

9 FREE full-size patterns inside!

www.sewingworldmagazine.com

sewing

WORLD

10

Spring
makes!

THE ESSENTIAL
SPRING TOP
SIZE 8-14

Fun Easter
Projects



Win!
Clothwork
Fabrics

PROFESSIONAL
DRESSMAKING
TIPS

Projects for you
and your home



mytime media April 2017 Issue 254 £4.99



DRESSMAKING × EMBROIDERY × APPLIQUÉ × PATCHWORK

More space to create

Our Square Feed Drive System (SFDS) ensures smooth uniform handling on all types of fabric. Packed with useful features and a huge variety of stitches; Brothers' quilting range will help you create the perfect quilt.



Innov-is 1800Q

Extra-large 210mm (8.3") working space can comfortably handle big quilts with ease. Includes an extra-large wide table, 232 stitches as well as our ICAPs system to ensure uniform stitching across varying fabric thicknesses, and the useful pivot function allowing the fabric to be turned while the needle is down.



Innov-is VQ2

Our largest and most advanced sewing and quilting machine. The super large 285mm (11 1/4") working space will handle full king size quilts. Includes 473 stitches, including 5 styles of upper and lower case lettering and decorative stitches up to 40mm wide. While the full colour touch screen provides full control to display, select, edit and create stitches to your preference.

HELLO



Emma Horrocks
sw@mytimemedia.com



Leanne Smith
sw@mytimemedia.com

Welcome to the April 2017 issue of Sewing World!

This issue is full of the joys of spring, packed with pretty floral fabrics, Easter bunnies and a sprinkling of April showers!

The **Portland Top** is a cute, flirty top that will brighten your spring wardrobe, showcasing a delicate floral print it has a flattering back neck tie to add that touch of elegance. Our **Easter Bunny Garland** features sweet rabbit faces and quirky carrots to make a playful Easter decoration that will have you hopping with happiness and the lovable **Bunny Cushion** cleverly uses pre-loved fabrics to make a cuddly cushion for your home. For more spring inspired makes, why not have a little fun mixing your raindrop colours in the machine embroidered **April Showers Hoop Art** – a great and quick little project just perfect for a rainy afternoon! Also inspired by April showers is the adorable **Girls Hooded Dress**, a practical children's make which looks fab teamed with a pair of wellies! The very stylish and useful **Garden Caddy** is an ideal make for those who enjoy days spent pottering in the garden and the chic **Hip Bag** is perfectly sized for storing all those walking essentials.

Plus, we have some super tips and techniques for you this month – **Tilly Walnes** from The Great British Sewing Bee shows you a few top tips for your sewing machine and **Mrs Bowden** shares her wisdom on inserting a set in sleeve. **We Meet Big Bird Little Bird** owner Liz Norwood Clark and we have a smashing **Guess How Much I Love You** competition with your chance to win bundles of the new fabric from Clothworks. All this, plus our regulars and more!



Emma & Leanne

PS FOR THOSE OF YOU WHO LOVE YOUR IPAD AND SMARTPHONES, SEWING WORLD MAGAZINE IS AVAILABLE TO DOWNLOAD AS AN APP FROM APPS STORES OR FOR HOME COMPUTERS, CLICK ON WWW.POCKETMAGS.COM. FOR DIGITAL READERS, THE PATTERNS CAN BE DOWNLOADED FROM THE SEWING WORLD WEBSITE, WWW.SEWINGWORLDMAGAZINE.COM

DO GET IN TOUCH AND SHARE PICTURES OF YOUR MAKES, WE'D LOVE TO HEAR FROM YOU!



[Facebook.com/sewingworldmagazine](https://www.facebook.com/sewingworldmagazine)



[Twitter.com/sewingworldmag](https://twitter.com/sewingworldmag)



[Pinterest.com/sewingworldmag](https://www.pinterest.com/sewingworldmag)

44



30



52



Contents

APRIL 2017

48



26

Regulars

- 3 Hello
- 6 Go Shopping!
- 8 News
- 10 Fabric Showcase – Spring
- 55 Coming Next Month
- 72 Pattern Picks
- 77 Bookshelf
- 80 The Final Thread
- 82 Stitched Stories

38



Techniques & Features

57 Clothworks Competition

Your chance to win one of eight bundles of Guess How Much I Love You fabric

58 We Meet ... Big Bird Little Bird

Liz Norwood Clark shares her stunning textile sculptures and her inspirational story

62 Pattern Review

Jo Roberts from Three Stories High tries out the Simplicity 1332A pattern

64 Mrs Bowden's Top Tips

Fundamental techniques for the home dressmaker

68 Common Sewing Machine Mistakes

Tilly Walnes from GBSB shares a few tips to stop your machine playing up

70 Get to Know Your Fabrics

Helping you choose the best fabric for your makes

74 Course Roundup

Find workshops and courses in your area

Projects

12 **Portland Top**

A cute flirty top perfect for Spring



16 **Garden Caddy**

An ideal make for those who enjoy days spent pottering in the garden



22 **Girls Hooded Dress**

An adorable and practical children's make inspired by April showers



26 **Easter Bunny Garland**

This sweet bunny garland will have you hopping with happiness this Easter



30 **True North Tote**

Learn the technique of reverse appliqué with this pretty tote



34 **Quarter Log Cabin Cushion**

A modern take on the traditional Log Cabin block, this cushion is great for using up your scraps

38 **Robot Backpack**

Featuring a vintage robot appliqué, your little one will love this fun design



44 **April Showers Hoop Art**

Have fun mixing up your raindrop colours with this pretty piece of textile art



48 **Hip bag**

Store all those walking essentials in this perfectly sized hip bag



52 **Bunny Cushion**

Made using a selection of pre-loved textiles this is a cute take on the Easter bunny



Digital readers – free downloadable patterns are available at www.sewingworldmagazine.com



sewing

WORLD

Published by MyTimeMedia Ltd
Eden House, Enterprise Way, Edenbridge, Kent TN8 6HF
Phone: 01689 869840
From Outside UK: +44 (0) 1689 869 840
www.sewingworldmagazine.com

SUBSCRIPTIONS

UK - New, Renewals & Enquiries
Tel: 0344 243 9023
Email: help@sw.secureorder.co.uk
USA & CANADA -
New, Renewals & Enquiries
Tel: (001)-866-647-9191
REST OF WORLD -
New, Renewals & Enquiries
Tel: +44 1604 828 748

BACK ISSUES & BINDERS

www.mags-uk.com
Tel: 01733 688964

EDITORIAL

Editors: Emma Horrocks & Leanne Smith
Email: sw@mytimemedia.com
Photography: Laura Eddolls and Tim Bowden
Photography
Contributors: Aneka Truman, Debbie von Grabler-Crozier, Julia Claridge, Doriana Draghici, Judith Hollies, Josie Day, Emily Levey, Leonie Pratt, Amanda Bowden, Tilly Walnes, Minerva Crafts, Jo Roberts and Kerry Green.

PRODUCTION

Design: Katy Evans

ADVERTISING

Account Manager: Anne De Lanoy
Email: anne.delanoy@mytimemedia.com
Tel: 07990 978389
Group Advertising Manager: Rhona Bolger
Email: rhona.bolger@mytimemedia.com
Tel: 01689 869891

MARKETING & SUBSCRIPTIONS

Wendy Adams
Email: wendy.adams@mytimemedia.com

MANAGEMENT

Chief Executive: Owen Davies
Chairman: Peter Harkness
© MyTimeMedia Ltd. 2017.

mytime media

All rights reserved ISSN 1352-013X

The Publisher's written consent must be obtained before any part of this publication may be reproduced in any form whatsoever, including photocopying, and information retrieval systems. All reasonable care is taken in the preparation of the magazine contents, but the publishers cannot be held legally responsible for errors in the contents of this magazine or for any loss however arising from such errors, including loss resulting from negligence of our staff. Reliance placed upon the contents of this magazine is at reader's own risk. SEWING WORLD, ISSN 1352-013X, is published monthly by MYTIMEMEDIA Ltd, Eden House, Enterprise Way, Edenbridge, Kent TN8 6HF, UK. The US annual subscription price is 70GBP. Airfreight and mailing in the USA by agent named Air Business Ltd, c/o Worldnet Shipping Inc., 156-15, 146th Avenue, 2nd Floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Sewing World, Worldnet Shipping Inc., 156-15, 146th Avenue, 2nd Floor, Jamaica, NY 11434, USA. Subscription records are maintained at dsb.net 3 Queensbridge, The Lakes, Northampton, NN4 7BF. Air Business Ltd is acting as our mailing agent.

Check out
page 42 for
our latest
subscription
offer!



Cross Stitch Animal Garland

This cross stitch kit from Rico Design is aimed at children, beginners or those just after some fun crafting! There are eight punched paper animals including an owl, penguin, rabbit and bear. Follow the stitching guide or get creative and stitch your own design. Peg up as a garland, use as gift tags or place on the front of greetings cards, there are endless options for these adorable critters. Needle and thread not included.

The RRP is £4.50

Available to buy from Ray Stitch,
raystitch.co.uk

GO SHOPPING!



Contemporary Tapestry Kits

Add a splash of colour to your home décor with these striking tapestry kits by Hannah Bass. Handmade in the UK, using the highest quality, natural materials, each kit includes a piece of canvas with the full colour printed design on it, colour key shade card, plenty of wool, needles and detailed instructions with diagrams. Hannah's graphic designs, with blocks of colour are perfect for beginners and the finished tapestry can be turned in to cushions, wall art, bags and more.

The RRP per kit is £69

To buy and see the full range
of designs visit
www.hannahbass.com

Marshmallow Dress

Sew the lovely Marshmallow, a sweet trapeze dress, with a loose, comfy fit and a fun ruffle, there's even an optional cute bow! In sizes 6 to 18 it has three different sleeve options and can easily be dressed up or down depending on how the mood takes you. Perfect for beginners and an easy make for experienced seamstresses.

The RRP is £9.50

Available to buy from CocoWawa Crafts,
www.cocowawacrafts.com



In Blue

This month Art Gallery Fabrics releases another stunning fabric collection. History and culture come to life in an interplay of blue hues. Shades ranging from strong ultramarine to soft pastel tones transcend a modern take on decorative details and forms.

To find your local stockist visit
www.hantex.co.uk/agf

Macaron Sewing Pattern Weights

Made of polymer clay these sweet French patisserie inspired pattern weights will cheer up your sewing table, whilst making cutting out patterns much easier. Perfect for slippy or delicate fabrics and helping to cut out patterns accurately, they prevent the fabric and pattern paper from moving whilst you are cutting. Improve the quality and accuracy of your sewing, dressmaking and quilting projects today and bag yourself a box of sweet sewing treats!

The RRP is £19.99

Handmade in Britain by Oh Sew Quaint,
www.ohsewquaint.co.uk



NEWS NEWS NEWS

GET THE LATEST What's going on in the world of sewing...

Lace in Fashion



© Fashion Museum Bath

Lace has been a sign of style and elegance since the sixteenth century. From fine luxury garments worn by royals and the aristocracy to machine-made fashions for the everyday. The brand new exhibition for 2017 at the Bath Fashion Museum will reveal both the techniques and the top names that have made lace such an enduring fashion trend. Featuring 50 historic treasures and designer dresses, Lace in Fashion draws on the riches of the museum collection to showcase the skill and seduction of this fashionable fabric. Lace in Fashion will be on display until 1st January 2018. For more information, visit www.fashionmuseum.co.uk

Men do embroidery too!

The Royal School of Needlework are on a mission to cast aside the misconception that embroidery is only done by women and to encourage more men to take up this traditional skill and art.



Dr Susan Kay-Williams, RSN Chief Executive said, "The art of hand embroidery is for men, women, young and old. It can appeal to so many people for different reasons. Some of our students learn embroidery as a therapeutic hobby, whilst others are very much looking to enhance their skills for their career. We want to encourage more people to take up this art as their new hobby and to ensure that these traditional skills continue to pass on to new generations." Visit www.royal-needlework.org.uk for more information.

Country Living Spring Fair

This year The Country Living Magazine Spring Fair sees lots of exciting developments; more features, entertainment, more exhibitors and talented craftspeople, more hands-on workshops and all in its new venue at Alexandra Palace. As a staunch supporter of craftspeople and small businesses, this year also sees some 40 hopeful entrepreneurs test out their wares for a day in the Pop-Up Market. A great day out for spring. The show runs from 27th to 30th April 2017. For more information and to book, visit www.countrylivingfair.com

NEW VENUE!

WIN!

For a chance to win one of five pairs of tickets to the Country Living Spring Fair, worth £36 per pair, head over to the Sewing World Facebook page – [sewingworldmagazine](https://www.facebook.com/sewingworldmagazine)



Reader Offer!

Sewing World readers can purchase tickets to the show at the special price of £13.50 (saving approximately 25%, a £1.50 booking fee applies per booking). Visit www.countrylivingfair.com or call the ticket line at 0844 581 1385 and quote code MG8.



NEWS NEWS NEWS

The Village Haberdashery - the new shop

After over four years of successful trading, The Village Haberdashery based in London's West Hampstead has moved premises. The forward thinking fabric, haberdashery and workshop supplier, successfully crowd funded their new venture back in 2015 and have made the dream a reality. Annie Barker, The Village Haberdashery founder describes, "Our new shop is about three times the size of our old shop and we've been able to expand our product selection, create more inspiring displays throughout the space, and offer a wider range of classes in a light filled studio! The response has been so overwhelmingly positive and we couldn't be more delighted!"

The beautiful new premises promise to continue to offer the style we have become to expect from The Village Haberdashery. If you are in the area, pop in to say hello or why not make it a great excuse for a spring shopping day in London...

For more information, visit www.thevillagehaberdashery.co.uk. The new store is located at: West Hampstead Square London, NW6 2BR.



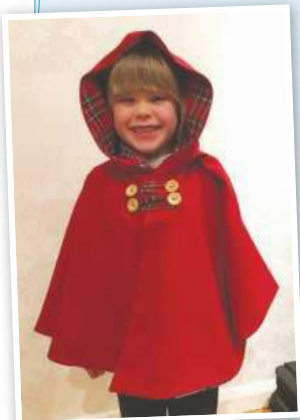
The Zadie Dress

Tilly and The Buttons latest sewing pattern is the striking Zadie dress. Designed for knit fabrics such as ponte and jersey, Zadie is stylish and comfortable and is set to become one of this springs must-have dress patterns. With diagonal seams, concealing in-seam pockets, the fitted bodice has a flattering empire waistline and a round neckline. Like all Tilly sewing patterns, Zadie includes easy-to-follow instructions with photos showing you how to sew each step. Purchase as a printed pattern or as a kit with everything included. And look out for extra sewing tips on Tilly's blog, plus downloadable colouring sheets on the website to help you plan your colour block panels.

For more details and to buy, visit www.tillyandthebuttons.com



READERS' MAKES OF THE MONTH!



Our Readers' Make of the Month winner for April is Briony Parrott who wins a rainbow of Mettler Poly Sheen threads – perfect for all your sewing needs!

"When my Dad died last year – I started to go to some crafting classes, which I thoroughly enjoyed. So much so, that at Christmas I treated myself to a sewing machine of my own. I bought your December issue, falling in love with the Red Riding Hood cape! I persuaded my daughter to dress up as Red Riding Hood for World Book Day and started and finished my first ever sewing project in a day! I'm so over the moon with this! World Book Day falls on my birthday and I cannot think of any better way to celebrate than seeing my daughter wearing this gorgeous cape."

Your daughter very much looks the part Briony and very happy with her new cape too! We are so pleased that your new hobby has brought you such enjoyment, it sounds like you may have caught the sewing bug!

Send us some pictures of YOUR makes and you too could be featured in the Makes of the Month column and win a lovely prize!

Email: sw@mytimemedia.com or visit our Facebook page www.facebook.com/sewingworldmagazine

PRIZES
TO BE
WON!



The Joys of Spring



Floral Splendor

With fresh modern florals and pretty coordinating designs this new collection by Cathy Nordstom for Andover Fabrics is perfect for all your Spring makes. For more information and to find your local stockist visit www.makoweruk.com

THESE CUTE BUNNY PRINTS WILL HAVE YOU HOPPING WITH HAPPINESS



1 Bunny Rabbits Blue

100% Cotton £3.50 per fat quarter

2 Woodland Animals Trees Turquoise Cream

100% Cotton £3.25 per fat quarter

3 Bunnies Blue

100% Cotton £3.50 per fat quarter

Elephant in my Handbag, www.elephantinmyhandbag.com

4 Ivory Rabbits on Natural

80% Cotton 20% Polyester £5.75 per half metre

5 Japanese Rabbits on Indigo Blue

100% cotton £6.50 per half metre

6 Rabbits Galore on Turquoise

100% cotton £3.75 per half metre

Higgs and Higgs, www.higgsandhiggs.com

7 Easter #2 Fabric

100% Cotton Pima £20.30 per yard

8 Colourful Bunny Fabric

100% Polyester Poplin £25 per yard

9 Bunny Cotton Tail Fabric

100% Linen Natural, £45.90 per yard

Zazzle, designs can be printed on a variety of fabrics please visit www.zazzle.co.uk for details and pricing.

Portland

Top

DESIGNED BY ANEKA TRUMAN

TO CUT

See pattern sheet for pattern pieces

Main fabric:

- Cut 1 front on fold (1)
- Cut 1 pair back (2)
- Cut 1 pair neckbands on fold (3)

Interfacing (optional):

- Cut 1 neckband on fold (3)

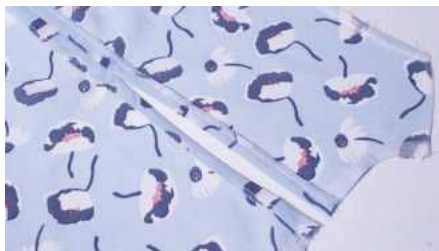
TO SEW

1 Start by stabilising the neck and armhole curves. Use a stay stitch, stitch length 1.5mm, and sew 1.2cm (½") away from the edge of the fabric. Alternatively, iron 2cm (¾") wide strips of bias cut interfacing onto the wrong side of the fabric.



2 Before sewing the seams, finish edges of the fabric (centre backs, sides and shoulders), with an overlocker or zigzag stitch. Simply finish the edge of the fabric, do not trim any fabric away.

3 Ensuring notches align, place the two back pieces right sides together with the front. Stitching from the hem upwards, sew together the two side seams. Next sew the back seam ensuring you stop sewing at the triple notch. Press seam allowances open. For the back seam continue to press the seam allowance open after the notches, up to the neck edge.



4 With right sides together and matching raw edges, sew the two shoulder seams.



MATERIALS

- 1.5m (150cm wide) main fabric – suitable fabrics include crêpe, chiffon viscose blends
- 25cm lightweight interfacing (optional)

GOOD TO KNOW

- Pattern includes 1.5cm (5/8") seam allowances and hem allowances.
- Pattern size ranges from 1-4 (approx. UK 8-14), ensure you measure yourself accurately to achieve the best fit for your shape.
- Wherever you see the * symbol visit <http://bit.ly/2hzQWCe> for video tips and how to tutorials relating to this project.
- Transfer all notches on to your fabric.

Sizing Chart:

| Size | 1 | 2 | 3 | 4 |
|-------|----------|------------|-------------|--------------|
| Bust | 86cm/34" | 91cm/36" | 96.5cm/38" | 101.5cm/ 40" |
| Waist | 66cm/26" | 71cm/28" | 77cm/30.5" | 84cm/33" |
| Hips | 91cm/36" | 96.5cm/38" | 101.5cm/40" | 108cm /42.5" |



GET READY FOR SPRING AND MAKE PORTLAND, A CUTE FLIRTY TOP WITH CUT AWAY SHOULDERS AND A HIGH NECK WITH TIE BACK. TAKE YOUR SEWING TO THE NEXT LEVEL AND LEARN NEW SKILLS MAKING YOUR OWN BIAS BINDING AND ATTACHING A NECKBAND.

5 Attach interfacing to one of the neckband pieces (optional). The sample shows interfacing on the inside neckband (neckband facing), for a softer look remove the interfacing. Attach the neckband (without interfacing) onto the neck, position right sides together and match centre, back and notches. Leave the centre back seam with the seam allowance pressed towards the inside of the garment. Stitch to the neck edge only. Press seam allowance towards the neckband. If using a bulky fabric, trim seam allowances.

