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Pattern House
Pattern

12
spring sewing
projects inside

Apple Shift
Dress

UK sizes 6-18

Men's Tee
Sew for him!

Liberty
Clamshell
Cushion



Capsule
Wardrobe
Eve Jacket
Sew yours
today!

Easter
Bunny
Embroidery

We Meet...
Cas Holmes



dressmaking / embroidery / appliqué / patchwork

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Hello



Welcome to the March 2018 issue of Sewing World, jam-packed with spring sewing ideas, projects and inspiration.

As we look forward to the spring we complete our collection of versatile, **Capsule Wardrobe** patterns – tailor-made for the season. Our cover star is the splendid **Apple Shift Dress**; classic and stylish, yet simple and quick to make. Dress it up with the cute **Eve Jacket**, sporting a soft shape and flattering princess seams, the three-quarter length sleeves add a touch of 50s elegance. The **Bucket Bag** will co-ordinate beautifully with your me-made garments; its navy wool base, leather accents and metal hardware, ensures it works with any number of outfits, making it a real wardrobe staple!

Keep busy this spring with some patchwork; why not try the English Paper Pieced **Super Star Coasters** project or the **Happy as a Clam Cushion**, sewn with the new range of Liberty quilting fabrics? If embroidery is more your thing, you'll love the **Easter Bunny Embroidery** – an adorable hand-embroidered hoop art, complete with pretty spring flowers and cute little Easter rabbit. And reclaim a little me-time to relax and unwind with the hand-stitched **Mandala Embroidery**.

In features this month, **We Meet** the talented textile designer, **Cas Holmes**, **Mr X Stitch** looks at the therapeutic benefits of crafting whilst Mrs Bowden shares her tips for making **Perfect Piping**. All this, plus our regulars and more.

After 22+ years of publication, it's time to say goodbye to Sewing World magazine, as this March 2018 issue will be its last. For a nostalgic look back over the past 265 issues, see our **Celebration of Sewing World** on pages 76 & 77. We would like to thank you, our readers, for your loyalty, enthusiasm and the love of sewing you have shared with us over the years.

Farewell and wishing you lots of continued sewing happiness!

Emma



Note for subscribers – if you have a subscription to Sewing World, you should have received a letter along with this issue, explaining your options and what happens next. If you have any questions at all, please do get in touch with the subscriptions team: phone 0345 120 6085 (UK) or +44 (0) 1604 828 730, or email help@sw.secureorder.co.uk

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 Sewing World Magazine  www.sewingworldmagazine.com

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Back issues & binders

www.mags-uk.com
Tel: 01733 688964

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

Subscriptions

UK – New, Renewals & Enquiries
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New, Renewals & Enquiries
Tel: +44 1604 828 748
(We are unfortunately not able to offer cover
mount pattern sheet to overseas readers)

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Shopping

Designed for curves



The new Ames Jeans pattern from Cashmerette is uniquely designed for a curvy figure. There are interchangeable pelvis pieces, depending on if you're an apple or pear shape, and switchable leg pieces, depending on if you prefer a skinny or straight leg. With four possible combinations, you can find a fantastic fit for you. Suitable for intermediate sewists, or adventurous advanced beginners. £7.20, cashmerette.co.uk

Wonderful wood



Keep your larger bodkins and needles safe in one of these beautiful wooden needle cases, made by hand in Wales. Each one is completely unique, with its own grain patterns, but all are delightfully tactile and made using responsibly sourced timber. External length is approximately 12.5cm with an interior space of around 8mm in diameter by 9.5cm long. Choose from a range of woods including Yew, Walnut and Cherry (as pictured). £18, shopbeyondmeasure.co.uk

Themed threads



Get inspired with these Cotton 12 variegated thread packs! Whether for machine embroidery, quilting or other creative embellishments, these threads are sure to brighten up any project. Made from 100% pure cotton and available in mouth-watering themes; Sunny, Aqua and Berry, each pack contains five 200m reels of colourfast and washable thread. RRP £13.65, email gutermann@stockistenquiries.co.uk for stockist information.

Mini masterpieces



Now you can wear your embroidery! These cute Dandelyne hoops from Sonia Lyne are perfect for showcasing your favourite pieces of fabric or small-scale needlework! Sold in sets of three, choose between 2.5cm, 4cm or 5.5cm round hoops for jewellery or decorations, or try the oval hoops measuring 3.4cm by 6.2cm for a necklace or pretty brooch. The possibilities are endless. From £15, villageherdasher.co.uk

Animal magic



These cute little retractable tape measures would make the perfect gift for sewing and knitting enthusiasts alike. With an overall length of 60" (150cm), the tape has measurements in metric on one side and imperial on the other. The measure locks when pulled out and can be released by pushing a button on the back. Available animals include bear, elephant, mouse and owl. £8.99, artofyarn.com

Lovely Liberty



What could be nicer than sewing accessories to accompany Liberty's The English Garden fabric collection? Choose a mousy little pincushion companion for yourself or perhaps an apple shaped one for a friend or lucky teacher. Also available in the range are scissor cases, sewing kits and fold-out sewing boxes, all in pretty floral designs. Prices start at £7.95, fabrichq.co.uk

Minkee Dimple



Why not try this new cotton jersey for your next nursery project? Available in a range of delicate colours, this soft fabric is a wonderful alternative to polyester dimple. With a width of 160cm and a little stretch, there's lots of scope to use it for all sorts of sewing projects from baby blankets to quilt backings. From £7 per half metre, higgsandhiggs.com

Uniquely unicorn



This complete contemporary embroidery kit contains everything you need to finish your own piece of beautiful hoop art (pre-printed cotton fabric, DMC stranded cotton thread in six colours, 7" wooden embroidery hoop, embroidery needle, illustrated stitch guide and instructions and printed card pattern) all packed into a lovely gift box. Simply put the pre-printed 100% cotton fabric in the hoop and start stitching! £13.62, sewandso.co.uk

News

EXHIBITION OF THE MONTH

Fashioned from Nature

This forthcoming exhibition at the V&A (generously supported by the European Confederation of Flax and Hemp – CELC) will trace the complex relationship between fashion and the natural world since 1600. It will show how fashionable dress recurrently draws on the beauty and power of nature for inspiration, with exquisite garments and accessories from Christian Dior, Dries van Noten and Philip Treacy. It will explore how fashion's processes and constant demand for raw materials damage the environment, featuring campaigners and protest groups that have effectively highlighted this issue such as Greenpeace, Fashion Revolution and Vivienne Westwood. It will also look at the role of design in creating a better, more sustainable fashion industry, showcasing contemporary designers of desirable, creative and sustainable popular fashion including Stella McCartney and Christopher Ræburn. The exhibition will also draw attention to the use of innovative fabrics including a leather substitute made using waste from the wine industry.

The exhibition runs from 21st April 2018 to 27th January 2019. Admission is £12 (free to V&A members). For more information and admission times, visit vam.ac.uk/FashionedFromNature



Ensemble, Stella McCartney, Winter 2017 © Stella McCartney



'Grape' dress made with Vegea, a leather alternative made from grape waste © Vegea



Greenpeace printed cotton t-shirt, Britain, 1990s © Victoria and Albert Museum, London

BERNINA LAUNCHES NEW TOOLBOX SOFTWARE

Developed by this leading manufacturer of sewing, embroidery and quilting machines, the new BERNINA Toolbox software offers four modules (editing, lettering, lettering pro and monogramming) which are available to purchase separately or as a complete bundle.

The Toolbox Editing module easily allows embroiderers to turn any embroidery design into a new creative masterpiece by combining, rearranging, duplicating or distorting existing designs whilst the Toolbox Lettering module offers simple and easy lettering for personalising any project and allows embroiderers to combine lettering with embroidery designs with ease. The Toolbox Lettering Pro module offers even more opportunities with more than 100 alphabets to choose from as well as a selection of two-tone fonts.

Finally, the Toolbox Monogramming module offers creative personalisation and is perfect for articles of clothing, hand towels and napkins, to customise and add dimension.

All modules have the additional benefit of access to exclusive embroidery designs from the BERNINA cloud. RRP for the Toolbox Editing, Monogramming and Lettering modules is £195, the Toolbox Lettering Pro module RRP is £245. Purchase the complete bundle at an RRP of £575.

See bernina.com/toolbox for details of compatible machines and to download a FREE 30 day trial for PC or Mac.



MAKE A MOGGY FOR ALZHEIMER'S RESEARCH UK

Charitable residents at a sheltered housing scheme have

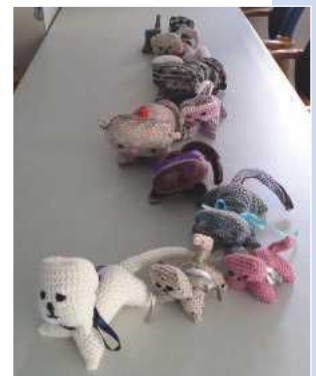
come up with a purr-fect way to support dementia research. The army of crafters at Wellgreen Lodge in Hale, Greater Manchester will knit, sew and weave kittens and cats to raise money for Alzheimer's Research UK. They are hoping to inspire people all over the world to get crafting and send their finished felines back to create a kilometre of kittens and cats.

The marvelous moggies will then be sold to raise funds for the UK's leading dementia research charity.

Libby Swindells, Scheme Manager at Wellgreen Lodge, said "It's a very simple pattern, it only consists of two rectangles and a tube, so hopefully lots of people will give it a go."

There are free knitting, crochet, sewing and loom patterns available which can be obtained via post or email. The campaign will run until April when the kittens and cats will be laid out at Wellfield Park and measured, with the length recorded as a new world record.

If you would like to take part, please email [Libby Swindells at enquiries@trustcare.org.uk](mailto:enquiries@trustcare.org.uk) or visit www.facebook.com/KilometreofKittensandCats.



SOS QUILTS HEAD TO LITHUANIA



Alice and Anna with SOS quilts © Alice Caroline



SOS Quilt Stack © Alice Caroline



Alice arrives at Vilnius airport © Alice Caroline

The Alice Caroline Quilt SOS project is now into its third year. Working together with the fantastic charity, SOS Children's Villages, and with a growing army of talented and kind-hearted quilters, the project donates bright and beautiful Liberty quilts to children who have lost their families. In 2016, 47 quilts were delivered to the children of the Hemeius SOS Village in Romania and in 2017, an extraordinary 83 quilts headed off to Vilnius in Lithuania.

Alice Caroline were delighted that their customers took up the challenge and responded magnificently to help them reach their 2017 target with one quilter, Suzanne Campion, making a total of four quilts for this amazing cause. Explaining her involvement in the project Suzanne said "Liberty Tana Lawn is unique in its colour, intensity and touch, which makes it such a joy to work with, as well as inspirational when it comes to design. I always hope that the love of what I'm doing will become part of the quilts that these children will wrap around themselves at night. I'm so proud to be part of this project, bringing love, warmth and comfort to children who need it the most."

Alice Caroline Garrett, owner and inspiration behind Alice Caroline and the project said "I have been astounded by the warm and giving nature of our customers. They have given their time so generously which is why we have reached our target of 83 quilts... it really is a delight to see the beauty in each individual quilt and the workmanship involved."

Find out how you can get involved in the Quilt SOS Project for 2018 at alicecaroline.co.uk/quilt-sos

A POCKET FULL OF MEMORIES

This new Liberty collection for spring/summer 2018 takes its inspiration from a fun-filled child's day out in an exciting, bustling city. Imagine a childhood trip to London — taking a stroll through grand gardens, tracking Tyrannosaurus Rex at the Natural History Museum and getting hands-on at the Science Museum — and you will quickly see it reflected in the pretty floral prints alongside subtle dinosaur and fun flight-inspired designs in this gorgeous collection.

See the range at alicecaroline.co.uk



DRESS OF THE YEAR 2017

The Dress of the Year Collection at the Fashion Museum Bath began in 1963, when the museum was founded as the Museum of Costume. Since then, a leading commentator and expert on fashion has been invited each year to select an ensemble, or ensembles, from those shown by the world's designers during international fashion weeks.

For 2017, Sarah Bailey of Red Magazine selected an ensemble from Dior's Spring-Summer 2017 collection that showcases the white cotton 'We Should All Be Feminists' print T-shirt, matched with a black wool jacket and black tulle skirt.

Throughout last year, the T-shirt and its powerful slogan has been worn by a host of actors and recording artists including Jennifer Lawrence, Rihanna, Natalie Portman, and Demi Lovato. Sarah Bailey loved the "resolute strength" of the runway models in their logo T-shirts emblazoned with the call to arms 'We Should All Be Feminists' teamed with a beautiful interpretation of the Dior Bar jacket, "a garment designed to take the modern woman of purpose anywhere."

Maria Grazia Chiuri, Creative Director at Dior, said of her first collection: "I wanted to send a message to young women who consider Dior a symbol of femininity: this is their Dior, created with them, their energy and their desire to conquer the world, in mind." For her, the simple white T-shirt was a "direct and immediate means to say something loud and clear."

Fashion Museum Bath



© Fashion Museum Bath

Fabric Showcase

A bird's eye view. As spring approaches, add some of our winged friends and their natural habitats to your fabric stash. Go on – tweet yourself!



Flock – Grey
by Cloud 9 Fabrics
Cotton, £3 per fat quarter

Bells and Birds
by Cloud 9 Fabrics
Cotton, £2.81 per fat quarter

Doo Bee Doo Bee Doo – White
by Cloud 9 Fabrics
Cotton, £4.20 per fat quarter

Celtic Fusion Fabrics
celticfusionfabrics.co.uk



Maritime Birds
by Birch Fabrics
Cotton, £18 per metre

Seagrass Sunny
by Andover Fabrics
55% Linen 45% Cotton, £15 per metre

Air Brush Flight
by Art Gallery Fabrics
Cotton, £13 per metre

Fabric Yard
fabric-yard.co.uk

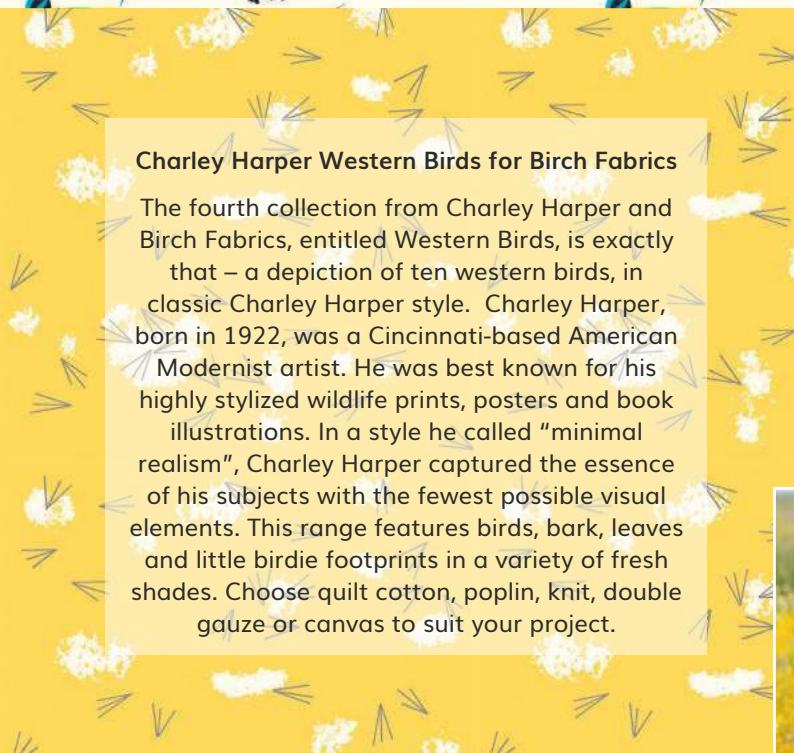


Luna Digital – Foliage Yellow
by Sew Simple
Cotton, £12 per metre

Jardin Anglais – Cream Grass
by Dashwood Studios
Cotton, £13.50 per metre

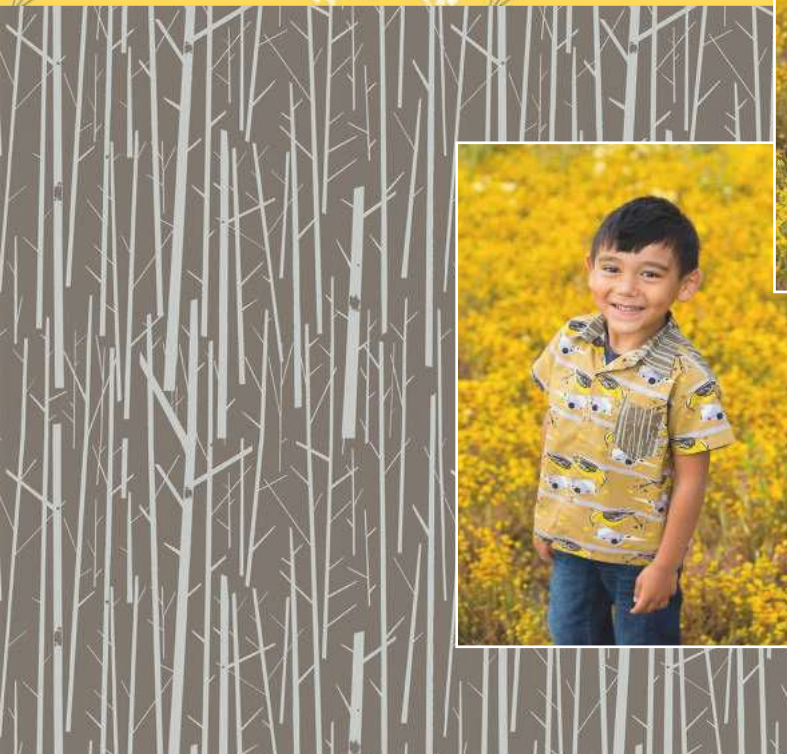
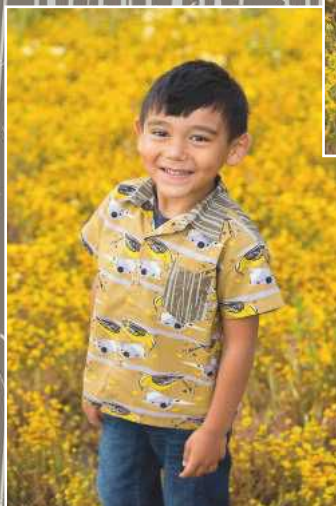
Blithe Bird Songs – Sun
by Art Gallery Fabrics
Cotton, £14 per metre

Fabric HQ
fabrichq.co.uk



Charley Harper Western Birds for Birch Fabrics

The fourth collection from Charley Harper and Birch Fabrics, entitled Western Birds, is exactly that – a depiction of ten western birds, in classic Charley Harper style. Charley Harper, born in 1922, was a Cincinnati-based American Modernist artist. He was best known for his highly stylized wildlife prints, posters and book illustrations. In a style he called “minimal realism”, Charley Harper captured the essence of his subjects with the fewest possible visual elements. This range features birds, bark, leaves and little birdie footprints in a variety of fresh shades. Choose quilt cotton, poplin, knit, double gauze or canvas to suit your project.



