

Bringing you sewing inspiration for 20 years

www.sewingworldmagazine.com

sewing WORLD

March 2015

Juicy Citrus!

Make our zingy
colour-pop lap quilt

12

springtime
projects
for you

100

packed
pages!

Tempting
tree
fabrics

Cath Kidston®
organiser

super
sponge bag

Pretty
pinny

TRAPLET Issue 229 £5.99



Creative Offers



UK Dealer List

Innov-is VQ2

Long arm Sewing and Quilting machine

Quilting and sewing dream machine with many advanced sewing features including:

- High speed sewing up to 1050 stitches per minute
- Extra wide stitches up to 40mm
- Advance feed system for precise fabric feed
- Pivot function
- Knee lift
- 5 lettering styles in upper and lower case
- 14 styles of automatic 1 step button holes
- Plus much more



Innov-is 750E

Dedicated Embroidery machine

- 136 embroidery patterns
- Automatic thread cutter
- Automatic needle threader
- LCD touch screen
- Start/Stop button
- USB port for memory stick



Innov-is 350SE

Sewing machine

Feature packed computerised sewing machine with easy to use touch button controls

- 293 stitches inc 3 styles of lettering
- 10 styles of automatic 1 step button holes
- Advanced auto needle threader
- Knee lift
- Combine and memorise stitches
- Mirror imaging
- Hard case
- Automatic thread cutter



Innov-is 35

Sewing machine

Computerised sewing machine packed with user friendly features such as easy jog dial stitch selection and one touch needle threading

- 70 stitches
- 7 styles of automatic 1 step button holes
- Advanced automatic needle threader
- Variable stitch length and width control
- Start/Stop button
- Needle stop position setting up or down
- Drop feed
- Twin needle setting



brothersewing.co.uk

Offers valid from 1st February to 31st March 2015

Scotland

David Drummond Edinburgh EH12 5HD	01315 397 766
Elgin Sewing Centre Keith AB55 5HF	01542 887 000
N J Sewing Polmont FK2 0UF	01324 711 333
Pemberton's Sewing Machines Stirling FK8 1HA	01786 462 993
Quilt Creations Inverness IV1 1EP	01463 719 369

North East

Singer Sewing Centre Whitley Bay NE26 2SY	0191 2525 825
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The Fat Quarters Newcastle upon Tyne NE17 7TN	01207 565 728
UK Sewing Machines Darlington DL3 7JY	01325 463 630

North West

Bamber Sewing Machines Ltd Eccles M30 7HY	01617 077 786
Cumbria Sewing Barrow in Furness LA14 1DS	01229 823 714
Hobkirk's Sewing Machines Limited Blackburn BB2 2AJ	01254 693 555
Hobkirk's Sewing Machines Limited Bury BL9 0LQ	01617 644 450
Lord's Sew Knit Centre Accrington BB5 3DE	01254 389 171
New Generation Isle of Man IM9 6AQ	01624 836 301
R&T Machines (Domestic Sales) Blackburn BB1 2AL	01254 520 63
Superior Sewing Centre Cumbria CA3 8PW	01228 599 880
Temptations Lancaster LA2 7HQ	01524 261 868

Yorkshire & Humberside

Gillies Fabrics York YO1 8SW	01904 626 244
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Craft Central Burton On Trent DE14 3QZ	01283 568 857
Creative Hands 2 Worcester WR1 2LU	01905 249 40
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E L Grain Nottingham NG6 8UY	0115 927 1155
F L Nutt Sewing Machines Birmingham B14 7AA	0121 444 3978
GSUK Nottingham NG2 3DE	0115 844 8000
GUR Enterprise (UK) Ltd Birmingham B19 3QN	0121 359 7440
L & M Nutt Sewing Machines Birmingham B73 5BS	0121 373 5497
Sewing Machine Centre Shrewsbury SY1 1XJ	01743 343 902

East Anglia

Beccles Sewing Machines Beccles NR34 9TB	01502 714 234
Bedford Sew & Knit Limited Bedford MK41 7LE	01234 217 096
Franklins Group Limited Colchester CO2 7DU	01206 563 955
Franklins Group Limited Ipswich IP1 3EL	01473 221 188
Franklins Group Limited Chelmsford CM2 0LG	01245 346 300
Sew Creative Bury St Edmunds IP33 1NE	01284 755 459
Sew Creative Cambridge CB1 1LD	01223 350 691
Sew Creative Norwich NR3 1LE	01603 305 888
Sewing Machine World Kings Lynn PE30 5DD	01553 773 362
Sew Northampton Northampton NN1 4DX	01604 637 200

Wales

J & B Sewing Machine Co Ltd Newport NP19 4SY	01633 284 646
Sewing Machine Direct Wrexham LL12 0PJ	08000 925 215

South East

Art of Sewing Eastleigh SO50 5LD	02380 650 808
Ashford Sewing Centre Ashford TN23 1JH	01233 620 948
Brighton Sewing Centre Brighton BN1 1YD	01273 621 653
C & A Sewing Machines Ltd Cranleigh GU6 8NE	01483 267 777
CCB Sewing Machines Rochester ME1 1HS	01634 841 597
Cooper Sewing Machines Ltd Borehamwood WD6 1FJ	02082 361 520
Dowlings Wickford SS11 8YJ	01268 562 022
Eastleigh Sewing Centre SO50 5LD	02380 650 808
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GTS Sewing Machines Banbury OX16 9PQ	01295 701 384
Lewisham & Deptford S/Ms London SE8 3NT	02086 921 077
Maidstone Sewing Centre Maidstone ME14 1ED	01622 670 254
Regent Sewing and Knitting Ltd Ilford IG1 2AG	02084 780 669
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Sew Devine Reading RG6 1JQ	01189 268 664
The Sewing Centre Battersea SW11 3BP	0207 2283 022
The Sewing Shop Canterbury CT1 2HX	01227 457 723
Tyson's Sewing Machines Limited Southall UB1 3DA	0208 5741 750
Tyson's Sewing Machines Limited Hounslow TW3 1NW	0208 5706 790
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Exeter Sewing Machine Company Exeter EX1 2LD	01392 275 660
Franklins Group Limited Salisbury SP2 7SU	01722 554 466
Stewart's House of Fabric Wareham BH20 4AG	01929 551 191
The Stitch Academy Taunton TA1 1NZ	07547 006 618

Hello



Julie Briggs
sw@traplet.com

As you know by now, Sewing World is 20 years young this year and in celebration we are launching a really **exciting competition** to celebrate! Get your thinking caps on to design a lovely birthday cushion – I can't wait to see all your ideas – and we've got some brilliant prizes for you to win! Turn to page 75 to get started...

As always, we have some super makes for you including the very wearable and easy-to-make contrast **Kingly cord dress** – it's on my 'must make' list! I also want to have a go at the **lap quilt** on our cover and the practical **table runner** (napkins and cutlery basket to follow next month). Having just ordered a new dining table, the timing is perfect! Easter's just around the corner too, so make our pretty **Easter booty bags** to fill with all those chocolate eggs!

Wendy has finished the **brilliant knits series** this month with putting it all into practice to make some **comfy PJ bottoms** in a gorgeous Art Gallery Fabric knit. There are plenty of other interesting features to read too. If you fancy your chances as a Sewing World project designer, then read Susan Dunlop's article on how she got started. You never know, you too could be gracing the pages of Sewing World in a future issue!

See you in April

Julie xx



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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downloadable patterns
are available at
www.sewingworldmagazine.com



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Mr London

One for the boys from British pattern company Sew La-Di-Da Vintage – you can make this dapper 1930s style ‘Mr London’ waistcoat perfectly sewn up in tweeds or tartans with a cheeky paisley or floral lining to coordinate. This paper pattern is sized for XS – XL (chest size 89.5cm – 119.5cm) and comes complete with a comprehensive instruction booklet with detailed step photographs and all the information you need. Your man will be the talk of the town!

‘Mr London’ waistcoat pattern priced at £20

Sew La-Di-Da Vintage
www.sewladidavintage.com



Go Shopping!



Tapestry Towns

Brand new to the market, I love these amazing contemporary tapestry kits designed by Hannah Bass. Taking her inspiration from maps and with a colourful twist, you can stitch a cushion for your favourite city – choose from London, Paris, New York, San Francisco, Barcelona or Moscow. The kits come complete with the printed canvas, plenty of Appletons 4-ply tapestry wool and three tapestry needles, complete with full instructions of how to stitch.

Tapestry kits priced at £59.95 plus postage

Hannah Bass Contemporary Tapestry
www.hannahbass.com



A Weighty Matter

Serious dressmakers will love these practical non-slip pattern weights by Sew Easy, designed for holding your pattern pieces to fabric without having to pin the pieces and risk distorting them out of shape. This set of weights is stackable for varying the weight and are easy to store away – a very useful addition to your sewing arsenal.

Pattern weights priced at £6.55

For stockist information:
Email: groves@stockistenquiries.co.uk
Tel: 01453 883581



Delightful Dahlia

Seasons change and wardrobes transition, but 'Dahlia' by Colette Patterns remains the perfect dress all year long. Make version 1 for cooler weather; the 3/4-sleeved raglan-style dress has a flat front skirt which sports a kick pleat at the back hem. Small gathers create gentle curves around an inset waist yoke. The neckline and sleeves are finished with bias tape for a clean look without the need for fussy facing pieces. Version 2 is summery and sleeveless, featuring straps cleverly constructed from bias tape, and a six-panel skirt. This version of 'Dahlia' is ideal for warmer months, for layering under sweaters, or for creating an understated cocktail dress.

'Dahlia' paper pattern priced at £13



For stockist information:
www.hantex.co.uk/acatalog/stockists.html



Fenton House

Open the doors to Fenton House, the eclectic new fabric collection from Gutermann. Birds, dogs, flowers, dots and tartan designs inspire a quirky selection of glorious prints in deep, invigorating colours perfect for your more striking projects. These bold, expressive designs exude a unique and arty elegance that will rejuvenate your interiors as well as your wardrobe.

Immerse yourself in a new world of powerful shades that capture moods and arouse curiosity, allowing your own creativity free rein to experiment.

Fenton House offers 36 designs that coordinate in a fresh, new way. You can mix and match to your heart's content with this range of 100% high quality cotton prints. Ideal for fashion, home and general crafting projects, this reinterpretation of classical patterns offers no end of possibilities.

Fenton House fabrics priced at £19.95 per metre

For stockist information:
Email: Gutermann@stockistenquiries.co.uk
Tel: 01453 883581



MAGniflex

Daylight™ have released a new lamp – the MAGniflex – that is ideal for all types of detailed work. The large 14.6cm semi-rimless 1.75X magnifying lens allows close-work activity. The flexible arm allows light to be positioned exactly where it is needed whether you are working at a table, chair or bed. The clamp lock system stays firmly in place and can be clamped on to a table, trolley or bed.

MAGniflex lamp priced at £70



Daylight™ Company
www.uk.daylightcompany.com
Tel: 020 8964 1200

1 fairy
& 1 magician

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the kids

12 glasses of lemonade

7 pancakes
with maple syrup

2 costumes and my kids'
boundless imaginations



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www.bernina.co.uk or email info@bernina.co.uk
*offer valid at participating stockists until
31 March 2015 & while stocks last.

Meet the machine designed to handle all your sewing and embroidery projects to perfection: the **BERNINA 580**. The high-resolution colour touch screen is easy to navigate and opens the door to hundreds of stitch options and built-in designs. You will have everything you need to give projects a magical touch.

BERNINA exclusive 7 Year Warranty

BERNINA products are designed to give you many years of happy and productive sewing. So for your complete peace of mind we are now offering a full 7 years parts and labour warranty on new BERNINA machines purchased in the UK.*

*conditions apply. Machines must be purchased between 1 August 2013 and 31 December 2015 from and serviced at regular intervals by an authorised BERNINA UK stockist. For full terms visit www.bernina.co.uk



made to create

BERNINA

NEWS NEWS NEWS

Get the latest

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

Janome launch J-Club!



Janome have launched an exciting new concept. J-Club is a members' club for Janome owners and has been trialled by one club leader in the south of England, who has a membership of over 70 members who meet monthly.

Janome's concept is to replicate this club across the UK by inviting Janome machine owners, tutors and possibly sewing machine retailers to set up their own local J-Club. It will not be restricted to a category of machine.

Applications are invited from potential J-Club leaders who will be sent an information pack and application form.

Once an application has been accepted the local club details will be uploaded onto the new J-Club website (www.j-club.co.uk) which went live in January 2015. The new J-Club website includes project and gallery areas for members only and enables communication between members who want to share their experiences, skills and creativity.

Each new member will receive a welcome kit from Janome via their J-Club leader.

If you are interested in starting a J-Club in your area then contact Janome at j-club@janome.co.uk for an information pack and application form.

Vintage Sewing Pattern Pledge 2015

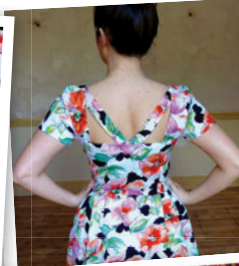
- In 2014, over 100 seamstresses from around the world joined Marie Koupparis in creating beautiful outfits using vintage sewing patterns as a result of a pledge she made at the beginning of 2014 to start using her vintage sewing patterns instead of just collecting them. Aware that many seamstresses fall into the same trap of collecting patterns, Marie opened up the 'Vintage Sewing Pattern Pledge' and captured the gorgeous results on her dedicated Pinterest board www.pinterest.com/stitchodyssey/vintage-sewing-pattern-pledge/



- Due to popular demand, Marie is hosting the 'Vintage Sewing Pattern Pledge' for a second year with her co-host Kerry, at Kestrel Makes www.kestrelmakes.com and they'll be working tirelessly to offer participants monthly inspiration posts, insights into people's great pattern collections, giveaways and discounts, as well as final prizes.
- People can make the pledge their own by tailoring it to best suit their pattern collections and style or fit in with their busy lifestyles and other commitments.

- Share your makes through the blogs or by using #vintagepledge on Twitter (@StitchOdyssey and @kestrelmakes) and Pinterest.

- Visit www.astitchingodyssey.com/2015/01/join-the-2015-vintage-sewing-pattern.html to find out more!



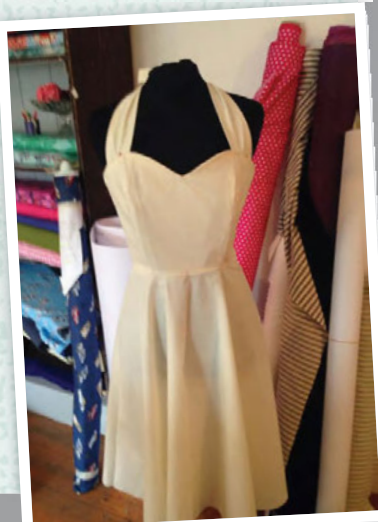
NEWS NEWS NEWS

Body Blueprint

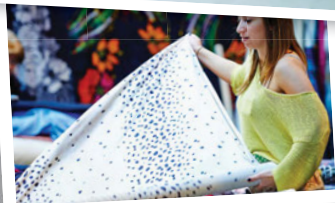
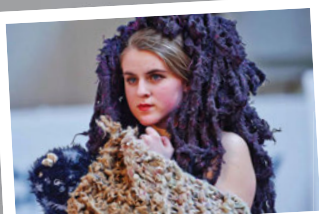
Sew La-Di-Da Vintage are running a number of 4-day workshops at their headquarters in Lyme Regis for those frustrated by patterns not fitting.

Spend two days pattern cutting a block for your body according to your own unique measurements, then develop it into a dress pattern. You'll come away with the best fitting dress you've ever had! Dates are 26-29 March, 27-30 May or 28-31 July.

To find out more visit www.sewladidavintage.com



Come and See Us!



Readers' Makes of the Month!

Our chosen Readers' Makes of the Month winner for March is

Ann Owen – who wins a box of Mettler Poly Sheen threads – 100% Trilobal Polyester threads, perfect for all your sewing needs!



Ann says – “Hello, I have got to thank you for your lovely spring jacket pattern which inspired me

to get the green fabric, which I've had for some time, out of the cupboard and have a go. I found the pattern so easy to follow, and in no time at all I was on my way to finishing my jacket. The picture does not do the colour justice as it's a more vibrant green in reality.



Thanking you for your continued support each month, I love the magazine and would not be without one in the house!”

Thanks Ann – your jacket looks great!

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

(Write to Sewing World at Traplet Publications, Pendragon Close, Malvern, Worcs. WR14 1GA or email: sw@traplet.com. Visit our Facebook page www.facebook.com/sewingworldmagazine)

PRIZES
TO BE
WON!

Learn around Britain – March 2015 to May 2015

Take a course in YOUR area!

