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at Hand & Lock

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Meet  
Mr X Stitch!

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Father's Day  
Makes

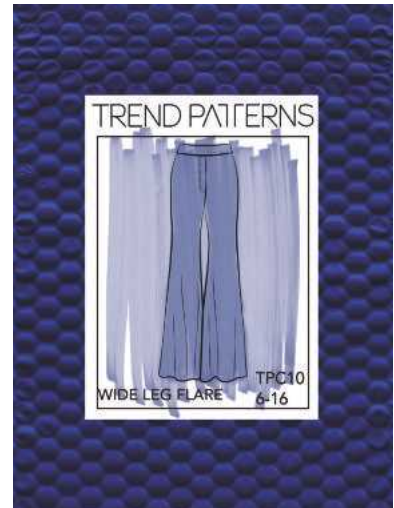
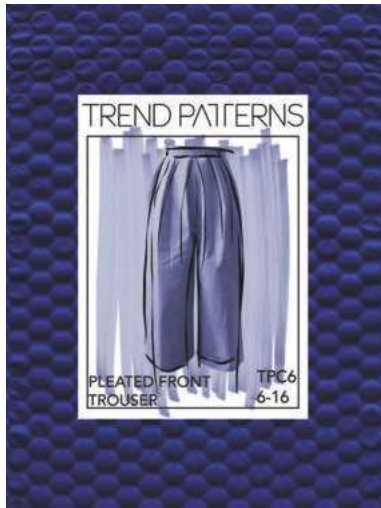


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# TREND PATTERNS

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# Hello



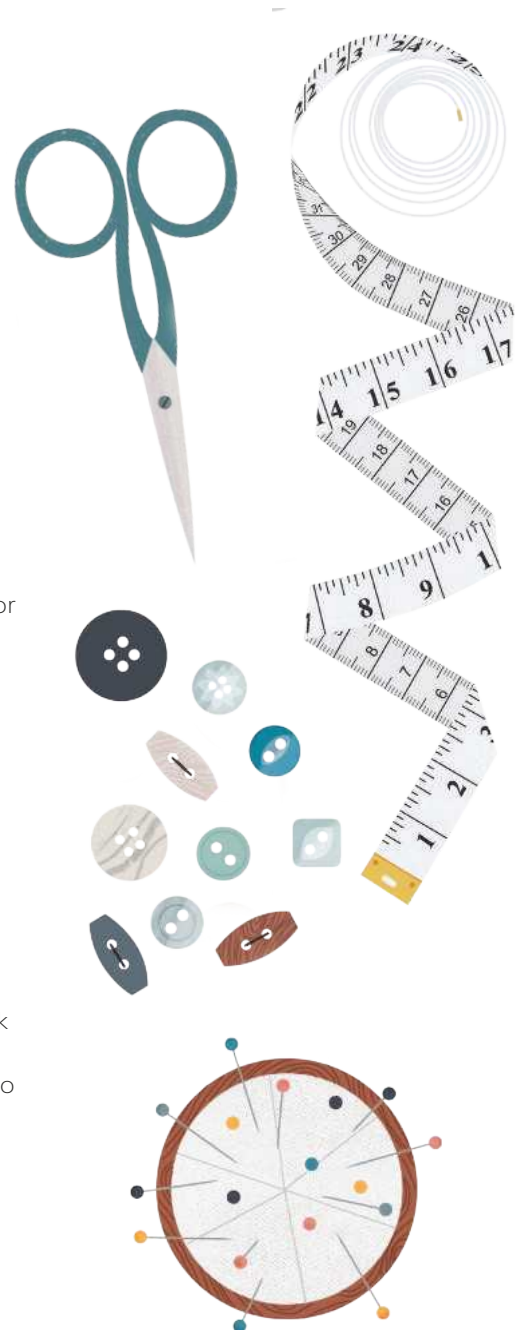
*Welcome to the June 2017 issue of Sewing World and welcome to our new look issue!*

We hope you like our new, contemporary look as much as we do. This issue is brimming with beautiful photography, easy to follow step-by-step projects, informative techniques, behind-the-scenes sewing features, plus lots of fabric, thread and texture to inspire your creative sewing.

Our cover star is the **Harley Tunic Dress**, a smart and stylish dress perfect for British summertime. It features in-seam pockets and a v-neckline to create a versatile dress that will soon become a wardrobe favourite. The **Button-up Tank** is an easy to wear casual top which is just the ticket for relaxing in the sun. For days out sightseeing, the quirky **Trickshot Camera Bag** is inspired by the beauty of retro cameras and is cleverly created using appliqué and free machine embroidery. For those of you who love hand embroidery, the **Wild Flower Embroidery** will bring a little sunshine into your home. It uses simple hand embroidery stitches and beading to create a striking piece of hoop art. For the ideal Father's Day gift, the **Utilitarian Apron** and **Bicycle Panniers** combine functionality with style and are great sewing projects for the man in your life. For younger members of the family – the adorable **Girls Field Mice Dress** is a delightful smock with three quarter length sleeves and deep patch pockets that will be just perfect for your little country bumpkin! And as a quick and easy project, the super cute **Baby Shoes** will keep tiny toes cosy and make a wonderful gift for a new arrival.

Our features this month include a peak behind-the-scenes at the prestigious British embroidery atelier **Hand & Lock**. As they celebrate their 250th year, we find out more about their rich heritage from a bygone era. For a glimpse into the world of contemporary embroidery, we meet **Mr X Stitch** and learn more about this exciting global community. Discover how to make your stitched work more three-dimensional with our **Pleats, Folds and Pinches** technique. And to celebrate our new look issue, we have a special competition with your chance to win an amazing **Brother Innov-is 35 Sewing Machine!** Happy sewing!

*Emma & Leanne*



For those of you who love your iPad and Smartphones, Sewing World magazine is available to download as an app from apps stores or for home computers, click on [www.pocketmags.com](http://www.pocketmags.com). For digital readers, the patterns can be downloaded from the Sewing World website, [www.sewingworldmagazine.com](http://www.sewingworldmagazine.com)

Do get in touch and share pictures of your makes, we'd love to hear from you!

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Digital readers – free downloadable patterns are available at [www.sewingworldmagazine.com](http://www.sewingworldmagazine.com)



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Whether you are a Sewing World reader, designer,  
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## Get In Touch!

Share your makes, win lovely prizes and keep up-to-date with all the sewing news...

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www.mags-uk.com  
Tel: 01733 688964

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

### Subscriptions

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New, Renewals & Enquiries  
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SEWING WORLD, ISSN 1352-013X, is published monthly by MYTIMEMEDIA Ltd, Eden House, Enterprise Way, Edenbridge, Kent TN8 6HF, UK. The US annual subscription price is 70GBP. Airfreight and mailing in the USA by agent named Air Business Ltd, c/o Worldnet Shipping Inc., 156-15, 146th Avenue, 2nd Floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Sewing World, Worldnet Shipping Inc., 156-15, 146th Avenue, 2nd Floor, Jamaica, NY 11434, USA. Subscription records are maintained at dsb.net 3 Queensbridge, The Lakes, Northampton, NN4 7BF. Air Business Ltd is acting as our mailing agent.

# Shopping

## White Daisies Hand Embroidered Pin Cushion



A beautiful hand embroidered, pincushion in a rich teal velvet, sitting neatly in a mango wood base. The velvet and the smooth wood combine in a wonderfully textural finish, that is extremely soothing to hold. Being hand embroidered, each pincushion is unique. This pincushion features white daisies and half daisies in differing sizes with yellow French knot centres and white beads scattered over the velvet. This would be a lovely gift to give the embroiderer or dressmaker in your life, or indeed as a treat for yourself. RRP £20. The Art of the Needle at Etsy.com

## No Regrets Pin



Everybody who sews needs a sewing-themed pin, right? Colette Patterns has produced the perfect accessory for your coat, tote bag, or sewing machine case. This enamel pin features a favourite notion: the seam ripper. It's a powerful tool that might be your best friend or your biggest rival. Emblazoned with 'no regrets', this pin's got some attitude and is sure to give you a bit more street cred at your next sewing meet-up. Featuring a beautiful rose gold finish that is sure to stand out against denim and prints alike. RRP £9.95. [thecraftymastermind.co.uk](http://thecraftymastermind.co.uk)

## Darn It! Sewing Kit



This mid-century style, book-shaped metal tin comes complete with practical and helpful tools. Small enough to fit in your handbag and stylish enough to have out on show, this handy little kit comes with threads, needles, pins, scissors, thimble, tape measure and there's even a few spare buttons. RRP £18.95. [www.theletterroom.com](http://www.theletterroom.com)

## Playground Collection



This collection of dressmaking patterns was inspired by the simplicity and practicality of childrenswear. It is playful and careless, designed with careful attention to the usability, comfort and wearability of each garment. The pieces in this collection are easy to wear and simple to modify according to one's own preferences. Interesting cuts and carefully structured details make the garments modern and stylish. Playground follows the same elegant and feminine style that is characteristic of all Named Clothing collections. Available to buy from [www.dragonflyfabrics.co.uk](http://www.dragonflyfabrics.co.uk)



## Penstroke Buttons



These handmade tin-glaze buttons, made from terracotta clay with manganese brush-painted decoration are a contemporary take on a centuries-old tradition. Tin glaze (also known as delft or majolica) dates back to the 11th century Italy and became popular in 17th century England as the closest we could get to Chinese porcelain. Individually made each button is completely unique. RRP £8.50. Nicki Jarvis at Folksy.com

## Circus Elephant Kit



Roll up, roll up, the Circus kits are coming to town! Elephants and giraffes go on parade as the latest new friends from Tilda and these irresistible creatures are available pre-sewn or you can make your own from the gorgeous fabrics in the Circus range. If you fancy entering into the true spirit of the circus you will have plenty of fun sewing up the elephant kit with clown look. RRP £20. email – groves@stockistenquiries.co.uk

## Birdsong



These glorious prints are from Joanne Cocker's latest fabric collection for Dashwood Studio. Inspired by all the simple things that nature offers us, those things that we sometimes don't appreciate on a daily basis but are beautiful if you stop and take them in just for a moment. A morning sunrise, bird's singing and distant horizons are some of the themes included in the designs, all in wonderfully calming and muted tones. Perfect for dressmaking and home accessories. [www.anbo.co.uk](http://www.anbo.co.uk)

## Sewing Kit Biscuit Tin



We all know the perfect accompaniment to a sewing session is a good cup of tea and yummy biscuits. So, why not treat yourself, or a fellow sewer, to this edible sewing kit complete with needle, thread, bobbins and pin cushions. This is an extra-large family tin containing up to 16 biscuits, designed to be shared... but only if you're feeling generous. RRP £42.50, [www.biscuiteers.com](http://www.biscuiteers.com)

# News

## EXHIBITION OF THE MONTH

### Weaves & Leaves – Chelsea Physic Garden

Step into the peaceful oasis of London's oldest botanical garden to explore the historical relationship and developing connection between plants and fabric. Throughout history plants have been woven into every aspect of our lives and the use of plants as fibre and fabric is no exception (the earliest recorded woven garment dates back to 3482 – 3102 BC). From traditional cotton crops to modern new technological advances, the future of fibre may not be pulling more resources from the ground but rather growing them and this exhibition demonstrates the utter dependence we have on plants. Showcasing a variety of fabrics alongside the source plants, the exhibition also includes a unique collaboration with students at Central St Martin's College, plus accompanying walks, talks and workshops. Running throughout summer 2017, Weaves & Leaves is free for visitors to enjoy as part of the usual garden entry fee (£10) children (£6.25). For further details, visit [www.chelseaphysicgarden.co.uk](http://www.chelseaphysicgarden.co.uk) or call 020 7352 5646.



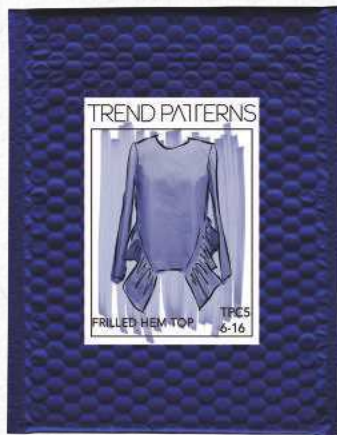
### BERNINA – COTTON + STEEL SPECIAL EDITIONS

Bernina has launched two limited edition versions of its 350 and 330 models in the UK. The special editions are entitled 'Hello Lovely' and 'I Love Sewing' and incorporate smart new faceplates designed by fabric and thread specialist Cotton + Steel. Ideal for both beginners and more experienced sewing enthusiasts, these machines have simple, intuitive handling, first-class functioning and solid, Swiss-quality construction, and we love their new look too!

## QUILT SOS WITH ALICE CAROLINE

Alice Caroline is very excited to be launching their successful 'Quilt SOS' project for a second year. Working with the fantastic charity SOS Children's Villages and with a growing army of talented and kind-hearted quilters, Alice Caroline donate quilts to children who have lost their families. They are putting the call out to make a Liberty SOS Children's Villages quilt this year. In 2016 many of the beautiful donated quilts were displayed in the Liberty of London store before they travelled out to Romania with Alice Garrett, the inspiration behind the project and owner of Alice Caroline Ltd, the Liberty fabric specialist. Alice Caroline will be heavily subsidising the cost of making the quilt, (the quilts must be made from Liberty fabric on the front), so if you love to sew, then sign up via the website, purchase a special quilt kit or choose your own fabric. To find out more visit [www.alicecaroline.co.uk/quilt-sos](http://www.alicecaroline.co.uk/quilt-sos)





### GET ON-TREND WITH TREND PATTERNS

Trend Pattern Cutting is a new pattern house who are committed to creating designs that will keep you up to date with the latest catwalk trends. All their patterns are based around seasonal trends and inspired by luxury, high-end fashion pieces that adorn the catwalks of New York, London, Milan and Paris during bi-annual Fashion week. So if you are looking for a new, stylish and unique sewing project, then Trend Patterns is for you. With an industry calibre team behind the business, who have been pattern cutting for top London Designers and the fashion industry for well over a decade, the highly skilled designers are sure to deliver a stylish, on-trend garment design and fabulous dressmaking pattern for you to sew at home. To find out more and to buy, visit [www.trendpatterns.co.uk](http://www.trendpatterns.co.uk)

### SEASALT FABRIC

After years of requests, Cornish clothing label Seasalt are launching a unique and exclusive range of fabrics. Printed with a selection of their beautiful, Cornwall inspired prints onto a high quality 100% cotton voile, the fabrics showcase the unique signature style of the popular Cornish clothing brand. With prices starting from £9.95 per metre, the fabric range is exclusive to Seasalt. For more details and to buy, visit [www.seasaltcornwall.co.uk](http://www.seasaltcornwall.co.uk)



### READERS' MAKES OF THE MONTH!

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



"I do enjoy your magazine and look forward to it every month! I have made several items from your issues and I would like to share the hot water bottle covers I made from the project pattern in your November 2016 issue. Thank you for the hours of fun I am having!"

Jeanette – it certainly looks like you are having hours of fun making all these! What a glorious rainbow of colours and fabrics, we love them!



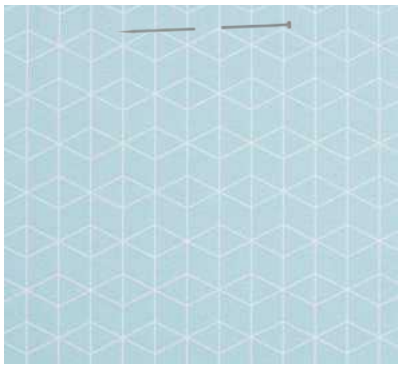
Send us some pictures of YOUR makes and you too could be featured in the Makes of the Month column and win a lovely prize!

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## PRIZES TO BE WON!

# Fabric Showcase

Hello Summer! Sunny summer days are upon us and what better way to celebrate than with a pretty selection of bright and breezy prints ideal for dressmaking and home decor.

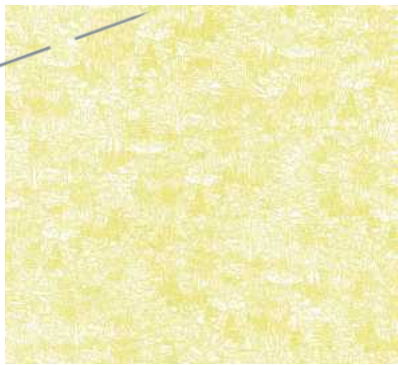
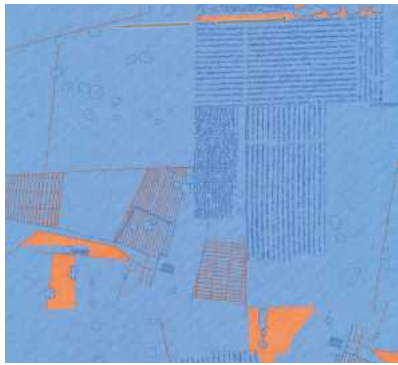
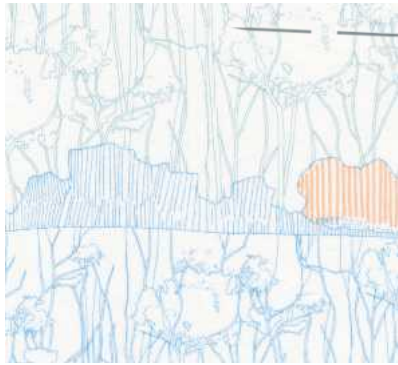


Clarke & Clarke Brio Curtain Upholstery  
Fabric Mineral,  
100% cotton, £11.99 per metre

3 Hole Broderie Anglaise Poly Cotton Fabric  
White 140cm,  
80% Polyester 20% Cotton, £6.25 per metre

Pastel Cubes Fabric Blue 140cm, 75%  
cotton 25%polyester, £8.99 per metre

Abakhan Fabrics, Hobby and Home,  
[www.abakhan.co.uk](http://www.abakhan.co.uk)

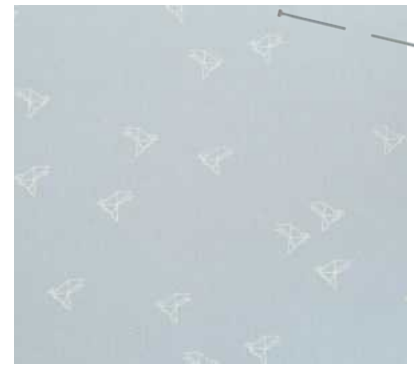
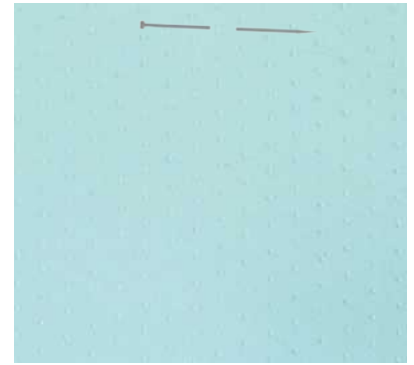


Friedlander Tree Line Dusky Blue,  
100% cotton, £7 per half metre

Friedlander Arial Blue Jay,  
100% cotton, £3.50 per fat quarter metre

Friedlander Lawn Wasabi,  
100% cotton, £3.75 per fat quarter metre

Fabric HQ,  
[www.fabrichq.co.uk](http://www.fabrichq.co.uk)



Swiss Dot Cotton in Pale Blue,  
100% cotton, £10 per metre

Abstract Cotton in Pale Pink,  
100% cotton, £15 per metre

Bye Bye Birdie in Blue Jean,  
100% cotton, £15 per metre

Fabric Godmother,  
[www.fabricgodmother.co.uk](http://www.fabricgodmother.co.uk)



In array of dreamy pastel colours, the **Tinted Denim** collection from Cloud9 Fabrics is perfect for pretty summer makes. Soft and supple they are suitable for an array of projects from bags, clothing and home decor. What's more, as with all Cloud9 Fabrics, these pretty denims are 100% organic! For more information and to find your local stockist visit [cloud9fabrics.com](http://cloud9fabrics.com)

# Harley Tunic Dress



Use your free pattern to make this cute and stylish tunic dress that will soon become a wardrobe favourite. Learn how to sew inseam pockets, a detailed V-neckline and practice some topstitching. Perfect for spring/summer it can also be layered up with a pair of tights for cooler days.

