love Sewing

The UK's No.1 sewing mag

The home of handmade fashion



Perfect SEASONAL LAYERING



On-trend PATCHWORK DRESS



Quick-make ESSENTIALS

MASTER MACHINE EMBROIDERY with brother



Happy harvest homeware



Simple Sew WARDROBE STAPLE

SEWING FOR FASHION WEEK WITH LUKE-MATTHEW!

ISSUE 166 UK £11.99, CAD $31.50, AUS $27.99

Inspire Imagine Create

9 772054 832050 66

Products & offers not available in all territories

brother
at your side






Smart sewing, made simple

Wherever you are in your sewing journey, the **Innov-is A-Series** has you covered



Scan me to learn more




Innov-is A16




Innov-is A50



Innov-is A65




Innov-is A150



sewingcraft.brother.eu

Follow **BrotherCraftUKIE**



Quick and easy coasters on page 62

Welcome

to issue 166 of Love Sewing!



Turn to page 26 for a cosy sherpa body warmer

There's something about this time of year that makes us want to settle down at the sewing machine and start something new. Whether you're planning a statement dress, adding a cosy layer to your wardrobe or simply fancy spending an afternoon stitching something lovely for your home, this issue is packed with projects and ideas to keep you inspired.

Our exclusive paper patterns are a brilliant place to begin. Meg Harvey brings us a gorgeous Sugar & Spice Dress, complete with a fabulous statement collar, while Sophie Tarrant's Happy Scrappy Dress is perfect for playing with colour, print and fabric combinations. You'll also find the Simple Sew Nicole Dress, a wonderfully wearable style that we think you'll want to make more than once!

There's plenty more dressmaking inside too. Sarah Laws shows us how to sew a playful spotty blouse, Kate Heppell is helping you create your very own maxi dress, and Sophie Tarrant has designed a fantastic, quilted bomber jacket ready for those cooler days. We're embracing cosy textures with Corinne Bradd's sherpa body warmer, while Ashley Cramp is back with another clever upcycling project, this time transforming an existing garment into a gorgeous, shirred top. Add a halter neck dress and classic A-line skirt into the mix and your handmade wardrobe is going to be very busy indeed!

If you fancy sewing something a little different, Debbie von Grabler-Crozier's shoulder frill bag is a lovely addition to any outfit, while Becky Clarke brings an autumnal flourish to the home with her fun fruit and pumpkin coasters and cushions.

We've got plenty to help you build your sewing skills too. Amy Scarr is talking us through puff sleeves; we're exploring the wonderful world of patchwork and taking a closer look at mastering collars every time. You can also discover why patchwork garments are having a moment, slow things down with our introduction to slow stitch journalling and catch up with all things *Great British Sewing Bee*. Plus, Sarah Laws rounds up her brilliant draft-your-own series, and Luke-Matthew Iveson and Debbie von Grabler-Crozier return with more from their regular columns.

And there's an extra treat with your magazine this month! We've teamed up with Brother to bring you an exclusive machine embroidery supplement, filled with expert advice, beginner-friendly inspiration, handy masterclasses and plenty of ideas to help you discover just how much you can create with an embroidery machine.

So, whether you're trying patchwork for the first time, perfecting a new dressmaking technique or simply enjoying a few quiet hours at your machine whilst the rain falls on your windows, we hope you find something in these pages that makes you want to get stitching.

Happy sewing!

Jessica



Editor
jessica.makin@practicalpublishing.co.uk



Trendy patchwork dress on page 20

Contents

20





REGULARS AND FEATURES

6 Sew, what's new?
13 Fabric focus
15 Sugar & Spice Dress styling
16 Masterclass: Crisp collars
19 Trend chaser: Patchwork
21 The Scrappy Happy Dress styling
22 Get inspired with Luke-Matthew
24 Fabric focus
29 Machine review
30 Masterclass: Patchwork
38 Coffee & chat
42 Master puff sleeves with Amy Scarr
48 Pattern picks
52 Fabric focus
58 Make your own patterns with Sarah Laws
64 Slow stitch journaling
71 The Nicole Dress styling
72 A brief history of patchwork
82 This month I'm making

PROJECTS

10 Check Please maxi dress
14 Sugar & Spice Dress
20 The Scrappy Happy Dress
26 Sherpa body warmer
33 Top of the spots blouse
39 Ruffle shoulder bag
45 Upcycle peplum blouse
50 The Perfect Pear cushion
53 Simple Sew A-line skirt
62 Autumn harvest coasters
67 Halter neck dress
70 The Nicole Dress
77 Quilted bomber jacket

Find us online
www.craftworld.com
search 'lovesewingmag'











Editorial

Editor Jessica Makin
Sub-Editor Andrea Petrie
Photographer Laura Conroy
Lead Designer Elsie Davies
Artworkers Druck Media
Contributors: Corinne Bradd, Becky Clarke, Ashley Cramp, Megan Harvey, Kate Heppell, Luke-Matthew Iveson, Sarah Laws, Liz Owen, Amy Scarr, Sophie Tarrant & Debbie von Grabler-Crozier

Advertising Enquiries

Marketing & Sales Manager
Dan Tutton
dan.tutton@practicalpublishing.co.uk

Publishing

Managing Editor Lee Campbell
Creative Design Manager Ian Danby
Associate Publisher Jenny Conduit
Group Membership Marketing Manager – Dan Tutton
Head of Publishing Becky Tutton
Strategy & Insights Director Dave Cusick
Managing Director Danny Bowler

Distribution

Newstrade Seymour Distribution Ltd Practical Publishing International Ltd

Contact

Practical Publishing International Ltd
Units 2 & 3 Bredbury Business Park
Bredbury Park Way
Stockport SK6 2SN
info@practicalpublishing.co.uk
www.practicalpublishing.co.uk
Tel: 0161 327 0440

Subscription Enquiries

Tel: 0161 327 0441
subscriptions@practicalpublishing.co.uk

Love Sewing is published by Practical Publishing International Ltd ISSN 2054-832X

Love Sewing is published by Practical Publishing International Ltd. All material (C) Practical Publishing International Ltd. The style and mark of Love Sewing is used under licence from Practical Publishing International Holdings Ltd. No material in whole or in part may be reproduced, stored or transmitted in any form whatsoever without the prior written consent of the publisher.

The projects in this magazine are owned by or licensed by the publisher, and are intended for the personal use of readers. They must not be shared or copied, online or off, for money or for free, without the express written permission of the publisher. Creating craft products for sale using patterns from this magazine is only permitted where specified. Please also note that it is the seller's responsibility to comply with all relevant legal requirements (such as the requirement that all toys sold within the UK must have CE Mark certification). Stock images provided by Shutterstock, Inc.

The publisher welcomes contributions from readers. All such contributions and submissions to the magazine are sent to and accepted by the publisher on the basis of a non-exclusive transferable worldwide licence unless otherwise agreed in writing prior to first publication. Such submissions are also subject to being used, reproduced, modified, published, edited, translated, distributed and displayed in any media or medium, or any form, format or forum now known or hereafter developed, for any purpose, in perpetuity.

In accordance with Article 50 of the European Union Artificial Intelligence Act, we disclose that some material within this publication was generated or enhanced using artificial intelligence tools. All such content has been reviewed and approved by our human editorial team.

Love Sewing (ISSN 2054-832X)

Manufactured by: Practical Publishing International Ltd, Units 2 & 3 Bredbury Business Park, Bredbury, Stockport SK6 2SN, UK.

www.practicalpublishing.co.uk

GPSR EU Representative: Authorised Rep Compliance Ltd, 71 Lower Baggot Street, Dublin, D02 P593, Ireland. www.arccompliance.com

General Product Safety 2023/988: The use of this product under normal or reasonably foreseeable conditions of use does not present any risk, or only the minimum risks compatible with the product's use, which are considered acceptable and consistent with a high level of protection of the health and safety of consumers.

PRACTICAL PUBLISHING INTERNATIONAL

MIX
Paper | Supporting responsible forestry
FSC® C015155

Sew, *what's new?*

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

ROMANTIC FRILLS



Cendrine is a romantic open-neck blouse with three front variations featuring beautiful frills, and long or short sleeves with elasticated cuffs. Blouse A has a deep V-neck with a large front and back neck frill. Blouses B and C both have a round neckline with a centre front split opening and panelled frill details. With options for ties, decorative buttons and armhole frills, Cendrine offers multiple looks from one pattern. Style Arc Cendrine woven blouse set, available in sizes UK 4-30, £15, **www.thefoldline.com**

TURN HEADS



Fancy a fun sewing challenge? Then why not add Zafira to your to-sew list. It's a project that requires quite a lot of fabric, but the result is worth it. This long dress features voluminous, gathered skirt panels, and a tie at the waist creates a blouson effect. There is a tie at the neckline too, and Zafira's sleeves are finished with a slit and cuff. Grand, flowing and made to turn heads. Fibre Mood Zafira dress PDF, available in sizes UK 6-30, £10.75, **www.thefoldline.com**



TINY TRENDS

The Enzo pants are inspired by tiny beings who use peanut butter as a dip and fashion accessory, have an urgent need for trinkets on their person at all times, and live life to the fullest (skinned knees be damned). Enzo is a carpenter-style elastic-waist pant featuring a back yoke, double front or knee patch, hammer loop and generous hem for growing kids. The design is sturdy yet unfussy and allows for fun fabric combinations via the pockets and patches.
Spaghetti Western Sewing children's Enzo pants PDF, available in ages 2-12, £9.50, **www.thefoldline.com**





TIE IT IN A BOW

Amber is a modern midi dress with a relaxed fit, tie-front closures and gathered skirt. This is the perfect dress to pair with trainers or dress up for brunch with heels!
JULIANA MARTEJEVS Amber dress PDF, available in sizes UK 6-20, £9, **www.thefoldline.com**





KEEPING IT CASUAL

Kylie is a casual dungaree dress with a relaxed fit, adjustable straps and gathered skirt.
JULIANA MARTEJEVS Kylie dungaree dress PDF, available in sizes UK 6-20, £9, **www.thefoldline.com**

The Great British Sewing Bee Rundown!





SERIES 12: THE STITCH-BY-STITCH ROUND UP!



As another brilliant series of The Great British Sewing Bee draws to a close, we look back at the stitches, surprises and seriously impressive makes that have kept us glued to our screens.

At the time of writing, we're still a couple of episodes away from discovering who will be crowned Britain's Best Amateur Sewer, although by the time this issue lands in your hands, you'll know exactly who has taken home that coveted title! So, while we can't congratulate our winner just yet, we can celebrate what has been another wonderfully creative series of *The Great British Sewing Bee*.

Series 12 welcomed 12 talented home sewists into the sewing room, along with Sophie Willan, who took on hosting duties alongside our favourite judging duo, Patrick Grant and Esme Young. From the very first episode, this year's sewists have been put through their paces with the familiar trio of Pattern Challenge, Transformation Challenge and Made-to-Measure and there have been plenty of ambitious makes along the way.

The series kicked off in suitably summery style, with the contestants tackling shorts before transforming barbecue aprons into bags. The Made-to-Measure brought something completely new to the Bee, too, as the sewists created outfits for themselves and took to the catwalk as their own models.

From there, the challenges only became more creative. Prints and colour took centre stage in week two, before Reduce, Reuse, Recycle Week challenged the contestants to think sustainably and breathe new life into existing materials.

One of our favourite themes of the series has to be Mexico Week, which celebrated the country's incredible fashion and textile traditions. The sewists tackled folkloric tops, transformed tablecloths into structural garments and created colourful outfits inspired by Mexican festivals.

As always, some of the best moments have come when the contestants have been pushed well outside their comfort zones. Sports Week brought everything from classic men's swimming shorts to brilliantly imaginative sporty creations, while Children's Week saw the sewists turn their attention to tiny garments, including a deceptively tricky children's tutu.

Then came Music Week, and the sewing room really turned up the volume. The contestants tackled cone bras inspired by the iconic Jean Paul Gaultier designs worn by Madonna, worked together to transform bedroom furnishings into outfits for imaginary pop acts and finished with fabulous 1970s disco-inspired Made-to-Measures.

With every week, we've watched the remaining sewists become more confident, take bigger creative risks and tackle increasingly technical garments, all while dealing with that terrifying Sewing Bee clock!

We're putting this issue together ahead of the grand finale, so at the time of writing the coveted Sewing Bee trophy is still very much up for grabs. By the time you're reading this, however, the final stitches will have been sewn and Britain's newest Best Amateur Sewer will have been crowned.

Whoever has taken the title, one thing we can say is that this series has given us another summer packed with inspiration, creativity and a very long list of projects we now want to make ourselves.

And really, isn't that why we love the Sewing Bee?



WIN A PLACE ON OUR ANNIVERSARY WORKSHOP WITH PATRICK GRANT!



This year, Singer Sewing Machines is celebrating its **175th anniversary.** To mark this fantastic milestone, we're organising an anniversary workshop with **Patrick Grant**.

SCAN ME

To win a place, buy a Singer sewing machine before 16 October 2026 and enter the draw.*

*One existing Singer machine owner will have the chance to participate.

FEBRUARY 2026
Which? Best Buy
SEWING MACHINES

SINGER 4423/5523

SINGER®

Ts & Cs apply, for more info visit singerco.co.uk/patrick



Follow Singer Sewing UK
@singersewinguk
www.singerco.co.uk



CHECK PLEASE!

Draft your own comfy dress for autumn, sewn from a cosy reversible duvet set

Project **KATE HEPPELL**

MATERIALS & TOOLS:

- 3m of brushed cotton or a brushed cotton duvet set
- co-ordinating thread
- pattern drafting paper (or wrapping paper)

RECOMMENDED FABRICS

Mid-weight woven fabric with body such as brushed cotton. Avoid heavier fabrics such as denim or needlecord. Sample shown is made from a double-sided duvet cover

NOTES

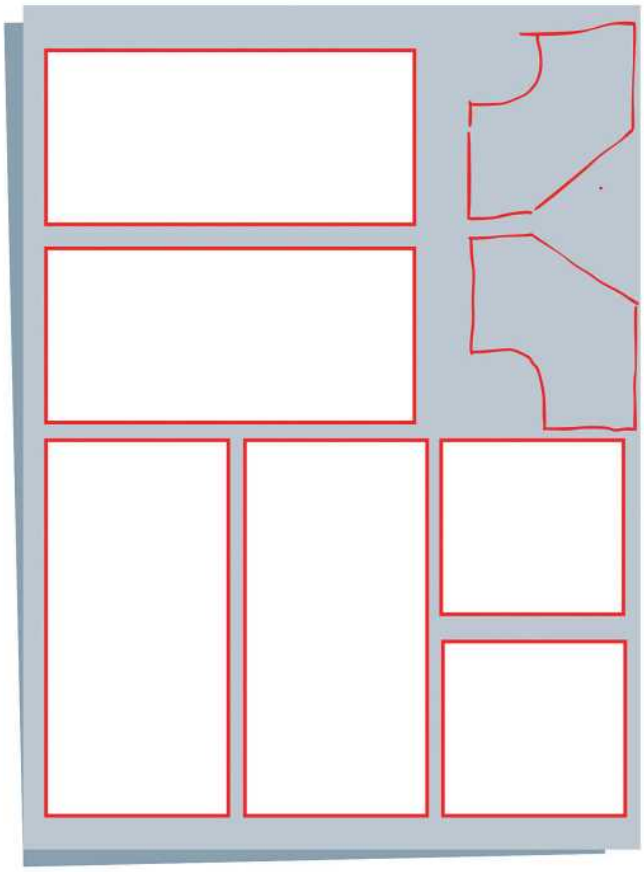
Use a seam allowance of 1.5cm throughout.
When self-drafting, it is important to use either metric or imperial measurements throughout, whichever you prefer.
Ask a friend to help with your measurements if necessary.

DRAFTING YOUR PATTERN:

Calculate the measurements for your pattern pieces shown in the diagrams and draw your pattern pieces onto pattern paper as follows;

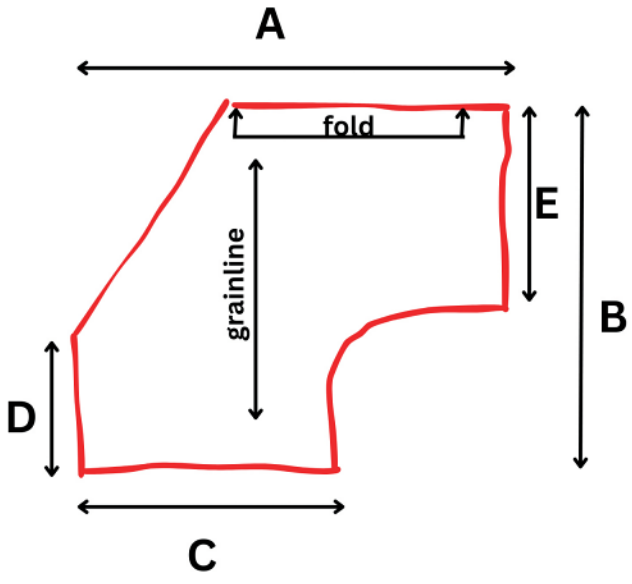
Bodice
A: Measure from centre-back to desired sleeve length, plus 1¼" (3cm)
B: Measure from mid-point of shoulder, over the bust, to the waist, plus 1¼" (3cm)
C: (Natural waist circumference x 1.5), plus 1¼" (3cm)
D: Measure from the waist, to your desired V-neck depth, plus 1¼" (3cm)
E: Desired sleeve circumference, plus 1¼" (3cm)

Skirt
To find the total waist circumference for the skirt, measure your hip circumference and multiply by 1.5. This gives you the measurement we will refer to as H.
To find the length, measure from your natural waist to the desired length for your skirt. This gives you the measurement we will refer to as L.
Centre skirt panels width: (H divided by 4), plus 1¼" (3cm).
Centre skirt panels length: L, plus 1¼" (3cm)
Upper side skirt panels width: (H divided by 4), plus 1¼" (3cm).
Upper side skirt panels length: (L divided by 2), plus 1¼" (3cm).



Bodice

Cut 1 as shown and 1 mirrored





Top tip

Keep an eye out for wrapping paper which is printed with a grid on the reverse – it's a fantastic alternative to pattern-drafting paper for simple projects like this



Lower side skirt panels width: (H divided by 2), plus 1¼" (3cm).
Lower side skirt panels length: (L divided by 2), plus 1¼" (3cm).

CUTTING:

Cut two bodice pieces on the fold, one mirrored.
Cut two centre skirt panels, two upper side skirt panels and two lower side skirt panels.

HOW TO MAKE

1 Sew two rows of long gathering basting stitches along the upper edge of the lower side skirt panel and gather to match the width of the upper side skirt panel.
2 With RS facing, sew lower edge skirt panel to upper edge skirt panel. Press seams towards waist and finish raw edge.
3 Repeat for other side.
4 With RS facing, sew long edges of centre skirt panels to long edges of side skirt panels to form the skirt. Press seams open and finish raw edges.
5 Finish raw edge around bottom hem. Fold to WS at 1.5cm (⅝") and press. Sew hem.
6 Sew a straight line 1.5cm (⅝") from the edge of the sleeve opening, and the V-neck edge of both bodice pieces. Finish raw edges. Fold along the sewn line and press to the WS.
7 Topstitch the sleeve opening and the v-neck opening, 0.5cm (¼") from the edge.
8 With RS facing, sew the centre-front and centre-back bodice seams. Press seams open and finish.
9 With RS facing, sew the under-arm seams. Press seams open and finish.
10 Sew two rows of long gathering basting stitches along the waistline of the skirt and gather to match the circumference of the bodice waist.
11 With RS facing, join the bodice to the skirt. Press seams towards bodice and trim excess seam allowance. Finish raw edge.

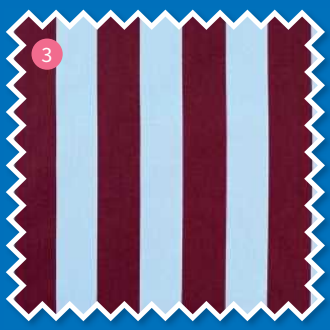
Make it **your way**

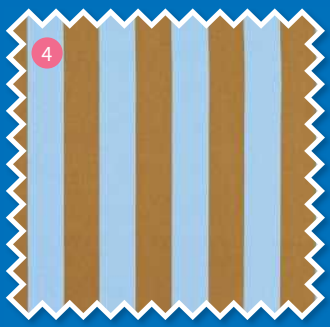
Kate designed her version of the maxi dress using an upcycled duvet cover; however, these brand-new fabrics from Fabric Godmother would also look gorgeous















1 Folktale viscose crepe, £9 per half metre
2 Cabin cotton lawn, £8 per half metre
3 Arlo stripe cotton in damson & sky, £8 per half metre
4 Arlo stripe cotton in olive & sky, £8 per half metre
5 Sampler viscose crepe in pink, £9 per half metre
6 Liberty fabrics Tana Lawn una landscape in blue, £9.50 per half metre

All fabrics are available to shop at
www.fabricgodmother.co.uk

Use your
PAPER
PATTERN

Gift not available in all territories



The dress features a relaxed bodice, gathered waist, tiered skirt, puff sleeves and a statement ruffle collar, making it the perfect pattern to pick up a new technique

We used

Pink, green & orange tartan check polycotton deadstock fabric, £4.60 per metre, **www.hemsfabric.com**

SAVE! USE CODE **LOVESEWING15** FOR 15% OFF YOUR FIRST ORDER AT HEMS FABRIC

Sugar & SPICE

This is a fun and whimsical everyday dress that is sure to impress all your sewist friends!





Turning of the seasons

Here are some of our favourite accessories to go with your bright and bold dress



Avril stylish orthopaedic boots, £199.95, **www.averylanebrighton.com**



The Jennifer handbag in purple, £97, **www.bondandmason.com**



Heidi handbag with AirTag compartment and extra inner pouch, £69, **www.gusti-leather.co.uk**





Spirit of summer pink crystal earrings, £26, **www.piajewellery.com**



Mandarina shoes classic sling backs in hot pink, £185, **www.mandarinashoes.co.uk**



Suede strap block heel sandals, £119, **www.phase-eight.com**

MASTERCLASS

Perfecting COLLARS

From crisp corners to statement ruffles, learn the techniques that will help your collars sit, curve and gather beautifully every time



Collars might be relatively small pattern pieces, but they can have a huge impact on the finished look of a garment. They frame the face, draw attention to the neckline and, in the case of your brand-new Sugar & Spice Dress, become a fabulous design feature in their own right.