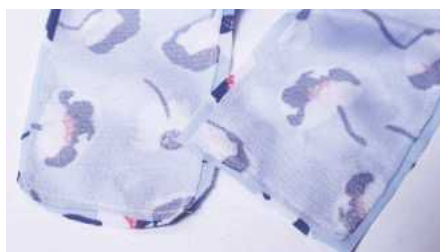
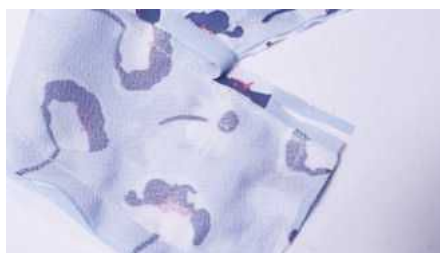


6 Match the other neckband piece (optional interfacing) with the top edge of the attached neckband. Position right sides together and match markings. The neckbands will be sewn together from the centre back edge of the garment around either end to the centre front, the lower neck edge will be left open for turning. I recommend completing this in sections, sewing in the same direction to prevent the fabric from shifting. For a perfect finish stitch directly up to the previous row of stitching used to attach the first neckband onto the garment neck.

TIP: Draw the corners at both ends of the neckband onto the fabric with chalk or a removable pen. This will improve your ability to sew the corners accurately.



7 If required, trim and grade the seam allowances. Make the seam allowance of the neckband closest to the body the smallest, I cut mine to 3mm (1/8"), then trim the seam allowance of the neckband closest to the outside of the garment, double the width of the first. Clip corners to remove bulk – cut straight across the corner close to the stitching, this creates two new angled corners. Trim across these other angles.



8 Turn both ends of the neckband around and poke out the corners. From the inside of the garment, hand stitch the bottom of the neckbands together. Use a slip stitch for an invisible finish.



9 Complete a rolled hem or use a hemming method of your choice.

TIP: Learn how to complete a professional rolled hem by following our YouTube video.*



10 Finish the armholes by making and attaching your own bias binding. First measure the armhole, then cut strips of fabric on the bias that measure 2.5cm (1") wide and the same length as the armhole measurement*. Stitch the bias binding into a circle by attaching the two short ends, right sides together. Trim the seam allowance to 5mm (1/4") and press open.

11 Position the bias binding onto the armhole. Place right sides of the fabric together and stitch using the 1.5cm (5/8") seam allowance. Trim the two seam allowances down to 3mm (1/8"), grading the seam allowances if the fabric is bulky.



12 Press the bias binding towards the inside of the garment. From the inside you should be able to see a small amount of the right side of the garment. Press the bias binding under to give a finished width of 5mm (1/4"), trim the bias binding if required. Stitch close to the inside folded edge on the sewing machine. Alternatively, hand stitch using a slip stitch for an almost invisible finish.



STOCKIST DETAILS

Blue Panzy fabric – Jane Makower Fabrics. Find your local stockist here www.makower.co.uk

Aneka Truman owner of Made To Sew runs sewing classes and workshops in Somerset, Oxfordshire and online. With a background in the fashion industry Aneka is passionate about teaching professional dressmaking techniques and designing modern, sophisticated patterns. Check out the Made To Sew YouTube channel for an array of free 'how to' tutorials as well as videos that specifically relate to Sewing World projects.

www.madetosew.com

www.youtube.com/user/madetosew

MADE TO SEW

Gardening Caddy

DESIGNED BY DEBBIE VON GRABLER-CROZIER

TO CUT

See pattern sheet for tab template

Kneeling Pad

Fabric A:

- Cut 2, 40cm x 5cm for sides
- Cut 2, 26cm x 5cm for sides
- Cut 1, 40cm x 26cm for base

Fabric C:

- Cut 2, 20cm x 4cm for handle
- Cut 2, 40cm x 7cm for top

Style-Vil foam:

- Cut 7, 40cm x 26cm for base

G740 fusible wadding:

- Cut 1, 20cm x 4cm for handle

Main Caddy

Fabric A:

- Cut 2, 26cm x 23cm for end panels
- Cut 2, 60cm x 17cm for side pockets
- Cut 1, 40cm x 26cm for base

Fabric C:

- Cut 1, 90cm x 10cm for handles
- Cut 2, 40cm x 23cm for side panels

Fabric D:

- Cut 1 37cm x 25cm for base lining
- Cut 16 pairs of tabs

Fabric E:

- Cut 4, 26cm x 17cm for end outer pocket and lining
- Cut 2, 60cm x 17cm for side pockets lining
- Cut 2, 25cm x 21cm for lining
- Cut 2, 37cm x 21cm for lining

Fabric F:

- Cut 2, 26cm x 3.5cm for end pocket binding

Fabric G:

- Cut 2, 60cm x 3.5cm for side pocket binding
- Cut 1, 120cm x 3.5cm for binding

G740 fusible wadding:

- Cut 2, 60cm x 17cm for side pockets

S320 fusible interfacing:

- Cut 2, 15cm x 12cm for inner end pockets
- Cut 2, 25cm x 10cm for inner side pockets

Kneeling Pad

1

Hot glue the seven pieces of Style-Vil foam together to build a stack for the foam inner.

2

To make the handle, take the two 20cm x 4cm fabric C pieces and fuse a corresponding piece of G740 to the back of one. With RST, sew the two pieces together, leaving a gap on one side. Clip corners and turn right side out. Press. Topstitch along both long edges, stopping 2cm before each end.

GOOD TO KNOW

- All seam allowances are all 5mm unless otherwise stated.
- It is a good idea to label your fabric pieces as you cut them.
- Measurements given are length x width.

MATERIALS

Fabrics used in this project are from the Joie de Vivre, denim and solids collections from Art Gallery Fabrics (Hantex).

- 60cm fabric A – c'est la vie winter (canvas)
- 50cm fabric B – joyeux alphabet (N.B. When purchasing ensure you get the letters needed for the kneeling pad saying)
- 50cm fabric C – denim, endless paradise
- 50cm fabric D – stitched diamant verve
- 1m fabric E – joy plante chartreuse (includes linings)
- Fat quarter fabric F – pure elements, spiceberry
- Fat quarter fabric G – pure elements, zambia stone
- 2m Style-Vil foam interfacing
- 50cm G740 fusible wadding
- 50cm Thermolam #272 non fusible interfacing
- Fat quarter S320 fusible interfacing
- 36cm x 24cm piece of foam board
- 1 packet Bundfix tape
- Kam snaps
- Coordinating threads for hand sewing
- Hot glue gun



THIS CADDY AND KNEELING PAD COMBO ARE IDEAL FOR SPRING DAYS SPENT POTTERING IN THE GARDEN. WITH PLENTY OF POCKETS FOR TOOLS, GLOVES, AND EVEN A PHONE YOU'LL BE ABLE TO KEEP ALL THE ESSENTIALS CLOSE AT HAND.

3 Take one of the 40cm x 5cm fabric A side strips, and position the handle 12cm in from each end, in the centre of the strip. Secure ends with a square of stitching with a cross in the centre.



4 The kneeling pad is secured to the bottom of the caddy for storage with a couple of Kam snaps on each side and some tabs. Attach the female half of the Kam snaps to the side strips as follows – two on each long side, 7cm in from each end and two on each short side, 7cm in from each end. Tabs are attached later.

5 To make the top, fussy cut the letters 'G', 'R', 'O' and 'W' from fabric B. Each letter piece should have a small margin so that the word is readable but not too much or it will not fit! Sew the four fussy cut letters together to make the word 'GROW'.

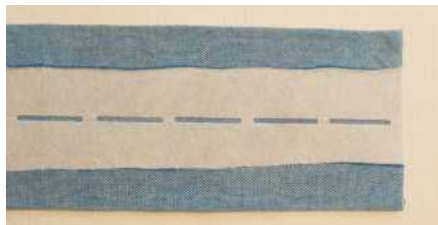
6 Sew the two 40cm x 7cm fabric C strips to the top and bottom of the pieced top. Press and trim to 40cm x 26cm. Cut a piece of Thermolam slightly larger than the top, layer with right sides facing out. Quilt with a random, diagonal wavy line pattern. Trim excess Thermolam.



7 With RST, sew the cushion top to the side strips. Begin by sewing one side at a time, the trick to making a 3D shape like this and achieving sharp corners is not to sew into the seam allowance, start sewing 5mm from each edge and then stop the same distance away from the next edge. Next stitch the corners in the same manner and finally add the base, leaving a turning gap. Turn right side out and insert foam inner. Hand stitch gap closed.

Main Caddy Handles and Tabs

8 Cut a piece of Bundfix tape 90cm long. Fuse the tape to the back of the 90cm x 10cm piece of fabric C. Using the perforations as a guide, fold the handle in half and then fold the raw edges in, pin. Double topstitch down the length on each side to make the handles. Cut in half to make two.



9 Take two of the fabric D tabs and interface one with fusible interfacing. With RST, sew around the sides and curved end, leaving the short flat end open. Clip curve. Turn right side out and topstitch the sides and curve. Attach the male half of the Kam snap. Repeat to make the remaining seven tabs.



End Panels

10 Take the two 26cm x 23cm fabric A pieces and cut two pieces of Thermolam wadding slightly larger. With right sides up, lay a piece of fabric A on top of each piece of Thermolam, quilt both with a diagonal wavy pattern as before. Trim off excess Thermolam.

11 Make the outer end pockets. Repeat step 10 with two of the 26cm x 17cm pieces of fabric E but quilt with the waves going in the opposite direction. Trim.

12 Create a binding by folding the two 26cm x 3.5cm fabric F strips in half lengthways, press. Machine stitch these to the pocket fronts. Pin the matching lining pieces, WST onto the pockets. Pull the binding over the top, folding the raw edges under and hand stitch in place. Baste and sew the sides and bottom to the quilted canvas pieces, lining up the base and sides on each.

13 Pin each end panel to a slightly larger piece of Style-Vil foam. Divide the pocket into three sections with vertical seams going through all layers.

TIP: Use a longer stitch for this so the stitches do not become too small and distorted. If preferred, add a Kam snap to the middle of the pocket instead of the divisions.



14 Making sure everything lines up, attach the tabs to the pockets so that they correspond with the Kam snaps on the kneeling pad. The tabs are longer than needed, play with the position and the length until it looks right then attach and trim.

Side Panels

15 Cut two pieces of Thermolam slightly bigger than the two 40cm x 23cm fabric C pieces. With right sides up, lay each fabric C piece on top of a piece of Thermolam. Quilt as before but in a horizontal direction. Trim Thermolam.

16 To make one pocket, begin with a piece of fabric A 60cm x 17cm. Fuse the corresponding piece of G740 wadding to the wrong side. With WST, pin the corresponding lining to the outer.

17 Using the 60cm x 3.5cm fabric G strip, make a piece of binding and bind the top edge of the pockets as in step 12.

18 The side pockets are pleated to give them volume. Place the pocket on top of one of the quilted panels. Make periodic pleats, first find the vertical centre of the pocket, mark. On the bottom, make a mark 8cm in from the left hand side and then make a 2.5cm pleat, pin in place. Do the same on the other side coming from the centre. Repeat for the other half of the pocket.



19 Pin and sew pocket to the quilted panel, matching up sides and base. Then lay the panel over a piece of slightly larger Style-Vil and attach using half your normal seam allowance. Trim excess Style-Vil. Stitch along the marked vertical centre to divide the pocket. Add Kam snaps to close the pockets.

20 With RST and matching raw edges, attach two tabs in the relevant places on the lower edge. Make sure they correspond to the ones on the kneeling pad before sewing in position. Trim if needed.

21 With RST and matching raw edges, place each end of one of the handles made in step 8, 11cm in from each edge and 3.5cm down from the top. Stitch.

22 Repeat steps 16-22 to create the other panel.

Base

23 Lay the 40cm x 26cm fabric A base piece onto a piece of Thermolam and quilt as before. Lay this onto a piece of Style-Vil and attach with half your normal seam allowance. Trim excess foam.

24 Hot glue the foam board onto the base and then hot glue a piece of Style-Vil foam on top of this.

Lining

25 There are four lined slip pockets in the lining, two at each end and two on each side. Take the two 15cm x 12cm S320 fusible interfacing pieces for the end pockets and two 25cm x 10cm pieces for the side pockets. Cut a piece of fabric D larger than one of the interfacings and fuse the interfacing to the middle of the wrong side, allowing 1cm of fabric all around. Cut a piece of lining the same size as the fabric. With the lining and interfaced outer RST,

sew all around the pocket on the very edge of the interfacing. Leave a gap in the lower edge. Trim the fabric seam allowance to 5mm and clip corners. Turn out through gap and press. Repeat for remaining pockets.



26 Take the 25cm x 21cm and 37cm x 21cm fabric E lining pieces. With right sides facing up, position the pockets centrally on top of the relevant pieces, about 5cm (2") down from the top. Attach with a narrow topstitch along the side and base. Make a division or two with a vertical seam.



27 Using these and the 37cm x 25cm fabric D base piece, construct the lining following the method used in step 7 but with no gaps. Remember not to stitch into the seam allowance on the base, because this is not enclosed on all sides like the cushion, the side seams can start at the very edge.



Putting It Together

28 Construct the outer panel in the same way as the lining.

29 With WST and matching raw edges, place the lining into the bag. Pin and stitch along the top edge. Using the 120cm x 3.5cm fabric G strip, make a piece of straight grain binding and bind the top edge as in step 12. Pinch the corners and define with a couple of stitches.



STOCKIST DETAILS

Interfacings, tapes and foams –
Vlieseline, www.vlieseline.com, email:
crafts@stockistenquiries.co.uk

Art Gallery Fabrics – Hantex,
www.hantex.co.uk/agf

Debbie von Grabler-Crozier loves fabric and happily calls designing patterns her day job! She started sewing 18 years ago whilst still living in Australia and is still coming up with ideas every minute of the day. Her other great love is science and that is where her training actually started. She makes time for physics every day! Follow her blog at sallyandcraftyvamp.blogspot.co.uk, email, thefolkartfactory@hotmail.co.uk



NEW FOREST FABRICS



Salisbury Spring – Lewis & Irene

Telephone: 02381 783386 Website: www.newforestfabrics.co.uk
Email: customerservice@newforestfabrics.co.uk

Sew Friendly

info@sewfriendly.co.uk
www.sewfriendly.co.uk

Fabrics, Haberdashery & Sewing Classes
Dress making, soft furnishing, quilting & crafting
follow us on facebook [sewfriendlybourne](https://www.facebook.com/sewfriendlybourne)



01778 420464

Unit 8 Crown Walk
West Street, Bourne
Lincolnshire, PE10 9NE



sewbox.co.uk

On-line stockists of **Liberty** fabrics, Tana Lawn, Needlecord, Jersey, Lantana wool mix etc. Plus 'indie' dressmaking patterns - Hot Patterns, Papercut, Colette, Serendipity, Sewaholic, and more



For amazing offers go to
www.sewbox.co.uk



MINERVACRAFTS



VISIT OUR WEBSITE AND GET

10% OFF

ANY DRESSMAKING FABRICS

SIMPLY USE THE COUPON CODE

SEWINGWORLD

ON OUR CHECKOUT PAGE, ONE USE PER CUSTOMER

VISIT OUR WEBSITE

WWW.MINERVACRAFTS.COM

Girls Hooded Dress

DESIGNED BY JULIA CLARIDGE FROM BOBBINS AND BUTTONS

MATERIALS

- 115cm main fabric – cotton/elastane sweatshirt fabric
- 50cm contrast fabric – cotton/elastane cloud print jersey fabric

TO CUT

See pattern sheet for pattern pieces

Main fabric:

- Cut 1 front on fold (1)
- Cut 1 back on fold (1)
- Cut 1 pair sleeves (2)
- Cut 1 pair hoods (3)
- Cut 1 pocket (4)

Contrast fabric:

- Cut 1 pair hoods (3)
- Cut 1 pocket (4)
- Cut 1 pair cuff facings (5)

TO SEW

- 1 With RST join the two hood pieces around the curved edge. Do the same with the hood lining pieces.



- 2 With RST join the hood outer and hood lining together around the hood face/straight edge. Turn to right side and press. Match the neck edge notches, (wrapping one edge over the other) stitch together within the seam allowance.



- 3 To make the pocket, place the main and contrast pieces RST. Using a standard sewing machine stitch, sew around the edges leaving a small gap for turning at the lower edge. Trim corners, turn to right side and press, ensuring the raw edges of the gap are hidden.



Sizing Chart:

| Age | 4-5yrs | 5-6yrs | 6-7yrs |
|-------------------------|--------|--------|--------|
| Chest | 76cm | 78cm | 80cm |
| Length side neck to hem | 60cm | 62cm | 64cm |

GOOD TO KNOW

- Use 1cm seam allowance throughout.
- This is an ideal project to sew using an overlocker if you have one. Ensure it is set up with four threads. If you are making this with a regular sewing machine use a medium zigzag or stretch stitch.
- Fabric width for sweatshirt fabric is 130cm.
- Fabric width for jersey fabric is 160cm.



INSPIRED BY APRIL SHOWERS THIS FUN, EASY TO WEAR DRESS WITH LINED HOOD AND TURN BACK CUFFS IS AN ADORABLE CHILDREN'S MAKE. HAVE FUN PLAYING AROUND WITH DIFFERENT PRINTS OR TRY CONTRASTING PLAINS, MIXING UP THE COLOURS USED FOR THE HOOD, SLEEVES AND POCKETS ETC.

4 Following the markings on the pattern (see pattern sheet) place the pocket on the dress front. Check the pocket is symmetrical by measuring from the side seam to the pocket edge at each side.



5 Topstitch around the edges of the pocket leaving the curved pocket openings unstitched.



6 Prepare the sleeves. With RST stitch the cuff facing to the sleeve cuff. You can overlock the free edge of the cuff however, jersey fabrics generally don't fray so it is also fine to leave it unfinished.



7 With RST join front and back together at the shoulder seams. With RST and sleeve head notch matched to shoulder seam, pin and stitch the sleeve in. Stitch hood to neck edge. Matching centre front and centre back of hood to centre front and back of dress, pin and stitch the hood to the dress.



8 With RST, join underarm and side seams. Stitch from the edge of cuff facing to the hem edge. If you are using an overlocker you will need to stitch to the end of the cuff and re-join to continue so that you keep the angles of the cuff.



9 Fold the cuff to the inside, pin and tack the cuff in place along the sleeve/cuff seam. Using a medium zigzag or stretch stitch and working from the inside of the sleeve, stitch the cuff facing to the sleeve. Fold cuff lining to outside.



10 Hem the dress. You can overlock the raw edge or just leave unfinished. Turn a single turned 2.5cm hem stitch using a medium zigzag or stretch stitch.



STOCKIST DETAILS

Fabrics – www.bobbinsnbuttons.co.uk,
tel:07791966917

Julia Claridge runs a small business in Leicester, Bobbins and Buttons, where she teaches sewing classes as well as selling quality dressmaking and craft fabrics online. Her two young children are a constant source of inspiration for her children's clothing styles, they both love their mummy makes better than anything from the shops.

»Mum is
awesome«

MAX, AGE 6, LOVES WHAT HIS MUM
CREATES ON HER SEWING MACHINE



Beautiful sewing with the new B 330 FIRST LOVE

This special edition model will make you smile. It is perfect for sewing enthusiasts who want to create amazing things for their loved ones. The limited edition B 330 FIRST LOVE is an ideal gift for the best mums in the world. You'll get quality from the very first stitch with many user friendly features to make your sewing life easier.

To find out more about the new BERNINA 790, call 020 7549 7849, visit www.bernina.co.uk or email info@bernina.co.uk

*conditions apply. 7 Year warranty valid on machines purchased between 1/8/2013 and 31/12/2017 from an authorised BERNINA UK stockist. See www.bernina.co.uk for full details.



made to create **BERNINA**

Easter Bunny Garland

DESIGNED BY DORIANA DRAGHICI

TO CUT

See pattern sheet for templates

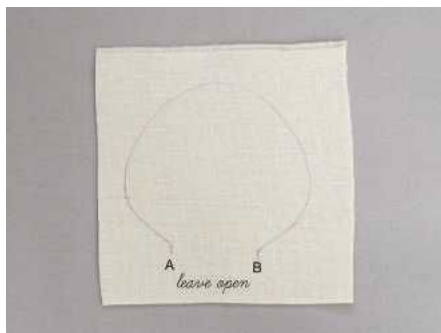
Felt fabric:

– Cut 6, 5cm x 2cm rectangles

All other pieces are cut to shape after sewing.

TO SEW

1 Begin with the bunny head. From your main fabric cut twelve squares bigger than the bunny head pattern piece (see pattern sheet). Place in pairs with RST and trace the bunny head pattern on to one side using the self-extinguisher marker. For each pair, sew along the traced line leaving the bottom edge open for turning and stuffing, as marked on the pattern. Trim off excess fabric, leaving a 5mm seam. Clip curves.



2 Turn bunny heads right side out through the opening and smooth the seams around the curved areas inside the head, use a blunt tool such as a chopstick to help.