## MATERIALS

- 2m (115cm wide), 1.5m (150cm wide) main fabric – we used denim B50 from Jane Makower Fabrics but suitable fabrics include light to medium weight denim, cotton, linen, wool and crêpe
- 25cm lightweight iron on interfacing
- Coordinating thread

## GOOD TO KNOW

- Pattern has 1.5cm (5/8") seam allowances and 2cm (3/4") hem allowances included.
- Mark all notches and darts with tailors tacks or carbon paper.
- Wherever you see the ✂ symbol visit <http://bit.ly/2hzQWCe> for video tips and how to tutorials relating to this project.
- Pattern size ranges from 0-6 (approx. UK 6-18), ensure you measure yourself accurately to achieve the best fit for your shape.

## SIZING CHART:

	Bust	Waist	Hips
0	83cm (33")	63cm (25")	89cm (35")
1	86cm (34")	66cm (26")	91cm (36")
2	91cm (36")	71cm (28")	96.5cm (38")
3	96.5cm (38")	77cm (30.5")	101.5cm (40")
4	101.5cm (40")	84cm (33")	108cm (42.5")
5	108cm (42.5")	90cm (35.5")	114cm (45")
6	114cm (45")	96cm (38")	119cm (47")

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dress make



## TO CUT

See pattern sheet for pattern pieces

### Main fabric:

- Cut 1 pair upper front (1)
- Cut 1 lower front on fold (2)
- Cut 1 pair back (3)
- Cut 1 pair pocket bag (4)
- Cut 1 pair sleeves (5)
- Cut 1 pair front facings (6)
- Cut 1 back facing on fold (7)

### Interfacing:

- Cut 1 pair front facings (6)
- Cut 1 back facing on fold (7)

## TO SEW

1 Fuse interfacing to the wrong sides of the corresponding facing pieces.

2 Start by sewing the dart, the middle of the dart has been cut out from the fabric to remove bulk. Sew from the edge of the fabric using a 1.5cm ( $\frac{5}{8}$ " ) seam allowance, along the dotted line. Finish the edge of the fabric and press the dart towards the hem. ✕



3 Attach the two pocket bags onto the lower front, matching notches. Position the right sides of the fabric together and stitch 1.2cm ( $\frac{1}{2}$ " ) away from the edge of the fabric. Press seam allowances towards the pocket and trim, grade if required.



4 Edgestitch along the top of the pocket bag, 3mm ( $\frac{1}{8}$ " ) away from the previous seam between the pocket bag and lower front. Stitch through all the seam allowances pressed towards the pocket.



5 With right sides facing, stitch the two upper front pieces together along the centre front seam. Be sure to use 1.5cm ( $\frac{5}{8}$ " ) seam allowance and stitch from the notch at the neck to the hem edge. Press seam allowance open. Finish the edges of the fabric with an overlocker, overcast/ zigzag stitch or pinking shears to prevent fraying. ✕



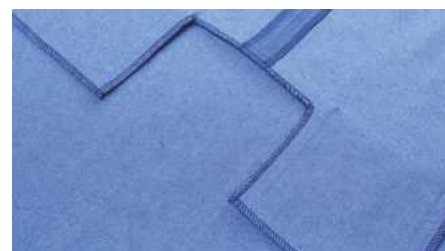
6 Fold one of the sleeves in half so right sides are together and the underarm seams align. Stitch using the 1.5cm ( $\frac{5}{8}$ " ) seam allowance. Repeat for remaining sleeve and press seam allowances open. Finish the edges of the fabric as desired.



7 Position the upper front and lower front right sides together along the seam containing the pockets. Match the notches and pockets together. Stitch across the seam following the 1.5cm ( $\frac{5}{8}$ " ) seam allowance, stopping at the notches for the pocket openings – I find it useful to mark the notches with vertical pins. Make sure you stitch inside of the previous pocket stitching so that this is not visible. Back stitch to secure at the notches. N.B. Applying a strip of interfacing where the pocket extends the top front will stabilise the edge and is especially useful in lightweight fabrics.



8 Stitch the pocket from the notch (and previous stitchline) around the shape of the pocket. Mark the stitching lines on with chalk for ease. Press pockets and seam allowances down towards the hem. Finish the edges of the fabric around the pockets. N.B. For a professional finish stitch a curved shape in the pocket corners; this will stop them from collecting dust.



9 Place the front and back pieces right sides together, match notches and raw edges and stitch together along the side seams. Ensure you catch the darts in the seams. Press seams open.

10 With right sides facing and matching notches, stitch together the centre back seam and the two shoulder seams. Press seams open.



11 Add topstitching details to the front and back seams if desired. Stitch 5mm ( $\frac{1}{4}$ " ) away from each side of the seam on the right side of the fabric, catching seam allowances. Use a longer stitch length such as 3.5mm-4mm.



**12** With right sides facing, stitch together the front facings along the centre seam, from the lower edge to the notch. Then stitch this to the back facings along the shoulder seams. Press seam allowances open. Finish outside edge of facing.



**13** With right sides together, ease the sleeve cap into the armhole matching the notches and underarm seams. Stitch and finish the fraying edges of the fabric. ✂



**14** Position the facing onto the neck edge of the garment, right sides together. Match the shoulder and centre fronts, including the notch at the neckline. Stitch following the 1.5cm (5/8") seam allowance. It is useful to mark the stitching lines with chalk first to be certain you are sewing symmetrical accurate corners. At the bottom of the V, stitch one stitch at a horizontal angle. Watch our detailed V-Neck facing tutorial on YouTube for a step-by-step guide. ✂



**15** Grade and clip seam allowances. Trim facing to 3mm (1/8") and the garment fabric to 6mm (1/4"). Clip into the curves and into the point of the V-neck. Turn and poke out the corners.



**16** Understitch the facing around the front and back of the neckline. You won't be able to understitch around the corner of the neck, stop as close to this as possible and aim to be symmetrical on the other side. Press. ✂ Hand stitch the facing to the shoulder seams and centre front.

**17** For the sleeve and garment hem press the 2cm (3/4") hem allowance towards the inside of the garment. Stitch.



## STOCKIST DETAILS

**B50 Heavy Denim No Stretch fabric** – Jane Makower Fabrics. Find your local stockist here [www.makower.co.uk](http://www.makower.co.uk) or call 0118 9721 363.

## DESIGNER

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

# Made to Sew

# Wildflower Embroidery



*This hand embroidered wildflower hoop art features pretty spring flowers and a sprinkling of colourful beads. Using simple and delicate stitches it would look perfect hung as part of a collection on a gallery wall or as a stand-alone piece.*

## MATERIALS

- 2, 19cm x 19cm (7.5" x 7.5") plain fabric – calico or similar
- 19cm x 19cm (7.5" x 7.5") felt
- Selection of embroidery threads. I used – dark pink (DMC 3731), cool yellow (DMC 726), pink (DMC 892), pale pink (DMC 894), dark green (DMC 937), grass green (DMC 905), khaki green (DMC 581), pale green (DMC 704), mid blue (DMC 996), yellow (DMC 743), pale blue (DMC 3766), ice blue (DMC 747), dark orange (DMC 720), warm yellow (DMC 3820), deep green (DMC320), bright green (DMC 907), variegated dark green (DMC)
- 2, green variegated threads (one paler than the other)
- Orange variegated thread – Gütermann Sulky cotton 30, 4003
- Yellow variegated thread – Gütermann Sulky cotton 30, 4002
- Pale green variegated – Güterman Sulky cotton 30, 4020
- 6" embroidery hoop
- Embroidery needle – size 7
- Beading needle or size 10 embroidery needle
- Seed beads in coordinating colours
- Pencil
- Basic white thread

## GOOD TO KNOW

- *I have used one strand of embroidery thread throughout.*
- *Don't be afraid to experiment with different colours, threads and fabrics. Why not use threads from your stash, change the colours of the flowers, try stitching the design on coloured or patterned fabric, or even try a monochrome effect.*



## TO SEW

See pattern sheet for template

1 Transfer the template (see pattern sheet) onto your fabric. Stretch one piece of the fabric in your embroidery hoop the wrong way around. The surface you are going to draw the pattern should be where the back of your embroidery would usually be. This ensures the fabric is sitting flush with the pattern, rather than standing away from it. Place this over your pattern, and either over a window (it can help to tape your pattern to the window) or a lightbox. Transfer the pattern onto the fabric, taking care not to press too hard as a gentler pressure will achieve a smoother line. I use a propelling pencil, as it gives a fine consistent line, but you can also use a very sharp ordinary pencil. This pattern is worked with just one strand of thread, so the lines need to be fine so they don't show underneath the floss. Remember to mark the dots for the bead placement.



2 Remove fabric from hoop and place on top of the remaining piece of fabric. Re-stretch these in the hoop, making sure they are nice and taut.



3 You can begin by stitching all of the outlines but I like to work on one area at a time, as it allows you to see how the piece is coming together. When stitching the flowers, begin by outlining the petals and adding the centre line of each petal in the appropriate colour using a back stitch. The following steps guide you through each section of the embroidery but feel free to improvise!

### Pink flower



4 Outline the petals in a dark pink and the flower centre in cool yellow (diagram 1). Using the same yellow fill in centre, beginning from just inside the outline and working your way into the middle, work a spiral or concentric circles (diagram 2).

5 Fill the dark area of the petals in a pink slightly paler than the outline. Work small straight stitches coming from the centre of the flower and pointing towards the ends of the petals. Bring these stitches about half way up each petal, creating a slightly uneven line (diagram 3). Starting from where the darker stitches finish, work small straight stitches in pale pink, again working towards the end of the petal.



6 Outline the stem and leaves in a dark green and then fill the stem using small straight stitches in a grass green. Using the photo as a guide fill the leaves. Start by working stitches in a darkish green from the part of the leaf nearest the stem, bringing these up to just above the first vein of each leaf. Leave a slightly uneven jagged line rather than a very straight one to allow you to blend in your next colour. Using a slightly paler khaki green, work small straight stitches from where your darker stitches end, up to just above the middle vein on the larger leaves, and to just above the last vein on the smaller leaves. Finally, use a pale green to make small stitches right up to the end of the leaf. Working in this way creates a pleasing gradient effect.



### Blue flowers



7 Outline the petals in a mid-blue and the flower centre with a yellow (diagram 1), fill in the centre as you did with the pink flower (diagram 2). Using a pale blue make small straight stitches dispersing out from the flower centre (diagram 3). Fill the remaining part of the petal with an ice blue.



8 Outline the leaves using a grass green. Here I used a variegated thread to fill, the varying colours of the thread creates a really nice effect and also means you don't have to keep changing thread colour for each little bit.



### Orange flowers



9 Outline the petals in a dark orange, then outline and fill in the yellow centre as before but this time use a warm yellow (diagram 1 & 2) – sometimes colours can look rather similar to others but varying them slightly adds to the overall effect. Fill petals by creating small straight stitches radiating out from the flower centre, I used a variegated thread. If you are working with variegated thread (diagram 3) and find you are getting too much of one colour in one place you can stitch a bit of one petal and a bit of another, working your way around to get a nice distribution of colour. Alternatively, stitch flowers in the same manner as the blue and pink flowers.



**10** Outline the flower stem and leaf, I used a pale green variegated thread. Fill the leaf using the same technique as used for the leaves of the pink flower (step 7), except use two colours instead of three. Refer to image for stitch placement, I brought the stitches up along one side of the leaf to suggest light and shade. Stitch the darker area near the base using a deep green and fill in the rest of the leaf using an acid green.



#### Yellow flowers



**11** Outline the flowers with a warm yellow (diagram 1). Using a yellow variegated thread fill them in, making small straight stitches and working upward (diagram 2).



**12** Outline the stems and leaves, I used a pale variegated green. To fill, work your way up the stems to the wider green area at the base of the flower, for this I used a variegated dark green.



#### Beads

**13** Add the seed beads (optional). Thread your beading or size 10 embroidery needle with a longish piece of neutral coloured thread and tie a knot at the end. Work your way around the embroidery adding a bead in each place marked with a dot, making sure you take the needle back down through the same hole you came up through.



#### Finishing

**14** Trim fabric around the edge of your hoop, leaving at least 1.5cm, all the way around.



**15** Thread a needle with some plain cotton and make large straight stitches all the way around the edge, making sure that the two ends come out of the fabric on the same side, preferably on the front of the embroidery. Draw these threads together (like a drawstring bag) at the back of the embroidery and tie together.



**16** Remove the outer hoop carefully from your embroidery. Don't worry about the work moving, it will be held in place by the stitches you have just made. Draw around the inside of the hoop onto the piece of felt, cut out. Replace the hoop on your embroidery



**17** Place the felt circle on the back of your embroidery and secure in place using a whip stitch, passing through the fabric at the edge of the hoop. Hang your finished hoop art by placing the screw over a nail or pin. Alternatively, add a loop of ribbon to make a hanger.



## DESIGNER

**Chloe Redfern** makes hand embroidered hoop art and produces PDF embroidery patterns. She loves the possibilities of embroidery and the range of marks and textures that can be built up with stitch. Her inspiration mainly comes from the natural world and much of her work focuses on animals and plants. See more of her beautiful embroideries and patterns at [chloeredfernembroidery.weebly.com](http://chloeredfernembroidery.weebly.com)

# Girls Fieldmice Dress



Made using the adorable Fieldmice fabric from Inprint by Jane Makower, this delightful girls smock dress has three quarter length sleeves, a gathered neckline and lovely deep patch pockets. It is the perfect choice for your little country bumpkin.

## MATERIALS

Fabrics used in this project are from the Wildlife 1 fabric collection from Inprint by Jane Makower fabrics

- 2m, 112cm wide main fabric – Fieldmice 4282 (Q30), 100% Cotton
- 50cm 112cm wide contrast fabric – Butterflies 4280 (N35), 100% Cotton
- 1.5m, 7mm wide double sided satin ribbon
- Small button – optional for back neck opening
- Dressmakers removable marker pen
- Loop turner or a medium size safety pin
- Matching thread

## GOOD TO KNOW

- For age 5-6 yrs approx.
- 1.3cm seam allowance used throughout unless stated otherwise.
- Finished back length of dress neckline to hemline approx. 61cm.
- If using a one way fabric, remember to position your pattern pieces in one direction only.
- Transfer all pattern markings to fabric.



## TO CUT

See pattern sheet for pattern pieces

### Main fabric:

- Cut 1 front on fold (1)
- Cut 1 pair backs (2)
- Cut 1 pair sleeves (3)

### Contrast fabric:

- Cut 1 pair cuffs (4)
- Cut 2 patch pockets on fold (5)
- Cut 1 neckband on bias (6)

## TO SEW

1 With right sides facing, pin sleeves to front and back dress pieces, leaving the centre back seam open. Match notches, as there is a front and back to the sleeve, sew together.



2 Trim seams to 5mm. Clip curves, being careful not to cut the stitches. Neaten all seams with a zigzag stitch or overlocker.

3 With RST, pin and stitch the centre back seam stopping at the neck opening. Press seam open, ensuring you continue to press the seam allowance open after the notch, up to the neck edge. Neaten with a zigzag stitch or overlocker. Turn to right side, topstitch the neck opening to hold in place.



4 Gather the neckline. Find the centre front of the dress and make a small mark with your marker pen, near the raw edge. Increase your machine stitch length to 4mm. Machine around neck edge, creating two lines of stitching within the seam allowance, remembering to leave long lengths of threads at both ends for gathering.

5 Anchor one end of thread around a pin, twisting in a figure eight to keep thread secure when gathering the other end of threads. Gently pull the threads, creating even gathers, until neckline measures approx. 46cm. Secure this end in the same as before, using a pin. Even out gathers.



6 Turn dress to right side. With right sides facing, attach neckband to gathered raw neck edge. Find the centre of the neckband and match to the centre mark of the dress. Pin and tack in place, machine 1cm seam allowance and fold in fabric at ends.



7 Turn dress to wrong side, trim and even out the raw edge slightly if needed. Fold and roll over the neckband fabric to cover the raw edge, turning the band under to give a neat finish on the wrong side, pin and tack in place.



8 Turn dress back to right side and stitch in the ditch (sew in the groove from the right side which will hide the stitches, giving a neat finish).



9 With RST and raw edges matching, apply cuffs to the bottom of sleeves. Pin and sew in place, press seam towards cuff edge.

10 With RST, join front and back pieces. Pin side seams together from hem to cuff, matching underarm seams. Stitch in a continuous line. Clip curves, neaten seams and press.

11 With wrong sides facing, turn up cuff edge by 1cm, pin and sew. Turn the cuff up again where the main and contrast fabric join, pin and sew the top of the cuff to the sleeve itself, press. Turn dress to right side, fold cuff back by half, forming the cuff shape.



12 Make the pockets. With RST, fold pocket in half and machine 1cm down the two sides only. Trim corners and turn through to right side, press.





13 Place raw edge of pocket on the dress hemline, using the guide markings for placement. Pin and machine down each side. Repeat for the other pocket.



14 Turn up hem edge by 1.25cm and turn again by 1.25cm. Pin, tack and machine in place. Press.

15 Cut four ribbon pieces, 24cm long. Laying the sleeve flat, find the halfway point of the cuff, mark. Pin the ribbon on top of this mark, tucking under the raw edge. Tack in place. Position the other ribbon in the same place but on the inside, tack. Machine through both thicknesses to hold the ribbons in place, remove tacking stitches. Tie ribbons in a bow, repeat for other cuff.



