

love Sewing

The UK's No.1 sewing mag

Skills BOOSTER

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- ♥ Match fabric and patterns like a pro!
- ♥ Amazing lace: tips and tricks



Sizes

6-20

Breezy kimono
DAY DRESS

Expert guide
The history
of the corset



Sizes

8-20

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Welcome

... to issue 57 of Love Sewing

Here at Love Sewing HQ we really enjoy helping you boost your sewing skills, so this issue is jam packed with great projects, masterclasses and fabric guides perfect for taking your stitching to the next level!



Shirt making can be a little intimidating to some but our pattern gift this month includes great step-by-step instructions and we're adding our top tips to the mix for perfect collars and cuffs on page 20. There's never been a better time to push your skills and make a wardrobe staple with classic construction techniques. After that,

why not jump into our guide to handling lace fabric on page 76 or learn some new hand stitches with our fun slogan embroidery on page 87? I'm also happy to report we've expanded our pull-out guide on pattern fitting and construction on page 64.

This issue features lots of fabulous articles and interviews for you to get stuck into. Meet pattern designer Megan Nielsen, learn about what it takes to create a sewing podcast with the Stitcher's Brew team and step back in time with a fascinating piece on the history of corsets. Plus we're sharing amazing discounts on fabric and patterns, and you won't want to miss our giveaways on page 57.

It was a real pleasure to have the delightful Karen Ball over to the studio this month with her jungle-print shirt, complete with safari tabs and half collar. On her amazing blog Karen inspires dressmakers with helpful tips, pattern reviews and encourages us all to see the



Brew time on page 72



*See Karen's version
on page 22*

funnier side of our hobby. Turn to page 22 to hear about how she tissue fitted the pattern. I'm sure you'll be inspired to make your own shirt asap. And keep your eyes peeled for our fun Q&A video online. I put Karen in the spotlight with some quick-fire questions, designed to find out her sewing secrets!



*Feeling fruity
on page 87*

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

*Happy sewing!
Amy*

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*The perfect pack
of shirts!*



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INTERNATIONAL

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Claire Garside

Claire is the creator behind Simple Sew Patterns, offering modern designs in UK sizing. In this issue you'll love her kimono sleeve dress, wrap skirt, and scallop hem top! Find the full range of patterns at www.simplesewpatterns.com



Megan Nielsen

Megan lives in Perth, Australia, where she runs Megan Nielsen Patterns, offering high quality paper and PDF patterns for all levels. Head to page 10 to find out more and visit her site to shop and check out the blog at www.megannielsen.com



Kerry Green

Kerry is our regular Swatch Selector columnist and co-author of *500 Quilt Blocks*. On page 82 she's sharing a fun tote bag with sunray design! Find sewing tips, free tutorials, patterns and more at Kerry's blog www.verykerryberry.blogspot.co.uk



Megan Valero & Gabby Young

The dynamic duo share the story of their podcast and what it's like working with your sewing bestie! Listen to the latest episodes of *Stitcher's Brew* through your favourite podcast app or online at www.stitchersbrewpodcast.co.uk

love Sewing loves...

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

Dressed to impress



00000
CORAM TOP & DRESS
SIZES 8 TO 18

Whatever the weather, you can't go wrong with a loose-fitting woven garment. The Coram Top and Dress from Allie Olson is ideal for woven fabric with drape and has bust and shoulder darts for subtle shaping. It's perfect for beginners and we love the high-low hem on the top, and the sleeve cuff, offer a lovely clean finish. Ideal for intermediate sewists, the Highlands Wrap Dress pattern oozes understated glamour and the V-neckline and flattering waist ties will easily take you from desk to dinner.

Sizes: 0-18

Price: £19.80 from www.misformake.co.uk

Turn to **PAGE 57** to WIN one of five Coram Top and Dress patterns from M is for make

UP IN THE CLOUDS

In search of a cute modern print for some kids' clothing or perhaps you want to inject some fun into your own wardrobe? The

Love Sewing team has been poring over the charming jersey prints at Lamazi Fabrics. The Into the Clouds jersey is one of our favourites, featuring cute little rainclouds, raindrops and paper aeroplanes on a light grey background. Made from 96% cotton and 4% elastane, it would suit sweatshirts, T-shirts, tunic tops, dresses and more!

Price: £6.99 per 0.5m at www.lamazifabrics.com



That Frida feeling



There's still time to visit the Victoria and Albert Museum to catch the compelling exhibition, Frida Kahlo: Making Her Self Up.

If you can't make it, you can still celebrate the style icon, thanks to these gorgeous sewing kits from Love Sewing designer Fiona Hesford. Make your own Frida Kahlo-inspired doll, complete with a beautiful dress, shawl and floral headdress.

Shop: £16.50 at www.sewgirl.co.uk

Visit: Frida Kahlo: Making Her Self Up takes place at Victoria and Albert Museum, London until 4th November. Book your ticket at www.vam.ac.uk

SHEER *delight*



Lace offers a sophisticated way to dress up during the summer while still staying covered. With the Simplicity 8545 Misses' and Miss Petite Dress and Top, you can make a slip dress or cami top and pair it with a lovely lace overlay, in anything from novelty sheer fabric to intricate embroidered mesh. Switch different underlays to change your look with ease and make a real impression.

Sizes: 4-20

Price: £8.95 at

www.simplicitynewlook.com

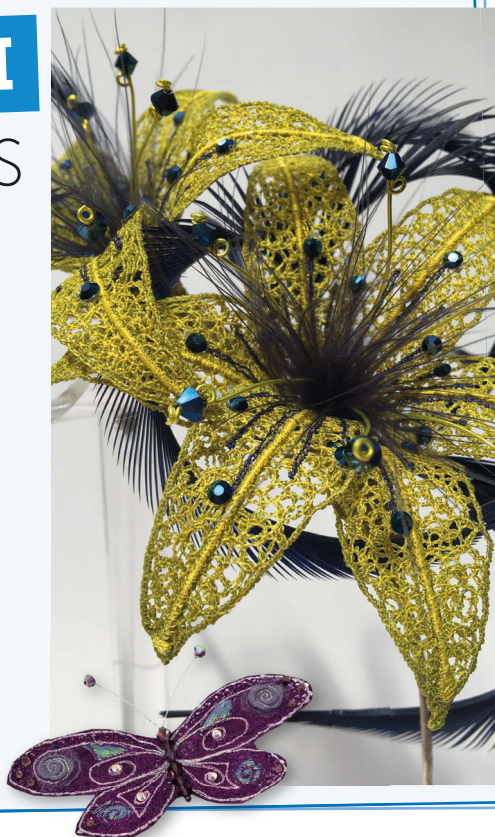
Embroidered rose lace, £35 per metre www.fabricgodmother.co.uk



STRETCH YOUR SKILLS

The Janome Sewing School offers a brilliant range of courses for dressmaking, quilting and textile art enthusiasts. The Stockport-based studio is fitted with machines for you to use during the course and tea and coffee to see you through the stitching! Why not join Claire Muir at the Janome Sewing school this autumn on either her organza flowers or beautiful butterflies free-motion stitching sessions? Or perhaps you'd like to try a sleeve-fitting masterclass with Celia Banks? There are options for every skill level and interest and courses are £70 per day.

Discover more: See the full range of courses on offer throughout the year and book at www.janome.co.uk/sewing-courses



Stitchers gonna STITCH

The cross stitch and embroidery we're loving this month

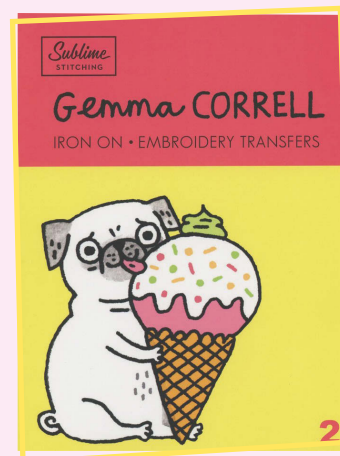


Bethany
Deputy Editor

IRON-ON FUN

The fab folk at Sublime Stitching have released new portfolio pattern books for designers Gemma Correll and Nathalie Lété. Each one contains over 30 printable patterns and the physical booklets include iron-on transfers and lots of tips and techniques too. Great idea!

Discover more at www.sublimestitching.com



COOL FOR CATS

Ooh I can't resist a good cat pattern! Designed by Holly Maguire for DMC, this fabulous free pattern shows how to stitch two identical cats surrounded by lovely floral motifs. Ideal for intermediate stitchers, the pattern can be downloaded from www.dmc.com



SEWING ROOM SWOON

I'm a big fan of The Make Arcade and its colourful cross-stitch kits. If you're searching for a quick make to spruce up your sewing space, take a look at this sweet sewing machine mini cross-stitch kit. Just £7 from www.themakearcade.co.uk



PIECE OF CAKE

We're feeling peckish just looking at these amazing pins! Cheryl Cunliffe makes miniature treats from polymer clay to adorn everything from sewing tools to jewellery and the minute detail involved is truly extraordinary. They really do look good enough to eat!

Shop: See the full collection at www.chapelviewcrafts.co.uk

Yellow and gold woven
silk robe à la française, 1760s



Fashion forward

Fashion touches everyone's lives, especially when you're a dressmaker, from personal stories to iconic cultural trends. The Fashion Museum in Bath is celebrating fashion from the 1600s to the present day in its new major exhibition, A History of Fashion in 100 Objects. Showcasing important pieces from its world-class archive, it includes everything from Georgian silk robes to Christian Dior pieces. It also highlights 10 shoe 'moments' throughout history and has a special trail designed just for the kids! This is an on-going exhibition and certainly not one to be missed.

Where: Fashion Museum Assembly Rooms, Bennett Street, Bath
Visit: Find out more and book your ticket at www.fashionmuseum.co.uk

JEAN-IUS!

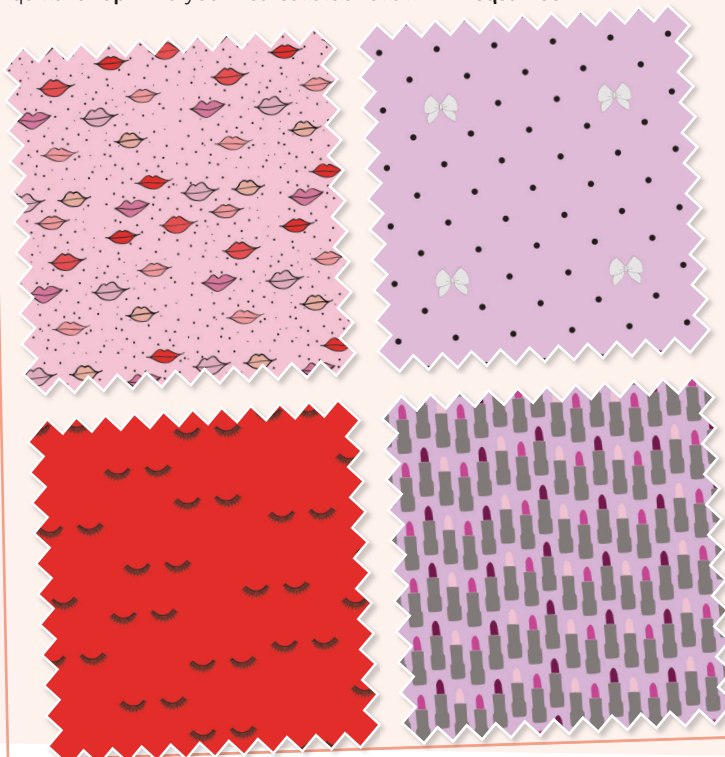


Make do and mend is an ethos us sewists are all too familiar with. Being able to sort out a tear or patch over a hole is a vital skill to have, but made all the easier to do if you have the right tools at hand! The Gütermann Jeans Thread Set is a brilliant collection to have in your sewing box, whether you want to sew a beautiful new pair of denim jeans or you need to quickly make a repair. It features three reels of 100m Extra strong M 782 thread for top-stitching and two reels of 200m Jeans thread to match your shade of denim. The high-quality threads are great for machine or hand sewing and the colours co-ordinate brilliantly, meaning you can darn garments and repair rips in no time.

Price: £13 from www.fabricateshop.co.uk

Kiss and tell

The pretty new Kiss Me Kate range from Riley Blake is packed with pouty prints, fluttering eyelashes and lashings of lipstick and bows. Designed by blogger and author Kate Blocher (of See Kate Sew fame), the prints are ideal for everything from eveningwear to fun pyjamas and even quilts! **Shop:** Find your nearest stockist at www.eqskuk.com



DREAM MACHINE

Perhaps you fancy a machine upgrade, or are finding the need for a second machine but want the price to be right. It might be worth considering an approved second-hand machine. Frank Nutt offers a wonderful service where you can choose from its range of tested and approved used machines. Model stock varies and changes regularly as a new selection of used sewing machines become available – but prices can start from a little as £99! Visit: www.franknutt.co.uk to find out more.



Wonderful Washi tape

Washi tape can come in very handy in the sewing room. You can use it to mark a hemline, line up the 1/4" seam on your throat plate or even just for personalising your machine! We can't resist this tropical mix of tapes from Berylune, perfect for injecting a little fun into your craft space.

Price: £3.50 per 10m roll from www.notonthehighstreet.com



PIECE OF THE ACTION

If you caught the foundation paper piecing bug last issue with Sarah Payne's beautiful rose coaster, then you'll love the new issue of our sister magazine *Quilt Now!* It comes with nine foundation paper piecing blocks, each with a floral theme, as well as a helpful supplement on how to master this addictive technique and how to use your blocks to create a fun cushion or pouch. Issue 53 is on sale now in shops and online at www.moremag.com

15 MINUTES
WITH...

Megan NIELSEN

This month, we sat down with Megan Nielsen to learn all about her sewing pattern range and where she finds new ideas



Megan

After learning to sew clothes for her Barbies while growing up, Australian designer Megan Nielsen has perfected her dressmaking skills, combining this with impeccable personal style to create a hugely popular selection of sewing patterns. We caught up with Megan to find out more about her work and inspirations.

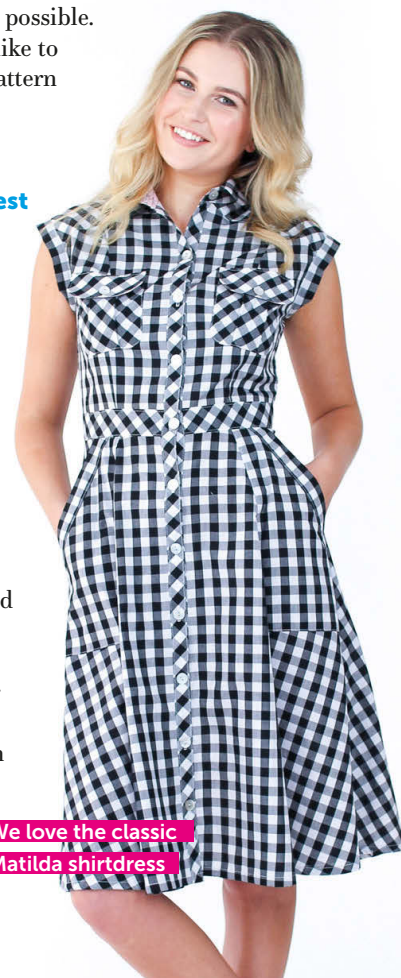
a ready-to-wear clothing line in 2010. Even though it was a huge success I kept coming back to sharing sewing tutorials with other sewists through my blog. That's when I realised that I enjoyed sharing my designs with other sewists more and began releasing my designs as sewing patterns in 2012. It's been incredibly satisfying to be able to design clothing that is stylish and wearable, and also empower other sewers to create their own garments!

How do you come up with ideas for new patterns?

I like to come to pattern ideas as organically and authentically as possible. I design garments that I would like to see in my own wardrobe, so a pattern usually begins as a garment I personally really want to wear!

What are the best and trickiest parts of creating your own dressmaking patterns?

I think the hardest thing about designing dressmaking patterns for home sewing is simplifying construction. I spend a lot of time trying to come up with the simplest most straightforward way to construct garments and teach their construction. Having said that, I actually really love the challenge of always trying to find an easier way to do something! I would say the best part of creating patterns is seeing other sewists use and enjoy them. Nothing makes me happier than seeing what other people are making with my designs!



We love the classic
Matilda shirtdress



Flint trousers & shorts,
sizes 0-20, \$14.84
(approximately £11.19)

Hi Megan! What are you sewing at the minute?

Right now, I have the samples of our next pattern release! We are rereleasing our very popular Tania culottes pattern with pockets and extending sizing. I'm really excited to be able to share it with everyone very soon!

What inspired you to start creating your own patterns?

My love of sewing and design first led me to launch

“There is something so wonderful about making something to your own measurements and tastes, and knowing that it is unique and exactly what you want”

Tania skirt, with all-important pockets!

Boost your skills with one of Megan's more intermediate designs

ABOUT *Megan Nielsen*

Megan is based in Perth, Australia, where she runs Megan Nielsen Patterns, offering high quality paper and PDF sewing patterns for all abilities. Shop online and check out her latest blog posts, free tutorials and top-notch pattern support at www.megannielsen.com

Your new range includes the Ash stretch jeans. What are your top tips for working with stretch denim?

I love working with stretch denim! When working with stretch denim I would recommend paying special attention to the stretch percentage of the fabric to make sure it's stretchy enough for your pattern. It's also really important to make sure that you always test out your stitches and perfect your machine settings before you start sewing.

What is it you love most about making your own clothes?

I love the individuality of making my own clothes. There is something so wonderful about making something to your own measurements and tastes, and knowing that it is unique and exactly what you want, rather than being bound to what you can find in a store.

Finally, do you have any exciting plans for the next few months you'd like to share?

At the moment we are working really hard on a number of new patterns and can't wait to share them!

The River top and dress are totally reversible!

Ash 4-in-1 jeans \$20.57 (approximately £15.63) in waist 24-36", www.megannielsen.com

MACHINE REVIEW

We take a look at some of Singer's latest models available at www.singerdirect.co.uk

BEST FOR BEGINNERS

SINGER 3223 - PINK SPECIAL EDITION

Not only do we love the vibrant colour of this special edition Singer machine, it also packs in loads of appealing foundational features to ensure your sewing journey gets off on the right foot. The simple design makes all the features easy to navigate; select any of the 23 built-in stitches and adjust the length and width to suit your project. You can enjoy a quick and easy set up with the help of the automatic bobbin winder and visual needle-threading instructions. If you're working with thicker fabric or multiple layers, the machine's four segment feed dog system ensures material is transported through the machine smoothly. For those jobs that require a little more concentration, the multiple needle position tool is a great addition.



Lorna



UNDER
£150

BEST FOR INTERMEDIATE SEWISTS

SINGER 7640 CONFIDENCE

The new Singer 7640 Confidence model is perfect for sewists who want to expand their skills. One of the many strengths of this machine is the additional accessories that come as standard. The sizeable extension table will allow you to work on large projects with ease. There is a variety of presser feet should you be inserting zips, buttonholes or creating decorative stitches, and the handy soft cover means your machine can be stored away safely. Stitches are easy to select and adjust using the large touch screen and, once selected, the machine will automatically adjust for optimal stitch length and width. Sewists will also appreciate the built-in needle threader and top-drop bobbin to ensure a quick and easy set up.



Bethany



UNDER
£400

BEST FOR ADVANCED SEWISTS

SINGER FUTURA XL420

Creativity knows no limits with this nifty sewing and embroidery machine. It offers heaps of workspace and an incredible range of features. Choose from 200 built-in embroidery designs, which can be applied to a variety of hoop sizes, and edit the design using the extensive embroidery software. There are 30 in-built stitches including two automatic one-step buttonholes. You can enjoy sewing at any time of day with the six integrated LED lights, which makes sure the large sewing space is brightly lit. Singer's SwiftSmart threading system ensures a quick and easy set up and the automatic tension will allow you to work with a variety of fabric and be guaranteed the best stitch quality.



