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November 2015

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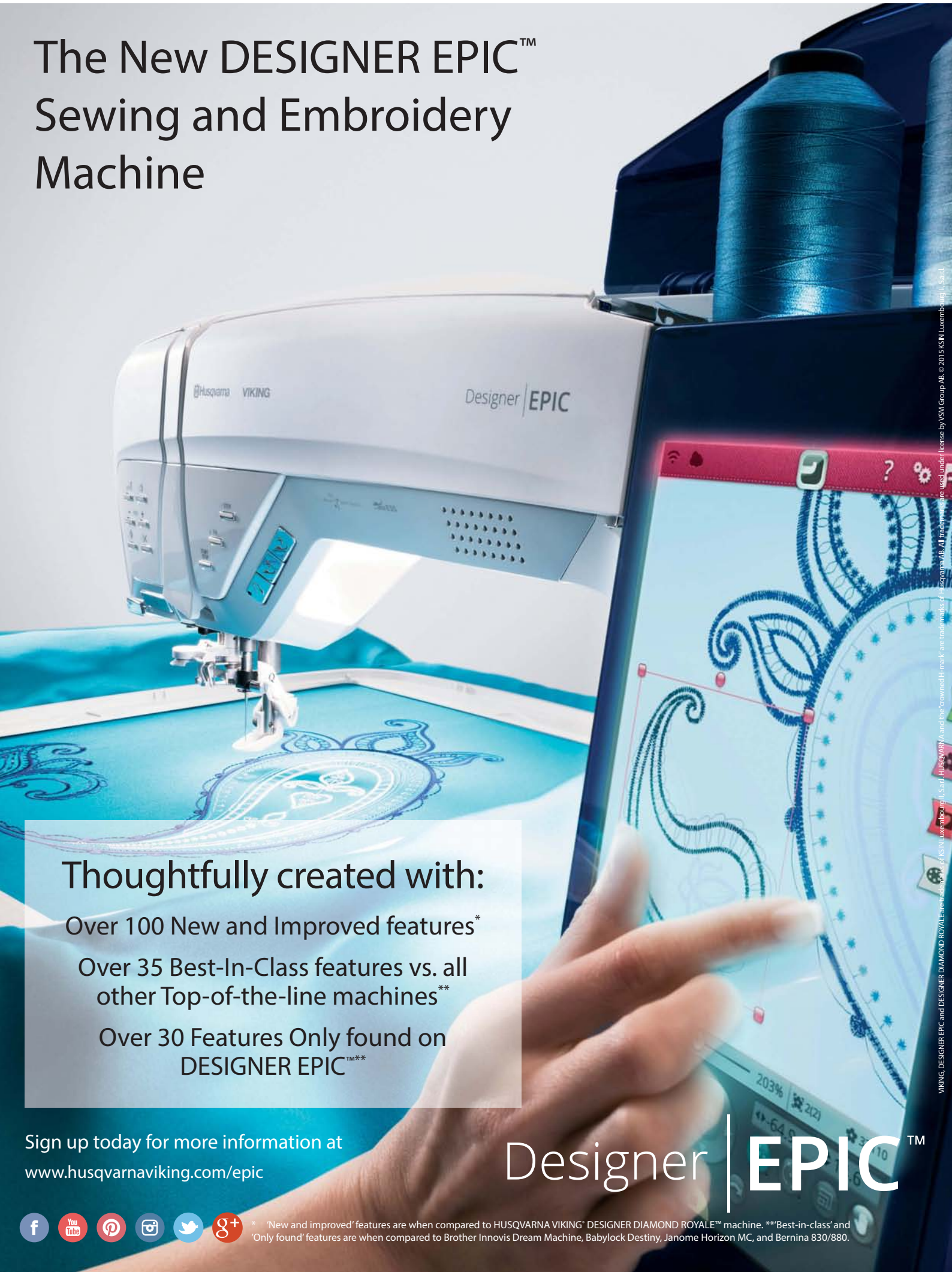
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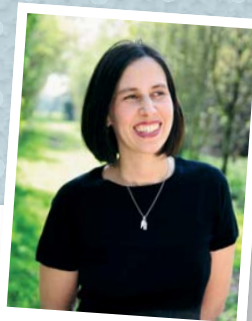
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WELCOME TO THE NOVEMBER ISSUE OF SEWING WORLD!



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I sometimes feel that this time of year is underrated, the transition into autumn can produce a range of rich and vibrant colours. Whilst the crisp fresh chill of winter is still a novelty and the woollens and knits are starting to come out the wardrobe, what could be better than the thrill of watching fireworks on November 5th and enjoying comfort food – jacket potatoes and hearty soup around a glowing bonfire?

In this issue, we celebrate with glamorous sewing to help you prepare for the festive party season. Why not try the sophisticated [Voile Blouse](#) – made in a fluid fabric that allows the fluted sleeves to delicately fall over the shoulders. This would look stunning worn with the three-quarter length sleeved [Cape Jacket](#) for an evening out. And complete your outfit with the machine embroidered [Indigo Fascinator](#) or our cover stars, the [Pleated Evening Bag](#) and [Pom-pom Scarf](#).

For Autumnal day-wear, the [Denim Shoulder Bag](#) has a contrast front flap and large buckle fastening for a chic look on days out. Pair with the co-ordinating and functional [Retro Wallet](#) which would also make an ideal Christmas gift. We visit...an inspiring shop this month in the heart of Nottingham's historic Lace Market and continue our [Sewing Machine Buying Guide](#), focusing on models built specifically with machine embroidery in mind.

Plus, we have our usual mix of techniques, tutorials and regular features to make sure you are ahead of what's new and happening in the world of sewing.



Emma



PS For those of you who love your iPad and Smartphones, Sewing World magazine is available to download as an app from apps stores or for home computers, click on www.pocketmags.com. For digital readers, the patterns for all the makes are free to download from the Sewing World website.

Don't forget to visit us on Facebook and visit Sewing World's website (www.sewingworldmagazine.com).



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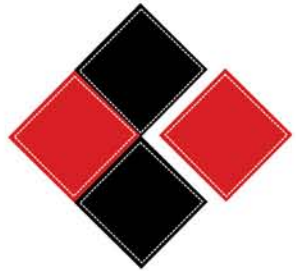


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What's going on in the world of sewing...

'Sew Your Own' Style Event at Guthrie & Ghani

Have you ever fallen in love with the latest sewing pattern but not sure if it will actually suit you? Guthrie & Ghani have teamed up with Style Consultant Nicky Hawkes for a fun interactive evening where



you will be given tips on how to choose the best fabric colours for your sewing patterns. Nicky will also share her expertise and provide you with top tips to help you uncover your 'Wardrobe Personality'; this is what makes your style, your own and lets you express yourself through your clothing.

The November session takes place on Thursday 12th November from 7.30-9.30pm and costs £15. For more information and to book visit www.guthrie-ghani.co.uk.

Country Living Christmas Fair

Christmas is a time for giving and sharing, for presents and parties and for family and friends. One easy and joyful way to make merry is a visit to one of the Country Living Christmas Fairs (in London, Glasgow and Harrogate) where all the planning and preparations for the forthcoming festive season can be done in one place. Look no further for everything you need from decorations and gifts, food and frivolities, pampering and party wear. This fair offers unusual and individual items that are not on the high street, from many of the best and most original British companies and small producers. Visit a Country Living Christmas Fair and get set for a Merry Christmas and a Happy New Year! Show dates are as follows, London 11th-15th November, Glasgow 19th-22nd November, Harrogate 3rd-6th December. For more information visit www.countrylivingfair.com/xmas

READER OFFER!

Purchase advance tickets for any of the fairs from www.countrylivingfair.com/xmas and take advantage of more than 20% discount by quoting the code COUNTRY02.



Fashion House David Nieper has Skills Sewn Up

The David Nieper fashion house in Derbyshire is addressing the textile industry's skills deficit by supporting and nurturing local talent, and has set up a sewing school to help pass specialist tailoring and dressmaking skills to a younger generation.

According to the British Fashion Council, 60% of workers in fashion and textile manufacturing are over the age of 40. In order to reverse the offshore production trend that is prevalent in the industry, recruitment and training are essential before the skills are lost forever. David Nieper has been loyal to British skills and British manufacture for over 50 years and is one of the very few UK fashion houses that has never gone offshore to source labour from the Far East. The new sewing school will be run by two of David Nieper's most accomplished dressmakers. The school's first four trainees aged from 18, include two school leavers and two more experienced ladies changing career. Sewing for a career is new to all trainees who will learn a multitude of practical skills over the 12 weeks course. Many seamstresses in clothes manufacturing only make one part of a garment e.g. a leg, arm or collar on a production line but these trainees will benefit from learning how to make the whole garment. At the end of the course the Fashion House are hoping to offer jobs to trainees who have demonstrated a good eye, good coordination and a good aptitude for creating fashion in luxury fabrics. For more information visit www.davidnieper.co.uk



NEWS NEWS NEWS

Last Chance to Visit The Quilt Museum and Gallery



Val Jackson, 'The Lilac Dress' 2014
Photo: Thomas Valentine

The Quilt Museum and Gallery will sadly close its doors for the last time on the 31st October. For its grand finale the museum has two incredible exhibitions to offer you. Quilt Art, one of Europe's leading groups of professional quilt artists, celebrates its thirtieth anniversary. Their exhibition 'Dialogues', consisting of thirty new artworks will debut at The Quilt Museum in York this autumn. This exciting new body of work showcases cutting edge quilting at its best, challenging our perceptions of quilts as purely utilitarian objects. Their aim is to extend the boundaries of quilting as an artistic medium and achieve wider recognition of the quilt as an art form. Running concurrently with

this is the 'History of British Patchwork and Quilting' – an exhibition which explores the changes in development and approach to patchwork and quilting in Britain over the last three centuries. This is "an exciting and rare opportunity to see such excellent examples of traditional and contemporary quilts sharing the same space." says Museum Manager, Shirley Collier.

Both exhibitions will be at The Quilt Museum and Gallery until 31st October 2015. For more information visit www.quiltmuseum.org.uk



Eszter Bornemisza, 'The Filmmaker' Photo: Tihanyi & Bakos

Readers' Makes of the Month!

Our Readers' Make of the Month winner for November is Rosalind Batty – who wins a box of Mettler Poly Sheen threads – 100% Trilobal Polyester threads, perfect for all your sewing needs!



Rosalind says – 'I was inspired to make the Poppy Bag because of its beautiful design, and use of fabrics. I love incorporating different fabrics and colours into my bag making, as well as using piping cord to add a different look to the design, and this bag has it all. It's very pretty, and at the same time very functional. The magnetic snap and zip closure add extra security too. I will be making more bags in this design, using some of my favourite fabrics for different occasions.'



Thank you Rosalind – We love your version of the Poppy bag from our July issue, thank you for sharing it with us. We especially like your colour and fabric choices!

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

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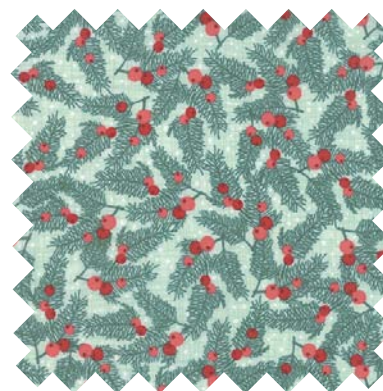
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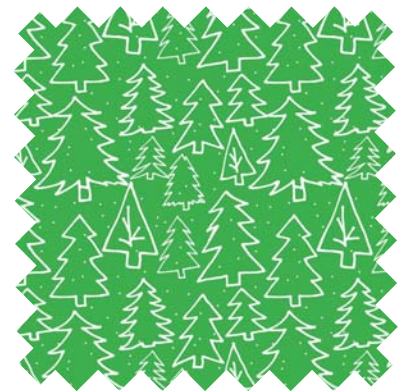
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NOVEMBER MAKES



Pom-pom Scarf

DESIGNED BY MILLIE MELLOR

TO CUT

From Main fabric:

– Cut 2, 21cm x 114cm for main scarf

Contrast fabric:

– Cut 4, 21cm x 15cm

Trims; ribbon, lace and pom-poms:

– Cut 2, 25cm lengths from each trim

TO SEW

1 Embellish two pieces of your contrast fabric by adding sequins and beads. I have echoed the flower design on my fabric, but you can add your embellishments to any areas you like - beads and sequins easily and instantly make things look that little bit special. Keep your embellishments away from all four edges of the fabric so they do not get caught up in seams. These decorated sections are for the front of your scarf, you can decorate the back sections too if you wish.



2 With right sides together, match contrast fabric to a short edge of your main fabric. Do this for all four contrast pieces, making sure that your two embellished sections for the scarf front, are at either end of the same main piece. Stitch together. Press seams towards darker fabric.

3 On right side of scarf front, pin lace just below seam line at each end. Use a short zig-zag stitch to secure both lengths of lace in position.



4 Line up velvet ribbon on top of lace so that it conceals the zig-zag stitching and fabric seam. Stitch in place along top and bottom edges of ribbon using a matching colour thread. It is best to take your time to ensure your stitch lines are neat and as accurate as possible here.



MATERIALS

Fabrics used in this project are from the Petal & Plume collection from Art Gallery Fabrics

- 50cm Main fabric, we used Nib and Pluck Zinnia voile
- 20cm Contrast fabric, we used Hyperflora Sea cotton
- 50cm of 8mm wide Velvet ribbon
- 50cm of 20mm wide Lace
- 50cm Pom-pom trim
- Selection of matching sequins and beads for decoration

GOOD TO KNOW

- We have used highly contrasting fabrics to give this scarf a little drama and eclectic feel. It would also look great in tonal shades, plains and even knits – experiment and make one to match each of your favourite outfits or as personalised gifts for friends!
- You can easily adjust the width and length of this scarf to suit your own taste

Tip: It can be tricky to sew velvet ribbon as it can easily slip and shift because of the pile and satin ribbon can easily pucker. To help this, always sew lines of stitching in the same direction. You can also tack trims in place to help limit any movement.



THIS FUN SCARF IS EDGED WITH THE SEASONS MUST HAVE TRIM - POM-POMS! MAKE IN FABRICS TO CO-ORDINATE WITH YOUR OUTFIT, ADD PLAINS, PATTERNS, DIFFERENT TEXTURES AND TRIMS - THE CHOICE IS YOURS!

5 Position the pom-pom trim to lower edge, on the right side of two contrast sections. Make sure that the pom-poms are facing upwards and that they are positioned centrally, and so, evenly spaced. Stitch in place.



6 You should now have a pieced scarf front and back. With right sides together, position front and back sections together, making sure pom-pom trim is facing inwards. Pin in place.

7 Starting at one long edge, machine stitch around all sides of scarf, remembering to leave a small gap for turning. When you reach the pom-pom edge, sew on the inside edge of the trim so that you catch the pom-pom strings but not the trim braid.

8 Trim all edges where necessary and clip corners. Turn to right side.

9 It is worth paying attention to pushing and shaping corners to achieve a professional finish. Press seams and slip stitch gap closed.

Pleated Bag

MAKE A MATCHING BAG WITH A PLEATED FABRIC FRONT, CONTRASTING NARROW PIPING AND DAINTY ROULEAU STRAP

TO CUT

See pattern section for templates

From base fabric:

– Cut 2 bag front/back

From main fabric:

– Fold fabric in half diagonally and cut along this line to make two triangles

From lining:

– Cut 2 lining front/back

From contrast fabric:

– Cut 2, 2cm wide bias strips. To cut fabric on the bias, fold fabric in half diagonally and cut along this fold. You will need two strips of around 70cm in length

TO SEW

1 Iron main fabric. Turn top, bias edge 1.5cm to the reverse side of fabric to make a neat folded edge and iron.

2 Lay your main fabric right side up on a flat surface with the folded bias edge at the top. Starting from the left hand straight edge, begin to make pleats in your fabric. You are aiming for around 7-8 pleats, 1cm deep radiating from the centre, outwards. This is will take a little playing around with until you achieve the right effect and balance. The fabric will begin to fan out and create a scrunched flower in the centre.



MATERIALS

- 50cm x 56cm (1 fat quarter) Main fabric, we used Nib and Pluck Zinnia voile
- 25cm Base fabric, we used a suiting weight linen
- 50cm x 56cm (1 fat quarter) Contrast fabric for bias cut piping and strap
- 25cm Lining, we have used Dawn Mist Kiwi cotton
- 1, 25mm diameter self-cover button

GOOD TO KNOW

- *The fabric pleating can be fiddly, but it is worth taking your time to get the right effect. The remainder of the bag is simple and quick to make.*
- *The rouleau is easy to make once you get the hang of it and once you start making rouleau - you will want to include them in all your projects!*

3 Using a matching thread and small hand stitches, secure the pleats in position at outside edge and around the scrunched flower.



4 Lay your pleated fabric carefully on top of main bag front (right side facing upwards). Position as you like, I have placed my flower off-centre to the right. Tack pleated fabric to bag front around sides. Trim excess fabric using bag front as a template.

5 Slip stitch top edge of fabric to bag front using a matching or invisible thread.

6 Make piping and rouleau. Fold both bias strips in half (right sides together) and machine stitch down the middle of the fabric. When you reach the end of one of the strips, trail your stitching off toward the raw edge of the fabric and leave a length of machine thread hanging to enable you to pull the rouleau through to the right side.



7 Turn one of your strips; attach thread to a large eyed tapestry needle and knot to secure. Push needle back into the rouleau tube. As you continue to feed the needle through, the tube should begin to turn to the right side. Cut a 10cm length from rouleau strip and set aside.

8 Take unturned bias strip (piping) and place around the outside edge of the bag front, aligning all raw edges. Pin and then tack in place.



9 Position bag front and back sections with right sides facing. Pin and then stitch together 1cm from edge – ensure your stitch line is above the line of sewing of the piping. Trim seams and turn to right side, pushing out curves into a nice shape.

10 Place lining front and back pieces, right sides together and stitch, leaving top edge open.

11 Cover fabric button referring to manufacturer's instructions using scrap of lining fabric. Attach to central position on bag front.

12 Turn in top edge of outer bag by 1cm. Position each end of strap to the side seams inside the bag and pin in place. Make a loop with 10cm length of rouleau and position centre back, adjusting length to fit comfortably around button. Sew straps and button loop securely within the seam allowance.

13 Place lining inside bag. Turn top edge over so that top edge sits neatly on the inside of the bag and slip stitch in place.



STOCKIST DETAILS

A big thank you to Hantex Ltd for providing the lovely Petal & Plume fabric used in this project.



