

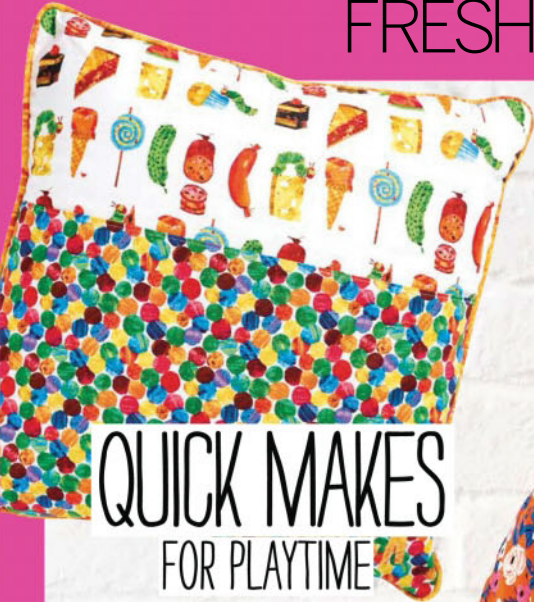
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ISSUE THIRTY FOUR



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FOR PLAYTIME



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Simply Sewing

FRESH IDEAS WITH FABRIC

With autumn on its way we're looking to bold and beautiful prints to bring the sunshine and frivolity to our me-mades this month. We've got nursery accessories made from much-loved children's book designs, Rifle Paper Co. blooms for our cover star Adele dress, and monochrome repeats for spooky Halloween toys – to name just a few. Transforming the simplest of projects into crush-worthy garments and gifts, show-stopping prints really are the sewist's best friend. Enjoy!



Simply Sewing

FRESH IDEAS WITH FABRIC

ISSUE THIRTY FOUR CONTENTS

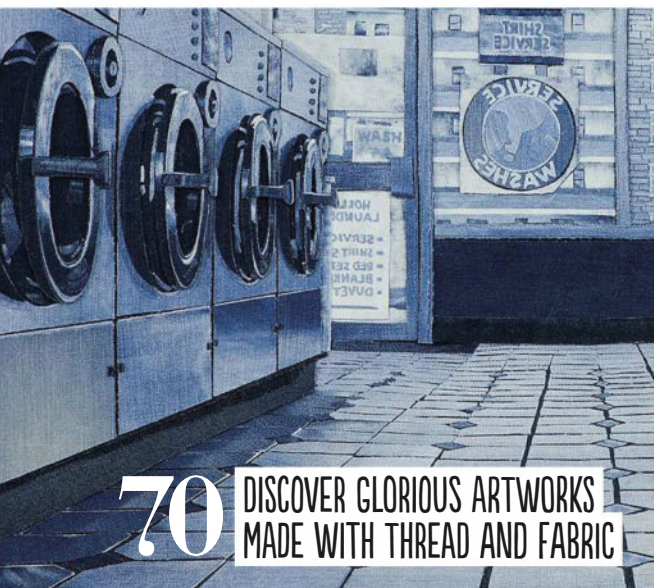
Quick-make nursery toys, p20



Sew The Adele Dress, page 36



♥
P20
PROJECTS
TO SEW
FOR KID'S ROOMS



70 DISCOVER GLORIOUS ARTWORKS MADE WITH THREAD AND FABRIC

GREAT PATTERNS FOR YOU

- 20 KID'S BEDROOM ACCESSORIES
- 36 PATTERN: THE ADELE DRESS
- 41 HANDKERCHIEF SKIRT
- 43 TRANSFORM IT: BOW TEE
- 46 PATTERN: THE LARA SET
- 51 REFASHION: PAPER BAG WAIST TROUSERS
- 54 MATERNITY HACK: WRAP DRESS
- 63 BABY BLANKET
- 65 HALLOWEEN BAT TOY
- 75 DENIM UPCYCLE: CAT KEYBOARD REST
- 77 FAST FAT QUARTER: BOHO POM POM CUSHION
- 79 WALLET CLUTCH

HOW TO...

- 83 EMBROIDERY: SATIN STITCH
Update a tee with a floral motif
- 87 WORKSHOP: RIC RAC
Learn the technique and make a ric rac flower cushion
- 91 SEWING GUIDE
Tips, techniques and a glossary



Sew a spooky Halloween toy, p65



46



69



54



17

2

1

TWO GIVEAWAYS TO ENTER TODAY!
 Win designer patterns and festive-print fabrics for your stash!
 Turn to p17

A NEW SEASON

I'm thrilled to be joining the *Simply Sewing* team on a **bumper issue**. Autumn is one of my favourite times of the year and we have oodles of patterns and ideas for bridging the seasonal wardrobe gap – from **must-sew dresses** to casual tops and trousers. New to dressmaking? Flick to our no-pattern skirt (p41) and fun tee re-style (p43). Or, hone your **bag-making skills** with our carry-all holdall (p69), and sew super-sweet baby gifts (p63).



Nikki

Nikki Morgan (née Arnold), Acting Editor

PS: FABRIC BUNDLE WORTH £30 when you subscribe (see p18)

GOOD READS & IDEAS

- 9 PINBOARD: Ideas, events, new fabric
- 15 SEWING QUARTER
- 17 WIN: PATTERNS AND FABRICS
- 34 COLUMN: PORTIA LAWRIE
- 58 PROFILE: ANNE KELLY
- 69 PINUP: THE OVERNIGHT BAG
- 70 FEATURE: TEXTILE ART
- 97 COMING UP NEXT MONTH
- 98 MY FAVOURITE THING



GREAT SUBS OFFERS! P18
 GET A FABRIC BUNDLE WHEN YOU SUBSCRIBE THIS MONTH...



51



41

CONTRIBUTORS

A big thank you to this talented bunch...



"All of the possibilities with little bags is exciting."

JENNIFER HEYEN

Oh-so-talented Jennifer Heynen is the pattern and craft kit designer behind Jennifer Jangles, and the author of *Stitch Kitsch*. Turn to page 79 to make her easy-sew wallet clutch project from her new book *Sew Small – 19 Little Bags*.



"I love it when people recreate my creations."

LOUISE ORTH

Self-confessed fabric addict Louise loves making and designing projects, and has a flair for quilting and dressmaking. She's created a super-snuggly baby blanket for you to sew, trimmed with one of her favourite fabrics. Find it on page 63.



"Keep things simple, do them well, and you'll be chuffed"

EMMA MAY STITCHING

Soft furnisher Emma has a passion for contemporary textiles and styling, sharing her sewing expertise and inspiring homemakers with workshops and tailor-made tuition. She shares her most symbolic make on page 98.



"Learn bag-making skills with my weekend holdall pattern."

DEBBIE VON GRABLER-CROZIER

Norfolk-based Debbie is an avid maker and blogger. You can read all about her latest projects at sallyandcraftyvamp.blogspot.co.uk, and sew her clever weekend holdall with this issue's The Overnight Bag pattern on page 69.

OTHER CONTRIBUTORS

Jo Carter, Lisa Comfort, Jessica Entwistle, The Fold Line
Mollie Johanson, Jennie Jones, Portia Lawrie, Zoe Patching
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Simply Sewing

FRESH IDEAS WITH FABRIC

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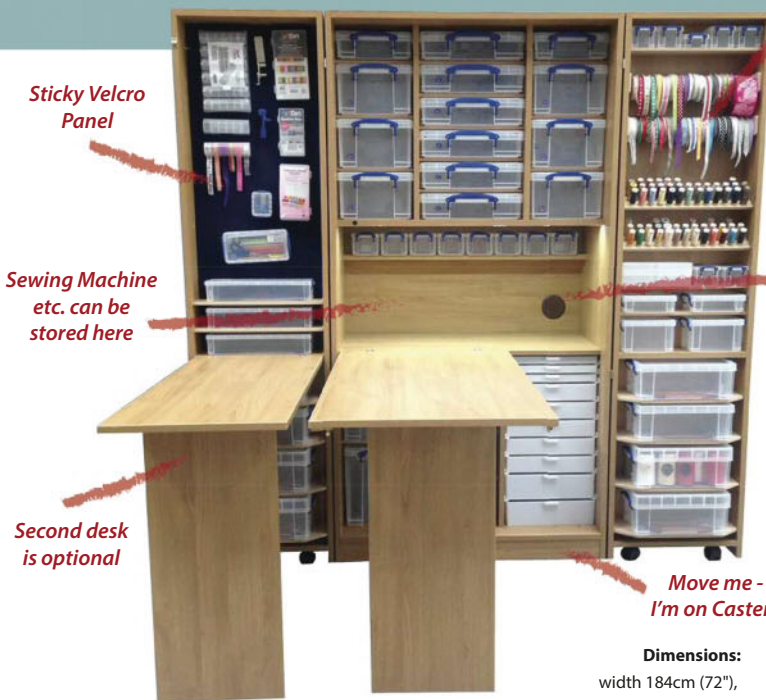
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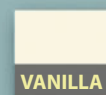


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PINBOARD

IDEAS ♡ INSPIRATION ♡ ACCESSORIES ♡ WEBSITES ♡ EVENTS ♡ STUFF



INTO BLOOM

Our overflowing sewing stash may mean that our home will never be a minimalist haven, but our wardrobe can be thanks to Papercut Patterns' new collection. Sakura, or Cherry Blossoms, is inspired by Japanese minimalist aesthetics and is designed around a theme rather than a season, with styles we can make and wear all year round.

Forget about cost-per-wear – we're all about cost-per-make! From approx £12, www.papercutpatterns.com



EASY CHIC

Grainline Studio's Hadley pattern is the kind of top we reach for on those don't-know-what-to-wear kind of mornings; simple for everyday, but special enough to dress up too. We'll have one in all of our favourite prints, please. Printed pattern approx £14, PDF approx £12, www.grainlinestudio.com

SAY IT IN STYLE

▼ Ensure everyone knows about your crafting superpower with this statement necklace by cult brand Tatty Devine, priced at £30 and designed exclusively for our sister TV channel Sewing Quarter. If quilting is more your forte, there's a 'Quilter' design too (or treat yourself to both if you're a multi-disciplined crafter). Shop now at www.sewingquarter.com, watch on Freeview 78 or catch up online at www.youtube.com/sewingquarter

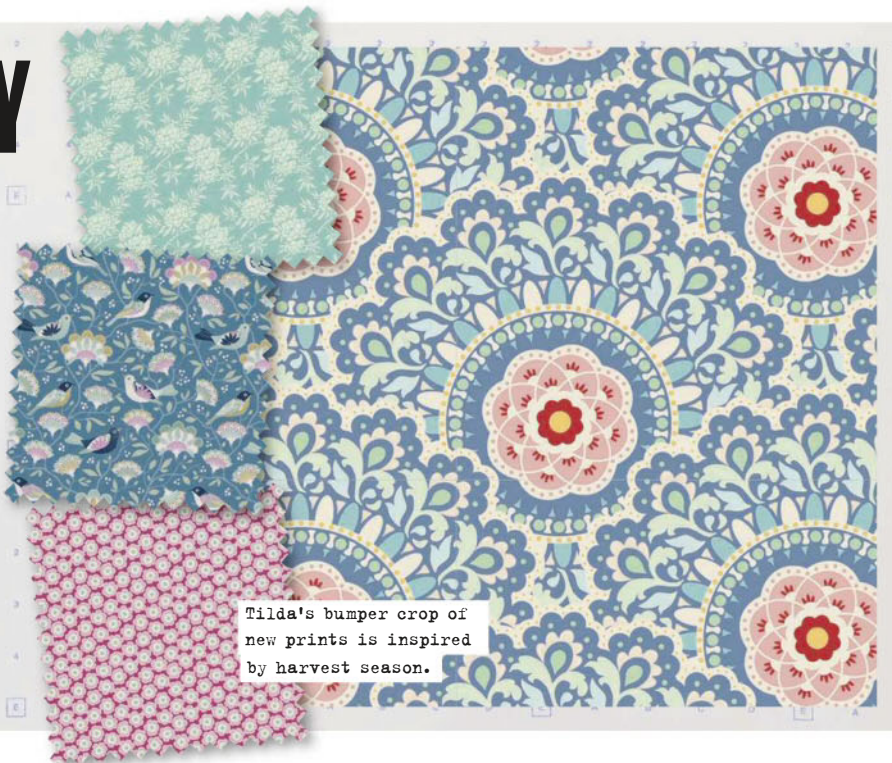


MISSION STATEMENT

We'll be proudly showing off our maker credentials (and trying out one of this year's biggest trends to boot) with The New Craft House's first ever embroidered patch with an 'I make things with my hands' slogan. It has an iron-on backing, but can also be stitched into place. We're planning on using ours to patch up our well-worn denim jacket (and getting our needle and threads out to add our own embroidered details, natch). £7 each, www.thenewcrafthouse.com

HARVEST DAY

Pumpkin spice latte season is upon us, so get ready for autumn sewing in Tilda style with the verdant new Harvest collection, featuring Tilda's trademark whimsical feel and lush colour palette. Inspired by autumn and the rich colours associated with it, this collection of coordinated 100% cotton fabrics is adorned with birds, wild berries and cabbage flowers, all in a suitably autumnal palette of rich burnt orange, sage green and luxe gold, brightened up with splashes of punchy magenta, pastel pink and fresh mint. Alongside the main fabric range, there are cute animal softie kits (great for gifts!) and sweet coordinating buttons to add to your collection of embellishments. For stockists email groves@stockistenquiries.co.uk



Tilda's bumper crop of new prints is inspired by harvest season.



MINI PROFILE

WILD FLORA CLOTHING

It was love at first sight when we spotted Wild

Flora on Instagram (@wildfloraclotthing). Designed and handmade in Shropshire, UK, by Bridey Davies, Wild Flora Clothing celebrates the joys of slow fashion with simple pieces made in beautiful cotton and linen fabrics. "I have always believed in having a small, versatile collection of clothes that last," she says. "My designs are made with this in mind. This is really the essence of slow fashion."

Bridey has been sewing since she was a teen. "I loved repurposing old dresses belonging to my mum and experimenting with fabric. I designed my first dress to wear for a wedding 12 years ago and have always loved the process, freedom and creativity."

Her career took her in a different direction, however, and it was only in recent years that she realised she could transform her hobby into a business: "I trained as a primary school teacher but, as my passion for dressmaking grew, I started making commissions for friends and family before deciding to launch Wild Flora Clothing almost two years ago."

When it comes to creating new garments for the collection, Bridey always begins with what she would like to wear herself. "My design process starts with a yearning for something in my own wardrobe, so it feels very natural and organic." In fact, one of our favourite designs, the double-layer black

dress, was created to celebrate a special occasion. "For my 30th birthday I designed Wild Flora Clothing's first little black dress. I had never found the one for me, so decided to make it, with a low back and two layers of fine cotton muslin." Bridey is also a fan of the cotton chambray jumpsuit, "which I have been making for nearly a year. I like its androgynous appeal and I think the wrap bodice and the gathers at the shoulder seam soften the look just about enough. Feminine but tough."

In her spare time, Bridey enjoys connecting with crafters online: "I run an Instagram page called Trade My Make, which helps connect makers who would like to exchange goods. It's a great way to get to know other crafters and share the handmade love." She also boosts her skills with new techniques such as block printing and natural dyeing: "Both of these sometimes find their way into the collection."

Next on her to-do list is "taking Wild Flora Clothing to some Christmas markets. Getting to know the ladies who wear my clothes is my favourite thing about being a small business."

See more at www.wildfloraclotthing.co.uk



Wild Flora Clothing is designed by Bridey Davies to be a "small, versatile collection of clothes that last."

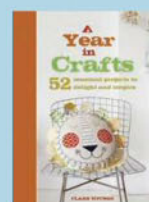
INSPIRING BOOKS



STITCH PEOPLE

Jo Dixey (£12.99, Search Press) Royal Society of Needlework-trained professional embroiderer Jo Dixey presents 20

modern techniques to inspire your embroidery projects, whether you're a beginner or experienced stitcher. Projects include embroidered cards and an embellished jacket. www.searchpress.com



A YEAR IN CRAFTS

Clare Youngs (£14.99, CICO Books)

Fill your year (and your home) with handmade joy with this book of 52 inventive projects to keep you making through the seasons. Featuring a variety of crafts to try, from stitching and rag rugs to painting and papercraft, you'll be bursting with new skills and ideas by the end of the year and well into the next. www.rylandpeters.com



A BEGINNER'S GUIDE TO MAKING CURTAINS, SHADES, PILLOWS, CUSHIONS, AND MORE

Vanessa Arbuthnott and Gail Abbott (£14.99, CICO Books) No need to get the

paint and brushes out – all you need to transform your space is a sewing machine, beautiful fabrics, and this book of 50 ideas, including table linen, cushion covers, blinds and curtains. www.rylandpeters.com



SIMPLY STITCHED WITH APPLIQUÉ

Yumiko Higuchi (£16.99, World Book Media)

Embroidery artist Yumiko Higuchi combines two of our favourite techniques, embroidery and appliqué, to create beautiful designs. Use felt, cotton and linen to create layered pieces stitched with tulips, sunflowers, bees, berries and more. www.searchpress.com



DENIM DREAMING

▼ Whether you're shortening jeans, updating a vintage denim skirt or adding topstitched details to a me-made chambray shirt, you'll want the right colour thread for an authentic denim look, and you'll want it to be sturdy. So hooray for the Gütermann Jeans Thread Pack, with five shades to pick from, including two extra-strong spools. Email guetermann@stockistenquiries.co.uk



BAGS OF STYLE

We apply the same rule to bags as we do to fabrics – you can never have too many. Luckily for us, Boutique-Sha's The Purse Clasp Book gives us a chance to combine the two with 14 bag projects to try ranging from coin purses to everyday totes, plus two metal clasps to get you started. The clear step-by-step photos will take you through making each bag and adding metal hardware for a professional finish. £16.99, www.worldbookmedia.com



PRETTY PENNY

Dressing for those tricky in-between-weather days is something we've still not quite mastered, but we'll be one step closer to nailing transitional style thanks to Colette Patterns' new Penny Dress pattern. This versatile number has all the pretty details and so many possibilities for easy layering (or not, if the sun decides to put in an unexpected appearance). Autumn, we're ready for you! Printed and digital pattern approx £14, www.colettepatterns.com

3 OF THE BEST

EMERALD CITY

Winter is coming, so it's time to warm up your space and try the jewel-tones trend with accessories in luxe emerald green.

1. Tick off two trends with this handmade jade-green cushion digitally printed with a marble motif on heavy-weight cotton. £55, www.florrieandbill.com
2. Get off your smartphone and go back to the 1970s with this retro-cool peacock-green phone. Ring-a-ding! £30, www.wildandwolf.com
3. Add a pop of colour and texture to your space with a vase in a mottled copper design (any excuse to buy fresh flowers). £32, www.oliverbonas.com





DESIGN IT YOURSELF

Take your dressmaking skills to the next level with Simplicity's new collection of pattern-hack designs, with patterns for a knit top, cardigan, dress and trousers for you to put your own twist on. Each of the patterns includes the basic garment shapes for you to experiment with and several pattern-hack ideas to try. The only limit is your own creativity! £8.95 each from www.simplicitynewlook.com



TOOL UP

We've stored our collection of sewing notions in a variety of ways over the years – cake tins, shoe boxes and jars have all been repurposed as new homes for our growing collection. This bright tool box by Orla Kiely, in her trademark bold retro floral print, may well be ideal for gardening, but we think it will look far more at home on our sewing room shelf. Sorry, gardeners – this one's ours. £45, www.wildandwolf.com



We won't be leaving this pretty box on the doorstep – it's headed straight for our sewing room!

