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- ♥ Meet couture expert **Claire Shaeffer**
- ♥ Must-sew pyjama patterns for you



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6-22



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Welcome to the new issue of Love Sewing...

I am over the moon to share our exclusive interview with the **Strictly Come Dancing** costume team in this issue. The thrill of seeing the incredible detail that goes into each spectacular garment was only matched by the warm welcome I received from the employees at DSI London. I hope you find the behind-the-scenes visit as exciting as I did.

We've also put together a fantastic range of projects for you to try in issue 34, including the gorgeous **Annabelle dress** from Simple Sew patterns, which is your free gift this month. With gentle gathering this dress is an easy-to-fit staple you'll love to make. If you look closely you'll see my own version in the snap on the right.

If dresses aren't your thing, perhaps you'd prefer to make our **cosy sweatshirt** pattern on page 60 or challenge yourself to create a **stunning silk tunic** using the tutorial on page 35.



Must have!
Your free Simple Sew pattern



Speaking of challenges, we've crammed a whopping 15 step-by-step guides into this issue so you can stretch your skills with our helpful tutorials. Why not learn more about couture in our interview with **Claire B. Shaeffer** or take inspiration from our feature on **Visco wax-printed cotton** on page 8? I definitely think it's time for me to learn more about free-motion embroidery after seeing how simple the couture fashion handbag on page 26 is to create.

There's plenty to make for the little ones in your life as well, with a **clever cuffed T-shirt** for boys and girls, a **sweet bunny lovey** for tiny tots and a **handbag doll's house** on page 70 for playing around on the go.

Whatever you're stitching this month, we wish you success and hope you continue sharing your fabulous snaps with us.

Happy sewing!

Amy x



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Editorial

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 Junior Art Editor Simon Kay
 Designer Sarah Edmondson
 Senior Product Photographer Tym Leckey
 Photographer Renata Stonyte, Amy Worrall
 Hair & make-up Nina Rochford
 Contributors Claire-Louise Hardie,
 Alison Smith MBE, Elisalex de Castro Peake,
 Wendy Ward, Jade Earley

Publishing & Advertising

Head of Business Development
 Ruth Walker
 Advertising Sales Executive
 Nouna Sarkissian
 nouna.sarkissian@practicalpublishing.co.uk
 Advertising Consultant
 Amanda Paul
 Subscriptions Manager
 Daniel Tutton
 Senior Editor Kate Heppell
 Managing Art Editor Jennifer Lamb
 Head of Content & Positioning Gavin Burrell
 Head of Product Development Carol Jones
 Group Buying Manager Olivia Foster
 Buying Assistant Rachael Edmunds
 Production Assistant Anna Olejarz
 Ecommerce & Distribution Director Dave Cusick
 Managing Director Danny Bowler
 Group Managing Director
 Robin Wilkinson

Distribution

Newtrade COMAG Magazine Distribution
 jane.bates@practicalpublishing.co.uk
 Tel 0844 826 0613

Contact

Practical Publishing International Ltd,
 Suite G2 St Christopher House,
 217 Wellington Road South,
 Stockport SK2 6NG
 info@practicalpublishing.co.uk
 www.practicalpublishing.co.uk
 Tel: 0844 561 1202
 Fax: 0161 474 6961

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 Tel: 01858 438899

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Contributors



Sam Molloy

Sam has been sewing as long as she can remember and is addicted to free-motion embroidery! Learn with Sam by trying her project on page 26 and attending one of her classes at Fabric HQ on the subject. For oodles more inspiration, visit www.stitchedupbysamantha.co.uk



Anna Bruce

Anna has 16 years' experience as a Creative Pattern Designer, and co-founded Madeit Patterns, whose mission is to take home sewing to the next level, showing you how to create slick, professional garments at home. Turn to page 60 to test some new skills on a modern simple sew.



Frederieke Grange

Frederieke is a work-at-home mum to two delightful little monsters aged one and three, while running her custom childrenswear business Baboosh Designs where she makes handmade clothes designed to grow along with your little ones. Visit www.babooshdesigns.com to find out more and try the Myrry's tee on page 94



Julia Claridge

Julia runs Bobbins & Buttons sewing classes and workshops in the East Midlands and designed this month's daring denim skirt on page 44. She also runs the Sew Sociable workshops in Leicester, a social evening for anyone with an interest in sewing. For more information, see www.bobbinsbuttons.co.uk

love Sewing loves...

buys & inspiration

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

#Personalizeme

from Accessorize

These iron-on patches would be the perfect addition to a handmade denim jacket or can freshen up a simple clutch bag.

Prices start at £6 and you can choose between embroidered and embellished florals and birds, or glitzy pop art props. Find the full range at uk.accessorize.com



Leather Wrist Ruler

www.shopbeyondmeasure.co.uk

£20

This ingenious accessory means you will never be caught short if you need to check those all-important measurements whilst out and about! It comes in two colours, medium and dark brown and is packaged in a dinky reusable tin.

The Wrist Ruler is made in the USA by design company ilovehandles. It's both a useful and stylish leather wristband, beautifully etched with accurate measurements along its length, both in inches and centimetres. It fastens simply with a metal stud and we think it's the perfect accessory for your handmade garments!

Share your skills THIS CHRISTMAS

National homelessness charity Crisis is calling on keen sewists, craft enthusiasts and people with alteration skills to help boost homeless people's self-esteem at its temporary centres this Christmas.

The sewing service team plays a vital role carrying out repairs to guests' clothing and belongings, with a variety of roles on offer from experts at making and repairing clothes to keen enthusiasts who can help with basic tasks such as sewing on buttons and taking up hems.

There are also roles available for people to run craft sessions in everything from knitting to T-shirt making, helping guests try something new and develop their skills.

Crisis at Christmas 2016 will run 23rd – 30th December, with centres set to open across London, Birmingham, Newcastle, Coventry and Edinburgh. Registration now open at www.crisis.org.uk/volunteer



New Craft Prize for

THE 70TH ANNIVERSARY OF WOMAN'S HOUR



In collaboration with The Crafts Council and the Victoria and Albert Museum (V&A), the *Woman's Hour* Craft Prize 2017 aims to find and celebrate the most innovative and exciting craft practitioner or designer-maker resident in the UK today.

And on air, *Woman's Hour* intends to celebrate all things crafty through coverage of exhibitions, discussions, demonstrations and practitioners, hoping to inspire the audience to make and create.

The prize is open for applications now until 6th February 2017. And the work of the shortlisted applicants will be exhibited at the V&A from September until the winner is announced in November 2017.



Elegance MEETS COMFORT

\$18 (approx. £15) paper pattern
shop.cashmerette.com

Introducing the Turner Dress; a beginner-friendly knit dress which is sure to become an everyday staple. With a lined bodice, curve-friendly v-neck, and softly flared skirt, we think the Turner will be a hit. There are three sleeve lengths - short, three-quarter and long - and whether you make it in cozy merino jersey or lightweight rayon jersey, this pattern will carry you through every season with style! All Cashmerette Patterns come in sizes 12-28, cup sizes C-H, and are designed for women with curves.

A brief history of VLISCO WAX PRINT COTTONS

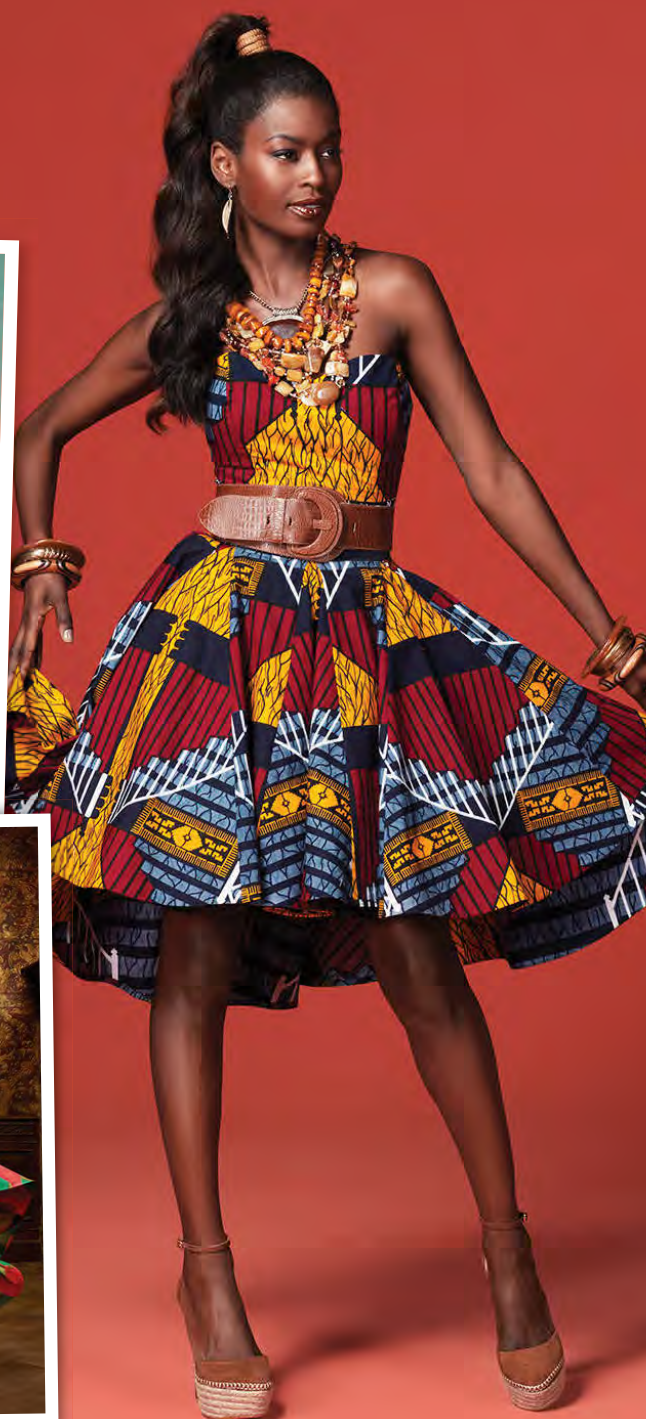
With over 170 years experience in printmaking, we're delving into the history of Vlisco's vivid fabric

Vlisco's story began in 1846, when founder Pieter Fentener van Vlissingen started the company in the Netherlands. Certainly, he would be very pleased to see that these hand-crafted textiles, known as Wax Hollandais (from the French word for 'Dutch'), are still so cherished and beloved in West and Central Africa today. On 15th August 2016, Vlisco officially turned 170 years old.

UNEXPECTED BEGINNINGS

Everything began when the family bought a cotton printer and as they had family in Indonesia they started to make products for that market using a batik technique. During the 1900s the fabric soon found favour in Africa, where Dutch traders bartered the prints en route to Indonesia, without reaching the intended market. Today, the Vlisco Group is actually made up of four key brands; Woodin, Vlisco, Uniwax and GTP.

All the fabric is designed and produced with full dedication and care, and are truly one-of-a-kind. As a result of Vlisco's special wax dying and colour print process, each yard of its fabric is unique. It takes two weeks from when the white cloth enters the factory to when it's finished. The signature fabric is made using a staggering 27-stage process involving applying wax or resin to fabric which is then dyed, and the prints are produced by both machine and hand-applied methods.





Get inspired with our blogger picks



We love this version of Simplicity 8014 belted dress by Manju of www.sewmanju.wordpress.com



These separates have undeniable style. Cynthia Rowley for Simplicity 1371 by Dixie of www.dixiediy.com



Try the Prefontaine Shorts pattern from Made with Moxie and Rigel Bomber from Paper Cut Patterns by Katy of www.katyandlaney.com



This Prêt-à-Créer pre-pack (containing patterns and fabric) from Vlisco was reviewed by Yetunde of www.sewurbane.com



We're impressed by this crisp McCall's 6696 shirtdress by Jenny of www.cashmerette.com

The imperfect appearance of the prints is actually by design. Although the cracks, blotches and dots in the fabrics started out as a consequence of modernised printing techniques, it turned out West Africans actually appreciated how unique each bolt of cloth was. Long after the mechanical limitation has been resolved, the effect persists in each print.

In fact, Vlisco is the only brand still creating authentic Wax Hollandais fabric today with numerous key markets such as Ivory Coast, Ghana, Togo, Benin, Central African Republic and Democratic Republic of Congo, as well as central and west African customers in major cities around the world. You'll know an authentic design by the label applied to each cut of fabric. There is also a foolproof guide on the company's website to identifying authentic Wax Hollandais and SUPER-wax fabrics.

Across its multiple sites in Europe and Africa, the Vlisco Group employs approximately 5,000 members of staff with its head office (including their design and production facilities) based in Helmond, close to Eindhoven. The Dutch Wax prints produced by the company are popular with many contemporary fashion designers and were also used to spectacular effect on an episode of BBC's *The Great British Sewing Bee* earlier

this year, but surprisingly the company is fairly unknown in its homeland despite the head offices employing around 900 people.

In an interview from 2013, Roger Gerards said of the company's anonymity, "I don't mind that much that people don't know us here. There are 400 million people living in west and central Africa and we are world famous there. You see people wearing us everywhere!"

AN EVOLVING STORY

As well as Vlisco tailoring academies in Ghana, Nigeria and Kinshasa, the Vlisco Group and Kinabuti Fashion Initiative have united to offer a specialised tailoring masterclass in Lagos and run numerous programmes to share their knowledge and talents through educational collaborations, fashion events and the inspiring www.stories.vlisco.com website, which houses a collection stories from all over the world about Vlisco prints and garments that have touched the lives of the readers in a meaningful way.

In 2017, Dutch textile historian Helen Elands will present new research drawing on Dutch, English and Swiss archives to reconstruct the story of these designs – from the original collections, their export to west Africa and their recognition by the local clientele.

She details the role played by the Dutch company directed by J.B.T. Previnair, known as the Haarlemsche Katoen Maatschappij (Haarlem Cotton Company – HKM), as well as the British merchant Ebenezer Brown Fleming, who first introduced the wax prints of HKM to the West African market to almost immediate success.

Hundreds of cloth samples in perfect condition, even from the very first period have been found, to provide a compelling visual history, and Elands compares the original textile prints with more recent prints of the same design.

Read more about Vlisco's craftsmanship, design, heritage and colour at www.v-inspired.vlisco.com and visit www.stories.vlisco.com to find videos, articles and project inspiration.

For a UK-based supplier of authentic Vlisco prints head to www.metrotextiles.co.uk

Hear Helen Elands's talk on Thursday 23rd February 2017 at London's Fashion and Textile Museum, Bermondsey Street SE1 3XF. Tickets are available from www.ftmlondon.org for £9.90 adults and £7.70 concessions.

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Simplicity 1168

A co-ordinating coat and dress set is a chic option for this season and this pattern features classic silhouettes with understated exposed zip details. With helpful online tutorials you'll create a polished pair of garments.



Butterick 6089

We love the idea of adding piping to the detailed seams of this new Butterick design. Rust is an upcoming shade for

2017 so why not take colour inspiration straight from the envelope?



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McCALL'S



Special price
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McCall's 7193

This chic surplice blouse will be a wardrobe star for you during these colder months. McCall's 7193 offers four tops to pair with trousers, skirts and jeans and layer easily on chilly days.

The Dressmaker's diary

In this issue Elisalex de Castro Peake, head of design for By Hand London, shares three tips for making gathering fabric a cinch!



When I first started sewing, gathers both irritated and delighted me. I had been teaching myself from vintage patterns, which naturally call for fabric to be

gathered by hand. To my impatient learner brain, this was both time consuming and frustrating, but the end result was so pretty, so impressive, that I soldiered on begrudgingly and ignorantly... not so blissfully unaware of the numerous, painless alternatives!

First things first: Gathering, or ruching, is a technique used to bunch together a length of fabric to create a soft ruffled effect. Gathering is most commonly associated with gathered skirts (aka Dirndl skirts) whereby a long rectangle of fabric is gathered at the waist resulting in a full skirt with pretty ruffled folds at the waistline. Among other things, gathering can also be used to create puffed sleeves, shape a bodice without darts or seams, and to manage fullness in maternity wear. Off the top of my head, I can count around seven different ways to gather fabric! Here are my top three for making life easier.

Elisalex
x

Easy ways to gather fabric

METHOD #1:

THE TRADITIONAL TECHNIQUE

Definitely my preferred method; gathering along three parallel lines ensures gathers that are perfectly spaced and much easier to seam without any dreaded puckers later on.

How to: Sew three parallel lines of basting stitches $\frac{1}{4}$ ", $\frac{1}{2}$ " and $\frac{3}{4}$ " respectively from the raw edge of the fabric. Back-stitch at the beginning but not at the end.



Gently pull on the un-backstitched bobbin threads to gather the fabric. When the fabric reaches the desired length, and the gathers are evenly spaced, tie off the bobbin threads in a knot to secure the length of gathers. Once the seam is sewn, remove any visible basting stitches.



Top tip!

When sewing a seam where one of the layers of fabric is gathered, place the gathered side face down and the smooth side face up when feeding the seam through your machine – the feed dogs will help to move the gathers along without bunching them up, while the foot glides over the ungathered side

**METHOD #2:
ON THE OVERLOCKER**

Of the three methods I've outlined here, this is my least favourite gathering technique. I find that by gathering a mere 3/8" in from the raw edge prevents me from achieving straight, unpuckery gathers when I later come to sewing the seam with 5/8" seam allowance. However, some sewists certainly swear by this method, and it makes my top three as it is definitely my go-to when it comes to sewing with knits.

How to: Start by increasing the stitch length and differential feed on the overlocker to maximum. Overlock the raw edge to be gathered as normal.



This gentle gather may already be enough, however if you want to increase the density of the gathers, take a pin and carefully slip it under the two needle threads (not the looper threads!) and pull them free. Holding on to the two needle threads, gather the fabric to the desired length.



**METHOD #3:
DENTAL FLOSS (TRUST ME!)**

For a minty fresh finish that's an absolute breeze to prep, gathering with dental floss could be the technique for you!

How to: Start by anchoring a length of dental floss into place with a couple of backstitches at the start of the length to be gathered, about 5/8" in from the raw edge. The dental floss should be as long as the fabric so you don't run out midway! Select a wide zigzag stitch and sew over the floss, essentially creating a thread casing for it. Be very careful not to stitch through the floss, as this will prevent the floss from being able to glide smoothly inside the stitches.



Taking hold of the free end of floss, gather the fabric by gently pushing it along the floss. Needless to say, remove the floss after you've sewn the seam!



Eager to try out these techniques? Turn to **page 20** to learn more about our cover star - **the Annabelle dress pattern**



This month I'm making...

The Grainline Linden Sweatshirt

Louise from blog Thread Carefully is going back to basics this month with a classic sweatshirt that fits seamlessly into any look while being comfortable and flattering! Visit Louise's blog at www.threadcarefully.org



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

Hello! This was a super-duper quick and easy sewing project just in time for autumn – the Grainline Linden Sweatshirt. This is a departure from my usual style of novelty print dresses, but we all need basics, right?

I wanted to make the sweatshirt ultra soft and cosy, as I often struggle to wear me-made items when it is really cold, especially if I'm wearing jeans. I chose the Tweed Loop Back sweatshirt jersey fabric in royal blue and black. It was £6.99 per metre from www.minervacrafts.com when I chose my project, and it has the added bonus of being wider than your average jersey – 74" wide rather than 60".

The jersey is lovely and soft! The right side is nice and smooth and a solid royal blue. It is described as having black flecks but I can't really see them if I'm



honest. The reverse side is looped and is a very dark navy blue which feels really cosy against the skin.

The pattern was so quick to sew. I made the entire top on my overlocker in just over an hour. I'm pleased with the size I chose; it's the perfect relaxed fit. In these photos I'm wearing a little cami vest top underneath, but there's definitely room for layering a more substantial top underneath it for when it gets cold.

The only thing I'm not 100% happy with about this top is that I struggled to stretch the neckband the required amount to fit the neckline, resulting in a neckband of uneven width. I would make sure I tried a bit harder next time to make it fit more evenly.

Overall I'm pleased with this basic wardrobe addition, and it was nice to have something new and warm and cosy to wear on this cold, wet, miserable morning! Jazzed up with some red lippie and a necklace, I still felt as though I had made an effort!

Thank you to Minerva, as always, for sending me the pattern, the fabric and some thread. Have a great day!

To find out more and get hold of the materials used, head to <https://www.minervacrafts.com/blogger-network/post/the-grainline-linden-sweatshirt>

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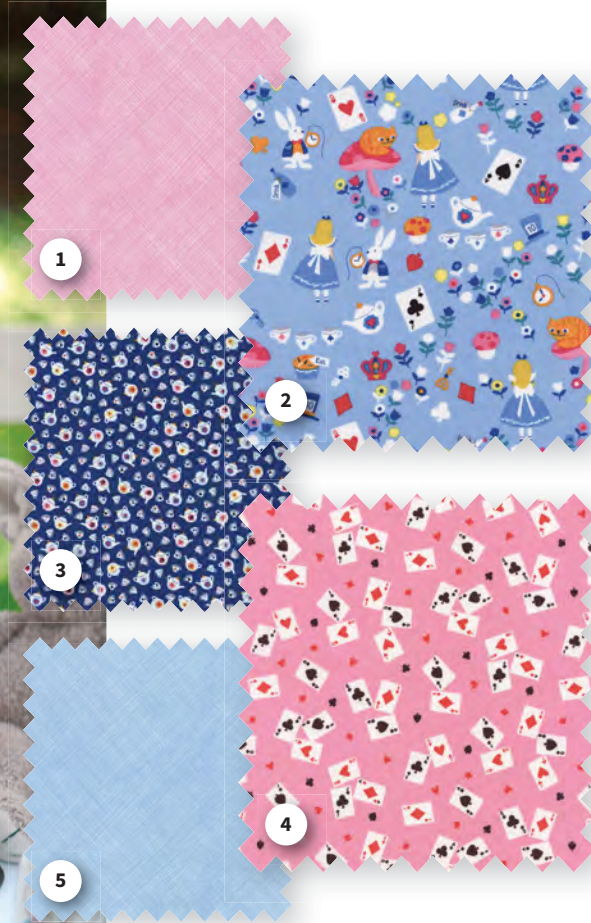
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Fabric focus

ALICE IN WONDERLAND

Add a dash of magic to your sewing with these charming designs from Timeless Treasures

For a clever spin on Alice's adorable white rabbit, turn to page 32



Fabric shopping

- 1 Hatch in petal (C2959-Petal)
- 2 Alice and friends print in blue (C4467-Blue)
- 3 Dancing teapots in royal blue (C4470-Royal)
- 4 Wild cards in pink (C4468-Pink)
- 5 Hatch in cloud (C2959-Cloud)

Find the core prints priced £3.50 per FQ, from www.elephantinmyhandbag.com

The co-ordinating blenders are priced £7 per metre from ladysewandsew.co.uk

Alice In Wonderland homeware starting at £10, available from www.sophieallport.com



JADE EARLEY

The girl with the red hair

In this issue Jade Earley, finalist in series 4 of The Great British Sewing Bee, is sharing her top tips for tackling tulle

I have worked with tulle on a few occasions, including under the spotlight on TV, but I think my most memorable projects are my prom dress and the black and white striped dress I made for my friend's wedding.

