



RI Sewing Network

April 2021 Newsletter

RISN Meetings

ZOOM MEETINGS Spring 2021

Hope to be back to the
Greenwich Club Fall 2021
for regular monthly
meetings

GREENWICH CLUB
5426 Post Road
East Greenwich, RI
02818

First Tuesday of the Month
@ 7:00 pm



REAL SPRING MEETINGS & EVERYTHING WEDDING

Well, I think we found a passion that lives deep in this Network!! I can't believe the amazing response I have seen to this month's WEDDING theme. Our members have been busy sewing gowns for themselves, their family, their friends and their friends kids. They have used their unique talents to preserve precious mementos from the happy day and found creative ways to upcycle the gorgeous gowns into garments that will retain special memories of their own. And if that isn't enough, at least one Network member jumped in full throttle and started her own amazing business. There were so many stories and photos sent to me, I had to trim the size of most of the photos to keep the size of the Newsletter file manageable. Please accept my profuse apologies to all if your photos don't show the amazing details of the originals. I'm certain there will be interest in doing a follow-up wedding themed meeting in the future and maybe have a live "Show and Tell" so all can see the incredible details. Enjoy the heartwarming stories and pictures from our fellow seamstresses.

By now you have all heard the exciting news from Diane. RISN will host two live Zoom meetings featuring Pamela Leggett from Pamela's Patterns. Pamela was scheduled to speak to us in-person this Spring. But instead, we are very fortunate to be able to bring her to you virtually, not once but twice! Mark your calendars for April 6, Pamela's Trunk Show, and May 4, Pamela's Pattern Hacking. The Zoom meeting links, meeting numbers and passcodes are included in this newsletter. PLEASE keep an eye on your email on both of those days in the event the Zoom links/details change. I don't expect tissues, but prefer you are all prepared. Learn more about Pamela in this Newsletter.

Next month is the last Newsletter until September. The theme for May is "*Sewing Treasures*". It's whatever you want it to be! Such as, something you can't part with, something that was ripped out countless times to achieve perfection, your first sewing project, etc. Please send me your photos and a few comments or stories by April 15 for the May 2021 newsletter. **HAPPY SEWING!**

**RISN Executive Board
EXECUTIVE SECRETARY**

Mary Jo Hines
(401-785-9001)

maryjo.hines@gmail.com

**TREASURER &
REGISTRATIONS**

Ann Pericolo
(508-846-5456)

AnnPericolo@yahoo.com

NEWSLETTER

Susan Berlam
(860-912-5879)

scberlam@berlamnet.com

PROGRAM CHAIRPERSON

Diane Martin
(401-439-5376)

dianemartin426@gmail.com

**SPECIAL EVENTS &
NAME TAGS**

Susann Walter
860-885-9859

Sueann301@yahoo.com

**REFRESHMENTS
CHAIRPERSON**

Nancy Spirito
(401-965-6556)

bridalfinerydesign@gmail.com

WEB ADMINISTRATOR

Maureen Rozes
(401-855-5885)

maureenrozes@gmail.com

FACEBOOK ADMINISTRATORS

Susann Walter
860-885-9859

Sueann301@yahoo.com

Mary Morse
401-821-7467

memorse@yahoo.com

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1. Membership Information for 2020/2021

THANK YOU to those passing along a good word about RISN. We have a few new members and hope to continue to grow as we head into spring and summer. See the last page of the newsletter for details and a member application.

2. April and May Zoom Meeting with Pamela Leggett



Meet Pamela Leggett and mark your calendars for two exciting RISN ZOOM sessions learning about new techniques and products!

Pamela has been teaching sewing since 1981. Specializing in pattern fitting, fine garment sewing skills, knits and serging she has developed a fun and informative teaching style that is available in her patterns, social media, YouTube channel.

One of Pamela's passions is creating garments that flatter and fit the wearer. Her desire to teach others to achieve the perfect fit led her to the Palmer/Pletsch pattern fitting method, which she has used to help hundreds of women successfully achieve good fit and a renewed love of garment sewing. It is with this knowledge that she created Pamela's Patterns, which have many fitting solutions and adjustments built in the patterns.

