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Hello



Welcome to the February 2018 issue of Sewing World!

As we head into frosty February, keep the chills at bay and sew with some cheery and colourful fabrics to help lift your spirits and look forward to the lighter, brighter and warmer days of spring ahead!

Our cover this month features the Airforce Blue, loose-fit, **Tie-sleeve Blouse**. This easy-to-make top is constructed from just two pattern pieces and so is super speedy and an elegant make too. Its lovely flowing lines and detailed sleeves add a feminine touch – just perfect for a romantic evening out this February! We introduce the second garment in our Capsule Wardrobe series this month, the **Wool Pencil Skirt**. Yet again, this is a real timeless classic – a simple, straight skirt with an invisible zip fastening at the back. Perfect to wear for a day in the office, this garment is also bang on trend for spring 2018.

Projects for your home this month include the **Eclipse Pillow**. This is a striking cushion which uses strong colours and bold fabric prints to create a home accessory with an echo of mid-century design and a strong sense of style. Another project that will brighten up your living area is the **Spring Landscape**. Create this stitched masterpiece using just a few fabric scraps, free motion embroidery and a sprinkling of your own artistic flair! The **Mostly Monochrome Dilly Bag** is a 'quilt as you go' pieced bag and is the perfect size for taking to the gym, an on-the-go sewing project or perhaps storing some haberdashery essentials. Using a (mostly) monochromatic colour palette, add a pop of your favourite colour to make your patchwork 'sing'. And the lovely **Lorle Purse** is adorned with pretty, hand embroidered flowers which will make you feel as though the sun is shining even if, strictly speaking, it isn't!

As Valentine's Day is nearing, we couldn't let this issue go by without a project that shows someone how much you love them. The **Love Embroidery Cushion** features a delicate, hand embroidered message and fluttering felt hearts – what's not to love?!

In features this month, **We Visit** the delectable, **Linen Garden**, an online department store for makers, creatives and gatherers. **Mr X Stitch** explores the amazing, machine embroidered art of Meredith Woolnough, **Elizabeth Healey** takes us through the delicate skill of making needle lace, whilst **Kerry Green** looks at how we can achieve the perfect fit.

All this, plus our regulars and more – happy February sewing!

Emma



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



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

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

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Whether you are a Sewing World reader, designer,
maker or business owner – we would love to hear from you!

Get In Touch!

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



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Submissions

If you would like to submit an article or project
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submissions to sw@mytimemedia.com

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Shopping

Love Hand Embroidery



We 'love' this sweet kit from Oh Sew Bootiful. The delicate yet cheerful floral love heart design uses six different embroidery stitches and so would make the perfect needlepoint project for an intermediate to experienced embroiderer. Each kit is packaged in a lovely kraft project box containing everything you need – embroidery hoop, pre-printed cotton fabric, padding, threads, needles. It also comes with a paper version of the pattern and detailed how-to guide. £17.50, etsy.com/shop/OhSewBootiful

Magnetic Notions Block



Made in the UK from solid, sustainably sourced beech wood, this is sure to be a super stylish and useful addition to your sewing space. Hidden magnets create two magnetic surfaces – use the flat side as a holder for pins, needles or safety pins (whilst hiding your tiny precious scissors, machine bobbins or best needles underneath) or turn recess side up to contain both magnetic and non-magnetic items safely. Measuring 90mm in diameter and 40mm high (with a recess of 17mm deep and 75mm across), each one will have a unique grain. £25, shopbeyondmeasure.co.uk

Bra Making Kit



This kit includes everything you need to make the halter neck style bra from the Madalynne x Simplicity 8228 soft cup bra pattern (pattern, French stretch lace, white mesh lining, plush backed picot elastic, channelling, narrow elastic, hook and eye). This is a great first project for anyone starting out with bra making and can be completed in just a few of hours in any size from 32A to 42DD. £32, shop.thenewcrafthouse.com

Sewing Organiser



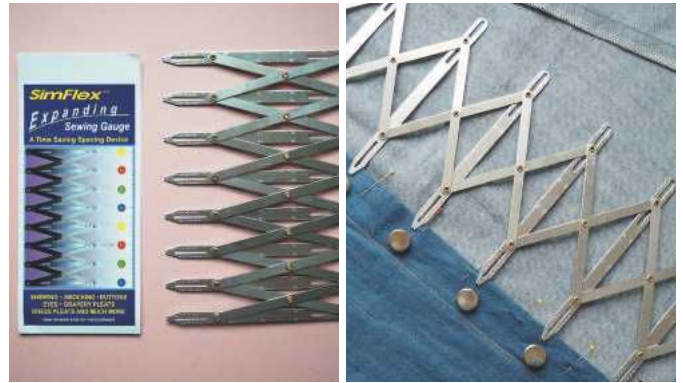
Clear some space on your sewing table by storing some of your haberdashery supplies on this fantastic wooden wall-mounted rack. With space to hold 36 spools of thread, ribbon reels, quilting rulers or frame stencils and incorporating a unique bobbin holder and peg rail, quilters and sewers alike will find this a useful addition to their sewing corner. The rack measures 430mm high, 330mm across and just 125mm deep and fixings are included. £55, folksy.com/shops/arthurblack

Ribbons and Bows



These sumptuous ribbons from the Berisfords Essentials Collection are sure to melt the hearts of loved ones and make special gifts truly indulgent. Whether you make an exuberant ribbon pom-pom or tie a simple bow, the champagne, flowers, cards, and chocolates will go down a treat with a finishing flurry of these hearts. The Confetti Heart ribbon comes in 25mm width whilst the Love Heart ribbon measures 10mm wide. RRP from 75p per metre, email Berisfords@stockistenquiries.co.uk for stockist information.

Expanding Sewing Gauge



This amazing time-saving sewing gauge will quickly and easily help you to measure and space lots of different things! Following the buttonhole markings on patterns once you have constructed your garment can lead to inaccuracies, but this gauge will evenly mark them out for you. It can also be used for pleats, shirring, smocking and cutting bias strips. It folds down into a compact form for easy storage and can expand up to a maximum of 3½" between each marker. £22, guthrie-ghani.co.uk

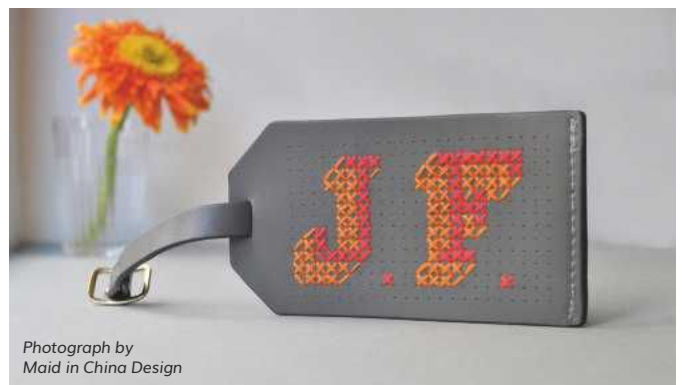
Date Night Dress Downloadable Pattern



Photograph by
April Rhodes

There are lots of ways to style this effortless dress from April Rhodes – wear it loose, with a ready-made belt, with shirring, or add a fabric sash in a contrasting colour to accentuate the waist. Both the box pleat at the back of the neck and the soft shirt-tail hem add a bit more interest and the flutter sleeves are very flattering on the arms. Also included is the Simple Slip pattern, perfect for layering under your dress or wearing on its own. And if you don't have a hot date planned, why not make it in a longer length for an evening out at the theatre or for dinner with friends? \$18, april-rhodes.com

Labelled with Love



Photograph by
Maid in China Design

Stitch a personalised luggage tag for yourself or a special traveller in your life. The real leather tag is specially perforated so it's a blank canvas to be cross stitched with a unique design. The kit also includes a 'travel' needle and threads in two colours (on a cute aeroplane board!). Stitch with initials, a country flag or your own bespoke design to create a truly personalised label that will make luggage easy to spot on the carousel! The tag measures 112 x 65mm and is available in brown with teal and turquoise threads or in grey with orange and coral threads. £25, maidinchinadesign.com

News

EXHIBITION OF THE MONTH

Hannah Ryggen: Woven Histories

Hannah Ryggen was one of Scandinavia's most outstanding artistic figures of the 20th century. In the first major presentation of the artist's work in the UK, this exhibition (open until 18th February 2018 at the contemporary art space, Modern Art Oxford) surveys her career from an early painted portrait created in 1914, to the intricate tapestries that characterised her extraordinary career from the 1920s onward.

The artist's intense relationship to the world around her forms the heart of this exhibition, which celebrates both her vibrant tapestries and the processes involved in creating them. Ryggen taught herself the various processes of tapestry making, from the carding and spinning of wool, to the concoction of locally-sourced natural dyes from insects, plants, lichens and bark.

Admission is free. For visitor information, visit modernartoxford.org.uk



Hannah Ryggen, 1958. Courtesy NTNU University Library. Photo: Klaus Forbregd



Hannah Ryggen, 6 October 1942 / 6. Oktober 1942, 1943. Courtesy Nordenfjeldske Kunstindustrimuseum / Museene i Sør-Trøndelag. Photo: Anders S. Solberg/Nordenfjeldske Kunstindustrimuseum. © Hannah Ryggen / DACS 2017



MAKE IT WITH LOVE

Love Song is a beautiful vintage-inspired collection from Skipping Stones Studio for Clothworks and is full of hearts, florals, and love letters. With a palette ranging from soft creams, yellows and pinks, through to rich wine, these 100% cotton fabrics are perfect for adding a little love to your quilting and other sewing projects. You'll find a gorgeous fat quarter bundle featuring eight prints from the collection as well as fabric by the metre and a pretty panel measuring 60 x 110cm all at plushaddict.co.uk



SPECIAL VISITORS FOR THE ROYAL SCHOOL OF NEEDLEWORK

Her Royal Highness The Duchess of Cornwall, Patron of the Royal School of Needlework (RSN), visited the internationally renowned hand embroidery specialists for the first time since taking over the patronage from Her Majesty The Queen in January this year. Accompanied on her visit by The Duchess of Gloucester, The Duchess received a short tutorial in hand embroidery. RSN Tutor Jacqui McDonald said: "I taught The Duchess of Cornwall Fly Stitch which is one of the stitches used in Jacobean Crewelwork and the first technique we teach our Certificate and Diploma students. Her Royal Highness was a quick learner and would make a natural stitcher!"

The royal visitors also met with staff, students and volunteers, and enjoyed a tour of the RSN's Education Department, Embroidery Studio and the current exhibition, 'Embellishment in Fashion'. During the visit, the Royal School of Needlework presented The Duchess of Cornwall with a bespoke velvet cushion for her hatpins, embroidered by their expert Embroidery Studio.



The Duchess of Cornwall is taught hand embroidery by the Royal School of Needlework. Photographed by Andy Newbold.



TRH Duchesses of Cornwall and Gloucester meet RSN Stitches who worked on The Duchess of Cambridge Wedding Dress. Photographed by Andy Newbold.

The hatpin cushion embroidered by the RSN Embroidery Studio for The Duchess of Cornwall. Photographed by Andy Newbold.



CAMPAIGN FOR CREATIVITY PETITION

Top artists, craftspeople and designers are joining forces to launch the Campaign for Creativity in Education at The Spring Knitting & Stitching Show in London in March.

Anthea Godfrey, Artistic Director of The Embroiderers' Guild, says: "The rigid nature of the national curriculum provides little opportunity or time for children to express themselves creatively, artistically or professionally. Creativity is vital to child development, not only as a means of expression and communication but to support life skills such as problem-solving, strategic thinking and resilience."

Children need more opportunities to explore creative subjects and if you feel passionately about the importance of creativity, then lend the campaign your support by taking part in some craft activism. Simply stitch your name or signature and bring it along to The Spring Knitting & Stitching Show where it will be added to a giant embroidered petition. This will be presented to the Education Secretary, Justine Greening, at the end of the year.

The show, featuring a host of exciting content to inspire the next generation of textile talent, takes place at Olympia London 1st – 4th March 2018. Visit the knitting and stitching show.com/spring for more information.



MAKER OF THE MONTH!

Our Maker of the Month winner for February is Kate who made our Grab and Go Dolls House from the August issue of Sewing World.

Kate wins a surprise goodie bag of sewing treats!

"I just finished two houses for my granddaughters. As they are so close in age, I had to put their names on them. Did a few alterations to the original but loved the concept. Love the magazine had it on subscription forever as the attic will testify. Keep up the good work."

Thank you Kate for sharing the photos of your wonderful dolls houses. What a good idea to make each one slightly different and to add those lovely little trees and names! We are sure Grace and Sophia will have hours of fun playing with them.



SEED HOME DESIGNS

Looking for the finishing touch to your home interiors? We think you

will love the designer fabrics and unique furniture pieces on offer at Seed Home Designs. Naomi Sisson is the creative force behind this online business based in the Midlands. She creates beautiful fabric ranges based on drawings and sketches she makes while out and about, exploring the beauty in the world around her. The flora and nature inspired repeat fabric designs are printed onto medium and heavy weight cotton fabrics in the UK using eco-friendly, water-based pigment inks, which are then cured with heat to give excellent durability.

Naomi offers a range of services including print-to-order where you can choose your design and your fabric, re-upholstery of treasured furniture pieces and even a bespoke fabric design service. All her fabrics are available to order by the metre from her website where you will also find a selection of furniture and accessories all featuring her beautiful textiles. Visit seedhomedesign.com



You can find the original project in the August 2017 issue if you missed it!



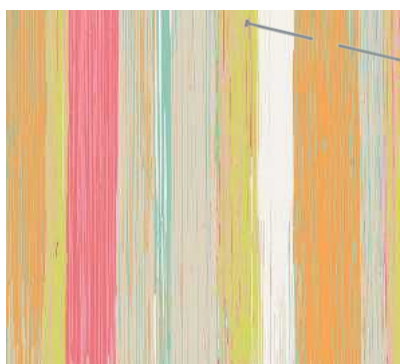
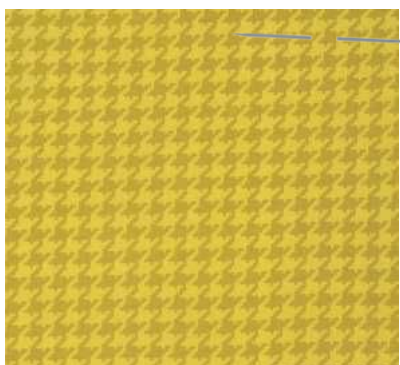
Send us some pictures of YOUR makes and you too could be featured in the Makes of the Month column and win a lovely prize!

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

PRIZES TO BE WON!

Fabric Showcase

Mix it up! Take bold abstract or geometric designs and soften them with an unexpected floral print. Don't be afraid to experiment.



Blomma Garden Pastiche
by Art Gallery Fabrics
Cotton, £13 per metre

Dripping Paint Warming
by Art Gallery Fabrics
Cotton, £17 per metre

Buttonballs Gold
by Art Gallery Fabrics
Cotton jersey, £18 per metre

Bobbins & Buttons
bobbinsnbuttons.co.uk

Houndstooth Ginger
by Heather Bailey Fabric
Cotton, £3.20 per fat quarter

Embroidered Flower Border
by Kaffe Fassett
Cotton, £4.40 per fat quarter

Layered Stripe
by Kaffe Fassett
Cotton, £4.40 per fat quarter

SewandSo
sewandso.co.uk

Grace in Fuschia
by Joel Dewberry
Cotton, £14 per metre

Triangles
by Joel Dewberry
Cotton, £13.50 per metre

Nature Trail
by Dashwood
Cotton, £12 per metre

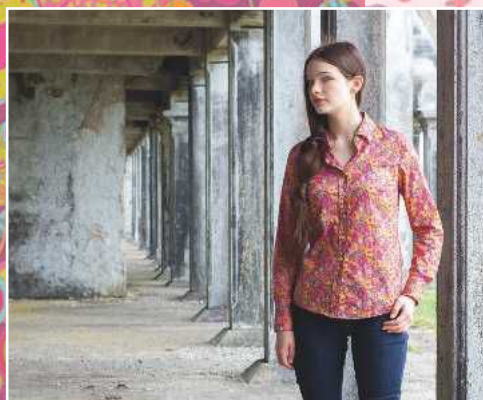
Make & Do
mymakeanddo.co.uk



Adorn by Alison Glass from Andover Fabrics

The 11 fabrics in this collection are well-suited for garments in their colour, scale and design. A number of textural options await the seamstress with cotton lawn, double gauze and cotton-linen blend all on offer. 'Silhouette' is a reverse border print that gives endless placement opportunities whilst the tiny floral print of 'Miniature Garden' is perfect for adding detail as well as creating shirts or skirts. 'Symbolic', the cotton-linen blend is sturdy yet soft and great for bags and home furnishings alongside clothing, whilst the 'Scattered Leaves' double gauze lets the print flutter beautifully in the breeze...

Discover the designer's garment booklets at alisonglass.com and see the full range of fabrics at andoverfabrics.com



Tie-sleeve Blouse



A loose-fit blouse which is easy-to-wear and perfect for relaxed evenings out. The tie-sleeves add a touch of femininity and glamour. A straightforward project for beginner sewers or a speedy project for those with experience.

