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Simply Sewing

FRESH IDEAS WITH FABRIC



PLUS NATURE INSPIRED EMBROIDERY



ISSUE FORTY THREE



MAKE IT,
WEAR IT!
FOR SUMMER

NEW! THE SUMMER EDIT

The Eden
DRESS & TOP
IN SIZES 6-20

SEW IT!

- ✓ Beach dress
- ✓ Silk scarf
- ✓ Drinks cooler



SEW YOURSELF
5 NEW OUTFITS!



HELLO SUNSHINE

Easy-breezy fabrics for a stylish capsule wardrobe

HOW TO: Sew with leather • Quick quilt • Summer sampler • Denim upcycle • Silk cami



Innov-is F420

The Innov-is F420 is packed with a huge range of features including 140 stitches, lettering, lock stitch button, automatic thread cutter, and Square Feed Drive System for strong, smooth, even sewing on all types of fabric.



Innov-is 55FE

The feature-packed Innov-is 55 Fashion Edition will shape your fashion dreams into reality. 81 stitches including 10 one step button hole styles plus lettering together with the included 12 accessory feet make this an excellent all round machine.



Innov-is 27SE

The Innov-is 27SE offers fantastic versatility for both the beginner and experienced sewer. With fingertip controls, 50 stitches including 5 one step button hole styles and a protective hard case; it's ideal for all kinds of sewing.

Create your own style



Simply Sewing

FRESH IDEAS WITH FABRIC

Here comes the sun and, drum roll please... 2018's me-made summer wardrobe! Our chosen vibe is easy-to-wear (and stitch), mix 'n' match styles in laid-back linens, cool crepes and Liberty lawn. Kick-start *your* capsule wardrobe with our Eden Set – a simple-sew dress and top with optional cuff and tie sleeve details – then whip up as many of Sew Over It's essential Silk Cami tops as you can (trust us, you are going to live in these) followed by a lightweight Liberty dress for balmy days. We've got your holiday essentials covered too with super-stylish travel accessories and *the* cutest cork and canvas daypack. No time to lose, let's get sewing!



Simply Sewing

FRESH IDEAS WITH FABRIC

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♥
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BOLD &
BEAUTIFUL
TRAVEL ACCESSORIES**



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TO WIN!
JANOME OVERLOCKER
WORTH £449.
Your chance to win a best-selling overlocker for your sewing table.
Turn to p17

SUNSHINE LIVING

Grab your sunnies and your sandals, everyone – summer is here, and so is your new capsule wardrobe! The Eden Set (p34) is as enchanting as its name suggests, featuring a laid-back dress and top with optional tie detail sleeves and patch pockets for stowing holiday essentials... like ice-cream money! There's also a *must-have* Sew Over It cami (p43) for you to stitch this month, a chic backpack to finish this season's me-mades off in style, plus lots of quick-sew summer fashion and homewares to try. Happy days!



Nikki

Nikki Morgan, Acting Editor

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* FREE PATTERNS ONLY AVAILABLE ON UK NEWSSTAND

CONTRIBUTORS

A huge thank you to this clever lot...



LIZ STIGLETS

Liz is an artist, illustrator, DIY-er and stitcher based in Asheville, North Carolina. She runs cozyblue handmade, a brand of beautiful embroidery kits and patterns. Find out what inspires her on page 11, and stitch her summery bee hoop on page 69.



LISA COMFORT

Lisa Comfort is the founder of Sew Over It, a sewing haven and fabric shop in London, and has just released her own collection of fabrics. Make Sew Over It's silk cami top on page 43, and discover Lisa's plans for a new launch on page 52.



JENNIFER MILLS

Designer Jennifer has loved sewing since she made her first dress aged 12. She went on to do an apprenticeship and study Fashion Design, and now teaches sewing. She shows you how to make a self-drafted beach cover-up on page 49.



JESSICA ENTWISTLE

Jessica runs her own business creating everything from hair slides and brooches to bunting and quilts, and is a regular guest designer on Sewing Quarter on Freeview 78 and Sky 678. Get holiday-ready with her travel accessories on page 20.

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By taking part in one of our Competitions, you agree to be bound by these Competition Rules. Late or incomplete entries will be disqualified. Proof of posting (if relevant) shall not be deemed proof of delivery. Entries must be submitted by an individual (not via any agency or similar) and, unless otherwise stated, are limited to one per household. The Company reserves the right in its sole discretion to substitute any prize with cash or a prize of comparable value. Unless otherwise stated, the Competition is open to all GB residents of 18 years and over, except employees of Immediate Media Company and any party involved in the competition or their households. By entering a Competition you give permission to use your name, likeness and personal information in connection with the Competition and for promotional purposes. All entries will become the property of the Company upon receipt and will not be returned. You warrant that the Competition entry is entirely your own work and not copied or adapted from any other source. If you are a winner, you may have to provide additional information. Details of winners will be available on request within three months of the closing date. If you are a winner, receipt by you of any prize is conditional upon you complying with (among other things) the Competition Rules. You acknowledge and agree that neither the Company nor any associated third parties shall have any liability to you in connection with your use and/or possession of your prize. Competition open 17 May - 21 June 2018.

Simply Sewing

FRESH IDEAS WITH FABRIC

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EXTRAS

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PINBOARD

IDEAS ♡ INSPIRATION ♡ ACCESSORIES ♡ WEBSITES ♡ EVENTS ♡ STUFF



THOROUGHLY MODERN MAKING

We've spent enough hours stitching to know how much patience, skill and hard work goes into creating things by hand, so we're in awe of all the indie designer-makers out there flying the flag for handmade. Our latest discovery is Rosie Drake Knight, who designs and makes leather bags "to love for a lifetime" for her eponymous brand, with a focus on quality craftsmanship and traceable materials. Find her collection at www.rosiedrake-knight.com



VINTAGE VOGUE

▼ Summer is the best season for swishing around in me-made vintage styles – warm weather means we won't need to hide our handmade frocks under jackets and layers, and weddings and parties give us plenty of excuses to stitch up a new frock or two! So we'll be heading back to the 1950s with this dress pattern from the Vogue archives: the V9000, a timeless shirt dress with a full skirt for that classic 50s shape. Find the pattern at www.sewingquarter.com



SLOW LIVING

The most luxurious things are also often the simplest – a coffee-and-cake break, a new set of PJs, fresh bed sheets – and we'll be treating ourselves to the latter from Ooh Noo's collection of handmade linen bedding for luxurious lie-ins, available for little ones and grown-ups. Visit www.ooh-noo.com



MAGIC MAKING

>Show an old tee, plain tote or seen-better-days denim some love with quick-and-colourful stitching using DMC's 12 new Magic Paper Kits. They're here to help make your next stitchy project speedier – each kit includes thread, an embroidery needle, and ready-to-stitch motifs on paper that dissolves in water. Simply cut one out, stick it to the fabric, and start stitching! £5.99 each from www.dmc.com

COTTON CUTENESS

When it comes to sewing up mini makes for our little ones, only the snuggliest, softest fabrics will do, so we'll be stocking up on Haerae's collaborative collection of cotton prints from a variety of designers for new-baby projects. Motifs include swimming swans, loveable pigs, little sailing boats in bottles, ditsy blooms and plain mixers, all printed on GOTS organic fabric in a delicate pastel colour palette for a calming nursery scheme. Mix and match all these pretty prints for an heirloom quilt they'll treasure forever, or choose a couple for a set of quick-sew bibs or burp cloths for last-minute gifting. For stockists visit www.hantex.co.uk



Welcome new arrivals with Haerae's new organic cottons for sweet baby projects.



MINI PROFILE

COZYBLUE
HANDMADE

No matter how busy, hectic or stressful our day might be, it all seems to melt away the moment we pick up a needle and thread. Mindfulness, me-time, hygge – whatever name you give to that half-hour, afternoon or day that’s just yours to be creative in, we can’t think of a lovelier way to spend it than by stitching one of cozyblue handmade’s kits.

The stitcher behind the hoops is Liz Stiglets, a self-taught embroiderer who has been “experimenting with needle and thread for over 20 years.” She officially launched her business ten years ago, but it’s only in the last four that her focus has shifted to embroidery, a medium that plays to her attention to detail. “I’ve made a habit of noticing the little details, and finding the spark that makes something ordinary feel special.” Nature is usually the starting point for her creations. “Everywhere you look you can find great design elements, colour combinations, prints and patterns. All of my patterns start as a simple sketch, which I then develop into a more finished design that I can translate using needle and thread.”

Liz’s philosophy is all about finding joy in the making process. “My top tip is just to get started and have fun with it. Don’t stress out about doing everything perfectly. Take the opportunity to slow down.” Her embroidery kits are designed to make this easier for time-strapped makers: “The fabric is pre-printed with the design, and all of the thread

and instructions are included, so you really can start right away. Buying the kit makes it easy to jump right in. It eliminates a lot of the guesswork and prep so you can focus on the fun part: slowing down and getting creative.”

She’s currently relishing connecting with the online craft community. “I have a pattern of the month club that has been going strong for over three years now! Every month we stitch a new design together and connect on Instagram with #cozybluestitchclub. It’s great fun, and great motivation to try techniques and stretch our embroidery muscles.”

Her passion for spreading the stitching love extends to everyone, from total newbies to experienced needleworkers. “My aim is to encourage everyone to slow down, get cosy, get crafty. I believe everybody is creative, and embroidery is a great way to tap into this and also be mindful about shifting your focus away from to-do lists and toward creating something handmade and beautiful. Being creative can make us all happier people, and this world needs more happy people!”

See more at www.cozybluehandmade.com



Set aside an afternoon for stitching and try Liz’s beautiful hoop project on p69.

INSPIRING
BOOKS



**SIMPLY MODERN
PATCHWORK QUILTS**
Janet Goddard (£9.99,
Search Press)

Freshen up your space with this book of ten contemporary quilt projects designed to be completed over a weekend or a couple of weeks. Each one also includes lifestyle shots in modern home settings for ideas on how to style your quilts.

Psst! Turn to page 67 to make a stylish quilt from the book. www.searchpress.com



SEW LUXE LEATHER
Rosanna Gethin (£14.99,
SewandSo)

Boost your skills with this book of chic leather accessories to stitch by hand or machine. Build your confidence in working with leather by starting with smaller projects, then move onto bigger makes like the laptop case and clutch, with Rosanna’s instructions helping you every step of the way. **Make a chic leather coin purse from the book on page 63.** www.sewandso.co.uk



PRINT PLAY
Lara Davies and Jessie
Wright (£12.99, Hardie
Grant Books)

Step into the colourful, pattern-filled world of Lara Davies and Jessie Wright with their book of 24 screen-printing projects, from statement wallpaper and planter boxes, to beach towels and tote bags, with tips for how to design your own unique patterns. www.hardiegrant.com



**STITCH & SEW:
BEAUTIFULLY
EMBROIDER 31
PROJECTS**
Aneela Hoey (£19,
Stash Books)

Stitchers of all skill levels will find plenty of creative fuel in Aneela Hoey’s latest book of embroidery projects, with 31 ideas for showcasing needlework on clutch bags, purses and more. Work your way through the projects one stitch style at a time, using the six different motifs provided to inspire your makes. www.ctpub.com



TOP TASSELS

As much as we admire the minimalist look, we're definitely in the 'more is more' gang when it comes to adding trims and embellishments to our projects, so we've fallen head over heels for the new handmade horsehair tassels from VV Rouleaux. These jewel-hued beauties are perfect for pepping up a handmade cushion or bag, or revamping curtains with tassel tie-backs. See www.vvrouleaux.com

TAG, YOU'RE IT!

▼ We might be busy stitching up our me-made holiday outfits, but that doesn't mean we can't find time to give our luggage a hand-sewn touch, too! Our suitcase will be easy to spot on the airport carousel with this stitchable luggage tag kit from Maid in China, including a pre-perforated leather tag to make it easy to embroider your own design and two coordinated thread shades – an ideal gift for a keen (and crafty!) traveller. £25, www.maidinchinadesign.com



TROPICAL TAPESTRY

Sunny weather means more time outside (yay!) but less time in our sewing room (sob!) so we're all about projects we can take out and about with us at this time of year. We've got a garden sewing session planned for Bon Bon Stitch's bright tapestry kits, with tropical designs including pineapple and cactus motifs. Now that's what we call fun in the sun! www.bonbonstitch.com

3 OF THE BEST

RAINBOW STYLE

Why pick one colour when you can have them all? We're celebrating all the shades in the spectrum with these summery rainbow-stripe finds.

1. Dry off after a dip in the pool with a hamam towel, traditionally crafted by skilled weavers in Turkey – our new fave beach, gym and poolside essential. £19.95 each from www.annabeljames.co.uk
2. If all-over colour isn't your thing, treat your feet to these multi-hued sandals (matching your nail varnish will be a doddle!). £65, www.dunelondon.co.uk
3. We'll be swishing our way onto the sand (or even just out into the garden) in this kaleidoscopic little number. Sun's out, colours out! £39, uk.accessorize.com





LOOK NOW

When we want to sew the trends, we look to Simplicity – its latest pattern collection includes all of this season’s key styles and gives us a chance to make the trends our own; from ruffle dresses to statement-sleeve blouses, wrap skirts to jumpsuits, they’ve covered all the projects on our wish list. We’re starting with these chic wide-leg trousers (8605) with a paperbag waist, perfect for travelling, sightseeing and staycationing. See more at www.simplicitynewlook.com

STITCH AND GO

Ever fancied doing a spot of cross stitch on a sun-drenched beach, or perhaps a little EPP beside the pool? Take a craft project on your next getaway with Noodlehead’s Road Trip Case, a cute carry-case sewing pattern with customisable pockets for storing everything from embroidery notions to fabric hexies. www.noodle-head.com



Take your crafts on the road with this handy travel case pattern.

OUT & ABOUT SKILLS, SHOWS & EVENTS

16 JUNE-4 NOVEMBER

Frida Kahlo: Making Her Self Up. V&A, London. A display of personal items and clothing from iconic Mexican artist Frida Kahlo, never before seen outside of Mexico. www.vam.ac.uk

18 JUNE

Fab Fitting Part 1: Measuring Up. The Sewing Room, Malvern. Learn the art of achieving the perfect fit with this one-day workshop on measuring yourself and altering patterns. www.the-sewing-room-malvern.co.uk

29 JUNE

Curved Piecing: The New York Beauty Block. Sew in the City, Sheffield. Learn how to create a modern twist on the New York Beauty block. www.sewinthecity.co.uk

29 JUNE-1 JULY

The Creative Craft Show. NEC Birmingham. A haven for craft enthusiasts of all disciplines, where you can stock up on supplies and learn from the experts. www.stitchandhobby.co.uk

5 FAB FINDS

Luxe traveller

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HAPPY TRAILS

Have a bon voyage with this jumbo printed pouch for carrying all the essentials on your next big adventure. £22 from www.alphabetbags.com

LAUNDRY DAY

Keep your smalls sorted on the go in this matching pair of laundry bags. £19.50, www.oliverbonas.com



SWEET DREAMS

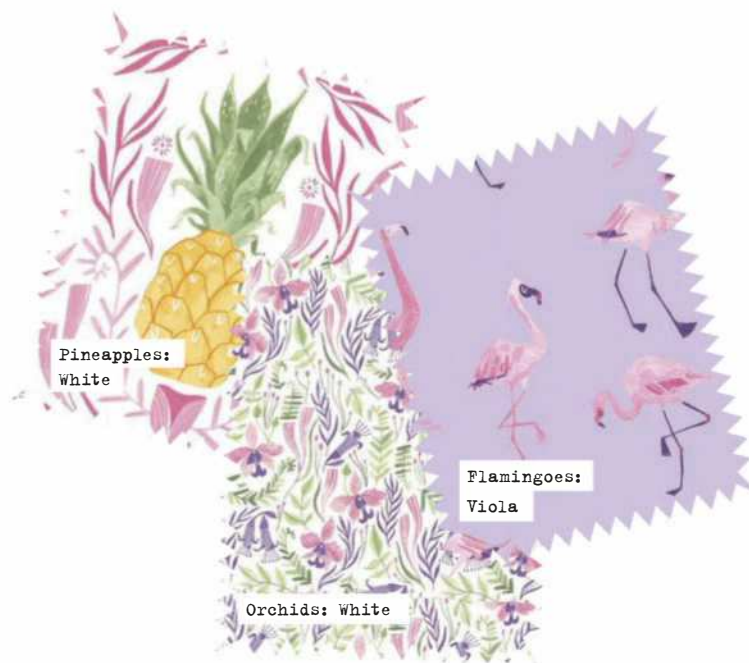
Mid-flight naps have never looked so cool thanks to this pineapple-print silk sleep mask. £32, www.jessicarussellflint.co.uk



TWINKLE TOES

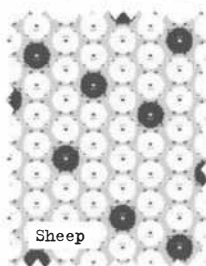
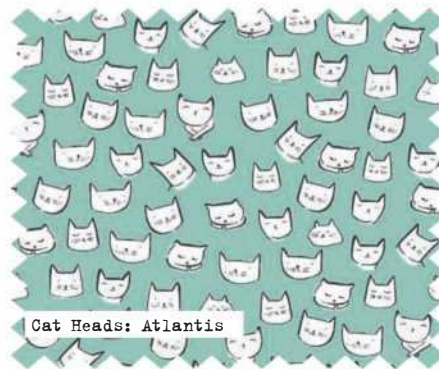
Strut your colourful stuff in a pair of boho-chic pom pom sandals. £139 from www.whatfrankiedidnext.etsy.com





SOFT TOUCH

▼ **DOLITTLES BY CLOUD9 FABRICS**
 Little ones will love spotting the familiar animal faces on these sweet designs from Cloud9 Fabrics, with adorable owl, pig and sheep repeats in soft greys, delicate pinks and fresh mint greens, all printed on snugly flannel for tactile baby gifts – think softies, bibs and quilts. www.cloud9fabrics.com



THINK PINK

PINK PARADISE BY RAE RITCHIE FOR DEAR STELLA

Rae Ritchie takes us to sewing paradise with this fun collection, featuring all our favourite tropical motifs – exotic blooms, pineapples, flamingoes and palm fronds – in her pretty painterly illustration style and an unashamedly girly colour palette of pink, pink and more pink, with splashes of sunny yellow and on-trend lilac. www.dearstelladesign.com

COOL CATS

CATITUDE BY DEAR STELLA

If you're a fan of felines, we've found the pawfect fabric collection for you! Dear Stella's Catitude prints celebrate these furry friends, with whimsical designs in pastel shades that show cats doing what they do best – sleeping, playing, and chasing mice. We can almost hear the purrs! www.dearstelladesign.com

SPIRITED AWAY

FLOWER CHILD BY MAUREEN CRACKNELL FOR ART GALLERY FABRICS

Maureen Cracknell evokes the mysterious magic of Mother Nature in this otherworldly collection of feminine designs.

Owls and flowers and pixies, oh my! Take a stroll through the enchanted meadow of Maureen Cracknell's imagination and unleash your inner 70s flower child (at least in your sewing room!) with these romantic prints available in cotton, knits and rayon. The collection's dreamy motifs include wildflower sprays, frolicking fairies, cosmic symbols, pixie dust and woven floral crowns in two colourways, Festive Burst and Warm Charm. The magical themes will spark little ones' imaginations, so pick out the fairy and pixie-dust prints for an heirloom quilt or quick-sew kid's bedroom updates (and keep those stunning florals in the stash for some selfish sewing!). www.artgalleryfabrics.com



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Milward wooden embroidery hoops, 12-20cm, from £2.99

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EMBROIDERY STASH

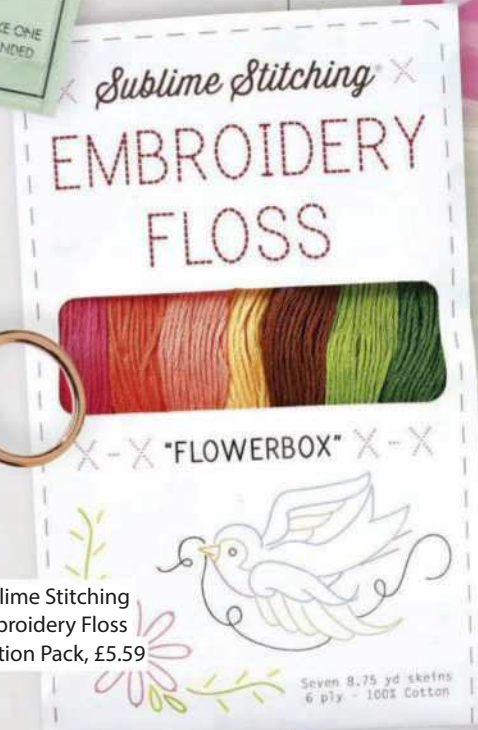
From fashion to homewares, we're expecting to see an abundance of embroidery-based embellishment this summer! Work the trend onto plain tees, denim, cushions and whatever else you fancy, armed with your chosen templates and these decorative stitching essentials from Sewing Quarter for a super-neat finish. In need of some design inspiration? You'll find a range of on-trend patterns by Alison Glass and Sublime Stitching to buy on the site, too. Available at www.sewingquarter.com

Hemline Fabric Stabiliser: Water Soluble, £5.99



Prym Iron On Pattern Pen, £2.99
Hemline Vanishing Fabric Marker, £3.99

Hemline Premium Rose Gold Coloured Embroidery Scissors, £5.99



Sublime Stitching Embroidery Floss Selection Pack, £5.59

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to switch from standard overlocking to rolled hemming to neaten all kinds of fabrics! And if you haven't used one of these clever machines before, there is no need to panic as the 6234XL comes pre-threaded and with an instructional DVD to help you get started. We've got a Janome 6234XL to give away to one lucky reader this month, and it could be you! Enter now at www.simplysewingmag.com for your chance to win, and find out more about this must-have machine by visiting www.janome.co.uk

JANOME

See www.simplysewingmag.com to enter today! (Delivery to UK only, see competition rules on p6.)

Simply Sewing

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ISSUE FORTY THREE

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HELLO SUNSHINE

Easy-breezy fabrics for a stylish capsule wardrobe

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HOLIDAY HEROES

Heading off to far-flung shores, a trendy city, or a spa hotel? You'll be *needing* these chic travel accessories.

Designer: **JESSICA ENTWISTLE** Styling: **LISA JONES** Photography: **PHILIP SOWELS**



PASSPORT HOLDER

Travel documents may be essential, but they aren't the prettiest thing to carry around. That's why we'll be stitching up a holder for ours complete with internal pockets, in Michael Miller's beautiful snowy egrets and coral prints. Not only will these cheeky birds make it much easier find our passports in our overstuffed bags, they'll also put a smile on our face every time we see them – and they might even raise a grin at the check-in desk, too!

NECK CUSHION COVER

Make your next road trip or long-haul flight that little bit more comfortable (not to mention stylish) with this clever cushion cover. Designed to slip over a standard-size, blow-up neck cushion, it's a quick and thrifty make with a designer-look finish. We'll be sewing them up in different prints for all our gal pals ready for our next trip together.

This bag belongs to...
Simply Sewing
Tanya Hines
Fairfax Street
Brisbane
BS1 3EM
0117 927 9009





This bag belongs to...

Name _____

Address _____

Telephone _____

☀️ ☀️ ☀️



LAPTOP CASE

Protect your tech when you're at home and away with a practical, padded zip case made in bold and colourful prints. This laptop bag has a handy pocket on the front for storing tickets, maps and city guides, as well as a chunky zip for a modern finish. We'll be stitching coordinating cases for our e-readers and iPads, too.

LUGGAGE TAGS

We love a personalised luggage tag here at *Simply Sewing*, and you can't get a much better or more unique design than this little number! It features a sweet printed fabric label on which you can add your address and number (just in case your precious bags do go astray), stitched onto a bold geometric tag shape which will be quick and easy to spot at luggage collection. Not to mention, it looks super-smart as well.



