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ISSUE SIXTY EIGHT

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EXPERT GUIDE:
Trends to sew for summer 2020

NEW PATTERN!

The Vivian
MIDI DRESS SET
IN SIZES 6-20



+EASY-SEW BRETON TOP!

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FRESH IDEAS WITH FABRIC

From the essentials to the fancy wear, we've got you covered this issue. The Vivian Dress is a gorgeous midi, and with two sleeve options you can wear it year-round. The Breton Top is your new go-to for everyday comfort, and The Staple Cami is the wardrobe basic you can't be without. This issue is definitely all about those warmer days, we have luxury retreat makes in beautiful Art Gallery Fabrics, a stunning tulle skirt for garden parties, an insulated lunch bag for pincics in the park, and an adorable bumblebee plushie just in time for spring. The Fold Line have been scouring Oxford Street for us too, gathering first-hand intel on spring trends. And they've even paired their findings with patterns to help you be ahead of the game! Whatever you make, be sure to share it with us using #simplysewingmag

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FRESH IDEAS WITH FABRIC

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Photo: BBC/Love Productions/Mark Bourdillon

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£250 WORTH OF PATTERNS TO BE WON!
 Three lucky winners will win a pattern bundle from Sewdirect.com to make something for the whole family.
Enter on p15

WE'RE HERE FOR YOU
 What a strange few weeks it has been! In light of recent events we find ourselves living in extraordinary times as we spend more time at home than we ever imagined possible. We've done our best to deliver a magazine to inspire you in these uncertain times, but I'm aware it could be more difficult for some of you to get hold of a copy of *Simply Sewing*. So, we're here to help. As well as our gifted subscription offer (see page 16), we're offering a new temporary offer to see you through these next few months (see page 14) – with free home delivery and without a direct debit. Take care, loyal readers.

Charlie
 Charlie Moorby, Editor



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

CONTRIBUTORS

A huge thank you to these talented sewists...



REBECCA REID

Rebecca has been crafting for too many years to remember. Her current passion is embroidery so she's delighted to be Senior Technical Editor on the new *Love Embroidery* magazine. Check out her gorgeous luxury retreat makes on page 28.



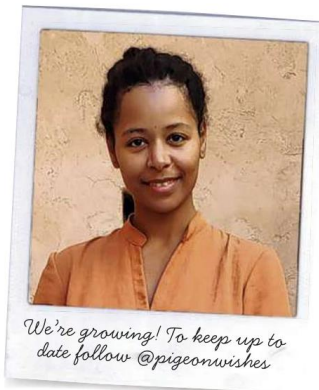
SUSAN GOODWIN

Susan runs the blog and pattern shop Measure Twice Cut Once. By day, she works in the fashion industry and uses her commute to draft patterns and blog posts. Find Susan's cami top pattern on page 61 and find out how about her on page 58.



KATE SMITH

Kate is an author, dressmaker, and the owner of London- and Bath-based creative event and workshop business, The Makery. Find her Cricut tutorial to make fab reusable facecloths and a matching washbag on page 83.



MEGAN VALERO

Megan is the fabric enthusiast behind Pigeon Wishes, a fashion-led store focused on sustainability, supporting small businesses, and selling exclusive prints. You might also recognise her as a Tilly model! Read about her favourite garment on page 98.

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Simply Sewing

FRESH IDEAS WITH FABRIC

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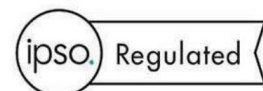
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PINBOARD

IDEAS ♡ INSPIRATION ♡ ACCESSORIES ♡ WEBSITES ♡ EVENTS ♡ STUFF



SELKIE PATTERNS

The Lin Jumpsuit from Selkie Patterns is so chic. With the flattering waist tie and square neckline, it's simple, sophisticated, and perfect for work or play. We love it in linen, but it'd also work well in chambray. It's super versatile and with three trouser length options it's also trans-seasonal. Available in sizes 6-22. Buy online at www.selkiepatterns.co.uk

Selkie Patterns/Paul Ingram-Tedd



RESPONSIBLE SEWING

▼ Need your sewing bee fix in-between episodes? Get your hands on a copy of *The Great British Sewing Bee: Sustainable Style* by Caroline Akselson and Alexandra Bruce. The book has 27 projects for men and women, and is filled with top tips about upcycling old garments and advice for sustainable fabric selection, using up fabric scraps, taking better care of your clothes, and keeping an eco-friendly sewing space. More at www.hardiegrant.com/uk



DAYDREAM DESIGNS

This Petit Citron collection is adorable! There's something for everyone and for every adventure in this bright and fun range: forest friends, cheeky monkeys, wild dinos, colourful rainbows, and simple stripes. Perfect for playtime and bedtime. Available from www.myfabrics.co.uk



TAILORED TRAINING

Taylor's of Harrogate has established a partnership with its Ugandan supplier, Kawacom, to establish the Sipi Women Economic Empowerment Project. This initiative provides local female coffee farmers with access to business, finance, and tailoring training to help improve their lives. Find out more at www.taylorsofharrogate.co.uk

FLORA AND FAUNA

We are completely enchanted by this striking new fabric from Art Gallery Fabrics, designed for those who are adventurers and nature lovers at heart. The Foresta Fusion collection features floral, pine, and woodland animal prints in a gorgeous vibrant cranberry and forest green colour palette. With 10 prints available in cotton, one in rayon, and one knit, there's plenty of choice to let your imagination run wild with. Check out the fabric lookbook on Art Gallery Fabric's website for inspiration as well as access to heaps of free sewing tutorials and patterns – including quilts, bags, cushions, kitchen accessories, and quilts. This is sure to spark the wanderlust within! See more and get inspired at www.liveartgalleryfabrics.com



Be charmed by the new Foresta Fusion from Art Gallery Fabrics, perfect for showing off your wild side



MINI PROFILE

ESME YOUNG

Esme Young is the legendary creator of costumes from some of the UK's best-known films, including *Bridget Jones' Diary*, *The Boy in the Striped Pyjamas*, *Wuthering Heights*, *Trainspotting*, and *The Beach*. She has also been involved in high profile campaigns for well-known brands such as Max Factor, Levi's, and Boots No 7.

She began her career as part of the four-woman team behind Swanky Modes, a Camden shop opened by Judy Dewsbury, Melanie Langer, Will Waters, and Esme. Originally known for their rainwear made from shower curtains, the four quickly gained international recognition with their unique, bold garments. Items were usually made from limited vintage fabrics as personal orders and attracted the attention of the likes of Grace Kelly and Julie Christie. The shop was born in response to the high street not providing what they wanted, as Esme explains: "We couldn't find what we wanted in the shops, so we decided to design what we wanted to wear. It turned out that other women wanted to wear them too. In 1977, we designed our first proper collection. The Padlock Dress was made in Lycra which, at that time, was only used for swimwear and sportswear." Their striking designs were featured in the likes of *Vogue*, *The Sunday Times*, and the V&A's *Little Black Dress Book*.

It is thanks to Swanky Modes that Esme got into costume design for adverts and television,

as she tells us: "Stylists would come into the shop and I would make outfits for them. I got into films because of Rachael Fleming who worked at Swanky Modes and became a costume designer." And we're grateful she did! Esme is behind the infamous Bridget Jones bunny girl outfit and Dale Winton's fabulously glitzy suit in *Trainspotting*, to name two of her favourites. "They became the most iconic outfits I've made. I [also] very much enjoyed making all of Kirsten Dunst's outfits for the film *The Two Faces of January*."

Now Esme splits her time between being a judge on *The Great British Sewing Bee*, a pattern and costume maker, and a Senior Lecturer in fashion at Central St Martins University. A notable student of hers is Ashish Gupta (nicknamed The King of Sequins) who has gone on to create designs for Madonna, Victoria Beckham, and Lily Allen. Esme has been working with Ashish ever since first teaching him and worked on his London Fashion Week collections, cutting patterns, doing fittings, and making toiles.

As someone who started her career from humble beginnings – initially living in a squat whilst establishing Swanky Modes – Esme's key piece of advice for people starting a career in fashion or costume is: "Believe in yourself. Don't be arrogant, be open to opportunities, take risks and move out of your comfort zone. By doing this, you'll learn a lot. I'm still learning."

Esme will return to our screens soon for season six of *The Great British Sewing Bee* – see our full sewing bee feature on page 18 for some insider goss and more pearls of wisdom from Esme.

In the meantime, see what she's up to on Instagram @miss_esme_young.

THE PATTERN EDIT

Spring Jacket



For those not quite ready to brave going coatless, try these, says Production Editor Emily Freer

FLYNN JACKET, IN THE FOLDS

A laidback, easy-fit jacket designed for woven fabrics. Flynn can be made with full sleeves with an inverted box-pleat on the back, or it can be made sleeveless for a cooler summer layer. From www.inthefolds.com in sizes 6–24.



ILFORD JACKET, FRIDAY PATTERN COMPANY

With drop shoulders and a comfortable, loose fit, the Ilford is the type of jacket you can wear over anything. It's a versatile pattern with two lengths and two sleeve options and designed for woven fabrics. From www.fridaypatterncompany.com in sizes XS–4X.



SIENNA, CLOSET CASE PATTERNS

Described as a chic utility jacket, Sienna is inspired by vintage French workwear for makers to wear outside as well as in and around their studios. Deep hip pockets and a waist-clinching belt make this a practical and stylish jacket. Now available in up to size 30 from www.closetcasepatterns.com



ULYSSES TRENCH, VICTORY PATTERNS

This relaxed-fit trench coat is stylish and smart. The high-drape fabric means the jacket falls beautifully when open, or it can be worn closed with the belt for a flattering fit. Ulysses is unlined, making it perfect for cooler weather in the spring. The jacket's lots of lovely features – a vent, angled patch pockets and hemline, French seams, and shawl collar – make this an intermediate pattern. Available from www.victorypatterns.com in sizes XS–XL.



Esme Young headshot: BBC/Love Productions/Mark Bourdillon



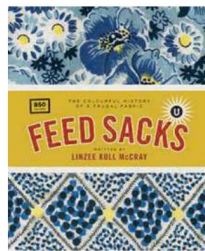
FOOD FOR FABRIC

▼ *Feed Sacks, The Colourful History of a Frugal Fabric* has just been reprinted. In this fab book, Linzee Kull McCray explores the ways that thrifty housewives creatively repurposed cotton feed sacks in the first half of the twentieth century. See the many wonderful ways the women transformed plain sacks into bright and beautiful patterned frocks, aprons, and quilts. Available to buy now, at www.shopmartingale.com



A WARDROBE BUILT IN A DAY

Closet Case Patterns have extended their best-selling Rome collection to include sizes 14–30. The collection features some absolute faves of ours, the Fiore Skirt, the Cielo Top and Dress, and the Pietra Pants and Shorts. This is part of a wider initiative of Closet Case Pattern's to release old patterns in extended sizes, and the Rome collection was the perfect range to launch for spring. The garments mix and match to make a comfortable and stylish capsule wardrobe. www.closetcasepatterns.com



DESIGN ON DEMAND

Spoonflower is revolutionising the textile industry with thousands of designs available to print on-demand as fabric, wallpaper, or home décor items. Even better – it's an eco-friendly process. Spoonflower champions independent designers and runs a weekly design challenge centred around fun themes – including Roller Rink Nostalgia, Animalier, and Vintage Kitsch – and shoppers vote for their favourite. Simple! See more at spoonflower.com

3 OF THE BEST

FRIENDLY FACES

Bring your sewing table to life with these cute and inspirational pals

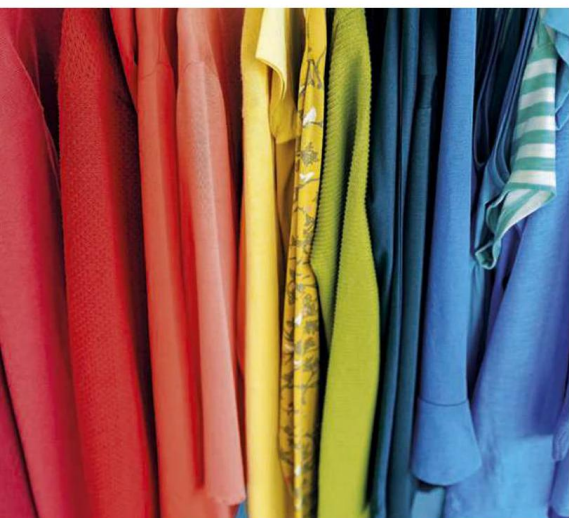
1. Meenal Patel's Plant Peeps collection features peeping faces amongst plants and petals, and this Wild Wonder fabric is one of our faves. See more of the range at www.meenalpatelstudio.com
2. How clever are these Wonder Women pompoms? Other inspirational poms include Jane Austen, Frida Khalo, Malala Yousafzai, Dolly Parton, and Yayoi Kusama. Shop at www.etsy.com/shop/fatpompoms
3. Stay inspired by keeping Esme on your sewing table! Other iconic pincushions include Frida Khalo, and David Bowie, £24 from www.shopbeyondmeasure.co.uk (ceramics by Katch Skinner)





SEEING DOUBLE

Make yourself a new blouse or dress and then get sewing for your 'mini me' too! Duo Alex Kids/Mum Blouse or Dress pattern contains sizes for both women and children, so you get twice as much value from one pattern. Mix things up or go for matching outfits, the choice is yours! www.ikatee.com



FINDING YOUR SHADE

Colour is a powerful expression of identity and Watford-based House of Colour offer colour analysis for people to find shades and tones that complement their colouring. Colour analysis is also a good first step towards a more sustainable wardrobe, ensuring you have fewer clothes but more outfits. House of Colour give you a spectrum that best suits you, helping you feel, and look, even more fabulous. See www.houseofcolour.co.uk

OUT & ABOUT

SKILLS, SHOWS & EVENTS

27 APRIL–3 MAY

Join makers, designers, brands, and galleries from around the world for the sixth edition of the London Craft Week. www.londoncraftweek.com

23 MAY

A well-fitting, comfortable pair of trousers are well worth hanging on to. Recreate your fave pair at one of their workshops. www.raystitch.co.uk

24 MAY

Linda Row of Boutique Ethique is teaching eco-friendly dyeing techniques using natural fibres at Atelier Stroud. www.atelierstroud.co.uk

30–31 MAY

Choose from vintage-inspired patterns and make yourself a dress with this two-day workshop in Lyme Regis. www.sewladidavintage.com

INSPIRING BOOKS



CROSS STITCH FOR THE SOUL

Emma Congdon (£16.99, David and Charles)

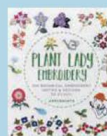
Make your positive affirmations extra effective by taking the time to cross-stitch the messages yourself. The 20 inspirational designs by Emma Congdon – aka Stitchrovia – are centred around the themes of gratitude, opportunity, passion, happiness, kindness, and love. Spending time making these is the ultimate definition of craft for self-care.



MODERN MENDING

Erin Lewis-Fitzgerald (\$35 AUD, Affirm Press)

Want to join the rebellion against fast fashion but not quite sure where to start? Erin Lewis-Fitzgerald is here to help. In *Modern Mending* she shares step-by-step instructions for stitching, darning, patching, needle felting, and machine darning, so you'll never have to despair at the rip in your favourite jeans or the small hole forming in your best jumper again.



PLANT LADY EMBROIDERY: 300 BOTANICAL EMBROIDERY MOTIFS AND DESIGNS TO STITCH

Applemint (£14.99, from Quarry Books)

From the creative mind behind *Cat Lady Embroidery* comes the crafty plant enthusiast's new favourite book. *Plant Lady Embroidery* is packed with over 300 botanical motifs, stitch guides, templates, and a project inspo gallery. Go wild!



MAKE, STITCH & KNIT FOR BABY

Émilie Guelpa (£17.99, Octopus)

No matter whose baby you're making for, this book is packed with contemporary, easy, affordable projects with a French-chic twist. Follow step-by-step instructions to make a knitted blanket, cotton bibs, sensory toys, finger puppets, a hanging mobile, and soft rattles for the perfect handmade touch. With 35 adorable projects to choose from, you'll be totally spoiled for choice.

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Charlie

Charlie Moorby, Editor

WE'VE GOT SO MUCH COMING UP IN THE NEXT FEW ISSUES

- Sewing Bee updates and an exclusive pattern from the new book, *The Great British Sewing Bee: Sustainable Style*
- Our free *Dressmaking Made Easy* booklet
- Features, interviews and profiles with the sewing community, including a feature about sewing podcasts to keep you company during times like these
- Family-friendly makes, including playful gift ideas and adorable Peter Pan collar girl's dress
- Summer stylings and ideas, including maxi and strappy dresses and a picnic in the park set
- Heaps of patternless projects to help you sew your way through your fabric stash

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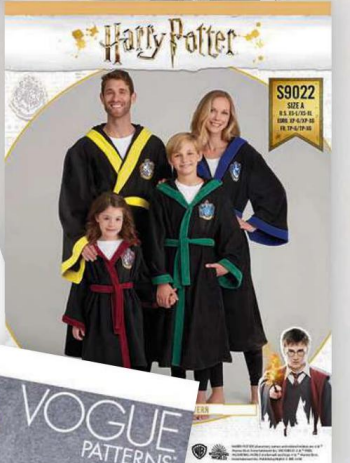
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brands included, too, including New Look, Vogue Patterns, Kwik Sew, Simplicity, McCall's, and Butterick. The winner will receive a pattern bundle worth £100, and two runners up will win a £75 bundle. For your chance to win, enter at www.gathered.how/sew_comps



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THE BEE IS BACK



While familiar faces are back in the form of Patrick, Joe and Esme, *The Great British Sewing Bee* has had a revamp when it comes to the themes, taking a new and interesting turn – and Patrick’s let slip that the challenges this year are the hardest yet.

Written by Melanie Macleod and Emily Freer



This year the sewing room has even more contestants! 12 talented home sewers have stepped up for the challenge

We couldn't be happier that *The Great British Sewing Bee* is back on our TV screens (BBC One). From picture-perfect technical sewing, unimaginable transformations, and stunning made-to-measures, we can't wait to see what this year's 12 new contestants bring us. Not to mention how much we've missed Joe's witty commentary and interruptions.

SEWING FOR GOOD

A hot topic for this year's show is sustainability. "We've always taken great pains to point out to people that textile has real value," explains judge Patrick Grant. "Pieces of clothing ought to have as long a life as they possibly can. If that means they're worn out but the textile still has life, take that textile and reuse that. That's the most important thing we can all do. Keep our clothes for longer, and when they wear out, don't throw it away, just find a new use for it."

"Even more broadly, I think the show does a lot to educate people about the materials that go into the clothes that they have, so again, people can make more informed choices about things," he continues.

As well as increasing awareness about the work that goes into making garments, the show also motivates people to take up, or get back into, the hobby of dressmaking. "People who watch the show are encouraged to make things themselves rather than going to

a cheap shop and going mad buying things they're never ever going to wear," says Esme. "When making things yourself, who you are comes out in them, so it's expressing yourself as well, and things have a more sentimental value."

As for themes, inspiration has been taken from some rather unexpected sources for the new season, ranging from movie week to sci-fi week. "The sewing room looked like Scrap Heap Challenge during sci-fi week," jokes Patrick. "The floor was covered with old

"THE FRIENDSHIPS FORMED
ARE ONE OF THE THINGS
ABOUT THE SEWING BEE
THAT ARE AMAZING"

bits of space junk and circuit boards, but it resulted in one of the best transformations of the whole series."

"All the junk was piled up in the corner, and the contestants walked in thinking 'oh my god, what are we supposed to do?'," adds host Joe Lycett.

It's always exciting to see where the contestants' imaginations take them during the transformation challenge, and for the judges the weird and wonderful end results are always a fun surprise. "The fantastic thing

about the transformation challenge is we never know what they're going to do because we're not there when they're making it," says Esme. "I'm elsewhere making clothes, then we come up and we're amazed by what they do in an hour and a half. I don't think I could do it, it requires you to just go for it: it's not overthought, you have to just embrace it." And they certainly do embrace it!

FRIENDLY COMPETITION

It's always heart-warming to see the contestants form friendships and mentor and support each other as the show goes on. Never is the kind community spirit of crafters more evident than when contestants who are racing against the clock gather around their competitor to help them with a technique or calm a crisis when a left arm's been sewn to the right body piece.

"The friendships formed are one of the things about the Sewing Bee that are amazing," Esme says. "The contestants are a bit like students at college. They bond, and are friends for life and they help each other."

"There was somebody who on week one was great at the transformation task, and that raises everyone's game and they all learn from each other," adds Patrick. "Everyone shuffles over to each others' station to learn. They get a real buzz out of being in the studio together, in the same way students do, with ideas circulating."

