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# Hello



*Welcome to the November 2017 issue of Sewing World!*

With winter well and truly here and Jack Frost nipping at our toes, it's time to snuggle down, get warm and cosy and sew!

Of course, it's also time to think about Christmas! The festive period is a time of celebration for many of us, as it brings the opportunity to share our love of sewing and make unique, handmade gifts for friends and family. It also provides an occasion to decorate our homes in a truly handmade fashion – indulge in festive fabrics with perhaps a sprinkling of glitter or added sparkle.

Our cover star is the **Cowl Neck Top**, both elegant and flattering it is also quick and simple to make! Create in a crisp cotton or linen for a structured look or use luxurious silk, satin or crêpe for a soft, draped silhouette. Whichever you choose – this will be your go-to top over the festive season. Keep your hands protected from the chilly weather with the **Sheepskin Mittens**. These super simple mittens are upcycled from a faux sheepskin jacket and are super stylish too! The **Winter Warmer Slippers** are made from 100% wool felt and will help keep your toes toasty warm and are the perfect project to pamper yourself, or make a great gift.

For many of us, Christmas hasn't arrived until the tree is up and decorated. So, why not make it extra magical this year by sewing your very own, handmade **Christmas Tree Decorations**. Featuring folk-art inspired embroidery, these gorgeous ornaments will be treasured for years to come. The timeless **Deck the Halls Embroidery** hoops welcome in the festive season with their cheery message and the **Festive Advent Calendar** will help you count down the days to Christmas in style.

In our features this month **We Meet Emillie Ferris** and discover more about her embroidered pet and animal portraits and we also meet, **Sewphia** – star of the charming new animation from The Knitting & Stitching show. **Elizabeth Healey** continues her stitching journey with **Creative Sewing Practice**, this month delving into the art of Visible Mending, whilst **Mr X Stitch** takes a closer look at lace.

Happy sewing!

*Emma*



---

Get social! Do get in touch and share pictures of your makes and splendid sewing – we'd love to hear from you!

Sewing World magazine is available to buy in a digital format from App Stores or visit [www.pocketmags.com](http://www.pocketmags.com) – simply search Sewing World magazine. Readers of digital issues can download project patterns from [www.sewingworldmagazine.com](http://www.sewingworldmagazine.com). Happy sewing!



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### Editorial

Editor: Emma Horrocks  
Email: sw@mytimemedia.com  
Photography: Laura Eddolls  
Models: Kate, Verity  
Contributors: Aneka Truman, Debbie von Grabler-Crozier,  
Julia Claridge, Clare Blackmore-Davies, Emily Levey, Portia  
Lawrie, Chloe Redfern, Sarah Ashford, Jill Hamor, Janet  
Goddard, Helen Bowen, Samantha Jones, Emilie Ferris,  
Elizabeth Healey, Jamie Chalmers, Amy Plaza, Minerva  
Crafts, and Kerry Green.

### Production

Design: Katy Evans  
Illustrations: Sarah Abbott

### Advertising

Advertising Sales: Angela Price  
Email: angela.price@mytimemedia.com  
Tel: 07841 019607  
Group Advertising Manager: Rhona Bolger  
Email: rhona.bolger@mytimemedia.com  
Tel: 01689 869891

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Katy Hall  
Email: kate.hall@mytimemedia.com

### Management

Chief Executive: Owen Davies  
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# Shopping

## Reindeer Decoration Pattern



Have fun making this little reindeer to gift or decorate your home this Christmas. Designed by Nancy Nicholson, this cute, little festive fella is articulated, so you can have him standing or running around your tree or mantelpiece! The stitches are simple but effective and you can either copy those suggested or invent your own combination of colours and patterns. Supplied as a five-page PDF pattern which includes full instructions, stitch library, stitching guides and templates. £7.20, [nancynicholson.co.uk](http://nancynicholson.co.uk)

## A Countryside Winter



The latest Christmas fabric range from the lovely folk at Lewis & Irene celebrates enchanting woodland animals. Based on wildlife that they often see on walks in the New Forest, creatures include a friendly robin, squirrels, stags, barn owls and foxes. This frosty winter collection showcases muted tones of grey, midnight blue as well as the more traditional festive reds and greens. To find your nearest stockist, visit [lewisandirene.com](http://lewisandirene.com)

## The Avid Seamstress – Shift Dress



The Shift Dress pattern by The Avid Seamstress creates an elegant silhouette that's modern, sophisticated and versatile. Perfect for weddings, parties or a full day at work, this dress will create an effortlessly chic look and is great for the festive season. Design features a fitted bodice, fitted sleeves and panelled pencil skirt with flattering back, waist pleats and a kick pleat at the bottom. Pattern size range is UK 4-22 and is printed on high quality paper which also comes with a beautiful step-by-step instruction booklet to guide you through making your own creation. £16, [misformake.co.uk](http://misformake.co.uk)

## Oh Xmas Tree Kit



These adorable fabric Christmas trees stand alone as a decoration for your home, or can be grouped together to make a table centrepiece or even individual name place settings! The kit comes in a choice of vintage fabric and includes full step-by-step instruction, guipure lace to embellish your tree and a template which can be used many times over. This would be a great stocking filler, Secret Santa gift for crafting fans or easy project to make with the kids during the holidays. Use different fabrics to create varying sized trees to create your own vintage fabric winter wonderland! RRP £5. Get Smitten, [etsy.com](http://etsy.com)



## Tape Measure Bracelet



This handmade, skinny brass cuff bracelet featuring a tape measure in cm and mm is the perfect gift for any sewer. Designed to scale so you can use it as a measuring tape (well nearly!). The brass cuff is easily adjustable to customize the fit to your wrist by using slight pressure once on. The materials and methods used to create each cuff give the artwork a translucent finish, so you will see the patina of the brass underneath. RRP £29.37, [JezebelCharms.etsy.com](http://JezebelCharms.etsy.com)

## Sajou Sewing Box



A beautiful two-layered little sewing box with lift-out trays, covered in pretty Sajou signature print paper. Each box contains 6 cocoons of sewing cotton in assorted colours, a nickel-plated thimble, a box of 200 extra-fine dressmaker's pins, a package of 20 sewing needles, a seam ripper, a tape measure, a pair of petite embroidery scissors and 3 floral cards for ribbons or threads. Everything has exquisite labels and is of top French quality. All you need for your everyday sewing tasks, in a picture-perfect box. RRP £40, [fringe108.london](http://fringe108.london)

## Hemline Advent Calendar



Recapture that magical spirit and get in the mood for festive fun with an advent calendar filled with goodies for your sewing stash. The perfect gift for newcomers to sewing or an excellent excuse to replenish your sewing basket, this advent calendar is set to surprise and delight you every day during the run up to Christmas. To name just a few of the 24 treats hidden behind each door, there are bobbins, pins and needles, retractable tape measures, a pom-pom maker, horseshoe magnet, mini scissors, and even a sewing themed key chain. RRP £34.80. Hemline products are available nationwide from haberdashery, knitting and craft stockists. For stockist information email – [groves@stockistenquiries.co.uk](mailto:groves@stockistenquiries.co.uk)

## Snipsters Pink Stork Embroidery Scissors



Add a pop of colour to your stitching with these great quality embroidery scissors. Exclusive to Cloud Craft, these scissors are really sharp so you can accurately and easily snip your threads. They are made with precision hardened and tempered steel so they will give you years of sewing service. Comes with a small cover for the tip of the scissors. £6.75, [cloudcraft.co.uk](http://cloudcraft.co.uk)



# News

## EXHIBITION OF THE MONTH

### Kaffe Fassett's Colour at Mottisfont

This National Trust property in Hampshire, celebrates the dazzling work of world-renowned artist Kaffe Fassett this autumn. Showcasing a wide range of textiles from a career spanning over 50 years, Kaffe for the first time is displaying over 70 hand-selected items from his personal collection, in a series of five colour-themed rooms in Mottisfont's contemporary gallery. Each piece has been specially selected to complement the mood of these individual spaces and their historic setting in this former 13th century priory. There are bright and beautiful quilts in every room, alongside a huge variety of other pieces; hand-painted vases, needlepoints and cushions. Exhibition runs from 16 September 2017 – 14 January 2018. Normal property admission prices apply, visit [nationaltrust.org.uk/mottisfont](http://nationaltrust.org.uk/mottisfont) or call 01794 340757 for more details.



© Kaffe Fassett Studio



### PFAFF® CREATIVE ICON™ SEWING MACHINE

PFAFF® have launched their most advanced sewing and embroidery machine to date – the Creative Icon™. Dubbed, 'the personification of performance', the latest offering from PFAFF® combines maximum precision, with every best-in-class feature you demand for the ultimate sewing experience. The result is technological and engineering excellence. Embroidery features include more than 800 built in embroidery options (47 exclusive) plus the exclusive Stitch Creator™ which gives you the freedom to develop original stitches, or modify any built in stitch. The patented ActivStitch™ technology gives you perfect embroidery results with any thread, whilst you work on the largest embroidery area on the market. Quilting benefits include the perfectly positioned and even lighting, large workspace area – which can accommodate any size project and any quilting technique, needle piercing force to achieve perfection with any fabric type or thickness and a stable machine frame to minimize vibrations. Oh, and then there is the high resolution display, built-in feed sensor, plus the machine can also connect with your smartphone and WiFi! Wow, this high-tech machine really does have everything you could ever wish for. To find out more, visit [PFAFF.com](http://PFAFF.com)

### ADORN SILHOUETTE

The new fabric collection from Alison Glass Adorn, includes some beautifully soft, cotton lawn fabrics. Our favourite is this rather ephemeral, reverse border print – Silhouette. Available in four colourways, Magenta, Gold, Navy and Charcoal, Silhouette is one of those must-have fabrics with endless dressmaking and sewing possibilities. Available to buy from [thevillagehaberdashery.co.uk](http://thevillagehaberdashery.co.uk)







RSC costume workshop: making footwear in Stratford-upon-Avon, 2017. Photo by Sam Allard © RSC



Love's Labour's Lost, 2008: Nina Sosanya as Rosalind. Photo by Ellie Kurtz © RSC

## STITCH IN TIME

The Royal Shakespeare Company has launched a public fundraising campaign to support the redevelopment of its Costume Workshop. 'Stitch In Time' aims to raise £3 million towards the cost of restoring and redeveloping the Costume Workshop at the company's Stratford-upon-Avon home. The RSC has the largest in-house costume-making department of any British theatre and uses specialist skills and crafts to create hundreds of costumes and props each year. Gregory Doran, RSC Artistic Director, said: "We hope people will support this fantastic project, by contributing to all the different elements of our costume-making, from shoes and underwear to armour and jewellery. Costumes are essential for us to create the best theatre experience for our audiences. They are integral to an actor's performance, and to them becoming the character they are to play. As Judi Dench said, 'no matter how much rehearsal time you have, you cannot get fully into the part until you are in costume.'" Discover more about the skills and processes behind the RSC's costume craft on the Stitch In Time website ([rsc.org.uk/stitchintime](http://rsc.org.uk/stitchintime)) where there is also an opportunity to join the Costume Circle, with a chance to get a deeper understanding of RSC costume-making and meet the designers.



## LIBERTY LAUNCH THE ENGLISH GARDEN

A new range of Liberty fabrics is hitting the shops this autumn. Famed in particular for its stunning range of lawn cottons, Liberty is now extending its offering to a classic craft and quilting weight, 'Lasenby' cotton. The English Garden collection is unmistakably Liberty and contains 23 designs with a scale that makes it especially suitable for quilting. The colour palette reflects the shades and tones of a classic English Rose garden, with pastel tones of delicate buds and the chalky sun bleached hues of a wildflower border. The range is being distributed in the UK by leading patchwork and quilting suppliers, EQS. To find your local stockist, visit [eqs.com/stockists](http://eqs.com/stockists)

## READERS' MAKES OF THE MONTH!

Our Maker of the Month winner for November is Claire who made our Harley Tunic dress pattern from the June issue of Sewing World.

Claire wins a rainbow of Mettler Poly Sheen threads – perfect for all your sewing needs!



*"As a designer-maker I'm always on the lookout for cool easy makes for fabric I've collected from my travels. This gorgeous orange linen is from Kuala Lumpur, and sets off my purple random-linear pendant perfectly. Just a shame about my broken foot! If you'd like to see more of the things I design and make, visit me on Facebook @ LianeH. designer-maker"*

Thank you Claire for sharing the photo of your orange version of the Harley Tunic dress – it looks stunning! Hope your broken foot is all better now!



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

email: [sw@mytimemedia.com](mailto:sw@mytimemedia.com) or visit our Facebook page [www.facebook.com/sewingworldmagazine](http://www.facebook.com/sewingworldmagazine)

## PRIZES TO BE WON!



# Fabric Showcase

Get Festive! Ho, ho, ho! Get in the Christmas mood with some cute, cuddly and kitsch fabric prints



Delightfully Dear

100% Cotton, £2.75 per fat quarter

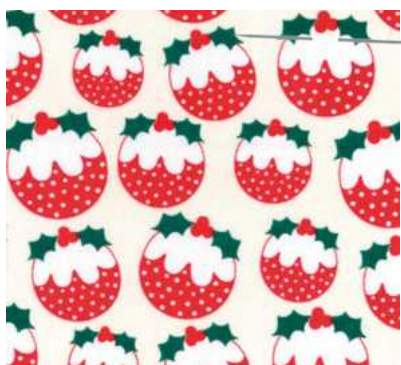
Ski Bears

100% Cotton, £2.75 per fat quarter

Holiday Row

100% Cotton, £2.75 per fat quarter

Sew Scrumptious  
sewscrumptious.co.uk



Christmas Pudding

Polycotton, £2.99 per metre

Snowy Scene

Polycotton, £2.99 per metre

Gingerbread Men

Polycotton, £2.99 per metre

The Remnant House  
remnanthousefabric.co.uk



Kitsch Santa Heads

Quilting cotton, £4 per 25cm

Garland Trees

Quilting cotton, £4 per 25cm

Festive Reindeer

Quilting cotton, £4 per 25cm

Tikki London  
tikkilondon.com





**Little Town**  
by Art Gallery Fabrics.  
Nestled deep within a forest  
of pines a Little Town evokes  
the joy and peace of winter.  
Painted in soft shades of  
grey, pale rose and teal, this  
town flourishes through the  
snow. For more information,  
visit [liveartgalleryfabrics.com](http://liveartgalleryfabrics.com)



# Cowl Neck Top



*Elegant and flattering, this cowl neck top is simple and quick to make. Perfect for an evening out or special occasion this top can be made in a variety of fabrics. Create in a crisp cotton or linen for a structured look; alternatively work with silks, viscose blends or crêpe for a soft, draped silhouette. This will be your go-to top over the festive season.*

## MATERIALS

- 1.5m (150cm wide) main fabric – suitable fabrics include cotton, linen, crêpe, silks, and viscose blends
- Thread

## GOOD TO KNOW

- Pattern has 1.5cm (5/8") seam allowances and 2cm (3/4") hem allowances included.
- Mark all notches with tailor's tacks, chalk or carbon paper.
- Wherever you see the ✂ symbol visit [bit.ly/2hzQWCe](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.
- Try cutting the front of the top on the bias to increase the drape of the cowl neckline.