3 Stuff your bunny heads with polyester fibrefill until they are soft and plump. Hand stitch gap closed.



4 Make the ears. From both your main fabric and minky fabric cut six squares big enough to fit two ear pieces. With RST place the fabrics in pairs – one piece of main fabric and one minky fabric. Using the template provided (see pattern sheet) trace two ears on to each piece of main fabric using the self-extinguisher marker. Sew along the traced lines leaving the straight edge open for turning. Trim off excess fabric, leaving a 5mm seam. Clip curves.

TIP: The minky fabric can be very slippery, it helps to place the minky on the bottom when sewing to prevent extra stretching.



MATERIALS

- 100cm main fabric for bunnies – neutral pure linen
- 25cm lining fabric for ears – pink minky fabric
- 25cm plain orange cotton fabric for carrots
- 25cm micro pin dots printed orange cotton fabric for carrots
- 25cm of three different green fabrics for leaves – we used a variety of plain and spotted fabrics in different tones
- 1, A4 sheet felt – Merino wool pre-felt, neutral colour
- 100cm grey and white soft cotton baker's twine
- Dark grey embroidery thread
- Self-extinguishing marker
- 1 small bag of carded polyester fibre
- 1 safety pin

GOOD TO KNOW

- This pattern does not include seam allowances due to the construction method.
- Fabric width used throughout is 110cm.

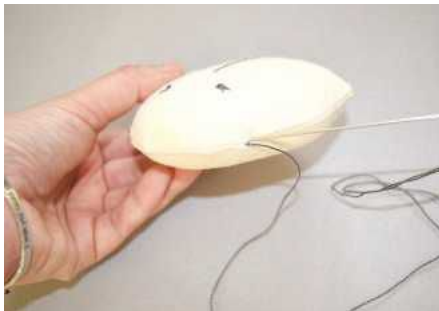


THIS SWEET BUNNY GARLAND WILL HAVE YOU HOPPING WITH HAPPINESS THIS EASTER. A GREAT SEASONAL DECORATION AS WELL AS A SUPER CUTE CHILDREN'S ROOM ACCESSORY, IT FEATURES SIMPLE HAND EMBROIDERY AND WILL HELP YOU GET TO GRIPS WITH SEWING MINKY FABRICS.

- 5** Turn the ears right side out using a blunt tool to help with shaping. Be very careful when turning not to push too hard.



- 6** Create the bunny faces. Design the facial details as you wish or follow the template provided. Using the self-extinguisher marker, draw your chosen design on to the front of each bunny head ensuring it is positioned in the centre. Hand embroider the design with grey embroidery thread, I used a series of single straight stitches and satin stitch for the eyes. Place the thread knot on the sides, exactly in the place where you will fix the ears.



- 7** Attach the ears in position using a backstitch, making sure you hide the knots created when doing the embroidery underneath. I left the raw edge of the ears showing to add a little more texture.



- 8** Hand stitch a felt rectangle to the back of each bunny head using backstitch. Placing it centrally between the ears and leaving the edges open as shown in the picture. You should now have six bunny heads.



- 9** Making the carrots. From your selection of orange fabrics cut seven squares that are wide enough to fit two carrot pieces. You should have four plain and three spotted pieces. Fold each fabric square in half with RST. Using the template provided (see pattern sheet), trace one carrot on to the top layer of each fabric piece using the self-extinguisher marker, making sure you have at least 5mm space all the way around. Sew along the traced lines leaving the top edge open for turning and stuffing. Trim off excess fabric, leaving a 5mm seam. Clip curves.



- 10** Turn the carrots right side out through the gap and stuff with polyester fibrefill until soft.

- 11** Make the carrot leaves. From each of the three green fabrics cut fourteen rectangles wide enough to fit two leaf pieces. Fold each fabric piece in half with WST. Using the template provided (see pattern sheet) trace one leaf on to the top layer of each fabric piece using the self-extinguisher marker, making sure you have at least 5mm space all the way around. Sew along the traced lines leaving the bottom edge open. Trim off excess fabric, leaving a 5mm seam. There is no need to turn the leaves. You should have twenty one double sided leaves in total.



- 12** Take three leaves of varying tones and fold each leaf in half at the bottom, sew the three leaves together in a bunch. Without cutting the thread from the leaves, sew the opening edge of a carrot, with a running stitch. Place the leaves inside this opening, tighten the thread and securely stitch them all together. Repeat for all carrots.





13 Make a loop at one end of the baker's twine and attach a safety pin. This will make it easier to thread the twine through the back of the bunnies. String all the bunnies on the thread, leaving a space of 7cm-10cm between them, enough to place the carrots.



14 Securely hand stitch all the carrots between the bunnies also placing one at either end. Ensure you stitch directly onto the baker's twine.



15 Take off the safety pin and make a loop at the other end of the twine. These loops will enable you to hang your garland.



STOCKIST DETAILS

Pink minky – Plush Addict,
www.plushaddict.co.uk
tel: 0800 048 8787

Cottons fabrics – Higgs & Higgs,
www.higgsandhiggs.com

Merino Wool Pre-Felt and Carder Polyester Fibre – World of Wool,
www.worldofwool.co.uk

Soft cotton bakers twine – Vivid Handmade, www.vividwrap.com

Doriana Draghici is a self-taught maker specialising in toys and dolls. Originally from Romania, she is now based in Leamington Spa where she runs her own studio, here she creates all her Doricica toys and dolls. She is passionate about all crafty and homemade things and intends to learn pottery one day. When she's not sewing, Doriana enjoys cooking and baking for her husband and their two little boys. Learn more about Doriana's work at: www.doricica.com and www.instagram.com/doricicatoys

True North Tote

DESIGNED BY JEN FOX AND SARAH CASE

TO CUT

Main fabric:

- Cut 2 rectangles 42cm x 9cm (16½" x 3½") for top band
- Cut 1 rectangle 20cm x 34cm (8" x 13½") for panel A
- Cut 1 rectangle 23cm x 34cm (9" x 13½") for panel B
- Cut 1 rectangle 42cm x 34cm (16½" x 13½") for panel C

Contrast fabric:

- Cut 1 rectangle 20cm x 34cm (8" x 13½") for reverse appliqué contrast
- Cut 1 rectangle 4cm x 34cm (1½" x 13½") for contrast strip

Lining fabric:

- Cut 2 rectangles 42cm x 41cm (16½" x 16") for lining body
- Cut 2 rectangles 25cm x 18cm (10" x 7") for interior pockets

Interfacing (optional):

- Cut 4 rectangles 42cm x 41cm (16½" x 16") for exterior and lining body

Strap material:

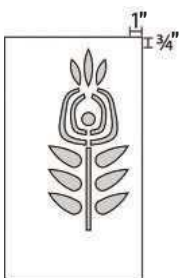
- Cut 4 rectangles 2.5cm x 66cm (1" x 26") for straps

TO SEW

See pattern sheet for appliqué template

Reverse Appliqué

- Trace the True North motif from the pattern sheet on to a piece of paper. Then, following manufactures instructions, use the embroidery tracing paper/carbon paper to transfer the motif on to the wrong side of the large reverse appliqué contrast piece, as shown.



- To create the reverse appliqué use panel A and the contrast piece. Lay the main fabric right side down, then lay the contrast fabric, right side down on top. The transferred motif should be facing up. Pin and then carefully sew along the traced lines with a straight stitch.

- Flip the piece over so that the right side of the main fabric is facing up. Use a small pair of scissors to cut away the main fabric within the motif, revealing the contrast fabric underneath. It helps to pinch the top and bottom layers away from one another before poking through the top layer with the scissors to ensure you cut the top layer only.

- Complete the reverse appliqué with a machine blanket stitch or zigzag stitch around all of the raw edges of the motif.



Exterior Body

- Sew the right hand side of panel A to one of the long sides of the contrast strip, right sides together. Press the seam toward panel A.
- Sew the other long side of the contrast strip to panel B. Press the seam toward panel B.

MATERIALS

- Embroidery tracing paper/ carbon paper
- Ballpoint pen or pencil
- Embroidery thread in 3 colours of your choice, or 1 skein to match main fabric, 1 skein to match contrasting fabric and 1 skein of accent colour
- Embroidery needle
- 60cm (5/8 yard) main fabric
- 30cm (1/3 yard) contrasting fabric
- 70cm (3/4 yard) lining fabric
- 2.65m (2¾ yards) strap material cut in to 4 pieces – we used kraft•tex by C&T Publishing
- 2m (2¼ yards), 50cm (20") wide, medium-weight woven interfacing (optional)
- Coordinating thread
- Magnetic purse snap (optional)

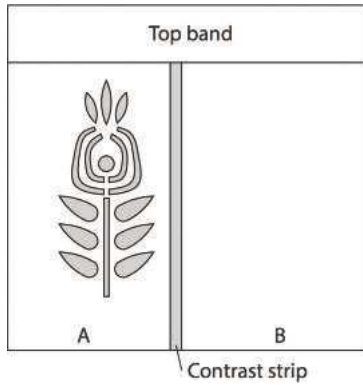
GOOD TO KNOW

- Finished size is approx. 38cm x 37cm x 6cm (15" x 14½" x 2").
- If using kraft•tex, hand wash it in the sink before use. While the water is running, crinkle and crush the material to make it supple and flexible. Hang to dry.
- All seam allowances are 1.3cm (½") unless otherwise stated.

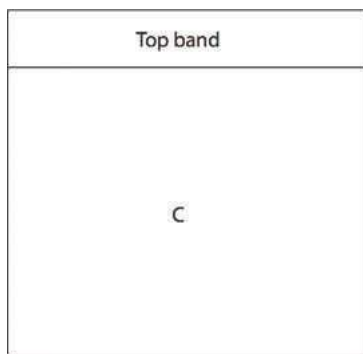


USING THE TECHNIQUE OF REVERSE APPLIQUÉ, THE TRUE NORTH TOTE IS AN ACCESSORY THAT OFFERS A LOT OF OPPORTUNITIES FOR PERSONALISATION. TRY USING HIGH-CONTRAST FABRICS FOR A BOLD BAG OR A MONOCHROMATIC COLOUR SCHEME FOR A MORE SUBDUED LOOK.

- 7 Sew one long side of one top band to the top of the A/B panel. Press the seam away from the top band.



- 8 Sew the remaining top band to the long side of panel C. Press the seam away from the top band.



- 9 Follow manufacturer's instructions to fuse an interfacing piece to the wrong side of each finished exterior piece.

Embellishment

- 10 Using these instructions as a general guide, use the embroidery floss to create your own design. Using the floss that matches your main fabric, stitch three vertical rows of hand embroidered running stitches on the contrast strip. About 2.5cm (1") to the right of the contrast strip edge, use the accent embroidery floss to make a vertical running stitch from the bottom of the bag to the seam of the top band. Use a series of horizontal running stitches on the top band to create texture and interest, experimenting with adding a pop of the accent floss colour to one or two rows of

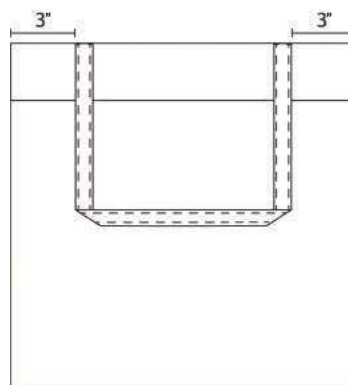
stitches. Knot all floss ends on the wrong side of the fabric.



Straps

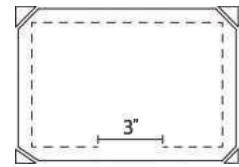
- 11 Layer two kraft•tex strap pieces and clip together (pins will leave permanent holes). Sew each long side of the strap about 3mm (1/8") from the edge. Repeat with the remaining two strap pieces.

- 12 Align the short ends of one strap with the top raw edge of an exterior piece, approximately 8cm (3") in from the sides, as shown. Clip and baste in place.

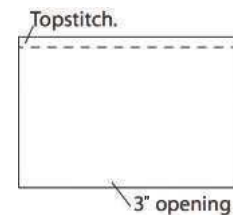


Pocket

- 13 Layer the two pocket pieces right sides together and pin. Stitch around the edges, leaving approximately 8cm (3") open on one long edge (this will be the bottom of the pocket). Trim the corners.



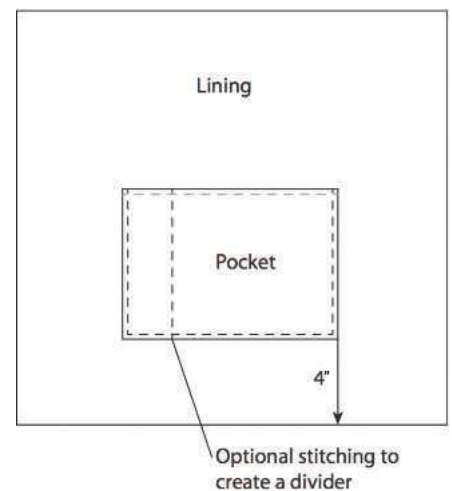
- 14 Turn pocket right side out. Make sure the raw edges of the gap are on the inside of the pocket and press. Topstitch the top edge of the pocket 6mm (1/4") from the edge.



Interior Body

- 15 Follow manufacturer's instructions, fuse an interfacing piece to the wrong side of each lining piece.

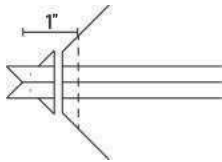
- 16 Centre the pocket on one lining piece, approximately 10cm (4") above the bottom raw edge. Topstitch pocket in place along the side and bottom edges, using a 6mm (1/4") seam allowance. You may also sew several dividers in the pocket for smaller objects by sewing vertical lines on the pocket.



Sewing It All Together

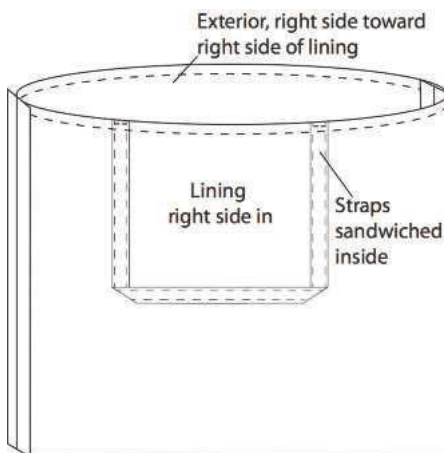
17 Pin and sew the exterior body pieces, right sides together, along the sides and bottom.

18 Pinch and pull the bag sides apart at the bottom corners and align the bottom seam with the side seam. Using a clear ruler and a rotary cutter, mark a line 2.5cm (1") in from the tip, perpendicular to the seam. Sew on the line and cut away the excess. Repeat on the opposite bottom corner.

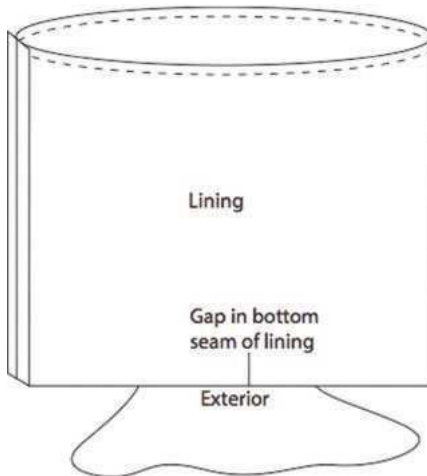


19 Repeat steps 17 and 18 with the lining pieces, except leave an opening of about 10cm (4") at the bottom for turning.

20 Turn the lining right side out. Place the exterior inside the lining, right sides together, aligning the top edges and side seams. Carefully pin together along the top raw edge. Sew together in one continuous line around the top of the bag. If you choose, stitch over the handles a second time along the same seam line for extra strength.



21 Turn bag right side out by pulling the exterior through the gap left in the lining. Push the lining back into the exterior shell.



Optional Magnetic Snap

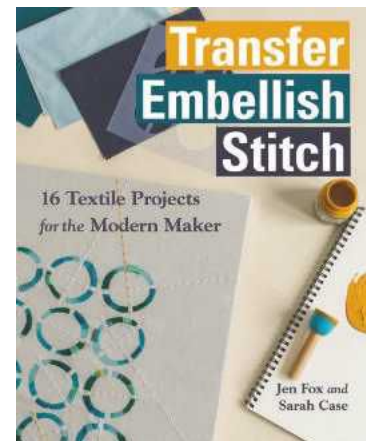
22 Measure down 2.5cm (1") from the top centre of the bag on each side of the lining and mark the location of the snap. Trace the holes in the metal disks from the snap onto the lining fabric at the 2.5cm (1") mark. With a seam ripper or small, sharp fabric scissors, cut two small slits through the lining/interfacing only.

23 Fit the snap prongs through the slits, and reach through the gap in the lining to place the metal disk on the slits inside the lining. Fold the prongs inward to secure. Repeat on the other side of the lining with the other half of the snap.

Finishing

24 Press the top seam flat. Topstitch along top edge 6mm (1/4") from finished edge.

25 Pull the lining out and pinch the fabric together at the opening, pushing the seam allowances inside. Topstitch across the gap close to the edges.



This project has been adapted from the book *Transfer, Embellish, Stitch* by Jen Fox and Sarah Case. Published by C&T Publishing it is priced at £19.99.

It is available to buy from www.searchpress.com



Quarter Log Cabin Cushion

DESIGNED BY JUDITH HOLLIES

TO CUT

Fabric 1:

- Cut 1, 11.5cm x 11.5cm (4.5" x 4.5")

Fabric 2:

- Cut 1, 9cm x 14cm (3.5" x 5.5")
- Cut 1, 9cm x 21.5cm (3.5" x 8.5")

Fabric 3:

- Cut 1, 9cm x 24cm (3.5" x 9.5")
- Cut 1, 9cm x 32cm (3.5" x 12.5")
- Cut 1, 5cm x 43cm (2" x 17") for envelope trim

Fabric 4:

- Cut 1, 11.5cm x 34.5cm (4.5" x 13.5")
- Cut 1, 11.5cm x 43cm (4.5" x 17")
- Cut 1, 14cm x 43cm (5.5" x 17") for envelope band

Main fabric /Essex linen:

- Cut 1, 4cm x 11.5cm (1.5" x 4.5")
- Cut 1, 4cm x 14cm (1.5" x 5.5")
- Cut 1, 4cm x 21.5cm (1.5" x 8.5")
- Cut 1, 4cm x 24cm (1.5" x 9.5")
- Cut 1, 4cm x 32cm (1.5" x 12.5")
- Cut 1, 4cm x 34.5cm (1.5" x 13.5")
- Cut 1, 46cm x 56cm (18" x 22") for envelope back

Calico:

- Cut 1, 46cm x 46cm (18" x 18")
- Cut 1, 46cm x 56cm (18" x 22")

Wadding:

- Cut 1, 46cm x 46cm (18" x 18")
- Cut 1, 46cm x 56cm (18" x 22")

TO SEW

1

Sew the shortest Essex linen strip to the right hand edge of your 11.5cm x 11.5cm (4.5" x 4.5") corner square and press.

2

Attach the next shortest strip to the bottom edge of the square and press.



3

Continuing sewing the strips in the same way as in steps 1 and 2, ensuring you press seams as you go. Adding alternating rows of narrow Essex linen strips with contrasting fabric strips, ending with the third contrasting fabric.

MATERIALS

- 50cm main fabric for background and back of cushion – we used Essex Yarn Dyed Linen (Denim)
- 11.5cm x 11.5cm (4.5" x 4.5") fabric 1 for corner – we used Cleta Cycle of Life Sol
- 9cm x 35.5cm (3.5" x 14") fabric 2 – we used Carnaby Street Brit Boutique Royal
- 1 fat eighth fabric 3 – we used Stitch Circle Citron
- 1 fat quarter fabric 4 – we used Yes Deer Navy
- 50cm lightweight calico
- 50cm compressed wadding (at least 114cm wide)
- 46cm x 46cm (18" x 18") cushion filler
- Basting Spray – 505 (optional)
- Non-permanent fabric pen

GOOD TO KNOW

- Use 1cm (¼") seam allowance throughout unless advised otherwise.
- Measurements assume cuts from 112cm (44") wide bolts.
- Measurements listed are width x height.
- Finished cushion size is approx. 42cm x 42cm (16.5" x 16.5")
- Allow additional fabric measurements if using directional prints.
- Once cut, it will help to organise your fabric pieces in order of size, keeping like fabrics together.
- Press seams away from corner square.



A MODERN TAKE ON THE TRADITION LOG CABIN BLOCK, THE DESIGN OF THIS CUSHION IS GREAT FOR USING UP SCRAPS. USE BOLD PRINTS OR PRETTY PLAINS TO SUIT YOUR DÉCOR.