COSMETICS BAG

Perfume, lip, nail polish... this clever cosmetics case opens out flat so you can easily see and use everything you have stowed inside, and then draws up into a neat little pouch to become a compact travel companion. Holidaying with little ones? Swap out the make-up essentials for toys and games and choose a kid-friendly print for organised fun when you are on the go!

DRAWSTRING BAGS

Separate your sandals from your city flats and your worn clothes from clean ones by sewing a set of these simple drawstring bags. Finished off with patch pockets and fun appliqué motifs to show what each one will hold, they make light work of packing for a trip away and are great for organising holiday essentials when you are at home as well. How about making a few extra to stow your bathers and me-made pyjama sets, too?

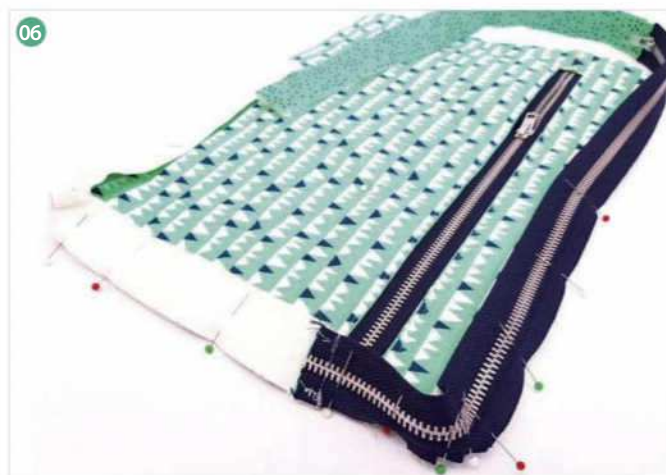
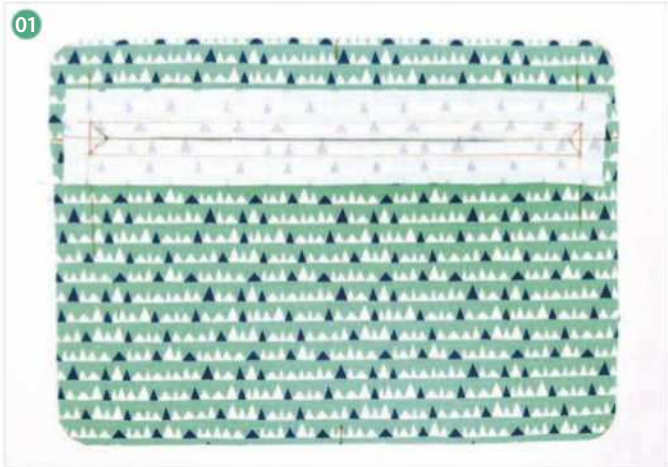




Shoes

laundry

bebe



LAPTOP CASE

YOU WILL NEED

- Fabric A: 35x40cm (14x16in), for the front outer and pocket facing
- Fabric B: 26x36cm (10¼x14½in), for the back outer
- Fabric C: 70x80cm (28x32in), for the gusset, lining and pocket
- Iron-on wadding: 35x75cm (14x30in)
- Medium-weight interfacing: 6x34cm (2½x13¾in)
- Metal zips: 34cm (14in), for pocket and 40cm (16in), for case
- Matching sewing thread
- Basic sewing kit

FABRICS USED

The fabrics used are from Everglades by Betsy Siber for Michael Miller from EQS at www.eqsuk.com

Fabric A: Bad Teeth in Lilypad.

Fabric B: Snowy Egret in Lilypad.

Fabric C: Glade Glimmer in Lilypad.

NOTE

- Use a 5mm (¼in) seam allowance.

CUTTING OUT

Step one From Fabric A cut:

Front outer: 26x36cm (10¼x14½in).

Pocket facing: 6x34cm (2½x13¾in).

Step two From Fabric C cut:

Gusset outer: 6x40cm (2½x15¾in).

Front/back lining: two pieces 26x36cm (10¼x14½in) each.

Gusset lining: two pieces 3x40cm (1¼x15¾in).

Pocket: 34x36cm (13¾x14½in).

Step three From the iron-on wadding cut:

Front/back wadding: two pieces 26x36cm (10¼x14½in) each.

Gusset wadding: 6x40cm (2½x15¾in).

PREPARING THE SECTIONS

Step one Place one of the front/back iron-on wadding pieces centrally onto the wrong side (WS) of the front outer and press into place.

Step two Round off each of the corners by drawing around an egg cup or similar and cutting along the line.

Step three Mark the central point on both the top and bottom long edges.

Step four Repeat this with the back outer and the other front/back iron-on wadding piece. Mark the central points as before.

Step five Press the gusset wadding onto the WS of the gusset outer then cut in half lengthways to

make two gusset strips measuring 3x40cm (1¼x15¾in) each.

Step six Press the interfacing strip onto the WS of the pocket facing.

ATTACHING THE POCKET ZIP

Step one Mark the zip placement line on the wadded front outer. This should be positioned 6.5cm (2½in) down from the top edge and 2.5cm (1in) in from each short side.

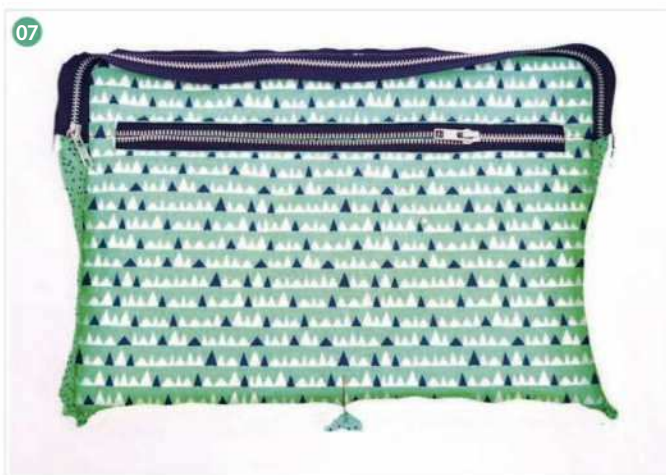
Step two Draw a line horizontally through the centre of the pocket facing on the WS. This is your cutting line. Draw a box 1cm (¾in) outside of this line on both sides measuring 2x31cm (¾x12¼in). This is your stitching line. Mark triangle points just in from the ends of the cutting line outwards towards the stitching line. These will be used as cutting lines too.

Step three Place the marked pocket facing right sides (RS) together with the front piece. Pin in place, making sure the central line on the facing lines up with the zip placement line.

Step four Sew together around the sewing line and cut along the cutting line, including the triangle points. ⁰¹

Step five 'Post' the lining through the hole and smooth everything out on the back so that it sits perfectly to form the zip box.

Step six Pin the pocket zip beneath the zip box so



the teeth show through then tack the zip in place all the way around. ⁰²

Step seven Topstitch the zip into place from the front, keeping the stitching lines straight.

ADDING THE POCKET

Step one Place the front with zip attached WS up and place the pocket piece WS up on top of the back of the zip. Pin in place along the top edge of the pocket facing, folding the top of the case out of the way so you don't pin or sew through it. ⁰³

Step two Sew together as close to the zip box seam as possible, making sure you only sew through the pocket piece and not the case front.

Step three Take the other end of the pocket piece and align it with the bottom edge of the zip. Pin in place as before and, with the bottom of the case out of the way, sew the pocket piece as close to the zip box seam as possible.

Step four To close the pocket, pin the open sides together, making sure the case front is pinned out of the way, and sew the pocket closed down both sides to complete. ⁰⁴

ADDING THE GUSSET

Step one Take one of the wadded gusset strips and pin it RS facing with the case zip, matching short edges and stitch together. Stitch slowly over the metal zip, winding the machine handle by

hand so you don't hit the teeth but ease the needle over them.

Step two Repeat to stitch the other wadded gusset strip on the other short end of the zip. ⁰⁵

Step three Mark the centre of the length of the zip then pin it RS together to the case front, matching the central marked points of both.

Step four From this centre point, pin the zip and gusset around the case to the centre of the bottom edge.

Step five You will need to snip the zip tape and gusset fabric within the 5mm (1/4in) seam allowance when you pin it around the curved edges so it lies flat. ⁰⁶

Step six Sew the zip and strip from the top centre towards the bottom until you reach 3cm (1 1/4in) from the bottom centre. You will have a little excess fabric on the strip.

Step seven Starting at the top centre again, pin and stitch the zip/gusset strip around the other side, stopping 3cm (1 1/4in) from the other side of the bottom centre.

Step eight Sew the two ends of the strips RS together so they fit exactly around the case and the seam is at the bottom centre of the front outer.

Step nine Trim off the excess fabric and press the seam open.

Step ten Sew the remainder of gusset to the case front, stitching on top of the already worked

seams at either side. ⁰⁷

Step eleven With the zip open, repeat this to stitch the back outer to the other side of the zip/gusset.

MAKING THE LINING

Step one Take one gusset lining strip and fold over one of the short edges by 1cm (3/8in) to the WS and press. Repeat with the other gusset lining strip.

Step two Mark 6.5cm (2 5/8in) down each side from the top long edge on both lining pieces.

Step three With RS together, pin one gusset lining strip, starting at one side marked point, to the front lining, clipping the curves as before.

Step four Stitch the other gusset strip to the other side then join the short ends of them in the same way as for the case outer so that it fits exactly around the front lining.

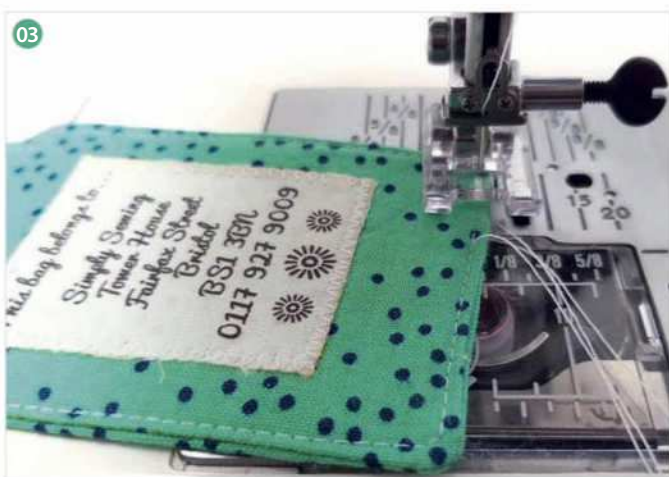
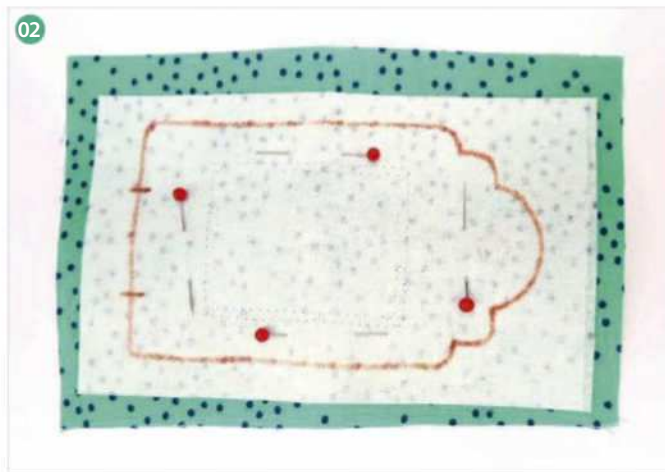
Step five Stitch the back lining to the other side of the gusset lining.

Step six Press the raw edges of the top of the front and back lining under by 5mm (1/4in) to the WS.

ASSEMBLING THE CASE

Step one Turn the lining RS out and put the case outer inside it so they are WS facing.

Step two Pin and then slip stitch the lining to the outer along the zip edges, making sure you don't sew through the zip teeth. Use a thread the same colour as the zip so the stitches don't show. ⁰⁸



LUGGAGE TAG

YOU WILL NEED

For one tag

- Fabric: 20x20cm (8x8in)
- Medium-weight interfacing: 20x20cm (8x8in)
- Bondaweb: 8x8cm (3x3in)
- Fabric label: see instructions for details
- Eyelet: 1cm (3/8in) diameter
- Ribbon or string for tying
- Matching sewing thread
- Erasable pen
- Basic sewing kit

MATERIALS USED

The fabrics used are from Everglades by Betsy Siber for Michael Miller from EQS at www.eqsus.com

Bad Teeth in Lilypad; Bad Teeth in Bloom; Glade Glimmer in Lilypad.

Printable fabric: Prym Creative Fabric, Printable. From www.sewingquarter.com

NOTE

- Download the templates from www.simplysewingmag.com/downloads

PREPARING THE FABRIC

Step one Download, print then cut out the template for the luggage tag outline.

Step two Press the interfacing centrally onto the wrong side (WS) of the fabric then cut the fabric in half for the front and back of the tag.

Step three Draw around the template outline onto one piece of fabric for the tag front using an erasable pen. You need to mark both the front of the fabric and the interfaced back by holding the fabric up to a window.

ADDING A FABRIC LABEL

Step one We printed our labels using a printable fabric sheet. These can be bought from stationery shops, craft shops or online. You can download the sheet we have used and print it out then write your details on it or design your own. Alternatively, simply write your name and address using permanent marker pen onto a piece of fabric.

Step two Press Bondaweb on the WS of your fabric label then trim it to 5x4cm (2x1 1/2in).

Step three Peel off the backing and press on the right side (RS) of the fabric within the outline.

Step four Stitch the label in place with a small zigzag stitch around the edge. ⁰¹

ASSEMBLING THE TAG

Step one Trim the tag front 1cm (3/8in) outside the

drawn outline then place it RS together with the tag back fabric. ⁰²

Step two Sew the fabrics together all the way along the tag drawn outline, leaving a turning gap in the centre of the straight bottom edge.

Step three Trim the seam, clip into the corners and turn RS out. Push the curves of the tag out.

Step four Fold the edges of the turning gap to the inside and press.

Step five Topstitch all the way around the edge to hold the turning gap closed and neaten. ⁰³

Step six Insert an eyelet in the top of the tag following the manufacturer's instructions. ⁰⁴

Step seven Thread string through eyelet to finish.



NECK CUSHION COVER

YOU WILL NEED

- Fabric: see instructions for details
- Zip: see instructions for length
- Inflatable neck cushion
- Matching sewing thread
- Erasable pen
- Basic sewing kit

FABRICS USED

The fabric used is from Everglades by Betsy Siber for Michael Miller from EQS at www.eqsuk.com

Main fabric: Snowy Egret in Bloom.

NOTES

- Use a 1cm (3/8in) seam allowance.
- Your fabric needs to be large enough to make a template of your flat neck cushion with an extra 5cm (2in) all the way around, then doubled to allow for the front and back. You will be inserting a zip so need some extra fabric on top of this for the length.

MAKING A TEMPLATE

Step one Lay your inflatable neck cushion down onto paper and draw 3mm (1/8in) outside the edge of it all the way around to make a template.

Step two Mark where the air nozzle is placed, on the pattern.

Step three Cut out your paper template, making sure it's a mirror image by folding it in half and trimming if necessary.

Step four Draw a horizontal line across the pattern through the centre of the nozzle – this is where your zip will go.

CUTTING OUT

Step one Pin the pattern to one half of the fabric and draw around it, marking where the horizontal zip line is. **01**

Step two Cut out the marked fabric 1.5cm (5/8in) outside the drawn outline. This is your cushion front piece.

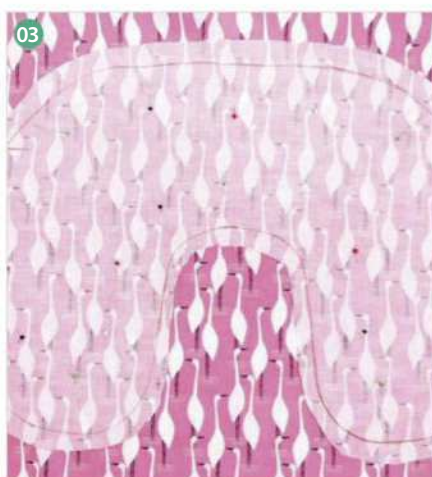
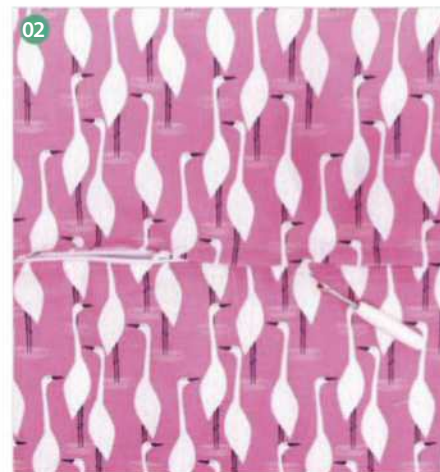
Step three Place your template on top of the remainder of the fabric, making sure you have at least 5cm (2in) above and below the template, marking where the horizontal zip line is.

Step four Remove the template, draw a horizontal line across the fabric joining the zip marks, then cut the fabric in two along the line. These are your cushion back pieces.

INSERTING THE ZIP

Step one The zip needs to fit across the cushion cover from one side to the other. The zip opening is positioned 3cm (1 1/4in) in from each side so buy or trim a zip to fit this measurement.

Step two Pin the two cushion back pieces right sides (RS) together along the straight cut edges.



Mark 3cm (1 1/4in) from each end and stitch from each end up to these points using a 2cm (3/4in) seam allowance, leaving the gap for the zip between these seams unstitched.

Step three Using your longest stitch length, stitch between the seams where the zip will go, again using a 2cm (3/4in) seam allowance.

Step four Press the whole seam open from one side to the other.

Step five With the zip face down, pin the left side of the zip to the left seam allowance, making sure the zip teeth are not over the tacked seam – they need to be above it. Using a zip foot, sew the zip to the seam allowance.

Step six Fold the zip back so that the folded fabric edge lies against the edge of the teeth. Sew as close as possible to the zip teeth, sewing through the folded fabric edge.

Step seven Fold the fabric back over the zip and finger press the seam flat. Tack the zip in place.

Step eight Starting at the seam, sew up to the tacked line, along the line then down to the seam to sew your zip in place. Remove both the tacking stitches and longer stitches from the seam. **02**

ASSEMBLING THE CUSHION

Step one Open the zip up half way.

Step two Pin the cushion front and cushion back RS together, matching the marked zip points on

the cushion front to the zip seam on the cushion back. Make sure the zip is centred to the cushion front so the zip is 3cm (1 1/4in) in from both outer edges. Pin in place. **03**

Step three Sew the front and back together all the way around along the marked template line.

Step four Insert your inflatable cushion into the cushion cover and inflate it to check it fits. **04**

Step five Wiggle the zip closed as much as you can to check the fit. Remove the cushion and make any sewing adjustments if needed.

Step six Once you're happy with the fit, trim off the excess fabric, turn RS out through the zip and press well.

Step seven Insert your inflatable cushion to finish.



DRAWSTRING BAGS

YOU WILL NEED

- Main fabric: Laundry bag, 84x64cm (33x25in). Shoes bag, 64x44cm (25x17in), for the outer and lining
- Contrast fabric: Laundry bag, 26x14cm (10¼x5½in). Shoes bag, 26x12cm (10¼x4¾in), for the pocket
- Appliqué fabrics: scraps
- Piping cord: Laundry bag, 1m (40in). Shoes bag, 80cm (31in)
- Bondaweb: 15x15cm (6x6in), for the appliqué
- Lace: 12cm (5in), for the laundry bag appliqué
- Matching sewing thread
- Erasable pen
- Basic sewing kit

FABRICS USED

The fabrics used are from Everglades by Betsy Siber for Michael Miller from EQS at www.eqasuk.com

Main fabric: Tumbling Blooms in Coral.
Appliqué fabric: Tumbling Blooms in Coral; Bad Teeth in Bloom; Snowy Egret in Bloom; Snowy Egret in Lilypad; Glade Glimmer in Lilypad.

NOTES

- Use a 1cm (¾in) seam allowance.
- Download the templates from www.simplysewingmag.com/downloads
- The instructions are the same for making both bags.

APPLIQUÉING THE POCKET

Step one Cut the main fabric in half widthways to make two pieces for the outer and lining.

Step two Draw a line centrally across the width of the pocket fabric. This is the bottom fold.

Step three Place the bottom half of the pocket centrally on top of your chosen appliqué and trace over it in erasable pen.

Step four Trace over all the appliqué elements of the design individually onto tracing paper then trace over them on the back of the paper.

Step five Place the Bondaweb paper-side up on top of the reversed traced elements and trace around the lines. Extend the edges of the elements which underlap others a little.

Step six Cut out each element roughly at least 1cm (¾in) outside the traced lines.

Step seven Place each piece onto your chosen fabric, referring to the photo.

Step eight Cut out each shape along the drawn lines and peel off the paper backing.

Step nine Press the appliqué shapes onto the pocket fabric within the marked template lines, overlapping pieces where necessary. For the laundry bag, tuck the lace under the top edge of



the pants piece before pressing into place.

Step ten Using a coloured thread that compliments the fabric, machine embroider each piece into place, working around each two or three times, depending on the effect you want.

Step eleven Stitch over the traced words. ⁰¹

ATTACHING THE POCKET

Step one Fold the appliqué fabric in half right sides (RS) together along the marked central line.

Step two Sew together down the long edges, leaving the bottom edge open. Turn RS out and press, then topstitch along the top of the pocket.

Step three Draw a line 1cm (¾in) above the bottom edge on the pocket's wrong side (WS).

Step four Take one of the main fabric pieces for the bag outer and draw a horizontal line across it positioned 11cm (4¾in) (laundry bag) or 7cm (2¾in) (shoes bag) up from the bottom edge.

Step five Pin the pocket WS down centrally along this line so the raw edge is above the marked line and the seam allowance line on the pocket lines up with the marked line on the bag outer piece. Sew the pocket in place along the marked line. ⁰²

Step six Fold the pocket back up, so it is RS facing and press.

Step seven Pin then topstitch the pocket onto the main fabric around all three sides.

ASSEMBLING THE BAG

Step one Fold the bag outer in half widthways and press, then open out. Mark this line then mark a horizontal line across the width 2cm (¾in) above this, and another 2cm (¾in) below this. This is your drawstring channel.

Step two Repeat this for the bag lining.

Step three Pin the outer and lining RS together. Mark a turning gap in the centre of the opposite short edge to the pocket. ⁰³

Step four Stitch together from one side of the turning gap all the way around to the other side of the turning gap, leaving the drawstring channel unstitched.

Step five Turn RS out through the turning gap then fold the edges of the turning gap to the inside and press, then slip stitch closed.

Step six Push the lining into the outer so that the channel lines match up and pin. ⁰⁴

ADDING THE DRAWSTRING

Step one Sew along the drawstring lines all the way around to create the channel.

Step two Cut the piping cord in half and thread one piece all the way through the channels, coming out the same side seam as you went in.

Step three Repeat with the other piece of cord but starting and finishing at the opposite side seam. Knot the ends to finish.

COSMETICS BAG

YOU WILL NEED

- Main fabric: 55x75cm (22x30in)
- Contrast fabric: 55x80cm (22x32in)
- Interfacing: 35x20cm (14x8in)
- Velcro: 7.5cm (3in)
- Zip: 18cm (7in)
- Narrow cord: 180cm (70in)
- Cord stopper
- Matching sewing thread
- Basic sewing kit

FABRICS USED

The fabrics used are Everglades by Betsy Siber for Michael Miller from EQS at www.eqsuk.com

Main fabric: Snowy Egret in Bloom.

Contrast fabric: Bad Teeth in Bloom.

NOTE

- Use a 1cm (3/8in) seam allowance.

CUTTING OUT

Step one Draw and cut out a 52cm (20½in) diameter circle on paper to make a template.

Step two From the main fabric cut:

Body outer: one circle using your template.

Pocket: 27x18cm (10½x7½in).

Strap: 27x18cm (10½x7½in).

Step three From the contrast fabric cut:

Body lining: one circle using your template.

Pocket facing: 5x18cm (2x7½in).

Cord channel: three strips 6x55cm (2½x21½in).

Step four From the interfacing cut:

Pocket facing interfacing: 5x18cm (2x7½in).

Strap interfacing: 27x18cm (10½x7½in).

Step five Press the interfacing onto the wrong side (WS) of the pocket facing and strap pieces.