OUT & ABOUT

SKILLS, SHOWS & EVENTS

21-24 SEPTEMBER

The Great British Sewing Bee Live. Excel, London. Meet contestants from the BBC show, attend workshops and shop supplies. www.thegreatbritishsewingbeelive.com

22-24 SEPTEMBER

Scottish Quilt Championships. Royal Highland Centre, Edinburgh. Admire quilts on display, stock up your stash and learn new skills. www.grosvenorshows.co.uk

30 SEPTEMBER

Make Your Own Advent Calendar. John Lewis, London. Get ready for the festive season and with The Makery's advent calendar workshop in John Lewis. www.themakery.co.uk

1 OCTOBER-17 DECEMBER

Makers Market Pop-Up. The Village Haberdashery. West Hampstead, London. Shop a curated selection handmade products by local designer makers. www.thevillagehaberdashery.co.uk

5 FAB FINDS

Pencil cases

Back to school season gives us the perfect excuse to buy (or make) a new pencil case.



PEP TALK

This glittery slogan pouch will give us the boost we need when deadlines loom. £15, www.burplebaby.co.uk

FUN FOLIAGE

Add some greenery to your working day with this plant-print waxed cotton canvas case. £8.95, www.annabeljames.co.uk



PEACE OUT

This peace-sign case from Delhi-based Safomasi is ideal for popping in your handbag. £20, www.postcardshome.co.uk



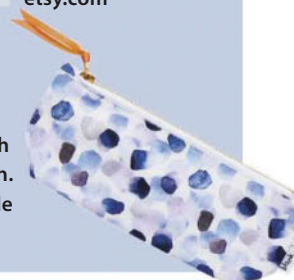
DO IT YOURSELF

Raid your stash of colourful zips to make this sleeping-bag-style case. PDF pattern £3.40, www.quiltitout.etsy.com



PASTEL POP

Get your desk Instagram-ready with this petal print pouch. £15, www.blankinside.design.co.uk



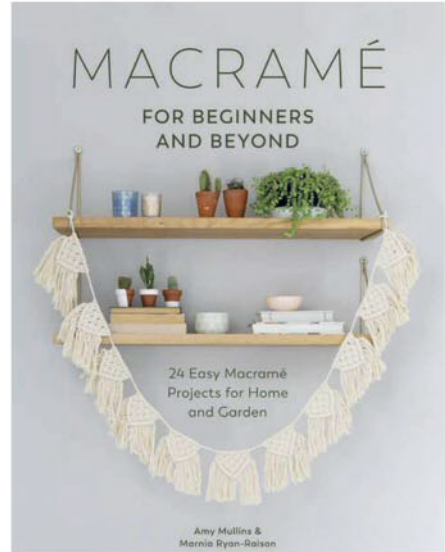


QUIRKY CRAFTING

If you like your embroidery with a side of sass, Renee Rominger's *Edgy Embroidery*, a book of unconventional ways to use classic stitches, will have you raiding your floss stash, with 25 offbeat projects ranging from a haunted house to a moth motif. £16.99, www.pagestreetpublishing.com

SMART SEWING

▼ Get your seam rippers at the ready – The Refashioners is back for 2017! Run by blogger and Simply Sewing contributor Portia Lawrie and now in its 5th year, the challenge is all about celebrating the joys of refashioning, upcycling and repurposing, with a different theme every year. This time, participants will be taking on the classic two-piece suit, with a bumper sewing prize to be won for the most creative transformation. Find out more about how to get involved at www.makery.uk



THAT 70s CRAFT

Stitching will always have our hearts, but we just can't resist the buzz that comes with learning a new crafty skill – especially one that enables us to DIY one of our favourite home trends of the year. Macramé is cool again, and we're knot stopping until we've mastered it (geddit?). Get started with *Macramé for Beginners and Beyond* by Amy Mullins and Marina Ryan-Raison, an inspiring new book with 24 achievable ideas for filling your home and garden with contemporary macramé (with not a 70s patterned carpet in sight). £14.99, www.sewandso.co.uk



MAKING PLANS

Keep track of your sewing ideas, creative endeavours and fabric finds with By Hand London's new Sewing Planner, with sections for project planning and fabric swatches, plus croquis in six body types for sketching your sewing ideas – and, as it's a PDF, you can print off as many pages as you like to fill up with inspiration. £7 from www.byhandlondon.com

LIBERTY CORNER

WILD AT HEART

Fill your little one's wardrobe with beautiful clothes made for adventures with Melbourne-based label Pretty Wild's oh-so-lovely collection. This range of timeless designs to treasure features classic styles in heritage Liberty fabrics, finished with pretty embroidered details and hand-sewn touches. We only wish we could keep them for ourselves! Visit www.prettilywild.com.au



Timeless childrenswear in classic Liberty.

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Sewing QUARTER

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

INSPIRATION STATION

We love anything that helps take our wardrobe from one season to the next and Clothkits' Boxy Reversible Jacket paper pattern is just the kind of design we've been looking for. This smart-casual cover-up is fully lined and reversible, which means you get to showcase not one, but two of your favourite fabrics. Our choice? Joel Dewberry designs. So many dreamy patterns to choose from! Buy the pattern at www.sewingquarter.com/p/SGCY80/



EDITOR'S PICK

PATTERNS PLEASE! It's a fact that you can never have too many prints in your stash, especially when they are as fun and individual as these pretty repeats...

Lobster & Anchor fabric,
£5.95 per 0.5m

Pink Flamingos fabric in
blue, £6.45 per 0.5m

Blueberry Go By Bike
fabric, £6.95 per 0.5m

Zebra Print fabric in
blue, £3.55 per 0.5m

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

MEET THE DESIGNER JESS ENTWISTLE



WHAT WAS THE FIRST THING YOU EVER MADE?

When I was six I was given a doll called Ma Beanz (she was stuffed with beans), she had a baby called Heinz and Mum and I made the 'Bean Bobble' – a house for them out of an old shoe box that we covered in green gingham and pom pom trim. I also hand sewed a mini quilt for Heinz out of scraps of fabric.

WHAT'S YOUR SEWING STYLE?

I am a magpie for patterned fabric. I love everything from bright technicolour florals to dainty, more traditional botanical prints. I also enjoy working out the math for projects – how many bricks in a block cushion etc. As well as trying new ideas and techniques.

WHAT'S YOUR TOP SEWING TIP?

I have two! Smaller stitches = stronger sewing. That, and iron at every point – you never regret ironing as you sew.

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



Dorset Berry Blue

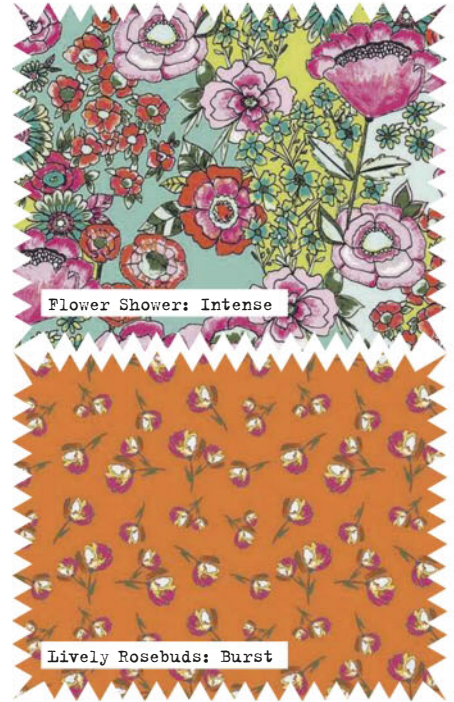
Yorkshire Blooms Blue

Essex Rose Garden

SOFT TOUCH

▼ **FIELD DAY** BY ELIZABETH OLWEN FOR CLOUD9 FABRICS

With winter on the horizon, we're filling our stash with cosy fabrics, starting with this sweet range of flannels and knits by Elizabeth Olwen in a calming pastel palette that makes them perfect for making snugly baby clothes. www.hantex.co.uk/cloud9



Flower Shower: Intense

Lively Rosebuds: Burst

TO MARKET

CHELSEA MARKET BY BRENDA WALTON FOR BLEND FABRICS

Visit London town and take a stroll through the city's famous flower market in hand-painted watercolours with Brenda Walton's charming new collection for Blend Fabrics, Chelsea Market. Prints include quaint little flower shops, bold blooms, ditsy florals, butterfly damasks and modern geometrics in an oh-so-pretty delicate palette. www.blendfabrics.com



Roam Free: Pink



Cottonflower: Pink

WILD FLOWER

WILD BLOOM BY BARI J FOR ART GALLERY FABRICS

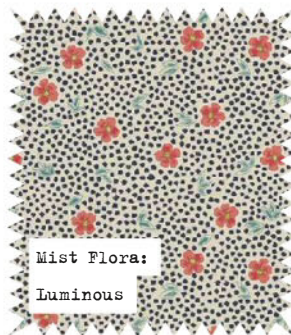
Designer Bari J is known for her love of bold colours and even bolder blooms, and her latest collection for Art Gallery Fabrics is true to form, with lush florals and punchy colours. Motifs range from large-scale painterly prints to ditsy rosebuds. www.hantex.co.uk/agf

ECLECTIC ART

INDIE FOLK BY PAT BRAVO FOR ART GALLERY FABRICS

The third, folk art-inspired installment in Pat Bravo's Indie fabric trilogy for Art Gallery might just be our favourite.

This year's embroidery trend has seen the high street filled with ornamental florals, so this collection feels very of-the-moment. The Khokhloma print reminds us of the boho blouses we've practically lived in this season, and will work well into the next too, thanks to its rich autumnal colour palette. The range has two colourways to mix and match: Fables, with bright magenta tempered by luxe gold and inky blue, and the more subdued Memories palette in rich mustard, pretty teal and tomato red. These luxurious designs have us dreaming of eclectic home projects featuring a mix of the bolder designs and geometric mixers. Who says boho style is just for summer? www.hantex.co.uk/agf



Mist Flora: Luminous



Bloom: Verdant



Khokhloma: Gloom

WIN A FESTIVE FABRIC BUNDLE!

Win £255 fabrics from Inprint at Jane Makower's new Christmas collection.

Our Christmas crafting plans seem to get more ambitious every year, so it's never too early to start. From decorations to table linens, stockings to gifts, we have big plans for this festive season – and we've found the perfect fabrics to make it all in! Inprint at Jane Makower's magical new Christmas collection features classic festive motifs in a modern style, including winter berries, Santas in the snow and cute deer prints – and we've got 17 metres to give away, plus two Christmas sewing patterns to get you started. Enter at www.simplysewingmag.com, and see the range at www.makower.co.uk

WIN A FABRIC BUNDLE WORTH £255!



The McCall Pattern Company

23 SEWING PATTERNS WORTH £240!



£240 PATTERNS FOR YOUR STASH

Enter today to win 23 patterns from The McCall Pattern Company and Butterick.

When we're in need of sewing inspiration, we head straight to our pattern collection to start dreaming up our next dressmaking project. From simple tops to occasion dresses, we like to keep our stash stocked up with the latest styles, and we're giving away a pattern bundle worth £240 to one lucky reader so they can do the same. With patterns for garments, accessories and children's clothing by The McCall Pattern Company, Butterick and Vogue, the winner will have a pattern stash to envy! See the collection at www.sewdirect.com, and enter today at www.simplysewingmag.com

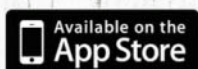
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ADELE DRESS
IN SIZES 6-20

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FRESH IDEAS WITH FABRIC

ISSUE THIRTY FOUR

NEW! AUTUMN EDIT
EXCLUSIVE
ADELE DRESS
IN SIZES 6-20

QUICK MAKES
FOR PLAYTIME

+ BABY BLANKET
BOHO SKIRT
TUNIC TOP

7 NEW OUTFITS
TO SEW TODAY!

PATTERN & PRINT

Colourful accessories for children's bedrooms

HOW TO: Easy embroidery • Halloween toys • Pattern hacks • Bag-making • Ric rac cushion

7 NEW OUTFITS
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PATTERN & PRINT

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TELL ME A STORY
Add colour to storytime with a cosy reading
corner sewn up in beloved children's book prints.

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





STORAGE BOXES

Keep favourite toys and books neat and tidy in these jumbo storage boxes, with two sizes to choose from. A soft layer of foam ensures they'll hold their shape (and survive the rough and tumble of playtime!).

PUMPKIN POUFFE

Bring the stories to life with an oversized pumpkin pouffe straight out of a fairytale. There are no spells required to magic up this pumpkin – all you need is an afternoon and your sewing machine.





POCKET CUSHION

Make sure everyone is sitting comfortably with their own personalised appliqué cushion, featuring a handy slip pocket for storing books when storytime is over and finished with a piped edge for a professional look.

BOOK BAG

Encourage a love of reading both at home and away by making a bag little bookworms will be proud to carry, with a practical flap closure and cotton tape strap.



BOOKENDS

Sew up a pair of bookends that a certain hungry caterpillar would love to tuck into, using careful hand-stitching to create that familiar dimpled apple shape.

BUNTING

Raid your stash for your brightest prints and felt scraps to make delicious-looking apple-motif bunting – we're planning on making a length to hang in our kitchen, too.







STORAGE BOXES

YOU WILL NEED

- Main fabric: 75x100cm (30x40in) for large box, or 35x110cm (14x44in) for small box
- Lining fabric: 75x100cm (30x40in) for large box, or 35x110cm (14x44in) for small box
- Foam: 75x100cm (30x40in) for large box, or 35x110cm (14x44in) for small box
- Basic sewing kit

FABRICS USED

Large box: Large Caterpillar. Ref: 5281/M. Spots. Ref: 3474/M.
Small box: Patchwork. Ref: 5283/M. Yellow Texture. Ref: 2/3476Y.
 From *The Very Hungry Caterpillar* by Eric Carle under licence in the UK by Andover Fabrics for Makower.
www.makoweruk.com

NOTE

- Use a 1cm (3/8in) seam allowance unless otherwise stated.
- The template is on the pattern sheet.

CUTTING OUT

- Step one** From the main fabric, cut:
Large box main sections: five pieces 42x32cm (16½x12½in).
Large box handle trim: two pieces 4x30cm (1½x11¾in), cut on the bias.
Small box main sections: five pieces 32x22cm (12½x8¾in).
Small box handle trim: two pieces 4x30cm (1½x11¾in), cut on the bias.
Step two From the lining fabric, cut:
Large box main sections: five pieces 42x32cm (16½x12½in).
Small box main sections: five pieces 32x22cm (12½x8¾in).
Step three From the foam, cut:
Large box: five pieces 42x32cm (16½x12½in).
Small box: five pieces 32x22cm (12½x8¾in).

MAKING THE BOX OUTER HANDLE SIDES

- Step one** Trace the circle template onto paper and cut it out.
Step two Take one of the main fabric sections and then, using the template as a guide, draw a curve at the two top corners of a short side. Cut this out.
Step three Mark the centre of the top of the curved edge using an erasable pen, then

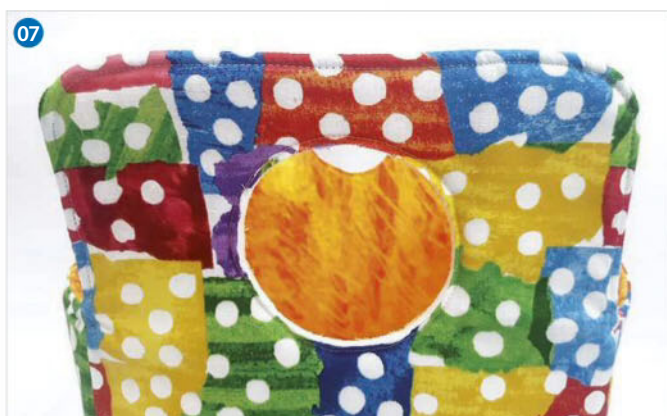
draw around the circle template in the middle on the right side (RS), 5cm (2in) down from the top edge if you're making the large box, or 4cm (1½in) down from the top edge if you're making the small box. **01**
Step four Repeat with a second main fabric section piece.

ASSEMBLING THE BOX OUTER

Step one Take an outer handle piece and place it RS together with one of the outer sides, with the 32cm (12½in) and 42cm (16½in) sides meeting for the large box, or the 22cm (8¾in) and 32cm (12½in) sides meeting for the small box. Sew together, stopping 1cm (¾in) from the bottom so you can join to the box bottom more neatly.
Step two Join the other handle side and handle piece in the same way and sew the pairs together to make a continuous loop. Press the seams open. **02**
Step three Pin the box outer base piece to the box main sewn piece with RS facing. Match the corners of the base to the seams and sew together all the way around. **03**

MAKING THE BOX LINING

Step one Take a lining fabric piece and pin



a foam piece to its wrong side (WS), then sew them together with a 5mm (1/4in) seam allowance. Repeat with two of the other lining fabric and foam pieces so you have three lining/foam pieces.

Step two Take one of the remaining two foam pieces and pin it to the WS of one of the remaining two lining fabric pieces. Using the template as a guide, draw a curve along the two top corners of a short side as you did with the outer handle sides. Cut out.

Step three Sew the two pieces together with a 5mm (1/4in) seam allowance. Repeat for the last foam and lining fabric piece. ⁰⁴

Step four Sew the five pieces together as you did for the outer (you may need to use fabric clips instead of pins) but leave a 6cm (2 3/8in) turning gap in one side. Trim off any excess fabric/foam outside the stitching to make it less bulky.

LINING THE BOX

Step one Turn the lining/foam box RS out and place it inside the outer box lining so they are RS facing. Pin all the way around. ⁰⁵

Step two Sew the lining to the outer along the top edges. Trim off any excess then turn RS out through the turning gap. Press.

Step three Slip stitch the turning gap closed.

Step four Topstitch all the way around the top of the box.

BINDING THE HANDLES

Step one Sew all the way around the outside of the handle circle mark by about 3mm (1/8in). This will secure the lining. ⁰⁶

Step two Cut away the circle, ensuring you cut on the drawn line only, to get a perfectly round circle. ⁰⁷

Step three Fold one of the handle trim bias strips in half lengthways to the WS and press. Open it up then fold the two long raw edges inwards to the middle crease and press.

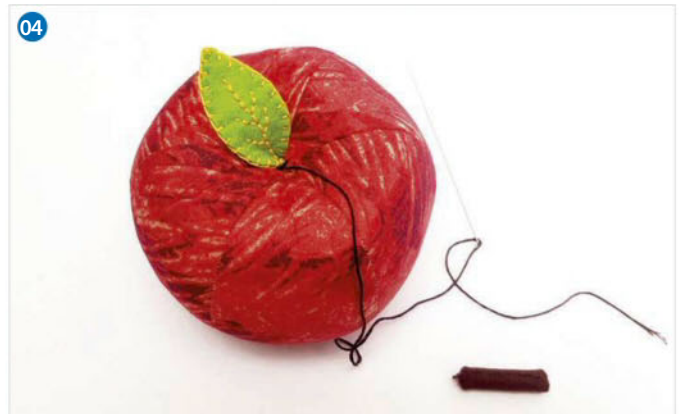
Step four Fold in half again to create a binding strip 1cm (3/8in) wide. Press the binding into a curve, with the binding opening on the outside of the curve so it will fit around the circle.

