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The UK's No.1 sewing mag



Sizes 6-22

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Sewing jersey has never been so much fun

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Sizes 8-22

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Stunning sashiko embroidery tips

17 STYLISH MAKES



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Welcome

... to issue 44
of Love Sewing

Oh how I hate when the weather gets colder. I'm a total wimp who has to be warm at all times you see, but I don't like to stop wearing lovely dresses! Time to break out the cardigans and tights and get ready for autumn I suppose. Hila, who's sharing her review of M6884 this month, inspired me with her wool jersey version

of our free gift. Wool jersey = secret pyjamas! And my new floral cat-print denim dress is surprisingly warm too thankfully. I finished this version of Kwik Sew 3929 at the recent Sewing Weekender – an event organised by Charlotte of blog An English Girl at Home in partnership with Kate and Rachel of The Fold Line. We spent two fabulous days in rainy Cambridge gossiping about sewing, cats, gin and cake. All my favourite things! And I saw the amazing

Janome Memory Craft 500e in action as it machine-embroidered special badges for us all to wear. This year we also had hand-embroidery workshops from our columnist Elisalex de Castro Peake and talks on accounting for movement in your finished garments, how to enjoy the process of sewing more and why refashioning could be an area of sewing you're sorely missing out on! Why not read Kate and Rachel's round up of the Cocktail Hour Blogger Tour on page 58 and learn more about Charlotte's annual shopping trip Sew Brum on page 7?

If you're keen to get started on a new-season wardrobe this is definitely the issue for you. We've rounded up some amazing offers from Tilly and the Buttons, Clothspot and The McCall Pattern Company for you, and our dressmaking projects will all work perfectly for a transitional wardrobe. I've had to physically wrestle the gorgeous camel wool jacket from page 92 out of several colleagues' arms as they insisted it should go home with them. Happily I get to take home the



See Hila's dress
on page 23

nautical but nice pattern hack I wrote for this issue; find the tutorial on page 62. It's so exciting to have an exclusive design from Jules Fallon of Sew Me Something patterns. And remember to cut out your skirt instructions on page 31 ready to tuck inside your second pattern gift. Don't forget to sew and tell!



#sewingweekender

Happy sewing!
Amy

Meet the TEAM



Denise

ART EDITOR

Denise is passionate about design, sewing, good food and fluffy cats. She has a keen eye for detail and knows how to work the latest trends into your craft room. See more at www.instagram.com/by_denisej



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 available at www.makeitbetty.etsy.com



Leanne

EDITORIAL ASSISTANT

Multi crafter Leanne is a keen artist and a dab hand at creating decorations with sequin pins. When she's not working she's at home with the love of her life, her border collie Daisy. See more at www.instagram.com/leanne1991



This gorgeous design has been added to my stash

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Your new favourite
T-shirt dress!



Receive a bumper
embroidery kit
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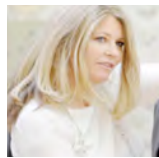
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 Jules is the owner of Sew Me Something (www.sewmesomething.co.uk) in Stratford-upon-Avon, where she hosts workshops and designs indie patterns. See more at and try her exclusive pattern on page 47!



Claire Tyler
 Claire has been a seamstress and dressmaking tutor for many years and teaches workshops at The Midhurst Sewing Room in Sussex. Visit her website at www.claire-tyler.com and turn to page 92 to follow her jacket project.



Katy Jones
 Katy is the Editor of *Quilt Now* magazine and author of *25 Patchwork Blocks*. She loves nothing more than spending the evening quilting, with her multiple dogs and cat close at hand. Katy shows us how to cheat at sewing clamshells on page 56.



Angela Walters
 Based in Kansas City, Missouri, Angela has been teaching and writing for over 15 years. She is the author of several books and runs the successful blog www.quiltingismytherapy.com. Find out more on page 44.

love Sewing loves...

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

LIBERTY MEETS VOGUE!

Prices: Adult patterns £14, child patterns £9 from www.sewdirect.com
Vogue Patterns has joined forces with Liberty to showcase how the iconic fabric can be used to make unique clothes. We love how the dainty florals help to create classic garments you'll want to wear again and again! To show how dressmakers can use the fabric, five designs from the autumn Vogue Patterns catalogue have been made up and photographed in beautiful Liberty fabric. We especially like the Vogue 9155 patterned trousers in sizes 4-20, sewn with Ros fabric. Team them with a simple top or blouse and spice up your look with a pair of colourful heels to inject some colour into your wardrobe!



Book up your ideas

To be the first to see new patterns, receive special discounts and stay up to date with Colette, sign up to be a Pattern Insider at www.colettesewing.com

Colette is going the extra mile with its new packaging, rolling out step-by-step, full-colour instruction booklets to accompany its patterns. Inside each of the new books are tips, inspiring pictures and an all-new fit guide to help you make a garment that is unique to you. The Zinnia skirt and Violet blouse are the first to feature the new booklet design, with others due to follow soon, so watch this space!



Stitchers gonna STITCH

The cross
stitch and
embroidery
we're loving
this month



Bethany
Deputy Editor

WONDERFUL WALL ART

William Morris is an icon of British print design, especially known for his timeless textiles and luxurious wallpaper. You can now recreate his standout designs in cross-stitch form, thanks to the new William Morris Sunflowers kit from Bothy Designs. It measures 31cm square, ideal for framing, and includes 14-count aida, DMC thread and a needle. Available for £19.50 from www.sewandso.co.uk



NUTS ABOUT CROSS STITCH!

The *Mr X Stitch Guide to Cross Stitch* is finally out and I can't get enough of the adorable squirrel pattern from the cover!

Ideal for autumn, it

uses geometric shapes to create a quirky little critter in a range of orange, brown, mustard and cream colours. Pick up your copy for £12.99 at www.searchpress.com

3D DELIGHTS

I'm noticing more and more designers turning to stumpwork to help lift their motifs and bring their stitches to life. But what is it? Also known as raised embroidery, it involves layering stitching, often with wool or felt underneath, and can incorporate beads or wire to help the embroidery stand up from the fabric.

For an in-depth guide to stumpwork, follow this beautiful poppy tutorial from Celeste Chalasani at www.celestechalasani.com/craftsy



SAVE THE DATE!

Date: 28th October

Location: Birmingham

Price: Free

Missed The Sewing Weekender in August but still fancy meeting up with like-minded sewists? Head down to the fourth annual Sew Brum! Organised by Charlotte Powell, from www.englishgirlathome.com, it's a brilliant opportunity to chat and sew with fellow sewists. Everyone meets in Birmingham city centre where you'll have a chance to catch up over a cuppa, go fabric shopping and have a whole lot of fun with fellow sewing enthusiasts. The full itinerary will be released a little closer to the event, but this is definitely one for your diary!



MAKING MEMORIES

Price: RRP £6,999

Find your local stockist at www.janome.co.uk

Janome has gone all out with its latest sewing machine, boasting its largest-ever touchscreen, fastest processor and biggest hoop for embroidery! The Janome Horizon Quilt Maker Memory Craft 15000 is a state-of-the-art machine, with wireless capabilities and four amazing iPad apps to help create high-quality machine embroidery with ease. It comes with impressive features such as a customised stitch selection, professional grade foot and needle plate, and a maximum sewing speed of 1,200 stitches per minute – perfect for quilting, embroidery and dressmaking!



HARVEST festival

Price: Fabric, £16.80 per metre, fat quarter bundle, £19.94. For stockist information, email groves@stockistenquiries.co.uk Say hello to autumn with the rich new collection of floral, bird and berry prints from Tilda. Harvest Time contains a co-ordinated range of 100% cotton fabric – available by the metre, with fat quarters, eighths and complementary kits, quilt patterns and notions on offer too! The range is ideal for patchwork, bags, cushions and colourful dressmaking projects. Use the purple, pink, teal and green colour scheme to give your home and wardrobe a real autumnal glow!

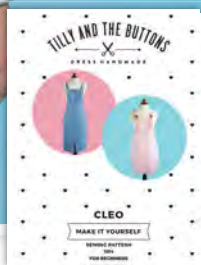


PATTERN PICKS

Top to toe TILLY

Boost your wardrobe by using this exclusive discount from Tilly and the Buttons

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Buckle up

Downtime dressing has never been more simple with Cleo. This on-trend dungaree dress would be lovely in coloured denim, corduroy or canvas, and you can swap the buckles for bright buttons if you prefer an extra pop of colour!



Stretch yourself

Zadie has a hidden secret. She looks so smart but it feels like you're wearing secret pyjamas! You'll love the deep pockets hidden in the clever diamond seam detail. Choose between long and short sleeves and colour-blocking options.

SAVE 20% on printed and PDF patterns at [SHOP.TILLYANDTHEBUTTONS.COM](https://shop.tillyandthebuttons.com) before 19th October. For printed patterns, P&P charges still apply.

*Discount not applicable on pattern bundles, kits, books, dungaree buckles, gift vouchers or online workshops



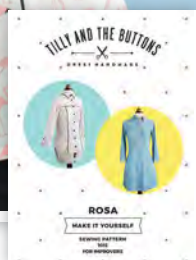
Instant outfit

There's a reason the Coco top is a bestseller! Pair this comfy jersey tee with the stylish Arielle button-down skirt and you're ready for anything.



Dress to impress

Sewing for an occasion? We recommend Etta, a 1960s-style shift with great added details. For extra support, try the Sew Your Own Knockout Dress workshop to guide you through the whole process.



Get shirty

There's no need to fear shirts with Tilly's help! Rosa is a classic western shirt and dress. Add contrast piping and top-stitched details to make your shirt zing!



Find out more!

We love the gorgeous range of patterns, kits and online workshops from Tilly and the Buttons. With refreshingly clear step-by-step instructions, you can create the wardrobe of your dreams! Patterns are available in UK sizes 6-20. PDF patterns are £9.50 and printed patterns in luxurious packaging and with full instruction booklet are £12.50.

Say hello...

...on Instagram, Pinterest and Twitter @TillyButtons and don't forget to visit the blog at www.tillyandthebuttons.com

A BRIEF
HISTORY OF



A BRIEF HISTORY OF

Embroidery

DMC has been at the forefront of needlework and textiles for over 270 years, inspiring generations of sewists and stitchers



Over 270 years ago, the DMC brand was born. As the decades and centuries have gone by, the company has fast become a leading name in the world of needlecraft and textiles, bringing high-quality embroidery thread, yarn, sewing supplies and fabric to a global audience of creative crafters.

DMC's story begins in 1746, when 23-year-old artist Jean-Henri Dollfus joined forces with two other young entrepreneurs, Jean-Jacques Schmaizer and Samuel Koechlin in Mulhouse, France to become the very first organisation to manufacture hand-painted Indian prints in Europe. With an eye for international fashion trends, and global ambitions, the company was soon exporting textiles around the world.

Towards the end of the 18th century, Jean-Henri Dollfus's nephew Daniel Dollfus took over the company and in 1800 Daniel married Anne-Marie Mieg. As was customary at the time, he joined his wife's name onto his own and changed the company name to Dollfus-Mieg & Compagnie, also known as DMC. The couple had a son, Jean Dollfus-Mieg, who later took the DMC family business to the next level.

Dollfus-Mieg was keen to learn more of textile developments around the world and, while studying in Leeds, he was introduced to the work of chemist John Mercer who had discovered the process of 'mercerising.' This involved passing cotton thread through caustic soda to improve its strength, silky appearance and longevity. This is the same process that DMC uses to this day to create thread of the highest quality for a multitude of uses.

As well as developing an impressive reputation in the embroidery and textiles industry, Dollfus-Mieg was keen to look after his employees, especially as their numbers began to swell. At the time of opening in 1746, the city of Mulhouse had only 4,000 people and it quickly became clear that the population was growing. He began with improving workers' living conditions and tackling the lack of housing near to the factory. In 1850 Dollfus-Mieg created 'Cities Ouvrieres' at Mulhouse, settlements that were

purpose built to house DMC employees and their families. Each house came with a small garden attached and was sold to the worker at cost price, giving them 14 to 16 years to pay off the property. Dollfus-Mieg also invested in a school and hospital for the community. Napoleon III was extremely impressed with the initiative and agreed to subsidise the community with 300,000 Francs to help towards building and living costs.

Jean Dollfus-Mieg formed a firm friendship with well-known

Austrian embroiderer Thérèse de Dillmont, who later moved near to Mulhouse and founded an embroidery school with close ties to DMC. This proved to be an extremely important relationship for DMC, as Therese was becoming a significant contributor to the field of needlecraft and went on to release the *Encyclopaedia of Ladies' Handicrafts*, which featured exclusive DMC textiles and thread. This was released in 1886 and had mass appeal, leading to it being translated and distributed in 17 different countries.

By the time Jean Dollfus-Mieg passed away in 1887, DMC was recognised worldwide as an international leader in the manufacturing of consumer and industrial thread, as well as

WITH AN EYE FOR INTERNATIONAL FASHION TRENDS, AND GLOBAL AMBITIONS, THE COMPANY WAS SOON EXPORTING TEXTILES AROUND THE WORLD



Embroidery school founder Thérèse de Dillmont



textile-related products and accessories. As the 19th century beckoned, the company expanded rapidly, acquiring 12 block-printing machines. DMC launched new sewing, embroidery and crochet thread and produced calico and block-printed wool fabric. In 1880 the Belfort works were created, which produced exclusively cotton thread and braids, to high acclaim. However, it was the release of glossy gold and silver threads in the same year, which really captured the attention of sewists, especially in creating ecclesiastical work.

The 60s saw a change to the DMC brand, as the company merged with Thiriez and Cartier Bresson. It kept the same name and added in the now famous horse's head to the logo. Collaborations are a key part of the DMC creative ethos and today it ensures to support and promote artisans and stitchers to help progress the development of needlecraft and craftsmanship.

While its roots in Mulhouse remain stronger than ever, today DMC operates in over 125 countries and is a truly global company. To discover more about its heritage, you can visit Le Musée DMC in Mulhouse, which celebrates the significant contribution the company has made to the region and the textiles industry as a whole.

Now in its 271st year DMC offers hundreds of hand- and machine-embroidery thread options, including 465 colours of its world-famous Mouline Special, as well as yarn for knitting and crochet, patterns, kits and supplies. According to Alex Holbrook, a spokesperson for DMC, while the company has evolved over centuries, it still remains true to its values and



motto 'from one fine thread, a work of art is born.' "We take very seriously the fact that our textiles are the instruments from which artists and hobbyists create their pieces," she explained.

This ethos is reflected in the company's future ambitions, which Alex says are to focus on supporting customers and talented artists to push the boundaries of their crafts and express their creativity, as well as continuously driving innovation. "DMC understands we are nothing without our loyal stitchers and textile artisans," she adds.



"DMC HAS THE SAME RESPECT AND PASSION FOR CRAFTSMANSHIP AND ARTISTRY AS ITS CUSTOMERS. THAT IS WHY WE HAVE THRIVED"

"From our pursuit of the perfect textile, to the high environmental standards we maintain at our factory, to our constant quest for different threads that will excite and inspire, DMC has the same respect and passion for craftsmanship and artistry as its customers. That is why we have thrived in such an ever-changing world."

DMC certainly shows no signs of slowing down anytime soon. A selection of brand-new thread colours will be released this autumn, as well as an app that allows you to upload a photo and transform it into a pattern to stitch! Don't forget to check out the 1,000 Patterns Project too, as DMC is releasing up to 10 new cross stitch and embroidery patterns for free each week.

Read more about the history of DMC at www.dmc.com Take a look at the free cross stitch and embroidery patterns at www.dmc.com/uk/patterns-5041/



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Moon tweed jacket



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- 5 Elmet Moss Green wool tweed, £24.95 per metre
- 6 Belton Chocolate flecked herringbone suiting, £14.95 per metre

All fabric is available at www.clothspot.co.uk



Bridal couture

with Alison Smith MBE



Editor Amy takes us behind the scenes at The School of Sewing run by our very own columnist Alison Smith MBE. As she embarks on creating her own wedding dress, Amy found Alison's three-day workshop a must for learning the secrets of bridal couture

When it comes to scary sewing experiences, the idea of making a wedding dress can strike fear into your heart – think about the expensive fabric, the complex construction, the pressure and the temperamental bride. And that might just be if you're making the dress for yourself! At Alison Smith MBE's School of Sewing you can learn the secrets and skills of making beautiful wedding dresses and running a successful bridal business.

Alison's classes take place above Fabulous Fabrics in Ashby de la Zouch where she runs her dedicated sewing school. The bridal workshop lasts three days and covers all the techniques you'd find in creating a standard wedding dress as well as veils, silk flowers and helpful business advice. Over the three-day session we had to work quickly and efficiently and, with only a small amount of homework each evening, we were able to construct a gorgeous sample gown that we can refer back to.

We broke the dress construction into achievable components for assembly and talked through the ideal working space. With so many large pieces to cut out I'm very glad to have my big cutting table at home and I'm going to have to impose a no food, drink, pets or fiancé policy in my sewing room. Although I felt pretty comfortable with the construction aspect of the dress there are a few tips and tricks to learn along the way regardless of your skill level. I really enjoyed learning to construct the dress in a way that allows

you to alter the fit at a later date and I was introduced to the most lovely interfacing I've ever worked with.

Women come from around the country to study at The School of Sewing, and with a limited number of places Alison can give each attendee dedicated support. Jane from Hullavington picked up friends Megan and Kathryn from Bristol en route, and the ladies booked a cottage to share for their sewing mini-break. I confess being away from any distractions, my sewing was much faster than normal and I even had the chance to ask Alison queries on my own dress plans. She kindly shared tips on selecting fabric and how I should handle them for the best results.

Within the group of six on my session, I was the only bride making her own dress but I confess by the end of the workshop I felt like I could consider this as a future career. Jackie from Nottingham is a regular

attendee of Alison's courses. She shared her plans to reduce her hours at work to build towards opening her own bridal shop. Zoe was the youngest member of the group and travelled from Stoke, excited to investigate a career in bridal and occasion wear. Along the way Alison shared helpful stories from her time running a bridal business and filled us in on the time she was called on as an expert witness in a court case. This year she embarks on a very special project, making a wedding dress for her daughter.

In addition to the bridal couture course, Alison also runs a separate session on corselets, which sounds fantastic. Why create the perfect dress if you don't have the right support underneath? With each class being highly sought after I'll have to be quick off the mark if I want to attend. Many know Alison from her helpful books and of course the excellent Craftsy courses on couture, lingerie and finishing skills. Why not sign up today?