Pamela's Patterns have been reviewed and featured in magazines and on-line review sites. Pamela is a contributing writer, book author and video personality for Threads Magazine, an instructor for Craftsy, director of the Palmer/Pletsch Philadelphia and Connecticut Sewing Workshops and a national sewing/serging educator. She has also appeared on PBS's Sewing With Nancy and Canada's The Shopping Channel.

Pamela lives in Connecticut where she operates her business and has a teaching program at The Studio at Pamela's Patterns in Vernon CT. She is a national instructor, teaching in-person and virtual classes for guilds, stores, and shows.

April 6 - Pamela's Patterns Trunk Show

What makes for well fitted garments? As our bodies mature, good fit becomes more difficult to achieve. Pamela will explain what changes we go through and how to alter patterns to get a more flattering look. Has it been awhile since you have attempted to make clothing for yourself? Come and be inspired to make simple and versatile pieces that work well for casual and dressy occasions – and everything in between. Get ideas on how to change a basic pattern to adapt for many different looks. In no time at all you'll be making your own wardrobe that fits and flatters all your curves!

Join the Trunk Show via Zoom on April 6 at 7:00 – 8:00PM

Join Zoom Meeting

<https://us02web.zoom.us/j/86877413938?pwd=b1FXRnhpVFJ0T0ZxeGZGN3VuT1ZBZz09>

Meeting ID: 868 7741 3938

Passcode: 959262



May 4 - Pamela's Patterns Pattern Hacking

This class is for those who are interested in design. Pamela's method of teaching is to use an existing pattern to learn the design principals that are easy to learn and master. A perfect way to learn with instant gratification! Working from Pamela's Patterns, you will see how simple changes can make these patterns do double and triple duty! You will be creating pattern pieces and get instructions to make many variations. This class is guaranteed to get your "inner designer" inspired, and you will go home with several new self-drafted patterns, ready

to be made and worn!

Join the Trunk Show via Zoom on April 6 at 7:00 – 8:00PM

Join Zoom Meeting

<https://us02web.zoom.us/j/83426737175?pwd=ZGt1eGtLdUNoQkM5K1pqUjdUTVZZUT09>

Meeting ID: 834 2673 7175

Passcode: 284705

INTERVIEW WITH PAMELA

While you wait for these exciting interactions with Pamela, take a moment to read about her sewing journey in this virtual interview.

When did you begin sewing? My first recollection is using my grandmothers treadle machine to draw pictures at around age 4 or 5 - that was after she had no luck teaching me to knit! I made my first dress with my mom when I was 7 or 8. I couldn't make enough clothes in junior and senior high - I was always sewing!

Any interesting stories of those early years? I saw the Beatles on The Ed Sullivan Show in 3rd grade and immediately fell in love with Paul. I would design outfits in my head that I would dream of wearing to a Beatles concert so that he would notice me! I never got to go to a concert, but I still love him! And one more...even though Stretch & Sew classes were expensive, my mother let me take many. She said she thought that would keep me out of trouble, but she later told me that I just looked really cute when I got into trouble!

Who influenced this interest? I grew up in a family of makers. My mom and both grandmothers sewed beautifully. And they also were involved in many other crafts - pottery, painting, upholstery, needlework, knitting - even engine repair! My dad is an amazing recycling artist, leatherwork and scrapbooker.

Formal education in sewing I never had formal education but took courses from great instructors my whole life. I apprenticed for two years with a Japanese tailor who taught me a lot about alterations and fine handwork. My biggest mentors have been Ann Person from Stretch & Sew (sewing and designing for knits), Pati Palmer from Palmer/Pletsch (pattern fitting), Nancy Zieman from Sewing With Nancy (teaching), and Martha Pullen (empathy and listening). These women were incredibly generous and giving with their encouragement and sharing knowledge.