16 Cut another two pieces of ribbon 24cm long, for the back ties. Tuck into the neckband edges, secure neatly by hand or machine, tie in a bow. Alternatively, a button and loop can be used.



## STOCKIST DETAILS

**Fabrics** – Inprint by Jane Makower, to find your local stockist visit, [makower.co.uk](http://makower.co.uk)

**Ribbon** – Hobbycraft

## DESIGNER

**Gemma Goode** has been sewing since she was a little girl, inspired by her mother who was a professional seamstress. She loves to share her ideas with others and she has set up a shop on Etsy [GemsWeddingCreations](https://www.etsy.com/shop/GemsWeddingCreations), making handmade bridal accessories.

You can also find her on Facebook, [GemsCreations Hereford](https://www.facebook.com/GemsCreationsHereford).



# Bicycle Panniers



*A stylish and useful stitch project for the man in your life. Made in water resistant fabric both inside and out, this bicycle pannier bag can be used singularly to attach to a cross bar or in pairs to fit on a rear bike rack.*

## MATERIALS

Quantities given are for two pannier bags

- 1m water resistant canvas (exterior)
- 1m water resistant soft gel fabric (lining)
- 35cm bag wadding
- 110cm no. 2 piping cord
- 8, 25mm D Rings
- 3.6m, 25mm webbing
- Matching and toning machine thread
- 505 temporary spray

## GOOD TO KNOW

- *Pin the fabric as little as possible to avoid holes. Where pinning is necessary, pin inside the seam line with sharp quilters pins.*
- *The point of a stitch ripper or a small pair scissors is useful for manoeuvring seams and piping cord in place a few centimetres ahead of the machine needle when stitching.*
- *A topstitch needle in your sewing machine will effectively stitch through multiple layers without leaving large holes in the fabric.*
- *For a firmer finish, add bag wadding to the front and gusset exterior pieces in the construction process.*
- *Measurements given are width x height.*



## TO CUT

### Exterior fabric:

- Cut 2, 33cm x 30cm for bag front and back\*
- Cut 1, 33cm x 40cm for bag flap\*
- Cut 1, 110cm x 15cm for bag gusset

### Lining fabric:

- Cut 2, 33cm x 30cm for bag front and back\*
- Cut 1, 33cm x 40cm for bag flap\*
- Cut 1, 110cm x 15cm for bag gusset
- Cut 1, 2.5cm x 100cm for piping strip

\*Round off the bottom corners with a cup approximately 7cm in diameter

## TO SEW

**1** Fold the 2.5cm piping strip around the piping cord, right sides out, so that the raw edges meet and the cord is sitting inside the fold. Using a zipper foot, stitch a line as close as possible to the piping cord, stitching short distances at a time and aligning raw edges with the cord inside as you go.



**2** Continuing with the zipper foot, stitch the piping cord to the right side of the exterior bag flap around the side and bottom rounded edges only. Align the raw edges of the piping cord strip to the raw edge of the bag, positioning as you go and working slowly around the rounded bottom corners.



**3** Cut two 25cm pieces of webbing and press under 5mm on one short edge of each piece. Position the folded edge of one piece on the bag front, with the outer edge of the webbing 8cm from the side edge of the flap and the folded top edge 8cm from the bottom edge of the flap. Stitch a square with a cross to secure in place. Repeat with second piece, aligning on the other side.



**4** Position the flap lining piece RST with the outer flap, pinning at the top edges and rounded corners only. Using a zip foot, machine stitch together as close as possible to the piping cord. It is helpful to use a left hand finger to push the piping cord tight to the zip foot.



**5** Carefully clip the fabric around the curved corners. Turn flap piece right sides out and finger press the piping into position. Topstitch around the piped edge using a slightly longer stitch length.



**6** Temporary spray bag wadding to the wrong side of the back exterior bag piece. Cut two pieces of webbing 7cm in length and fold in half across the length. Thread on two D rings onto each of the small loops. Turn upside down and position each

loop on the top edge of the right side of the back piece, 5cm from the side edges and aligning the raw edges of the loops to the raw edges of the fabric. Stitch a 5mm seam to secure in place.



**7** Cut two further pieces of webbing 25cm in length and a single piece 33cm in length. Position the longest piece across the width of the right side of the exterior back piece, 6cm down from the top edge. Tuck one short edge of each of the equal pieces under the horizontal webbing strip, to align with the D rings above. Machine stitch across the horizontal webbing strip, close to both long edges to secure the straps in place.



**8** Machine stitch the exterior gusset to the exterior back piece around the side and bottom edges with RST. Use a 1cm seam and align the fabric pieces as you stitch, working slowly around the curves. Clip curves and carefully press the seam open. Trim the excess length from the gusset and also trim the wadding closely to the seam line.



9 Repeat step 6, except cut the webbing 10cm in length and position the loops and D rings at the bottom of the right side of the exterior bag front, 8cm in from the side edges.



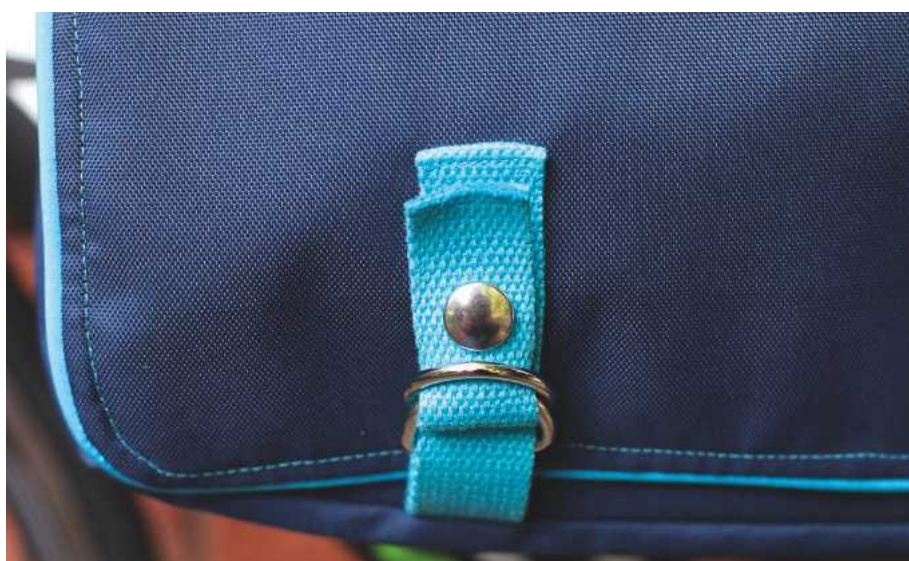
10 Position the exterior bag front piece against the free side of the gusset, RST. Stitch the length of the gusset with a 1cm seam. Clip curved corners and carefully press all seams open. Position and pin the flap against the bag back RST, aligning raw edges and tucking the D rings inside. Stitch a 5mm seam to hold the flap in position.



11 Construct the pannier lining in the same way as the exterior bag, except leave a gap of around 12cm for turning in one side.



12 Turn the bag exterior right sides out and the bag lining wrong sides out. Place the exterior bag inside the bag lining, with RST and tucking the flap, straps and D rings inside. Carefully pin around the top edge, matching all the side seams. Stitch a 1cm seam all around the top edge.



13 Pull the exterior bag through the gap in the lining and push the lining inside the bag to its final position. Finger press and pin around the top edge of the pannier so that a few millimetres of the lining fabric is inside the bag. Topstitch around the edge with a longer stitch length.



14 Test the folding of the straps into the D rings and cut the straps to the required length. Neaten the cut edge with a fray check product and an overlock machine stitch. Additional poppers can be added for finish and security.

## STOCKIST DETAILS

**Water resistant canvas** – Croft Mill, [www.croftmill.co.uk](http://www.croftmill.co.uk), tel 01282 859281

**Soft gel water resistant fabric** – Stitch Fabrics, [stitchfabrics.co.uk](http://stitchfabrics.co.uk)

**Webbing & D rings** – U Handbag, [www.u-handbag.com](http://www.u-handbag.com)

## DESIGNER

**Pam Martin** stitches in some shape or form as part of her daily life in Somerset. An inveterate teacher, she is passionate about running day workshops where students can choose from her range of small stitch projects. She works from her studio at Spring Farm, Moorlinch on the inspirational Somerset Levels, where she soaks up the countryside around her and writes about Somerset and stitch. More information on [somerstitch.blogspot.co.uk](http://somerstitch.blogspot.co.uk)

# Baby Shoes



*These soft fabric baby shoes are the perfect gift for new mums! They are quick and easy to make, and the simple shapes of the pattern means they can be scaled up for larger tots too! Pick out a combination of your favourite prints for a statement look and team with ultra-soft brushed cotton soles to keep tiny toes cosy and comfy!*

## MATERIALS

- 2 fat quarters in contrasting designs of printed cotton for outer fabric A and B
- 25cm x 15cm white brushed cotton or flannel for inner sole, fabric C
- 25cm x 15cm pale blue brushed cotton or flannel for outer sole, fabric D
- 50cm Fusible interfacing – Vlieseline G405
- 25cm, 5mm wide elastic

## GOOD TO KNOW

- Use 6mm (¼") seam allowance throughout.
- Finished shoe length is approx. 12cm and is suitable for a three month old child.





## TO CUT

See pattern sheet for pattern pieces

### Fabric A:

- Cut 1 pair shoe fronts (1)
- Cut 1 pair shoe heels (2)

### Fabric B:

- Cut 1 pair shoe fronts (1)
- Cut 1 pair shoe heels (2)

### Fusible interfacing:

- Cut 2 pairs shoe fronts (1)
- Cut 2 pairs shoe heels (2)

### Fabric C:

- Cut 1 pair soles (3)

### Fabric D:

- Cut 1 pair soles (3)

## TO SEW

1 Following manufacturers instructions, fuse interfacing on to the wrong sides of the fabric A and B shoe fronts and the fabric A and B shoe heels. Place the soles into left and right pairs with fabrics C and fabrics D wrongs sides facing and set aside.

2 Place a fabric A shoe heel piece RST with a fabric B shoe heel piece, align the raw edges and pin in place. With a straight machine stitch, join the two pieces together along the straight edge. Press the seams open and fold under 5mm along both short sides. Repeat to create a second shoe heel.



3 Fold the shoe heel along the seam line and press in place, ensuring the folded sections along the two short sides are neatly tucked inside. Press to neaten and pin in place. Using a straight machine stitch, topstitch down both of the short sides, sewing 6mm in from the sides. Repeat for second shoe heel.



4 Working on each shoe heel with fabric B outermost, turn the top over by 1.5cm towards fabric A and press in place. Trim the elastic into two 20cm lengths and position inside each fold. Ensure the elastic is pushed right to the inside of the fold so it won't be too close to the stitch line, there should be small lengths of elastic protruding at either side of the shoe heel. Pin fold in place and sew with a straight machine stitch to secure. Repeat for second heel and set both aside.



5 Place a fabric A and B shoe front with the RST, align raw edges and pin in place. With a straight machine stitch, join together along the straight edge. Press the seams open before folding along the seam line so that the wrong sides are facing. Repeat to create the second shoe front.



6 Using a seam ripper and following the guides on the template, make two small slits where indicated in the fabric B section only, this is to house the elastic. Repeat to create the slits in the second shoe front and set both aside.



7 With WST, place corresponding pair of soles together and treat as one piece. With the right side of the fabric A shoe front and the right side of the fabric C sole facing, position the shoe front in place on the sole

and pin. Sew in place along the curved edge using a straight machine stitch. Repeat for other shoe.



8 Place the right side of the fabric B on the shoe heel and the right side of the fabric C sole together, pin in place. With a straight machine stitch, join the shoe heel to the sole. Repeat for the other shoe. Trim seam allowances and turn through to right side.



9 Using a large-eye tapestry needle, draw the elastic from the back through the small slits in the front of the fabric B shoe front. Check the sizing of the elastic if needed, overlap by 2cm-5cm and use a straight machine stitch to secure elastic in place. Tuck the elastic back inside the casing to finish.



## STOCKIST DETAILS

Fabrics – [www.habbydays.co.uk](http://www.habbydays.co.uk)

Interfacing – Vlieseline, [www.vlieseline.com](http://www.vlieseline.com)

## DESIGNER

Laura Strutt grew up in a creative household, so it came as no surprise to her folks that after making the break from journalism to work freelance, she has written a number of crafting books. She lives with her husband and little dog, Waffle, who she wholeheartedly believes is the most handsome dog on Instagram and she shares handmade inspiration on her blog [www.madepeachy.com](http://www.madepeachy.com)



# Space to create

With an extra-large 210mm (8.3") of working space to the right of the needle any quilting or large sewing project can be handled easily.

Our Square Feed Drive System (SFDS) ensures smooth uniform handling on all types of fabric. Packed with useful features and a huge variety of stitches, Brothers new long-arm range is the ideal choice.

## Innov-ís 1100

A powerful and versatile machine to meet demanding sewing needs from dress making to quilting. Includes 140 stitches, 10 button hole styles, 5 lettering styles and an automatic thread cutter.



## Innov-ís 1300

Includes all the great features of the 1100 plus 182 stitches, upper and lower case lettering, fully automatic thread tension and multi-directional sewing for large decorative stitches.



## Innov-ís 1800Q

Includes an extra large wide table, 232 stitches as well as our ICAPs system to ensure uniform stitching across varying fabric thicknesses, and the useful pivot function allowing the fabric to be turned while the needle is down



# Button-Up Tank



The Button-Up Tank is a casual top that can easily transition from day to night. It features a loose-fitting style that buttons up the front for easy wear and construction. Tuck it into a pair of shorts or let it hang loose over a pair of jeans, this tank top will soon become a wardrobe staple.

## MATERIALS

- 1.6m (1 ¾ yards) of 112cm or 137cm (54") wide main fabric – we recommend lightweight to medium-weight woven fabric such as quilting cotton, chambray, lightweight denim, rayon, or voile
- 30cm (½ yard), 51cm (20") wide fusible interfacing (such as Pellon)
- 6, 1.3cm (½") buttons

## SIZING CHART:

	Bust	Waist	Hips
<b>XSmall</b>	78cm (31")	62cm (24½")	86cm (34")
<b>Small</b>	85cm (33¾")	69cm (27¼")	93cm (36¾")
<b>Medium</b>	92cm (36½")	76cm (30")	100cm (39½")
<b>Large</b>	100cm (39¼")	84cm (32¾")	108cm (42¼")
<b>XLarge</b>	107cm (42")	91cm (35½")	115cm (45")
<b>XXLarge</b>	114cm (44¾")	98cm (38¾")	122cm (47¾")

If in doubt, choose your size based on your bust measurement.



## TO CUT

See pattern sheet for pattern pieces

### Main fabric:

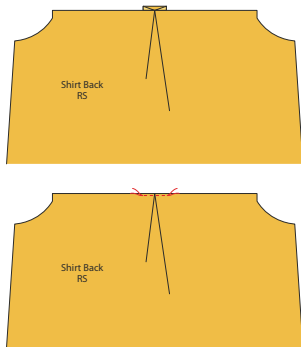
- Cut 1 pair fronts (1)
- Cut 1 back on fold (2)
- Cut 1 pair button plackets on fold (3)
- Cut 2 yokes on fold (4)

### Interfacing:

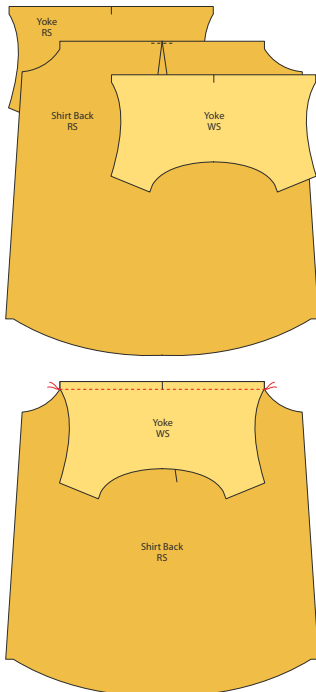
- Cut 1 interfacing (5)

## TO SEW

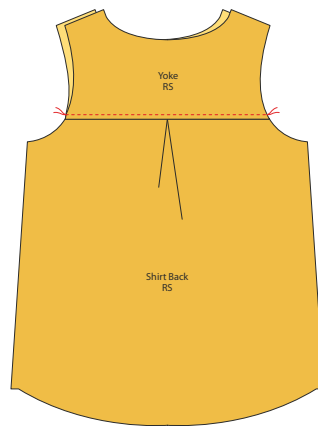
1 Lay the back piece right side up. Fold and press the pleat lines toward the centre back of the top. Baste pleat in place



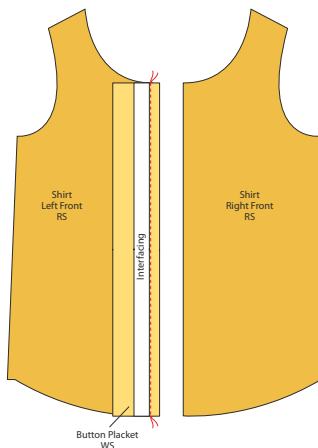
2 Sandwich the back piece between the two yoke pieces in this order – yoke right side up, back right side up, yoke wrong side up. Align along the straight edges, pin, and sew in place.



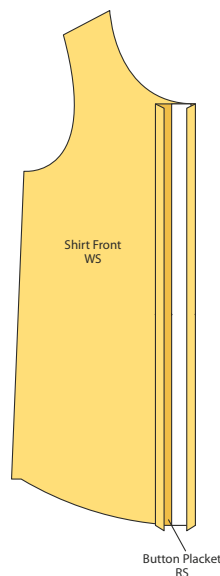
3 Press the yoke pieces away from the back piece and topstitch 6mm (1/4") above the pleat line on the yoke. Set this piece aside.



4 Take the button placket and align the strip of interfacing between the dashed lines. Fuse it in place on the wrong side of the fabric. Lay the front pieces right side up. On the left (facing the top pieces), place the interfaced button placket right sides together matching the edges. Stitch in place at 1cm (3/8").

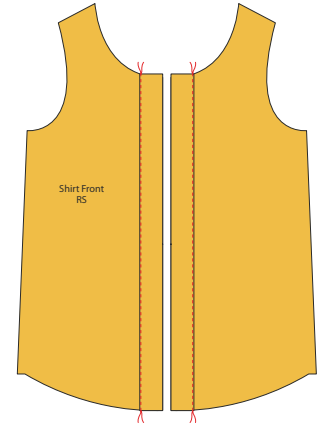


5 Turn the top to the wrong side and press the seam allowance toward the button placket. At this time, press the placket's other raw edge under at 1cm (3/8").



6 Pull the pressed edge just barely over the seam and press it in place. Flip the front piece to the right side and stitch in the ditch of the seam allowance you created. This should sew the placket in place.