This year Alison embarks on a very special project, making a wedding dress for her daughter



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VIEW E & C

We paired the gorgeous V-neckline and longer hem length of view E with the quarter length sleeves from view C. We think it's the perfect combination!

We used:

Kabloom floral,
£17.95 per metre

www.girlcharlee.co.uk



VIEW C

What a scoop! Try the softer round neckline and knee-length hem for a more open-looking dress.

We used

Okinawa waves cotton jersey, £13 per metre
www.sewoverit.co.uk



Top tip

Wendy Gardiner and Claire-Louise Hardie share their top tips for jersey garments this month! See more on pages 40 and 72



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See page 26 for details

VIEW A

Sometimes the envelope artwork is great inspiration! We tried a glossy scuba fabric to recreate the structured look of the original image.

We used
Teal scuba fabric,
£7.55 per metre
www.abakhan.co.uk

Ahoy there!

See page 62 for our fun pattern hack to add contrast tabbed sleeves



MASTERCLASS NECKBANDS

Adding the jersey neckband to view E is easy with our top tips!

FIRST THINGS FIRST

1 Do you have a ballpoint needle in your machine? And are you ready to go with a stretch zigzag stitch? We recommend a 2mm – 2.5mm stitch length.

DIRECTION OF STRETCH

2 Remember to pay attention to the direction of stretch for your fabric, this will probably be at 90° to your grain line so keep this in mind as you lay out your pattern piece.

WILL IT FIT?

3 Neckbands are a strange entity as it's hard to draft the correct length when you don't know the exact stretch percentage of the fabric! See more about this on page 72. If your neckband looks too short but you're using the right kind of jersey, then don't worry, it should still fit easily.

STAY! GOOD NECKLINE

4 You might find it helpful to stay stitch the V with a long straight stitch just inside the seam line to add stability as you work.

CHEAT TACTICS

5 So the instructions will tell you to position one side of the V against your T-shirt neckline then overlap the other side and then sew in place but you can instead overlap the ends of your neckband before placing right sides together with the neckline.

TOP OF THE CLASS

6 When it comes to top-stitching your neckband in place you can of course use your regular zigzag stitch or why not try a twin needle? They work on any machine with two spool pins, are cheap to buy and create a professional-looking finish.

Amy says...

Remember the finished measurements are printed on the pattern tissue! This helps you pick the perfect size



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Reader Review

McCall's 6886

Hila of blog www.saturdaynightstitch.com shares her thoughts on your **McCall's free gift**



You can never go wrong with a classic silhouette like McCall's 6886. Designed to be a close-fitting pullover dress, it has three

neckline variations and four sleeve lengths. I love the scoop neckline on View D. The simplicity of sewing this dress is at odds with how well presented and chic I feel in it – surely something so quick to sew shouldn't be so elegant? Yet it is and that is the beauty of this pattern – I can see why it's incredibly popular in the sewing community with over 160 reviews on www.sewing.patternreview.com

Well-written instructions mean that even a new beginner can tackle this. The instructions are also written for sewing machines so even if you don't have an overlocker you are covered. I cut a size 8 which fits me well – I took in ½" at my narrowest waist point as I wanted a snuggler fit there.

Let's talk fabric – this lush wool ponte from Minerva Crafts is the bee's knees and the cat's meow! I was torn between the brown and pink colourway but settled on the popping pink of course! Unusually, this beautiful ponte roma stripe is made from 100% wool fibres. It has a luxurious feel and was an absolute dream to sew. The stripes measure

approximately 7mm wide so I easily got away with minimal stripe matching (stripe matching is not my forte). It also helps that it's reversible, which means cutting out can be economical. The fabric is comfortable to wear, isn't scratchy and the wool makes for a cosy warm dress – perfect for autumn/winter. Love!

This dress has got so much layering potential for winter too – I plan on keeping it cosy by layering it over a black turtleneck with tights and knee-length boots! Sweet!

If you are looking for a practical, easy-to-sew and figure-flattering pattern, look no further than McCall's 6886. I have more plans to add to the three that are already taking pride of place in my closet!



In issue 45, Cheryl reviews **McCall's 6884**



Say hello to Hila at www.instagram.com/saturdaynightstitch



With Elisalex

The Dressmaker's DIARY

*Whip up a delicious silk garment with
Elisalex's top tips for success*

When I decided to make a drapey silk dress for the first time I had already made plenty of skirts and a handful of dresses from various stable woven fabric – quilting cotton, flannel, linen etc. I had even made a skirt from shantung silk so I definitely thought that diving into three metres of silk charmeuse would result in another win, proving once again how naturally gifted I was proving to be at this newfound sewing malarkey. Too cocky?

I'm sure it'll come as no surprise when I tell you that my dream of creating the perfect floaty dress was shattered – the biggest blow since my art teacher told me I wasn't good enough to take A-level art. The dress was a total disaster and I avoided slippery fabric for about a year after that. I nursed my wounds, went back to what I knew best and slowly – with plenty of practice and reading and researching – I built myself back up, ready to take on the challenge of drapey, slinky, sheer, sexy sewing...

Many years down the line I can safely say that me and slippery fabric have a good thing going. Here you'll find a bumper list of my tried-and-true tips and tricks to guide you.

A WORD ABOUT PRE WASHING

I'm in the habit of flinging everything straight into the washing machine when I come home from fabric shopping to prevent delays when I'm ready to sew, but with delicate silk you may need to think twice. While most silk fabric these days will be fine in a washing machine (and dryer!), some of the more delicate kinds such as chiffon or silk velvet will not. This means that



Vogue 9253 makes a dramatic impact, perfect for printed silk

once your garment has been sewn, you will need to commit to caring for that garment either by hand or allowing your local dry cleaner to take care of it. Ask whether a fabric is machine washable when you buy!

IT'S ALL IN THE PREP

When it comes to sewing with slippery fabric, patient perfectionism at every stage is mandatory or you will end up with a garment you're less than proud of and unlikely to wear...

Stabilise with spray starch. A little spritz with spray starch will temporarily give your fabric a bit more stability and a little less drape, making it easier to lay it out and get your pattern pieces accurately into place.

Interface before you cut. If the pattern requires certain pieces to be interfaced, cut away enough of the fabric to fit on said pattern pieces and interfacing before cutting. Once your fabric has been interfaced, it'll be much easier to cut those pattern pieces out accurately.

Rotary cutter vs. shears. Regardless of how slick and sharp your shears are, even the process of slipping the bottom blade under your fabric in order to cut can lift and distort the fabric. Use a self-healing cutting mat to protect your surfaces, pattern weights to keep pattern pieces in place and make sure that your rotary blade is fresh and razor sharp. If you must use fabric scissors, always cut from the left of your pattern paper!

Make McCall's 7541 in solid-coloured silk



A washed silk Kalle shirt by Closet Case Patterns would be a great staple

Secure selvages. In order to keep your grainline perfectly straight, pin the selvages together to prevent it from shifting around. Line up the fold of the fabric with something straight – a metre stick or floorboard groove does the trick – and to really ensure that your fabric stays put you could even masking-tape it down at the selvages and top and bottom raw edges (not the fold).

Use silk pins. If your fabric is particularly fine and delicate, you may find that regular pins leave an annoying hole. Silk pins are extra long and sharp and fine, and therefore leave the least possible evidence of their having been there behind!

LET'S SEW!

Change your machine needle. Do not ignore this part! You won't win. Trust me. For fine and delicate fabric, you'll need slim and sharp needles. I like size 60-70 'sharps', but any good haberdashery will be able to help you choose the right needles for your fabric. Have a practice sew on some scraps of the same fabric to test out your needle and tension before you start, and change them regularly so you're not sewing with blunts.

Hand baste before machining. Getting the edges to stay put while you're trying to sew can be enough to send you round the bend, so basting before you hit the machine can make a world of difference. Time consuming for sure, but you'll end up with accurately sewn seams, and most of your sanity intact.

Go French. Slippery fabric such as silk and rayon can be especially prone to fraying. Frayed seam allowances are unsightly, and compromise the longevity of your seams. The raw edges are encased within the seam, never to be seen again and the double-stitched nature of a



Why not try the latest pattern, the By Hand London Orsola wrap dress and skirt?

French seam results in a stronger, more durable seam. Sew with WST first at half the seam width, then RST for the remaining seam allowance!

Use a pressing cloth. For the uninitiated, a pressing cloth is a scrap of fabric, ideally silk organza due to its ability to withstand high heat and sheer quality, allowing you to see what you're pressing. It is sandwiched between the iron and the garment to protect it from water marks or the dreaded limescale iron spew!

Finally, and as annoyingly clichéd as this will sound, practice is key. The more you sew with drapery fabric the more it'll become no big deal. And when you can remain cool and collected with even the flimsiest chiffon, come find me and we'll talk about velvet...

Top tip!
Make sure you ask whether or not a fabric is machine washable when you buy!

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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As bright as a **BUTTON**

Make a cushion inspired by your
precious button tin

Design **JOAN FORD** Photography © **HELEN NORMAN &
SCOTT PHILLIPS** The Taunton Press



MATERIALS & TOOLS

- 1½ yard white cotton fabric
- assorted 5"-square colourful scraps
- ½ yard 20"-wide fusible interfacing
- ¼ yard 12"-wide paper-backed fusible web
- 24" square pillow
- circle template downloaded from www.lovesewingmag.co.uk

CUTTING:

From white fabric, cut:

- 2 24½" width-of-fabric strips: from 1 white strip, cut a 24½"-square pillow front panel, from the second strip, cut 2 18x24½" pillow back panels and from the leftover fabric, cut 72 1" squares

From fusible web, cut:

- 4 2x12" strips

From the 5"-square coloured scraps:

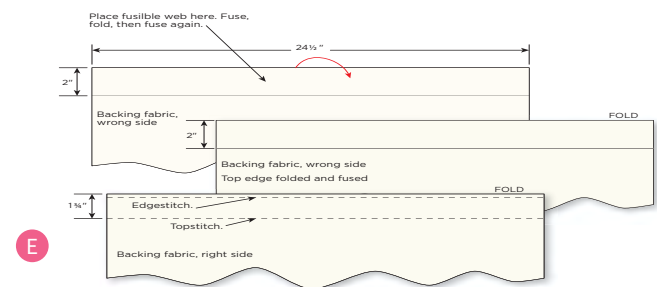
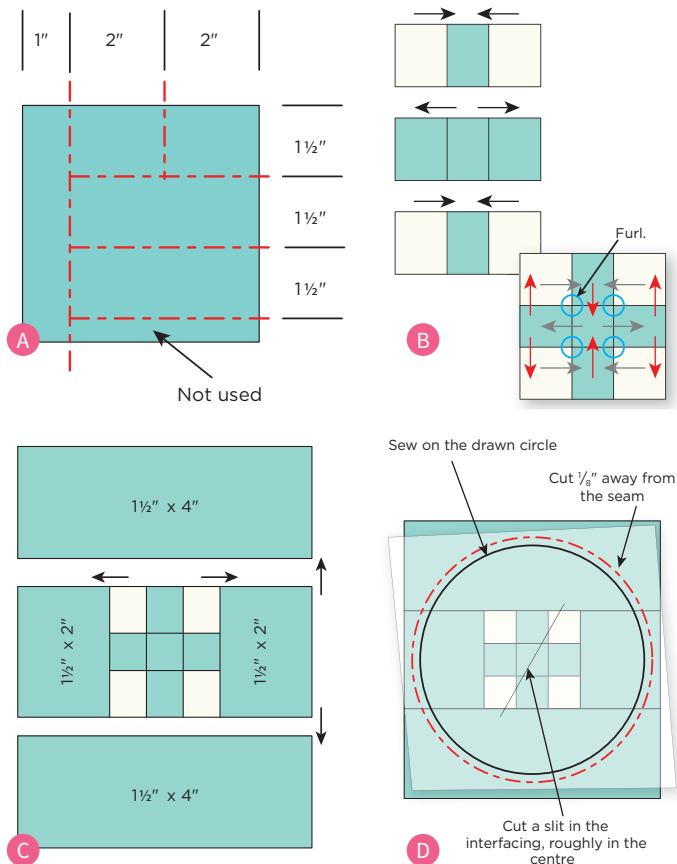
- Follow the cutting directions in Pic A
- Take the 1x5" strip and sub-cut it into 5 1" squares.

NOTES:

The finished size of the cushion is approximately 24" square

HOW TO MAKE:

- 1 Arrange the five 1" scrap squares and four 1" background squares into a nine-patch block with background corners and scrap centre and sides. Sew and stagger (aka furl) the seams. Each nine-patch block measures 2"-square when complete. (See Pic B.)
- 2 Sew a 1½x2" scrap rectangle to opposite sides of the nine-patch block. Press the seams towards the scrap rectangles.
- 3 Sew a 1½x4" strip to each side of the nine-patch unit. Press the seams towards the scrap strips. The button unit measures 4" square. Repeat to make 18 button units from the cut pieces from each 5" scrap square. (See Pic C.)



4 Using a permanent fabric marker, trace 18 3 1/2"-diameter circles on the smooth side of the plain fusible interfacing, leaving about 1/2" between the shapes. Rough-cut the shapes at least 1/4" away from the drawn lines. Fold each interfacing circle in half and make a cut about 1" long. You'll use the cut for turning later.

5 Place each interfacing circle on a button block with the fusible side of the interfacing facing the RS of the block. Centre the nine-patch block within the drawn circle. Pin the interfacing to the block; then sew on the drawn line carefully. A shorter stitch length may help to maintain the curved line. Trim the block and the interfacing 1/8" away from the sewn line. (See Pic D.)

6 Turn the shape RS out through the opening in the interfacing. Repeat with all 18 button blocks to make 18 round interfaced buttons.

7 Arrange the interfaced buttons playfully on the 24 1/2" pillow background fabric, placing them at least 1" away from the fabric edges. Fuse the buttons with a hot iron and a puff of steam.

8 Secure the button edge with a machine blanket or zigzag stitch. Set aside.

9 Place the fusible side of two 2x12" fusible web strips end to end and aligned with one 24 1/2" edge

Top tip
This is a great way to use colours and prints that may not work as a garment!

of a backing rectangle. Fuse the web in place, then remove the paper. Fold the fabric 2" from the edge and fuse in place. Edge-stitch, then topstitch 1 3/4" away from the fold. Repeat with the second pillow backing rectangle. (See Pic E.)

10 Place the pillow front RS down on your work surface. Make a mark 1/2" from the corner as shown. Then make a second mark on each adjacent side 6" from the corner. Draw a line connecting the marks. Repeat for all four corners.

11 Place the pillow front RS up on a large work surface. Make sure it is completely flat.

12 Place one backing piece, RS down, on the pillow front, with raw edges aligned.

13 Place the second backing piece, RS down, on the pillow front assembly, aligning the raw edges on the opposite side of the pillow top. Pin liberally around the entire pillow assembly to secure the edges.

14 Flip the entire assembly so the wrong (marked corner) side of the pillow front is facing up. Sew a 1/4" seam allowance around the entire outside edge and along the corner markings, following the dashed line. Remove the pins as you sew. Trim on the lines.

15 Turn the pillow assembly RS out through the opening in the back. Insert a 24"-square pillow form to complete.

ABOUT THE BOOK



Scrap Therapy *The Versatile Nine Patch* by Joan Ford, published by Taunton £21.99, www.thegmcgroup.com



ABOUT *Jade*

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

There's nothing better than a garment that looks as good inside as it does outside so I'm sharing three ways to make your garments look more professional!

Bias binding

First let's talk about the one and only bias binding. When I was making the big tulle skirt for episode 1 of *The Sewing Bee* and I remember thinking to myself that I wanted a really dramatic and professional finish for the hem rather than leaving the tulle raw. Using a wide bound hem gave my skirt added impact but also created a professional look on the inside of the



THE GIRL WITH THE BRIGHT *Red hair*

In this issue, Jade recommends her three tips for a polished finish

garment. Whether you keep it visible or turn it to the inside as a facing, you can cover all the raw edges.

Overlockers

I think the easiest way to increase the 'polish' of your makes by using an overlocker. The overlocker (sometimes also called a serger) is a wonderful machine; not only can you use it to finish the insides of your garment, you can create jersey garments on this machine alone! For example, I make all my gym leggings and sports bras with my overlocker. When sewing with the overlocker you can cut the fabric as you are going along to create a freshly cut edge that is then bound with multiple thread to prevent fraying. You can wrap with either three or four threads and use complementary or contrasting colours!



Cover stitch machine

Last but no means least I have to recommend a cover-stitch finish. The cover stitch is a great machine for hemming jersey, Lycra and other stretchy fabric as the stitching underneath is sewn in such a way that the stitches can stretch with the fabric but still gives the look of a twin needle on top. I use my cover stitch machine daily as I use it to finish off my gym leggings around the hem and topstitching and also for adding the elastic to the waist of my sister's Shirred shorts.

Now for some exciting news! My YouTube channel is now live! I felt it was important to share my skills with fellow sewists in a way that is easily accessible to everyone. Sometimes videos seem complicated to follow, especially for people who are dyslexic or have any other learning

difficulties, so I'll be focusing on making things understandable and easy to follow. www.youtube.com/channel/UCSg1ehrAKwXlm33JNiP5Y7A

I also wanted to let you know that my website is now live! It is just what I wanted; on my site there is a little story about me but there is also a news section, recent project section and contact details so you can get in touch. I am super excited for you to see it, so head to www.thegirlwiththebrightredhair.co.uk

Happy sewing!