NORTH

Pemberton's

Stirling

www.psmc.co.uk

7 March – Get to Know Your Sewing Machine with Lorna David

You have bought the machine but what about using it to its full potential? In this class you will find out about all the stitches on your machine - from the humble straight stitch to the satin stitch applique and the fun of free motion work. £40

25 April – Overlocker Garment with Christine Finlayson

Learn to make a garment using your overlocker choosing a simple style of dress skirt blouse or trousers in knitted or woven fabric. Please have the garment cut out and ready to sew. We will spend some time getting familiar with your machine before we launch into your garment. £35

York School of Sewing

York

www.yorkschoolofsewing.co.uk

21 March – Fab Shift Dress

You will make a sleeveless shift dress – a must for any wardrobe. This is a great project workshop for those wishing to develop their sewing skills. Your shift dress will have an invisible zip. You may also wish to add pockets or other features. £55

20 May – Your Project!

As the name suggests, come along and work on your own project(s) with expert guidance on hand. These have the flexibility of half-day options. Your Project! is suitable for ALL levels. £20 for half day

SOUTH

New Threads

Andover

www.new-threads.com

12 March – Beginner's Dressmaking

Make a cute child's dress out of pincord fabric. Suitable for absolute beginners, you will purchase the pattern and fabric and go home with a dress all finished. £5

11 April – Jelly Roll Quilt

A super fun class where a single bed quilt top will be stitched from a Jelly Roll. You will learn rotary cutting skills and machine piecing skills. £33

23 May – Machine Quilting

Meg Leach will teach how to machine quilt using a domestic sewing machine and includes straight line quilting, free motion quilting and using various threads. £33

The Old School Club

Battersea, London

www.theoldschoolclub.co.uk

13 March – Home Revamp – Lined Curtain

Make a lined curtain with a pencil pleat and learn how to make hems, seams and other sewing techniques. £80

27 March – Learn to Sew – Cooper Bag

NEW !! A 2 session course to learn the basics of sewing. We will make a trendy backpack (Cooper bag by Colette Patterns) whilst we learn how to follow and cut a pattern, and many machine sewing techniques. £80

EAST

Crafty Baba

Ipswich

www.craftybaba.co.uk

27 – 28 March – Log Cabin Quilting

Learn the basics of log cabin quilting in this two-day workshop. £86

4 April – Paper Patchwork Hexagons

Create your own designed cushion cover, make-up bag or table runner using fabric hexagons. £35

1 May – Learn to Make a Rag Doll

We will teach you to make a female or male rag doll to take home at the end of the day.

Ruth Singer

Leicester

www.ruthsinger.com

18 – 19 April – Full-on Fabric Manipulation Weekender

Spend a whole weekend immersed in manipulation! In this intensive weekend we will explore masses of exciting fabric manipulation techniques including pleating, 3D appliqué and American smocking, designed to create innovative textured surfaces. You will have the chance to try around 20 different techniques in a variety of fabrics and create a sample book of your own to use in fashion, dressmaking, interiors, quilting and craft projects. £150 including all materials.

WEST

Venn School of Sewing

Cardiff

www.venntailoring.com

8 – 10 April – 3-Day Dressmaking

Do you want to make that special or challenging garment? This 3 day course is for confident sewers to come and challenge themselves. You could make an evening gown from chiffon with layers, or a tailored jacket. Book your place, purchase your pattern and fabric then bring it along. We'll help you every step of the way. £135

15 May – Roman Blinds

A one day workshop which will give you the skills and knowledge to create your own Roman Blinds. The workshop covers: how to measure, calculate the measurements for cutting before you follow a step by step guide to making a blind for your home. £70

The Makery

Bath

www.themakery.co.uk

15 March – Learn Free Machine Embroidery

Suitable for those who have basic knowledge of a sewing machine, we'll gently guide you through all the techniques you need to learn free-machine embroidery and show you how to get the knack (because there is most definitely a knack!) and help you make a machine-embroidered sampler. £40

3 May – Learn How to Make a Pair of Knickers

Learn how to make your own knickers and your drawers will thank you! We'll teach you how to make your own cute cotton knickers. £40

The ultimate **stitching, knitting & crafting** shows!

SPRING SHOWS SPRING SHOWS SPRING SHOWS SPRING SHOWS SPRING SHOWS



STITCHING, SEWING & QUILTING/HOBBYCRAFTS

SECC, GLASGOW :: 5 - 8 MARCH 2015

SEWING FOR PLEASURE/FASHION EMBROIDERY & STITCH/HOBBYCRAFTS

NEC, BIRMINGHAM :: 19 - 22 MARCH 2015

STITCHING, SEWING & HOBBYCRAFTS/ FASHION & EMBROIDERY

EXCEL, LONDON :: 27 - 29 MARCH 2015



Buy tickets on-line www.ichfevents.co.uk or phone Ticket Hotline **01425 277988**

ICHF Events

EACH ADULT & SENIOR TICKET IF ORDERED AT LEAST ONE WEEK BEFORE THE SHOW.

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The Fabric Stash

Designer Details:

Bright, fresh, and fun, it's only fitting that Jeni Baker's design style matches her bubbly personality. Her collections evoke a retro feel, yet translate into the modern era with simplistic designs and bold colours.



'Geometric Bliss' by Jeni Baker for Art Gallery Fabrics

The Collection:

A blissful collection of folk inspired florals and edgy geometric prints full of movement. Explore bold colour combinations and design that's a perfect mix of modern and retro. Enjoy this range in a selection of fresh mints and turquoise tones, or peachy, coral pinks to suit your décor and your own mood. Two selections of the prints are also available in voiles and knit fabrics for even more versatility for your sewing.

Stockist Details:

'Geometric Bliss' is available from a wide range of stockists. To find your local stockist, visit www.hantex.co.uk/agf

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MARCH makes



Citrus

Pop!

DESIGNED BY Jenna Excell

This quilt can be described as a 'low volume quilt' - the pale fabrics 'read' as a solid fabric and are lighter in colour and tone - grey or beige with white print, or a tone on tone print. They make a fantastic contrast to brighter, 'louder' colours and prints as with the citrus colours here. Because the blocks in this quilt are so large, this is a perfect quilt to try out some 'Quilt As You Go' techniques, especially if you want to make a very large quilt on a standard sewing machine.



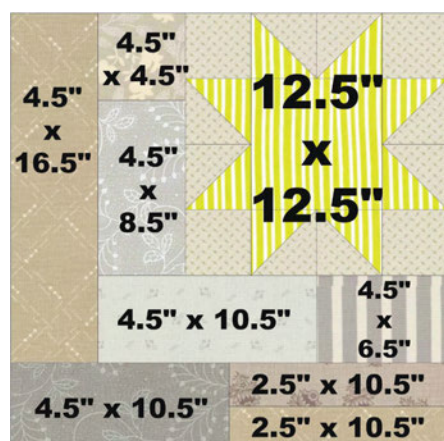
Materials

- 4 50cm x 55cm (fat quarters) citrus solid fabrics
- 1 50cm x 28cm (fat eighth) citrus solid fabric
- 11 50cm x 55cm (fat quarters) low volume background fabrics
- 1 50cm x 28cm (fat eighth) low volume background fabric
- 3m (3yd) fabric for backing
- 5m (5yd) fabric for binding
- 1.5m (1½yd) of 2.2m (90") wide wadding

Good To Know

- *Finished quilt measures 60" x 60" in a 3x3 arrangement.*
- *Starch your fabrics before cutting, press very gently after every seam and never use steam!*
- *Fabric width 44" used throughout unless otherwise stated.*
- *This is a perfect use of neutral off-cuts and scraps.*
- *Use a scant ¼" seam allowance for all piecing.*
- *RST – right sides together.*
- *Each star unit will measure 12" when finished – it'll be 12½" x 12½" unfinished.*
- *You will make nine star units in total (two of each colour plus one standalone from the fat eighth).*
- *Each block finishes at 20", and you can make as many as you want, depending on how large you want your quilt to be.*
- *If you need a larger quilt, you may want to add an extra three blocks to the bottom (a 3x4 arrangement) which would make a quilt 60" x 80" finished. For each extra block, you'll need to add one fat eighth of the citrus fabric and about one and a half low volume FQs.*

To Cut



9 low volume FQs (for each block):

- Cut 9 of the FQs into pieces as shown in the diagram using a different fabric for each piece – (note the 8" x 8" square and 4 3½" x 3½" squares to cut below are for the background portion of each star unit)
- Cut 1 8" x 8" square for background of star unit
- Cut 4 3½" x 3½" squares for background of star unit

2 remaining low volume FQs:

- Cut 4 4½" x 16½" strips

Low volume fat eighth:

- Cut a 4½" x 16½" strip

Citrus fat quarters:

- Cut 2 8" x 8" squares
- Cut 2 6½" x 6½" squares

Citrus fat eighth:

- Cut 1 8" x 8" square
- Cut 1 6½" x 6½" square

To Sew



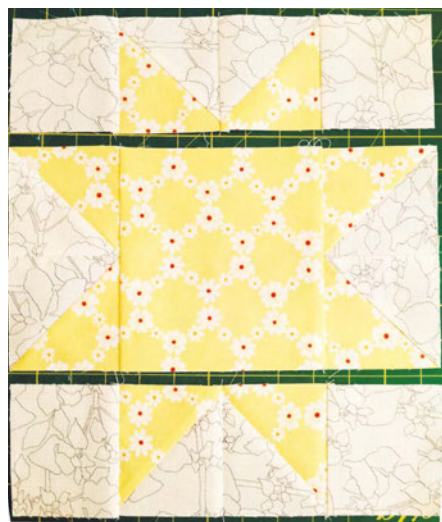
1 Place one low volume and one citrus 8" x 8" square RST and draw two diagonal lines (an X) from corner to corner. Stitch ¼" on either side of both lines, forming a double X. Cut the 8" x 8" square in half, then cut in half again making four squares with two



lines of diagonal stitching in each. Cut each square down the line you drew, making eight half square triangles (HST).



2 Press the seams of four of the HSTs away from the background colour and four towards the background colour. Trim all HSTs to $3\frac{1}{2}$ " x $3\frac{1}{2}$ ".



3 Lay the $6\frac{1}{2}$ " citrus square in the middle and arrange your HSTs and your 4 corner background $3\frac{1}{2}$ " squares

as shown. Utilise the pressed seam directions so they nestle perfectly when you put them RST to join. Join all the HST units into star points, then sew two on opposite edges of your $6\frac{1}{2}$ " citrus square. Join the other two HST sets to the background squares. Press away from the HST joins. Sew the top and bottom sections to the middle. Press to the outside.

4 To make up the 20" x 20" blocks use:
 12" star from above
 1 x $4\frac{1}{2}$ " x $4\frac{1}{2}$ " low volume
 1 x $4\frac{1}{2}$ " x $6\frac{1}{2}$ " low volume
 1 x $4\frac{1}{2}$ " x $8\frac{1}{2}$ " low volume
 1 x $4\frac{1}{2}$ " x $16\frac{1}{2}$ " low volume
 2 x $4\frac{1}{2}$ " x $10\frac{1}{2}$ " low volume
 2 x $2\frac{1}{2}$ " x $10\frac{1}{2}$ " low volume

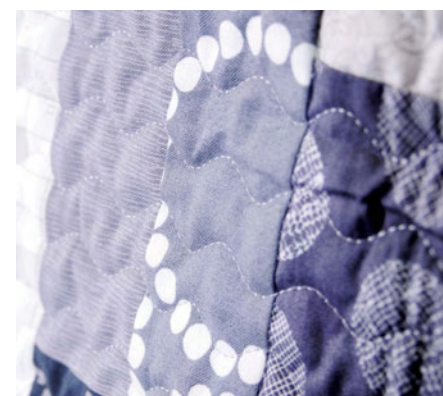


5 There are three possible layouts for the large blocks. Whatever layout you choose, join a $4\frac{1}{2}$ " x $4\frac{1}{2}$ " square to a $4\frac{1}{2}$ " x $8\frac{1}{2}$ " rectangle, then sew to your 12" star. Join a $4\frac{1}{2}$ " x $6\frac{1}{2}$ " piece to a $4\frac{1}{2}$ " x $10\frac{1}{2}$ " piece and attach to the previous piece. Join the $4\frac{1}{2}$ " x $16\frac{1}{2}$ " piece to the

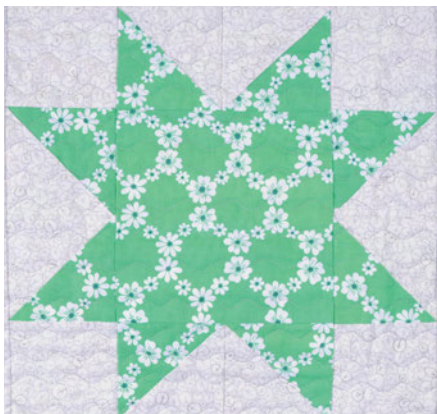
pieced unit. Join two $2\frac{1}{2}$ " x $10\frac{1}{2}$ " pieces down the long side, then sew to the remaining $10\frac{1}{2}$ " piece to make one long piece. Sew this onto the pieced unit to make a square.



Tip: I'm sure there are other ways to arrange the pieces to make a square, so feel free to play around!



6 To quilt, I quilted this one on my Janome Horizon machine using a programmed serpentine stitch, but if you want a less aggressive look, try parallel straight lines, working your way out from the middle. You can even do the occasional wavy line by moving the quilt gently back and forth under the walking foot. If you want a more formal look, use a Hera marker and a ruler to crease a diagonal cross hatch design.



Stockist Details

Visit your local quilt shop to gather a variety of low volume fabrics for this quilt.



Name... Jenna Excell

All About Me... I am an American living and crafting happily in the UK. I teach patchwork and quilting locally in Southampton and blog at sewhappygeek.co.uk. When I'm not crafting I'm usually pursuing something really geeky, like English royal history or dinosaurs.



Henny Penny!

DESIGNED BY Christa Rolf

Welcome this pretty little hen into your home this spring - she won't be any trouble and will bring a smile to your face as Easter approaches...



Materials

- 30cm pink check fabric
- 10cm pink polka dot fabric
- Fabric scraps in beige, pale pink and pink
- 2 buttons, 1cm diameter
- 2 black beads, 3mm diameter
- Synthetic stuffing
- 60cm wire
- Rice (optional)

Good To Know

- *The hen measures 25cm high.*
- *The pattern pieces do not include a seam allowance.*
- *Fold the fabrics when cutting to get mirror image pieces for the body, wings, comb, tail feathers and wattle pieces.*

To Cut – See pattern sheet for pattern pieces

Beige fabric:

- Cut 2 beaks

Pale pink check fabric:

- Cut 2 body pieces
- Cut 1 base piece

Pale pink polka dot fabric:

- Cut 4 wings

Pink fabric:

- Cut 2 combs

Scraps:

- Cut 8 tail feathers
- Cut 2 wattles

To Sew

1 Sew each of the beak pieces into position on the corresponding body pieces. Sew the two body pieces to the base according to the marks (x) on the template. Place the body pieces together and sew all around, leaving a turning opening and an opening for the tail (o); turn. Firmly stuff the head and neck. Put rice in the lower part of the body and fill the rest with synthetic stuffing.

2 To make the tail feathers, put the pieces together in pairs, right sides facing, and sew along the curves. Turn right side out through the opening along the straight edge. Cut the wire into four pieces 15cm long. Fold the wire pieces in half and push into the tail pieces. Fill with stuffing, but don't make them too firm. Place the four tail pieces over each other, slightly offset, and in line with the opening. Edge stitch together so nothing slips. Fold the seam allowance along the tail opening of the body, to the inside. Place the tail pieces between the fabric layers and sew up the opening by hand, making sure to catch the individual tail pieces in your stitches. Top up the body with stuffing and sew up the turning opening.

3 To make the wings, place two of the pieces together, right sides facing, and sew all round. Snip into one of the fabric layers and turn the wings right side out. Sew all along the outer edge in large running stitches. Stuff with a little stuffing and sew up the turning opening. Sew a button onto each wing and attach the wings to the body by hand stitching them to the sides.

4 Sew together the two pieces for the comb, right sides facing, as far as the turning opening. Turn, and fold the seam allowance around the turning opening to the inside. Stuff, then hand sew onto the head.

5 Sew the two pieces for the wattle together, right sides facing, leaving a short opening for turning. Turn, then stuff and sew up the opening. Fold the crop in half and sew to the neck.

6 Sew on the beads as eyes.



This project is extracted from 'Vintage-Style Gifts for the Home' by Christa Rolf and is published by Search Press priced at £7.99.

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Super Sponge Bag

DESIGNED BY Susan Dunlop of SusieDDesigns



This zippered pouch is perfect for using as a smart toiletry bag or for storing make-up. The modern design is complemented with coordinated self-cover buttons.

Materials

- 0.25m fabric A – cotton print, 'Comma' by Zen Chic for Moda Fabrics
- 0.25m fabric B – cotton print
- 0.25m fabric C – cotton print
- 0.25m lining fabric – cotton print
- 0.5m medium weight fusible interfacing
- 0.25m medium-loft fusible fleece
- 30cm nylon zip
- 3 23mm self-cover buttons

Good To Know

- Fabric width used 112cm.
- R/S = right side; W/S = wrong side.
- RST = right side together; WST = wrong side together.
- Seam allowances are included in the cutting sizes.
- Use 1cm seam allowance throughout, unless stated otherwise.
- Finished size: 23cm x 33cm x 6cm

To Cut

Fabric A:

- Cut 2 20cm x 35cm outer main body

Fabric B:

- Cut 2 15cm x 20cm centre panels
- Cut 2 2.5cm x 10cm zip tabs

Fabric C:

- Cut 2 6cm x 35cm top panels

Lining fabric:

- Cut 2 24cm x 35cm main body lining

Fusible interfacing:

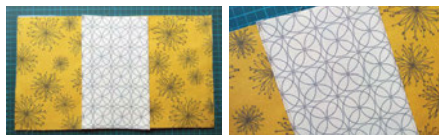
- Cut 2 20cm x 35cm outer main body
- Cut 2 24cm x 35cm main body lining
- Cut 2 12cm x 20cm centre panels

Fusible fleece:

- Cut 2 18cm x 33cm outer main body

To Sew

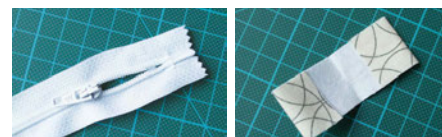
1 Fuse the interfacing pieces to the W/S of the corresponding fabric pieces, positioning the centre panel pieces centrally widthways. Fuse the fleece to the W/S of the outer main body pieces, positioning centrally and using a pressing cloth.



2 Fold under the long edges of the centre panels, by 1.5cm, press. With both R/S up, position a centre panel centrally widthways on top of an outer main body. Match up the top and bottom edges and pin to secure. Topstitch the centre panel, 3mm from the folded edges. Repeat with remaining centre panel and main body.