The Petal & Plume fabric collection, designed by Bari J. for Art Gallery Fabrics. To find your local stockist, visit www.hantex.co.uk/agf



Millie Mellor has always loved making things, ever since her Grandma introduced her to the joys of creating felt mice when she was a little girl. Now, as a grown up, she continues to sew and shares her enjoyment of sewing and crafting with her own daughter.

Cape Evening Jacket

TO CUT

See pattern sheet for pattern pieces

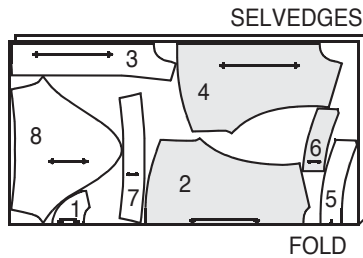
Main fabric:

- Cut 1 back facing on fold (1)
- Cut 1 back on fold (2)
- Cut 1 pair front facing (3)
- Cut 1 pair front (4)
- Cut 1 lower back facing on fold (5)
- Cut 2 lower front facing (6)
- Cut 2 sleeve facing (7)
- Cut 2 sleeves (8)

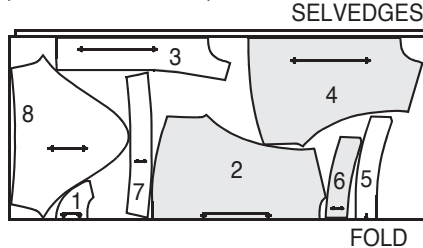
Fusible Interfacing:

- Cut 1 back facing on fold (1)
- Cut 1 pair front facing (3)
- Cut 1 lower back facing on fold (5)
- Cut 2 lower front facing (6)
- Cut 2 sleeve facing (7)

Cutting Layout for sizes 6, 8, 10 (150cm wide fabric)



Cutting Layout for sizes 12, 14 (150cm wide fabric)



MATERIALS

- 2.3m – of 115cm wide fabric OR 1.6m of 150cm wide fabric
- 1.6m of 51cm to 64cm lightweight fusible interfacing

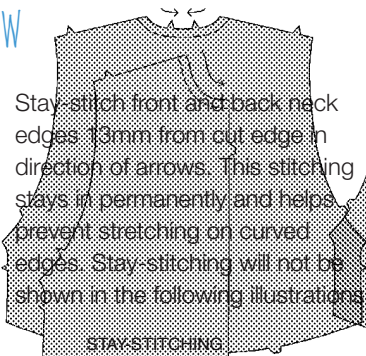
GOOD TO KNOW

- Note this project is for US sizes 6-14.
- Transfer markings to **WRONG** side of fabric before removing pattern.

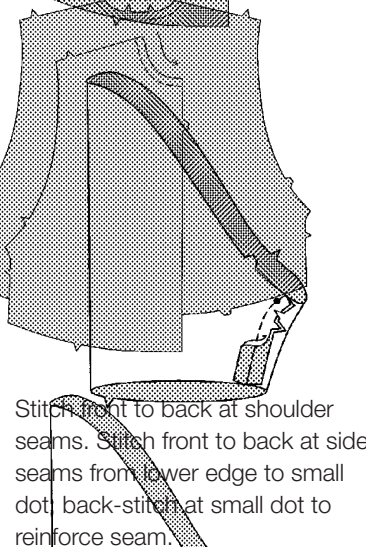
Seam allowance is 1.5cm throughout unless otherwise stated.

TO SEW

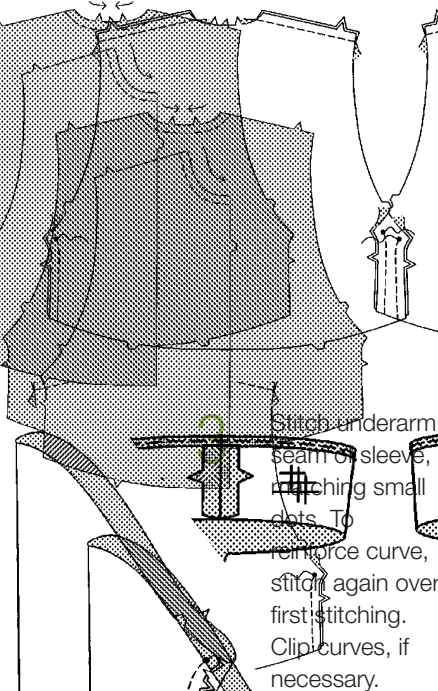
1 Stay-stitch front and back neck edges 13mm from cut edge in direction of arrows. This stitching stays in permanently and helps prevent stretching on curved edges. Stay-stitching will not be shown in the following illustrations.



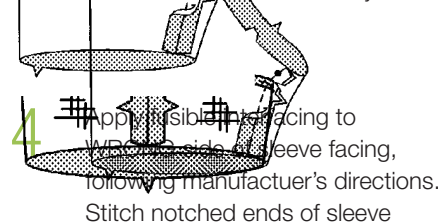
2 Stitch front to back at shoulder seams. Stitch front to back at side seams from lower edge to small dot. Back-stitch at small dot to reinforce seam.



3 Stitch underarm seam of sleeve, matching small dots. To reinforce curve, stitch again over first stitching. Clip curves, if necessary.



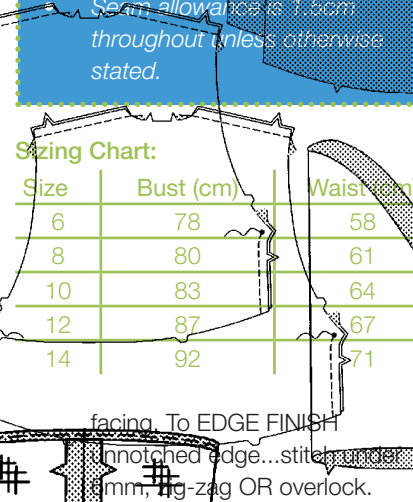
4 Apply fusible interfacing to **WRONG** side of sleeve facing, following manufacturer's directions. Stitch notched ends of sleeve



Sizing Chart:

Size	Bust (cm)	Waist (cm)
6	78	58
8	80	61
10	83	64
12	87	67
14	92	71

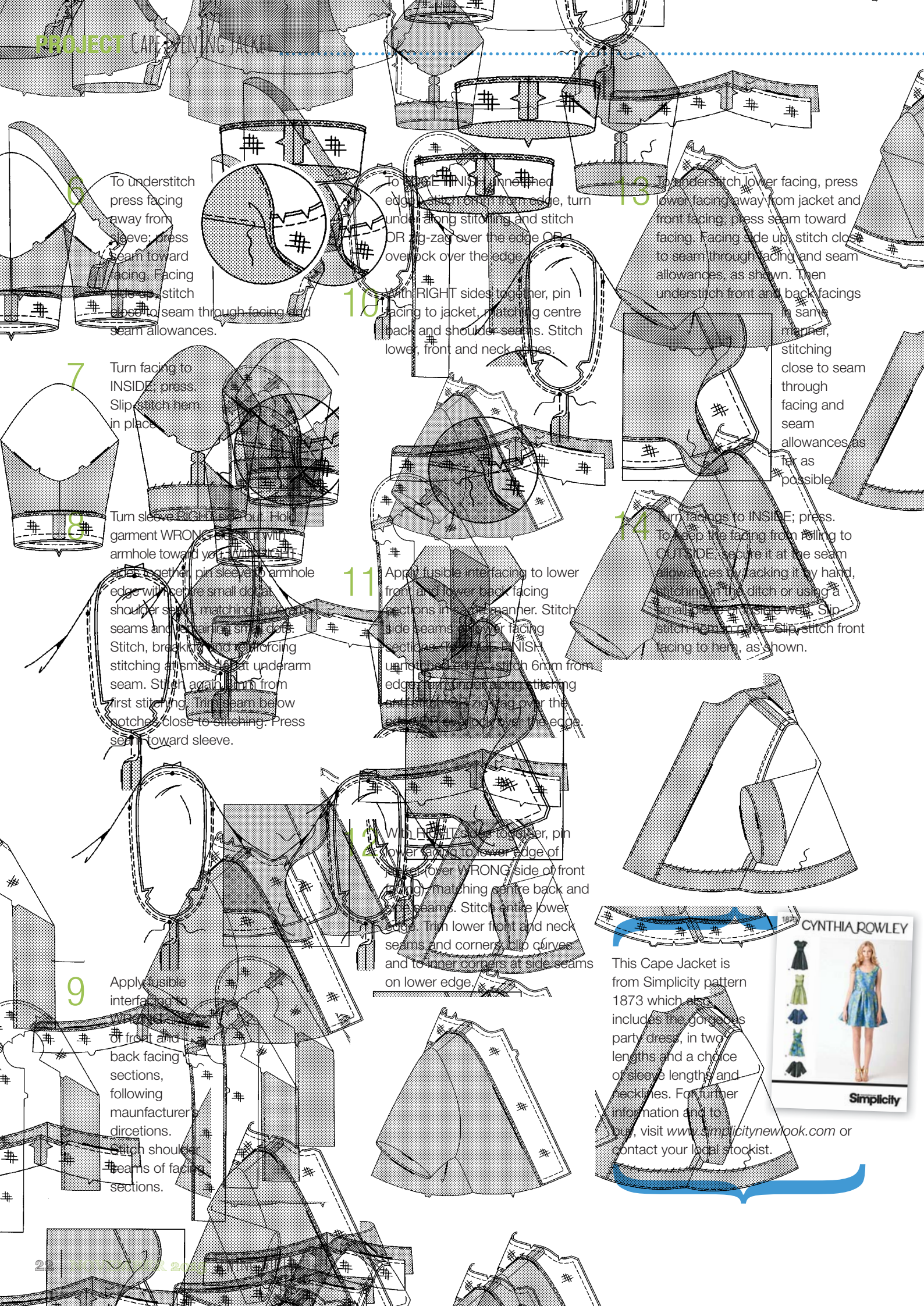
5 With **RIGHT** sides together, pin facing to lower edge of sleeve, matching seams. Stitch. Trim seam.





MAKE THIS LOOSE FITTING, CAPE JACKET IN A LUXURIOUS FABRIC FOR AN EVENING OUT; DAMASK, SATIN, BROCADE, SHANTUNG OR EVEN LINEN WOULD ALL RESULT IN AN ELEGANT LOOK.

PROJECT CAPE-WEAVING JACKET



6 To understitch press facing away from sleeve, press seam toward facing. Facing side up, stitch close to seam through facing and seam allowances.

7 Turn facing to INSIDE, press. Slip stitch hem in place.

8 Turn sleeve RIGHT side out. Hold garment WRONG side with armhole toward you. With right sides together, pin sleeve to armhole edge with centre small dot at shoulder seam, matching underarm seams and reinforcing stitching. Stitch, breaking and reinforcing stitching at small seam at underarm seam. Stitch again from first stitching. Trim seam below notches, close to stitching. Press seam toward sleeve.

9 Apply fusible interfacing to front and back facing sections, following manufacturer's directions. Stitch shoulder seams of facing sections.

10 To finish inner neck edge, with RIGHT sides together, pin facing to jacket, matching centre back and shoulder seams. Stitch lower, front and neck edges.

11 Apply fusible interfacing to lower front and lower back facing sections in the same manner. Stitch side seams of lower facing sections. To finish lower edge, with RIGHT sides together, pin lower facing to lower edge of jacket (over WRONG side of front facing), matching centre back and side seams. Stitch entire lower edge. Trim lower front and neck seams and corners, clip curves and to inner corners at side seams on lower edge.

12 With RIGHT sides together, pin lower facing to lower edge of jacket (over WRONG side of front facing), matching centre back and side seams. Stitch entire lower edge. Trim lower front and neck seams and corners, clip curves and to inner corners at side seams on lower edge.

13 To understitch lower facing, press lower facing away from jacket and front facing; press seam toward facing. Facing side up, stitch close to seam through facing and seam allowances, as shown. Then understitch front and back facings in same manner, stitching close to seam through facing and seam allowances as far as possible.

14 Turn facings to INSIDE; press. To keep the facing from rolling to OUTSIDE, secure it at the seam allowances by facking it by hand, stitching in the ditch or using a small piece of fusible web. Slip stitch hem in place. Slip stitch front facing to hem, as shown.



This Cape Jacket is from Simplicity pattern 1873 which also includes the gorgeous party dress, in two lengths and a choice of sleeve lengths and necklines. For further information and to buy, visit www.simplicitynewlook.com or contact your local stockist.

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Indigo Fascinator

DESIGNED BY CLAIRE MUIR

TO CUT

See pattern sheet for pattern pieces

Organza fabric:

- Cut 6 petals (1)

Paper:

- Cut 1 petal pattern (2)
- Cut 1 stem pattern (3)

0.5mm Wire:

- Cut 6, 15cm lengths

0.6mm Wire:

- Cut 6, 15cm lengths

TO SEW

- 1 Prepare your sewing machine to free machine embroidery and thread the top and bottom with the blue thread.
- 2 Put the soluble fabric in the wooden embroidery hoop and make sure it's really taught.
- 3 Pin a petal pattern to the soluble fabric and using a straight stitch, start stitching at the base of the petal and sew around the edge. Remove the pattern and sew little loops around the edge making sure that they go over the outline.



GOOD TO KNOW

- *I have used the Avalon double in the hoop. Lots of other cold water soluble fabrics are readily available and would be suitable for this project.*
- *Bead Smith is a non-tarnish beading wire which is perfect for the stamens.*
- *I happily use a size 80 universal needle when I use metallic thread but if your thread breaks, try a metafil or topstitch needle, as their larger eyes help prevent friction as you sew and the thread is less likely to snap. You could also slacken your top tension a little and sew a little more slowly.*
- *Use silk in the petals for a more sumptuous flower.*
- *A brooch bar could be stitched to the stem if you wanted to wear a corsage rather than wear it in your hair.*
- *Finished flower measures 12cm.*

- 4 Set the machine to a narrow zig-zag and sew over the outline. This gives the petal a lovely defined edge.



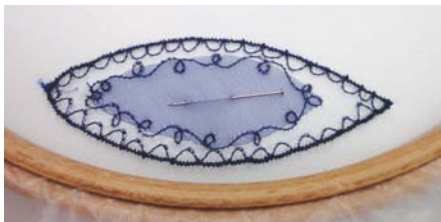
MATERIALS

- 25cm x 50cm Avalon soluble fabric
- 10cm square of blue organza fabric
- Viscose machine embroidery thread – I used Madeira Classic 40 colour 1284
- Silver metallic machine embroidery thread
- 90cm x 0.5mm Bead Smith beading wire
- 90cm x 0.6mm beading wire
- 5, 6mm Crystal AB (SW5000)
- 6, 4mm Crystal flat backed 16ss
- 24, 3mm Crystal flat backed 12ss
- Blue fluffy feather
- 5, spiky goose biots
- Hairpin
- Free-motion embroidery foot
- 21cm wooden embroidery hoop
- Round nosed pliers
- Hot glue gun
- E6000 Glue
- Block of polystyrene



THIS BEAUTIFUL FLOWER AND FEATHER COMBINATION IS A PERFECT FINISHING TOUCH TO ANY FESTIVE PARTY OUTFIT. MAKE IT IN A COLOUR TO MATCH YOUR OUTFIT AND ADD SILVER OR GOLD THREAD FOR SOME EXTRA GLITZ. MADE IN IVORY OR WHITE THIS WOULD ALSO BE A PERFECT ADORNMENT FOR A WINTER BRIDE.

5 Pin the organza to the petal and using a straight stitch sew the organza to the soluble fabric. Using a small, circular motion, fill the petal in with stitching making sure that all the stitches interlink. Keep checking the stitches as what can look like a small hole in the petal will stretch to a big hole once the soluble fabric has been washed away. Sew the remaining five petals in the same way.



6 Pin the stem pattern to the soluble fabric and sew around the edge. Remove the pattern and using a circular motion again, fill in the stem pattern really densely. Don't zig-zag around the edge on the stem piece as you do not want a defined edge this time, you want it to blend in with itself when you wrap it around the stem and hand sew it.



7 Use round nosed pliers to make a small loop at one end of all the 0.6mm wires.

8 Thread silver thread into the top and bottom your machine. Lay the wire on top of a petal, with the loop very close to the tip of the petal. Put a few stitches in and out of the loop to secure it before covering the loop completely. I keep it on straight stitch when I do this and just move the piece of work from side to side. When the loop is covered, set the machine to a narrow zig-zag and sew the wire to the petal. Sew two straight lines either side of the wire, going up and back down on the same row of stitching. Repeat for the remaining five petals.



9 Cut or tear the petals and stem piece out of the soluble fabric. In a bowl of tepid water, throw the stem piece in and leave to soak. One by one place the petals in the water taking them out and rubbing them so that the soluble fabric disappears. You do want a slight residue from the fabric to remain in the petals so that they keep their shape and be slightly stiff when they're dry. Poke them in the polystyrene and leave to dry. Take out the stem cover and pin that to the polystyrene to dry as well.

10 Using a blue fluffy feather, pull some of the barbs away from the middle of the quill. Use a small amount of glue from a glue gun to stick them together and roll into a little bunch. Repeat until you have three bunches.



11 Use the round nosed pliers to make a small coil at one end of a piece of 0.5mm wire. Bend it at right angles with the wire and then thread one of the 6mm crystals on it. Make a loop under the crystal to keep it in its place. Repeat with the remaining four wires.



12 Iron the dry petals on the reverse. Use E6000 glue to stick the crystals to the petals at the ends of the silver stitching. The larger crystals are stuck on the ends of the wire at the petal tips.

13 Bunch together the stamens so that they are all at slightly different lengths and hold against a petal to decide how long to make them. Anything over half-way looks good. Twist all the stamens together for about 5cm.



14 Use the glue gun to stick all the feather bunches to the stamens at the top of where they are twisted together.



15 Attach the petals to the stamens one at a time, gently twisting the petal wire along the stamens. Evenly space out the first three petals and then put the remaining petals evenly behind them. Make sure the bases of the petals all line up. Cut the wire stem to 4cm.



16 Use your thumb nail or a blunt pair of scissors to curl the biot feathers by running them along the quill side of the feather. When you are happy they are curly enough, use the glue gun to glue them together and to then glue them to the top of the flower stem. Bend the flower head slightly forward with pliers

17 Hand sew the stem cover to the flower by wrapping the t-shaped part of it around the base of the flower. When this is secure, wrap the rest of the cover around the stem, hand sewing it in place as you go. Trim the wire stem if necessary.