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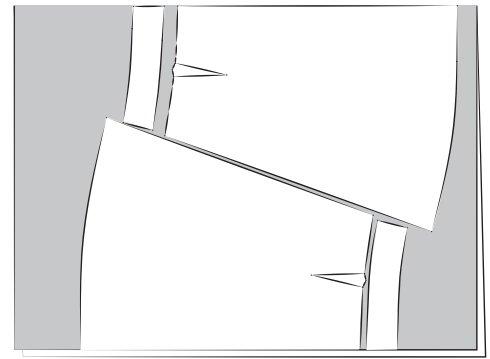
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Shopping list

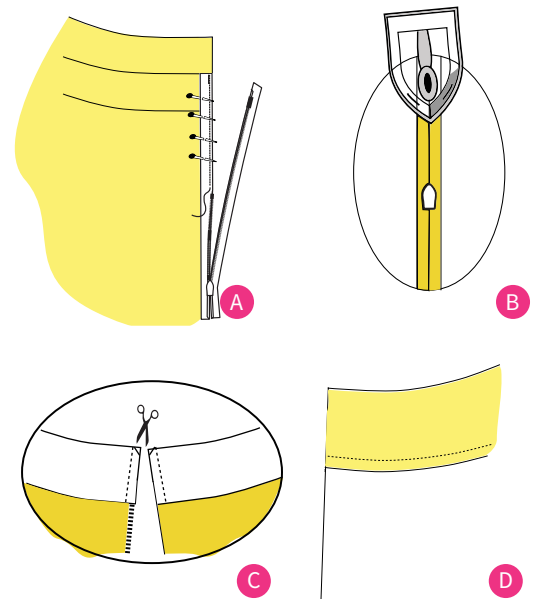
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CUTTING:



45"-wide layplan



SIZING

| Finished measurements | 6 | 8 | 10 | 12 | 14 | 16 | 18 | 20 |
|-----------------------|-----|-----|-----|-----|-----|-----|-----|-----|
| Waist | 25" | 27" | 29" | 31" | 33" | 35" | 37" | 39" |
| Hem circumference | 61" | 63" | 65" | 67" | 69" | 71" | 73" | 75" |

MATERIALS & TOOLS

- 1-2m woven fabric such as crepe, satin, viscose, cotton, denim
- 50cm medium-weight fusible interfacing
- 9" concealed zipper
- co-ordinating thread
- templates provided

NOTES:

The finished length including waistband is 24"

HOW TO MAKE:

- 1 Sew darts in the front and back and press towards side seams.
- 2 With RST attach front skirt to back skirt pieces at the side seams using a 1.5cm seam allowance. Press seams open.
- 3 Sew two back waistband pieces to one front waistband

at the side seams with RST and using a 1.5cm seam allowance. Press the seams open. Apply interfacing to the second set of waistband pieces and assemble as before; This will now be called the waistband facing.

- 4 Pin the waistband to the facing RST. Sew the upper edge with a 1cm seam allowance. Press the seam open.

- 5 With RST pin the lower edge of your waistband to the skirt and sew in place using a 1.5cm seam allowance. Press

the seam allowance upwards.

- 6 Keep the waistband up so it is out of the way and pin the zipper in place along the CB, making sure the top of the teeth sit just below the seam where the two waistbands are joined. (See Pic A.) Sew

in place then repeat for the other side, being sure to align the waist seam.

- 7 Finish the CB seam by turning skirt WS out and continuing from the base of the zipper down to the hem. Press seam open. (See Pic B.)

- 8 Press up the lower of edge of the waistband facing by



1cm. Flip over the waistband facing so it is RST with the outer waistband and covers the top of the zipper. With the zipper foot in place, make a line of stitches down the sides of the zipper tape. Clip corners to reduce bulk. (See Pic C.)


- 9 Turn the waistband and facing through to the RS and press out the corners. Pin the lower edge of the waistband facing in place from the RS with a slight overhang past the seam on the inside. Stitch in the ditch by sewing along the crease of the waistband seam from the RS of the garment. On the inside you'll see a visible row of stitching where the waistband facing has been stitched down. (See Pic D.)


- 10 Finally press up your hem according to hem allowance, pin in place and then stitch, removing pins as you go.

Top tip!

Why not use this pattern to start Alison's couture lace skirt sew-along on page 80? Perfect for Xmas party wear!





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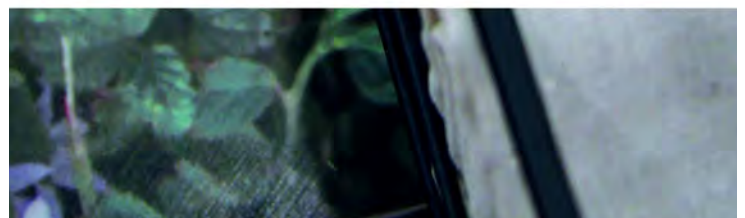
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With Wendy Ward

WHAT IS SLOW fashion?

This month Wendy is asking, has your sewing habit changed your clothes shopping habits?

What is ethical or slow fashion? These interchangeable terms are used to describe clothes that are built to last and are kinder to the environment and the people making them.

Sounds like common sense really, but the making of clothes has, over the past 50 years, morphed into a giant global activity with complicated and exploitative supply chains that can actually make these simple, common-sense values difficult to achieve for many big brands.

Creating ethical or slow fashion requires:

- Traceable production methods with shortened supply chains (ie not having the various stages of making of a garment separated and scattered around the world).
- Fair and safe treatment of workers by providing safe conditions in which to work, ensuring fair wages are paid and allowing workers some choice in whether they work overtime.
- Production methods that are kinder to the environment, for example by using natural fibres and more sustainable new fibres such as bamboo, minimising waste and using more environmentally safe methods of dyeing and printing.

This way of working can result in classic styles and well-made clothes that are built to last. It also places some responsibility



Wendy working with villagers in India

on the customer too to find their own style rather than following faddy short-lived trends.

WHY BUY ETHICAL AND HOW IS IT LINKED TO SEWING?

Once you start to make your own clothes, all the things trying to be addressed by ethical or slow fashion come into your consciousness. The main thing that sewing your own clothes gives you is control. Shop-bought high-street clothes often deliver an 'it will do' garment with issues including poor-quality fabric, less-than-perfect fit, colour issues and so on.

HERE ARE JUST A FEW OF THE MANY BRILLIANT BOOKS AVAILABLE ON THIS SUBJECT:

Craft of Use: Post-Growth Fashion by Kate Fletcher

Folk Fashion: Understanding Homemade Clothes by Amy Twigger Holroyd

To Die For: Is Fashion Wearing Out the World? by Lucy Siegle

Overdressed: The Shockingly High Cost of Cheap Fashion by Elizabeth L. Cline

fast fashion
isn't free.
Someone
somewhere
is paying.

LUCY SIEGLE

The feelgood factor is the thing that crops up again and again in my sewing classes, especially among people who have just started learning how to make their own clothes. Once you know the time, skill and costs involved in making your own clothes, you start to look at high-street fashion through different eyes. You start to question why someone in a distant country who is a human being with the same feelings, needs and ambitions as you should be forced to work for poor wages, forced to work overtime, have their life put at risk in unsafe factories and have very little time off, just to make a garment so cheap that if I only wear it once or twice it doesn't matter.

MY EXPERIENCE AND MY WARDROBE

My day-to-day wardrobe is easily 80% made by me and I'd say most days I'm wearing mostly me-mades, not through a conscious effort to choose clothes that I've made, but because they're the clothes I most enjoy wearing (for all the reasons mentioned earlier). I do allow myself to buy shoes, winter jackets and coats, sportswear and underwear (although I have made my own pants in the past). When I do buy, I buy from a reputable company that I can see is trying to employ some ethical fashion principles.

I have seen both extremes of the high-street fashion industry in the UK first hand. I worked as a designer for an M&S supplier while they still did some manufacturing in the UK, only then to see all those factories closed down in the space of a few years and hundreds of skilled jobs lost. My first job as a fashion design graduate was as a boyswear designer for Matalan, where I literally churned out designs; 80–100 new designs a year that were replicas of other garments. To say it was a depressing job as a graduate fresh out of design school would be an understatement.



© Julian Ward Photography

As product development manager for organic cotton brand Gossypium I worked with cotton farmers, textile specialists, garment makers and home weavers in the UK and in India. I was hands on and got to talk to people about ideas they had about how to make clothes. I got to play around with fabric to create garments and sit beside machinists while they made the clothes. The brand was (and still is) a success; within a few years I saw my designs stocked in Harrods. I loved that job and am incredibly proud of what I did there.

DOING IT DIFFERENTLY

It is possible to produce clothes close to home in a sustainable way that revives communities, preserves skills and doesn't exploit people or environments. Two companies that have started in recent years are:

- Blackburn-based Community Clothing (www.communityclothing.co.uk) was championed by *Sewing Bee's* own Patrick Grant. It makes affordable basics in quiet times between orders in UK factories, providing work and avoiding lay offs.
- Hebtroco (www.hebtrco.co) is resurrecting Hebden Bridge's former nickname of Trouser Town and producing trousers locally again. This little town in the beautiful hills of West Yorkshire got its nickname after producing 20,000 pairs per week at its height!



Some of Wendy's design work

ABOUT WENDY WARD

I spent seven years working in the fashion industry before moving to teach dressmaking from my own studio, MIY Workshop, in Brighton. MIY Collection is my range of easy-to-follow modern sewing patterns. I have also written two books about dressmaking; *A Beginner's Guide to Making Skirts* and *The Beginner's Guide to Dressmaking*. Both available from all good bookshops.
www.wendyward.co.uk
www.miycollection.com
www.miyworkshop.co.uk

FIND OUT MORE & GET INVOLVED

- *Slow Fashion October* (www.fringeassociation.com/2016/10/17/why-i-make-my-own-clothes) is a yearly event organised by Karen Templer of Fringe Association to champion making your own clothes in a slow and ethical way

- *Fashion Revolution* (www.fashionrevolution.org) is a movement that champions ethically made fashion and questions clothing brands to answer the question, "Who made my clothes?"

- *Labour Behind the Label* (www.labourbehindthelabel.org) is a UK-based campaign that works with NGO's and other organisations to improve conditions and rights for garment workers across the world

- *Clean Clothes Campaign* (www.cleanclothes.org) is an international organisation working to improve conditions across the garment industry globally

- *Ethical Fashion Forum* (www.ethicalfashionforum.com) is a network which aims to connect designers, brands and manufacturers to enable them to produce products in transparent and sustainable way

Not just a **PRETTY** *face*

MATERIALS & TOOLS

- 2 fabric fat quarters (1 for outer bag, 1 for lining)
- 52x42cm wadding
- 18cm zip
- walking foot & quilting guide (optional)

CUTTING:

From the outer fabric, lining and wadding cut:

- 21x26cm piece for base
- 2 11.5x26cm pieces for top

NOTES:

Finished measurements are 10cm (h) x 14cm (w) x 7cm (d)

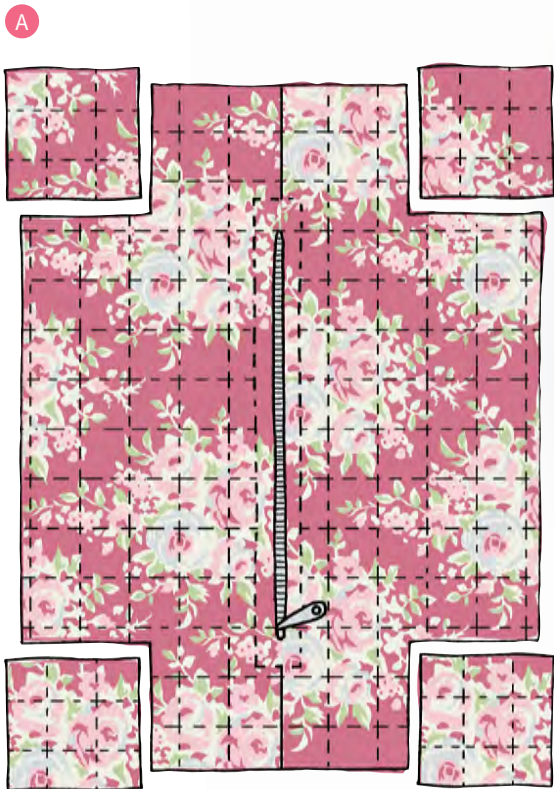
HOW TO MAKE:

- 1 Take the two smaller bag pieces and pin them RST. Position the zip along the centre of one long side, about 1cm in from the edge, and mark the fabric at the top of the zip (where the zip pull is) and at the bottom of the zip where the teeth finish. Set the zip aside for the moment.
- 2 You will now need to sew along the long edge where your zip will be. Sew the seam with a 1cm seam allowance from the fabric edge to the first mark, backstitching when you reach it to lock your stitching.
- 3 Machine-tack the zip opening by increasing your stitch length to maximum: start stitching 5cm along from the first mark (without back-stitching) until the second zip mark is reached.
- 4 Change your stitch length back to regular 2.5 and continue the seam to the end. Press the seam allowance open.
- 5 Place the zip face down on top of the pressed-open seam, with the teeth running



Who wouldn't want to receive this gorgeous make-up bag as a gift? Why not make one for yourself too?

Project **WENDY GARDINER**



along the seam line and the top of the zip in line with the 5cm gap left unstitched. Pin and tack in position.

- 6 Turn the fabric over to the RS. With a zip foot on your machine, stitch the zip in place through all thicknesses, starting at the base of the zip at the seam.
- 7 Make three or four stitches across the bottom, then, with the needle down, pivot the fabric to stitch up the side.
- 8 When close to the zip pull,

again stop with the needle down, raise the presser foot and push the zip pull below the stitching.

- 9 Continue to the end. Repeat for the other side of the zip.
- 10 Pin the wadding pieces to the reverse of your zipped piece, butting the wadding up against the zip tape. Quilt in place using a grid pattern – start with parallel lines stitched across the width, then sew vertically from the zip out to the edge, spacing the lines about 2.5cm apart.

- 11 Add wadding to the other main piece in the same way. Quilt in a grid with horizontal and vertical lines as before, keeping the same 2.5cm spacing between your lines of stitching. Trim the edges to square up if necessary.

- 12 To make the bag corners, measure and mark up and in

5cm on each corner on both the quilted panels. Cut away the marked squares as shown. (See Pic A.)

- 13 Unpick the tacking stitches and open the zip. Place your two quilted pieces on top of each other, with RST. Sew front to back along the top, bottom and sides, leaving the cut-out square sections unsewn.

- 14 Bring the cut-out square edges together to form a seam

at each of the corners and stitch together. Press.

- 15 You will now need to create the lining. Pin the two smaller pieces together, RST. As before you will need to sew them together at each end of this long edge, leaving a gap in the middle long enough to accommodate the zip. Press the seams and zip window open. (See Pic B.) Place this seamed piece of fabric on top of the larger piece of lining

fabric, RST. Mark and cut a 5cm square away at each of the corners. As in Step 13, sew along the outside edges, leaving the cut-out square sections unsewn. Sew up the corners as before.

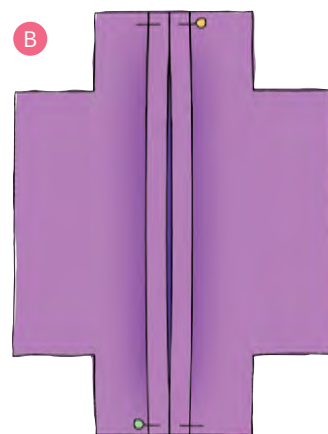
- 16 Turn the lining RS out and slip the main bag inside, so they are WST. Slip-stitch the lining to the bag around the zip tape. Turn the bag the RS out and your bag is complete!



ABOUT THE BOOK



Fun With Fat Quarters by Wendy Gardiner, £10.99
www.searchpress.com





ABOUT *Kerry*

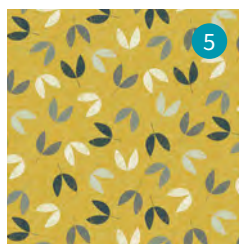
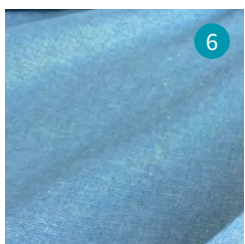
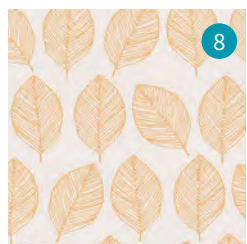
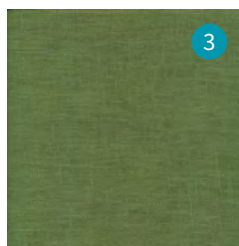
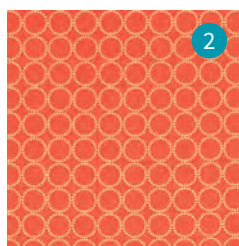
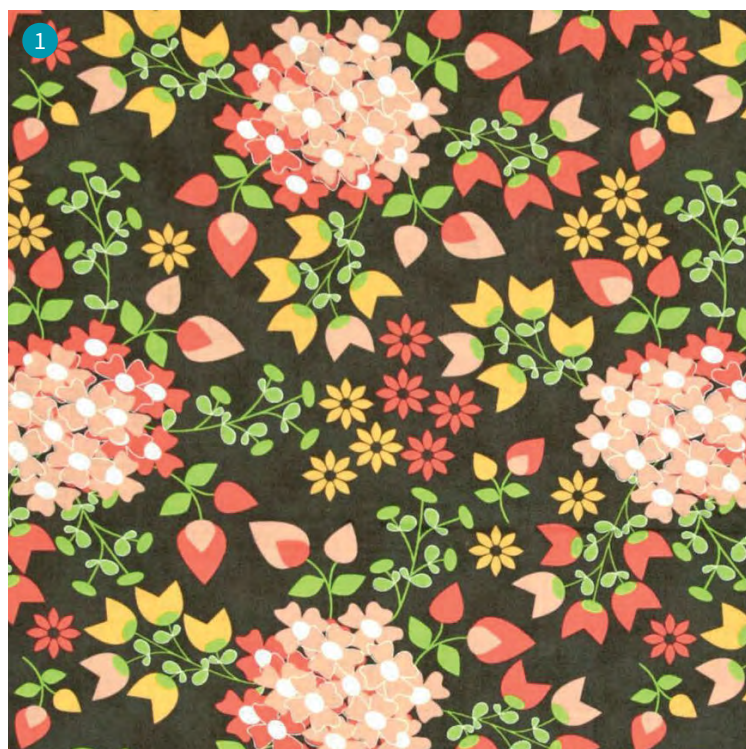
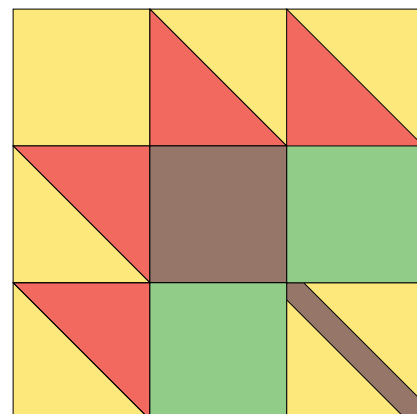
Kerry Green is co-author of *500 Quilt Blocks* and is a contributor to many other books and magazines. Find sewing tips, free tutorials, patterns and more at Kerry's blog www.verykerryberry.blogspot.co.uk