How did you come about starting your own business? My parents owned their own business and encouraged me to do the same. I started sewing to earn money at 14. I did alterations and made bags and clothes from jeans. At 16, I started doing custom work in clothing and home dec. At 19, I was traveling the country making stage clothing for rock musicians. At 21 I opened a boutique in an artist/tourist town with vintage, retail and my own designs. At 24 I started in the retail sewing business and teaching, continuing with custom work and a short delve into small manufacturing of my designs. Pamela's Patterns started in 2005 when I realized the need for patterns that fit mature figures.

I see you have a studio in Vernon CT, what exactly do you do there? The Studio at Pamela's Patterns is a lovely renovated older home zoned for business.

The online business is run from here, which includes shipping and receiving and warehousing of patterns and notions. We also have a comfortable and welcoming teaching space with a market room for shopping, and during nice weather, a beautiful yard to hang out in and have lunch during all-day classes. We strive to make our attendees, who come from all over the world, feel comfortable and at home. The latest edition to The Studio is a dedicated video recording room for virtual teaching . It is a work in progress, with webcams, lighting, booms, microphones, and lots of sewing equipment!

Where do you find your inspiration for your designs? I look at trends in ready-to-wear shops, catalogues, pinterest, online stores, and on the women around me. My students are also always happy to share a particular garment they love and hope that I will make a pattern for it. I keep everything rather classic - my best selling patterns are the patterns that are almost 15 years old! Some of my patterns take a little break in popularity, and just when I think I will discontinue them, they come back in style! This season it is the funnel neck - I created that pattern in 2007, and it is everywhere this season!

How did you transform your business to deal with the pandemic isolation?

It certainly has been an interesting year! When the shutdown happened, I realized that 75% of my business came from traveling and teaching. Like most small businesses, when the shutdown happened, it was pure panic mode. An unexpected miracle happened at the end of March when everybody started making masks and nobody had elastic. I sell a 1.5” wide elastic (Fantastic Elastic) that can be cut down to 1/4 inch, perfect for mask making. The elastic comes in 100 yard rolls and has to be cut and packaged. I didn't have any staff , as they were all isolated as well, so I was packaging and shipping seven days a week! The elastic sales paid for two months of my business expenses! And then there was the jump to teaching virtually. I really didn't think I would like it, and I certainly had no idea how to do it. It was very intimidating at first, I started slow in the late spring, and now I am teaching virtually more than I could have imagined. I have had 4000+ people attend my virtual classes so far. I'm enjoying the whole process, but definitely looking forward to being able to be around people more. I have been teaching in person since July, class size is very small, but I am grateful that people still want to come and feel safe.

Do you have anything new planned for your business in the next year or two?

I thought with the shutdown, that I would have lots of time to develop new patterns. I have so many that I would like to do, but developing the patterns is a lengthy process for me. Instead, most of my time has been spent changing classes over to the virtual format and developing more video content. This year I am looking to get my entire pattern catalog available as download PDFs, I am a little

over halfway there. Also developing online classes that people can own, right from my website. And, of course, new patterns! With the advent of the new Palmer/Pletsch Jeans book coming out this fall, I have been thinking about developing a jeans pattern. I'm really excited about the new style of pants and jeans - high waisted and trouser-like - instead of the tight skinny jeans of the past several years. We'll see!

What makes your patterns different from other designers? I am all about the fit. My tag line, Designed to fit and flatter women with REAL figures, hopefully conveys that the patterns are designed for women with curves and fluff and scallops, not the slender 14 year old frame that commercial patterns cater to. Instructions are carefully written and crafted, and there is YouTube support from my channel to assist with pattern altering, sewing, and fitting.

Give any particular hallmarks of your career that you would like highlighted: I am the East Coast director for two Palmer/Pletsch Schools - Connecticut and Philadelphia. I am honored to carry on the excellence of teaching started by Pati Palmer and Marta Alto. Being on two episodes of Sewing With Nancy was like a dream come true. My work with Taunton Press Publishers and Threads Magazine has been a wonderful experience. Creating class material for Craftsy was a great learning experience, they have such a high standard of production and work well with instructors. I have also sold my patterns on The Shopping Channel in Canada (the U.S. version of QVC) - live television is crazy!