MATERIALS

- 1.4m main fabric
- 1m bias binding

GOOD TO KNOW

- Use 1.5cm seam allowance throughout.
- Fabric width 150cm.

FINISHED GARMENT MEASUREMENTS:

Size	10	12	14	16	18
Chest	97cm	102cm	107cm	112cm	117cm
Length from side neck to hem	58cm	59cm	60cm	61cm	62cm



TO CUT

See pattern sheet for pattern pieces (note cutting lines for front and back neck indicated on pattern pieces)

Main fabric:

- Cut 1 front
- Cut 1 back
- Cut 2 pairs of ties

TO SEW

1 Turn a narrow double-folded hem on the long sides of each tie. If your fabric is quite 'springy', it might help to sew a row of stitching close to the edge before turning. The fabric will fold more easily along this stitch line.



2 With right sides together, stitch the back and front sections together along the upper sleeve/shoulder seam, stopping at the upper notch. Press seam open.

3 Press the unstitched section of the seam over by 1.5cm and then turn in the raw edge, to form a neat, narrow hem. Press.

4 Following the folded line of the hem of sleeve split, turn under a small hem on the upper sleeve/shoulder seam. Press.

5 With wrong sides together and notches matched, insert a tie on each side of the unstitched, split section of the sleeve, ensuring the curved edge of the tie is facing towards the cuff edge. Stitch the whole length of the seam as shown.



6 Press the ties towards the sleeve split. Topstitch along the edge of the split (the length of the tie).

7 With RST, match blouse front and back sections together along the lower sleeve and side seam. Finish seams using an overlocker or zigzag stitch.

8 With RST and raw edges matched, pin the bias binding to the neck edge. Stitch.



9 Turn the bias binding to the inside – if you are using slippery fabric it is a good idea to tack the binding in place and stitch from the right side of the garment.



10 Turn a narrow double hem on both sleeves and blouse lower edge.



11 Tie a loose knot in the ties.



STOCKIST DETAILS

Airforce Blue Crêpe – Minerva Crafts,
minervacrafts.com

Thank you to Minerva Crafts for supplying the Airforce Blue Crêpe used in this project.



DESIGNER

Julia Claridge runs a small business in Leicester called Bobbins and Buttons. Julia enjoys sharing her knowledge, teaching sewing classes, selling lovely fabrics online and has recently launched her series of children's clothing patterns.

bobbinsnbuttons.co.uk
facebook.com/Bobbins-n-buttons
instagram.com/bobbins_and_buttons
twitter.com/bobbinsnbuttons

Space to create

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

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

Innov-ís 1100

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



Innov-ís 1300

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



Innov-ís 1800Q

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



Classic Wool Pencil Skirt



Make yourself a classic, simple straight skirt. This pattern features an invisible zip fastening at the back and a waistband with neat overlap. Use your favorite wool fabric or corduroy for winter or create in cotton and linen for the warmer months.

MATERIALS

- 1.25m main fabric (115cm width) OR 75cm main fabric (150cm width)
- 25cm lightweight fusible interfacing

GOOD TO KNOW

- Suitable fabrics include cotton, linen, lightweight wool.
- Pattern has 1.5cm (5/8") seam allowances and 4cm (1½") hem allowances included.
- Wherever you see the ✂ symbol visit bit.ly/2hzQWCe for video tips and how to tutorials relating to this project.
- Mark notches and darts with tailors' tacks or carbon paper. ✂
- Pattern size ranges from 0 – 6 (approx. UK 6 – 18), ensure you measure yourself accurately to achieve the best fit for your shape.

SIZING CHART:

	Bust	Waist	Hips
0	83cm (33")	63cm (25")	89cm (35")
1	86cm (34")	66cm (26")	91cm (36")
2	91cm (36")	71cm (28")	96.5cm (38")
3	96.5cm (38")	77cm (30½")	101.5cm (40")
4	101.5cm (40")	84cm (33")	108cm (42½")
5	108cm (42½")	90cm (35½")	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 back (2)
- Cut 1 waistband on fold (3)

Lightweight fusible interfacing:

- Cut 1 waistband on fold (3)

✂ For tips on how to cut out fabric with a double and single layer and how to mark fabric with carbon paper, watch a YouTube tutorial from Aneka at bit.ly/2hzQWce.

TO SEW

1 Apply lightweight fusible interfacing to the wrong side of the waistband.

2 Stitch the darts, sewing from the waist to the point. Press the darts towards the side seams. ✂



3 Sew the side seams using a 1.5cm (5/8") seam allowance. Stitch from the hem to the waist. Press seam allowances open.

TIP: Finish the edges of the fabric with an overlocker, overcast stitch, zigzag stitch or pinking shears to prevent fraying.

4 Insert an invisible zip into the centre back seam. Start by marking the stitching line 1.5cm (5/8") away from the centre back edge of the fabric, using chalk. Mark another line 1.5cm (5/8") down from the waist, horizontal to the stitching line. Position the teeth of the zip on the drawn line and the plastic zip stopper on the horizontal line. Pin and stitch one side of the zip. Complete for the second side, be sure to match the upper edge of the fabric and any pattern. ✂



5 Stitch the back seam. Use a standard zipper foot to stitch 3mm (1/8") away from the previous zip stitching and 1cm (3/8") past the start of the zip, stitching to close the gap. Press the seam allowance open. ✂

TIP: Attach the bottom of the zip to the seam allowance. Stitch forwards and backwards a couple of times on either side of the seam allowance securing the end of the zip. Do not stitch through to the front of the garment. ✂



6 Press the waistband in half with the two long edges meeting and the exterior fabric facing out (wrong sides together), this will form a crease in the centre of the waistband. Position one long edge of the waistband against the top of skirt. Make sure both fabrics are right sides together and match the notches to the centre back and side seams. Stitch following the 1.5cm (5/8") seam allowance. Check that you are sewing over the top of the zip at the same point on both sides. ✂



7 Press the remaining (unattached) long edge of the waistband, towards the wrong side. Press under the seam allowance of 1.5cm (5/8").

8 Finish the overlap at either end of the waistband. Fold the waistband along the previously pressed fold line with the right sides together matching the short edges. Stitch the seam allowance of 1.5cm (5/8") along the edge of the overlap. ✂



9 Grade and clip the seam allowances on the waistband and overlap. Trim the waistband to 3mm (1/8") and the garment fabric to 6mm (1/4"). Cut away the corners on the overlap. Turn right side out and poke out the corners.



10 Position the bottom edge of the waistband (the seam allowance should have been pressed under) on the top of the stitching, joining the waistband to the body of the skirt. Hand stitch in position using a slip stitch. ✂

TIP: Alternatively stitch in the ditch from the right side of the garment, stitch along the seam that joins the waistband to the skirt. Be sure to catch the inside edge of the waistband as this is completed. I would recommend tacking or basting before sewing.



11 Stitch a hook and bar onto the waistband overlap, use a buttonhole stitch for extra strength. ✂



12 Press the 4cm (1½") hem allowance towards the inside of the garment. Stitch the hem in place by hand using a herringbone catch stitch for an invisible finish. ✂

TIP: Alternatively stitch the hem in place on the sewing machine.

STOCKIST DETAILS

Navy blue wool fabric – Made to Sew,
madetosew.com

Fusible interfacing – Made to Sew,
madetosew.com

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

Made to Sew



Eclipse Pillow



A striking cushion with a flavour of mid-century design. Using strong colours and bold fabric prints from the Blush fabric range designed by Dana Willard for Art Gallery Fabrics, this cushion uses simple shapes to create an attractive centre piece for your lounge.

MATERIALS

- 30" fabric A – Windmill Magenta (BSH-88404)
- fq fabric B – Mod Paper Citrus (BSH-88405)
- fat $\frac{1}{8}$ th fabric C – Smooth Pebble (PE-469)
- fq fabric D – Cozumel Blue (PE-402)
- 24" fabric E – Sweet Macadamia (PE-471)
- 18" x 18" for backing fabric
- 18" x 18" batting

GOOD TO KNOW

- *Fabrics used in this project are from the Blush fabric range, designed by Dana Willard for Art Gallery Fabrics.*
- *$\frac{1}{4}$ " seam allowance included.*
- *Sew with right sides together.*
- *WOF = width of fabric.*
- *Finished size approx. 16" x 16".*
- *Please read all instructions carefully before starting.*



TO CUT

See pattern sheet for templates

Fabric A:

- Cut 1, 15½" x 6½"
- Cut 2, 17" x 11"

Fabric B:

- Cut 1, 19½" x 7½"

Fabric C:

- Cut 1, 15½" x 4½"

Fabric D:

- Cut 1, 19½" x 10½"

Fabric E:

- Cut 2, template f

TO SEW

1 Join the 15½" x 6½" rectangle from fabric A to the 15½" x 4½" rectangle from fabric C, along the long edge.

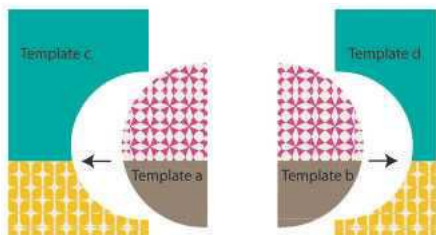
2 Cut template a and b from this joined rectangle.

3 Join the 19½" x 7½" rectangle B to the 19½" x 9½" rectangle of fabric D, along the long edge.

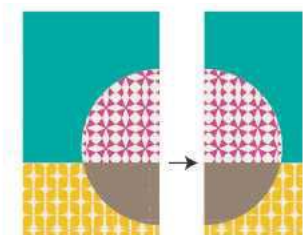
4 Cut template c and d from this joined rectangle.

5 To form left-hand side of the patched panel, join template a to template c, making sure that the horizontal seams match.

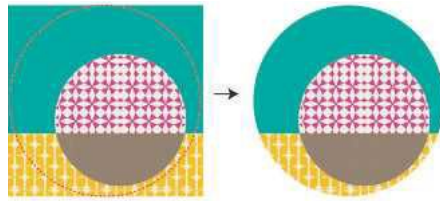
6 To form right-hand side of the patched panel, join template b to d in the same way, again making sure that the seams match.



7 Join both of these fabric panels together, again matching seams.



8 Using template e, cut a large (14½") circle out of the joined fabric panel – see diagram below for positioning.

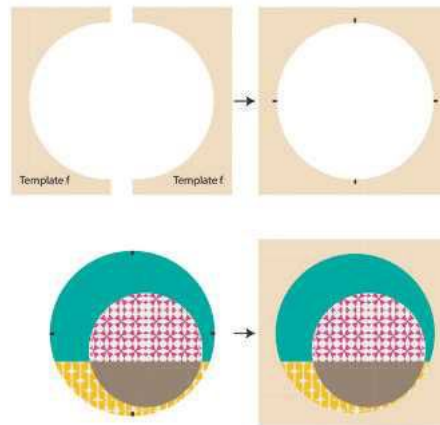


9 Fold this large circle in half and in half again to find the four mid-way points on the circle perimeter. Crease to mark.

10 Join the two pieces of fabric E (template f) to create the border section.

11 Fold the border in half and in half again, to find the four mid-way points of the inner circle. Crease to mark.

12 Position circle inside the border shape, matching the four creases. Sew in position.



13 Place backing fabric on a large surface, wrong side up. Stretch and tape to the surface with masking tape.

14 Place batting on top of backing fabric.

15 Place cushion front on top of batting, with right sides facing up. Smooth away wrinkles.

16 Pin and then baste layers together.

17 Machine or hand quilt. Start at the centre and work outwards towards the corners. Quilt as desired. We have followed the seam lines of the patched panel and added vertical quilting to fabric C and horizontal quilting to fabric D.

18 Trim quilted cushion front to size and square if necessary.

19 To make the cushion back, take the two 17" x 11" pieces of fabric A. Fold one of the 17" sides of each rectangle by ½" and press. Fold over again by another ½" and press.

20 Topstitch as close to the edge as possible.

21 With right sides together, place cushion back rectangles on top of cushion front. The seamed edges should be in the centre area of the cushion and will overlap each other.

22 Sew all the way around the cushion edge with a ¼" seam allowance.

23 Clip corners and turn to right side. Insert cushion pad to finish.



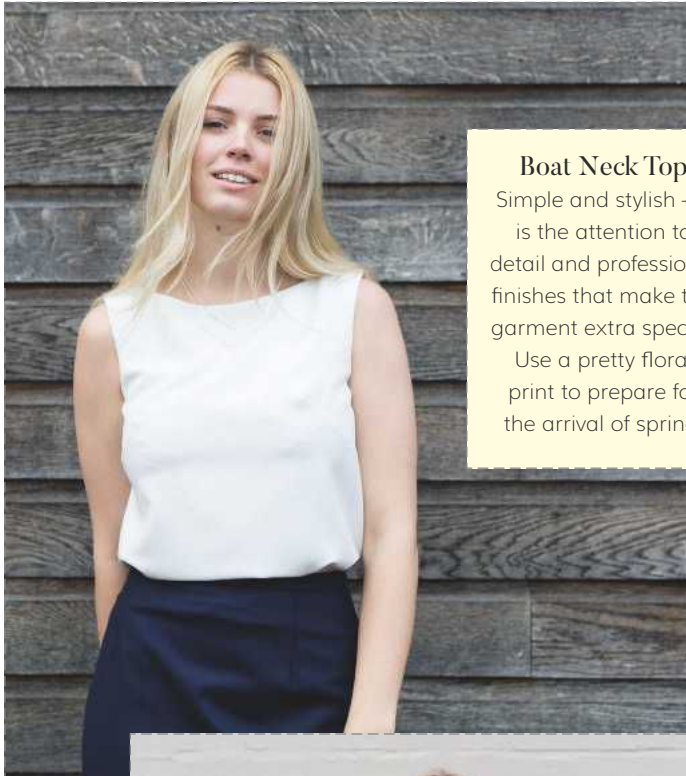
This project has been adapted from the Art Gallery Fabrics website. To see more patterns, fabrics and lots of inspiration, visit liveartgalleryfabrics.com

STOCKIST DETAILS

Blush fabric collection – to find your local stockist, visit hantex.co.uk/mystockist

Your 2018 Capsule Wardrobe!

Create your own capsule wardrobe this spring with this selection of co-ordinating dress patterns featured in Sewing World magazine



Boat Neck Top

Simple and stylish – it is the attention to detail and professional finishes that make this garment extra special. Use a pretty floral print to prepare for the arrival of spring.



The Classic Wool Pencil Skirt

A staple for your wardrobe – goes with anything, easy to wear and can be dressed up or down. Made in a soft wool, this skirt will see you through the seasons.



Eve Jacket

Flattering and comfortable, this soft, box jacket boasts princess seams and three-quarter length sleeves. Wear it smart for the office or relaxed with jeans and a t-shirt.



Apple Shift Dress

The simple and elegant silhouette of this dress lets your fabric do all the talking! A great all-rounder garment that will seamlessly take your wardrobe into spring.

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



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Mostly Monochrome Dilly Bag



The monochromatic colour palette of this dilly bag looks amazing accented with a bright pop of colour. It's also the perfect size for taking to the gym, perhaps an on-the-go sewing project or storing some haberdashery essentials. Created using the 'quilt as you go' method, you will be surprised how quickly and neatly your patchwork panel will take shape.

MATERIALS

- 6, assorted fat 1/8th fabric prints in a mostly monochromatic colour scheme
- 30cm (12") strip extra of one of the black and white prints for the drawstring casing
- 50cm (20") mustard print for lining (Alternate Angles)
- 45cm (17¾") strip grey denim (Wicked Sky Solid Smooth)
- 40cm 80/20 cotton mix wadding (Vlieseline #279)
- 1, fq lightweight fusible interfacing (Vlieseline Decovil I Light)
- 1, fq fusible wadding (Vlieseline H630)

GOOD TO KNOW

- *Debbie has used fabrics from the Take Shape Capsules and Denim Studio fabric collections by Art Gallery Fabrics*
- *Seam allowances are all 5mm (¼") unless otherwise stated.*
- *Please read all instructions through and assemble the equipment before beginning.*
- *TIP: Once you have cut the strip of fabric for the drawstring casing, you can use the left overs in the patched panel.*
- *QAYG = quilt as you go*
- *Use coordinating threads for quilting and topstitching – your work will look more professional.*
- *WOF – width of fabric*



TO CUT

See pattern sheet for base template

Denim:

- Cut a strip WOF x 4cm (1½")
- Cut 1 base template
- Cut 1, 12cm x 83cm (4¾" x 32¾")

Lightweight fusible interfacing:

- Cut 1 base template

Fusible wadding:

- Cut 1 base template
- Cut 1, 30cm x 30cm (12" x 12")

Black and white print (for casing):

- Cut 2, 72cm x 10cm (28¾" x 4")

Mustard print (lining):

- Cut 30cm x 30cm (12" x 12")

Cotton mix wadding:

- Cut 85cm x 45cm (33½" x 17¾")

TO SEW

1 To make the drawstring, fold 4cm strip of denim in half lengthways. Press to form a centre crease. Fold the raw edges into the centre and press again. Fold in half to enclose the raw edges.



2 Topstitch along the open side to close the drawstring. Tie a knot in one end.



3 From the lining fabric, make 90cm (35½") of bias binding. Making bias binding is easy – cut 3.5cm wide strips on the bias and then join them together to form a long strip. Fold in half lengthways and press. Fold the raw edges in to the centre fold and press again. You can use a bias tape maker to make this easier.