The good news? Great-looking collars aren't about complicated sewing. Careful cutting, accurate stitching and plenty of pressing will do most of the hard work for you.

START WITH THE RIGHT FABRIC:

Before you even thread your machine, think about how you want your finished collar to behave.

For a soft ruffled collar, choose a fabric with enough drape to create pretty gathers without becoming bulky. Lightweight cotton, cotton poplin, lightweight linen and chambray are all good choices.

The Sugar & Spice Dress uses a lightweight contrast fabric for its statement ruffle, giving you the perfect opportunity to play with colour, pattern or texture.

For a more structured shirt-style collar, look for fabrics that press cleanly and can hold their shape.

CUT WITH CARE:

Accuracy matters when sewing collars. A few millimetres might not seem significant when you're cutting, but small differences can make two collar points look noticeably uneven.

Accuracy matters when sewing collars. A few millimetres might not seem significant when you're cutting, but small differences can make two collar points look noticeably uneven.

Lay your pattern pieces completely flat and make sure the grainline is correctly positioned. Transfer every notch and marking too, you'll be very glad you did when it's time to attach the collar to the neckline!

If your collar is cut on the fold, check that the fabric hasn't shifted or distorted around the fold before cutting.

DON'T SKIP THE INTERFACING:

Interfacing gives a collar stability and helps it keep its intended shape.

Top tip

Give your interfaced piece time to cool completely before moving it. This allows the adhesive to set properly and helps prevent bubbling later

Choose the weight carefully. A lightweight garment generally needs lightweight interfacing, anything too heavy can make the collar feel stiff and bulky.

The Sugar & Spice Dress calls for lightweight woven fusible interfacing, which provides support while allowing the collar to retain its soft, playful appearance.

When using fusible interfacing, test a scrap first and follow the manufacturer's instructions. Press rather than sliding the iron backwards and forwards, which can distort your carefully cut piece.

GATHER LIKE A PRO:

A gathered or ruffled collar relies on one thing above all else, even distribution.

Sew two parallel rows of long gathering stitches inside the seam allowance, leaving long thread tails at each end. Two rows give you much more control than one and help keep the gathers neat while you sew.

Divide both your ruffle and the edge it's being attached to into quarters or other equal sections and mark them. Match these points first, then gently pull the bobbin threads to draw up the fabric.

Work on one section at a time, distributing the fullness evenly rather than pushing all those gathers towards one spot.

STITCH SLOWLY:

Once everything is pinned or clipped into position, resist the temptation to race around the neckline.

Gathers can easily fold underneath the presser foot, so keep checking the fabric as you sew. Use your fingers or a stiletto to gently guide the fullness towards the needle without flattening the gathers.

Stop regularly with the needle down, lift the presser foot if necessary and rearrange the fabric.

Once the seam is secure, remove any gathering stitches that are visible from the right side.



Matchy Matchy Storybook swing coat PDF, £14, **www.thefoldline.com**

MASTER COLLAR CURVES:

Curved collars need a little help before they'll sit perfectly flat.

After stitching, grade the seam allowances so that the layers aren't sitting directly on top of one another. Then clip into concave curves and notch convex curves where necessary, taking care not to snip through your stitching.

These tiny cuts allow the seam allowance to spread or overlap when the collar is turned, rather than fighting against the curve.

GET CRISP CORNERS:

Working on a pointed collar? Don't simply stitch to the corner, pivot and hope for the best!



Madswick Rosamund blouse PDF, £12, **www.thefoldline.com**

Top tip

Baste your collar in place first. It takes a few extra minutes but makes it much easier to check that the gathers are balanced before committing to the final seam

Before turning the collar through, trim excess fabric from the seam allowance at the point to reduce bulk. Turn carefully and use a point turner or another blunt tool to gently tease out the corner.

Avoid poking aggressively with scissors, one enthusiastic push can leave you with a hole exactly where you don't want one.

Compare both collar points before pressing and adjust them until they're symmetrical.

PRESS, PRESS, PRESS!

If there's one habit that will improve your collar sewing almost instantly, it's pressing at every stage.

Press seams before turning, then use your fingers to gently roll the seam towards the underside so it isn't visible from the front. Press again to set the finished edge.

For ruffles, take a gentler approach. Press the seam where the collar joins the garment but avoid flattening all that lovely volume you've just created.

A tailor's ham can be particularly useful around curved necklines because it allows you to press the garment in three dimensions rather than forcing a curved area flat onto the ironing board.



JULIANA MARTEJEVS Clara collar PDF, £4, **www.thefoldline.com**

COLLAR RESCUE!

My collar won't lie flat
Check whether the curved seam allowances have been clipped sufficiently. Excess bulk can prevent the fabric from sitting smoothly.

My gathers are uneven
Divide the collar and neckline into equal sections before gathering. Concentrate on getting each smaller section even rather than tackling the entire ruffle at once.

My collar points don't match
Check your cutting and seam allowance first. When sewing pointed collars, mark the exact pivot point on both sides before stitching.

My collar feels too stiff
Your interfacing may be too heavy for your fabric. Test your fabric and interfacing together before committing to the final garment.

My neckline looks bulky
Grade the seam allowances and trim away unnecessary bulk before turning or finishing the neckline.

Crafty Christmas GIFT IDEAS FOR UNDER £25

SAVE UP TO 50% ON THE COVER PRICE!

GIVE OR RECEIVE THE GIFT OF CREATIVITY THIS CHRISTMAS

Includes FREE delivery direct to your door



SIMPLY CARDS & PAPERCRAFT
6 issues for
£24.99
SAVE £28.95
RRP ~~£53.94~~



CREATIVE STAMPING
5 issues for
£24.99
SAVE £24.96
RRP ~~£49.95~~



DIE-CUTTING ESSENTIALS
5 issues for
£24.99
SAVE £24.96
RRP ~~£49.95~~



CROCHET NOW
5 issues for
£24.99
SAVE £24.96
RRP ~~£49.95~~



KNIT NOW
5 issues for
£24.99
SAVE £24.96
RRP ~~£49.95~~



LOVE SEWING
5 issues for
£24.99
SAVE £34.98
RRP ~~£59.95~~

ORDERING IS QUICK AND EASY...

Online: www.practicalsubs.com/xm26

Call: 0161 327 0441 (Quote code: XMMCXM26)

Hurry, offer expires 31/01/2027

*UK offer only. Subscriptions begin with the issue of your choice, please select your preferred start issue when placing your order.

Patchwork PERFECTION

Your Scrappy Happy Dress was inspired by so many different looks on the high street, and we love how Sophie brought this vision to life

WHERE IT ALL BEGAN



We loved the soft cottagecore look of this stunning dress from YAS. Of course, the patchwork effect is also stunning with the pink and blue shades! YAS patchwork floral puff sleeve milkmaid style mini dress in multicolour floral print, £65, **www.asos.com**

This stunning dress from Nobody's Child caught our attention with its patchwork print fabric. But of course, we knew you would all love a real patchwork design you can sew yourself. The light florals and blue shades are the perfect mix of classic and whimsical. Blue floral bandeau Alice midi dress, £110, **www.nobodyschild.com**



A DIFFERENT LOOK



Elle Stitch sage jacket PDF, £12.60, **www.thefoldline.com**



Syd Graham Patterns Saundra skirt PDF, £12, **www.thefoldline.com**



We kept the bodice simple, so our design is perfect for beginners wanting to step out of their comfort zone a little. However, when we saw this dress, we knew the bow straps were the perfect way to add interest to a simple patchwork design. Alberta burgundy satin square-neck midi dress with bow straps, £115, **www.clubllondon.com**



Turn over to see your gorgeous new Scrappy Happy Dress from Sophie Tarrant

Use your
PAPER
PATTERN

Gift not available in all territories



Pretty pink cotton meets classic denim in this bold patchwork design

We used

Minerva Core Range 200gsm washed cotton denim fabric, £16.99 per metre, Minerva Core Range Broderie Anglaise cotton fabric, £9.99 per metre & Tilda creating memories charm fabric pack, £22.99 per pack of 32, **www.minerva.com**



The Scrappy Happy DRESS

Give your handmade wardrobe a playful patchwork twist with this colourful dress



Turn to page 30 for a patchwork masterclass

Style it YOUR WAY

Pretty patchwork

Here are some of our favourite accessories to go with your adorable patchwork dress



Adidas VL court shoes, £59.50, **www.thesportsedit.com**





Tort Lora clip in iced peach, £27, **www.spacenk.com**



Harmonia block heel sandals in powder blue, £55, **www.paradoxlondon.com**



Topshop Jenny small grab weave bad in blue suedette, £20.99, **www.asos.com**



Candy gemstone spring clasp necklace, £55, **www.estellabartlett.com**



Pink quartz and blue jade golden studs, £95, **www.wolfandbadger.com**

Luke's Notebook

WHAT SEWING FOR FASHION WEEK TAUGHT ME

Monthly inspiration from Great British Sewing Bee season 10 winner, Luke-Matthew



Luke-Matthew

It's safe to say I've made a lot of clothes, but until this year I had never made a collection for a real-life Fashion Week. And I very quickly realised that, although the sewing itself is largely the same, the way you need to think about the clothes is completely different. Things I'd never really thought twice about when making one outfit suddenly mattered when I was making 10, and some of the things I normally obsess over mattered a lot less.

The first challenge I faced was that everything needed to be bigger than you might think. Having made drag outfits, I love volume, colour and details that are a bit dramatic, so I thought I had this covered. I did not.

Something can look absolutely massive when it is half-finished on a mannequin and then almost completely disappear when you put it on a person, even more so when you stand a few metres away and view it from the audience's perspective.

I found myself needing to make things bigger and more exaggerated than I thought. Not in a comical way, but in a way that would read on the runway, in a very, very large space, may I add! When we sew at home, we spend hours looking at what we're making from incredibly close up. But that isn't how a runway audience sees it. Sometimes the thing you've spent 20 minutes worrying about is basically invisible, while the bit you thought was really bold probably needs making bigger.

That doesn't mean everything needs a massive sleeve, but I have definitely become less scared of pushing an idea. If the point of the garment is volume, give it volume. If the point is contrast, make the contrast obvious. Don't make the interesting bit so polite that nobody can see it.

The next thing I learnt was that making a collection isn't just making a load of outfits. I could have easily made 10 individual looks; I made 30 on the *Sewing Bee,* and my *Sewing for Strangers* series has me making looks quicker than you can unpick a seam. The hard part was making ten looks that felt like they belonged together.

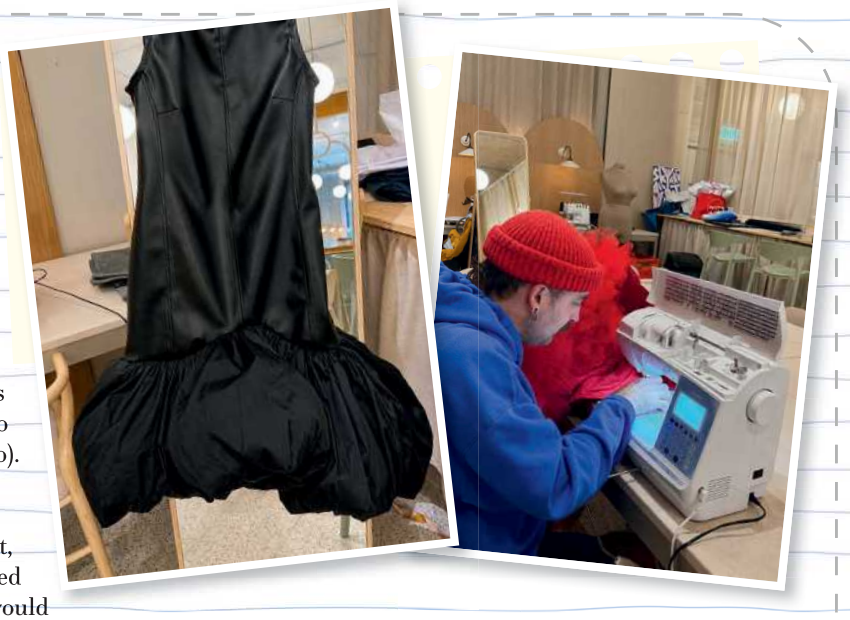
> "Don't make the interesting bit so polite that nobody can see it"

When I first started designing, I sat down and really thought about the concept first, the thing that would anchor everything together. I'll admit it was conceptual, but it helped me design looks that already had a story. I went out and asked people what fashion and clothes meant to them. I went through the recordings and started pulling out themes like comfort, feeling sexy and clothes needing to be more sustainable.

I could then start building on this with colour, shape and fabric choice. Small decisions that would tie the looks together but still give me space to play. It was the idea behind it that helped pull everything together. I love a capsule wardrobe, and this



> "I've nicknamed myself 'the fastest sewist in the North West'"



was a great way of pulling from everything I learnt when I made my own. So, I guess a lesson here would be to always consider why you're making something and what it fits into (and if that's just because you wanted to, then that's OK too).

The deadline has been another lesson altogether. I love sewing; I sew every day. I sew fast and can think on my feet, but making a whole collection under a deadline really tested that. A lot of the time, it was something very simple that would suddenly throw me, and I'd spend far too long staring at it. I spent two hours one day plucking up the courage to lace the black dress I made. But making smart sewing plans helped me stay on track.

That has probably been one of the more interesting parts of the process. Pressure shows you what you actually know, rather than what you think you know. It also makes a huge project feel much smaller. "I need to make a Fashion Week collection" is quite intimidating. "I need to put this zip in" isn't.

The deadline also forced me to be less precious about perfection. That doesn't mean I made everything badly. I still wanted the clothes to be well made. But I had to get much better at deciding whether something genuinely needed fixing or whether I was fixing it because I knew it was there.

Now, there was a lot of self-doubt, imposter syndrome and 'why the hell did they let me make a collection?!' throughout the whole of this journey. But a lot of it was confidence, and I was able to work through that. I'm a home sewist through and through, and Fashion Week has always seemed like it should involve an enormous studio filled with industrial machinery and fancy people rushing around doing extremely fancy sewing things. I'm very privileged to have a big studio and some amazing Brother machines and equipment, but I can say that my collection was made on domestic sewing machines.

This reinforced why I love sewing: it's so creative. And when I scroll through social media seeing what people come up with, or go to events and people show off what they've made, it's always such an amazing thing.

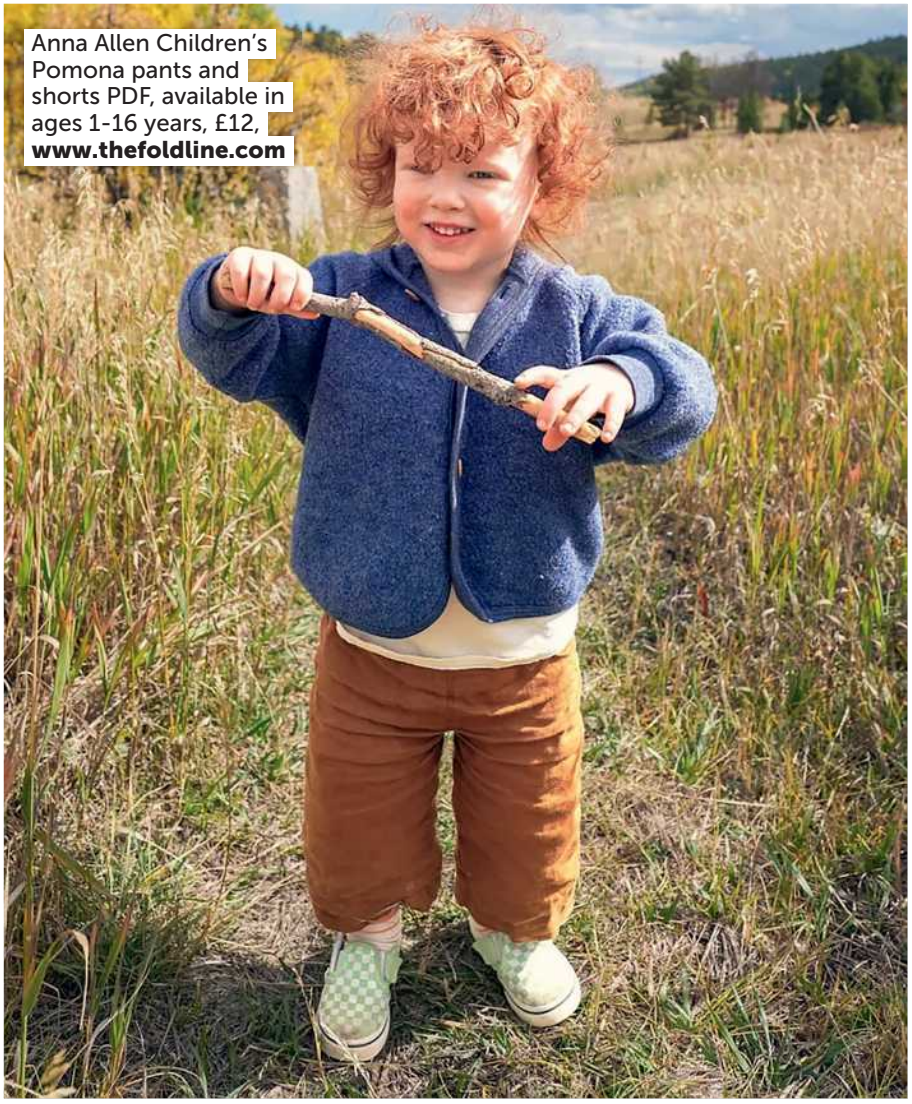
So, whilst sewing a collection for Manchester Fashion Week was a real pinch-me moment, it wasn't as crazily different to what I do, or what you as a reader might do at home. Fashion shouldn't be elitist or unobtainable. Yes, there is skill involved, but if you love Robert Wun or Schiaparelli, go and make something inspired by it – although be prepared to end up making a full collection, as I already know you'll have a lot of people knocking on your sewing room door!

> "Always consider why you're making something"



Tiny adventures

When the little ones in your life are looking for an adventure, these adorable Pomona pants and shorts are perfect for whatever lies ahead



Anna Allen Children's Pomona pants and shorts PDF, available in ages 1-16 years, £12, **www.thefoldline.com**













1 Chunky cord in wine, £19 per metre
2 Cotton needlecord in take it slow, £12.50 per metre
3 Soft washed corduroy in purple, £15 per metre
4 Camo cord in blue, £11 per metre
5 Baby driver in flower power black, £11.50 per metre
6 Baby driver in groovy floral, £11.50 per metre

Fabrics available to shop at **www.croftmill.co.uk**

Get creative this

Autumn

Hundreds of exhibitors

Workshops • Demonstrations

Have a go opportunities

Farnborough International 10 – 12 Sept

Exeter, Westpoint 24 – 26 Sept

Glasgow SEC 22 – 25 Oct

with Simply Christmas

Birmingham NEC 5 – 8 Nov

with Sewing for Pleasure WINTER
& Simply Christmas



All with a 30% discount PP30

Book online at creativecraftshow.co.uk

Online offer only. Discount can end at any time.



Cloud Nine

WARMER

This super-cosy body warmer is the perfect transitional piece for your wardrobe. The pattern can be easily altered too, it's the perfect beginner project!

Project **CORINNE BRADD**

MATERIALS & TOOLS:

- 1m Lambskin Sherpa Fleece
- 1m 100% Cotton Jersey Stretch Knit
- 55cm open-ended zip in matching colour
- co-ordinating thread
- template downloaded from **www.craftworld.com**

RECOMMENDED FABRICS:

We've just used one layer of Sherpa Fleece and a stretch cotton jersey lining, but you can create additional warmth by tacking a layer of quilt wadding to the fleece pieces before assembly.

NOTES:

Our template is drawn at a scale of 1cm:4cm and can be drafted out onto dressmaker's squared paper to create a full-size pattern.
This body warmer is designed to comfortably fit a size 14/16 with your favourite thick jumper underneath. Adjustments can easily be made to the width at the line down from the shoulders, and crop versions simply require taking off fabric from the bottom edge and using a shorter zip. 1cm seam allowance is included on the template.

HOW TO MAKE:

1 From both fleece and jersey cut front and back panels as directed on the template, plus matching pairs of pockets. Mark the point of the bust darts on all pieces. Fold, pin and stitch all darts on the wrong side of the fabric.

2 Pair up fleece and jersey pocket pieces RST and stitch all round, leaving a small gap in the bottom edge of each. Clip corners and turn out the pockets. Topstitch along the slanted top edge and set aside.

3 Sew the shoulder seams together on both fleece and jersey. Separate the two halves of the zip and stitch to each edge of the fleece fronts, RST with the bottom of the zip 1.5cm up from the bottom of the panel.

4 Cut a strip of fleece measuring 8cm by 77cm and fold in half RST lengthwise. Stitch each short end, curving the line into the fold. Trim excess, turn out and refold right sides out. Stay stitch along the open side of the collar a few mm in from the edge. Pin and stitch the collar to the neckline of the body warmer, matching the curved ends to the line of the zip seam and easing the collar evenly around the neck.



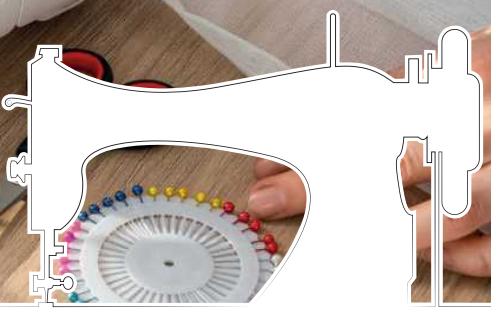


5 Lay the fleece flat and place the jersey lining over the top, RST. Ensure the zip teeth and the collar are laying on the fleece before pinning the jersey over the top at the front edges and collar, plus the armholes. Sew the lining in place and turn out each front panel through the shoulder seam.
6 Zip up the fleece and check the ends of the collar are sitting level. If not, turn back out and adjust. Lay the zipped-up fleece flat and position the pockets. Pin and top stitch in place through the fleece layer only, closing the turning gap as you do so.
7 Match up the side seams fleece to fleece and jersey to jersey, RST and stitch from armpit to bottom of fleece on each fabric, leaving a 15cm gap in the centre of one lining side seam.
8 Try the body warmer on at this point to check the fit and adjust if necessary. Pin and top stitch around the armholes and down the sides of the zip, checking the lining material is pulled taut so it won't get caught in the zip at any point. Do not top stitch the bottom 2cm of the zip.
9 Place the zipped-up body warmer on a coat hanger and check the bottom edges of both fleece and jersey are sitting at the same length. You may have to pin them together, as the jersey has a tendency to curl on the cut edge. Trim as necessary, and if in any doubt, cut the jersey slightly shorter than the fleece before removing the pins and undoing the zip.
10 Bring the bottom edges of both fleece and jersey up around the rest of the body warmer so they can be pinned RST, first matching side seams and front edges in line with the bottom of the zip. Stitch all the way along the bottom edge and turn out through the gap in the lining side seam. Turn in the raw edges of the turning gap and slip stitch closed.