Amy



UNDER
£900

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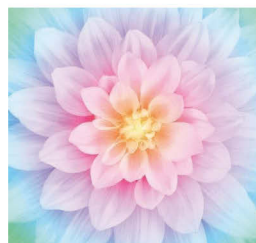
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A BRIEF
HISTORY OF

*A brief
history of*
**THE
CORSET**

*Transforming silhouettes
for centuries, corsets have
had a huge impact on
women's fashion*

Whatever your opinion of the corset, there's no denying the impact it has had on female fashion over the centuries. The term 'corset' traditionally refers to an undergarment that is designed to shape and support. As fashion and social trends evolved so have corsets, enabling women throughout history to sculpt their figure to meet changing ideals.

Perhaps best associated with Victorian costume, corsets have been recorded in fashion history as early as Ancient Greece. According to pottery remnants, the Minoan people of Crete sported form-fitting belts to constrict and shape the waist, with women often wearing a stiff girdle on the outside of their garments to lift and support their breasts, showcasing their curves.

During the 15th century the 'cotte', which translated as 'on the rib', started being worn by wealthy French women who were keen to demonstrate a smaller waistline through more structured undergarments, a trend that led to French aristocrat Catherine de Medici banning 'thick waists' at court in the 1500s, perceiving them to be slovenly and unladylike. In order to achieve a smaller waist, bodices that were laced at the front and back were commonly worn by the upper classes. The laces were then covered with a panel, known as a 'stomacher', to create a smooth silhouette.

In Spain, corsets were supported with a vertical wooden or bone rod, called a 'busk'. A split or two-piece busk can either keep the front of your corset flat, which is helpful for a smoother stomach silhouette, or as an opener, supported with whalebone stays. Different countries developed their own styles of corset, and in England the Tudors even used iron covers, which could understandably be very uncomfortable for the wearer! Many corsets contained a wider hip, others pushed the breasts upwards, while some flattened front bodices. Corsets could emphasise or disguise breasts and décolletage depending on the occasion or fashion trends of the time. While often hidden from view, some women also chose to expose details of their corsets, such as added lace or ribbon embellishment, signifying wealth and beauty.

Throughout the 17th and 18th century, corsets were traditionally made from linen and bones, with whalebones providing curved support. Rows were stitched very closely so that garments were incredibly durable and could be worn every day. Moving into the 19th century, dress waistlines were rising, leading to a demand for shorter corsets. Materials changed to sateen, cotton, silk,

linen and brocade fabric and some corsets contained up to 100 tiny whalebones to create a customised fit.

Despite changes in textile production and available materials, the typical 19th century woman still required an assistant or second pair of hands to properly put on and remove a corset. This all changed in 1848, with the invention of the front-fastening busk, giving women greater control over their own waistlines. The idealised female figure was changing again, and in the early 20th century corsets forced shoulders upright to create a long, sloping bust, small waist and pronounced curve over the hips. This was nicknamed the 'Gibson Girl' look, which was perfectly encapsulated by the day's stars of stage and screen, such as actress Camille Clifford. This iconic S-shape figure didn't squeeze women's internal organs or hurt their posture, as some restrictive bodices had previously, and instead focused on a top-heavy silhouette, with exaggerated hips and cinched-in waists.



Image courtesy of Victorian Traditions/Shutterstock.com

“

It can take from two hours to 200 or more hours to make, depending on the level of complexity, the fit and the embellishment

”

Following a more streamlined and value-conscious effort at corsetry during the Wars, fabric technology improved to include rayon and coutil, with longer lengths running to the mid thigh, incorporating suspender clips to create an all-in-one foundation garment.

Corsetry in the 50s remained popular, with nylon, latex fabric and elastic materials

meaning you could create a supportive girdle without the need for boning. Zips or hooks and eyes proved more popular for day-to-day fastening and provided a smoother silhouette without the need for additional panels to hide lacing. Changing fashions, looser styles and a desire for more comfortable clothing saw women break free from daily corsets as the 21st century marched on, and fashion designers and pop stars instead opted to use them to make a statement or as bold outerwear options.

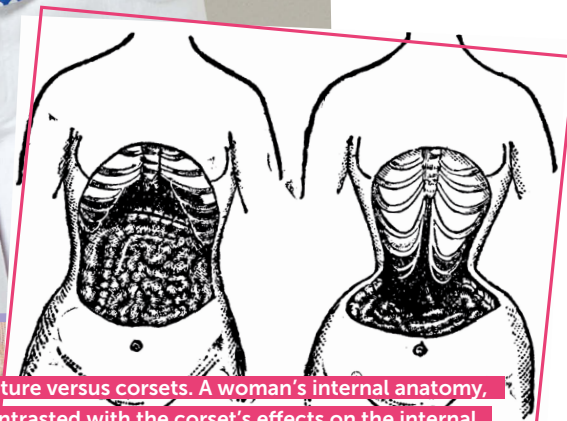
Nowadays, corsets are reserved more for costume or special occasions, with lots of women choosing to celebrate their natural shape. Sewing a corset takes a lot of precision, practice and often time. Julia Bremble, who teaches corsetry masterclasses and sells corset-making supplies through her shop Sew Curvy, explains: “It can take from two hours to 200 or more hours to make, depending on the level of complexity, the fit and the embellishment.”

All embellishment is done by hand, whether that's sewing on lace or intricate embroidery and beading. Underwear can look intimidating to lots of sewists, but Julia insists that while it can be challenging, corsetry continues to entice sewists as it “offers infinite creative possibilities”.

To construct a corset, a pattern will typically be made up of lots of panels, which are then sewn together with boning channels in between. It can take a lot of fitting and topstitching, so it is best to take your time if you want to ensure it is comfortable, smooth and just right for your body. You can choose from lacing with eyelets, hook and eye fastenings, zips or even simply elastic panels, depending on your preferred finish and shape. There are lots of resources available online, but often the best way to dive into the world of corsetry is to take a class, so you can pick up tips and tricks for accurate measuring and learn couture techniques for hand finishing your perfect corset.



Simplicity 1183 corsets, (sizes 10-28), £8.15 from www.new-threads.com



Nature versus corsets. A woman's internal anatomy, contrasted with the corset's effects on the internal organs and bones. *Golden Thoughts on Chastity and Procreation*, by John Gibson 1903



Hook and eye fastening

FIND OUT MORE

For tutorials, workshops, advice and all your corsetry haberdashery needs, visit www.sewcurvy.com and find expert corsetry and sewing classes www.thesewinglab.co.uk

For more corset making classes, check out www.schoolofsewing.co.uk and www.corsetworkshop.com

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North West

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Midlands

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Couling Sewing Machines Lincoln LN5 8AN 01522 521 841
Creative Hands 2 Worcester WR1 2LU 01905 249 40
DC Nutt Sewing Machines Walsall WS3 3SS 01922 497 603
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L & M Nutt Sutton Coldfield B73 5BS 0121 373 5497
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Franklins Group Chelmsford CM2 0LG 01245 346 300
Franklins Group Colchester CO2 7DU 01206 563 955
Franklins Group Ipswich IP1 3EL 01473 221 188
Sew Something Northampton NN1 4EH 01604 626 998
Sewing Machine World Kings Lynn PE30 5DD 01553 773 362
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Wales

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J&B Sewing Machine Cardiff CF11 8AA 02920 402 418
J&B Sewing Machine Newport NP19 4SY 01633 284 646
Sewing Innovations Bodelwyddan LL18 5TQ 01745 586 845
Sewing Machines Direct Wrexham LL12 0PJ 0800 622 6224

South East

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C & A Supply Cranleigh GU6 8NE 01483 267 777
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Bits & Bobs Weymouth DT4 9AD 01305 773 966
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Getting **SHIRTY**

Boost your sewing skills with a classic button-down shirt! Choose between different lengths, sleeve styles and hem finishes. Every McCall's pattern comes with a helpful step-by-step guide designed to push your sewing skills further

VIEW C

Make a classic plaid shirt with a zesty colour palette. We love that you can leave off the collar piece for a cleaner neckline finish.

We used

Picnic Plaid from Day Trip by Art Gallery Fabrics, £14 per metre
www.fabricateshop.co.uk



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YOUR SIZE WITH
EVERY ISSUE!**

See page 26
for details



VIEW A

A rayon shirt feels wonderful to wear. Choose soft interfacing that doesn't affect the drape too much.

We used

Birch Floral in Periwinkle rayon Les Fleurs by Rifle Paper Co, £19 per metre

**www.thecrafty
mastermind.co.uk**



MASTERCLASS COLLARS & CUFFS

Don't be afraid to try a classic stand collar and cuffed sleeve. These traditional techniques have quite a few steps to follow but with our extra advice you'll get a flawless finish

TOP TIPS FOR SMOOTH SHIRTS

- 1 Remember the interfaced stand piece should sit on the inside of the shirt when worn and the interfaced collar piece should be the underside of the collar when finished. You'll also interface the inner cuff pieces, that sit next to your skin on the finished sleeves.
- 2 Press up the lower edge of your interfaced stand to the WS before construction for a clean finish on the inside. When the neckline is sewn, the seam allowance will neatly disappear up into the stand and your folded edge will cover the seam line, ready to be slip-stitched in place. This approach will work with interfaced inner cuff pieces too – just trim the seam allowance to half here to reduce bulk.
- 3 To create an even point on both sides of the collar, draw the seam line onto the WS of one end of the collar, then fold in half and use a tracing wheel and carbon to transfer an exact replica of the seam line onto the other side. Repeat with the curve of the stand and all four points of the cuffs.
- 4 Adjust your stitch length for the curved ends of the stand and the points of the collar/cuffs. You'll create a more accurate seam (landing perfectly on those pivot points) and the stitching will be robust!
- 5 For perfect topstitching around collars and cuffs, we recommend using an edge-stitching foot, or if you have a blind hem foot this will do in a pinch. Run the plastic guide down the edge of your seam and ensure the needle is positioned to fall a neat distance away for a consistent stitching line.

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Sew the New Season!

Reader Review

McCall's 7575

Karen Ball makes gorgeous garments and writes the entertaining blog www.didyoumakethat.com She's sharing her version of our **McCall's pattern gift**

Have you ever tissue-fitted a sewing project? Neither had I until I tackled McCall's 7575. The pattern includes instructions for the no-guess method of tissue fitting. This method involves cutting or tracing pattern pieces according to your size and then pinning the paper pieces together along the seam lines. You then try on the paper outfit and look for areas of adjustment.

And guess what? It works! When I saw myself wearing the paper pattern pieces I could immediately identify a common fitting issue for me, around my narrow upper chest. I pinched out the excess on the paper pattern piece for the front and cut my fabric accordingly.

The patterns also have adjustment lines for a full bust, high round back, lengthening and shortening, as well as darts on the back and front. So if a good fit is your friend or your nemesis, this is the pattern for you!

I sewed my blouse using cotton poplin from online fabric supplier www.thimbleandnotch.co.uk

Flamingos, zebras and palm leaves – what's not to love? The poplin presses like a dream and, as it's slightly stiffer than lawn cotton, I didn't

always use fusible interfacing when the pattern suggested. I did however interface the front bands where I needed to sew buttonholes – just make sure the colour of the interfacing matches the colour of your fashion fabric for when you slice them open.

I lowered the bust darts, another common adjustment for me. Other than that, I cut out true to size, blending between size 18 around the hips and size 16 around the chest. The collar construction is simple and the sleeves went in easily.

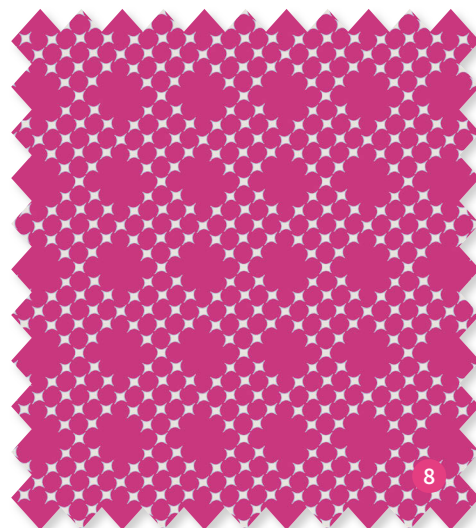
I'm considering another version of this blouse in fabric with lots of drape, such as heavyweight silk. If you're looking for an accessible sewing pattern for a blouse I would highly recommend the M7575. And once you've found your sewing confidence, you can graduate to more luxurious fabric – that's what I plan to do!



In issue 58 Emily of Self Assembly Required reviews **McCall's 7631**

Say hello to Karen on Instagram [didyoumakethat](https://www.instagram.com/didyoumakethat)

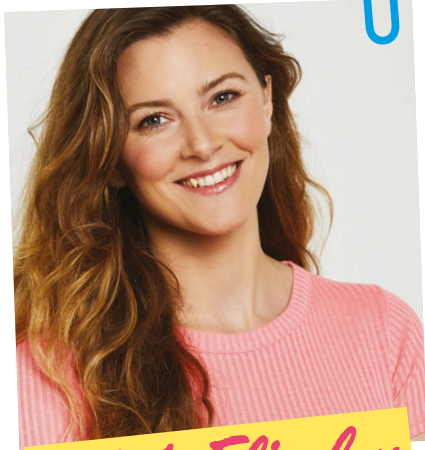
FABRIC FOCUS



Fabric shopping

- 1 Flicker & Fade in Blush 2 Blooming Ground Lustrous 3 Braided Path Sublime
4 Sisterhood 5 Flowery Chant Gentle 6 Blooming Ground Luscious
7 Enchanted Meadow 8 Pixie Dust Glow

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With Elisalex

The Dressmaker's **DIARY**

You can have the perfect plans with the perfect patterns, but without the right fabric even the most skilled sewist can come apart at the seams. Elisalex shares her words of fabric wisdom

When I started sewing, the exhilaration I felt in the beginning quickly faded to an overwhelming sense of defeat as it dawned on me just how big a mountain I had decided to try climbing. It suddenly became much harder to get excited about all the things I was going to make when I realised just how little I understood about how to actually start making them. I had already begun arming myself with a growing collection of vintage sewing patterns, and my ideas for my perfect handmade wardrobe were still there – the myriad 50s sundresses, the perfect jersey top in all the colours, slinky silk shirts galore, skirts to see me through any occasion and all seasons – but after a couple of disappointing fails that left me feeling deflated and discouraged, the truth about what was holding me back started to become clear. I had the patterns, I had the internet, I had books but I had no idea about the type of fabric I should be using for each project.

If you're reading this and thinking it sounds all too familiar, I have good news and bad. The bad news is that, like most things, a true instinct and understanding of fabric and its best applications comes with time; almost 15 years down the line I still can't claim to have it all figured out! I still question my fabric choices and I still get overwhelmed when I go fabric shopping. Not what you were hoping to hear? Don't worry, I haven't told you the good news yet! The good news is that there are a few cheats and tricks that will help speed your learning experience along...



**Fabric
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Fashion**
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with 125 sample fabrics
**The
Swatch
Book**
Clive Hollett and
Amanda Johnston

**This book is packed
with swatches and
great descriptions**



**Work with as many types of
fabric as you can to hone your skills**



Take a close look at labels to find out the fibre content



LOOK AT YOUR LABELS

The best way to start is by inspecting ready-to-wear garments. Pay extra attention to the types of pieces you want to be making, and examine the labels to find out the fibre content. Get a feel for the handle and weight of the fabric, ask yourself questions like, "is it floaty or more rigid?", "stretchy or stable?", "does it feel lighter than air, or does it have a satisfying weighty drape to it?". Remember, we're so used to buying clothes already made that it's confusing seeing the design separate from the fabric – like two halves of a whole trying to find their way back to each other. It's our job as sewists to help marry the pattern to its perfect fabric partner!

THE WINE BOTTLE TECHNIQUE

More often than not you'll find that fabric is described with double-barrel names like 'cotton poplin', 'silk velvet' or 'poly crepe'. Just as wines are labelled with both the grape and the geographical origin to give an idea as to what the flavour will be like, fabric is usually described with both the fibre type

and the weave so that we know what we're letting ourselves in for (at least that's the plan!). The fibre is what the fabric is actually made from, whether it be cotton, polyester or a blend of two fibre types: 'linen viscose', 'wool poly' for example. The weave tells you how the fibres were combined to create the cloth, so you'll need to become familiar with terms like crepe (where the fibres are twisted before they are woven, giving a distinctive crinkly texture to the fabric and often a nice heavy drape ideal for making trousers), lawn (a plain weave fabric, usually cotton, woven using very fine and high-quality thread to create a soft and floaty lightweight fabric ideal for making shirts) and satin (fabric that has a silky surface and a matte wrong side due to the fibres being woven over four or more of the perpendicular fibres; it's usually made from silk or polyester and is ideal for making glamorous, slinky dresses).

ALWAYS READ THE PATTERN ENVELOPE

Sewing patterns – both old and new; indie or Big Four; printed or PDF – have detailed information pages that will tell you everything you need to know, from the notions and tools you'll need and the finished measurements (so you get an idea as to how the garment will measure up when it's sewn), to the amount of fabric you'll need and the type of fabric that will work best. It is essential, no matter how experienced you are, to check these recommendations before you choose your fabric. The pattern designer will have carefully thought through and experimented with which fabric will bring out the best in the design so you don't have to! Once you've made up the pattern in a recommended fabric you can analyse the result and decide if there is anything you would do differently next time around with a garment of that type.

ONLINE SHOPPING CAN BE YOUR FRIEND

Shopping in person is definitely the best way to ensure that you choose the right colour/scale of print/opacity as these elements can often be lost or miscommunicated by a computer screen, but it can also be daunting and overwhelming when there's so much in front of you and you don't know where to begin. Most online fabric shops these days have great, very detailed filters to help you narrow down your options. That way you can focus on the fabric that has the properties you're looking

for, as dictated by your pattern (drape/stretch/heavy weight). Many online fabric retailers will allow you to order swatches of any fabric you're interested in so that you can get a hands-on feel before you commit to buying.

Like most things, the more you sew and the more fabric you experiment with, the more you will learn and hone your instincts without even realising it. There will be moments that feel like failures and beautiful fabric will get wasted, but these things are inevitable casualties on your journey to sewing success. In the meantime, go forth, use my handy tips and you'll be well on your way to creating pattern and fabric matches made in sewing heaven.



Shopping in person allows you to get a real feel for the fabric

ABOUT ELISALEX

Elisalex de Castro Peake 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

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SEW *organised*

MATERIALS & TOOLS:

- Sara Signature Sew Lovely fat quarter pack
- Sara Signature Sew Lovely large rickrack die
- 15x21" faux leather for non-stick base
- 1½x21" cream faux leather for decoration (optional)
- 20x60" wadding
- co-ordinating thread
- pink embroidery floss
- chalk or water-erasable marker
- 2 buttons
- Gemini die-cutting machine

NOTES:

Seam allowances are ¼" unless otherwise stated

CUTTING:

From the wadding, cut:

- 21x20" piece
- 21x6" strip for pocket
- 19x9" rectangle for pincushion stuffing

From the fat quarters, cut:

- 21x8" rectangle
- 21x2½" strip
- 21x12" rectangle for pocket
- 21x4" strip for pincushion
- 21x6½" rectangle for backing
- 5 1½" strips for binding

HOW TO MAKE:

- 1 Pin the 21x18" from one fat quarter piece and a 21x2½" strip from another onto the 21x20" piece of wadding.
- 2 Fold the 21x12" fat quarter piece over the 21x6" strip of wadding, forming a pocket strip.
- 3 Die-cut the 21x1½" strip of cream faux leather using the large rickrack die, ensuring it lines up. Pin along the top edge of the pocket strip and sew into place through all layers.

Personalise your sewing room and keep all your tools close to hand with this pretty but practical sewing mat

Project **DIANE FISHER** Crafter's Companion



Shopping list

Sara Signature Sew Lovely fat quarters, dies and Gemini die-cutting machine are all available from www.crafterscompanion.co.uk



4 Mark the pocket strip at 7" intervals. Pin it to the front of the organiser and sew at the marked lines. Baste the side and bottom to create three pockets of different sizes.

