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Simply Sewing

**HOW TO MAKE YOUR
OWN ESPADRILLES**



FRESH IDEAS WITH FABRIC

ISSUE FIFTY NINE



**7 HANDMADE
BABY GIFTS!**

NEW PATTERN

Exclusive!
**AMELIA DRESS
IN SIZES 6-20**

INSIDE

- ✓ DIY duvet set
- ✓ Handbag pattern
- ✓ Self-drafted top



**10 EASY-SEW
WARDROBE UPDATES**

IN FULL BLOOM

Floral prints and flattering patterns to sew for summer

LEARN HOW TO: Use an overlocker • Make a backpack • Draft a simple dress

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Simply Sewing

FRESH IDEAS WITH FABRIC

From a beautiful view to a homemade cake, there are some things in life that are even better when shared: including your sewing skills. Our feature on p52 is all about discovering the joys of teaching others – and you'll have plenty of techniques to pass on with this issue's skills-boosting patterns, The Amelia Dress (it has pockets!) and the staple Blair Bag. So, let's get together, get creative with fabric – and have a blast doing it! Tag you and your friends' finished projects with #simplysewingmag

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Simply Sewing

FRESH IDEAS WITH FABRIC

ISSUE FIFTY NINE

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FOR THE NURSERY



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**WIN PATTERNS
+ LAMPS WORTH £662**
Enter to win a bundle of 20 New Look patterns from Sew Direct and a trio of lamps from The Daylight Company
Enter on p14-15

PASS IT ON

If there's one thing that's really stuck in my mind this month, it's Anna's feature (page 52) about sharing skills. Some may think that dressmaking is quite a lonely hobby, sat in front of the sewing machine (sometimes that's the best bit, right?) but actually there's so much more to it than that. Thanks to social media, craft workshops, visitor events and dedicated TV channels (see Sewing Quarter's latest recruit on p62) learning from others has never been easier. Please do keep tagging and sharing your makes using #simplysewingmag, we adore looking through your photos. Until next time... happy sewing!



Charlie

Charlie Moorby, Editor

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GREAT SUBS OFFERS! P16
SAVE TIME, MONEY AND HASSLE WITH AN ANNUAL SUBSCRIPTION



* GIFTS SUBJECT TO CHANGE. PAPER GIFTS ONLY AVAILABLE ON UK NEWSSTAND.

CONTRIBUTORS

A huge thank you to these talented makers...



Photo: Rachel Whiting

"See what I've been sewing on Instagram @stuarthillardsews"

STUART HILLARD

Stuart is one of the UK's leading quilt designers, teachers and decor experts, and star of the first series of BBC2's *The Great British Sewing Bee*. His book *Simple Shapes Stunning Quilts* features 100 quilts to sew, including the hexie quilt project on page 77.



"See my tips and tutorials at www.youtube.com/debbieshore"

DEBBIE SHORE

Celebrated author, TV presenter and sewist, Debbie Shore is a household name in the sewing industry and after 30 years working as a TV presenter she's joined forces with *Sewing Quarter*. Find out more about her sewing journey so far on page 62.



Photo: Penny Wincer

"Find my latest projects on Instagram @bookhou"

AROUNNA KHOUNNORAJ

Arouna is a Canadian creative based in Toronto, where she emigrated with her family from Laos. Her work explores a variety of printing and embroidery techniques. Read about her book, *Punch Needle*, on page 82, and make her floral pouch on page 79.



"Tune in on Sky 687, Freeview 73 and www.sewingquarter.com"

JOHN SCOTT

John is perhaps best known for the ten years he spent as the on-screen fashion guru at ITV's *This Morning*, but that was just one stop in a whirlwind career in fashion and costume. He shares why he loves presenting *Sewing Quarter* on page 98.

OTHER CONTRIBUTORS

Anna Alicia, Juliet Bawden, Samantha Claridge, Karoline Dahrling, Jessica Entwistle, Sarah Dawson, Debbie von Grabler-Crozier, Mollie Johanson, Melanie Macleod, Debbie Maxwell, Lana Red, Lucy Ward
Special thanks to: Becki Clark

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Simply Sewing

FRESH IDEAS WITH FABRIC

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EDITOR Charlie Moorby
SENIOR ART EDITOR Lisa Jones
PRODUCTION EDITOR Michelle Grady
TECHNICAL EDITOR Roisin McKenna
DIGITAL EDITOR Zoe Williams
PHOTOGRAPHY Philip Sowels and Dave Caudrey

ADVERTISING

Call 0117 300 8206
SENIOR ADVERTISING MANAGER Penny Stokes
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MARKETING & CIRCULATION

SUBSCRIPTIONS DIRECTOR Jacky Perales Morris
SENIOR DIRECT MARKETING EXECUTIVE Kate Jones
HEAD OF NEWSTRADE MARKETING Natalie Shearer
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BUYING

Paul Torre, Karen Flannigan

PRODUCTION

PRODUCTION COORDINATOR Derrick Andrews
PRODUCTION MANAGER Sian Rodgers / Emma McGuinness
PRODUCTION DIRECTOR Sarah Powell

LICENSING

DIRECTOR OF INTERNATIONAL LICENSING & SYNDICATION MANAGER
Tim Hudson tim.hudson@immediate.co.uk
INTERNATIONAL PARTNERS MANAGER
Anna Brown anna.brown@immediate.co.uk

PUBLISHING

PUBLISHER Liz Taylor
CHIEF EXECUTIVE OFFICER Tom Bureau
GROUP MANAGING DIRECTOR Andrew Gabriel
MANAGING DIRECTOR, BRISTOL Andy Marshall

DISTRIBUTION

FRONTLINE Call +44 (0)1733 555161

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NEED TO GET IN TOUCH?

EDITORIAL TEAM
simplysewing@immediate.co.uk
SUBSCRIPTIONS TEAM
simplysewing@buysubscriptions.com
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under the canopy

by citrus & mint designs



Under the Canopy is set for adventure! Designed by Rachel Erickson of Citrus and Mint Designs, this collection explores fun creatures and plant life in the jungle. Inspired by her daughter, this line is created for children who love animals, science, and exploring.

Visit your favorite fabric retailer in August for yardage and patterns. We are excited for your explorations and adventures Under the Canopy!

Follow us for tutorials on YouTube |     



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PINBOARD

IDEAS ♡ INSPIRATION ♡ ACCESSORIES ♡ WEBSITES ♡ EVENTS ♡ STUFF



ROAD SHOW

A VW Campervan named Dolly and a bundle of beautiful fabrics and haberdashery have hit the road this summer as Birdy & Blue takes its Etsy shop on tour. After a six-month renovation, the VW Campervan has been transformed into the mobile fabric shop of founder Sarah Willock's dreams. Find out where they'll be heading next at www.birdyandblue.co.uk



SEW WITH PATRICK

▼ Ever wish you could spend an afternoon sewing with GBSB judge Patrick Grant? A group of stitchers won the chance to do just that with Singer, customising existing garments. "We need to make use of the clothes we have," says Patrick. "That's why sewing sessions like these are so useful. It encourages people to upcycle clothing and give old favourites a new lease of life." www.singerco.co.uk



INFLUENCER STYLE

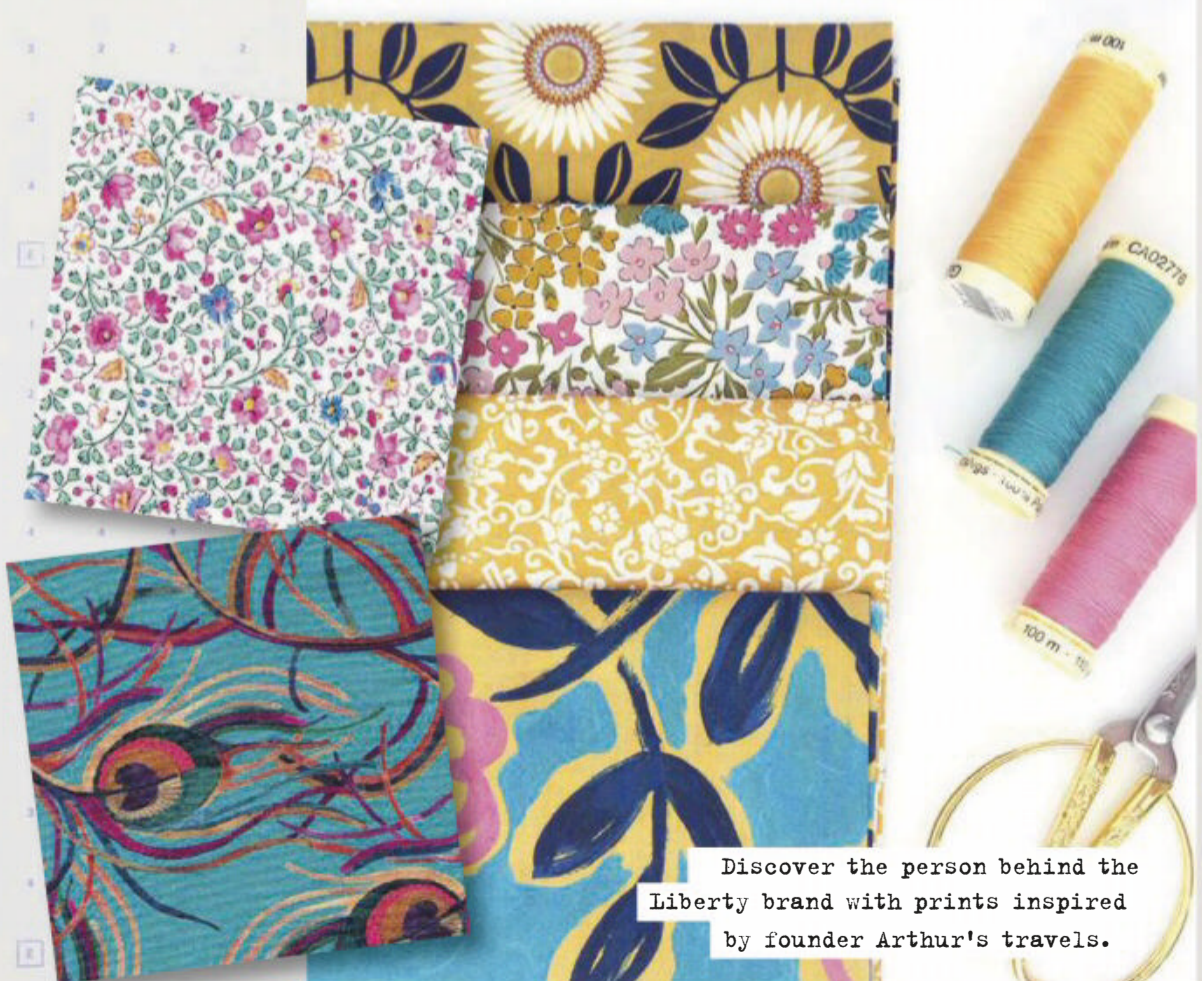
Sewing influencer Tabitha Sewer's first ever pattern, the Lena Horne dress, is inspired by her trademark fun, feminine wardrobe. Vintage-style, girly and classic, its ruffle straps and swishy gathered skirt make it perfect for posing in – tag your pics with [#lenahornedress](https://twitter.com/lenahornedress). www.tabithasewer.com

CUSTOM MADE

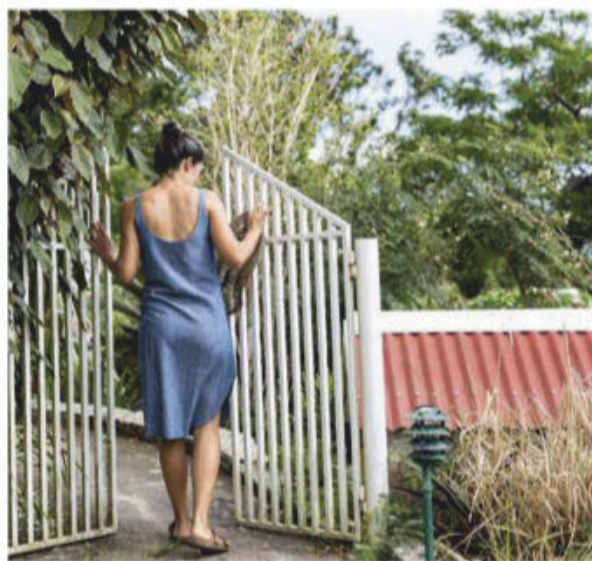
Workshop Patterns' ethos is all about 'beautiful basics' – modern yet timeless pieces you can sew and wear again and again, and hack to make your own – and its seven new styles fit seamlessly (sorry) into their existing collection. Our picks include the Molly blouse with an asymmetric button front, and the Emily Culottes with a fly fastening pattern hack. Visit www.helloworkshop.co.uk

SPIRIT OF ADVENTURE

You know the fabric – but do you know the man behind the iconic Liberty brand? Alice Caroline's latest collection, Aesthetic Renaissance, celebrates the story of Liberty founder Arthur Lasenby Liberty, one of the original merchant adventurers. "I'm really excited about launching this collection, not only because it truly reflects the history and heritage behind Liberty, but it also has some wonderful prints," says owner Alice Caroline Garrett. "I love travelling, and so to see Arthur Lasenby Liberty's travels through this collection is really enthralling." www.alicecaroline.com



Discover the person behind the Liberty brand with prints inspired by founder Arthur's travels.



MINI PROFILE
**HALFMOON
ATELIER**

A creative outlet; a learning experience; a mindfulness tool: sewing is about so much more than making beautiful things, and for designer Meghann of Halfmoon Atelier it offers a way to live more sustainably, too. She creates her patterns with ‘simple design, big impact’ in mind. “I believe very much in living a sustainable lifestyle, and I want that to be clear in my business,” she explains. “That means focusing on creating high-quality garments that work in all/most parts of your life, rather than just more garments.”

Dressmaking is also a day-to-day necessity for Meghann, as well as a creative one. She moved to Saba in 2015, “a tiny island with less than 2000 inhabitants, so purchasing clothes in person isn’t an option. Making my own clothes is both fun, and simply very practical.” Making has been part of her life since she was a child – and she’s always had an inventive streak. Learning to sew aged ten, “I wasn’t a huge fan of using sewing patterns because I wanted to turn my imagination into reality. I dreamt of being a fashion designer.”

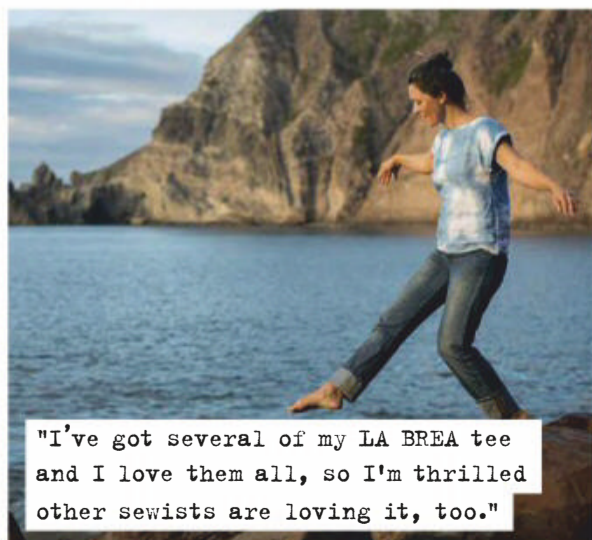
Sewing took a backseat as she started a career and family. “At some point though, I needed to make as therapy. In 2013, I left a career in International Development and started making again. My business started with minimalist leather bags. In 2015, I added capsule clothing collections, and then in 2017

decided to focus entirely on design – which is how I started selling sewing patterns.”

New patterns are inspired by gaps in her own wardrobe. “I’ve always been drawn to simple, basic clothes, but have had a hard time finding items the way I want them; a simple shirt, not too fitted, but not boxy. Modern, but not cold. Timeless, but not classic.” It’s a need that other sewists evidently share, too: “My LA BREA tee has become my top-selling pattern. What’s exciting to see is how each pattern does better than the last. I made my first LA BREA tee ages ago. I’ve got several versions and I love them all. So, I was thrilled to see other sewists are loving it just as much.”

Next up for Meghann is a new pattern – “I’ll be working on jeans. These won’t be released until sometime in 2020, though” – and her sewing retreat in Lisbon, Portugal. “Sewing retreats for garment sewists are so much fun to put together!” Teaching is another of her passions: “I’d love to expand this further. I get a lot of joy out of teaching people to sew – even more joy than I’d imagined.”

Go to www.halfmoonatelier.com



"I've got several of my LA BREA tee and I love them all, so I'm thrilled other sewists are loving it, too."

THE PATTERN EDIT

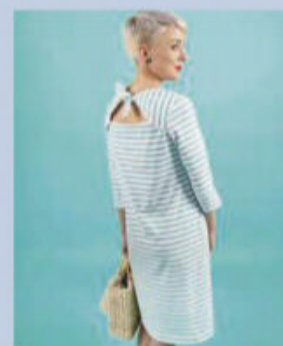


Jersey dresses

Production Editor Michelle's essential jersey dress patterns.

TILLY AND THE BUTTONS' ROMY

Tilly's fun twist on the classic T-shirt dress, the Romy has an elegant slash neckline and the most adorable tie-back detail, and it can be made as an everyday top, too. A must for giving your weekend wardrobe an easy-sew upgrade. Find the pattern at shop.tillyandthebuttons.com



CASHMERETTE'S APPLETON

A classic wrap dress “designed to play up your curves,” the Appleton knit dress features an innovative neckband construction that helps to prevent gaping across the bust, so no need to fear a wardrobe malfunction. Hurrah! www.cashmerette.com



SIMPLY SEWING LEILA

I've spotted lots of fab versions of issue 55's Leila Dress popping up on social media – I think the secret to its popularity is the clever faux wrap on the skirt! It's so easy to wear and easy to make. Get the PDF at www.simplysewingpatterns.etsy.com



COLETTE PATTERNS' MONETA

A simple, quick-sew jersey dress that's become a cult favourite in the online sewing community, the Moneta has a fitted bodice, pretty shirred skirt and all-important pockets. I want to make a whole wardrobe of these! Visit www.colettepatterns.com





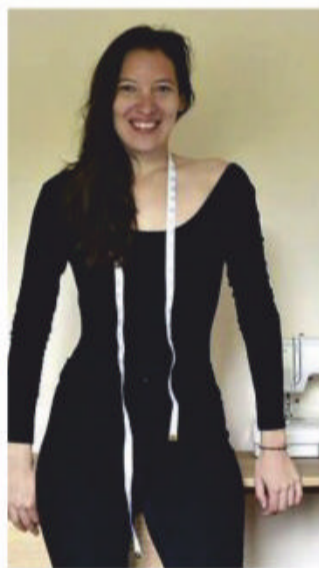
HAPPY MAIL

▼ Need more sewing goodness in your inbox? Sign up to In a Haystack's email subscription and you'll get a PDF pattern from an indie designer, a fabric discount code, and interviews and tips – all for £10 a month. Founder Kate hopes her curated offering will help stitchers discover amazing indie sewing brands. For 20% off your first pack, use the code **SIMPLYHAYSTACK** at www.inahaystack.co.uk (offer ends 12th September 2019).



BACK TO SCHOOL

Sew Over It's new online Stitch School brings expert sewing tuition to your own craft room at home, with skills-boosting video tutorials and projects for all experience levels. Expect everything from sewing machine set-up, hemming and adding fastenings, to advanced trouser fitting and coat-making. Find out more at www.sewoveritstitchschool.co.uk



SUMMER LOVING

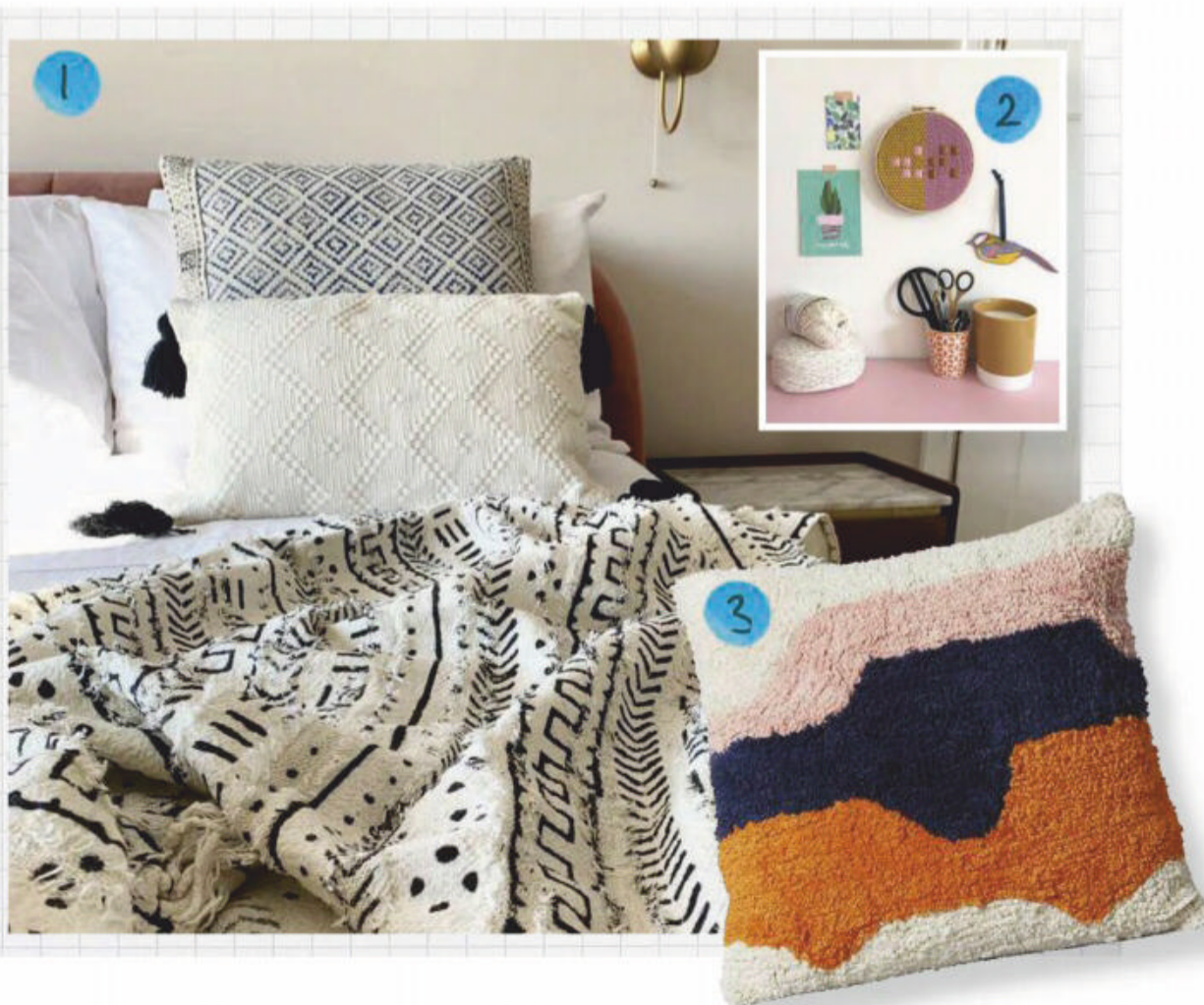
Get to grips with a new technique *and* get summer-ready with CocoWawa Crafts' Raspberry pattern. It includes sun dress, jumpsuit and playsuit options and three strap styles to customise your chosen version with (think cute ruffles, bows and a chic loop detail), and its pretty Shirred bodice is comfy to wear and easy to fit. That's Shirring ticked off our skills-to-try list – and another handmade outfit to pack for our holiday! www.cocowawacrafts.com

3 OF THE BEST

TEXTURED TEXTILES

Fill your home with tactile textiles and abstract shapes for a modern, eclectic home vibe.

1. No need to take an upholstery course – this monochrome throw will instantly transform any sofa or chair into an on-trend statement piece, no DIY required! £44, www.augustplaceuk.etsy.com
2. Textile artist Hazel Muir creates woven geometric hoops and hangings from wool and metallic embroidery for a can't-help-but-touch-it wall display. From £26, www.hmuidesigns.etsy.com
3. We take the same approach to cushions as we do to our stash of fabrics – we can never have enough! And who can resist this oh-so-strokable one? Not us, that's for sure. £42, www.swooneditions.com





WHEN IN ROME

We're always excited by Closet Case Files' pattern launches – and even more so by its first ever collection! Inspired by founder Heather's trip to Rome, the Rome collection is designed to be a capsule wardrobe with pieces that pair effortlessly with each other. Included are three chic, beginner-friendly patterns: The Fiore Skirt, Pietra Pants & Shorts, and Cielo Dress & Top. Shop the collection at www.closetcasefiles.com

OUT & ABOUT

SKILLS, SHOWS & EVENTS

30 AUGUST - 1 SEPTEMBER

Great Northern Needlecraft and Quilt Shows. Great Yorkshire Showground. A combined event with needlecraft supplies, workshops, and a quilt show with a Tropical Paradise theme. www.grosvenorshows.co.uk

FROM 24 SEPTEMBER

Faces & Figures in Stitch. RSN, Hampton Court Palace. Discover how people have been depicted in beautiful embroidery throughout history. www.royal-needlework.org.uk

27 SEPTEMBER 2019 - 26 JANUARY 2020

Zandra Rhodes: Fifty Years of Fabulous. Fashion and Textile Museum, London. A retrospective of the work of designer Dame Zandra Rhodes DBE. www.ftmlondon.org

30 SEPTEMBER

Introduction to Visible Mending. Backstitch, Barton. Embrace slow fashion and learn techniques to repair clothing with darning and patches. www.backstitch.co.uk

INSPIRING BOOKS



BAGS

Anna Alicia (£14.99, Quadrille Publishing)

Work your way through 18 stylish bag projects and pick up plenty of new techniques at the same time with this inspiring book by regular *Simply Sewing* contributor, Anna Alicia. You'll learn how to create different shapes and styles, work with bag fabrics, and add zips, poppers, pockets and straps. *Psst! Make a backpack from the book with the tutorial on p57.* www.hardiegrant.com



THE EMBROIDERED ART OF CHLOE GIORDANO

Chloe Giordano (£25, Search Press)

Take a peek at the creative process of textile artist Chloe Giordano and discover her unique way of working with thread to create delicate, lifelike nature embroideries. The book takes one project from conception to completion, showing how Chloe plans, chooses colours, selects threads and stitches her design, along with a gallery of her work. www.searchpress.com



HANDMADE ANIMAL DOLLS

Melissa Lowry (£16.99, Page Street Publishing)

Sew a menagerie of modern animal dolls with this book of 20 stylish softie designs by illustrator and maker Melissa Lowry. Characterful creations to make include a cat, fox, seahorse – and even unicorn called Nigel! Personalise yours by adding clothes and simple needle-felted details. www.pagestreetpublishing.com



SIMPLE GEOMETRIC QUILTING

Laura Preston (£16.99, Page Street Publishing)

The ultimate resource book for modern quilters, inside you'll discover Laura Preston's minimalist quilting method using geometric shapes and bold, solid colours. Learn how to simplify traditional quilting techniques to make beginner-friendly, contemporary quilts, as well as trying more advanced skills. The 20 projects cover all skill levels and include throws, pillows and wall art. www.pagestreetpublishing.com

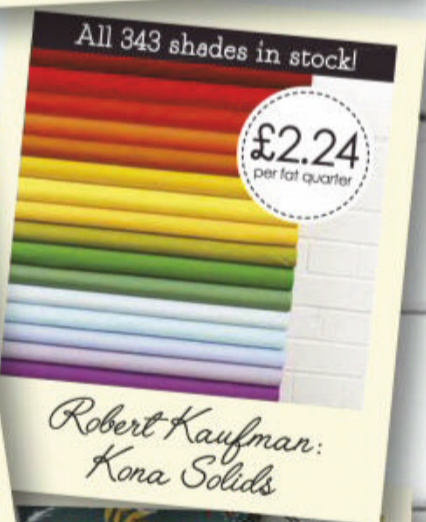
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WIN: PATTERNS WORTH £145

Win a whole year's worth of New Look dressmaking patterns from Sew Direct

There's no such thing as having too many patterns, right? We've teamed up with Sew Direct to give you the chance to win this bundle of 20 New Look patterns worth £145! They've specially curated this collection just for us and it includes a huge range of garments such as: party dresses, trousers, jersey tops, blouses, tunics, maxi dresses, cargo pants, skirts, a hoodie, leggings, T-shirts, jumpsuits and even a coat. Just imagine how good your me-made wardrobe is going to look after sewing all of these! The best thing about New Look patterns is that their designs come in sizes US 8-20 (EUR 34-46) so whatever your size, or style, there's bound to be something that's perfect for you. For your chance to win this huge bundle enter our competition at www.simplysewingmag.com, and browse more of your favourite dressmaking patterns at www.sewdirect.com



WIN: DAYLIGHT BUNDLE

Enter for your chance to win a floor lamp, sewing machine light and A2 lightbox from The Daylight Company

PRIZE
WORTH
£463

Every sewist knows how important it is to ensure you have good light to work in. Say hello to The Daylight Company – they specialise in lighting-up all kinds of creative spaces with their contemporary (and space-saving) lights. The Slimline floor lamp (above, left) offers four levels of brightness and has flexible joints, so you can angle the light over a wider area. The Wafer Lightbox (right) is great for fussy-cutting and tracing

templates – and is easily stored thanks to its slim design. Finally, the sewing machine lamp (above, right) is easily mounted onto your machine so you can focus the beam where you need it most! What's best, *all* of these lights are powered by LEDs which use minimal energy and never get hot! See more at www.daylightcompany.com and enter to win this bundle of lights (worth a total of £463!) at www.simplysewingmag.com



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



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NEW PATTERN

Exclusive!
**AMELIA DRESS
IN SIZES 6-20**

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INSIDE

- ✓ DIY duvet set
- ✓ Handbag pattern
- ✓ Self-drafted top

**10 EASY-SEW
WARDROBE UPDATES**

IN FULL BLOOM

Floral prints and flattering patterns to sew for summer

LEARN HOW TO: Use an overlocker • Make a backpack • Draft a simple dress

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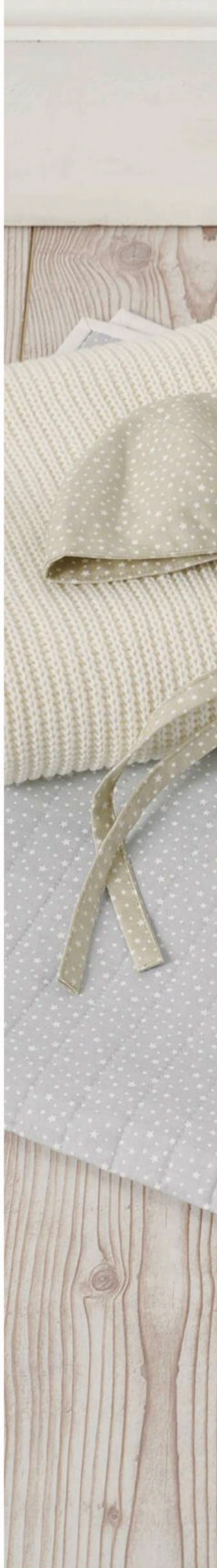
The digital version of the magazine does not include the cover gift that you would find on newsstand copies.



