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"Excellent customer service and product! I am so impressed with Adam Ross. I have now made at least 5 other people place orders because I was so impressed. Thank you everyone at Adam Ross" - **Elle, Sew Positivity**

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# Welcome

...to inspiring issue 37 of Love Sewing

After a bout of drab weather, seeing *La La Land* at the cinema this weekend provided a welcome splash of colour. As a big fan of old Hollywood musicals, I found it exhilarating to see a modern musical with vintage sensibilities on the big screen. I'm now seriously tempted to try and sew myself a canary yellow dress... whether it will suit me is another matter. There's something about dressing in primary colours that feels seasonless and, as I desperately await some lighter days and warmer temperatures, perhaps a sunshine-coloured dress is the best plan of attack.

The other thing providing a happy dash of colour to my life is my recently finished Zadie dress – this is the new pattern from Tilly and the Buttons. I used two shades of equally weighted ponte de roma from my local fabric shop to achieve the colour-blocked look. Aren't the big pockets marvellous?! I confess I have a terrible habit for not reading pattern instructions but did as I was told this time and followed Tilly's flawless steps. It took a little head-scratching to work out how to overlock the insides but I think I did OK in the end. Best make another to perfect it right?

Also, I couldn't resist starting a version of McCall's 6927 from issue 36 in fun make-up print crepe de chine. I ordered myself a bulk supply of bias binding recently so once that arrives I'll finish this off. I do love making my own bias tape but didn't have enough scraps of my fabric left in this case. Normally I save my prettiest scraps to make spare tape ready for adding secret pretty insides to garments or pop contrast trim. I have a set of tape makers in different sizes and use old spools to store what I make for a future date. You don't need a tool to make the tape but it certainly makes it go a lot quicker if you have one!

Don't be shy, write in to [letters@lovesewingmag.co.uk](mailto:letters@lovesewingmag.co.uk) and showing what you're making. There's nothing more I love chatting about than fabric shops, new pattern releases and works in progress.

On my sewing table...



McCall's 6927 from issue 36



Amy

"I have a terrible habit of not reading pattern instructions..."



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[www.lovesewingmag.co.uk](http://www.lovesewingmag.co.uk)



/lovesewingmag



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## Contributors



### Fiona Hesford

One of *Love Sewing*'s regular contributors, Fiona spent her life working in the textile and fashion industries, and now loves to teach sewing while designing projects and contemporary sewing kits. Turn to page 90 to sew Fiona's jersey dress that is guaranteed to turn heads!



### Claire Garside

An avid dressmaker and founder and designer of Simple Sew patterns, Claire has designed an easy-to-wear pair of trousers that will put your stretch sewing skills to the test! Turn to page 46 to find out more.



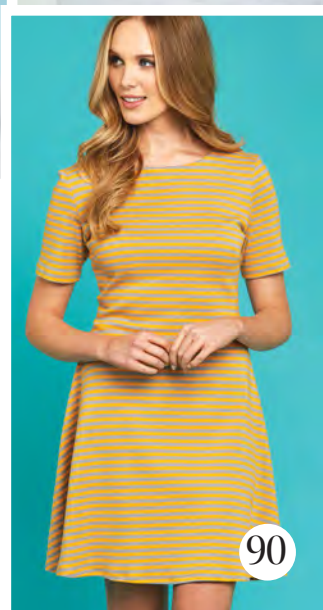
### Fiona Pullen

Fiona is founder of The Sewing Directory, a fantastic online community and database for people who love to sew! Turn to page 75 to find out more about the upcoming upcycling competition the she and her business partner are launching.



### Sarah Gledson

Sarah lives with her family in North Yorkshire and splits her time between running her pattern design company, Made by Jack's Mum, and looking after her two boys! Turn to page 70 to find out all about her creative space.





# love Sewing loves...

## Buy & Inspiration

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



### Buckle up!

**Price:** £3.95 (small) £4.95 (large)

Available from

**[www.bloomsburysquarefabrics.com](http://www.bloomsburysquarefabrics.com)**

Bloomsbury Square prides itself on offering a wide range of beautiful, luxury fashion fabric on its site but we were delighted to find out it also offers these fabulous Liberty fabric-covered belt buckles! Brighten up your outfit with a pop of Liberty print using either a circular or rectangular buckle.



### BOOST YOUR BUSTIER

**SIMPLICITY 1183**

**Sizes:** 10-28

**Paper pattern:** £8.95

Available from

**[www.simplicitynewlook.com](http://www.simplicitynewlook.com)**

Get a great fit in this Amazing Fit corset in two styles, both with lace-up backs. The pattern pack includes separate pieces for B, C, D, and DD cup sizes for both miss and plus sizes. There are options for a lace-up back or front bust closure, plus you'll learn how to install steel boning to hold your shape better and add an under-bust stay to keep your corset secure. So why not try your hand at your own custom-made corset?



**SAVE 10%**  
on Avid Seamstress patterns

### The raglan DRESS & TOP

**Sizes:** UK 8-22

**Paper pattern:** £16

Available from **[www.theavidseamstress.co.uk](http://www.theavidseamstress.co.uk)**

The Raglan is a simple, modern dress and top pattern cut in an A-line silhouette with a facing and invisible zip at the back neck. There are optional pockets and different sleeve styles to try, so this pattern is as versatile as you are. An elegant and playful fit, the Raglan beautifully sways with every step.

To celebrate the launch of her new pattern, Lisa, the brains behind indie pattern line the Avid Seamstress, is offering 10% off all orders 1st March to midnight 31st March 2017, just enter the code **avidseamstress** at the checkout.





## STITCHY GIFTS

### For Mother's Day

**Price:** From £9.99

Available from

[www.sew.korbond.co.uk](http://www.sew.korbond.co.uk)

If you're lucky enough to share your love of sewing with your mother or grandmother, a great gift idea is something she will love and use for all her sewing and crafting projects.

We recommend the beautiful range of Korbond storage boxes and tins, with a selection of classic and vintage designs to choose from, you're sure to find the perfect match whether you fancy the cute button lid tin, the retro ephemera-inspired wooden storage box or a fun printed tin that's full of sewing essentials. Find your local retailer at [www.sew.korbond.co.uk/store-locator](http://www.sew.korbond.co.uk/store-locator)



## OUT OF THIS WORLD

### SEW YOUR OWN SPACE GARLAND

**Price:** £18 Available from [www.allbymama.com](http://www.allbymama.com)

This fantastic space garland kit by The Banner Boutique is the perfect addition to a child's room and we're sure any budding space cadets would be over the moon to get one as a gift – either to make themselves or sewn by you! You'll find all the supplies you need to construct the items on the garland but will need to provide your own stuffing. What's more, the cute Union Jack flag buttons have been made especially for this kit.



## Stitchers gonna STITCH

with Bethany Armitage, Deputy Editor

The cross stitch and embroidery we're loving this month

### Mind your needle

I don't know about you but I'm forever losing needles, dropping them down the side of the couch only to be painfully discovered months later!

I'm a big fan of these magnetic needle minders from the folks at [www.sublimestitching.com](http://www.sublimestitching.com). Simply stick the magnet behind your hand stitching and rest your needle on the front side. It also doubles as a snazzy enamel pin!



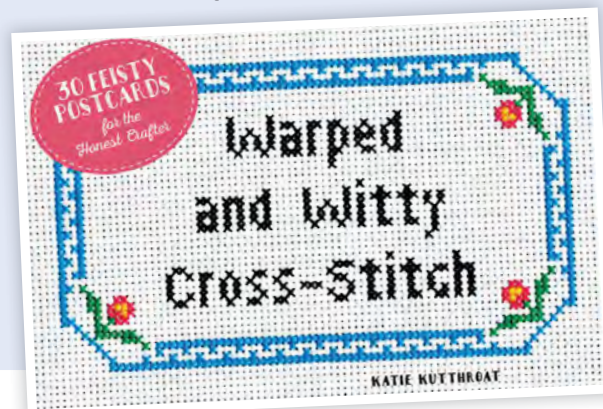
### Into the wild

I love colour and I really enjoy how Scottish embroidery artist Jenny Blair combines really vibrant hues with charming designs inspired by the nature and wildlife that surrounds her. Her Etsy shop [www.jennyblairart.etsy.com](http://www.jennyblairart.etsy.com) is packed with PDF patterns

to try and embroidery hoop kits featuring everything you need to create beautiful wall art.

### Honest stitching

In the world of cross stitch, Katie Kutthroat is kind of a big deal. Famed for her subversive, humorous and down-right rude designs, her in-your-face art has even made it onto the small screen in the series *Girls!* 1st March sees the release of her new book *Warped & Witty Cross-Stitch*, which is filled with her offensively pretty stitches in postcard size. You can then frame them or even post them. To find out more about Katie, see [www.katiekutthroat.etsy.com](http://www.katiekutthroat.etsy.com) or check out her Instagram [katiekutthroat](https://www.instagram.com/katiekutthroat)







## FISKARS TURNS 50

Full range available from  
[www.fiskars.co.uk](http://www.fiskars.co.uk)

The iconic orange-handled scissors from Fiskars are turning 50 this year! The classic scissors were the world's first plastic-handled scissors, delivering an amazing leap in cutting performance compared to heavier more unforgiving metal counterparts. Originally, the handles were supposed to be black, red or green.

However, as the prototype went into production the machinist decided to finish them in orange and, as a result, the Fiskars orange-handled scissors were born.

Sarah Large, UK Marketing Manager for Fiskars, says: "We have sold over a billion pairs in the past 50 years which means that there are billions of stories to be told about how people have used them." To learn more about Fiskars' orange-handled scissors history visit [www.fiskars.co.uk/billion-stories](http://www.fiskars.co.uk/billion-stories)

**5 PAIRS  
TO WIN**

See page 48

## BLOOMING LOVELY

**Price:** £37.54

Available from [www.etsy.com/shop/HappyDollsByLesya](http://www.etsy.com/shop/HappyDollsByLesya)

A perfect dozen of fabric tulips would make a great gift for your mum, wife, daughter, friend, or even as a treat for yourself. They'll never wither; will bring cheer to any room; and remind you of your love.

These blooms were made with love, care and 100% cotton fabric then stuffed with non-allergenic polyester fibre in a smoke-free home. Each flower is approximately 12½" long.



## DRESSMAKERS BALL

**Date:** 13th May 2017

**Venue:** The City Rooms, Leicester

**Price:** £48 per person

Tickets and more info available from  
[www.thedressmakersball.com](http://www.thedressmakersball.com)

Don't miss the dressmakers' event of the year! This social event will draw sewing enthusiasts from across the UK and is your chance to dress up and show off your best make yet. Party with like-minded sewists and celebrate the nostalgia of Leicester's rich textiles heritage. The evening will begin with a drinks reception from 7pm, before heading up to the grand ballroom for an evening of music, dancing, food and frivolities! There will be goodie bags, an incredible prize draw but mini awards ceremony for attendees.

Buy your ticket today and share the hashtag **#TheDressmakersball** on Instagram and Facebook to show you're attending. So what are you waiting for? Start planning your fabulous outfit!



## Lingerie maker's PROJECT BOOK

**Price:** £9

Available from  
[www.evielalove.co.uk](http://www.evielalove.co.uk)

These cute little A5 notebooks from Evie la Luve help you plan and record your lingerie sewing projects with room for fabric samples, which you can stick in your book using the cute Washi tape that you get included! There's also a lingerie style glossary, information on how to take your measurements and info on how to work out your cup size.



Head to [www.evielalove.co.uk](http://www.evielalove.co.uk) to find out more about the book and the gorgeous Bella and Esme panties that are available as PDF and paper patterns. Spy something tasty in this pic? The Donut Pattern Weights are available at [www.etsy.com/shop/ohs](http://www.etsy.com/shop/ohs)



# WIN

a year's worth of  
sewing patterns from

The  
McCall  
Pattern  
Company

We are delighted to give one lucky *Love Sewing* reader the chance to win an exclusive collection of 12 patterns, including a great selection of fashion basics to help you build your very own hand-sewn wardrobe!

We've teamed up with The McCall Pattern company to give one reader a selection of patterns, from dresses to dungarees, skirts, blouses, and even some stylish jackets.

Enter today for your chance to win one of each of the below designs in your size:

Butterick 6319 • Butterick 6390 • Butterick 6425 • Kwik Sew 3987 • Kwik Sew 4040 • Kwik Sew 4188 • McCall's 7195 • McCall's 7533 • McCall's 7547 • Vogue 8810 • Vogue 8909 • Vogue 9209

With new designs added every season, McCall's, Butterick, Kwik Sew and Vogue Patterns are market leaders in paper patterns with fashion for all the family, couture, craft and home décor.



Kwik Sew  
4040

For a chance to win a year's worth of sewing patterns, or any of our fantastic giveaways featured in this issue, enter your details at [www.ppjump.com/lovesewing37](http://www.ppjump.com/lovesewing37)

T&Cs: By entering this competition, you accept that your email address may be passed on to sponsors for marketing activities. Closing date: 30th March 2017



# Introducing the Debbie Shore dressmaking range

*Designed for novice and seasoned sewers alike!*



Debbie  
SHORE

*See the full range at  
[www.crafterscompanion.co.uk](http://www.crafterscompanion.co.uk)*

**Patterns  
available in  
sizes 6 - 26!**



# Shop of the month



## Clapham, London *Sew Over It*

This month we caught up with **Alex** from **Sew Over It's** Clapham store, the original **Sew Over It** shop where you can take classes, have one-to-one sessions, visit the sewing cafe and more!



### What's going on in the shop today?

As usual, it's busy busy busy! It's always a hive of activity here in Clapham. It's Tuesday and we're running our Sewing Cafe, where people pop in for the afternoon to borrow our machines and work on their projects – and help themselves to tea and coffee of course! The team is busy answering customer emails, fulfilling online shop orders, and updating the website with lots of lovely new fabric.

### Tell us how the Sew Over It store came to be

Lisa Comfort set up the business in 2011 after a few years of teaching private sewing lessons around London. She caught the sewing bug as a child, but noticed it was becoming a lost skill. Determined to change that, she opened Sew Over It to teach London that sewing and making your own clothes can be incredibly fulfilling and creative. It worked! Nearly six years on, we've taught over 5,000 people to sew, and that's growing every week.

### Who works in the shop with you?

Sew Over It has two branches: the HQ in Clapham, and a smaller shop in Islington. Most of the team works in Clapham, and we run the customer service department and online shop. I run our social media and marketing campaigns. We're a team of four: general manager Rosie, visual merchandiser Holly, online shop guru Mollie and myself.

### What inspired you to expand?

Lisa had been thinking about a second shop for a while – we wanted to be more accessible to our customers north of the Thames. In 2014 the perfect space in Islington opened up, and we decided to go for it. We split our classes between the two venues – it means we can put on even more classes and teach more people how to sew. Our Monday night Intro to Sewing classes there are particularly popular! Our Islington branch also houses our wholesale department, and it's where we do all our pattern development. The production team, Nicole and Ellie, are busy working on all the brand-new releases due out this year.

### What is your favourite pattern?

One of our most recent releases, the Nancy Dress. It's a semi-fitted swing dress with mini hem and three-quarter sleeves. It's perfect in rayon, my favourite fabric.



*Our classroom*

### What classes do you run in store?

We run a huge range, for beginners to advanced dressmakers. Our Intro to Sewing and Dressmaking courses are very popular, and we find many customers stick with us to progress. There are a couple who started their sewing journey with Intro to Sewing and have completed our most tricky class, the tailored Francine Jacket.

### Finally, is there anything exciting coming up that you'd like to tell our readers about?

Last month we launched our PDF Club – members find out about our PDF patterns a week in advance, and there are 12 new patterns planned for this year. The one for March is a favourite – definitely one to keep an eye out for! We also have a new online class coming soon, learning to sew coats. It's based on our sought-after Chloe Coat, so we hope our customers will love it!

## Visit us!

[www.sewoverit.co.uk](http://www.sewoverit.co.uk)

Sew Over It, 78 Landor Road, London  
SW9 9PH, 0207 326 0376



*Lisa Comfort, owner*

*Nancy dress*







*Fabric focus*

# *Carnival brights*

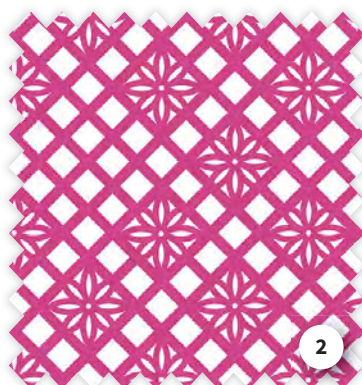
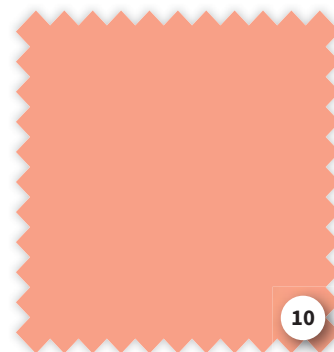
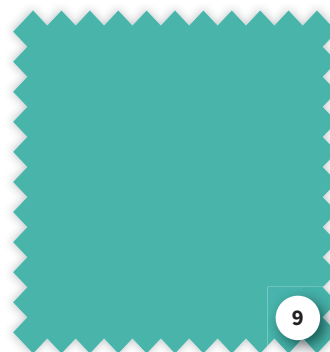
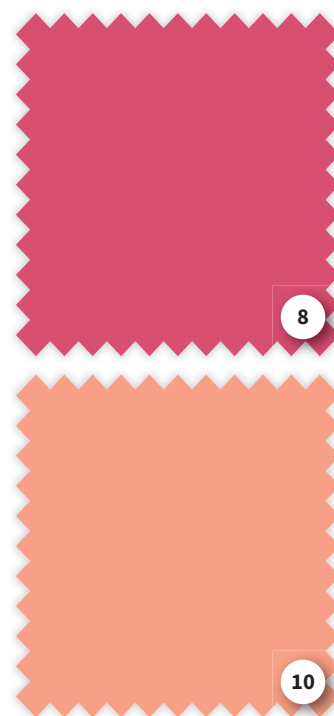
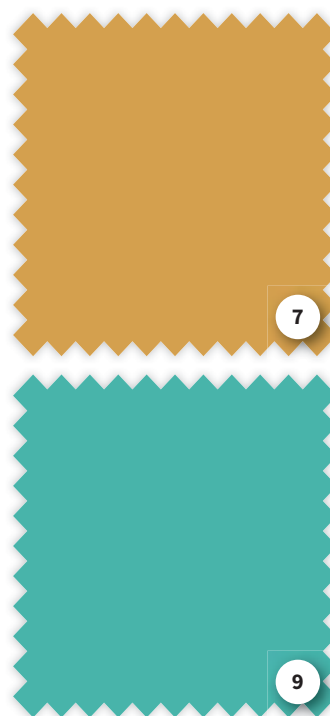
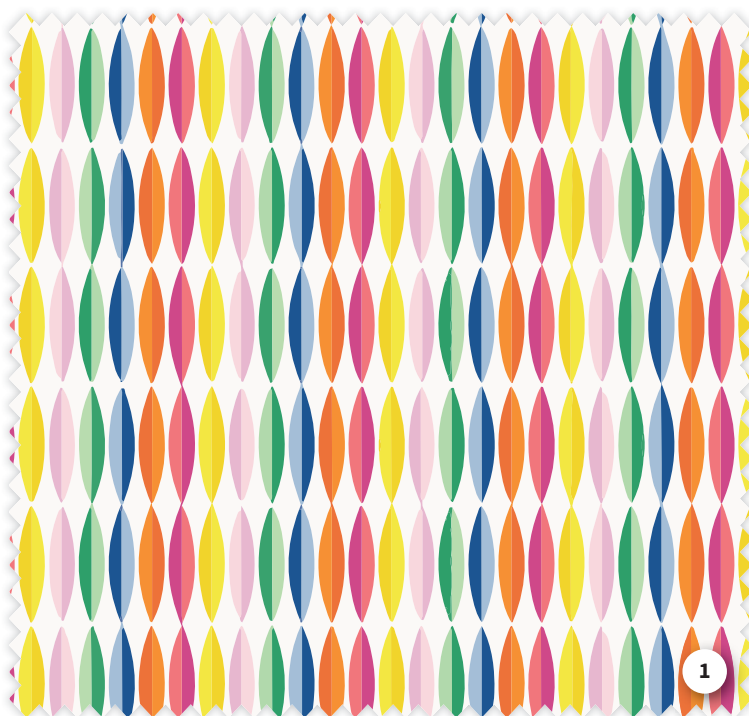
Make every day a fiesta and brighten up your wardrobe with these punchy prints and sunny solids



## *Shop the look*

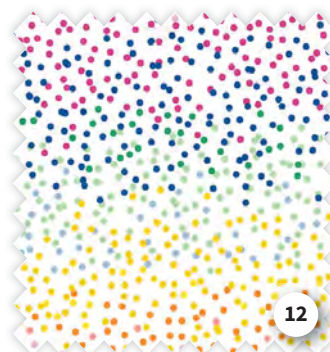
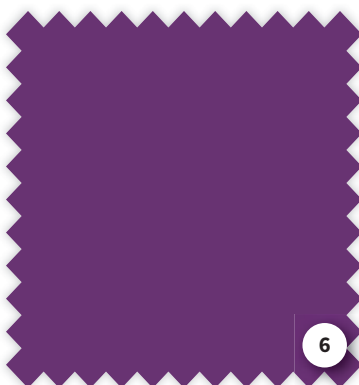
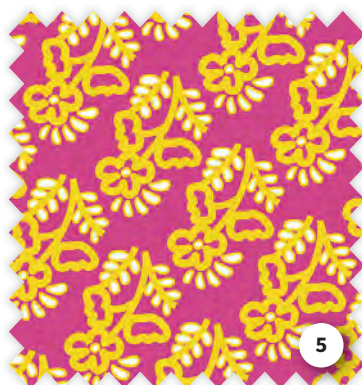
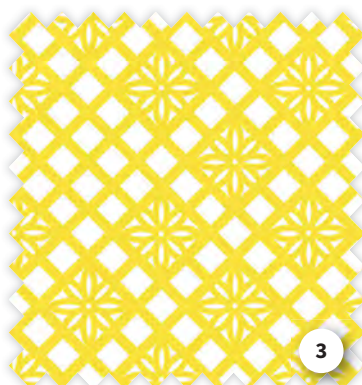
Orange knitted cold-shoulder top £20  
Tropical ruffle skirt £32  
Orange laser-cut heels £35  
All from [www.dorothyperkins.com](http://www.dorothyperkins.com)





## Fabric shopping

- 1 Happy Streamers, Fiesta Fun cotton (FFN-13846)
- 2 Zocalo in Raspberry, Fiesta Fun cotton (FFN-23845)
- 3 Zocalo in Lemon, Fiesta Fun cotton (FFN-13845)
- 4 Mexican Dress in Midnight, Fiesta Fun jersey (K-23840)
- 5 Desert floral, Fiesta Fun cotton (FFN-13842)

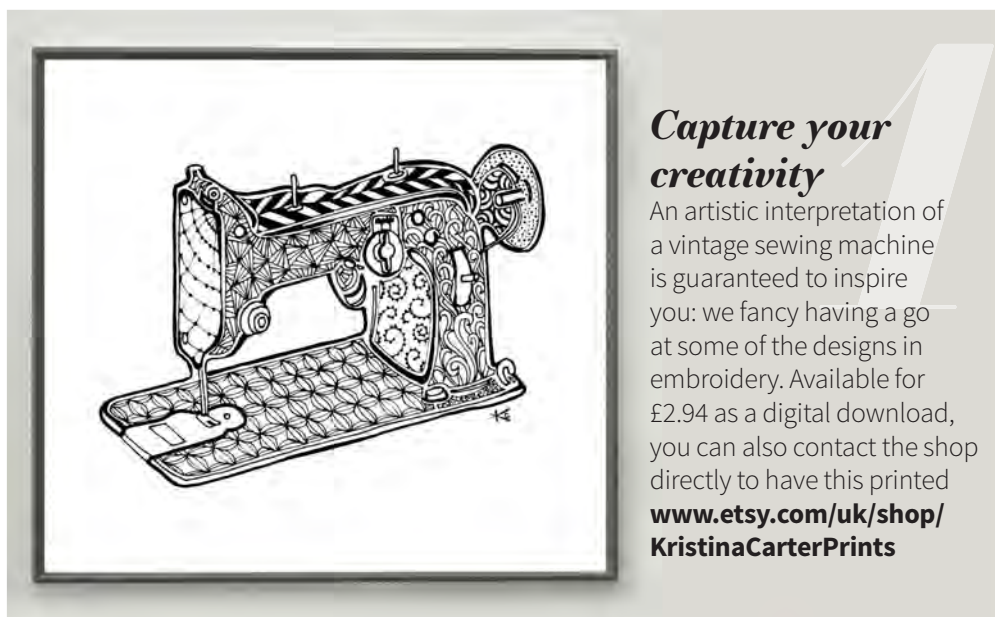


- 6 Wild violet jersey (KS-111)
- 7 Sahara sun jersey (KS-105)
- 8 Strawberry kiss jersey (KS-104)
- 9 Turquoise jersey (KS-102)
- 10 Peach custard jersey (KS-103)
- 11 Mexican Dress in Morning, Fiesta Fun canvas (C-13840)
- 12 Pinata confetti, Fiesta Fun cotton (FFN-23847)

These fabrics are all available from Art Gallery Fabrics. See [www.hantex.co.uk/mystockist](http://www.hantex.co.uk/mystockist) for your local retailer



## Spruce up your sewing room



### Beautiful birds

You can picture yourself in your perfect fairytale sewing room with this charming print on your wall. The background is a dictionary page. This tasteful piece is available for £12 from [www.notonthehighstreet.com](http://www.notonthehighstreet.com)

## PRETTY PRINTS

### 5 designs to brighten your space



### Sewing first

Why not make it perfectly clear what you would rather be doing all day long with this classy but humorous print from [www.oflifeandlemons.co.uk](http://www.oflifeandlemons.co.uk)? You can't go wrong with an iconic Singer machine, and the classic design will fit into even the busiest of sewing rooms. Available from £14.50.