Apple Shift Dress



Our shift dress is a simple, classic yet stylish garment. Quick to make and perfect to create in different fabrics from season to season. This spring make in a lightweight wool, linen or crêpe. The perfect dress for practising and perfecting your basic sewing skills.

MATERIALS

- 2m main fabric (150cm wide) OR 3m (115cm wide)
- 25cm lightweight interfacing
- 16" invisible zip
- Thread
- 1 hook & eye (optional)
- Fusible stay tape (optional)

GOOD TO KNOW

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

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 pair sleeve (3)
- Cut 1 front facing on fold (4)
- Cut 1 pair back facing (5)

Interfacing:

- Cut 1 front facing on fold (4)
- Cut 1 pair back facing (5)

✂ 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 Attach interfacing to facing pieces.

2 Stay stitch the front and back neckline (use a 1.5mm stitch length, 1.2cm (½") away from the cut edge). Alternatively, apply fusible stay tape or interfacing to the wrong side of the neckline. ✂

3 Sew the bust dart. Stitch from the wide area at the side seam to the point of dart. Press towards the hem. ✂

4 With right sides of fabric together and using a 1.5cm (½") seam allowance, sew the following:
a side seams x 2 (sew from the hem upwards)
b shoulder seams x 2
c sleeve seams x 2

Press seam allowances open.

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



5 Stitch the front facing to the back facing at the shoulder seams. Press open. Finish the bottom edge of the facing (largest curve) using an overlocker, pinking shears or overcast / zigzag stitch. ✂

6 Insert an invisible zip into the centre back seam. Start by marking the stitching line 1.5cm (½") away from the edge of the fabric using chalk. Mark a horizontal line 1.8cm (¾") down from the neck.

Position the teeth of the zip onto the drawn line and the top plastic zip stopper below the horizontal line. Pin and stitch one side of the zipper. Complete for the second side, be sure to match the top of the fabric and any pattern. ✂



7 Stitch the back seam. Use a standard zipper foot to stitch 3mm (⅛") away from, and 1cm (¾") past the start of the previous zipper stitching to close the gap. Press seam allowance open.

Tip: Attach the bottom of the zipper to the seam allowance. Simply 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 the front of the garment.



8 Complete two rows of easing stitch (stitch length 4mm) around the sleeve cap (between the single and double notch). Stitch in the seam allowance. Ease the sleeve cap into the armhole; match the notches and underarm seams together. Stitch and finish the fraying edges of the fabric. ✂



9 Position the facing onto the neck edge of the dress, right sides together. Match the shoulder seams. Stitch following the 1.5cm (½") seam allowance. ✂

Tip: Check that you are sewing over the top of the zip at the same point on both sides.

10 Grade and clip the seam allowances. Trim the facing to 3mm (⅛") and the garment fabric to 6mm (¼"). Clip into the curves.



11 Stitch the centre back of the facing to the centre back of the garment. Position the facing and garment back, right sides together. Stitch down the centre back of the top through the centre of the zipper tape.



To create a perfect finish to the invisible zipper, fold the zip away from the centre back edge. Stitch on the previously sewn line at the neck edge to hold the zipper in position. Why not watch our YouTube tutorial for a detailed 'how-to'? ✂



Clip the corner of the seam allowances. Turn and poke out the corner. Press.

Understitch the facing. Start sewing approximately 5cm (2") away from the centre back edge (as close as possible to the zipper). Stop stitching the same distance away from the zipper on the opposite side. Press the facing towards the inside of the garment. Hand stitch the facing to the shoulder seams.



12 For the sleeve hem press the 2cm (¾") hem allowance towards the inside of the garment. Stitch approximately 1.5cm (⅝") away from the edge of the garment.

13 For the dress hem press the 2cm (¾") hem allowance towards the inside of the garment. Stitch approximately 1.5cm (⅝") away from the edge of the garment.

Tip: Use a herringbone catch stitch to invisibly hand stitch the hem in place.



14 If required stitch a hook and eye onto the back neck (top edge), using a buttonhole stitch for extra strength.



DESIGNER

Aneka Truman is owner of Made to Sew and runs sewing classes and workshops in Somerset, Oxfordshire and online. With a background in the fashion industry she 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.

madetosew.com
youtube.com/user/madetosew

Made to Sew

STOCKIST DETAILS

Animal teal print crêpe – Fabrics Galore,
fabricsgalore.co.uk
Invisible zip, hook & eye – Jacotts,
jaycotts.co.uk

Eve Jacket



This soft jacket pattern is a classic-make in a variety of different fabrics to take you from spring through to summer. With flattering princess seams and three-quarter length sleeves, this jacket is the perfect basic.

MATERIALS

- Main fabric 1.5m (150cm wide) OR 2.5m (115cm wide)
- 50cm lightweight interfacing
- Thread

GOOD TO KNOW

- Pattern has 1cm (3/8") seam allowances and 4cm (1 1/2") hem allowances included.
- Suitable fabrics include crêpe, wool blends, linen, double knit jersey, Ponte Roma.
- Pattern size ranges from 0 – 6 (approx. UK 6 – 18), ensure you measure yourself accurately to achieve the best fit for your shape.
- Mark notches and darts with tailors' tacks or carbon paper. ✂
- Wherever you see the ✂ symbol visit bit.ly/2hzQWce for video tips and how-to tutorials relating to this project.

SIZING CHART:

	Bust	Waist	Hips
0	83cm (33")	63cm (25")	89cm (35")
1	86cm (34")	66cm (26")	91cm (36")
2	91cm (36")	71cm (28")	96.5cm (38")
3	96.5cm (38")	77cm (30 1/2")	101.5cm (40")
4	101.5cm (40")	84cm (33")	108cm (42 1/2")
5	108cm (42 1/2")	90cm (35 1/2")	114cm (45")
6	114cm (45")	96cm (38")	119cm (47")



TO CUT

See pattern envelope for pattern pieces

Main Fabric:

- Cut 1 pair front (1)
- Cut 1 pair side front (2)
- Cut 1 back on fold (3)
- Cut 1 pair side back (4)
- Cut 1 pair front facing (5)
- Cut 1 back facing on fold (6)

Interfacing:

- Cut 1 pair front facing (5)
- Cut 1 back facing on fold (6)

✂ 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 Attach interfacing to facing pieces.

2 With right sides of fabric together, using the 1cm (3/8") seam allowance and starting from the hem upwards, sew the following:

a side front to centre front x 2

b side back to centre back x 2

c side seams x 2

d shoulder seams x 2

e sleeve seams x 2

f front facing to back facing at shoulder seams x 2

Press seam allowances open or towards the back of the garment.



Tip: Working with jersey? Use the overlocker with four threads to sew the seams together. Press the seam allowances to the back of the garment.

Tip: Finish the edges with an overlocker, overcast / zigzag stitch or pinking shears to prevent fraying.

3 Complete two rows of easing stitch (stitch length 4mm) around the sleeve cap (between the single and double notch), stitching in the seam allowance.

Ease the sleeve cap into the armhole; matching the notches and underarm seams together. Stitch in place and finish the fabric edges.

Tip: Should you prefer, the sleeve can be inserted using the flat method. Insert the sleeve BEFORE joining the garment side seams. ✂

4 Finish the outside edge of the facing on the overlocker, overcast / zigzag stitch or pinking shears to prevent fraying.

Position the facing onto the neck edge of the jacket, right sides together. Match the shoulder seams. Using chalk or a removable pen, mark the stitching line on the front corner of the neck. This will help to create two symmetrical corners. Stitch following the 1cm (3/8") seam allowance.



Tip: Use a Clover Fork Pin to ensure the shoulder seams are accurately matched. ✂

5 Grade and clip into the seam allowances. Trim the facing seam allowance to 3mm (1/8") and the garment seam allowance to 6mm (1/4"). Clip into the curves and trim the corners at the centre front. Turn and poke out the corners to the right side. ✂



6 At the hem of the garment, fold the facing back, so that the right sides of the fabric are together. Stitch through the width of the fabric following the 4cm (1½") hem allowance. Trim and grade the hem allowances and clip the corner.



Understitch the facing, both centre front edges and around the neck. Sew as close to the bottom corner and front neck corner as possible. You will be able to stitch approximately 5cm (2") from the corners. ✂



Attach the facing to the shoulder seams by hand.



7 Stitch the sleeve and garment hem. Press the 4cm (1½") hem allowance towards the inside of the garment and stitch in place by hand or on the sewing machine.

Tip: Use a herringbone catch stitch for an invisible hand stitched finish. ✂



DESIGNER

Aneka Truman is owner of Made to Sew and runs sewing classes and workshops in Somerset, Oxfordshire and online. With a background in the fashion industry she 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.

madetosew.com
youtube.com/user/madetosew

Made to Sew

STOCKIST DETAILS

Light grey marl, quilted Ponte Roma jersey
– Fabric Godmother, fabricgodmother.co.uk

Bucket Bag



This simple but stylish bucket bag will co-ordinate beautifully with your capsule wardrobe. With its timeless and sophisticated navy wool fabric, leather accents and metal hardware, it will work with any number of outfits, making it a real staple in your wardrobe!

MATERIALS

- 50cm Navy Virgin Wool Fabric
- 50cm lining fabric – Gütermann Marrakech Stars 2 in Navy
- 1m woven interfacing (Vlieseline G700)
- 70cm leather strap – 2mm thick x 1 3/8" wide
- 20cm leather strap – 2mm thick x 1" wide
- 110cm strong leather thong – 1/4" wide
- Piece of soft leather for toggle – 1 1/4" x 2 3/4"
- 2 pieces of soft leather for tassels – 2" x 2 3/4"
- 2 Clover D-rings – 1 1/4"
- 2 Hemline swivel clips – 1 1/2"
- 12 Hemline 10mm eyelets
- 6 double cap rivets 9 x 8mm
- Gütermann HT2 textile glue
- Cotton thread

TOOLS REQUIRED: Sewing machine and usual sewing supplies, rotary cutter, safety ruler and cutting mat, 3mm hole punch, rivet setting tool, hammer, 2 large binder clips

GOOD TO KNOW

- Construction seams are 1/2" unless specified.
- Be sure to backstitch to secure your stitching.
- With lots of pieces and supplies in this project it can be a good idea to label them so you can easily keep track.
- Finished size 12" x 10" x 5"
- Read through the instructions in full before starting.



TO CUT

Main fabric:

- Cut 2, 16" x 16"
- Cut 1, 7" x 9"

Lining fabric:

- Cut 2, 16" x 16"
- Cut 1, 7" x 9"

Woven interfacing:

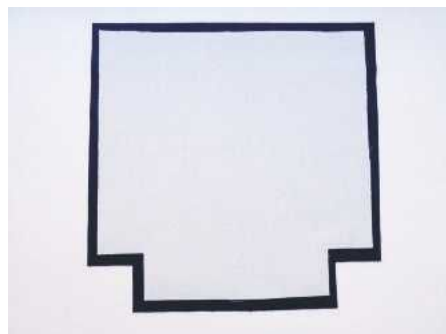
- Cut 4, 15" x 15"

TO SEW

1 From both your main fabric and lining fabric cut a 2½" square out of the two bottom corners. Repeat with the four pieces of interfacing.



2 Fuse the woven interfacing to the wrong side of the both the main fabric and lining pieces. The interfacing is sized so that there should be a ½" gap all the way around the edge.



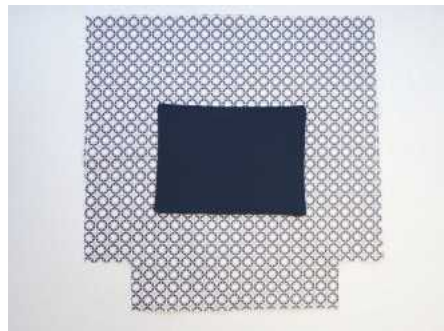
3 For the pocket, place the two 7" x 9" squares right sides facing together, pin around edge and then sew together leaving a 4" turning gap in the bottom edge. Clip the corners.



4 Turn the pocket piece the right way out through the turning gap. Push the corners out and give it a good press, tucking in the seam allowance of the turning gap. Topstitch along the top only, ¼" from the edge. Because you are stitching through several layers of fabric your topstitching will look neater if you increase your stitch length, I like to use a 3mm stitch for topstitching.



5 Place the pocket on to the right side of one lining piece with the main fabric facing up, positioning in the centre, 5" down from the top edge, pin in place. Sew in place close to the edge of the pocket, starting at the top edge and sewing around the side, bottom edge and other side, this will close your turning gap at the same time.



6 Place the main fabric pieces, right sides facing together, pin and then sew along the two sides and the bottom edge, leaving the top edge and the cut out corners open. Repeat for the lining pieces, however in the lining be sure to leave a turning gap in the bottom edge of around 5".

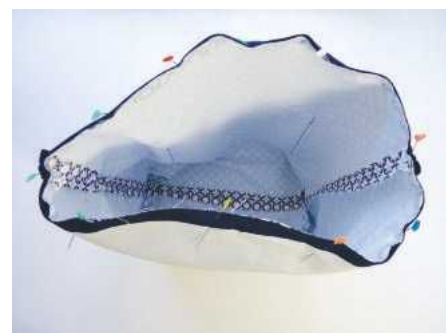


7 Press seam allowances open. Open out the bag sections so that you can bring the edges of the cut out corners together. Align the side seam and the bottom seam and

then sew across the cut edge to close the corner and box the bag. Do this for both corners on the outer and both corners on the lining.



8 Turn the lining the right way out and slip it down inside the outer, so that the right sides are facing. Pin together around the top edge, ensuring the side seams and raw edges are aligned.



9 Sew around the top edge of the bag. Turn the bag the right way out through the turning gap left in the bottom of the lining. Press well, taking your time to get the seam on the top edge sitting evenly before topstitching all the way around the top at ¼" from the edge. Close the turning gap in the base of the lining either by hand with a whipstitch or topstitch on the machine.



10 Mark the placement of the 12 eyelets. There will be six on each side of the bag, placed 1¾" down from the top edge. Start at one of the side seams and mark the position of the first eyelet which is 1¼" in from the side seam. Then mark the next four eyelets at regular intervals of 2½" and then the final sixth eyelet should be 2½" from the last and 1¼" from the other side seam. Repeat on the other side of the bag.



11 The eyelets usually come with their own hole punching tool. Follow the manufacturers' instructions to punch the holes and insert the eyelets. You may find because of the thickness of your layers of fabric, the tool will not punch a hole. In this case use the tool to make an indentation on the bag where you require the hole and use some very sharp snips to cut out the small circle. Take care to only cut the hole just big enough.



14 Thread the ¼" leather thong through the eyelets. Take the piece of 1¼" x 2¼" soft leather for the toggle and fold the short ends in to the centre, overlapping them by around ¼". Sew down the centre of the toggle several times to secure and create two channels. Thread the ends of the leather thong through the channels on the toggle.

17 Take one end of the strap and place it through a swivel clip and secure with two rivets through the holes, using the rivet setting tool as before. Repeat for the other end of the strap and remaining swivel clip.



