

25 THINGS TO SEW

LEARN HOW TO MAKE BAGS!

Simply Sewing

FRESH IDEAS WITH FABRIC

ISSUE THIRTY THREE



BABY GIFTS TO SEW TONIGHT!

NEW! THE HOLIDAY SET
1 PATTERN
3 STYLES
IN SIZES 6-20



+

BOW BLOUSE
SUMMER CAMI
DENIM BAG



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FRESH & FEMININE

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HOW TO: Chain stitch • Turn a scarf into a top • Sew a colourblock cami • Make bias binding

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- SFDS - Square Feed Drive System
- Colour LCD touch screen
- 473 built-in sewing stitches
- Pivot function



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Simply Sewing

FRESH IDEAS WITH FABRIC

Oh, floaty fabrics and pastel prints – such a match made in heaven! There’s no doubt about it, our love affair with sewing started off with the discovery of fabric shopping. Whether it’s the feminine drape you get from chiffon, the bold statement made from colour-blocking, or simply the joy in finding a collection of cottons to make a matching set of homewares – we’ll never tire of finding new ways to work with (and build) our stash. What are you working on? Share your photos on Facebook @simplysewingmag



Simply Sewing

FRESH IDEAS WITH FABRIC

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♥
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PROJECTS
TO SEW
FOR YOUR BEDROOM**



GREAT PATTERNS FOR YOU

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A FEMININE TOUCH
 This month I've been indulging my feminine side with pretty florals and floaty wearables. Give your bedroom a dreamy vintage-style makeover with subtle floral prints (p18) and continue this delicate theme into your wardrobe with a set of pastel chiffon tops (p34) – so light and airy! Love floaty fabrics? Try our colourblock camisole top (p39) made from old scarves. Clever, huh? Tag us in your photos on Instagram using #simplysewingmag

Charlie
 Charlie Moorby, Editor

PS: GREAT SUBS OFFERS
 Turn to p32



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* FREE PATTERNS ONLY AVAILABLE ON UK NEWSSTAND

CONTRIBUTORS

A big thank you to this talented bunch...



JENNIFFER TAYLOR

Seamstress Jennifer is determined to get more of the nation sewing with her #sewingrevolution workshops, social media and TV demos (find her on Sewing Quarter on Freeview 78 and YouTube). Try a project from her new book on page 63.



ROSEE WOODLAND

Rosee Woodland is a textile designer and freelance journalist based in Bristol. See her work at www.roseewoodland.com, and follow her wild swimming adventures at www.iswimlikeagirl.com. Make her asymmetric tee on page 48.



THE NEW CRAFT HOUSE

Hannah and Rosie set up The New Craft House in 2013 after struggling to find fresh and exciting craft products, and bring traditional crafts up to date with their contemporary kits. They share what it takes to run a craft business on page 66.



ZOE PATCHING

Zoe is a freelance embroiderer and crafter with over 15 years' experience on craft magazines. As well as designing and stitching her latest commissions, Zoe also teaches hand embroidery. Turn to page 73 for her bias binding workshop.

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Simply Sewing

FRESH IDEAS WITH FABRIC

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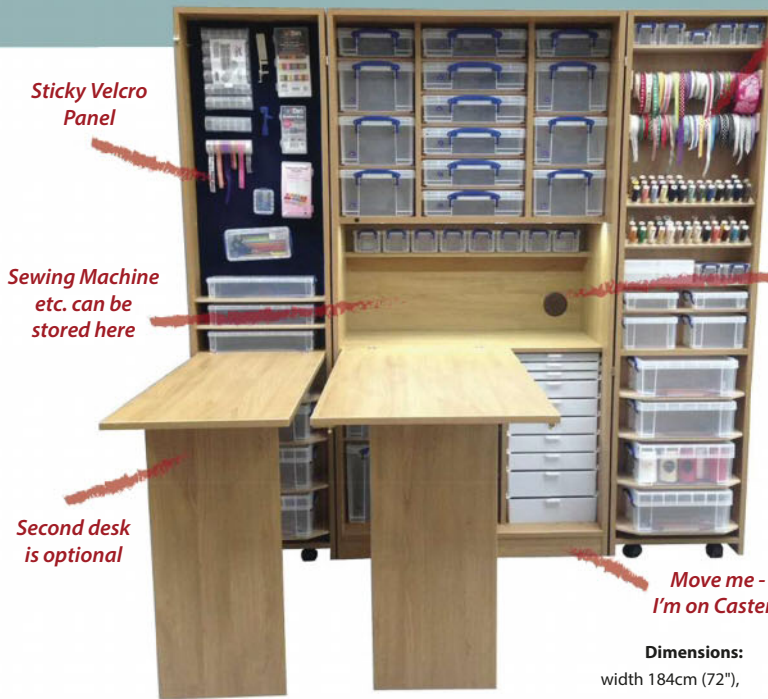
Unit pictured
in Vanilla finish

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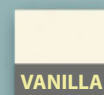


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PINBOARD

IDEAS ♡ INSPIRATION ♡ ACCESSORIES ♡ WEBSITES ♡ EVENTS ♡ STUFF



Photo: store.closetcasepatterns.com



EASY BREEZY

Floaty caftans are our go-to holiday garment, and we always return from our trip wishing we could work them into our everyday wardrobe, too. Lucky for us, then, that Closet Case Patterns has just released the Charlie Caftan, a super-glam style we'd just as happily wear popping to the shops as we would at the beach. That's our summer style sorted for home *and* away! Printed pattern approx £14, PDF approx £11, store.closetcasepatterns.com



HELLO MOD

▼ Our stationery collection is second only to our fabric stash – we just can't resist picking up a new notebook for jotting down our crafting plans (and prettying up our desk!). This McCall Pattern Company journal is not only great for taking note of ideas, but provides sewing inspiration too thanks to the oh-so-cool illustrated mod ladies and gents adorning its pages. £12.99, www.chroniclebooks.com



WORKING IT

The work overall has been given a feminine update with Sew House Seven's Burnside Bibs pattern, with a choice of two bibs and a fitted and relaxed-fit trouser. Change up the look by making it in a drapery fabric or traditional denim. Printed pattern approx £14, PDF approx £11, www.sewhouse7.com



SUMMER OF STITCHING

Thread specialists DMC are looking to get us all experimenting with stitching this season with their 1000 Patterns Project. A new batch of ten embroidery designs will be released on their website every Sunday for 100 weeks – all free to download! Templates range from sassy slogans to on-trend botanicals. Decide on your canvas (we'll be jazzing up an old pair of jeans) and browse the designs at www.dmc.com

IN NATURE

Make some space in your fabric stash – Atelier Brunette has just dropped three new designs from their 2017 collection, and you're going to want them all! In a delicate colour palette of blush pink, inky navy, rich maroon and classic camel, the three subtle prints are inspired by "minerals seen through the eyes of an artist" and evoke natural stones through abstract lines, soft watercolour dashes and paint splatters. Available in super-soft cotton gauze and viscose, these contemporary designs have our heads filled with ideas for oversized blouses, drapery dresses and swishy skirts. Hold all plans – we want to get these gorgeous prints out of our stash and into our wardrobe as soon as possible! See the collection at www.atelierbrunette.com



Atelier Brunette's abstract new designs are inspired by natural minerals.



MINI PROFILE

LOUIS ANTOINETTE

We've lost count of how many articles and books

we've read on how to emulate Parisian cool – and now, thanks to our latest pattern-brand discovery, French label Louis Antoinette, we'll be using our sewing machines to do just that! Their collection of effortlessly chic designs are available as patterns and kits with swoon-worthy fabrics, including quirky pineapple-motif poplin and Atelier Brunette prints.

The three Louis Antoinette founders each bring different skills to the brand, all of which are essential for running a sewing business. Julien is the patternmaker, Romain handles all the administrative and financial aspects, and Floriane deals with communications, as well as helping Julien with designing the collections. "Julien works at Chloé in Paris, he also designs wedding dresses, gives sewing lessons... he's the kind of person that NEVER stops working," explains Floriane. "He even brings his sewing machine with him on holidays."

They were inspired to launch their own brand after noticing an increasing trend for crafting and dressmaking in France, and spotting that there was a gap in the market for more contemporary DIY designs to appeal to modern-day makers. "In France, DIY leisure, including sewing and knitting, is growing, especially among women aged 25 to 45 years old, but two years ago the sewing patterns on offer were still very old-fashioned." So, they

decided "to bring a little more fun, joy and modernity to it, and that's how we came up with Louis Antoinette." Their design process is organic and instinctive, with Julien and Floriane both relying on their (evidently very stylish) personal tastes to guide them. Thanks to his job, Julien finds it easy to stay ahead of the trends: "Julien knows about the hottest clothing trends, and we adjust these with what could work for Louis Antoinette, and my own personal tastes!" says Floriane.

As passionate as she is about sewing, Floriane doesn't have much spare time to devote to making things for herself, but she wouldn't have it any other way. "With two children and a company, I'd say I don't have much spare time! But since I found my dream job with Louis Antoinette, it never seems like I work too much." The three have been busy putting together their next pattern collection of winter designs, as well as another exciting new launch. "We are working on a new project – all I can say is that women who can't sew will soon be able to wear our clothes as well."

See more at www.louisantoinette.co.uk



Louis Antoinette are bringing "fun, joy and modernity" to sewing with their trend-led patterns.

INSPIRING BOOKS



FASHION TREND FORECASTING
Gwyneth Holland & Rae Jones (£17.99, Laurence King)

Learn the art of forecasting trends with this informative book of advice from industry insiders. An essential for fashion professionals, students and dressmakers looking to keep ahead of the trends. www.laurenceking.com



STYLISH WRAPS SEWING BOOK
Yoshiko Tsukiori (£11.99, Tuttle Publishing)

Get ready for next season with this book of 22 stylish wraps to keep you cosy on chilly days, all of which can be made in just a few hours. Mix the five pull-out patterns to create your own designs, from everyday wear like a smart blazer and wool coat, to contemporary shapes like a hooded cape and flowing draped jacket. www.tuttlepublishing.com



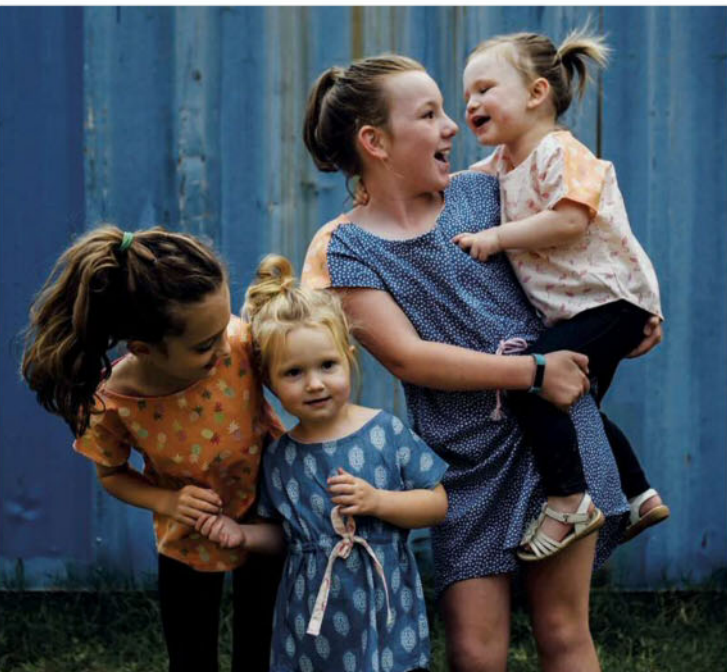
COMPLETE GUIDE TO DRESSMAKING
Jules Fallon (£15.99, Search Press)

Pattern designer and sewing tutor Jules Fallon takes you through just about every sewing tool and technique you're likely to need, including using and adapting paper patterns and couture techniques that will take your sewing skills to the next level. www.searchpress.com



FASHION ILLUSTRATION & DESIGN
Manuela Brambatti (£22.99, Promopress)

Put your dressmaking plans on paper like a pro with this guide from Versace's chief design illustrator Manuela Brambatti, known for her dramatic illustration style. The book features methods and techniques to try to give your drawings a professional finish. www.promopresseditions.com



POPPY POWER

▼ Although we're not ready to pack away our summery frocks just yet, we can't help but get excited about next season's sewing plans, and By Hand London's new Poppy pattern has us raiding our stash of knits and getting our stretch needles at the ready; when the weather cools, we want to be wearing a Poppy! We love the delicate box pleat detail, and that we can choose from a top, midi or maxi dress. PDF £9, www.byhandlondon.com



MADE FOR FUN

The latest release from Lindsey Rae of Australian brand Sew to Grow is a mini version of their popular Bondi Top and Dress pattern and features a contrast back yoke, box pleat and curved high-low hemline, with the option for a casing and tie for the dress. Pop your little ones in this comfy-and-cute top or dress and they can run and play to their heart's content! In sizes 12 months to size 10. Printed pattern approx £13, PDF approx £11, www.sewtogrow.com.au



DELIGHTFUL DETAILS

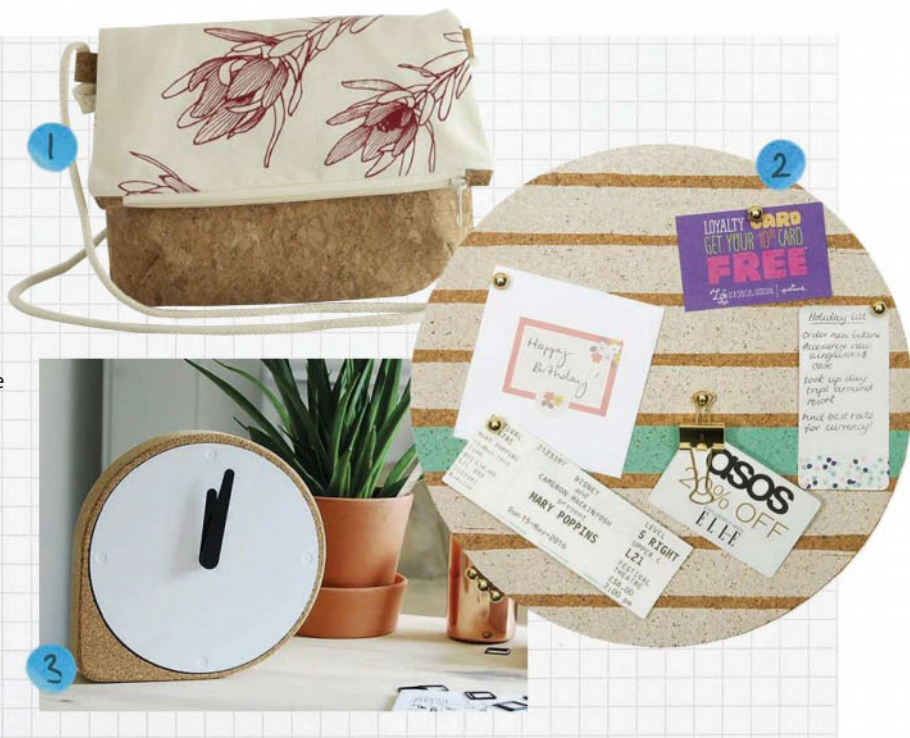
W e love it when patternmakers design with both style and wearability in mind, and Cashmerette has ticked both boxes with her Webster top and dress pattern. Not only does it include on-trend details such as a high-low hem and unique crossover back, it also has bra-friendly wide straps and an easy-wear loose fit – hurrah! In sizes 12 to 28 and three cup sizes (C/D, E/F and G/H). Printed pattern approx £14, PDF approx £11, shop.cashmerette.com

3 OF THE BEST

COUNT ON CORK

Cork is trending for autumn 2017, so get ahead and add some textured pieces to your home and wardrobe now with these corking accessories.

1. Swap your usual tote for a colour-block bag that's the perfect size for the essentials, with a rope strap for a summery vibe. Approx £48, www.koaladesigns.de
2. Pin your project notes, sewing inspiration and to-do lists to this contemporary cork board in fresh mint green with matching gold push pins. £13, www.tch.net
3. Although our ever-growing craft stash means we'll never have a minimalist sewing room, we can still add minimal accessories like this sleek cork desk clock. Approx £47, www.thedesigngiftshop.com





SHIRT CHIC

The shirtdress is our go-to style for every season and occasion, so we can *definitely* justify adding another shirtdress pattern to our stash – especially when it features as many got-to-have-it details as Megan Nielsen's Matilda. If you've been looking for a project to show off your topstitching skills, you've just found it! Printed pattern approx £14, PDF approx £11, www.megannielsen.com



SEWING SWOON

We're loving all the embroidered and crocheted details we've spotted on the high street this season, so we're bringing the trend to our sewing space with this storage box in a crochet-effect print. It's part of the new travel-themed range from Creations by Korbond, inspired by patterns from around the globe. Fancy adding one to your collection? We've got 10 boxes from the new range to give away – turn to page 17 for how to enter.



Brighten up your sewing space with Korbond's new travel inspired storage boxes.

OUT & ABOUT

SKILLS, SHOWS & EVENTS

1-3 SEPTEMBER

West Country Quilt & Textile Show. UWE, Bristol. See quilts and textiles on display and shop supplies at this mixed-textile event. www.westcountryquiltshow.co.uk

7-9 SEPTEMBER

Stitching, Sewing & Hobbycrafts. EventCity, Manchester. Join in with a varied programme of workshops and demos and browse the stalls. www.stitchandhobby.co.uk

15-17 SEPTEMBER

The Handmade Fair. Hampton Court Palace. Learn new skills from industry experts and buy creative materials and gorgeous handmade products. www.thehandmadefair.com

26 SEPTEMBER-MARCH 2018

Embellishment in Fashion. Hampton Court Palace. An inspiring display of embroidery and embellishment from the 18th to 20th centuries. www.royal-needlework.org.uk

5 FAB FINDS

Boho baskets

The classic basket bag has been given an upgrade with pom poms, tassels and sequins.