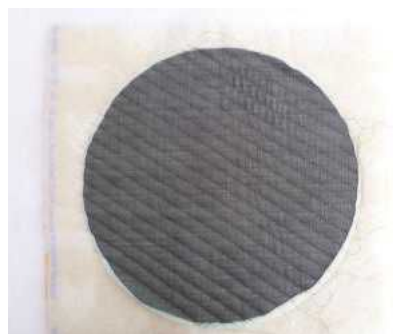
4 To make the drawstring casing, take the 2, 72cm x 10cm (28¾" x 4") strips of black and white fabric. With right sides together, sew the ends only and turn the right way out. Press and fold in half lengthways. The raw edges will be on the bottom edge, hold all four layers with a basting stitch.

5 To make the base, fuse the lightweight interfacing to the wrong side of the denim base circle. Fuse the wadding on top of this.

6 Fuse wadding to the wrong side of the 30cm x 30cm lining fabric. Do not trim.

7 Lay the outer (denim) base circle onto the interfaced lining with the wrong sides together. Pin and quilt with diagonal lines.

TIP: A walking foot is great for this job.



8 Trim all layers to size, following the line of the denim base circle.

9 To form the bag sides, take your 85cm x 45cm piece of cotton mix wadding and draw a rectangle 81cm x 40cm (32" x 15¾") onto it with a water soluble marker. This rectangle is your working area (the area outside will be trimmed away at a later stage). The working area is larger than you need for the circumference of the base and you can trim it to fit – but you can't add more!

10 Decide which side will be the bottom (it doesn't matter) and then mark 10cm (4") up from the bottom of the working area. This section will be filled with a denim strip at the end. The larger part of the working area above this line, will be 'coloured in' with the QAYG strips.

TIP: We are using a quilt as you go (QAYG) method for the sides of the bag. It is very easy. When you cut your strips and lay them on, allow them to overlap your working area guideline by roughly 1cm (¾"). It helps if you draw the guideline back on as you work, so that you can see where you are up to.

11 From one of the monochromatic fabrics, cut the first strip. It needs to be 10cm x 25cm (4" x 10"). Lay it onto the wadding, vertically, overlapping the upper edge guideline slightly. Channel quilt with lines about 1cm (¾") apart.



12 The second fabric strip can be cut a bit wider and goes over the top of this first fabric, with the right sides together. Sew a normal seam on the right hand side of the strip, flip it open and channel quilt the second fabric strip too.



13 The next fabric strip needs to be placed horizontally below the first two strips and should to be the same length as the first two are wide. This fabric strip should also be 1cm (¾") below the lower edge guideline. Here again, lay fabric right sides together, sew the seam, flip it over and channel quilt.



TIP: From here on in, the size of the fabric pieces can vary, just as long as they fit together. Use what fabrics you have and trim to fit.

14 For the next piece, I joined three pieces of fabric together first to form a strip and then attached this in the same way as in step 12. Keep adding fabric strips like this, until you have filled the whole panel. Remember to add the guidelines back in from time to time, so that you can see where you are up to.

15 When the patched panel is finished, lay the 12cm x 83cm denim strip along the lower edge of the patched panel (right sides together). Sew the seam, flip over and then channel quilt it as before.

TIP: You can see in the below image how the panels are all random lengths as you add the denim panel – this won't matter when it is flipped and quilted. That is why this is such a fun and relaxed method!



16 Trim the patched panel back to the working area rectangular guideline. Fit it to the base circle and decide if it needs adjusting – trim back if necessary.

17 Use the outer panel as a template to cut a piece of lining from mustard fabric. Fold in half with right sides together and sew a seam at the back.

18 Putting it all together: with right sides together, sew the seam at the back of the patched panel.

19 Take the drawstring casing and position so that the ends are equidistant either side of the bag centre front and raw edges are aligned to upper edge. Sew in position.



20 With bag outer the right way out and lining inside out, pull the lining over the outer bag and align all seams. Attach the lining around bag upper edge only, following the stitching line where you have attached the casing. Turn lining right way out and push down into the bag. Press the upper edge seam and topstitch, just under the drawstring casing to keep the lining in position.

21 Baste the lining and outer bag together along the lower edge in preparation for attaching the base.

22 Turn bag inside out and attach the base of the bag, right sides together with outer bag. Trim seams.

23 Bind the seam with bias binding – this bound edge will be on the inside of the bag when you are finished.

24 Turn the bag the right way out, manipulating the base so that it is perfectly in position. Thread drawstring through the casing and tie to the other end, trimming if necessary.

STOCKIST DETAILS

Vlieseline interfacing – Lady Sew and Sew,
ladysewandsew.co.uk
Denim, Fabric prints – Hantex,
hantex.co.uk/mystockist

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

Lorle Purse



I know bag makers are not necessarily embroiderers, but when the stitches are this easy, and the results this nice, it is worth crossing over occasionally. This is a handy and summery purse that will make you feel as though the sun is shining even if, strictly speaking, it isn't.

MATERIALS

- 1, fat 8th blue linen, for the flap
- 1, fat 8th red and white polka dot linen, for the front and back pieces and inner patch pocket
- 1, fat 8th green co-ordinating fabric, for lining and strap
- 1, fat 16th fusible woven interfacing (such as G740)
- 1, fat 16th fusible interfacing (such as S320)
- 1, fat 8th fusible wadding/batting (such as H640)
- Scrap of lightweight fusible interfacing (such as Decovil I Light)
- 20cm (8") co-ordinating woven ribbon
- Embroidery threads (matte cotton) in red, orange, turquoise, yellow, steel blue, light green, dark green
- Blue thread, dark red thread
- 10cm (4") turquoise zip
- 4cm (1½") lobster swivel clip
- 18mm (¾") silver D-ring
- 18mm (¾") silver magnetic clip
- 2 small silver rivets
- Scrap of turquoise ribbon

GOOD TO KNOW

- *Finished size: 17cm x 12cm (6½" x 4¾").*
- *The purse template is for the interfacing only – there is no seam allowance included. The seam allowance is added by making the fabric slightly larger all around.*
- *This strap on this purse doesn't have any interfacing. That is because it is thin enough to be self-supporting. Any wider and it would be floppy without something to hold it up.*



TO CUT

See pattern sheet for templates

- Cut 2, fusible interfacing (S320) for main purse front/back (1)
- Cut 2, fusible wadding/batting (H640) for main purse front/back (1)
- Cut 2, fusible interfacing (S320) for purse flap – one for lining and one for the outer (2)
- Cut 1, fusible wadding/batting (H640) for purse flap (2)
- Cut 2, scraps of lightweight fusible interfacing (Decovil I Light) to reinforce the magnetic lock

TO SEW

The flap

1 Cut a piece of blue linen measuring 23cm x 21cm (9" x 8¼") and fuse it to the woven interfacing (G740; the woven interfacing will help to stop the linen from fraying without adding too much bulk). Cut a piece of lining fabric the same size as the linen and put it aside. Take the purse flap template (2) and a water-soluble marker and draw around the flap shape onto the right side of the linen to help you position the embroidery.

2 Transfer the embroidery pattern onto the flap using your favourite method. Embroider the flowers and leaves using two strands of embroidery thread. Use straight stitch on the leaves (light green, dark green) and large flower (red, orange), chain stitch on the tulips (turquoise, steel blue) and lazy daisy stitch for the blossoms (steel blue). Finish with yellow French knot centres (a cluster for the large flower and one each for the little blossoms) – also add some random French knot fillers in orange.

3 When the embroidery is done, fuse the interfacing (S320) to the wrong side (this also keeps the thread ends secure by effectively gluing them into place between the interfacings). Then fuse the wadding/batting (H640) over the top of the interfacing – trust me, this works. The trick is to balance it so that it is in the right area and the embroidery is even. Hold it up to a window to help centre it.

4 On the lining piece, fuse the interfacing (S320) to the back, then reinforce the place where the magnetic clip will go (this is marked on the template) with a scrap of lightweight interfacing (Decovil I Light).

5 Attach the male half of the magnetic clip set: mark the position of the magnetic snap with your water-soluble marker on the right side of the fabric.

6 Open the tines on the snap carefully and make sure that they are straight. Push them down over the marks and make little dents on the fabric.

7 Cut two tiny slits (too small is way better than too large) with the scalpel where you see the dents in the fabric. Push the tines through.

8 On the back, put the plate onto the snap. Bend the tines outwards. There is some debate about in or out with this, but out creates less bulk so it's an easy choice for me!

9 Consider ironing a bit of fusible fleece (such as H630 or similar) over the back, because the tines are a little sharp and can wear the fabric over time. It feels nicer when you put your hand into the bag too.

10 Place the purse lining square and the wadded/interfaced linen, right sides together and sew around the edge of the interfacing, right on the edge of the interfacing. Don't sew the top straight side. It is a bit fiddly to get the pieces all to line up, but you can feel your way with your fingers and then pin.

11 Cut the purse shape out with a 5mm (¼") seam allowance around the curved edges and a 1cm (¾") seam allowance along the top straight edge. Clip into the curves and corners.

12 Turn the right way out, press and topstitch around the edge (I used blue top thread), again ignoring the top straight side. Trim evenly if need be so that the flap measures 12cm (4¾") from the tip of the curve to the straight edge.

The front

13 Cut two pieces of red and white spotted linen, 21cm x 16cm (8¼" x 6½"), and fuse the interfacing (S320) on to the back of each. On the piece that will form the front of the bag, locate the place where the magnetic clip will go and reinforce this with a scrap of lightweight interfacing (Decovil I Light). Then add the wadding/batting (H640) to the back of each piece. Put the un-reinforced piece (the back piece) to one side.

14 Cut a piece of woven ribbon 20cm (8") long and topstitch it in place 3.5cm (1½") up from the bottom of the front side of the purse (it helps to roughly draw the purse shape on the right side of the linen with the water-soluble marker so that you can see where the ribbon goes – better than flying totally blind!).

15 Attach the other half of the magnetic clasp to the centre of the ribbon, following steps 5-9.

16 Cut the purse shape out leaving a 5mm (¼") seam allowance all around.

The back

17 From the lining fabric, cut a piece for the pocket lining measuring 14cm wide by 24cm deep (5½" x 9½").

18 On the back of the piece of red and white spotted linen that you interfaced in step 13, mark a 10cm x 1cm (4" x ¾") zip box, 3.25cm (1¼") down from the top. Draw a second line across the middle with angled lines at the ends. This is the cutting line, but don't cut just yet.

19 Place the red and white spotted linen right sides together with your pocket lining and pin together (the pocket lining sits flush with the top of the purse including the seam allowance). Sew around the outer box shape.

20 Cut along the cutting line. Be very careful not to cut through the stitches. 'Post' the lining through the hole. Smooth it out perfectly and press. A fine mist of water is very valuable here (better than steam, I find).

21 Sew the zip tape ends together on the opening end – this makes a smoother result. Using narrow double-sided tape, prepare your zip by sticking a length either side of the zip teeth, on the right side of the zip.

22 Stick the zip on the lining side of the hole, making sure that it lines up as perfectly as possible. Topstitch around the box to secure the zip.

23 Bring the long piece of lining up and align the top edge. Sew the sides together and the top edge in place – be very careful here: do not sew the sides to the outer piece of fabric. Sometimes, if there isn't much room you will have only a bare minimum of seam allowance to sew. Use a zip foot to do the job instead.

24 Thread a piece of ribbon through the zip pull.

25 Trim the purse back to shape, leaving a 5mm (¼") seam allowance. Attach the flap right sides together to the top centre edge of the trimmed back.

The lining

26 Use the trimmed front of the purse as a template to cut two pieces of lining.

27 Make a lined patch pocket for the back lining piece. Begin by cutting the fusible interfacing (S320) 7cm x 10cm (2¾" x 4"). Cut two more pieces of red and white spotted fabric, one of the outer for the pocket and one for the lining. These have to be 1cm (⅜") larger all around than the interfacing. Fuse the interfacing to the wrong side of the outer fabric.

28 Lay the fused outer fabric right sides together with the lining and pin. Sew around the very edge of the interfacing, using it as a guide. Leave a turning gap in the bottom edge.

29 Trim the seam allowance back to a 'normal' 5mm (¼") width and then clip across the corners.

30 Turn out through the gap and press so that the edges are perfect. The lining should not be visible from the front. Topstitch pocket in place 2.5cm (1") from the top.

Tab

31 Cut a piece of lining fabric 6cm x 7cm (2½" x 2¾"). Fold it in half lengthways and crease. Fold the raw edges in and press. Topstitch along both sides.

32 Fold the tab in half and enclose the D-ring. Secure with a silver rivet. Tack to the left-hand side of the front of the purse, 2.5cm (1") down from the top edge, as marked on the template; position right sides facing, aligning the raw edges

Strap

33 Cut a piece of lining fabric 6cm x 31cm (2½" x 12"). Fold in half lengthways and press to crease. Fold the raw edges to the centre and press again. Open out and thread the swivel clip on. Sew the ends together to form a loop, then refold the creases and topstitch to close, moving the clip along as you sew. Keep the clip in place with a silver rivet.



Putting it all together

34 Place the back lining piece (the one with the patch pocket) and lay it right sides together onto the back panel with the flap sandwiched in-between. Sew along the top flat edge only.

35 Do the same on the front, aligning the front and lining piece right sides together. Open out the pieces (still ignoring the flap and the tab, save for keeping them where they should be) and pin lining to lining and outer to outer. Leaving a gap in the base of the lining, sew all around the edge.

36 Turn out through the gap and sew it closed.

37 Stuff the lining down into the purse and press very carefully to finish.

This project has been adapted from The Bag Boutique by Debbie von Grabler-Crozier. Published by Search Press, priced at £14.99, visit searchpress.com to buy.



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

Peter Pan Collar Dress



This pretty dress is accented with a sweet Peter Pan collar to give a fun, feminine flourish. The bodice buttons at the back and is finished with a full skirt.

MATERIALS

- 50cm (20") print cotton 112cm (45") wide
- 50cm (20") solid cotton 112cm (45") wide
- 3 buttons, 2-2.5 cm $\frac{3}{4}$ -1" in diameter
- 30cm (12") square of lightweight iron-on interfacing
- Co-ordinating thread

GOOD TO KNOW

- Sizes – the patterns are for ages 1-2, 2-3, and 3-4 years.
- Take a 1cm ($\frac{3}{8}$ ") seam allowance throughout, unless otherwise stated.
- Make it yours – add a length of pretty lace or pompom trim to the hem of the skirt.



TO CUT

See pattern sheet for pattern pieces

Fold both fabrics in half width wise, aligning the selvages.

Solid cotton:

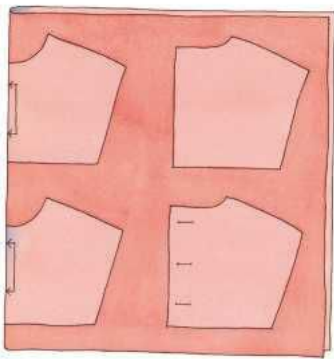
- Cut 2 bodice front on fold (1)
- Cut 4 bodice back (two will be outer (2) fabric and two will be the lining)

Print cotton:

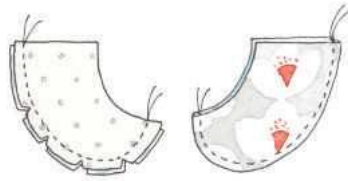
- Cut 1 skirt on fold (3)
- Cut 4 collar (4)

Interfacing:

- Cut 1 pair collar



TIP: After fusing the interfacing to the collar pieces, leave them on a flat surface to cool; this allows the adhesive of the interfacing to fully bond to the fabric.



4 Aligning the raw edges of the neckline with the raw edges of the collar, pin the collar pieces to the right side of the outer bodice front and stitch in place, keeping your stitching inside the seam allowance.



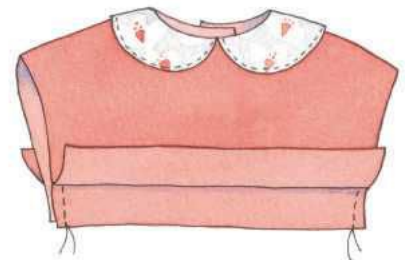
5 With right sides together and aligning the raw edges, pin the front and back outer bodice pieces together at the shoulder seams. The collar ends will be secured in the shoulder seams. Sew the shoulder seams and press the seams open. Repeat with the bodice lining pieces.



7 Now stitch the side seams, leaving 4.5cm (1¾") at the ends of each seam unstitched.

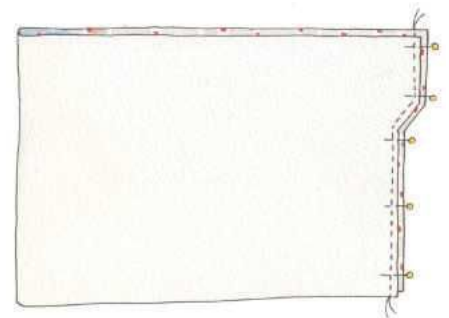


8 Turn the garment right side out and align the raw edges. Fold the outer bodice front and back sections out of the way; with right sides together, complete the side seams on the bodice lining.