If you had to choose your favorite aspect, would it be designing, construction, teaching, or something else to do with sewing? I LOVE teaching! It is what inspires me to do everything else. I love working with women who share the common obsession of sewing. So much more than sewing happens when you gather caring and creative women together. The networking and support is unstoppable and addicting. Women who sew are the most generous women in the world.

What changes in the industry have you seen that are encouraging to you? I teach at a conference each year, Camp Workroom Social, that pulls in sewists and instructors from all over the world, the majority of which are young professional women. Sewing is alive and well with young women, they are as obsessed as we are!

What changes have been discouraging? I am not easily discouraged - at least not for long!

What do you see for the future for the home sewing industry? I see it continuing as it always has. Young people who sew, design and teach have a

different way of learning, shopping and marketing than we do, but it is still rich and flourishing. We may see the demise of some of the “old” ways of doing business, but new ways will take over.

Where can we learn more about your business and purchase your products?

<https://pamelaspatterns.com/>

email pamela@pamelaspatterns.com

Also, on Facebook and Instagram

3. Everything Wedding and MORE.....

Diane Martin

Tell us about your work in the bridal arena...

Can you imagine being surrounded by beautiful fabrics, lace and beads every day? In the 1970's I worked for a bridal manufacturer "Phillipa of Boston". I was the assistant to the owner/designer. The job involved every aspect of constructing the wedding gowns and bridesmaid dresses. I was attending "The School of Fashion Design". I wanted to take an elective in bridal, but there weren't enough students to offer the class. Therefore, I looked further to get the training. I was fortunate to get the job before graduating.

For the next five years everyday was exciting. The designer would sketch to create a line for Spring and Fall. We would work on the patterns together. Often a pattern from the previous season would be used again if the gown sold well and new ones were tested. There were on average 6 sample makers. We would stitch along with them when deadlines had to be met. As with most wedding gowns lace was important. Salesmen would come in offering the best selections of fabrics and lace. We would pin them to a dress form for creative ways to use the fabric and lace. Once pinned in place we would do rubbings of the lace with a chalk onto tissue to remember the same placement for every gown. Alencon lace and silk guipure were the favorites. The stitchers would slightly raise the presser foot using the knee pad to sew over the lace in a free hand motion with industrial machines. The large skirt panels with lace were constructed before sewing the seams. Seams in fabric such as satin, silk duppioni, and linen were finished by a pinking blade on an industrial machine similar to a serger without thread. In manufacturing, all sizes are created so many days were spent grading. Fitting wasn't a big concern because the mannequin was the perfect size. Although the bodice always had to fit without a wrinkle. The train added the final touch.

There were large tables to roll the yards of fabric in its full width. Once the orders came in from the NY showrooms we would cut multi layers at a time. The owner would not allow me to use the industrial electric blade cutters. Scissors worked best for me.

My favorite day was when the White House called. My boss was away so I answered the phone. They wanted a special dress for Susan Ford's debutant ball. It was a light blue linen fitted gown with a slight A-line and a flounce at the hemline. I was so excited!

I gained so much experience from those days. I made several gowns including my own wedding gown. I left the job to move back to RI to get married. I had another job waiting for me at Royal Robes. I was the patternmaker for designs by Bill Blass and Adri. I also continued working for bridal shops in the area. I would make the plus size bridesmaid dress to match the rest of the wedding party. I was on a roll.

You know the end of the story. I shared it all with you for 32 more years coordinating and teaching the URI Master Seamstress Program. As the manufacturers left New England, I decided to try teaching. It was so inspiring to share my knowledge with talented seamstresses. I loved seeing the smiles when they would get the process. My reward was seeing students succeed!

Diane's Schiffli lace gown and her sister's smocked silk bridesmaid gown.



Rose O'Koren

Creating the most amazing memories for her daughter's wedding this year!

Based on all the wonderful posts I see on FaceBook from Rose, I don't think she ever stops sewing! And her ideas are so clever. Check out all the fun things she has created for the wedding and what she had to say about them.