18 Clip the completed strap onto the D-rings to finish the bag. You could always make a shorter strap if you prefer to carry your bag by hand rather than on your shoulder, or a longer one if you like to wear your bag across your body.



12 Cut the 20cm piece of leather strap in half. On each of the two 10cm pieces of leather strapping make a hole ½" in from each end using the 3mm hole punch and hammer. It is best to use an old cutting mat to save damage to your fabric cutting mat.



15 Take the two pieces of soft leather for tassels 2" x 2¼". Make slices into them, 1½" long, spaced ¼" apart. Then using the HT2 fabric glue roll them around the end of the leather thong and use a large clip to hold in place until dry.



13 Make a hole through the bag 1" down from the top edge just next to the side seam. It needs to be just large enough for the shank of the rivet to pass through (a large nail hammer and old cutting mat are useful in making the hole). Put a rivet through one of the holes in the leather strap, then push the rivet through all the layers of the bag from the outside. Slide a D-ring onto the leather, bring the free end of the leather around to the inside of the bag and over the rivet and finally pop a rivet cap on the end of the rivet. Secure with a rivet setting tool. Repeat for the other side of the bag.



16 Using the 3mm hole punch make two holes in each the end of the large leather strap, spacing them ½" from the end and ¼" in from each side. Make two more holes at each end, 2" from the end and ¼" in from each side.



STOCKIST DETAILS

Navy virgin wool – Made to Sew, madetosew.com

Gütermann Marrakech Stars 2 in Navy – Gütermann@stockistenquiries.co.uk,
Vlieseline G700 interfacing – Lady Sew and Sew, ladysewandsew.co.uk or Six Penny Memories, six-penny.com

Rivets – Abbey Tops, stores.ebay.co.uk/abbeytops

Hemline & Clover hardware – groves@stockistenquiries.co.uk

DESIGNER

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

Easter Bunny Embroidery



Hoppity-hop! This hand embroidered hoop art features pretty spring flowers and an adorable rabbit. Use simple embroidery stitches to create this gorgeous decoration for your home this spring.

MATERIALS

- 2, 7½" x 7½" pieces of plain fabric (calico or similar)
- 1, 6½" x 6½" piece of felt for neatening back of embroidery
- 6" embroidery hoop
- Size 7 needle (or whatever you feel most comfortable using for general embroidery)
- DMC thread in: dark orange DMC 946, bright orange DMC 3892, orange yellow DMC 742, bright yellow DMC 307, pale yellow DMC 445, very dark purple DMC 792, dark purple DMC 161, pale purple DMC 554, dark green DMC 937, bright green 907, dark sage-green DMC 3363, pale sage-green DMC 3881, mid-brown DMC 435, pale golden-brown DMC 422, warm cream DMC 676, off-white DMC 3865, ecru

GOOD TO KNOW

- *Thread: I work mostly with DMC thread and have noted the colours I've used, but if you would like to use other kinds don't be afraid to experiment!*
- *You will need to transfer the pattern onto your fabric. There are many ways of doing this, but my favourite is to simply use a light source and a pencil.*



TO SEW

1 Stretch one of your pieces of fabric in the embroidery hoop the wrong way around, this is so that the surface you are going to draw the pattern on is sitting flush with the pattern, rather than standing away from it. You can transfer the pattern to the fabric without having it stretched in the hoop, but I find it much easier if it is held taut.

2 Place taut fabric over your pattern, and either over a window (it can help to tape your pattern to the window, be careful to use a tape which doesn't leave sticky residue) or even better, a light box if you have one. Draw the pattern onto the fabric, taking care not to press too hard as a gentle pressure can help you to draw a smoother line. I like to use a propelling pencil for this, as it gives a nice fine consistent line, but you can also use a very sharp, regular pencil.

3 When all of the pattern is transferred, remove your fabric from the hoop and place it on top of the second piece of fabric. Re-stretch both pieces of fabric in the hoop, making sure they are nice and taut. You are now ready to start stitching.

4 You can work on individual elements of the pattern, completing each one before moving onto the next, or you can begin by outlining each element first. I tend to start my embroideries in this way, as it is easier to see how it's all coming together. Embroidered outlines: the flowers and rabbit are outlined using three strands of floss, this gives a nice bold outline which makes a contrast to the more delicate stitches used to fill in areas. The colours used for outlines are as follows:

Yellow and orange daffodils:

- Petal outline – orange yellow DMC 742
- Centre outline – bright orange DMC 3892

Yellow daffodil:

- Petal outline – bright yellow DMC 307
- Centre outline – orange yellow DMC 742

Top crocus:

- Flower outline – pale purple DMC 554
- Stem and leaf outline – dark sage-green DMC 3363

Bottom crocus:

- Flower outline – very dark purple DMC 792
- Stem and leaf outline – dark sage-green DMC 3363

Snowdrops:

- Flower outline – off-white DMC 3865
 - Stem and leaf outline – dark green DMC 937
- (When outlining the snowdrop flowers, also stitch the small green detail on the centre petal, as shown in the photo, using small straight stitches in bright green, DMC 907.)

Rabbit:

- Body outline – mid-brown DMC 435
- Nose – black DMC 310

5 When all of your outline stitching is complete, you can begin filling in areas with small stitches. I like to use just one strand of thread for this. You could use more for a bolder looking embroidery, but I feel that one strand gives a nice delicate look and allows colours to look more blended. It is also easier to fill in very small areas.

To fill in areas, make small stitches spaced slightly apart; you are not aiming to fill in areas entirely. I like this method as the pale fabric showing through brings a bit of light to the piece. It can take some practice to get the stitches neatly placed, so don't worry if you end up doing a little bit of unpicking to begin with, you will soon get a feel for the technique. Refer to the photographs for stitch direction.

The colours and techniques for filling in each area are as follows:

Yellow and orange daffodils:

- Fill in the inner part of each petal in bright yellow DMC 307
- Fill in the remaining petal in pale yellow DMC 445
- Fill in the centre, begin making small stitches in dark orange DMC 946 following the outline of the centre and work around in a spiral until you reach the middle



Yellow daffodil:

- Fill in the inner part of each petal in orange yellow DMC 742
- Fill in the remaining petal in pale yellow DMC 445
- Fill in the centre, again begin making small stitches following the outline in bright yellow DMC 307 and work around in a spiral until you reach the middle



Top crocus:

- Fill in the lower half of each petal in very pale purple DMC 3747
- Fill in the remaining part of each petal, from the centre to the tip in purple DMC 340
- Fill in the lower half of the stem and each leaf in a pale sage-green DMC 3881
- Finally, fill in the remainder of each leaf in bright green 907



Bottom crocus:

- Fill in the lower half of each petal in pinkish purple DMC 554
- Fill in the remaining part of each petal, from the centre to the tip in dark purple DMC 161
- Fill in the lower half of the stem and each leaf in a pale sage-green DMC 3881
- Finally, fill in the remainder of each leaf in bright green 907



Snowdrops:

- Fill in each flower in off-white DMC 3865
- Fill in half of the stem and half of each leaf, again starting at the bottom of in a dark sage-green DMC 3363
- Fill in the remainder of each leaf in pale sage-green 3881



Rabbit: the rabbit is a little more complicated to fill in than the flowers. Refer to the photograph as a guide, but don't worry about getting all of the stitches exactly where I have placed them.

- Start by working stitches in mid-brown DMC 435, starting along the top of the rabbit and working your way down, with the stitches placed close together at first gradually becoming more spaced out as they work their way down his body, head and ears.
- For the rabbit's legs, work in a similar way, thinking about the darker colour being at the front of the rabbit's front leg, and the top of the rabbit's hind leg, and gradually fading stitches out to leave space for paler colours.
- Work more of this darker brown on the rabbit's offside ear, to make this a little darker. Next, work stitches in a pale golden-brown DMC 422, stitching between the mid-brown stitches you have just made and also leaving spaces in-between. In these spaces, work in some warm cream DMC 676, making these more spaced out as you work your way down. Think of changing colours gradually as you work your way down the rabbit's body, face, ears and hind leg, and across his front leg.
- Finally, nearing the bottom, make stitches in ecru, to give him a pale tummy, lower

- face, chest, back of front leg and lower part of back leg. Also work more ecru coloured stitches around his eye.
- Fill in his tail using individual French knots using three strands of thread. Start on the pattern line, and gradually work your way in until the space is filled.
 - Fill in his eye using lots of tiny straight stitches in black, placed close together so that they fill in the entire area. Then make a small straight stitch or French knot in off white DMC 3865 on top of his eye to add a little reflection. Finally, add a couple of stitches for whiskers and nose.
 - Fill in the centre of his ear in pale golden-brown DMC 422.



FINISHING

6 Your embroidery is now complete! To finish and frame it in the hoop, trim the fabric around the edge of your hoop to leave at least 1.5cm, if not a bit more, all the way around.



7 Thread a needle with some plain cotton and make fairly large straight stitches all the way around the edge, making sure that the two ends come out of the fabric on the same side, preferably pointing forwards towards the front of the embroidery.



8 Draw these threads together (like a drawstring bag) at the back of the embroidery, and tie together.

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

10 Finally, place the felt circle on the back of your embroidery and make whip stitches around it, passing through the fabric at the edge of the hoop, to secure it in place.





DESIGNER

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

Fabric Storage Basket



Storage baskets can be a big expense, but this version is as great to use up your stash as it is for storing your stash in! It would be just as helpful in the bathroom for towels or the kids room for toys. It is simple to sew and you can make it to match your own decor.

MATERIALS

- 1m of outer fabric – canvas or furnishing fabrics would work well
- 1m of lining fabric – use a nice print for a contrast
- 75cm heavy weight interfacing
- Linen thread
- Leather scraps for handles
- Thread

GOOD TO KNOW

- *You can make this any size you like, just scale up or down appropriately.*
- *Use a 1.5cm seam allowance throughout.*



TO CUT

Outer fabric:

- Cut 1, 35cm diameter circle
- Cut 1, 110cm x 40cm

Lining:

- Cut 1, 35cm diameter circle
- Cut 1, 110cm x 40cm

Heavyweight interfacing:

- Cut 1, 32cm diameter circle
- Cut 1, 107cm x 25cm

TO SEW

1 Measure and cut out all your fabric pieces.



2 Take the long lengths of fabric and sew them with right sides together at the short edges to make tubes, using a 1.5cm seam allowance.

3 With right sides together, pin the base of the tube evenly around the edge of the outer fabric circle. Repeat process for the lining fabric pieces. Sew around the base of both, again using a 1.5cm seam allowance.



4 Turn the outer fabric right side out and place the circle of heavyweight interfacing into the base and around the tube 'walls' before putting the lining piece inside and fitting it neatly into the outer basket.



5 Line up the top raw edges. Turn in a small hem and pin, then sew them together.



6 To keep the heavyweight interfacing in place, it is a good idea to run a line of stitching just above the edge of the interfacing – a few little tacking stitches would also work.



7 Fold the top edge of the basket over to the outside to make a cuff. Take the two scraps of leather and fold in half to create a loop. Using the linen thread, sew in place onto the inside of the basket using a cross stitch.



STOCKIST DETAILS

All supplies – Sew Crafty Online,
sewcraftyonline.co.uk

DESIGNER

Sammy Claridge and Heather Thomas are best friends and bloggers and love nothing more than coming up with fun ideas to use crafts around your home. From sewing to paper crafts, they share all kinds of crafty adventures, designer maker faves and tips for indie business on their blog [Live it. Love it. Make it.](http://Liveit.Loveit.Makeit.com)

Super Star Coasters



Have fun and practice English Paper Piecing while making a set of coasters. These little hexagons are a great place for a repeating pattern, and they come together really quickly. Coasters make a fabulous housewarming gift, and they're useful in a sewing space, on a desk or outside when entertaining.

MATERIALS

*Depending on the prints you choose, the frequency of the repeats, and how you choose to fussy cut, you may need more fabric than indicated in the materials list.

- 1 FQ or 25cm for fussy-cutting
- 1 FQ or 25cm fabric for background
- 1 FQ or 25cm fabric for binding
- 1 FQ or 25cm fabric for backing
- 14" x 14" batting
- 48 English Paper Piecing papers: diamonds 1½"
- Glue pen
- Hand sewing needle
- Thread
- Clover Wonder Clips (optional)

GOOD TO KNOW

- *Finished coaster size: 6½" x 5¾".*
- *Skill level – beginner.*
- *I created the secondary repeating pattern on my coasters by fussy cutting the fabric, but they will still look great without a secondary design.*



TO CUT

See pattern sheet for diamond pattern and make a template to aid cutting.

Fussy-cut fabric:

– Cut 24, 1½" diamonds

Background fabric:

– Cut 24, 1½" diamonds

Binding fabric:

– Cut 4, strips 2¼" x width of fabric (or 2 strips, if cutting from yardage)

Backing fabric:

– Cut 4, 7" x 7"

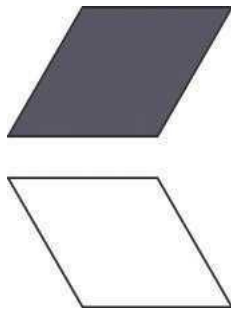
Batting:

– Cut 4, 7" x 7"

TO SEW

1 Baste all the diamond shapes to the paper pieces. Each coaster will contain 6 fussy-cut diamonds and 6 background diamonds.

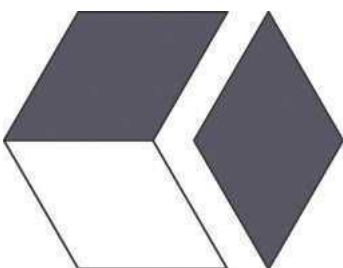
2 Hand sew a fussy-cut diamond and a background diamond together, as shown.



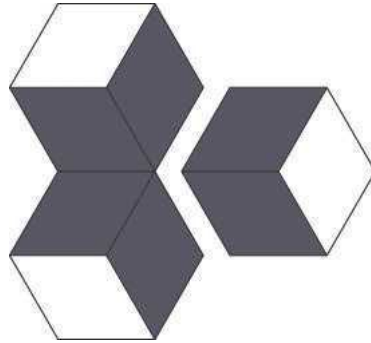
Tip: Y-Seam and You

When joined, these diamond shapes make a Y-seam, which is a challenge when sewing by machine but easy when sewing by hand, as with English Paper Piecing. Just join one edge to the next edge. The only "tricky" part is getting your fingers into a comfortable position when you manipulate the shapes to align the edges. I use Clover Wonder Clips to help keep the edges together as I work.

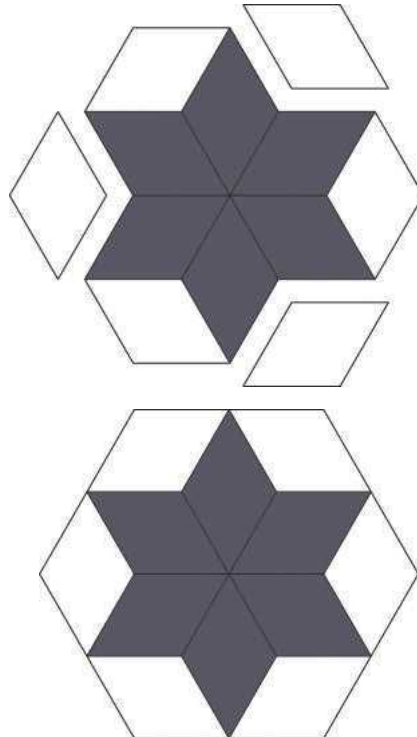
3 Add another fussy-cut diamond, as shown. Make 3 matching units.



4 Join together the 3 units from step 3 as shown.

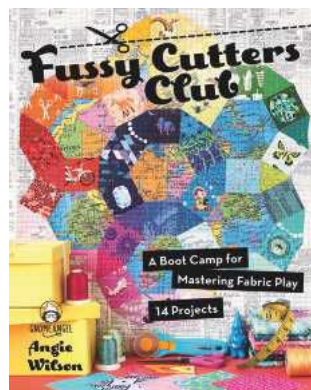


5 Add the remaining 3 background diamonds to complete a hexagon.



6 Repeat steps 1-5 to make 3 more coaster tops.

7 Layer, quilt, and bind coasters as desired.



This project has been adapted from Fussy Cutters Club by Angie Wilson. Published by C&T Publishing, priced at £23.99, visit searchpress.com to buy.



DESIGNER

Angie Wilson strongly believes that everyone should make time and space for being creative. She has been a creative blogger since 2002 and can't imagine life without it. Angie lives in Canberra, Australia with her very understanding husband and son. Visit her at gnomeangel.com

Mandala Embroidery

Paisley Constellation



There may not be an actual Paisley Constellation, but you can still let your mind wander to wonder about the stars and the galaxies that surround us and make us. We are all beautiful stardust.