9 Turn the garment lining side out. With the completed lining folded away from the stitching line, and with the outer bodice front and back right sides together, stitch the side seams of the outer bodice. This allows the seamed section that sits under the armholes to have no visible raw edges. Turn the garment right side out again and press.

10 With right sides together and aligning the angled section that will form the back skirt placket, fold the skirt in half width wise and pin the centre back seam. Stitch, working around the placket and down to the hem. Press the placket to one side and press the seam open.



11 Work two lines of gathering stitches, either by hand or by machine, along the top edge of the skirt within the seam allowance. Draw up the threads to gather the skirt to the circumference of the bodice, and knot the threads to secure.

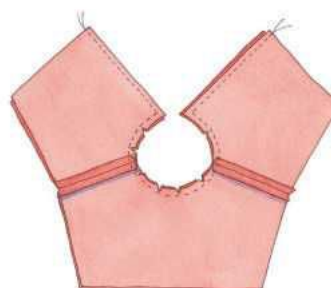
TO SEW

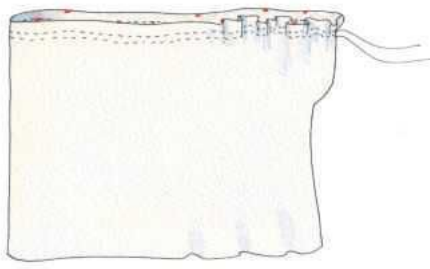
1 Transfer the pattern markings for the buttonholes to the right back bodice and lining pieces.

2 Zigzag stitch around all the fabric pieces to secure the raw edges. Press each piece.

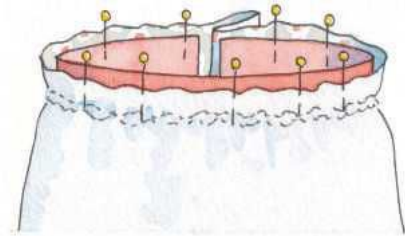
3 Following the manufacturer's instructions, apply iron-on interfacing to the wrong side of a left and a right collar piece. Place the corresponding collar piece on top, right sides together. Set your machine to a straight stitch and sew along the curved section only. Clip the pointed sections of the seam allowance and snip small V-shapes into the curve. Turn right side out and press to neaten. Topstitch along the curve. Repeat to make the second part of the collar.

6 Open out the outer and lining bodices and pin them right sides together, aligning the raw edges. Starting at the lower hem on one side, working around the neck, and ending at the lower hem on the other side, stitch the outer and lining bodices together at the back opening. The collar will be sandwiched in between. Snip small V-shapes out of the curve to encourage it to lie flat.

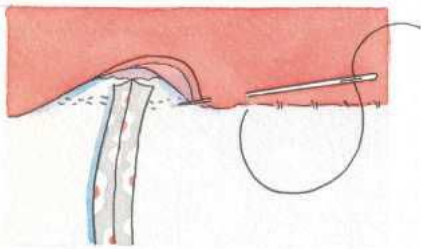




12 Pull the bodice lining up out of the way of the stitching line. With right sides together, slide the bodice into the skirt, with the placket section of the skirt along the opening at the centre back of the bodice, and pin in place; the placket should be inserted into the right-hand back bodice section (the side where the buttonholes will be stitched) and the remaining skirt into the other side of the bodice. Stitch around the top edge of the skirt to join the skirt and the outer fabric bodice together.



13 Hem the skirt with a double-turned 5mm (1/4") hem.

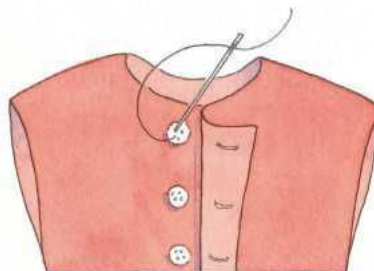


14 Press 5mm (1/4") of the bodice lining to the wrong side and slipstitch it over the seam allowance between the bodice and the skirt.

TIP: Many machines have an automatic buttonhole function to make light work of buttonholes; alternatively, you can replace the buttons with snap fasteners.



15 Following the pattern markings, work three buttonholes on the right-hand back bodice. Sew the buttons onto the left-hand side to correspond.



16 To finish – snip away all remaining thread ends and press to neaten.



This project has been adapted from Sewing for Babies and Children by Laura Strutt, published by CICO Books (£12.99).

Photography by Emma Mitchell
© CICO Books

DESIGNER

Laura Strutt is interested in all kinds of crafts, and shares her expertise and her latest finds on her website, madepeachy.com. She recently wrote Arm and Finger Knitting for CICO Books, and is also the author of Haynes The Sewing Manual, and The DIY Wedding Manual.

Tiger Tiger Table Mat



This simple table mat can be made in no time at all and is very efficient on fabric usage; it takes just two, fat eighth pieces of fabric to create the pieced top on one mat. Use a neutral or monochromatic colour palette as we have here, or go wild with your own favourite colour scheme!

MATERIALS

Quantities given below make one table mat.

- 2, fat 8ths of contrasting fabrics for pieced top
- 1, 18" x 14" backing fabric
- 1, 18" x 14" cotton batting
- Rotary cutter, mat and quilting ruler

Why not make a set of four table mats?

Fat eighths, packs containing eight colours are perfect for making a set of four mats. Oakshott Fabrics has a wide selection, including the Metro pack which we have used here.

Follow a step-by-step video tutorial with the justhands-on.tv founder Valerie Nesbitt, with tips and advice on making this project. This video is available to Sewing World readers for FREE! Visit bit.ly/TigerTigerTableMat You will first need to register with the site (for FREE!) in order to view.



GOOD TO KNOW

- *Finished mat size is approx. 16" x 12".*
- *All seams are 1/4" unless otherwise stated.*
- *People often classify this Metro colour combo as 'monochrome' and the term has lots of connotations. At first sight some might find them restrictive, yet, monochromatic colour schemes provide wonderful opportunities in design – their greater range of contrasting tones can attract attention, create focus and provide visual cohesion. Their relative absence of hue contrast can be offset by variations in tone and with the addition of texture etc. Read more about creating impact with monochrome at oakshottfabrics.com/pages/create-impact-with-monochrome.*
- *The Tiger block is versatile and can be used to make larger projects such as the 'Morning Tiger Quilt' by Helen Howes. You can download the project instructions to make this quilt for FREE, from oakshottfabrics.com.*





TO CUT

Backing fabric:

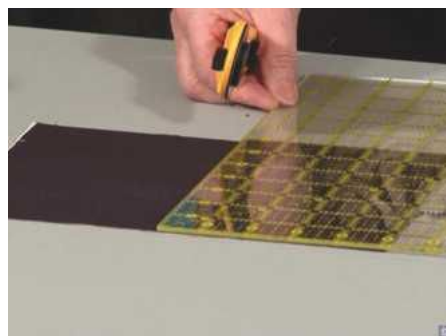
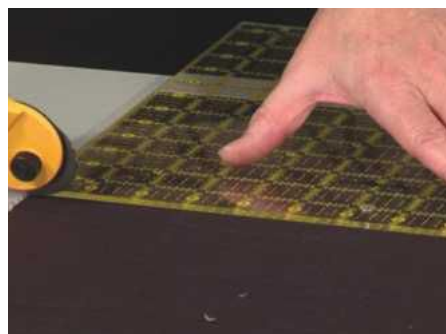
- Cut 1, 18" x 14"

Cotton batting:

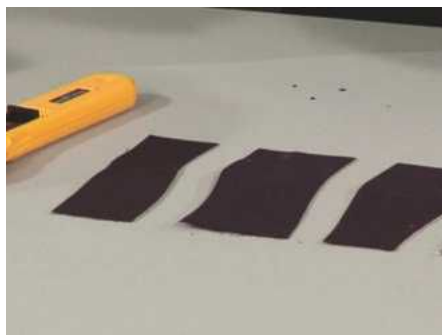
- Cut 1, 18" x 14"

TO SEW

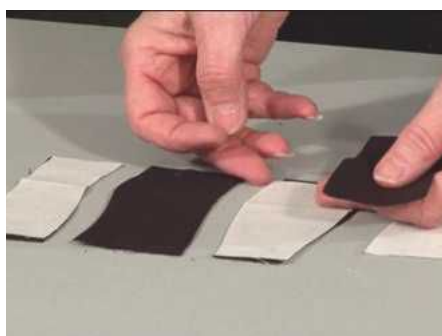
1 Layer the two contrasting fat eighths right sides up, ready for cutting (always keep the fabrics placed one on top of the other). The most economical way to cut into your fat eighth is to first cut 7" x 10" rectangles across the width of the piece, you can then sub-cut this into 7" x 5" rectangles. You need to cut six, 7" x 5" (double layer) rectangles in total.



2 With the fabrics still paired in their layers, right sides up, cut three gentle curves along the width of the rectangle using the rotary cutter and mat. These cuts are made free-hand, without a quilting ruler – be brave and just go with the flow. You could alternatively keep these lines straight but at a slight angle.



3 Separate the sections out. Alternate the fabrics so that the fabric below is brought to the top to make a stripy design. Make sure you don't flip the fabrics – always keep them right side facing up, otherwise you will run onto problems when you come to sew the pieces together.



4 With right sides together, sew two of the strips along the curved seam. Go slow, use a small stitch and a approx. ¼" seam allowance. Gently ease the fabric to match the curve as you sew. Don't worry too much if your seam allowance fluctuates a little – this really is relaxed piecing and very forgiving. Keep adding the next strip until you have joined all four.

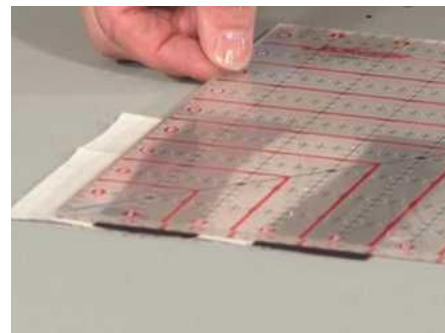


5 Press seams to one side – towards the darker fabric if possible. There is no need to snip into the seam allowance, they will lie flat naturally.



6 Repeat until you have stitched all 12 blocks.

7 Trim blocks to measure 4½" x 4½". This square doesn't have to be completely central in your block - you can include a little more of the end fabric on one side than the other. Again, this is a free and relaxed patchwork style, go with what you like the look of.



8 Once you have all 12 blocks sewn, pressed and sized, lay them out in a pleasing manner, into three rows of four blocks. The stripes in the blocks should alternate in a horizontal and vertical direction.



9 Sew the blocks together with right sides together. First sew the four blocks together into rows and then sew the rows together, matching up the seams as much as possible.

10 Press seams and then trim to even up sides if needed.

11 Lay your batting on a flat surface. Place backing fabric on top of this (right side up), followed by pieced table mat top, (right side down). Smooth all fabrics to ensure they are lying nice and flat. Pin in all the way around the edge of the mat.



12 Trim batting and backing fabric to size of table mat top if needed.



13 Using a fast turn method – stitch all the way around the edge of the mat, leaving a 15cm gap for turning.

14 Trim corners and turn table mat to right side. Sew gap closed using a slip stitch and then lightly press.

15 Quilt as desired. We have added a simple stitched border, 1cm from the edge of the mat. Alternatively, you could add wavy quilting lines, following the curve of the fabric strips.



STOCKIST DETAILS

Metro fat eighths pack – Oakshott Fabrics, available from oakshottfabrics.com and justhands-on.tv/shop/fabric

This project has been adapted from an original 5-stripe Tiger block by Helen Howes for Oakshott Fabrics and an online workshop video on justhands-on.tv.

To see the FREE video tutorial, visit bit.ly/TigerTigerTableMat. You will first need to register with the site (for free) in order to view.



Justhands-on.tv offers inspiration, workshops and demonstrations in quilting, knitting and textile art, from a host of talented UK tutors.



Spring Landscape



Create a stitched masterpiece to brighten your walls this spring. Using fabric scraps and free motion embroidery, you can draw a spring landscape scene in no time at all.

MATERIALS

- Fq natural linen
- Fq lining fabric for the back
- Scraps of fabric in relevant 'flower' colours, with a focus on yellow, pink, purple, blue and green
- Fq cotton mix wadding (Vlieseline #279 80/20)
- A4 sized foam board
- A4 sized cardboard – grey board (chipboard) rather than the corrugated type
- Dark brown thread
- Threads to match all of your flower and leaf colours – go for one shade darker each time. Debbie used a variegated pack of 7 different colours (Gütermann)
- Darning foot for your machine
- Medium embroidery hoop
- Cord for hanging on the back
- Water soluble marker
- Glue stick
- Hot glue gun

GOOD TO KNOW

- Seam allowances are all 5mm (1/4") unless otherwise stated.
- Please read all instructions through and assemble the equipment before beginning.
- Foam board is a super light product and just perfect for an unframed picture. Look for it in the art department of Hobbycraft and cut it with a sharp craft knife.
- FME = free motion embroidery



TO SEW

See pattern sheet for template

1 Begin by taking the water soluble marker and drawing around the foam board in the centre of the linen. This gives you a working area a fair way from the edges which will joyfully fray.

TIP: If your linen is disappearing in front of your eyes, run a piece of low tack masking tape along the edge. This will be trimmed away when you mount the picture.

2 Using the water soluble marker, transfer the picture (freehand if you can, otherwise using a lightbox or a daytime window) and cut the flowers from the scraps.

3 Glue the flowers on in the front of the picture, just slightly in from your original border. The glue stick is great for this. A word about the flowers: there are a couple (the violas and the leaves) which have definite shapes and these are applied with glue a piece at a time. The seed heads and the forget-me-nots are random 'blobs' of fabric in a vaguely relevant shape. The details are all added with thread and stitching lines. You can see the blob shapes of fabric in the image and the details are on the template for you to add with a water soluble marker.



4 Pin the linen to the wadding.

5 Set up your machine for free motion embroidery (FME) and fit the darning foot.

6 Place work in embroidery hoop. Depending on the size of your hoop, you will need to move the position of the hoop as you stitch different areas.

7 Embroider the distant landscape with the dark brown thread. Trim the thread ends from the embroidery.



TIP: The idea is to make it look like an ink sketch, so if things are a bit wobbly or you have gone over them a couple of times, that is okay. I actually prefer to go over the lines a couple of times and don't do this everywhere, only where you want to emphasise something.

8 Swap to the relevant colours and embroider the flowers and their details. The details are on the template.



TIP: The variegated threads are perfect for this! They give subtle colour variation and real depth. It may seem a bit of a faff to keep changing the thread colours and you can do it all in the one colour for a totally different look. I find that it is worth the extra effort in terms of style and it separates the back and the foreground.

9 Trim the threads.

10 When you have finished stitching and all the threads are trimmed, trim the wadding back on the corners to reduce bulk.

11 To mount the picture, cut the piece of cardboard down by approx. 2.5cm (1") on two sides and cover it with the fq of fabric.



12 Lay the embroidered design over the top of the foam board and glue it with a suitable glue – watch out using hot glue for this as it can cause ridges. You don't have to use glue; double-sided tape works too. It is just to hold everything in place while you work.

13 On the back, trim the linen a little and 'lace' it to the board with thread.

14 Hot glue the fabric covered cardboard to the laced back with the right sides together, to hide all of the workings.

15 Cut a piece of cord as wide as the backing of the picture and fold it in around the backing, tucking the ends well in and gluing it in place for extra security. Place this between the layers for hanging.



STOCKIST DETAILS

Vlieseline wadding –
Six Penny Memories, six-penny.com,
Gütermann threads –
Gütermann@stockistenquiries.co.uk

DESIGNER

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



LOVE

Embroidery Cushion



Show someone how much you love them with this cushion adorned with delicate embroidery and fluttering hearts. Nothing says 'I love you' more than a handmade gift and this project is sure to make their Valentine's Day.

MATERIALS

- 50cm natural linen (150cm wide)
- 5" squares of felt in light pink, dark purple, light purple and red
- Pearl cotton thread in purple, red and pink
- Embroidery hoop

GOOD TO KNOW

- Use a mechanical pencil to transfer the design to the linen, as this will give a crisp outline to follow.
- If you don't have a light box, hold the design and fabric up to a window, using masking tape to secure it in place while you trace.
- Make sure the backing fabric is tight in the hoop before you start the embroidery.
- Use fabric or embroidery scissors to cut out the felt hearts to get nice crisp edges.



TO CUT

See pattern sheet for heart and text template

Natural linen:

- Cut 20" x 20" for cushion front
- Cut 15½" x 12" for cushion back
- Cut 15½" x 8" for cushion back

Felt:

- Cut 12 hearts, 3 of each colour (1)

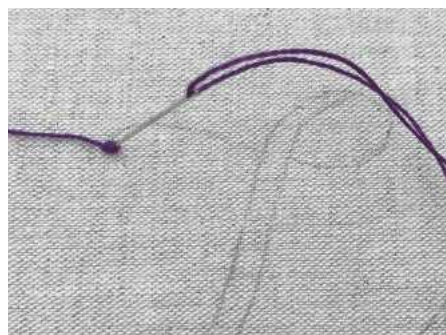
TO SEW

Embroidery and heart decoration

1 Find the centre of the front panel of the linen by folding it in half and then in half again.

2 Using a light box, transfer the 'Love' text from template (see pattern sheet) onto the linen with a pencil. Put the linen into the hoop and centre the text, using the creases to guide you. Tighten the hoop so that the linen is almost drum tight.