- 4 Following manufacturer's instructions, spray baste the cushion top, wadding and calico together. Quilt as desired, I drew diagonal lines from the corner square fanning out to the edges. Trim down to 43cm (17") square.



- 5 Spray baste the backing pieces (linen, wadding, calico) and quilt as desired, I chose a channel quilt design with each row of stitching 5cm apart. Cut this panel into two pieces measuring 43cm x 20.5cm (17" x 8") and 43cm x 33cm (17" x 13").



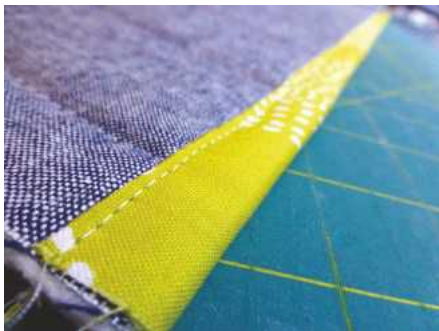
- 6 Iron the envelope band in half lengthways, wrong sides together. Matching raw edges, sew the band onto a long side of the smaller back panel. If wished finish the raw edge with a zigzag stitch or overlock. Flip the band over and press. Topstitch along the band from the front side, 3mm (1/8") from the linen.



- 7 Iron the envelope trim in half lengthways, wrong sides together. Open out and press both long edges to the centre crease. Finally fold over in half once more and press.



- 8 Pin the trim over one of the longer sides of the larger back panel, encasing the raw edge. You will be sewing the trim close to the folded edge of the fabric so pin where you will sew, and then check the back to ensure you have caught both sides. Sew the trim 3mm (1/8") from the edge.



- 9 Lay the cushion front right sides up. Then place the envelope back (with band) right sides down with the band pointing down. Align the top and side edges.



- 10 Lay the last envelope piece right sides down with trim pointing up. Align all the outer edges, pin and sew all four sides using 1cm (3/8") seam allowance.



- 11 Carefully snip the corners at an angle before turning right sides out. Push the corners well out with scissors or a crochet hook before inserting an 46cm (18") cushion filler.



STOCKIST DETAILS

Essex Yarn Dyed Linen – Just Jude Designs, www.justjude-designs.com

Printed fabrics – Fabric Yard, www.fabric-yard.co.uk

Hobbs Premium heirloom Wadding – Quilter's Quest, www.quiltersquest.co.uk

Judith Hollies is a self-employed '40 something' mum of three teenage daughters! She teaches patchwork, quilting and sewing in Belfast. She talks about her creative endeavours and pattern design on her website, www.justjude-designs.com



3 ways
to buy
On the telephone,
in the showroom
or online.

Our showroom is located in Kings Heath, Birmingham, West Midlands where we have around 100 working sewing machines on display ready for demonstration. Don't forget we have our own car park next to the showroom.

We are official stockists of **Babylock, Brother, Bernina, Janome, Singer, Elna, Bernette, Juki** and **Husqvarna** Sewing Machines & Overlockers along with **Horn Cabinets** and **Ajustoform Dressmaking Dummies**.

Creative machine embroidery workshops by Claire Muir. Training also available.

Give us a call on 0121 444 3978 for lots of honest, helpful and friendly advice.



The Superior

**The largest
display of Horn
cabinets in the
Midlands**



The Quilters
Delight MK2



The Gemini



The Cut
Easy MK2

**Free next day delivery on all machines
in stock ordered before 12 noon.**

www.franknutt.co.uk

HOTLINE
0121 443 5555

Robot Backpack

DESIGNED BY DEBBIE VON GRABLER-CROZIER

TO CUT

Fabric A:

- Cut 2, 20cm x 14cm for inner slip pockets
- Cut 2, 35cm x 30cm for front and back panels
- Cut 2, 60cm x 5cm for top zipper panel

Fabric B:

- Cut 1, 30cm x 26.5cm for front pocket
- Cut 1, 10cm x 59cm for base

Fabric C:

- Cut 1, 3.5cm x 30cm for front pocket binding

Fabric D:

- Cut 2, 35cm x 30cm for lining
- Cut 2, 20cm x 14cm for inner slip pocket linings
- Cut 2, 60cm x 5cm for top zipper lining
- Cut 1, 10cm x 59cm for gusset lining
- Cut 1, 30cm x 26.5cm for front pocket lining
- Cut 3, 25cm x 40cm for secret pocket and zipper pocket linings
- Cut 2, 10cm x 7cm

S320 interfacing:

- Cut 2, 18cm x 12cm for inner slip pockets

TO SEW

See pattern sheet for appliqué template

Straps, Tabs and Handle

- 1 For the handle, cut a piece of Bundfix tape 20cm long and fuse to wrong side of a piece of fabric B. Trim off excess. Using the perforations on the Bundfix as a guide, fold handle in half

lengthways and then fold the two raw edges in to make a handle 2.5cm wide. Topstitch each side with coordinating thread. Trim ends.



- 2 Using the same method, make two adjustable straps 70cm long from fabric C; two adjustable strap tabs 7.5cm long from fabric B and two zipper tabs 6cm long from fabric C.

TIP: Make these in one piece to save time and then cut to size.

- 3 Enclose a rectangle ring into each tab to carry the adjustable straps.

Lining

- 4 Round off all four corners on the two 35cm x 30cm fabric D lining pieces, a large teacup is good for this.

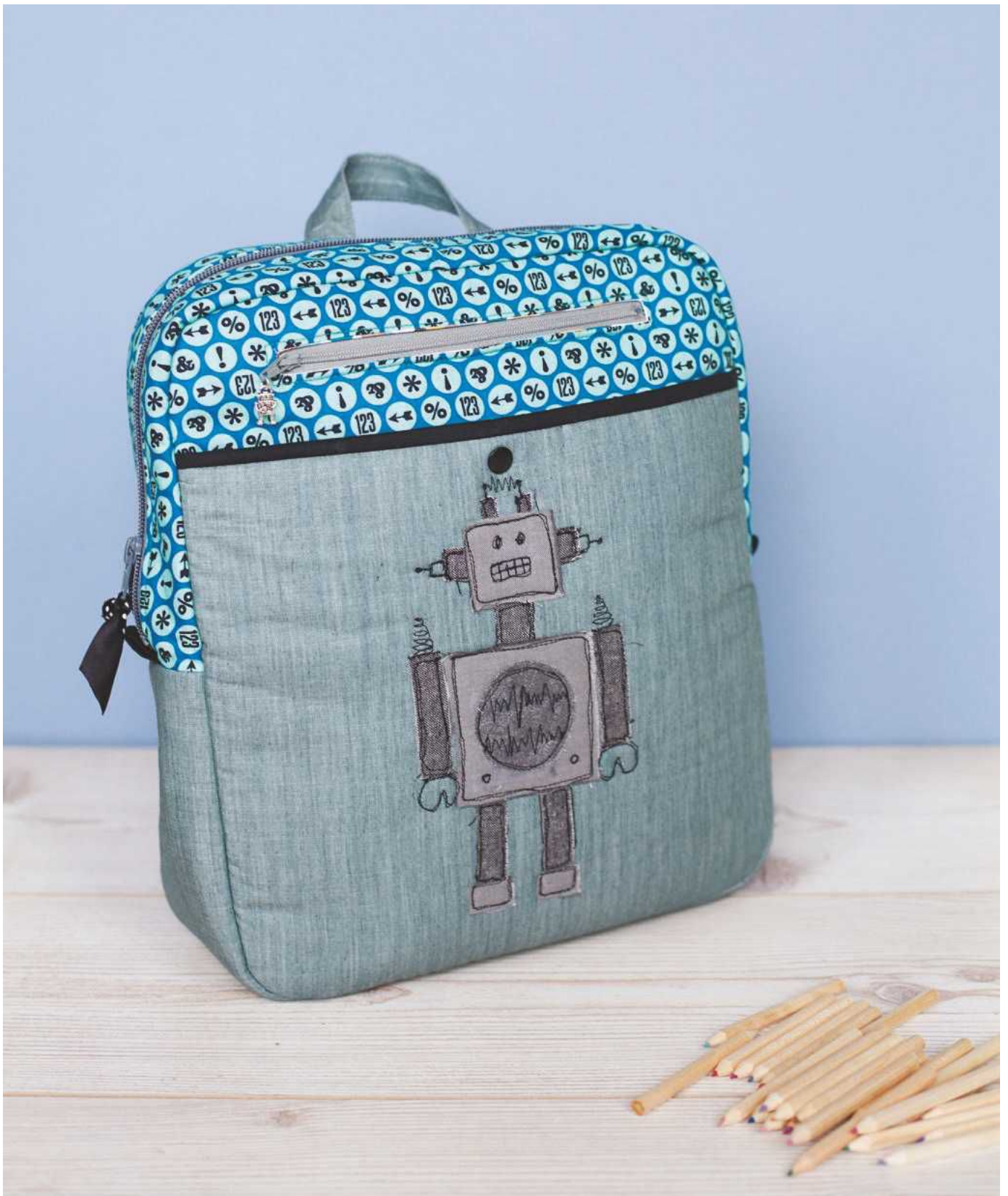


GOOD TO KNOW

- Seam allowances are all 5mm unless otherwise stated.

MATERIALS

- 50cm fabric A – Typography by Cloud 9 Fabrics
- 50cm fabric B – Cool foliage denim by Art Gallery Fabrics
- Fat quarter fabric C – black cotton
- 1m fabric D (lining) – coordinating fabric
- Grey scraps for appliqué
- 1m Style-Vil foam interfacing
- 80cm H630 fusible wadding
- Fat quarter S320 fusible interfacing
- 1 packet Bundfix tape (waistband shaper)
- 30cm strip Decovil I Light fusible interfacing
- 2, 18cm (7") grey zips
- 18cm (7") grey zip
- 61cm (24") heavy duty grey zip
- 1 or 2 18cm (7") grey zips (optional)
- Coordinating threads for topstitching
- Black thread for appliqué
- 2, 2.5cm (1") silver bag sliders
- 2, 2.5cm (1") silver rectangle rings
- Kam snaps (grey)
- 2.5m bias binding



YOUR LITTLE ONE WILL BE THE ENVY OF ALL THEIR FRIENDS WITH THIS SWEET BACKPACK. GREAT FOR DAYS OUT OR AS A SCHOOL BAG, IT HAS A MULTITUDE OF POCKETS AND FEATURES A FUN VINTAGE ROBOT APPLIQUÉ. ALTERNATIVELY CHANGE THE FABRICS FOR A MORE SOPHISTICATED GROWN UP VERSION.

5 Make two inner slip pockets, fuse the two 18cm x 12cm S320 interfacing pieces to the wrong side of the two 20cm x 14cm fabric A pieces. Make sure that you centre them onto the fabric with about 1cm fabric all around. With RST, pin interfaced pocket pieces to the corresponding inner pocket linings. Leaving a turning gap at lower edge, sew together on the very edge of the interfacing. Trim seams and clip corners.

6 Turn pockets right side out and press. Place each pocket onto a lining piece, 7cm down from the top. Topstitch across base and sides.

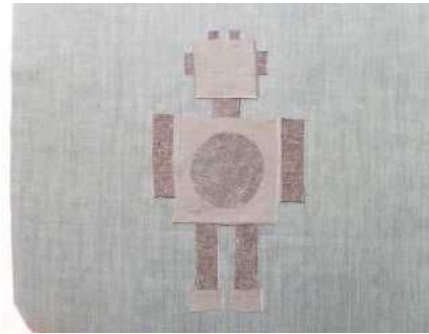
TIP: To counteract sagging, make a vertical central seam on the pockets.

7 Optional. If you wish to put a zip pocket into the lining follow the same process as in steps 11-13. However, you will need to place the back slip pocket 11cm down from the top to fit it in. The measurement for the pocket lining is 24cm x 40cm. The top of the zip pocket lining is flush with the top of the main lining and the zip is 7cm down from the top.

Front

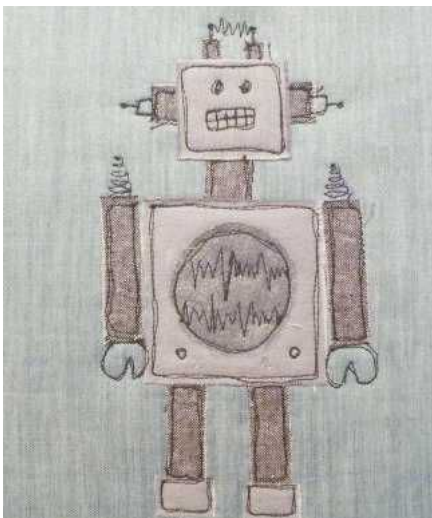
8 Make the front pocket. Round off the bottom corners of the 30cm x 26.5cm fabric B piece. On the WS, fuse a piece of H630 wadding and trim wadding to size.

9 Using the template provided (see pattern sheet), trace the individual robot sections on to a piece of Bondaweb, roughly cut out the shapes and fuse to the WS of your chosen scraps. Cut out each shape carefully and remove paper backing. 'Build' the robot on the front main pocket piece, ensuring it is centred and the sections overlap slightly. Fuse in place.



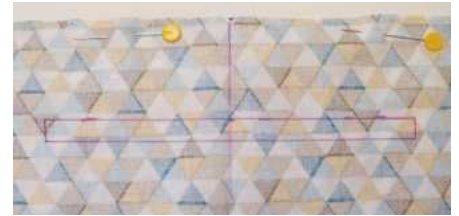
10 Using a water soluble marker, transfer the robot details from the template on to the appliqué picture. Set your machine up for free motion embroidery and use black thread to embroider the design, going over some areas twice to emphasise them. Consider using an embroidery hoop to help you. Snip threads.

TIP: For free motion embroidery you will need a darning foot and either to drop the feed dogs or to set the stitch length to zero. Check your machine manual for specifics.



11 The lining of the front pocket has another secret pocket inside. Round off the bottom corners of the 30cm x 26.5cm front pocket lining piece. Take one 25cm x 40cm lining piece and find its vertical centre, marking it on the WS. On one of the short ends, measure 5cm from the top and mark a box 18cm x 1cm. This

is the sewing line. Now mark another line horizontally along the middle of the sewing box with angles at each end, this is the cutting line.



12 Find the vertical centre of the front pocket lining and pin RST with the secret pocket lining, lining up centre marks. The top of the secret pocket lining should be flush with the top of the main pocket lining. Sew around the outer box and cut along the inner line including the angles. 'Post' the secret pocket lining through the hole and smooth out. On the WS, lay the 18cm (7") zip over the box and topstitch in place.



13 Bring the longer piece of lining up so that the short end at the bottom meets the short end at the top; flush with the top of the main lining (essentially you are folding it in half). Sew the sides and top.

14 Matching raw edges, place the appliquéd pocket front and the main pocket lining WST, pin. Bind the top edge with the black binding and baste the rest of the pocket together.

15 Fuse a piece of H630 to WS of the 35cm x 30cm front panel piece. Round off all corners as before. Using the same method as the secret pocket, install a box zipper pocket onto the front panel. This time, the box measures 1cm x 18cm and is positioned 3.5cm down from the top of the short end of the zipper pocket lining.



16 Lay the appliquéd pocket over the top of the front panel and attach a Kam snap to the middle of the pocket and in the corresponding part of the main panel. Don't forget to move the zipper pocket lining on the main panel out of the way! Baste the two pieces together and attach to a piece of slightly larger Style-Vil with a half normal seam allowance. Trim off excess foam. With WST and lining up the raw edges, baste a corresponding lining piece onto the front panel.



19 Keeping the straps out of the way, attach the back panel to a slightly larger piece of Style-Vil. Trim excess foam. With RST and lining up raw edges, baste a lining piece onto the back panel.

Top Zipper and Base

20 Fuse a piece of H630 to WS of the two 60cm x 5cm fabric A pieces. With RST, layer a 60cm x 5cm top zipper lining piece, the heavy duty zip and one of the fused outer pieces. Ensuring the upper edges align, pin or baste and then sew along the length. Open out and press, topstitch down the length of the zip. Repeat for the other side of the zip.



21 Take the two black tabs you made earlier, fold in half and attach one to each end of the zip, matching raw edges. Trim panel to 10cm wide.



22 Fuse the base panel to a piece of H630 and then a piece of Decovil. Then add a piece of Style-Vil foam with a half normal seam allowance, finish the sandwich with the remaining lining piece. Baste and trim edges.

23 With RST stitch the top zipper panel to the base along the short edges to form a loop. There will be raw edges where the pieces are joined. Take the 10cm x 7cm lining piece and turn under the edges as if creating a bias tape, sew this over the raw edges to hide them. This is your gusset.



Putting it Together

24 With RST and matching raw edges, sew the front of the bag to the gusset, taking care around the curves. Then do the same for the back. Turn inside out and use bias binding to hide the raw seams.



Back

17 The back has another zip box pocket. Take the remaining 30cm x 35cm fabric A pieces and round off the corners. The pocket box is positioned 10cm down from the top of the back panel. This time the pocket lining is not flush with the top edge of the back panel. Measure down 10cm and draw a horizontal line, line the top of the zipper pocket lining up with this line and construct as before. When you put the zipper box onto the wrong side of the lining, measure down 3cm from the top edge of the lining so that you have space to sew up the pocket lining.

18 Add the tabs with the rectangle rings, 6cm either side of the vertical centre of the back panel. The top handle goes onto the upper edge of the panel, 3cm each side of the centre mark. Thread the adjustable straps through the bottom rectangle rings, back through the bag sliders and attach them at the top either side of the top handle.

STOCKIST DETAILS

Fabrics – Hantex,
www.hantex.co.uk/mystockist

Vlieseline products – www.vlieseline.com,
email: crafts@stockistenquiries.co.uk

SUBSCRIBE TO **sewing** WORLD TODAY AND ENJOY GREAT SAVINGS ON THE SHOP PRICE!

FANTASTIC
SAVINGS ON BUNDLE
PACKAGES



Offering great value for money and packed with new and inspiring projects every month, Sewing World is the only sewing magazine that you need!

Each month we bring you new techniques; fascinating interviews and features; as well as all the latest news, products and fabrics.

SAVE
50%
ON DIGITAL ISSUES

CALL OUR ORDER LINE
0344 243 9023

LINES OPEN MON-FRI 8AM-8PM & SAT 9.30AM-3.30PM GMT

Calls are charged at the same rate as standard UK landlines and are included as part of any inclusive or free minutes allowances. There are no additional charges with this number. Overseas calls will cost more.

Quote ref: V1081

TERMS & CONDITIONS: Offer ends 21st April 2017. *This digital discount is only available when you subscribe to the 'Print + Digital' package. You can still get a great discount on the digital package, please visit the URL stated below for more information. Please see www.mytimemedia.co.uk/terms for full terms & conditions.

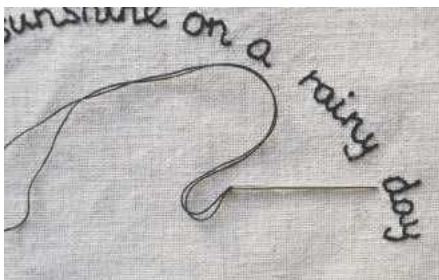
April Showers Hoop Art

DESIGNED BY JOSIE DAY

TO SEW

See pattern sheet for templates

- 1 Fuse the iron-on interfacing to the wrong side of your linen square.
- 2 Using a window, light-box or other preferred method, trace the sentiment onto your linen with a fine pencil or very fine pen. Hand stitch the wording using two strands of embroidery cotton and backstitch.



- 3 Next trace the appliqué pattern pieces onto Bondaweb, making sure to reverse the design. Roughly cut out each piece and fuse onto wrong side of your fabric scraps. Cut out neatly along the lines.



- 4 Position your appliqué pieces onto your embroidered linen, use the photos for guidance and

ensure that they are within the area of your 7" hoop. Once you're happy with their placement fuse carefully with a hot iron.



- 5 Drop your sewing machine feed dogs and free-motion appliqué around the pieces in black thread to secure in place and add detail. Don't worry if your sewing is a bit wobbly as this adds to the overall effect of raw edge appliqué. If the feed dogs on your machine can't be lowered, simply reduce your stitch length and use an open-toed appliqué foot, as seen in the photo.



MATERIALS

- 25cm square of light beige linen
- 25cm square of lightweight iron on interfacing
- Black embroidery cotton/floss
- Small scraps of coloured fabrics, including grey
- Small amounts of Bondaweb or other fusible web
- Vanishing ink pen or fine pencil
- 7" wooden embroidery hoop

GOOD TO KNOW

- *The hoop is finished with a slight excess of fabric gathered on the reverse. This makes it easy to re-stretch, if necessary, due to any natural 'relaxing' of fabric over time.*



THIS GORGEOUS APPLIQUÉD HOOP, WITH ITS TOUCHING SENTIMENT, WOULD MAKE A PERFECT GIFT FOR THAT SPECIAL SOMEONE IN YOUR LIFE. HAVE FUN MIXING UP YOUR RAINDROP COLOURS FOR A TOTALLY UNIQUE CREATION.

