

The UK's No.1 sewing mag

love Sewing

Spring FORWARD

- ♥ Boost your stash with bold fabric picks
- ♥ Fresh home projects!
- ♥ Join Alison Smith MBE's couture jacket sew-along



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Welcome

... to issue 50
of *Love Sewing*

Wow! I hardly believe we're on issue 50! We want you to celebrate with us so have 50 reader offers inside our pages this month, including discounts to take advantage of, prizes to win and special deals to claim! Time to whip up a celebratory version of our latest pattern gift I think. Quilter Anne, who's sharing her review of B443 this month, chose a beautiful Alison Glass quilting cotton and is ready to show it off.

If dresses aren't your thing we've got two great tops for you to try plus an A-line skirt with eye-catching oversized pockets! Tilly Walnes of Tilly and the Buttons is chatting about her new book, so on

page 26 we're offering you the chance to try

the Frankie Baseball Tee project from the book. The relaxed style and fun lemon appliqué on the shoulders means you'll definitely want to make a dozen different versions!

At *Love Sewing* we're dedicated to helping you boost your skills and tackling any project that takes your fancy. Along the way you'll learn our tips for working with jersey, denim, double gauze, inserting boning, underlining garments and much more. There's also plenty to read this month; we have an in-depth interview on page 87 with well-known author Tracy Chevalier who is helping prison inmates share their stories through quilting and embroidery. Continuing our spotlights on special techniques, you can learn all about tambour beading in our Brief History Of feature on page 51. If you have suggestions for any skills or topics you'd like us to cover we'd love to hear them – you can email the magazine at letters@lovesewingmag.co.uk

Inside this issue we're also indulging in plenty of hand embroidery with Deputy Editor Bethany's Stitcher's Gonna Stitch column on page 7, a beautiful



floral pansy design that would make a great Mother's Day present on page 98, and last but not least our Peter Rabbit film project. It's so exciting to have this embroidery created by Genevieve Brading of Floss & Mischief which could be turned into a wall hanging, cushion, bag or even added to a garment! Find the tutorial on page 24.



Happy sewing!
Amy

Meet the TEAM



Simon

ART EDITOR

Simon is passionate about design and has a keen eye for detail. He's creative in his spare time too and we love his range of bright and cheeky enamel pins.

See more at www.instagram.com/simonsayspins



Bethany

DEPUTY EDITOR

Bethany loves nothing more than indulging in a quiet spot of cross stitch in her free time. She's also the creator of the Make It Betty 'Sketch it Stitch it' notebooks and pins available at

www.makeitbetty.etsy.com



Lorna

EDITORIAL ASSISTANT

Lorna has buckets of enthusiasm for making magazines. She loves to see your makes so remember to send them to

letters@lovesewingmag.co.uk

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Ultimate day dress



Receive Tilly’s NEW book when you subscribe to *Love Sewing* – see page 30 for further info

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Exclusive Peter Rabbit embroidery



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Tilly Walnes

To celebrate the launch of her new book, we're chatting to Tilly on page 14. You can try the Frankie tee from the book on page 26 and if you like what you see why not subscribe and get a free copy? Head to page 30 to find out more. Step into Tilly's world at www.tillyandthebuttons.com



Wendy Gardiner

We're sure you'll recognise McCall's Brand Ambassador Wendy as one of our resident dressmaking experts but she's also a talented sewing book author. She shares her top tips for working with modern vintage sewing patterns on page 78. You'll find a wealth of retro designs at www.sewdirect.com



Tracey Chevalier

Head to page 87 to meet the famous author behind *The Girl with The Pearl Earring* and learn more about a fantastic initiative she's promoting to help inmates to share their stories through quilting and embroidery. Read more about Tracy's latest books, quilts and events at www.tchevalier.com



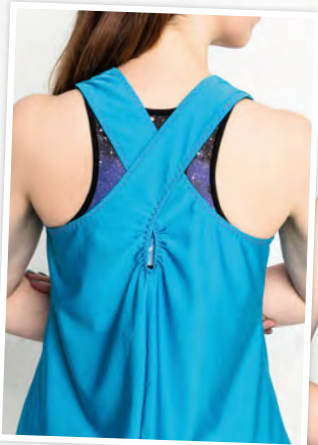
Genevieve Brading

Genevieve is the stitcher behind needlework brand Floss & Mischief and the creator of our exclusive Peter Rabbit embroidery on page 24. Find her cross-stitch kits and PDF patterns at www.flossandmischief.com and say hello at www.instagram.com/flossandmischief

love Sewing loves...

The patterns, people, fabric and finds getting us sewing this month

WINNING *sportswear*



Whether you're the next Paula Radcliffe or simply in search of something comfy to wear for the gym, sporty sewing patterns are a must-try! The new Action Pack activewear pattern by My Handmade Wardrobe Patterns is perfect for all sorts of exercising and includes a top and leggings – giving you a full outfit in one. The top boasts a crossover strap and keyhole detail at the back, with elastic around the armholes and neckline for added flexibility. The leggings are side-seam free, making them ideal for floor exercises and have a shaped waistband yoke that sits neatly just below the natural waistline. The instructions are lovely and clear, and the bonus style card shows you all the variations you can make to the pattern, providing heaps of sewing inspiration.

Size: 8-22

Price: Paper pattern £14 from www.craftysewandso.com

GARDENER'S WORLD



It's time to spruce up your garden for spring, but before we get going let's squeeze in a little sewing, right? Why not be inspired by this charming garden kneeler from The Contemporary Home, featuring a quintessentially British range of birds and berries, and make your own? All you need is a foam insert, two rectangles of fabric and a strip to run around the join, which you can insert a zip into along one end. Sew on a couple of sturdy handles and you're all set! Don't forget to choose a lovely oilcloth or PVC that is waterproof and can be easily wiped down when it gets a little muddy.

Price: £18 from www.tch.net

HOP TO IT!

On 18th March Peter Rabbit hops straight from Mr McGregor's garden onto the big screen along with Flopsy, Mopsy, Cotton-tail and the whole gang. We're celebrating the wonderful world of Beatrix Potter in this issue with our exclusive Peter Rabbit embroidery



pattern but if you still can't get enough of this plucky little bunny, check out the new card collection from Paperchase – it's perfect for Easter!

Price: £2.50 at www.paperchase.co.uk



Cartoon critters

As part of Simplicity's special 90th anniversary celebrations, the pattern company is taking us back with an exclusive collection of Disney soft toys. The Disney Vintage Collectors' range includes the 8541 vintage Mickey, Minnie & Pluto pattern, which allows you to make cute softies based on some of our favourite characters, including Minnie's famous dotty bloomers and those iconic white gloves. From the very same year, 8542 brings together not only Bambi and Thumper, but also an adorable Dumbo, complete with a pretty enormous pair of ears!

Simplicity 8541 & 8542

Price: £9.95 each from www.sewessential.co.uk



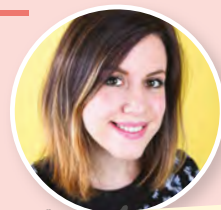
Flower power

Combining painterly flowers and ditsy patterns, the brand-new Garden Ramble collection by Sarah York offers attractive prints in very wearable colours. It uses a neutral palette of seafoam, navy, mustard, cream and salmon on organic cotton and features a range of scales for different projects. The bold blooms could make a real statement dress, while the two-colour leafy prints lend themselves well to shirts and everyday skirts.

Shop: For your nearest stockist, visit www.cloud9fabrics.com

Stitchers gonna STITCH

The cross stitch and embroidery we're loving this month



Bethany
Deputy Editor

PUT A PIN IN IT

The Pantone Colour of the Year 2018 is Ultra Violet, and this month I've picked out as many purple-licious treats as possible! I've begun with this super-sweet pincushion from Mabel & Bird, perfect for keeping all your needles in one place. Pick up yours from www.arosielife.co.uk for £6.50.



INTO THE WILD

Capture the magic of this colour spectrum with this beautiful stag cross stitch pattern. It's available to download for £3.50 at www.plan2stitch.com, which also happens to be a great site for all sorts of stitchy inspiration!

START WEARING PURPLE

With a lovely pearlised sheen this DMC Perle cotton thread is soft, silky and perfect for embroidery, giving a lovely glossy finish. I love this lilac cotton, which contains 80m at only £1.99 from www.holmsown.co.uk



Dress to impress



Allie Jackson in her Orla dress. See more at www.alliemjackson.com and follow her on Instagram, [helloalliej](https://www.instagram.com/helloalliej)

Have you made the Orla dress yet? Sarah from French Navy's first-ever pattern is proving to be quite a hit with sewists and bloggers alike, due to its simplicity, easy-to-follow instructions and the fact that it's absolutely free! Orla is a versatile, everyday dress with a grown-up skater style. It has a semi-fitted bodice and flattering, slightly raised waist. Sarah recommends softly draping dress fabric like viscose and rayon, making it an ideal addition to your spring/summer wardrobe.

Sizes: 8-16

Price: Free from www.frenchnavy.co.za

Share: Follow [#theorladress](https://www.instagram.com/theorladress) on Instagram

DIVE INTO *scuba*

Lady McElroy prints never fail to get a sewist excited. Traditionally reserved for woven fabric, it has now released a stunning new scuba! Chaffinch Bough scuba in old gold displays beautiful flowers and birds on a glossy mustard background in a thick jersey dressmaking fabric with plenty of body. It has a four-way stretch, 60% crossway and 20% lengthway stretch and would make a truly show-stopping skirt or dress.

Price: £18 per metre from www.fabricgodmother.co.uk



Sewing room saviour



Having a room devoted to sewing is the dream for many of us, but in reality your crafty space could be anything from a study to a kitchen table. To keep your supplies and sewing machine organised without taking over the house, we love the BASE 3740-RE storage unit. On the left-hand side it has a shelf for storing either your overlocker or second machine, and there are two trays above to store all your thread. On the right-hand

side there are eight spacious drawers, with some built-in sections to ensure your tools and haberdashery are always right where you need them.

Size: 75x50x75cm

Price: £769 from www.franklinsgroup.com



TIME FOR *tea*

With a flattering lapel collar, floaty kimono sleeves and a wide Japanese style waistband belt, the Charlotte Dress by Sew Over It is determined to show that shirtdresses can be elegant too. It's designed to be nice and comfortable, with plenty of ease and the pretty pleats and cinched in waist create a really flattering hourglass silhouette. Plus, did we mention it has pockets? Suitable for intermediate sewists and beyond, this dress would make an ideal wedding outfit or a sophisticated work dress.

Sizes: 8-20

Price: £7.50 PDF pattern from www.sewoverit.co.uk

Win: Turn to page 59 to find out how to enter



STRONG & STABLE

When you're embellishing on your machine, it can be tricky to work on smaller items or large surfaces like wall hangings without the fabric slipping. The new Vlieseline H54 Filmoplast can solve these common problems. A self-adhesive stabiliser, you simply adhere it to the back of your fabric and it ensures you have a smooth surface for machine embroidery without stretching or distorting the fabric. It's great for tricky areas like collars, pockets and cuffs, and once you've finished you simply tear away the Filmoplast and voila!

Size: 54.5cm wide

Price: £6 per metre from www.ladysewandsew.com



Animals in Embroidery Exhibition,
Advanced Silk Shading by
Diploma student Teresa McAuliffe

ANIMAL MAGIC

The Royal School of Needlework is bringing over 80 animals into Hampton Court Palace as part of its latest exhibition. Animals in Embroidery opens on 18th April and will run until December 2018, showcasing silk shading, goldwork and everything in between. It features current and past students and a menagerie of beautifully detailed hand-stitched animals; from fabulous flamingos to tropical tigers. Make sure to pre-book so you're not disappointed!

When: Tours begin 18th April, 11am-12.30pm.

Exhibition open until December 2018

Where: Royal School of Needlework, Hampton Court Palace, Surrey KT8 9AU

Price: £16, go to www.royal-needlework.org.uk for tickets

DENIM DELIGHTS



This pretty little backpack is at the top of our to-sew lists this month. The Butterick 6512 bag pattern uses cotton and denim as the main fabric, and we love the central print panel idea. Finally a chance to use that offcut of beautiful fabric we've been saving forever! Designed for all abilities of sewists, from beginners and beyond, it offers a great introduction into the world of bag making and can be sewn up easily in an evening.

Price: £5.25 from www.sewdirect.com



Ideal for
Mother's
Day

A load of new rope

The Love Sewing team has caught the macramé bug, and we're loving these beautiful new colourways from Wool Couture. Using soft corals and minty greens, why not try using it to create not only plant hangers and wall art, but also some chunky knotted jewellery? The 100% pure cotton is gentle on your hands and the 3-ply twisted nature of the rope means the ends can be unravelled to make beautiful tassels and fringing.

Size: 30m, 5mm-wide

Price: £11 from

www.thevillagehaberdashery.co.uk



Mia Dress by Serendipity Studio,
paper pattern £9.80 sizes XXS-XXL
www.mauds-fabric-finds.com

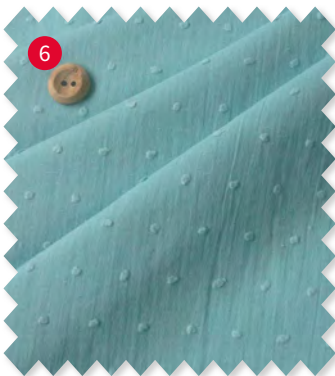
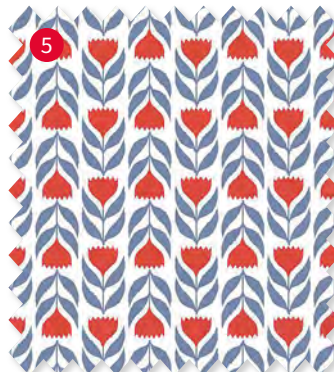


FABRIC FOCUS



MUM'S *the word*

We have selected some lovely fabric that would be perfect for creating a garment or gift for Mother's Day



Fabric shopping

- 1 Flutter poplin, \$14 (approximately £9.90) per metre www.monaluna.com 2 Turquoise cotton, £15.80 per metre www.guthrie-ghani.co.uk 3 Michael Miller Bed of Roses Coral cotton, £12.80 per metre www.plushaddict.co.uk 4 Lazy Sunday double gauze cotton, \$17 (approximately £12) per metre www.monaluna.com 5 Rosa lawn cotton, \$14 (approximately £9.90) per metre www.monaluna.com 6 Dobby Dots Blue cotton, £7.80 per metre www.fabrichq.co.uk 7 Bouquet in Grape jersey – Dress Shop by Sarah Watts, £22 per metre www.thecraftymastermind.co.uk 8 Hydrangea lawn cotton, \$14 (approximately £9.90) per metre www.monaluna.com

MACHINE REVIEW

PFAFF prides itself on innovative design and expert engineering. We take a look at some of its fantastic machines

BEST FOR BEGINNERS

SMARTER BY PFAFF™ 160S

The SMARTER BY PFAFF™ 160s is a compact and easy-to-use machine designed to offer sewists creative freedom and professional results. It features a PFAFF original presser foot system allowing sewists to experiment with a variety of fabric and a long-lasting LED light source so you can sew whenever and wherever creativity strikes. Sewists will also benefit from a range of stitch options – including a buttonhole, utility stitch, decorative stitch and stretch stitch – which can be set up to 6mm in width. If you want to expand your sewing skills and challenge yourself then this machine is certainly up to the mark.



Lorna

AROUND
£200



AROUND
£700

BEST FOR INTERMEDIATE SEWISTS

AMBITION™ 1.0

If you're keen to take your skills to the next level and create individual pieces with ease then the AMBITION™ 1.0 is ideal. Hosting a range of advanced yet easily navigated functions, this machine aims to expand your creative horizons without feeling inaccessible. The high-resolution touch screen will enable you to optimise your work by displaying each stitch in full size and gives you options to adjust the speed, thread tension and presser foot pressure as per the project you're working on. The large workspace and long-arm will enable you to work with a variety of fabric and is complemented by 29 different needle positions meaning you can position the needle exactly where it needs to be. You can also set the needle to stop up or down in the fabric automatically which is ideal for pivoting or appliqué.



Bethany

BEST FOR ADVANCED SEWISTS

CREATIVE ICON SEWING AND EMBROIDERY MACHINE

While the price of this machine may seem a little steep its innovative and market-leading features will guarantee your sewing projects never feel like an uphill climb. Creative Icon is the latest machine from PFAFF and aims to make no compromises on quality or design. The machine boasts a large workspace comprising of an impressive 12½" width and 5½" height. There's also a whopping 812 built-in embroidery designs. PFAFF's exclusive IDT™ technology means the machine can easily manage a variety of fabric and the built-in sensor tells you when to activate the feature. The supersized and customisable touch screen is the largest in the market and is great for displaying any of the 100 animated or illustrated step-by-step guides. The Creative Icon is perfect for any crafter looking for a sophisticated and ergonomically advanced machine.



Amy

UNDER
£9,000



Sew Amazing Offers

UK Dealer List

Innov-is V5

Advanced sewing & embroidery machine

- Fast 1050 stitches per minute embroidery speed
- Extra-large long arm - 11.25" (285mm)
- Colour LCD touch screen
- Large 300mm x 180mm embroidery area
- SFDS - Square Feed Drive System
- 473 built-in sewing stitches
- Pivot function



£2,799
usual price
£2,999

SAVE
£200

+FREE
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and Premium
upgrade kit 1
worth
£229.98

Innov-is M280D

Sewing Quilting & Embroidery Machine

Enjoy the magic of Disney with the Innov-is M280D

- 100mm x 100mm embroidery area
- 125 embroidery designs Inc. 45 Disney designs
- Design combination
- 3.2" Colour LCD touch screen
- 10 embroidery & 4 sewing fonts
- 181 built-in stitches



© DISNEY

£799
usual price
£899

SAVE
£100

Innov-is 1100

Sewing Machine

- Large 8.3" (210 mm) work space to the right of the needle
- 140 built-in stitches, including 10 buttonhole styles
- 5 Styles of lettering (uppercase)
- Automatic thread cutter
- SFDS: Square Feed Drive System
- Knee lift
- Memory function
- Needle up/down setting
- Hard case



£749

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either a FREE
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kit worth
£149.99

OR
FREE
Creative Sewing Kit
and Couture
kit worth
£144.98

Innov-is 35

Sewing Machine

- Easy to use Electronic Jog dial, makes stitch selection simple
- 70 built-in stitches, 7 styles of 1-step automatic buttonhole
- Advanced needle threading system
- Drop feed - for free motion sewing
- Quick set bobbin
- Start/Stop button and speed control
- Hard Case



£399

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FREE
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GTS Sewing Machines Banbury OX16 9PQ 01295 701 384
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The World of Sewing Orpington BR6 75Q 01689 638 638
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D & S Sewing Machines Newton Abbot TQ12 2BS 01626 369 840
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BOOK OF THE MONTH



Tilly and the Buttons: Stretch!

by Tilly Walnes

Photography by Ellie Smith & Fanni Williams
£22.50, Quadrille. On sale 8th March

Tell us what inspired your new book

I'm obsessed with making clothes with knit fabric, as they're speedy to sew, easy to fit and extremely comfortable to wear.



Bibi pinafore dress

IN THE GOOD BOOKS

Our pick of this month's new sewing and dressmaking books

In recent years stretch fabric has become more popular with home sewists, yet it still has a reputation for being difficult to work with. So I wanted to share my tips and tricks for handling the stretch, to build readers' skills and confidence and expand their fabric repertoire. And for people who are already addicted to knit fabric, the book includes gorgeous paper patterns for classic, wearable designs with interesting variations to help build their handmade wardrobe.

Why do you think sewists are turning to more comfortable clothes?

There's definitely been a swing towards making what us sewists like to call 'secret pyjamas' – clothes that look awesome but feel super snuggly at the same time! While it's fun to make swanky workwear and eye-catching party dresses, sewing comfortable clothes in fabric such as jersey and sweatshirt fabric means



Tilly in her Joni maternity dress.
Photography by Ellie Smith

you're much more likely to wear your handmade outfits on a daily basis. And clothes don't have to be casual to be comfortable – the ruffled Freya dress, for example, would be a great outfit for the office, and the Joni dress is a lovely one to wear to parties. Especially if you make it in stretch velvet or sequin knits!



Freya dress with ruffled yoke

What is your favourite project in the book and why?

That's such a toughie! For everyday, I adore the stripy Frankie T-shirt with the lemon appliqué and the Bibi pinafore – they're so wearable yet interesting at the same time. The sequin and velvet Joni dress is a showstopper. Possibly my favourite though is the glittery stripe Joni dress with flared sleeves. It was inspired by a photo I have of my nana in the

1930s looking super glam in a chevron-striped dress. I've been fascinated by that photograph since I was a little girl, so it's exciting to be able to create a contemporary version of that dress.

You've recently had a baby boy, will you be sewing him some garments from knit fabric?

Oh I already have! He was two weeks overdue so I took advantage of the unanticipated maternity leave to sew him a squillion Babygros, tops and leggings in adorable jersey fabric. You can go all out when choosing prints for babies – bunnies, cacti, tigers... I'm a firm believer that babies should be dressed like babies rather than small grown-ups – comfy jersey pyjama-like outfits are the most practical. And cuddly!

Finally, what can we look forward to from Tilly and Buttons over the next few months?

In January we launched the Mila dungarees sewing pattern. If you like our Cleo dungaree dress, you'll love Mila! They have a flattering slim-fit shape and work well in woven fabric with a bit of stretch. We've also been working on a couple of new dress patterns for the summer, which are looking great. Watch this space!