This sort of support is much relied upon

MEET THE CONTESTANTS



Clare



Angillia



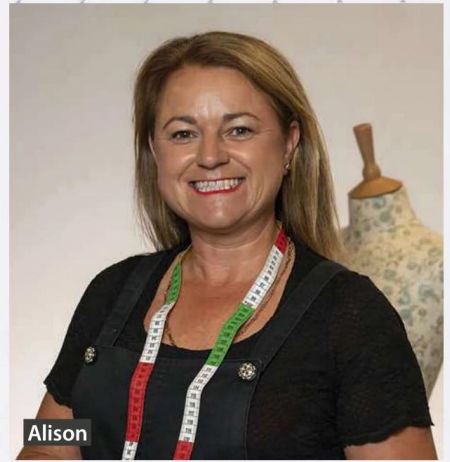
Alex



Liz



Peter



Alison



Hazel



Fiona



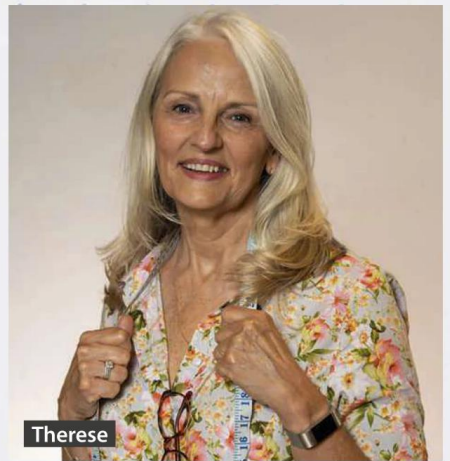
Mark



Matt



Nicole



Therese

Photos: BBC/Love Productions/Mark Bourdillon

when emotions run high in the sewing room, and there are tears and wobbles aplenty from the contestants this year. "We try to remind them that it's meant to be a fun, happy experience, but they all want to do themselves proud so I see why they get frustrated," says Joe. "Being able to reassure people is one of the nicest parts of the show."

Host Joe is just as much part of the sewing crew as the contestants and bidding farewell to the latest to leave is always tricky for him. "I hate saying goodbye to them, I really struggle with it and this year particularly I really loved them as a gang, and we filmed quickly so it felt like they were popping off very fast!" he shares. "We'd start the week with eight contestants and only have five by the end. Despite contrary advice I'm in a WhatsApp group with them all, so I'm still connected with them all and know what they're up to all the time, and they do message a lot..."

SEWING FOR ALL

As always, the contestants come from all walks of life, with the youngest in their early twenties, and the oldest in their sixties. "They're a real mixed bag this year," says Joe. "We've got teachers, paramedics, doctors, a jewellery designer, a student who's also a dancer, one who watches TV for a living, a broadcast engineer, a banker, a youth hostel manager, and a lung surgeon who particularly excelled in neat stitching!"

As ever, the show proves how accessible sewing is to people of all backgrounds, with the judges lamenting how positive the reaction from the public always is. "I've never seen anything negative on social media," says Patrick. "It's a very warm spirited show; the process is very friendly, and everyone who watches it seems nice. Fans who approach us are always genuinely warm. People always message me with photos of things they've made."

JUDGE'S CHAMBERS

As viewers, we get to see all the best bits from the sewing room – the outbursts of despair when Joe shouts a countdown, the wide-eyed alarm when the judges walk past and hover just a little too long, and all the triumphs and mishaps in-between. For Patrick and Esme, who miss out on a lot of this, watching the show when it airs is just as entertaining as it is for us at home, as Patrick shares, "I love watching the show back, because we don't see them do the transformation challenge, or get to hear what they say on camera. I concentrate on doing my bit of the job, and we don't get to enjoy them doing their stuff – we don't even see their back story until we watch it on TV. Given that we only see a snippet of what's going on during filming, it's so enjoyable to get the

SUSTAINABLE SEWING

Sustainability plays a huge part in this year's Sewing Bee, offering us a chance to learn about becoming more responsible makers and consumers



The Great British Sewing Bee: Sustainable Style (by Caroline Akselson and Alexandra Bruce, pictured above), was released on 26 March as a companion to the latest series. It features many of the star garments from the show, including men and women's jackets, trousers, and nightwear. Designed for those at any level of their sewing journey, the book teaches sewers about caring for their machine, using overlockers, and tips for fitting and alterations.

The book is all about building your own considered closet and is filled with tips for creating an eco-friendly sewing space, using fabric scraps, and making repairs. There is also plenty of guidance on better caring for your clothes and breathing life into old garments, and for those new wears the authors showcase sustainable and natural fabrics to inspire your choices and help you make long-lasting projects to cherish.

With 27 projects to choose from, this is the perfect top-up in-between episodes. Read more at www.hardiegrant.com/uk

CLOTHING NOT FASHION

Sewing Bee judge Patrick Grant has always been a huge advocate for sustainability and the fight against fast fashion. In 2016 he launched the cooperative, Community Clothing, as an initiative to drive more efficient use of factories and a different approach to garment production.

Community Clothing was established to tackle one of the biggest issues the British clothing manufacturing industry was facing: a huge fluctuation in workload due to seasonality of demand. Factory workers were either being laid off or factories were having to shut down. Community Clothing now utilises the downtime in these factories so workers are kept busy year-round and factories have a consistent workload.

The social enterprise aims to create quality affordable clothes and avoids seasonal designs to stabilise production.

It focuses on classic, core products such as T-shirts, jackets, and jeans, as Patrick explains, "The idea is to cover all of the basic items in both men's and women's wardrobes." The clothing range is growing at a slow and sustainable rate, and clothes are built to last. In the world of fast fashion, shopping has become an addiction for some, and Patrick is all too aware of the impact this is having. "We desperately need to stop thinking of buying clothes as a pastime. It's causing so much damage. We need to find new ways to make ourselves feel great. Like sewing. We need to get back in our craft dens and sheds and workshops."

The name Community Clothing was a very conscious decision, the company is focused on producing clothing, rather than fashion, swapping newness for excellence. Community refers to the aim of ensuring 100% local garment production for maximum traceability and minimal carbon footprint. It also refers to the workers who are at the heart of the business. They are paid a fair wage, and 75% of the company's profits are put back into community projects to create pathways to skilled employment. Photographs and interviews with the makers at Community Clothing are showcased online so customers also get to see who made their clothes.

Following the emergence of the hashtag #whomademyclothes, designed in response to the need for a fashion revolution, it's evident that we want light shined on the unknowns of the industry. Not only do we want to know that workers are treated fairly, but putting a face to the garments makes us consider the work that goes into each item. See more at www.communityclothing.co.uk



Photo: Richard Tymon



The brilliant trio are back for more fun and games in the sewing room – and Joe's brought plenty of glitter

Photos: BBC/Love Productions/Mark Bourdillon

see the full picture."

"Watching the first episode last season was quite odd for me," reveals Joe. "They're all panicking about how they're going to be perceived before it airs, so watching them blossom is really magical. I'm super excited about this gang watching it for the first time and the same thing happening. Last year's group loved watching it back and said they'd all do it again."

So, what do the judges get up to during the transformation challenge when they're banished from the sewing room? Patrick shared a sneak-peek behind the scenes, "Esme is constantly making dresses, but Joe and I play scrabble, do sudoku puzzles, and eat lots and lots of snacks. To be honest, though, we never get much of a break, because we're always on stand-by in case something goes wrong."

"I took to sitting on an exercise balance ball, which strengthens the muscle around the knees," adds Joe. We'd like to see that!

The charismatic host has promised that his wardrobe this year is as much to look forward to as the sewing, "My outfits are something to behold this series. I start gently and then build up. I had one outfit that everyone hated; it was covered and glitter and malted terribly. Every one of the contestants' garments that week got covered in sparkles."

"We had to put blankets all over things and we wouldn't let him sit down," Esme adds.

"He left a trail of glitter everywhere, like a sparkly slug."

"There are some wild outfits from me this season, and choosing something to wear that I wouldn't normally dare to is one of my fave things about the job," says Joe. "My favourite outfit this season was made by my sister. Totally unrelated to me joining the show, she started sewing and made me an amazing shirt in a wacky fabric. People always ask if

"Watching them blossom is really magical. I'm super excited about this gang watching it for the first time"

it's designer – the buttons on it were designed by Patrick!"

FANCY TAKING PART?

If all of this Sewing Bee talk has got you tempted to take part in 2021's series, Joe, Esme, and Patrick are on hand with have some useful advice. "You need a broad skill base," says Patrick. "You should be able to sew zips, deal with elastic, and so on because we are testing all of it. We'll always be testing all of those skills, along with many more."

For Esme, it's all about being able to keep

calm when presented with something outside of your comfort zone, "When sewing at home, people often focus on a particular skill and they get very talented at it, but being confronted with something they've never done before can make contestants come unstuck."

It's well worth getting used to racing against the clock, too, "Some people are good at following patterns and instructions, so if you want to apply, I'd suggest timing yourself doing patterns at home under pressure, as that's a key part of the show," says Patrick.

As for Joe, your sewing room prep should also involve becoming familiar with staying focused despite distractions, "It's worth practicing having someone interrupting you to ask 'how's your sewing going?'"

You can now apply online to feature on series seven of *The Great British Sewing Bee*. Applications are open until Monday 25 May. Apply at www.sewing.take-part.co.uk.

Tune in to watch the first episode of *The Great British Sewing Bee* series 6 on Wednesday 22 April, 9pm, BBC One.

The new series will shortly be arriving on BBC Two. Tune in to see what challenges the sewing room brings this year, and stay up to date with the latest news and gossip in your *Simply Sewing* mag.



EXCLUSIVE MAXI

We're very excited to say we'll be bringing you an exclusive pattern from *The Great British Sewing Bee: Sustainable Style* (by Caroline Akselson and Alexandra Bruce, £27, Quadrille) in *Simply Sewing* issue 70 – on sale 11 June. In your copy, you'll receive the pattern for the gorgeous maxi from the book, just in time for summer. The dress features a ruffled tiered skirt, a flattering V-neck, and gathered empire line bust and is designed for fabrics with drape. See page 14 to subscribe and find out more about the book at www.hardiegrant.com/uk

PSST.

Share your finished Vivian
Dress with us tagged
#simplysewingmag





THE VIVIAN DRESS

With longer sunny days on the horizon,
The Vivian Dress is the perfect stylish and
flattering make for the warmer weather

THE VIVIAN DRESS

The Vivian Dress is beautifully feminine and versatile. The sleeveless version is perfect for summer and can be worn with sandals for a day out or dressed up with wedges and a belt for an evening garden party. The long-sleeved version will take you through to autumn and would look lovely paired with woolly tights and boots for those cooler days. The Vivian Dress is designed for light- to medium-weight fabrics, ideally with a bit of drape so it falls well and gathers nicely when paired with a waist tie.

Check out our handy workshop on page 78 to learn about binding hems, and the tools required, which will come in useful when binding the armholes of the sleeveless dress.

Be sure to share your finished makes using #simplysewingmag.

YOU WILL NEED

■ Fabric:

Dress A: 2.2m* (2.5yds*)

Dress B: 2.9m (3¼yds)

*You will also need up to 60cm (24in) of fabric to create the armhole bias binding for Dress A only.

■ Dress B only: 9mm clear elastic (see notes)

■ Invisible zip: 56cm (22in)

■ Matching thread

■ Basic sewing kit

NOTES

■ Seam allowance is 1.5cm (¾in)

■ Clear elastic is the circumference of your wrist plus 3cm (1¼in)

FABRIC SUGGESTIONS

■ Light- to medium-weight fabrics, preferably with some drape such as cotton, cotton lawn, rayon, crepe



SLEEVE STYLES

Choose from sleeveless or opt for long gathered sleeves

FLATTERING FIT
Make a matching belt for a cinched waist

Wear Vivian all year round with two versions to make





Woven viscose powder with small flowers, www.stoffstil.be



Paeonia in Mint and Coral, www.spoonflower.com



Daisy in Apricot, www.spoonflower.com



Dots in Mint, www.spoonflower.com

FABRIC INSPIRATION

FEELING DOTTY

The Vivian Dress would look fab in these fresh and pretty prints. Find inspiration in spring flowers and fun polka dots.



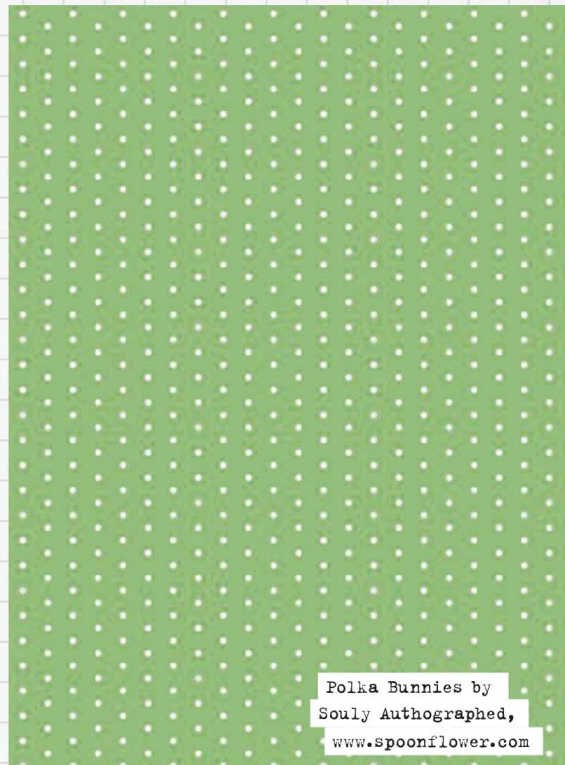
Timeless Treasures, www.minervacrafts.com



Mint Sprigs and Blooms, www.spoonflower.com



Atelier Brunette, Sparkle, www.minervacrafts.com



Polka Bunnies by Souly Authographed, www.spoonflower.com

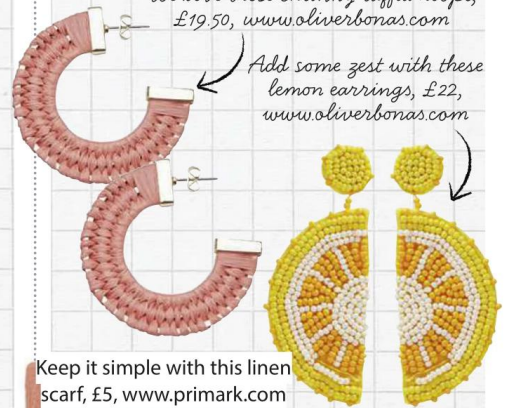
WEAR IT WITH

FRUITY FRESH

Pair your midi dress with these sunny accessories.

We love these chunky raffia hoops, £19.50, www.oliverbonas.com

Add some zest with these lemon earrings, £22, www.oliverbonas.com



Keep it simple with this linen scarf, £5, www.primark.com



Style it up with this powder pink blazer, www.newlook.com



Pair with tan sandals for any occasion, www.newlook.com



Store your sunnies in this stylish woven bag, www.matalan.co.uk



Take it to the evening with these pink tie espadrille wedges, www.newlook.com



TRAVEL IN STYLE

Add a touch of luxe to your travel essentials with Bloomsbury by Bari J for Art Gallery Fabrics.

Designer: **REBECCA REID** Styling: **LISA JONES** Photography: **PHILLIP SOWELS**





GARMENT BAG

Protect your finest outfits with a handy garment bag. We love it in this bold floral fabric, and even more so with jazzy piping. Both pretty and practical, this trusty travel companion will keep your favourite dresses crisp and clean.

FOLDAWAY TRAVEL BAG

This travel bag is a super useful size, but also comes with a zipper pocket so you can fold it up and pack it away when you're done. The perfect thing to have on hand for impromptu souvenir shopping.





LUXURY ROBE

This elegant robe is stylish and lightweight and just the ticket for leisurely mornings and long breakfasts. It's so easy to make, you're sure to be commissioned to make multiple matching ones for the next girls' trip!

COSMETICS BAG

An ideal size for your mini travel bottles or make-up, this cosmetics bag with a flat base will fit all your essentials. We love the pretty zip tassel, too.



WASH KIT

We all know how precious room in your travel bag is, and this roll-up wash kit is designed with space saving in mind. With multiple pockets you can stash all your goodies in one compact place.

SLEEP MASK

Whether you're travelling, sleeping off jet lag or just craving a lie-in, this padded sleep mask will do just the trick. We've used a ribbon tie for a comfy fit.





TRAVEL BAG

YOU WILL NEED

- Main fabric: 80x112cm (32x44in)
- Lining fabric: 80x112cm (32x44in)
- Cotton webbing: 3cm (1¼in) width x 2.5m (2¾yds)
- Bag zip: 60cm (24in)
- Pocket zip: 25cm (10in)
- Basic sewing kit

NOTES

- Use a 1cm (¾in) seam allowance unless otherwise stated
- All measurements are listed vertically then horizontally

FABRICS USED

- The fabrics used are from Bloomsbury by Bari J for Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf
- Main fabric: Night Talks. Ref: AGFBLB44725
- Lining fabric: Knotted Trellis Spearmint. Ref: AGFBLB44722

CUTTING OUT

Step one From the main fabric cut out the following pieces:

- **Outer Front:** 32x34cm (12¾x13¾in)
- **Outer Back:** 32x34cm (12¾x13¾in)
- **Outer Base:** 17x80cm (6¾x32in)
- **Outer Zip Gusset:** two pieces measuring 9x60cm (3½x23½in) each
- **Outer Pocket:** 37x23cm (14½x9½in)

Step two From the lining fabric cut out the following pieces:

- **Lining Front:** 32x34cm (12¾x13¾in)
- **Lining Back:** 32x34cm (12¾x13¾in)
- **Lining Base:** 17x80cm (6¾x32in)
- **Lining Zip Gusset:** two pieces measuring 9x60cm (3½x23½in) each
- **Lining Pocket:** 37x23cm (14½x9½in)

MAKING THE POCKET

Step one Place the pocket zip right sides (RS) together with the top short edge of the Outer Pocket. Match the raw edge of the fabric to the zip tape and place the zip centrally across. Place the Lining Pocket fabric RS facing on top of the outer with the fabric edges matching up.

Step two Stitch the zip into place using a 5mm (¼in) seam allowance and a zip foot.

Step three Repeat this to pin, sandwich and stitch the other side of the zip to the bottom short edge

of the Outer Pocket and Lining Pocket.

Step four Turn RS out and move the slider to the centre of the zip.

Step five Position the zip so that it lies 7cm (2¾in) down from the top edge of the Outer Pocket then stitch the side edges together within the seam allowance. Stitch over the ends of the zip teeth a few times to secure then trim the ends of the zip level with the fabric. ⁰¹

ATTACHING THE POCKET AND STRAPS

Step one Cut all four corners of the Outer Front into curves by drawing round a cup. Repeat to the cut the corners of the Outer Back, Lining Front and Lining Back in the same way.

Step two Place the Outer Front RS up then pin the assembled pocket on top. The top edge of the pocket should be 7cm (2¾in) from the top of the Outer Front and placed centrally across. Stitch down the sides only, within the seam allowance.

Step three Cut the webbing in half then pin one piece on top of the Outer Front so each end sits centrally over the sides of the pocket and the raw ends of the webbing match up with the bottom edge of the Outer Front. The webbing will loop at the top to form the handle.

Step four Stitch both sides of the webbing in place down each long edge, stopping 4cm (1½in) from the top of the Outer Front. Stitch a square with



a cross in it at this point to add strength. Repeat to attach the other piece of webbing to the Outer Back in the same position, without the pocket. ⁰²

MAKING THE ZIP GUSSET

Step one Place the bag zip RS facing with the long edge of one of the Outer Zip Gusset strips. Match the raw edge of the fabric to the zip tape and place the zip centrally across.

Step two Stitch the zip into place using a 5mm (1/4in) seam allowance and a zip foot.

Step three Repeat this to stitch the other side of the zip to the other outer and gusset strip.

Step four Topstitch down both sides of the fabrics, near the zip, to neaten and hold together. ⁰³

Step five Move the slider to the centre of the zip then stitch across both short edges to secure the zip teeth. Trim the zip level with the fabric edge.

Step six Place the assembled zip gusset RS facing with the outer base, matching raw short edges then stitch together.

Step seven Turn RS out then topstitch close to the edge of the base. The gusset is longer than needed at this stage to achieve a perfect fit later on so only one seam is stitched at this point. ⁰⁴

ATTACHING THE GUSSET

Step one Pin the assembled gusset all round the edge of the Outer Front. The seam between the

zip gusset and the base should be positioned 21cm (8 1/4in) up from the bottom edge of the Outer Front. Pin in place, working outwards from this position. Join the other end of the zip gusset to the other end of the base, trimming to fit so the seams between the base and gusset both lie 21cm (8 1/4in) up from the Outer Front bottom edge. ⁰⁵

Step two Pin the gusset back into place then stitch to the Outer Front all round. Clip the edges of the gusset where it is stitched to the curved corners to help it lie flat. ⁰⁶

Step three With the zip open, stitch the Outer Back to the other long edge of the gusset.

MAKING THE LINING

Step one Turn one long edge of each Lining Zip Gusset strip under by 1cm (3/8in) and press.

Step two Place these gusset strips RS together centrally on the Lining Base, leaving a 1.5cm (5/8in) gap between them. Stitch across and trim either side so the zip gussets are the same width as the base. ⁰⁷

Step three Trim the ends of the Lining Zip Gusset so it is the same length as the Outer Zip Gusset then stitch the end of it RS facing with the short ends of the Lining Base.

Step four Stitch the Lining Zip Gusset round the edge of the Outer Front then the Outer Back, making sure the seams of the gusset and base are

placed 21cm (8 1/4in) up from the bottom of the Lining Front and Lining Back.