SWATCH SELECTOR

Autumn glow

Choose a combination of warm hues and leafy prints to fully embrace autumn

September is a beautiful month: bright sunny days, cooler nights with the changing colours of trees and plants creating a feast for the senses. As we move into autumn, I've chosen a warm palette of fabric with cooler greens and blues for balance. Temperatures can still reach high figures in the autumn so linen is a great choice for clothing and quilting. The Lady McElroy linen in zesty green makes a lovely choice for a shirtdress, and the Essex linen blend has a metallic Lurex thread running through it, just right for adding a hint of sparkle to your projects! I couldn't resist some botanical references with scattered floral, leaf and seed prints. The maple leaf quilt block is quick and easy to master and works well with a scrappy mix of prints and colours. Here's a handy tutorial for the block and a pretty quilt: www.thevillagehaberdashery.co.uk/blog/saras-maple-leaf-block-tutorial



Shopping list

- 1 Moda Dark Taupe Sundrops, Bouquet by Corey Yoder, £3.50 per FQ, www.backstitch.co.uk
- 2 Moda Dark Coral Sundrops Circl'd, £3.50 per FQ, www.backstitch.co.uk
- 3 Lady McElroy Kiwi antique linen, £5 per long quarter, www.thevillagehaberdashery.co.uk
- 4 Sew Simple Fabrics Lillie Chevrons and Arrows, £3 per FQ, www.thevillagehaberdashery.co.uk
- 5 Dashwood Studio Scattered Seeds Birdsong, £3 per FQ, www.sewhot.co.uk
- 6 Robert Kaufman Water Essex Yarn Dyed Metallic 50% linen, 40% cotton, 10% Lurex, £4 per FQ, www.fabrighq.co.uk
- 7 Free Spirit Forest Overachiever Floral Retrospective, £3.50 per FQ, www.thevillagehaberdashery.co.uk
- 8 Windham Mustard Leaves Whisper, £3 per FQ, www.sewhot.co.uk

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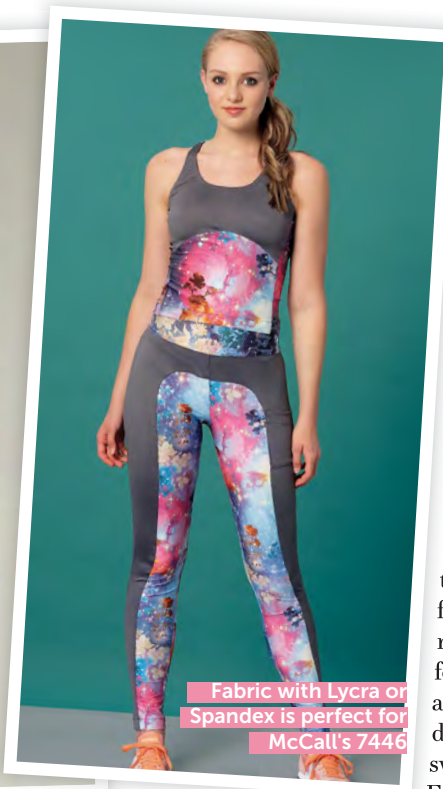
A girl's best friend

A knitted or jersey fabric is most definitely a girl's best friend as it stretches easily over curves to create a fitted silhouette. Wendy Gardiner, Brand Ambassador for The McCall's Pattern Company, provides some tips on sewing with stretch knits

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Fabric with Lycra or
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STRETCH FABRIC

Stretch and jersey fabric include single knits, T-shirt knits, double knits and sweatshirting, tricot, swimwear such as Lycra and those with Spandex. Stretch knits are frequently used for sportswear, casual wear and of course swimwear, but single knits and tricot knits are also ideal for tops, wrap dresses and pretty lingerie.

Working with stretch knits can be rewarding – fit is so much easier – but also demanding as sewing with them can be tricky. They can be pulled down into the feed dogs if they are lightweight single knits and can stretch out of shape as you sew. But with the right needle, foot and stitch combination – all these problems are easily solved!

PATTERN CHOICE

Look for patterns that specify stretch fabric in the fabric suggestions. These have been sized to work with fabric that stretches and fits more closely. If you do choose a garment that is designed for woven fabric, check finished garment measurements as you may need to reduce sizing a little.

Jersey fabric will stretch over lumps and bumps more easily but do still check whether you need to do a full bust adjustment or waist adjustment. Check the finished garment measurements (found on the tissue pieces at front bust, waist and hips) and compare them with your body measurements. You will still need some wearing ease, but 2.5–5cm is usually enough. If the difference between the two

measurements is less than this, you need to do a full bust or waist adjustment.

SEWING WITH SUCCESS

NEEDLES – use a ballpoint needle for knit fabric such as single or double knits. The size depends on the thickness of the fabric but a general rule is 9/60–11/75 for single knits and 11/75–14/90 for double knits and sweatshirting.

For two and four-

way stretch such as fabric with Lycra or Spandex, use a stretch needle. Again consider the needle thickness and use one to suit the weight of the fabric – a ball point and stretch needle parts the fibres rather than pierces them which prevents skipped stitches. Also make sure it is a new needle as a blunt needle can snag the fabric and cause a run.

SEAMS – for any seams that go around the body and need to stretch with movement, use a stretch stitch (which looks like a lightning bolt) or a small zigzag. This ensures the seam still has flexibility and will prevent stitching breaking when you pull the garment on or off. A straight stitch can be used for vertical seams (ie side seams, centre front and centre back seams) but do pull the fabric very slightly before and after the needle as you sew. Once sewn and pressed the fabric will then relax into a straight seam.

While stretch fabric rarely frays, it does need to be neatened to prevent it curling. To do this without an overlocker, stitch a double seam – sew the first seam as usual and then sew again 3–6mm from the seam in the seam allowance. Trim close to the second row of stitching.

STABILISING AREAS

Of course, there are some areas of a garment that you don't want the fabric to stretch out of shape. For instance, V necklines or shoulder seams. To stabilise them and prevent unwanted stretch, stay-stitch just inside the seam allowance and then sew the seam. Or fuse interfacing (edge tape) to the WS of fabric close to the seam and just

inside the seam allowance. When interfacing facings, collars etc, use a stretch interfacing that has some flexibility.

HEMMING

A common hem finish is a twin needle top stitched hem. Turn up the hem allowance and then working with the right side uppermost, use a twin needle with 3–4mm gap between the needles (a ball point or stretch twin). This provides two parallel lines of stitching on the right side with a zigzag type of stitch underneath and is the hem finish that most closely resembles shop bought garments.

Other good hem techniques are lettuce edging and shell tucked hems, both of which work well on stretch fabric. Try these out on a fabric sample before committing to the garment as it takes practice.

LETTUCE EDGE – either use a rolled hem on an overlocker, or choose a zigzag, set the length to 0.3 or 0.4 and the width to 3mm and then stretching the fabric out in front start sewing, keep stretching the fabric in front and behind so once stitched it relaxes into a lovely fluted lettuce edge.

SHELL TUCK HEM – this is sewn with a shell stitch on the folded edge. As you sew with a straight stitch to the left, an occasion zigzag to the right pulls up the edge to create the wavy shell appearance.



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

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BLUE BUTTONS *Sale, Cheshire*

Blue Buttons of Sale in Cheshire is run by mother and daughter team Diane and Olivia. It stocks lots of lovely yarn, fabric, haberdashery and bespoke soft furnishings

Hi Diane! How are you today and what's going on in the shop?

Hi, I'm currently working on a new upholstered bench cushion for the local barber's shop. Olivia is organising our new winter stock delivery and prepping for the knitting season.

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

Before having the shop I designed and made bespoke soft furnishings and sold them at craft shows around the country. Deciding it was time to reduce the amount of travelling I did, I took a small unit in a concessionary store in Sale with every intention of still doing a handful of shows. That was six years ago and I've not done a show since, however the shop

has expanded and we now have over 1,700 square feet of creative crafts to explore.

What was the first thing you ever sewed yourself?

I was just four years old and my doll Rosebud needed a new dress. I used my mother's hand-operated Singer sewing machine and remember having to perch on a stack of cushions so I could reach it. I definitely caught the sewing bug!

What sewing machine would you recommend?

I've used several types of sewing machines through the years, but I do like Janome sewing machines. We are currently trialling the Janome DXL603 that we will be using in our forthcoming sewing classes. I would highly recommend this machine to sewists with little or no sewing experience and also those with a wider range of sewing skills.

What sets you apart from other textile businesses?

As our shop isn't on street level we feel we have to work harder on our customer service to make sure customers remember us and return. We're always friendly and attentive, offering a relaxed environment in which to choose your next project. Apart from the wide selection of fabric suitable for dresses or quilts, we offer a bespoke soft furnishings service. We have access to a vast supply of fabric and are fairly confident we can tailor your dreams into reality.



Diane



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

This seems to have taken us forever but we are pleased to launch our new selection of classes and workshops for this coming autumn covering machine sewing, crochet, knitting and a variety of handcrafts. We've got our timetable sorted through to December, when we will be adding in some seasonal classes to get everyone ready for, dare we say it, Christmas!

Visit us!

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Olivia



Quilt yourself
CALM

Angela Walters shares how quilting allows her to not only express her creativity, but also to unwind and be more mindful

Your blog and recent book are titled *Quilting is my Therapy*. How do you find quilting helps you to relax?

I find it so refreshing to wait until my family is in bed and the house is quiet and put my headphones on and listen to a great book while I quilt. That's my happy place and where I can really unwind!

What kind of project do you recommend for someone who wants to relax in the evening?

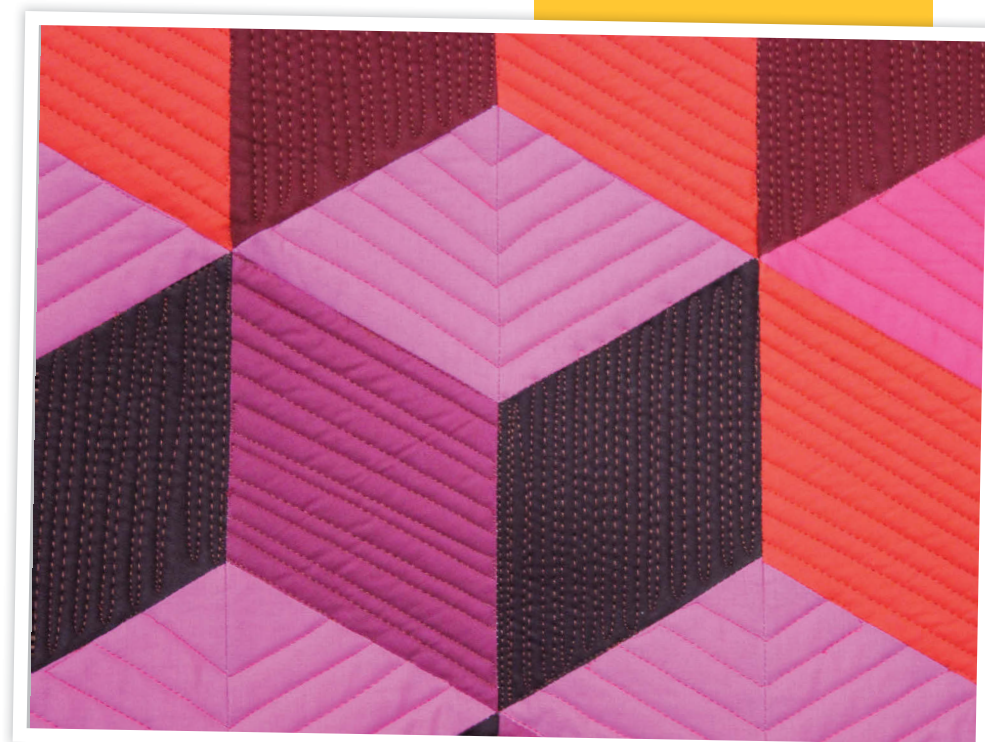
A project that is mindless or repetitive is the best way I think. Some people love to hand-bind a quilt while watching TV, because it doesn't take much thinking and it allows them to really relax. For me, quilting alone without anyone needing anything is so peaceful!

Quilting isn't known for being a quick craft, do you think this can actually be part of its appeal?

For sure! The challenge of piecing and quilting can be like putting together a puzzle, it takes a while, but the journey to the end result is so much fun. My favourite quilt, Impracticality (shown left), is an improvised design that I did without any sort of pattern but it allowed me to be as creative as I wanted. It turned out so much more interesting and fun than I ever could have imagined when I started making it.

What are your tips for people looking to start quilting their projects?

Try out your designs by drawing them out first. This helps your brain learn where to go next and also helps build muscle memory so you're more comfortable with the design. Another tip is to use thread that blends with the quilt top. When the thread blends, it gives that all-over beautiful texture without



highlighting any mistakes you make. Lastly, practise, practise, practise. Like most skills, with enough practice, you will definitely get better with time. Don't forget to have fun, too!

“With quilts, the challenge is like putting together a puzzle; it takes a while, but the journey to the end result is so much fun”

Who inspired you to start quilting?

I learned to love quilting through my husband's grandpa. He was one of 13 children and learned how to quilt from his mum. He loved to quilt and taught me everything I know! Grandpa Ford has since passed away, but left such a legacy from the time he spent teaching me to quilt.

If you could only quilt one design forevermore, what would it be?

Hmmm, that's a tough one, like asking which of your children is your favourite! I do love a feather and the striking effect it has on any quilt. But overall, I would have to say a swirl chain is my favourite because it is so fun to quilt as well as being a versatile design to make as small or as large as you need. It's so beautiful.

Finally, what can we expect to see from you in the next few months?

I have the best job! I'll be working on more episodes of the Midnight Quilt Show, as well as making fun videos for my YouTube channel, a new Craftsy class, and have another book coming out later this year.

ABOUT *Angela*



Based in Kansas City, Missouri, Angela has been quilting, teaching and writing for over 15 years.

She is the author of several books, including *Quilting is my Therapy* and *Free-Motion Quilting with Angela Walters*. She hosts online classes and podcasts and shares completed quilts and tips on her blog www.quiltingismytherapy.com

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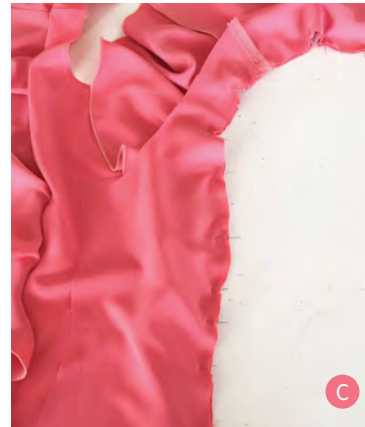
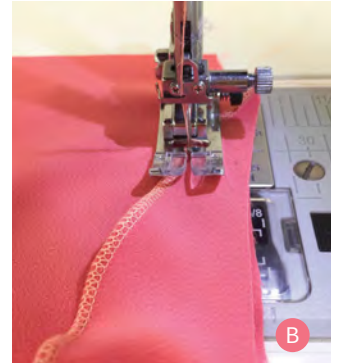


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Sew Me Something

Shopping list

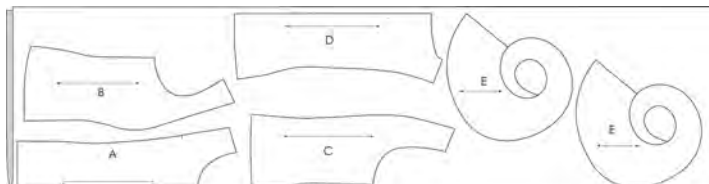
Luxury crepe in Baby Pink, £11 per metre
www.sewmesomething.co.uk



SIZING CHART

| Size | Bust | Hips |
|------|-------|-------|
| 8 | 94cm | 109cm |
| 10 | 98cm | 113cm |
| 12 | 102cm | 117cm |
| 14 | 107cm | 122cm |
| 16 | 112cm | 127cm |
| 18 | 117cm | 132cm |
| 20 | 123cm | 138cm |
| 22 | 129cm | 144cm |

CUTTING:



45"-wide fabric

MATERIALS & TOOLS

- 2.2m of 45"-wide or 1.30m of 60"-wide fabric (see fabric recommendations below)
- 1cm button
- loop turner
- co-ordinating thread
- templates downloaded from www.love sewingmag.co.uk

FABRIC SUGGESTIONS:

This can be made from a variety of woven fabric, from lightweight silk chiffon to more stable cotton. If you are making a stripe or plaid version, you will need an extra ½ to 1 yard of fabric

HOW TO MAKE:

- 1 Cut out all the pieces and transfer the pattern markings

- 2 Stay-stitch around the neckline on the front and back pieces.

- 3 With RST, join the front and backs together at the shoulders. Sew with a 1.5cm seam allowance. Neaten the seam and press flat.

- 4 With RST, join the side fronts and side backs together at the shoulder seams. Neaten the seams and press flat.

- 5 With RST, join the frill at the shoulder seams. Neaten the seams and press to one side. You can finish the edge of the frill with a rolled hem or an overlock stitch.

- 6 Mark a point 5cm up from the hem on the front and back seam allowances.



Jules Fallon

Jules Fallon owns and runs Sew Me Something in Stratford Upon Avon where she teaches a range of sewing workshops and designs and produces her range of dressmaking patterns. Visit her blog at www.sewmesomething.co.uk

7 Place the shoulder seam of the frill to the shoulder seam of the front and back pieces with RST and pin in place.

8 Pin the end of the frill to the mark 5cm up from the hem on the front and back pieces.

9 Lay the frill along the seam matching up the raw edges. Sew along the seam line. (See pics A and B.)

10 Snip into the seam allowance to release the tension in the curves.

11 Join the side front and back sections to the front and back with the RST. Match up the shoulder seams and hem line and all the balance marks. (See Pic C.)

12 Sew along the first row of sewing.

13 Neaten and then press the seam.

14 Sew the side seams with the RST. Neaten and press the seam.

15 Neaten each side of the centre back and sew with the RST up to the dot. (See Pic D.)

16 Sew the button loop with the RST. Turn it through to the RS and press it flat.

17 Fold back the seam allowance along the centre back opening and press in place. Pin the button loop to the left back at the edge of the opening. Make sure the loop is below the stitching line around the neck. Top-stitch down one side of the opening, across the bottom and back up the other side to

neaten the opening. Make sure to catch in the button loop.