Turn to page 26 to make the Frankie raglan T-shirt



PRETTY PRECUTS



Gather up your jelly rolls and fat quarters, it's time to get quilting! Sue Pfau offers easy-to-follow instructions to make a host of bold quilts. £17.99 from www.roundhousegroup.co.uk/shop

SCANDI STITCHES



Expert crafter and Scandi fan Clare Youngs is back with 35 step-by-step hand-sewing and stitching projects to take your embroidery to the next level. *Scandinavian Needlecraft* is available for £12.99 from www.makeetc.com

WEEKEND MAKES



Sew-It-Yourself Home Accessories is filled with quick makes, covering everything from bags to coasters. Designed by Cheryl Owen, it's out now for £12.99 from www.immlifestylebooks.com

Irresistibly **INDIE**

We've rounded up six fabulous indie patterns sure to jump to the top of your must-sew list



**FREE
PATTERN**

Terrific Tessuti

We love the relaxed vibes of Tessuti's Athina top pattern, which is a great addition to its pattern line. This classic top works in all kinds of woven fabric and, best of all, it's **COMPLETELY FREE**. Try it today; PDF pattern, sizes XS-XL www.tessuti-shop.com

The amazing Tilly and the Buttons

If you've still haven't tried a Tilly pattern you can sew the free tee project on page 26 of this issue but we know you'll be head over heels for the newest release, the Mila dungarees; paper pattern, sizes 6-20, £12.50 shop.tillyandthebuttons.com



Super Sew Over It

Step into the wonderful world of Sew Over It with shops, courses and those important PDF and paper patterns. Try the new PDF release, the Full Circle Skirt; sizes 8-20, £7.50 www.sewoverit.co.uk



Pretty Pauline Alice

Indulge in some feminine retro style with a dash of European flair. Paper and PDF patterns available in a wide range of sizes. We love the Botanic trousers; paper pattern, sizes 6-20, £15 www.backstitch.co.uk



Marvellous Megan Nielsen

Add a bolt of sunshine to your closet with our next suggestion: Australia-based designer Megan is known for her chic but fun everyday garment patterns. Make sure to visit blog.megannielsen.com for tips and sew-alongs! We recommend the Matilda shirtdress; paper pattern, sizes XS-XL, £14 www.fabricateshop.co.uk



Lovely Liesl & Co

Look and feel great in this range of classic wardrobe staples that have a modern twist. Available with multiple cup sizes, you'll want to try the Classic Shirt; paper pattern, sizes 0-20, £11.50 www.fabricgodmother.co.uk



McCALL'S

Tops for spring!

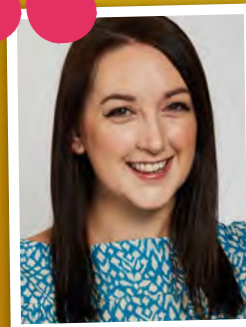


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Butterick

Your free
GIFT

What a **BRIGHT IDEA**



This 6-in-1 dress from Butterick is a great all-rounder design. Remember the finished

measurements are printed on the pattern tissue to help you pick the perfect size!

WALK THE LINE

Cotton can be prone to creasing but you can defeat most of the wrinkles by underlining your fabric.

Cut a replica of your skirt pieces in a secondary fabric such as lightweight cotton, silk habotai or organza and attach the two before construction begins.

The easiest method is to pin together, matching the grainline, then hand-baste within the seam allowances of each edge.

Subscribe today to get a **McCALL PATTERN CO. DESIGN IN YOUR SIZE WITH EVERY ISSUE!**

See page 30 for details



VIEW F

Make the ultimate day dress with sweet cap sleeves and easy fit princess seams

We used:

Letters Love Puzzle by Art Gallery Fabrics. Use the online stockist finder at www.hantex.co.uk/mystockist to locate a retailer



VIEW A

Why not try a retro strapless silhouette? You could add boning for extra support using our top tips!

We used:

Crafters Chicago floral navy cotton, £7.25 per metre
www.croftmill.co.uk

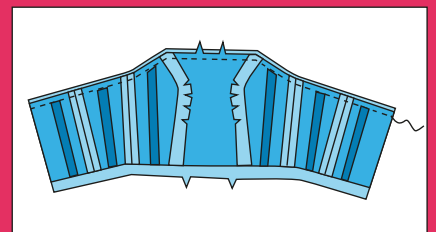
Save 20% off this fabric with code **CRAFTERS20** before 29th March



GET STRONG BONES

Create the bodice and press the seams to one side or notch and press open. Make up the lining in the same way.

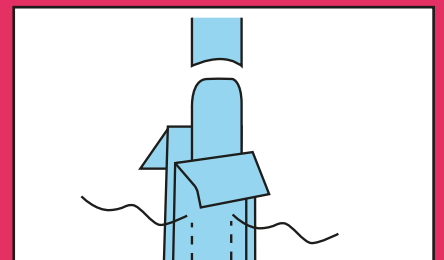
Boning is best placed away from of the seam allowance in case you need to make fit adjustments at a later point, but the important thing is supporting the front and back bodice evenly. You can follow our suggested placement or add to the seam lines if you prefer.



With an erasable fabric marker, draw the positions for the boning onto the **WRONG SIDE** of the lining bodice, remembering to avoid the seam allowances at the top and bottom of the bodice.

Using boning that comes with premade casings cut strips of boning to the length of the markings.

Push the casing out of the way so you can cut 6mm from either end, then fold the casing over to trap the boning.



Position the casings onto their markings and use masking tape to temporarily hold the boning in place. With a zipper foot attached, sew the casing in place close to the boning edge.

Continue making up the dress as instructed in the pattern and your boning will be neatly hidden between the bodice and lining layers.

Reader Review

Butterick 4443

Anne Marshall, quilter, dressmaker and regular Quilt Now magazine contributor shares her version of this issue's **Butterick free gift**



This dress is the perfect simple spring make and with six different options it is a quick project that can see you through all sorts of occasions, creating a wardrobe full of beautiful dresses.

I'm first and foremost a quilter; I do make my own clothes, but with my background it was hard not to look to quilting cotton for this dress. There are so many beautiful options for creating gorgeous clothes so, please, if you haven't looked at it this way, do so! The fabric police won't get you! I made version B, but without the ribbon on the waist. I used Alison Glass Geometric Sunset from www.simplysolids.co.uk and chose Kona Blueprint for the lining and contrast bands.

Having all the sizes in one envelope makes it nice and easy and there isn't a mass of lines to try and follow when copying it out. I cut the bodice out in muslin to check the sizing before cutting into my chosen fabric. This is always a good idea and when I fitted the bodice I found I could cut the size 12 instead of the 14.

My sewing machines, perfect for quilting, are amazing for dressmaking too! My Janome Atelier5 has the power to sew smoothly through many layers of

quilting cotton and interfacing when folding over the bodice lining, and I used my Janome g300DX to overlock all the dress pieces **BEFORE** putting them together – I find this makes it easier to construct without starting and stopping.

I hacked this pattern by adding a waist tie. I made this with a 4" strip of my contrast fabric, folded in half lengthways with the raw edges folded into the centre before topstitching. And to save time, using the stitch in the ditch foot on my machine, I quickly machined the lining instead of hand sewing. While wearing it I thought pockets would be easy to add in the skirt seams and would make this a very comfy day dress! I'd love for you to tag me on social media – I'd be delighted to see how you make your version!



In issue 51, Kathy of Sew Dainty makes **B6380**



Say hello on Instagram and Twitter @madewithmadness

Lovely fabrics to use
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MISCHIEF

maker

Join in the fun of the new Peter Rabbit movie with our exclusive embroidery project that you can add to homeware, accessories and garments!

Project **GENEVIEVE BRADING** Floss & Mischief

MATERIALS & TOOLS:

- sizes 9 & 7 embroidery needles
- 9" (22cm) embroidery hoop
- water-soluble marker
- craft spray adhesive (or Bondaweb)
- Duckling Yellow Kona Cotton Solid fabric
- white Kona Cotton Solid fabric
- white cotton sewing thread
- DMC 895, DMC 704, DMC 996, DMC 153, DMC 3607, DMC 349, DMC 720, DMC 973, DMC 762, DMC B5200 DMC stranded embroidery thread
- template downloaded from www.lovesewingmag.co.uk

Don't miss!

You'll love the adaptation of Beatrix Potter's classic tale starring James Corden as Peter. At cinemas 16th March

FINISHED SIZE:

Finished embroidery measures approximately 24cm square

NOTES:

Use three strands of floss to stitch up the small to medium motifs, and four strands for the largest ones. It's best to change the size of your needle to suit the number of strands you're using

HOW TO MAKE:

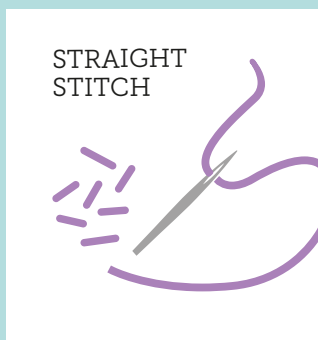
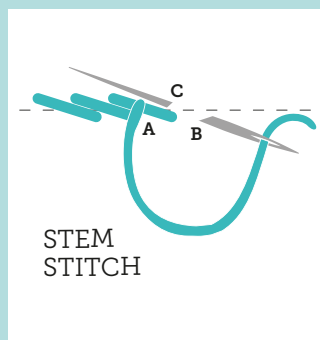
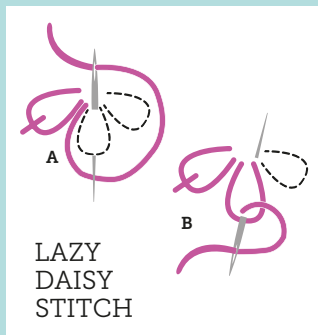
1 Begin by printing out the template. Stretch the yellow fabric in the embroidery hoop and trace the design onto it using a water-soluble marker.

PETER RABBIT APPLIQUÉ

2 Stretch the white fabric in an embroidery hoop and trace Peter Rabbit's silhouette onto it using the water-soluble marker.



MASTERCLASS STITCH GALLERY



the subtle grey DMC 762. Use satin stitch – straight and curved – to create all the other florals. Stitch the flower centres with either French knots or satin stitch. For a fuller French knot, use four strands and wind the thread around the needle three times. For any stemmed flowers such as the tulips, sew the stems in stem stitch and the leaves as lazy daisy stitches.

FOLIAGE

6 Stitch the foliage in light green DMC 704 and dark green DMC 895, using four strands for the largest leaves. Create all the leaves in satin stitch, except on the straggliest branch where lazy daisy stitch is best. Stitch any leaf veins in yellow DMC 973 and berries using large French knots in four strands. Mix up the stems by using stem stitch or backstitch.

TURNIPS

7 Stitch both turnips entirely in satin stitch. Create the turnip body in purple DMC 3607, with both the shine and root in lilac DMC 153. Use light green DMC 704 for two leaves and dark green DMC 895 for the last

leaf, on each turnip. Vary the direction of the satin stitch on the different leaves.

CARROTS

8 Create both carrots completely in satin stitch. Stitch the body of the carrot in orange DMC 720, and the lines across it in yellow DMC 973. Use light green DMC 704 for the leaves.

SQUASH

9 Stitch the squash in satin stitch using in light green DMC 704. Vary the angle of the stitch to create more dimension, and add a curved line of yellow DMC 973 in stem stitch across the seams created. Stitch the stem in dark green DMC 895.

PEPPERS AND TOMATO

10 Create the peppers and tomato in satin stitch using red DMC 349. Stitch the shine on the peppers in white DMC B5200 and the shine on the tomato in orange DMC 720. Use dark green DMC 895 for the stems.

FINISHING TOUCHES

11 Give your fabric a press, avoiding the embroidery. If needed, lightly steam above the surface.

3 Cut out the shape carefully using small fabric scissors. In a well-ventilated area, spray the back of the fabric shape with adhesive and affix it carefully in place onto the main embroidery. (If using Bondaweb, iron this onto the back of the fabric before then cutting the shape out. Peel off the backing and iron the shape in place onto the main piece.)

4 Stitch down the edges in stab stitch using white cotton thread around the entire shape.

FLOWERS

5 This pattern contains seven flower shapes of different sizes and colours. The smallest flowers need only a simple straight stitch. Stitch the white flowers in long and short, shaded with



Genevieve Brading

Genevieve is the stitcher behind needlework brand Floss & Mischief and the author of cross-stitch book *I Got 99 Problems But A Stitch Ain't One*. Find her cross-stitch kits and PDF patterns at www.flossandmischief.com

This is an exclusive project in partnership with *Love Sewing* magazine. The pattern cannot be distributed by third parties or used to make products for sale. Peter Rabbit™ & © FWCo. Peter Rabbit™ Movie © 2017 CPII All Rights Reserved

Easy peasy **LEMON** squeezy

Have you ever tried a Tilly and the Buttons pattern? The easy-to-follow step-by-step instructions will lead you straight to sewing success!

Project **TILLY WALNES** Tilly and the Buttons

Fashion photography **ELLIE SMITH**

Step photography **FANNI WILLIAMS**

Wow!

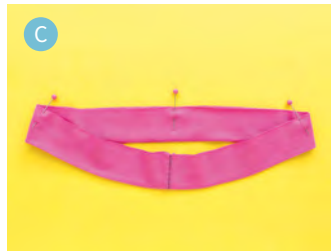
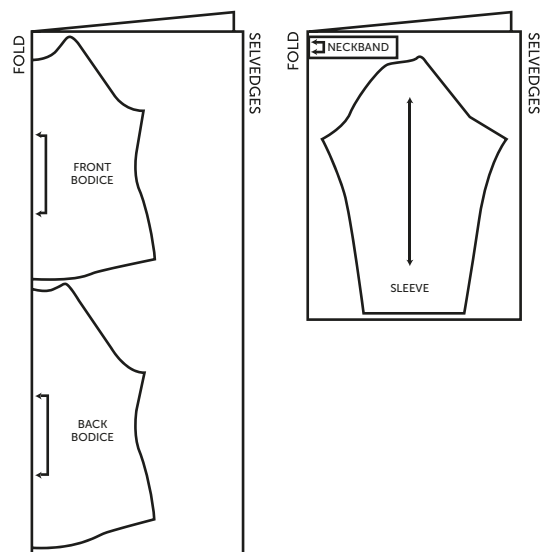
Subscribe today to receive a FREE copy of Tilly's book. See page 30 to peek inside and for details on how to claim this offer

SIZING:

	BUST	WAIST	HIP	FINISHED BUST	FINISHED WAIST	FINISHED HIP	NAPE TO HEM
1	76cm (30")	61cm (24")	84cm (33")	80cm (31½")	72cm (28¼")	88cm (34½")	67cm (26")
2	81cm (32")	66cm (26")	89cm (35")	85cm (33½")	77cm (30¼")	93cm (36½")	67.5cm (26¼")
3	86.5cm (34")	71cm (28")	94cm (37")	90cm (35½")	82cm (32¼")	98cm (38½")	68cm (26½")
4	91.5cm (36")	76cm (30")	99cm (39")	95cm (37½")	87cm (34¼")	103cm (40½")	68.5cm (27")
5	96.5cm (38")	81cm (32")	104cm (41")	100cm (39½")	92cm (36¼")	108cm (42½")	69cm (27¼")
6	101.5cm (40")	86.5cm (34")	109cm (43")	105cm (41½")	97cm (38¼")	113cm (44½")	69.5cm (27½")
7	106.5cm (42")	91.5cm (36")	114cm (45")	110cm (43½")	102cm (40¼")	118cm (46½")	70cm (27¾")
8	112cm (44")	96.5cm (38")	119.5cm (47")	115cm (45½")	107cm (42¼")	123cm (48½")	70.5cm (28")

CUTTING:

115cm-wide with contrast sleeves



MATERIALS & TOOLS:

- 0.75m 150cm-wide OR 1.5m 115cm-wide fabric for bodice
- 0.75m for long sleeves OR 0.6m length of fabric for ¾-length sleeves, all widths
- 7cm length of fabric for neckband, all widths
- co-ordinating thread
- ballpoint or stretch needles
- Vlieseline Bondaweb
- templates downloaded from www.lovesewingmag.co.uk

NOTES:

Finish the raw edges with a machine zigzag stitch or overlocker
Use a 1.5cm seam allowance unless otherwise instructed

Join seams with a narrow zigzag stitch, 2-2.4mm long by 1-1.5mm wide, back-tacking at each end, unless otherwise stated

HOW TO MAKE:

- 1 Lay the front bodice and sleeves out flat on the table, RS up. To work out which sleeve goes with which side of the armhole, check the notches on the raglan seams: the front bodice and front of the sleeve have single notches, the back bodice and back of the sleeve have double notches.
- 2 With RST pin the front raglan seams together, matching corners and notches.
- 3 Stitch or overlock in place. Trim the seam allowances if

you didn't overlock them. Press the seam allowances towards the sleeve.

- 4 Lay the front bodice RS up on the table and fold the sleeves away from the bodice. Position the back bodice and stitch as before. (See pics A and B.)

- 5 Fold the neckband in half widthways, RST, and pin the fold to the short ends. Trim the seam allowances and press them open or to one side.

- 6 Fold the neckband in half lengthways, RST, and press.

- 7 Fold the neckband in half at the seam line and mark the halfway point with a pin. Fold it in half again and mark each quarter point with a pin. (See Pic C.)

- 8 Lay the bodice out flat. Measure the bodice neckline with the tape measure standing on its side, then divide this measurement by four. Mark each quarter point with a

pin, starting at one of the back raglan seam lines.

- 9 Pin the neckband to the bodice, aligning the neckband seam with the back raglan seam and matching up the pins. Pin the rest of the neckband to the bodice, stretching the neckband to fit the neckline between the pins.

- 10 Tack the neckband to the bodice neckline with a long zigzag stitch (4-5mm long by 1.5-2mm wide) and a 10mm seam allowance – gently stretch the neckband to fit between each pin, without stretching the bodice neckline.

- 11 Once you're happy with how the neckband is sitting, stitch or overlock it to the bodice neckline.

- 12 Trim the seam allowances if you didn't overlock them. Press the seam allowances to the inside of the bodice and press the neckband up away from the bodice.



Tilly Walnes

We're chatting to pattern designer, author and creative force Tilly on page 14. Why not say hello on social media and see more inspiring and colourful creations. Just follow @TillyButtons

13 On the RS top-stitch the seam allowances to the bodice close to the seam line using a 2x2mm or 2.5x2.5mm zigzag or a twin needle. Take your time and keep the topstitching an even distance from the neckline seam. (See Pic E.)

14 Give the neckband a good, steamy press; if it's stretched out, this will help it shrink back down to size so it sits nice and flat.

15 Lay the bodices RST. Pin together the underarm and side seams. Start at the seam point, then match the notches. Stitch or overlock the seam in one continuous line starting at the sleeve



hem. Trim the seam allowances if necessary, then press open or to the back.

16 Finish the raw edge of the hem and each sleeve hem on an overlocker, or leave them unfinished. Fold the bodice hem 2cm to the inside of the garment, press and pin in place. Top-stitch the hem using a 15mm allowance and either a 2x2mm or 2.5x2.5mm zigzag, or a twin needle.

17 Repeat for the sleeve hems, taking care not to stretch them out as you sew. Give the sleeve and top hems a good, steamy press to set the stitches and smooth out any wrinkles.

18 Top-stitch the sleeve hems inside the loop of the sleeve, rather than wrapping the sleeve around the sewing machine. They're less likely to stretch out this way. Press the sleeve hems and pop on your new top!

ABOUT THE BOOK



Tilly and the Buttons: Stretch!
By Tilly Walnes, £22.50
from Quadrille



MASTERCLASS EASY APPLIQUÉ

1 Use a good-quality medium-weight jersey – too lightweight and it may get chewed up under the stitching.

2 For your appliqué fabric, try a medium-weight woven cotton. Double-sided adhesive, such as Bondaweb, will hold the motif in place before stitching.

3 Stitch the motifs onto the top before the underarm and side seams have been stitched, while you can lay the fabric flat.

4 Give your appliqué fabric a press to smooth out any wrinkles.

5 Cut the adhesive to roughly the same shape and size and place the shiny side against the WS of the fabric (check the instructions on the packet). Hold a hot, dry iron on top for a few seconds to fuse

in place. Be careful not to get adhesive on your iron or ironing board – it can leave a mess!

6 Cut around the motifs, leaving space at the sides for the stitching, and avoid creating sharp curves. (See Pic F.)

7 Peel off the backing paper and place on the RS of the garment. Hold a hot, dry iron on top for a few seconds to fuse them in place. (See Pic G.)

8 It's time to stitch the motifs in place! Use a 1mm long by 4-5mm wide zigzag stitch. Most of the zigzag should fall on the appliqué piece, with one side overlapping the edge a teeny bit. Take your time to carefully navigate the curves, and pivot with the needle down as needed.