## 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")







## 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)

## TO SEW

1 Begin by marking the stitching line at the shoulders onto the fabric using carbon paper or tailor's tacks. Complete for both front and back. ✂



2 Stitch the shoulder seams together. Match the stitching lines on the front shoulder to the stitching lines on the back shoulder. Complete for the front facing and back facing (the facing is attached to the neckline of the garment).



3 Clip into the V at the shoulder, between the garment and facing, and stitch the shoulder seams. Pivot at the point as indicated on pattern.



4 With right sides facing and using a 1.5cm ( $\frac{5}{8}$ " ) seam allowance, stitch the centre back seams together. Press seam allowances open. Finish the edges of the fabric with an overlocker, overcast / zigzag stitch or pinking shears to prevent fraying. ✂



5 Place the front and back pieces right sides facing and stitch together along the side seams. Press seam allowances open and finish edges using your preferred method.

6 With right sides facing, fold each sleeve in half so the raw edges of the underarm seam come together. Stitch and press seams open. Finish edges using your preferred method.



7 For the sleeve and garment hem press the 2cm ( $\frac{3}{4}$ " ) hem allowance towards the inside of the garment. Stitch 1.5cm ( $\frac{5}{8}$ " ) away from the folded edge of the fabric.



8 Complete an easing stitch around the sleeve cap (between the single and double notches). Stitch two rows using a 4mm stitch length in the seam allowance. ✂



9 Introduce the sleeve into the garment. Match the underarm and side seams together as well as the notches. Stitch using the  $\frac{5}{8}$ " (1.5cm) seam allowance. ✂ Finish the edges of the fabric with an overlocker, overcast / zigzag stitch or pinking shears to prevent fraying.



10 Hand-stitch the facing seam allowances onto the shoulder seam allowances of the garment using a figure of eight tack.



11 Allow the facing to fall on the fold line towards the wrong side of the garment. Finish the raw edge of the facing with your preferred method.

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## STOCKIST DETAILS

Fuchsia Pink Crêpe – Exeter Fabrics,  
[exeterfabrics.com](http://exeterfabrics.com)

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## 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.

[madetosew.com](http://madetosew.com)  
[youtube.com/user/madetosew](https://youtube.com/user/madetosew)

**Made to Sew**







# Christmas Tree Decorations



*For many of us, Christmas hasn't arrived until the Christmas tree is up and decorated. So, why not make your tree extra magical this year by creating your very own handmade decorations! Featuring folk-art inspired embroidery these gorgeous ornaments will be treasured for years to come.*

## MATERIALS

- 3, 5.5" squares of plain calico or similar
- 3, 4" squares of felt
- 4" embroidery hoop
- Needles – size 7 or, whatever you feel most comfortable using for general embroidery and a beading needle or size 10 embroidery needle for sewing on beads
- Selection of seed beads which co-ordinate with your threads
- Selection of embroidery threads – I used DMC's Coloris thread in 4517 for the bird, 4507 for the tree and 4502 for the mandala bauble
- Pencil

## GOOD TO KNOW

- *For the embroidery I have used three strands of thread, this covers the lines nicely but still allows easy stitching in small areas.*
- *On the embroidery templates the French knots are marked with dots and the cross denote where the beads are placed.*
- *Read instructions in full before beginning.*







## TO SEW

See pattern sheet for pattern template

**1** Transfer the pattern. Stretch one piece of the fabric in your embroidery hoop the wrong way around. The surface you are going to draw the pattern on 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.

**2** Place hooped fabric 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. Try to keep your lines as fine as possible so that they don't show underneath the stitches. Alternatively, you can use a wash out transfer pen, these are handy as it doesn't matter if you make a bit of a mistake when tracing the pattern! You can mark the dots and crosses on the pattern to show where to add French knots and sew seed beads, but it may be easier to simply refer to the patterns for where to place these when you are stitching.



**3** For these decorations, I kept the fabric stretched what would probably be considered by most to be the 'wrong' way in the hoop. This is because it can often be difficult to re stretch the fabric the right way around whilst still keeping straight lines nice and straight, and circles nice and round. The finished pieces will be removed from the hoops to be turned into decorations, so it is fine to stitch them like this.

**4** For each design, begin by stitching all of the lines you have marked on your pattern using a backstitch. Work your way around gradually. If you are using variegated thread as I did and find you are getting too much of one colour in a certain area, you can cross your thread behind your work to 'use up' some of the thread and get it to

change to a different colour. On the bird and tree, you can add the French knots as you go, or add them at the end, it is up to you. French knots are marked with dots, and are used in the smaller spaces.



**5** When you have outlined the pattern, you can begin to add beads to the bird and bauble. Bead placement is marked with small crosses, but feel free to add more beads as they can add a lovely bit of sparkle. To stitch the beads on, you will need a finer needle. There are special beading needles available, but I really like to use a size 10 embroidery needle. Beads are very simple to stitch on, simply bring your needle up through the fabric, thread it through the bead and take it back down at the side of the bead, through the same hole in the fabric.



**6** Adding beads to the denser areas on the Christmas tree is a little different, as these are stitched on in rows. To do this, bring your needle up through the fabric and onto it thread a number of beads, I usually use around three but have used up to six in places. Push these so that they are flush with the fabric and lay them against your embroidery, then push the needle back through the fabric at the end of the row of beads to secure them neatly. To add the next few beads, bring your needle up slightly behind where you passed your

needle down through the fabric, and then continue this method until you reach the end of the row. You could add all of the beads in the row at once, but adding a few at a time just makes them that little bit more secure, especially with something like this which is going to be stuffed and therefore handled more. When you have completed one row, just start again below this and carry on until you have filled in the whole area.

**7** When you have completed all three embroideries, remove them from the hoop. Trim off the excess fabric, trimming approx. 1cm away from the embroidered edge. Trim a piece of felt to be approximately the same size. Place the embroidery, right side up on top of the felt and begin to make small close straight stitches around the edge, near to the edge of your embroidery and starting at the top where your hanger will be. When you reach the top of the decoration, you can add your hanger.



### Making and adding the hanger

**8** A hanger can be made from string, thread, ribbon, or a string of beads. A ribbon or string hanger can simply be made from a piece cut to the desired length and tied into a loop. To create a string of beads, thread a needle with a strand of thread doubled over. Don't knot the end, and keep the thread quite long so you can get all three hangers from one piece. Thread a number of coordinating beads onto your thread, I used three colours to match the beads used on the decoration. If using seed beads, I found around sixty beads made a good hanger



length. Fold beaded thread in half and knot the ends together to create a loop.



9 To attach the hanger to your decoration, insert the knotted thread between the two layers of fabric/felt and stitch over it several times to secure.



### Stuffing

10 When you have stitched three quarters of the way around, begin to add the stuffing. I use long tweezers to insert small pieces of stuffing at a time, making sure the stuffing reaches in to all the corners. When the shape is mostly full, stitch a little further around, leaving a tiny gap, add further bits of stuffing if needed. Carry on stitching until the gap is closed, knot the thread securely, and then trim off the ends.



### Trimming

11 With a small pair of very sharp scissors, begin trimming a small distance away from your previous stitching line. Trim close enough so it looks nice and tidy, but far away enough so that you don't nip your stitches or so that the edge doesn't become weak. Continue all the way around, making sure you don't cut off your hanger. Your decoration is now complete! The edges will wear a little as the decoration is handled, and take on a nice 'shabby chic' sort of look.



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## 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 [chloedredfernembroidery.weebly.com](http://chloedredfernembroidery.weebly.com)

# Deck the Halls Christmas Embroidery



Get ready for the festive season and make it a truly handmade Christmas with this gorgeous embroidery with a contemporary twist. Hang each hoop on a branch and surround with lots of holly, to give your entrance hall the ultimate in Christmas style.

## MATERIALS

- 2, 30cm x 30cm pieces of natural linen
- 1, 20cm x 20cm piece of natural linen
- 15cm square green felt
- 15cm square red felt
- Red Anchor no. 8 perle cotton
- Green Anchor no. 8 perle cotton
- Off-white Anchor no. 8 perle cotton
- 2, 10" wooden embroidery hoops
- 1, 5" wooden embroidery hoop
- 2m red ribbon
- PVA glue

## GOOD TO KNOW

- Use a mechanical pencil to transfer the design to the linen. This will give a crisp outline for you to follow.
- Make sure the backing fabric is tight in the hoop before you start your embroidery.
- If you don't have a light box you can hold the template and fabric up to a window.





## TO SEW

See pattern sheet for templates

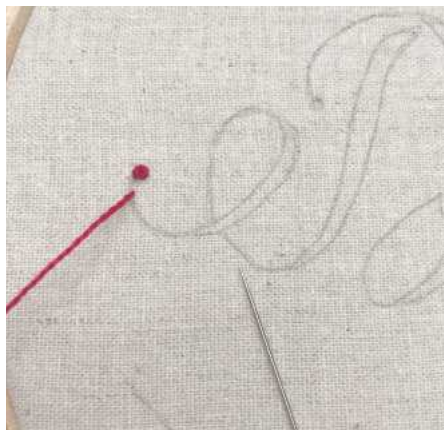
1 Using a light box, transfer the 'Deck' text and the curve for the mistletoe onto the linen with a pencil.



2 Put the linen into the hoop and roughly centre the text. Tighten the hoop so that the linen is almost drum tight.



3 On the 'D' stitch add a French knot at the beginning of the letter and at the top. To do this, bring your needle all the way up and wrap the thread tightly three times around the tip of the needle. Put the point of the needle through the fabric and place the wrapped thread to the surface of the fabric. Hold in place and push the needle through the wrapped thread to complete the knot.



4 Using the red embroidery thread, outline the text using a small backstitch. To do this, secure a knot at the back and come up from the back. Take your needle down a few millimetres to form your first stitch. Bring the needle up a few millimetres ahead and then take it down where the previous stitch ended, thus forming a back stitch.



5 Fill in the thicker parts of the letters with a satin stitch. Keep the stitches close so that there is no linen showing through.



6 Using the mechanical pencil, add some diagonal lines in a 'V' formation on the curved line for the leaves. Starting in the middle and working to the left, the 'V' point should face towards the centre. Repeat for the other side. These do not need to be exact as they are meant to look natural.

7 Using the green embroidery thread, start at the edge of the line and work a fly stitch towards the centre. To do this, bring your needle up at the tip of the vine and come down in the middle where the two branches meet (point of the 'V'). Bring your needle up at the tip of the left branch, and then down at the tip of the right branch. Pull slowly and as it forms a loop, take your needle under, catch the thread, creating a 'V' shape. Take your needle down where the two vines meet. Keep working the fly stitch until you get to the centre then stop and repeat from the other side until you reach the centre.

8 Using the off-white embroidery thread, stitch French knot mistletoe berries along the insides of the leaves. These can be randomly interspersed to give a natural look.



9 Take the green felt and draw around the holly template four times and cut out. Pin two of the holly leaves in place at the top of the hoop, leaving a gap between the leaves to allow for the berries.



10 Using the green embroidery thread, stitch three large stitches for the veins of the leaves. This will secure the leaves in place.



11 Take the red felt and draw around the berry template six times. Position three berries in place using pins and secure with a small cross stitch in red embroidery thread.



12 Remove the embroidery from the hoop and iron carefully on the reverse to remove creases.

13 Place the design back in the wooden hoop and ensure that the design is central and straight, with the screw mechanism at the top. Tighten the fabric so it is drum tight. You can use a screwdriver to tighten the screw to achieve this. Carefully trim the excess fabric using fabric scissors.

14 Repeat steps 1-13 for the remaining two designs to complete the set.

#### Finishing the embroideries

15 Using a spatula, carefully spread a thin amount of glue to the edge of the fabric showing on the back, between the two hoops to secure it in place. Leave it to dry for several hours. Do this for each embroidery.

16 Take the red ribbon and thread it through the screw mechanism of each hoop. Tie to your chosen backdrop, such as a branch or wall fixing. Alternate the height of each embroidery to create visual interest.



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## STOCKIST DETAILS

Embroidery hoops and  
Anchor pearl threads –  
Sew and So, [sewandso.co.uk](http://sewandso.co.uk)

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## DESIGNER

**Sarah Ashford** is a quilter and embroiderer and is rarely found without a needle and thread in hand. Sarah regularly contributes to a range of craft publications and is the founder and Chairman of the South West Modern Quilt Guild. Sarah has just launched her new website [sarahashfordstudio.com](http://sarahashfordstudio.com) and you can follow her on Instagram @sarahashfordstudio



# Sheepskin Mittens



Keep cosy this winter with these super simple and super warm mittens upcycled from a faux sheepskin jacket. As well as keeping you cosy, these would make great handmade gifts for your loved ones this festive season.