18 Pin the RS of the binding to the wrong side of the neckline, stretch the binding slightly as you go.

19 Sew around the neckline in the crease of the binding or with a scant $\frac{1}{4}$ " seam allowance. Press the binding up away from the garment.

20 Tuck in the ends of the binding and fold over the rest of the binding to the RS. (See Pic E.)

21 Pin in place to just cover the first row of stitching. Edge-stitch the binding in place.

22 Attach the RS of the binding to the wrong side of the armhole. Pin all the way round and leave an overlap of about 3".

23 Fold back each side of the bias binding 45° and crease it with your nail. Pin along the crease and then sew from the top right corner to the bottom-left corner.

24 Trim off the excess fabric and press the seam open.

25 You can now finish the binding in the same way as for the neckline. Sew around the armhole and the fold over the binding. Edge-stitch the binding in place from the RS.

26 Neaten the hemline and turn up 1.5cm. Top-stitch in place all around the hemline.

27 Sew on your button under the end of the loop.

28 Give everything a really good press to finish!

Top tip

This top works well in drapery fabric – use a pressing cloth to avoid scorching, marking or melting your fabric as you work!



We finished the frill with a rolled hem made on the overlocker

This month I'm making

ULTIMATE SILK TANK TOP

Lara Liz wows us with the sophisticated yet casual look of her floral tank top. Find out more about her latest projects at
www.handmadebylaraliz.com

Lara used John Kaldor floral crepe in coral and purple, £9.99 per metre
www.minervacrafts.com



THE MINERVA CRAFTS BLOGGER NETWORK

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

You can pretty much find me almost every day in a sleeveless top, cardigan and a pair of trousers for work or a pair of jeans at the weekend. Because of that, I always try to find the best sleeveless tank top patterns that work in woven fabric to fill that part of my wardrobe.

For me, that pattern is the Silk Cami from Sew Over It. It is a PDF-only pattern, but any of these tips could be used for your favourite tank top pattern.

Fabric choice makes these simple patterns really shine. Choosing fun fabric also makes deciding to make the pattern over and over again so easy! These tops can look dressed up or dressed down based on the fabric you choose!

The floral crepe used in this project is so stunning I want to make so many more garments in it, and it also washed beautifully. I washed it prior to sewing and just hung it up to dry; it doesn't wrinkle and is very easy to sew.

However it doesn't have much give to it, and because of that I measured a size up from my normal size in this pattern to account for that. I also love to use a fun bias tape on the inside

instead of facings. I think facings, while easy to sew, are really finicky as a finish and tend not to wear well. I prefer pre-made bias tape from the same fabric or I tend to pick floral bias tape in a co-ordinating colour for a secret print clash inside.



On this tank, I used bias tape on the neckband, armholes and the hem line. I find that for tops with curved hems, using bias tape instead of trying to manually fold under the hem makes it a lot easier. I also love how it looks on the inside of the garment. Bias tape plus French seams makes for a beautiful garment!

“ *Lara says*

Fabric choice makes a simple pattern like this SHINE!

”



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SEWING

workshops

Book yourself in to one of these workshops and expand your sewing horizons!

COTTON REEL STUDIO

Cotton Reel Studio is an independent online fabric shop and haberdashery owned by Laura who is a sewing addict and fabric hoarder. You will find a carefully curated selection of patterns, fabric, notions, tools and kits for your next project.

www.cottonreelstudio.co.uk
info@cottonreelstudio.co.uk

23RD SEPTEMBER

Introduction to jersey fabric

Make a Tilly and the Buttons Coco dress or top. This workshop is suitable for someone who has some

previous experience of setting up a sewing machine and making some simple projects. You will need to bring fabric and notions, only the pattern and use of tools and equipment is included in the price.

Cost: £79

30TH SEPTEMBER

Absolute beginners

This is suitable for someone who has never used a sewing machine before. You will learn how to set up and use a sewing machine with confidence. You will make at least one project to take home with you. All tools and materials are provided.

Cost: £49



7TH OCTOBER

Beginner dressmaking – Tilly and the Buttons Cleo dungaree dress

This is suitable for someone who has previous experience of setting up a sewing machine and making simple projects. You will need to bring fabric and notions, only the pattern and use of tools and equipment is included in the price.

Cost: £79



14TH SEPTEMBER

Evening dressmaking

This six-week course teaches you how to follow a dressmaking pattern and make an item of clothing of your choice guided by the expert dressmaker.

Cost: £120

8TH OCTOBER

Make a linen apron

Perfect for wearing to garden, sew or simply as a pinafore, linen aprons are fashionable and versatile. Make your own on this course and you'll be making them for all your friends! Suitable for any sewist.

Cost: £45

28TH OCTOBER

Intermediate pattern cutting

A full-day course following beginner's pattern cutting where you will make a block for a simple top from your measurements, then use your own pattern to make a toile. Take it away to continue making your made-to-measure clothes!

Cost: £65

19TH NOVEMBER

Dressmaking with Heather Jacks

Winner of *The Great British Sewing Bee*, Heather Jacks comes to Leicestershire Craft Centre shares her couture sewing skills. In this one-day workshop, bring along a pattern (vintage or modern) and fabric – if you can have your fabric already cut out, this will allow you more sewing time on the day.

Cost: £70



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Loughborough, Leicestershire

Leicestershire Craft Centre's aim is to pass on art and craft knowledge in a fun and inspiring way.

www.leicestershirecraftcentre.co.uk



TEACH ME TO SEW

Stansted, Essex

This independent sewing school offers a variety of classes for adults, teenagers and children. Class numbers are kept low to ensure you get lots of one to one attention. For those more serious about sewing, Teach Me To Sew offers City & Guilds-accredited courses.

www.teachmetosew.co.uk

16TH SEPTEMBER

Beginner's sewing day

This is a great course for complete beginners, you will start the day getting to know the sewing machine, then put these skills into practice and make your very own cushion and bunting

Cost £75 for six hours

26TH SEPTEMBER

Sewing machine skills City & Guilds Level 1

This course is a comprehensive sewing course where you will learn and understand all aspects of the sewing machine, completing a folder of samples learning approximately 28 techniques including buttonholes, zips and piping. There is not an exam to sit – your folder of work will be marked and on completion of the required coursework you will be given a Level 1 award.

Cost: £360 (instalments available)

MOST MONDAYS

Your-choice workshop Monday evenings

This workshop runs regularly on a Monday evening and will give you the opportunity to make your choice of project with tutor guidance, it could be your first garment made using a commercial pattern or maybe you would like to make a stretch garment using the



overlocker, or maybe you would like to clone that favourite garment, if you need help with a project this is the for you.

Cost: £30 per session

These courses run regularly, please email showing your interest and the company will try and schedule a course to suit your availability: Roman blind, curtain, children's bunting and children's pencil case.

6TH SEPTEMBER

Patchwork workshop

Learn how to make a square dance block – this is a really good block for using up small amounts or ends of jelly rolls.

Cost: £30

30TH SEPTEMBER

Print and make your own lampshade

Have lots of fun printing your own piece of fabric, which you will then make into a lampshade.

Cost: £45

20TH SEPTEMBER

Wednesday workshop

Come along and learn a new skill such as dressmaking, curtain making, free-motion embroidery even how to use a machine. These workshops are tailored to your individual needs in a relaxed and small group.

Cost: £12.50

2ND OCTOBER

Zips, zips, zips

Take the stress out of fitting a zip. Come along and learn how to do a centred zip, a lapped zip and a concealed zip. Machines and zips are provided.

Cost: £20



TEMPTATIONS CRAFT BOUTIQUE

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Stocking over 500 patchwork cottons a good supply of dressmaking fabric, haberdashery, wool books and patterns, Temptations is truly an Aladdin's cave for the sewing enthusiast.

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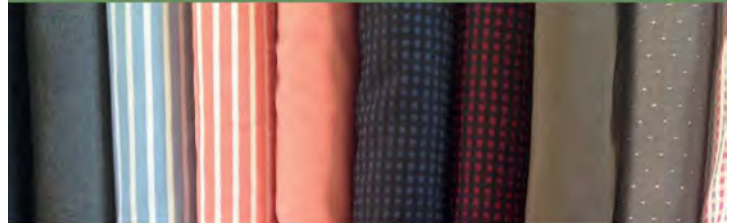
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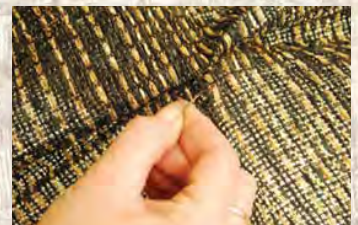
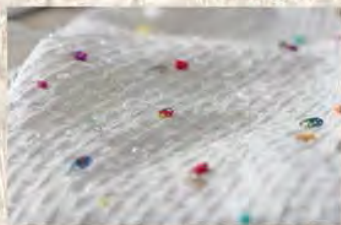
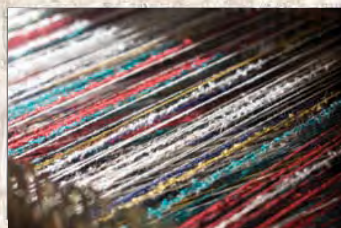
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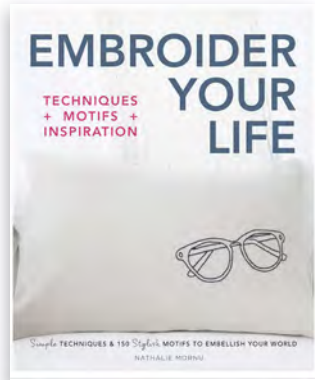


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BOOK OF THE MONTH

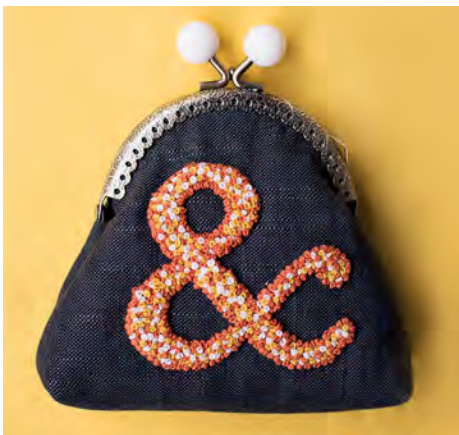


Embroider Your Life

by Nathalie Mornu, £12.99 DK
On sale 12th September

Tell us what inspired you to write the book

All the embroidery I was seeing on high-end fashion. It was clear to me that it would trickle down to clothing for the public and that would result in people becoming interested in trying to embroider for themselves.



IN THE GOOD BOOKS

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

Nathalie



What's your favourite technique/motif inside and why?

I find it so cool that people are embroidering words on paper, because it never occurred to me to do that! I'm also crazy about French knots used as fills; I find the texture so appealing. I greatly admire people with the patience to do that – French knots are super fun to stitch, but I don't think I have the patience to create that many of them all clustered in one area!

Any stitchers you're loving right now?

Anastacia Postema! I did a little dance of joy when she agreed to contribute to the book. I love her drawing style – especially the girls' faces and hair – I love the odd combinations of animal and humans in her designs, and I love the dense fills she uses. It creates a really wonderful texture in her work. I think Nick DeFord's juxtapositions of words on photos are just so deftly accomplished and clever, so I'm delighted he agreed to be in the book. And I admire the simplicity of Sara Pastrana's motifs and the imaginative way she applies them to all sorts of surfaces.

You're a bit of a multi-crafter, what is it that you like about embroidery?

The opportunity it gives me to use imagery and layer fabric and motifs. I don't do any drawing from life, but I trace the exteriors of photos and then stitch them, then add image transfers of Victorian clip art.

What can we look forward to from you over the next few months?

Well, at the beginning of July, I quit my job, moved temporarily to Chicago and am currently attending pastry school until December. I brought some embroidery projects with me, but I simply don't have much spare time to stitch right now!

PASSION FOR FASHION

With over 400 beautiful images, this pocket-size tome offers a wealth of style inspiration. *100 Years of Fashion Illustration* by Cally Blackman is available for £12.99 from www.laurenceking.com



WRAPPED UP

Cover up in style this autumn with *Stylish Wraps* by Yoshiko Tsukiori. It includes capes, wraps and ponchos, as well as pull-out patterns! Buy yours for £11.99 from www.tuttlepublishing.com



PRETTY PURSES

The *Purse Clasp Book* from Zakka Workshop contains 14 sweet and simple purse and bag projects, with step-by-step guides and two metal purse clasps. Ideal for skill building. £16.99 from www.zakkaworkshop.com



MATERIALS & TOOLS

- scraps of fabric, each at least 2" square
- backing & lining fabric (a FQ is perfect for a smaller tablet, but more is required for a larger tablet)
- FQ Bosal In-R-Form
- 1m of binding (pre-made or make your own)
- templates downloaded from www.lovesewingmag.co.uk

CUTTING:

Using the circle template, cut approx 40 circles from assorted scraps

Using the instructions in step 1, cut the following fabric pieces:

- 2 rectangles in Bosal In-R-Form
- 2 rectangles from lining
- 1 rectangle from backing

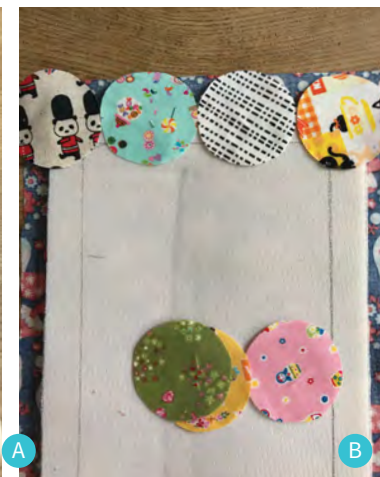
NOTES:

Finished size varies according to tablet

Happy as a CLAM

This is the perfect cheater's quilting project! Get the look of clamshells from raw-edge appliquéd circles and keep your tablet nice and safe

Project **KATY JONES** *Quilt Now* magazine



HOW TO MAKE: POUCH

- 1 Trace around your tablet onto the Bosal In-R-Form. (See Pic A.) Next measure at least 1½" around the edge and draw a second outline.
- 2 Cut out two pieces from the In-R-Form, two pieces from the fabric for lining and one for the backing.
- 3 Fuse the lining and backing fabrics onto the In-R-Form, being careful not to fuse the front (as this will be the clamshell piece).
- 4 On the reverse of the fabric scraps, trace around a 2" circle (use the template provided) and cut out using scissors. You will need a lot of circles! Try to get a good mix of colours and prints. Start to place the circles onto

the In-R-Form from the top, in the centre of the top edge, working towards the outer edges. Make sure all of the top edge is covered (the circles will overhang the top and the sides). (See Pic B.)

- 5 Add a second row, laying the circles so that they form a clamshell effect. (See Pic C.)
- 6 Continue with rows until you have covered all the In-R-Form. (See Pic D.)

- 7 Carefully fuse the circles to the In-R-Form. Use plenty of steam and a hot iron. If any of the circles don't stick, use a spot of glue (a glue stick such is ideal) or a pin to hold it in place.

- 8 Once fused, take it to the sewing machine and with the needle in the needle down position sew as close to the edges of the clamshells as you can, working across in rows. (See Pic E.)



Katy says...

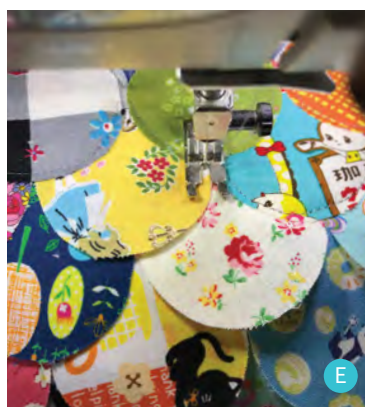
If you have lots of fun novelty prints, try fussy-cutting the circles so the motifs fall nicely into the clamshell shape

Top tip!

Chain-stitch leftover circles on the sewing machine and make a decorative garland to jazz up your sewing room!



Want to stretch your skills? Grab a copy of *Quilt Now 40* on sale now to try traditional clamshell appliqué



9 Once all of the rows are sewn down, trim the panels (both the clamshell piece and the second piece with lining and backing fabric) down to 1" larger than your tablet all the way round (See Pic F.)

10 Pin WST and sew with a very narrow seam allowance ($\frac{1}{8}$ ") down both sides, and across the bottom. Leave the top open for your tablet to go into!

11 Bind the sides and bottom using pre-made binding or make your own made binding, then bind around the top of the pouch. Use a $\frac{1}{4}$ " seam allowance, and double-check your tablet fits snugly inside before finishing off. You may need to adjust your seam allowance a touch to make sure the fit isn't too snug!

Follow the fabulous blogger tour, chat with your favourite sewists and see pattern reviews at www.thefoldline.com/blog

The cocktail hour SEW-ALONG

Have you joined in with *The Cocktail Hour* yet? It's a fun opportunity for sewists to come together and 'sip and sew'! We're thrilled to have Rachel and Kate from *The Fold Line* to share all the news from the fun blogger tour. So, who's been sewing some *DIY glamour* this month?



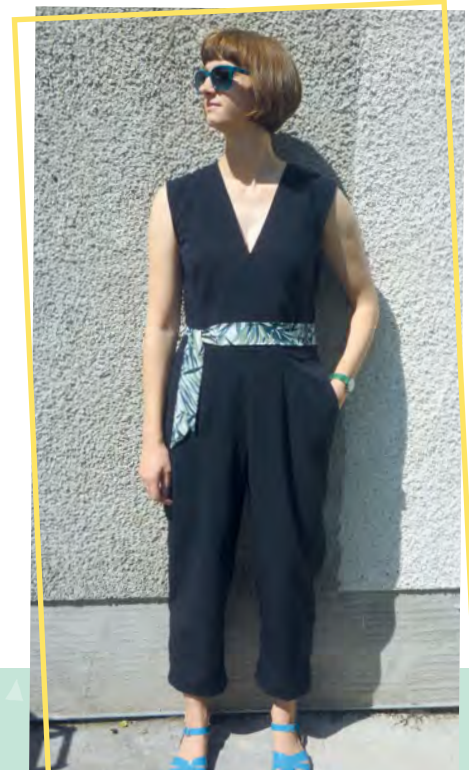
Kerry Patterson

Kestrel Makes

Kerry chose to make Vogue 1960, which is a lined jumpsuit with shoulder pads, fitted bodice, French seams and the option of straight or tapered trousers (short or full length). She made the jumpsuit using satin-backed crepe in black and a lighter weight contrast leaf-print crepe for the co-ordinating belt.