Step five Open up the binding and tack it to the hole so that the hole's raw edges are encased. Trim off any excess binding and tuck the remainder in the raw edge. Hand sew the binding to the hole on both the front and inside of the box. ⁰⁸

Step six Repeat these steps for the second handle on the other side to finish.

Got more than one bookworm in the family? Personalise your boxes with appliqué letters so everyone has storage for their favourite stories.





APPLE BOOKENDS

YOU WILL NEED

For each apple:

- Fabric: 25x65cm (10x26in)
- Lightweight iron-on interfacing: 25x65cm (10x26in)
- Felt: 8x8cm (4x4in), green or yellow
- Felt: 4x7cm (1½x2¾in), brown
- Rice: 500g (1lb2oz)
- Stuffing: 200g (7oz)
- Stranded cotton: red or yellow and brown
- Basic sewing kit

MATERIALS USED

Green apple fabric: Green Texture. Ref: 2/3476G.

Red apple fabric: Red Texture. Ref: 2/3476R.

From *The Very Hungry Caterpillar* by Eric Carle under licence in the UK by Andover Fabrics for Makower. www.makoweruk.com

Stuffing: Carded polyester fibre fill from www.worldofwool.co.uk or call 01484 846878

NOTES

- Use a 3mm (¼in) seam allowance unless otherwise stated.
- The templates are on the pull-out pattern sheet with this issue.

CUTTING OUT

- Step one** Trace and cut out the apple and leaf template pieces. The arrow shows the direction of the grain, so mark this on the template too.
- Step two** Press the interfacing to the wrong side (WS) of the fabric.
- Step three** Using a water erasable pen or pencil, trace around the apple template piece onto the interfacing six times and cut them out. Mark the arrow on the interfacing too so you remember which is the top.
- Step four** Cut two leaves from the green or yellow felt, using the leaf template.

MAKING THE APPLE SHAPE

- Step one** Take two apple segment pieces and pin them right sides (RS) together along one long edge.
- Step two** Sew the two segments together.
- Step three** Keep adding segments in the same way until all six sections have been sewn together, but leave a 3cm (1¼in) opening along

the top of one seam. ⁰¹

- Step four** Press the seams to one side then turn the apple RS out through the turning gap. ⁰²
- Step five** Stuff the apple with a mix of stuffing and rice until it's tightly packed.
- Step six** Stitch the opening closed with a small slip stitch.

MAKING THE STALK AND LEAVES

- Step one** Starting at one short end, roll the brown felt rectangle tightly into a stalk.
- Step two** Hand stitch it together using small whip stitches in a matching thread.
- Step three** Place the two felt leaves on top of each other then stitch together using blanket stitch and a contrasting stranded cotton.
- Step four** Stitch the veins down the centre of the leaves in back stitch.

FINISHING OFF

- Step one** Thread a long needle with a long length of brown stranded cotton. Starting at the centre of the top of the apple, sew it through the centre down to the bottom, going through back and forth, pulling tightly to create an apple dimple shape. ⁰³
- Step two** Sew the leaf to the top of the apple, then sew the stalk on the apple top. ⁰⁴

PUMPKIN POUFFE

YOU WILL NEED

- Fabric: assorted, 16 pieces
35x25cm (14x10in) each
- Lightweight iron-on interfacing:
110x110cm (43¾x43¾in)
- Self-cover buttons: two, 38mm
(1.5in) diameter
- Stuffing: 1.5kg (3lbs5oz)
- Contrasting topstitch thread
- Matching sewing thread
- Basic sewing kit

MATERIALS USED

Fabrics: Food. Ref: 5282/M. Small Caterpillar. Ref: 2/7762G. Large Caterpillar. Ref: 5281/M. Patchwork. Ref: 5283/M. Spots. Ref: 3474/M. Stars. Ref: 2/7673X. Yellow Texture. Ref: 2/3476Y. Green Texture. Ref: 2/3476G. Red Texture. Ref: 2/3476R. From The Very Hungry Caterpillar by Eric Carle under licence in the UK by Andover Fabrics for Makower. www.makoweruk.com
Stuffing: Carded polyester fibre fill from www.worldofwool.co.uk or call 01484 846878

NOTES

- Use a 1cm (¾in) seam allowance unless otherwise stated.
- The template is on the pull-out pattern sheet with this issue.

CUTTING OUT

Step one Trace and cut out the pumpkin template piece. The template includes the seam allowances all the way around.

Step two From the interfacing, cut out 16 segments using the template.

Step three Press the interfacing segments to the wrong side (WS) of each of the fabrics and cut them out. As the interfacing is translucent you can see through it to choose which part of the fabrics or motif you want to see.

JOINING THE PUMPKIN SEGMENTS

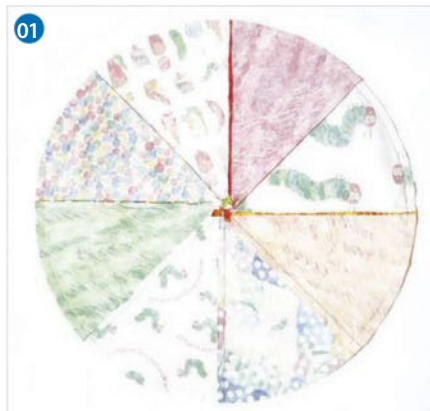
Step one Pin two contrasting segments right sides (RS) together along one long edge

Step two Stitch together using a small stitch length for strength. Press seams to one side.

Step three Repeat with two other segments.

Step four Take the two pairs, pin them RS facing and then sew them together. You will now have a semi-circle.

Step five Repeat for the other segments so you



have four semi-circles.

Step six Pin two semi-circles RS facing and sew together into a circle, ensuring you match the central seams. Press seams to one side. Trim off the pointed ends to make them less bulky.

Step seven Repeat for the other two semi circles to make your cushion front and back. **01**

ASSEMBLING THE CUSHION

Step one Take the cushion front and back and pin them RS facing, ensuring you match all seams. Sew together, leaving a 6cm (2¾in) turning gap along one side.

Step two Turn RS out through the turning gap and press.

Step three Take the stuffing and firmly stuff the cushion – you will use a lot of stuffing!

Step four Close the turning gap using a small slip stitch. **02**

MAKING THE CUSHION INTO A PUMPKIN

Step one Cut 4m (4½yds) of topstitch thread, and fold it in half then thread the two ends into a long needle to leave a loop at one end.

Step two Push the needle in and out at the centre of the cushion, threading the point through the loop to secure the thread neatly.

Step three Now push the needle and thread

through the centre of the cushion from bottom to top around the outside to cover one segment totally, pulling tightly. Repeat this step to do this twice to pull the segment into shape.

Step four Sew a few stitches in the middle of the cushion to secure the thread then cut off the excess thread. You may need to cut off the long needle then use a smaller needle to do this.

Step five Repeat this step for the other segments to make a pumpkin effect. Don't worry if the stitching in the middle of the cushion starts to give a little, as it will be covered by the button. **03**

ADDING THE BUTTONS

Step one Cover the buttons with fabric.

Step two Using a long needle and topstitch thread, pass the needle through the middle of the cushion from bottom to top. Then thread the needle through the shank on the back of one button to attach it.

Step three Push the needle back through the centre of the cushion and thread the needle through the shank of the other button.

Step four Repeat a few times to secure the buttons and cover the stitching, threading your needle in and out of the button shanks each time. Tie off to secure. **04**

BOOK BAG

YOU WILL NEED

- Main fabric: 45x85cm (18x34in)
- Lining fabric: 45x85cm (18x34in)
- Cotton tape: green, 2.5cm (1in) width x 85cm (34in)
- Magnetic clasp: 2cm (¾in) diameter
- Matching sewing thread
- Basic sewing kit

FABRICS USED

Main fabric: New Small Caterpillar.
Ref: 2/7762G.

Lining fabric: Spots. Ref: 3474/M.
From The Very Hungry Caterpillar by Eric Carle under licence in the UK by Andover Fabrics for Makower.
www.makoweruk.com

NOTE

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

CUTTING OUT

Step one From the main fabric cut:

Bag outer: two pieces 37x27cm (14½x10½in).

Flap outer: one piece 20x24cm (7¾x9½in).

Step two From the lining fabric cut:

Bag lining: two pieces 37x27cm (14½x10½in).

Flap lining: one piece 20x24cm (7¾x9½in).

MAKING THE FLAP

Step one Take the flap outer piece and, using a cup and erasable pen, mark a curve on two of the corners on one of the long edges.

Step two Place the marked outer piece on the flap lining piece, right sides (RS) facing, and pin. Using the outer piece as a template, cut the lining fabric to make the curves.

Step three Sew all the way around the short sides and the curved edges on the long side. Clip the corners and turn RS out.

Step four Topstitch close to the edge. **01**

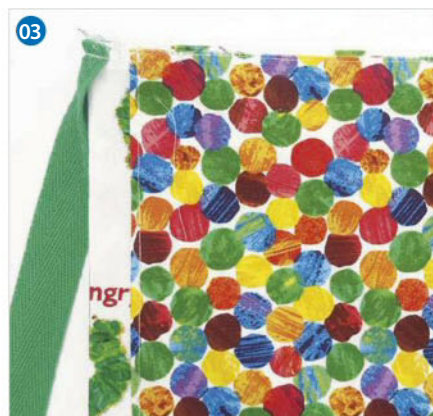
MAKING THE BAG OUTER

Step one Place the two bag outer pieces RS together and stitch down one side, along the bottom and up the other side.

Step two To box the corners, pinch one of the bottom corners out to form a triangle. Make sure the seam lines line up and pin the corner together. Mark 2cm (¾in) up from the point and draw a line across.

Step three Sew along this line to form the corner. Box the other corner in the same way. **02**

Step four Trim the seams and press them open.



MAKING THE BAG LINING

Step one Place the two bag lining pieces RS together and stitch down one side and along the bottom, leaving an 8cm (3¼in) turning gap, then up the other side all the way to the top.

Step two Box the corners in the same way as you did for the outer.

ADDING THE CLASP AND FLAP

Step one Work out where you want the clasp to go and mark this on the bag front and flap lining pieces.

Step two Attach the clasp according to the manufacturer's instructions.

Step three Place the flap RS facing to the bag outer back piece so that the flap is in the centre. Sew the flap to the outer with a 5mm (¼in) seam allowance.

ADDING THE STRAP

Step one Pin the cotton tape centrally on top of one of the outer side seams.

Step two Sew into place with a 5mm (¼in) seam allowance. **03**

Step three Take the cotton tape around the bottom of the bag and pin then sew onto the other side seam, making sure it isn't twisted before you pin it into place.

ASSEMBLING THE BAG

Step one Turn the outer RS out and place inside the lining so they are RS facing. Make sure the side seams match and the flap is tucked in between the layers.

Step two Pin in place then stitch together all the way around the top.

Step three Turn the bag RS out through the turning gap in the lining then slip stitch the lining closed.

Step four Push the lining inside the bag and press. Topstitch all the way around the top of the bag to finish. **04**





BUNTING

YOU WILL NEED

To make one string of seven apples

- Fabric: assorted, seven pieces 15x30cm (6x12in) each
- Felt: green, yellow and brown, 5x15cm (2x6in) of each
- Wadding: 25x50cm (10x20in)
- Cotton tape: 5mm (¼in) width x 2m (2¼yds)
- Basic sewing kit

FABRICS USED

Food. Ref: 5282/M. Small Caterpillar. Ref: 2/7762G. Large Caterpillar. Ref: 5281/M. Patchwork. Ref: 5283/M. Spots. Ref: 3474/M. Stars. Ref: 2/7673X. Yellow Texture. Ref: 2/3476Y. Green Texture. Ref: 2/3476G. Red Texture. Ref: 2/3476R. From *The Very Hungry Caterpillar* by Eric Carle under licence in the UK by Andover Fabrics for Makower. www.makoweruk.com

NOTES

- Use a 1cm (¾in) seam allowance.
- Templates are on the pattern sheet.

CUTTING OUT

Step one Trace and cut out the apple, leaf and stalk templates from the pattern sheet.

Step two Using a selection of different fabrics and positioning the apple template so you centre it on the area or motif of the fabric you want to see, cut out seven pieces for the apple fronts and seven pieces for the apple backs.

Step three Cut seven leaves from the felt, alternating between the green and the yellow.

Step four Cut seven stalks from the brown felt.

Step five Cut seven pieces of wadding using the apple template. ⁰¹

MAKING THE APPLES

Step one Place an apple front and apple back right sides (RS) together.

Step two Place a piece of wadding beneath them then pin the three layers together.

Step three Sew together all the way around but leaving a 4cm (1½in) turning gap in the centre of the top edge. This is where the apple stalk and leaf will slot in. ⁰²

Step four Clip the corners, turn RS out then fold the edge of the turning gap to the inside and press to hold. ⁰³

Step five Repeat this to make all the other apples in the same way.

ASSEMBLING THE BUNTING

Step one Pin one felt stalk and leaf into each apple and tack together to hold.

Step two Remember when you're deciding which order to put the apples in that the leaf colours need to alternate.

Step three Take your cotton tape and, using an erasable marker, mark on the back 55cm (22in) in from one end.

Step four Make a mark every 15cm (6in) so you have seven points marked. You will have 55cm left on the other end for tying up the bunting.

Step five Take one of the apples and place it on top of the tape so that the centre of the top of the apple lines up with the marked line.

Step six Tack your apple in place along the tape to hold it while you stitch.

Step seven Repeat to position and tack the other apples in place along the tape, centring each one on the points you marked earlier.

Step eight Sew the apples to the tape by top stitching all the way around them. This will also close the turning gap and secure the leaf and apple stalk. ⁰⁴

Step nine Remove the tacking stitches.

Step ten Fold the raw ends of the cotton tape over twice and sew them down to stop the bunting ends fraying.

READING CUSHION

YOU WILL NEED

- Main fabric: 50x100cm (20x40in)
- Contrast fabric: 60x50cm (24x20in)
- Binding and appliqué fabric: see instructions
- Bondaweb: see instructions
- Piping cord: 2.2m (2½yds)
- Zip: 41cm (16in)
- Cushion pad: 45x45cm (18x18in)
- Basic sewing kit

FABRICS USED

Main fabric: Food. Ref: 5282/M.

Contrast fabric: Spots. Ref: 3474/M.

Binding and appliqué fabric: Yellow Texture. Ref: 2/3476/Y.

From *The Very Hungry Caterpillar* by Eric Carle under licence in the UK by Andover Fabrics for Makower. www.makoweruk.com

NOTES

- Use a 1cm (¾in) seam allowance unless otherwise stated.
- The templates are on the pattern sheet with this issue.

CUTTING OUT

Step one From the main fabric cut:
Front: one piece 47x47cm (18½x18½in).

Back: two pieces 47x25cm (18½x9½in).

Step two From the contrast fabric cut:

Pocket: one piece 56x47cm (22¼x18½in).

Step three From the binding and appliqué fabric cut:

Bias binding: cut and join strips on the bias to make one length 3.5x220cm (1¾x87in).

Appliqué: see instructions below.

MAKING THE APPLIQUÉ LETTERS

Step one Trace your chosen letters then turn the paper over to the wrong side (WS) and place the Bondaweb paper side up on top. Trace the letters so they are in reverse.

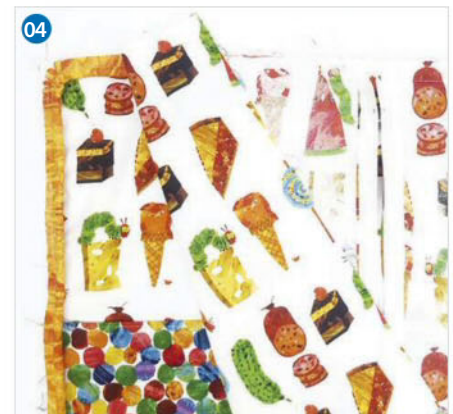
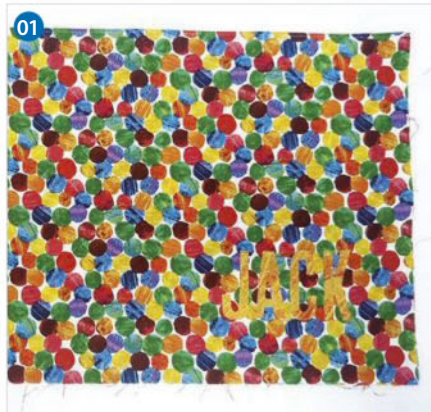
Step two Cut the letters out roughly outside the traced lines then place them paper side up onto the WS of the appliqué fabric. Press into place.

Step three Carefully cut out the letters along the drawn pencil lines.

ATTACHING THE APPLIQUÉ

Step one Position the letters on the right side (RS) of the pocket piece along the bottom short edge, 6cm (2¾in) in from the side edge.

Step two Peel off the backing paper and press into place.



Step three Work a machine zigzag edge around the edges of the letters to hold them in place.

Step four Fold the pocket fabric in half WS facing to create a pocket 47x28cm (18½x11in). Topstitch along the top folded edge. Press. **01**

MAKING THE ZIPPED BACK

Step one Place the two cushion back pieces RS facing and stitch together along one long edge.

Step two Mark 4cm (1½in) in from both outside pinned edges. Sew the two pieces together from the outer edges to the marked points with a 1.5cm (¾in) seam allowance. Backstitch to secure. Change the length of the stitch to the longest length then sew between these seams where the zip will go. Press the seam open.

Step three Tack the zip with the teeth facing the reverse of the seam and positioned so the slider sits at the end of the long stitched seam at one end. Stitch it into place using a zip foot. **02**

MAKING THE PIPING

Step one Place the piping cord in the middle of the WS of the bias cut strip. Fold the strip WS together to cover the cord, matching the long raw edges, and pin.

Step two Using the zip foot, stitch together along the length but not too close to the cord.

Leave the last 5cm (2in) of bias strip unsewn at each end.

ADDING THE PIPING

Step one Pin the pocket to the RS bottom of the cushion front, then sew together with a 5mm (¼in) seam allowance to secure.

Step two Pin the piping around the cushion front so that the piping faces inwards and the raw piped edges align with the cushion edge.

Step three Sew the piping to the cushion front with a 5mm (¼in) seam allowance, clipping the piping to ease it around the corners.

Step four Splice the cord by removing half the strands from each end and winding them together for a neat join. **03**

Step five Trim and join the piping fabric ends either by sewing them together or folding the edge of one over the other. Sew the now finished last bit of piping to the cushion front.

MAKING THE CUSHION

Step one Open the zip halfway. Pin the cushion front and back together RS facing. Sew together with a 1cm (¾in) seam allowance. **04**

Step two Turn RS out through the zip.

Step three Stuff the cushion pad into the cushion cover and do up the zip to finish.



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MY SEWING WORLD

by Portia Lawrie

Portia Lawrie of The Refashioners and Makery reflects on the ways sewing has changed her life for the better.

When my son was born, a friend randomly gifted me her grandmother's vintage Singer sewing machine. I can pinpoint the start of my sewing journey to that exact moment. Little did I realise at the time where sewing would take me and what I would learn. Not so much about sewing, but about myself, and life. It occurs to me more and more, the longer I sew, that there are lessons to be learned from this pastime that have nothing to do with sewing and everything to do with life in general.