Obviously tulle can be a hard fabric to use, so I've rounded up my top tips for you. There's no need to be scared by it, just take your time, take a beep breath and off you go!

Stick a pin in it

My tip for when it comes to actually preparing your garment would be to pin at the top, the end and the middle of your garment and manipulate the rest with your hands as you sew. This will keep your fabric in place without there being too many pins in the way. Plus, if you use loads of pins, you may end up losing some and forget they are there! Always count how many pins you have used and if possible use flower-shaped or flat-headed pins for maximum visibility.



The right tools for the job

I have something amazing to tell you! There is a special foot that gathers the tulle at the waist for you! It's called a ruffler foot and it is the most amazing foot I have ever seen. It can be quite scary to the untrained eye but once you have your first go, trust



me you will be a professional ruffer in no time! They are generally priced around £15, and in addition to ruffling, they can be adjusted to make repeating tucks, narrow pleats, smocking and shirring.

All sewn up

When it comes to your side seams, use a normal 2.5 stitch length but use a 1cm seam allowance rather than a 1.5cm, because you don't want loads of tulle sticking out from the side seam. However, when it comes to gathering the waist you need to change the stitch length to 5 and you will need to do 2 rows of stitching, one at 1cm and one at 2cm – this will let you gather your waist into your waistband.

Happy threads

Now, when choosing thread for sewing seams, I recommend using a more expensive thread like Gütermann. But when it comes to the waist gathering, I would use a cheaper thread like overlocking thread as you are going pull it out when you're done, so there's no need to waste good-quality materials. Don't forget that, when removing gathering stitches, you should pull the same threads that you pulled when gathering, if you try

the other threads they will knot and snap and cause you no end of grief.

Go bright and bold

If you're making a petticoat or a tulle skirt and you are looking for a funky twist, add some lovely coloured bias binding at the hem as this will set your skirt or petticoat right off as well as binding the itchy raw edge! And why bother using just one colour?! Mixing shades of tulle will create the most amazing effect that you couldn't get with only one layer! Layer, layer, layer is always the best way.



4 dreamy PYJAMA PATTERNS

Whatever you choose to wear to bed, these pyjama patterns won't give you nightmares



Classic cut pyjamas



JIGSAW £25

Burda 6742, £5.85 www.simplicitynewlook.com + Vignette Double Gauze Floret turquoise Anna for Cloud 9, £4.50 per FQ, www.simplysolids.co.uk



The ultimate dressing gown



GEORGE AT ASDA £10

Vogue 9218, £13 from www.sewdirect.com + Birds printed satin, £12.70 per metre www.abakhan.co.uk

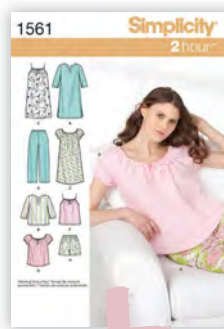


Sweet cami set



ACCESSORIZE £40

Fifi by Tilly and The Buttons, £12.50 from shop.tillyandthebuttons.com + Birch floral periwinkle rayon by Cotton and Steel x Rifle Paper Co., £13.50 per metre, www.linoluna.co.uk



Easy fit nightdress



LA REDOUTE £19

SAVE 50% with code LOVE1561

Simplicity 1561, £8.15 www.simplicitynewlook.com + Brushed cotton fabric ivory pin spot, £10.99 per metre, www.trurofabrics.com



Innov-is F420

The Innov-is F420 is packed with a huge range of features including 140 stitches, lettering, lock stitch button, automatic thread cutter, and Square Feed Drive System for strong, smooth, even sewing on all types of fabric.



Innov-is 55FE

The feature-packed Innov-is 55 Fashion Edition will shape your fashion dreams into reality. 81 stitches including 10 one step button hole styles plus lettering together with the included 12 accessory feet make this an excellent all round machine.



Innov-is 27SE

The Innov-is 27SE offers fantastic versatility for both the beginner and experienced sewer. With fingertip controls, 50 stitches including 5 one step button hole styles and a protective hard case; it's ideal for all kinds of sewing.

Create your own style



Simple
sew

Raglan sleeves are
incredibly easy and
create clever style
lines in this design

THE Annabelle DRESS

This easy-fit dress features a gathered waist and bust with a flattering inset waistband. Raglan sleeves and an eye-catching neckline detail means there are exciting new techniques to try. You'll want to wear Annabelle to work, dinner with friends and for special occasions

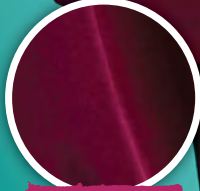


We used

Spanish large spots
stretch crepe, £12.99
per metre from [www.
minervacrafts.com](http://www.minervacrafts.com)

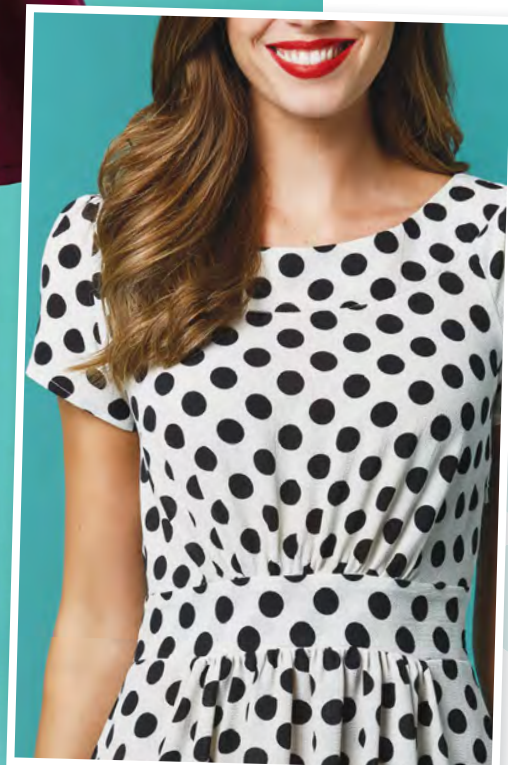


Extend the sleeve length with our handy guide on page 89



We used

Valentini peachskin in plum, £9.90 per metre from www.sherwoodsfabrics.co.uk



This dress is available in sizes 6-22 and its style means fitting around your bust is easy. Simply increase or decrease the amount of gathering used as needed, depending on your cup size

TUTORIAL

Stitch in the ditch

This technique is really just as simple as sewing along a seamline, in the groove between the two fabrics. It's used on Annabelle to secure the neckline facing to the outer dress.

The key to success is to pin accurately so the facing layer overlaps the seam line on the inside, but is pinned on the right side. Your job is to simply manoeuvre the garment under the foot.

Take your time and go slowly, removing pins as you approach them. Make sure to use a co-ordinating thread that will 'sink' into the groove and blend in.

A blind stitching foot or edge-stitching foot can be very helpful as you can line the guide up with your seam and adjust the needle position as needed.



How will you wear yours?

Make clothing that works for your lifestyle. With a few simple changes this sweet dress can take you perfectly from a day spent running errands to an evening of fun with friends!



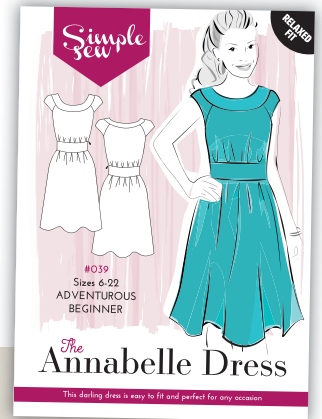
Shopping list:

Cardigan: £22 www.tuclotting.sainsburys.co.uk **Wrapping:** £6 www.fredaldous.co.uk **Coat:** £40 www.matalan.co.uk
Hat & Gloves: £12 www.matalan.co.uk **Jumper:** £32.50 www.marksandspencer.com **Boots:** £63 www.dunelondon.com



Claire says:

"This dress is incredibly versatile, make Annabelle from any drapey fabric to achieve the perfect look. Imagine a snugly plaid version for winter or a crepe de chine party version"



Shopping list:

Plate/bowl/napkin: Starting at £3 www.tuclotting.sainsburys.co.uk **Velvet shoes:** £48 www.riverisland.com
Velvet bag: £25 www.asos.com **Necklace:** £13 www.tuclotting.sainsburys.co.uk **Silver shoes:** £40 www.asos.com
Silver jacket: £38 www.vila.com **Earrings:** £9.99 www.mango.com **Bag:** Stylist's own

PATTERN PICKS

Jackets and coats you won't want to take off

Sewing a jacket or coat is a great way to master new fabric, learn new construction methods and personalise your outerwear. We've rounded up some great options for this season



Return OF THE MAC

The Simple Sew Trench coat is the easiest coat you might sew! With a pleated skirt, inseam pockets, shawl front and stylish tie belt, you'll be able to turn heads in a bright saateen version or keep it classic with camel-coloured twill. **£10 £5**

SAVE 50%
with the code **Trench34**

at www.simplesewpatterns.com

expires 6th January 2017



Sporty CHIC

Mimi G for Simplicity 8222 brings a modern edge to Simplicity's latest offerings with this bomber jacket. Learn to quilt fabric and install ribbed knit cuffs. You also get a second garment inside with the ultimate pair of skinny stretch jeans. **£9.96**

On-trend shape ↗



Cozy CAPELET

Channel your inner Sherlock Holmes and make a statement with the McCall's 7291 capelet pattern, designed to be worn sleeveless or with a dramatic flowing flounce. Choose between a ribbon tied at the neckline or fabric sash fastening. Perfect for learning how to work with wool and tweed, this pattern features detailed instructions to help you enter the world of outerwear. **£3.16**

Brilliant BLAZER

If you're in need of a warm but stylish jacket for a night out, check out the Morris Blazer by Grainline Studio. With bracelet-length sleeves, shawl collar and the option to use either wovens or jersey, you can create the perfect blazer to finish your outfit. **£14**



Shopping list:



Find McCall's patterns at www.sewdirect.com



Head to www.hantex.co.uk/mystockist to find your local retailer of Closet Case and Grainline Studio patterns



Style Arc patterns can be bought at www.stylearc.com.au/stylearc



Simplicity patterns can be bought online by visiting www.simplicitynewlook.com



Shop the Simple Sew range at www.simplesewpatterns.com



Ultimate MOTO JACKET

If you like your jackets and sewing projects a little edgier, the Ziggi biker jacket by Style Arc is for you. It's more involved but the details really shine; with exposed zips, interesting quilted panels and the option to mix fabrics, this jacket creates a cutting-edge look. **\$25 AUD (about £14.99)**



Ready FOR THE RAIN

The newest release from Closet Case Patterns is the Kelly anorak, ideal for creating an authentic transitional jacket. Sew in ripstop or Gore-Tex fabric, master gusset flap pockets and a three-piece hood, and get to grips with new hardware like snap buttons. **£14.95**



Zip and
snap
closures

Couture FASHION BAG

Channel your inner catwalk queen with this 3D bag design, featuring free-motion embroidery model and micro floral ballgown

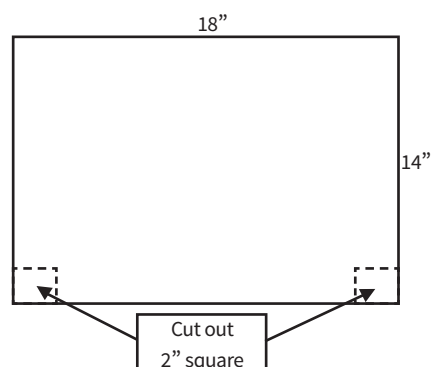
Skill level ♥♥

MATERIALS:

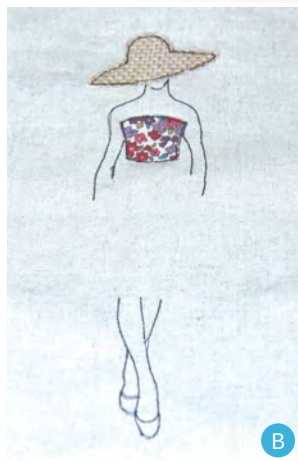
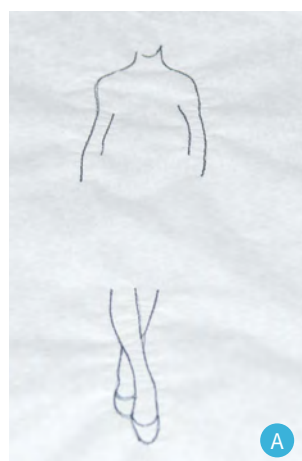
- ♥ 0.5m linen fabric for outer bag
- ♥ 0.5m floral printed cotton for bag lining & appliqué
- ♥ 0.5m medium-weight fusible interfacing
- ♥ 45" medium-weight cotton webbing for bag strap
- ♥ 3-4" square hessian for hat
- ♥ 8" square Bondaweb
- ♥ 3" long narrow ribbon or braid
- ♥ templates downloaded from www.lovesewingmag.co.uk

CUTTING:

- ♥ Cut 2 18x14" linen rectangles with cut out corners
- ♥ Cut 2 18x14" printed inner fabric rectangles with cut out corners
- ♥ Cut two 18x14" rectangles of interfacing with cut out corners
- ♥ Cut two straps 23" long

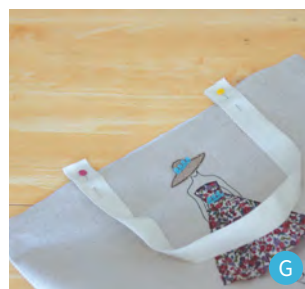


Project **SAM MOLLOY** Stitched Up by Samantha
Photography **TVM LECKEY**



Sam says:

"This lovely lady looks gorgeous appliquéd onto a bag, but would be equally pretty on a cushion or mounted in a box frame"



How to make:

- 1 Fuse the interfacing to the WS of the linen outer fabric pieces.
- 2 Put one linen outer fabric rectangle and both printed inner rectangles to one side.

APPLIQUÉ AND FREE-MOTION EMBROIDERY

3 Trace the bodice template onto the reverse of a piece of the printed fabric. Trace the hat template onto the reverse of the piece of hessian. Trace the skirt template onto a piece of fusible interfacing, fuse onto the WS of a piece of printed fabric and cut out, leaving a 1/2" border around

the sides and bottom of the skirt piece. Press the borders to the WS, and sew a small hem on the skirt piece. Set to one side.

- 4 Following the manufacturer's instructions, apply Bondaweb to the reverse of the bodice and hat pieces. Cut out then peel off the backing paper. Set aside.
- 5 Trace the solid lines on the figure template onto a piece of tissue paper. Make a light pencil mark where the top of the hat will come. Pin tracing onto the RS of one of the linen outer bag pieces, making sure the figure is positioned centrally with the marking for the hat about 1 1/2" below the top of the fabric.
- 6 Thread sewing machine with black thread, lower feed dogs and put the darning foot. Using free-motion embroidery, stitch over the tracing, going over the lines twice. At the start and end of each line, stitch up and down on the spot a few times, snip thread and pull the front thread through to the reverse to secure. (See Pic A.)

- 7 Once all the lines have been stitched, carefully tear away the tissue paper. You may find a pair of tweezers helpful in removing small pieces caught between stitches.
- 8 Using the dotted lines on the figure template as a guide, position the bodice and hat pieces and press in place with an iron. (See Pic B.) Pin the sides of the skirt in place, then loosely pleat the excess at the waist and pin down. (See Pic C.)
- 9 Stitch around the edge of the hat and bodice piece, down each side of the skirt and across the waist. Do not stitch the skirt hem.
- 10 Glue or hand-sew a small piece of ribbon or braid on the hat as a band, and around the waist of the skirt. (See Pic D.)

CONSTRUCTING THE BAG

- 11 Take the two linen outer rectangles and pin RST. (See Pic E.) Sew 1/2" seams along the sides and across the bottom of the piece. Don't yet sew the corners where you cut the 2" squares away. Press seams open.
- 12 Pinch the corners together, lining up the side and bottom seams in the centre. Pin and stitch straight across using a 1/2" seam. This step adds depth to the bag and creates a flat bottom. (See Pic F.)
- 13 Repeat the above steps with the printed inner fabric, BUT remember to leave a gap of 4" in the centre of the bottom seam to allow for turning.
- 14 Turn the outer bag RS out. Pin the canvas straps in place on the top of the bag about 4" from each side seam, leaving 1" of tape extending above the top of the fabric. (See Pic G.)

- 15 Place the outer part inside the lining, RST. Pin and stitch around the top using a 1/2" seam.
- 16 Carefully turn the lining RS out through the gap you left in the bottom seam. (See Pic H.)
- 17 Hand or machine-stitch the gap in the lining closed.
- 18 Push the lining into the outer bag and press the top edge. To reinforce the straps, sew a rectangle of machine stitches through all layers just below the strap.

Notes

- ✓ The finished bag measures approximately 32cm (H) x 42cm (W)
- ✓ Sew using a 5/8" seam allowance unless otherwise stated

Find more of Sam's clever designs and finished projects on her blog www.stitchedupbysamantha.co.uk



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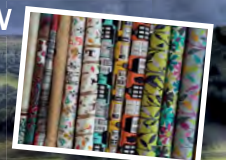
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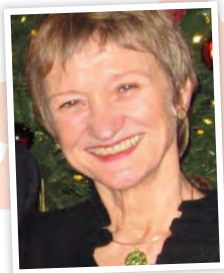
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INSIDE COUTURE

with Claire B. Shaeffer



Claire B. Shaeffer is an internationally respected designer, teacher, and author who shares the love of couture through her classes, numerous textbooks and designs for Vogue patterns. In this issue, we're asking Claire about her fascinating career and garment collection



How old were you when you first began sewing and what inspired you to start?

I was four or five when I sewed my first project: a felt flower with perfumed cotton in the centre. The sachet had a running stitch around the edge that was probably yarn. My first garment was for a doll; I was about eight. It was made by hand with a few embroidered flowers and an unusual tulip sleeve because I had put the sleeve in upside down. My mother saved the dress but not the doll.

How did you begin your career in couture?

Well when I was younger I wanted to be a dancer and went to Florida State University to be in the collegiate circus there. I participated in the circus for two years but married before I could become a professional acrobat.

Then I went back to school at a later date to improve my sewing and pattern-making skills. At the time, I was very small and there were no

readymade garments I could afford. I was under the misconception that I wouldn't have to worry about fitting if I made my patterns. It didn't take long to learn that was not true.

The school was a trade-technical school and I learned the basics of couture and ready-to-wear (off-the-peg) methods there. This foundation allowed me to understand various techniques when examining garments in museum collections and visiting couture ateliers and ready-to-wear factories. I taught home sewists in adult education courses for several years before moving to Palm Springs, California in 1974.

Shortly after we moved to Palm Springs I began teaching part-time at College of the Desert—a two-year college. I also began writing since many of the techniques I was teaching were not in books. My first book *The Complete Book of Sewing Shortcuts* was published in 1981. It remained in print for 30 years.

You have an incredible collection of couture garments. Could you tell us more about the special or favourite items in your collection? I have almost 2,000 garments housed in a special storage space. Many are ready-to-wear that I used for research when writing *Sewing for the Apparel Industry* – a textbook published by Pearson for college students. I have couture garments from about 30 Couture houses and about 40 Chanel Couture suits alone. Overall, I've learned the most from the Yves Saint Laurent, Valentino and Chanel





designs; but many of the garments have wonderful bits and pieces.

Along with your extensive collection, you've visited many design houses. Do you have a favourite couturier or design house whose work has inspired you or taught you the most? The workrooms at Valentino were wonderful. When the workers learned that I was writing a book about couture techniques, they showed me particular designs and details which they were working on. In London, I visited Hardy Amies many times; the premieres in the workroom were very helpful when I asked questions.

You have designed a wonderful range of patterns for Vogue, which includes a high proportion of jackets – would you say jackets hold an inescapable appeal and challenge for you? I believe making a couture jacket teaches you most of the couture fundamentals; and, if you can tailor a jacket, you can sew almost anything!

My patterns, Vogue 8991 and Vogue 8804, feature two-piece button sleeves, patch pockets, applied trims and quilted details to create the perfect couture cardigan. For a unique and stylish dressmaking pattern, try my design Vogue 9145.

Your wonderful books have provided invaluable help to couture enthusiasts around the world. How did the idea for your latest book *Designer Trims* come about?

I am fascinated by the wide variety of trims used on Chanel jackets; very few are alike. One of the complaints from home sewists is that there are so few trims available for cardigan style jackets. Most trims on the original Chanel jackets can be duplicated easily by most home sewists; a few cannot.

Currently I'm writing a comprehensive tailoring textbook for college students for Laurence King, which is keeping me busy.

We're not sure how you find the time to teach, lecture, write and create patterns! Do you find time to still sew for pleasure, for yourself?

I definitely enjoy the process of sewing so I don't mind making samples or toiles for the patterns, but I have very little time to sew for myself.

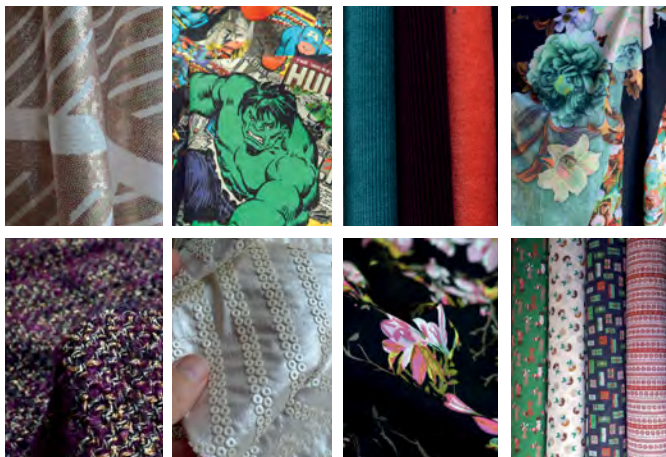
I've just finished a little bias-cut top to go with a matching skirt, which I made several years ago. Fabricated from two layers of silk chiffon with a jacquard weave, the top has cap sleeves and a slightly scooped neck. I haven't had an opportunity to wear it yet.