MAKING THE POCKET

Step one Fold both fabric circles in half both ways to find the quarter points and mark them.

Step two Draw a vertical line from the top to the bottom of the outer circle along the centre crease.

Step three On the lining circle draw a horizontal line 10cm (4in) down from the top for the zip.

Step four On the WS of the interfaced pocket facing, draw a 1x16cm (¾x6¾in) box, placed centrally inside it. This is the stitching line.

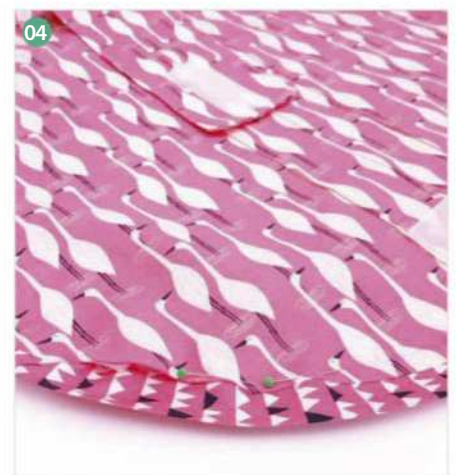
Step five Draw a line centrally through the box with angles at each end. These are cutting lines.

Step six Pin the pocket facing right sides (RS) together with the body lining so the top of the pocket facing is level with the marked line and placed centrally across.

Step seven Sew together around the stitching lines and cut along the cutting lines.

Step eight Push the pocket facing through the hole so that it is WS together and press.

Step nine Pin the zip centrally underneath the pocket opening and topstitch into place.



Step ten Place the top short edge of the pocket inner RS together with the top long edge of the pocket facing. Sew together along this top edge.

Step eleven Align the other end of the pocket piece with the bottom edge of the zip. Pin then stitch together as before. **01**

Step twelve Sew the open sides RS together.

ATTACHING THE VELCRO

Step one Draw two vertical lines 4cm (1½in) out on both sides from the marked central line on the body outer. Draw a horizontal line 5cm (2in) up from the bottom edge of the body outer.

Step two Pin the bottom edge of the Velcro hook tape on the horizontal line.

Step three Sew twice around the Velcro to secure.

MAKING THE STRAP

Step one Fold the interfaced strap in half lengthways with RS facing and sew together. Adjust so the seam lies centrally down the strip.

Step two Sew the top short edges together.

Step three Turn RS out and topstitch.

Step four Pin then sew the Velcro loop tape 1cm down (¾in) from the topstitched curved top edge and centrally across.

Step five Mark a horizontal line 5mm (¼in) up from the bottom strip edge. Draw a horizontal line 5cm (2in) down from the top of the outer circle.

Step six Pin the strap RS down with the raw edge facing up towards the top of the circle and positioned centrally on top of this marked line. **02**

Step seven Sew the strap to the circle fabric along the line. Fold the strap up then sew 1cm (¾in) up from the folded edge to enclose the raw edges.

ADDING A DRAWSTRING CHANNEL

Step one Join the cord channel strips RS together along the short edges to make one long strip.

Step two Fold over one of the short edges to the WS by 1cm (¾in) and sew down.

Step three Fold the strip in half lengthways with WS facing and press.

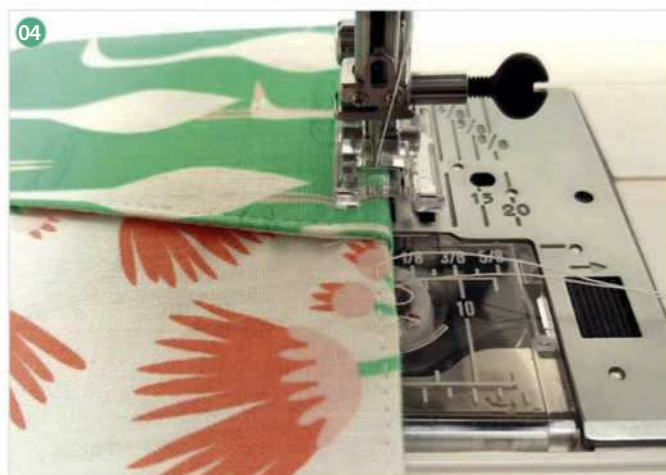
Step four Pin the folded strip RS together to the outer body, matching raw edges and starting at the top central point. Stitch into place, trimming and turning the short ends under by 1cm (¾in) so there is a 2cm (¾in) gap between them.

ASSEMBLING THE CASE

Step one Pin the outer body and lining body RS facing and sew together all the way around, leaving a turning gap. **03**

Step two Turn RS out, fold the edges of the turning gap to the inside and press. **04**

Step three Topstitch all the way around and then thread the cord through the channel. Thread the ends through a cord stopper and knot to finish.



PASSPORT HOLDER

YOU WILL NEED

- Main fabric: 20x45cm (8x18in), for the outer and pockets
- Contrast fabric: 20x45cm (8x18in), for the linings
- Medium-weight interfacing: 15x35cm (6x14in)
- Matching sewing thread
- Erasable pen
- Basic sewing kit

FABRICS USED

The fabric used is from Everglades by Betsy Siber for Michael Miller from EQS at www.eqsuk.com

Main fabric: Snowy Egret in Lilypad.

Contrast fabric: Tumbling Blooms in Coral.

NOTE

- Use a 1cm (3/8in) seam allowance.

CUTTING OUT

Step one From the main fabric cut:

Cover outer: 17x23cm (6¾x9¼in).

Pocket outers: two pieces 17x9cm (6¾x3½in).

Step two From the contrast fabric cut:

Cover lining: 17x23cm (6¾x9¼in).

Pocket linings: two pieces 17x9cm (6¾x3½in).

Step three From the interfacing cut:

Cover: 15x21cm (6x8¼in).

Pockets: two pieces 15x7cm (6x2¾in).

CUTTING THE POCKET SHAPES

Step one Take one of the main fabric pocket outer pieces and place it right sides (RS) up so the long edges are vertical. Mark a point 6cm (2¾in) out from the top left corner along the top edge. Draw a line diagonally from the bottom right corner up to this marked point. Cut along the line and discard the smaller piece.

Step two Repeat this with the other main pocket outer piece, but this time mark a line 6cm (2¾in) out from the top right edge, and draw and then cut from the bottom left corner. This will create a mirror-image pair.

Step three Repeat this with the two contrast fabric pocket lining pieces.

Step four Repeat this with the two pocket interfacing pieces, but marking 4cm (1½in) along the top edge each time instead of 6cm (2¾in).

PREPARING THE POCKETS

Step one Press the pocket interfacing pieces centrally onto the wrong side (WS) of the cut outer pocket pieces. ⁰¹

Step two Place one pocket outer and one pocket lining RS facing then sew together along the diagonal side only.

Step three Open out then fold back so the fabrics are WS together and press.

Step four Topstitch along the diagonal edge.

Step five Repeat this with the other pocket outer and pocket lining pieces.

ASSEMBLING THE COVER

Step one Place the pocket pieces on top of the cover lining so they are lining-sides facing and the outer raw edges line up.

Step two Staystitch the pockets in place within the seam allowance. ⁰²

Step three Press the cover interfacing centrally onto the WS of the cover outer.

Step four Pin the cover outer and cover lining with pockets attached, RS together. ⁰³

Step five Sew together all the way around, leaving a turning gap in the centre of the bottom edge.

Step six Turn RS out and then fold the edges of the turning gap to the inside and press.

Step seven Topstitch all the way around the edge to neaten and hold the turning gap closed. ⁰⁴

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PSST:

Turn overleaf for fabric and
summer styling inspiration,
and be sure to share your
finished Eden Set tagged
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THE EDEN SET

Say aloha to your next sewing project, **The Eden Set** in UK sizes 6-20, a relaxed-fit summer dress and top with optional patch pockets and tie or cuff sleeve details.

THE EDEN SET

Whether you're stitching up a few new holiday outfits before you jet off somewhere exotic (you lucky thing!) or just want to give your day-to-day look a beachy vibe, this issue's cover star is the ultimate easygoing summer style.

The Eden Set, in UK sizes 6-20 (US 4-18/EUR 34-48), can be made as an everyday tie-sleeve top or a breezy gathered dress – in fact, this versatile pattern isn't just a breeze to wear, but a breeze to make, too! Eden is designed for simple-sew cotton or linen fabrics (just think of all the pretty prints there are to choose from!) and has a hook and eye closure rather than fiddly zips or buttons. She's the perfect beginner's project, or a speedy sew for a more experienced stitcher. Either way, your new summer wardrobe starts here!

YOU WILL NEED

■ Main fabric:

Dress: 115cm (45in) width x 2.7m (3yds), 140cm (55in) width x 2.2m (2½yds) for all sizes

Top: 115cm (45in) width x 1.7m (2yds), 140cm (55in) width x 1.5m (1¾yds) for all sizes

■ Hook and eye

■ Matching thread

FABRIC SUGGESTIONS

Linen or light to medium weight woven cotton.

GETTING STARTED

First pre-wash and dry your chosen fabric to allow for any shrinkage. Unfold the pattern sheets included in the pattern envelope, and find the line style for your size using the key provided. Follow these lines to cut your pattern pieces out – it can be helpful to mark them using a highlighter. Read all the instructions before you start to ensure you do each step in the correct order, get your sewing kit ready so you have everything you need to hand, press your fabric for accurate cutting out – and you're ready to get started on sewing your Eden Set!

TWO SLEEVE FINISHES

Make your dress or top with tie or cuff sleeves.

GATHERED DETAIL

The dress is gathered at the waist for an easy-wear style.

TWO OPTIONS

Choose from a top or a dress with optional patch pockets.



Mix and match tie or cuff sleeve styles for your dress and





Pick a modern floral print to take you from day to night, www.artgalleryfabrics.com



Lore Rooftop, www.artgalleryfabrics.com



Geometric cotton, www.minervacrafts.com



John Kaldor linen, www.minervacrafts.com

FABRIC INSPIRATION

HAWAIIAN BREEZE

Sun's out, prints out! Bring summer to your stash with exotic blooms, tropical fronds, geometrics and bold brights.



Floral linen-look cotton, www.minervacrafts.com



Linen Texture, www.makoweruk.com



Tropical Breeze, www.artgalleryfabrics.com



Washed-out colours give this linen-look print a relaxed, retro feel, www.minervacrafts.com

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Keep things classic in a coastal palette of red, white and blue.

Stay cool in more ways than one with a chic straw hat, £12.99, www.newlook.com



Add a hint of print with painted floral beads, £25, www.whitestuff.com

Beachy waves and bright earrings are a perfect match, £15, www.whitestuff.com



Try an update on staple capris in a geo design, £20, www.bonmarche.co.uk

Add texture with a cut-out tote bag, £29.99, www.tkmaxx.com



Stroll to the beach in style in these ditsy palm-tree espadrilles, £35, www.whitestuff.com



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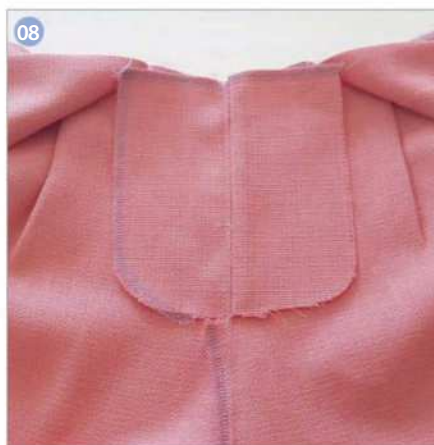
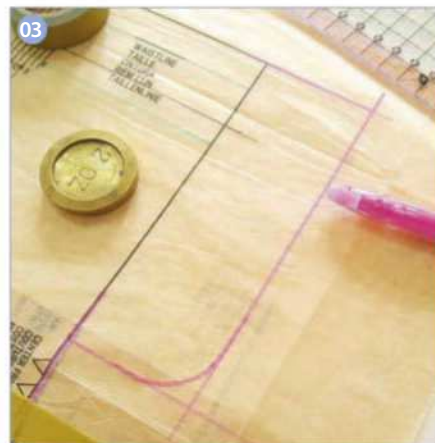
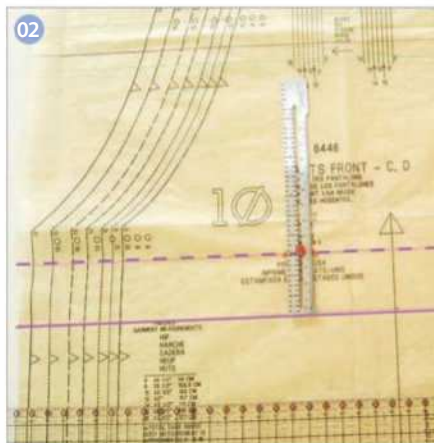
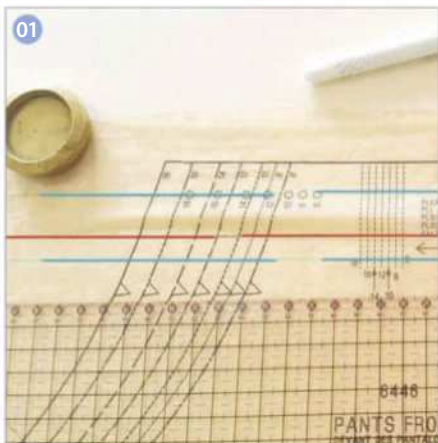
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* EUR price £12.99, ROW price £13.49. All prices include P&P. Please allow up to 28 days for delivery.



TOP OF THE CROPS

Add a new silhouette to your summer wardrobe with **Portia Lawrie's** culottes pattern hack.



YOU WILL NEED

- Jumpsuit sewing pattern
- Medium-weight woven fabric:
145cm (57in) width x 1.5m (1¾yds)
- Medium-weight iron-on interfacing:
see instructions for details
- Closed-end dress zip: 20cm (8in)
- Matching thread
- Basic sewing kit

MATERIALS USED

Pattern: Simplicity New Look 6446.
www.simplicitynewlook.com

Fabric: Linen and cotton blend dress fabric.
www.minervacrafts.com

NOTE

- Choose a medium-weight fabric to make a structured pair of culottes, or a lighter, drapery fabric for a more casual, relaxed look.

Designer Portia says: "The jumpsuit trend shows no signs of abating, and we're loving this one from Simplicity New Look because it incorporates that other on-trend look – the cropped culottes. We're always advocates for getting the most out of your pattern purchases, so here's a pattern hack to turn the bottom of your jumpsuit into a stylish pair of culottes."

CUTTING OUT

Step one Select a jumpsuit pattern with a waist seam like the one we've used here, then begin by altering the pattern pieces.

Step two Roughly cut out your pattern pieces but leave plenty of spare tissue around them. From the pattern, you will need to cut Front, Back and Pocket pieces.

Step three The waistline point is marked on the pattern. That is where the waistline seam for the jumpsuit would be, but that is where we want the top of our waistband to sit. Draw a line horizontally across that waistline point (top blue line in the photo), then another 3cm (1¼in) below that (bottom blue line). Those blue lines mark out our imaginary 3cm (1¼in) waistband. The bottom blue line also marks the point where the waistband will be attached to the top of the trousers.

Step four Draw a line 1cm (¾in) above the bottom blue line (the red line). This is the seam allowance we will use to attach the top of the

trouser to the waistband. **01**

Step five Measure from the red line to the top of the pattern piece and make a note of this.

Step six The measurement you took in the previous step (from the red line to the top of the pattern piece) is the amount we need to lower the existing waistline point by, to accommodate the addition of our waistband. Simply cutting this from the top of the pattern would work but it would also require redrawing the pockets and altering the pocket pattern piece. Instead I shortened the pattern piece just below the placket area and above the crotch curve. Draw two horizontal lines as shown. Make the lower one solid and the upper one dotted, spacing them apart by the amount you measured and noted earlier.

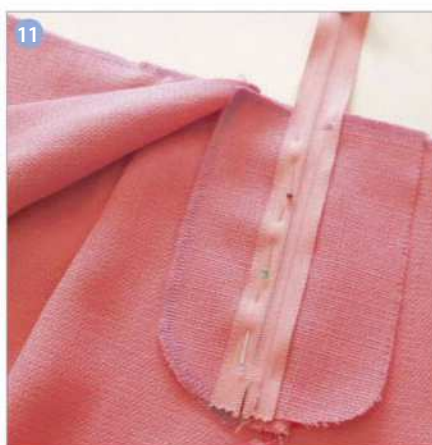
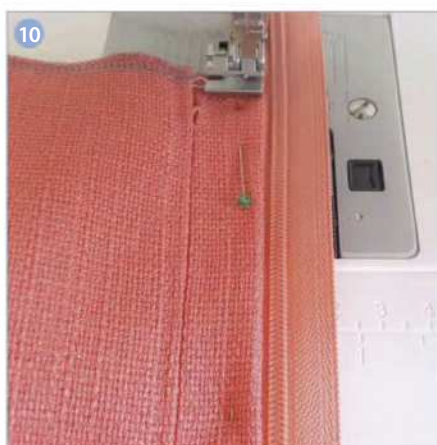
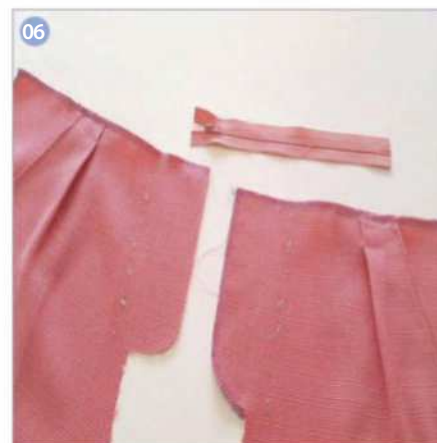
Step seven Cut along the solid line, slide the bottom piece up, overlap and align the cut edge with the dotted line. Stick it into place then trim off any excess. **02**

Step eight Repeat this process for the back pattern piece.

DRAFTING THE FLY EXTENSION

Step one On the front pattern piece, extend a line 3.5cm (1¾in) horizontally from the waistline, perpendicular to the centre front (CF).

Step two You now need to decide the length of your fly extension. This is very much dependant on the length of your own torso. It should end



roughly 2.5cm (1in) above your crotch, around about hip height. The easiest way to check this is to hold the pattern piece up against yourself and mark where you want your zip to finish. If you set the zip too high you may not be able to get into your trousers! It's best to make it longer than you think to start, tack the whole thing together and try it for size before sewing it up.

Step three Square a line to the length of your calculated fly extension (ours was 20cm (8in) down), and then do this across again to create a rectangle.

Step four Round the bottom outer corner of your rectangle to create the fly extension. ⁰³

Step five From the original CF seam line mark a dotted line 1cm (3/8in) in. This is your stitching line and you will need to transfer/mark this line onto your fabric later. You can thread trace it or use chalk or erasable fabric pen. ⁰⁴

ALTERING THE DARTS

Step one Shortening the torso of the pattern pieces will have affected the position of the darts on the back pattern piece, which will make them finish too low. I raised the dart point on the pattern by roughly the same amount that I'd shortened the pattern. However, a far better approach would be a pin to fit approach to the back darts during the construction process. When you get to that stage, tack the whole thing together then pin and fit your darts

(adjust the side seams if need be) before proceeding to full construction. ⁰⁵

ADDING THE FLY EXTENSIONS

Step one Cut out all the pattern pieces from fabric then construct the front and back sections as per the pattern instructions to the point you see pictured with two front sections complete with pockets, pleats, and your newly drafted fly extensions. ⁰⁶

Step two Press iron-on interfacing to the wrong side (WS) of the fly extensions.

Step three Finish the raw edge of the left fly extension only.

Step four With right sides (RS) together, sew the two front legs at the CF and front crotch seam.

Step five Sew a tacking stitch to the bottom of the fly extension using the dotted line you marked earlier as a guide. You'll remove this stitching once your fly is fully installed.

Step six When you reach the bottom of the fly extension, backstitch a couple of times then change to your usual stitch length, and continue sewing along the crotch curve.

Step seven At the base of the fly extension snip up to but not through the stitching. ⁰⁷

Step eight Press the stitching line then press the fly extensions and crotch seams open and flat, first from the WS and then from the RS.

Step nine Below the snip you just made, press the crotch seam allowances over to the left then

machine zigzag or overlock the raw edges to hold them together.

Step ten From the RS topstitch 1-2mm (1/16in) to the right of the seam, from the waist to the crotch all the way along that seam. This secures the left fly extension and the crotch seam in place behind. ⁰⁸

INSERTING THE ZIP

Step one Lay the trousers WS up so that only the right fly extension is flipped out and the rest of the garment is folded out of the way to the left.

Step two Place the zip face down with the left edge of the zip tape lined up with the centre seam and the bottom edge of the zip tape lined up with the bottom of the fly extension. Pin and then tack in place to the right fly extension only.

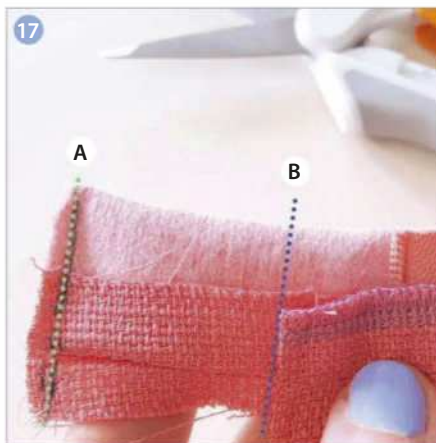
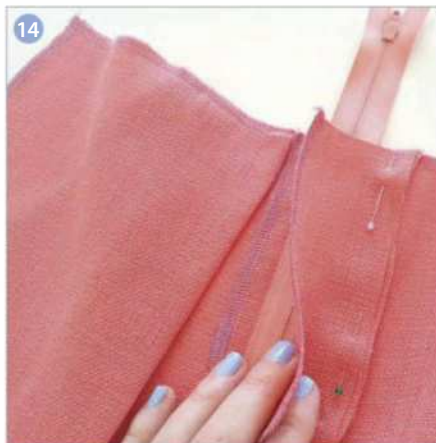
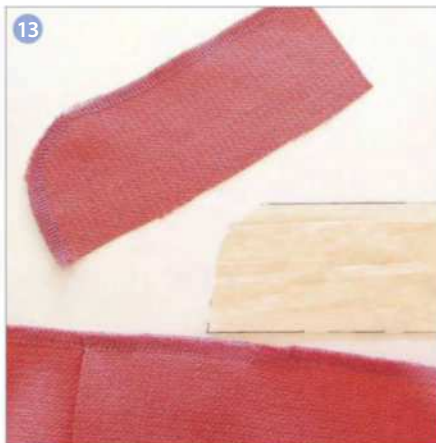
Step three Using a zip foot for all zip insertion, sew close to the right side of zip teeth, making sure you are stitching only to the right fly extension at this stage. ⁰⁹

Step four Flip the whole thing under then stitch a line about 1-2mm (1/16in) away from the left of the zip teeth and folded fabric edge. ¹⁰

Step five Lay your trousers out flat and WS up.

Step six Take hold of the left-hand edge of the zip and pull it over to the left as far as it will go whilst still keeping everything laying flat. ¹¹

Step seven Pin then tack in place to the left fly extension only then flip the rest of the garment out of the way.



Step eight Sew close to the left of the teeth. ¹²

Step nine Sew another row close to the edge of the zip tape to secure it.

ADDING A FLY SHIELD

Step one Use a scrap of tissue paper to trace the shape of your fly extension from your pattern piece. Use this tracing to create a fly shield pattern piece, but make it 1.5cm ($\frac{5}{8}$ in) wider than your actual fly extension.

Step two Cut this from fabric and finish the raw curved edge only. ¹³

Step three Line up the curved finished edge of the fly shield to the curved edge of the left fly extension. Pin the right-hand edge of the shield onto the right fly extension as shown. ¹⁴

Step four Sew along the right-hand edge from the top to the bottom, then at right angles or a curve if you prefer, across the bottom of the zip tape and fly extensions.

Step five Remove any excess from the right-hand fly extension and finish the raw edges and remove the tacking stitches.