MATERIALS

- A 6" or 7" embroidery hoop
- Binding tape - cotton twill tape that is 2.5cm (1") wide
- DMC stranded cotton in colours 210, 553, 600, 604, 608, 740, 741, 3607, 3846
- Cotton fabric
- Crewel or embroidery needle
- Embroidery scissors

GOOD TO KNOW

- *Mandala is the Sanskrit word for 'circle'. These days it is often used as a generic term for a particular motif, usually with a concentric design or one which radiates from the centre.*
- *For best results use a light-coloured, even-weave fabric such as cotton or cotton/linen blend.*
- *Always take fabric out of the hoop when you know you will not be working on it for a while. Leaving fabric in the hoop may create permanent marks in the fabric.*





TO SEW

See pattern sheet for full-size embroidery template

1 Before you start stitching, prepare your fabric by pressing it to get rid of creases. Raw edges can be hemmed or trimmed with pinking shears to reduce fraying. Transfer the embroidery template onto your fabric.

Using embroidery hoops

If you want to use an embroidery hoop, make sure it is large enough to fit in the motif comfortably. The motif is designed to fit inside a 15cm (6") hoop, but you may find a 17.8cm (7") size gives you a bit more room to work. Take care to have a sufficient length of fabric around the outside of the hoop to secure the motif. You may wish to bind the inner hoop with special binding tape, as I have done here. This not only holds the fabric more firmly, but also helps to prevent the hoop from marking the fabric. Use a cotton twill tape that is 2.5cm (1") wide, or if you can't find any, cut strips of spare fabric to a similar width.

2 Tightly wrap the binding tape all around your inner hoop.



3 Secure the tape to the inner hoop by over-sewing the first and last bound sections together.



4 Place your fabric over the bound inner ring, and then carefully push the outer ring over the top. You may need to loosen the screw a few times to adjust the tension of the fabric.



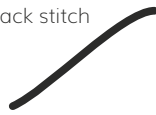
Stitching suggestions

Follow the diagram below, along with the stitch and colour key, to create the paisley mandala.



Stitches

Back stitch



French knot



Lazy daisy



Star stitch



DMC colour suggestions

210

553

600

604

608

740

741

3607

3846

5 Work the outlines of the paisleys first, then add the scalloped edges.

6 Stitch the other back stitch sections, then work the flowers and leaves.

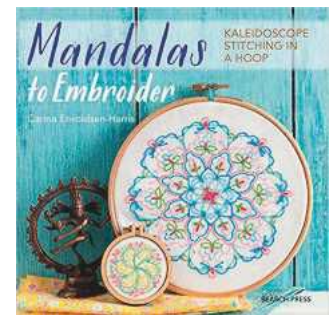
7 Add the French knots, stars and lazy daisy stitches.

8 Finish the embroidery with the stars in-between the paisleys.

9 Once the design is complete, re-position it firmly in between the hoops, turn your work over. Starting from the area near the screw, gently tug the fabric towards you and work your way around the hoop. Tighten the screw to finally secure your embroidered design.



10 To neatly finish off the back of your mandala, cut an approx. 2.5cm (1") circular edge in the fabric around your hooped design, and glue the remaining fabric to the back of your work.



This project has been adapted from *Mandalas to Embroider* by Carina Envoldsen-Harris. Published by Search Press, priced at £9.99, visit searchpress.com to buy.

DESIGNER

Carina Envoldsen-Harris is a Danish designer, blogger and author living in the UK. Under the name Polka & Bloom, she has been designing and selling embroidery patterns since 2009. The patterns combine her life-long passion for art, design, history and nature, often including floral motifs and bright colours.

Happy as a Clam Cushion



If you have always wanted to try out pretty clamshell patchwork shapes but felt daunted by all the hand sewing and fiddly turning under of curved edges involved, then this adorable little cushion is the project for you. With the pretty floral Liberty prints, a simple linen background and pared-back quilting along with the tips for the machine appliqué of these shapes, you will be as happy as a clam in no time!

MATERIALS

- 50cm Linen Fabric – Stof linen in natural
- Selection of print fabrics – we used 7 designs from The English Garden from the Liberty Quilting Cotton Collection
- 14" x 14" square of wadding (Mlieseline 275 cotton mix)
- Co-ordinating cotton thread
- Co-ordinating embroidery floss
- Optional – scraps of yarn for pompoms

TOOLS REQUIRED: Sewing machine and your usual sewing supplies, 18mm and 45mm rotary cutter, safety ruler and cutting mat, basting spray, kitchen foil, disappearing fabric marker, Clover 35mm pompom maker, stiff cardboard and glue

GOOD TO KNOW

- *Construction seams are ¼" unless specified.*
- *Be sure to backstitch to secure your stitching.*
- *Finished cushion size approx. 12" x 12".*
- *Read through the instructions in full before starting.*



TO CUT

See pattern sheet for clamshell template

From linen:

- Cut 1, 14" x 14"
- Cut 1, 12½" x 9"
- Cut 1, 12½" x 6"

TO SEW

1 Take the 14" square of linen fabric. Using a disappearing fabric marker or chalk, mark a 12" square in the centre. This will be the finished size of your cushion and will aid you in positioning your clamshells.



2 Mount the clamshell template onto stiff cardboard and cut out on the line. This template **does not include seam allowance**. Using the cardboard template cut 30 pieces from your print fabrics. Be sure to add on a seam allowance of a ½". A small 18mm rotary cutter will make this task much easier. If you do not feel confident with a rotary cutter, trace around the template on the rear of the fabric and then cut out with scissors, again making sure you add the seam allowance on.



3 Take a piece of foil a little larger than your fabric clamshell. Lay the fabric right side facing down on to the foil. Now lay your cardboard template on the wrong side of the fabric.



4 Pull the foil in around the curved edge at the top of the clamshell, bringing it over to meet the cardboard. This will pull your fabric in around the template. Make sure to use your finger to pull the fabric and foil in tight around the curved edge to get a neat fold.



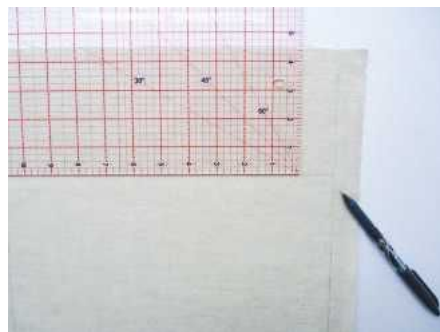
5 Now press around the curved edge using a hot iron.



6 Leave to cool for a few seconds then remove the foil and cardboard. Repeat steps 3-6 with all the other clamshells.



7 Mark a line 3½" down from the top of the box you drew earlier.



8 Position the first row of clamshells with the top edge of the clam touching the line just drawn. Start by finding the centre and pinning the curved edge of the first

clamshell there, matching the centre of the clam to the centre of the linen. Appliqué pins can be very useful for pinning these small pieces.



9 Pin on the remaining clamshells to make up the first row. You will require five and they should overlap your drawn lines at the sides.



10 Thread the machine with co-ordinating coloured cotton and topstitch along the curved edges of the first row to secure them. Stitch close to the edge at around ⅛".



11 Use your ruler to position the next row of clamshells 1½" down from the top row. To complete the sides where an odd clam is required, cut one in half and use it at either end. Be sure to cover all the raw edges of the first row when positioning the next row.



12 Topstitch as before along the curved edge.



13 Continue to add rows of clams until you have covered beyond the marked line at the bottom of the linen.



14 Layer up the linen piece onto the 14" square of wadding using the basting spray to hold it in place. Hand quilt as desired. We used three strands of the stranded embroidery floss and simply added some echo quilting above the top line of clamshells as well as on the odd clam here and there.



15 Trim the finished cushion front to 12½" square and finish the edges with a zigzag stitch to keep the layers together and neaten them.



16 Take the 12½" x 9" piece of linen and on one of the long edges turn the edge over by ¼" and then another ¼", so enclosing the raw edge. Topstitch to secure.



17 Take the remaining piece of linen for the backing and cut a 12½" x 1½" strip from one of the print fabrics. On the print strip press one long edge to the wrong side by ¼". Then place the strip down onto the linen with the right sides facing together, matching up the long raw edges, sew together.



18 Fold the print binding around to the front of the linen and topstitch in place close to the fold you pressed in the last step, taking care to cover the stitching line from the last step.



19 Place the smaller piece of backing down onto the cushion front, with the finished print edge you just stitched in the last step in the centre and with the topstitching facing the right side of the cushion front. Now place the remaining piece of linen on top, with the topstitched finished edge in the centre. It should overlap the first piece by a couple of inches. Pin in place.



20 Sew all the way around all four sides using ¼" seam allowance. If desired finish the edges again using a wide zigzag, as linen is prone to fraying. Turn the cushion cover the right way out and press. If desired add pompoms to the corners to finish. We made ours with some scraps of coordinating yarn and the Clover pompom makers in the smallest size of 35mm, following the manufacturers' instructions. Then simply stitch pompoms onto the cushion corners using the long tails and knot securely before trimming.



STOCKIST DETAILS

Stof linen – Serendipity Patchwork & Quilting, serendipityquilts.co.uk

Liberty English Garden fabrics – EQS, for your local stockist visit eqsuk.com/stockists

Vlieseline wadding – Lady Sew and Sew, ladysewandsew.co.uk or Six Penny Memories, six-penny.com

Clover pompom maker – clover@stockistenquiries.co.uk

DESIGNER

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

Toddler Dresses



A classic, tunic style dress which is a must for little ladies this spring. These pretty dresses feature gathers, lace trim, three-quarter length sleeves and a practical button back.

MATERIALS

- Main fabric – lightweight cotton. Age 1-2 years – 80cm, age 2-3 / 3-4 years – 1m (we have used London Calling by Robert Kaufman)
- 50cm contrast cotton fabric for binding
- 50cm lace/trim for front panel
- 8 matching buttons
- Matching thread

GOOD TO KNOW

- 1cm seam allowance is used for all seams and neck binding, hems have a 2cm allowance.
- This dress has three-quarter sleeves and a tunic style length. The dress and sleeve length can be adjusted using the lengthen/shorten lines marked on the pattern.
- Suitable fabrics include lightweight fabrics such as cotton prints, cotton lawn, silk. Lightweight needlecord or chambray would work beautifully for a winter version.

SIZING CHART:

Size	Chest	Neck	Length	Sleeve length	Cuff
Age 1-2	50cm	26cm	38cm	28cm	14cm
Age 2-3	54cm	28cm	40cm	32cm	16cm
Age 3-4	62cm	30cm	45cm	36cm	18cm



TO CUT

See pattern sheet for pattern pieces

Main fabric:

- Cut 1 front bodice on fold (1)
- Cut 1 pair back bodice (2)
- Cut 1 front skirt panel on fold (3)
- Cut 2 sleeves (4)

Contrast fabric:

- Cut 2, sleeve cuff (5)
- Cut 1 neck binding on fabric bias (6)

Transfer all pattern markings; balance marks for sleeves, pleats for sleeve, buttonholes position etc.

TO SEW

1 Sew gathering stitches along upper edge of front skirt panel as indicated on pattern piece. These should be two parallel rows of large straight stitches (size 4 or 5), leaving long threads at the ends. Knot one end of thread and gently pull the other end to evenly gather the fabric. Gather to fit the front bodice.



2 Once you have the right size, knot the gathering threads and pin and stitch the front bodice and front skirt panel together, sewing between the two rows of gathering stitches. Trim your seam allowances and zigzag the raw edges together.



3 Place lace or ribbon trim over the gathered seam and stitch in place along upper and lower edge of trim.



4 Fold button panels on back bodice as indicated on the pattern, iron.

5 With right sides together, fold button panel back and stitch across width of panel, 2cm up from the lower edge.



6 Turn button panel corner to right side. Fold raw edge of hem under, to make a neat edge.



7 Topstitch down both sides of your button panel, turning 90° at the hem edge to make a neat rectangle. Repeat for other side.



Tip: Topstitch with the right side of the fabric facing up towards you, using neat, straight stitches.

8 Join the front and back bodice shoulder seams, trim your seam allowance and zigzag the raw edges together. Press.



9 Lay the dress out flat with wrong side facing uppermost. Add neck binding: fold neck binding in half with the right side facing outwards. Pin binding to inside edge of dress neck, matching all raw edges and neatly folding in the ends. Stitch into place using a 1cm seam allowance.



10 Trim the seam allowance and fold the binding over to the outside of the dress neck, topstitch in place.



11 Run gathering stitches along the tops of the sleeves as indicated on pattern.



12 At the sleeve ends, fold pleats as indicated on pattern. Ensure you mirror the direction of pleats on each side. Hold pleats in place by stitching across sleeve within the seam allowance.

13 With RST, place sleeve cuff on end of sleeve. Stitch. Iron seam towards sleeve end.



14 With RST, position sleeves to armholes, matching the centre of the sleeve cap to the shoulder seam. Pin in place. Working from the underarm up to the sleeve cap, use the gathering stitches to reduce sleeve size to match armhole. Stitch in place, being careful to stitch between the gathering rows and ensuring not to catch any folds of fabric as you work around the curve.



15 Bring the dress front and back right sides together and pin, matching seams at the underarm. Stitch from sleeve end to dress hem, turning at the underarm. Trim seam allowance and zigzag all raw edges.



16 Fold edge of sleeve binding by 1cm and then fold again, towards inside of sleeve. Pin and then topstitch, catching all layers of the cuff and enclosing raw edge of binding



17 Double fold and then stitch hem all the way around dress (ironing these folds into place first can make this job much easier).

18 Sewing buttonholes: use the button positioning guide on the pattern and the size of your own buttons to evenly place and stitch buttonholes down the centre back of dress.

Tip: You will need the buttonholes to be 25mm – 50mm larger than your buttons.



19 Sew on buttons in corresponding position to complete.



STOCKIST DETAILS

Fabric and trim – Sew Busy, sew-busy.co.uk

DESIGNER

Clare Blackmore-Davies started sewing at age 7, building up a wealth of technical experience through both study and plain old fashioned practice. She is passionate about dressmaking and creating practical and beautiful things. Her sewing school, missmaker.co.uk provides sewing and craft classes for all abilities and she enjoys nothing more than helping others fall in love with all things sewing.



Lulu Paper Doll Quilt



Let's play dress up! This adorable quilt features Lulu, a rather stylish doll who loves to wear the latest on-trend outfits. With removable clothing, this quilt will be a big hit with little ones and will add some fun to bedtime!

MATERIALS

- 130cm fabric A for background (Spring Cotton Couture SC5333)
- 70cm fabric B for inner border (Sunny Little Dee Da CX7366)
- 1m fabric C for outer border (Turquoise Little Stripe CX6574)
- 50cm fabric D for binding
- 125cm fabric for doll (Creamscale Cotton Couture SC5333)
- 1 fq fabric for undergarments (Pink Gingham Play CX7161)
- 1 fq fabric for hair and eyebrows (Mango Cotton Couture SC5333)
- 1 fq fabric for top (Blue Tresse DC7546)
- 1 fq fabric for trouser (Royal Maggie Jean DC7541)
- 1 fat eighth fabric for doll and outfit accents (Black Cotton Couture for eyes and shoes, Cranberry Cotton Couture for lips, Apple, Raspberry and Royal Frolicking for flower motif and shoe accessories)
- 50cm lining fabric for clothing
- 3m backing fabric
- 52" x 71" batting
- Sew-on Velcro
- Fusible web
- Matching thread

GOOD TO KNOW

- All fabrics used in this project are from collections by Michael Miller.
- *Note – all strips of fabric are cut across the width of fabric, from selvedge to selvedge unless otherwise noted.*
- *WOF – width of fabric.*
- *Finished size approx. 44" x 63".*
- *Yardage requirements for this pattern may allow for excess yardage to accommodate specific placement of motifs or to allow for fussy-cutting to achieve finished quilt design.*
- *Project skill level – advanced beginner.*



TO CUT

See pattern sheet for templates

Fabric A:

- Cut 1, 28½" x 47½"

Fabric B:

- Cut 3, 4" x WOF strips. Sew together end to end with a diagonal seam, then cut 2, 4" x 47½" strips
- Cut 2, 4" x 35½"

Fabric C:

- Cut 3, 5" x WOF strips. Sew together end to end with a diagonal seam, then cut 2, 5" x 54½" strips
- Cut 3, 5" x WOF strips. Sew strips together end to end with a diagonal seam, then cut 2, 5" x 44½" strips

Fabric D:

- Cut 6, 2½" x WOF

Backing fabric:

- Cut 2, 52" x WOF strips. Piece strips together and trim to make 52" x 71" pieced backing

Blue Tresse fabric:

- Cut 1 top (6)

Royal Maggie Jean fabric:

- Cut 1 trousers on outer dotted line (8)

Lining fabric:

- Cut 1 top (6)
- Cut 1 trousers on solid line (8)

TO SEW

Central block assembly

1 Following the manufacturer's instructions, trace the doll, clothing and accessory shapes onto the paper side of fusible web. Roughly cut out each shape.

2 Press the fusible web shape to the appropriate fabric for each piece, (see cutting guide below) and cut out the on the drawn lines.