ASSEMBLING THE BAG

Step one Place the outer inside the lining with wrong sides (WS) facing. Pin the turned under edges of the zip gusset to the edges of the zip tape all round.

Step two Topstitch in place from the outer side. ⁰⁸

Step three The pocket can be slipped over the handles of your suitcase. To store, open the pocket zip and turn inside out so the bag is stored inside.



GARMENT BAG

YOU WILL NEED

- Fabric A: 100x112cm (39x44in), for the case back and lining
- Fabric B: 200x112cm (78x44in), for the case front and lining
- Binding fabric: 50x112cm (20x44in)
- Zip: 80cm (32in)
- Cotton webbing: 3cm (1¼in) width x 1m (1¼yds)
- Basic sewing kit

NOTES

- Use a 1cm (¾in) seam allowance
- All measurements are HxW

FABRICS USED

- Fabrics are Bloomsbury by Bari J for Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf
- Fabric A: Botanist Essay. Ref: AGFBLB54721
- Fabric B: Day Chatter. Ref: AGFBLB54725
- Fabric C: Knotted Trellis Spearmint. Ref: AGFBLB44722

CUTTING OUT

Step two From Fabric A cut:

Outer Back and Lining Back: two 1m x 55cm (39 x 21½in)

Step two From Fabric B cut:

Outer Front and Lining Front: four 1m x 32cm (39 x 12½in)

Zip Strips: four 11 x 5cm (4¾ x 2in)

Step three From the binding fabric cut:

Case Binding Strips: three 4 x 112cm (1½ x 44in)

Front Opening Binding Strip: 4 x 25cm (1½ x 10in) (cut on the bias)

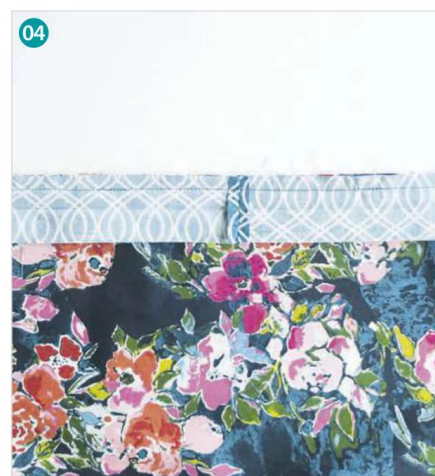
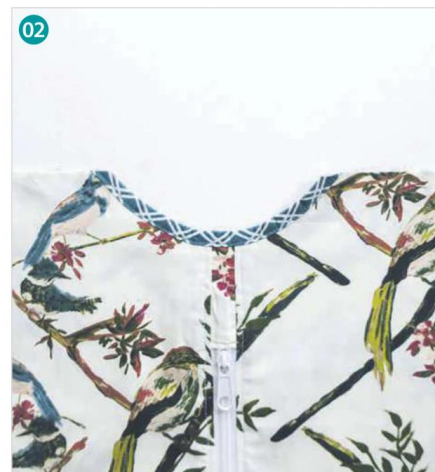
MAKING THE ZIP SECTION

Step one Pin one short end of one Zip Strip right sides (RS) together with the closed end of the zip, position the raw edge 1cm (¾in) above the end of the teeth. Pin another Zip Strip RS together with the outer so the zip is sandwiched between them. Stitch across the strips and zip, just through the end of the teeth. Press open then place the strips wrong sides (WS) facing and trim the long edges level with the edges of the zip tape. Topstitch round all four edges of the outer zip strip.

Step two Stitch the other Zip Strips to the other end of the zip in the same way, making sure the length of the teeth showing between the strips is 80cm (32in). Trim the zip to length if necessary. **01**

MAKING THE FRONT SECTIONS

Step one Place one Outer Front and one Lining Front RS together. Sandwich the zip section between them and pin. Make sure the slider, once the zip is closed, is at the top of the front pieces. Sew together all down the edge using a zip foot.



Step two Place the outer and lining WS together then topstitch down either side of the zip.

Step three Sew the other Outer Front and Lining Front to the other side of the assembled zip section in the same way then topstitch.

Step four Stitch the Outer Front to the Lining Front all round the edges within the seam allowance.

Step five Lay the lined front pieces out flat with the zip side up. Draw a curved section in the centre of the top edge with a 12cm (4¾in) diameter. Cut along the drawn curved line through both the fronts and the linings.

Step six Fold the Front Opening Binding Strip in half lengthways with WS facing then open out and fold the two long edges to meet at the centre and press. Fold the binding in half again and press.

Step seven Open the binding and pin one long edge RS facing the raw edges of the curved front opening. Stitch in place. Fold the binding to the inside. Stitch into place by hand or machine. **02**

ATTACHING THE HANDLES

Step one Cut the webbing in half. Take one length and turn the short ends under by 2cm (¾in), press.

Step two Lay the Outer Back RS up and measure 8cm (3¼in) down from the top edge and 20cm (7¾in) in from the left-hand side. Mark where these two points meet. Place one turned under handle end RS up on top, matching the bottom

right-hand corner of the webbing to the marked point, pin in place. Stitch with a boxed cross.

Step three Attach the other end of the handle on the other side, with 14cm (5½in) in-between. **03**

Step four Repeat to attach the other handle to the bottom edge of the Outer Back in the same way.

ASSEMBLING THE GARMENT HOLDER

Step one Place the Outer Back and Lining Back WS facing and pin all around. Cut all four corners into curves. To do this measure 10cm (4in) down and across from one corner then draw round a plate within these marks and cut along the drawn line. Stitch all round within the seam allowance.

Step two Lay the assembled front section RS down then place the assembled back section centrally RS up on top. Cut the front to the same size and shape as the back. Stitch the backs to the fronts all around within the seam allowance.

BINDING THE EDGES

Step one Sew the three Case Binding Strips together to make one long strip.

Step two Fold and press the binding as for the Front Opening Binding. Stitch in place, starting and finishing at the centre of the bottom edge of the outer back. Fold, overlap and trim the ends. **04**

Step three Fold the binding to the outer front to encase all raw edges. Stitch into place.

ROBE

YOU WILL NEED

- Main fabric: 200x112cm (78x44in)
- Contrast fabric: 30x112cm (12x44in)
- Basic sewing kit

NOTES

- Use a 1cm (3⁄8in) seam allowance

FABRICS USED

- Fabrics are Bloomsbury by Bari J for Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf
- Main fabric: Day Chatter. Ref: AGFBLB54725
- Contrast fabric: Knotted Trellis Spearmint. Ref: AGFBLB44722

CUTTING OUT

Step one Fold the main fabric in half with right sides (RS) together, matching the top and bottom raw edges so that the fabric is now 1m (39in) in length and press. Cut along this fold to create the Robe Front and Robe Back.

Step two From the contrast fabric cut:

Tie: two strips 8x112cm (3½x44in)

Binding: three strips 4x112cm (1½x44in)

Tie Loops: two strips 4x7cm (1½x2¾in)

CUTTING THE ROBE FRONT

Step one Fold the Robe Front fabric piece in half, matching selvages. Press then pin together all round to hold the two layers together whilst you mark it. Place it with the fold running lengthways down the left-hand side.

Step two To make the sleeve and side openings measure and mark 30cm (12in) down from the top on the right-hand side at the selvages. Measure and mark 15cm (6in) in from this marked point, again 30cm (12in) down from the top then join these points with a straight horizontal line

Step three Measure and mark 15cm (6in) in from the bottom raw edges then join this mark to the one made in the previous step. This creates a long rectangle on the right-hand side.

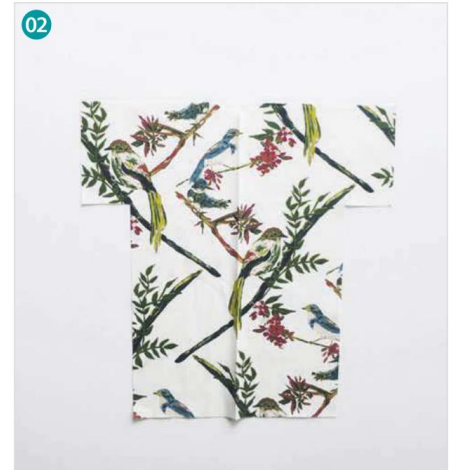
Step four To make the front opening, on the left-hand side, at the folded edge, measure and mark 40cm (15¾in) down from the top. Measure and mark 10cm (4in) across the top edge, in from the fold. Join these points with diagonal line

Step five Cut out the side rectangle and the front opening triangle section through both layers. Cut along the fold below the front opening. **01**

CUTTING THE ROBE BACK

Step one Fold the Robe Back in half, matching selvages. Press then pin together all round to hold the two layers together whilst you cut. Place it with the fold running lengthways down the left-hand side. Measure and mark the sleeve/side opening on the right-hand side.

Step two To make the curved back neckline, on



the left-hand side, at the folded edge, measure and mark 5cm (2in) down from the top. Measure and mark 10cm (4in) across the top edge, in from the fold. Join these points with a curved line.

Step three Cut out the side/sleeve rectangle and the curved back neckline section through both layers. Don't cut along the fold line though. **02**

ASSEMBLING THE ROBE

Step one Pin the Robe Fronts and Back RS facing. Sew together across the shoulders and along the bottom of the sleeve and robe side edges. Finish the raw edges.

Step two Hem the sleeves and bottom of the robe with a double hem. Topstitch hems in place.

BINDING THE EDGES

Step one Join the three Binding strips to create one long strip. Fold the long strip in half lengthways with WS facing then open out and fold the two long edges to the WS to meet at the centre, press. Fold the binding in half and press.

Step two Open out the folded binding and turn one short end under by 1cm (3⁄8in) and press.

Step three Starting at this turned under end, pin one long edge of the binding RS facing with the raw edges of the Robe Fronts and Back neckline. The turned under edge should meet with bottom of the robe hem. When you reach the other hem,

turn under and trim the other short end to match.

Step four Stitch into place all round.

Step five Fold the binding to the WS of the robe. Stitch into place by hand or machine.

MAKING THE TIE

Step one Place the two Tie strips RS facing and sew across one short end. Press the seam open.

Step two Fold the strip in half lengthways with RS facing and press. Cut the two short ends at 45-degrees to form diagonal points then pin the raw ends together.

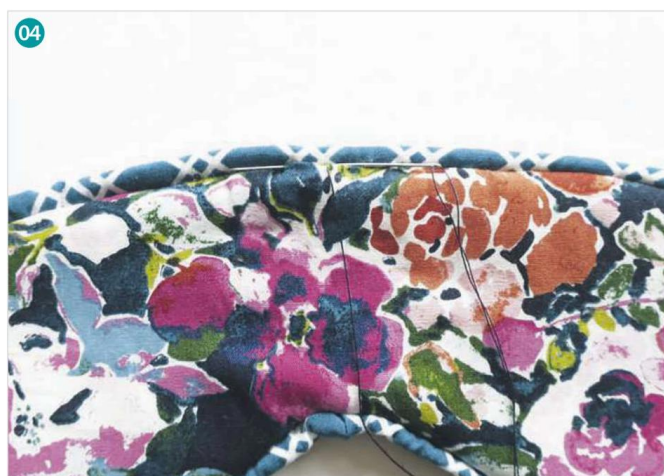
Step three Sew along the length of the tie and across the diagonal ends, leaving an 8cm (3in) turning gap in the centre of the long edge.

Step four Clip the corners and point then turn the tie RS out. Fold the edges of the turning gap the inside and press. Topstitch all round the edge of the tie to neaten close the gap. **03**

Step five Take one Tie Loop and turn all the edges under by 1cm (3⁄8in) then fold the loop in half lengthways and press to encase all raw edges.

Topstitch round all four sides. Repeat to make the other tie loop in the same way. Put the robe on and mark your waist with a pin on one side seam.

Step six Take off the robe and pin one Tie Loop centrally over this point so it sits lengthways on top of the seam and topstitch into place at the top and bottom. Repeat to attach the other loop. **04**



SLEEP MASK

YOU WILL NEED

- Main fabric: 30x30cm (12x12in)
- Contrast fabric: 30x30cm (12x12in)
- Wadding: 15x25cm (6x10in)
- Ribbon: 1cm (3/8in) width x 1m (39in)
- Piping cord: 60cm (24in)
- Basic sewing kit

NOTES

- Use a 1cm (3/8in) seam allowance unless otherwise stated
- Download the templates from www.gathered.how/ss-templates
- The template includes seam allowance

FABRICS USED

- Fabrics are Bloomsbury by Bari J for Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf
- Main fabric: Botanist Essay. Ref: AGFBLB54721
- Contrast fabric: Knotted Trellis Spearmint. Ref: AGFBLB44722

CUTTING OUT

Step one Download, print, and cut out the sleep mask template.

Step two From the main fabric cut:

Outer and Lining: cut two pieces using the template. Transfer the ribbon placement markings from the template onto the fabric using an erasable pen.

Step three From the contrast fabric cut:

Piping: one strip 3x60cm (1 1/4x24in)

ADDING THE PIPING

Step one Fold the Piping strip in half lengthways with wrong sides (WS) facing and press.

Step two Place the piping cord inside the folded fabric and tack the strip together to hold.

Step three Starting on the top straight edge, place the Piping strip RS together with the sleep mask Outer, matching raw edges. Pin/clip in place all the way round. If you have fabric clips, it's best to use these to attach the Piping strip at the curved edges as they will help it fit around the curves more smoothly.

Step four Tack the Piping into place.

Step five When you reach the place where you started, join and trim the short ends RS together so they fit and cut the cord so it meets. Tack the join into place. **01**

Step six Tack the joined section back into place.

ATTACHING THE RIBBON

Step one Cut the ribbon in half then place one piece RS facing with the piped outer, matching raw edges, and stitch into the marked place within the seam allowance. Reverse stitch over it a few times to secure.

Step two Repeat this to stitch the other piece of ribbon on the other side of the piped outer.

Step three You might like to lightly burn or tie the ribbon ends to prevent them from fraying.

Step four Fold and pin the ribbon to the centre of the fabric to keep them out of the way whilst assembling the sleep mask. **02**

ASSEMBLING THE SLEEP MASK

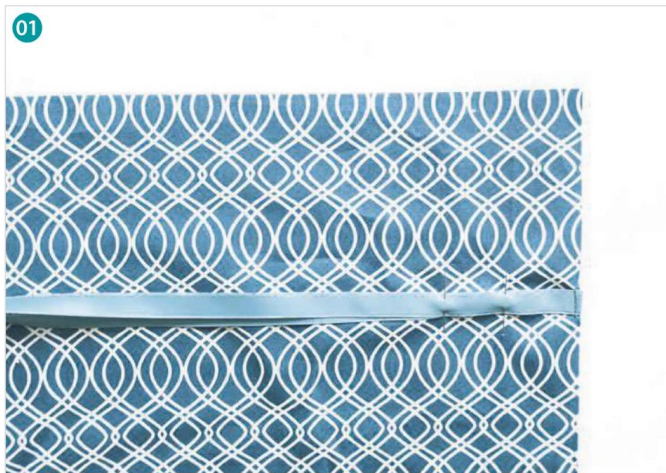
Step one Place the Outer and Lining pieces RS together then place the wadding beneath the lining and pin together.

Step two Stitch together all the way round but leave a turning gap in the centre of the top straight edge. Use a zip foot for stitching to make sure you stitch as close to the piping cord as possible. **03**

Step three Notch all the curves and trim back the wadding up to the seam line, taking care not to cut through the stitches in the seam.

Step four Turn RS out and fold the edges of the turning gap to the inside.

Step five Slipstitch the gap closed to finish. **04**



WASH KIT

YOU WILL NEED

- Main fabric: 28x30cm (11x12in)
- Lining fabric: 28x30cm (11x12in), towelling
- Ribbon: 1.5cm (5/8in) width x 1m (39in)
- Basic sewing kit

NOTES

- Use a 1cm (3/8in) seam allowance
- All measurements are listed vertically then horizontally

FABRICS USED

- Fabrics are Bloomsbury by Bari J for Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf
- Main fabric: Knotted Trellis Spearmint. Ref: AGFBLB44722

ATTACHING THE RIBBON

Step one Fold the ribbon in half matching the short ends.

Step two Place the ribbon so the fold is level with the raw shorter edge of the right-hand side of the main fabric and 10cm (4in) down from the top edge. Stitch into place within the seam allowance, reverse stitching a few times for strength.

Step three Fold and pin the ends of the ribbon to the centre of the main fabric to keep them out of the way whilst assembling the wash kit. **01**

ASSEMBLING THE CASE

Step one Place the lining towelling fabric and the main fabric right sides (RS) facing and pin then stitch all round. Leave an 8cm (3in) turning gap in the centre of the bottom long edge.

Step two Clip corners, turn RS out then fold the edges of the turning gap to the inside and press.

Step three Unpin the ribbon so it faces outwards away from the fabric then topstitch all the way round the edge to neaten and hold the turning gap closed. **02**

Step four Turn the bottom long edge up by 7cm (23/4in) so the lining towelling fabric is facing and pin to form the pocket.

Step five Mark vertically down the pocket where you want your pockets to go. We spaced ours evenly 7cm (23/4in) apart but you can adapt this.

Step six Topstitch down the side edge to hold the pocket in place then stitch down through the marked pocket lines. **03**

FINISHING OFF

Step one Slip your toiletries into the pockets then roll up your case, starting from the left hand side.

Step two Wrap one length of ribbon around the wrapped case and tie the two ribbons together in a bow to hold. You can then trim off the ribbons to the same length for a neater finish, cutting them at an angle to stop them fraying. **04**



COSMETICS BAG

YOU WILL NEED

- Main fabric: 25x60cm (10x24in)
- Lining fabric: 25x60cm (10x24in)
- Zip: 40cm (16in)
- Tassel (optional)
- Basic sewing kit

NOTES

- Download the template from www.gathered.how/ss-templates
- The template includes the seam allowance
- Use a 1cm (3/8in) seam allowance unless otherwise stated
- All measurements are listed vertically then horizontally

FABRICS USED

- The fabrics used are from Bloomsbury by Bari J for Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf
- Main fabric: Day Chatter. Ref: AGFBLB54725
- Lining fabric: Knotted Trellis Spearmint. Ref: AGFBLB44722

CUTTING OUT

Step one Download and print the template.

Step two From the main fabric cut:

Outer Front / Back: two using the template.

Transfer the zip end marks onto your fabric.

Outer Zip Gusset: two 7x4cm (2¾x1½in)

Step three From the lining fabric cut:

Lining Front / Back: two using the template.

Transfer the zip end marks to your fabric.

Lining Zip Gusset: two strips 7x4cm (2¾x1½in)

MAKING THE ZIP GUSSET

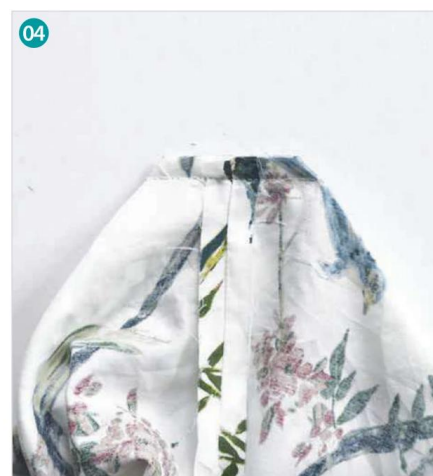
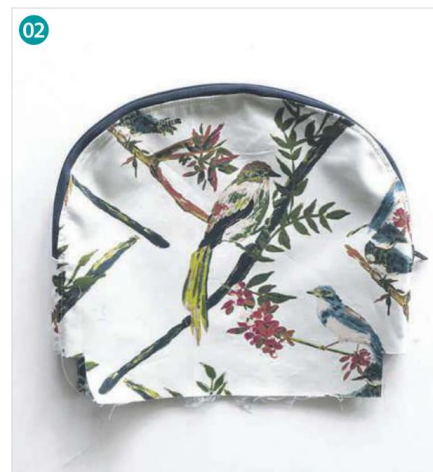
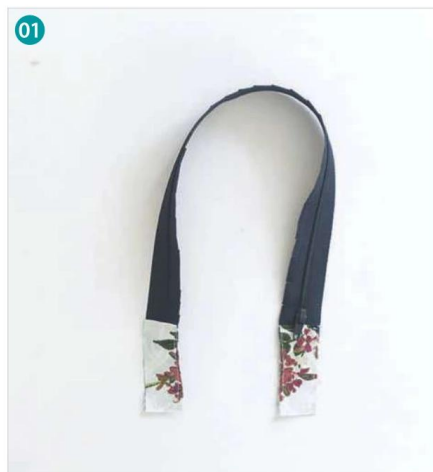
Step one Pin one short end of one Outer Zip Gusset right sides (RS) facing with the closed end of the zip, positioning the raw edge 1cm (3/8in) above the end of the teeth. Pin one Lining Zip Gusset RS facing with the outer so the zip is sandwiched between. Stitch across the gussets and zip just through the end of the teeth. Press open and topstitch across the top of the gusset.