Claire B. Shaeffer's new book *Couture Sewing: Making Designer Trims – Sewing Secrets from a Chanel Collector* (The Taunton Press) is available now priced £19.99. The book includes a complimentary DVD and 140 pages of in-depth tutorials.

Find Claire online at www.sewfari.org where you can learn more about the workshops, patterns and books mentioned in this article.

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Sweet BUNNY LOVEY

This is a wonderful handmade gift idea for a baby shower or first birthday celebration. Who could resist an adorable snuggly bunny?

Project & photography
HAYLEY Grey House Harbor

Perfect gift

Working with FABRIC PAINT



- ✓ Iron your fabric before you start painting as wrinkles can play havoc with your design
- ✓ It's best to lay a sheet of card between the fabric layers to prevent any paint seeping through
- ✓ Allow the paint dry for a few hours then iron on the reverse of the fabric (or using a pressing cloth) for five minutes on a cotton setting



Hayley says:

“At just 12” square, this DIY bunny lovey is totally portable. It’s a soft, snuggly blanket with some big-eared personality”



Skill level ♥

MATERIALS:

- ♥ ½ yard two contrasting fabrics
- ♥ ⅛ yard smooth fabric for the face (or 4” remnant of one above fabric)
- ♥ co-ordinating thread
- ♥ fabric paint & paintbrush
- ♥ template downloaded from www.lovesewingmag.co.uk

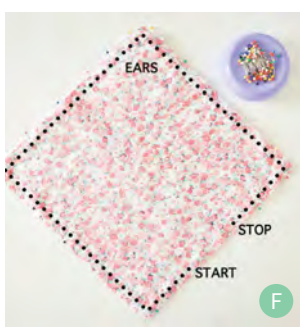
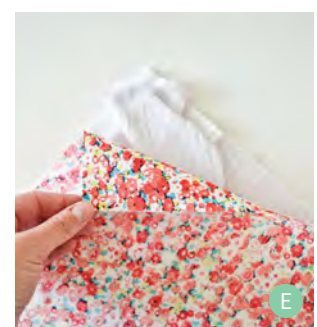
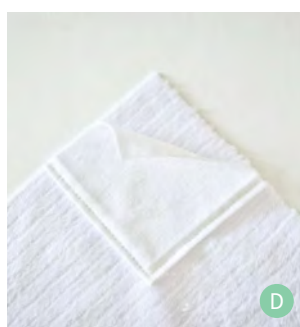
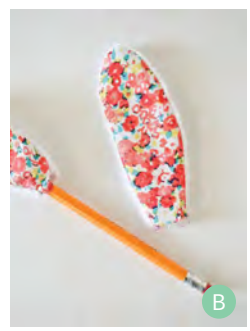
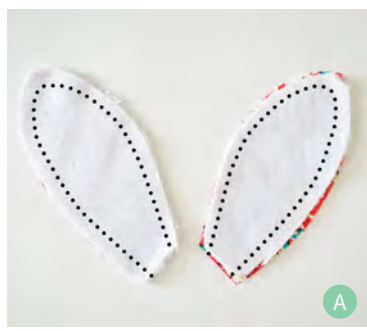
Notes

✓ There are no right or wrong fabric choices for this project, but keep in mind that this will (hopefully) become a lovey for your child to snuggle. With that in mind, I chose a super soft white cuddle fabric and bright floral cotton. Brushed flannel and thin fleece are also good – just be sure that your choices are machine washable!

How to make:

- 1 Begin by cutting 13” squares of the two main fabrics. Download and print the bunny ear template, and cut out four ear shapes (two of each fabric) from the remnants of the large squares. Then cut a 3¼” square for the face piece. The white cuddle fabric we chose was too fuzzy to paint a face on, so we used a smooth white flannel for that piece.
- 2 Start with the ears. With RST, use a ¼” seam allowance to stitch the curve. Leave the bottom open. Turn the ears RS out with the help of point turner or unsharpened pencil. (See pics A and B.)
- 3 On the face piece, fold in ¼” on two perpendicular edges. Use a hot iron to crease these folds. (See Pic C.)
- 4 Flip the face piece over so the folds are underneath. Pin the face, folded corner down, to the corner of the front 13” fabric square. Use a ⅛” seam allowance to top-stitch only the lower corner. If you did it correctly, the top will still be open. (See Pic D.)

- 5 Take the two completed bunny ears and position them on the corner. Flip each ear over and in towards the face. They will overlap as shown in the next step.
- 6 Align the back 13” fabric square on top of the front square and ears, RST. (See Pic E.)
- 7 Pin everything together. Make sure you get pins through those ears! Use ½” seam allowance to sew around the edge, leaving a 3” hole for turning. As you come around the ear corner, be very careful not to accidentally sew the long edges of the ears into the blanket seam. (See Pic F.)
- 8 Clip the corners and turn the bunny RS out. Press, then top-stitch around the entire square to close the hole and finish the edges.
- 9 Add eyes, cheeks and a nose on the bunny face with fabric paint and a detail brush. (See page 32.) Let these dry. Most fabric paint can be set by pressing the ink into the fabric with an iron set to a high heat and protected using a pressing cloth. This should make the bunny’s face water resistant.





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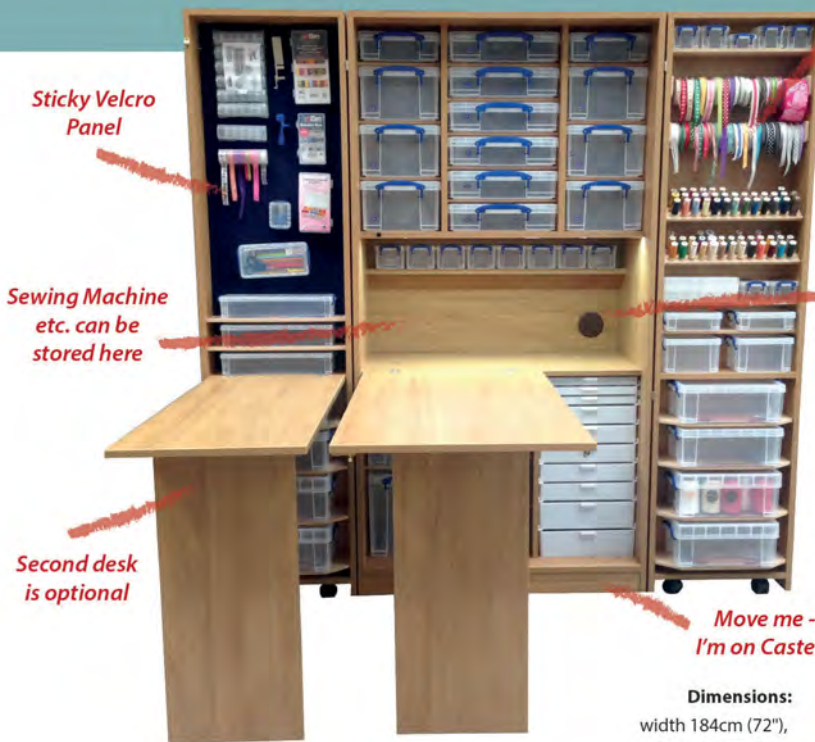
Unit pictured
in Vanilla finish

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

Unit pictured
in Oak finish

Dimensions:
width 184cm (72"),
depth 50cm (20")
with desk folded up, depth 150cm (59")
with desk(s) in use, height 183cm (72")

Ribbons

Threads

Lighting

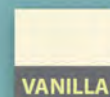


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High-low POCKET TOP

This top is perfect for teaming with skinny trousers or leggings and creates a stylish party garment when made in a luxurious silk

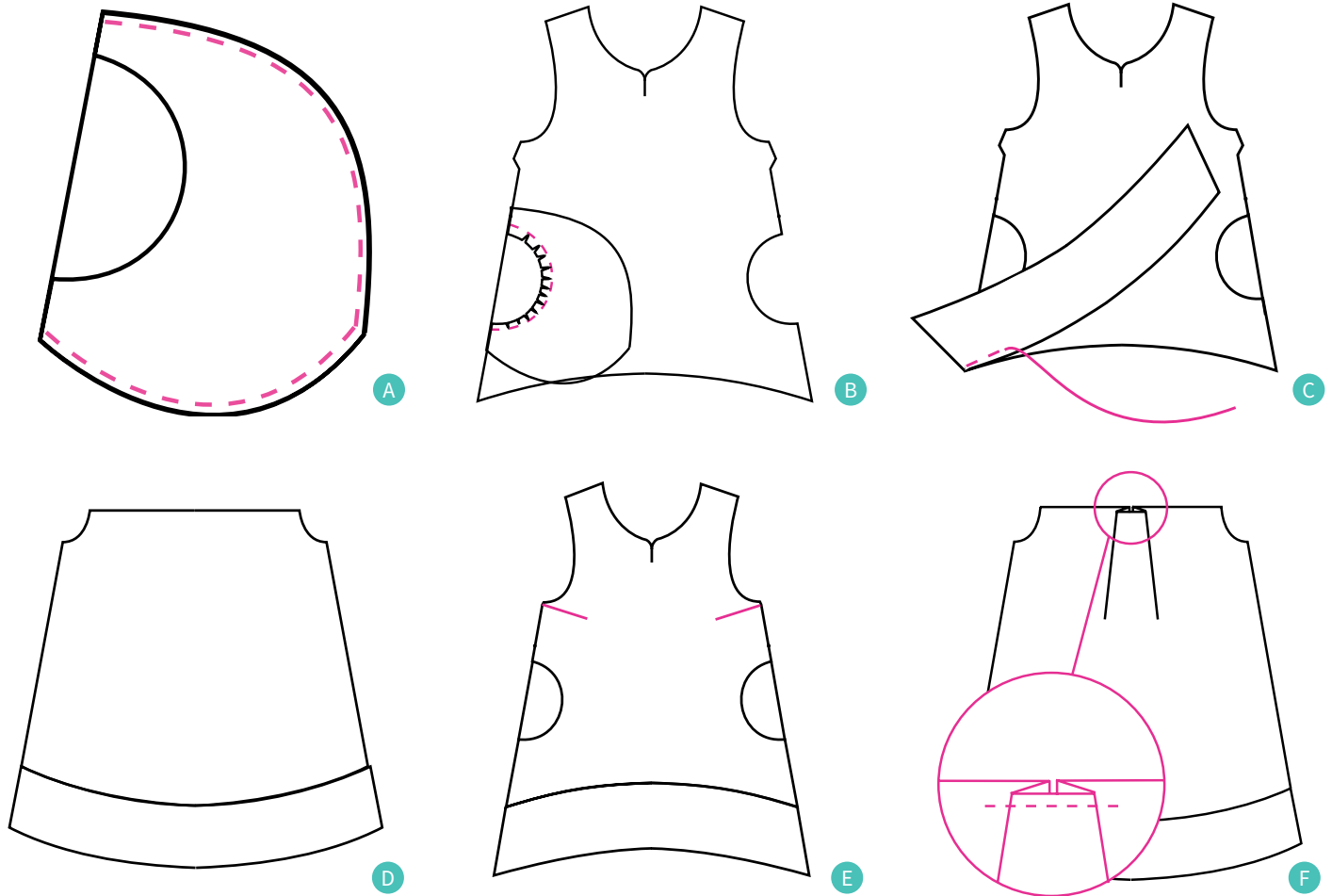
Project **LAURA CASEY** Sew Different
Photography **RENATA STONYTE**

Clever circular pocket detail

Fabric shopping: WE USED

Kipling pale green and blue Liberty silk twill shirting, £23.50 per metre, from www.croftmill.co.uk





Laura says:

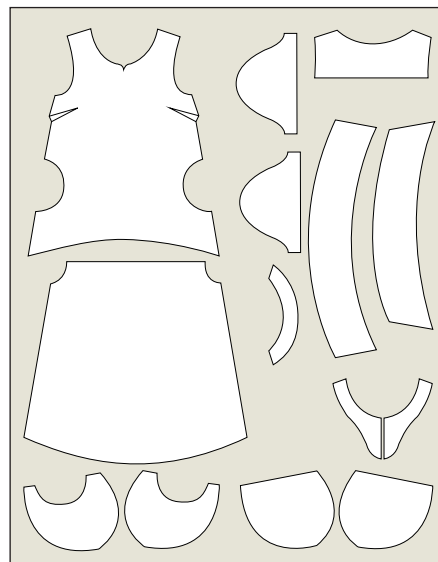
“My favourite feature is the oversize semicircle pockets at the front, perfect for plunging your hands into. It works well in most light- to medium-weight fabric such as cotton and linen. It is not suitable for drapey fabric like chiffon or stretch jersey”

Skill level ♥♥

MATERIALS:

- ♥ 1.8m (small & medium) or 2m (large) 145cm-wide woven wool (boucle, tweed, coating) or similar medium-weight woven fabric
- ♥ 25mm button
- ♥ templates downloaded from www.lovesewingmag.co.uk

CUTTING:



SIZING:

Size	To fit UK size
XS	8-10
S	10-12
M	12-14
L	16-18
XL	20-22

Notes

- ✓ Seam allowance is not included
- ✓ We recommend you add about 1.5cm for seams or 2cm if your fabric frays easily

How to make:

- 1 Before you start putting your pattern pieces together it is important to stabilise the curves on your pieces. Sew a stay stitch along the curved edges of every piece just inside the seam allowance (approximately 1cm in from the edge of the fabric).
- 2 With RST sew together each of the pocket fronts to the pocket backs around the largest curved edge. (See Pic A.)
- 3 Turn the pockets inside out. With RST, align the dots on the pocket front and the front panel and sew together around the inner curve. (See Pic B.)
- 4 Snip notches into your curve to make it lie flat. Turn the pocket back the right way and iron the curve in place.

5 With RST sew the front hem band to the front. You will have to ease these two curves together as you sew. (See Pic C.)

6 With RST sew the back hem band to the back as above. (See Pic D.)

7 Sew in the darts to the front panel. (See Pic E.)

8 Make the tuck in the back panel between the marked lines and tack in place close to edge of the fabric. The width of the back panel should now fit the width of the yoke. (See Pic F.)

9 With RST, sew the yoke to the back panel and press. (See Pic G.)

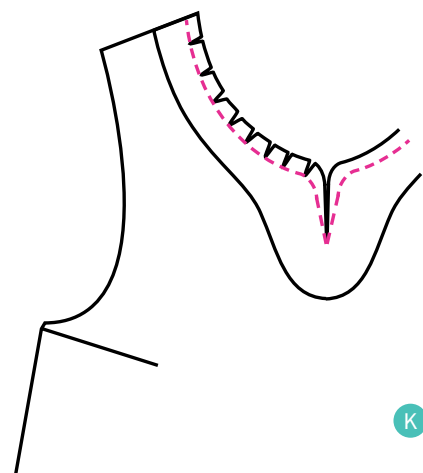
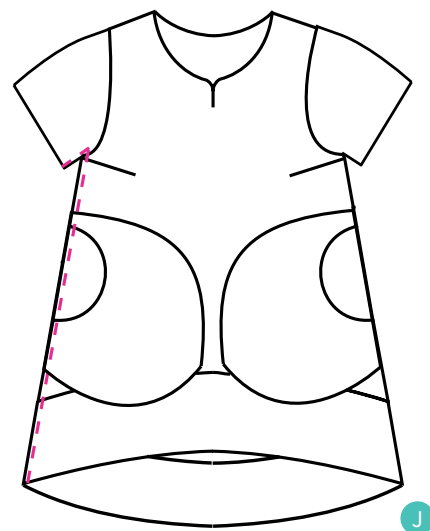
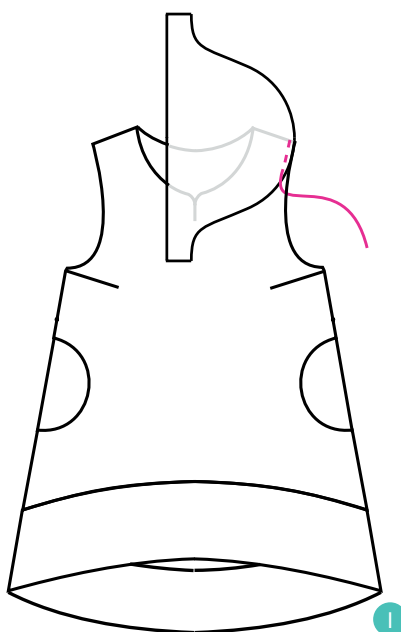
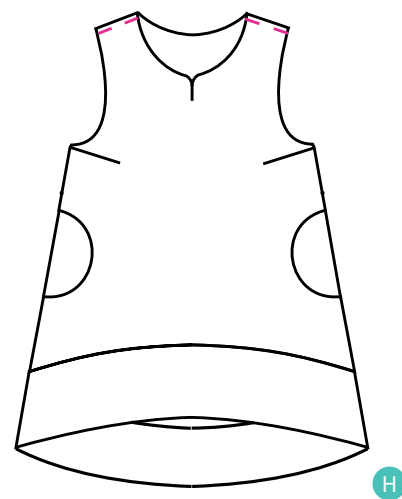
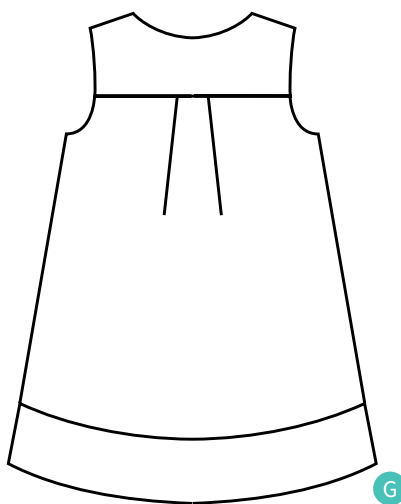
10 Join the front and the back panels across the shoulders. (See Pic H.)

11 With RST, stitch the sleeve into the armhole. Snip the curves and press. (See Pic I.)

12 Pin the front to the back, carefully aligning the hem bands on the front and back panels. Sew up the sides of the front and back from bottom of the hem band all the way to the underside of the sleeve. (See Pic J.)

13 Sew the front facing to the back facing along one edge and use this continuous strip to finish the neckline. Don't forget to clip around your curves to make them lie smoothly. Turn the facing to the inside and iron. (See Pic K.)

14 Finish the sleeve edges and the bottom of the tunic with a small roll hem.



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love Sewing library

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



SEW HOME

By Erin Schlosser

£18.99 C&T Publishing

With 31 projects covering everything from DIY window treatments to rugs, pillows and storage solutions, this is the must-have guide to sewing for your home! Erin Schlosser takes readers through the principles of interior design, so you can choose the perfect project to suit you and your home. From quick

and simple to larger and more complex patterns, this book has something for everyone and is sure to inspire you.



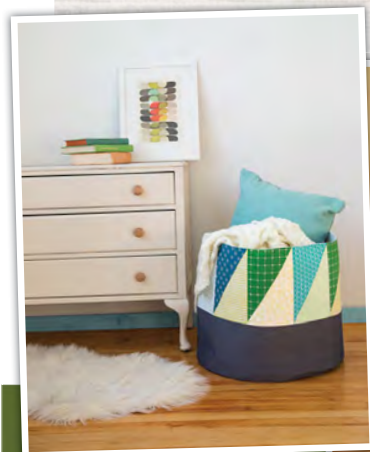
TRANSFER EMBELLISH STITCH

By Jen Fox and Sarah Case

£19.99 C&T Publishing

Using surface designs and techniques, you can create your own individual pieces and express your creativity in new and fun ways! As well as teaching you easy ways to copy images to fabric and how to embellish with surface design techniques, this guide features 16 modern projects both for you and your loved ones.

Full-sized motifs are included for designs, and the basics of colours and design are covered so that you can create perfect statement pieces.



SEW SNAPPY

By Sanne Vanaugaerden & Riet Van de Walle

£18.95 Meteor Books

Belgian seamstresses Sanne and Riet have joined forces to unleash a beautiful book of home décor, bags, cushions, gifts and plenty of fun makes for children. The 25 colourful projects are brought to life with vibrant photography, large step-by-step images and a separate full-size pattern pull-out meaning you can get started straight away!

Designed for sewists of all abilities, the skills section encompasses everything from knowing your way around your sewing machine to reading patterns. This book has a really warm, family feel to it and is sure to inspire you to use your sewing skills to brighten up your home and your children's wardrobes too!





Book of the month

BUILDING BLOCK DRESS BY LIESL GIBSON

£20.17 Oliver + S

This month we are taking a closer look at brand-new kids' dressmaking book *Building Block Dress*, by Liesl Gibson, of Liesl+Co pattern house. We're fascinated by the idea that you can transform one child's dress pattern into thousands of new versions with a few clever alterations!



Tell us a bit about *Building Block Dress*... what inspired you to write it?

For years we've been publishing customisation tutorials on our blog, and it felt to me like our customers were ready to go further in this area. They wanted to learn some of the techniques I use to develop patterns so that they could alter patterns in different ways on their own. The approach I took with this book is quite unusual. We start with an existing pattern, and then I demonstrate how to make dozens of changes to it. By picking and choosing between the different options, you become able to make literally thousands of different dress styles from the one original pattern. And the best part is that you can apply the skills from the book to almost any sewing pattern, which means you can become the designer!

What are your top tips for sewing clothes for children?

Sewing kids' clothes provides great opportunity to try new things. You don't need much fabric, it's relatively quick and fit isn't so much of an issue as it can be with women's clothing. I like to introduce new techniques with our Oliver + S patterns since it's a great way to learn something you haven't tried before. If you're new to sewing, start with something simple and work your way up as you develop skills and confidence. Since so

many of our customers have told us they learned to sew by using our patterns, we've even assembled a syllabus to help them develop their skills. If I break down the more complicated techniques into a series of simple steps, even the most difficult of sewing patterns really aren't that difficult at all.

What fabric do you recommend when sewing children's clothes and why?