MORE THAN A HOBBY

Sewing isn't just sewing. Saying that to a sewist is like saying "it's only a game" to a football fan. It will be met with drop-jawed incredulity and a look that tells you that you have absolutely no idea what you're talking about. Sewing is a simple (ish) act of turning fabric into something usable or beautiful (hopefully both), yes – but within that, and beyond it, it's so much more.

Take refashioning, for instance. A cause close to my heart as you may know. There are many reasons I love refashioning, not least because there's something to be said for challenging ourselves to see past flaws and obstacles and see the value and potential in something. To look past the obvious, change perspective and respond to challenges creatively. In overcoming those challenges (working around flaws and seams and being creative about how you use fabric when it is scarce are just two examples) there is satisfaction and achievement, and a sense of empowerment at having not given up.

When we try a new pattern or technique and push ourselves, I honestly believe that's when our best work is done. Usually, I end up wondering what I was so scared of in the first place. Sewing has taught me I am more than I think I am, and the thought of the unknown is nearly always more scary than the reality. And I try and remind myself of that in my non sewing life.

Making clothes is a way to express ourselves and feel confident in what we wear.



For more of my sewing tips and projects visit www.makery.co.uk

Losing myself for a few hours with needles, threads and fabrics = bliss!

Photos: www.makery.co.uk

"Little did I realise at the time where my sewing would take me."



I relish the challenges that come with refashioning (and the end results!).

"You have at your fingertips the means to make clothes that fit."



Sewing is my sanctuary and gives me a chance to switch off.

THE POWER OF MAKING

There are lessons about self acceptance, too. When you sew, you realise almost everybody falls outside of "normal" in terms of shape, proportion and size. You come to see that normal is a myth, and that you're the same as everybody else, in the sense that none of us are the same. Normal is meaningless when you have at your fingertips the means to make clothes that fit and represent who you are and how you feel.

Then there's the whole zen thing. There have been many times when sewing has been my saviour. It allows you to switch off squabbles, niggles and worries, because it's impossible to think about anything other than the task in hand when you're setting in a sleeve or working on a pattern alteration. Sewing is my form of meditation. To lose ourselves in fabric, thread and scissors and emerge calmer and happier is not just sewing – that's therapy with clothes at the end of it!

Somewhere in the act of creating there are deeper life lessons to be learned. It is about overcoming challenges and realising we are more than we think we are. It gives us a way to soothe and feed our souls, and the means to express ourselves and to feel confident in what we wear. These are all things that go way deeper than a simple pastime.

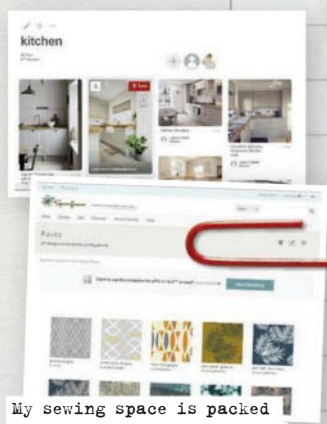
So, when someone says sewing is "just a hobby", give them that look – the same one as when they use your fabric scissors for paper. And remember, the rest of us know exactly where you're coming from...



Immersive sewing tasks such as pattern alterations are a form of meditation for me.

Keeping me inspired...

We are in the process of moving house so my sewing space is getting packed up and will be dismantled (it's a log built summerhouse) ready to be reassembled at the other end. All of which means I shall be on an enforced sewing break of sorts for a few weeks. So I'm spending the time perusing Pinterest for interior inspiration for the new house, and looking at www.spoonflower.com for some unusual prints and fabrics for my projects.



My sewing space is packed away at the moment, so I'm getting inspired online ready for when I can sew again.



The vintage Singer sewing machine that started it all!







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THE ADELE DRESS

Make a versatile dress for your autumn wardrobe with **The Adele Dress** in UK sizes 6-20, featuring simple-sew kimono-style sleeves and a midi or knee length.

THE ADELE DRESS

As the balmy days of summer drift into a cooler autumnal vibe, we're met with the same dilemma every year – what to wear? When it's not quite warm enough for our floaty frocks (sob!) but not quite cold enough for snuggling up in a cosy knit, we need easy-to-wear styles we can layer up.

This issue's cover star, The Adele Dress in UK sizes 6-20 (US 4-18/EUR 34-48), is the all-season, all-occasion dress our wardrobes have been waiting for, with two lengths to choose from. There's no need to pack this versatile number away until next year – we'll be wearing ours with everything from sunnies and sandals to boots and tights.

Choose a lightweight fabric that has some drape but is still crisp enough to hold those oh-so-pretty pleats – we used the swoon-worthy Rifle Paper Co. Wonderland rayon.

The instructions will take you through sewing the beginner-friendly kimono sleeves (so no fiddly setting-in, yay!), pleats, pockets, a V-neckline and an invisible zip closure.

Share your Adele Dress with us using #simplysewingmag – we'd love to see!

YOU WILL NEED

■ Fabric:

Dress A: 115cm (45in) width fabric x 2.9m (2¼yds); 140cm (55in) width x 2.5m (2¾yds) for all sizes

Dress B: 115cm (45in) width fabric x 2.6m (3yds); 140cm (55in) width x 2.1m (2¼yds) for all sizes

■ Iron-on interfacing: 30x60cm (11x24in), to match fabric weight

■ Invisible zip: 56cm (22in)

■ Matching thread

FABRIC SUGGESTIONS

■ Light to medium weight fabrics, preferably with some drape, such as cotton, cotton lawn, rayon, crepe or linen blend.

GETTING STARTED

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

Read through the instructions before you start sewing, and make sure you do all the steps in the correct order. Get your sewing kit ready so you have everything you need to hand, press your fabric to ensure accurate cutting out, and you're ready to start on the fun part – sewing your Adele Dress!

KIMONO SLEEVES

Has grown-on kimono-style sleeves for a simple sew.

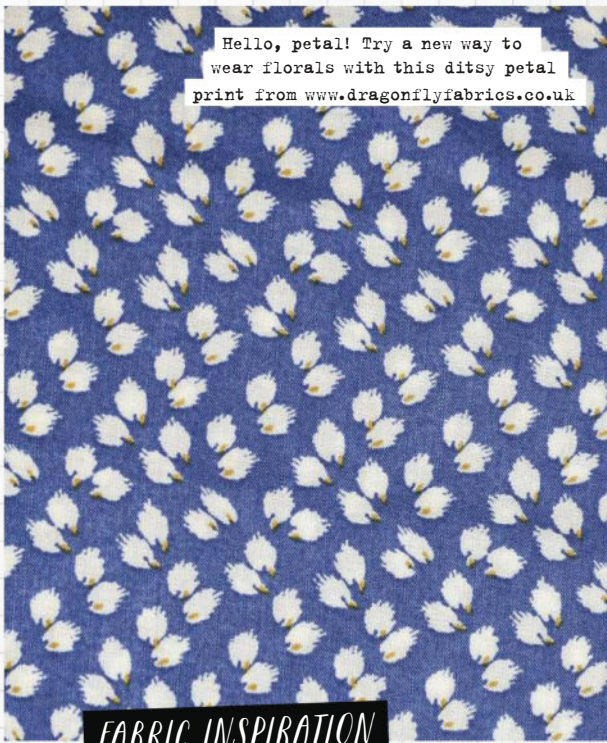
PLEATED SKIRT

The skirt features pleats and pockets at the waist.

TWO LENGTHS

Make as a knee or midi length dress.





FABRIC INSPIRATION

FLORAL FANCY

Show off details like pleats and pockets with plain fabrics in luxe jewel hues, or go feminine in a classic floral print.



WEAR IT WITH

FALL FOR PINK

Brights and blooms to put a spring in your step for autumn.

Bye autumn neutrals - hello, fun fuchsia, £7.50, www.marksandspencer.com



Yes, we do need another red lipstick, £3.99, www.newlook.com

Make the most of a V-neckline with statement jewels, www.simplybe.co.uk



Forget double denim - we're going double florals with a flowery frock and embroidered jacket, £65, www.cathkidston.com



Add tassels and texture with this suede bag, £55, www.lauraashley.com



Last-minute dinner date? Just add classic courts, £65, www.jonesbootmaker.com

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Elsie Dress

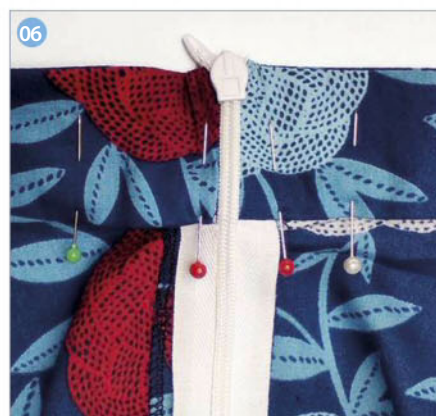
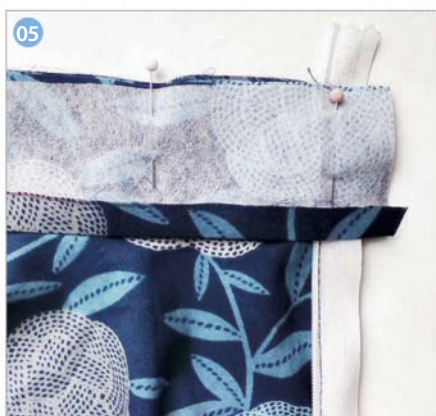
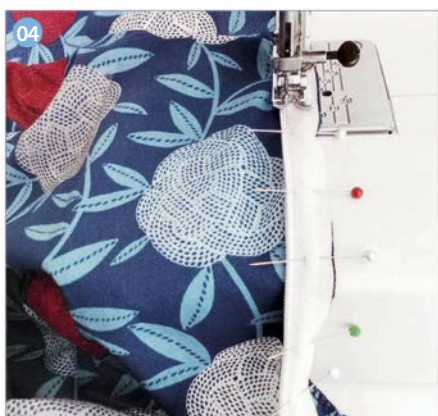
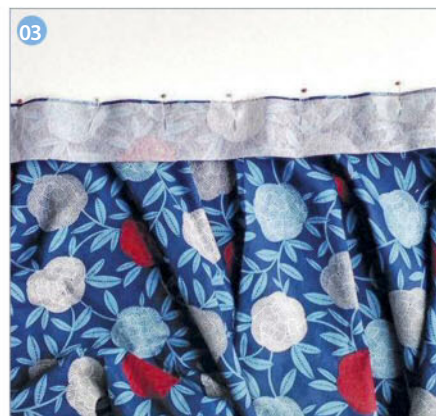
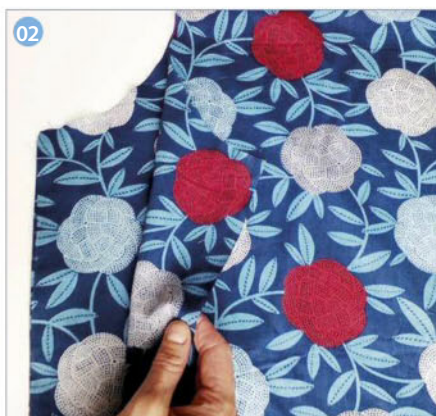
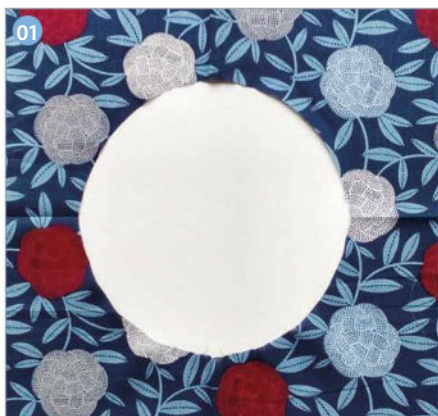
sewoverit.co.uk/shop

DRAPED IN FLORALS

Make a swishy midi skirt with
a feminine handkerchief hem
– no sewing pattern needed!
Jennie Jones shows you how.



HANDKERCHIEF HEM SKIRT



YOU WILL NEED

- Main fabric: 1.5m (1 $\frac{3}{4}$ yds) x 125cm (50in) wide
- Invisible zip: 20cm (8in)
- Medium-weight interfacing: see instructions
- Matching sewing thread
- Basic sewing kit

FABRIC USED

- Corde Fleur Night from Seasalt. Available from www.seasaltcornwall.co.uk

NOTE

- Use a 1.5cm ($\frac{5}{8}$ in) seam allowance unless otherwise stated.

CUTTING OUT

Step one Cut 125cm (50in) from the length of the main fabric to make a square.

Step two Fold the fabric square in half and then in half again to make a smaller square.

Step three Take your waist measurement and divide it by 3.14, then half this. For example: for a 66cm (26in) waist the calculation would be 10.5cm (4 $\frac{1}{4}$ in). Mark this at the sides of the centre fold, using an erasable pen, and join them together in a curve – you can draw around a small plate to get a smooth curve. Cut and then open out and you'll have a circle for your waist. **01**

Step four From the main fabric, cut two strips of fabric that are 6.5cm (2 $\frac{5}{8}$ in) deep and 5cm (2in) longer than your waist measurement in length. These are for the waistband.

Step five From the interfacing, cut two strips to the same measurement as you did for the waistband strips.

MAKING THE WAISTBAND

Step one Cut from the bottom of the fabric to the centre along one of the fold lines to create a back seam. Zigzag or overlock the raw edges. **02**

Step two Interface both waistband strips and pin one into the waistline of your skirt, right

sides (RS) facing. Sew, open out and press. **03**

INSERTING THE ZIP

Step one Press the zip to flatten it out.

Step two Pin one side of the zip to the skirt, making sure the stopper at the top of the zipper is 1cm ($\frac{3}{8}$ in) down from the top of the waistband, then sew. **04**

Step three Match up the other side of the zip and repeat.

Step four Sew the rest of the back seam up to the zip, sewing as close as you can to the zip.

FINISHING THE WAISTBAND

Step one Take the other waistband strip and pin it along the top of the joined waistband with RS facing, then press the bottom edge up so it aligns with the bottom of the waistband on the skirt outer, sandwiching the zip between the two strips. **05**

Step two Sew the waistband in place along the zip and top edge.

Step three Turn the waistband RS out and press. Topstitch the waistband 5mm ($\frac{1}{4}$ in) in from where the waistband joins the skirt. **06**

FINISHING OFF

Step one Hem the skirt by machine or hand, or by overlocking the raw edge.

SHAPESHIFTER

Make **Jennie Jones'** empire-line vest from an oversized tee, with bow detail and gathered waist.



TRANSFORM IT!



YOU WILL NEED

- Oversized T-shirt
- Matching thread
- Basic sewing kit

NOTE

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



Play with colour-blocking, trims and different neck and waistline styles.

Designer Jennie says: "This is an easy-peasy transformation. You could use lace or bias binding around the arm and neck holes to add a bit more detail to your top."

CUTTING OUT

Step one Put the T-shirt on and mark where it falls just under your bust.

Step two Add a 1cm (3/8in) seam allowance, then mark this measurement all the way around the T-shirt and cut along this line.

Step three Take the lower half of the T-shirt you have just cut off and cut a 5cm (2in) wide strip off the raw edge for the bow. **01**

Step four The remainder of the lower half will be the T-shirt bottom. So, you now have three pieces of T-shirt: top, bow and bottom.

Step five Cut off the sleeves along the armhole seam. **02**

SHAPING THE TOP

Step one Fold the top piece in half lengthways. Mark and then cut the front and back neckline to your preferred shape, copying an existing vest top you like the shape of, adding a 5mm (1/4in) seam allowance.

Step two Try the top on and, if needed, trim further around the armholes to make a vest, retaining the shoulder seam and adding a 5mm (1/4in) seam allowance. **03**

PREPARING THE TOP

Step one Finish the raw edges of the neckline and armholes with a machine zig zag or by overlocking. **04**

Step two Fold and pin the neck and armhole edges over by 5mm (1/4in) to the wrong side (WS) and sew in place using a zigzag stitch.

Step three Try the top on WS out, pin the side seams to your desired fit making sure they are the same on both sides then stitch.

JOINING THE TOP AND BOTTOM

Step one Work a long machine stitch across the top edge of the bottom piece starting and finishing at each side seam, leaving the ends of the thread long to use for gathering.

Step two Pin the bottom to the top with right sides (RS) facing, aligning the side seams then pull up the gathering threads so that it fits. Sew into place. **05**

MAKING THE BOW

Step one Fold the bow strip in half lengthways with RS facing then sew along the raw edges, leaving a 5cm (2in) opening in the centre to turn out.

Step two Turn RS out, press and slip stitch the opening closed. **06**

Step three Tie in a bow and then hand sew to the centre of the neckline to finish.



Follow the shows on Twitter @thecraftshows or on Facebook @StitchingSewing HobbycraftsShows

— READER OFFER —

CRAFTS FOR CHRISTMAS

GET YOUR CRAFT ON THIS AUTUMN WITH STITCHING, SEWING & HOBBYCRAFTS AND CRAFTS FOR CHRISTMAS

We've teamed up with the organisers of Crafts for Christmas and Stitching, Sewing & Hobbycrafts to offer you an amazing 2 for 1 ticket deal to these inspiring shows taking place at SEC, Glasgow on 26-29th October 2017.

Crafts for Christmas is the shopping destination for artisan, handcrafted gifts – a great opportunity to get your Christmas shopping done early and wow friends and family with exceptional handmade items. Live music adds to the atmosphere and festive food and drink will bring out your indulgent side!

Stitching, Sewing & Hobbycrafts returns this autumn with their inspiring show for craft lovers. Whether you're into stitching, knitting, dressmaking, papercraft, jewellery making

or beading, the show has tools, kits and inspiration aplenty and features more than 100 exhibitors. Think new product launches and a free programme of on-trend workshops and demonstrations from the industry's top names.

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THE LARA SET

Update your weekend wardrobe with **The Lara Set** in UK sizes 6-20, an easy-wear shift dress and top with mix-and-match cuff, pocket and hemline details.

THE LARA SET

If we were going to dream up our perfect everyday dress and top, they would look like The Lara Set – a comfortable, easy-to-wear shift silhouette, with stylish details such as patch pockets and cuffs to make it feel that bit more special than our usual weekend uniform of jeans and a tee.

The Lara Set can be made as a dress or top in UK sizes 6-20 (US 4-18/EUR 34-48) and includes design features to mix and match: patch pockets, contrast cuffs, and a split hem finished with facings. Its simple construction makes it the perfect project for confident beginners looking to boost their skills.

Remember to share your Lara dress or top with us using #simplysewingmag!

YOU WILL NEED

Dress

- Main fabric: 115cm (45in) width fabric x 2.7m (3yds); 140cm (55in) width x 2m (2¼yds) for all sizes
- Invisible zip: 56cm (22in)

Top

- Main fabric: 115cm (45in) width fabric x 2.1m (2¼yds); 140cm (55in) width x 1.4m (1½yds) for all sizes
- Contrast fabric: 115cm (45in) width fabric x 0.8m (1yd); 140cm (55in) width x 0.7m (¾yds) for all sizes
- Invisible zip: 20cm (8in)

Dress and top

- Hook and eye
- Matching thread

FABRIC SUGGESTIONS

- Light to medium weight fabrics such as cotton, cotton lawn or chambray.

GETTING STARTED

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



SLEEVE CUFFS

Add the sleeve cuffs in a contrast or matching fabric.

POCKET DETAIL

Make the dress with optional patch pockets.