## MATERIALS

- Old jacket (from which to harvest fabric)
- Seam ripper
- Heavyweight machine needles
- Fabric marker
- Topstitching thread
- Scissors

## GOOD TO KNOW

- *I simply unpicked the sleeves of my 'donor' coat to create these mittens which means the original coat can still be worn as a gilet!*
- *Use 5mm seam allowance unless otherwise stated.*
- *Adjust size up or down by adding or subtracting seam allowance.*
- *We used faux shearling. If using real sheepskin, specialist leather needles are recommended.*
- *Other garments that you could use are felted sweaters and old heavy wool or quilted coats. Anything cosy!*
- *This tutorial uses non fraying materials and is sewn WS together. If using a fraying fabric, sew RS together, finish raw edges and turn through.*





## TO CUT

See pattern sheet for pattern pieces

### Main fabric:

- Cut 1 pair mitten fronts (1)
- Cut 1 pair mitten back A (2)
- Cut 1 pair mitten back B (2)

## TO SEW

1 Using a seam ripper, carefully unpick the stitching around the armholes and remove the sleeves from your donor jacket.



2 Trace around your pattern pieces directly onto your fabric as stipulated above, then cut out.



3 With wrong sides together, lay mitten back A on top of mitten back B with thumbs and curved edges aligned.



4 Using topstitching thread, sew only the thumb section and curved edges as shown. Do not sew the straight edges. Back stitch at the start and finish of your stitching line.



5 Using sharp scissors trim away the seam allowance to within 2mm of the stitching line. Try to use a continuous cutting action to avoid jagged edges.



6 Open the newly joined mitten back out and with wrong sides together, place on top of the mitten front and pin in place as shown.



7 Sew all around the outside of the mitten with a 5mm seam allowance. You only want to catch the base of the thumb in this stitching line, so fold the thumb out of the way as you pass it.



8 You will end up with something resembling a mitten! Yay! The stitching line around the outside should just catch the base of the thumb, and the curved section opposite. I added a 1cm line of reinforcing stitches (stitch back and forth) at these points.



9 As with step 5, trim the seam allowances away to approximately 2mm from the stitching line.



10 Repeat steps 3 to 9 for the other mitten, turn over the cuffs and you're done and all set to be toasty warm this winter!



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## STOCKIST DETAILS

Güterman topstitch thread in cream 414 –  
Sew Essential, [sewessential.co.uk](http://sewessential.co.uk)

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## DESIGNER

**Portia Lawrie** is the regular gal behind [makery.co.uk](http://makery.co.uk) where she blogs and writes tutorials about sewing and diy. She also hosts and runs the annual challenge 'The Refashioners', now in its fifth year. She is a regular contributor to various magazines and websites and lives in a sleepy Essex backwater with her eight year old son, step teen and her partner; and takes every opportunity to sneak out to her Summerhouse and sew!



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# Henry Horse



*Henry is a charming horse inspired by a vintage birthday card that I pinned to my bulletin board years ago. Made of corduroy, wool felt and yarn, this delightful toy is sure to appeal to kids and horse lovers of all ages.*

## MATERIALS

- ½" yard (46cm) corduroy or cotton-linen fabric for body
- ½" yard (46cm) contrast fabric for underbody and head gusset
- 2, 5" × 8" (13cm × 20cm) patterned fabric for saddle
- 1, 8" × 12" (20cm × 30cm) wool felt for horse hooves
- Ball of wool for mane and tail
- 2 buttons for eyes
- 6" (15cm) twill tape for saddle belly strap
- 1 snap for saddle belly strap
- Perle cotton for cross-stitch embroidery on saddle (optional)
- Toy stuffing

## GOOD TO KNOW

- *Read all instructions before beginning.*
- *Trace all pattern pieces onto freezer-paper. Press freezer-paper templates to the fabric and cut out the fabric pieces before removing the freezer-paper templates.*
- *Pieces are sewn together with right sides facing, unless otherwise noted.*
- *Use a short stitch length and sew seams twice for durability.*
- *The seam allowances are ¼" (6mm), unless otherwise noted.*
- *Finished size is approx. 12" (30cm) tall.*
- *If making for a younger child, embroider the eyes instead.*





## TO CUT

See pattern sheet for templates

### Main fabric:

- Cut 1 pair bodies (1)
- Cut 1 pair ears (2)

### Contrast fabric:

- Cut 1 pair underbody (3)
- Cut 1 head gusset (4)
- Cut 1 pair ears (2)

### Wool felt:

- Cut 4 pairs hooves (5)

### Patterned fabric:

- Cut 1 pair saddles on fold (6)

## TO SEW

### Hooves & ears

1 Pin a hoof to the right side of an outer horse leg (main body piece) and topstitch across the top of the hoof. Repeat for the remaining three legs.

2 Repeat step 1 to sew the remaining hooves to the inner horse legs (underbody piece).

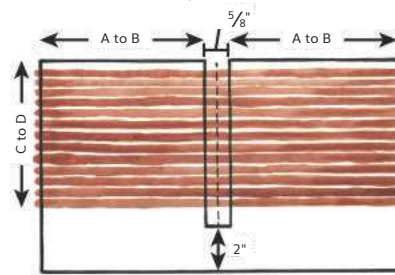
3 Pin two ear pieces right sides together. If using contrasting fabric for the inner ear, pin an outer and an inner ear together. Sew, leaving the bottom edge open. Repeat for the other ear. Clip the corners and notch the curves if needed, and turn both ears right side out.

4 Fold an ear in half lengthwise with the inner ear inside, aligning the bottom raw edges. Baste the bottom edge of the folded ear. Cut the dart line at the top of the horse's head as indicated on the pattern. Pin the folded ear inside the dart. The ear should be angled upward and the basted ear seam should be within the seam allowance of the dart. Make sure there is also at least  $\frac{1}{4}$ " (6mm) of fabric above the ear for a seam allowance. Sew the dart and ear in place. Repeat for the remaining ear and side.

### Mane

5 Make a short looped wig for the mane. I used a piece of cardboard  $2\frac{3}{4}$ " x 7" (7cm x 18cm), with a  $\frac{5}{8}$ " (1.5cm) piece cut out down the middle – leave the bottom 2" (5cm) of the cardboard intact to hold the board together and wrap the yarn strands tightly next to each other for  $4\frac{1}{2}$ " (12cm). Using a separate piece of the same wool, stitch the strands together at the centre

gap, using running stitches backwards and forwards to hold in place.



6 Remove the sewn wig and trim  $\frac{1}{2}$ " (1.3cm) from the yarn on one side of the stitched line – only half the loops will become the mane, save the other half for the tail.

7 Cut down the centre of the dart of the head gusset. Align the stitched, trimmed part of the mane within the dart, making sure that the mane's stitched line is within the seam allowance of the dart. Sew the dart twice. Trim any excess yarn from the underside of the head gusset, as needed. Trim the mane's loops after the horse has been stuffed.

### Underbody and gusset

8 Sew the four leg darts on the underbody pieces. Reinforce the darts by sewing a second time (recommended).

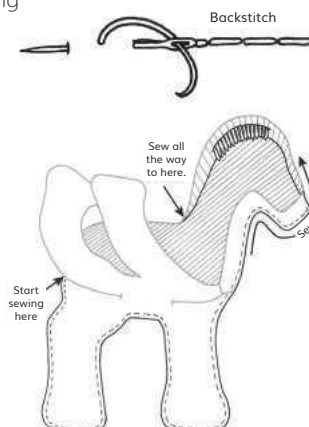
9 Sew the underbody pieces together along the upper curved edge, leaving an opening in the centre, as designated on the pattern piece. Leave the angled straight upper edges unsewn.

10 Pin the short straight upper edge of the underbody unit to the straight edge of the head gusset piece and sew.

11 Pin and sew the underbody / head gusset unit to a side of the horse, from the pointed curve of the underbody gusset, located near the horse's rear, to the pointed edge of the head gusset, located at the back of the head. Take your time with this step. I highly recommend carefully hand basting

the nose area with a backstitch.

Basting makes sewing this area much easier and ensures a cleaner finish.



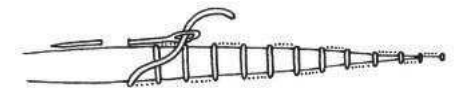
12 Pin the other side of the underbody/gusset unit to the opposite side of the horse and continue to pin all the way around the horse and sew, including the horse's back.



13 Notch or clip the curves and trim seam allowances where needed. Turn right side out through the opening in the underbody.

### Finishing the toy

14 Using the toy stuffing, stuff the horse firmly. Close the opening on the underbody with a ladder stitch.



15 Use a few tack stitches to secure a bundle or loops of yarn to the backside of the horse for the tail.

16 Trim the mane loop and sew on button eyes. If making for a young child embroider the eyes instead.

17 Place the two saddle pieces together, insert 3" (8cm) of twill tape on each side of the saddle for ties, and sew, leaving a small opening for turning. Clip the seam allowances and turn right side out. Hand sew the opening closed and add a snap to the twill ties.

## DESIGNER

Jill Hamor is a Southern California native, received degrees from both UCLA and UC Berkeley, before diving headfirst into the world of handcrafting. She was inspired to design, sew, and knit by her own kids, nieces, and nephews.

This project has been adapted from the book *Make Softies* – 11 Cuddly Toys to Sew, published by C&T Publishing.





# INSPIRING DESIGN INSPIRES DESIGN.



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



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# Tablet Case



*Keep your tablet safe and protected in this handy little organiser case. Using sumptuous thick wool felt, the soft fabric will be kind to your screen whilst feeling tactile to handle. Throw in some chunky monogrammed leather and metal hardware and this makes the perfect gift for that hard to buy for man in your life!*

## MATERIALS

- 50cm main fabric – 3mm 100% wool felt in natural light grey
- Coordinating machine thread – Gütermann Cotton 50wt
- 1, ¾" swivel ring
- 1, ¾" D-ring
- 50cm, 19mm width leather strap (around 2mm thickness)
- 4 double cap rivets 9mm x 8mm
- Scissors
- Rotary cutter
- Safety ruler and cutting mat
- 5mm metal letter stamps (optional)
- 3mm hole punch
- Rivet setting tool
- Hammer
- Large quilters fabric clips

## GOOD TO KNOW

- Construction seams are 3mm (¼") unless specified. Be sure to backstitch to secure your stitching.
- When cutting the leather mark a straight line across the strap first, then cut with strong sharp scissors. If you do not mark the line you may find you end up with a wonky edge due to the thickness of the leather.
- When using rivets, first mark where you want the rivet to sit with a pencil, then punch the hole using a 3mm metal hole punch and hammer, you will need to tap this a few times to cut through the thick leather. Always work on a cutting mat to protect work surfaces. To attach the rivet there are two metal parts – I like to have the rivet section on what will be the outside of the work and the cap section on the inside. Slot the rivet through the leather/fabric as needed and 'snap' the cap on the back, this will stay together temporarily until you can secure it with the tool. Place the anvil (the 'dish') underneath the cap and place the setting tool on top of the rivet. Lightly tap the setting tool with a hammer a few times to secure, taking care to keep the tool upright and steady so as not to distort the shape of the rivet. Should you have any problems, failed rivet setting attempts can usually be removed by force with pliers so that you can try again.
- Finished size is approx. 27cm x 22cm (10½" x 8¾").
- Read through the instructions in full before starting.





## TO CUT

See pattern sheet for templates

### Main fabric:

- Cut 2, 27cm x 22cm (10½" x 8¾")
- Cut 1 pocket (1)

### Leather strap:

- Cut 1, 13cm (5") length
- Cut 1, 18cm (7") length

## TO SEW

1 Using the 3mm hole punch and hammer make holes at 1.3cm (½") and 5cm (2") from one end of both lengths of leather. Then make one hole 1.3cm (½") from the opposite end.



2 Optional – Take the 13cm (5") leather strap and just below the set of two holes use the letter stamps and hammer to monogram and personalise the case. It is a good idea to test out the stamps on a scrap of leather first, experiment to see how lightly/how many times you need to tap with the hammer to get a good impression. Using masking tape to give yourself a guide to line the stamps up on can be helpful and always ensure you have the stamp the right way around!



3 Take the D-ring and slide it onto the 13cm (5") strap at the end with the two holes. Bend the strap around so that the holes are aligned and the leather is looped around the ring. Insert a rivet through the holes and put a cap on the end, secure with the rivet setting tool.

4 Repeat step 3, this time using the 18cm (7") strap and swivel ring.



5 Place the 13cm (5") strap with D-ring on to the pocket piece, positioning it in the centre 2.5cm (1") up from the bottom edge. Using the hole in the end of the leather strap mark the felt, then punch a hole on your marked spot using the 3mm hole punch and hammer. Insert a rivet and cap through the leather and felt and secure using the rivet setting tool.



6 Place the pocket on to one of the rectangles, position it centrally, 4cm (1½") up from the bottom edge. Use large fabric clips to hold in place as you will not be able to insert pins through the thickness of the felt.



7 Set the stitch length on your machine to a longer stitch to account for the thickness of the felt you will be sewing though, 3.5mm is good. Sew around the three straight sides of the pocket at around 3mm (¼") from the edge to secure it to the rectangle, leaving the top edge open. Be sure to backstitch well at the start and end of your topstitching.



8 Place the two rectangles together and secure around the two sides and base using fabric clips. Sew around the two sides and base at 3mm (¼") from the edge, leaving the top edge open. Again, be sure to backstitch well at the start and end of your topstitching to ensure the case is secure and will not unravel with use.



9 Finally, you just need to attach the strap with the clasp closure. First determine where on the back of the case the strap needs to be for the neatest fit and ease of closure, this is best done with the case full. Slide in your tablet and notebook/pen or



other contents as you may wish, do up the swivel ring on the D-ring and then bring the unfastened end of the strap around to the back of the case so that the strap is fitting snugly over the top of the case. Place the case down on a flat surface whilst taking care to keep the strap where you have positioned it. With one hand keep the strap steady and in place and with the other hand check that you are able to undo the clasp and it is not too tight a fit.



**10** Once you are happy, mark the position using the hole in the end of the leather strap. Punch a hole on your marked spot using the 3mm hole punch and hammer (you may wish to slide the cutting mat inside the case and work from the outside, this will prevent you making a hole all the way through both layers of the case!). Insert a rivet and cap through the leather and felt and secure using the rivet setting tool.