18 Hand sew the hair pin to the stem of the flower and that's you done – head for the party!



STOCKIST DETAILS

Soluble fabric – Barnyarns, www.barnyarns.co.uk, tel: 01765 690069

Organza fabric – Fabric Land, www.fabricland.co.uk, tel: 01425 461444

Beads, wire, crystals and E6000 glue – Bead Solutions, www.beadsolutions.co.uk, tel: 01803 552072

Feathers – Barnett Lawson Trimmings, www.bltrimmings.com, tel: 020 7636 8591

Claire Muir just loves free machine embroidery - she enjoys teaching it, talking about it and doing it! She teaches a variety of workshops above Frank Nutt's Sewing Machine Shop in Kings Heath, Birmingham and at Denman College in Oxford. When not teaching, she is creating bespoke bridal accessories from flowers to fascinators, brooches to butterflies - all embroidered of course! Visit her website, www.clairemuir.co.uk or follow her on Facebook – Claire Muir Textiles.

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Voile Blouse

DESIGNED BY JULIA CLARIDGE FROM BOBBINS & BUTTONS

TO CUT

See pattern sheet for pattern pieces

Main fabric:

- Cut 1 front on fold (1)
- Cut 1 back on fold (2)
- Cut 1 pair of sleeves (3)
- Cut 1 front neck facing on fold (4)
- Cut 1 back neck facing on fold (5)

Interfacing

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

TO SEW

- 1 Apply fusible interfacing to the wrong side of the front and back neck facings. Join neck facings together.



- 2 Make the pleat at front neck, fold one side from notch as marked on the pattern, bring across matching the fold to the neck edge and pattern markings. Pin in place and fold the pleat from the other side right over the first pleat, matching centre marks and raw edges. Stay stitch in place.



- 3 Stitch the bust darts following pattern markings.



- 4 Join front and back together at shoulder seams, finish raw edges with zig-zag stitch or an overlocker.

MATERIALS

Main Fabric: We have used Nib & Pluck Zinnia voile, from the Petal & Plume fabric collection from Art Gallery Fabrics.

- 50cm light weight iron on interfacing
- 1.5cm x 2.5cm bias binding

For size 10 and 12:

- 1.10m cotton voile

For size 14 and 16:

- 1.40m cotton voile

GOOD TO KNOW

- Use 1.5cm seam allowance throughout.
- Fabric width 114cm used throughout.
- Pick fabrics carefully when making your blouse, watch out for directional prints. Try to keep any pattern going the same way, if there is a large pattern repeat it may be necessary to buy a little extra fabric. Make sure your fabric does not look upside down when you sew the blouse together!

Sizing Chart:

Size	10	12	14	16
Chest	96cm	102cm	108cm	114cm



A PRETTY AND UNDERSTATED BLOUSE WITH A PLEATED FRONT AND FLUTED SLEEVES. DRESS UP WITH SMART TROUSERS AND HEELS FOR THE EVENING OR WEAR WITH JEANS AND FLAT SHOES FOR A MORE CASUAL LOOK.

5 Finish the outer edge of the neck facing. Overlock or zig-zag the raw edge. Turn in and machine stitch as close as you can to the edge approximately 5mm.



6 With right sides together and matching shoulder seams, pin and stitch the neck facing to the neck edge.



7 Clip neck edge around curves, makes snips approximately 2.5cm apart.



8 Under-stitch the facing, ensuring the seam is pushed towards the facing as you stitch. Gently press the neck edge.

9 Turn a narrow (1cm finish) double hem along un-notched edge of sleeves. Stitch.

10 Matching notches, pin and stitch the sleeve to the armhole (there is a small amount of ease in the sleeve head).

11 With right sides together join the side seams. Finish the raw edges with zig-zag stitch or an overlocker. Press seams towards the back.

12 To finish the armhole cut a piece of bias tape slightly longer than the measurement around the armhole. (If you have enough fabric you might prefer to make your own binding to match). Fold the end in and working on the sleeve side of the armhole pin the bias binding along the crease of the bias binding around the armhole. Overlap the bias where it joins up. Stitch.



13 Fold the other edge over the raw seam and pin and stitch in place.



14 Pin the binding to the inside of the garment at the small under arm opening and topstitch.



15 Finish the hem with a narrow double turned hem to match the sleeve edge.

STOCKIST DETAILS

A big thank you to Hantex Ltd for providing the lovely Nib & Pluck Zinnia voile fabric used in this project.



Nib & Pluck Zinnia is from the Petal & Plume fabric collection, designed by Bari J. for Art Gallery Fabrics. To find your local stockist, visit www.hantex.co.uk/agf

Julia Claridge writes a blog about her handmade wardrobe. In January 2014 she set herself a challenge to only make her clothes and not buy any for a year. She still hasn't bought a single item of clothing yet! She also runs a small business called Bobbins & Buttons, www.bobbinsnbuttons.co.uk, where she teaches sewing classes as well as designing a range of children's clothing.

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Leaf Throw

DESIGNED BY KELLY FLETCHER

PREPARE

See pattern sheet for pattern template

1 Draw a 142cm x 142cm (56" x 56") square on the white fabric. Position so the ends of the leaf stalks are 34cm (13½") from the bottom line and the design is centred across the width; there should be about 16cm (6¼") of space on either side of the design.

2 Cut a 150cm x 150cm (59" x 59") square of cotton voile.

TRANSFER

3 Transfer the leaves onto the white fabric using a soft lead pencil or water-soluble marker. It is best to use pencils, pens and fabric markers with sharp/fine points as they create a thinner line that's more precise and easier to cover with embroidery. Tape your fabric over the paper template, positioning the design where you want it, and trace it onto the fabric.

Tip: Tape the design to a light box or a window – choose a window where you can stand or sit at a comfortable height and one which is away from direct sunlight to make it easier on your eyes. 3M Scotch Magic Tape 810 works well as it peels off again easily without leaving marks on fabric, as does masking tape.

4 Overlock or tack the square of cotton voile to the back.

GOOD TO KNOW

- *The finished throw measures 142cm x 142cm (56" x 56"), so look for fabric that's 150cm (59") wide to avoid joins on the front of the throw. It's fine to buy 115cm wide (45") quilting fabric for the back, as you won't notice any joins once the throw has been quilted. You can also leave out the quilting altogether, omitting the batting, if you prefer a light throw for summer.*
- *Quilters' batting is made from various materials and comes at different price points, from inexpensive polyester batting to pricier bamboo and cotton batting. If you can, invest in bamboo or cotton – the amount of time and effort spent hand embroidering an item justifies the added expense and it results in a better end product.*

EMBROIDER

5 Embroider the design according to the instructions on page 36.

6 Place the embroidered section of the throw face down on a towel and iron the back of the stitching. Iron the rest of the throw front, avoiding the embroidered section, before putting it together.

MATERIALS

Fabric:

- 1.5m (59") white cotton/linen (minimum 150cm/59" wide)
- 1.5m (59") white cotton voile backing fabric
- 1.5m (59") of 150cm (59") wide OR 2.5m (98") of 115cm (45") wide dusty red cotton
- 1m (40") red and-white-stripped cotton fabric

Thread:

DMC six-stranded cotton thread in the following shades: 309 Dark rose, 3328 Dark salmon, 3779 Ultra very light rosewood, 818 Baby pink, Blanc White, 963 Ultra very light dusty rose, 3064 Desert sand, 722 Light orange spice, 744 Pale yellow, 743 Medium yellow

Other Materials:

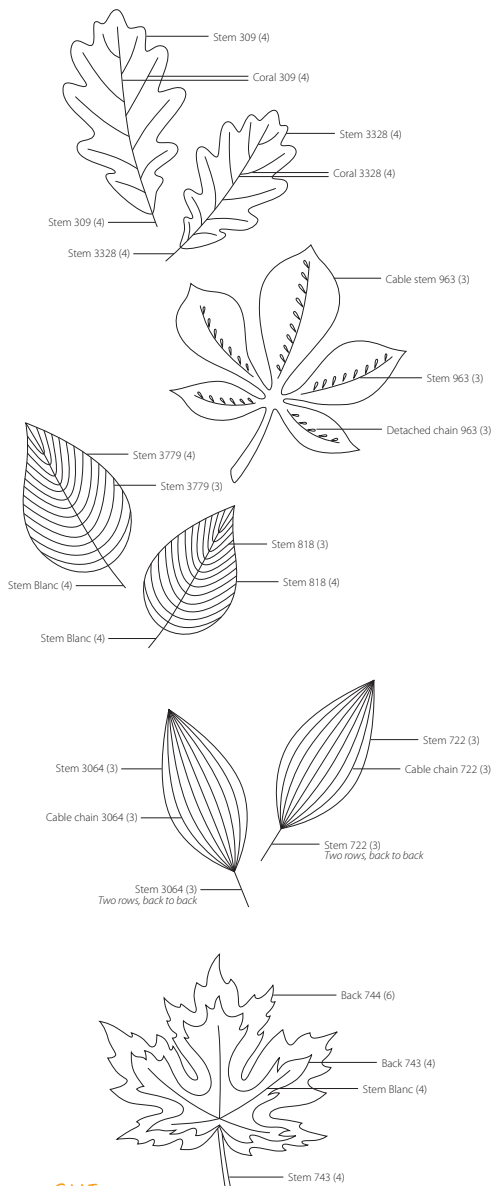
- Embroidery needle size 7
- Bamboo quilters' batting
- White hand-quilting thread
- Matching sewing thread
- Soft lead pencil or water-soluble marker
- Quilting ruler
- Quilting pins (optional)



A HAND-QUILTED THROW IN CRISP AUTUMNAL SHADES. LEAVES, LIKE FLOWERS, ARE WELL SUITED TO EMBROIDERY AS YOU CAN USE AN ABUNDANCE OF STITCHES TO EMBROIDER AND EMBELLISH THEM.

How to read the embroidery instructions

Stem = Embroidery stitch
 996 = DMC thread colour
 (4) = Number of strands used



CUT

- 7 Check that the cutting lines haven't distorted during stitching and re-draw them if necessary before cutting out the throw front.
- 8 Cut and piece the dusty red cotton backing fabric if necessary to create a 150cm x 150cm (59" x 59") square.
- 9 Cut a 150cm x 150cm (59" x 59") square of batting.

- 10 Cut six 13cm (5") wide strips from the striped fabric, perpendicular to the direction of the stripes. Cut two of these strips in half.

SEW

- 11 Draw quilting lines onto the embroidered front of the throw in a pattern of your choosing – I used a tartan like design made up of straight lines grouped in two's vertically and three's horizontally to form checks. Avoid quilting over the embroidery and stop and start each line about 5cm (2") in from the edge of the throw. A soft lead pencil or water-soluble marker works well for this, along with a quilting ruler.

- 12 Sandwich the batting between the embroidered front and the backing fabric and either tack together with a few long rows of stitching or pin using quilters' safety pins. Smooth your fabric/batting out well as you add each layer.

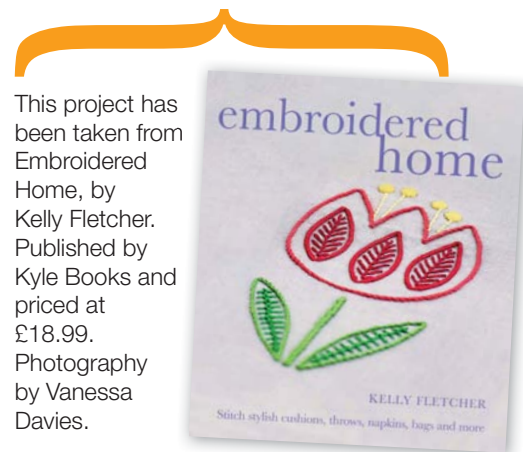
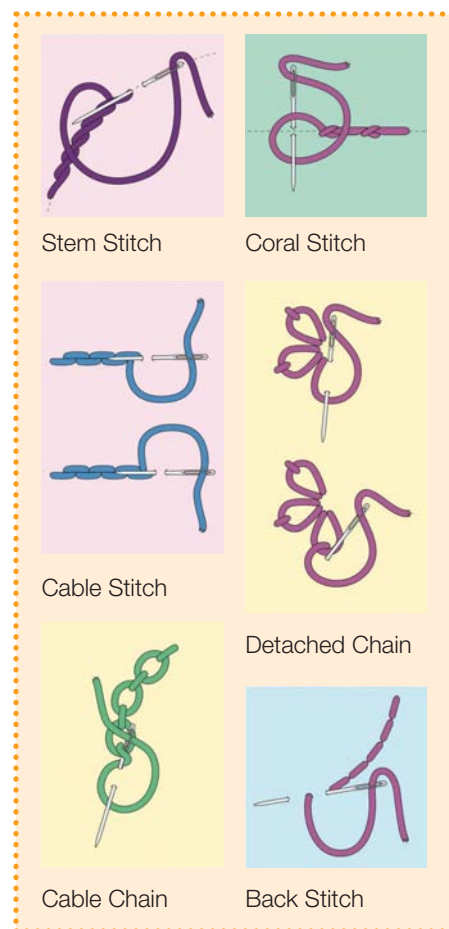
- 13 Quilt the throw using hand quilting thread along the drawn on lines.

- 14 Check that the cutting lines haven't pulled during quilting and trim all three layers to size before attaching the flange.

- 15 For the flange: Sew a half-length strip to each of the four full-length strips – use a 0.6cm (1/4") seam allowance and press the seams open. Draw two lines along the length of each strip, 1.2cm (1/2") from the edge. Fold each strip in half lengthways and iron the fold in place, then open the fabric out again and press a 1.2cm (1/2") hem into each edge using the drawn-on line as a guide.

- 16 Draw a line 4cm (1 1/2") from the edge of the trimmed throw and attach the flange to the front of the throw as you would attach bias binding, using the line as a guide. Fold the flange over the raw edges

of the throw and stitch to the back by hand. Mitre the corners. Tacking the flange in place first will make the hand stitching easier.



This project has been taken from Embroidered Home, by Kelly Fletcher. Published by Kyle Books and priced at £18.99. Photography by Vanessa Davies.

Available to buy from Kyle Books, visit www.kylebooks.com

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brothersewing.co.uk



Dresden Coasters

MATERIALS

- 9, charm squares 12cm x 12cm (5" x 5"), 1 is for the centre circle. I used fabrics from the Flurry collection by Kate Spain
- 38cm fabric for backing – I used Essex Yarn Dyed Linen
- 15cm x 61cm (6" x 24") of Insul Bright heat resistant wadding
- 25cm for binding
- Paper
- 505 Basting spray
- Non-permanent marking tool
- Hand sewing needle and thread

TO CUT

See pattern sheet for pattern pieces

Paper:

- Trace and cut 16 Dresden petals

Charm squares:

- From each of the 8 charm squares cut 2 Dresden petals
- From the remaining charm square cut 2 centre circles

Backing fabric & Insul Bright heat resistant wadding:

- Cut 8, 6" x 6" (15cm x 15cm) squares

Binding fabric:

- Cut 3, 2.5" x 44" (6.5cm x 112cm) strips

TO SEW

- 1 Group the petals into four groups of four. Baste/tack the petals using the following English paper piecing method.
 - a Thread a hand sewing needle, single length with good knot on the end.
 - b Position the paper in the centre on reverse of fabric.
 - c Fold over one edge of fabric to the paper, bring needle from front to back, close to a corner (so that knot is showing on right side).

- d Fold over next edge (anti-clockwise), overlapping the corner. Push needle back through the corner to the right side.
- e Fold the next edge over and bring needle from front to back again at the corner. This creates a large tacking stitch between corners.
- f Continue folding over and tacking until all (but the inside edge) of the petal are basted to the paper template. Snip thread leaving a tail.

Repeat this for all petals, except the 2 outer ones in each quarter. For these, leave the very outside edges un-tacked.



- 2 Sew the petals together in groups of four. Press before removing tacking stitches and papers.
- 3 Spray baste a piece of backing fabric to either side of the wadding.

GOOD TO KNOW

- *1/4" (6mm) seams used throughout unless otherwise stated*
- *All measurements assume cuts from 112cm (44") wide bolts*
- *Finished coasters measure approx. 15cm x 15cm (6" x 6")*



THIS SWEET HAND AND MACHINE SEWING PROJECT WOULD MAKE A LOVELY CHRISTMAS GIFT. THE ENGLISH PAPER PIECED DRESDEN DESIGN IS SPLIT INTO QUARTERS TO CREATE A CHARMING SET OF COASTERS.

- 4 Pin (or spray baste) a quarter Dresden to the right side of the backing fabric, making sure the raw edges of the petals and backing square are aligned.

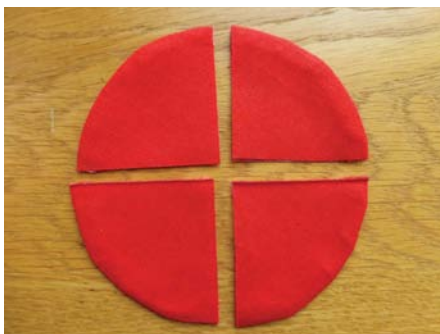


- 5 Machine quilt in the ditch between the petals, and extend these lines to the outer edges of the coaster.

- 6 Topstitch along the pointed edges of the petals, as close to the edge as you can.



- 7 Place two circles right sides together and sew around completely. Carefully cut a small slit in one of the circles and turn right sides out. Push out seams well and press flat. Cut the circle into quarters.



- 8 Pin and topstitch a quarter circle into the inside corner of your Dresden petals, ensuring that you conceal any raw edges.

- 9 Make binding. Fold fabric strips in half (wrong sides together) and press. Open out and fold raw edges in, towards the centre fold and press in place. Place binding along edges of coaster (right sides together) and stitch in place. Take care around corners to ensure a neat finish. Hand sew binding in place on reverse of coaster.



STOCKIST DETAILS

Essex Yarn Dyed Linen – Just Jude Designs Etsy shop, www.etsy.com/shop/JustJudeDesigns

Insul Bright Heat Resistant Wadding – Empress Mills, www.empressmills.co.uk

Judith Hollies is a self-employed '40 something', mum of 3 teenage daughters! She loves to teach patchwork, quilting and sewing and inspire others to 'play' with fabric to develop their creative talents! Find out about her creative endeavours at www.judith-justjude.blogspot.co.uk and her patterns can be found on her Etsy shop – Just Jude Designs, www.etsy.com/shop/JustJudeDesigns

Denim Shoulder Bag

DESIGNED BY JULIA CLARIDGE FROM BOBBINS & BUTTONS

TO CUT

See pattern sheet for pattern pieces

Main fabric:

- Cut 2 front/back on fold (1)
- Cut 1 flap on fold (2)
- Cut 1 gusset on fold (3)
- Cut 1 buckle tab upper (4)
- Cut 1 buckle tab lower on fold (5)
- Cut 1 strap on fold (6)

Contrast for flap:

- Cut 1 flap front on fold (2)
- Cut 1 buckle tab upper (4)
- Cut 1 buckle tab lower on fold (5)
- Cut 1 strap lining on fold (7)

Lining fabric:

- Cut 2 lining front/back on fold (1)
- Cut 1 gusset on fold (3)

Interfacing:

- Cut 2 front/back on fold (1)
- Cut 1 gusset on fold (3)

TO SEW

- 1 Apply the interfacing to the appropriate pieces. With right sides together stitch the curved edge of the flap. Trim, turn and press.