- Cut 1 paper doll from Creamscale Cotton Couture (1)
- Cut 2 eyes from Black Cotton Couture (11)
- Cut 2 eyebrows from Mango Cotton Couture (12)
- Cut 1 lips from Cranberry Cotton Couture (2)
- Cut 1 hair from Mango Cotton Couture (3)
- Cut 1 undergarments from Pink Gingham Play (4)
- Cut 2 bows from Pink Gingham Play (5)
- Cut 2 shoes from Black Cotton Couture (9)

- Cut 1 flower and leaf motif from Apple, Raspberry and Royal Frolicking (7)
- Cut 2 shoe accessories from Royal Frolicking (10)

3 Fold the 28½" x 47½" fabric A rectangle in half both ways and press to mark the centre lines for both the height and the width of the background piece.

4 Using the centre lines as a guide, press the doll, hair, eyes, eyebrows undergarment, hair accessories and shoes to the fabric A rectangle to make the central block.

5 Finish the raw edges of the fused shapes with a decorative stitch such as a blanket or satin stitch.

6 For removable clothes – cut 1"-2" pieces of sew-on Velcro and separate the two sides. Sew the loop (soft) half of the Velcro to the doll's shoulders and waist. Keep hook (rough) side safe to attach to clothing later.

Removable top

7 Repeat the fusible appliqué instructions in steps 1, 2, 4 and 5 to trace, cut, fuse and finish the flower motif in position onto the top front.

8 Place the top front and lining piece, right sides together and pin in place. Sew around the two pieces using a ¼" seam allowance and leaving a gap for turning.

9 Turn the top right side out and press. Topstitch around the outer edge to close the gap and to finish.

10 Finding the hook (rough) side of your Velcro pieces, position the finished top onto the doll appliqué and mark where the second half of the Velcro needs to be attached to the lining of the top. Sew in place.

Pleated trousers

11 With right sides together, match the lower legs of the trouser piece with the lining. Then match up the upper corners of the trouser fabric with the upper corners of the lining, you will have excess trouser fabric.

12 Gently fold the excess fabric into two pleats that go down the centre of each leg on the trousers. Pin and baste the pleats in place on the trouser fabric only.

13 Repeat steps 8 and 9 to finish the trousers.

14 Repeat step 10 to add the Velcro to the trouser lining.

Quilt top assembly

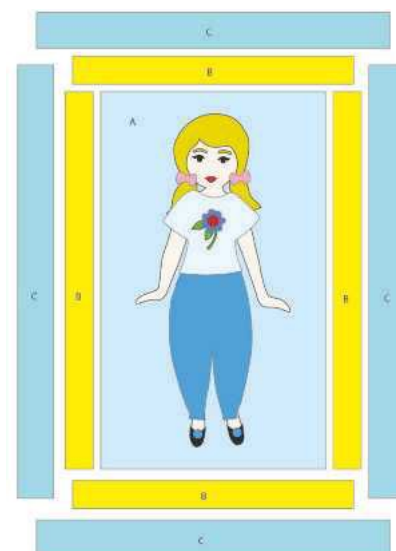
15 Sew one 4" x 47½" fabric B strip to each side of the centre block. Sew one 4" x 35½" fabric B strip to the top and bottom of the centre block.

16 Sew one 5" x 54½" fabric C strip to each side of the centre block. Sew one 5" x 44½" fabric C strip to the top and bottom of the centre block to make the quilt top.

17 Layer and quilt as desired.

18 Sew the six 2½" x WOF fabric D strips together, end-to-end with 45-degree seams, to make the binding. Fold this long strip in half lengthways with wrong sides together and press.

19 Bind quilt as desired.



This project has been adapted from the Paper Doll pattern created by Kaitlin Witte for Michael Miller Fabrics. For more patterns, including three other Let's Play Dress Up Paper Dolls; Henry, Iris and Stella along with lots of alternative outfits, patterns and inspiration, visit michaelmillerfabrics.com



STOCKIST DETAILS

All fabrics used in this project are from collections by Michael Miller – to find your local stockist, visit eqsuk.com/stockists



Allure Bag



This joyful handbag uses pretty florals from the Joie de Vivre fabric range, designed by Bari J. and stylish fabrics from The Denim Studio collection, both by Art Gallery Fabrics. A perfect project to welcome spring!

MATERIALS

- 35cm fabric A – Paradis Sweet (JOI-89120)
- 20cm fabric B – Cheery Crimson (DEN-OYD-6002)
- 35cm fabric C – Frosted Sage (DEN-S-2005)
- 1 FQ fabric D – Rainy Night (DEN-CT-8000)
- 35cm fabric E – Bluebottle Field (DEN-T-3000)
- 60cm fabric F – Soft Sand (DEN-L-4000)
- 60cm fusible fleece
- 60cm woven fusible cotton interfacing
- 2, size 16 metal snaps
- Hammer and snap setting set
- Matching thread (Aurifil #2420 – Fleshy Pink)

GOOD TO KNOW

- *Fabrics used in this project are from the The Denim Studio from Art Gallery Fabrics and Joie de Vivre fabric range, designed by Bari J. for Art Gallery Fabrics.*
- *Please note: Denim Studio fabrics have larger widths than AGF quilting cottons, ranging from 57"-59".*
- *½" seam allowances are included.*
- *WOF – width of fabric.*
- *Finished size approx. 15" x 21".*
- *Please read all instructions carefully before starting.*



TO CUT

See pattern sheet for templates

Fabric A:

– Cut 2, 6" x 23"

Fabric B:

– Cut 2, 5" x 23"

Fabric C:

– Cut 2, 7" x 23"

– Cut 1, base (1)

Fabric D:

– Cut 2, bag flap (2)

– Cut 2, 3½" x 9"

Fabric E:

– Cut 2, 6" x WOF

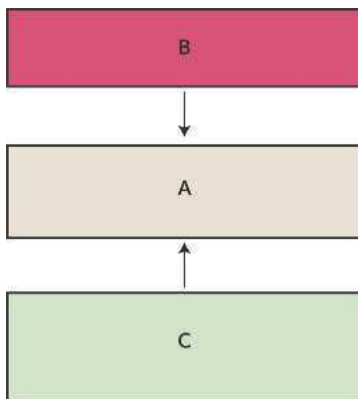
Fabric F:

– Cut 2, 15" x 21"

TO SEW

Creating bag front and back

1 Take a 6" x 23" strip from fabric A and sew a 5" x 23" strip from fabric B to the upper edge. Sew a 7" x 23" strip of fabric C to the lower edge of the strip to create a pieced bag front. Repeat with the remaining strips from fabric A, B and C for the back of the bag.



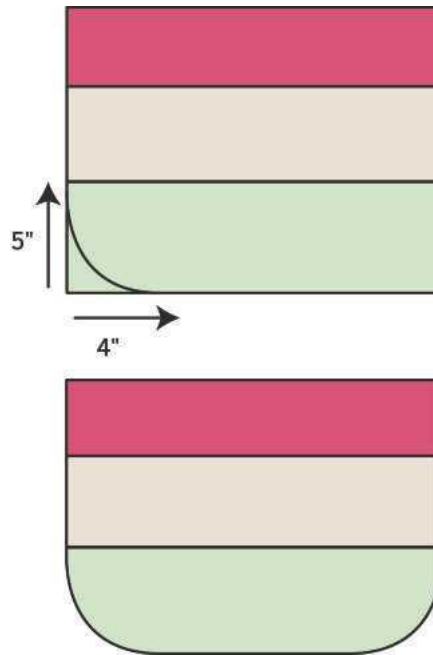
2 Iron woven fusible cotton interfacing to the wrong side of your pieced front and back bag pieces. Next iron fusible fleece to the back of your front and back bag. Ironing a piece of woven fusible cotton interfacing first will allow your bag to look less crinkly and have a professional look.

3 Quilt bag front and back as desired.

4 On bag front and back, measure 5" up from lower edge on both the right and left side, and mark.

5 Along lower edge, measure 4" in from both right and left sides and mark.

6 Make a curved line from each measurement to give your bag curved corners. Cut out on this line.



7 Use bag front and back as templates to cut out 2 lining pieces from fabric F.

Creating the straps

8 Take the 6" x WOF strips from fabric E and fold in long edges so they meet in the middle. Fold strip in half again, along centre line and press.

9 Topstitch on both sides of the strap about ⅛" from edge. Repeat to create second strap.

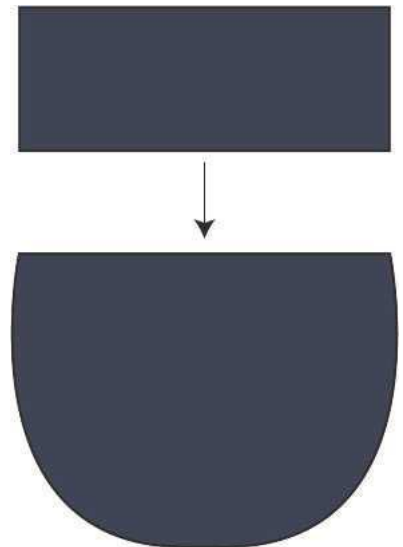
10 Measure 6" in from each side of bag front. Pin each end of strap to this marked point. Repeat for bag back and second strap.

11 Topstitch straps down about ¼" from edge. Stop sewing about 2½" from the top edge of your bag. With the needle in the down position, turn and sew the width of the strap. With the needle in the down position, pivot again and sew all the way down your strap. Feel free to sew a box with a 'X' to make your straps stronger.



Creating bag flap

12 Now that both of your straps are secured to your bag, it's time to create the flap. Sew a 3½" x 9" strip of fabric D to the top of one of your flaps. Repeat this same process for the other flap using remaining 3½" x 9" strip of fabric D.



13 Next sew both flap pieces with right sides together.

14 Clip seam allowance at curves and turn flap to right side, press. Topstitch around edge of flap, ¼" from edge.



15 It's time to attach the snaps – mark ¾" in from each side and the lower edge of your flap.



16 Follow the manufacturer's instructions to secure your snaps to the marked positions on your flap.

17 Place flap centrally in-between your straps to find out where the snaps will meet the front of the bag – it should be about 4½" down from the top edge. Mark the two spots where the snaps will join. Secure the other half of the snaps to the bag front following the manufacturer's instructions.

18 To sew the flap to the back of the bag, place flap and back bag right sides together and stitch in place ¼" from top edge to secure.



Sewing the base

19 With right sides together, sew your bag front and back at the sides, stopping about 3" away from each strap.

20 Take your base cut from fabric C and iron fusible fleece to the wrong side of the fabric. Find the midpoint of your base and the midpoint of your bag and pin the base to your bag, starting at these midpoints. Sew, using ½" seam allowance.

21 Repeat with your bag lining pieces but leave a small unsewn portion in one of your side seams to turn bag to the right side.

Assembling the bag

22 Place outer bag inside the lining, making sure right sides are together and that the straps are out of the way. Pin lining to outer bag and sew all the way around the top edge of your bag, with a ½" seam allowance.

23 Pull outer bag through the unsewn portion in the lining.

24 Hand or machine stitch the gap in lining closed.



25 Push lining down inside outer bag, and then topstitch around the top, ¼" from the edge 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

The Denim Studio and Joie de Vivre fabric collections are from Art Gallery Fabrics – to find your local stockist, visit hantex.co.uk/mystockist

Men's Panel Tee



A simple semi-fitted men's panelled t-shirt. Play around with different colour combinations of jersey to create a subtle tonal or a brighter, more sporty look.

MATERIALS

- 50cm fabric 1 – upper panel
- 30cm fabric 2 – middle panel
- 90cm fabric 3 – lower panel

GOOD TO KNOW

- Use 1cm seam allowance throughout.
- Fabric width 164cm used throughout.
- Suitable fabrics include cotton jersey.
- This is an ideal project to sew together with an overlocker. If you are using an overlocker ensure it is threaded up with four threads.
- If you are sewing together with a general domestic sewing machine, use a ballpoint or stretch needle and a shallow zigzag stitch to sew together. There is no need to neaten seams as jersey fabrics don't fray.

SIZING CHART:

Size	S	M	L
Chest	107.5CM	112.5CM	117.5CM
Length from side neck to hem	73CM	74CM	75CM



TO CUT

See pattern sheet for pattern pieces

Fabric 1:

- Cut 1 upper front panel (1)
- Cut 1 pair of sleeves on fold (2)
- Cut 1 neckband on fold (3)
- Cut 1 back on fold (4)

Fabric 2:

- Cut 1 middle front panel (5)

Fabric 3:

- Cut 1 lower front panel (6)

TO SEW

1 With RST and notches matched, join the upper, middle and lower front panels together. With RST, join the front and back together at the shoulders.



2 With RST and centre of sleeve matched to shoulder seam, pin the sleeve into the armhole, easing slightly to fit the curve. Stitch.



3 Applying the neckband. Fold the neck edge in half, folding from one of the shoulder seams, mark this point with chalk, a pin or small cut.



4 Bring the shoulder seam and this point together to find the quarter marks and mark with chalk, a pin or a small cut.



5 With RST, join the two short ends of the neckband. Fold the neckband into quarters using the seam as a starting point, mark each point.



6 Match the marks on the neckband with the marks on the neck edge (match the seam on the neckband to the shoulder seam you used as a starting point) and pin at each point. The neckband will be smaller than the neck edge. Stitch, stretching the neckband to fit the neck edge at each point.



7 Join the side seams from sleeve edge to hem edge.



8 Stitch sleeve hems and lower edge hem. If you are using an overlocker overlocking the edge followed by using a twin needle makes a neat finish. Alternatively use a medium zigzag or stretch stitch to complete.






STOCKIST DETAILS

Cotton jersey – Bobbins and Buttons,
bobbinsnbuttons.co.uk

DESIGNER

Julia Claridge runs a small business in Leicester called Bobbins and Buttons. Julia feels lucky to turn her sewing passion into a business and enjoys sharing her knowledge teaching sewing classes, selling lovely fabrics online and has recently launched her own range of dressmaking patterns.

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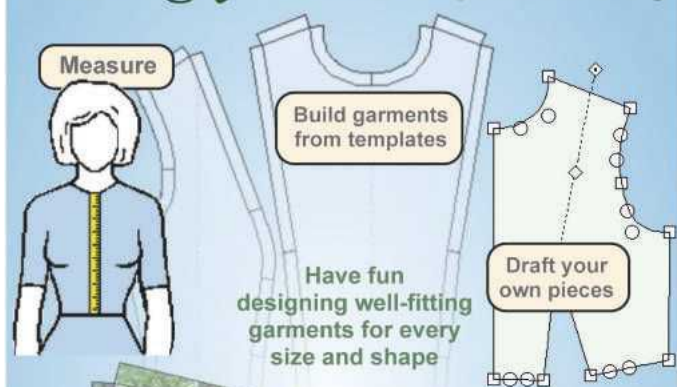
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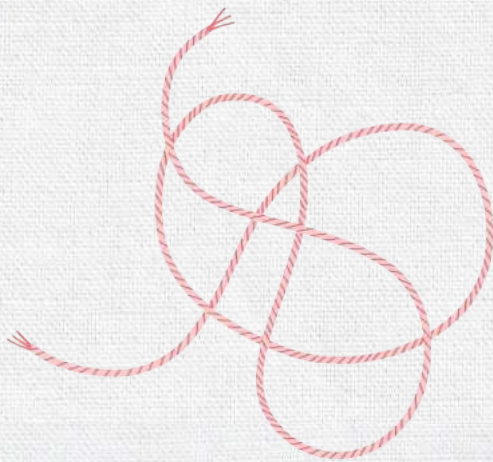
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Perfect Piping

With Amanda Bowden

Mrs Bowden imparts her sewing wisdom, this time on how to create perfect piping.



Piping

Piping is a decorative technique commonly seen on slip covers, cushions, pillows and in garments such as traditional pyjamas, ladies wear, outerwear – in fact everywhere! It can be used to enhance and frame the edge of a product, such as cushions, or inserted into a seam – think of a cowboy shirt with a piped yoke to add a contrast of texture and colour. Piping will draw the eyes attention as it creates line and shape and it can make for a very accomplished and professional finish to your sewing projects.



Piping Cord

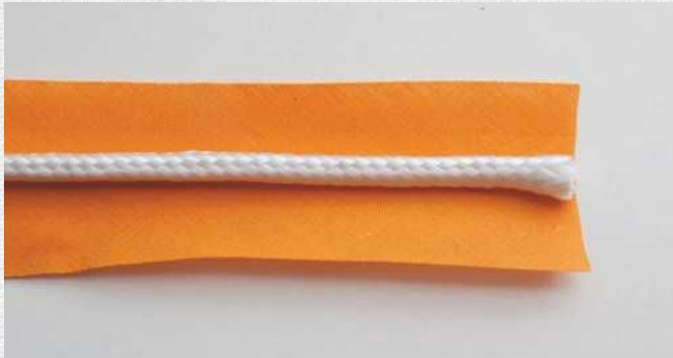
There can be a little bit of confusion about piping and piping cord. Piping itself is made with cord. Piping cord is a thick round cotton or polyester 'rope' made especially for sewing and forms the centre of your piping. It comes in a wide variety of thicknesses, depending on how full you want your finished piping to be. You can also use quilting wool and chunky knitting yarns. Just check the cords are compatible with the method for laundering the garment or product when it's finished as shrinkage of the cord may cause the piping to pull up and drag along the edge.