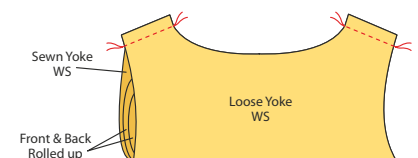
7 Repeat steps 4-7 for the other front piece, except do not use interfacing on this side.



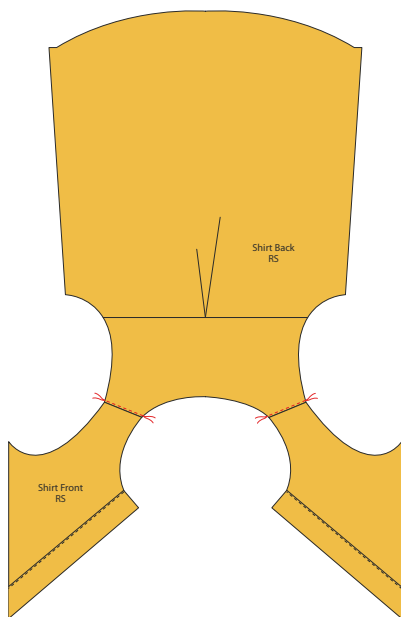
8 Lay the back piece right side up and lay the two front pieces right sides down, aligning the outside yoke piece at the shoulders. Allow the other yoke piece to hang loose. Pin and baste in place at 6mm (1/4").



9 Roll up the front and back bodice pieces of the top. Flip the inside yoke piece that is hanging loose so it's right side is facing the right side of the front yolk and align at the shoulders (the top will be rolled up, sandwiched inside the yoke pieces). Stitch in place along the shoulders below the basting stitch you created in step 8.

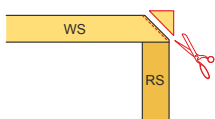


**10** Pull the bodices out through the neck and press the shoulder seam allowance. Topstitch in place along the back yoke shoulder seam at 6mm (¼") from the seam.



**11** Align the front and back bodices along the sides, right sides together. Pin and stitch in place.

**12** Create a narrow bias facing for the neckline and the armholes. Start with a small square piece of fabric (a fat quarter would work perfectly) and cut on the bias (a 45° angle) strips of fabric that measure 3.2cm (1¼") wide. Cut several until they start becoming too short. Sew these strips together by placing them right sides together, creating a 90° angle at the short ends on the far-right side of the horizontal strip. Sew from the top left corner to the bottom right corner. Snip the seam allowance. Alternatively, you can use pre-made single fold bias tape to create this same result. However, I've found that using this technique gives you a unique finish and takes very little extra time.



**13** Align the bias strip right sides together with the neckline, leaving a 1.3cm (½") overhang at the beginning and the end. Tuck and press this 1.3cm (½") in toward the garment before stitching in place. Trim the seam allowance to about 6mm (¼") and clip curves, being sure not to clip the stitching.

**14** Press seam allowance toward the bias strip. At this point it may be easier to turn your garment inside out and work from the wrong side. Fold the narrow bias strip toward the wrong side and create a clean, sharp edge at the neckline. The seam should be right along the edge of the fold. Press this in place, using pins if necessary. Stitch along the folded edge of the narrow bias strip as close to the fold as you can, smoothing and pulling taut as you go. Note that the thread you use for this step will be seen from the right side of the garment, so be sure it is a colour that matches. Turn your garment right side out and press the neckline flat.

**15** Repeat steps 13 and 14 for the armholes however, this time start by placing the binding at the bottom of each armhole. Stitch in place, starting 2.5cm (1") from the end of the bias strip (leave that fabric loose) use a 1cm (¾") seam allowance (Figure 3). When you reach about 2.5cm (1") away from your starting point, trim your ends so they overlap by 1cm (¾"). Move the ends of the bias strip away from the garment and with right sides facing, sew the short ends together at 1cm (¾"). Finger press that seam allowance open, lay it back along the armhole of the garment, and finish stitching the bias in place.

**16** Using the buttonhole stitch on your machine, add the buttonholes on the left (facing the top pieces). Add the buttons to the right (facing the top).

**17** Hem the top by pressing along the bottom edge at 6mm (¼") toward the wrong side and again at 1.3cm (½"). Topstitch in place.



This project has been adapted from Caroline Hulse's book Sew Caroline – Weekend Style. Published by Fons & Porter it is available to buy from [sewandso.co.uk](http://sewandso.co.uk)

# Fabric Photo Frame



*This multi-aperture hanging is the perfect way to display all your favourite photos combined with pretty fabric frames. A great gift for new parents or for a wedding, why not add personal details with some hand embroidery to commemorate the occasion.*

## MATERIALS

- 40cm main cotton fabric – we used Gold Triangles on mint by Rico
- 50cm cotton fabric for binding and frames – we used Gold Triangles on white by Rico
- 30cm cotton fabric for frames – we used Gold Triangles on pink by Rico
- 30cm clear plastic vinyl
- 40cm, 4mm wooden doweling
- 40cm iron on, medium weight interfacing
- 50cm fusible wadding/batting
- Water or air erase pen
- Selection of photos

## GOOD TO KNOW

- *This frame can be made any size you like, just use your photos as a guide by laying them out as desired. From your layout you can then work out the overall size of the hanging. Our version is 30cm x 40cm. If you change the dimensions bear in mind that this will affect the required fabric quantities.*





## TO CUT

### Main fabric:

- Cut 2, 30cm x 40cm or desired size for photos

### Fusible wadding:

- Cut 1, 30cm x 40cm or desired size for photos

### Clear vinyl:

- Cut this 5mm bigger than your photos on all edges

### Frame fabric:

- Cut each fabric frame 1cm larger than each vinyl piece

## TO SEW

1 With right sides facing out, sandwich the fusible wadding in-between your two main fabric pieces, iron and set aside.

2 From your binding fabric cut six bias strips, 4cm wide at a 45° angle to the straight grain of the fabric. With RST, place the ends of each strip at a 90° angle to each other and sew across the corner to join the two pieces together. Unfold each piece and iron seam to one side before continuing until all the strips have been joined together in this way.

3 Fold over one end of the bias binding by 1cm. With RST and raw edges matching, place the binding halfway down one of the longest edges of your main fabric. Pin and stitch 8mm from the edge until you reach the corner. Stop approx. 1cm from the edge and turn the hanging 45°, sew in to the corner to create a mitre.

4 Carefully take the piece out of the machine and fold the binding to match up with the next raw edge. Sew from the corner in about 8mm before pivoting and continuing along the straight edge until you reach the next corner. Repeat the mitring technique and continue until you reach the start of the binding. Overlap the folded edge by 3cm, then trim away excess.



5 Fold raw edge of the binding over once, then fold it over to the other side of the panel, making sure it covers the line of stitching from the other side. Pin or clip in place all the way around, being sure to fold the corners to create a neat mitre. Sew from the front side in the ditch between the bias binding and the main fabric all the way around the edge of the hanging.



6 Take another piece of binding and cut the end straight, fold a small hem and sew it in place. Measure it against the back of the panel. Trim to size and fold the cut end and sew a small hem as before. Pin in place, aligning the raw edge with the edge of the top panel binding, RST, stitch close to the edge following the previous stitch line. Fold over the remaining raw edge, then with right side facing up, stitch along the lower edge of the binding, through all layers, making sure you are able to fit the dowelling through the gaps at the sides.



7 Take another piece of binding twice as long as the width of the hanging, fold it in half with RST and sew along the length. Using a bodkin or a safety pin, turn binding right side out, then iron it flat. Tie one end to the wooden dowel, set aside.

8 Take your photos and cut a piece of vinyl – 5mm bigger than each of your pictures on all sides.

9 Use the vinyl pieces to cut the fabric for the frames, measure and cut each fabric piece 1cm larger on each edge. Iron on the medium weight interfacing to the back of each fabric piece.

10 Take each corresponding vinyl piece and frame fabric and wrap the fabric around the edge of the vinyl. Clip and sew the edges in place around 3mm from the fold, then again around 7mm-8mm from the previous line of stitching to create the inner edge of the frame.



11 Carefully snip out the centre, making sure to cut the fabric and interfacing only, not the vinyl. Cut to each corner then trim away the inside of the frame, making sure not to cut any of the inner stitches. Repeat for all frames.



12 Position the frames onto the hanging as desired and pin in place. Stitch to secure making sure to leave one edge open to insert your photos.



13 Thread the dowelling through the channel in the back and tie the other end of the hanging tape in place on the other end of the dowel. Insert photos as desired.

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## STOCKIST DETAILS

All supplies, Sew Crafty Online  
[www.sewcraftyonline.co.uk](http://www.sewcraftyonline.co.uk)

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## DESIGNER

**Sammy Claridge and Heather Thomas (aka Sammy and H)** love nothing more than coming up with fun ideas to use crafts around your home, from sewing to paper crafts they share all kinds of crafty adventures, designer maker faves and tips for indie business on their blog  
Live it. Love it. Make it.



# Competition!

# WIN!

We have a fabulous Innov-is 35 sewing machine from Brother + Creative Quilt kit for you to win – both worth over £500!

**brother**  
at your side

The Innov-is 35 is a computerised sewing machine with an easy one step needle thread and jog dial stitch selection.

**Top features include:**

- 70 Built in stitches
- Automatic, one-step buttonhole
- Advanced automatic needle threader
- Quick set bobbin
- Drop feed
- Stitch length and width control
- Start stop button
- Slide speed control
- LCD screen



## Competition

For your chance to win this fabulous Innov-is 35 sewing machine from Brother, simply answer the question below from this June issue of Sewing World magazine and follow the guidelines on how to enter.

## Question

## Who do We Meet this month?

The winner will be the first correct entry, selected at random.  
Entries must be received by 30th June 2017.

### How to enter our competition:

For your chance to win the Brother Innov-is 35 sewing machine, visit [www.sewingworldmagazine.com](http://www.sewingworldmagazine.com) and fill out the online entry form. You will need to register with the Sewing World website in order to enter. Closing date 30th June 2017. It is the policy of MyTime Media not to sell customers' details to third parties. For full terms and conditions, please refer to our website [www.sewingworldmagazine.com](http://www.sewingworldmagazine.com)

### General rules:

The winner for the Brother Innov-is 35 competition will be selected at random from entries received by the closing date. Competition winners will be notified of their success within a month of the closing date. The Judges' decision is final. No correspondence will be entered into. For full terms and conditions please refer to our website [www.sewingworldmagazine.com](http://www.sewingworldmagazine.com)

# Utilitarian Apron



*With a robust denim body and hardwearing details such as leather straps and metal hardware, this apron is one that will keep you clean no matter what the task you are undertaking. Simply constructed and quick to make, this apron has loads of style and will keep you looking good as well as clean!*

## MATERIALS

- 1m main fabric – Indigo blue crosshatch medium weight cotton denim
- 1 eyelet (Prym 8mm)
- 1m, 1.9cm wide leather strap (around 2mm thickness)
- 4, 9mm x 8mm double cap rivets
- 2cm buckle
- Pattern paper
- Machine thread
- Rotary cutter
- Safety ruler and cutting mat
- Large embroidery hoop (or other large round object)
- 3mm hole punch
- Rivet setting tool and hammer

## GOOD TO KNOW

- *Fabric used is 150cm wide. It is a good idea to prewash, then iron your denim before cutting, if using a heavily dyed denim be mindful of colour transfer to lighter fabrics.*
- *Remember to backstitch at the beginning and end of each seam to secure your stitches during construction.*
- *Finished size is approx. 70cm x 104cm.*
- *Read instructions in full before starting.*



## TO SEW

**1** On your pattern paper make up your pattern, a gridded cutting mat can be really useful if you are able to see the markings through your pattern paper. Start by drawing the bottom line 74cm long and then the two sides 74cm tall. Then mark the centre of the bottom line (37cm) and transfer this central marking up to the top of the apron, 108cm above the bottom line. Draw a line 28cm long for the top of the apron, using the marking to make sure it is centralised above the bottom of the apron (you want 14cm either side of the marking). Finally connect the outer ends of the top line with the top of the side lines diagonally. Cut out.



**2** Pin or use pattern weights to hold the pattern onto the denim, positioning it sideways on to the selvedge (this will allow you enough left over to cut the front pocket and waist ties) and cut out.



**3** Press all the edges over to the wrong side by 1cm, then press again a further 1cm. This will enclose all the raw edges. To get a neat finish on the two bottom corners, before pressing snip off the corner at around 1cm diagonally across, then fold this diagonal edge in by 1cm and press then continue as normal for the straight edges.



**4** Secure the folds by topstitching all the way around the apron, sewing just in from the edge of the fold. Due to the thickness of the denim it can be helpful to use a longer stitch length such as 3mm. Stitch a second line of topstitching around 5mm away from the first.



**5** From the excess denim cut the pocket, a rectangle measuring 30cm x 40cm. If you cut this the opposite direction to the apron it will give you an interesting contrast on your pocket as the grain will lie in a different direction. Fold it in half along the long edge and using a large embroidery hoop or large round object, draw a shallow curve on the bottom edge, from the centre to the side edge. Cut out along the curve and discard the excess.



**6** As for the apron, fold in all edges to the wrong side by 1cm and press, doing this twice to enclose all the raw edges. This time only topstitch along the top edge of the pocket.



**7** Using the hoop again and tailors chalk, draw out the position of the decorative stitching on the front of the pocket and topstitch. Be careful to mirror the position on each side so it is symmetrical. It is helpful to mark and stitch one side, then

fold the pocket in half and transfer the markings to the other side. You can see we straightened out the curve at the top to match the straight top edge of the pocket.



**8** Attach an eyelet along the top edge of the pocket, following manufacturers instructions. Ensure you leave sufficient room to be able to stitch the pocket onto the apron at the side.



**9** Place the pocket onto the apron, you may wish to try it on to determine your ideal position. Ours is placed in the centre of the apron and 34cm up from the bottom edge. Pin, then topstitch into place along the two sides and curved bottom of the pocket, making sure to backstitch really well at the start and end.



**10** From the remains of the denim cut two waist ties, each 10cm wide and 100cm long. Press over 1cm to the wrong side on each of the short edges. Fold in half along the long edge with wrong sides facing and press. Open them back out and press in the long raw edges so that they meet at the centre crease. Refold along the centre and press. Topstitch all the way around close to the edge to secure.



**11** Place the waist ties on the apron, positioning them on the wrong side just at the point where the sides meet the diagonal edge. Stitch in place sewing over the topstitching on the side of the apron, this is neatest if you sew from the front. Sew over them several times to make sure they are secure.



**12** Cut a piece of leather strap 10cm long. Using the hole punch and hammer make a hole in the centre. Then make two holes at each end around 1cm apart, ensuring that they line up when the piece is folded in half. Feed the leather through the buckle and put the buckle prong through the centre hole.



**13** Cut a second piece of leather strap 65cm long. Using the short piece as a guide to transfer the markings, make two holes in one end. On the opposite end make six holes every 2cm.



**14** On each side of the apron make two small holes using snips or an awl just large enough for the rivet to pass through, position them just in from the sides on the top edge and use the holes in the leather as a template for marking them. On the strap side place a rivet through the leather then the denim, place the cap on the end of the rivet and secure using the rivet setting tool and hammer, repeat for the other hole. On the buckle side make sure the buckle is the right way around, place a rivet through the leather then the denim and then bring the other end of the leather around and put the rivet through, place the cap on the end of the rivet and secure using the rivet setting tool and hammer, repeat for the other hole.




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## STOCKIST DETAILS

**Fabric** – Stone Fabrics,  
[www.stonefabrics.co.uk](http://www.stonefabrics.co.uk)

**Prym 8mm eyelet** – Raystitch,  
[www.raystitch.co.uk](http://www.raystitch.co.uk)

**Leather strap** – Leather World,  
[www.stores.ebay.co.uk/leatherworlddirect](http://www.stores.ebay.co.uk/leatherworlddirect)

**Buckle hardware** – Green Grizzly,  
[www.stores.ebay.co.uk/greengrizzlyuk](http://www.stores.ebay.co.uk/greengrizzlyuk)

**Rivets** – Abbey Tops,  
[hstores.ebay.co.uk/abbeytops](http://hstores.ebay.co.uk/abbeytops)

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## DESIGNER

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

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# Trick Shot Camera Bag



*Great for big kids and little kids who love taking pictures, this stylish bag uses appliqué and free machine embroidery to recreate the beauty of a retro camera. Perfect for adventures at the beach, festivals or exotic destinations.*

## MATERIALS

- 45cm tan linen or denim
- 45cm text print fabric for lining
- Fat eighth mint fabric
- Fat eighth grey solid fabric
- 10cm square black linen for lens
- Small scrap of white fabric for flash
- Scraps of grey fabrics in different values for camera details
- 40cm strip H630 fusible wadding (Vlieseline)
- 50cm Style-Vil foam interfacing (Vlieseline)
- Fat eighth S320 fusible interfacing (Vlieseline)
- Very thin black bias binding, approx. 5mm wide
- Black faux leather strap
- 2 gold Chicago screws
- Scrap of bright gold faux leather binding
- 15cm (6") mint green zip
- Black #20 Kam snap
- Glue stick or fusible web
- 3mm, scrap of gold lamé ribbon
- Black, white and dark grey thread

## GOOD TO KNOW

- *Seam allowances are 5mm unless stated otherwise.*
- *Read through all the instructions before beginning.*





## TO CUT

See pattern sheet for templates

### Grey fabric:

- Cut 1, 25cm x 3.5cm for front

### Mint fabric:

- Cut 1, 25cm x 3.5cm for front
- Cut 1, 25cm x 10.5cm for front

### Tan linen:

- Cut 1, 25cm x 3.5cm for front
- Cut 1, 25cm x 9cm for front

### Lining fabric:

- Cut 1, 20cm x 30cm for zipper box pocket

### S320 interfacing:

- Cut 2, 10cm x 12cm for inner slip pockets

## TO SEW

### Front

**1** The front of the camera is made from a series of strips. Begin by stitching together the front fabric strips in this order; grey 25cm x 3.5cm, mint 25cm x 3.5cm, tan linen 25cm x 3.5cm, mint 25cm x 10.5cm, tan linen 25cm x 9cm. Press and fuse a piece of H630 to the wrong side of the panel, this helps prevent the linen from fraying and also creates a better surface on which to embroider.

**2** Using the full camera template (see pattern sheet), cut the bag front. Mark in the darts with a removable marker but don't cut them out just yet.

**3** Using the templates provided cut out the camera appliqué pieces (see pattern sheet) from your scraps. First place the thin black bias binding along the top and the bottom edge of the mint section, then assemble the appliqué on the front panel using the template and images as a guide. Remember, dashed lines on the template represent where one piece is behind another. I used fabric glue to fix these in place but you could also use fusible web.



**4** Using a removable marker, transfer the camera details on to the relevant sections. Set your machine up for free motion embroidery as per the instructions in your manual and use the dark grey thread to embroider the details onto the appliqué pieces. Use white thread to add the shine on the lens.