3 Using a purple pearl embroidery thread, stitch a French knot at the beginning of the letter 'L'. 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 Continuing with the purple thread, outline the text using a small backstitch.



5 Fill in the thicker parts of the letters with a satin stitch – keep the stitches close together so that there is no linen showing through. Lightly press on the reverse.



6 Take the felt hearts and lay them in a heart formation around the embroidery and pin them in position.



7 Using a backstitch, stitch a line down the centre of each heart using a matching pearl cotton thread.



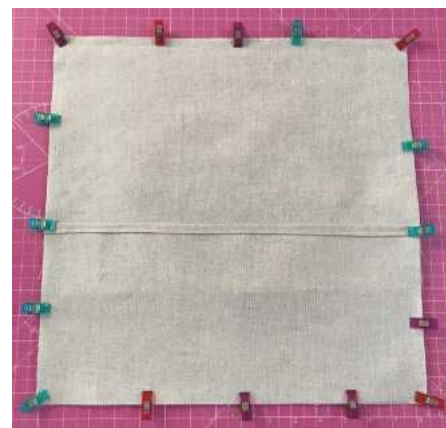
8 Trim the front panel to 15½" square – to do this, find the centre of the cushion and mark 7¾" from this point on all sides.

Constructing the cushion

9 To create the envelope back for the cushion, take one piece of linen fabric 15½" x 12" and another 15½" x 8". For each piece, turn a hem line by turning ½" and then ½" again. Pin in place and then stitch by machine to secure. Press both pieces.



10 To put the cushion together, lay the cushion front right side up. With right sides facing, lay the longer upper section down, with the hem in the middle, followed by the shorter lower section, again with the hem in the middle. Pin or clip in place.



11 Stitch all around the edge of the cushion using a ½" seam allowance and stitch over the join in the two sections several times to reinforce the seams. Clip the corners to allow for turning.

12 Turn the cushion the right side out and push out the corners. Insert the cushion pad and lift up the wings of the hearts so that they look like butterflies!



STOCKIST DETAILS

Anchor Pearl cotton thread – Sew and So, sewandso.co.uk

Cushion pad – Dunelm, dunelm.com

DESIGNER

Sarah Ashford is a quilter and embroiderer and is rarely found without a needle and thread in hand. She 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 and you can follow her on Instagram @sarahashfordstudio where she also hosts the #greatbritishquilter Challenge.

Next month in sewing *world*

Creative sewing for you and your home

Shift Dress



Other projects include:

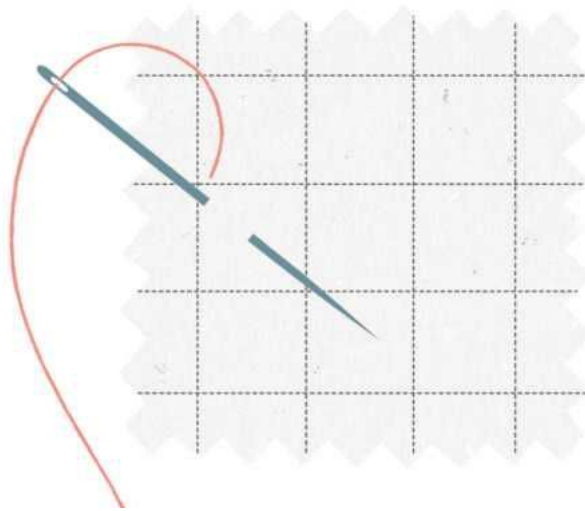
- Liberty Clamshell Cushion
- Embroidered Bunny
- Man's T-Shirt
- Mandala Embroidery
- Fabric Storage Bucket
- Lulu Paper Doll
- Fussy Cut Coasters
- Allure Bag

Plus...

We Meet Cas Holmes, We Visit Rag Chop, Mrs Bowden's Guide to Piping, Contemporary Embroidery with Mr X Stitch, Shopping, News, Fabric Showcase, FREE Cover-mount Pattern and more!

*Contents may vary due to unforeseen circumstances

March issue
on sale
Friday 16th
February 2018



Creative Sewing Practice: Stitches in the Air

With Elizabeth Healey

No matter how much you cut, stitch and manipulate shop bought fabric, there is always a chance you'll see something that includes similar, or even identical, prints and fabrics to those selected, for what you thought would be a unique textile. It's like getting all dressed up for a party, only to discover when you make your grand entrance, at least one other person is wearing the same outfit as you!

While it can be self-affirming to find our choices are shared by others, there's often a part of us too that wants to stand out from the crowd. The addition of lace to clothes, has for centuries, been a way to distinguish similar garments from one another. For just as long, sumptuary laws have been used to control individuals and make them conform to rules and accepted forms of behaviour as was the case for Seventeenth Century New England Puritans who were forbidden from wearing certain types of lace because they were considered too showy and immodest.

It is simple enough to add readymade lace – be it new or heirloom – to a textile but nothing matches the sense of satisfaction adding a piece of purpose made lace can bring. You are creating something out of nothing, and if not working from a template, are using a needle and thread to draw stitches in the air that form patterns direct from your own imagination. Sure, lace making is time consuming but you don't need to produce enough for a nine-foot wedding train to make your work stand out – small appliqué, like the one shown right can make a big impact.



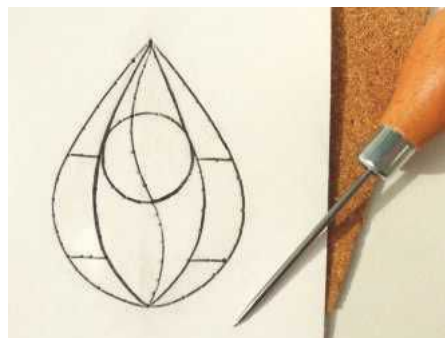
A Lace Teardrop

This small appliqué is made almost entirely with a single stitch – buttonhole stitch. Regular buttonhole stitch is used to cover the basic shape, then groups of buttonhole stitches are used to add detail.

You will need:

- Card (cereal packet weight is fine)
- Thick embroidery cord to form a cordonet (I've used household string)
- Finer embroidery threads to cover the cordonet
- Something soft to place behind the card when piercing it
- An awl, compass or thick pin
- Tweezers

1 Start by drawing a shape on to a piece of card. I find it useful to roughly tear corners off the card to prevent sewing thread snagging on them. Pierce holes along the pattern, how many will depend on its complexity, but wherever there is a change of direction, a hole needs to be made at that point. More holes will make for a firmer framework, too many though can result in the backing card tearing and coming away from the appliqué before it is complete.



2 Cut a piece of string long enough to cover the basic outline, plus a little more for overlap. This is the cordonet, which you will later cover with buttonhole stitch. Using the pierced holes, couch cordonet to card with regular sewing thread: toning or contrasting is your choice, one is easier to see when eventually removing, the other blends in but this does make it more difficult to see when removing.

3 Start with needle and thread at back of card, bring needle through a hole, over the cordonet and back through original hole to anchor cordonet to card. Move on to next hole and repeat until you have outlined

your pattern with the cordonet.

You can add to the cordonet framework with shorter scraps of string. Overlap any ends, or join in new ones, along longer sections of the framework and not at corners as tufty points are difficult to cover with buttonhole stitch.



4 From now on you only work on the front of the card and over the cordonet. If you take needle through the holes to the back of the card, you will not be able to remove appliqué from the card. Cover the cordonet with buttonhole stitch. For the sake of neatness, try to be consistent with the direction the loops (ridges) face. Having the buttonhole loops on the outer edge of your pattern means you'll start by adding lacy details there, if the loops face inwards the detail will be within your pattern. You can of course cheat and twist the odd loop so you can work elsewhere on your pattern but try to keep the overall sense of direction. You can also add little 'bridges' or long stitches between inner areas that you cover with buttonhole stitch and then work into the loops of these.



5 To make a dense pattern, work into the loops of each buttonhole stitch. To make an open, lacy pattern, only work into every 2nd, 3rd, or even 4th loop. Do this in sets and then work back over the loops you've just made with buttonhole stitch. Remember to keep your tension quite slack (but consistent) when aiming for a lacy pattern. If you pull the thread too tight everything will pucker and the lace effect will be lost. Experiment with your stitches. Make really long loopy stitches. Work back and forth across sets of loops adding

decreasing numbers of new loops to those previously made, thus extending the lace pattern and creating scalloped edges. Add in buttonholed circles (see A Head Start) and work into those. Or, use a combination of colours and different thickness of thread.



6 When lace work is complete, turn the card over and cut all the couching stitches. Carefully peel your appliqué away from the card. Finally, remove loose threads with a pair of tweezers and tidy up any rogue thread ends. Gently press appliqué into shape.



TIP: Laying in new threads: To join a new thread, work buttonhole stitch over the unknotted tail of a new thread for a few stitches. Swap needle on to new thread and trim tail of old thread to 5mm or so. Lay 5mm tail in direction you're about to sew and buttonhole stitch over it with new thread to trap it in place.

A Head Start

If making an appliqué from scratch is too much work, you can always add to an existing piece of lace. Add buttonhole stitches to an edge then work into these. Or make little buttonholed circles that can be added to the lace and further worked into.

1 Depending on the diameter you'd like the hole to be, wrap embroidery floss several times around your finger, a pencil or knitting needle.



2 Cover the threads with buttonhole stitch then attach circle to the readymade lace and work into buttonhole loops (ridges).



Sewing World: Needle Lace Buttons

The rise and fall of buttony

The humble Dorset button must rank as one of the simplest forms of needle lace that can be added to a project. Until the middle of the nineteenth century, making Dorset buttons was a thriving cottage industry that supplemented incomes of the poor. A really good button maker could make up to seven dozen buttons a day, but stiff opposition in the form of industrialised mass production soon outdid even the speediest hands. In 1851 John Ashton introduced a button making machine at the Great Exhibition, which could make thousands of buttons a day. As a result, demand for Dorset buttons died out virtually overnight. Those who had depended on the income of button making by hand were thrown into abject poverty and in time, parts of rural Dorset were deserted by the button makers, many of whom emigrated to America in search of a better life.

Originally formed around a cross section of horn from the Dorset sheep, later buttons used other materials for a mold, and these varied depending on the occupation of the maker. A blacksmith, for example, might use a piece of metal, a leather-worker, a piece of leather. The thread used to cover the mold might also depend on the occupation of its maker, or the region they came from: the Blandford cartwheel button was identifiable because it used lace thread left over by the Huguenots, who had worked in the area until the decline of its lace-making industry.

The most recognisable Dorset button is the Dorset Crosswheel, which typically has between 8-12 spokes (always an even number). It is made by 'casting' the ring with buttonhole stitch, then 'slicing' or turning the ridges to the back of the work so they can't be seen. Thread is then wrapped (a process known as laying) around the ring to form spokes which are secured at the centre with a little cross. Next comes the 'rounding' stage, which is essentially a backstitch over one spoke before moving onto the next stitch and backstitching over that. Finally, you cast off by taking the needle to back of work, securing it with a couple of discreet stitches and either cutting off the tail or using it as a shank to attach to something else.



A typical Dorset Crosswheel, another with beads added to the ridges (which were not turned to the back of the wheel in this case). Finally, an 'open' wheel that is only partially rounded, the bare spokes have been covered with buttonhole stitch.

Further Information

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

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We Visit... The Linen Garden

The Linen Garden is former textile designer, Vicky Trainor's labour of love. Designed to be a department store for makers, creatives and gatherers, you can call in for five minutes for that special little gift, or make yourself a cup of tea and stay a while and peruse the glorious items on offer.



"I have always been a collector - a hoarder, a gatherer of sorts, drawers filled with linens and textiles, shelves lined with studio pottery..."

How did The Linen Garden evolve?

The Linen Garden was the affectionate name I gave to my studio. I have spent the last twenty years working as a designer and maker, creating collections for companies, stores and running my own handmade stationery business. I have always been a collector – a hoarder, a gatherer of sorts, drawers filled with linens and textiles, shelves lined with studio pottery, cupboards filled with decorative ‘I will use this one day’ items and endless boxes of haberdashery, paper finds and prints. The Linen Garden store opened a few years ago, starting as a small online shop front and has now developed to become a much larger department store.

What does The Linen Garden offer?

The Linen Garden has been thoughtfully designed to be a department store with a considered difference. Although the store is online, I like to think that customers experience that feeling that you get, when you find a lovely inspiring curiosity shop in a cobbled back street, a special place that you have discovered.

I try to capture a visual experience that combines all different decades of style and design, and curate this into one particular look that portrays my studio and my personal style. I like to think that my customers imagine opening an old wooden door to enter the store and immerse themselves in the departments, searching through shelves and drawers to discover something special that makes the heart sing and is pleasing to the eye. A sense of discovery with each visit.

Each month new collections are sourced and brought together, products to take you on an inspiring journey, whether you require vintage fabrics and haberdashery to make into something new, or beautiful decorative finds for your home or workplace. I have customers who also purchase items as styling props for their business and enjoy seeing these pieces emerge in stories on Instagram or feature in magazines and blogs.

The store is filled with beautiful combinations of handmade products from current artists and designers, but also the work of makers, potters and artists from the vintage eras. I also hand make small collections of gifts, interior pieces, bags and stationery as well as investing lots of time searching for textiles, haberdashery, homewares from the 1940s and older periods of time.

I wrap and package orders working from my old writing bureau in the studio. Every order is enveloped in tissue, sealed with floral stickers and delivered to you with a handwritten note – it is important to me that the level of consideration and care that is taken to originally source the pieces is continued in its journey to you.

The Linen Garden has a strong and recognisable photography style; how did this develop?

The style of the store is an ongoing and a developing combination of all that I love. I am constantly researching and feeding my soul with beautiful images. Casting my eye over the details of painted landscapes and observing the captured seasons is always a pleasure. I adore

looking at old paintings and photographs where people are settled in their homes, studying the details of their interiors, the natural display of their treasured possessions, flowers they have arranged, paintings on the wall and decorative wallpapers and furnishings. I can spend hours being lost in Pinterest or walking and studying the beautiful landscapes that I am surrounded by in the beautiful North.

My photographs are an appreciation, a celebration and observation of the details in each product. I first create a backdrop using the furniture and walls here in the studio to create small vignettes, displaying the pieces as I would if I owned a physical store. Before I photograph a collection, I may make time for a walk in woodlands or on the beach to gather beautiful found natural forms to display within the compositions. I am also known for decorating my walls with lengths of linen, papers and paintings as an integral part of a collection, an exhibition of sorts. I never over plan or over think how the styling and displays takes shape, it is created in that moment, with my findings and props, just a natural response to the curated collections.

What inspires your collections?

The seasons tend to inspire my collections. It is important that I am sourcing not only pieces that I find interesting but that will sit comfortably in people's homes of today. I also like to blend the seasons, a little darkness of winter whether it be a piece of aged linen or studio pottery, can be a beautiful connection to welcome the spring palettes. My collections don't really have a starting point, they just evolve.

Tell us more about the This Hour of Mine Creative Projects that you offer....

'This Hour of Mine' is a creative project that I launched last year. It helps ensure you find those quiet moments, an indulgent hour here and there, to immerse yourself in thoughts and ideas, be creatively inspired and to enjoy the journey of making 'something'. The simple pleasure of taking time, whether an hour a day or an hour a week, is an important part of the ingredients for happiness, a sense of calm and creative well-being and this project is designed to allow you to capture such moments as these. There is no race to the finish line, no deadline, no competition to win, it is simply designed to be enjoyable, escaping and thoughtful. Sometimes it is not the finished product that is important, but it is the indulgent moments of time you have taken for yourself, to work on the project, the creative journey, while listening to the radio or simply enjoying the peace and quiet.

The project is always available as a pre-order, which means you receive 'This Hour of Mine' in advance of its release date, so you open the box with an element of surprise, like a gift. Or if you prefer you can wait until the release date to purchase yours when the full details of the contents and the creative project are announced on the website and social media. Inside each box are the ingredients to the project, all lovingly wrapped and labelled along with full instructions. Each project engages you to follow notes or allows the freedom to add your own creative flair to travel along a more personal route. ➤



"I did adore these silk paintings of sailing boats that took me a very, very long time to part with, I sold them to artist friends who I knew would treasure them forever."

Are there ever any fabrics/finds that you just can't bear to sell!?

I have so many favourites. When something arrives in the studio that takes my breath away, I will not sell the piece straight away. A lot of my stock is so beautiful that I tend to let it hang out in the studio with me for a while or display it within my home. I did adore these silk paintings of sailing boats that took me a very, very long time to part with, I sold them to artist friends who I knew would treasure them forever.

What is the best aspect of having a creative business?

That not one day is ever the same, I'm not one for routine. I feel very lucky that I never have a day where I don't want to work, even when days can be stressful and overwhelming. The most important aspect for me is that my business fits within and around family life. For years I had my studio away from my home which was very expensive to maintain and was at a time before I had my children, so hours were my own. I have now taken over what was once the living room of our 1930s home and transformed it into my studio. It means family life is a little cramped at times, but when the warmer seasons arrive we live out in the garden and our small home feels more like a mansion!

Do you think that social media has been instrumental to the success of The Linen Garden?