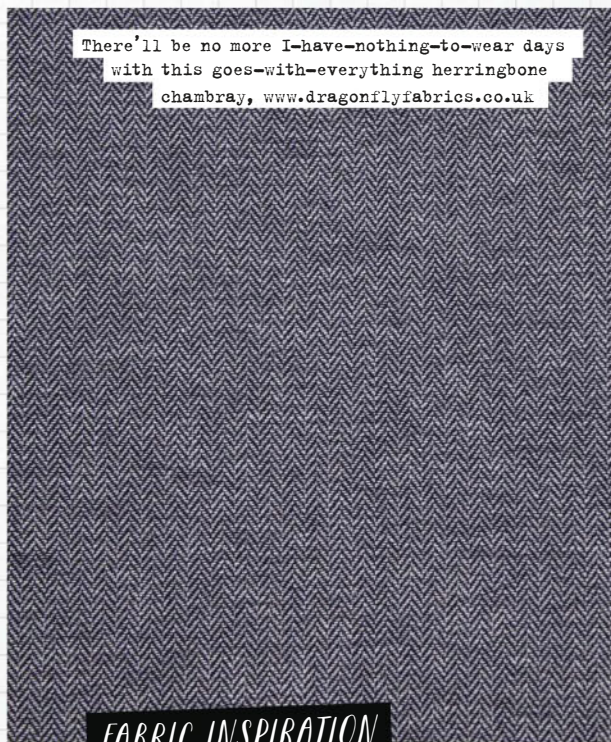
TWO-IN-ONE DESIGN

Choose from a knee-length shift dress or simple top.

GET 15% OFF AT DRAGONFLY FABRICS

We made our Lara dress in a beautiful Triangle Indigo Japanese cotton from Dragonfly Fabrics. Fancy making your own? Get 15% off using SEW50 at www.dragonflyfabrics.co.uk. Code valid until 12th Oct 2017.





There'll be no more I-have-nothing-to-wear days with this goes-with-everything herringbone chambray, www.dragonflyfabrics.co.uk



Cotton Lawn Sea Shells, www.dragonflyfabrics.co.uk



Cotton Chambray Dots, www.dragonflyfabrics.co.uk



Cotton Lawn Navy and Taupe Floral, www.dragonflyfabrics.co.uk

FABRIC INSPIRATION

PRINT & TEXTURE

Play with patterns and textures and mix tactile chambrays with bold designs for a subtle way to wear clashing prints.



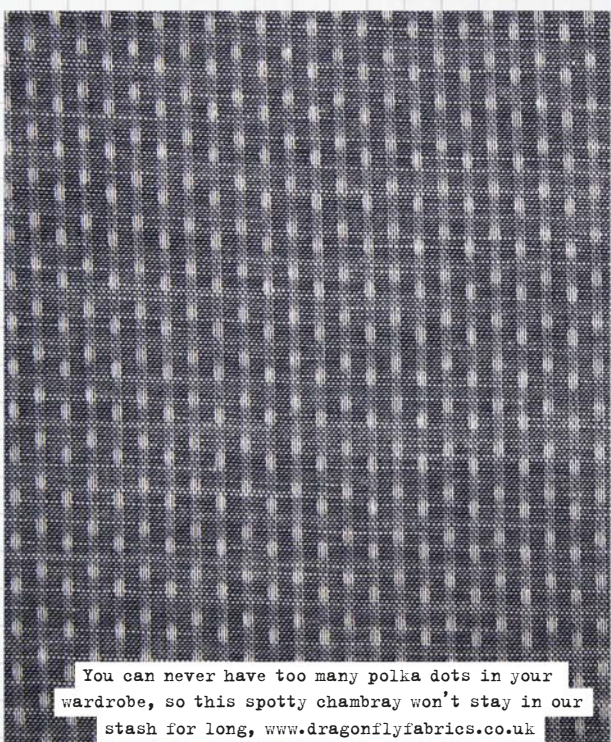
Geisha Bliss, www.hantex.co.uk/agf



Branch Silhouette, www.hantex.co.uk/agf



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



You can never have too many polka dots in your wardrobe, so this spotty chambray won't stay in our stash for long, www.dragonflyfabrics.co.uk

WEAR IT WITH

COOL CLASSICS

Timeless styles in neutral hues for casual dressing made easy.

Swap summer brights for barely-there nails, £6, www.marksandspencer.com

Pretty up your autumn wardrobe with pastel accessories, £32, www.oliverbonas.com

Embrace the new season with a leaf-motif necklace, £38, www.oliverbonas.com

Trade indigo denim for a lighter shade (just be careful with your morning cappuccino), £26, www.mandco.com

Add a classic tan saddle bag for a vintage vibe, £69.95, www.whitestuff.com

Try a feminine take on tomboy style in pink brogues, £100, www.dunelondon.com





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Image: Monoprint by Amy Twigger Holroyd, www.keepandshare.co.uk

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SUITS YOU

Try a new twist on classic tailoring with **Portia Lawrie's** paperbag-waist trouser pattern hack.



PAPERBAG TROUSERS



YOU WILL NEED

- Trouser pattern
- Medium-weight woven fabric: see instructions for quantity
- Square ruler
- Basic sewing kit

NOTES

- Use a 1cm (3/8in) seam allowance unless otherwise stated.
- Finish the raw edges by working a machine zigzag or overlocking.
- Choose fabrics such as linen, denim or crepe, but go for softer versions with some drape.

CHOOSING A PATTERN

Step one Start with a relaxed-fit trouser pattern as a template. We used the front and back leg pieces of the Vogue V9160 jumpsuit.

Step two Cut or trace a size or two bigger than you need. This is dependant on how oversized you want your trousers to be. **01**

Step three Measure the pattern pieces to calculate how much fabric you need to buy, plus extra for the waistline, belt and belt loops, as detailed in the Cutting Out section.

CUTTING OUT

Step one Fold your fabric right sides (RS) together. Pin your pattern pieces on top, positioning them so you have about 10cm (4in) space above the waistline.

Step two Trace around the pattern pieces using an erasable fabric marker or chalk. **02**

Step three On both the front and back pieces, extend the waistline upwards by 7cm (2 3/4in) from the centre front (CF) and the same from the centre back (CB).

Step four Square across the top of the raised waist then square up from the hipline of the pattern to your new waistline. This is shown by the dotted line in the photo. **03**

Step five Add a 1cm (3/8in) seam allowance all

the way around your traced pattern.

Step six Transfer any notches.

Step seven Cut out the pieces. **04**

Step eight For the tie, cut strips from your fabric 9cm (3 3/8in) wide and join them RS together at the short ends to make a length of 2m (2 1/4yds). **05**

Step nine For the belt loops cut a strip 8x37.5cm (3 1/8x14 3/4in).

STITCHING THE CROTCH SEAM

Step one Finish the raw edges of the side seams, inside leg seams, hems and waist.

Step two Pin and then sew the crotch seam RS together. Do this on both pairs of front and back pieces. **06**

Step three Press the seam allowance of the front crotch curve open and flat from the wrong side (WS) first then press from the RS.

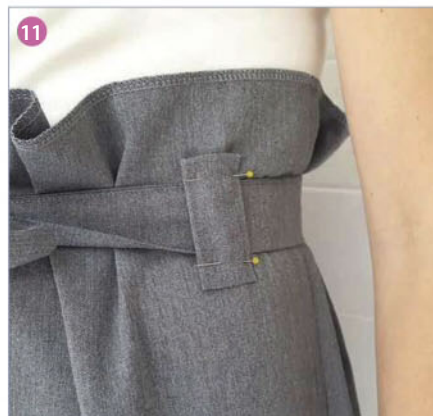
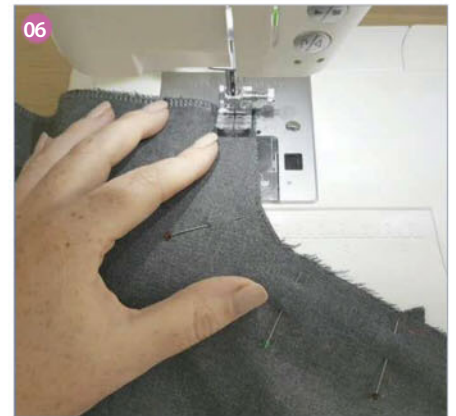
Step four Flip back to the WS and press the seam allowance over to the left.

Step five Finish the raw edges of the seam allowance then topstitch them from the RS, close to the seamline.

Step six Repeat this on the back. **07**

STITCHING THE LEG SEAMS

Step one You'll now have the front and back



of your trousers assembled. Lay them on top of each other with RS together.

Step two Aligning notches and CF/CB seams, pin and sew the inside leg seams first, and then the side seams. **08**

MAKING THE BELT

Step one Fold the joined tie piece in half lengthways with RS together.

Step two Pin and sew both of the short ends at a 45-degree angle then sew the long edge all the way along, leaving a 10cm (4in) gap in the middle for turning.

Step three Turn RS out then poke out the corners on the short ends. Press well then stitch the opening closed. **09**

MAKING THE BELT LOOPS

Step one Fold the belt loop strip in half lengthways with RS facing and stitch together down the length.

Step two Turn RS out and press so that the seam is at the top.

Step three Cut the pressed belt loop strip into five pieces measuring 7.5cm (3in) long. **10**

Step four Turn the short edges of each belt loop under by 1cm (3/8in) to the WS and press then pin to hold in place.

ATTACHING THE BELT LOOPS

Step one To establish the position of the belt loops, put your trousers on and then tie the belt at your waistline. Arrange the trousers on yourself until the crotch is positioned where you want it to sit during wear. Ignore how much extra fabric sits above the waistline at this stage – it's the position of the crotch that's key here.

Step two Pin one of your belt loops over the tie where it sits. Carefully untie and remove the trousers. **11**

Step three Measure down from the waist line edge to the pinned belt loop, then use that as a guide for positioning the rest of your belt loops. Put three at the back and two at the front, evenly spaced.

Step four Topstitch the loops in place close to the top and bottom turned-under edges.

FINISHING OFF

Step one Trim the waist edge down at this stage if you feel it's necessary. We cut ours 4cm (1 1/2in) above the top of the belt loops then turned it under by 1.5cm (5/8in) to the WS and stitched this down to hem. **12**

Step two Hem the trousers to the length you want in the same way, and you're done!



Use the same technique to make wide-leg, tapered and cropped styles.



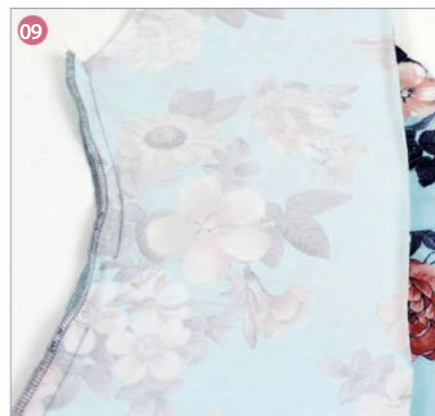
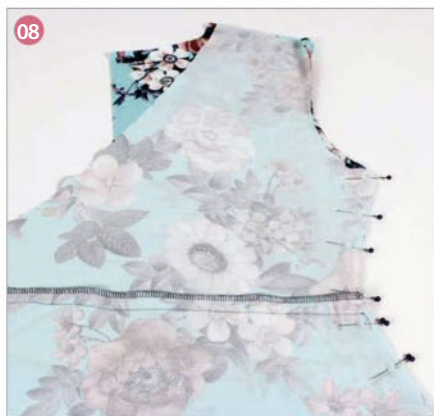
Maternity hack with
SEW OVER IT

Sew a jersey dress for your everyday maternity wardrobe with **Lisa Comfort's** simple wrap dress pattern hack.



PART THREE

- Sew with jersey
- Add waist ties
- Create an empire waistline



YOU WILL NEED

- Fabric: knitted or jersey, see instructions for details
- Wrap dress pattern (see below)
- Pattern paper
- Basic sewing kit

NOTE

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

CREATING THE BASIC PATTERN

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

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

CREATING AN EMPIRE WAISTLINE

Step one So that the wrap falls over the bump with no gaping at the bust, we're going to add in an empire line seam. To do this, hold the tissue pattern up to your body, making sure the shoulder edge sits 1.5cm (5/8in) over your shoulder apex. Mark the point on the pattern where you'd like the empire line seam to sit. Draw a horizontal line across the pattern at this point, perpendicular to the grainline. **01**

Step two Cut the pattern piece into two along this line, creating a bodice piece and a skirt piece. At the bottom edge of the bodice piece, attach a piece of pattern paper and draw in a 1.5cm (5/8in) seam allowance. Repeat this for the top edge of the skirt. On both pieces,

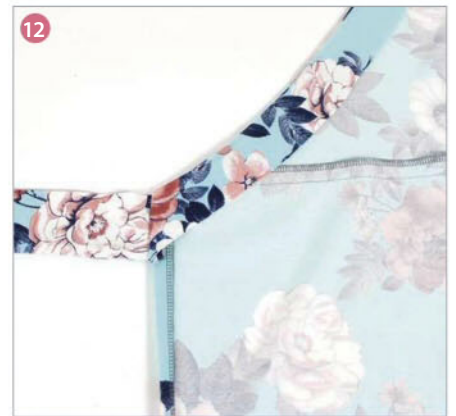
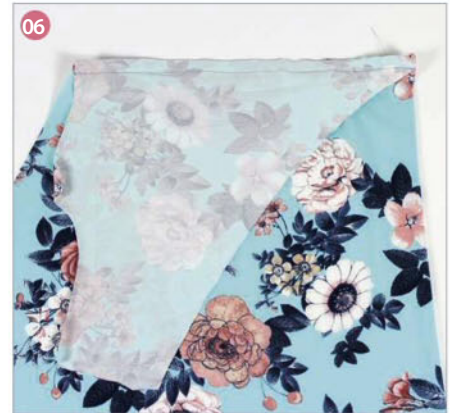
extend the seam allowance in line with the front edge before squaring off the edges. **02**
Step three In the same way, add a large piece of pattern paper to the side seam of the skirt. At the bottom edge, mark a point 12.5cm (5in) out from the hem, following the curve of the original hemline. At the top edge, mark a point 2cm (3/4in) out from the waist. Draw a line between these two points in a straight line to create a new side seam. Draw in the extended waist and hemlines. **03**

Step four To make sure the hem of the dress remains level over the bump, we need to lengthen the front of the dress. Attach a large piece of pattern paper at the hem. Find the centre point of the front skirt and make a mark 5cm (2in) directly below. In a gentle curve, redraw the hemline, grading from the centre point to the side seam, and from the centre point to the original front edge. **04**

Step five So that the tie will sit in the correct place once it is sewn up, redraw the notches onto the side seams of the skirt pattern, with the top notch sitting 2cm (3/4in) below the waist edge. With right sides (RS) together, lay the front piece over the back piece, aligning the side seam and hem, and transfer these notches

GET 20% OFF AT SEW OVER IT

Get 20% off Sew Over It's Ultimate Wrap Dress sewing pattern using the code SIMPLYWRAP at the checkout at www.sewoverit.com. Code valid until 12th October 2017.



to the back skirt. **05**

CALCULATING FABRIC QUANTITY

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

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

CUTTING OUT

Step one Fold the fabric in half lengthways.

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

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

Step four Mark all notches with tailor's chalk or tacking stitches, then cut out the pieces.

JOINING THE WRAP TOGETHER

Step one With RS together, align the right front bodice and right front skirt at the waist, easing the bodice onto the skirt. Pin and then stitch the seam. **06**

Step two Overlock or zigzag the seam allowance together and press upwards

towards the bodice. **07**

Step three Repeat with the left front bodice and skirt, and with the back bodice and back skirt.

Step four With RS together, align the front and back pieces at the side seams and pin. **08**

Step five Sew the side seams. On the left-hand side, stop stitching at the first tie gap notch, leave a 4cm (1½in) gap, before resuming after the second notch. Press the seam allowance open and overlock or zigzag the seam allowances separately. **09**

Step six Following the instructions for the Ultimate wrap dress pattern, stitch around the tie gap then stitch the shoulder seams, sleeves and facing. **10**

ADDING THE TIES

Step one With RS together, fold a tie piece in half lengthways. Pin down the long open edge and one of the short edges. With a 1cm (¾in) seam allowance, stitch these two edges closed, pivoting at the corner.

Step two Snip off the seam allowance at the corner. Turn the tie the right way out and press flat, making sure the seam is sitting neatly right on the edge. **11**

Step three Repeat for the second tie.

Step four Attach the waist ties to the dress following the instructions in the Ultimate wrap dress pattern. **12**

FINISHING OFF

Step one Overlock or machine zigzag the seam allowances together and press.

Step two Following the rest of the instructions for the Ultimate wrap dress pattern, finish the dress with a neat hem on the sleeves and lower edge. As the dress hem is now curved slightly at the front, you may find it easier to finish this with a narrow single-turned hem.

PSST

"We've made our dress in jersey for comfort, but you could use a drapery fabric, too - just use a pattern designed for wovens."

Right: We could look at this stitched tree from Anne's *Textile Nature* book all day and still find something new to admire. Below: Anne's stitching offers a window on the natural world – quite literally, in the case of this stitched window design!



Photo left: Anne Kelly; Photo right: From *Textile Nature* by Anne Kelly, published by Batsford (www.batsford.com)

FORAGED STITCHES

Glimpses of rural beauty and in-depth nature studies make up Anne Kelly's exquisite work, all recreated in needle, fabric and thread. How could we resist?

We fell in love with Anne Kelly's delicate stitch work after discovering her book *Textile Nature*. Capturing the structure and splendour of the botanical world, it has a gorgeously painterly quality, yet every work relies on Anne's talent with a needle and thread.

"I've always sewn from an early age," says Anne. "I was a bored young teenager and my Mum enrolled me in a quilting course, which I loved. I was smitten and ever since have always had some stitching on the go. My grandmother was a talented needlewoman too, and made everything from lace to hooked rugs." Having since developed her own individual stitching style, Anne

particularly enjoys sourcing textile fragments and fabric offcuts from the past and blending these with foraged scraps of nature to create her own mix of natural and textile history.

"I love using scraps and remnants of both new and old fabrics, blending them together and making something new using stitch," she says. "It's a lovely feeling when you make new work from old bits and stitching."

MULTI-MEDIA MAKER

Anne initially trained as a fine artist, producing mainly mixed media work in printmaking and photography, eventually gaining the qualifications to teach herself at various different levels. However, sewing was always on the horizon. "Gradually craft

and textiles became more of a part of my work," she says. "I started exhibiting my 'layered embroideries' around 15 years ago."

Her first book, *Connected Cloth*, came in 2013 as the consequence of a fruitful collaboration. "I was working and exhibiting with textile artist Cas Holmes around five years ago and the book is a product of that," she says. "It has just been reprinted."

The book's success offered Anne the chance to examine her process further with *Textile Nature*. "I was commissioned by my editors at Batsford to write it as a solo project," she says. "I wanted to write about what had inspired me and my surroundings. I hope that this comes across in the book."

Living in England's south east offers a rich



Above: *Textile Nature* is filled with inspiring ideas for incorporating natural motifs in your own creative projects, including this stash-busting bird-adorned needlecase.



Anne keeps a table set up with foraged nature finds, books and haberdashery to inspire her work.



Photo: Will Stedman Photography



Above: Anne's unique stitching style also lends itself to smaller embroidered details such as this bee stitched on table linen. Below: Traditional folk art is one of the many influences Anne incorporates in her work.

treasure-trove of inspiration, all rendered as multi-layered textured artworks that are reminiscent of elegant scrapbooks.

