create the first strata unit: Stitch a second strata unit: Again, use partial strip lengths. Subcut the stratas into sections. The specific strip size that I recommend makes for almost no waste of fabric while giving the vintage, scrappy effect. Stitch the sections together; presto! The finished quilt was created by alternating the 9-patch blocks with cream-colored fabric squares of the same size. Camouflaged 9-Patch At first glance, you might think this quilt design is a combination of several different blocks designs perhaps a 4-patch paired with squares and rectangles. The strip sizes are the same in each strata with the fabric colors reversed. I find it fascinating how two fabrics can be used to create asymmetrical 9-patch blocks. Must the 9-patch block always have nine pieces? That may seem like a ridiculous question, yet take away part of the block and substitute a strip of fabric presto a 7-patch block. With a clever layout the blocks intertwine, which gives the illusion of them being woven together. I call it the 7-Patch Weave. The middle section a strip of fabric creates an easy-to-piece block with unique design possibilities. With a layout that alternates blocks and directions of the blocks, a woven design appears. Watch me layout the blocks online, during the third episode of Change -Up Patchwork. Episode one features the versatility of a 4-patch block. The star of episode two is the square-within-a-square quilt block. The third episode features the basics for stitching the traditional 9-patch block.

## Chapter 5 : Pattern Drafting Drafting the Basic Bodice Block | Open Source Stitches

*Unfortunately this book does not come with a PDF file or paper print out for the bodice block that all the patterns are based on. There is a page at the end of the book with the bodice printed at half scale (which you can use to create the projects at half size) and it is suggested that you photocopy that sheet of paper at % to get the full.*

These instructions taken from Gedwoods of Burdastyle. I have simply rewritten them for ease of reading. His original instructional post can be found [here](#). First things first, you will need: Your body and a measuring tape a ruler, preferably a long one a large pad of paper, or several sheets of printer paper taped together. Orient your paper in landscape orientation, or with the longest dimension running horizontally in front of you. This is your origin point, your home base, and all your measurements and lines are going to be based on this point. Mark this point O. From your origin point O, measure down 1. Mark that point A. From point A, you will now measure down the armscye depth plus 0. The armscye is half the circumference of the arm at the shoulder joint. Mark the end point B. From point B, draw a line perpendicular to line AB. This line will be half the length of the bust measurement plus 5cm. Mark the end point of that line C. Drawing upwards from point C, draw a line parallel to line OB, for the same distance as the length of OB. If your bust measurement is 92cm or below, mark this point D. For example, someone with a cm bust measurement is 8cm above 92cm. Add this amount to the line you just drew off of point C, and mark the endpoint D. Draw a light line connecting points D and O. Upwards from Point C Step 6: Return to Point O. Drawing straight down again from point O, parallel to the vertical edge of the paper, mark the distance from the nape of the neck to the waist. I have a trick for finding the nape of my neck: Tip your head back as far as it will go, and rest two fingers on your neck where the back of the head and the back of the neck meet. Lift your head again, and your middle finger will be on your nape. The waist is the smallest point of the torso, and can be found by tying a narrow strip of elastic snugly around your waist and bending your body- the elastic will roll to the narrowest part of your torso, your waist. Measure along the spine between these two points. Mark the endpoint of this new line point E. Mark the corner point F. Squaring Off Step 8: Mark this point G. You need not connect points O and G, but if you choose to, draw the line lightly, as it will need to be erased later. Using the French Curve, draw a shallow curve from points A to G. This is your back neckline edge. Returning to Point A. Mark this point H. The shoulder measurement is somewhat tricky to get; you will probably need a second set of hands to help you out. To measure the shoulders, stretch the measuring tape across your back, from the very end of one shoulder to the very end of the other. Make a note of the measurement, you will need it later. Mark the intersection point I. A reader pointed out to me that these two lines may not intersect smoothly. Finding the Shoulder Step Find the Point halfway between points G and I. Mark that point J. From point J, measure 5cm down and 1cm to the left. Mark this point K. Point K is the end of the shoulder dart. From Point K, draw two diagonal lines up to line GI. They should intersect with the line 1cm apart, and the lines should be of equal length. The Back Shoulder Dart Step From point B, measure and mark half the back measurement plus 0. An easy way to obtain the back measurement is to put on a fitted t-shirt and measure across the back from armscye seam to armscye seam at the narrowest point across the shoulder blades. Mark this point L. Square up from point L to the line HI. Mark the intersection point M. Squaring Off Again Step Find the point halfway between L and M. Mark this point N. Also, find the point halfway between B and L. Mark this point P. Measure the distance between B and P, and mark this distance along the horizontal line from point E. Mark the end point Q. Draw a dashed line from Point P to Point Q. Mark this new point R. Mark this point S. Using your French Curve, draw a deep curved line from point R to point S. This is the front neckline edge. Front Neckline Edge Step Mark that Point T. This part can get a little tricky. To obtain the chest measurement, subtract the back measurement from the bust measurement. The dart size is not actually a measurement, but it is scaled with the bust size. To find your dart size, start with a 7cm dart and add 0. Subtract the same amount from 7cm for every 4cm of bust below 88cm. So, a cm bust has a 8. Make note of your dart size. Draw a vertical line up from point T to just below line HI. Find the Halfway Point between points C and T. Mark this point U. Draw a dashed vertical line downward to intersect with line EF. Mark the intersection point V. This is the mid front

line. The Mid-Front Line Step Mark the Bust Point 2. Mark this point BP. Mark the resulting point W. These are the sides of your bust dart. The Bust Dart Step Repeat the Pivoting Motion we did in step Zero your ruler on point W and pivot the ruler until it crosses the construction line at the distance of the shoulder measurement. Mark this intersection point X. Pivoting Again Step Find the halfway point between points L and T. Mark that point Z. Draw a dashed vertical line down from point Z until it intersects the waistline line EF , and mark that intersection point AA. The length of that line will vary depending on your bust size.

### Chapter 6 : The Magic Pattern Book - Workman Publishing

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### Chapter 7 : The magic of Christmas~Stitch Along Block 1 ~ Lisa Bongean's Web Blog~!

*I was given my first copy of the Pattern Magic book shortly after it was published. It was written all in Japanese, there was no English translation at the time!*

### Chapter 8 : Pattern Magic by Tomoko Nakamichi

*"Pattern Magic" is the cult pattern-cutting book from Japan. The book takes a creative approach to pattern cutting, with step-by-step projects for fashion designers and dressmakers to enjoy.*

### Chapter 9 : Pattern Magic | eBay

*The pattern drafting and manipulation for the design of garments in this book are based on the Bunka-style sloper (block) for adult women (Japanese'M' size: bust 83cm. & 11 PATTERN MAGIC.*