3 With RST, pin and stitch the bottom long edge of a top panel to the top edge of an outer main body. Press the seam towards the top panel, topstitch 3mm from the seam. Repeat to sew and topstitch the other top panel to the other main body.



4 Prepare the zip by hand-stitching the zip-pull end tapes together. Fold over 2cm to W/S at both short ends of a zip tab, press. Fold the tab in half WST, to bring the folded ends together, press. Place the zip-pull end tapes into the folded tab so that the folds are just before the zip teeth, pin.

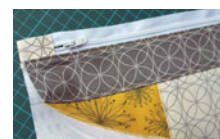


5 Repeat step 4 with the other zip tab at the zip-stop end, adjusting how much of the zip tape is inside each tab so that the zip now measures approximately 35cm. Topstitch two parallel rows of stitching to secure each tab, ensuring you avoid hitting the zip stop with the needle.



6 With RST, match one edge of the zip to the top edge of a main body top panel, pin. Place a main body lining piece on top, with W/S up and matching up the edges, pin. If desired, hand-baste the layers together to ensure the zip stays in the correct position whilst stitching. Using a zip presser foot, stitch along the top edge with a 5mm seam.

7 Bring the outer and lining WST, matching up all the edges and pressing near the zip on both sides to neaten the folded seams. Topstitch 3mm from the folded edge.

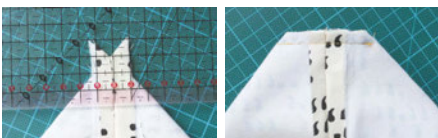




8 Repeat steps 6 and 7 to sew and topstitch the remaining main body outer/lining pieces to the other side of the zip.



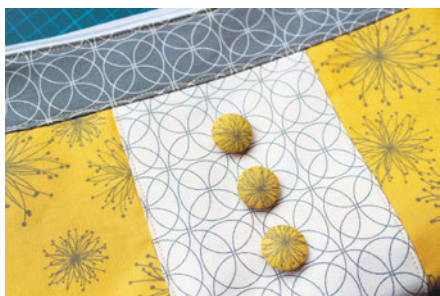
9 Open up the zip half way. Bring the outer main body pieces RST, matching up the centre panel seams at the bottom edge, pin. Bring the lining pieces together, pin. Stitch all around the edges, leaving a turning gap at the centre of the lining bottom seam. Be careful when stitching over the parts where the zip ends are hidden between the layers. Press the seams open and leave W/S out.



10 Make the flat base by boxing all the corners: refold a corner to match up the side and bottom seam, RST, pin. Measure 3cm down from the corner and draw a line across where the width measures 6cm between the folded edges. Stitch the marked line and trim off the corner to leave a 5mm seam allowance. Repeat to box the other three corners.



11 Reach in through the lining gap and through the open zip to pull the outer R/S out, followed by the lining. Push all the seams out neatly. Fold in the lining gap edges to match the rest of the seam and slipstitch or machine stitch to close the gap. Push the lining down inside the outer, smoothing into place. Gently ease out the top corners a little bit, at either end of the zip.



12 Cover three self-cover buttons in coordinating fabric. Stitch securely to the front centre panel.

Stockist Details

Fabric – New Threads Quilt Shop,
www.new-threads.com, tel: 01264 771443

Interfacing, fleece, buttons and zip –
SusieD Designs, www.susiedesigns.co.uk,
tel: 07704 100 464

✂✂✂
Name... Susan Dunlop

All About Me... I live in Scotland with my husband and four children. I love sewing, adore modern fabrics and bags are my thing. Look out for my first bag-making book, 'Style and Swing', due for release March 2015. Visit www.susiedesigns.co.uk to find my range of modern patterns, bag-making supplies and kits.



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Bandana Bib

DESIGNED BY Lou Orth

These cute bibs are great for little dribblers and the bamboo towelling underneath is beautifully soft for delicate skin.

QUICK
MAKE

Materials

- 1 fat quarter, cotton print – 'Raccoon Nature' by Robert Kaufman
- 1 fat quarter, premium white bamboo towelling
- 10mm snap fasteners (3 pairs needed – 1 male pair, 2 female pairs)
- Snap fastener tool

Good To Know

- Use 1cm seam allowance throughout.
- Bib sized for a baby/small toddler.
- Watch out for directional prints. Keep the pattern the right way up and in line with the pattern when cutting out your bib.

To Cut – See pattern sheet for pattern pieces

Cotton fabric:

- Cut 1 bib template on fold

Towelling:

- Cut 1 bib template on fold

To Sew

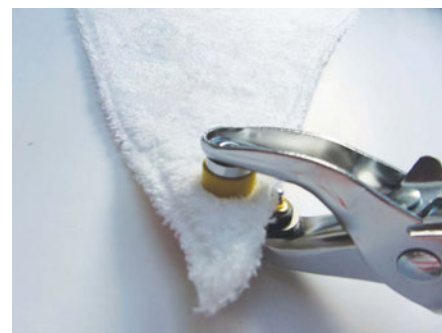


1 Place the cotton and towelling bib triangles, right sides together, pin and sew all the way around, leaving approximately 5cm gap in one side.

2 Trim the corners and turn the right way round, carefully turning the edges out and then press flat.



3 Carefully topstitch all the way around, approx 3-4 mm from the edge, making sure you catch the open gap.



4 To insert the poppers, first place the male popper facing up on the towelling side, approximately 3cm in from the edge and about 1cm from the top. Then on the opposite side of the bib, place a female popper facing up on the cotton print side, again approximately 3cm in and 1cm from the top. Place another one 1.5cm – 2cm further in to the bib.

Stockist Details

Cotton print and bamboo towelling – Plush Addict, www.plushaddict.co.uk, tel: 0845 519 4422

Name... Lou Orth

All About Me... I'm a self confessed fabric addict from Oxford. I love creating sewing projects, including quilting and dressmaking and blogging about my sewing makes and tutorials on my blog www.imstudiolou.wordpress.com You can also find me on Instagram, Pinterest and Twitter as @imstudiolou

Kingly Contrast

DESIGNED BY Diane Allerston

Have a go at making this beautiful, figure flattering dress, with princess fitting lines. This is an uncomplicated design with easy to follow pattern pieces that you could make within a few hours. Dress it up for the evening or wear as a day dress. The design is on trend, with a fashionable square neckline.



Materials

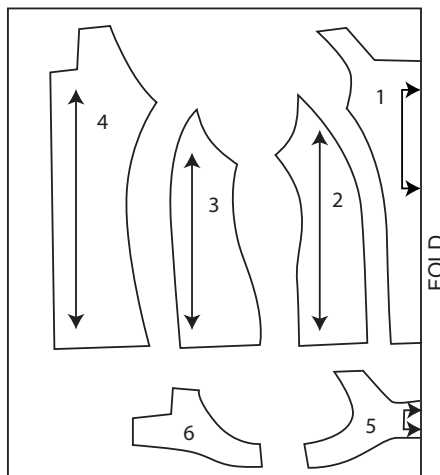
- 1.5m main fabric – Liberty Kingly cord ‘Nina’
- 50cm contrast fabric – Liberty Kingly cord – ‘Isla Rose’
- 50cm fusible interlining (114cm wide)
- 56cm dress zip

Good To Know

- 1.5cm seam allowance used throughout unless otherwise stated.
- The pattern pieces **DO NOT** include seam allowances. Please add a 1.5cm seam allowance when cutting your pieces.
- 1.5cm hem allowance included.
- Fabric width 140cm.
- If choosing a fabric with a repeat print, you may need to purchase more fabric in order to match the print on dress panels and side seams.
- To shorten or lengthen the dress, cut at the hip line and add paper in-between to lengthen or overlap to shorten by required amount.

Sizing Chart:	Bust cm	Hips cm	Waist cm
12	100	104	84
14	104	108	88
16	106	112	92
18	110	116	96
20	114	120	100
22	118	124	104

Main



Fold fabrics as shown before cutting.

To Cut – See pattern sheet for pattern pieces (see Good To Know)

Main fabric:

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

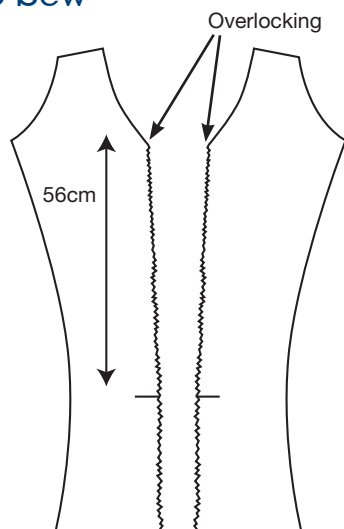
Contrast fabric:

- Cut 1 bottom front (7) on fold
- Cut 1 bottom back (8) on fold

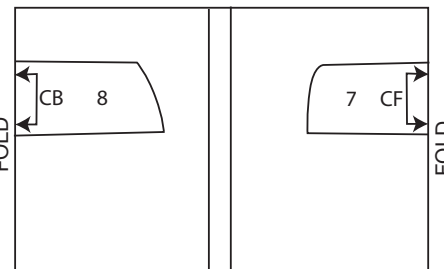
Fusible interlining:

- Cut 1 front facing on fold (5)
- Cut 2 back facings (6)

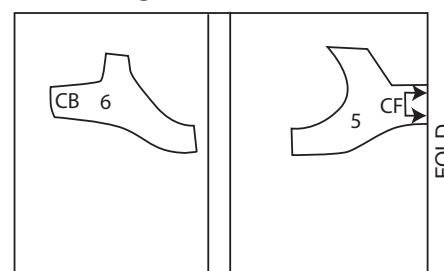
To Sew



Contrast



Interlining



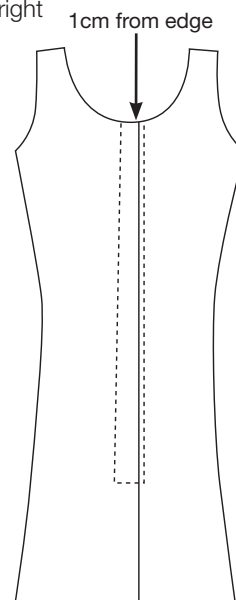
1 Overlock or zigzag the centre back (CB) seams before sewing together.

2 Measure 56cm down (zip length) from the neck point. Pin the two backs together then sew 56cm down from neck point to hem. Secure seam.

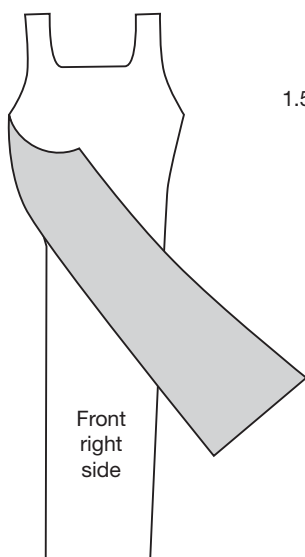
3 Press seam open all the way up to the neck point.

4 Sew side back panels to back panels. Press seams open and overlock apart to finish at 1cm seam.

5 Sew in zip – lay right side close to zip teeth and topstitch through dress and zip tape. Stitch across to left side and pass CB fold line by 1cm, keeping needle down into fabric and zip, pivot so that you are going to sew up the zip from bottom to neck point. Sew 1cm from folded edge through dress and zip tape concealing the zip.

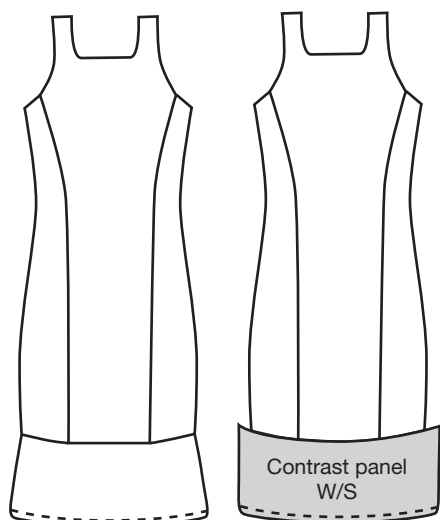


6 Lay front side panels onto main front panel with right sides together. Sew seams, pivot over curved seams, press seams apart, then overlock. Finish seams at 1cm.

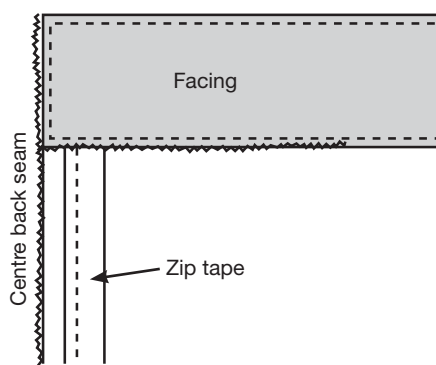
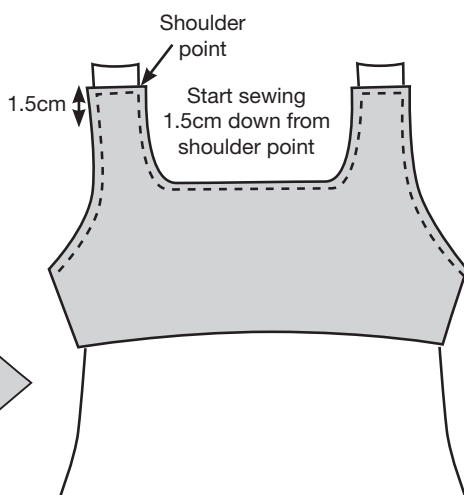


7 Sew side seams together. Press open and overlock apart.

8 Sew front contrast panel to back contrast panel at side seams. Press open and overlock apart.

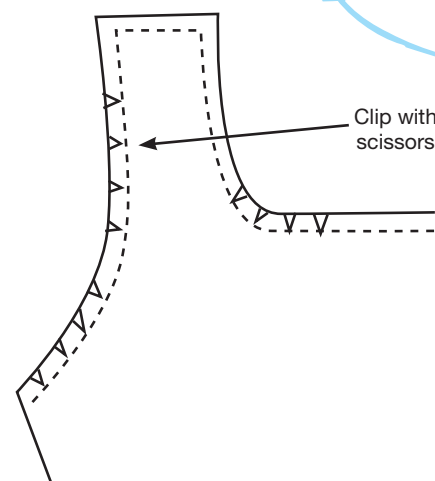


9 Sew contrast panels to main garment with right sides together. Press open then overlock together. Overlock hem, chopping 0.5cm off with overlocker then press 1cm up for hem. Topstitch to secure hem all the way around the bottom of the skirt.



10 Add the interlining to facings with the sticky side down on to facings and iron. Attach facings together via side seams. Press open then overlock together. Sew facings onto dress, right sides together, measuring 1.5cm down from shoulder straps around necklines and armholes. Trim seam allowances down to 0.5cm and clip around curves.

11 Bag out facings pulling them through to the wrong side of the dress. Press around armholes and necklines.



12 Sew shoulders of dress placing right sides together and pinning the facings out of the way. Trim seam down to 0.5 cm. Turn back through and trim seam allowance of front facing down to 0.5cm and push inside the shoulder strap. Turn in the seam allowance on back facing at shoulder point on strap and hand-sew to front facing shoulder point to secure and neaten.

13 Finally press your garment. Put it on and go and show off!

Stockist Details

Fabrics – Sewbox, www.sewbox.co.uk

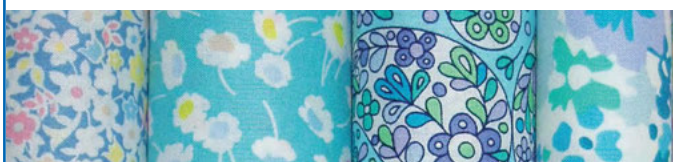
Zip – Boyes, www.boyes.co.uk

Name... Diane Allerston

All About Me... I studied Fashion Design with Technology for three years and worked within the clothing and education sector for 18 years. I advise/teach young budding designers fashion design and construction skills. I am also a freelance fashion designer/maker and illustrator so spend most of my free time being creative somehow. I am based in East Yorkshire with my three amazing children.



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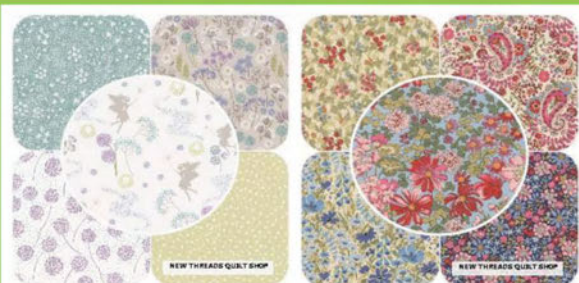
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Get organised!

Storage always seems to be at a premium, so this hanging tidy is an excellent way to provide extra space for bottles, brushes and soap in the bathroom, utensils in the kitchen or cleaning products.



Materials

- 140cm x 50cm medium-weight fabric (you may need extra to match up the pattern repeat)
- 4m bias binding or flexible braid, 15mm wide
- Sewing thread to match the binding
- 33cm curved wooden coat hanger

Good To Know

- *The organiser measures approximately 36cm x 40cm.*
- *Use a 1cm seam allowance unless otherwise stated.*
- *Cut the pockets and back panel so that the pattern lies symmetrically.*
- *Replace the folded pockets with a single 42cm x 25cm panel to turn the organiser into a useful peg bag.*
- *These pleated pockets are just the right size for shoes. You could easily extend the back panel and add another tier of pockets to make a useful holder to hang inside a wardrobe or on the back of your bedroom door.*



To Cut

Main fabric:

- Cut 1 74cm x 20cm pocket strip
- Cut 1 42cm x 36cm back panel
- Cut 1 42cm x 10cm top panel

To Sew

1 Neaten the top edge of the pocket strip with bias binding or braid. Fold it in half widthways and mark the centre of the bottom edge with a pin. Insert two more pins along this edge, one 19cm in from each corner. Fold the back panel in half widthways. Again, mark the centre bottom edge with a pin and then add two more pins, 11cm in from the corners.