Step two Stitch the other Outer Zip Gusset and Lining Zip Gusset to the other end of the zip in the same way, making sure the teeth showing between the attached gussets measures 36cm (14½in). Topstitch across this gusset in the same way. Trim the long edges of the gusset so they are the same width as the zip tape.

Step three Tack one Outer Zip Gusset and one Lining Zip Gusset WS together down the long edges to hold in place. Repeat with the other gussets. **01**

ATTACHING THE ZIP

Step one Take the Outer Front and pin the zip with



gussets attached all round the edge. The bottom of the zips should sit at the zip marks and the bottom of the gussets at the bottom cut out edge. Make small snips in the zip tape to help it curve and measure to make sure the centre of the zip is at the centre of the top of the outer. Tack the zip into place.

Step two Place the Lining Front RS together on top of the outer and pin into place.

Step three Stitch the zip into place using a 5mm (1/4in) seam allowance and a zip foot.

Step four Repeat to pin and stitch the other side of the zip to the Outer Back and Lining Back.

Step five Turn the case RS out then topstitch round the edge of the zip from the outside. **02**

BOXING THE CORNERS

Step one With the zip open, place the bottom edges of the two outer pieces RS facing and stitch together, just along the straight edge, not the cut out corners.

Step two Place the bottom edges of the two lining pieces RS facing and stitch together in the same way but leaving an 8cm (3in) gap unstitched in the centre for turning. **03**

Step three Flatten one cut out corner of the outer and press then flatten out the cut out corner of the lining on the same side and press. Place them on top of each other, matching centre seams and

making sure these seams sit centrally on top of the bottom of the gusset section. Stitch together across the corner. **04**

Step four Repeat to box the other corner of the outer and lining in the same way.

Step five Clip the corners of each boxed corner and press the seam open.

FINISHING OFF

Step one Turn the bag RS out. Fold the edges of the gap to the inside and stitch closed.

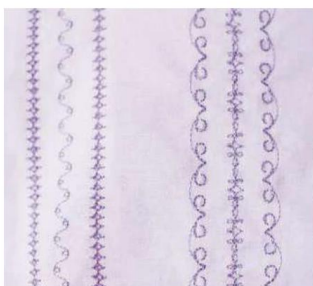
Step two Attach a tassel to the zip slider if desired.



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MY SEWING WORLD

By The Fold Line

Kate and Rachel of The Fold Line hit London's Oxford Street to suss out the latest seasonal trends.

With bright blue skies and signs of spring all around us, it's time to look forward to a new season of sewing pattern releases and trends for spring 2020. With this in mind we headed to Oxford Street in London to get inspired by this season's fashion trends and how we might be able to recreate these looks for our own handmade wardrobes. We have curated some of the key trends and paired a few of our favourite patterns to go with them to get you inspired for a spring of making.

LONG DRESSES WITH FLOWY TIERS

These dresses have an 80s Laura Ashley feel to them with a relaxed fit, multiple layers, and long skirts. Perfect for swishing about in! We have two pattern suggestions for you, first up is the Wilder Gown by The Friday Pattern Company. The Wilder Gown is a loose, flowy dress with optional tiers, you can also make it into a top as well. The high collar with neck tie also has a nod to Victoriana, another trend on the high street this season. Our second pattern suggestion is the Hannah Dress from By Hand London, a modern breezy wrap dress with a gently gathered skirt and three sleeve options. We have made both of these and can highly recommend them!

STATEMENT SLEEVES

These are here to stay for another season and we have two brand new pattern releases to tempt you with! The Thea Boho Sleeve Shirt from the first pattern collection by Liberty Sewing Patterns is stunning. This is a loose-fitting, button-front shirt with a dramatic gathered dropped sleeve. Our second pattern suggestion is the latest release from The Friday Pattern Company, the Adrianna Dress. This is an easy to sew loose fitting A-line dress with large statement sleeves that are elasticated at the wrists.

SPRING LAYERING PIECES

Spring and autumn are both tricky times of the year for knowing what to wear with the unpredictable British weather. Lightweight jackets are a great layering piece and both the Pona Jacket by Helen's



Kate and Rachel bring you the spring trends paired with the perfect patterns

Statement sleeves are here to stay and we have two brand new patterns to tempt you with

The Wilder Gown from The Friday Pattern Company is a versatile pattern and perfect for the warmer months





The Pona Jacket from Helen's Closet is easy to make and style

Relaxed fit trousers were featured by several designers on the catwalk this season



We couldn't be happier that cool and comfortable trousers like these Free Range Slacks from Sew House Seven are on trend

Closet and Stacker Jacket from Papercut Patterns are ideal options. The Stacker Jacket is suitable for a more experienced maker with its utility style and buttoned-up boxed fit. The jacket is fully lined with pocket options and a classic collar. The Pona Jacket from Helen's Closet is a modern layering piece with an oversized blazer style. It is unlined with no closures so ideal for less experienced makers and can be made in linen for warmer months or wool in winter.

CASUAL TROUSERS


Relaxed fit trousers and shorts were featured by several designers on the catwalk for the season ahead. We recommend the Pietra Pants and Shorts from Closet Case Patterns and the Free Range Slacks from Sew House Seven. The Pietra Pants and Shorts feature a flat front, high waisted silhouette and elastic waist at the back. With four options including wide legged, cropped, slim, and tapered or flared shorts, these will see you through summer too. The Free Range Slacks are super-casual in style with a comfy high elastic waist. There is a straight cropped or tapered leg option, both with pockets.

FABRIC TRENDS

Fabric trends this season include 60s prints, large polka dots, and striking vivid highlighter-coloured fabrics and these appeared across a range of designer's collections and featured garments. Think 60s prints for statement sleeve tops and giant polka dots for a striking long flowy dress.

Keeping us inspired...

There are always lots of new sewing pattern releases from independent designers to get tempted by at this time of year. Sometimes this can be a bit overwhelming so taking part in a community challenge such as the Make Nine challenge on Instagram can really help. This gentle community challenge was set up by Rochelle at Home Row Fibre Co. and you select nine projects to make for 2020 based on gaps in your wardrobe. If you fancy adding a pattern or two to your make list for this year then we have a special discount code for our shop, where we sell sewing patterns from over 80 independent designers and now also offer a copy shop printing service. For 10% off use code 'simplysewing10' at the checkout.



Get 10% off at www.thefoldline.com using code 'simplysewing10'

THIS MONTH...

Sheer EXCELLENCE

Stitching with tulle can create gorgeous, lightweight garments, and it isn't as tricky as you might first think.

Written by Sophie Tarrant

CHOOSE YOUR SILHOUETTE

Pick from a camisole top, slip dress, a long-sleeved top or a gorgeous layered dress in knee and midi lengths.

DEVIL IN THE DETAIL

Use a pre-embroidered fabric to get an intricate embellished look without spending hours on fine needlework.

SIMPLICITY 8545

Simplicity 8545 is the perfect collection of garments to show off your favourite sheer fabric – with design options including a layered dress in both knee- and midi-lengths, a smart sleeved top with a zipped back, a slinky camisole, and a slip dress. Use a beautiful embellished tulle to create the sleeved option and wear it over the slip for an ideal outfit combo. www.sewdirect.com

LAYER UP

This gorgeous pattern includes a sleek slip and a sleeved tulle over-dress that pair together perfectly.



PATTERN INSPIRATION

Feeling fancy? Use tulle, lace, and chiffon to create our pick of the patterns from your favourite sheer fabrics.



1 1427

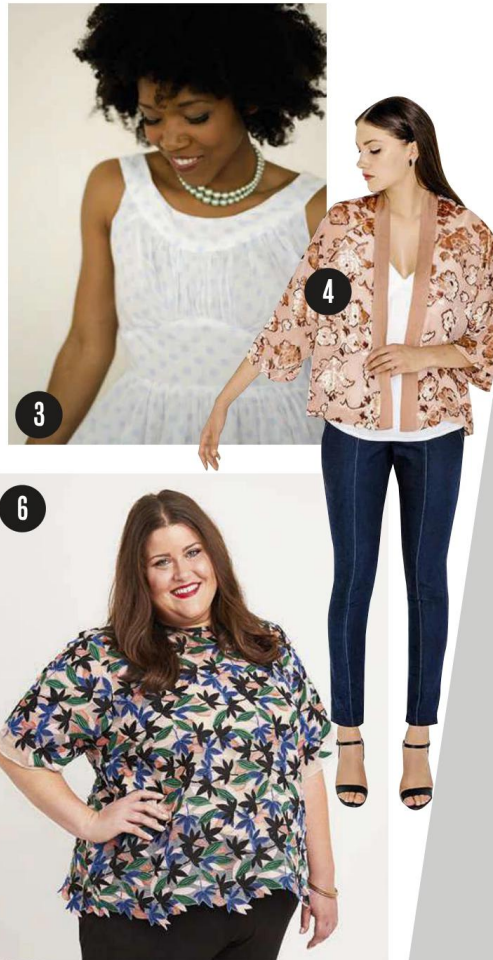
With three different skirt lengths to choose from and an optional tiered silhouette, Simplicity 1427 is the perfect introduction to working with tulle. It also features a gathered elasticated waistband for a comfortable fit. www.sewdirect.com

2 KOBE

One of our favourites from Papercut Patterns, the Kobe dress is perfect for showing off your favourite sheer fabrics with an innovative pleated keyhole back design. We love it in this lace with a slip worn underneath. It can also be made up as a stylish dipped-hem blouse. www.papercutpatterns.com

3 CHANTILLY

The Chantilly dress from Colette patterns features two fully-lined variations, including one specifically designed to be made up in layered lightweight sheers such as silk chiffon or gauze. The neckline yoke and flattering curved midriff provide shape, whilst gathers at the bust and waist give the skirt a soft fullness. www.colettepatterns.com



4 KOCHI

The boxy cropped Kochi jacket from Papercut Patterns can be made to suit any season – cut it from thick wool for winter, or soft chiffon or embroidered tulle for summer. Options include linings, three-quarter sleeves, drop shoulders, side seam splits, a tie front and patch pockets. www.papercutpatterns.com

5 AVA

With a peplum blouse and short or tea-length dresses to choose from, the Ava design from Victory Patterns features a sweetheart neckline cut from lace or patterned tulle, alongside a cinched waist and optional pleated details. This is a great option to try before creating a full tulle garment. www.victorypatterns.com

6 MONTROSE

The Montrose pattern from Cashmerette features two equally-flattering variations. Option A is a scoop-neck blouse with short sleeves and a curved back yoke, whilst option B is ideal for sheer fabrics with a jewel neck, elbow-length sleeves, and a keyhole back. www.cashmerette.com

FABRIC INSPIRATION

These floral and sparkly tulle are perfect for creating something special

- 1 We love this dainty embroidered net with bursts of colour. www.croftmill.co.uk
- 2 There's something magical about this embellished glitter tulle in blush pink. www.bridalfabrics.co.uk
- 3 This embroidered multicoloured tulle lace would make a stunning design for an occasion dress. www.minerva.com
- 4 How sweet is this love heart tulle? An A-line skirt in this would be so romantic! www.gideonstudio.etsy.com
- 5 Make even more of an impact this summer with a bold print. This tropical forest embroidered tulle is so fun! www.sewingchest.co.uk



TIPS & TRICKS

Tulle creates stunning garments, but it can be a difficult fabric to work with. Make it easier with these tips and tricks.



FIND THE RIGHT FABRIC

Not all sheer fabrics are the same, and each one will behave differently when sewn. Finely woven fabrics such as chiffon are ideal for flowing garments, whereas stiffer fabrics such as tulle are suited for garments intended to hold structure, such as circle skirts and petticoats. Check your pattern envelope for suggestions on which type would be best for your creation.



GATHER UP

When gathering a tulle project it's advisable to use a specific gathering foot. The gathering threads can snap easily when working with tulle, and the purpose-built foot helps to guide the fabric through the machine. You can also gather several layers of tulle at once for an even bigger and bolder finished garment.

GET RID OF STATIC

Tulle, as with many other sheer fabrics, attracts static electricity easily. Combat this by spritzing your work with water from a spray bottle before you begin your project – the idea isn't to soak it, but to give it a light misting instead.



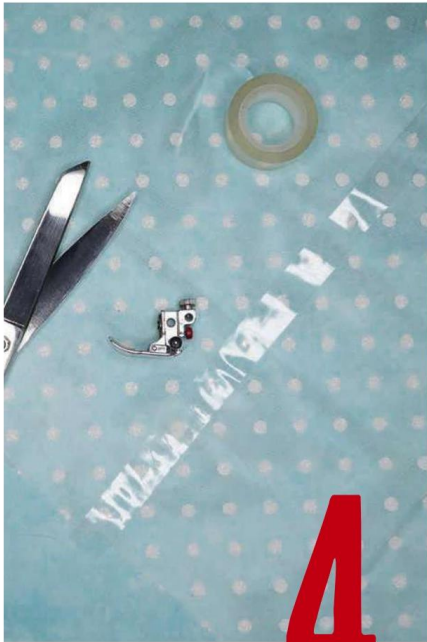
CUT WITH CARE

Due to its lightweight, slippery qualities, cutting sheer fabric with scissors can be tricky. Use a self-healing mat and a rotary cutter to keep things running smoothly instead. To ensure a neat edge, hold the fabric in place with a quilting ruler and use it as a handy cutting guide to make precise cuts, every time. Cricut 12" mat, £11; Cricut 60mm rotary cutter, £16, and Sew Easy 6" x 12" quilting ruler, £14.30, all Hobbycraft.

TAPE IT

You can also make the gathering process easier by stitching your ruffled tulle onto a length of tape as you work and running it under the presser foot at the same time. This gives the stitches something to hold on to and strengthens them – plus it provides a straight, sturdy edge to pin and stitch onto when joining the ruffled edge to other fabric, such as a waistband.





ALWAYS HAVETAPE

Before beginning a tulle project, make sure that you have a roll of transparent tape to hand. Not only can it be used to temporarily hold pieces of the fabric together before sewing (pins don't sit well in the open weave of the fabric), but a small piece of tape at the bottom of your presser foot stops the fabric from slipping and snagging in the machine, too.



STAY SAFE

As previously mentioned, regular straight sewing pins don't hold up well in the open texture of tulle. Use closed safety pins instead for a longer-lasting, secure hold. They're also easier to spot in amongst the folds and ruffles of tulle garments – saving yourself a sharp surprise later on. Ouch!

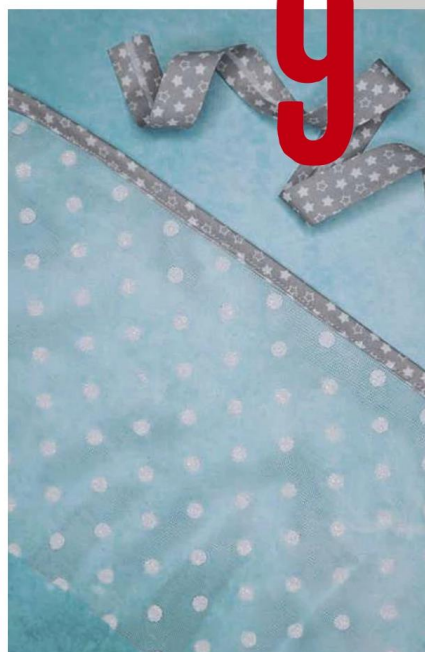


STICK TO ZIGZAG

Due to the open texture of tulle, regular straight stitches can skip and break easily, especially once a garment is being worn and laundered regularly. Instead, always opt for a narrow zigzag stitch where possible – and test your stitch length and width on a piece of scrap fabric before committing to the final piece.

ADDA TRIM

The edges of tulle won't unravel or fray, so there's no need to finish them as you would with a regular fabric. However, if you want to keep things neat and tidy and add an extra special finish, you can bind them with ribbon or bias tape. This technique is also a good way to add weight to fly-away hems, and is often used on ballet costumes.



BE COOL

A lot of sheer fabrics are made from synthetic materials, and tulle is no exception. It will swiftly melt when exposed to heat, so never place an iron directly onto your tulle garments – if you need to remove wrinkles, use a thick pressing cloth or a garment steamer instead to gently remove them. Don't own a garment steamer? Hang your project up in your bathroom and have a hot shower – the steam in the air will have the same effect!

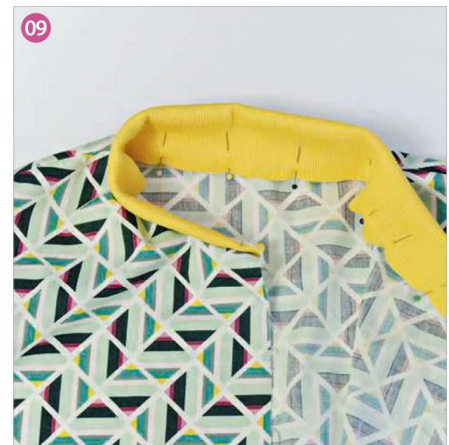


EFFORTLESS STYLE

This on-trend bomber jacket from **Lana Red** is a patternless make. Add some flare to a classic with some funky fabrics.



PATTERNLESS JACKET



YOU WILL NEED

- Oversized jumper
- Outer fabric, 1.5mx150cm (1 $\frac{3}{4}$ ydx60in) for jacket outer
- Lining fabric, 1.5mx150cm (1 $\frac{3}{4}$ ydx60in)
- Ribbed knit fabric, 50cm (19 $\frac{3}{4}$ in)
- Zip, 50cm (19 $\frac{3}{4}$ in)
- Pattern paper
- Matching thread
- Basic sewing kit

NOTES

- Seam allowance is 1cm ($\frac{3}{8}$ in)
- Download the templates from www.gathered.how/ss-templates
- Our jacket is made to fit a UK 10-12, to make a larger or longer jacket you may need more fabric. To calculate this measure an oversized jumper in your size

SUGGESTED FABRICS

- Outer fabric: Medium-weight cotton or denim
- Lining fabric: Light- to medium weight satin or rayon. Lining fabrics with a little 'slip' are ideal to allow you to put the jacket on easily

MAKING THE PATTERN

Step one Place your jumper face down on a piece of pattern paper. Fold the sleeves to the back to reveal the shape of the shoulder seam. Trace the shape, adding an extra 5cm (2in) all around. Cut out your pattern. **01**

Step two Place the sweater face up on a new piece of paper. Fold the sleeves forward to reveal the shape of the shoulder seam. Trace the right-hand side, adding an extra 5cm (2in) all around and marking the centre front (CF) line. Remove the jumper from the paper and measure 2.5cm (1in) in from the CF.

Step three Place the jumper back onto the paper with the centre of the jumper on the CF line, then trace the left-hand side of the jumper again marking 2.5cm (1in) from the CF. Cut out. **02**

Step four Place the right sleeve on a new piece of paper and trace round it, adding an extra 5cm (2in) all around. Cut out the sleeve pattern. **03**

CUTTING OUT

Step one From the outer fabric cut:
Outer Front Left-Hand Side: one
Outer Front Right-Hand Side: one
Outer Back: one
Sleeve: one pair

Step two From the lining fabric cut:
Lining Front Left-Hand Side: one
Lining Front Right-Hand Side: one
Lining Back: one

Sleeve: one pair.

Step three Download and print the templates for the cuff and collar. These are not cut out yet, but will be explained in the instructions.

MAKING THE OUTER JACKET

Step one Place the Outer Back right side (RS) up on a flat surface. Place the Outer Front Left-Hand Side and Outer Front Right-Hand Side onto the back piece RS down so that RS are together with side seams and shoulder seams aligned.

Step two Pin and sew the side seams and shoulders together.

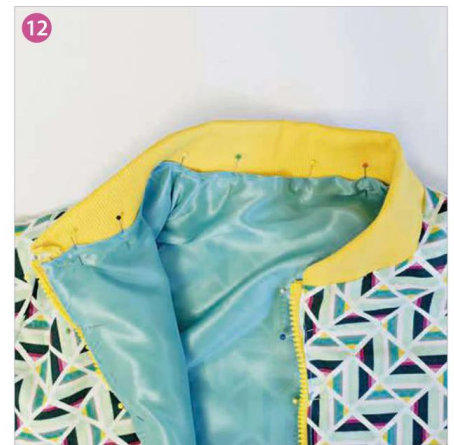
Step three Fold the Sleeve in half vertically with RS together. Pin and sew along the underarm seam. Pin and sew the sleeve into the armhole. Repeat to make and insert the other sleeve. **04**

ADDING RIBBED CUFFS

Step one Measure the width of the bottom of the jacket and subtract 10cm (4in). Make a note of the measurement. Repeat to measure the bottom of the sleeves, this time subtracting 3cm (1 $\frac{1}{4}$ in).

Step two Trace the cuff template twice onto scrap paper, once for the sleeve cuffs and once for the bottom of the jacket. Add the measurements from the last step to the centre of the template between the thin black lines. Fold the ribbed fabric in half along the length then copy your measurements onto the fold and cut out. **05**

Step three Sew the sides of the ribbed sleeve cuff



pieces together with RS facing, creating a tube. Fold in half with wrong sides (WS) together. **06**

Step four Pin the ribbed fabric to the bottom raw edge of the sleeves distributing the fabric evenly. Sew, stretching out the ribbed fabric as you go. **07**

Step five Fold the ribbed fabric for the jacket hem in half with WS together. Pin to the bottom of the jacket with raw edges aligned then sew, stretching the ribbed fabric slightly as you go. **08**

Step six Measure the outer jacket neckline. Trace the collar template onto scrap paper and add your measurements between the two black lines. Fold the ribbed fabric in half along the length with RS together, line up the template with the fold, then trace the template and cut out. Unfold, then fold in half the other way with WS together.