5 Mark a line across the front, 9½" up from the bottom of the main piece.

6 To make the pincushion, take the 21x4" fat quarter piece. Roll the 19x9" piece of wadding into a long sausage shape and tack to hold in place, inside the pincushion. You can also use toy stuffing to fill your

pincushion but ensure that it is firmly stuffed.

7 Use a zipper foot to sew the pincushion as if it were a giant length of piping. Leave 1" free from wadding at each end. Place it on the drawn line and sew it to the main front. Fold down, enclosing the raw edges and slip-stitch to the main front.

8 If adding embroidery, draw out your wording or design using chalk or an erasable marker and backstitch using embroidery floss.

Top tip!

Consider which items you'd like to store in your organiser and measure them to ensure you have room for your most frequently used tools!

9 Take the 21x15" piece of faux leather, which will become the non-slip base of your mat. Sew to the 21x6½" fat quarter piece to create the backing layer.

10 For the binding strip, join the five 1½" fat quarter strips together on a 45° angle to create one continuous strip.

11 Place all the layers together and bind using the binding strip. At the pincushion area, pleat the larger top section into place. Machine or hand-sew to finish.

12 Add button embellishments or ribbon/elastic loops to hang tools if desired.



Bethany says...

Use an embroidery floss colour that contrasts well with your background and use all six strands for maximum effect





Think **PINK**

There's nothing better than a cool and comfortable dress you can throw on and step out in. This chic kimono-style shift has got you covered

Project **CLAIRE GARSIDE** Simple Sew

Shopping list

Pink Japanese crepe, £28 per metre
www.clothhouse.com

MATERIALS & TOOLS:

- 2.8m 45" wide or 1.9m 60"-wide lightweight woven or stable jersey fabric
- co-ordinating thread
- 50cm of fusible interfacing
- templates downloaded from www.love sewingmag.co.uk

NOTES:

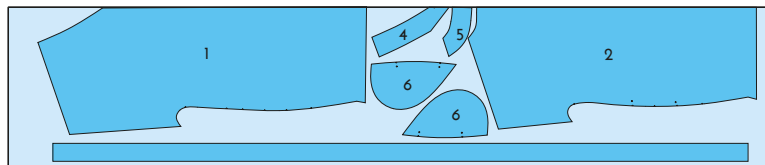
Use a 1.5cm seam allowance unless otherwise instructed
This is an oversized garment that has no closures and is cinched by the belt so choose your size wisely and ensure it will go on easily
Finish the raw edges with a zigzag stitch or on an overlocker

HOW TO MAKE:

- 1 Fuse the interfacing to the WS of each of facing piece.
- 2 With RST stitch front and back facings together at the shoulders. (See Pic A.) Press seams open and finish the lower edge of the assembled facing.
- 3 With RST join the dress panels together at the shoulder. Press seams open.
- 4 Arrange the facing and neckline RST and pin, matching the shoulder seams.
- 5 Sew around the neckline with a 1cm seam allowance. Pivot your needle at the base of the V. Trim seam allowance to 0.5cm and then clip and notch the curved seam allowance and the V neckline. Take care not to clip into the stitch line. (See Pic B. and our masterclass on page 32)
- 6 Press the facing over to the inside of the garment and top-stitch in place if you wish.
- 7 Finish the raw edge of the sleeve hems and turn up 1.5cm. Top-stitch to secure.
- 8 Sew the side seams, starting at the hem and finishing at the sleeve hem, and press seams open. (See Pic C.)
- 9 The underarm seam might need you to release the tension on the fabric by cutting into the seam allowance. Two snips should do it and take care not to snip into the stitching line.
- 10 Finish raw lower edge of the dress then press the hem up by 2cm and secure with a topstitch.
- 11 Create four belt loops from 6cm-wide strips of fabric folded in half and sewn with a 1cm seam allowance. Turn RS out and press, trim all to approximately 5cm long and mark the centre point with a fabric marker. (See Pic D.)
- 12 Sew loops equally around the waistline, matching the centre points and tucking under each raw end by 0.5cm.
- 13 Create a tie piece that is 7cm wide by at least 180cm long. For sizes 14 and above, 220cm may be better. Fold in half and sew around the raw edges, leaving a turning gap in the centre.
- 14 Turn out, press and top-stitch to finish!

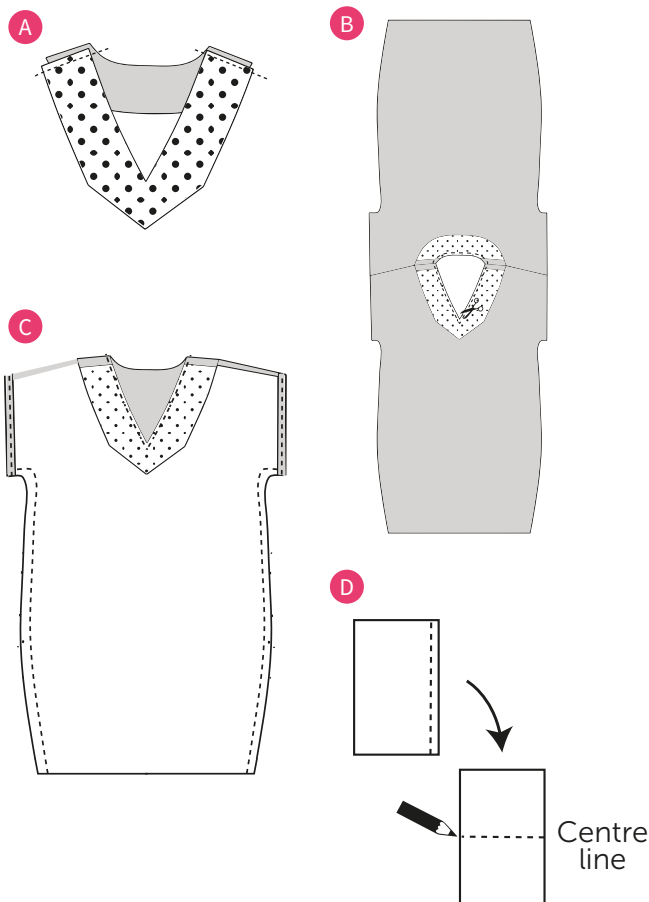
LAYPLAN:

60" LAYPLAN



SIZING:

	BUST	WAIST	LENGTH
6	36½"	37"	35½"
8	38½"	39"	35¾"
10	40½"	41"	36"
12	42½"	43"	36¼"
14	44½"	45"	36½"
16	46½"	47"	36¾"
18	48½"	49"	37"
20	50½"	51"	37¼"

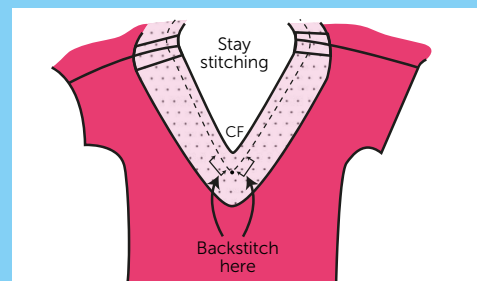




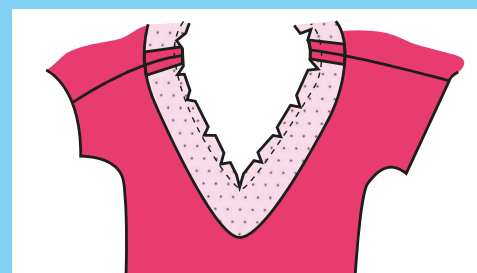
MASTERCLASS V-NECK VICTORY

The key to a successful v-neck style is symmetry. This means balanced stitching but also balanced trimming, notching and clipping!

- 1 Start by stay-stitching the neckline of your dress within the seam allowance.
- 2 Using a water-soluble pencil, mark the seam line on each side of the facing and neckline so your lines cross right at the CF.
- 3 Place your facing and neckline RST and match the CF points with a pin.
- 4 Match the shoulder seams next then pin around the rest of the neckline, taking care not to stretch it out.
- 5 Sew around the neckline, stopping right at the centre front point. Back-stitch a couple of stitches at this point then finish back on the CF point.
- 6 Pivot with your needle down in the work and sew forward a couple of stitches, then back-stitch as you did before. Then continue around the neckline.



- 7 To notch, start by snipping straight down in the centre of the v, taking care not to cut into the stitching line.
- 8 Fold your neckline in half, matching the shoulders and CF, then clip a v-shaped wedge that meets the previous line of clipping. When you open your top back up the notch will be perfectly even.
- 9 Next notch around the neckline in even places that are balanced on each side of the neckline.



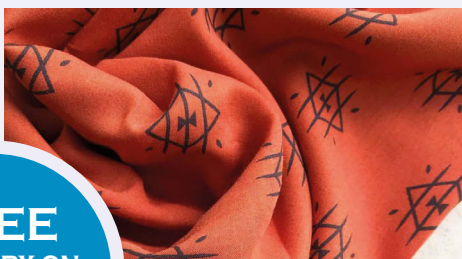
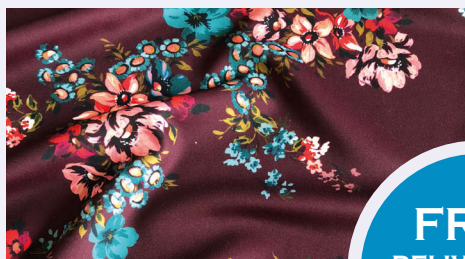
- 10 Finally, under-stitch your seam allowance to the facing for a flawless finish.



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MATERIALS & TOOLS:

- FQ main fabric
- FQ contrast fabric
- FQ plain cotton fabric for lining
- 32x16" (80x40cm) medium-weight fusible interfacing
- 32x16" (80x40cm) heavyweight fusible interfacing
- 32x16" (80x40cm) fusible fleece
- 3 yards (2.75m) 1" (25mm)-wide cotton webbing
- co-ordinating thread
- templates provided on pattern sheet or downloaded from www.lovesewingmag.co.uk

NOTES:

Finished size approximately:
8¾x12½x3" (22x32x7.5cm)

The bag is designed to make the most of three contrasting fat quarters, with minimum wastage. You will need a whole fat quarter of the main fabric and the lining, but the gusset and pocket could be cut from leftovers

HOW TO MAKE:

- 1 Use the templates to cut out the back and front of the bag from the main fabric. Cut two gusset pieces, each measuring 15x4" (38x10cm), from contrasting fabric.
- 2 Fold the contrasting fabric in half. Place the pocket template on the fold, then cut out a pocket. Cut a bag back and front, and a gusset from plain fabric as well.
- 3 Cut the medium-weight fusible interfacing using the bag front and back template. Cut one pocket piece, folding the interfacing and placing the pattern piece on the fold. Also cut one piece measuring

28¾x4" (73x10cm), for the gusset.

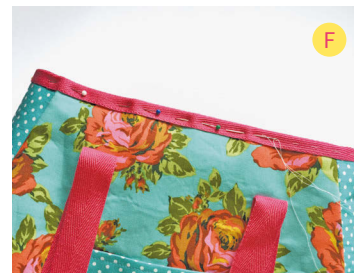
- 4 Join two short ends of the two gusset pieces of the lining fabric with a ⅜" (1cm) seam. Press the seam flat. Using a hot iron, apply the interfacing to the WS of the gusset lining. Apply the interfacing to the WS of the back and front lining, and to the pocket.
- 5 Cut two pieces of heavyweight interfacing, using the bag front and back template. Apply this interfacing to the WS of the main fabric pieces, using a hot iron.
- 6 Cut two pieces of fusible fleece, using the inner guideline

on the template, and place this on top. Fuse in place.

- 7 Join the two gusset pieces in contrast fabric with a ⅜" (1cm) seam. Press the seam open. Cut a 28¾x4" (73x10cm) piece of heavyweight fusible interfacing and apply to the WS

of the gusset. Cut a 28x3⅛" (71x8cm) piece of fusible fleece and place this on top. Fuse in place.

- 8 Fold the pocket in half along the fold line with WST and stitch around all the sides ⅜" (5mm) from the edge.



Lorna says...

You could embroider a monogram on the front patch pocket for a fun personal touch!



Top tip

Pick two fabrics from the same collection if you're unsure about pairing mixed prints

9 Pin the pocket to one of the main pieces (which will be the front of the bag), placing it centrally, with the lower raw edge lined up with the bottom edge of the bag. Baste by hand or machine down both sides and along the lower edge of the pocket, within the seam allowance. (See Pic A.)

10 Cut two 40" (1m) lengths of webbing. Pin and baste one piece to the front and one piece to the back of the bag, to form handles. Line up the ends with the bag base, and overlap the pocket on the front by $\frac{3}{8}$ " (1cm) with the inner edge of the webbing.

11 Place a pin across the width of the webbing 2" (5cm) below the bag's top edge. Top-stitch close to the long edges and across the width at the points marked by the pins.

12 Remove the basting and top-stitch again, $\frac{3}{16}$ " (5mm) inside the first stitch line, to hold the straps firmly in place. (See Pic B.)

13 Pin the gusset to the front and back of the bag, easing the fabric around the corners. Baste, then stitch with a $\frac{1}{2}$ " (1.25cm) seam. (See Pic C.)

14 Snip into the seam allowance on the curved corners. (See Pic D.)

15 Join the lining gusset to the lining back and front in the same way. Snip the seam allowance on the curved corners. Slip the lining inside the bag, with WST. (See Pic E.)

16 Line up the seams, then baste the top edges together either by hand or machine. Fold the remaining webbing in half lengthways and use to bind the top edge, pinning then basting in place. Top-stitch close to the lower edge of the binding, and again $\frac{1}{8}$ " (3mm) above this stitch line to finish. (See Pic F.)

ABOUT THE BOOK



Fat Quarter Bags & Purses, by Susie Johns, £12.99
www.thegmcgroup.com

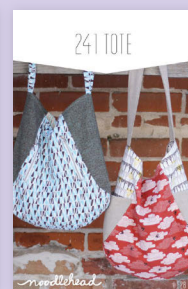
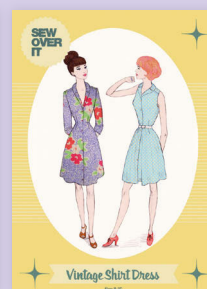
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ASK THE
EXPERTS

THRIFTY STITCHER

This issue Claire-Louise Hardie shares her handy tips and techniques for sewing sleeves



Before cutting, take a careful look at the armhole shape and fit

ABOUT CLAIRE-LOUISE

Claire-Louise is an author, pattern designer, teacher and costumer. 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

Argh, sleeves! Do they fill you with terror? For a long time I had a sleeve phobia. I even managed to side-step them for most of my costume degree (I used to get my sewing teacher to 'show' me one more time!). The ability to insert sleeves however is an essential part of clothes making, especially if you live in the northern hemisphere.

OK, take a deep breath and let's dive in. Since sleeve fitting all by itself could be a mini book, I'm just going to get you started with a few basics rather than try and cover every single alteration that might crop up!

I'm making the assumption that you've already learnt basic techniques for adjusting patterns, like slashing and spreading to lengthen, or folding to shorten, along with the concept of trueing seam lines. If not, refer to the guide on pages 64 and 65.

❶ Issues you have with clothes you've bought from the high street are likely to help you diagnose any fitting nuances you need. For example, if the upper arm always feels tight just below the sleeve cap, you may need to adjust the sleeve width in that area.

❷ Your armhole and the sleeve are connected, so before diving into the sleeve pattern with your scissors you should fit the bodice and look at the armhole/shoulder shape and fit. Not being able to reach forward, for example, may not be because the sleeve requires adjustment. It's very likely that more width across the back is required. Adjust this, and then look at sleeve.

❸ Always assess the length adjustments before making changes to the width.

❹ Be prepared to get out a tape measure and carefully measure the top of the sleeve and the curve of the armholes. These join together so if one is way bigger than the other you'll get tucks either on the body or the sleeves.

❺ Learn to read/understand fitting wrinkles. The easiest way to grasp this concept is that:

- Vertical folds/wrinkles indicate too much width around the body.

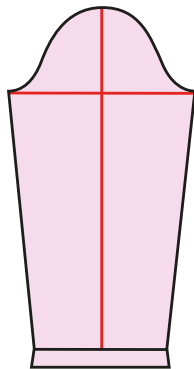
- Horizontal folds indicate too much length in that area, eg the armhole is too long.
- Drag lines usually indicate a 'tension spot' of tightness, for example over the bust, and the wrinkles almost point to the tight area.

ADJUSTING WIDTH AT THE TOP OF SLEEVES

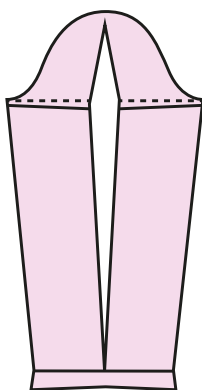
There's nothing more uncomfortable than a sleeve without enough space around the top arms. Like the rest of a bodice pattern, sleeves are cut to a standard size but your arms may not be standard. It's deceptively easy to think that all you need to do is add extra width under the armhole, however this won't fix the problem. This technique, much like a full bust adjustment (FBA), adds extra space right where you need it, via slashing and spreading the pattern. And again like the FBA, you can do it in reverse if you need to adjust for slim arms.

To work out how much adjustment you'll need to make, first measure around the fullest part of your biceps. The distance across the sleeve from the armhole to armhole should measure be your bicep measure plus 4cm. The difference between the pattern and your body measurement is how much extra to add or take away.

STEP 1 – Draw a straight vertical line from the sleeve head to the hem. Then draw a horizontal line joining the two underarm points.



STEP 2 – Cut along both lines, making sure you do not cut through the armhole edges or the hem (ie leave a hinge to pivot with so that you don't change the length of the seams or hem). In the middle, where the two drawn lines overlap, spread your sleeve pattern out by the additional amount you need. The pattern pieces will need to overlap horizontally to allow this area to spread.



STEP 3 – Anchor the pattern pieces together once you've created the additional amount, then fill in the space with tracing paper and stick in place.

STEP 4 – Using a curved ruler and a pencil, redraw the curve around the top of the sleeve head, which may have become distorted and true up the lower hem of the sleeve which may also have distorted. Don't forget a little ease in woven garments.

ADJUSTING THE HEIGHT OF THE SLEEVE HEAD/CAP

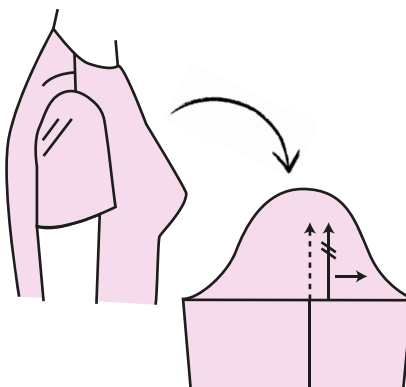
If you discovered that the armhole depth was either too long or short in the bodice, you'll need to apply this to the height of the sleeve cap too.

- If you shortened the armhole depth, adjust the sleeve cap by the same amount, then smooth the curves, truing up the lines
- If you lengthened the armhole depth, lengthen the sleeve cap by the same amount, recurving and trueing.
- Sometimes you will only need to adjust sleeve head, and not the armhole. If it causes drag lines towards the shoulder it needs lengthening and if the horizontal folds and the top of the sleeve is rising above the shoulder it requires shortening.

ADJUSTING THE PITCH OF THE SLEEVE

When perfectly pitched, the sleeve should hang vertically without any drag lines or folds. However this isn't always the case, often the pattern for the sleeves doesn't need adjusting it may just be a case of sliding shoulder notch backwards/forwards when setting the sleeve. If you're still getting drag lines however after resetting then adjust the pattern as follows:

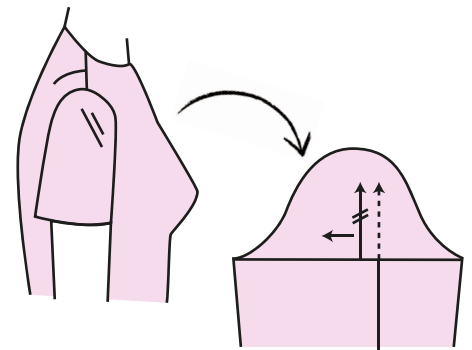
- Sleeve is hanging forwards, with drag lines at the back.