## STOCKIST DETAILS

**Main fabric** – 3mm 100% wool felt – Wool Felt Company, [woolfeltcompany.co.uk](http://woolfeltcompany.co.uk)

**Swivel ring and D-ring** – Clover, [clover@stockistenquiries.co.uk](mailto:clover@stockistenquiries.co.uk), tel: 01453 883581

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

**Rivets** – Abbey Tops, [stores.ebay.co.uk/abbeytops](http://stores.ebay.co.uk/abbeytops), tel: 07769114933

**Quilters fabric clips** – Past and Presents, [past-and-presents.co.uk](http://past-and-presents.co.uk)

## 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, surrounded by fabric, rustling up a new dress or working on her latest quilt or pattern. She has had work published in books, magazines and regularly presents tutorials on Craft Daily TV.



# Winter Warmer Slippers



Your tootsies will love you this winter when you slip them inside these snugly felt slippers. Subtle decoration using felt, beads and embroidery add a touch of elegance, while 100% wool felt keeps in the warmth on those cold mornings. An indulgent project to pamper yourself or a perfect gift for the festive season.

## MATERIALS

- 60cm x 50cm, 100% wool felt, 3mm thick in Mother Rabbit
- 60cm x 100cm, 100% wool felt, 1mm thick in Mother Rabbit
- Embroidery threads (I used Sublime Stitching 'Parlour' collection)
- Glass seed beads
- Selection of coloured felts for embellishment (I used Hellebore collection)
- Green ric-rac
- Cotton thread to match felt
- Invisible thread
- Scissors
- Hand sewing needles (fine for invisible thread, large eyed for embroidery)

## GOOD TO KNOW

- Use 1cm seam allowance for the soles and a 5mm seam allowance for the uppers. These slippers can be sewn by hand or machine – if hand sewing a thimble will be helpful.
- These slippers work best with a thicker felt for the sole and thinner felt for the uppers, you could use leather for the bottom layer of the sole to make them more hardwearing. Swap the felt flowers for buttons or old fashioned dress earrings as an alternative decoration.
- Couching is a technique you can use with all sorts of threads and fabrics, try using thin strips of patterned fabric. You could even thread beads on to your couching thread for extra texture and sparkle.

## SIZING CHART:

	UK sizes
<b>Small</b>	5-6
<b>Medium</b>	6-7
<b>Large</b>	7-8





## TO CUT

See pattern sheet for pattern pieces

### 3mm felt:

- Cut 2 pairs slipper soles (1)

### 1mm felt:

- Cut 4 pairs slipper uppers (2)

### Coloured felt:

- Cut 2 large flowers (3)
- Cut 2 medium flowers (4)
- Cut 2 small flowers (5)
- Cut 2 small leaves (6)
- Cut 2 large leaves (7)

## TO SEW

1 Using the pattern provided, choose the size you wish to make your slippers (small, medium or large) and cut out the relevant pieces. Lay them out ready for sewing – it helps to lay out a set for the left slipper and a set for the right, as it's easy to mix them up.



2 Place two soles together, ensuring they match, and machine stitch through all layers 1cm in from the edge. Repeat for the other sole so you have a pair, then place these to one side.



3 Take the upper pieces and keeping them in pairs, sew ric-rac along the outside top edge of each one. Neatly fold in the ends as you stitch.



4 With right sides facing outwards, place two upper pieces together. Stitch the front seam 5mm in from the edge, stop stitching as indicated on the pattern, leaving the top section of the seam open.



5 The decoration is attached before the rest of the slipper is constructed. Create your flowers by rolling from the middle of the spiral (using tweezers to hold the centre will help). Secure the completed flower by stitching through the base of the flower with invisible thread. One at a time, stitch five gold beads into the centre of each flower with invisible thread.



6 Assemble your decoration. Start with the leaves, attaching them toward the centre of the design with invisible thread.



7 Then begin your couching design, curling the thread over your leaves, if it helps mark your design gently in pencil or air disappearing marker. To couch, bring your couching thread through your fabric with a needle at the point you wish the couching line to start. Lay your couching thread on top of the fabric. Now thread your needle with your holding thread and bring it up and over your couching thread at regular intervals – returning through the same place you have come up but not pulling down too much on the couching thread. Secure with a knot to finish.





8 With right sides facing out, place the slipper uppers on the soles and pin into place, match the centre front and work backwards along each side to about 2cm from the back seam. Leaving the back seam open, stitch all the way around, securing the uppers and sole together.



9 Trim any excess felt from the back seams, fold in the ric-rac and stitch the back seam. Stitch across the back of the slipper to secure back seam to the sole.



10 Attach your flowers using invisible thread, making sure each piece is firmly secured before moving on to the next. Repeat for both slippers.



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## STOCKIST DETAILS

All materials from Cloud Craft,  
[cloudcraft.co.uk](http://cloudcraft.co.uk)

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## DESIGNER

**Clare Blackmore-Davies** has been sewing from the age of seven and has built up a wealth of technical experience through both study and plain old fashioned practice. She is passionate about dressmaking and creating practical beautiful things. She lives in Hampshire with her husband and two children. For the past six years she has run her own sewing school and enjoys nothing more than helping others fall in love with all things sewing. [missmaker.co.uk](http://missmaker.co.uk)

# Festive Advent Calendar



*Christmas is coming! Count down the days to Christmas in style with this beautiful fabric advent calendar. Simply pop a little treat into each of the twenty-five fabric pockets, and have a lovely surprise every morning in the run up to the festive holiday! Decorated with mistletoe and bauble appliqué, it will be enjoyed year after year and become part of your family Christmas traditions.*

## MATERIALS

- 1m (40") main fabric – I used Twinkle Stars from the Little Town collection by Art Gallery Fabrics
- 1.5m (59") lining and backing fabric – I used Gifted from the Little Town collection by Art Gallery Fabrics
- 50cm (20") coordinating fabric for the pockets – I used Ballerina from the Floral Elements collection by Art Gallery Fabrics
- Fat eighth turquoise blender fabric – subtle turquoise
- Fat eighth vanilla blender fabric – winter wheat
- Fat eighth pink blender fabric – blush
- Fat eighth wool felt in two greens – pistachio and moss
- 50cm (20") S320 fusible interfacing
- 1m (40") H630 fusible wadding
- Glue stick
- Hot glue gun
- Coordinating threads for topstitching
- Die cutter and numbers die – I used a Tim Holtz Block Talk Alphabet #658563 die
- 7 plain beech wood beads for mistletoe berries approx. 8mm
- Wooden stick approx. 70cm (27½") long, either dowelling or a rustic 'found' stick
- 1.5m (59") black and white baker's twine

## GOOD TO KNOW

- Seam allowances are 5mm (¼") unless otherwise stated.
- Read through all instructions before beginning.





## TO CUT

See pattern sheet for templates

### Main fabric:

- Cut 1, 110cm long x 64cm wide (43 $\frac{3}{4}$ " x 25 $\frac{1}{4}$ ") for front panel

### H630 fusible wadding:

- Cut 1, 110cm long x 64cm wide (43 $\frac{3}{4}$ " x 25 $\frac{1}{4}$ ") for front panel

### S320 fusible interfacing:

- Cut 4, 60cm x 10cm (23 $\frac{3}{4}$ " x 4") for small pockets
- Cut 1, 15cm x 15cm (6" x 6") for large pocket

### Pink fabric:

- Cut 4, 62cm x 12cm (24 $\frac{1}{2}$ " x 4 $\frac{3}{4}$ ") for small pockets
- Cut 1, 17cm x 17cm (6 $\frac{3}{4}$ " x 6 $\frac{3}{4}$ ") for large pocket

### Lining/backing fabric:

- Cut 4, 62cm x 12cm (24 $\frac{1}{2}$ " x 4 $\frac{3}{4}$ ") for small pockets
- Cut 1, 17cm x 17cm (6 $\frac{3}{4}$ " x 6 $\frac{3}{4}$ ") for large pocket

### Pistachio wool felt:

- Cut 24 small baubles
- Cut 1 large bauble

### Assorted fat eighths:

- Cut 25 assorted pieces of 'tape' approx. 5cm x 1cm (2" x  $\frac{3}{8}$ ")

### Baker's twine:

- Cut 25, 5cm (2") lengths

## TO SEW

**1** Take your front panel. On one of the short ends, find the middle and mark. Now measure up from the bottom 30cm (12") on each long side and mark. Draw lines from each side mark down to the base mark creating a 'v'. Cut along each line to achieve the point on the bottom of the calendar.



**2** Repeat step 1 with the H630 wadding and then fuse the wadding to the wrong side of the front panel.

**3** To make the pockets, you will need to create four rows of six and then one large pocket for the 25th at the bottom. Fuse the four 60cm x 10cm (23 $\frac{3}{4}$ " x 4") interfacing pieces centrally to the wrong side of the four pink 62cm x 12cm (24 $\frac{1}{2}$ " x 4 $\frac{3}{4}$ ") fabrics. Then, fuse the 15cm x 15cm (6" x 6") piece of S320 centrally to the wrong side of the 17cm x 17cm (6 $\frac{3}{4}$ " x 6 $\frac{3}{4}$ ") pink fabric.



**4** The next step is to prepare the pockets for the appliqué. Knowing the size of each pocket is important so with a removable marker, draw guidelines onto the right side of your fabric pocket strips, following the line of the interfacing. You also need to divide the pocket into six sections that are 10cm wide.



**5** Using the glue stick, adhere a bauble and a piece of tape to each section, placing a piece of twine under each. Use the larger bauble on the larger pocket and cut the twine slightly longer. When it comes to the tape, make sure you have an even and interesting distribution of colour and don't worry about making everything straight – think washi tape made from fabric! If you place the 'tape' a little way down from the end of the baker's twine, it looks a little more relaxed.



**6** Using coordinating threads, appliqué the tape and the baubles in place, attaching the twine as you sew. To do this, use a darning foot and free motion embroidery. Embroidering over the baker's twine can be tricky, go slow and work out what is best for your machine. My machine preferred to go backwards over the twine. Trim off the excess threads and remove the marker

guidelines with cold water – this may seem counterproductive because we will need the marks in a couple of steps time but you also need to iron the pockets and ironing over water soluble marker lines is a no-no because it can permanently set the ink!



**7** With WST, lay the main pocket fabric and lining pocket strips together. Sew the top and bottom of the pocket only, leaving the ends open and using the edge of the interfacing as your sewing line. Turn the pocket right way out through the gap at one of the ends and press so that the edges on the top and bottom are perfect. Repeat for the other pockets.

**8** Pin one of the pocket strips to the front panel 30cm (12") down from the top edge. Topstitch along the bottom edge, close to the fabric edge. Next, divide the pocket into six, 10cm (4") segments as before. Beginning at the base of the pocket, stitch along these lines to create vertical seams. Repeat for the remaining pocket strips, attaching them 3.5cm (1 $\frac{3}{8}$ ") apart.



**9** To make the larger pocket, place the appliquéed outer wrong sides together with the lining and sew along the edge of the interfacing, leaving a turning gap at the



bottom. Trim the seam allowance, clip corners and turn right way out through the gap. Press. Place centrally at the bottom of the front panel and topstitch in place along the sides and base, close to the fabric edge.

**10** Next, add the mistletoe. Using the mistletoe template (see pattern sheet), cut out the leaves from the moss wool. Draw the branch on to the top of front panel using a water soluble marker. Arrange the leaves onto the branch, keeping them in place with a small amount of glue. Stitch along the branch and through the centre of leaves using a coordinating thread and free motion embroidery. To give the branch more depth I created several lines of stitching that ran next to each other – a bit of wobbliness and overlapping adds to the overall effect. Add the beads as desired and hand stitch in place.



**11** To make up the calendar, lay the front panel onto an untrimmed piece of backing fabric, with right sides facing. Stitch all edges, leaving a turning gap on one side. Turn right side out through the gap and hand stitch the opening closed. Press the panel and topstitch close to the outer edge.



**12** Fold the top over by 6cm (2½") and sew to make a sleeve for the stick. It is best to sew this on the right side so that you don't sew over the leaves – draw a guideline to help you and stop and start before and after a leaf.

**13** Cut out the numbers 1 – 24 from moss felt using the die cutter and hot glue these to the baubles. Alternatively, you can hand sew these into place and if you don't have a die cutter you can cut these out by hand. Your numbers can either be in order or you could mix them up if you prefer. Whatever you decide, the 25 goes on the larger bottom pocket.

**14** Tie a piece of baker's twine to either side of the stick for hanging, cutting it to your desired length.

## STOCKIST DETAILS

**Art Galley Fabrics** – Hantex, for further details & stockist information visit [hantex.co.uk/agf](http://hantex.co.uk/agf)

**Interfacing and wadding** – Vlieseline, [vlieseline.com](http://vlieseline.com), [crafts@stockistenquiries.co.uk](mailto:crafts@stockistenquiries.co.uk)

**Twine** – Berisford, [Berisfords@stockistenquiries.co.uk](mailto:Berisfords@stockistenquiries.co.uk), [berisfords-ribbons.co.uk](http://berisfords-ribbons.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)

# Competition!

# WIN!

We have a two fabulous Tefal products for you to win, the **Ultimate Anti Scale Steam Iron** and **Instant Control Garment Steamer** – worth over £250!

**Tefal**  
Ideas you can't live without.

## The ideal finishing touches with Tefal

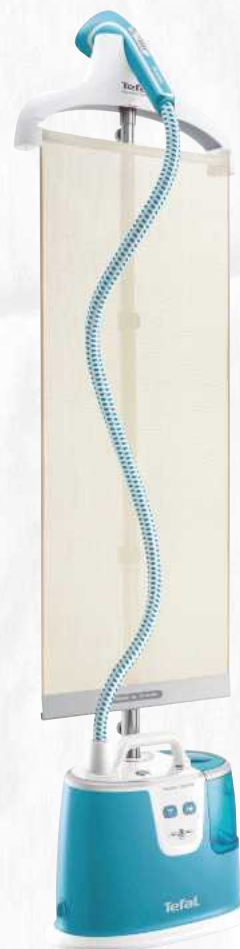
Half of homes in the UK have hard water, which means that over time, limescale will build up inside your iron. When limescale builds up, less steam is generated to remove creases, your clothes can be stained, and it shortens the lifespan of your iron. Tefal have launched the ultimate weapon against limescale – the unique, patented Scale Collector, which collects limescale from the iron's steam chamber for long lasting steam power and effortless crease removal.