Step seven Pin and sew the collar to the neckline of the jacket with raw edges aligned. **09**

INSERTING THE ZIP

Step one Fold the centre front lines of the jacket under. Pin and sew the zip in place. **10**

Step two Sew the lining pieces together as for the outer jacket. **11**

ADDING THE LINING

Step one Press the seam allowances of the lining fabric to the WS and then pin to the inside of the jacket, ensuring all seams are covered. **12**

Step two Sew, then turn the jacket WS out and sew the lining of the sleeves to the jacket.



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PINUP

Explore extraordinary embroidery from Maison Lesage



This beautiful illustration is taken from *Maison Lesage, Haute Couture Embroidery*: The book is a journey through the most sumptuous and inventive creations in fashion. Maison Lesage has created the most intricate embroidery motifs for star designers across the decades, often requiring hundreds, if not thousands, of hours of precise beadwork. The book is a tribute to exceptional craftsmanship with 140 illustrations and photographs.



Maison Lesage, Haute Couture Embroidery by Patrick Mauriès was published in January 2020 by Thames & Hudson. More at www.thamesandhudson.com

PSST:

Turn overleaf for some fabric
and styling inspiration to
suit your Breton Top





**CLICK
HERE!**
TO BUY THESE PATTERNS
FROM **£7.99**
WHILE STOCKS LAST

THE BRETON TOP

With its classic jersey stripes **The Breton Top** is a stylish staple that's sure to be under heavy rotation in your wardrobe.

THE BRETON TOP

The Breton Top is a comfy classic that you'll wear again and again. The stripes are a simple but iconic design, and although traditional Breton's are navy and white, there's so many different striped jerseys available that you can play around with colours to make something unique to match your style. This top would look great paired with jeans or under some dungarees or a pinafore dress.

For top tips on working with jersey fabric, check out our useful sewing guide in the Trend Tech section of issue 67 of *Simply Sewing* mag. We covered seams, fabric weights, equipment, pattern matching, and stitches. Everything you need to make the perfect Breton Top first time.

YOU WILL NEED

- Main fabric: 2.2mx115cm (2½ydx45in), 1.7mx140cm (2ydx55in)
- Ballpoint sewing machine needle
- Twin ballpoint sewing machine needle
- Matching thread
- Basic sewing kit

NOTES

- Seam allowance 1.5cm (¾in)
- Ballpoint sewing machine needles are essential for sewing with stretch fabrics as they will pass through the fabric smoothly, preventing skipped or uneven stitches
- A walking foot can be used to guide stretch fabric through your sewing machine evenly

FABRIC SUGGESTIONS

- Light- to medium-weight knit fabrics with at least 30% horizontal stretch

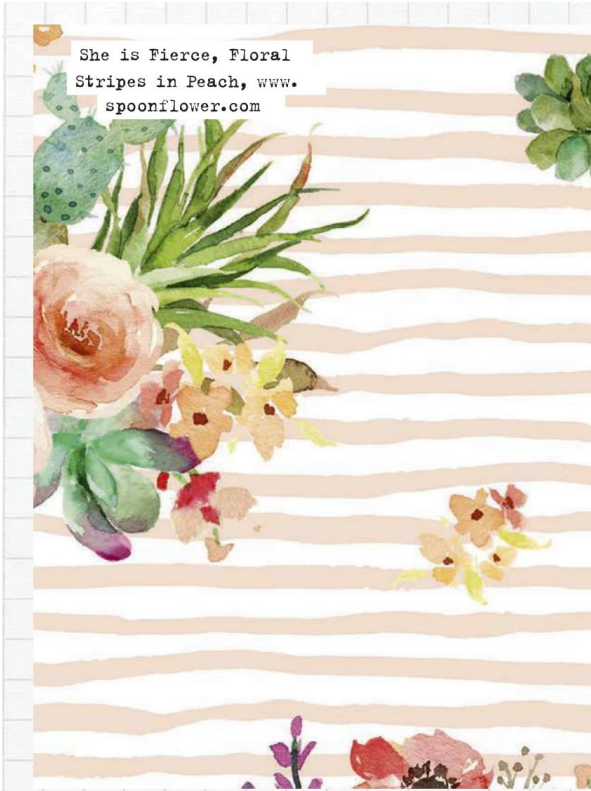
CALCULATING STRETCH

Hold 10cm (4in) of fabric between your thumbs and pull to a comfortable stretch, don't pull as far as the fabric will allow, try to replicate the amount of stretch that a fitted T-shirt might have when worn. Measure the length of stretch fabric between your thumbs. Find the percentage increase between the original 10cm and the amount that the fabric is stretched to. For example, if 10cm stretches to 12cm that is an increase of 20% so your fabric has 20% stretch. The Breton Top requires at least 30% stretch so your fabric will need to stretch to at least 13cm.



If you love this top as much as we do, you can make a matching dress! The Breton Dress was a free pattern included in issue 67 of *Simply Sewing*, so why not treat yourself and make your wardrobe all about casual comfort.





She is Fierce, Floral Stripes in Peach, www.spoonflower.com



Cotton Jersey, Duckling, www.croftmill.co.uk



Riley Blake, Stripe Orange, www.eqsk.com



Organic Peppermint, www.myfabrics.co.uk

FABRIC INSPIRATION

SEW STRIPEY

Whether you choose classic stripes or a plain fabric, these calm pastels perfectly suit the laidback Breton Top.



Stretch Jersey, Soft Pink, www.stoffstil.co.uk



Pastel Stripes Jersey, www.myfabrics.co.uk



Cotton Jersey, Lavender, www.myfabrics.co.uk



Scribble Stripes, Dusky Pink, www.myfabrics.co.uk

WEAR IT WITH

COOL CASUAL

Pair your Breton Top with these comfy everyday wears.



White and gold trainers go great with pale denim, www.next.co.uk



Carry your essentials in this colourblock jute shopper, www.debenhams.com



There's no such thing as too many stripes, right? £29.50, www.fatface.com



These mint ankle grazers were made for summer, £25, www.dorothyperkins.com

Mom jeans + Breton Top = the ultimate duo. £25.99, www.newlook.com



For a dressier look, go for suede wedges, www.newlook.com

DESIGNS FROM DOWN UNDER

Australian pattern brand *Measure Twice Cut Once* brings a welcome dose of summer sunshine to dreary days

Written by *Melanie Macleod*

Looking at Susan Goodwin's designs, it's easy to tell she hails from somewhere where the sun is often shining; from halterneck swimsuits to racerback slip dresses, the patterns are begging to be worn to the beach or at summer barbeques, with all of her fashion-forward designs bringing a hint of Sydney sunshine to our sewing machine.

"I've been working in the fashion industry for many years, creating surf, street and sportswear, but even though I'm in fashion almost nobody sews," says Susan. "It made me feel like a fish out of water until I finally discovered sewing bloggers! They opened my eyes to a whole new world and inspired me to start my own blog."

GETTING INSPIRED

As well as following her adventures in sewing, from dresses to lingerie, the blog also acts as a shop for Susan to sell her patterns from. "Measure Twice Cut Once offers a selection of modern, fashionable patterns that I hope will come together like a fashion brand for a cohesive look of individual pieces."

"When I'm creating my patterns I take inspiration from everywhere; a glimpse of a sleeve on the train, or the way a model wears a garment on the pages of a magazine. But mostly my designs are based on needs. I often fill a gap within my own wardrobe for work or an event, or I'll update something I already have in my wardrobe."

"Most of my working life is creating items based on what a brand needs, so it feels like a nice self-indulgence to create pieces that cater to my needs."

It seems the Measure Twice Cut Once patterns are fulfilling the needs of many others too, with hundreds of people per week downloading the pattern for Susan's Darcy Boxer Shorts. Available for both men and





(Above) The Maree Swimsuit is a fabulous one-piece designed for style and comfort. (Right) Susan's swimsuits are sure to stand out. Detailed tops mean these all look great out of the water worn with a pair of shorts.

women, the boxer shorts are classically stylish like their namesake Mr Darcy and are easy for even beginners to make. "My favourite of my patterns are the swimwear pieces and knicker patterns," says Susan. "They're definitely my most used."

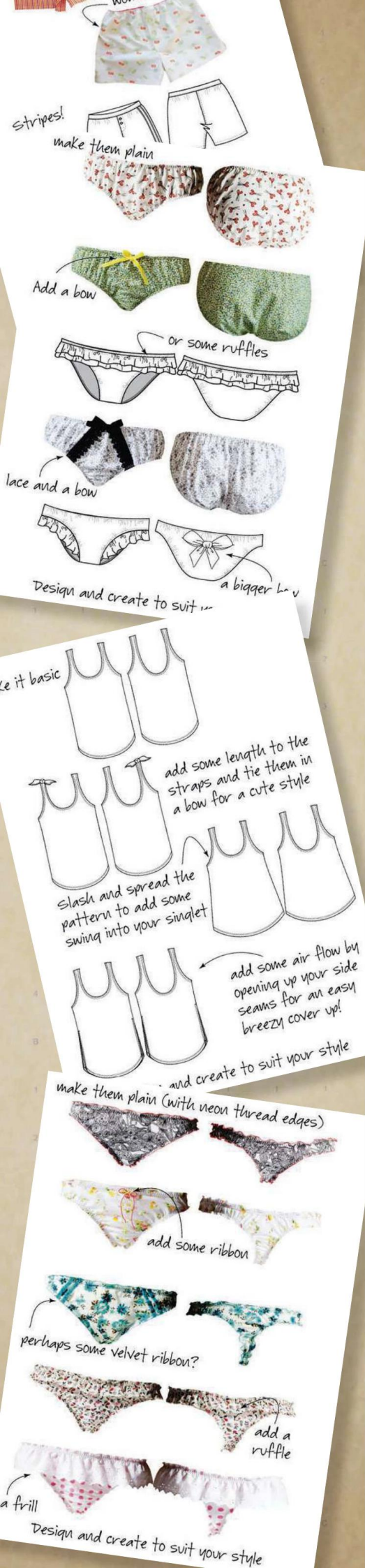
It's interesting that a garment such as underwear, which can be bought from the shops so inexpensively, would be the most used, but perhaps it's down to the increasing interest in sustainability within the fashion industry. "Making your own clothes gives you context," muses Susan. "So many people think garments are made by robots or that things take a really tiny amount of time to make.

"MOST OF MY WORKING LIFE IS CREATING ITEMS BASED ON WHAT A BRAND NEEDS, SO IT FEELS LIKE A NICE SELF-INDULGENCE TO CREATE PIECES THAT CATER TO MY NEEDS."

Figuring out that it takes time and resources often wakes people up to being more conscious about their choices."

For the time being, Measure Twice Cut Once is a side project for Susan; she still works five days per week in the fashion industry, as well as spending two to three days a week teaching sewing. "I fit sewing, creating patterns and blogging in around my working week and use my commuting time to write instructions for my patterns or to craft blog posts. I truly enjoy sewing though – being able to feed fabric through the machine and ending up with a garment is never not a joy."





SEWICIAL SEW-ALONGS

It's a joy Susan's customers find not only when they download her PDF patterns, but also when they follow her sew-alongs on site.

"They're like mini tutorials, where I take people step by step through the construction and I'm on hand to answer any questions," she explains.

"I take photos to try to explain some of the more tricky parts."

"Sometimes I collaborate with other brands on sew-alongs and with these I occasionally go off-piste and show a different method of reaching the end goal. I like to give people a choice of ways to attempt the project."

Fans of Susan's sew-alongs can also connect with her via social media; her Instagram is a hot bed of sewing tips, product advice and material inspiration. "Social media is very important to me," says Susan. "From connecting me with customers to building friendships and giving inspiration, there's no way I could be doing what I do without it."

Last year, Susan used Me Made May as a chance to sketch fellow members of the sewing community. Her illustrations are beautiful, and we love the supportive intentions behind them. You can check them out on Instagram under #sewcialsketch, and she'll be doing the same this year, too, so be

sure to put your favourite sewist forward!

Susan's blog is also a fantastic resource where she shares her sewing adventures, including classes, pattern releases, and techniques, as well as sharing what she's

making along with handy footnotes about fabrics and alternations.

Want to try out Susan's style? Give her cami top pattern a go (see opposite) – it's bound to become your favourite summer staple! See more at www.measuretwicetocutonce.com.au

(Left) Susan's patterns offer plenty of opportunity for customisation. (Below) The motivation behind Susan's designs is to fill a need, and wardrobe essentials like the Racer Back Singlet are a must-have for everyone.

"MAKING YOUR OWN CLOTHES GIVES YOU CONTEXT. FIGURING OUT IT TAKES TIME AND RESOURCES OFTEN WAKES PEOPLE UP TO BEING MORE CONSCIOUS ABOUT THEIR CHOICES."



PINUP

Sew a staple camisole top ready for the warmer weather

**CLICK
HERE!**
TO BUY THIS PATTERN
FROM **£7.99**

WHILE STOCKS LAST

The Staple Cami from Susan Goodwin of Measure Twice, Cut Once is one of the patterns included with this issue of *Simply Sewing*. Strappy tops like this are an essential to any wardrobe, and now you can make as many as you like in as many different fabrics as you can find! Why not get playful with a contrasting rib band, too? These basic tops are great for quick and easy makes, and perfect for the warmer weather. Read more about the designer from down under on page 58.

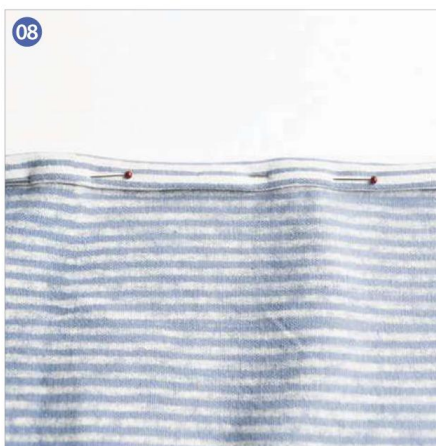


BOHO DECOR

Add colour and texture to a chair or bed with this fringe cushion from **Anna Alicia**.



FRINGE CUSHION



YOU WILL NEED

- Fabric A: 40x30cm (15¾x11¾in), for the centre panel
- Fabric B: 80x115cm (32x45in) canvas fabric, for the sides panels and envelope back
- Lightweight yarn (non-stretch) in a neutral colour to suit your fabrics
- Lightweight yarn (non-stretch) in a strong contrasting colour
- Piece of stiff card: 22x7cm (9x3in)
- Scalpel or craft knife and cutting board
- Cushion pad: 30x50cm (12x20in)
- Matching thread
- Basic sewing kit

NOTES

- Seam allowance is 1cm (¾in)

FINISHED SIZE

- 30x50cm (12x20in)

MATERIALS USED:

- Fabric A: 'Track and Trail' Denim Ikat weave
- Fabric B: 'Klee Blue' canvas weight cotton both from www.merchantandmills.com
- Yarns: Lang Yarns Baby Cotton in colours 126 and 59

CUTTING OUT

Step one From Fabric A cut:

Centre Panel: 32x26cm (12½x10¼in)

Step two From Fabric B cut:

Side Panels: two 32x15cm (12½x6in)

Envelope Back: two 32x34cm (12½x13¾in) ⁰¹

ASSEMBLING THE FRONT

Step one Lay out the Centre Panel for the cushion front panel, right side (RS) up in portrait position. Lay one of the Side Panel pieces on top wrong side (WS) up so that RS are facing. Align one of the longer edges of the Side Panel with the left-hand edge of the Centre Panel. Pin along that edge.

Step two Lay the other Side Panel RS down, so that one of its longer edges lines up with the right-hand edge of the Centre Panel. Pin along that edge. ⁰²

Step three Sew along both pinned edges, 1cm (¾in) in. Unfold the panel and press the seams open. This is now the front panel of the cushion. Set aside while you make the fringe trim.

MAKING THE FRINGE TRIM

Step one Start by making a card template that you'll use to create the fringe trim. It's important to use really stiff card so that it will hold its shape as you wrap it with the yarn. Measure and draw a line 2cm (¾in) in from each of the long sides. Measure and draw a line 5cm (2in) in from

each of the shorter sides. You should now have a rectangle drawn in the middle of the card, cut this out using your craft knife/scalpel.

Step two From each of the narrower ends of your card, measure and mark a line 6cm (2¾in) in. Also measure and mark a line 11cm (4¾in) in (across the middle of the card). ⁰³

Step three Take the neutral coloured yarn and begin wrapping around the narrow width of the card, starting at the 6cm (2¾in) line you drew at one end. Approximately 5mm (¼in) before you reach the centre line, swap to the contrasting yarn and wrap for approximately 1cm (¾in).

Step four Swap back to the neutral yarn and wrap until 5mm (¼in) from the 6cm (2¾in) line at the other end. Finally, swap to the contrasting yarn again and wrap for about 5mm (¼in), up to the line. For a really fluffy fringe wrap the yarn thickly, or wrap finely for a more delicate fringe.

Step five With your sewing machine foot in the centre of the cut-out rectangle, sew along the wrapped yarn, over-sewing at both ends. ⁰⁴

Step six Slide scissors between the card and yarn and snip along both sides to remove the fringe from the card. ⁰⁵

Step seven Repeat to create a total of four strips of fringe.

ATTACHING THE FRINGE TRIM

Step one Lay out the front panel again, RS up. Lay the fringe trim along the seams between



the sections, so the stitching along the fringe trim lines up with the seam. The fringe should start and finish 1cm ($\frac{3}{8}$ in) from the edges of the panel, and the stronger coloured ends of the trim should meet in the middle of each seam. You may be able to stretch or condense the trim to get it to fit just right. Pin your trim in place along the stitching. ⁰⁶

Step two Machine sew the trim in place, trying to keep your stitching as close as possible to the stitching along the centre of the trim so it appears as one line of stitching. ⁰⁷

ATTACHING THE ENVELOPE BACK

Step one Lay out the Envelope Back pieces RS down. On one of the pieces, fold one of the 32cm (12 $\frac{5}{8}$ in) edges over by 1cm ($\frac{3}{8}$ in) twice and pin to hold. Repeat with the other Envelope Back fabric piece. ⁰⁸

Step two Sew along the pinned edges, 5mm ($\frac{1}{4}$ in) in. These pieces will form the back of the cushion.

Step three Lay out the assembled front panel in landscape position with RS facing up. Tuck in any bits of your fringe that overlap the edges.

Step four Take one of the Envelope Back pieces and lay it RS down on top of the assembled front panel so that its hemmed edge is towards the centre and the opposite raw edge lines up with the left-hand raw edge of the front panel.

Step five Lay the other back piece on top, again

with the hemmed edge towards the middle, and with the opposite raw edge lining up with the right-hand edge of the front panel. Pin all the way around the outer edges of the cushion cover. ⁰⁹

Step six Sew all the way around the pinned edge, with a 1cm ($\frac{3}{8}$ in) seam allowance.

Step seven Trim across the corners of the seams to reduce bulk and then zigzag stitch all the way around to finish the raw edges and prevent fraying. ¹⁰

FINISHING THE CUSHION

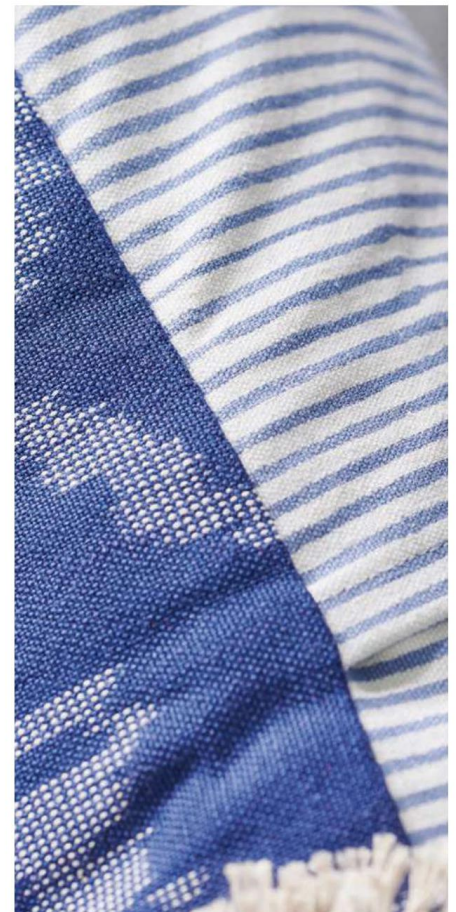
Step one Turn the cover RS out through the overlapping gap in the envelope back. Poke out the corners of the cushion so that they are sharp, being careful not to poke through the fabric or stitching. ¹¹

Step two Give the cover a good press, use a pressing cloth if your fabric is likely to be damaged by the heat of the iron.

Step three Stuff the cushion cover with the cushion pad to finish. ¹²



Anna is the designer-maker behind label A Alicia and the author of *Make It Your Own* (£16.99, Quadrille), which is filled with how-to designer projects for interiors.