Quilting cottons are colourful, inexpensive and easy to come by, so I think they're a good place to start. But my favourite fabrics are chambray, linen, and lawn. Lately I've been quite obsessed with double gauze and its softness.

We love how so many of the techniques can be applied to adult dressmaking too. Have you been inspired to sew grown-up versions of the dresses for yourself?

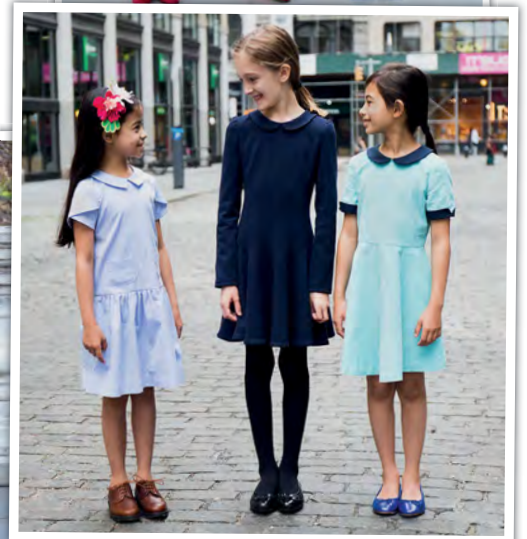
Absolutely! I just finished making a dress for myself that looks nothing like the original pattern. I started with my Liesl + Co Bistro Dress, and with just a few small changes (techniques that are covered in the *Building Block Dress*), I ended up with a completely different dress.

Do you have a favourite alteration? What do you love about it?

The full bust adjustment is such an easy alteration, and it's magical because it solves so many of the most crucial fit issues that many women have. I'd say it's the alteration I use the very most in my fit workshops, so it's probably my favourite. But I love playing with alterations of all sorts. It's amazing what you can do once you understand a few key concepts.

What can we look forward to from Oliver + S over the next few months?

I'm just finishing up some Liesl + Co patterns and then I have plans to develop some new children's patterns. But I'm really hoping that my next big project will be a version of the *Building Block Dress* book written specifically for women! And somewhere in there I want to design another collection of fabrics for Robert Kaufman, too. It's so much fun to balance the more technical, pattern-making side of my job with occasional fabric design.





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Shop of the month

SEW CHARMING

Lutterworth

This month we spoke with owner Karen, whose lifelong passion for sewing and creating beautiful and unique items led her to open her delightful and colourful shop in the centre of Lutterworth where you will always find a warm welcome

Hi Karen, how are you and what's happening in the shop?

Hello, I am very well thanks. We have lots of gorgeous Christmas fabric in the shop all ready for our customers to make that extra special gift and other Christmas makes.

Tell us about how you came to open your shop

Sewing has been my passion ever since I was a child, with a dream of one day opening and owning my own sewing shop. In 2014 I made the decision to start a sewing business and initially I ran it exclusively online. Then an opportunity arose in 2015 to open a bricks and mortar shop, and here I am over a year later! I am surrounded by gorgeous fabric and haberdashery supplies every day that never fail to make me smile.

Let's move on to the fabric you stock – any personal favourites?

We stock a large range of fabric by Makower, Michael Miller, Riley Blake, Coats, Free Spirit, Gütermann, Tilda and John Loudon. I have to say I am a big Tilda fan. I love the way Tilda designs complement each other across the collections, and the quality of the fabric makes it a dream to sew with!

What sets you apart from other textile businesses?

I believe good customer service is very important to running a successful business, so I always aim to deliver excellent

personal service to each and every customer, whether they want a reel of cotton or help choosing a range of fabric to make a quilt. If you look after your customers they will return and also tell others about you too.

What workshops and events do you offer in store?

There is something for every sewist at the shop, from dressmaking to patchwork classes. We have Christmas workshops coming up soon which are usually a lot of fun, and we are working on the schedule for next year that looks very exciting already! We plan to repeat some of the sell-out workshops from this year as well.

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

I love it when a customer brings in the item they have made with fabric they have bought in the shop and show me what they have achieved. They are always so proud of what they have made, as they should be! I have seen some fantastic quilts this past year.

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

We are busy preparing for our Christmas shop window display, and also working on our exciting workshop schedule for 2017; there will be dressmaking, patchwork classes and lots more to come. Heather Jacks, the 2014 *Great British Sewing Bee* winner, will also be teaching workshops next year! We have lots of lovely new fabric coming into stock too, so it's worth a visit.



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Daring denim UPCYCLED SKIRT

Upcycle your old jeans into a new eye-catching denim design with this cleverly pieced A-line skirt

Project **JULIA CLARIDGE** Bobbins & Buttons

Photography **RENATA STONYTE**



Learn how to fully line a skirt!

Skill level ♥♥

MATERIALS:

- ♥ old jeans, denim jackets & large scraps of denim
- ♥ 50cm 150cm-wide stiff denim fabric for facings
- ♥ 75cm 150cm-wide lining fabric
- ♥ 25cm closed-end zip
- ♥ templates downloaded from www.lovesewingmag.co.uk

CUTTING:

UPCYCLED DENIM:

- ♥ Cut 88 triangle patches

NEW DENIM:

- ♥ Cut 1 front waistband facing
- ♥ Cut 1 pair of back waistband facings
- ♥ Cut 2 hem facings

LINING:

- ♥ Cut 1 front
- ♥ Cut 1 pair backs

Notes

- ✓ Use 1.5cm seam allowance unless otherwise instructed

How to make:

- 1 Lay the triangles out in 10 vertical lines of 11 triangles and decide which order you would like to stitch them in. The reverse of some denim looks good and provides a contrast.
- 2 Stitch the triangles together and finish the raw edges with an overlocker or zigzag stitch. (See Pic A.) Press the seam allowance to one side. (See Pic B.) Stitch four of the strips together to make a panel large enough for the front. Stitch the remaining four strips into two panels. Using the templates cut out the skirt front and backs.

Fabric shopping:

WE USED

Denim fabric from
www.bobbinsnbuttons.co.uk

Finished measurements	S	M	L
Waist	72.5cm	77.5cm	82.5cm
Hips	104.5cm	109.5cm	114.5cm
Length	57cm	57cm	57cm

3 Make the darts in the back panels and press towards the centre back. Neaten the raw edges of each skirt side seam and centre back seam. (See Pic C.)

4 Join the centre back seam, leaving it open above the notch (to insert the zip). Tack-stitch the zip opening closed. Place the zip over the seam matching the centres and tack in place. The zip will extend beyond the top of the skirt to ensure a neat finish when applying the zip into bulky fabric.

5 Sew the zip from the right side using a zip foot. (See Pic D.) Remove the tacking stitches and open the zipper.

6 Join the skirt front and back at the side seams and press the seam allowance open.

7 Cut out the lining pieces using the templates, following the markings relating to the lining. With RST join the lining pieces at the side seams and centre back (again leaving it open above the notch at centre back). Neaten raw edges of the lining and press the seam allowance open.

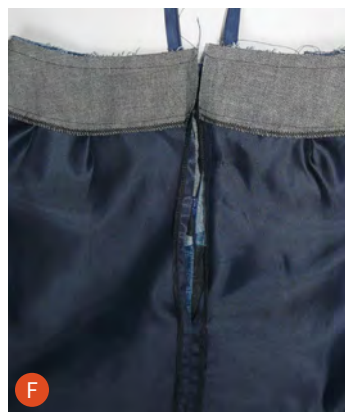
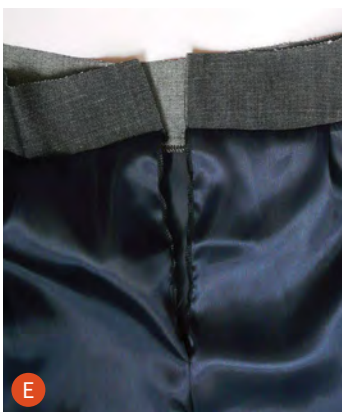
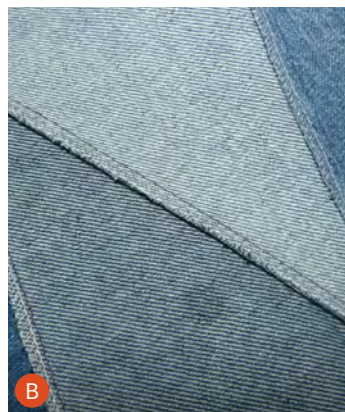
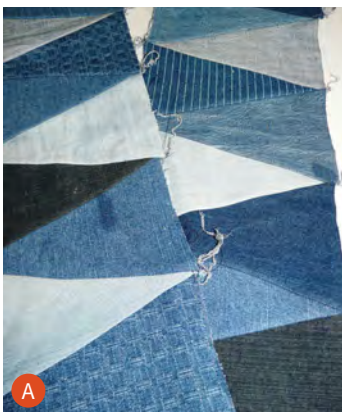
8 With RST stitch the waistband facing pieces together at side seams. If the denim is very lightweight you may wish to interface the waistband facing before assembling.

9 Make small tucks in back lining, following markings, and sew within the seam allowance to hold the tucks in place. With RST pin the lower edge of the waistband facing to the upper edge of the lining, match side seams. Sew and neaten seam before pressing downwards. (See Pic E.)

10 With RST place the skirt lining over the skirt, matching the side seams and align the raw edges. The lining will extend slightly beyond the zip opening. Sew around the waistline, sewing over the zipper tape (ensure the zip is still open). (See Pic F.)

11 With RST join the side seams of the hem facing. Neaten the upper edge of the facing.

12 With RST align the raw edge of the hem facing with the skirt hem. (See Pic G.) Sew, then press the hem facing to the inside. Invisibly hand-sew the hem facing to the skirt.



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Visit the shop before 31st January 2017 to claim your discount!

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13 Press the waist seam allowance towards the facing then under-stitch the allowance to waistband facing, a few mm from the seam line. (See Pic H.) This will help prevent the facing from rolling up as you wear the skirt.

14 Fold under the lining and facing around the zip, and slip-stitch in place by hand, ensuring they don't affect the use of the zip. Turn up a 1.5cm hem at lower edge of lining and sew to complete.

Find more of Julia's creative designs online at www.bobbinsnbuttons.co.uk as well as on social media at www.facebook.com/Bobbins-n-buttons and www.instagram.com/bobbins_and_buttons

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We love Tilly's fabulous range of designs and so in this issue we've joined forces with the fabulous team at Jaycotts to offer you 20% off the whole pattern range.

This includes its newest release, Rosa! Make your own stylish shirt or shirtdress with this step-by-step sewing pattern.

Rosa has a flattering semi-fitted shape thanks to gently curved princess seams on both front and back. Our favourite feature is the pointed back yoke, which looks stunning highlighted with decorative topstitching or piping.

Like all Tilly and the Buttons sewing patterns, Rosa includes easy-to-follow instructions with photos showing you how to sew each step – making it easy for you to create gorgeous clothes you can be proud to say you made yourself. And if you need a bit more assistance, you can follow one of the amazing sew-alongs, get fabric inspiration and learn top tips at www.tillyandthebuttons.com

So make sure to take a look at the whole range over at www.jaycotts.co.uk and treat yourself to a new pattern or two before this amazing offer ends.

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TILLY AND THE BUTTONS



MACHINE REVIEW

This month, we're taking a closer look at the stunning range of sewing machines from Janome

BEST FOR BEGINNERS

Janome 2200XT

This is a brilliant all-round sewing machine, which includes all of the popular stitches and features you will need to build your skills! It's simple to get started on, with one dial for stitch selection and another for adjusting stitch length, meaning you can begin sewing in no time. The automatic one-step buttonhole allows you to create perfect buttonholes in one quick motion, making it ideal for dressmaking, home décor and bags. Within the machine you'll find plenty of storage space for accessories and there's even a handy soft cover for protection.



BEST FOR EMBELLISHMENTS

Janome FM725

This clever machine could be just what you need to unleash your artistic side, allowing you to create a wide range of embellishments to decorate your fabric. A specialised embellishment model, it enables you to create unique textures and surfaces. You needn't have any thread at all, thanks to its five barbed needles, which mesh the fibre to secure two or more pieces of fabric together. This makes it ideal for needle-punch felting! There is a needle guard built in for safety and a lint collection area under the needle plate to help keep your work area neat and tidy. While the FM725 is wonderfully accessible, the accompanying tutorial DVD will be sure to get you up to scratch in no time.



BEST FOR IMPROVERS

Janome HD2200

If you're looking for a fuss-free machine to take your sewing skills to the next level then you can't go wrong with this simple and sleek model. Combining handy time-saving features such as a built-in stitch information window with a sleek and easy-to-use design, it's an ideal machine for intermediate sewists. It contains 22 stitches for all of your sewing needs and handles bulkier and awkward-shaped projects with ease thanks to its top-loading jam-proof bobbin and a convertible free arm for circular sewing. There are also lots of accessories included with the machine, such as a hard cover top for protection and safe storage.



BEST FOR LONG-ARM QUILTING

Janome 1600PQC

For speed and power, the 1600PQC is a great choice. A semi-industrial professional quilting machine, it is designed to sew larger scale, more ambitious projects. To do this it has a speed of up to 1,600 stitches per minute, substantial arm space and a flawless straight stitch. A sturdy machine, it weighs in at 11.5kg, however despite its size and power it is remarkably quiet and smooth to work with. Plus, it contains up to 11 pounds of downforce, meaning your needle will be able to pierce even the bulkiest of projects. Ideal for quilting, as well as large dressmaking projects such as coats or bulkier home décor makes like curtains, throws and rugs.

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15th January

Demo day – Wonky star

Have a go at this very satisfying block, try different ways to put them together and make different sizes. Two metres of fabric included in the cost, please bring your machine and equipment.

Cost: £30

22nd January

Breaking glass block class

Learn to make these lovely blocks, and end the day with a series of blocks to be used in a table runner, cushion or go big and make a quilt! Two metres of fabric included in the cost, please bring your machine and equipment.

Cost: £50

12th February

Demo day – Dresden plate

Go big or go small, pieced or plain, this is a pleasing block to do and can be made quickly into something special! Two metres of fabric included in the cost, please bring your machine and equipment.

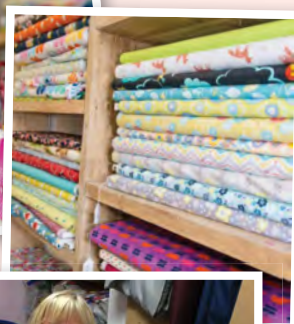
Cost: £30

26th February

Foundation piecing class

Learn the topsy turvy technique that enables sometimes complex, but really accurate, piecing – there will be several patterns for you to try your hand at! Two metres of fabric included in the cost, please bring your machine and equipment.

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12th December

Christmas stocking

Make a stocking for someone special this Christmas, using a variety of materials and trimmings. Materials included.

Cost: £25

14th December

Christmas table runner

Make a stunning table runner all ready for your Christmas dinner, materials included.

Cost: £32

17th December

Appliqué workshop

Come and make a Christmas cushion while learning a new technique! Materials included.

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Festive tote bag

Learn to sew a lovely tote bag, ideal for that last-minute Christmas gift! Materials included.

Cost: £32

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25th and 26th January City & Guilds Level 1 sewing machine

A comprehensive sewing course, where you will learn and understand all aspects of the sewing machine over several sessions.



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Cost: £340

25th and 26th January City & Guilds Level 2 dress

This course takes place over several sessions, and is for students with intermediate sewing skills who would like to learn more complex techniques and then use these skills to make a quality, well-fitting dress, also completing a portfolio and contextual fashion research. Payment by instalment is available.

Cost £486



28th January Beginner's sewing machine skills

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 to make your own cushion and bunting.

Cost: £75

10th February Learn your way around the sewing machine

For complete beginners. You will learn how to thread and use a machine, sample the different stitches, learn what all the attachments are for and whatever else your machine has to offer. You will also sample stitching in a zip and buttonholes.

Cost: £60



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10th December

Personalised fabric gift baskets

Learn how to make your own sturdy fabric baskets, perfect for beautiful storage or to create a gift hamper for giving. You'll personalise your basket with a motif, initial or name in appliqué and free-machine embroidery.

Cost: £35

16th & 17th December

Christmas tree bunting

Get in the festive spirit with some lovely Christmas tree bunting! Make all the little trees from gorgeously seasonal fabric then string them into a decoration to keep for years to come. Choose from the Friday or Saturday sessions. All materials and mince pies supplied!

Cost: £30



23rd December

Christmas fun sewing

Come and join our two sewing tutors for a relaxed evening of mince pies, mulled wine and sewing! Make last-minute gifts or keep them to decorate your own home. All materials are provided.

Cost: £30

7th January

Tame your overlocker

Overlockers can seem pretty scary, all those threads, big cutting blades, masses of dials! This workshop aims to get you feeling more comfortable with your machine, we'll work through threading it up, the best ways to use it, the different stitches and much more.

Cost: £30



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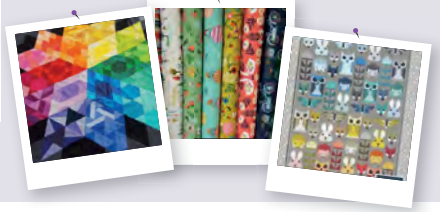
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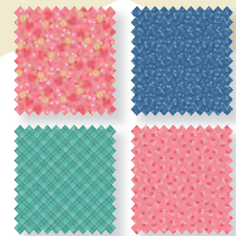
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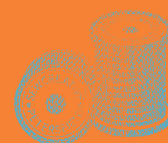
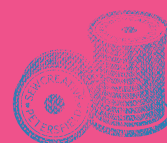


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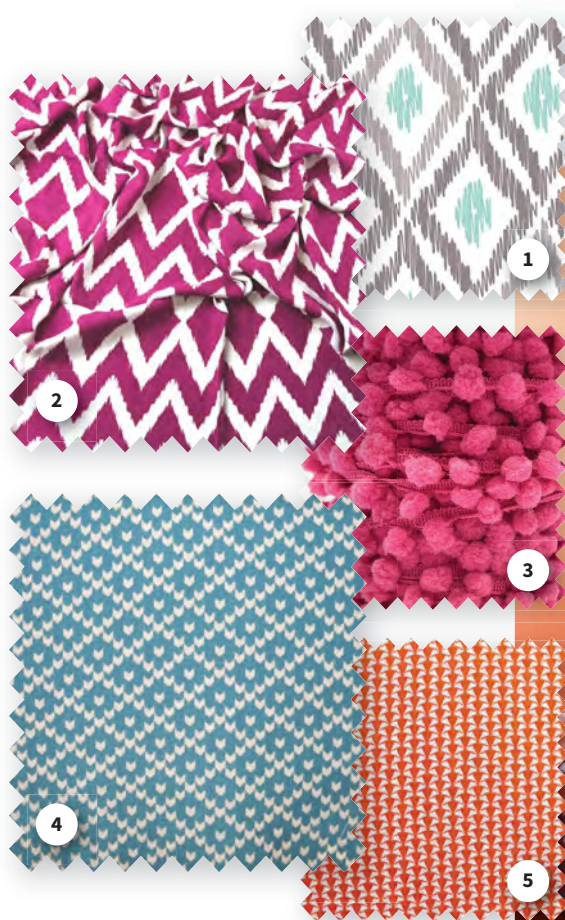
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- 2 Bold chevron ikat viscose challis in magenta, £2.99 per metre www.minervacrafts.com
- 3 Fuchsia small pompom trim, £4.50 per 5m www.bagmakingsupplies.co.uk
- 4 Finnieston in teal furnishing fabric, £19.99 per metre www.remnantkings.co.uk
- 5 Liberty Art Prints Jonathan Tana lawn in burnt orange, £7 per metre www.sewoverit.co.uk

Perfectly planted CUSHION

This cushion would make a blooming lovely addition to any household. Personalise your cushion with your fabric choices

Project **FIONA HESFORD** Sewgirl
Photography **TYM LECKEY**

Skill level ♥♥

MATERIALS:

- ♥ 2 50cm-square pieces canvas/heavy weight cotton or linen (background)
- ♥ 50cm continuous zipping and one pull, in matching colour to background
- ♥ 50x10cm floral cotton fabric (shelf)
- ♥ 2 12cm-square pieces of different grey sketch fabric (vases)
- ♥ 2 20x10cm pieces green cotton spot fabric (cactus & plant)
- ♥ 15cm-square piece red stripe cotton fabric (tulip vase)
- ♥ 5x20cm piece red cotton fabric (tulips)
- ♥ 30cm red & white trimming or rickrack
- ♥ 25cm bonding web
- ♥ darning foot attachment (if using free-motion embroidery)
- ♥ templates downloaded from www.lovesewingmag.co.uk

How to make:

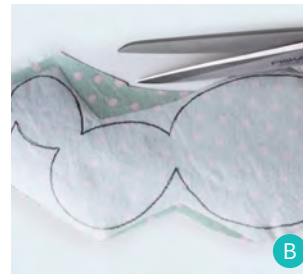
- 1 Place the long floral fabric strip at the lower edge of one of the cushion pieces. Pin then stitch all around close to the outer edges. (See Pic A.)
- 2 Trace the outline of the vases, plant and cactus tulip and stems on to the paper side of the bonding web with a pencil.
- 3 Bond each shape with a hot iron to the reverse side of their respective fabric colour. Trim around each shape, following the pencil line. (See Pic B.)

Notes

- ✓ This tutorial makes a 45cm-square cushion
- ✓ If you prefer not to use continuous zipping use a 40cm zipper



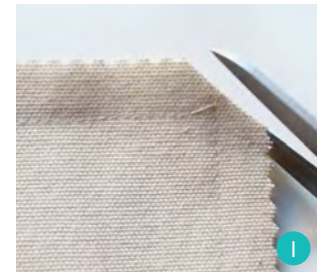
4 Peel off the paper backing. Place in position on the cushion front piece, using the picture as a guide. Press carefully to fix in position using an iron, ready for top-stitching. (See Pic C.)



Top tip!
Cover your assembled pieces with a piece of lightweight fabric first to stop the pieces moving around when you fuse them in place



5 Attach a darning foot to the sewing machine and thread up with dark grey or black thread. With the feed dog on the machine lowered, use free-motion embroidery stitch technique to emphasise each shape with a line of stitching close to the edge. (See Pic D.)