She was able to make the jumpsuit less complex to sew by not lining it. Kerry also modified the pattern, making it sleeveless and cropping the trousers, which is very on trend. To make the jumpsuit more wearable Kerry decided not to make the bodice from lace and instead incorporated her own neckline facing from the front wrap pattern piece. The finished jumpsuit looks so chic and modern in black, perfect for some #sipandsew!

www.kestrelmakes.com/2017/07/vogue-jumpsuit-for-cocktail-hour.html



Gabby Young

Gabberdashery

Gabby decided to make Vogue 1484 with no less than three different fabric choices including a black and hot pink squirrel-print fabric! The pattern itself is a lined dress fitting at the bust with collar, yoke, princess seams, a bias sleeve and pointed hemline.

It is suggested that the yoke is made using a sheer fabric such as organza and the sleeve hems are also bound with bias binding so this is a pattern for the more experienced maker. The dress also requires fitting at the collar and the princess seams at the bust and waist. Gabby spent quite a bit of time fitting the dress and finishing the seams for the sleeves and yoke. The result is a striking dress, perfect for a cocktail party!

www.gabberdashery.com/cocktail-hour-dress-vogue-1484-giveaway

ABOUT THE COCKTAIL HOUR

In March, The McCall Pattern Company in the UK chose 20 of its most popular Vogue patterns perfect for wearing while sipping cocktails. A contribution from every pattern sold in the inspirational edit will go towards supporting The Eve Appeal charity. Find out how to take part, plus read all about upcoming events at www.sewdirect.com

www.sewingbelle.co.uk

Our website offers a full range of sewing patterns including Simple Sew, Vogue, Butterick, Kwik Sew, Tilly and the Buttons, Simplicity, New Look, McCall's & Burda

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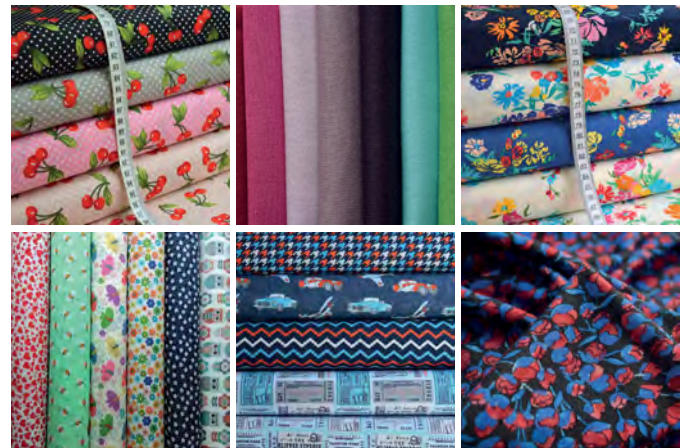
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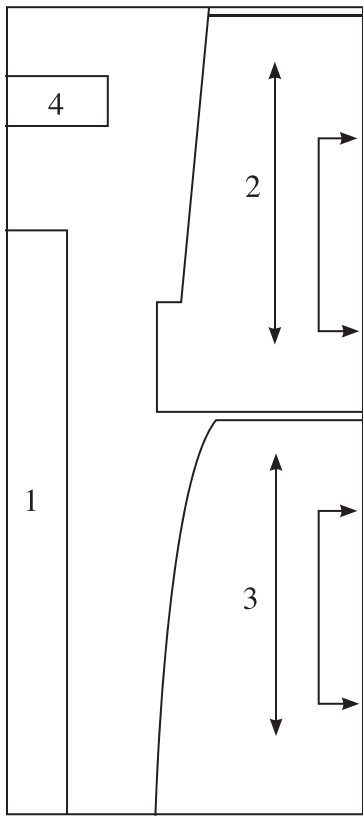
Claire-Louise Hardie

Shows you how to... READ A PATTERN



PATTERN CUTTING LINE

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



LAYOUT DIAGRAMS

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



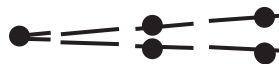
GRAINLINE

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



PLACE ON FOLD LINE

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



DARTS

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



NOTCHES

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



LENGTHEN OR SHORTEN LINE

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



CIRCLE DOTS

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

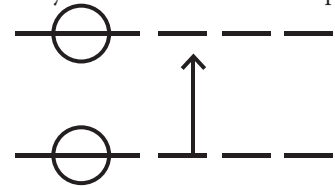


BUTTON & BUTTONHOLE PLACEMENT

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

TUCKS/PLEATS

Transfer any tuck lines marked on the pattern



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

ABBREVIATIONS

SA (SEAM ALLOWANCE)

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

RS (RIGHT SIDE AKA FABRIC FRONT)

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

WS (WRONG SIDE AKA FABRIC BACK)

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

ACHIEVE THE PERFECT FIT

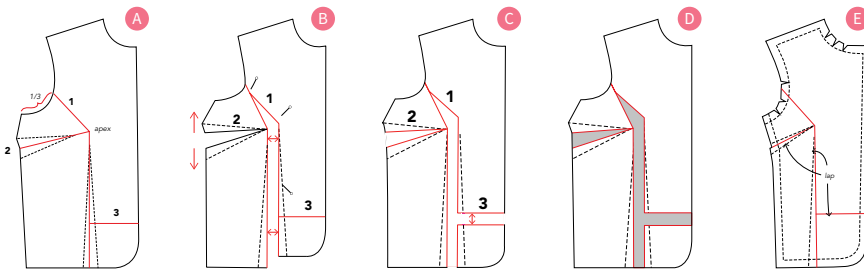
BUST ADJUSTMENTS

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

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

FULL BUST ADJUSTMENT (FIGS A-D)

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



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

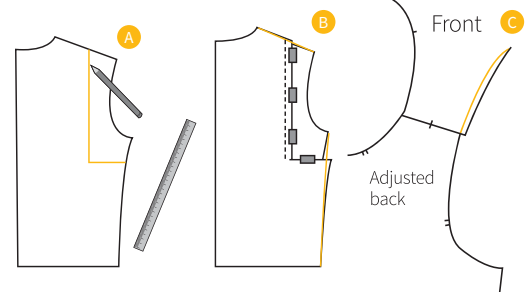
SMALL BUST ADJUSTMENT (FIG E)

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

BACK ADJUSTMENTS

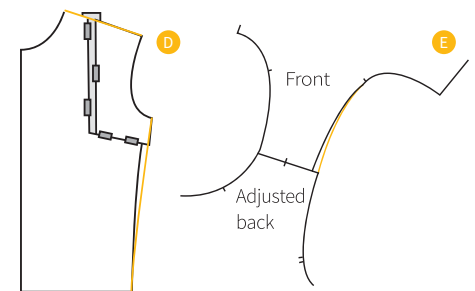
Some patterns will come with an adjustment line for narrow or broad back drawn on. If your pattern doesn't, you can easily do this yourself.

NARROW BACK (FIGS A - C)



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

BROAD BACK ADJUSTMENT (FIGS D AND E)



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

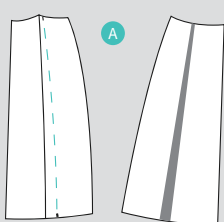
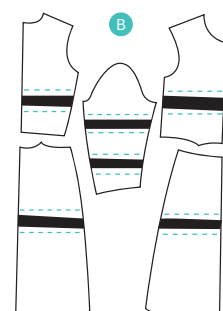
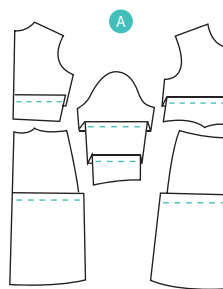
ADJUSTING FOR HEIGHT

SHORTEN A PATTERN (FIG A)

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

LENTHEN A PATTERN (FIG B)

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



BELOW THE HIP ADJUSTMENTS (FIG A)

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

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

Turn your free McCall's pattern gift into a trendy top with nautical but nice contrast tabbed sleeves! All you'll need is some paper and a pencil to transform your tee

Pattern hack **AMY THOMAS**



NAUTICAL

but

NICE

Shopping list

Navy & white and white & navy stripe jersey
£6.90 per metre www.empressmills.co.uk



Amy says...

Why not try clashing different coloured spots or florals and stripes!

3 Cut out your pattern tissue to the required size but cut along the line you have just drawn for the lower edge.

4 Lay out the front and back pattern pieces on the navy stripe, taking care to place the underarm point of both on a white stripe so the side seams will match.

5 Cut out and assemble the side and shoulder seams. Set your machine to a small zigzag - eg 2mm x 2.5mm or construct using an overlocker.

6 Finish the lower edge of the top with a 2.5 hem.

You can top-stitch with a twin needle for a neat finish if your machine has a second spool pin.

7 Take your sleeve piece and cut out the view C length. You may need to adjust the length to ensure the sleeve finishes just above the elbow.

8 Cut out the sleeve in white stripe jersey, ensuring the front underarm point sits on a navy stripe. This will mean the white and navy stripes line up across the body when your arm is by your side.

9 Assemble the sleeve seam and install in the armhole, matching the notches and the seams.

10 Using scrap paper, draft your tab piece. Measure a 6cm-long line. Find the centre and draw a line at a 90° angle up from this point that is 11.5cm long.

11 At each end of the 6cm line draw a line at a 90° up from

that point 7cm long. Connect the three points to give your tab its pointed top.

12 Cut out four tab pieces from navy stripe jersey. You may wish to line up your stripes here as well!

13 Place two tab pieces RST and sew around with a 1cm seam allowance. Clip the pointed corners and trim the seam allowance to reduce bulk.

14 Turn the tab through to the RS and poke out the corners using a point turner.

As this is jersey you won't get a really crisp point but the general shape will be there.

15 Zigzag-stitch the lower edge together. Now repeat with the second tab.

16 Find the centre front of your sleeve by arranging it on the table so it sits flat and the seam sits at the centre back. Mark the front centre point with erasable marker.

17 Arrange your tab at the centre mark with the raw edges aligned and baste in place close to the edge.

18 Press up the hem by 1.5cm and top-stitch in place, catching the tab in your stitching line.

19 Hand-sew the button onto the tab through the sleeve as well. Sew close to the top but not obscuring the tab point.

20 Turn under the neckline seam allowance by 1.5cm and top-stitch in place. There you have it! Sailor chic made easy and a great top pattern to add to your handmade wardrobe.

Top tip

Make sure your button isn't too heavy as it will drag the tab down. Many metallic nautical buttons can be found in plastic, which is lighter and more durable

MATERIALS & TOOLS:

- 1.5m navy & white striped jersey
- 50cm white & navy stripe jersey
- 2 gold anchor buttons (approximately 2cm in diameter)
- co-ordinating thread
- free McCall's 8448 gift

NOTES:

See the envelope back and pattern tissue for your pattern size and finished garment measurements

If using an overlocker it's best to thread up with navy

HOW TO MAKE:

1 Choose your desired pattern view. We used view C with its lovely scoop neckline.

2 Measure and draw a line 5cm below the hip level lengthen/shorten line. This will create a top that is long enough to tuck into a skirt without creating bulk but can still be worn loose. If you prefer, measure your desired length from the nape of your neck and transfer this to the pattern (remember to include hem allowance).



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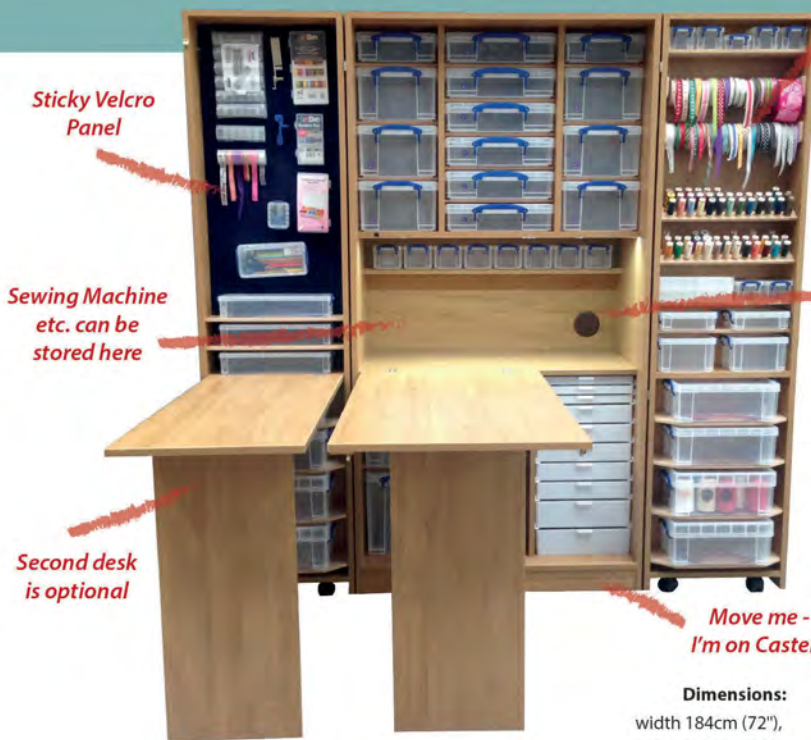
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in Vanilla finish

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width 92cm (36"),
depth 65cm (25 1/2"),
height 183cm (72")

Unit pictured
in Oak finish

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depth 50cm (20")
with desk folded up, depth 150cm (59")
with desk(s) in use, height 183cm (72")

Ribbons

Threads

Lighting

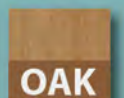
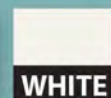


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DISCOUNTS & giveaways

Pretty sewing goodies, pattern tools and the chance to win a Tefal garment steamer or steam iron!

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The Tefal Ultimate Anti-Scale FV9740 steam iron (RRP £94.99) comes

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scale particles than regular Tefal irons. This prevents blockages in the steam chamber and maintains long-lasting steam performance, for effortless, crease-free results.

All ranges come with Tefal's 10 Year Reparability promise, which means that they can be repaired or have spare parts replaced for up to 10 years at a cost lower than that of buying the product again. See more at www.tefal.co.uk



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Contact gutermann@stockistenquiries.co.uk to find a stockist near you.



HOW TO ENTER

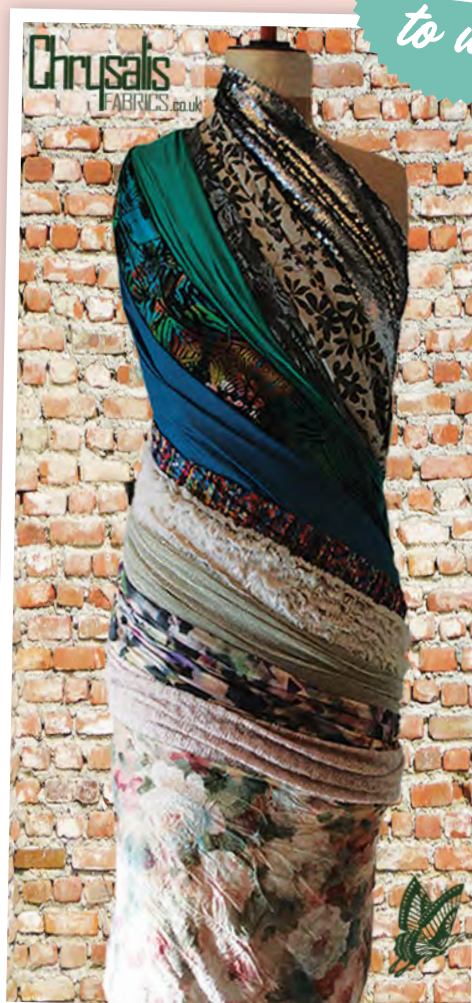
For a chance to win any of this issue's giveaways, enter your details along with the names of the products you would like to win at www.ppjump.com/lovesewing44

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2
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We have two subscriptions to Chrysalis Fabrics to give away this month. Winners will receive two free annual subscriptions worth £18 each. They will also receive over 240 swatches in hand-picked seasonal collections plus access to Chrysalis's entire stock of fabulous top-quality dress fabric – an unmissable opportunity for dressmakers. Go to www.chrysalisfabrics.co.uk for more information and to see its beautiful fabric range.



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One winner will receive two Rosie girl's pinafore patterns and a Rosie sewing kit, for aged six to 10 years, complete with beautiful butterfly fabric from Art Gallery Fabrics. Each kit contains enough fabric for the pinafore dress, matching Gütermann thread and co-ordinating Italian buttons. Once you have the pattern you can make one for all the little princesses in your life! Go to www.bobbinsnbuttons.co.uk to see more patterns, kits and beautiful fabric.



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WIN a copy of Wendy Ward's A Beginner's Guide to Making Skirts

10 to win



10 lucky winners will receive a copy of Wendy Ward's best-selling book. With eight patterns and 24 different skirts to make there's enough in the book to keep any sewist busy! Claire-Louise Hardie says: "Wendy has created six basic projects that layer skills, teaching you more about sewing as you progress through the book. For each project she's included several variations so you can mix up your own versions and play about with the patterns. There are enough techniques across the projects to satisfy even an intermediate sewist, and if you make all the projects, you'll have a fabulous capsule wardrobe."