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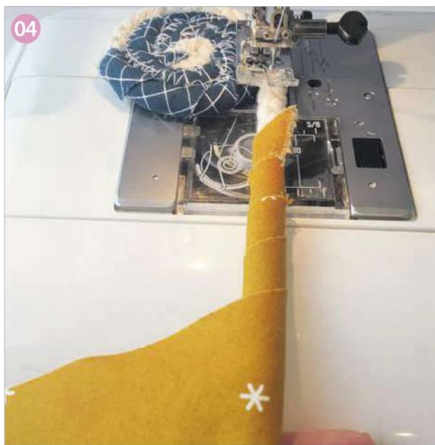
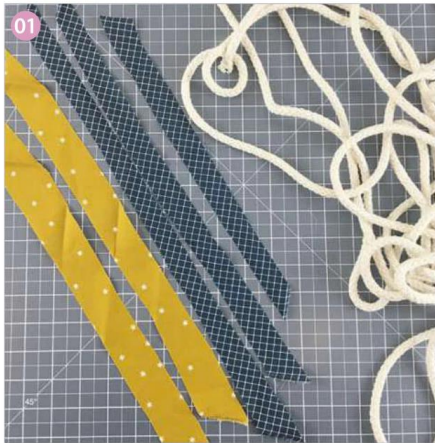
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COILED COASTERS

Brighten up your tabletops with these spiral rope coasters and table mats from **Debbie Wainhouse**.



ROPE COASTERS



YOU WILL NEED

- Fat quarters in coordinating colours*
- Cotton Rope (6mm): see notes
- Matching thread
- Basic sewing kit

NOTES

- Fat quarter = 45x56cm (18x22in)
- *The number of fat quarters you will need depends on how many fabric colours/prints you wish to use and how frequently you would like the rope to be covered by the fabric – for more coverage you will need more fat quarters
- Each coaster is made using 1m (1 $\frac{1}{8}$ yd) of rope
- Each table mat is made using 8m (8 $\frac{3}{4}$ yd) of rope

FINISHED SIZE

- Coasters: approx. 11.5cm (4 $\frac{1}{2}$ in)
- Table mat: approx. 25cm (10in)

CUTTING THE FABRIC

Step one Cut your fabric into strips on the bias 3cm (1 $\frac{1}{4}$ in) in width. The number of strips you cut will depend on your desired finished look – cut more strips for a more colourful mat or less for a minimal look.

MAKING THE TABLE MATS

- Step one** Cut 8m (8 $\frac{3}{4}$ yd) of rope. ⁰¹
- Step two** Start wrapping some of the fabric strips around the rope close to one end. Tightly coil the rope in on itself to start the circle. ⁰²
- Step three** Place the coiled-up rope under your sewing machine foot and with your machine set to a zigzag stitch start stitching the centre back, back stitching a little to prevent unravelling. ⁰³
- Step four** Keep coiling the rope and stitching, keeping the gap in the foot over the gap in the rope so that you catch both sides of the rope in the zigzag stitch. This gets easier the bigger the coaster becomes! ⁰⁴
- Step five** Add more fabric at random intervals along the rope as you go. ⁰⁵
- Step six** When you get to the end tuck the rope in on itself and backstitch to hold in place. ⁰⁶

MAKING THE COASTERS

Step one Make the coasters using the same method as the table mats, using 1m (1 $\frac{1}{8}$ yd) of rope. As per the table mats, the more fabric you use the more colourful your coaster will be.



OUT TO LUNCH

Keep your food nice and warm or perfectly chilled with **Debbie Wainhouse's** stylish insulated lunch bag.





YOU WILL NEED

- Main fabric: 50x110cm (20x43in)*
- Lining fabric: 50x110cm (20x43in)*
- Insul-Bright: 1m x 56cm (1 $\frac{1}{8}$ yd x 22in)
- Medium-weight iron-on interfacing: 50x90cm (20x36in)
- Webbing: 2m (2 $\frac{1}{4}$ yd), 38mm wide
- D-rings: two 38mm
- Snap hooks: two 38mm
- Buckle: 38mm
- Chunky plastic or metal zip: 76cm (30in)
- Matching thread
- Basic sewing kit

NOTES

- Seam allowance is 5mm ($\frac{1}{4}$ in)
- *We used the same fabric for the main fabric and lining so used 1m x 110cm (1 $\frac{1}{8}$ yd x 43in) of one fabric
- Insul-Bright is a specialist lining used to keep items cool or hot

MATERIALS USED

- Fabric is Anagram Letters by Ruby Star society – www.samanthaclaridgestudio.com
- D-rings, snap hooks and buckle – Stoff & Stil www.stoffstil.co.uk

CUTTING OUT

Step one From the main fabric cut:

Lid and Base: two 23x23cm (9x9in)

Main Body: 70x18cm (27 $\frac{1}{2}$ x7in)

Bag Hinge: two 14x20cm (5 $\frac{1}{2}$ x8in)

Step two From the lining fabric cut:

Lid and Base Lining: two 23x23cm (9x9in)

Main Body Lining: 70x18cm (27 $\frac{1}{2}$ x7in)

Step three From the Insul-Bright cut:

Lid and Base Insul-Bright: two 23x23cm (9x9in)

Main Body Insul-Bright: 70x18cm (27 $\frac{1}{2}$ x7in)

Step four From the iron-on interfacing cut:

Lid and Base: four 23x23cm (9x9in)

Main Body: two 70x18cm (27 $\frac{1}{2}$ x7in)

Bag Hinge: two 14x20cm (5 $\frac{1}{2}$ x8in)

Step five Press the iron-on interfacing onto the WS of the corresponding fabric pieces.

Step six From the webbing cut:

D-ring Tabs: two 10cm (4in) lengths

Top Handle: 23cm (9in) length

Bag Strap: 1m (1 $\frac{1}{8}$ yd)

MAKING THE STRAP AND TABS

Step one To make the D-ring Tabs, take the two pieces of webbing. Thread the D-ring onto the tab then fold in half and zigzag stitch along the bottom to secure. Put aside for later.

Step two Take the Bag Strap webbing and mark 1.3cm ($\frac{1}{2}$ in) in from the end and 7.5cm (3in) in from the end.

Step three Press the webbing at these two points,

folding in and then in again.

Step four Take the metal slider buckle and thread through the webbing to the 7.5cm (3in) mark and then stitch down close to the edge of the fold.

Step five Slide on a swivel clip so it's face down and the right side (RS) of the strap is facing up, the fold you just made will be on the wrong side (WS).

Step six Thread the other end of the webbing through the buckle slider over an under bar. **01**

Step seven Mark the other end of the webbing the same way you marked the first end but with a 1.3cm ($\frac{1}{2}$ in) mark and then a 5cm (2in) mark, then thread on the other swivel clip and stitch down close to the edge of the fold. **02**

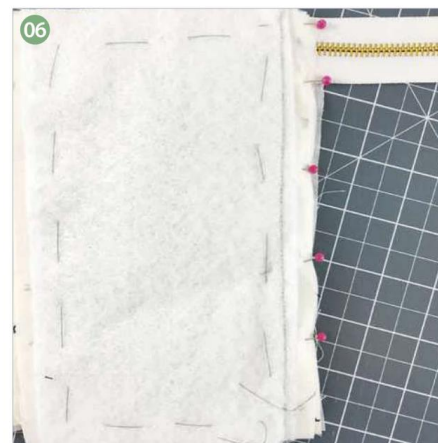
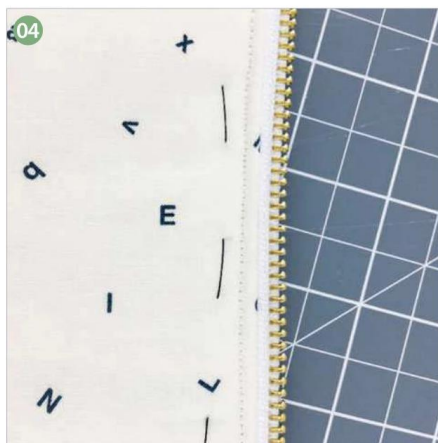
PREPARING THE PIECES

Step one Make a sandwich with the main fabric Lid, Lid Insul-Bright and Lid Lining pieces and tack them together so they don't shift around when you come to stitch.

Step two For the Main Body piece tack Insul-Bright to the main fabric only, leaving the Main Body Lining for later as we attach this separately, do the same with the Bag Hinge piece.

Step three Round off each edge of the Lid/Base fabric squares, we used a big spool of cotton to mark the curves, then trimmed the fabric.

Step four Take one of the main fabric Lid pieces and attach the handle to the right side (RS) of this piece. Take the Top Handle webbing and fold the raw edges under by 5mm ($\frac{1}{4}$ in) and press. Then



find the centre of the bag top and measure in 5cm (2in) from each edge, this is where you will stitch the handle.

Step five Stitch the handle to the bag using a matching thread and a longer stitch length (2.8mm is a good length for topstitching). Stitch a rectangle with a cross in it for extra strength. **03**

INSERTING THE ZIP

Step one Lay out the main fabric Main Body piece with RS facing upwards, lay the Main Body Insul-Bright on the reverse. Lay the zip face down along the long edge and then lay the Main Body Lining on top of this RS down.

Step two Pin or clip and stitch down. We have suggested a slightly longer zip which makes it easier to stitch down then trim later.

Step three Fold the fabric back, press and topstitch in place with a longer stitch length. **04**

MAKING THE HINGE

Step one Take the main fabric Bag Hinge pieces and sandwich these at the end of the zip and main fabric. Sandwich the Insul-Bright covered piece on top of the zip end and lining on the back. **05**

Step two Stitch down the side with a 1.3cm (1/2in) seam allowance, taking care over the zip teeth. Trim any excess fabric, zip and Insul-Bright to reduce bulk in the seam. **06**

Step three Pull the hinge piece over to the start of the zip and repeat the previous step, ignoring the

lining piece as we will stitch this down when we topstitch. Trim seam allowances. **07**

Step four Pin the lining in place. **08**

Step five Topstitch down each side of the hinge on the front, making sure to catch the lining on the reverse when you sew. **09**

ASSEMBLING THE BAG

Step one Add D-ring tabs to the sides of the bag by finding the centre halfway point of the bag. Do this by folding the main bag in half and marking the halfway point with an erasable fabric marker or pin. Do this at each end so you have four middle points for reference as you will need these later. Secure the tabs with a crossed box.

Step two Stitch the webbing down in the centre of the bag, folding the raw edges under and using a rectangle shape with a cross through it as for the handle. Stitch them on facing upwards.

Step three Find the centre points of each edge of the bag top and mark. Do this by folding in half and marking that point on each side and then opening up and folding the opposite way and marking again.

Step four Turn the main bag WS out with the zip end facing up and bag top RS facing down. Match centre point marks on the bag top to the centre points on the main bag and pin or clip in place so right sides (RS) are facing. **10**

Step five Very carefully stitch the top to the zip. You may need to clip the zip tape to get around

the corners. Using a zip foot will help you to get nice and close to the zip.

Step six Repeat with the bottom of the bag and then zigzag or use an overlocker to finish the edges. Turn the lunch bag RS out.

FINISHING THE BAG

Step one To neaten the inside of the lid, trim away any excess fabric under the zip tape.

Step two Pin the zip tape down to the inside of the lid then hand stitch in place. **11**

Step three Zigzag stitch the inside of the hinge to neaten. **12**

Step four Attach the strap to the D-rings.



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At present we very much hope that Festival of Quilts will go ahead as planned, however we are closely monitoring the situation and will follow and adhere to Government and Public Health England advice with regards to Coronavirus (COVID-19). During this period of uncertainty, we will continue to offer full refunds to visitors should the event not go ahead.



DENIM REDESIGNED

You'll never waste a pair of old jeans again with this easy girl's dress refashion from **Debbie Wainhouse**. Personalise with embroidery for a super-cute finish!

JEANS UPCYCLE



YOU WILL NEED

- One pair of old jeans
- Denim/jeans sewing machine needle
- Matching or contrasting thread
- Basic sewing kit

NOTES

- Seam allowance is 1cm (3/8in) unless otherwise stated
- The measurements used in these instructions are for a 3 year old. You can use your child's existing clothes as a template to obtain different sizes
- Divide the waist measurement (ours is 56cm, 22in) by four = 14cm (5.5in) to get the measurement for the dress waist

PREPARING THE JEANS

Step one Remove one of the back pockets and put aside for later.

Step two Cut off both trouser legs and open up at inner seams. **01**

CUTTING OUT

Step one Take one of the jeans legs and keeping it folded in half (we will be using the hem of the jeans as the top of the dress) measure down 38cm (15in), the total length of the dress, and mark this measurement. Now measure 12.5cm (5in) down from the top point and mark this. Now measure 18cm (7in) across from the 12.5cm (5in) point, this is the waist measurement plus seam allowance.

Step two At the top measure 6cm (2.5in) across and then make a curve down to the 12.5cm (5in) mark at the side seam, extend the line down the 38cm (15in) point and draw a line to meet up at the folded edge.

Step three Cut out this shape

Step four Cut the same for the back piece but making the top 5cm (2in) shorter. **02**

ASSEMBLING THE DRESS

Step one Topstitch the pocket we put aside to the front of the dress positioning near the top of the dress. **03**

Step two Stitch the front and back together at the side seams, right sides (RS) facing. **04**

Step three Hem the curved armholes and bottom of the dress.

Step four Make the ties and loops by folding the long raw edges into the centre on the wrong side (WS) and folding the short ends to the WS by 5mm (1/4in). Fold the entire length in half then press closed to encase all raw edges and stitch down the long edge. **05**

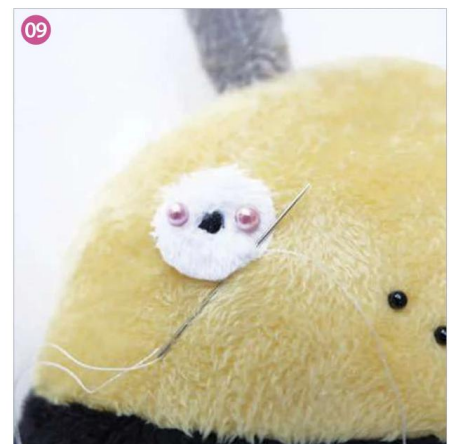
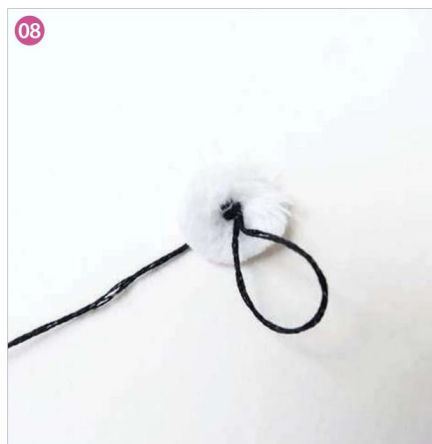
Step five Attach the loops to the top of the front bib and the straps to the inside back of the dress. Pull the ties through the loops and knot to finish. **06**





SWEET AS HONEY

Cause a buzz with **Lucy Ward's** oh-so-cute bumblebee toy – complete with flower!



YOU WILL NEED

- Yellow plush: 45x25cm (18x10in)
- Black plush: 34x41cm (14x16in)
- White plush: 28x34cm (11x14in)
- Grey plush: 29x10cm (12x4in)
- Dark pink plush: 25x12cm (10x5in)
- Light pink plush: 8x8cm (4x4in)
- Green plush: 10x12cm (4x5in)
- Iron-on interfacing
- Black stranded cotton
- 2cm (3/8in) piece of narrow width hook and loop fastener
- Polyester toy filling
- Basic sewing kit

FINISHED SIZE:

- Approximately 33cm (13in) tall

NOTES:

- Download the templates from www.gathered.how/ss-templates
- Use 6mm (1/4in) seam allowances
- Fabric measurements are WxH
- Arrows on templates indicate fur pile direction
- Cut all pieces so that the stretch is on the width
- The nap on all pieces should run downwards, except for the antennae and wings, which should run upwards

CUTTING OUT

Step one Download, print and cut out the templates for the bee.

Step two Pin the pattern pieces onto the reverse side of the fabrics and draw around them. Cut out the pieces and mark openings and positions where indicated on the pattern templates.

Step three From the yellow plush cut:

Head: one pair

Stripe B: one pair

Stripe D: one pair

Step four From the black plush cut:

Arms: two pairs

Legs: two pairs

Stripe A: one pair

Stripe C: one pair

Step five From the white plush, cut:

Wings: two pairs

Eye Outer: two

Step six From the grey plush, cut:

Antennae: two pairs

Step seven From the dark pink plush cut:

Flower: one pair

Step eight From light pink plush cut:

Flower Centre: one

Step nine From green plush cut:

Leaf: one pair

MAKING THE ARMS, LEGS AND ANTENNAE

Step one Pin and tack two Arm pieces right side (RS) together and sew, leaving the short ends

open. Trim and clip notches in the seams and turn RS out. This is quite tricky, so take your time turning the narrow tubes, use a stuffing tool or wooden stick to help you and be careful not to poke through the fabric itself. Repeat this process for the other arm and for both of the Legs. **01**

Step two Using a wooden stick, push stuffing into the round ends of the two arms and two legs. Only stuff these ends, leaving the long lengths unstuffed. Oversee the ends of each limb to neaten.

Step three Pin and sew an Antennae pair, RS together, and leave the short end open. Trim the seams, clip notches in the sharp corners and turn RS out. Stuff firmly. Turn the raw edges under by 1cm (3/8in). Repeat for the other antenna and set both aside.

MAKING THE BODY

Step one Lay out a Head piece and four of the body stripes in order, with the Head piece at the top, then A, B, C and finally D at the bottom.

Step two Pin the top edge of Stripe A to the bottom edge of the Head piece, RS together and tack. Tacking will help to stop too much movement in the fabrics and make it much easier to sew, so don't skip this step. **02**

Step three Continue to pin and tack each of the remaining stripes, RS together. Sew, making sure the plush fabric doesn't bunch underneath as you work, as it tends to curl under towards



the raw edges. Trim all the seams and remove the tacking stitches. **03**

Step four Repeat the process for the other side of the bee's body.

Step five Lay the two completed sides of the bee RS together. Match up the stripes on each side as you pin the fabrics. Insert the arms and legs where indicated. Tack before sewing. **04**

Step six Sew, leaving the gap for turning, then trim all seams to neaten the body edges. Turn RS out and stuff firmly. Use as much stuffing as necessary to create a firm and full, rounded body shape. Ladder stitch or overstitch the opening closed, using yellow thread.

MAKING THE WINGS

Step one Lay out a pair of Wing pieces, RS up, and cut two pieces of interfacing roughly around their outlines. Flip over and press the interfacing onto the WS of the fabric using a pressing cloth. Trim the interfacing to follow the outline of the plush fabric, once it is fixed.

Step two Pin the Wing pieces RS together and sew, leaving the opening for turning, as marked. Tack first if you prefer. Trim the seams and clip notches in the corners and curves. Turn RS out and smooth the Wing outline by pushing into the seams with a wooden stick. Turn the raw edge of the Wing under by 1cm (3/8in) and hand sew the opening closed. Repeat this process for the other Wing and set both aside.

SEWING ON THE ANTENNAE AND WINGS

Step one Position the antennae onto the top of the bee's head, each at the same distance from the first black stripe on the body side and sitting across the top of the head seam. Use the images as a guide. Use extra long pins to hold them in position while you ladder stitch them on using grey thread. **05**

Step two Sew around twice to make sure the antennae are secure. **06**

Step three Pin each wing to the back of the bee's body, using the image as a guide. Ladder stitch each wing on, sewing over each wing twice to make sure it is secure. **07**

MAKING THE FACE

Step one Using four strands of black stranded cotton sew a pupil onto the centre of the Eye Outer, using a small satin stitch. Fasten off at the back of the fabric. Repeat for the other eye. **08**

Step two Mark out the position of the eyes and mouth with pins, using the images as a guide.

Step three Pin the two completed eyes onto the head, where you have positioned with the marking pins. Using small overstitches, sew them on. **09**

Step four Again using four strands of black stranded cotton, sew using a stem stitch to create the smiling mouth where you have positioned it with the marking pins. Remove the marking pins as you work along the curve.

MAKING THE FLOWER

Step one Pin the dark pink Flower pieces RS together and tack. Sew them, leaving a small gap for turning. Clip notches in the tight corners and curves, trim the seams and turn RS out. Stuff, not too firmly, poking out and smoothing the seams with a wooden stick. Close the turning gap with small overstitches.

Step two Sew a running stitch 5mm (1/4in) away from the outer edge of the Flower Centre. Once back at the starting position, pull the thread so the fabric gathers. Fill the centre lightly with stuffing and continue to draw up the thread until the circle is closed. **10**

Step three Make a few small stitches to fasten off and keep the circle closed.

Step four Pin the Flower Centre onto the centre of the flower. Stitch it on around the edges, using ladder stitch. **11**

Step five Pin the Leaf pieces RS together and sew, leaving a turning gap. Trim the seams and turn RS out. Sew up the turning gap. Use ladder stitch or overstitches to attach the leaf to the back of the flower, using the images as a guide.