MAKING THE WAISTBAND

Step one Cut a strip of fabric that measures 6cm ($2\frac{3}{8}$ in) wide x the length of your waist opening + 8cm ($3\frac{1}{8}$ in).

Step two Press interfacing onto the WS of this waistband strip.

Step three Fold in half lengthways with WS

together and press.

Step four Turn one of the long edges under by 1cm ($\frac{3}{8}$ in) to the WS and press. ¹⁵

ATTACHING THE WAISTBAND

Step one With the zip fully open, pin the unfolded edge of the waistband to your trousers on the inside so that the RS of the waistband is against the WS of the trousers.

Step two As you look at your garment you will want to see 6cm ($2\frac{3}{8}$ in) of the waistband extending past the left-hand opening. This will be the buttonhole extension overlapping at the front. The remaining 2cm ($\frac{3}{4}$ in) excess waistband will extend past the right-hand opening on that side. ¹⁶

Step three Sew the waistband into place using a 1cm ($\frac{3}{8}$ in) seam allowance then press it carefully upwards.

Step four With the waistband folded back on itself, open up the long edge which you pressed under previously.

Step five The crease line needs to sit just under the folded and stitched edge of the waistband seam, as shown.

Step six Trim away the excess zip tape at this stage to neaten.

Step seven For the button extension side sew along line A. For the other side, where the button will go, sew along line B. Trim close to the stitching then clip the corners. ¹⁷

FINISHING OFF

Step one Turn the waistband RS out and poke out the corners.

Step two Pin the folded edge on top of the line of stitching you worked when joining the waistband to the trousers. ¹⁸

Step three Edgestitch all the way along the folded edge of the waistband, including the buttonhole extension.

Step four Stitch a buttonhole on one side either by hand or machine to fit your chosen button.

Step five Stitch a button on the other so that it matches up with buttonhole to finish.



Add an invisible zip and facing as an alternative to a waistband and fly fastening.

SUMMER SILK

Learn to sew with silky fabrics like a pro with **Sew Over It's** skills-boosting cami top.





YOU WILL NEED

- Main fabric: 115cm (45in) width x 1.2-2.2m (1½-2½yds), see size chart for length
- 140cm (55in) width x 1.2m (1½yds), for all sizes
- Matching thread
- Basic sewing kit

FABRIC SUGGESTIONS

Silk crepe de chine or any other soft, lightweight and drapery fabric such as rayon or crepe or cotton lawn.

NOTES

- Use a 1.5cm (¾in) seam allowance unless otherwise stated.
- Turn to our workshop on page 55 for tips on sewing with silk fabrics.
- For more help with this pattern and the techniques used visit www.sewoverit.co.uk/blog

CUTTING OUT

Step one Choose your size using the size chart on the pattern envelope, then cut out all the pattern pieces according to your size. Sew Over It patterns tend to have less ease than other patterns as most of the designs are intended to have a closer fit.

Step two When laying out your pieces ensure you correctly position the grainline on the pattern, parallel to the selvedge. To do this, measure from both ends of the grainline to the selvedge, making sure these are the same.

Step three Pin your pieces in place following the relevant cutting layout on page 46, then double check everything before cutting them out of the fabric you have chosen.

Step four Cut the following pieces from the main fabric:

Front (A) – cut 1 on fold.

Back (B) – cut 1 on fold.

Front facing (C) – cut 1 on fold.

Back facing (D) – cut 1 on fold.

Step five Transfer all pattern markings using small snips, tacking stitches or pins. You can use tailor's chalk if you prefer, but check this will not mark the fabric first. For notches, you don't always need to cut the full triangle – a simple snip in the middle, up to the point of the notch, will suffice. Make sure the snip is no longer than 5mm (¼in) in case you need to let out the garment at the seams at a later date.

STITCHING THE SIDE SEAMS

The cami is constructed with French seams. This is a type of seam that is completely finished with no raw edges showing at all. The seam is first sewn wrong sides (WS) together and then right sides (RS) together, completely encasing the raw edges. French seams are only suitable for lightweight fabrics as the raw edges are encased within the seam and would be too bulky with a heavier-weight fabric.

Step one Place the front and back bodice pieces WS together and pin the side seams.

Step two Stitch together using a 5mm (¼in) seam allowance. Leave the shoulder seams unsewn for now.

Step three Trim the seam allowance in half and press to one side. **01**

Step four Turn the top WS out and press again, making sure the seam is right on the edge.

Step five Pin and then stitch with a 1cm (¾in) seam allowance, encasing the raw edges. **02**

Step six Press the seam allowance towards the back of the garment.

MAKING THE FACING

Step one Stitch the side seams of the front and back facing pieces using French seams. **03**

Step two Press the seam allowance towards the front of the garment.

Step three Overlock or machine zigzag the bottom edge of the facing. **04**



FACING THE ARMHOLES

Step one Place the cami and the facing RS together at the armholes, aligning the edges and the side seams. The seam allowances should be facing in opposite directions to reduce bulk in the seams. **05**

Step two Pin thoroughly and stitch together using a 1cm (3/8in) seam allowance. **06**

FACING THE NECKLINES

Step one Place the front neckline of the cami with the front neckline of the facing, RS together. Align the notches and edges.

Step two Pin in place and stitch with a 1cm (3/8in) seam allowance. **07**

Step three Clip into the seam allowance at 2cm (3/4in) intervals around the armhole and the neckline edge. **08**

Step four Repeat this to attach the back neckline facing to the back neckline of the cami in the same way. **09**

Step five Turn the facing out so that it is sitting inside the cami. Press the seams flat, keeping the seam right on the edge.

JOINING THE STRAPS

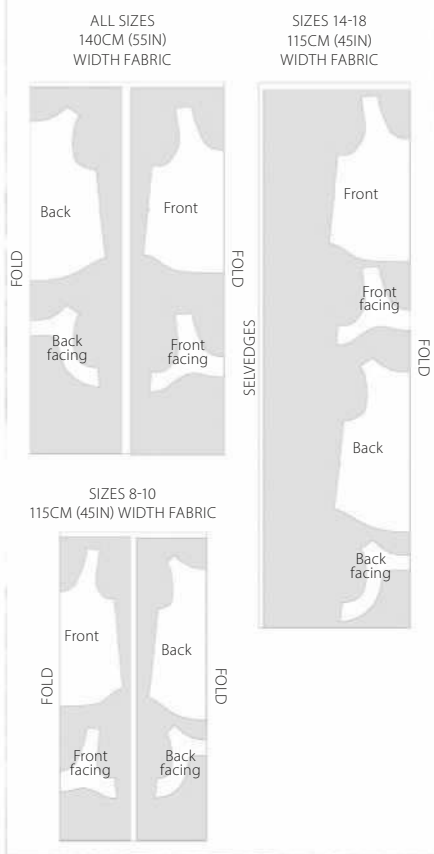
Step one Turn the cami inside out and feed one front shoulder strap into the corresponding back shoulder strap. **10**

Step two Align the raw edges of the shoulder seams and the side seams. **11**

French seams and an all-in-one facing give the cami a neat and professional finish.



CUTTING LAYOUT



SIZE CHART

BODY MEASUREMENTS

(UK SIZE)		8	10	12	14	16	18	20
BUST	cm	78.5	83.5	88.5	93.5	98.5	103.5	108.5
	in	31	33	35	37	39	41	43
WAIST	cm	66	71	76	81	86	91	96
	in	26	28	30	32	34	36	38

FINISHED GARMENT MEASUREMENTS

BUST	cm	82.25	87.25	92.25	97.25	102.25	107.25	112.25
	in	32½	34½	36½	38½	40½	42½	44½
WAIST	cm	87.25	92.25	97.25	102.25	107.25	112.25	117.25
	in	34½	36½	38½	40½	42½	44½	46½
BACK LENGTH*	cm	63.5	63.5	63.5	63.5	63.5	63.5	63.5
	in	25	25	25	25	25	25	25

FABRIC REQUIRED

115cm/45in width	m	1.2	1.2	2.2	2.2	2.2	2.2	2.2
	in	1½	1½	2½	2½	2½	2½	2½
140cm/55in width	cm	1.2	1.2	1.2	1.2	1.2	1.2	1.2
	in	1½	1½	1½	1½	1½	1½	1½

*BACK LENGTH: FROM CENTRE BACK NECKLINE TO CENTRE BACK HEM.

Step three Pin in place and stitch with a 1.5cm (¾in) seam allowance.

Step four Once sewn, trim the seam allowance in half and press towards the back. ¹²

Step five Repeat with the other strap and then turn the cami the right way round and press the shoulder seam flat.

HEMMING AND FINISHING

Step one Overlock or machine zigzag along the bottom edge of the cami.

Step two Turn the hem under by 1cm (¾in) to the WS and press.

Step three Edgestitch the hem in place, close to the turned-under edge.

Step four To help the facing to stay inside, anchor the facing to the cami at the side seam with a few catch stitches. This is a little hand stitch that is used to catch the facing to the seam allowance. Simply sew over the edge of the facing and into the seam allowance a few times to hold it in place.



This lovely Silk Cami is part of Sew Over It's collection of printed and PDF sewing patterns. See the full range at www.sewoverit.co.uk

This cami uses around two metres of fabric or less, so is a great stash-busting make!





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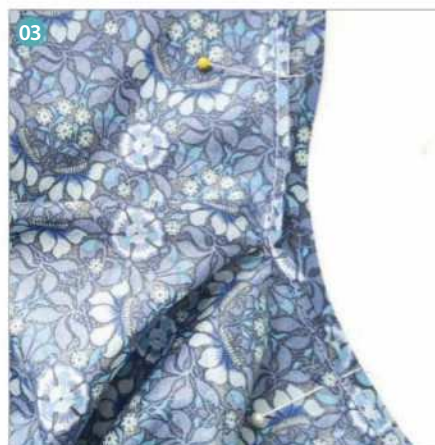
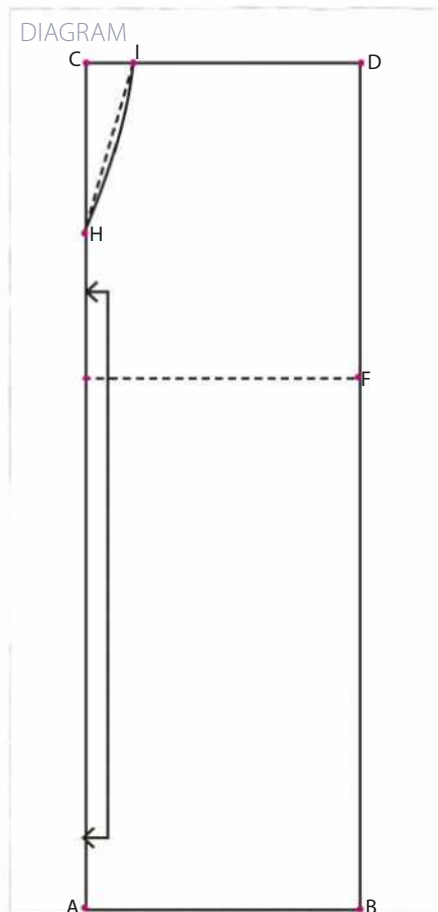
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TOTALLY BEACHIN'

Save a spot in your suitcase for **Jennifer Mills'** self-drafted cover-up for boho beach style.





YOU WILL NEED

- Main fabric: see instructions for measurements
- Bias binding: 18mm (¾in) width, see instructions for measurements, to co-ordinate
- Ribbon: 1cm (⅜in) width, see instructions for measurements
- Beads: to decorate the ends of the drawstring
- Matching thread
- Basic sewing kit

FABRIC USED

Persephone B Liberty Tana Lawn from www.alicecaroline.co.uk

NOTE

Ease and hem allowances have been included in the calculations for this design. The seam allowance is 1.5cm (⅝in) and the hem allowance is 2cm (¾in) on all outer edges.

TAKING YOUR MEASUREMENTS

Step one Tie a length of ribbon around your waist and let it settle in the most comfortable position to determine your natural waistline.
Step two Take the following measurements and write them down.

Bust.

Waist.

Hip.

Shoulder to waist: measured vertically over the bust, following the curves of the body.

Waist to hem.

DRAFTING THE PATTERN

Step one Draw out your pattern in small scale on a sheet of A4 paper before making the full size pattern as shown. This makes the pattern drafting stage much easier as whether small scale or full scale the principles are the same.
Step two Begin by drawing a rectangle and plotting a series of dots based on your measurements and the measurement diagram then join these up.

A-B: A quarter of your bust or hip measurement (whichever is the greater), plus 15cm (6in).

D-F: Shoulder to waist, measured over the bust. Mark this as a horizontal line across both front and back pieces. The drawstring casing will be sewn along this line.

F-B: Waist to hem.

C-D: A-B.

C-H: 27cm (10⅝in).

C-I: 8cm (3⅜in).

I-H: This is drawn initially as a straight line between the two points and then redrawn with a subtle curve.

Step three When you've drawn out the measurements of the pattern in small scale, on a suitably large sheet of pattern paper, begin by drawing the main rectangle. From there add the same neckline shaping for the front and back.

Step four I highly recommend cutting the pattern in a soft, neutral fabric first – this is called a toile. Try it on and see whether you would like to make any adjustments. These can then be transferred to the paper pattern.

CALCULATING THE FABRIC

Step one Using your drawn pattern, calculate how much fabric you need. The length of the fabric needs to be from your shoulder to hem plus 5cm (2in) multiplied by two. For example, a beach cover-up measuring 130cm from shoulder to hem would require 2.7m of fabric.

Step two To calculate the bias binding, measure across the width of your pattern piece and multiply this by two, for the waist binding. You will also need 110cm (43in) for binding the neckline. You can use pre-bought binding or make your own from the same fabric as we have done with the neckline.

Step three The ribbon needs to be three times

your waist measurement. This is used for the drawstring but you could make a rouleau loop from the main fabric if you prefer.

CUTTING OUT

Step one Fold the fabric in half and pin the pattern in place, matching the centre front, which is the A-H line, to the fabric fold. You need to cut two identical pieces, one for the front and one for the back. If your fabric has a directional print, make sure it's centred at the centre front (CF) for the front piece and the centre back (CB) for the back piece. The print direction should run the same way on both the front and the back. ⁰¹

Step two Transfer the horizontal line marked on your pattern piece to both the front and back pieces. Use a fabric marker or dressmakers carbon to transfer the line. Chalk will tend to rub off as you sew.

ASSEMBLING THE FRONT AND BACK

Step one Staystitch around the neck edge 5mm (¼in) from the raw cut edge, pivoting at the CF and CB points.

Step two Sew the front and back pieces together at the shoulder seams with a French seam as this encloses the raw fabric edges.

Step three Decide which piece will become the back of your garment and press the shoulder seams towards the back. ⁰²

Step four Fold all the outer edges under by 1cm (¾in) to the wrong side (WS) and press. Fold them under by 1cm (¾in) to the WS again to make a neat hem.

Step five Topstitch the hem into place.

BINDING THE NECKLINE

Step one Open out the bias binding then place it right sides (RS) together with the neckline edge, beginning 2cm (¾in) from the left back shoulder seam.

Step two Start stitching into place along the crease of the binding.

Step three When you reach the CF and CB, snip into the neckline fractionally inside the stay stitching. Straighten, but don't stretch, the neck edge out as you sew the CF and CB areas. ⁰³

Step four Stop sewing close to where you began then take the garment out from your machine for the next step.

Step five Overlap the short edges of the binding so they meet and join together with a diagonal seam. This will be along the straight grain of the bias binding.

Step six Press the seam open.

Step seven Stitch the binding back into place over the unstitched section.

Step eight Fold the binding to the inside and press, then pin and tack to hold.

Step nine Topstitch the binding in place. Work two rows of stitching to add detail and strength as this area will have the most wear.

Step ten Fold the garment RS together at the CB

and CF and pin in place.

Step eleven Sew the binding so that a small triangle is pinched out. The sewing line will be in line with the CF and CB. This ensures the V neckline sits comfortably and secures the binding at the V point.

ATTACHING THE WAIST CASING

Step one Overlap the front of the garment over the back by 10cm (4in) at both sides and pin them in place.

Step two Tack together along the horizontal waist marking.

Step three Pin bias binding in place across the front and back along the waist, lining up the lower edge with the horizontal waist marking.

Step four Start at the left or right side, whichever you prefer, and pin all the way around, across the opposite overlapped side and back to where you started.

Step five You need to leave a 4cm (1½in) space between the start and finish and turn the short raw edges under to neaten.

Step six Topstitch the bias binding along both long edges. Backstitch at the beginning and end to secure and leave both short edges open for the drawstring to be threaded through. ⁰⁴

ADDING THE DRAWSTRING

Step one Thread a length of ribbon or rouleau loop through the casing from one side all the way around and back out at the other side using a safety pin.

Step two Thread beads onto the ends and knot to keep in place.

Step three Gather up the waist to fit and adjust the gathers as desired.



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MY SEWING WORLD

by Lisa Comfort

Lisa shares her tips for planning your summer me-mades, and why she's making time for more selfless sewing.

So far, 2018 has been such an exciting year. It feels like I've had all the projects on the go – and, when I write them all down, it seems that I actually have! I designed my own range of nine beautiful fabrics, I released the second issue of my magazine *Lisa Comfort* (www.lisacomfort.shop), the Sew Over It team and I had fun filming our new online class for both women and men, *Intro to Sewing Shirts*, and I'm about to launch my new children's sewing pattern range *Poppy & Jazz* (named after my dog and my baby daughter). Wow! As you might be able to tell, I love to be busy, but I'm relishing slowing down a little bit this summer and enjoying everything I've been working on. I really want to sew some sweet clothes for Jasmine, but I also want to carve out some time to sew for myself. After all, a handmade wardrobe can always use an update, right?

PASTEL PRETTIES

When it comes to having fun wearing handmade clothes, for me it's summer that offers the most possibilities. The prints are bold and playful, dresses can be worn with bare legs, and there's often no need for a jacket. I've been wearing my Emmeline Skirt in navy Busy Blossom (which is one of my fabric designs) loads this spring already, but with summer approaching I'm really drawn to the lighter pastel shades.

I launched my first fabric collection earlier this spring, with three gorgeous designs in three colourways. I had rose and blossom motifs printed on the most luxurious cotton lawn because they complement each other so perfectly – a summery print should have a summery fabric, no? My fabrics sew up beautifully into day dresses like our Rosie Dress, tops like the Ultimate Shift Top, and skirts like Lizzie, or the Full Circle Skirt.

If you're having a hard time deciding on patterns or fabrics for your summer wardrobe, I recommend starting a Pinterest board of outfits you like from the web

My Penny Dress, made in one of my new fabric designs, is going to be a staple this season.



Find my latest sewing patterns and fabrics at www.sewoverit.co.uk



"A handmade wardrobe can always use an update, right?"



I'm so excited to be launching new children's sewing patterns soon.



Jasmine will look so sweet in my pink elderflower print.

"I recommend starting a Pinterest board of outfits you like from the web."

– you'll start to notice a pattern in the shapes, colours and fabrics you choose. You can then browse sites like The Fold Line (www.thefoldline.com) to find patterns similar to the styles you've pinned. If you like feminine shapes then I suggest having a little look through Sew Over It's pattern archives; or, if you prefer a contemporary silhouette, Named's (www.namedclothing.com) aesthetic and styling is on point. Choose natural fabrics such as cotton, linen, and silk if you're feeling brave, as they'll help to keep you nice and cool. If you've ever worn one, you'll know why synthetic summer dresses are a no-no!

SPECIAL GIFTS

I mentioned I'd like to spend time sewing for Jasmine, and the upcoming launch of Poppy & Jazz Patterns has given me the perfect opportunity to do just that. There are five patterns in our first collection, and I'm planning to sew her the Peter Pan collar dress first. I'm thinking of using one of my own fabrics – perhaps we can have matching outfits!

Because my life is fairly busy, I'm not usually one to sew for other people – even, shamefully, Jasmine! However, last month I decided to change that and dedicated all my sewing time to the loved ones in my life. The idea really resonated with our customers, and dozens of selfless makes were posted tagged with #soiselflesssewing. Even though I sew all the time for myself, I found it a bit nerve-racking to sew for others. I took extra care over everything and made sure all my stitches were super neat. I made a Chloe Coat for my mum, a Cocoon Coat for Matt's mum and a Hackney Shirt for Matt. Handing each one over was so heartwarming and lovely that this definitely won't be the last time I do this challenge. I recommend it!



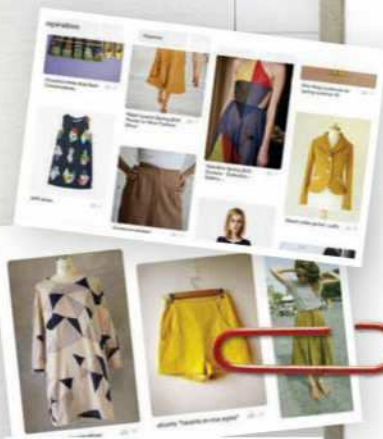
Swish, swish! When I'm not sewing for Jasmine, I'll be making twirly new frocks for my wardrobe.



Share your selfless projects tagged #soiselflesssewing

Keeping me inspired...

Because I've been so busy recently, my opportunities to find inspiration out and about have been limited. Instead, I've been spending more time online – particularly on Instagram – in an attempt to keep myself feeling inspired. I love browsing through a good Insta challenge hashtag, and there have been so many great ones to join in with recently. Our #soiselflesssewing is of course a fave, but I'm also loving #mummy8 and the #sewtogetherforsummer challenge as well.



I've been spending rare quiet moments on Pinterest and Instagram for inspiration.



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Simply
Sewing
FRESH IDEAS WITH FABRIC

WORKSHOP

SEWING WITH SILK

*Every issue, our sewists present
must-try projects and techniques.*

LEARN THE TECHNIQUE

Despite its lovely drape, softness and sheen, some sewists can shy away from silk as it can be viewed to be a challenge to work with. But knowing what these challenges are likely to be and how to tackle them will help you to sew with confidence, and allow you to make something truly beautiful.

TYPES OF SILK FABRIC

The appealing nature of silk fabric is its wonderful drape, lustre and luxurious feel. It is a natural fabric, produced from the cocoons of the mulberry silkworm. There are many different types of silk fabric, including chiffon, crepe de chine, habotai, dupion and organza.

Silk chiffon This is a lightweight, sheer fabric woven in a plain weave using fine, twisted yarn to create its crepe-like appearance. It's the perfect fabric to use for lingerie or floaty tops.

Silk crepe de chine This lightweight, matte fabric is woven in a simple plain weave using both Z and S twist fibres. This is what gives it its distinctive pebbly look and feel and is one of the easier silk fabrics to sew with as it isn't as slippery as some. It's ideal for garments and accessories, including our gorgeous scarf.

Silk dupion This plain weave fabric has visible fibre irregularities, known as slubs. It is strong, making it ideal for both garments and furnishings. Shot silk dupion has a different coloured weft and warp to create an iridescent effect.

Silk habotai Also known as China silk, this was originally used to line kimonos. It is a soft, lightweight, glossy fabric which is smooth to the touch. It's often used in silk painting, such as batik.

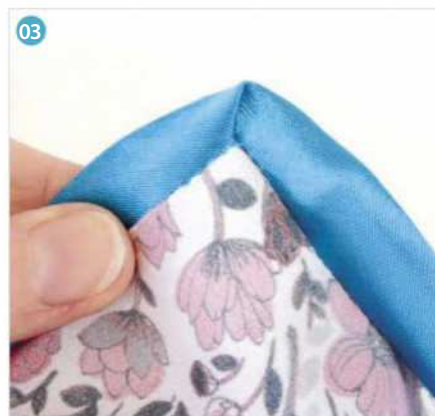
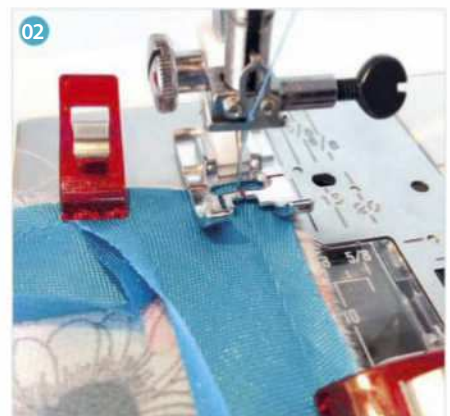
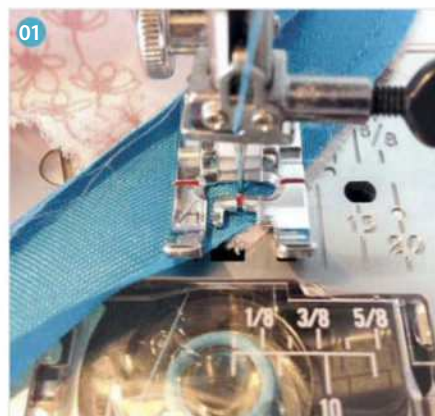
Silk organza This is a sheer, open weave fabric which has a smooth, flat finish and a crisp feel. It's often used as a base fabric for embellished fabric and garments such as bridalwear, shrugs or wraps.