SOLUTION

Cut along the bicep line and slide cap towards the front. Then true the side seams of the sleeve

- Sleeve is hanging towards the back, with drag lines at the front



SOLUTION

Cut along the bicep line, and slide cap towards the back. Then true the side seams as before.

These are the most common adjustments, and I do hope you'll dive in and tackle all those pesky sleeves in your WIP pile now.



Issues with high-street clothes can help you identify alterations you might need to make

This month I'm making **OUT & ABOUT DRESS**

This month Kathy reviews the Out and About Dress from Sew Caroline Patterns. To see more of Kathy's fabulous makes, visit her blog www.sewdainty.co.uk



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This is my version of the Out and About Dress from Sew Caroline. It's a beautiful dress, and I can't wait to wear it now that it has been photographed.

This everyday knit dress which has two hem options – maxi or knee length – and two sleeve lengths – long or elbow length. It has pockets and gives you the option of finishing the elbow-length sleeve with an adorable little cuff. Sounds like the perfect dress to me, and combine this with the comfort and practicality of a jersey knit fabric and it's a winner.

It's no secret that I adore a floral print. Pair that with a blue background and it's a perfect combination in my eyes! This beautiful floral knit has dramatic pink and orange flowers, and the shade of blue sits somewhere between navy and royal. It's fairly weighty – a good medium weight – and sewing with it was a dream as it doesn't curl, fray or misbehave itself in any way.

The pattern instructions are good. Photographs accompany the written step-by-step wording and, whilst they are brief, they are helpful and to the point. Although it wasn't mentioned I felt that the shoulders and pocket openings would benefit from strengthening to avoid stretching at these areas. Don't forget to use ballpoint pins and a stretch needle for your machine on projects using jersey to make your sewing experience a great deal

“Kathy says...

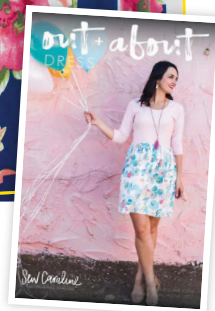
This gorgeous floral knit is a good medium-weight and sewing with it was a dream!



smoother. I also found it really helpful to use a walking foot to feed the fabric through from the top and the bottom at the same time and prevent the layers from stretching unevenly.

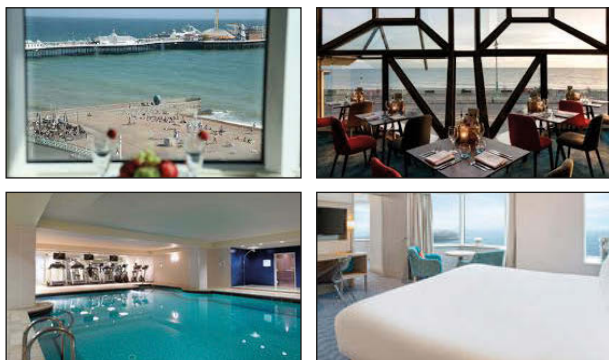
I did find some things that I would adjust next time. The bodice is too long on me, so I would need to shorten that by at least 1" on my next version. Also the gathered waist seam has very little 'give' and care must be taken when putting it on and taking it off to avoid pulling on this seam too much. I might be inclined to add some elastic to the waist seam next time. Also, the pockets are way too low for me!

All in all, it's a very pretty dress, and the fabric is stunning. It has been a really good project, despite the little adjustments necessary for me next time!



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Colour me HAPPY

MATERIALS & TOOLS:

- scraps equivalent to 2 FQs print fabric
- ¼ yard cream fabric
- ½ yard fabric for cushion back
- 2 2½" x WOF strips binding fabric
- 20" square wadding

NOTES:

¼" seams are used throughout except where stated otherwise
Finished size is approximately 17" square
WOF – width of fabric

CUTTING:

Cut the print fabric into:

- 2"-wide strips of the following lengths: 2", 3½", 5", 6½", 8", 9½", 11", 12½", 14" and 15½"

Cut the cream fabric into:

- 3 2" x WOF strips and sub-cut into the following lengths: 2", 3½", 5", 6½", 8", 9½", 11", 12½", 14", 15½" and 17"

Cut the cushion back fabric into:

- 2 12x17" pieces (portrait style if using directional fabric)

HOW TO MAKE:

① Use the measurements diagram throughout as a reminder of the size of the strip to be added next, starting in the centre and proceeding clockwise around the diagram. You will be sewing the log cabin block onto wadding without a backing, adding each log and quilting it before moving onto the next. We used a walking foot and a length 3 stitch for both piecing and quilting to avoid swapping back and forth between each step. We strongly advise making one test block using scraps – the pieces of fabric tend to bend and shift whilst being pieced and quilted onto the wadding so it's worth having a few trial

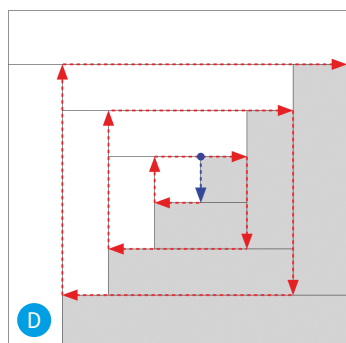
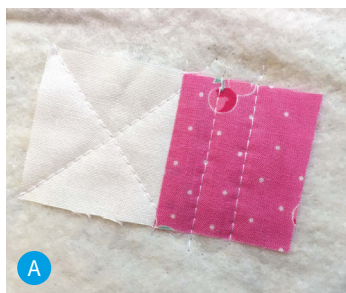
This brightly coloured cushion is a great introduction to log-cabin quilting

Project **LYNNE GOLDSWORTHY**



Shopping list

Sundance collection, by Beth Studley for Makower UK.
See www.makoweruk.com/retailers to find your local stockist



runs to get your technique right! If you have a choice between wadding, choose one with less stretch to help keep the blocks square.

2 Place one white 2" square in the centre of a 14" square of wadding and secure with two sewn diagonal lines. (See Pic A.)

3 Place one of the print 2" squares RST with the white centre square and sew a 1/4" seam.

4 Press the seam to secure then flip over and press. Pressing the seam to secure in this process helps the whole block from twisting out of shape as you piece. (See Pic B.)

5 Add some quilting lines – we quilted lines 1/2" away from the seam and 1/2" apart. Repeat with the next strip of print fabric, (See Pic C.) Then two white strips, two more print strips, each time pressing the seam, folding over and adding quilting lines.

6 Continue until the final four log strips are added.

7 Quilt around the edges of the logs following the quilting diagram. (See Pic D.) Start at the blue dot, following the blue line then the red lines around until you reach the edge of the block.

8 When finished, trim to 17" square.

9 Hem one vertical (long) edge on each piece of the backing fabric. If the fabric is directional, you will

hem the left-hand edge of one and the right-hand edge of the other.

10 Lay the cushion front RS down on the work surface and place the two pieces of backing fabric on top of the back, right sides up with one overlapping the other to make an envelope back. Pin then zigzag-stitch all the way around.

11 Sew the two strips of binding fabric end to end using straight or diagonal seams as preferred to make one continuous strip. Press the strip in half with WST along the length.

12 Bind the cushion by hand or on your machine to finish, taking care to mitre the corners.

Top tip!

Create a gorgeous bed-sized quilt by joining your blocks together using 1" wide joining strips between each square

		2x11"				
2x9½"	2x8"					2x8"
	2x6½"	2x5"			2x5"	
		2x3½"	2x2"	2x2"		
			2x3¾"			
		2x6½"				
Measurements		2x9½"				

Measurements diagram



Bethany says...

This is a perfect starter project if you're a little nervous about quilting!

SHOP OF THE MONTH

SEW SEW FABRICS

Bexleyheath, Kent

We spoke to Claire who owns Sew Sew Fabrics in Bexleyheath. This lovely shop stocks a fantastic range of fabric and haberdashery and runs regular workshops

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

I'm the owner of Sew Sew Fabrics and I run the shop along with my lovely staff members, Tina, Emmaruth and Kayleigh. We have been really busy setting up our brand-new classroom area and expanding our dressmaking ranges, whilst also getting website orders posted out and serving customers in the shop! Next, we have to get all the new fabric scanned and on the website so it's a very busy time!

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

I wanted to sew clothes for my children and found it difficult to find designs of fabric that I liked so the business started online, mainly to assist with my hobby. The stock was initially stored in the cupboard under the stairs before taking over the garage. When it outgrew

the garage, I decided to get warehouse premises so that I would be able to open to the public and run classes as well. It is lovely to meet my customers and I really enjoy helping them with fabric selection. We are also offering children's classes now, which makes my seven-year-old daughter very happy!

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

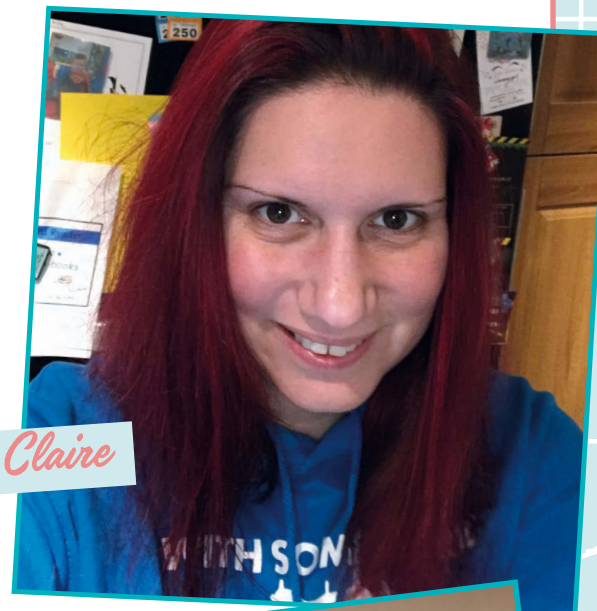
We love the basic Janome machines that have been used by various students in our workshops and everyone seems to get on well with them.

What sets you apart from other shops?

We are a friendly, welcoming bunch of people and are happy to help in any way we can. We always have tea, coffee and biscuits available which also helps! Once a month we hold a Charity Quilting Day where we provide the fabric and volunteers come along to sew quilts for local hospitals and causes. It is a really lovely day to meet other quilters, learn new skills and have fun assisting in a great cause.

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

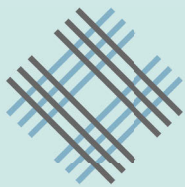
Now the new classroom is open we are booking lots of new and exciting classes for the autumn term, and our fabric range is expanding rapidly too so if you're local pop in to see us. We are so much more than just a fabric shop and we have become a great community sharing skills, assistance and friendship.



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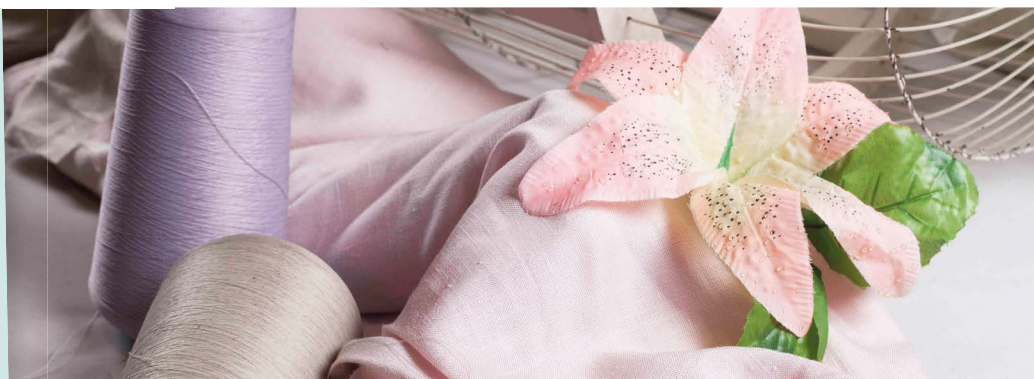
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SEWING

workshops

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THE CRAFT STUDIO Nottingham

The Craft Studio is a small independent business that has been teaching sewing and craft workshops for over eight years. Its beautiful grade two listed building is also home to a gorgeous selection of fabric.

0115 958 0102

courses@thecraft-studio.com

www.thecraft-studio.com

10TH SEPTEMBER

Five-week sewing for fun

During this sewing course you will learn the sewing machine basics such as how to thread your machine, how to sew in a straight line and how to create a seam. You will then complete two simple projects – a cushion and a bag. You will be guided gently into the different stages of each project, which

will allow you to learn at your own pace.

Cost: £125

13TH SEPTEMBER

Five-week beginner's dressmaking

Learn how to make a simple dress in this course. Learn a variety of techniques such as how to measure yourself correctly, how to read a pattern, how to cut and prepare fabric, how to construct and sew the garment, insert a zip and how to create a professional finish.

Cost: £99

16TH SEPTEMBER

Get to know your overlocker

Do you have an overlocker that is sitting neglected on the shelf? If so, this class is for you. We will help explain the mysteries of your machine and how you can use it to create beautiful finishes and projects.

Cost: £45

FABBADASHERY

Halifax

The Fabbadashery runs sewing workshops every month, catering for everyone from complete beginners to those wanting to learn advanced techniques. With a beautiful range of fabric available in store, everything from cushions to dresses can be created in this happy sewing hub! The class sizes are kept small to ensure each individual can receive the attention they require and maximise their skillset. In addition, various embroidery and crafting workshops are held on Saturdays – all details are updated on the website. Workshops are £45 for the day (10am-4pm) and include expert advice, tea, coffee, soft drinks and lots of cake!

01422 647574

hello@thefabbadashery.com

www.thefabbadashery.com



1ST SEPTEMBER

Silk shading

Tutored by Jessica Robinson from the Royal School of Needlework, this course in silk shading allows embroidery to really come alive through colour toning and adding depth for a realistic finish.



13TH OCTOBER

Indian folk embroidery

Tutor Saima Kaur will teach simple and effective stitches – perfect for beginners or those wishing to learn different embroidery techniques.

JANOME TRAINING SCHOOL

Stockport, Cheshire

Janome has a fantastic range of classes that will enable you to broaden your skills and meet like-minded sewists in a friendly environment. All classes are £70 per day, please book direct with tutor unless otherwise stated.

www.janome.co.uk

26TH SEPTEMBER

Sleeve-fitting masterclass with Celia Banks

This masterclass aims to solve the most common fitting and sewing issues caused by poorly drafted and designed sleeves. You will be shown how to assess whether or not the commercial pattern has been well drafted and how to improve the fit. You will make several practice sleeves to test the fit and learn how to widen or narrow any type of sleeve. There will also be the opportunity to draft and redesign various types of sleeves once the master shape has been determined. This

workshop will use full-size paper patterns. All patterns and materials will be provided. Contact **celia.banks@sew-fundamental.co.uk / 07790 036975** to book.

3RD OCTOBER

Fit and make a skirt in a day with Celia Banks

This is an opportunity to fit and make a classic straight skirt, with or without pockets, with rear hemline vent. Using a commercial pattern in your size you will fit the paper pattern and then choose to make either a toile or to go straight to the chosen fashion fabric. Most basic materials such as calico and interfacing will be provided but students will need to bring a piece of material with them for the finished article. Please contact the tutor in advance for advice on choosing fabric. Contact **celia.banks@sew-fundamental.co.uk / 07790 036975** to book.



24TH & 25TH OCTOBER

Tucks, textures and pleats with Sandra Coleridge

Join Sandra for an exciting two days exploring different ways of using the embellishing machine to make a variety of textures to create a unique piece of work. Explore many new techniques and making fabric on the FM725 embellishing machine together with using free-motion machine stitching to enhance your fabric and complete a project. Contact **sandracoleridge@mac.com** to book.



DOT TO DOT STUDIO

East Hoathly, East Sussex

Dot to Dot Studio is a small independent sewing school offering a wide range of dressmaking and sewing classes for adults, kids and teens. Check out our website for the full range!

01825 841311

www.dottodotstudio.co.uk

23RD SEPTEMBER

Sunday sewing

This is a once-a-month totally indulgent day of sewing. Make what you want at your own pace, with expert tuition on hand!

Cost: £70

6TH OCTOBER

Get to know your sewing machine

Learn what all those dials and buttons do, and all these extra bits and bobs that come with your machine. Perfect for newbies, refreshers, or those who just want to get to know their sewing machine better!

Cost: £70

3RD NOVEMBER

Quilting techniques workshop

A masterclass in quilting techniques! An essential workshop for anyone who'd like to learn how to take their sewing skills to the next level. In this full day workshop, you will learn a range of quilting techniques which you can apply to your own patchwork and quilting projects.

Cost: £80

10TH AND 17TH NOVEMBER

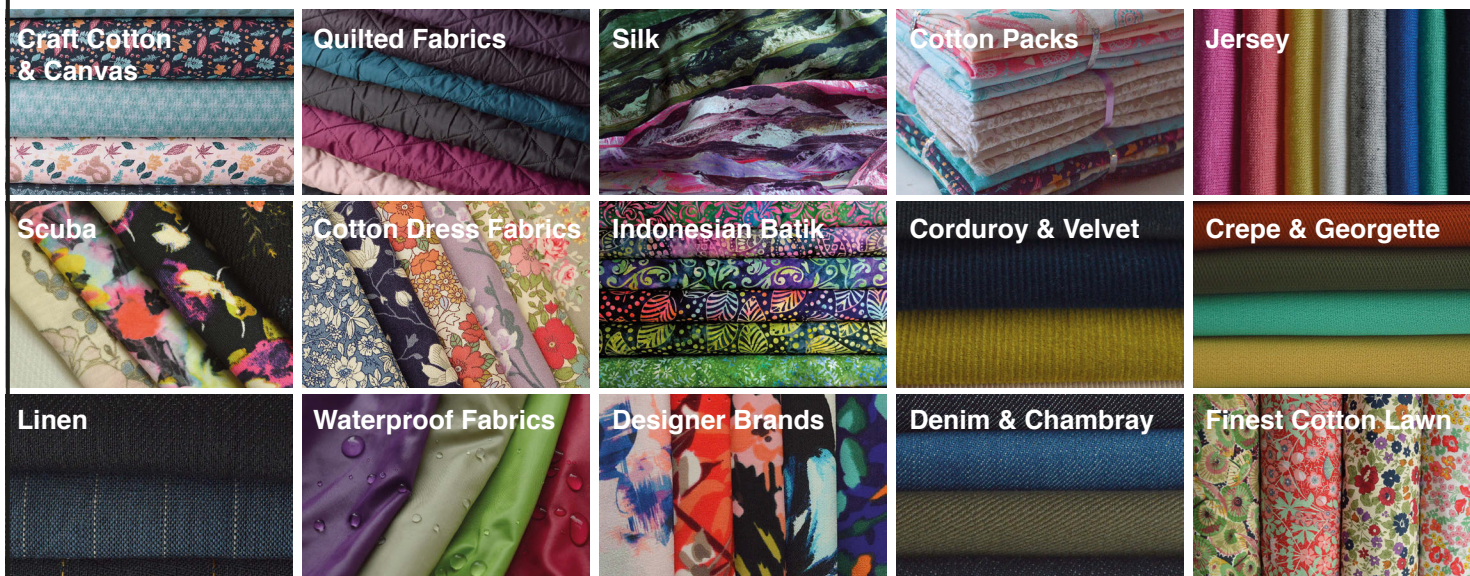
Freehand machine embroidery workshop

In this full-day workshop the fabulous Lara Sparks will be sharing her passion for freehand machine embroidery, helping you to use a sewing machine in your own creative way. All levels welcome! A basic level of sewing knowledge is helpful but not essential. All you need to bring is the enthusiasm to learn a new skill.