Step six Sew the softer side of a 1.5cm (5/8in) square of hook and loop fastener to the centre of the inside of the bee's hand. Sew the other side to the back of the flower. Stick the flower to the bee's hand. **12**

Step seven Tease out any fur trapped in the sewn seams, using the blunt end of a needle.

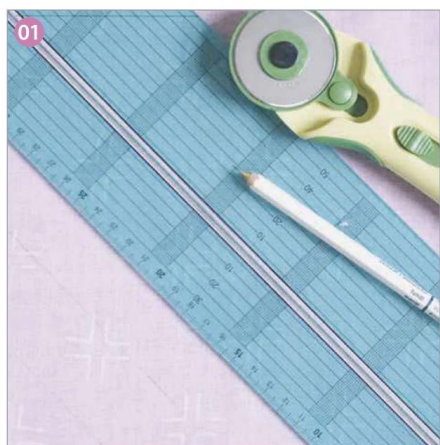


BINDING HEMS

Learn how to neatly finish the hem of your next project with bias binding for a playful yet professional finish.



WORKSHOP



In this workshop, our Technical Editor Roisin shows you how to make the inside of your garment look as good as the outside by using bias binding to neatly finish a hem.

MAKING BIAS BINDING

CUTTING OUT

Step one Mark strips that are double the width of your bias tape maker, our Clover Bias Tape Maker has an 18mm opening so we marked 36mm strips on the bias using our Clover Bias Tape Ruler and a mechanical pencil. **01**

Step two Cut out your strips following the marked lines. A rotary cutter will ensure you get a perfectly straight cut. **02**

JOINING THE STRIPS

Step one Lay the strips right side (RS) together at 90-degree angles and pin. **03**

Step two Stitch the strips together with a 1cm (3/8in) seam allowance.

Step three Trim the seam down by half, then press the seam open. We used the Clover Hold It Precision Stiletto, a heat-resistant, pointed tip tool that helps hold small pieces in place as you press – saving your fingers from getting too close to the iron! Trim away the triangular corners that overhang the main strip. **04**

Step four Join as many strips as required to make your desired binding length.

PRESSING

Step one Feed one end of the binding through the wider end of the bias tape maker with the

wrong side (WS) of the fabric facing up. Bias binding makers often have slits running along the top or bottom – ours is on the underside as you can see in the image on page 78. If you are struggling to pull the fabric through you can poke a pin through the slit and use it to guide the fabric through.

Step two Making sure the raw edges are on top and meeting in the centre, pull the fabric strip through the bias tape maker, pressing as you go and ensuring the folds are crisp. Keep feeding the fabric through until you reach the end of the strip. We used the Precision Stiletto tool to hold the folds in place as we guided the fabric through the bias binding maker. **05**

Step three The joins may be a little bulky to pull through the bias tape maker, pull carefully and ensure these are pressed as flat as possible before continuing on. **06**

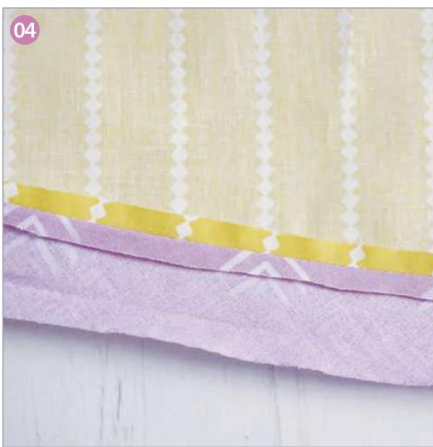
STOCKISTS

- Bias Tape Ruler, Bias Tape Makers, 45mm Cushion Soft Rotary Cutter all by Clover clover@stockistenquiries.co.uk
- Eleanor Magnetic Pin Cushion Pattern Weight by Foxglove and Field (page 78) www.foxgloveandfield.co.uk
- Janome 4in Soft n Sharp Scissors (page 78) www.j-shop.co.uk

Hems can be worked by machine or by hand, some finer fabrics will look neater with a hand finished hem, but generally a machine finished hem will look neat for most light- to medium-weight fabrics. Bias binding is an ideal finish for a curved hem as it will neatly enclose the raw edges and allow the hem to lay flat.

CLOVER BIAS TAPE RULER

We used Clover's Bias Tape Cutting Ruler and their 45mm Cushion Soft rotary cutter which made marking and cutting binding strips much easier. The ruler has lines to indicate measurements, you simply line the correct indicator up with your first line and continue marking lines and the exact width required. There are also handy diagonal lines you can line up with the grain of your fabric to ensure you are marking the true bias. A very handy tool!



BIAS FACED HEM

Step one Trim the hem allowance on your garment so it is half the width of the bias tape – this is the distance between the raw edge of the tape and one folded edge.

Step two Take the strip of bias tape and unfold it to open out one side. Place this RS together with the hem, matching the raw edges. Leaving about 5cm (2in) of tape loose at the beginning, pin together all the way along the hem. **01**

Step three Stitch the tape to the fabric, working along the creased line you unfolded. **02**

Step four Stop stitching about 10cm (4in) from where you started. Trim and join the short ends of the bias tape RS together. **03**

Step five Stitch the joined tape to the hem.

Step six Trim the seam of both the fabric and the binding then press the seam open between the binding and hem. **04**

Step seven Fold the binding over to the WS of the fabric. Press again so that just a little of the fabric edge can be seen from the WS. **05**

Step eight With the unstitched edge of the bias tape folded under, pin it to the fabric then stitch close to the folded edge of the tape to create a neat faced hem. Try to keep the stitching an equal distance from the hem at all times as this stitching will be visible from the right side. **06**

Step nine Press the bound hem to finish.

HEM BINDING TIPS

Here are some ideas for binding hems as well as tips for getting the best results from your sewing machine while sewing bias binding.

- 1** Use contrasting colour binding for a flash of colour when the hem is seen.
- 2** Use ready-made binding for a quick and easy finish.
- 3** Tack your binding in place before sewing if you are not used to sewing on the bias (diagonal grain).
- 4** Use a new needle for every project – you don't need a new needle specifically for the hem, but a new needle will prevent errors when you are at the very end of your project!
- 5** Sew slowly to manoeuvre the curves of the hem. A roped hem is when there are visible lines in the hem of a garment where the fabric has moved, this is very common with curved hems or hems that have been stretched.
- 6** It's important to use bias binding to finish curved hems. Binding cut on the straight grain will not curve the way that bias cut binding will. This is how the binding adapts to the curve nicely.



Binding is great for floaty hems such as our Maria dress, available on Etsy (Simply Sewing Patterns)

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GOOD CLEAN FUN

Personalise your reusable facecloths and washbag with a Cricut machine – **Kate Smith** at The Makery shows you how.

YOU WILL NEED

- Bamboo towelling: fat quarter
- Cotton muslin: 28x24cm (11x9½in)
- Cotton fabric: fat quarter
- Cricut Joy / Explore Air 2 / Maker
- Cricut EasyPress
- Cricut Iron-On Vinyl
- Narrow velvet ribbon: 65cm (26in)
- Matching thread
- Basic sewing kit

NOTES

- Organic bamboo towelling, 100% cotton butter muslin, 100% cotton 'New Horizons' by Dashwood, velvet ribbon all from The Makery, www.themakery.co.uk
- Iron-On Vinyl by Cricut from John Lewis, www.johnlewis.com
- Fat quarter = 45x56cm (18x22in)

CUTTING OUT

Step one From the cotton fabric cut:

Fabric Front: eight 12cm (4¾in) diameter circles

Step two From the towelling cut:

Towelling Reverse: eight 12cm (4¾in) diameter circles.

We used a Cricut Maker to cut the circles, for a speedy and accurate cut. Alternatively you could draw around a jar, tape roll, or similar.

MAKING THE FACECLOTHS

Step one Pair up each Fabric Front with a Towelling Reverse. With right sides (RS) together pin around the outer edge leaving a 3cm (1¼in) turning gap unpinned.

Step two Machine stitch with a 1cm (¾in) seam allowance. Leaving the 3cm (1¼in) gap unsewn for turning. Repeat for all circle pairs.

Step three Clip the curves, being careful not to snip into your stitches.

Step four Turn all of the circles RS out and press well so they are neat circles and lay flat.

Step five Hand sew the gaps closed.

Step six Machine topstitch around the edge of the circles, 1cm (¾in) from the outer edge.

EMBELLISHING THE FACECLOTHS

Step one Now to embellish the circles. We used Design Space, the free app which drives Cricut machines. If using a Cricut machine, type the words you wish to feature on your project, then use a Cricut Joy machine to cut them out of the iron-on vinyl. ⁰¹

Step two Using an Cricut Easy Press, apply the iron-on vinyl words to the face cloths. ⁰²

WASHBAG

CUTTING OUT

Step one From the muslin cut:

Bag Outer: 28x24cm (11x9½in)

Step two From the cotton fabric cut:

Drawstring Tab: 6x12cm (2¾x4¾in)

Front Patch: 12x8cm (4¾x3¼in)



MAKING THE WASHBAG

Step one Use a Cricut EasyPress to apply the iron-on vinyl words to the front of the cotton Front Patch.

Step two Turn a 1cm (¾in) hem towards the WS around all four edges of the Front Patch piece. Pin and press well. ⁰³

Step three Fold the Bag Outer cotton muslin in half widthways. Decide upon the position of the Front Patch. Pin the Front Patch in place on the front of the muslin Bag Outer (to the top layer of the fabric only).

Step four Topstitch around the edges of the Front Patch to attach.

Step five Fold the muslin in half widthways, wrong sides (WS) together, and pin down the two long edges. This is to form the first part of the French seam which will neatly enclosed all raw edges.

Step six Machine stitch along both pinned edges, lining up the raw edges of fabric with the edge of your presser foot to stitch a seam with a narrow seam allowance.

Step seven Turn the bag through so the WS of the fabric is facing outwards and press flat.

Step eight As we are using a French seam to finish the raw edges, you will now need to pin down the two long sides again, enclosing the narrow seam and stitch once more with a 1cm (¾in) seam allowance. Turn the bag RS out and press again.

MAKING THE DRAWSTRING CHANNEL

Step one Fold a double 3cm (1¼in) hem around the top edge, towards the inside of the bag. Pin and press. ⁰⁴

Step two Machine stitch around the bottom edge of the hem to create a channel for the ribbon 'drawstring'. Try to keep an equal distance from the folded edge for a neat finish.

Step three Using an unpicker, cut through some of the stitches at the very top of one of the side seams, to allow access to the channel you have just created at the top of the bag.

Step four Thread the length of narrow velvet ribbon through the channel using a safety pin. Tie the ends in a knot to secure.

Step five Fold the Drawstring Tab in half widthways with RS facing. Stitch down the two long edges with a 1cm (¾in) seam allowance.

Step six Turn RS out and tuck the raw edges in by 1cm (¾in). Tuck the knotted end of the ribbon into the gap. Pin closed and machine stitch everything in place to finish.



The Makery runs creative workshops in John Lewis stores across

the country, and at their HQ in Bath. They're also an Authorised Cricut provider of workshops. Feeling inspired? See more at www.cricut.com and at www.themakery.co.uk



STITCH

library

Get comfortable with the zigzag chevron stitch and sew **Mollie Johanson's** fabric coffee cuff.



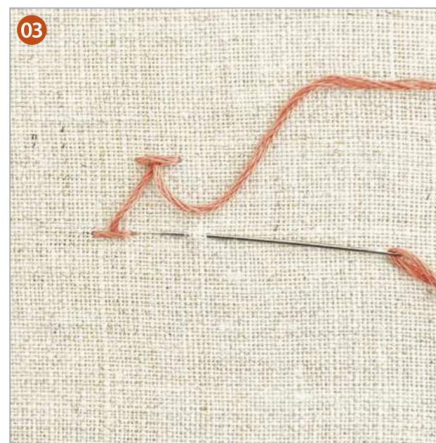
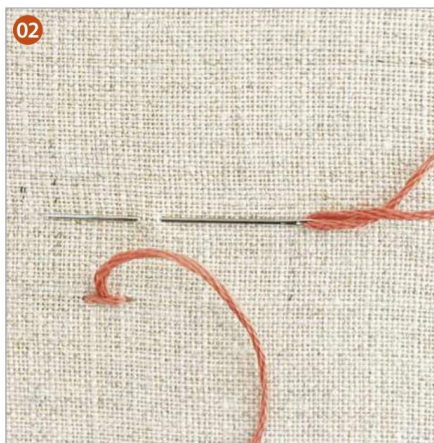
CUT OUT & KEEP



CHEVRON STITCH



LEARN THE STITCH



USE THE STITCH



YOU WILL NEED

- Linen fabric: 20x30cm (8x12in)
- Iron-on interfacing: 20x30cm (8x12in)
- Ribbon or elastic: 10cm (4in)
- Button
- Stranded cotton in coordinating shades
- Matching thread
- Basic sewing kit

NOTES

- Seam allowance is 6mm (1/4in) unless otherwise stated
- Download the template from www.gathered.how/ss-templates
- Wrap the template around your intended cup before cutting out to ensure it will fit – you can always scale the template up or down

CHEVRON STITCH

Step one Work this stitch from left to right on two parallel lines. Come up on the lower line. Go down to the right of the starting point and come back up in the middle of the stitch. Be sure to keep the working thread below the line as you come up so that the needle is above the stitch. **01**

Step two On the top line, go down to the right of the end of the stitch on the lower line. This will be the middle of the horizontal stitch. Come back up to the left of where the needle went down. Next, go down to the right of the diagonal stitch end and come back up in the middle of the horizontal stitch. This is similar to step one, but keep the working thread above the line this time. **02**

Step three On the bottom line, go down to the right of the end of the stitch on the top line. This will be the middle of the horizontal stitch. Come back up to the left of where the needle went down and repeat from step one. **03**

MAKING THE COFFEE CUFF

Step one Download, print and then cut out the template for the cuff.

Step two Press iron-on interfacing to the back of the linen piece. Mark the template and four curved lines on the linen with a water-soluble pen or another removable marking method. Starting at the bottom, embroider chevron stitch on the lines, lining up the stitches so each row fits in the spaces from the row of stitches below. Use all six

strands of your favourite three colours. **04**

Step three Cut out the embroidered linen, following the template, and cut a matching piece of felt for the lining.

Step four Pin a loop of ribbon or elastic at the end with the embroidery closer to the edge, pin the layers together with right sides (RS) facing. Align the ends of the ribbon with the fabric edge. Sew around the sides with a 6mm (1/4in) seam allowance, leaving a turning gap. Trim the corners and turn the coffee cuff RS out. **05**

Step five Press the seam allowance on the opening inwards and hand sew it closed.

Step six Topstitch around the coffee cuff with three strands of stranded cotton and running stitch, this will hold the seams in place and decorate the cuff.

Step seven Sew a button on the end opposite to the loop. Place the loop around the button and slip it over your coffee cup. **06**

TIP:

Work the chevron stitch rows in three similar shades for an ombre look

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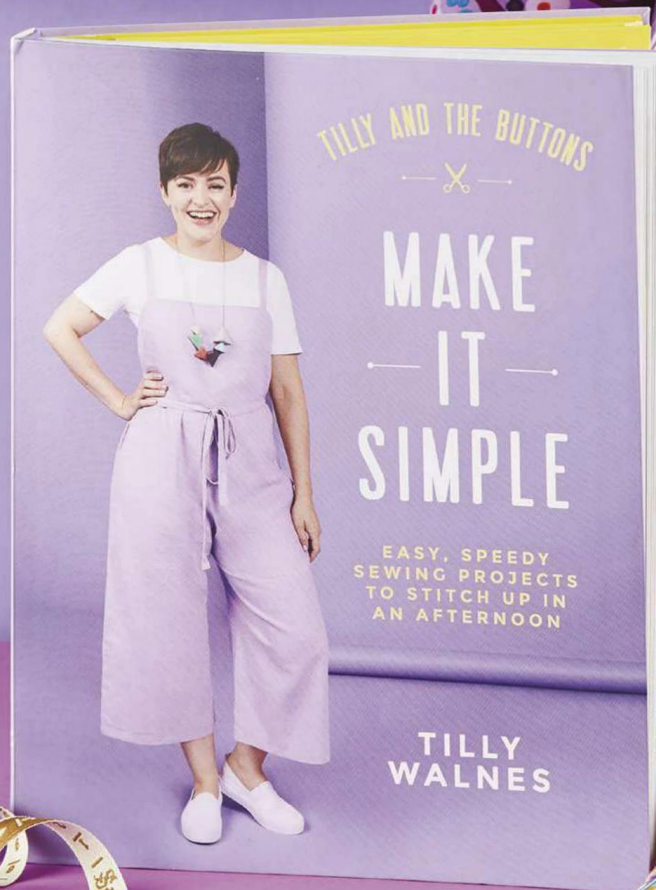
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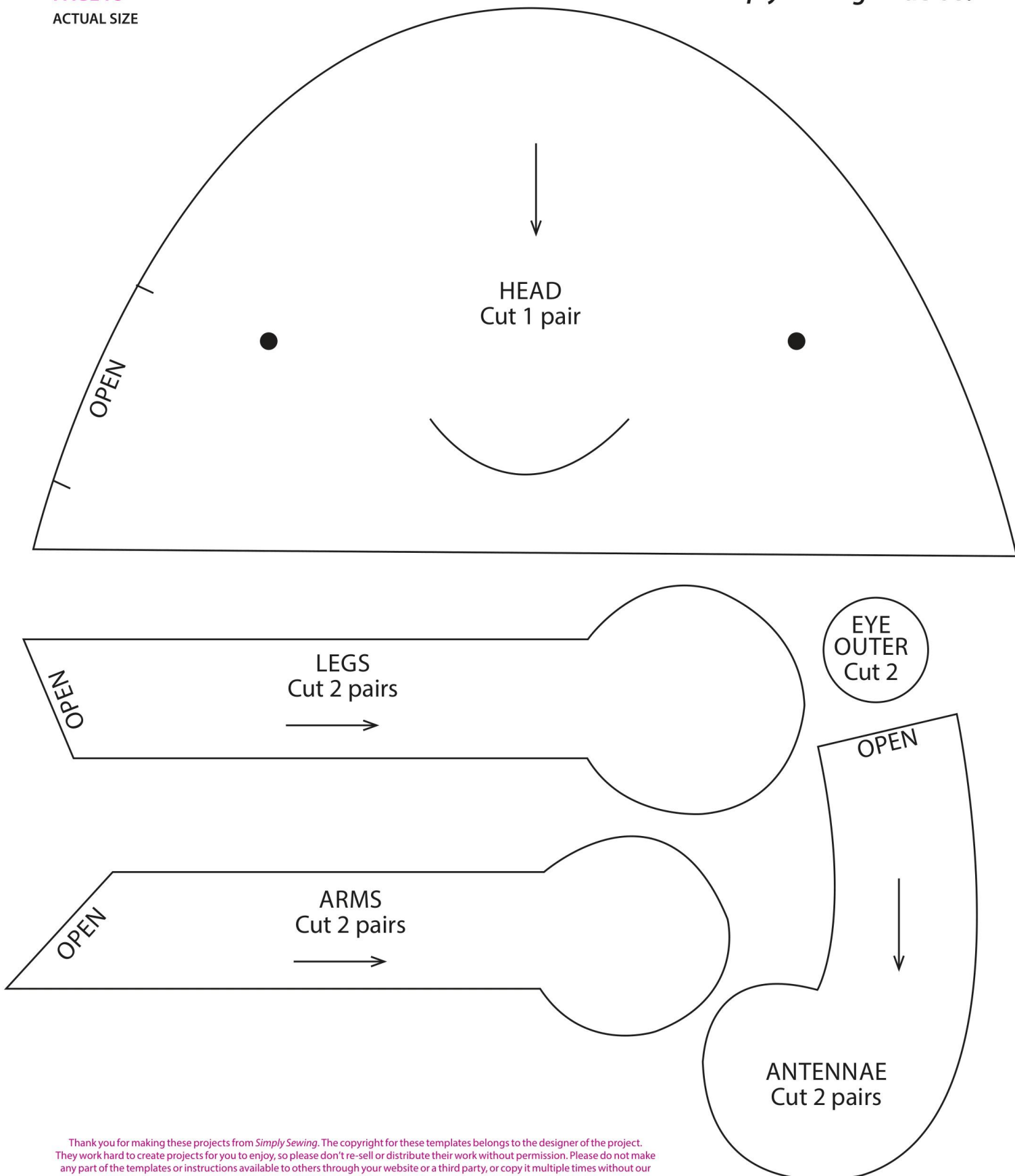
TEMPLATES

BUMBLEBEE TOY

PAGE 75

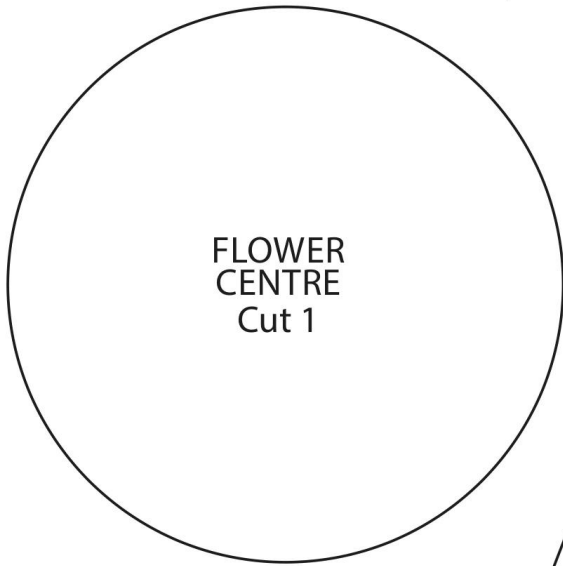
ACTUAL SIZE

Here are the templates you will need to make the toy project in *Simply Sewing* issue 68.