WASHING AND PRESSING

Silk has a delicate feel, but it is an incredibly strong fabric too. It's best to prewash it before you start sewing as it does tend to shrink and some dyes can run. Hand-washing with a mild detergent is perfect, though some silk may be dry clean only. To dry silk fabric, sandwich it between two towels to remove excess water, and avoid wringing out the fabric as this will damage the fibres. When pressing silk, always set your iron on the lowest setting first and increase gradually to avoid scorching the fabric, and use a pressing cloth.

CUTTING SILK FABRIC

Use sharp scissors or a rotary cutter to produce crisp and precise cuts, as silk moves around easily which can make it tricky to control. Minimise movement when cutting by placing a piece of



tissue paper on your cutting surface first, as this will create a bit of resistance to prevent it sliding.

NEEDLES AND PINS

Silk pins are an essential and pinning within the seam allowance wherever possible will avoid visible marking. Fabric clips are another option as they don't mark the silk and they add some weight and rigidity to the fabric too when sewing. When sewing, use a new sharp needle in your machine to prevent snagging. For this project, to pierce the silk cleanly, we used a size 75/11 needle.

HEMMING SILK FABRIC

A rolled hem is usually used on lightweight fabrics and produces a very small turned hem. It can be worked by hand or machine or using a special presser foot. Another method is to use bias tape. This encases the raw edges and can add contrast, as we have done with this scarf by using a double fold satin bias tape. It's a little stiffer than cotton bias tape, but using fabric clips will help to hold the layers together when machining.

MITRING A CORNER WITH BIAS TAPE

Step one To mitre the first corner, lift the presser

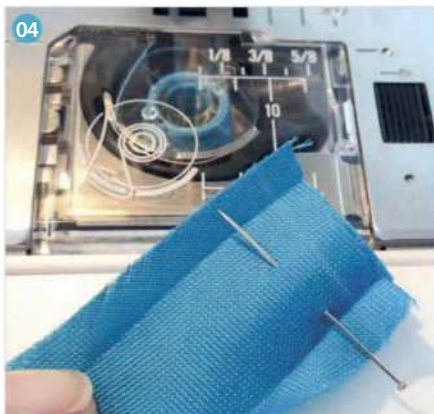
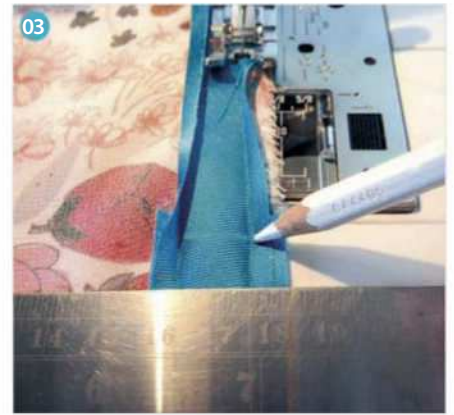
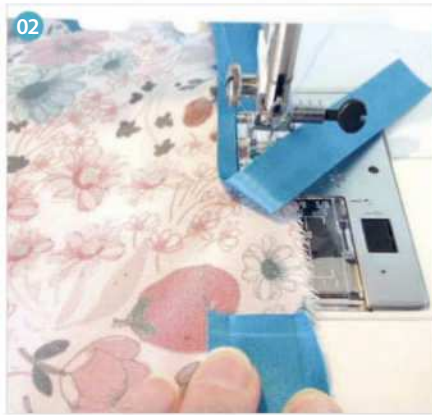
foot and pivot the fabric with the corner towards you, lower the presser foot and stitch diagonally towards and beyond the corner. **01**

Step two Remove from the machine and make a diagonal fold with the tape, against this diagonal stitched line – this is just visible here under the fold. Keeping this diagonal fold in place with your finger, fold the bias tape back on itself, lining up the fold with the top edge of the fabric, and clip in place. Match the bias tape and fabric edges and machine-sew from the folded edge, along the bias tape crease, until the next corner and so on. **02**

Step three Once all sides of the fabric have been stitched, fold the bias tape to make the mitred corner. Holding the fabric as shown, flatten the corner seam allowance on the reverse to sit flush against the fabric. Fold the bias tape right side out to reveal the mitred corner, which should sit in place with a bit of encouragement. Finger press the tape to sit smoothly on the front and back. **03**

Step four Smooth, fold and finger press the remaining side of the bias tape to create the mitred corner on the reverse. Match the edges of bias tape on the front and back and clip in place. Finally, topstitch along each side close to the edge of the bias tape. **04**

MAKE A SILK SCARF



YOU WILL NEED

- Silk crepe de chine: 60x60cm (24x24in)
- Double fold satin bias tape: 1.5cm (5/8in) width x 3m (3¼yds)
- Fabric clips
- Matching thread
- Basic sewing kit

FABRIC USED

Silk crepe de chine in Meadow Sweet Cherry Blossom available from www.beckfordsilk.co.uk

NOTE

We joined two lengths of bias tape together, as we needed at least 2.25m (2½yds) to bind the scarf. When joining two lengths together, make sure you keep the bias of both lengths and trim the seam allowance to reduce bulk.

ATTACHING THE BIAS TAPE

Step one Unfold the double fold bias tape and place it right sides (RS) together with the fabric.
Step two Starting from the centre along one side of the silk, line up the fabric edge with the edge of the bias tape, and clip together.
Step three Leave 4cm (1½in) of tape unstitched, and with a backstitch to start, machine-sew with a straight stitch along the crease line of the bias tape towards the first corner. Stop stitching about ¼in (5mm) from the corner. ⁰¹
Step four Mitre each corner as explained on the previous page.
Step five Continue to stitch all four sides of the fabric, stopping 10cm (4in) from your starting point, and backstitch.

JOINING THE BIAS TAPE ENDS

Step one Draw a straight line across the starting tape, about 5mm (¼in) from the tape end, shown here with a white pencil line. ⁰²
Step two Place the length of bias tape on top of your starting length of tape, keeping the tape nice and flat.
Step three Copy the pencil line onto the bias tape and trim the excess, but leaving a 5mm (¼in) seam

allowance outside the line. ⁰³

Step four Make sure the starting and finishing ends of the tape overlap fully and trim the excess.
Step five Remove the fabric from the machine and match the pencil lines of the bias tape then pin them RS together. ⁰⁴
Step six Machine-stitch the ends together along the pencil line, and press open the seam.
Step seven Place the fabric back under the machine with the bias tape and fabric edges matched and clip together.
Step eight Continue to stitch the tape in place following the crease of the tape as before and, once complete, backstitch to finish. ⁰⁵

FINISHING OFF

Step one Bind the fabric edges by folding the bias tape over the raw fabric edge to the other side.
Step two At each corner, fold the tape neatly as explained on the previous page.
Step three Match up the folded edges of the tape on the front and back of the fabric and clip together to hold in place.
Step four Topstitch close to the tape edge along each side of the fabric. Use a thread to match the tape for a neat finish. ⁰⁶



Lisa has a dedicated home studio where she "can work and create a lovely mess."

A DYNAMIC CREATIVE

From restaurateur to play therapist, market-stall seller to bag-making business owner – designer Lisa Lam has taken an unconventional route to carving out a creative career. Here she shares why she wouldn't have it any other way.

Written by Judy Darley.

Brighton-based sewist Lisa Lam is proof that having a set-in-stone life plan isn't an essential for success – this multi-talented maker has been a restaurant owner, psychology student and play therapist, among other roles, but stitchers will best know her for her amazing bag-making skills, and as the owner of www.u-handbag.com, a one-stop online shop for hard-to-find bag-making supplies.

Lisa's try-anything approach to her career has, she laughs, certainly given her "lots of transferable skills!" There are, however, some common threads that link her many ventures: a strong work ethic and passion for life-long learning; a desire to teach and share her skills;

and, of course, her love of creating beautiful things. "Until I started my business I'd never known what I wanted to do for a living, only that I've always loved making, learning, and teaching. I also love selling, too. I think my work and education history represents my efforts at keeping myself educated and fed while I figured out what I wanted to do! I also think that my experience – although haphazard – has really helped with creating a shop that visitors can see is owned by a 'real person' and run by nice people."

In true Lisa Lam style, launching a sewing business was never part of her plan. "For all my life sewing has been something I've done for fun and to relax. I sew to make presents,

accessories for my home, and kids' clothes, but no adult clothing, though I am in the process of remedying that." It became more than a hobby in 2005, when Lisa was running her own market stall in Greenwich, London, selling bags she made using her own original designs. "I used to get asked all of the time where I sourced my bag-making accessories from, but I'd got them during shopping trips in Hong Kong," she comments. "It led me to think that others would like make their own bags and have easy access to the supplies."

GROWING IN DEMAND

It took just a year after its launch for U-Handbag to gain a steady flow of



Above and left: Lisa spotted that there was a gap in the market for bag-making hardware when she was running a stall selling her own handmade bags: "I used to get asked where I sourced my accessories, and realised others would like easy access to the supplies."

customers, and a popular sewing blog soon followed. "I realised that in order for people to want to buy the bag-making accessories, I needed to teach people how to use them," she says. This recognition prompted Lisa to launch her blog in 2006. "On it I posted lots of bag-making information and free bag patterns," Lisa says. "It wasn't long before the blog readership grew and, in turn, the number of visitors to my online shop."

Just a year after starting her blog, Lisa was contacted by a commissioning editor who invited her to write what became her debut sewing book, *The Bag Making Bible*. "The editor had read my blog and decided that I would be suitable for the job. I jumped at

the chance!" The book became a bestseller, and Lisa's second book *A Bag For All Reasons*, was equally successful, as were her two

"FOR ALL MY LIFE SEWING HAS BEEN SOMETHING I'VE DONE FOR FUN AND TO RELAX. I SEW TO MAKE PRESENTS AND ACCESSORIES FOR MY HOME."

sweet sewing patterns for children, the Dance With Me Dress and Happiness Halter Playsuit. "My blog also led me to film two

Craftsy (www.craftsy.com) classes." Today, Lisa ensures her brand stands out from the competition by concentrating on sourcing new haberdashery and bag-making hardware for, and continuing to design new bag patterns and kits around them.

A PASSION FOR CONSTRUCTION

Although Lisa relishes making for her home and family, she still finds herself most drawn to bags and their construction details. "When I look at a bag I see it in its component parts – for instance, I might love the pockets, the handles or the fabric, rather than admiring the overall bag," she says. "Then I'll go away and design a whole new bag inspired by



Lisa's bag designs include everything from practical totes to chic clutches, with ideas sparked by interesting details. "When I look at a bag, I see it in its component parts – I might love the pockets, the handles or the fabric."



a feature that I've seen. My latest design, The Button Moon Bag, is based on a purse frame. I saw it and straight away I saw the finished bag, featuring the frame, in my mind's eye."

The designing and making process is all done in Lisa's dedicated sewing room at home, "where I can work and create a lovely mess. It's full of my design stuff, plants, bag-making metalware, fabrics and colourful pictures my daughter has drawn. My room might be a jumble, but in recent years I've become a tidy designer and sewer – I tidy as I work, which saves me so much time!"

To pin down ideas for a new bag style, Lisa begins by drawing and annotating a handful of rough pencil sketches of the new potential bag. "This is enough for me to start drawing the component pattern pieces onto pattern paper," she says. "For me, a lot of the design process happens in the pattern-making stages. As you build the pattern you learn

what's physically possible to sew, where you should position certain features and whether things look appealing, or not."

While she doesn't have favourite sewing techniques, Lisa does have one particular preference that chimes with us. "I do love

"I DON'T DRESS FASHIONABLY. INSTEAD, I REALLY TRY TO BASE MY WORK ON A COMBINATION OF WHAT I LIKE THE LOOK OF AND ALSO WHAT MY CUSTOMERS WANT"

precision," she enthuses. "I'm a stickler for matching edges and keeping to sewing allowances at almost all costs." She's also a self-confessed "sewing tool fiend. I have a sizeable collection of predominately Japanese sewing tools that keep me very

happy indeed," she admits. "My fave tool is an awl I use to feed my sewing through the sewing machine. It keeps your sewing under control and you can get closer to the sewing machine feet than when using your fingers."

DESIGN INSPIRATIONS

Trends aren't a key influence on Lisa's bag designs – instead, she understands the value of appealing to her regular customers, whose tastes luckily align with her own. "I'm not really a trendy person," she comments. "For instance, I don't dress fashionably. Instead, I really try to base my work on a combination of what I like the look of and also what my customers want. I do sometimes like to use fabrics by designers, or fabric types of the moment, though!" Inspiration comes from a variety of sources – including her clientele. "I confess that I prefer Instagram to craft blogs, and I love to follow several of my



Above and top right: Launching U-Handbag's shop and blog has led to many other exciting opportunities, including publishing two bag-making books, filming Craftsy classes and designing childrenswear sewing patterns.



favourite bag-makers – some of whom are my very talented customers,” she tells us. “I also love following dressmaking Instagram accounts. I can’t spend as much time looking at social media as I used to, as I’m still getting my head around being a school-mum.”

Plans for the remainder of 2018 are fully focussed on bag-making. “There will be more bag patterns and kits and some very exciting new bag-making products that have not been available in the UK before.” There will also be time for some of Lisa’s favourite pastimes. “As well as sewing, I love reading contemporary, historical, and science fiction,” she says. “I love to travel – in 2017 we visited Japan and I fell head over heels in love with it. I loved everything about it, but the craft shopping deserves a special mention – I’ve never seen so much choice, and the technical level of the craft supplies was breathtaking.”

Cooking is another passion. “I come from

a family of good cooks and I’ve learned lots of recipes and techniques from my parents – it also helps that I’m a trained chef,” she says. “We don’t eat out very much as I can make, or at least attempt, most foods that we like at home. For exercise I love Bikram (hot yoga) and I let off steam at Body Combat, which is martial arts and boxing-based aerobics – great fun!” Lisa certainly isn’t ready to stop learning and experiencing new things yet, as a recent foray into the music world confirms. “At 44, I still really love any music with a strong and fast beat,” Lisa declares. “One summer I had the opportunity to learn the drums for a week, culminating in a pub performance. Our performance went down a storm. It was such a thrilling experience! I love how incongruent a small Chinese lady, bashing on the drums like Animal from The Muppets, must look to an audience!”

See more at www.u-handbag.com



LISA'S STITCHING ADVICE

“Just sew and keep on sewing. Don’t worry about making mistakes – if you worry too much about messing up you might not even make a start, or you might be under too much pressure to give it your best shot. Practice first on scrap fabric. Provided you don’t sew your fingers together, what’s the worst thing that can happen?”

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LITTLE LUXURIES

Enjoy a bit of luxury everyday with **Rosanna Gethin's** appliqué leather mini purse, just the right size for your coins, cards and concealer.





YOU WILL NEED

- Main leather: 1-1.4mm thick, 20x32cm (8x13in), for the purse
- Contrast leather: 0.8-1.4mm thick, 6x10cm (3x4in), for the triangle
- Cotton fabric: 20x32cm (8x13in), for the lining
- Metal zip: 12cm (5in)
- Rivet: 5mm (1/4in) for zip pull
- Contact adhesive
- Matching thread
- Basic sewing kit

NOTES

- Download the template from www.simplysewingmag.com/downloads
- Use a leather needle in your sewing machine and test your machine stitching on a leather scrap before you start so you're happy with the stitch length and tension.



This leather coin purse project is taken from *Sew Luxe Leather* by Rosanna Gethin which is published by Sew And So. £14.99, www.sewandso.co.uk

CUTTING OUT

- Step one** Download, print and cut out the triangle template.
- Step two** From the main leather cut:
- Purse front/back:** two pieces 14x17cm (5½x6¾in) each.
- Zip pull:** 10x1cm (4x¾in), optional.
- Step three** From the contrast leather cut one piece using the triangle template.
- Step four** From the cotton fabric cut two pieces 14x17cm (5½x6¾in) each.

SECURING THE TOP EDGE

- Step one** Trim a 1x1cm (¾x¾in) triangle from the two top corners of the purse front and back.
- Step two** Apply contact adhesive in a 2cm (¾in) wide strip along the top edge of the wrong side (WS) of each piece.
- Step three** Leave for approx ten minutes until it is tacky and has turned clear.
- Step four** Carefully fold the glued section over by 1cm (¾in) to the WS along the edge. **01**

ATTACHING THE TRIANGLE

- Step one** Apply glue to the WS of the triangle piece and to a small area in the centre of the right side (RS) of the purse front.
- Step two** When the glue is tacky, press the triangle onto the purse, positioned centrally across and 3cm (1¼in) up from the bottom.
- Step three** Stitch the triangle in place. **02**

INSERTING THE ZIP

- Step one** Apply glue to the ends of the zip on the back and fold each side outwards.
- Step two** Place the zip right sides (RS) up on the RS of one piece of lining, matching top edges.
- Step three** Sew the zip tape into place. **03**
- Step four** Place the WS of the folded edge of the leather purse back on top of the stitched zip, securing with masking tape underneath. Sew together 5mm (¼in) from the edge. **04**
- Step five** Place the other side of the zip tape on the top edge of the RS of the other piece of lining fabric and sew together as before. **05**
- Step six** Stitch the leather purse front on top in the same way as for the purse back.

ASSEMBLING THE PURSE

- Step one** Open the zip, then fold the front and back RS together and the lining fabric RS together. Sew around the whole purse 1cm (¾in) from the edge. Leave the bottom edge of the lining unstitched for turning. **06**
- Step two** Trim the corners of the leather then turn RS out.
- Step three** Fold the edges of the turning gap in the lining under by 1cm (¾in) and stitch closed.

ADDING THE ZIP PULL

- Step one** Thread the zip pull strip through the end of the slider, punch a hole 1cm (¾in) from the fold and rivet the leather together to finish.

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* Visit page 15 for special offers and T&Cs

When we're out and about soaking up the sunshine and sightseeing somewhere new, be it at a coastal resort or a cosmopolitan city, the last thing we want is to be laden down with a heavy shoulder bag. So we'll be packing all our big-day-out essentials in this issue's City Backpack, a cute carry-all bag pattern that's the perfect size for our sunscreen, sunnies, camera and travel snacks. We've made ours in pretty floral canvas with webbing straps, a cork fabric base and D-ring closure for practicality *and* style. Now, let's get exploring!



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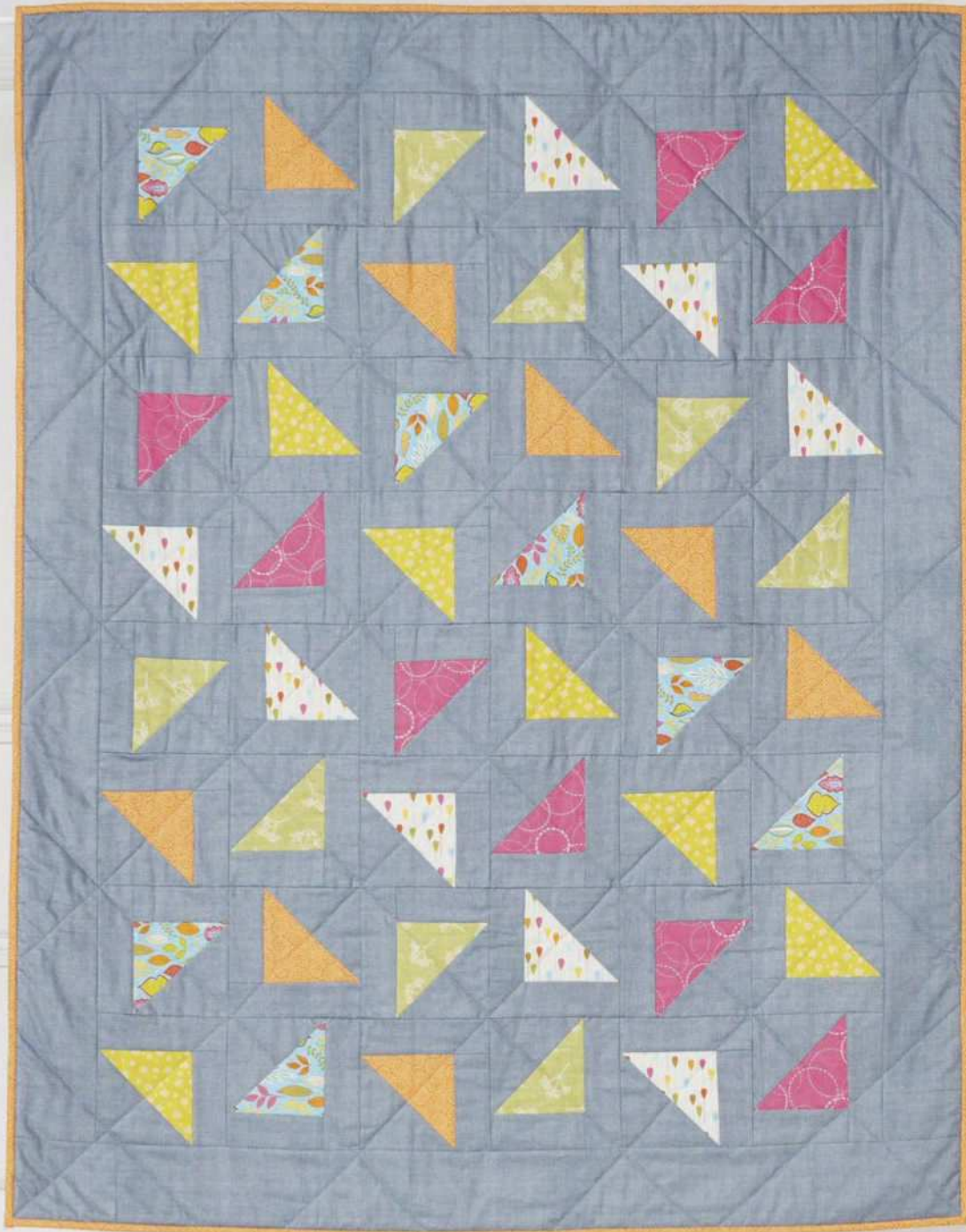
Sewing for Pleasure - NEC - Mar 15-18th

Quilts UK - Malvern - May 17-20th

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(home assembly available to the majority of mainland UK - Call to check availability)

TRIANGLE TWIST

Janet Goddard's minimal floating triangle quilt can be made in a weekend, so grab your brightest prints and get stitching!



YOU WILL NEED

- Fabric A: 175x112cm (70x44in), grey for background and outer border
- Fabric B: 16x112cm (6x44in), pink for the triangles
- Fabric C: 16x112cm (6x44in), blue for the triangles
- Fabric D: 16x112cm (6x44in), green for the triangles
- Fabric E: 16x112cm (6x44in), yellow for the triangles
- Fabric F: 16x112cm (6x44in), cream for the triangles
- Fabric G: 41x112cm (16x44in), orange for the triangles and binding
- Fabric H: 140x112cm (55x44in), pink for the backing
- Wadding: 140x112cm (55x44in)
- Matching thread
- Basic sewing kit

NOTES

- Use a 5mm (1/4in) seam allowance.
- HST = half square triangle.
- This design is not suitable for fabrics with a one-way pattern.

FINISHED SIZE

103x131cm (40½x51½in).

CUTTING OUT

Step one From Fabric A, cut:

HSTs: 24 squares 12.5x12.5cm (47/8x47/8in) each.