LET IT SHINE

This basket may be small, but it makes a big, shiny impact with its sequined style. £15, www.postcardshome.co.uk



FROM THE HEART

We fell in love at first sight with this tassel-adorned, heart-motif bag. Ideal for the beach, shops or at-home storage. £18.99, www.sistersguild.com

BEACH DAYS

We can't resist multi-coloured pom poms, so we'll be packing this bright beauty for a beach break. £59, www.brissi.com



PASTEL RAINBOW

Match your beach bag to your ice cream with this natural raffia basket with candy-hued pom poms. Delicious! £18.99, www.berryred.co.uk

CHIC AND SIMPLE

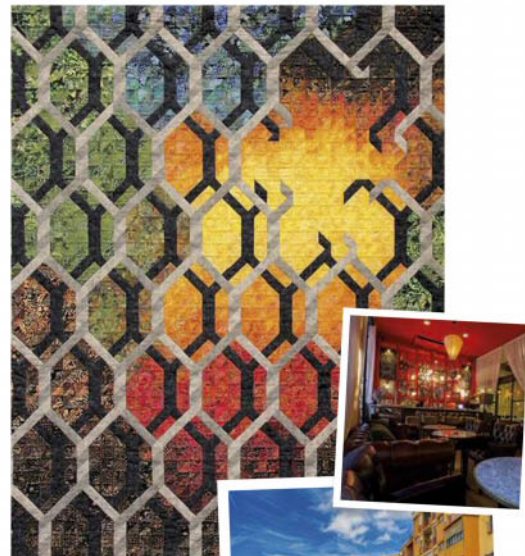
Tonal tassels and subtle beading offer a chic take on boho style. £49.95, www.whitestuff.com





PRETTY KITS

▼ Sewing kits make great gifts for crafty pals, but we might just have to keep Alice Caroline's (www.alicecaroline.com) lovely Liberty kits all to ourselves! Priced from £19.95 from our sister channel Sewing Quarter, the designs include bags and cushions in Alice's exclusive range of Liberty lawn prints. Shop at www.sewingquarter.com, tune in on Freeview channel 78 and catch up at www.youtube.com/sewingquarter



STITCHES IN SITGES

Go crafting in Catalonia with tutor Mandy Shaw and take in the attractions and textiles of Sitges, Girona and Barcelona on Arena Travel's seven-day tour on 9th-16th March 2018. It starts with two days in Sitges for the Patchwork Festival, followed by a visit to Girona for a walking tour and sewing workshops, and then on to Barcelona for fabric shopping. Sounds like a perfect week to us! Visit www.stitchtopia.co.uk



CRYSTAL CLEAR

Admiring all the lovely prints in our stash is a sure-fire way to get our creative juices flowing, so we're always looking for ways we can put our fabrics on display, like this so-Instagrammable trunk (it's perfect for storing your copies of *Simply Sewing*, too!). £580, www.frenchbedroomcompany.co.uk



FIRST LOOK

If you've been keeping up with Lisa Comfort's YouTube channel and blog, you'll have spotted her enviable me-made maternity wardrobe, and now you can sew along with Lisa with her maternity pattern hack series for *Simply Sewing*. Check out her bump-friendly shift dress on page 44, and don't miss her wrap dress maternity hack in issue 34, out 7th September.

LIBERTY CORNER

PACKING LIGHT

Whether you're a super-organised list-maker or a last-minute-panic kind of holiday packer, having pretty and practical travel accessories is a must, and these handmade Liberty lovelies by Hiromi Paris fit the bill. With handy drawstring bags for laundry and zip-pocket bags for lingerie, toiletries or other smaller items, all sewn up in a variety of Liberty prints, you'll have plenty of options for packing the essentials. From approx £22, www.hiromiparis.etsy.com



Take your favourite Liberty prints on the road with Hiromi's travel accessories.

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Sewing QUARTER

WATCH IT • LOVE IT • SEW IT

Sewing Quarter is the only TV channel dedicated to all things sewing. Watch it live on Freeview channel 78 and online at www.sewingquarter.com

GADGET OF THE MONTH

The Infila Automatic Needle Threader is a great gadget that makes the task of needle threading so easy. If you ever have problems threading a needle then this product is a real must-have!

You can use this great little desktop machine to thread many different threads through even the smallest of eyes. It has two funnels, one for larger needles and one for smaller ones. Clever, huh?

It's no wonder they've been going down a storm with viewers! Buy your own at www.sewingquarter.com/p/ZBZI91/



EDITOR'S PICK

SUMMER SEWING! *Sewing Pretty Little Things* is our perfect kind of book. It's packed with heaps of ideas for how to use small pieces of fabric to make big impressions. Partner with your favourite bundle of fabric and you're ready to get creative!



Sewing Pretty Little Things,
Cherie Lee, £14.95

Delicate Pastels fabric
bundle (5 x 0.5m),
Makower, £19.95



Cool Prints fabric
bundle (5 x 0.5m),
Makower, £19.95



Summer Glow fabric
bundle (5 x 0.5m),
Makower, £19.95



SHOP ONLINE - Browse over 340 designs in our online shop and buy custom-cut fabric ranging from tiny charm packs to half-metres – perfect for dressmaking. You'll also find dress patterns, books, tools, craft kits, rulers, templates, sewing machines, books, jewellery, storage and more at www.sewingquarter.com

MEET THE PRESENTER AMY BURROW



WHO TAUGHT YOU TO SEW?

"My lovely Nan taught me the basics. She has always made her own curtains, home accessories and clothes. At Christmas she always make gifts for my sister and I. Nan loves watching the show and always texts me after to tell me her favourite project."

WHAT YOU'VE LEARNED SO FAR?

"I've learnt that sewing is an escape for people of all ages, whether you're tackling your first project or an intricate quilt that may take years to complete, sewing brings fun, creativity and a sense of satisfaction to so many people. Although I have to say, the biggest lesson I've learned is that sewists can never have too much fabric!"

WHAT'S ON YOUR 'TO-SEW' LIST?

"The dressmaking shows excite me, as I love the idea of being able to choose exactly the fabric, and knowing it's going to fit you perfectly and that no one else will have anything quite like it."

* Terms and conditions: Code redeemed at web checkout only. Offer excludes auction (TV aired) product. Offer valid with £20 minimum spend until 1st October 2017 and subject to availability. Full terms and conditions available at SewingQuarter.com.



Dutch Bloom Summer

Cat Nap Pink

Floret Sunkissed

TICKLED PINK

BLUSH BY DANA WILLARD FOR ART GALLERY FABRICS

Dana Willard has taken inspiration from the colour of the moment, blush pink, for both the title and palette of her feminine new collection for Art Gallery. Dana's love of modern-retro design shines through in this range of graphic prints, with cats, geometric shapes and bold florals in navy and pink, given a touch of luxe with bronze highlights. www.hantex.co.uk/agf

COOL CAT

▼ **MEOW** BY MY MIND'S EYE FOR RILEY BLAKE DESIGNS

Cat lovers, rejoice – your craft projects can soon be adorned with your favourite furry friends thanks to these purr-fect designs by My Mind's Eye, with motifs including balls of yarn, fish, mice, and, of course, cute kitties galore. www.rileyblakedesigns.com



Faces White



Yarn Dark Pink



Tropical Hello Blue

In the Jungle Blue

HOT TROPICS

MINEY MOE BY MAUDE ASBURY FOR BLEND FABRICS

We're off to the tropics with designer Maude Asbury's whimsical jungle-inspired prints, from animals to palm trees – great for sewing garments and accessories for the kids (although we've got our eye on the pineapple print for ourselves!). www.blendfabrics.com

LITTLE LAMB

LAMBKIN BY BONNIE CHRISTINE FOR ART GALLERY FABRICS

Bonnie Christine paints an idyllic picture of life on a peaceful farmstead with her new collection of playful pastoral prints. Inspired by Bonnie's love for her little ones, these sweet designs will capture children's imaginations with their storybook style, while grown-ups will love the sophisticated colour palette. There are two colourways to pick from: delicate Thistle, featuring muted mint and dusky pink, and the more punchy Oats palette of rich teal, soft beige and slate with splashes of warm mustard yellow. Although inspired by children, there's something for all ages here; the characterful lamb illustrations would make a sweet nursery scheme for boys and girls, while the floral and feather prints have us planning floaty blouses and frocks for ourselves (and our mini-mes!). www.hantex.co.uk/agf



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Elsie Dress

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WIN A SEWING BOX FROM KORBOND!

Enter to win a sewing basket worth £19.99 – we've got 10 to give away!

Buttons, zips, threads, embellishments – a treasure chest of inspiration for any creative. Creations by Korbond Sewing Baskets, are a perfect combo of pretty and practical, featuring handy compartments for an ever growing stash of supplies. The latest travel range of ethnic chic prints inspired by art and culture from around the world will look good on any sewing room table or shelf – and we've got 10 to give away! The lucky winners will receive a standard-size sewing box from the latest travel collection. Browse designs at www.korbond.co.uk and enter to win at www.simplysewingmag.com

WIN A SEWING BOX WORTH £19.99



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



FRESH FLORALS

Give your bedroom a feminine new look with vintage floral prints in delicate pastel shades.

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



WASH BAG

Banish morning-rush stress by keeping the essentials easily to hand in a zip-up wash bag. We've made two sizes: a smaller bag for storing the little bits and bobs that can easily go astray, and a larger version with handles that doubles up as a travel wash bag.

SLEEP MASK

Channel Audrey Hepburn in *Breakfast at Tiffany's* with a stash-busting sleep mask, featuring a layer of wadding for comfort and finished with a frill. We'll be popping ours in our hand luggage to make sure we get plenty of beauty sleep on our next trip.





WIN
A PRYM BAG CLASP
WORTH £15.99!

ENTER TODAY AT
www.simplysewingmag.com
See competition rules on p6



PADDED HANGERS

Throw away those mismatched wire hangers and sew up a padded set, finished off with wooden buttons to hold garments in place. They'll not only keep your precious handmade dresses and blouses in shape, but will look pretty hanging all in a row in your wardrobe, too.

CLUTCH BAG

Match your clutch to your me-made dress by making your own using coordinating fabric and a bag clasp. Clasps are available in many sizes and designs, so you can sew up a coordinating bag for every me-made frock!



STORAGE BOX

Any project that gives us a chance to raid our stash for beautiful prints to mix and match is a winner with us, so we'll be making lots of these quick-sew storage boxes, with a fold-over detail to show off the lining.

CUSHION COVER

Whenever we fancy changing up the look of a room, cushion covers are first on the list for a speedy update. We've been practising our buttonholes with a contrast-panel cover finished with chunky wooden buttons.







CLUTCH BAG

YOU WILL NEED

- Main fabric: 20x80cm (8x32in)
- Lining fabric: 20x80cm (8x32in)
- Iron-on interfacing, medium weight: 20x80cm (8x32in)
- Wadding: 20x80cm (8x32in)
- Sew-in bag clasp: antique brass 26x19cm (10¼x7½in)
- Invisible thread
- Matching sewing thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Ethereal Fusion collection by AGF Studio. For stockists visit www.hantex.co.uk/agf

Main fabric: Wild Posy Ethereal. Ref: AGFFUSE100.

Lining fabric: Teensy Weensy Ethereal. Ref: AGFFUSE101.

BAG CLASP

We used an antique brass bag clasp measuring 26x19cm (10¼x7½in) called Kylie from Prym. Ref: 615233. These are available from John Lewis, Hobbycraft

and independent retailers.

NOTES

- Use a 1cm (¾in) seam allowance unless otherwise stated.
- You will find the template needed on the pull-out pattern sheet provided with this issue.

CUTTING OUT

Step one Trace and cut out the template piece.

The template includes the seam allowances where necessary and the arrows indicate the print direction for marking and cutting out. **01**

Step two Using an erasable pen or pencil, draw out the pattern pieces onto the wrong side (WS) of the fabric, interfacing and wadding and cut out the following pieces:

Main fabric: cut 2.

Lining fabric: cut 2.

Iron-on interfacing: cut 2.

Wadding: cut 2.

Step three Mark the darts, clasp points and top centre line, which are all indicated on the template, on the fabric pieces and the wadding using tailor's chalk or an erasable pen.

MAKING THE BAG FRONT AND BACK

Step one To make the bag front, press one piece of iron-on interfacing onto the WS of one of the main fabric pieces.

Step two Place the interfaced main fabric right side (RS) up on top of one piece of wadding and pin or tack into place to secure.

Step three Stitch together all the way around the edge using a 5mm (¼in) seam allowance.

Step four Pin the darts of the main fabric/wadding sandwich by folding it RS together so the outer dart lines meet and then stitch along the marked lines. **02**

Step five Repeat these steps with the second main fabric, interfacing and wadding pieces to make the bag back.

MAKING THE BAG LINING

Step one Take a lining piece and pin then sew the darts together on either side in the same way as for the bag front darts. **03**

Step two Repeat this to pin and stitch darts in the other lining piece.

SEWING THE PIECES TOGETHER

Step one Place the bag front and bag back RS facing and pin together, matching the darts.

Step two Sew the seam from clasp point to



clasp point all the way around the sides and bottom, leaving the top edge open. The clasp points are those indicated by horizontal lines on the template.

Step three Repeat steps one and two to stitch the two lining pieces together, but this time leave a 5cm (2in) turning gap in the centre of the bottom edge. **04**

Step four Clip the corners of the joined bag front and back and the joined bag lining.

ASSEMBLING THE BAG

Step one Turn the bag front and back RS out and place it inside the lining so the outer and lining are RS facing and the clasp points are matching. Pin the pieces together all the way around the top raw edges. **05**

Step two Sew the lining to the outer around the top of the bag.

Step three Clip the corners then turn RS out through the turning gap in the lining.

Step four Fold the edges of the turning gap to the inside then slipstitch closed.

Step five Push the lining inside the bag outer and press. **06**

ATTACHING THE CLASP FRAME

Step one Take the frame and with a small pair of

closed scissors carefully push one side of the bag fabric top into one side of the frame, making sure the clasp points align and the bag is pushed in thoroughly. Tack into place with strong thread to hold. **07**

Step two Repeat for the other side of the bag to attach it to the other half of the frame.

Step three When you're happy with how the bag fits, sew it to the frame with backstitch, using an invisible thread. **08**

Step four Remove the tacking threads to finish.



MAKING A PATTERN

If you want to make a bag using a different size or shape of clasp then you'll need to measure and draw a pattern first using these simple instructions.

Step one Place the bag clasp on some paper and draw around the outside top edge of the frame from end to end.

Step two Decide how roomy you want your bag to be. If you want lots of room, you will need to draw a template with an angle outside of the frame that is wider than the frame. If you want it to be flatter, follow the frame's shape more closely.

Step three Mark a 1cm (3/8in) seam allowance outside the drawn bag frame top, then extend this away from the bag frame edge to your desired size. If you want a curved bottom, mark darts for extra fullness. If you want a square bottom you could include boxed corners instead.

Step four Mark where the bag hinges need to go by placing the bag clasp on top of the pattern line, aligning the top of the clasp to the pattern top. Mark 1cm (3/8in) down from where the clasp ends.

BEDROOM BLOOMS



PADDED HANGERS

YOU WILL NEED

For each coat hanger:

- Main fabric: 28x50cm (11x20in)
- Wadding: 28x50cm (11x20in)
- 2 wooden buttons: 1.5cm (5/8in) diameter
- Wooden coat hanger: 45cm (18in) width
- Matching sewing thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Ethereal Fusion collection by AGF Studio. For stockists visit www.hantex.co.uk/agf Millefiori Ethereal. Ref: AGFFUSE102. Sacred Seeds Ethereal. Ref: AGFFUSE107.

NOTE

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

CUTTING OUT

Step one Place the coat hanger on top of the wadding and draw 1cm (3/8in) away from its outer edge. Mark where the metal hook is. **01**

Step two Cut this shape out with an extra 1cm (3/8in) outside the drawn line.

Step three Using this cut-out piece of wadding as a template, cut out the following:

Main fabric: cut 2.

Wadding: cut 1 – so that you now have two pieces of wadding in total.

SEWING THE HANGER PADDING

Step one Take a wadding piece and place a fabric piece on top right sides (RS) up, then place the second fabric piece wrong side (WS) up on top and finally place the second wadding piece on top to make a sandwich. Pin through all layers to hold in place.

Step two Mark on top of the pinned sandwich 1cm (3/8in) in from the bottom edge of the hanger's outside edges where the curve of the hanger stops and becomes straighter. Sew all the way around from these points around the outside of the hanger cover to the middle-marked metal hook points, so that the bottom edge is unsewn and you have left a 5mm (1/4in) gap for the metal hook to go through. **02**

COVERING THE HANGER

Step one Clip the corners and turn the hanger cover RS out.

Step two Push the metal hook through the hook gap and carefully ease the hanger into the cover. It will stretch just enough to do this.

Step three Tuck the raw edges inside by 1cm (3/8in) and sew the long gap at the bottom closed with a slip stitch. **03**

FINISHING OFF

Step one Using an erasable pen, mark 4cm (1 1/2in) in from each outside edge on the top seam of the hanger to position the buttons.