- 2 Prepare the buckle tab upper and lower sections. Place right sides together for each section and stitch around edge leaving a small 4-5cm gap for turning (ideally on the side edge where the shape is straighter). Trim the seam to approximately 5mm turn and press.



- 3 Prepare the main body of the bag, starting from the centre of the bag pin and stitch the gusset to one side of the bag.



MATERIALS

- 40cm main fabric – Denim, 'Caesar' Indigo
- 35cm fabric for flap – Large Parasols from Inprint by Jane Makower Fabrics
- 40cm lining fabric – Makower Parasols from Inprint by Jane Makower Fabrics
- 40cm medium weight iron on interfacing
- 1 x 5cm (internal width) slider buckle
- 2 x 30mm D-rings
- 2 x 30mm lobster clasps
- 1 x 30mm slider buckle

GOOD TO KNOW

- Use 1cm seam allowance throughout
- Printed fabric width 114cm
- Denim fabric width 150cm
- Finished bag size 30cm x 27cm



A SMART DENIM SHOULDER BAG WITH CONTRAST PRINT FRONT FLAP,
LARGE BUCKLE FASTENING AND SLIDER STRAP ADJUSTER.
PERFECT FOR A CHIC LOOK ON AUTUMNAL DAYS OUT.

4 Pin and tack the second side to the other edge of the gusset, don't sew at this stage. Pin the flap in place at the upper edge of the back side of the bag. Turn the bag to the right side. Position the upper tab to the bag flap and the lower buckle tab (with the buckle threaded on) to the bag front. This position may vary depending on the depth and style of your buckle. Pin the tabs in place.



5 Unpin bag flap and upper tab and remove tacking stitches from the front section of the bag. Check the position of the lower tab is central and stitch in place. Re-pin the front of the bag to the gusset edge and stitch in place.



6 Prepare the strap, stitch one long edge of the strap lining to one long edge of the main strap. Press a 1cm turning on the other long edges.



7 Fold the strap in half, you should have a narrow border of the main fabric at either edge. Tack along the folded edge and stitch.

8 Topstitch the other edge of the strap to match.



9 Cut 2 x 6cm pieces off the end of the strap and thread through the D-rings.



10 Working from the centre back of the bag pin the bag flap right sides together to upper edge. Pin the D-ring tabs in place at the upper edge of gusset. Stitch or tack in place, close to the edge to hold in place.



11 Make the lining. In the same way as the outer bag, pin from centres around both edges of the gusset and stitch, leaving a gap approximately 20cm long in the lower edge of one side.



12 Place the outer bag inside the lining with right sides together, matching seams, pin and stitch around the top of the bag.



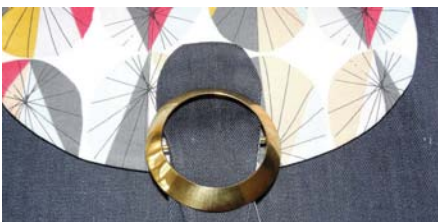
13 Turn the bag through to the right side through the gap in the lining.



14 Under-stitch the lining to the top edge seam. Push the lining back inside the bag and press edge. Close the gap in the lining – press edges flat and stitch close to edge.



15 Place the upper buckle tab on the front flap and check the position before sewing in place.



16 Complete the strap. Thread a lobster clasp on one side and double turn the strap and stitch. Thread the slider buckle and lobster clasp onto the other side and thread strap back through the slider, double turn and stitch. Attach the lobster clasps to the bag. Adjust as desired.



Julia Claridge writes a blog about her handmade wardrobe. In January 2014 she set herself a challenge to only make her clothes and not buy any for a year and she still hasn't bought a single item of clothing yet! She also runs a small business called Bobbins & Buttons, where she teaches sewing classes as well as designing a range of children's clothing. You can find out more about Julia on her website www.bobbinsnbuttons.co.uk or follow her on Facebook www.facebook.com/pages/Bobbins-n-buttons

STOCKIST DETAILS



Denim – Backstitch, www.backstitch.co.uk

Buckle – an Etsy vintage find

All other bag hardware – www.greengrizzly.co.uk

The printed fabrics used in this project are Small Parasols and Large Parasols from Inprint by Jane Makower Fabrics. For more information and to find your local stockist visit www.makower.co.uk



Retro Wallet

DESIGNED BY JULIA CLARIDGE FROM BOBBINS & BUTTONS

TO CUT

See pattern sheet for pattern pieces

Outer fabric:

- Cut 1 front/back (1)
- Cut 1 internal note pocket (3)
- Cut 1 internal zip pocket – upper panel (4)
- Cut 1 internal zip pocket – lower panel (5)
- Cut 3 credit card pockets (6)

Lining fabric:

- Cut 1 front/back (1)

Interfacing:

- Cut 1 interfacing piece (2)

TO SEW

- 1 Apply the interfacing to the back of the outer wallet fabric. The interfacing should have a 1cm gap around the outside edge.



- 2 On the lining side of the wallet draw a chalk line down the centre of the wallet and a line 15mm in from the edge around the straight edges.



- 3 Prepare the internal pockets. To make the zip coin pocket, place the upper and lower zip pocket panels right sides to upper side of zip, matching raw edge to outer edge of zip tape. Pin and stitch close to teeth using a zipper foot. Ensure the upper and lower panel match at the ends (the zip will be longer than the pocket).



- 4 Press a 1cm turning around all edges of the zip pocket. Open the zip a little and trim the zip tape down to the raw edge (remember if you close the zip now the zip pull is likely to come off the end).



GOOD TO KNOW

- Use 1cm seam allowance throughout
- Printed fabric width 114cm
- Denim fabric width 150cm
- Finished wallet size 12cm x 21cm

- 5 Prepare the remaining pockets, turn a double narrow hem on all other pockets along one of the long edges of each. Stitch.



MATERIALS

- 25cm main fabric – Makower Parasols from Inprint by Jane Makower Fabrics
- 25cm lining fabric – Denim, 'Caesar' Indigo
- 25cm Vilene decovil light I (heavy weight iron on interfacing)
- 1 magnetic snap fastener
- 1x 6" zip



A LARGE PRACTICAL WALLET WITH ROOM FOR MONEY AND CREDIT CARDS, AND A PERFECT CO-ORDINATING PARTNER TO THE DENIM SHOULDER BAG.

6 Turn and press remaining edges in by 1cm.

7 Starting with the upper note pocket, match the centre of the pocket to the centre chalk line and pin the pocket 5mm below the chalk line. Pin pocket down the sides and lower edge, stitch close to fold.



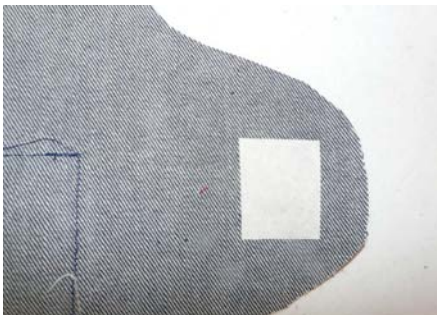
8 Place the zip pocket 5mm to the left of centre chalk line and just overlapping the note pocket, stitch around all sides close to the edge. Pin and stitch the first credit card pocket in line with the upper edge of the zip pocket and 5mm to the right of the centre line. Stitch sides and lower close to the folded edge.



9 Pin and stitch the second and third credit card pockets, each should be spaced 3cm below the one above.



10 Apply a small square of the interfacing to the back of the lining fabric where the magnetic catch will be attached; this will add extra support for the magnet.



11 Find the centre of the wallet tab and mark with chalk on the right side, measure 3.5cm down from the tip of the tab and mark, place the back of the magnetic tab with the centre of the cross showing through the hole in the centre and mark the slots either side of this hole with chalk.



12 Make a small slit at these marks carefully using an un-picker or a small sharp pair of scissors. Insert the magnetic fitting.



13 To find the position of the other half of the magnetic, place the back and front together and fold wallet into the closed position. Measure from the centre of the fixed magnet to the folded outer edge. Unfold and mark this measurement on the outer fabric. Apply the second side of the magnet in the same way.



14 With right sides together, stitch outside edges together leaving a gap at the straight end to turn through.



15 Turn through, press the edges at the gap and topstitch close to edge around entire edge of the wallet.





STOCKIST DETAILS



Denim – Backstitch,
www.backstitch.co.uk
 Magnetic fitting –
www.greengrizzly.co.uk

The printed fabrics used in this project are Small Parasols and Large Parasols from Inprint by Jane Makower Fabrics. For more information and to find your local stockist visit www.makower.co.uk

Julia Claridge runs a small business from her home in Leicester called Bobbins & Buttons. She teaches sewing classes using her own lovely projects and as she also loves baking, there is always freshly baked cake or cookies to enjoy whilst you sew! You can find out more about Julia on her website www.bobbinsnbuttons.co.uk or follow her on Facebook www.facebook.com/pages/Bobbins-n-buttons

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Big Bear, Little Bear Cushion

DESIGNED BY SALLY ABLETT

TO CUT

Fabrics 1, 2 and 3:

- Cut 2, 7¼" x 7¼" squares, cut in half diagonally and then cut in half diagonally again (large triangles)
- Cut 1, 5¾" x 8½" (cushion back panels)

Fabric 5:

- Cut 1, 8½" x 24½" (cushion back)
- Cut 1, 14¾" x 24½" (cushion back)
- Cut 24, 3" x 3", cut in half diagonally (small triangles)

Fabric 4:

- Cut 1, 12½" x 12½" (central square)



MATERIALS

Fabrics used in this project are from the Big Bear, Little Bear collection by Lewis & Irene

- 46cm x 56cm (fat¼) of fabric 1 – Wigwam Woods on Milky Tea (A101.1)
- 46cm x 56cm (fat¼) of fabric 2 – Big Bear Little Bear on Milky Tea (A102.1)
- 46cm x 56cm (fat¼) of fabric 3 – Woody Diamonds on Brown (A104.2)
- 46cm x 56cm (fat¼) of fabric 4 – Big Bear & Friends Totem on Milky Tea (A105.1)
- 1m of fabric 5 – Bumbleberries in Off White (BB40)
- 62cm x 62cm (24½" x 24½") wadding
- 1 button
- 61cm x 61cm (24" x 24") cushion pad

GOOD TO KNOW

- All measurements include ¼" seam allowance
- Press seams as you go for a neat finish
- Block size 24" x 24"



THIS COMFY, LARGE SIZED CUSHION USES FABRICS FROM THE ADORABLE BIG BEAR, LITTLE BEAR COLLECTION FROM LEWIS & IRENE. THE FLYING GEESE PATCHWORK BLOCKS MAKE AN ARROW-LIKE BORDER AROUND THE CENTRAL TOTEM SQUARE PANEL.

TO SEW

Cushion front – Flying Geese

1 Lay out your fabric pieces, two small triangles alongside one of your large triangles. Join along the short sides on the large triangle. Repeat for all 24 of your large triangles, remembering to press seams as you go.



Making up cushion front

2 Lay out your Flying Geese blocks as in the diagram. Sew four Flying Geese blocks together in rows for the top and bottom border strips of the cushion.



3 Join these strips to the top and lower edge of the central square.

4 Next, join two sets of Flying Geese blocks together to form the top left and bottom right corner squares.

5 Sew the remaining Flying Geese blocks together in rows of eight for the cushion sides. Attach the two corner sections to these rows for the top left and bottom right corners, ensuring the points of the triangles are pointing in the correct direction.

6 Attach rows to the sides of the central square and press seams.

7 Place complete cushion front panel on top of your wadding and quilt as desired by hand or machine.

Back of cushion

8 Join the three 5¼" x 8½" pieces together along the short sides, press seams.

9 On one of the long edges, fold a ¼" turning and then turn over again by another ¼". Sew in place.

10 Work a buttonhole, by hand or machine centrally on your pieced back panel work. Make sure it is the correct size to fit your of your button.

11 With right sides together sew the pieced back panel to the 8½" x 24½" fabric piece, along the long edge.



12 Take the 14½" x 24½" fabric piece and fold one of the long edges over by ¼" and then over again by ¼", sew in place.

13 Place cushion front right side up on a flat surface. Lay one backing rectangle right side down on top, aligning raw edges at bottom edge and sides. Add second backing rectangle on top right side down and aligning raw edges at top edge and sides. Pin in place. Folded edges should overlap by several inches in the centre.

14 Stitch around all four edges. Add a line of zig-zag stitches within seam allowance for additional strength. Turn right side out, neatening corners and insert a 24" cushion pad.



STOCKIST DETAILS

A big thank you to Lewis & Irene for the adorable Big Bear, Little Bear fabrics used in this project.

Big Bear, Little Bear fabric – New Forest Fabrics, www.newforestfabrics.co.uk, tel: 02381 783386

Lewis & Irene are a British, family run business with fresh, homegrown designs printed on high quality cotton. They sell to lovely craft and fabric shops in the UK and across the world through leading distributors. For more details visit www.lewisandirene.com

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*The
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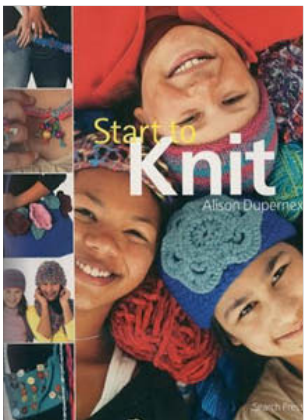


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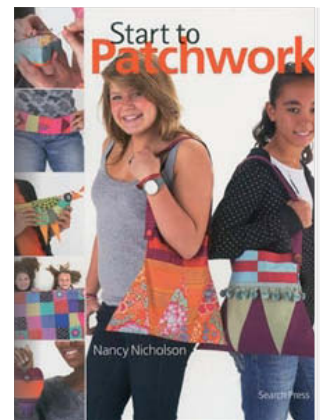
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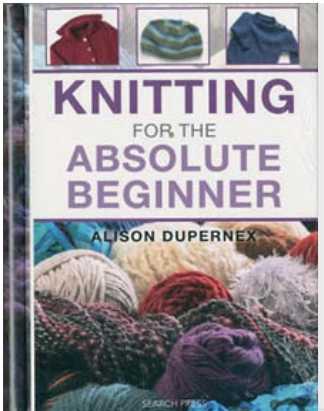
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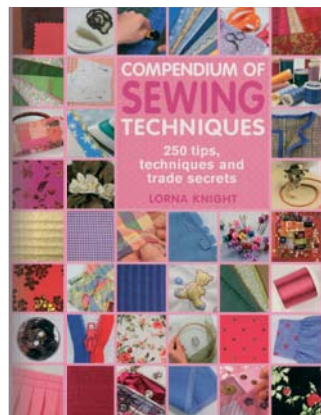


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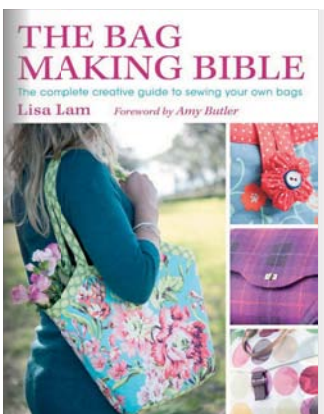


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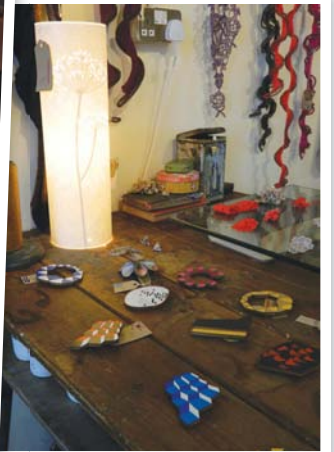
DEBBIE BRYAN



The Debbie Bryan Shop is a craft boutique and creative emporium run by an enthusiastic designer and businesswoman. It is set in the heart of the Nottingham's Lace Market in amongst atmospheric, industrial buildings. During the days of the British Empire, Nottingham was a world leader in lace manufacturing and the Lace Market area was the hub of the trade. Lace making has now dwindled, but the city remains full of impressive, 19th industrial architecture that were once warehouses and salerooms for the thriving lace trade.

Debbie Bryan's shop was set up in 2009 during the heart of the recession. As a designer and maker, Debbie aimed to create a retail space where she could showcase her own and a small selection of other original designs and work. Having studied Textile Design at the city's Nottingham Trent University, Debbie fell in love with Nottingham's rich textile heritage and found it a great source of inspiration to her work and creativity. And when looking for a location for her own shop, she could think of nowhere better than the home of this textile heritage – the Lace Market. With the decline of manufacturing, many of the business and factories had vacated, and the area seemed a little down on its luck. But Debbie loved the feel and history of the buildings and so took a risk setting up shop in this hidden area which has since become known as the 'Creative Quarter' of the city.





Approaching the shop, you will spot the window boxes, flowers and plant pots on the otherwise plain pavement. It is still one of the only retail shops now in the Lace Market area and Debbie is determined that those visiting are welcomed, and their expectations are exceeded. On entering the shop, your eyes will not know where to rest in this cornucopia of lovely things. There are textiles; scarves hanging from hooks, cushions resting on stools, framed artworks on walls, jewellery laden tables, ceramic and glass decorating shelves. Everything is displayed purposefully and thoughtfully on vintage, quirky furniture, all which is very much in keeping with the industrial heritage of the building. The sometimes low lighting in the shop adds even more intrigue and atmosphere to the space. Debbie is passionate about offering her customers something unique and takes great pride in selecting handmade, artisan products from designers locally, nationally and also internationally - everything is individual and that little bit different to anything that you will see on the high street.

As you edge further into the shop you will then notice magnificent examples of lace and lace drawings lining the walls (and in some places – the ceiling). These are original drawings, blueprints and punch-cards that form part of the lace archive that Debbie owns. Debbie explained to me how this collection first started.

"I specialised in knitted textiles and had built up a range knitted products. Quite by chance, I began using old lace in my work and developed a signature range of resin jewellery and brooches. These encapsulated tiny treasures and vintage finds; cogs and workings from clocks and watches, old photographs and fragments of threads, fabric and lace."