Cost: £75



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Evening gown circa. 1909,
belonging to Miss Heather
Firbank (1888-1954)
(C) Victoria and Albert Museum



SHEER *delight*

TAKE A CLOSER LOOK

This exquisite evening dress from 1909 is made of pale lilac-grey silk, trimmed with bands of embroidered lace and using covered buttons. The overlaid shell of sheer lilac-grey silk chiffon and soft pleats gives a dreamy quality to the fine details below.

This delicate gown was worn by Miss Heather Firbank (1888-1954) in her early 20s. Miss Firbank lived in Mayfair and was presented at court by her mother in 1908. Debutantes were expected to wear light-coloured feminine dresses such as this and it is likely that this garment was worn during Heather's first Society Season.

Little is known about the maker 'Pickett', but the Savile Row address and exquisite workmanship suggests it was a dressmaker of the highest quality.



FELINE *good*

Made with bright happy fabric, this lavender-stuffed kitty is a pleasure to have around!

Project **FIONA HESFORD** Sewgirl

MATERIALS & TOOLS:

- 2 45x30cm floral cotton fabric pieces (or use black, white or brown if you're recreating an existing cat you know!)
- 10cm square white felt
- 2 1cm buttons in green, orange or yellow
- 2 10cm lengths 10mm-wide rickrack
- black & pink embroidery thread
- small bag of toy stuffing
- lavender (optional)
- embroidery needle
- knitting needle/chopstick
- fabric marker or soft pencil
- safety pin
- templates provided on pattern sheet or downloaded from www.lovesewingmag.co.uk

NOTES:

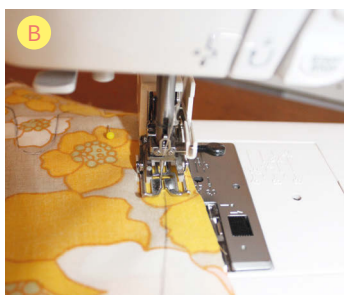
Finished size: approximately 38cm (h) x 22cm (w)

If you are making this toy for a young child, hand-stitch the eyes using felt or thread rather than attaching buttons and secure the rickrack into position with a row of stitching before construction begins

Top tip

Use a shorter stitch length of about 1.5mm for robust seams that will be stuffed





Fiona says...

Add some character to your kitty by stitching a cheeky smile and whiskers

HOW TO MAKE:

- 1 Lay the fabric RST on a table, pin the template in position and draw around it with a soft pencil or fabric marker pen – this is your stitch line. (See Pic A.)
- 2 Remove template and repin the fabric.
- 3 Sew carefully around the marked line of the kitty shape, leaving an opening at the base as shown on the template and also 1cm each side of the neck for the rickrack. (See Pic B.)
- 4 Trim the cat 1cm away from the stitch line.

- 5 Insert the two rickrack pieces at the neck opening and bring out of the other side using a safety pin, leaving a small amount showing at each side. Sew up the opening. Trim the excess rickrack. (See Pic C.) Notch the seam allowances every 1cm all around.
- 6 Turn the kitty inside out through the opening, pushing out the ears, tail and foot with a poking tool. Press.
- 7 Push a small amount of stuffing into the ears, tail and foot, using a poking tool or chopstick. (See Pic D.)

- 8 Place the lavender in the tummy region and top up with toy filling. Sew the opening closed by hand. (See Pic E.)
- 9 Cut two eye pieces from white felt and secure in position with stitches or fabric glue.
- 10 Sew on two buttons for the eyes. Green or yellow are the most cat-like!
- 11 Stitch a nose with a few long stitches in pink embroidery thread and a mouth and whiskers in black embroidery thread with some long stitches. (See Pic F.) Press to finish.

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BOOK OF THE MONTH



Sew Cuddly

By Judy Gauthier, £18.99, C&T

Hi Judy! Tell us, what inspired you to write *Sew Cuddly*?

I was inspired to write the book by all the wonderful plush fabric that is available. I have never been one to play by the rules, and when people were saying that quilts could only be made with 100% cotton, I knew that I could include whatever I wanted. So naturally I was thrilled when all the plush fabric started coming onto the market!

What is it you love about sewing with plush fabric and faux fur?

I, like everyone, love how soft it is. Secondly, I love anything with texture. Working with just



plain cotton doesn't do it for me! I like to include dimension in my projects. And with the advent of faux fur and how fabulous it looks, there's no reason not to sew with it.

What are your top tips for sewing with this fabric? Any advice on how to reduce shedding?

Don't be afraid. Jump right in and do it a lot! If you do that you will become an expert at handling it. Always use a walking foot, always pin extremely well and hand-baste. Shedding can be handled by cutting outdoors, or keeping a small handheld vacuum next to your machine!

What's your favourite project inside and why?

This would have to be the pushchair wrap, it covers the baby front and back, and you don't have a blanket getting caught in the wheels or slipping

IN THE GOOD BOOKS

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



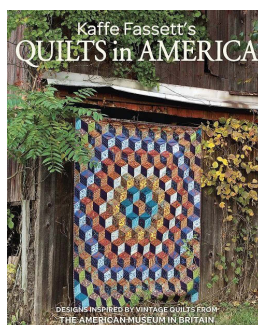
off. It has a section in the back for adjustable straps so that it fits all sizes of pram too, which I love.

Finally, what can we look forward to from you over the next few months?

In the coming few months I am working on two more books for C&T Publishing. My first line of fabric has just been released by Ink and Arrow too, so there is quite a lot going on!

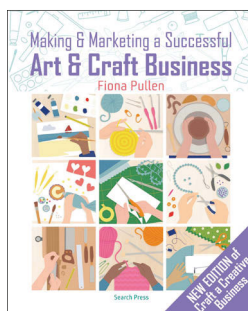
BORN IN THE USA

Kaffe Fassett returns to his American roots to celebrate the 20th anniversary of his patchwork and quilting books! Step inside Kaffe's colourful world with his newest title, *Quilts in America*. Featuring 18 stunning quilts, it is available now for £25 from www.taunton.com



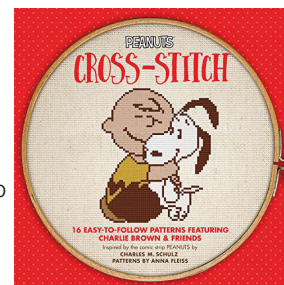
DOWN TO BUSINESS

Fiona Pullen is back with a new edition of her hugely popular book, *Making & Marketing a Successful Art & Craft Business*, packed with all the tips and tricks you need to turn your creative hobby into a business. Find the book priced £12.99 from www.searchpress.com



HAD ME IN STITCHES

Peanuts Cross-Stitch brings all your favourite characters, from Charlie Brown to Snoopy and even little Woodstock to life in 15 easy-to-follow stitchable designs. Ideal for *Peanuts* fans of all ages! Pick up your copy for £10.99 from 30th August at www.runningpress.com



Meet STORAGE 4 CRAFTS

Whether you have a whole room to yourself or a sewing corner to call your own, Storage 4 Crafts can help you stay organised. We caught up with Director Jo Venison to discover more



Storage 4 Crafts came about because my own crafting stash was getting out of hand and I needed to keep things organised and have space to work. What makes us unique is that most of us craft in some way, and this helps us advise customers on the best ways of storing their stash.

The company began in 2005. We were making pine furniture in our warehouse at the time – everything from wardrobes and chests of drawers to kitchen units and hat stands. Customers were changing their habits and beginning to not want the handmade wooden furniture, and my own craft area at home

needed some attention. We began selling this range on eBay, and so the story started. I think we have stood the test of time because we craft ourselves. I keep an eye on the new products and as they become popular, I start to use them myself and work out the best way to store them to allow usage too.

My role at Storage 4 Crafts is hard to define. I pack the boxes, count the screws, design the units, organise the shows we attend, work at the shows, answer the phones and organise our social media. I also have to find time to craft using our products to ensure that they do what we want them to do and sometimes this means we change them accordingly.

As gadgets and other crafting products change, so have our units. Die-cutting machines have changed a lot over time. They no longer require quite so much storage for the pieces that go with them, as cartridges aren't required if you connect them to your PC. Sewing machines have also changed and are getting bigger and more sewists are adding overlockers



Storeaway Rosemoor
2.0, priced from £2,095 at
www.storage4crafts.co.uk



Space-saving storage solutions
from the Storeaway Watersmeet 2.0.
Available from £1,600 at
www.storage4crafts.co.uk



Fat quarter
storage



and embroidery machines to their collection. My own machine collection continues to grow and so I know first hand the challenges of storing them!

I have to try very hard to keep my sewing supplies organised. I always try to keep the essentials – scissors, pins and tape measure – to hand when I'm working. I also like to keep the material for the project close by. I find our drawers within our Stowaways good for this and also the cotton shelves and plain shelves within the doors.

For fabric storage, I try and organise it by project, or if I'm tidying my new purchases, I like to keep colours together and things like my Marvel, DC etc together. I keep blocks for my quilts in 7 or 11-litre boxes, and jelly rolls fit perfectly in our 7-litre boxes. If I buy pre-cut squares they fit nicely in the 9-litre storage, along with fat quarters. My wadding, fleece and larger pieces of material go into the larger Really Useful boxes or are stored away on shelves. All my scraps and small offcuts get put in a box for that 'just in case' moment, or for my kids.

“
*My own
machine collection
continues to grow
and so I know first
hand the challenges
of storing them!*
”

Over the next few months we have a new size Dunster coming out and a Dunster made specifically for the jewellery crafter. We will also be adding a sewing machine storage unit and looking at launching some rather exciting new ranges of boxes. I'm having a lot of fun at the moment looking and playing with the samples. It's always good fun trying new boxes out and working out what can be stored best in them.

Find out more

Discover more about
Storage 4 Crafts and shop online at
www.storage4crafts.co.uk



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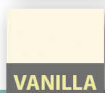
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Scottish Quilting - Glasgow - Mar 8-11th

Sewing for Pleasure - NEC - Mar 15-18th

Quilts UK - Malvern - May 17-20th

Offer expires end of month following magazine publication (eg. Jan Issue expires end of Feb)
All furniture items are supplied self assembly unless home assembly service is selected
(home assembly available to the majority of mainland UK - Call to check availability)

DISCOUNTS & giveaways

Pretty sewing goodies, patterns, tools and the chance to win some gorgeous fabric from your favourite suppliers



WIN A TILLY AND THE BUTTONS SEW YOUR OWN SHIRT OR DRESS CLASS!

Spend some time with Tilly as she teaches you to make your own shirt or shirt dress. This fabulous online class can be accessed from the comfort of your own home and provides essential step-by-step instructions to help you make this fabulous garment. You'll learn plenty of useful skills including how to take correction measurements to ensure the perfect fit, sew flattering princess seams and create flawless seam finishes. To see more online classes from Tilly, visit www.tillyandthebuttonsworkshops.com



3

to win

WIN A FAT QUARTER BUNDLE FROM THE CRAFT COTTON CO.

Boost your fabric stash with this vibrant collection of floral fat quarters from The Craft Cotton Co. Three lucky readers will win a bundle of five cotton fat quarters which are perfect for a variety of craft projects. To see more gorgeous designs from The Craft Cotton Co. visit www.craftcotton.com

WIN an Allie Olson Coram Top and Dress pattern!

Top up your pattern pile by entering this competition to win an Allie Olson Coram Top and Dress pattern from M is for make. The pattern offers two stunning garment options including a short-sleeved hi-low hem top and a loose-fitting dress. This is a timelessly stylish pattern that you'll be reaching for year after year! To see more fabulous patterns stocked by M is for make, visit www.misformake.co.uk



Turn over for many more discounts & prizes



WIN A BUNDLE OF SIMPLE SEW PATTERNS

Need a little inspiration for your next make? Enter this competition for your chance to win a lovely selection of Simple Sew patterns. One lucky reader will receive a collection of 12 stylish patterns including The Cocoon Dress, The Trench Coat and The Palazzo Pants. Simple Sew stocks a fantastic range of patterns to suit every style and offer options for beginner to advanced sewists. Visit www.simplesewpatterns.com to see the full range.

Exclusive discounts

SAVE 20% at Thread Head Fabrics using the code **LOVESEWING20**. Head to www.threadheadfabrics.co.uk to take advantage of this amazing offer. Offer is valid 23rd August – 20th September 2018.

SAVE 20% on patterns at Cotton Reel Studio using the **LOVESEW20**. Head to www.cottonreelstudio.co.uk before 20th September 2018 to take advantage of this amazing offer!

WIN a copy of Diary in Stitches

5 to win

Replenish your sewing library by entering this competition to win a copy of *Diary in Stitches*: 65 Charming Motifs - 6 Fabric & Thread Projects to Bring You Joy by Minki Kim (C&T Publishing, approximately £19.90).

Minki Kim presents 65 charming and whimsical designs that can be incorporated into a variety of craft projects. Use embroidery and appliqué to create small gifts for friends or vibrant makes for you and your home. The book features six practical projects for you to try including a zipper pouch, sewing machine cover, mini quilt and pillow. To find out more about other craft titles published by C&T Publishing, visit www.ctpub.com



Worth over **£100!**



WIN A RILEY BLAKE FAT QUARTER BUNDLE, THREADS AND WADDING

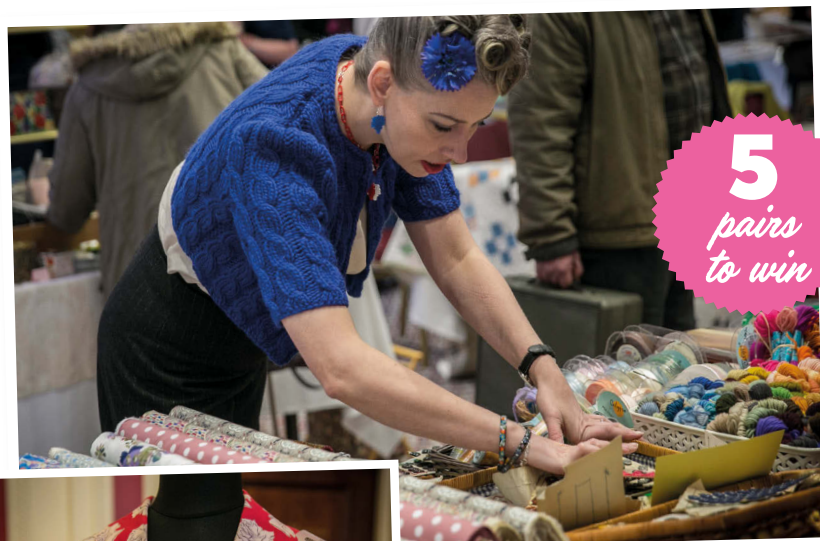
Boost your fabric stash with this incredible giveaway from EQS. One lucky reader will win an 18-piece Kiss Me, Kate fat quarter bundle from Riley Blake as well as a complimentary 18-piece silk-finish cotton Mettler Kit and a cot size cotton wadding. With a bright colour palette of pinks, purples and reds, Riley Blake's Kiss Me, Kate collection is sure to brighten up your next make. The collection features an array of flattering prints including houndstooth, pretty bows and stripes. To see the full collection, visit www.eqsuk.com

WIN A WOODEN CANTILEVER

Two lucky readers will win a Hobby & Gift wooden cantilever from Minerva Crafts! This large three-tier storage box would make a lovely addition to any craft room and is perfect for keeping all of your precious sewing essentials organised and stowed away safely. The sturdy carry handle makes it easy to transport and the high-quality light wooden finish not only looks great but is sure to guarantee this organiser a lasting spot in your sewing room. To see more fabulous products stocked by Minerva Crafts, visit www.minervacrafts.com

Worth over **£100!**





5
pairs
to win

WIN TICKETS TO THE FESTIVAL OF FABRIC

Love vintage-inspired crafts? We have five pairs of tickets to give away for the Festival of Fabric! The festival is a celebration of dressmaking with traders of vintage and retro style fabric, haberdashery, patterns, thread – all you need to make fabulous vintage inspired clothes. There is a great selection of sewing workshops, History of Fashion lectures and an exhibition of period clothes and carriage built prams from the 1900s to 1950s. The festival takes place on 6th October 2018 at Orwell Hotel in Felixstowe.

For your chance to win, go to www.ppjump.com/lovesewing57

Further information, lecture and workshop tickets can be found at www.festivaloffabric.co.uk

The winner will be notified by email after the competition closes. Travel is not included.



WIN A PACK OF BONDAWEB

We have 10 packs of Vlieseline Bondaweb to give away to 10 lucky readers. This versatile and reliable iron-on adhesive is suitable for use on a whole range of materials including fabric, paper and wood and enables you to fuse fabrics together quickly and easily, and avoid any pesky fraying. Use it for clothing, accessories, home projects and textile craftwork – wherever you need to fuse two fabrics together! Each pack contains one sheet of Bondaweb and full instructions and diagrams. To find out more about Vlieseline products, please visit www.vlieseline.com For stockist information, contact Lady Sew and Sew via 01491 572 528 or www.ladysewandsew.co.uk and Six Penny Memories via 01207 565728 or www.six-penny.com

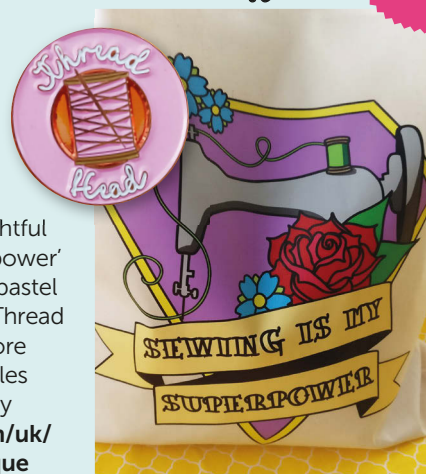


10
to win

WIN A TOTE BAG AND PIN FROM ROODLES RUNIQUE

2
to win

Flaunt your passion for sewing with this fabulous prize from Roodles Runique. Two lucky readers will a 100% heavy cotton canvas tote bag featuring a delightful 'sewing is my superpower' slogan along with a pastel pink and rose gold 'Thread Head' pin. To see more products from Roodles Runique, visit the Etsy shop www.etsy.com/uk/shop/RoodlesRunique



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/lovesewing57

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ABOUT Kerry

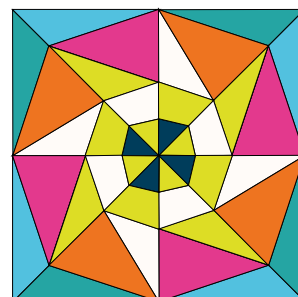
Kerry Green is co-author of *500 Quilt Blocks* and is a contributor to many other books and magazines. Find sewing tips, free tutorials, patterns and more at Kerry's blog www.verykerryberry.blogspot.co.uk

SWATCH SELECTOR

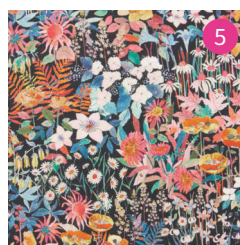
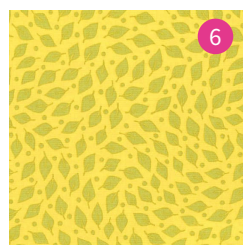
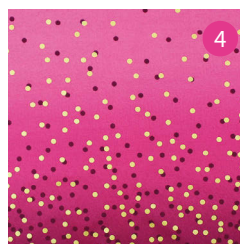
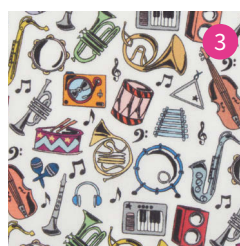
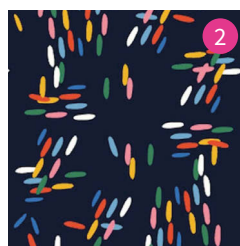
Prints that pop!