Turn to  
**page 48**  
for your chance  
to win!

### Mix it up

This print was originally a mixed-media art piece designed by the shop owner using ink, pastels and pencils, and a re-purposed dictionary page that includes the definition of 'sew'. Although the original might not be available, you can have your own print from £28.72, which captures the ingenuity of the original design, at [www.etsy.com/uk/shop/flyingshoes](http://www.etsy.com/uk/shop/flyingshoes)

### What's on your mind

Just take one look at this sewing-inspired word cloud if you ever need to bring a smile to your face. We love the bright colour and imagery so much that we are giving one unframed print away! Turn to page 48 to find out how you can enter the giveaway, or head over to [www.elliebeanprints.co.uk](http://www.elliebeanprints.co.uk) to get your own from only £6.



# Sew many

# possibilities

## Presenting the Singer 7463 Confidence

- \* Easy stitch selection
- \* 30 Built-in Stitches
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# LA LA LAND: *Get the look*

Costume Designer Mary Zophres created an unforgettable look for Emma Stone and Ryan Gosling in the award-winning film, and we found out how it all came together



Photography Todd Williamson

Award-winning film *La La Land* tells the story of aspiring actress Mia (played by Emma Stone) and Sebastian (Ryan Gosling), a dedicated jazz musician, who are both struggling to make ends meet in a city known for crushing hopes and breaking hearts. Set in modern day Los Angeles, this original musical about everyday life explores the joy and pain of pursuing your dreams.

## SWIRLING COLOURS

Oscar-nominated costume designer Mary Zophres has an impressively diverse portfolio. Her work spans from the Western landscape of *No Country For Old Men* to the space exploration of *Interstellar*.

When designing for *La La Land*, Mary had to wrap her mind around the scope of the film's costumes. "Mia and Sebastian alone have over 50 costume changes apiece. That's a lot," she says. She and Damien focused intently on colour as a vehicle to emotion. "We started on the first day going through the movie scene by scene talking about the palettes," she describes. "We talked about how a scene might be neutrals with a yellow accent and another might

have the men in dark and the women in colour. Timelessness with a contemporary quality is what we were always after."

For Ryan Gosling's Sebastian, Mary emphasised the elegant, with a shot of the offbeat. Nearly all of his clothing was made to order. "His look is not necessarily trendy, but it's also not necessarily what other men you see walking down the street are wearing. It's a look you feel he has developed and curated. He's a guy you don't see wearing a T-shirt."

*"Emma's just lovely to dress. There are actual 'a-ha' moments on many occasions in the fitting room with her because she's such an amazing canvas"*

All of Mia's dance sequence dresses are custom-made, including the striking floral-printed yellow one worn during *Duet*, the Hollywood Hills number overlooking a beautifully lit Los Angeles. Prior to shooting, Mary studied Emma Stone's real-life red carpet moments and landed on an Atelier Versace gown from a promo appearance in 2014. "There's a strong use of colour throughout the film, as in the classic musicals, but it was just as much about what we found most pleasing for these characters. I'd seen Emma in a canary yellow dress on the red carpet. There are not many people who can wear that colour but she was stunning. So I proposed to Damien: how about a yellow dress for *Duet*?"

## VISITING THE LOCAL FABRIC SHOP

Mary found the perfect shade of canary in the polyester section of American chain store Jo-Ann Fabrics. To incorporate the delicate print, Mary recruited ager-dyer Rob Phillips to precisely hand-paint Matisse-inspired florals, adding a couture element to polyester from a fabric store.

"The idea for Mia is that she starts off in a lot of vibrant colours, so there's a girliness to her. Then as she becomes more mature and focused on her work, the colour starts to become a little bit more desaturated, to the point where in her one-woman show she is literally in black and white. Then we see her five years later, and it's the same girl – just far more sophisticated."

## VINTAGE SOPHISTICATION

Many of Mia's outfits have a vintage appeal, in keeping with the film's tone. "Her barista blouse is based on a beautiful shot of Ingrid Bergman from the 1940s," notes Mary. "There's also a very, very early screen test that Bergman did where she's wearing a pink halter dress. Mia wears something similar that we found in a vintage clothing store right in the San Fernando Valley. It's the kind of dress that you could have worn 50 years ago but equally can wear right now."

For the big dance numbers, Mary focused not only on form but also on extreme function, with clothing that swings, swirls and looks even more striking amidst high-flying performances. Producer Marc Platt spoke of her talent; "The way her costumes move only accentuates the beauty of the film even more".

Costume Designer Mary Zophres most recently designed for *Hail, Caesar!*, which marks her 13th collaboration with directing duo Joel and Ethan Coen.

She has also been the costume designer on several movies for Steven Spielberg including *Catch Me If You Can*, which earned her a BAFTA Award nomination for Best Costume Design. Mary is currently nominated for Best Costume Design at the Academy Awards this February.



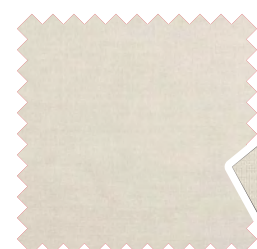
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## Look 1

### DIVINE DUET SWING DRESS

Cambie dress view B, Sewaholic Patterns, £12.95 (paper pattern), [www.fabricgodmother.co.uk](http://www.fabricgodmother.co.uk)  
Jazz viscose in primrose yellow, £16.80 per metre, [www.tilthesungoesdown.com](http://www.tilthesungoesdown.com)



## Look 2

### JAZZ-STYLE SWAGGER SHIRT

The All State shirt by Merchant & Mills, £13 (paper pattern), [www.raystitch.co.uk](http://www.raystitch.co.uk)  
Diamond-weave linen-cotton blend in cream, £8.35 per metre, [www.abakhan.co.uk](http://www.abakhan.co.uk)



## Look 3

### SWEET PEACH SUNDRESS

Butterick 6055, £8.25 (paper pattern), [www.sewdirect.com](http://www.sewdirect.com)  
Cirrus Solids Coral (917), £3.70 per FQ, [www.misformake.co.uk](http://www.misformake.co.uk)





# Your free GIFT

## VIEW C

With cap sleeves and a delicate tie front, this version is the ultimate day dress

**We used:** Lavish Aged Strokes in Matte by Art Gallery Fabric, 100% cotton, £3.60 per FQ, [www.habbydays.co.uk](http://www.habbydays.co.uk)



*With four gorgeous views in an incredible range of sizes, this pattern really will take you from spring to summer in style. Mix different sleeve options and lengths to create your custom dress and achieve an easy fit with the elasticated back. We love the tie-front views and the long swishing maxi skirt option. Don't forget McCall's patterns come with helpful step-by-step guides, designed to push your sewing skills further*

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See page 40 for details



Don't know what  
size to make?

Head to page 42

## Masterclass

### PERFECT FINISH



*We asked Dorte Heaton of Dragonfly Fabrics for her top tips when working with rayon*

**1** Always choose good-quality rayon which is not too loosely woven as this makes it easier to work with.

**2** Pre-wash and press your fabric as rayon/viscose shrinks.

**3** Rayon is not the easiest to sew, so choose a simple sewing pattern style with fewer seams.

**4** Use sharp scissors for cutting out or use a rotary cutter.

**5** Change your sewing machine needle to a finer 70/12 size, also use fine sharp pins.

**6** Adjust your sewing machine tension and stitch length and try sewing the fabric with some smaller pieces before starting on the real garment, use a straight stitch and for finishing the seams use a zigzag stitch or an overlocker.

**7** Use soft and light interfacing so it doesn't interfere with the gorgeous drape of the rayon but still holds the shape.

**8** While sewing try not to pull or stretch the fabric, the same goes for pressing: carefully move the not-too-hot iron over your fabric without distorting it.

#### WHAT IS RAYON?

Viscose (also known as rayon in the US) is what is known as a manmade fibre rather than synthetic. It is actually derived from plant-based materials that go through a chemical washing process. Often made of soy, bamboo or sugar cane, it was invented in the 1890s. The name viscose, from the word viscosity, comes from the thick liquid consistency of the fibres after treatment. Originally used to strengthen car tyres, it soon became woven into a fabric with similar properties to silk at a fraction of the cost.

#### VIEW B

Soft gathered cuff sleeves and the streamlined front bodice add a vintage touch to this view

**We used:** Viscose Summer Petals Blue, £12.50 per metre [www.dragonflyfabrics.co.uk](http://www.dragonflyfabrics.co.uk)







## THE GIRL WITH THE RED HAIR

*Jade Earley*

**M**any people are terrified of shirring elastic because they don't know where to start or how to set it up. But no more worrying, as my top tips will be all the advice you need to ensure you'll never be scared of shirring elastic again!

Also, I'm really excited to announce I will be at the Spring Knitting and Stitching show in March. The show takes place at the Olympia in London, 2nd – 5th March 2017.

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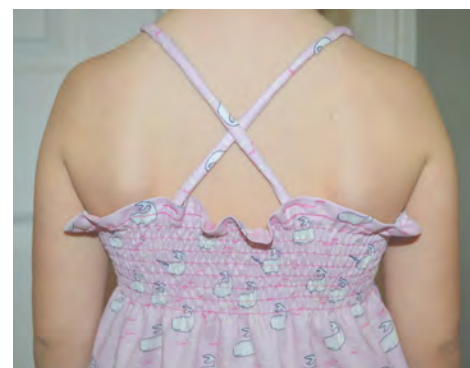
at [www.theknittingandstitchingshow.com/spring](http://www.theknittingandstitchingshow.com/spring)

You can come see me on the 2nd and the 4th March when I'll be doing two demonstrations. On both days my first session is at noon and then I return again at 3pm. One will be on sewing kids' pajama bottoms and the other on how to work with Lycra, the overlocker and the coverstitch machine. So go ahead and buy some tickets using my discount code **disc1**. I look forward to seeing you all there!

# SHIRRING ELASTIC *success*

In this issue Jade, finalist of *The Great British Sewing Bee* series 4, talks us through her top tips when working with shirring elastic

**I** have just made my youngest sister a little summer dress with shirring elastic around the upper edge to pull it in and left it loose in shape below, perfect for summer. It was quick and simple to make with just a tube of fabric hemmed at both ends with shirring around the top. To give it that extra cute finish, I added Rouleau straps that cross over at the back. Let's talk through the ways to successfully use this clever notion.

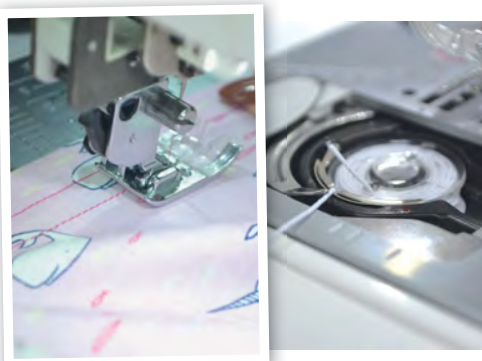


My first and most important tip when starting shirring is to make sure that the elastic thread only goes on the bobbin not on the spool on top. When winding the bobbin never wind it on with the machine – every time you need to fill a new bobbin, always wind it on by hand with a small bit of tension. The problem with winding it on the machine is that the elastic will stretch and won't do the job it needs to when sewing. Your elastic should sit snugly on the bobbin without seeing it visibly stretching.

***“My top tips  
will be all the  
advice you  
need to never  
be scared  
of shirring  
elastic again!”***

My next tip would again be one of my most important. Always have a sharp needle when sewing cotton or a softer fabric – having a sharp new needle means there will be no pulls in your fabric, which will ruin your garment otherwise. Speaking of needles, my tip that links in with this one is the colour of thread you use. In the dress I used a hotter pink thread so that it will stand out. However, if you don't feel confident using a brighter colour and making it perfectly straight, use a colour that matches the colour of your fabric and keep practising so that one day you can use a contrast thread and feel confident doing it.

When sewing the first row on your garment, just sew normally but for the rest of the rows you will need to pull the fabric taught as the first row will make fabric pull in so you will need to stretch this out so that all the other rows will have the same tension on all of the rows. Easy peasy right?





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# RETRO SILHOUETTES

*that are still flattering today*

You don't need to turn back time to find a vintage silhouette that will still work as a modern make. Some styles never go out of fashion



## 1940s TEA DRESS

During the 40s, tea dances were the social event of the week, perfect for forgetting for a brief time the austerity and hardship of the war. The main characteristics of the tea dress were the flowing skirt and light fabrics, and that it was easy to put on. This created a comfortable dress that was easy to manoeuvre in! Tea dresses look best in colourful shades of rayon and novelty prints.

*We love:*

Gertie for Butterick 6380, £8.75 paper pattern, [www.sewdirect.co.uk](http://www.sewdirect.co.uk)



## 1950s THE SABRINA

By the early 50s the Dior look had gone mainstream, and most dresses featured cinched waists and wide skirts. But when Audrey Hepburn wore her iconic black bateau neckline dress in the film *Sabrina* everyone took note. Even to this day, the bateau neckline is referred to by many as the Sabrina neckline. Givenchy claimed Audrey favoured this style because it concealed her small collarbone!



*We love:* Simplicity 2444, £8.15 paper pattern, [www.simplicitynewlook.com](http://www.simplicitynewlook.com)



# 1960s

## PETER PAN SHIFT

Move over Twiggy, the Peter Pan collar has seen a surge in popularity again thanks to fashion darlings Emma Watson and Alexa Chung. Easy to sew and eye catching in a contrast colour, the modern way to wear this style is in crisp black and white but don't let that stop you experimenting with different colours and prints.

*We love:*

Trudy by Simple Sew patterns, £12.50 paper pattern, [www.simplesewpatterns.com](http://www.simplesewpatterns.com)



# 1970s

## HALTER

Not just designed for Studio 54, the jersey halter dress is comfortable and flattering, perfect for dinner and drinks or a day relaxing in the sunshine. More luxe versions used chain or jewellery style hoops at the neckline with satin and ITY mix knits for a subtle sheen.

*We love:*

New Look 6372, £6.95 paper pattern, [www.simplicitynewlook.com](http://www.simplicitynewlook.com)



# 1990s

## SLIP

There are plenty of trends to forget from the 90s but the throwback piece you'll be more readily capable of embracing into a modern wardrobe is the slip dress. Made famous by Kate Moss and Gwyneth Paltrow, we recommend throwing your modern slip over a turtleneck sweater or long sleeve tee.

*We love:*

Cinnamon dress (No.1012) by Colette Patterns, \$14 (approx. £11.40) PDF download, [www.colettepatterns.com](http://www.colettepatterns.com)



# 1980s

## OFF THE SHOULDER

The 80s were a boom time for shoulders of all varieties – big shoulder padded jackets, Jennifer Beal's single-exposed shoulder in *Flashdance* and of course, the off the shoulder dress style as worn by Whitney Houston, Molly Ringwald and Madonna to name a few. This style returned in full force last year and now there is a range of pattern options to try for spring 2017.

*We love:*

New Look 6488, available from the end of March, £6.95, [www.simplicitynewlook.com](http://www.simplicitynewlook.com)







### Top tip!

*This allium design would also look great on a tea cosy, back of a jacket or cushion cover (make your own or customise an existing one)*

# Ribbon ALLIUM BAG

Better than giving a bouquet, why not gift this stylish bag with allium bloom made from different ribbon embellishments?

Project **CHRISTINE LEECH** Photography **KEIKO OIKAWA**

## Masterclass

### STITCH GALLERY

#### STAR FLOWER

- Bring the needle up through the fabric at A.
- Push the needle back into the fabric at B through the centre of the ribbon.
- Don't pull the needle too hard or it will pull the ribbon through the fabric too.
- Bring the needle back up at A and repeat.

#### DAISY

- Sew a loop by taking the needle up and down at A and B.
- Bring the needle back out at C, then in at D securing the loop of ribbon in place.
- Bring the needle back up at A and repeat for more petals.

#### SIMPLE FLOWER

- Bring the needle up at A, back down at B and up again at A. Repeat.

#### LAZY DAISY

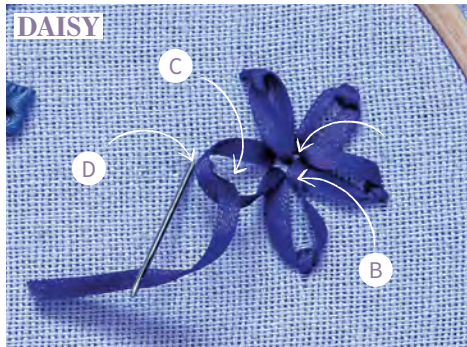
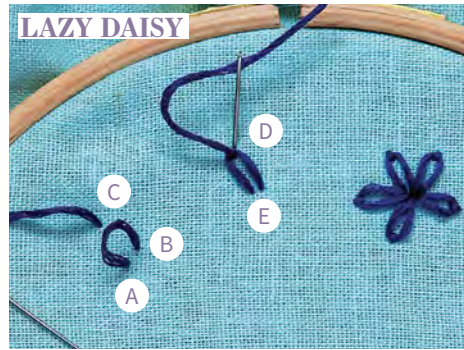
- Sew a loose stitch from A to B, bringing the needle up at C.
- Bring the needle back down at D over the loop fixing it in place.
- Bring the needle up at E and repeat for more petals.

#### ADDITIONAL STITCHES USED

- Backstitch, French knots, running stitch, stars, straight stitch







## Skill level ♥♥

### MATERIALS:

- For the embellishment:
  - ♥ 20cm-diameter embroidery hoop
  - ♥ 8m lengths of ribbon, in widths from 3mm to 1cm
  - ♥ needles with holes large enough for the ribbon to fit through
  - ♥ matching embroidery thread
  - ♥ small beads in a variety of shades
- For the bag:
  - ♥ 100x50cm medium-weight fabric
  - ♥ 100x50cm cotton for lining
  - ♥ 2 D-shaped wooden handles
  - ♥ templates downloaded from [www.lovesewingmag.co.uk](http://www.lovesewingmag.co.uk)

## How to make:

- 1 Pin the bag template to the outer fabric. Draw around using tailor's chalk or a water-soluble pen. Do not cut out.
- 2 Tack the outline using close, even-length stitches so you can see the shape of the bag on both sides of the fabric.
- 3 Copy the allium pattern onto the fabric using tailor's carbon paper or, if the fabric is thin and pale, you may be able to trace it. You don't have to copy every single flower and star onto your fabric – you can just draw the larger flowers and then fill in the gaps when embroidering using the downloaded key as a guide.
- 4 If your fabric is textured, draw the pattern freehand using a water-soluble pen or tailor's

chalk. You can draw around a saucer 14cm in diameter for the large allium and a 7cm one for the smaller one.

- 5 Place the fabric in the embroidery hoop, then follow the stitch guides provided to embroider the ribbon flowers, using a mixture of ribbon colours and widths. Use a full thickness of embroidery thread to sew small lazy daisies and stars to fill in the spaces between flowers.
- 6 Create sparkly centres for the flowers by sewing three or four beads into the middle of the flowers. Sew the beads on using a similar coloured sewing thread and a couple of stitches through each bead to hold them securely in place.
- 7 Place the bag template on to the lining fabric. Trace around the template and cut out, adding a 1cm seam allowance all around. You will need two pieces.
- 8 Cut out one gusset piece using the template. Fold the rectangle over to the WS by 1cm at each short end and press.

9 Starting at Point A, pin one of the lining bag pieces to the gusset around the bottom to Point B, then tack in place. Machine-stitch, leaving a 15cm turning gap at the base of the bag (leave the tacking stitches in place). Repeat with the other bag side, but don't leave a turning gap. Keep the bag turned inside out.

10 Trim the embroidered fabric to within 1cm of the tacked outline. Repeat the steps to make a second bag piece and the gusset in the main fabric. Make up the outer bag but don't leave a turning gap. Make sure you position the front piece so the embroidery will face outwards. Press the seams of the bag and turn RS out.

11 Place the embroidered bag inside the lining bag (which is still inside out) so the embroidery is hidden between the inner and outer bag and the lining bag is on the outside.

12 Tack the raw edges of the bag top together on both sides, making sure the tops of the inner and outer gussets line up. Machine-stitch around both sides, leaving the top open (for the handles).

13 Turn the bag RS out through the turning gap in the lining and push the lining into the outer bag. Hand-stitch the turning gap closed.