9 Remember to wash your appliquéd top by hand!



ABOUT *Kerry*

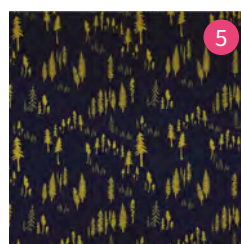
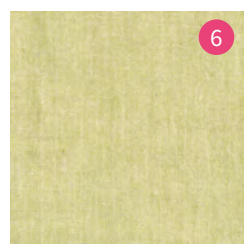
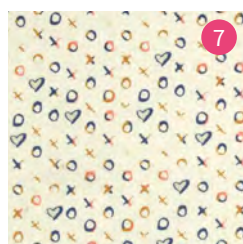
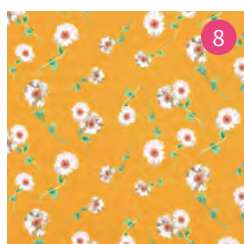
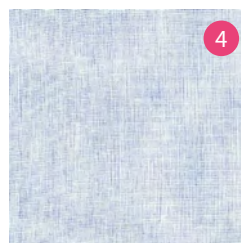
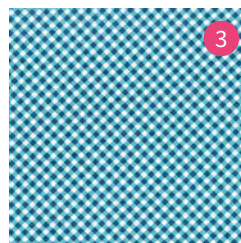
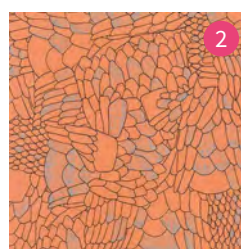
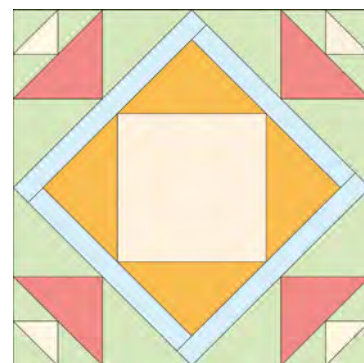
Kerry Green is co-author of *500 Quilt Blocks* and is a contributor to many other books and magazines. Find sewing tips, free tutorials, patterns and more at Kerry's blog www.verykerryberry.blogspot.co.uk

SWATCH SELECTOR

Mum knows best

Fresh florals and charming animal prints combine to make the perfect Mother's Day block

Conversational prints are among my favourite designs, and Liberty produces some of the best. In the new Alpine Symphony collection, the Billy design combines fresh florals with baby deer and goats, printed on sumptuous Tana lawn – what's not to like? It contrasts nicely with the Melody Small print from the same collection. Liberty lawn is tightly woven, making it light and silky, as well as durable and ideal for a wide range of sewing projects. Carolyn Friedlander's new collection, Gleaned, for Robert Kaufman is also inspired by nature, but instead of flora and fauna, she has reworked simple natural patterns and textures, creating soft geometric prints in a lively, woodland colour palette. Also from Robert Kaufman Fabrics is Essex Homespun, a yarn-dyed linen blend fabric with a soft handle and good drape. It's a great neutral to use with this lively print selection. If you're looking for a Mother's Day gift, this month's quilt block is Mother's Favourite, the ideal centrepiece for a cushion. You can find instructions at www.quilttherapy.com/?p=9397



Shopping list

- 1 Alpine Symphony, Billy C, Liberty Tana lawn, £5.20 per FQ, www.alicecaroline.co.uk
- 2 Gleaned, Snake in Cantaloupe, by Carolyn Friedlander for Robert Kaufman, £4 per FQ, www.eternalmaker.com
- 3 Flowers Aplenty in Cross Check Marine, by Michael Miller, £3.20 per FQ, www.plushaddict.co.uk
- 4 Essex Yarn Dyed Homespun in Chambray, by Robert Kaufman, 55% linen 45% cotton, £4.10 per FQ, www.eternalmaker.com
- 5 Woodlands Fusion, Timberland Woodlands, AGF Studio for Art Gallery Fabrics, £3.75 per FQ, www.misformake.co.uk
- 6 Chambray in Sage, by Andover, £3.50 per FQ, www.thevillagehaberdashery.co.uk
- 7 Love Story, Hugs and Kisses in Fresh, by Maureen Cracknell for Art Gallery Fabrics, £3.65 per FQ, www.oliveandfloodcraft.co.uk
- 8 Alpine Symphony, Melody Small B, Liberty Tana lawn, £5.20 per FQ, www.alicecaroline.co.uk

FREE

TILLY AND THE BUTTONS: STRETCH! WHEN YOU SUBSCRIBE

This brand-new book offers perfect proof that easy-to-wear clothes can be seriously stylish with a collection of outfits that combine the comfort of stretch fabric with Tilly Walnes's signature look.

The book includes complete, full-size patterns and is aimed at dressmakers who have grasped the basics and want to expand their sewing horizons.

Tilly's tried-and-tested, learn-as-you-make approach is structured around five made-to-measure, speedy-to-sew garments and the friendly instructions and clear step-by-step photographs are accompanied by lots of tips and tricks to make sewing a breeze. The multiple variations and ideas will help you customise the garment to suit your own style.



NEW for March 2018!



Includes six full-size patterns

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With Elisalex

The Dressmaker's DIARY

Finding your dream sewing machine is easy with Elisalex's top tips and essential budget advice

More so than most crafty hobbies, sewing is a major commitment. If you fancied trying your hand at knitting, a ball of yarn and a pair of needles won't exactly break the bank. Feel like a having a go at hand embroidery? You can pick up a hoop, needle, floss and some scrap fabric to get you started for around a tenner. But even to just dip your toe into the dressmaking waters you need a small arsenal of equipment, most notably of which is the sewing machine. And they certainly don't come cheap!

Regardless of whether you're about to take your first leap into machine sewing (hooray for you by the way), or you need to retire a battered old hand-me-down, buying a new sewing machine can be overwhelming at best, and downright daunting if you don't know where to begin.

The way I see it, finding the right sewing machine can be a bit of a Cinderella situation; somewhere out there is a model that fits your needs and budget just like that famous glass slipper. In order to sift through the masses and find it, however, we have to start by identifying the criteria your dream machine will have to meet to avoid losing yourself in a sea of fancy stitches and pushy sales people. Finding, buying and taking home your new best friend can be an exhilarating experience, as long as you go in armed and prepared.



My amazing
PFAFF Ambition

BUDGET

First and foremost you need to set your budget to prevent yourself from being tempted and side-tracked by the more expensive machines. I'd suggest giving yourself a flexible budget, deciding on the ideal amount you'd like to spend, and the maximum amount you'd be prepared to spend. £200-£275 for example will allow you to compare machines and brands that fluctuate around your ideal and maximum amounts and help give you a better idea as to exactly how much more you'd be getting for that extra £50 or so. In many cases you'll be pleasantly surprised to discover that the £275 machine is actually not that much better or more useful for you than the £210 machine that is either one model down or a different brand. Being flexible is also handy if you're haggling over a secondhand machine.

FEATURES

This is where you get to start making your dream machine wish list! Have fun with this part, but try not to make your list too long! All you need here is a concise idea of your must haves. Straight and zigzag stitch options, as well adjustable stitch length are the foundations of successful home sewing, and most machines come with these features as standard. It's important not to get carried away thinking about mind-blowing touchscreen embroidery designs and remember what your specific needs will be. Will you be making clothes? If so, an automatic buttonhole option is great. Are you a quilter? Then you'll appreciate a larger work area (the space between the needle and the main body of the machine), and an extension table. Will you eventually be getting an overlocker? If not, a faux overlock stitch option can be handy. You'll

Top tip!

If you've taken a sewing class and enjoyed the machine you learnt on, I recommend going for the same one



My first machine is still going strong!

need to think about whether you need a quieter machine (these tend to be more expensive, but great if you're sewing at night when the babies are sleeping), or don't mind more of a rattler.

DON'T worry about feet and attachments! All machines will come with a basic selection of accessories, and any extras that you need along the way can be purchased individually and relatively inexpensively.

BRAND

In my experience, which brand you go for will be a very personal choice, and sewists often become fiercely loyal to the brands they know and trust. Generally speaking, you can't go wrong with trusted brands such as PFAFF, Husqvarna Viking, Bernina, Janome, Juki and Singer. I'm a PFAFF girl myself, and without wanting

to turn this piece into a shameless promotion, I couldn't rate PFAFF machines more highly! My advice, however, when you have your budget and solid list of must haves, is to try some real-life sewing machines for yourself. Most dealerships will have machines available for you to try. Even if you're looking to get your machine secondhand or online, don't be afraid to visit a dealership to try the machines first – this is a significant investment,

both of your money and the time you will spend with your machine, so you really need to feel confident in your final decision.

When I bought my first domestic sewing machine aged 19, I went for the cheapest machine in the shop because that was all I could afford at the time. It was a basic Alfa that I named Maya (I name all my machines), and she did me proud for 13 years. With her I made countless garments, two wedding dresses and even a few simple pairs of leather shoes! And she is by no means obsolete – since upgrading to my beloved PFAFF Quilt Ambition 2.0, aka Johnson, Maya is enjoying retirement but ready to spring back into action whenever I need her. My point is that you really can do a whole lot with even the fewest of bells and whistles. If you've just started sewing, the most important thing is to get a machine that doesn't scare you! The goal here is to feel inspired to sew, so my best advice will always be to go for a machine that you can become best friends with.



I love this sewing machine fabric by designer Hollywood_royalty, available at www.spoonflower.com

ABOUT ELISALEX

Elisalex is the head of design and co-founder of By Hand London. An independent pattern company, it produces gorgeously designed, high-quality patterns that are available as PDF downloads through the site www.byhandlondon.com

SHOP OF THE MONTH

GATHER 'N' SEW

Bourne, Lincolnshire

Gather 'N' Sew is a meeting place for friends, fabric and inspiration. The team runs sewing classes for all abilities and stocks a range of dressmaking and quilting fabric as well as haberdashery

Hi Leanne! How are you and what are you up to at the shop today?

Hi! We always have so much happening that keeps me very excited and today is no exception. I've been busy preparing for this week's classes, as well as Thursday evening's Sew Well Dressed dressmaking event. I have also been cutting fabric, which is just playing really so it doesn't feel like work at all. I have also been catching up with all our customers – my favourite part of the day!

Tell us a bit about how you came to own your own shop

I have always loved sewing and one of my earliest memories is turning the handle of my mum's old Singer sewing machine. I couldn't wait to sew clothes for myself and I now spend every spare moment on my machine. I started a very popular after-school sewing club for some of the children in our village and soon their mums were asking me to teach them to sew, too. After a few evenings with everyone squeezed around my dining room table I realised that there was a demand for sewing classes (and fabric, too). Through Gather 'N' Sew I am now able to share my passion with

others by teaching inspiring classes and supplying irresistible dressmaking and quilting fabrics and haberdashery – my ultimate dream!

Which sewing machine would you recommend for a beginner, or an experienced sewist?

At our classes we see so many different sewing machines brought in by our customers. However, my favourite for a beginner has to be the John Lewis JL110. It is very simple to use and is perfect for most sewing projects. As for an experienced sewist, although there are so many amazing machines, I have to say that I am biased toward Janome and I am yet to see one I don't like.

Have you had any particularly memorable moments with customers in store?

We have so many! One of the highlights of working in the shop is that so many of our very talented customers bring in their beautiful makes which they very kindly let us photograph to share on our social media pages. I am constantly in awe of all the incredible things they make. It is also such a treat to see a customer's confidence grow and witness their delight with a finished item they have made.

What sets you apart from other shops?

I like to think that we create a happy environment where customers can escape from the pressures of life – stroking pretty fabric can do wonders and making something helps as well! Inspiring our customers is one of our main goals and all of our sewing classes are designed to



teach different sewing techniques. Also, by having pre-cut half metres and fat quarters it makes it easier for our quilters and crafters to quickly match and select the fabric they need for their projects.

Is there anything new or exciting coming up that you'd like to tell our readers about?

I have a lovely team working with me and we are all so excited about our plans for 2018. A couple of weeks ago we launched our Sew Well Dressed evenings which are designed to help our customers feel more confident about dressmaking, as well as provide a venue where they can socialise and share experiences with other dressmakers. Each month we have a different theme and give a demonstration relating to that topic. These are proving to be so popular that we have had to put on extra dates. Also, one of our lovely customers has recently become a Project Linus co-ordinator. This is a charity that I feel very strongly about and we held a very busy Project Linus information day last week. If anyone would like to donate a quilt to this amazing charity they can leave it at the shop. We are also working on a number of new classes and further details will be released soon.

Visit us!

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SUNNY

side up

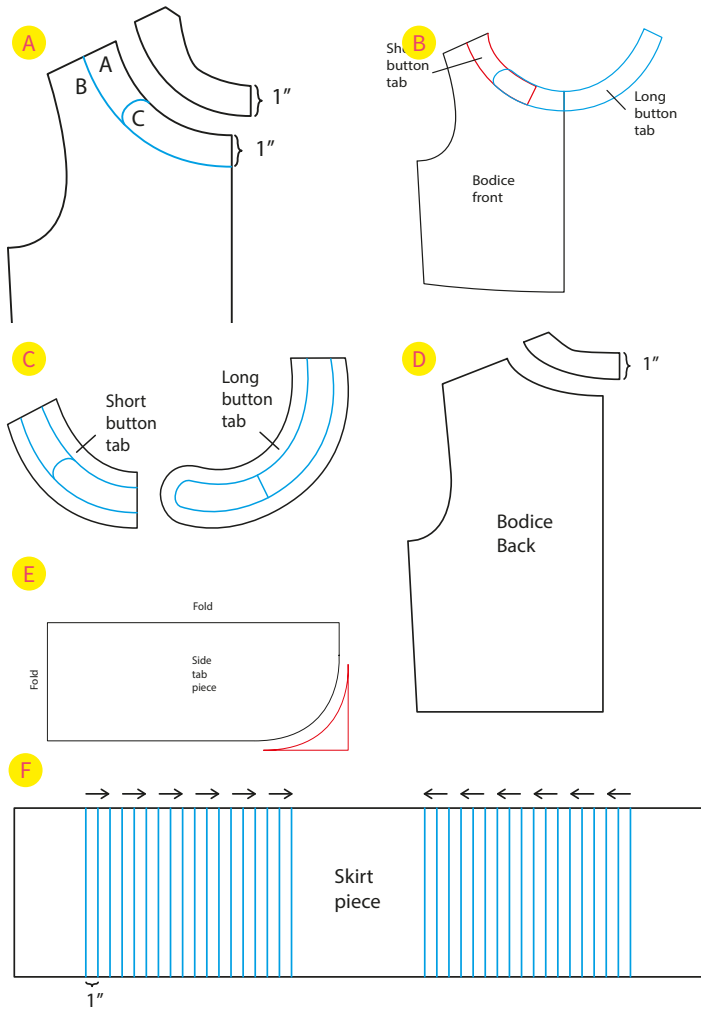
This adorable dress features
sweet button tabs and a neat
pleated skirt

Project **MELISSA MORA**

Shopping list

Why not make a co-ordinating yellow letter-print
dress to go with the version on **page 19?**

CUTTING:



SIZING:

	2T	3T	4T	5	6	8	10	12
CHEST	20"	21"	22"	23"	24"	26"	28"	30"
WAIST	19"	20"	21"	22"	23"	24"	25"	26"
SKIRT LENGTH	12"	13"	15½"	16½"	18"	19"	20"	21"

MATERIALS & TOOLS:

- 2.1m 45"-wide or 60"-wide medium-weight woven fabric
- 16" zipper
- 5 5/8"-3/4" buttons
- co-ordinating thread
- templates downloaded from www.lovesewingmag.co.uk

NOTES:

½" (1.3cm) seams used unless otherwise noted
Fabric amounts listed include enough for lining in the same fabric. Recalculate if using different material for lining

HOW TO MAKE:

- 1 Modify the front bodice by drawing a curved line (A) 1" away from the neckline, following the curve of the neckline. Cut the bodice along this line.
- 2 Repeat this step on the new neckline (forming line B), but do not cut. (See Pic A.)
- 3 Approximately one third of the way along the newly drawn area, draw in a curved line (C), this is where the button tab will end. (Also Pic A.)
- 4 Retrace the entire button tab area onto a new sheet of



Amy says...

Why not try cutting your tabs in a contrasting coloured fabric?

paper. Then flip the paper, line up the centre front line and continue tracing just to the curved area of the button tab. This is the long button tab. (See Pic B.)

5 Trace an area of the button tab on the bodice from the shoulder to approximately 1" past line C. This is the short button tab.

6 Add seam allowances of ½" all around the button tab pattern pieces, except for the straight short ends. (See Pic C.)

7 Modify the back bodice. A. Draw a curved line 1" away from the neckline, following the curve of the neckline. Cut the bodice along this line. (See Pic D.)

8 Create the side tab pieces. Make a rectangle 9" wide and 3½" tall. Fold the piece in quarters and cut a curve through the four corners to create the curve of the side tabs. (See Pic E.)

9 Cut the front bodice piece on the fold out of main fabric and lining. Cut two back bodice pieces (mirrored) out of main fabric and lining.

10 Cut two long button tabs and two short button tabs (mirrored) out of main fabric. Cut four side tabs out of main fabric.

11 Cut a skirt panel that is the waist measurement in width plus 25", and knee length. If you need to piece fabric to get to this width, cut two back panels that are one-eighth of the waist plus 1", then cut the

remaining three quarters of the waist amount plus 25" as one panel.

12 Prepare the skirt. First, if you had to piece the skirt, sew the panels together and finish these seams. Lay the skirt flat RS up. Next, finish the centre back seam edges with an overlock stitch or faux overlock stitch. Then measure in one eighth of the waist measurement plus ½" from

the edge and mark the fabric at the top and bottom, then draw a line on the fabric with a water soluble fabric marker. (Note: If you pieced your skirt, this line will land on the seam line. Be sure to test your marker for washability, as you will be marking the front side of the fabric for the pleats.)

13 Next, measure in 1" from this line and draw another line. Repeat until you have made 18 total lines (including the first line) 1" apart. Repeat this process working from the other edge of the skirt. (See Pic F.)

14 Fold the skirt WST on the line closest to the back edge. Press this fold. Move the fold over to match the third line, and press. This creates one pleat with folds on the first two lines. Pin this pleat at the top and bottom of the skirt. Move over to the fourth line and fold the skirt WST on the line. Press this fold. Move the fold over to match the sixth line, and press. Repeat until you have six pleats on each side of the skirt.

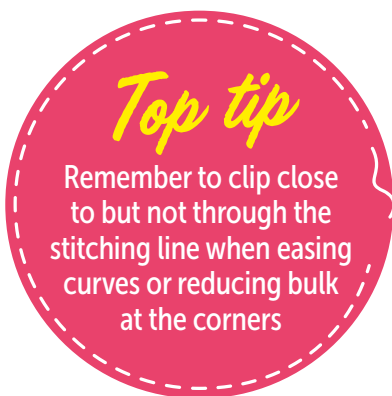
Top tip

Make sure the button isn't too heavy as it will drag the tab down. Opt for plastic, which is lighter and more durable

15 Place the long button tab pieces RST and sew around the curved edges, then clip corners. Turn and press. Repeat this process with the short button tab pieces, sewing the edge closest to centre front closed and leaving the shoulder edge open. (See Pic G.)

16 Place the button tabs on the neckline of the bodice front. Make sure the edges of the tabs are at least ½" away from both the neckline and the armhole edges. Baste in place at the shoulders. (See Pic H.)

17 Place the front and back bodice pieces RST and stitch



across the shoulders. Repeat with lining.

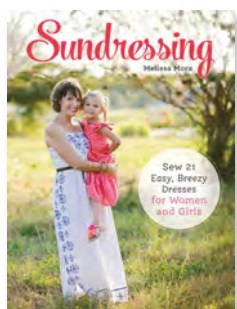
18 Open the bodice and place the bodice lining RST with the bodice, matching all edges. Beginning ½" in from the centre back, stitch around the neckline and armholes, being careful not to catch the button tabs in the seams. (See Pic I.)

19 Clip curves, turn the bodice RS out and press.

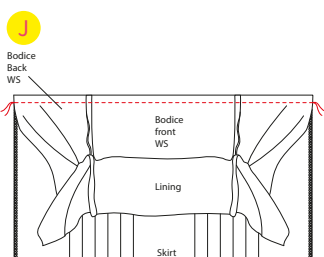
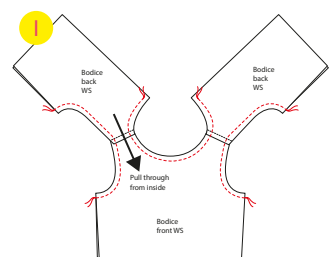
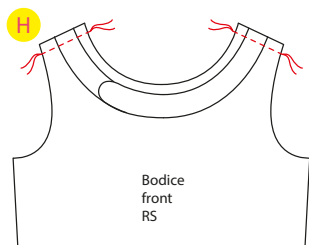
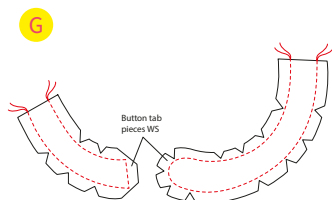
20 Fold the bodice RST, matching the front and back side seams of the outer fabric to each other and the side seams of the lining together. Match the underarm seams. Stitch the lining and outer fabric in one seam for each side. The centre back edges of the bodice remain open.

21 Arrange the long button tab over the short button tab on the bodice front. Stitch one button on through the tab layers and outer fabric.

ABOUT THE BOOK



Sundressing By Melissa Mora, £20, published by Fons & Porter



22 Press the bottom edge of the lining ⅜" to the WS.

23 Place the outer bodice and skirt RST, matching the waistline. Stitch the waistline. (See Pic J.)

24 Fold the dress RST, matching the centre back. Fold the lining out of the way. Mark the zip stopper position. Baste from the neckline down to the mark, then change to a regular stitch length for the rest of the seam.

25 Insert the zipper in the centre back seam.

26 Fold the lining to the inside of the dress and hand sew to the zipper tape.

27 Fold the lining up to cover the inside waistline seam, matching seams

and secure in place with a slip stitch.