Binding a straight edge

If you are using bias binding, start by opening out the fold along one edge. With right sides together, pin and tack this edge to the edge of the fabric or along the seam allowance. Machine stitch along the first fold. If you are binding with a straight-grain fabric strip simply press a 1cm turning along one long edge and match the raw edge to the edge of the fabric. Stitch 1cm from this edge. Turn the fabric over and fold the neaten edge of the binding to the right side so that the raw edges are enclosed. Tack it down and machine stitch close to the fold. You may prefer to slipstitch the folded edge by hand for a less obtrusive finish.



2 Lay the back panel right side up on your work surface and place the

pocket strip, also right side up, across the lower part. Pin the two together, matching up the pin positions. Add more pins, following the stripes, to mark the pocket divisions, then pin the side edges together.

3 Tack the pocket strip to the back panel along the three dividing lines. Machine stitch, following the stripes to keep the lines vertical. Sew the side edges together.



4 Cut three 30cm lengths of braid or bias binding. Pin and then tack them centrally over the three dividing lines and then up along the panel – they end 6cm below the top edge. Machine stitch the braid or binding in place with matching thread, sewing 5mm from each edge. Work every line of stitches in the same direction, from top to bottom, to prevent any puckering.



5 Fold a 2cm double pleat at each corner of each pocket, pinning each one down in turn so that they overlap the braid. Line the two outside pleats up with the stitch lines. Tack the folds down securely through all the layers. Machine stitch all along the bottom edge, stitching 6mm from the edge.



6 Bind the bottom edge of the top panel, as before. Lay it right side up on your work surface and place the coat hanger centrally on top, so that it lies 5mm below the top edge. Draw along the curve with a fading fabric marker pen, extending the line out to the side edges. Mark the position of the hook.

7 With the right side facing upwards, pin and tack the top panel across the top edge of the back panel, matching the raw edges. Machine stitch the two together, stitching 5mm from the side edges and carefully following the drawn curve. Leave a 1cm gap at the marked point for the hook. Trim back the top edge 5mm from the stitch line.

8 Place a large coin over each bottom corner in turn, draw around it and cut along the line. (Trimming the seam allowances at the corners in this way makes them easier to bind.)



9 Sew the remaining binding all the way around the outside edge, starting and finishing at the centre top edge and curving it around the corners. Fold under a narrow turning at each end and leave 1cm unstitched on each side of the gap for the hook.



Bound Curves

As above, open out the binding and, with right sides together, tack it to the edge of the fabric. You will need to stretch out the raw edges slightly and ease in the centre fold as you go round the curve, so that the binding will fit comfortably over the edge of the fabric without pulling it inwards. Turn the binding to the wrong side of the fabric. Ease out and slip stitch down to the folded edge. Gently steam pressing the binding in place will help you achieve a neat curve.



10 Slide the hanger under the top panel and ease the hook through the gap. Push the hanger right up into place, so that it sits snugly inside the

curve, and pin the bound straight edge to the back panel. Sew it down by hand or machine along the inside edge of the binding. Hand stitch down the loose ends of the binding and stitch the folds together at the front and back. Make a small bow from the remaining braid or binding and sew it to the base of the hook.



This project is an extract from 'Cath Kidston® Sewing Book' published by Quadrille and priced at £20.

Easter Booty!

DESIGNED BY Jane Case



This fun booty bag filled with Easter treats will delight children and adults alike. Pop in some chocolate eggs or other surprises and wait for the squeals of delight. Have a ball playing with different colours and patterns to make a lovely contrasting brooch.

Materials

- 2 50cm x 55cm (fat quarters) quilting cotton for the outside and lining of the bag – 1208 'Chicken and Egg Hens', 1209 'Chicken and Egg Eggs' and 1331 'Jolly Farm Chickens' – Henley Studio by Makower
- 50cm x 55cm fusible wadding Vilene H640
- Vanishing pen
- Pressing cloth
- Walking foot with guide if available

Good To Know

- *Finished size of bag – 23cm x 18cm plus handles.*
- *Use a 1cm seam allowance throughout.*
- *Before cutting out, fuse the Vilene H640 to the wrong side of the main fabric with a steam iron and pressing cloth.*
- *Make sure the pattern of your bag does not look upside down on either side.*
- *Fast2Fuse should be pressed with a hot steam iron with baking parchment covering glue sides, remember it is fusible both sides.*
- *Bondaweb should be fused with a hot iron, no steam.*
- *Always use a pressing cloth over felt.*
- *To remove the Bondaweb backing it is easy if you score the backing with a pin, then peel.*

Bag

To Cut – See pattern sheet for pattern pieces

Main fabric:

- Cut 2 bag front/back
- Cut 2 handles

Lining fabric:

- Cut 2 bag front/back
- Cut 2 handles

To Sew



1 Body – on the main fabric only, quilt four lines of running stitch as marked on the pattern piece, front and back. The first and last row should start or finish at the little square cut out. This will give a



nice feel to the bag and define the sides.

2 With right sides together, sew the side seams and bottom seam of the main fabric.



3 With right sides together, sew the side seams of the lining fabric.

4 Sew the bottom seam of the lining fabric, taking care to leave open for turning, as marked on the pattern piece.



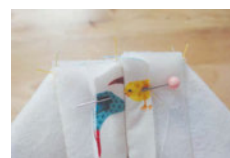
5 Trim seams neatly and press open on a sleeve board if available.

6 Handles – with the main fabric and lining, right sides together, sew the long seams. Trim. Sew along one top edge only, 2.5mm away from the edge (to aid turning).

7 Using a ruler or similar aid, turn handles the right side out. Snip off the top 2.5mm seam not needed, close to the stitching. Make sure both handles are the same length.

8 Sew a quilting line down the centre of each handle.

9 Hold the main bag, right sides together and pull the side seam apart. This will form a sort of triangle and the square cut outs will become a flat edge. Sew a seam across this flat edge. Repeat with the lining pieces.





10 With right sides together, machine baste each handle into position as marked, onto the main body.



11 Place the main bag inside the lining, right sides together, making sure the handles are tucked securely inside. Pin along the top all around, matching seams. Sew a running stitch where pinned.



12 Turn the bag right side out, through the gap left in the bottom seam of the lining.



13 Slipstitch the opening or machine stitch very close to the edge.

14 Carefully press the top edge of the bag, pin to make a neat edge. Machine stitch where pinned, 1cm from edge, all around to finish off.



Good To Know

- Finished size of brooch approximately 5cm.
- For a small child the brooch pin can be substituted with Velcro to attach to the bag.
- Note the flower pattern piece is Sizzix No 9 die, 'Flower Layers' by Eileen Hull.

Materials

- Scraps of quilting cotton to contrast with the bag
- 2 pieces of toning felt, the size of the finished brooch, allowing a margin
- Piece of heavyweight 'Fast2Fuse' a little larger than the brooch
- Small piece Vilene Bondaweb
- Buttons, etc for embellishment
- Brooch pin
- Extra strong thread to sew on the pin
- Baking parchment and pressing cloth

Brooch

1 Choose either the flower or butterfly from the pattern (see Good to Know). Trace the design, glue the tracing onto card and cut out to make a template.

2 Iron on Bondaweb to your choices of fabric scraps large enough for the shapes. Using a vanishing pen, draw round the template and carefully cut out. Peel off the Bondaweb backing.



3 Take a small square of felt large enough, plus margin, for the shape. Using baking parchment underneath and a pressing cloth on top, bond the felt to the piece of 'Fast2Fuse'. Layer your shapes on that piece of felt, being careful not to move the pieces, press into position.



4 Using the darning/embroidery foot on your machine and with the feed dogs down, carefully free machine stitch around the fabric shapes of your brooch.

5 Take another piece of matching felt and fuse this on to the back of the 'Fast2Fuse'.



6 Using thread the same colour as the felt, free machine stitch (only just, off the shape) all around the main shape. With a sharp pair of scissors trim around the shape leaving a small margin of felt to define.



7 Add any embellishment such as the button.



8 Finally, stitch on the brooch pin with strong thread.

Stockist Details

Fabrics and Bondaweb – Empress Mills,
www.empressmills.co.uk, tel: 01282
 863181

'Fast2Fuse' heavyweight – Amazon



Name... Jane Case

All About Me... I live in the Shropshire countryside and just love to sew. My textile interests are hugely varied and I can't resist new challenges. My workroom is consequently bursting at the seams with materials and projects on the go. My love is textile landscapes made into cushions and cards and I am currently working on a line of batik decorative birds. Contact me at tooty.woo@btinternet.com



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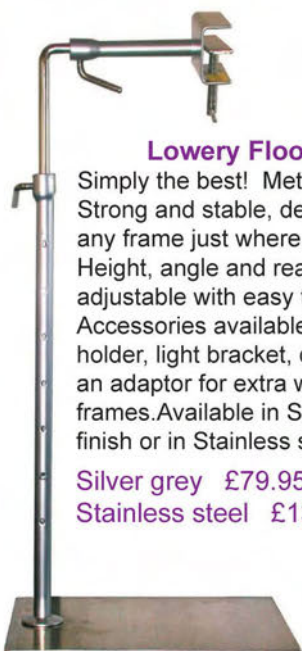
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Knotty Pinny!

DESIGNED BY Julia Claridge from Bobbins and Buttons

Make this little girl's pinafore dress with adjustable knotted shoulders. It has contrast fabric bodice facing, gentle gathers at the front and back to yoke. A perfect spring dress for a little girl!



Materials

- 1.3m main fabric, 'Little Monsters' snails print by Makower
- 35cm fabric for lining, 'Gabbie' by Maude Asbury for Blend Fabrics
- 60cm of 12mm wide hot pink cotton bias binding

Good To Know

- Use 1.5cm seam allowance throughout unless otherwise stated.
- Fabric width 114cm used throughout.
- Pick fabrics carefully when making your dress and 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.

Finished garment measurements	Age 3-4 years cm	Age 4-5 years cm	Age 5-6 years cm
Chest	80	86	64
Length from shoulder point (knotted) to hem	84	90	66

To Cut – See pattern sheet for pattern pieces

Main fabric:

- Cut 2 lower dress panels on fold
- Cut 1 upper front neck panel on fold
- Cut 1 upper back neck panel on fold

Lining fabric:

- Cut 1 upper front neck panel on fold
- Cut 1 upper back neck panel on fold



To Sew



1 With right sides together match side seams, stitch and finish raw edges with overlocking or zigzag stitching.



2 Cut a piece of bias binding slightly longer than the armhole measurement, pin in the bias crease matching raw edges of binding to edge of armhole. Stitch in the crease of the bias as shown.



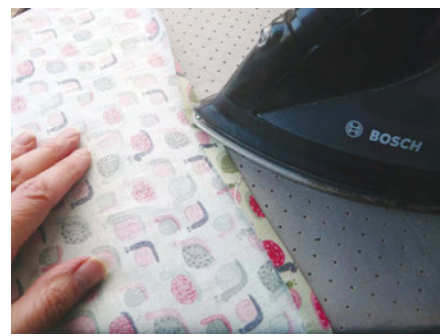
3 Press bias tape inside the garment and stitch in place close to the edge of the bias tape.



4 Stitch two rows of gathering stitches at the upper edge of both lower dress panels.



7 Trim and clip curves, turn through to outside and press.



10 Turn and press 1cm around hem edge followed by a second turning of 1.5cm. Machine stitch to finish.



5 Prepare both the lining neck panels by pressing the lower edge up by 1.5cm.



8 Pull gathering stitches to gather the lower dress panel back and front. Matching centres, and pin to outer back and front neck panels, stitch. Take care to match the edge of the neck panel to the lower dress panel.



6 Place prepared lining pieces with right sides together to the matching outer neck panels. Stitch together ensuring the press edge is folded upwards.



9 Turn the garment inside out and pin the folded edge of the lining to the stitching line. Slip stitch the facing on both back and front.

Stockist Details

Fabrics and bias tape – The Fabric Guild, www.fabricguild.co.uk, Tel: 0116 2620569

Name... Julia Claridge

All About Me... I run a small business called Bobbins and Buttons, based in Leicester. Inspired by my two children, who are aged 3 and 5, I design children's clothing and sewing projects – some of which I make to order and all of which I teach as fun, relaxed sewing workshops. I love to inspire people to start sewing.
www.bobbinsnbuttons.co.uk



Green Fingers!

DESIGNED BY Anna Wilson

This useful little garden tote has plenty of pockets for all your garden essentials. If you don't have a garden, you could make one to store crafty bits and pieces.



Materials

- 4 fat quarters cotton, 'Town and Country' by Lewis and Irene
- 0.5 m Vilene standard sew-in interfacing

Good To Know

- *If you are using fabric with a directional print, take care when making up that the fabric is the correct way up.*
- *Trimming the seams closely will reduce bulk from the interfacing.*
- *1cm seam allowance used throughout.*
- *Finished tote measures approximately 24cm x 16cm x 14cm.*

To Cut

Fat quarter 1:

- Cut 2 39cm x 23cm rectangles for main outer
- Cut 2 6.5cm x 30cm strips for handle

Fat quarter 2:

- Cut 2 39cm x 25cm rectangles for main lining

Fat quarter 3:

- Cut 2 39cm x 12cm rectangles for pockets outer

Fat quarter 4:

- Cut 2 39cm x 14cm rectangles for pockets lining
- Cut 2 27cm x 16cm rectangles for the divider in the centre
- Cut 1 6.5cm x 30cm strip for handle

Interfacing:

- Cut 2 39cm x 23cm pieces for main outer
- Cut 1 27cm x 16cm piece for divider

To Sew

1 Take a front pocket outer piece and a front pocket lining piece. With the wrong sides together, line up the bottom edges. Pin, then sew. Trim seams and press. Turn out and press again.



2 Turn the top of the pocket lining over so that it touches the raw edge of the pocket outer. Turn it over again so that the raw edges are enclosed. Pin in place. Topstitch along the top of the pocket. Repeat for the other pocket.



3 Place one of the tote main outer pieces on top of a piece of interfacing, right side up. With the right side up, pin the front pocket onto the outer with the top edge of the pocket 4cm down from the top of the tote main outer piece. Topstitch along the bottom of the pocket, keeping close to the edge.



4 Along the top of the pocket, mark off 8cm from each edge. From here mark off another 7.5cm. Topstitch where you have marked to divide the pocket up into

five smaller pockets. Repeat steps 3 and 4 for the other pocket.



5 Take both pieces of tote main outer, now with front pockets attached. With the right sides together, sew together the sides and the bottom. Trim seams.



6 Take one of the bottom corners and squash it flat, so that the seams are together. Sew across the corner at right angles to the seam, 0.5cm away from the bottom edge of the outer pocket. Trim. Turn out.



7 To make the divider for the centre of the tote, take the two pieces of fabric and place right sides together. Place the interfacing on top. Sew along both of the long edges. Trim seams. Turn out and press.

8 Take one of the lining pieces and the divider. Line one edge of the divider up with the edge of the lining, 8cm up from the bottom. Join one edge of the lining with the edge of the divider enclosed, and the bottom of the lining. Pin the divider to the other edge of the lining, 8cm up from the bottom. Sew. Trim seams.



9 Squash the bottom corners of the lining flat so that the seams are together. Measure 7cm up from the corner along the seam. Sew across the corner at right angles to the seam. Trim.

10 Put the tote lining inside the tote outer. Make sure that the corners are together. With the side seams matching, fold the top of the lining over so that the raw edges are touching. Fold over again and pin in place. Topstitch around the top of the tote.



11 To make the handle, take one of the strips and fold in half lengthways with the right sides together. Sew along the long edge. Turn out. Press. Repeat for the other two strips.



12 Pin the three strips together at the top. Plait the strips together. Sew across the ends to hold.



13 From the fabric used for the tote main lining, cut two squares. Fold the edges in and press. Position in the centre on either side of the tote. Pin the bottom of the patch to the tote.



14 Tuck the ends of the handle behind the patch, next to the lining. Pin and sew. You may wish to add an extra row of stitches to ensure that the handle holds when the tote is being used.



15 Pinch each corner and hand sew a few stitches to help give the tote some shape.

16 Cut four pieces of ribbon and tie each one in a bow. Attach one to each corner.



Stockist Details

Fabrics – Elephant in My Handbag,
www.elephantinmyhandbag.com
tel: 01580 754549

Interfacing – Calico Laine
www.calicolaine.co.uk tel: 0151 336 3939

Name... Anna Wilson

All About Me... I live in Norfolk with my husband, our four little boys and our three legged cat. I have loved sewing ever since learning to use a sewing machine at the age of ten! I especially enjoy making things for my children and my home. When I am not sewing, I enjoy other crafts including felting and making jewellery. I can be found blogging at www.awilson.co.uk

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54 | March 2015 Sewing World

Materials

- 50cm (19½") main fabric – Robert Kaufman Essex Linen
- 50cm (19½") print fabrics for points – we used a selection of Kona Solids & Moda Batiks
- 50cm (19½") wadding – Hobbs Heirloom 80/20 Blend
- 50cm (19½") backing fabric – Moda Blueberry Fruit Garden Jelly Bean Batiks
- 25cm (10") binding fabric – Moda Ocean Swirling Seeds Summer Vacation Batiks
- Basting spray

Good To Know

- *Fabrics used are 44" wide. It is a good idea to prewash your fabrics, particularly if using linen, and give them a press and light starching prior to using.*
- *Construction seams are ¼" unless specified.*
- *Finished size 13½" x 40".*
- *When choosing fabrics aim for a nice contrast between those you choose for your prairie points and the main fabric – this way your points will really stand out. It can be nice to pick one of the fabrics from the points for the binding to tie the theme all together. If using different weights of fabric, such as linen and cotton press seams towards the lighter weight fabric to avoid bulk.*
- *If using leftover charm squares you will need to trim them down to size to 4" x 4".*

To Cut

Main linen fabric:

- Cut 1 8½" x 40" strip
- Cut 2 3" x 40" strips

Print fabrics:

- Cut 26 4" x 4" squares

Wadding:

- Cut 1 15" x 44" strip

Backing:

- Cut 1 16" x 44" strip

To Sew



1 Fold the print fabric squares in half along the diagonal with wrong sides facing together and press.



2 Fold in half again along the diagonal and press.



3 Take your 8½" x 40" main linen piece and on the right side position the prairie points along the long edges, with the raw edges aligned. You can nest the points inside one another to join them. Pin in place.