14 Tidy up the short sides of the gusset by turning the raw edges inwards, press and then hand-stitch the lining and bag together.

15 To attach the handles, turn the raw edges of the bag and lining inwards and press. Wrap the bag around each handle, pin and sew in place. Try to get your machine needle as close to the bag handle as possible. Repeat on the second handle.



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## SKILL BUILDING

*Wendy Gardiner*

**T**here are three main collar types: flat, rolled and standing collars. Most consist of at least three layers – upper, interfacing and under collar. Sometimes there is also a facing or a stand.

**FLAT COLLARS** – Lie flat against the neck edge. Examples are Peter Pan or sailor's collars and are used on children's clothing, casual blouses, jackets and coats. Flat collars have an upper and under collar cut on the straight of grain from the same pattern piece.

**ROLLED COLLARS** – These rise up from the neck edge and then roll down to the garment. Examples are notched and shawl collars often found on jackets and coats. The point at which the collar begins to fall is called the roll line.

**STANDING COLLAR** – This is a simple band that rises straight up from the neck edge. Examples include turtleneck, funnel neck and mandarin collars. It can be a single width band or a double width band that rolls back on itself. A classic shirt collar has an upright stand with collar piece that folds down over the stand. The pieces may be separate or cut as one.

Find a range of collar styles for shirt, blouse, dress and jacket patterns available through [www.sewdirect.com](http://www.sewdirect.com)

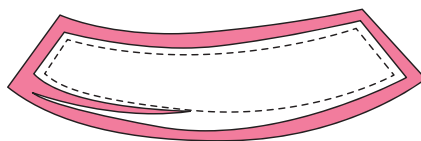
# COLLAR masterclass

Sew yourself a pretty, neat or crisp collar by following these tips from Wendy Gardiner, Brand Ambassador for The McCall Pattern Company

## HOW TO ACHIEVE A SUCCESSFUL FINISH:

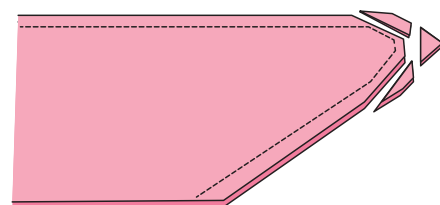
### Interfacing

Every collar needs support and stability. Your chosen interfacing should be slightly lighter in weight than the garment fabric and also cut on the straight of grain to prevent the collar buckling. Use the same pattern piece as for the upper collar.



**1** If using sew-in interfacing, sew the interfacing to the WS of the upper collar section just within seam allowance then trim close to stitching in order to reduce bulk within the seams.

**2** If using a fusible interfacing, trim the interfacing collar piece down about 12mm all the way around. Centre it on the WS of the upper collar piece and fuse permanently in place. Cover the collar/interfacing with a press cloth, and fuse for a good 10 seconds. Allow to cool, then check the fusing was successful before sewing the pieces together.



### Assembly

**1** Cut the under collar pattern piece 1-2mm smaller than the upper collar section so the seam joining the two pieces rolls slightly to the underside.

**2** When sewing collar pieces together, start





*Collar attached to collar stand  
on McCall's 7546 shirt*

in the centre back of the collar, and stitch towards either end.

3 When stitching pointed collars, stop 2.5cm from the point and reduce stitch length to 2.2-2.4. At corner, make one stitch diagonal across corner and then stitch for approximately 2.5cm before increasing stitch length to regular 2.5-2.8.

4 Press your seam, and then grade seam allowances (to grade the seam, cut the upper collar seam allowance to 6mm and the under collar seam allowance to a scant 3mm).

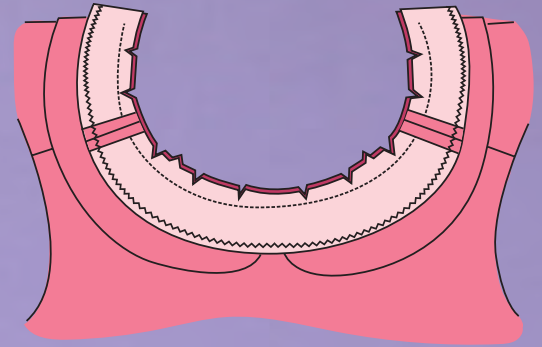
5 Also cut triangular shapes from seam allowances at the curves, corners and points to further reduce bulk when working with crisp, medium or heavyweight fabric. Turn the collar through and use a point turner to ease out the collar points.

6 Before attaching the collar, stay-stitch the neck edge of the garment to prevent it stretching out of shape as you work. To stay-stitch, sew a straight stitch, regular length, just inside the seam allowance.

7 Pin the collar, RST at centre back, shoulder seams and front, then clip into seam allowance of neck edge of garment to fit rest of collar smoothly.



Butterick 6385  
by Lisette with  
flat Peter Pan  
collar on a coat



## Flat and rolled collar sewing tips

For rolled collars, interface the under collar as well as upper collar. Add a further strip of interfacing to the roll line on the under collar section to provide additional support for the rise.

Pin and stitch collar pieces, RST around the outer edge, leaving neck edge open. Trim and neaten seam allowances, notching outer curves. When you turn through press the seam allowance towards the under collar and under stitch the seam allowance in place as far as you can.

❶ If the flat collar is made up of left and right pieces, slightly overlap at centre front and secure with basting stitches.

❷ Pin and then stitch complete collar to neck edge with under collar closest to garment. Press.

❸ Add the facing, with outer edge neaten, on top of collar, RST and stitch in place along neck edge. Trim and grade seam allowances, clip and notch curves as above. The ends of the facing will overlap garment edge at back or front opening so they can be turned under and attached to inside later.

❹ Press the seams open and then press them towards facing. With facing opened out, under-stitch seam allowances to facing close to neck seam line before turning through to inside. Catch stitch the facing to the garment at shoulder seams and front or back opening.

## Stand collar sewing tips

❶ Tuck under one long edge by 6mm before you assemble the stand.

❷ Stitch the un-neaten long edge of the collar to the neck of the garment, keeping turned under edge free. If working with woven fabrics, clip the neck edge of the garment to fit the stand collar. Finish by slip-stitching the folded edge to inside of shirt, encasing seam allowances.



# MACHINE REVIEW

This month, we're taking a look at the stunning selection of sewing machines on offer from Toyota

## BEST FOR BEGINNERS

### Toyota ECO15CG

This lightweight model is part of Toyota's environmentally friendly range of machines and is great for beginners. It features an easy upper thread set up, and simple-to-use large dials, levers and wide sewing area. The built-in quick advisor offers advice on common troubleshooting queries such as thread tensions and set up and there are 15 different stitches included. This is a great sewing machine for smaller day-to-day projects and dressmaking items, with the built-in sewing light converting from a free arm to a flat bed, making it ideal for circular sewing and curved hems.



£100-  
£120

Under  
£130



## BEST VALUE FOR MONEY

### Toyota Quiltmaster 226

If you're looking to dip your toe into the world of patchwork and quilting then the Quiltmaster 226 could be a great value-for-money option. Aimed at quilters of all abilities, it has a 26-stitch programme and handy features such as a large gap to the right of the needle and additional quilting feet included. There are five designated crafting and quilting stitches, as well as utility and stretch stitches too. This model can be used for general home sewing, as well as dressmaking too, making it a lovely all-round machine. We especially like the ability to create vermicelli and stipple quilting using the free-motion capabilities.

Under  
£180



## BEST FOR HEAVY-DUTY FABRIC

### Toyota Super Jeans 34

The Toyota Super Jeans 34 is a high-spec model with some pretty impressive capabilities! Designed for heavy-duty fabric such as denim, it boasts the ability to sew over 12 layers of jeans fabric without fuss. It has 34 stitches included, as well as a wide sewing area and easy-to-use needle drop point, making large projects a breeze. The specialist gliding foot is great for sewing through thick hems and you can use the adjustable presser foot pressure to help you move between thin and thick fabric without disruption. As well as sewing denim, this model is ideal for curtains and other home décor items.



Under  
£210

## BEST FOR ALL-ROUND USE

### Toyota SPA34

This reliable machine prides itself on allowing you to complete complicated sewing projects with ease and add professional touches simply and quickly. It has a minimalist and ergonomic design and comes with an impressive 34 different stitches to select from depending on your project. There is a large spool cap, a top-loading, drop-in bobbin with a safe and quick winding system and foot lever controls. Attachments include a blindstitch foot for hemming, a buttonhole foot, one designed for zips and a general purpose foot, as well as detailed instructions to ensure you get great results every time.



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# Pretty sewing WALL HANGER



Spruce up your sewing space with this clever wall hanging. The pleated pockets allow you to keep reels of thread, buttons and all sorts of haberdashery secure and to hand

Project **CHERYL OWENS**  
Photography **TYM LECKEY**

*Skill level* ♥

## **MATERIALS:**

- ♥ 3 FQs co-ordinating patterned cotton fabric
- ♥ 80x60cm medium-weight sew-in interfacing
- ♥ 80x60cm mid-weight plain cotton
- ♥ 10cm square felt
- ♥ 15cm square mid-weight wadding
- ♥ handful of toy filling
- ♥ 35cm pompom trim
- ♥ pinking shears
- ♥ 5cm 1cm-wide ribbon
- ♥ co-ordinating sewing thread
- ♥ child's wooden clothes hanger
- ♥ templates downloaded from [www.lovesewingmag.co.uk](http://www.lovesewingmag.co.uk)

## **CUTTING:**

### **FROM FABRIC, CUT:**

- ♥ 2 pincushion backs
- ♥ pincushion front to the fold
- ♥ 5 14.5x13cm rectangles for the pleated pockets
- ♥ 12.5x10.5cm rectangle for flat pocket
- ♥ 2 scissor keepers

### **FROM INTERFACING, CUT:**

- ♥ 2 caddies to the fold

### **FROM PLAIN FABRIC, CUT:**

- ♥ 2 caddies to the fold

### **FROM FELT, CUT:**

- ♥ 8.5cm square for needle keeper using pinking shears

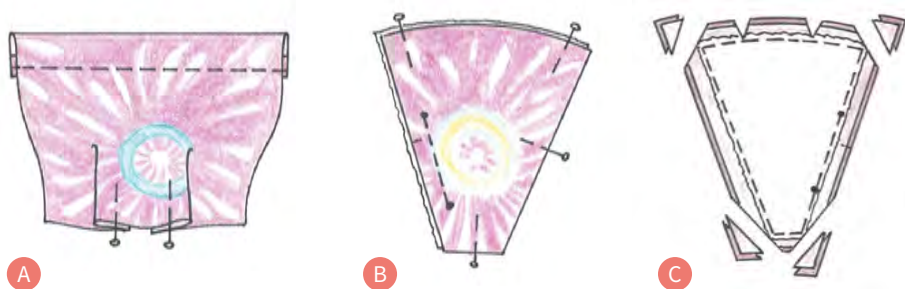
### **FROM WADDING, CUT:**

- ♥ scissor keeper

## **NOTES:**

Pattern includes a 1cm seam allowance





## How to make:

**1** Press under 1cm then 2cm on the long upper edge of the pleated pockets. Stitch close to the lower pressed edges to hem the pockets. Fold and pin a 1cm-deep pleat on the long lower edge of the pleated pockets 3cm in from the short side edges. (See Pic A.) Tack the pleats in place.

**2** Press under 1cm then 2cm on the short upper edge of the flat pocket, stitch close to the lower pressed edge to hem the pocket. Press under 1cm on the lower and side edges of the pleated and flat pockets.

**3** Tack the interfacing to the WS of the caddies. With RST up, refer to the sewing caddy pattern to pin the pockets to what will be the front, matching the lower and side edges to the broken lines. Stitch close to the lower and side edges, stitching back and forth a few times at either end of the stitching to reinforce the pockets.

**4** Refer to the sewing caddy pattern to pin the needle keeper to the front caddy. Stitch 5mm inside the outer edges.

**5** With RST, pin the pincushion backs together, matching the straight edges. Stitch the straight edges, leaving a 5cm gap in the centre to turn through later. Press the seam open. Pin one end of the ribbon to the front pincushion matching the raw edges. Pin the front and back pincushions together. Stitch the outer edges. Trim the seam allowance to 6mm and snip the curves. Turn the pincushion RS out and stuff evenly with toy filling. Slip-stitch the gap closed.

**6** Pin the wadding to the WS of one scissor keeper, stitch the notched edge between the dots. (See Pic B.) Pin the scissor keepers together with RST. Stitch the unnotched edges, starting and finishing at the dots. Clip the corners. Carefully trim away the wadding in the seam allowance. Snip the curves. (See Pic C.) Turn the scissor keeper RS out. Press the outer edges. Slip-stitch the gap closed.

**7** Pin the scissor keeper to the front of the caddy, matching the side and lower edges to the broken lines. With the pincushion front facing you, slip the end of the pincushion ribbon under the lower edge of the scissor keeper and pin in place. Stitch close to the lower and side edges of the scissor keeper, stitching back and forth a few times at either end of the stitching to reinforce the keeper.

**8** Press under 1cm on the lower edge of the caddies. Pin the front and back of the caddy together with RST, matching the raw and pressed edges. Stitch the raw edges, leaving a gap between the dots. Clip the corners and snip the curves. Turn RS out.

**9** Insert a child's clothes hanger into the caddy and pull the hook out through the gap at the top. Slip pompom trim under the lower front pressed edge, tack under the front edge. Pin the pressed edges together. Stitch 5mm above the pressed edge.



## Shopping list WE USED

Flow drops in raspberry, Flow papyrus in raspberry, Flow pearls in raspberry, £3.15 per fat quarter  
[www.quiltroom.co.uk](http://www.quiltroom.co.uk)





## BEHIND THE SEAMS

Wendy Ward

**L**ast month I talked about ways to use up those awkward leftover offcuts of fabric in your stash that are too small to make a garment, but too big to just discard. Now let's get serious and tackle those bigger pieces of fabric in your stash – yes, you know what I mean, those lengths you bought on impulse that are languishing in the bag with the receipt completely forgotten about! It's fine, we've all done it, but they're taking up valuable space, so I'm sharing my four-step plan for tackling them.

*...let's get serious  
and tackle those  
bigger pieces  
of fabric in  
your stash...*

Next month I'm going to go into more detail on teaming fabric with patterns; knowing which fabric will work with which patterns is something that can often stump you right at the start and there's nothing more frustrating than finishing a garment that you like the style of, to find you've chosen completely the wrong fabric. I'll share some strategies for planning your makes in a stress-free way to ensure every project from now on is a success.

# Shop your STASH!

Let pattern designer, tutor and author Wendy Ward teach you her four-step plan for an organised fabric stash



### Step 1: CULL

Tackle the stash head on and prepare to be harsh and brutally honest. Pull out any fabrics that are in colours and prints that don't co-ordinate with the rest of your wardrobe and that you've never worn before; if you've never bought clothes in those colours or prints you're unlikely to wear anything you make in them. Do this in daylight with a mirror close by – if you're unsure about a fabric, hold it up to your face, you'll soon get a feeling for whether you'd be likely to wear it.

Put the fabric that passes the cull to one side ready for the next steps. Get rid of the fabric

that didn't make the grade. There are plenty of good things you can do with your rejects:

use it for non-dressmaking sewing if you have storage space, keep it for making toiles  
sell it online – there's always eBay, but social media sites like Instagram are becoming popular in the sewing community for regular destash sales  
organise a fabric swap with some stitchy friends at a class or 'sew-cial' meet-up  
donate it to a charity or school



## Step 2: PRE-WASH

Once you have your carefully edited pile of usable fabric, make sure each piece is washed so that it's all ready to just unfold and cut. Pre-washing is important; it removes any loose dye and encourages any shrinkage in the fabric. Natural fibres are most prone to shrinkage (especially cotton and wool), as are regenerated fibres such as viscose and rayon. Knitted fabric is also more likely to shrink than woven fabric.

*Make sure to wash all your fabric before you pack it away, even if that means by hand!*

By now you probably won't have a note of the washing instructions for your fabric – not a problem, what I tend to do is put fabric on the machine cycle that I want to be able to use for my finished clothes. Personally I don't dry clean, so if a fabric can't withstand machine washing, I'm unlikely to use it. If you have any fabric in your pile that you know may require more careful cleaning such as silk or wool, put them on a delicate, cool machine wash or wash by hand.

Dry your knitted fabric flat and woven fabric on a line, airer or over a shower rail. Never drape any fabric over anything with protruding parts (like the backs of chairs) to dry as they will distort and stretch the area of the fabric that covers them and these stretched areas can be almost impossible to remove once your fabric is dry.

## Step 4: MAKE A PLAN

Try and think ahead with your sewing. Unless you're making lots of really quick-to-sew garments, anticipate your needs and start making in advance. I find it really difficult to sew out of season; I just don't fancy sewing heavy warm wool in summer and likewise, floaty silk and cotton lawn just don't appeal in the depths of winter. But, unless you want to wait a whole year to wear your makes, start more challenging seasonal projects ahead of season; for example, plan and make a start on a winter coat project at the end of the summer. You can always keep a few easy quick seasonal makes going alongside your big projects; a cool tank top or T-shirt dress isn't going to take long to make and will be a welcome instant fix when you get tired of (or overheated by) the coat!

Identify the gaps in your wardrobe (including wardrobe winners that you want to make more of) and make a to-sew list. Keep it

## Step 5: ORGANISE & STORE

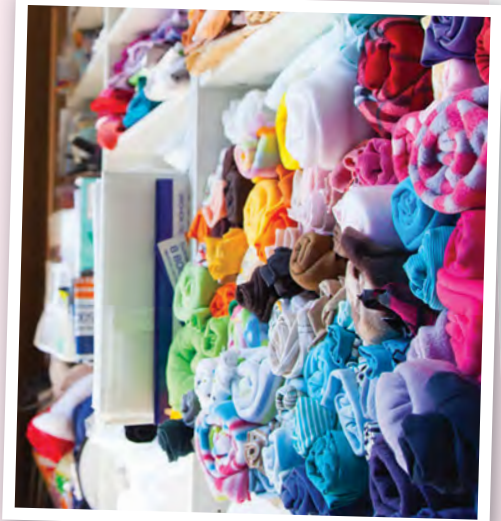
Label each piece of fabric with the following information to save time when shopping your stash:

- fibre content (if you can remember – you can always do a burn test to check)
- whether the fabric is pre-washed
- the size of the piece.

Then fold or roll the fabric. There are arguments for and against both folding and rolling fabric; rolling tends to reduce creasing, and although I find rolling takes up more space, rolled lengths of fabric stored on their ends can make it easier to see at a glance what fabric you have.

The key to storage is visibility; I like to store my fabric in clear plastic boxes. If you're lucky enough to have the space, fabric stored on shelves is most accessible, but if you're short on space, vac pack bags are great space savers while keeping your fabric visible. It's vital to shopping and using your stash to store it in a way that makes it easy to see what you have; if you chuck your stash all together in a box or suitcase under the bed it won't work, it will never be seen again. Trust me, I'm speaking from experience!

Finally, beware of every fabric stash's enemy – the moth! I always put mothballs (or similar) in my storage boxes and spray wool and silk with moth-proofing spray before putting them into storage.



*Rolling fabric will save space and reduce the chance of deep creases*



*Why not invest in a planning notebook?*



£12.95, [www.sewcraftyonline.co.uk](http://www.sewcraftyonline.co.uk)

manageable – there are only 12 months in a year, if your list has 25 projects, that's two a month, do you really have that much sewing time? Also try and throw in at least a couple of projects that you know will stretch you and encourage you to learn some new skills.

## About me

**M**Y Collection is my own range of easy-to-follow modern sewing patterns. I am a qualified teacher and also have a degree in fashion and spent seven years working in the fashion industry before starting to teach dressmaking from my own studio called MIY Workshop in Brighton in 2011. I have written two books about dressmaking; *A Beginner's Guide to Making Skirts* and *The Beginner's Guide to Dressmaking*. Both are available from all good bookshops.  
[www.wendyward.co.uk](http://www.wendyward.co.uk)  
[www.miycollection.com](http://www.miycollection.com)  
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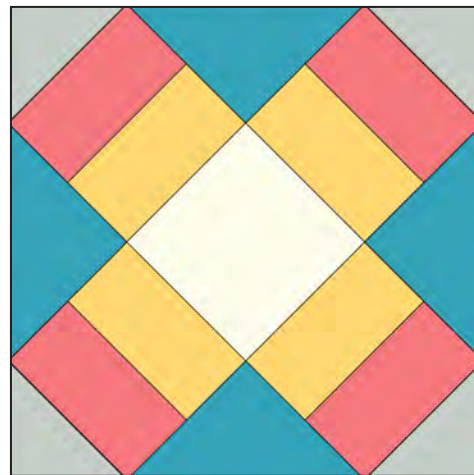


# MOTHER'S *dream*

## SWATCH SELECTOR *Kerry Green*

Each month I put together a swatch selection of different fabric to give you a starting point for quilt blocks, cushions, bags, dressmaking and other crafty projects

**R**obert Kaufman Fabrics creates a limited-edition colour of the year for its Kona solids range and for 2017 it's Pink Flamingo, a clean, bright coral. It's a colour echoed in many of the latest fabric ranges like Dashwood Studio's Paper Meadow collection, designed by UK fabric designer JillyP. Paper Meadow was inspired by vintage wallpaper samples and the collage-style flowers and leaves work beautifully with Moda's Desert Bloom prints. I couldn't resist adding the gorgeous hand-drawn feather print by Sarah Watson into the swatch selection. It's printed on an organic cotton poplin base that works well for quilting or apparel. The grey spot and check prints add a little neutrality and simplicity to the mix. This month's design, Mother's Dream, is a traditional quilt block but has a contemporary feel when sewn up in modern prints and on-point central square provides the perfect opportunity for fussy cutting.