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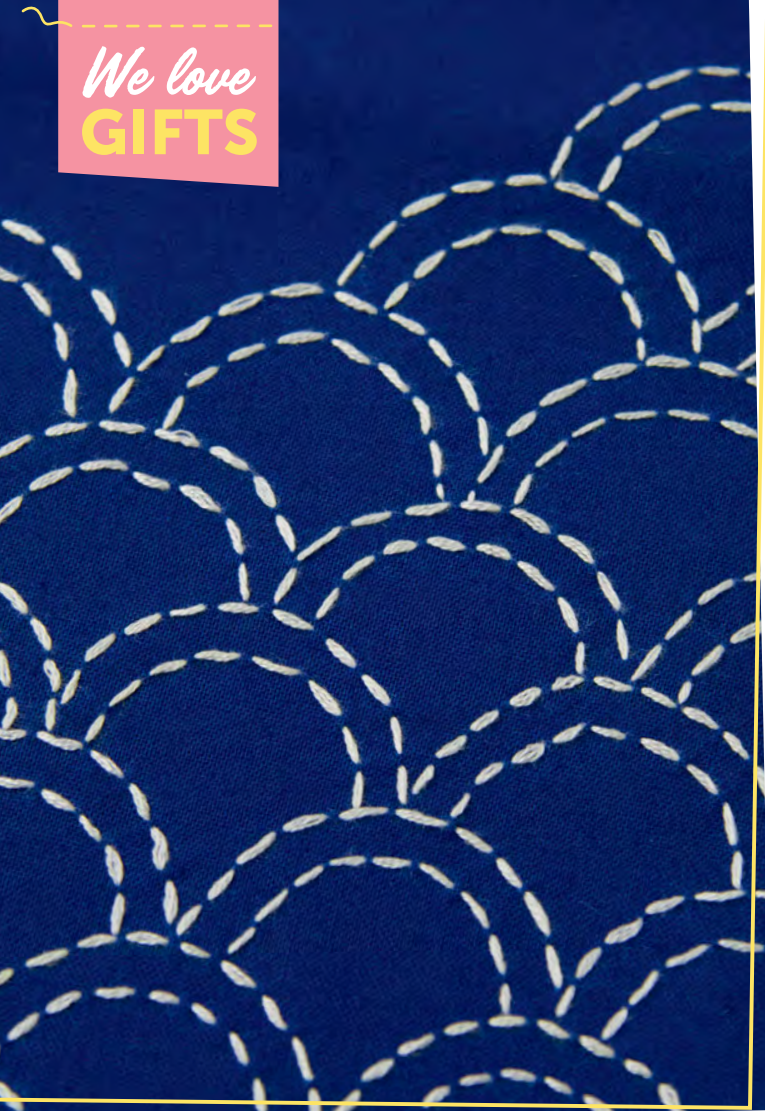
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Singing the BLUES

Immerse yourself in the calming pleasure of Japanese sashiko embroidery with this project that turns a simple running stitch into an eye-catching design!

Project **AIMEE RAY**

MATERIALS & TOOLS

- 1 yard dark blue quilter's cotton fabric
- carbon transfer paper & tracing tool
- white, light pink & pink embroidery floss
- dark blue sewing thread
- sashiko needle (or darning needle if needed)
- hoop (optional)
- ½ yard wadding (optional)
- template downloaded from www.love sewingmag.co.uk

HOW TO MAKE:

- 1 Always pre-wash your fabric to reduce the chance of dye transfer – with such a strong colour you'd be devastated if your white thread was tinted by the ink!
- 2 For each placemat, cut two 17x13" rectangles from the dark blue fabric.
- 3 If your fabric is prone to fraying, zigzag or overlock the

piece you intend to embroidery as you will be handling it quite a lot.

- 4 Transfer the sashiko pattern to your chosen piece of fabric, keeping the design in the centre. Use a light colour of transfer paper and tracing tool. This needs to be anything that will press the design through onto the fabric with accuracy. A point turner, soft-pointed pencil or small tracing wheel would all work. Or, if you're feeling confident, sketch out the design by using a water-soluble marker and quilt ruler.
- 5 Load your needle with all six strands of floss! This gives the design its chunky contrast against the blue. Now you can embroider the design. Feel free to use a hoop for better control if it helps. For more definition you could add wadding behind your design.
- 6 Work slowly and in a methodical manner. The only difference from a normal

A BRIEF HISTORY OF SASHIKO EMBROIDERY

Sashiko is a traditional embroidery stitch from Japan. Originally it was used to reinforce or repair worn places or tears with patches with a decorative running stitch technique. Traditionally created with white thread on indigo blue fabric, details are often brought to life using red.

The word 'sashiko' literally means tiny stabs, and the common motifs used are waves, mountains, bamboo, bishamon, key fret, double Cypress fence, arrow feathers, seven treasures, pampas grass, overlapping diamonds, linked diamonds, lightning, linked hexagons and persimmon flower.

Once garments were well worn to the point of looking like a rag, the good sections of the garment were cut out and pieced together like patchwork to make a new garment. Passed down from generation to generation, sashiko was a skill learned at a young age. Later on, this skill would also be used to judge one's suitability for marriage.

Stitch SUCCESS

Try our quick tips to make your sashiko sheer perfection

1 Pick your fabric wisely

Sashiko works best on a loosely woven fabric. Choose something too light and your fabric will pucker under the tension of your stitches. Denim may be the perfect colour but is far too tightly woven.

2 Choose the right needle

Sashiko designs are usually stitched with an extra-long sashiko needle, so you can create several stitches at once. But you can stitch them one at a time if you prefer and achieve the same results.

SASHIKO STITCH



3 The stitches need to be even in length

To help yourself out mark the stitch width on side of your thumb with a pen and once you've brought the needle up through the fabric, use your thumb as a guide for where to reinsert your needle.



running stitch is the spacing and stitch length. The space in between each stitch must be half the length of a full stitch. Meaning on the finished embroidery, the stitches look longer and the gaps are half the size of the stitches.

7 Once your embroidery is complete, pin the second piece of fabric to your embroidered piece with RST. Sew with a 1" seam allowance,

leaving a 2" opening for turning through. The extra-wide seam allowance will help if your fabric did fray at all.

8 Trim off the corners and turn the placemat RS out through the opening. Push out the corners and press the seams flat.
9 Top-stitch the placemat 1/8" from the edge on all sides.

10 Repeat the process for the second placement, using the other sashiko design. Here you can play with introducing different thread colours!

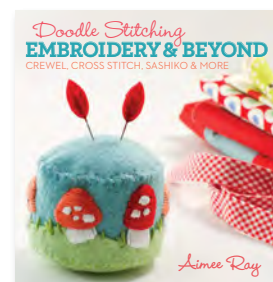
Top tip

Sashiko works on any stable fabric. Try the designs on the edge of a skirt for a pretty stitched border!

We used DMC embroidery floss in white, 761 and 760



ABOUT THE BOOK



Doodle Stitching: Embroidery & Beyond by Aimee Ray, £18 www.larkcrafts.com

MACHINE REVIEW

This month we're taking a closer look at three great machines from Pfaff

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Whatever your passion, fashion or home decoration, this sewing machine has what you need to express it. The integrated needle threader makes threading the needle a breeze. No frustration, just hold the thread, pull a lever and it's done. Adjust the width of the stitches to fit your needs. This machine is great for topstitching or other accurate sewing where the stitch position needs to be adjusted. You're in good hands with this basic but brilliant machine.



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BEST FOR STITCHES GALORE

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BEST FOR A LITTLE INDULGENCE

PFAFF PERFORMANCE 5.2

If you need a sewing machine that delights try the Pfaff Performance 5.2. The sewing area to the right of the needle is supersized for sewing large amounts of fabric or wadding. The clear, high-resolution display shows stitches in actual size. Save your personal stitches and sequences in a folder to sew them again whenever you wish, and the bobbin threader sensor will alert you when bobbin thread is low. If you're looking for something special to add some real quality to your sewing room, look no further.



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ASK THE
EXPERTS

THRIFTY STITCHER

*Claire-Louise Hardie shares her secret
weapon for comfy summer clothes*



Stretchy fabric is truly a delight to wear, and once you've mastered the basics of sewing with stretch it's great for quick sewing projects. I feature a few jersey projects in my book, including a man's T-shirt and a draped jersey dress, which you can download and try from the *Love Sewing* website.

The one question I'm asked most by my dressmaking students is how to work out the stretch percentage of fabric.

Not all stretch or knitted fabric is created equal. Aside from the basics of whether or not the fabric only stretches from side to side, or if it stretches up and down as well as side to side, you'll need to know how MUCH it stretches before choosing your pattern.

The stretchiness of knit fabric is called its 'stretch percentage'. This isn't usually marked on the fabric (sometimes if you're lucky helpful shops will include this), and it will radically affect how well your garment will fit when made up.

For example, if a pattern requires 60% stretch and your cloth has only 10% you may find you can't get the garment on once sewn!

Conversely, if you use a fabric with 40% stretch for a pattern requiring just 10%, your finished garment will fit more loosely than the original design.

Why not upcycle an oversized garment? Use shirring to make an off-the-shoulder top



ABOUT CLAIRE-LOUISE

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

We recommend Claire-Louise's new 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 £20 from www.quadrille.co.uk

So how can you work this out for yourself? It's actually very easy, and requires just a ruler and a 5" rectangular sample cut on the crossgrain of your fabric.

You'll also find the recommended stretch guide printed on the reverse of your McCall's 6886 envelope. But feel free to experiment with different types of knit to change the fit of the finished garment.

| M6886 | | M6886 | |
|---|--|---|--|
| M6886 | | M6886 | |
| <p>TO MAKE ON MEASUREMENTS: 20 21 22 23 24 25 26</p> <p>TO MAKE ON MEASUREMENTS: 20 21 22 23 24 25 26</p> | | <p>TO MAKE ON MEASUREMENTS: 20 21 22 23 24 25 26</p> <p>TO MAKE ON MEASUREMENTS: 20 21 22 23 24 25 26</p> | |
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STEP 1

Line up the left-hand cut edge of your fabric with the zero on the ruler. I usually use my left finger as an anchor, but you can also tape the left side to secure it to your worktop. You'll need tape strong enough not to ping off as you pull but doesn't leave residue on the table.

STEP 2

With the left-hand side of fabric secured, stretch the right-hand side until it feels like there's little or no give left in the fabric. We're not trying to rip the fabric. Note how far the fabric has stretched to. For example the striped viscose jersey the fabric has stretched to around 7½".

STEP 3

Using the stretch percentage formula I've provided, work out how much this fabric



Why not try Butterick's Gertie dress?

stretches. E.g. 2½" (amount stretched) divided by 5 (original length) = 0.5. Multiplied by 100 = 50% stretch.

I tried these types of jersey to show the variety of stretch you can encounter. My viscose jersey had 50% stretch, my cotton interlock stretched by 40% and the swimsuit Lycra had a massive 70% stretch.

You may also want to keep in mind the sheerness of your jersey if overstretched. You won't want

everyone to have a peek through your garment as you wear it!

A lot of swimsuit and activewear jersey is also printed onto a white base which can show through if stretched to their limits. Remember this when you come to pair your pattern with your fabric.

If you love being organised, why not invest in fabric tags where you note the fabric type, stretch content and amount you have before stapling it to the fabric in your stash? It's like being your very own shop!

| STRETCH PERCENTAGE GUIDE FOR KNITTED FABRIC | | | | | | |
|--|-------------|----------|----------|----------|-----------|--|
| Stretch Formula = Amount fabric stretched ÷ original sample length x 100 | | | | | | |
| Original 5" sample | up to 1" | 1-2" | 2-3" | 3-4" | 4-5" | |
| | → up to 20% | | | | | |
| | | → 20-40% | | | | |
| | | | → 40-60% | | | |
| | | | | → 60-80% | | |
| | | | | | → 80-100% | |

*Chart not to scale

READERS' MAKES



Esther

Esther's version of the button-back blouse from issue 22 is the perfect thing to wear all year round! Well done Esther.

Carol

Carol made the McCall's 7408 tunic from issue 42 for her Italian break. She used machine embroidery to decorate this lovely floaty cotton. She'll look *molto elegante* for sure!



Michelle

"I am just loving how this dress turned out. It's Butterick 6318, issue 43's free pattern gift! It is a really lovely dress."

Star make



Mary

"Got home from holiday on Thursday to find the new issue of Love Sewing. Off to a wedding now wearing my new dress made using one of the free Butterick patterns!" Looks fab Mary!

Send us your snaps!

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Lorraine Fagan

Lorraine made her own version of the McCall's 7094 top from issue 39. She says, "It's so comfy. I had to take it in a lot though so I will make my next one in a smaller size". Glad to hear you'll be making more Lorraine!



Get in touch

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Leanne asked you...

How do you usually choose your next pattern to sew?

A – I LOOK AT PATTERN REVIEWS ONLINE AND BY BLOGGERS

B – I BROWSE IN MY LOCAL SEWING SHOP OR ONLINE PATTERN SHOP

C – I USUALLY DRAFT MY OWN PATTERNS

D – I HUNT THROUGH MY STASH OF FREE PATTERNS FROM MAGAZINES

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B
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D
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storage 4

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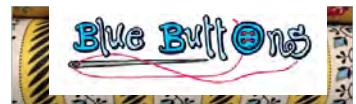
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MATERIALS & TOOLS

- 2 18x36cm pieces natural cotton calico canvas for upper bag
- 1x1.5m medium-weight denim fabric for lower bag
- 4x10cm piece of medium-weight denim fabric for tab
- 2 36x47cm pieces spotted cotton fabric for lining
- 12cm square brown felt
- 8cm square orange felt
- 5cm square cream felt
- 10x12cm green felt
- 20x75cm bonding web
- cream sewing thread
- 3m cream cord
- 12 10mm eyelets
- satin-stitch foot
- templates downloaded from www.lovesewingmag.co.uk

CUTTING:

From brown felt, cut:

- 1 large petal

From orange felt, cut:

- 1 inner flower petal

From cream felt, cut:

- 1 inner circle

From green felt, cut:

- 1 stem and leaf

From denim, cut:

- 1 circle base
- 1 tab piece
- 2 lower bag pieces

From calico canvas, cut:

- 2 upper bag pieces

NOTES

Seam allowances are 1cm throughout unless otherwise stated. Finish raw edges with an overlocker or zigzag stitch. See template pieces for flower motif placement

HOW TO MAKE:

1 Sew one canvas piece to one denim piece RST at the long side. Press seam open. Top-stitch on RS. Repeat for the other two bag pieces.

2 Draw out onto the paper side of bonding web one outer flower, one inner flower, one inner circle and one stem and leaf shape. Iron to their respective felt pieces. Cut out. Peel off the paper backing. Place all shapes, except for centre circle, onto the lower

denim section of bag at the centre. Iron to fix. Using two strands of cream thread, top-stitch close to the edge all around the shape, leaving long threads at each end. Pull ends through to RS, tie together to secure then trim. Finally bond the circle piece to the flower centre, then stitch as before. (See Pic A.)

3 Make the bag tab by folding the piece 1cm inwards at each long side. Fold in half, pin then stitch close to open edge. Place to one side.

4 Sew bag together at sides. Press seam open. Pin circle base to bag piece RST and tack-stitch. Sew all around.

5 Fold the circle base into four, match fold lines to side seams and pin markers at base of bag.

6 Repeat for bag lining but remember to leave a 10cm open section in the side seam for turning inside out.

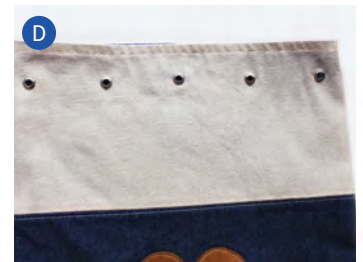
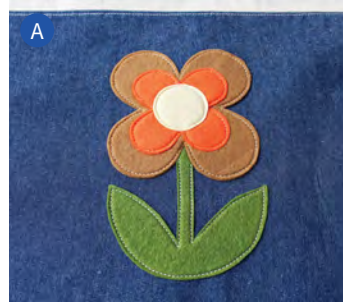
7 Open the seam a little at centre back point of the bag base with a seam ripper. Fold the tab in half lengthways then push through opening in seam. Adjust the length so only approximately 1.5cm is extending on the RS. Re-stitch the seam.

8 Pin the lining to the bag at top raw edge, matching side seams. Tack-stitch. Sew all around. (See Pic B.) Turn bag inside out through opening.

9 Press seam flat. Sew up the opening. (See Pic C.) Push the lining into the bag and press at top edge. Pin all around then top-stitch approximately 1cm around the bag's top edge.

10 Mark the eyelet positions, six each side, with a pencil or invisible marker as shown on the template. Insert each eyelet following the manufacturer's instructions. (See Pic D.)

11 Insert cord through eyelets and through the tab at the base. Tie together the cord ends at the base.



When top-stitching, extend your stitch length to 2.8, attach a satin-stitch foot and sew around 3mm from the edge of the shape





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GET TO KNOW CONTRADO

Contrado Imaging Ltd is a London-based company founded in 2003. 'Contrado' means to assemble and deliver, which the company has been doing since inception as a one-stop production facility that specialises in making quality custom products on demand.

Contrado has built a unique business with options for custom printed clothing and accessories as well as fabric. Perhaps you're in need of a pair of slippers printed with your child's drawings on them, an abstract floral baseball cap or a kimono covered in pictures of Lionel Richie? Well Contrado develops these products and more in house, and once graded, launches them through Contrado's systems to a worldwide market ready to be customised and created. Each product is carefully handmade, on demand, inside its facilities.

For sewing enthusiasts, custom fabric printed with your own design is an alluring prospect. Being able to create a unique fabric for your project guarantees a one-of-a-kind finish and you don't need masses of technical skill to produce a polished design. You can print your art and patterns on over 101 fabrics with different properties, constructions and uses, all handmade in UK with no minimum order and ready in one or two days.

Choose between cotton, linen, jersey, silk, canvas, Lycra, lace and velvet substrates such as scuba, satin and oilcloth. Depending on the substrate, some fabric is printed directly and some are printed onto huge transfers before being heat-bonded to the fabric.

BRILLIANT BISCUITS

We partnered with designer Kay Whittaker to print two versions of her gorgeous design Biscuit Crazy. Featuring illustrated interpretations of Britain's favourite treats – Bourbons, Custard Creams, Jammy Dodgers and iced gems – we loved the pop colours and delicious effect.

For contrast in results we tried two different fabrics. Prices started at £14.50. First was cotton satin; a slightly glossy sateen-like fabric with plenty of weight and no stretch for a full-skirted dress (see right). We needed the full width to achieve the fabric-hungry skirt. The fabric was stable to cut out and sew, and we used a 90/14 needle with polyester thread.

Secondly we ordered soft velvet for a lush feel with fabulous drape and decided to make a luxurious cushion (see page 82). The short pile means the print is still crisp and the colours are wonderfully saturated in the plush fabric. Printed velvet, like any other, has a tendency to move as you work so careful basting was required throughout the project. Remember to iron sparingly and use a towel to protect the nap of the fabric and your design.

MAKE YOUR PERFECT PRINT

Colour variations from an identical image file can be expected across various fabric. We printed on cotton satin and velvet and the vibrancy and clarity of the design varied between the two. Here are our top tips for getting the print you want.

Order a swatch pack!

This is pretty important as you can see one print on each fabric base and note the different intensity of

“
For sewing enthusiasts, custom fabric printed with your own design is an alluring prospect
”



Crumbs!

This version of Butterick 5748 with its full skirt showcases the biscuit print perfectly!



colour, light reflectivity, thickness, weight, opacity and weave.