SNUGGLE BUNNY

Make a set of nursery essentials in ditsy prints and calming colours for cosy cuddles with a new arrival.

Designers: **JESSICA ENTWISTLE** Styling: **LISA JONES** Photography: **DAVE CAUDERY**



BUNNY COMFORTER

Sew little ones a huggable fabric friend for comfort and learning, featuring an embroidered friendly face and ear detail to help with tactile development. Going to a baby shower? Make a matching teething ring as a gift set, with bunny ears that can easily be removed for washing.

SIMPLE QUILT

Don't have time to stitch an intricate patchwork quilt before baby arrives? This modern, minimal design is just as beautiful in its simplicity and is a dream to sew for quilting newbies; you'll learn how to work with layers of fabric and wadding, stitch neat quilting lines and add binding for a lasting finish.







NAPPY AND WIPES POUCH

Parents are heroes. Their superpower? Always coming prepared with wipes, nappies and a whole lot of love (even without a whole lot of sleep). We can't help with the lack of sleep, but we *can* stitch this handy case for keeping the essentials to hand – make it in easy-care cotton or wipe-clean laminates for a practical pouch.

ROMPER SET

They don't stay little for long, so make the most of dressing them in adorable tiny outfits while you can with this cuter-than-cute romper and bonnet set. Pick a super-soft cotton for comfort, and add bunny embroidery and ears for maximum aww-factor.

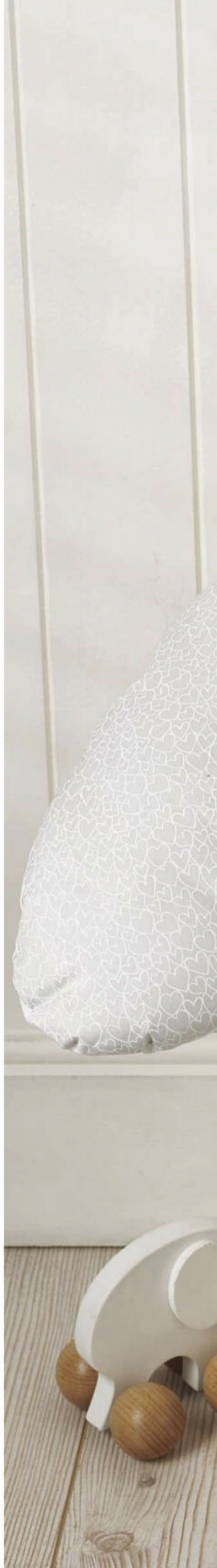


BABY TOWEL

The baby in the bath goes splash, splash, splash...and then it's time for snuggles! Get them cosy and ready for sleep by cuddling up post-bath in this hooded towel. Use the fluffiest towelling fabric and the softest cotton for the binding and hood to suit baby's delicate skin.

NURSING PILLOW

Feeding time is precious bonding time for new mamas and babies, so make sure you're both sitting comfortably with a nursing pillow, personalised with a new cover – just use the existing one as a template. It'll provide soft support for mum and bump during pregnancy, too.







ROMPER AND HAT

YOU WILL NEED

- Main fabric: 1m x 115cm (1½yd x 45in)
- Elastic: 50cm x 3mm (20 x ⅛in)
- Paper, for the templates
- Small embroidery hoop
- Stranded cotton in black and pink
- Erasable fabric marker
- Matching thread
- Basic sewing kit

FABRIC USED

The fabric used is from the Essentials collection by Makower. Star Oyster. Ref: 306/Q7. For stockists visit www.makoweruk.com

NOTES

- Use a 1cm (⅜in) seam allowance.
- Download the templates from www.simplysewingmag.com/downloads

CUTTING OUT

Step one Download print and cut out the templates for the romper top bodice, romper bottom, romper bunny ear and matching hat, as well as the bunny face embroidery.

Step two From the main fabric cut:

Bodice outer: two using the template.

Bodice lining: two using the template.

Romper trousers: two using the template.

Ears: four using the template.

Romper ties: eight 4 x 35cm (1½ x 13¾in).

Hat: eight using the template.

Hat ties: two 5 x 35cm (2 x 13¾in).

PREPARING THE SECTIONS

Step one Transfer the bunny embroidery onto the right side (RS) of one of the bodice outers and embroider the face. We used a combination of back stitch and satin stitch with three strands of stranded cotton.

Step two Take two of the bunny ear pieces and pin them RS together. Sew all the way around, leaving the bottom edge open. Clip the corners and trim off excess fabric, then turn it RS out through the bottom. Press. Mark the centre point along the bottom raw edge, then mark 1cm (⅜in) away from each side of the central point. Fold over the ears from the two outer marked points to the inner and staystitch to hold. Repeat for the other two ear

pieces to make the second ear.

Step three Take two of the romper ties and pin them RS together. Sew along the two long sides and across one short side. Clip the corners, trim away any excess fabric and then turn RS out. Press and then topstitch all the way around. Repeat for the other six romper tie pieces. **01**

MAKING THE BODICE

Step one Take the embroidered bodice piece and pin it along the two short sides RS together with the second bodice outer piece. Sew the short sides together and press seams open.

Step two Repeat for the two bodice lining pieces, but this time fold over the bottom edge 1cm (⅜in) to the wrong side (WS) and press. **02**

Step three Turn the bodice outer piece RS out. Take one of the bunny ears and pin it RS facing the bodice top, 1cm (⅜in) in from the left curved armhole edge with raw top edges aligned. Staystitch to hold in place. Pin and then staystitch a bodice tie centrally on top of the ear. Repeat to add the other tie and ear on the right-hand side of the bodice.

Step four Staystitch the second two ties to the bodice back, making sure that they line up with the front two ties. **03**

Step five Take the bodice lining and place it RS together with the bodice outer. Pin all the way



around the top, ensuring the side seams match. ⁰⁴
Step six Sew together around the top edges. Clip corners and curves then turn RS out through the open bottom edges. Push out corners and press.

ASSEMBLING THE ROMPER

Step one Pin the two romper trouser pieces RS together along both leg side seams. Sew, then finish the raw edges to prevent fraying. Press. ⁰⁵
Step two Turn the romper trousers RS out and press. Pin the romper top outer to the romper trousers RS facing, with side seams matching. Make sure the side seams of the trousers are pressed towards the back of the romper. ⁰⁶
Step three Sew the bodice outer to the romper trousers, making sure the lining is out of the way.
Step four Press the seam towards the bodice, so the lining covers the raw edges of the seam and the folded edge of the lining is aligned with the stitching. Turn WS out then slipstitch the folded edge of the lining to the romper outer.

ADDING THE ELASTIC HEMS

Step one Sew the curved inner crotch with RS together then zigzag stitch as for the side seams.
Step two Draw a line 2cm (3/4in) up from the leg bottom edges for each side of each leg hole. Press the fabric WS together along the line for each leg, then fold the raw edges of the fabric up to the WS

again by 1cm (3/8in) to meet the pressed crease and press again to create the elastic channel.

Step three Topstitch along the folded edge of one leg, leaving a 2cm (3/4in) gap to insert the elastic on the back side of the romper. Finger-press the crotch seam to the back, as for the side seams.

Step four Cut the elastic into two 25cm (10in) lengths. Use a safety pin to thread one length of elastic through the channel, pinning the end to the fabric so you don't pull it all through the channel. Sew the elastic together by hand to secure it, then slip it inside the channel. Topstitch the unsewn 2cm (3/4in) gap to finish. Repeat for the second leg and piece of elastic. ⁰⁷

MAKING THE HAT

Step one For the hat outer, sew two of the hat pieces RS together along one curved seam. Repeat for another two hat pieces. Press open.

Step two Pin the two sewn hat sections RS together, matching the central seam. Sew, then finger-press the seam open as before.

Step three Repeat for the other four hat pieces to make the lining, but leave a turning gap along one of the edges.

Step four Take one of the hat tie pieces. Fold one of the short edges to the WS by 1cm (3/8in) and press. Fold the whole tie WS together lengthways and press, enclosing the raw edges. Open out

then fold the two long raw edges in to the middle and press again. Fold in half again to create a strip 1.5cm (5/8in) wide. Topstitch along the seam edge and short end. Repeat for the second tie. ⁰⁸

Step five Staystitch one of the ties to the hat outer, RS facing, lining up the folded edge of the tie with one of the hat side seams and aligning raw edges. Repeat for the second tie on the opposite side.

Step six Place the hat outer RS facing the hat lining, aligning side seams. Pin all around the curved edge then sew. Turn RS out through the turning gap then slipstitch the gap closed. Press.

Step seven Topstitch around the edge of the hat.



NAPPY AND WIPES FOLD-UP CASE

YOU WILL NEED

- Main fabric: 30x70cm (12x28in)
- Lining fabric: 28x60cm (11x24in)
- Iron-on fleece: 28x60cm (11x24in)
- Mediumweight interfacing: 25x9cm (10x4in)
- Magnetic clasp
- Erasable fabric marker
- Matching thread
- Basic sewing kit

MATERIALS USED

The fabrics used are from the Essentials collection by Makower. Star Oyster. Ref: 306/Q7. Star White/White. Ref: 306/W1. For stockists visit www.makoweruk.com
Iron-on fleece is H640 by Vlieseline.

NOTE

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

CUTTING OUT

Step one From the main fabric cut:

Case outer: one 28x60cm (11x24in).

Handle tab: one 25x9cm (9 7/8x3 7/8in).

Step two From the lining fabric cut:

Case lining: one 28x60cm (11x24in).

ADDING THE CLASP CLOSURE

Step one Take the case outer piece and iron the fusible fleece onto the wrong side (WS).

Step two Mark the central 30cm (12in) point along both the bottom and top long edges of the case outer piece on both sides.

Step three Work out where you would like the pockets to be. Ours are 5cm (2in) away from either side of the centre. Mark those points on the WS and then fold the case outer to the WS to see how they look.

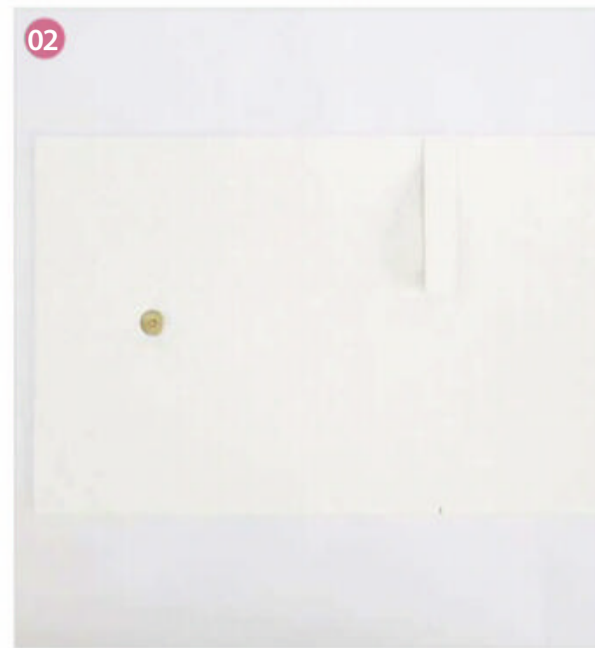
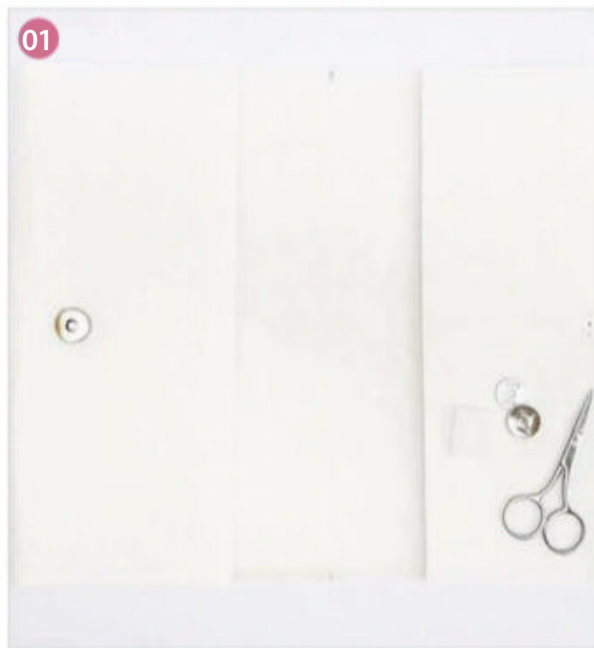
Step four Work out where you would like the magnetic clasp to go. Ours are 2.5cm (1in) in from the fabric folded pocket edges. Add the magnetic clasp following the manufacturer's instructions. **01**

ADDING THE STRAP AND LINING

Step one Take the handle tab piece and press the interfacing to the WS. Fold in half lengthways WS together and press. Open out the fold, then fold in the two long edges to the centre crease and press again. Topstitch down both long edges.

Step two Fold the strap into a loop and staystitch it to a marked central point along the long side of the fabric/fleece outer, with right sides (RS) facing and raw edges aligned. **02**

Step three Transfer the central and pocket placement marks to the RS of the lining fabric. Pin the lining fabric RS together with the main outer, leaving a 12cm (4 3/4in) turning gap along the edge



opposite the strap. **03**

Step four Sew together all the way around, leaving the turning gap unsewn.

Step five Clip the corners and trim excess fabric and fleece, leaving a seam allowance of around 3mm (1/8in).

Step six Turn RS out through the gap. Press.

CREATING THE POCKETS

Step one Neatly topstitch along the two short pocket edges.

Step two Fold both pocket edges WS together to the pocket placement points and pin or clip them in place. **04**

Step three Topstitch along the long sides, thereby closing the pockets. Backstitch where each pocket joins the fabric to give the pocket strength.

TIP:

Use a wipeable laminate fabric to make the case outer for easy cleaning.



HOODED TOWEL AND BAG SET

YOU WILL NEED

- Main fabric: 75x115cm (30x45in)
- Large bath sheet or towelling fabric: 75x110cm (30x44in)
- Paper, for the template
- Sewing machine needle size 16/100
- Erasable fabric marker
- Matching thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Essentials collection by Makower. Star Pewter. Ref: 306/S3. For stockists visit www.makoweruk.com

NOTES

- Use a 1cm (3/8in) seam allowance unless otherwise stated.
- Download the templates from www.simplysewingmag.com/downloads
- Use a walking foot if you have one.
- WOF = width of fabric.

FINISHED SIZE

Approx 75x75cm (29½x29½in).

CUTTING OUT

Step one Download, print and cut the templates.

Step two From the main fabric cut:

Hood: 30x30cm (12x12in) square. Cut the square in half diagonally to create the hood triangle.

Ears: two using the template.

Bag: 55x52cm (21½x20½in).

Bag tie: 4x80cm (1½x31½in).

Hood binding: 4x42cm (1½x16½in).

Towel binding: cut four 4cmxWOF (1½inxWOF).

Step three From the towel cut:

Hood: 30x30cm (12x12in) square. Cut the square in half diagonally to create the hood triangle.

Ears: cut two using the template.

Main towel: 75x75cm (29½x29½in).

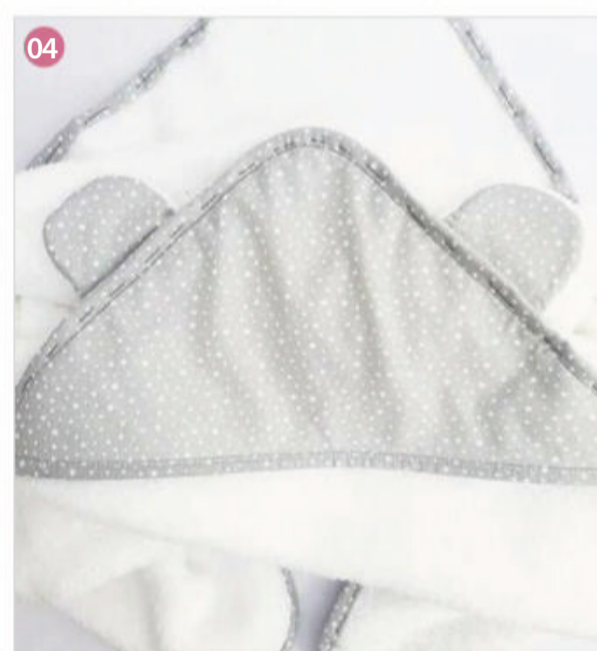
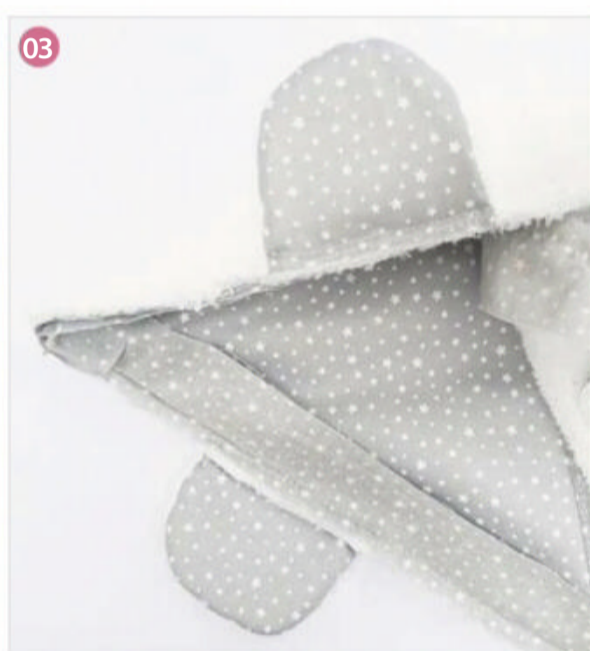
MAKING THE HOOD AND EARS

Step one Pin one ear piece right sides (RS) facing a matching towel piece (the towel ear shown here is slightly bigger so you can see it). Sew around the curved edge with a 5mm (¼in) seam allowance. Turn RS out through the bottom edge. Repeat for the second fabric and towel ear pieces. Staystitch the bottom edges closed.

Step two Pin and then staystitch the fabric triangle to the matching towel triangle with wrong sides (WS) together. ⁰¹

Step three Pin the hood binding strip to the fabric front along the diagonal edge with RS facing and raw edges aligned.

Step four Sew and then fold the strip over to the



towelling side and press. Tuck the raw edge in by 1cm (3/8in) and clip or pin, then topstitch to close.

ADDING THE HOOD TO THE TOWEL

Step one Curve the four edges of the towel using a rounded object. Curve the corner of the fabric/towel hood also. Clip the hood to one corner. ⁰²

Step two Staystitch the hood in place to hold.

ADDING BINDING AND EARS

Step one Join the binding strips together, but don't fold them at this stage.

Step two Sew the binding to the towel front, aligning raw edges, easing the binding around the curved corners. Leave the first 5cm (2in) of binding unsewn and use this to join to the end of the binding, then stitch the remaining ends in place.

ATTACHING THE EARS

Step one Staystitch the ears to the back of the hooded part of the towel so that the towelling part of the ear is facing the towel back. Our ears are 10cm (4in) away from the curved corner. ⁰³

Step two Fold the binding over to the back of the towel, tucking in the raw edge by 1cm (3/8in) as before. Tack the binding closed all the way around before topstitching to finish. ⁰⁴

Step three Fold the ears up so they fold over the now-topstitched binding and poke up above the

binding edge. Hand-sew the ears to hold them in place, sewing through the binding topstitching so the sewing isn't visible.

MAKING THE STORAGE BAG

Step one Pin the bag tie fabric strips RS together. Sew along the two long sides and across one short side. Clip the corners, trim away excess fabric and then turn RS out. Press then topstitch all around.

Step two Fold the bag fabric in half RS together to make it 26cm (10¼in) wide. Sew together, starting 8cm (3½in) from the raw short top edges. Sew down the long side and across the bottom edge.

Step three Finish the raw edges of the fabric to prevent fraying. You can do this using pinking shears, a zigzag stitch or an overlocker.

Step four Press the side seam open, pressing the 8cm (3½in) unsewn section over in the same way.

Step five Fold the top edge of the bag to the WS by 1cm (3/8in) and press. Topstitch the pressed unsewn side seam down along both sides. Pivot back up at the point where the bag seam is.

Step six Fold over the top edge of the bag WS together to just below where the side seam starts – this is to create the drawstring channel and should be approx 3.5cm (1½in) wide. Topstitch along the folded bottom edge. Press.

Step seven Thread the fabric tie through the channel and knot the tie together to finish.

COMFORTER AND TEETHING RING

YOU WILL NEED

- Fabric A: 10x45cm (4x18in), for the teething ring outer
- Fabric B: 10x45cm (4x18in) for the teething ring lining
- Fabric C: 35x50cm (14x20in), for the comforter face, ears and back
- Fabric D: 35x45cm (14x18in), for the comforter front and ears
- Wadding: 32x45cm (13x18in)
- Teething wooden ring: 7cm (23/4in)
- Bondaweb: 10x10cm (4x4in)
- Embroidery hoop (if desired)
- Stranded cotton in black and pink
- Paper, for the templates
- Erasable fabric marker
- Matching thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Essentials collection by Makower. Mini Dot Pewter. Ref: 302/S3. Star White/White. Ref: 306/W1. Hearts White/White. Ref: 1901/W1. Hearts Pewter. Ref: 1909/S3. For stockists visit www.makoweruk.com
Warm and White wadding from www.sewingquarter.com

NOTES

- Use a 1cm (3/8in) seam allowance.
- Download the templates from www.simplysewingmag.com/downloads

CUTTING OUT

Step one Download, print and cut out the templates.

Step two From Fabric A cut:

Tie outer: one using teething ring template.

Step three From Fabric B cut:

Tie lining: one using teething ring template.

Step four From Fabric C cut:

Comforter back: 32x32cm (13x13in).

Ear appliqué: one 10x10cm.

Ears: two using the template.

Bunny embroidery: one using the template.

Step five From Fabric D cut:

Comforter front: 32x32cm (13x13in).

Ears: two using the template.

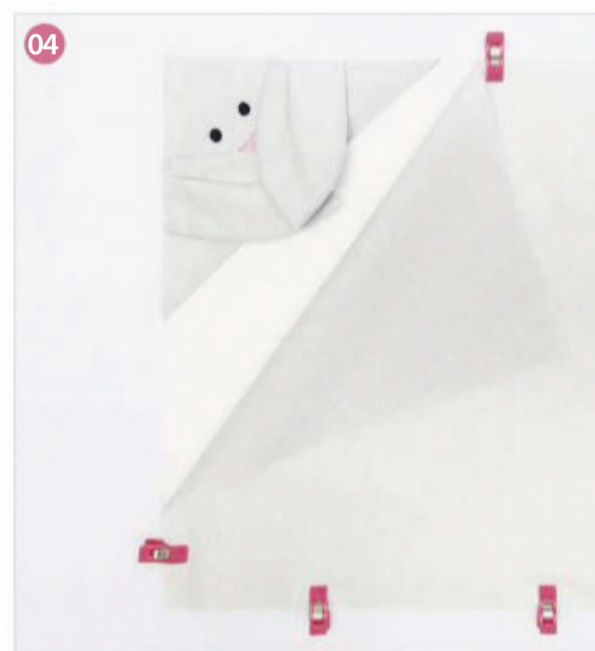
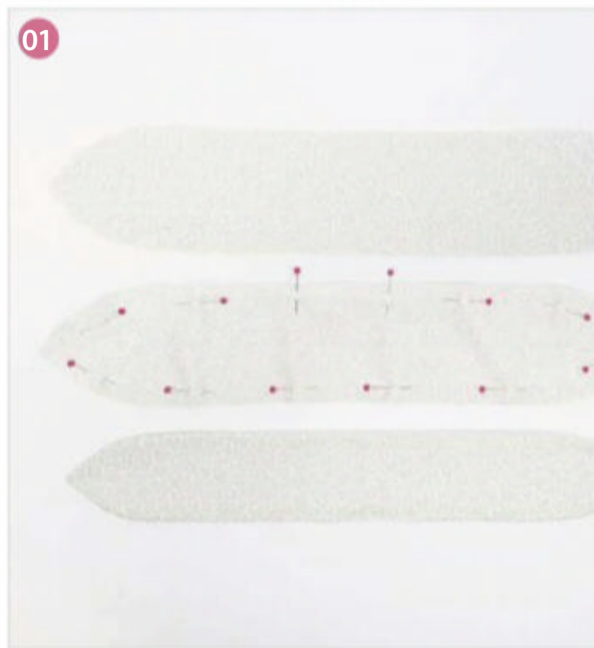
Step six From the wadding cut:

Comforter wadding: one 32x32cm (12 5/8x12 5/8in).

Ears: two using the template.

MAKING THE TEETHING RING TIE

Step one Place the tie outer and tie lining pieces right side (RS) together and sew all the way



around, leaving a turning gap. Clip the corners.

Step two Turn RS out and press, tucking the raw edges in. Topstitch all the way around. **01**

Step three Fold the teething ring tie into a loop. Push the loop into the teether ring then thread the two fabric ends through the loop, pulling the loop tighter and adjusting the fabric as you wish.

CREATING THE EARS

Step one Transfer the ear central appliqué details to the Bondaweb.

Step two Press the Bondaweb onto the wrong side (WS) of the ear appliqué piece and cut out the two ear appliqué details.

Step three Iron the two appliqué details onto the Fabric D ear pieces then topstitch around the appliqué. These are the ear fronts.

Step four Staystitch the wadding to the WS of the ear fronts.

Step five Place the Fabric C ear pieces RS facing the ear fronts and sew together around the curved edges, leaving the bottom unsewn. Clip the corners and trim off excess fabric. Turn RS out through the bottom.

Step six Mark the centre point along the bottom of the ear, then mark 1cm (3/8in) either side of this point. Fold over the ear from one side point to the other. Staystitch along the bottom edge to hold.

Step seven Repeat these steps to make the second

ear, this time folding over the ear crease to the other side – so you have a mirror pair. **02**

ADDING THE EMBROIDERED FACE

Step one Transfer the embroidery onto the bunny embroidery triangle piece and embroider the face.

Step two Draw a line along the bottom of the triangle, 1cm (3/8in) up from the bottom edge. **03**

Step three Fold the fabric to the WS along the marked line and press.

ASSEMBLING THE COMFORTER

Step one Place the embroidered triangle RS up on top of the comforter front fabric, in the top left corner. Staystitch around the two edges and topstitch along the diagonal folded edge.

Step two Staystitch this whole piece to the comforter wadding, WS facing.

Step three Place a bunny ear 6cm (2 3/8in) away from the top left corner, with the ear RS facing the embroidery and aligning raw edges. Staystitch to hold. Repeat for the second ear.

Step four Place the comforter back fabric square RS facing the bunny main. Pin or clip all around. **04**

Step five Sew together all the way around, leaving a turning gap along one edge. Clip the corners and turn RS out through the turning gap. Push out all edges and the seam and press.

Step six Close the gap with a neat ladder stitch.

NURSING PILLOW COVER

YOU WILL NEED

- Fabric A: 1m x 115cm (40 x 45in), for the outer
- Fabric B: 1m x 115cm (40 x 45in), for the backing
- Paper, for the template
- Nursing pillow with a removable cover
- Erasable fabric marker
- Matching thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Essentials collection by Makower. Hearts White/White. Ref: 1901/W1. Hearts Pewter. Ref: 1909/S3. For stockists visit www.makoweruk.com

NOTES

- Fabric requirements will depend on the size of your nursing pillow. Our pillow measures 75 x 55cm (30 x 22in).
- Use a 1cm (3/8in) seam allowance unless otherwise stated.

CREATING THE PATTERN

Step one Remove the cover from the pillow, turn it right sides (RS) out and press (check the label first for the iron setting required).