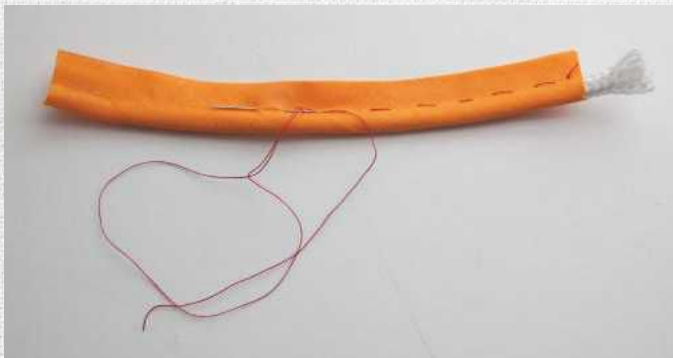
How to make perfect piping

To make piping, take a bias strip of fabric and fold it over the piping cord. It's important to use a strip cut on the bias as the natural elasticity helps mould the fabric around the cord, creating a smooth finish. Alternatively, you can use bias binding and gently press the folds out so you have a flat strip of bias to use. Using bias also helps when inserting the piping into curves and coaxing around corners.

The excess piping next to the cord is then called the flange. So if you are buying pre-made piping cord for inserting into a seam then it would be a 'Flanged Piping', it's the flange that is sewn onto the fabric. The strip of bias fabric needs to be 2 x the seam allowance, plus the circumference of the cord. So if you are using a 5mm cord and inserting into a yoke on a dress that uses 1.5cm seam allowances, you need to cut your bias 3.5cm wide.



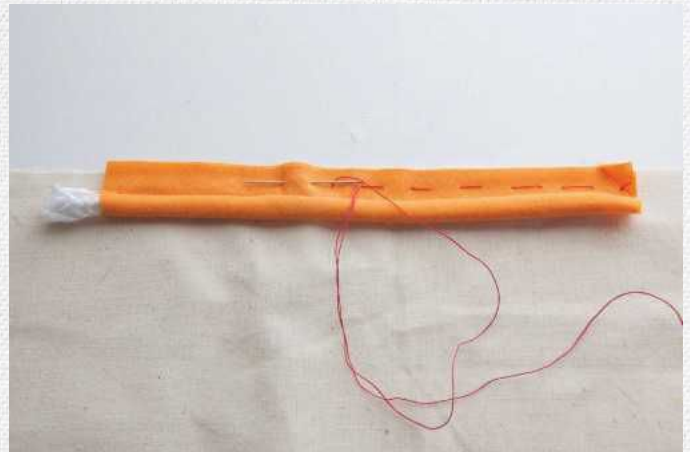
Wrap the bias strip around the cord until the cut edges of the fabric are even. Pin along and tack into position.



Use a matching thread to the bias fabric and the zipper foot attachment. Grab hold of the tails of threads as you start to sew to prevent them tangling at the edge of the fabric and sew along the edge of the cord as close as you can to encase it in the fabric. Remove the tacking thread.



Place the piping on the right side of the fabric which it is to be joined, with the stitching on the piping matching the seam line. The piping should face towards the main part of the garment. Tack in place.

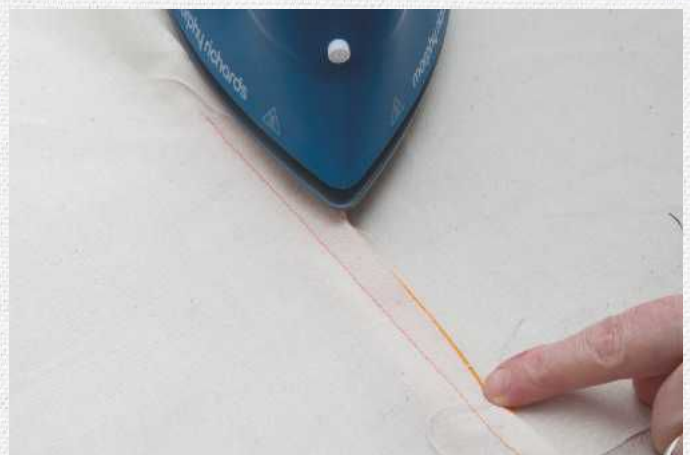


Place the second layer of fabric in position on top, with right sides together and stitch, again using the zipper foot on the sewing machine. Remove the tacking.



Press the seam allowances to one side, and if the seam is very bulky, grade the seam allowances. (Grading means trimming the seam allowances down to different widths to get rid of a ridge showing on the fabric.)

Tip: Place the fabric being pressed onto a thick towel on the ironing board whilst pressing. This reduces the possibility of pressing marks appearing on the fabric.



Many haberdashery trims also come with an edge or fabric for insertion. Again, check the laundry requirements, and even test this out before adding the trim to a garment. You can use the same technique for adding pompom edging, or lace or for inserting ribbon and decorative cording.



Joining the ends

There are many ways of joining the ends of piping or decorative trim and the type of edging you are using will guide you as to which technique is best.

By far the simplest way is to run the edges of the cord off a corner – say if you were making a pillow. Simply make a cross with the piping cord and stitch in position. Trim the edges down after, better still peel back a little of the bias strip and butt the edges of the cord to the corner.



Another technique for joining the edges of the cord away from a corner, is to sew within a few centimetres of where the cords are going to meet (if you were going around the edge of a pillow).

You should leave at least 5cm excess piping cord on each end. Unpick fabric to where the cords overlap, and trim the cord so that the ends butt up against each other. Curve the bias strip to create as smooth a line as possible where they overlap. Pin into position and stitch through the layers. Trim the piping so it is flush with the edge of the fabric.



Further Information



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

felixstowesewingschool.co.uk



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We Meet... Cas Holmes

with Helen Bowen

Textile Artist, tutor and author of three books, Cas Holmes has worked on numerous community art projects in the UK and abroad and seen her work exhibited around the world. She takes an individual approach to design, often using limited equipment and allowing her eyes, hands and mind to respond to the world around her, exploring technique and ideas in her work. We meet her to find out more about her creative process and inspiration.



1 Cas Holmes, Photo Richard Torble 2 Edges of Australia by Cas Holmes, Photo Cas Holmes 3 All That Remains by Cas Holmes, Photo Julia Toms 4 Detail of All That Remains by Cas Holmes, Photo Julia Toms

“You can take many paths, some you may turn back on and others will take you forward. As you go, you collect things on the way that are important to your journey. They build up and build up and you deposit things you might return to later and investigate further. That’s what being creative is about.”

Taking the train from London Victoria down to Maidstone in Kent where Cas has her studio, it is not difficult to see how she is fascinated by the merging of the urban landscape with nature in her work. As you leave the industrial, heavily populated areas of the capital and head south east, the scenery softens a little with the natural environment beginning to integrate more and more with the signs of human activity and our transport networks.

With her recent installation, ‘Unfolding Landscapes’ at the Maidstone Museum, part of the ‘Concealed’ exhibition by Art Textiles Made in Britain group of artists, Cas explored the changing seasons and gradual revealing of nature’s ‘bare bones’ as autumn became winter. Her layering of found fabrics, paper, colour and stitching mirrors the overlapping of flora and fauna on the fringes of our towns, on the verges of our roads and where ancient waterways cut through the hustle and bustle of daily life.

A well-established (and well-travelled!) teacher, Cas tells us she is about to head off to Australia to tutor another series of classes as part of Fibre Arts Australia, a 5-day creative residential workshop west of Melbourne. She will be teaching students to create folding forms, such as those from her recent exhibition, giving them the skills and confidence to use paint, dyes, collage and stitch on the emerging layers, and to mark and manipulate materials whilst developing their own design ideas inspired by the land and landscape around them.

Cas explains how being a textile artist is a little like being an adventurer – “You can take many paths, some you may turn back on and others will take you forward. As you go, you collect things on the way that are important to your journey. They build up and build up and you deposit things you might return to later and investigate further. That’s what being creative is about.” This is an approach that she encourages with all her workshop participants and one that she believes gives her the freedom she needs to experiment in materials and processes and open her eyes and mind to what’s around her.

In admiring Cas’ work, you’ll notice an effortless simplicity that belies the process by which the finished piece came about. Cas is in little doubt that it takes experience and knowledge to achieve this ease, as well as letting yourself make a good number of mistakes along the way! She explains how she might work on several projects at the same time. Without a clear ‘plan’ or pre-design, she can pick up another (or take a break in the garden to sketch awhile) and come back to the original piece with a clear mind and perhaps

a new direction. Her age-long fascination with destruction and reconstruction (she always had to take things apart as a child) gives her the freedom to pull things apart that aren’t working and try something new. “It’s the process that’s important for me” she says “I’m just like a painter who paints over an unliked canvas except I paint with cloth”.

Ask Cas about her early inspiration and experience with textiles and she finds it hard to pinpoint exactly where her fascination began. Her studies at Maidstone College of Art and the mentorship of her personal tutor there gave her opportunities to work with various mediums and to reflect both positively and critically on her work. For her, there was no great distinction between paper and cloth and when the chance to study papermaking and textiles in Japan came her way a couple of years after graduation, it was the perfect next step in her creative journey.

Cas grew up in Norfolk, where the county motto is “Do different”, and this is a philosophy that has stayed with her throughout her life. Her love of incorporating found objects into her work gives her pieces an individual resonance and provided the ideal theme to her first book, ‘The Found Object in Textile Art’. Cas explains that a ‘found object’ can include a wide range of objects, from natural materials such as driftwood and leaves to old bits of machinery and vintage fabrics. The way she includes them in her work is not about recycling (the objects often remain intact rather than being repurposed) but about creating new surfaces and new inspiration for the work being constructed around them.

Despite describing herself as ‘non-academic’, Cas discovered a talent for writing and has since written and co-written more titles on textile art. ‘Connected Cloth: Creating Collaborative Textile Projects’ on which she worked with Ann Kelly, a fellow textile artist, is an invaluable guide to working collaboratively, in both small and large groups on collaborative projects. ‘Stitch Stories: Personal Places, Spaces and Traces in Textile Art’, her latest book, will inspire you to record your experiences, using sketchbooks, journals and photography, to create personal narratives that can form a starting point for finished stitched-textile pieces.

Cas tells us that she is currently working on her next book, provisionally titled ‘Textile Landscape’ which she hopes will be launched in autumn this year and which will bring together the stitchers and painters in us to capture changing seasons and both intimate and urban landscapes in textile art. ➤



5



6

5 Lace Shadows by Cas Holmes, Photo Cas Holmes **6** Common Place Marsh Sowthistle by Cas Holmes, Photo Cas Holmes **7** Garden Part by Cas Holmes, Photo Cas Holmes **8 & 9** Cas UF Landscape Autumn by Cas Holmes, Photo Cas Holmes



7



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“Open your eyes to the landscape around you. Discover the extraordinary in the ordinary.”

If you made a New Year resolution to try something new in 2018, and with the days getting longer and offer more daylight hours to spend on creative projects, perhaps you might feel inspired by Cas to have a go at your own ‘stitch-sketching’?

We asked this talented artist for some advice for those starting out in textile art:

Cas’ Top Tips:

- 1 Open your eyes to the landscape around you. Discover the extraordinary in the ordinary.
- 2 Draw upon your own experiences in what you do. Make connections between places: write your own stories in stitch.
- 3 You don’t always need expensive tools and equipment. Your eyes, hands and mind are your most important tools to develop your ideas and experiment.
- 4 Take a risk and don’t be afraid to rework, reconstruct or reject a piece that isn’t working for you. Take pleasure from the process and love the ugly bits!
- 5 Find the things that are important to you as you work. Clear your mind and refine your thoughts and, above all, back yourself and be proud of what you achieve.

Wherever you intended to go on your textile art journey may not be where you end up. Like Cas, you will be sure to find techniques and materials that excite you along the way and will begin to enjoy the uncertainty and discovery of the fascinating visual art form that is

10 Daisy, Daisy by Cas Holmes, Photo Cas Holme **11** Mote Park Trees by Cas Holmes, Photo Cas Holmes **12** Cas Holmes Sketchbooks, Photo Richard Torble



10



11



12

Further Information

Cas Holmes
casholmes.co.uk



casholmes.blogspot.co.uk



casholmestextiles



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The Mr X Stitch guide to Contemporary Embroidery

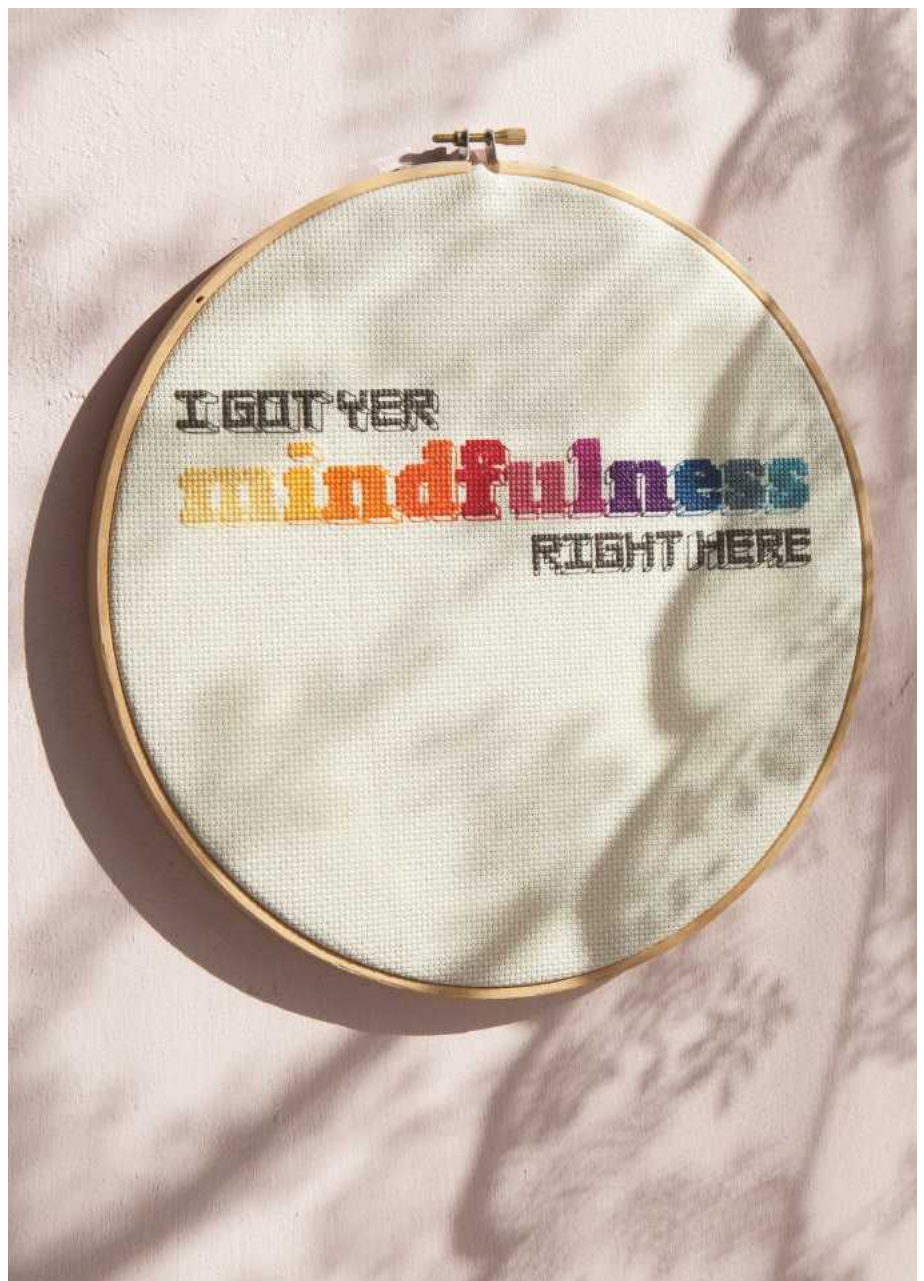
With Jamie Chalmers

Hello dear readers! With this final column I thought I'd reflect on the benefit of crafting, as it's something that we all receive and it's an important thing to note. While we might make things for pleasure, the wellbeing aspects shouldn't be overlooked. So here's my parting thoughts, which can also be found in the "More Than a Hobby" section of the Mr X Stitch Guide to Cross Stitch (available from all good retailers!)

Most of us know that crafts make us feel good. With a bit of luck the process of making is relatively pain free, and there's a great sense of satisfaction to be gained from completing a piece and giving it to someone special. However, anyone who's tried a craft, and stuck with it for a while, will realise that there's something profoundly soothing about the combination of mindfulness and creativity. It's hard to explain, but I have taught many, many cross stitch workshops and I always enjoy when, about half an hour in, people have overcome the learning curve and are settling into that space. You can tell they're getting a warm fuzzy feeling that emanates from within, and that's the magic.