- 6 Press finished appliqué and place into embroidery hoop. Trim carefully leaving approximately 2cm (¾") of overhang. Remove trimmed embroidery from hoop and zigzag edges in white.



- 7 Reinsert embroidery back into hoop, adjust until taut and then fully tighten screw. Using embroidery, or other strong thread, stitch a row of running stitches around the edge. Pull tight and knot off ends to neaten.



Josie Day enjoys sewing of any type but most of her projects feature raw edge appliqué in one form or another. She absolutely loves this technique and its ability to look funky and modern or classic and sophisticated! Her blog www.sewforsoul.blogspot.co.uk is dedicated to sewing and she regularly posts free tutorials and projects there. She lives in the North East of England with her extremely patient husband, two lovely children and a very naughty cat!



Manchester



Birmingham

1000s of Rolls at Realistic Prices!

Stockists of all kinds of

- Fashion Fabrics
- Woollens
- Worsteds
- Polywools
- Polyesters
- Cotton
- Dance Wear
- Linings
- Bridal Wear
- Satins
- Suiting
- Lycras

and much, much more!



JOHN KALDOR
NEW LOOK

Leon's Fabric Superstore
419 Barlow Moor Rd
Chorlton Manchester M21 8ER
Tel 0161 881 7960

Barry's Fabric Superstore
1 Moseley Street
Digbeth Birmingham B5 6JX
Tel 0121 622 6102

www.leonsfabrics.co.uk

HOCHANDA LIVE!
HOME OF CRAFTS HOBBIES AND ARTS

presented by
Create it! events

Inspirational Craft, Hobby & Art Shows

You've seen them on TV now see them live

13-14 May Kent Event Centre

2017

Kent Showground,
Detling, Maidstone ME14 3JF



Hochanda Live Studio

Make & Takes

Demonstrations

Free Parking



Exhibitors include:

Hochanda Live, Chloe's Creative Cards, Hobby Art, Phil Martin, Stampin Up, The Art of Craft, The Stamp Hut, Rowandean Embroidery, Bee Crafty, Totally Patched, IndigoBlu, Stamp Addicts, Be Creative, Pink Ink Designs Embroidery, Craft Yourself Silly, Add Some Sparkle, Imagination Crafts, Craft Obsessions, Robert Adams, Limetree Craft, Aly's Stitchy Fingers, The Artistic Stamper, JJD Cards, Inkylicious, West Design Products plus many more.

www.createitevents.com

Tel: 01234 855833



the sewing SHED

INDIVIDUAL
TUITION
IN A GROUP
SETTING

07525 029986

LEONIE@THESEWINGSHED.CO.UK

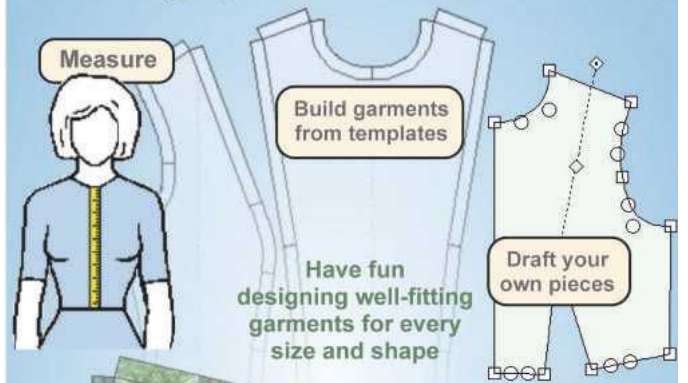
www.thesewingshed.co.uk

Ilkley, West Yorkshire



/thesewingsheduk

Fittingly Sew 2 Computer aided pattern drafting



Create exciting & unique fabric patterns from photos, drawings, etc

Print full size conventional patterns with an ordinary printer, or email files to fabric printing services

For Windows XP or later. Prices at website. Low cost upgrades from Fittingly Sew 1 available. Free tech support.

Soft Byte LTD
The makers of DesignaKnit

01691 828556
www.softbyte.co.uk
info@softbyte.co.uk

Hip Bag

DESIGNED BY EMILY LEVEY

TO CUT

See pattern sheet for pattern piece

Waxed Canvas:

- Cut 1, 18cm x 23cm for bag back
- Cut 1, 6cm x 23cm for top strip on bag front
- Cut 2, 4cm x 11.5cm for belt loops

Contrast fabric 1:

- Cut 1, 11.5cm x 23cm for zip pocket outer

Contrast fabric 2:

- Cut 2, 18cm x 23cm for bag lining
- Cut 1, 11.5cm x 23cm for zip pocket lining
- Cut 1, 13cm x 23cm for zip pocket lining back
- Cut 2, 3cm x 10cm for zip tabs

Vileseline Lamifix matt:

- Cut 1, 11.5cm x 23cm for zip pocket outer

Vileseline H630 Fusible fleece:

- Cut 2, 18cm x 23cm

Leather:

- Cut 1 flap (1)

TO SEW

1

Fuse the H630 fleece to the wrong side of the two 18cm x 23cm lining pieces and the Lamifix Matt to the right side of the 11.5cm x 23cm zip pocket outer fabric according to manufacturer's instructions.



MATERIALS

- 20cm main outer fabric – Waxed canvas
- 1 fat quarter contrast fabric 1 – Tilda, Pardon My Garden Flowers in green
- 1 fat quarter contrast fabric 2 – Tilda, Pardon My Garden Sunflowers in green
- 20cm x 25cm leather (around 2mm-3mm thickness)
- 20cm Vileseline Lamifix Matt
- 20cm Vileseline H630 Fusible Fleece
- 2 metal D rings 15mm (or size to fit your belt through)
- 7" zip
- 1 sew-in magnetic clasp
- 1 thin belt (approx. 12mm wide)
- Leather machine needle
- Hera Marker
- Fabric clips

GOOD TO KNOW

- Construction seams are 6mm unless otherwise specified. Basting stitches should be done at 3mm.
- Use a heavier machine needle when sewing the waxed cotton such as a 90/14 or 100/16 and a leather needle for the leather.
- Use a pressing cloth when ironing to protect the waxed finish and your iron.
- A heavier thread and a longer stitch length such as 3.5mm-4mm can help when topstitching.
- Finished size is approx. 16.5cm x 21.5cm.
- Read through instructions in full before starting. It is a good idea to label your fabric pieces as you cut them.



USING WAXED CANVAS, LAMINATED COTTON AND LEATHER, THIS LITTLE HIP BAG IS THE PERFECT SIZE TO STORE ALL THOSE ESSENTIALS YOU MIGHT NEED WHEN OUT ON A WALK, WITH THE BONUS OF KEEPING THEM DRY AND YOUR HANDS FREE.

2 Press the zip tabs in half along the length. Open them out and bring the raw ends into the middle so they meet. Fold in half again and press to give two pieces measuring 3cm x 2.5cm. Slip a folded tab onto each end of the zip, topstitch in place 3mm from edge. A zip foot may be useful here. Trim the width of the zipper tab if necessary to match the width of the zip tape.



3 Place the zip, with the pull on the left and the right side down, onto the right side of the laminated zip pocket outer along the top edge. Baste in position.



4 Place the 11.5cm x 23cm zip pocket lining piece right side down on to the laminated pocket outer, sandwiching the zip in between. Sew along the top edge using a 6mm seam allowance. Flip the lining around to the wrong side and press the seam from the lining side so as not to catch the laminated fabric with the hot iron.



5 Place the zip right side down on to the 6cm x 23cm waxed canvas piece, match edges and baste in place with a 3mm seam allowance. Then place the 13cm x 23cm zip pocket lining back piece with the right side down on to the waxed canvas with the zip sandwiched in between (the right side of the fabric will face the wrong side of the zip). Sew in place using 6mm seam allowance. This time finger press the waxed canvas up away from the zip, but allow the lining piece to sit down behind the zip and fabric pieces added in the last step.



6 Prepare the belt loops. Using a Hera marker (or a blunt blade such as a paper creaser) crease the canvas piece down the length at 1cm from each side then in the centre at 2cm. Fold outer edges into the centre along creases, then fold in half so that the long raw edges are enclosed. Use fabric clips to secure rather than pins as these will leave holes. Topstitch 3mm from the edge on both long sides. Fold in half, insert a D ring and baste to secure 3mm from the short raw edge.



7 Place loops on bag front, placing them 2.5cm up from the zip on either side with the loops facing into the centre of the bag. Baste.



8 Put the completed front panel right sides together with a 18cm x 23cm lining piece and sew along the top edge. Repeat with the remaining lining piece and the 18cm x 23cm waxed canvas piece. Open out and press seams, using a pressing cloth to protect the waxed canvas and laminated fabric.



9 Take one half of the magnetic clasp. Separate the laminated fabric piece from the rest of the layers and sew the clasp in place, positioning it centrally 6cm up from the bottom edge. You can sew this by hand or using the machine, be sure to change to your leather needle if using the machine and switch back to your standard needle afterwards for the next step.



10 Place the two fabric sections right sides together, matching the two lining pieces and the zip pocket facing the large back canvas piece. Secure all around the edges using fabric clips, making sure that the multiple layers of the zip pocket are lying flat and the belt loops are facing into the bag. Sew around all four edges, leaving a 10cm turning gap in the lower edge of the lining. Clip corners to remove bulk.



11 Turn right way out, poke out corners and press the edges of the turning gap in, slip stitch opening closed. Tuck the lining down inside the bag, taking care to ensure the seam line around the top edge of the bag is sitting right on the edge and evenly all the way around.



12 Place the remaining piece of the magnetic clasp on the wrong side of the leather flap, positioning it in the centre and 2.5cm up from the bottom curved edge. Using the leather needle in your machine sew into place as before.



13 Fasten the leather flap onto the front of the bag using the magnetic clasp, this will help you determine the position in which to sew the flap. Turn the bag over and bring the top edge of the flap around to the back of the bag, do not pull it tight over the top of the bag but instead leave a bit of ease so that when the bag is filled it can still be closed. The thickness of your leather will determine how far down the back of the bag it will go, but ensure that the flap is straight then secure in place. I find masking tape the best for this task. Once it is in place you can undo it from the magnetic clasp to make sewing easier.



14 Using the sewing machines free arm and the leather needle along with a long stitch length, sew the leather flap to the bag, stitching 6mm from the edge of the leather from one side to the other, sewing through the leather, canvas and lining on the back of the bag. Take care not to catch the front of the bag whilst sewing. Thread the belt through the D rings on the loops and your bag is ready to wear!



STOCKIST DETAILS

Waxed Canvas fabric – Stone Fabrics,
www.stonefabrics.co.uk

Tilda fabric –
groves@stockistenquiries.co.uk,
tel: 01453 883581

Fusible fleece & Lamifix – Vlieseline,
crafts@stockistenquiries.co.uk,
tel: 01453 883581

Magnetic Clasps - Bag Clasps Ltd,
www.bag-clasps.co.uk

D Rings – Green Grizzly,
www.stores.ebay.co.uk/greengrizzlyuk

Emily Levey has a passion for sewing and loves to share her knowledge and skills, teaching forgotten techniques. She started sewing over 20 years ago and has not put her needle down since. Today she can always be found in her studio, surrounded by fabric, rustling up a new dress or working on her latest quilt or pattern. She has had work published in books, magazines and regularly presents tutorials on Craft Daily TV.

Bunny Cushion

DESIGNED BY LEONIE PRATT

TO CUT

See pattern sheet for pattern pieces

If using an old pair of jeans, cut up the trouser leg from the hem on the inside leg seam. You will then have a large piece of fabric with a seam from the outside leg running down the centre of the fabric, this seam makes the centre line of the front of the bunny cushion.

Main fabric/denim:

- Cut 1 body for front (1)
- Cut 1 pair ears (2)
- Cut off the two rear patch pockets from the jeans for the closed eyes

Coordinating/floral fabric:

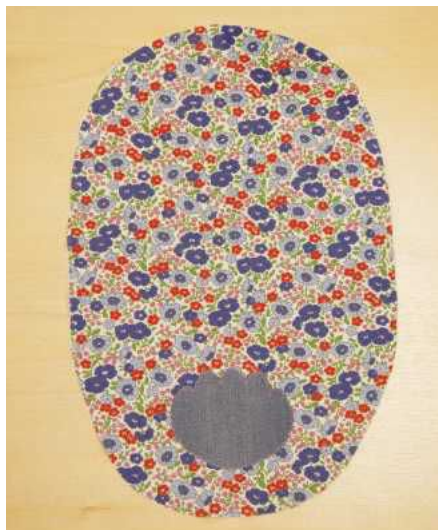
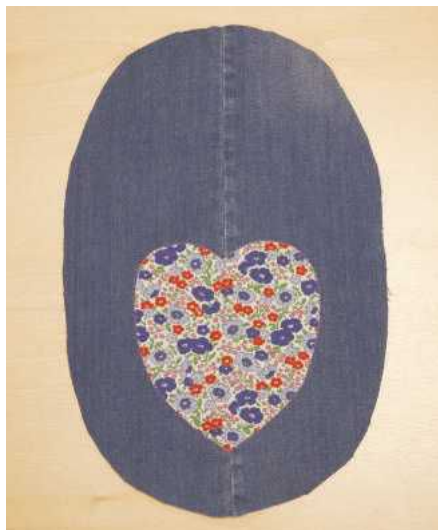
- Cut 1 body for back (1)
- Cut 1 pair ears (2)

TO SEW

1 Using the pattern provided (see pattern sheet) trace the heart shaped tummy and tail onto the appliqué paper. Use a pencil on the side of the paper that resembles tracing paper to trace the shapes, not the rough glue side. Roughly cut around each shape leaving a 1cm gap from the outline of the pattern. Using a hot iron on steam setting, iron the tummy on to the wrong side of the floral fabric and iron the tail on to the wrong side of the denim. Cut out accurately.

2 Peel off the paper to reveal the glue side. Place the tummy on to the denim front body and iron in place. Repeat this process with the tail on the floral back body piece.

3 Using a zigzag or appliqué stitch, sew the appliqué tummy and tail in place.



MATERIALS

For this project we upcycled pre-loved clothes and home textiles:

- A scarf
- Stuffing – I recycled the insides of an old pillow
- Bootcut jeans that have become very soft
- Button for nose
- Appliqué paper/fusible web

GOOD TO KNOW

- Use 1.5cm seam allowance throughout.
- Finished cushion size is approx. 45cm x 30cm.
- I used threads that coordinated with the fabrics, but check your sewing box first as contrasting thread can look equally pleasing.
- Choose a cuddly feeling plain fabric for the body, ears and tail. Well washed denim has been used for this version but velvet would work equally as well.
- Transfer all notches on to your fabric.
- The rear patch pockets from the jeans have been used to give our bunny the closed eyelid detail.
- If using thinner fabric, thicken with iron on interfacing.
- Read through all instructions before starting.



A CUTE TAKE ON THE EASTER BUNNY, THIS CUSHION WAS MADE USING A SELECTION OF PRE-LOVED TEXTILES FROM THE HOME; A WELL-WORN PAIR OF JEANS THAT HAVE BECOME CUDDLY SOFT, A PRETTY DISCARDED SCARF AND AN OLD PILLOW THAT HAS LOST ITS PLUMPNESS.

4 The eyes are made from the rear patch pockets of the jeans. Fold under the top of the pocket and using the photos as a guide, place the pockets on the body front, overlapping them slightly at the centre. You may need to trim away excess fabric to shorten the pocket if they look too big for the cushion. Pin and topstitch the pockets in place.



5 Create the ears. With right sides together place a floral ear with a denim ear. Sew all the way around the edge leaving the straight edge open. Trim seams, clip corners, turn right side out and press. Repeat for the other ear, ensuring you have a pair of ears, not two the same.

6 Topstitch around the edge of the ears. Pin and tack the ears in position to the front body, the floral fabric should be facing uppermost.



7 Sew on your button nose, placing it where the pockets meet.

8 Place the two body pieces right sides together, ensuring that the ears are at the top and the tail at the bottom, the ears should be encased between the two layers. Sew around the circumference of the cushion leaving a gap to turn as marked on the pattern. Trim seams, clip curves, turn right side out and press.

9 To add shape to the ears and secure the pockets further, make a few small stab stitches through each ear, pocket and body front. The ears should not lie flush at the top but have a bit of a gap.



10 Stuff the cushion using the pillow filling. Hand stitch the gap closed using a ladder stitch.



Leonie Pratt owns The Sewing Shed in Ilkley and teaches all aspects of sewing, alterations and mending. She teaches dressmaking, home furnishings, patchwork and quilting, curtains, how to make Roman blinds, and lots more in-between from her beautiful award winning studio, www.thesewingshed.co.uk. She is a Super Crafter and ambassador for Love Your Clothes, a campaign that encourages people to care for, repair, alter and upcycle clothes to get more from their wardrobes and reduce the environmental impact of clothing, loveyourclothes.org.uk



Coming next month...

Pyjama Bottoms for Lazy May mornings!



Projects:

- Girls Spring Appliqué Dress
- Little Boys Trousers and Jacket
- Fruit and Vegetable Fun
- Circus Toy Sack
- Washing Day Laundry Set
- Denim Chevron Tote
- Japanese Bag
- Spring Throw

PLUS...

WE VISIT LONDON FASHION WEEK,
WE MEET OLIVER + S, DRESSMAKING TIPS,
SEWING TUTORIALS AND MORE!

MAY ISSUE ON SALE
FRIDAY 21ST APRIL 2017

Ready... Get Set... Sew!



Ensure sewing success with our sewing guide to get you started, or refresh your memory...

Using your Full-Size Pattern Sheet

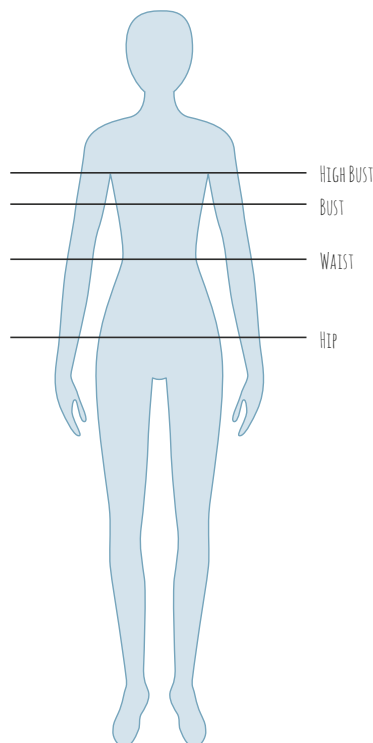
- 1 For projects with a pattern, first look at the glossary on the pattern sheet to identify the colour of the pieces for your project. Looking at the 'To Cut' list and the layout guide (if applicable) you will see how many pieces there are to find. Each piece is labelled and identified, e.g. '1 of 7', '2 of 7' etc. It may be helpful to follow the pieces using your finger and then highlight each piece around the edge with a highlighter marker.
- 2 Some larger pieces are split in two but there will always be a clear dashed join line for you to match up with the other half.
- 3 Take some large sheets of thin paper or a roll of greaseproof paper and simply trace out your pieces with a fine black pen (for your size if making clothing), taking care to mark all the notches, dots and darts and join pieces up if necessary. Cut out your pieces in fabric and sew away!

Check your Size

Take your measurements and compare with our project sizing charts, making sure your tape measure is straight as you go around your back – best to get a friend to help!

If you fall between two sizes, make the larger size for a more comfortable fit. We suggest making a toile from calico if the garment is more fitted in style.

- **High Bust** – Above the fullest part of your bust and just under your arms.
- **Bust** – Straight across your full bust and around your back.
- **Waist** – Where your body naturally curves in.
- **Hip** – Around your hips at the widest point and the fullest part of your bottom.



Fabric Terminology

Selvedge – Finished straight edge of the fabric, often printed with the manufacturer's name.

Grain line – This is normally marked on pattern pieces as a double-headed arrow and should be parallel to the selvedge, or the bias if a bias-cut project.

Bias – Line of fabric at 45° to the straight edge, which gives a bit of stretch if pulled.

Nap – Fabrics with an obvious pile (nap) where the direction of the pile needs to be kept the same when making your project.

Fat Quarter – Quilting term for a piece of fabric cut from a 44" wide bolt measuring ½yd and then cut across the width at 22".

(It is recommended that fabrics are pre-shrunk before sewing, by washing at recommended temperature, drying and pressing thoroughly).