Step two Sew the buttons at these points – they will hold ribbon hanging loops on dresses and tops in place. **04**



STORAGE BOXES

YOU WILL NEED

- Outer fabric: large box 35x75cm (13³/₄x29¹/₂in), small box 25x50cm (9⁷/₈x19³/₄in)
- Lining fabric: large box 35x75cm (13³/₄x29¹/₂in), small box 25x50cm (9⁷/₈x19³/₄in)
- Medium weight iron-on interfacing: large box 35x75cm (13³/₄x29¹/₂in), small box 25x50cm (9⁷/₈x19³/₄in)
- Matching sewing thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Ethereal Fusion collection by AGF Studio. For stockists visit www.hantex.co.uk/agf Wild Posy Ethereal. Ref: AGFFUSE100. Teensy Weensy Ethereal. Ref: AGFFUSE101.

SIZES

- Large box: 15x15x15cm (6x6x6in) with a 5cm (2in) turnover.
- Small box: 10x10x10cm (4x4x4in) with a 3cm (1¹/₄in) turnover.

NOTES

- Use a 1cm (3/8in) seam allowance unless otherwise stated.
- You will find the template needed on the pull-out pattern sheet provided with this issue.

CUTTING OUT

Step one Decide which size storage box you want to make then draw around and cut out the relevant template from the pattern sheet.

Step two Pin the pattern sheet to your fabric and cut out as follows.

Step three From the outer fabric cut:

Large box: two pieces of fabric using the pattern sheet.

Small box: two pieces of fabric using the pattern sheet.

Step four From the lining fabric cut:

Large box: two pieces of fabric using the pattern sheet.

Small box: two pieces of fabric using the pattern sheet.

Step five From the interfacing cut:

Large box: four pieces of interfacing using the pattern sheet.

Small box: four pieces of interfacing using the pattern sheet.



PREPARING THE FABRIC PIECES

Step one Iron the interfacing to the wrong sides (WS) of all the outer and lining fabric pieces, making sure the edges align.

JOINING THE FABRIC PIECES

Step one Take the two outer pieces and place them right sides (RS) facing. Pin and then sew along the bottom to join the two pieces together. Press the seam open. **01**

Step two With RS facing, sew up each side and press the seams open. **02**

Step three To form the bottom of the box, press the two corners together so that the box bottom seam and side seams align. Pin and then sew together. **03**

Step four Repeat these steps with the lining piece to create the inner box.

JOINING THE OUTER AND THE LINING

Step one Turn the lining RS out and place it RS facing inside the outer box. Pin into place. **04**

Step two Sew the lining and outer pieces together, making sure you leave a 6cm (2³/₈in) turning gap in the centre of one side.

Step three Turn RS out through the turning gap.

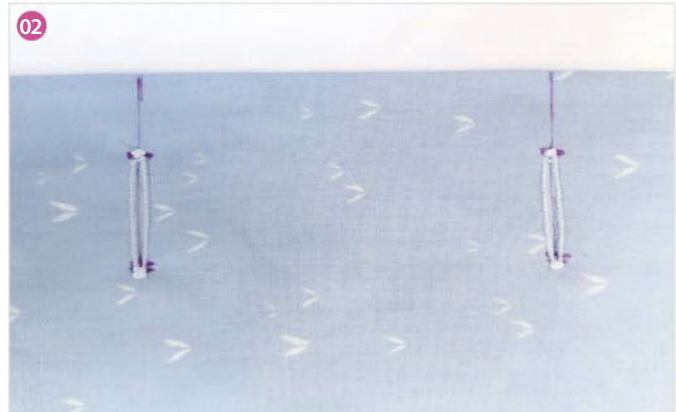
Step four Press, making sure the turning gap seam allowances are tucked in, then topstitch

all the way around the top to close.

FINISHING OFF

Step one Turn the box's top edge over for a neat finish. For the large box turn the edge over by 5cm (2in), and for the small box turn the edge over by 3cm (1¹/₄in).





CUSHION

YOU WILL NEED

- Main fabric: 50x90cm (20x36in)
- Contrast fabric: 50x25cm (20x10in)
- 3 wooden buttons: 2.5cm (1in) diameter
- Cushion pad: 40x40cm (16x16in)
- Matching sewing thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Ethereal Fusion collection by AGF Studio. For stockists visit www.hantex.co.uk/agf
Main fabric: Wild Posy Ethereal. Ref: AGFFUSE100.
Contrast fabric: Sacred Seeds Ethereal. Ref: AGFFUSE107.

NOTE

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

CUTTING OUT

Step one From the main fabric cut:

Front and back: two pieces 42x42cm (16½x16½in) each.

Step two From the contrast fabric cut:

Accent panel: one piece 42x22cm (16½x8¾in).

PREPARING THE FRONT AND BACK

Step one Sew all the way around both main fabric pieces using a 5mm (¼in) seam allowance – this will help to prevent it from fraying. Press.

Step two Take one piece to use for the cushion front and turn one of the edges to the wrong side (WS) by 5cm (2in) and press.

Step three Topstitch along the pressed seam, then sew 4cm (1½in) further in to close the seam. This will be for the buttonhole edge. **01**

Step four Put the other one piece to one side to use for the back of the cushion.

MAKING THE ACCENT PANEL

Step one Take the accent piece and fold it in half lengthways. Press.

Step two Sew all the way around the raw edges and long raw edge with a 0.5cm (¼in) seam allowance to close. Do not sew along the pressed fold.

Step three Using an erasable fabric pen, mark

the middle point along the long folded edge,

Step four Mark 10cm (4in) on either side of this point. These points are where the buttons will be placed.

Step five For each buttonhole, mark 2cm (¾in) in from the folded seam. Then, using a button as a guide, draw a line the length of the button.

Step six Sew three buttonholes along the drawn lines then snip the buttonholes open. **02**

ASSEMBLING THE CUSHION

Step one Take the back piece and place it RS up. Place the buttonholed accent piece on top RS

down with raw edges aligned along the left edge. Place the main front panel on top RS down with raw edges aligned along the right edge. Pin in place. **03**

Step two Sew your cushion together around all four sides. Turn RS out and press.

ADDING THE BUTTONS

Step one Using an erasable pen, draw through the buttonhole openings and mark where the buttons need to go.

Step two Sew the buttons on in the positions you marked. **04**

Step three Put the cushion pad inside the cushion case and do the buttons up to finish.



SLEEP MASK

YOU WILL NEED

- Main fabric: 25x112cm (10x44in)
- Wadding: 15x25cm (6x10in)
- Fold over elastic: 50cm (20in)
- Matching sewing thread
- Basic sewing kit

FABRIC USED

The fabric used is from the Ethereal Fusion collection by AGF Studio. Millefiori Ethereal. Ref: AGFFUSE102. For stockists visit www.hantex.co.uk/agf

NOTES

- Use a 1cm (3/8in) seam allowance unless otherwise stated.
- You will find the template needed on the pull-out pattern sheet provided with this issue.

CUTTING OUT

Step one From the main fabric cut: **Mask front and back:** two pieces using the template. Place the template on the wrong side (WS) of the fabric and draw around it. Mark the turning gap at the top of the mask, and the points where the elastic will be attached. Draw a line 1cm (3/8in) further out (for the seam allowance) and cut out on this outer line. **01** **Frill:** one strip measuring 6x112cm (23/8x44in).

Step two From the wadding cut one piece, using the main fabric piece as a template.

MAKING THE FRILL

Step one Take the frill strip, place the two short ends right sides (RS) facing and sew together to create a loop. Press the seam open.

Step two Fold the loop fabric in half lengthways WS facing and press.

Step three Set the machine's stitch length to as long as possible. Starting from the sewn seam, reverse to fix the thread, then, with a 5mm (1/4in) seam allowance, sew the loop raw edges shut. Leave long tails of thread for gathering.

Step four Gently pull the bobbin thread, easing the fabric gathers along the strip as you go. Keep gathering until the frill matches the mask's circumference, approx 27cm (103/4in).

ASSEMBLING THE MASK

Step one Sew the wadding to the WS of a mask fabric piece with a 5mm (1/4in) seam allowance.

Step two Pin the frill around the RS of the wadded mask edge, adjusting the frill's gathering evenly all the way around. **02**

Step three Sew the frill to the mask with a 5mm (1/4in) seam allowance. Mark where the elastic needs to be sewn on top of the frill.

Step four To work out how much elastic you need, pin one end of the elastic to the mask in the marked position. Hold the mask to your face with one hand and with the other pull the elastic around the back of your head until it feels comfortable. Using an erasable pen, mark where the elastic meets the mask and then add a 1cm (3/8in) seam allowance. Cut the elastic.

Step five Place the elastic on top of the mask at the marked spots, RS facing. Sew it to the mask with a 5mm (1/4in) seam allowance then pin the other mask fabric piece on top RS facing. **03**

Step six Sew together with a 1cm (3/8in) seam allowance, leaving a 5cm (2in) turning gap.

FINISHING OFF

Step one Clip the corners and turn RS out through the turning gap and press.

Step two Sew the turning gap closed. **04**

WASH BAG

YOU WILL NEED

- **Main fabric:** large 40x90cm (16x36in), small 30x50cm (12x20in)
- **Lining fabric:** large 40x90cm (16x36in), small 30x50cm (12x20in)
- **Interfacing:** medium-weight iron-on, large 40x90cm (16x36in), small 30x50cm (12x20in)
- **Zip:** large 36cm (14in), small 25cm (10in)
- Matching sewing thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Ethereal Fusion collection by AGF Studio. For stockists visit www.hantex.co.uk/agf Millefiori Ethereal. Ref: AGFFUSE102. Sacred Seeds Ethereal. Ref: AGFFUSE107.

NOTES

- Use a 1cm ($\frac{3}{8}$ in) seam allowance.
- You will find the templates on the pull-out pattern sheet provided.

CUTTING OUT

Step one From the main fabric cut:

Front/back: two pieces using either the large or small templates.

Zip sandwich: two pieces, large 34x7cm ($13\frac{3}{8}$ x2 $\frac{3}{4}$ in), or small 24x4.5cm ($9\frac{1}{2}$ x1 $\frac{7}{8}$ in).

Sides: two pieces, large 24x12cm ($9\frac{1}{2}$ x4 $\frac{3}{4}$ in), or small 15x7.5cm (6x3in).

Handles: large two pieces 24x7cm ($9\frac{1}{2}$ x2 $\frac{3}{4}$ in).

Step two From the lining fabric cut the same size pieces as the main fabric, but leaving out the handles for the large size.

Step three From the iron-on interfacing cut the same size pieces as the main fabric.

PREPARING THE FABRIC PIECES

Step one Iron the interfacing onto the wrong side (WS) of all the cut main fabric pieces.

Step two Transfer the template markings to the WS of the main and lining fabric pieces.

MAKING THE HANDLES

These instructions are for the large size only.

Step one Fold an interfaced handle strip in half lengthways to the WS and press.

Step two Open the strip out and fold the raw edges in by 1cm ($\frac{3}{8}$ in) to the WS. Press, then fold the strip in half again and topstitch.

Step three Repeat with the other strip.

Step four Place the short ends of the handles on



the top long edge of the front main fabric piece in the position marked on the template.

Step five Sew to hold within the seam allowance. Repeat with the second handle on the back main fabric piece.

MAKING THE ZIP SANDWICH

Step one Place one of the main fabric zip sandwich strips right side (RS) up and place the zip on top RS down so that the edges meet. Pin then sew in place close to the zip teeth.

Step two Fold the fabric back to the WS away from the zip teeth and press, then topstitch.

Step three Repeat for the other sandwich strip.

Step four Trim off the zip to the edge of the fabric, oversewing to secure the zip teeth.

Step five Pin one bag side strip RS together along one short edge of the zip sandwich. Sew together, press then topstitch in place. **01**

Step six Repeat on the other edge.

ATTACHING THE SIDE STRIP

Step one Fold the bag side strip in half and mark the centre point on the WS. With RS facing, pin the side strip on top of the front main fabric piece, matching the middle points. Starting from this middle point, sew the strip to the front. Sew the strip to about 3cm (1 $\frac{1}{4}$ in)

from the front bottom middle point.

Step two Starting again at the middle top point, sew the other side of the strip all the way around the other side of the bag down to the same distance at the bottom of the bag.

Step three Mark where the bag middle point is on the loose unsewn strip ends, then sew the strip closed. Trim off any excess fabric, press the seam open, then sew to the bag body. **02**

Step four Now repeat these steps to make the back in exactly the same way. **03**

MAKING THE LINING

Step one Fold a long edge of one lining zip strip to the WS by 1cm ($\frac{3}{8}$ in) and press. Topstitch in place. Repeat for the other strip.

Step two Pin the two lining strips RS facing against one of the lining short sides, so the top stitched edges meet. Sew in place. Press then topstitch in place. Repeat for the other bag side.

Step three Finish in the same way as the outer.

FINISHING OFF

Step one Place the outer and lining WS facing.

Step two Pin then slip stitch the lining to the bag along the zip edges, making sure you don't sew through the zip teeth.

Step three Turn the bag RS out to finish. **04**



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Cotton
+CHALK





THE HOLIDAY SET

Keep cool in **Cotton + Chalk's** The Holiday Set in UK sizes 6-20, a floaty kimono-style top designed for lightweight fabrics with a jersey vest top for layering.

THE HOLIDAY SET

When it comes to holiday dressing, we're all about easy styles that will work for beach days, city breaks and everything in between. Cotton + Chalk's The Holiday Set, in UK sizes 6-20 (US 4-18/EUR 34-48), will be a warm-weather favourite whatever your getaway plans are this summer. This lightweight top can be worn with jeans and sandals for sightseeing, or over your swimsuit as a beach or poolside cover-up, and includes a jersey vest top to layer or wear separately.

The kimono-style top can be made with a round neckline or a V-neckline and includes an optional contrast sleeve band detail, and the vest top is a simple style designed for knits with 35% stretch and has a scoop neckline.

Share your finished Holiday Set with us using #simplysewingmag – we'd love to see!

YOU WILL NEED

- Fabric: see pattern envelope
- **Top A,B:** Single-fold bias tape: 12mm (1/2in) wide x 1m (1yd). **Top A:** Iron-on interfacing: 20x13cm (7 1/2x5in)
- Matching thread

FABRIC SUGGESTIONS

- Kimono top A,B: light to medium weight woven fabrics such as voile, georgette, chiffon, silk and crepe. Vest top C: for stretch knits only with 35% stretch across the grain.

GETTING STARTED

First, pre-wash and dry your fabric according to the care instructions to allow for any shrinkage. Unfold the pattern sheets and find the line style for your size on the pattern pieces using the key provided – it can be helpful to mark your size with a highlighter. Turn to our guide on page 91 for more tips.

Make a chiffon top and a matching jersey vest top.



TWO NECKLINE STYLES

Make the kimono top with a round or V neckline.

VEST TOP
Includes a vest to layer with your kimono top.

SLEEVE DETAIL
Add an optional contrast band to the sleeves.



Sew up a rainbow of vest tops to layer with this bold and bright floral print from www.sewoverit.co.uk

FABRIC INSPIRATION



Spherical Buds Peach, www.hantex.co.uk/agf



Seed Puffs Tide, www.hantex.co.uk/agf



Everblooming Fig, www.hantex.co.uk/agf

LIFE'S A PEACH

Floaty styles offer the perfect excuse to go girly with ditsy florals, bold blooms and bird motifs in peachy pink shades.



Floral Floats Fresh, www.hantex.co.uk/agf



Petally Sweet, www.hantex.co.uk/agf



Central Park Breeze, www.hantex.co.uk/agf



Match the summer sunset in sheer apricot chiffon, www.sewoverit.co.uk

WEAR IT WITH

SURFER GIRL

Channel surfer-girl cool for easy beach style.

More is always more when it comes to colour, so pile on the beads! Earrings £9, necklace £10, uk.accessorize.com



Add yet another pair of sunnies to your collection in on-trend pastel pink, £12, uk.accessorize.com

Pick one punchy hue for subtle way to wear all-over print, £37, www.very.co.uk



Try an update on the classic swimsuit with this ruched wrap style, £35, www.whitestuff.com



Lace appliqué gives denim cut-offs a feminine twist, £22.99, www.newlook.com

Add texture to your outfit with plait strap sandals, £25, uk.accessorize.com



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MIX AND MATCH

Transform unworn (but still loved) garments into a colour-block cami with **Portia Lawrie's** how-to.





YOU WILL NEED

- 1 main top that fits you
- 2 secondary tops wider than the main top
- Square ruler
- Basic sewing kit

NOTE

- Use a 1.5cm (5/8in) seam allowance unless otherwise stated.

CUTTING THE TOPS

Step one Use one of your secondary tops to create two large rectangles for the centre panels. They need to be wider than the main top by at least 5cm (2in) as it's easier to stitch them together a little bigger and then trim them to the correct size later. For our top we kept the hem to save sewing a new one, and this will form the bottom of the new top. **01**

Step two Use your other secondary top to create two more rectangles to the same width as before for the bottom panels. In both instances, the depth of the rectangles is entirely up to you. It depends on how long you want the finished top to be and whether you want one colour to be more dominant than another. **02**

JOINING THE PANELS

Step one Place one centre panel and one bottom panel with right sides (RS) facing and matching the top long raw edge of the bottom panel and the bottom long raw edge of the middle panel.

Step two Sew the two panels together.

Step three Finish the raw edges using an overlocker or with a machine zigzag stitch.

Step four Press the seam downwards.

Step five Topstitch the seam allowances in place close to the seam line, using a colour matched thread. **03**

Step six Repeat this with the other bottom and central section pieces so you now have two panels of colour-blocked fabric.

TRIMMING THE PANELS

Step one Using a square ruler and your seam line as a reference point, square off the long raw edge of the centre panel which is going to be attached to your main top.