Step two Fold the paper in half. Fold the cover in half and place it on the paper, lining up the fabric folded edge with the paper folded edge. Draw all the way around the cover onto the paper and cut out your paper template. **01**

CUTTING OUT

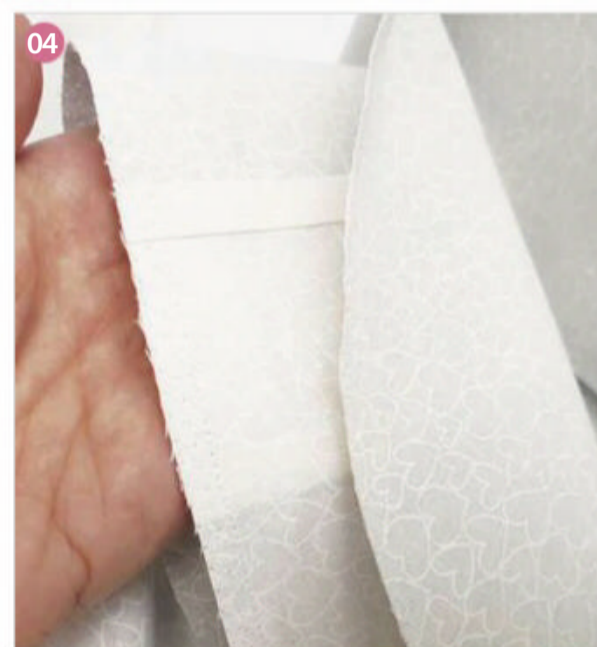
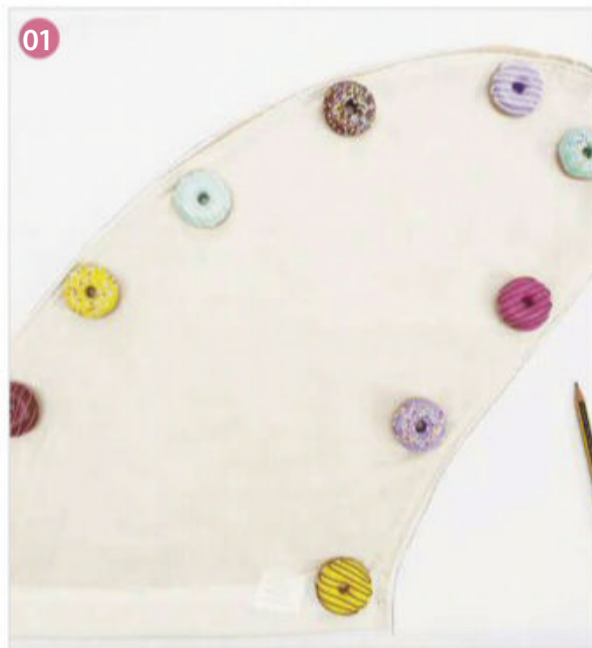
Step one Fold Fabric A in half RS together, line up the straight edge of the folded paper template on the fabric fold and then cut out the fabric.

Step two The cushion has an envelope back. To create the envelope template, open out the paper template and lay it flat. Draw a vertical line 7cm (2 3/4in) away from the folded paper vertical crease. Cut along this line and bin the smaller piece of paper – the larger is the envelope back template.

Step three Fold Fabric B in half with the RS together. Place the paper envelope back template straight edge on top of the fabric, lining up with the fabric fold. Cut out the fabric, then, using a rotary cutter and ruler, cut just along the fabric fold to create two envelope back pieces.

ASSEMBLING THE CUSHION

Step one Draw a vertical line 2cm (3/4in) away from the straight edge on the RS of the envelope back pieces. This is where you'll create the envelope seam and hide the raw edges. Check the fabric is the right size by checking them against the



original cover. **02**

Step two Take one of the envelope back pieces and fold over the straight edge by 2cm (3/4in) to the marked line, WS together. Press then fold the raw edge under to the pressed crease to create a 1cm (3/8in) seam. Press again then topstitch. Repeat for the second envelope back piece.

Step three Place the Fabric A cushion front RS up and lay the Fabric B envelope back pieces on top with RS together, overlapping the envelope back, and pin into place. **03**

Step four Sew together all the way around. Turn RS out and insert the cushion pad to check the new cover fits. Take the pad out and turn WS out again, then press then zigzag stitch all the way around the raw edges to stop them fraying with use. **04**

Step five Turn RS out again, press then insert the cushion pad into the new cover.

TIP:

Make the cover in brushed cotton, cuddle fleece or even velvet for a super-soft feel.



QUILT

YOU WILL NEED

- Main fabric: 105x85cm (42x34in)
(see notes)
- Backing fabric: 115x95cm (45x38in)
(see notes)
- Binding fabric: 25cmxWOF
(10inxWOF)
- Warm and White Wadding:
110x90cm (44x36in)
- Repositionable adhesive spray for
fabric
- Walking foot
- Erasable fabric marker
- Matching thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Essentials collection by Makower. Mini Dot White/White. Ref: 302/W1. Star White/White. Ref: 306/W1. Star Pewter. Ref: 306/S3. For stockists visit www.makoweruk.com

NOTE

Our main fabric isn't directional, so we used the width to cut larger pieces. If your fabric is directional you will need more fabric, or to reduce the finished size of the quilt.

FINISHED SIZE

Approx 100x80cm (40x32in).

CUTTING OUT

The main and backing fabrics are used as they are and will be cut to size as needed.

Step one From the binding fabric cut:

Binding: four strips 5.5cmxWOF (2¼inxWOF).

CREATING THE QUILT SANDWICH

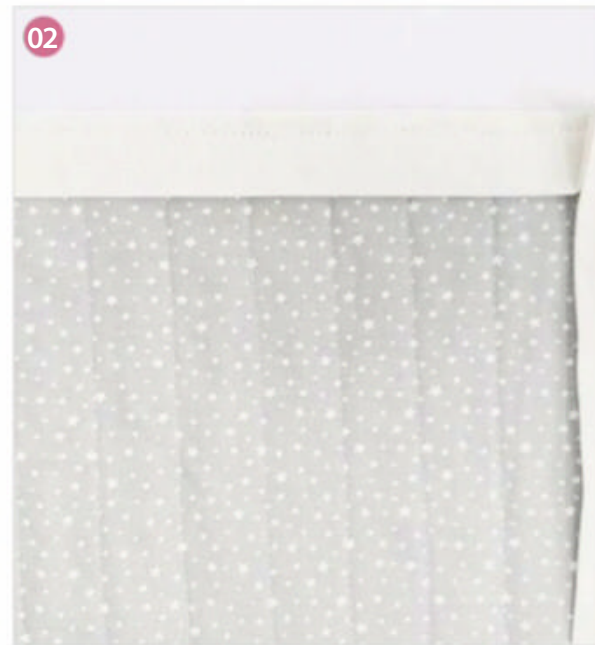
Step one Press the backing fabric and place it right side (RS) down on your work surface. Tape around the outside to hold. Place the wadding centrally on top. Press the main fabric and then place this centrally on top of the wadding, RS up. Tack all layers together using a repositionable adhesive spray, with pins, or by tacking by hand. We used a repositionable adhesive spray then tacked around the edges of the sandwich to hold. ⁰¹

Step two Set the stitch length to 3mm (⅛in) then quilt the sandwich as you wish – we quilted vertical lines every 2.5cm (1in). Press once quilted then trim off the excess fabric and wadding.

Step three Trim the quilted piece down to a 100x80cm (39¾x31½in) square.

ADDING THE BINDING

Step one Join the binding strips together by placing two strips at 90-degree angles to each other with RS facing and raw edges matching. Sew



along the diagonal from the top left to the bottom right. Trim off the excess fabric, press the seam open and cut off the pointed ends. Fold the strip in half lengthways wrong side (WS) facing. Press. **Step two** Place one end of the strip 20cm (8in) away from a corner on the front of the quilted quilt. Make sure you align the binding and quilt edges.

Step three Sew the binding to the quilt with a 6mm (¼in) seam allowance, starting 20cm (8in) along from the binding short edge.

Step four To create mitred corners, stop 6mm (¼in) from the first corner, sew the last 6mm (¼in) to the corner, and then take the quilt off the machine. Fold the binding up at an angle where the stitching ends. Fold the binding back down along the next side of the quilt. Start sewing from the top edge, sewing over the folded corner and down the next side. Repeat steps for all sides and corners until you reach the beginning. ⁰²

JOINING THE BINDING

Step one You will have some binding excess. Cut off a 10cm (4in) strip from the excess and open it out so you can see its 5.5cm (2¼in) width.

Step two Lay the original binding flat with the excess binding on top of it. Place the 10cm (4in) wide cut strip so that the right side of the strip is lined up with the original binding end. Mark the

left side of the cut strip where it joins the excess binding and cut off the binding excess. ⁰³

Step three Open out the two binding strip ends and place them RS together at a 90-degree angle. Pin in place and then sew them together from corner to corner. ⁰⁴

Step four Check the joined binding is correct, then cut off the excess outside of the seam and finger-press the seam open. Press the binding in half then attach the unsewn binding.

Step five Press the binding over to the WS, fold the corners into mitred points and pin or clip to hold.

Step six Sew all the way around to finish.



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PSST.

Turn overleaf for fabric and styling inspiration, and be sure to share your finished Amelia Dress with us tagged #simplysewingmag





THE AMELIA DRESS

Sew **The Amelia Dress**, a capsule style with a flattering fit, pretty gathers, two lengths and that all-important detail – pockets!

THE AMELIA DRESS

You know when you just *have* to sew a pattern because you can imagine how easily it'll fit in with your existing wardrobe? This issue's Amelia Dress is one of those got-to-sew-it frocks: we can see ourselves wearing it for work, weekends with the family or all dressed up for special occasions, and it can be layered to take us into autumn as well. Its versatile design isn't the only thing that's got us excited to make this dress, though – it's also got that all-important detail: pockets! Show us how you style your dress tagged #simplysewingmag

YOU WILL NEED

■ Fabric:

Dress A: 2.3mx115cm (2½ydx45in)

1.9mx140cm (2¼ydx55in)

Dress B: 2.9mx115cm (3¼ydx45in)

2.5mx140cm (2¾ydx55in)

■ Invisible zip: 56cm (22in)

■ Lightweight iron-on interfacing: 50x110cm (20x44in)

■ Matching thread

■ Basic sewing kit

NOTES

■ Use a 1.5cm (5⁄8in) seam allowance throughout unless otherwise stated.

■ More fabric may be needed for matching prints.

FABRIC SUGGESTIONS

Light to mediumweight cotton, cotton lawn, viscose, crepe or linen.

GETTING STARTED

Unfold the pattern and find the line style for your size on the pieces using the key provided. Follow these lines to cut the pattern out – it can be helpful to mark your size with a highlighter. It's advisable to make a toile to check the fit of the dress before cutting out your main fabric.

Features gathers on the bodice and skirt for an easy-fit style.



SKILLS BOOST

Learn how to insert sleeves, sew a V-neck and add a waistband.

INCLUDES POCKETS

Features simple-sew pockets for comfort and style.

TWO LENGTHS

Make the dress with a midi or knee-length skirt.





The dark base on this retro floral means we can enjoy wearing it all year round - win! www.dashwoodstudio.com



Pink Splash Floral, www.sewingquarter.com



Pastoral Crescendo, www.artgalleryfabrics.com



Playful, www.dashwoodstudio.com

FABRIC INSPIRATION

GO GRAPHIC

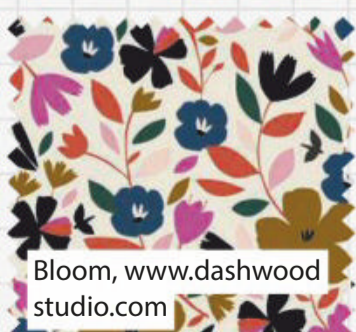
Add a statement piece to your me-made collection with artsy abstracts, bold florals and stand-out-from-the-crowd colours.



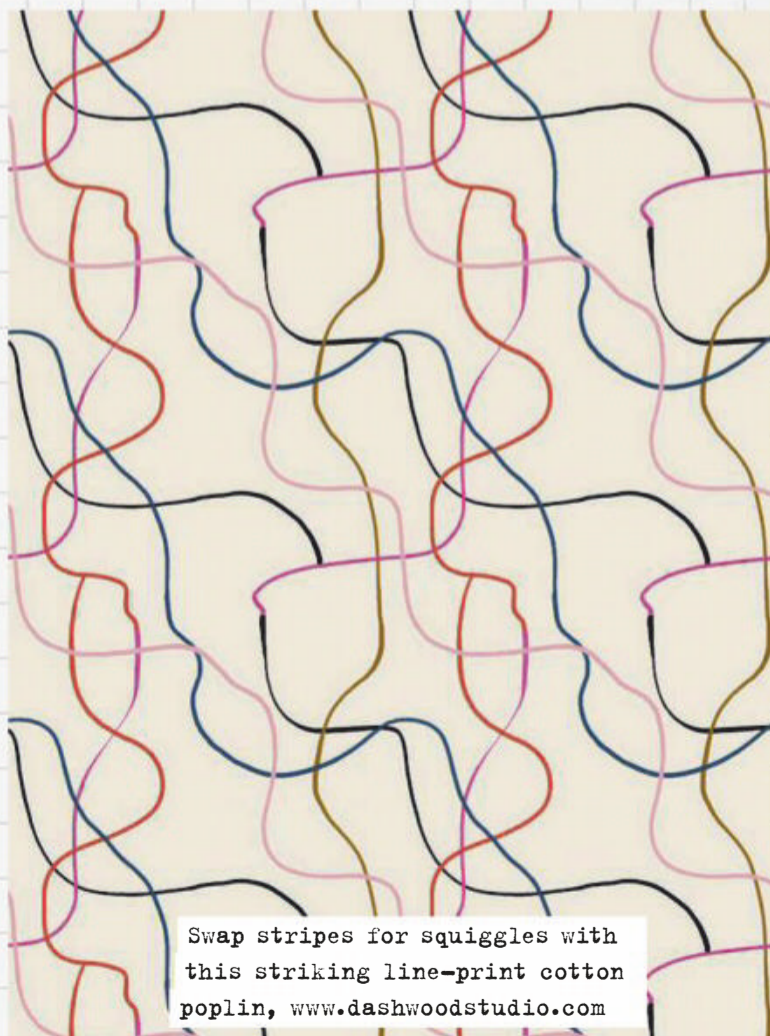
Lumina Twilight, www.artgalleryfabrics.com



Imperial Roses, www.sewingquarter.com



Bloom, www.dashwoodstudio.com



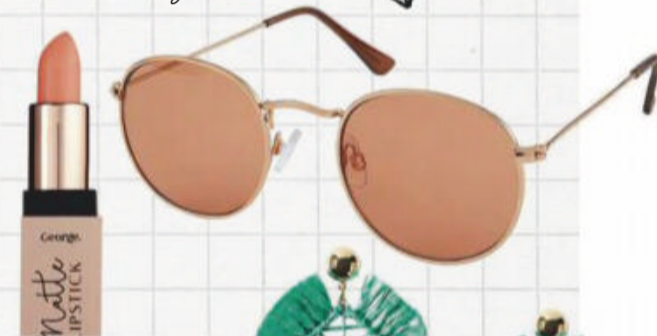
Swap stripes for squiggles with this striking line-print cotton poplin, www.dashwoodstudio.com

WEAR IT WITH

COLOUR CLASH

Wear a rainbow and get creative with bright hues.

Try a softer sunnies shape with round frames, £15, uk.accessorize.com



Choose a matte lipstick for max staying power, £4, direct.asda.com

These raffia tassel earrings tick off two summer trends, www.marksandspencer.com



Pick a pastel shade for a twist on the classic smart blazer, uk.monsoon.co.uk

Stack bead, pom pom and tassel bracelets for a fun festival vibe, £9, uk.accessorize.com



Style an occasion look in this on-trend pleated bag with a wood frame, £35, uk.accessorize.com

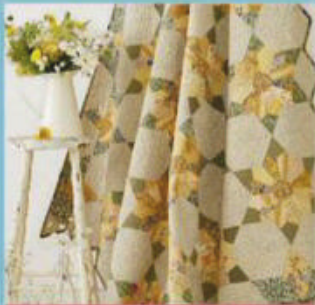
Go from day to night in comfy wedge sandals, £69, www.crewclothing.co.uk



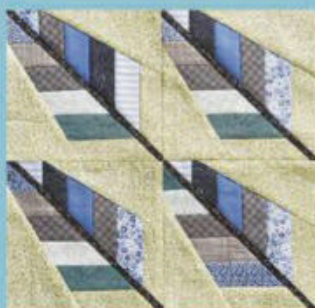
MADE WITH
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The Ultimate Guide to QUILTING

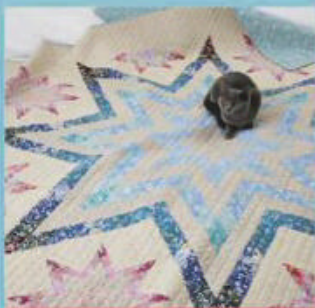
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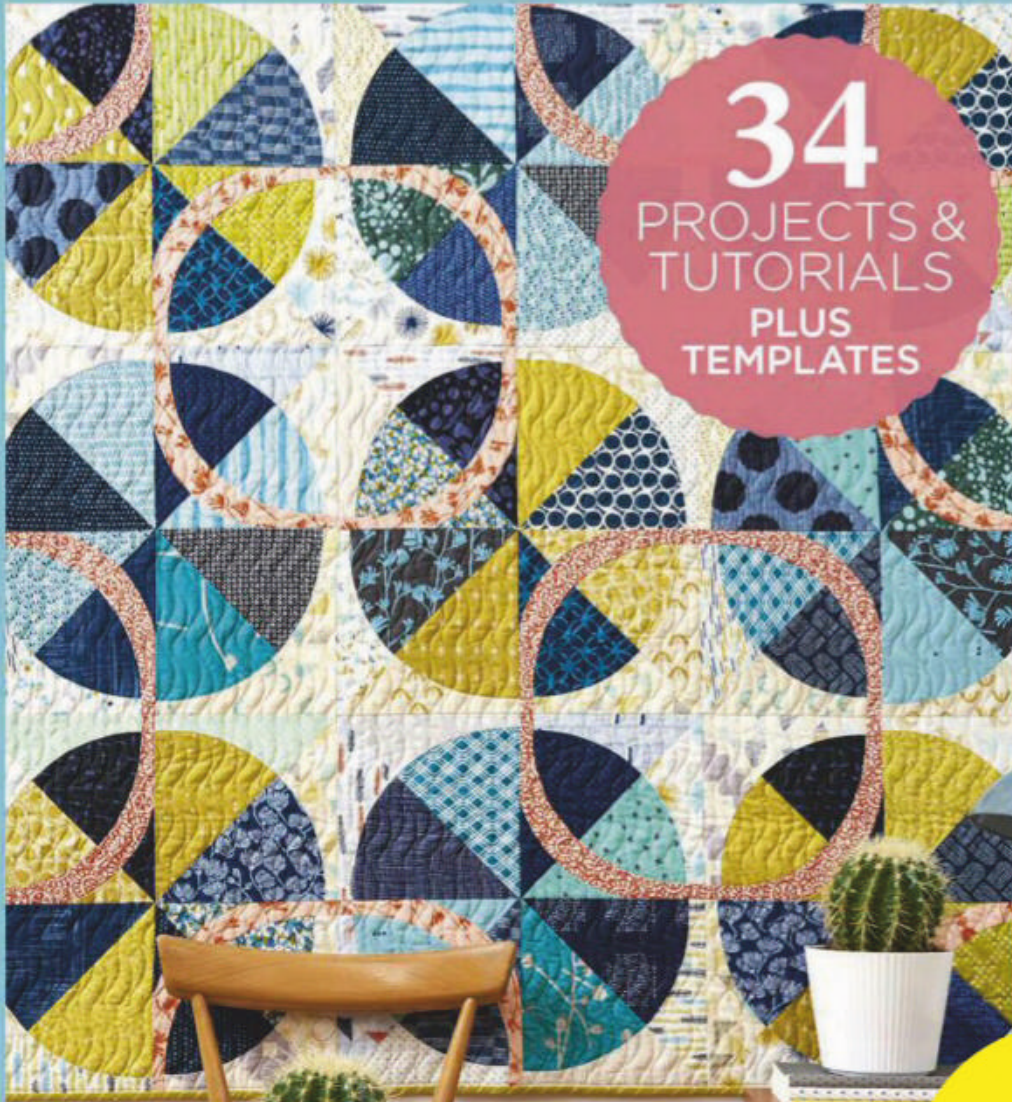
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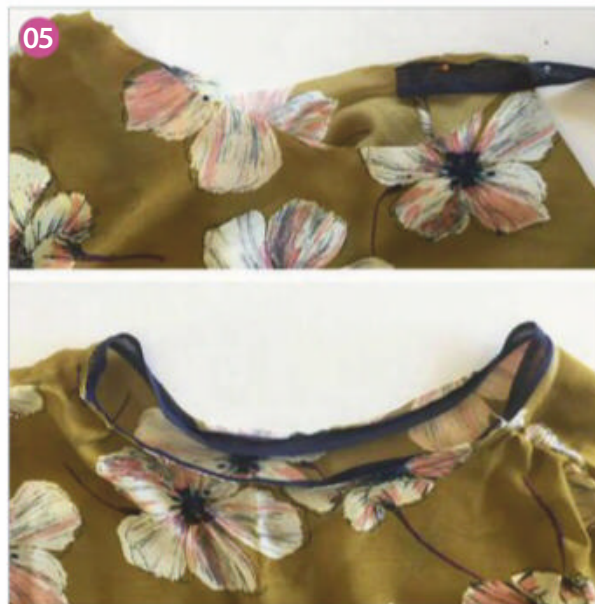
NO PATTERN
NEEDED!



Photo: Sarah L. Andersen, Model: Amalie K. Gade

SAME BUT DIFFERENT

New to pattern drafting? Start by copying your favourite top to create your own drapey design with **Karoline Dahrling**.



YOU WILL NEED

- A loose-fitting top to use as a template
- Main fabric: 65x140cm (26x55in)
- Narrow satin or cotton bias binding: 1.5m (1¾yd)
- Matching thread
- Basic sewing kit

RECOMMENDED FABRICS

A soft fabric that drapes well, such as a crepe viscose, cotton voile or sandwashed silk.

NOTES

- Use a 1cm (¾in) seam allowance unless otherwise stated.
- The instructions given are to make a top that fits up to a UK size 16. You will need more fabric if you would like to make a longer or larger top.
- You may find it more economical to draft the pattern for the top onto paper first and then purchase fabric, depending on the width and length of your pieces.

CUTTING OUT

Step one Fold the fabric in half, bringing the selvedges together. Then fold the top you are using as a template in half vertically, aligning the side seams. Place the folded top on the fabric, with the folds aligned.

Step two You can choose to make a paper pattern or to trace directly on the fabric. If you choose to make a paper pattern, remember you will need to mark a seam allowance around all edges. To mark directly onto the fabric, mark the seam allowance with tailor's chalk or an erasable fabric marker around the template top. The hem allowance on our template top is longer to allow for a deeper hem, so we traced extra allowance along this edge for our new top. **01**

Step three For the back piece, trace around the back neckline edge. If there are any changes you would like to make to the new top, make these at the marking/pattern-making stage. For example, we made our top a little longer than our original top and the grown-on sleeves slightly shorter.

Step four When you are happy with your markings, remove the pattern or template top and cut out around the marked line. This will be the back top piece.

Step five Repeat the above steps following the lower, front neckline curve to create the front piece. Before cutting out the front piece, lay the back on top to ensure that the pieces are the same except for the neckline depth. Remember to add

seam allowance and to make the same length/sleeve adjustments on the front and back. **02**

Step six Place the front and back top pieces together with right sides (RS) facing. Pin then stitch all the way down the sides from underneath the arm at the bottom of the sleeve opening to the hem. Finish the raw edges using a zigzag stitch or an overlocker.

Step seven Pin then stitch both shoulder seams together. Finish the raw edges using a zigzag stitch or an overlocker.

Step eight Finish the raw edges of the hem all the way around. Fold the hem to the wrong side (WS) by 1cm (¾in) and press. Pin in place to secure. **03**

Step nine Stitch close to the edge, following the curve of the hem as you sew. **04**

BINDING THE TOP

Step one Pin the bias binding to the neckline edge with RS facing and raw edges aligned. **05**

Step two Stitch the binding in place all the way around, staying close to the inner edge. Overlap the ends of the bias tape by approx 1.5cm (¾in) folding the end of the upper piece back to create a neat edge. Finish stitching this last part down.

Step three Fold the binding over the edge of the fabric to the WS. Pin in place all the way around, using lots of pins if you're using a slippery fabric. Stitch close to the inner edge, being sure to catch the tape on the other side for a neat finish. **06**

Step four Repeat to bind the sleeve hems.

PINUP

Sew a chic everyday handbag to match your me-made style.

**CLICK
HERE!**
TO BUY THIS PATTERN
FROM **£6.99**
WHILE STOCKS LAST

There's nothing like the feeling of being able to proudly say "I made it myself" when someone compliments your dress – and it's even better when you can say it about your handbag, too! This issue's The Blair Bag pattern is an essential bag that has a just-right mix of practical features and stylish detailing, with a zip closure, four pockets, lining and statement silver zips and hardware. We've made our Blair in a textured plain, but we're thinking stripes, spots, florals, geometrics – with a bag this timeless, any fabric goes!

MY SEWING WORLD



By Samantha Claridge

Fabric shop owner Samantha uses embellishments and trims to give clothes a designer-inspired look.

When it comes to my fabric stash, like most sewists I border on hoarder status; I wouldn't be here if I didn't love fabric. But what about all the bits around the edges? The things that take your projects from basic to brilliant? Embellishments can be that little added extra that make something really special, but are often overlooked by many as being tricky to use or just a bit unnecessary. But, I am telling you – trimmings are not just for your Christmas jumper!

Lace or pom poms can take your me-mades to the next level and can make those shop-bought pieces in your wardrobe really stand out, too. Not only can they be used to decorate, but they can make torn or damaged clothing like new again. Sustainability may be at the front of our minds right now, but our sewing sisters of the past knew that making their clothes, and making them last, was a great way to stand out from the crowd. The post-war 'make do and mend' mentality has never been more important for our planet. So, the more we can do to make the clothes we love last, the better it is for everyone.

DIY DESIGNER

I love looking to designers and the high street for inspiration for embellishments to add to my own wardrobe. Contrasting bias binding, motifs or crochet are things that are used heavily in ready-to-wear clothes and by adding these details to your own wardrobe it will make every piece that little bit more unique.

Embroidery by hand or machine is also a great way to embellish and has seen a great resurgence over the last few years, but not everyone has the skills or patience to create their own. Motifs or patches are quick and easy alternatives and again are really widely available now. They are also great ways to cover up holes or marks in clothes to keep your fave T-shirt going for longer.

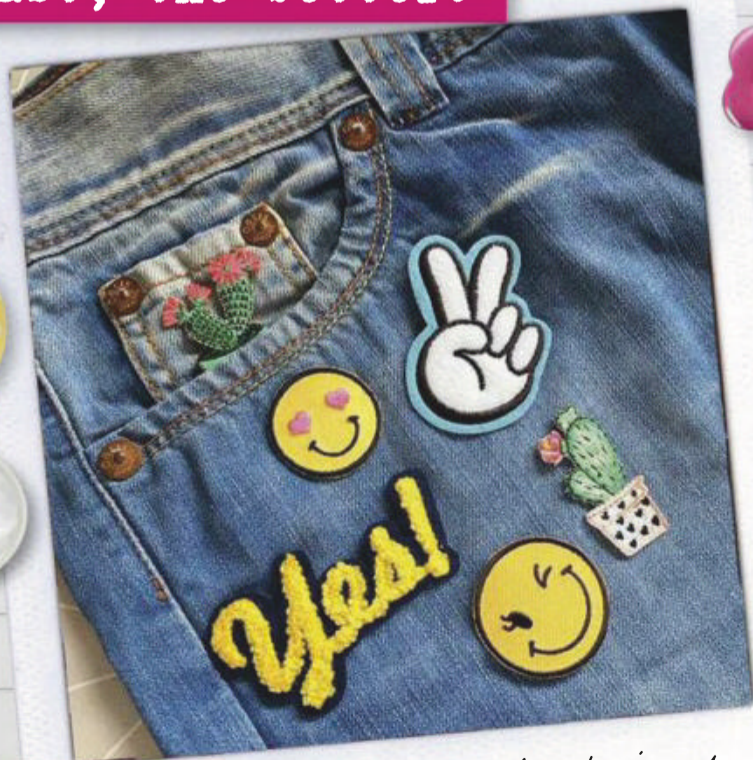
Using basic supplies as embellishments is something I love doing as well, and designers like Dolce & Gabbana and Vivienne Westwood have been doing this for years. Using hooks and eyes, zips, poppers, buttons and even safety pins as decoration is a fun way to create a unique decorative effect, and they can also be put to practical use to change the shape of a garment.



Follow me @samanthaclaridge and visit www.sewcraftyonline.co.uk



"The more we can do to make the clothes we love last, the better."



Add embroidered patches to jeans and jackets for a quick fashion fix.



You don't need to spend a lot of time and money on adding embellishments – simple contrast beads and trims can transform an outfit.



Upcycle plain trainers with on-trend stitched leaves.

"I love that embellishing can be quick or mindfully sewn over time."

Embellishments can bring to mind over-the-top beads, sequins and crystals; if you take inspiration from the designers, though, you can pick and choose the chicest options. I find using strong contrasting materials is a great way to introduce embellishments without looking like a festive decoration. Adding pearls to a denim jacket, chunky gems to a sweatshirt or silk ribbon lace to a camo jacket are great examples.

It's not just ready-made additions that can make a difference – things like dye and paints can also help to extend the life of your clothes and give them a whole new look. Clothing dyes can completely rejuvenate faded jeans and jersey basics, and so can simple techniques like tie-dye. Natural dyes are also really fun to work with and create beautiful colours without damaging the environment. Fabric paints and pens are a great way to get the kids involved in the action, too – get them to decorate their own T-shirts or canvas shopping bags, either freehand, using stencils or even with potato printing.

And don't forget those accessories! Combining things like broken jewellery and a scuffed-up clutch bag can create a catwalk-worthy accessory. Shoe clips and bows are so simple to create but can make even the most basic pair of nude heels look like a designer pair.

I love that embellishing can be done quickly or can be mindfully sewn over time. It can transform a garment with the addition of a lace trim, crystal detail or hand-painted motif. It gives everyone the chance to create something unique, even if the idea of sewing a whole garment is overwhelming. All skill levels can give it a try!

Keeping me inspired...

I love looking at sites like www.net-a-porter.com and www.vogue.co.uk for the latest catwalk shows and designer pieces. I enjoy imagining how designers see the world, how they use embellishments and, of course, to see what trends will be filtering down in a few seasons. Good old Pinterest (www.pinterest.co.uk/sewcraftyshop) is also my go-to when I want to find out how other people have used a trimming or embellishment. It's such a great resource.



Collect inspiring images and swatches in a notebook to help you plan your projects.