A customer visited the shop one day and told Debbie that he had designed and made that particular lace motif and he owned the last embroidery factory in Nottingham, and that they had also made the lace used on Lady Diana Spencer's wedding dress. Intrigued, Debbie visited the factory and was given a grand tour of this working museum. In the design room, she spotted the lace drawings, was instantly captivated and asked if she could buy them. And so, the collection began.

The lace artworks began to adorn and decorate her shop and when Debbie could afford, she purchased more. The factory was winding down production, and when they closed the factory doors for the last time, Debbie was invited to visit and buy any remaining lace paraphernalia. She seized the opportunity and collected draughtsman tables, drawings, blueprints, punch-cards, magic lanterns and other lace equipment. These

items now look so at home in her shop and give it a truly authentic atmosphere. They have provided a huge source of inspiration for both Debbie and all visitors to the shop. In fact, with no lace museum in the city, the shop has become a magnet for lace enthusiasts.

The original lace drawings became popular with customers who wanted to buy them as a memento of the city's industrial textile heritage. Not wanting this rich history to be lost or forgotten, Debbie decided that there was the need to create an archive and document the collection. Again by chance, and through a visit to the shop, Debbie began working with the Digital Humanities Centre at The University of Nottingham to create a unique opportunity for students, volunteers and academics to research





and archive pieces from the lace collection. The successful collaboration gives students the hands on research experience and the opportunity to have their papers published on the Debbie Bryan website. Plus Debbie and those interested in lace have the chance to see and read more about its history.

From the very early days of the business, Debbie introduced the idea of offering workshops and courses. With the shop a little out the way, she knew she needed to work hard and give an extra incentive to encourage visitors to the shop. So soon after opening, she set up her 'Crafternoons'. They were instantly a big hit and drew in creative and craft enthusiasts, eager to learn new skills and techniques.

"We want to inspire and offer something a little different on the technique based courses. You can choose from making textile and concrete jewellery to fabric lampshades and memory books. We provide a beautiful selection of raw materials for you to work with, often reclaimed or vintage, and including of course lace!"

The workshops are all held in the shop where there is a plentiful supply of inspiration. You are certain to leave with something that is a very stylish and has a rather vintage vibe, but Debbie hopes that most of all, you will leave feeling proud of yourself and more confident of your abilities.

You can also organise a Crafternoon event hosted by the shop. Aimed at groups of ten or more and often celebrating a special event, bridal shower, hen or birthday party, you can choose to learn from a lovely selection of varied crafts. And then there is the Speed-Crafternoon course where you have the chance to enjoy five, one hour creative master-classes in one day! And a luxury buffet lunch is included along with tea, coffees and delicious bite-sized treats.

If that wasn't enough, Debbie also offers a Sew-Along on the 1st Friday of the month. Aimed at creating a meeting place for fellow crafters and friends, the shop stays open until 7pm and crafters can drop in and enjoy a little bit of sewing and crafting whilst enjoying a cheeky tipple. Choose from one of their locally brewed Real Ales (exclusively branded with lace inspired names of course!) or maybe a deliciously chilled Vodka Tea. And, did I mention the tea and cake? Well, like everything else in the shop, it is fantastic – delicious, gorgeously presented of course, and served up in in pretty vintage teacups and crockery. So, the business continues to grow and flourish and it is apparent that Debbie loves what she does. Next on the list is renovating an upstairs room to use as a workspace, plus there is the apprenticeship scheme that she is co-ordinating...where does Debbie find the time?



GET IN TOUCH

Visit the Debbie Bryan shop at 18 St Mary's Gate, The Lace Market, Nottingham, NG1 1PF. Open Monday to Saturday 10am to 6pm, first Friday of the Month 10am to 7pm. Call them on 0115 9507776, email, shop@debbiebryan.co.uk or visit their website www.debbiebryan.co.uk

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HAND EMBROIDERY MASTERCLASS

WRITTEN BY HARRIET FRANCES STILES

HAND EMBROIDERY IS A GREAT TOOL TO HAVE IN YOUR SEWING REPERTOIRE. THIS TRADITIONAL SKILL IS SEEING RESURGENCE IN POPULARITY, NOT ONLY FOR ITS BEAUTIFUL AESTHETICS BUT ALSO FOR ITS THERAPEUTIC QUALITIES, THE RHYTHM OF STITCHING IS A SLOW BUT COMPLETELY SATISFYING WAY TO WORK. SO, HAVE A GO AND START TO HAND SEW!

This month we learn how to sew Seeding Stitch

MATERIALS

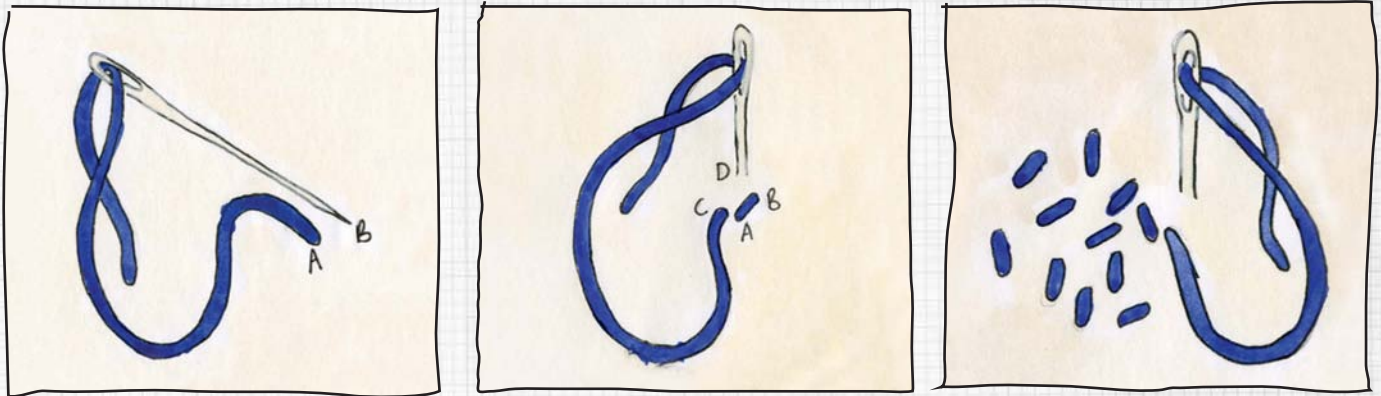
- Plain cotton or linen fabric 30cm X 30cm
- Sky Blue Stranded Embroidery Cotton Thread (DMC or Anchor)
- 12" Embroidery Hoop
- Embroidery (Crewel) Needle Size 7
- Small Sharp Pointed Scissors
- Sharp Pencil
- Ruler

PREPARATION

- Place fabric in hoop, stretch and tighten until taught.
- Cut and use a 30cm length of stranded cotton.
- Split stranded cotton, taking three threads and threading the needle. You can use more or less threads depending on the effect you are after and what you are stitching.
- To begin stitching, knot the thread and take down through the front, work three small stitches and then snip the knot on the surface.



Seeding Stitch is a wonderful stitch to add a little texture to your embroidery work. Simply put, it looks as if there has been a sprinkling of seeds onto your fabric. It uses straight stitches and it can fill a shape with colour. You can achieve a tonal or graduated quality by working more stitches closely together for dense, darker areas of stitch.



How to Sew

- 1 Bring the needle up at point A and take down at point B, about 5mm apart. If you require a thicker stitch, bring needle up again at point C and take down at point D.
- 2 Repeat this process, varying amount of seeding stitches depending on amount of texture required.
- 3 Aim to keep the length of the seeding stitches regular, but vary the direction.



Photography: John Chase Photography



Historical Reference

This example of Seeding stitch is taken from the Royal School of Needlework collection. It is of a 19th century Blackwork cushion cover, designed by Selwyn Image and would have been purchased as a kit by RSN customers many years ago. For more information on the art and history of embroidery and the work of the Royal School of Needlework, visit www.royal-needlework.org.uk For more details on their degree course, visit www.rsndegree.uk



Harriet graduated from the BA (Hons) Hand Embroidery course at the Royal School of Needlework last year and is now running her own business as a designer and maker of hand embroidery and adornments. She exhibits nationally, runs workshops and has received several awards, including the Embroiderers' Guild Scholarship and Madeira Student Sponsorship. Follow her online at www.facebook.com/harrietfrancesstilesembroidery, www.twitter.com/harrietfstyles or visit www.harrietstiles.com



Harriet Frances Stiles

CONTEMPORARY HAND EMBROIDERY SAMPLER

Stitch this modern sampler with our 'Hand Embroidery Sew Along'. Use your new hand embroidery sewing skills to complete a section of the sampler each month.

MATERIALS

- Small sharp pointed scissors
- Sharp pencil
- Ruler
- Silk 30cm X 30cm (or fabric of your choice)
- 12" Embroidery hoop
- Embroidery (Crewel) needle size 7
- Shape stencils (see below)
- DMC Stranded Embroidery Cotton Thread in the following colours:
 - Royal Blue 791
 - Grey 535
 - Light Grey 3743
 - Lime Green 733
 - Hot Pink 718
 - Rose Pink 3688
 - Light Pink 778

PREPARATION

- Iron silk/background fabric and trim any frayed edges.
- Place silk in hoop, stretch and tighten until taught.
- Trace and cut out template shapes given below and transfer onto your fabric using a pencil.

To Sew

1 To begin
Cut a 30cm length of stranded cotton, take one thread and thread needle. To begin stitching, knot the thread and take down through the front, work three small stitches and snip the knot on the surface.

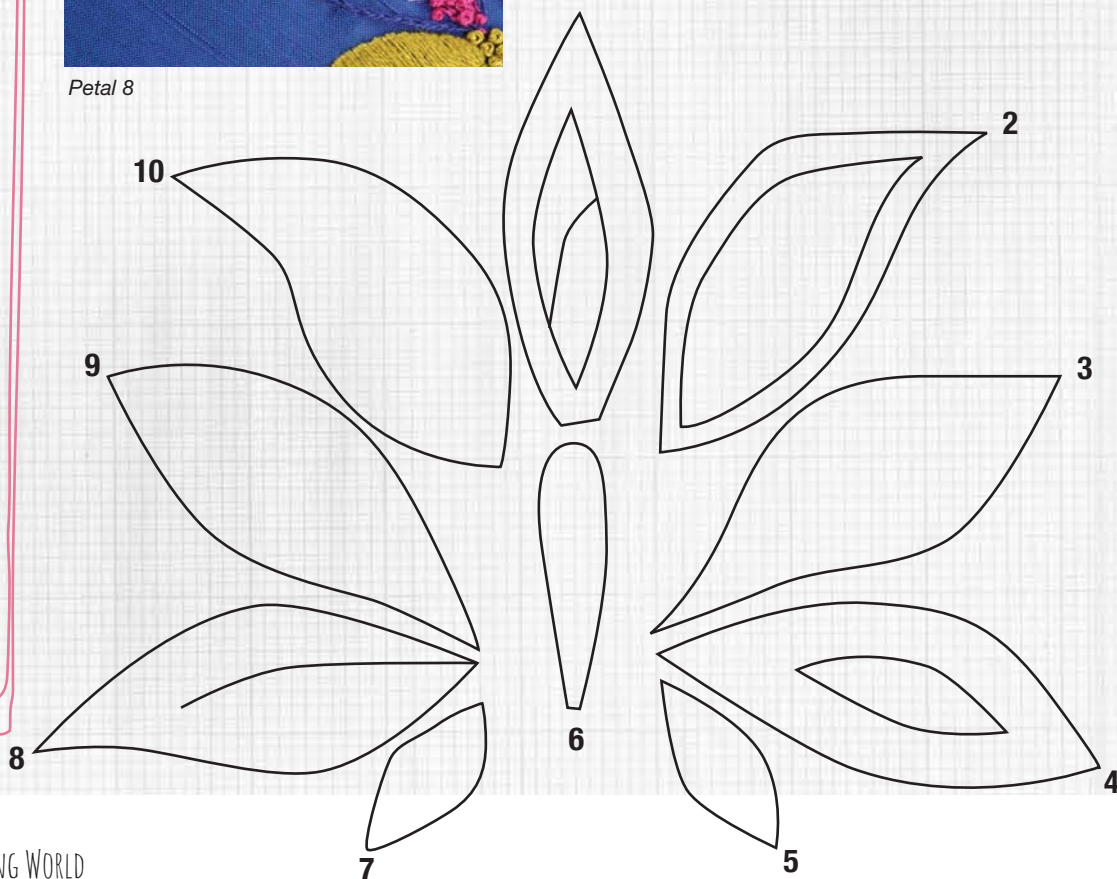
2 Seeding stitching on petal 2
This petal centre is filled with a Seeding stitch using two tones of pink thread and one strand of cotton. Using Light Pink 778 and Rose Pink 3688, work Seeding stitches inside the petal in a haphazard design; they can point in different directions and be of different length. Add a second Seeding stitch alongside the first to make a thicker Seeding stitch.

3 Seeding stitching on petal 8
Using one strand of Light Grey 3743, again, work Seeding stitches inside the petal 8 in a haphazard design.



Petal 8

1 Petal 2





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PATCHWORK FOR BEGINNERS

WRITTEN BY JENNA EXCELL

WELCOME TO PATCHWORK FOR BEGINNERS! THIS NEW SERIES AIMS TO BE A PRIMER ON PATCHWORK AND QUILTING. WE WILL FOCUS ON THE TERMINOLOGY, EQUIPMENT AND TECHNIQUES USED SO YOU TOO CAN GET GREAT PATCHWORK RESULTS.



Cutting

This month we will look at how to cut fabric accurately and safely. You'll need a rotary cutter, a self healing cutting mat, and a quilting ruler. At the end of the article is some advice on getting the best deal for these items. You'll also need some rotary cutting blades to fit your rotary cutter as they don't stay sharp forever.

Using a Rotary Cutter

1 Position the fabric on your cutting mat (ignore the lines – you only need to pay attention to your fabric and your ruler.) as shown. The strip you need to cut off is going **UNDER** the ruler – when it's underneath, it's secured and you remain in control of it.



2 Notice how the lady in the photo has positioned her finger – most rotary cutters have a special space for that. It's important to put your finger there so the rotary cutter stays under control. When cutting, use a downward and forward (away from you) pushing motion – the idea is to cut in one go, not saw back and forth.

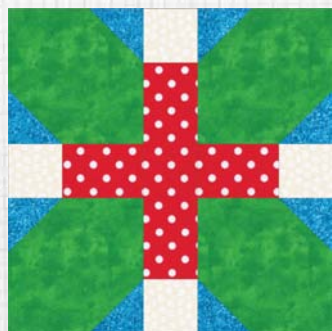
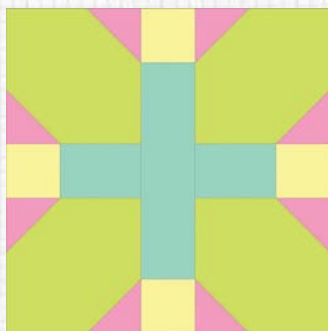


3 Now, if you need to subcut that strip into smaller pieces, reposition it as shown and place your ruler over the strip, up to the marking on the ruler (in this case, the 3" mark). Using the same forward motion, cut the smaller piece off the strip. The below pictures show the sequence of movements and the finished cut square.



Block of the Month

Cross + Block

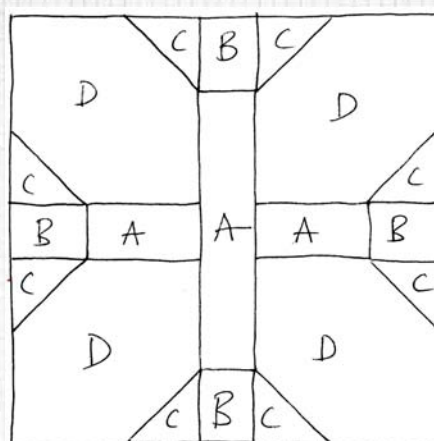


MATERIALS

- You will need four different fabrics (fat quarters, I have used mixture of Petal & Plume from Art Gallery Fabrics and Kona Solids)

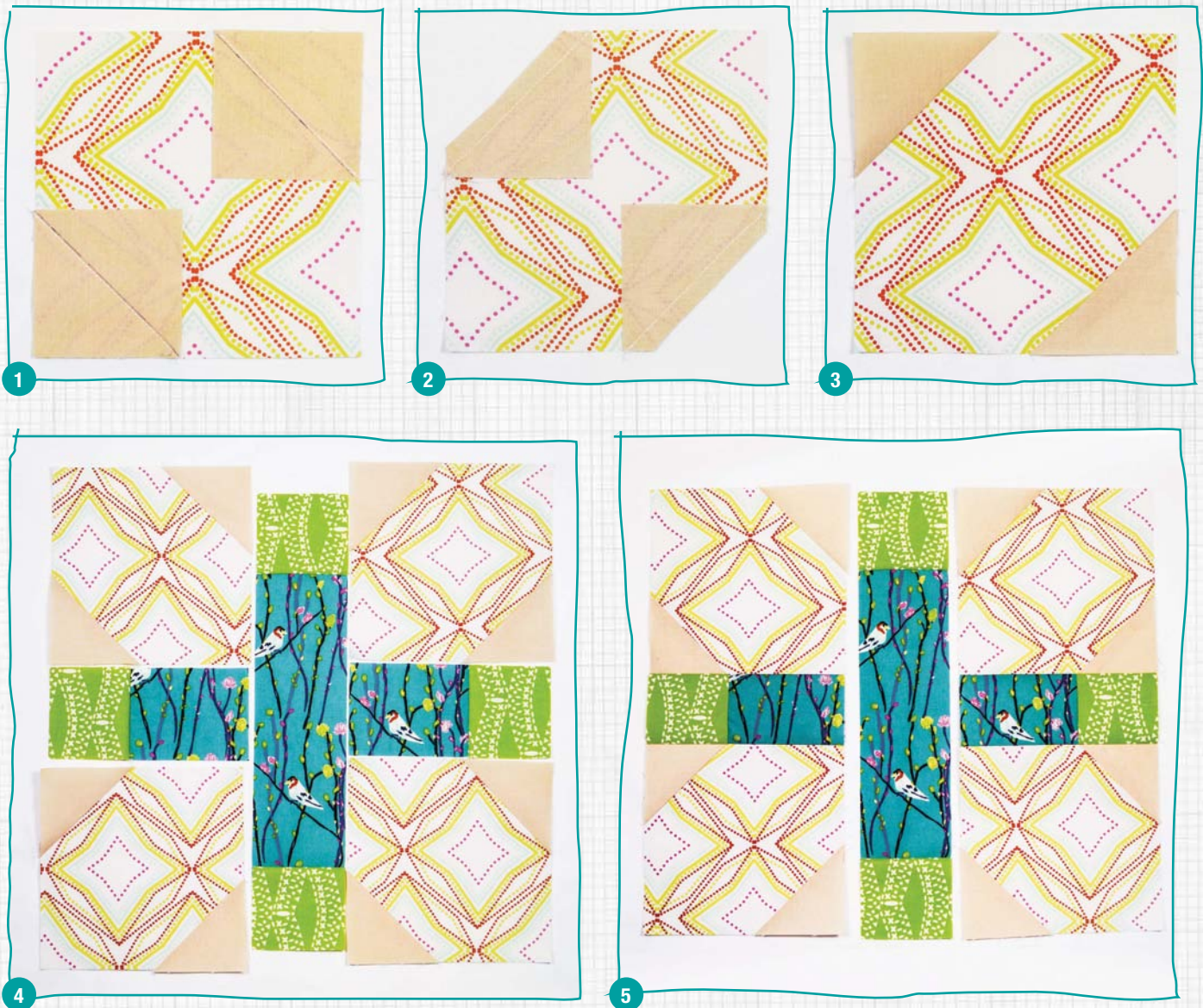
To Cut

- Fabric A – 1, 2.5" x 8.5"
- 2, 2.5" x 3.5"
- Fabric B – 4, 2.5" x 2.5"
- Fabric C – 8, 2.5" x 2.5"
- Fabric D – 4, 5.5" x 5.5"



To Sew

- 1 Draw diagonal lines on the wrong side of the eight 2.5" x 2.5" squares – I use a Frixion pen as it disappears when ironed. Sew the diagonal lines (or just a few thread widths' outside them) to the corners of the four 5.5" squares as shown.
- 2 Trim the outside of the squares away leaving 1/4" seam allowance.
- 3 Press the triangle pieces to the outside of the squares. Set aside.
- 4 Sew the four 2.5" x 2.5" squares to the outside short edges of the 2.5" x 3.5" pieces. Sew the other two squares to the top and bottom of the 2.5" x 8.5" long piece. Press seams to the side.
- 5 Noting the layout, sew two of the squares to the top and bottom of the middle pieced sections. Repeat with the other side of the block's two squares and middle piece.
- 6 Join the two pieced sides to the middle pieced section. Press seams in toward the middle strip.