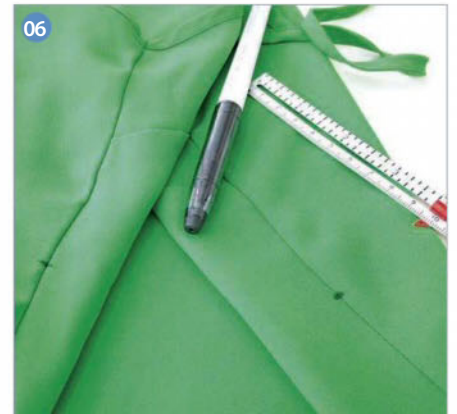
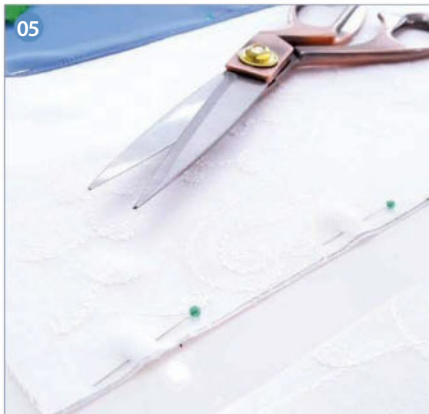
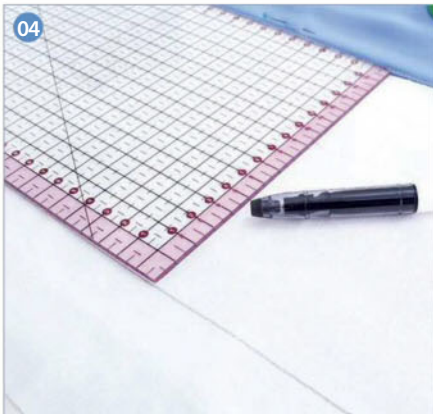
Step two Mark a cutting line depending on how deep you want the finished panel to be, plus the 1.5cm (5/8in) seam allowance. **04**

Step three Pin your central and bottom panels together, aligning the seams, and cut along the marked line. This squares off both panels in one go which helps with accuracy. **05**

PREPARING THE TOP PANEL

Step one On your main top, make a mark across the side seams at the point where you want the colour-blocked section to begin. The location of this mark is entirely up to you. Just make sure it is consistent on both sides of the garment so it matches correctly. **06**

Step two Measure down from the armhole



and be sure to incorporate the 1.5cm (5/8in) seam allowance.

Step three Now unpick the side seams of your main top on both sides. Unpick as far past your marked points as you can go, but no closer than 5cm (2in) from the armhole. This gives you room to manoeuvre, sew and blend the new side seams. The mark you made across the side seams should be visible on both sides of the separated seam. ⁰⁷

JOINING THE TOP PANEL

Step one Pin your joined centre and bottom panels to the front and back of the main top with RS together and aligning the raw edges and the marks you made across the side seams previously.

Step two Trim away the excess of the main top below the pinned edge. ⁰⁸

Step three Stitch the top to the centre panel along the pinned line.

Step four Finish the raw edges with a machine zigzag stitch or by overlocking.

Step five Press the seam allowance up towards the top section then topstitch in place using a colour matched thread. ⁰⁹

Step six At this stage you should have something that resembles the picture. Your

main top, completely intact around the armholes and neckline, but split up the sides with your colour blocked panels attached front and back. ¹⁰

STITCHING THE SIDE SEAMS

Step one With the top inside out, so the panels are RS facing, pin along the side seams.

Step two Cut away the excess fabric from the centre and bottom panels so they are in line with the side seams of the top panel. Remember, these were cut wider than needed at the start. ¹¹

Step three Sew the three panels together down both of the side seams.

Step four Finish the raw edges and press

ADDING A SPLIT HEM

Step one I decided to add the additional detail of a split hem to my top. To replicate this, simply sew the last 10cm (4in) of your side seam with a longer stitch length. Make sure you back stitch at the point at which you change stitch length to secure the seam.

Step two Once you've pressed the side seams, simply unpick the longer stitches and topstitch that section of the seam allowance in place around the split. ¹²

MORE IDEAS TO TRY

- 1 When combining fabrics ensure they have similar properties in terms of weight, drape, and stretch.
- 2 Try using the essence of this idea on other garments. Lengthen a pair of trousers that are too short or turn a top into a dress by adding panels.
- 3 Not sure where to start? Grab all the garments you don't wear from your wardrobe. Group them according to fabric weight first. Then look at the colour combinations within each group. Experiment with pleasing combinations and go from there.
- 4 Colour blocking is one option. But combinations of different tones or textures within the same colour group can be just as striking.
- 5 This idea would work with fabric scraps from your stash, too – just alter your favourite top pattern so it is in colour-blocked sections, and choose fabrics that have a similar weight and drape.

MY SEWING WORLD

by The Fold Line

The Fold Line take us through the key trends to sew for next season, from boxy quilted jackets to velvet frocks.

We are always thinking ahead and planning our makes for the next season, and as makers we need a head start on the high street so that we can get things ready in time! We have looked to some of the key trends that are set to hit the high street this autumn and winter and have paired great patterns with them so that you can sew the season's hottest trends for next season and get ahead of the game!

PERFECTLY TAILORED

If there is one trend to take on board this season it is this one. Seen on the catwalks of designers such as Céline and Alexander McQueen, the tailoring trend is the most likely to filter down to the high street. The trouser suit has been reborn – you heard it here first! With longer-length, double-breasted jackets, this should be easy to emulate in a style that suits you. We've got two great jacket options; the first is the Joseph Jacket from Ready To Sew (www.readytosew.fr), which has a relaxed fit and raglan sleeves with an interesting collar detail. The Aava Blazer by Named (www.namedclothing.com) has a double-breasted front and slightly longer cut. To create the whole look you could also sew Named's Tyyni Cigarette Trousers.

QUILTED JACKETS

Quilted jackets were all over the catwalks, everywhere from Stella McCartney to Chanel. Imagine a boxy, cocoon-shape jacket with a nod to your mother's 1980s version. The Nicole Jacket by République du Chiffon (www.republiqueduchiffon.com) was closest to the catwalk version with its cocoon shape, poppers and big pockets. If you want something a little less boxy, the Tamarack Jacket from Grainline Studio (www.grainlinestudio.com) might be right up your street, as it has a relaxed fit with some shaping. Our final pick is the

Play with quilted details with The McCall Pattern Company's boxy, cropped M7549.



Join our sewing community and share your makes at www.thefoldline.com

Sew next season's tailored styles with Named's longline double-breasted Aava Blazer.



"We are always thinking ahead and planning our makes."



Copy Stella McCartney's runway look with the Nicole jacket pattern.

“Expect coats, dress coats and jackets that are belted to cinch in the waist.”



We love the casual vibe of the Joseph by Ready to Sew.

M7549 (www.sewdirect.com), a cropped jacket with lots of quilted detailing.

FLOATY FROCKS

There are usually a couple of summer trends that transcend into winter, and the floaty, fluted dress is this year's front runner. The fabrics have changed to satins and velvets to give a winter feel, as seen on the catwalks of Louis Vuitton and Dior. We found a couple of great patterns to sew. The Acton Dress by In the Folds (www.inthefolds.com) features an interesting wrap at the front, a fitted bodice and fine straps. This would look fantastic in a floaty fabric with lots of drape. The second pattern is the new release by Papercut Patterns (www.papercutpatterns.com), the Kobe Dress, a simple shift with an interesting cross-over detail at the back and a side-seam slit.

Make the Acton winter-ready by using a heavier drapery fabric and wearing it layered up with a long-sleeved tee.



Don't pack away your summery patterns such as the Kobe Dress – just switch the fabric for luxe velvet or satin.



CINCHED-IN COATS

After a few years of the fashion world ignoring the waist, it's back for winter with a focus on outerwear. Expect coats, dress coats and jackets that are belted to cinch in the waist. The Pilvi Dress from Named is nod to the trench coat and is designed to be made in a structured stretch fabric like a ponte de roma. The other pattern we love is the Pollie Jacket from French pattern company République du Chiffon. This relaxed-fit jacket features a wrap closure with a belt and would look great dressed up or down.

Keeping us inspired...

We are constantly on the look out for new fabrics, and although our fabric stash is bulging there's always space for more, isn't there? Inspiration comes from fabric shopping in London where we both live. There are so many places to go and fabrics to stroke that we are spoilt for choice. If you're visiting London and need a guide for fabric shops, we've done a handy blog post with free downloads so you can start planning your trip!



Going fabric shopping in London? Check out our free printable guides at www.thefoldline.com



Try the cinched-in trend with the Pollie jacket or Pilvi trench.





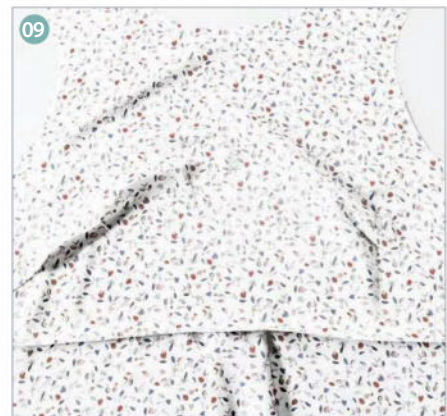
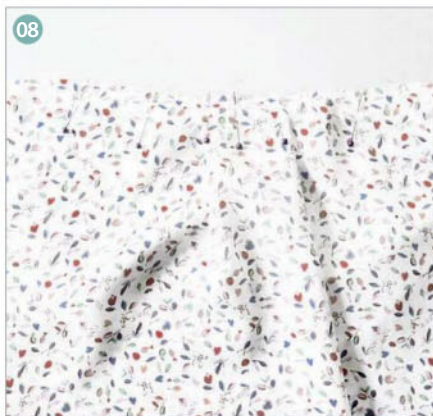
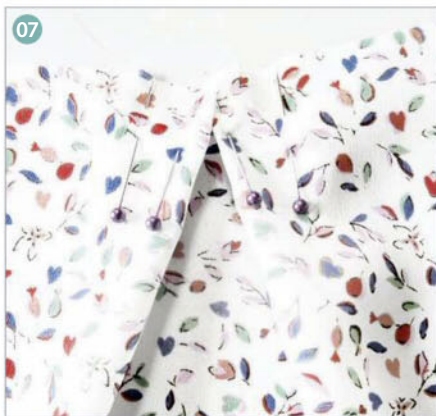
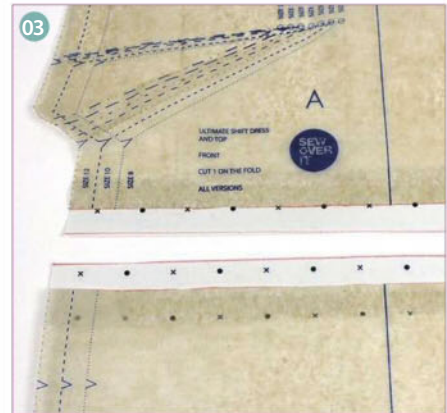
Maternity hack with
SEW OVER IT

Lisa Comfort gives Sew Over It's Ultimate Shift Dress a bump-friendly update for part two of her maternity pattern hack series.



PART TWO

- Make a basic pattern
- Adapt a waistline
- Add a box pleat
- Attach waist ties



YOU WILL NEED

- Fabric: see instructions for details
- Shift dress pattern (see below)
- Pattern paper
- Basic sewing kit

NOTE

- Use a 1.5cm (5/8in) seam allowance unless otherwise stated.

CREATING THE BASIC PATTERN

Step one Look at the size chart on your chosen pattern (we used the Sew Over It Ultimate Shift Dress pattern) then measure your bust size. Cut out the pattern size that best corresponds to this measurement. If you are between sizes, choose the next size up.

Step two You will need to create a tie pattern. Cut out a rectangle 10x140cm (4x59in) (or the full width of fabric) from the pattern paper. This will make finished ties that measure 4cm (1 1/2in) wide, so if you'd prefer yours wider or narrower, adjust your pattern accordingly.

Step three You will need to work out the fabric quantity you need from your newly adjusted pattern, so don't buy any just yet.

CREATING A BODICE AND SKIRT

Step one The Ultimate Shift Dress is one piece and we want to separate it into two above the waist. To do this, take the front dress piece and measure a point 2.5cm (1in) below the bottom of the dart at the side seam. Draw a horizontal straight line across the pattern at this point, perpendicular to the centre front line. **01**

Step two Fold the dart closed. Measure the distance from the bottom of the armhole to

your newly drawn line, and then make a note of this measurement. **02**

Step three Cut the pattern piece into two along the drawn line. You now have a bodice piece and a skirt piece. At the bottom edge of the bodice piece, attach a blank piece of paper and add in a 1.5cm (5/8in) seam allowance. Repeat this for the top edge of the skirt. **03**

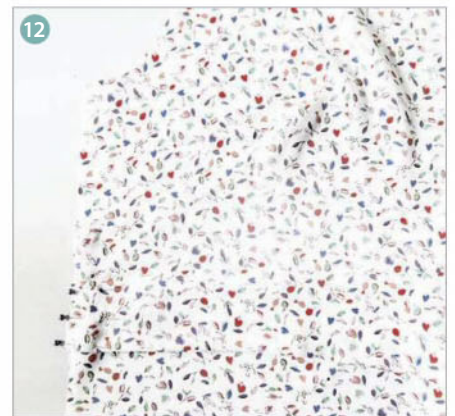
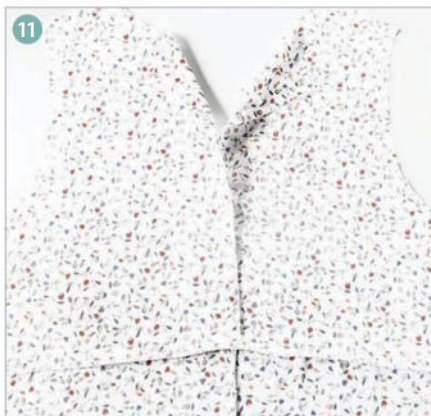
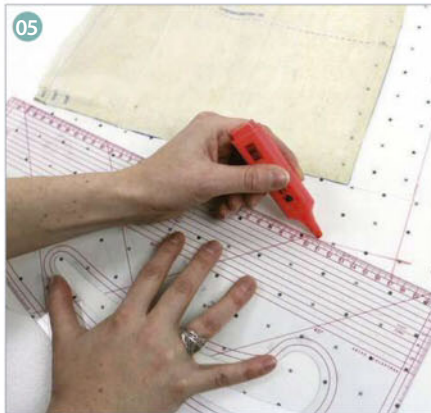
Step four On the back dress piece, measure down from the bottom of the armhole by the measurement taken in step two. As you did with the front, draw a horizontal line across the pattern at this point, perpendicular to the centre line. Cut along this horizontal line, add paper and mark a 1.5cm (5/8in) seam allowance to both pieces as you did for the front.

ADDING EXTRA ON THE WAIST

Step one To accommodate a bump, the skirt will need some additional room adding to the front. At the centre front of the front skirt piece, attach a large piece of pattern paper approx 7cm (2 3/4in) wide. At the original centre front, measure 5cm (2in) across onto the attached paper and draw a line from top to bottom, keeping parallel to the original centre front. This is now the new centre front of the skirt.

GET 20% OFF AT SEW OVER IT

Get 20% off Sew Over It's Ultimate Shift Dress sewing pattern using the code SIMPLYSHIFT at the checkout at www.sewoverit.com. Code valid until 30th September 2017.



Mark a notch at the original centre front for making a pleat. **04**

Step two To make sure the hem hangs level over the bump, extra length needs to be added to the centre front skirt. Attach a piece of paper to the bottom edge of the skirt. Extend the new centre front by 5cm (2in) and, in a gentle diagonal curve, join this to the original side seam edge. This ensures the length is only added at the front of the dress and not all the way around. **05**

CALCULATING FABRIC QUANTITY

Step one The Ultimate Shift Dress includes two sleeve options, so choose the one you prefer.

Step two Measure your pattern pieces to work out how much fabric you need to buy.

CUTTING OUT

Step one Fold the fabric in half lengthways.

Step two Lay the front bodice and front skirt pieces along the fold line and pin into place.

Step three Position the back bodice, back skirt, sleeve and tie pattern pieces on the fabric, matching the straight of grain, and then pin them all into place.

Step four Mark all notches with tailor's chalk or

tacking stitches, then cut out the pieces.

JOINING THE BODICE AND SKIRT

Step one Stitch the bust darts on the front bodice. Press the facing downwards. **06**

Step two On the front skirt, snip a little notch at the top edge of the fold to mark the centre front. With right sides (RS) together, fold in the notches either side of the centre front so that they meet at the new centre front notch, forming an inverted box pleat.

Step three Pin and then tack into place. **07**

Step four With RS together, align the front bodice and front skirt at the waist. Pin and then stitch into place. **08**

Step five Overlock or machine zigzag the seam allowances together and press them down towards the hem. **09**

Step six Place the back bodice pieces RS together at the centre back and pin. Sew the centre back seam from the notch to the waist. Press the seam. **10**

Step seven Place the back skirt pieces RS together at the centre back and pin.

Step eight Sew together then press the seam.

Step nine Join the back bodice and back skirt together as you did with the front. **11**

MAKING THE TIES

Step one With RS together, fold a tie piece in half lengthways. With a 1cm ($\frac{3}{8}$ in) seam allowance, stitch together down the long edge and one of the short edges.

Step two Clip the corners then turn the tie RS out and press flat, making sure the seam is sitting right on the edge.

Step three Repeat for the second tie.

ADDING THE TIES TO THE DRESS

Step one Lay the front dress RS up. Place the raw edge of a tie on a side seam, making sure the seamed long edge faces the hem and the top edge of the tie sits along the waist seam.

Step two Tack the ties into place on the side seam using a 1cm ($\frac{3}{8}$ in) seam allowance. **12**

FINISHING OFF

Step one Following the rest of the instructions for the Ultimate Shift Dress (or your chosen sewing pattern), complete your dress with a neat hem on the sleeves and lower edge to finish. You will find on this particular pattern that the dress hem is now curved slightly at the front, so you may find it easier to sew a narrow single-turned hem.