BRING DAYLIGHT INDOORS

Support your stitching skills with a Daylight lamp that suits your sewing space

SLIMLINE 3 FLOOR OR TABLE LAMP

The third generation of the Slimline lamp offers four different levels of brightness spread over an even wider area, allowing you to see intricate stitching in more detail. Its flexible joints allow you to place it anywhere around your table and still angle the light towards your WIP. Both the floor and table versions of the lamp use LEDs that won't get hot, meaning you can sew under them for as long as you need to perfect your piecing. Thanks to its easy-to-use clamp and slim design, the table lamp is the ideal space-saving solution, while the floor lamp is perfect as a more permanent addition to your sewing room.

Slimline 3 Table Lamp, £135 (RRP)

Slimline 3 Floor Lamp, £180 (RRP)



SEWING MACHINE LAMP

This sewing machine lamp may be small, but it's certainly mighty. Pop it onto your machine and direct the powerful LED light to illuminate your seams. Thanks to its easy-to-attach mount system, it can also easily be swapped between sewing machines.

Sewing Machine Lamp, £33



HALO TABLE MAGNIFIER

If you're a fan of sewing on the go or love to head off to a sewing retreat, you'll know that finding a good light to work under can be tricky. Enter the Halo Table Magnifier. Its foldable design makes it super-portable, while three brightness levels of daylight LEDs will shed plenty of light on your seams. It also offers both a 5 diopter (2.25x) magnification lens and a 12 diopter (4x) magnification inset lens, meaning that you can focus on even the smallest of stitching, wherever you are.

Halo Table Magnifier, £60 (RRP)

Find these lights, as well as your nearest stockist, at The Daylight Company (www.daylightcompany.com)

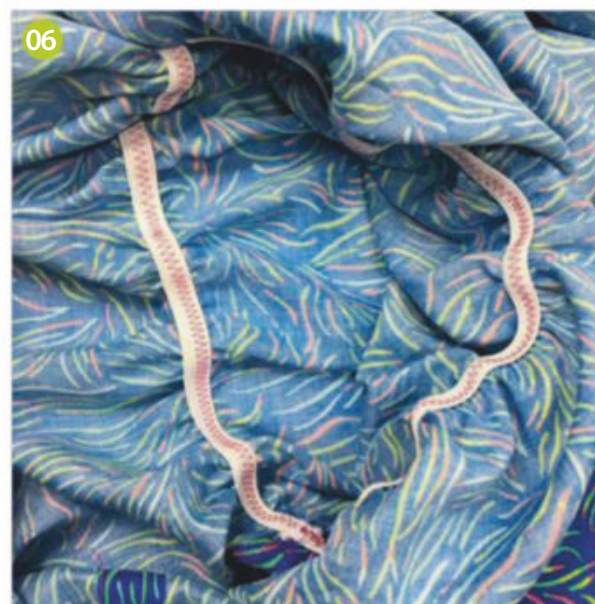
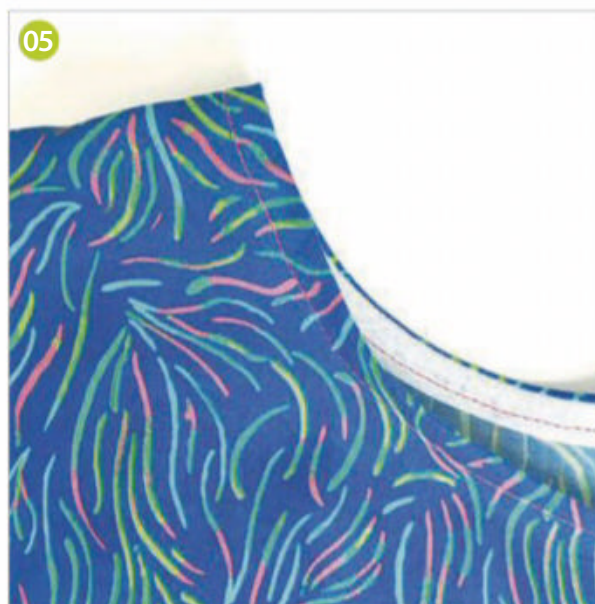
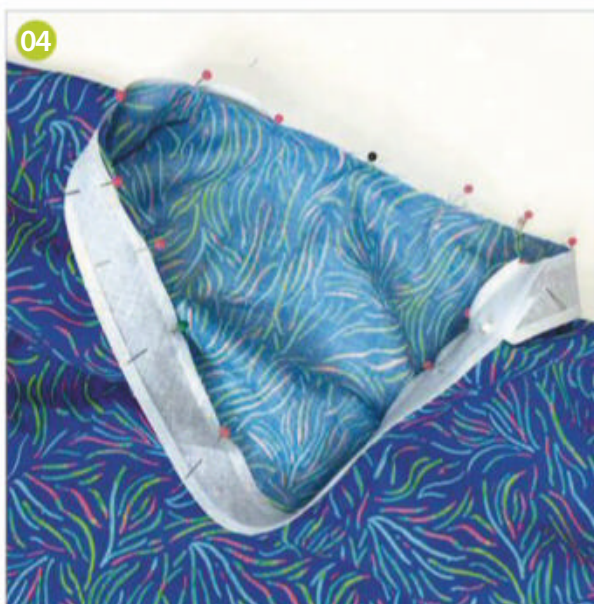
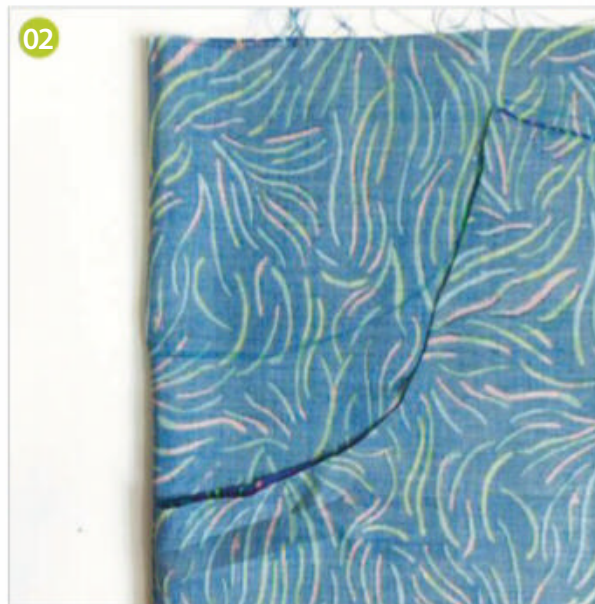
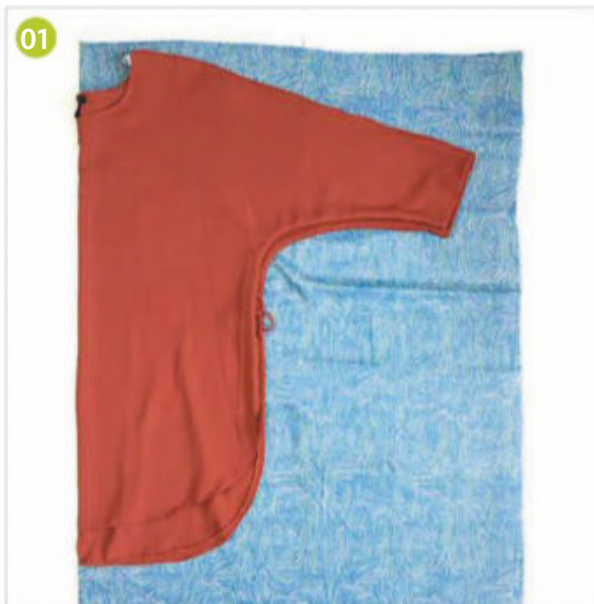
NO PATTERN
NEEDED!



FESTIVAL VIBES

Make **Debbie Maxwell's**
easy-sew tunic dress in
a breezy print for the
ultimate feel-good project.

TUNIC DRESS



YOU WILL NEED

- A dress or tunic top that fits you loosely
- Main fabric: 3m x 115cm (3¼yd x 45in)
- Elastic: 1.5cm (5⁄8in) wide x your waist measurement
- Bias binding: 1m (1⅞yd)
- Matching thread
- Basic sewing kit

RECOMMENDED FABRICS

Viscose, rayon or cotton fabrics that drape well. We used 'Playful Seaweed Nightglow' rayon, designed by Katie Skoog for Art Gallery Fabrics. See more at www.liveartgalleryfabrics.com and search for your nearest stockist at www.hantexonline.co.uk

NOTE

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

CUTTING OUT

Step one Lay your fabric out folded in half lengthways and lay your template garment on top of your fabric also folded in half along the folded edge of the fabric. We used a garment with grown-on sleeves, so we didn't have to add sleeves separately. ⁰¹

Step two Draw around the dress, adding a 1.5cm (5⁄8in) seam allowance all the way around. If you are tracing around a top you can add length by continuing tracing along the side seam. To change the sleeve length, simply fold longer sleeves up to shorten, or continue tracing along the seams of the sleeves to lengthen. You will need to draw out two pieces, one for the front and one for the back. The front piece will need to have a slightly lower neckline than the back – you can decide how deep or shallow you would like this curve to be. We also curved the bottom edge of the dress and put small side slits in the side seams at the hem.

Step three Cut a second piece for the back, with a neckline approx 4cm (1⅞in) higher, using the front piece as a template. ⁰²

ASSEMBLING THE DRESS

Step one Pin the front and back piece right sides (RS) together at the side seams and shoulder seams. Stitch in place. For a short slit in the side seam, stop sewing approx 10cm (4in) from the bottom of the side seam and backstitch.

Step two Finish the raw edges and hem the

armholes and bottom edge. Topstitch around the slit, catching the seam allowances, to secure. ⁰³

BINDING THE NECKLINE

Step one Pin and then stitch the bias binding to the RS of the neckline. ⁰⁴

Step two Fold the bias binding to the inside of the dress and pin. Topstitch from the RS, making sure you are catching the binding on the wrong side (WS) in place. Press from the WS to finish. ⁰⁵

ADDING THE ELASTIC

Step one Measure your waist and deduct 15-20% from this measurement depending on the desired fit. Cut a piece of elastic to this measurement plus 3cm (1¼in) for seam allowance. Overlap the ends by 1.5cm (5⁄8in) and zigzag stitch to form a loop.

Step two Try the dress on and measure down to your waistline. Mark this point with a pin at the centre front, back and side seams.

Step three Measure four equal points in the elastic, using the stitched end as the centre point, and mark with an erasable pen or a pin.

Step four Turn the dress inside out and pin the elastic to the four points you marked out, matching the points on the dress with the points on the elastic.

Step five Zigzag stitch the elastic to the dress, pulling the elastic taut between each marked point – this will ensure the gathers are equally spread around the waistline. ⁰⁶

PINUP

Capture summer in a quilt with AGF's statement throw.



What do you think of when you look at this quilt? We bet it's picnics in the park, outings to the beach, camping with the family, or catching rays in the garden – everything we love about the summer months! Proving quilts aren't just for cosying up in winter, this kaleidoscopic creation is made with Dana Willard's Summer Side prints for Art Gallery Fabrics – think retro sunnies, rainbow popsicles, summer berries, wildflowers, and even bikinis. Download the free quilt pattern at www.artgalleryfabrics.com



OVERLOCKER GUIDE

Getting the best out of your overlocker starts with knowing the names and uses of its dials, settings and fixtures, so get acquainted with your machine with our overlocker guide.

As if it wasn't hard enough to learn about all the parts of your sewing machine, you've finally bought an overlocker and now there are dozens of new parts to learn the names and functions of! Don't stress, though – we've got you covered with this guide to the key overlocker terms. Cut out and keep this page for a reminder of the proper names and functions of each part – formerly known as do-dahs and thingamajigs!

While not all of these parts will be relevant to your machine's make and model, features are generally similar across the board so this should be a good reference. Be sure to read through the instructions that came with your machine before you start your project, too.

PRESSURE ADJUSTMENT SCREW

This is used to adjust the presser foot tension. If your fabric is stretching this may be the reason why. It is usually best to save this adjustment until after you have tried everything else. Consult your manual for guidance and only adjust the screw a small amount before testing the stitch again.

TENSION DISCS

It is important that the thread is securely placed inside each tension disc as these control the tension of the thread.

LEFT NEEDLE TENSION DIAL

This dial changes the tension of the left needle. The left needle stitch secures the upper and lower looper stitches in place. It is the straight stitch that is the furthest from the fabric edge and closest to the seam.

RIGHT NEEDLE TENSION DIAL

Used to change the tension of the right needle. This stitch is a straight stitch that secures the upper and lower looper stitches in place along with the left needle stitch. It is the straight stitch that runs along the centre (or just off centre) of the overlocker stitch.

THREAD GUIDE

This guides the needle threads down towards the needles.

PRESSER FOOT LEVER

As with a sewing machine, this is used to raise and lower the presser foot.

REMOVABLE SIDE COVER

UPPER BLADE

This cuts through the fabric and works best when it is sharp. For this reason it is important to not put pins through your overlocker as they will dent the blade, causing it to snag your fabric. The blade should be changed if you run over a pin to prevent cutting issues. Refer to your manual for how to do this.

Our Technical Editor Roisin McKenna loves how professionally you can finish a seam with an overlocker. Here she explains the ins and outs of an overlocker.



TOP THREAD GUIDES AND REEL SUPPORTS

The spools sit on reel supports (cone-shaped plastic pieces). The thread is then taken up to the relevant guide in the thread holder before being threaded through the top guides and through the tension discs. Note that if you are using standard spools of thread or bobbins, remove the cone-shaped supports and place the spool/bobbin on the thread pin.

THREAD HOLDER

The thread holder is used to ensure the threads do not tangle and to correctly feed them into the tension discs.

LOWER LOOP TENSION DIAL

Used to change the tension of the lower looper. The lower looper creates the back and forth stitch on the back of your work which weaves in and out of the needle stitches. This stitch should neatly meet the upper looper thread at the fabric edge where the loops interlock with each other.

UPPER LOOP TENSION DIAL

Changes the tension of the upper looper. The upper looper creates the back and forth stitch on the front of your work which weaves in and out of the left and right needle stitches. This stitch should neatly meet the lower looper thread at the edge of the fabric where the loops interlock with each other.

STITCH WIDTH

This dial is used to alter the stitch width; the higher the number the wider the stitch. Set this to a wider stitch for thicker fabrics and a narrower stitch for lightweight fabrics. Try starting with a stitch width of 5 and then increase/decrease as necessary.

STITCH LENGTH

This dial is used to change the stitch length; the higher the number the longer the stitch. As with the stitch width, the numbers refer to millimetre length. A shorter stitch length is ideal for fabrics that fray easily. Start out with a length of 3 and then adjust the dial as necessary.

STITCH LENGTH INDICATOR

DIFFERENTIAL FEED INDICATOR

STANDARD/ROLLED HEM SELECTOR

DIFFERENTIAL FEED

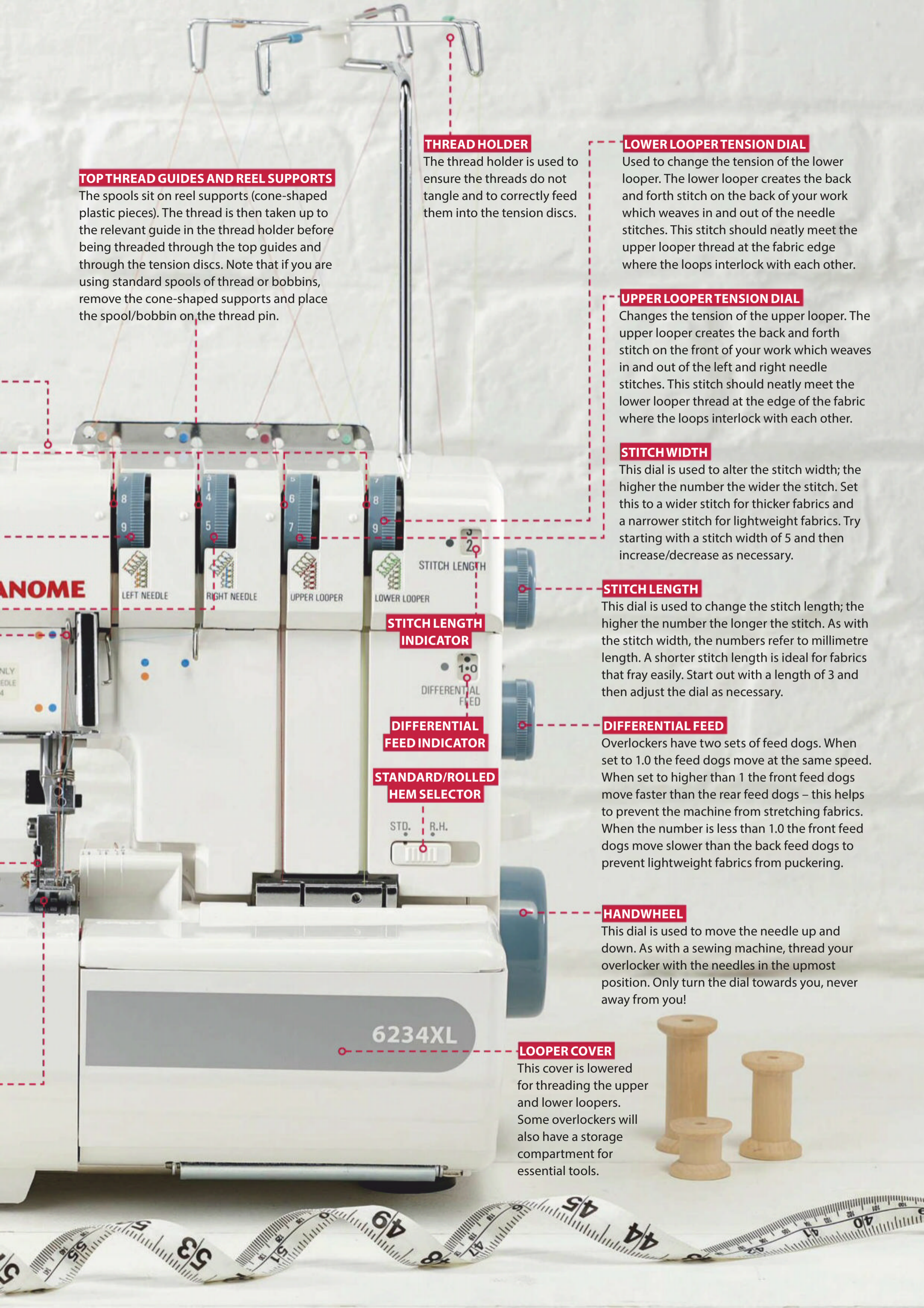
Overlockers have two sets of feed dogs. When set to 1.0 the feed dogs move at the same speed. When set to higher than 1 the front feed dogs move faster than the rear feed dogs – this helps to prevent the machine from stretching fabrics. When the number is less than 1.0 the front feed dogs move slower than the back feed dogs to prevent lightweight fabrics from puckering.

HANDWHEEL

This dial is used to move the needle up and down. As with a sewing machine, thread your overlocker with the needles in the upmost position. Only turn the dial towards you, never away from you!

LOOPER COVER

This cover is lowered for threading the upper and lower loopers. Some overlockers will also have a storage compartment for essential tools.



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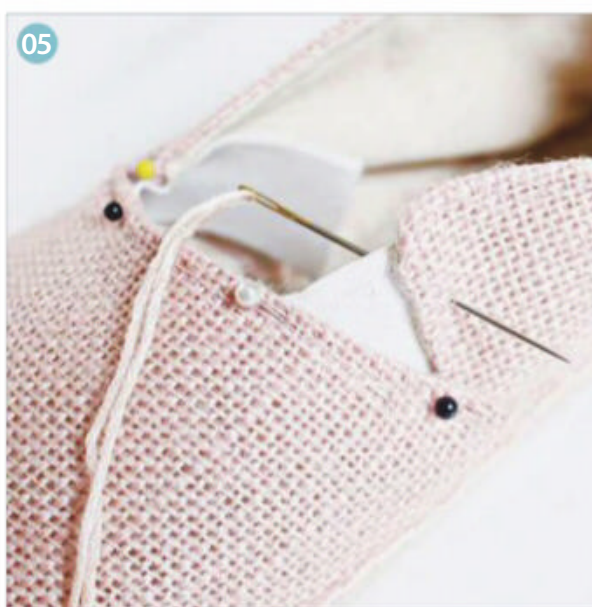
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FANCY FOOTWORK

Accessorise your me-made frocks with Lana Red's pom pom-detail espadrilles for a head-to-toe handmade look.



YOU WILL NEED

- Jute fabric, for the outer shoe
- Linen fabric, for the lining
- Espadrille soles in your size
- Elastic: 5cm (2in) wide
- Embroidery thread and needle
- Pom poms in assorted colours
- Matching thread
- Basic sewing kit

NOTES

- Use a 1cm (3/8in) seam allowance.
- Download the templates from www.simplysewingmag.com/downloads
- Our template is designed to fit UK shoe sizes 4.5 to 6.5.

CUTTING OUT

Step one Download, print and cut out the templates.

Step two Fold both the outer and lining fabrics in half. Lay the outer fabric over the top of the lining fabric and place the pattern pieces on top. Pin the layers in place. Cut the pattern pieces out through all of the fabric layers. ⁰¹

MAKING THE ESPADRILLES

Step one Take one toe lining and one toe fabric piece and place them right sides (RS) together. Pin into place, leaving a few inches unpinned for a turning gap. Repeat this for the other toe piece and the two heel pieces. Stitch all the way around the pinned area, leaving the unpinned parts unstitched.

Step two Trim the corners across the ends. ⁰²

Step three Turn the pieces RS out, gently poking the corners for a crisp point. Fold the openings inwards and hold in place with a few pins. Press the fabric flat and topstitch all the way around. Repeat this for all four pieces. ⁰³

Step four Mark the centre of an espadrille sole heel with a pin, then take one heel piece and find the centre point by folding it in half. Mark with a pin on the edge. Pin the heel piece around the edge of the sole all the way to the end of the heel piece.

Step five Repeat with the toe piece, letting the toe edges overlap the sides of the heel edges.

Step six Starting on the inside edge where the toe and heel overlap, slip a threaded needle up through the fabric to poke out from the edge of the espadrille. Pull through. Tuck the thread knot up under the fabric on the inside of the espadrille. Continue to sew using a blanket stitch to attach the fabric to the sole. ⁰⁴

Step seven Cut a small piece of elastic and pin it to the inside of one of the overlap openings. Hand-stitch the elastic to the lining fabric. Repeat this for both sides of each espadrille. ⁰⁵

Step eight To attach the pom poms, insert a threaded needle through from the inside of the toe section of the espadrille, then insert the needle through one pom pom and back into the fabric. Repeat, attaching several pom poms to each espadrille. ⁰⁶



QUICK FIX

Squeeze in one last project before your holiday with Debbie Maxwell's easy-sew pom pom cover-up.

MAKE YOUR OWN IN AN AFTERNOON!



Debbie says: "This is a speedy last-minute make for your holiday wardrobe. It drapes over the shoulders and hangs really nicely because of the length."

YOU WILL NEED

- Main fabric: 2m (2¼yd)
- Pom pom trim: 3m (3¼yd) in a bright neon colour
- Erasable fabric marker
- Matching thread
- Basic sewing kit

FABRIC USED

Tie-dye print georgette from www.sewcraftyonline.co.uk

MAKING THE COVER UP

Step one Fold the fabric in half with the selvages at the top and the bottom and the fold on the left-hand side.

Step two Measure across from one raw edge to the centre. Using the erasable fabric marker, mark a line from this point upwards to the half way point in the fabric.

Step three Cut along the marked line through the top layer of the fabric to the centre point. This will create two pieces to hang over your shoulders and the back will be one large piece (the uncut half).

Step four Hem the newly cut edges by turning the raw edge over by 5mm (¼in) to the wrong side (WS), stitching in place and then turning again to hide all raw edges. Then hem all other edges of the fabric for a neat finish.

Step five Pin the pom pom trim to the hemmed edges of the fabric.

Step six We did not sew the pom pom trim around the neckline or side seam armholes, but you can add trim to all edges if you prefer.



Debbie is a mummy, business owner and fabric hoarder. When she isn't crafting she loves walking in the countryside. Follow her at www.instagram.com/duckandduffel



SHARING YOUR SKILLS

Nowadays, we're not short on ways to acquire new creative skills – but passing on our talents to those close to us is another way of finding self-confidence and a deeper connection.

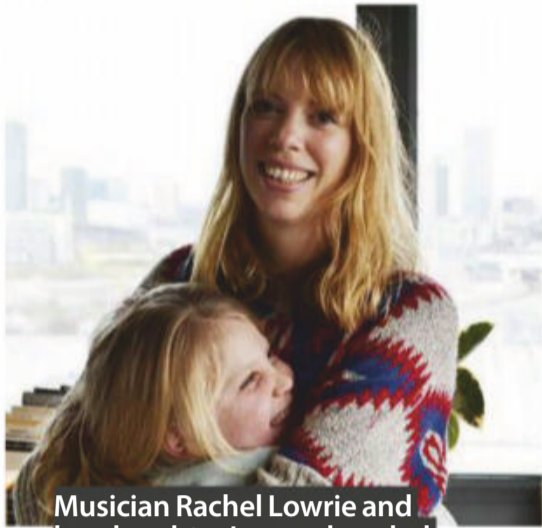
Written by Anna Alicia.

Sometimes, a passing comment can really stay with you. A few weeks ago, chatting with a colleague about our shared love of embroidery, she mentioned how this particular craft has a special place in her heart, as she remembers the hours she spent with her grandma learning the skill. It was a brief comment, but it resonated with the warmth of their time spent together and it got me thinking. I started to wonder what happens when we share our creative skills with our friends and family at home, and particularly what happens when we discover what we might have to offer as informal teachers.

Nowadays, we're not short on ways to acquire new skills – online there's a YouTube tutorial or a blog how-to for pretty much everything. But it seems to me that there's a lot more going on when we choose to share our talents in person, rather than learning it from someone online. So, I started to ask around, keen to hear others' stories. The responses moved me to both tears and

laughter and I'd like to share them here – three women, each teaching a skill to a loved one. Though each one tells a different story, they all illustrate just how much these precious shared moments can mean for our relationships and our confidence, and the unexpected places they can lead.

Emma May is the talented maker behind Emma May Stitching (www.emmamaystitching.co.uk), running soft furnishing workshops covering skills from sewing machine basics to making your own roman blinds. But Emma's working life didn't always revolve around yards of gorgeous fabrics. Like so many women (myself included), becoming a mother was a huge catalyst for change in Emma's career. "I knew that in order for my son and I to thrive I couldn't return to the job I loathed," Emma says of her decision to retrain as a soft furnisher while on maternity leave. It was certainly not an easy transition, with pressure on Emma to turn her new skill into a viable business. "I remember making curtains and blinds for some



Musician Rachel Lowrie and her daughter Lauren bonded through playing the ukelele. "Rather than 'teaching' her, it was more that we started to share a love of music."

beautiful homes while mine was a mess and the boy slept," Emma says. But then she started to teach her skills to friends, and then their friends... and, eventually, she began hiring spaces and teaching classes. "It wasn't something I consciously set out to do, or ever thought I'd be any good at," says Emma. "But the friends I taught made me realise that I actually had something to offer."

Seven years on, and Emma's workshops are going strong. Emma's mum, who is also adept with a sewing machine and inspired Emma's love of working with fabric, still attends the odd workshop, to help Emma develop her skills and to offer practical and emotional support. "I quiz her afterwards on how it could be improved!" shares Emma. "She also comes along for moral support if I've had a tricky class before and my confidence has been knocked a little."

As Emma has found, sharing skills with loved ones is about so much more than just learning or teaching a method or process – it can be about building your confidence, learning how to receive and use honest, valuable feedback and knowing when to ask for emotional and practical support; all skills themselves that we can use to enhance our daily lives.

Sharing doesn't have to start in a formal workshop setting, either. Rachel Lowrie, a musician (www.rachellowrie.co.uk) and speech and language therapist, underwent her second hip replacement when her daughter, Lauren, was just five. While recovering in bed, she found it was easier to play the ukulele than her larger guitar, and Lauren loved it.

"She would sing along with me as I worked through various ukulele tutorials," Rachel remembers. "'Moonage Daydream' from the *Guardians of the Galaxy* soundtrack became

"SHARING A SKILL WITH EVEN JUST ONE PERSON CAN BE A REWARDING AND FULFILLING EXPERIENCE."



Emma of Emma May Stitching's sewing workshops started as informal craft sessions with friends. "They made me realise that I had something to offer."

a family favourite. Rather than 'teaching' her anything, it was more that we started to share a love of music."

When Lauren turned six, Rachel passed her soprano ukulele on to her, and they started playing music together, which eventually turned into more formal lessons. "As Lauren has got older, she doesn't want to play with me as often and that's OK – she dances in the kitchen along to my playing or puts on her headphones instead."

But what is important to Rachel isn't that Lauren plays the ukulele, it's "being together, touching a musical moment".

This is something that they now continue in lots of different ways, with Lauren coming along to the community choir Rachel leads. While the way that Rachel shares her love of music with Lauren has changed over the years, it has always offered a way to strengthen their connection with each other, particularly at times of change or upheaval.