MACHINE REVIEW

Get ready, sewing enthusiasts! This month, we're diving deep into the powerhouse that is the Brother PQ1600S straight stitch sewing machine. From speed to precision, we're uncovering everything that makes this machine a game-changer!



PQ1600S straight stitch sewing machine

Price: £1,249

Whether you're crafting stunning garments, designing unique accessories, or quilting with precision, the Brother PQ1600S is the sewing machine that delivers strength, speed, and accuracy – all in one sleek package!

With a straight stitch length of up to 7mm, you'll achieve strong, flawless stitches every time without compromising on quality. Need speed? Power through your projects at an impressive 1,500 stitches per minute, ensuring every piece comes together effortlessly.

> *Go large with no fuss and no extra expenditure with the included wide table*

Say hello to precision like never before! The flexible presser foot is divided into two independently moving sides, allowing you to sew fabrics of different thicknesses at the front and rear – perfect for hems, French seams, and tricky transitions.

Struggling with slippery or delicate fabrics? The Pin Feed precision fabric feeding system ensures even the trickiest materials – think silks, velvets, and heavy-duty denims – glide through with ease. With four built-in feed dog positions, the PQ1600S adapts seamlessly to any fabric challenge.

Take full control with adjustable pin feed, four feed dog settings, a knee lifter, vertical rotary hook and customizable foot pressure. And because efficiency matters, enjoy time-saving features like the heavy-weight thread guide, automatic thread cutter, and enhanced F.A.S.T. needle threader.



For sewists who demand power, precision, and performance, the Brother PQ1600S is ready to take your creativity to the next level!





www.sewingcraft.brother.eu



MASTERCLASS

PATCHWORK

Colourful, creative and brilliantly scrap-friendly, patchwork is one of those techniques that can be as simple or as intricate as you like

Patchwork has a wonderfully simple premise: take pieces of fabric, stitch them together and create something completely new. But within that simple idea lies an almost endless number of possibilities.

You don't need a huge fabric stash, complicated equipment or years of experience to get started either. In fact, some of the most effective patchwork designs are made from the simplest shapes.

START WITH THE FABRIC

One of the joys of patchwork is choosing the fabric. You can carefully co-ordinate a collection or simply dive into your scrap basket and see what happens.

For beginners, quilting cotton is hard to beat. It's stable, easy to cut accurately, presses beautifully and comes in an enormous variety of prints and colours.

You can also experiment with linen, chambray, denim and dressmaking cottons once you're feeling confident.

If you're mixing different fabric types, try to choose materials of a similar weight. Combining very lightweight cotton with heavy denim, for example, can make accurate piecing more difficult.

PLAY WITH COLOUR

Before cutting anything, lay your fabrics next to each other.

Look for a balance of light, medium and dark tones. Contrast helps individual shapes and blocks stand out, while fabrics with similar values will blend together for a softer effect.

Print scale makes a difference too. Try combining ditsy florals or tiny geometrics with larger-scale prints and solids.

Don't overthink it, though. Sometimes the combinations that shouldn't work on paper make the most interesting patchwork!

MEET THE CLASSICS

Once you've chosen your fabric, it's time for the fun part, deciding how those pieces will fit together.

Patchwork blocks are small, pieced designs that can be repeated and joined to create a larger project. Change the fabrics, colours or arrangement and the same block can look completely different.

Nine patch: It doesn't get much simpler than this. Nine equal squares are arranged in three rows of three. Despite its simplicity, changing the colour placement can produce countless variations, making the Nine Patch a brilliant starting point for beginners.

Half-square triangle: Take two triangles, join them along the diagonal and you've got one of patchwork's most versatile units. Half-square triangles, often shortened to HSTs, can be rotated and combined to create everything from simple chevrons to stars and geometric designs.

Log cabin: A central square is surrounded by strips of fabric, with each new strip building outwards. Traditionally, light and dark fabrics are placed on opposite sides of the block. When multiple Log Cabin blocks are joined together, changing their orientation can produce dramatically different overall designs.

Flying geese: A rectangle containing a large central triangle and two smaller side triangles creates the distinctive Flying Geese unit. Stitch several together and those little triangles can march across a quilt in rows, form stars or

become part of more elaborate blocks.

PERFECT YOUR PIECING

Patchwork rewards accuracy. Cut carefully and keep your seam allowance consistent throughout the project.

When joining rows or blocks, pay particular attention to intersections. Nesting opposing seam allowances together can help seams lock into position and produce beautifully neat points.

And don't forget to press as you go. Pressing each seam before adding the next piece keeps everything crisp and prevents small inaccuracies building up across your project.

BREAK THE RULES!

Traditional blocks are only the beginning. Modern patchwork gives you plenty of opportunities to loosen up and create something completely individual.

If perfect points aren't your thing, improvisational patchwork could be right up your street. Rather than cutting every piece according to a predetermined pattern, improv piecing allows you to respond to the fabric as you sew. Pieces can be cut at unusual angles, strips can vary in width and blocks don't necessarily have to match.

Start with a scrap, add another piece along one edge, press and trim. Add another and keep going. The result is wonderfully spontaneous and completely unique.

STRIP PIECING

Got lots of long, narrow leftovers? Don't throw them away.

Stitch strips together to create a larger piece of patchwork fabric. Keep the strips uniform for a neat striped effect or deliberately vary their widths for something more playful.

Your finished fabric can then be cut into squares, triangles or pattern pieces.

FUSSY CUTTING

Sometimes a fabric contains one tiny motif that's simply too good to lose. Fussy cutting means deliberately positioning your template over a particular part of a print before cutting. A flower might sit perfectly in the centre of a hexagon, for example, or an animal could become the focal point of a block.



Folkwear basics jacket, £17, **www.thefoldline.com**

It's particularly effective for English paper piecing and repeating patterned fabrics.

BEYOND THE QUILT

Think patchwork and your mind probably jumps straight to quilts, but there are so many other ways to bring piecing into your sewing.

Patchwork clothing has become a brilliant way to combine dressmaking with scrapbusting. A simple jacket can become a statement piece when constructed from pieced fabric, while patch pockets, collars,

Top tip

Take a photograph of your fabric selection and switch it to black and white on your phone. This makes it much easier to see whether you've got enough contrast between your light and dark fabrics



JULIANA MARTEJEVS Ava bag PDF, £7, **www.thefoldline.com**

yokes and cuffs are perfect places to add smaller pops of patchwork.

You don't even need to make an entire garment from scratch. Try adding a patchwork panel to a denim jacket or using scraps to replace a worn pocket.

Small projects are ideal if you're experimenting with a new block:

- **Tote bags** – a great showcase for larger blocks.
- **Zipped pouches** – ideal for using tiny scraps.
- **Cushions** – perfect for practising a new technique.
- **Bucket hats** – a fun way to wear your favourite fabrics.
- **Table runners** – an achievable first quilting project.
- **Project bags** – because sewing supplies deserve handmade storage too!

MAKE IT YOURS

The wonderful thing about patchwork is that two people can begin with exactly the same block and end up with completely different results.

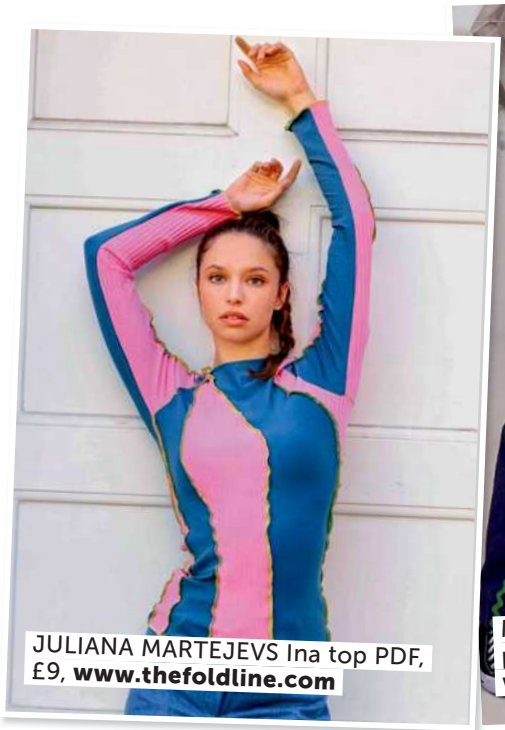
Love traditional florals? Create a soft cottage-inspired palette. Prefer something contemporary? Try bold solids and oversized geometric shapes. Have a mountain of leftovers from previous makes? Forget the colour scheme altogether and turn them into a memory-filled scrap project.

There's no single 'correct' way for patchwork to look.

So, raid your stash, move those fabrics around until something catches your eye and start piecing. You might be surprised by just how addictive turning little scraps into something beautiful can be.



Matchy Matchy kite pants PDF, £13, **www.thefoldline.com**



JULIANA MARTEJEVS Ina top PDF, £9, **www.thefoldline.com**



Matchy Matchy weekend chore pants PDF, £13, **www.thefoldline.com**

YOUR PATCHWORK TOOLKIT:

1 **Rotary cutter**
Perfect for quickly cutting clean, straight edges.

2 **Self-healing cutting mat**
Protects your work surface and provides useful measurements and guides.

3 **Patchwork ruler**
A transparent ruler makes measuring and cutting strips, squares and angles much easier.

4 **Sharp pins or clips**
Useful for keeping seams and important points aligned.

5 **Iron**
Possibly the most important tool of all! Accurate pressing can completely transform your patchwork.

Top of the SPOTS

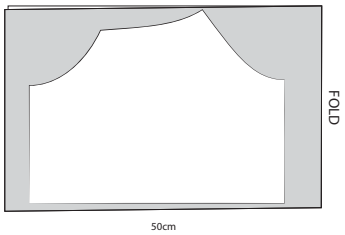
This quick-to-make top is perfect to wear with any of your handmade skirts or trousers

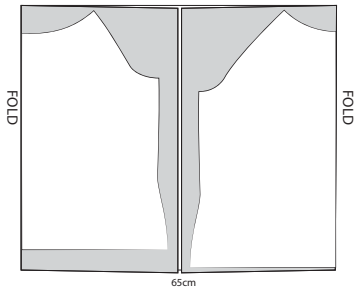
Project **SARAH LAWS**
My Handmade Wardrobe Patterns



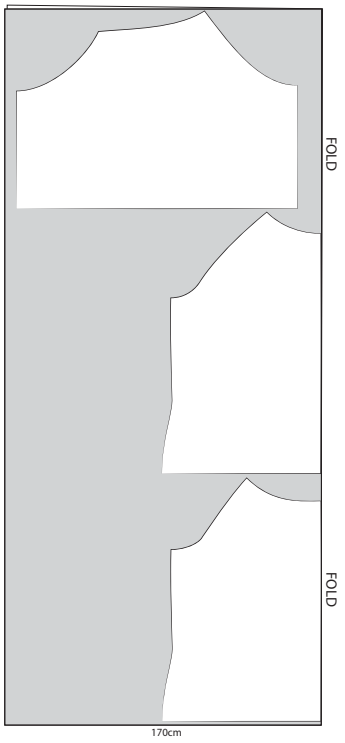
LAYPLANS:

Fabric 150cm/60ins wide
Sizes XS-L





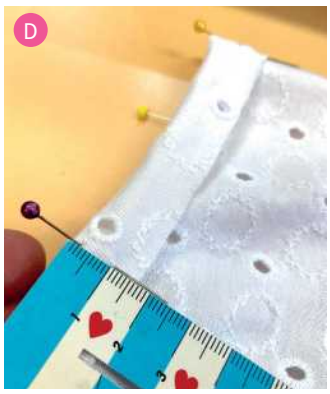
Fabric 150cm/60ins wide
Size XL

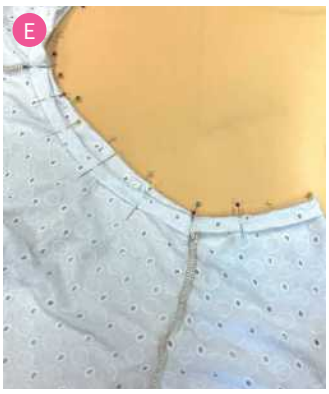














MATERIALS & TOOLS:

- **115cm (sizes XS-L) or 170cm (size XL) of 150cm-wide fabric**
- **1cm-wide elastic (see chart for amounts)**
- **co-ordinating thread**
- **templates downloaded from www.craftworld.com**

NOTES:

Light- to medium-weight jersey knit fabrics with some drape, including viscose jersey, cotton elastane jersey and stretch lace.

All seam allowances are 1.5cm unless stated otherwise.

We recommend using an overlocker or a zigzag stitch on the sewing machine to construct the garment.

All fabrics are placed right sides together before sewing, unless stated otherwise.

HOW TO MAKE:

1 Join the sleeves to the front and back at the armhole, taking care to match the notches and raw edges. (See Pic A.)
2 Join the front to the back at the side and sleeve seams. (See Pic B.)
3 Turn in 1.5cm at the sleeve hem and, using a stretch stitch or zigzag stitch, sew a channel, leaving a 5cm gap for inserting the elastic. (See Pic C.)
4 Cut the sleeve elastic in half so you have two pieces. Using a safety pin, insert the elastic. (See Pic D.)
5 Check that the elastic is not twisted and then join the elastic using a handstitch or zigzag stitch on the sewing machine.
6 Close the gap in the channel with top-stitching using a stretch stitch or zigzag stitch.



GARMENT MEASUREMENTS (IN CM)

Size	XS	S	M	L	XL
Bust	82	92	102	114	126
Waist	66	76	86	99	109
Hip	90	100	110	120	130

ELASTIC MEASUREMENTS (IN CM)

Size	XS	S	M	L	XL
Sleeve elastic	50	55	60	65	70
Neckline elastic	70	75	80	85	90



7 Turn in 1.5cm at the neckline, folding the seam allowances towards the sleeves and using a stretch stitch or zigzag stitch, sew a channel, leaving a 5cm gap for inserting the elastic at the back. (See Pic E.)
8 Using a safety pin, insert the elastic.
9 Try on the top and adjust the elastic as necessary.
10 Check the elastic is not twisted and then join the elastic using a hand stitch or zigzag stitch on the sewing machine.
11 Close the gap in the channel with top-stitching, using a stretch stitch or zigzag stitch.
12 Smooth out the gathers so they are evenly dispersed, and using just a few stitches, then secure the elastic to the seam line at the front and back. (See Pic F.)
13 Turn in 1.5cm at the hem and, using a stretch stitch or zigzag stitch, sew the hem.

WHY NOT TRY?



Printed Broderie Anglaise cotton fabric in pink, £21.99 per metre, **www.minerva.com**



Printed Broderie Anglaise cotton fabric in orange and green, £11.99 per metre**, www.minerva.com**

JOIN LOVE SEWING TODAY!

DON'T MISS NEXT MONTH





10 REASONS TO SUBSCRIBE:

1. **SAVE** money on every issue
2. **FREE** delivery direct to your door
3. **NEVER** miss an issue
4. **BE THE FIRST** to read *Love Sewing*
5. **PAPER PATTERNS** worth **over £22**
6. **INSPIRING READS** every month to indulge in for a bit of time just for you
7. The **BEST** tutorials and projects from industry experts, including Amy Scarr and Ashley Cramp
8. **BUILD** your ultimate pattern collection
9. **NEVER** be short of sewing inspiration again
10. **SPREAD** the **COST** by Direct Debit or credit/debit card



How to pay:

£22.75 EVERY 3 MONTHS* SAVE 40%

DIRECT Debit

Credit/ debit card

BEST OPTION

£90.99 FOR 13 ISSUES

Credit/ debit card

PayPal

*UK offer only. Minimum subscription term is 12 months, we reserve the right to request the gift is returned should the subscription be cancelled early. Subscription starts at the next available issue. We reserve the right to send an alternative gift should the book bundle become unavailable.
For overseas rates and other payment methods, please visit: www.moremags.com. Hurry, this offer expires 30/11/2026.

FREE MINI STEAM IRON

When you subscribe to Love Sewing!



Subscribe to *Love Sewing* and receive your free gift. Perfect for working with as you sew, press your hems in no time and perfect those seams with this lightweight mini steam iron and handy temperature gauge. Even ideal for using on the go, too!

SAVE over £64 per year on the full cover price

Ordering is quick and easy...

Online: **practicalsubs.com/9772**

Call: **0161 327 0441** **(QUOTE CODE: PLSEG166)**

Hurry, this offer expires: 30/11/2026

I'm not a **robot**

AI is everywhere right now, but is it fair that if you are good at what you do, you can be accused of using AI? Designer Debbie von Grabler-Crozier is here to talk about it

It won't surprise many of you to find out that I am no fan of AI. I am a designer, after all, and I have spent the better part of half a century honing my skills in sewing, writing and photography. I can now offer a whole package, from a concept of an idea to a finished sample and a pattern that can be followed. I have written many books and countless magazine articles. I know how to be technically perfect, and I can 'do' grammar.

So, imagine my delight on reading the other day that anyone who presents something that is too polished and perfect is to be immediately suspected of using AI! Now I am not saying for a moment that my work is perfect. But it is polished because I spend time polishing it. I know after years of practice how to disguise any small errors, and I understand the value of starting over (sometimes on a totally different day) if things are not going well. Family members know not to approach if they see me with a seam ripper in my hand.

So, if I have this right, the years that I spent learning grammar and syntax are now standing me in perfect stead to be mistaken for a robot! Oooh look at me, I used the word 'stead' in the right place. I must be a machine.

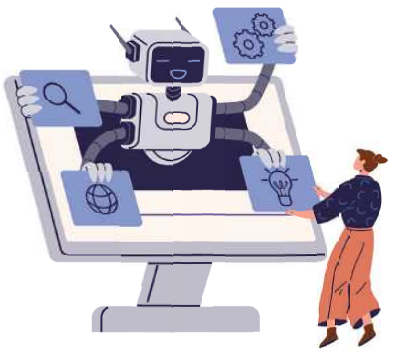
All that time learning to sew straight, and I would have been better off weaving all over the place (as I did when I was eight) and allowing puckering and all manner of unimaginable errors just so that I would appear human! Knowing my luck, I would have been arrested for being drunk in charge of a machine if I did that. Please tell me how this can be won. I am all ears. The little voice inside my head helping me to write this has now risen to an eldritch screech. I understand how it feels.

And then there is the photography. I love to style my photos and make sure that everything is just right. Lighting, angle, what is in the frame and have I removed all the stray pieces of thread. That is wrong too because humans don't do any of that apparently. They just point and shoot and occasionally, out pops a reasonable photo. Hmmm....

Well, I refuse to play along. Not doing it (ranty bit getting louder now)! I am using exclamation marks (see, I know how to do it) to show that an actual tantrum is brewing. I am not trashing my own work down just so that I appear human. But wait a minute, does that mean that I am going to play an unsolicited part in training the monster? I don't want to do that either. Now I am too worried to sweep the floor properly in case the vacuum cleaner is watching. Is it taking notes?

I am trying so hard to be understanding, and I can be a bit of a Luddite, but this seems so wrong-headed. I don't want convenience; I want to use my skills. Maybe I will invent a language to fool the overlords. They will learn wrong (cue maniacal cackle and rubbing together of hands). Gosh, perhaps I am the bad guy, but I am a bit calmer now and already planning the resistance. And if I can stop talking to myself and muttering out loud, my sewing machine will never be able to gather my secrets.

Right, off to find my tinfoil helmet, and I do hope that there are enough mistakes in this to be convincing!



TIPS FOR AVOIDING AI SEWING PATTERNS

1 **Look closely at the finished garment:** Watch for impossible seams, mismatched sleeves, strange folds, disappearing buttons, warped hands or fabric that doesn't behave naturally.
2 **Check for real maker photos:** A trustworthy pattern designer will usually show the garment sewn up on real people, ideally from several angles. Be cautious if every image looks highly polished, illustrated or computer-generated.
3 **Look for technical drawings:** Clear front-and-back line drawings are a good sign and let you check that the construction details actually make sense.
4 **Read the description carefully:** Vague instructions, odd terminology, inconsistent sizing or strangely worded copy can all be warning signs.
5 **Check the designer behind it:** Look for an established website or social-media presence showing previous patterns, samples and genuine sewing content.
6 **Study the size chart:** A proper sewing pattern should provide clear body measurements and sizing information rather than simply offering generic S/M/L sizing with little explanation.
7 **Trust your sewing knowledge:** If the pictured garment appears impossible to construct from the pattern pieces shown, or something simply doesn't add up, investigate before you buy.

Ruffle Shoulder BAG

This adorable and handy little bag is the perfect companion for any of your autumn plans

Project **DEBBIE VON GRABLER-CROZIER**
WWW.THEFOLKARTFACTORY.COM



MATERIALS & TOOLS:

- 0.5m floral for the bag exterior
- 0.5m co-ordinating print for the lining
- 0.5m strip co-ordinating blender for the ruffle
- 0.5m Style-vil foam interfacing from Vlieseline
- 0.5m strip #279 cotton mix wadding Vlieseline
- 9½" metal zipper
- 2x 1" D- rings for the shoulder strap
- 2x lobster clips to match the D- rings
- Something to decorate the zipper pull. I have used a leather strip cut ¼" wide and about 6-7" long
- co-ordinating thread
- template downloaded from **www.craftworld.com**

NOTES:

Please read all instructions and assembly requirements before beginning the pattern. Seam allowances are all ¼" and have already been added.