STAR QUALITY

Upgrade your weekend wardrobe with **Rosee Woodland's** asymmetric twist on a classic tee.

PSST:

We've finished the raw edges of our tee with a machine zigzag stitch for a simple sew, but you could also use an overlocker if you have one.



YOU WILL NEED

- Jersey fabric, mid weight: 160cm (63in) width x 1.7m (2yds)
- Matching polyester thread
- Basic sewing kit

NOTES

- Use a 1cm (3/8in) seam allowance unless otherwise stated.
- You will find the pattern needed on the pull-out pattern sheet provided.

CUTTING OUT

Step one Cut out all three pattern pieces and stick them together as indicated by the dashed lines. There are two necklines for each size printed on the pattern – the higher one is for the back neckline and the lower is for the front neckline. Cut out along the higher back neckline at this stage.

Step two Fold the fabric piece in half diagonally with right sides (RS) together to form a triangle. Smooth over the fabric to make sure both layers are laying flat.

Step three Place your joined pattern piece RS up on top, matching the fold marked on the pattern on the diagonal fold on the fabric, and pin into place. **01**

Step four Cut out the fabric carefully around the pattern piece.

Step five Using chalk or a tacking thread, mark the circle which indicates the diagonal sleeve opening. The circle nearest the line for your size is the one you should use.

CUTTING THE FRONT NECKLINE

Step one Unpin the pattern and open out your cut fabric. The front of the garment is on the right of the fold and the back of the garment is on the left of the fold.

Step two Cut the pattern along the lower front neckline then place it on the neckline section on the front part of the garment. **02**

Step three Line up the pattern either side of the neckline, pin into place and then cut the front neckline shape, which is slightly lower than the back neckline you cut originally.

JOINING THE SEAMS

Step one Join the two top shoulder seams RS together using a narrow, medium length zigzag stitch. Stop sewing at the circular marker for the diagonal sleeve opening.

Step two Fold along the diagonal edge, RS together, and join up the side seam in the same way.

Step three Notch the curve of the underarm.

Step four Now press all the seams open. Make sure you carefully trim any overlap where the



neck and shoulder seams meet.

Step five Turn the top RS out.

MAKING THE NECK BAND

Step one Cut a neck band strip across the width of your fabric which measures 4cm (1 1/2in) deep.

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

Step three Pin one end to where the neck opening and shoulder seam meet and lightly stretch it around the neck opening, pinning it into place as you go.

Step four Mark the length needed with a pin then take the band off and add 2cm (3/4in) for a seam allowance.

Step five Cut the neck band strip to length and sew the short ends RS together.

ATTACHING THE NECK BAND

Step one Pin the folded neck band to the neckline, matching raw edges and centring the seam at the back neck. **03**

Step two Stitch into place, starting at the back neck with a straight stitch.

Step three Turn the raw edge to the WS and press it down.

Step four Use a straight stitch to sew around the neckline 3mm (1/8in) or closer down from

the band seam, with RS facing up. This prevents the neckline from curling over.

HEMMING THE SLEEVES

Step one Fold the diagonal sleeve opening under by 5mm (1/4in) to the WS to form the sleeve hem.

Step two Pin the hem into place, taking care not to stretch the fabric.

Step three Sew with a straight stitch 3mm (1/8in) from the edge, starting at the shoulder seam. Curve in the lower 'point' of the seam and notch before stitching.

Step four Press to remove any flaring on the sleeve hem. **04**

Step five Hem the second sleeve in exactly the same way.

FINISHING OFF

Step one Finish the bottom edge of the top with a medium width, medium length machine zigzag stitch, ensuring the edge of the zigzag overlaps the raw edge of the fabric. This allows for maximum stretch and doesn't interfere with the bias stretch of the back piece of the top.

Step two Give your finished tee a final press all over and it's ready to wear! Team it with skinny jeans for a casual look.

QUICK
PROJECT
USE 1 FAT
QUARTER

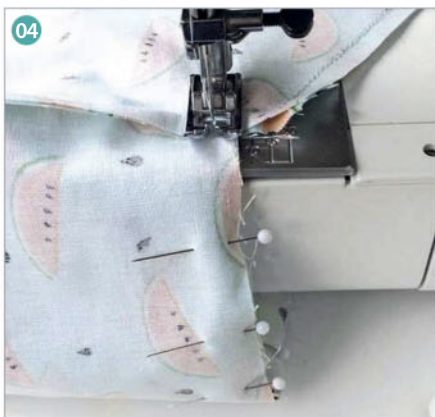


SEW DELICIOUS



Grab a slice of summer with **Jennie Jones'** clasp-fastened envelope clutch in a mouth-watering watermelon print.

FAST FAT QUARTER



YOU WILL NEED

- 1 fat quarter
- Magnetic clasp set
- Faux leather scraps
- Wadding: 40x21cm (15¾x8¼in)
- Basic sewing kit

FABRIC USED

Watermelon from the Tropical Spring range by Rico. Available from www.sewcraftyonline.co.uk

NOTE

- Use a 1cm (¾in) seam allowance unless otherwise stated.

CUTTING OUT

Step one From the fat quarter cut two pieces 42x23cm (16½x9¼in).

Step two Find the centre point on one of the short edges of one fabric piece. Measure 12cm (4¾in) down one of the long edges and cut between these points. Repeat on the other side. This creates the point for the flap.

Step three Repeat with the other fabric piece.

Step four From the faux leather cut two circles using a penny as a template. **01**

Step five Pin one piece of fabric to the wadding, cut around it and then trim so the wadding is 1cm (¾in) smaller.

Step six Cut two circles of wadding slightly larger than the faux leather circles.

SEWING THE OUTER AND THE LINING

Step one Place one fabric piece right side (RS) up and fold the bottom edge up 14cm (5½in) so it is right sides (RS) together and pin. **02**

Step two Sew down the two side seams.

Step three Repeat for the other fabric piece.

ATTACHING THE CLASP FASTENER

Step one Take one fabric piece for the lining and mark a point 4cm (1½in) down from the flap point and make a small incision. Make an incision in the centre of one of the faux

leather and wadding circles.

Step two Push the prongs of the male half of the clasp through the incision in the faux leather, then the lining fabric on the RS, then the wadding and attach the back of the clasp.

Step three Put the other fabric piece, for the outer, into the lining piece, RS together.

Step four Fold the flap down and mark where the centre of the clasp meets the outer. **03**

Step five Transfer that mark to the corresponding position on the outer piece.

Step six Remove the outer piece and make small incisions in the marked spot and the second faux leather and wadding circles.

Attach the female half of the clasp as before.

ATTACHING THE OUTER AND LINING

Step one Replace the outer piece into the lining with RS facing and pin together.

Step two Using one continuous stitch starting from the base of the flap, sew the flap and top of the bag together, leaving a 5cm (2in) opening at the front. **04**

Step three Trim the excess fabric, turn RS out through the opening and press.

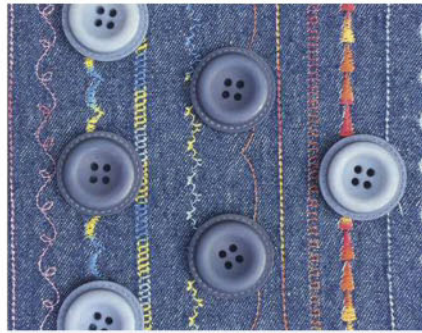
Step four Feed the wadding through the opening, starting with the pointed end. **05**

Step five Topstitch along the flap and top of the bag and press to finish. **06**



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Hantex
Stitch Sew Craft



A project from Debbie's *Sew Brilliant Bags* book, which features inspiration galore for creating your own customised designs.

AN ADVOCATE FOR SEWING

Sew-trepreneur Debbie Shore won the coveted title of Sewing Designer of the Year at the British Craft Awards 2017. We have a chat with the ingenious sewer to find out more.

For Debbie Shore, becoming a presenter on children's television in 1986 was the unlikely first step to becoming one of UK's the most popular sewing pattern designers. From charming kids on ITV, she went on to demonstrate sewing products for a shopping channel before making the leap to designing her own patterns and sewing projects.

Her prolific output has also included a whole library's worth of sewing books, including *Sew Brilliant Bags*, *Sew Useful* and *Half Yard Heaven*. It's all contributed to

elevating her to the position of one of the UK's best-loved pattern designers, and being crowned the winner of Sewing Designer of the Year at the British Craft Awards 2017.

"I've been sewing for as long as I can remember," Debbie says. "My mum was a dressmaker so I was brought up in a world of cloth and thread. We would make regular trips to markets and fabric stores to choose the materials, and then I would be allowed to have any offcuts to make doll's clothes."

Impressively, Debbie was regularly making clothes for herself by the age of nine. "This

was the 1960s, so Crimplene was the go-to fabric choice, and paisley was the favourite print. Remember hot pants? I made them in every colour of the rainbow."

AN INQUISITIVE NATURE

After leaving school, Debbie went on to train in dressmaking and upholstery, equipping her with the skills to dress herself and her home equally stylishly. With her personal passion for sewing well and truly cemented, Debbie now loves having the opportunity to share her extensive knowledge with others,

whether they're beginners or experienced sewists. "I'm predominantly self taught, so I've learned through trial and error. I'd like to think this means I can give new sewers a dose of confidence and reassure them that mistakes can usually be rectified."

Debbie's curious and investigative mind made creating her own sewing patterns (and helping others to do the same) a logical progression. "I'm pretty good at figuring out how things are made," she comments. "I think this came from my dad, who could strip a car engine down then put it back together again. So, when I began writing books I decided not to

use patterns but just give dimensions, and explain how to use household items like plates and saucers as templates."

Debbie wrote her first sewing book, *Making Cushion Covers*, in 2011. "This came about quite accidentally," she exclaims. "My husband Garie is a photographer, so I asked him to photograph some projects I was making with the intention of perhaps using

them on a blog. I was so pleased with the pictures that I sent them to Search Press, who thankfully agreed to publish them in a book."

This was the first of ten published books so far, including her series of 'Half Yard' books, which have made her the UK's bestselling craft author. "It's something that came about unexpectedly and of which I am very proud."

As her success has grown, Debbie's found her early, ad-hoc templates system a little more challenging. "When I first started designing projects for CDs, this method wasn't so simple," she says with a grin. "It's difficult to find household items that look like a reindeer or

a pair of slippers. So I started to draw the patterns. I actually draw them by hand, then a graphic designer takes over and somehow makes them look professional."

"I MAKE A LOT OF SKIRTS. I HAVE QUITE A THICK WAIST AND SMALL HIPS SO OFTEN CAN'T FIND SKIRTS TO FIT, AND I LIKE TO RE-INVENT CLOTHES I'M BORED WITH"

MAKE, WEAR, LIVE
Having a photographer for a husband has meant that Debbie has been central to her brand right from the start, posing for the



Debbie is loving the vintage trend – find this lace stocking in her new book, *Half Yard Vintage*.



Debbie in her cosy craft room, where all the magic happens – it even sometimes doubles up as a photoshoot location for her books, too.



Above: Smocking is where it's at! Debbie's sense of curiosity and adventure inspires her to try different stitching techniques. These beautifully textured scatter cushions would make a wonderful addition to a sofa or bed.

Photos: www.debbieshore.tv

cover of the majority of her patterns. Happily, many of the garments she designs are just the kinds of things she loves to wear. "In my own time, I make a lot of skirts," she says. "I have quite a thick waist and small hips so can't often find skirts to fit, and I like to re-invent the clothes I'm bored with by turning dresses into skirts, changing the sleeves, or adding embellishments."

While Debbie has moved on from her days presenting on a craft channel, she continues to make occasional guest appearances selling her products. "My day starts at around 7am, unless I'm making an appearance on telly when the day starts at 5am," she says.

On an average day, the first hour or so is consumed by replying to YouTube comments. "I have a channel with over 125,000 subscribers and receive questions and comments from all around the world, and I like to reply to all of them," she says. "I try to add one new video a week to my channel, so will spend a day a month filming four of them. Then I start sewing."

To manage all the different aspects of her working life, Debbie keeps a constantly updated to-do list close to hand, "whether that's prepping for live shows, writing books or designing projects. Garie photographs the steps as I make the projects, I sew, then pass the stages over to Garie to shoot, and as he's

doing that I write the text. It's a bit like a choreographed routine."

Their work day ends at around 7pm, when they'll settle down to eat a delicious meal prepared by Garie. "He's an excellent cook so he'll break away at lunchtime to rustle up something amazing." With her work and marriage so integrated, Debbie's sewing practice has infiltrated

the couple's entire home. "My working area is literally the whole house," she says. "I have two dedicated sewing rooms, the 'homely' one and the office, then there's a room for filming and one for photography. When we're working on the books, the rest of the house is used for our location shoots – a favourite spot is the shed at the bottom of the garden!"

PAST, PRESENT, FUTURE

On the rare occasions when Debbie and Garie aren't working, family time takes top billing. "I always try to spend time with my family," says Debbie. "My eldest son, 36, and his wife have given me the most beautiful granddaughter who I absolutely adore. My daughter, aged 26, lives in London and I love

spending time with her, while my youngest son, who is 22, lives with us at home."

Favourite design trends of the moment include the vintage movement. "Oh, I'm loving the vintage!" she enthuses. "Linen and lace, abalone buttons, antique sewing machines and beautiful wooden bobbins..."

One current obsession is smocking, which

is a decorative detail created by gathering sections of fabric into tight pleats sewn together with parallel stitches. "I do a lot of smocking. It's proven to be very popular at the moment but

"I DO A LOT OF SMOCKING. IT'S PROVEN TO BE VERY POPULAR AT THE MOMENT BUT DIFFICULT TO FIND INSTRUCTIONS, SO I FIGURE OUT HOW TO RE-CREATE THE DESIGNS."

difficult to find instructions, so there I go with figuring out how to re-create designs."

This pleasure in the technical side means that other procedures make frequent appearances in Debbie's designs. "I use a lot of bias binding, particularly for bags, because it gives a professional finish," she comments. "I enjoy hand sewing, so even on larger items I'll always finish the binding by hand. I like to make my own bias binding and use a one-inch bias tape maker for this, but the tools I couldn't work without – apart from my sewing machine – are my rotary cutter, ruler and mat." She adds: "I'm in the enviable



Debbie finds inspiration from beautiful fabrics like these mix-and-match blue floral prints.



Above: Debbie's bags are both practical and gorgeous – we love this bright paisley design that's just the thing for throwing over your shoulder for days out this summer.



Above and right: We'll be sprucing up our sewing space with accessories from Debbie's *Sewing Room Essentials*, and trying a few fun festive ideas from *Sew Advent Calendars*.

Below: Debbie is a big believer in making your own bias binding to give a professional finish, so her rotary cutter, ruler and mat are always close to hand.



position of being asked to road-test sewing machines so have a few to choose from. At the moment I'm using a Pfaff Quilt Ambition 2." Gorgeous fabrics often also play a large part in firing up Debbie's desire to design something new. "For instance, I was in a store recently and found a grey and black wool plaid in the dressmaking section, and instantly thought 'total!'" she enthuses. "I imagined a structured tote with rolled handles and very fine red piping, so I bought the fabric, came home and designed the bag. That will be in my next bag book." It sounds like a really satisfying way of working.

We can't wait to discover the varied and exciting projects Debbie has lined up for the rest of this year and beyond. At the moment she has two new sewing books on her mind, both of which are due out in July this year. "They're *Half Yard Vintage* and *Sew Advent Calendars*, and I'm currently working on two more books for 2018, then two for 2019," says Debbie. "I'm also developing a range of sewing kits with the most amazing fabrics, but that's all I can give away for now."

See more at www.debbieshore.tv
Written by Judy Darley.



Above: Debbie's lifelong love for sewing and designing means she's brimming with ideas for fabulous new projects and books to share. Which is good news for us!



DEBBIE'S TOP STITCHING ADVICE

"Just have a go! If things go wrong there's always the quick unpick... Seriously though, measure then measure again, you could waste a lot of time and fabric by cutting too short."

Debbie Shore's much-loved sewing books are published by Search Press. For more information, go to www.searchpress.com

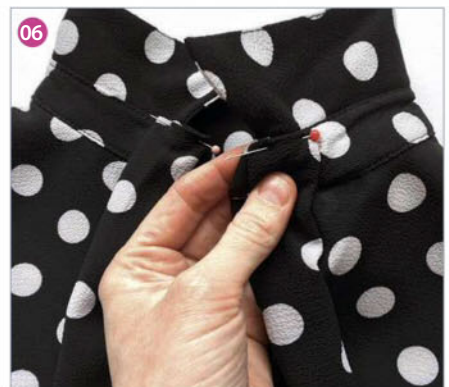
—→ TRANSFORM IT! ←—



SPOT THE DIFFERENCE

Take a long-sleeved shirt from oversized to oh-so-cute with **Jennie Jones'** simple pussy-bow shirt dress update.





YOU WILL NEED

- Loose shirt dress
- Basic sewing kit

Prefer to make your shirt dress without the bow? Save the sleeve offcuts in your stash for another thrifty project!



REMOVING THE SLEEVES

Step one Cut off both the sleeves along the seam line. **01**

Step two Try your dress on and trim the arm holes so that they sit on your shoulder. **02**

Step three Finish the raw edges with machine zigzag stitch then turn them under by 5mm (¼in) and topstitch into place to hem. **03**

ADJUSTING THE SIDE SEAMS

Step one Turn your dress on inside out.