I embroidered the names on organza and glued the names onto the sneakers. Since I put the names on with a glue stick, they can remove their names when they want.

We made the bridesmaids' necklaces. We bought the beads, etc. from Bead Cache in Mansfield. Natalie, who works at the Bead Cache, came up with the necklace design.



I bought the fabric for pajamas at Affordable Fabrics. The top is a dolman top, and the capris has elastic waist band and pockets. The waist band is part of the pants.

I saved so much fabric with these two patterns, I have yards of fabric left over.

They are so comfortable



Ruth Gross

Not one, not two, but three gorgeous gowns to share!

I have made three wedding dresses. When I was 18, I made my sister's dress in a college dorm - cutting out the fabric that was spread out down the long hallway. I charged in full force - a pattern had all the instructions, right? It had many yards of beautiful lace that had been a gift and was "champagne" colored - very popular in the mid 70's. Well, it turned out ok - much better than her going away outfit in which, I discovered many years later when looking at the pictures, I had no idea how to match a plaid on the front seam of an a-line skirt!



A few years later I made my own wedding dress. It was the year after Princess Diana's wedding and I wanted beads and sequins. I ended up applying them by hand when I found out how much the beaded lace cost. It was sheer in the back above the waist with lace appliques around the edges and 80 buttons with loops. Then, about 14 years ago, I made my niece's dress. I beaded the lace, using left over beads from my dress, and used lace I had saved from my sister's (her mother's) dress around the hem of the under skirt. The back was sheer and outlined like mine and the lace applique around the skirt spiraled from the waist to the hem.



Nancy Spirito Bridal Finery Design

I was ecstatic when I heard this month's RISN newsletter theme was "Bridal". Quite literally ANYTHING to do with weddings, particularly if it includes lace and refined bling, is a passion of mine!

A brief back story: My Mom taught me to sew when I was seven; the plaid jumpsuit with the perfectly matched seams and back zipper closure is still so clear in my mind. Mom was the only training I had until my involvement with the Master Seamstress program where I realized how many bad habits I had to correct and skills I had yet to learn so many decades later. (Thank you to Diane, Mabel, Jane, Nancy for setting me straight!)

My love for sumptuous textiles began in my early career as an Interior Designer within the Hospitality industry. I navigated towards color schemes in ivories, creams, blushes and whites, not so practical for hotel lobbies and restaurants, but OH so inviting for bridal wear! And then, I was engaged. Unsuccessful searches for my own nuptial attire, along with Mom's encouragement, lead me to NYC to purchase fabric, lace and supplies for my wedding dress. (Insert the image of "kid in a candy store" here!) I purchased yard goods of pre-beaded lace which I later decided would work best on the princess style design if it were appliquéd on the silk duchess satin.

Wherever I went I had a bag of lace yardage and embroidery scissors. Every spare moment was spent on trimming around the Alençon lace, careful not to lose too many beads and sequins! Though tedious, I was hooked with everything bridal. My obsession lead to making gowns and dresses for a few friends and clients as a hobby and diversion from my "day job".

I had to dig deep in the archives for these gems!!! Circa 1986 - 1995.





This new hobby, along with a demanding career, add in teaching on the college level and wanting to start a family, lead to too many irons in the fire. Accepting a dare from my husband, I took my hobby to the next level, leaving my beloved career. (Feel free to visit my website, www.bridalfinery.com for the details of the dare! - yes, I suppose this is a shameless plug!!!). Bridal Finery was born, complete with a storefront and real walk in clients. The product, however, was different. The availability of ready-made bridal attire was expanding and brides were not as eager to pay the price for custom attire.

The trend was to search and buy “online” a new concept at the time. Inventory now included accessory lines: hair pieces, veils, capes, wraps and jewelry; custom designed and created as well as ready-made offering various price points for clients budgetary needs.