Oh absolutely! My shop is only online so most of my customers use social media daily and it is the perfect way of engaging with current, and new customers as well as communicating my brand, ideas, thoughts and studio details. I work alone for most of my working days, so social media is a great way of maintaining a little sanity and a companion when one is needed.

Any exciting plans for the future that you would like to share...?

I am enjoying setting time aside to draw and paint again, I am totally immersing myself in my own work using photography as a base to capture beautiful landscapes and natural forms that I have collected from walks, all developing into and informing my design work. The collection is in its early days of development, but all very exciting and I am really enjoying the research behind the product development. I am also focusing on a wholesale range of gift and home products to sell to other retailers which will be an extension from this collection.

Vicky's top 5 tips for starting your own creative business:

- 1 RESEARCH** – invest time in researching your specialist field, your market, your competitors. Consider the space and environment you truly need, the equipment that allows you to comfortably manufacture products at ease, funds to see you through the first year to balance the good and not so good days. Research the best and appropriate places to sell, ensure you visit fairs and venues before you commit and talk to other stallholders.
- 2 ENJOY** – choose a business that makes your heart sing and is a true passion. Passion is the drive that will aid your success.
- 3 OPPORTUNITIES** – before making any major commitments test your product(s) at local fairs and with friends and if you use social media, create an account for your start up business. Generate interest and learn from people's comments. You may find your first sales come directly from the simple platform of social media.
- 4 TIME** – create a business that reflects the actual physical time you have to dedicate to it. Start with one or two products or a small collection and use this experience to map your time. Does that collection feel comfortable to manage; do you have time to introduce more? It is not only making the product that takes the time but managing orders, ongoing research, sourcing stock, marketing and sales, even the postal run can take an hour or two on good sales days.
- 5 PURPOSE** – we all have different reasons why we want to start working for ourselves. If it is financial then ensure you keep a close eye on money. I have, on many occasion, invested too much money into too much stock too quickly and had to wait for a longer period of time for it to sell. If it is for mindfulness, then ensure it is making you truly feel good, allowing you to escape into a creative world and not becoming a stressful journey that is very different to what you originally had planned. Always give yourself time in the working week to step back and either focus on your accounts if finances are the drive or to take time to consider how you are feeling and reflect on what you have accomplished.

Further Information



thelinengarden.com

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VickyTrainorDesignerMaker



thelinengarden



vickytrainor



vickytrainor

The Mr X Stitch guide to Contemporary Embroidery

With Jamie Chalmers

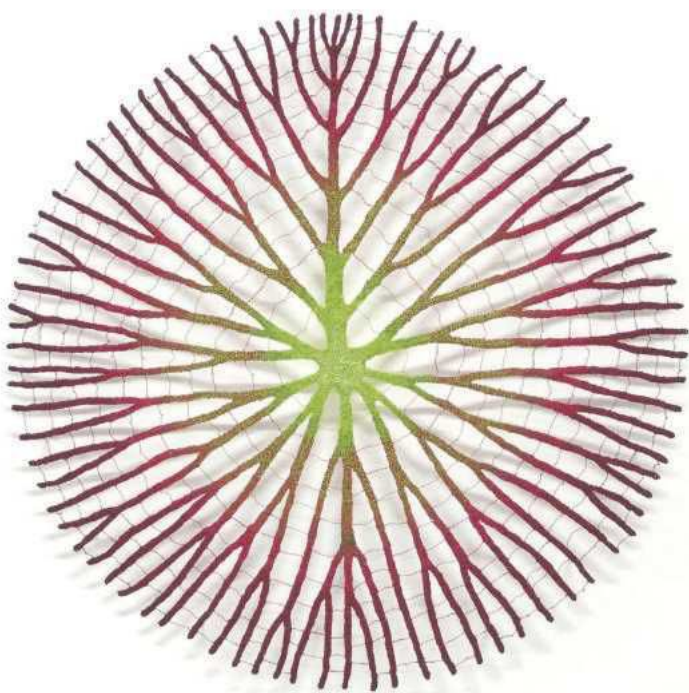
Hello readers! Carrying on from last month's column, featuring the amazing machine embroidered art of Carol Shinn, I thought I'd share another of my favourite machine embroidery artists – Meredith Woolnough.

When you first see Meredith's work, it's easy to assume that it's organic matter. Or if you take vibrant colours into account, then maybe you'd think it was some 3D printing or some such magic. You'd be wrong in both cases.

Meredith uses free hand machine embroidery technique to carefully draw her images, covering water soluble fabric with thousands of tiny stitches, building up layer upon layer. As these layers are applied, a three-dimensional shape is created, and when the base layer is dissolved, the finished effect is quite remarkable.

Meredith's creations are based on specific lifeforms and she uses photography and sketching to firm up her designs before committing them to stitch. Once they're created, Meredith's mounting technique, using pins to raise the pieces from the display surface, gives the illusion of them floating in space, adding another layer of wonder to the whole thing.

Meredith graduated from University of New South Wales with a Fine Arts degree and has exhibited across Australia, and increasingly throughout the world. Over time Meredith has pushed at the boundaries of how she can bend and shape the stitched pieces and her creations become more remarkable.



Amazonian Water Lily, Meredith Woolnough



Black Fan Coral, Meredith Woolnough



Ginkgo Biloba detail bright, Meredith Woolnough



Coral Bowl, Meredith Woolnough



Sea Spiral, Meredith Woolnough

They remind us of the beauty of nature and almost guarantee smiles on faces. I've had the pleasure of seeing some of Meredith's work for real, at the Knitting & Stitching Show in 2017, and the images don't really convey how delicate the work is. If you've ever seen the fragility of a plant skeleton, you'll have some idea of how petite these might be. They are something special.

Much like the work of Carol last month, Meredith's work captures your attention at first, but once you realise the method of production, you appreciate the forms on a deeper level. In turn you then consider the organic form that inspired the work and you understand the power of nature even more. It's a gift that keeps on giving.



You might have meddled with soluble fabric as part of your embellishment journey, or you've experimented with dropping the feed dogs and getting your free machine on. Maybe it's time to combine those two concepts and see whether you can build your own forms in the Meredith Woolnough tradition. If you have a go, let me know!

Until next month, happy stitching everyone!

Further Information

Since establishing 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)

Bound Buttonholes

Bound buttonholes can look very pleasing on coats and jackets, and also work well if sewn in a contrasting fabric. They are a little more involved, but really worth the effort for a fine finish to a garment.

1 If you are sewing several bound buttonholes – down the front of a coat, for example – it can make life much easier to cut yourself a card template to the correct dimensions of the buttonhole. That way you can just draw around the template to mark out the position of the buttonholes.

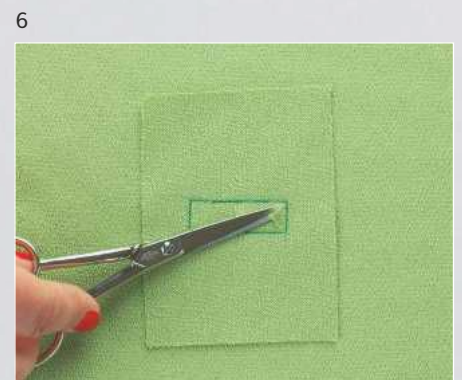
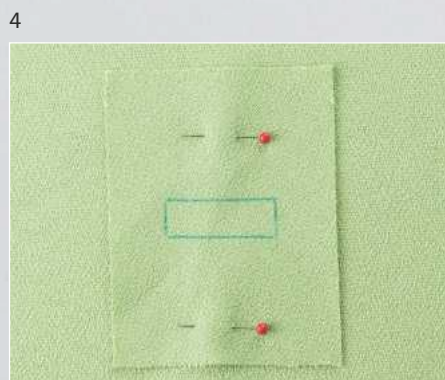
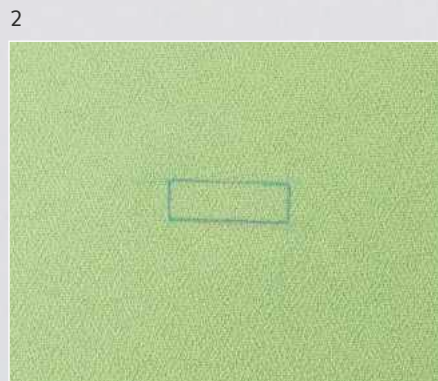
4 Draw out the buttonhole on the wrong side of the bias-cut rectangle. With right sides together, place the rectangle directly over the buttonhole on the garment. Pin in place, pinning away from the marked lines.

2 Mark out buttonhole position. Apply interfacing to the reverse of the buttonhole areas on the garment to support the fabric.

5 Starting on a long side, sew along the marked lines, pivoting at the corners and overlapping your stitches at the end.

3 Cut a rectangle of fabric on the bias, at least 3cm (1¼") longer and 5cm (2") wider than the finished buttonhole. (The reason for cutting it on the bias is to allow a bit of ease to let the button pass through the opening.) Press and steam this as you try and pull out the stretch in the fabric. This will flatten out slightly thicker fabrics and make them sit better once in position.

6 Cut through the centre of the rectangle, cutting through both layers of fabric and the interfacing. Stop just short of the ends and snip Y-shapes into the corners, taking care not to cut through the stitching.



7 Carefully pull the bias-cut piece through the slit and press it flat.

8 To create the first lip, fold the top edge of the bias-cut rectangle over, so that the fold lies down the centre of the opening. Press and pin in place.

9 Repeat Step 7 to create the other side of the lip. Then press the buttonhole from the right side.

10 Fold back the garment to reveal the small triangle at each end of the buttonhole and sew across all the layers. You can sew with a zipper foot to keep close to the edge of the opening.

11 Sew the seam allowance of the first lip to the bias rectangle, sewing directly over the previous line of stitching. Repeat for the other lip.

12 Trim off any excess fabric on the bias rectangle and press it flat. Tack the lips of the buttonhole closed to prevent it from warping as the rest of the garment is sewn together.

6



7



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11



The Facing

If the buttonholes are sewn onto a jacket, you will need to create holes in the corresponding facing. The buttonhole positions can be marked out on both the garment and the facing at the same time, ensuring that everything lines up.

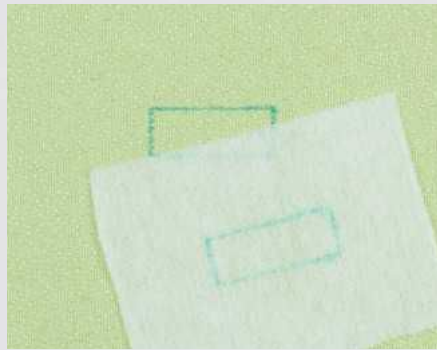
1 Cut a rectangle of iron-on interfacing about 6cm (2½") wider and 4cm (1½") longer than the buttonhole and mark the buttonhole in the centre of the rectangle.

2 Place the non-adhesive side of the interfacing to the right side of the facing, directly over the buttonhole marks, and sew just inside the marked line with a shorter than usual stitch. Start on a long side, pivot at the corners, and overlap your stitching at the end.

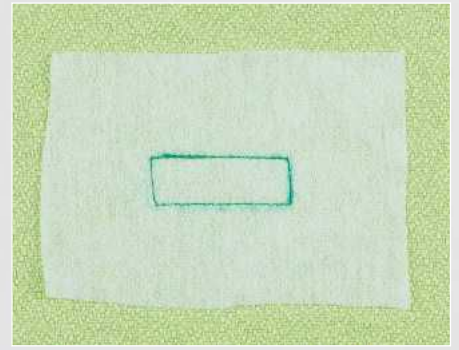
3 Cut through the centre of the buttonhole, stopping just before the ends, and snip Y-shapes into the corners, taking care not to cut through the stitching.

4 Pull the interfacing through the gap and arrange neatly before pressing the interfacing to the facing. The facing now has nice neat little windows already matched up to the buttonholes.

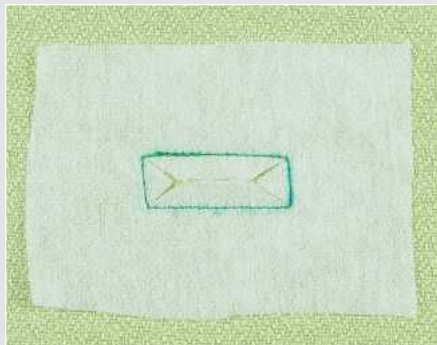
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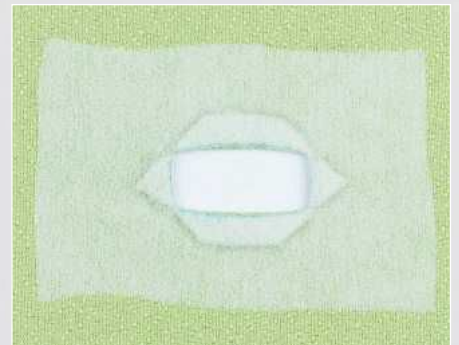
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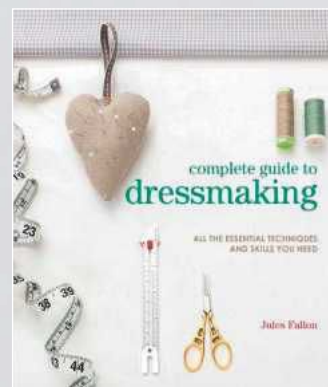


4



Jules Fallon began her career as an apprentice pattern cutter and gained her Fashion Degree as a mature student. She set up her own design company, Sew Me Something, designing and producing couture and ready-to-wear bridal and evening wear and offering dressmaking workshops from a team of expert tutors.
sewmesomething.co.uk

This project has been adapted from the book, complete guide to dressmaking by Jules Fallon, published by Searchpress (£15.99).



Living with Gods: Peoples, Places and Worlds Beyond

Written by Deborah Nash

Living with Gods: Peoples, Places and Worlds Beyond is a current exhibition at The British Museum in London. It looks at belief in spiritual beings and worlds beyond nature, which are characteristic of all human societies. Deborah Nash explores the exhibition with a thoughtful eye on the textile pieces on display.

There's a folk tale called The Stone Soup. All that a hungry character possesses is a cooking pot of water and a salty stone, but with these meagre resources he manages to concoct a delicious soup by inviting everyone he meets to contribute a carrot, potato, cabbage or seasoning to the pot. When it is ready, everyone enjoys 'the tastiest soup in the world'. The elements of the story - beginning with nothing and making something from it, and the sharing of the result - encapsulates the spirit of creative expression and how a meal or object carries an effect extending beyond its maker and its distant origins.

The British Museum's latest exhibition, Living with Gods shows an assortment of artefacts, some exquisitely crafted from costly materials, some almost crude and throw away, which were made to support an aspect of belief or religious faith. The exhibition is accompanied by a radio series from the museum's former director, Neil MacGregor, who uses the successful formula of investigating a culture through a series of objects. Here, he and the curator Jill Cook explore how we practise our faith through the things we make and use. There were four textile pieces that caught my eye.

'Hundred Bird Coat'

In the early 90s I was travelling in China researching Han Chinese folk art, but detoured to the regions of the south west where the minority peoples live, among them the Miao. I remember how exotic they seemed when I came across them wearing brilliantly coloured embroidered robes, loose trousers and noisy jewellery that proudly distinguished them from the Western sartorial style of the Han.

The 'Hundred Bird Coat' dates from this period (late 20th century) though the labelling gave no clue to the Miao clan it came from (for there are several). The coat consists of panels decorated with jaunty birds that look like chickens or cockerels (a bird often associated with the sun), whirly wheels, swastikas (Buddhist symbols of good fortune) and winged insects. Made from hand-woven cotton with applied green sateen and embroidered with floss silk in satin stitch, the coat has a large diamond shape on the back which frames a bird of red and black triangles and zigzags. It was worn for the Miao's Guzhang Fertility Festival held every 13 years to commemorate the ancestor spirits and to celebrate the rice harvest, an association of crops and people that is common in China. Seeds are often visual metaphors for an abundance of children) while red is a colour most often used in Chinese decorative arts as it carries associations with life and joyousness.



Hundred Bird Coat – silk, cotton, seeds and chicken feathers. Miao, south-west China, late 20th century. © British Museum

The Miao are farmers and fisherman whose daily living is dependent on the seasons and the natural world. In their needlework they employ the same stylised motifs drawn from their surroundings that were used by their ascendants centuries before, and this heritage of sewing skills and imagery bonds the communities together in a shared sense of identity, continuity and purpose. During the Guzhang Festival, the Miao dress in quivering silver headdresses, elaborate hairstyles and costumes to eat, drink, and honour the dead. In dance, the flaps of the Hundred Bird Coat sway, the white feathers jiggle and the birds on the back and front appear to take flight. It possesses the same talismanic qualities that I found in many of the works on display at the British Museum: the kind that comes from making something to protect, fulfil a wish, embody an idea of a community's beliefs.



Fire Coat from Japan
– Cotton and silk,
Japan, 1840s. © British
Museum

The Fire Coat

By contrast, the Fire Coat from 19th century Japan was worn by a merchant and has no such movement inherent in its design. It's almost like having a statue on your back. It was made to prevent the owner's store being destroyed by fire. As many of the buildings in Japan were made of timber, bamboo and paper, this was a real risk. The Fire Coat reaches to the ground like a piece of armour and is stitched with neat horizontal lines. When the merchant's back was turned, what you would see is a god in purplish draperies seated on a lion-dog in the flickering lamplight. The image almost seems to have absorbed the smoke and charred fulgurous colours of its dimly lit surroundings, and has the same qualities as a watercolour painting that might at any moment drift into the clouds and dissolve.