**Tefal Ultimate Anti Scale Steam Iron** (RRP £94.99) comes equipped with the Scale Collector, and provides long lasting, powerful performance for outstanding results. Great for pressing seams and making light work of your ironing pile.

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(RRP £159.99) has a patented Press & Steam vertical panel support to hold garments in place whilst steaming. With a powerful 1700W and 35g/min vertical steam, you can't fault the power and with only a 45 second heat up time, the Instant Control is great for last minute touch ups before leaving the house.



## Competition!

For your chance to win these fabulous Tefal products – **Ultimate Anti Scale Steam** and the **Instant Control Garment Steamer**, simply answer the question below from this November 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 entry, selected at random. Entries must be received by 30th November 2017.

### How to enter our competition:

For your chance to win the Tefal Ultimate Anti Scale Steam Iron and the Instant Control Garment Steamer, visit [sewingworldmagazine.com](http://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 November 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 [sewingworldmagazine.com](http://sewingworldmagazine.com)

### General rules:

The winner for the Tefal competition will be selected at random from entries received by the closing date. Competition winner 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 [sewingworldmagazine.com](http://sewingworldmagazine.com)



# Next month in sewing *world*

Creative sewing for you and your home

## Kimono Jacket & Embellished Purse



### Other projects include:

- Christmas Treat Bowl
- Mitten Garland
- Red Baubles Cushion
- Christmas Stocking
- 'Anything Goes' Scrappy Quilt
- Chenille Cosmetic Bag
- Sleep Tight Embroidery
- Shoe Charms

### Plus...

We Meet Linda Miller, We Visit William Gee, Contemporary Embroidery with Mr X Stitch, shopping, news, fabrics, FREE Cover-mount pattern and more!

\*Contents may vary due to unforeseen circumstances

December  
issue on sale  
Friday  
17th November  
2017



## We Meet... Emillie Ferris

Emillie Ferris is a self-taught illustrator based in England. After completing her studies at university in 2015 she pursued a creative career in embroidery, which she fell in love with during her second year of study. After finding success through the social media platform Instagram, she has been able to embroider an assortment of pet portraits and woodland animals full-time.





*"I grew up in the Suffolk countryside, so I have always been surrounded by nature and animals which I imagine is why I love them so much!"*

### **Tell us about your background...**

I grew up in the Suffolk countryside, so I have always been surrounded by nature and animals which I imagine is why I love them so much! I've always been interested in the arts since I was a little girl. I would get home from primary school and the first thing I would do was to sketch and draw my favourite characters from films and books whilst watching kids' TV. I also thought photography was going to be my career at one point, I was really passionate about it from the age of 12 – 19 and then embroidery kinda took over!

### **When and how did your love of sewing begin?**

My interest in embroidery sparked around the age of 19. I was really interested in Pre-Raphaelite paintings amongst others, and loved the depictions of women embroidering next to these beautiful windows. I thought how awesome it would be to embroider as a past time like women used to back then. I mentioned it to my boyfriend James and he got me a tiny starter kit for my birthday!

### **What is it about hand embroidery that you love so much?**

I love the way it makes me feel 'old at heart' whilst at the same time I am only 22. It feels like I am giving the art form a new lease of life I guess, bringing it into the 21st century. It is a unique hobby that is different to painting and drawing. I really love the tidiness of it. I also love the texture and almost 3D feeling it adds, which I believe may be why having your pet embroidered after they have passed away can be so comforting, it is almost like you can reach out and touch your beloved furry friend.

### **What inspires you?**

I love to absorb everything! Sometimes I find myself accidentally spending hours on my computer looking at all of these amazing artists on the internet. Seeing other people create what they love inspires me the most and makes me want to better my own art as well. I usually feel inspired to embroider a particular animal after I've been in contact with them, or watched a particular documentary. I am a total fan of so many things, so in a way I like to think of all my art as 'fanart' – apart from the pet portraits, which are more like sweet homages to their real life counterparts

### **Do you work from life or photographs?**

I work from photographs for my pet portraits. For my woodland animals I will morph/create my design out of a mixture of certain reference images, or sometimes just one, or I will work from a sketch which I then scan into Photoshop – I don't really work in one set way.

### **What led you to create pet portraits?**

I received an email asking if I would embroider these two sweet Chihuahuas and as soon as I posted them on my Instagram, my inbox blew up with people wanting to have a portrait of their own beloved pet.

### **Where do you usually sew?**

I sew next to my living room window in our open plan flat, we only have a one bed at the moment, but I do hope to have a two bed in the future where I can have my own space to create. I have such a humble amount of materials though so I don't really mind! Before I lived in this flat I would embroider in bed, so I think having an armchair and a sweet alcove to embroider in is awesome!

### **How do you approach starting a new project?**

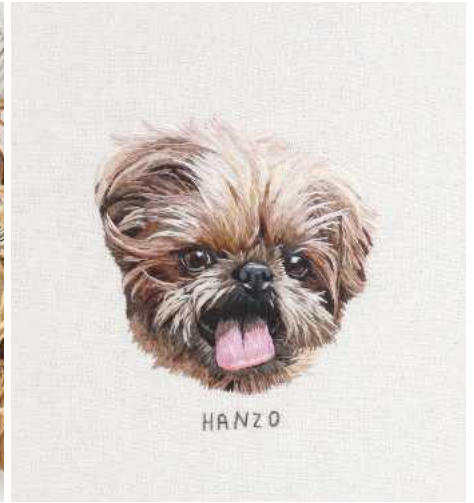
With pet portraits I have a set process, the original image is the fuel for the embroidery. Having a high quality image to work from is always a great start, especially as I love to add as many details as possible. I'll then transfer the outline of the image to the fabric using an iron-on transfer pen, which I personally find the best and most time efficient method, then onto my favourite part – the embroidery! With more personal projects, they usually stem from ideas I've had mulling around in my mind for years, my Pinterest boards and sketchbooks. I don't always get the chance to carry them out, but I am aiming to complete more of them in the future.

### **What project are you working on at the minute?**

I'm currently embroidering a batch of pet portraits and a personal embroidery piece of a bumblebee. I've also been planning more ideas to expand my embroidery business further which has been exciting!

### **What does the future hold?**

I hope to start embroidering more woodland animals and depictions of my favourite books and films. I want to immerse myself more in the embroidery community rather than being solely an artist and I'd like to start creating contemporary patterns/kits so that others can learn too! I also want to start hosting workshops as it would be amazing to be in a room where everyone is interested in learning the same art form, I imagine it would be very fulfilling. It would be great to take part in exhibitions and fairs as well and really expand my horizons. Let's just say I'm excited! ➤





*"I was really interested in Pre-Raphaelite paintings amongst others, and loved the depictions of women embroidering next to these beautiful windows and thought how awesome it would to embroider as a past time like women used to back then."*

**What are your 5 top tips on how to turn your passion in to a business?**

- 1 Utilise social media.
- 2 Love what you do and others will to.
- 3 Be prepared to actually turn your hobby into a business, I think sometimes people forget that. I love what I do, but you don't have the same freedom you once did.
- 4 Build a distinctive brand in one specialty.
- 5 Be patient and work on your passion at the weekends to build up an audience. I didn't aim to turn my embroidery into a business, it was around 6 months after posting on Instagram that I started to receive emails asking if I accepted commissions, it was a lovely surprise!



## Further Information

See more of Emillie's work at [emillie-ferris.co.uk](http://emillie-ferris.co.uk)







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# The Mr X Stitch guide to Contemporary Embroidery

With Jamie Chalmers

Hello dear readers! After sharing some nifty needlepoint with you in the last issue, I thought I'd turn my attention to something a bit more complex in this issue – lace!

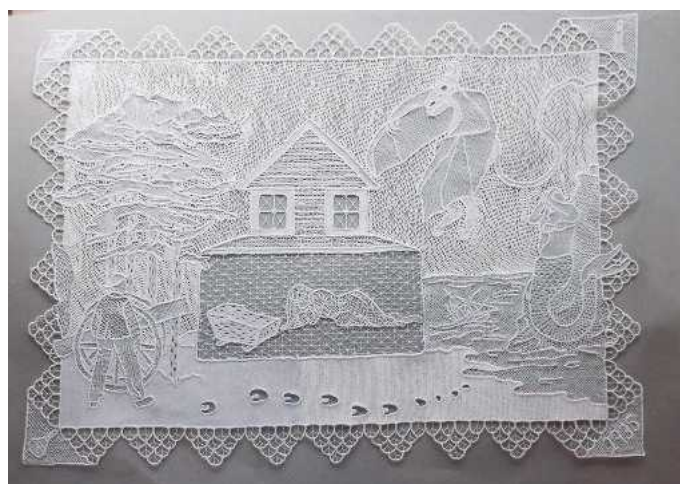
I'm fascinated by lace. It's a much-overlooked craft form that requires a great deal of concentration and finesse and can produce some of the most sublime and elegant pieces of needlework you can find. It's fair to say that machine production has had a big impact on lacework, as it's quite time consuming and therefore quite expensive, whereas the machine version is much more palatable for those of us on modest budgets. But if you've got the time and the inclination, you could do worse than spending time with a laceworker group, learning how to create delicate designs using intricate patterns that can be quite mind-bending!

One of the most curious things about lace is how it's so geographically focused. Throughout the UK there are towns and villages that have very specific patterns connected with them – think of Honiton, Nottingham or Bedfordshire lace, and they form an important part of the historical narrative of those areas. In the 16th Century, Catherine of Aragon, while exiled in Bedfordshire awaiting a divorce from King Henry VIII, actively supported the growth of the local lace industry and lacemaker's from Flanders settled in this area, bringing the Dutch tradition with them.

It's rare to find a needlecraft that has such strong connections with specific parts of the world. In Cyprus, Lefkara Lace is protected by UNESCO for its cultural significance and there are programmes designed to encourage the production of the craft to retain that historical tradition. Similar UNESCO programmes are happening in France and Croatia as well, keeping the craft alive and relevant and I'm sure that new audiences will cotton on (pun intended) to the significance of these tangible reminders of their past.

As you might hope, there are quite a few modern artists who are pushing at the boundaries of lace, and it's my pleasure to share them with you. I think you'll be surprised at what's possible with this culturally connected craft!

**Penny Nickels** is a textile artist from the United States who produces thought-provoking needle lace pieces with content that is arrestingly unexpected. See more of Penny's work at [donkeywolf.blogspot.co.uk](http://donkeywolf.blogspot.co.uk)



Penny Nickels – The Jersey Devil



Penny Nickels – Just Girly Things – Lacework (2017)

## OTHER USEFUL LINKS

UNESCO Lefkara Lace – [ich.unesco.org/en/RL/lefkara-laces-or-lefkaritika-00255](http://ich.unesco.org/en/RL/lefkara-laces-or-lefkaritika-00255)

UNESCO lacemaking in France – [ich.unesco.org/en/RL/craftsmanship-of-alencon-needle-lace-making-00438](http://ich.unesco.org/en/RL/craftsmanship-of-alencon-needle-lace-making-00438)

UNESCO lacemaking in Croatia – [ich.unesco.org/en/RL/lacemaking-in-croatia-00245](http://ich.unesco.org/en/RL/lacemaking-in-croatia-00245)



Niels Van Eijk and Miriam Van Der Lubbe are spatial and concept design artists who among a myriad of brilliant design pieces have created bobbin lace lamps, using fibre optic filaments to produce stunning chandeliers and light shades. See more of their work at [vevdl.com/en](http://vevdl.com/en)



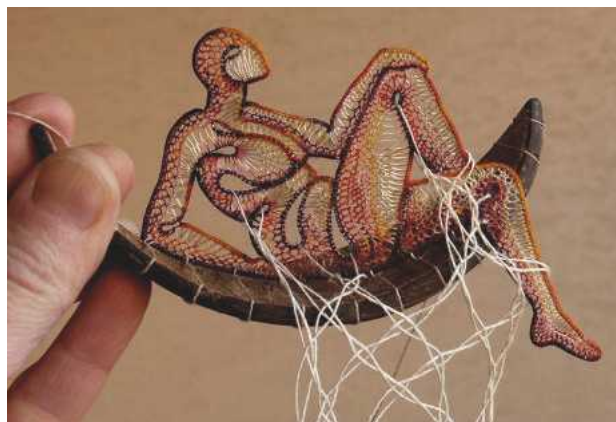
Van Eijk & Van der Lubbe – Bobbin Lace Chandelier



Van Eijk & Van der Lubbe – Bobbin Lace Chandelier (detail)



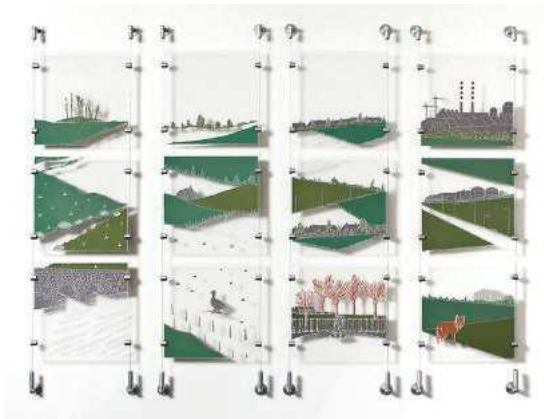
Agnes Herczeg – Lace and Wood



Agnes Herczeg – Lace and Coconut Shell

Hungarian artist **Agnes Herczeg** combines lace with other natural forms to create pieces that are distinctly different to most other laceworkers. See more at [agnesherczeg.com](http://agnesherczeg.com)

Fiona Harrington is an Irish artist keeping the Irish Lace tradition alive with charming vignettes of her home country and its natural wonder. See more of her work at [fionaharrington.com](http://fionaharrington.com)





Fiona Harrington – Scéal-na-Cúlóige

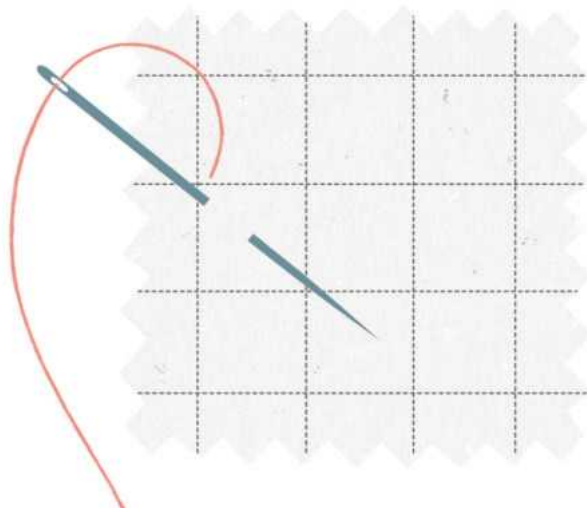


Fiona Harrington – The Little Fox

## Further Information

Since establishing [mrxstitch.com](http://mrxstitch.com) in 2008, Jamie Chalmers has been showcasing new talent in the world of textiles and stitch and is an internationally exhibited artist and curator. He believes in the benefits of stitching, both from a relaxation and a sustainability perspective and is honoured to introduce new artists that inspire and encourage you to take to the needle and thread. If you want to see him in action, grab yourself a beverage and enjoy his TEDx talk – ‘Why X Stitch Is Important’.