6 Alternatively stitch around each shape with hand embroidery using small running stitches or sew on your machine.

7 Stitch or glue ribbon trimming to the centre vase in three small strips. (See Pic E.)

8 Using a double-threaded needle, hand-sew the cactus spikes in black thread. Mimic the little v shapes in places as shown on our example. (See Pic F.)

9 Place the front cushion piece on a table RS facing up. Pin the zip RS down on to the top raw edge of the cushion with the zip pull positioned away from the cushion.

10 Tack-stitch then machine-sew using the zip foot attachment. Repeat for back piece with other edge of zip. Press zip flat on WS. Top-stitch on RS close to edge. (See Pic G.) Slide the zip pull into the cushion about halfway across.

11 Fold the cushion pieces with RST then pin the three unsewn sides. (See Pic H.) Sew a 1.5cm seam all around. Go carefully when you stitch across the zip at each far end as the bulk could damage your needle. Finish the raw edges. Trim across the corners. (See Pic I.)

12 Turn the cushion to the RS through the zip opening. Push out the corners and press. Fill with a 45cm-square cushion pad to complete.



Readers' MAKES

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If you've made something using the patterns, projects or tutorials in Love Sewing, please get in touch!

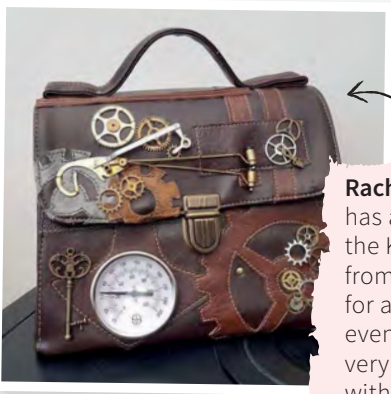
We love seeing what you've been working on. Each month's star make will receive a bundle of fabric worth £25, handpicked by Vicki from Minerva Crafts

Bethany Armitage, Deputy Editor



Star
make

This month we were inspired by **Sam Foster's** 'mermaid' version of the Eliza M Vintage Sewing Eva dress from issue 6. It was made for an upcoming holiday and as a prototype for her wedding dress. Congratulations on the beautiful result, Sam - we'd love to see how you adapt it for your wedding dress!



Rachel Smith has adapted the Kelly case from issue 32 for a steampunk event. We're very impressed with those embellishments!

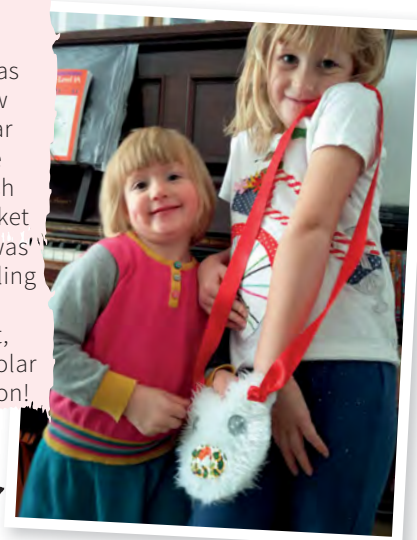


We love the Ruby dress **Donna Walsh** made for a friend's wedding. The ribbon tie round the waist is a lovely finishing touch!

Helen Mercer's version of the Amelia tea dress used a pumpkin print, perfect for Halloween!



Maria Leonard's goddaughter's sister Chloe, aged seven, was inspired to sew our Kawaii bear bag from issue 32. After a crash course in blanket stitching she was proudly modeling her first ever sewing project, an adorable polar bear bag version!



Molly Serr Braun used the Brigitte dress pattern to make her amazing Madeline Halloween costume. She's extended the sleeves and the length of the skirt, and added that iconic white collar. We don't think it should be saved just for fancy dress!

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BEHIND THE SEAMS

with Wendy Ward

Got a question for Wendy Ward?
Email us at letters@lovesewingmag.co.uk



About me

*I design my own range of easy-to-follow modern sewing patterns called MIY Collection. I am a qualified teacher and also have a degree in fashion and spent seven years working in the fashion industry before starting to teach dressmaking from my own studio called MIY Workshop in Brighton in 2011. My first dressmaking book *The Beginner's Guide to Dressmaking* is available now and my second book *A Beginner's Guide to Making Skirts* is out now.*
www.wendyward.co.uk
www.miyworkshop.co.uk
www.miycollection.com

Is it worth sewing your own gifts?

Are you a selfless or a selfish sewist? Do you regularly make your own gifts or do you stick to sewing things for yourself? It's that time of year when we think about using our sewing skills for altruistic purposes and creating endless piles of beautifully crafted, personal gifts for our nearest and dearest.

But, is it as stressful to make all your gifts as it is to fight through the crowds on the high street or have online purchases go missing in the post? Personally I find sewing in a rush and under pressure to be the worst kind of sewing imaginable. For me, it takes away all the joy of making. Add to that poor quality fabric, bought in a rushed panic and the experience becomes torturous.

Has anyone ever given you a homemade gift? I have a friend who knits and crochets and each Christmas we seem to have got into a routine of sending each other things we've made; I love to receive those gifts, I know how much time, effort and thought went into making them and honestly, to me as a maker, that's such a lovely gift to receive.

Not everyone will be as appreciative of your efforts, while most people will appreciate a handmade gift, there are some who never will. So before you even start, work out who it's worth making for and who it's worth shopping for, that way you can focus your efforts in the right place.



Here's what I've learned about how to make gift sewing an enjoyable experience for both you and the recipient

One Christmas I decided to make all my gifts; I made a load of shrugs (from my Brightside shrug pattern), pyjama trousers (from my own self-drafted pattern) and dressing gowns/bathrobes (from Burda 2653). I really enjoyed this epic sew-athon because I'd thought really hard about what to make for each person and had carefully chosen some really beautiful fabric, including some dreamily soft organic cotton sweatshirt fabric. It took about a week of sewing but I had the time to spend and was so happy with the results that I actually found it hard to give them away once finished! I promised



From Sewing
Love Sewing

I'd make myself a set next. Surprise, surprise I still haven't got around to that particular job.

What I learned from that year's experience was that if you want to make clothes as gifts, the best ones to make are those that will be worn lots around the house, such as cosy, comfortable night and loungewear that isn't dependent on really accurate sizing. You can indulge in luxurious good-quality fabric and because the garments aren't going to be worn out in public, even if you choose a colour or print that isn't completely to the recipient's taste, it's still likely to get a lot of use if you chose fabric that's comfy to wear.

I've also made shirts as gifts in the past; another enjoyable sewing experience as I love the neatness and accuracy necessary when making shirts. You really need to have a good idea on sizing to make shirts. If you want it to be a surprise, have a snoop in the recipient's wardrobe and take a few crucial measurements from one they already like to wear, measure: the neck (with the top button fastened), across the chest (from underarm to underarm), sleeve length and centre back length. Use these measurements to choose the best size when cutting your pattern and make any adjustments to ensure a perfect fit. A word of warning, if the shirt is a surprise, be careful with fabric choices! I went with



quite unusual fabric choices, believing that if I was making a handmade shirt for someone it needed to look more interesting than one they could buy in a shop. Not always the case! Maybe consider letting the recipient choose their own fabric or select something similar to a shirt they already own.

Will I be saving money?

As with all making, especially sewing, it can be more expensive to make your own, especially if you're using quality fabric and thinking hard about their provenance (it's inevitable that sustainably produced fabric will cost more). Factor that in when choosing your projects and buy the best you can afford. Speaking from experience, dressing gowns use a lot of fabric! If you're feeling really thrifty, try some of the upcycling ideas I wrote about in issue 33 and transform your old clothes into new garments and accessories.

Here are some projects that I think are winners for gift making:

Gifts for anyone:

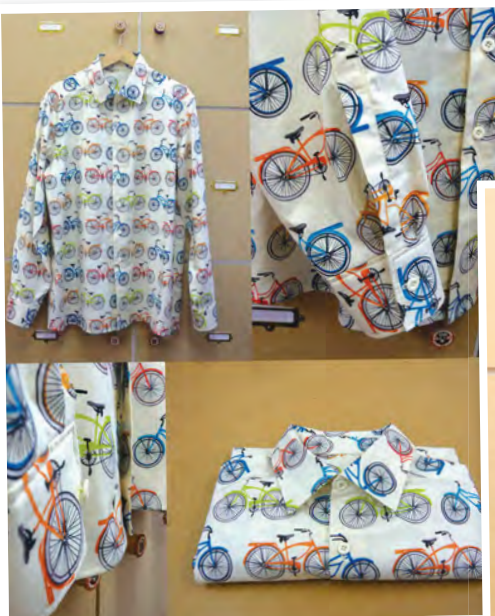
- Accessories such as fabric necklaces and cuffs
- Bags and purses – these can have a multitude of uses when made in different sizes: pencil cases, makeup bags, toiletry bags, wash bags, travelling sewing kits, phone and tablet cases
- Pyjama trousers – if possible have a look at a pair your intended recipient already owns and give them a measure – waist measurement and inside leg
- Kimono robe/dressing gown/bathrobe
- Underwear
- Scarves, hats, cowls
- Shoe bags and suit covers
- Shirt – if you can check and be sure about the sizing! Don't forget ties too
- T-shirt – if you can check and be sure about the sizing!

Gifts for makers:

- Pattern weights
- Sewing kit bag/organiser

Gifts for children:

- Pyjamas
- Dressing gowns
- Soft toys



Lovely lace SWEATSHIRT

This eye-catching sweatshirt features sheer inserts and will stretch your skills with new techniques

Project **ANNA BRUCE** Madeit Patterns

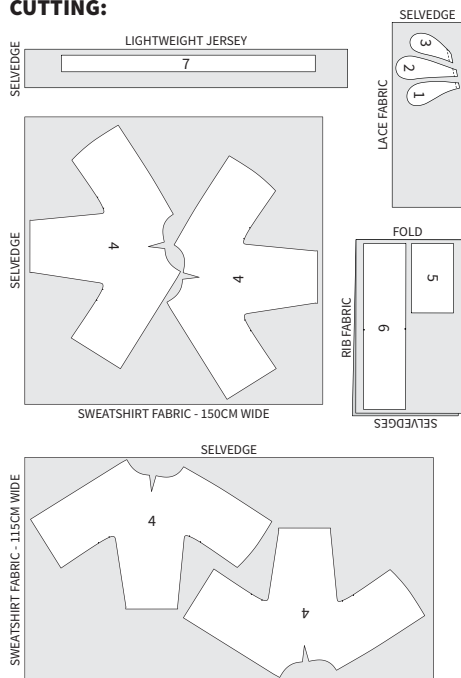
Photography **RENATA STONYTE**

Skill level ♥ ♥

MATERIALS:

- ♥ medium-weight cotton loopback or fleece back sweatshirting for main body
- ♥ 1.5m 150cm-wide fabric or 2.1m 115cm-wide fabric
- ♥ 50cm medium-weight cotton/elastane rib for cuff and hem band
- ♥ 25cm lace for teardrop inserts
- ♥ 50cm lightweight single jersey for binding inside neckline
- ♥ template downloaded from www.lovesewingmag.co.uk

CUTTING:



SIZING:

BODY MEASUREMENTS	8	10	12	14	16	18
TO FIT BUST	32"	34"	36"	38"	40"	42"
TO FIT HIP	35½"	37"	39"	41"	43"	45"



FINISHED GARMENT:

FINISHED GARMENT MEASUREMENTS	8	10	12	14	16	18
BUST	37½"	39½"	41½"	43½"	45½"	47½"
HEM -rib relaxed	33"	35"	37"	39"	41"	43"
BACK LENGTH HPS TO HEM	25"	25"	25"	35½"	35½"	26"



Anna says:

“This modern sweatshirt is a really simple sew due to the grown-on sleeve and looks great with or without the appliqué shoulder detail. The pattern is cut with bias centre front and back seams so would look great in a stripe fabric too for a chevron effect”



Notes

- ✓ Always pre wash and iron your fabric before starting, you don't want to risk it shrinking on its first wash
- ✓ For your inserts it helps if the lace is stable and the design is reasonably dense – a stretch lace will be a bit tricky to work with
- ✓ Take extra care when pressing the lace with an iron; some lace will not withstand the temperature due to its synthetic content so it's always best to cover with a piece of cotton fabric

How to make:

- 1 Position the lace insert pieces onto the right front as worn as indicated on the pattern piece and pin to hold them in position.
- 2 Using a straight stitch on your sewing machine, attach the lace inserts by sewing around each piece close to the edge but making sure you catch all of the lace.

- 3 Set your machine on a zigzag stitch making sure the stitches are close together like a buttonhole stitch. Sew around the edges of the lace inserts.
- 4 Turn your work onto the WS and press the area nice and flat, take care not to iron directly onto the lace panels.
- 5 Turn your work back to the RS and carefully trim any excess lace threads that have not been caught up in the zigzag stitch.
- 6 Carefully trim away the main sweatshirt fabric at the back of the lace 5mm from your zigzag line, it helps to first cut a straight line from the open end down the centre of the shape keeping your finger between the lace and the main fabric. (See Pic A.) Cover the lace and give the area a further press.
- 7 Stitch the shoulder dart closed by folding with RST and aligning the raw edges. Sew with a 1cm seam from the neck edge to the dart point, overlock to neaten the raw edge. (See Pic B.) Repeat this for the left shoulder.

- 8 Overlock each raw edge of the centre front and centre back body.
- 9 Place the front body pieces RST aligning the overlocked centre fronts and join with a 1cm seam using a slightly longer straight stitch on your sewing machine. Take care not to stretch the seam as you work. Repeat this for the centre back seam and press both of these open.
- 10 Take your neckline binding and with RST line up the short ends. Sew with a 1cm seam to form a loop, press the seam open.
- 11 Lay the binding loop around the neck with RST aligning the seam with the left shoulder seam and pin evenly around the neckline.
- 12 Attach the binding with a 6mm seam and using a stretch stitch on your sewing machine. (See Pic C.)
- 13 Fold the binding up and over to the inside of the garment then fold the raw edge under and pin in position. (See Pic D.)
- 14 Sew close to the folded edge by keeping

Top tip!
If you prefer to add a band to the neckline this is totally achievable. Follow the steps for the cuffs to install around the neckline



your sewing machine foot parallel with the neckline edge; this will ensure the line of visible stitching on the RS is evenly placed. (See Pic E.)

15 Turn the garment inside out and align the front and back underarm and side seams, then using your overlocker (or you can stitch the seam first with a sewing machine) join the pieces with a 1cm seam. Repeat for the other side and then press the seams to the back of the garment. (See Pic F.)

16 Fold each cuff in half with RST, aligning the short ends and join with a 1cm seam. Press the seams open then fold in half lengthways with WST, again aligning the raw

edges. Pin to hold in place if necessary. (See Pic G.) Repeat for the hem band.

17 Place the hem band over the top with RST, aligning the three raw edges and matching the centre notches on the band to the centre seams. Pin into position and sew with the band facing up as it enters your machine. Gently pull the band as you go so that it extends to meet the hem measurement, do not extend the actual hem of the garment only the rib hem band. Repeat to attach the cuffs, aligning the cuff seam with the underarm seam of the garment.

18 Overlock the raw edges and press the seam upwards towards the garment. (See Pic H.)

A nice finishing touch is to add a label onto the back neck. You can download our 'I MADE IT' labels for free from the website www.madeit-patterns.com, just print onto transfer printer paper and iron onto a piece of cotton tape

Fabric shopping: WE USED

Loopback cotton sweat shirting from Richer Fabrics, who you'll find in Stockport or online at www.stores.ebay.co.uk/Richer-Fabrics

Lace www.leonsfabrics.co.uk
Grey ribbing £8.99 per metre from www.myfabrics.co.uk

MADEIT PATTERNS

Madeit Patterns offers fresh and modern clothing patterns for cool kids and stylish adults. Our mission is to take home sewing to the next level and show people how to create slick, professionally finished garments at home

www.madeit-patterns.com

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Enter today for your chance to win one of these great prizes, perfect to fill up your craft room and refresh your fabric stash!

For a chance to win any of our giveaways, enter online at www.ppjump.com/love sewing33
Closing date 2nd February 2017

WIN Gütermann kits

This sewing kit contains a selection of thread in basic colours, along with a measuring aid and seam fix, a boon for any sewing box. We have **four** to give away so make sure you enter by ticking the GÜTERMANN box. Email gutermann@stockistenquiries.co.uk for stockist information.



WIN A year of Quilt Now!

Bursting with quilting and patchwork projects, there's a project for everyone in *Quilt Now!* We have **three** one-year subscriptions up for grabs, to enter tick the QUILT NOW box.



WIN Boost your stash!

We have **one** bumper Michael Miller Cotton Couture bundle to give away, including 30 one-yard pieces from the new collection, perfect for bright and vibrant projects! To enter, tick the MILLER box. Available at John Lewis Oxford Street, online and at selected independent fabric shops.



WIN The Golden Rule

Including 280 sewing patterns, a DVD, sewing hints, tools and a tailor's curve, you will master everything you need to know to sew the perfect garment! We have **one** to win, so make sure to tick GOLDEN RULE to enter, and visit www.i-love-dressmaking.com to learn more.



WIN A Beginner's Guide to Making Skirts

Wendy Ward's clear and informative step-by-step guide to sewing skirts will teach you techniques that will stay with you forever and includes designs for 24 skirts. We have **five** copies from CICO Books to give away so don't miss out; tick the WENDY WARD box to enter.



WIN Toyota overlocker

The SLR4D is a quick, user-friendly machine, perfect for all your basic needs, complete with two-step presser foot lifter, a differential feed and tape guide. We have **one** from Sew2go to give away, to enter, tick the TOYOTA box, and make sure to visit www.sew2go.co.uk to see its full range of machines and haberdashery supplies.

WIN An Oekaki sewing machine!

Dedicated to free-motion embroidery, Toyota's Oekaki range gives home-sewists the ability to draw ideas directly onto their fabric, with variable width control for more accurate drawing. We have **one** machine up for grabs from Sew2Go, to enter tick the OEKAKI box, and visit www.sew2go.co.uk to shop the range.



3
to win!



WIN Clover 5 in 1!

This new supersize sliding gauge is ideal for spacing and marking garment details, and the extra length means sewists can use this for so many more projects! To enter, tick the CLOVER box, and for stockist information email clover@stockistenquiries.co.uk



WIN Fabric Godmother giftcard!

One lucky reader will receive £50 to spend at www.fabricgodmother.co.uk, the one-stop online fabric store where you can find fabulous, reasonably priced dressmaking fabric, along with all your haberdashery needs. To enter, tick the FABRIC GODMOTHER box.



Worth
£100

WIN Girl Charlee bundle

If you are looking for bold, unique knit fabric, then look no further than Girl Charlee! **Five** winners will each receive a 2m fabric bundle, presented in a gorgeous tote bag. Shop the range at www.girlcharlee.co.uk and tick GIRL CHARLEE to enter.



Worth
£100

WIN Dear Stella fat quarters

Dear Stella collections are unique, modern and fresh and we are excited to have **four** bundles to give away from Moon Garden, Dreamscape, City Life and Into the Reef. Visit www.dearstelladesign.com to view the full range. To enter, tick the DEAR STELLA box.



Worth
£300

WIN A year's worth of sewing patterns!

Simple Sew is offering an amazing 12 pattern prize bundle for **two** lucky dressmakers! The collection includes all premium patterns in the Dress Edit and the brand-new Contemporary Collection plus two extra designs from the Capsule Collection. To enter, tick the SIMPLE SEW box.

WIN Sewing bundle

We have **three** amazing sewing bundles to give away from Groves, including thread, kits, patterns and tools from Berisfords, Sew Easy, Gütermann and Hemline! For information on your local stockists, email groves@stockistenquiries.co.uk. To enter, tick the GROVES box.

Worth
£300



WIN Hobby Chair

The Hobby Chair from Horn offers a sculptured, deep, luxuriously padded seat and back with contoured support to fit into your body, perfect for long sessions at the sewing machine. We are delighted to have **one** to give away, and the upholstery is sure to fit into any sewist's room, just tick HORN for your chance to win! Visit www.hornfurniture.co.uk for more information.

Worth
£225





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Simplicity & New Look patterns

One lucky winner will receive a collection of nine patterns from Simplicity and New Look, including easy patterns for knits, a stunning catwalk dress, and sophisticated dresses to take you from day to night! Tick the SIM/NL box to enter.



WIN

Kids' library

Perfect for young sewists and dressmakers with children, this four-book collection covers fun and fashionable makes! We have **one** collection to win, to enter, tick the KIDS' LIBRARY box.



3 to win!

WIN

Bagmaking kits

We have **three** complete bagmaking kits up for grabs from Vlieseline! Email crafts@stockistenquiries.co.uk to find your local Vlieseline stockist, and tick VLIESELINE to enter.



WIN

Flowers for three months from Flying Flowers!

Flying Flowers has been making people smile for over 30 years, delivering beautiful flowers and gifts by post for any occasion. **One** winner will receive one bouquet a month, for three months. To enter, tick the FLYING FLOWERS box.

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WIN

Make It Own It Love It

We love *Sewing Bee* winner Matt Chapple's complete guide to refreshing your wardrobe and creating your own look. **Five** winners will each receive a copy of Matt's book, to enter, tick the MAKE IT box. Visit www.jacquismallpub.com for more books.



3 to win!

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A year of Love Sewing!

No need to miss an issue again with a subscription to the UK's number one sewing magazine! We have **three** one-year subscriptions to *Love Sewing* to give away. To enter, tick the LOVE SEWING box.

WIN

Hack That Tote!

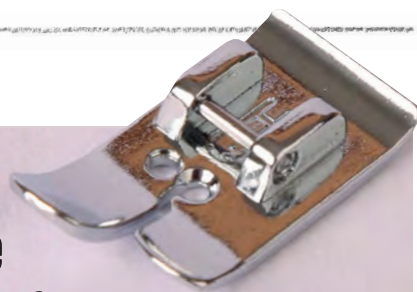
Five winners will receive this great guide to sewing your perfect bag, with guides to help you choose the right materials every time – no patterns needed! To enter, tick the HACK box, and visit www.ctpub.com to view other great sewing titles.



WIN Show tickets

Worth £600

The Hobbycrafts, Fashion & Embroidery and Sewing for Pleasure show is returning to the NEC, Birmingham from 16th – 19th March 2017 and we have **25** pairs of tickets to give away! Stock up on supplies, take part in workshops, visit demonstrations and more, tick the SHOW box to enter and visit www.ichfevents.co.uk for more shows.