Step two To make the dress more fitted you need to pin it together through the front and back, down the sides. Make sure you place the pins the same distance from both side seams so you get an even fit. **03**

Step three Stitch together along the pinned line on either side then finish the raw edges.

ADDING DARTS

Step one Try your dress on again and pin where you would like your darts to be, for a more fitted look. We put two vertical darts down the front of our dress, but you could also add some at the back too if needed.

Step two Take your dress off, re-measure the darts and then pin to ensure they are even on both sides. **04**

Step three Stitch the darts into place then finish the raw edges and press.

MAKING THE TIES

Step one Turn one sleeve wrong side (WS) out and cut off the cuff.

Step two Fold the sleeve right sides (RS) together and pin down the length. Place these pins so they are 2.5cm (1in) from the fold at the cuff end and 4cm (1½in) from the fold at the shoulder end, then join them together with pins in a straight line between.

Step three The wider end needs to finish in a point as this is the loose end of the tie, so pin or draw this on the folded fabric.

Step four Stitch together along the pinned line, leaving the narrower end open. **05**

Step five Turn the tie RS out and press.

Step six Repeat this to make another tie from the other sleeve in the same way.

ATTACHING THE TIES

Step one Turn the edges of the opening of each tie to the inside by 1cm (¾in) then press and pin into place.

Step two Pin the turned-under end of one tie to the collar band just below the collar and lining up with the outer edge of the placket.

Step three Topstitch the tie into place.

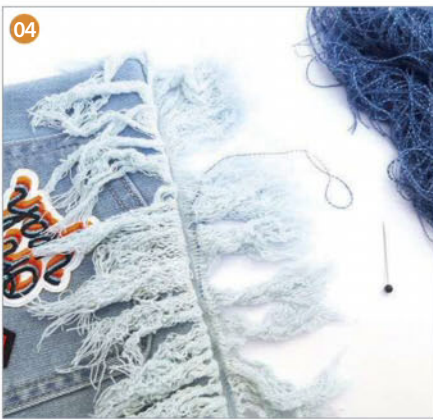
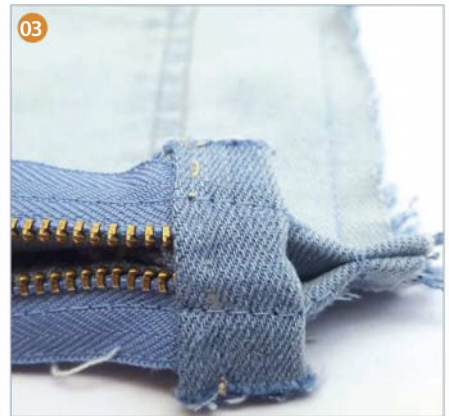
Step four Repeat this to pin and topstitch the other tie on the other side of the collar in the same position. **06**

Step five Tie the ties in a bow to finish.

FRINGE FESTIVAL

Nail two of this summer's festival trends with **Jessica Entwistle's** fringed bag personalised with patches. Oh yeah!





YOU WILL NEED

- Denim fabric: pre-loved jeans
- Iron-on patches
- Zip: 15cm (6in)
- Thread: to match jeans topstitching
- Basic sewing kit

MATERIALS USED

- Iron-on patches from The Makery, www.themakery.co.uk

NOTES

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

CUTTING OUT

Step one From the denim jeans cut:

Bag front and back: two pieces 20x17cm (7 7/8x6 3/4in) – we cut around the jeans pockets.

Zip tabs: two pieces 6x4.5cm (2 3/8x1 7/8in).

Fringe: two pieces 11x17cm (4 3/8x6 3/4in). For pale fringing, cut the long edge along the warp (the darker blue 'denim' colour); for dark fringing, cut along the weft (undyed threads).

Step two For the strap, cut off the two inner seams from the legs of the jeans (the seams with the topstitching) with 1cm (3/8in) raw edge each side. Ours are 76cm (29 7/8in) long.

IRONING ON THE PATCHES

Step one Press the patches onto the right side (RS) of one or both of the bag pieces.

Step two For added security you can hand-stitch these into place as well.

ADDING THE ZIP

Step one Fold one of the zip tabs in half with wrong sides (WS) together so it is 3x4.5cm (1 1/4x1 7/8in) and press.

Step two Open out and then fold the raw edges into the centre then fold in half again and press. Repeat for the other tab.

Step three Fold a tab around each end of the zip so the folded-under ends are just outside the ends of the teeth. Sew into place. **01**

Step four Place the zip RS together centrally along the top of the bag front piece.

Step five Tack then sew the zip onto the bag front using a zip foot, then repeat to stitch the other side of the zip centrally to the bag back.

ASSEMBLING THE BAG

Step one Open out the bag front and back and lay it RS up. Place both of the fringe pieces WS together then position the long edge of them centrally on top of the bag back, matching the raw edges. Stitch into place 5mm (1/4in) from the raw edge. **02**

Step two Place the bag front and back RS together with the zip open and the fringe pieces pinned inside away from the edges.

Step three Stitch together down the sides and along the bottom, sewing a slight curve on the bag bottom corners. Make sure you sew about 5mm (1/4in) outside the zip tabs. **03**

Step four Clip the corners then trim the raw edges using pinking shears to prevent fraying or finish with a machine zigzag stitch.

Step five Turn the bag RS out and press.

Step six Using a pin, fray the fringe pieces to create fringing. Do this by pulling out the threads that lie parallel the bag bottom. **04**

ADDING THE STRAP

Step one Using a pin, fray both long edges of a strap piece in the same way as you did for the bag bottom fringing. Repeat for the other strap piece. **05**

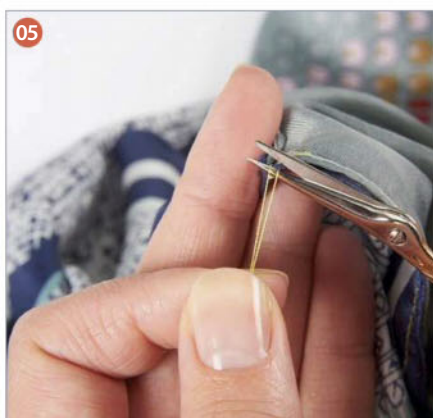
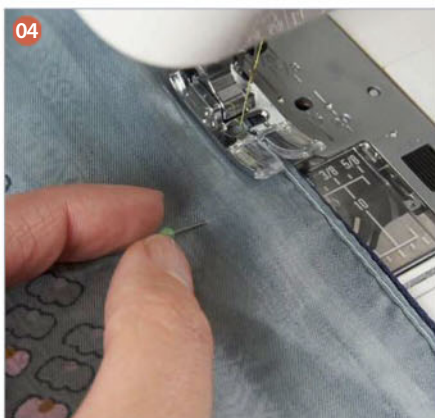
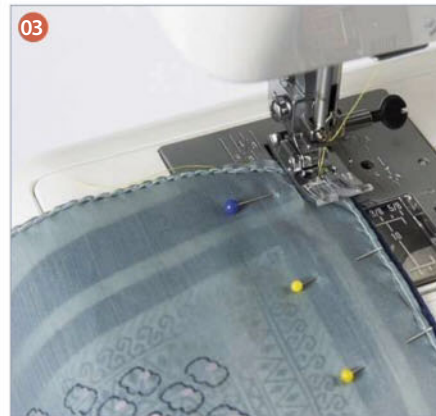
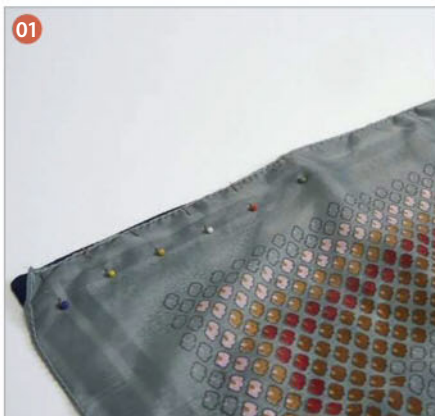
Step two Push 3cm (1 1/4in) of the end of one of the bag straps into the small gap between the zip tab and the bag side seam. Make sure the front of the strap (the part with topstitching) aligns with the outside of the bag.

Step three Hand-sew the strap onto the bag using matching topstitch thread. Sew the raw strap end inside, onto the bag inner seam for additional strength. **06**

A woman with shoulder-length brown hair is standing against a brick wall. She is wearing a short-sleeved top made from a large, colorful scarf. The scarf features a central medallion with a red, black, and gold pattern, surrounded by a wide border with intricate floral and geometric designs in red, gold, and black. She has her right hand resting on the brick wall and is wearing a ring on her finger. The background is a textured brick wall.

SCARF SWITCH-UP

Raid your wardrobe for a pair of silky square scarves to make **Jennifer Taylor's** thrifty summer top in an afternoon.



YOU WILL NEED

- Two square scarves or pieces of fabric the same size: approximately 51cm (20in) square
- Matching thread
- Basic sewing kit

FINISHING THE RAW EDGES

Step one The great thing about using scarves is that they have already been hemmed. But if your scarves are different sizes, or you're using fabric, then cut the fabric to size first.

Step two Fold under and press the raw edges by 5mm (1/4in) and then repeat for a double hem.

Step three Topstitch these folds in place. Use the edge of the presser foot as your seam allowance guide to ensure a nice straight stitching line.

PINNING TOGETHER

Step one With right sides (RS) together, pin the scarves along the top edge at the top right and left sides, but leaving a gap to fit your head through in the centre. **01**

Step two Before you sew, put the top on carefully to make sure that you can get your head in easily and make any necessary adjustments.

Step three While standing in front of a mirror, pin where you want your side seams to start. When you are happy with your top, take it off. **02**

Step four Leaving the top wrong sides (WS) out and pinned into place, fold it in half vertically at the neckline. Check the pins are matching at the shoulders and under the arms and adjust them if needs be.

Step five Give it one last try on to make sure you are completely happy with the positioning of the

seams before you sew. It might save having to unpick it later.

STITCHING THE SEAMS

Step one Stitch the scarves together where pinned down the side seams and across the top either side of the neckline. **03**

Step two Stitch as close as possible to the original hem of the scarves. Place the scarf hems along the edge of the sewing machine foot, to give a constant guide to keep your stitching straight. If you are feeling more confident, try to sew into the original topstitching. **04**

FINISHING OFF

Step one Once you have sewn your shoulder and side seams together, snip any of the loose threads away to give a clean finish. **05**

Step two Turn your garment the right way out, and you are ready to wear it! **06**



This project is taken from *Girl with a Sewing Machine* by Jennifer Taylor, £12.99, www.searchpress.com.

Ps: Lookout for Jennifer live on Sewing Quarter, Freeview channel 78.

PINUP

Try a thrifty way to wrap your handmade gifts with furoshiki.



Our festive sewing list seems to get longer every year, so it's never too early to start Christmas crafting – luckily, though, there's no sewing required for this gift-wrapping idea from DaWanda. Inspired by Jenniffer Taylor's thrifty scarf top on page 63, we'll be using our unwanted scarves to give handmade gifts in oh-so-pretty furoshiki wrapping. All it takes is a little folding and knotting. It's great for fabric scraps, too – just finish any raw edges before you start wrapping. Find the tutorial at en.dawanda.com

HOW TO BUILD A CRAFT EMPIRE

Want to take over the world step-by-step and stitch-by-stitch? Friends and business partners Rosie Scott and Hannah Silvani show us how it's done.

Written by Judy Darley.



Festival-goers enjoy Rosie and Hannah's tie-dye workshop at Bestival – proof that you can get your craft on anywhere!

Transforming a crafty hobby into a career is a dream for many of the sewists we know. Yet, how do you take the step of turning a love of sewing into a full-time enterprise?

The clever duo behind The New Craft House have successfully transformed a flourishing blog into a thriving business, complete with workshops, tempting sewing kits and plenty of inspiration. They tell us how they've made a go of it, and where their love of sewing took root.

FRIENDSHIP FIRST

Rosie and Hannah each had strong crafting influences in their lives from an early age.

"My mum always sewed when I was growing up, so I learned a lot from her and also took textiles at school," says Rosie. "Although it wasn't until after university that I really got the sewing bug and started sewing loads." For Hannah, it all began with her nana. "My nana was an amazing

quilter so quilting was the first sewing I ever did. Rosie inspired me to begin making clothes after university. I had no idea where to start with my first pattern!"

It's immediately clear that the pair's firm friendship is at the heart of their business partnership. "We've been friends since we were about 15," says Hannah. "We'd both been at the same school since we were 12 but it wasn't until Rosie moved to the same town in Germany as me that we properly became friends. I guess general proximity cemented the friendship!"

After university, the two went their separate ways, with Hannah staying on in Germany, and Rosie heading back to England, but distance didn't hinder them in launching a creative venture together. "Starting a blog was a really nice way to do something together and stay in touch," explains Rosie. "We'd both been spending loads of time crafting so a craft blog felt like the natural option. That's when we

launched The New Craft Society blog."

PICK YOUR MESSAGE

This was back in February 2013, and within a year the blog was making waves.

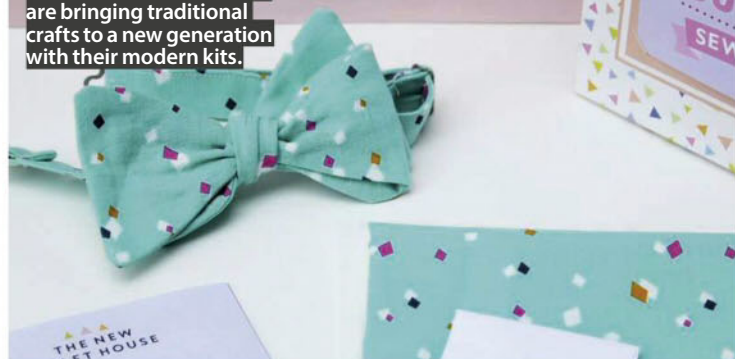
"Less than a year after that, we won the *Cosmopolitan* Best Craft Blog award and our blog started to become a business," says Hannah. "We started running lots of craft workshops and launched our first craft kits just over a year ago. We had to become The New Craft House when we registered it as a business, because apparently 'society' is a sensitive word."

A powerful online presence is crucial for a new business, and this includes coming up with a memorable tagline. For The New Craft House, the magic phrase turned out to be 'Old Crafts for the New Generation'.

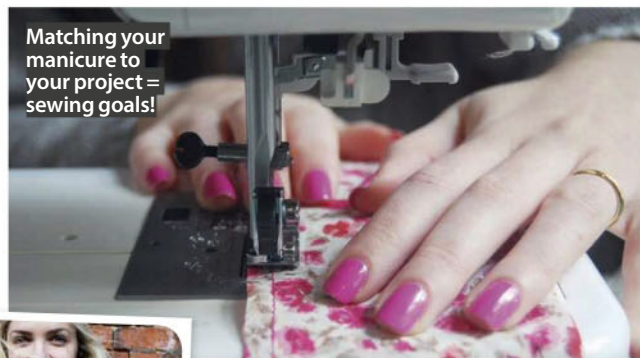
"We were both crafting loads, but were finding that a lot of the products that were available were aimed at an older audience and they didn't appeal to us at all," Hannah



The New Craft House duo are bringing traditional crafts to a new generation with their modern kits.



Matching your manicure to your project = sewing goals!



They can knit, too! The New Craft House's collection has kits for both knitting and sewing.



"It's our favourite thing to interact with people online and then actually meet them in real life."

explains. "The style was old-fashioned and quite outdated. We wanted to inspire a younger generation to start crafting by showing them that crafts can be used in projects that are modern and stylish."

While the blog is now only one part of their output, they know their demographic well enough to understand the value of their digital activity. "Without an online presence we wouldn't be here at all," says Rosie. "Our audience are still predominantly online, and people mostly find us through the website or our Instagram. It's our favourite thing to interact with people online and then actually meet them in real life at a workshop or event."

It's noticeable when browsing the blog and website that the duo's passion for sewing still ripples through every post. They open up about their crafting loves, sharing projects by the likes of Tilly and the Buttons (www.tillyandthebuttons.com), and enthusing about every stitch.

The workshops have proved to be an equally energising part of their burgeoning business. "We wanted to run workshops as a way to get people crafting and trying out things they hadn't before," says Rosie.

"Doing things online is great but nothing beats being shown a skill in person. They're also really fun." To up their credibility and spread the word further, Rosie and Hannah leapt at the chance to take their craft workshops on the road. "We were first asked to run a workshop at Green Man Festival (www.greenman.net) and loved it so much that the next year we got in touch with Bestival (www.bestival.net) to try and do something similar," says Rosie. "We've been at Bestival for the past two years now running tie-dye workshops and we always have the best time. Crafting outside in the sunshine is unbeatable."

Hannah warns us not to underestimate the logistical challenges of this, though. "Getting hundreds of T-shirts, kilos of salt

and dye and buckets all the way from London to the Isle of Wight is quite a nightmare," she says. "Last year Rosie's sister drove us in her car, which was on the brink of breaking down. Having a van is our ultimate dream." Rosie adds: "We also take a team of volunteers with us and organising everyone's transport is pretty tricky."

The sheer pleasure of taking crafts to events like Bestival and sharing their skills with festivalgoers far outweighs any of the headaches, however. "Being there for three or four days and interacting with hundreds of people is amazing," says Rosie. "Especially seeing people who think they can't do anything creative at all actually make something that they're really proud of is brilliant." Hannah chimes in: "Time off in the evenings to actually see the music and have a party is quite a perk, too."

KNOW WHEN TO GIVE IT YOUR ALL

As exciting as it is to be pouring all your free

Hannah in action at one of the duo's bra-making workshops. They love to "get people crafting and trying out things they hadn't before."



From undies to dungaree dresses, there's nothing these sewists can't stitch!