Custom hats, garters and shoe embellishments from yesteryear

Fast forward to 2021 - Bridal Finery celebrates 25 years! Multiple locations, a plethora of clients, vendor relations, continuous networking and collaborations, mixed in with life’s challenges, many mistakes, trials and blunders that lead to insight, techniques and oh so many memories and giggles throughout the years. The key is to stay current with what the potential client wants, presenting to them what they think they need and treating each client as if they’re your only one. Bridal Finery has transformed from creating wedding dresses to exclusively handmade accessories. Along the way came the addition of on location garment care services for weddings where I am afforded the honor to handle and care for gorgeous finery and am still enamored by the skillful techniques of dressmaking.

And, who knew, the grey and yellow of that plaid wool jumpsuit would be Pantone's colors of the year, 54 years later!!!!



CURRENT WORK: Coverings and wraps, hair pieces, on location garment steaming and garment care



Deirdre Anne Greene

“Young and Clueless..” Is there any other way?

I look back at these pictures and think, I was fortunate and blessed enough to not walk down the aisle in my scrubs and sneakers. My husband, Mark, and I were married on 11/5/1988. I think in the winter, I was disgusted at the prices of wedding gowns and literally thought, I can do this. I went to pick out a pattern, went to Boston to the now missing fabric district and returned with a bag of fabric, sequins, pearls, and lace. I measured myself, cut the fabric and plugged along. I was working full time nights in the hottest summer I could remember. My dad had an HVAC company but didn't believe in it at home. He watched me sweat over the fabric and a window air conditioning unit mysteriously appeared in my room. My mom's friend was a professional seamstress and my mom would call her fretting continuously. She came to help with my zipper and final waist assessment. The dress is sealed in a box. I often laugh at what a nut I was making my veil and dress with my first sewing machine that I owned. Young and clueless worked out perfectly on this adventure!



Joanne Brown
“Such a lucky friend!”

I made 2 wedding gowns, one my own. I also altered 2 others and made my daughter's veil. The gown I made for a friend was also used by her daughter with the puffy 80's sleeves removed. The one I made for myself came from three different patterns - had puffy long sleeves and ruffled v-neckline, but there are truly no good photos of the gown as the photos were all whitewashed. The photos are from my friend's gown that I made.



Naomi Lipsky “A Quiller”

I am a quiller, and I take a wedding invitation and ornament it with paper curls and flowers. This is a picture of my own invitation, and it does include lace from my bridal veil, which I did sew myself, but I don't have a picture. All the rest is paper. The design is in the form of a *chuppah*, the bridal canopy that the couple stands beneath at a Jewish wedding. The whole thing is 9" x 12" and is in a shadow box frame (not shown).



Jerilyn Perry “UPCYCLING”

I really enjoyed this month's newsletter and am excited for the next two. I've been working on converting a bride's mother's wedding gown to a robe for the bride to wear while she is preparing for her wedding. Here are pictures of the original wedding dress and the final project.

I don't really know how old the original gown was, but it has to be at least 30 years old. Removing the appliques and lace off the bottom took me much longer than I thought (6 hours), but constructing the actual robe moved along smoothly. I used McCall's M8056 and didn't have to make any changes to the pattern. Except that when I put the lace on the hem, I cut away the fabric from behind it, for a peekaboo effect. The applique on the back of the robe is from the train of the gown. I didn't realize that it was going to be so big, but everyone reminded me that it is bridal and not to be afraid of being bold, so I left all the sequins and beads on it too. It was fun to do. I felt very creative when I was doing it. And I'm hoping to be asked to do another one.



Susan Berlam Wedding Gown Double Duty!

Twice, I was asked to make christening gowns from wedding gowns. Both times I was shaking as I took my scissors to these exquisite gowns. I recall calling them numerous times to confirm they actually wanted me to cut their dresses up!

On the first occasion, my friend Amy asked me to transform her gorgeous, simple, heavy satin gown into her daughter's christening gown and to try to use some of her mother's gown (circa~1950ish) in the dress. Well, her mother's gown had been stored in a ball, probably in the attic, and was now permanently wrinkled and yellowed. After much fretting, I decided to use a small bit of the yellowed satin to insert piping along the bodice of the dress and then use some more yellowed fabric in the baby's bonnet.