Stockist Details

Cutting equipment – I like to use www.amazon.co.uk for rotary cutters and sometimes for quilt rulers too. I also use Creative Grids for rulers, www.creativegrids.co.uk. Cutting mats are often cheapest at Ryman the Stationers although sometimes www.ebay.co.uk has good deals. I also use ebay to buy rotary blade in packs of 10, as it brings the price down to nearly half of what they cost if I buy them individually.

Fabrics – Plush Addict, www.plushaddict.co.uk, Village Haberdashery www.thevillagehaberdashery.co.uk and Simply Solids, www.simplysolids.co.uk, are my favourite places to shop for quilt weight prints and solids. If you are lucky enough to have a bricks and mortar quilt shop nearby, I encourage you to go there and feel the fabrics! You'll soon learn what good quality feels like and there's nothing like being able to build an entire palette in one shop, in person.

Jenna Excell is an American, living and crafting happily in the UK. She teaches patchwork and quilting in Southampton and blogs about it at sewhappygeek.co.uk. When not crafting she is usually pursuing something really geeky like English royal history or dinosaurs!

Sewing Machine

PART 2 – EMBROIDERY

WRITTEN BY ROSA PEARCE

The most important factor when choosing a sewing machine is knowing exactly what you personally want to achieve – as well as your budget of course! Making a list of what you want to get from machine can be really helpful when narrowing down your options. For example, if you know that you want to produce large pieces of embroidery, then you can immediately rule out machines that are limited to small embroidery hoops. In this article I have tried to find something for everyone with my selection of embroidery machines, with a range of prices and a variety of different features.

If you are new to machine embroidery then the following blog posts are a fantastic introduction: www.seasonedhomemaker.com/all-about-machine-embroidery



Types of Machine

When choosing your embroidery machine the first decision to make is whether you want a single or multi-needle machine, although unless you use embroidery for your business, a single needle machine should more than meet your requirements.

Single Needle

A single needle machine looks similar to a regular sewing machine and can sometimes be used for general sewing as well as computerised machine embroidery. There is one point to attach an embroidery hoop and the needle only moves vertically while a specific embroidery arm moves the fabric according to your digital design. You can only use one spool of thread at a time and therefore need to stop and change the thread each time you want to use a new colour.

Multi-needle

A multi-needle machine usually has between four and ten needles, each of which can hold its own thread colour, which significantly speeds up the embroidery process when creating multi-coloured designs. These machines have two points of hoop attachment and tend to have larger hoop capabilities than single-needle machines. If you are likely to be taking your embroidery beyond a hobby and incorporating it into your business, then the time that a multi-needle machine can save you is a huge advantage - however these machines are far more costly.



Buying Guide

Useful Features for an Embroidery Machine

- A USB port to quickly and easily transfer designs
- A variety of hoop sizes available
- A large LCD screen or touchscreen
- Plenty of memory
- Included editing software with resize, rotate and mirror image functions
- Free arm capability
- The ability to drop the feed dogs for free-motion machine embroidery
- A feature to enable accurate positioning
- Low bobbin thread detector – to avoid getting halfway through a design before realising the bobbin thread has run out



Best Buys



Brother Innov-is NV955

Approximate cost: £799

Largest hoop size available:
10cm x 17cm

Type: Sewing and Embroidery

Where to buy:

- www.gursewingmachines.com
- www.brothersewing.co.uk/en/dealer-locator

The Innov-is NV955 is a compact, fully computerised sewing and embroidery machine with a quick drop-in bobbin and excellent fabric handling from delicate silk fabrics all the way through to denim and leather. It comes with a 10cm x 10cm embroidery hoop, 296 built in embroidery patterns spread across the machine's memory, a CD and a USB stick and it also has 129 built in stitches including 10 one step buttonholes – perfect if you want a machine that can do it all! The included design aspect allows you to rotate, re-size and mirror image your stitches, whilst the speed slider gives you more control for intricate work. This machine has LED lighting and an LCD screen for ease of use as well as a built in USB port for the transfer of designs.

Singer XL 400 Futura

Approximate cost: £785

Largest hoop size available:
16cm x 26cm (up to 28cm x 47cm
with the multi-hooping facility)

Type: Sewing and Embroidery

Where to buy:

- www.sewingmachinesales.co.uk
- www.singerco.co.uk/singer-shops.html

The XL 400 Futura is everything you love about a Singer sewing machine with an embroidery machine built in. It comes with two embroidery hoops, 10cm x 10cm and 16cm x 26cm as well as a design editing software CD and 125 embroidery designs, including five different fonts. It also has a multi-hooping facility, which allows you to create designs up to four times the size of your hoop! There is a really handy 3D realistic view function that allows you to see exactly how your design will stitch and the extra high presser foot lift allows you to sew and embroider using multiple layers or bulky fabrics. Transfer of designs is done directly from your computer via USB and there are useful 'how to' tutorials built in to get you started.





Janome Memory Craft 350E

Approximate cost: £999
 Largest hoop size available: 23cm x 20cm
 Type: Embroidery only

Where to buy:

- www.johnlewis.com
- www.janome.co.uk/retailer-search

This machine is an embroidery-only machine that offers professional results at home without any bulky attachments. With two hoop sizes included, three built in fonts and 100 built in embroidery designs, there is plenty to get started with before you even begin to import designs, which is done via the USB port. You can adjust the speed, edit the size and rotation of your designs and the tracing function and automatic thread cutter make this machine very user-friendly. Some invaluable features are the large backlit LCD with on-screen controls and the low bobbin thread indicator.

Husqvarna Viking Designer Topaz 25

Approximate cost: £1399
 Largest hoop size available: 15cm x 24cm
 Type: Sewing and Embroidery

Where to buy:

- www.colessewingcentre.co.uk
- www.husqvarnaviking.com/en-GB/Find-a-Store



The Designer Topaz 25 is a sewing and embroidery machine absolutely packed full of features. The top and bobbin thread sensor notifies you when the top thread breaks or the bobbin thread is running low. The sewing advisor feature can automatically select the optimal settings and give you on-screen advice, and the automatic thread cutter is a great time-saver. There are 75 included embroidery designs as well as 160 decorative and utility stitches and you can download additional designs using the USB port. The large embroidery area allows you to create designs of up to 15cm x 24cm and there is 20cm of space to the right of the needle, as well as the free arm for embroidering legs or sleeves. It has a clear LCD screen with stitches displayed in real size, enabling you to see the adjustments you are making before you begin to sew.



Brother PR1000e

Approximate cost: £8999
 Largest hoop size available: 20cm x 36cm
 Type: Embroidery only multi-needle

Where to buy:

- www.embroiderymachinery.co.uk
- www.brothersewing.co.uk/en/dealer-locator

If you want to take your home business embroidery to the next level, then the PR1000e is a huge leap up from a single needle machine in terms of the number of features and the increased efficiency. With ten needles you no longer need to worry about constantly changing the thread colour. It has an extra large embroidery area and an embroidery positioning camera sensor – so you can position your designs easily and accurately. It has adjustable LED lighting and a large colour touch screen control system with built-in editing and design preview functions. There are three USB ports with the capability to connect to other embroidery machines through one computer and a built-in memory, capable of storing up to 500,000 stitches. It also includes 110 built in designs and 28 built in fonts to get your creative juices flowing!

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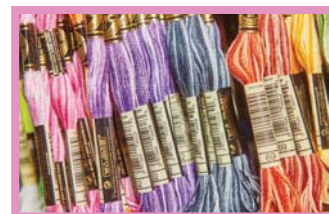


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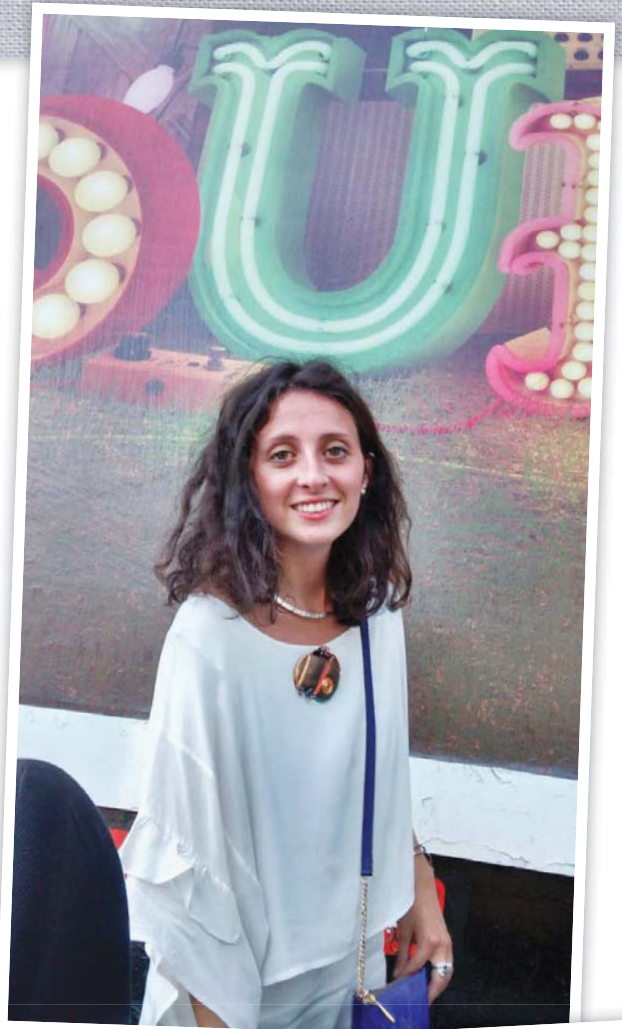
We Meet... HARRIET FRANCES STILES



Harriet Frances Stiles studied Hand Embroidery at the Royal School of Needlework. She graduated last year and is now a freelance embroidery and embellishment designer, making gorgeous hand embroidery jewellery and adornments. She also teaches workshops and loves to share her skills and knowledge, has worked at various fashion houses, has exhibited nationally and won numerous awards for her work including the Embroiderers' Guild Scholarship. And she is Sewing World's new hand embroidery expert!

When and how did your love of embroidery and sewing begin?

Both my Grandmothers' were keen embroiderers and so I have been surrounded by their work throughout my life. The walls of my home were adorned with their embroidery pieces, including family samplers and large appliques based on Tutankhamun (which I have always admired). It was when I was studying my GCSE Textiles and creating a child's jacket and skirt that I discovered the beauty of stitch.



Final collection – Embroidered Brooches



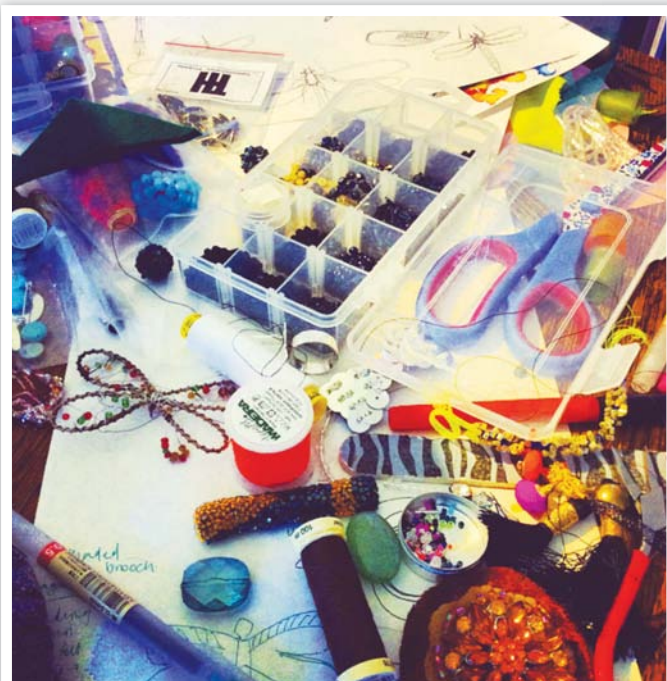
Garden of Eden Neck Adornment



My workspace at RSN

Tell us more about studying at RSN

Studying hand embroidery at Hampton Court Palace felt surreal to begin with as I had visited for many years prior to joining the course. The emphasis on design development and transforming embroidery from a traditional pastime into a contemporary embellishment, was what I loved about the course. Having learnt the RSN standard of needlework and completing a sampler in each technique; Goldwork, Blackwork, Crewelwork, Stumpwork, Silk Shading and Whitework, we were then encouraged to experiment with this knowledge - hence my move into embroidered adornments. The Garden of Eden neck adornment is created with leaves made using Stumpwork and embellished with the other various techniques. The embroidered brooches were part of my final collection and this idea has continued to grow since graduating.



Where do you usually sew?

Despite being given a space to work in at home, I usually end up working in my bedroom as it is nice and light. I have just got my own studio space in Hereford where I am surrounded by other creatives. It enables me to find a healthy medium between work and home, with a space designated for playing and experimentation and where I do not need to regularly pack away.

Who visits the studio most often?

Bertie and Walter our black labs love working with me - as not much is expected of them, apart from sleeping! Apart from that I work in isolation. I ensure I have the radio on to keep my brain occupied, but like to work in my own bubble and let my creativity run!



Do you have a favourite fabric or thread that you use in your work?

I began using Madeira threads when I was awarded a sponsorship from them during my final year at RSN and I like using their thread very much. I love the contrast of bright, vivid tones with more mellow shades and in particular I use their collection of neon threads. I also like to use leather and suede in my work as this provides a certain luxury and durability at the same time. Stitching onto leather is incredibly challenging, but feels rather satisfying when achieved!

What is your best tool or gadget for embroidery?

Lighting is essential for embroidering and the best I have found is a head-torch! It moves with you, so no need for wires or to work around a table, and the light is directly onto surface area you need, so few shadows are created. Tweezers are also the best when working with intricate embellishment such as Goldwork.

What inspires you?

I like to visit Kew Gardens and Hampton Court Palace and am fascinated by hedgerows and flowers in my garden at home. To me, a plant form epitomises beauty. The underwater world also inspires me, in particular how light can change an objects appearance. A lot of my own work is reactive to ultraviolet lighting and was inspired by sea anemones.



How do you approach starting a new project?

I am forever photographing the surrounding area, in particular flora and fauna. I gather scraps of fabric, threads and beads to play with colour and pattern and develop drawings and watercolours. Through the use of iPad apps, I edit these to create prints and designs with unusual shapes which I then translate into embroideries and adornments. The photography is the most important process throughout, to gather original research, but also document the journey as remembering each collection is impossible! I have pin boards around my studio, each holding a different mood and idea ready for development.



What project are you working on at the minute?

Running several projects at once is really important to me and what I love about being self-employed. It is the best way for me to maximise my time as once I feel my attention span drifting with one project, I move onto something else. I am currently working on new collections of moth – Goldwork and pearl embroidered pins. I am also creating new workshops, writing for Sewing World Magazine and developing my website.

What are your plans for the future?

I hope to own a boutique at some point. Having worked in retail for many years, I enjoy spending time with customers and helping to make my clients feel great about themselves, whilst helping the sustainability of other artisan makers. Having my work sold within companies including Liberty, Selfridges and Fenwick is the driving force for me to stay focused and work hard at developing my own brand.



Top 5 Tips for achieving good embroidery results

- 1 Ensure you use a sharp needle and change it regularly.
- 2 Keep your fabric as taut as possible in your embroidery hoop.
- 3 Change your thread regularly.
- 4 Make sure that you sew in good lighting.
- 5 Don't be afraid to unpick – one thing I love about stitch, is that anything can be changed!

FURTHER INFORMATION

Harriet will be exhibiting her work at the Hereford Contemporary Craft Fair 13th-15th November and has a series of talks and workshops lined up over the next few months. For more details visit her website www.harrietstiles.com, find her on Facebook, www.facebook.com/harrietfrancesstilesembroidery and Instagram, www.instagram.com/harrietstilesjewellerydesign



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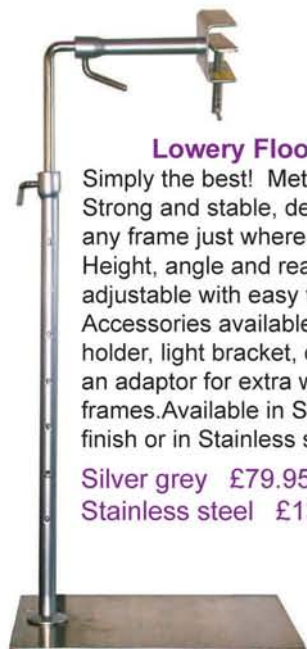


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North

MINISTRY OF CRAFT

Fred Aldous, 37 Lever Street, Manchester, M1 1LW
www.ministryofcraft.co.uk

Whether you're a beginner, want to refresh your skills or advance your knowledge, Ministry of Craft have workshops suitable for everyone and are adding new ones all the time. Based in Manchester's Northern Quarter, the majority of workshops take place at Fred Aldous – Manchester's Aladdin's cave of craft! Their tutors are passionate, knowledgeable and above all fun makers who want to share their skills with you.