Sometimes, skill sharing can happen at a completely unexpected time, and bring unexpected results. As bridesmaid to one of her oldest friends, textile designer and author Zeena Shah (www.zeenashah.com)



Photo top left: Rachel Lowrie; Photo top right: Emma May



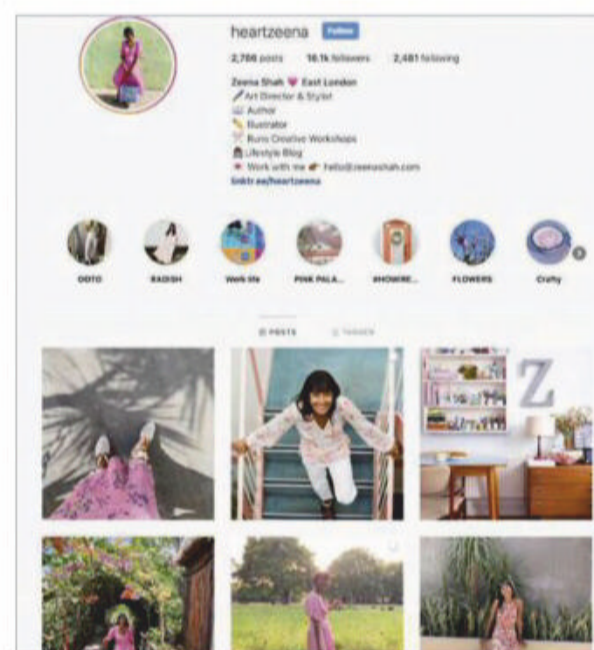
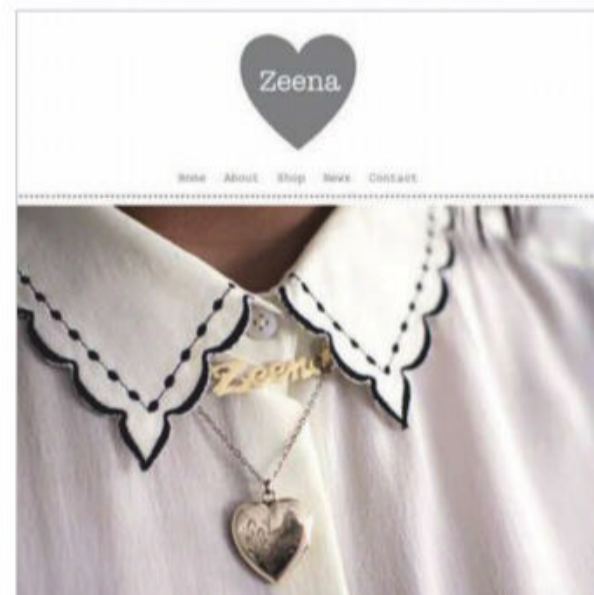
Textile designer and author Zeena Shah teamed up with her fiancé Zack to make last-minute pom pom headbands for a hen party, and they have since started to collaborate on other projects, too.

was put in charge of organising the hen party. She wanted to put her crafting skills to use for the event. "I love making things and the budget was tight – hen parties can be expensive – but I really wanted us to wear something that tied us all together," she explains. Zeena had recently discovered the joy of pom pom makers, so she decided to use them to make matching pom pom headbands for the hens – 25 of them!

"Of course, I left it all until the last minute and ended up with all the headbands to make in one evening... that's around 80 pom poms," she remembers. Her fiancé, Zack, noticed her rising panic. Although also a maker, he specialises in paper and wood sculptures, so wasn't sure he would be much use. Zeena wasn't about to turn down the possibility of help, though: "I managed to convince him that he'd be great at it. I gave him a demo and talked him through the technique, then away he went." To his surprise, he turned out to be a natural. "He picked it up instantly. His pom poms turned

out far better than mine!" says Zeena. The beautiful headbands were a huge success with the hen party, and Zeena and Zack have now started to collaborate on other projects as well thanks to this experience.

In collecting these stories, I was reminded of the first time I was asked to run a craft workshop – I felt that I had nothing to offer and couldn't possibly teach, particularly as I am a mostly self-taught crafter. Thankfully, I was wrong! And if I've learnt anything on my journey, it's that sharing a skill with even just one other person can be an incredibly rewarding and fulfilling experience for both parties, regardless of the 'qualifications' you might have. Since then, I've taught many workshops, and I now spend my working hours writing tutorials for craft magazines, reaching people in another way. Teaching doesn't have to be formal (a collective sigh of relief from those of us who didn't enjoy school); it's really just about sharing – sharing skills, sharing interests, sharing experience and, most importantly, sharing time together.



Photos: Zeena Shah

IN THE MOMENT

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STREET SMART

With its practical design, compact size and smart detailing, **Anna Alicia's** fold-over backpack is the perfect everyday bag.



FOLD-OVER BACKPACK

YOU WILL NEED

- Main fabric: 50x115cm (20x45in)
- Contrast fabric: 25x115cm (10x45in)
- Lining fabric: 50x115cm (20x45in)
- Webbing: 2.5mx3cm (2¾ydx1¼in)
- 2 x D-rings: 3cm (1¼in) wide
- 2 x sliding bar strap adjusters: 3cm (1¼in)
- 2 sets of snap fasteners and tool
- Basic sewing kit

NOTES

- Measurements are height x width.
- Use a 1cm (¾in) seam allowance.
- Use a mediumweight fabric for the outer and a heavyweight fabric for the lining.

CUTTING OUT

Step one From the main fabric cut:

Outer bag: two 47x30cm (18½x12in).

Step two From the contrast fabric cut:

Base: two 10x30cm (4x12in).

Step three From the lining fabric cut:

Lining fabric: two 47x30cm (18½x12in).

Step four From the webbing cut:

Loops: two 12cm (4¾in).

Closure tabs: two 18cm (7in).

Hook loop: 14.5cm (5¾in).

Hook loop binding: 18cm (7in).

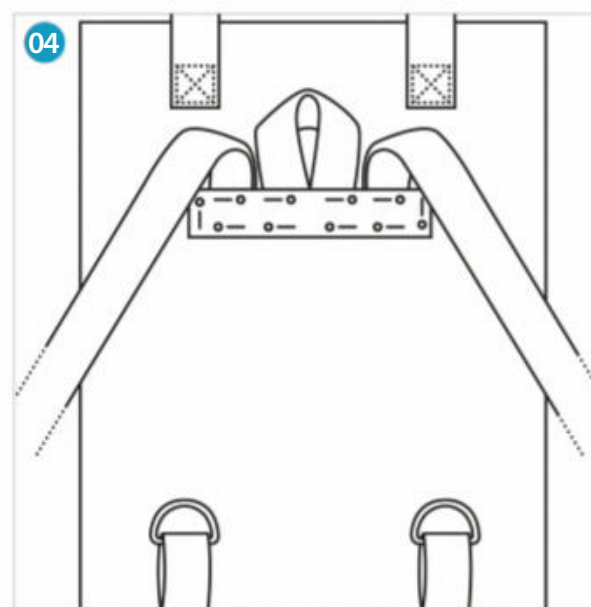
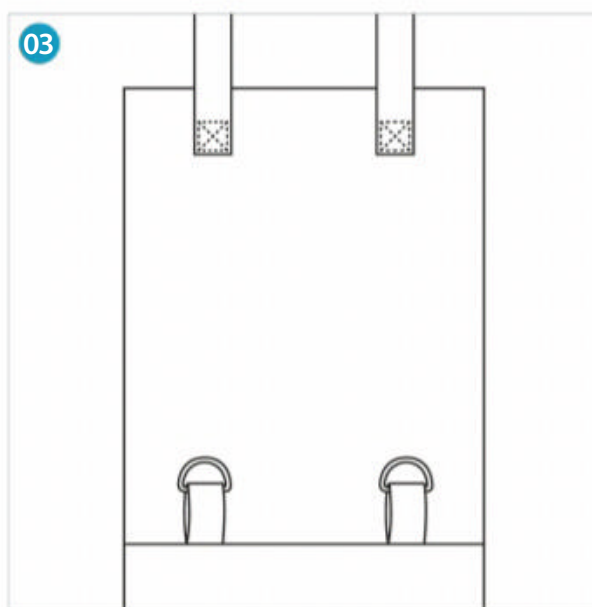
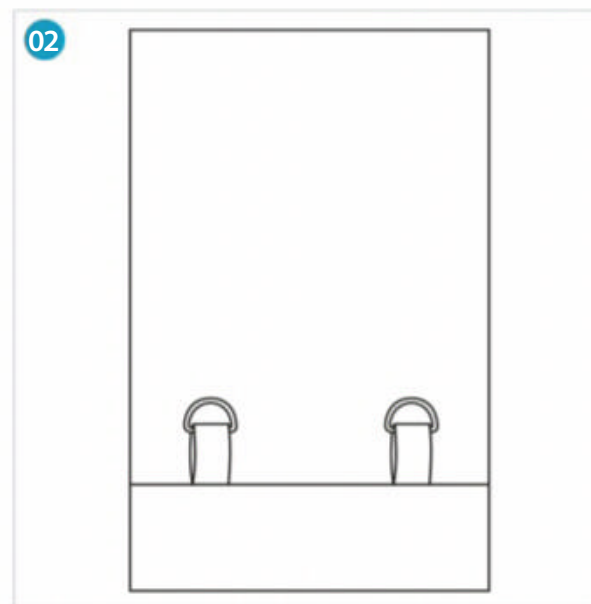
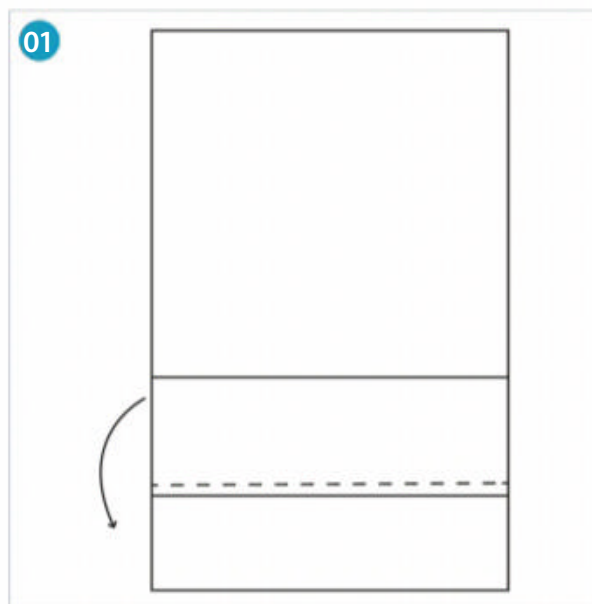
Straps: two 75cm (29½in).

MAKING THE OUTER BAG

Step one Lay out one of the outer bag pieces right side (RS) up, in portrait position. Measure 8cm (3⅓in) up from the bottom short edge and use tailor's chalk to mark a horizontal line. Lay one of the base pieces RS down on top, above the line, so its bottom long edge lines up with the chalk line. Pin then sew, 1cm (¾in) from that edge. Unfold the base so the unsewn long edge meets the bottom edge of the main piece and press the seam. This is the backpack front. **01**

Step two With the other outer piece, draw the chalk line 8cm (3⅓in) up. Before adding the base piece add the webbing loops and D-rings for the straps. Thread each loop strip of webbing through one of the D-rings, folding the webbing in half over the straight edge of the D-ring. Place these loops 5cm (2in) in from each long side of the outer piece, with their raw ends 7cm (2¾in) from the bottom edge and overlapping the chalk line by 1cm (¾in). Pin then zigzag stitch over the webbing raw ends to hold them in place. Pin and sew the base piece, then fold it over and press as before. **02**

Step three Add the closure tabs to the same panel (although this is the back of the bag, when the top is folded over the tabs will be on the front). On each webbing closure tab turn one end over by 1cm (¾in) twice. Pin and sew 5mm (¼in) from the end. Turn the other end of



each strip over by 1cm (¾in) and pin to the bag panel 5.5cm (2¼in) from the top edge and 6cm (2⅔in) in from each side. Sew a square with a cross at the pinned end. **03**

ADDING THE HOOK AND LOOP STRAPS

Step one Take the hook loop binding strip and pin in place with its top edge 11cm (4⅔in) from the top edge of the bag panel and centered on both sides. Fold both raw ends of this strip under by 1cm (¾in) and pin in place. Fold the 14.5cm (5¾in) strip into a loop and tuck the ends approx 1cm (¾in) under the middle of the strip you just pinned in place. Tuck one end of each strap under the hook loop binding strip, on either side of the loop. Pin in place. **04**

Step two Thread the other strap end through the top of an adjuster from back to front, over the central bar, through to the back again, down and through the corresponding D-ring from front to back, then back up and over the central bar of the adjuster. With 4cm (1½in) of webbing coming out of the adjuster, fold the end under by 1cm (¾in) and pin to the strap at the back to make a loop. Repeat for the other strap. Close the loops with two rows of stitching.

Step three Sew all the way around the hook loop binding strip, 3mm (⅛in) in from the edge. Do this a couple of times to make it secure. This will secure the hook loop and the straps.

Step four Lay the back panel of the backpack RS

up and arrange the straps in the middle. Lay the front panel on top, RS down. Pin then sew along the sides and bottom edge.

FINISHING THE BAG

Step one To box the corners, flatten the bottom corners of the bag and sew a line 3cm (1¼in) from the corner of the seam. Turn RS out.

Step two Assemble the lining and box the corners, but don't turn it RS out. Slip the lining piece into the main bag, seams aligned. Fold the main bag top edge and the top edge of the lining over to the wrong side (WS) so the folded parts are facing each other, both by 1cm (¾in). Pin then sew around the top edge 3mm (⅛in) in.

Step three Making a hole first, add the positive snaps to the closure tabs 6cm (2in) from the ends, with the caps on the front.

Step four Fold the top of the bag over by 9cm (3½in) so that the strip holding the loop and straps is at the top of the back. Mark where the snaps meet the bag front. Add negative snap halves to these marks with the caps inside.

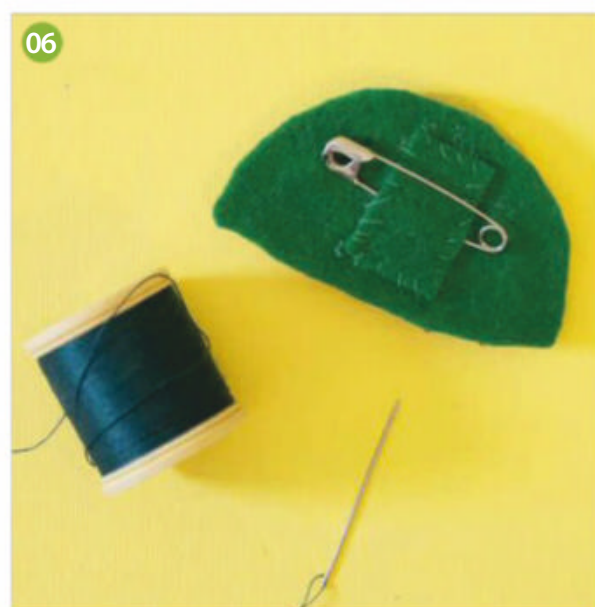
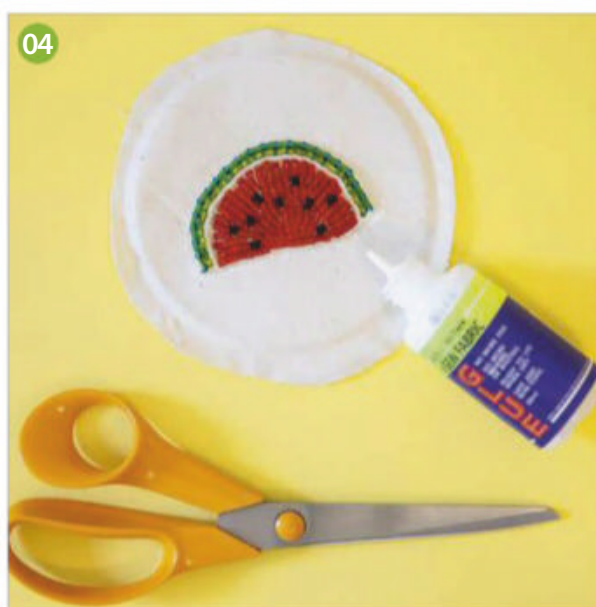


This project is one of 18 stylish bags to sew in *Bags* by Anna Alicia (£14.99, Quadrille). Photography ©Anna Batchelor. See more at www.hardiegrant.com



SEW DELICIOUS

Enjoy a taste of summer all year round with **Juliet Bawden's** good-enough-to-eat melon brooch made with seed beads.



YOU WILL NEED

- Small piece of white calico or cotton to fit in the hoop
- Small embroidery hoop
- Square of green felt
- Erasable fabric marker
- Beading needle
- Seed beads in white, two shades of green, red and black
- Fabric glue
- Safety pin
- Matching thread
- Basic sewing kit

NOTE

Download the template from www.simplysewingmag.com/downloads

CUTTING OUT

Step one Download, print and cut out the watermelon template.

Step two Cut a circle of calico slightly larger than the embroidery frame and fit it in the frame.

Step three Using the template, draw the watermelon onto the calico. **01**

Step four From the green felt cut:

Pin tab: 2x2.5cm (¾x1in).

MAKING THE BROOCH

Step one Stitch a line of dark green beads on the outside of the shape. Inside this, stitch a line of lighter green beads, then a line of white beads. **02**

Step two Starting at the bottom edge of the melon, sew lines of red beads in a fan shape so that they reach from the bottom edge to the line of white beads. Add black beads to the 'seed' markings. Fill in any space using red beads. **03**

Step three Remove the frame. Dab fabric glue around the outer edge. This will prevent the beading falling apart in the next step. **04**

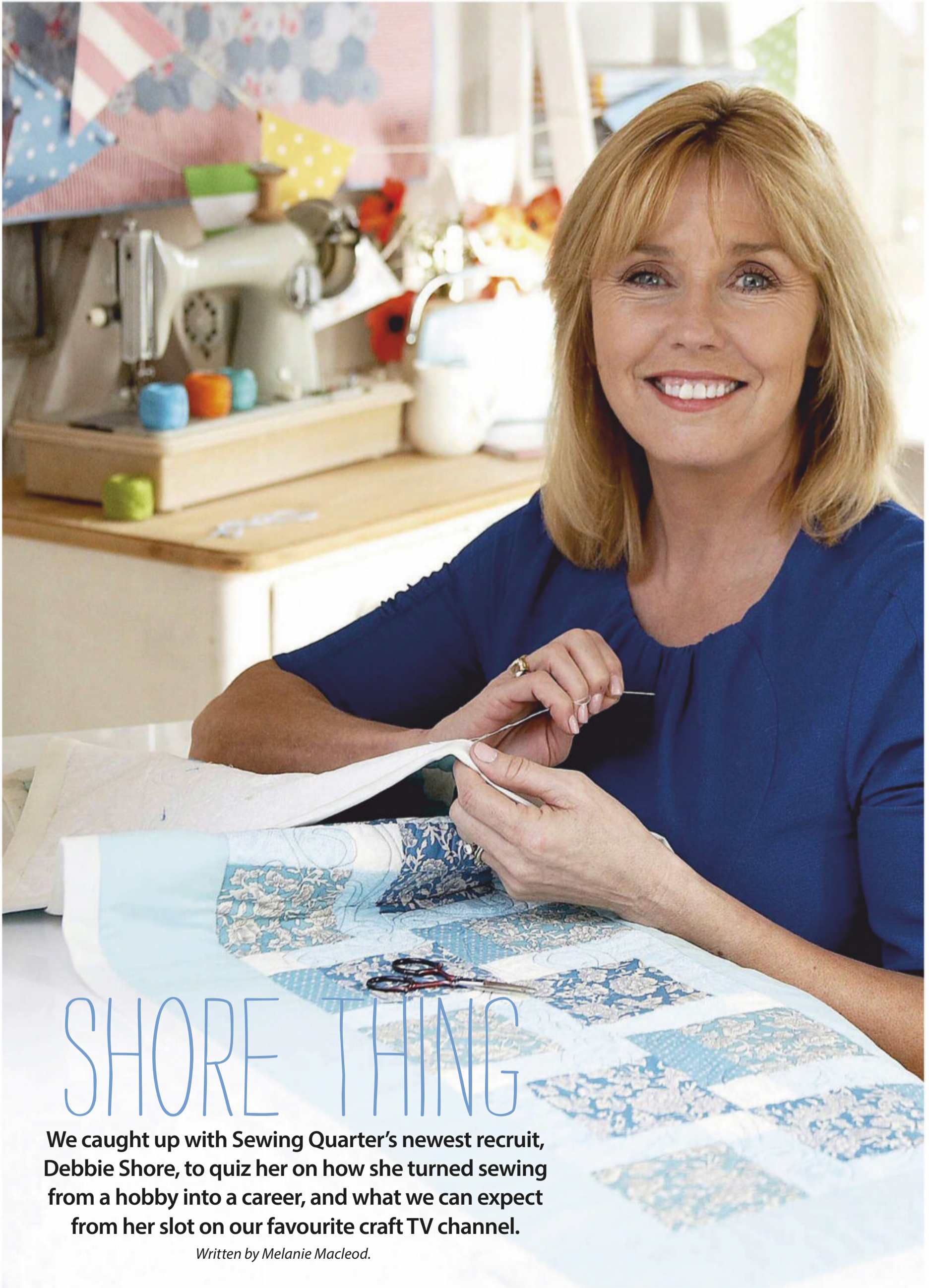
Step four Cut the brooch out of the calico and lay it on a piece of green felt. Using an erasable fabric marker, draw around the brooch onto the felt and cut out. Stick the felt to the back of the brooch using fabric glue. Sew around the edge with a line of running stitches. **05**

Step five Sew the pin tab onto the centre back of the brooch. Sandwich the safety pin between the tab and the brooch back to finish. **06**



Designer Juliet Bawden has written a variety of craft and design books. See more of her sewing projects at www.creativecolour.org and on Instagram @juliet_bawden

Photos: Antonia Attwood



SHORE THING

We caught up with Sewing Quarter's newest recruit, Debbie Shore, to quiz her on how she turned sewing from a hobby into a career, and what we can expect from her slot on our favourite craft TV channel.

Written by Melanie Macleod.



Left: Debbie made her debut on Sewing Quarter with exclusive fabric panels she designed herself: "We're developing products that include my sketches in conjunction with my product designs. It's wonderful to see it all coming together!" Below: One of Debbie's childhood makes was a waistcoat for her beloved teddy. So sweet!



There's a new girl in town over on Sewing Quarter, though chances are you'll already be well acquainted with her. Debbie Shore has authored best-selling sewing books, has her own range of fabrics in Hobbycraft and is something of a celebrity on the YouTube circuit, amassing over 2.3 million views on her videos. Debbie can now add Sewing Quarter presenter to her CV, as this summer sees her join the channel. "At Sewing Quarter, myself and the team will be working on a new concept, so it's exciting to see the designs coming together," Debbie says. "Aside from sewing, another of my hobbies is sketching, so we're developing a range of products that include my scribbles in conjunction with

"MYSELF AND THE SEWING QUARTER TEAM WILL BE WORKING ON A NEW CONCEPT, WHAT SEWER WOULDN'T WANT TO BE PART OF A DEDICATED SEWING CHANNEL?!"

my product designs. It's so wonderful to see it all coming together! It's a dream come true to be joining Sewing Quarter; what sewer wouldn't want to be part of a dedicated sewing channel?!" Sewing comes naturally to Debbie, and it runs in the family. "My mum was a dressmaker, so sewing has always been part of my life," she explains. "She used to let me play in her fabric cupboards, selecting all manner of materials to make dolls' clothes, before starting to create a version for myself. It was the 1960s, so anything went!" The first things Debbie ever created herself were a waistcoat for her teddy (which she still has), and a pair of faux leather hot pants when she was ten. "I can still remember how stiff and sticky they were, but I loved them!"





A far cry from the questionable fashion choices of yesteryear, Debbie now most enjoys sewing bags, as her legions of loyal YouTube followers well know. "I enjoy figuring out how to construct a bag," she shares. "I like deciding where to add pockets, how to make it useful, pretty and different." Debbie's viewers are obviously big bag lovers as well, as a lengthy video of her creating a bag with lots of pockets is the most popular upload on her channel.

Although sewing has always been a big part of Debbie's life, it began as a hobby that she worked on alongside her job as a TV presenter. Then, as luck would have it, "my hobby and my job came together when the shopping channel I worked for began selling sewing machines," she says. This changed everything: "Over the last 11 years sewing has completely taken over my TV work!"

"SOCIAL MEDIA IS A GAME-CHANGER AS FAR AS MY CAREER IS CONCERNED. MY FOLLOWERS GIVE ME SO MUCH SUPPORT, I FEEL AS THOUGH I KNOW THEM."

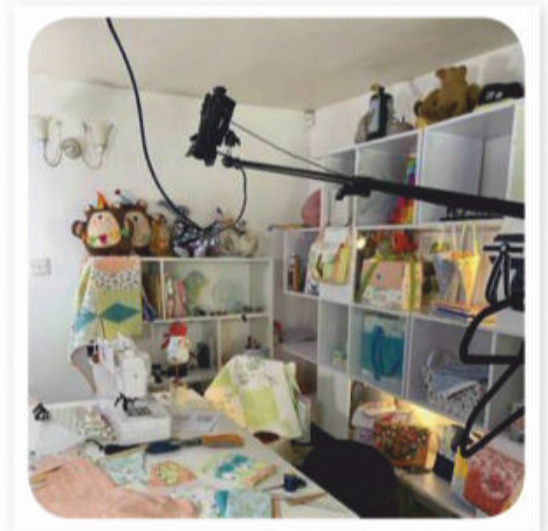
With her television background, it was no surprise that Debbie was a natural when it came to creating videos for YouTube. It was also the easiest way to pass on her skills and experience to as many sewists as possible. "I wanted to explain how I made a couple of projects, and YouTube seemed the most accessible medium on which to do it," she

explains. "I never imagined I'd upload over 180 tutorials or have such a big following of over 210,000 subscribers." The platform has added a new, exciting and unexpected element to her career

in sewing. "Social media is a game-changer as far as my career is concerned," she says. "To be able to instantly get feedback and comments gives a precise indication of what the customer needs, in terms of education, inspiration and products. They let you know when you're on the right tracks – or not – and



Below: Debbie's YouTube channel offers tutorials on everything from simple sewing machine maintenance to how to make her trademark bag designs. "I wanted to explain how I made a couple of projects, and YouTube seemed the most accessible medium," she explains. "I never imagined I'd upload over 180 tutorials or have such a big following of over 210,000 subscribers."



where you should be going next. My followers give me so much support, I feel as though I know them personally."

She relishes reading all the comments and messages she receives from her subscribers. "I love the feedback I get from my viewers," Debbie enthuses. "My sewing room would be a lonely place without the internet, social media and the sewing community, who on a daily basis give me their thoughts and ideas, comments and questions."

PROJECTS AND PLANS

With so many different strings to her bow, every day brings varied challenges – and a jam-packed to-do list. "My first task every day when I get up at 6am is to answer the comments on Facebook and YouTube, then it's on with the sewing! I also enjoy editing the videos I create. I spend hours cutting together footage from two cameras and adding text. The satisfaction of creating a lovely video is so worth the time."

Aside from her social media stardom, writing her books keeps Debbie on her toes.

"I recently launched *Sew Outdoor Living*, which instantly became a best-seller, which is always overwhelming. I also have two more *Build a Bag* books out later this year, with plastic templates so there's no need for patterns. There will also be a quilting book early next year, and I'm just starting a dressmaking guide. So, all in all, books are keeping me very busy indeed! I'm also working on next year's fabric ranges; I'm aiming to bring out at least two a year."

With such an engaged and loyal social media audience, we're sure they'll be following her over to Sewing Quarter to see what their queen bee of sewing has in store – but what can we expect from the new recruit? "I'll be starting with fabric panels and kits, all using my own designs which are inspired by nature and a few of the many collectibles I fill my home with. For the rest, you'll have to wait and see!"

See Debbie on Sewing Quarter on Freeview channel 73, Sky channel 687 and at www.sewingquarter.com, and on her YouTube channel at www.youtube.com/debbieshore



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GLAM SQUAD

Lipstick, liner, lashes – check! Get all your beauty essentials together in Debbie von Grabler-Crozier's case.



YOU WILL NEED

- Outer fabric: 35x112cm (14x44in)
- Lining fabric: 35x112cm (14x44in)
- Iron-on wadding: 35x90cm (14x35in)
- Firm interfacing: 35x90cm (14x35in)
- Black plastic zips: two 30cm (12in)
- Bias binding: 1.5m (1¾yd)
- Matching thread
- Basic sewing kit

NOTES

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

MATERIALS USED

The fabrics used are from Fanciful by Rae Hoekstra for Cloud9 Fabrics. For stockists visit www.hantex.co.uk Iron-on wadding is H630 and the firm interfacing is Decovil I Light by Vlieseline from www.ladysewandsew.co.uk

CUTTING OUT

Step one From the outer fabric cut:

Side outer: two using the template.

Back outer: one using the template.

Front/base outer: one using the template.

Lid outer: one using the template.

Step two From the lining fabric cut:

Side lining: two using the template.

Back lining: one using the template.

Front/base lining: one using the template.

Lid lining: one using the template.

Step three From the iron-on wadding cut:

Side wadding: four using the template.

Back wadding: two using the template.

Front/base wadding: two using the template.

Lid wadding: two using the template.

Step four From the firm interfacing cut:

Side interfacing: two using the template.

Back interfacing: one using the template.

Front/base interfacing: one using the template.

Lid interfacing: one using the template.

INTERFACING THE PIECES

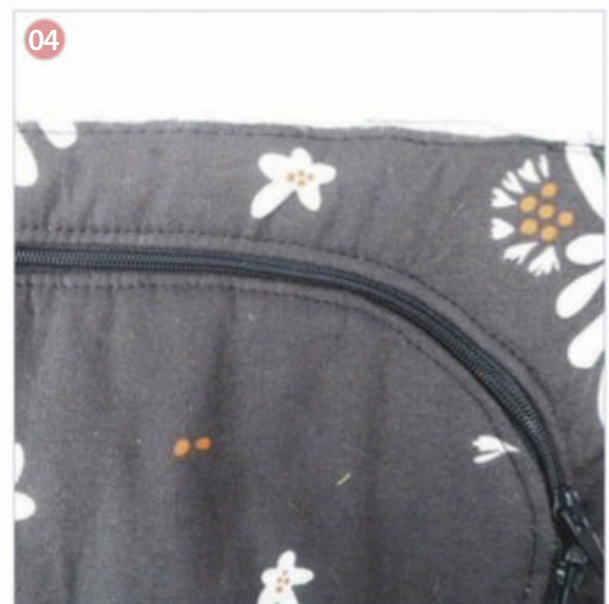
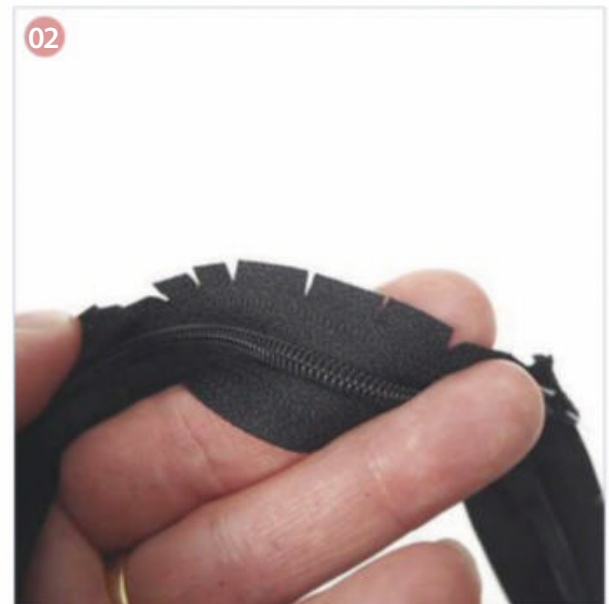
Step one Press iron-on wadding to the wrong side (WS) of all of the outer fabric pieces. Press firm interfacing over the top of the wadding.