WIN Janome machine feet

The right machine feet can make any sewing project stress-free, so we have **two** great bundles of machine feet to give away! For your chance to win a Straight Stitch, Roller, Bias Binder and Even Feed foot with Quilter's Guide, tick JANOME 1. To win a Blind Stitch, Gathering, Hemmer, Pintuck and Concealed Zipper foot, tick JANOME 2.

WIN Sewing journals

We love these pretty sewing journals from Sew Crafty, perfect for keeping track of your projects and inspiration! Available in three beautiful cover designs you can shop the full range and more at www.sewcraftyonline.co.uk. We have **five** to give away, so make sure to tick the SEW CRAFTY box.



WIN Distant Dreams from Dashwood

Inspired by vivid colours and designs of Indian landscapes, this bright and vibrant fat quarter bundle will invigorate your fabric stash! We have **four** to give away so make sure to enter by ticking the DASHWOOD box. Shop the collection at www.fabrichq.co.uk



WIN Button trinket box

This charming trinket box has really stylish finishing touches, including a contrast painted glass lid, and wood logo inside. We have **one** to give away, so tick the TRINKET box.



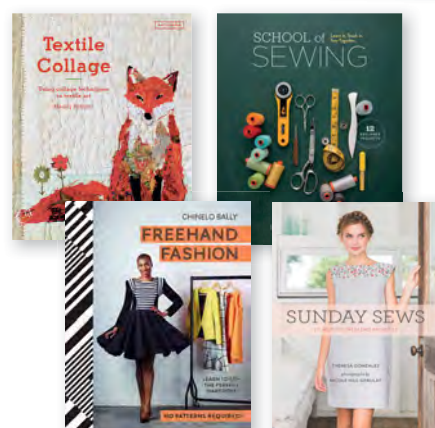
WIN Love Heart sewing box

This beautiful vintage wooden craft box with heart-shaped window displays miniature knitting related pieces and features two handy gingham pincushions in the lid. We have **one** to give away. To enter, tick the LOVE HEART box.



WIN Kitten embroidery

We love this contemporary embroidery kit, complete with printed fabric, embroidery thread and a lovely calico bag! We have **three** to give away from The Draper's Daughter, for your chance to win tick the DRAPERS box, or shop the range at www.drapersdaughter.com



WIN Love Sewing library!

We've put together a collection of seven of our favourite sewing titles, the perfect addition to **one** lucky reader's library! To enter, tick the LS LIBRARY box.

WIN

Improve your sewing space!

Popular with sewists, Storage 4 Craft's work table is the perfect space for cutting, laying out, and storing your haberdashery supplies. **One** lucky winner will have their choice of five colours, so you will love your table for years to come! Visit www.storage4crafts.co.uk to find out more and to enter, tick the STORAGE box.



ENTER TO WIN



For a chance to win any of our giveaways, enter online at www.pjump.com/lovesewing33 or fill in your details below, ticking the box next to the prize of your choice. Simply post to **Love Sewing Prize Draw, Practical Publishing, Suite G2 St Christopher House, 217 Wellington Road South, Stockport SK2 6NG**

All entries must be in by 2nd February 2017

T&C: By entering this competition you accept that your details may be passed on to a third party. Winners will be notified by email or post. UK entrants only. Competition closes 2nd February 2017

WIN Classes with Craftsy



Want to learn something new? Craftsy has hundreds of online courses so you can learn almost anything, from sewing lingerie to pattern drafting! We have **five** courses up for grabs, so master a new technique and take your sewing to the next level!



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Pattern Drafting from Ready-to-Wear – Recreate favourite garments and delicate vintage finds. Tick CRAFTSY DRAFT

You can view the full range of sewing, knitting, baking classes and more at www.craftsy.com



WIN Cath Kidston Colouring Book

Lose yourself in the world of Cath Kidston prints with these pretty floral designs. We have **five** copies of *The Cath Kidston Floral Colouring Book* from Quadrille to give away, the perfect creative pasttime in between sewing projects! To enter, tick the CATH KIDSTON box.

Enter as many as you like for your chance to win!

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SEWING TOOLS WISHLIST

This month Claire-Louise Hardie, sewing producer for The Great British Sewing Bee, shares the best tools to add to your crafting arsenal



Claire-Louise Hardie

Growing up, my sisters and I always wrote an early Christmas list in September that included all the luxuries we

hoped for. We were encouraged to make an extensive list since we wouldn't receive everything, and it would still be a surprise on the day. I still write a wishlist, and include things that would make my sewing life happier. Then if Santa doesn't bring me any of them perhaps I'll treat myself in the sales!



1 A REALLY GOOD IRON

Philips GC4914/20, £79.99

www.amazon.co.uk

All sewing requires using an iron; I know without one my work will look pretty shoddy! This Philips iron is definitely a luxury, as I can make do with a much less pricey one, but having tested the Optimal temp system on a steam generator version, I think they are pretty fab. Imagine never having to worry about what temperature is right for your fabric? Ever melted fabric?

There's no chance of doing that with this iron as it automatically adjusts to the material you place beneath it. Plus it's got an easy-clean sole plate.

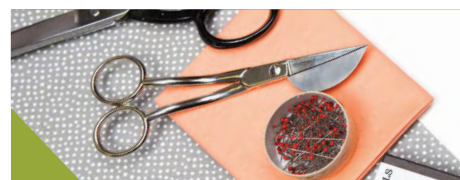


2 TAILORING TOOLS

Tulip wood clapper, £35,

www.merchantandmills.com

If you're serious about dressmaking, especially if you plan to do some tailoring, then you should think about investing in a tailor's clapper. These handy tools have lots of differently shaped ironing surfaces allowing you to effectively press small areas like lapels and collars. The base is used to set a press into woollen fabric, it pushes the steam through the wool, allowing it to cool and therefore set. I use this method to put creases into men's trousers. You can flatten bulky seams, plus having a tool you can smack onto fabric is a great stressbuster!



3 MAKE THE GRADE

6" appliqué / napping scissors, £30

www.ernestwright.co.uk

My tool of choice for trimming and grading seams has always been my small sharp scissors. Recently I've seen lots of positive

reviews for appliqué or duck-billed scissors which can prevent accidentally trimming the underside of your seam thanks to the large flat blade that pushes the fabric away from them. Since my small scissors work just fine, I'd definitely consider these a luxury buy, but they do seem to make trimming easier for lots of new dressmakers!



4 PRESSING PALS

Prym pocket pressing templates, £9.60

www.weaverdee.com

Whilst I could make my own pocket pressing templates, the Prym ones are brilliant! They come in two shapes, with three sizes in each pack. The templates include one for cutting out, and another for pressing around. They come with comprehensive instructions, and the top hem has a perforated fold. These have been a massive hit with my students, and they won't break the bank!



5 EASY THREADING

Desk needle threader, £14.18

www.sewessential.co.uk

Having sewn for over 20 years, I find my eyes struggle with threading needles these days! Whilst the traditional wire threader is OK, these desktop ones from Clover have gotten rave reviews and should be part of my kit!

WANT TO LEARN MORE?

We recommend

Claire-Louise's new course

www.learnstosewwithapro.com/ultimate-beginners

Tilda-print HANDBAG HOUSE

Whip up an adorable house for your little one's toys using sweet printed cottons and simple techniques

Skill level ♥♥

MATERIALS:

- ♥ 5 fat quarters or large scrap pieces of fabric
- ♥ heavyweight sew-in interfacing (as you would use for rigid bags)
- ♥ cotton wadding
- ♥ 22cm regular zip
- ♥ paper-piecing glue or quick-drying hobby glue
- ♥ button
- ♥ quilting spray adhesive (optional)
- ♥ templates downloaded from www.love sewingmag.co.uk

Notes

✓ *The idea behind the bag is simple; you sew and edge four stiff walls, a floor and a soft, padded roof with a zip, then you sew the parts together at the edges to construct a house*

✓ *Finished size approximately 22cm (H) x 15cm (W)*

How to make:

STIFF WALLS AND FLOOR

1 Cut out two house templates, two sidewalls and a floor from the thick interfacing. Cut four house templates, four sidewalls and two floors from the cotton wadding and the same from the fabric. Add a seam allowance for all parts (this will be cut off later in the process).

2 Place or spray adhere a layer of wadding on each side of the interfacing to make a sandwich, then place the fabric on either side



of the sandwich. The RS of the fabrics must be facing outwards. (See Pic A.)

3 Make sure that all layers are aligned and baste together inside the seam allowance. Sew all the quilting seams following the template. Carefully cut off all the seam allowance and finish the raw edge with a zigzag stitch.

APPLIQUÉS

4 Cut out the door, window, sign, small heart, bird and the shapes for the two potted trees from the same strong interfacing used for the walls and your chosen fabrics. Do not include any seam allowance, simply cut carefully along the pattern line.

DOOR AND WINDOW

5 Glue the window and the door to the interfacing using a glue pen. Sew a cross on the window, as on the pattern, using a zigzag seam approximately 3mm wide. Bind

the edges of the door and window with 2cm-wide fabric strips that are roughly 1cm longer than each edge. Sew each strip in turn around the doorframe, pressing them to the back of the door and folding the excess 1cm out of sight. Secure with glue. (See Pic B.)

6 For neat corners, it is a good idea to cut off any excess fabric at the corners. The edge at the bottom of the door will be hidden later by the edge around the house.

7 Bind the window edges in the same way, but add 2cm to the height of the window when fitting the side strips, so you have enough to fold in the underside of the window.

SIGN AND APPLIQUÉ PARTS

8 Cut out a piece of off-white fabric for the sign, adding approximately 1cm seam allowance around the edge. Transfer the wording onto the fabric using a faint pencil line



or an air-erasable pen and sew on your machine using red thread or hand-sew if you prefer.

9 Attach onto the interfaced sign and press and glue the seam allowance around to the back. Top-stitch close to the edge. (See Pic C.)

10 Cut out the fabric for the other appliqué shapes: crown of tree, pot, leaf, small heart for the door and bird.

11 Allow plenty of seam allowance for gluing around to the back of the interfacing shapes. The seam allowance for the small leaf must be small and is trimmed off once you have glued it around the edge. For the heart shape, notch the curved edges so the fabric folds nicely to the back. (See Pic D.)

12 The tree trunk in the pot is made without interfacing, by cutting a narrow strip of fabric, approximately 8mm wide. Apply glue to the reverse and fold/roll in a narrow edge on one side. Apply a little more glue and fold in the other side to form a very narrow trunk.

13 When you are happy with the positioning of the shapes on the house, fasten them in place with a little glue then sew them in place. Sew a small beak on the bird with red sewing thread.

SCALLOP TRIM

14 Fold the fabric for the scallops RST, transfer the pattern and sew along the lower edge. Cut out, allowing for a small seam allowance at the open sides and notch the curved edges. Turn back to the RS and press.

15 Place a wavy edge at the top of each side wall and sew in place with a zigzag seam along the top edge and the two short sides.

ROOF

16 Cut out two roof halves from the lining fabric and two for the outer roof, as well as two wadding pieces. Add seam allowance to all.

17 Attach wadding to WS of outer roof pieces. Place outer roof on zip RST, and lining underneath zip RS to WS. Sew and press over. (See Pic E.) Repeat for other side of zip then quilt roof following pattern markings. Following template cut off seam allowance including the ends of the zip.

BINDING

18 Cut a series of 3.5cm-wide strips. Make sure you have enough strips and they are a good length to bind all the house edges, or

join pieces together if necessary.

19 Iron the strips in half lengthways then place RST onto the side of a house piece and sew approximately 4mm in from the edge.

20 At each corner, stop approximately 5mm from the edge and make a neat fold in the corner before continuing to sew. (See Pic F.)

21 When you have sewn the binding in place around one side, fold it tightly over to the other side and sew in place. Continue until all the house shapes have binding.

ASSEMBLY

22 Join the walls together by hand-sewing along the edges to form the house shape (See the photograph of the house). A little crookedness can be quite charming.

23 Finish by sewing the roof in place. It is a good idea to tack (baste) the centre of the roof against the top of the house first, then straighten and tack each side of the short walls.

SHOULDER STRAP

24 Cut out a strip of fabric measuring 85x7cm for the handbag strap and an 83x5cm strip of cotton wadding (seam allowance is included).

25 Place the wadding strip in the middle of the WS of the fabric strip. Fold and iron the edges of the fabric in over the top of the wadding. Fold the strip in half so it is approximately 2.5cm wide and sew approximately 5mm in along all the sides.

26 Fasten the strip by sewing on a button with embroidery thread through both the wall and the strip on each side of the house. You need to sew several stitches to hold the button firmly in place, so it would be a good idea to use pliers or scissors to make it easier to pull the needle through all the layers.



Find more adorable projects in *Tilda's Toy Box* by Tone Finnanger. The book is available now, priced £16.99 and published by www.sewandso.co.uk

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Tutorial

EMBROIDERY STITCHES



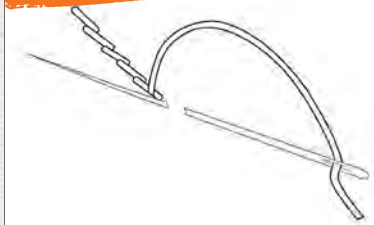
Satin stitch



Back stitch



Outline stitch



French knot



Doggy DRAUGHT EXCLUDER

Top tip!

If you want to add some weight to the draught excluder, you can put rice or dried beans in the base of the body. If you do this we recommend that you use a double thickness of fabric for the body!



This friendly dog will sit happily in front of the door, keeping out draughts, and you'll never have to tell him to 'Stay!'

Photography **CRISTINA WILSON**

Notes

✓ Finished size is approximately 60cm long

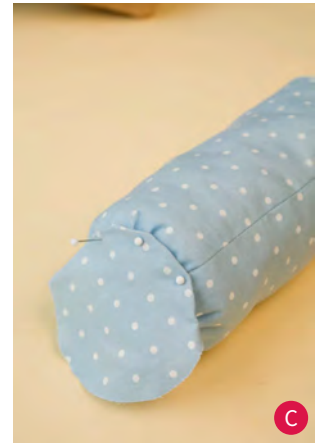
Skill level ♥

MATERIALS:

- ♥ 1m patterned cotton fabric
- ♥ contrasting cotton fabric scraps
- ♥ brown cotton fabric scrap
- ♥ air-erasable marker
- ♥ toy stuffing
- ♥ gravel or dried beans (optional)
- ♥ small piece of fusible webbing
- ♥ embroidery needle
- ♥ black embroidery thread (floss)
- ♥ templates downloaded from www.lovesewingmag.co.uk

How to make:

- 1 Cut out the ears, legs and tail in the contrast cotton fabric. For the body, extend the length of the template until it measures about 60cm. The pieces include a seam allowance of 5mm. Cut out the body and the rear end circle from the patterned cotton.
- 2 Fold the body piece in half, with RST, matching the letters (A with A and B with B). Pin to secure then sew together along the underside of the body/head (the long edge) and the angled edge of the top of the head, but leave the nose and tail ends open. (See Pic A.)
- 3 Run a gathering thread (by hand is probably easier here) around the nose end, then draw up the stitches to close the gap and secure with a few stitches.
- 4 Turn the body the right way out and stuff firmly with toy stuffing. Run a gathering stitch right around the dog's rear end. Pull up the threads slightly, but do not tighten too much. (See Pic B.)
- 5 Pin the end circle over the dog's rear end. Turning in a 5mm hem as you go, over-sew the circle securely to the body. (See Pic C.)
- 6 To make the appliqué nose, place the fusible webbing over the template, paper side up, and trace the template. Cut out the shape roughly. Place the shape, paper side up, on the WS of the brown fabric. Iron for three or four seconds to fuse the webbing to the fabric. Cut out the shape accurately.
- 7 Peel off the backing paper and position the nose, coated side down, on the narrow end



and pin (the top of the dog is the side with the small seam rather than the seam that goes all the way to the tail end). Over-sew around the nose using three strands of embroidery thread – make small stitches with a fairly small space between each one. Secure the thread to the body under the nose to start, and finish the stitching just under the edge of the nose. To hide the end of the thread, push the needle into the body and bring it out some distance away, so the thread is lost within the body. (See Pic D.)

8 Place the ear pieces with RST and machine-stitch around the edges with a 5mm seam allowance, leaving a gap in the straight side for turning. Turn RS out. Turn the open edges to the inside and slip-stitch to close. Position the ears on the dog, using the photo for guidance, and over-sew on firmly with a double thickness of thread. Secure the thread to the body under the ears to start, and finish the stitching under the ear, close to the top, so the stitches will be hidden. (See Pic E.)

9 Place the tail pieces with RST and machine-stitch around the edges with a 5mm

seam, leaving the end that attaches to the body open. Turn RS out and stuff quite firmly. Repeat with the leg pieces.

10 Over-sew the legs to the body, turning in 5mm at the top of the leg. Sew right around the edges, forming a circle. Secure the thread to the body under the leg to start, and finish the stitching just under the top of the leg. Repeat the procedure to attach the tail.

11 Embroider the facial features using backstitch for a smiling mouth and satin stitch for the eyes. Sew an eye, go down to the mouth (through the head in line with the eyes) with the same piece of thread and then go back to do the other eye.



This project was taken from *First Sewing*, published by Collins & Brown. The book is available now priced £7.99

Secrets from the STRICTLY COME DANCING sewing room

Ever wondered how the spectacular garments you see on the hit television show come to life? We went behind the scenes at DSI London to discover a world of sequins and sparkle

As I arrive through the doors at DSI London in Croydon, I am immediately greeted by neon and sparkles. DSI is the world's leading retailer and wholesaler of ballroom dance-related products but is more famously known as the team behind the elaborate and dazzling *Strictly Come Dancing* costumes.

If you aren't familiar with the format of the TV show, each celebrity contestant is paired with a professional dancer and must compete for success in front of a panel of judges, in the race for the sparkling glitter ball trophy. This year's launch episode drew a cool 9.3 million viewers and the spectacle seems to be growing year on year.



The team at DSI has to be extremely organised to make sure everything is done in time and to the highest standard possible. I spoke with Production Manager Theresa Hewlett who, together with Design Director Vicky Gill, ensures no celebrity is left looking anything less than fabulous.

The 'average' working week

Everything begins on Monday morning where Vicky has to almost predict what the week's garments may need to look like; she knows the songs and dances but needs to see video of the routine to know if there are lifts, paso doble skirts, etc. Vicky is excellent at predictions but by Tuesday afternoon she knows for sure. She then finalises sketches and colours. Not every outfit is a completely new pattern as there just isn't time and so the briefs include notes about other garments to lift elements from or shop-bought garments that could be dyed and adapted to suit.

The work is divided up across the team with regular meetings and on-the-spot discussions to ensure the garments meet the brief and standard needed. Everything is couriered from Croydon to Elstree on Thursday night whenever it's ready which could be 8pm or 3am. (Sometimes they know the outfits are half finished and they'll be completed at the studio.) Theresa and Production Assistant Michelle Wells follow the garments to the studio ready for a full day of fittings on Friday. These run



"I feel really lucky in that I love my job and if friends moan they don't want to go to work tomorrow, I know I'm eager to be here every day" – Theresa, Production Manager



Words: **AMY THOMAS**
DSI London Photography:
NATALIE HELYER
Strictly Come Dancing Photography:
BBC/ GUY LEVY



from 8am-7pm to give a half an hour slot to each dancer and Theresa will take photos as well as make notes about adjustments. These are sent back to the in-house studio where Michelle manages the changes until Theresa can join her, and they often work until past 10pm. On Saturday morning the alterations resume while the celebrities and their dancers attend their band calls – where they practise with a live band rather than the taped music – and finally the dress rehearsals where feedback from the dancers and production staff is taken into account. The colour of a waistband may be changed because it doesn't show well on camera or a hem may be shortened if a dancer is afraid of tripping on it. The real fear is that a costume needs to be completely redone for some reason or another but thankfully that doesn't happen too often.

Fit for business

You might wonder how everything fits into such a hectic schedule. Well for Blackpool everything needs to be sent two days earlier than intended, including the larger than normal group dances (opening and closing performances). The team is also working on the six women's costumes for the Christmas special at the same time.

I ask how time is saved given the detail required in each garment. Skirts are roll-hemmed en masse or left unfinished – It's pretty rare to hand-sew a hem. Everything gets a 1cm seam allowance, and uses overlapped construction for speed. Garments are generally taken in all over during fittings and if they are ever let out, a panel is added and stoned over.

Sometimes dancers with slightly odd sizing cause fitting difficulties. During the summer Theresa and Vicky meet the celebs and take endless of measurements, more than you might during regular dressmaking. Mannequins are then built and padded to match each celebrity and professional girl and if needed

celeb boys (with bubble wrap for extra tummy padding if needed) then a Lycra cover is made where they draw on key points like bust point, waist etc. As the contestants change shape by becoming more toned or through weight loss, they adjust the mannequins accordingly. Even the bottom of professional dancer Oti's mannequin is padded with large bra cups to replicate her curvaceous figure. The beauty of stretch fabric is that it is forgiving with the fit, but it's harder with the men's tailoring. The *Gangnam Style* suit for Ed Balls's salsa routine is a rub-off of his *Mask* suit since the silhouette was perfect but needed to be taken in all around.

Close-knit team

Although time feels tighter, it seems that it's getting easier to understand Vicky's dress briefs. Helpful because they're getting briefer! Theresa jokes that sometimes there isn't even a sketch, just a note – "B-block A-line skirt and this colour". But with a smooth system and a great team in place they manage to produce weekly extravagant garments as well as designs for the company's retail line.

As we walk around the workspace my attention is drawn to the Cutting Dept where Damos Loizu and Christine Nakanyike are cutting out pattern pieces ready for sewing. Christine works on a skimpy skirt, using a well-used block that doesn't include seam allowance. Incredibly talented and quietly spoken, Damos is over 80 years old but performs all his tasks with a smile. As we walked by he was preparing to cut 20 layers of satin that will be turned into skirts for a group number.

A corner of the room is dedicated to the Stoning Team where Ash Hydrose the Stoning Manager works with three to four others to apply the crystals to all the garments. He's jokingly referred to as 'Magic Hands' and we get to watch as he uses a free stoning method



to design a pattern of different-sized gems on the fly with quick hands, placing stones before the adhesive sets. Vicky will indicate areas for stoning, and together they'll collaborate on the colour effect they want to achieve but Ash is responsible for achieving the desired look. Garments are always assembled first then stoned rather than vice versa.