28 Hem the skirt by turning the bottom edge ½" to the WS twice and stitching.

29 Place two side tab pieces RST. Stitch around the edges, leaving an opening on the straight edge to turn. Clip corners, turn RS out and press the tab. Top-stitch around the edge of the tab, closing the opening.

30 Stitch four buttons onto the skirt at the divisions between the pleated and flat parts of the skirt. Place side tabs around the sides of the dress to mark buttonholes. Stitch four buttonholes and button the side tabs onto the dress.



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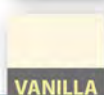
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ASK THE EXPERTS

THRIFTY STITCHER

It's hard to limit the environmental impact of our favourite hobby. In this issue Claire-Louise Hardie shows us how one small change can make a world of difference!



Did rPET thread stand up to the hand-sewing test?

unusual fabric I come across. For me performance is key, so before making a switch to recycled thread I needed to test it to see how it compares. Generally, poor-quality thread is identified by a few factors: it may easily snap or knot, shed or ravel, and it may lose its colourfastness in the wash. Knowing Gütermann prides itself on producing quality products, I had high hopes for this new range.

Over the last month I used the recycled polyester across a range of projects with lots of different fabric types. The rPet range consists of sew-all thread for machine sewing and a topstitch thread. I use topstitch for hand sewing, which is a good benchmark for testing performance. There are many threads that just don't cut it when hand-sewing, so I was really curious to see how the thread compared.

EXPERIMENT 1: COTTON

Starting simply, I made a basic tote bag from some gorgeous striped Gütermann cotton fabric. The thread performed really well; there was no difference from the regular sew-all spools. Cotton is however the most forgiving of all fabric, and even a poor-quality polyester often sews up well so further experimentation was definitely required.

EXPERIMENT 2: WAXED CLOTH

One of the Christmas presents I made at the end of last year was a washbag in Millerain wax cloth. This cloth is treated with a paraffin oil that saturates the fabric making it water resistant and can be tricky to sew with. Because this was a gift, I wanted to be sure of the quality

ABOUT CLAIRE-LOUISE

Claire-Louise is an author, pattern designer, teacher and costumier. We recommend Claire-Louise's latest course

www.learntosewwithapro.com/ultimate-beginners

Claire-Louise's book, *The Great British Sewing Bee: Fashion With Fabric*, accompanied the third series of the show and is priced at £20 from www.quadrille.co.uk

If there was one product you could switch out from your sewing tool box to a more sustainable version, would you do it? This is something I asked myself when I read about the rPet thread range from Gütermann. rPET stands for recycled polyethylene terephthalate, or recycled PET. PET is a strong, durable and recyclable material that is used for soda bottles, water bottles and food jars, while rPET can be made into such products as blankets, insulation, car parts, shoes and more.

As a professional costumier I always use Gütermann thread because I know it performs well across the wide range of

“

One recycled bottle creates a whopping 1,000 metres of thread!

”

before I passed the bag onto its recipient and happily the thread performed very well, with no noticeable difference. As this is a robust fabric, further testing on trickier malleable fabric was needed.

EXPERIMENT 3: JERSEY

Another recent gifted make was a waterfall cardigan in a gorgeous teal Ponte Roma, since this has a little Lycra I thought it would be a good challenge for the rPet thread. Wonderfully, there was no difference in performance when using stretch stitches and the seams held up well to manipulation!

EXPERIMENT 4: SILK

My final machine-based experiment was a silk-satin pyjama shirt. I'll confess it wasn't the best quality silk but I wanted to try the thread on very delicate fabric. With no quality issues visible, I was extremely pleased.



Gütermann rPET thread



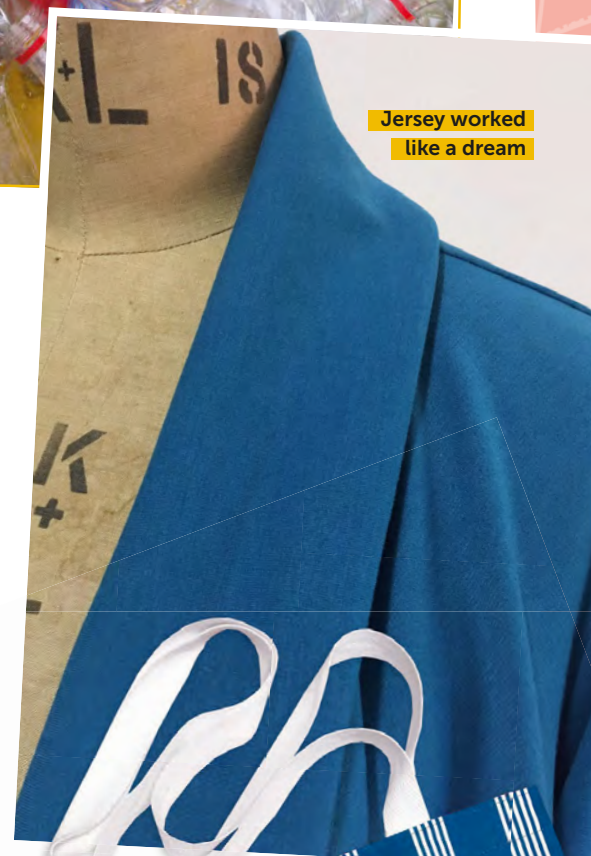
HAND SEWING

Since I hand sew a lot, I'm very particular about my threads! I tested the topstitch thread on button and hems, and enjoyed using the rPet version just as much as the regular thread. I found that stitches stayed strong and true and there was no knotting or splitting as you might encounter with poor-quality thread.

So in conclusion I am definitely going to swap my thread over to the recycled rPet version! Still need convincing? Here's some hard fact and figures

- One plastic bottle makes 1,000m of thread – that's one bottle out of the ocean or landfill
- The cost of this thread is THE SAME as the regular version – £1.95 for a single reel, or £10.95 for the special seven-reel packs

As a heavy thread user, it makes no sense for me not to use the recycled product. At the moment the colour range is only 40 variations, but as more people take up using this product the range will expand. This one little switch really could help reduce plastic waste! Email guetermann@stockistenquiries.co.uk to find your local stockist of this amazing sustainable product and learn more about Gütermann at www.guetermann.com/en

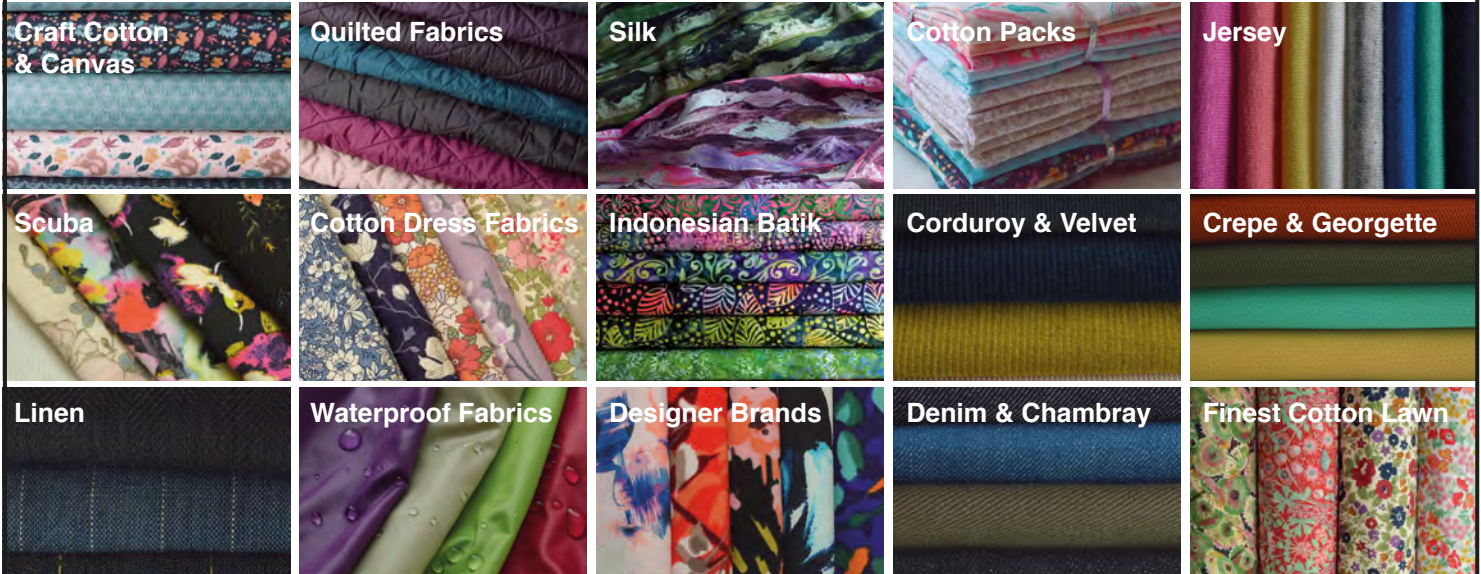


Jersey worked like a dream



Sewing cotton was a breeze

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SEWING ROOM SPRUCE

1 Pretty prints

If you love vintage sewing illustrations as much as we do then this bag by Jane Farnham is the perfect accessory. It's made from 100% cotton and heavyweight canvas material so it's ideal for popping to the shops or carrying all your sewing goods. **£20, www.notonthehighstreet.co.uk**



TOTES AMAZING

Bag yourself a stylish and practical accessory with our selection of sewing-themed tote bags

2 Mind the mantra

Keep your dressmaking rules in check with this hand-printed cotton tote bag from WoahTherePickle. Made from 100% cotton and available in natural cotton lilac or mint, these bags would make a lovely gift.

£9, www.sewmesunshine.co.uk

3 Bagsy mine!

Feeling inspired to make your own bag? Why not have a go at creating this pretty basket tote following the free pattern guide on www.sewcanshe.com? It features a quilted centre panel and piping for a truly professional finish.



Says it all

Add a hint of humour to your commute with this cool carry-all tote bag from Megan Nielsen. The simple yet practical design is perfect for transporting all your projects and fabric stash, and you can feel extra proud as it's environmentally friendly too!

\$22.98 USD, www.megannielsen.com



Tote couture

Channel your inner catwalk queen with this stylish 3D bag design featuring free-motion embroidery and a micro floral ballgown. Download the pattern for free at www.lovesewingmag.co.uk

Pretty in **PINK**

Use half hexagons (also known as trapezia) to create this Chinese lantern-style patchwork cushion cover

Project **ANNE-PIA GODSKE RASMUSSEN**



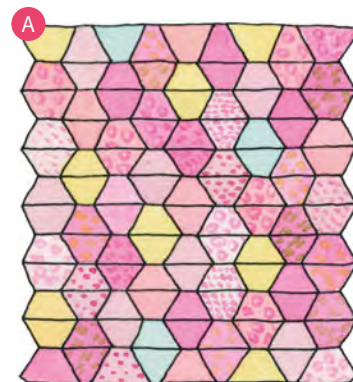
MATERIALS & TOOLS

- 14 7.5x85cm different fabric pieces
- 67x74.5cm wadding
- 67x82cm lining fabric
- 2 6.5x37.5cm fabric pieces for binding
- 34cm 2cm-wide Velcro tape
- template paper
- cushion pad approx 35x62cm
- template downloaded from www.lovesewingmag.co.uk

NOTES

Finished size 35x62cm

All seam allowances are 7-8mm



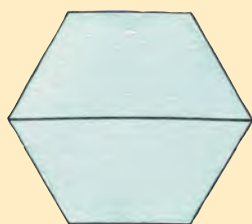
HOW TO MAKE:

- 1 Create a pattern for the trapezium or half hexagon following the masterclass instructions on page 45 and using the template. Cut four pairs of trapezia from each of 14 fabrics or a total of 54 pairs of tall trapezia.
- 2 Lay out the pairs in horizontal rows. (See Pic A.) Join with RST and press seam allowances open.
- 3 Stitch the rows together in pairs. When stitching two joined rows to another two joined rows, sew from the other end in order to avoid the strip being pulled out of shape.
- 4 Fuse the wadding on to WS of the patchwork piece so that it follows a straight edge: this means along the side that measures 65cm.

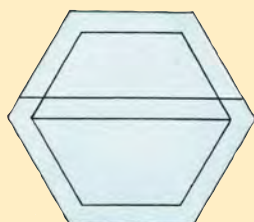
MASTERCLASS

MAKING TRAPEZIA (HALF HEXAGONS)

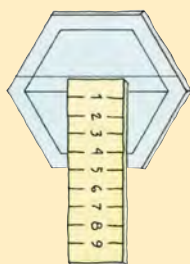
1 Using your template, draw a tall hexagon on grid paper and draw the hexagon's horizontal bisecting axis.



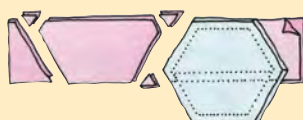
2 Draw a seam allowance around the whole hexagon and to the side of the bisector. Transfer the drawing to firm template plastic or glue the drawing onto heavy cardboard.



3 Check the pattern is level and cut out the full hexagon. Measure the template. The measurement determines the width of the fabric strip.



4 Cut strips to your measurement using a rotary cutter. Place the template on one or more fabric strips so the seam allowance line along the hexagon's bisector follows the edge of the strip/strips. Cut trapezia (half hexagons). Trim off the small corners as shown, to make sewing them together easier.



At the opposite end, the volume fleece should be 2.5cm longer.

5 Place the lining RST with the patchwork piece, matching the straight edge and the volume fleece. Pin in place.

6 At the opposite end, the lining fabric should be 10cm longer.

7 Sew the layers together at the pinned end and press over.

8 Tack the layers together and quilt as desired, perhaps stitching in the ditch around the hexagons or creating larger diamond shapes.

9 You will now need to handle the overhanging lining. Fold a double hem on the lining so it neatly finishes the lower edge of the patchwork at the same time. Hand sew the hem in place.

10 Trim the work at the sides, making it 62cm wide.

11 Centre one side of the Velcro tape along the edge of the lining handsewn hem on the RS. Sew the tape in place with two lines of stitching.

12 Centre and sew the other part of the Velcro tape to the WS of the other finished

edge. Press the Velcro tapes together and sew the side edges of the cover.

13 Arrange RST and sew the side seams.

14 Create straight grain strips to bind each side seam. Press in half along the length, then press each raw edge to the centre.

15 Attach by sewing RST to the seam allowance then pressing over to cover the raw edge and top-stitching in place.

16 Turn the cushion RS out through the Velcro opening and stuff with a cushion pad to finish.

ABOUT THE BOOK



Flower Power Patchwork by Anne-Pia Godske Rasmussen, £15.99 www.searchpress.com



This month I'm making

JULIETTE BLOUSE

Emily shares her tips and tricks for sewing the Juliette Blouse from French indie pattern company I AM Patterns. Check out more from Emily at www.selfassemblyrequired.co.uk

Emily used the Juliette Blouse pattern from I AM Patterns, £13.99
www.minervacrafts.com

I chose the Juliette Blouse for my first foray into I AM Patterns. It's a simple boxy blouse with cute little collar, short sleeves and a button-up back. It only uses a metre of fabric so it's the perfect make for when you've got that a bit of leftover fabric (or for when you want to use a more expensive fabric!).

I went with the Atelier Brunette Garance cotton lawn. I love Atelier Brunette fabric – the quality and prints are superb! It's tomato red and covered in little white flowers. I chose little white flower-shaped buttons for the back, which sound a bit naff but they were reminiscent of the white flowers in the print. I thought they'd either blend in perfectly or, at the very least, accent the floral print nicely!

I made some changes to the pattern before I got started on this project. I did my usual fit alterations – grading out at the hip and a big bicep adjustment. I also lengthened it by an inch just in case. I'm always slightly wary when making clothes that hit at this length, though looking at the final garment I don't think I needed the extra.

I also made a rather big alteration to the collar. Not that it's noticeable at all but I redrafted the collar

“ Emily says

This blouse only uses a metre of fabric so it's the perfect make for when you've got a little bit of leftover fabric”



Used on the reverse, Crendon Detailed Flower buttons, 59p each
www.minervacrafts.com

Atelier Brunette Garance cotton lawn, £15.99 per metre
www.minervacrafts.com

piece. For some reason it used a combined collar and collar stand, which I just didn't understand. I didn't quite understand the pattern instructions regarding it either. After a while of puzzling it over, I decided I'd be better off just drafting a new collar for myself. It's really quite easy to do!

So I made new collar stand and collar pattern pieces (you just need to measure the length of the finished neckline and then it's just drawing a couple of rectangles and some mild shaping). I kept the size and shape of it as close to the original as I could though! I sewed it together like a regular collar, the only difference being that the upper collar comes in two pieces. You can see that what I've done to the collar isn't really noticeable and looks pretty much the same as the original, which is what I was going for.

On the back, those buttons worked out seriously well; I used dark thread to sew them on to emulate the dark centres on the print itself. I love how it turned out!



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The Minerva Crafts Blogger Network is a collection of amazing sewing and craft bloggers from across the world. Every month each blogger creates a unique kit from the thousands of gorgeous fabrics and notions available at Minerva Crafts. They wow us with their makes every month by blogging a project made with their kit on the network. There are new projects going live daily to inspire and educate sewists of all levels and abilities. Each blogger's unique kits are available to buy at www.minervacrafts.com

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27TH FEBRUARY,

6TH & 13TH MARCH

Step-by-step introduction to sewing

If you have never used a sewing machine before (or if you haven't used one for a while), then this is the course for you! We have devised a three-week programme of regular evening sessions, designed to give you all the skills you need to begin or progress your journey into the wonderful world of sewing.

Cost: £72.50

10TH MARCH

Beginner sewing: Patchwork pouffe

At the end of a busy day there is nothing better than putting your feet up and relaxing with this perfect handmade pouffe. Stylish, sturdy and super comfy to boot, you'll learn everything you need to know to make this perfect addition to any lounge, kid's bedroom or party in your choice of fabric (measuring 80cm wide x 18cm deep).

Cost: £67.50

24TH MARCH

Clothing Alterations

Fed up of paying someone else to take up your clothes? Learn to sew two different types of hem (a 'turn under' and 'invisible'), create darts and make your own alterations while saving money at the same time.

You'll discover the secrets of how to take perfect measurements, use common and specialist machine stitches and pick up some tricks of the trade from seasoned alterations professional Sam Moylan.

Cost: £32.50

31ST MARCH

Sew your own A-line or pencil skirt

Many things can be achieved in a day but making a skirt? Yes, that's right – if you're raring to take your first steps into dressmaking, make either an A-line or pencil skirt in just one day and leave with a super-stylish end result.

Cost: £69

IT'S SEW SIMPLE

North Finchley, London

Jenni teaches beginner, intermediate and advanced sewing workshops in a friendly and calm environment. She offers a range of sewing and textile workshops, all thoroughly designed and taught with detailed help sheets, paper patterns, quality tools and materials.

Parent and child workshops are designed to allow the child to receive sewing or craft tuition under the parent or carer's supervision. Recommended age is seven, however you know your child. Consider their attention span when booking a workshop, as some tasks are longer than others! All other materials are provided.

Jenni@ItsSewSimple.co.uk

www.ItsSewSimple.co.uk

10TH MARCH

Bunting

This simple and fun class is ideal for beginners. You will decorate triangles of fabric with letters and shapes, then sew these into decorative bunting for your bedroom.

17TH MARCH

Cushion

Have fun working with Liberty scraps and decorate a cushion with appliqué and free-motion embroidery.

24TH MARCH

Personalised pyjamas

We will be making a pair of children's drawstring pyjama trousers. We will add an appliqué initial using



Liberty fabric scraps and then make a drawstring bag to carry them away in.

7TH APRIL

Block-printed bag

Decorate fabric using hand-carved Indian wooden blocks, then use the fabric to make a tote bag.

Price per workshop:

£35 for 1 child and parent is free

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Follow on Facebook; Sew Creative – Fabric & Workshops

25TH APRIL

Zippy bag

A class for all abilities – learn how to insert a zip in a NEW way!! You will need two fat quarters of your choice – everything else is included.

Cost: £25

12TH MAY

Sewing with stretch

Have you tried sewing with stretch fabric? We will show you how to get great results using a sewing machine. The pattern (included) suits all shapes and sizes and has a variety of options for neckline, length and sleeves. All you need is up to 2m of stretch fabric – there is a great selection.

Cost: £60

26TH MAY

Quilt in a day

You will learn piecing and the importance of precise seam allowances in this first step to quilting. You will then use wadding, backing and binding and simple quilting effects to complete your lap-size quilt. You will need 54x5" squares (not included), which the tutors will happily help create just for you. All other fabric and wadding included.

Cost: £65

2ND JUNE

Tilly and The Buttons dressmaking day

Choose your Tilly and the Buttons pattern (included) – Coco, a lovely swing dress with sleeves in knit fabric or Bettine, an easy-peasy throw-it-over-your-head dress or Cleo, super-trendy dungaree dress using denim, needle cord or linen. You will need 2-3 metres of fabric, which Sew Creative carries a good selection of with a 10% workshop discount.

Cost: £80



ABAKHAN

There are plenty of exciting classes coming up at Abakhan stores. The family-run company sources top-quality fabrics, accessories and haberdashery for sewists nationwide.

www.abakhan.co.uk

24TH MARCH

Make your own activewear (Liverpool)

Gym bunny? Aerialist? Dancer? Fed up of high prices and poor-quality kit? Make your own!! You will make a sports top and either cropped leggings or shorts in amazing sportswear Lycra. Saving money, looking awesome? You can't afford to miss this one!