Step two Press the remaining iron-on wadding to the WS of the lining pieces. The firm interfacing provides gentle support and the wadding makes the bag softer.

Step three Fold the tape at the opening end of the zips to the side and secure with a stitch. ⁰¹

ATTACHING THE ZIP TO THE LID

Step one Pin the interfaced outer side piece and the interfaced lining side piece WS together.



Machine-tack all around and trim to align all edges if necessary. Repeat for the other side.

Step two Place the zip around the curve of the lid outer piece. Mark where the zip will curve on the WS of the zip tape. Snip into the part of the zip tape which goes around the curve. ⁰²

Step three Before sewing the zip to the lid outer, hand-tack it in place to make sure fits. You may need to deepen the cuts on the zip tape but don't snip deeper than the seam allowance.

Step four Take the double interfaced lid outer and tack the zips to it with the zip heads meeting at the curved centre front.

Step five Sew the zip to the lid outer using a zip foot to get as close as possible. With right sides (RS) together, lay the lid lining over the top of the lid outer and tack.

Step six Stitch the lining in place, using the zip foot to get close to the zip teeth. Leave the flat edge open for turning. Notch all the way around the curve. ⁰³

Step seven Turn the lid RS out through the open edge and press using a pressing cloth. It may help to snip the other side of the zip tape so that it lays flat. Topstitch all around.

ATTACHING THE ZIP TO FRONT/BASE

Step one Attach the double interfaced front/base outer panel to the zip as before, first tacking and then sewing using a zip foot. This will be tight curve so sew slowly and notch/clip

into the curve if necessary as you sew. Open the zip when you approach the curve.

Step two Tack the lining RS together onto the zip tape then sew with the zip foot. Clip the curves and press so that the panel is flat.

Step three Topstitch around the whole lower half of the zip to keep the lining in place. ⁰⁴

ASSEMBLING THE BAG

Step one Machine-tack the long sides of the front/base panel together.

Step two Take the double interfaced outer back piece and the interfaced lining and place them RS together over the base end of the zip panel, sandwiching the zip panel in the middle.

Step three Sew across, trapping all layers in the seam. Open out and topstitch.

Step four Leaving the lining part of the back loose, attach the other side of the back piece to the other end of the centre zip panel to create a loop. Note that the centre zip panel is deliberately long to allow for seam anomalies. Check the fit of the side panels at every stage and trim where needed.

Step five Make any final adjustments and then turn the edge of the back panel lining over and finish it with a neat hand stitch.

Step six Trim all seams to reduce bulk then attach the two side panels.

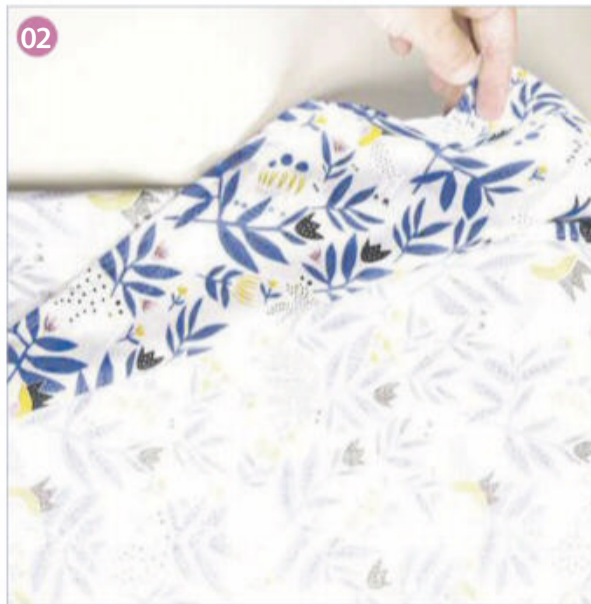
Step seven Finish raw edges with bias binding.

Step eight Add a trim to the zip pulls if desired.



SEW TO BED

What to do when you can't find a duvet to match your decor? Make your own in whimsical prints, primary colours and retro dots with **Anna Alicia's** how-to.



YOU WILL NEED

For one single duvet cover and one pillowcase:

- Fabric A: 1m x 110cm (1 $\frac{1}{8}$ yd x 43in), for the pillowcase
- Fabric B: 1.4m x 110cm (1 $\frac{3}{4}$ in x 43in), for the duvet cover
- Yellow sheeting cotton: 1m x 140cm (1 $\frac{1}{8}$ yd x 55in)
- Blue sheeting cotton: 2.1m x 140cm (2 $\frac{1}{2}$ yd x 55in)
- Kam snap tool and 5 white snaps
- Matching thread
- Basic sewing kit

NOTES

- Use a 1cm ($\frac{3}{8}$ in) seam allowance.
- If you are using patterned fabric for the duvet cover ensure that the print is non-directional as this piece will be cut sideways so that it is wide enough. Alternatively, use an extra-wide fabric.

MATERIALS USED

Pillowcase: King of Beasts by Leah Duncan for Cloud9. Visit www.hantexonline.co.uk for stockists.
Duvet Cover: Spot White from the Monochrome collection. Visit www.makoweruk.com for stockists.

CUTTING OUT

Unless you are using an extra-wide fabric for the duvet cover lower panel, use the length of the fabric to cut the width of the piece.

Step one From Fabric A cut out:

Pillowcase front: 49x93cm (19 $\frac{3}{8}$ x36 $\frac{5}{8}$ in).

Pillowcase back: 49x74cm (19 $\frac{3}{8}$ x29 $\frac{1}{8}$ in).

Step two From Fabric B cut out:

Duvet cover front upper panel: 100x137cm (39 $\frac{3}{8}$ x54in).

Step three From the yellow sheeting cut:

Duvet cover front lower panel: 100x137cm (39 $\frac{3}{8}$ x54in).

Step four From the blue sheeting cut:

Duvet cover back: 205x137cm (80 $\frac{3}{4}$ x53 $\frac{7}{8}$ in).

MAKING THE PILLOWCASE

Step one Lay out the larger pillowcase fabric piece right side (RS) down in landscape position, ensuring the pattern is facing the correct way if you are using a patterned fabric. Fold over the right-hand short edge of this piece by 1cm ($\frac{3}{8}$ in) twice and pin in place.

Step two Lay out the smaller piece in the same way. Fold over the left-hand edge this time in the same way as you did before, by 1cm ($\frac{3}{8}$ in) twice, and pin in place.

Step three Sew along the pinned edges to secure the folded hems. **01**

Step four Lay out the larger rectangle again but this time RS up. Lay the smaller piece on top RS

down so that the unsewn edges of both pieces match up. The hemmed edges should be on the same side, with the hemmed edge of the longer piece sticking out. Fold over the part of the longer piece that is sticking out, so that it is now on top of the smaller piece. **02**

Step five Pin along the long edges and the unsewn short edge but not the folded edge.

Step six Sew along the three pinned sides, 1cm ($\frac{3}{8}$ in) in, removing the pins as you sew. **03**

Step seven Trim the seams along the three sewn edges to 5mm ($\frac{1}{4}$ in) and finish the raw edges with a zigzag stitch to prevent fraying. **04**

MAKING THE DUVET COVER

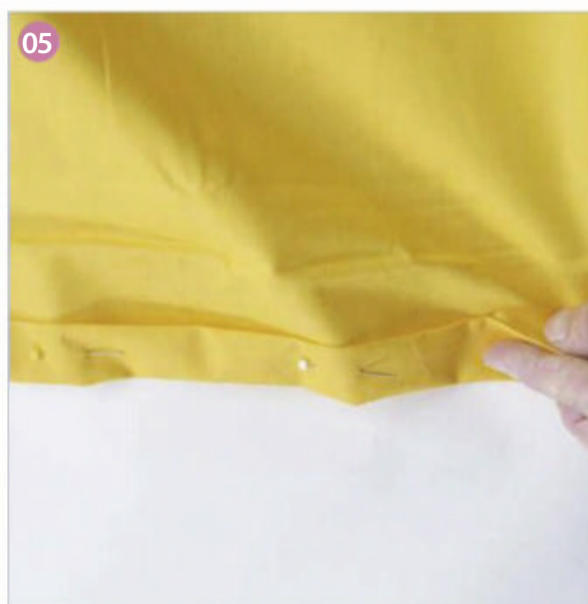
Step one Lay out the duvet cover front upper panel RS up and in landscape position. Next, lay the duvet cover front lower panel on top so that the bottom long edges of the two fabrics match up. Pin along this edge.

Step two Sew 1cm ($\frac{3}{8}$ in) along that bottom long edge, removing the pins as you sew.

Step three Press the seam flat.

Step four Open out the assembled duvet cover front and lay it wrong side (WS) up on your work surface in portrait position, with the larger section towards the top. Fold the bottom (sheeting fabric) edge over by 2cm ($\frac{3}{4}$ in) twice, and pin in place. Sew along the pinned edge 2mm ($\frac{1}{8}$ in) from the inner edge of the fold.

Step five Lay out the duvet cover back piece in



portrait position and fold the bottom short edges over by 2cm (3/4in) twice. Pin and sew. ⁰⁵
Step six Next, lay out the backing piece RS up in portrait position with the folded edge at the bottom. Lay the assembled duvet front piece on top, RS down, making sure that the folded edge is also at the bottom and all of the raw edges align. Pin around all of the edges.
Step seven Using tailor's chalk, mark a point 30cm (12in) in from the right-hand side, along the bottom edge. Do the same from the left-hand side along the bottom edge. ⁰⁶
Step eight Begin sewing at the marked left-hand point, at a right angle to the bottom edge. Sew for approx 1.8cm (3/4in), stopping when you reach the line of stitching made earlier. At that point, lower your needle and pivot 90 degrees.
Step nine Continue sewing so that you are sewing along the line of previous stitching, towards the nearest corner of the duvet cover. Stop sewing 1cm (3/8in) from the long edge of the duvet cover. With the machine needle down, pivot 90 degrees again and continue to sew along the long side, top and other long side edge with a 1cm (3/8in) seam allowance. Stop sewing when you reach the stitching at the folded part of the bottom edge again, 1.8cm (3/4in) from the bottom edge. ⁰⁷
Step ten Once again, pivot 90-degrees with your machine needle down and follow the

stitching of the folded edge until you reach the other 30cm (12in) mark. At this point, turn 90 degrees towards the bottom edge and sew to the edge, approx 1.8cm (3/4in). ⁰⁸
Step eleven To secure and neaten the inside seams, zigzag stitch around the side and top edges only.

ADDING THE POPPERS

Step one Lay the duvet cover out with the open edge facing towards you. Along that bottom edge, mark a point 43.5cm (17 1/8in) in from the left-hand side. Mark a second point 55.5cm (21 7/8in) in and then a third 67.5cm (26 3/8in) in, a fourth 79.5cm (31 3/8in) in and finally one 91.5cm (36in) in. You should now have five points marked along the opening. ⁰⁹
Step two Sort the five Kam snaps pairs so that you have all the 'positive' sides. On the top layer of the duvet cover, use the Kam snap tool to add a 'positive' side of a snap 1cm (3/8in) in from the bottom edge at each of the points you have marked. The caps of your snaps should be on the top. This seems a little counter-intuitive as you'll be turning your cover right way out later, but it will work! ¹⁰
Step three Turn the duvet cover over and repeat the above steps to add the 'negative' sides of the Kam snaps to the other bottom edge. The caps should be on the top again, as before. ¹¹
Step four Turn the cover RS out and press. ¹²



Anna is the designer-maker behind label A Alicia and has just published a book with Quadrille, all about one of her favourite things to sew – bags! See page 57.

MUST VISITS

Whether you're online or on foot, these are some of our hand-picked must-visit shops for all your sewing needs



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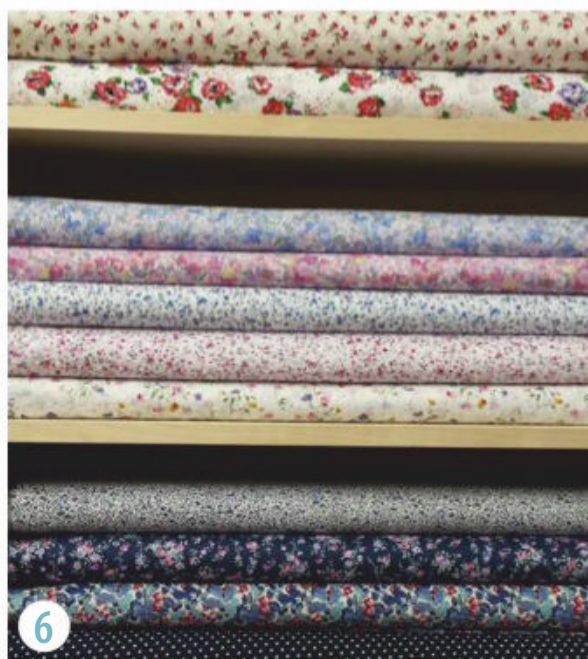
3 CROFT MILL

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4 BAGSBYCARMEN

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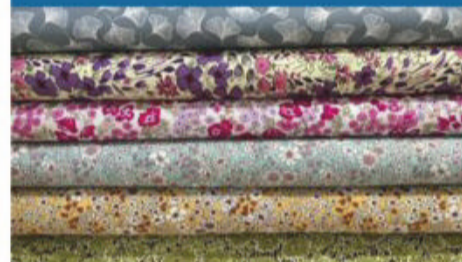


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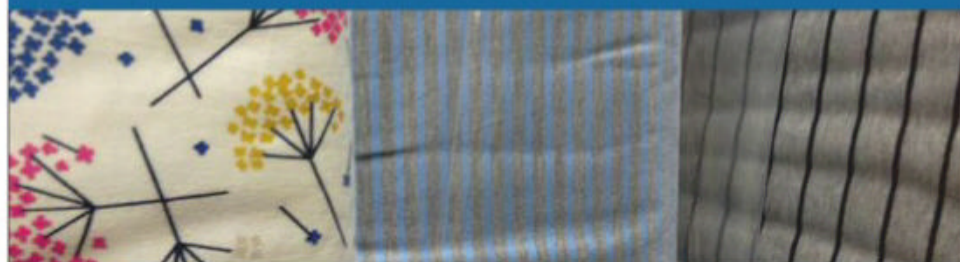


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STITCH

library

Make Mollie Johanson's linen napkins embellished with thorn stitch blooms to pretty up your dining table or picnic.

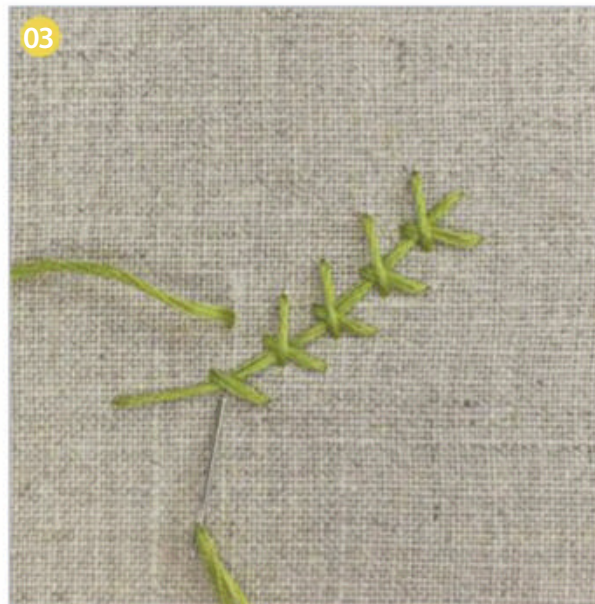
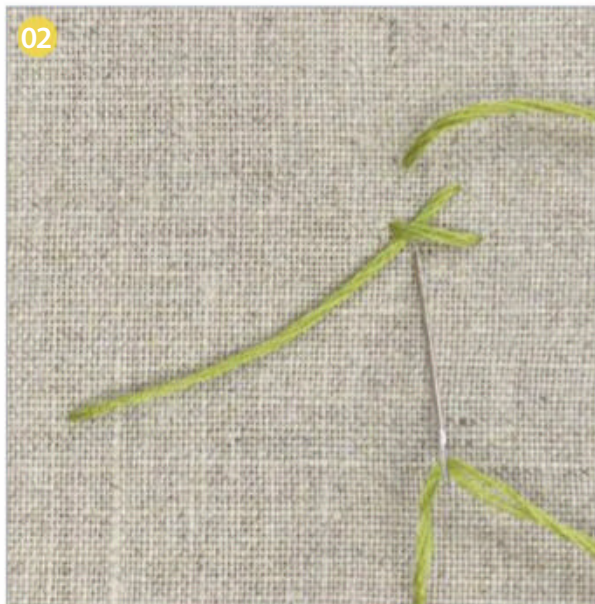


CUT OUT & KEEP

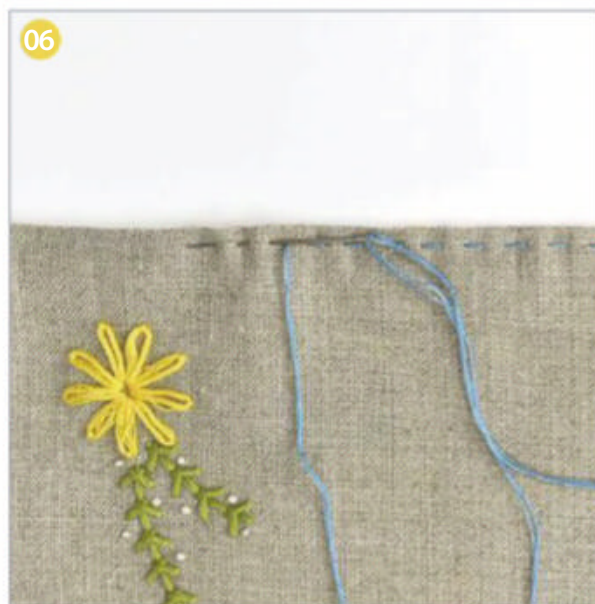
THORN STITCH



LEARN THE STITCH



USE THE STITCH



YOU WILL NEED

- Linen fabric: 32x32cm (13x13in)
- Quilting cotton: 32x32cm (13x13in)
- Stranded cotton in green, yellow and blue
- Embroidery hoop
- Basic sewing kit
- Matching thread

NOTES

- Download the templates from www.simplysewingmag.com/downloads
- Use a 1cm (3/8in) seam allowance unless otherwise stated.

PSST:

Embroider the flowers on just one corner of the napkin for a more simple look as we have, or stitch one in each corner for added detail.

WORKING THORN STITCH

Step one Come up at the bottom of the line of thorn stitch and go back down at the top. Leave the long stitch slightly loose. Come up on one side a short distance from the long stitch and go back down just on the other side of the centre line. **01**

Step two Come up on the second side a short distance from the centre line and go back down just on the other side. **02**

Step three Repeat the steps along the line. Always work the 'thorns' in the same order, from right to left and left to right. **03**

MAKING THE NAPKIN

Step one Embroider the flower pattern on the corner of the square of linen. Stitch the stems with thorn stitch, the flower with lazy daisy stitch, and the tiny dots with French knots. Use six strands of embroidery thread for the flower and stems and three strands for the dots. **04**

Step two Pin the embroidered square to the quilting cotton square with right sides (RS) together. Sew around the sides with a 7mm (1/4in) seam allowance, leaving an opening for turning. Trim the corners to reduce bulk. **05**

Step three Turn the napkin RS out and then press the seams open. Now neatly stitch the opening closed by hand.

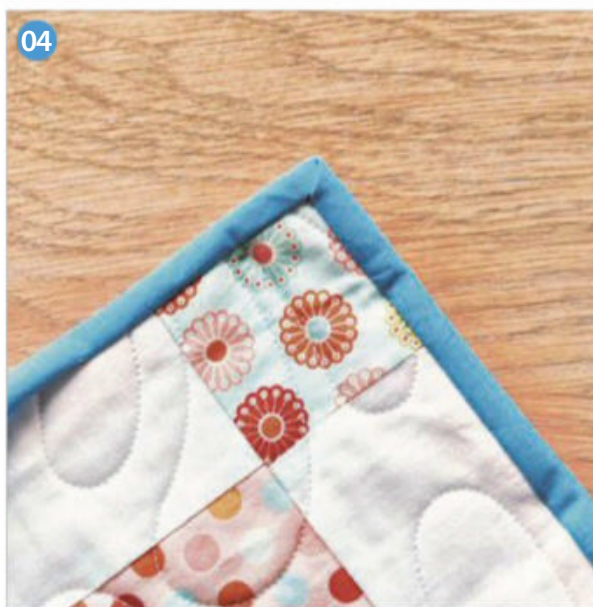
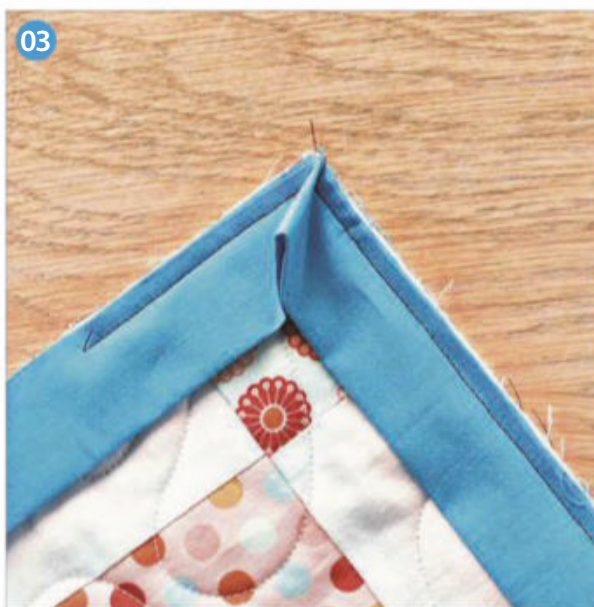
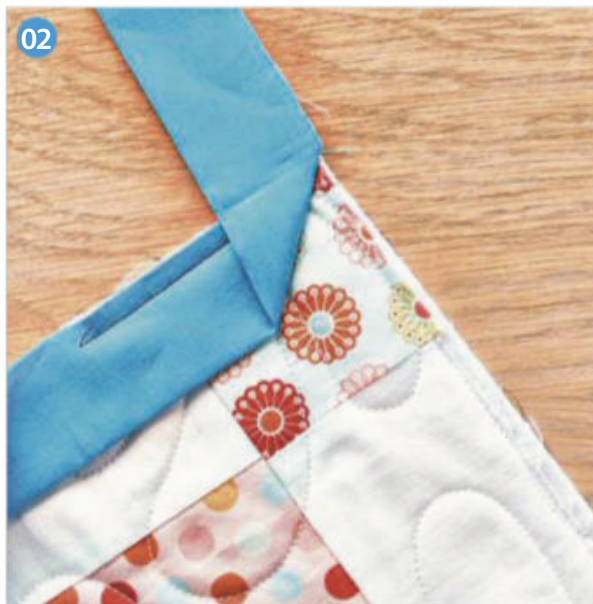
Step four To finish, stitch around the edges of the napkin with three strands of stranded cotton and running stitch. **06**



HIVE OF ACTIVITY

Get busy making **Stuard Hillard's** Honey to the Bee quilt design in large-scale half hexies for a simple sew.





YOU WILL NEED

- Assorted print and solid cotton fabrics in yellow, grey and blue greys, to make 144 half hexagons
- Cotton backing fabric: 1.4m x 140cm (1 3/4 yd x 55 in)
- Bias binding
- Wadding: 1.4m x 140cm (1 3/4 yd x 55 in)
- Walking foot and/or darning foot
- Matching thread
- Basic sewing kit

NOTES

- Download the templates from www.simplysewingmag.com/downloads
- Use a 1/4 in (6mm) seam allowance.
- You might find it easier to label the blocks and rows by pinning notes to the fabric to avoid mixing up prints.
- Use a walking foot to quilt straight lines, use a darning foot to quilt free-motion swirls, shapes and stipples

FINISHED SIZE

The finished quilt measures approx 54 x 52 in (137 x 132 cm).

CUTTING OUT

Step one Download and print the template.

Step two From the assorted fabrics cut:

Half hexagons: 144 using the template.

Cut the half hexagons in pairs of the same fabrics.

ASSEMBLING THE QUILT TOP

Step one Lay the half hexagons out in vertical columns. As you add each column you will 'complete' the hexagons in the column to the left and start new ones in the column to the right. Sew the half hexagons into long columns. Press the seams open.

Step two Join the columns together, matching the seam intersections carefully.

QUILTING THE LAYERS

Step one Lay the backing fabric out on your work surface wrong side (WS) up, then lay the wadding centrally on top. Lay the completed quilt top right side (RS) up on top of the wadding. Use lots of pins to secure the layers, ensuring that you smooth the layers as you pin to eliminate wrinkles. Quilt the top in your desired design, using a walking or darning foot.

Step two Once you've quilted the top, cut away excess backing and wadding and then trim the edges of all layers straight.

BINDING THE QUILT

Step one On one end of the bias binding, fold

1 in (2.5 cm) to the WS and press. Starting on the right-hand side of the quilt, approx 6 in (15 cm) down from a corner, pin the neatened end of the binding to the raw quilt edge with RS facing.

Step two Using a 1/4 in (6 mm) seam allowance and starting approx 3 in (7.6 cm) down from the neatened edge, sew the binding to the first side of the quilt, finishing exactly 1/4 in (6 mm) from the corner and backstitching to secure the thread. Remove the quilt from the machine. **01**

Step three Lay the quilt out so that the newly bound edge of the quilt is at the top and the next edge to be bound is on the right-hand side. Fold the binding strip up until it is in line with the next edge to be bound. **02**

Step four Fold the binding back down on itself and align the raw edges of the binding with the raw edge of the quilt. Pin at the corner. Start sewing 1/4 in (6 mm) in from the edge of the quilt and sew with a 1/4 in seam until you get 1/4 in (6 mm) from the next corner. Backstitch then remove the quilt from the machine and clip the thread. Repeat for each side of the quilt. **03**

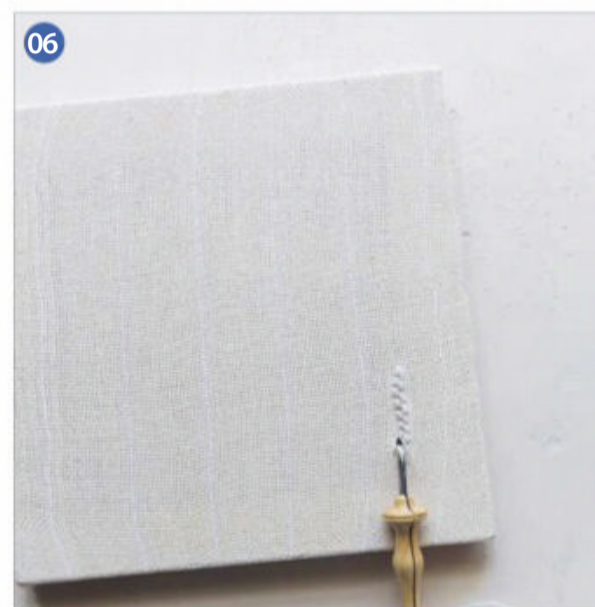
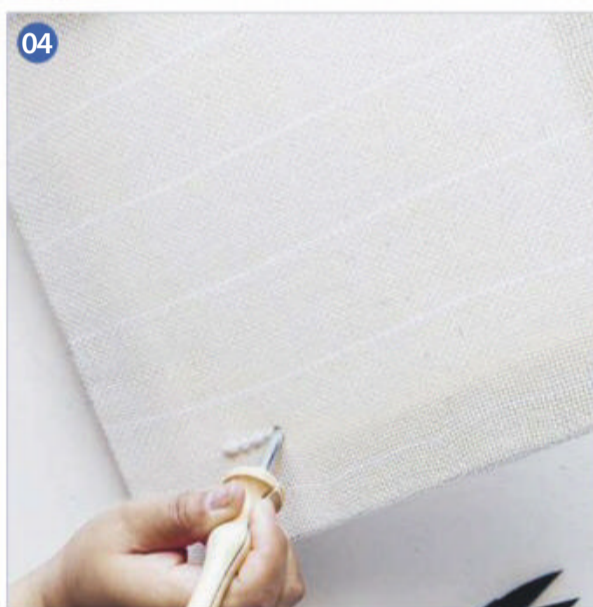
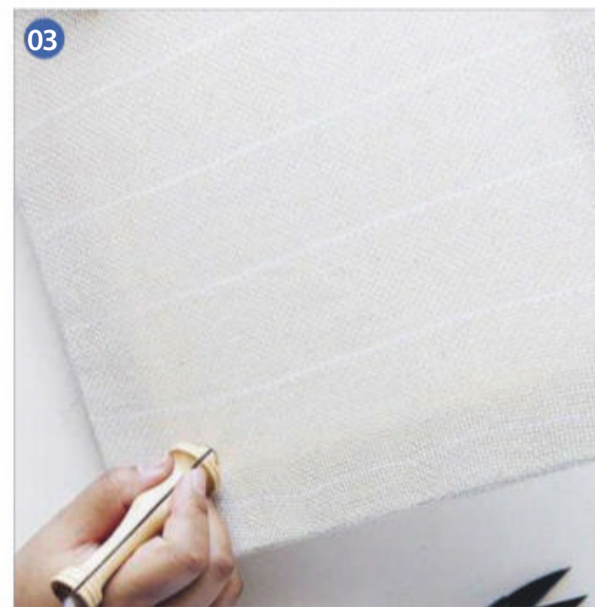
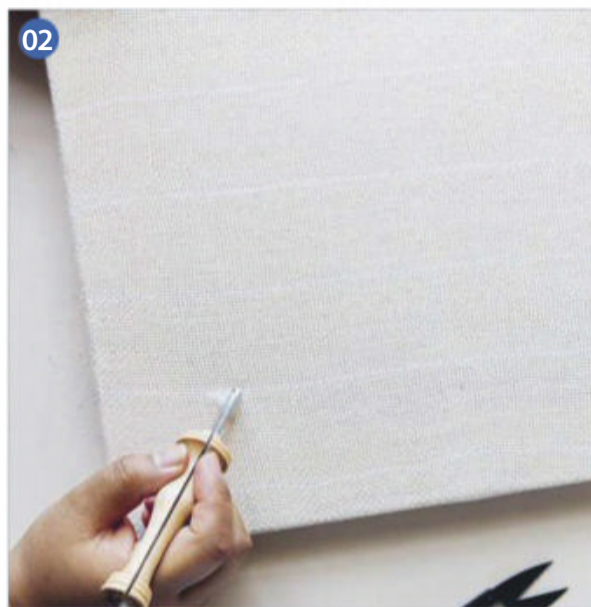
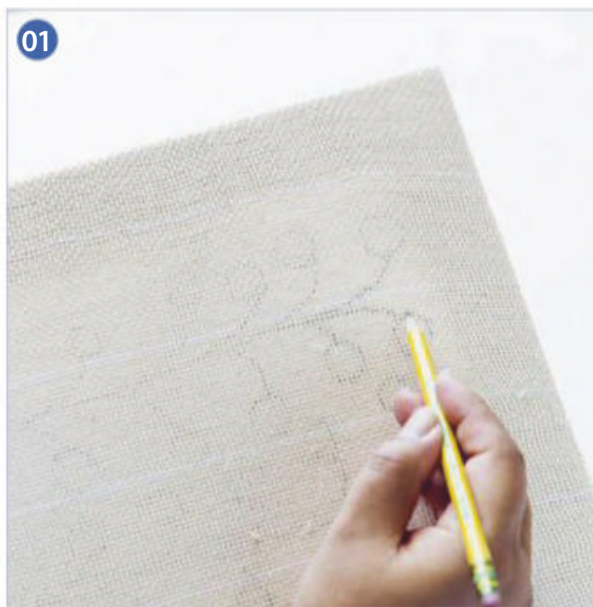
Step five When you get back to the first edge, mitre the last corner and sew approx 2 in (5 cm) down. Backstitch and clip the threads. Trim the end of the binding strip, allowing about 1 in (2.5 cm) to tuck inside the neatened edge. Pin, then sew the remaining binding in place.