"As I said in the book, nature really is the best teacher. You can learn about shape, colour, form and texture from nature. And it is everywhere – even in urban environments." Folk art, fabric and ephemera all contribute to her stitched creations, but nature remains the driving force behind her work. "Nature is hugely inspiring and I love seeing the seasons develop from my studio," she says. "There is always something to look at. Plants, insects, animals and trees all feature in my work." It's all explained beautifully in Anne's second book, which was first published in June 2016 and has already been reprinted.

"*Textile Nature* is divided into chapters looking at plants, birds and insects, working with green spaces and looking at subverting nature in your work," says Anne. "The book has some 'how to' sections but is mainly meant as an inspirational book."

AL FRESCO SEWING

Her essential sewing tools include basic Bernina sewing machines "which are solid and take a lot of punishment! I like to carry a needle case and some stitching with me when I'm travelling – I describe how I made mine in the book." The opportunity to stitch while out in the open air fuels a lot of her pieces. "I like to work anywhere and everywhere when I'm travelling and in my



Photos: Anne Kelly; Photo top left and centre right: From *Textile Nature* by Anne Kelly, published by Batsford (www.batsford.com)

Right: Anne loves to teach workshops and exhibit her work: "It connects me to the textile world." Below: Oh, how we'd love to spend an afternoon stitching in Anne's beautiful studio space! Below right: Anne's first book, titled *Connected Cloth*, was published in 2013 in collaboration with fellow textile artist Cas Holmes.



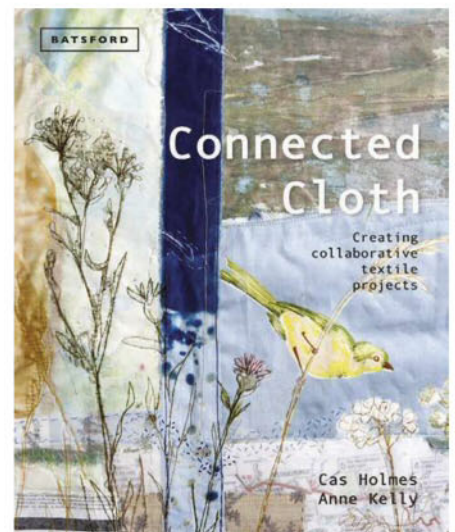
'Shed Studio' when at home." In case you were wondering, Anne explains that her 'Shed Studio' is actually a converted outbuilding in her garden: "It has heat and water so I can use it all year round, it has a large workbench which is great for looking at work, and it is used as a gallery for the South East Open Studios each June."

The studio offers Anne a retreat where she can sink into her surroundings and begin to piece new works together. "I listen to the radio a lot and also play music on a portable speaker," she says. "Although it can be a self directed and lonely experience, exhibiting, giving talks and workshops about my work connects me to the textile world."

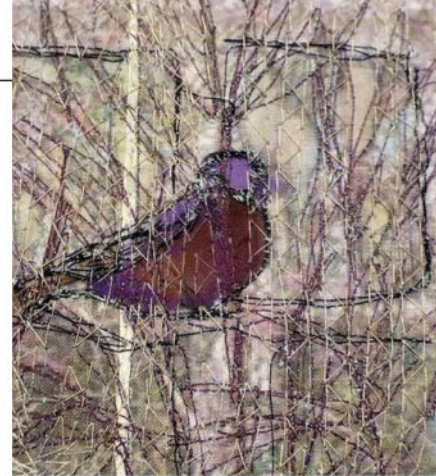
Crucial elements of the space include something Anne calls her 'nature table' where she lays out her favourite leaves or other foraged items, alongside cotton reels, tape measures, buttons, and haberdashery treasures. "I collect plants, dried flowers and shells, and any other natural elements that come my way," she says. "I like salvaging pieces of wood and use them in my work, either as a support or as part of the piece. I like covering wood with fabric, too."

The choice of fabrics and threads used in her work is made just as thoughtfully. "I use a mixture of threads, but because I use so much, I often use overlocker threads. People – students, family and friends – give me fabric, lace, ribbon, buttons and most

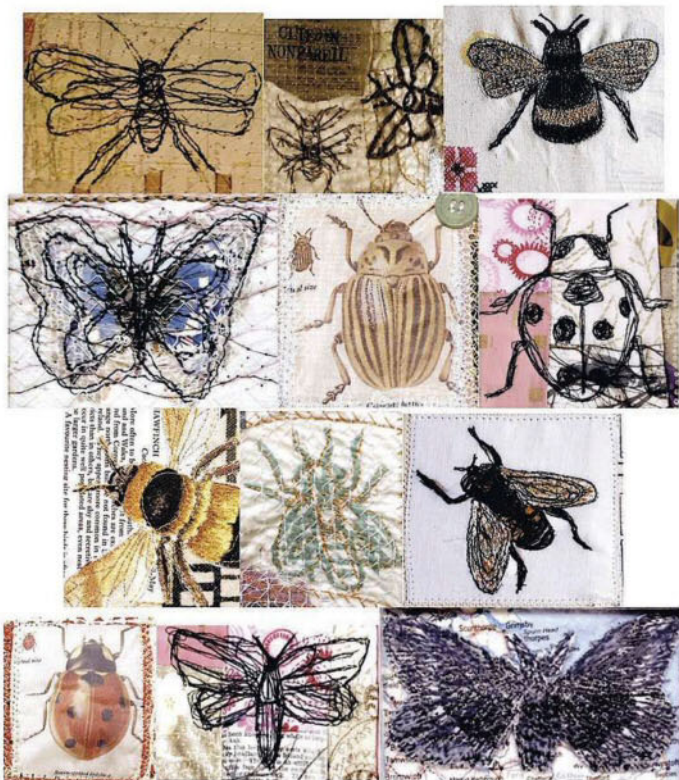
"NATURE REALLY IS THE BEST TEACHER.
YOU CAN LEARN ABOUT SHAPE, COLOUR,
FORM AND TEXTURE FROM NATURE.
AND IT IS EVERYWHERE..."



Photos: Anne Kelly; Photo bottom right: *Connected Cloth* by Anne Kelly and Cas Holmes, published by Batsford (www.batsford.com)



Left: Anne has caught the stitching bug in more ways than one! Insects often feature in her work, either in her own embroidered designs or printed on the fabric finds she incorporates into her collaged pieces.



Another of Anne's inspiration tables, this time with a retro 1960s vibe.

recently even a set of vintage gloves! They know that they will be recycled sensitively."

Anne enjoys using a combination of hand and machine stitching in her creations, adding in subtle textural elements with collage and mixed media. "I use a repetitive machine stitch, similar to a finishing stitch, to create a 'netting' effect which holds the layers together, then complete the work with some simple hand stitching," she says.

TIME FOR MAKING

An average working day for Anne sounds rather blissful to us. She starts each day with a burst of activity. "If I'm working at home, I like to go for a swim in the morning at my local swimming club," she says. "I find that it gives me a fresh start and a clear head. Because sewing involves sitting a lot, you need to be active and move around – and it helps you to see the world as you travel." Following this energetic start to the day, Anne feels ready to attack the emails and other admin before starting on more creative practice. "This is followed by some work in the studio," says Anne. "Preparation of work for courses and exhibition takes a lot of time, as does the writing of articles, and my new book due out in 2018." The remaining time is devoted to staying abreast of other contemporary stitchers' work and blogs. "I don't get enough time to read but I like to see what my colleagues are up to," she says.

"I enjoy Alice Fox's (www.alicefox.co.uk) stitching and weaving. I like painter Cathy Cullis' blog (www.cathycullis.co.uk) and I enjoy French General's The Warp and the Weft (www.frenchgeneral.blogspot.co.uk)." Anne is also fortunate enough to have family and friends close by, who visit her whenever she isn't working. "I don't see them often enough!" she exclaims. "We generally share a meal, nothing formal – we eat in our kitchen. I don't like dinner parties – I much prefer informal gatherings. I like cooking when I have the time to do it properly."

Recent travels have included a six-week teaching tour of Australia and New Zealand for Fibre Arts Australia. "I lead participants in using universal primitive folk motifs based on 'trees of life' to come up with their own design and create a unique wall-hanging piece of textile art." Anne has also been exhibiting new work in a solo show, Folk Tales, at The Old Chapel Textile Centre in Berkshire. Most exciting of all, however, are her plans for autumn. "I'm off to India in October with Colouricious Textile Holidays to explore Indian embroidery," she exclaims.

It seems clear to us that, just like nature, Anne's passion for discovering more about sewing is never still for more than a moment.

Find out more about Anne's stitched creations at www.annekellyartist.net and www.annekellytextiles.com

Written by Judy Darley.



Photos: Anne Kelly

ANNE'S TOP STITCHING ADVICE

"Don't give up on yourself, your work or the world around you – you never know what opportunities are around the corner. The textile world generally is a very welcoming and friendly one and it's great to see people sharing their knowledge and experience."



Anne's book, *Textile Nature*, is published by Batsford. See more at www.batsford.com

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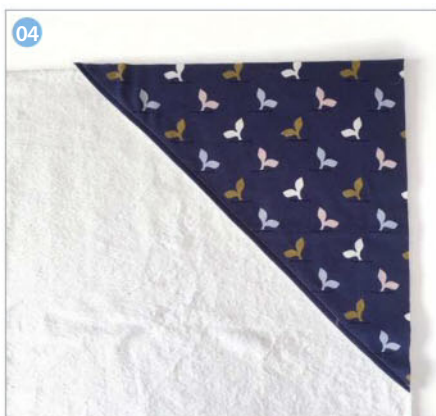
[†] Calls from landlines will cost up to 9p per minute. Call charges from mobile phones will cost between 3p and 55p per minute but are included in free call packages. Lines are open 8.00am - 6.00pm weekdays and 9.00am - 1pm Saturday for orders only. Overseas please call +44 (0) 330 162 138. *EUR price £9.99, ROW price £10.99. All prices include p&p.

HOME AND DRY

Bathtime cuddles just got even snugglier with **Louise Orth's** super-soft hooded baby towel.



HOODED BABY TOWEL



YOU WILL NEED

- Main fabric: premium white bamboo terry towelling, 80x110cm (32x44in)
- Contrast fabric: cotton print, 50x112cm (20x44in)
- Matching thread
- Basic sewing kit

FABRIC USED

Fish Tales, Nightfall. From the Underwater collection by Elizabeth Olwen for Cloud9 Fabrics. Ref: C9UW161302. For stockists visit www.hantex.co.uk/cloud9

NOTE

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

Designer Louise Orth says: "This practical and cute baby towel makes the perfect gift for a newborn. Customise with your favourite cotton prints and snuggly fabrics."

CUTTING OUT

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

Main piece: 80x80cm (32x32in).

Hood: 30x30cm (12x12in).

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

Hood: 30x30cm (11⁷/₈x11⁷/₈in).

Binding: 6x110cm (2³/₈x44in).

MAKING THE BINDING

Step one Place two binding strips right sides (RS) facing and stitch together along one short end.

Step two Join the third binding strip to one short end of the joined strips to make one long strip.

Step three Press this long strip in half lengthways with wrong sides (WS) together. ⁰¹

MAKING THE HOOD

Step one Take the towelling hood piece and cut across the diagonal to make two triangles.

Step two Repeat this with the contrast fabric hood piece. You will only need one triangle of each of the fabrics for this project.

Step three Place one towelling triangle and one

contrast fabric triangle RS facing and pin together along the longest edge. ⁰²

Step four Sew together along this long edge. ⁰³

Step five Open out the hood pieces and refold so they are WS together and press the seam so it lies on the edge.

Step six Topstitch along the seamed edge to hold the two layers together and neaten.

ATTACHING THE HOOD

Step one Place the main towelling piece RS up, and lay the hood piece in a corner, matching raw edges and with the contrast fabric RS up. ⁰⁴

Step two Tack the hood piece to the main towelling piece using a large tacking stitch.

ATTACHING THE BINDING

Step one Starting in the centre of one side of the main piece, place the binding RS facing along the edge of the WS of the towelling, matching raw edges, and pin together. Fold the binding neatly around the corners as you go.

Step two Turn the short end you started with under then overlap the other short end on top and trim to fit.

Step three Sew in place all around the edge of the towel encasing the edge of the hood. ⁰⁵

Step four Fold the binding over to the RS of the towelling piece and topstitch in place all the way around to finish. ⁰⁶



FANGS VERY MUCH!

Don't be fooled by their fangs – these friendly bat softies are lovers, not biters! Sew your own spooky snuggle buddies with **Jo Carter's** tutorial.



YOU WILL NEED

- Fabric A: 35x35cm (13 $\frac{3}{4}$ x13 $\frac{3}{4}$ in), for the body
- Fabric B: 35x25cm (13 $\frac{3}{4}$ x9 $\frac{7}{8}$ in), for front of wings
- Fabric C: black, 35x25cm (13 $\frac{3}{4}$ x9 $\frac{7}{8}$ in), for reverse of wings
- Pair of 6mm (1/4in) black plastic safety eyes
- Polyester toy filling
- Stranded cotton: purple and white
- Basic sewing kit

FABRICS USED

Fabric A: Essex Yarn Dyed in Espresso. Ref: E064-1136. By Robert Kaufman.

Fabric B: Petite Plus. Ref: 5033-01. From the Black and White 2015 Collection by Rashida Coleman-Hale for Cotton+Steel. For stockists visit www.cottonandsteelfabrics.com

Twist in Charcoal. Ref: TWIS 1155. By Dashwood Studios. For stockists visit www.dashwoodstudio.com

Fabric C: Kona Cotton Solids in Black by Robert Kaufman. For stockists visit www.robertkaufman.com

FINISHED SIZE

Approx 38cm (15in), wing to wing.

NOTES

- Use a 5mm (1/4in) seam allowance, unless otherwise stated.
- You will find the templates needed on the pull-out pattern sheet provided with this issue.

CUTTING OUT

Step one Trace and cut out all of the template pieces. The templates include the seam allowances where necessary and the arrows indicate the print direction for marking and cutting out. The notches are used to match pieces when stitching together, so mark these too. When the pattern specifies to cut two or more of a template, after marking out half of the pieces required, the template needs to be turned over to mark out the remaining half so that the pieces are cut as mirror images.

Step two Draw the pattern pieces onto the wrong side (WS) of the fabric and cut out:

From Fabric A:

Face, cut 1.

Ear (for back of ears), cut 2.

Back head, cut 2.

Tummy, cut 2.

Back body, cut 2.

From Fabric B:

Wing (for front of wings), cut 2.

Ear (for front of ears), cut 2.

From Fabric C:

Wing (for reverse of wings), cut 2.

MAKING THE WINGS

Step one Place the Fabric B wing pieces right side (RS) together, pin and then sew at the bottom along the short straight side. Press the seam open. Repeat for Fabric C wings.

Step two Place the two sets of wings RS together, pin then sew around the sides.

Step three Clip V-shaped notches in the seam allowance on the external curves, clip the internal curves and corners, and clip at the outer tip – a V-shaped notch works best at the corner on the top side of the wing. Turn the wings RS out and press. ⁰¹

Step four Transfer the stitch line markings from the template onto the wings and stitch along these lines backstitching at the start and end of your sewn lines to secure.

Step five Stuff the channels formed at the top and the 'legs' at the bottom of the wings.

Step six Tack the open edge closed to secure the stuffing and keep raw edges aligned. ⁰²

MAKING THE EARS

Step one Place corresponding front and back ear pieces RS together. Pin, then sew around the outer edges. Clip the corner at the tip and



clip V-shaped notches in the seam allowance around the curved side. Turn RS out and press. **Step two** With the front of the ear facing upwards, fold the straight side over at the bottom where marked so that the edge meets the other marker. Tack the fold in place along the bottom edge.

Step three Repeat to make the other ear. **03**

CREATING THE FACE

Step one Fold the face piece in half RS facing and sew the dart at the bottom.

Step two Refold the face so the end of the seam is at the top and the seam is central. Finger press the seam open, then sew across 3mm (1/8in) from the tip to 'box' the corner (shown in orange thread to highlight). **04**

Step three Sew the dart at the top of the face.

MAKING THE FRONT BODY

Step one Place the tummy pieces RS facing, pin then sew along the front. **05**

Step two Sew the bottom of the face to the top of the tummy, RS facing, taking care to match up the seams. **06**

Step three With the front of the ears against the RS of the face (with the folded side at the top), tack the ears in place where marked.

Step four Make the smallest holes possible to allow the shank of the eye in the face pieces

where marked. Fit the eyes in place following the manufacturer's instructions. **07**

MAKING THE BACK BODY

Step one With the front of the wings against the RS of the tummy, tack the wings in place around the sides of the tummy. **08**

Step two With RS facing, sew the bottom of a back head to the top of its corresponding back body piece (markers indicate correct placement). Repeat for the other side. **09**

Step three Place the back body sections RS facing, pin and then sew together along the back at the top and bottom leaving an 8cm (3 1/8in) opening in the centre. **10**

Step four Place the back body section on the front body section, RS facing, and fit the wings through the opening in the centre of the back body to keep them out of the way (you can pin them together as well, if preferred).

Step five Sew the front and back of the bat together from the top of the head all around the sides, sandwiching the wings properly in place but taking care not to trap any further parts of the wing in the seam. **11**

Step six Turn RS out and stuff.

EMBROIDERING THE FACE

Step one Using an erasable pen or tailor's chalk, draw a smile on the bat's face and

backstitch over the top in purple stranded cotton. Add a French or colonial knot nostril at either side of the boxed snout. Embroider two inverted triangles in white stranded cotton on either side of the smile for fangs. **12**

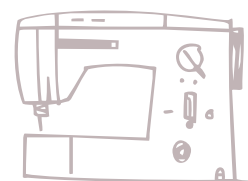
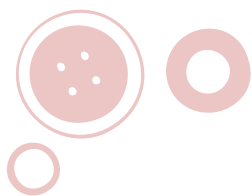
FINISHING OFF

Step one Adjust any filling that has become disturbed, then close the opening in the back using ladder stitch or similar.

Step two Sponge or brush away any pen marks on the face to finish.



Add the finishing touch to your bat with a toothy grin.



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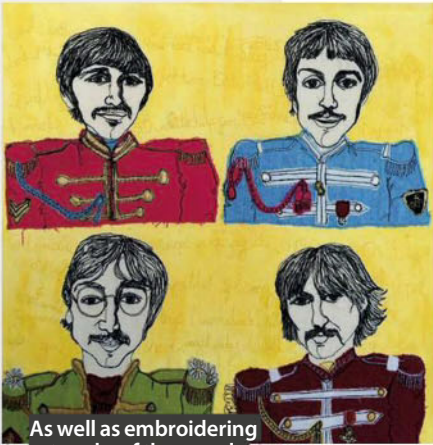
And don't forget to have a look at our inspirational projects included in this issue!

PINUP

Pack all the essentials for a weekend away in The Overnight Bag.