CUTTING:

From the exterior fabric:

- 2 pieces (template 1) for the front and back panels
- 1 piece (template 2) for the gusset
- 1 piece 3" wide x 44" long for the shoulder strap*

*The strap can be made longer if you prefer.

From the lining:

- 2 pieces (template 1) for the front and back panel lining
- 1 piece (template 2) for the gusset lining
- 45" of bias binding cut 1½" wide and joined to make a continuous piece

From the ruffle fabric:

- 2 pieces 3 ½" wide x 44" long for the ruffles
- 2 pieces 3" wide x 6" long for the D- ring end tabs

From the cotton wadding:

- 2 pieces 1" larger all around than the front and back exterior panels



There are no cutting notes for the Style-Vil foam interfacing. Instructions will be given as we go along, but the basic idea is to press the piece to be interfaced and then pin to a slightly larger piece of foam interfacing. Use a machine basting stitch to attach the panel to the foam, gently keeping a taut tension on it. Then trim the excess foam away.



PREPARATION: MAKE THE SHOULDER STRAPS:

1 To make a closed strap, fold the ends over to the wrong side by ½" and press. Fold the whole strap in half

lengthways and WST, press and then open out again. Fold the two long raw edges to the centre crease and press before folding again along all the crease marks. Trim away any excess fabric from the ends and consider lightly gluing them to keep them very neat.
2 Sew up one long side, across the ends and down the other long side.

MAKE THE RUFFLE:

3 Fold the ruffle in half, RST, and sew the ends only. Use a short machine stitch because we will be shaping them slightly in a few steps time, and a short stitch will not unravel as easily.
4 Turn the ruffle the right way out and press along the long centre crease.
5 To shape, make a mark ½" in from the raw edge on one end. Measure along the raw edge 9" and make another mark. Draw a line between the two marks and cut along the line. You will remove a long triangle of fabric. Repeat for the other end.
6 Gather to make a ruffle 22¼" long.
7 Repeat for the other ruffle.

QUILT GUSSET, FRONT & BACK PANELS:

8 Lay the front and back exterior panels onto the slightly larger piece of cotton wadding. Quilt with vertical lines of stitching ¾" apart. Trim the wadding back to the fabric all around.
9 Repeat for the other panel and the gusset. When you quilt the gusset, it is better to quilt across in short lines ¾" apart.

INTERFACE EXTERIOR PANELS:

10 Lay the quilted panels onto a slightly larger piece of foam interfacing and attach with a machine basting stitch. Trim the foam back to the fabric edge and repeat for the other panel and the exterior gusset panel.

D-RING TABS:

11 Make in the same way as the shoulder strap, but this time do not turn the ends up. Topstitch down both sides and then cut in half to make two 3" tabs. Fold each over and enclose a D-ring. Machine baste closed on the bottom to hold the ring.

INSTALL THE ZIPPER:

12 Pin or clip the zipper to one exterior panel RST and baste along the length of the zip. Lay a lining panel RST over the zip and attach the zip properly with a line of stitching.
13 Repeat with the other exterior panel and lining on the other side of the zip. Pull the lining down so that the bottom curve of the lining fits the bottom curve of the bag and pin or clip. Machine baste to hold it in place.
14 On each end of the zip, attach an end tab containing a D-ring.

LINE THE GUSSET:

15 Lay the interfaced gusset onto the lining with the WST and machine baste all around. Note the gusset does not have foam interfacing.

BIAS BINDING:

16 Make the binding as you did the zipper end tabs but do not sew closed. Roll the binding until it is needed to keep it neatly folded.

CONSTRUCT THE BAG:

17 Make a mark ¼" down from both top edges on the outer curve of the exterior front panel. Lay the gathered ruffle along the bottom edge of the front panel, beginning and ending on the ¼" marks and clip or pin. Arrange neatly and sew in place.
18 Repeat with the other ruffle along the bottom edge of the back panel.
19 With the RST, attach the front panel to the gusset. Open the zip (so that you do not lock yourself out) and attach the bottom edge of the back panel to the other side of the gusset. Sew slowly because there are some thick layers here now. A walking foot can make the job easier.
20 On the ends of the zip. Sew straight across.
21 Some shaping of the gusset at each top end will be needed. This is mainly to reduce bulk. It is easier for you to sew if it is slightly longer and wider than needed and then trimmed after sewing. It can get very fiddly otherwise.
22 Use the bias binding to bind the raw edges inside the bag.
23 Thread an end of the shoulder strap through a D-ring by about ¾" ('about' means that it is better to eyeball it and see what looks nice and balanced, and it depends on the thickness of your lobster clip) and lightly glue.
24 Repeat for the other end.
25 Attach the decoration to the zipper pull.



Shopping list

Fabric all from the Spruce collection by Sharon Holland for Art Gallery Fabrics including blooming thistle, pretty paper crimson & nature's gift, visit **www.artgalleryfabrics.com** to find your nearest stockist

Playing with SLEEVES

Learn how to change a sleeve on your patterns with our expert, Amy Scarr

Flared elastic sleeve



ABOUT AMY SCARR

Former *Love Sewing* Editor, Amy regularly shares tutorials as well as plenty of sewing inspiration on her Instagram and YouTube channels **@almondrock_sews**

Have you ever wished your garment could have a different sleeve? Maybe you're interested in pattern drafting and want a fun way to get started? How about experimenting with adding volume to sleeves to create flared, very flared, and puff sleeves with this tutorial.

FLARED SLEEVE

Create fuller sleeves by taking a tracing of your pattern piece or working with the tissue if you don't mind losing the original shape.

Add length if required by extending the pattern piece symmetrically at the hem.

Draw 5 lines vertically in equal places along the width of the sleeve. The centre line should go from the top of the sleeve cap notch. And the outer lines at the front and back sleeve notches. The final two lines go between these as shown. Use the grain line as a reference and ensure your lines are straight and parallel to it. (See Pic A.)

Slash up the lines stopping just before the top, leaving a small hinge of tissue at the cap edge.

Spread the pieces apart equally to create fullness towards the hem. To make sure your openings are even, it's best to measure at the bottom openings by the hem rather than trying to find a consistent point in the middle of the sleeve. (See Pic B.)

VERY FLARED SLEEVE

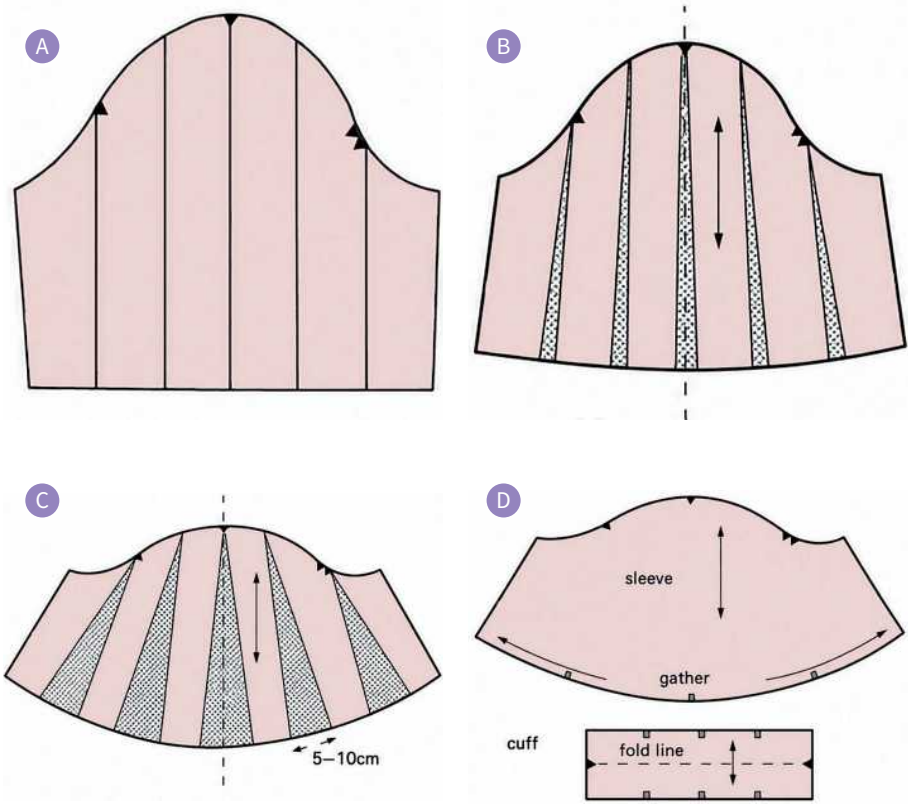
Depending on how long your sleeve is will affect how flared your finished pattern piece is. 1cm of gap between each opening can look very different on a short vs long sleeve.

For a wrist-length sleeve, you might stop at 4cm between each section for a voluminous cuff.

For a mid-bicep length, eg 20-30cm long sleeve, 5-10cm of flare between each section can be very attractive.

It's important to add a NEW grainline. This should be parallel to the slash centre line you drew. You shouldn't use the original grainline, as this gets skewed by the process of adding flare.

I'd also recommend tracing a new copy of your sleeve to avoid any confusion. (See Pic C.)




Flared sleeve in cuff


Flared sleeve in cuff

ADD A CUFF

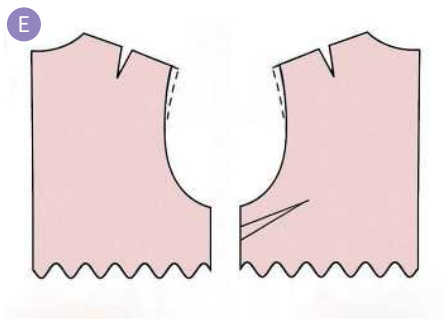
You can also gather your flared sleeve into an elastic hem or small cuff. On a short sleeve, this creates a partial puff shape. On a longer sleeve, this creates a bell or bishop sleeve effect.

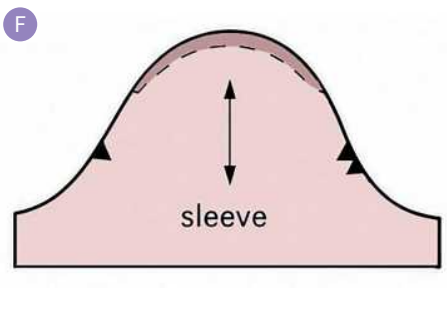
Draft a cuff using your wrist or bicep measurement, adding an inch of ease. Make it twice as tall as you want it to be when finished and add seam allowance all the way around. Create notches to match your gathering, one at the centre of the cuff matching to the centre of the sleeve hem. And then equally on either side of that centre point to gather up evenly. (See Pic D.)

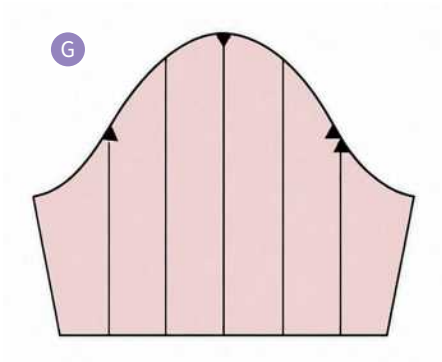
MAKE A PUFF SLEEVE

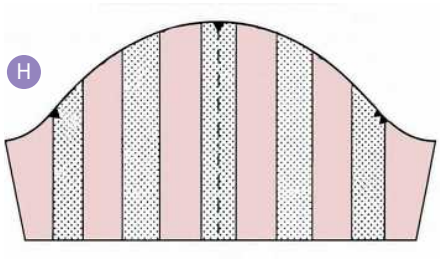
A full puff sleeve has a gathered head and gathered hem. Now you know the basics of slashing and spreading a sleeve, you can easily create a puff sleeve as well.

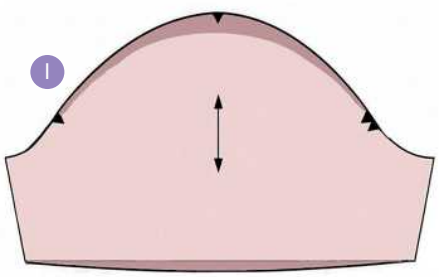
This time you may want to slightly adapt the bodice and sleeve before getting started. Raised sleeve heads can give a wide-shouldered look. If that's not the











vibe you're going for, take 1cm off each shoulder upper edge as shown, tapering off into the armhole. (See Pic E.)

Then add 1cm of height to the top of the sleeve head, again tapering off at each side equally. (See Pic F.)

Next add length if required by extending the pattern piece symmetrically at the hem. And just like before, draw 5 lines vertically in equal places along the width of the sleeve. The centre line should go from the top of the sleeve cap notch. And the outer lines at the front and back sleeve notches. The final two lines go between these as shown. Use the grain line as a reference and ensure your lines are straight and parallel to it. (See Pic G.)

This time you'll cut open each section completely and spread the pieces equally across the length of the slash line. You could add enough excess to double the hem width. Or go for a more subtle look by making it 1.5 times the size. (See Pic H.)

A good final step to improve the shape of your sleeve is to add some extra height to sleeve head just as you did before, around 1cm. And then add to the hem to shape it into a gentle curve. (See Pic I.)

Draft a cuff just as before to gather your lovely puff sleeve into.


Puff sleeve with cuff


Puff sleeve with elastic



ASHLEY CRAMP'S
REFASHION WORKSHOP

"Hello, I'm Ashley, a sewist who loves giving everyday garments a second life. Each month, I'll be refashioning one men's preloved shirt into something new, with tips and inspiration to help you try it yourself.
Keep an eye out for part 5 in issue 167, on sale 5th November, where I will be making a button-up midi apron skirt!"
@atextilelife on Instagram

Top tip
Buy more shirring elastic than you think you will need. I used two reels of Gutterman shirring elastic for this small panel – that's 20m!

Stylish SHIRRING

For this month's project, Ashley will show you how to turn a men's shirt into an adorable peplum shirred top

MATERIALS & TOOLS:

- **an XL shirt (46" chest or 18" collar)**
- **at least 20m shirring elastic**
- **co-ordinating thread**
- **washable markers**
- **ruler**

RECOMMENDED FABRICS:

Choose natural fibres, cotton or linen, and the largest size shirt you can find for maximum fabric. For larger sizes, use two similar shirts. Follow the deconstruction steps for both, then sew them together before shirring

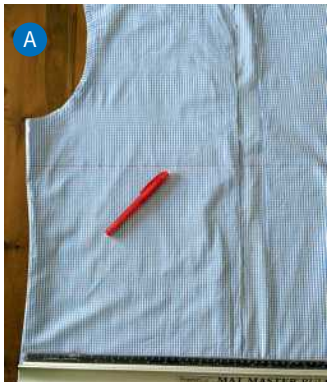
NOTES:

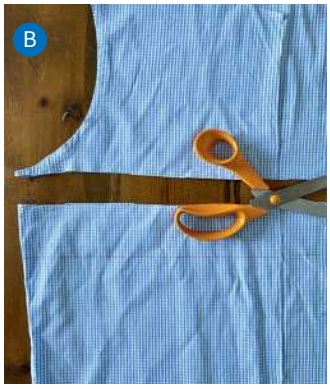
Use a zigzag stitch to neaten edges if you don't have an overlocker.

Shirring is a sewing classic that's suddenly back on everyone's radar. Those soft, stretchy panels make a simple top feel relaxed but still smart. It might look complicated, but shirring is very simple: a slightly elongated straight stitch, a bobbin hand-wound with shirring elastic and the fabric gathers itself. Practice on scraps and be adventurous.

DECONSTRUCTION & PREPARATION:

1 Remove the collar, yoke, sleeves, and front button/buttonhole placket. Save the











Top tip

Various colours of Friction marker pens and a 1m length ruler are very useful for all your refashioning projects







buttons. Remove the cuffs from both sleeves, unpick the sleeve seams and press flat. The back panel of the shirt becomes the new front. The two front pieces are joined at the centre seam to become the back panel. The sleeves will be used to cut four ties.

HOW TO MAKE:

2 Measure how long you want the shirred panel to be, including the top and bottom frilled edges. Draw the top line just under the armholes. Cut above this line to allow for a small turned hem. (See Pic A.)

3 Straighten the bottom edge and remove curved hem. Draw another line across bottom of shirt, this will be the lower edge of the shirring. Add a couple of centimetres for the frilled hem. Finish the edges with an overlocker or zigzag, then turn a narrow hem. (See Pic B.)

4 To make the ties, place the sleeves RST and draw two rectangles 5x56cm (or your preferred strap length). Cut through both layers. (See Pic C.)

5 Fold each strap in half lengthways. Cut a diagonal at one end. Sew with a narrow seam allowance from the diagonal up the length of the strap, leaving the top open for turning. Trim the seam close to the stitching, turn right side out and press. (See Pic D.)

6 Shirr back and forth in straight, parallel rows across the marked section of the shirt. A reminder to keep the fabric flat as you sew each row. You can turn on each line, no need to fasten off each time. (See Pic E.)

7 Steam the shirred panel to help settle it in place, this will help shrink the elastic into the gathers for a neat finish.

8 Join the edges at what is now the back seam and neaten with an overlocker or zigzag to secure all shirring ends. Try on the top to mark strap placement, two at the front and two at the back. Sew in place and tie in bows at the shoulders.

ASHLEY'S SHIRRING TOP TIPS

1 Your shirt should be 2-3 times wider than your final measurement. Shirring usually reduces the width by around half, depending on fabric and row spacing.
2 Use a slightly longer straight stitch 3.5 setting is good
3 When hand-winding shirring elastic onto the bobbin, ensure you are using a gentle tension, not too tight.
4 Space rows evenly by lining up your foot to the previous row.
5 Test a few rows on scraps to see how much it draws in before you start on your project.
6 Shirring works best on lightweight wovens, anything with a slight drape works.

PATTERN PICKS

Getting cooler

We are sharing some of our favourite patterns to keep us cosy as the weather cools down

Teddy cuddles

Dani will keep you cosy and warm this autumn and winter! This jacket is perfect for a nice teddy or quilted fabric. You can make Dani just the way you like it: with a zipper or snap-button placket, and with a hood or collar.
Atelier Jupe Dani jacket, available in sizes UK 8-26, £19

All patterns are available to shop at www.thefoldline.com



Roaring raglan

Leni is one of those tops that doesn't demand attention but still manages to get it. The raglan sleeves, side panels, and vertical seams on the back give it that little bit extra. Pair it with your favourite jeans or turn it into a matching set. Just perfect for days when you don't want to think too much but still want to look stylish.
Fibre Mood Leni top PDF, available in sizes UK 6-28, £10.75

Signature ties

As with the original bestselling tie dress, the signature ties at the waist allow you to choose between a snug fit or a relaxed one, and can be fastened at the front, back, or sides for a personalised look.
Sewing Therapy tie dress No. 2 PDF, available in sizes UK 6-26, £10





Classic turtleneck

The Monroe Turtleneck is a boxy style, featuring drop shoulders and three-quarter or full-length fitted sleeves. Relaxed and easy to wear, Monroe is a quick sewing project and a classic autumn/winter wardrobe staple.
Tessuti Fabrics Monroe turtleneck, available in sizes UK 8-22, £12.90

Layer it

The Moss Jacket is the ultimate easy layering piece for your wardrobe. View A features an external front band facing, and View B features a wide, folded collar. View A hangs open in the front and is ideal for casual or dressy layering. View B has long sleeves and can be worn as lightweight outerwear.
Helen's Closet moss jacket PDF, available in sizes UK 6-34, £13



Colder days

Vents is an oversized, fully lined duffle coat with a hood, shoulder yoke, dropped armholes, two-piece sleeves with button tabs, toggle fastenings, and button tabs at the back. This unisex coat even has three different lengths to choose from.
Pauline Alice vents duffle coat PDF, available in sizes XS-XXL, £10.50





Get inspired

Inspired by traditional Japanese clothing, Pekka is an oversized mid-season jacket with wide armholes and a simplified lining. Its slightly cropped sleeves and generously sized pockets make it a stylish choice for layering.
Ready to Sew Pekka jacket PDF, available in sizes UK 6-30, £11



Step it up

A top you'll make more than once because it has so many great features. The elastic in the sleeves and hem adds extra volume, while the stand-up collar, partial placket, and optional button-on scarf give it a bit of extra character.
Fibre Mood Elva blouse PDF, available in sizes UK 6-28, £10.75



The Perfect PEAR

Make your own pear-shaped cushion and add some autumn fun to your home, they also make the perfect companion to your new coasters on page 62

Project **BECKY CLARKE**

MATERIALS & TOOLS:

- **1m of patterned fabric**
- **0.5m brown gingham fabric for stalk**
- **1m fusible volume fleece wadding**
- **toy stuffing**
- **template downloaded from www.craftworld.com**

NOTES:

Seam allowance throughout is 1.5cm unless otherwise stated.

HOW TO MAKE:

1 Cut 2 x main pear, 2 x stalk and 2 x leaf, remembering to add your seam allowance around the edge.

2 With RST, stitch around 3 sides of the stalk, clip corners, then turn through. Stuff firmly and then stitch across the bottom to enclose the stuffing. (See pics A & B.)

3 Put the leaf pattern piece on the fusible interfacing and draw around it, then cut out. Fuse to the reverse of one of the leaf pieces. (See Pic C.)

4 Stitch around the outside of the leaf fusible interfacing, leaving a gap open at the bottom. Clip the point and round the curved edge, then turn through the opening. (See Pic D.)

5 Use chalk to draw on the leaf detail, then stitch these lines on the machine. (See Pic E.)

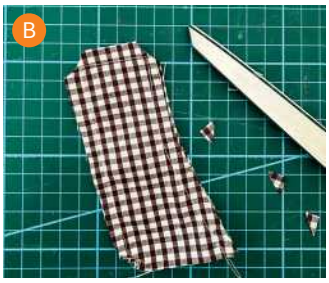
6 Lay the leaf on the top of one pear piece, right sides up, then add the stalk on top. Pin through all layers to hold in place. Lay the other pear piece right side down to sandwich the stalk/leaf in between. (See Pic F.)