4 Take one of the 3" x 40" main linen pieces and place right side facing down onto the prairie points, sandwiching them in between the two lengths of fabric and aligning the raw edges.



5 Stitch in place using a ¼" seam allowance. If you have one, a walking foot on your machine can be very useful here for handling all the layers. Press so that the prairie points are facing toward the outer edge of the runner.



6 Repeat steps 4 and 5 with the remaining main fabric piece.



7 Lay your backing fabric with the wrong side facing up on a solid surface such as a large table or floor ensuring it is smooth and free from puckers; sometimes it is useful to tape it down with masking tape. Take care however not to stretch the backing out of shape. Lay your wadding on top of the backing, again ensuring there are no puckers and it is smooth. Put the completed top down on the wadding so that the right side is facing up, ensuring there is an even overlap of wadding/backing fabric all the way around. Pin throughout all the layers with safety pins all over the quilt, spacing the pins around 4" apart. As an alternative to pins you could use basting spray or thread baste.



8 Quilt as desired. We used a straight stitch with a 3.5mm stitch length and stitched in straight lines through the centre of the runner. To help achieve straight quilting lines you can use a Hera marker to mark out your quilting line or use masking tape – just make sure you don't stitch through it! If you have pin basted, remove the safety pins as necessary whilst quilting.



9 Trim excess backing and wadding once quilting is complete.



10 Take your binding fabric and cut three strips 2½" by the width of the fabric. Join the strips along the short ends to give you one long length. Press the seam allowances open and then press the binding in half lengthwise with the wrong sides facing to make a double fold binding.



11 On the front of the runner and starting along the middle of one long edge leave around 6" of binding unsewn, attach the binding to the quilt using a ¼" seam allowance and align the raw edges of the binding with the edge of the runner. Mitre the corners as you go and stop sewing around 6" from where you started.



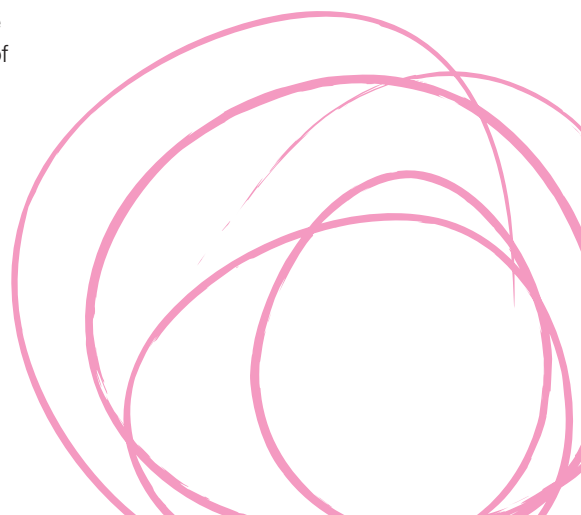
12 Mark where the start of the binding tape overlaps with the tail end, then add on ¼" for seam allowance and trim both ends. Join the short ends together using the ¼" seam allowance, then finish attaching the binding to the quilt along the unsewn section.



13 Hand stitch the binding to the reverse of the quilt to finish.



Join us in April's issue when we will be sewing a cutlery basket and napkins to complete the dining set!





Stockist Details

Fabric – Social Fabric,
www.socialfabrictotnes.co.uk,
 tel: 01803 866144

Wadding & Fabric – The Eternal Maker, www.eternalmaker.com,
 tel: 01243 788174

Name... Emily Levey

All About Me... I have a passion for sewing and love to share my knowledge and skills, teaching forgotten techniques. I first started sewing 20 years ago and have not put my needle down since. Today I can always be found in my studio, surrounded by fabric, rustling up a new dress or working on my latest quilt or pattern. Of course there is always lots of tea drinking, cake eating and stroking of fabric too!

Knits Know-how

Part 5 – A project just for knits!

Sponsored by
Art Gallery Fabrics



WRITTEN BY Wendy Ward

Over the last four issues you've learnt a lot about knits. We've talked about the different kinds of knitted fabrics and their best uses, how to sew seams and hems in knits without the use of an overlocker and how to finish edges and use special treatments for knits. This month you can put some of that into practice and make yourself a pair of easy, comfy pyjama trousers that I guarantee you'll want to live in!

You'll need to select the right kind of knitted fabric, choose appropriate seaming and hemming techniques and apply some elastic.

You will need:

- Choose an appropriate knit fabric. I've chosen 'City Lights Day' from Gramercy by Art Gallery Fabrics. It is fairly lightweight, soft and comfortable to wear.
- For fabric 150cm + wide you will need: sizes S & M – 1.2m; sizes L & XL – 1.7m (not suitable for directional prints or fabrics with a surface pile or nap)
- Fabric narrower than 150cm you will need: all sizes – 2.5m
- Matching colour thread
- 2cm wide elastic – enough to fit your waist
- Ballpoint or jersey needles depending on your chosen fabric (for more information see part 1 of the Knits Know-how series)



Sizing

The pattern is in four sizes that are designed to fit the following body measurements (cm):

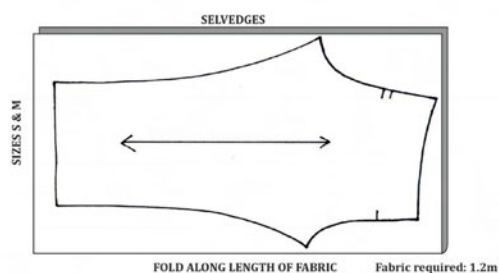
	S	M	L	XL
Waist	68	72	76	80
Hips	92	96	100	104

The measurements of the trousers when made-up in each size are (cm):

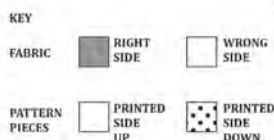
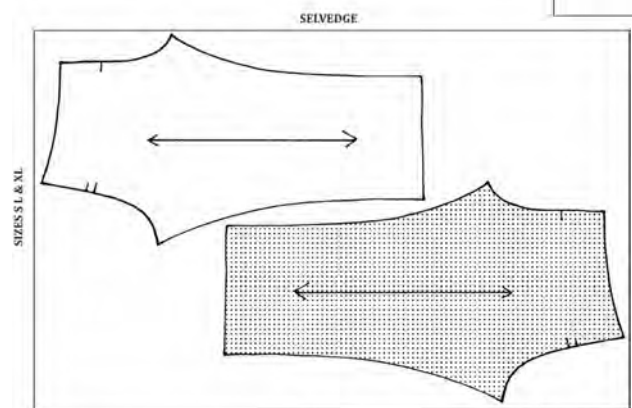
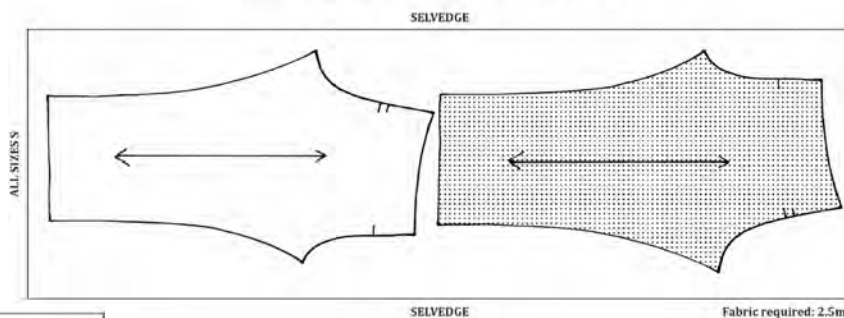
	S	M	L	XL
Waist*	93	97	101	105
Hips	100	104	108	112
Inside Leg length	75.5	76	76.5	77

* These waist measurements are before the elastic is added!

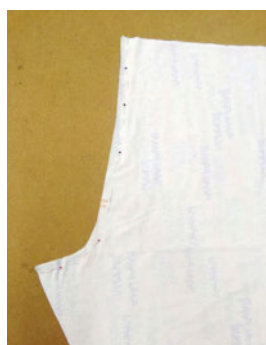
CUTTING PLANS FOR FABRIC 150cm OR WIDER



CUTTING PLAN FOR FABRIC NARROWER THAN 150cm



Fabric required: 1.7m
(Not suitable for one-way prints or fabric with a pile or nap.)



4 Press the seams according to which stitch you've used: for an overlock style stitch press the seam to one side, for a stretch straight stitch press the seam open.

Cutting

Once you've decided what size to cut, trace the pattern piece from the pull-out pattern sheet.

Follow the cutting plans to place your pattern piece on your fabric and cut out a pair of trouser legs.

Remember the tips about cutting knit fabrics included in part 1 of this series!

To Sew

Notes: Seam allowances – 1cm; hem allowance – 2cm; fold over waist casing – 2.5cm

1 With the right sides of the fabric touching, join the centre front (CF) seam (curved edge with a single notch). Pin each end of the seam first, then the notches and then in between to make sure that the seam doesn't stretch.

2 Do the same with the centre back (CB) seams (curved edge with a double notch).



3 Using the guide to sewing seams in stretch knits in part 2 of this series, select an appropriate stitch on your machine for your fabric (I've chosen an overlock style stitch). Machine the CF and CB seams.

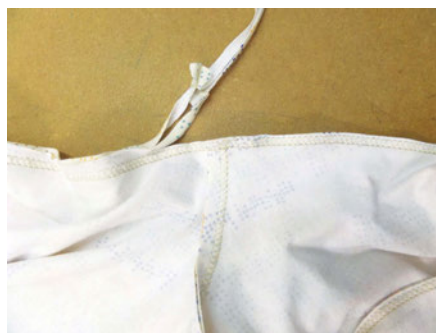


5 Pull apart the two trouser legs at the waist so that the CF and CB seams that you've just sewn lay on top of each other with the right sides of the fabric touching.



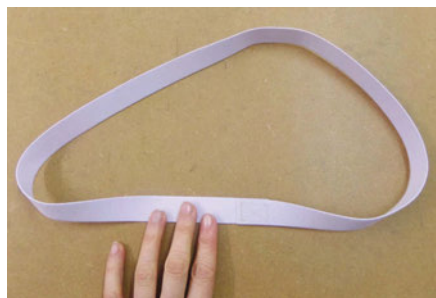
6 Match up the ends of the CF and CB seams and with the edges of the fabric level, pin together the inside leg seams from hem to hem. Pin the CF and CB seams together first, then each hem and work your way along pinning in between to make sure that the seam doesn't stretch.

7 Machine the seam using the same stitch as in step 3. You might find it easier to tack this seam first because it's more likely to stretch as it's long and you want to keep the CF and CB seams neatly matched up.

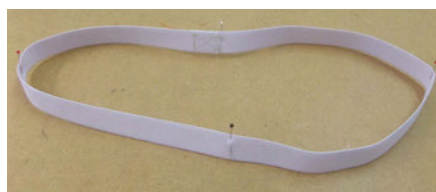


8 If you're using an overlock style stitch like I have, you might want to trim off the excess seam allowance from the inside leg seam for comfort. Press the seam either to one side or open, depending on what stitch you've used.

9 Measure the elastic around your waist to work out what length to cut it. It should be stretched, but comfortable. Make sure you have enough to overlap the ends of the elastic by 2cm.



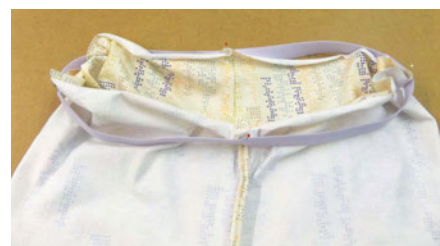
10 Stitch the ends together. Use a straight stitch and a regular needle (the ballpoint needle is a bit too blunt for elastic) and stitch in a square with a cross in the middle to make sure your join is secure. Be careful not to get a twist in the elastic.



11 Divide the circle of elastic into four and mark with pins.



12 Do the same to the waist of the trousers – the halfway points are the CF and CB seams, bring these together to mark the quarter way points.



13 Place the elastic on the wrong side of the waist of the trousers with the edge of the elastic approx. 0.5cm in from the edge of the fabric. Match the four pins.



14 Stretch the elastic in between each of the four pinned points to get the fabric and elastic level and flat and add another pin.



15 Machine the elastic in place, using a normal needle and a regular straight stitch. You will need to stretch the elastic while attaching it so that the fabric of the trousers lies flat and you don't sew in any tucks or pleats. Hold the elastic to stretch it in front and behind the presser foot, but still allow the sewing machine to feed the fabric through the machine. If you've never done this before it feels a bit awkward, so it might be worth having a practice on a spare piece of elastic and fabric first. Sew with the elastic layer on top and a few mm in from the edge of the elastic.



16 Fold over the elastic to the wrong side along the unstitched edge and pin the quarter way points again.



17 Stretch and pin in between like in step 14 to make sure the fabric isn't twisted.



18 Machine over the stitching in step 15 with a 3-step zigzag over the edge of the elastic to hold it in place. Stretch the elastic again while stitching so that the fabric lies flat.



19 Turn up a 2cm hem at the bottom of each leg to the wrong side and tack in place close to the cut edge. Using the guide to sewing hems in stretch knits in part 3 of this series, select an appropriate stitch on your machine for your fabric (I've chosen a 3-step zig-zag stitch as it's very stretchy).

20 Remove the tacking and give the hems a final press to get a crisp edge.

21 Pop them on, relax and enjoy!



Name... Wendy Ward

All About Me... I have my own business called MIY Workshop in Brighton where I teach sewing, dressmaking and pattern cutting. I am a qualified teacher, have a degree in fashion and spent 7 years working in the fashion industry before starting to teach in 2007. My first dressmaking book "The Beginner's Guide to Dressmaking" is available now. I also design my own range of sewing patterns called MIY Collection.
www.wendyward.co.uk
www.miycollection.co.uk



The fabric shown is 'City Lights Day' from 'Gramercy' by Leah Duncan for Art Gallery Fabrics
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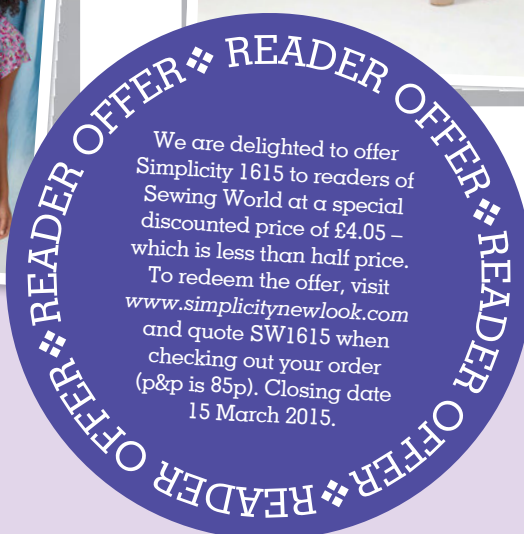
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Easy tops

Pattern of the Month Simplicity 1615

Take it easy and make a collection of stylish tops for spring!



What's in the pack

Simplicity 1615, sizes 6-22, includes five easy to sew tops with centre front inverted pleat and sleeve variations. Sleeve options include cap sleeve, short sleeve with cut outs or thin straps. Add lace or novelty trim to really set it apart.

Fabric choices:

Choose lightweight cottons, voile, crepe de chine, raw silks and soft polyesters to make these easy wear tops.

Sewing tips

- Stay stitch the bias cut pieces by stitching with regular stitch length just inside the seam allowance – this will prevent the pieces stretching out of shape as you sew the seams.
- To ensure crisp and perfectly angled joins where sleeve meets neckline, clip into the seam allowance close to, but not through the seam stitching.
- Grade the seam allowances at the neckline – cutting the under seam allowance to a scant 6mm and the upper seam allowance to 1cm.

- Understitch the facings to prevent them rolling out – to do this, press seam, then open out facing and press trimmed seam allowance towards the facing. Stitch on facing only, close to the original seam, catching the seam allowances in the stitching. Turn facing to inside and press again.
- Add a lace or novelty trim to the neckline. Stitch in place with a thread colour to match the trim.

Further information

Simplicity 1615 is one of the many easy to sew pattern packs from Simplicity. It is available from www.simplicitynewlook.com or from your local pattern stockist.

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Little Forest in string,
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£3 fat quarter

My Fabric House,
www.myfabrichouse.co.uk

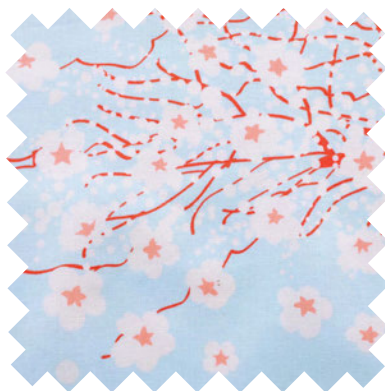
Frumble, www.frumble.co.uk

Fabric Rehab, www.fabricrehab.co.uk,
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Choose from these beautiful tree-themed fabrics – perfect for a fresh springtime make now the buds are starting to open!