Step six Turn the folded edge to the back of the quilt and neatly slipstitch it in place. **04**

BLOSSOM AND GROW

Cultivate your skills in the traditional craft of punch needle embroidery with **Arounna Khounnoraj's** floral pouch.

PUNCH NEEDLE POUCH



YOU WILL NEED

- Stretched frame of monk's cloth with minimum inside dimensions of 20x25cm (8x10in)
- Canvas fabric: 35x30cm (14x12in), for the backing
- Cotton muslin fabric: 35x30cm (14x12in), for the lining
- Staple gun and staples
- Staple remover
- Oxford Company #14 mini punch needle
- Aran/worsted weight yarn suitable for use with a #14 mini punch needle in 3 different colours: 1 x 100g ball in each colour for the details and 2 x 100g balls for the background colour
- Paint brush and PVA glue
- 23cm (9in) zip
- Zip foot for sewing machine
- Leather cord or fabric tie
- Short length of wooden dowel or wooden bead for zip pull (optional)
- Matching thread
- Basic sewing kit

NOTE

Download the template from www.simplysewingmag.com/downloads

PUNCH NEEDLE EMBROIDERY

Step one Place your design behind the frame and press to the back of the cloth, then hold the frame up to a light source to trace the drawing onto the cloth using a soft pencil. ⁰¹

Step two The best way to hold the punch needle is to hold it as you would a pencil. ⁰²

Step three The point of the punch needle will find the openings in the base cloth so you don't really need to aim the tool. Simply apply enough pressure to push the needle through and continue pushing all the way down until the base of the handle touches the cloth. ⁰³

Step four Punch needle is very forgiving when it comes to uneven stitch length, and some people find that this gives the piece a lot of character. However, if you do want a more even look, practice your stitches until you are satisfied with their appearance.

Step five It's best to punch into every third hole when working with monk's cloth. If you place your stitches too close together the tension will be tighter and if they are further apart it will be looser. You won't need to follow this rule strictly as this can change depending on the yarn you use and how you want your stitches to look. When working with linen and a smaller tool you will find your stitches work better smaller and closer together. ⁰⁴

Step six Move your hand in slow, even increments, much like when writing. The stitch

direction is of equal importance. Giving your stitches a common direction will help your piece seem more unified. ⁰⁵

Step seven There are many ways to make some stitches differ from their neighbours. Changing direction or length can change stitches in a subtle way. ⁰⁶

Step eight For greater contrast use different colours, weights and types of yarn. Alternatively, you could use different types of stitches, such as those that result from working from the front or back of the frame.

GETTING STARTED

Step one Stretch the monk's cloth over the frame.

Step two Trace the image of the pouch panel design onto the front of the stretched frame.

PUNCHING THE DESIGN

Step one Start punching from the front side, first working the lines of the stems in your chosen yarn colour.

Step two Next, outline the background and all the small infill spaces with the background colour yarn, including the outer edges and corners of the pouch with a clean edge. Now fill in the interior of each outlined shape. By punching the background first you can then easily see where to work the floral elements in the unpunched areas.

Step three Flip the frame over to work on the



tufts. Working from the back side, outline the round floral shapes in your chosen colour, then fill in the interior of each shape. By punching on the back side, the stitches that form the floral elements are now raised piles.

Step four Once finished, remove the base cloth from the frame using a staple remover and lay the piece flat on the table with the finished side facing downwards.

Step five Using a brush, paint the back of the punched piece with PVA glue to protect the work from fraying. Leave to dry.

MAKING THE POUCH

Step one To make up the pouch, lay the punched piece flat on the table with the finished side facing upwards. Use scissors to trim the base cloth around the pouch front panel design, leaving a 5cm (2in) seam allowance all the way around. Monk's cloth and other types of base cloth are likely to fray easily which is why we have left a large seam allowance.

Step two You might also want to spread a little fray stopper along the edge of the seam allowances to avoid fraying.

Step three For the back panel, cut a piece of canvas to the same size as the punched pouch front panel, including seam allowances.

Step four For the lining, cut two pieces of lining fabric to the same size as the punched pouch front panel but with an additional 1.25cm (½in)

seam allowance all the way around.

Step five To make up the front of the pouch, place the punched front panel and one piece of the lining right sides (RS) together with all edges aligned. Pin around the curved edges.

Step six Slide the zip between the panel and lining along the top straight edge, making sure all raw edges are aligned but that the zip is covered by the fabric and not visible. Pin in place.

Step seven With the punched panel uppermost, stitch along the top straight edge through all three layers using a sewing machine fitted with a zip foot, sewing as close to the edge of the punched stitches as possible. Only sew the top seam, leaving the sides and the bottom unsewn.

Step eight Press open the seam along the zip, folding the lining over so that the wrong side (WS) of the punched pouch panel and the lining are now together.

Step nine Join the canvas backing and the second lining piece to the other side of the zip in the same way.

Step ten Once all four pieces of fabric are attached to the zip, arrange the pieces so that the two lining pieces are aligned with RS facing and the punched panel and canvas backing are aligned with RS facing.

Step eleven When laid flat, the pouch will now look egg-shaped. With the punched panel uppermost, pin then stitch the remaining outer edges together using a sewing machine fitted

TIP

Use an open-weave fabric for the base such as linen, hessian or monk's cloth.

with a zip foot. Stitch as close to the edge of the punched stitches as possible, leaving a turning gap of 10cm (4in) along the curved bottom edge.

Step twelve Now turn the pouch RS out through the unsewn gap. Close the gap by hand, sewing a row of neat whip stitches.

Step thirteen To finish, add a small length of leather cord or fabric tie to act as a zip pull. If you wish, you can thread a piece of wooden dowel with a hole or a large wooden bead onto the fabric or leather pull for a finishing touch.



This is one of 20 projects in *Punch Needle* by Arounna Khounnoraj (£14.99, Quadrille). Photography © Penny Wincer. See more at www.hardiegrant.com



PATTERN AND COLOUR

Multi-talented Canadian artist Arounna Khounnoraj shares why she's passionate about reviving traditional crafts and hopes needle punching is about to have a moment – with a little help from her book.

Written by Sarah Dawson.

We'd be lost without our trusty sewing machines or a plain old needle and thread. Sometimes, though, the urge strikes us to branch out and try a new craft. We've got Arounna Khounnoraj to thank for our latest obsession – punch needling, or needle punch as it's also known. This super-talented Canadian artist and maker, based in Toronto, has breathed new life into this forgotten craft through her beautiful book, *Punch Needle*, published in spring this year. "My book is all about how to get started, with patterns and ideas for what you can make with your punched pieces," explains Arounna. "It's really for anyone

who's interested in creating colourful imagery and practising a craft that is quick to pick up, without a huge learning curve. The process is very addictive!"

Arounna's designs start life as her own watercolour paintings, which she then translates into the most incredible pieces of fibre art – trust us, one look at the designs inside *Punch Needle* and you'll be desperate to get stuck in and fill your home with your own handcrafted masterpieces. But what is it exactly about this particular technique that has captured her imagination so much? "I love that I am able to explore colour through punch needling, and how satisfying it is to do," she smiles. "It's honestly so

therapeutic." Another big pull towards punch needling was to champion a traditional craft that had fallen out of fashion and bring it to a modern audience: "I feel it's very important to try and bring back forgotten crafts," she explains. "I often find people turn to crafting with their hands to escape the digital world and we need it to continue because it helps us stay connected to ourselves."

Emigrating with her family from Laos when she was just four, Arounna has always been surrounded by the beauty of handmade. "I was drawn to sewing and textiles at a young age, because my mum made all of our clothes," she says. "I feel like I have always been making." Graduating with a Masters in

Below: Arounna's book *Punch Needle* (£14.99, Quadrille Publishing) offers a fresh take on this traditional craft, with 20 modern projects to try. "It's really for anyone interested in creating colourful imagery and in practising a craft that is quick to pick up. The process is very addictive!"



reveals. "I call my designs 'mark making' – it's an intuitive process and the repetition of gestures results in the end design." It makes perfect sense, then, that Arounna's current project is trying to get her designs onto greetings cards and wrapping paper – the ideal home for these gorgeous patterns.

Running a creative business means there's no such thing as a typical day. "I both live and work in the same building, so the two worlds get blurred together and I do spend a lot of time in the studio," Arounna reveals. "My days vary, but they always start with answering emails and planning out the production schedule, as well as what to post on Instagram." Ahh yes, Instagram. With just shy of a very impressive 200k followers (not to mention a hallowed blue tick), the social media platform has been instrumental in helping to share Arounna's unique textile art and aesthetic around the world. Offering a glimpse into her stylish working life, her feed (@bookhou) is the perfect showcase for what this talented artist is all about – plus it gives us serious interior design inspo!

Making is at the heart of what drives Arounna – "I love that I get to make every day" – but sometimes the day-to-day realities of running a business can get in the way, at least for now. "I think I spend too much time on production at the moment, which takes me away from other things I want to do, like painting or needle punching," she reveals. "My plan for the future is to try and hand more production work to someone else, so I can concentrate on the things I really love. My perfect day would be spent at our cottage, watching the kids swimming, while I work on a piece of embroidery." Sounds pretty perfect to us!

See more at www.bookhou.com, and make a clutch bag from Arounna's book on p79.

Fine Art, Arounna gradually caught the fibre arts bug – in part, she admits, because of her impatience. "Before I worked with textiles, I would make sculptures from clay and other materials. What attracted me to textiles was the immediacy," she says. "With clay I had to wait for it to dry and then fire it in the kiln – and even then, sometimes you didn't know if it would survive the firing!"

It's impossible to pin Arounna's passions or talents down to a single craft or art form – something that's instantly clear at bookhou, the multidisciplinary studio and shop she runs with her husband, John, another artist who studied painting and architecture at university. "Bookhou started when I met my husband, John Booth – the name bookhou is a hybrid of both of our last names," Arounna explains. "We set up the business as a way to showcase the different arts and crafts we were interested in and liked that the name didn't refer to any specific medium, since we are both so diverse with our interests."

The business has gone from strength to strength since it launched in 2002, moving into their bricks-and-mortar shop in 2008. For some, the thought of living and running

a business with their partner might be a bit overwhelming, but Arounna and John have made it work, with bookhou being the perfect platform to showcase their individual and collaborative work. In fact, it's become something of a family affair, with their two

children often found in the midst of the creativity: "Our kids grew up in the studio, so it's been part of who they are from the start. They are both very expressive with their making and I think it gives

them a great extension to their imagination."

Focusing on creating pieces that people use in their daily lives, like handmade bags, as well as beautiful items for the home, bookhou is the antithesis to unnecessary, throwaway, mass-produced fashion and homeware. "Sustainability is very important to me," says Arounna. "I love using up my remnant yarn to make patch-like pillows and bags with all of the small, different bits."

Pattern is also a big part of Arounna's creative process, whatever discipline she's working in: "I like natural colours and simple designs – things that are less formal and more gestural. I'm inspired by nature and the patterns I see in my urban environment, like cast shadows or textures on a wall," she

"PEOPLE TURN TO CRAFTING WITH THEIR HANDS TO ESCAPE THE DIGITAL WORLD AND WE NEED IT TO CONTINUE BECAUSE IT HELPS US STAY CONNECTED TO OURSELVES."



Photos: *Punch Needle* by Arounna Khounnoraj (Quadrille, £14.99). Photography © Penny Wincer.

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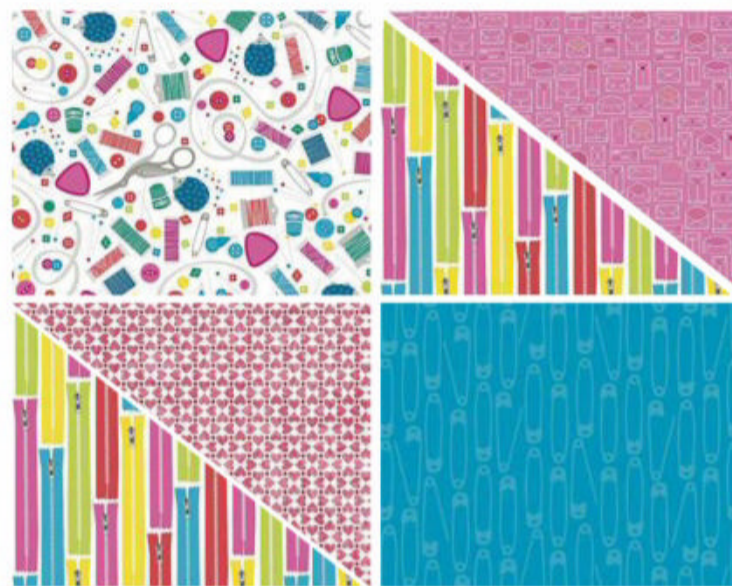
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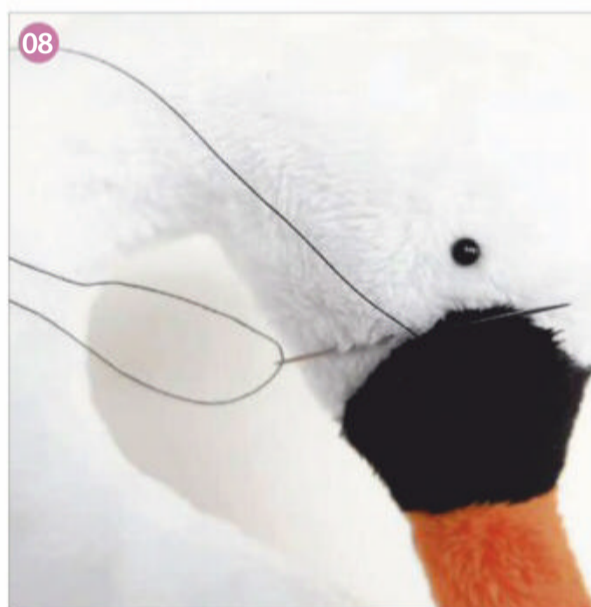
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BEAUTY QUEEN

Give your plushie collection the royal treatment with **Lucy Ward's** elegant swan queen adorned with a crown of flowers and pearls.





YOU WILL NEED

- Fabric A: white cuddle plush 65x65cm (26x26in)
- Fabric B: black cuddle plush 11x8cm (4½x3in)
- Fabric C: orange cuddle plush 9x9cm (3½x3½in)
- Fabric D: wool felt in five floral colours and green for leaves, 12x5cm (5x2in) of each colour
- Pink narrow ribbon: 35cm (14in)
- Selection of six small beads
- Black stranded cotton
- Polyester toy filling
- Basic sewing kit

FINISHED SIZE

Approx 25cm (10in) tall.

NOTES

- Download the templates from www.simplysewingmag.com/downloads
- Measurements are width x height.
- Arrows on the templates indicate stretch direction. Cut pattern pieces so the stretch is on the width. The nap on the plush fabrics should run downwards.
- Use a 6mm (¼in) seam allowance.
- A walking foot is recommended.

CUTTING OUT

Step one Download the templates from www.simplysewingmag.com/downloads then print and cut them out.

Step two Place and pin the pattern pieces onto the reverse side of the fabrics and draw around them. Cut out as follows and then transfer all pattern markings as indicated on the templates.

Step three From Fabric A cut:

Body: one pair.

Wings: two pairs.

Base: one.

Step four From Fabric B cut:

Face detail: one pair.

Step five From Fabric C cut:

Beak: one pair.

Step six From the assorted Fabric D pieces cut:

Flower A: two.

Flower B: five.

Flower B inner circles: five in assorted colours.

Leaf A: two.

Leaf B: four.

MAKING THE FACE DETAIL AND BEAK

Step one Slightly roll under the long curvy edge of each face detail piece to the wrong side (WS). Hand-sew in place using small overstitches, using black thread. Catch just the edge of the fabric and just a top thread of the WS of the fabric so that the stitches don't show through on the right side (RS). ⁰¹

Step two With RS together, pin and sew the beak to the black face detail piece, ensuring the pieces are correctly mirroring one another.

Step three Pin this black and orange piece onto the end of the swan's head, along the straight line that you have just sewn. Sew the beak and face detail to the body, stitching just inside the previous stitching line. Make sure the black fabric is lying flat against the white fabric, with the WS of the black facing the RS of the white. The orange beak should be on top with the WS facing up towards you. ⁰²

Step four Repeat for the other side. Trim seams.

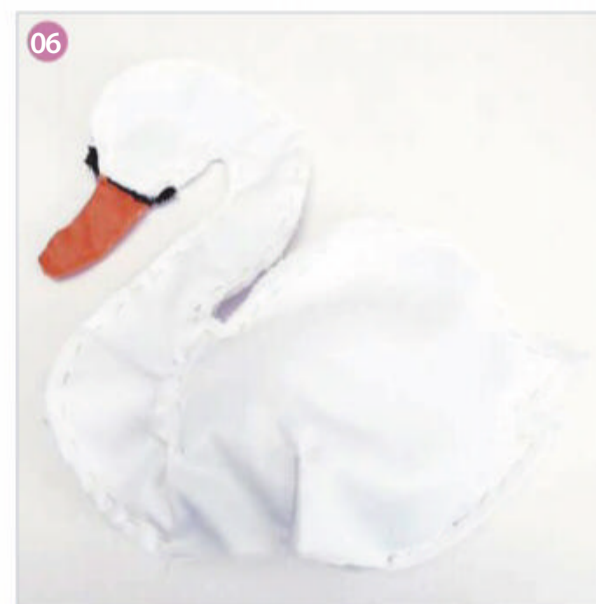
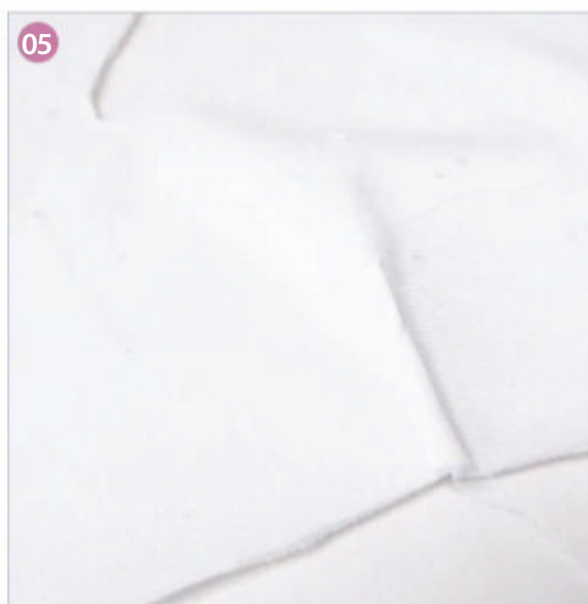
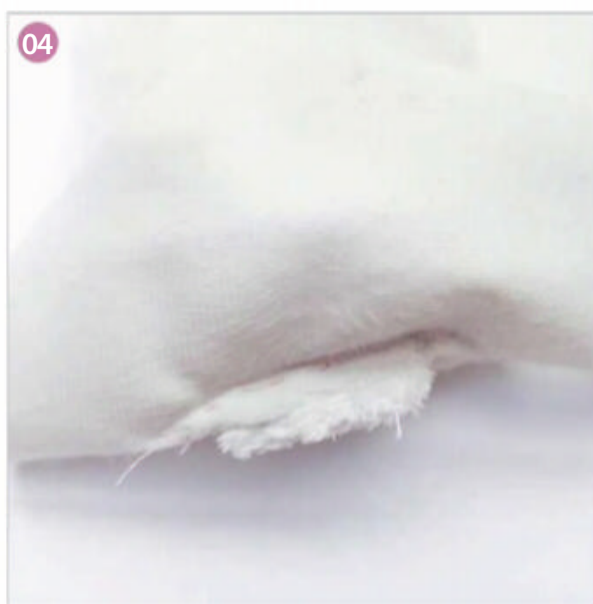
MAKING THE WINGS

Step one Using plenty of pins or clips, sew the wing pieces RS together. Clip the curves and notches, trim the seams and turn RS out.

Step two Add a little toy stuffing into each wing, pushing firmly into the tips. Once the wing is loosely stuffed, take a needle and white thread and sew right through the depth of the wing to the other side, using a straight stitch. Repeat twice more, to create the three lines of definition as indicated on the template. ⁰³

Step three Push more stuffing into the three tube-shaped areas created by the stitching. Do not overstuff the wings. Leave a gap of approx 2cm (¾in) at the open ends so the wings can be sewn into the seam of the body.

Step four Sew a few tacking stitches at the ends



of the wings to keep the stuffing in place.

Step five Insert the wings into the slits in the body, from the RS through to the WS, and with the largest wing tip at the top. Pin and tack before sewing over several times to ensure the seams are strong. ⁰⁴

MAKING THE BODY

Step one Sew the darts where marked on the side of the swan body. ⁰⁵

Step two Pin the swan body all around the top, from point A to B, leaving the bottom edge open. Make sure the black face detail is correctly lying flat on the face, that the seams of the beak match up, and the darts are level with one another. Be sure to tack first, to avoid the plush fabric shifting around as you sew. Sew all the way around, slowly and carefully, so that the fabric doesn't bunch underneath as you sew and the edges don't shift. ⁰⁶

Step three Clip/notch into the curves, trim the seams then remove the tacking stitches.

Step four With RS together, pin the base onto the swan. The point of the base should meet point A on the main body (as indicated on the template). Start with pins at four points opposite each other and gradually work the fabric and add more pins until the layers are smooth and flat. It is important to tack before sewing so that the fabric doesn't move too much or bunch. It can be tricky to manoeuvre

the swan body around in the sewing machine, so sew slowly and keep checking that all of the fabric has been caught properly in the seam. Leave an opening of approx 5cm (2in) for turning and stuffing. ⁰⁷

Step five Stuff the body using a knitting needle end, paintbrush or similar blunt pointed tool. Start at the beak and head before working down the neck to the body. Use very small amounts of stuffing, especially to begin with, so that the stuffing is smooth and not lumpy. Stuff really firmly, but take care not to burst any seams or poke the tool through the fabric itself.

Step six Ladder stitch the opening closed.

Step seven Attach the wings to the swan's body using a few hand stitches from the inside tip of the top of each wing. Pin them beforehand to get a good angle and ensure the wings are level with one another.

MAKING THE FACE

Step one Using small black overstitches, hand sew the black face detail down on to the white face. Stitch close to the rolled-over edge. ⁰⁸

Step two Mark out the position of the eyes using pins as a guide.

Step three Ensure the eyes are level with each other, then, using four strands of the black stranded cotton, sew circles of French knots or small satin stitches. Fasten off the thread with a few tiny stitches before taking the needle and

thread away to the opposite side of the head and snipping off.

MAKING THE FLOWERS

Step one Fasten on at one end of the flower shapes and then work a running stitch along the flat length, near the base. ⁰⁹

Step two Gather the flower by pulling tightly on the thread. Once the flower has gathered into a circle, make a stitch in the petal opposite, and work a few more stitches to secure it. ¹⁰

Step three Place a small circle of felt in the centre of each of the four rounded flowers and stitch in place. Add a bead and stitch in place, fastening off at the flower back. The pointed flowers don't have a centre circle, just a bead.

Step four Fold each leaf in half vertically down its centre and hand stitch it in place. ¹¹

MAKING THE CROWN

Step one Make a loop in the ribbon so that it fits on the swan's head and then tie in a knot, leaving enough ribbon length to tie in a small bow once the flowers are positioned.

Step two Pin the flowers and leaves on the ribbon, overlapping them slightly. Hand stitch the elements in place one by one. ¹²

Step three Tie the remaining ribbon ends into a small bow. Position the crown on the swan's head and work a few hand stitches in one or two places to secure it in place.

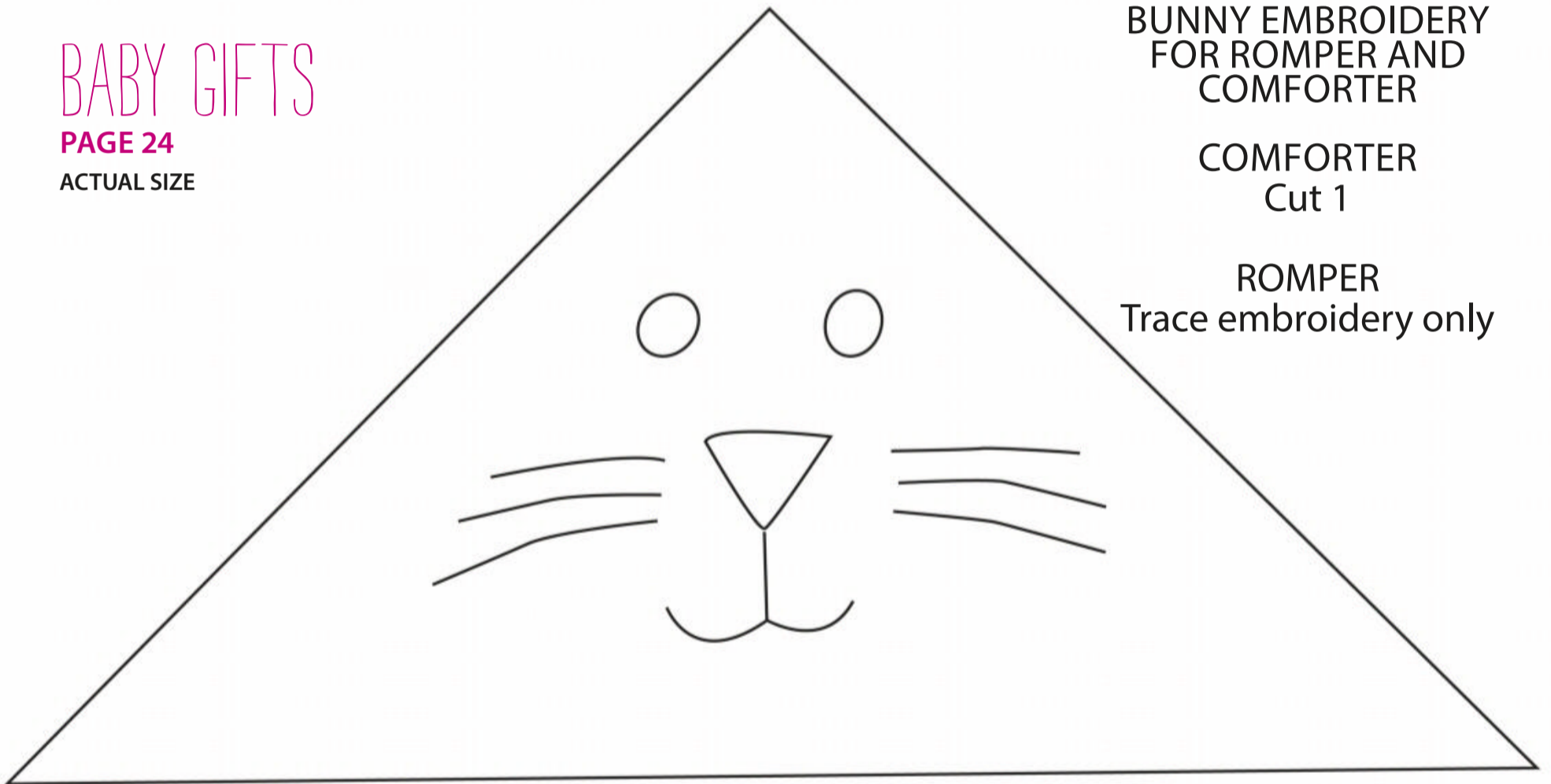
TEMPLATES

Here are some of the templates you will need to make the projects in *Simply Sewing* issue 59.