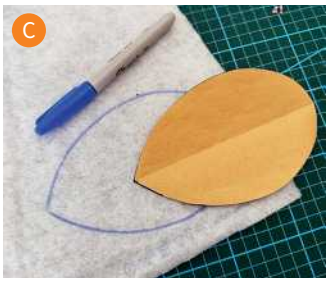
7 Pin and stitch around the outside, leaving a gap of approximately 8cm at the bottom edge. Clip the curves. (See Pic G.)

8 Turn right side out, then press the seam allowance on the opening to the inside. Top-stitch around the cushion approximately 5-7mm from the edge (use the presser foot on your machine as a guide). Do not stitch across the opening. (See pics H & I.)

9 Stuff the cushion full, then hand-stitch the opening shut.







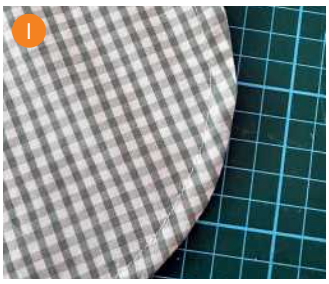














Shopping list

Minerva Core Range 1/8 inch check gingham in brown, £5.99 per metre & Minerva Core Range 1/8 inch check gingham in green, £5.99 per metre, **www.minerva.com**













Cosy **up**

Why not make some matching autumn pyjamas for your family this season



1 Fableism fine & dandy jacquard in autumn decked out, £25.99 per metre
2 Minerva Exclusive autumn orchard sweater knit stretch, £15.99 per metre
3 Art Gallery Fabrics autumn vibes in fall in love warm. £18.99 per metre
4 Minerva Exclusive autumn embrace bamboo poplin, £19.99 per metre
5 Deadstock wool blend coating fabric rust & brown, £18.99 per metre
6 Minerva Core Range 100% boiled wool coating in orange, £46.99 per metre

All fabrics available to shop at
www.minerva.com

Ship-shape SKIRT

Create a stunning smock top to co-ordinate perfectly with any spring outfit

Project **JULIA CLARIDGE**



Top tip

For a perfectly aligned seam across a zipper, sew one side, then hand-baste the zip on the other side just at the seam position so you can quickly close the zip and test the placement before sewing on your machine

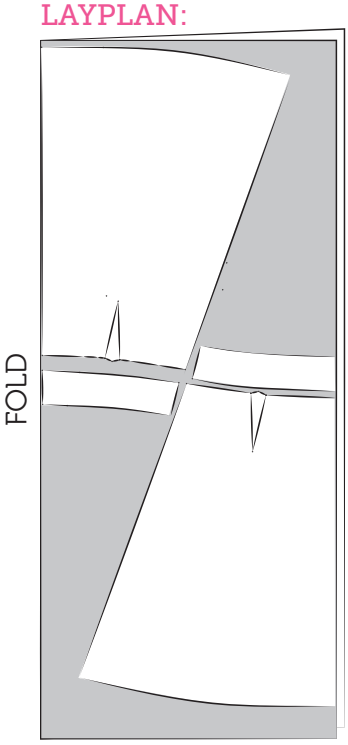
MATERIALS & TOOLS:

- 1-2m medium-weight woven fabric like cotton or denim
- 50cm medium-weight fusible interfacing
- 6 covered buttons
- covered button tool
- 9" concealed zipper
- co-ordinating thread
- templates downloaded from **www.craftworld.com**

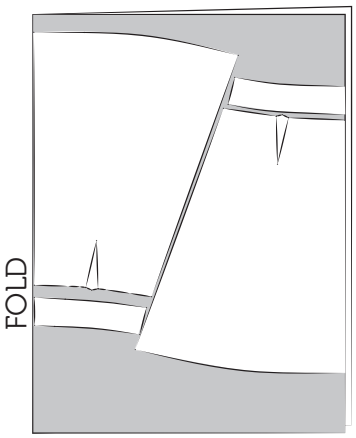
NOTES:

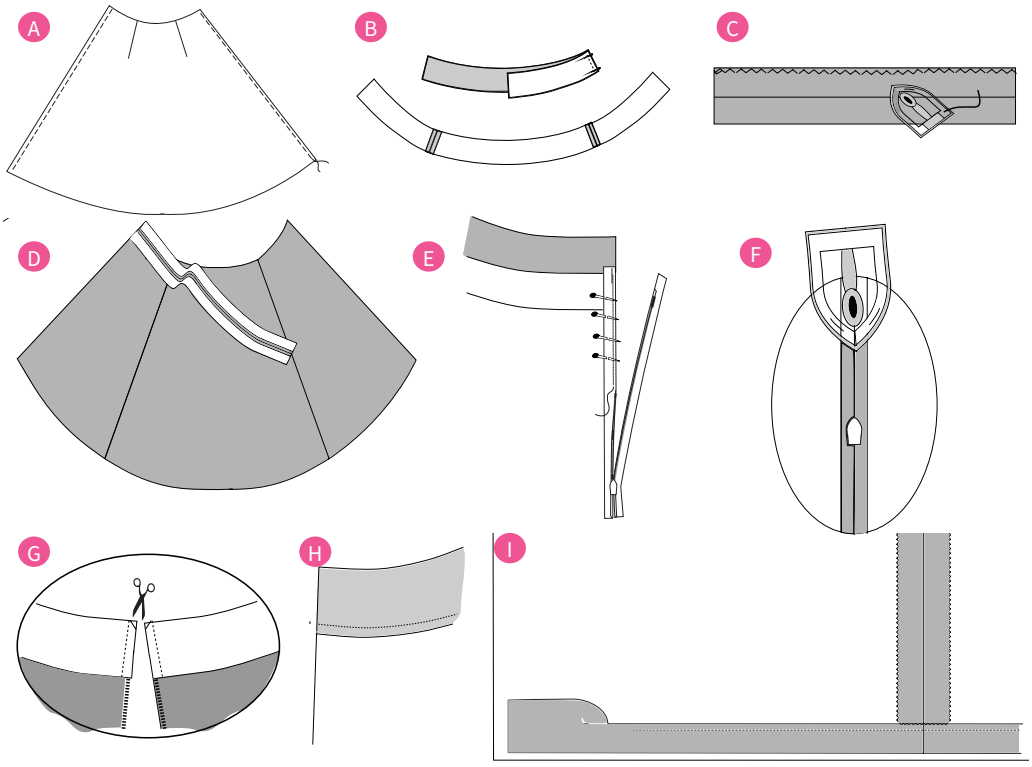
Finish the raw edges with a zigzag stitch or on an overlocker.

LAYPLAN:



60"-wide layplan





FINISHED GARMENT MEASUREMENTS (IN INCHES):

	6	8	10	12	14	16	18	20
Waist	25	27	29	31	33	35	37	39
Hem circumference	61	63	65	67	69	71	73	75
Length including waistband	24	24	24	24	24	24	24	24

HOW TO MAKE:

1 Sew darts in front skirt, press towards side seams.

2 Sew darts in back skirt pieces and press towards side seams.

3 With RST, attach front skirt to back skirt pieces at the side seams using a 1.5cm seam allowance. Press seams open. (See Pic A.)

4 Assemble the waistband by sewing two back waistband pieces to one front at the side seams RST and using a 1.5cm seam allowance. Press the seams open. Apply interfacing to the second set of waistband pieces and assemble as before. This will now be referred to as your waistband facing. (See Pic B.)

5 Pin your waistband and facing RST and sew along the upper edge using a 1cm seam allowance. Press the seam open. (See Pic C.)

6 With RST, pin the lower edge of your waistband to the skirt and sew in place using a 1.5cm seam allowance. Press the seam allowance upwards. (See Pic D.)

7 Keep the waistband up so it is out of the way and pin the zipper in place along the CB, making sure the top of the teeth sit just below the seam where the two waistbands are joined. Hand-tack to secure, then change to zipper foot and sew in place. (See Pic E.) Repeat for the other side, being sure to align the waist seam.

8 Finish the CB seam by turning skirt WS out and continuing from the base of the zipper down to the hem. Press seam open. (See Pic F.)

9 Press up the lower edge of the waistband facing by 1cm. Flip over the waistband facing so it is RST with the outer waistband and covers the top of the zipper. With the zipper foot in place, make a line of stitches down the sides of the zipper tape. Clip corners to reduce bulk. (See Pic G.)

10 Turn the waistband and facing through to the RS and use a point turner to achieve a neat corner at the top of the zip. Pin the lower edge of the waistband facing in place from the RS. There should be a slight overhang past the seam on the inside. Stitch in the ditch by sewing on the RS of the skirt, along the crease of the waistband seam as slowly as your machine will let you. On the inside, you'll see a visible row of stitching where the waistband facing has been stitched down. (See Pic H.)

11 Finally, press up your hem according to hem allowance, pin in place and then stitch, removing pins as you go. (See Pic I.)

MASTERCLASS

COVERED BUTTONS

1 Using the template on the back of your button kit, trace a circle onto the fabric.
2 With a threavded hand sewing needle, loosely baste a gathering stitch a few mm in from the outer edge of the circle all the way around, leaving long threads loose. Place your button top face down on top.



3 Place the lower half of the button mould on your work surface and centre the fabric circle and button top over the opening.
4 Use your fingers to gently push the button shell down into the mould. The fabric should gather up around the button shell like a pouch.
5 Draw the fabric into the button shell tighter using the gathering stitches and cover with the button back.



6 Place the top part of the mould on top of the button back and firmly push the button back into place. The entire top will push down into the lower mould. You can usually hear a small pop when the back seats against the shell.



7 Carefully remove from the mould, and you're ready to attach to your skirt!



If using a lightweight fabric, you may find it best to interface your fabric circle.



SHOP LOCAL DIRECTORY

CAMBRIDGE



An independently run family shop in the centre of Cambridge stocking a wide variety of Cotton fabrics, suitable for dressmaking and quilting. Sewing machine repairs, sewing accessories and haberdashery.
58 King Street CB1 1LN 01223 350691
www.sewknitcraftltd.com

CHESHIRE



Beautiful selection of quilting and dressmaking fabrics along with haberdashery and wadding.
Open Tues-Sat 10-4
21a Pillory Street Nantwich CW5 5BZ
01270 626295/07780 793676

CORNWALL



Sew and Fabric
Fabric, Haberdashery and Yarn
Sewing Machine Servicing and Repairs

1 Biddicks Court, St Austell, Cornwall,
PL25 5EW
01726 75385
sewandfabric@yahoo.co.uk
www.sewandfabric.co.uk

CUMBRIA



82 Dalton Road, Barrow-in-Furness
Cumbria, LA14 1JH

Jenny Fazackerley

www.jennystitches.co.uk
Instagram @jennystitchesfabrics
facebook.com/jennystitchesfabrics

DERBYSHIRE



DOLLYS FABRIC
6A EAGLE STREET
HEAGE DERBYSHIRE DE562AJ
Dollys Fabric has a wide range of gorgeous fabrics including William Morris Rose & Hubble The Craft Cotton Company and lots more We also stock haberdashery Also we offer a wide range of workshops and a young sewers class for more info contact Vanessa on
07807019839

DEVON

K E M Sewing Studios

Dressmaking Workshops
Learn and practice the techniques to sew with confidence on your next dressmaking project



Venue: InStitches
Unit 2, The Town Mill, Rosemary Lane
Colyton, Devon, EX24 6LS
www.kemsewingstudios.co.uk

DUMFRIES



SEWING ROOMS

Haberdashery and Sewing School
180 Irish Street, Dumfries, DG1 2NJ
01387250867 07881361978
romyssewingrooms@gmail.com
www.romys-sewing.co.uk
Shop selling Fabrics, Patterns, Haberdashery
Sewing classes/workshops starting soon.

GLASGOW



Fabric: Cotton, Jersey, Dressmaking & Flannel
Yarn & Haberdashery
0141 777 6633 enquiries@isew2.co.uk
www.isew2.co.uk
The Regent Centre, Cowgate, Kirkintilloch, G66 1JH

GLOUCESTERSHIRE

WEST END SEWING CENTRE LTD.

West End Sewing Centre LTD.
Bernina – Janome – Horn Cabinets –
Juki sewing machines and overlockers
– Haberdashery, threads, etc.
All on display at internet prices

11 Henrietta Street,
Cheltenham, GL50 4AA
01242 894645
info@westendsewing.co.uk
www.westendsewing.co.uk

GLOUCESTERSHIRE



Fabric, Wools and Haberdashery
Buttons, Ribbons and Patterns
Weekly Make Space Group
39 Parsonage Street
Dursley, Glos, GL11 5RG
www.inchesfabrics.co.uk

GLOUCESTERSHIRE

Beckford Silk
Made in England

Silks & Velvet
Natural, printed & dyed (over 80 colours)
Small quantities at wholesale prices (min. 1/2m)

www.beckfordsilk.co.uk
01386 881 507
Nr. Tewkesbury, Glos. GL20 7AU

HAMPSHIRE

sewcreative.

- Fine Fabrics
- Haberdashery
- Machines
- Workshops
- Quilting
- Dressmaking
- Crafting



Phone:
01730 858020
Web:
sewcreative.org.uk

Follow us on:

Sew Creative 20-22 Lavant Street,
Petersfield, Hampshire, GU32 3EW

HERTFORDSHIRE

BUTTONS AND BOWS PLUS FABRIC

You will find a great range of fabrics and an extensive selection of haberdashery and trim, you won't be disappointed.

Sewing and craft classes available too in our 'Making It - Not Wasting It!' workshop.

Stevenage Indoor Market, Hertfordshire, SG1 1EP

07396 499 085
Facebook: Buttons and Bows plus Fabric

KENT

Bee Crafty
Bee Happy

A little haven for crafters, friendly family run craft shop by the sea. Come to us for all your fabric, and yarn supplies

Shop 2, 49 The Strand Walmer,
Deal, CT14 7DX
Tel: 01304 274740
Email: beecraftybeehappy@gmail.com

Mon to Sat 9am - 5.30pm
www.beecraftybeehappy.co.uk

KENT

LITTLE SHOP OF FABRICS

For all your Quilting & Dressmaking Needs. Fabrics, Haberdashery, Knitting, Crocheting and more.
Workshop Room

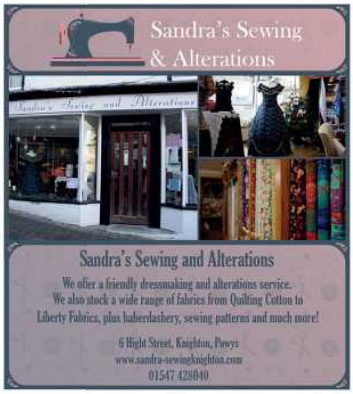
Our air condition workshop room is available for hire for £12 per hour.

Craft Sessions now available on Wednesday and Thursdays.

Shop Opening Hours Monday to Saturday 9am to 4pm

www.littleshopoffabrics.co.uk
New Barn, Smarden Road, Smarden, Kent, TN27 8QJ
T. 01233 770389
E. Littleshopoffabrics@gmail.com

KNIGHTON



SHOP LOCAL DIRECTORY

LANCASHIRE

Create and Sew Studio

Beyond just classes, our studio is a place to unwind, de-stress, and connect with like-minded individuals.

- Sewing and Craft Classes
- Janome Sewing Machine Stockist
- Fabrics
- Haberdashery
- Patterns

GET 10% off retail use LOVESEW

01257 546413
First floor, 9 St Georges St, Chorley PR7 2AA
www.createandsewstudio.co.uk

LANCASHIRE

little legs fabrics

We stock a gorgeous range of dressmaking fabrics, haberdashery, and sewing essentials – with a special focus on jersey and stretch fabrics perfect for children's clothing. Browse in-store for inspiration or shop online anytime. We'd love to welcome you!

Visit our shop at
The Barn, Old Holly Farm,
Cabus Nook Lane, PR3 1AA
Shop online
www.littlelegsfabrics.co.uk
Telephone: 07487 225518
sales@littlelegsfabrics.co.uk



LEICESTERSHIRE



Habbyhub

A LITTLE HUB OF HAPPINESS

100% cotton fabrics including Rose & Hubble, Lewis & Irene, Dashwood Studio, Sevenberry, Tilda and many more.
We also have a large range of haberdashery, craft & wool supplies.

habbyhub@gmail.com
0116 2869072
1 Townsend Road, Enderby, Leicester. LE19 4PG

www.habbyhub.co.uk

LINCOLNSHIRE



Gather 'n' Sew
Workshops, Socials, Supplies
Book/order online
or contact us
Unit 8, Crown Walk, West Street, Bourne, Lincolnshire, PE10 9PB
www.gathernsew.co.uk

NORFOLK

Sewing Room
Downham Market

Visit us for:

- Dressmaking fabrics
- Haberdashery
- Simplicity, Burda, New Look, Tilly and the Buttons patterns in stock
- Ribbons, lace and trimmings
- Sewing, craft classes and dressmaking workshops
- Clothing alterations
- Bespoke garment making up service

1 Lynn Road
Downham Market
Norfolk
PE38 9NJ
01366 387147

@sewingroomdownhammarket

SCARBOROUGH

MATERIAL MOVES

Shop on line and in store
for quality Dress Fabrics, Haberdashery, Husqvarna Viking Sewing Machines.

Courses, Sewing holidays, Workshops.

Learn how to make clothes with Carol at Material Moves with expert personal tuition in small groups & fully equipped studio. Create styles you'll love to transform your wardrobe and achieve a perfect fit.

1st floor, 32 St Nicholas Street,
Scarborough, YO11 2HF
email: carol@materialmoves.co.uk
Tel 07946 722729
www.materialmoves.co.uk

SHEFFIELD

Happy Hare

An independent, family-run sewing store in Sheffield.

We stock a wide range of fabrics, including Craft Cotton Company, Kaffe Fassett and Tula Pink, as well as a good range of reasonable priced budget cottons.

We also offer classes in a variety of crafts, from patchwork to dressmaking, ceramics to needle felting.

1a Arundel Road,
Sheffield,
S35 2RB
0114 245 5996
handmadehappyhare@yahoo.co.uk
www.handmadehappyhare.com

SOMERSET

Caffle

Opening hours Weds, Thurs, Fri and Sat 10-5

Invest your money wisely - don't just buy a box. We sell Brother sewing and embroidery machines with genuine after sales service and free Caffle one to one tuition.

www.caffle.co.uk tina@caffle.co.uk
01934 838327
BS24 6SE 2Miles from J21 M5 WSM

ST AUSTELL

Sew 'and' Fabric
Fabric & Haberdashery

1 Biddicks Court,
St Austell, PL25 5EW
Tel: 01726 75385
Email: sewandfabric@yahoo.co.uk

Find us on Facebook

STOKE-ON-TRENT

THE LORNA KNIGHT SEWING ACADEMY



Sewing workshops
Machines for sale, repairs/servicing
Quality dressmaking fabrics & haberdashery
Come and see us soon or
give us a ring to find out more

Bradnop, nr Leek ST13 7NX
07970 345628
www.lornaknight.com

STORRINGTON



Your friendly, local sewing shop!

Over 500 fabrics for dressmaking, quilting, fancy dress and more...
Large range of haberdashery
Sewing lessons for adults and children
Sewing machines and overlockers
Books · Craft kits · Patterns
Embroidery and cross stitch kits
Gift Vouchers Available

Visit us soon for your next project!

Stitch — FOR ALL YOUR SEWING NEEDS

21 West St, Storrington, RH20 4DZ
Open: Mon – Fri: 9.30 – 4.30pm, Sat: 9 – 1pm
(01903) 366510 · info@stitchat21.com
www.stitchat21.com

WEST YORKSHIRE

pound a metre

Based in Bradford, West Yorkshire, Pound A Metre is the UK's largest discount fabric store. We offer a vast selection of fabrics for quilting, crafts, and dressmaking, all with a Lowest Price Guarantee.

Visit us for unbeatable deals and variety!

Pound A Metre,
Wholesale Buildings, Woodhead Road,
Bradford, BD7 1PD

www.poundametre.com
01274 317457

WORCESTERSHIRE

The Stitchery

18 High Street
Upton upon Severn
Worcs
WR8 0HB

Mob: 07989 407748

shirley@upton-stitchery.com
www.upton-stitchery.com

love Sewing
THE UK'S NO.1 SEWING MAGAZINE

To advertise please contact
Dan on
daniel.tutton@practicalpublishing.co.uk

MASTERCLASS

LEARN PATTERN MAKING & SEW YOUR STYLE

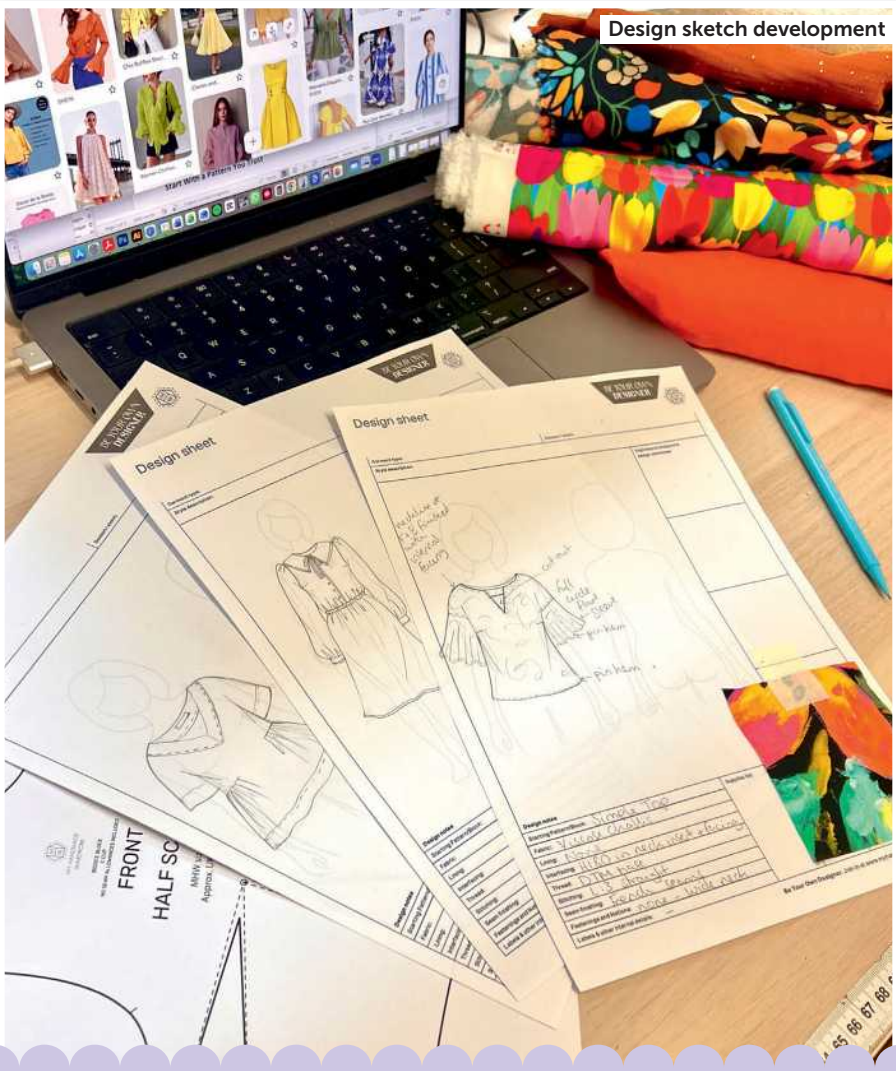
Over the last five issues, Sarah Laws has taken you on a pattern-drafting journey, but what is next?