Two connected large rooms house the machinists; there are seven full-time staff in the womenswear room and eight menswear machinists. Industrial machines fill the room, including Juki overlockers and professional irons. The two production assistants help with more ad hoc tasks like lace appliqué, levelling hems or dyeing trims to colour match. Michelle, who works most closely with Theresa cares for the dresses; she cleans the returned garments before sending them back out. There's no time for dry cleaning. She must hand-wash any feathers but other garments are tied inside a duvet cover and machine-washed. These

SECRETS FROM THE STRICTLY COME DANCING SEWING ROOM



Always add more sparkles

Carole tells us, most of the male celebs start out saying I'd never wear that. Then when they see everyone else in sparkles and bright colours they feel less exciting, like they stand out for the wrong reasons. Ed apparently asked for sequins in week one! The team sees more problems from the celebrity men feeling uncomfortable in their dance-cut jackets. It turns out a normal jacket isn't suitable for ballroom dancing because when you raise your arms the excess fabric bunches around the sleeve head and shoulder, affecting the smooth dancing 'top line'. Instead dance jackets are cut very high under the arm, with no shoulder pad and a very shallow sleeve head. It looks and feels terrible when they drop their arms – keep your eyes peeled next time they're waiting for the results.

dressess go through massive strain during each performance so they have to be durable and withstand the wash.

Krystyna Block and Mike Delicata are Production Supervisors for the Menswear Dept. Ed's famous yellow suit hangs in a corner making everyone smile as they work. Two sizes of a ready-to-wear suits were deconstructed and pieced back together like Frankenstein's monster to avoid having to spend time making a full yellow suit from scratch. Because the *Strictly* demands are less intense for the men (outside of more elaborate weeks like Halloween or movie week), more garments are repurposed and so practice-wear production is scheduled around the show work.

Design that's a cut above

A cage of patterns on a mezzanine level holds all the graded pattern blocks for each style, Mike pops his head up from the racks to say hello before continuing to hunt for the right size he needs. There are five core styles of bodice blocks for women graded to six sizes. Labelled A – E, these refer to sweetheart, halter/high neck, round neck and so on, but there are variations within each one. Such as B block with a high back or low back and diverge again with different sleeve options.

It seems Theresa rarely gets to make new patterns although she is in charge of handling Daisy Lowe's psychedelic silk dress for week eight due to the valuable fabric and bespoke design. Silk will flow beautifully but is too lightweight for stoning. Vicky found a bright swirling print to use as an overlay on top of a purple fringe dress for their salsa to Groove Is In The Heart. The model, who partnered with professional dancer Aljaž, was unfortunately

sent home in the 13th November results show a few days after our visit.

Fabric as far as the eye can see

The fabric storage racks are absolutely staggering, holding fringed fabric in three lengths, crinoline and net, different types of satin and crepe, Lycra, crepe, mesh, stretch lace (in every colour but not every pattern), guipure lace from Austria, stretch velvet, burn-out devore printed velvet, nude mesh for skin tone matching, as well as twinkle and plain nylons. All the fabric is dyed to 37 colours as per their specification and a portion of the coloured mesh is sent out to be embellished with special sequin designs. Everything is stored by fabric family for easy access, carefully wrapped to prevent damage and colour fading, and is easily re-orderable.

Most of the fabric is four-way stretch, and while the heavily sequined designs have a little less movement it's important that the dancers forget that they're wearing an elaborate outfit and can focus on the dancing. Some of the dresses can get quite heavy with the stoning on them but the four-way stretch helps hold everyone in.

During week seven, long-jumper Greg Rutherford got very nervous trying on his jacket for his Viennese waltz. On top of the normal discomfort, it wasn't a great smooth fit; as they adjusted the jacket he did his dress run in just a waistcoat. Theresa remembers, "just as Greg and his partner were about to go on stage we tried to hand the amended jacket back to him and he said no no I'll stick with the waistcoat".

Theresa and her team never ever want the celebrities to go out feeling uncomfortable and by making that clear from the start the trust is then built. A body stocking in the right shade of nude can help them feel more covered and secret straps and contour panels give a feeling of security. We laugh as the team explain they have to do a swatch test on the celebrities after they've been spray-tanned, except for Daisy who didn't want a tan, and apparently Ed Balls wants a second dip!

No normal 9-5

Work starts in July with preparing for the new intake of celebrities, and getting started on the



group dances for the series, then there's the weekly demands of the show, plus the Live Tour that runs until Feb. The professional dancers have their own tours and DSI do the costumes, there are also industry events and festivals through to May and the BBC Proms in June.

Sales Manager Carole Williams loves attending the bi-annual *Strictly* cruises which feature exhibitions on the ships of roughly 40 dresses from the show, accompanied by a walking tour by Theresa explaining the designs and story behind each one. "It's nice to go meet excited fans and really talk through the frocks and how the designs came about. We set up the tour thinking we'd get only five people interested. Instead there was over 40 people trying to all hear and keep up".

Carole explains many of the dresses are sold after the show to members of the public and sometimes contestants like to buy the favourite designs after the show as a keepsake. The future for many of the garments is to be hired out to alternative versions of the TV show in countries like Norway, Costa Rica, Lebanon and France. The sales team handle both the hire and sale of extensive DSI retail line around the UK as well as globally with the Japanese market, Russia, and Germany. The business is going

from strength to strength, offering an impressive range of products from dancewear, accessories, books, DVDs and also a live streaming video channel to make sure you don't miss any of your favourite national championships.

Fast-footed friends

Carole and Theresa can't help but mention Anton Du Beke who they've known for over 20 years and are over the moon at his recent news that he and his partner are expecting twins. Surprisingly Anton used to work alongside them as the receptionist at their former company! Back then he was only dancing in his spare time as with the costs of the frocks and travel and competitions, he needed a full-time job.

Theresa confesses she lives in fear of one of the professionals asking her dance with them at the wrap party! With the same producers, lighting and prop specialists year on year there's a genuine sense of family and with the fact that they see everyone in their knickers each week it's great to have a giggle with them at the end of each series. With the weeks disappearing at an alarming rate that won't be too far away.

team, along with her former colleagues Vicky and Carole meaning the camaraderie and level of trust was instant.

As a freelance for DSI she enjoys being able to teach at college and provide pattern cutting for fashion designer Zandra Rhodes. She confesses that she loves having her fingers in lots of pies. Unfortunately sewing time for herself is limited, though she did make an outfit for a recent wedding in Cyprus and says her work is rewarding enough to make up for the long hours. "I feel lucky in that I love my job and if friends moan they don't want to go to work, I know I'm eager to be here every day."

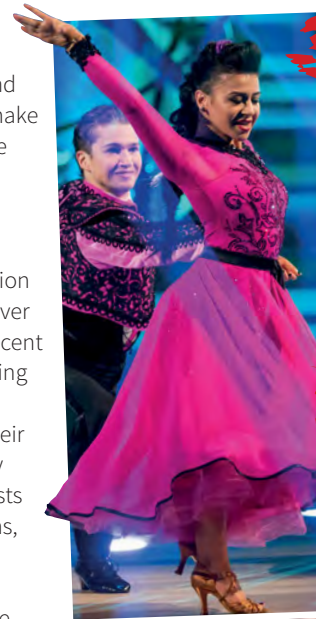
Lots of employees from DSI watch *The Great British Sewing Bee*. Funnily enough Theresa applied to be a judge on the show and therefore finds it hard not to scrutinise the sewing; she recalls being happily bemused by Neil's skanklets but speaks highly of Esme's appointment to the latest series. She certainly would have brought a little more sparkle to the show. A *Strictly*-inspired challenge might be just the ticket for series five?



A career in sparkles – Theresa's fashion background

Theresa Hewlett studied fashion at college and is a trained pattern cutter. One of her earliest roles was for the fashion icons the Emanuels, after winning a competition in *Woman* magazine for young designer of the year, chosen by Elizabeth Emanuel herself.

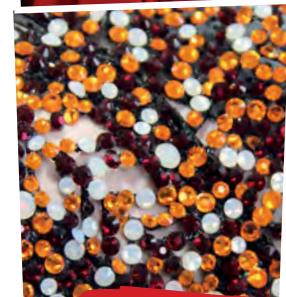
She took a break while having her children but years later responded to an advert in the local paper for another dancewear company called Choice, where she met Gerald the now MD DSI London. When Gerald moved to DSI he eventually encouraged her to join the



This Hawaiian-pink dress created for Olympian Claudia Fragapane looked amazing on camera. Black guipure lace provides texture and interest at the neckline and wrists. Using the lace as inspiration, an intricate design of rhinestones was created for the bodice and pink georgette was added to the full skirt to enhance the drama of the look.



Basil and Madge Lambert's love story provided the inspiration for *Strictly Come Dancing's* Remembrance Sunday professional dance, showcased in jersey and chiffon tea dresses featuring concealed snap button closures and pointed sleeve cuffs.



Judge Rinder's Halloween moth jacket was made of devore velvet that was fused to a satin backing fabric then hand-painted to co-ordinate with Oksana's hand-painted satin skirt designed to replicate moth wings.



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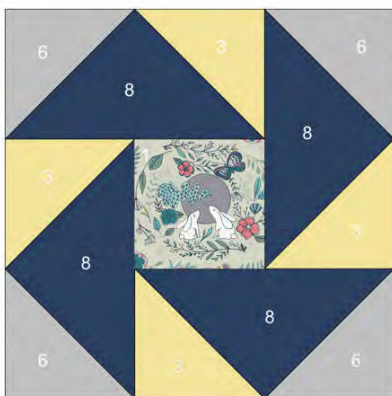
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SWATCH SELECTOR

with Kerry Green



Welcome to my new column for Love Sewing where each month I'll put together a swatch selection of different fabric to give you a starting point for quilt blocks, cushions, bags, dressmaking and other crafty projects



This month I was inspired by Nightfall by Maureen Cracknell for Art Gallery Fabrics and Vintage Daydream by Dani Mogstad for Riley Blake.

There's a magical quality to both; the softness and romance of the Daydream prints complements the mystical Nightfall fabric. I added the dreamy metallic Essex yarn to create sparkle, the Hoffman Indah – a modern take on batiks – for contrast, and the yarn dyed Checks Please to inject vibrant colour.

My quilt block suggestion is Night Vision. It includes partial seams but they aren't too challenging and it's a great showcase for these prints and colours.

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



- 1 Art Gallery Fabrics, Nightfall Moon Stories Ash by Maureen Cracknell, £3 per FQ www.blondedesign-astitchintime.com
- 2 Art Gallery Fabrics, Nightfall Aura Fletchings Rose by Maureen Cracknell, £3 per FQ www.blondedesign-astitchintime.com
- 3 Riley Blake, Vintage Daydream Words Gold by Dani Mogstad, £3 per FQ www.plushaddict.co.uk
- 4 Cloud9, Checks Please yarn dyed organic broadcloth, Rain/Turquoise, £3.75 per FQ www.thevillagehaberdashery.co.uk
- 5 Riley Blake, Vintage Daydream Main Gold by Dani Mogstad, £3 per FQ www.plushaddict.co.uk
- 6 Robert Kaufman, Essex yarn dyed metallic linen, Fog, £4 per FQ www.thevillagehaberdashery.co.uk
- 7 Riley Blake, Vintage Daydream Geometric Pink by Dani Mogstad, £3 per FQ www.plushaddict.co.uk
- 8 Hoffman, Indah Batiks - 106 Navy by Me+You, £3 per FQ www.blondedesign-astitchintime.com

Couture Sewing with ALISON SMITH MBE

Favourite hand-sewn stitches



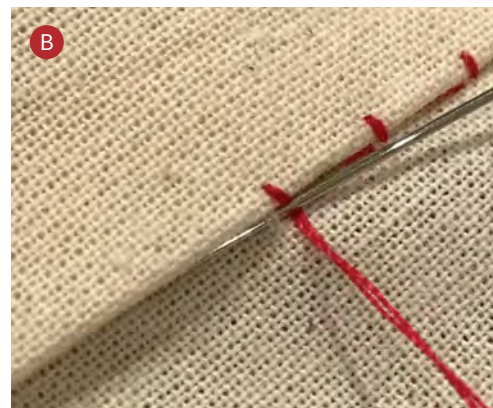
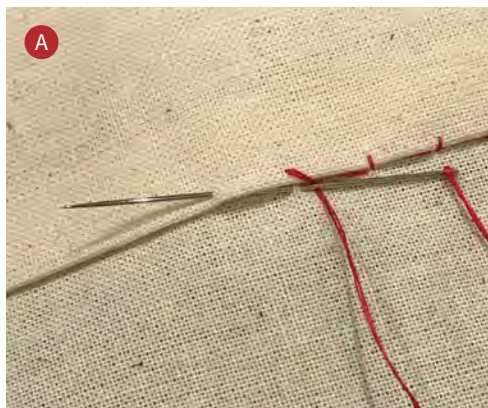
This month Alison is encouraging us all to slow down and enjoy an evening of hand sewing with her round up of the essential hand-sewn stitches

The hand finishing of garments is to me, very important. A hand-stitched hem sits better and when tailoring in a traditional fashion, pad-stitching by hand is essential. I am sharing with you my favourite four stitches. I have worked them on just calico so you can see the formation of the stitch clearly. When you are hand-stitching, your needle and thread are most important. Choose a slim needle such as a 'betweens needle' if you like a short needle or a 'straw/milliners needle' if you prefer a longer needle. Both these needles have small eyes that will not leave a hole in your garment. Always start and finish a row of hand stitches with a double stitch – no knots as they can leave bumps in your work. Choose an all-purpose sewing thread or a pure cotton thread. Running your thread through beeswax will help prevent knotting.



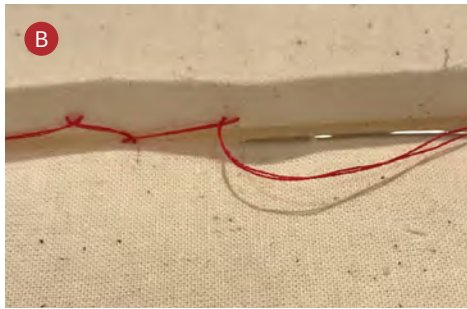
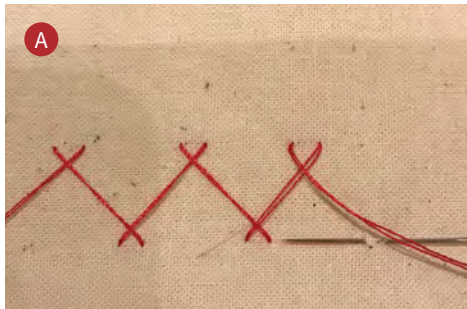
FLAT-FELL STITCH

This is a strong secure stitch that I use to anchor a lining around a zip, or secure a lining on a jacket hem. The stitch is worked from right to left. The needle comes through the folded edge of the lining, approximately 2mm from the fold, and then keeping the thread at 90° to the fold, bring the needle into the zip tape/jacket fabric, and back into the folded edge and make the stitch again and repeat.



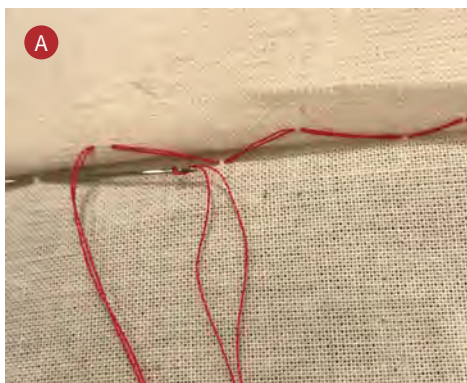
HERRINGBONE STITCH

Herringbone stitch is also an embroidery stitch, and is one of the few stitches that has movement in it. The stitch is worked left to right and is made by taking a small horizontal stitch in one layer and then a small horizontal stitch in the other layer so that the thread crosses itself. Use this stitch to turn up a hem. Roll back the edge of the hem and work the herringbone between the layers, then roll the hem back over the stitches to hide them. Herringbone is also used in traditional tailoring to secure the canvas on the edges.



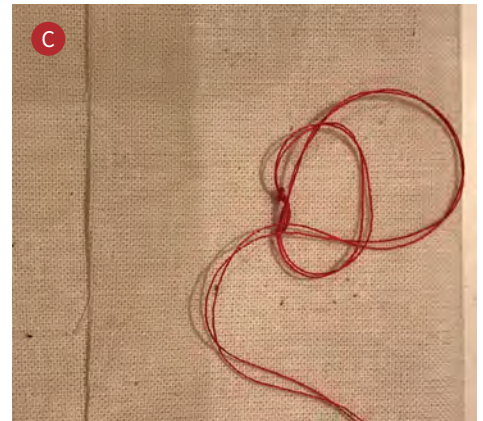
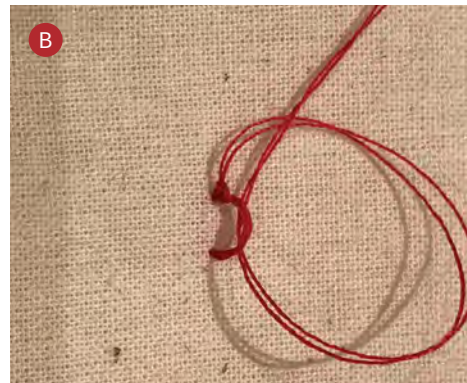
SLIP STITCH OR CATCH STITCH

Again this stitch is used for hems and is worked from right to left. The stitch is very similar to herringbone but without the crossing of the thread. As the thread does not cross itself, it has little movement in it so can be used on hems that need to be more secure, such as coat hems. Work this stitch by making a small horizontal stitch in one layer and then a small horizontal stitch in the other layer. Again for a hem, roll back the edge and work the stitch between the layers, not over the edge.



BUTTONHOLE STITCH

As the name suggests, this stitch is used for buttonholes, but it is also used to make hand-worked loops and thread chains to anchor layers together. This is not an easy stitch to master as it is similar to blanket stitch but also has a knot. Work this from left to right. To work a loop, make a larger double stitch but do not pull the threads flat, leave them to make a loop shape. Push the needle through the loop, front to back, with the thread behind the needle, and then push the needle through the loop that you are making to make a knot, that will push down the thread and sit on the loop. Keep repeating the process until the thread loop is full of knotted stitches.





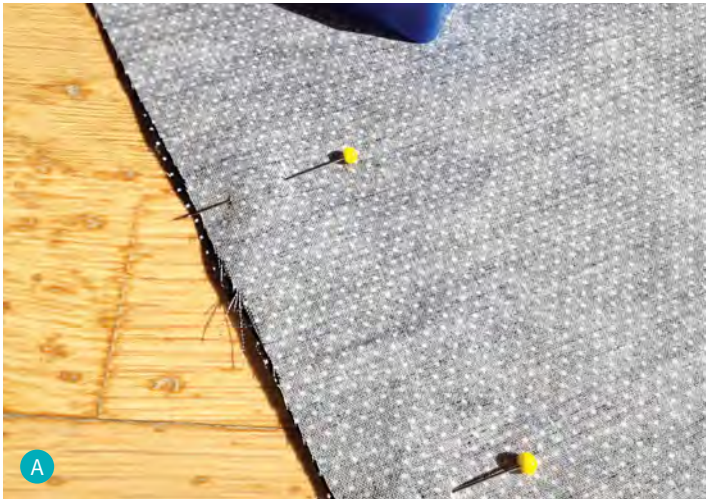
Chevron
chic

SNAPPY

monochrome
rucksack

Use chalkboard fabric and monochrome prints to make a bag that'll really make you stand out from the crowd

Project **JO WILSON**
Photography **BARRY MAKARIOU**



Skill level ♥

MATERIALS:

- ♥ 0.25m blackboard fabric (for the flap and pockets)
- ♥ 0.25m chosen outer fabric
- ♥ 0.5m chosen lining
- ♥ nylon webbing
- ♥ 4 sliders (to adjust backpack straps)
- ♥ magnetic bag clasp
- ♥ cotton cord
- ♥ plastic pull toggle
- ♥ 1m drawstring
- ♥ chalkboard pens

CUTTING:

- ♥ Cut 2 34x30cm for front and back panels, from both lining and outer fabric
- ♥ Cut 2 34x18cm side panels from both lining and outer fabric
- ♥ Cut 18x30cm base from both lining and outer fabric
- ♥ Cut 2 24x22cm flaps from both lining fabric and blackboard fabric, then round off the two bottom edges
- ♥ Cut 14cm square pocket from blackboard fabric
- ♥ Cut 16x14cm pocket from lining fabric

- ♥ Cut 2 12cm pieces from webbing
- ♥ Cut 2 80cm pieces from webbing
- ♥ Cut 20cm piece from webbing

How to make:

- 1 Take the lining you cut for the pocket and blackboard pocket and place them RST. Stitch along one 14cm side with a 2cm seam allowance. Press over the pocket WST aligning the raw edges. (See Pic A.)
- 2 Position the pocket on the front panel of the bag and sew a row of stitches down the middle, dividing it into two. Iron the seam and then sandwich the pocket between the front and side seams. (See Pic B.)
- 3 Sew the front, back and two side panels together to create a tube shape for the main body of the bag. Iron the seams open. (See Pic C.)
- 4 Thread a slider onto both 12cm pieces of webbing and attach to the back panel (outer fabric). Thread the 80cm pieces of webbing through the sliders, one on



each of the loops you've just created, and feed through the second set of sliders. Attach the end of those pieces to the top centre of the back panel at an angle so it sits comfortably. Attach the last piece of webbing to either side of the straps at the top to make the grab handle. (See Pic D.) Pin the base of the bag to the outer body, sandwiching the straps and sew into place.

- 5 Place the lining piece and blackboard fabric flap RST. Sew together around three sides, turn back to RS, then iron. Top-stitch around the edge for a lovely finish. Attach

Top tip!

If using craft cotton for the outside and lining of the bag, add some iron-on cotton interfacing to give a bit more structure, or choose heavier fabric

the male half of the magnetic bag clasp to the lining. Pin and sew the flap, RST, to the top back piece of the outer fabric, sandwiching the straps and grab handle.

6 Lay the bag flat and measure across the top opening. Take 2.5cm off this measurement and cut a strip of fabric about 5cm wide. Fold in half lengthways and half again and press so it is easier to sew. Pin and sew in place around your top edge, RST. Leave a gap in the middle to thread your pull cord through later. (See Pic E.) Press the channel to the inside and sew lower edge.