 [MrXStitch](https://www.facebook.com/MrXStitch)  [@MrXStitch](https://twitter.com/MrXStitch)  [mrxstitch](https://www.instagram.com/mrxstitch)



# Creative Sewing Practice: Visible Mending

With Elizabeth Healey

I believe that making things is not only good for our creative souls but also the environment and world at large. When we make from scratch, we are able to question the origins of the materials we use in a way that isn't always possible with ready-made textiles. Clothes labelling simply can't carry enough information, and retailers aren't obliged to give a garment's entire design, manufacturing and distribution history.

However, when we make things we can choose to purchase materials that have been ethically produced according to our own values. These may be a concern for the working conditions of those involved in the manufacturing or weaving industries, the welfare standards of the animals providing fibre, the amount of chemicals the fibres are treated with, or perhaps the number of air miles it takes to get the final cloth to us.

The internet has played a vital part in raising awareness about sustainability in textiles. Movements such as 'slow stitching' and 'slow fashion' have meant that the online sewing community can learn about, and share, what sustainability means and celebrate those who make things thoughtfully. This includes views towards an item's long term usage, how it can be reused and what goes into its manufacturing and distribution process. In short, sewing has become political!

When you consider that in Britain, analysts predicted we would send around 680 million items of clothing to landfill this spring it makes you wonder if we shouldn't be taking better care of the clothes we already own. Instead, we are inclined to throw clothes

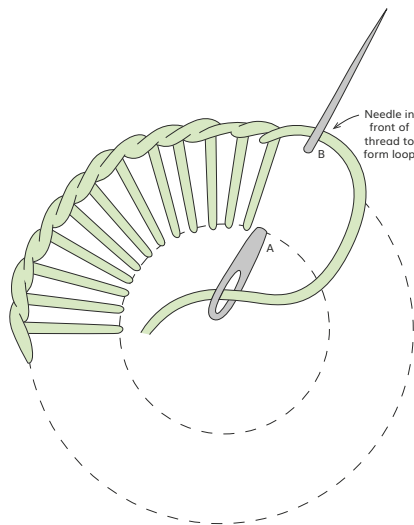
away for the lamest of reasons, such as a missing button, a ripped seam, or worst of all, to make room for more. Feeding our appetite for constant consumerism means that a cheaply bought item of clothing is less likely to be valued and therefore treated as disposable, and inevitably high street retailers exploit a desire for quick fix fashion at affordable prices.

We haven't always been so cavalier with our textiles. In the past we took a make, do, and mend approach, and if the item really was beyond repair, any decent scraps might have been salvaged to make quilts or clothes for teddy's and dolls. Hand-me-downs that had to be altered to fit and signs of visible mending weren't something of which to be ashamed. Whether it is due to fears of a recession or a concern for sustainability in textiles, making ones own clothes has become hugely popular again. As a reader of this magazine, you already know this and are well and truly on the bandwagon. However, you might not have considered your sewing practice as anything more than a hobby, certainly not as something political, but textiles made with love, that take time to make will be treasured and are less likely to end up in landfill.



## How to: Make a Virtue Out of Necessity

Along with making clothes from scratch, visible mending is back in fashion, which is just as well as a hungry moth has managed to munch its way through most of my cardigans! This particular cardigan also suffered a laundry accident, rendering it grey and drab. So after placing the cardigan in a plastic bag and then in the freezer for a couple of days (to kill off any moth larvae) I dyed it, replaced the buttons and hanging loop, then made a feature out of the moth holes. I decorated them with buttonhole stitch, worked in a circle around the hole to form an eyelet. I could have just darned around the existing moth damage, but as you can see, I got carried away!



Children grow out of their clothes almost as soon as they put them on. They are also extremely tough on their clothes but that doesn't mean they have to be consigned to the bin for want of a needle and thread. A scrap of backing fabric and some decorative sewing soon fixes the wear and tear a crawling toddler exerts upon their clothes. What's more, up-cycling or customising, an item of clothing for children of any ages, can help rid them of the stigma often associated with hand-me-downs.



## Sewing World: Rags and Tatters – The Boro Textiles of Japanese Peasants



Boro jacket  
Image courtesy of Sri,  
Brooklyn, New York

For 17-19th century Japanese peasants mending was a necessity. Sumptuary laws dictated that peasants could only wear cotton, or hemp (the irony being they couldn't have afforded silk even if permission had been granted to wear it) and even these were in short supply. Clothes were patched and re-patched, often sewn together with thread peeled from fragments of cloth too damaged to even be called scraps. The overall effect was a patchwork of shades of indigo held together with basic sashiko running stitch. Over time, the sandwiching together of scraps with stitches increased an item's insulatory properties – essential for enduring harsh Japanese winters.

Meaning 'rags and tatters' boro items also included other domestic textiles such as bodokos and donjas (a type of

sleeping coat, large enough to cover an entire family). While an economic need to preserve cloth was certainly a characteristic of boro textiles, the notion that cloth linked you to your ancestors was also important. The bodoko, for example, was used both as an everyday bed sheet and during childbirth. As such, the ancient rags and tatters a bodoko contained would be the first thing a new born baby might touch when it came into the world.

There is another characteristic inherent in boro textiles and that is 'mottainai' which means a sense of regret about wastefulness – a waste not, want not approach to fabric. While there is no getting away from the fact that boro textiles are a brutal reminder of Japan's feudal past, we could perhaps learn from boro's nature to conserve rather than waste.



### Further Information

Elizabeth Healey has a passion for textiles and is author of *Stitch, Fabric, & Thread* (£14.99, [searchpress.com](http://searchpress.com)). Find more sewing inspiration and follow Elizabeth's journey through stitch at [elizabethsquartersblogspot.co.uk](http://elizabethsquartersblogspot.co.uk)





# We Meet... Sewphia!

You've no doubt seen the lovely new animation for The Knitting & Stitching Show. The star of the show is Sewphia Button - charming calico doll who comes to life and decides to run up a little outfit of her own!

Sewphia and her sewing antics are brought to life by Sarah Simi and her company, Woolly Vision. Sewphia is a sassy, 'naked' fabric doll who climbs out of a wooden sewing box to sew herself some spotty knickers and a rather lovely outfit. She even knits her own pet poodle! The 30 second film took a month to make and is made using stop-motion animation in which physical objects are manipulated to appear as if they are moving independently. Everything you see in the film is a real object - Sewphia and props are handmade from fabric and wool along with a quaint collection of real-life haberdashery accessories. Sarah Simi is the film's producer and creative force behind the project, she says: "Bringing textiles to life is what The Knitting & Stitching Shows are all about. We wanted to make something that had a nostalgic, vintage feel but that was very much up to date with modern humour. Much of what we do is inspired by classic animations such as Bagpuss but we wanted to use fresh, sharp colours and fabrics."



Sewphia is made with a wire skeleton at her core so that she could be moved and stay in any pose during the filming. To create the sense of movement, Sewphia and the props are moved in tiny increments and each slight change captured on film - 389 different photographs were taken to create the 30 seconds of action. Having worked mainly with wool puppets until now, Sarah found working with fabric to create different challenges. "Knitting is a lot more forgiving! Sewphia was made from a tight cotton fabric with no stretch which did cause some problems as she needed to move freely, but not be so tightly stuffed that she couldn't bend. Sewphia was so tall and slim (about 14") that she had to have her own rig so she didn't fall over while being filmed. We'd love to make more films for The Knitting & Stitching Show. We can imagine her getting up to all manner of mischief making other things."

We look forward to seeing what Sewphia makes next too!

## Further Information

See Sewphia come to life for yourself by visiting The Knitting & Stitching Show website, [theknittingandstitchingshow.com](http://theknittingandstitchingshow.com)

See more of Sarah's textile characters and creations on her website [nudinits.com](http://nudinits.com)

# Behind the Scenes at London Fashion Week

with Samantha Jones

For one week in September various locations all over London are transformed into catwalks, ready to show both established and up and coming designer collections to the world during London Fashion Week.

If you're in London at this time there is a real buzz around the city: models, photographers, designers, hair and makeup teams, critics and bloggers come from all over the world to show and view, what are going to be the hot trends in Spring/Summer 2018. This year fashion week ran from the 15th-19th September and I have had the privilege to work backstage as the Dressing Team Coordinator at one London show, for the past four years.

So what is it like to work at London Fashion Week? Fashion Week for the models, designers and backstage crew starts the day before at a fittings session. The show that I work for, is for both emerging and established international designers and is run in a central London hotel. On arrival we're straight to work setting up one of the hired spaces ready for the fittings session.

Clothes rails are put together and labeled with the designer names. From the outside, even this small element would appear simple, but right from the beginning, good organisation is key to a successful show. The designers and models are arranged into two groups, Pool A and Pool B and each are set out on different sides of the room in show order. To make life slightly more interesting, we also had two daytime solo shows as well as the multi-designer evening show to organise this year.

The dressing team is responsible for looking after all of the designers needs, making sure their garments are presented professionally and that they hit the runway in the correct order on the right model – no pressure! The fitting sessions are crucial for ensuring this and start with the designer working with the dressers to put their garments in show order. Some designers arrive with their garments all neatly organised in garment bags and others arrive with their entire collection in the smallest suitcase you have ever seen – you know who you are if you're reading this!

Once the garments are in show order, the dressers are split into two teams, one works with Pool A and the other with Pool B, generally we have eight to ten dressers working on the shows. In my day job I am the Course Leader for a Fashion and Textiles Level 3 programme and as part of the students work experience, they have the chance to be selected to work backstage. Graduated students often come back to mentor them and it is a fantastic opportunity to experience the industry that they could, one day be working in.

Next, the models are called through to start the fitting sessions. Generally, the designers have an idea who they want to wear each particular garment, so we start to that brief. At this stage, dressers





*The show director gives one final briefing and then we get the models dressed in their garments, with the designer constantly checking everything is just so. Hair and makeup join us for final tweaks and as show time approaches, the tension rises."*



literally help the models in and out of their garments. Sometimes garments fit well and the designer likes the look, other times adjustments need to be made and garments are pinned or sewn in place. Occasionally garments just don't fit or look right and then they are switched around until the designer is happy with the overall look of their collection. Some designers make decisions quickly, others don't want much involvement from the dressers and others ask our advice constantly.

Designers are allowed to show sixteen garments and generally there are twelve models in each pool, which means we have to select models who will change outfits. Adequate time needs to be allowed for this – a minimum eight model gap, even then, this is a tight changing time. Once the order is finalised, one of the dressers will fill out a form listing the models name, garment, shoes and label the hangers 1-16. The rest of the dressing team undress the models and make sure each garment is hung on the correct hanger and in the right order, ready for show day. As Head of Dressing I run through each rail checking collections are in order, that there is adequate changing time and that the changes are noted down for both myself and the backstage manager. Fittings generally take about three hours and once they're complete, we head home for the evening.

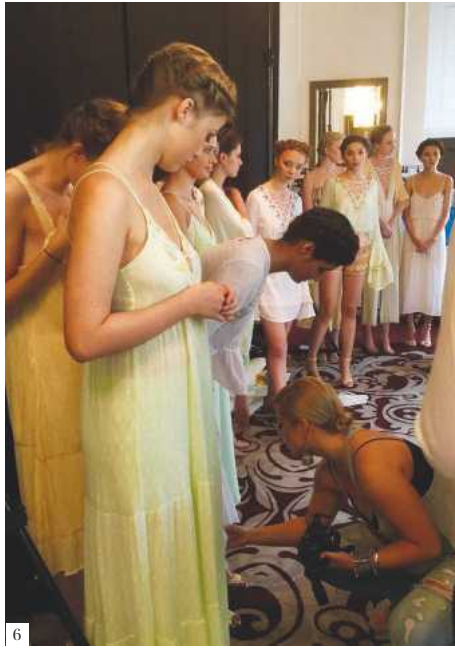
Show day means a very early start – I meet the dressing team at 7am and we head into London. When we arrive at the venue it is already busy with preparations. The dressing team then have a few hours of steaming or ironing ahead of them in order to make sure the collections hit the runway looking their best.