Kerry Green is co-author of *500 Quilt Blocks* and is a contributor to many other books and magazines. Find sewing tips, free tutorials, patterns and more at Kerry's blog [www.verykerry.blogspot.co.uk](http://www.verykerry.blogspot.co.uk)



- 1 Cloud9 Fabrics, Bird's Eye View, Birds of a Feather, organic cotton, by Sarah Watson, £4 per FQ [www.thevillagehaberdashery.co.uk](http://www.thevillagehaberdashery.co.uk)
- 2 Cotton + Steel, Checkers, 1" Gingham in Linen, yarn-dyed cotton, £3.50 per FQ [www.thevillagehaberdashery.co.uk](http://www.thevillagehaberdashery.co.uk)
- 3 Moda, Desert Bloom, Blossom Turquoise by Sherri and Chelsi, £3.45 per FQ [www.plushaddict.co.uk](http://www.plushaddict.co.uk)
- 4 Dashwood Studio, Paper Meadow, Scatter Bunch, by JillyP, £3 per FQ [www.fabrichq.co.uk](http://www.fabrichq.co.uk)
- 5 Dashwood Studio, Paper Meadow, Square Tops, by JillyP, £3 per FQ [www.fabrichq.co.uk](http://www.fabrichq.co.uk)
- 6 Cotton + Steel, Jubilee, Party Lights in Grey, Melody Miller, £3.90 per FQ [www.misformake.co.uk](http://www.misformake.co.uk)
- 7 Kona cotton, Pink Flamingo, £2 per FQ [www.oliveandflohandcraft.co.uk](http://www.oliveandflohandcraft.co.uk)
- 8 Moda, Desert Bloom, Wild Flower Ivory, by Sherri and Chelsi, £3.45 per FQ [www.plushaddict.co.uk](http://www.plushaddict.co.uk)



# Velveteen RABBIT



Although Easter is just around the corner you've still got time to whip up a gorgeous rabbit in silky velveteen or fun quilting cotton

Project & photography  
**CHRISTINE CHIN** Unlikely Handmade

See more of Christine's charming designs at  
[www.unlikelynest.blogspot.com](http://www.unlikelynest.blogspot.com) and  
[www.unlikelynest.etsy.com](http://www.unlikelynest.etsy.com)

*Skill level* ♥♥

**MATERIALS:**

- ♥ ½ yard main fabric
- ♥ fat quarter or ⅓ yard contrast fabric
- ♥ co-ordinating sewing thread
- ♥ ¼ yard cotton muslin or similar plain woven fabric (for weighted bags)
- ♥ sew-in or fusible horsehair canvas or a stiff, medium/heavy fusible interfacing for ears
- ♥ two 12mm safety eyes
- ♥ embroidery floss
- ♥ toy stuffing or wool
- ♥ ground walnut shells or poly pellets for weighting (poly pellets are not suggested for toys intended for small children)
- ♥ templates downloaded from [www.lovesewingmag.co.uk](http://www.lovesewingmag.co.uk)

**FINISHED MEASUREMENTS:**

The finished rabbit stands 13" tall (not including the ears!) and is about 6.5" wide.

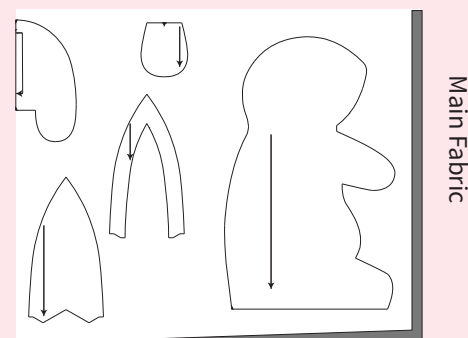
**SEAM ALLOWANCE:**

¼" seam allowance is included

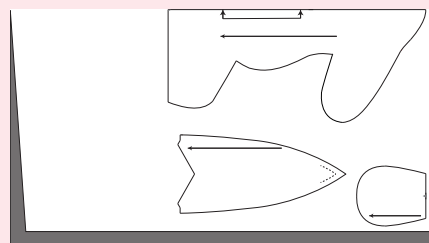
*How to make:*

- 1 For the ears use sew-in horsehair canvas as interfacing so they stand straight up. Cut out two pieces of horsehair canvas using the inner ear pattern pieces, then baste to the WS of the inner ear piece.
- 2 Sew the dart on the belly piece, RST. If you underlined the belly piece, first baste along the fold. Then fold, RST, and sew along the dotted line.
- 3 Sew the body to the belly, RST, from point A to the bottom of the foot. (See Pic A.) Repeat for the second body piece.
- 4 Sew from A to B. Match and pin point B on the belly and body pieces. Clip the angles on the belly piece just to the ¼" seam allowance. Sew from A to B. Repeat for the other side.

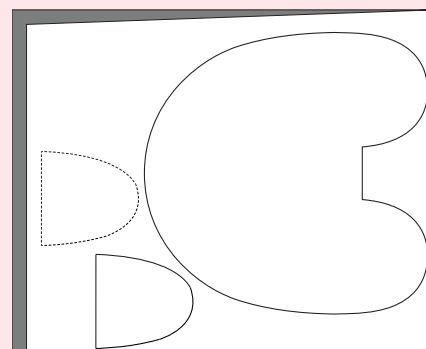
**CUTTING:**



Main Fabric



Contrast



Muslin



**T**he Velveteen Rabbit is a traditional children's toy, with versions existing since Edwardian times, and several popular models produced by the toy manufacturer Steiff. Many of us fell in love with the story about the well-loved velveteen rabbit that became real, published in 1922 by Margery Williams



**5** Sew the two body pieces together from Point B down the back. Clip corners. Trim curves to  $\frac{1}{8}$ " and clip. Turn RS out. (See Pic B.)

**6** Sew the ear front inner to ear front outer, RST. First sew one side, from the point to the base. Clip the outer ear piece to ease the point. Then sew the other side from point to base.

**7** Sew the joined ear front pieces to the ear back piece, RST. Clip the point and trim seam allowances to  $\frac{1}{8}$ ". Turn RS out. Fold the ears in half along the length (with the outer ear on the outside). Turn/fold the front of the inner ears back  $\frac{1}{4}$ ". (See Pic C.)

**8** Clip a slit in the body pieces where indicated by the pattern markings. Slide the ears into the slot, from the inside of the body, with the raw edges sticking out through the slot. Outer ears should face each other. Baste across all raw edges, in one arcing line across the top of the head. Turn RS out to check placement, make sure the ears appear upright. When you are happy sew the seam permanently.

**9** Install the eyes following the manufacturer's directions.

**10** Sew the tail pieces RST around the curved edge. Leave the flat edge unsewn. Trim the seam allowance to  $\frac{1}{8}$ " and clip the curve. Turn RS out. Stuff the tail. Matching the notch on the tail with the center back seam on the body pieces, and place the contrast side of the tail against the back of the rabbit. Baste in place.

**11** Sew the weight bags together, leaving a 1" gap. (See Pic D.) Loosely fill with either ground walnut shells or poly pellets. Sew closed.

**12** Sew the base to the body/belly, RST,

matching notches with seams. Leave a 4-5" gap for stuffing. (See Pic E.)

**13** Stuff the head. If you are working with toy stuffing, stuff firmly into the head. If you are working with wool, follow the instructions below.

**14** Make a 'core' of a firm ball of wool about 3" in diameter, or use a handful of wool or cotton cloth scraps as your core. Wrap long strips of batting, about 3" wide, tightly around your core. Keep wrapping until you create an oblong shape about the size of the bunny head, or a little larger (since the wool will compress). Stuff this oblong shape into the head. Stuff another small ball of wool into the rabbit nose.

**15** Stuff the paw weight bags into the paws, and then fill with stuffing. Leave the area around the joint of the arm a little soft.

**16** Stuff the body. If using wool, make a "core" for the body of the rabbit about 2.5x6" from a ball of wool or cotton cloth scraps. Wrap wool around this core until it is about 5x8". Stuff this into the body. Fill out the legs, feet, and any hollow spots with pieces of wool.

**17** When the rabbit is nearly stuffed, place the base weight bag in place, and stuff more wool around it. Close the seam in the base with a ladder stitch. (See Pic F.)

**18** Embroider the nose and mouth of the rabbit with four strands of embroidery floss. Start in the center seam, leaving a 4" tail.

**19** Tie off the embroidery thread to the tail you left with a square knot, placing the knot in the center seam. Thread both tails through your needle and pull the ends into the head stuffing.





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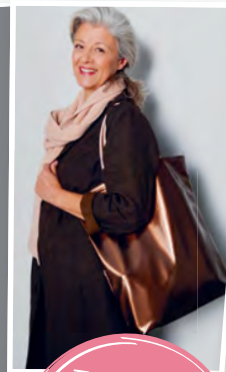
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on page 43



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## THRIFTY STITCHER

*Claire-Louise Hardie*

**M**aking clothes fit well can be tricky if you're not one of 20% of the population that fits a pattern straight out of the packet! It's a hot topic in both the home sewing world and in the fashion industry. During my MA research I discovered that:

*"Customers return an estimated 40% of what they buy online, mostly because of sizing issues. Clearly, modern fashion has a fit problem."*  
E. Dockterman (2016)

Many believe that poor fit is a modern problem, a symptom of fast fashion, yet here's a quote from a 1961 survey about garment fit. *"47.5% of respondents were searching for a better fit with home sewing"*

So, in 2017 how can the DIY dressmaker expect to achieve a good fit? There are so many fitting books and tutorials online, that it's easy to become overwhelmed and confused.

### WANT TO LEARN MORE?

We recommend  
Claire-Louise's new course  
[www.learnstosewwithapro.com/ultimate-beginners](http://www.learnstosewwithapro.com/ultimate-beginners)

# Understanding EASE

In this issue Claire-Louise Hardie explains how understanding ease and finished garment measures, helps perfect your fit

I like to approach choosing pattern sizes in two steps. Step 1 is deciding what size to use as a starting point. I do this by taking body measurements and comparing them to the body measurement chart on the pattern. So many of my students, assume that they are the same in pattern sizes as they are in high street sizing, and this is just not the case. I do every time I use a new book, or a new pattern company. Just because I may be a 12 in a McCall's pattern doesn't mean I'm a 12 in By Hand London, or a Colette pattern!

Once I've worked out my rough pattern size, Step 2 is to use the finished garment measures to really fine tune the fit. In order to do this, it's really important to understand ease in clothes.

What does ease mean? Ease is simply how much bigger than your body the garment will be when made up. It's essential to understand however, that in woven fabric we need some ease! This is called 'wearing ease', or as I like to call it, 'wobble ease' so I can wobble about! Wearing ease allows us to

eat, breathe and move in our clothes. The amount of wearing ease needed however, is very personal. Whilst a 20-year-old making a pencil skirt may prefer the waist to be extremely tight e.g. just  $\frac{3}{4}$ " wearing ease, a 55-year-old woman going for dinner may prefer to feel a little more comfortable and wants  $1\frac{1}{2}$ " of wearing ease around her waist.

The second part of the ease equation, is the amount of design or style ease; meaning how much bigger the finished garment will be over and above your body measurement. Loose-fitting pyjama trousers are designed to have a lot more design ease than say a pair of skinny jeans.

Sometimes the amount of design ease in a pattern can be more or less than our personal preferences, I use finished garment measures to determine this and choose my final pattern size. You can often find finished garment measures on the back of the pattern envelope, or printed directly onto the paper pattern pieces near the relevant body part.





1 Compare my body measurement

2 Compare initial pattern size

**2476**  
15 PIECES

**MISSES' ROBE, NIGHTGOWN OR TOP AND PULL-ON PANTS OR SHORTS:** Loose fitting robe has patch pockets and tie belt; nightgown A, B or top C, D has round neckline, long or short sleeves and slight A-line shape; top C has optional purchased trim; pull-on pants or shorts have elastic waist and optional purchased trim.

**SUGGESTED FABRICS:** Cotton and Cotton Blends • Cotton Interlock Knits • Satin • Cotton Flannel • Jersey Knits.

**BODY MEASUREMENTS**

SIZES	Small	Medium	Large	X-Large	XX-Large
Bust	31½-32½	34-36	38-40	42-44	46-48
Waist	24-25	26½-28	30-32	34-37	39-41
Hip	33½-34½	36-38	40-42	44-46	48-50
Back waist length	15¼-16	16½-18½	18¼-19	17¼-17½	17¾-18

**Combinations:** Y (Small, Medium, Large), Z (X-Large, XX-Large)

**Robe**  
45" \*\*\* 3¼ 3¼ 3¼ 3¼ 4 Yds.  
60" \*\*\* 3 3 3 3 3¼

**VIEW A - Nightgown**  
45" \*\*\* 2¼ 3¼ 3¼ 3¼ 3½ Yds.  
60" \*\*\* 1½ 1½ 2 2½ 2½

**VIEW B - Nightgown**  
45" \*\*\* 2¼ 2½ 2¼ 2½ 3 Yds.  
60" \*\*\* 1½ 1½ 1½ 2½ 2½

**VIEW C - Top**  
45" \*\*\* 1¼ 1¼ 1¼ 1¼ 2 Yds.  
60" \*\*\* 1 1 1 1 1½

**Pants**  
45" \*\*\* 2¼ 2¼ 2¼ 2¼ 2¼ Yds.  
60" \*\*\* 2¼ 2¼ 2¼ 2¼ 2¼

**Shorts**  
45" \*\*\* 1¼ 1¼ 1¼ 1¼ 1¼ Yds.  
60" \*\*\* 1½ 1½ 1½ 1½ 1½

\*\*\*With or Without Nap - Use With Nap Yardages and layouts for pile or one-way design fabrics. Additional Fabric may be needed to match stripes or plaids.

**NOTIONS:** Thread; Robe - 1 Yd. of ¼" - ¾" Wide Ribbon (Opt); Top C - 2½ Yds. of ¼" - ½" Wide Lace Edging (Opt); Pants or Shorts - 1½ Yds. of ½" Wide Elastic; F - also 1½ Yds. of ¼" - ½" Wide Lace Edging (Opt); Shorts - also 2½ Yds. of ¼" - ½" Wide Lace Edging (Opt).

**FINISHED GARMENT MEASUREMENTS**

Measurement at bustline	Robe	Nightgown A, B or Top C	Robe	Nightgown A, B or Top C
45	48½	52½	56½	60½
41	44½	48½	52½	56½
45	48½	52½	56½	60½
42½	46	50	54	58
41½	45	49	53	57
Back length from normal neckline	39	39½	40	41
38	38½	39	39½	40
19	19½	20	20½	21
Side length from natural waistline	42	42½	43	44
Width, each leg	17	18	19	20

3 Assess amount of design ease

Garment measure of 49" minus my hip measurement of 40" + 1" wearing ease (41")  
Design ease = 8"



As an example, I've selected a pyjama trousers pattern from M2476.

**Step 1:** Compare my hip of 40" to body chart on pattern and select my initial pattern size based on body measurement.

**Step 2:** Assess amount of design ease by subtracting my hip measurement (plus 1" of wearing ease) from finished garment measurement of 49" = 8" of design ease.

So, how can I tell if this is how I'd like my pyjama trousers to fit? Well, there are two methods for this.

## METHOD 1 (SPEEDY)

I take my tape measure and place around my hips at the finished garment measurement of 49". Does this feel comfy, too big or too small? Go up or down a size as needed.

## METHOD 2 (PERSONAL FAVOURITE)

You can create a personal ease chart based on the favourite items of your wardrobe. I can't take credit for this method but I do think it is pretty awesome! It saves me having to do lots of maths when picking a pattern size across brands. I have well-fitting clothes in my wardrobe that correlate with pattern styles I often sew.

Simply lay the garment out flat, and measure around the key body areas

such as the bust, waist and hips. You can also make a note of the skirt lengths you love, along with trousers and sleeve lengths.

Based on my personal ease chart, I know that my favourite pajamas have 5" of ease, so I would grade this example pattern between the M and the L to get a fit closer to my personal preference. This means I'm more likely to sew a successful fit on my first attempt!

## EXAMPLE PERSONAL EASE CHART:

Garment type	Bust	Waist	Hip	Finished length	Sleeve length	Crotch depth	Hem width
Fitted tee	36"	28"	N/A	25"	16½"	N/A	36"
Slouchy tee	38"	48"	N/A	24"	N/A	N/A	58"
PJ trouser	N/A	36"	45"	27"	N/A	15"	18"
Skinny jean	N/A	34"	38"	29½"	N/A	12"	12"
A line shift	40"	38"	42"	34½"	N/A	N/A	45"
Shirt dress	45"	42"	45"	38"	25"	N/A	48"





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

Unit pictured  
in Oak finish

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

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Threads

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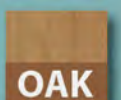
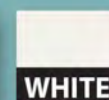


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VANILLA

WHITE

MAPLE

OAK



If you've made something using the patterns, projects or tutorials in *Love Sewing*, please get in touch! We love seeing what you've been working on. Each month's star make will receive a bundle of fabric worth £25, handpicked by Vicki from Minerva Crafts

WIN A  
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# Readers' MAKES

Jenny Riley, Editorial Assistant

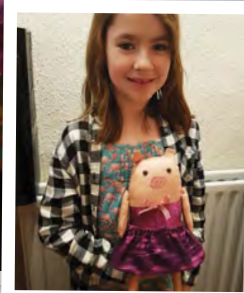
Freda has made a beautiful jade version of the Amelia Tea dress, which came as a free pattern in issue 28. The fit is really flattering and we are really impressed with Freda's zip insertion up the back – very professionally done!



Simona Barlow whipped up this beautiful version of the Bardot Dress from issue 14 in simple but clean block colours; the red and white will certainly work all year round. Follow Simona's sewing adventures on her blog [www.sewingadventuresintheattick.wordpress.com](http://www.sewingadventuresintheattick.wordpress.com)

*"Dear Amy and Love Sewing readers, We wanted to thank everyone who has made dresses for our charity 'Little Dresses for Africa'. The article on in issue 28 has brought in so many beautiful dresses from your amazing readers! We have been blown away by the response! Thank you all for helping to give a child hope. Love from Nicole Watson, UK Ambassador, Little Dresses for Africa-UK"*

If you'd like to get involved please visit [www.littledressesforafrica.org](http://www.littledressesforafrica.org) or email [ldfa-uk@hotmail.com](mailto:ldfa-uk@hotmail.com)



Pretty Piggy Sue from issue 36 was a perfect mum-daughter sewing project for Elaine and Ella. At just eight years old, Ella declared this to be the best way to spend a Saturday afternoon, and we really couldn't agree more! We promise to keep including toy patterns so you can keep up the great work.

## Over to you!

**We asked:** Were you more scared of buttons or zips when you started sewing?

55%  
buttons

45%  
zips

**Deli Bryan said:**

*"Zips are nice and easy; pin first, then hand-baste in place, and sew on the machine. It takes a bit longer, but it results in a perfect zip every time"*

**Julie Bradford said:**

*"My mum showed me how to do buttonholes on my first machine, and my newer machines have automatic ones"*



# Relaxed JERSEY TROUSERS

Easy to wear, this is the perfect project for improving your stretch sewing skills and learning to sew trousers

Project **CLAIRE GARSIDE** Simple Sew  
Photography **ALEX WRIGHT** teneight

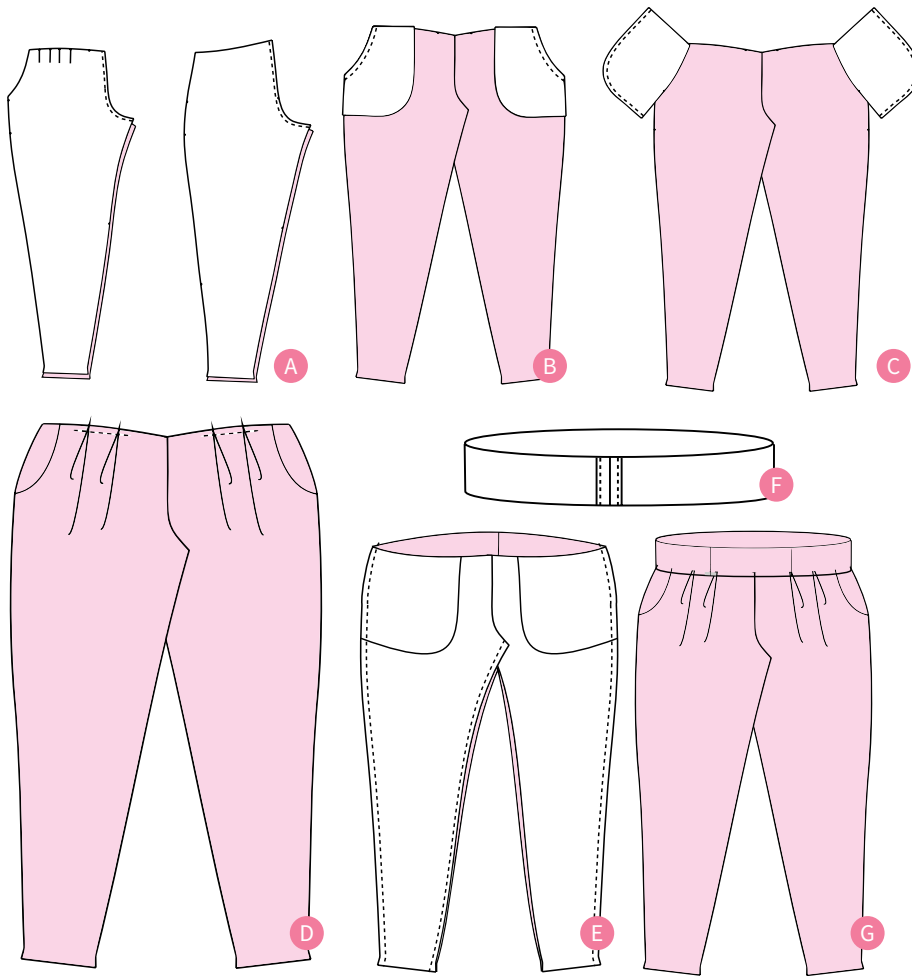
## Masterclass STITCHES FOR JERSEY

- ✓ For a neat and tidy zigzag that is still functional choose a stitch setting that is 1-1.5mm x 2-2.5mm and make sure to use a ballpoint or stretch needle for the best results.
- ✓ Why not try a twin needle stitch that creates a parallel row of stitching on the RS and a neat zigzag on the WS? To achieve this stitch you need either a second spool pin, or make do by taping a chopstick to the side of your machine! Then you can thread each side of the needle separately.
- ✓ Jersey can easily stretch out of shape as you sew, so let the fabric be drawn naturally under the presser foot. Why not invest in a walking foot that will help feed the layers evenly?





# Relaxed jersey trousers



pocket facing to the pocket bag around the curved edge as shown. (See Pic C.)

4 Press the pleats, using the pleat notches in the front of the trousers and then baste in place within the seam allowance. Press towards side seams.

5 Turn pocket over to the WS of the trousers and arrange the pocket into shape. The facing should face up and complete the trouser front. Pin in place so that it stays in position, then sew within the seam allowance to secure. (See Pic D.)

6 With RST sew the front and back trousers together at the side seams.

7 Keeping RST join the front and back trouser legs together at the inseam. We recommend starting at the intersection of seams and stitching down the right leg. Then go back to stitch down the left leg. This will prevent the aligned seams from shifting. (See Pic E.)

8 RST join front waistband with back waistband at both side seams. Overlock or finish the seam with a zigzag and press the seams open. WST press waistband in half lengthways.

9 Join elastic at the side seams then open the seam and stitch down either side of the pressed open seam. (See Pic F.)

10 Insert the elastic into the waistband with the seam matching the notch at the CB and the elastic pushed up to the top of the waistband. Secure with a line of basting just below the elastic.

11 RST attach the waistband to the trousers. The front waistband seams should align with the pocket mouths and the elastic shouldn't interfere with the stitching line. Press the waistband upwards and if needed, top-stitch through the seam allowance a few mm below the seam line to secure. (See Pic G.)