Summer is here and we're celebrating it with a bold collection of carnival colours and prints

This month you'll need your sunglasses for a carnival-themed swatch selection saturated with colour and rich in pattern, just in time to enjoy the last of the summer. The main fabric, Peacock Parade, is from Liberty's new autumn/winter 2018 collection, A Palace Garden. Inspired by the decadent interior of Eltham Palace, it features a diverse mix of print styles, printed on Liberty's silky smooth Tana lawn and filled with 'rhythm, colour and surprise'. Bright colours continue with a couple of prints from Jen Kingwell's Beach Road collection. Jen is an Australian quilter and shop owner who also designs fabric for Moda. Beach Road displays her love of bright colours and quirky prints. Confetti from V & Co continues the party vibe with some metallic sparkle and another big blast of colour.



The Carnival Time quilt block was first seen in the 1930s published in The Kansas Star newspaper. It's foundation paper-pieced so a little challenging, but worth the effort. Find instructions and templates at www.quilterscache.com/C/CarnivalTimeBlock.html



Shopping list

- 1 Peacock Parade C, from A Palace Garden, Liberty Tana lawn, £22.50 per metre www.libertylondon.com
- 2 Pollen from Eden Pop, by Jilly P for Dashwood Studio, £3.20 per FQ www.plushaddict.co.uk
- 3 Miles C, from A Palace Garden, Liberty Tana lawn, £22.50 per metre www.libertylondon.com
- 4 Ombre Confetti Metallics in Magenta, by V and Co for Moda, £3.50 per FQ www.backstitch.co.uk
- 5 Faria Flowers Small B, from A Palace Garden, Liberty Tana lawn, £22.50 per metre www.libertylondon.com
- 6 Dancing Leaves in Green Papaya, from Beach Road by Jen Kingwell for Moda £3.50 per FQ www.fabrichq.co.uk
- 7 Fern, Leaves in black, Leilani by Maude Asbury for Blend Fabrics, £3.75 per FQ www.fabrichq.co.uk
- 8 Beach Road, Atomic in Lagoon, Jen Kingwell for Moda £3.50 per FQ www.fabrichq.co.uk

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OUR STAR MAKE WINS A
£25
FABRIC BUNDLE
FROM MINERVA
CRAFTS

Star
make



Margaret

"As a birthday gift my mother bought me a subscription to *Love Sewing*. When we received an invitation to a wedding in Norway it seemed the perfect opportunity to use my rekindled enthusiasm for sewing and make myself an outfit. Fortunately, issues 48 and 49 offered the perfect solution with the pleated top and the McCall's pattern for wide-leg trousers. I completed the outfit with a bright blazer inspired by the McCall's pattern in issue 49. I bought my fabric from Minerva Crafts."



Lorna

Get in touch

letters@lovesewingmag.co.uk



Kate

"I'm well chuffed with the top I made my bestie Sarah for her birthday yesterday! I used the free pattern from @lovesewingmag. Best get making her some more!"



Deborah

"Made this dress for my granddaughter Evelyn using the Flo Dress pattern in issue 21 adding a contrasting collar, sash and hem."



Jackie

We love the pretty floral fabric that Jackie has chosen for her T-shirt. She said: "This simple T-shirt hack from the Linden Sweatshirt is made in light jersey with no bands on the sleeves and hem."

My button box

I thought you would like to know how I spend my leisure, I know it isn't very much but it gives me lots of pleasure. It's all about my little button box and the memories it unfolds, it follows over many years the young as well as old. There are buttons that I treasure as I have more and more, like the one from my husband's home guard coat from those wretched days of war. And as I slowly ponder through I come to my great joy, a little set of blue ones from my firstborn baby boy. And then I find a pretty pink one and as my memories flow, it is from my daughter's party dress from quite some time ago. So, if you have a button box, it doesn't take a minute, just take a little look inside and you will find a story in it.

Written by Lily Darley and sent in by her granddaughter Lucy



Rebecca

How lovely is this photo sent in from Rebecca? She's wearing her version of the Zadie top from issue 55, she said: "I cut the pattern on the fold instead of joining the front/back sections as directed and then scaled in the top slightly at the sides."

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Claire-Louise Hardie

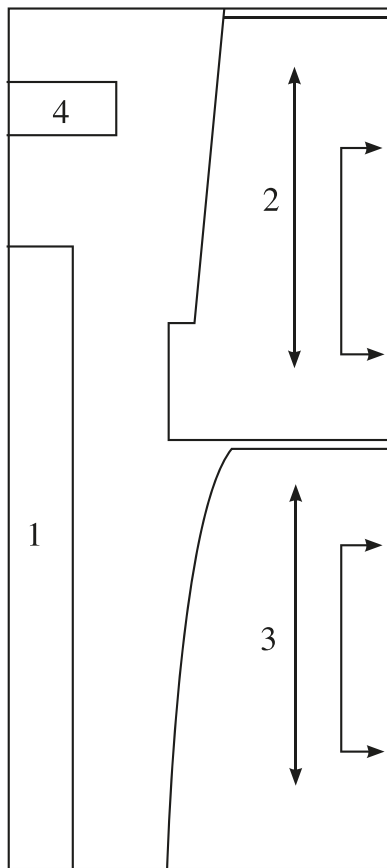
Shows you how to...

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.



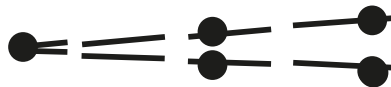
GRAINLINE

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.



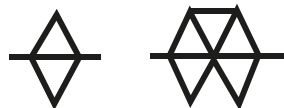
PLACE ON FOLD LINE

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.



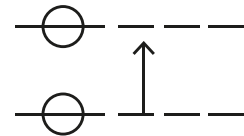
CIRCLE DOTS

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

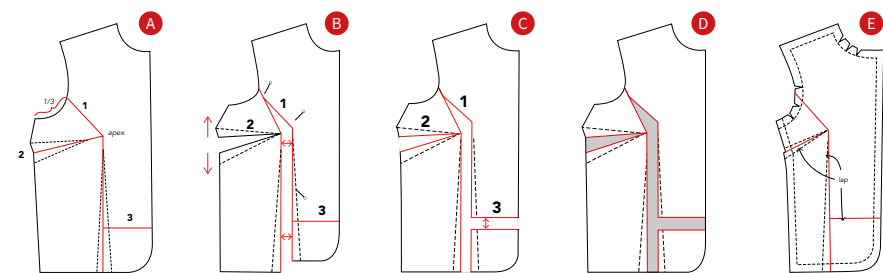
BUST ADJUSTMENTS

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.

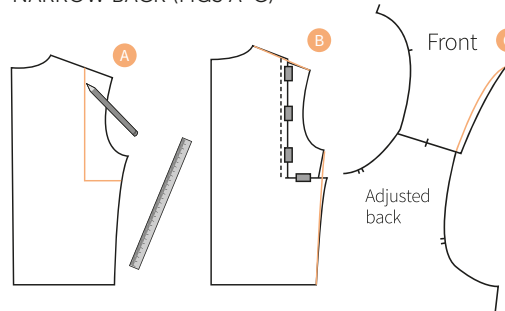
2 Swing the darted side of the pattern across the other side, by the desired SBA amount.

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)



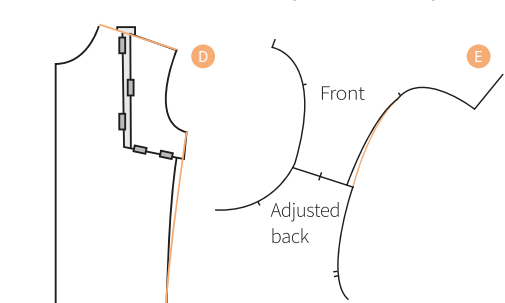
1 Draw a vertical line down from the shoulder, 3cm from the armhole to just below the bottom of the armhole. Draw a second line at a right angle from this point.

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.

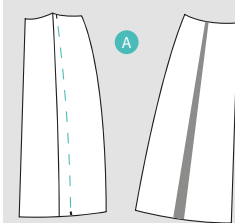
ADJUSTING FOR HEIGHT

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.

LENGTHEN A PATTERN (FIG B)

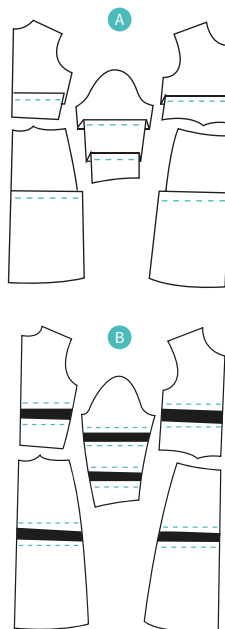
Working at 90° to the grain, cut across the front and back bodice, at bust and below armhole. Cut across the front and back of skirt below the hips. For sleeves, cut above and below the elbow, avoiding the sleeve head curve. Spread the pattern pieces as required and fill the spaces with scrap paper.



BELOW THE HIP ADJUSTMENTS (FIG A)

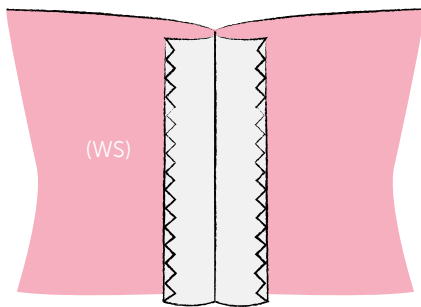
To decrease the width, make a graduated tuck from the waist to the hem, tapering to nothing at the waist, indicated by the dotted line.

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

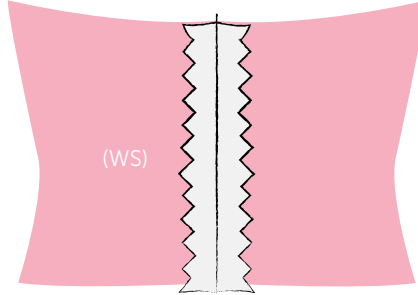


ESSENTIAL STITCH SETTINGS

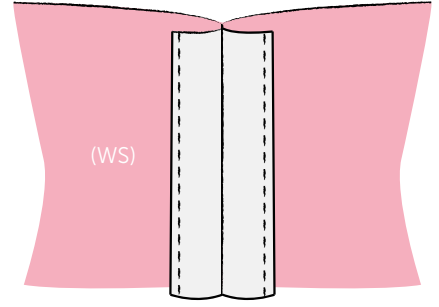
Zigzag finish



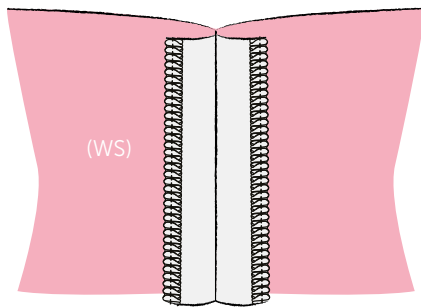
Pinking shears finish



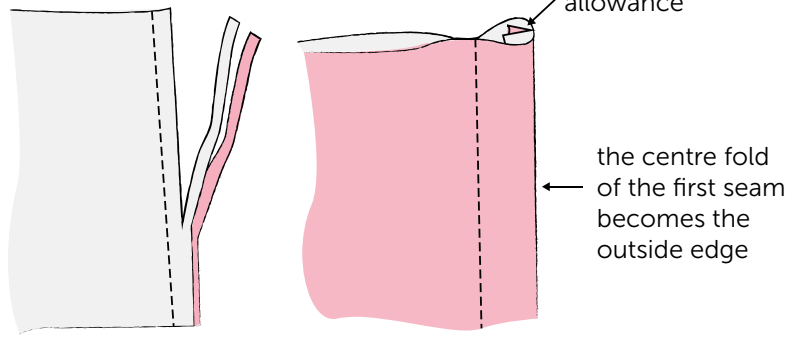
Topstitched finish



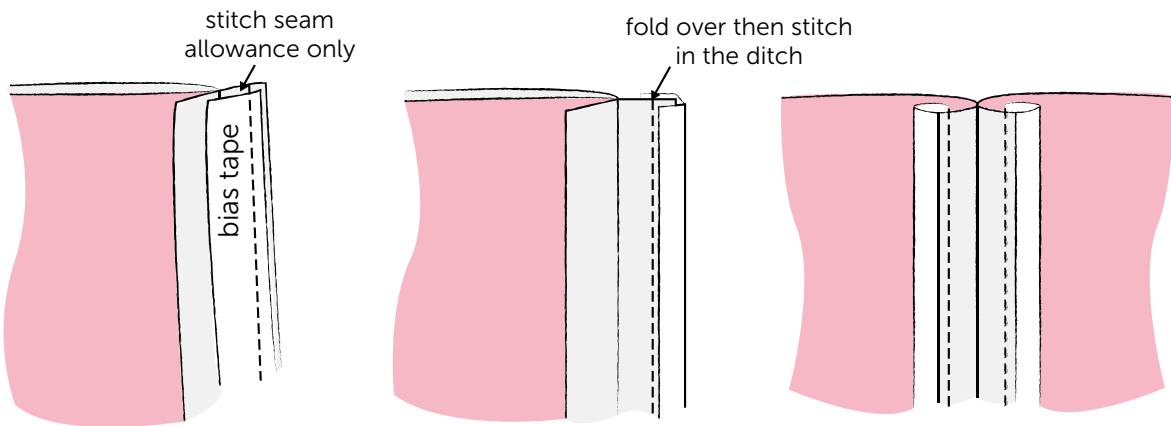
Overlocker finish



French seam



Hong Kong finish



Straight Stitch

≡≡≡≡≡
Triple Stretch
Stitch

~~~~~  
Zigzag Stitch

≡≡≡≡≡  
Triple Zigzag  
Stitch

~~~~~  
Elastic Stitch

/////
Slant Pin Stitch

/////
Slant Overlock
Stitch

~~~~~  
Stretch Zigzag  
Stitch

~~~~~  
Blind Hem
Stitch

~~~~~  
Stretch Blind  
Hem Stitch

~~~~~  
Shell Tuck
Stitch

~~~~~  
Elastic Shell  
Tuck Stitch

XXXXX  
Fagoting Stitch

XXXXX  
Honeycomb  
Stitch

TTTTT  
Blanket Stitch

TTTTT  
Ladder Stitch