WIN *Guess How Much I Love You* fabric

Competition

For your chance to win one of eight fat quarter fabric bundles from Clothworks *Guess How Much I Love You* fabric collection, simply answer the question below from this April issue of *Sewing World* magazine and follow the guidelines on how to enter.

Question – Who do We Meet this month?

The winner will be the first eight entries, selected at random.
Entries must be received by 30th April 2017.

WIN!
We have 8 bundles of
Guess How Much I Love You
fat quarters for you to win -
worth over
£80!



.....

How to enter our competition:

For your chance to win one of eight *Guess How Much I Love You* fat quarter fabric bundles, visit www.sewingworldmagazine.com and fill out the online entry form. You will need to register with the *Sewing World* website in order to enter. Closing date 30th April 2017.

It is the policy of MyTime Media not to sell customers' details to third parties. For full terms and conditions, please refer to our website www.sewingworldmagazine.com

General rules: The appropriate number of winners for the EQS *Guess How Much I Love You* competition will be selected at random from correct entries received by the closing date. Competition winners will be notified of their success within a month of the closing date. The Judges' decision is final. No correspondence will be entered into. For full terms and conditions please refer to our website www.sewingworldmagazine.com

We Meet...

LIZ NORWOOD CLARK FROM BIG BIRD LITTLE BIRD



Liz lives in Kent with her husband, two children, dog and gecko! She creates beautiful bird and animal textile sculptures from various fabrics (from Liberty to vintage). We find out more about the inspiration behind Liz's characterful handmade creatures and the Big Bird Little Bird brand.



When and how did your love of sewing begin?

I have to admit to disliking sewing when I was at secondary school. It wasn't about artistic expression, it was more about following a pattern and so I got bored quite quickly. One of the first things I made was a seal; it took me a whole school term to make. I still have it! It's only as I returned to sewing that I saw the potential for using it as an art form. Seeing creatives like Mister Finch really inspired me to go down that path.

What inspired you to create Big Bird Little Bird?

My sister, Helen, died from bowel cancer in 2011 and she left me her 1975 Husqvarna sewing machine and a huge amount of fabric. She knew I was creative and thought I may be able to use it in some way. Helen was very talented in that she could sew, knit, crochet and embroider. When undergoing chemo she used to make bears for raffles and raise money for the hospital. Her family nickname was 'Big Bird' and mine was 'Little Bird' hence the name. I feel closer to her when I'm sewing.



Tell us about your design aesthetic. What led you to create 3D textile sculptures in particular?

When I first started Big Bird Little Bird it was purely as a fundraiser for a cancer charity making toys and bracelets for kids in memory of Helen. However, I found the Toy Safety legislation stifling for creativity. Being a small new business meant I did not have the funds to pay for chemical testing of fabrics used. I bought a book 'The Artful Bird' by Abigail Patner Glassenberg and was hooked! From there I started making my own patterns for my creations. As the items I make are artistic sculptures, I was free to be as creative as I wanted to be with the fabrics I wanted to use.

"As the items I make are artistic sculptures, I was free to be as creative as I wanted to be with the fabrics I wanted to use."

What inspires you? Is there a story behind your work?

I love the fact I live in a village where within a 5 minute walk, I'm in the countryside. I love walking in the woods; the smell of the fresh earth, the sounds of the birds and catching the sight of wildlife as it darts across your path. It makes me feel connected to nature and also connected to Helen as she loved it too, and I remember happy family walks when we were younger.



"I love the fact I live in a village where within a 5 minute walk, I'm in the countryside. I love walking in the woods; the smell of the fresh earth, the sounds of the birds and catching the sight of wildlife as it darts across your path."

You give each of your larger creations a name. Do you name them once they are finished or does it come to you during the making process?

I name them when I'm working on the face and I can almost feel their personality start to come through. Many of my creations have classical traits; I often use Shakespeare's characters as inspiration.

"Many of my creations have classical traits: I often use Shakespeare's characters as inspiration."

Where do you usually sew?

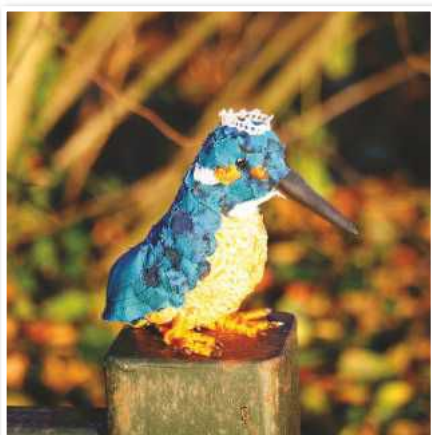
I use the dining table for when I use the Husqvarna as I like lots of room to lay out pieces as I go. When it comes to stuffing, assembling and adding finer details, I have a favourite sofa. A cup of tea and a history programme on the TV and I'm good to go!

Do you have a favourite fabric that you like to use in your work?

I use a lot of Liberty Art fabric in my smaller lavender birds as I love the William Morris nature inspired designs, but there is nothing better than coming across some gorgeous vintage fabric at a fair knowing that it may be the only piece left.

How do you approach starting a new project?

I do a lot of decision making by 'feeling' rather than what people suggest I make. That way it feels a part of me is invested and expressed in the piece. I spend time looking at images in books and online of the bird or animal, getting a sense for structure so that I can start to plan how to make it. I use Illustrator to draw the pattern pieces – that way I can tweak as I go and can always print another copy as I need it. At the same time, I'm thinking about fabric choices, and even looking online at what fabric is available if I don't have it in my stash.





How do you create such beautiful texture and shapes in your work?

That's a hard question to answer! I just go by the feel of it, and what is in my mind's eye of how I want the piece to look. Creating pieces that are in nature however is a gift, as nature has so many textures, colours and shapes to inspire. I am starting more and more though to lean towards history for inspiration, visiting local places like Cobham Hall, Penshurst Place and Gardens, Ightham Mote and Hever Castle. The beautiful artwork, tapestries, wallpaper shows what fantastic art and crafts we have had throughout history.

"Creating pieces that are in nature however is a gift, as nature has so many textures, colours and shapes to inspire."

Do you have a favourite piece?

That changes with each piece I make, but I'll always have a soft spot for Drake, the first duck I made. I felt quite emotional when he was sold but the new owner sent me a photo of him in his new home, which was lovely of her. Having people appreciate what you make, enough to buy it and then let me know how much they love it is very special.

What project are you working on at the minute?

It's one I've had in my mind for some time. I have wanted to make a fox, because I love the fact they are in our folklore, they are in illustrated manuscripts and they are loved by many and yet hated by many too. I'm fascinated by them.

What is your best tool for sewing and why?

The right needle for the right job! I like to have a small, thin needle when closing seams and would be lost without it.





What does the future hold?

I hope to continue to express myself through my art and develop my skills. I feel like I'm learning new things all the time and I enjoy that part of being an artist.

Top 5 What are your 5 top tips for creating a piece of textile sculpture?

- 1 Firstly, you need to be in the right frame of mind to create! For me it's a walk in the woods, using all my senses, smelling the earth, listening to birds and the rustle of trees, seeing dappled sunlight and breathing in the fresh air.
- 2 Don't be afraid to make mistakes. It's the best way to learn. It took me three attempts to make one of my birds until I was happy with it.
- 3 I really enjoy meeting with other local artists, something I don't do often enough. They can help you develop as an artist as you bounce ideas off of each other.
- 4 Take breaks. You can't be creative all the time, you'll burn yourself out. Find time to recharge your batteries.
- 5 Finally remember that everyone has to start somewhere. If you're new to sewing, there are lots of tutorials online and you can use some unwanted fabric (old clothes, pillowcases etc.) to practise on. Learning new skills takes time – it took me two years of following patterns and sewing before I felt able to draft my own basic pattern.



FURTHER INFORMATION

Visit the Big Bird Little Bird website to find out more about Liz – www.bigbirdlittlebird.co.uk and visit her Foltsy shop at www.foltsy.com/shops/BigBirdLittleBird@little_bigbird

 @little_bigbird

 bigbird_littlebird

 BigBirdandLittleBird

XXXXXXXXXXXXXXXXXXXX

Pattern Review



SIMPLICITY 1332A PATTERN

WRITTEN BY JO ROBERTS FROM
THE MINERVA CRAFTS BLOGGER NETWORK

XX

Jo Roberts sews for herself and her two girls. She shares all her projects on her blog [Three Stories High, joeveryday19.blogspot.co.uk](http://joeveryday19.blogspot.co.uk). We asked Jo to try out Simplicity 1332A pattern, here's what she thought...

What would happen if you let your children, aged nine and seven, choose their own sewing pattern? Instead of wondering, I let them peruse the Minerva Website with me and what a pearler they came up with, Simplicity 1332A. The collection seemed to encompass a girl's whole wardrobe needs within one pattern. Why had I been so apprehensive about letting them choose? The pattern includes an elasticated skirt, a long and short sleeved T-shirt, leggings and a tiered jersey cardigan. The versatility of this pattern is one of the main points for selecting it. With UK seasonal weather variations, I feel it is important to make clothes that will get constant wear rather than spending time, effort and money making one party dress that will only be worn once or twice.

It is a superb pattern for beginners, with the elasticated cotton skirt through to some beginner stretch sewing with jersey stretch knits. The pattern is on tissue paper but because it spans a wide range of sizes the pieces are split up so that not too many sizes are printed on one shape. I like this even though it means more paper cutting, each piece is more accurately cut on the curves because all the ink marks do not merge into one place. The pattern goes by chest/waist/hip size so you are not bound by a mystery size for a particular aged child which is great for us as my girls have slim waists and chest sizes but their arm and leg length is of their age.



I started with the skirts because they were easy, quick and fun. I recommend using two rows of casing for the skirt waist, it gives a snug fit without the casing rolling as your children play. The pattern states one but I prefer the look and practicality of two rows. From this pattern, you learn a great technique for applying a layer of net to the hem only so that the whole skirt is not too scratchy on little legs; simple but very effective as it looks like there is a petticoat but there isn't. My eldest girl chose some crochet lace to add to the hem of hers but really the world is your oyster; folk or satin ribbon, ric rac, lace, pom pom trim, or a variation of rows layered up along the hem.





Secondly, I tried the T-shirt. If you have not sewn jersey before it is worth noting a few simple things that will make life easier when making this pattern. One – use a stretch needle for your sewing machine to avoid puckering. Two – use a stretch stitch on your machine or a long zigzag stitch which appears almost straight but still allows the fabric to stretch. Three – cut out the pieces with pinking shears to avoid having to finish a stretchy raw edge if you don't have an overlocker.

The T-shirt was a quick make. I used an overlocker but you could achieve just as successful results with a sewing machine using the tips outlined above. I did make a minor modification; I omitted the zip on the back of the top by trying the top on over my girl's head and finding that I did not need an opening at all. If you do need a zip, the instructions are very clear with pictures. The pattern instructions hold your hand as you attach the neck binding with clear instructions and supportive diagrams. The versatility of this T-shirt pattern also cries out to use up left over pieces of jersey to make a fun, colourful version because the front and back is cut as two pieces, an upper and lower part. I will be trying that out soon!

To stretch my skills I made the jersey tiered-cardigan. Only really one step up from making the T-shirt but the frills need even gathers to give it a professional look so another key skill is rehearsed. I recommend two lines of long machine stitches to get an even gather, don't try and do it by hand or it will give a lumpy finish. Making the pattern markings is key here as the frill pieces look very similar when cut, but there is a side and front edge which are slightly different so do use a chalk or air erasable pen to transfer the markings. The neck edge is finished with tape which is good because trying to add a jersey binding would have been fiddly. I used ready-made navy bias binding which was a sure colour match. The only modification I made from this pattern was to add a ribbon tie on the front as there was not a fastening on the pattern and she didn't want it flopping off her shoulders. You could add a rouleau loop and a button which would look fine too.

Finally, I squeezed a pair of leggings out of the last piece of jersey. Again a great pattern for my little girl who has an impossibly small bottom for finding ready to wear leggings. We can never get the leg length and waist ratio comfortable for her so this pattern worked up well. There is just one pattern piece to make these. You cut one on folded fabric and then fold them in half to make the two legs. They are so quick, you are finishing the ankle hems before you have even got through your first mug of tea! The waist elastic is made with a casing which makes for easy adjustments for comfort. I will definitely be making these again in different colours.



This pattern goes from chest 56cm to 69cm so you can dip in and out of it for a long time making it great value in terms of money and cutting out time. It is perfect for selecting a garment to go with a RTW item to complete an outfit or you can go crazy like me and make the whole shebang. If you buy one girls sewing pattern this year I highly recommend, not my expert choice, but my daughters' personal choice: Simplicity 1332A. The possibility of endless permutations will keep any girl's wardrobe full from season to season for many years to come.

STOCKIST

Simplicity 1332A pattern and fabrics used by Jo are available to buy from Minerva Crafts, www.minervacrafts.com

Jo's creations were made using:
Floral chambray fabric, £8.99 per metre
Navy blue cotton jersey fabric, £7.99 per metre

The Minerva Crafts Blogger Network is a collective of amazing crafting bloggers from across the world. Every month each blogger creates a 'wish list' from the Minerva Crafts website and in turn get creative and wow us with their makes every month! Their enthusiasm for sewing is a huge source of inspiration and the perfect place to start when looking for ideas for your latest project. View the full archive of projects at; www.minervacrafts.com



MRS BOWDEN'S TOP TIPS

WITH AMANDA BOWDEN

Tip # 5 - Inserting a set in sleeve

Continuing with our series of mastering basic dressmaking techniques, this time we are looking at how to set in a sleeve.



Amanda Bowden



Sleeves and how to add them – well, there are lots of different ways to approach this and some will suit you more than others. However, adding sleeves to a garment can be off putting to the novice dressmaker, simply because you can often be presented with 'ease' which makes it look like the sleeve is too big for the armhole. A plethora of self-doubt can ensue – what have I done wrong? Why is it so much bigger? What am I to do with all these wrinkles?

Have no fear, Mrs Bowden is here and I have some marvellous little techniques to share with you on being the master of your sleeves.

So, a reminder about why sleeves are sometimes cut to be bigger than the armhole they are destined for. It's down to 'ease'. Patterns vary in the amount of ease allowed and you can expect there to be considerably greater ease in outer garments such as coats and jackets and much less in close fitting garments such as evening wear. Expect more ease in the bust area (to allow for breathing and bending) as opposed to the waist area which is more stable. We also see ease being built into the top (head) of the sleeve to allow for the arm to rotate and this is why we often see the sleeve being bigger than the armhole.

We are going to insert a set in sleeve as a way of demonstrating an easing technique. A set in sleeve should be inserted so there are no pleats, tucks or gathers once it is sewn. There are two

ways to approach this. Some patterns advise sewing the shoulder sleeve of the bodice and then mounting the sleeve on to the curve. Once this is sewn the side seam and sleeve seam are sewn in one go. This is a simple way of adding a sleeve and effective, BUT it can cause a lot of stress (not to yourself hopefully!) to the armhole and stretch the fabric which can cause the bodice to wrinkle against the sleeve.

The second technique is to use the tube to ring method. The sleeve is treated as a tube which is inserted into the 'ring' which is the armhole.

Inserting a set in sleeve

Stitch the shoulder seams and side seams of the bodice. Press the seams open – I take it you have already finished the edges!

Easing stitches – set your machine to the longest stitch length and with backstitching, sew on the stitching line from the single notch over the sleeve

head finishing at the double notch. You may find that some patterns have marked where the easing occurs with tailor tacks so if this is the case the easing stitches need to fall between these points. These stitches are put in to identify where the stitching line is going and to start the process of gently taking up the additional fabric in the sleeve head – they are not there to create pucks – the opposite is true in that they are intended to reduce them!



Stitch the underarm seam of the sleeve and press this open. If you don't have a sleeve board (this looks like a mini ironing board) you can wrap a towel around a rolling pin and put it inside the sleeve so you can press the seam open easily.



Now we need to deal with notches. You may have noticed there are little triangles or small lines marked on your paper pattern. Often there is a mark at the head of the sleeve – this is where the sleeve meets the shoulder seam. There should also be a single notch on the front of the sleeve, nearer the underarm seam than the head and also on the back

of the sleeve you should find a double notch. These are very helpful as one; they identify the front and back of the sleeve so you avoid putting the sleeve in backwards and two; they identify where the easing starts and finishes. Patterns are designed so there is no easing allowed from the back notch to the front notch in the underarm area. This means this area should be the same on the bodice and sleeve.



Start off with the bodice facing you, right side up – have plenty of pins at the ready. Put the right side of the sleeve underarm seam to the right side of the bodice side seam and pin into position. Make sure these meet exactly so you have the pleasure of a continuous line from the sleeve to the bodice.



Find the single notch on the sleeve and pin this to the single notch on the bodice – again right sides together. Note the direction of the pin – it is perpendicular to the edge of the fabric and the pin is inserted where the stitching line is going to be.



Find the double notch on the sleeve and pin this to the double notch on the bodice.



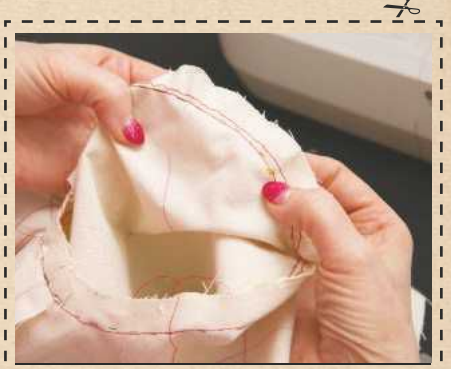
Now we have to do some flipping over. Turn the bodice to the inside so that the side seam is nearest you – as if you are looking down into the sleeve. You are now going to be working on the sleeve side and in a while will need to re-pin the underarm and notches, so the pins are all on the sleeve side. Find the head of the sleeve which should be marked with a notch or tailor tack and pin it to the shoulder seam – check to make sure the seam on the shoulder is flat and open.



The excess of fabric on the sleeve in comparison to the armhole tells you how much easing there is to deal with. We are now going to be dealing with some fractions but do not be afraid. We need to make sure we can evenly distribute the fullness throughout the sleeve head or you may find that you have excess fullness isolated in one part which looks unattractive. Let's start with the back of the sleeve. Gently fold the sleeve in half between the double notch and sleeve head and finger press to find and make a temporary mark. Repeat this on the bodice armhole and then pin these centre points together. Continue to use this technique until you have pinned and flattened the sleeve to the armhole.

I would urge you to tack the sleeve into position at this point as removing that many pins and trying to maintain a smooth line of stitches is a challenge which can be avoided. Use a different coloured tacking thread to the garment to also make it easier to remove later on.

Once the stitching is complete check to make sure you haven't created any puckers before removing the tacking thread. Some patterns will advise pressing the sleeve and others won't this is due to the risk of over-pressing and stretching the fabric in the process so proceed with caution.



Ready to stitch. Start on the sleeve side and a little bit away from the underarm seam, as starting off with multiple layers can cause the machine to jam. As you are sewing keep checking the armhole is flat underneath as the bodice can get caught up and unpicking will then be required.



Next time we will be looking at setting in a puffed or gathered sleeve.

Amanda Bowden runs the fantastic Felixstowe Sewing School, a crafty and sewing haven in the Suffolk seaside town of Felixstowe. Her small and very friendly sewing school offers classes, and lessons for the beginner and novice sewer, as well as a series of workshops for the more experienced seamstress, dressmaker or fabric and textile lover – all topped off with a vintage vibe and homemade cakes.

www.felixstowesewingschool.co.uk



FANTASTIC EASTER SAVINGS!

Save ££'s with our fantastic Easter offers and get your magazine delivered straight to your door. Why not treat a loved one to a gift subscription – it will last longer than an Easter Egg!