12 Turn up trouser hems, press and stitch in place.

## Skill level ♥♥

### MATERIALS:

- ♥ drapery viscose jersey is best but cotton jersey will also work. See chart below
- ♥ 2.5cm-wide elastic 2cm smaller than your waist measurement
- ♥ co-ordinating thread
- ♥ template downloaded from [www.lovesewingmag.co.uk](http://www.lovesewingmag.co.uk)

### FABRIC REQUIREMENTS

	45" wide	60" wide
Sizes 6-14	2m	1.3m
Sizes 16-20	2.25m	1.4m

### SIZING:

Description / Size	6	8	10	12	14	16	18	20
Waist	24"	27"	29"	31"	33"	35"	37"	39"
Hips	36"	38"	40"	42"	44"	46"	48"	50"

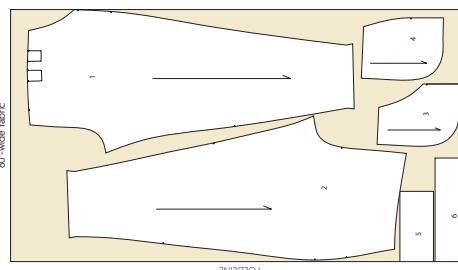
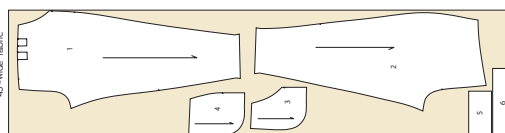
### NOTE:

1.5cm seam allowance used throughout

### How to make:

1 RST join front trouser crotch seam and repeat for the back trouser crotch seam. (See Pic A.)

### CUTTING:



2 With RST attach the pocket bag to the trousers around the curved edge. (See Pic B.)

3 Flip the pocket bag up and press the seam allowance toward the bag. Understitch the seam allowance to the pocket bag. With RST and keeping the trouser front free, attach the

## Fabric shopping

### WE USED

Teal Magenta Animal Ethnic Cotton Jersey Blend Knit Fabric, see [www.girlcharlee.co.uk](http://www.girlcharlee.co.uk) for similar





# Discounts & giveaways

Pretty sewing goodies, patterns tools and the chance to win an exclusive collection of Fabworks fabric!

## WIN a fabric bundle from Fabworks

We've teamed up with the lovely people over at Fabworks to give away a whopping 33 metres of fabric worth over £300 to one lucky *Love Sewing* reader!

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## WIN sewing kits from The Crafty Kit Company

We have teamed up with The Crafty Kit Company to bring five winners a set of two absolutely adorable and high-quality sewing kits that are guaranteed to bring you fun and smiles, no matter what your age! Each winner will be able to make a pretty flamingo and two delightful beanbag frogs – great first projects for little ones (suitable for ages seven and up). Visit [www.craftykitcompany.co.uk](http://www.craftykitcompany.co.uk) to shop for sewing kits and more.

## WIN tickets to Stitching, Sewing & Hobbycrafts

With over 100 exhibitors bringing the latest craft and textile products, visitors will be spoilt for choice when it comes to stocking up their sewing room! Whether you have a penchant for sewing, dressmaking, knitting, or quilting, this show is the perfect place to find the very latest ideas and products from the world of creative craft. All show visitors will be able to enjoy a free programme of workshops and talks each day. We have a pair of tickets for 20 lucky winners to this fantastic show which takes place at the ExCeL, London from 20th – 22nd April 2017. Make sure you put the date in your diary! Visit [www.ichfevents.co.uk](http://www.ichfevents.co.uk) for more information.



## WIN a Marshmallow Dress pattern

3 to win

The Marshmallow is a lovely, comfy and quick trapeze dress that is perfect for beginners and confident beginners alike, and an easy make for the more experienced dressmaker! We are delighted to offer three readers a PDF version of the pattern from Cocowawa Crafts. Be sure to visit [www.cocowawacrafts.com](http://www.cocowawacrafts.com) to shop the range of fun patterns, fabric, and more.

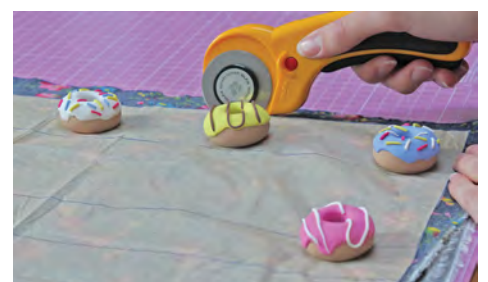


## WIN a Simple Sew Juliette pattern

Juliette is an ideal starter pattern, whose style is extremely wearable and easy to make! Juliette has a flattering tie-back feature that works well with drapery fabric to show off this style and your figure to perfection. We have five patterns up for grabs this issue. Visit [www.simplesewpatterns.com](http://www.simplesewpatterns.com) to shop the collection.

## WIN a set of funky pattern weights

We simply adore these doughnut sewing pattern weights from [www.etsy.com/shop/OhSewQuaint](http://www.etsy.com/shop/OhSewQuaint) and we are very excited to have a set of 12 to give away to one lucky reader! Made up of polymer clay, these miniature weights look good enough to eat and will cheer up your sewing table! Find even more designs online.







### WIN an art print for your sewing room

We love this bright and cheerful print from [www.elliebeanprints.co.uk](http://www.elliebeanprints.co.uk), which will bring a smile to your face every time you look at it! We have one unframed print up for grabs this issue, which means you can really add that personal touch to your sewing room.



### WIN

#### a sew-your-own Keepsake Bear

Dig out those old clothes and transform your memories into a beautiful, keepsake teddy bear to cherish for years to come. All you need is four to six items of baby clothes (or other loved one's garments) and this kit to make a gorgeous, button-jointed bear. Packaged in a beautiful presentation box, designed to fit the finished Keepsake Bear in, we love the idea of this kit and we have one to give away this month. Available at [www.allbymama.com](http://www.allbymama.com)



### WIN Neons from Berisfords

This eye-popping new neon range from Berisfords is not just for the catwalk; the exciting designs and colours are sure to add excitement and zing to any project! Great for theming a party, trimming garments, fashion accessories, decorating gifts, and embellishing all manner of creative crafts, sewists can choose from 14 designs in four neon colours and various widths. We have five reels up for grabs this issue: for stockist information contact [berisfords@stockistenquiries.co.uk](mailto:berisfords@stockistenquiries.co.uk)



### WIN bridal notions from Grove

Five winners will each receive a collection from the new Bridal by Groves range including three sets of pins and reel of beautiful bridal organza, lace or tulle! They're available in a gorgeous palette of traditional wedding colours as well as on-trend shades and can be used for a multitude of crafts, decorations, and dressmaking. For stockist information please contact [groves@stockistenquiries.co.uk](mailto:groves@stockistenquiries.co.uk)



### WIN a pair of Fiskars' scissors

Five *Love Sewing* readers will each win a pair of iconic, orange-handled Fiskars universal scissors to celebrate the 50th anniversary of the classic scissors. Used by anyone and everyone, from families snipping wrapping paper to designers trimming fabric in fashion houses, these orange-handled scissors have graced kitchen draws, sewing boxes, garden sheds and work tops since 1967! Find out more at [www.fiskars.co.uk/billion-stories](http://www.fiskars.co.uk/billion-stories)







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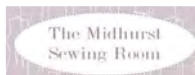
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# Sewing workshops

Book yourself in to one of this month's top workshops and expand your sewing horizons!

## Teach Me to Sew

### Stansted, Essex

An independent sewing school offering a variety of classes for adults and children; class numbers are kept low to ensure you get lots of one-to-one time! For those more serious about sewing the school also offers City & Guilds accredited courses.

[www.teachmetosew.co.uk](http://www.teachmetosew.co.uk)

07752 209936



## 11TH MARCH

### Beginner's sewing machine skills

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

**Cost: £75**

## 26TH APRIL

### City & Guilds level 2 dress

Over nine sessions of four and a half hours, students with intermediate sewing skills will learn more complex techniques and then use these skills to make quality personal fit dresses, completing a portfolio of samples and contextual fashion research.

**Cost: £486**

## 27TH APRIL

### City & Guilds level 1 sewing machine skills

This course comprises of nine three-hour sessions and is a comprehensive sewing



course where you will learn and understand all aspects of the sewing machine, completing a folder of samples and small projects.

**Cost: £340**

## 6TH MAY

### Little girl's dress

This is a great first garment course! You will learn how to lay out a pattern, cut out and sew this perfect little girl's summer dress. Materials included.

**Cost: £80**

## Holm Sown

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A fun and friendly fabric and haberdashery shop in South West Scotland. We supply beautiful fabric for the modern maker for dressmaking and patchwork.

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**Cost: £25**

## 12TH MARCH

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**Cost: £45**



## 26TH MARCH

### Sewing machine cover

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**Cost: £45**

## 9TH APRIL

### Grainline Moss skirt

Learn how to sew a fly front using the Moss skirt pattern – great for those looking to take their dressmaking skills to the next level.

**Cost: £45**





## Rutland Sewing

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#### 10TH MARCH

### Raw edge appliqué

Another opportunity to create exquisite textile art with Kathleen. Put your skills and sewing machine to the test by learning something creative and new.

**Cost: £45**

#### 14TH MARCH

### Lampshade making

A kit is available to purchase on the day with the frame etc priced £15. Bring along your own fabric to learn how to make a lampshade with tutor Rachel.

**Cost: £20**

#### 19TH MARCH

### Man's shirt

Learn professional shirt making techniques to make a stunning man's shirt. Pieces



need to be cut out prior to the class. If you would like help and space to cut out, Lesley will be available in the shop on 13th March for £10. Price includes Simplicity pattern.

**Cost: £45**

#### 24TH MARCH

### Spring quilt

A lovely quilt using piecing and appliqué methods. Written instructions will be given on the day for finishing the quilt (as in backing and binding).

**Cost: £40**

## Caffle Crafts

### Hewish, near Weston

### Super Mare

Caffle Crafts has been a Brother dealer for over 25 years. Buying your machine from the shop is just the beginning; with every embroidery machine it offers free one-to-one tuition along with Caffle's monthly group backup sessions.

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#### 4TH MARCH/19TH APRIL 20TH MAY/21ST JUNE

### Embroidery machine taster sessions

These monthly public classes are designed for people who want to try out an embroidery machine, whether they are completely new to machine embroidery or are thinking about upgrading. Using our high-end machines you will work through a mini-project getting an overall picture of what you can do. This is not

machine tuition; we won't be going into depth on the different functions – these are purely hands-on taster sessions to give you more of an idea of what is involved than you would get from an exhibition, on the television or the internet- a chance to try out a machine without the pressure to buy. If you do decide to buy a machine within six months of your class the cost of the class will be refunded upon purchase. All materials included.

**Cost: £175**





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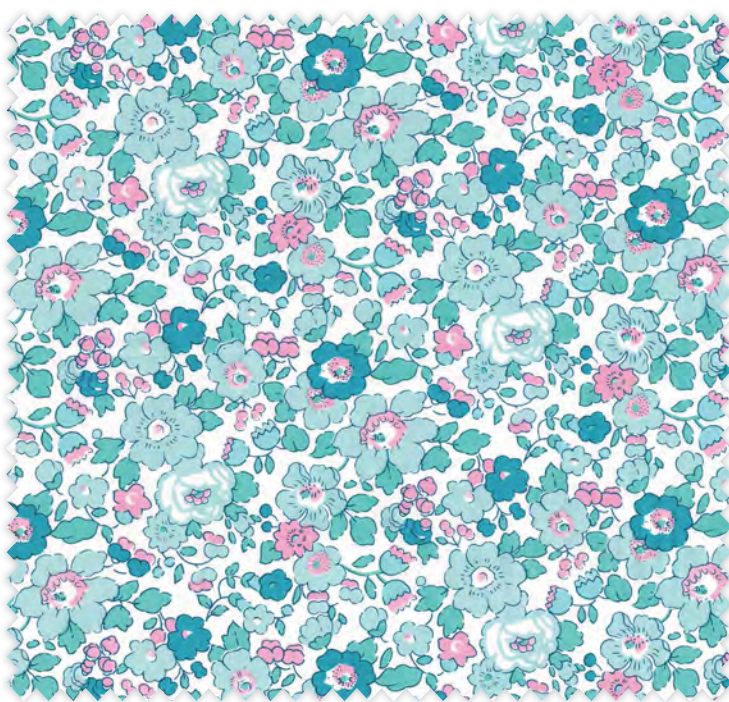




# *Fabric focus* *Liberty by* *Alice Caroline*

Designed in collaboration with the Liberty Design Team, Alice Caroline introduces her beautiful new range, sure to excite fabric lovers in both the UK and across the globe

**W**orking closely with Liberty, Alice has chosen her favourite prints and created a collection of gorgeous new colourways which will be available exclusively through Alice Caroline this February. There are 16 stunning Liberty prints in the exclusive collection. These include brand-new colourways of the popular Betsy, Mitsi, Poppy and Daisy as well as some very exciting printed patchworks, which have never been seen before and are brand-new for both Liberty and Alice Caroline.



This beautiful new **Alice Caroline Exclusive Collection** is available now from [www.alicecaroline.co.uk](http://www.alicecaroline.co.uk) priced at £22 per metre



# *Super shopper* **TOTE**



The strip-pieced patchwork is perfect for using up your stash of scraps!

Project **DEBBIE VON GRABLER-CROZIER**  
Photography **RENATA STONYTE**



## Skill level ♥♥

### MATERIALS:

- ♥ fat quarters for bag outer (9 different prints were used here, large scraps would also work well)
- ♥ 0.25m (long quarter) print fabric for handles
- ♥ fat quarter extra of 1 print fabric for main half lining
- ♥ 0.5m linen/plain fabric
- ♥ 1m lining fabric (includes lining for pockets)
- ♥ 1m Vlieseline Style-Vil
- ♥ fat quarter Vlieseline S320
- ♥ 0.5m strip Vlieseline Thermolam
- ♥ Bundfix tape
- ♥ fat eighth Vlieseline Decovil I
- ♥ scrap of Vlieseline G740 woven interfacing for the zipper tab
- ♥ 56cm navy heavy-duty zip
- ♥ 2 18cm coral zips
- ♥ 3 silver charms
- ♥ 4 4cm silver rectangle rings
- ♥ large silver twist lock
- ♥ templates downloaded from [www.lovesewingmag.co.uk](http://www.lovesewingmag.co.uk)

### NOTES:

All seam allowances are 0.5cm unless otherwise stated

### How to make:

- 1 Begin by cutting 6cm wide x 21cm strips of the fabric. You need 10 assorted strips.
- 2 Sew the strips together vertically to make a 21x49cm block. Fuse this panel to a piece of Thermolam slightly larger all around and then channel-quilt it with a chevron pattern with lines about 1cm apart. (See Pic A.) One of the strip seams sits in the dead centre to help with placement.
- 3 Cut a 12x39cm piece of linen and join it to the bottom. Cut a 9x50cm piece of linen but don't put it on just yet (we will use it on the top edge after the flap is on to hide the raw top edge of the flap).
- 4 Cut two 19x25cm pieces of pocket lining and put one aside. Crease the other one vertically and 2.5cm down on the WS, draw a 18x1cm box – this is the sewing line. Draw a line up the middle with angles at each end. This is the cutting line.
- 5 Place the pocket lining RST over the outer panel with the vertical crease in the dead centre. The top of the pocket should be flush with the top of the bag.

6 Pin and sew around the box. Cut along the cutting line and 'post' the pocket lining through the hole. Smooth it out perfectly and press.

7 Top-stitch an 18cm zipper behind the window. Complete the pocket by sewing the lining piece that you put aside earlier to the lining on the reverse of the window RST.

8 Make the flap by cutting two pieces of Decovil I Light interfacing and a piece of HH630 using the template. Fuse the three interfacings to the linen flap piece in a sandwich with Decovil, fleece, Decovil. The fleece has glue on both sides and this will make a solid but squashy flap. You will need to line everything up well but it isn't hard; take your time and when you are happy, fuse it together.

9 Cut a piece of lining the same size as the linen. You will need a double seam allowance on the top edge of the flap, so cut generously here

10 With the fused flap outer and the lining RST, sew around right on the edge of the interfacing, leaving the long top edge open.

11 Trim the flap seam allowance back to 0.5cm at the sides and clip the curves. Turn out through the top and press carefully. With co-ordinating thread, top-stitch around the sides and bottom only. Fit the female half of the twist lock in the middle.

12 Attach flap 1cm over the top of the patched panel, in the middle over the top of the pocket with a narrow seam across the top. Don't worry

about raw edges, they'll be taken care of in the next step. Don't trim the pocket excess.

13 Attach the extra piece of linen you cut before to the top section of the bag, hiding all of the raw to edges as you go.

14 Carefully pull the pocket lining up out of the way and feel where the other half of the twist lock will go. Reinforce that area on the back with a scrap of Decovil interfacing and fit the lock. Fuse a small scrap of H630 over the back of the lock to neaten.

15 Use the template to draw the bag front onto the patched panel being very careful to match up the seam lines and mark the darts in. Line up the vertical centre line with the twist lock on the flap.

16 Lay the bag panel onto a piece of Style-Vil foam interfacing and pin it well. Secure to the foam with a half normal seam.

17 Top-stitch with co-ordinating thread 0.25cm above the seam, joining the patched panel to the top linen piece.

18 There is extra seam allowance on the top of the flap because it gets a lot of use. Make sure that this seam allowance is caught in the topstitching to give extra strength.

19 Top-stitch 1cm under the seam line for the strip panel and the linen with co-ordinating thread. Trim the foam interfacing and the bag front to the line that you drew around the template. Cut the darts in and sew them.





# Super shopper tote

**20** You have a few layers here so top-stitch the darts (with a very narrow seam) before you cut them out to keep everything together and stop things moving out of place. (See Pic B.)

**21** Attach a charm to the zipper pull, or use a small piece of ribbon.

**22** The back is made almost exactly the same as the front, but omit the pocket flap to make an exposed box zip pocket. Attach a charm to the zipper pull.

**23** Pin the bag RST and match up all of the seams, darts and details. Sew the bag front and back together.

**24** Cut a 5.5x11.5cm tab piece from any scraps and interface with G740 woven interfacing.

**25** Fold in half and sew around two sides to make a little bag. Trim the seam allowance back a bit and turn it the RS out. Fold the raw ends in (there is plenty to play with and you can trim this). Slip the tab onto the end of the zip. Top-stitch a square to secure it to the zip. (See Pic C.)

**26** Pin the zip in place 1cm away from the seam on the left-hand side (the opening end), and pin to 1cm away from the right-hand side (the closed end). This is a simple way of adding a zip without a top gusset and the end will dangle outside the bag. There is a 1cm gap at each end is to give some room for the lining, which will in turn hide the edges and zip ends.

**27** On the left side, fold the zip tape ends up and away. They will be hidden in the lining. Sew in the zip. Add the tabs next before continuing with the lining and the handles.

**28** To make a tab, take a rectangle ring and cut a 4x8cm piece of Decovil interfacing. Fuse this to a 6x10cm piece of linen.

**29** Fold the raw edges in all around and then fold the tab in half, enclosing the ring. Top-stitch with co-ordinating thread to the bag 9cm in from the end. (See Pic D.) Repeat to make three more tabs.

**30** To make a strap, cut a 75x5cm piece of linen and a strip of fabric the same size. Cut a 3.5x75cm strip of H630 and a 75cm piece of Bundfix tape.

**31** Sew the strip of linen to the strip of fabric along the length. Press, then press seam open.

**32** Attach the H630 fusible fleece to the centre seam. Line the Bundfix tape up so that the centre perforations are exactly along the centre seam, and fuse.



**33** Fold in half and then fold the raw edges in using the edge of the tape. Top-stitch both sides of the strap then make three more top-stitched rows along the length. Trim the ends.

**34** Using the bag template, cut two pieces of lining. There is a dashed line on the template. This is the cutting line for the lower portion of the lining. The upper portion is formed by a 11x49cm strip – cut two of these and attach one to the top of each lower portion of lining. Press and iron a vertical centre crease to make the pockets easier to position.

**35** Make two lined slip pockets by cutting a 20x13cm piece of S320 interfacing. Choose two fabrics for the pockets (one print fabric and one lining). Cut the fabrics 1cm larger all around than the interfacing. Fuse the piece of interfacing to the WS of what will become the pocket outer.

**36** With the RST, pin the interfaced outer to the lining and sew around the very edge of the interfacing, leaving a gap on the bottom (one of the long sides).

**37** Trim the seam allowance back to 0.5cm, clip the corners across and turn out through the gap. Press the pocket carefully, top-stitch the top edge only then position it on the lining 7cm down from the top. Top-stitch in place with co-ordinating thread with a narrow seam.

**38** Consider segmenting the pocket with a vertical seam depending on what you need it for – think pens and phone.

**39** Sew the darts in and with the RST, sew the lining together. Leave a gap in the base for turning out.

**40** With the bag the right way out and the lining inside out, pull the lining on and pin it to the top on the WS of the zipper. Sew around. Turn the bag out through the gap and then close it. Top-stitch using co-ordinating thread around the top to keep the zip down.

**41** Attach the straps with the linen on the outside. Attach the third charm to the main zip.

## Shopping

## WE USED







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## COUTURE SEWING

*Alison Smith MBE*

I hope you are following the sew-along, and you have chosen your pattern and fabric. Don't forget to follow me at [www.instagram.com/sewalison](https://www.instagram.com/sewalison) and share your couture dress photos with me. A couture dress kit is up for grabs at the end of the series for the best couture dress!

*As promised, I am looking at longer, fuller skirts this time before moving onto the seams*

If the pattern you have chosen has a full skirt or a even just a longer skirt that you would like to be a little more structured then I recommend choosing dress net as an underlining. I am making the second view of the Lois pattern – the new release from my Sew Wardrobe collection – in a taffeta-like fabric; the bodice I have underlined with cotton voile but the skirt I am underlining with dress net. This will give me more bounce as you will see as we continue making the dresses.

*Alison*

# Couture dress SEW-ALONG

## *Part 2*

Alison Smith MBE continues our Couture Dress Sew-along by focusing on creating a fuller-skirted dress and the right seams to use

Following the advice in part one, make sure you have all your underlining tacked in place and pattern markings transferred to your work with tailor's tacks. Remember, we will be adjusting the order of construction so don't lose track.

### ASSEMBLING ANY PRINCESS SEAMS

Construct your princess seams by aligning the raw edges; ease the shapes together, pin and machine. I would not tack a princess seam prior to construction, as the fabric tends to be more stable when pinned.

The seam now requires grading and clipping. Use straight cuts on the outer curve and V snips on the inner curved seam allowance. Notice there is no seam neatening. When you are sewing couture, due to the way the lining is attached and the fabrics that are used it is not necessary to use your overlocker. However, if you have a fabric prone to fraying and you are worried your seams will vanish, pink the edges, as this is softer than a stitched edge.



Press the seam open over a tailor's ham, using just the tip of the iron along the crease. Don't use the whole iron as it will flatten the fabric. Catch-stitch or herringbone the seams to the underlining to ensure they lie flat.

### MAKING ANY DARTS

It's likely either your bodice or skirt will require darts or tucks at the waist. When working with underlined pieces I will trace tack my dart shapes to make sure the fabric and underlining stay together during the dart stitching. Next pin the dart in place and sew: I sew my darts from the tip downwards as I find this is more accurate than trying to aim for the point! Sink your needle into the point, no reversing or lock stitching and sew. Tie off the tails of machine thread at each end.





Finally, press the dart over the ham using a protective cloth and a nice steamy iron. Please do try sewing a dart this way, it really is more accurate.