In the exhibition, two ceramic statues of lion dogs are displayed nearby. You often see them in pairs, guarding entrances to courtyards and temples in both China and Japan, and these mystical creatures were considered protectors against evil spirits, one with its mouth open, the other with its mouth closed, representing the sounds for the beginning and end in all things.



Guardian lion-dog – by
Matsumoto Satoru and Komatsu
Miwa, 2015 © British Museum

Protective Blanket

This 1950s cradle blanket of roughly woven vermilion, black and white wool comes from the northwest of Albania, an area once called Mirdita. The rugged mountainous landscape of Mirdita and its relative isolation perhaps fomented its fierce resistance to the Ottoman invasions of the 14th century. While regions to the south converted to Islam, the Mirdite tribes followed Roman Catholicism and directly answered to the Vatican (without archbishops as intermediaries). Over the course of turbulent centuries, their churches were burnt down and rebuilt but in their traditional costumes and small domestic items such as this, the Mirdite demonstrated their stubborn allegiance to their Catholic faith.

The tufted blanket did more than keep the baby warm. With dimensions that remind you of a Moslem prayer mat, it is sewn with a black cross and yellow button, the horizontal of the cross signifying the outstretched loving arms of Christ and the charm to ward off the evil eye, a fusion of Christian and folk belief. ➤



Protective blanket – Wool, Mirdita, Albania, 1950, © British Museum

Tobacco Tie Prayers

In the final galleries at the British Museum the small cloth packets of tobacco tie prayers for the Native Americans in California suffering from HIV/Aids are arranged in the display case in circles, as if around a camp fire, with the white and cream in the middle working out to the black and red. The cloth packets are tied with dark thread and contain tobacco leaf and root. These are prayers to the supernatural forces and are burned following a ritual where treatment included conventional drugs and medical care.

Next to the cloth packets is a talking stick, another element of the group therapy. It is held in the left hand, closest to the heart, so that the truth is spoken, and when it is held the speaker cannot be interrupted. He passes it around the circle, anticlockwise. The stick is made from familiar tribal materials of cottonwood, turkey

feathers, buffalo tail hairs and cowrie shells with leather bags filled with tobacco and earth. In sickness and in death, the ritual embodies ideas of unity and strength, a comfort to those who are suffering, confirming their place in a community even when they're on the point of leaving it.

In a recent interview Neil MacGregor was asked about the decline of religious faith in the Western world. He replied that the disadvantage of this is "we have lost the habits and language in which to understand why it matters to other people." I wonder if our attachment to physical objects and the meanings we imbue them with are also being eroded. Exhibitions such as this remind us of the global heritage of religious practice through ritual and prayer, shrines and sacred places, costume and artefacts that goes far back in time to our very beginnings.



Further Information

Living with Gods: Peoples, Places and Worlds Beyond exhibition is supported by the Genesis Foundation. Exhibition runs from 2nd November 2017 – 8th April 2018 at The British Museum, London. For more detail, visit britishmuseum.org

Pattern Review

Vogue Patterns V1392 off-the-shoulder dress

Written by Kathy Perchard from the Minerva Crafts Blogger Network

Kathy Perchard of Sew Dainty blog fell in love with the Vogue Patterns V1392 off-the-shoulder dress pattern. Knowing it was perfect for her, she just had to make it. Here's what she thought...

The moment I saw this pattern I knew that I was desperate to sew it. It is totally my style. I love a dress with a fitted bodice and a pleated skirt and I'm totally in love with the adorable neckline, and off-the-shoulder straps. V1392 is a Kay Unger design for Vogue Patterns. Although I have been sewing for many years, incredibly this is the first time I have sewn a Vogue Pattern, so was really interested to see what it was like.

The sewing pattern and supplies are from Minerva Crafts, and browsing through their website for the perfect fabric is always an absolute pleasure. I knew that I wanted a fabric that would have enough body and weight to show off the pleats in the skirt, and also support the beautiful fitted bodice and shoulder straps. I opted for a stretch brocade fabric with a floral design (I love a floral print), in beautiful shades of green, copper brown, pink and cream set against a black background. The brocade has a medium weight and a small amount of stretch in the width and the bias.

When I had a closer look at the fabric requirements and notions list, I was astounded with just how many items were needed. Alongside your main fabric, you require fusible interfacing for the bodice, lining for the whole dress and organza for the petticoat. In addition to this your notions are thread, zip, elastic, boning, ribbon, seam binding and a hook and eye. I absolutely realise now, that the combination of all these items make for a stunning dress which is so beautifully constructed and worth all the attention to detail that this pattern provides you with.

Before cutting into my beautiful fabric I made a quick toile. I am very careful and almost always do this with a pattern I have never made before, and it was especially important in this case as I had never sewn a Vogue Pattern before and it was important for fit of the bodice to be perfect. The toile came together beautifully and the only alteration I had to make was in the length of the skirt which I needed to shorten by approx. 4cm.



After altering the skirt pattern pieces to make them shorter, I set about cutting my fabrics. I have to admit this did take me quite some time - there are thirteen pattern pieces which make up this dress. It wasn't until this point that I realised that I had some serious pattern matching to consider and this took some careful pattern placement. It is also worth noting that the bodice/shoulder piece is cut on the bias and has a vertical seam running down the centre front, so pattern matching this would be incredibly challenging. I settled for matching one of the copper brown coloured flowers at the centre front as this is where your eye might be drawn to and I was pretty pleased with how this turned out. The other areas to match were the centre back on the bodice and skirt.

I found the instructions to be clear and helpful. There are also black and white drawings which are great. It's not a dress that you can make in a flash, but just lately I have made so many easy, quick patterns that this time it was really enjoyable to take my time with something a little more detailed. I'm not saying that it was difficult at all, just more time consuming - in a good way.

One of the construction features of this dress is that it has boning sewn into the bodice. On this occasion I decided to skip this part as I felt that the bodice that I had interfaced already had enough structure and didn't need any more. If you have chosen a weight of fabric that you think will still need the boning, the instructions are beautifully written and clearly illustrated to take you through this process.



Another cute feature of this dress are the elasticated straps which are attached underneath the shoulder straps to stop them from slipping down. So clever and they really did make the shoulder straps stay in place.

A dress with pockets is a winner in my eyes and this amazing dress has pockets with pocket facings – how fancy! The pocket pieces are made from lining fabric and the back pocket pieces have a facing sewn to them using the main fabric so that this just blends in with the skirt. Just another example of the attention to detail that this pattern gives you.

The petticoat was fiddly. This is the first time I have sewn with organza and it's slippery and frays a lot! Neat little French seams give this a professional finish and whilst I don't think that it really gave my dress any more 'body' I must admit it feels all the more special knowing it has this luxurious petticoat. Hemming was also challenging. I tried to use the 'rolled hem' foot on my machine, but this was tricky and in the end, I opted for a teeny tiny double hem.

In addition to the petticoat, the skirt is lined. Again following the instructions gave a beautiful result and the point when you attach it to the bodice lining and it becomes a fully lined dress, is hugely satisfying.

There are also some special finishing touches. The skirt hem is neatly finished with seam binding. At this stage I realised that I had not ordered enough, so used some black bias tape. I loved how pretty this looked, and whilst hemming is probably one of my least favourite

parts of sewing, this method was much more enjoyable. Sweet little ribbon dress hanging loops are also part of this dress. Whilst on many of my 'ready to wear' clothes they are one of the first things I cut off, they are a valuable part of an off-the-shoulder dress and will prevent my dress from slipping to my wardrobe floor. My hand sewing skills were tested when I made little French tacks which keep the elastic strap anchored to the inside shoulder of the dress. These were fun to sew and definitely did their job in keeping the shoulders of the dress just where I wanted them.

I am so in love with this dress, and whilst it is a style that is quite formal and probably best suited for special occasions, I think you could achieve many different looks depending on your fabric choice and colour. I couldn't be happier with the outcome and will certainly make it again as I think the style is classic and elegant. The design and construction of the dress is outstanding and I am eager to use Vogue Patterns again because of every little perfect detail that this dress included.

This pattern is given an 'easy' rating, and whilst I don't think it would be a good pattern for a total beginner, it could be perfect for a slightly more confident sewer who might want to push their sewing skills to the next level.

Thank you to Minerva Crafts for such beautiful fabrics and supplies, they really have created my dream dress. My challenge is now deciding where my husband can take me so that I can show it off!

Further Information

The Vogue Patterns V1392 and fabrics used by Kathy are available to buy from Minerva Crafts, minervacrafts.com

Kathy's dress was made using:

Vogue Patterns V1392 off-the-shoulder dress pattern, £15

Textured floral stretch brocade, £6.99 per metre

Black sheer organza, £2.99 per metre

Black premium anti-static taffeta lining, £2.99 per metre

Vilene H250 iron-on fusible interfacing, £4.99 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



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Love Linen!

with tips and advice from 

Just a little know-how in the care department can make all the difference when it comes to keeping fabric and your clothes looking great and lasting longer. Simple care tips can also help save you cash, as well as giving the environment a break too. This month we focus on linen.

Linen textiles are some of the oldest in the world, produced around 10,000 years ago. High quality flax is mostly grown in Western Europe and Ukraine and the highest quality fabrics are produced in Ireland, Italy and Belgium. Linen is also produced in many other European countries and in India, with bulk production mainly in Eastern Europe and China.

Linen fabric feels cool; it is also breathable and is stronger and more lustrous than cotton. The more it is washed, the softer it gets. Linen is stronger when wet than when it is dry and it is also resistant to clothes moths and dirt (hooray!). However, linen fibres do not stretch, so repeated folding or creasing in the same place will tend to weaken and break the threads; for example, on collars, hems or pressed tablecloth folds. Linen is also widely known for wrinkling easily, this is because it has poor elasticity so fibres do not spring back readily.

There are different grades and thicknesses of linen fabric available. It can be crisp, textured, rough, soft or smooth. Slubs are small lumps of fibre that occur randomly and can appear in linen fabric. Historically these were considered to be defects and associated with low quality linen. However today, slubs are considered to be part of the beauty of a natural product.

Looking after linen

Tips for machine washing linen

- Check the care label for guidance on washing temperature and always separate dark/coloured linens from white or off-white linens to avoid colour transfer in the wash.
- The first time you wash a linen article, wash it separately from other materials as it can cause lint.
- Linen is a natural fibre that can absorb a lot of water. This means it is prone to heavy creasing in the wash. If you give linen items a lot of space to move around in the washing machine drum, this should reduce the amount of creasing - it is best to only half fill the machine.
- Avoid using bleach on linen as this weakens the fibres and it may affect the colour of dyed linens. Bleach particles in conventional washing powder make natural linen colour fade, so use only mild detergents.
- If possible, choose a wash programme with a long soak, a short wash/rinse and a short spin, using a moderate to cool temperature.
- When the wash cycle is finished, immediately remove items from the machine to avoid creasing. Straighten out and gently stretch the linen after the wash – line-dry or air dry or dry flat.
- Do not tumble dry linen, as it may leave permanent creasing and it will shorten the life of the item. If you dry linen in a hot tumble dryer, it can shrink by up to 15%.



Note: Linen can generally be machine washed at high temperatures but this can cause shrinkage, we recommend a maximum temperature of 60°C.

Tips for hand washing linen

Fine embroidered or hand hemmed/stitched linen items need extra care. It is usually best to hand wash these items or take them to a professional cleaner.

- Use water that is comfortably warm to the touch and also ensure you use the correct washing detergent (see advice above). This should be dissolved/evenly distributed in the water before you add the item.
- Let the item soak for up to two hours to ensure the fibres are saturated and then use gentle agitation to wash the item.
- Rinse in three clean rinses of cool water, or until the water is clear. Between rinses and at the end of the wash, squeeze the excess water out of the item.
- Starch the item at this stage (if you are using a powdered or liquid starch).
- Dry flat if possible, gently pulling item to the correct size. Alternatively, line-dry or air dry.

Ironing linen

Check the care label for guidance on ironing temperature. Generally, for linen it is best to use a hot iron while the fabric is still slightly damp. This should help give the distinctive crispness that it is known for. For a really crisp finish use starch.

If you are ironing an item that is embroidered, place a white terry cotton towel on the ironing board to create a soft surface, then put a white cotton sheet over that. Iron the linen item on the wrong side. This should help to keep the embroidery face 'risen' and protect the embroidery stitches.

Starching linen

It is traditional to starch linen items such as tablecloths and napkins to keep them crisp and wrinkle-free. There are two different types of starch available:

Spray starch which is applied when ironing. This can make the item you are ironing very crisp, so use sparingly.

Powdered or liquid starch which is added to the wash in the last rinse cycle. It is activated when the linen item is ironed. Adjust the amount of starch you put in to determine how stiff the item will be and follow the guidance on the pack.



Further Information



Love Your Clothes is a campaign that encourages people to care for, repair, alter and upcycle clothes to get more from their wardrobes and reduce the environmental impact of clothing. Visit their website to see more tips on caring for and ideas on upcycling your clothes.

loveyourclothes.org.uk



LoveYourClothesUK



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Pattern Picks



Shapewear Body-Hugging Lingerie 6964
from Burda. £7.50, available to buy from
minervacrafts.com



Chemise & Dressing Gowns 9015
from Vogue Patterns. £14, available to buy from
minervacrafts.com



Lace Trimmed Camisoles and Panties 3167
from Kwik Sew. £8.99, available to buy from
minervacrafts.com



Night Gowns & Lingerie Set 7186
from Burda. £7.50, available to buy from
minervacrafts.com

Our selection of some of the best lingerie and nightwear patterns for fabulous you!



Camisole and Panties 2568 from Jalie. £13.99, available to buy from minervacrafts.com



Underwire Bra and Panties 8229 by Madalynne from Simplicity. £6.95, available to buy from minervacrafts.com



Lahja Dressing Gown from Named Clothing. €10, available to buy from namedclothing.com



Fifi Pyjamas from Tilly and the Buttons. £9.50 (digital download), available from shop.tillyandthebuttons.com

Want more?  Find more lingerie and nightwear patterns on the Sewing World Pinterest board, uk.pinterest.co.uk/sewingworldmag/pattern-picks-lingerie-sewing-patterns/

Courses

Sew Over It

78 Landor Road, London, SW9 9PH
sewoverit.co.uk

Set up in 2011 with the aim of teaching as many people as possible to sew, Sew Over It offers a wide range of classes from their two London shops and some online workshops too. Book a 1-2-1 session or join a class, then stock up on all your sewing needs in their well-stocked shops.

FRANCINE JACKET

7th, 14th & 21st February, 6.30 – 9.30pm

This jacket, inspired by a gorgeous 1940s suit yet totally up-to-date in design and fit, is sure to become a wardrobe staple. Over three sessions (plus some homework!) you will learn how to interface a jacket, add a lining, and insert sleeves as well as several tailoring techniques. Intermediate and advanced dressmakers will leave with a pattern and perfectly fitted garment. Including refreshments, £150.

ROMAN BLINDS CLASS

20th & 27th February, 6.30 – 9.30pm

Making a sample blind, you will learn how to measure the window correctly, square off the fabric, fully line the blinds, attach the necessary parts to make the blind functional and how to fit it to the window. Suitable for those confident in cutting and sewing on a machine. Including refreshments, £99.

Poppy Patch

3 Manor Farm Court, Church Lane, Great Doddington, Northamptonshire, NN29 7TR
poppypatch.co.uk

Run by best friends, Mary and Sam, Poppy Patch is located in a peaceful rural setting and their workshops are equally relaxing. With classes to suit all skill levels and friendly, experienced tutors you will learn and make new friends at the same time.

KANTHA JOURNAL WORKSHOP WITH ANGELA DAYMOND

10th March, 10am – 4pm

In this relaxing hand stitching workshop you will learn about Kantha work and how to use this technique to stitch your memories into a fabric journal. Kantha just uses the running stitch to create representational images and texture with your stitching and is a technique suitable for all levels. You will use Kantha techniques to create two pages for your fabric journal. £45.

FOLK ART FREE MACHINING WITH LINDA HARDING

10th February, 10am – 4.30pm

Discover the wonderful heat-activated textile material, Bondaweb to layer coloured and patterned fabrics in Scandinavian and American inspired folk-art designs then learn the skill of free machine embroidery (using a free machining or darning foot) to create a unique art quilt or cushion front. £45.

Dot to Dot Studio

Village Works, London Road, East Hoathly, East Sussex, BN8 6QA
dottodotstudio.co.uk

This small, independent sewing school offers a range of classes and workshops for adults, children and teenagers. Adult classes run all year round, whilst teen and children's classes run after school throughout term time, and on selected days in the school holidays. Sewing parties can also be catered for!

BRA MAKING WEEKEND

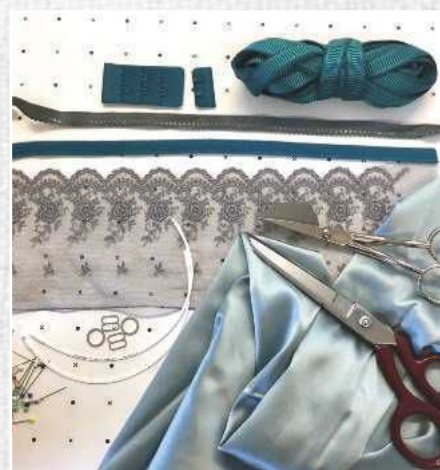
10th & 11th February 10am – 4pm

In this intensive two-day workshop you will be introduced to all the techniques needed to create a bra using a basic commercial pattern – using stretch fabrics, ¼" seams, getting to grips with rings, slides, and underwires, and working with padding and lace. Including all materials, £160.