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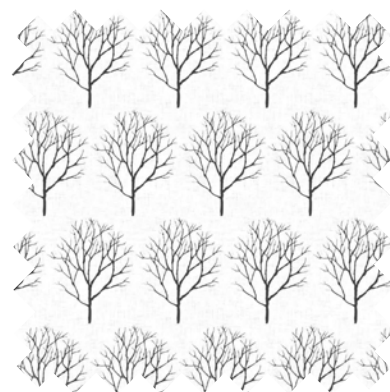
Fun Trees designed
by Bethan Janine Love



Cottage Garden Cottage Birds,
100% cotton,
£12 per metre



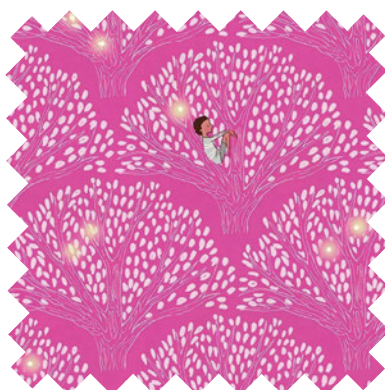
Cleta Cycle of Life Sol,
100% cotton,
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Tree Speckles designed
by Hollie Zollinger



Wildwood,
100% cotton,
£15 per metre



Tree Lights,
100% cotton,
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Trees designed
by Natitlys

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tel: 07977 238871

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Masterclass Sewing Skills!

Part 6 – Facings

WRITTEN BY Angela Venn

Angela explains all about facings in garments for this section of our Masterclass series.

What is a facing?

A facing is a piece of fabric sewn onto the inside edge of a garment, usually where there is an opening such as a neckline or armhole. The fabric is normally cut from the same cloth as the garment being sewn and can often require interfacing to be attached (as indicated in the paper pattern instructions). The purpose of attaching a facing is to neaten the raw edges and help stabilize the finish. Facings are particularly suitable for curved edges, which are usually difficult to hem and has the benefit of leaving no stitching visible on the right side of the fabric.

Facings can be attached to a straight edge, which turn and press very easily, compared with a curved edge where layering, notching or both will be necessary.

All seam allowances used in these examples are 1.5cm unless otherwise stated. Remember to neaten raw edges and press open seam allowances at each stage of the processes.

Neckline – Round

More often than not a neckline will be rounded, but can vary in depth and width. If the opening is big enough to pass over the head then a facing can be attached without an opening.



- Join garment at shoulders right sides together, press and turn right side out. Join front and back neck facings, press.



- Pin right side of neck facing to right side of garment matching up shoulder seams and stitch.



- Trim down seam allowances according to your paper pattern, turn facing to wrong side and press.
- The facing will hang loosely inside the garment but can be sewn into position if preferred – there will be a visible stitch line on the right side.



Neckline – Square



- Attach the facing to the neckline as you would for a curved facing.



- Snip diagonally into the corners taking care not to cut the thread.



- Turn facing to wrong side of fabric and press.

Neckline – with small opening

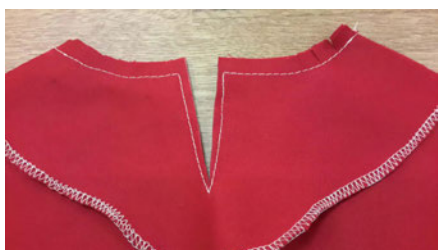
Sometimes the size of a neckline opening will be too small to pass over your head. In this instance you are likely to find a small opening at the back.



- Mark the depth of the opening with chalk.



- Stitch around the neckline and opening slightly curving the stitching towards the point.



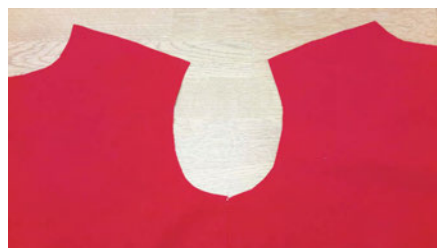
- Cut through both layers of fabric on the chalk mark, making sure you get to the point and taking care not to cut the thread.



- Turn facing to wrong side and press.

Armholes

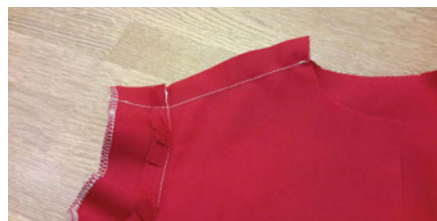
Sleeveless dresses and tops can also be neatened by attaching a facing. Usually the facing will be cut as one piece, eliminating either the shoulder or side seam and helping to reduce bulk.



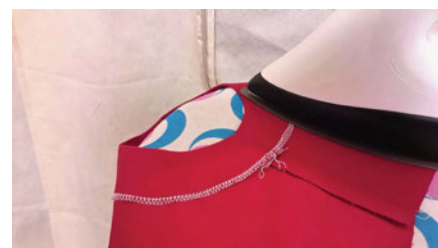
- Right sides together, sew either side of shoulder seams.



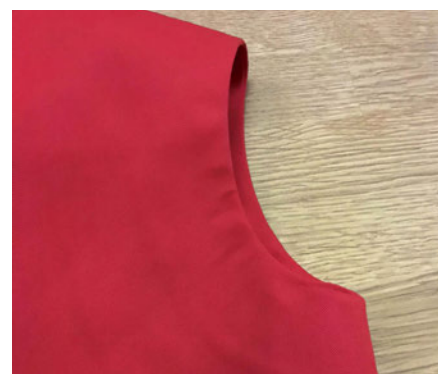
- Pin right side of facing to right side of fabric and stitch.
- Trim or notch according to pattern instructions.



- Pin either shoulder or side seams right side together with facings extended out and sew.



- Turn armhole facing in and press.



Centre Front Facing



A garment that has an open front such as a blouse will be faced to help the garment handle properly and possibly support buttons and buttonholes. The facing can be either sewn on as a separate piece of fabric, or folded back if the pattern has the facing grown on to it.

- Join shoulder seams of garment right sides together.



- Sew back neck facing to front facing right sides together.



- Marry up centre front facing or fold back centre front matching up shoulder seams and curve of neck.



- Stitch and trim or notch.



- Turn facing to wrong side and press.



Join Angie
in April for
techniques
on cuffs and
collars.

Angela Venn runs the Venn School of Sewing and Tailoring Services in Cardiff. The School offers courses in design, pattern cutting, dressmaking, tailoring and interiors to suit all levels of skills. Visit www.venntailoring.com, tel: 029 2038 8810 to find out more.

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From Concept to Publication

- an insight into the creative world of a project designer

WRITTEN BY Susan Dunlop of SusieDDesigns

Have you ever wondered what exactly goes into creating a project for the magazine? Do you have design ideas of your own which you'd love to get published but you don't know where to start? Well read on... Susan, one of our regular project contributors, takes you through her work process.

How I became a project contributor

In 2012, in an effort to share my own design ideas and use my skills to start a small home business, I began writing my own sewing patterns. I opened an online shop and was pleasantly surprised at how many of my downloadable patterns were being purchased. Most importantly, I was also getting good feedback. A few months on, I came across Julie's notice in 'Sewing World' - wanted new contributors. I'd spent many years wishing I could get my ideas into print. So, after some hesitation, I emailed images of my bags and waited nervously. I was absolutely ecstatic when I heard back from Julie, offering me my very first commission!

I was nervous about the challenge I'd set myself but I needn't have been. Julie sent through all the information I needed to get me started. This included comprehensive guidelines showing how the project text should be written up and how to submit text, templates and finished projects for photography. Once I'd completed everything, I sent it off and waited with much anticipation for the issue it would appear in. Imagine my surprise when I found out that my project was going to be on the front cover! Two years down the line, I'm very happy to have remained a regular contributor with 'Sewing World' and it never fails to thrill me when I see my work in print.

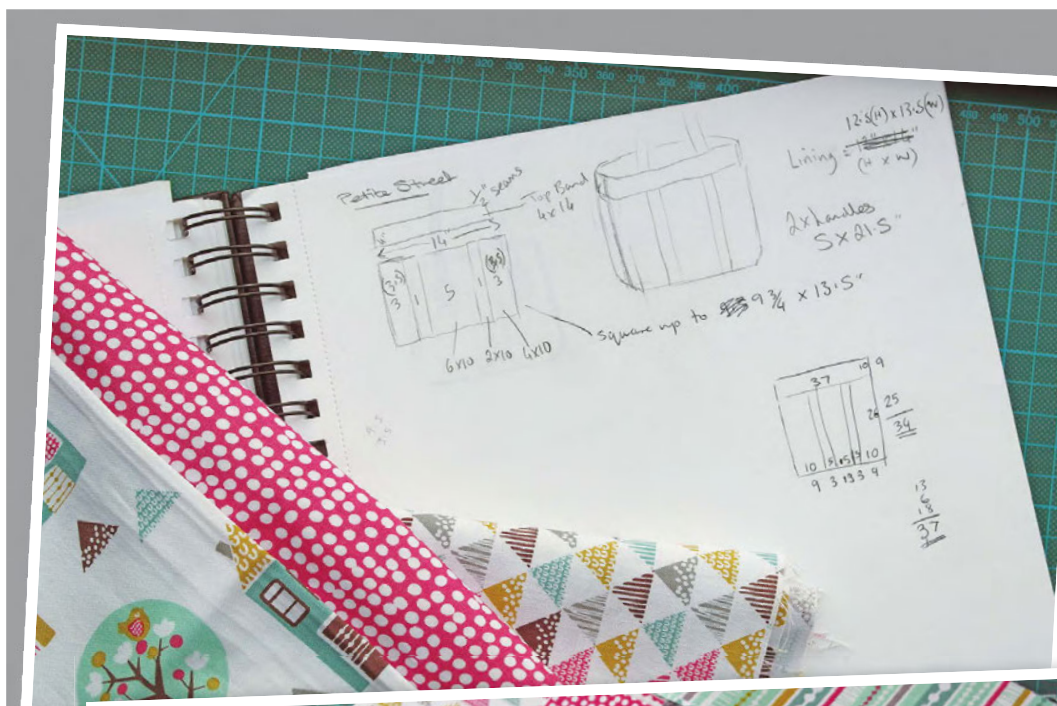


Designing and submitting project ideas

When creating a new project, I usually pick the fabrics first. I tend to go for bright, bold prints as they photograph well. I play around with the fabrics, to see how the different prints will work best together and I think about the style of bag I'd like to make.

I sketch out a few ideas and, once I've decided on the design, I work out the measurements of each piece required. I decide what interfacing to use and any hardware needed to enhance the design.

I then set to work making the project. During construction, I sometimes make little changes to the original design as I go along. This might be to make it easier to put together or to have a more pleasing end result. I take notes, so I can refer back to them when typing up the project instructions. I also take

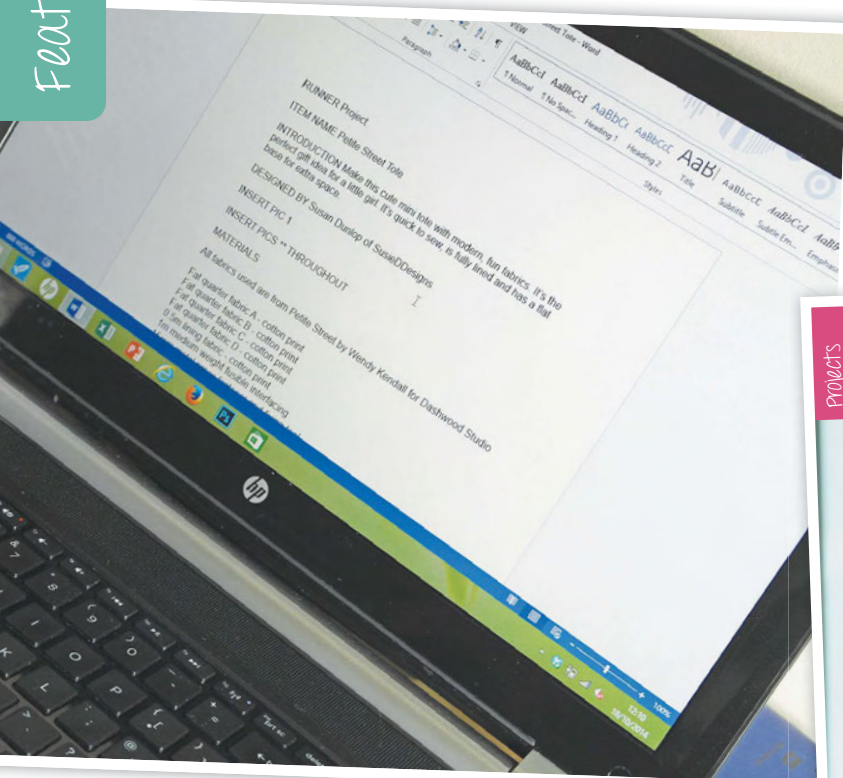


photographs at each construction stage. I'll need these to refer back to when writing the instructions and I'll also be submitting them for the step images which are used throughout the published project. Once I'm happy with the completed project, I take a picture and email it to Julie for consideration. If I get the go ahead, Julie will let me know what the copy deadline is and what issue it will appear in.

Getting the projects ready for publication

If a project requires shaped pattern pieces, I draw these up on the PC. I refer back to my earlier sketches, note and photographs to type up the instructions. I need to ensure that each step is written clearly and I go over my text a number of

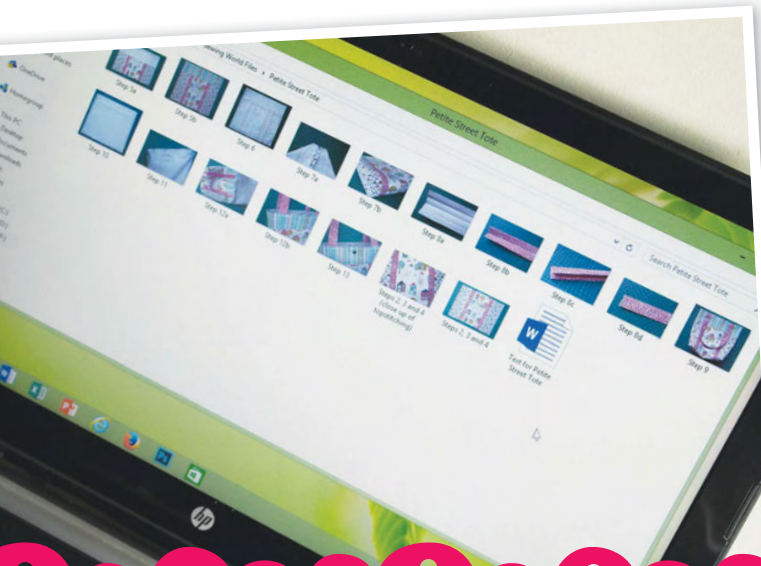




times to pick up on any errors or to see if any wording can be changed, to be clearer or less wordy. As well as the instructions, I also need to include what fabrics I've used, other supplies required, useful notes and a breakdown of all the pieces to cut.

Preparing the step photographs is the last stage in the process. Each image title needs to correspond to the correct step and I then edit them on the PC, so they are print ready. This involves cropping, adjusting the light settings and resizing to print quality. They're then uploaded to a secure, online storage facility.

So, all finished and checked, it's time to send everything off to Julie! The actual bag is posted for the photo shoot and everything else is emailed. The project styling, editing and page layouts are organised and planned by Julie, so I always look forward to seeing how it's all been put together. It's very exciting when my copy of the magazine lands on the doormat!



Petite Street

DESIGNED BY Susan Dunlop of SusieD Designs

Make this cute mini tote with modern, fun fabrics. It's the perfect gift idea for a little girl. It's quick to sew, is fully lined and has a flat base for extra space.

36 | January 2015 Sewing World

Further Information

Fabrics illustrated in this article are 'Petite Street' by Wendy Kendall for Dashwood Studio, www.dashwoodstudio.com

Name... Susan Dunlop

All About Me... I live in Scotland with my husband and four children. I love sewing, adore modern fabrics and bags are my thing. Look out for my first bag-making book, 'Style and Swing', due for release May 2015 in the UK. Visit www.susiedesigns.co.uk to find my range of modern patterns, bag-making supplies and kits.

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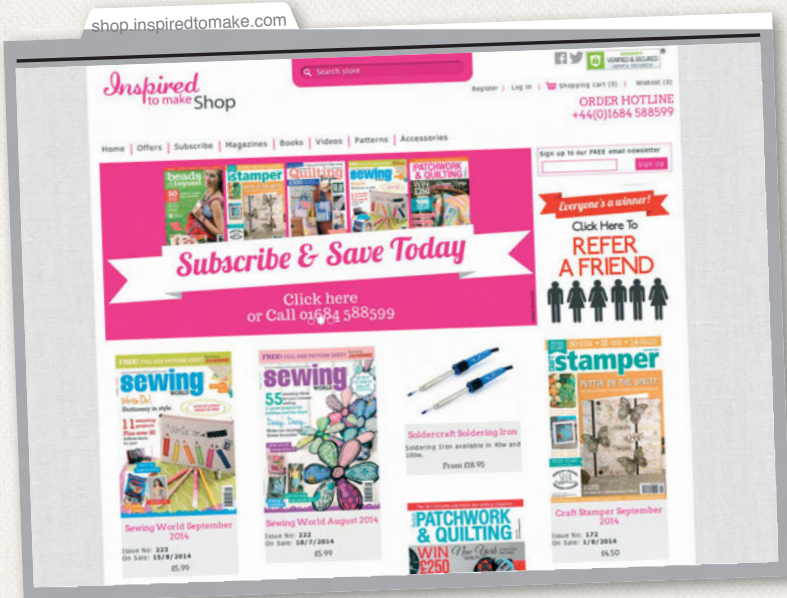
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Enter!

1 To enter, you must send a high quality image of the cushion cover by email marked 'Sewing World Birthday Cushion' in the subject line, to sw@traplet.com. Please include your name and contact telephone number in the email.

2 Entry images must be emailed by midnight on **Friday 8th May 2015**.

3 The top ten cushion covers will then be selected and the finalists will be contacted to send in the cushion covers by **31st May 2015** for final judging.