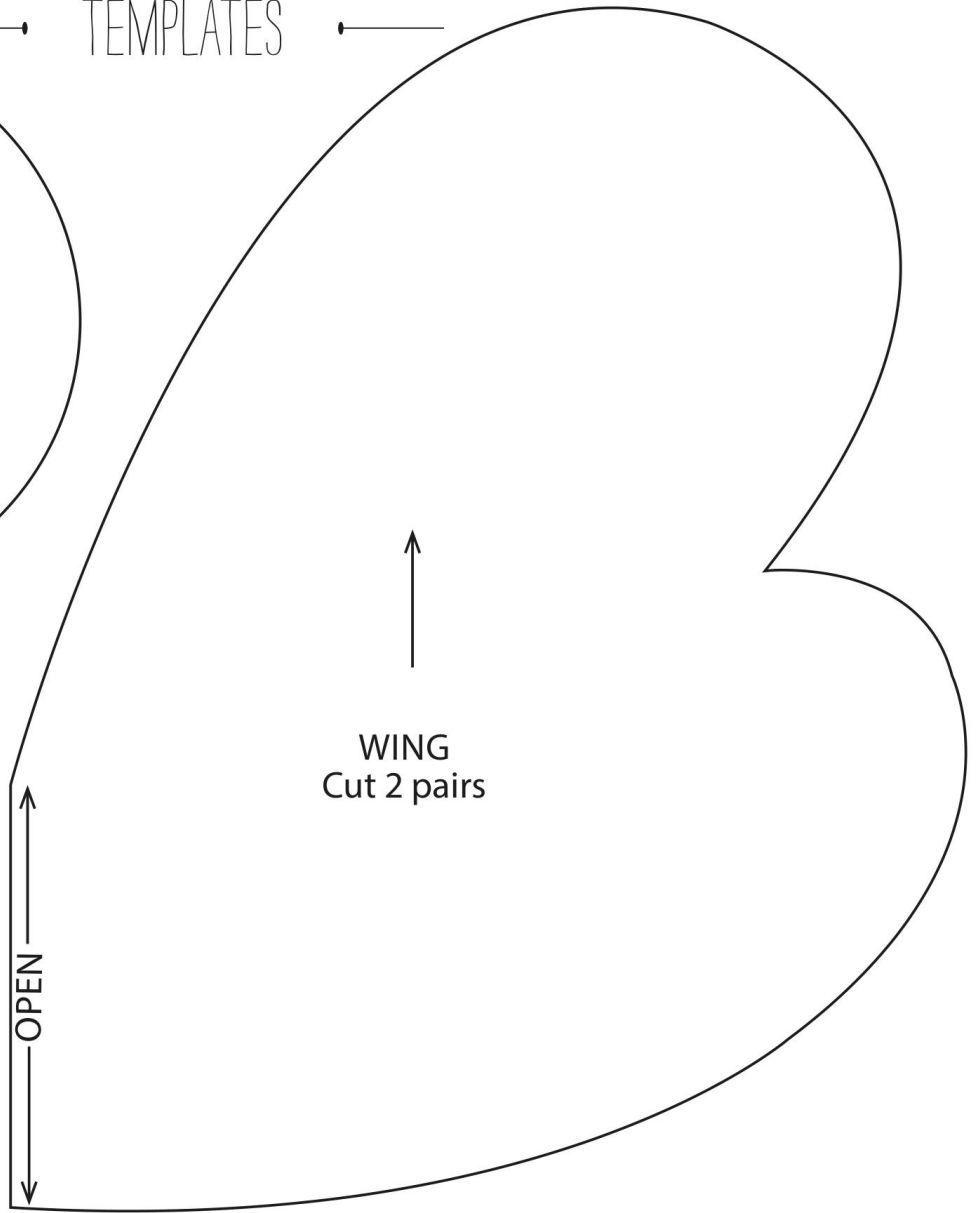


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TEMPLATES



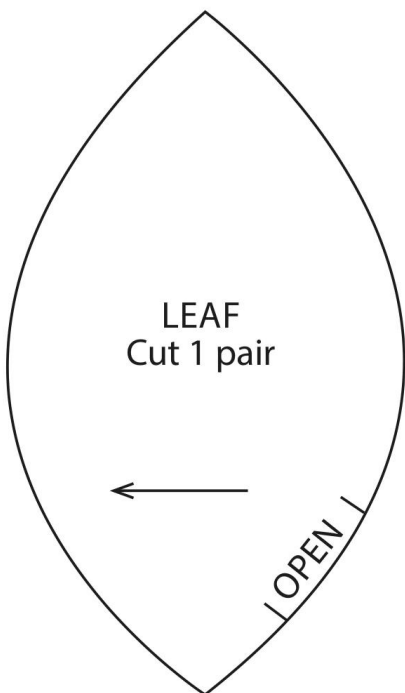
FLOWER CENTRE
Cut 1



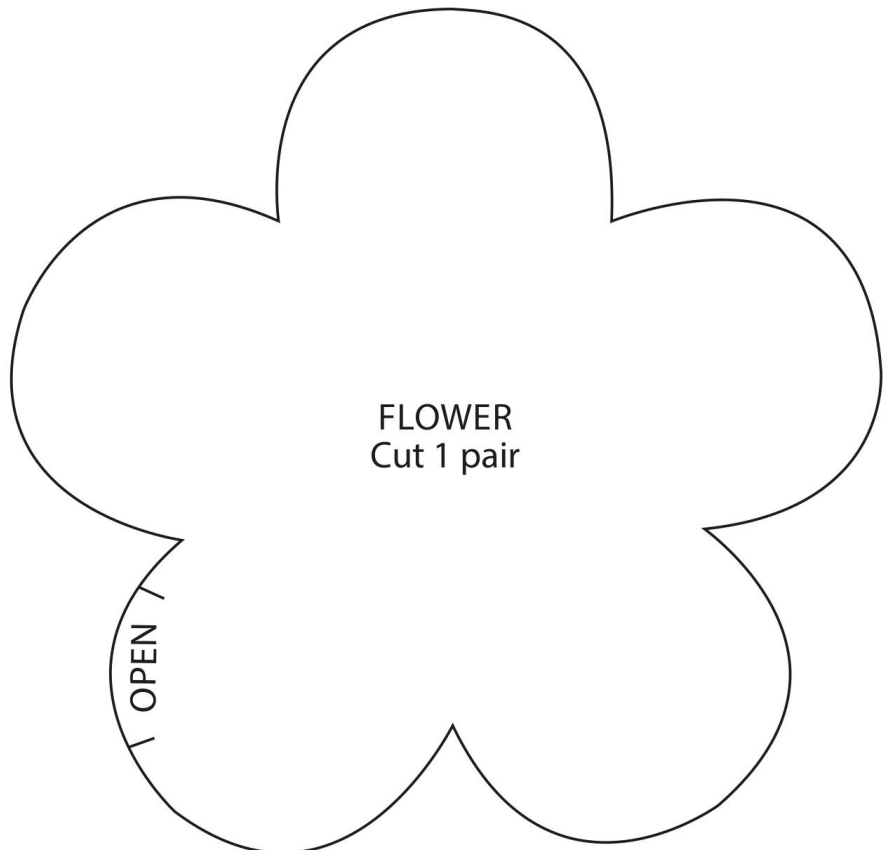
WING
Cut 2 pairs

BUMBLEBEE TOY

PAGE 75
ACTUAL SIZE

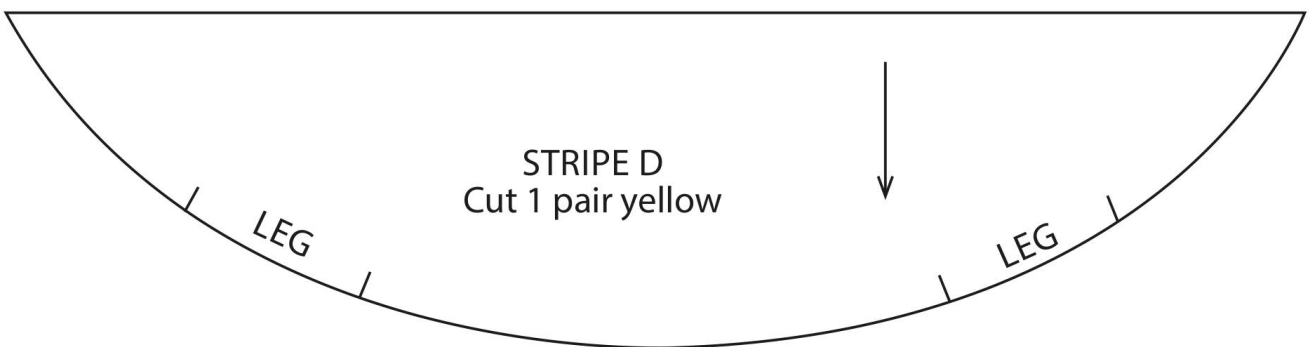
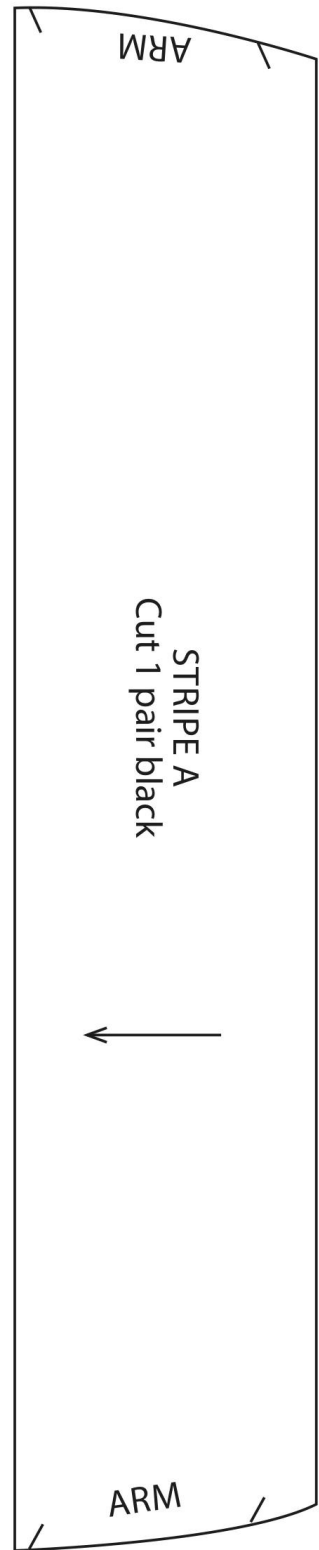


LEAF
Cut 1 pair



FLOWER
Cut 1 pair

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THE GUIDE

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

TAPE MEASURE

A flexible fabric tape measure will take accurate measurements.

SEAM RIPPER

This sharp blade cuts through and unpicks stitches.

SHEARS

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

THIMBLE

Wear to protect your fingers when handstitching.

MARKING PENCIL

Choose a colour that shows up on your fabric.

TAILOR'S CHALKS

Chalk temporarily marks fabric and can be easily brushed away.

SMALL SCISSORS

Use for snipping threads and cutting notches.

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.

FABRIC WEIGHTS

Use instead of pins to hold your pattern in place.

BOBBINS

This forms the underside of the machine stitch.

THREAD

This forms the top side of the machine stitch.



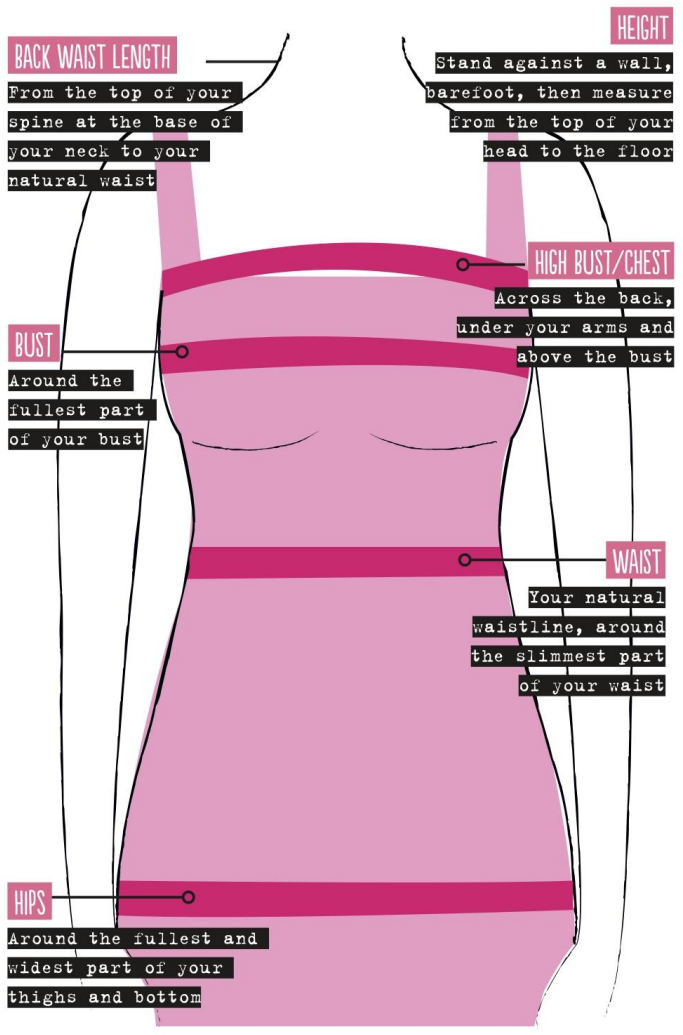
HOW TO MEASURE YOURSELF ACCURATELY

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

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

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

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



HOW TO USE A PATTERN

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

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

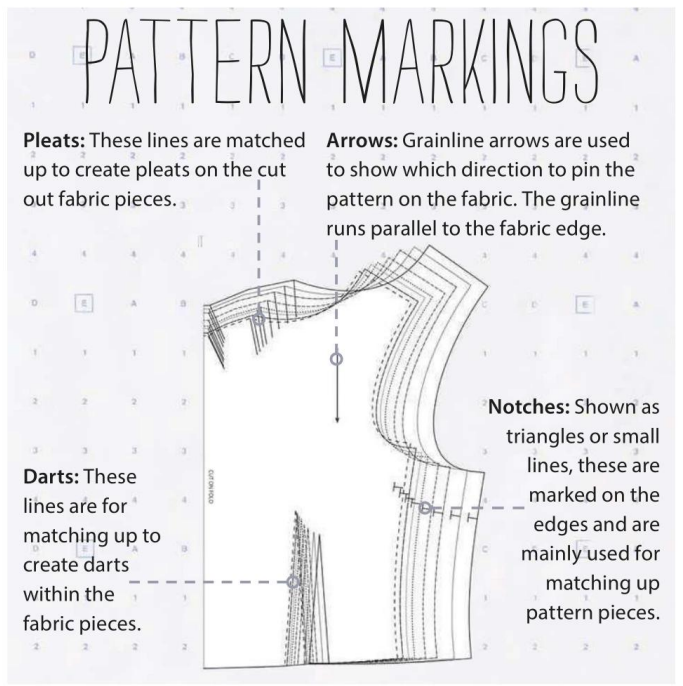
PREPARING THE PATTERN
Patterns often come with several options of different finishes so you may have more pieces than you need. The instruction sheet will tell you which pieces to use. Roughly cut out all of the pieces outside the lines then press the pieces using a dry iron on a low heat to remove the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

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

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

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

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



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.gathered.how/simplysewing

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.

EDGESTITCH

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

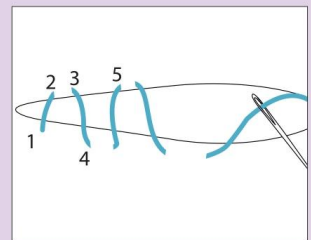
A line of stitching worked through the facing and seam allowance 3mm (1/8in) from the seam to stop the facing rolling to the outside of the garment. Understitching will not be visible on the outside.

STITCH GUIDE

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

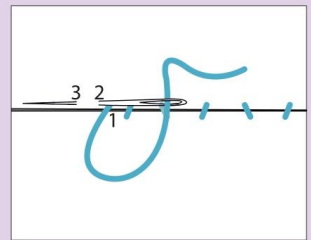
LADDER STITCH

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.



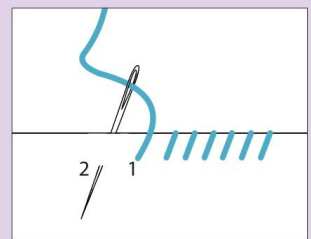
SLIP STITCH

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.



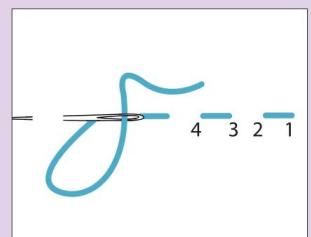
WHIP STITCH

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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TRANSITIONAL TOILE

The Myosotis shirt dress was exactly what Megan Valero needed to rediscover the joy of fearless sewing.

"I muddled fearlessly and completely Internet-taught through my earliest sewing projects. Looking back at how clueless I was is pretty funny!

My favourite make was the first dress I made after giving birth, which reminded me exactly why I started dressmaking and brought back all of the fearless joy I first started with! It was the Deer and Doe Myosotis dress. Being a completely new shape, the last place I wanted to go was into a high-street shop's changing room. Having my body feel not exactly like my own was a bit disorientating, but the freedom of choosing a dress pattern I loved and knowing I could adapt and change whatever I wanted was incredibly empowering.

I made my Myosotis while my baby was

napping and I loved being able to have half an hour a day to slow down, reconnect with myself, and accept my new shape. I enjoyed every step of making this dress, even the buttonholes!

I was reminded that every small step in sewing should be done unhurried and without thinking of the worst possible outcomes. This Myosotis was a toile and everything just went right! This was never supposed to be a special dress and it didn't get hemmed for months afterwards when I finally decided to finish the hems so it could come with me on our first family holiday.

It's become a dress filled with so many memories and a snapshot of a very special, transitional time in my life."

See more at www.pigeonwishes.com and follow Megan on Instagram @pigeonwishes.

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Eclectic Maker, Worthing – 01903 681000

Hastings Sewing Centre, Hastings – 01424 423108

TYNE & WEAR

Sewing Machine Sales, Whitley Bay – 0191 2525825

Tullys Sewing Machines, Sunderland – 0191 5657995

WILTSHIRE

Franklins, Salisbury – 01722 554466

WEST MIDLANDS

Brewers Sewing Machines, Wolverhampton – 01902 458885

Coventry Sewing Centre, Coventry – 02476 222134

D C Nutt Sewing Machines, Walsall – 01922 497603

Frank Nutt, Birmingham – 0121 444 3978

L & M Nutt, Sutton Coldfield – 0121 373 5497

S Nutt Sewing Machines, Birmingham – 0121 327 2828

WORCESTERSHIRE

Creative Hands 2, Worcester – 01905 24940

Brenda Killigrew Sewing Studio, Bromsgrove – 01527 758373

YORKSHIRE

Arcade Sewing Machines, Huddersfield – 01484 429808

C & G Sewing Machines, Bradford – 01274 306352

Electra (DA) Company, Doncaster – 01302 340 369

Fabric Mouse, Richmond – 01748 811 593

Gillies Fabrics & Sewing Machines, York – 01904 626 244

L & C Fabrics, Hull – 01482 325072

North Bar Fabrics – Beverley – 01964 551 955

Sewing Centre - Scarborough, Scarborough – 01723 363167

White Rose Sewing Machine Co, Harrogate – 01423 503767

CHANNEL ISLANDS

Rachel's Textiles Studio, Jersey – 01534 878877

ISLE OF MAN

Jean's Wools & Crafts, Onchan – 01624 626009

IRELAND

Sew 'n' Knit, Belfast – 028 90456015

Sew 'n' Knit, Lisburn – 028 92670908

Singer Sewing Centre, Ballymena – 028 25640034

SCOTLAND

Aberdeen Sewing Machines, Aberdeen – 01224 478555

David Drummond, Edinburgh – 0131 539 7766

Pemberton's, Stirling – 01786 462993

Quilt Creations, Inverness – 01463 719369

The Sewing Shop, Fochabers – 01343 823961

WALES

Cliffords Sewing Machines Ltd, Swansea – 01792 655928

J & B Sewing Machine Co Ltd, Cardiff – 02922 402418

J & B Sewing Machine Co Ltd, Newport – 01633 284646

Sewing Machines Direct, Wrexham – 0800 6226224

The Quilting Bee, Llandudno – 01492 878599

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