Cost: £45

20TH – 21ST APRIL

Tailoring techniques two-day course with Celia Banks (Mostyn)

This two-day course will give you the opportunity to learn speed-tailoring techniques while working on one half of a small jacket. You will be introduced to modern, fusible interfacings and learn how to stabilise the major areas of the jacket to get a professional finish. The class includes lots of tips and tricks for marking, basting and sewing tailoring fabrics. Worksheets will be provided for future reference.

Cost: £100



27TH APRIL

Make a pair of Capri trousers with Paul from TGBSB (Mostyn)

As featured in season 3 of *The Great British Sewing Bee*, these cotton trousers are well fitted and can be made to suit whatever length you want. You will learn fitting a zip, waist darts, French seams and waistband fitting with an option if facing or bias binding. These trousers are a lovely comfortable summer standard that could be adapted to a heavier weight for autumnwear.

Cost: £45

23RD MAY

Sewing club (Altrincham)

Are you struggling with a pattern? Do you need help with a sewing technique or guidance as to fitting issues? Then bring your project and sew for the day with others with expert help on hand. Whether you are making trousers, a dress or a jacket, Celia will help you create a garment to be proud of.

Cost: £25

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A BRIEF
HISTORY OF

A brief history of
**TAMBOUR
BEADING**

The intricate tambour beading technique has allowed embroiderers for generations to transform fabric with intricate beading, sequins and pearls



Hand & Lock
embroidery



Naeem Khan (spring/summer 2016)



Tambour beading supplies

attaching beads on the reverse of the fabric. Zari, meanwhile, attaches beads from the needle onto the front of the fabric.

In the 19th century, tambour beading was a popular way to recreate the effect of French lace, adding luxurious detail and embellishment to fabric. Moving towards the 1920s, the arrival of flapper

dresses heralded more freedom in the way women expressed themselves. Evening dresses with drop-down waists and simple slip shapes were adorned with heavy beading and sequins, using tambour embroidery in many different patterns. This includes everything from bold Art Deco shapes to intricate floral designs. The high level of skill required and the sheer number of beads these garments featured meant that they oozed sophistication and appeared expensive.

Intricate and beautifully detailed, tambour beading is a technique that couturiers and embroidery enthusiasts have relied upon for generations to add a touch of luxury to garments and accessories.

Owing to this popularity for beaded garments and accessories, manufacturers invested in machinery that could replicate tambour beading on a mass scale. This made it more affordable for the general public and the practice of beading at home fell out of favour. However, hand beading remained an integral part of the couture world and to this day it regularly lights up the catwalk for leading fashion houses such as Balmain, Marchesa and Alexander McQueen.

“For the past decade in particular, embroidery has been firmly back in the public eye”

The exact origins of the technique are a little unclear. There is evidence to suggest that the earliest examples of tambour beading were exported to Europe by the East India Company during the 18th century and it was referred to as Zari or Aari work. It has perhaps become best associated with the town of Lunéville in France, and is sometimes known as crochet de Lunéville. The name tambour came from Charles Germain de Saint Aubin who was a French draftsman and chief embroidery designer to King Louis XV. Considered to be a pioneer of the technique, he named it ‘La Broderie en Chainette et au Tambour’, which translates as ‘embroidery in chain and drum’. This refers to the fact that the fabric should be very tight in the frame, much like a tambour drum.

Unlike other styles of embroidery, this technique uses a hooked needle and only has one stitch – the all-important chain stitch! It is worked into the fabric to attach beads, sequins or pearls and, while it can be difficult and time-consuming to learn, once you master the technique it can be incredibly efficient and quick. In its early days tambour beading fast became a sociable hobby and ladies could come together to talk and stitch beautiful embellishments, all without having to concentrate too hard on what they were making. The European technique differs a little from Zari work, as it leaves a chain stitch on top while

For the past decade in particular, embroidery has been firmly back in the public eye, and there are a growing number of experts teaching classes and sharing this technique with eager students. Stephanie Bonneau owns a bespoke hand embroidery company, Atelier Saint Clare, which specialises in producing high-quality, luxurious and innovative design



Tambour Beading embroidery by Atelier Saint Clare



Tambour Beading embroidery by Atelier Saint Clare



Photo credit: Jutta Klee

The tambour hook and holder, demonstrating a chain stitch



pieces, including beautiful goldwork, elegant monogramming and exquisite bridal embroidery. Born in France, Stephanie graduated from embroidery school and has worked for Christian Dior, Chanel, Burberry and many more leading fashion houses. As well as designing, she now runs regular workshops, including one offering an introduction to tambour beading, which she says has “infinite combinations of techniques and materials.”

Stephanie explains that she is seeing an upturn in tambour and couture embroidery techniques. “As luxury fashion becomes more known by the general public, the technique becomes more popular and people want to learn it... people are more aware of how a haute couture dress is made.”

To get started, you’ll need a good-quality tambour hook and holder. The holder is a wooden vice that will secure the hook in place, and the hook is a needle with a tiny hook at one end. Sizes vary depending on fabric type and stitch size, beginning with the smallest size (70) and running all the way through to the largest (120), although it’s recommended that beginners start with size 80. The frame is especially important as it needs to keep the fabric as firm and flat as possible. Free-standing options or frames that can be attached to a table or desk offer the most support, keeping your fabric

still and taut while you stitch. Frame your embroidery so the reverse of the fabric faces upwards, and you can work from underneath. A transparent fabric like silk organza is strong, easy to work with and won’t add extra weight to your finished garment. It’s also helpful to be able to see what your hands and hook are doing through the fabric, but once you feel more confident you can move on to more opaque fabric. Cotton thread is well suited and you can use a wide variety of beads, sequins and pearls to complete your design. Don’t forget to check that your beads have holes running all the way through them so they can be threaded!

Before adding beads, you will need to master the chain stitch technique. Tambour beading expert Stephanie reveals that her students often struggle to get the tambour hook up the fabric without catching it and also keep the chain secure but her top tips are “to be patient and keep practising. Students will get better once they practise on a regular basis”.

While the technique can take a little bit of getting used to there’s no denying that the tambour beading can be truly stunning, making it well worth the time and effort. Whether it’s across a one-of-a-kind wedding dress, a 20s-style beaded capelet or on a smaller scale, such as a brooch or clutch bag, it’s sure to add that extra-special embellishment.

Buy your copy of *Fashion Embroidery* (RRP £25) for only £20 including free UK P&P by calling 0844 576 8122 and quoting the offer code **CH2013** before the end of August 2018. Visit www.pavilionbooks.com to see more of the amazing collection

Find out more

Discover more about tambour beading and Stephanie Bonneau at www.ateliersaintclare.com

Tambour beading: Haute Couture Embroidery for Beginners takes place 10th March in Manchester and 12th May in Liverpool, £75 for a full day. To book your place, go to www.ateliersaintclare.com/new-products

“You can use a wide variety of beads, sequins and pearls to complete your design”

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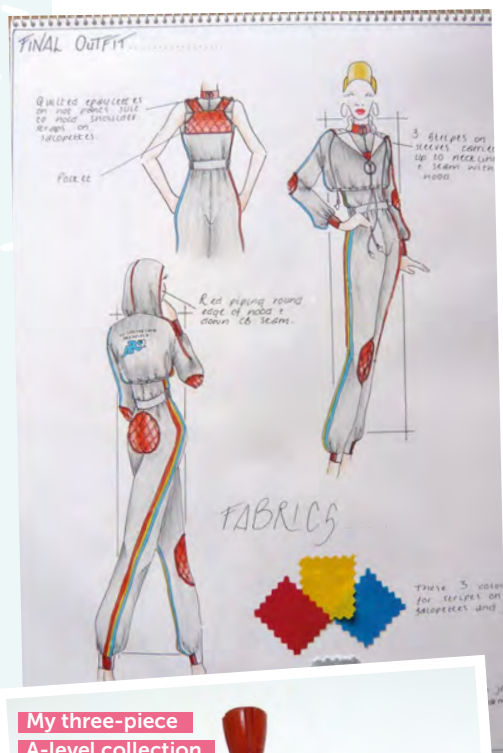
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With Wendy Ward

Why I love KNIT FABRIC

This is a love affair that shows no sign of ending! Let Wendy share her passion for knitted fabric with you



My three-piece A-level collection



The answer to this question is really that I like to be comfortable! Think of the clothes that you wear most often or are the most comfortable; usually they're made from knitted fabric. I suppose that's influenced by the fact I'm pretty active; I'm a self-confessed gym addict since my knees were ruined by too much running and I have two very active dogs.

I also like good-quality wardrobe basics I can customise and make lots of variations of to wear over and over again. I'd rather spend my time making comfortable clothes that I can appreciate every day. And I love adaptable patterns that work for a night out, walking the dog or sleeping in, depending on the fabric choices.

The first time that I worked with knits in a serious way was my A-level collection. It was 1991 and I had designed, drafted the patterns for and made a sportswear collection of three garments that were very of their time. The collection was put together on my first machine, a trusty old Toyota which still works to this day. It was only shortly after completing that course that I got my first overlocker!

Surprisingly, knitted fabric wasn't the main focus of my work during my fashion degree; we did work on a big swimwear project, but otherwise it was mainly wovens. However, I did manage to include a few hand-dyed jersey pieces for my final collection.

GOING ORGANIC

A year after graduating I started working for a small newly established organic cotton brand in 2001. I was its product development manager and did all the



design, pattern cutting and managing the production in India. In the beginning I had just two fabrics to work with, cotton single jersey and cotton interlock, so we decided to start the brand with pyjamas for adults, kids and babies and they were well received. This developed into underwear and more nightwear. Thankfully by that time we had managed to add another fabric to our range, a 97% cotton/3% Lycra single jersey. I spent my remaining four years at the company designing clothing specifically for wearing during yoga practice that was eventually stocked in Harrods.

The research I undertook while creating those garments, and the hands-on experience of working for a small company in which I not only did the design but also the pattern cutting and working directly with factories on production, left me with a love of working with knitted fabric.



hooded reversible coat with pocket detail and contrast top stitching
Hand dyed garments for my fashion degree

polo neck top with detachable sleeves

wrap skirt (which fastens at the back) with asymmetric hem, jettied stitch through pocket on side seam and contrast top stitching

tapered leg trouser with top-stitched hem and karate style drawcord waist

ABOUT ME

I design my own range of easy-to-follow modern sewing patterns called MIY Collection. I am a qualified teacher and also have a degree in fashion. I spent seven years working in the fashion industry before starting to teach dressmaking in 2011 from my own studio called MIY Workshop in Brighton. I have written two books about dressmaking: *A Beginner's Guide to Making Skirts* and *The Beginner's Guide to Dressmaking*. Both are available from all good bookshops, and my third book *A Beginner's Guide to Sewing With Knitted Fabrics* is out now!
www.wendyward.co.uk
www.miycollection.com
www.miyworkshop.co.uk

SHARING THE KNOWLEDGE

When I started to teach dressmaking I was surprised that there weren't many patterns available for knits. Lots of my students were enjoying using my patterns for knits in classes and so in 2012 I launched MIY Collection sewing patterns – many of which are for knitted fabric. It was surprising to hear how many people were scared of sewing with knits, but was quickly encouraged by the number of students who got great results, even on just a domestic sewing machine. They regularly tell me they love making wearable, modern, comfortable clothes which don't come with a lot of the fitting issues that can be so off-putting for people just starting out making their own clothes.

“Knits don't come with a lot of the fitting issues that can be so off-putting to people”

Probably my biggest tip for sewing with knits is to match your fabric to your project with care; it will have a huge impact on the success (or failure) of your finished garment. Knitted fabric is a large category, including fabric as diverse as fine silk jersey to bulky sweater knits and fabric can also vary hugely in the amount it stretches (and recovers). Instinct comes with years of experience, but I've developed some easy-to-follow checklists for choosing the right fabric for your project after seeing students in my classes struggling with fabric choices. They're all included in my book along with lots of tips that I've picked up during my 26-year adventure of sewing with knits.

I hope you too will soon be sharing my love of knits if you're not already!



5
to win
See page 59

It was in 2013 (even before my first book *Beginner's Guide to Dressmaking*) that I started to put together ideas for a book purely about sewing knitted fabric based on my industry experience and experience gained from teaching home dressmakers how to sew with knits.

The proposal for that book *Beginner's Guide to Sewing With Knitted Fabrics* saw the insides of numerous UK publishers and agents from 2013 onwards and I'd pretty much given up on it ever seeing the light of day; continually being told – “It's too specialist.” “It's too niche.” “It won't sell enough copies.” I had started to look at self publishing but luckily I didn't have to and now it's finally here!



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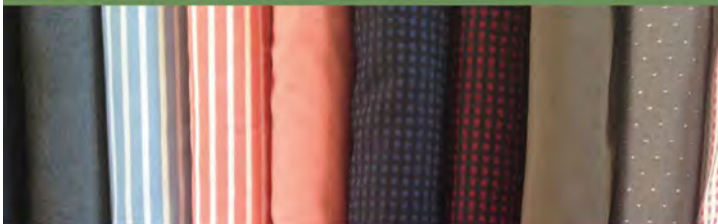
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WIN A THREADERS EMBROIDERY KIT FROM CRAFTER'S COMPANION

3
to win

Three lucky readers will win a bundle of four embroidery kits from the amazing Threaders range at Crafter's Companion. Each kit contains four pretty designs including a chic city bike, a dreamcatcher, floral-decorated 'hello' and a sweet sleeping cat. The kit includes everything you'll need to create these fun decorative ornaments including a 6" hoop, a range of thread, an needle and a stitch guide booklet. For further information about Crafter's Companion's complete product range, visit www.crafterscompanion.co.uk

WIN a copy of *A Beginner's Guide To Sewing With Knitted Fabrics*

We have five copies of *A Beginner's Guide to Sewing with Knitted Fabrics* by Wendy Ward (CICO Books, £12.99) to give away. Featuring 20 essential garments, the book will help you create a variety of simplistically chic pieces with ease. Learn some essential techniques for preparing and working with a variety of fabric – including jersey, sweatshirt fabric, boiled wool – and find out how best to set up your machine and which needles to use. For more information, visit www.makeetc.com



5
to win

WIN A COPY OF EMBROIDERED GARDEN FLOWERS BY KAZUKO AOKI

Celebrate the beauty of florals with *Embroidered Garden Flowers: Botanical Motifs for Needle and Thread* by Kazuko Aoki (Roost Books, £16.99). Moving between seasons, this book presents a beautifully simplistic montage of embroidered flowers that can be replicated by all sewists. Aoki presents a charming collection of 63 flower varieties including pansy, lily-of-the-valley to poppy, zinnia and campanula and offers readers easy-to-follow instructions and detailed diagrams to enable you to create beautiful pieces at home. We have two copies to give away. Find out more at www.roostbooks.com



5
to win

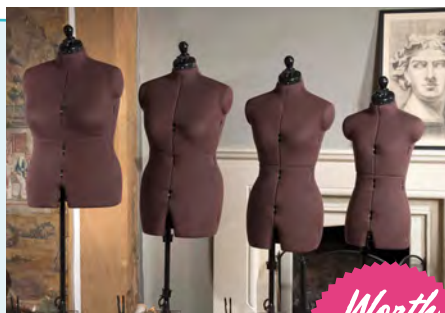
WIN A FABRIC BUNDLE FROM DRAGONFLY FABRICS

Dragonfly Fabrics is offering one lucky reader the chance to win an amazing fabric bundle! The team at Dragonfly has a wealth of experience working in the fashion industry and their fantastic range of patterns, fabric and haberdashery is testament to their passion for sewing. Visit www.dragonflyfabrics.co.uk to browse the great selection of products.

Worth
£300



Turn over for many more discounts & prizes



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an Adjustoform dressmaker's mannequin

Create perfectly fitted garments with this versatile model from Adjustoform. One lucky reader will win the Olivia mannequin, which is available in four sizes and can be easily adapted to fit a variety of garments. It features eight sections with 12 adjusting wheels and a simple rotating hand adjuster to adjust the height of the model to suit your measurements. The sturdy metal stand means the dress model will stay firmly in place, helping you to create professional looking pieces with ease. To find out more about Adjustoform, visit www.adjustoform.com

WIN A CHARLOTTE DRESS PATTERN FROM SEW OVER IT

10 lucky readers will win this elegant new dress pattern from Sew Over It! The Charlotte Dress combines style and comfort with a sartorial nod to the past. It features a flattering faux wrapover front, a waistband and lapel collar and closes at the centre back with an invisible zip. To create an hourglass shape the dress comes with a fabric belt to cinch it in at the waist which is held in place with belt loops. It has been designed with intermediate stitchers in mind and offers the opportunity to expand your sewing skills and practise some important techniques including a self-lined waistband and a new method for inserting pockets. www.sewoverit.co.uk



Worth over **£70!**



WIN A PATTERN BUNDLE FROM SEWBOX!

The lovely team at Sewbox is offering one lucky reader this incredible collection of patterns. Among the bundle of goodies you'll find two Hot Patterns, a vintage-inspired top pattern from Rosie & Me as well as a dressing gown pattern from gather. Sewbox is an online shop stocking a fantastic selection of fabric, haberdashery and sewing patterns. Make sure you visit www.sewbox.co.uk

SAVE 20%

at MAKEetc. with the code **MAKE50**. Offer valid from 22nd February to 29th March. MAKEetc. is an offshoot of Ryland Peters & Small and CICO Books and sells a variety of craft books

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SAVE 10% on patterns at Fabric Godmother with the code **LOVESEWING50** at www.fabricgodmother.co.uk

SAVE 50% on Simplicity's vintage range using the code **LoveSimplicity** at www.simplicitynewlook.com/simplicity-patterns/vintage

All discounts are valid until 29th March 2018



Worth **£12.99** each

WIN A COPY OF SEW IT VINTAGE

If you haven't yet managed to get a copy of our exclusive magazine *Sew It Vintage*, be sure to enter this competition to win one of 10 copies. *Sew It Vintage* revisits some of the most iconic styles of the 20th century, paying homage to the glamorous 1920s fashion through to the bold styles inherent in the 1980s. The magazine features a host of wonderful projects from every decade and offers expert advice on how to create these timeless pieces at home.



WIN A CROSS STITCH KIT FROM LAKESIDE NEEDLECRAFT

Hone your cross-stitch skills with this lovely Under the Sea kit from Lakeside Needlecraft. The kit features Lakeside's exclusive ombré Under the Sea fabric and is perfect for expanding your skills and creativity. One lucky winner will also receive a vibrant bundle of DMC skeins, embroidery scissors, needles and an adorable Under the Sea stingray needle minder. To see more of Lakeside Needlecraft's fantastic collection of crafting goodies, visit www.lakesideneedlecraft.co.uk



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WIN AN EMBROIDERY BUNDLE FROM CLOUD CRAFT

One lucky reader will win this lovely embroidery bundle from Cloud Craft. Add a pop of colour to your sewing box with these bright tempered steel embroidery scissors. You'll also win a fun hexie needle minder designed by Mollie Johanson at Wild Olive – this strong magnetic tool will ensure your needle always stays where you can see it saving you lots of time when you're stitching. Additionally, you will be able to keep all your thread organised with this lovely wooden thread keeper. Visit www.cloudcraft.co.uk to see more lovely products.

WIN TICKETS TO SEWING FOR PLEASURE

We've teamed up with the organiser of Sewing for Pleasure, Fashion & Embroidery and Hobbycrafts to offer you the chance to win one of 20 pairs of tickets to the Birmingham show. Taking place at the NEC from 15th – 18th March 2018, the show will feature over 200 stands selling the latest supplies, inspirational features and a host of experts on hand to give advice and share top tips. Features at the March show include a free programme of quick and easy workshops and talks, inspirational catwalk shows, papercraft demonstrations, jewellery making and beading as well as knitting, stitching and dressmaking features and the latest products and creations from the world of creative craft.

For more information or to book tickets, visit www.ichfevents.co.uk. Alternatively, phone the ticket hotline on 01425 277988.

Travel costs and expenses to and from the venue are not included in the prize. Deadline for entries is 8th March. Prize has no monetary value and is not transferable.

20 to win



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Our exclusive 50% discount on page 60

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THE CRAFT COTTON CO

Simplicity

If you've pledged your support for the #2018MakeNine initiative or are determined to stretch your sewing skills this year, this is the giveaway for you! We've teamed up with our friends at Simplicity (www.simplicitynewlook.com) to offer one lucky reader a bundle of sewing goodies. The bundle includes three Simplicity patterns: Mimi G's 8093 make with stylish culottes, Simplicity's 8292 timeless dress design and Cynthia Rowley's four-pattern piece 1104 make. The prize also includes gorgeous floral fabric from The Craft Cotton Company (www.craftcotton.com), created using 100% cotton to create standout prints that suit many a make. And to top it off Simplicity is giving away a tote bag featuring one of Simplicity's retro designs – part of its 90th anniversary gift collection, designed specially with stitchers in mind.

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10 to win



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What could be better than having a copy of *Love Sewing* delivered to your door every month?! We're offering three lucky readers a year's subscription to *Love Sewing*. Stock up on some wonderful free patterns and a year's worth of inspiring projects and expert sewing advice.

WIN TICKETS TO THE FELIXSTOWE FESTIVAL OF FABRIC

We have 10 tickets to give away to the Festival of Fabric! This fantastic event at Orwell Hotel in Felixstowe is a celebration of vintage fashion and sewing, bringing together an impressive collection of lectures, workshops and traders. The festival offers visitors the chance to browse a wonderful range of fabric, haberdashery, dressmaking, vintage sewing machines and much more – everything they need to make vintage inspired clothing. The festival hosts an array of informative lectures and workshops including the fascinating history of Off the Peg Style in the 40s and 50s from Dr Christine Boydell and a millinery workshop from local milliner, Sarah Valentine.