Think outside the screen

Only specialist computer monitors under strict lighting conditions can reproduce true printed colours. An average laptop or computer screen will look good, but will not necessarily be accurate. You may have discovered that when you order fabric from an online shop or see pictures of your own garments. Not to mention that a lot of colours are so bright that printers cannot reproduce them.

Check your image settings

If you want to print a photograph onto fabric, choose RGB colours to match the wide range of colours from the original as closely as possible. For graphic art you can match standardised colour mixes by choosing a CMYK setting.

Get a printed sample

If you're designing your own print, you'll want to make sure you order a test swatch. This way you can make sure your design is as you imagined in terms of scale and the repeat - imagine ordering a large quantity only to find out the image doesn't line up correctly!

How to order

With a clear and easy-to-follow interface you can upload your image, choose to add text and colour fill options and choose your preferred width of



Kay says...

Ordering the fabric was easy. There's lots of helpful info on the website and the swatch pack was amazing!

Kay Whittaker is Senior Covermount & Packaging Designer at Practical Publishing by day and creates beautiful illustrations and art work in her spare time for her brand Kay Whittaker Design. Fascinated by happy prints and colours, Kay creates artwork for a range of products and has recently stretched out into fabric design. Find more of Kay's work at www.kaywhittakerdesign.com and say hello at www.instagram.com/kaywhittakerdesign



the design. The default width is 1 metre so remember to give yourself enough width to work with if you're intending to sew a garment. If you're familiar with photo-editing programs like Adobe Photoshop you will definitely see the similarities in the interface. You may still prefer to create, edit and test your design in Photoshop before uploading.

Big softie

The velvet is very plush so takes the ink nicely, making a vivid print. Perfect for fun colours!

FURTHER READING

There are lots of great books available to help you improve your fabric design skills:

• *A Field Guide to Fabric Design: Design, Print & Sell Your Own Fabric; Traditional & Digital Techniques; For Quilting, Home Dec & Apparel* by Kim Kight

• *Digital Textile Design* by Melanie Bowles and Ceri Isaac

• *The Complete Guide to Designing and Printing Fabric* by Laurie Wisbrun



ABOUT



Established in 2003 by husband and wife team Chris and Fran, Contrado has grown into a successful custom printing and manufacture service. Start your creative journey to custom fabric and visit the blog for helpful tips and inspiring articles at www.contrado.co.uk/blog Say hello on Instagram, Twitter and Facebook @contradoUK



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ASK THE
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Lace skirt sew-along *Part 1*



In this issue Alison talks us through the first steps of sewing a classic lace skirt

Alison Smith MBE talks us through the construction of a classic lace skirt in our latest sew-along! Perfect for any upcoming occasions you have planned

With the party season soon to be upon us, our new sew-along is looking at making a classic lace skirt using all the couture techniques that go along with this special fabric.

I am going to base the sew-along on the A-line skirt pattern included with this issue so you can get started right away! If you prefer, choose a tried-and-tested pattern from your collection but try to avoid one with multiple seam lines if possible.



Use your free pattern gift!

As I am working with lace, the skirt will be made in a different order to a normal skirt, as we will be working from the hem upwards. The first thing to do is to make a calico toile of the skirt, making sure to establish your finished hem length.

At this stage you also need to establish the fit is just how you would like it, as the lace skirt will not be too easy to alter at a later stage. For me the skirt was a bit too A-line so I have narrowed it slightly for a more flattering look. Mark all alterations onto your pattern.

SELECTING SUPPLIES

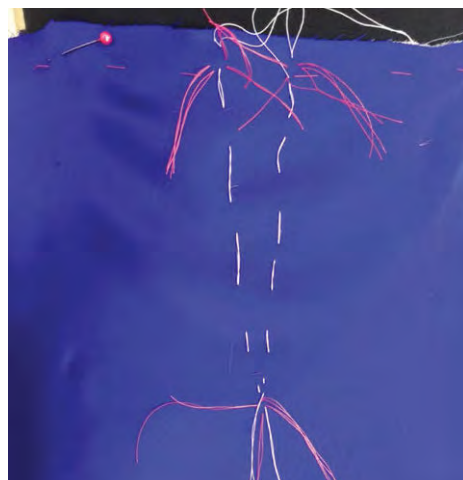
The next bit is the exciting part – choosing your lace and underlining. There are so many types of lace available, some has a net backing, some has a corded edge and some is beaded. I am going to be using a guipure lace which is made up of a series of embroidered motifs linked together, but it has no tulle backing.

You will need a lace that has a decorative selvedge edge for the techniques I am about to share with you. As you can see through lace you will need to choose a fabric to go behind it. The best fabric for this is silk dupion, silk satin or crepe-backed satin.

PREPARING THE UNDERLINING

Lace can be very heavy, so the fabric base you choose will need reinforcing. I have chosen a silk satin and silk organza. Mount the organza and satin together, WS satin to RS silk organza. (Silk organza is expensive but do not use polyester, it does not work in the same way.)

Cut out the skirt pieces in satin and organza. Diagonally baste the satin and organza together, keeping it all flat while you do this. Then tack the fabrics together around the edges. After marking the darts with tailor tacks, insert tacking lines to mark the stitching lines of the darts.



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Also insert a row of tacking stitches along the fold line for the hem.

As the skirt is slightly A-line, the sections now need to hang overnight in case the side seams drop. Simply clip them on a trousers or skirt hanger in a safe place.

Next issue I will be looking at cutting the lace which can be scary but we'll work on it together to make sure you achieve a flawless finish!

Until next time!

ABOUT ALISON SMITH MBE

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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We are delighted to give one lucky *Love Sewing* reader the chance to win an exclusive collection of 12 patterns. We've teamed up with The McCall Pattern Company for this special pattern prize that includes a great selection of fashion basics to help you build your very own hand-sewn wardrobe! Enter today for your chance to win one of each of the below designs in your size:

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15 MINUTES
WITH...

Vintage vibes THE CRAFTY PINUP

Iconic pattern brand Simplicity is celebrating its 90th birthday. We chatted to the brand's Vintage Ambassador Abi Dyson, AKA 'The Crafty Pinup' to discover why vintage style will never go out of fashion



Abi's Simplicity 8342
top in our cover fabric!

Hi Abi, can you tell us a little more about how your collaboration with Simplicity came about?

Simplicity's patterns are iconic and were some of the first sewing patterns I ever picked up. After being asked to review a new-season retro pattern, the opportunity of becoming Simplicity's Vintage Ambassador came up along with the idea of creating some Stitch by Stitch videos on my YouTube channel. This was all to help celebrate Simplicity's 90th birthday and to have the opportunity to sew such a wide range of its vintage reproduction patterns is so exciting.

What is it that you love about Simplicity patterns?

Simplicity is my go-to pattern brand. With such a wide range of styles and a great reproduction range on offer, there's always so much to choose from, even for lovers of retro style like me.

What first drew you to sewing vintage?

I've never been one to follow fashion trends and in my teens, I was drawn to 50s style and found it suited and flattered my shape more than modern fashion. When I ventured into dressmaking, sewing vintage styles was what I was most excited about. Sewing your own versions is a great way to wear retro clothes without searching for true vintage.

Who are your vintage style icons and why?

Oh, there are so many! I adore Bettie Page and Jayne Mansfield for their sassy pin-up style. Brigitte Bardot is my style icon for my lazy 60s phases and Dita Von Teese is my ultimate pin-up girl style icon and all-round queen!

What's your favourite decade to sew from and why?

I tend to lean towards the 50s in the summer and the 60s in the colder months. I love 50s dresses with full skirts and fitted bodices and the 60s for swing jackets and jersey mini dresses.



Simplicity 1459
1950s dress



Simplicity 8247
1930s dress

What's your favourite vintage garment you've ever sewn?

My favourite vintage make is the Simplicity 1459 shirtdress from the 1950s. I love shirtdresses and the oversized collar, nipped-in waist and full gathered skirt is everything I want in a pattern and I can't wait to make more!

Do you have any quick tricks for refashioning garments to give them a vintage vibe?

I think nipping in the waist of a dress to exaggerate the shape gives your silhouette a retro vibe. Although, I think you give almost any outfit a vintage vibe with a flash of red lipstick and a couple of victory rolls!

Simplicity

Explore Simplicity's pattern range and exclusive 90th anniversary collection at www.simplicity.com

To enter the Simplicity Summer Sewing Challenge, make one of the selected Sewing Challenge patterns and share it online with the hashtag **#SimplicityTurns90** by 17th September. Alternatively, you can send a photo of your make to bloggers@simplicitynewlook.com.

To find out more, go to www.simplicitynewlook.com/sewingchallenge



What advice do you have for sewists looking to introduce more vintage garments into their wardrobes?

I find sewing reproduction patterns rather than true vintage patterns a little easier. There is usually lots more help online, such as reviews and tips. Start with simple retro shapes with vintage-inspired fabric choices and you're onto a winner!

What's on your to-sew list right now?

Whilst I'm not quite done with summer dresses, I'm looking forward to my autumn wardrobe and embracing my inner 60s girl. The Simplicity 1197 reproduction 60s coat and dress pattern is one I'm really excited about. I'm dreaming of a powder blue wool coat with leopard-print lining.

What can we look forward to from you in the next few months?

There's so much I'm excited about coming up! I'm over the moon to be on the judging panel for this year's Simplicity Summer Sewing Challenge. It feels so surreal but I can't wait to see everyone's makes, especially in the vintage category. There are also lots of Stitch by Stitch videos coming up showcasing Simplicity's reproduction vintage patterns, with in-depth looks on my blog and YouTube channel.

ABOUT

The Crafty Pinup

Abi is a twenty-something retro lingerie designer and vintage sewing enthusiast.

She shares her sewing tutorials, pattern hacks and advice regularly on her blog and YouTube channel.

To find out more about Abi, go to www.thecraftypinup.co.uk



I tend to lean towards the 50s in the summer and the 60s in the colder months



Abi's striped Simplicity 8342 top





Sewing room SWOON

Designer and teacher Fiona Hesford, AKA Sewgirl, shares her bright and happy garden studio

About five years ago I built my lovely studio in the garden, and before that I had a rather cramped loft space, so I'm in heaven now that I have a bigger space to work in. Being away from the house and surrounded by inspiring green foliage and flowers is having a sewing sanctuary! Every morning I take great pleasure in throwing open the double French doors to start the day. I work on a long white table which gives me lots of room for cutting out clothes patterns but I can reduce or extend it according to my needs so it's very practical.

Fairy lights are suspended up high all around the studio ceiling to make it look like a beautiful twinkly grotto at night, accentuating all the bright colours of my machine

Fairy lights are suspended all around the studio ceiling to make it look like a beautiful twinkly grotto

embroidered selfies and cat pictures. I sometimes have social sew-ins with friends in the evening with a glass of wine. I used to hold small group workshops and private parties in my studio but now I do all my classes at other venues, which frees me up to concentrate solely on designing in my space.

Storage is always a big problem. I get very clogged up with samples, hoards of fabric, kit, stock and patterns. An IKEA box storage wall unit is practical for keeping things like fabric, stuffing, interfacing, haberdashery and patterns, then my kits and stationery products are stored in drawers to keep them dust free.

I love it when it rains, it's like being in a cosy caravan and with super insulation (better than my house!), and it doesn't take long to warm up on colder days.

I have a basic Janome computerised sewing machine that comes in useful sometimes when teaching and also an overlocker. I work on a vintage 1960s dresser table with a secret compartment where I store machine feet and bits and bobs (of which there are many). I love vintage sewing boxes to store haberdashery and I have a fab 1970s swivel canapé tray in bright orange that is great for pins.



Starting the day with the doors open



ABOUT Fiona Hesford

Fiona Hesford is the creative force behind www.sewgirl.co.uk, where she sells sewing patterns and kits, plus you can sign up to learn with Fiona on one of her workshops. Turn to page 78 to try her gorgeous duffle bag project

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melton jacket, perfect
for trying the oversized
tailoring trend this season

Project **CLAIRE TYLER**

Top tip

Prefer your jacket to
include a closure? Why not
add a decorative buckle,
brooch or a magnetic
fastener?

SOFT
and
SHARP

MATERIALS & TOOLS

- 2m coating (lightweight wool or wool mixture)
- 1m fusible interfacing
- co-ordinating thread
- templates downloaded from www.lovesewingmag.co.uk

FABRIC HANDLING:

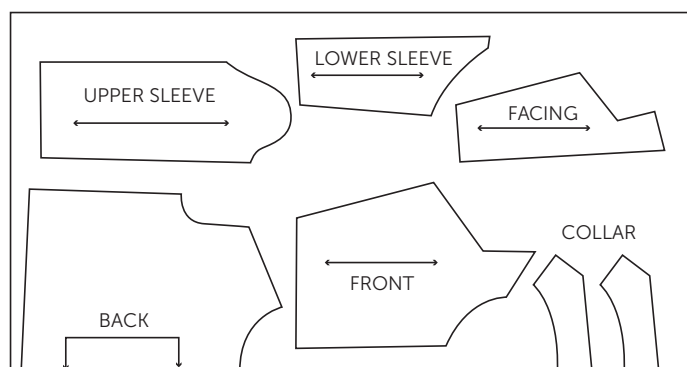
The seams on this jacket can be neaten with an overlocker or using Honk Kong seams (see page 94). As the fabric could be fairly thick it is easier to neaten the edges before stitching the seams – they can then be neatly pressed open after stitching

HOW TO MAKE:

- 1 Fuse interfacing to the facings and one collar piece. Cut 3.5cm-wide bias strips of interfacing and fuse to the hem of the front, back, upper and lower sleeve pieces.
- 2 Reinforce the corners by sewing a few centimetres to

LAYPLAN

45" LAYPLAN



SIZING CHART

| Bust | 8-10 | 12-14 | 16-18 | 20-22 |
|--------|-------|-------|---------|---------|
| cm | 81-86 | 91-96 | 101-106 | 111-116 |
| inches | 32-34 | 36-38 | 40-42 | 44-46 |

the dots on fronts and facings, then pivoting round and sewing another few centimetres. Snip as close to the dots as you can without clipping the

stitching line.

- 3 Stay-stitch the back neckline within the seam allowance.
- 4 Pin the collar pieces



- 5 With the un-interfaced side of the collar against the RS side of the jacket and pin, keeping the interfaced section free. Stitch, beginning and ending at the collar seam and pivoting at the dots.
- 6 Neaten the edge of the facing and fold over the top edge by 1.5cm, press.
- 7 Pin the facing to the jacket, matching dots. Stitch, pivoting at the dots, stitch across the bottom 3.5cm from the edge. Trim and press.
- 8 Snip through all layers next to the folded edge of

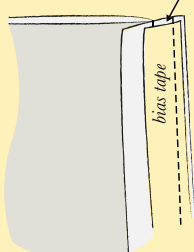
the facing. Press all the seam allowances inside the collar. Press, then slip-stitch the opening.

- 9 Stitch the side seams and press open.
- 10 Neaten the raw edge of the hem. Press up 3.5cm and slip-stitch in place.
- 11 Pin and stitch one seam on the sleeve, press open. Neaten the raw edge of the hem. Stitch the second sleeve seam, press open. Turn up the sleeve hem and slip-stitch in place.
- 12 Run an ease-stitch around the top of the sleeve, and draw up until it fits the armhole.
- 13 Insert sleeve and neaten raw edges. Press sleeve seam towards the sleeve to complete.

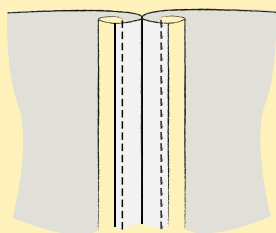
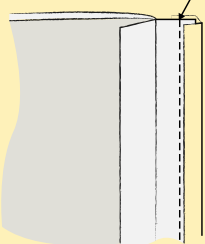
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*fold over then
stitch in the ditch*



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**SIZES
8-20**



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Let's make a

MESS

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Project **KATY CAMERON** The Littlest Thistle

7 Take the spoon belt and fold in half WST and press. Open out, then fold the long edges into the centre and press.

8 Fold the spoon belt piece RST along the centre crease sew the short ends with a ¼" seam allowance. Clip the corners, then turn to the inside, pressing flat.

9 Top-stitch all the way around, ⅛" from the edge, starting with the open side.

10 Lay the spoon belt on the apron. Toddler size; 2½" below armhole, child size; 4" below.

11 Draw the following lines on the spoon belt – toddler size, 2½" and 3¾" in from either side, child size, 3" and 4¼" in from the left-hand side and 3" and 6½" in from the right-hand side.

12 Top-stitch the belt in place at the sides, and stitch down each of the lines you drew.

13 Cut the cotton tape into two. Fold the end over by ¼" then ¼" again and top-stitch in place ⅛" from the edge.

14 Sew each half of the hook an loop tape onto the necktie ends of the cotton tape

15 Using a safety pin or bodkin, thread the ties through one of the apron casings, so that the hook and loop fastens at the neck and excess tape is left to tie in a bow at the waist.

Top tip

Laminate can be sticky to sew. If you don't have a Teflon foot try a sheet of tissue paper as a layer between the fabric and machine

MATERIALS & TOOLS

- ½ yard (for toddler) or ¾ yard (for child) laminated home décor-weight cotton (¾ yard for directional fabric)
- fat quarter quilting cotton for the casing (not visible from the front)
- fat quarter Vlieseline G700 woven fusible interfacing
- 110" 2"-wide cotton twill tape
- 3" 2"-wide hook & loop tape
- templates downloaded from www.love sewingmag.co.uk

CUTTING

From the laminate, cut:

- 1 apron front
- Spoon belt – toddler: 4x14", child: 4x18½"

From the casing fabric, cut:

- 2 pieces from casing pattern, with 1 reversed

From the woven fusible interfacing, cut:

- 2 pieces from casing pattern, with 1 reversed

NOTES

- Finished sizes: toddler's apron 13½x19" child's 18x24"

HOW TO MAKE:

1 Fuse interfacing to the back of the casing pieces. With WST press the large outer edges over by ½". You will end up with some tiny folds along the way to help with the curve.

2 Place the casing and the apron pieces RST at the armhole and sew in place.

3 Clip the entire curve then fold the casing to the WS, pressing carefully.

4 Open the casing out, and press the apron's top, side and bottom edges by ½" to the WS, which will catch part of the casing. Press carefully so you don't melt the laminate.

5 Top-stitch the top, side and bottom seams ⅛" from the folded edge, including the ends of the casing.

6 Fold the casing back down onto the back of the apron again and top-stitch ⅛" from the seam.

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