Sew Your Own Wiggle Dress

5th-6th December, 2pm to 5pm and
11.15am to 4.45pm

Free your inner bombshell and sew this seriously sexy wiggle dress to flatter your womanly curves. You will learn how to use a pattern block, sew double point darts, insert sleeves or add a sleeve facing, add a neck facing, insert an invisible zip and finish hems perfectly. You will also be able to give your dress the neckline that suits you best. £89.



Beginners Free Machine Embroidery and Appliqué

5th December, 10am to 4pm

Free machine embroidery allows you to get creative and draw with your needle. On this one day course you will be shown how to use a machine embroidery foot, a machine hoop and explore a variety of stitches. You will transfer a design onto a calico bag and get to grips with adding shade and texture and embellishing your work with scraps of fabric using machine appliqué. £59.



West

GRACE AND FAVOUR - THE SEWING SANCTUARY

Marsh Mill Shopping Village, Thornton, Lancashire, FY5 4JZ
www.grace-favour.co.uk

The Sanctuary, in Lancashire, is a beautiful sewing and craft school teaching students of all ages and abilities. Their qualified and experienced tutors put learners at ease and make the workshops informative and fun.

Junior Christmas Stocking with Appliqué Finish

11th November, 1pm to 4pm

Calling all juniors! In this fun and friendly workshop you will make your very own Christmas stocking with appliqué finish, make one for yourself and leave with all the knowledge and skills required to make others for family and friends. A lovely personalised gift idea. Suitable for 8-15 years. All materials included. £20.



Beginners Dressmaking Course

Starts 4th November, 6.30pm to 8.30pm for 5 Weeks

These small and friendly workshops are the perfect introduction to dressmaking and will teach you all the skills required to start your sewing journey. During the 5 weeks you will learn a wide variety of techniques and put them into practise whilst making a gorgeous summer dress. Learn how to understand pattern markings and their uses, take correct body measurements, read and follow a pattern, correctly place and cut your pattern pieces, construct a garment and insert a zip. £99.



area and learn something new!

FOR FULL DETAILS ON THE COURSES LISTED AND TO BOOK,
PLEASE VISIT THE COURSE PROVIDERS OWN WEBSITE

East

MIY

33 North Road, Brighton, The City of Brighton and Hove, BN1 1YB
www.miyworkshop.co.uk

Wendy Ward opened the MiY Workshop in January 2012 after working in the fashion industry for seven years. At MiY Workshop you can make, do, create, sew, alter, repair and customise. The workshop is fully equipped with sewing machines, 2.4m long cutting table, pressing equipment and specialist tools. Classes are open to all levels of sewing ability and group classes run to a maximum of 5 people per class.

Master Buttonholes

17th November, 10am to 1pm

Struggling with buttonholes? Avoid putting them in your handmade clothes? This half-day class will help you master the perfect machined buttonhole and teach you the art of the couture bound buttonhole. Suitable for beginners and those with a bit of sewing experience. £60.



Beginner's Guide to Dressmaking

13th December, 10.30am to 4.30pm

You will be taken step-by-step through using one of the 6 patterns from Wendy's book, "The Beginner's Guide to Dressmaking". Just bring fabric and thread and by the end of the day you will take home a new t-shirt, skirt, dress, trousers or jacket to add to your wardrobe. Suitable for beginners and those with some sewing experience, includes a signed copy of the book to take home and make more! £125.



South

BARRY ROGERS SCHOOL OF SEWING

43a Bridge Road, Itchen, Southampton, SO19 7GP
www.barryrogersschoolofsewing.co.uk

The School of Sewing was founded by Barry Rogers in 2007 and provides a wide range of courses, including dressmaking, traditional and speed tailoring, pockets, zips, waistcoats, bodices, corsets, pattern cutting and corset drafting. All classes are facilitated by experienced tutors giving instruction in small classes or one-to-one, teaching from their Woolston Studio located in Itchen, Southampton.

The 1950's Apron

15th November, 9.30am to 12.30pm

This short course offers students the time to reminisce in nostalgia and create the infamous 1950's apron. Turn back the clock and construct the apron used by our mothers and grandmothers generation. You will be assisted in all aspects of construction from bias binding to fitting the bib. £30.



Curtain Making

18th November, 10am to 3pm

On this workshop you will be making two different styled samples of lined curtains. One will be machine finished with pencil pleat heading tape and the other will be traditional interlined hand finished. You will then be able to recreate and produce beautiful full sized curtains at home using the techniques learnt alongside expert tips and advice. £90.

First 100 Competition entries get the chance to win FREE tickets!*

British

Quilt & Stitch

Village 2016



22nd - 24 April 2016
Uttoxeter Racecourse, Staffordshire, ST14 8BD

We are excited to announce the 2016 special theme for our competition is **Fire & Flame** to celebrate the 350th Anniversary of the Great Fire of London.

This year, our first 100 competition entries will be entered into a **FREE*** prize draw with 5 pairs of tickets available!

* Only the first 100 competition entries will be entered into the prize draw, to win 5 pairs of tickets. Draw will close the 100th entry form is received.

2016 Special Theme for both quilting & embroidery:

Fire & Flame

350th Anniversary of the Great Fire of London

All you need to do is fill in the form on the next page (all details are on the form) or you can print a new form off from our website www.quiltandstitchvillage.com

The closing date for the competition is the 15th January 2016, but hurry as only the **FIRST 100** competition entries will be entered into our prize draw.

You can also preorder tickets for the British Quilt and Stitch Show at shop.inspiredtomake.com or contact our customer service team on 01684 588599



'Klimtesque,' Frieda Oxenham
- First place in the Innovative category & People's Choice Award.



'Midnight Garden,' J Stevenson
- First place in the Wall Hanging Category.



'Under African Skies', Vivien Finch - Third Place in the Wall Hanging Category.

British

Quilt & Stitch

Village 2016



Uttoxeter Racecourse, Staffordshire ST14 8BD
22, 23 and 24 April 2016

COMPETITION ENTRY FORM

QUILT COMPETITON

There are seven Quilt Competition categories:

1. *Bed Quilt Category.* Cot, single, double, or larger, up to the maximum size.
2. *Innovative Quilt Category.* To include non-traditional quilt designs, patterns, techniques and/or materials. At least 24" in one direction, up to the maximum size.
3. *Wall Hanging Category.* At least 24" in one direction, up to the maximum size.
4. *Three-Dimensional Category.* To include bags, soft sculpture, clothing etc and which can be displayed on a hanger or free-standing on a table.
5. *Special Theme Category : 'Fire & Flame'.* At least 24" in one direction, up to the maximum size.
6. *Children's Category.* Open to an individual child, or group of children, up to the age of 16 at the time of entry. No minimum size, up to the maximum size.
7. *Modern Quilting Category.* Modern designs, bold colours and prints. Let your imagination run away with you!

EMBROIDERY COMPETITON

There are five Embroidery Competition categories:

1. *Traditional Embroidery Category.* Traditional Techniques.
2. *Innovative Embroidery Category.* Non-traditional techniques and/or materials.
3. *Three-dimensional Category.*
4. *Special Theme Category: 'Fire & Flame'.*
5. *Children's Category.* Open to an individual child, or group of children, up to the age of 16 at the time of entry.

Please tick the Quilt or Embroidery category you wish to enter:

QUILT COMPETITION CATEGORY

- Bed Quilt Innovative Quilt Wall Hanging
 Three-Dimensional Special Theme Children's Category
 Modern Quilting

EMBROIDERY COMPETITION CATEGORY

- Traditional Innovative Three-Dimensional
 Special Theme Children's Category

Post your completed entry form and cheque by 16th January 2016 to:
 Traplet House, Willow End Park, Blackmore Park Road, Malvern
 Worcestershire WR13 6NN
Or email: abbey.morris@traplet.com

COMPETITION ENTRY GUIDELINES

1. The Competition is open to all UK and international quilters and embroiderers, including two-person and group entries.
2. The maximum size for an entry into any of the categories is 90" square. Larger pieces may be accepted by prior arrangement.
 - All quilt entries must consist of at least three layers.
 - All quilts (apart from three dimensional pieces) must have a minimum of a 3" sleeve.
 - All embroidery entries must contain some embroidery.
 - All embroideries (apart from three dimensional pieces) must have mirror plates or a 4" deep hanging sleeve, attached to the back to facilitate hanging.
3. An Entry Form must be completed for each entry. **Your Entry Form(s) must reach TPL Exhibitions by 16th January 2016** together with the non-refundable competition entry fee of £5 per entry. If you wish TPL Exhibitions to post your entry back to you, the additional cost of postage and repackaging is £10 for an entry of up to 60" in any direction or £15 for an entry over 60" in any direction. Cheque made payable to : TPL Exhibitions
 - **You can post your completed Entry Form and cheque to: Traplet House, Willow End Park, Blackmore Park Road Malvern, Worcestershire, WR13 6NN**
 - or
 - You can email your Entry Form to abbey.morris@traplet.com and make payment by BACS transfer to: HSBC Bank, Sort Code: 40-11-20,

- Account Number: 03099202
- Please state your payment method on the Entry Form.
4. A label for submitting your entry, together with instructions for posting or delivery, will be sent to you in March 2016.
 - Please ensure that your entry is suitably packaged and labelled to withstand return posting or delivery.
 - Ensure that ALL of your packaging is labelled so that it can be identified for repackaging.
 - You can post your quilt or embroidery entry to TPL Exhibitions in Malvern or you can deliver it to TPL Exhibitions in Malvern or Uttoxeter Racecourse by hand. Entries must be received by Friday April 15th 2016 at the latest. Please state your delivery method on the Entry Form.
 - You can collect your entry from the Show after it closes on Sunday 24th at 4:30pm onwards, or we can post your entry back to you. Please state your return preference on the Entry Form.
 - If you or your agent wish to collect your entry from the Show after it closes on Sunday 24th at 4:30pm, you will need to provide your Collection Authorisation letter (which we will send with your quilt label).
 5. TPL Exhibitions can advertise your piece of work for sale in the Show Programme, with any sales agreed during the exhibition including a 10% commission fee payable to TPL Exhibitions. Insurance for your entry, whilst in the possession of

6. TPL Exhibitions, is available on request. Please state your insurance preference on the Entry Form.
 - If you wish TPL Exhibitions to insure your entry for you for up to £500 in value, the additional cost of this insurance is £10 per entry.
 - Entries valued at over £500 in value may be accepted by prior arrangement, at additional cost.
 - Insurance will take effect only from the point at which TPL Exhibitions take possession of your entry. No insurance responsibility will be accepted whilst your entry is in transit to TPL Exhibitions.
 - On receipt of your entry, it will be opened and checked by the Show Manager, Abbey Morris.
7. TPL Exhibitions' and the Judges' decisions are final and no correspondence can be entered into.
8. TPL Exhibitions reserve the right not to hang entries due to space constraints or other limitations. Entries not meeting the requirements specified in these guidelines may not be hung.
9. TPL Exhibitions reserve the right to use photographs of competition entries in any publicity material or media. Entry into the competition confirms your acceptance of this.
10. Please address any queries regarding these guidelines to: Abbey Morris, Traplet House, Willow End Park, Blackmore Park Road, Malvern, Worcestershire, WR13 6NN, or email abbey.morris@traplet.com

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VINTAGE MADE MODERN

Jennifer Casa
ISBN 978-1-61180-123-1

Create modern heirlooms using vintage materials. Vintage Made Modern is a book devoted to recycling just as generations before us have, utilising timeworn textiles with histories of their own. With a little resourcefulness, gentle care, and some creative repurposing, the 35 innovative projects in this book breathe life back into these textiles, refresh their beauty, and create new memories.

Whether it be Granny's well-worn apron, a threadbare family quilt, or a tattered tea towel you picked up at the thrift shop, each of these textiles has a tale to tell.

This title is published by Roost Books and is priced at US\$19.95



BOOKshelf

SECOND SKIN: CHOOSING AND CARING FOR TEXTILES AND CLOTHING

India Flint
ISBN 978-1-74196-721-0



Almost from the moment of our birth, clothing acts as our second skin, yet we rarely consider where our clothes have come from and the effects they might have on the environment and ourselves. This heartfelt, practical and topical book is about easily achievable ways in which we can care for our planet by living simpler lives and using fewer resources, specifically those to do with cloth and clothing. Beautifully photographed and illustrated by the author, it presents information and inspiration on selecting, acquiring, wearing, caring for, making and repurposing textiles and clothing.

This title is published by Murdoch Books and is priced at £25

READER OFFER!

To buy Second Skin for the special price of £20 incl. free P&P call MDL on 01256 302699 and quote offer code GLR FL9.



SEW MANY DRESSES, SEW LITTLE TIME: THE ULTIMATE DRESSMAKING GUIDE

Tanya Whelan
ISBN 978-0-7704-3494-6

Tanya Whelan believes that dressmaking is easier than most people realise. With her 'choose-your-own-adventure' approach to sewing, Tanya offers an invaluable collection of patterns that empowers sewers to become designers. The trick is a set of patterns for 6 skirts and 8 bodices that line up perfectly at the waist, plus an additional 4 sleeve styles and 4 necklines. Clear instructions and easy-to-follow step-by-step diagrams allow the reader to use the enclosed pattern pieces to create up to 219 fitted dresses, including simple strapless designs, and halter gowns. The book covers basic dress construction and altering techniques for women of all shapes and sizes.

This title is published by Potter Craft and is priced at £21.99



FASHION REBEL OUTFIT MAKER: MIX AND MISMATCH STYLES

Louise Scott and Georgia Vaux
ISBN 978-0-500-65045-5



A silk evening gown with a grungy cardigan and cool retro hi-tops? The Fashion Rebel Outfit Maker is a hands-on introduction to fashion design, and shows children how to create their own look by mixing up all kinds of styles. From rockabilly skirts to Parisian-chic berets, it encourages them to push fashion boundaries and create a fashion designer's sketchbook bursting with ideas and attitude. This book's clever design means there is potential to create thousands of outfit combinations, perfect for a budding fashionista!

This title is published by Thames & Hudson and is priced at £8.95

A-Z OF EMBROIDERY STITCHES 2

Country Bumpkin
ISBN 978-1-78221-169-3

Add variety to every needlework project with this treasury of techniques, containing more than 145 new stitches. Combined with the original A-Z of Embroidery Stitches, this book completes a comprehensive dictionary of embroidery stitches and techniques. It offers every embroiderer a perfect way to add variety and interest to every new stitching project. Step-by-step photographs make it easy to learn and historical insights and beautiful embroideries add to the inspiration.

This title is published by Search Press and is priced at £12.99



Pattern Showcase



NEW LOOK 6396 CAPE

Right on trend for Autumn/Winter 2015, this cape pattern includes four variations and can be made as a capelet, medium or long length with arm slits. Add a collar for extra detail. Available in sizes 6-24, £5.95.



SIMPLICITY 1080 FROCK/TUNIC

A great pattern to play with pretty prints and patterns to make these 'granny chic' frocks. Pattern includes cap sleeve dress with optional contrast band or tunic with eye-catching large contrast patch pockets. Available in sizes 6-24, £5.65.



PAPERCUT MILANO CAPE

A double breasted cape with six buttons, a flat Peter Pan collar, side single welt pockets and full facings. Suitable for any woven fabric; for winter use a wool coating, or a cotton or silk for warmer days. Even use nylon and make it as a rain cape... the options are endless! Multi-size pattern, £16.50.



SIMPLICITY 1325 SKIRT, TOP & TROUSERS

A perfect dress to create a stylish layered look this Autumn/Winter. Fitted through the waist with a flared skirt for a flattering shape, the pattern also includes a knit crew neck top with long sleeves, a flared jumper or tunic, trousers and an open front long sleeve jacket with ribbon detail. Available in sizes 6-22, £8.15.

HP 1192

SKILL LEVEL: **ADVANCED BEGINNER**

pattern sizes: 6/8/10/12/14/16/18/20/22/24/26

www.hotpatterns.com

Metropolitan Chimera Cardigan-Jacket-Vest

Finish any simple outfit with these chic pieces, designed for heavier, staple knits with a little stretch like ponte, sweatshirting, even fleece. For a statement look try using a non-stretch firm fabric like denim, brocade, beaded or embroidered fabrics, even real or faux suede, faux fur or (leather for the center fronts. Semi-fitted styles have panel seams plus 'dior' cuts. Edge-to-edge front has optional hook & eye closure and a slim shawl collar. Try the sleeveless vest, or choose between a long or elbow length 2-piece sleeve, then select your perfect length, either mid-high or cropped at the hip. The belt, pockets, or faux pocket flaps and contrast collar are optional. You'll rock these versatile pieces from Fall through Spring, wear any of them to instantly elevate a simple blouse & skirt outfit, a low-key shift-dress, or a T-shirt & jeans combo.

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HOT PATTERNS 1192 METROPOLITAN CHIMERA JACKET & VEST

Finish any simple outfit with these chic pieces. Designed for heavier, staple knits with a little stretch. For a statement look, try using a non-stretch firm fabric like denim, brocade, beaded or embroidered fabrics, faux fur, leather look or suede for the centre fronts. Multi-size pattern (UK approx sizing 4-22), £12.95.

HP 1061

SKILL LEVEL: **INTERMEDIATE**

www.hotpatterns.com

Deco Vibe Cocoon Coat

Envelope yourself in this super-luxe coat, inspired by a show-stopping Dries Van Noten design and perfect for a statement fabric like brocade, wool jacquard, fluid cashmere or crewel-embroidered cotton. Lined, above knee length, single breasted coat has a classic collar and revers with 3 button fastening, center back pleat and 2 patch pockets. Coat features side seam pockets, back shoulder darts and a slightly unstructured silhouette. To the ground! Coat over our Deco Vibe Cigarette Pants in a dull fabric for an evening look, or wear it over our Flair & Simple Pencil Skirt, a buttoned sweater & knee length boots for a stylish winter outfit.

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HOT PATTERNS 1061 DECO VIBE COCOON COAT

Envelope yourself in this super-luxe coat, inspired by a show-stopping Dries Van Noten design. Perfect for a statement fabric like brocade, wool jacquard, fluid cashmere or crewel-embroidered cotton. The lined, knee length, single breasted coat has a classic collar and revers with a button fastening, deep center back pleat and raglan sleeves. Multi-size pattern (UK approx sizing 4-22), £14.50.