We like to inject a little bit of handmade loveliness into every aspect of our lives, including our travels – after all, if we have to spend time away from our sewing machine, we might as well do it in me-made style! This issue's Overnight Bag pattern is the ultimate weekend bag with a place for everything (great if you're an everything-in-its-place type of packer!). The pattern will take you through bag-making skills such as adding zipped pockets and sturdy straps. Share your bag with us using #simplysewingmag

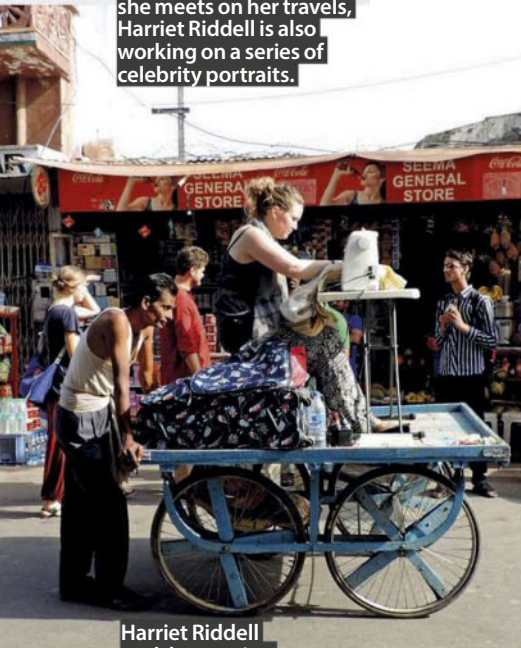




As well as embroidering artworks of the people she meets on her travels, Harriet Riddell is also working on a series of celebrity portraits.

OH SEW BEAUTIFUL

Textiles are the chosen medium of many outstanding artists who use thread and fabric to create glorious artworks. We meet five of the best and most original. *Written by Judy Darley.*



Harriet Riddell took her sewing machine on the road in India to create her unique stitched portraits.

Not all sewn creations are made to be worn or used, and not all artists work with traditional materials such as paint, pencil or clay. We meet five creative individuals who are crossing genres and harnessing textiles and threads to create artworks that will stop you in your tracks and make you see the potential of your fabric stash with fresh eyes.

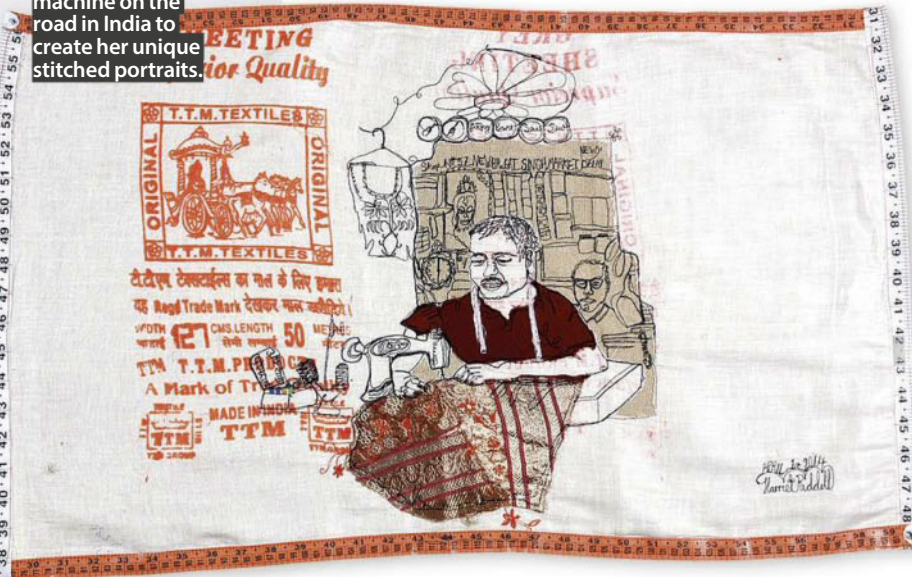
STITCHING THE WORLD

Harriet Riddell (www.harrietriddell.com) started using a sewing machine at the age of four or five. "My mum taught me initially, which is funny because I don't remember

ever seeing her sew, though she had the machine," she says. "At school, sewing was the only thing other pupils could turn to me for help with. I loved sewing machines right from the start – I love how they're put together." While studying Contemporary Applied Arts, Harriet attended life-drawing classes in her spare time. "I started to draw as though I was stitching," she says. "so my lecturer invited me to bring my machine into classes, much to the annoyance of the other students. It's quite a noisy machine!"

Before long, Harriet was taking her machine out and about, sketching the scenes and people she saw. To overcome the problem of needing power, she set up a generator that was fuelled by people pedalling. "I started to stitch portraits of the people pedalling, using free motion stitching and appliqué," she says. "I love interacting with people, and pedal power inspires that interaction, so it all feeds into the finished work." The next step was to take her machine to India. "India was top of my destinations list since I was a child. My teenage bedroom was strewn with vintage saris" she explains. "I stayed in Delhi with a Punjabi family and in my first week I met fashion designer Aneeth Arora, who makes stunning clothing using traditional Indian techniques in a contemporary style."

India transformed Harriet's way of thinking about fabric. "Textile crafts are so integral to the culture. I've been four times, and one time cycled across part of the country, illustrating my journey on silk."





Photos: www.ianberry.art

From workwear to artwork: Ian Berry uses denim to create layered art that explores the issues of contemporary life.

Her ongoing projects include a hospital-based series called #ScrubLife. "I started with the stimulus of street art, of leaving visual messages in public places, but the idea is developing," she says. "Now I'm intrigued by what a uniform is and how it changes you when you put it on." She's also producing portraits of famous people, such as David Bowie and the Beatles. "I do a lot of research, reading books and watching videos," she says. "I need to see the person from every angle and get to know their wrinkles and their character."

SHADES OF BLUE

Ian Berry (www.ianberry.art) developed his unique textile-art style after moving to London and being "exposed to the exciting street art that was appearing all over the city's walls in the 2000s. I loved that almost anti-establishment attitude."

Ian hit on denim as the perfect medium to explore the issues of contemporary life. "What better way to portray it than with the material of our time?" he comments. "I use denim as my paint. I really enjoy that it gives me the ability to make pieces that can really draw you in. There's a depth to the colour indigo that I love to work with." Ian believes the material has an unconscious impact. "There's something in the denim that makes my work more accessible," he says. "It's a comfortable fabric most people wear."

However, he admits that there are many challenges. "I sometimes get frustrated with the fraying, the blue dust it creates, and that

I might be working on one leg while the other is getting tangled with other pairs of jeans," he says. "As I don't bleach or paint, I have what I have, and I'm constrained by the size – I love it when larger people donate their jeans to me!" He's also aware of ethical issues, such as the poor working conditions denim can be linked to. "I imagine the hands that have made the jeans and all the brilliant technical people that make the washes."

The painterly quality of Ian's artwork is achieved through hours of painstaking effort. "They take a long time to create, layering up the denim pieces and finding the perfect shade," he says. "When I open up a pocket, underneath you've got a strong indigo with a gradient to where the pocket opens. I see the amazing contrasts around the belt and hem, and all of this allows me to use the denim like paint. Each piece has a wash, so when you put it beside the next piece, the shade gradients combine when you step back. It makes my process slow, but I have a desire to push the material as far as I can."

Intensive projects have included an artwork for Pepe Jeans London's flagship store. "It shows a large recreation in denim of a CCTV control room," says Ian. "They have been brilliant, supplying me with me jeans over a number of years, which is great as they really have the

Jessica So Ren Tang's Mini Girl series swaps skin and fabric, inspired by the pattern in women's clothing.

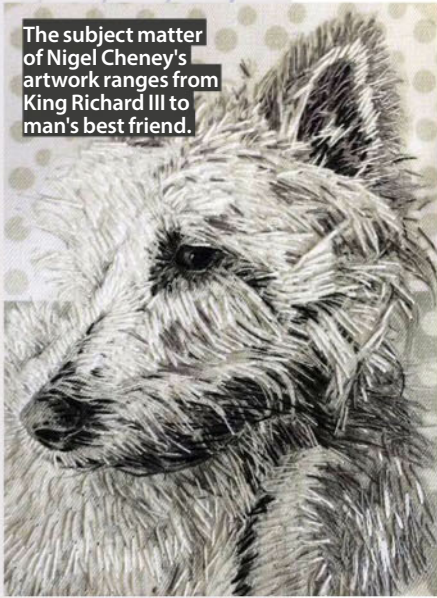


Jessica's Object series references her Chinese American identity "to create pieces that reflect my experiences."



Photos: www.jessicasorentang.com

The subject matter of Nigel Cheney's artwork ranges from King Richard III to man's best friend.



Photos right and below: www.nigelcheney.blogspot.co.uk

Nigel Cheney's passion for fabrics is evident in his work: "The quality of colour when it's in a soft material can't be beaten."



Nigel Cheney blends art, fashion, literature and history to create his dramatic pieces.



Photos left and below: Sylvain Deleu

best washes." Recent bodies of work include a series, Behind Closed Doors, featuring perfect, photoshoot homes. "Each one included a person not looking quite comfortable in their surroundings. We live in a materialistic society where we're always striving for things. People can have everything, but still be lonely."

MATERIAL GIRL

Jessica So Ren Tang (www.jessicasorentang.com) became fascinated by packaging during preparations for her senior exhibition at art college. "One of my assignments was to play around with materials and to keep a record of my

"I primarily use BACK, SATIN AND SPLIT STITCHES, BUT I ENJOY USING FRENCH KNOTS WHEN I CAN."

experiments," she says. "I took whatever was around me and manipulated or combined them. In this case, I took a cup noodle container and started sewing on it. Styrofoam is a terrible material to sew with so I switched to fabric but kept the image of the container. That's when my object series got started and when I started embroidery."

Leading up to her senior exhibition, Jessica realised she'd lost interest in oil paint and clay, which opened up a window for textiles. "I fell in love with the softness and tactile nature of embroidery," she says. "It offered the potential to create something new and different." For her Object series,

Jessica seeks out items from her childhood that she feels connect both to Asian and American culture. "I reference my Chinese American identity to create pieces that reflect my experiences of being told I'm either too 'ethnic' or too 'western.'" she says. "I don't fit the mold of a typical Chinese or American woman and have been told so by friends, family and strangers. The pieces mimic the original but reject it because of its materials." The series includes traditional ceramics and packets of tea replicated exquisitely in densely embroidered fabrics.

At around the same time, Jessica also discovered the work of Ikenaga Yasunari, an artist who typically paints portraits of women wearing elegantly printed outfits. "I fell in love with the aesthetic and pattern in women's clothing," she explains, "and I thought it would be interesting to switch the skin and the fabric around, which resulted in my Mini Girl series." For this collection, Jessica stitches Asian women, but replaces their features and skin with the kinds of floral designs more commonly found on typical Oriental clothing. "These Asian women both lose and gain an Asian identity," she says. Asian supermarkets are filled with inspiration "I find nostalgic items and candies that are perfect to embroider," she says. "And I have a few books I refer to for pattern ideas and use a swatch book to help me choose a colour palette."

Jessica relishes the history of needlework. "It offers meaning and significance to my work," she says. "I primarily use back, satin and split stitches, but I enjoy using French knots when I can. When filling in a large surface area I stitch in certain directions to mimic hair or fabric textures."

STITCHING HISTORY

Nigel Cheney (www.nigelcheney.blogspot.co.uk) has an affinity with creating with fabric that goes back to his childhood.

"My parents worked in the garment manufacturing industry, primarily making lingerie," he says. Nigel would often visit the factory with his dad at the weekends: "It was a treat to be allowed to go with him. The sight of the boxes of threads, materials, labels, buttons and bows was breathtaking." Nigel learnt the sewing basics through making soft toys for school jumble sales. At secondary school in the 1980s, Nigel was "insatiable for techniques, dreaming of projects I could do with each of them."

He went on to study fashion design at Manchester Metropolitan University, and then worked 40-hour weeks designing embroidery for tracksuits. "I was excited



Michelle Kingdom's dream-like embroideries are created using "a dense, intuitive, fluid approach."



Photos: www.michellekingdom.com



about the technology, and, hey, even if it was an appliqué cat juggling from a pocket, at least thousands of my designs were being made. It was a boost after spending hundreds of hours on a single piece."

Nigel now lectures in embroidery at The National College of Art and Design in Ireland, and, unsurprisingly, fabrics are still a passion. "The quality of colour when it's in a soft material can't be beaten," he says. "The way linen has a faded grandeur and silk has a bloom and depth of shimmering colour is so seductive. The tactility of fibres, their textures and physical properties never fail to make my heart sing."

We initially fell for Nigel's work thanks to a series of dog-themed pieces created for a 2011 exhibition titled *Gone To The Dogs*. More recently, he's created a series of 15 outfits inspired by the history and literary representations of King Richard III for 'Adaptations', a group show in Dublin: "I wanted to use Shakespeare's beautiful text as prompts for costumes for specific characters within the narrative." Nigel also has a solo show, *Decorated*, on at the National Centre for Craft and Design until 4th November 2017. "It's a tribute to 11 men who died in WW1 whose names appear on a war memorial in Naseby. I'm drawn to how it must have felt in the village to experience the deaths one by one, year after year. The works fuse ex-army stock jackets and kit bags to make 11 sentinels covered with 'decorations', not necessarily medals, but

needlework, mending and patches – a domestic response to tragedy that restores humanity to anonymous uniforms."

SHARING STORIES

Michelle Kingdom (www.michellekingdom.com) uses embroidery to create narrative artworks. She grew up "in a sewing family. Most of my childhood wardrobe was home sewn. It was a part of my environment." Embroidery was more of a rarity at home. "I only remember my mom embellishing

"EACH PIECE IS A SYNTHESIS OF SEVERAL ELEMENTS; MEMORIES, RELATIONSHIPS, PHOTOGRAPHS, LITERATURE."

denim shirts in the 1970s," she says. "My interest in textiles deepened in college."

This was in the 1990s, and marked the beginnings of Michelle's intrigue about the possibilities of stitch as a fine art medium, "particularly to portray figurative narratives. Armed with my trusty pre-internet *Reader's Digest Guide to Needlework*, I taught myself to embroider. I started creating these odd, tiny stories in thread. I worked sporadically, often sidetracked by adult life unfolding."

Years after the birth of her daughter, Michelle pursued embroidery again. "With decades of personal history and baggage,

the medium seemed more relevant to me than ever," she says. "I started to share my work on social media and was surprised to find others seemed interested, too. My private passion became a mounting obsession." In 2014, encouraged by close friends, Michelle submitted work to an art show and has been exhibiting ever since.

Michelle's process includes gathering images, sketches, quotes and more: "Each piece is a synthesis of several elements; memories, relationships, photographs, literature, mythology, art history and imagination," she says. "The stitching is done with a dense, intuitive, fluid approach. Each piece stays in flux until the very end."

Using threads was instinctual. "I fell in love with figurative embroidery," she says. "While it's inherently beautiful, there's something primitive, awkward and fragile about it, which strikes me as compelling and honest. Tactile in nature, embroidery touches not only the seamstress in me, but connects me to the memory of so many women with stories buried in thread that came before me. The medium seems the best way for me to express my private thoughts, and its results still surprise me."

Simply Sewing

Reader Offer

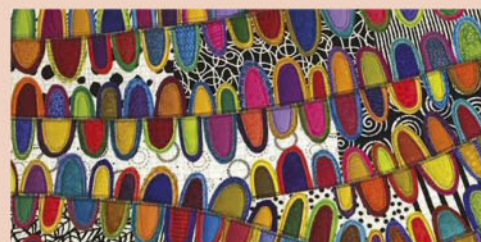
Sitges Patchwork Festival and Barcelona Sewing Holiday

9th - 16th March 2018 - 7 nights

Join tutor Mandy Shaw on this Catalonian crafting holiday centred around the Sitges Patchwork Festival. Enjoy 2 days at the festival and then experience the history and architectural highlights of Girona and Barcelona. We stay for two nights in Barcelona and a guided tour of the magnificent Sagrada Familia, perhaps Gaudi's most famous architectural creation, will be a highlight of this crafting holiday. We have also arranged 2 included workshops with Mandy during our stay in Girona making this the perfect combination of sewing and sightseeing in the sun.

What's Included?

- Return flights from London to Barcelona
- 2 workshops led by Mandy Shaw
- 7 nights' bed and breakfast accommodation
- 2 day entrance ticket to the Sitges Patchwork Festival
- Visit to R C QUILTS PATCHWORK SHOP in Esclanya
- Guided tour in Girona
- Guided city tour of Barcelona including visit to Sagrada Familia
- Walking tour of Barcelona
- Visit to Els Encants Market and a traditional fabric store in Barcelona
- Coaching as detailed in the itinerary
- The services of an Arena Tour Manager



For over a decade now, the town of Sitges has been hosting the International Patchwork Festival, the biggest textile art fair in Spain. Organised by the Town Council, the Tourist Promotion Agency of Sitges and the Spanish Patchwork Association (AEP), the event brings together national and international exhibitions dedicated to patchwork, thematic courses, workshops for children and a big fair of around 100 stands devoted to the art of patchwork. Sitges Patchwork Festival has become an international reference event in the area of textile art, and counts more than 15,000 visitors throughout the four days it lasts.



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LITTLE HELPER

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YOU WILL NEED

- Denim fabric: a pair of grey jeans
- Felt: 4x6in (10x15cm), for ears, paws and nose
- Cotton print fabric: 4x10cm (1½x4in), for glasses
- Bondaweb: 20x20cm (8x8in)
- Rice: 1kg (2.2lbs)
- Basic sewing kit

NOTES

- Use a 1cm (¾in) seam allowance
- You will find the templates needed on the pull-out pattern sheet.

CALCULATING MEASUREMENTS

Step one For the length, measure your keyboard and add 10cm (4in) for the head then a 1cm (¾in) seam allowance at each end.
Step two The width is 14.5cm (5¾in), including a seam allowance.

CUTTING OUT

Step one From the denim cut:
Body: two pieces using your calculations.
Legs: eight pieces 6x12cm (2¾x4¾in).
Tail: two pieces 5x15cm (2¾x6in).
Head: two pieces using the template.

Ears: two pieces using the template.

Step two Using the template, trace the paws, ears and nose on the Bondaweb, then press onto the reverse of the felt and cut out:

Inner ear: two pieces.

Paw pads: four pieces.

Nose: one piece.

Step three Trace the glasses template on the Bondaweb then iron onto the reverse of the printed fabric and cut out.

WORKING THE APPLIQUÉ

Step one Peel off the backing paper from the glasses and nose. Referring to the template for positioning, place the shapes on the right side (RS) of one of the head pieces RS up, then press in place. Draw the whiskers and mouth onto the head following the template.

Step two Repeat with the inner ear and ear pieces, and the paw pad pieces and denim leg pieces, using the photo as a guide. **01**

Step three Topstitch round each shape twice.

Step four Machine stitch the whiskers and mouth detail, as shown. **02**

SEWING THE HEAD

Step one Pin one of the appliquéd ear pieces to a plain ear piece, RS facing. Sew the sides, but not the bottom edge. Clip corners and

turn RS out. Press. Repeat for the other ear.

Step two Take the appliquéd face and place the sewn ears RS together, so the raw edge of the ears line up with the top of the head. Pin the other head piece RS down on top and sew together leaving a 5cm (2in) turning gap.

Step three Clip corners, turn RS out, fill with rice and slip stitch the turning gap closed. **03**

SEWING THE LEGS AND TAIL

Step one Pin one appliquéd leg RS together with an unsewn leg. Sew together leaving the top short edge unsewn. Turn RS out and press. Fill with rice then stitch closed.

Step two Repeat with the other legs and tail.