### JOINING THE BODICE TO THE SKIRT

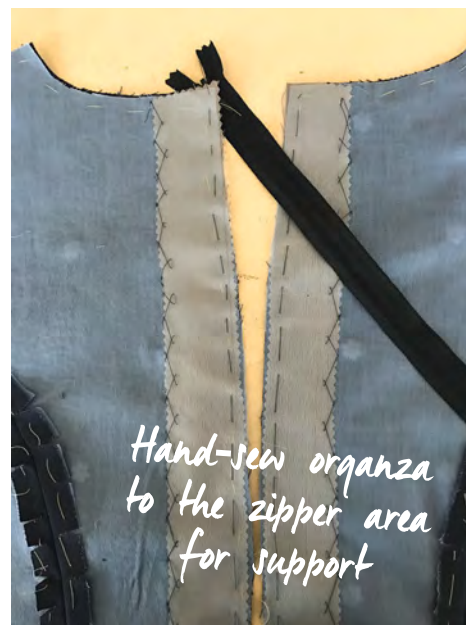
Concentrating on the dress back, join the back skirts to the back bodices, match the seam in the bodice to the dart in the skirt. Press the seam open. If your waist seam is very shaped it may require snipping to relax the fabric. Remember to catch-stitch the seam allowance to the underlining.

*Seam allowances are catch-stitched to the underlining*



The back of the dress is now ready to have the zip inserted. It's always a good idea to insert the zip as soon as possible and whilst the fabric is flat. But first we interface to the area. Cut a straight grain strip of silk organza – not polyester organza: it's not the same – that measures 4x60cm. Align with the centre back edge and hand-sew through all layers, over the waist seam, and the other edge use a herringbone stitch to secure the edges just the underlining. Insert a concealed zip and complete the seam below the zipper stop. Press gently to finish.

The front of the dress is now ready to attach to the back, but that will have to wait until the next issue, when we will look at the sleeve as well!



## Shopping list

### WHY NOT TRY



Floral jardin stretch sateen, £11.99 per metre, [www.minervacrafts.com](http://www.minervacrafts.com)  
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# STELLA

*bias trim top*



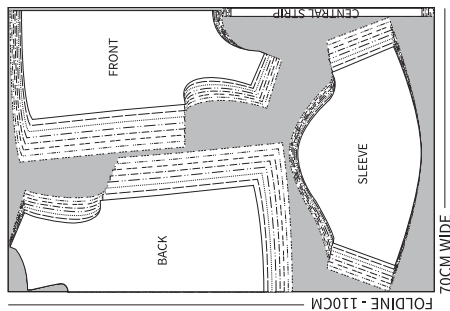


## Skill level ♥♥

### MATERIALS:

- ♥ 1.1m lightweight fabric – crepe, cotton or linen
- ♥ 3.5m 20mm-wide bias binding
- ♥ hook & eye fastening
- ♥ co-ordinating thread
- ♥ templates downloaded from [www.lovesewingmag.co.uk](http://www.lovesewingmag.co.uk)

### CUTTING:



### How to make:

- Stay-stitch the front and back necklines with a long straight stitch approximately 0.5cm away from the fabric edge to keep it from stretching out of shape.
- Cut a small bias strip from the main fabric long enough to bind the keyhole shape on the

back neck (you can use shop-bought bias tape if you'd rather). The bias strip must be 3.5cm wide. Fold and press your bias strip to make double-fold tape.

3 Cover the raw edge of the keyhole back opening with the bias strip. Ease the strip into place around the curve so that everything lies nice and flat and baste in place with some hand stitching.

4 Machine top-stitch close to the edge of the bias binding, remove the basting stitches and press.

5 Cut two bias strips the same length as the centre front strip. Bind the two centre front bodice edges with the bias tape as before and press.

6 Neaten the edges of the centre front strip with a zigzag stitch and pin it to the WS of one of the top fronts. Line the fabric edge up with the bias tape edge. Top-stitch in place from the front and follow your original line of stitching.

7 Line the second front bodice piece up along the centre front strip so that the bias tape meets in the middle and pin. Top-stitch from the front as before. (See Pic B.)

8 With RST sew the shoulder seams connecting front and back. Press seam and finish the edge with a zigzag.

9 Bind the neckline. Hand-baste the binding to the neckline as before and neaten the ends of the back opening by tucking the edges under on the inside of the top. (See Pic C.) Top-stitch, remove basting stitches and press.

10 Sew the side seams with RST and finish edge with a zigzag stitch.

11 To prepare the sleeve for setting in, sew a line of long straight stitches along the sleeve cap between the notches. These stitches should be approximately 0.75cm away from the fabric edge and will help you to ease the sleeve into position.

12 Next sew the sleeve seams and finish with a zigzag stitch. Bind the bottom edges of the sleeves as you have done before. Where the binding meets at the seam fold the edge under neatly and overlap the start of the binding slightly. (See Pic D.) Hand-baste in place before top-stitching.

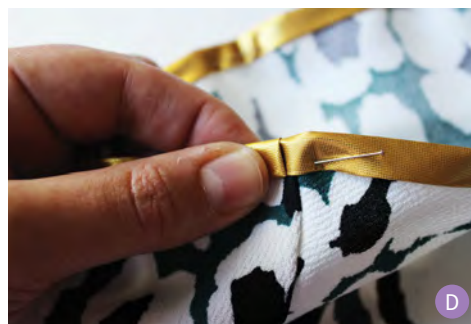
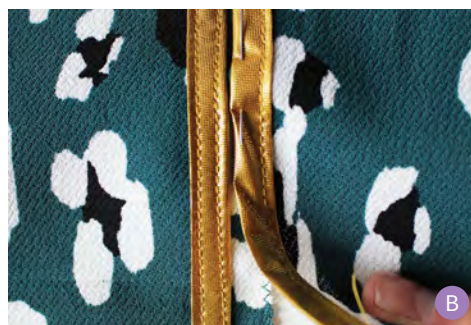
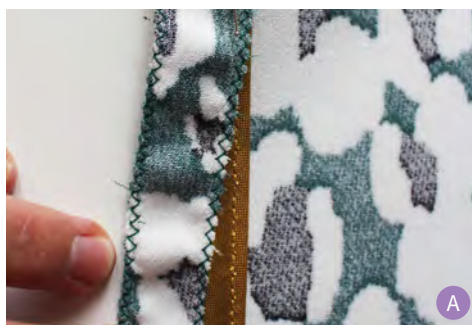
13 Pin the sleeve in matching the notches and pull the ease stitch lightly until the sleeve head fits nicely. Smooth it out and pin and wrap the loose threads of the ease stitch around a pin to secure it in place. Hand-baste (if you prefer) and sew.

14 Finish the bottom hem of the top. Fold a double 1cm hem. Pin, press and then machine-stitch close to the pressed edge.

15 Make a bow to cover the closure on the back neck opening. Cut two bias strips approximately 22cm and 7cm long. Fold the strips in half lengthways so that all raw edges are enclosed and sew shut close to the pressed edge.

16 Take the longer strip and cross the two ends over one another to make a bow shape. Secure with a few small stitches. Wrap the smaller strip around the bow and trim excess of the back leaving a small amount to fold under and stitch down neatly with some small hand stitches. Trim the tails of the bow to your preferred length.

17 Hand-sew a hook and eye fastening onto the back neck of the top and sew the bow onto the RS to hide the fastening.



### SIZING:

	10	12	14	16	18	20	22	24
BUST	31-32"	33-35"	36-37"	38-39"	40-42"	43-44"	45-46"	47-49"
WAIST	24-25"	26-28"	29-30"	31-32"	33-35"	36-37"	38-39"	40-42"
HIPS	34-35"	36-37"	38-39"	40-42"	43-44"	45-46"	47-49"	49-51"
HEIGHT	66"	66"	66"	66"	66"	66"	66"	66"





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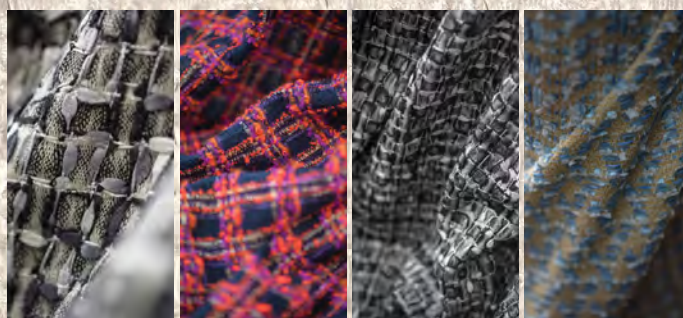
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**B**y Hand London's Elisalex is an elegant dress with a fitted princess seamed bodice and box pleated tulip skirt. There are three sleeve variations and the bodice is designed with very little ease to hug the figure and enhance a cinched waist. The sleeveless bodice of Variation 1 is fully lined whilst Variations 2 and 3 are finished with a neckline facing.

The paper pattern is multi-sized and covers UK sizes 6-20.

Previously sold for £14, this on-trend pattern is available to *Love Sewing* readers for free – all you need to do is pay P&P.



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# love Sewing library

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



## SEW THIS AND THAT!

By Sherri K. Falls  
£16.26 Martingale

This new book from Sherri K. Falls is ideal for anyone looking to get stuck into patchwork and quilting projects with a spring/summer feel. The 13 vibrant

projects include everything from table runners and mats to perfectly pieced cushions and handy tote bags. Combining practical designs with cheerful fabric, it guides the reader through every step of the patchwork and quilting processes and even features finishing touches such as simple embroidery too. Projects are designed for beginner to intermediate stitchers, with plenty of quick-make gifts for the more advanced sewist.



## COLOUR CONFIDENT STITCHING

By Karen Barbé  
£16.99  
Pimpernel Press – on sale  
2nd March

Chilean textile designer, photographer and blogger Karen Barbé mixes her contemporary design background with traditional stitching techniques to create an inspirational new book devoted to colour. Karen displays beautiful colour palettes that can be used in your own work – the book trains you to capture colours from your surroundings, as well as memories and associations to create powerful and meaningful embroidered art. As well as learning more about colour theory and sensitivity, the book guides you through lots of different stitches and includes five projects to stretch your embroidery skills and creative imagination. Expect stunning photography and a whole new perspective on the art of hand-stitching.



## TIE & DYE

By Lizzie King  
£12.99 Pavilion Books

Tie-dye enthusiast Lizzie King is on a mission to get everyone tie-dyeing their own fabric. Inside her new book, Lizzie talks you through the process of tie-dyeing to create lots of different unique effects. She then offers 15 stylish projects, including T-shirts, tea towels, bunting and plant hangers, where you can take your new-found skills and use them to inject some colour into your wardrobe and home. Learn to mix shades and create interesting effects such as rainbows, swirls, stripes and even fish scales! It's ideal for a weekend afternoon when you want to get creative and design some fun new fabric.







**T**his month we meet Frances Tobin, the woman behind the Maker's Atelier pattern brand and author of the brand-new dressmaking book of the same name. The book includes eight essential patterns with a series of variations to create a diverse selection of 31 garments you can cater to your body shape and style. We love the mix-and-match element to the patterns and the timeless silhouettes can easily be adapted for all occasions and tastes. Patterns range from UK sizes 8 to 20 and there are easy-to-follow illustrations and tutorials to help you sew a capsule wardrobe with confidence. We caught up with Frances to find out more about the book and how her career in fashion has influenced her personal style.



### Tell us a bit about your new book – what inspired you to write it?

It hadn't occurred to me to write a book until I was approached by publisher Quadrille. It was prepared to work with me on creating a beautiful book that reflected The Maker's Atelier style. I wanted to create something more than a pattern book. Each style has its own section that includes the background behind the design, variations within each style to create your own look as well as all the instructions to achieve this. There is information about fabric construction, selection and how to work with different fabrics, because I believe that fabric is the key to beautiful clothes.

### What's your favourite pattern from the book and why?

I had to include the Stretch Pencil Skirt

## Book of the month

### THE MAKER'S ATELIER: *The Essential Collection*

By Frances Tobin

£30 Quadrille Publishing

from The Maker's Atelier pattern range. It is my all-time favourite pattern and *The Essential Collection* would not be complete without it. The other patterns have not been published before but some of them have influenced The Maker's Atelier patterns; these are the clothes I wear, they have evolved over the years. It is my essential collection.

### What inspires you to come up with new patterns?

I'm a trained fashion designer, so coming up with ideas is never a problem. I'm inspired by everything – films, exhibitions, travel, people in the street and of course fabric. I'll never stop designing, I love the way ideas evolve, working out how to refine and finally it becomes a pattern that others can make from.



### How do you go about designing your own patterns from scratch?

The ideas for the patterns evolve from one season to the next. Because I've been making clothes for so long I have a back catalogue of shapes and blocks that I refer



Turn to  
page 40

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offer!

to and develop to create each new design. So I never really start from scratch now. I did do formal pattern cutting at college, but clothes have moved on since then. New fabric developments mean cutting clothes in different ways, to create clothes that are right for now.

### What advice can you give to someone new to dressmaking looking to improve their skills?

I would suggest finding a good sewing school and learning the basics – you'll gain so much from the tutor and the other people in the class. After that, experiment with different fabrics, you'll learn loads. Remember to relax – sewing should be a pleasure not a test and even when things don't go according to plan you'll have learnt something.

### What can we look forward to from yourself and The Maker's Atelier over the next few months?

I have no idea! When you run your own business it's better not to plan too far ahead because you never know what's going to happen tomorrow.





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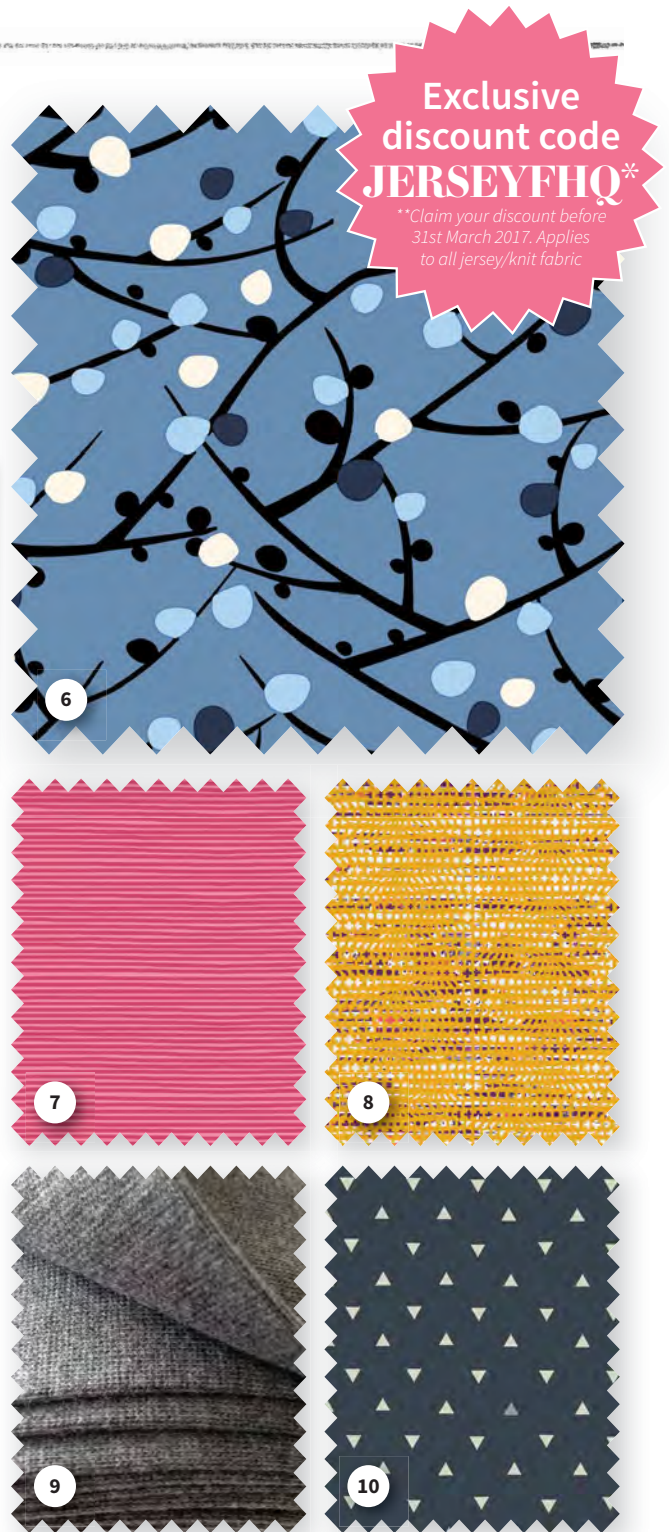
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- 3 Sidewalk Lawn Ornament brown organic knit, Cloud9, £18 per metre
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- 5 Observer Overshot gold knit, Art Gallery Fabrics, £17.98 per metre
- 6 Blue Twig Avalana jersey, Stof, £14.50 per metre
- 7 Red Hand Drawn Stripe Avalana Jersey, Oeko Tex, £14.50 per metre
- 8 Avant Garde Fluxus Ochre jersey, Art Gallery Fabrics, £17.98 per metre
- 9 Medium grey heathered ribbing, £1.10 per 10cm
- 10 Observer Triangle Tokens Ink knit, Art Gallery Fabrics, £17.98 per metre



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# Sewing room SWOON

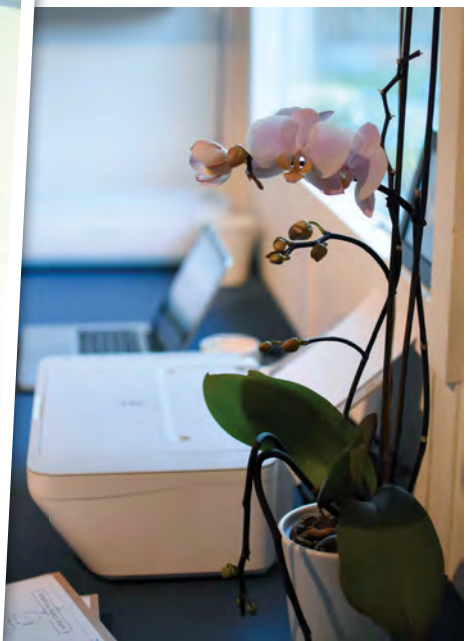
This month, childrenswear pattern designer Sarah Gledson shows us her clever shed studio

I love working from home, but I don't like actually working in my home. I'm far too easily distracted by laundry, washing up, maybe one more cup of tea, ooh biscuits... So when we moved house in the summer, my wonderful husband said he would build a studio in our garden. That way I could be at home but in my own, separate space.

We drew up simple plans and naïvely thought it would take about six weeks. Six months later and it's (nearly) finished. My studio (or studi-room as my son Jack insists on calling it) started life as a shed. But the addition of insulation, wood flooring, glass windows, blinds and many coats of paint mean it is now a world away from somewhere you would store bikes and gardening equipment.

***"I feel very lucky to have such a beautiful workspace!"***

I have three desks – one for cutting, one for sewing, and one for computers. My work time is split about 50/50 between sewing and computer/design work so it was important to me to have space for both. Despite sewing for a living, I don't have particularly fancy machines. I have a Janome Harmony 2039 that was a gift from my parents 15 years ago and is a wonderfully reliable workhorse. I've had other sewing machines since then, but always return to this one. I also have an Elna 664pro overlocker, which I bought while we were living in Australia and just had to bring with me when we moved to the UK.







I love my personalised plaque for my business; the bright yellow chair and lorry pincushion always make me smile and hanging finished garments around the walls helps to keep me inspired.

The biggest feature of my workspace is the storage. I'm not a naturally tidy person but know that I'm more efficient when I'm organised. The pegboard is brilliant because it keeps clutter off the work surfaces, but I can still see everything I need. Mainly I keep my overlocker and

thread spools on there but the buckets are great for fabric markers and binding clips.

The shelves are possibly my favourite feature of the room and are created from upcycled scaffold boards.

I feel very lucky to have such a beautiful workspace, and having both a physical and mental separation between 'home' and 'work' suits me perfectly.



## Find out more SARAH GLEDSON

Sarah lives with her family in rural North Yorkshire and splits her time between running her sewing pattern design business (Made by Jack's Mum), and chasing after her two boys, Jack, aged four, and Charlie, who is one. You can find her patterns at [www.madebyjacksmum.com](http://www.madebyjacksmum.com) and don't forget to say hello at [www.facebook.com/madebyjacksmum](https://www.facebook.com/madebyjacksmum)





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# Brief history of the kimono

Following the publication of the thought-provoking book *The Social Life of Kimono* we delve into the rich symbolism of this iconic garment

The kimono has a history as rich and colourful as the textiles from which it is crafted. Deeply associated with Japanese culture both past and present, it has often been thought of as a highly gendered, rigidly traditional and unchanging national costume. In kimonos it is the pattern on the surface, rather than the cut of the garment, that is significant. Indications of social status, personal identity and cultural sensitivity are expressed through colour and decoration.

Taking a material culture approach, *The Social Life of Kimono* by Shelia Cliffe (Bloomsbury, priced £19.99) is the first study to combine the history of the kimono as a fashionable garment with an in-depth exploration of its multifaceted role today on both the street and the catwalk. Through case studies covering historical advertising campaigns, fashion magazines, interviews with contemporary kimono designers, large scale and small craft producers, and consumers who choose to wear them, *The Social Life of Kimono* gives a unique insight into making and meaning of this complex garment: "How can such a debilitating clothing system be explained? If the layers were for heat regulation, then presumably men would have worn them too, but men's clothing did not develop into complex layers.



Yukata  
(summer kimono)



# Brief history of *the kimono*

Neither were the gowns to show off the wealth of husbands as marriage was a very loose affair, and women commonly remained in their parental home. As noble women were not permitted to walk around outside, they were not for public display. All functional explanations for the layers fail, so we have to look for another explanation for this complex system of dress.”

Since the end of the Second World War, Western-style clothing has been the everyday wear of most Japanese people. The older generation often continue to wear kimonos, as do geisha, actors, and servers in traditional restaurants or engaged in activities such as the tea ceremony. Generally however, kimonos are only worn at a limited number of formal occasions and there are fairly rigid guidelines about what type of garment is appropriate for what event.

Kimonos are also very expensive. If this limits the wearing of them, it also proclaims their high cultural value. Indeed, the garment may be worn much less, but its symbolic importance has grown. As Japan has come to define itself within the western world since the late 19th century, the kimono has come to mark a boundary with the foreign, to stand for the essence that is Japanese. This is reflected in the fact that most contemporary textile designers working with traditional techniques still use the kimono as the primary format for their artistic expression.

The 21st Century, however, has witnessed a kimono renaissance. Elegant kimonos in beautiful modern fabric can be seen

increasingly on the streets of Japan, while second-hand kimonos are popular with the young, who re-style them or combine them with other items. The resurgence of interest in kimono is particularly apparent in the summer, when department stores are full of yukata (summer kimonos), which are much simpler to wear than formal garments. After the Second World War, kimonos were often viewed as a product of Japan's feudal past or a symbol of woman's oppression, but today they are just another choice in a woman's – and even occasionally a man's – wardrobe. They are an item of fashion, just as they were in their Edo heyday.