Visit for www.festivaloffabric.co.uk more information.

Travel costs and expenses to and from the venue are not included in the prize. Deadline for entries is 27th February. Prize has no monetary value and is not transferable.

WIN A DRESSMAKER'S BUNDLE

We're spoiling you this month with this fantastic bundle of goodies that will come in handy for any dressmaker looking for a professional finish. Five lucky readers will win a pack of thermoplastic adhesive Hotspots which can be used for transferring designs such as self-created paintings, printed pictures, or photos as well as other applications on textiles. You will also win a pack of Vlieseline Stitch 'n' Tear – a nifty stabiliser that protects embellishments when ironing or machining on pile fabrics – as well as a pack of Vlieseline Bondaweb, Wundaweb and Hemline scissors. For stockist information, visit www.ladysewandsew.co.uk

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HOW TO ENTER

For a chance to win any of this issue's giveaways, enter your details along with the names of the products you would like to win at www.ppjump.com/lovesewing50

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READERS' MAKES



Laura Birkett

Laura has made a fantastic job of the Simple Sew Grace dress from issue 30 of *Love Sewing*. She said: "I love this pattern so much, it's my favourite. I've made it six times in different colours, it's fully lined and really comfy. For this particular dress I've shortened it a little and lowered the neckline to suit me and it's a perfect style to dress down for work or up for a night out."



Maggie Oakley

Maggie's dog Millie looks absolutely adorable in her Butterick dog coat from issue 45. Maggie said: "Millie needs a haircut but in this cold weather I thought she'd need a coat to keep her warm afterwards!"

Star make



Julie Winfield

What a fantastic job Julie has made of the Butterick 6423 pattern from issue 47. Julie said: "I really enjoyed making it and I am very pleased with the result."



Julie Bradford

Julie made one of the fun elephant toys that we featured in issue 48 – great job, Julie!

Send us your snaps!

TO WIN A

£25

FABRIC BUNDLE FROM MINERVA CRAFTS



Elina Russell

"I loved making my McCall's 6884 dress, with easy-to-follow instructions and illustrations... I have received so many compliments. The best thing is nobody believes it is handmade and not a shop-bought dress. I am so proud!"

Lorna asked you...

What will you be sewing up this spring?

- A – I'LL BE SEWING UP MOTHER'S DAY AND/OR EASTER GIFTS
- B – DRESSMAKING FOR ME – PERHAPS SOME PRETTY FLORAL SPRING FABRIC
- C – FOCUSING ON HOME FURNISHINGS, LOVELY SPRING PRINTS TO BRIGHTEN UP THE HOUSE
- D – SOMETHING ELSE

A
5%

B
62%

C
11%

D
22%



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Claire-Louise Hardie

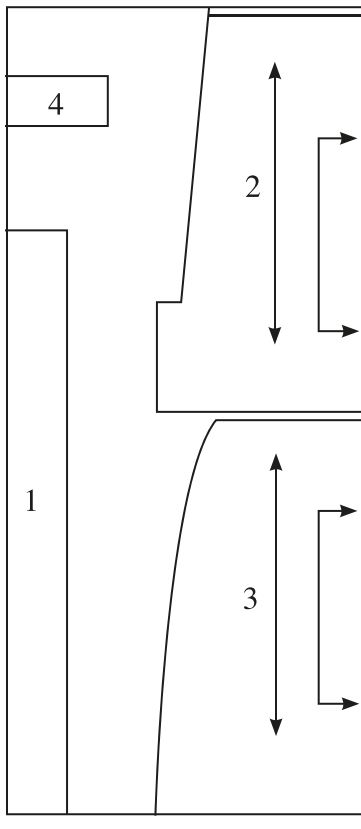
Shows you how to...

READ A PATTERN



PATTERN CUTTING LINE

Each line relates to different size for the garment. There can be up to 10 sizes on a pattern sheet so you can either follow a single cutting line throughout or blend carefully between sizes to achieve a better fit.



LAYOUT DIAGRAMS

These explain how to lay each piece onto the fabric to ensure that all of the pieces will fit on the fabric quantity suggested on the envelope. Remember to follow along with the correct view and size. Don't forget to take care with directional prints; you wouldn't want a floral print top with all the flowers upside down.



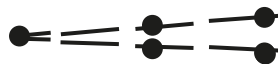
GRAINLINE

The arrow on the pattern piece must be 'on grain' with the threads of the fabric so that it can hang, move and stretch correctly. The grainline must always be parallel to the selvedge (the self-finished edges) of the fabric.



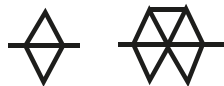
PLACE ON FOLD LINE

This edge of the pattern piece is to be placed on the fold of your fabric, making it easy to cut out a mirror image at the same time.



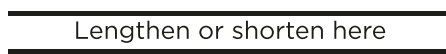
DARTS

Parts of the fabric to be folded for shaping, usually located at the bust, waist and neck.



NOTCHES

Make a tiny snip or chalk mark at each notch location, within the seam allowance. These marks are used to match pieces together before sewing.



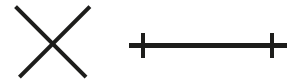
LENGTHEN OR SHORTEN LINE

This indicates exactly where to shorten or lengthen the pattern piece or garment to make changes for improved fit.



CIRCLE DOTS

These marks indicate construction details, such as zipper position, pleating, or the end-of-stitching line, as set out in the instructions. Some pattern companies will use triangles or squares in place of circle dots.

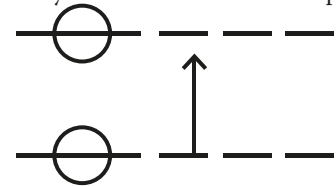


BUTTON & BUTTONHOLE PLACEMENT

The placement for a button is marked with an X. The placement for a buttonhole is marked with an edged line.

TUCKS/PLEATS

Transfer any tuck lines marked on the pattern



pieces to the RS (right side) of the garment. Follow directional arrows where given.

ABBREVIATIONS

SA (SEAM ALLOWANCE)

Every project you sew has a set seam allowance. This is the distance between where you sew and the raw edge of the fabric – essentially an invisible line around each pattern piece. These lines are occasionally included on vintage patterns. You must sew at the seam allowance in order for the pieces to line up correctly. Most commonly this is 1.5cm, but check your instructions in case smaller allowances are being used. Sewing machines have marks for the seam allowance to the right side of the presser foot.

RS (RIGHT SIDE AKA FABRIC FRONT)

Instructions for placing right sides of fabric together will be written as RST.

WS (WRONG SIDE AKA FABRIC BACK)

Instructions for fusing interfacing to the wrong side of fabric will be written as WST.

ACHIEVE THE PERFECT FIT

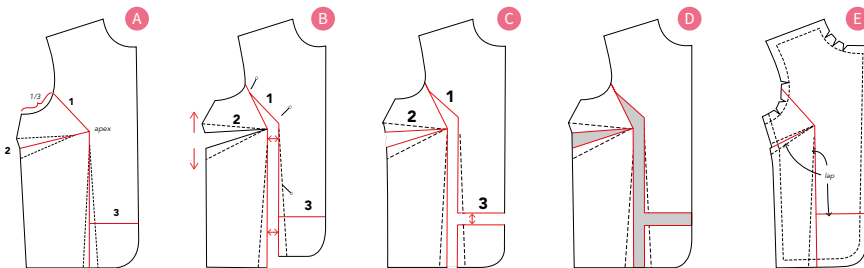
BUST ADJUSTMENTS

First, you need to work out how much additional space you require around the bust or what you'd like to remove. Here is a helpful chart to work out the amount:

	Small bust example	Full bust example
Full bust measurement	33"	38"
High bust measurement	32"	35"
Difference	1"	3"
Adjustment	½" SBA = half the difference	1½" FBA = half the difference

FULL BUST ADJUSTMENT (FIGS A-D)

- 1 Lay the tissue pattern against yourself to establish where your bust point is. Mark onto the pattern with a cross.
- 2 Using a ruler and pencil, draw a vertical line from the marked point to the hem. Make sure the line is parallel to the grainline on the pattern.
- 3 From this line, draw a second line up towards the armhole, hitting the lower third of the armhole. Together, these lines are called Line 1.
- 4 Draw a second line horizontally through the middle of the bust dart, meeting Line 1 at the bust point.



- 5 Draw a third horizontal line a little above the hem between Line 1 and the centre front of the pattern.
- 6 Cut along Line 1 from the hem to the armhole, making sure not to cut all the way through the armhole. Leave a hinge so you can pivot the paper. The point of the dart has now swung away from its original position.
- 7 Cut through the line in the middle of the dart, again leave a little hinge at the tip of the dart so you can pivot.
- 8 Line up the cut edges of Line 1 so they've been spread apart by the amount of your FBA. The edges should be parallel. You'll notice that your dart has now spread apart too and become bigger.
- 9 The lower edge of your hem no longer meets at the bottom, as the side that has been adjusted is now longer. Cut the third line you drew, and spread apart until your hem is level.
- 10 Fill in the spaces created with tracing paper, and stick into place.

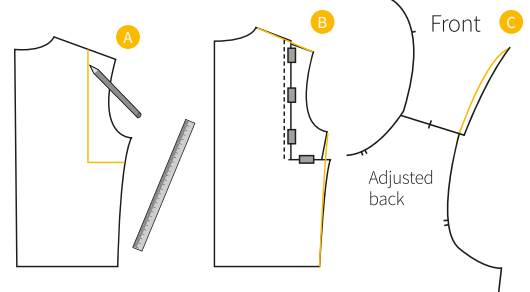
SMALL BUST ADJUSTMENT (FIG E)

- 1 Draw in the lines as per an FBA adjustment. This is essentially the same process in reverse.
- 2 Swing the darted side of the pattern across the other side, by the desired SBA amount.
- 3 The lower edge of the hem no longer meets at the bottom, as the side that has been adjusted is now shorter. Cut the third line you drew, and overlap until your hem is level.

BACK ADJUSTMENTS

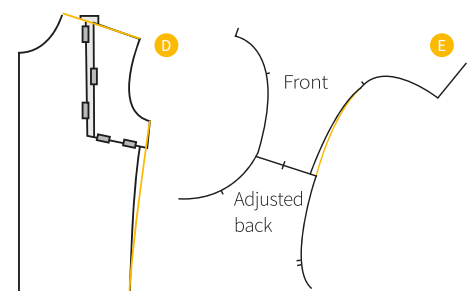
Some patterns will come with an adjustment line for narrow or broad back drawn on. If your pattern doesn't, you can easily do this yourself.

NARROW BACK (FIGS A - C)



- 1 Draw a vertical line down from the shoulder, 3cm from the armhole to just below the bottom of the armhole. Draw a second line at a right angle from this point.
- 2 Cut along the two lines, and slide the armhole side overlapping the paper. Stick in place. A small ¼" adjustment is often enough. Play around with this amount as you develop your fitting skills.
- 3 Use a ruler and pencil to true up and re-draw the side seam and shoulder seam. Because we have only adjusted the upper back, the fit should remain the same around the waist. (See the orange lines on Fig B.)
- 4 You'll now need to make the front shoulder width a little shorter. Line up the notches on the shoulder ensuring sure the neckline is lined up. The front width will be a little longer than the newly adjusted back shoulder. Draw a new, narrower line from the back around the front, trimming a little of the front armhole away. Don't forget to make sure your new curved line is smooth at the shoulder.

BROAD BACK ADJUSTMENT (FIGS D AND E)



- 1 Start in the same way as a narrow back adjustment drawing the two lines and cutting along them.
- 2 Instead of overlapping the cut pattern pieces, spread them. As before there are no hard and fast rules, but with a broad back a ¼-½" adjustment is about right. Fill in the space with some tracing paper and stick together.
- 3 Use a ruler and a pencil to true up and re-draw the side seam and shoulder seam. (See the orange lines on Fig D.)
- 4 This time you'll need to make the front shoulder a little longer. As with the narrow adjustment, line up the shoulder seams, ensuring the neckline is aligned. Draw a curved line from the back shoulder down towards the front armhole, adding a sliver to the front shoulder and armhole. Check that you've drawn a smooth line over the shoulder.

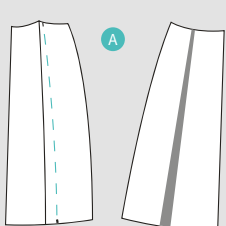
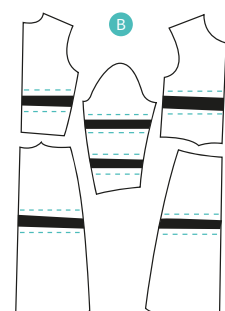
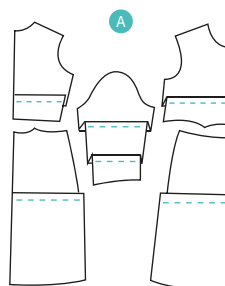
ADJUSTING FOR HEIGHT

SHORTEN A PATTERN (FIG A)

Working at 90° to the grain, make corresponding tucks across the front and back bodice, at bust and below armhole. Make corresponding tucks across the front and back of skirt below the hips. For sleeves, shorten above and below the elbow, avoiding the sleeve head curve.

LENTHEN A PATTERN (FIG B)

Working at 90° to the grain, cut across the front and back bodice, at bust and below armhole. Cut across the front and back of skirt below the hips. For sleeves, cut above and below the elbow, avoiding the sleeve head curve. Spread the pattern pieces as required and fill the spaces with scrap paper.



BELOW THE HIP ADJUSTMENTS (FIG A)

To decrease the width, make a graduated tuck from the waist to the hem, tapering to nothing at the waist, indicated by the dotted line.

To increase the width, cut the pattern piece through the waist to the hem, place over scrap paper and spread to the required size.

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Pick these **POCKETS**

This chic A-line skirt is given an eye-catching twist with its large patch pockets

Project **CLAIRE GARSIDE** Simple Sew

Shopping list

Red Dunlop denim, £10.90 per metre
www.sherwoodsfabrics.co.uk



MATERIALS & TOOLS:

- 1.5-2m medium weight woven fabric such as cotton or denim
- 50cm medium weight fusible interfacing
- 9" concealed zipper
- co-ordinating thread
- templates from www.love sewingmag.co.uk

NOTES:

Seam allowance of 1.5cm is included unless otherwise stated
 Finish all raw edges with a zigzag stitch or on an overlocker

HOW TO MAKE:

- 1 Sew darts in front and back skirt, press towards side seams.
- 2 Sew a gathering stitch along the long curved edge of the pocket piece using a 1cm seam allowance. Pull the gathering stitches gently to help achieve an even 1cm turn on the edge of the pocket. Press in position. (See Pic A.)
- 3 Neaten the longest curved edge of the pocket facing. Place the facing and pocket RST, sew the upper curve with a 1cm seam. Trim, turn and press the facing to the WS. Press and top-stitch the edge. (See Pic B.)
- 4 Pin both pockets on the skirt front and top-stitch in place around the long curved edges. (See Pic C.)
- 5 With RST, attach the front skirt to the back skirt pieces at the side seams using a 1.5cm seam allowance. Press seams open.
- 6 Apply interfacing to the waistband facing pieces.
- 7 Sew two back waistband facing pieces to a front piece

Stitching PRETTY

Using a machine foot with a stitching guide is a great way to achieve perfect topstitching every time. You can position the plastic guide at the seam line and position your needle to stitch alongside at an even distance. Blind hem foot, £17 www.janome.com

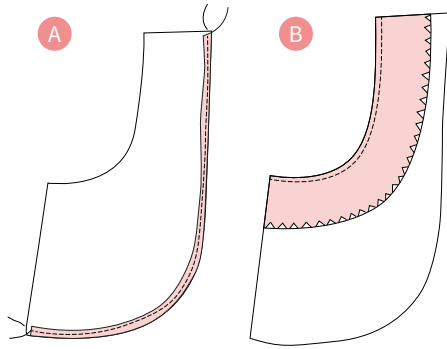
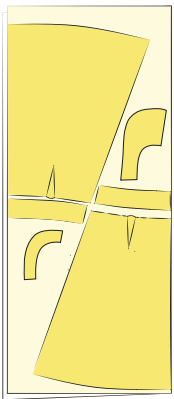


SIZING:

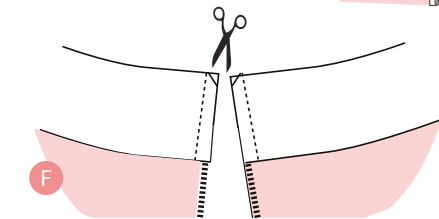
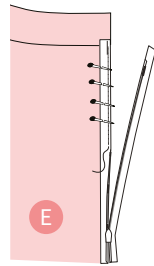
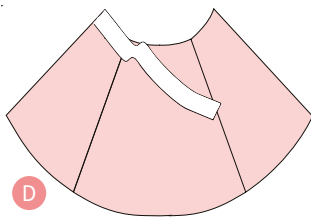
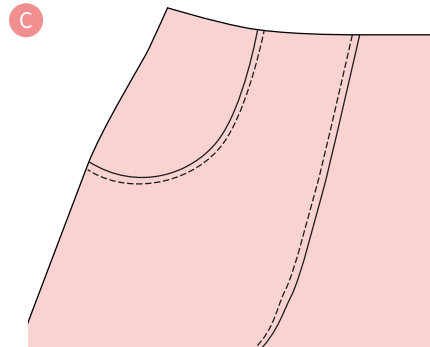
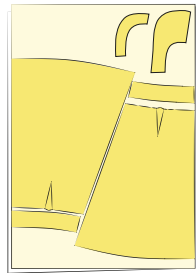
Finished measurements	6	8	10	12	14	16	18	20
WAIST	25"	27"	29"	31"	33"	35"	37"	39"
HEM CIRCUMFERENCE	61"	63"	65"	67"	69"	71"	73"	75"
LENGTH	24"	24"	24"	24"	24"	24"	24"	24"

LAYPLAN

115cm-wide fabric



150cm-wide fabric



Top tip

Line the skirt by cutting a second set of skirt pieces, attached at the waist seam. Sew a partial back seam to allow the zip to open

at the side seams with RST. Press the seams open. Pin the waist and facing RST and sew the upper edge with a 1cm seam allowance. (See Pic D.) Press the seam open.

8 Keeping the waistband facing out of the way, pin the zip at centre back. The top stopper should sit just below the waist seam. Hand-tack, then sew with a zipper foot. (See Pic E.) Repeat on the other side, aligning the top edge.

9 Finish centre back seam by arranging the skirt RST and continuing from the base of the zipper down to the hem. Press seam open.

10 Press up the lower edge of the waistband facing by 1cm. Flip it over so it is RST with the outer waistband, covering the zipper. Still with the zipper foot in place, sew a line of stitches down the sides of the tape. Clip the corners to reduce bulk. (See Pic F.) Turn the facing through to the RS. Use a point turner to get a neat corner point.

11 Pin the lower edge of the waistband facing in place from the RS. Hand-sew in place to secure.

12 Press up a 2cm hem allowance, pin in place and then stitch, removing the pins as you go. Press to finish!



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ASK THE
EXPERTS

Unlined jacket Sew-along Part 2



Alison Smith MBE is sharing her tips for making a chic unlined wool jacket. This month it's bias-bound seams, also known as a Hong Kong finish

Last issue we covered those important preparation steps but it's time to start construction. If you're just joining us and are keen to start the sew-along, you can pick up issue 49 at www.moremag.com

BIAS-BOUND SEAMS

As this jacket is unlined I am going to finish the seam allowance using a Hong Kong finish. This is where bias strips of fabric wrap around the seam allowance to prevent fraying and create a decorative finish. As we know the jacket will fit (as we made a toile and altered the pattern) I am going to apply the finish to the seam edges prior to sewing the seam. Alternatively you can bind the seams after each step of construction but take care not to forget after each stage.



Pick up your copy of New Look 6035 from www.simplicitynewlook.com. Priced £6.95, this multi-pattern pack includes options for two styles of jacket, top, trousers and a skirt

Let's start with the vertical seams. Cut 3cm-wide bias strips of silk, lightweight lining fabric or cotton. You can join the strips to make longer lengths if needed.

Place the RS of the bias strip to the RS of the jacket fabric, aligning the raw edges. Machine-sew, using the edge of the machine foot as a guide but with the needle swung over to the far right as we are aiming for a 6mm seam.

Do not stretch the bias strip as you stitch. Press the seam toward the bias strip and then wrap under the jacket edge and press again. Pop the seam edge back under your sewing machine and stitch close to the edge. Again, line up the machine foot with the edge and move the needle to suit. Press again. Repeat with the next edge.

Join the side front to the front, the side back to the back and join at the side seams. Do not join the shoulders yet.



POCKETS

I am lining the pocket, a silk-lined pocket is so lovely to use. Cut a pocket from the lining fabric and pin to the outer fabric pocket RST. Sew the upper edge, leaving a gap to turn the pocket through.

Following the pattern instructions, fold over the upper edge RST, ignoring the overhang of lining that this creates. Pin together and trim the lining to match the edge of the pocket. Sew all around then clip and notch the seam before turning RS out using a point turner to achieve nice neat corners. Make sure you have a matching pair of pockets and then close the turning gap with a hand-sewn stitch.



Pin the pockets carefully to the jacket fronts, tack if you wish and top-stitch in place, stitching a small triangle or bar-tack at each upper corner for added strength.

Hong Kong-finish the shoulder seam allowance then sew the seams and press them open.