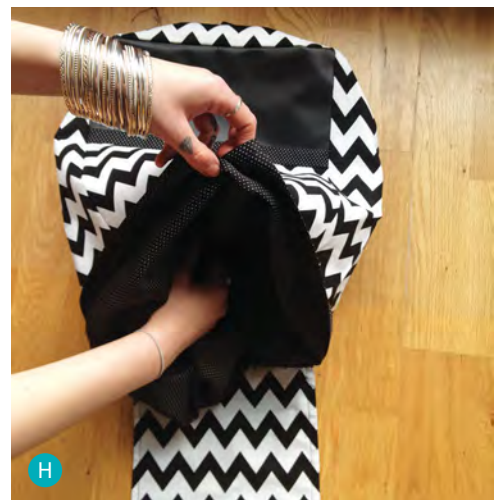
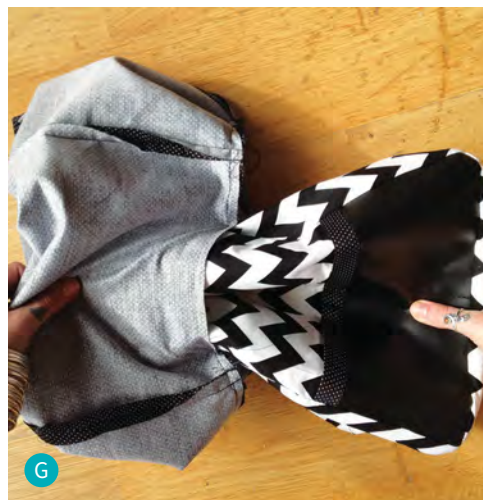
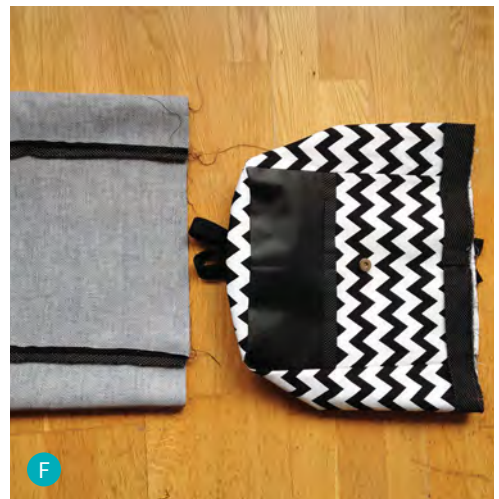
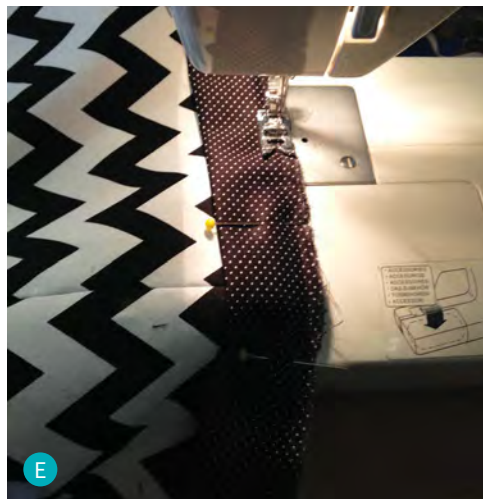
7 Fix the female half of your bag clasp into place on the front panel of the outer body. You can use the flap to get the clasp in the right position. (See Pic F.)

8 Repeat Step 3 to make the lining of your bag. Attach all the sides and base together, leaving a 15cm gap on one length of the base. You'll need this to pull the bag out the right way.

9 Turn the outer part of the bag the right way out, making sure the straps and flap are flat, then put it inside the lining with RST. (See pics G & H.) Sew 1cm in all the way around the top of the bag.

10 Pull the outer part of the bag through the gap you left in the lining. Finally, stitch the gap and then thread your pull cord, adding a pull toggle.

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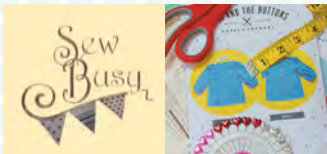
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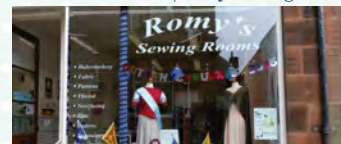
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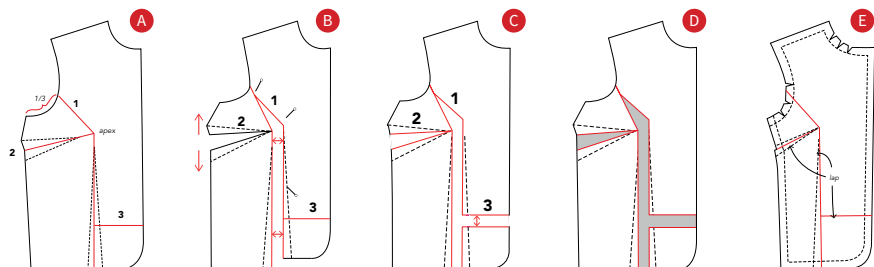
BUST ADJUSTMENTS

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.

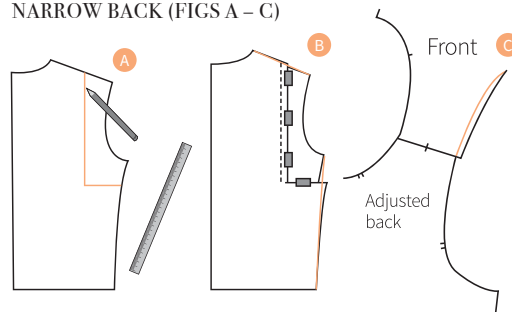
SMALL BUST ADJUSTMENT (FIG E)

- 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)



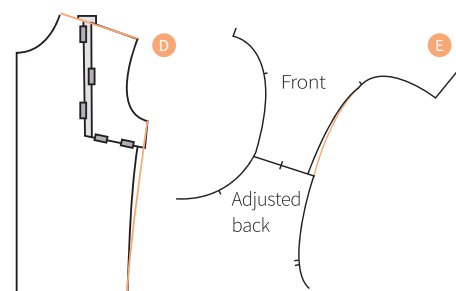
1 Draw a vertical line down from the shoulder, 3cm from the armhole to just below the bottom of the armhole. Draw a second line at a right angle from this point.

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 a little shorter. Line up the notches on the shoulder ensuring the neckline is lined up. The front width will be a little longer than the newly adjusted back shoulder. Draw a new, narrower line from the back around the front, trimming a little of the front armhole away. Don't forget to make sure your new curved line is smooth at the shoulder.

BROAD BACK ADJUSTMENT (FIGS D AND E)



1 Start in the same way as a narrow back adjustment drawing the two lines and cutting along them.

2 Instead of overlapping the cut pattern pieces, spread them. As before there are no hard and fast rules, but with a broad back a ¼-½" adjustment is about right. Fill in the space with some tracing paper and stick together.

3 Use a ruler and a pencil to true up and re-draw the side seam and shoulder seam. (See the orange lines on Fig D.)

4 This time you'll need to make the front shoulder a little longer. As with the narrow adjustment, line up the shoulder seams, ensuring the neckline is aligned. Draw a curved line from the back shoulder down towards the front armhole, adding a sliver to the front shoulder and armhole. Check that you've drawn a smooth line over the shoulder.

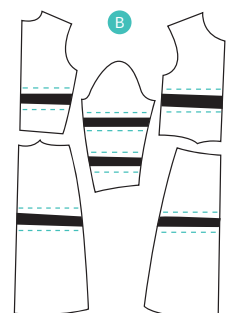
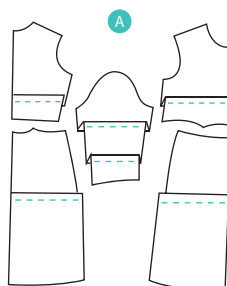
ADJUSTING FOR HEIGHT

SHORTEN A PATTERN (FIG A)

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

LENGTHEN A PATTERN (FIG B)

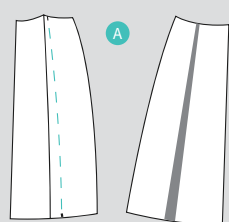
Working at 90° to the grain, cut across the front and back bodice, at bust and below armhole. Cut across the front and back of skirt below the hips. For sleeves, cut above and below the elbow, avoiding the sleeve head curve. Spread the pattern pieces as required and fill the spaces with scrap paper.



BELOW THE HIP ADJUSTMENTS (FIG A)

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

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



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Sewing room SWOON

We love sharing beautiful sewing spaces with you; whether they are whole rooms stacked with supplies or carefully organised little nooks, it's creativity that counts. In this issue Kate Underdown, one half of the clever team behind The Fold Line, shares her joint office and sewing spot!



Magnetic pin dishes are a great help as you will lose fewer pins in the carpet!



My sewing room is also my office space as I work from home, so I spend a lot of time pulling pins out of the back of my laptop! Until recently I actually shared the space with my boyfriend but he now has his own workshop so I have it all to myself and to celebrate I decided on a spotty wall... who doesn't want gold spots on their wall?!

You'll see on my desk I have my Bernina 230 sewing machine – which I inherited but I'm really happy with – and a Singer overlocker 14SH754. Plus some sewing patterns I'm currently daydreaming about – The Morgan jeans from Closet Case Patterns and the Tilly and the Buttons Martha dress.

It's quite a bonkers, busy space with my prize oddities getting pride of place on the wall, I think my favourite is Mr Ham the plaster pig's head, he watches over my makes! I also love the vintage hymn rack – it now holds lots of my pens and old wooden rulers (which I can't stop myself buying). I actually picked this up for free as a shop was about to throw it out!

My fabric storage is pretty minimal – only a drawer full – and I keep it really neat, I have a one in one out policy – people never believe I have so little! As you can see I have a preferred colour palette. Above the desk are all my books, sewing magazines and other crafty pursuits. I worked as a milliner for about five years so have some hat blocks hidden in my space.

Since we started The Fold Line there isn't



much time to sew but it's my favourite place to be in the house. I'm never happier than sitting at my desk, with a podcast on, planning my next project.

Kate, along with Rachel, set up The Fold Line just over a year ago, which is an online sewing community for dressmaking enthusiasts! As well as the main site, you'll discover helpful and fun posts on their blog www.thefoldline.com/blog

Find them on Instagram, Twitter and Pinterest as thefoldline and at www.facebook.com/thefoldline1

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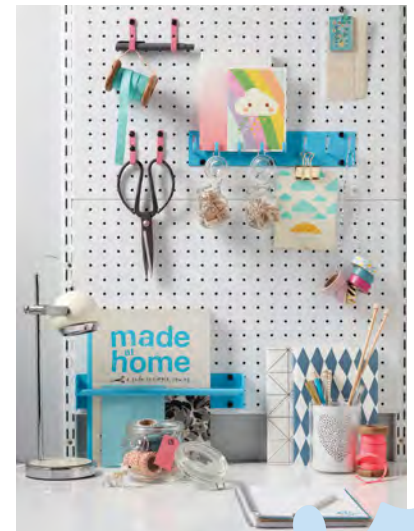
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Myrry's CONTRAST-CUFF TEE

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Photography **RENATA STONYTE**



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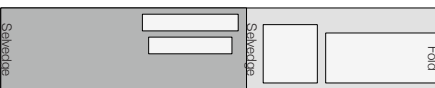
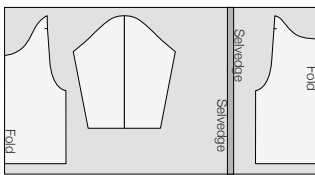
Use only stretchy jersey materials and sew using an overlocker or a simple zigzag stitch on a standard machine. Play around with the settings and run some test seams until you are happy with the result

Skill level ♥♥

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♥ Seam allowance is not included., we recommend you add about 1cm for seams

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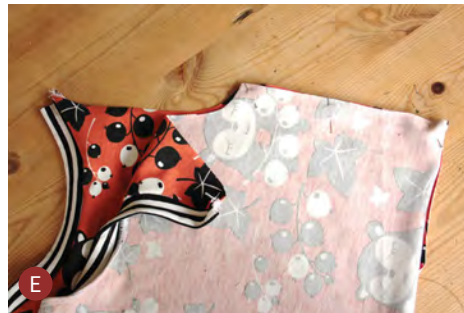
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2-3 years	60cm

How to make:

1 Mark the centre on both the top and bottom side of the main body pieces and sleeves, and on the top edge of all of the striped band pieces and cuffs. Mark the shoulder on front and back body pieces as indicated on the pattern.

2 Fold each sleeve lengthwise with RST and sew the seam. Repeat with the cuffs.

3 Fold the cuffs so they are WST and the raw edges are aligned, then turn the sleeves so



they are RS out. Put a cuff over each sleeve, aligning the three raw edges, centre points and the side seams (three seam allowances all together tends to get bulky on tiny clothes so press the sleeve seam in the opposite direction). Pin in place, slightly stretching the fabrics so they're distributed evenly, then sew the cuff onto sleeve. (See Pic A.) Repeat for other sleeve.

4 Starting with the front, take the longer neckline band and fold it lengthwise with WST. Aligning the three raw edges and the centre marks pin the band on the neckline. Stretch neck band slightly so it lies flat along the neckline of the front body and add pins in between so the front body fabric is distributed evenly along band. (See Pic B.) Sew in place and repeat for the back with the shorter neckline band.

5 Place the front and back body pieces RST, pin and sew the side seams. (See Pic C.)

6 Turn the body RS out, and at the shoulder overlap the back over the front, aligning the shoulder marks together and pin the overlaps, thus making the armholes. (See Pic D.)

7 Turn inside out again and with RST put a sleeve inside the top and matching shoulder marks and side seams. (See Pic E.) If the neck band seam sticks out a bit like it does in the image, trim it back a bit and sew sleeve into armhole. Repeat for other sleeve.

8 Fold hem band lengthwise RST, pin and sew side seam. Now fold the hem band lengthwise WST and put around the bottom of the body aligning the raw edges. Align the side seams on one side and match the centre marks. Pin in place, gently stretching to fit. (See Pic F.) Sew the hem band in place then press down and admire your handiwork!

Note

✓ An easy way to mark the centre is by folding the pieces lengthwise and snipping off a little corner on the fold at the fabric edge so that you have a tiny triangular mark cut out within the seam allowance, marking the middle

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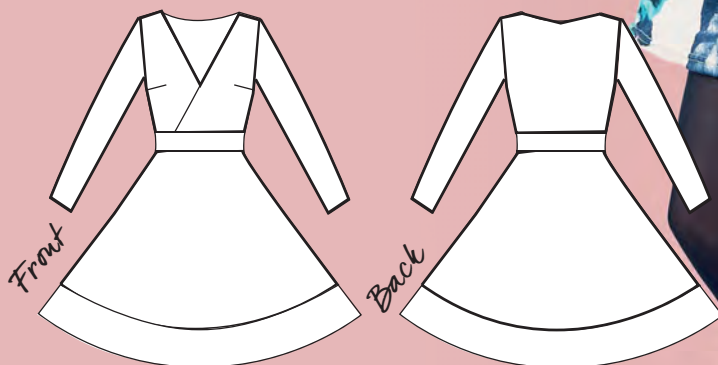
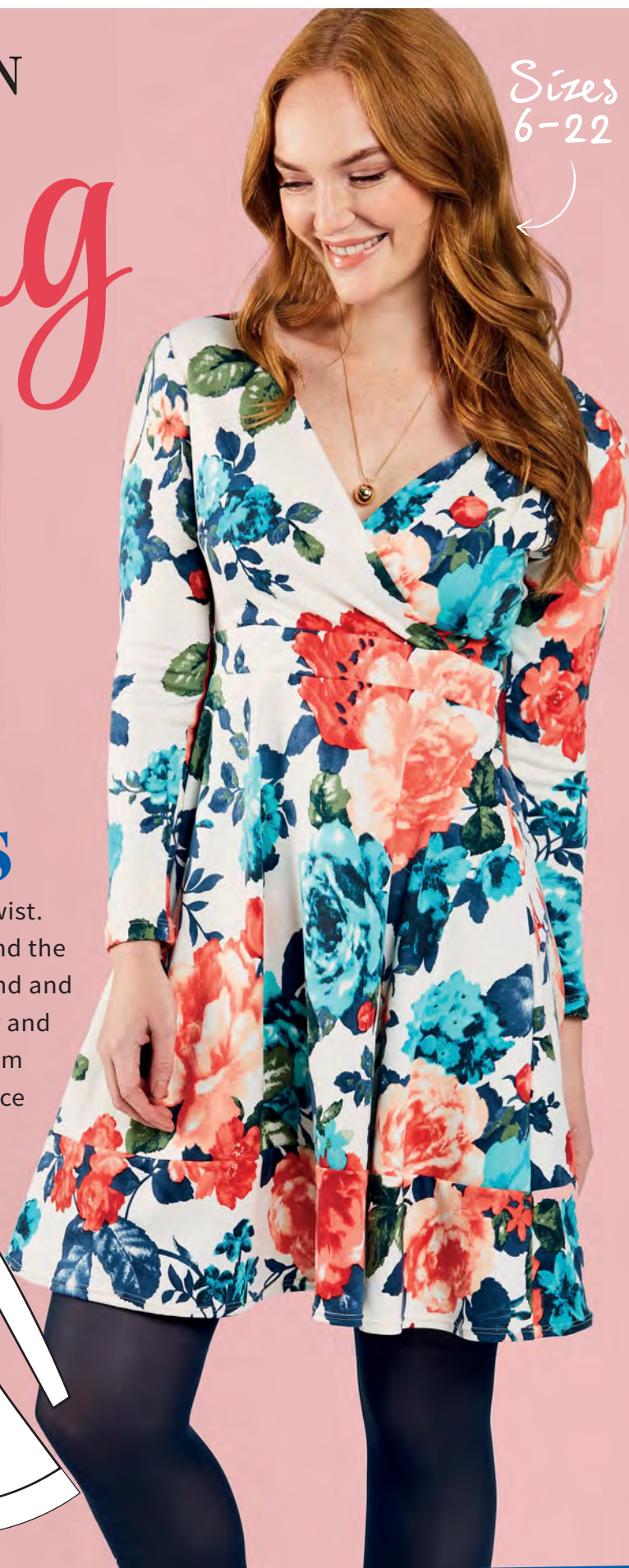
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skirt*

EXPERT GUIDANCE FROM **WENDY GARDINER**  IN-DEPTH ARTICLES FROM **WENDY WARD**  BEHIND THE SCENES WITH **JADE EARLEY**

Pineapple HOT PAD

Aloha! Make this tropical pineapple hot pad as a gift or for your own kitchen. You'll learn how to make the pineapple texture with a technique called prairie points

Project **ERIN SCHLOSSER** Schlosser Designs
Photography **CARLY JEAN MARIN** Page + Pixel

Skill level ♥

MATERIALS:

- ♥ ¼ yard or 1 FQ green fabric
- ♥ ⅝ yard yellow fabric
- ♥ 12" square Insul-Fleece wadding
- ♥ 12" square 100% cotton wadding
- ♥ 12" square backing fabric
- ♥ templates downloaded from www.lovesewingmag.co.uk

CUTTING:

FROM YELLOW FABRIC:

- Cut 2 7x10" rectangles.
- Cut 75 2½" squares

FROM INSUL-FLEECE AND WADDING:

- Cut 7x10" rectangle from each

FROM GREEN FABRIC AND COTTON WADDING:

Trace the pineapple leaf pattern onto paper and cut it out to make a template. Use the template to cut 1 leaf and 1 reversed leaf from the green fabric and 1 layer of cotton wadding

How to make:

1 Fold a yellow fabric square in half, WST. Then fold each corner down toward the raw edge to make a small triangle. (See Pic A.)

4 Continue layering the points as needed. It's OK if they hang off the side edges; just trim the sides when you're finished adding

triangles. Once you've reached the bottom, set the unit aside.

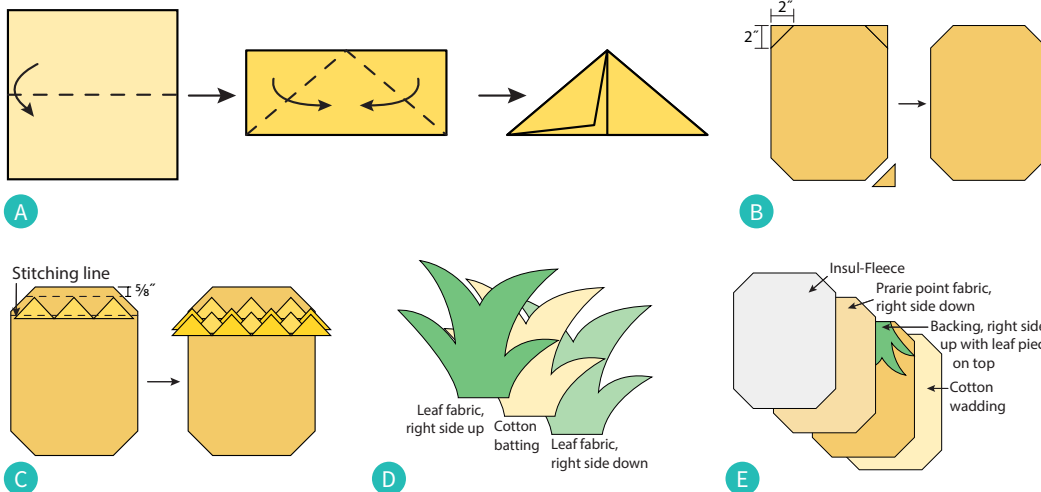
5 Sandwich the green leaves and cotton wadding together, with the RS of the green fabric facing out and the cotton wadding in the middle. Pin. Top-stitch ⅛" from the edge to secure all layers, giving the leaves a raw-edge finish. (See Pic D.)

6 Layer the pieces as shown, taking care to place the sewn leaf section between the fabric layers. (See Pic E.)

7 Pin then sew around all layers. Leave an opening in the bottom to turn the hot pad right side out. Clip the corners and turn RS out. Press and edge-stitch the bottom to close the opening.

Notes

- ✓ All seams are ½" unless otherwise stated
- ✓ Finished size: 9x11"



Erin Schlosser is the author of *Sew Home*, published by C&T Publishing which is priced £18.99 and available from www.searchpress.com

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