QUILTING TECHNIQUES WORKSHOP

24th February, 10am – 4pm

A masterclass in quilting techniques! Taught by Annabel Groom this class is an essential for anyone who'd like to learn how to take their sewing skills to the next level. In this full-day workshop you will learn a range of quilting techniques which you can apply to your own patchwork and quilting projects. Including materials, £80.



The Craft Revolution

Chicken Shed Studios, Schumacher College,
The Old Postern, Dartington, Totnes, Devon,
TQ9 6EA
dartington.org/whats-on/craft-revolution

The Craft Revolution, a programme promoting handmade, is based on the Dartington estate. A range of affordable, accessible craft activities are on offer. From spoon making to brewing beer, cheese making to dressmaking, each course demonstrates craft created from the heart.

POUFFE OR MEDITATION CUSHION

3rd February, 10am – 4pm

Relax and make a gorgeous pouffe or meditation cushion on this one-day course of convivial sewing. You can use new fabrics, but this is a great upcycling project to use up remnants and/or used heavy woven or upholstery weight fabrics. Including wool or buckwheat as stuffing, £50.

MAKE YOUR OWN KIMONO – TWO DAY COURSE

17th & 18th February, 9.30am – 4pm

Make a gorgeous, versatile, unisex kimono for yourself or a loved one on this weekend course. Under Jane's experienced guidance you will make a lined kimono with sash and three-quarter length sleeves. Suitable for confident beginners to more experienced sewers, you will leave knowing how to work from a pattern, stitch together the garment and finish professionally. £120.



*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!

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".

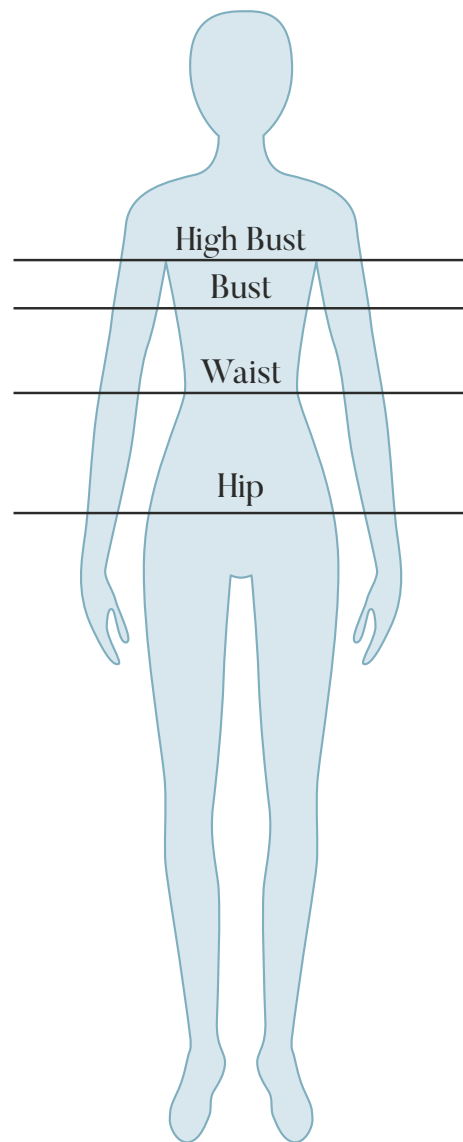
Pre-Shrunk – it is recommended that fabrics are pre-shrunk before sewing, by washing at recommended temperature, drying and pressing thoroughly.

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.



Glossary

Some useful terms used in Sewing World...

Basting (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 or 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.

"The purpose of art is washing the dust of daily life off our souls."

Pablo Picasso

In August 2017, we attended the Festival of Quilts, and we asked people to tell us why they sew.

It was overwhelming how many people referred to their craft as a form of therapy. A break away from the stresses of life, a focus away from health issues, a sense of purpose during difficult times.

So, we have decided to launch a blog sharing the stories of inspirational people, in the hope that we can inspire more people to craft, or motivate lapsed crafters to pick up that unfinished project!

Get involved...

If you have a story of how craft has helped (or continues to help!) you, why not get in touch with us?

Simply email us at creativetherapy@mytimemedia.com with your name, and a brief overview of your experience and your preferred craft(s).

P.S. Our story may have started with sewing, but we love all crafts so please get involved regardless of your interest!

Visit us at:

www.mytimemedia.co.uk/creativetherapy

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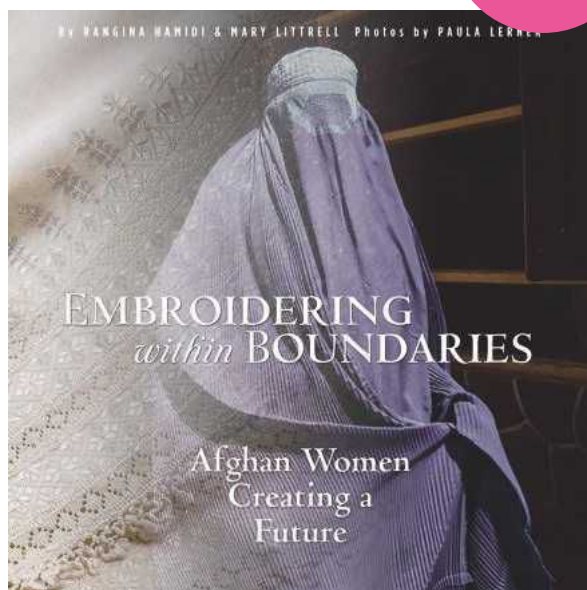
Bookshelf

Book
of the
month

Embroidering within Boundaries: Afghan Women Creating a Future

Rangina Hamidi & Mary Littrell
ISBN 978-0998452302

Rangina Hamidi enables women of war-torn Kandahar to bring their exquisite embroidery to a worldwide audience. This book tells her own fascinating story as founder of Kandahar Treasure — a unique women-owned business and community, but also the stories of the many Afghan women who succeed in rebuilding their lives and support their families through the opportunities offered by the initiative. The book is the first literary documentation of the Khamak embroidery tradition, an intricate form of stitch work, used to embellish men's shirts and bride's trousseaux, but it is also much more than a literary record. Accompanied by photographs from the late Paula Lerner, with whom Rangina collaborated over several years, this book portrays the joy in the everyday and looks beyond the misery so often the subject of modern accounts of the situation of women in Afghanistan. With the help of academic researcher Mary Littrell, Rangina promotes the role that textiles can play as catalysts for social change in a deeply patriarchal society — Kandahar Treasure not only resurrects an artistic tradition but restores pride in the women who carry it on. This is an informative, inspiring and absorbing read.

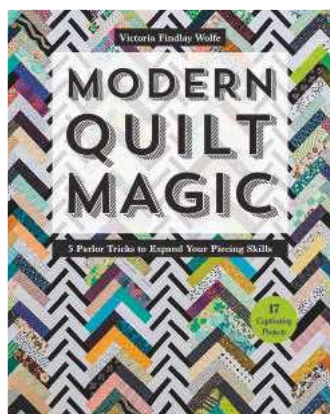


This title is published by Thrums Books and is priced at £21.72

Modern Quilt Magic: 5 Parlour Tricks to Expand Your Piecing Skills

Victoria Findlay Wolfe
ISBN 978-1617455087

The first thing you will notice on opening this latest book from award-winning quilter, teacher and fabric designer, Victoria Findlay Wolfe is the colourful contents page. Serving as a quick and visual reference to the topics and projects within its pages, you can easily identify class projects (small, achievable projects that practise a technique) and larger projects that will give you something to get your teeth into. Covering partial seams and the construction of blocks using them, miniature piecing, Y seams and free form curves, all the patterns you need are included. And if the beautifully styled photographs of finished projects aren't enough to inspire you, the colouring design pages at the back of the book are sure to get you experimenting with your own colour choices for a truly unique quilt.

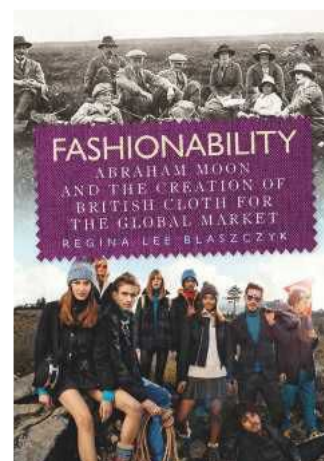


This title is published by Stash Books and is priced at £22.75

Fashionability: Abraham Moon and the Creation of British Cloth for the Global Market

Regina Lee Blaszczyk
ISBN 978-1526119315

This is a must-have book for anyone interested in fashion studies. Through the history of a single firm, Abraham Moon and Sons Ltd, author Regina Lee Blaszczyk looks at the last 200 years of textile design and manufacturing history, understanding the relationship between the textile mills of Yorkshire and their customers, within a political, social and global context. Discover how declines in demand and key events such as the introduction of synthetic fibres, forced traditional wool mills to diversify, re-invent and ultimately change their relationship with consumers in order to survive. Along the way, you'll hear intriguing stories, explore interesting historical artefacts and meet inspiring characters and find out more about the creative processes and innovations that have brought about a revival of British tweeds.



This title is published by Manchester University Press and is priced at £25

The Final Thread

With Kerry Green

A Good Fit



Creating well-fitting garments is often the reason why people learn to sew, but getting a good fit can be the holy grail of sewing for even the most experienced garment makers. Help is at hand. There are an increasing number of tools and systems available to help sewists create clothes drafted to their personal measurements. From the tried-and-tested Lutterloh System to some exciting new developments with digital platforms and apps, there's something for everyone!

The Lutterloh System was devised in 1935 when Maria Aigenberger Lutterloh, discovered a way of customising a dressmaking pattern from a single template. She was tall and struggled to find either clothes to fit, or sewing patterns suitable for her measurements so she turned to the Golden Section: an age old proportion and ratio system with endless applications – math's, geometry, art and much more. It is found in nature e.g. spiralling shells, pine cones, sunflower seed heads and has been used by artists through the centuries to produce works that naturally please the viewer's eye from The Last Supper by Leonardo da Vinci to modern logos like the Disney signature. Maria used these principles of proportion to develop a simple made-to-measure dressmaking technique, that continues to have devoted users all around the world.

The Lutterloh system uses scaled down basic blocks, a specially developed tape measure with a sizing scale and pin/pivot hole, a tailor's ruler, as well as basic supplies like pen and paper. Only two body measurements are needed: bust

and hip. From these, multiple designs can be made in any size required and in proportion to the person who will wear it. Each design is presented in miniature pattern pieces that resemble tiny doll clothing patterns which are scaled up using key points and the special tape measure. As with any pattern drafting, design features can be added or omitted and seam allowances are added afterwards.

The system comes with a ring binder of 280 designs, mainly womenswear, along with menswear, children's wear and some vintage styles. Seasonal supplements are regularly released and these include 40

new designs based on emerging trends/shapes and there are extra packs for fuller figured women.

Advantages

- Personally tailored fit
- Only two measurements needed and no calculations required
- Space-saving, compact A5 binder
- Good if your body shape is variable
- Works well if you make clothes for lots of different people
- Written instructions and a DVD are included and there are a variety of YouTube videos available too
- Versatile and creative – you can mix and match the Lutterloh System pattern designs to create pattern hacks and new shapes
- No maximum or minimum size, but you do need to buy the system that matches your size range (standard size, XL and XXL)
- Although there is an initial financial outlay, many fans of the system say that they never buy another conventional sewing pattern

Disadvantages

- If you are into fast-developing fashion trends, the catch-up in designs will be slower
- Does not work for social sewing like online Sew-alongs, unless you form your own Lutterloh System users group!
- Using just two measurements works for most people but for some body shapes, e.g. a waist and/or tummy that is larger than your hips, additional adjustments may be needed
- The system cannot be used with conventional patterns

Keep a look out for Lutterloh System demonstrations or classes around the UK. Stockists like guthrie-ghani.co.uk and abakhan.co.uk host Lutterloh System classes and special events. Also check out popular sewing shows, Lutterloh often have a stand demonstrating the system.

i-love-dressmaking.com



Joost De Cock is a sewing and tech enthusiast with expertise and creative flair in both areas. At 6' 6" he struggled to find sewing patterns that fitted well, and so he developed an online, open-source platform that uses personal measurements to draft made-to-measure sewing patterns from a range of designs. His goal is "to make pattern drafting as simple as ordering pizza". On the website you create an account, upload your measurements (accuracy is essential so male and female drawings are included to demonstrate

how to take particular body measurements), choose a design, tweak fit and style features and your personalised pattern can be downloaded as a PDF. There's even a printer-free option: instead of printing a pattern on paper, you can opt for a grid system on your digital pattern pieces along with dimensions so you can transfer the design from the screen, dot-to-dot style, straight to fabric. There are twelve designs, mainly menswear, plus a corset and some unisex garments and these are



basic shapes that can be hacked, tweaked and changed to make many more garments – explore the showcase on his website to see the potential! The system works in metric and imperial measurements and supports a wide range of different languages. Joost puts the user firmly in control, providing tools for drafting multiple versions of one style in different sizes, or for a different fit, and a choice of seam allowance sizes and adjustable style features. Your patterns can be hosted at freeseewing.org or you can arrange your own hosting and even sell them. It's generous provision from Joost De Cock who makes no money from the platform and does not seek to do so. He's a sewing and a tech enthusiast who describes freeseewing.org as a "labour of love"; it's a great resource with lots of potential.

joost.decock.org
freeseewing.org



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



MyBodyModel is an exciting new development in made-to-measure sewing and allows the personalisation of fashion sketch croquis. Erica Schmitz is interested in creating body-positive design tools for garment makers and designers and devised the app, MyBodyModel, which produces fashion sketch templates made to your measurements. Enter your measurements and download a customised figure sketch. It's ideal for drawing and planning garments before cutting precious fabric. Following a successful Kickstarter campaign, MyBodyModel is due for delivery in early 2018, perfect for planning your made-to-measure wardrobe! Read more about it at: kickstarter.com/projects/306275158/mybodymodel-fashion-sketch-templates-to-your-measu



Whatever your shape, size or style, it's a great feeling to wear a well-fitting garment – especially one you have made yourself!

Creative therapy

Sewing can be very therapeutic – the repetition of stitching, the tactile qualities of fabric and thread, exploring creative ideas, and then making something that is both useful and (hopefully) beautiful.

And then there is the social side too, sewing as part of a group and feeling part of a wider community. In this new feature, readers share their stories and tell us how sewing has helped them during difficult times in life. This month Ana Valls from CocoWawa Crafts shares her story.

My sewing story started before I learned to sew. I was living in Barcelona (I am from Spain) and I was working as a freelance journalist, which is what I studied at university and was my job for more than ten years. At the time I was struggling with anxiety,

feeling nervous, confused and tired, so I decided to visit a therapist. On one of our sessions she told me that I had to find something – a hobby, outside of work – that made me happy. My problem was that since childhood I had been a perfectionist and my happiness had relied a lot on performing well at work. But, I decided to take on board her suggestion and started making jewellery – the most horrendous necklaces you have ever seen! They had black feathers and beads with horrible shapes and colours, but it was a start. I was making something with my hands that put a smile on my face and that helped drive my mind away from work.

Then I moved to London, where I have been living for seven years, and from necklaces I moved into baking. Of course, I wanted to be like Mary Berry after watching *The Great British Bake Off*! So, I started making muffins and cakes but felt it was not what I was looking for. Then around 6 years ago, out of the blue, I found a beginners' sewing class. I gave it a go and it was love at first sight. Me, Ana – the girl who used to glue her dolls clothes together as a kid, I left the class with a tote bag

– I couldn't believe it! The sensation was phenomenal and I was hooked. After this, I got a sewing machine and I have not been able to stop since.

Sewing has been like that friend you have been waiting to meet all your life. Every time I feel my anxiety is coming back (and it is much milder now than what it was), just ten minutes in front of the machine helps clear my mind. It gives me peace and I connect with myself. And not just that. A year ago I left my job for good, and now sewing has become part of my daily routine, in a way I would have never imagined. After training at the London College of Fashion and after much planning, CocoWawa Crafts was born and now I can call myself an Indie Sewing Pattern designer and teacher. And all this is because my therapist told me 8 years ago, that I should find something that made me smile. And I did.

So, my advice for anyone suffering from anxiety or depression, or other mental health problems, would be to find 'that' something to make you smile. It may be sewing, knitting, dancing, swimming, baking or anything. It just needs to put a big smile on your face. And yes, darker days will come back from time to time, but you'll know that there is a blue sky waiting, just behind the clouds.

cocowawacrafts.com

Social media – @cocowawacrafts



Share YOUR story

We'd love to hear from you and hear how sewing has helped you.

Get in touch by email – sw@mytimemedia.com

Visit the Creative Therapy blog where you can find ideas and share stories.
mytimemedia.co.uk/creativetherapy

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