COMPETITION RULES

1. Only one entry per person.
2. Your design must be all your own work and must be generic to celebrate any birthday (see above).
3. The finished cushion cover must fit a 16" cushion pad and be removable (see above).
4. By entering the competition you give permission for the entry to be photographed and/or displayed for publicity purposes.
5. By entering you agree that if your entry is selected for the top ten, you will send the cushion cover (without pad) for final judging at your own expense. You should include an envelope and sufficient stamps for return postage if you want the cushion cover to be returned. If an envelope with stamps is not included, the cover will not be returned.
6. Entry images must be sent by midnight on **8th May 2015**. Please **DO NOT** send cushion covers by post unless you are contacted. Finalist entries must be sent to reach us by **31st May 2015**.
7. Unless otherwise notified, finalist entries will be returned by 31 July 2015.
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Seeing Stripes

Blazers for Henley Regatta

WRITTEN BY Sarah Prior

Henley-on-Thames in Oxfordshire is host to the world's most famous rowing Regatta every July, and tucked away in the centre of town is a busy workshop where hundreds of bespoke blazers for the rowing crews are sewn into the night to meet demand. We chat to owner of Collier & Robinson, Kristie Robinson, and discover that every blazer tells a story.

Living in Henley-on-Thames and with a degree in fashion design and pattern cutting, Kristie initially began her business with a view to making blazers for local and visiting rowing crews. Twelve years on, her clientele now includes schools, sports clubs and vintage car clubs and her blazers are shipped worldwide, but Regatta is still by far her busiest time of year.

"Although Regatta isn't until July, we start getting busy in September when crews are thinking about new blazers for the event. We have to be organised because fabrics are woven specially for individual crews and can take up to 14 weeks for the mill to turn around."

Fabric for the blazers is bespoke, designed and woven in Marton Mills, Yorkshire. The mill works closely with Kristie to produce plains, checks, tartans and stripes to order, in hundreds of colour-ways. Many of the crews already have established club colours, but Kristie still designs up to 20 new rowing blazers a year. "Sometimes they're for people starting up a new rowing club, sometimes they're for schools; it's a complete mixture."

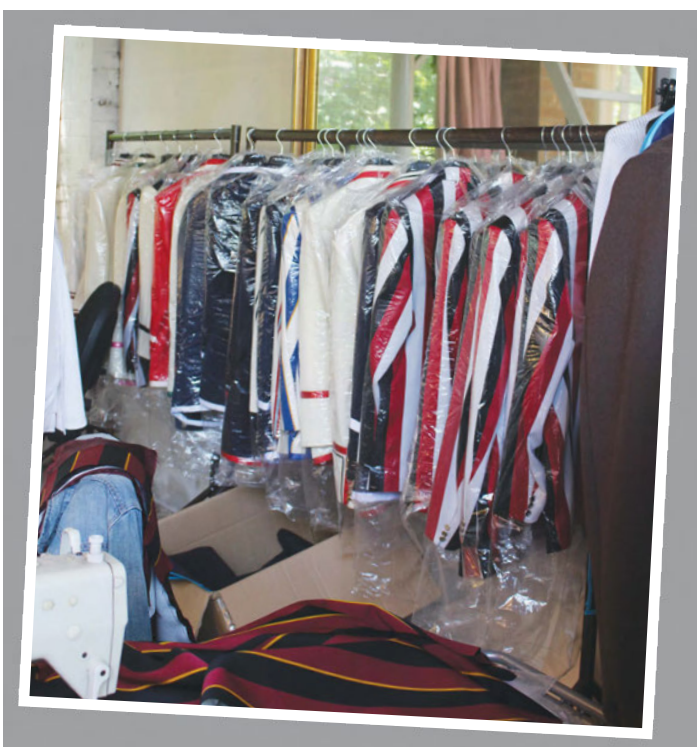


Four basic elements of the blazer form the basis of the design – the fabric, edging, buttons and crest. The blazer design starts with the colour of the fabric – both the outer fabric and the lining. Striped fabrics are always popular, but the company make a lot of plain colours. Rowers wear different colours to show which club or country they compete for. The colour in the blazers will often mimic the oar tips or the boathouses.

"Staying true to the club's colours can be tricky as there are a lot of unique colours and it's sometimes difficult to get the colour exactly right. We do a lot of dyeing up of fabrics to get a perfect match" says Kristie.

Once the fabric is decided, the other elements tend to fall into place, such as the colour of the edging that classically edges the blazer cuffs, pockets and outer edge. Blazers can be further personalised with style of button or embroidered initials.

A great deal of time is spent considering the club emblem or crest – traditionally embroidered on the blazer's breast pocket.





It is probably the most important element of the blazer as it is the essence of a club's identity. Kristie uses a specialist local embroiderer to help design and produce these works of art using silk and metallic threads.

To complete the 500-600 orders that are received in the run up to Regatta there are three permanent staff in the workshop – a full-time cutter and two seamstresses. Kristie also uses several trusted Henley-based seamstresses who sew from home. An experienced seamstress can complete a blazer in just three and a half hours, but as Regatta approaches late nights are a given for all involved!

Kristie prides herself on the quality of her blazers, and it's important they are sewn to last, as they are often passed down through rowing clubs and families for years. "Club members are often told it's bad luck to get their blazer cleaned, so coffee and beer stains are part of the blazer's history and considered a badge of honour!"

Ever since the sport was established over two hundred years ago rowers have worn blazers as part of their sporting kit, but they weren't originally called blazers. The jackets were brightly coloured so those watching on the riverbank could distinguish between teams. The scarlet red jacket of the Lady Margaret boat club of St John's College, Cambridge was the first to be called a blazer, because of its 'blazing' red colour, setting the water 'ablaze'.

The cut of the jacket was designed to be worn in the boat, hence it's less fitted, casual style for comfort and ease of movement. With her love of the heritage and history of the blazer, Kristie's patterns are still based on the traditional cut. And she has had to measure up some pretty famous clients over the years including Sir Steve Redgrave and Olympic Bronze Medallist, Will Satch.

Asked if she has any favourite blazers it's difficult for Kristie to choose. "I do love the wired crest of Marlow RC and the brown fabric with brown edging of Brown in America is unique. We recently did the blazers for the Royal Zambezi Sculling Club which were a combination of the green, gold, red and black of the Zambian flag and a crest with brightly coloured safari animals – it sounds quite 'busy' but they were really striking. Honestly though, my favourite is usually the last order that we've completed!"





Kristie's top sewing tips

- Invest in a really good steam iron, the best you can afford and not too lightweight. Ironing and pressing out seams, lapels, collars etc. raises your garment to a professional level.
- Don't waste time basting or pinning. We rarely use pins in the workshop – sleeves are sewn straight in, hems sewn by matching seams etc. It takes a little practice but is far more efficient.
- Change your needle regularly. We change ours almost weekly. A dull needle can cause irregular stitches, shredded threads and puckers or damage to the fabric.
- Quality of thread matters. Spend money on a good brand, it will be easier to work with and stronger – you don't want your garment falling to pieces!
- Chaining is a great technique that saves time. We tend to sew all our straight seams for the blazers using chaining i.e. once you've sewn one seam, put the next seam under the presser foot and keep sewing. Only stop to clip your threads at the very end.
- Make friends with your seam ripper. Never be afraid to unpick and start again. It's frustrating, but it happens, and it happens to us too, even though many of us have been sewing for years. Everyone makes mistakes.



Further Information

Find out more about Kristie and her blazers by visiting her website: www.collierandrobinson.co.uk

A recently published coffee table book *Rowing Blazers* by Jack Carlson (Thames and Hudson) features photographs of 60 Collier & Robinson blazers.

Henley Royal Regatta takes place from 1st to 5th July 2015 at Henley-on-Thames, Oxfordshire. Read more on the official website: www.hrr.co.uk

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We Meet...

Nanette Regan

Nanette Regan is an illustrator who also designs patterns, creates sewing kits, and occasionally makes soft toys. We talked to her to find out more about her delightful work and she shares her instructions for the Kokeshi Kitten Kit.

When did you start sewing?

I started sewing when I was about 8 or 9, making simple objects out of felt. I've always loved to make things, and sewing was another avenue for creativity. My mum was a textile designer so she passed on an enthusiasm for pattern and an interest in all the ways fabric can be used.



I didn't pursue sewing seriously until I was much older though, as it was always a side hobby, while I worked on other things. When my son was born I started to sew seriously again, at first making things for my home and toys for my son. It was the toy making that really appealed to me, as it felt quite sculptural and I loved creating individual characters.

I started an Etsy shop selling one-of-a-kind toys. After a couple of years, it became really hard to keep up, and to price fairly for an item that took so long to create. About this time, digital printing of fabric was becoming more accessible, so I started to think about designing fabrics and sewing kits, as I could print them in short runs and test the reaction. I was really pleased

with how much people like them and it gives me the opportunity to still sew, but concentrate more on the designing side, which is the aspect that I really love.

What formal training have you had?

I haven't had any formal training in sewing, as my degree was in fine art. I learnt all my sewing skills from family, friends, library books and researching on the Internet.

Describe your style

I would describe it as quite retro, inspired by 1970s fabrics and colours.



What's your work studio like?

I work from my home, in Jersey in the Channel Islands. We're lucky enough to have a spare room, which is used as a shared studio for my husband, a graphic designer and myself. I have to be very organised, as the space is fairly tight, but we make it work!

How do you gain inspiration for your work?

Second-hand books are a wealth of inspiration; you never know what you'll turn up. I have a treasured Readers' Digest DIY manual from the 1960s, which has the most amazing curtains in the backgrounds of the photographs. I find I'll notice one thing (recently it has been vintage tin toys) and then become obsessed and seek them out everywhere – online, in books and as real objects. All of these interests feed back into my work, and if I'm feeling really stuck, I just go outside for a walk. I live near some sand dunes and on a quick walk I will see so many different interesting plants and flowers, and fantastic colour combinations so it doesn't take long to spark my brain again.

In there anyone whose work you really admire?

I admire Alice Burrows (Alice Apple, www.aliceapple.co.uk) as she creates really bold and bright designs. They are a real delight to look at.

What exciting plans do you have for the future?

My plan is to continue to expand my range of surface designs, and to keep making interesting fabric for sewing projects.



What advice would you give to someone who is keen to learn more about sewing?

There are so many ways to learn more about sewing. Your local library and the Internet are great places to start. Also, start to casually mention your interest in sewing whenever you talk to people, you'll be surprised by how many people share your interest, and then you'll have someone to give you advice, or share the journey of discovery with you.

Further Information

To find out more about Nanette's work, visit:
www.nanetteregan.com

Etsy: www.etsy.com/shop/nanetteregan

Spoonflower: www.spoonflower.com/profiles/nanetteregan

Instagram: www.instagram.com/nanetteregan

Kokeshi Kitten

Sewing Kit

Nanette's 'Make Your Own Kokeshi Kitten Sewing Kit' includes printed fabric shapes to cut out and stitch and full, illustrated instructions. You will need scissors, needle and thread (or sewing machine) and stuffing of your choice to complete the project. Here she shares her instructions to make up the kit.

General information:

- Sew all pieces with right sides together.
- Sew 5mm seams.
- For best results use a small stitch length.



1 Start by cutting out all the pieces and pin the ear pieces together. Each patterned piece goes right sides together with a plain blue piece. Pin them together and sew along the curved edge, leaving the straight edge open for turning.

2 Make small cuts at right angles to the sewing line so you get a nice curve when you turn the ear right side out. Watch out so you don't cut through your stitches!

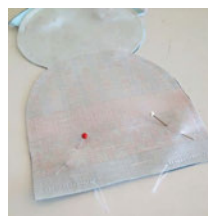
3 Turn the ears right side out, a knitting needle can be helpful as they are a bit small and fiddly. Press with a warm iron.



4 Position the ears pattern side down onto the cat's head. Pin and stitch in place.



5 Place the back piece on top of the front piece, right sides together. The ears will be sandwiched between the back and front. Pin and sew the pieces together, leaving a gap of about 2.5cm at the base of the body for turning through.



6 Make small cuts at right angles to the sewing line around the curves of the cat's shoulders and head. Cut a small V shape into the neck. These cuts will give you a nicer curved shape when you turn the cat right side out. Again, be careful you don't cut through your stitches!



7 Turn your cat right side out and press with a warm iron. Fill with toy stuffing, fabric scraps, or recycle the filling from a worn out cushion. Hand stitch the gap closed and you've finished!



Extra Ideas:

- Add dried herbs like lavender, rosemary or cinnamon to the filling.
- Use 100% wool filling and your Kokeshi Kitten would make a perfect pincushion.
- Fill with clean dry sand and use your Kokeshi Kitten as a pretty doorstop or paperweight.
- Put your fabric scraps to good use by cutting them into little pieces and using them as stuffing (make a start by using the leftover fabric from the Kokeshi Kitten panel).

Stockist Details

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Laura Strutt is a keen stitcher and author of *The Sewing Manual* (Haynes 2013, £21.99) and *The DIY Wedding Manual* (Haynes 2014, £18.99) She also offers daily handmade inspiration over at creative lifestyle blog www.madepeachy.com

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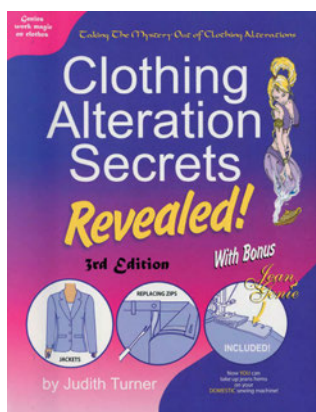
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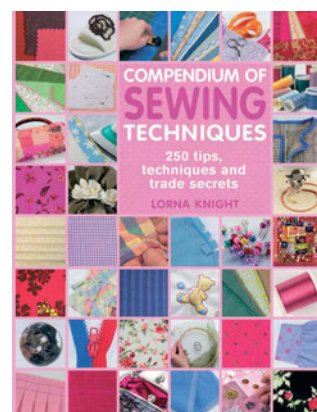
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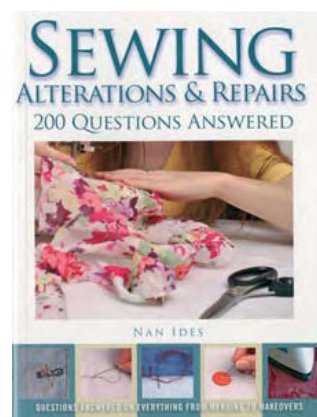
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Customer Review

Although I have been sewing for some time now there are always things that come up to which I may not be sure about the best way to tackle the problem. This book has proved invaluable on many occasions. It is written in an easy, matter of fact style which gets straight to the point and the picture guides are clear and easy to follow.
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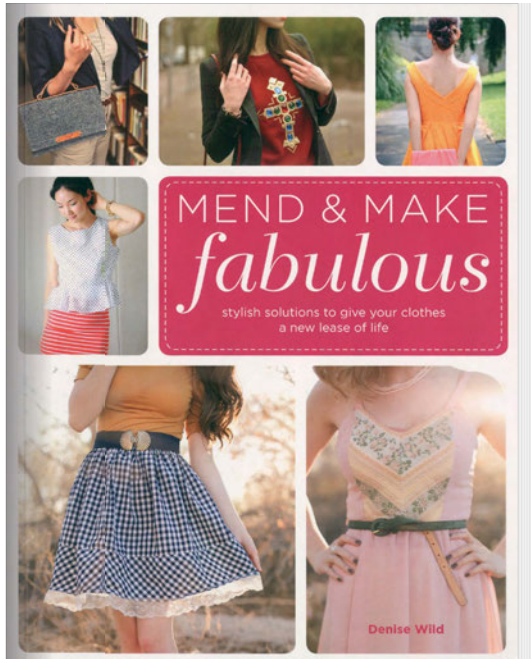
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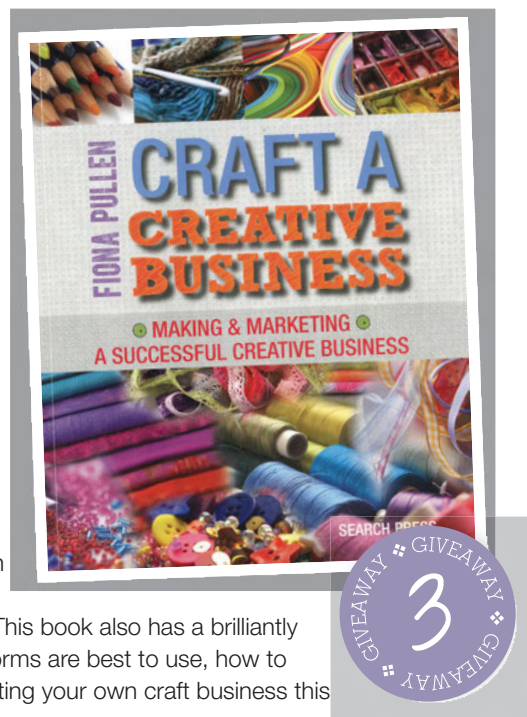
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Fiona Pullen

ISBN 9781782210528

With so many of us daring to start our own craft business this book is jam packed with brilliant advice on how to get started and reads like the perfect recipe for success. Fiona Pullen, founder of 'The Sewing Directory' gives an honest description about the realities of running your own business and starts by stressing the importance of research and finding your own Unique Selling Point by providing case studies of already successful businesses. When it comes to the legal matters most of us are guilty of 'switching off' but Fiona writes this particular chapter in such a way that you are able to pay attention and gain a clear understanding of the laws, regulations and taxes that may affect your business and how best to handle them. This book also has a brilliantly informative chapter on social media and guides you effortlessly through which platforms are best to use, how to attract followers and how to keep your followers engaged. If you are thinking of starting your own craft business this year then you will want to enlist the help of this little gem.