Block tops: 48 strips 5x11.5cm (2x4½in) each.

Block sides: 48 strips 5x15.25cm (2x6in) each.

Top/bottom borders: two strips 10x103cm (4x40½in) each.

Side borders: two strips 10x112cm (4x44in) each.

Step two From each of Fabrics B,C,D,E,F cut:

HSTs: Four squares 12.5x12.5cm (47/8x47/8in) each.

Step three From Fabric G, cut:

HSTs: Four 12.5x12.5cm (47/8x47/8in) each.

Binding: Five strips 5x112cm (2x44in) each.

MAKING THE HSTs

Step one Place one Fabric A HST square and one Fabric B HST square right sides (RS) together. Draw a line diagonally across one square.

Step two Stitch a scant 5mm (1/4in) seam either side of the drawn line.

Step three Cut along the drawn line. ⁰¹

Step four Press the seams towards Fabric A. ⁰²

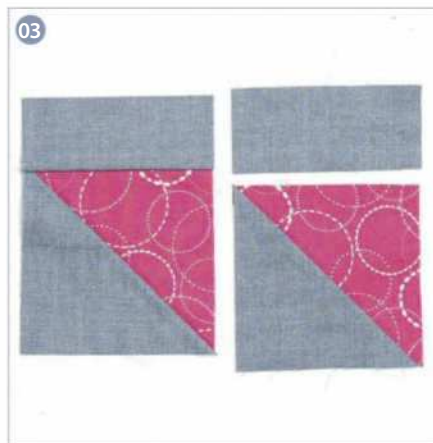
Step five Trim the points to make two HSTs.

MAKING THE BLOCKS

Step one Stitch a Fabric A block top strip to the side of one of the HST units as shown.

Step two Press the seam towards the strip. ⁰³

Step three Stitch a Fabric A block side strip to the other Fabric B side of the unit.



Step four Press the seam towards the strip. ⁰⁴

Step five Make the rest of the blocks in the same way using all the Fabric A squares and strips with the Fabric B, C, D, E, F and G HST squares to make forty-eight blocks in total.

STITCHING THE BLOCKS TOGETHER

Step one Lay out the blocks in a grid design, six across and eight down. Refer to the photograph to see and follow the pattern.

Step two Sew the blocks together into eight rows of six. Press the seams in each row in opposite directions.

Step three Stitch the rows together. Press all seams downwards.

STITCHING THE OUTER BORDER

Step one Stitch the Fabric A side border strips to opposite sides of the quilt with RS together. Press the seams towards the border.

Step two Stitch the Fabric A top/bottom border strips to the top and bottom of the quilt with RS together. Press the seams towards the border.

WORKING THE QUILTING

Step one Place the backing fabric RS down, with the wadding on top then the pieced quilt RS up centrally over the wadding. The backing and wadding are slightly larger than the quilt top.

Step two Secure the quilt sandwich by tacking together or with quilter's pins placed at regular

intervals across the quilt.

Step three The quilt is machine-quilted with dark grey thread in diagonal lines through the centre of the triangles on every second row.

Step four This quilt has been quilted in a very minimalistic way, but you can use whatever quilting pattern you prefer.

BINDING THE QUILT

Step one Trim the excess backing and wadding level with the quilt top edges.

Step two Stitch the binding strips RS together at the short ends to form one continuous strip. Press the seams open to reduce bulk.

Step three Fold the strip in half lengthways with wrong sides (WS) together, and press.

Step four Match the raw edges of the binding to the raw edges of the quilt and sew into place, mitring the corners as you go.

Step five Fold the binding over to the back of the quilt and pin into place.

Step six Neatly slip stitch the binding into place by hand to finish.



This floating triangles quilt project is taken from *Simply Modern Patchwork Quilts: 10 Quilts To Sew For Your Home* by Janet Goddard. £9.99, www.searchpress.com



SWEET AS HONEY

Stitch a summery scene for your gallery wall with **Liz Stiglet's** bee hoop, complete with honeycomb hexies and wildflower blooms.



YOU WILL NEED

- Printable Sticky Fabri-Solvly Stabilizer: 1 sheet
- Cotton fabric: 30x30cm (12x12in), white
- Cotton fabric: 18x18cm (7x7in), yellow
- Bondaweb: 15x15cm (6x6in)
- Embroidery hoop: 18cm (7in) diameter
- Crewel embroidery needle: size 7
- DMC Stranded cotton: 310, blanc, 703, 947, 3805, 604
- Basic sewing kit

NOTES

- Printable Sticky Fabri-Solvly Stabilizer by Sulky is a water-soluble fabric stabiliser with a self-adhesive backing. You can print or draw onto it, then stick it to your fabric and stitch through it. It's perfect for detailed patterns and also for transferring designs onto dark-coloured fabrics. It washes away completely when you've finished. Available from many haberdashery shops or online.
- Download the templates from www.simplysewingmag.com/downloads

ATTACHING THE HEXAGONS

- Step one** Download and print the hexagon template, embroidery template and the stitching diagram. **01**
- Step two** Place the Bondaweb paper-side up on top of the hexagon template and draw around it seven times.
- Step three** Place the traced Bondaweb, paper-side up, onto the centre of the wrong side (WS) of the yellow fabric and press into place.
- Step four** Cut out all of the hexagons carefully.
- Step five** Peel off the paper backing then position the hexagons, right sides (RS) up centrally on the white fabric, leaving a small space in between each one. Start at the centre and work outwards, referring to the photograph for placement.
- Step six** Press them carefully into place and mount the fabric into the embroidery hoop. **02**
- Step seven** Using two strands of white stranded cotton, work a running stitch around each hexagon, just inside the edges. **03**

TRANSFERRING THE DESIGN

- Step one** We have used Printable Sticky Fabri-Solvly Stabiliser to transfer our design. If you prefer, you can trace the design in pencil or erasable pen directly on top of the hexagons.
- Step two** Place the appliquéd fabric in the hoop, making sure it's horizontally centred on the left and right sides but slightly above the centre

vertically by about 1.5cm (5/8in).

Step three If you're using the printable fabric stabiliser then peel the paper backing off and stick it smoothly onto the fabric, lining the outer cut circle with the edge of your hoop. **04**

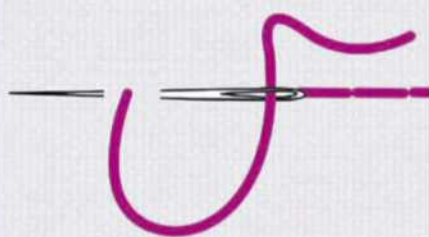
WORKING THE EMBROIDERY

- Step one** You can now embroider the design. The stitching diagram tells you which colour to use where and how many strands. You can also refer to the photograph for guidance. **05**
- Step two** Cut a length of thread then separate the strands and recombine the number you need in your needle for stitching with.
- Step three** Pre-threading your needles with different colours of stranded cotton makes it easy to change colours as you work the design.
- Step four** Follow the stitch guides if there are any you are unsure of.

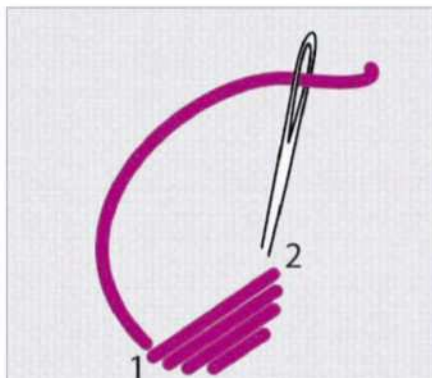
FINISHING OFF

- Step one** Once the stitching is complete, take the fabric out of the hoop and soak it in water for about 30 minutes to dissolve the stabiliser.
- Step two** Gently rinse with cool water to remove any remaining bits of stabiliser.
- Step three** Lay the fabric face down on a fluffy towel and gently press with another towel to remove excess water. Lay flat to dry.
- Step four** Once dry, press and then mount the stitching in the embroidery hoop to frame it. **06**

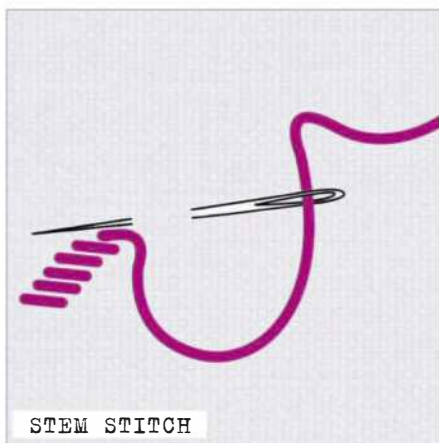
STITCH GUIDE



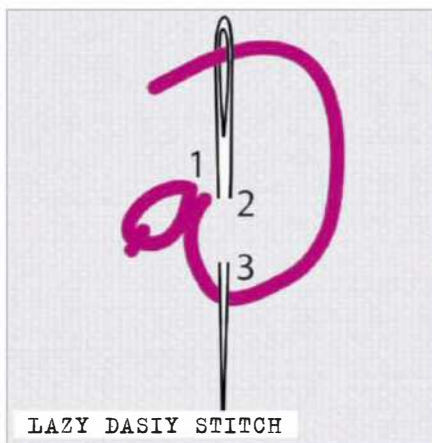
BACK STITCH



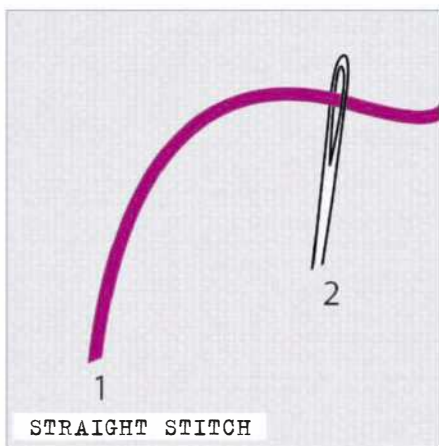
SATIN STITCH



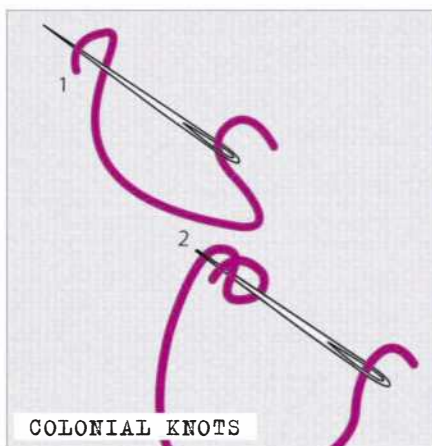
STEM STITCH



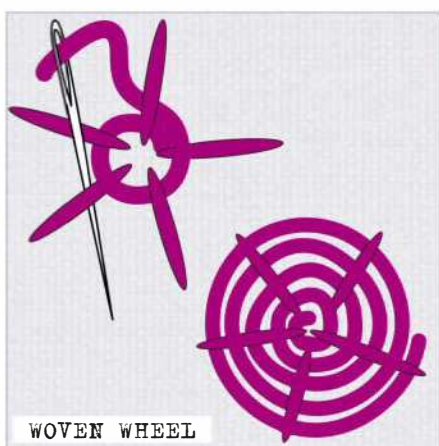
LAZY DASIY STITCH



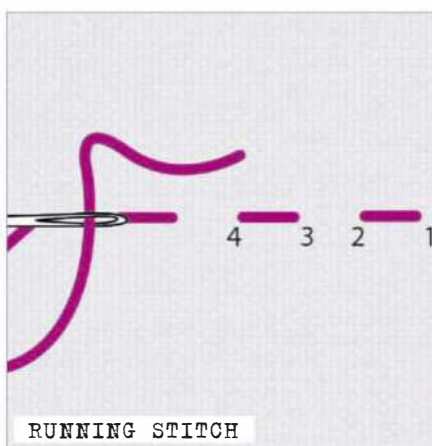
STRAIGHT STITCH



COLONIAL KNOTS



WOVEN WHEEL



RUNNING STITCH

BACK STITCH

Use back stitch for a neat outline. Bring the needle up and take it back over the fabric, as shown. Push the needle back up in front of where you started, making sure you keep all the stitches neat and even.

SATIN STITCH

Bring the needle up at 1 on one side of the shape then take it back down at 2 on the other side. Continue stitching this way so all the stitches lie close together without any of the fabric showing through beneath.

STEM STITCH

Work from left to right in regular small stitches along the line of the design. The thread should always emerge on the left side of the previous stitch. This stitch is used for flower stems, outlines and so on.

LAZY DAISY STITCH

Bring the needle up at 1 and down at 2, without pulling the needle all the way through the fabric. Bring the needle up again at 3, with the thread under the needle, and pull gently to form a loop. Secure this loop by pushing the needle back in again just on the other side of the loop.

STRAIGHT STITCH

This stitch can be worked to any length, but take care that it doesn't sag across the fabric. Bring the needle up at 1 at the start and down again at 2 to finish.

COLONIAL KNOTS

Bring the needle up at 1 and loop the thread over it. Next take the thread over and under the needle in a figure of eight. Follow the thread path on the diagram to see exactly how this is done. Push the needle back down at 2, close to where it first emerged. Before you pull it all the way through, tighten the loops around the needle and hold them in place. Pull the needle through to form a neat knot.

WOVEN WHEEL

Work five straight stitches evenly spaced in a circle as shown. Now, bring the needle up at the centre where all the straight stitches meet. Weave it alternately under and over the straight stitches, making sure you don't stitch through the fabric or stitches. Continue until you have woven the thread to the outer ends of the straight stitches then take the needle through to the back to finish.

RUNNING STITCH

Bring the needle up and down through the fabric to create regular length stitches. Make sure that all the stitches are the same length and the spaces left between them are that length too for a neat stitch. Keep the tension even so the stitches lie neatly on the fabric.

THE GREAT CRAFT ESCAPE

Looking to get away from it all? Just pack your stitching bag and head off on one of these incredible crafting holidays.

Written by Sarah Dawson.

Be honest – how often do you get the chance to sit down and really get stuck into your sewing projects with no interruptions? If you're anything like us, chances are the answer is nowhere near as often as you'd like! Work, children, grandchildren or just general life admin all need your attention, and dedicating time to stitching can sometimes end up at the bottom of a packed to-do list, so what better excuse than to head off on a craft getaway?

Sewing holidays are the perfect way to incorporate your passion for crafting with a bit of much-needed R&R. Whether it's a close-to-home weekend break or an exotic 10-day

escape, there's a huge choice of creative trips to help you improve your sewing skills, learn from the experts, master a new technique and come away feeling inspired. Indulging in your favourite hobby and enjoying some quality 'me time' is the biggest treat you can give yourself – combine this with the chance to explore a new country or a beautiful corner of the UK and meet like-minded people, and you've got a holiday made in heaven!

Heading off on a craft getaway with a group of sewing-mad friends is guaranteed to be great fun, but if you plan on travelling solo, these holidays offer the perfect chance to make new friends who share your love of

making and creating. With all sorts of things like meals out, sightseeing, walks and yoga classes on offer, there's plenty of time to socialise, chat and relax as well as sew.

With vacations offering something for every skill level, in crafts such as quilting, textiles and dressmaking, it's up to you whether you fancy trying out something new or simply focussing time on a project you've been dying to finish for ages. Take your pick from the fantastic retreats and country getaways across the UK and Europe, or head to incredible destinations like Kenya or Myanmar for a once-in-a-lifetime holiday. Either way, you're sure to make new friends and unforgettable memories.





Take a week-long break in this idyllic spot with Textile Holidays France.



DRESSMAKING BREAKS

Make it in Wales (www.makeitinwales.co.uk) offers a fantastic selection of high-end craft courses in the beautiful setting of West Wales.

Experienced sewists wanting to try out something new and boost their skills will love the Make a Coat Using Cambrian Wool Tweed course, priced at £840, where you'll learn all about garment construction and make your own beautiful bespoke coat from the best Welsh tweed around. It's a brilliant course for those with a bit of experience already – and it's not just a stylish new coat you'll come away with at the end of it all. Staying at the five-star Bryn Berwyn Guest House in the pretty seaside town of Tresaith, after a day of crafting you can get to know your fellow makers with a walk along the beach or a glass of wine on the decking, so this trip offers a great chance to make new friends. Its founder, Suzi Park, says "it's not just the making bit that's good for you. I believe the social side of crafting is just as important," which is something that's reflected in the welcoming, relaxed ambience of the course.

We love the pick-and-mix feel of the Sew Different sewing retreat (www.sewdifferent.co.uk). Offering both two and three-day stays at the grand Cannon Hall in Yorkshire, you get to pick your project from the Sew Different



Photo: www.makeitinwales.co.uk



Scenic strolls and chilled-out sewing sessions: enjoy a relaxed stay in Dumfries & Galloway with Create Escapes' weekend retreat.

Photos left: www.textileholidaysfrance.com; Photos right: www.leahhalliday.co.uk

range of patterns (or you're welcome to bring your own pattern if you prefer), then head out to the Fabworks Mill Shop (www.fabworks.co.uk) to choose your fabric before getting stuck in. In your small group of beginners and intermediates (eight people maximum), you can get to work on your creation under the expert guidance of Sew Different's Laura, who is on-hand for any technical or creative help. The informal feel gives you the chance to chat

"it's not just the MAKING bit that's good for you - the SOCIAL side is just AS IMPORTANT."

away with your fellow stitchers as you create, and there's even the opportunity to indulge in a delicious afternoon tea, as well as exploring the 70-acre parkland of the country house with your new-found crafting buddies. Prices start from £250 for a two-day course.

If you like a bit of sunshine to go with your sewing, Textile Holidays France (www.textileholidaysfrance.com) will be right up your street. Experienced textiles teacher, Bronwen Shepherd, runs week-long sewing holidays from the studio of her idyllic home in the South of France, for every level of crafter. For those looking to dip their toe into a new skill, the Dressmaking from Scratch course is a great confidence-builder for new stitchers, whereas experienced dressmakers can take

their craft to the next level with the Pattern Drafting and Adapting course, or the Make an Heirloom Christening Gown – all £600 each. With plenty of free time scheduled into the stay, you can make the most of the stunning setting by exploring the local countryside and sunflower fields, or just relaxing by the pool with some stitching or a good book. Bliss!

HOME-SEWING HOLIDAYS

Create Escapes run fun, relaxed and inspiring sewing retreats under the guidance of passionate stitcher Leah Halliday (www.leahhalliday.co.uk). Craigbittern, a stunning Victorian house set in the breathtaking surroundings of Dumfries & Galloway, is your base for the whole weekend and provides a real home-from-home feel – it's a place to relax, switch off, enjoy yourself and get creative. Whether you're just starting out or a keen stitcher, you'll get lots of out the break, working on hand-embroidered designs, heirloom pieces and home decoration, as you sit and have a natter around the table together. All meals are provided, including a glam three-course meal on the Sunday night, and plenty of cake is served up to fuel those sewing sessions. Just a stone's throw away from the beautiful Sandyhills beach, you can start each day with a relaxing stroll by the sea – all that fresh air will definitely set you up for a day of crafting. Prices are from £430.

Or, head off on a creative Italian adventure with a week-long sewing holiday in the stunning Umbrian countryside run by experienced sewist Sue Hazell (www.sewing-tuition.co.uk), £1,497. The beautiful



Photos top: www.arenatravel.com; Photo centre: www.quiltretreat.co.uk; Photo bottom: www.sewing-tuition.co.uk



villa, complete with a private pool, ensures an easygoing atmosphere while you indulge in your passion for sewing with fellow crafters. There are lots of different sewing courses to choose from, including making cushions, bags and various crafts. With a chef on-hand to cater for all your needs, all you have to think about is what fabric to use for your creations. There's plenty to do in the local area, so non-stitchers won't feel left out if they decide to join you for a week in the Perugian sunshine!

For the ultimate indulgence, book yourself onto an all-inclusive mini sewing break with Janet Merville (www.sewjanetmerville.co.uk). You'll get one-on-one tuition from the Modern Approach Sewing School's founder, Janet, as well as all the time you want to focus on your own creative projects with absolutely zero distractions – heaven! Each mini-break is tailored specifically to fit your requirements and includes all meals and accommodation, from £300 a day, so just tell Janet what you want to get out of your stay and she'll make it happen for you. If you're after total peace and quiet to craft, this is the perfect getaway.

Above: Combine your passion for craft and travel with Arena Travel's Myanmar trip. Top left: Get away from daily stresses in picturesque rural Sussex with Quilt Retreat. Left: Book an Italian adventure with Sue Hazell's easygoing Umbrian craft holidays.

QUILTING AND PATCHWORK RETREATS

The Quilt Retreat in East Sussex (www.quiltretreat.co.uk) is a five-star holiday created by quilters, for quilters. Offering three, four or five-night breaks, with prices starting at £390, the focus is on getting away from the stresses, responsibilities and mad rush of daily life with time to sew and meet other fellow quilters. A luxurious barn conversion in rural Sussex is home for your stay and all your meals are catered for by a chef – including a fresh cake every afternoon – so you have the freedom to focus entirely on your quilting in the light and airy workshop. Bring along your own project and take advantage of the quilters clinic, where you can pick the brains of Julie, the resident expert. The beauty of this retreat is that you set your own schedule, so whether that means spending all your time crafting, or taking a break from your machine to enjoy walks on the beach and explore nearby historic towns, it's completely up to you.

If you're after a real taste of the exotic, Arena Travel (www.arenatravel.com) offer a once-in-a-lifetime 13-night trip to Myanmar, running 15th-28th November, from £3,595. This exciting tour – a first from Arena Travel – celebrates the textures, vivid colours and cultural treasures of this magical country, and will leave you full of inspiration for your next creation. You'll meet local craftspeople, from

the cotton and cane weaving villages on the banks of the Irrawaddy River to the rural workshops on Lake Inle, wander through bustling markets (the perfect place to buy souvenirs, traditional fabrics and local handicrafts) and get hands-on at two creative workshops. The trip gives you a unique way to combine your crafty passion with a chance to unleash your inner traveller and immerse yourself in the local culture, taking in the sights of Myanmar, from dreamy pagodas and ancient temples to stilt-house villages and vast lakes, making it a trip to remember.

When it comes to dream holidays, it doesn't get much better than an African safari – unless it's an African safari

combined with your favourite craft, that is! Craft Tours (www.crafttours.com) run the nine-day Quiltville in Kenya break, which is the holiday of a lifetime for keen quilters. You'll get the chance to spot the Big Five animals in their natural habitat as you head out on multiple safari game drives, as well as paying a visit to the Nairobi Giraffe Centre, where you'll get to meet these amazing creatures face-to-face. There are plenty of ways to indulge your creative side too, with workshops from top quilting expert, Bonnie Hunter, and visits to Nairobi's markets, as well as being able to see Nanyuki spinners and weavers practise their traditional crafts.

TEXTILE TOURS

Lose yourself in the sights, sounds and colours of India on a 13-day Textile Tour of Rajasthan, from £2,250, with Colouricious Holidays (www.colouriciousholidays.com). Your expert guide will take you on a journey into the colourful region of Rajasthan to learn more about the

Below: Enjoy a safari with a difference with Craft Tours' Quiltville in Kenya holiday. Right: Journey to the heart of the colourful region of Rajasthan and immerse yourself in its beautiful textiles and local culture.



fabric, embroidery and block printing unique to the area. As well as the chance to watch traditional Pattu weaving and puppet-making and take part in a block printing on silk workshop, you'll also get to explore ancient forts, beautiful palaces, lively markets and enjoy an evening boat ride on Lake Pichola, so there's more than enough to keep a non-crafty partner happy. If a trip to India is on your bucket list, there's no better way for textile fans to explore this amazing country.