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SEWING CAKE RED VELVET DRESS

The Red Velvet knit dress features a faced circular neckline with optional petal collar and pleated underbust seam. Choose the origami-style scissor pleated skirt, or reverse it for a flat boxy-pleat effect. A cleverly concealed ticket pocket holds a few coins, cards or lipstick! Multi-sized pattern, fits 25"-55" waist (54-140cm), £13.50.



MCCALL'S 7244 DRESS

This pattern is from the Plenty range designed by Tracy Reese. The Misses' dress has a V-neckline, three quarter sleeves and 'flippy' hemline. Ideal made up in medium, moderate stretch knit fabrics. Available in sizes (6-14) & (14-22), £8.75.



BUTTERICK 6253 JACKET

Designed by Katherine Tilton, this Misses' jacket has a hood and a front zip closure. Perfect using medium to heavy moderate stretch knits. Available in sizes (4-14) & (16-26), £8.



Buy Simplicity pattern 1325 at the special Sewing World price of just £4.05 + 85p P&P (rrp £8.15).

Visit www.simplicitynewlook.com and quote SW1325 at the checkout. Offer closes 19th November 2015.

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Simplicity NEWLOOK

Simplicity and New Look patterns available from www.simplicitynewlook.com



VOGUE 9135 JACKET & WAISTCOAT

The Misses' unlined jacket or waistcoat is designed by Kathryn Brenne and is very loose fitting with an adjustable tie detail. Designed for use with lightweight broadcloth or taffeta. Available in sizes (4-14) & (16-26), £13.



KWIK SEW 4026 DRESS

Misses' dress with draped neckline, sleeveless or three quarter sleeves. It has a fitted waist and is suitable for stretch knits only. Sizes XS, S, M, L, XL – all sizes in pattern envelope, £8.99.

CREATIVE CLIPPINGS

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This modern take on the boho classic is just what your wardrobe is calling for this winter. Complete with a hood and front pocket this cosy poncho is just what you need to beat the chill in style. The simple shaping can be worked in a statement print or snugly fleece for more stand-out style. What's more this instant downloadable pattern is ideal for novice stitchers with full colour photographs and detailed instructions for each step of the make.

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Holly Tree Farm Building Blocks Quilt Kit, £36.23 from Sterling Quilt Company on www.etsy.com



Cable Knit Mug With Deer Spoon, £14, www.marquisanddawe.co.uk

Laura Strutt is a keen stitcher and author of *The Sewing Manual* (Haynes 2013, £21.99), *The DIY Wedding Manual* (Haynes 2014, £18.99) and *Arm & Finger Knitting* (CICO 2015, £12.99). She also offers daily handmade inspiration on her creative lifestyle blog www.madepeachy.com

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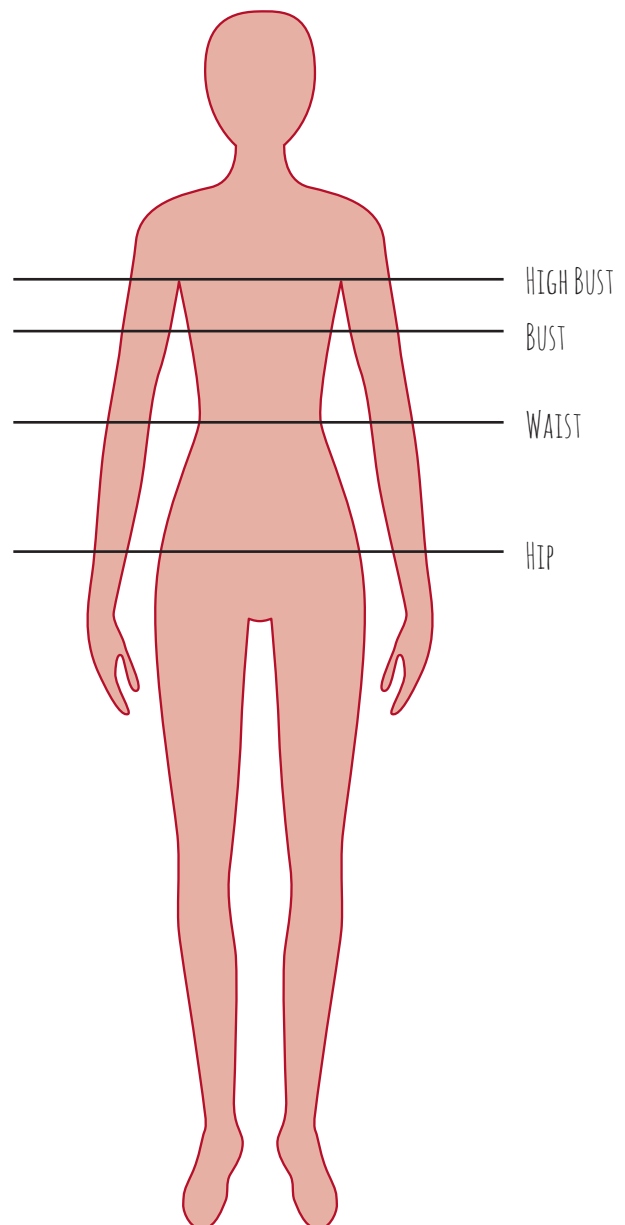
Get Set... Sew!



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

Using your Full-Size Pattern Sheet

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



Check your Size

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

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

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



Fabric Terminology

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

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

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










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

Fat Quarter – Quilting term for a piece of fabric cut from a 44" wide bolt measuring 1/2yd and then cut across the width at 22".

(It is recommended that fabrics are pre-shrunk before sewing, by washing at recommended temperature, drying and pressing thoroughly).

Glossary

Some useful terms used in Sewing World...

-  **Basting (Tacking)** – Temporary large stitches to hold pieces together.
-  **Seam allowance** – These will be included in the pattern pieces unless otherwise stated and will vary between projects. Check carefully in 'Good to Know' to ensure success.
-  **Pressing** – Not ironing, pressing is the action of pressing the iron onto fabric and then lifting without moving around. It helps to set stitches so that seams lie flat and crisp. Don't skimp on pressing!
-  **Finger Press** – Literally a light crease with your fingernail.
-  **Stabiliser** – Interfacing or interlining used to give some stability and strength to your fabric, it can be sewn-in or ironed on.
-  **Topstitch** – Neat straight stitches on the right side of the fabric to define a seam.
-  **Staystitch** – A line of stitching to keep curves and bias edges from stretching.
-  **Understitch** – Stitched row to prevent a facing from rolling to the outer part of the project.
-  **WOF (Width of Fabric)** – Across the width, selvedge to selvedge.

GIVEAWAY

Please tick your top five choices

– CLOSING DATE 30th November 2015

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| <input type="checkbox"/> Vintage Made Modern | <input type="checkbox"/> A-Z of Embroidery Stitches 2 |
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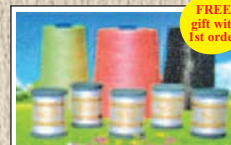
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"SEMINOLE Patchwork" by Cheryl Greider Bradkin, C&T Publishing paperback, a new, unread, unused book in good condition with no missing or damaged pages, the book was purchased in Holland with an English cover, however, on opening I found the entire text is in German, would be of interest to a German speaking craftsperson, £4 + £2 p&p. Bobbie Page 01330 850611, Aberdeenshire.

PFAFF Hobby 350P embellisher, still boxed, used once, £100, buyer arranges carriage. Husqvarna Mega hoop, complete plus hoop ease boxed, £35 + £5 postage. Extension table, £10 + £5 postage, both for Designer I, II, SE. 02380 814165, Hants.

JANOME 4900 QC for sale, including table, 3 years old, excellent condition, all feet for normal sewing and quilting included, ideal for workshops and sewing at home, new £729, sell for £480, buyer collects or pays postage. 01303 241124, Kent.

BERNINA 1630 hard case, extra feet, many extra bobbins, £500. 01863 766678, Sutherland or East Lothian.

4D Family Portrait standalone product with dongle, comes with instructions and dongle, original packaging, £150. Contact Carol 01643 851282 or email brimclose@tiscali.co.uk buyer can collect or pay for courier (approx £5), Somerset/Devon border.

3D Sketch, this is a standalone embroidery module which comes with dongle and Wacom tablet and pen for drawing your designs, in new condition, includes all original discs and packaging, £100. Contact Carol 01643 851282 or email brimclose@tiscali.co.uk buyer can collect or pay for courier (approx £5), Somerset/Devon border.

SWEET Sixteen sit down long arm quilter, as new, stitch regulator and bobbin winder included, serviced by Cotton Patch, can deliver in S. Devon, £3,895 ono. 01752 341841.

BROTHER cards including Disney for sale. 0208 354 4434.

BERNINA 820 computerised sewing machine, newly serviced, large sewing area, original box, soft carrying case, attachments, plus extras, cost £3,395, accept £2,500 ono, buyer to collect, Jean 01348 873424, Pembrokehire.

FEET for Janome Memorycraft sewing machines 9000, 10000 and 11000. Rotary even foot, three parts for hemming, bias tape, and rolled hemming - unused, £35. Piping foot 5 mm, £8. Invisible zipper foot, £8. Beading feet set, £11. Pintuck feet, £16. Pintuck guides, £16. Circular attachment for sewing circles, 5 cm to 26 cm in diameter, £30. Adjustable zipper/piping foot, £8. All plus postage. Tel. 0208 668 3572, Surrey.

QUILT design wizard, this simple to use software allows you to design your quilt then you can print it out, it will work out the yardage and print foundation papers, £25. Contact Carol 01643 851282 or email brimclose@tiscali.co.uk buyer can collect or pay for courier (approx £5), Somerset/Devon border.

BROTHER Innov-IS 1e embroidery/sewing machine, 2 years old, light use as second machine, many accessories, all as new (see Brother website for full details), £3,995, collection only. ann19gardenroom@hotmail.com 01329 239122, Hampshire.

HUSQVARNA Viking Topaz 30 embroidery machine for sale as I am upgrading, this comes complete with all original hoops and feet, some of the features are automatic threading, sewing advisor, regularly serviced. All updates have been carried out, all original CDs are also included, some embroidery threads and bobbins are also included, £1,200. Also for sale is Husqvarna embroidery arm bag cost £89, but will sell for £60 as virtually new. Contact Carol 01643 851282 or email brimclose@tiscali.co.uk buyer can collect or pay for courier, Somerset/Devon border.

BROTHER cards for Super Galaxie 2100 for sale, No. 47 (Butterflies) and No. 14 (Flowers), £15 each inc. p&p. 01635 552903.

JANOME computerised Memorycraft 11000 sewing machine with three hoops (standard, square and macro). Also Digitiser Pro. software is already installed onto a small laptop, £1,100 plus postage, or collect. The following Design Cards are also for sale: Big Floral Collection, Flower Collection, Heirloom Collection, Border Collection and Quilt Collection. Also, a Janome Oriental Design Collection for metallic threads on CD. These cards can be used on Janome 9000, 10000 and 11000 Janome machines. All priced at £25 each plus postage. Call 0208 668 3572, Surrey.

PFAFF Creative 2.0 sewing and embroidery machine, only selling due to upgrade. Both the sewing and the embroidery unit are in excellent condition and function perfectly. I purchased this machine from new 3 years ago and have been thrilled with the performance. All the standard accessories are present including the 9 presser feet and the 2 hoops (120 Square Hoop and the Elite Hoop which is 260 x 200mm). Including a genuine Pfaff Straight Stitch Plate as an added extra. The Owners Manual and Embroidery Collection Manual plus Embroidery CD are included. I am looking for £750 and can deliver within a 50 mile radius of Reading, Berkshire for the price of fuel. Otherwise it will have to be collection only. Please call to discuss on 0118 9760037 or e-mail on russellsix@me.com

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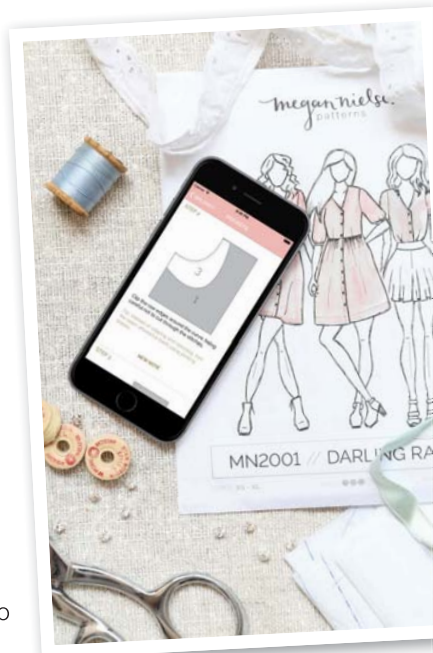
The FINAL THREAD

WE ARE INCREASINGLY OPTING TO USE OUR PHONES AND TABLETS RATHER THAN OUR COMPUTERS TO ACCESS ONLINE CONTENT. THIS HAS LED SOME FORWARD THINKING WOMEN IN THE SEWING WORLD, TO DREAM UP NEW WAYS TO SHOWCASE AND ACCESS THEIR SEWING CONTENT, PATTERNS, FABRIC, AND TUTORIALS AND INTERACT WITH THE MODERN SEWER. THEY HAVE TAKEN THE TRADITIONAL CRAFT OF SEWING AND EMBRACED NEW TECHNOLOGIES AND LIFESTYLE HABITS TO MAKE THE HOME SEWING EXPERIENCE RICHER AND FULLER!



Kerry Green

Megan Nielsen has been a stalwart of the Indie pattern sewing scene since her early pattern releases such as the Banksia top and Darling Ranges Dress in 2012. She has been quick to embrace changing technology offering both print and PDF versions of many of her patterns and updating them to reflect user experience. Her latest initiative, in conjunction with her app designer husband Chris, is the Megan Nielsen Patterns App, which puts her all her pattern instructions and information at your fingertips. At your local sewing shop, found the fabric of your dreams and can't remember how much you need to make a Kelly skirt? Then the Patterns App garment info menu has all the required fabric and notion details quickly to hand. Don't want to



print out all the instruction pages from your PDF Crescent Blouse? The app allows you to view the specific instruction for the part of the garment you are sewing. A year in the making, the app is well designed and incredibly easy to use. Working alongside each other has lead Megan and Chris to come

up with a streamlined app that is responsive to a sewer's needs and can be easily updated for new pattern releases or in response to user feedback. Megan intends for all her patterns, including her new children's wear range (mini versions designs in the women's wear line) to be available on the app.

Find the app for free on iOS and android. You can find Megan's patterns and read her helpful and instructive blog at megannielsen.com and printed versions of her patterns can be found at many UK sewing shops, including thevillagehaberdashery.co.uk

You may be familiar with Lauren Guthrie as a finalist in the first series of the Great British Sewing Bee. She went on to open her successful fabric emporium and sewing school with her husband Ayaz. Lauren's love of dressmaking has always shone through her social media posts and she frequently sews up the latest pattern releases, so her customers and followers can see the patterns and fabrics from her shop sewn up and worn on a real person! Since





July, Lauren has been using Periscope, a new live video-streaming platform to share her sewing makes and plans. Periscope is a Twitter owned app available on iOS and android that links your existing Twitter followers to publicise your broadcasts. Anybody can watch Periscope videos: it is a little bit like Skype or FaceTime, but instead of watching your friends or family, a Periscope video is available to all who tune in to view, either live or for twenty four hours after broadcast. After that it disappears, although many people, including Lauren, also load their videos to YouTube for greater longevity. Lauren used Periscope to add an extra dimension to her Summer Dress Season in July, often a quiet month for fabric shops and received a very positive response along with good sales for her business. She featured five different indie dress patterns; each made up using fabrics from her shop and used her blog, Instagram, Periscope and a shop party event to share the dresses and her ideas for style variations and alternative fabrics. It was a brave move by Lauren and a real game changer for other sewing and fabric shop owners to use Periscope and bring the dress patterns and fabrics to life in a way that a static picture cannot. The live aspect of Periscope adds a sense of occasion and allows viewers to interact with the broadcaster as the video goes out. Lauren has a new party wear dressmaking series coming up soon ready for the run up to Christmas and I know I will be tuning in. She is a natural presenter and watching her makes you want to sew! You can find Lauren's blog, YouTube videos and more at her shop website, www.guthrie-ghani.co.uk. A useful tutorial on Periscope can be found at www.trafficgenerationcafe.com/periscope-tutorial

Lisa Comfort is the multi-talented woman behind the 'Sew Over It' brand. From a background that ranges from working in the city to studying at the London College of Fashion and working for designers Bruce Oldfield and Phillipa Lepley, she set up 'Sew Over It' in 2011, which has gone from strength to strength ever since. She has

two busy London based 'Sew Over It' shops that combine classes and a sewing cafe with fabric, haberdashery, kits and her vintage feel 'Sew Over it' patterns including the 'Joan' dress inspired by the Joan Holloway character in 'Mad Men'. Lisa also writes books, her most recent title being 'Sew Over It Vintage' and is a keen vlogger on the 'Sew Over It' YouTube channel. Lisa alternates chatty vlogs discussing patterns, previewing shop classes and showing her monthly fabric and pattern haul with more instructive, tutorial based videos for basic sewing techniques and tips and hacks relating to 'Sew Over It' patterns. She actively plans her filming and also makes time to interact with her audience and includes videos based on viewer participation like the Q&A sessions. The variety keeps the broadcasts lively and interesting and Lisa is clearly comfortable behind the camera and a fun presenter to watch. Lisa's vlogs add a personal touch to the 'Sew Over It' brand and give an extra level of engagement with her, including the unscheduled appearances of her adorable dog Poppy! You can find Lisa's videos as well as links to her shops, classes and patterns at sewoverit.co.uk

It's time to get your technology up-to-date and get watching these trail blazing sewists! They've inspired me to try vlogging for my latest Farmer's Wife 1930s quilt-along. See my blog, verykerryberry@blogspot.co.uk for details.

KERRY GREEN IS CO-AUTHOR OF 500 QUILT BLOCKS AND HAS CONTRIBUTED TO A RANGE OF QUILTING BOOKS AND MAGAZINES. YOU CAN FIND MORE SEWING TIPS, FREE PATTERNS, TUTORIALS AND MORE AT KERRY'S BLOG: VERYKERRYBERRY@BLOGSPOT.CO.UK



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This stunning exhibition will be on display at the Fashion Museum, Bath until 3rd January 2016. For more information visit www.fashionmuseum.co.uk.

All images courtesy of Fashion Museum, Bath & North East Somerset Council.



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