This title is published by Search Press and is priced at £12.99. To purchase with £1 off call Search Press on 01892 510850 and quote 'Sewing World'.

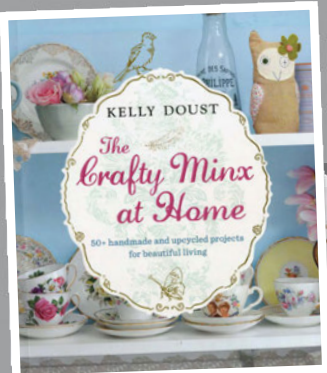


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The Crafty Minx at Home

Kelly Doust

ISBN 9780732296575



The popularity of up-cycling has grown massively in the last few years and this book will with no doubt inspire you to become a part of the creative up-cycling culture. Kelly Doust has been making things and reinventing finds from charity shops since she was a girl and she uses this book as the perfect platform to share with you her passion for collecting special items and using them to decorate the home. With over 50 do-able craft projects included and a wealth of advice on how to source vintage items from charity shops, markets and auction houses, along with how to style them in your home, you can't really go wrong in transforming your house into a handmade heaven. As you read through the pages of this book you can't help but fall in love with the presentation too. The intricate text is accompanied by large scale colour photographs that are adorned with whimsical watercolours and fairytale like drawings all layered on top of an array of vintage themed backgrounds. With this book as your guide you will be able to update and uniquely personalise your home all the way from your kitchen to your bedroom, all whilst learning and enjoying the art of making things by hand.

This title is published by HarperCollinsPublishers and is priced at £20. To purchase for £16 please call HarperCollins on 0844 576 8122 and quote CRAFTY0315. Offer valid until 31st March 2015.

Stylish Skirts

Sato Watanabe

ISBN 9784805313077



Designer Sato Watanabe's philosophy is 'keep things simple but add a little individuality to create cool in a subtle way' and this could not be more evident than in this book. The pages are clean and simple but gain their added 'cool' with delicate white floral illustrations that pop up infrequently throughout the book. The collection of 23 'easy-to-sew' skirts are photographed in a minimalistic style and are each accompanied by a brief description of their design with directions to page numbers towards the back of the book that contain their pattern details and instructions. The pattern drafting instructions are a little complex and will require prior sewing knowledge to decode but the book does provide a brief description of the sewing terms and symbols used, along with tips on how to alter your skirt to flatter your figure and notes on how to overcome tackling the lining. With this book in hand and a sound prior sewing knowledge you will be able to create and fill your wardrobe with all the fabulous skirts you have ever wanted.

This title is published by Tuttle Publishing and is priced at £12.99.

Applique Art

Abigail Mill

ISBN 9781844488681



Textile artist Abigail Mill studied Embroidered Textiles at Cumbria College of Art and Design, graduated in 1990 and went on to set up her own business selling her unique appliqué artworks. Abigail's passion for embroidery really begins to charm you in this book, as she talks you through what inspires and influences her and as she describes in detail the elements that bring her work to life: colour, texture, pattern and free machine embroidery techniques. The book features five beautiful step-by-step projects that you can't help but want to attempt! Abigail explains the materials and equipment you will need then effortlessly leads you through the making of each of the projects with concise text and helpful pictures, and at the rear of the book also provides templates to help you build your appliqué scenes. Whether you are a first time sewer hoping to develop your experience or a skilful sewer looking for a new challenge, this book will nurture your talent and take you on a colourful journey inspiring you to create wonderful pieces of your own.

This title is published by Search Press and is priced at £17.99. To purchase with £2 off call Search Press on 01892 510850 and quote 'Sewing World'.

Stitch draw

Rosie James

ISBN 9781849941570

Stitch drawing – the act of using a needle and thread to draw with – is a method of textile artistry quickly growing in popularity and this book will inspire you to want to get involved. Rosie James, is a textile artist who runs workshops on her stitch-drawing techniques and as you continue to read this book her teaching experience becomes more and more evident as she offers up brilliant guidance and unique tips. The book begins with exercises for drawing from observation, memory and photographs, as well as ideas on how to gather inspiration and moves on to how to get to grips with the sewing machine and transfer your drawings on to fabric, with step by step examples for getting started with your first picture. As you begin to master the techniques the book continues to offer ways to experiment with your work by looking at using unusual fabrics, altering your threads, incorporating colour blocks and combining with other techniques such as appliqué or screen printing. Throughout the book there are examples given of other artists' work that aim to further inspire you and show you the endless creative possibilities of stitch drawing. Even if you had never heard of stitch drawing before, by the end of this book you may find that it has become one of your favourite things to do!

This title is published by Batsford and is priced at £19.99. To purchase with 20% off call Pavillion books on 0844 576 8122 and quote offer code CH1889. Offer valid until 31st March 2015.



Ready...

Get Set... Sew!



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

Using your Full-Size Pattern Sheet

1 For projects with a pattern, first look at the glossary on the pattern sheet to identify the colour of the pieces for your project. Looking at the 'To Cut' list 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.

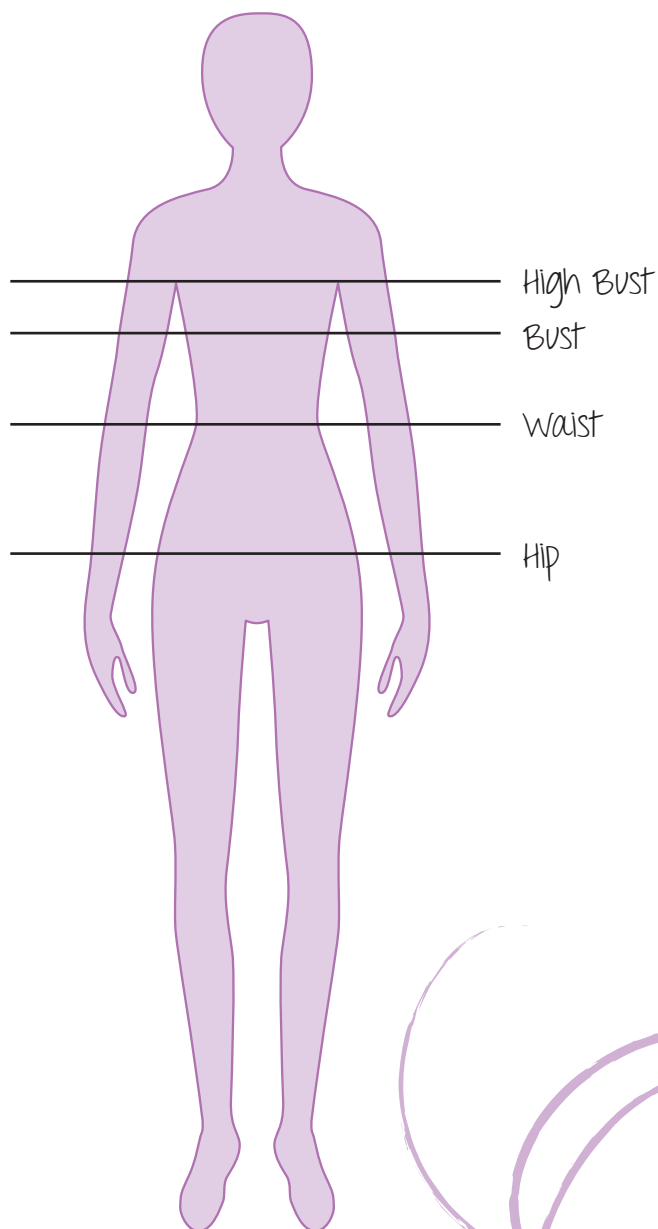
3 Take some large sheets of thin paper or a roll of greaseproof paper and simply trace out your pieces with a fine black pen (for your size if making clothing), taking care to mark all the notches, dots and darts and join pieces up if necessary. Cut out your pieces in fabric and sew away!

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 1½yd 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

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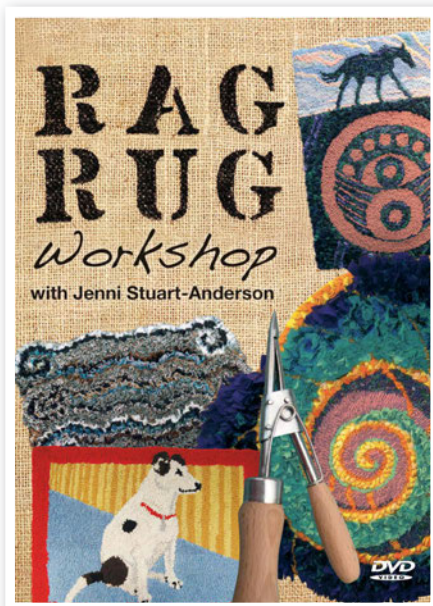


Fabulous savings for a New Year project!

Rag Rug Making Special Offer

This fantastic bundle offer by Jenni Stuart-Anderson focuses on contemporary rag rug making blending traditional techniques with new ideas and modern materials. The step by step projects in this book will whet your appetite to have a good go! Ranging from easy to a piece combining 3 techniques.

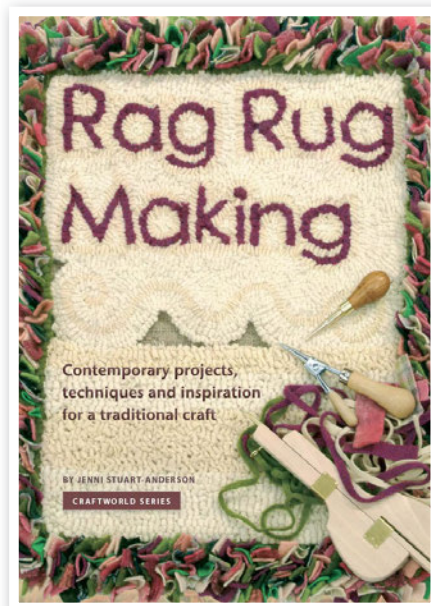
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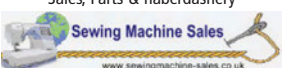
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 24 hour online shopping. **FREE** delivery • Brother, Janome, Pfaff, Elna, Singer.
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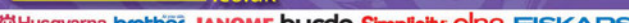
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Wolverhampton. WV4 4SH
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and patterns, beads, buttons, braids,
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YORKSHIRE



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6-7 Fountain Parade, Mapplewell,
Barnsley. S75 6FW
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HUSKYLOCK 936, 5 thread overlocker, variety of stitches including coverstitch, incl. 5 spools of thread and manual, £350, buyer collects or arranges carriage. Contact Sally, email bobbinsbrush@saldav.plus.com or tel. 07711 232845, Shrops.

JANOME Memorycraft 5900QC computerised sewing machine, 534 stitch options including alphabets, 10 auto 1 step buttonholes, 3 fonts, pattern elongation, variable stitch length and width, auto tension control, memorise stitch and alphabet combinations plus other features, easy to use, purchased Feb. 2014, little used, £650, Cornwall.

anniemacdonald1@btinternet.com
BERNINA Aurora 440QE, including usual presser feet and bobbins, walking foot, BSR and navy carrier bag plus black-latch bobbin holder for thicker threads and large plexi extension table, regularly serviced, £800 ono, buyer to collect, only selling for upgrade, near Stratford-upon-Avon, 01386 430070.
BERNINA Virtuosa 160, all original fittings including toolbox, knee lift hard carry case, manual, excellent condition and regularly serviced, recently PAT tested, extra feet available at moderate cost if wanted, buyer collects, £200. 01483 277943/07957 103513, Surrey.

VINTAGE extra fine Merino wool fabrics, pastel colours, 1 m to 5 m lengths, early 80s, womens wear, worsted and challis samples available, prices vary, postage extra. 01206 973647, Essex.

BAG making notions and patterns for sale, individual items; not large quantities. Email annporter@live.co.uk for details or tel 07770 076552 for list via SAE, Middx.

NEEDLEPOINT Tapestry and cross stitch books for sale. Email annporter@live.co.uk for details or tel 07770 076552 for list via SAE, Middx.

PAPERBACK book 'Dynamic Quilts: Designs Made Simple' by Sue Harvey and Sandy Boobar. Six Easy Quilts with Diamonds Squares and Rectangles, £7 including p.p. annporter@live.co.uk tel. 07770 076552, Middx.

JANOME FM725 embellishing, as new with extension table, £150, buyer to arrange collection, 0113 2864853, Leeds.

FOR sale Super Quilter table top quilting frame in very good condition, sale due to down sizing, £325, buyer collects. 07914 616643, Northants.

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HUSQVARNA Sapphire 875 Quilt, bought new 18 months ago, as new in original box with manual, 11 presser feet, automatic needle threader, 175 stitches and 5 fonts, also included spring action quilting foot, extension table and extra bobbins, £600 buyer to collect, you can try before you buy. 01984 624334, Somerset.

BERNINA Artista 170 Quilters Platinum Edition sewing machine, with many extras plus insert for Horn cabinet, lovely machine in excellent condition and recently fully serviced, sale essential due to onset of dementia, £950 buyer collects or arranges carriage. 07851 701018, Hants.

ASSORTED fabric from 75p plus postage, please no time wasters, as I have to make samples up to post out to the customers, send SAE to Miss J M Soothern, 25 Elm Avenue, Carlton, Nottingham. NG4 3DD.

BERNINA 750QE computerised sewing machine, includes BSR, complete, original box, excellent condition, £2,000. 01670 361445, Northumberland.

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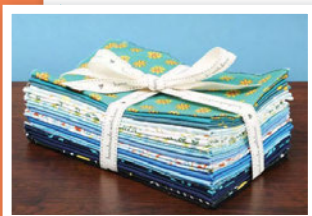
As always, it's been a busy month for sewing at verykerryberry HQ (otherwise known as the back room). In my sewing endeavours I get through a lot of basic supplies as well as fabric and patterns and these days when it comes to replenishing, I have a wealth of shopping options to choose from.

I recently came across Massdrop, a new membership only online shopping concept that gives individuals the buying power of a larger group. Items are offered on a 'drop' basis. Each drop has a limited time scale; the greater the number of buyers, the lower the end price. As a buyer you can either 'commit to join' and buy if the lowest price is reached or 'join now' and buy the item even if it doesn't reach its lowest price. Spreading the word on social media helps achieve the lowest price. You can find out more in their FAQs.

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Massdrop is a US company and whilst they offer UK postage at reasonable rates, do be aware that they may incur import VAT and/or customs charges (see HM Revenue and Customs website for more info). I use an online currency converter <http://www.xe.com/currencyconverter/> and err on the side of caution. I've bought multiple sets of Superior machine

needles: my favourite piecing and quilting needles, for a much lower price than I would usually pay. The craft section is small but growing in the online sewing community and I'll be keeping my eye on how it develops.



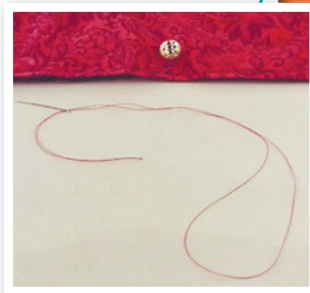
For larger purchases, I advise looking at your local sewing shop. You'll be able to test run the machine of your dreams before buying and be safe in the knowledge that should there be a problem you'll know exactly where to go. You may find your local shop sells second hand/reconditioned machines and ex-demo models as well so they can cater for a range of sewing budgets. If you buy elsewhere, check before you splash the cash that your local shop is authorised to repair the brand of machine that you have in mind. There is much you can do at home to look after and get the most out of your sewing machine. I asked Jenna Clements from my local shop, Exeter Sewing Machine Company (www.exetersewing.co.uk), for her three machine maintenance top tips:

1. Check whether your machine needs oiling – many modern computerised machines don't, and oiling these machines can actually damage them. Check your manual to be sure.

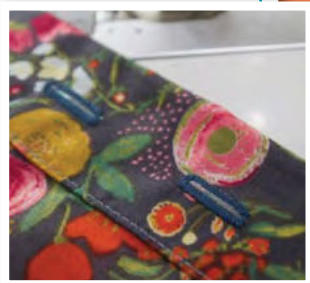
2. If your machine does need oiling, be sure to use sewing machine oil – this is a specific grade for sewing machines. We've had several cases of people oiling them with olive oil! Refer to your manual for the correct oiling points of your machine!

3. Use a good quality thread – poor quality threads, or those actually intended for overlockers, will shed more lint and break more easily, which will clog up your tension discs – resulting in the machine needing a service more often.

I am always on the look out for nifty ideas and online sewing blogs and websites are a great place to pick up new techniques. I learnt a handy button sewing method from USA sewing blogger, Brooke Wilkerson. She blogs at customstyle.wordpress.com where her posts often feature costumes and related sewing tips. Her no-knot button hand sewing technique is so simple but so effective! When sewing a button, use double thread, keeping both ends of the thread together, guide them through the eye of the needle and keep the loop at the base of the thread. Thread the needle into the fabric and catch the loop at the base as you make the first stitch – no knot! Brooke says this is particularly helpful when sewing on net or loosely woven fabric when a knot won't catch and stay in place.



What could be better than a buttonhole tip for the more experienced dressmaker? Even those with many years sewing experience fear sewing a buttonhole. As a finishing touch, it can make or break an outfit and they are devilishly difficult to unpick and redo. Rachel Pinheiro regularly blogs her sewing adventures at houseofpinheiro.blogspot.co.uk and she caught my eye with a clever way to sew buttonholes on a lightweight fabric. She added an extra top layer of Avalon water-soluble firm stabiliser to an interfaced button placket and then stitched her buttonhole. This adds stability to the fabric just when it needs it most, stops the machine swallowing it up and you can mark on the stabilizer with a fabric pen as a guide to where your buttonhole stops and starts. The excess stabiliser peels off and the residue between the stitches will wash away.



That's what I love about sewing – there's always something new to be learnt and there is expertise to be found in your local bricks and mortar shops or online; the choice is yours. See you next month x

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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