Business partners, friends and occasional neighbours: Rosie and Hannah both live on canal boats and often moor near each other.

time into your new venture, there will come a moment when there really isn't time to continue working at another job. But how can you be sure your business is ready to become your full-time focus, and that you can depend on it to keep a roof over your head? In the early days of The New Craft House, Hannah was studying for a masters degree in European politics while Rosie was working in marketing, but after two years they felt just about ready to give The New Craft House their attention, although they still had their doubts.

"I'm not sure we ever really felt ready," Rosie admits. "I'd come to the end of a contract at work and Hannah had just graduated so it felt like the natural time to give it a go. We didn't really have much to lose." This is one of the biggest leaps of faith any entrepreneur will face. "That was about a year and a half ago and I remember it being a really exciting time," says Hannah.

If, like Hannah and Rosie, you've teamed up with another person to launch your empire, you'll need to put some thought into division of labour. In other words, will you each take on different distinct roles according to your individual skill set, or will you share the majority of the tasks?

"As there are only the two of us we

generally share most roles," says Hannah. "The creative stuff is obviously the most enjoyable so we do all of that equally. I do more of the finances and Rosie does more of the marketing." It's important to reassess this as your company finds its footing, and your vision for it clarifies – something that you may find happens naturally.

"As time goes on we're refining our roles more to become more efficient with how we work," says Rosie. "It's developed naturally based on both of our previous experiences at work. I had worked in marketing before and Hannah had worked in finance so those roles felt most natural to us. When we're ready to take on someone we'll probably have to think a bit more about our roles to make sure we get the most out of the whole team."

CHOOSE YOUR LOCATION

The line between work and home life inevitably blurs for Rosie and Hannah, especially in the early days when they shared a house in London. They've since found new homes, but remain intermittent neighbours thanks to the unusually flexible nature of their chosen abodes. "We both live on canal boats now, so are often moored near each other," says Rosie.

Working together and spending so much time in each other's company isn't for the faint-hearted, but for The New Craft House duo it makes sense. "Working with your friend is ultimately a lot of fun," says Hannah. "We know each other so well and generally have the same opinions on things so working together feels easy. It's fun to have each other to experience all of the

"WORKING WITH YOUR FRIEND IS ULTIMATELY A LOT OF FUN. WE KNOW EACH OTHER SO WELL."

good times with too. We go to a lot of events and travel around a bit so everything feels like an adventure."

Ensuring they get some proper down time is often the biggest challenge. "We have to make sure that we switch off from work when we see each other outside of The New Craft House," says Rosie. The other problem is actually the opposite. "It's also a little too easy sometimes," Rosie admits. "It would be good if there was someone



When they're not busy running the business, Rosie and Hannah spend their free time filling their wardrobes up with me-mades.



New to English Paper Piecing? Start with their popular beginner-friendly EPP kit.

telling us to stay focused and work harder rather than just each other suggesting an impromptu afternoon cinema trip."

To help with the separation between work and home, the pair have recently moved into a studio on Broadway Market where they carry out their work and also host their workshops, which they can't wait to make their own. "We surround ourselves with creative inspiration in the studio," says Rosie. "We have mannequins with half-made bras and fabrics we've bought recently everywhere. We only moved in a couple of months ago, though, so are still decorating. We want lots of prints and things from some of our favourite designer-makers all over the walls."

Recent adventures have included flitting across the pond to Phoenix, Arizona, for the Creativation show (www.creativationshow.org). "We were invited to the show by the Association for Creative Industries as 'international influencers,'" says Hannah, beaming. "It was so much fun! Being able to explore the show and meet loads of the American crafters and companies was great and also being able to explore Phoenix was super cool." The chance to mingle with other likeminded souls also had them in raptures. "We were there with a group of

KNOW YOUR BUSINESS

The New Craft House offer their tips for making it as a sewing entrepreneur.

"Being a brilliant crafter is a great place to start, but you actually need lots more skills to become a successful business," says Rosie. "We spend a lot of time doing administrative jobs, taking photos, sorting out the website, communicating with press and so on, and all of those things are as important as the crafting. People often warn about turning your hobby into a job but we still love crafting so it's okay!"

American bloggers too which made it really enjoyable," says Rosie. Eager to soak up every opportunity at the event, they jumped straight from a delayed Greyhound bus into a sewing challenge that saw Hannah sewing a matching skirt and top embellished with appliquéd bees.

Running a craft business hasn't affected the duo's passion for sewing, although they currently both have very different to-sew lists. "I'm on a mission to make a whole handmade wardrobe," says Hannah, "so even though I love sewing party dresses and bold prints I'm actually really enjoying sewing more wearable items at the moment. I've made lots of jersey tees and sweatshirts and I'm hoping to make some jeans soon." For Rosie, on the other hand, it's all about luxurious fabrics and statement styles. "I'm a big party dress fan," she says.

"I love all of the By Hand London (www.byhandlondon.com) dresses and anything silk or velvet is a winner in my books."

Rosie and Hannah already have a summer and autumn full of plans for The New Craft House, from classes to new products. "We're adding lots more workshops to our site for the whole of this year," says Hannah. "These include some really exciting ones with a special guest from America in October! Stay tuned for more news on those."

New products are set to hit stockists, and outdoor events are also beckoning. "We should be heading out to some of the festivals this summer," says Rosie. "We need some sunshine!" Learning new craft skills amid the mayhem of a music festival? That sounds like the perfect summer's day to us.

Find The New Craft House's sewing kits and workshops at www.thenewcrafthouse.com

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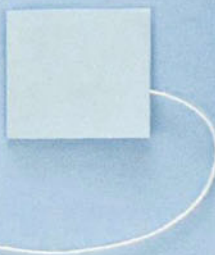
STITCH

library

Nº 03
CABLE CHAIN STITCH



Learn how to sew cable chain stitch and make an embroidered mug rug in time for tea with Mollie Johanson's tutorial.



CUT OUT & KEEP

CABLE CHAIN STITCH



YOU WILL NEED

- Linen fabric: 25x35cm (10x14in)
- Cotton backing fabric: 16x21cm (6 $\frac{3}{8}$ x8 $\frac{1}{4}$ in)
- 2oz wadding: 16x21cm (6 $\frac{3}{8}$ x8 $\frac{1}{4}$ in)
- Stranded cotton
- Basic sewing kit

NOTES

- You will find the embroidery template on the pull-out pattern sheet provided with this issue.
- Use a 1cm ($\frac{3}{8}$ in) seam allowance.

TIP

Use a mixture of tonal colours to work the concentric circles on your mug rug and alternate stitch styles.

WORKING A CABLE CHAIN STITCH

Step one Bring the needle up through the fabric and wrap the working thread over and under the needle. **01**

Step two Insert the needle a short distance from where the thread came up, then bring it back up through the fabric a stitch distance away. Pull the working thread taut and then hold it under the needle. **02**

Step three Pull the needle through the fabric, making sure that the working thread is inside the loop of thread that forms. **03**

MAKING THE MUG RUG

Step one Place the linen fabric centrally on top of the template and trace over it lightly in pencil or erasable pen.

Step two Embroider the concentric circle design on linen, following the traced lines and the stitch guide above. Use three strands of stranded cotton to work cable chain stitch, as well as running stitch and back stitch.

Step three Trim the linen to 16x21cm (6 $\frac{3}{8}$ x8 $\frac{1}{4}$ in), with the design central. **04**

Step four Place the linen and backing fabric right sides (RS) together with the wadding between them.

Step five Pin and then sew together all the way around but leaving a 6cm (2 $\frac{3}{8}$ in) turning

gap in the centre of one side.

Step six Trim the corners and turn RS out. **05**

Step seven Fold the turning gap to the inside.

Step eight Work a running stitch around the edge using three strands of stranded cotton. **06**





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WORKSHOP

BIAS TAPE

Every issue, our sewists present classic projects and techniques.

Designer: ZOE PATCHING

LEARN THE TECHNIQUE

Bias tape is a wonderful thing. It's used to edge garments, trim fabrics and pipe cushions, and, as it is cut on the bias of the fabric, it has stretch, making hemming tricky curved edges a breeze. There are lots of ready-made bias tapes available to buy, in all kinds of colours, patterns and widths, but we think there's nothing better than making your own, which is straight forward to do. Here's how...

WHAT DOES CUT ON THE BIAS MEAN?

When something is cut on the bias, it refers to being cut across the grain of the fabric. Fabric is made up of vertical warp threads, which have horizontal weft threads woven across them at right angles. To find the bias of the fabric, imagine you have a square piece of woven fabric. Make a diagonal fold from one corner to the opposite corner and press along this fold. This pressed line is known as the bias line, and if you gently pull at either end you will find it has a satisfying stretch – this is the bias.

SINGLE AND DOUBLE FOLD BIAS TAPE

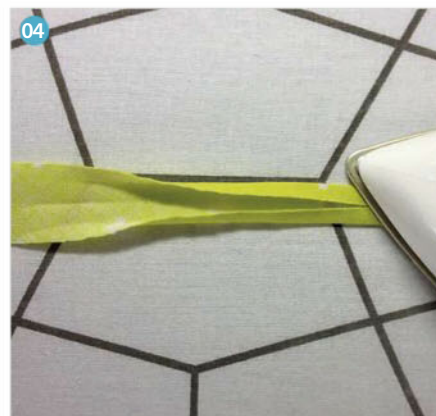
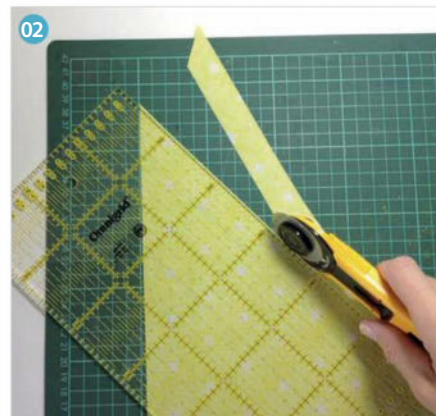
There are two types of bias tape, single fold and double fold. Single fold is essentially where the bias tape is folded under ready to use. It tends to be used as a garment trim, stitched onto the fabric's surface, and, as it has stretch, it can tackle curved surfaces beautifully! Double fold bias tape is the more popular of the two, and is simply single fold bias tape which has been folded in half. It is most commonly used as a binding, where garment hems are sandwiched by the bias tape, or sandwiching piping cord when making bias piping.

FABRIC CHOICES

When making your own bias tape your fabric will need to be non-stretch, so a cotton dress fabric is perfect. Bias tape is a great way of adding a pop of colour and detail, and one of the many benefits of making your own is that you are free to choose whichever fabric you fancy. Or, you can make your bias tape from the same fabric as your latest project, for an exact match. To help you to find the true fabric bias, use the selvedge, as this is already a straight edge. This is the densely woven border that runs lengthwise down either side of the fabric. Whenever you can, use this as your starting point, but then cut it off your fabric once you have your bias strips marked out.

TOOLS

There are a few tools we'd recommend you use for



making your bias tape. A quilting ruler is brilliant for keeping that lovely straight edge when cutting bias strips, as well as helping to keep track of fabric alignment against its measurements. A rotary cutter is quicker to use than scissors, plus the accuracy and crisp cut edge is second to none. Another brilliant gadget is a bias maker which makes bias tape in seconds. When you need long lengths of bias tape, it's worth every penny!

CHOOSING BIAS TAPE WIDTHS

Both types of bias tape most commonly come in the following widths: 6mm (1/4in), 12mm (1/2in) and 25mm (1in). These widths will also correspond with standard widths of the bias maker. Something to bear in mind, however, is that a bias maker will create single-fold bias tape. So, if you make 1/2in tape this will become 1/4in once it is folded in half to make double fold bias tape.

MAKING SINGLE FOLD BIAS TAPE

Step one To find the bias of your fabric, fold

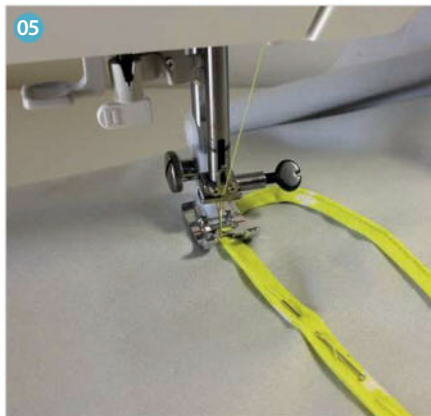
a square of fabric in half diagonally to make a triangle. Press the fold and open out the fabric. This pressed line is the bias line. **01**

Step two We're making a 1/2in bias tape. To work out the width of the bias strips to cut, simply double the finished width – we need to cut strips measuring 1in in width. Measure 1in intervals across your fabric, from your centre bias line. With your quilting ruler and rotary cutter, cut each bias strip. **02**

Step three Next, join these bias strips together to make a continuous length. Place two bias strips right sides together, and at right angles to each other. Pin and machine stitch together. Press the seam open and trim off the protruding points. **03**

Step four Once your bias strip has been stitched together, you can fold the long edges to the wrong side. To make this easier, press the bias strip in half along the long edge to create a centre line, and then fold the edges back to meet this. Steam and press these folds into place, and you're ready to go! **04**

MAKE A CUSHION COVER



YOU WILL NEED

- Main fabric: two pieces 45x45cm (18x18in), for cushion front and back
- Bias tape fabric: 1 fat quarter
- Cushion pad: 16x16in (40x40cm)
- Bias tape maker: 12mm (½in)
- Basic sewing kit

FABRIC USED

- Applique fabric: XOXO in Lightning from Cotton + Steel. Available at www.thefabricfox.co.uk

NOTES

- Use the instructions on the previous page for making and using bias tape.
- You will find the template needed on the pull-out pattern sheet provided with this issue.

MAKING YOUR BIAS TAPE LETTERING

Step one We're using a 12mm (½in) bias maker here to produce 6mm (¼in) double fold bias tape, so you need to cut 1in bias strips. For this design you will need to make 2.5m (2¾yds) of bias tape. **01**

Step two A bias maker is the quickest way to create a long length of tape. Working on your ironing board, feed the bias strip through the widest opening of the bias maker, with the wrong side of the fabric face up. Hold the bias maker in one hand, and your iron in the other. Gradually pull the bias maker, pressing the bias tape as it comes through the narrow opening, with the sides neatly folded. **02**

Step three Fold the tape in half lengthways and press firmly with a steam iron. To create a neat starting end, trim and press to the reverse. **03**

Step four Place the cushion front fabric centrally on top of the template and trace over it.

Step five Position your tape over your traced lines, pinning the bias tape as you go. The

stretch of the bias tape means you can manipulate it to follow curves easily. **04**

Step six Stitch the tape into place close to one edge. Take your time stitching, especially around curved lines. You may find turning your machine's hand wheel by hand will help to follow the curve more smoothly, too. The curve at the bottom of the letter 'h' is quite tight so fold the tape back on itself and continue along your traced line. **05**

Step seven Once you have machine stitched along one side of the tape, finish the end by turning it under then stitch up the other side. Where the bias tape crosses over itself, finish and restart your machine thread, to continue the flowing, hand written lettering.

Step eight Give your lettering a good press to smooth out any puckering. **06**

Step nine Make the cushion cover by placing the backing fabric right side together on top, and stitch together around three sides. Put the pad inside then slip stitch the opening closed.

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FARMYARD FRIENDS

Take your pick from three friendly farmyard faces to make **Juliet Bawden's** sweet appliqué baby bib, or make a whole farm!





YOU WILL NEED

- Main fabric (for front of bib): 34x24cm (14x10in)
- Contrast fabric (for back of bib): 34x24cm (14x10in)
- Appliqué fabric (for the animal): assorted scraps
- Bondaweb: approx 30x30cm (12x12in)
- Bias binding: 150cm (60in)
- Press fastener
- Basic sewing kit

NOTES

- Use a 1cm (3/8in) seam allowance unless otherwise stated.
- You will find the templates needed on the pull-out pattern sheet provided with this issue.

CUTTING OUT

Step one Choose which animal you want to appliqué then trace around all the templates for its face individually and cut them out.

Step two Trace around the bib and cut it out.

Step three Cut one bib piece from the main fabric for the front and one piece from the contrast fabric for the back.

Step four Trace the animal's features onto the paper side of the Bondaweb. Press them onto the wrong side (WS) of the fabric scraps and cut out the shapes. **01**

APPLIQUÉING THE FEATURES

Before appliquéing, test your machine zigzag settings on scraps of fabric first. Use a short stitch length and narrow stitch width.

Step one Place the front bib fabric piece right side (RS) up and remove the paper backing from the appliqué shapes.

Step two Using the template as a positioning guide, arrange the animal's features, RS up. Tuck the ears under the face slightly.

Step three Decide which pieces overlap others and press, then zigzag stitch the pieces underneath first. You'll need to remove the pieces which sit on top to do this, but you can mark the positions of these with pins or a water erasable pen so you know where to

put them back later. For example, the ears and horns sit just underneath the face. **02**

Step four Press and then stitch the pieces on top in the same way.

Step five If making the lamb, draw eyebrows with an erasable pen and sew in zigzag stitch.

JOINING THE FRONT AND BACK

Step one Pin the front and back pieces of the bib wrong sides (WS) together. **03**

Step two Sew together around the edge using a 5mm (1/4in) seam allowance.

BINDING THE EDGES

Step one Open up the binding strip and, with RS facing, pin one edge around the outside of the bib, starting and finishing at the top edges and trimming to fit.

Step two Stitch in place all the way around. **04**

Step three Fold the binding strip around to the back, encasing the raw edges, then topstitch into place through all layers.

Step four Repeat this to bind the neck edge, folding the ends under by 1cm (3/8in) where they meet the outer binding strip. **05**

ATTACHING THE FASTENING

Step one Mark the positions of the two parts of the press fastener and stitch into place. **06**

LOOKING SHARP

DIY the desert trend with **Amanda Russell's** cuddly pom pom cactus. No need to handle with care – this cactus is made for comfort!