Words **SARAH LAWS**

If you've been following my pattern drafting series over the last five issues, you'll already have picked up the fundamentals of building a pattern from scratch. Blocks, darts, ease, curves. You've done the groundwork. So, what's next?

This is the part I love most, where pattern making stops feeling like a technical exercise and starts feeling like design. Once you understand how a pattern is built, you can take almost any commercial pattern (or one of your own blocks) and reimagine it into something entirely new, to suit you! Change a neckline, add a flounce, move a dart, alter a sleeve. The possibilities are genuinely endless, and the good news is that you already have the skills to start.

I've been amending and "hacking" patterns for years, ever since my university days, and it's still how I do most of my design work now. Rather than draft every new style from zero, I take a pattern I know and trust, and I adapt it. It's faster, it's more forgiving, and it teaches you far more about garment construction than working from a fresh sheet of paper ever could. So, in this article, I want to walk you through exactly how I approach it, from choosing the right starting pattern to the final checks before you cut into your fabric.



START WITH A PATTERN YOU TRUST

The single biggest factor in a successful pattern hack is your starting point. This is what I call a base pattern: something you've made before, that you know fits you well, with no unresolved fitting issues. It doesn't need to be one of your own drafted blocks, a well-fitting commercial pattern works just as well. If you've not already, you can download the simple top from the My Handmade Wardrobe website as a great starting point.

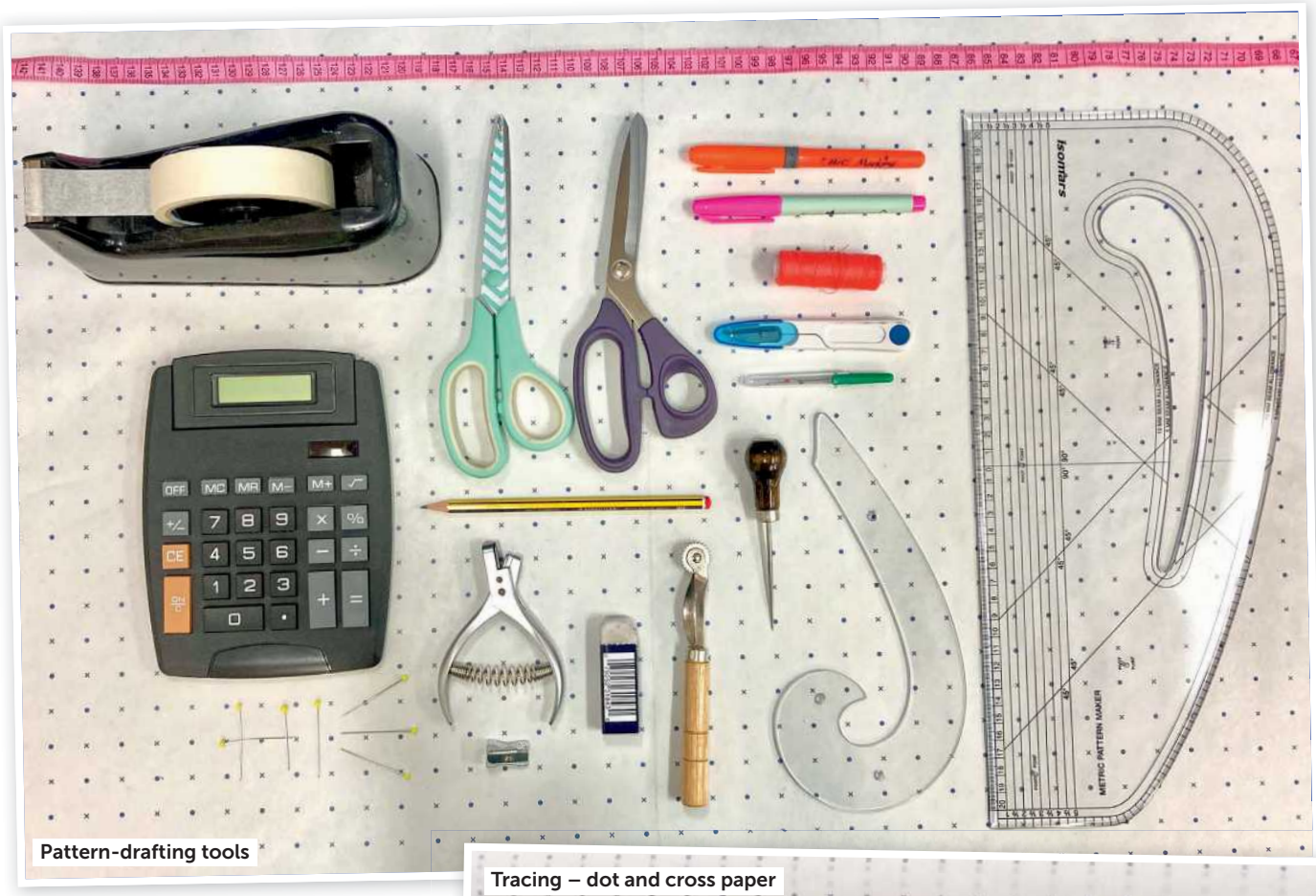
Why does fit matter so much? Because when you're adapting a pattern, you want to be focused entirely on the design changes, not fighting a fit problem at the same time. Trying to redesign a neckline on a pattern that's never quite sat right on you is a recipe for frustration. Get the fit sorted first, then let yourself play.

Reworking one trusted pattern into several different garments is a brilliant way to build a considered, versatile wardrobe without constantly starting new patterns from scratch. It's kinder to your fabric stash, makes best use of your time, and it's more sustainable overall. You'll probably find once you've started re-working patterns the inspiration will be flowing, and you might not be able to stop! A single well-fitting block can become a dozen different garments over a year.

GETTING READY TO AMEND: TRACING YOUR PATTERN

Before you grab a pencil and start doodling all over your original pattern, protect it! Trace off a clean copy, so you keep your fitted original template safe and ready for future variations.

I always reach for semi-transparent paper for this. Dot and cross paper is my favourite, as the grid helps keep

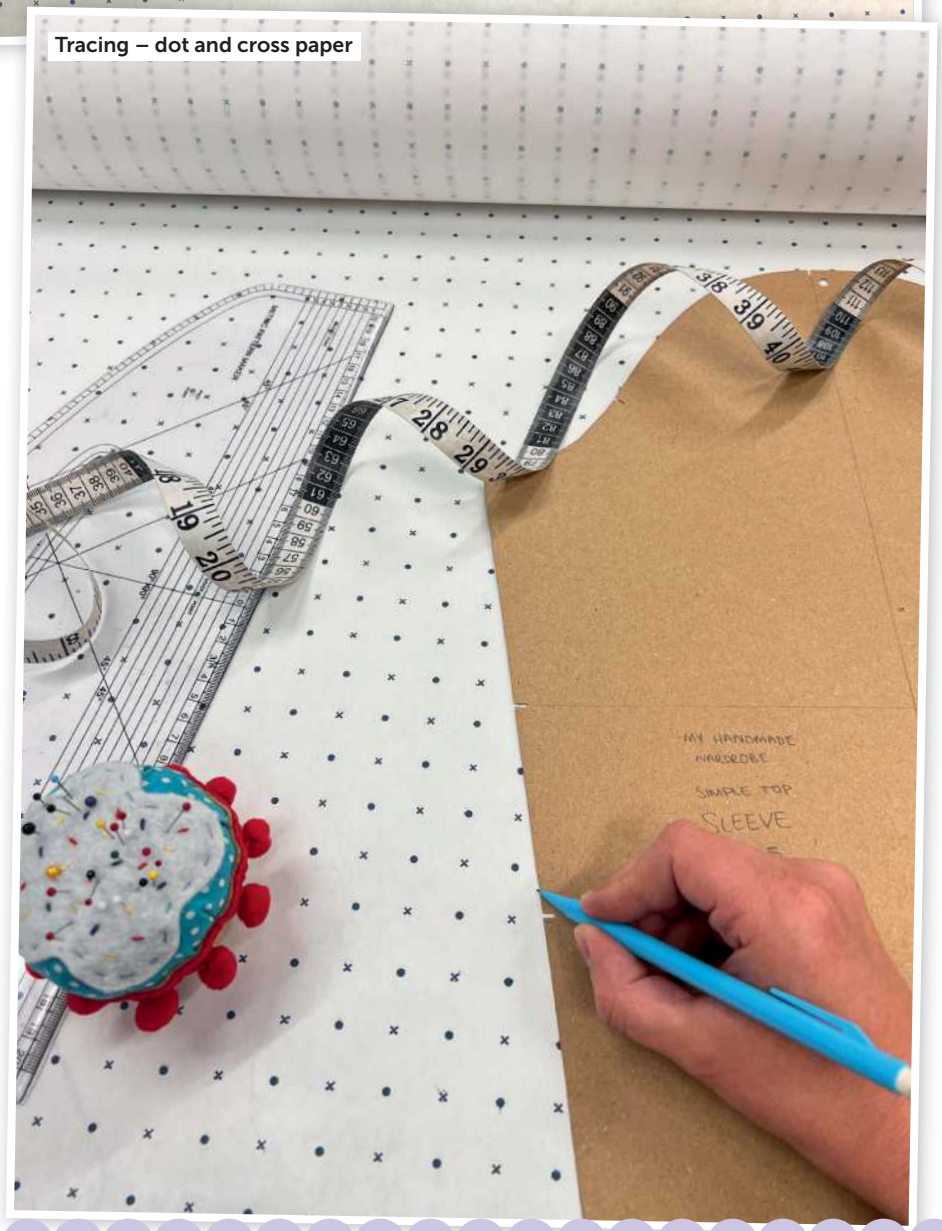


Pattern-drafting tools

everything sitting straight and true. Pin the paper in place, keeping pins clear of the lines so your ruler and pencil have room to work and trace around the cutting line in a soft, dashed pencil line to start with. For straight edges, mark the start, middle and end points and join them up afterwards. It sounds fiddly, but it becomes second nature quickly.

Once you've unpinned your tracing, compare it carefully against the original. Have you transferred every notch, the grainline, the bust apex, any balance lines? These small markings matter enormously later, so it's worth taking your time here. A pattern master or French curve ruler will help you true up any curved or straight lines that wobbled slightly during tracing.

If you're planning a significant redesign, it's often worth drawing in your stitching line and even trimming away the seam allowance altogether. It might feel counterintuitive to remove it, but amending a pattern is far more precise without that extra seam allowance getting in the way. It's exactly why the blocks we draft from in the earlier stages of pattern making never include seam allowance in the first place.



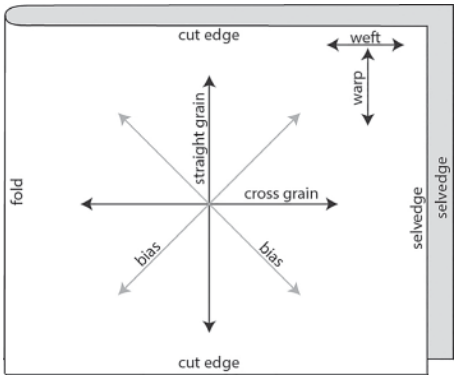
Tracing – dot and cross paper

NEVER LOSE SIGHT OF THE GRAIN

It's easy to get swept up in the exciting part, the redesigning, and forget about grainlines, but it is essential to always mark your grainlines on every piece. The grainline tells you how to lay your pattern piece onto fabric, and it's what ensures a finished garment hangs and drapes the way it should.

Here's a quick refresher on fabric structure: the warp, or straight grain, runs the length of the fabric parallel to the selvedge and typically has no stretch. The weft runs across the fabric and can carry some natural or engineered stretch depending on the fibre content. The bias sits diagonally at forty-five degrees to the selvedge and has the most give of all, which is why it's the grain of choice for draped details like cowls and flounces, and for bias binding that needs to curve smoothly.

When you're laying a pattern onto fabric, always keep your grainlines running parallel to the selvedge. A simple way to check this is to place a pin in the middle of the grainline arrow, measure out to the selvedge, then measure again from the tip of the arrow to the selvedge. If those two measurements match, you're straight.



Here's the part that catches people out: when you amend a pattern, you can accidentally shift the grainline without realising. Adding flare to a panel or reshaping a sleeve are classic culprits. If this happens on a curved piece like a sleeve, fold the pattern in half or draw a line across the underarm, and your new grainline should sit perpendicular to that underarm line. The grainline should usually run parallel to the centre front or back of bodice pieces and the centre of the leg halfway along the knee-line for trousers, or skirts.

LABEL EVERYTHING, EVERY TIME

I know labelling patterns isn't the fun part of pattern making, but future you will be endlessly grateful. Every pattern piece should carry the grainline or place-on-fold arrow, with centre front or centre back clearly marked, plus the pattern name or style number, the piece name (skirt front, side panel and so on), your size or your name and date, cutting instructions such as cut two or cut one on the fold, all notches, and a note of what seam allowance is included and where.

This becomes especially important once you start creating multiple versions of the same base pattern. A clear label is the difference between confidently reaching for the right piece in six months' time and staring at a pile of unmarked paper wondering what on earth it was for.

ADDING SEAM ALLOWANCE, THE RIGHT WAY

Seam allowance is simply the extra fabric between your cutting line and your stitch line. It gives your seams strength, stops fraying and gives you a little room to adjust fit if needed. I always add mine with a pattern master, lining the stitch line up with the guide markings to draw a clean, parallel cutting line. For curved sections, you match the curve on the pattern master to your stitch line and pivot it gently, which does take a little practice but becomes intuitive quickly.

How much should you add? Typically, somewhere between 1cm and 1.5cm. The fashion industry tends to favour 1cm, while home sewing patterns often default to 1.5cm. On curved areas like necklines, armholes and crotch seams, I'd usually recommend a smaller allowance, around 1cm, to reduce bulk and keep those curves sitting smoothly. If you're fitting a first toile, though, be generous. Adding up to 2.5cm (especially at the shoulders) gives you plenty of room to let out or take in as you refine the fit, and it's worth drawing your actual sewing line on so you can clearly see where to sew and how much you've adjusted.


Fabric bias


Measuring from selvedge

MY FAVOURITE TOOL: THE PATTERN MASTER

If there's one tool I couldn't do without, it's my pattern master. It's a clear technical ruler designed specifically for pattern work, and it earns its keep in eight different ways: drawing straight lines, acting as a French curve for shaping areas like underarm and crotch curves, adding seam and hem allowances along straight edges, measuring equally either side of a line, working as a makeshift compass when paired with a tailor's awl at the pivot point, marking bias and cross grains at 45° and 90°, measuring and walking curves accurately, and adding seam allowance to curved edges using the built-in 5mm and 10mm markings.

It's available in metric or imperial. I work

in metric, purely because I find the maths involved in drafting and amending far more straightforward, but it comes down to personal preference.

BEFORE YOU CUT

Once your amendments are done, resist the urge to head straight for the fabric shears. A few final checks will save you time, fabric and frustration.

True your darts first. Fold each dart as it will be sewn and check the seam flows smoothly on both sides. If the folded dart doesn't align neatly with the seam edge, trim it back to true it up.

Square off your centre front and centre back edges. If these meet at a point rather than sitting square, you'll end up with an awkward V shape rather than a smooth line when the piece is cut on the fold or when seams are joined.

Walk your seams. This means checking that seam lines, not cutting lines, match up when placed together. If your pattern has several panels, pinning or taping them together temporarily can make this much easier to visualise. Pay particular attention to shoulder and side seams, panel lines and waist seams. Make sure the neckline and armhole shapes flow smoothly where front and back pieces meet.

If you've reshaped a sleeve or armhole, walk those seams too, remembering the sleeve should be very slightly larger to allow for ease. As you go, check every notch is present and clearly marked and if a much-amended pattern is starting to look messy, don't be afraid to trace it off cleanly again.

Finally, confirm every piece has its grainline marked, is clearly labelled and only add your seam allowance once you're fully happy the pieces fit together. You can keep it consistent throughout or reduce it on curved areas to help them sit flatter.

OVER TO YOU!

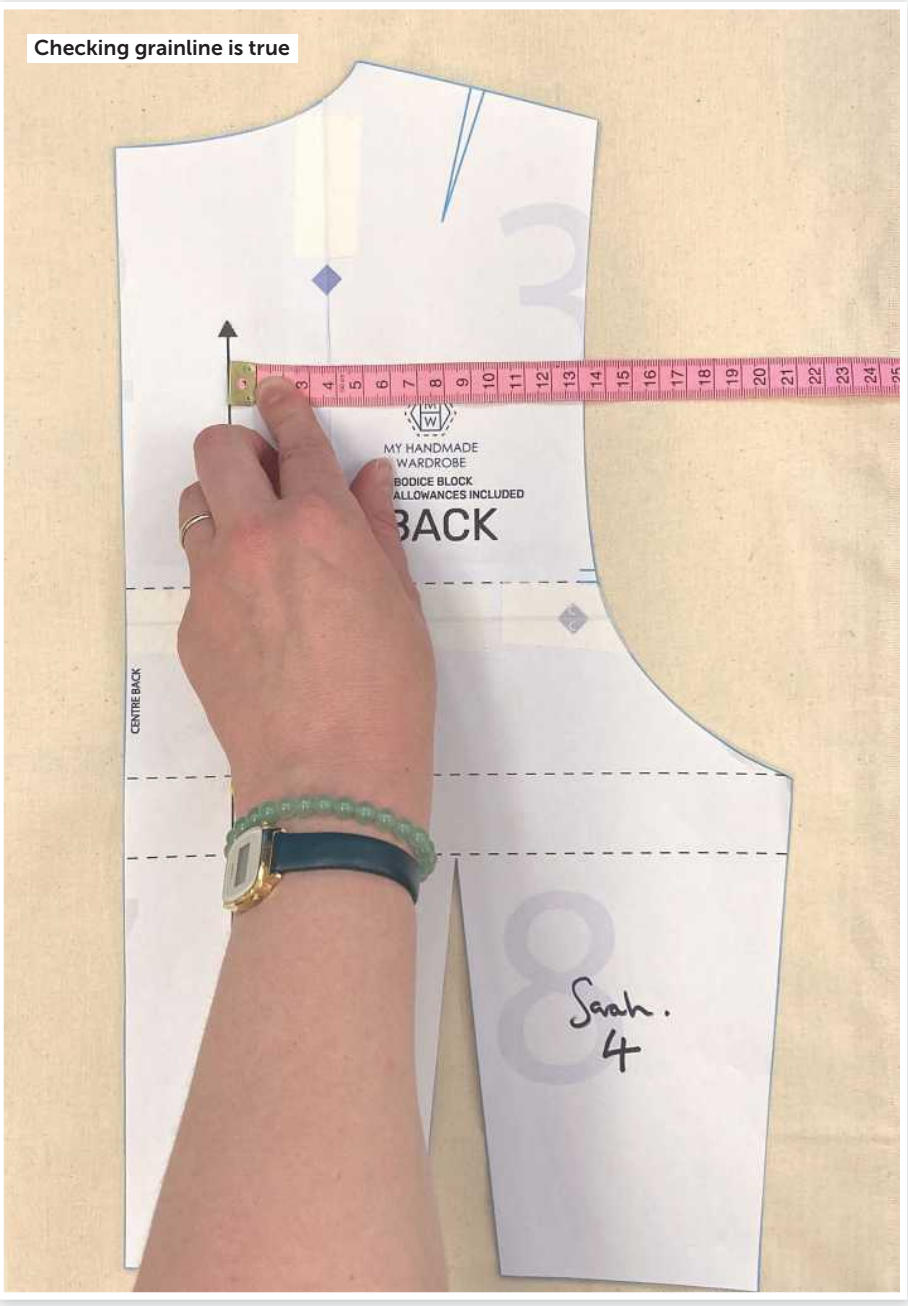
This is just the beginning. Once you're comfortable amending a trusted pattern, a whole world of design possibilities opens, and every hack teaches you a little more about how garments are built. I'd love to hear what you're planning to redesign after reading this, so do get in touch and let me know how you get on.

ABOUT SARAH LAWS



Sarah Laws is a fashion designer, pattern maker, and sewing tutor based in Leicester, and the founder of My Handmade Wardrobe.

Sarah hosts and tutors at workshops and retreats in the Midlands and around the UK. Find out more about joining an in-person pattern-making session at **www.myhandmadewardrobe patterns.com**



Checking grainline is true



Autumn Harvest COASTERS

These adorable coasters are sure to bring you a cosy autumn

Project **BECKY CLARKE**

MATERIALS & TOOLS:

- **1m of 4 different cotton patterned fabrics of your choosing**
- **0.5m brown gingham fabric for stalk**
- **1m fusible volume fleece wadding**
- **toy stuffing**
- **template downloaded from www.craftworld.com**

NOTES:

Seam allowance throughout is 1.5cm unless otherwise stated.

HOW TO MAKE:

1 Cut 2 pieces of each fruit from your fabric, add seam allowance around the edge of the pattern. Then lay the pattern piece on the fusible interfacing, draw around it, then cut out. Fuse to the reverse of one of the fruit pieces. Repeat this process with the stalk. (See pics A & B.)