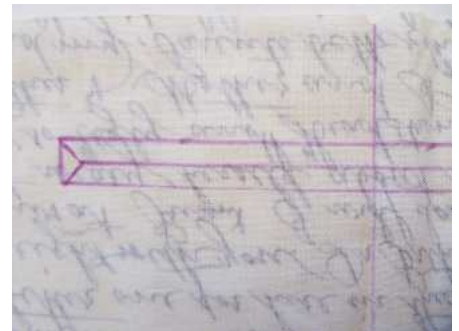
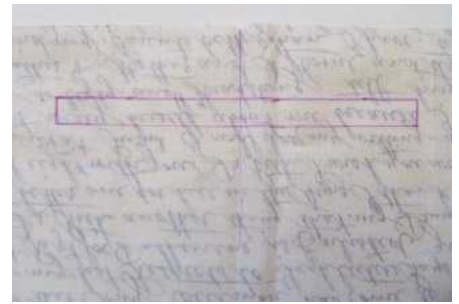
**5** Lay the completed front onto a piece of slightly larger Style-Vil and attach with half a normal seam allowance. Stitch in the darts and trim off excess foam.



### Back

**6** From mint green fabric, cut out the back using the full camera template. Fuse H630 onto wrong side as before. Draw on the darts but do not cut.

**7** Take the zipper box pocket lining fabric and on the wrong side make a mark 3cm down from one short end. Along this, draw a central horizontal box 1cm deep x 15cm long, this is the sewing line. Along the centre of this, draw a second line with angles at each end for the cutting line. With RST, lay the pocket centrally onto the back piece and pin, the top of the pocket should be flush with the top of the bag.



**8** Stitch around the sewing line, then cut along the cutting line including the angles. 'Post' the lining through the hole. Smooth out on the wrong side and topstitch zip in place, ensuring the teeth face towards the outer fabric.

**9** Bring the other short end of the pocket up to align with the first and sew the sides and top to complete, stitching through the pocket fabric only.

**10** Lay the back onto a piece of foam interfacing and attach with half a normal seam allowance. Trim Style-Vil back and stitch up the darts. Finish the back with a piece of ribbon threaded through the zip pull.



### Lining

**11** Make two lined slip pockets. Take the two 10cm x 12cm S320 interfacing pieces and cut two pieces of mint fabric and two pieces of lining slightly larger all around. Fuse the interfacing to wrong side of mint fabric. Lay the interfaced mint fabric RST with the lining and sew all around the very edge of the interfacing, leaving a turning gap at the bottom. Trim seam allowance to 5mm and cut corners to reduce bulk. Turn out through gap and press. Repeat for other pocket.



**12** Cut two pieces of lining using the full camera template. Place one pocket centrally on each and then attach with a narrow topstitch along the base and sides. I tucked a piece of gold binding under the edge of the pocket for a bit of bling and also stitched a central divide.



**13** Stitch up the darts on lining pieces and then with the RST, sew the two pieces together leaving the top edge open and a gap in the bottom.

**Putting it together**

**14** Pin front and back bag pieces RST and sew around the sides and bottom with no gaps.

**15** With the outer bag right way out and the lining wrong way out, pull the lining over the outer, matching the top seams. Sew around the top edge of the bag and then turn the whole thing the right way out through the gap in the lining. Close the gap and stuff the lining down into the bag. Topstitch around the top edge.

**16** Attach the strap using Chicago screws. First, make a hole in the strap the same size as the screw post – I use an awl but you can use other things like a hole punch. Make a hole in the bag side seam the same size and push the fittings through. Screw the head on tightly and repeat on the other side. Affix a Kam snap to the top centre to close.



STOCKIST DETAILS

Vlieseline products – [www.vlieseline.com](http://www.vlieseline.com),  
email: [crafts@stockistenquiries.co.uk](mailto:crafts@stockistenquiries.co.uk)

DESIGNER

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

Follow her blog at  
[sallyandcraftyvamp.blogspot.co.uk](http://sallyandcraftyvamp.blogspot.co.uk),  
email, [thefolkartfactory@hotmail.co.uk](mailto:thefolkartfactory@hotmail.co.uk)

# Garden Chair Cushions



*These outdoor cushions will brighten up any garden furniture. I made mine using old cushions and a throw that I had not looked at for years. You could make matching ones for a set of chairs or a different one for each chair if you fancy!*

## MATERIALS

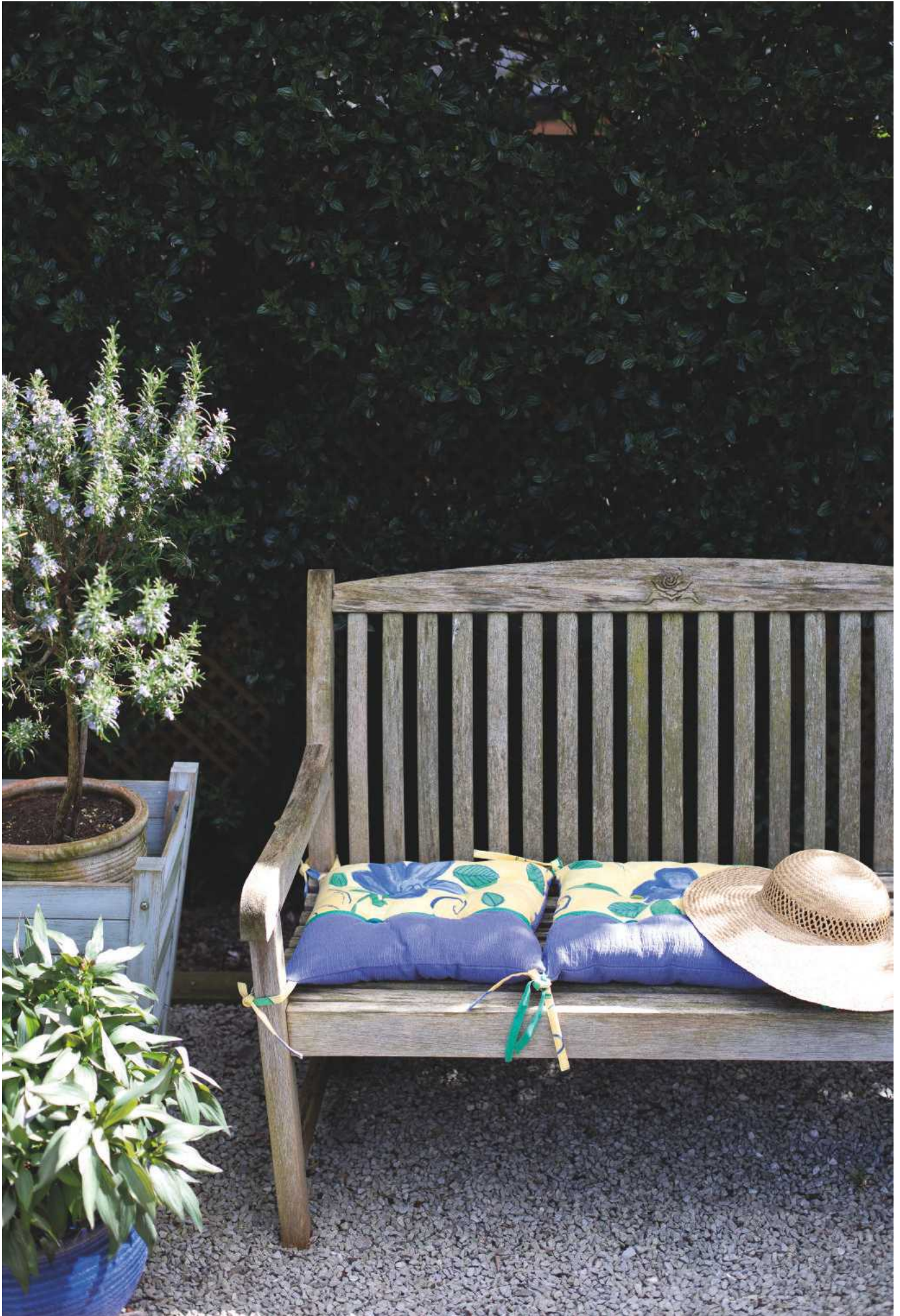
All of the materials were recycled. The fabrics I used were from one large cushion and an old throw. Quantities given make 2 cushions:

- 75cm main fabric
- 50cm contrast fabric
- Ribbon for ties and decoration (optional) – I used vintage ribbon I had given to me from someone's old stash of materials
- 8 buttons – I used a variety of buttons I have collected over the years
- Wadding for stuffing – I used wadding but you can cut up old tights and use old cushion inners to pad out your cushion.

## GOOD TO KNOW

- Use 1cm seam allowance throughout.
- Transfer all notches and marking on to your fabric.





## TO CUT

See pattern sheet for pattern pieces

### Main fabric:

- Cut 2 right front (1)
- Cut 2, 17" x 17" square for back

### Contrast fabric:

- Cut 2 left front (2)
- Cut 8 ties or use ribbon (3)

## TO SEW

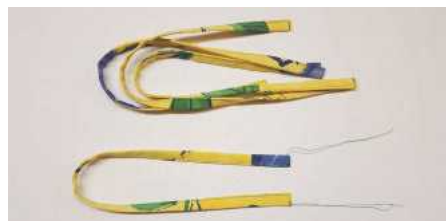
1 With RST lay out one right front and one left front and stitch together along one of the longer edges. Press seam open.



2 Optional. Place a length of ribbon on top of the seam to create extra interest. Pin in place and either zigzag stitch over it like I did, sew with a straight stitch alongside each edge of the ribbon or use a fancy embroidery stitch to really have fun with the overall finish.



3 To make the ties, place the tie pieces flat and fold over both short ends by 5mm, iron. Then iron each tie in half lengthways, making sure you use some steam so the crease stays in place. Fold in the raw edges so they meet along the centre crease, iron and pin in place. Sew along the edge of the ties to secure, making sure you also stitch along the ends.



4 Cut each tie in half. On each corner, where the notches are, place the cut end on top of the notch and pin in place, as shown in the image. You can secure each tie with a few tacking stitches or just leave the pin in place. Repeat for each corner. If you choose to just use ribbon for your ties, cut and place those in the same way.



5 Lay your front and back pieces with the right sides and raw edges together, ensuring the ties lay sandwiched between the two layers. Pin all way around but leave a 10cm gap for turning. I like to mark the gap with coloured headed pins so I remember not stitch over this section. Now sew a 1cm seam allowance all the way around the cushion, starting and finishing each side of the gap. Clip corners and turn right way out. Poke out corners and press.



6 Stuff your cushion with wadding or any other recycled materials. Hand sew the gap closed.

7 Place your buttons on the front of cushions as desired, I placed mine centrally in a square formation. Stitch in position, using a long needle. First sew each button firmly in place through the front layer only. Now take the needle through the cushion to the back. Hold the cushion between your fingers and thumb and pull it nice and tight. Sew back and forth a few times in one spot to secure in place. When finished, don't cut the threads as they may unravel. Instead, thread the ends into the cushion and pull them back out about an inch away and then cut the ends.

8 Repeat all steps for second cushion.



## DESIGNER

Helen Rhiannon Gill teaches people how to sew through her All Sewn Up workshops, she is also a fashion designer specialising in unique handmade wedding dresses. She is lucky to live by the beautiful coastline of Gower in Swansea and has been running her own business for 10 years. She loves that her hobbies are her full time career and is never happier than when she is being creative in her log cabin in the garden!



Helen is also a Super Crafter and ambassador for Love Your Clothes, a campaign that encourages people to care for, repair, alter and upcycle clothes to get more from their wardrobes and reduce the environmental impact of clothing, [loveyourclothes.org.uk](http://loveyourclothes.org.uk)

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# We Visit... Hand & Lock

with Emma Horrocks

Hand & Lock is a name synonymous with high end embroidery, and rightly so. They have been providing embellishment services to the Royal Family, top European fashion houses, the Royal Armed Forces and Savile Row for hundreds of years. They also offer bespoke embroidery services to members of the public, with services that range from hand stitched monograms and blazer badges to bridal embroidery and goldwork. With a long and rich heritage, we're excited to venture behind the scenes at this prestigious British company.



*Mr Hand's high quality, detailed embroidery and the M.Hand & Co. name became trusted by Savile Row and Military tailors for the next 200 years.*

The history of Hand & Lock dates back to 1767 when Huguenot refugee, M. Hand arrived in London from France and began manufacturing and selling lace. His reputation and repertoire steadily grew, incorporating the design and manufacture of embroidered military badges and uniform accessories. In these times, officer's dress uniforms were (and still are) highly specialised garments and require very specific embellishments. Mr Hand's high quality, detailed embroidery and the M.Hand & Co. name became trusted by Savile Row and Military tailors for the next 200 years. This forms the Hand in Hand & Lock.

As for the Lock...In the 1950s, Stanley Lock, a talented needlework designer had been working at specialist embroidery house CE Phipps & Co and took over the company after Mr Phipps retirement. Founded in 1898, the company had built its success on creating embroidery for some of the top fashion designers of the day. He renamed it S. Lock & Co. and it continued to provide high quality embroidery to couturiers such as Norman Hartnell, Hardy Amies and Christian Dior, working on gowns for The Queen, Queen Mother and later Princess Diana. S. Lock & Co was subsequently awarded the Royal Warrant.

Current Chairman, Alastair Macleod brought the two businesses together in 2001 and Hand & Lock in its current form, was born. With the rich heritage of both companies, the newly formed business aimed to combine the stately decoration of Hand with the stylish flair of Lock.

Hand & Lock now has global prestige, arguably the best and most renowned embroidery business in the world. It has continued to provide embroidery services to international designers, fashion houses, the Royal Forces, the Royal Family and costume designers for theatre, film, and television. Hand & Lock pride themselves on the fact that their design methods and embroidery techniques have changed very little since 1767.

The Hand & Lock HQ is tucked away on a remarkably quiet road, just north of the hustle and bustle of London's Oxford Street. As you enter, the double-height cloisters of the Hand & Lock reception it feels like a step back in time.

Deep luxurious red walls are lined with dark wooden boxes labelled with 'Diamanté mounts' or 'Sapphire half cut beads', containing a mix of embroidery and haberdashery treasures. A framed, hand-written letter from renowned 1920s photographer Cecil Beaton adorns the wall, proving this company's genuine design heritage. And there's also a vast velvet banner from the Diamond Jubilee reminding you of the longstanding relationship between the business and British royalty. You instinctively know you are somewhere very special.

The company works on a wide mix of embroidery pieces and every day in the studio is different. This diversity appeals to Production Manager Jessica Pile - "With every commission we aim to commit the highest care and attention from our team of dedicated embroidery designers and expert embroiderers. The range of projects and pieces we get involved with is staggering. One day I'm working on Louis Vuitton, the next on someone's dressing gown."

Commissions from the clergy can involve restoration work of historic textiles but a recent project included a design for an altar cloth from scratch for a church in Westminster. Military orders are placed daily from around the world (for the RAF, US Navy and Royal Marines, as well as enthusiastic collectors) and are mostly for standard beret badges, epaulettes and aiguillettes but recently they were asked to create a badge for a new regiment. Theatres can order handmade, synthetic braid to mimic the goldwork for costumes when budgets and deadlines run too tight to accommodate the real thing.

Monogramming is another speciality. Walk-in customers bring armfuls of shirts for personalisation, whilst fashion houses (including Dior, Fendi and Stella McCartney) visit for bespoke in-store monogramming events. Plus, there is often work and exciting projects with new and emerging designers. "We have a lot of students and new designers coming to collaborate with us and it's great because they bring us new ideas which we can combine with historical techniques," explains Hand & Lock tutor, Janika Mägi.

The Hand & Lock team is a small but dynamic team of just seven, almost all in their mid to late twenties. Expert freelancers are drafted in when additional manpower is required, such as for a one-of-a-kind Nicholas Oakwell gown for the Great Festival of Creativity in Shanghai, where 400 hours of ombre featherwork were squeezed into six days by 17 embroiderers!

The young team is eager to emphasise the importance of hand-embroidery within a fashion industry that is becoming increasingly steered by mass production and pinched margins. For spring/summer 2015, Hand & Lock launched an in-house collection to showcase the team's talents and to "push things forward – making sure that we are out there and we're known" explains Jessica.

Hand & Lock no longer consider themselves simply craftspeople, they are also teachers and promoters of the fine art of embroidery. With a long heritage to protect and a timeless craft to preserve, the team operate classes around the world teaching the traditional skills of embroidery and highlighting the quality of British crafts. They are committed to sharing their embroidery know-how and inspiring the next generation of embroiderers. Since 2001 they have taught a programme of embroidery workshops in worldwide locations that have proved incredibly popular. ➤





*"With every commission we aim to commit the highest care and attention from our team of dedicated embroidery designers and expert embroiderers. The range of projects and pieces we get involved with is staggering. One day I'm working on Louis Vuitton, the next on someone's dressing gown."*

And then there is their annual, international embroidery competition 'The Hand & Lock Prize for Embroidery'. For the 2017 prize there is \$42,000 prize money at stake and the competition receives strong interest and applications from many pioneering embroiderers, their own Prize Coordinator Sophie Carr was a one-time prize-winner herself.

Apart from the introduction of a few computers, little has changed at Hand & Lock over the past 250 years. Trestles with organza or velvet pulled tight between two runners edged with paper (so as not to damage the fabric) look just as they would have done two centuries ago – only now the wooden frames are slightly raised to accommodate modern, taller staff! In a recent audit, the team discovered a ledger containing records of sales of military badges dating back to pre-First World War. The artefacts underwent a two-year restoration process, before embarking on an international tour. "You do feel a sense of legacy," says Head Designer Scott Heron. "We've got an archive that spans the entire history of our company. It's important for us to continue to bang the drum for hand embroidery and keeping the historic tradition alive. Hand embroidery is time-intensive; there are no short cuts. You can never rush it".

This year, Hand & Lock are celebrating their 250th year of embroidery expertise with a series of special conferences, workshops and exhibitions in Sydney, Chicago and London. Each city will feature a touring exhibit curated in collaboration with the University of the Arts London and the Textile Research Centre, which will highlight Hand & Lock's role at the forefront of fashion and military embroidery for the last 250 years. Each exhibit will showcase drafts, samples and historical ledgers from the private archives, making this a rare and exciting opportunity to see some of the finest embroideries in the world.

Demonstrating that embroidery is not just rooted in the past but also thriving in the present, all three exhibitions will include commissioned one-of-a-kind designer handbags from the 'The Embellished Handbag' project, showcasing specially designed pieces from some of the UK's top fashion designers.

With all this on offer – it's a great opportunity to get involved and celebrate this British embroidery company still at the forefront of its craft.