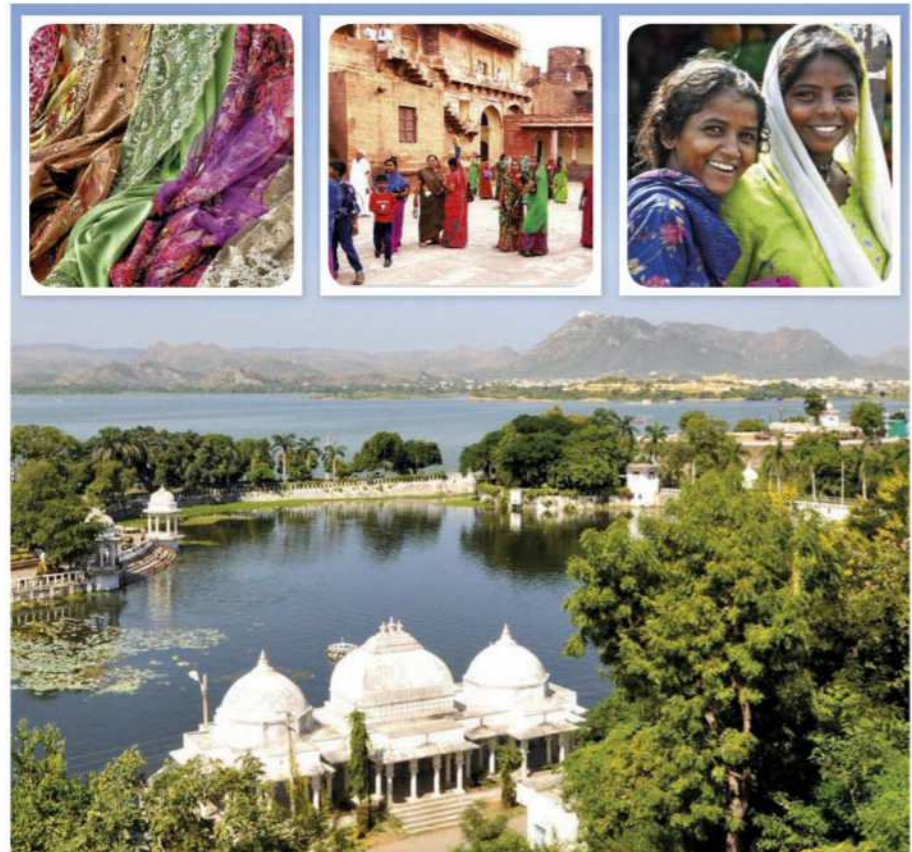
"IF YOU'RE AFTER TOTAL PEACE AND QUIET TO CRAFT, THIS IS THE PERFECT GETAWAY."

Vietnam is a country alive with colour, and you can see it for yourself on Arena Travel's 15-night Textures of Vietnam tour, running 30th October-14th November, from £3,295 (www.arenatravel.com).

This holiday explores the cultural essence of the country, with visits to silk farms, weaving villages and bustling markets, leaving you full of creative inspiration. There's plenty of hands-on activities, like making your own lantern, as well as the opportunity to meet the skilled craftspeople who bring these ancient traditions to life. The tour takes in all the sights, including bustling Hanoi city, the rural communities of Mai Chau, the lush terraced hills of Sapa and an overnight cruise around Halong Bay, watching the glorious sunset with a cocktail in hand. Take us there now!



Enjoy hands-on crafting, breathtaking scenery and plenty of relaxation time on Arena Travel's 15-night Textures of Vietnam tour.

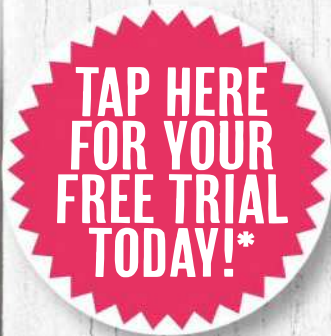


Photos top right: www.arenatravel.com; Photos left: www.colouriciousholidays.com; Photo far left: www.crafttours.com

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OUTDOOR DENIM

Make the most of sunny days with Jessica Entwistle's durable denim cushion, perfect for park picnics and garden get-togethers.





YOU WILL NEED

- Two pairs of jeans in different tones
- Polyester fibrefill
- 4 buttons
- Matching thread
- Erasable fabric pen
- Basic sewing kit

NOTES

- Use a 1cm (3/8in) seam allowance.
- This hard-wearing denim cushion can be adjusted in size to fit your chairs or a bench.
- We stuffed our cushion, but you could instead use a foam inner pad and add a zip fastening.

CUTTING OUT

- Step one** From the darker pair of jeans cut:
Cushion front: 18x45cm (7 1/8x17 3/4in).
Cushion back: two strips 17x45cm (6 3/4x17 3/4in).
Gusset: two strips 8x45cm (3 1/8x17 3/4in).
Step two From the lighter pair of jeans cut:
Cushion front: two strips 17x45cm (6 3/4x17 3/4in).
Cushion back: 18x45cm (7 1/8x17 3/4in).
Gusset: two strips 8x45cm (3 1/8x17 3/4in).
Handle: 8x28cm (3 1/8x11in).

MAKING THE FRONT AND BACK

- Step one** For the cushion front, pin the darker front strip right sides (RS) together with one lighter front strip and sew down one long edge.
Step two Repeat to stitch the other lighter front strip to the other long side of the darker front strip then press the seams open.
Step three Topstitch either side of the strips. **01**
Step four Repeat this with the three cushion back strips to make the cushion back.

ADDING THE HANDLE

- Step one** Fold the handle strip in half lengthways with RS facing and sew together.
Step two Turn RS out and press with the seam in the centre back.
Step three Turn the short edges under by 2cm (3/4in). Press and topstitch down the long edges.
Step four Pin the sewn handle RS up on top of the RS of one of the darker gusset strips, placing

it centrally along the gusset.

- Step five** Sew the handle into place close to each end, then again 2cm (3/4in) in from this. **02**

MAKING THE GUSSET

- Step one** Pin one of the lighter gusset strips RS together with one of the short edges of the darker gusset strip with handle attached.
Step two Sew together along the short edge, starting and stopping 1cm (3/8in) from each end.
Step three Repeat this to join the other gusset strips, alternating between light and dark strips to make one continuous strip.

ASSEMBLING THE CUSHION

- Step one** Pin the gusset to the cushion front with RS together, making sure the corners and seams match, then sew together. **03**
Step two Repeat this to sew the cushion back piece to the other side of the gusset, leaving a turning gap in the centre of one strip. **04**
Step three Turn RS out then stuff the cushion firmly. Slip stitch the turning gap closed. **05**

ATTACHING THE BUTTONS

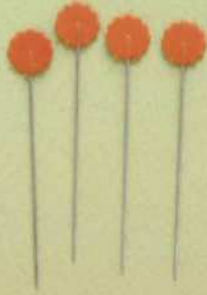
- Step one** Mark 13cm (5 1/4in) in from each outer edge along the cushion's topstitched seams on both the front and the back.
Step two Sew the buttons securely into place at the marks through the front and back.
Step three Pull the thread to form slight dips. **06**



STITCH

library

Add a slice (or three!) of citrus to your sewing list and make **Mollie Johanson's** surface blanket stitch fruit-motif tray.





YOU WILL NEED

- Linen fabric: 25x25cm (10x10in)
- Lining fabric: 25x25cm (10x10in)
- Medium-weight iron-on interfacing: 25x50cm (10x20in)
- Stranded cotton: light and dark shades of yellow, orange and lime green
- Matching thread
- Basic sewing kit

NOTES

- Use a 5mm (1/4in) seam allowance.
- Download the template from www.simplysewingmag.com/downloads

WORKING SURFACE BLANKET STITCH

Step one Work this stitch along a straight or curved line, working from left to right. Come up from the back on the stitching line.

Step two Go back down a short distance above and to the right of the first point, leaving a loop of fabric on the surface.

Step three Bring the needle back up on the stitching line directly below the second point, catching the loop with the needle. ⁰¹

Step four Gently pull the first stitch taut, forming a backwards loop. Go back down a short distance above and to the right of this point, once again leaving a loop of fabric on the surface and catching it with the needle. ⁰²

Step five Repeat this step along the entire line.

Step six To finish, go down through the fabric a short distance to the right of the last stitch.

MAKING A FABRIC TRAY EMBROIDERING THE DESIGN

Step one Download the embroidery template and print it out.

Step two Place the linen centrally on top of the citrus motif and trace over it in pencil or erasable pen.

Step three Press the interfacing to the wrong side (WS) of the linen fabric.

Step four Embroider the citrus motif on the linen using three strands of stranded cotton throughout. Use blanket stitch around the

outside of the citrus slices and back stitch for the centre.

JOINING THE FABRICS

Step one Press the interfacing onto the wrong side (WS) of the lining fabric.

Step two Trim both the embroidered linen and the lining fabric to 20.5x20.5cm (8 1/8x8 1/8in). ⁰³

Step three Pin the two fabric squares right sides (RS) together.

Step four Sew together around all the edges, leaving a 7cm (2 3/4in) turning gap in the centre of one side.

Step five Clip the corners to reduce bulk then turn RS out.

Step six Fold the edges of the turning gap to the inside and press. ⁰⁴

Step seven Slip stitch the turning gap closed with matching sewing thread.

Step eight Work a running stitch around the square using three strands of stranded cotton, positioned 5mm (1/4in) from the edge. ⁰⁵

ASSEMBLING THE BOX CORNERS

Step one Fold and pin two sides with the linen RS together at the corner to form a 45° angle.

Step two Measure 3cm (1 1/4in) from the corner and mark a line perpendicular to the sewn edge.

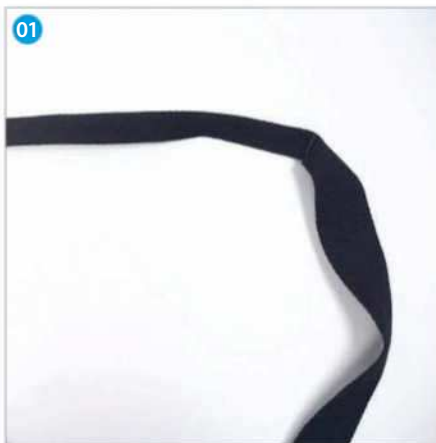
Step three Sew along the marked line and back stitch at the beginning and end. ⁰⁶

Step four Repeat this at each corner to finish.

PLAYING IT COOL

Pick an easy-clean fabric for **Debbie von Grabler-Crozier's** cooler bag, made with reflective lining for a fresh al fresco feast.





YOU WILL NEED

- Main fabric: 80x112cm (32x44in)
- Binding fabric: one fat quarter
- Foam interfacing: 140x72cm (56x28in)
- Reflective insulated lining: 120x55cm (48x22in)
- 2 heavy-duty zips: 46cm (18in)
- Webbing: 4cm (1½in) width x 2m (80in)
- Small piece of ribbon (optional)
- Matching thread
- Erasable fabric pen
- Basic sewing kit

MATERIALS USED

Main fabric: Drop Black Organic Oilcloth. www.norfolktextiles.co.uk
Foam interfacing: Style-Vil Sew-In Foam Interfacing. www.vlieseline.com
Reflective insulated lining: Insulshine Reflective Insulated Lining by the Warm Company. www.sewhot.co.uk

NOTES

- Use a 5mm (¼in) seam allowance unless otherwise stated.
- All measurements are listed vertically then horizontally.
- Read all the instructions through before you start.

CUTTING OUT

Step one From both the main fabric and the insulated lining cut out the following pieces:

Front: 22x34cm (8¾x13⅜in).

Side panels: two pieces 22x24cm (8¾x9½in).

Back panels: two pieces 22x7cm (8¾x2¾in).

Base: 24x34cm (9½x13⅜in).

Hinge: 29x21cm (11½x8¼in).

Lid rim front: 7x34cm (2¾x13⅜in).

Lid rim sides: two pieces 7x24cm (2¾x9½in).

Lid rim back: two pieces 7x7cm (2¾x2¾in).

Lid: 24x34cm (9½x13⅜in).

Step two From the foam interfacing, cut a piece for the hinge measuring 28x20cm (11x7⅞in). The remainder will be used for the bag body.

Step three From the binding fabric, cut 220cm (87in) of bias binding – see the following instructions for how to make this.

MAKING THE BIAS BINDING

Step one Make the bias binding from the contrast fabric for binding the inside lid seam and the bottom seam. To do this, cut 3.5cm (1⅜in) wide strips on the bias and then join them right sides (RS) together at the short ends to form a long strip.

Step two Fold the strip in half lengthways with wrong sides (WS) together and press, then open out and fold the raw edges in to the meet at the centre crease and press them too. However, when putting bias binding on by machine, it's

easier to just fold over one raw edge. You can use a bias tape maker to make this easier.

MAKING THE HANDLES

Step one Cut the webbing in half to make two 1m (40in) lengths for each handle.

Step two Fold one handle in half widthways to find the centre and mark it.

Step three Measure 12cm (4¾in) either side of this mark and make another two marks.

Step four Fold the handle in half lengthways between the marks, matching the long edges, and sew together along the length and up the sides at the marks. **01**

Step five Repeat this with the other handle.

ATTACHING THE FOAM INTERFACING

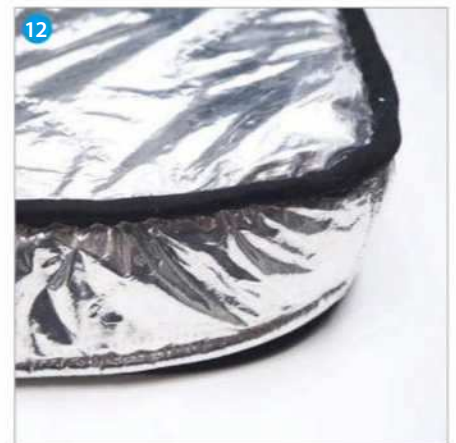
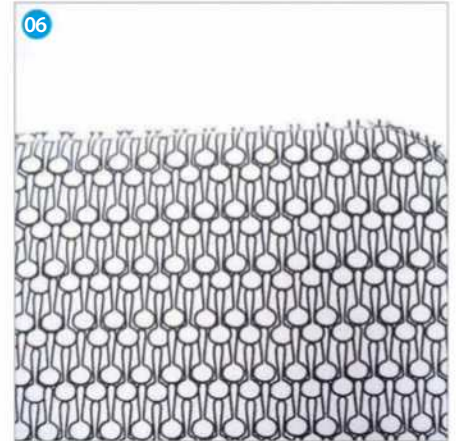
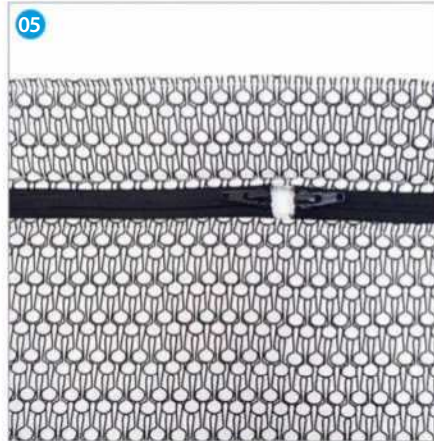
Step one Take all of the main fabric pieces and pin them right side (RS) up onto a piece of slightly larger foam interfacing, stretching them gently so that they are very smooth. **02**

Step two Stitch them into place all the way around the edge within the seam allowance.

Step three With sharp scissors, trim the foam interfacing so it is just outside the seam and inside the outer edge of the main fabric to help reduce bulk in the seam allowance area. **03**

MAKING THE MAIN BODY AND LID RIM

Step one At the open end of both zips, fold the end tapes to the side and tack to hold. **04**



Step two Heavy-duty zips are usually open-ended, so secure the teeth by oversewing and cut the bulky ends off. The raw ends will be hidden in the hinge.

Step three Sew the main fabric front, side panels and back panels RS together along the 22cm (8¾in) edges in this order; back, side, front, side, back. The back pieces are short as they have to extend around the back to carry the zip, but then the remainder of the back will be made up from the hinge piece.

Step four Repeat this with the same insulated lining pieces.

Step five Lay the joined main fabric outer pieces flat RS up. Place the zips on top with their openings facing each other in the dead centre of the front panel.

Step six Lay the insulated lining RS down on top to make a zip sandwich. Sew together right along the top edge to insert the zips.

Step seven Flip the pieces over so that the zip is exposed and topstitch along the length.

Step eight Repeat this process to join the lid rim pieces using the interfaced main fabric and the insulated lining pieces then stitch them to the other side of the zip tapes. ⁰⁵

Step nine Stabilise the layers by machine-tacking together around the outer edges.

MAKING THE BASE AND LID

Step one Place the base lining and base outer

WS facing and stitch together all around the edge. Curve the corners by drawing around a small object and cutting the curves. ⁰⁶

Step two Work a machine zigzag or overlock the edges to hold them together.

Step three Repeat this to assemble the lid.

ADDING THE FRONT HANDLE

Step one Measure in 5cm (2in) from the seams on either side of the front panel and pin each end of one of the prepared handles in place.

Step two For a little decoration, fold a ribbon scrap in half to make a tab. Insert it about 5cm (2in) up from the bottom on one side. ⁰⁷

Step three Topstitch the handle ends in place with matching thread for 17cm (6¾in) up from the bottom, down both edges, encasing the ribbon ends as you go. ⁰⁸

ATTACHING THE HINGE

Step one Place the foam interfacing hinge piece centrally on to the WS of the hinge main fabric piece and machine tack together. This is the opposite of what you did for the other pieces because this time the interfacing has to be the precise measurement to bridge the gap and form a hinge for the lid. ⁰⁹

Step two Place the interfaced hinge RS together with one side of the back then place the lining hinge beneath them, matching raw edges, and clip together. ¹⁰

Step three Sew together and then flip it over so the hinge pieces are WS together and topstitch to hold in place.

Step four Fit the assembled body around the base at this point by clipping in place to make sure that it fits. Make any adjustments needed at this stage by trimming the fabrics.

Step five Place the other side of the hinge and the other back piece RS facing and stitch together, but not through the lining hinge.

Step six Fold the edge of the lining hinge under by 5mm (¼in) to overlap the lining back and topstitch down, working from the right side. Do this slowly and check to see that you are still going straight.

ADDING THE BASE AND LID

Step one Pin and topstitch the other handle 5cm (2in) in from the back corner seams in the same way as for the front.

Step two Attach the base by turning the bag inside out and clipping or tacking it into place within the seam allowance. ¹¹

Step three Stitch the base into place.

Step four Open up the zip and repeat this process to stitch the lid to the lid rim.

Step five Fold the binding strip around the raw edges of the base seam to completely encase them. Trim to fit and then stitch into place either by hand or machine, making sure you don't stitch beyond the original seam. ¹²

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QUICK FIX

Try a creative way to display blooms and botanicals with Hester van Overbeek's hanging pot holder.

MAKE YOUR OWN IN AN HOUR!



YOU WILL NEED

- Fabric A: 20x20cm (8x8in), small holder. 30x30cm (12x12in), large holder
- Fabric B: 20x20cm (8x8in), small holder. 30x30cm (12x12in), large holder
- 4 eyelets: 14mm (5/8in) diameter
- Rope: 2m (2 1/4yds), small holder. 3m (3 1/4yds), large holder
- Hammer
- Matching thread
- Basic sewing kit

MATERIALS USED

- Plantae Sunrise. From Esoterra by Katarina Roccella for Art Gallery fabrics. Ref: AGFEST76509
For stockists visit www.hantex.co.uk
- Eyelets: Kit from www.hemline.com

STITCHING THE FABRICS

Step one Pin the two pieces of fabric right sides (RS) facing. Stitch together, leaving an 8cm (3in) turning gap in the centre of one side.

Step two Turn the fabric RS out, then fold the edges of the turning gap to the inside and press.

Step three Slip stitch the opening closed.

ADDING THE EYELETS

Step one Measure 2cm (3/8in) diagonally in from one corner and mark this point.

Step two Following the instructions on the eyelet kit, punch a hole with a hammer through both layers of fabric.

Step three Place the eyelet on the tool and lay the fabric on top, followed by a washer.

Step four Use a hammer to clamp the eyelet.

ATTACHING THE ROPE

Step one Cut the rope into four 50cm (20in) lengths for the small holder, or four 75cm (30in) lengths for the larger holder.

Step two Push one length of rope through one eyelet, fold the top 4cm (1 1/8in) back on itself and stitch together by wrapping the thread around the two layers of rope and oversewing. You can use a contrasting thread to add extra colour.

Step three Finish off the thread to hold it in place.

Step four Repeat this for the other three corners.

Step five Knot the tops of the rope together and trim if necessary.

Step six Hang from a dowel, curtain rod or hook and put your plant pot inside.

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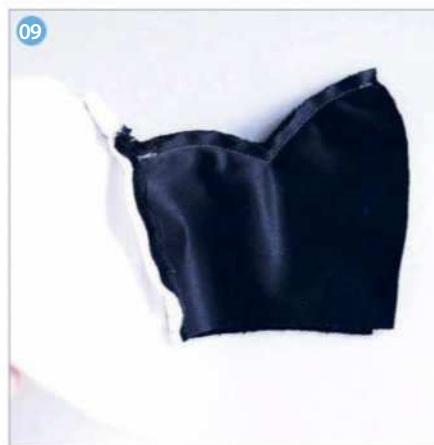
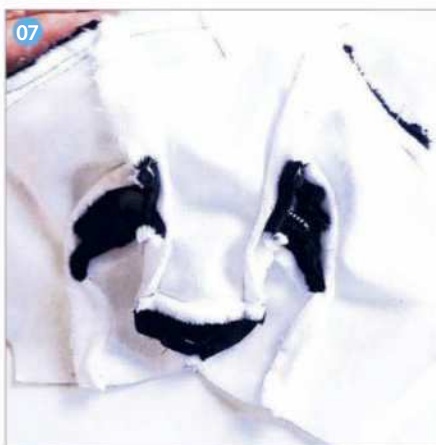
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YOU WILL NEED

- White plush fabric: 50x50cm (20x20in)
- Black plush fabric: 50x75cm (20x30in)
- Pair of 12mm (½in) black plastic safety eyes
- Stranded cotton, black
- Polyester toy filling
- Matching thread
- Basic sewing kit

FABRICS USED

Shannon Solid Cuddle 3 in white.
Shannon Solid Cuddle 3 in black.

FINISHED SIZE

Approx 28cm (11in).

NOTES

- Download the templates from www.simplysewingmag.com/downloads
- Use a 5mm (¼in) seam allowance unless otherwise stated.

CUTTING OUT

Step one Download, print and cut out all the template pieces. The templates include seam allowances where necessary and the arrows indicate the print or pile direction for marking and cutting out.

Step two The notches are used to match up the pattern pieces when stitching together, so mark these too.

Step three When the pattern specifies to cut two or more of a template, after marking out half of the pieces required, the template needs to be turned over to mark out the remaining half so that the pieces are cut as mirror images.

Step four Using a water erasable pen or pencil, draw around the pattern pieces onto the wrong side (WS) of the fabric and cut out the following:

From the white fabric:

- Middle face** – cut 1.
- Side snout** – cut 2.
- Side face** – cut 2
- Back head** – cut 2.
- Lower front body** – cut 2.
- Lower back body** – cut 1.

From the black fabric:

- Nose** – cut 1.
- Eye Patch** – cut 2.
- Ear** – cut 4.
- Top Arm** – cut 2.
- Under Arm** – cut 2.

Upper Body – cut 2.

Inner Leg – cut 2.

Outer Leg – cut 2.

Foot – cut 2.

Tail – cut 1.

MAKING THE FACE

The panda has been made using stretchy fabric so clipping is not instructed as the stretch in the fabric makes it largely unnecessary. If using an alternative fabric then clipping into internal curves and making notches around external curves may be required. When clipping, always take care to avoid cutting into your stitching.

Step one Sew the bottom of an eye patch right sides (RS) together to the top of its corresponding side snout piece.