2 With RST, stitch around the stalks, leaving the bottom edge open. Clip the corners, then turn through. This is a bit fiddly but take your time! (See Pic C.)

3 Lay the stalk on the right side of the coaster and pin, you can vary the lengths of the stalks for interest. Place the remaining fruit piece right side down to sandwich the stalk in the middle, then stitch around the coaster, leaving an opening of approximately 3cm at the bottom edge. (See Pic D.)

4 Clip the curves and turn through, you can grab the stalk to help guide the coaster through the opening. Iron the seam allowances to the inside, then stitch all the way around the edge a couple of millimetres from the edge. (See Pic E.)

5 Use chalk to draw the detail lines on the pumpkins, then stitch over with your machine. (See pics F & G.)

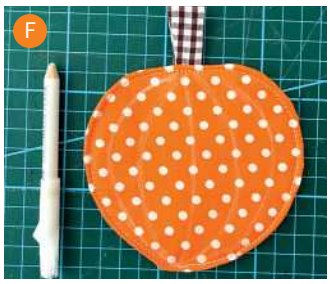














Shopping list

Minerva Core Range 1/8 inch check gingham fabric brown, £5.99 per metre, all pattern cotton fabric are also from Minerva Core Range, **www.minerva.com**

Slow down & **stitch**

Fabric scraps, favourite threads and a little time are all you need to discover slow stitch journalling, a wonderfully mindful way to turn everyday textiles into pages filled with colour, texture and memories

There's something rather lovely about sewing without worrying about perfectly straight seams, precise measurements or finishing a project by a certain time. Slow stitch journalling embraces exactly that.

Part sewing project, part scrapbook and part textile art, a slow stitch journal is a collection of fabric pages embellished by hand. Scraps are layered, stitched and decorated using whatever takes your fancy, from embroidery and lace to buttons, ribbons and treasured pieces of fabric.

And the best bit? There really are no rules.

WHAT IS SLOW STITCHING?

As the name suggests, slow stitching is about taking your time. Rather than concentrating on producing perfectly uniform stitches or following an exact pattern, you simply stitch by hand and enjoy the process. Running stitch is often all you need, although you can introduce embroidery stitches whenever inspiration strikes.

Combine this approach with journalling and your pieces can become little records of a moment, memory, colour palette or simply fabrics you love.

One page might contain scraps from previous dressmaking projects. Another could be inspired by your garden, a holiday or a favourite season. You could include a scrap from a child's outgrown dress, a piece of vintage lace or even a snippet from a particularly special sewing project.

Over time, those individual pieces become your own tactile fabric diary.

GATHER YOUR TREASURES

You don't need to go shopping for a slow stitching stash. In fact, part of its charm comes from using what you already have.



Have a rummage in your stash for:

- **Fabric scraps** – cotton, linen, denim and other woven leftovers are perfect.
- **Embroidery thread** – choose matching shades or deliberately contrasting colours.
- **Lace and trims** – little leftovers suddenly become very useful.
- **Buttons** – especially odd vintage ones you've been saving for 'something'.
- **Ribbon and Ric Rac** – ideal for introducing extra texture.
- **Printed fabric motifs** – flowers and illustrations make lovely focal points.
- **Paper and ephemera** – tickets, handwriting, labels and other paper treasures can be incorporated carefully too.

START WITH A STORY

Staring at a blank piece of fabric can feel surprisingly intimidating, so give yourself a loose theme. Try spring garden, seaside memories, pretty in pink, my sewing year, vintage florals or simply choose one favourite fabric and build everything else around it.

There's no need to plan the finished result. Pick your first piece, position it and start stitching. The next decision can come afterwards. That's all part of slowing down.



"Slow-stitch journaling is one of those hobbies that bring me so much peace, but just as much creativity! Keep it rough and a little scruffy, create a picture or a collage of texture and colours you like, and the fabric will just take you on your creative journey" **Jane Campbell (Hastings) tried her first slow-stitch journal page in a community class and never looked back, so why not try for yourself!**



BUILD YOUR PAGE

Start with a piece of sturdy woven fabric as your base. Linen, calico, cotton or an old sheet can all work beautifully.

Lay a few scraps over the top and move them around until you're happy with the arrangement. Try overlapping pieces and mixing different scales of print rather than lining everything up perfectly.

Leave raw edges exposed if you like, those little threads and frayed sections add character.

Pin or tack your pieces loosely in position and then begin stitching.

LET THE STITCHES SHOW

This isn't the project for hiding every stitch. Running stitch looks particularly effective when worked in contrasting thread and deliberately left visible. Try stitching around individual patches, creating lines across several layers or adding little crosses and decorative marks.

You can also introduce familiar embroidery stitches:

- **Running stitch** – simple, rhythmic and perfect for securing layers.
- **Cross stitch** – lovely for tiny decorative details.
- **Blanket stitch** – use it to emphasise the edge of a patch.
- **French knots** – brilliant for adding dots of colour and texture.
- **Lazy daisy stitch** – an easy way to introduce tiny flowers and leaves.

Don't worry if your stitches aren't identical. A little irregularity is part of the handmade charm.



ADD SOMETHING PERSONAL

This is where your journal really becomes yours.

A fabric scrap might remind you of a dress you made. A little piece of lace could come from your grandmother's sewing box. You might embroider a date, initials, a flower from your garden or a few words that remind you of a particular day.

Your pages don't have to 'mean' anything either. Sometimes choosing colours and stitching them together simply because they make you happy is reason enough.

We love the idea of turning your journal into a record of your sewing. Save a small square from every garment you make and stitch them onto a page. Add the project name, date or a little embroidered detail and you'll gradually create a beautiful textile record of your handmade wardrobe.

TURN IT INTO A JOURNAL

Once you've made several fabric pages, bring them together.

You could hand stitch them along one edge to form a simple book, attach them to fabric hinges or combine textile pages with a traditional sketchbook.



Alternatively, forget the book altogether. Make individual panels and display them in embroidery hoops, frame your favourites or join several together to create one larger textile artwork. There is no finish line with slow stitching. You can add another scrap tomorrow, return to a page months later or simply stitch until you feel like stopping.

And perhaps that's exactly the point.

5 WAYS TO SLOW DOWN

1. Don't plan everything. Let the piece evolve as you stitch.
2. Use what you have. Scraps with history make your journal even more personal.
3. Leave imperfections alone. Wonky stitches and frayed edges add character.
4. Stitch by hand. Enjoy the slower rhythm rather than rushing to finish.
5. Make it for you. Your journal doesn't need to be useful, perfect or even finished – enjoying making it is enough.


Chrysalis
FABRICS
The essential mail-order fabric sample service for the professional and home dressmaker.
Premium quality dress fabrics hand selected and presented in four seasonal swatch collections.
Call Diana on 0151 808 5358
or visit chrysalisfabrics.uk
@chrysalisfabricsuk


Happy Hare
Sewing Retreat
17th / 18th October
Come as a day delegate, or add Saturday dinner, bed and breakfast with our weekend rate. Friday night can also be added, if you want to make a full weekend of it.
Includes a number of small projects, a goody bag, and fruit liqueur tasting session on the Saturday night!
Rates start at only £240
Held at Holiday Inn Barnsley, just off M1 Junction 37
1a Arundel Road, Sheffield, S35 2RB
0114 245 5996
www.handmadehappyhare.com


Fittingly Sew 3
Soft Byte LTD
New features include construction lines with annotations, notches, buttons, DXF export, and a host of other improvements.
Try before you buy with our free demo. scan the QR code or visit
www.softbyte.co.uk/fs3demo.htm
Build garments from templates
Create exciting & unique fabric patterns from photos, drawings, etc
Have fun designing well-fitting garments for every size and shape
Draft your own pieces
Buy now for the new low price of £146.60 plus VAT using the QR code below!
01691 828556 softbyte.co.uk info@softbyte.co.uk


Caffle Crafts
01934 838327
The new and improved shop here at Caffle is now OPEN
Wednesday to Saturday 10-5
If you are in the market for a Brother sewing or embroidery machine buying it from us at Caffle means you can make use of our exclusive, extensive after sales support service- we can help right through from choosing your machine to making sure you make the most of it.
www.cafflecrafts.co.uk
brother
Authorised Sales and Repairs
tina@caffle.co.uk

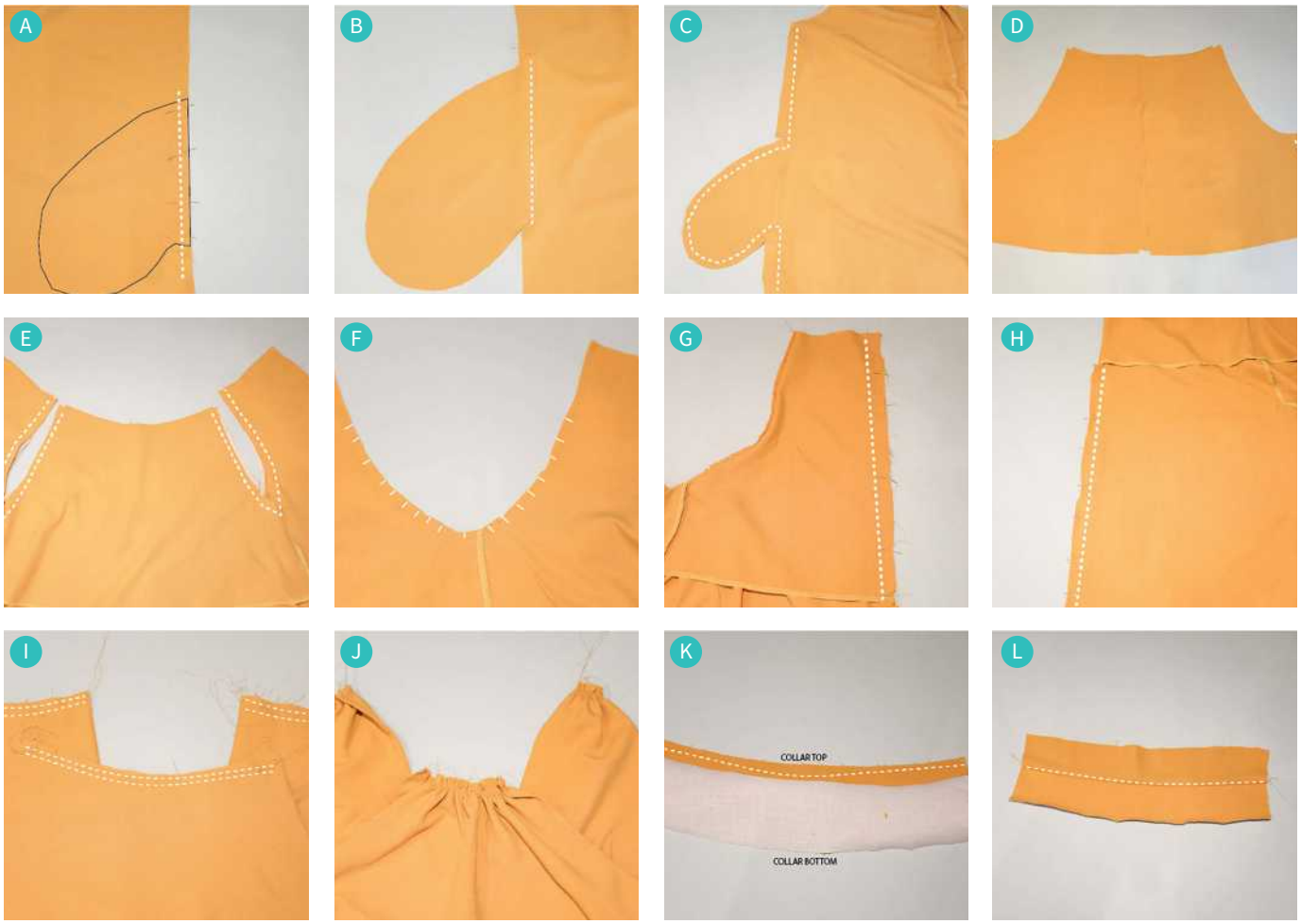

love Sewing
THE UK'S NO.1 SEWING MAGAZINE
To advertise please here, email
daniel.tutton@practicalpublishing.co.uk



Camille Trapeze DRESS

Sew a sophisticated summer dress with a stylish halterneck

Project **AYISHA DAVIS**



MATERIALS & TOOLS:

- **Sizes 4-18 – 3.5m 150cm-wide fabric**
- **Sizes 18-30 – 4.5m of 150cm-wide fabric**
- **All sizes – 1m of 150cm-wide lining fabric**
- **2x 6mm buttons**
- **light- to medium-weight fusible interfacing**
- **matching thread**
- **template downloaded from www.craftworld.com**

NOTES

Suggested fabrics: crêpe, satin, rayon challis, viscose blends, light- to medium-weight drapey fabrics

Lining fabric should match the weight of the main fabric or lighter

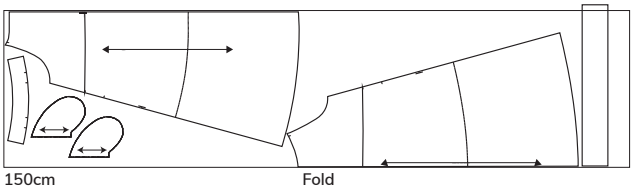
1.5cm seam allowance included unless stated otherwise

Cut along the mid-length line for a shorter hemline

PREPARATION:

Fuse interfacing to the wrong side of the following pieces: 1x collar, armhole edge front and back, pocket edges on main dress pieces

LAYPLAN:



All Sizes

HOW TO MAKE

1 Pin a pocket section on each side of the front and back pieces (RST) between the notches. Sew and press the seam allowance towards the pocket. Under-stitch pocket close to seam line. Press away from the main dress. (See pics A & B.)

2 Match front and back side seams and pocket bags and sew RST, pivoting at pockets with a 1.5cm seam. (See Pic C.)

3 Pin and sew the lining front and back pieces RST at side seams. Press and finish the raw edges. Finish the raw hem edge on the lining. (See Pic D.)

4 Lay the main dress flat and place lining piece over the top RST, matching armholes and side seams. Pin and sew lining and main dress together along the front and back armholes. (See Pic E.)

5 Clip curves and press seam towards lining. Under-stitch lining close to seam line. (See Pic F.)

6 Pin and sew the lining down centre back (CB) seam, stopping at the notch RST. Clip the notch to 1.5cm. Turn the lining/top bodice out. (See Pic G.)

7 Continue sewing CB seam to the hem. Trim, press and finish the raw edge. Turn dress to right side. (See Pic H.)

8 Sew two rows of gathering stitches along front and back necklines, making sure to sew through both the main dress and lining. Gather the front and back necklines by gently pulling threads on one side of gather stitches. (See pics I & J.)

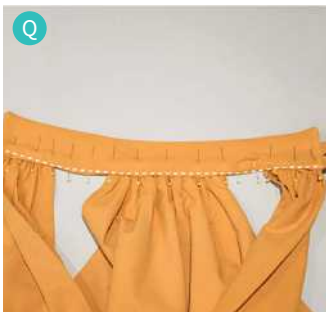
9 Press a 1.5cm fold on notched edge of collar without interfacing. Pin collar pieces RST at top edge and sew. Press seam to uninterfaced side and under-stitch the collar close to seamline. (See pics K & L.)

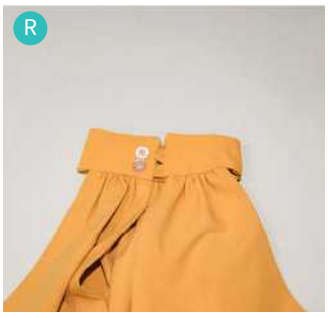








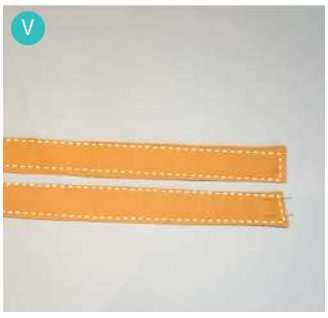












10 Fold loop in half lengthways RST. Pin and sew with a 1cm seam. Trim seam allowance. Using a loop turner, turn the loop to the right side. Cut into two equal pieces. Using the markings on the pattern piece, pin loops to front collar edge so that raw ends line up with raw ends of collar. (See Pic M.)
11 Place collar pieces RST and sew the short sides with a 1.5cm seam. (See pic N.)
12 Trim the seam, clip the corners and turn to the right side. (See Pic O.)
13 Using the notches as markers, pin collar front to the gathered neckline RST. The front neckline should start and stop between centre notches and the back necklines the outer notches. Sew collar to neckline and press the seam allowance up towards the collar. (See Pic P.)
14 On the inside of the collar, pin the folded edge so that it lays just over the seamline of the front collar. Slip-stitch or edge-stitch the bottom collar, securing back collar in place and closing the open areas. (See Pic Q.)
15 Use the loops to mark the placement of the buttons. Sew the buttons to the outside of the collar. (See Pic R.)
16 Hem the bottom of the dress with a rolled hem, double fold or bias binding. (See Pic S.)
17 Fold the belt in half RST lengthways. Pin along raw edge and one side. Starting from the short end, stitch at 1.5cm, pivoting at the corner to continue along the long edge of the belt. Trim seam and press. Use a loop turner to turn the belt to the right side (See pics T & U.)
18 Turn in the open raw edge 1.5cm and pin closed. Top-stitch 6mm around outside edge of the belt, closing the open edge. Press to finish. (See Pic V.)



Use your
PAPER
PATTERN

Gift not available in all territories



The Nicole dress is utilitarian in style and simple in statement, play around with binding and pocket colours to add extra detail.

We used

Little Johnny linen viscose blend fabric, £15.99 per metre, **www.minerva.com**

Meet NICOLE

This is the perfect wardrobe staple! Wear alone for spring and summer, or pair with tights and boots for autumn



Style it YOUR WAY

Perfect for all seasons

Your brand-new Nicole dress is perfect for warmer days in spring and summer and great to layer when the cooler days arrive



Adidas Handball Spezial suede trainers, £75, **www.selfridges.com**



Paradox London Fiorenza wide fit block heel court shoes in blush, £65, **www.johnlewis.com**



Relaxed Knit jumper, £47, **www.stories.com**



Satin touch 20 tights 3 pack set, £55, **www.marksandspencer.com**



Pink & Brown Striped Logo fabric tote shopper bag, £26, **www.oliverbonas.com**



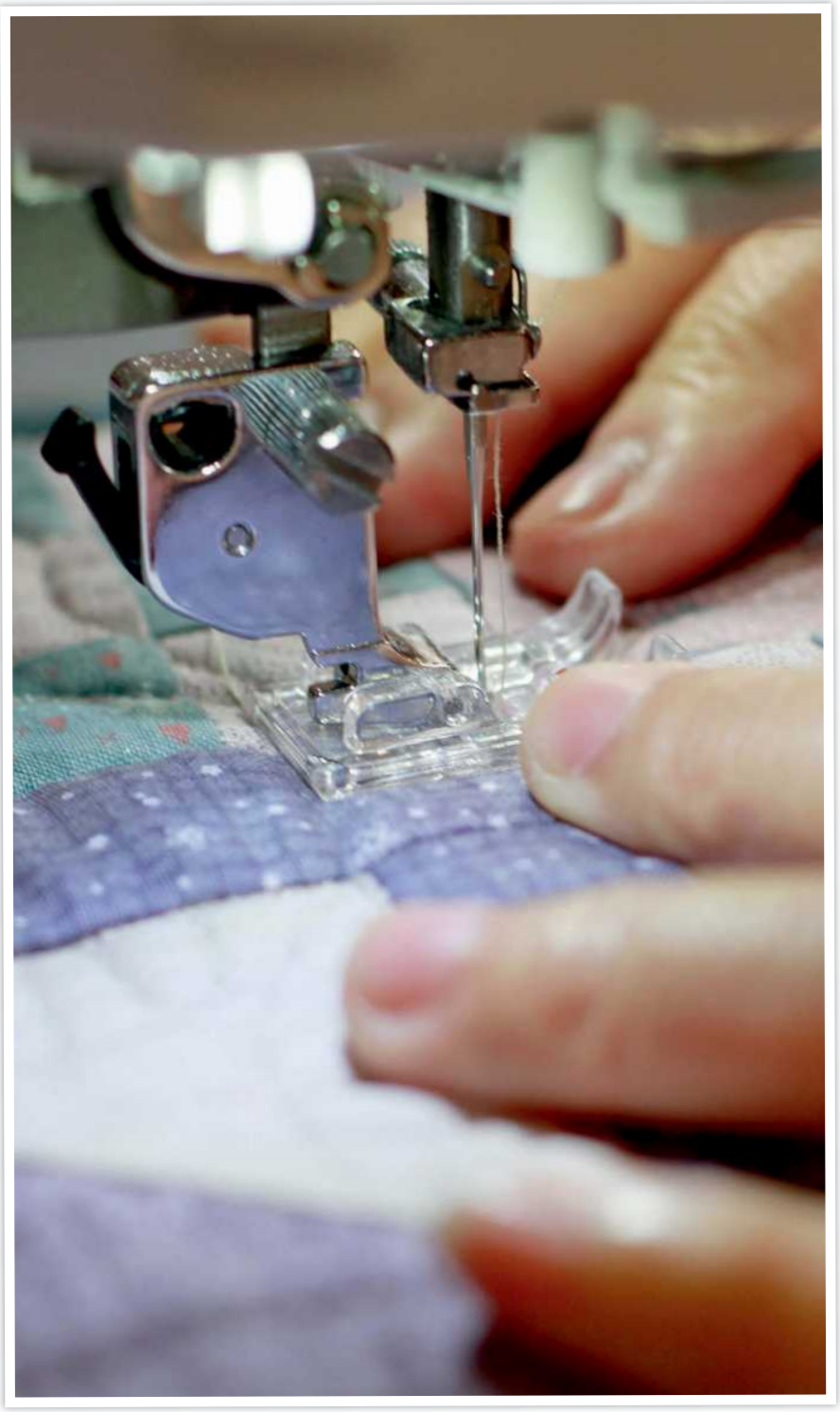
Hudson cardigan in pink, £39, **www.urbanoutfitters.com**

A BRIEF HISTORY OF

Pretty patchwork

From precious scraps stitched together out of necessity to bold quilts, fashion statements and contemporary works of art, patchwork has been part of our making story for centuries

Words: **JESSICA MAKIN**



Today, patchwork might make us think of colourful quilts, carefully coordinated fabric bundles and satisfying geometric blocks, but the idea behind it is wonderfully simple, take smaller pieces of fabric and join them together to create something new.