## Further Information

**Hand & Lock**, 86 Margaret Street London W1W 8TE  
Call 0207 580 7488

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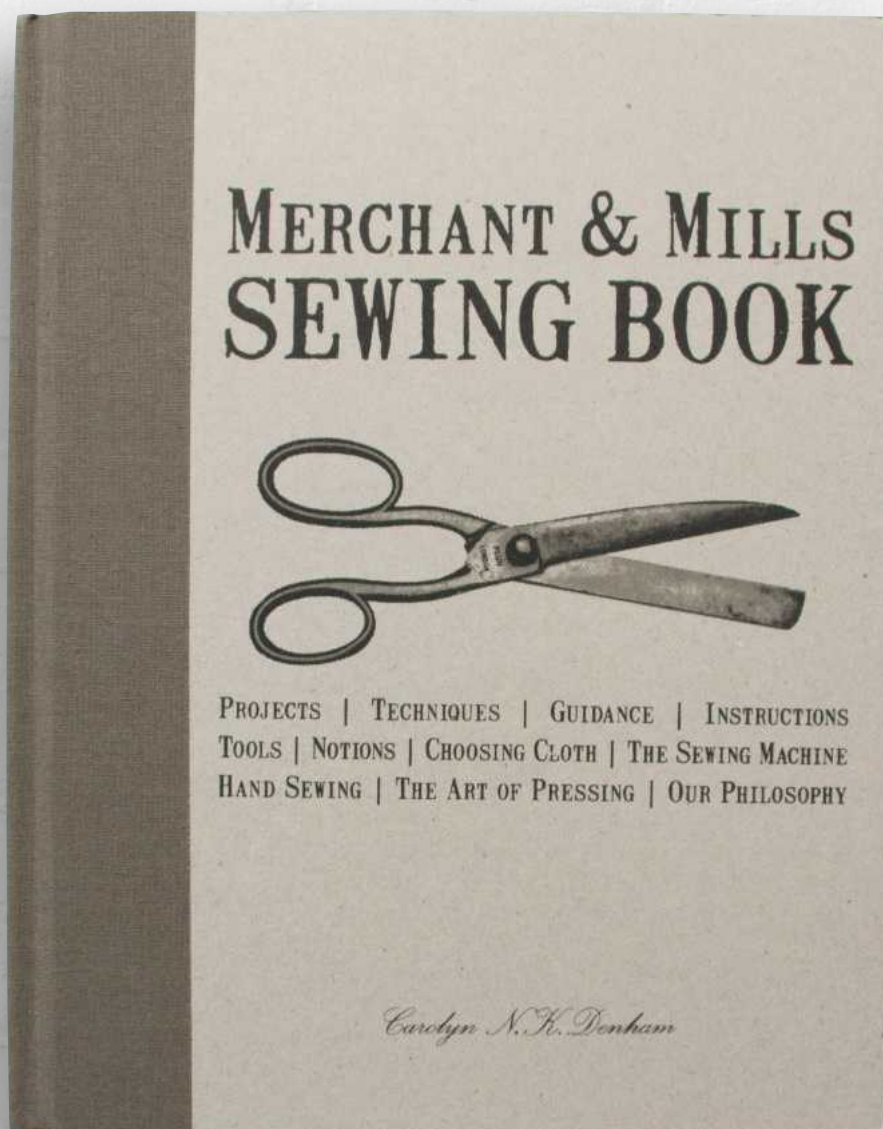
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# Pleats, Folds and Pinches

Written by Elizabeth Healey

The beauty of pleating or folding fabric is that it adds volume to something that is flat. Stitches may add colour and texture to cloth, but if you want your work to be more than two-dimensional, having at least a couple of pleating and folding techniques in your repertoire is essential.

A tailor or dressmaker understands the importance of pleats and darts – after all, they spend their working lives manipulating flat pieces of cloth to cover and flatter the curves of the human body. The best deliberately use pleats or folds to create air between layers of cloth and form shapes that either skim the body (think of Mariano Fortuny) or define and exaggerate it (think of Alexander McQueen).

Pleating or folding works well on a range of textiles – not just fashion items – and as well as its visual appeal it has other benefits too. Unlike gathering, which can be haphazard, pleating is easy to control and allows you to add structure exactly where it is wanted. It also adds elasticity to fabric, especially on very finely pleated satins or silks. The thing with pleats and folds is that once you start playing around with them, a whole world of possibilities opens up. Yet, in the same way that we probably use only one or two of dozens of stitch settings available on a sewing machine, we tend to use only a couple of styles of pleats in our textile projects. An entire library could be filled with all there is to say about pleats, folds, puckers and pinching, while the samples shown here barely touch the hem of the subject. I hope, at least, they will get you started on your pleating and folding odyssey.

## KNIFE PLEATS

The most basic pleat, and the one I tend to use most, is the knife pleat (see diagram 1). Like all pleats, it gobbles up fabric, so you'll need to allow at least three times the amount of fabric than the intended size of your finished sample. Space the fold lines equidistantly, then marry up line 3 with line 1, line 6 with line 4, then line 9 with line 7, and so on. Fold lines 2, 5 and 7 should be at the back of the work, and falling to the right; all other folds should be falling to the left (see side view).

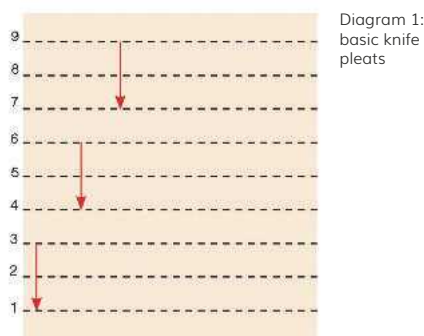
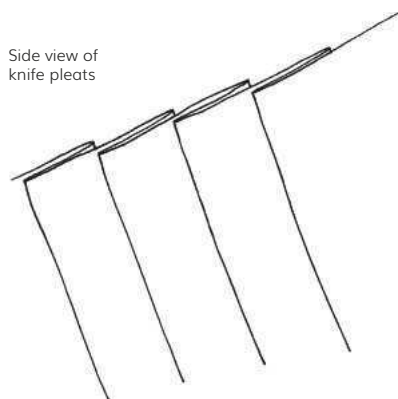


Diagram 1:  
basic knife  
pleats



Side view of  
knife pleats

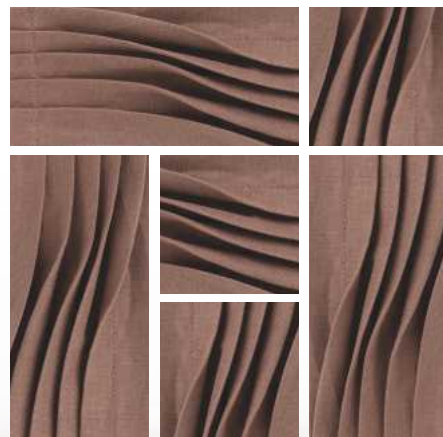


## FLUID PLEATS

Alternatively, you could simply sew the pleats in one direction on one side of the swatch but in the opposite direction on the other side.

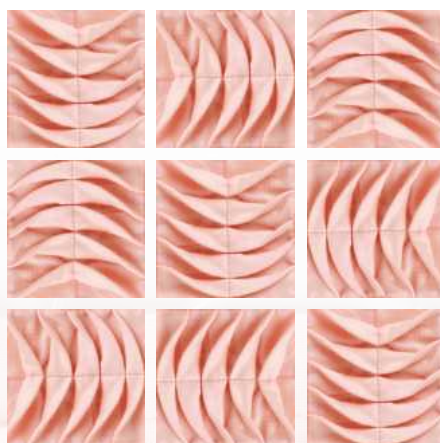


Try making a number of identical swatches and rotate them in different directions before sewing together to create a sense of movement.



## UNDULATING ROWS

Sew each end of the knife pleat sample to secure the pleats, then divide your work into columns. On alternate columns sew in the direction of the pleats but on other columns push the pleats in the opposite direction and sew in place.



## ADAPTING KNIFE PLEATS

When you've mastered the basic knife pleat, see what else you can do with the technique. The pages of this book in the below sample were made with randomly spaced pleats (see diagram 2). I took a book that was falling to pieces and made a collage from some of the pages by ironing fusible interfacing onto the reverse sides. I randomly pleated the collage, sewed the pleats in place, then added more pleats, with some crossing over the original pleats. Finally, I added further stitch embellishment.

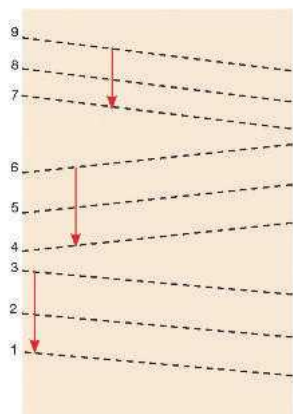
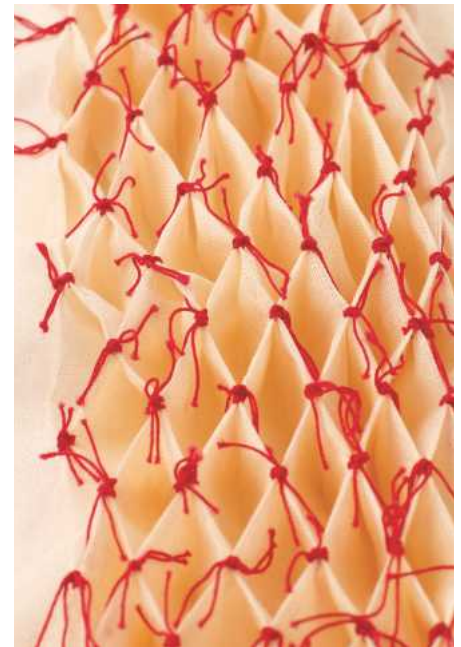
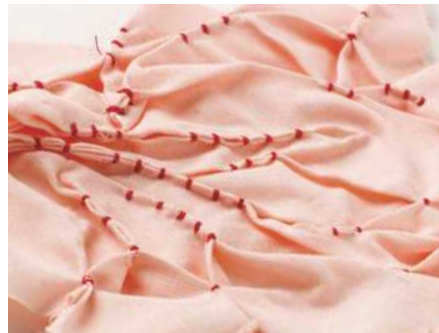


Diagram 2:  
random knife  
pleats



## PINCHES

The easiest technique of all is simply pinching fabric and sewing the pinches in place. You can still add volume and shape to fabric but in a less structured way than you would by pleating or folding. Best of all, if you run out of fabric, stop pinching!



## FOLDS

Pleating isn't difficult to get the hang of, but simpler still is straightforward folding. The crispness of this organdie cotton was perfect for folding into a fan as it holds its shape so well. Before I folded the organdie, I divided the fabric into rows using a water-soluble pen. When the fabric was folded, I sewed the folds together on alternate rows (diagram 3) to create a honeycomb effect.

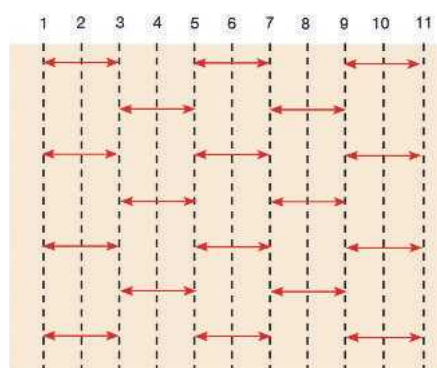
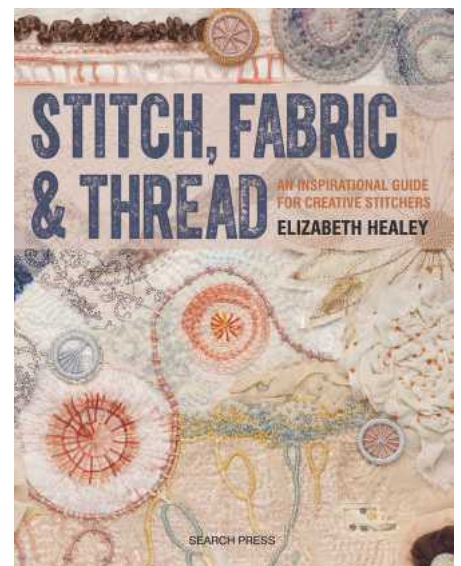


Diagram 3: smocking

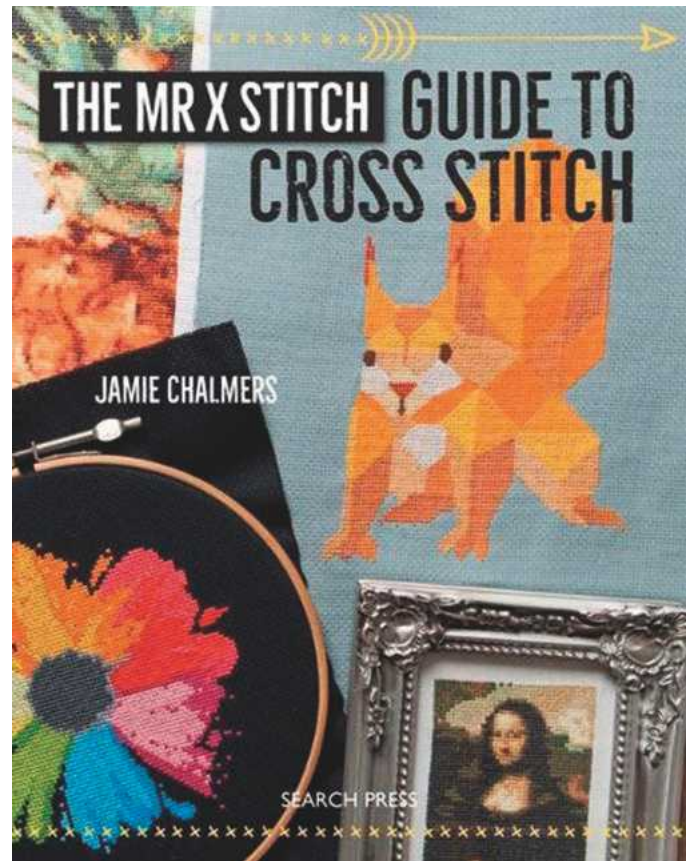


## ELSEWHERE...

Look at Issey Miyake's almost sculptural use of pleats. High-quality polyester garments are cut and sewn up at three times their finished size, then pleated using a heat process to make pleats permanent, and thus easy to care for and wear



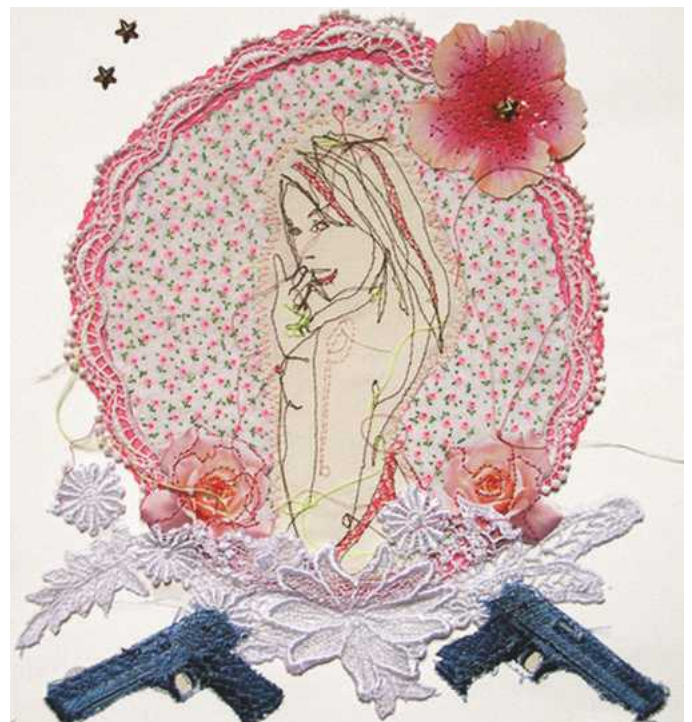
This is an extract taken from Elizabeth Healy's book *Stitch, Fabric & Thread – An inspirational Guide for Creative Stitchers*. Published by Search Press it is priced at £14.99 and is available to buy from [www.searchpress.com](http://www.searchpress.com)



## We Meet... Jamie Chalmers from Mr X Stitch

Jamie Chalmers (AKA Mr X Stitch) has been called the 'Kingpin of contemporary embroidery'. The UK based stitch ambassador founded the [www.mrxstitch.com](http://www.mrxstitch.com) website in 2008 and has seen its popularity grow to become the go-to global hub for contemporary sewing and needlecraft. It aims to share, showcase and spread the love of contemporary needlework to enthusiasts all over the world.

**I**   
**mr x stitch**





**Tell us more about the Mr X Stitch network, how did it all start and what does it offer people?**

I started the Mr X Stitch website back in 2008, prompted by a mild frustration at there being no cross stitch designs that suited my taste. Before long it had evolved from posts about what I was doing, to posts about contemporary embroidery and needlecraft, and that's when things took off.

At Mr X Stitch we don't do knitting and we don't do dressmaking, but we cover all other forms of needlework. From quilts to needle felting, plush toys to lace and hand embroidery to millinery, we've got a range of talented authors who write regular columns on the crafts that they love. Over the past eight years Mr X Stitch has grown to become a terrific repository of modern needlecraft, proving what a diverse world is out there. We take it seriously, but not too seriously, which is why we sometimes feature work that is a bit naughty, and why we coined the phrase 'stitchgasm' which is when an embroidery provokes a visceral response. We have a presence on all the good social media channels, but if you only use one, follow us on Instagram, as we post great things every day!

**When did your love of stitch first begin?**

It was back in 2003 when I first tried a cross stitch pattern as an adult. I've not got any art/design education, which is a blessing and a curse, so picking up a needle and thread was something new to me. It wasn't long before the soothing effects of the repetitive handcraft that is cross stitch got under my skin, and that was it, I was hooked!

**How do you think technology has affected embroidery?**

The biggest impact that tech has had on the world of stitch in recent years has been the advent of social media. Back in the day, people would have to work hard to promote their work and get it under the noses of their peers, but now it's never been easier to share work and be inspired by people – people who are new to stitch aren't limited by the kits they see in the shops, the possibilities are endless and inspiration is everywhere!

**Do you have a favourite stitching technique or gadget?**

I'm still a big fan of cross stitch, which is definitely one of the simpler techniques out there, but there remains so much potential within those pixelated stitches that I keep coming back for more. In terms of gadgets, one of my favourites is the Thread Cutterz ring

([www.threadcutterz.com](http://www.threadcutterz.com)), which is a thread cutter that you wear on your finger. If you've ever been stitching while travelling and you're concerned that people might not let you take scissors with you, thread cutters are a smart choice and Thread Cutterz are the best!

**What inspires you and your work?**

I'm fortunate to see all kinds of embroidered inspiration on a daily basis and I've seen and met so many amazing textile artists with work I couldn't even dream of doing. I like work that reflects modern times and although I live in the countryside myself, I prefer my embroidery to have more urban themes. I think I might be a frustrated graffiti artist as I love watching YouTube videos of people doing it, and I'd like to do more work in that direction. However, there's an irony for me in that my love of embroidery led me to start the Mr X Stitch enterprise, which now keeps me so busy I barely get any time for embroidery!