The bonnet was created using the sheer beaded lace lifted from the hem line of the wedding dress which I used to cover the yellowed satin along with some netting from the slip of the grandmother's dress.

Several years later, Amy came back with the rest of her chopped up gown and asked me to make her daughter a first communion dress. By this time, the design of the dress was very limited to the amount of the fabric remaining.

I went back to the Grandmother's gown and took more yellow to create the drawstring purse using some more lace from the original wedding gown. Amy is left with the top part of her original gown intact.



I've been trying to convince her that she should dye it grey and use it for a fancy evening top. So far, she's not showed any interest in that idea. 😊



Not long after the first christening gown, my niece Bethany, asked for the same thing. Her purchased wedding gown was also stunning, heavy, and relatively simple design, however it had subtle sparkling beading along the hem line and up the center back which I wanted to incorporate to preserve its beauty. Despite the fact that the gown was going to be used for her first son, she didn't care that it was somewhat ornate. Nine christenings later (not all her children!), the gown has held up (picture below) and now I finally finished a cotton "slip" for the gown and have had all of the names embroidered on the hem of cotton slip.



4. Facebook Sharing

FaceBook activity continues to be high and is filled with “sew and tell”, funnies, museum showings, sewing advice, This is just a few of many great posts.

Rosemary O’Koren
makes the most
beautiful garments!
Thank you for always
sharing your lovely
creation.



Who is up for making a copy of this cake?

WOW!

Credit to Donna Gablinske for sharing this with the Network.

Beware - Look closely!
Thanks Denise Carlson.





It's a lucky four leaf clover!



5. RISN Website

Check the RISN website [HERE](#) for archived newsletters, updates and events.

6. Sell, Buy, or Services

Urge to Purge? Members who have sewing/craft items for sale are invited to set up a table at our meetings. You need to bring home what you do not sell. We do not have the space to store extra fabric, etc. Do you have a sewing/craft related business? Why not consider showcasing/selling your items at a meeting? Please limit your selling space to one table. You can also post your sale items or what you might be looking to obtain on our Facebook page.

Scissors and Knife Sharpening

If you would like to get your knives and scissors sharpened, download the order form and bring your items to the meeting or contact Chef's Culinary Edge directly to have your scissors sharpened at your convenience. Scissor Service Sheet 1 (pdf)[Download](#). The website is [HERE](#) and the e-mail is chefsculinaryedge@gmail.com

7. Chuckle of the Month

Thank you
Denise Carlson!!!



8. Tutorial of the Month

Oh, my goodness..... after all of that, you want a tutorial too!?!?

To get everyone excited about Pamela's upcoming meetings, you should check out her collection of tutorials on her website. Pamela has created sewing tip sheets on 7 hot topics: including topics on perfect dart sewing, serger darts for knits, stabilizing silky and soft fabrics, and more. Here's a link to these helpful Sewing Tips.

<https://pamelaspatterns.com/pages/sewing-tips>

2020-2021 MEMBERSHIP INFORMATION

Your completed application with a check made out to RI Sewing Network or RISN should be mailed directly to:

Ann Pericolo
10 Cherry Street
Wrentham, MA 02093

Membership includes six issues of our newsletter plus discounts to meetings and other events as well as email news.

Due to the pandemic and the fact that several meetings last session were cancelled, all 2019-2020 Premiere and Annual members have been extended membership through Spring 2021. No payment required!!

New members will be asked to pay an Annual \$10 registration fee for the 2020-2021 season which includes the emails notifications, newsletter, and access to the private Facebook group. For each in-person meeting, a \$5 fee will be collected at the door from new members. The nonmember fee for meetings is \$7 per meeting.

The Registration form is below and on our website:

www.rhodeislandsewingnetwork.com

RISN Membership Application 2020-2021

Last Name: _____

First Name: _____

Email: _____

Mailing Address: _____

Street

City/Town

State

Zip

Preferred Telephone Contact: _____

Please select your membership category.

Annual (\$10) _____