Step two Repeat for the other side snout and eye patch. ⁰¹

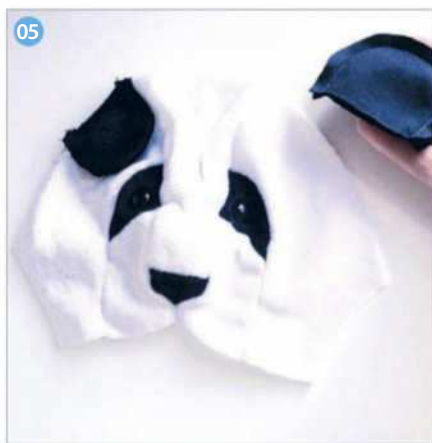
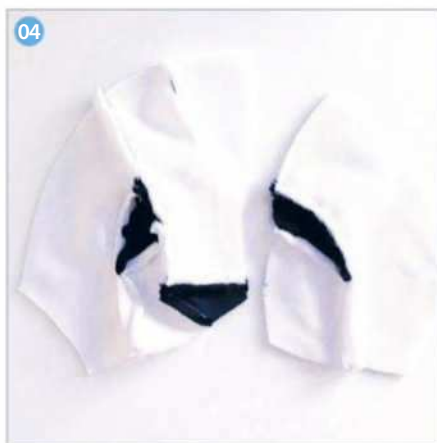
Step three Sew a side snout/eye patch section RS together to its corresponding side face piece around the internal curve.

Step four Repeat with the other side snout/eye patch section on the other side face piece. ⁰²

Step five Close the dart at the top of the middle face, RS together.

Step six Sew the top of the nose to the bottom of the middle face. ⁰³

Step seven Sew a side face piece RS together to its corresponding side of the middle face, pivoting with the needle down at the first



marker on the side snout which aligns with the corner in the side of the nose.

Step eight Repeat to attach the other side face piece in the same way. ⁰⁴

Step nine Make the smallest holes possible through which to allow the shank of the eye in the side face pieces where marked.

Step ten Fit the eyes in place according to the manufacturer's instructions.

ATTACHING THE EARS

Step one Place two ear pieces RS facing and sew together around the curve.

Step two Turn RS out, stuff lightly and then tack the end closed.

Step three Repeat to make the other ear.

Step four With the ears against the RS of the face, tack them in position in between the seam and the marker on either side face. ⁰⁵

Step five As the ears and tail are sewn directly into the seams it is advisable to sew over the joins to make sure they are well-secured and reduce the likelihood of them being pulled out.

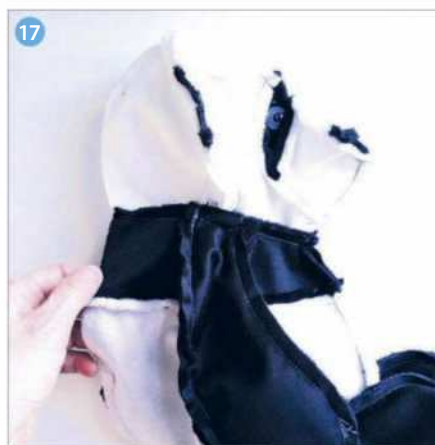
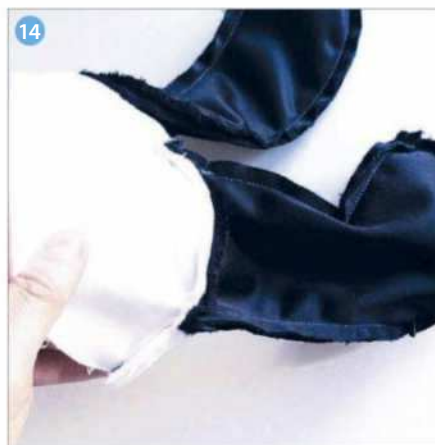
MAKING THE HEAD

Step one Place the back head pieces RS facing and sew together along the back from the top down for 5cm (2in) just to join them. ⁰⁶

Step two With RS together, line up the dart at the top of the face with the central seam in the back head, and from this top point sew the face



Use a blunt tool, such as a knitting needle, to help you fill the tail.



and back head together down one side.

Step three Return to the top point and sew the remaining side together. Sewing the seam in two parts in this way is easier and helps to ensure a more even finish.

Step four Sew the centre front of the face together from the bottom of the nose to the neck edge. ⁰⁷

JOINING THE LEGS TO THE BODY

Step one With RS together, sew the inner leg around the internal curve on its corresponding lower front body piece.

Step two Sew the outer leg to its corresponding lower back body piece where marked, remembering that the seam allowance on the leg will overlap the markers at either end.

Step three Repeat this for the other leg and the body pieces. ⁰⁸

Step four Select corresponding front and back lower body sections and sew them RS together along the top of the leg and the side of the body above. This can be done all in one go but is easier done as two separate seams so that the seam allowances don't get caught in the stitching which can pull the seam out of shape when turned out.

Step five Repeat this for the other side of the lower body.

Step six Clip the internal corner at the point the leg becomes the foot if necessary. ⁰⁹

ATTACHING THE ARMS

Step one Sew an upper body piece RS together to its corresponding lower body section.

Step two Repeat for the other side. ¹⁰

Step three Sew an under arm piece RS together around the V-shaped opening in its corresponding upper body piece. Check that the arm is facing in the correct direction before you stitch it in place.

Step four Repeat for the other under arm. ¹¹

Step five Sew a top arm piece RS together to its corresponding under arm.

Step six Repeat for the other arm. ¹²

FINISHING THE LEGS

Step one Sew a foot RS together around the end of a leg section.

Step two Repeat this with the other foot and other leg. ¹³

Step three Close the bottom of the leg and the bottom of the lower body with RS together then repeat for the other side. ¹⁴

ATTACHING THE TAIL

Step one Fold the tail in half RS facing and sew together, leaving the end open. ¹⁵

Step two Turn RS out and stuff lightly.

Step three Tack the end closed.

Step four Tack the tail with the seam side down, to the RS of one of the lower back body pieces where marked.

ASSEMBLING THE BODY

Step one Sew the two sides of the body RS together. Start from the neck edge then down along the front and finishing just above the tail on the back. ¹⁶

Step two Sew the bottom of the head RS together to the top of the body. ¹⁷

Step three With RS together, close the rest of the back head continuing down to leave a 10cm (4in) opening in the back of the body.

Step four Turn RS out and stuff.

FINISHING OFF

Step one Using black stranded cotton, stitch a mouth onto the snout.

Step two Sew some internal shaping between the eyes to pull them inward a little. Bring the needle out at the inside of one eye, securing the thread with a few small stitches and then take the needle through the face to the other eye and back to the first eye and then back again to the second.

Step three Pull lightly on the thread to draw the eyes together slightly, giving the face a little more character.

Step four Secure the thread, take the needle back into the head and out again at any point and then snip away the excess. ¹⁸

Step five Adjust any filling that has become disturbed and close the opening in the back using ladder stitch or similar.

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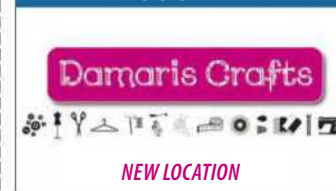


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THE GUIDE

You'll find essential information, useful stitches and key sewing techniques on these pages.

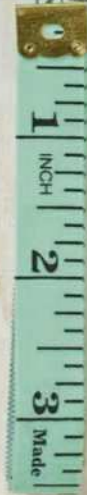
MARKING PEN

Transfer markings to your fabric, then wash them out when finished.



TAPE MEASURE

A flexible fabric tape measure will take accurate measurements.



FABRIC CLIPS

Use these instead of pins when sewing thicker fabrics.



TAILOR'S CHALKS

Chalk temporarily marks fabric and can be easily brushed away.



SEAM RIPPER

This sharp blade cuts through and unpicks stitches.



PINKING SHEARS

These cut a zigzag edge on fabric to neaten.



PINS

Stainless steel pins with sharp points are best.

SHEARS

Keep a pair of sharp shears just for cutting out your fabric.



SMALL SCISSORS

Use for snipping threads and cutting notches.

THIMBLE

Wear to protect your fingers when handstitching.



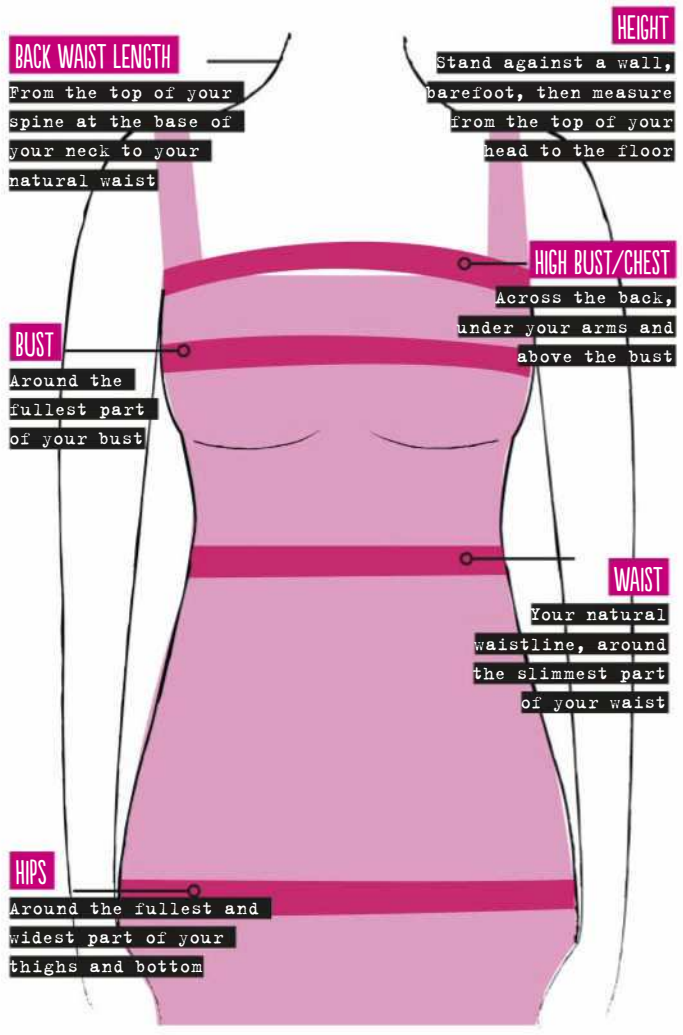
HOW TO MEASURE YOURSELF ACCURATELY

ALWAYS MEASURE YOURSELF BEFORE you choose a pattern size to cut out. The sizes do vary greatly from pattern to pattern, so it's always best to measure yourself accurately and then refer to the pattern's size chart to find your size. The chart will usually be printed on the pattern envelope or on the instructions inside.

Measure yourself in your underwear and preferably in the bra you'll be wearing underneath

your garment as this can alter the measurements slightly. Use a fabric tape measure as it'll curve around your body well for accuracy. You can measure on your own if you stand in front of a mirror, but, for best results, ask a friend to help so they can check the tape measure is sitting in the right places. Make sure the tape measure sits snugly around you but is not pulled tight.

Take the measurements shown in the diagram and note them down.



HOW TO USE A PATTERN

Preparing your fabric and cutting out your sewing pattern accurately is just as important as the actual sewing. Wash your fabric before you begin as fabric can shrink and run. Once dry, press it well.

size you're cutting and the style of garment. Many patterns have more than one option (or view) and each one can have a different layout.

PREPARING THE PATTERN
Patterns often come with several options of different finishes so you may have more pieces than you need. The instruction sheet will tell you which pieces to use. Roughly cut out all of the pieces outside the lines then press the pieces using a dry iron on a low heat to remove the folds and creases.

CUTTING OUT
Lay your fabric flat and smooth it out. Fold or place the fabric as shown on the cutting layout. Lay the pattern pieces in the order and right side or wrong side up as shown. Check to make sure that the grainlines on the pattern are parallel with the selvages by measuring. Pin your pattern pieces carefully in place and cut around them through the fabric using a pair of dressmaker's shears.

CUTTING OUT THE PATTERN
Choose your size using your measurements and the size chart. Cut along the corresponding lines on your pattern. When you reach any fiddly curves, take care to cut along the correct size lines.

TRANSFERRING MARKINGS
The markings on the pattern pieces need to be transferred to the fabric. They're really important for matching up fabric pieces later and for positioning elements such as darts and pockets. You can mark these with chalk, fabric markers, snips on the fabric, or with small tacking stitches.

CUTTING LAYOUTS
Choose the correct one for the width of fabric you're using, the

PATTERN MARKINGS

Pleats: These lines are matched up to create pleats on the cut out fabric pieces.

Arrows: Grainline arrows are used to show which direction to pin the pattern on the fabric. The grainline runs parallel to the fabric edge.

Darts: These lines are for matching up to create darts within the fabric pieces.

Notches: Shown as triangles or small lines, these are marked on the edges and are mainly used for matching up pattern pieces.

CHOOSING AND BUYING FABRICS



IT'S IMPORTANT TO CHOOSE the correct fabric for your pattern. Most patterns give suggested fabric types that will work best with the style of garment. Use this to guide you as some patterns need more drape, body or structure than others.

Fabric can be made from natural fibres such as cotton, linen, wool and silk or synthetic fibres such as acetate, acrylic, nylon, polyester, rayon and viscose. All these fabric come in different weights, or thicknesses, which suit different garments.

Lightweight fabrics are ideal for lingerie, nightwear and summer clothing, and include cheesecloth, chiffon, crepe-de-chine, georgette, lawn, muslin, organdie, organza and voile.

Medium-weight fabrics, which work for dresses, shirts, trousers and childrenswear, include calico, cotton, crepe, dupion, linen, poplin and finer wool.

Heavy-weight fabrics are used for garments or projects needing more strength, like coats, jackets, winter wear and bags. Canvas, corduroy, denim, tweeds, velvet and wool are all in this category.

Some patterns require fabrics that are quite fluid and have a good drape to make them hang properly, such as a circle skirt or blouse. Synthetic or synthetic mix fabrics such as rayon, challis, chiffon or lightweight jersey have a better drape to them.

Stretch and knit fabrics such as jersey and lycra are virtually crease free and comfortable to wear. They

can be bought in a variety of thicknesses and qualities depending on their use but are ideal for sportswear and casual clothing.

Interfacing gives an extra layer of support to your fabric – for example, to stiffen facings and collars. Choose an interfacing that's slightly lighter than your main fabric, and if you're using a fusible (iron-on) option then always test it on a scrap of the fabric first as it can melt if the iron is too hot.

Interfacing is available in different weights and as an iron-on (fusible) or sew-in version. With fusible interfacing, press the shiny side to the wrong side of your fabric. Tack sew-in interfacing to the wrong side of the fabric pieces around the edges.

If you're buying fabric off a roll (or bolt) then you'll usually buy it by the metre. This is only the length of the fabric you're buying – the width depends on the width of the roll. Fabrics are sold in standard widths, which vary according to their purpose – for example, dressmaking or quilting fabric generally comes in standard widths of 112cm (44in) or 150cm (60in). Curtain or soft furnishing fabric is normally 137cm (54in) wide and is really useful for bags and aprons as it's thicker and stronger than dressmaking fabrics. The fabric requirements on the pattern instructions will tell you what length of fabric to buy, usually with two width choices. Some patterns, such as large circle skirts, can only be cut from the wider fabrics.

FINISHING SEAMS

ONCE YOU HAVE FINISHED stitching your seam, it's best to press it open on the wrong side so it lies flat. Sometimes it's better to press it to one side to reduce bulk but the pattern instructions will tell you this.

Usually the seam allowances are left as they are as they help to strengthen the seam, but sometimes they cause too much bulk so they are trimmed to half their original width.

If your fabric has a tendency to fray you should neaten the raw edges after you have worked the seam. There are several ways of doing this. To machine-finish them, set your sewing machine to the zigzag stitch then stitch close to the raw edge all the way along. The zigzag must be small enough to stop the fabric from fraying but large enough to enclose the bulk of the fabric. Practise a few lengths and widths before you begin. Alternatively, you can trim the raw fabric edges with a pair of pinking shears. If you have an overlocker then you can stitch, cut and finish the seams all in one process.

MACHINE NEEDLES

There are many different needle types and they vary by the shape of the point, eye and shaft thickness. Choose the correct one for smooth stitching.

UNIVERSAL

A great multi-purpose needle which can be used for woven fabrics and has a slightly rounded point for stitching knit fabrics, too.

BALL POINT

This needle has a more rounded point than the universal needle so you won't get snags, ladders or holes. Perfect for knit fabrics.

JEANS

A strong needle, ideal for stitching several layers of fabric or tightly woven fabrics like denims.

SHARPS

With a sharp point, these are for sewing very fine and delicate fabrics and neat buttonholes.

LEATHER

This needle's wedge-shaped cutting point is used to work strong seams on non-woven fabrics like leather, suede and vinyl.

STRETCH

Designed for sewing two-way stretch knits such as lycra and silk jersey. It prevents skipped stitches on fine knit fabrics.

QUILTING

This will pierce multiple layers whilst keeping straight stitches so it is ideal for patchwork and machine quilting.

TOPSTITCH

This has an extra-sharp point and eye, so thicker topstitching thread can be used. It's perfect for straight stitching with thicker threads on any type of fabric.

TWIN

Used for parallel rows of stitching such as pintucks and hems.

NEEDLE SIZE GUIDE

UK SIZE	US SIZE	FABRIC
60	8	Silks
70	10	Lightweight fabrics
75	11	Medium weight fabrics
80	12	Medium weight fabrics
90	14	Medium weight fabrics
100	16	Heavy weight fabrics
110	18	Upholstery fabrics/denim
120	20	Heavy canvas

GLOSSARY

For a full glossary of sewing terms visit www.simplysewingmag.com

DRAPE

A term used to describe the way a fabric hangs under its own weight. Different fabrics have different drape qualities.

EASE

The addition of extra fabric in a pattern to allow the finished garment to fit the body well.

EDGE STITCH

A row of stitching on the very edge of a garment, usually 2-3mm (1/16-1/8in) from the folded or seamed edge. Used to hold the fabric edge neatly in place.

FACING

This pattern piece is cut separately to stabilise and create a neat finish on the edge of a garment, such as the neckline.

FAT QUARTER

A term used to describe a cut piece of fabric often used for patchwork projects, usually measuring 46x55cm (18x22in).

FINISHING/NEATENING RAW EDGES

This is done to stop the fabric edges, particularly of a seam, from fraying. It can be done by machine zigzag stitch, using an overlocker or trimming the raw edge with pinking shears.

GRAIN/GRAINLINE

The lengthwise fabric grain, running parallel to the selvedge.

NAP

Fabrics like velvet, corduroy and fur have hairs or loops which all lie in one direction and are called the nap, or pile. When cutting out pattern pieces make sure the grainline arrow always runs in the direction of the nap.

NOTIONS

Small tools or accessories used

in sewing such as zips, fasteners, lace and buttons.

RIGHT SIDE (RS) / WRONG SIDE (WS)

The right side of the fabric, also called the 'public' side, has the design on it. The wrong side is the other side – this is usually a little duller or faded on plain fabrics.

SEAM ALLOWANCE

The fabric between the raw or cut edge of the fabric and the seam is called the seam allowance. Your pattern will tell you the required seam allowance measurement. This is usually 1.5cm (5/8in) for dressmaking, but can vary.

SELVEDGE

The finished woven edge of fabric, often with the fabric name printed on it. The grain runs parallel to this and the bias diagonally. Called selvage in the US.

STAYSTITCHING

A line of regular machine stitching usually worked 3mm (1/8in) inside the seam line, often used to stabilise curved edges to stop them stretching out of shape.

TACK/TACKING

A line of temporary stitching used to hold fabric pieces together before machine sewing, worked in the same way as running stitch. Known as basting in the U.S.

TOPSTITCHING

A line of stitching worked 5mm (1/4in) from the folded or seam edge. Used to hold the seam in place and as a decorative finish.

UNDERSTITCHING

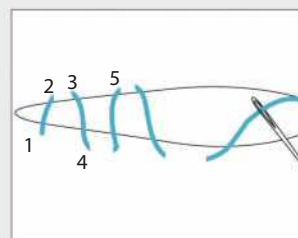
A line of stitching worked through the facing and seam allowance 3mm (1/8in) from the seam to stop the facing rolling to the outside of the garment. Understitching will not be visible on the outside.

STITCH GUIDE

Use these basic hand stitches to complete your home and dressmaking projects.

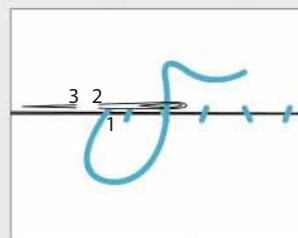
LADDER STITCH

Used to join together and close two turned-under edges invisibly, such as on a dress lining or soft toy. Bring the needle up at 1 on one side of the seam, then in at 2 on the opposite side and out at 3, so the stitch is 3mm (1/8in) long. Push the needle back in the opposite side at 4 and out at 5. Repeat this to close the edges.



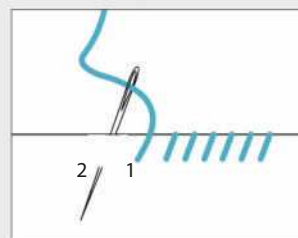
SLIP STITCH

This stitch is used most often for hems where you need to stitch a turned-under edge to a flat piece of fabric using small, almost invisible stitches. Bring the needle up at 1 on the turned-under hem then back in at 2 and out at 3. Make this horizontal stitch as small as possible so it can't be seen from the front. Repeat this by making a vertical stitch back into the turned-under edge then continue in this way to complete the hem.



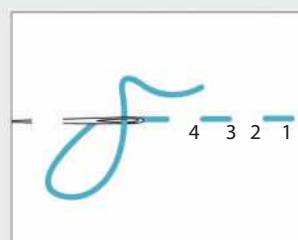
WHIP STITCH

Whipstitch is used to join the edges of two fabrics together, such as felt and other fabrics that don't fray. With the right sides together, bring your needle out at 1 on the front of the fabric, then over to the back of the other, and through and out at 2. Continue to work small stitches close together over the top of the two fabric edges.



RUNNING STITCH

This can be used to gather fabric and as a decorative stitch worked around the edge of a finished project. Bring the needle out at 1, in at 2, then out at 3 and in at 4, and so on. Make the length of the stitches the same length as the gaps between them for an even finish. You can work several running stitches on your needle at once.



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S

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CUT AND SEW

Lana of Lana Red Studio hopes to inspire everyone to try dressmaking with her approachable cut-and-sew project.

"CREATING EVERY ASPECT OF A GARMENT has a truly magical feeling to it. As a way of encouraging my readers and friends, showing them that starting a sewing project doesn't have to be as scary as it sometimes seems, I created this handmade wrap dress DIY project. I always try to inspire others and help enhance everyone's unique personal style with approachable tutorials on my blog, and this seemed like the ultimate challenge.

The idea behind this dress tutorial is based on the cut-and-sew sewing technique. The dress has five pattern pieces that are printed onto the fabric, so you just need to cut out and sew the pieces together like a fun kimono puzzle. It's a practical and unique way to sew a garment. When you buy a piece of fabric, it

features a design or pattern that someone else has created – but what if you want fabric based on your own body type and taste? Because the outline of a wrap dress is so simple, this personalised method makes it easy to design a dress to suit your style.

Designing the print was the most exciting part. I collected ten downloadable artworks from around the world and used Photoshop to combine them. The artworks range from paintings made in Japan, to embroidery pieces from France. I have shared the digital dress outline files on my blog, and can't wait to see all the prints and dresses that will result from a simple pattern like this one!"

Find this wrap dress tutorial and more DIY ideas at www.lanaredstudio.com



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- The Sewing Space, Kent – 01303 261329
- The World of Sewing, Tunbridge Wells – 01892 533188

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- Hobkirk Sewing Machines, Blackburn – 01254 693555
- Lestan Sewing Machines, Nelson – 01282 614511
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- SA Sewing Machines, Rochdale – 01706 355529
- Transworld Sewing Machines, Leigh – 01942 608028

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- Cresswell Sewing Machines, Leicester – 07798 625 278
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- L & C Fabrics, Cleethorpes – 01472 600 874
- Seweezy, Gainsborough – 01427 614570

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- Lewisham & Deptford Sewing Machines, Deptford – 0208 692 1077
- SM Sewing Machines Ltd, London – 0208 4524257
- The Sewing Centre, Battersea – 0207 228 3022
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- The Sewing Box, Morpeth – 01670 511171

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- Cresswell Sewing Machines, Nottingham – 0115 9267572

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- Witney Sewing Machine Centre, Witney – 01993 704535 / 702772

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- Quilt Creations, Inverness – 01463 719369
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- J & B Sewing Machine Co Ltd, Cardiff – 02922 402418
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