**What hangs on your walls?**

I've collected a fair few embroideries over the years, but there's only so much wall space that I can devote to it, so I have a select few pieces on the walls in the lounge. Noteworthy examples include a needle-felted tentacle by New York artist Zoë Williams and an amazing mixed media piece called 'Pretty Guns' by Marloes Duyker from the Netherlands.

**Do you believe that sewing has therapeutic benefits?**

There isn't much research into the subject, but more and more people are realising how good for the soul, the practices of sewing and needlecraft can be. For starters, there's the whole mindfulness concept, where we remain focused on the present moment, without bothersome thoughts of past or future and the immediate attention that is needed throughout handcraft is a great way to tap into that presence. There's some research that suggests that crafts help retain mental acuity as people get older, by continuing to stimulate and develop neural pathways in the brain, and it's also been observed as a good way of improving the sense of self-efficacy – that is, our ability to succeed at tasks. If we are struggling with self-belief, we can complete a cross stitch, or part of a pattern and actively note that as a success, using it as part of a developmental plan. Small victories grow over time, y'know? ➤



### For those who are new to the contemporary embroidery scene, do you have any tips?

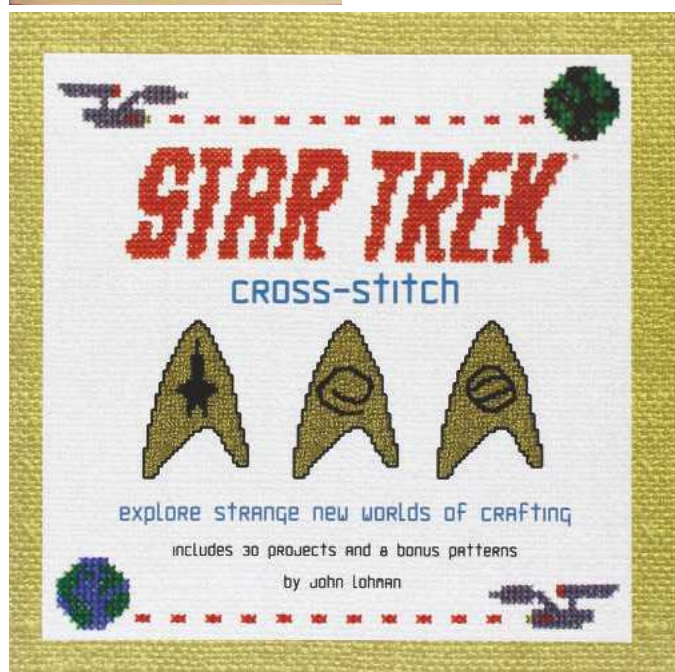
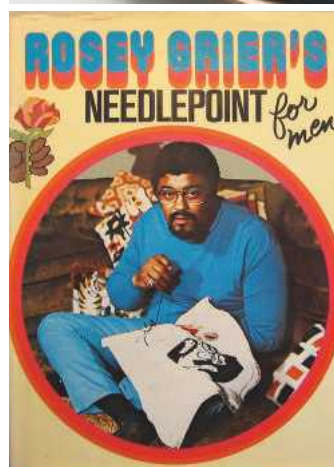
Follow me on Instagram! Try as many different types of embroidery and textile art as you can to get a sense of what you like and don't like. Reach out to the people you admire and ask them questions – they shouldn't bite!

### What's next for Mr X Stitch?

This is a big year for Mr X Stitch with the launch of the Mr X Stitch Guide to Cross Stitch, published by SearchPress, which is the only book you'll ever need to learn about cross stitch. With over 20 new designs, it explains how to cross stitch, why you should do it and has interviews with some terrific artists who are taking cross stitch in interesting directions. In addition to that I've got a range of designs coming out this year with DMC, the world's biggest thread company, so that's pretty exciting. And I'm launching XStitch, a new cross stitch magazine with a contemporary attitude. It's the magazine that the cross stitch world is waiting for!

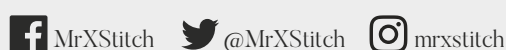
### Mr X Stitch's top 5 embroidery books...


- Clearly the Mr X Stitch Guide to Cross Stitch should be the first book on everyone's list!
- A book that inspired me, but is quite hard to come by, is Rosey Grier's Needlepoint for Men, from the 1980s. Rosey Grier was an American Football player who enjoyed needlecraft and wasn't afraid to speak out about it. A true hero of mine!
- Julie Jackson's Subversive Cross Stitch remains a landmark book, being the first to combine sassy phrases and flowery borders – a style that has been emulated by many people since.
- For the geeks among you, Star Trek Cross Stitch and Star Wars Cross Stitch (both by John Lohman and Rhys Turton) are that perfect overlap between sci-fi and stitchery.
- If you need motifs of all kinds of things, Makoto Oozu is your man! His mega Mini Cross Stitch book has 900 different designs and he's got pretty much all things you'd ever need.




## Further Information

Find out more about Jamie and the Mr X Stitch world of contemporary embroidery at [www.mrxstitch.com](http://www.mrxstitch.com)



  
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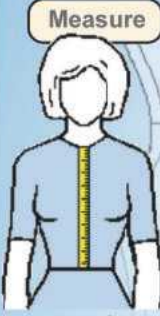
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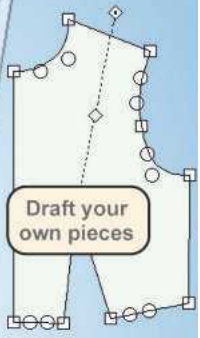
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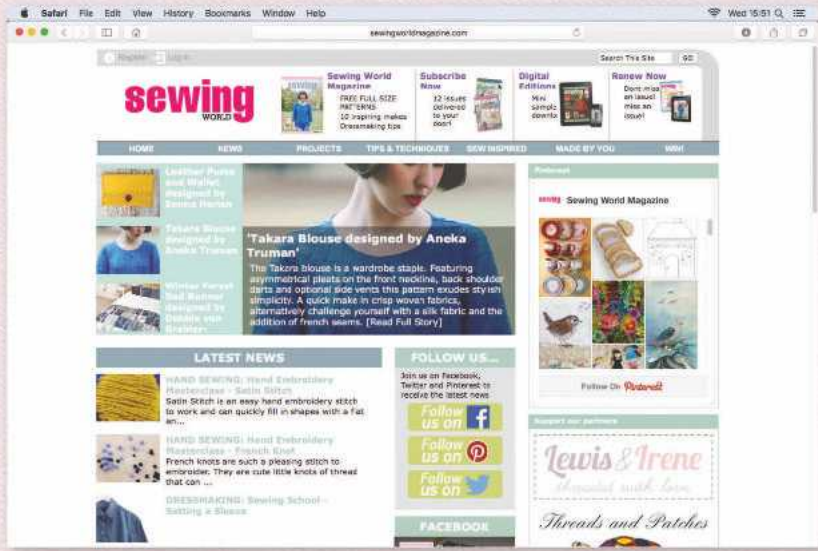


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# Pattern Review

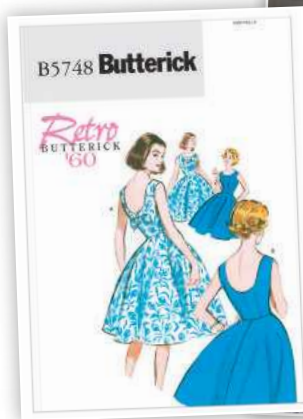
## Butterick B5748 Pattern

Written by Louise from the Minerva Crafts Blogger Network

Louise, aka Tabatha Tweedie, writes about her love of sewing on her blog, Thread Carefully. We asked Louise to try out the Butterick B5748 pattern, here's what she thought...

Whilst perusing Minerva's website on the prowl for pretty fabrics, this stunning floral print viscose/rayon challis fabric jumped out at me. It comes in four different colourways – bright pink, golden yellow, grassy green and turquoise. I liked the yellow and the pink best of all and had a hard time deciding between them! Once I had settled on pink, I knew I had to find a pattern to showcase the fabric. A circle skirt felt like the obvious choice, with a simple bodice. I chose Butterick B5748, which is from their 'Retro' range and is a reproduction of an original 1960s pattern, although the design is more of a classic 1950s style.

The fabric is 56" wide, which makes it perfect for a circle skirt, and the print isn't clearly directional, meaning it can be cut crosswise. The drape is beautiful and the fabric is lovely and soft. It even has some very subtle glitter detail which you can see closer up. I fully lined my dress with some anti-static lining, which gives the skirt extra fullness and swooshiness, and it means I don't need to wear a slip underneath. The main fabric and lining both handled very well during sewing. Once the dress was sewn, I left it to hang on my dressmaker's dummy for just under 48 hours to let the fabric drop. The viscose certainly benefited from this, and it took me a good few hours to even it all out and then hem both layers. I didn't hand stitch the hem, because... well, I just didn't want to! Once I had trimmed it all level, I overlocked the edges of the skirt and lining and then turned each layer twice and stitched each with a narrow hem.



The pattern design is lovely. It only uses four pattern pieces – front bodice, back bodice, front skirt and back skirt! There are options to have a little slit at the front or back, or a bow at the front or back, but because the fabric I chose is such a large and striking print, I wanted to keep the design of the dress as simple as possible. A detail which I really like about the dress is the low, scoop back, and the fact that it has a side zip rather than a centre back zip. It makes it so much easier to zip and unzip by oneself, and it means the back is super neat and tidy. I used a regular dress zipper for the side opening, which I sewed as a centred zip. It's neat enough and not noticeable tucked away under my arm.



I believe this pattern would be suitable even for beginner sewers. The sewing was straightforward and the instructions were easy to follow. All the notches and seams etc. matched up perfectly, so I was very happy with the quality of the pattern. When the dress is hanging inside out, as beautiful as that viscose print is, seeing it with the lining side out it makes you realise how stunning this dress would be in a solid colour as well. It is definitely a pattern I would like to reuse for a future dress.

Fit-wise, on the whole I am happy, although it is a little loose under the bust despite some alterations here. On the photo you might notice a large horizontal crease at the front waist, this is due to me having been sitting travelling in a car, four trains and a taxi over a period of four hours before the photos were taken. Ideally I would have had my photo taken when the dress was fresh on, but life is rarely ideal these days. I wore the dress for the entire day. The journey back involving two buses, three trains and a car journey, and it was very comfortable to wear and didn't dig in anywhere – which is a bonus of not over-fitting! It was a beautiful warm and sunny day when I wore it, and I felt very spring-like and bright and happy, not least because I went to meet up with two of my best friends. The dress definitely fits into the occasion-wear category, not being really practical for walking kids to school etc., as circle skirts and windy days do not mix well! It looks even better with a 50s style tulle petticoat underneath and it would be great to wear to a wedding or garden party of some sort.

## Further Information

The Butterick B5748 pattern and fabrics used by Louise are available to buy from Minerva Crafts, [www.minervacrafts.com](http://www.minervacrafts.com)

Louise's dress was made using:

Floral Print Viscose Design-1512-Pink, £4.99 per metre  
Anti Static Dress Lining (424-3718), £2.99 per metre

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



# MRS BOWDEN'S TOP TIPS

WITH AMANDA BOWDEN

## Tip # 7 - Attaching a facing

Continuing with our series of mastering basic dressmaking techniques, this time we are looking at how to attach an armhole facing.



Amanda Bowden



## What is a facing?

The names given to parts of a garment can sometimes be confusing. We can have the outer layer or 'fashion fabric' with an interfacing fused or sewn to it to face or support the garment. A facing is a mini lining and are frequently used around necklines and armholes and they help maintain the shape of a garment by stabilising the area. Facings also give a smart and neat finish on the inside of the garment.

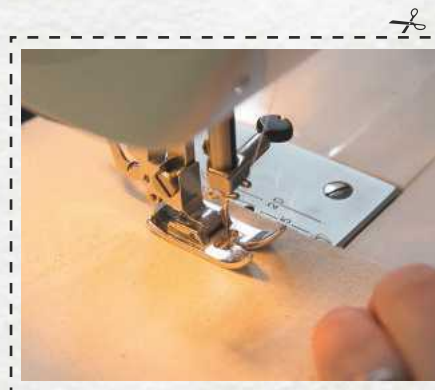
When using a commercial pattern, we are often instructed to use the fashion fabric for cutting the facings. This gives a consistent appearance to the garment and just in case someone catches a glimpse of the inside of your armhole or neckline! However, you can also use a contrast colour or fabric to add a flare and uniqueness to your garments finishing. Consider using a soft satin to face an evening dress or silk dupion to face a tweed waistcoat. You can also play about with how you edge finish the facing itself by using bias binding to create a Hong Kong finish. Why not use a contrasting thread in an overlocker to make a difference too. Many facings are also just finished beautifully with a neat, tiny hem.

A facing can be applied to any free edge of a garment so that the inside of the edge is neatly finished. It is always turned to one side of the garment, usually the wrong side, but sometimes it may still show as it does in the case of lapels. An applied facing can be used on either straight or curved edges and provide not only a clearly defined edge, but one which is firm and will keep its shape during wear and laundering.

An applied facing should always be cut on the same grain as the outer garment fabric it is being attached to. You'll notice the grainline is marked on the facing pattern, but if you are creating your own facing - observe the grainline on the main garment to influence you. Before applying it, any seams, openings or edges should be completed and any bias sections of the garment edge should be stay stitched to prevent them from stretching.

## How to attach an armhole facing

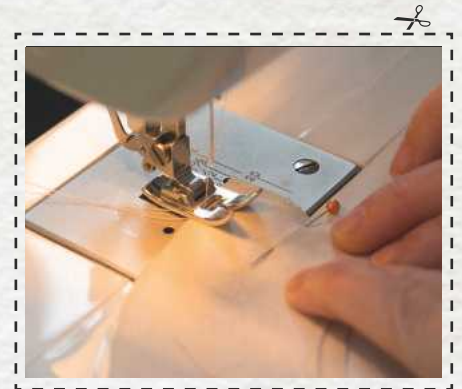
Stay stitch the armhole of the bodice to stabilise and prevent stretching. Always stitch from the shoulder to the underarm



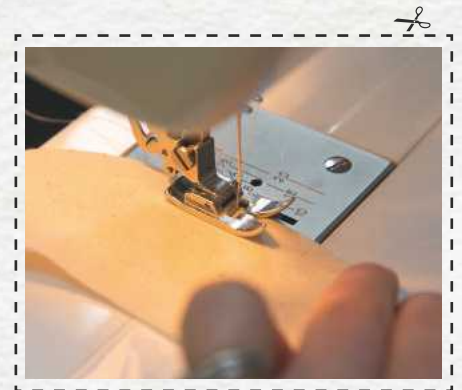
Apply interfacing to your facing.



Sew the shoulder and underarm seams of facing.



Edge finish by overlocking, pinking, bias binding or create a small hem.



With right sides together, match underarm and shoulder seams of the bodice and the facing – this should match precisely. Pin and tack into position or just pin if the fabric is stable.



Stitch from the underarm over the shoulder by removing the extension bed of the sewing machine so you are sewing a 'ring'.



If you tacked your work – remove tacking stitches and trim away half of the seam allowance.



Press the seam allowances towards facing. You'll find this easier with a sleeve board or Tailor's Ham.



Understitch by sewing through the facing and seam allowance 2mm from the original stitching line. Don't start on the underarm of the sleeve seam as it can be quite bulky, but begin a little away from these points, so that the machine can run smoothly over these areas.



Tack or slipstitch the facing to the seam allowances on the inside of the garment to help discourage them from flapping to the outside.



Ta da - your completed faced armhole!



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

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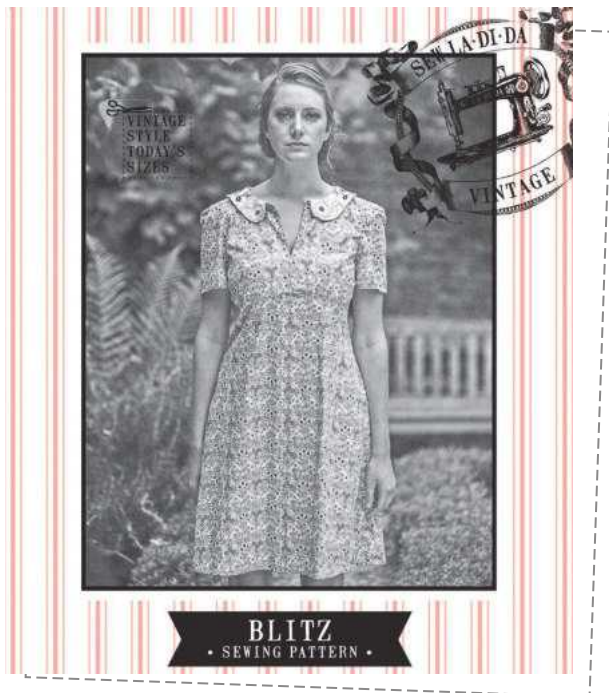


The festival of  
QUILTS

Image: Helen McBride Richter – thirty four?



# Pattern Picks



**Blitz Dress** from Sew La Di Da Vintage.  
£18, available to buy from  
[www.minervacrafts.com](http://www.minervacrafts.com)



**Bistro Dress** from Liesl + Co.  
£13.50, available to buy from  
[www.backstitch.co.uk](http://www.backstitch.co.uk)



**Reeta Midi Shirt Dress** from Named Clothing.  
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[www.backstitch.co.uk](http://www.backstitch.co.uk)



**The Sheath Dress** from The Avid Seamstress.  
£16, available to buy from  
[www.minervacrafts.com](http://www.minervacrafts.com)

Our selection of some of the best cool dress patterns for summer!



**Rue Dress 1036** from Colette Patterns. £12.95, available to buy from [www.sewbox.co.uk](http://www.sewbox.co.uk)



**Midsummers' Night Dream Dress & Camisole 1015** from Papercut. £14.50, available to buy from [www.sewbox.co.uk](http://www.sewbox.co.uk)



**Ansa Butterfly Sleeve Dress & Top** from Named Clothing. £16, available to buy from [www.backstitch.co.uk](http://www.backstitch.co.uk)



**Wrap Dress with Sash B6446** from Butterick. £8.25, available to buy from [www.sewdirect.com](http://www.sewdirect.com)

Want more?  Find more summer dresses on the Sewing World Pinterest board, [uk.pinterest.com/sewingworldmag/pattern-picks-cool-summer-dresses/](https://uk.pinterest.com/sewingworldmag/pattern-picks-cool-summer-dresses/)

# Courses

## Miss Maker

Top Floor, Hartley Antiques, 63 High Street, Hartley Wintney, Hampshire, RG27 8NY  
[www.missmaker.co.uk](http://www.missmaker.co.uk)

Miss Maker (AKA Clare) has always loved all things creative, especially anything to do with fabric and textiles. When the opportunity came to take voluntary redundancy, she took it, deciding it was now or never to embrace her passion for creative sewing, and spend her time enabling and inspiring others to do the same. All Miss Maker courses run from her beautiful sewing room in Hampshire.