£19.99*
FOR ANY OF THESE TITLES
**UK OFFER ONLY

Good Woodworking
SCULPTURAL SPECTACLE
6 ISSUES FOR £19.99
FULL PRICE £27.00
SAVING 26%

Horse
CONFIDENT RIDING
6 ISSUES FOR £19.99
FULL PRICE £23.40
SAVING 15%

Boats
FREE! Full-size Plan worth £12.50
FREE PLAN for a Radio Controlled Torpedo Boat Destroyer
6 ISSUES FOR £19.99
FULL PRICE £29.58
SAVING 32%

MODEL COLLECTOR
CORGI 2017 PROTOTYPES
NEW YEAR, NEW FOCUS!
6 ISSUES FOR £19.99
FULL PRICE £24.90
SAVING 20%

MODEL ENGINEER
Bradford's Annual Exhibition
8 ISSUES FOR £19.99
FULL PRICE £30.40
SAVING 34%

MODEL ENGINEERS' WORKSHOP
6 ISSUES FOR £19.99
FULL PRICE £27.00
SAVING 26%

MILITARY MODELING
Ferocious Soviet Armoured Train
6 ISSUES FOR £19.99
FULL PRICE £28.74
SAVING 30%

RCM&E
TYPHOON
6 ISSUES FOR £19.99
FULL PRICE £30.94
SAVING 35%

STAMP
EFTA errors
6 ISSUES FOR £19.99
FULL PRICE £24.90
SAVING 20%

The Woodworker
MEET A MASTER OF THE GOLDEN BOWL
6 ISSUES FOR £19.99
FULL PRICE £27.00
SAVING 26%

popular Patchwork
EASY SPRING QUILTS
6 ISSUES FOR £19.99
FULL PRICE £29.94
SAVING 33%

Stamper
46 Creative Stamps
6 ISSUES FOR £19.99
FULL PRICE £29.94
SAVING 33%

PATCHWORK & QUILTING
MAKES WE LOVE
6 ISSUES FOR £19.99
FULL PRICE £29.94
SAVING 33%

sewing
10 Fun Projects
6 ISSUES FOR £19.99
FULL PRICE £29.94
SAVING 33%

SUBSCRIBE SECURELY ONLINE: www.mymagazineoffers.co.uk/EA39

CALL: 0344 243 9023** AND QUOTE EA39

BY POST: PLEASE COMPLETE THE FORM AND POST IT TO THE ADDRESS PROVIDED. QUOTE REF: EA39

YOUR DETAILS: (This section must be completed)

/Mrs/Miss/MS..... Name.....
Surname.....
Address.....
Postcode..... Country.....
Tel/Mob.....
Email.....
D.O.B.....
(Complete if the subscription is for yourself)
Magazine.....
Price.....

GIFT RECIPIENT (Complete 'Your details' first)

Mr/Mrs/Miss/MS..... Name.....
Surname.....
Address.....
Postcode..... Country.....
Tel/Mob.....
Email.....
D.O.B.....
(Complete if gift recipient is under 18)
Magazine.....
Price.....

PAYMENT DETAILS

Please make cheques payable to MyTimeMedia Ltd and write code EA39 and magazine title on the back.
 Postal Order/Cheque Visa/Mastercard Maestro
Card no: (Maestro)
Cardholder's name:
Valid from Expiry date Maestro iss.no.....
Signature Date

SEND TO: My Time Media Ltd, 3 Queensbridge The Lakes, Northampton NN4 7BF

TERMS & CONDITIONS. Offer ends 5th May 2017. *UK offer only. Subscriptions will start with the next available issue. For full terms & conditions visit <http://www.mytimemedia.co.uk/terms>. From time to time, your chosen magazine & MyTimeMedia Ltd may contact you regarding your subscription, or with details of its products and services. Your details will be processed in full accordance with all relevant UK and EU data protection legislation. If you DO NOT wish to be contacted by MyTimeMedia Ltd & your magazine please tick here: Email Post Phone. If you DO NOT wish to be contacted by carefully chosen 3rd parties, please tick here: Post Phone. If you DO wish to be contacted by carefully chosen 3rd parties, please tick here: Email

**Lines open Mon - Fri - 8.00am - 8.00pm GMT & Sat - 9.30am - 3.30pm GMT. UK Calls costs 7p per minute plus your phone company's access charge. Overseas calls will cost more.

5 COMMON SEWING MACHINE MISTAKES

WITH TILLY WALNES



When you first start using a sewing machine, it's inevitable that you make mistakes. It's easy to forget, or just not realise, all the little things that can cause your machine to throw a tantrum if you're not careful.

The good news is that these problems are super easy to solve – hooray! Here's how...

1 The needle unthreads itself when you start sewing

You only just threaded the needle and as soon as you put your foot down on the pedal the thread decides to come out of the needle. Rats! Simple to solve though. Firstly, make sure you have a few inches of thread pulled through the needle and out towards the back of the machine before you begin. Secondly, and this is something it took me a little while to discover when I first began sewing, check your needle is at the highest position before you start stitching. How can you tell if your needle is fully up? Check you can see the silver hook, or take up lever, at the top of your machine. If you can't, simply turn the handwheel towards you until it emerges (or press the up-down button if your machine has one).



2 The fabric is jiggling around like crazy

Lower your presser foot! The presser foot holds the fabric in place so you can stitch neatly, not freestyle.

3 The stitching is really uneven

If the stitching looks loopy on one side and tight on the other, your first reaction might be to blame the thread tension setting on your machine. Sometimes you'd be right, in which case, try adjusting the tension dial and test sew on a scrap of fabric until the stitching looks even on both sides of the fabric. However, often it's not the tension dial that needs changing, it's the way you've threaded the bobbin, which also affects the tension. Take your bobbin out of the case and double check you've inserted it the right way round – usually with the thread unwinding anticlockwise, but do check your machine's manual in case it's different - and that the thread is pulled through the grooves in the bobbin case.

**4 Your stitching is crazy tight on the top side**

Again, this could mean you need to adjust the tension dial, but before you go doing that, just check that your spool thread isn't caught on the little silver tension discs on top of the machine. You would have put the thread here earlier to wind the bobbin, but when you thread the machine you need to take it off otherwise it creates too much tension in the spool and thus super tight stitches.

**5 The threads are knotting up together**

This is another really common issue – that your threads knot up either on your fabric, or worse, they get jammed in the machine and you have to yank them out or even unscrew the needle plate to get them out. Firstly, before you start sewing, check that both spool and bobbin threads are sticking out towards the back of the machine, otherwise they can get twisted up in the stitching. Secondly, start sewing a few millimetres in rather than right on the edge of the fabric (then backstitch a bit so you don't leave any gaps in the stitching). If there's not enough fabric under the needle when you begin stitching, the spool thread will get tangled up with the bobbin thread underneath it and cause knots. Sometimes the needle will push the edge of the fabric down into the bottom of the machine to join them in one big awkward mess. Yikes! For the same reason, when I finish a line of stitching at the end of a piece of fabric, I always backstitch a few millimetres before the edge (and then stitch off the end so I don't leave any holes). Otherwise, if you stitch off the end and then try to backstitch over the end, your threads will get tangled.



So those are some of the most common sewing machine mistakes and easy ways to solve them. I hope you found it useful!

FOR MORE USEFUL SEWING TIPS, HEAD OVER TO TILLY'S WEBSITE, WWW.TILLYANDTHEBUTTONS.COM

Get to know your fabrics

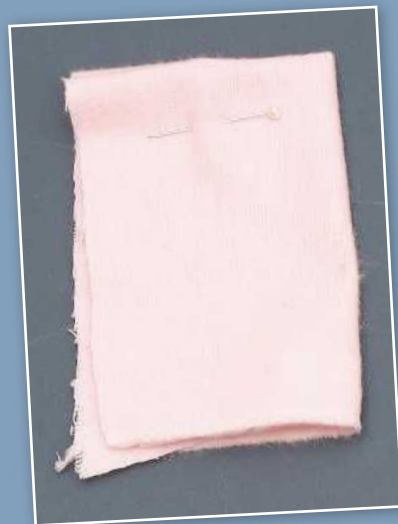
WITH MINERVA CRAFTS

Crafting Fabrics

IT'S INCREDIBLY HANDY TO KNOW AND UNDERSTAND FABRICS. THIS MONTH WE FOCUS ON FABRICS THAT ARE COMMONLY USED IN HOMEWARES OR CRAFTING PROJECTS.

WYNCYETTE

Wyncyette, also known as flannel, is a soft woven fabric. Originally made from carded wool or worsted yarn, it is now made from wool, cotton or synthetic fibre. It can be brushed to create extra softness (a fine metal brush rubs the fabric to create fine fibres from the loosely spun yarns). Flannel is commonly used to make tartan clothing, blankets, bed sheets, babywear and sleepwear.



SHEETING

Sheeting fabric as the name suggest is used to make bed linens. But its extra wide width (240cm) means it is incredibly versatile for many other uses too. Available as 100% cotton or polycotton blends it comes in a range of basic colours.



BLACKOUT LINING

Commonly used for window coverings and curtain linings as this fabric completely blocks out light from entering a room. The tightly woven fabric has special treatments added to create the opaque feature. It can also offer sound insulation and thermal properties too.



PVC

Garments made from PVC or vinyl are much more comfortable and wrinkle less if they are lined. Also suitable for upholstery projects, handbags, coats and trimmings.

Sewing Tip: Spray machine surface with silicone to avoid sticking if sewing on the right side. If you still have problems, use strips of tissue paper above and underneath the fabric to help it glide through the machine.

FAUX FUR

Faux fur comes in many different varieties and qualities; from craft furs, long and short piles, through to luxury soft furs. Simple styling shows off fur to the best advantage. When working with faux fur, cut through the backing only with short, sharp scissors, cutting one layer at a time.



LEATHERETTE

Leatherette or pleather is a synthetic, faux leather and is used for upholstery, clothing and footwear as a cost effective or ethical alternative. A base fabric of polyester is coated with a polyurethane to create a leather like colour and texture. It is hard wearing, has very little stretch and is easier to maintain than leather.



WADDING

Also known as batting, wadding is used to go in-between the layers when quilting. It can come in varying thicknesses; a high loft is thicker and low loft is thinner. Synthetic wadding is made from polyester but also wool, cotton, silk and bamboo versions are available.



DECKCHAIR CANVAS

As the name suggests, this heavyweight, often striped canvas is traditionally used for deckchairs slings. Made from a substantial weave, it comes in a narrow width of 45cm, which is perfect for most deckchair frames.



RIPSTOP

This woven fabric is made of nylon, using a special reinforcing technique that makes it resistant to tearing and ripping (hence the name). This makes it a durable, yet lightweight fabric that is often waterproof – so is perfect for outdoor jackets, bags and more.

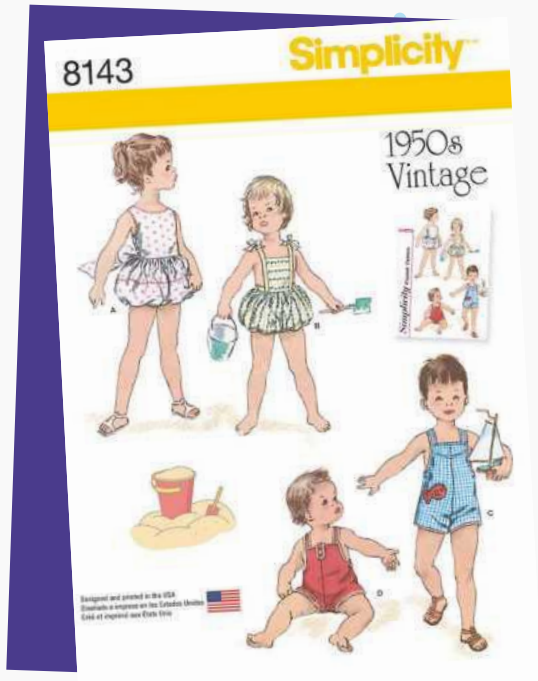


Minerva Crafts is a family run business born out of a love for sewing and dressmaking, aiming to bring you a craft website like no other. Visit their website for a huge selection of gorgeous fabrics, sewing patterns & haberdashery plus inspiration for your next project!

www.minervacrafts.com



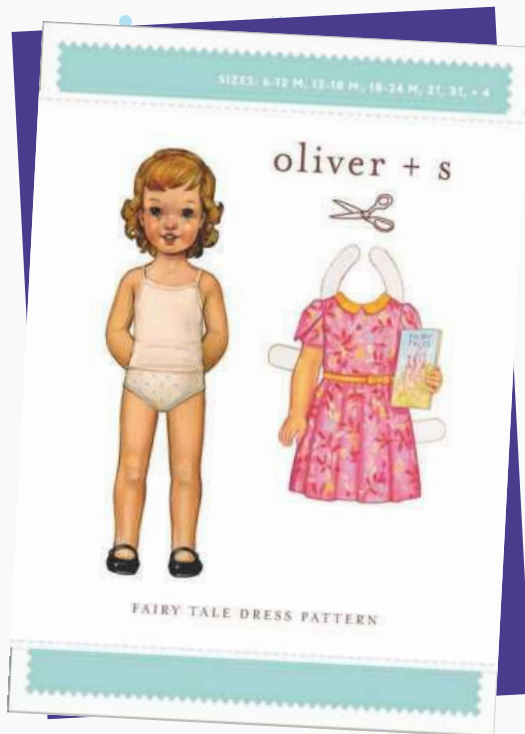
Pattern Picks



1950s Vintage Playsuits for Babies 8143
from Simplicity. £7.50, available to buy from
www.simplicitynewlook.com



Ellie Mae Designs Baby Booties 0170
from Kwik Sew. £8.99, available to buy from
www.sewdirect.com



Fairy Tale Dress
from Oliver + S. £11.10, PDF pattern available to buy
from www.backstitch.co.uk



Baby Toys 6561
from Burda. £4.95, available to buy from
www.minervacrafts.com

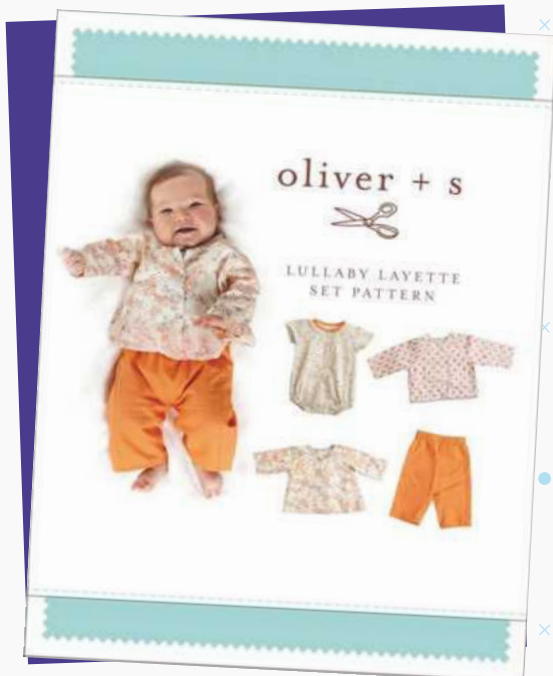
OUR SELECTION OF SOME OF THE BEST PATTERNS FOR NEW ARRIVALS!



Ellie Mae Designs Fabric Friends 0211
from Kwik Sew. £8.99, available to buy from
www.sewdirect.com



Ellie Mae Designs Nappy Covers 102
from Kwik Sew. £8.99, available to buy from
www.sewbox.co.uk



Lullaby Layette Set
from Oliver + S. £15.99, available to buy from
www.minervacrafts.com



Babies Overalls and Shirt 3730
from Kwik Sew. £8.99, available to buy from
www.sewbox.co.uk

WANT MORE?



Find more baby and toddler patterns on the Sewing World Pinterest board,
uk.pinterest.com/sewingworldmag/pattern-picks-new-arrivals/

COURSES COURSES COURSES

APRIL – MAY 2017

ROWAN TREE STUDIO

Rowan Tree Studio, The Old Granary, Burscott, Higher Clovelly, EX39 5RR

www.rowantreestudiodevon.co.uk

Rowan Tree Studio teaches a variety of traditional and contemporary craft workshops to small groups in the tranquil surroundings of the rolling Devon hills and beautiful coastline of Clovelly. Classes have small numbers to give plenty of 1:1 attention and the teaching style is relaxed allowing you to learn at your own pace.

FREEMOTION MACHINE EMBROIDERY

22nd April, 10am-4pm

Learn the art of machine embroidery on this one day course. This craft involves drawing, shading and appliqué techniques using the machine, it is fun, fast and completely addictive. Once you get to grips with the skills you will plan and make a small project using all the goodies from the available fabric stash. These techniques can be used in quilting projects, appliqué wall hangings and to make unique cushions, tea cosies or other small projects. £50.



LEARN TO USE A SEWING MACHINE

16th May, 10am-4pm

Sewing is an essential skill that many people would love to master for fun or practical purposes. On this one day course you will learn how to master your own machine or one of the machines in the studio. As well as learning the fundamental skills of the machine you will also learn essential sewing techniques such as hemming, pinning, basic pattern following, rotary cutting and inserting zips to make a lovely lined Bucket bag and a zipped make-up bag. £50.



THE RED THREAD STUDIO

18 West Mayfield, Newington, Edinburgh, EH9 1TQ

www.redthreadstudio.co.uk

Red Thread Studio is a beautiful, relaxed sewing studio based in Edinburgh. Beginner classes in sewing for adults and children are some of the things they do best, and new faces are always welcomed! There are also plenty of advanced courses for those who look to further their skills, and familiar faces frequent the studio on a regular basis. One thing you can ask anyone who attends Red Thread - classes are never complete without tea, coffee, laughter and cake!

RED THREAD KIDS EASTER SEWING COURSE

10th-13th April, 10am-12pm

Packed full of fun and Easter crafts, this course comes just before the Easter weekend. Suitable for children aged 8-12yrs and perfect for complete beginners or for those who have already done some sewing before. Keeping the class number small means each child will have plenty of assistance. A sewing pack of all materials and thread can be purchased for an extra fee. £60.



THE SEWING MACHINE

20th May, 10am-1pm

If you are afraid of a sewing machine, this class might just be for you! In this class you will be taught what each dial means, what needles to use, how to thread up and to stitch correctly, how to sew straight and curved seams, and most importantly, what to do when things go wrong! You will come away with an excellent set of sewing skills and a beautiful pin cushion to use during your next sewing project. This class is suitable for those with no sewing experience. £30.



COURSES COURSES COURSES

THE VILLAGE HABERDASHERY

West Hampstead Square, London NW6 2BR
www.thevillagehaberdashery.co.uk

The Village Haberdashery is a modern craft shop and class studio based in West Hampstead, London. Their aim is to inspire everyone who walks through the door to make something amazing! They love to put a modern spin on traditional crafts and hand pick their products with contemporary crafters in mind. They offer a wide range of classes from dressmaking to quilting.

SEW A PAIR OF GINGER JEANS WITH CHARLOTTE NEWLAND

23rd, 29th and 30th April, 10am-5pm

Have you ever dreamed of sewing yourself a pair of great-fitting jeans? The idea of sewing jeans can be intimidating for even the most experienced dressmakers, but in this class you will be guided through every step, from trouser-fitting to inserting a zip-fly to top-stitching to installing jeans hardware. The Ginger Jeans pattern from Closet Case Files is a classic 5-pocket jeans sewing pattern with a modern and flattering cut designed for stretch denim, choose from a comfortable low rise fit with narrow stovepipe legs or a sexy and high-waisted pair with skinny legs and a tummy-slimming pocket stay. £295.



INTRODUCTION TO FREE MOTION QUILTING WITH TRUDI WOOD

22nd April, 10am-4pm

Join experienced Free Motion Quilter Trudi Wood in a hands on class to learn or build on your free motion quilting skills. Focussing on technique, this class will show you how to set yourself up for success by sharing tips and simple designs which will enable you to finish a project without unpicking or throwing it out of the window! £80.



THE MAKERY

Beau Nash House, 19 Union Passage, Bath, BA1 1RD
themakery.co.uk

The Makery is a creative hub, where you can learn countless new skills as well as having lots of fun in a relaxed and welcoming place. They are committed to helping anyone who wants to be terrifically creative, learn to live more resourcefully and have thoroughly good fun! Based in Bath they also run a variety of workshop at John Lewis, London.

CURTAIN MAKING: NEXT STEP SEWING

6th April, 10am -1pm

In this workshop you will learn to make beautiful and professional curtains, to furnish your home with style! You'll be taught by making a small, pleated and lined sample curtain. All materials will be provided, and you'll learn all the tricks of the trade to ensure a neat finish. You'll leave with a finished sample curtain and detailed instructions to follow when you're going solo at home! £40.



TEENAGERS WORKSHOPS, SEWING MACHINE SKILLS – MAKE A SKIRT!