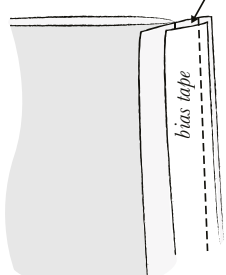
Let's stop there for now as the bias-bound seams can take quite a while to put in place. Don't let that put you off this technique though, as it's a wonderful finish that will wow you every time you put the jacket on.

See you in part 3!

ABOUT ALISON SMITH

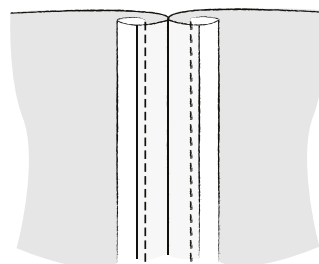
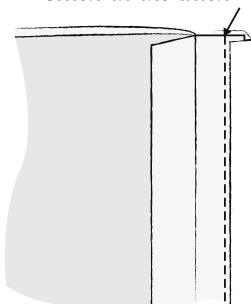
Awarded an MBE for her services to dressmaking, Alison is an industry expert in classic couture and a published author. Alison has her own shop and line of patterns, and you can also learn with Alison at one of her exclusive workshops. Find out more on her site www.schoolofsewing.co.uk

stitch seam allowance only



Master the Hong Kong seam finish

fold over then stitch in the ditch





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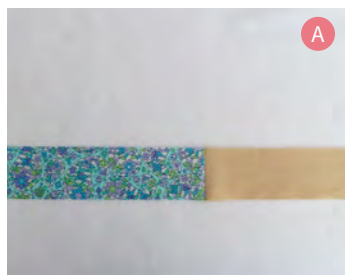
- 5 fat eighths Liberty fabric, along a theme or pattern
- 1m Liberty floral for lining
- 60cm linen
- 120cm Vlieseline H630 fusible wadding
- 120cm Vlieseline Style-Vil foam interfacing
- 1 packet Vlieseline Bundfix tape
- fat quarter Vlieseline S320 fusible interfacing
- 2x15cm leather scrap
- medium brass screw-in bullet-head rivet
- leather hole punch
- blue Perle #8 cotton
- templates downloaded from www.love sewingmag.co.uk

NOTES:

Seam allowance is 0.5cm unless otherwise stated
Finished size is approximately 34x50cm

HOW TO MAKE:

- 1 Cut 6cm-wide strips of Liberty fabric and linen. Cut the Liberty fabric as long as the fabric will allow and the linen to the width of fabric. Join the short ends of a Liberty piece and a linen piece. (See Pic A.)
- 2 When you have 20 strips, trim them so that they are all 36cm long, with differing amounts of each fabric. Sew them together at the long edges. (See Pic B.) When you think about how long to make the Liberty section, consider that you are going to lose 7cm off the bottom for the straps and you don't want to see less Liberty!
- 3 Trim off the bottom of the Liberty area so you have a 7cm-wide strip and put this aside (See Pic C.).
- 4 The front panel should now measure 49x36cm, so trim it if necessary, press and then fuse a piece of H630 wadding to the back.



- 5 Round the bottom corners with a teacup or similar. (See Pic D.) Lay the panel onto a piece of slightly larger Style-Vil and attach with a narrow seam. Trim the foam interfacing back. Repeat for the back panel.
- 6 Cut a piece of linen 120x10cm for the gusset and fuse a piece of H630 to the back. Attach to a piece of Style-Vil as before. It is absolutely fine to join the gusset and the lining but not the interfacings (hence the long length needed). If you choose to join, make sure that the join is in the middle bottom.
- 7 You should have two pieces of 7cm-wide Liberty strips; one

- cut from the bottom of the front panel and one from the back. These are not quite long enough so use some offcuts to make a 65cm-long strap.
- 8 Cut a 65cm-long piece of Bundfix tape and fuse to the WS of the strap.
 - 9 Use the perforations to fold

- the strap in half and then the raw edges to the centre and press. Top-stitch along the length on both sides. Repeat for the other strap.
- 10 Cut two 49x36cm pieces of lining and round the bottom corners of both. Cut a 10x120cm gusset. Save

Into the **BLUE**

Taking inspiration from a cityscape, sew your own skyline with this pretty patchwork tote

Project **DEBBIE VON GRABLER-CROZIER**



Debbie says...

This is the perfect project for using all your lovely floral fabric scraps!



Top tip
 Why not make a co-ordinating zippered pouch to sit inside the bag using the same technique?

Make it CUSTOM

Adding a custom-made leather closure to your bag is a great way to personalise your project. Here are the essentials...

- 1 Take the leather scrap and use a punch to make a hole in one end.
- 2 Use Perle cotton to sew this to the back of the bag between the straps. Make your stitches strong but not too bulky. (See Pic F.)
- 3 Attach the screw rivet to the front of the bag, also in between the handles and about 3cm down from the top edge.
- 4 You can use an awl to make a hole to help you install the screw rivet.
- 5 Punch a few holes in the other end of the leather strap, equidistant, and use this to close the bag.
- 6 You can measure the screw rivet to see how big to make the holes.

time by using an outer panel as a template for the lining.

- 11 Make two slip pockets by cutting two 15x25cm pieces of S320. Cut four 17x27cm pieces of lining fabric (two for each pocket).
- 12 Fuse a piece of S320 to the WS of the outer pocket.
- 13 Take a piece of interfaced pocket and an uninterfaced piece and, with the RST, pin them. Sew just inside the edge of the interfacing, leaving a turning gap at the bottom.
- 14 Trim the seam allowance back to normal and clip across the corners to reduce

- bulk. (See Pic E.) Turn out through the gap and press the pocket so that the front and back are perfect.
- 15 Attach the pocket in the middle of one lining panel, 10cm down from the top. Repeat for the other pocket.
- 16 Join the front and back lining panels with the gusset in between. Leave a gap in the base for turning out at the end.
- 17 Sew the front and the back of the bag together with the gusset in between to form the base and sides. The gusset is slightly longer

- than needed because you can always trim it away.
- 18 Trim the gusset top and attach the handles 14cm in from each outer edge.
- 19 With the bag outer RS out and the lining WS out, pull the lining on over the outer and arrange the top seams to match well. Sew around the top edge with no gaps.
- 20 Turn the bag out through the gap in the lining, close the gap and stuff the lining down into the bag. Top-stitch the upper edge.
- 21 Create the leather closure (see right) to finish.



ABOUT WENDY GARDINER

As well as being Brand Ambassador for The McCall Pattern Company, Wendy is a published author and sewing teacher. Find her online courses at www.craftsy.com

If you fancy making your own vintage outfit, don't rush to buy an original vintage design as there are pitfalls to be aware of. But don't be put off either, there is a solution!

Original vintage designs were often one size only and of course sizes from yesteryear are not the same as they are now! The patterns often didn't have as many pattern markings to help with matching up pieces, placing of zips, buttons, pockets etc, nor the comprehensive step-by-step instructions we have come to know and love. But all that doesn't mean you can't make a vintage design with confidence. Modern releases are multi-sized, made with the same measurements as the other new designs and with the same easy-to-follow instructions.

VINTAGE VOGUE

The collection of Vintage Vogue Patterns includes designs based on original Vogue Patterns from the 1940s, 1950s and 1960s. There are dresses, separates and even hats to make for a truly retro outfit. Some are easy to make, others require previous sewing knowledge but all have a certain elegance that depicts these evocative eras.

RETRO BUTTERICK

Choose from designs dating back to the early 1900s, right through to the 1970s in the Retro Butterick collection. The Walkaway dress (Butterick 4790) made famous by the TV show, has been

Modern vintage SEWING PATTERNS

Make retro-inspired clothes using modern replicas with this helpful advice from Wendy Gardiner, Brand Ambassador for The McCall Pattern Company

a constant bestselling design for the last three or four years. Fast and easy to make, it provides a feminine small-waisted silhouette reminiscent of the 1950s. There are also designs from the 1940s with squared defined shoulders, whilst many of the designs from the 1960s are easy to make.

THE ARCHIVE COLLECTION

In the McCall's range there is the Archive Collection with designs from circa 1930s – 1970s. You may think the jumpsuit is a new fashion, but take a look at McCall's 7384, it's from 1976 and includes an 'endless options' dress and jumpsuit that's fun to make and wear.

TIPS ON SEWING

As with any pattern, take care to read the instructions through before beginning to look out for techniques that you are possibly not familiar with. The styles are often fitted, particularly through the bodice, so it is a good idea to tissue fit and/or make a toile before cutting into your fashion fabric.

SIZING

As with any pattern however, it is essential to work from your measurements, not your high street size because regardless of vintage or modern, pattern sizing is different! Take bust, waist and hip measurements and choose tops, dresses and jackets by your bust and skirts and trousers by your hip measurement. Grade between sizes for a perfect fit.

BIAS SEAMS

Many vintage dresses and skirts are full skirted so will have bias side seams. To prevent these rippling or twisting, stitch them in the same direction, ie from top to hem or vice versa. Also hold the fabric taut before and behind the needle, very slightly stretching it so that once the seam relaxes and is pressed, you get a lovely smooth, ripple-free seam. And because bias-cut seams can stretch, allow a garment to hang for 24 hours before hemming.



Butterick 5708
from 1953 features
gorgeous vintage
illustrations



Vogue 9187 tops from 1960 was a pattern gift on our special magazine, *Sew it Vintage*

REINFORCE STITCHING

Use at stress points such as underarm seams or sharp corners and slits that you need to clip into close to the stitching in order to be able to turn the area through smoothly. For instance Butterick 588o is a lovely 1951 design with V-notches in the neckline. To reinforce stitch, sew along, or right next to, the seam line a second time for about 5cm above and below the reinforce point. Then you can clip into the seam allowance very close to the stitching safely.

UNDER STITCHING

This prevents the facing and lining from rolling to the outside once the garment is worn. Having attached the facing or lining, trim and clip the curved seam allowance and press towards the facing. Then with the garment out of the way, stitch on the facing, very close to the seam (about 2-3mm) catching the seam allowances as you sew. Often you cannot go the whole way round, just go as far as you can. It really does make a difference.

CIRCULAR SKIRT HEMS

Big-skirted designs need special treatment. Always allow the dress to hang for 24 hours before hemming, so that any drooping can occur. Then trim the hem edge as needed. Circular skirts are best



McCall's 7384 from 1976 features endless options due to its clever construction

sewn with a narrow hem so there is not too much fabric to fold up.

A rolled hem foot will tuck under the raw edge as it gets to the needle ready to be stitched close to the folded edge – magic! To get started, turn under 6mm tucking raw edge inside and pin. Put the foot on the machine, but don't try and feed the fabric through the coil yet. Just stitch about 2-3cm, then with needle down, raise presser foot, feed the unfolded fabric edge into the front of the coil. Lower the foot and, holding the fabric up and slightly to the left, start to sew, as you do so the fabric will continue to curl into the coil.

If you don't have a rolled hem foot, overlock the edge – this will mean you don't have to make a double-turned hem. Then with an increased stitch length, sew around the hem about 12mm from the edge. Turn up the hem allowance so the stitching is on the inside and pin in place, gently gathering the fabric as necessary to ease in fullness. The gathers should only be visible on the hem allowance, not the RS of the dress. Blind-hem or top-stitch in place.

The full range of vintage and retro designs can be found at www.sewdirect.com

Current and back issues of our magazines are available through www.moremags.com



B6380 by Gertie for Butterick comes free with issue 51! See page 96 for more

Top tip!

For authentic vintage fabrics and prints inspired by original designs from 1920s to 1960s, check out www.tilthesungoesdown.com



WIN

A BROTHER INNOV-IS 15 SEWING MACHINE

The lovely team at Frank Nutt has supplied an amazing Brother Innov-is 15 sewing machine to give away to one lucky winner this month. If you're new to sewing or looking for a machine that is easy to use but doesn't compromise on features, the Innov-is 15 is a great option.

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Additionally, the machine offers a handy automatic needle threader, quick-set bobbin feature and a long-lasting LED sewing light so you can sew into the wee hours.

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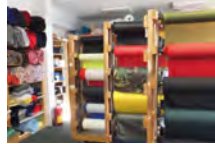
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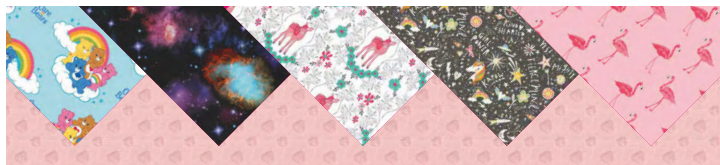
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What's the **BUZZ?**

MATERIALS & TOOLS:

- 6x32" fabric for background & backing
- 16" wadding square
- yellow patterned fabric scraps (at least 2½" square)
- black & white fabric scraps
- ⅔x⅓ yard fabric for binding
- Bondaweb scrap
- darning foot (optional)
- freezer paper
- co-ordinating thread
- templates downloaded from www.love sewingmag.co.uk

CUTTING:

From freezer paper, cut:

- 19 hexagon templates
- 2 bee bodies
- 2 bee wings

From yellow patterned scraps, cut:

- 19 2½" hexagons

From background/backing fabric, cut:

- 2 14" squares

From binding fabric, cut:

- 1½" strips and sew together end to end to create a 60"-long strip

NOTES:

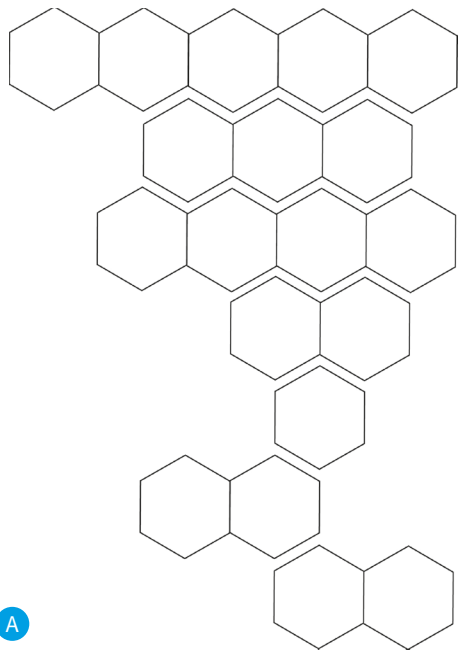
The finished quilt measures 12½" square

HOW TO MAKE:

1 Take a hexagon template and a hexagonal piece of fabric. Place the paper template against the WS of the fabric and centre it. Fold one edge of fabric over to the back. Fold over the next edge

This cheery honeycomb and bee mini quilt would make a lovely addition to any home

Project **VICK GUTHRIE**



A



B

to the left, creating what looks like a mitred corner. To keep the fold in place, sew a small stitch through the folded fabric, do not stitch through the paper and do not sew through to the front of the shape.

2 Continue working in a counterclockwise direction, folding the next edge towards the back and stitching through the corner to secure.

3 When you have returned to the start, secure the thread. Repeat for all remaining paper templates, matching them up with the fabric in the cutting list. Press all shapes well.

4 Place two hexagons RST and sew a small, neat whipstitch along just one edge. Continue this way to create the following: three rows of two, one row of three, one row of four, one row of five and one row of one.

5 Arrange as shown in Pic A and sew the rows together in the same way to create the honeycomb section. Press.

6 Remove templates from the honeycomb section and press again. Position onto the background fabric in the

top-left corner, leaving a gap of approximately 1" from the top-left corner. Pin, then sew into place using a slip stitch all around the edge.

7 Take the scraps of yellow and black fabric. Cut two strips from each colour 2x3/4" wide and sew together so that the colours alternate using a 1/4" seam allowance.

8 Trim seams to 1/8". Press seams to the dark side. Adhere Bondaweb to the back.

9 Using the bee body template, draw two bee bodies onto the paper backing and cut out. Take white fabric scraps and adhere Bondaweb to the WS. Draw two of the wing templates onto the paper backing of the Bondaweb and cut out.

10 Peel off backing paper and position the wings onto the background fabric. Fuse, following the manufacturer's instructions, then position the

bee body shapes to overlap the very bottom edge of the wings and adhere in the same way.

Top tip
Why not turn the block into a cushion or add the bee appliqué as a feature on a bag or garment?

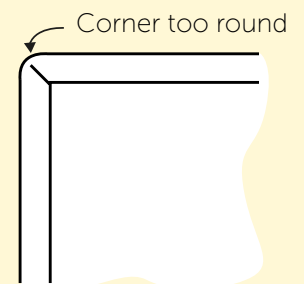
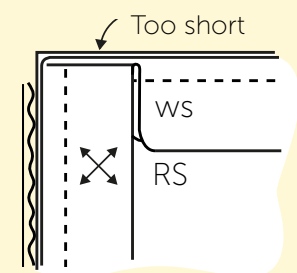
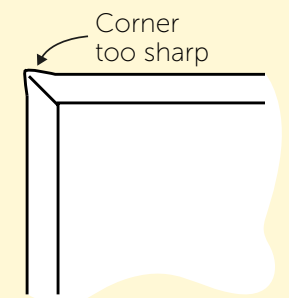
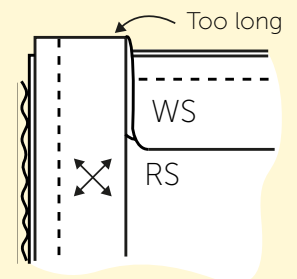
11 Layer up the fabric in the following order: backing (RS down), wadding, top (RS up). Press. Pin together.

12 If you have one, attach your darning foot to your sewing machine, lower the feed dogs and set stitch length to 0. Using black thread, sew around the bee body twice, then around the outside of the wings. From each bee to the edge of the quilt, sew a swirly line.

13 Next, pick out a few shapes from the background fabric and quilt over them. Hexagons are used here on the background fabric to emphasise the hand-sewn honeycomb section. To create binding, sew strips of fabric 1 1/2"-wide together end to end to create a 60" length. Bind as desired.

MASTERCLASS FLAWLESS FINISH

The finished look of a bound corner depends on how you fold your bias strip. Follow our guide to getting crisp corners!



Butterfly by Matthew Williamson for
www.debenhams.com



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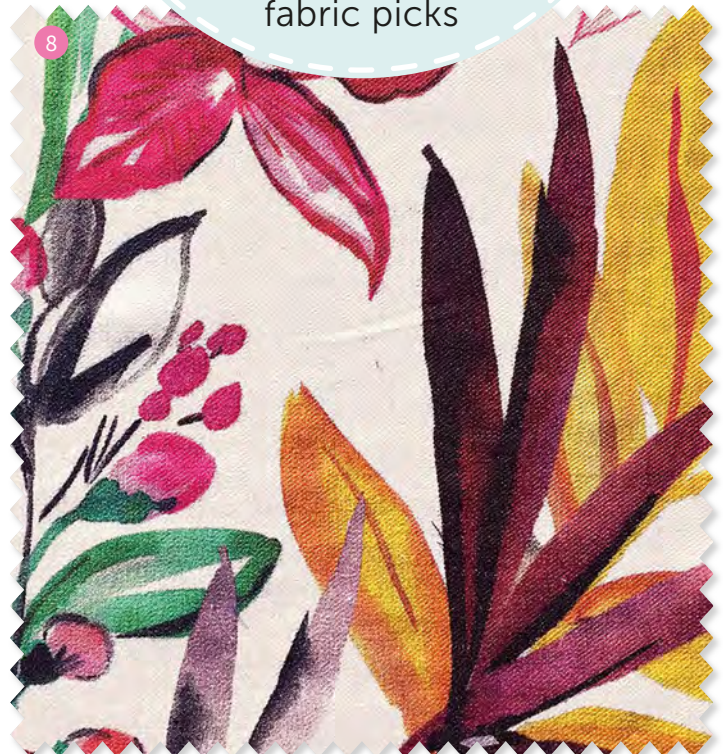
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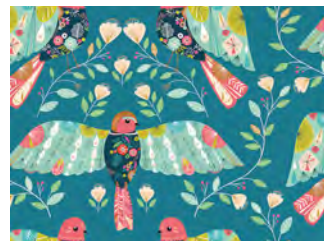
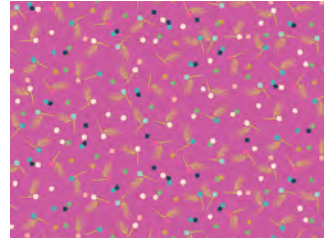


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Quilt champion
**TRACY
CHEVALIER**



Author Tracy Chevalier explains why she's championing an initiative to get inmates to share their stories through quilting and embroidery

Tracy



We chatted to author Tracy Chevalier about the fantastic initiative Fine Cell Work, and her own creative journey

Hi Tracy, you're best known as an author, but what inspired you to give quilting a go?

I was writing a novel called *The Last Runaway* in which the heroine – a 19th century Quaker who emigrates from Dorset to America – is a quilter. I chose quilting because I was looking for something both British and American women did in their spare time back then. In order to write about the process, I felt I needed to do it myself. I took a class, then joined a group. Five years later, I'm still in that group and still quilting!



Love hand cushion, £50 www.finecellwork.co.uk



You're just brought out a new book, entitled *The Sleep Quilt*, how did this come about?

In 2014 I curated a quilt show called *Things We Do in Bed*, set in five bedrooms in Danson House, a stately home in Bexleyheath, south-east London. At the time I was in touch with the charity Fine Cell Work (FCW), which teaches prisoners to embroider cushions and make quilts, and I commissioned them to make a quilt for the show. The *Sleep Quilt* was the result. Prisoners from several different prisons where FCW works made squares

decorated with thoughts and images of their feelings about sleep. Primarily in blue and white, it is colourful and varied and funny and sad. The *Sleep Quilt* was so popular with visitors that FCW began showing it at various events. It was on display at the International Festival of Quilts at Birmingham NEC in 2015, and won second prize in the Group Quilt category. It was great that over 30,000 visitors got to see it, but we began to think about sharing the *Sleep Quilt* more widely, and the idea of the book was born.