Although the evidence is scarce, there's an increasing amount of research into the positive benefits of craft on mental health and wellbeing. A 2013 study by Dr. Jill Riley from Cardiff University (bj.o.sagepub.com/content/76/2/50.abstract) interviewed over 3500 knitters and concluded that "Knitting has significant psychological and social benefits, which can contribute to wellbeing and quality of life. As a skilled and creative occupation, it has therapeutic potential...". The results showed that knitters felt happier and calmer after a session with the needles, and that there was some evidence of higher cognitive functioning among frequent knitters. In other words, the process of crafting not only soothed people, but it kept their brains sharper as well!

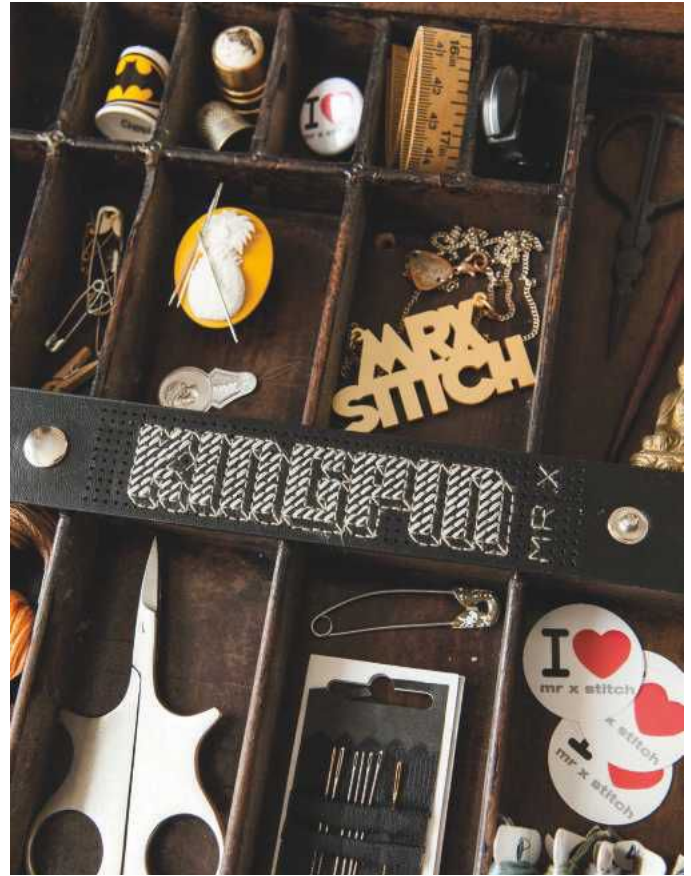
On top of that, neuro-scientists suggest that repetitive motions engage the same nervous systems that relate to the fight or flight responses, easing pressure on those



Mindfulness design from Guide



Small Beadwork Flower on white, Hawthorne & Heaney



systems and helping us manage moderate stress. While we might not need to flee from death in the same way as our biological ancestors thousands of years ago, the same systems exist within us and process our anxieties; anything that alleviates that tension is a good thing.



For many people the pleasure of completion and the consequential rise in self-efficacy – how we feel about performing tasks – is also a critical part of their wellbeing, and a simple way to diffuse fear of failure when getting things done. If you can finish a cross stitch, you're able to finish other things, and so it goes.

Lastly, there's a school of thought that suggests that hand crafts can lead to the production of dopamine, the feel-good chemical in our brains. What's not to love?

As the modern world continues to barrage us with stresses and strains, it's important to realise that cross stitch (as well as most other hand crafts) can bring us pleasure on a number of levels and can actually be used as a tool for positive development and boosting your sense of wellbeing. As I always say, don't get angry – get cross (stitch)!

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)
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Pattern Review

Sew Over It - Betty Dress

Written by Emily Wrinkle from the Minerva Crafts Blogger Network

Emily Wrinkle of Emmy Couture blog had long admired the fifties inspired, Betty Dress. She took the plunge and gave it a try, here's what she thought...

If I were to say that the Betty Dress surprised me, it would be quite the understatement. Whenever I start a sewing project that involves a new and untried pattern I am usually very nervous. Will it fit? Will it be flattering? Will I actually like it as much as I think I will? Some people would consider this a benefit of the sewing adventure, but I like to stay within the confines of familiar patterns.

However, I have long admired the Betty Dress. I first spotted it several years ago, perhaps shortly after it came out. After my success with the Sew Over It Doris Dress that I sewed up for the Minerva Crafts Blogger Network, I was rather excited to try another of their lovely patterns. Inspired by the 50's with a classic fit and flare shape that I find to be quite flattering, Betty was the obvious choice.

I decided pretty quickly that a simple black and white polka dot fabric would be absolutely perfect. The cotton fabric I chose from Minerva Crafts is absolutely gorgeous. It is sturdy and just right for a circle skirt. Cotton or cotton blends are definitely my fabrics of choice. They are so easy to work with, and I can just toss them in the wash! (I don't know about you, but I really don't want to bother with hand washing all of my me-made garments). I did pre-wash my fabric before cutting out my dress - that way I didn't have to worry about the finished garment shrinking.

I did make one adjustment to the pattern before starting the dress. I knew from making the Doris Dress that a size 12 in the Sew Over It patterns works really well for me if I do a FBA (Full Bust Adjustment). I thought I was going to have to lengthen the bodice just a smidge, but after doing the FBA it wasn't necessary. The original bust measurement for a size 12 was 37", so I added 1 1/4" FBA to the front bodice piece. Overall it added 2 1/2" to the bust measurement bringing it up to 39 1/2". After this small change, I stitched up a toile of the bodice. To my surprise, it was nearly perfect! I had to tweak the shape of the bust dart to get rid of some awkward puckering, but that was it. I did change the neckline to a gentle V-neck after seeing how the toile looked. I have found that boat or bateau don't look



quite right on my busty shape. Showing a little more skin around the neckline is much more flattering. Since I cut the bodice mock up out of the polka dot fabric, I ended up being able to use it as the actual bodice for the final dress.

Sewing the rest of the dress was a piece of cake. I have made plenty of circle skirts in my time, so there were no surprises there. I waffled back and forth a bit about it, but I did end up adding in-seam pockets to the skirt. Pockets aren't hard to do; they just aren't my favourite thing to sew. The final result is definitely worth it though! For the all-in-one facing, I followed Lisa's tutorial on the Sew Over It YouTube channel. She explained everything so clearly that I had no trouble following along. It is such a clever way to finish the neck and armhole edges and it made the insides of the dress look very neat and professional.

Once the dress was finished and I could properly try it on, I found a couple of things I would change for my next rendition. I would raise the depth of the back neckline so that it won't show my camisole underneath. The back neckline gaps across my shoulder blades, but that could be easily fixed by pinching 1/2" or so out of the pattern piece. The straps are right on the edge of my shoulders. They don't slip off or anything, but they do restrict some of my arm movement. I could resolve that by moving them in about 1". I also added some bra strap keepers on the dress straps to avoid any wardrobe faux pas. I will definitely be doing that in any of my future Betty variations.



Final thoughts? I love this dress more than I thought possible. I wore it for half a day without the facings tacked down or the skirt hemmed as I didn't want to take it off! And once it was completely finished, I wore it for two days straight! It is probably one of my all-time favourite dress makes, which is saying a lot. I am already planning at least one more with some stash fabric. Wouldn't it be amazing sewn up in a heavier, more cold weather appropriate fabric? Plus, this polka dot version will be the perfect transition piece. I can wear it with cardigans or sweaters, and it would look so cute with some boots and my denim jacket. Also, I've never been so tempted to drown myself in tulle and chiffon to make a petticoat! How adorable would Betty look with a super fluffy petticoat??



Further Information

The Betty Dress and fabrics used by Emily are available to buy from Minerva Crafts, minervacrafts.com

Emily's dress was made using:
Sew Over it Betty Dress pattern, £14
Black Polka Dot cotton fabric, £2.99 per metre
Black 55cm YKK nylon dress zip, £1.59
Black Gütermann sew all thread, £1.85

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



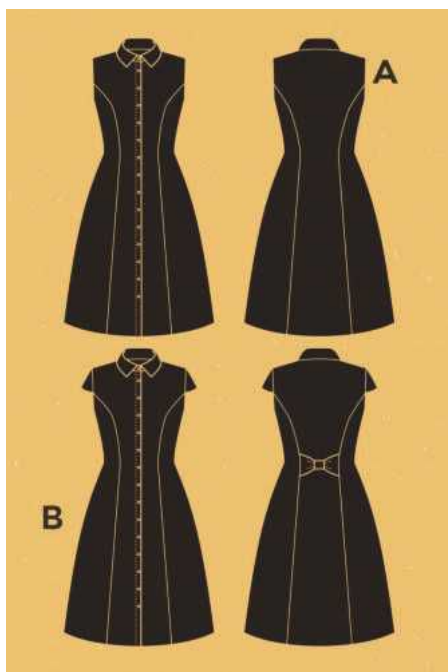
Pattern Picks



Kobe Dress and Top from Papercut Patterns. £26.99, available to buy from minervacrafts.com



Prudence Mandarin Collar Dress from Colette Patterns. £19.99, available to buy from minervacrafts.com

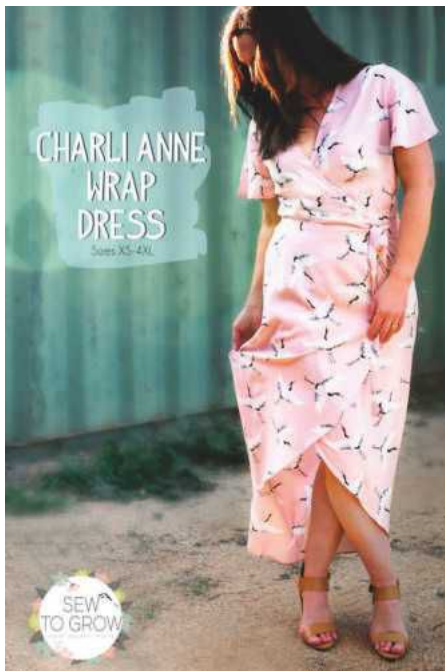


Bleuet Dress from Deer and Doe. £14.99, available to buy from minervacrafts.com



Lion Sweater from I AM Patterns. £13.99, available to buy from minervacrafts.com

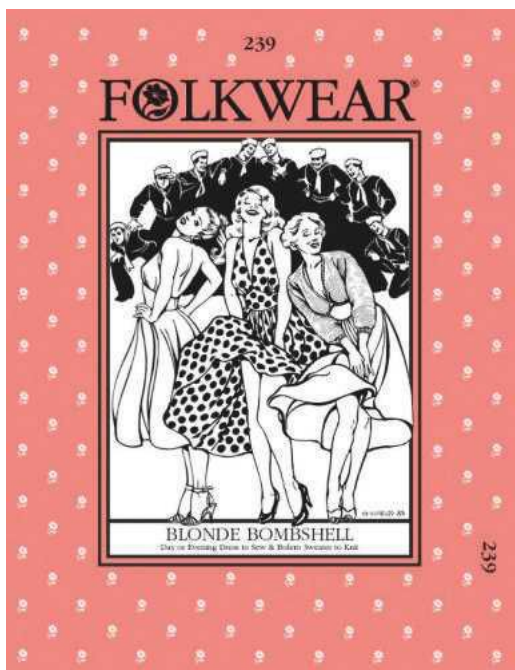
Our selection of some of the best spring sewing sensations for 2018!



Charli Anne Wrap Dress from Sew To Grow. £21.99, available to buy from minervacrafts.com



Sasha Trousers from Closet Case Patterns. £21.99, available to buy from minervacrafts.com



Blonde Bombshell Dress from Folkwear Patterns. £23.99, available to buy from minervacrafts.com



Azara Skirt from Deer and Doe. £14.99, available to buy from minervacrafts.com

Want more?  Find more patterns on the Sewing World Pinterest board, uk.pinterest.co.uk/sewingworldmag/pattern-picks-spring-sewing-sensations-2018/

Courses

Ray Stitch

66-68 Essex Road, London N1 8LR
raystitch.co.uk

Ray Stitch shop and school in Islington offers a great range of fabric, haberdashery and sewing patterns upstairs and a popular sewing school downstairs. With classes available for all levels, you can pick from a range of individual workshops or sign up to an introductory course – there's something for everyone.

DARNING & SASHIKO WORKSHOP WITH CELIA PYM

23rd & 30th March, 6.30pm – 9pm

A workshop perfect for learning how to fix those holes in heels, elbows, pockets and knees! This is a two-part course that explores traditional techniques. You will discover the care involved in mending, and the social value of darning and repair, developing an understanding of visible and invisible mending, and exploring ways to repair your own garments. Including tools, materials and refreshments, £85.

BLACKWORK & HAND EMBROIDERY WITH FRAN BURDEN

30th March, 10.30am – 4pm

This Blackwork sampler workshop will give you the opportunity to learn the calming techniques of patterning. Geometrical precision and the repetition of motifs give this embroidery a unique form and although it's very simple the results are impressive! You will make a sampler that reflects traditional aspects of this fascinating and intricate hand embroidery. Including all tools and lunch, £65.



The Makery

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

Since opening in 2009, over 80,000 people have gained a new skill at one of The Makery's workshops, parties or events! Based in beautiful Bath, but also operating from John Lewis on Oxford Street, there is a wide range of courses and classes on offer for all skill levels and ages!

LEARN FREE-MACHINE EMBROIDERY

3rd March, 2 – 5pm

Learn all the techniques you need to master free-machine embroidery and make a machine-embroidered sampler. You'll practise on pieces of calico, which you can turn into something else when you get home, or just frame if you prefer! Suitable for those who have basic knowledge of a sewing machine, you'll quickly be hooked on this wonderfully creative technique. £40.

MAKE A CLASP PURSE

22nd March, 10am – 12.30pm

In this fun workshop, you'll learn how to make a cute clasp purse. Suitable for beginners, just a little sewing and some patience is required. Choose from lots of lovely fabrics to create your own little purse then discover how to adjust the pattern for any sized clasp. Including all materials, £35.



Bristol School of Sewing & Textiles

Unit 4, Midland Road Business Park,
Midland Road, Staple Hill, Bristol, BS16 4NW
bristolsewingschool.co.uk

Whether you want to sew as a hobby or get a taster for a career change, the sewing school has something for everyone. Their experienced tutors will teach you the art of dressmaking, soft furnishings and to express your creativity through the making of gifts and lovely things for your home.

JACKET WORKSHOP – VINTAGE OR UNISEX BOMBER

7th & 14th April, 10am – 4pm

This simple but stylish loose fitting vintage style jacket is an ideal addition to any wardrobe. Or why not choose the fashionable unisex bomber jacket which looks great in a range of fabrics, patterns and colours? At this two-day workshop you will learn to adjust and adapt a commercial pattern and all the skills to finish your jacket perfectly. Including patterns, haberdashery, tools and refreshments, £120.

MAKE A PERSONALISED MANNEQUIN

28th & 29th April, 10am – 4pm

During this workshop you will create a padded mannequin using your own body measurements, enabling you to fit and adapt your patterns and clothing with more precision. The mannequin will then be secured onto a beech wood stand ready for you to make a jersey cover. You will need a tight fitting, long-length, round-necked T-shirt and a metre of stretch jersey fabric in a design of your choice. Everything else is included. £130.



Abakhan Fabrics, Hobby & Home

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

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

SIMPLE SEW PALAZZO TROUSERS (LIVERPOOL)

22nd March, 10am – 4pm

Everyone should have at least one pair of these elegant trousers in their wardrobe. Perfect worn with flats or heels, and suitable for all body shapes and sizes, they are ideal for a day or night out. You'll use the Simple Sew pattern to make them in a soft crêpe that is both comfortable and drapes beautifully. Suitable for all skill levels, £45.

MAKE YOUR OWN ACTIVE WEAR (MOSTYN)

24th March, 10am – 4pm

Recently joined the gym or signed up for an exercise or dance class? Quality sportswear can be expensive so why not make your own? In this class, you will sew a sports top and either cropped leggings or shorts in amazing sportswear Lycra. You'll save money and be stylish at the same time. £45.



Palazzo Trousers

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



Celebrating Sewing World!

As Sewing World closes its doors this month we say a sad goodbye to a good and loyal friend. Over the years Sewing World has provided readers with sewing inspiration, projects, features and all-round, good sewing advice.

Let's take a nostalgic look back at the magazine and over twenty years of its sewing heritage.



Celebrating Sewing World!



Celebrating 265 issues

First published in 1990s, Sewing World magazine was a magazine aimed at the home machine sewer. Past editors have included sewing aficionados Wendy Gardiner, Julie Briggs, Julie Bonnar to name but a few.



Celebrating over 2500 sewing projects

Some big, some small, always gorgeous makes for you and your home.



Celebrating our contributors

You know who you are! Thank you all for your endless ideas, enthusiasm and generosity in sharing your sewing skills and knowledge.



Celebrating you!

A sincere thank you to all of our loyal readership – we'll miss you! Happy sewing!



Ready... Get Set... Sew!