YOU WILL NEED

- Cotton fabric: 60x110cm (24x43in), green
- Iron-on wadding: 60x110cm (24x43in)
- Stranded cotton: green
- Chunky yarn: pink
- Polyester fibrefill
- Pom pom maker: 85mm (3³/₈in) diameter
- Water erasable pen
- Basic sewing kit

NOTES

- Use a 1cm (3⁸/₁₆in) seam allowance
- Download the cactus template at www.simplysewingmag.com

CUTTING OUT

- Step one** First download the cactus template from www.simplysewingmag.com, and then cut it out to make your cactus pattern.
- Step two** Fold the fabric in half widthways with right sides (RS) together.
- Step three** Pin the pattern centrally on top and draw around it.
- Step four** Take the pattern off then cut the fabric through both layers 1cm (3⁸/₁₆in) outside the drawn line all the way around for the seam allowance.
- Step five** Fold the iron-on wadding in half then pin the cactus pattern on top.
- Step six** Cut around it through both layers as you don't need a seam allowance for the wadding.

EMBROIDERING THE STRIPES

- Step one** Take one piece of the cut out cactus fabric to use for the cushion front and place it RS up on a flat surface.
- Step two** Draw the vertical lines on this piece using a water erasable pen following the lines on the template.
- Step three** Stitch along these lines in chain stitch using all six strands of the stranded cotton in contrasting green to make the cactus stripes. **01**

ASSEMBLING THE CACTUS

- Step one** Press the iron-on wadding pieces to the

wrong side (WS) of each fabric piece, placing them centrally.

- Step two** Place the cactus front and back RS facing and stitch together down the side seams.
- Step three** Leave the straight bottom edge open for turning RS out and stuffing through.
- Step four** Trim the seams and cut notches in the curves. **02**
- Step five** Turn the cactus RS out through the opening and press.
- Step six** Stuff your cactus firmly with polyester fibrefill then slip stitch the opening closed. **03**

MAKING THE POM POMS

- Step one** Make three pom poms with the chunky pink yarn following the manufacturer's instructions with the pom pom maker. We have used the largest size pom pom maker to make ours. If you don't have a pom pom maker, then simply cut two circles of cardboard with an 85mm (3³/₈in) diameter, cut circles out of the centres, and make your pom pom by winding the yarn around them in the traditional way.

FINISHING OFF

- Step one** Sew a pom pom onto the top of each arm of the cactus. **04**
- Step two** Now pop on your favourite chair and your spike-free cactus cushion is ready to use.

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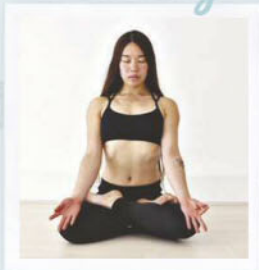
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YOU WILL NEED

- Fabric A: 50x100cm (20x40in)
- Fabric B: 30x30cm (12x12in)
- Fabric C: (for bow, optional): 7.5x10cm (3x4in)
- White felt: 20x10cm (8x4in)
- Black plastic safety eyes: pair of 12mm (4¾in)
- Polyester toy filling
- Stranded cotton: black
- Basic sewing kit

FABRICS USED

Fabric A: Knock on Wood, Light Grey by Riley Blake. Ref: C5431-LTGRAY.

For stockists visit www.eqasuk.com

Fabric B: Reflect in Natural for Euclid by Carolyn Friedlander for Robert Kaufman. REF: AFR-16280-14. Available from www.thevillagehaberdashery.co.uk

FINISHED SIZE

Approx: 26cm (10¼in) tall.

NOTES

- Use a 5mm (¼in) seam allowance unless otherwise stated.
- You will find the templates on the pull-out pattern sheet provided.

CUTTING OUT

Step one Trace and cut out all of the template pieces. The templates include the seam allowances where necessary and the arrows indicate the print direction for marking and cutting out. The notches are used to match pieces when stitching together, so mark these too. 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 two Draw the pattern pieces onto the wrong side (WS) of the fabric and cut out:

From Fabric A:

- Face, cut 2.
- Chin, cut 2.
- Ear, cut 2.
- Back of head, cut 2.
- Tummy, cut 1.
- Inner front leg, cut 2.
- Inner back leg, cut 2.
- Outer front leg, cut 2.
- Side body, cut 2.
- Tail, cut 1.

From Fabric B:

- Ear, cut 2.
- Bottom foot, cut 4.

From white felt:

- Toe piece, cut 4.

SEWING THE EARS

Step one Place mirror-image front and back ear pieces together with right sides (RS) facing and sew around the outer edge. Clip notches in the seam allowance around the external curves. Turn RS out and press.

Step two Draw a line on the front of the ear with erasable pen following the 'stitch line' marked on the template. Sew along this line to create separate 'sections' in the ear.

Step three Stuff the top section properly then add a small amount of filling into the lower part to stop it being entirely flat. **01**

Step four Tack the open end closed.

Step five Repeat to make the other ear.

SEWING THE FACE

Step one With RS facing, sew the top of a chin piece to its corresponding face piece, pausing at the corner with the needle down through the fabric and lifting the presser foot to reposition the fabric before continuing. Repeat for the other side of the face. **02**

Step two Place the face pieces RS together, sew around the front edge only and then clip the seam allowances. **03**

Step three With the front of the ears against the RS of the face, position the ears in between the markers on either side of the face and tack into place. **04**



ATTACHING THE EYES

Step one Make the smallest holes possible and push the shank of the eye into the face pieces where marked.

Step two Fit the eyes in place following the manufacturer's instructions. When using fine fabric, it is advisable to fit a small square of felt or wadding over the shank before fitting to support the fabric around the eye.

JOINING THE HEAD FRONT AND BACK

Step one Place the back head pieces RS facing and sew together along the back from the top down for approx 8cm (3 $\frac{1}{8}$ in). **05**

Step two With RS facing, line up the seam at the top of the face with the central seam in the back head and from this top point sew the face and back head together down one side. 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. **06**

Step three Stitch the seam over the ears twice to ensure they are well secured and to reduce the chances of them being pulled out.

SEWING THE LEGS

Step one With RS together, close the dart at the top of the tummy then sew an inner front leg to its corresponding upper opening on

one side of the tummy. Sew an inner back leg around its corresponding opening in the lower half of the tummy. Repeat to attach the remaining inner leg pieces. **07**

Step two With RS together, sew an outer top leg to the corresponding side body piece from the top edge and down to the internal corner at the back of the back leg. Finish the seam at the corner as it lies on the seam allowance. Repeat for the opposite side. **08**

Step three With RS together, sew an outer front leg to its corresponding inner front leg and upper part of the stomach. Finger press the bottom of the seam open.

ADDING TOES AND FEET

Step one Position a toe piece RS up onto the RS of the leg where marked on the template. Topstitch around the curve of the toe piece close to the edge to secure it in place. Trim away any felt that overhangs the raw edge. Repeat for the other front leg. **09**

Step two With RS facing, starting at the back of a front leg, sew on the bottom foot. Repeat for the other side. **10**

Step three With RS facing and starting at the bottom of the front leg, sew the back together, finishing the seam at the top of the leg. Next, sew the back leg underneath it together along the top edge, finishing the

seam where the front of the back leg meets the top back of the front leg. Clip the corner on the side body piece. Repeat for the other side of the body. **11**

Step four Add the toe pieces to the back legs as before for the front legs.

Step five With RS facing, sew the back seam of a back leg, starting at the bottom of the foot and sewing up to the centre back of the side body/stomach pieces. Repeat for the opposite side. **12**

Step six With RS facing, sew the bottom of the head to the top of the body, taking care to match up the seams.





ADDING THE TAIL

Step one Fold the tail in half lengthways RS facing. Sew along the side then clip the seam allowance at the tip. ¹³

Step two Turn RS out, press and tie a knot in the end of the tail.

Step three With the seam facing downwards and the tail against the RS of the body, position the open end in between the markers and tack into place. ¹⁴

Step four Sew the back of the body together, leaving a 10cm (4in) opening in the back above the tail. Stitch the seam over the tail twice to ensure it is well secured and to reduce the chances of it being pulled out.

CREATING THE FACE

Step one Turn RS out and stuff.

Step two Sew some shaping to the face by bringing the needle out at the corner of the mouth, securing the thread, then taking the needle up to the eye above and back down again to the corner of the mouth (don't make the shaping stitches too small as they may pull and damage the fabric). Pull lightly on the thread to bring the eye down a little and the mouth up; repeat to make sure the shaping holds. Secure the thread, take the needle back into the head and out again at any point and then snip away the excess.

Repeat for the other side of the face. ¹⁵

Step three Using black stranded cotton, backstitch a mouth following the seam between the upper face and chin. ¹⁶

MAKING THE TOES

Step one Using strong thread, make a toe stitch by bringing the needle through the bottom of the foot on one side of the toe piece, up and out just above the toe piece. Sew a few stitches through the foot to secure the thread then bring the thread over the front of the foot and back through the bottom foot. Pull on the thread to tighten it, bring it over the foot again and secure. Repeat for the second toe stitch on the same foot.

Step two Repeat for the remaining feet. ¹⁷

FINISHING OFF

Step one Adjust any filling that has become disturbed then close the opening in the back.

Step two Sponge away any pen marks on the front of the ears.

ADDING AN OPTIONAL BOW

Step one Fold the ribbon piece lengthways RS facing. Sew along the long edge and one short edge, clip the corner, turn RS out and press. Fold the raw edges in and sew closed.

Step two Fold the bow widthways to find the

centre then sew running stitches from the bottom upward and pull on the thread to gather the bow in the centre. Secure then wrap the thread around the centre several times before securing the thread again. ¹⁸

Step three Stitch the bow to the elephant under the chin or over an ear, ensuring it is firmly fixed to prevent it being pulled off.





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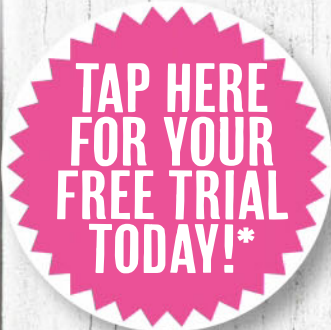
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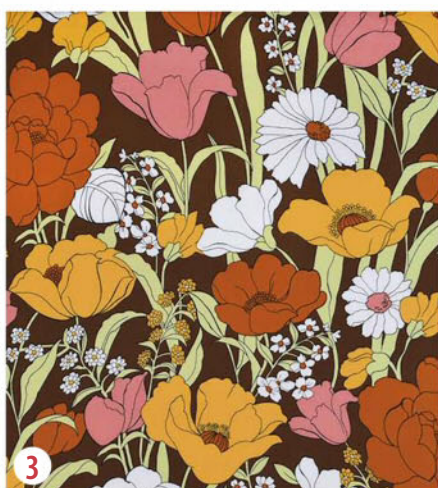
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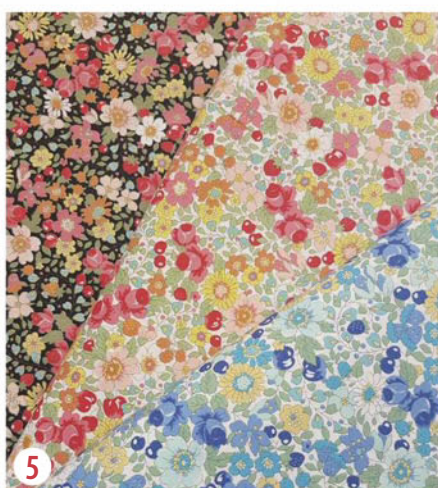
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THE GUIDE

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

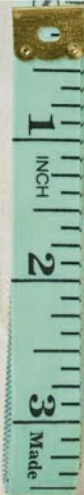
MARKING PEN

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.



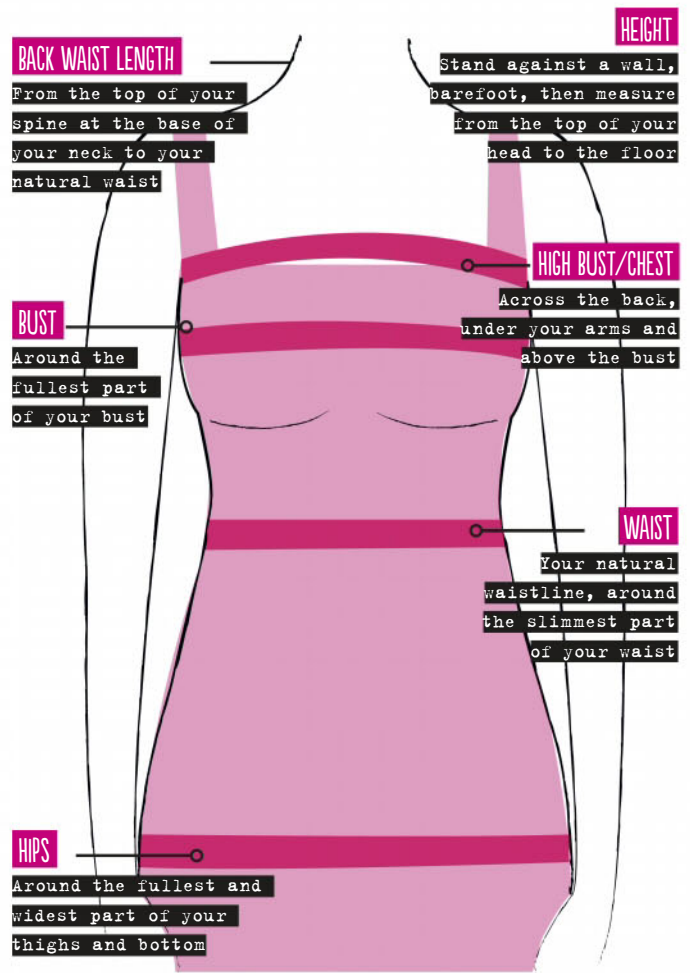
HOW TO MEASURE YOURSELF ACCURATELY

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.

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 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.

CUTTING LAYOUTS

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

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.

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.

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.

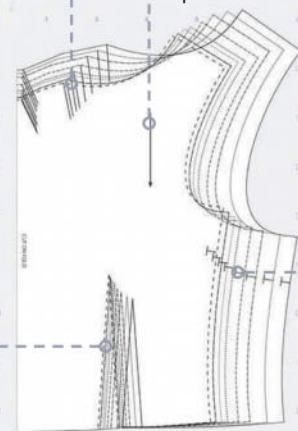
PATTERN MARKINGS

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 U.S.

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.

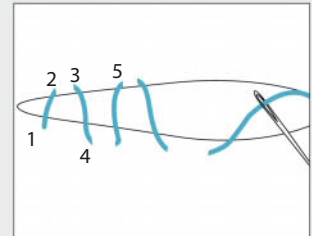
STITCH GUIDE

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.

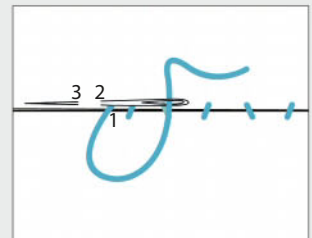
Push the needle back in the opposite side at 4 and out at 5. Repeat this to close the edges.



SLIP STITCH

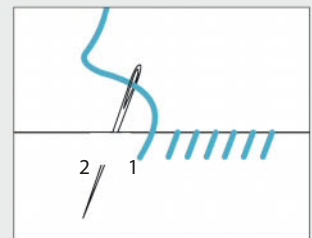
This stitch is used most often for hems where you need to stitch a turned-under edge to a flat piece of fabric using small, almost invisible stitches. Bring the needle up at 1 on the turned-under hem then back in at 2 and out at 3.

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.



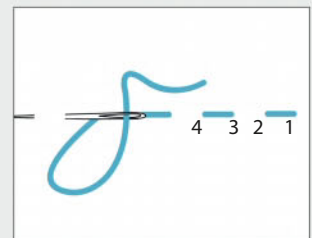
WHIP STITCH

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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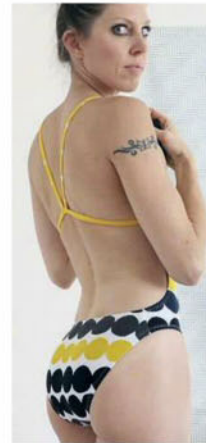


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JUST KEEP SWIMMING

Blogger and pattern designer Debbie Iles indulges her two passions in life with her collection of home-sewn swimsuits.

“OVER THE PAST YEAR, THE SPORT OF swimming has slowly taken over our household. It started when my eldest daughter joined a swim team. It wasn’t long before she began to see herself as part mermaid. As an ex-swimmer myself, I found it easy to support this new passion.

However, I also found that I was pining to get back in the water, so five months ago I re-ignited my competitive spirit by joining the U.S. Masters, and in six weeks I will be representing them at the US Masters Swimming National Championships.

My two younger daughters seem to be following in their big sister’s footsteps. We are a house with a very high swimsuit turnover. Swimsuit sewing has been very high on my

agenda over the past year. It has been a joy to watch my girls enjoy a sport that was a big part of my childhood and teenage years. It has been just as lovely to watch them swim in the fun suits that I make for them. I’ve lost track of the number of suits that I’ve made since last summer, but I do know they have mostly been well-loved. We even manage to match each other on occasion. Mostly, my swimsuits have been drafted to my own design. I’m still working on the perfect pattern for myself. I sew two staple designs for my girls. One is a Jalie 3134 and the other one is my own design. I have plans to grade my patterns into larger sizes as my daughters grow.”

Find Debbie’s blog and sewing pattern collection at www.lilysageandco.com

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