About an hour before the solo shows take place, we bring the garment rail and any accessories backstage and I have a final run through of the model order and make sure that any changes are clearly marked. Once we are all backstage there is no escaping out the front. The show director gives one final briefing and then we get the models dressed in their garments with the designer constantly checking everything is just so. Hair and makeup join us for final tweaks and as show time approaches, the tension rises. Ten minutes before showtime the audience begin to be seated, and about five minutes before the start I organise the models into runway order and check that the dressing team have the garment changes in hand. Then the music starts. Once the show has started, it is organised chaos backstage. Models walk serenely out onto the catwalk and glide backstage again. The backstage manager shouts if they need to be changed and dressers and models are frantically pulling garments on and off. Amongst it all, I'm crossing off model names and shouting the name of the next model ensuring that they are being kept in runway order. And before you know it, it's all over. ➤





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**5** Backstage hair and makeup – recording looks **6** Designer Meghan Ollari makes final checks before first solo show **7** Models backstage at Mini Bindra solo show **8, 9** Models backstage at multi-designer show, Bernhard Dyne and milliner Anna Gilder **10** Models backstage at Meghan Ollari solo show **11** Maddie Williams graduate show on The Strand



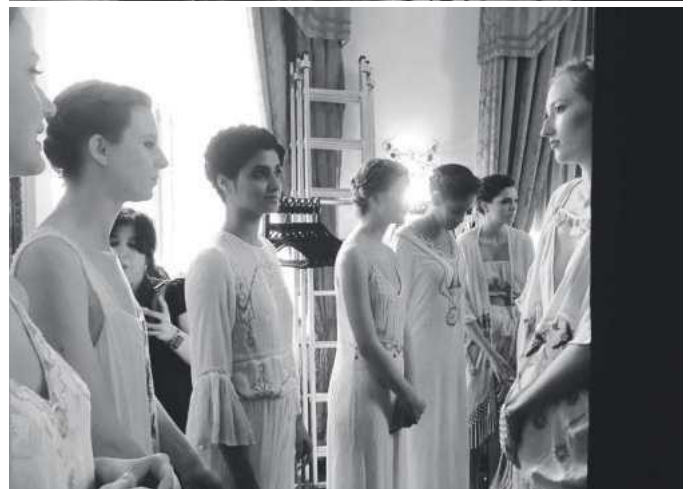
*"As we collect our belongings, many of the designers thank us for our help and we catch up with designers that we've helped in previous shows. We then head home, tired, happy and thoroughly inspired."*

As we retire to the fittings room, the last designer for the evening show has arrived and we're back into fittings with one team of dressers whilst the second team carry on steaming garments. Periodically I check the garment orders and finally about 5pm, we get chance to have a half hour break. This year I went for a walk around Trafalgar Square and bumped into graduate designer Maddie Williams, who was showing her Graduate Collection in the middle of The Strand with models running in and out of a Superdrug store. It was a fantastic sight and really sums up Fashion Week for me.

The multi-designer show is a whole different affair to the solo shows. There are seven designers and one milliner in the backstage space, along with hair and makeup, models, dressers and garment rails. It's a tight squeeze and not the glamorous look that I'm sure everyone expects. Everything runs the same as the solo shows, just on a larger scale and a little more frantic in places. Within forty-five hectic minutes, it's all over. We then get the mannequin model ready. This is specific garment and model chosen by the designer and presented at the after show party.

Our final task is to make sure all the garments are hung back up on the correct designer rails and that the backstage area is relatively clear. As we collect our belongings, many of the designers thank us for our help and we catch up with designers that we've helped in previous shows. We then head home, tired, happy and thoroughly inspired.

So what's it like to work backstage at London Fashion Week? It's exhilarating, totally exhausting and I'm left full of anticipation for the next one!



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# Pattern Review

## Moneta by Colette Patterns

Written by Amy Plaza from the Minerva Crafts Blogger Network

Amy has been sewing on and off since she was six but became obsessed during the summer of 2012. She posts about her sewing adventures on her blog, That's Sew Amy. We asked Amy to try out the Moneta pattern by Colette Patterns, here's what she thought...

When looking for a new pattern to make there are so many options out there. Typically, my eye gets drawn to the flashy and complicated ones but this time I wanted something classic. The Moneta by Colette Patterns is described as a simple knit dress that works for every season and every occasion. I've read what seems like a hundred reviews and feels as if everyone has already made this. Why did I pick it? I've noticed more and more lately that I tend to get heavier wear out of the simple patterns because they are so versatile. You can sew this up in a solid colour then dress it up with jewellery, or pick a crazy print and have some fun! I've seen other sewists make this in fancier fabrics for evening wear too. I needed a pattern that I know I'll go back to and use multiple times – the Moneta is exactly that.

This is only the second Colette pattern I've ever made, the first was the Parfait – which I liked but seemed to have some fit issues right out of the gate. This one, however, had none of those issues. The Moneta is very straightforward and is a breeze to put together. The pattern comes in seven different sizes (XS-3XL) and three different variations. Version 1 is sleeveless, lined bodice and a narrow collar. Version 2 and 3 are both unlined and almost the same, except for the length of sleeves. I choose version 2. All three have more of a wider boat neck, which is honestly my least favourite thing about the pattern. I knew this going in, but thought maybe this time I would like boat neck – I still don't. Next time around I will change that a bit because I hate having to wear my bra straps far over and them feeling like they are slipping off my shoulders.

Since this pattern is a knit dress there is a bit of leeway in the sizing. My measurements at the time were 36-32-40 and according to Colette sizing that means I should pick small-large-medium. I ended up making a small in the bust and graded out to a large in both the waist and hips. The hips portion didn't really matter much since this skirt is gathered at the waist. I wanted to make sure I choose the right size for the waist because I didn't want extra material in the gathers.



Sometimes gathering at the waist can make you look a couple of sizes larger, but I don't feel like that is the case with this one. Grading on this pattern is very simple and direct, I had no issues.

For the entire pattern I used my overlocker but you can easily use a regular sewing machine with a zigzag stitch. To finish the neckline, the directions ask you to fold in the neckline and to use a coverstitch machine or twin needle, I used my coverstitch machine. I realise most people don't have one but I've honestly never been able to master the twin needle. You could just use a zigzag stitch on the neckline, sleeves and bottom hem instead. Before I had the coverstitch machine that's what I did and I never had any issues, just make sure to press the area really well when you are finished.

Usually I have alterations for patterns but this time I wanted to follow directions since there are so many raving reviews. I figured – why not just make it as intended and go from there? The only part I didn't follow, was that the pattern asked for clear elastic for the waistline and I used regular braided elastic instead. Since that elastic is a bit stretchy, I cut 28".

My favourite part of this dress is the pockets. Pockets need to be in every garment, every time! Sometimes pockets can add bulk and look a bit unflattering but in this dress the gathers hide the pocket bulk perfectly. I didn't have to make any alterations to the size of the pockets either, they fit my gigantic phone perfectly!





The fabric I choose from Minerva Crafts is an amazing Art Gallery Fabric. I've used this before when making a jacket for my son and adore it. The fabric is a medium weight with just the right amount of spandex, so it's a breeze to sew with and the fit is lovely. I did prewash and there was minimal shrinkage. I really liked the pattern on this fabric because of the hints of blue and coral. I'm imagining wearing this to work with a pretty coral cardigan – I just have to make that next! So, that being said, this dress is work appropriate and super comfortable.

Overall, this is a great pattern and I wouldn't change anything but maybe the neckline. It's a quick sew, something you could make on a Saturday to wear that evening or for work on Monday. I didn't have any fit issues or have to make any alterations, even when I make the neckline alterations in the future, those will be quite simple. You can easily dress this up or down for a casual dress. I love that you can use any knit with a little stretch, you could make a heavier weight dress for winter and pair this with some cute leggings and a jacket. I have a feeling there will be a few of these in my closet before the end of the year.

## Further Information

The Moneta pattern and fabrics used by Amy are available to buy from Minerva Crafts, [minervacrafts.com](http://minervacrafts.com)  
Amy's dress was made using:  
Art Gallery Jersey (K-59301) @ £22.99 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 [minervacrafts.com](http://minervacrafts.com)



# Pattern Picks



**Stella Raglan Shirt & Dress** by Named Clothing.  
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**Agate Pencil Dress** by Named Clothing.  
£17.50, available from  
[backstitch.co.uk](http://backstitch.co.uk)



**Gaia Quilted Coat** by Named Clothing.  
£19.00, available from  
[backstitch.co.uk](http://backstitch.co.uk)



**Amber Pinafore Dress** by Named Clothing.  
£17.50, available from  
[backstitch.co.uk](http://backstitch.co.uk)



Our selection of some of the best winter warmer sewing patterns to keep you snug and cosy



Pattern Hacking Knit Jackets 8377 by Simplicity. £8.95, available to buy from [minervacrafts.com](http://minervacrafts.com)



Pattern Hacking Knit Trousers 8378 by Simplicity. £8.95, available to buy from [minervacrafts.com](http://minervacrafts.com)



Classic Pleated Trousers 6472 by Burda. £6.95, available to buy from [minervacrafts.com](http://minervacrafts.com)



Chestnut Sweater from CocoWawa Crafts. £10, PDF pattern available from [cocowawacrafts.com](http://cocowawacrafts.com)

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

# Courses

## Fabric HQ

Unit 8, Layby Farm, Old Risborough Road,  
Stoke Mandeville, HP22 5XJ  
fabrichq.co.uk

Run by mother and daughter team, Jacqui and Rae, Fabric HQ stocks a wide range of fabric and haberdashery supplies as well as delivering a full programme of workshops from a dedicated teaching space, The Make Studio. Whether you are a novice sewer or an accomplished dressmaker, you will find a course or drop-in session to suit.

### Memory Bear Workshop

4th November, 9.30am-4.30pm

Make a 'patchwork' bear as a special reminder of your baby's first years or in memory of a loved one. In this workshop you will transform your own pre-loved clothing or other meaningful fabric into this cute keepsake. Suitable for confident beginners upwards, you'll learn how to use interfacing, sew curved seams and insert craft eyes to create a beautiful bear roughly a foot tall. Includes additional materials. £79.

### The Everyday Essential Clutch Wallet Workshop

18th & 19th November, 2pm-5.30pm

Aimed at intermediate sewers, this two-part workshop is led by the talented Amie of Sew Much Havoc. She will teach you how to use directional prints, apply interfacing and stabilisers, as well as specific skills such as making card slots and installing a magnetic snap or twist lock. Bring your own fabrics and basic supplies and the rest will be provided, including step by step instructions and a full pattern to take home. £95.



## Abakhan Fabrics, Hobby & Home

34-44 Stafford Street, Liverpool, L3 8LX  
abakhan.co.uk

Abakhan offer a huge range of classes for all abilities from their stores in Mostyn (North Wales), Altrincham and Liverpool. Choose everything from dressmaking or soft furnishing to creative techniques such as hand and machine embroidery. Teenagers and children are also catered for with classes starting from as little as £10.

### Make Your Own Knickers Class

30th November, 10am-2pm

This fun four-hour class is a great way to get an insight into dressmaking with a project that is a little different! Tutor Corrie will get you working with elastic and 'stretch' your basic sewing skills just that little bit further. Price includes all materials, equipment and refreshments. £30.

### Make a Jersey Wrap Dress with Paul Clarke

1st December, 10am-4pm

Learn all the skills you need to make a comfortable and stylish wrap-over style jersey knit dress with tutor, Great British Sewing Bee contestant, Paul Clarke. Using Simplicity pattern 1653, this class is perfect for those with basic sewing experience keen to learn how to work successfully with stretch fabric. Why not add this great all-rounder dress to your wardrobe! £45.



## Millie Moon

24-25 Catherine Hill, Frome, BA11 1BY  
milliemoonshop.co.uk

Sisters, Rachel and Becki run this lovely fabric and craft shop in Somerset. They never tire of seeing fantastic projects come to life at their kid's craft clubs and varied workshops. From dressmaking to patchwork, home décor to more unusual fabric items, there are plenty of learning opportunities for even the youngest sewers.

### Sew a Little Girl's Party Dress

28th November, 10am-2pm

The festive season is almost upon us. Do you know a little girl aged 1 to 5 who would love a new party dress? As long as you can thread a sewing machine and sew a straight line, you'll be able to take home a gorgeous finished dress and have the knowledge and skills to make more. Learn how to use a paper pattern, bias binding and how to insert a concealed zip. Includes all materials. £70.

### Make Pyjama Bottoms

12th December 10am-2pm

Make a pair of unisex pyjama bottoms for children, perfect for lounging on Christmas Eve. You will master techniques including laying out a paper pattern, cutting out, machine sewing, French seams and hems. Basic machine skills are all you need. Fabric is provided to make a pair of pyjama bottoms to fit ages 3-6 years or 7-12 years. £70.





## myBearpaw

50 Lochrin Buildings, Gilmore Place,  
Edinburgh, EH3 9ND  
mybearpaw.co.uk

Top UK quilt designer, Jo Avery, shares her lifetime of crafting experience with a host of relaxed and informative classes. Jo has a spacious studio space with a team of skilled regular tutors (and occasional exciting guest tutors) from around the world. Whether a full or half day workshop, or an evening class, the emphasis is on fun and creativity and inspiring students to have a go at a wide range of sewing crafts from embroidery to quilting.

### Appliqué and Embroidery Mini Hoops

11th November, 10.30am-4pm

Using a mixture of embroidery and appliqué, you'll hand sew one (or maybe two!) of these super cute mini hoops. Choose a frosty snowman or reindeer design for a tree decoration or handmade gift. You can take the patterns and hoops for both designs home if you don't manage to complete in the session. This is a suitable class for beginners and more advanced sewers. Price includes all materials. £49.

### Feathers Quilt

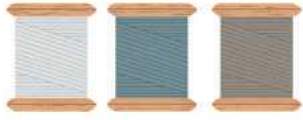
2nd December, 10.30am-4pm

Jo will guide you through making blocks using scrap strips and how to put together a quilt top using 'on point' blocks. This is a technique class rather than a whole project, but you will make six blocks during the day – the start of a full-sized quilt, a mini quilt or a few cushions! This course is for those with competent sewing skills and some experience of patchwork. £49.