BABY GIFTS

PAGE 24

ACTUAL SIZE

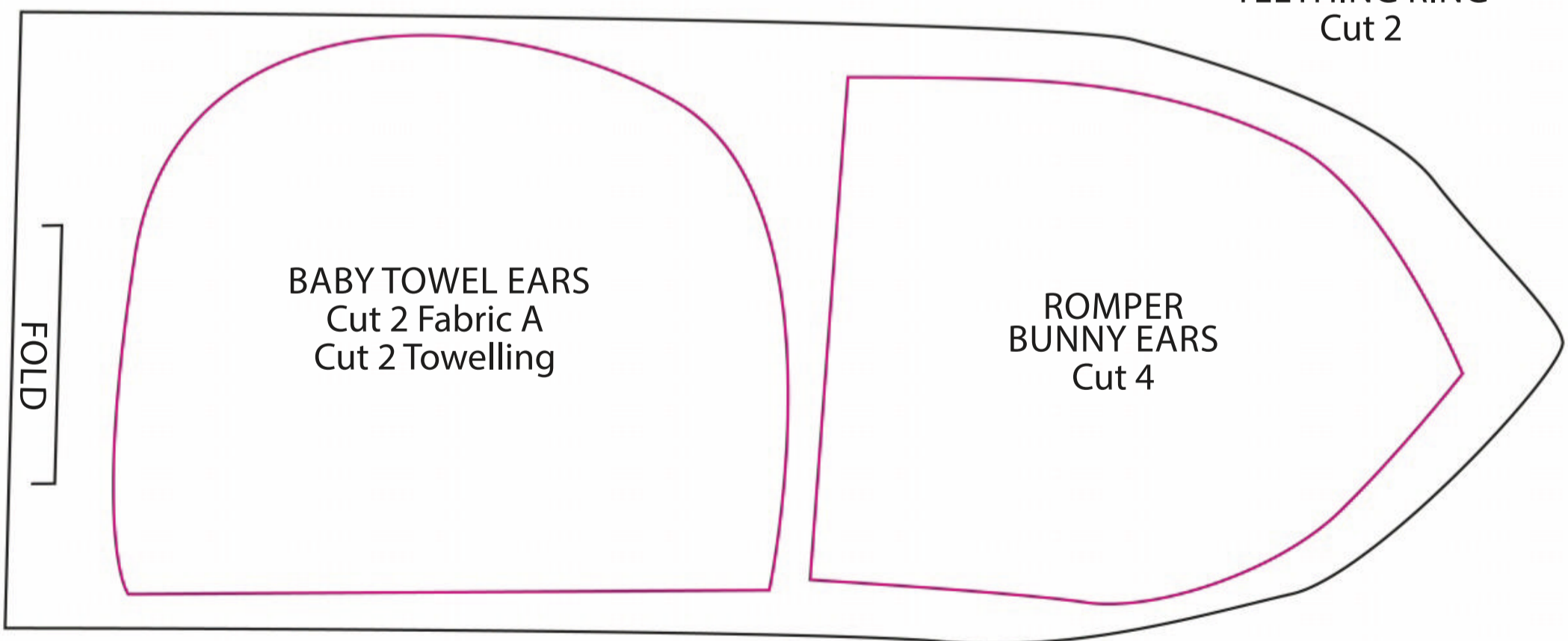


BUNNY EMBROIDERY
FOR ROMPER AND
COMFORTER

COMFORTER
Cut 1

ROMPER
Trace embroidery only

TEETHING RING
Cut 2



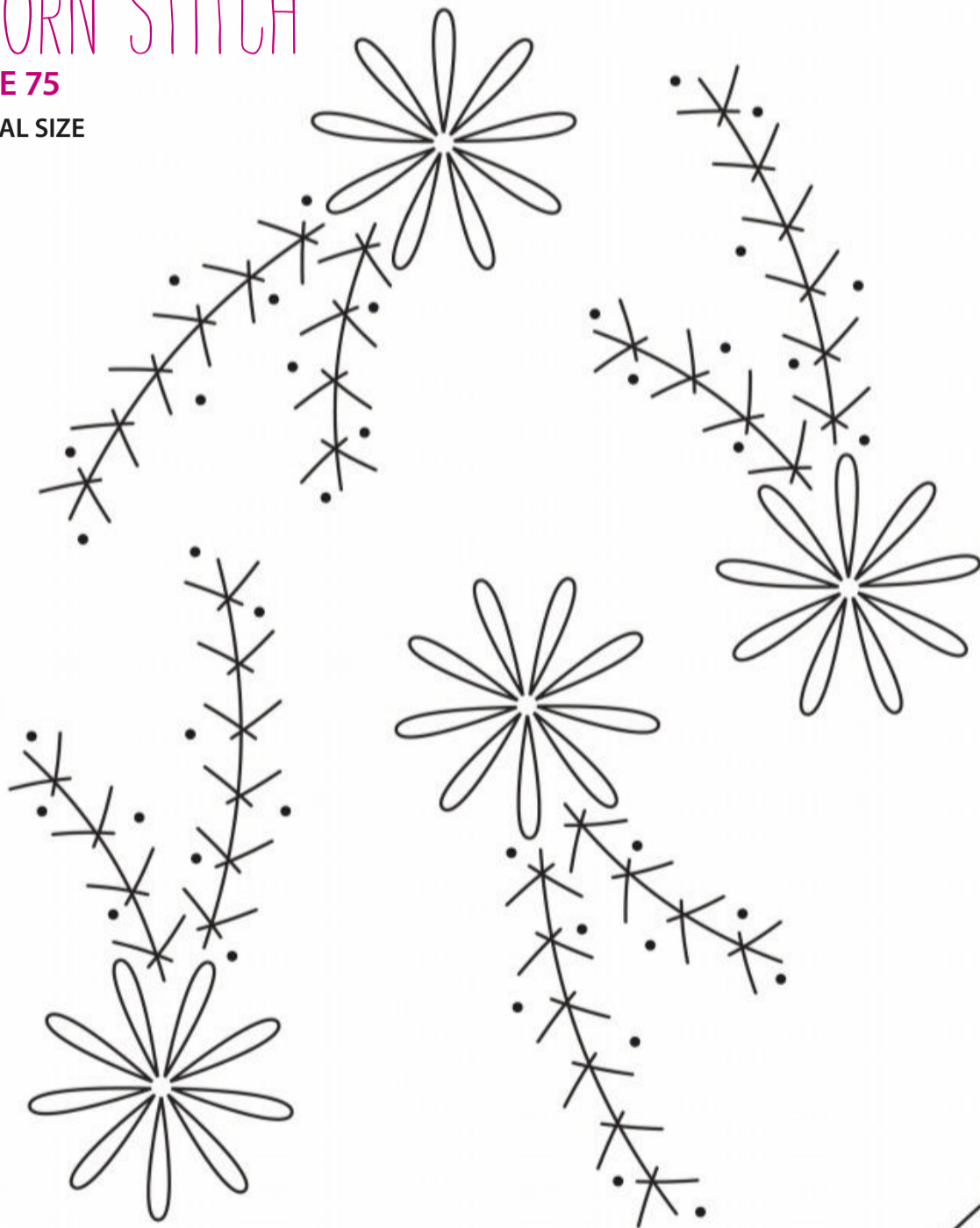
BABY TOWEL EARS
Cut 2 Fabric A
Cut 2 Towelling

ROMPER
BUNNY EARS
Cut 4

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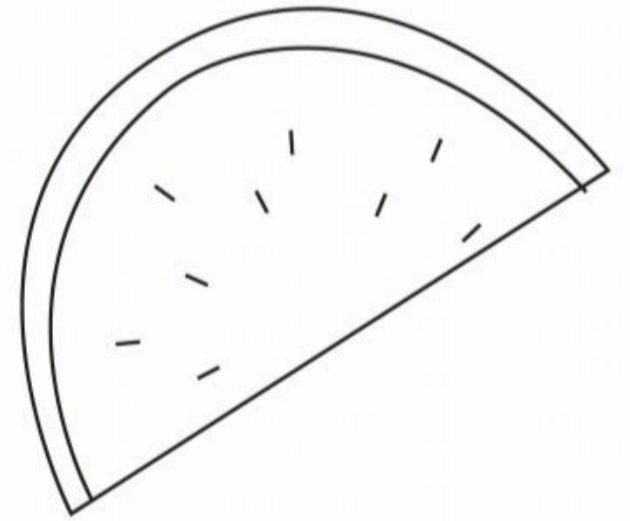
THORN STITCH

PAGE 75
ACTUAL SIZE



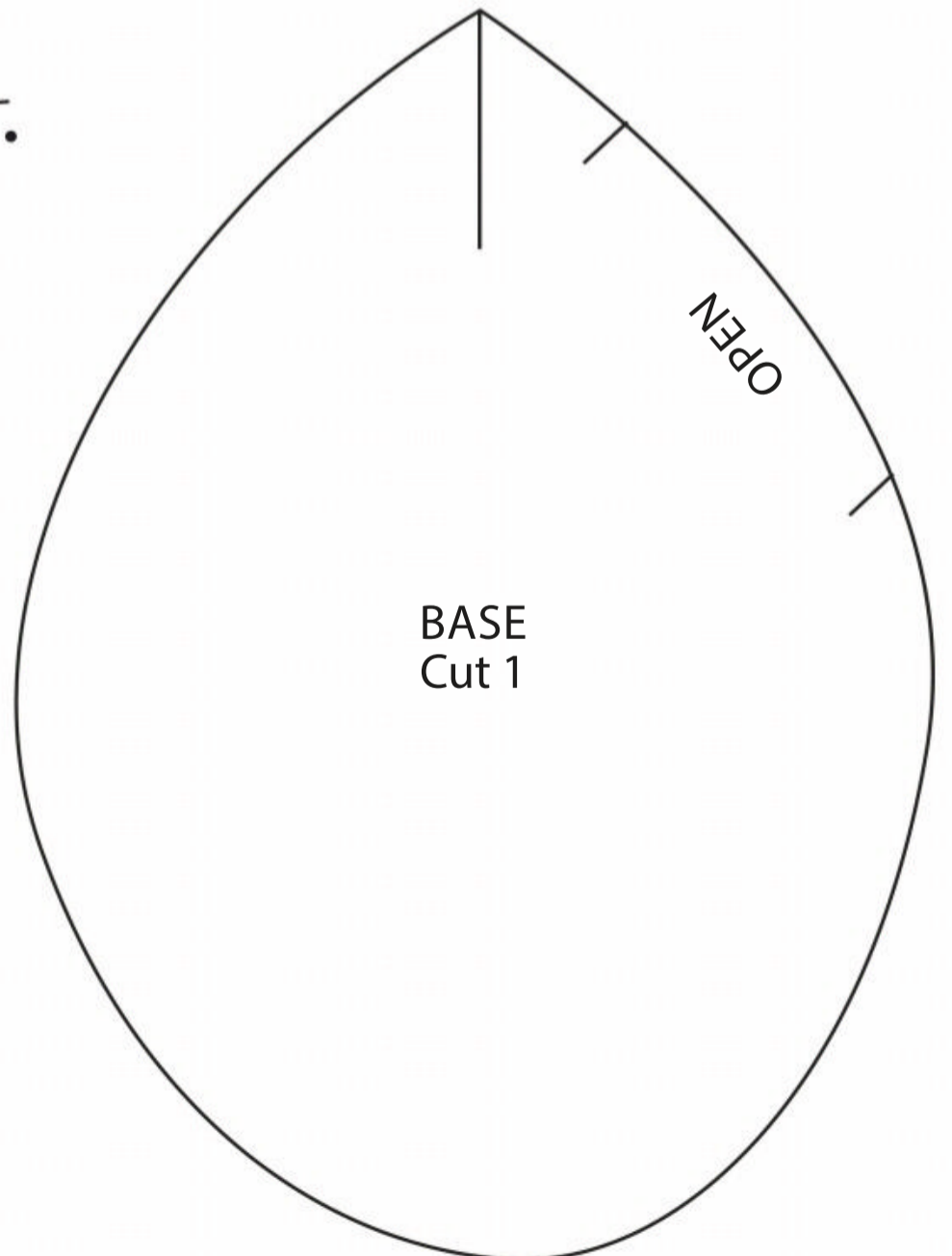
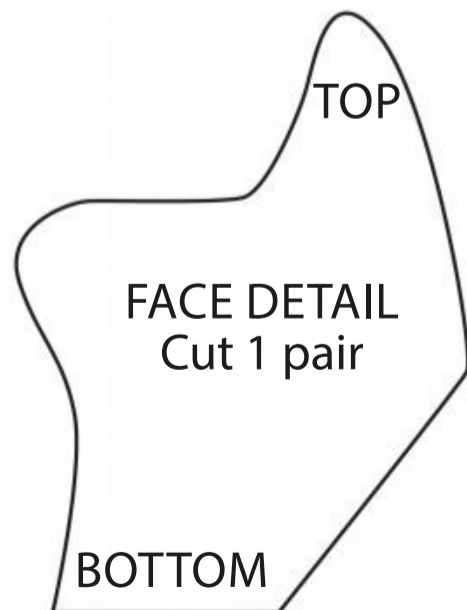
WATERMELON BADGE

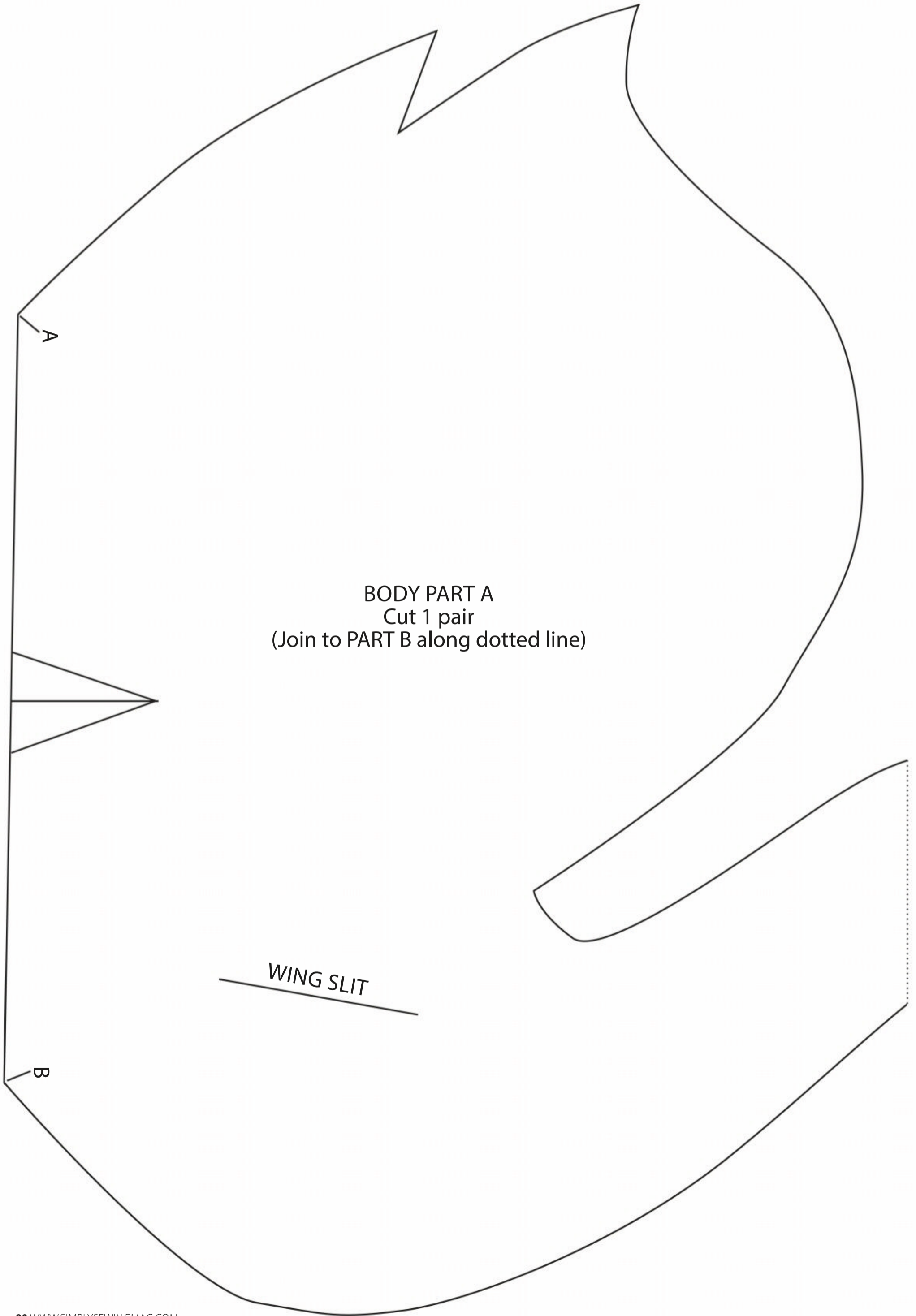
PAGE 59
ACTUAL SIZE



SWAN TOY

PAGE 85
ACTUAL SIZE

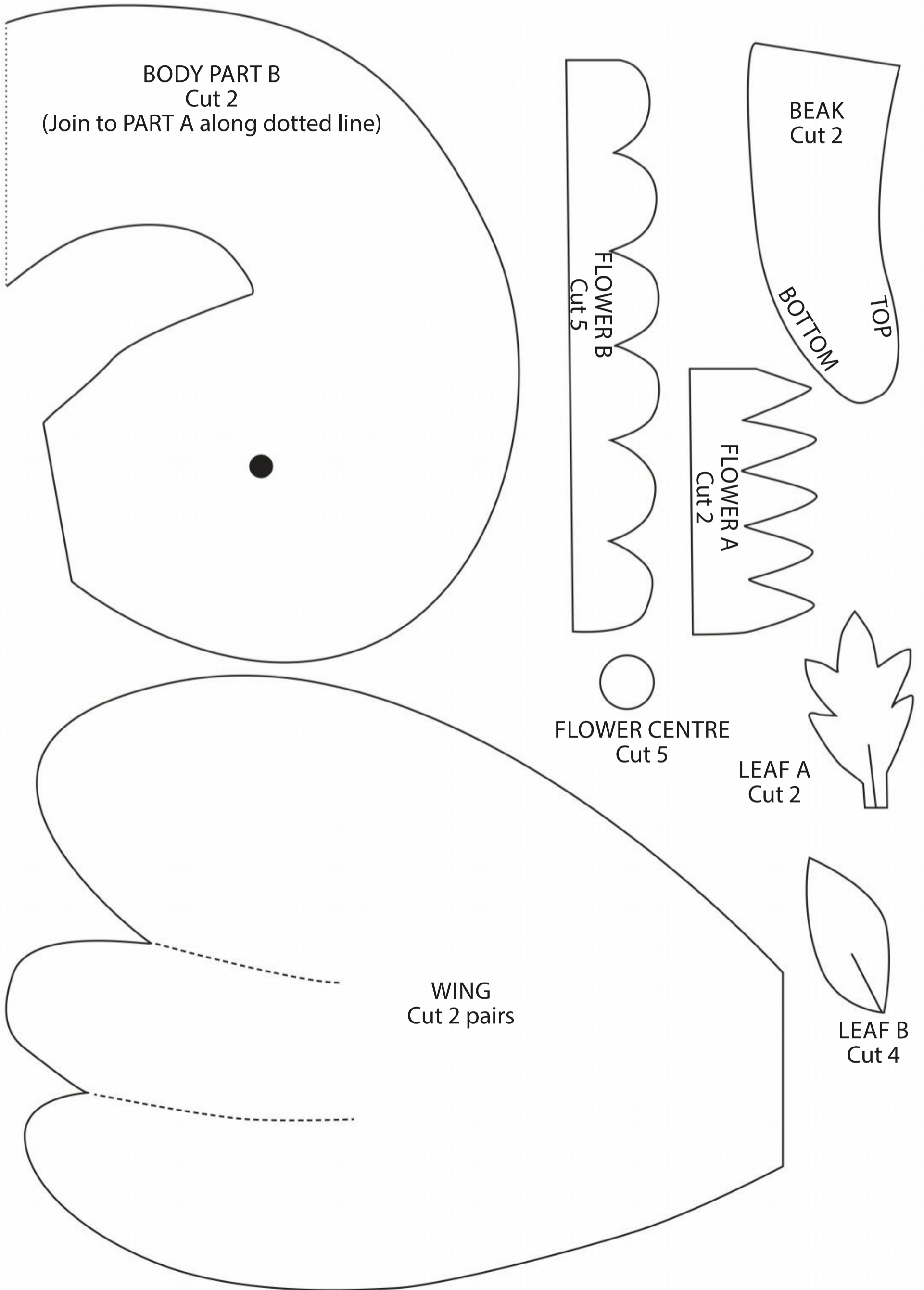




BODY PART A
Cut 1 pair
(Join to PART B along dotted line)

WING SLIT

TEMPLATES



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Simply Sewing

FRESH IDEAS WITH FABRIC

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.



WATER ERASABLE PENCIL

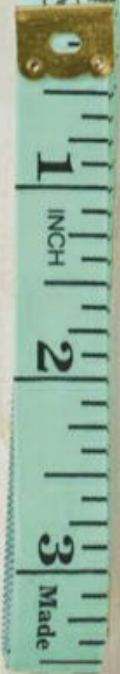
WATER ERASABLE PEN

MARKING PENCIL

Choose a colour that shows up on your fabric.

TAPE MEASURE

A flexible fabric tape measure will take accurate measurements.



1 INCH

2

3

Made

3

Made

3

Made

3

Made

3

Made

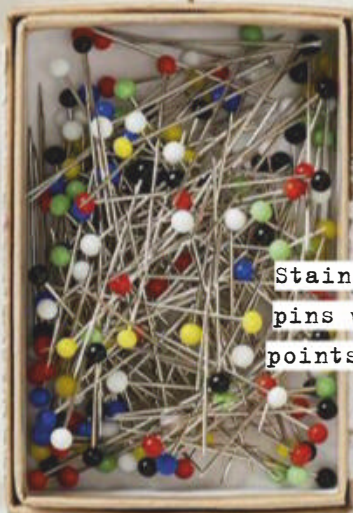
FABRIC CLIPS

Use these instead of pins when sewing thicker fabrics.



PINS

Stainless steel pins with sharp points are best.



PINKING SHEARS

These cut a zigzag edge on fabric to neaten.



SHEARS

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



SMALL SCISSORS

Use for snipping threads and cutting notches.



TAILOR'S CHALKS

Chalk temporarily marks fabric and can be easily brushed away.



THIMBLE

Wear to protect your fingers when handstitching.



SEAM RIPPER

This sharp blade cuts through and unpicks stitches.



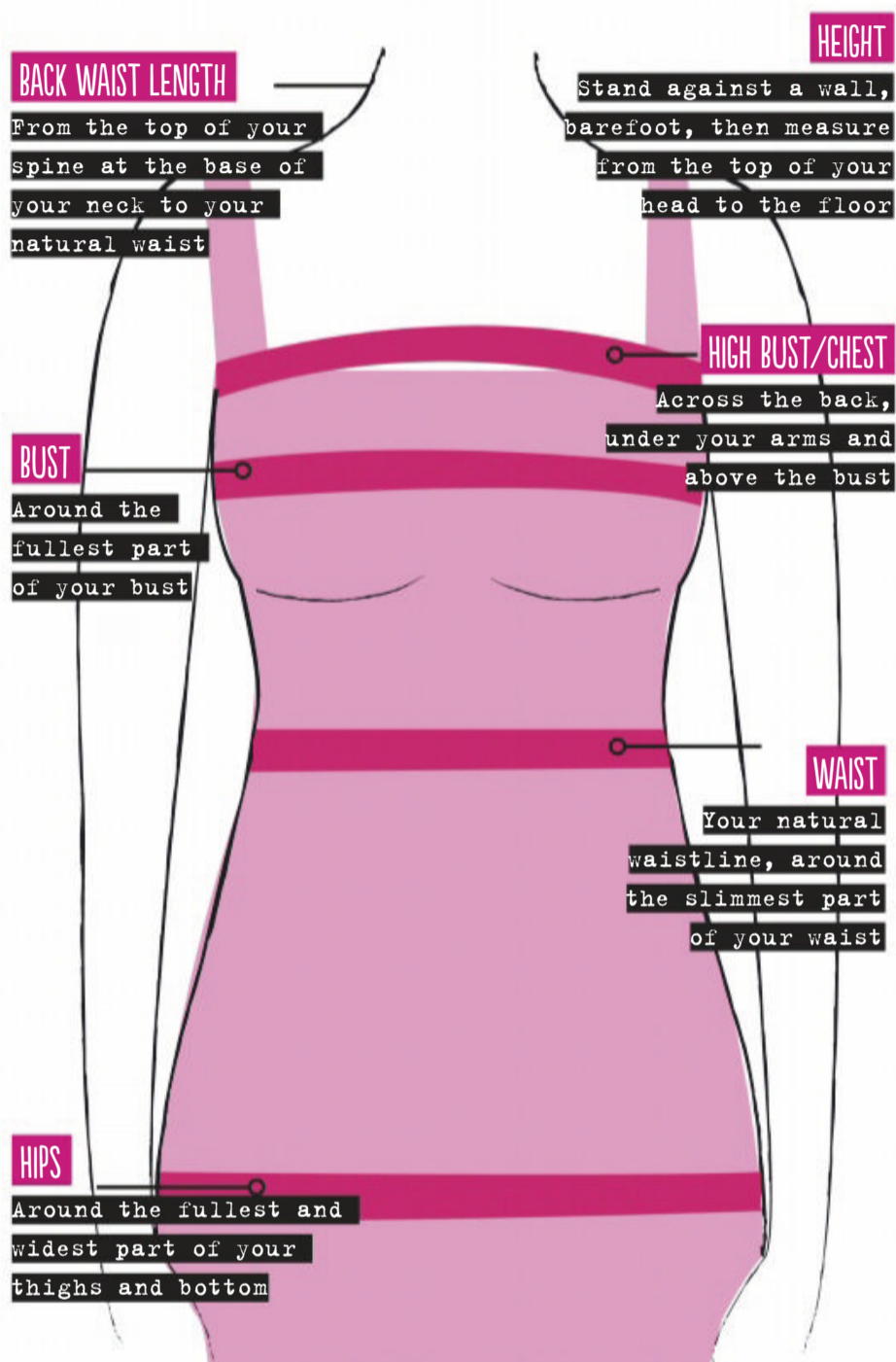
HOW TO MEASURE YOURSELF ACCURATELY

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 US.

STAYSTITCHING

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

TACK/TACKING

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

TOPSTITCHING

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

UNDERSTITCHING

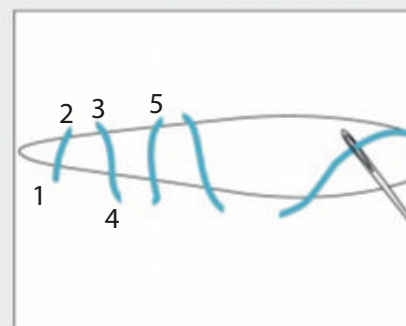
A line of stitching worked through the facing and seam allowance 3mm (1/8in) from the seam to stop the facing rolling to the outside of the garment. Understitching will not be visible on the outside.

STITCH GUIDE

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

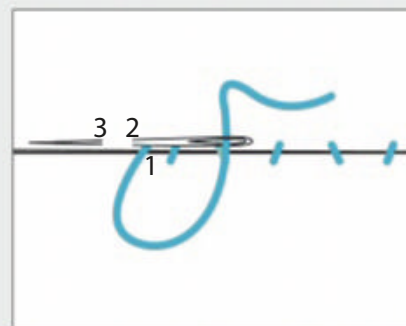
LADDER STITCH

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



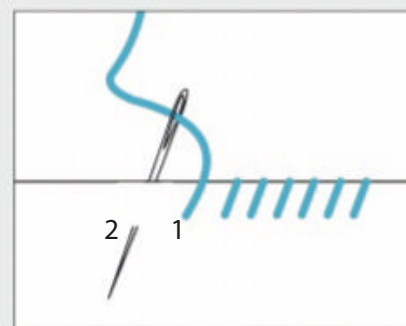
SLIP STITCH

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



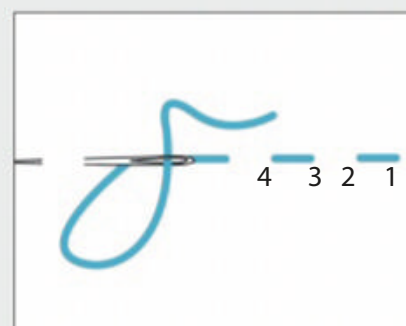
WHIP STITCH

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



RUNNING STITCH

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



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DREAM JOB

After working in film and TV, John Scott shares why presenting *Sewing Quarter* has been a career highlight.

"You know that saying, "find a job you love and you will never have to work a day in your life"? Being the cynic I am, I always laughed out loud at that. Well, the time has come to eat humble pie – I really have found the perfect job for me and I love it!

It's not like I haven't had fabulous jobs before – I've had such a wonderful career. It all started with art school in Wimbledon, learning how to sew costumes. It wasn't long before London's West End beckoned, then working on Broadway before Hollywood rang. I've been blessed to have worked with stars including Robin Williams, Pierce Brosnan, Hugh Grant, Julia Roberts, Angelina Jolie, Brad Pitt and Tom Cruise to name but a few. Then it was time to swap films for the comfy

sofas of *This Morning*, before fate decided I would leave my beloved London and move to the Midlands. What would be in store for me there? Well, one day I got a call asking me to come in for a top-secret meeting – and it turns out it was for *Sewing Quarter*.

Now, you may think it's just about me and my fellow presenters, but the whole team at SQ work relentlessly to get it right. For me to go in every day and work with fabulous on-screen experts, to learn from them and gossip with them and just bask in their knowledge is fantastic. And the fabrics and the quilts and the frocks and everything – I love it. I must love it as I have to be up at 4am every morning! The five hours each day fly by."

Watch online at www.sewingquarter.com

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With Kirstie Allsopp



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