### PATTERN ADJUSTMENT

**17th June, 10.15am-4.15pm**

Getting that perfect fit has always been tricky. This one day course will take you step-by-step through adjusting a standard pattern to really fit your shape. You will look at how to alter both darted and princess seam bodice patterns and you will produce your own fitted muslin and pattern piece that can be taken home and used for future projects. £85, including use of all equipment, materials and lunch.

### DRESSMAKING – FINISHING TOUCHES

**1st July, 10.15am-4.15pm**

Those final finishes will make or break your dressmaking projects. Create button holes, insert zips, attach facings and bindings, create hems and finish your garments in a professional way. Do feel free to bring along your own 'tricky finishes' from home for advice and discussion during the session. £85, including use of all equipment, materials and lunch.

## Creative Thread Workshops

4 Market Place, Garstang, PR3 1ZA  
[www.creativethreadworkshops.co.uk](http://www.creativethreadworkshops.co.uk)

Creative Thread workshops want to teach you to sew and inspire you to make. They provide a place to relax and learn at your own pace – their enthusiasm is contagious. They have a fabulous varied programme of pop-up sewing and textile workshops in and around Garstang, led by professional artists who want to share their passion and knowledge.

### SUN PRINTS AND STITCH

**10th & 11th June, 10am-3.30pm**

A weekend of creativity with textile artists Sian Hughes and Linda Robinson. Sun prints or Cyanotype is an early form of photography by placing objects on specially treated fabric or paper and exposing to sunlight. The results are beautiful blue and white prints which you will use to stitch into on Sunday. £120.

### DISSOLVABLE FABRICS AND MACHINE EMBROIDERY

**24th June, 10am-4pm**

On this one-day workshop led by Linda Robinson, we will demystify a few of the many brands of dissolvable fabrics. Spend the day exploring different techniques to make a beautiful delicate 3D fabric bowl using free-machine embroidery. £45.

## Leicestershire Craft Centre

10a High Street, Market Harborough, LE16 7NJ  
[www.leicestershirecraftcentre.co.uk](http://www.leicestershirecraftcentre.co.uk)

Leicestershire Craft Centre aim to pass on their art and craft knowledge in a fun and inspiring way. Everyone will leave one of their courses with a finished piece and the know-how to continue making more. With a wide variety of classes, courses and workshops on offer, they aim to be accessible to all. All of their tutors are talented individuals, with a passion for their craft, who will inspire and guide you to make something beautiful!

### LEARN TO LOVE YOUR OVERLOCKER

**5th June, 10am-11.30am**

Overlockers can seem daunting, but once shown how in this short course – you will see how easy they are! Learn to sew curves and hems, so you can begin to use your overlocker to its full capability and also how to maintain your machine. Bring your own overlocker with you to the session or use one of the two machines on-site. £20.

### MODERN HAND EMBROIDERY

**2nd August, 7pm-9pm**

Discover the art of hand embroidery. You will be introduced to a variety of different stitches including running stitch, chain stitch, French knots and herringbone stitch to create a lovely, decorative stitched sampler to take home. You will also be shown how to transfer a design on to fabric to continue your new found hobby! £26.



## The Welsh Quilt Centre

High Street, Lampeter, Wales, SA40 9UJ  
www.welshquilts.com

The heart of the Welsh Quilt Centre's existence is the desire to explore and communicate the knowledge of quilts, textiles and sewing. Modern ideas are developing, the sewing community is vibrant and active and we want to keep this knowledge as up to date as possible. With this in mind, workshops and courses run throughout the year, which feature some of the world's foremost experts as well as local craftspeople with a passion for sharing their techniques and information.

### DRAWING WITH CLOTH AND STITCH

3rd June, 10.30am-4pm

An exciting workshop with Cefyn Burgess to illustrate and interpret Welsh Chapels through the use of embellishers and sewing machines onto fabric, felt and Welsh flannel. Working with four elements; shapes, colour, line and texture, you will explore surface qualities of the chapels, the raw material and their architectural forms, patterns and rhythms. £65.

### GLORIOUS WELSH QUILTS

8th & 9th September, 10.30am-4pm

On this two-day class, learn the art of Welsh Quilting with exemplary quilter and teacher Sandie Lush. On day one, you will work on your Welsh Quilt design and day two, begin hand quilting. This ever popular workshop returns to the Welsh quilt Centre for its ninth year. £130.



For full details on the courses listed and to book, please visit the course providers own website

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# Bookshelf

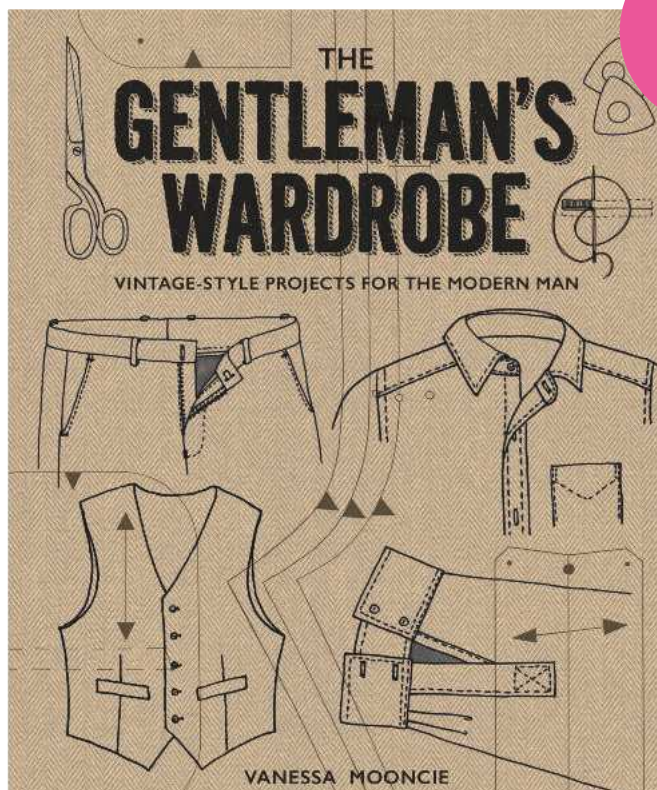
Book  
of the  
month

## The Gentleman's Wardrobe: Vintage-Style Projects to Make for the Modern Man

Vanessa Mooncie  
ISBN 978-1-86108-747-8

Featuring a cornucopia of elegant garments and accessories to sew, this beautifully illustrated book is full of inspirational makes for the debonair gentleman. Inspired by the elegance of times gone by, The Gentleman's Wardrobe is a collection 14 projects which range from a pair of felt slippers and a bow tie, to more complex patterns, including a tailored jacket and messenger bag. With easy to follow, illustrated step-by-step instructions, this book is an absolute must for those wishing to create timeless pieces of menswear.

This title is published by GMC Publications and is priced at £16.99

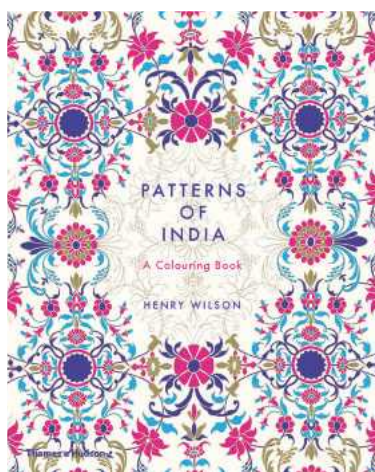


## Patterns of India: A Colouring Book

Henry Wilson  
ISBN 978-0-500-42074-4

This beautiful and inspirational colouring book features the diverse and exquisite patterns found in Indian architecture and interiors. Throughout are stunning images by photographer and illustrator Henry Wilson, who has spent decades recording the pictorial imagination of the many thousands of craftsmen who have rendered abstract and representative patterns with such extraordinary patience and skill. These are combined with a range of patterns and decorative motifs in line drawings that allow the reader to explore designs from one of the world's greatest and most creative cultures while rendering them in colour combinations that are entirely one-of-a-kind.

This title is published by Thames & Hudson and is priced at £12.95

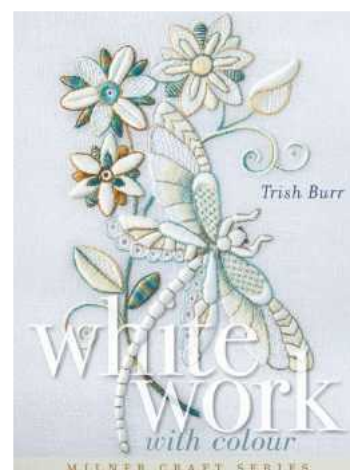


## Whitework with Colour

Trish Burr  
ISBN 978-1-86351-496-5

The flexibility of whitework with colour has opened the door to a whole new world of possibilities. There are no limits to the subjects one can stitch, and readers will find nestled among the pages a wide variety of projects which will entice them to stitch. There are seventeen projects in the book, ranging from complete beginner to more advanced. Trish uses a lot of raised and padded satin stitch in conjunction with stitches such as dot stitch to create beautiful textures. No special skills are required but a little practice will go a long way in helping stitchers to master the technique.

This title is published by Sally Milner Publishing and is priced at £24.99



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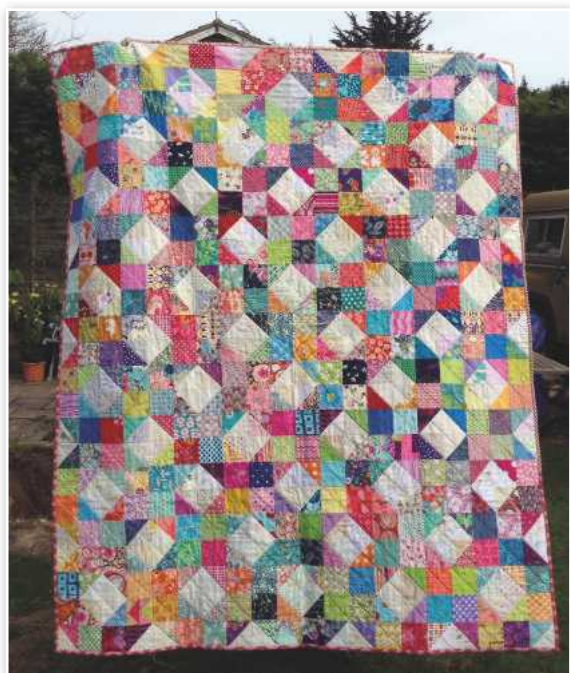
# The Final Thread

Written by Kerry Green

## Siblings Together Quilts



If you're a keen quilter, have you reached the stage where your beds have a choice of quilts and each family member has been gifted at least one? Maybe you've thought about making quilts for charity but not known where to start? In 2012, modern British quilter Lynne Goldsworthy started a quilting initiative for the Siblings Together charity. Founded by art therapist, Delma Hughes, Siblings Together aims to give children in care opportunities to spend time with their siblings at activity days and residential holiday camps. The Siblings Together Quilt Group makes quilts for these children. I talked to Nicky, Carol and Maria who were all involved in the initial quilt bee in 2012 and now co-ordinate the group to find a bit more about them and how it all works.



Bee Quilt Siblings Together Quilt Group 2016

Nicky Eglinton has been sewing since she was a child and enjoys designing her own quilts and using a variety of piecing methods. She loves scrappy quilts and is a whiz at making quilts from donated 'orphan' or leftover quilt blocks. Nicky took on a more active role in 2016 by helping lead the campaign to make 100 quilts for the charity in one year. She has a dedicated sewing room complete with a Bernina 1030 sewing machine and loves using her two wadding covered design walls for planning future Siblings Together quilts! She's sewn quilts alone, as part of a bee and with help from the quilting community as part of a quilt drive when there's a shout out to contribute a particular block for a quilt.

Carol Harrison is a retired consultant in Anaesthetics and Intensive Care Medicine and although she learned to sew at school, she started quilting in 2008 as a respite from her busy job. Her sewing room is set up with a Handiquilter Avante midarm quilting machine as well as a domestic sewing machine, which helps her to assemble quilts relatively easily. She has also used the Handiquilter to quilt some of the quilts donated to Siblings Together. Like Nicky, Carol has made quilts individually and in groups and she recommends using big, simple blocks for a successful quilt bee, e.g. 20" square.



Carol Harrison and Nicky Eglinton

Maria Russell has been quilting as a hobby since 1994. She works part-time as a registered nurse and in her free time, she likes to have several sewing projects on the go. Through the Siblings Together Quilt Group, Maria encourages others via social media to make quilts as part of quilting bees, groups or as individuals. At her parents' 50th Wedding anniversary last year, her parents requested charitable donations rather than gifts, and this included money for Siblings Together quilt supplies. Maria gave a speech about the charity and will be making three complete quilts from the donations.



Maria Russell



Quilt by Carol

### How can quilters new to Siblings Together join in and contribute?

These are the different ways you can help:

#### Donating fabric

This needs to be good quality, 100% cotton, quilting fabrics. It could be fat quarters; either as bundles or individual FQs, pre-cuts like Jelly rolls and charm packs, or longer lengths. Fabrics are also needed for quilt backs so long and wide lengths are especially welcome. Scraps are not really usable. Prints need to appeal to children 7-18 years and gender-neutral designs are useful, as the group tends to receive more quilts suitable for girls than boys. These children have had a rough deal in life so the aim is to make a beautiful quilt and give each child something special that belongs entirely to them. Many of the amazing quilts from 2016 can be seen at [siblingstogetherquiltgroup.blogspot.co.uk](http://siblingstogetherquiltgroup.blogspot.co.uk)

#### Donating batting/wadding

Each quilt requires a minimum of 60" square and larger, up to single bed size. We use low loft, machine washable wadding. You can find this in local quilting shops and it could be a cotton/poly blend or 100% cotton.

#### Donating binding

Binding is useful for groups or individuals who are putting several quilts together. Strips should be 2.5" wide and joined together to be long enough for a 50" square quilt or larger.

#### Donating blocks

Nicky and Carol are especially talented at combining random orphan blocks to create a cohesive quilt but they welcome volunteers who'd like to do the same as there's only so much they can do. As Nicky says, "Last year, I made lots of quilts from orphan blocks and it was a challenge but it stretched my abilities and I learnt so much doing it!" Sets of quilt blocks and unused quilt tops; partially finished or complete are also welcome.

### Sew Blocks and Quilt Tops

This could be as an individual, in a quilting bee or a group. Follow @siblingstogether on Instagram for quilt drive requests for particular blocks. If enough people are interested, Nicky, Carol and Maria can set up another Siblings Together Quilt Bee to join the two current groups.

Maria explained that, "Siblings Together is a small charity with a small staff who work very hard to improve the lives of children in care and it is difficult for them to thank individuals for their quilts. The Siblings Together Facebook page posts photos of the quilts they've been sent with comments



Quilt top by Nicky

about how wonderful and appreciated they are. We are not part of the charity, just individuals making and motivating others to make quilts for a great cause."

Carol adds, "Many of us have too much fabric and too many quilts so it's great to give something back that's really appreciated."

If you have any donations to give, or are a retailer interested in sponsoring a quilt or providing supplies, contact Nicky, Carol and Maria at the Siblings Together Quilt Group email below. Visit the Siblings Together Quilt blog for helpful resources and additional information.

#### Siblings Together Quilt Group

IG: @siblingstogetherquiltgroup  
Email: [siblingstogetherquiltgroup@gmail.com](mailto:siblingstogetherquiltgroup@gmail.com)  
Blog: [siblingstogetherquiltgroup.blogspot.co.uk](http://siblingstogetherquiltgroup.blogspot.co.uk)

#### Siblings Together Charity

[siblingstogether.co.uk](http://siblingstogether.co.uk)  
[www.facebook.com/SiblingsTogether](https://www.facebook.com/SiblingsTogether)

#### Nicky Eglinton

Blog: [mrsssewandsow.blogspot.com](http://mrsssewandsow.blogspot.com)  
IG: @nickyeglinton

#### Carol Harrison

Blog: [therunninghare.blogspot.co.uk](http://therunninghare.blogspot.co.uk)  
IG: @therunninghare

#### Maria Russell

IG: @sewlovetosew



Kerry Green is co-author of 500 Quilt Blocks and has contributed to a range of quilting books and magazines. You can find more sewing tips, free patterns, tutorials and more at Kerry's blog: [verykerryberry@blogspot.co.uk](mailto:verykerryberry@blogspot.co.uk)

# Stitched Stories

Many of us have pivotal moments where our love of fabrics or sewing first started. Often it can be encapsulated by a specific garment or fabric that just seems to capture your imagination and is loaded with nostalgia and sentiment. Each of our sewing stories is different and unique to us, Amanda Bowden, proprietor of the Felixstowe Sewing School shares hers.

Both my grandmothers were keen craftswomen and kind with their time. My mother was a primary school teacher and an extremely creative woman, in her later years she became a City and Guilds embroidery teacher. With a great insight into how achingly long summer holidays can be for children, she started a tradition of setting a big summer holiday project for me to do every year. The range of projects was impressive and covered making quilts, clothes, toys, embroidered pictures – all based around sewing. There were always threads, fabrics, stuffing, beads, sequins, buttons, string – whatever was required and her generosity in both time and resources was a precious gift from my childhood. I still have the first quilt I made when I was 9. It was made from cut-off's which you could buy at bargain prices from Laura Ashley, some of which I still own and often stroke when passing! I also have a battered, but much loved, Volkswagen Beetle felt toy with my parent's heads stitched into the side and front view windows which now looks rather medieval in perspective. We didn't have a Beetle, but I really loved them, it was the pinnacle of Herbie's career and I can't help thinking that had a lot to do with me making it. As I entered my teen years I used to hop on a bus or a train and attend junior embroidery and craft sessions at the Embroiderers' Guild in Hampton Court Palace or Battersea Arts Centre. Sewing was an everyday activity growing up and this has continued to this very day.

Another big influence in my childhood were the copious antiques and precious items from the past, these were treasured, admired and used. I still have my first hand crank Singer sewing machine I was given when I was 8 and a set of Victorian blackberry pins I bought with my pocket money. On reflection, becoming a sewing teacher with a massive interest in vintage clothing was almost inevitable! I carried this inspiration with me through my years studying textiles and collecting vintage fabrics and clothes. My mother's patience and kindness when teaching has inspired my own teaching practice. Not to be overlooked however, is also the therapeutic effects of occupying the mind with craft. With a significant family history of mental illness, being able to lose myself in sewing has helped me in times of illness and I recognise how very helpful it is for many of my students. Sewing is a beautiful antidote to the pace of life and a skill that has enriched, supported and brought me so much joy and fun. I just want to spread the love!



## Share your stitched stories

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

Get in touch by email – [sw@mytimemedia.com](mailto:sw@mytimemedia.com)

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