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

Using your Full-Size Pattern Sheet

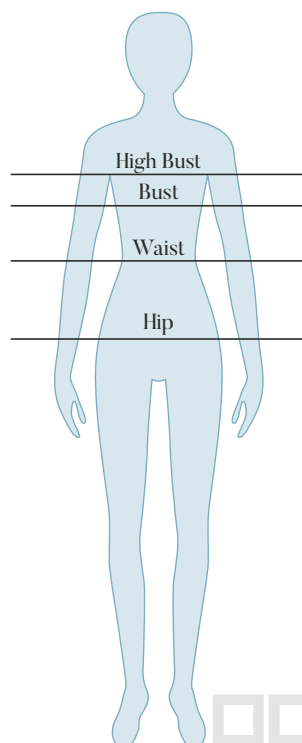
- 1 For projects with a pattern, first look at the glossary on the pattern sheet to identify the colour of the pieces for your project. Looking at the 'To Cut' list you will see how many pieces there are to find. Each piece is labelled and identified, e.g. '1 of 7', '2 of 7' etc. It may be helpful to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

Check your Size

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

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

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



Fabric Terminology

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

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

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

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

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

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

Glossary

Some useful terms used in Sewing World...

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

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

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

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

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

Bookshelf

Book
of the
month

Beginner's Guide to Sewing with Knitted Fabrics

Wendy Ward

ISBN 978-1-78249-468-3

Written by a designer who has worked in the fashion industry, including four years at a loungewear company, this book aims to banish what the author calls 'knit-phobia' amongst sewers by providing all the knowledge and tips needed to create a range of comfortable and versatile garments from knitted fabric. After chapters on tools and sizing, a comprehensive section on the different types of knit available and their best uses is followed by various chapters covering all the techniques required for sewing success. The six projects included in the book are beautifully photographed with detailed instructions to take you from fabric selection through preparing the pattern pieces, cutting and putting it together. Clear diagrams accompany the text to make each project as foolproof as possible and with full-size patterns included inside the back cover, you will be a master of knit fabrics in no time at all!

This title is published by CICO Books and is priced at £12.99



The Fashion Design Course

Steven Faerm

ISBN 978-0-500-29346-1

Described as 'The ultimate guide for the aspiring fashion designer', this revised edition provides students with even more methods of creating fashion including digital design. It covers all the principles required to create your own collections from foundations (design considerations, trends, colour and fabric selection) through to developing a design process (mood boards, garment construction, design journals and the edit). A series of assignments then expose the reader to new methodologies to give them versatility in approach and expand their creativity. Finishing with a section to prepare budding designers for the professional world, including tips for developing a portfolio, and a series of interviews with influential people from the industry, it's a must-read for anyone looking for a career in fashion.



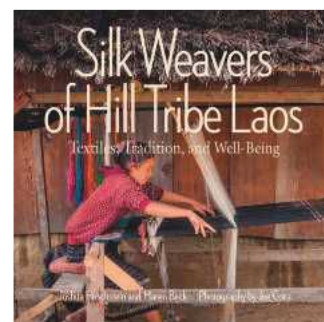
This title is published by Thames & Hudson and is priced at £16.95

Silk Weavers of Hill Tribe Laos

Joshua Hirschstein and Maren Beck

ISBN 978-0-9972168-9-9

This colourful book is part travelogue, part introduction to silk weaving. It tells the story of an American family's travels in the Houaphan Province of Laos, discovering ancient silk-weaving traditions in the hill tribe community of Xam Tai and making deep connections with the weaver villagers there. Chapters cover the history of the area and the role that textiles have to play in daily life and in celebration. We learn about the process of creating the beautiful and varied woven fabrics, from the cultivation of the silk to the art of natural dyeing as well as the weaving itself. Along the way, we are introduced to colourful characters and gain a real insight into their everyday lives, culture and craft.



This title is published by Thrum Books and is priced at £27.95

The Final Thread

With Kerry Green

English Paper Piecing



English Paper Piecing has an enduring popularity for quilters new and old. Many quilters start their quilting journey with this traditional method of hand sewn patchwork. Hand stitching makes piecing easier to control, geometric shapes tessellate with a pleasing precision and designs can be simple or complex, so it's suitable for a wide range of sewing abilities. This month, I'm looking at a selection of resources and inspiration for English Paper piecing, ranging from specialist UK shops. To instructional books packed with patterns and projects as well as some inspirational EPP bloggers and Instagrammers to stimulate your creativity.

Specialist Shop: Sew & Quilt



Jessie Fincham started her online shop; Sew and Quilt in 2012 selling hand-sewing supplies and vintage-inspired quilting fabrics. It has since grown into a bricks and mortar shop in Penzance, Cornwall and is well established as a specialist for English Paper Piecing and hand sewing. In 2016, Jessie launched an EPP block of the month club; Patchwork of the Crosses, which was hugely popular and her husband Robin joined the business full-time shortly after. Together they've continued to build Sew and Quilt and design new EPP projects and kits and expand their range of exclusive BOM clubs. They stock their own range of paper pieces with an extensive variety of shapes and corresponding perspex templates for easier cutting, alongside beautiful fabrics,

threads, specialist needles, books, glue pens, kits and more. Patchwork of the Crosses Block of the Month is running for a third year complete with the prettiest fabric selections and for 2018, Jessie and Robin have added the Blooming Blossoms quilt to their BOM clubs. Blooming Blossoms BOM features Liberty lawn flower centres, low volume fabric flower edges and Art Gallery Fabrics Pure Elements solid in deep navy as the garden path background.

sewandquilt.co.uk
Instagram: @sewandquilt

Blooming Blossoms costs £15.25/per month + postage. Price includes all fabrics and paper pieces plus full instructions. Patchwork of the Crosses BOM is £19.50/per month + postage. Includes all fabrics and paper pieces. Worldwide shipping is also available.

Books for Techniques and Patterns

Millefiori Quilts by Willyne Hammerstein

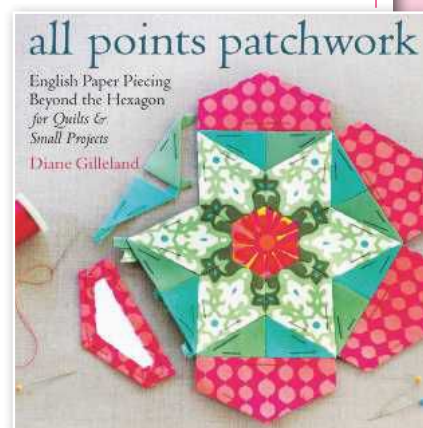
Stunning quilt designs including 'La Passacaglia' which has been an enormous hit in the recent years with EPP enthusiasts all over the world. There are also two further books, Millefiori Quilts 1 and 2. Check out the hashtag #lapassacaglia on Instagram for a huge array of colourful versions.

Lucy Boston Patchwork of the Crosses by Linda Franz

A guide to Lucy Boston's popular Patchwork of the Crosses Quilts (as featured in Sew and Quilt's original popular BOM) including templates, diagrams and tips. Many versions can be seen on Instagram using the hashtag #patchworkofthecrosses

All Points Patchwork by Diane Gilleland

A comprehensive book that focuses on technique and also encourages the maker to create their own designs. Diane covers twelve shapes commonly used in EPP and you can find extra support and project suggestions for EPP at her website, allpointspatchwork.com Available to buy at searchpress.com



Online Inspiration

Florence Knapp



Florence Knapp, otherwise known by her blog name, Flossie Teacakes, creates beautiful English Paper Piecing projects, amongst other sewing endeavors, and shares them on her sewing blog. She also designs and sells EPP patterns. On her blog, you can find a beginner's guide to EPP basics, a guide to fussy cutting and a blog post on how to frame your work as well as her pattern shop. She is particularly talented at fussy cutting fabrics to create beautiful kaleidoscopic effects. Her designs echo the past whilst retaining a modern edge and her fabric choices are always exceptional. After contributing an English Paper Piecing project to the Victoria and Albert Museum book, *Patchwork and Quilting, A Maker's Guide*, Florence has her own book coming out in May/June 2018, *Flossie Teacake's Guide to English Paper Piecing: Exploring the Fussy Cut World of Precision Patchwork*.

flossieteacakes.blogspot.co.uk

Instagram: @flossieteacake

Jodi: Tales of Cloth

Jodi is a hand stitching, EPP enthusiast and quilt designer based in Australia and at her website, *Tales of Cloth*, you'll find PDF patterns, a shop and a blog all featuring English Paper Piecing. On her blog you'll find lots of tutorials where she shares clever techniques like combining Perspex templates with a whiteboard marker as a fussy-cutting aid. Her quilts feature a lively mix of traditional shapes and she brings a bright modern aesthetic to her designs. Her *Ice-Cream Soda* EPP quilt club was a sell-out last year and this year's design, *Mandolin* quilt club has proved to be just as popular.

Visit her *Make* website page for free patterns, including *Ice-Cream Soda* and find her laser-cut paper pieces and acrylic template sets on the website. Worldwide shipping costs are capped at \$15 AUD.

talesofcloth.com

Instagram: @talesofcloth



Anna-Grethe Ratzer

Anna-Grethe Ratzer is a Danish traditional hand quilter who makes amazing EPP quilts. She often uses quilt blocks that are more usually machine pieced like *Flying Geese*, breaks them up into the elemental shapes and constructs them using English Paper Piecing. Her quilts include blocks all made up of one shape like a simple square in a scrappy *Round-the-world* quilt block variation, or more familiar EPP shapes like *Kansas Dugout* block made up of tessellated squares and honeycombs (an elongated hexagon). Her work is slow and meditative and usually starts with a huge stack of paper pieces covered in fabric hand tacked to the templates before the gradual transformation into a quilt top commences. Her quilts are then hand quilted and the finished aesthetic has a tranquil repetition of shape and colour.

Instagram: @annagretheratzer

A mini kit is a great way to sample English Paper Piecing and get a feel for the techniques involved. You can find mini kits at *Sew and Quilt*, and Florence and Jodi have a mix of tutorials and free patterns on their websites to help you on your way. Only minimal tools are needed so it's the ideal portable, on-the-go project to have ready for a few moments of sewing and the act of slow meditative stitching will provide a little calm in a busy world.



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

Love Silk!

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. This month we focus on silk.

Silk is made from a natural filament produced by the mulberry silk-worm. The silk filament is strong, lustrous, and fine and it produces a high-quality, luxury fabric.

Cleaning silk

Many silk garments are dry clean only, but some can be washed by hand. Unless the tag on your silk fabric recommends dry cleaning, it should be avoided as it will shrink certain types of silk. Silk dupion must be dry cleaned, as washing changes the texture and crispness of the fabric and can cause it to become dull.

Washing silk

If the garment care label says it is safe to wash, do a small patch test in an inconspicuous area of your garment to check for shrinkage and colour fastness before washing. Always use a gentle washing detergent specifically designed for washing wools, silks or delicate fabrics. Biological and non-biological detergents (including colour detergents) are not suitable for washing silk.

Machine washing silk

We recommend that you hand wash silk, even for those garments labelled safe for machine washing. However, if you do wish to machine wash your silk; always use the delicate (or silk) wash cycle, put the silk garment in a loose fitting mesh bag to provide extra protection and use the shortest spin cycle and a slow spin speed.

Restoring the sheen in silk

Washed silk can lose its sheen and become dull. You can restore some of the sheen by adding $\frac{1}{4}$ cup of white distilled vinegar to 3.5 litres of lukewarm water in a large bowl. Completely submerge the

garment and swish it around to soak. Remove and rinse several times in clean, lukewarm water. Lay the garment on a clean, dry towel and gently press the water out by rolling it up in the towel.

Drying silk

Silk garments are best hung to air dry, but avoid direct sunlight as this can damage the silk fibre and fade the colour. If possible, dry on a (non-wooden) clothes hanger as pegs can mark the silk. If the garment needs ironing, do not allow it to dry out completely – it is best left slightly damp.

When drying silk, avoid drying it on a radiator as the heat can cause the silk to shrink and the fabric to dull, also avoid using a tumble dryer as the excessive temperature dulls the silk fabric, may shrink it, and friction with the dryer drum can cause snags and/or white streaks.

Ironing silk

Iron silk only when absolutely necessary. Most wrinkles in silk can be removed by hanging the garment in the bathroom when you have a shower or bath. However, stubborn wrinkles can be removed with a cool iron (silk setting) and use a clean, soft, lint free and light coloured pressing cloth between the iron and the fabric. It is also a good idea to turn the garment inside out and press whilst damp. However, don't wet areas of dry silk as this may cause ring marks. Too much heat can cause the silk to become dull, pucker, or burn, so take care!

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



@loveyourclothes



loveyourclothes_uk





Crafternoon

Gather your friends and family to welcome in the Spring with an afternoon of fun crafting. Your Crafternoon will help us give advice and support to even more people - because no one should have to face a mental health problem alone.

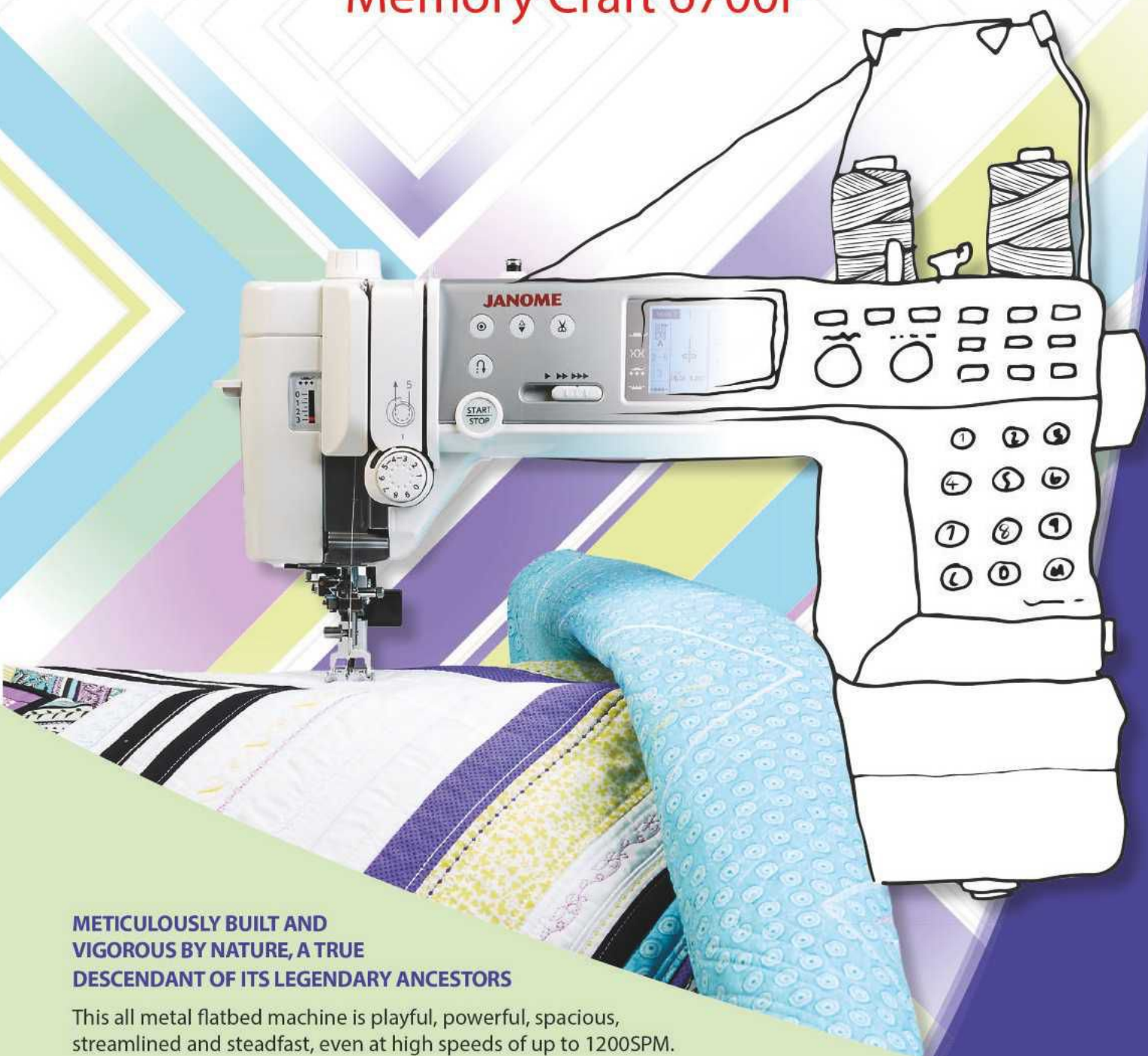
Get your Crafternoon pack
mind.org.uk/crafternoon



Bring your ideas to life

with the

Memory Craft 6700P



**METICULOUSLY BUILT AND
VIGOROUS BY NATURE, A TRUE
DESCENDANT OF ITS LEGENDARY ANCESTORS**

This all metal flatbed machine is playful, powerful, spacious, streamlined and steadfast, even at high speeds of up to 1200SPM.

Supplied with a professional grade high performance foot and easy change straight stitch needleplate. The MC6700P has many user friendly features, with beautiful 9mm wide decorative stitches to impress even the most demanding stitchers!

Ask for a demonstration!

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

The world's leading sewing machine manufacturer

JANOME