*“How can such a debilitating clothing system be explained? If the layers were for heat regulation, then presumably men would have worn them too, but men's clothing did not develop into complex layers”*

The V&A has been collecting Japanese art and design since it was founded in 1852 and now holds one of the world's most comprehensive collections.

Part of the collection includes this striking red kimono. The white spotted parts of the pattern were created using the shibori method. In this technique tiny sections of cloth are bound with thread prior to being dyed. The colour does not penetrate the protected areas. After the dye is dry the binding is carefully removed. Shibori was costly and labour intensive and was usually combined with embroidery as in this kimono. The dense pattern of peonies, chrysanthemums and hollyhocks combined with a key fret pattern is characteristic of kimonos worn by women of samurai families.

The samurai were the ruling military class of Japan in the Edo period (1615-1868) and the primary consumers of sumptuous kimonos. The rigid hierarchy of Tokugawa Japan meant that they could not use their wealth to improve their social status. Instead they had to find different outlets for their



© Victoria and Albert Museum

money, such as buying beautiful clothes that were treasured and preserved.

Cliffe met with Shibasaki Rumi of edgy brand Rumi Rock who showcases her extravagant printed designs in the book, featuring subjects like ink drawn wolves or sketches of cars. Rumi explains that “Kimono does not have trends... it is not designed to be worn and thrown away to make room for the next one. You cannot throw kimonos away. Kimonos have a history. They are given to people. They can be picked apart and re-sewn. Kimonos are more natural because they are continually used... the past is not thrown away.”

Shelia Cliffe is a Professor at Jumonji Gakuen Women's University, Japan. She has lectured at conferences, museums, and events in Japan, England, Hawaii and Korea and she is one of the first non-native Japanese people to hold an official kimono dressing and teaching licence



Traditional 12-layer kimono





# CHALLENGE *accepted*

We chatted to **Fiona Pullen**, founder of The Sewing Directory, and her business partner **Julie Briggs** to find out more about their new Upcycling Competition and their top tips for thrifty sewing!



Win one of these fantastic sewing hampers from Korbond



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**Hi Fiona and Julie, tell us about your new upcycling competition, what inspired you to launch it?**

So much clothing and household textiles end up in landfills when there's still life left in them, we wanted to encourage people to think about how they could use those items rather than getting rid of them. Not to mention that recent economic issues mean people have a lot less to spend at the moment so using what you already have is the perfect solution.

**What are you hoping to see from entrants?**

We're excited to see how creative people will be, the sky's the limit when upcycling. You can take something pretty plain and functional like a tea towel or pillowcase and turn it into something amazing. We can't wait to see your ideas!

**How can people take part?**

It's easy to take part using household textiles such as bedding, tea towels, tablecloths and curtains to transform

them into something new and send us some pictures. You could sew clothing, bags, soft toys, cushions... whatever you want. The full terms and conditions, and details of how to enter can be found on our website [www.thesewingdirectory.co.uk/upcycling/](http://www.thesewingdirectory.co.uk/upcycling/)

**Tell us about the fantastic goodies people can hope to win**

We've teamed up with upcycler extraordinaire Jenniffer Taylor (from *The Great British Sewing Bee*) and the first-prize winner will get a workshop with Jenni plus £100 of sewing goodies from Korbond. Other prizes include sewing hampers from Korbond, a one-year subscription to *Love Sewing* and your project featured in the magazine, Sew Simple patterns and copies of Jenni's new book *Girl with a Sewing Machine*.



Judge Jenniffer Taylor enjoying a copy of *Love Sewing*





You can also bag a subscription to *Love Sewing*!

## What are your favourite things to upcycle? Can you recommend any quick makes?

Denim is great for upcycling. It's so hard-wearing, even if jeans are several years old the denim will be great for using in something else. I've got a denim quilt from old jeans, a tablet case with the jeans pocket as a pocket on the front and a few zippy pouches. Plus Jenni made a great bag from old jeans; we'll be sharing the project tutorial on our site and in *Love Sewing*.

Tea towels are another good one as they come in a big range of colours and prints. They make great shopping bags, cushion covers or zippy pouches. Louise, Julie's 17-year-old daughter, has designed a kit bag using two tea towels, which we'll also be sharing as a project on The Sewing Directory.

## What advice would you give to someone who is new to upcycling?

Don't be scared to try, the materials aren't costing you anything so you can experiment without being worried about the outcome. There are lots of great tutorials and inspirational photos on Pinterest and social media.

## What are your top tips for sewing on a budget?

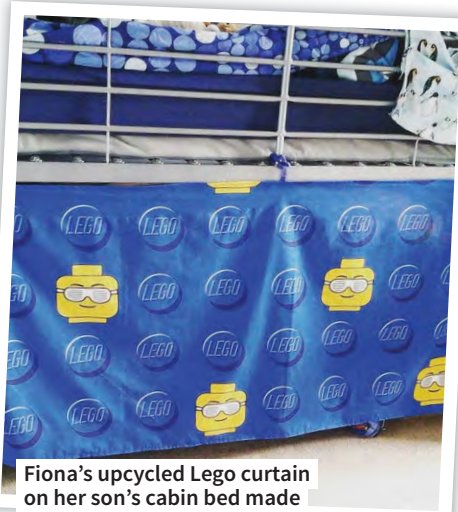
You can pick up some great fabrics and sewing supplies in charity shops and at car boot sales. Also, if you want to try upcycling, ask friends and family if they have any clothing or textiles they are getting rid of and you'll probably find you get given a lot!

Check [#greatfabricdestash](#) and [#greatfabricdestashuk](#) on Instagram to grab some bargains. There are also Facebook groups where people swap or sell fabric they no longer want.

Being thoughtful with your cutting out, and making sure you use all your scraps (English paper piecing is great for this!) can help keep costs down. Try to also look for sales – you can check out our 'sales' section on our website, to find reduced-price fabric, and the 'bargain fabrics' page, where we list shops where you can buy fabric for £6 a metre or less all year round.

## What are your favourite sources of upcycling inspiration? Are there any sewists/bloggers you find particularly helpful for ideas?

Wendy Ward has a lot of really great



Fiona's upcycled Lego curtain on her son's cabin bed made from a duvet cover

upcycling ideas on her blog [www.wendyward.wordpress.com](http://www.wendyward.wordpress.com).

We also find inspiration from [www.scrapiana.com](http://www.scrapiana.com), [www.mymakendoandmendlife.com](http://www.mymakendoandmendlife.com) and [www.sozowhatdoyouknow.blogspot.co.uk](http://www.sozowhatdoyouknow.blogspot.co.uk), all fabulous British bloggers with a big focus on upcycling, mending and sustainability.

## HOW TO ENTER

Using textiles that can be found in the home such as old clothes, bedding tea towels, curtains and tablecloths, sew an item and send three photos, including at least one before photo and one after photo, to [upcycle@thesewingdirectory.net](mailto:upcycle@thesewingdirectory.net) along with the entry form attached telling us about your project. Only one entry is allowed per person.

Competition judges Jenniffer Taylor and our very own Amy Thomas will be scoring each entry, giving points based upon creativity and sewing skills.

All entries must be received by 6pm on Wednesday 17th May 2017.

You can download the entry form and read the full terms and conditions at [www.thesewingdirectory.co.uk/upcycling/](http://www.thesewingdirectory.co.uk/upcycling/)

Winners will be announced online and in issue 42!



Jenni's denim bag



Fiona's jeans pouch



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*Top tip!*

You can experiment  
by using multiple  
colours or metallic  
cord!

# *Knit knot* BRACELET

Get creative and weave yourself a  
colourful accessory to go with your  
handmade wardrobe

Project **ROSY NICHOLAS**  
Photography **ADAM LAYCOCK**



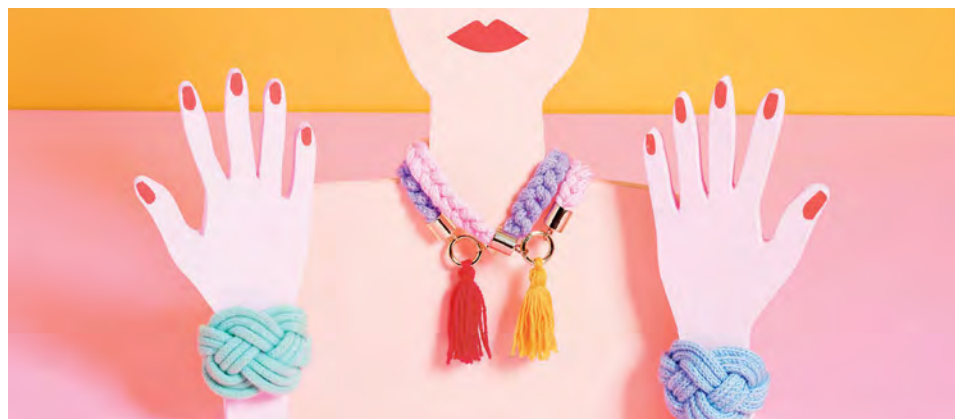
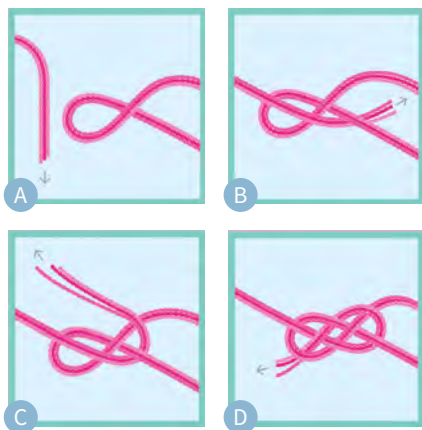
## Masterclass JOSEPHINE KNOT



The world of knots is big and mind-boggling, so don't worry if it takes you a while to figure out. This bracelet is made with what is known as a Sailor's knot or a Josephine knot, but you could use others if you wish.

### How to make:

- 1 Work on a flat surface, or somewhere you can secure the ends of your cord so they don't move around while you are making your knot. You should have six cords in total, two lots of three strands.
- 2 To make your knot, take the left cord (three strands), and loop it under itself. (See Pic A.)
- 3 Take your right cord (three strands) and place it over the loop of the left cord. Continuing with the right cord, carry it under the end of the left cord. (See Pic B.)
- 4 Then take the right cord, and carry it over the left cord so that is coming from the knot on top. Move the right loop under the left loop, moving it over itself and under the last bit of left cord. Basically, it is over-under-over-under from left to right. (See Pic C.)
- 5 Tighten your knot by pulling the ends. (See Pic D.)



### Skill level ♥

#### MATERIALS:

- ♥ knitting doll with wool, in any colours or coloured cord from haberdashery
- ♥ scissors
- ♥ 2 tassel ends
- ♥ large needle
- ♥ Super Glue (optional)
- ♥ trigger ring

### How to make:

- 1 Using a knitting doll, create six strands of knitting or prepare six equal lengths of cording.
- 2 Make your knot using the masterclass to the left.
- 3 Try the bracelet on your wrist to find the ideal length, allowing for the tassel end. Cut a length of wool and tie a knot where you want to put the tassel end.
- 4 Thread a needle onto the knot ends and sew through all the ends to bind them. Then

wrap thread around all the ends tightly and secure with a final stitch. (See Pic E.)

- 5 Trim off any excess length and for extra security add a blob of Super Glue to the ends. (See Pic F.)
- 6 Push the ends into one jewellery tassel end and attach further depending on the type of clasps you have. Some may require an additional stitch or come with a small screw. (See Pic G.)
- 7 Double check the fit of your bracelet round your wrist and mark where you plan to attach the second clasp. Trim off any excess length and attach the second tassel end and add the trigger ring. (See Pic H.)



*Dress You Up* by Rosy Nicholas (Quadrille, £12.99)





## THE DRESSMAKER'S DIARY

*Elisalex*



*"Blue and green  
should never be seen"*

Now there's a statement I couldn't disagree with more. To what extent do you follow the so-called Fashion Rules? While there are some that definitely ring true – cleavage OR leg, never both, for example – I strongly believe that colours are there to have fun with. Just look at birds' feathers, fish scales and a garden full of flowers.

As someone who rarely sews with black, or white for that matter, I'm often thinking of colour combinations and how to mix and match print, so I thought I'd compile my own list of rules and share what works for me.

Read, take note, and then make up your own. After all, rules *were* made to be broken...

# PRINT CLASH

## *like a pro!*

In this issue, Elisalex de Castro Peake shares her fabulous tips for mixing prints and colours for a knockout look

### CLASHING SOLID COLOURS

I often find that complementary colours worn together can be a little sickly on the eye. Think Christmassy red and green, or art teacher purple and yellow. For unexpected and vibrant combinations, clash colours that are neighbours on the colour wheel – green and blue or red and orange. These clashes are made all the more chic when one of those colours is saturated while the other is a more muted pastel shade. Emerald green and powder blue... ruby red and blush pink... YUM. In fact, the only exception to my no complementary colours rule is blue and orange, but **ONLY** when one is rich and the other pale: sapphire blue and the softest of peach; powder blue and burnt orange go well together.

Another aspect of colour mixing that doesn't get nearly enough attention is combining different shades of the same colour. This creates texture and a real depth to an outfit, and is the perfect springboard into colour exploration for those who usually favour a more monochrome look.

✓ **DO** arm yourself with a pocket colour wheel (I got mine for just £4.50 on Amazon).

✗ **DON'T** forget that red, blush, leopard print and stripes may as well be neutrals (in my book at least!); they go with everything!

### MIXING PRINTS

My general rules of thumb here are: florals and geometrics, ditsy prints and larger-scale plant-based prints, and if in

doubt keep the main colour of one fabric consistent with the minor colours in the other fabrics. Quilts are a brilliant point of reference for print clash inspiration! Successful mixing and clashing of prints is largely a question of trial and error, and is also incredibly subjective! Go with your gut and whatever makes *you* happy to look at.

✗ **DON'T** shop for clashing fabric online – it is so hard to get an accurate idea of scale and true colours on a website. You'll have much more success if you're able to see and compare your options in real life, side by side.

✓ **DO** experiment! When shopping for fabrics ask for swatches of prints that stand out and then mix and match them by moving them around on a piece of paper (or a plain white background) until you settle on partnerships that please your eye.





*Print clashing is about whatever makes you happy to look at.*

### CONTRASTING TEXTURES

Contrasting textures is one of my favourite things to consider for trans-seasonal dressing. Not only is it highly practical for in-between weather, but you can really have some fun! I find that the key here is to juxtapose masculine and feminine; hard and soft. Chunky knits worn with silk or satin is always a winner, and a slinky silk or viscose jersey top worn with tailored wool suiting is the epitome of office chic. Think denim and pretty cottons, suede and lace/broderie, leather and tulle...

✓ **DO** observe, take note and keep an on-going pinboard of colour, print and texture combinations and clashes that activate your salivaries. High fashion editorials in magazines like Vogue are great for this as stylists are given free reign to go as wild as they dare, so you get some really interesting mixes of colour and texture. Some of my favourite fashion icons and brands to observe for print clash mastery are Prada, Mary Katrantzou, Carrie Bradshaw from *Sex in the City* and Susie Bubble. Needless to say, Pinterest is always an indispensable source of inspiration.



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## *Masterclass*

### SWEATSHIRTING FABRIC

- Always pre-wash and iron your fabric before starting, because it's highly likely your sweatshirting will shrink on its first wash!
- The main difference with sweatshirting fabric is that it isn't as stretchy as regular jersey. This is why using very stretchy ribbed fabric is helpful at the openings.
- Just like working with jersey it doesn't need to be overlocked if you don't want to, as sweatshirting won't fray! But if you're using a fleece-backed fabric it may deposit fluff everywhere as you cut it out.
- If you are using an overlocker to sew the seams remember to trim off the necessary amount to ensure the correct seam is taken. Using your overlocker blade isn't advised on such thick fabric.
- Alternatively if you are using a sewing machine to sew the seams make sure you select a stretch stitch and ballpoint or stretch needle. You may also want to ease your presser foot pressure to allow for thicker fabric to sit under the foot. Find the adjustment dial by checking your machine manual.

# *Sweatshirt* SUPERSTAR

Learn how to make an eye-catching star design and get to grips with sweatshirt knit in this fun jumper tutorial

Project **ANNA BRUCE** Madeit Patterns  
Photography **RENATA STONYTE**

### *Shopping list*

#### WE USED

Aqua Fleece-Lined sweatshirting  
(GFSS024-60439)

See [www.hantex.co.uk/mystockist](http://www.hantex.co.uk/mystockist) for your local retailer



## Skill level ♥♥

## MATERIALS:

- ♥ cotton brushed back sweatshirting in two colours
- ♥ cotton rib to match one of the colours 0.3m (minimum 85cm-wide fabric)
- ♥ templates downloaded from [www.love sewingmag.co.uk](http://www.love sewingmag.co.uk)

## FABRIC REQUIREMENTS:

## Main Colour

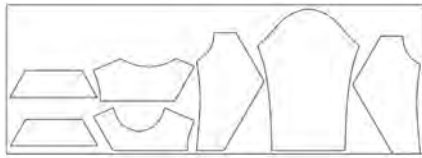
- ♥ Sizes 5/6 and 7/8 = 0.5m 115cm-wide or 0.45m 150cm-wide fabric
- ♥ Sizes 9/10 and 11/12 = 0.6m 115cm-wide or 0.55m 150cm-wide fabric

## Contrast Colour

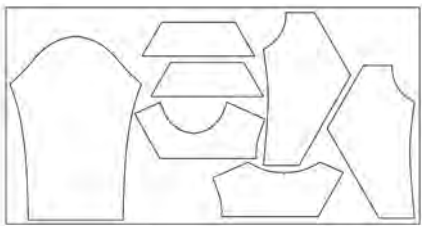
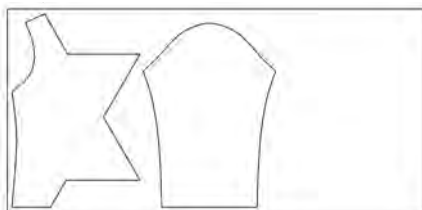
- ♥ Sizes 5/6 and 7/8 = 0.5m 115cm-wide or 0.5m 150cm-wide fabric
- ♥ Sizes 9/10 and 11/12 = 0.6m 115cm-wide or 0.6m 150cm-wide fabric

## LAYPLAN:

150cm-wide fabric – UNFOLDED main fabric



115cm-wide fabric – UNFOLDED main fabric

115/150cm-wide fabric – UNFOLDED contrast  
Cut 1 sleeve and pattern Piece 3 from  
contrast fabric



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(#006)

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# STRESS-BUSTING TIME-SAVING *sewing tips!*

Whether you're struggling to squeeze sewing into your spare time or want to learn some clever tricks to stop problems in their tracks, we have 20 top tips sure to help!

## READY! SET! SEW!

There's a lot to learn from industrial seamstresses; their processes are streamlined for ultimate efficiency. If you're stuck for sewing time here are our favourite speedy sewing tips.

**1 Cut out more than one project at a time.** A great way to get ahead is to cut out multiple projects and put the collected pieces into ziplock bags ready for when you have more time.

*Why not sew multiple projects at once? Editor Amy says "If you are using the same colour thread and needle size, maximise your output by working on two projects side by side. Just don't get muddled about what goes where"*

**3 Pre-wind bobbins in black and white plus colours you regularly sew.** If you have 15 minutes, pre-winding bobbins is a great bit of sewing room admin to do. For specific projects, wind two bobbins so a back up is ready if you run out halfway through.



**4 Skip the pins!** This technique is a bit trickier to master but not stopping to remove pins saves lots of time. Align raw edges and feed the fabric under your presser foot simultaneously.

**5 Sew items in a chain.** Who says you have to stop between each seam? As long as you back-stitch at the ends and leave a small run of thread for clipping between your pieces you can run multiple seams through your machine back to back. The same applies when overlocking!

**6 Block fuse your interfacing.** By fusing larger pieces of fabric you can cut all your facings out in one go. And don't forget you'll spend less time re-fusing

interfacing to fabric if you heat up the fabric first; it creates a better bond.

**7 Press in batches.** For instance if you're assembling a bodice with no bust darts (only waist darts) then sew the darts, shoulder seams, and side seams and then do all of your pressing, rather than interrupting each step to press.

## CURSE-FREE CONSTRUCTION

There's no need to dread the stitch unpicker if you follow these easy tips for preventing problems before they get a chance to occur.

**8 Mark your stitching line.** Avoid the unpicker and just mark the seam lines of the trickier intersections of your project, eg necklines or cross seams to get it right first time.

**9 Fuss-free hand sewing.** Alison Smith MBE advises, to make sure that you thread around 20" of thread onto your needle when hand sewing. If it is shorter you will need to thread again and again, wasting time, and any more and you'll risk getting tangled as you work.

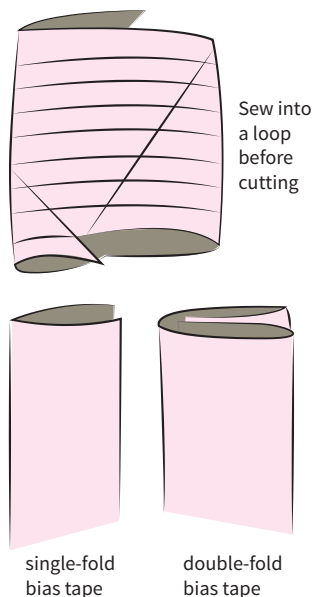
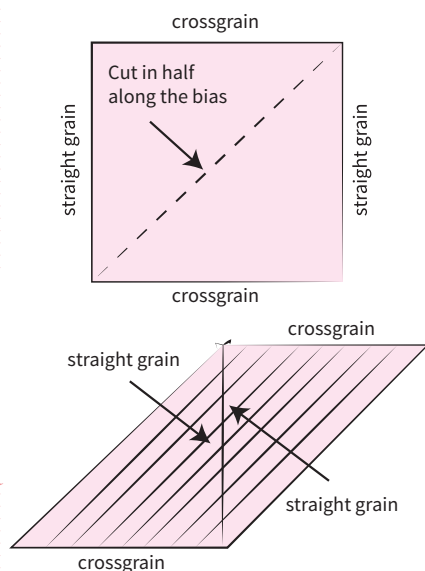




**10 Don't ruin your buttonholes.** Place a pin at the end of a buttonhole before slashing it open to make sure you don't cut too far.

**11 Gather thicker fabric with dental floss.** Using a wide zigzag stitch, sew over the top of dental floss, so the stitches create a channel. Then simply pull on the floss to gather the fabric up.

**Make loads of bias tape using a single FQ.** Use this clever technique from Nicole Smith, author of pattern drafting book *Skirt a Day Sewing* to make a continuous strip of bias with just one square of fabric.



## TOOLS OF THE TRADE

So many things in your home can help with your sewing, you just have to think more creatively about them! We've pulled together our favourite hacks for household objects.

**13 Don't have a hem gauge?** Mark a manila folder or envelope with different hem depths, then fold fabric over and press away.

**14 Masking tape is a magical thing.** Use a small square to mark the WS of indistinguishable fabric. Remind yourself of seam allowances with a sticky note. Or as Elisalex de Castro Peake recommends, use it to cut bias binding strips of an even width.