13th April, 10.30am-1pm

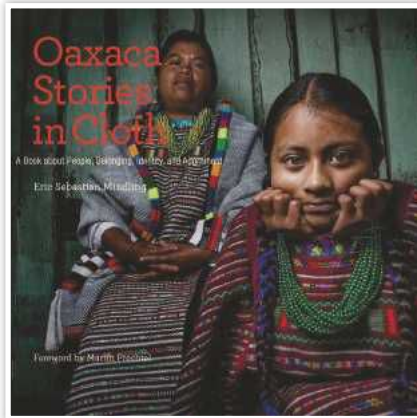


This workshop is suitable for complete beginners who want to learn how to use a sewing machine. It's also great for teens wanting to increase their knowledge and confidence in dressmaking! You'll make a pretty skirt with an elasticated waistband. Time permitted, you'll also learn how to customise it with patch pockets, a lace trim or anything else you fancy! £25.



get 10% off online with the code
SEWINGWORLD until 30/04/17

BOOKshelf

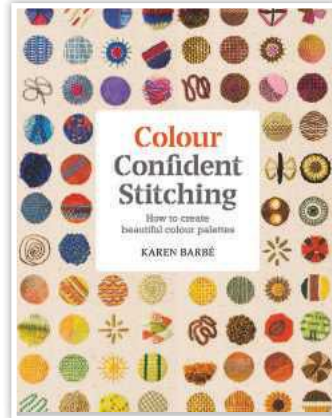


OAXACA STORIES IN CLOTH

Eric Sebastian Mindling
ISBN 978-0-9838860-8-2

This mesmerising and fascinating book captures a vanishing world with artistry and respect. *Oaxaca Stories in Cloth* includes more than 100 sensitive, intimate, full-colour portraits of traditional people of the Oaxacan hinterlands, who continue to wrap themselves in the clothing that expresses their ancient, living culture. Offering rare glimpses of Oaxacan village life, it explores themes of belonging and identity with a beautiful blend of villagers' personal stories and Mindling's praise song to vanishing cultural traditions of Mexico. A stunningly beautiful book for the eyes and the soul.

This title is published by Thrums Books and is priced at £26.99

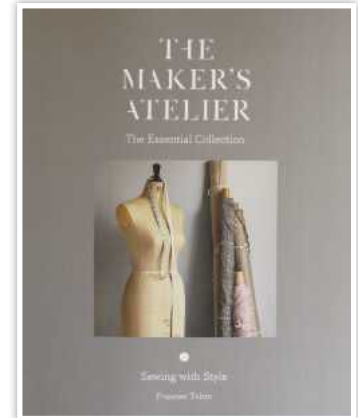


COLOUR CONFIDENT STITCHING: HOW TO CREATE BEAUTIFUL COLOUR PALETTES

Karen Barbé
ISBN 978-1-910258-65-1

Whether you are a beginner or more experienced, any stitching project, no matter how simple, can be enhanced by a well-chosen colour palette. However, many people are nervous or even scared of colour. Divided in to three sections: Understanding Colour; Feeling Colour and Stitching with Colour, it guides the reader through colour theory and how to choose and use colour more instinctively. Inspirational photographs, accompanied by stitching illustrations run throughout and it concludes with five stitching projects to encourage the reader to explore colour and build confidence through exercise and experimentation.

This title is published by Pimpernel Press and is priced at £16.99



THE MAKER'S ATELIER – THE ESSENTIAL COLLECTION

Frances Tobin
ISBN 978-1-84949-904-0

Well known for providing sophisticated and stylish sewing patterns for the discerning dressmaker, *The Essential Collection* is an extension of *The Maker's Atelier* style. For this book designer Frances Tobin has created eight essential patterns, with variations to create a collection of 31 versatile pieces. The clean lines and simple shapes mean each garment works beautifully in a wide range of fabrics and will flatter a broad range of sizes. A beautiful book that will inspire you to develop your own ideas, in the fabrics you like, creating a collection that's unique to you and your style.

This title is published by Quadrille and is priced at £30



READER'S MARKET

FREE Classified Adverts – To advertise in our Reader's Market section, please email your advert (maximum 30 words) to anne.delanoy@mytimemedia.com

FREE CLASSIFIEDS * FREE CLASSIFIEDS * FREE CLASSIFIEDS * FREE CLASSIFIEDS * FREE CLASSIFIEDS * FREE CLASSIFIEDS * FREE CLASSIFIEDS

HUSQVARNA 910 OVERLOCKER Excellent condition. Extra feet and extension table included. £250 ono. 01634 575888, Kent.
DIANA DRESS FORM Fully adjustable dress form from size 8-16. Condition as new. £60.00. Buyer to collect or arrange carriage. 01246 274117, Derbyshire.

BERNINA Embroidery Unit. Suitable for Series 400:500:600. Recently serviced, excellent condition, rarely used. Original packing case. £500. 07710 444431, Fife.
BERNINA ACTIVA 220 computerised sewing machine, in good condition. 28 stitches including buttonhole, decorative

and quilting. £250 plus carriage. angelaelliott@aelliott78.freeserve.co.uk Norfolk.
JANOME COMPUTERISED MEMORY CRAFT 1000 Sewing Machine with three hoops (standard, square, and macro). Also a Clothsetter Table. £1200 ono, plus carriage. 02086 683572, Surrey.

JANOME EMBROIDERY DESIGN CARDS Big Flower collection, Heirloom collection, Border collection, Quilt collection and Janome oriental designs for metallic threads on CD. All priced at £15.00 each plus postage. 02086 683572, Surrey.

We will print your classified advert in the next available issue of Sewing World. Classified adverts received after copy date may be held over to the following issue. NO responsibility will be accepted for misprints or printing errors. Trade Description Act: Attention should be paid to the requirements of the Act when giving detailed descriptions of all goods offered for sale. The business Advertisements (Discolours) Order 1977 requires that persons attempting to sell goods in the course of business must make that fact clear. Consumers should know whether the advert relates to a sale by a trader or private seller.

SHOPPING DIRECTORY

www.sewdirect.com
for sewing accessories, haberdashery &
Butterick, Kwik Sew, McCall's & Vogue® Patterns

www.singermachines.co.uk
24 HOUR ONLINE SHOPPING
• FREE DELIVERY. SALES,
PARTS & HABERDASHERY
Singer Sewing Shop

SINGER
THE WORLD NUMBER ONE IN SEWING

www.pennineoutdoor.co.uk
Tel: 01524 263377
info@pennineoutdoor.co.uk
Mail order outdoor fabrics and accessories
Save money, make your own gear!

Sew Busy
Open Mon 9.30-3.00, Tues-Sat 9.30-4.30 Stockists of Michael Miller, Riley Blake, Makower, Stof, Tilda, Robert Kaufmann and others. Buttons, haberdashery, patterns and craft workshops. Tel. 01252 444220. Unit B, Branksome Chambers, Branksomewood Road, Fleet, Hampshire. GU51 4JS info@sew-busy.co.uk www.sew-busy.co.uk

Pembertons Sewing & Craft Centre
Scotland's Premier Sewing Centre. Sales & Repairs for all leading makes of Sewing & Overlocking Machines, Presses & Cabinets. Needlecrafts, Haberdashery, Dress & Craft Fabrics, Wool & Patterns. Tel. 01786 462993. 21-25 Friars St, Stirling. FK8 1HA www.psmc.co.uk

01442 245383
contact@needlecraftstore.co.uk
www.needlecraftstore.co.uk

Dowlings Sewing Machines
Machines and accessories
for Home, Education and Industry
Tel: +44 (0) 1268 570248 Email: sales@dowlings-sew.co.uk
www.dowlings-sew.co.uk

Duttons For Buttons est. 1956
Over 12,000 button designs! We offer haberdashery, ribbons, trimmings, needlecrafts and lots more. Tel. 01423 502092.
For mail order: Duttons for Buttons, Oxford St, Harrogate. HG1 1QE. michelle@duttonsforbuttons.co.uk www.duttonsforbuttons.co.uk
Personal shoppers welcome in Harrogate, York and Ilkley

Beccles Sewing & Handicraft
Mon, Tues, Thurs 9.00-5.00, Weds 9.00-3.00 and Sat 9.00-4.00
Major credit cards accepted. Tel. 01502 441638. 15a Blyburgate, Beccles, Suffolk. NR34 9TB info@becclessewingandhandicraft.co.uk
www.becclessewingandhandicraft.co.uk

Biggins Lace
The Torchon Pattern People
Established 1989
WWW.BIGGINSLACE.CO.UK
Tatting kits, Lace starter kit, The range of Fil au Chinois. Calais Cacoons, Classic cotton, Chinois Rayon. Bobbins, Prick and Sew. Other lace threads, craft threads and lace making pillows plus a large range of Torchon lace patterns.
1 Archery Close, Cliffe Woods, Rochester, Kent. ME3 8HN
Phone 01634 221710
FREE gift with each order



"Vintage Chic or Plain Unique"

- Fabric Sales
- Haberdashery
- Friendly Sewing Classes
- Elna Dealership



"Vintage Chic or Plain Unique"

Follow us on Facebook or Instagram



thesewcialstudio.co.uk



@Wear.A.Wyatt



#inspired2sew



@thesewcialstudio@gmail.com



07971015697

80 Watling Street, Wilnecote, Tamworth B77 5BJ

SIDMOUTH

FABRICS and HABERDASHERY



WE STOCK Fabric Freedom, Lewis and Irene, Ebor, makower, Riley Blake and Gütterman.

DRESS FABRICS

Workshops

Ribbon

AND MUCH MORE

Tel: 01395 513209

38 MILL STREET - SIDMOUTH - DEVON - EX10 8DF



Since 1975

Simple Way have a huge range of leather kits for all the family!

HANDMADE BY YOU

It's Easy Peezy Lemon Squeezy!

Simple Way: supplying high quality leather kits to make your own shoes, sandals, satchels, purses - for men and women



Ask us to send you FREE copy of our Catalogue

www.simpleway.co.uk

Tel: 01207 566100

2017 new season colours

We also supply: buckles, threads, magnetic catches, leather straps and leather offcuts

Crafty Quilters Jersey

Patchwork & Quilting, Dressmaking, Haberdashery and lots of fabrics
Moda, Makower, Robert Kaufman, Kona Solids

Mail order and Webshop

www.craftyquiltersonline.com

Telephone 01534 724930 Email: craftyquilters@mail.com

Follow us on Facebook

La Taniere, Upper Midvale Road, St Helier, Jersey, JE2 3ZH

SEWING & CRAFT SUPERSTORE

292-312 Balham High Road, London SW17 7AA

020 8767 0036

Your one stop shop for everything!

10% Discount for Quilter's Guild!



▪ Fabric ▪ Haberdashery ▪ Craft ▪ Sewing Machines ▪ Dress Patterns
▪ Upholstery ▪ Bridal ▪ Knitting ▪ Quilting Fabrics ▪ Cake Accessories

FREE on-site parking 200m from Tooting Bec Tube (Northern Line)
Buses - 249, 155, 355, 219, 319

www.craftysewer.com



Rosa Rhodes

High-quality services in soft furnishings, upholstery and custom designs to domestic and contract clients. We maintain a standard of skill and mastery in the soft furnishing, upholstery and design industry.

01159 402828 198 Carlton Hill, Carlton, NG4 1FT

www.rosarhodesltd.co.uk

If you would like to advertise here call Anne on 07990 978389 or email Anne at

anne.delanoy@mytimemedia.com

The FINAL THREAD

Happy Post!

SEWING SUBSCRIPTION BOX SERVICES ARE BECOMING INCREASINGLY POPULAR. WITH LOTS TO CHOOSE FROM THEY PROVIDE HAPPY POST, A QUICK WAY TO SAMPLE DIFFERENT PRODUCTS AND ARE A THOUGHTFUL GIFT OPTION FOR A FELLOW SEWIST, AS WELL AS ENCOURAGING US TO START NEW PROJECTS. I'VE CHOSEN FOUR DIFFERENT SEWING SUBSCRIPTION BOX SERVICES AND I'VE ASKED THE WONDERFUL WOMEN BEHIND THESE BUSINESSES TO DESCRIBE THEIR PRODUCTS, INSPIRATION AND GIVE US A SNEAK PEEK OF ANY FUTURE PLANS!



with Kerry Green



Pocket and Pin

Sarah Howe started Pocket and Pin in 2015, she tells us a little more about her business:

"We offer monthly subscription boxes packed full of good quality craft supplies to inspire you to get making. We also do one-off boxes and special themes for Mother's Day or Easter gifts."

Keen crafter, Catriona Haggart has been subscribing for over six months and is very happy with her boxes. "It's great value! There's a fat quarter from a known brand and eight pieces of felt with a colour theme. There's also some embroidery floss on a cute wooden holder, plus themed buttons and ribbons that are always very good quality. The whole thing is beautifully put together and a pleasure to receive."

For her inspiration and future aims Sarah says, "I plan my boxes up to six months in advance, but ideas can change and develop if I fall in love with a particular fabric or trim. I've even built a whole box around a single button before! We recently switched over to a letterbox friendly box, which has been well received by our subscribers. My focus this year is to develop the gift box side with more options geared towards inspiring children."

www.pocketandpin.co.uk

Sew Hayley Jane

Sew Hayley Jane offers a monthly surprise gift box of fabric, buttons, ribbons and trim with three size options. The larger boxes include longer, dressmaking fabric lengths as well as other crafting extras.

Hayley says, "I use my blog every month to showcase each of the boxes and provide inspiration on how my customers might use their box contents. A lot of people aren't sure of what to do with fat quarters, except quilting, so I like to suggest some new ideas; I'm currently using my fat quarters to make a pair of slippers."

The boxes are loosely themed, sometimes it's seasonal, other times it's based around the fabric I want to include or a particular gift that will be in the boxes. For example, in January one of the gifts was a print created especially for us by Alba's Treats with the words 'Netflix and Sew' which conjured images of Sunday's spent in homemade pyjamas, so I sourced fabrics such as brushed cottons and double gauze that would make perfect loungewear as well as other garment options."

Hayley is currently working on some future plans for her business; keep your eyes on her blog for more details.
sewhayleyjane.com





My Sewing Box

Angela and Amy are a mother and daughter team who run a successful online fabric and haberdashery business, including subscription and gift boxes. Amy tells us more: "We offer three types of subscription box services; regular monthly boxes, a fixed-term subscription (3 or 6 months) and one-off boxes. Each month is a different theme and contents can vary from box to box. We always include a good selection of fabrics and haberdashery that will be enough to make a project, plus occasional extras, or a free gift now and then as a thank you!

Our inspiration is often led by the new quilting fabric collections, plus some favourites that we know many sewers love! We usually select a 'star' fabric as the centrepiece of the box, and then add other fabrics and haberdashery to complement it, so you can easily create a project from the box contents.

Looking ahead, we are planning to develop 'project' style boxes. We've already trialled adding in patterns and plan to do so again. We aim to provide something that's a service more than a product, and give you things you really need and want every month, so you can't wait for the post to arrive!"

www.mysewingbox.co.uk

Craftpod

For her subscription box service, Jo Pillinger brought together a love of crafts including sewing and baking, to make a creative experience for an individual or family activity. Jo says:

"Craftpod boxes always fall in line with the seasons and are a lovely way for people to connect with, and celebrate the time of the year through making and baking. Boxes include a seasonal baking recipe and a craft project along with other treats like teas, chocolate, paper crafts, seeds, notebooks and greeting cards. I love the process of designing each box and making sure the contents complement each other and so that there's continuity of colour and theme. Nature is my favourite inspiration and I try to capture the details and beauty of it in magical little sewing and baking projects, that are easy to follow and that will inspire others. It's a quarterly subscription and single boxes are also available as one-offs to try out. The Craftpod box currently fits through a standard letterbox, which keeps postage costs down and means you don't have to be in when it arrives. Many people comment that they are surprised about how much can fit into a Craftpod! Even so, the box does sometimes restrict the size of the items that fit inside, so I'm looking at possibly using a different size in the future, to pack in even more crafty goodness."

www.craftpod.co.uk



Here are a few things to consider before you sign up for a box service:

- They are usually limited quantity and can sell out early, so consider signing up for newsletters, following other linked social media for news and offers, and checking out features like a website countdown clock so you know when sign ups start.
- Social media is a good way to see previous boxes, especially when buying a surprise style box to gauge the service style and contents.
- Most services have single boxes available as a way to sample the service or send as a gift to a friend.

Enjoy your postal goodies!

KERRY GREEN IS CO-AUTHOR OF 500 QUILT BLOCKS AND HAS CONTRIBUTED TO A RANGE OF QUILTING BOOKS AND MAGAZINES. YOU CAN FIND MORE SEWING TIPS, FREE PATTERNS, TUTORIALS AND MORE AT KERRY'S BLOG: VERYKERRYBERRY@BLOGSPOT.CO.UK

Stitched Stories

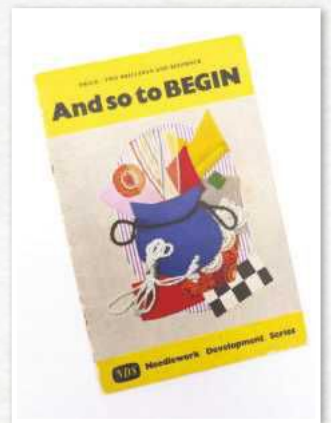
Many of us have pivotal moments where our love of fabrics or sewing first started. Often it can be encapsulated by a specific garment or fabric that just seems to spark your imagination and is loaded with nostalgia and sentiment. Each of our sewing stories is different and unique to us, Kerry Green shares her.

I was always creative. As a young child, my mother taught me to sew. She was an art school graduate so she encouraged drawing and painting at home as best she could with two small children and limited funds. I grew up in the 1970s and my local primary school was a vibrant example of progressive education. The emphasis was on experiential learning and hands-on, creative activities were at the heart of their teaching. Classrooms were open plan with open walkways between each space and purpose built messy areas with large sinks and tiled floors. Throughout infants and juniors there were numerable opportunities for drawing, painting, calligraphy, pottery, clay, lino cutting, weaving, sewing and more. I enjoyed the range of activities, but it was sewing that connected with me most of all.

I started off on Binca canvas with leftover knitting yarns making bookmarks and tablemats. I still remember sewing a small sampler at age seven that became a needle book case; one I still use today, almost forty years on! In my class at the upper end of junior school, each child had a large hessian square in their tray, alongside spelling and maths books. We were each given a letter of the alphabet and drew a letter themed design and then stitched it onto the hessian at quieter times of the day, during morning registration, afternoon story and so on. The threads were coarse wool threads, off cuts from a local carpet factory, so the materials weren't costly and the colours were organic and natural – very seventies, lots of oranges and browns! The squares were finally sewn together to make a curtain between the cloakroom and classroom.

Looking back, the management and teaching staff must have been heavily influenced by the Needlework Development Scheme, which ran in various forms from 1934-1961. Designers like Joan Nicholson (mother of embroidery designer Nancy Nicholson) were involved in producing original work for the project and writing a series of booklets and pamphlets to promote sewing in schools and colleges. At a primary level, the 'And so to Begin' booklet opens with the aim that, "...boys and girls use fabric, needle and thread as a means of expressing ideas just as they also use paint, clay or any other medium."

And this is exactly what we were all encouraged to do. My primary school years influenced me more than any other time in my education. The freedom to choose how to express myself and the time and resources with which to do so were valuable gifts for a child and ones that I will always be grateful for.



SHARE YOUR STITCHED STORIES

We'd love to hear from you and showcase your special textiles loves and memories here.

Get in touch by email – sw@mytimemedia.com

XXXXXXXXXXXXXXXXXXXX

British
Quilt & Stitch
Village 2017



7th - 9th April 2017

**Uttoxeter Racecourse
Staffordshire
ST14 8BD**

West Midland's favourite patchwork & quilting show!

Join us for the fifth British Quilt & Stitch Village...
We have lots of traders, exhibits, demonstrators & workshops!

**Take part in our Quilt & Embroidery
competition...
All levels welcome!**

To find out more or to download a form
visit www.quiltandstitchvillage.com



20% OFF TICKETS



Quote the code: QSMTM16 online
at shop.inspiredtomake.com or
call 01684 588599

 **BritishQuiltandStitchVillage**

www.quiltandstitchvillage.com

 **TPLExhibitions**

01684 588599

Go ahead... get creative!



MC15000

The incredible Memory Craft 15000v2 incorporates all the best features for sewing, embroidery, quilting and craftwork and has the largest work area of any equivalent model available. It's the first machine of its kind to have Wi Fi, the first to work with an iPad and the first to have its own Apps!



MC14000

This long arm combined sewing and embroidery machine has many of the features found on our top of the line Memory Craft 15000 for sewing, embroidery, quilting and craftwork.



MC9900

The Memory Craft 9900 is a combined sewing and embroidery machine. It offers lots of powerful features for sewing as well as professional-style embroidery at home. It also has 3 interchangeable coloured panels to personalise your machine.



MC500E

The Memory Craft 500E is a dedicated embroidery only machine and offers professional-style embroidery at home, capable of designs up to 200 x 280mm. It's easy to embellish garments, furnishings and accessories.

For limitless embroidery possibilities optional embroidery design software is available which can convert artwork into stitches and stitches into works of art.

For further information:
Telephone 0161 666 6011 or visit www.janome.co.uk

The world's leading sewing machine manufacturer

Add a decorative touch of beautiful embroidery to fit your lifestyle

The world of Janome professional style embroidery brings amazing tools to your creative talents. Janome embroidery machines utilise intuitive technologies.



JANOME