How did you decide to choose the theme of 'sleep'?

The five rooms of the quilt show had five different themes connected to beds: Birth, Sleep, Sex, Illness and Death. Of those five themes, we thought Sleep

would be more appropriate and perhaps less troubling for prisoners to think about. However, it turns out that sleep is a big issue in prison. It's hot, stuffy, noisy and you are sharing space with people you may not want to. Also, you can busy yourself during the day in prison, but at night when you're lying in bed trying to sleep it's easy for all the things that have gone wrong in your life to get you to prison to come crashing into your thoughts. All of that got reflected in the quilt, along with some humorous touches and some pretty spectacular embroidery and quilting.

Why do you think prisoners want to get involved with Fine Cell Work?

Some prisoners will say bluntly that it's for the money. (Fine Cell Workers get paid for their work and can put that money in a savings account for when they get out, or send to their families, or buy essentials like soap.) Often that's what starts them, but soon they do it for other reasons. The work gives them something concrete to do and fill the many hours, breaking the monotony of prison life. It is colourful in an environment that is often grey and industrial. They meet people from outside the prison system. It is a refuge of calm in what can be a tense place. I think the whole scheme is genius!

Why do you think it's important to teach prisoners creative skills like quilting?

As quilters know, when you sew, it calms you down. Conversely it is impossible to sew properly when you're angry. Also, making something beautiful and useful also strengthens self-esteem, which many prisoners are sorely lacking in. In a word, creating things is therapeutic.

Doing the work was quite difficult for me. My piece was the word 'sleep' that was broken behind bars. I got my family to draw it out on a computer at home, print it off and then send it in to me. At the time I'd been in prison for five years, but in that time I'd hardly slept. Two years on and I still have broken sleep every night, so my square was very personal for me. It was exciting to be doing an art piece for public display

Tracy with
the Sleep Quilt



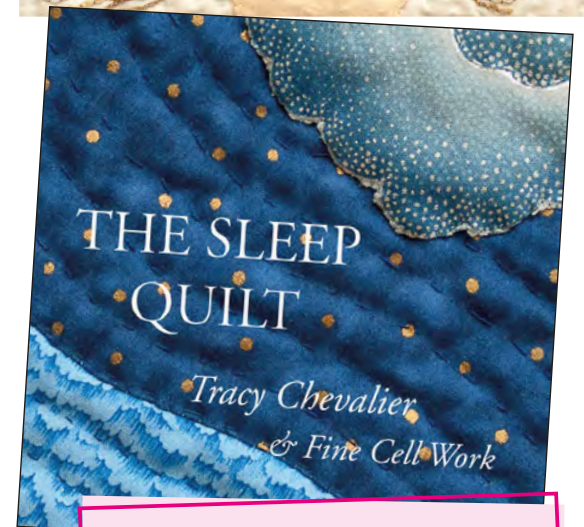
“

I have always suffered with insomnia and often had to resort to using an eye mask... The sleeping woman represents me and my dreams – love of the outside, the beach, owning a beach hut and a vintage VW camper van to drive around in and be a free spirit once again

”



Life cushion, £125
www.finecellwork.co.uk



The Sleep Quilt by Tracy Chevalier and Fine Cell Work, features 63 blocks, exploring what sleep means in prison. Commissioned by Tracy Chevalier, it is entirely stitched and quilted by prisoners from around the UK and is filled with beautiful photographs and heartfelt quotes. Available for £16.99, from www.pallasathene.co.uk

ABOUT *Fine Cell Work*

Fine Cell Work is a charity and social enterprise that runs rehabilitation projects in 30 British prisons by training prisoners in paid, skilled, creative needlework, undertaken in the long hours spent in their cells, to foster hope, discipline and self-belief. Prisoners earn approximately 37% of the sale price and there is around 100 hours work in each of the designs. Find out more about the charity and shop from a wide range of quilts, cushions, bags, gifts and kits at www.finecellwork.co.uk

Read more about Tracy's latest books, quilts and events at www.tchevalier.com

What project/projects are you working on at the minute?

I am just finishing a baby quilt for my cousin's son. I love baby quilts because they take so much less time than big one! Next project is a quilt for a friend's caravan. I believe she wants some lime green in it! I think it's going to be something from Janice Gunner's *Liberating Log Cabin* book.

Do you have any exciting plans for the next year you'd like to share?

I'm now working on a novel set at Winchester Cathedral in the 1930s. There are embroidered cushions still in use in the choir stalls that were made by a group of volunteers in 1931-36. My heroine ends up making cushions and dealing with the petty politics of volunteer groups, as well as becoming involved with a bell ringer. I am going to learn how to do canvas embroidery – but not to the extent that I learned quilting for *The Last Runaway*. I don't want to cut into my quilting time!

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ABOUT *Jade*

Jade Earley was a finalist on *The Great British Sewing Bee 2016* where she shared her love for sewing with the world. Follow her adventures online at www.thegirlwiththebrightredhair.co.uk

I don't know about you but I am still very into making New Year's resolutions. For some people it may be to save for a house, do more running, learn how to cook or maybe even learn how to sew! If you're new to sewing it can be scary knowing which pattern to pick, especially if you're taking up sewing at a young age. But don't worry I am here to save the day! I am going to be talking about a pattern company that I have come to know really well after trying out several of its designs.

THE GIRL WITH THE BRIGHT *Red hair*

This issue Jade shares her perfect pattern pick for beginners looking to boost their skills!

Let's talk about Sew La Di Da Vintage! I met Caroline, the founder of the brand two years ago at The Knitting and Stitching Show at Alexandra Palace. When I saw her patterns it was love at first sight; not only the designs on offer but the packaging as well! From the colours to the layout, they feel like modern vintage styles that you can't wait to take home. The patterns are sized 6-22 in one envelope, but the way the template sheet is laid out means each size is a different colour so it is easy to follow when cutting out your size.

The reason I recommend Sew La Di Da patterns to new starters is because I feel that even though the designs might appear complicated, with potentially intricate construction, they are actually very simple and straightforward to follow. I think it would be the perfect push for someone who wants to start learning how to sew but for those wanting to get quite a few techniques under their belt.

I used the Betty-Jean jumpsuit pattern to make myself a short playsuit before I went away on holiday. At first I thought it was going to be quite a complicated pattern but once I had read through the instructions and looked at the step-by-step pictures that were included I realised it wasn't as hard as I had first thought. This pattern features both



boning and zips, which to a beginner can seem daunting, but the instructions take you slowly through each stage, helped along by easy-to-understand directions and clear pictures.

This pattern would definitely push a beginner's skills, but with how easy the instructions are to follow I believe most sewists could make this pattern with success.

Keep on sewing!



PEACHY *keen*

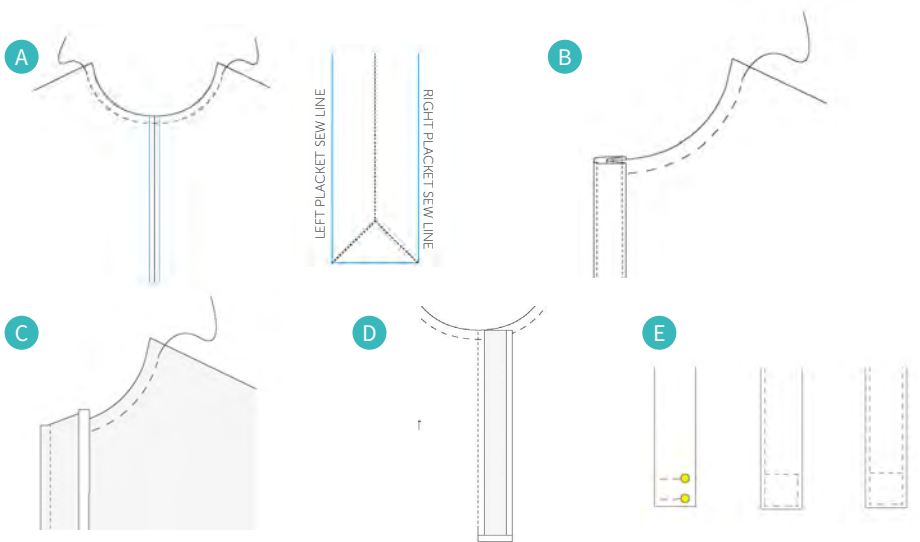
This swingy tunic top is easy to wear and great to practise a button-front closure

Project **LAUREN ELBERT** Sadi & Sam

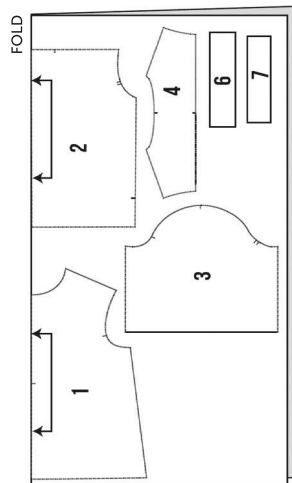


Shopping list

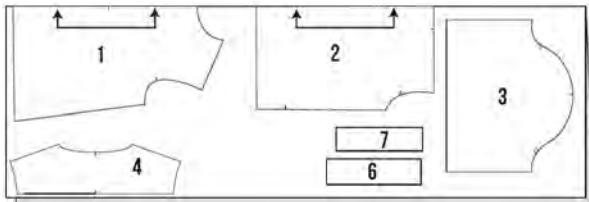
Nani Iro Lei Nani Birds Humming double gauze, £22 per metre www.draperdaughter.com



LAYPLAN:
60"-wide fabric



45"-wide fabric



SIZING:

	BUST	WAIST	HIPS
XS	33-34"	25-26"	35-36"
S	35-36"	27-28"	37-38"
M	37-38"	29-30"	39-40"
L	39½-41"	31½-33"	41½-43"
XL	43-45"	35-37"	45-47"

MATERIALS & TOOLS:

- 1⅞ yard 40"-wide fabric or 1½ yard 60"-wide fabric
- 4 buttons approximately ½"
- ½ yard lightweight interfacing
- 1 yard 1"-wide single fold bias tape (shop bought or self made)
- air-erasable fabric marker
- templates downloaded from www.lovesewingmag.co.uk

NOTES:

Finish the raw edges with a machine zigzag stitch or overlocker
Use a 1.5cm seam allowance unless otherwise stated

HOW TO MAKE:

1 Stay-stitch the neckline ¾" from edge on the front and ½" from the edge on the yoke (these are intentionally different measurements).

- 2 Mark the centre front placket line, then mark matching parallel lines ½" on each side and join across the bottom. These will be referred to as the left and right placket sew lines. (See Pic A.)
- 3 Cut down the centre placket line, stopping ½" from the end, and cut diagonally into the corners. This will create a triangle flap.
- 4 On the right placket piece press the long seam allowance edges over by ⅜", then press entire piece in half lengthwise.
- 5 Sandwich the right placket sew line with the placket. Make sure the folded edges extend ⅛" over the sew line and the neckline edge matches.
- 6 Edge-stitch along the right placket edge, catching the other folded edge below and stopping at the bottom mark.

- Make sure to move the triangle flap out of the way.
- 7 Edge-stitch the other folded edge of the right placket. (See Pic B.)
- 8 Make sure the buttonholes are marked on the face side of the left placket.
- 9 Match the left sew line to the left placket seam line. Both pieces should be RS up. Note the seam allowance of the placket is ⅜" while the sew line is ½". Sew in place, stopping at the centre front mark. (See Pic C.)
- 10 Press over the seam allowance (which is ⅜") on the

- lower three sides of the left placket. (See Pic D.)
- 11 Press the triangle flap down to the face side of fabric and move the right placket to cover it.
- 12 Fold the left placket in half lengthwise so it encloses the seam allowance.
- 13 Fold the left placket over the right placket, making sure all seam allowance (including the triangle flap) is tucked under, and pin in place.
- 14 Starting 1" from the bottom on the left placket sew line, top-stitch outward toward the centre left placket edge and then edge-stitch down,

Top tip
Try heavy-duty canvas or twill version. We know it sounds stiff, but trust us; this top will be a go-to favourite in multiple fabric



over and up the folded edge of the left placket in a box. Pull the right placket out of the way after you've sewn the 1" stitching box. The right and left placket pieces should be attached only in this box. (See Pic E.)

15 Fold the right placket out of the way, and edge-stitch along the centre fold of the left placket.

16 The buttonholes should already be marked, ready for you to sew and then cut open. Stitch on the buttons into position on the opposite side.

17 Line up and pin the front and yoke shoulder seams RST, and then sew.

18 Press the seam allowance to the back and top-stitch a few mm away from seam.

19 On the back pattern piece, sew a long gathering stitch between the two back notches. Match the yoke and back RST. Adjust the gathers to fit and sew in place.

20 Press the seam allowance up and top-stitch a few mm away from the seam.

21 Gently ease the sleeve head so the allowance curves but without visible gathers.

22 We will sew the sleeve in the flat before sewing up the side seams. Pin the sleeves in place RST, matching the

notches. Sew, trim then clip the seam allowance to ease the seam. (See Pic F.)

23 Press the allowance toward the body, then edge-stitch $\frac{1}{16}$ " from the seam.

24 Arrange the front and back bodice RST and pin each side seam and sleeve. Make sure that the underarm seam lines match up. Sew in a single motion.

25 Trim off the $\frac{5}{8}$ " seam allowance around the neckline.

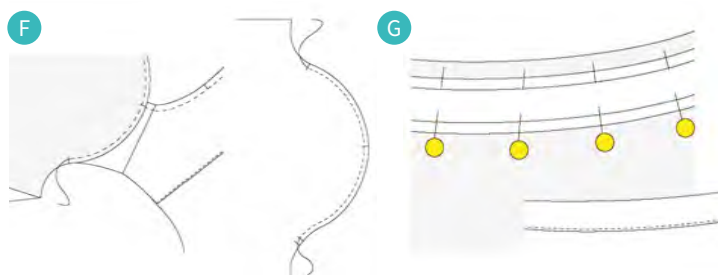
26 Unfold the bias tape and pin the RS to the neckline on the WS of the top. Leave a few inches overhanging on each side of the placket. (See Pic G.)

27 Stitch along the folded edge, then turn the bias to the RS, tucking under the overhang to neaten the end. Pin the bias so it covers the stitch line.

28 Edge-stitch through all layers to secure the bias.

29 Fold the shirt hem up $\frac{1}{4}$ " then fold up again $\frac{3}{8}$ ". Pin in place, press flat and then sew.

30 Fold the sleeve hem up $\frac{5}{8}$ " then fold up again using the fold line. Pin in place, press flat and then sew along the edge. Next fold the sleeve hem up $1\frac{1}{4}$ " to the RS of your sleeve and tack down at the side seam. Press your top to finish!



Lauren Elbert

Lauren is the designer behind SewLoft patterns for stylish womenswear. Her new launch Sadi & Sam is a kids' pattern company that focuses on easy-to-sew kidswear in wovens and knits! Find out more at www.sadiandsam.com





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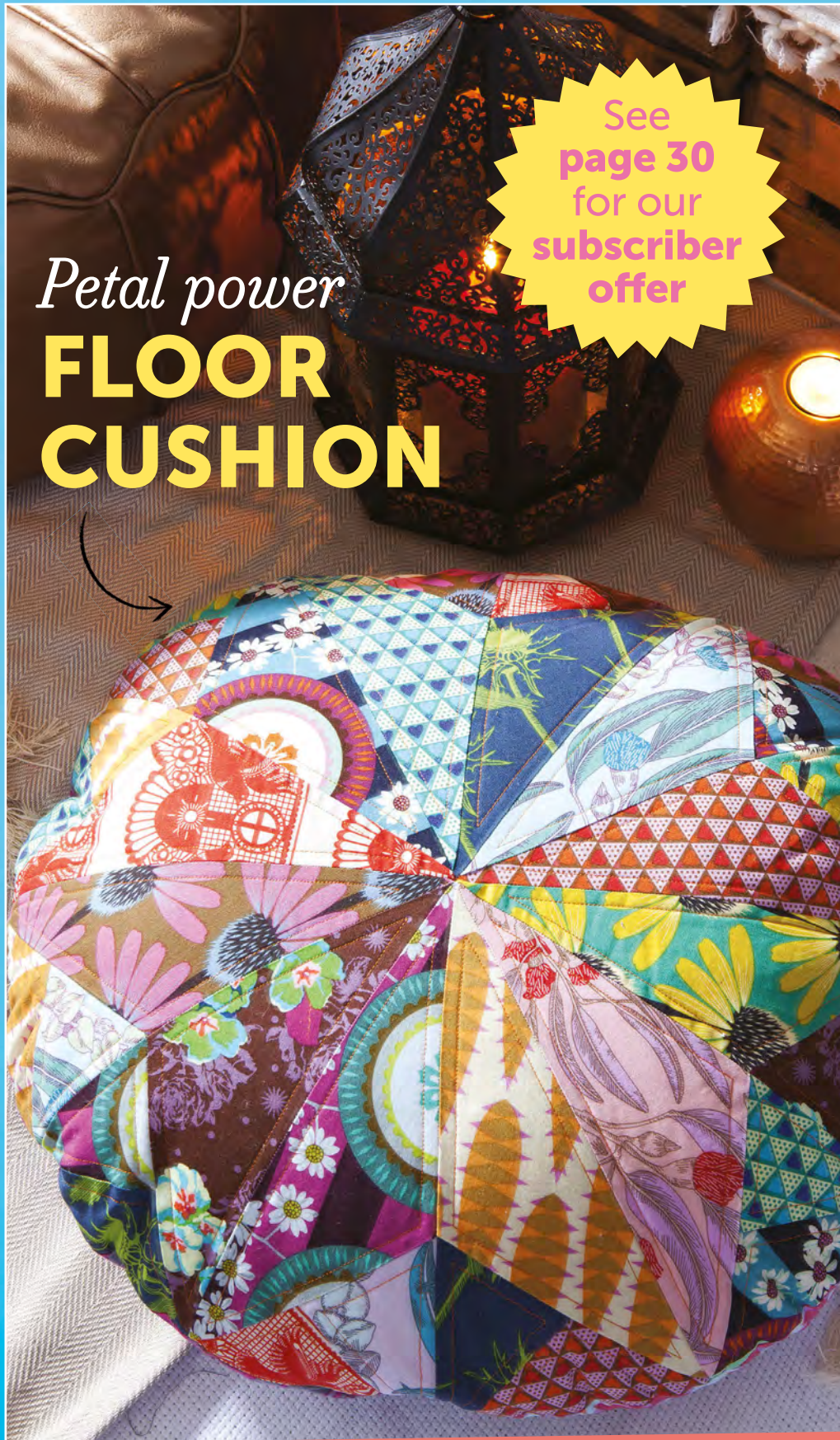
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BLOOMING

lovely

Practise your satin stitch with these pretty embroidered pansies

Project **KAZUKO AOKI**



MATERIALS & TOOLS:

- medium-weight background cotton
- water-soluble marker
- organdy scrap
- double-sided interfacing
- mid green (3347), pea green (368), light brown (612), golden brown (3862), bright purple (3837), sage (646), bright green (471), cream (3865), honey yellow (676), sunshine yellow (3822), dark brown (938), black (310), yellow (3821), light green (3348), grape (3835), rose (153), candy pink (3609), khaki (844), berry (3834), dark Navy (939), pistachio (368), olive green (3363), aubergine (154), bright yellow (3821) DMC embroidery floss
- templates downloaded from www.love sewingmag.co.uk

NOTES:

Refer to the templates for the colour and stitch type labels.
Use two strands of floss throughout unless otherwise specified.
For single-stranded stitching, try not to pull the thread too taut to keep it light and airy

ABOUT THE BOOK

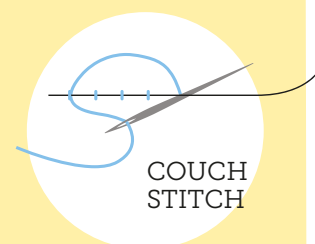
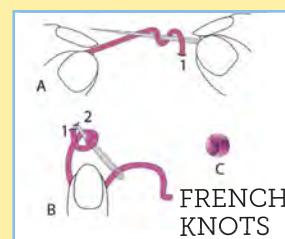
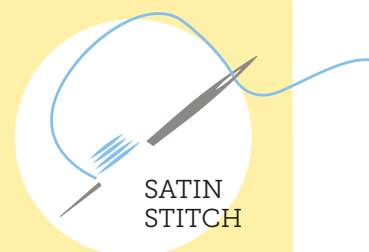


From *Embroidered Garden Flowers* by Kazuko Aoki, © 2017 Kazuko Aoki. Reprinted by arrangement with Roost Books, an imprint of Shambhala Publications, Inc. Boulder, CO

HOW TO MAKE:

- 1 Transfer the template stencil onto your chosen fabric, omitting the captions. You can do this by tracing from paper onto fabric using a light box or a window. Alternatively, print onto water-soluble stabiliser and iron onto your chosen fabric.
- 2 Follow the DMC embroidery floss and stitch labels on the templates to stitch each of the designs.
- 3 For the pansy roots (no. 2 design), apply double-sided fusible interfacing to an organdy scrap to create the yellow bulb.
- 4 To finish, wash away the water-soluble marker and allow to dry before framing.

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