And it's an idea that goes back thousands of years.

AN ANCIENT CRAFT

It's difficult to pinpoint exactly when patchwork began. Joining and repairing textiles is almost as old as textile-making itself and surviving examples show that pieced and quilted techniques appeared in different cultures around the world.

One famous early example is a quilted linen carpet discovered in a Siberian tomb dating from around the first century BC. Elsewhere, layered, pieced and padded textiles developed independently for clothing, armour, bedding and decoration.

The reason was often practical. Before the days of inexpensive, mass-produced fabric, textiles were incredibly valuable. If a piece of cloth could still be used, throwing it away made little sense. Smaller pieces could be joined, garments repaired and worn fabrics transformed into something useful. That make-do mentality would become one of patchwork's most enduring characteristics.

WHAT EXACTLY IS PATCHWORK?

Although we often use patchwork and quilting interchangeably, they're actually different techniques. Patchwork is the process of joining pieces of fabric together to create a larger design or surface. Whereas quilting is the process of stitching together layers – usually a



decorative top, a layer of wadding and a backing fabric.

Put the two together and you have the classic patchwork quilt.

FROM NECESSITY TO ART

By the medieval period, quilting was well established in Europe. Quilted garments offered warmth and padding, while decorative textiles showed how practical stitching could also become something beautiful.

But patchwork as we recognise it today really began to flourish in Britain during the 18th and 19th centuries.

The growing availability of printed cottons introduced makers to an exciting world of colour and pattern. Chintzes and other beautifully printed fabrics were highly desirable and valuable enough that even small offcuts were worth keeping.

Dressmaking leftovers and pieces salvaged from worn clothing could find their way into bedcovers and other household textiles. Rather than hiding the joins, makers increasingly used them to create deliberate patterns. Patchwork was becoming creative.

One particularly popular technique was mosaic patchwork, now commonly known as English paper piecing. Fabric was folded around paper templates, often hexagons, before being carefully stitched together by hand.

A STORY IN STITCHES

Historic patchwork can offer a fascinating glimpse into everyday







life. A single quilt might contain remnants from dresses, children's clothes, curtains and other household textiles.

For some makers, patchwork also became a way to record memories. Fabrics could be associated with particular people, places or moments, turning an everyday object into something much more personal.

At the same time, highly elaborate patchwork demonstrated considerable skill. Carefully planned geometric designs, intricate hand stitching and expensive fabrics meant that patchwork wasn't simply a craft of necessity. It could also be decorative, fashionable and prestigious.

PATCHWORK CROSSES THE ATLANTIC

Patchwork has an especially strong association with North America, where quilting traditions developed into a hugely important part of domestic and community life.

European settlers brought textile-making traditions with them, and over generations these mixed with local circumstances, available materials and new design ideas.

BLOCK BY BLOCK

During the 19th century, repeating quilt blocks became increasingly popular. Instead of planning an entire quilt as one large design, makers could create individual squares and join them together. The format opened almost endless possibilities.

Patterns were shared between friends, families and communities, while newspapers, magazines and later commercial publications helped designs travel much further. Many blocks acquired memorable names, from Log Cabin and Nine Patch to Flying Geese.

Quilting could also be a social activity. Groups of makers gathered to stitch, exchange ideas and work on quilts together. Quilts were made to celebrate marriages, births and friendships, raise funds or mark important events.

SCRAPS, STORIES & STYLE

Not every patchwork tradition looked the same. Makers worked with whatever materials, time and resources were available to them, producing everything from carefully coordinated heirloom quilts to wonderfully spontaneous scrap designs.

By the late 19th century, Crazy Quilting had become fashionable. Instead of neat repeating blocks, irregular pieces of velvet, silk, satin and other fabrics were arranged in seemingly random compositions and embellished with decorative embroidery. Suddenly, the joins themselves were something to celebrate.

A MODERN PATCHWORK REVIVAL

The 20th century transformed our relationship with fabric. Ready-made clothing became cheaper and more accessible, while home sewing gradually shifted from necessity towards leisure.

Patchwork could easily have disappeared with it. Instead, makers found new reasons to keep stitching.

Craft revivals during the 20th century encouraged a renewed appreciation for handmade textiles, while museums and collectors began treating historic quilts as important examples of social history, design and craftsmanship.

Contemporary makers also started breaking the rules. Traditional blocks were enlarged, distorted and reimagined. Unexpected colours replaced familiar palettes. Improvisational quilting allowed makers to piece fabric without following a strict pattern, while textile artists began using patchwork as a medium for storytelling and artistic expression.

Patchwork even made the leap from bed to wardrobe. Designers have repeatedly embraced pieced denim, quilted jackets and patchwork dresses, while the growing interest in upcycling has made scrap-based clothing feel particularly relevant again.

FULL CIRCLE

Perhaps that's why patchwork feels so at home in modern sewing.

As makers become increasingly conscious of waste, those seemingly useless offcuts suddenly have potential. A pile of scraps can become a quilted jacket, tote bag, cushion, make-up pouch or the beginning of a quilt that grows slowly over years.

And although our reasons for saving fabric may have changed, the basic idea would be instantly recognisable to generations of makers before us.

Use what you have. Waste as little as possible. Make something beautiful.

After thousands of years, patchwork is still doing exactly what it does best, bringing separate pieces together and giving them a brand-new story.



TRY IT YOURSELF!

New to patchwork? Start simple. Cut fabric scraps into equal-sized squares and arrange them on a table before sewing. Play with colour and print until you find a combination you love, then join your squares into rows. It's one of the easiest ways to discover why generations of stitchers have fallen in love with piecing.

Turn to page 30 for a patchwork masterclass!

GET READY FOR THE ULTIMATE

CROCHET CHRISTMAS

CROCHET society

Advent CAL{endar}

PRE-ORDER NOW!
EARLY-BIRD PRICE ONLY
£89.99
RRP £94.99

CONTENTS WORTH OVER **£190!**

The countdown to Christmas has officially begun with the 2026 Advent CALendar! This exclusive calendar is packed with 25 balls of yarn, a whole host of crochet treats, a full pattern booklet with eight designs to choose from and video tutorials for every pattern! Pre-order now and get instant access to a bonus amigurumi book worth £9.99!

SCAN AND SHOP

25 days of crochet joy!

Don't miss out, pre-order today:

crosoc.co.uk/advent26

Pay with Klarna

Top tip

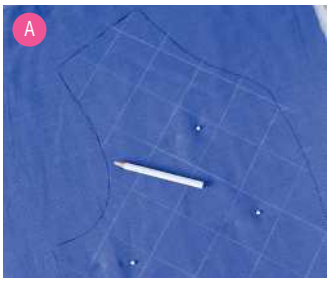
When self-drafting, always start with a forgiving fit, especially when working with bulky layers like those featured in this quilted design



A Bold Bomber JACKET

Give your wardrobe a handmade update with this cosy quilted jacket

Project **SOPHIE TARRANT**

















MATERIALS & TOOLS:

- **2m of main fabric**
- **2m of lining fabric**
- **2m of wadding**
- **50cm of chosen fabric for bias tape (alternatively, use pre-made bias tape)**
- **co-ordinating thread**
- **pattern paper**
- **temporary fabric spray adhesive**
- **tailor's chalk**

RECOMMENDED FABRICS:

Light-to medium-weight woven fabric for the outer and lining. Because the fabric is layered with wadding and then quilted, you want something soft enough to handle the extra bulk rather than a very heavy coating fabric.

NOTES:

2cm seam allowance used throughout unless stated otherwise.

HOW TO MAKE:

1 Begin by taking your measurements and self-drafting a pattern using a jacket you already own. Choose a jacket with a similar shape and fit to the finished design and use it as a template to create your pattern pieces. To copy the shape, lay the jacket flat and trace around each section onto pattern paper, working one piece at a time. You'll need one back piece, one front piece (which will be flipped to create the second front piece) and one sleeve (which will be flipped to create the second sleeve). Mark the centre front and back, grainline, armholes and any other key points to help you with assembly. Add a 2cm seam allowance around each piece. By its nature, a quilted jacket suits boxy, oversized styles, so opt for something along those lines to make fitting easier later.

2 Lay out your lining fabric with the right side facing down. Place a layer of wadding on top, followed by your outer fabric with the right side facing up. Use temporary spray adhesive between the layers to hold them securely together, creating your fabric sandwich. Lay your pattern pieces onto the fabric and draw around them, but don't cut them out yet. You'll need two front pieces (one reversed), one back and two sleeves. Once the layers are smooth and securely aligned, draw your quilting lines onto the outer fabric in a diagonal grid formation using a chalk pencil and ruler. (See Pic A.)

3 Take one of your front pieces and machine sew along the quilting lines, working carefully to keep your stitches straight and evenly spaced. Start quilting from the centre of the piece and work outwards to prevent the layers from shifting or puckering as you go. Use a slightly longer stitch length (around 3mm) and take your time, guiding the fabric gently rather than pulling it through the machine. Extend each line of stitching just beyond the edge of the pattern piece and temporarily backstitch or tie off your threads to keep each line secure as you work. Keep checking that the layers remain flat as you sew. (See Pic B.)

4 Repeat the last step to quilt each piece in the same way, keeping the stitching consistent across the jacket. If possible, mirror the quilting grid across the front pieces so they match each other neatly. Once all the pieces have been quilted, cut each one out carefully along the pattern lines, taking care not to distort the fabric or pull at the threads too much. (See Pic C.)

5 It's now time to assemble the jacket. Lay the back piece out flat with the right side facing down, then place the front pieces on top with the right sides facing up. Clip together along each shoulder seam, making sure they align neatly. It may seem unusual to clip your pieces together with the right sides facing out. To make a French seam, first stitch a 1cm seam along each shoulder. Trim the seam allowance down to around 5mm, then turn the pieces RST and press the seam flat. Clip the seam if needed, then stitch again using a 1cm seam allowance, enclosing the raw edges inside the new seam. (See Pic D.)

6 Add the sleeves into the armholes, again using French seams. With the WST, stitch the sleeve into the armhole

Top tip

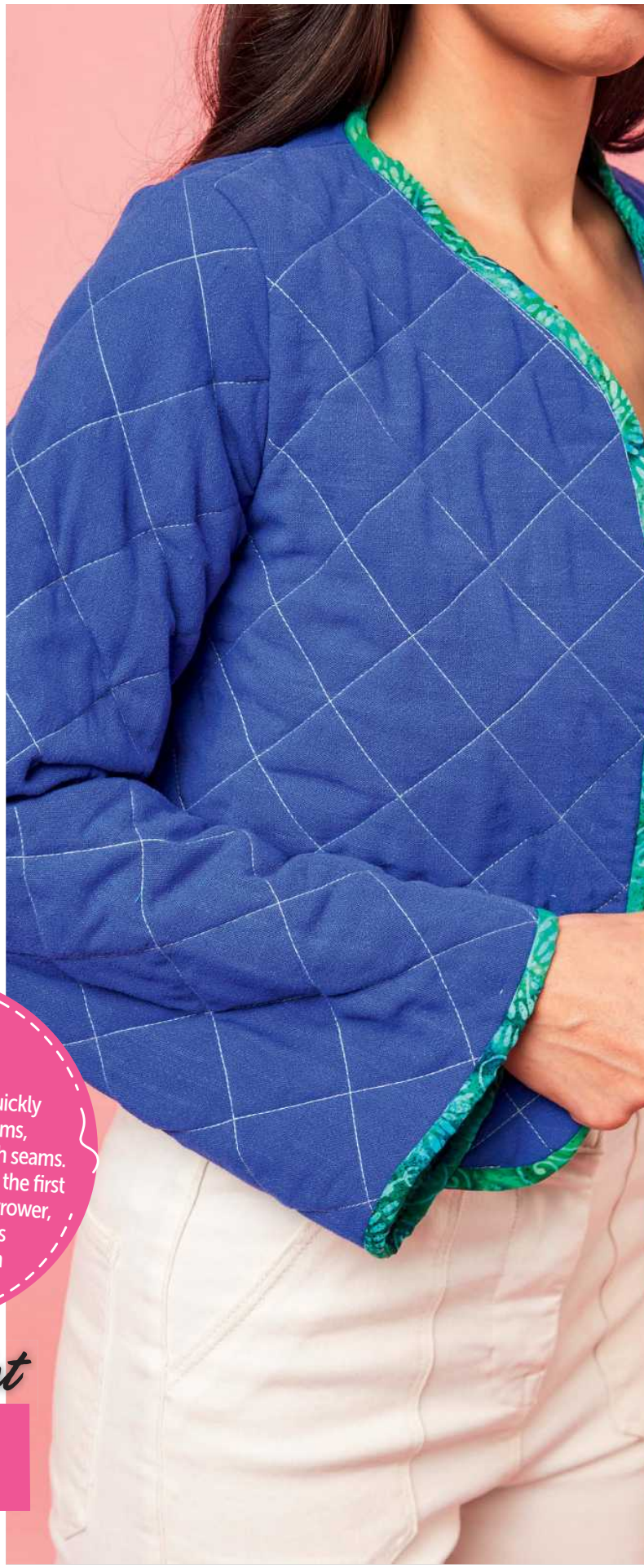
Before quilting your jacket pieces, make a small sample using your three fabric layers. This lets you check your stitch length, quilting spacing, and tension before committing to your project

with a 1cm seam, then trim the seam allowance down to 5mm and turn the jacket RST. Press the seam carefully before stitching a second 1cm seam to enclose the raw edges. Take care to ease the sleeve head smoothly into the armhole without creating gathers or puckers. (See Pic E.)

7 Fold the jacket over with the right sides facing out and sew the sides and lower sleeve edges, once again using French seams. Begin at the sleeve cuff and sew continuously down the sleeve, across the armpit and along the jacket side, matching the underarm seams carefully. Trim the first seam allowance, then turn the jacket right sides out and stitch the second seam to enclose the raw edges. Your basic jacket is now constructed! (See Pic F.)

8 You'll now make bias strips, which will be used to conceal the raw edges of the jacket. To make your strips, fold your edging fabric diagonally so the selvedge runs at a 45° angle to the cut edge, then cut several 6.5cm-wide strips across this diagonal grain. Continue cutting until you have enough strips to comfortably edge your jacket and cuffs, plus a little extra. To join the strips into one long length, place two of them RST at right angles, with the ends overlapping. Mark a diagonal line from one corner to the opposite corner and stitch along this line. Trim away the excess fabric, leaving a 6mm seam allowance, then press the seam open. Continue joining the strips in the same way until you have one continuous length of tape. (See Pic G.)

9 Apply the bias tape to the edges of the jacket and cuffs to finish. Fold your binding in half lengthways with the WST and press. Start at the centre of the back bottom edge and leave around 20cm of binding unattached, then clip the strip around the edges of the jacket, aligning the raw edges and mitring any corners where necessary. Once you reach your starting point, leave a further 20cm unattached and trim away any excess. Stitch the binding in place with a 1cm seam allowance, leaving the first and last 10cm unstitched (in addition to the 20cm you left loose at the start and end). Bring the two unattached ends together and mark where they meet. With RST, stitch the ends together, then trim the seam allowance and sew the remaining section of binding to the jacket. Fold the binding over the raw edge to the inside, enclosing it completely, then clip and stitch in place. We machine-stitched in the ditch to secure the binding, before hand-sewing the folded inside edge down for a particularly neat finish. Press to finish. (See Pic H.)



Top tip

Quilted garments can quickly build up bulk at the seams, especially when using French seams. Keep them neat by trimming the first seam allowance slightly narrower, then grading the layers before enclosing them

Shopping list

Minerva Core Range soft viscose linen blend in Cobalt Blue, £14.99 per metre, **www.minerva.com**

Next month in

love Sewing

THE UK'S NO.1 SEWING MAGAZINE

SEW YOUR *new wardrobe*

Bow-back
RUCHED HIP DRESS

Everyday
FRILL BLOUSE

Timeless & elegant
BALLOON SLEEVE BLOUSE

Sizes 6-24



WIN a Janome
SEWING MACHINE & OVERLOCKER

Meet
IMOGEN MELISSA, THE QUEEN OF BEADING

Learn how to
SLOW DOWN AND ENJOY SEWING

NEVER MISS AN ISSUE!

See page 36 and get a FREE mini steam iron

Contents and on-sale date subject to change.
Some treats not available in all territories.

ISSUE 167 ON SALE 5TH NOVEMBER 2026



BEGINNER-FRIENDLY *HOME DECOR*

Must-make improv-pieced table runner

17 *EXCLUSIVE PATTERNS*

- ✂ Drop-shoulder dress
- ✂ Side-bow blouse
- ✂ Draft-your-own maxi skirt
- ✂ Ruched shoulder bag
- ✂ Christmas calendar
- ✂ Gnome toy

& more!





This month, I'm making A CASHMERETTE GILMORE SKIRT

We all need a transitional skirt to take us from summer to autumn, and this bold fabric used by Emma and her Machine has got us inspired!

Emma and her Machine on ***www.minerva.com***

Hi everyone, I feel like I've made a real transitional piece as summer turns to autumn in the UK. This fabric is Minerva Exclusive pixel picnic recycled heavy triple crepe POD fabric, and it has a lovely heaviness and drape. I ordered 2.5 metres of this, hopefully to make a dress, but felt that the fabric might be a bit too 'thick', and I could see it as a skirt instead. Because the fabric is quite wide and, as I said, it has a heavy drape and structure, I pictured a circle skirt.

So, I dug out the Cashmerette Gilmore skirt, as I have made this pattern before and I know it's a reliable pattern. This is a clever circle skirt in that it uses three pieces, which are sewn together to complete the skirt, so it works for larger sizes. Where it is not always possible to lay out a full half circle, required for a circle skirt, this is a great pattern, which usually means it can fit, assuming the fabric is wide enough. I make a UK size 18, and this fabric was just wide enough to do this.

The only other pattern piece needed then is the thick waistband, which gives this skirt great structure and wearability. This means it's a great, quick and easy pattern.

So, I whizzed the sides up, using my overlocker to neaten, and this gave the full circle skirt, leaving room for the zip. I used a thick interfacing along the waistband so that it has the structure to stand and last whilst I wear it, particularly as this is designed to sit right on the waist, so it needs to be able to be structured enough to hold up against the body whilst it's moving.

I decided to add a visible zip to this to give it a bit of detail, but this turned out to be a terrible idea as it instantly bust, and I had to unpick it and replace it. I had overlocked the edges, so this was relatively easy to do.

I then hung this on my mannequin whilst it dropped, and it was absolutely required for this; it was unbelievable how much this fabric dropped out of shape because of the drape and the heaviness of the fabric. I used the very handy pin option to straighten the bottom and it massively varied between just on the hemline and needing about 2 inches cut to straighten it up. I felt this for about a week and then pinned it, drew the line and cut it. I overlocked the edge and then did a single fold hem all the way round, which is the easiest way to hem circle edges in my opinion.

I feel like this is a very good transitional piece, as I have worn this with tights and a jacket, but I can also see myself wearing this with turtleneck-style tops or even jumpers/sweaters in winter, as it gives the option to match up with lots of different colours because of all the colours that are within the pattern of the fabric, with it having the pixel-style look.

Emma x

CONNECTING MAKERS WORLDWIDE

THE MINERVA **MAKERS**

Minerva's online platform is dedicated to makers and sewists and allows you to share your latest projects in a new interactive way. Not only can you post photos and videos of your own makes, but you can also 'like' and 'comment' on other makers' posts, follow them and find out all about the fabric and pattern supplies they've used in their projects. So much inspiration!

Discover more at **www.minerva.com**

EXCITING JANOME

EVENTS IN 2026

CALLING ALL JANOME FANS - *DONT MISS OUT!*



CREATIVE CRAFT SHOW
22ND - 25TH OCTOBER 2026
SEC GLASGOW

KNIT & STITCH
19TH - 22ND NOVEMBER 2026
HARROGATE

KNIT & STITCH LONDON
8TH - 11TH OCTOBER 2026
ALLY PALLY LONDON

WELCOME TO JANOME'S ANNUAL EVENTS GUIDE FOR 2026.

AT JANOME, WE WORK IN CLOSE PARTNERSHIP WITH OUR LOYAL RETAILERS THROUGHOUT THE UK, ENSURING YOU CAN SEE, TOUCH, AND TRY OUR MACHINES WHILE CONNECTING WITH TRUSTED LOCAL EXPERTS. WE SELL EXCLUSIVELY THROUGH OUR NATIONWIDE NETWORK OF AUTHORISED RETAILERS BECAUSE WE BELIEVE THEY ARE THE TRUE SPECIALISTS. THEY'RE THERE TO OFFER EXPERT ADVICE, FANTASTIC AFTERCARE, AND ONGOING SUPPORT SHOULD YOU EVER NEED IT. WE ATTEND EVENTS TO OFFER YOU EXCLUSIVE DEMONSTRATIONS AND A CHANCE TO MEET WITH THE JANOME SEWING COMMUNITY. WE LOOK FORWARD TO WELCOMING YOU AT ONE OF THE MAJOR EVENTS WE WILL BE ATTENDING THIS YEAR AND SHARING YOUR PASSION AND OUR PASSION FOR SEWING!!

For a full list of events where Janome will be available, please visit **www.janome.co.uk**

JOIN US FOR A YEAR FULL OF SEWING FUN!

DON'T MISS OUT ON THE JANOME EXPERIENCE!

AUTUMN 2026

Sewing with STYLE

AMAZING AUTUMN OFFERS







OFFER PRICE £849 SAVE £300

DESIGN AWARD 2019

FREE MADEIRA THREADS, WORTH OVER £40

Air Thread 2000D Professional Overlocker



OFFER PRICE £199 SAVE £30

FREE FASHION & FINISHING KIT, WORTH £90

J3-18





OFFER PRICE £1,699 SAVE £230

MC6700 Professional



OFFER PRICE £499 SAVE £60

5060QDC

Promotion starts **1st September until 31st December 2026.**
(All offers subject to stock availability)

Scan to see all our offers
janome.co.uk/special-offers

JANOME
The world's leading sewing machine manufacturer