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

# Ready... Get Set... Sew!



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

## Using your Full-Size Pattern Sheet

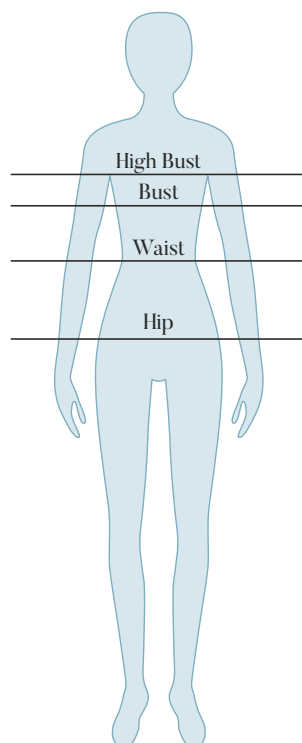
- 1 For projects with a pattern, first look at the glossary on the pattern sheet to identify the colour of the pieces for your project. Looking at the 'To Cut' list you will see how many pieces there are to find. Each piece is labelled and identified, e.g. '1 of 7', '2 of 7' etc. It may be helpful to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

## Check your Size

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

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

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



## Fabric Terminology

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

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

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

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

**Fat Quarter** – quilting term for a piece of fabric cut from a 44" wide bolt measuring  $\frac{1}{2}$ yd and then cut across the width at 22".

**Pre-Shrunk** – it is recommended that fabrics are pre-shrunk before sewing, by washing at recommended temperature, drying and pressing thoroughly.

## Glossary

Some useful terms used in Sewing World...

**Bating (Tacking)** – temporary large stitched to hold pieces together.

**Seam allowance** – these will be included in the pattern pieces unless otherwise stated and will vary between projects. Check carefully in 'Good to Know' to ensure success.

**Pressing** – not ironing, pressing is the action of pressing the iron onto fabric and then lifting without moving around. It helps to set stitches so that seams lie flat and crisp. Don't skimp on pressing!

**Finger Press** – literally a light crease with your fingernail.

**Stabiliser** – interfacing of interlining used to give some stability and strength to your fabric, it can be sewn-in or ironed on.

**Topstitch** – neat straight stitches on the right side of the fabric to define a seam.

**Staystitch** – a line of stitching to keep curves and bias edges from stretching.

**Understitch** – stitched row to prevent a facing from rolling to the outer part of the project.

**WOF (width of fabric)** – across the width of the fabric, selvedge to selvedge.





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# Bookshelf

Book  
of the  
month

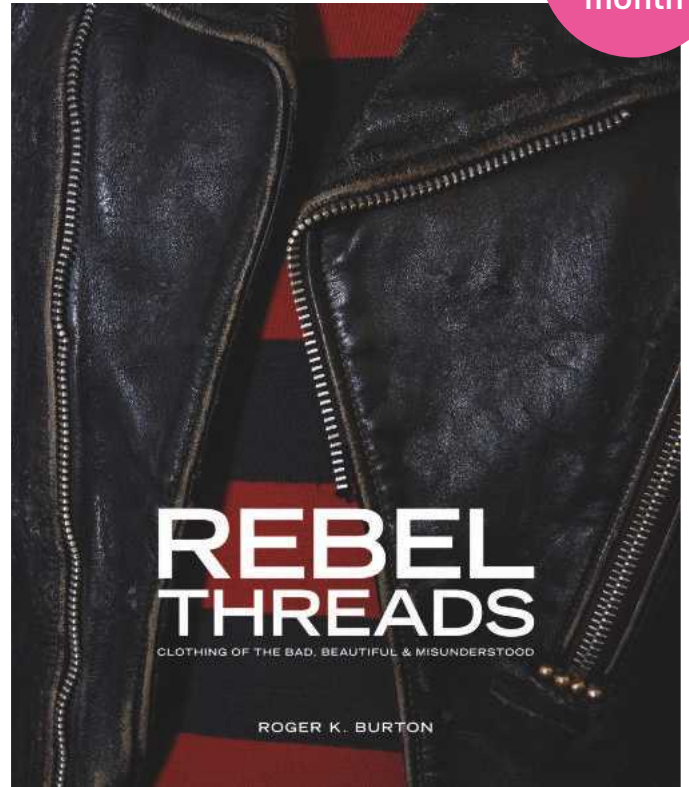
## Rebel Threads: Clothing of the Bad, the Beautiful and the Misunderstood

Roger K Burton

ISBN 978-1-78627-094-8

This is a book for fashion lovers, cinephiles and anyone with an interest in sub-culture. Featuring over 10,00 examples of rare vintage clothing, from the swing, counterculture and blank generation eras, detailed photographs and many previously unseen fashion and film stills. The book traces how these distinct street styles were originally put together and worn by the predominant teenage sub-cultures that emerged between 1940 - 1980. The author and founder of The Contemporary Wardrobe Collection, whose collection has been regularly used in movies and music videos, takes us up close to the garments and recounts the most fascinating stories attached to the items. This a fabulously interesting read and a book you will return to again and again.

This title is published by Laurence King Publishing and is priced at £35



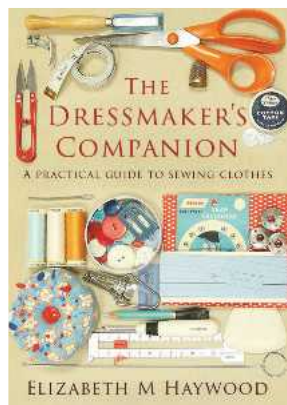
## The Dressmaker's Companion – A Practical Guide to Sewing Clothes

Elizabeth M Haywood

ISBN 978-0-646-96824-7

This comprehensive, practical guide covers all areas of dressmaking from pattern alterations to sewing a perfect dart, constructing a collar to working on the bias and sewing with tricky fabrics. With over 3,000 detailed illustrations, clear step-by-step instructions, clever ideas, troubleshooting and fitting advice, this is a book that will become your go-to for all your dressmaking queries. Whether you are a dressmaker, fashion student or simply enjoy sewing for yourself and the people you love, this book is a must.

This title is published by Cooatalla Press and is priced at £39.99



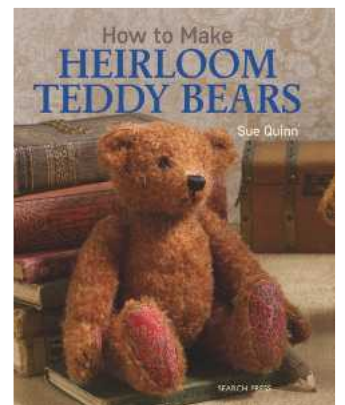
## How to Make Heirloom Teddy Bears

Sue Quinn

ISBN 978-1-78221-143-3

Teddy bears are an iconic symbol of childhood. This comprehensive guide takes you through the process of teddy bear making, showing you how to create your own traditional bear to hand down through the generations. The book begins with a short history of the teddy bear, followed by detailed information on tools, materials and essential bear-making techniques. There's guidance on finding design inspiration, and three complete step-by-step projects. There's then detailed guidance on how to create different eyes, ears, noses and mouths to give your bear a unique personality and sewn outfits to dress them in.

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





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# The Final Thread

With Kerry Green



## Get Organized

It's a busy time of year for making and organizers are one of my favourite presents to make and gift. This month we meet two makers who specialise in the making of such things; Annie Unrein of Patterns by Annie and Aneela Hoey. Annie Unrein specialises in creating organizers for different purposes and Aneela Hoey is a successful fabric and pattern designer and her new book, *Stitched Sewing Organizers*, features organizer patterns and clever storage makes. I found out a little about their ingenious designs...

### Annie Unrein of Patterns By Annie and ByAnnie.com



#### Tell us about Patterns By Annie.

I've been a creative quilter for many years and involved in designing patterns and teaching since 2000. I like to focus on practical and useful projects and I created ByAnnie's Soft and Stable® stabilizer which adds body, stability and a professional finish to purses, bags and more. I'm also a Craftsy instructor and love sharing techniques in my classes that give professional results.

#### What's your favourite organizer pattern?



I LOVE the Catch All Caddy! It's perfect for holding everything I need in my sewing room. I especially like the inner bellowed dividers - they expand to hold large items, like a bottle of water and when not in use, they fall flat against the side of the bag, out of the way. The padded handles make it easy to carry and there are also some useful grab handles on the end which came

about because I didn't want to try to turn the binding under on the four corners, so I just kept it going. They work perfectly for moving the caddy or for holding Wonder Clips, zipper rings, etc.

#### What inspires your patterns?

I love having "a place for everything and everything in its place". That's why so many of my patterns feature organizational items. I'm very lucky to have customers and friends who share ideas with me for things they would like. Consequently, my "PATTERN IDEAS" corner and folder are overflowing! I could design patterns until I'm 100 and never run out of ideas.



#### What's your process for designing a new organizer?

I usually start by gathering ideas from existing products. I study what I do and don't like in various styles and then combine the best features to make a unique, one-of-a-kind organizer. I've made so many bags and purses, that I'll usually write a rough first draft before sewing anything. Then, I'll make a model, making notes as I go and write up a more detailed pattern draft. This stage repeats and I often make three to four prototypes before I'm happy. Next, it's off to my technical editor and once she's done, it's sent to my graphic artist. If there's time, I send the rough draft to my main pattern tester. A "final" version goes to my group of pattern testers and I'll incorporate any necessary changes. Then it's ready to print and release. The whole process usually takes at least 6-8 weeks, sometimes longer!

Website: [ByAnnie.com](http://ByAnnie.com)

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## Aneela Hoey: Stitched Sewing Organizers: Pretty Cases, Boxes, Pincushions & More



Tell us about your book, 'Stitched Sewing Organizers'.

It features a variety of different organizer projects including pouches, cases, boxes and more. These are designed for keeping sewing tools and projects in but are also suitable for knitting, stationery, kid's toys and travel. The projects are designed to work together with the smaller projects sized to fit into the larger ones.

### How did the book come about?

When my first book Little Stitches was published, it came with embroidery transfers pullout sheets. I designed and made a case to store the book and transfer sheets, embroideries and tools. I used it all the time and got hooked on the idea of designing an organizer to fit a specific need. Over the next couple of years, I designed more patterns and they were very popular. After repeated requests to put out a collection of several projects together, I decided a book would be the ideal way to do this.

### What's your process when you design a new organizer or pouch?

I'm fascinated by the relationship between design and function. I find the construction of everyday objects endlessly intriguing and look to all kinds of inspiration from matchboxes and paper bags to machinery. Ideas are formed into sketches and if the idea is 3D, I make paper and cardboard models too. Then, I'll try several fabric prototypes whilst I develop the idea into its final form. It's important to me that projects work well in their end use so I always like to make and use the finished item for several weeks before finishing and releasing a pattern.

### Do you have a favourite project in the book?

I think it would be the Fold Over Sewing Folio, because the design and function work so harmoniously together. Even though there's a lot going on in the design, it retains a simple timeless style. It has everything you need to house a basic sewing kit.



You're constantly releasing new clever storage and organizer patterns, like the Zip-Up Tray Pouch. Do you have more designs planned?

I have a few ideas that I'm developing. The Zip-Up Tray Pouch pattern took around a year to put together as there were many hurdles in the construction that I wanted to simplify. Sometimes you just have to wait until the right 'a-ha' moment comes along. To come up with something truly different, inspiration needs to come from outside the world of sewing. For me, writing a pattern develops that inspiration into something that can be made from fabric. It can be a frustrating process, but it's always worth it.

Shop: [payhip.com/comfortstitching](http://payhip.com/comfortstitching)  
Blog: [comfortstitching.typepad.co.uk](http://comfortstitching.typepad.co.uk)  
FB: Aneela Hoey  
IG: @aneelahoey

Both Annie's and Aneela's patterns and book are ideal for sewing beautiful Christmas presents for others, or make great gifts in themselves. Some of Aneela's patterns are also available as kits containing a paper pattern, plus all the materials and notions you'll need at the lovely online shop, [oliveandflohandcraft.co.uk](http://oliveandflohandcraft.co.uk)



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 spark your imagination and is loaded with nostalgia and sentiment.

Each of our sewing stories is different and unique to us, this month Janet Goddard shares hers.

I grew up in New Zealand and as a child I always loved to make things and learned how to sew, knit and crochet. One of my first memories is my Granny making me a pinafore on her treadle sewing machine. We went off to the fabric shop and I chose a purple woollen check fabric and some very gold shiny buttons. She made the pinafore without a pattern which fitted me perfectly. Thinking back now I am not sure how she did it but I loved it, especially the gold shiny buttons on the shoulders!

Over the years the knitting and crochet fell by the wayside after a series of disastrous efforts (wonky jumpers with extra-long sleeves) and the sewing took over. As a teenager I made many of my clothes and could often be seen proudly wearing some of my creations. These days I just love patchwork and quilting in its many forms and spend most of my sewing time working on patchwork projects.

My introduction to patchwork also started in New Zealand. I signed up for a series of evening classes and learned how to make a sampler quilt. I just loved all the techniques and had a really inspiring teacher who taught us all the basics, but let us deviate when needed - I was well and truly hooked. For several years after this, sewing took a back seat and I travelled quite a lot for work, working in Africa and also the UK where I have lived now for many years. Once I had settled in London, I returned to patchwork, signed up for lots of classes, joined a quilt group, studied for City & Guilds and have continued to sew. About fifteen years ago I started to teach patchwork classes in a local shop, my teaching has grown over the years and now I regularly teach workshops. I love to do this and each time I learn something new from the students and hopefully they learn something from me too!

One of the things that I get a lot of satisfaction from is to take an idea for a project whether it be a quilt, bag, cushion etc. and work out how to turn that idea into a finished article, writing a pattern for it along the way. I always enjoy seeing one of my patterns in a book or magazine with the fabric choices coming alive. I tend to make quilts where I take a traditional patchwork block and put a modern twist on it through the design or fabric choice.

In 2016 I wrote my first book 'Simply Modern Patchwork Bags' which was a lot of hard work but fun to do. I have just written a second book 'Simply Modern Patchwork Quilts', which is due for release shortly.

I do think that I am a bit obsessed with stitching and probably think about sewing at some point every day, even when I should perhaps be concentrating on other things!



## 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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