~~~~~  
Elastic
Overlock Stitch

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Double  
Overlock Stitch

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Double Action
Stitch

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Feather Stitch

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Scallop Stitch

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Tree Stitch

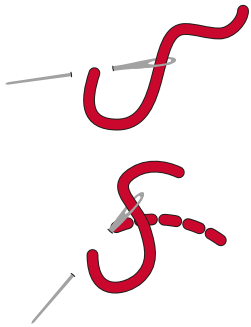
~~~~~  
Bridging Stitch

~~~~~  
Buttonhole

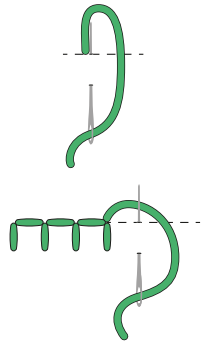
~~~~~  
Keyhole
Buttonhole

ULTIMATE EMBROIDERY GUIDE

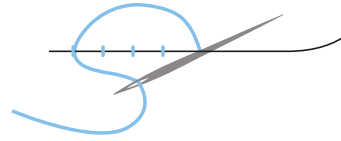
BACKSTITCH



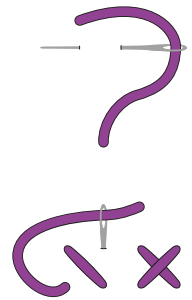
BLANKET STITCH



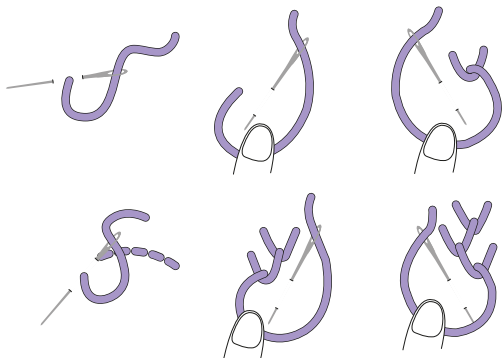
COUCH STITCH



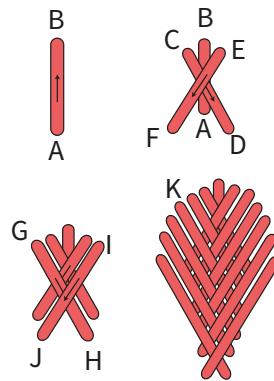
CROSS STITCH



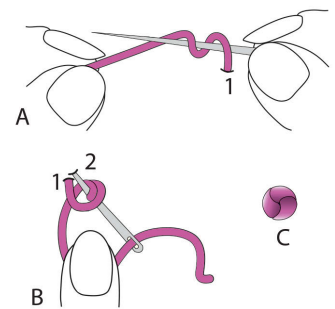
FEATHER STITCH



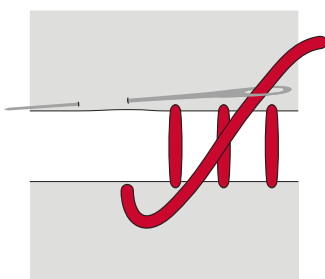
FISHBONE STITCH



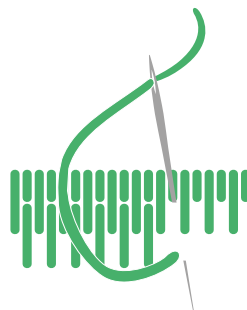
FRENCH KNOTS



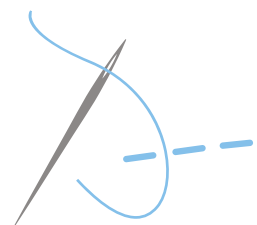
LADDER STITCH



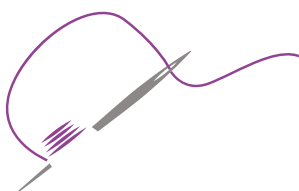
LONG AND SHORT STITCH



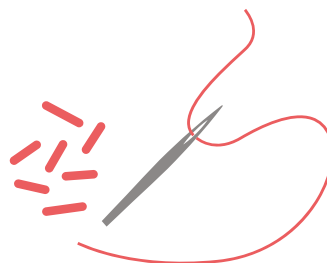
RUNNING STITCH



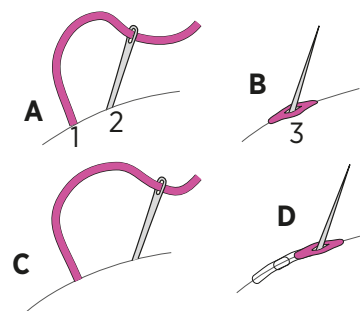
SATIN STITCH



STRAIGHT STITCH
AKA SEED STITCH



SPLIT STITCH



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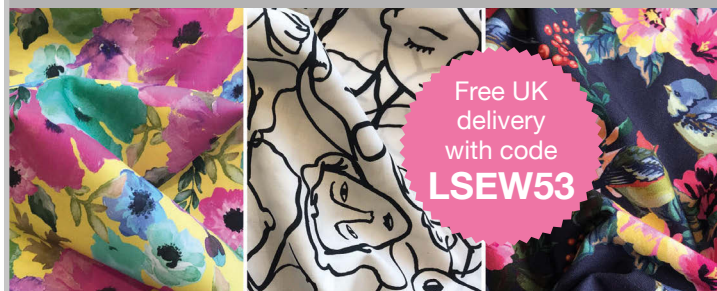
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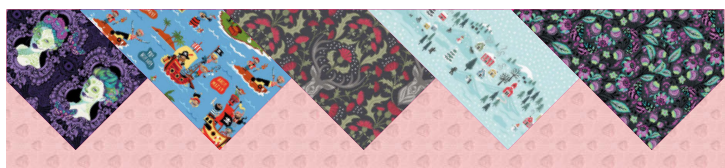
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Ahead of the **CURVE**

Whip yourself up
this pretty scalloped
edge shell top in a
classic Liberty design

Project **CLAIRE GARSIDE**
Simple Sew



Shopping list

Wiltshire Burgundy Liberty Tana lawn, £22.50
per metre www.abakhan.co.uk



Get the LOOK

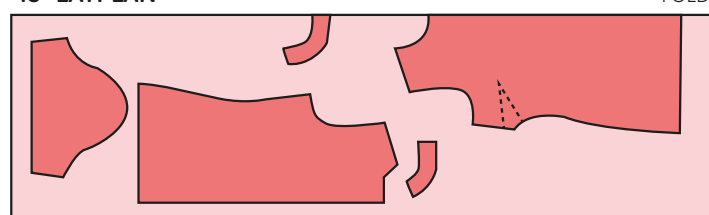
This technique can be added to so many different garments! Here are our top tips for more places to add scallops.

- 1 Add them to the hem of a skirt or dress.
- 2 Make a matching pair of scalloped hems on the sleeves of this pattern.
- 3 Add scallops to a pair of shorts (just make sure the scallops are balanced as you look at both legs together!)



Gingham scalloped hem shorts, £12
www.matalan.co.uk

CUTTING: 45" LAYPLAN



SIZING:

	8	10	12	14	16	18	20
BUST	33"	35"	37"	39"	41"	43"	45"
WAIST	26"	28"	30"	32"	34"	36"	38"
HIPS	36"	38"	40"	42"	44"	46"	48"

MATERIALS & TOOLS:

- 1.65m 45"-wide fabric or 1.2m 60"-wide fabric
- 50cm medium-weight interfacing
- 16" concealed zip
- fabric marker
- templates provided on pattern sheet or downloaded from www.lovesewingmag.co.uk

NOTES:

Seam allowance of 1cm is included unless otherwise stated

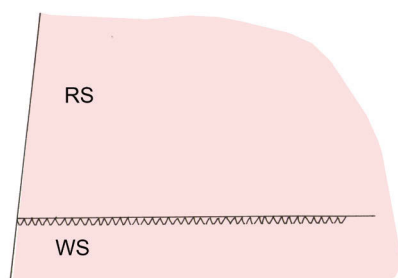
HOW TO MAKE:

- 1 Fuse interfacing to WS of facing pieces and RST join the front and back neck facings at the shoulders. Press seams open and zigzag

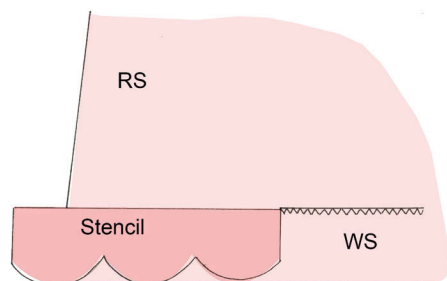
or overlock bottom edge of facings.

- 2 Sew a line of gathering stitches along sleeve head curve between the notches and pull threads to gather sleeve until it will fit the armhole.
- 3 Sew darts in on the WS of the bodice front and press upwards.
- 4 RST join front and back bodices together at the shoulder seams.
- 5 Press seams open.
- 6 Align and pin neck facing in place RST with the front and back bodice. Stitch slowly using a 1cm seam allowance and take pins out as you sew.
- 7 Trim seams and notch around curves.

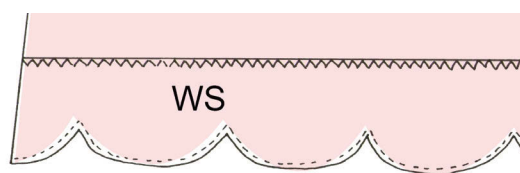
- 8 Turn facing through to the inside of the bodice and press flat.
- 9 Flip facing up and, on the RS of the bodice, pin the zip in place RST.
- 10 Use the zipper foot on your machine and sew a line of basting stitches along the zip tape removing pins as you sew.
- 11 Now sew a line of stitches as close to the zip teeth as possible as far down as your foot will allow. Repeat on the other side.
- 12 Fold the facing over the top of the zip so that the facing is RST with the back bodice.
- 13 Keep the zip foot on and stitch along the side of the



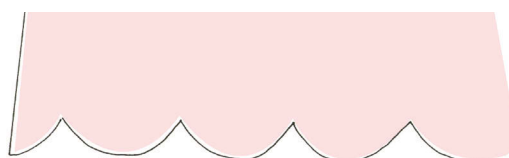
A



B



C



D

Top tip!

If you're not using an air-erasable marker, check your fabric pen washes out or isn't noticeable on your finished garment

zip tape through the facing and the bodice. Clip the top corners.

14 Turn facing through back to the inside and press flat.

15 Turn the top RST and, from the last stitch you made for the zip, sew down to the hem. Open out the CB seam and press.

16 Neaten the raw edge of the hem. Press hem allowance to the RS and pin the layers together. (See Pic A.)

17 Use the scallop hem stencil and a fabric pen to mark the scallops at the hem. (You may want to stick your stencil onto card to make this easier. (See Pic B.)

18 Stitch over the scallop marks you made with the fabric pen, through all the layers. Trim close to the stitching, clipping into the peaks between each scallop. (See Pic C.)

19 Turn each scallop carefully to the RS and press into position. Gentle rolling between wet fingertips will help to get each scallop pressed evenly or you may find the curved end of a point turner useful. (See Pic D.)

20 If necessary, stitch down the top of the hem facing with a single row of stitching.

21 Now turn up the sleeve hems, press and stitch.





Listen up!

*We chat to Gabby Young and Megan Valero
to find out more about their brilliant new
sewing podcast, Stitcher's Brew*

Sewing chat with friends
and a good cuppa,
what's not to enjoy!



Gabby & Megan

It feels like we've known each other forever, however we actually met at our very first sewing meet-up in 2015 for Simplicity patterns. Megan said she was going to The Handmade Fair the next week and Gabby tempted Megan to join her on her chosen day with a free lift in her car – lucky she did as it turned out Megan's ticket was only valid for that day! Of course we didn't stop nattering from that moment on! One thing we really bonded over is how the community is the main thing that got us hooked on sewing and just being able to make what you want to wear is amazing!

Megan was the one that recommended www.lovetosewpodcast.com, and three episodes in Gabby messaged to say 'we have to do a podcast!' A month later the first two episodes were launched to the world.

We decided to start the podcast when Megan was already seven months pregnant,

which might seem like a crazy idea but we really wanted to just begin. This did mean that we recorded 22 episodes in the first month to carry us over until a few months after the birth. That was definitely a challenge and pretty full on but we loved every minute of it!

Podcasts are proving really popular with makers, as they're the perfect background entertainment for sewing along to. Netflix is great but sometimes requires

more concentration, whereas a podcast can just play in the background and make you feel like you have friends in the room

with you. Listening to other sewists and creatives definitely inspires you to make more and encourages you to continue on even after you make multiple mistakes. Sewing is quite a solitary hobby and you don't feel alone when you have a podcast on!

Stitcher's Brew is like *Loose Women* for people who love sewing and the community within it. We normally have two guests on around the sofa with cups of tea so it's a cosy, informal discussion and should feel like a crafty chat with your friends over a pot

of tea and sometimes even cake!

We are really open to guests – we want to talk to anyone that is passionate about

crafts and the crafting community, who have knowledge and skills and are eager to have a good chat. We especially love business owners because they are very inspiring to us and our listeners. The best interviewees are the ones that are really up for a good natter and giggle with us!

If we had to pick a dream podcast guest, I think we'd both say Tim Gunn as we love *Project Runway* and he must have so many stories to tell – we would definitely have to ask him to say 'make it work!' We both crave a pep talk from him as he's so encouraging to creators and would bring back any lost sewjo! Also Megan's choice would be the incredible designer Madame Grès, and Gabby's would be the costume designer Edith Head – can you imagine them all on together!

Over the next few months we are really excited to be launching bonus episodes every month. We tend to cut out quite a bit to keep the episodes a similar length so we want to give our listeners a chance to hear that. Also merchandise may be coming soon, which will be revealed later on in the year!

“
Sewing is quite a solitary hobby and you don't feel alone when you have a podcast on
”



Listen online to Amy's episode!

Love Sewing Editor, Amy joins blogger Karen Ball, Gabby and Megan for crafty chat

Find out more

Listen online to the latest episodes of Stitcher's Brew at www.stitchersbrewpodcast.co.uk where you can learn more about sewing techniques and your favourite sewists.

Discover more about Gabby at www.gabberdashery.com and meet Megan at www.pigeonwishes.com



Guests, Harriet Johnson and Zoe Curry (plus Hobbes the dog!) share their sewing knowledge and skills

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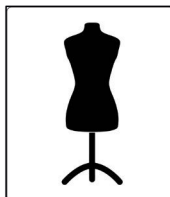
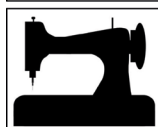
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We've rounded up
the expert advice
you'll need for
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with success

Lace is a fabric favourite for creating a really special garment as it comes in a range of dramatic colours and styles. Follow our top tips for great results...

KNOW YOUR LACE

Lace varies tremendously in price and quality, from £10 per metre to over £300! The lace you choose will depend very much on what you are making. Let's look at some of the main types of lace.

1. Chantilly lace

A heavily corded lace on tulle, often beaded, with an ornate edge. Often used in bridal wear, primarily in white, ivory and black.

2. Alençon lace

This is an all-over lace, with the design incorporated into a tulle background. It may or may not have a decorative border. Available in a variety of colours, this is an easy lace to work with.

3. Guipure lace

A heavily embroidered fabric with no tulle backing, but open spaces. This lace is also available in a range of colours and is a lace recently favoured by designers.

CHOICES CHOICES

When it comes to picking your project, it's best to choose simple shapes and use the border as the finished edge of the garment. However, if you are making an A-line or circular skirt, then the lace border edge has to be cut off carefully and then stitched back in place when the garment has been completed. Lace often requires cutting in a single layer as the pattern needs to be centred on the pattern pieces for the most pleasing finish. Make sure you avoid large lace motifs on the bust or bottom!

LOOK SHARP

Using specialist pins and needles is advised. Use new fine pins as well as needles as both can easily snag delicate fabric if blunt. (Glass headed or flower head pins are great as they are more easily seen on lace fabric). Use a machine needle size 60-75 (9-11) sharps or universal and stitch length of 1.8mm – 2mm for seams.

WHICH SEAM?

Sometimes your goal is to match the lace design at seams, for instance on centre front or back seams so that it looks like one continuous piece. The best way to do this is to cut one side out on the single layer, then position that piece on top of a large expanse of fabric matching the motifs perfectly. Use the position of this piece as a guide for positioning the mirrored piece, overlapping any seam allowances. Just remember to remove the original piece before you start cutting!

LET'S FACE IT

Rather than use standard interfacing for collars, cuffs and buttonhole areas, provide the needed support and stability by using a sheer organza or one or two layers of fashion fabric as the interfacing.

SEW WRONG

If it is difficult to tell the right from the wrong side of the fabric, mark one side as 'wrong' with a small piece of masking tape so that you always put pieces together correctly. The masking tape can be written on with helpful notes too if say, a side front and side back of a princess seam pattern look identical!

CLEVER CONSTRUCTION

This will reduce the bulk. We recommend mounting the fabric onto a base for ease of construction such as silk dupion or silk satin so these two fabrics can be treated as one and no special seam treatments are required. A dart in lace can be made in exactly the same way as a dart in fabric. If you are making a dart in the lace only, make the dart in the normal way, then stitch again 3mm away and trim off the surplus fabric and press as normal. If you are making the dart with mounted fabric, tack or baste around the open dart for stability before beginning construction.

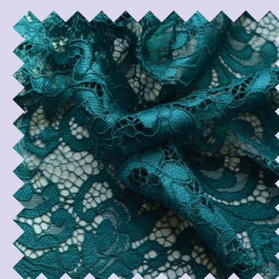
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ASK THE
EXPERTS

Velvet dress

Sew-along

Part 1

*Alison Smith MBE kicks off
her latest sew-along, sharing
her expert tips for sewing
with velvet*



With party season just around the corner, it's a good time to start thinking about making that special outfit. With velvet on trend for winter, I have decided to tackle Vogue 1520 with you. This elegant, classy full-length dress is made from stretch velvet, or a similar stretch fabric. The dress also has the challenge of being lined and has gathers and

a split. According to the pattern envelope, this dress is also very close fitting! Let's jump in and make the velvet dress of your dreams.

*In this issue Alison helps
you begin your dress*



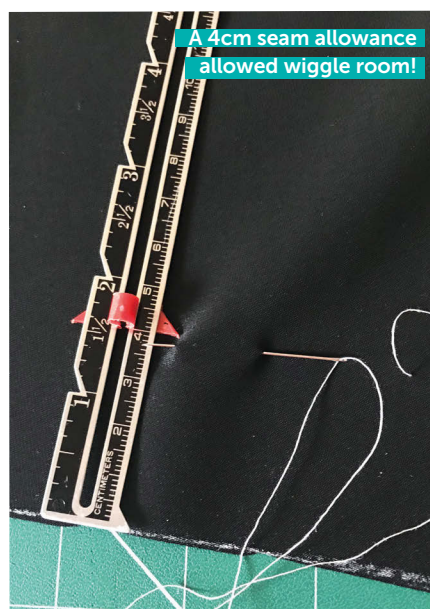
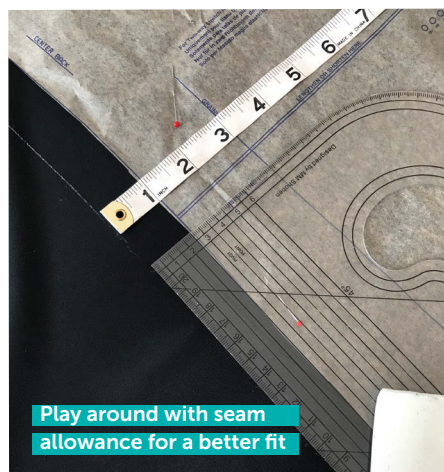
Vogue 1520 is a gorgeous designer pattern from Badgley Mischka. The stunning side gathers, optional beaded cuffs and train at the hem make the dress irresistibly glamorous! Pick up your copy for £16 from www.sewdirect.com

I have chosen a lovely stretch velvet that is not too heavy to make the dress. You need a fine fabric for the dress due to the amount of gathers and if your chosen fabric has a heavy pile, it will look bulky.

LINING CHOICES

I have also chosen a woven stretch lining. The pattern suggests tricot for the lining, but I wanted something a little heavier to smooth out any wrinkles and help the velvet keep its shape.

Unfortunately, the pattern pieces do not indicate the finished garment measurements at the bust and hip, so you may wish to measure across the pattern pieces to determine how much ease is included! You will discover the ease is minimal and the pattern is relying on the stretch in the fabric to fit. Depending on how you like your clothes to fit, you may prefer to go up a pattern size.



TO TOILE OR NOT TO TOILE?

Making a toile for a stretch style can be tricky as each stretch fabric tends to stretch differently. I am therefore making my toile using my stretch lining fabric. If my lining fits without being too tight and I am not a fan of too tight garments, then the velvet will fit in a similar manner. Whenever you make a lined dress its always a good idea to fit both the dress and lining independently of each other.

COUTURE SEAM ALLOWANCES

I am cutting out my lining according to the pattern instructions BUT instead of cutting out on the cutting line of the pattern, I am actually adding on 2.5cm onto the vertical seams, giving me a 4cm seam allowance to play with! This is a great technique for adjusting the fit and works for most garments.

MARKING UP

After cutting out and inserting any tailor tacks, I am marking all my stitching lines with chalk, whether it's a 4cm seam allowance or the 1.5cm standard seam as around the neckline, armhole and shoulder. Now let us sew together on a long machine stitch and check the fit. If the lining is too tight, then you have plenty in the seam allowance to let out. Make a note where you have altered the pattern as you will need to alter the velvet layer in the same places.

In the next part I will show you how to cut the velvet, which requires special handling.



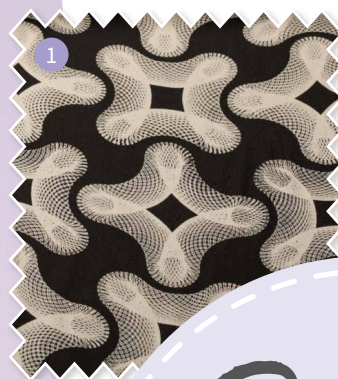
ABOUT ALISON SMITH

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

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Back in BLACK

Who can resist the dramatic combination of romantic prints on a dark draping base? Here are six floaty fabrics to swoon over



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- $\frac{3}{8}$ yard 44"-wide fabric for gusset
- $1\frac{1}{8}$ yards 44"-wide quilting-weight cotton for lining
- $1\frac{3}{4}$ yards 20"-wide medium-weight fusible interfacing
- 8 sheets of plain paper at least $9\frac{1}{2}$ " square
- pair of $1 \times 20\frac{1}{2}$ " sew-on leather handles
- 18mm magnetic snap
- 6" all-purpose zip
- $\frac{5}{8}$ yard of $\frac{1}{2}$ "-wide elastic for lining pocket
- thin cardboard & template plastic
- templates provided on pattern sheet or downloaded from www.lovesewingmag.co.uk

CUTTING:

From light denim, cut:

- 2 $17\frac{1}{2} \times 12\frac{1}{2}$ " rectangles for bag front and back
- 2 25×4 " strips for straps
- 2 $17\frac{1}{2} \times 2$ " strips for lining facing

From dark denim, cut:

- 2 $17\frac{1}{2} \times 7\frac{1}{4}$ " rectangles for bag base

From canvas, cut:

- 2 $17\frac{1}{2} \times 18\frac{1}{4}$ " rectangles for lining front and back
- 8" square for inner pocket

From FQs, cut:

- 8 Template A fans from a variety of colours
- Template B sun centre
- 8" square for inner pocket lining

From interfacing, cut:

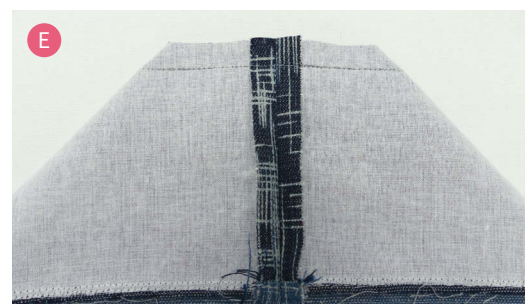
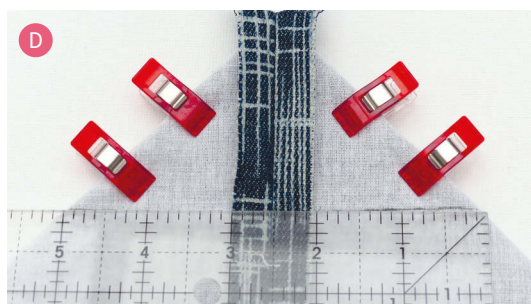
- 2 $17\frac{1}{2} \times 7\frac{1}{4}$ " for bag base

NOTES:

Seam allowance is $\frac{1}{4}$ " for patchwork and $\frac{1}{2}$ " for bag construction unless otherwise instructed
Finished size: $16\frac{1}{2} \times 15\frac{1}{4}$ ", not including handles

HOW TO MAKE:

- 1 Print Templates A and B. Stick onto thin cardboard and cut out or trace onto template plastic, following cutting instructions.
- 2 Fuse interfacing to WS of bag base rectangles.



3 Arrange the fan blades as you would like your finished sunray arc. Piece blades together in pairs using a $\frac{1}{4}$ " seam allowance. Sew pairs together to make groups of four. Sew groups together to complete the arc. Press seams open.

4 On the outer curved edge of the sunray arc, sew using a $\frac{1}{4}$ " seam allowance and long stitch length (3.5mm); do not secure at the start and end. Pull up the lower thread slightly to help the outer edge curve to the WS and finger-press over by $\frac{1}{4}$ " so the stitches are just out of sight. (See Pic A.) Press the folded edge. Repeat on sun centre curved edge.

5 Bring side edges of bag front together to create a vertical centre fold and finger-press.

Place the sunray arc on the lower edge of the bag front, aligning the centre of the arc to the centre crease. Pin and baste. Repeat with sun centre. (See Pic B.) Sew around the curved edges close to the turned edges. Sew $\frac{1}{8}$ " from raw lower edge.

6 Join bag front to the base using a $\frac{1}{4}$ " seam. Press seam

upwards. Top-stitch on RS, $\frac{1}{8}$ " from seam. Repeat with other bag back and base pieces.

7 Bring long edges of handle rectangles WST and press along the centre fold. Open out, bring one long edge to the centre fold and press along the second fold line. Repeat with the other long edge. Bring the outer folded edges together and press or clip into place. Sew along both straps $\frac{1}{8}$ " from each of the long outer edges.

8 Take bag front and one handle.

Top tip

Binding clips can be easier to work with than pins on bulky projects like bags and come in a range of fun colours!

SUN worshipper

This summer tote bag is perfect for days out and light enough to pack luggage in for a weekend break

Project **KERRY GREEN** www.verykerryberry.blogspot.com



Top tip

This design would work well on a square cushion or as a simple quilt block by swapping denim for lighter cotton

leaving a 5" opening at the centre of the bottom edge for turning. Create lining base corners as before.

14 Attach lining to the bag by turning the lining WS out and placing the bag, RS out, inside the lining; the lining pocket should be against the plain side of the bag. Ensure the handles are facing downwards and pin around the top edge, aligning the side seams. Sew around the edge using $\frac{1}{2}$ " seam allowance. Turn the bag through the lining opening, bringing the straps out first. Sew lining opening closed and push lining inside bag. Press the top edge so the top seam rolls inwards. Top-stitch around the bag opening, $\frac{1}{4}$ " from the edge. Secure bag handles with extra top stitching to finish.

Why not TRY?

Make a pocket for your lining, to hold your phone or essentials!

- 1** Create pocket by placing pocket fabric and pocket lining RST and sewing around the outer edges using $\frac{1}{2}$ " seam allowance and leaving a $2\frac{1}{2}$ " gap along lower edge for turning.
- 2** Trim seams, clip corners, turn through and press.
- 3** Top-stitch along the pocket top, $\frac{1}{4}$ " from the outer edge.
- 4** Sew pocket to lining before it is installed, $\frac{1}{8}$ " from the pocket edge and reinforce top opening points.
- 5** If you wish, you can divide the pocket into sections with vertical stitching lines.

Find the centre of the top edge of the front and mark with a pin. Place handle ends evenly each side with inner edges 6" apart. Check handle isn't twisted. Pin in place and baste within $\frac{1}{2}$ " seam allowance. (See Pic C.) Repeat with the remaining pieces.

9 With the handles out of the way, place bag front and back RST, pin and sew around the sides and bottom edge using a $\frac{1}{2}$ " seam, pivoting at the corners. Press seams open.

10 To create flat base corners,

with bag WS out and seam along the bottom edge facing you, open out the corner seam and flatten it against the side seam to make a triangle shape. Measure a horizontal line $2\frac{1}{2}$ " either side of the seam centre and mark. (See Pic D.) Sew along the line, check seams are aligned on RS and trim excess $\frac{1}{2}$ " away from the seam. (See Pic E.) Repeat on other corner.

11 Join main lining piece beneath the lining facing using $\frac{1}{2}$ " seam allowance. Press seam towards the facing. Top-stitch

on facing, $\frac{1}{4}$ " away from the seam. Repeat with other main lining piece and lining facing.

12 Take the back bag lining, bring side edges together to create a vertical centre fold and finger-press. Do the same with the pocket. Place pocket centrally with lining side against the bag back lining, $3\frac{1}{2}$ " down from the seam between the lining facing and back bag lining. Pin and baste in place.

13 Place bag lining front and back RST and sew around the edge with $\frac{1}{2}$ " seam allowance,

Say my NAME

Top up your pattern pile with this exclusive 20% discount on Closet Case Patterns from Cotton Reel Studio



Carolyn

Relax in style with these flattering, elegantly finished pyjamas. The pattern unites traditional and modern with its notched collar, breast pocket and optional cuffed straight-leg trousers or shorts. Opt for cosy cotton flannels or choose a chic silky crepe or charmeuse – this is one pair of pjs with timeless appeal and lots of versatility.



Sasha

Classic tailoring just got a lot more achievable thanks to this neatly finished trouser pattern. The Sasha trousers will give you a flattering figure-hugging finish while remaining comfy to wear thanks to the mid-rise waistband and stretchy fit. Choose a sleek cropped version or the full-length trouser with pockets, both include optional belt loops.

Cotton Reel Studio offers a fantastic range of on-trend fabric, patterns and haberdashery. Head to www.cottonreelstudio.co.uk and enter code **LOVESEW20** before 20th September 2018 to get an incredible **20% off** all patterns! Patterns are £16 each in US sizes 0-20 (UK 4-24). P&P charges apply.

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Kelly

Pretty and practical, the Kelly Anorak has all the desirable features for a fashionable cover-up. The coat is designed to be lightweight and easy-to-wear, with either a roomy hood or a structured stand-up collar. Make up your anorak in waterproof fabric for the ultimate go-to raincoat.



Kalle

We love a pattern that offers a variety of garment options. With the Kalle pattern you can choose between a cropped wide-faced hem shirt, smart shirt-style tunic or a high-low hemmed shirtdress. Each version features kimono sleeves, arm cuffs and a modern, simplistically chic curved yoke.



Clare

As we head into autumn, coat making is sure to be on our to-make list. This A-line raglan sleeved coat is the perfect layering staple; it offers two flattering options, allowing you to choose your preferred length, collar style and sleeve. Opt for a pretty face-framing neckline or a minimalist funnel collar, the pattern is really adaptable and one you will reach for year after year.

Ginger

Never made jeans? This is a great pattern to start with. There are two options available to flatter any figure, opt for a high-rise tummy slimming version or a low-rise relaxed fit. Both options include figure shaping pockets and slimming side seams making them the ideal jean to complement any outfit.



If you adore quilting and patchwork and love contemporary fabric, *Quilt Now* is your perfect companion. Each issue is filled with beautiful quilting projects from big bed quilts to must-have accessories, using the latest fabric and stash-friendly scraps.

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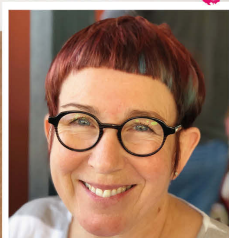
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Britain's No.1 guide to fabric & patchwork

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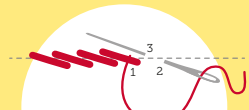


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Top tip

Why not try adding
this slogan onto the back
of a chambray shirt?
Just scale it up before
you start

Feeling FRUITY

Learn how to make this
charming motto that can be
displayed in a hoop, added
to an upcycled garment or
stitched onto a handmade gift

MATERIALS:

- white aida or medium-weight background fabric
- light yellow, golden yellow, black & hot pink embroidery floss
- FriXion marker
- templates provided on pattern sheet or downloaded from www.lovesewingmag.co.uk

NOTES:

- Use at least three strands of floss as you work for a chunky stitch
- This template is designed to scale as desired – choose your hoop size before printing and then work out how much fabric you need

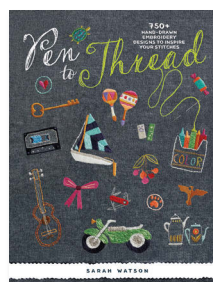
HOW TO MAKE:

- 1 Begin by printing out the template to the required size.
- 2 Stretch the white fabric in the embroidery hoop and trace the design onto it using a FriXion pen.

LEMONS TEXT

- 3 With hot pink floss, use chain stitch to fill in the text. Start at the inner edge of each letter as you may need three rows of parallel stitches to fill the letters.
- 4 If you prefer, satin stitch would also work nicely here.

ABOUT THE BOOK



Pen to Thread
by Sarah Watson, published
by Interweave (£19.99)

REMAINING TEXT

- 5 Using black floss, chain-stitch the rest of the phrase.
- 6 Rotate your hoop as you work around the letters so your chain flows in a natural direction.

LEMONS

- 7 Using golden yellow floss, add a single row of chain stitch to outline the lemon shapes.
- 8 Switch just one or two strands of pale yellow floss and define the insides of the lemon shapes with stem stitch.
- 9 Hover a steamy iron above the embroidery to remove any traces of FriXion pen 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

Bluff POCKETS

The bluff is that there appears to be no stitching holding the patch pocket in place! But in reality the stitching is neatly hidden inside. Wendy Gardiner, Brand Ambassador for The McCall Pattern Company, provides the know-how



Add bluff pockets to a shirt for a clean uncluttered look (McCall's 7575)

The bluff method of attaching a patch pocket is slightly trickier and involves stitching inside the pocket, but the result is an invisibly attached pocket that looks almost as if it is floating! Hence the name 'bluff'.

Even though the pocket is lined, you do need to have seam allowances turned to the wrong side of the pocket as it is these that you use to attach the pocket to the garment.

It is easier to attach a bluff pocket if the bottom corners are rounded although you can still stitch a squared pocket. To round the corners neatly, first draw around a curved object like a mug and then cut off the corners.

STEPS TO SEW

1 Make up the patch pocket: Cut the pocket 5cm longer than the finished pocket size plus 1.5cm seam allowances. Cut the lining the actual pocket length plus 1.5cm seam allowances.

2 Attach the lining to the top edge, right sides together, then turn so wrong sides are together and the bottom and side edges are even. Note how the top edge now has a nice cuff of main fabric on the wrong side.

3 Stitch around the pocket edges to keep both layers together. Then overedge or overlock the edges to neaten.

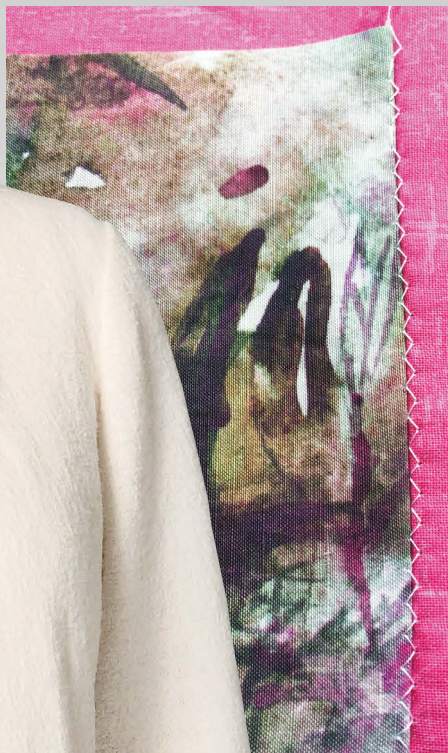


4 Turn the pocket seam allowances to the wrong side and press. To help turn in the curved corners, stitch around the curve just inside the seam allowance with a long stitch and slightly gather the fabric to help turn the curved edges over. You can also snip little wedges from the excess at the corners to help them lay flat.





5 Place pocket in position on the garment and baste in place with a zigzag stitch – set the width to 3 and the length to 3mm as it is a temporary stitch removed later. Stitch so the right swing is on the garment and the left swing just catches the pocket.



6 Now is the tricky stitching part – using a straight stitch, starting at the top, stitch from the inside of the pocket as close to the fold as possible on the seam allowance. Take it slowly and keep moving the pocket out of the way as you stitch to the bottom of the pocket, pivoting at the corners to stitch the bottom and up the other side. Note it may be easier to stitch down one side and halfway across bottom, and then start again from the other side and halfway across the bottom.



7 Remove the zigzag basting and press with steam.



A Chanel-style jacket looks stunning with trimmed bluff pockets (Butterick 6382)

Patch pockets cut on the bias and then attached invisibly make a great design feature for checks and tartans (McCall's 7447)

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LEAF *it out!*

Perfect for late summer, this asymmetrical take on the classic wrap skirt is an easy weekend wear. Sew in a heavier fabric for autumn days

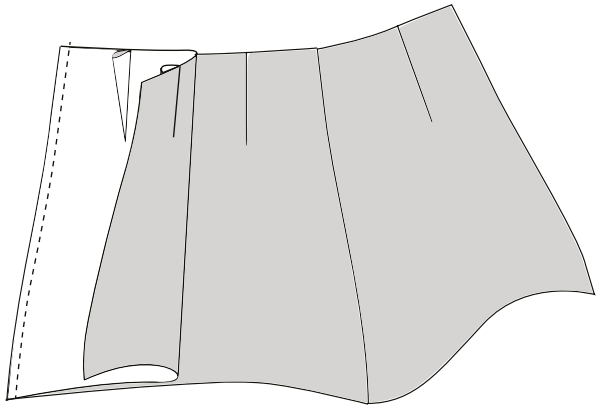
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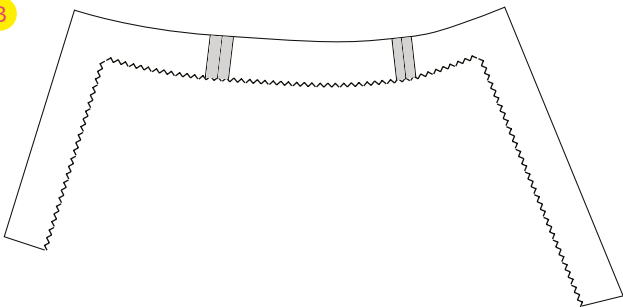
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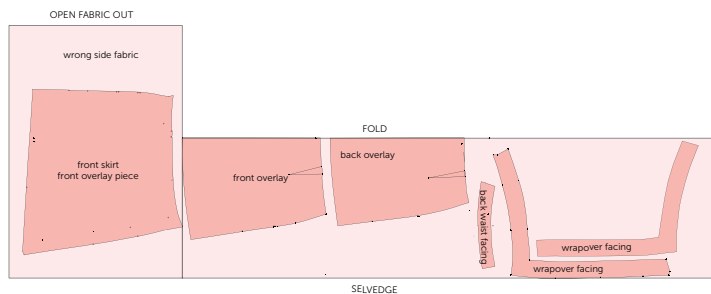
A



B



LAYPLAN:



SIZING:

	8	10	12	14	16	18	20
WAIST	29½"	31½"	33½"	35½"	37½"	39½"	41½"
HIPS	40"	42"	44"	46"	48"	50"	52"

MATERIALS & TOOLS:

- 2.75m 45"-wide cotton sateen, denim or other medium-weight fabric
- 1m medium-weight iron-on interfacing
- 25mm D-rings
- templates downloaded from www.lovesewingmag.co.uk

NOTES:

Finish the raw edges with a machine zigzag stitch or overlocker
Use a 1cm seam allowance unless instructed otherwise

HOW TO MAKE:

- 1 Sew all darts on the front and back of the skirt and press each towards the centre back or front.
- 2 Match the side seams, ensuring the longer asymmetric front is unsewn and this edge will be on the left hand side when worn. (See Pic A.)
- 3 Neaten the side seams using zigzag stitch or an overlocker.
- 4 Apply interfacing to the WS of the three

facings pieces.

- 5 With RST, join facings together at the side seams. Press facing seams open.
- 6 Neaten the inner edge of the facing with zigzag stitches or an overlocker. (See Pic B.)
- 7 With RST attach facing to skirt at the waist and sides. Snip the top corners of the facing and turn RS out (See Pic C.) Push the corners out using a point turner.
- 8 Turn up and pin a 2cm hem at the lower edge.

- 9 Using coordinating thread, top-stitch the skirt on all edges to secure the facings and hem. If you prefer a clean finish, blind hem or hand stitch the facing and hem into place.
- 10 Cut an 8x12cm and an 8x20cm piece of fabric. Fold each lengthwise RST. Sew across one end and down the long side with 1.5cm seam allowance. Trim seam and corner. (See Pic D.)
- 11 Turn RS out and press. Slot two D-rings onto the shorter strap and pin in place.



12 Hiding the raw edges of the unsewn end at the back, pin the strap to the skirt at the button marking.

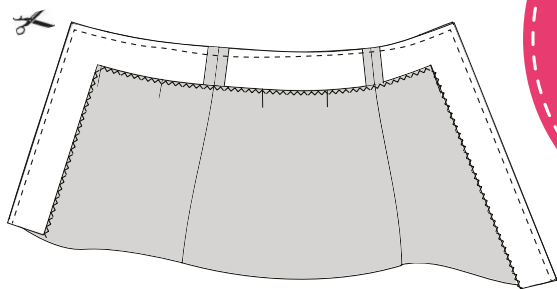
13 Top-stitch in place close to the edge and securing firmly with an X of topstitching.

14 Fold under the raw edges of the unsewn end of the longer strap and press. Pin

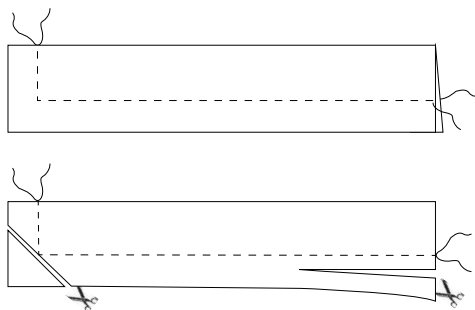
into position on the skirt, using the buttonhole marking as a guide. Top-stitch as on the previous strap.

15 Thread the longer strap through the D-rings on the shorter strap to fasten and enjoy wearing your new skirt!

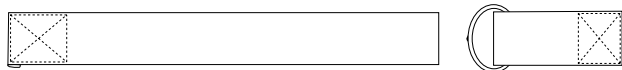
C



D



E



Top tip

Underline your skirt pieces with anti-static lining sewn to the WS and treat the two layers as one for an easy lining

SUPER SERGING



Invest in an overlocker and your garments will survive many more machine washes and your seams will be more robust! We love the Brother 1034D, £219 from www.britishsewingcentre.co.uk





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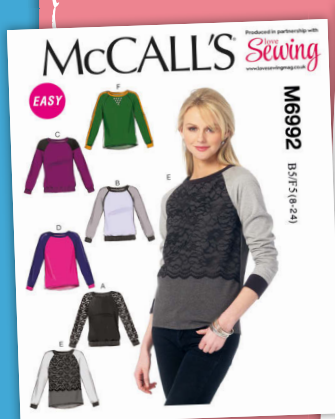
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It's a **SNAP**

Show your camera some love and make a custom strap featuring your favourite fabric

Project **DEBBIE VON GRABLER-CROZIER**

MATERIALS & TOOLS:

- 10cm-wide x WOF strip of favourite fabric
- 95cm 4cm-wide taupe cotton webbing
- 20cm-square piece of tan leather or leatherette
- 2 swivel clips (these are medium but do check the fastening apparatus on the side of your camera to get a good fit).
- co-ordinating thread
- Union Jack flag ribbon from Berisfords
- leather needle
- template provided on pattern sheet or downloaded from www.lovesewingmag.co.uk

NOTES:

Seam allowances are all ½cm unless otherwise stated.
WOF = Width of fabric

HOW TO MAKE:

- 1 Make two leather ends for the strap using the template. Begin stitching each one in the centre of each side. (See Pic A.) This will go through the swivel clip and it needs to have continuous stitching for decoration and strength. It is impossible to do later on, so start it now and then the ends will be ready to use.
- 2 Trim the fabric to 6cm wide x 95cm long. Fold the raw edges to the WS and press to make a strip 3.5cm wide.
- 3 Lay this strip onto the webbing and clip at intervals. Top-stitch down both sides narrowly to attach. Don't forget that you may need one colour thread in the top of the machine and another in the bobbin to make it match!
- 4 Trim the Union Jack flag ribbon and treat the ends with fray stopper to prevent it unravelling and stitch to one side of the strap 7cm in from the end.
- 5 Take one leather end and add a swivel clip. (See Pic B.) Fold it over the end of the webbing strap and stitch with a square and a cross. (See Pic C.) A little bit of fabric glue is invaluable here. It stops the end from moving about and makes the stitching easier.
- 6 A leather needle will make this project an easy sew. (Worth investing in a packet if you love mag and accessory making).
- 7 Repeat for the other strap end and you're all finished!



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