**15 Don't have a Hera marker?** Just use the blunt side of a butter knife. Preferably a clean one!

**16 Want to try twin needle stitching?** If your machine didn't come with a second spool holder, secure a pencil to the side of your sewing machine with Washi tape.

**Don't have any binding clips?** Deputy Editor **Bethany Armitage** says *"If you're in a bind with thick fabric, just use paperclips, bulldog clips or even clothespins as a quick solution to this pinning problem."*

**18 Get more from your blind hem foot.** A blind hem foot can be extra useful with just a simple repositioning of the needle! Use the plastic blade to push open a seam to stitch neatly in the ditch, or to under-stitch facings a few mm from the seam line, and you can run the blade down an edge you want to neatly top-stitch.

**19 Don't have a Teflon foot?** If you want to sew leather or vinyl without a special foot, cut a piece of tape the same size as your presser foot and stick it to the underneath, remembering to cut a hole for your needle to pass. The tape's shiny surface will help glide over the fabric easily.

**20 Double quick clipping and notching.** Use your pinking shears to trim, clip and notch at the same time! Perfect for curved edges like collars and necklines





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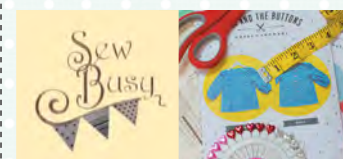
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# Reader review: *McCall's 7381*

Editor Amy shares her graphic black and white version of your **McCall's free gift**

**H**ello readers. I have been eager to make this dress for a while, even before we knew it would be a free gift for the magazine.

Because I wanted to make a 'wearable muslin' I decided to try some fun rabbit print viscose fabric from my stash. True viscose is very prone to shrinking so I made sure to wash my fabric first and found some black elastic and black liquid satin to line the bodice.

There aren't too many complicated steps in this dress. The ties require you to sew around 90° corners by dropping your needle and lifting your presser foot to pivot so it's important to mark your pivot point carefully and reinforce the corners with stay-stitching. I found it a little fiddly to get a neat point at the end of the ties with a point turner so resorted to a chopstick and finally a pin to gently ease out the end.

You might be interested in my sleeve-setting mantra too – "pin the seam not the sleeve". Big-brand patterns are always accused of putting too much ease in sleeve caps. But accurate pinning can reveal this to be less ease than you think. Pin at the seam stitching line and don't fight to align the raw edge curves. Curling the sleeve head over your hand can help so the sleeve mimics how it will sit with a real arm in there. Then just use the half and half again process; pin the notches, pin halfway between them, then pin halfway between those pins and repeat until your sleeve is ready to sew.

The style is supposed to have a bit more design ease than you see in my version but as I was between the sizes I opted to sew the smaller size S (8-10). I'm very small in



the shoulders, have a 37" bust but I'm wide across my back. Size S has a finished bust measurement of 38" and I think 1" of ease is enough for me.

The ties add interest to distract from my small bust and the cap sleeves give me a nice amount of coverage. As a pear-shaped gal I really liked where the waistline sits, almost empire line, so the skirt fabric falls nicely over my lower half. Even with a 43" full hip measurement I have plenty of room in the flared skirt.

I should confess I like to pretend I'm taller than I am but in reality I'm 5'4" and, as I prefer not to show a lot of leg, I added an inch to the skirt length to ensure it fell at my knees.

Now I just need to pick what fabric to use for my second version! I have some lovely Atelier Brunette poplin and a luxurious piece of silk that would both work. I promise to share a picture when I'm done.



In issue 38 long-time reader Helen is sharing her version of **Butterick 5488**

Work out  
your ideal  
amount on  
'ease' on  
page 42



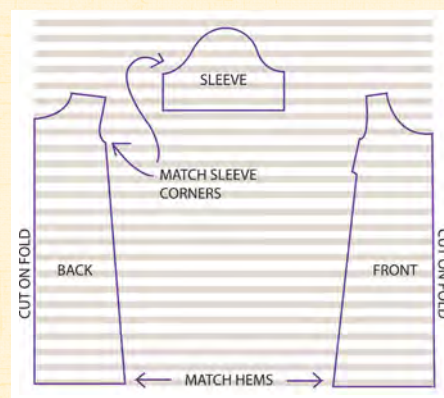
# *Kiki fit-and-flare* DRESS

Kiki is a fit-and-flare jersey dress guaranteed to turn heads. Choose between two lengths of sleeve – short or elbow – and practise your stripe matching skills for a impressive finish

Project **FIONA HESFORD** Sewgirl  
Photography **RENATA STONYTE**



## *Masterclass* PATTERN MATCHING



Make sure you place the underarm point on your sleeve and bodice pieces on the same stripe to ensure a match across the sleeve head and armhole!



## Skill level ♥♥

### MATERIALS:

- ♥ 1.5m 150cm-wide/no nap medium weight double-knit jersey fabric like ponte
- ♥ 20cm lightweight knit fusible interfacing
- ♥ air-erasable marker or water-soluble pencil
- ♥ stretch or ballpoint machine needle
- ♥ templates downloaded from [www.love sewingmag.co.uk](http://www.love sewingmag.co.uk)

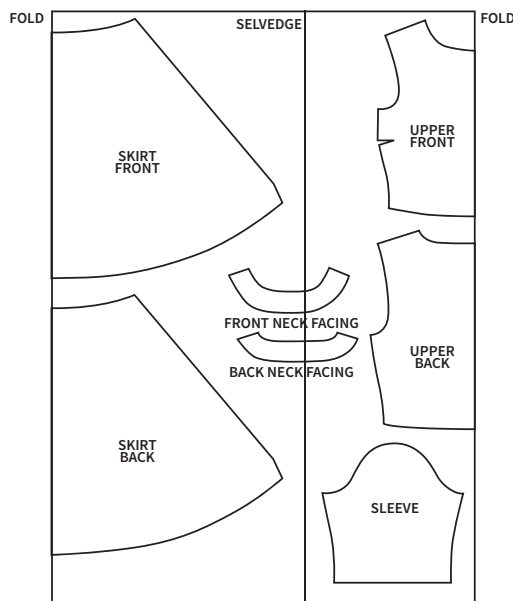
### NOTES:

As double knit is quite stable use a narrow zigzag to construct your seams eg 1.5mm wide and 2mm long

Although jersey does not fray, it's nicer to finish the raw edges with a machine zigzag stitch or overlocker

Seam allowance is 1cm unless otherwise specified

### CUTTING:



LAYOUT 150CM (NO NAP)

### How to make:

- 1 On the front piece sew the darts as shown on the pattern. Avoid stretching the fabric as you sew. Press dart downwards.
- 2 Sew the front and back together at the shoulder seams RST. Finish the raw edges then press the seam allowance towards the back. Top-stitch a few mm from the seam line on the RS to secure.
- 3 Join the neckline facings together at the short sides RST. Press seam allowance open. Finish outer raw edge of facing piece all around.

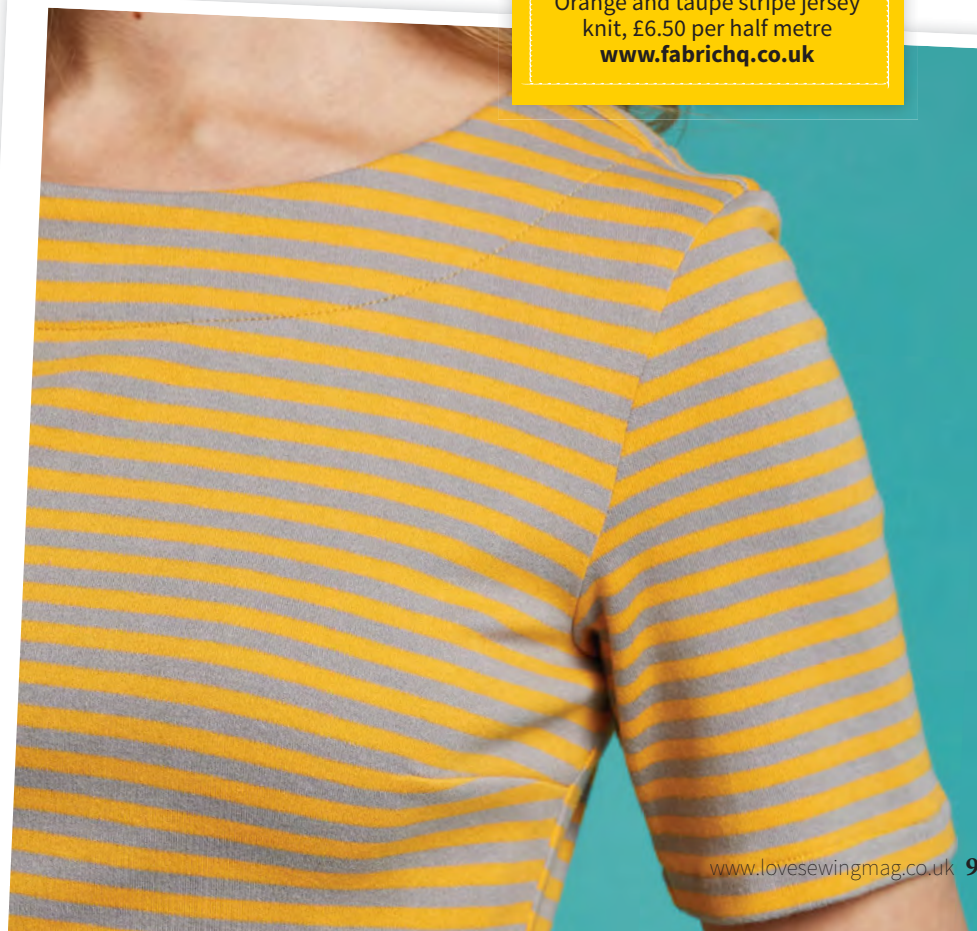
### SIZING:

Size	Small (8-10)	Medium (12-14)	Large (16-18)
Bust	82-86cm	91-96cm	100-106cm
Waist	65-69cm	74-79cm	84-89cm
Hip	90-94cm	99-104cm	109-114cm
Finished bust	90cm	100cm	110cm
Finished waist	84cm	94cm	104cm
Finished dress length	90cm	91.5cm	93cm

- 4 Pin facing piece at raw neckline edge to neck with RST aligning seams. Hand tack-stitch all around then sew a 1cm seam allowance. Notch and clip the curved seam allowance taking care not to snip into the stitching line.
- 5 Press the facing to the inside and under-stitch the seam allowance to the facing a few mm from the seam line. Pin the lower edge of the facing to the outer bodice. Hand tack-stitch in place then top stitch 5cm from neckline on the RS to secure facing and add a decorative feature.
- 6 Sew the bodice together at the side seams with RST. Finish the raw edges and press open.
- 7 With RST pin then sew together the underarm seam of each sleeve. Finish the raw edges and sleeve hem.
- 8 Pin the sleeve head into armhole, RST and matching the notches. You will need to ease the sleeve to fit. Hand-tack in place then sew a 1cm seam. Finish the raw edges as before.
- 9 Sew the skirt pieces together at side seams with RST, finish the raw edges and press open.
- 10 Pin the skirt and bodice together at the waistline, placing the pieces RST and aligning the side seams. Tack-stitch in place then sew a 1cm seam all around. Finish the raw edges as one and press the seam upwards.
- 11 Finish raw skirt hem. Make a single-fold hem at lower edge of skirt and sleeves and top-stitch in place to finish.

### Shopping list WE USED

Orange and taupe stripe jersey knit, £6.50 per half metre  
[www.fabrichq.co.uk](http://www.fabrichq.co.uk)







# Morgan Boyfriend Jeans by Closet Case Patterns

Yasmeen documents her sewing adventures over at [www.instagram.com/\\_ym.sews\\_](http://www.instagram.com/_ym.sews_) and we're thrilled to share her gorgeous new jeans. We think they are the perfect mix of relaxed and polished

**H**i readers! I've sewn a number of jeans patterns before that have all been fairly skinny fit so wanted to try out a looser-fitting jeans pattern. In my hunt for a new wardrobe staple I came across the Morgan jeans sewing pattern, a boyfriend-style jeans pattern finished with a button fly front. I love this detail! It's one of my favourite features of the pattern itself.

When I came across the Art Gallery Fabrics Denim on Minerva's site I knew it'd be perfect for Morgan. There are a few colourways and I went for Bluebottle Field – it's a colour I think will go with lots of different tops in my handmade wardrobe.

I sewed up a wearable muslin first before cutting into my chosen Minerva fabric, and I would recommend you do the same to make sure the fit is right before cutting into your beautiful denim! My muslin fit pretty nicely and so I got started with my real pair.

The jeans came together really quickly and I love the instruction booklets included in Closet Case Patterns. Heather includes so much detail, and even has in-depth blog posts and sew-alongs for certain bits of the pattern (such as inserting jeans buttons and rivets, which can be a little daunting the first time!)

I attached the Jeans Buttons on my muslin using a hammer and frying pan, but got some Prym Pliers in time for this pair. They make applying jeans buttons so so easy. I would highly recommend



them, and am already looking forward to putting snaps on everything I make in the future.

I'm so glad I went for this fabric. The denim has a lovely saturated colour and hasn't faded after washing. It is medium weight so perfect for many seasons. Plus I love the way the hems look rolled up. I wouldn't hesitate to make another pair in a different colourway... I think the Scarlet Brick would be perfect for a pair of autumnal jeans. Also crucial to good jeans is making sure you cut your leg pieces perfectly on the grainline otherwise you could end up with leg twist (I've had this happen before!)

The fly front was the bit I was most nervous about when it came to making jeans for the first time. Having now made a fair few pairs of jeans I can safely say that if you start with a button fly (rather than a zipper) and these instructions you'll be winning. So in summary, perfect fabric: pattern match. The fabric makes these jeans very comfortable to wear and they have a teeny bit of stretch in the nature of the fabric (despite being 100% cotton), which add to the comfort factor. Don't let jeans buttons put you off sewing these beauties up. Don't be put off jeans making. I can vouch for these instructions being very easy to follow and the pictures are great too. Everyone should make jeans!



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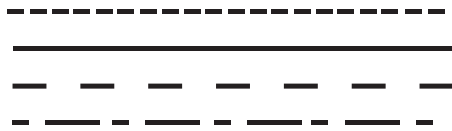
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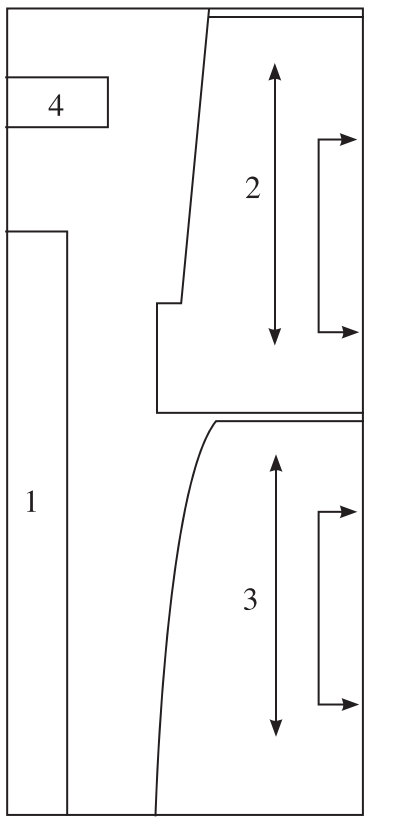
# How to... Read a dressmaking pattern

## *A guide to basic markings and symbols*



### PATTERN CUTTING LINE

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



### LAYOUT DIAGRAMS

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



### GRAINLINE

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



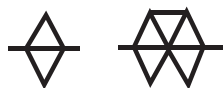
### PLACE ON FOLD LINE

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



### DARTS

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



### NOTCHES

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



### LENGTHEN OR SHORTEN LINE

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



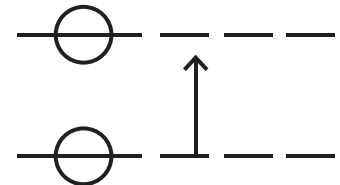
### CIRCLE DOTS

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



### BUTTON & BUTTONHOLE PLACEMENT

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



### TUCKS/PLEATS

Transfer any tuck lines marked on the pattern pieces to the RS (right side) of the garment. Follow directional arrows where given.

### ABBREVIATIONS

#### SA (SEAM ALLOWANCE)

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

#### RS (RIGHT SIDE AKA FABRIC FRONT)

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

#### WS (WRONG SIDE AKA FABRIC BACK)

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



# Achieve the perfect fit

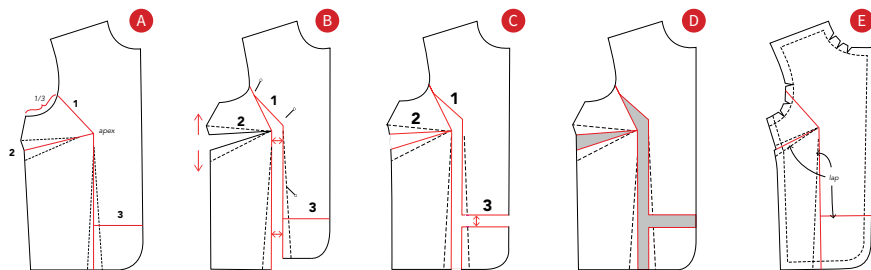
## BUST ADJUSTMENTS

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

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

### FULL BUST ADJUSTMENT (FIGS A-D)

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



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

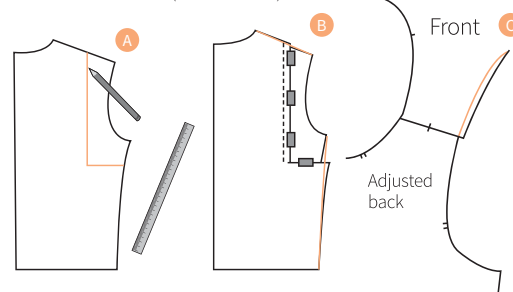
### SMALL BUST ADJUSTMENT (FIG E)

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

## BACK ADJUSTMENTS

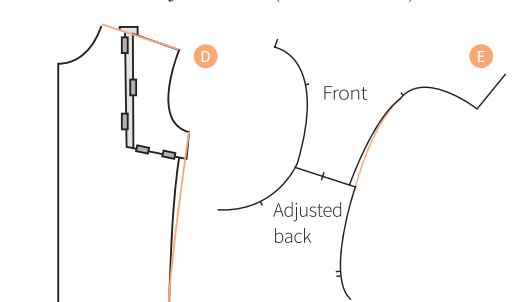
Some patterns will come with an adjustment line for narrow or broad back drawn on. If your pattern doesn't, you can easily do this yourself.

### NARROW BACK (FIGS A - C)



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

### BROAD BACK ADJUSTMENT (FIGS D AND E)



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

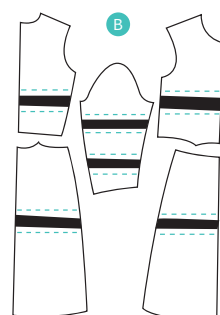
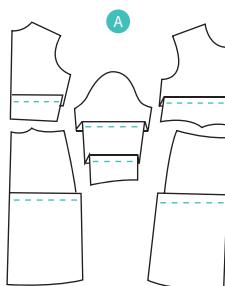
## ADJUSTING FOR HEIGHT

### SHORTEN A PATTERN (FIG A)

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

### LENGTHEN A PATTERN (FIG B)

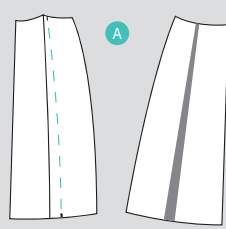
Working at 90° to the grain, cut across the front and back bodice, at bust and below armhole. Cut across the front and back of skirt below the hips. For sleeves, cut above and below the elbow, avoiding the sleeve head curve. Spread the pattern pieces as required and fill the spaces with scrap paper.



### BELOW THE HIP ADJUSTMENTS (FIG A)

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

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





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# BEAUTIFUL BLOSSOMS

## hoop

Stitch a bouquet of beautiful blooms with this floral design, perfect for stretching your embroidery skills

Project & photography **SEDEF IMER**  
www.downgrapevinelane.com

*Skill level* ♥ ♥

### MATERIALS:

- ♥ 8" square background fabric
- ♥ 4" embroidery hoop (we used Cosmo brand)
- ♥ co-ordinating embroidery floss
- ♥ 2 8" squares of felt to back the frame
- ♥ fabric marker
- ♥ template downloaded from [www.lovesewingmag.co.uk](http://www.lovesewingmag.co.uk)

### How to make:

1 Trace pattern onto the fabric using a Frixion pen or preferred fabric marker. Stretch onto the hoop, making sure the pattern is centred.

2 Using two strands of embroidery floss throughout, stitch as follows:

Large pink flower: French-knot centre, satin stitch petals, with a few extra stitches in deeper red through the petals to add depth

**Blue flowers:** satin stitch

**Blue buds:** French knots

**Apricot flowers:** satin stitch, with a lighter colour for the flower centre

**Yellow buds:** satin stitch

**Red buds:** French knots

**Pink drooping flowers:** long & short stitch

**Stems throughout:** backstitch

**Leaves:** fishbone stitch

3 To finish, you need to tidy up the back of

the embroidery. Cut the excess fabric so it makes a circle 4cm wider than the hoop and two felt discs the exact size of the inside of the hoop. Put the first felt disc inside the hoop to pad your design.

4 Cut a piece of thread 10cm longer than the circumference of the hoop. Knot at one end and baste all the way around the hoop. Tighten the thread to gather in and secure the loose end with a knot.

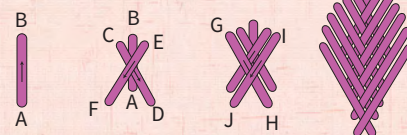
5 Put the second piece of felt on top and stitch it onto the fabric all the way around with a blanket stitch. (Or you can glue a piece of cardboard onto the back edge of the wooden frame if you prefer.)

6 If you have used a Pilot Frixion pen to trace the pattern, give the embroidery a quick blast with a hair drier or steam it with a steam iron (without touching the embroidery) to remove any pen marks still visible. Now your embroidery is ready to hang!

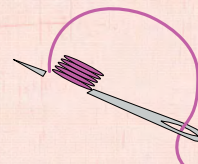


## Masterclass STITCH GALLERY

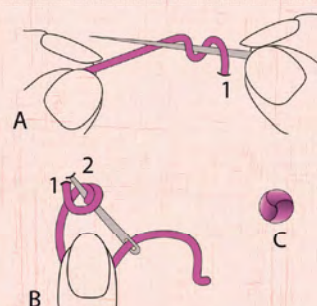
### FISHBONE STITCH



### SATIN STITCH



### FRENCH KNOTS





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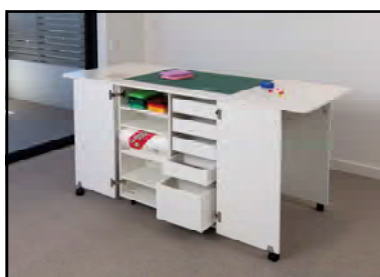
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(Please note: Due to its size, this unit arrives in a 'ready to assemble' form & that the sewing machine and accessories are not included)





### atelier 3

A clear LCD screen helps you select from the 120 stitches including 7 auto 1-step buttonholes and alphabet.



### atelier 5

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