ASSEMBLING THE CAT

Step one Place one of the body pieces RS up. Place two legs with paw pads facing up on one short edge as shown. Place the tail and other legs with paw pads facing down along the opposite edge. Topstitch in place. **04**

Step two Pin the other body piece on top RS facing and sew together, leaving a 5cm (2in) turning gap along one of the lengths.

Step three Turn RS out, press then fill the body with rice and slip stitch closed. **05**

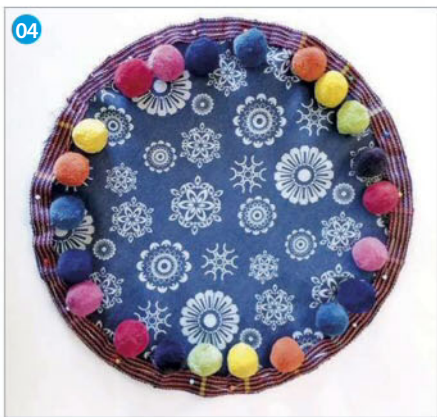
Step four Sew the head on top of the body, so that it is overlapping the front legs. **06**



QUICK
PROJECT
USE 1 FAT
QUARTER

MANDALA MAGIC

Give your home a colour boost with Jennie Jones' boho-print circle cushion trimmed with rainbow pom poms.



YOU WILL NEED

- 1 fat quarter
- Wadding: 40x70cm (16x28in), or a 30cm (12in) round cushion pad
- Pom pom trim: 100cm (40in)
- 2 self-cover buttons: 2.5cm (1in) diameter
- Plate: 35cm (14in) diameter
- Basic sewing kit

FABRIC USED

Tess in Light Blue from The Denim Company. Ref: 2102L. Available from www.thedenimcompany.co.uk

NOTE

- Use 1.5cm (5/8in) seam allowance.

Designer Jennie says: "I LOVE this! Using wadding instead of a cushion pad means you're not restricted to a certain size. I'd like one as a floor cushion. Shop around for the trim – I found this jumbo rainbow 2cm (3/4in) one on eBay. It has a really velvety texture."

CUTTING OUT

- Step one** Fold the fat quarter in half. Using the plate as a template, draw a circle 35cm (14in) in diameter. **01**
- Step two** Pin the layers of fabric together to hold them in place then cut out through both layers of the fabric to make two circles.
- Step three** Cut two circles 5cm (2in) in diameter from the offcuts. Choose areas of the fabric pattern that will look good as buttons, remembering that just the centre 2.5cm (1in) will be visible. **02**
- Step four** From the wadding, draw and cut out two circles 30cm (12in) in diameter. **03**

SEWING THE CUSHION

- Step one** Take one of the fabric circles and pin the tape which the pom poms are attached to around the edges, right side (RS) facing and with the pom poms facing into the centre. Sew into place. **04**
- Step two** Pin the second circle on top of this

with RS facing. **05**

Step three Sew the two circles together around the outside, leaving a gap of 5cm (2in). Set your sewing machine needle to the left so you can get as close as you can to the pom poms so the tape is hidden in the seam.

Step four Clip the seam at intervals and trim the seam allowance, then turn the cushion RS out and press.

Step five Stuff the two wadding circles into the cushion through the gap and then slip stitch the opening closed.

ADDING THE BUTTONS

Step one To cover the buttons, first sew running stitch around the circumference of one of the 5cm (2in) circles and gather it over the top of the button.

Step two Fold in the gathered part to the back of the button, then adjust the fabric so the centre is in the centre of the button. When you're happy with the positioning, press the back on.

Step three Repeat with the second button.

FINISHING OFF

Step one Stitch a button at the centre of each side of the cushion, pulling them tight to create a dimple for them to sit in. **06**

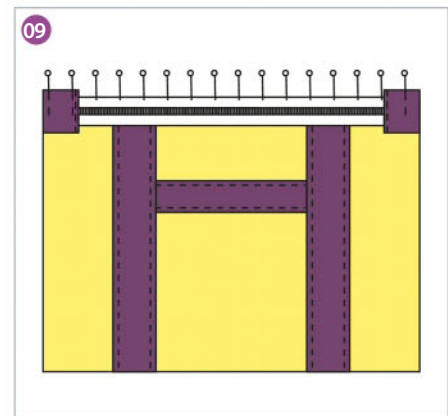
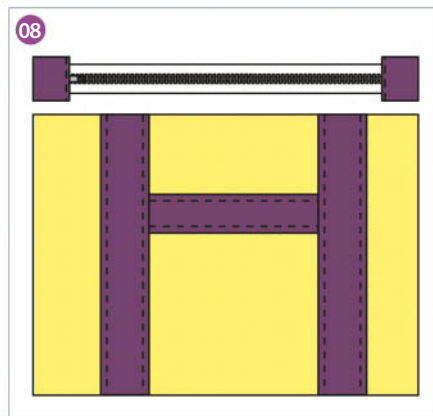
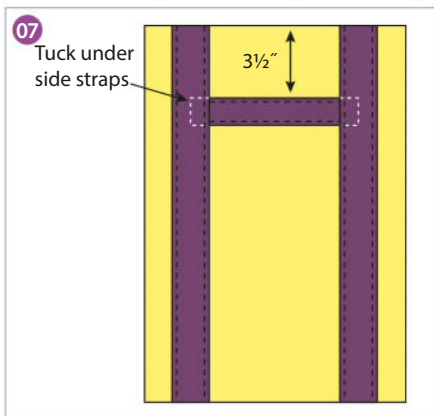
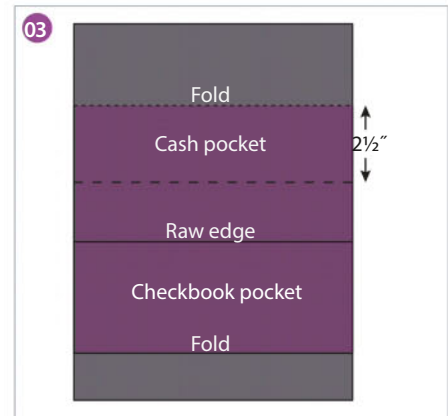
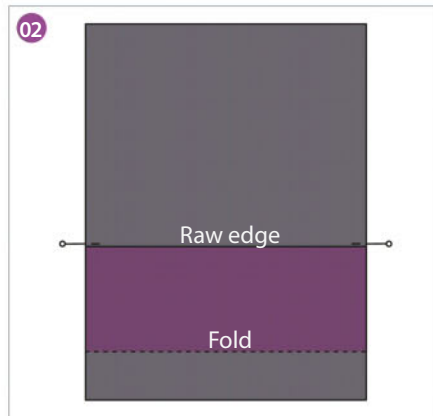
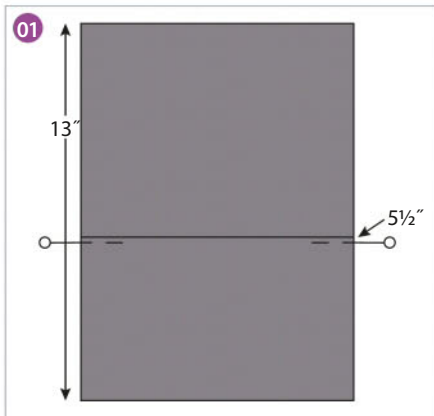


GRAB AND GO

Jennifer Heynen shows you how to make a two-in-one fold-over wallet and clutch with fun pockets and details.



WALLET CLUTCH



YOU WILL NEED

- Main fabric: 35x30cm (14x12in)
- Lining fabric A: 35x75cm (14x30in)
- Lining fabric B: 40x60cm (16x24in)
- Lining fabric C: 25x25cm (10x10in)
- Heavy weight iron-on interfacing: 35x30cm (14x12in)
- Medium weight iron-on interfacing: 40x75cm (16x30in)
- Zip: 23cm (9in)
- Elastic: 5mm (1/4in) x 5cm (2in)
- Ribbon: 2cm (3/4in) x 25cm (10in)
- 2 sew-on leather snap fasteners: 8.5x2.5cm (3 3/8x1in)

NOTE

- Use a 5mm (1/4in) seam allowance unless otherwise stated.

CUTTING OUT

- Step one** From the main fabric cut:
Large outer shell: 33x18cm (13x7 1/8in).
Small outer shell: two pieces 33x4.25cm (13x1 3/8in).
Step two From lining fabric A cut:
Main lining: 33x24cm (13x9 1/2in).
Credit card pocket A: 16.5x24cm (6 1/2x9 1/2in).
Step three From lining fabric B cut:
Side straps: two pieces 33x3.75cm (13x1 1/2in).
Handle: 14.5x7.5cm (5 3/4x3in).
Chequebook pocket: 19x24cm (7 1/2x9 1/2in).
Cash pocket: 24x24cm (9 1/2x9 1/2in).
Credit card pocket B: 12.5x24cm (5x9 1/2in).
Zip tabs: two pieces 2.5x6.25cm (1x2 1/2in).
Step four From lining fabric C cut:
Zip pocket: two pieces 12.5x24cm (5x9 1/2in).
Step five From the heavy weight interfacing:
Main lining: 33x24cm (13x9 1/2in).
Handle: 3x14.5cm (1 1/4x5 3/4in).
Step six From the medium weight interfacing:
Chequebook pocket: 19x24cm (7 1/2x9 1/2in).
Cash pocket: one piece 24x24cm (9 1/2x9 1/2in).
Credit card pocket A: 16.5x24cm (6 1/2x9 1/2in).
Credit card pocket B: 12.5x24cm (5x9 1/2in).

MAKING THE INNER POCKETS

- Step one** Press the corresponding heavy weight interfacing onto the wrong side (WS)

of the main lining piece and press into place.

Step two Place the main lining piece right side (RS) up. Measure 14cm (5 1/2in) from the bottom edge up on each side. Draw a line across to mark the centre of the wallet. **01**

Step three Press the corresponding medium weight interfacing onto the WS of the chequebook pocket then fold it in half lengthways WS facing and press. Align the raw edges along the marked centre line of the main lining piece. **02**

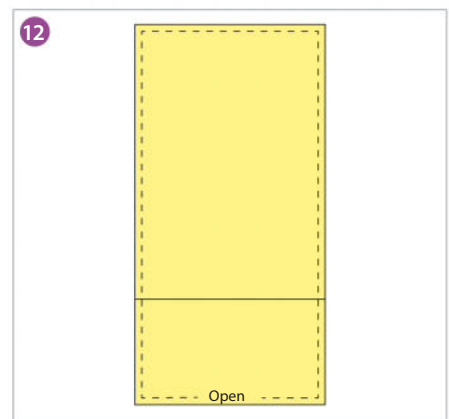
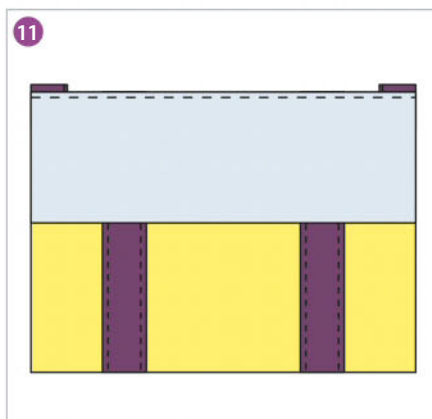
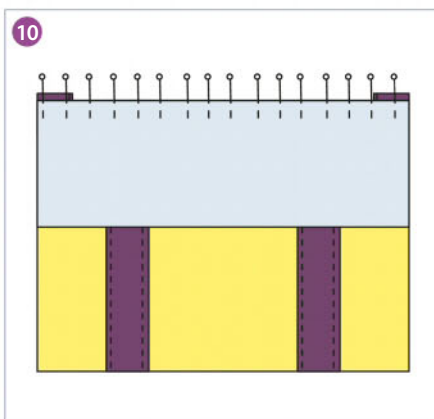
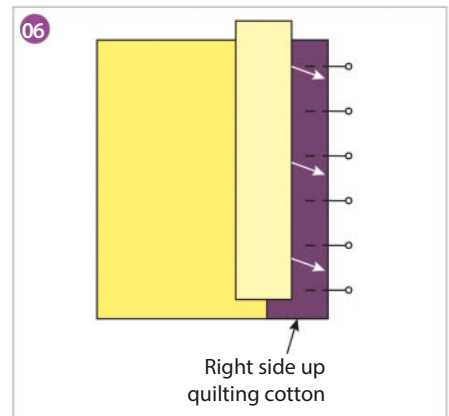
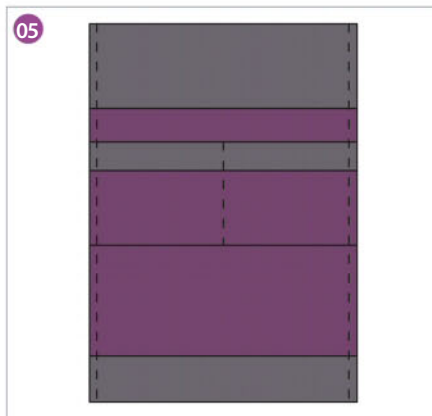
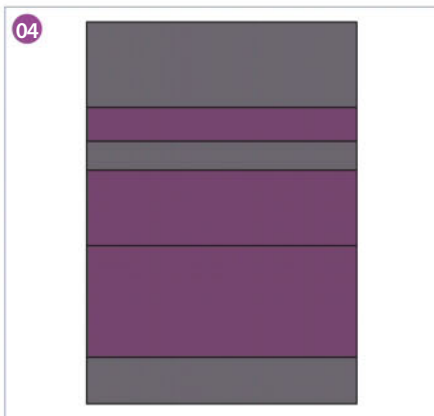
Step four Press the corresponding medium weight interfacing onto the WS of the cash pocket. Fold it in half with WS facing and press. Align the raw edges along the centre line of the main lining piece. Draw a line across the cash pocket 6.25cm (2 1/2in) down from the fold and stitch along this line. **03**

Step five Press the corresponding medium weight interfacing onto the WS of credit card pocket A and fold it in half lengthways with WS facing and press.

Step six Make credit card pocket B in the same way.

ATTACHING THE INNER POCKETS

Step one Layer the two credit card pockets on top of the cash pocket with raw edges at the centre line of the wallet. **04**



Step two Find the centre of the credit card pockets and secure with a pin. Flip the lining out of the way. Stitch approximately 2.5cm (1in) down just on the front of the cash pocket and credit card pockets A and B until you reach the bottom stitching line for the cash pocket. Arrange the credit card pockets A and B so they are flat on the lining and stitch the remaining centre line, sewing through all of the layers.

Step three Tack down the sides, to secure. ⁰⁵

Step four Overlap the raw short ends of the elastic to make a circle and sew this loop onto the lining just above the chequebook pocket, to hold a pen.

Step five Place the ribbon centrally over the centre line raw edges and topstitch in place.

MAKING THE HANDLE AND STRAPS

Step one Fold the handle piece in half lengthways. Place the heavyweight interfacing into the fold. Fold in the raw edges of the longer sides and press. Topstitch each side 3mm (1/8in) from the edge.

Step two Pin the WS of the side straps on either side of the RS of the long edge of the large outer shell piece. Place one shorter outer shell piece RS down on top of each side, lining up the raw edges, and sew together

down each side. ⁰⁶

Step three Press the seam open. Fold the remaining raw edge of the strap under by 5mm (1/4in) and press. Measure 8.75cm (3 1/2in) from the bottom edge – this is where the handle strap goes. Tuck the short sides of the handle under the folded side straps then topstitch down each side of the straps. ⁰⁷

ATTACHING THE ZIP AND ZIP POCKETS

Step one Fold the short sides of one of the zip tabs under by 5mm (1/4in) to the WS. Press and fold in half to make a 2.5x2.5cm (1x1in) square. Repeat with the second tab.

Step two Slide a zip tab around one end of the zip. Pin in place and sew across. Trim the remaining side of the zip so the end of the tab will be at the end of the outer shell. Slide on the other tab and sew across. ⁰⁸

Step three Place the large outer shell piece RS up. Place the zip RS down on top and pin. ⁰⁹

Step four Place one of the zip pocket pieces RS down on top of the pinned zip. Make sure to match the top and side edges of the outer shell and zip pocket piece. Pin in place. ¹⁰

Step five Sew together using a zip foot. ¹¹

Step six Fold the fabric back so that the outer shell and zip pocket are WS facing. Place the remaining side of the zip face down on the RS

of the lining piece with the chequebook pocket closest to the zip. Pin.

Step seven Place the second zip pocket piece RS down on top of the zip. Make sure to match the top and side edges of the outer shell lining fabrics. Pin then sew in place.

FINISHING OFF

Step one Arrange and pin together the RS of the outer shell to the inner pocketed piece. Starting at the pocket, sew around the outside of the wallet clutch, leaving a 10cm (4in) turning gap along the zip pocket side. ¹²

Step two Clip the corners and turn the wallet RS out. Press then slip stitch the opening closed. Push in through the zip.

Step three Arrange the leather snap fasteners on the front of the wallet. Hand-stitch into place, taking care to sew only through the outer fabric.



This wallet clutch project is one of 19 bags to make in *Sew Small: 19 Little Bags* by Jennifer Heynen, £19.99, published by Stash Books. www.ctpub.com

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STITCH

library

Nº 04
SATIN STITCH



Create a floral-motif patch
pocket for a plain tee with Mollie
Johanson's satin stitch how-to.



CUT OUT & KEEP



LEARN THE STITCH



USE THE STITCH



YOU WILL NEED

- T-shirt
- Main fabric: 25x25cm (10x10in)
- Lining fabric: 16x11cm (6 $\frac{3}{8}$ x4 $\frac{3}{8}$ in)
- Stranded cotton: in a selection of colours
- Tapestry needle
- Matching thread
- Basic sewing kit

NOTES

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

TIP

Floral motifs like this are perfect for prettying up shirt collars, denim jackets and old jeans.

WORKING SATIN STITCH

Step one Bring the needle up through the fabric at one side of the area you are filling. Insert the needle back through the other side of the area. **01**

Step two Bring the needle back up on the first side of the area, then insert the needle on the other side. Repeat this to fill the area, always coming up on the first side and going down on the opposite side. **02**

TRANSFERRING THE DESIGN

Step one Mark a rectangle centrally on the main fabric measuring 11cm (4 $\frac{3}{8}$ in) wide and 12cm (4 $\frac{3}{4}$ in) deep.

Step two Trace the floral template from the pattern sheet.

Step three Place the main fabric on top so that the traced template lies within the marked outline. We have placed ours a little way in from the left bottom corner.

Step four Trace around the outlines of the floral template.

STITCHING THE DESIGN

Step one Embroider the floral design following the traced lines using three strands of stranded cotton throughout.

Step two Start by stitching the petals and

leaves in satin stitch.

Step three When these are finished, work the outlines of the flower centres in backstitch.

Step four Fill the flower centres with French knots then work a few more outside the flowers.

MAKING THE POCKET

Step one Press your stitched fabric then trim it along the marked rectangular outline.

Step two Place the main and lining fabrics right sides (RS) facing and sew together along the top edge. Open out and press. **03**

Step three Fold the sewn piece in half with RS facing, lining up the side and bottom edges.

Step four Sew together down the side and across the bottom but leaving a 5cm (2in) gap for turning. Trim the corners to reduce bulk. **04**

Step five Turn RS out, making sure the seam allowance is folded in at the opening, and press.

ATTACHING THE POCKET

Step one Pin the pocket to your T-shirt in your desired position – this is easier to do when you are wearing it. **05**

Step two Topstitch the pocket in place down the sides and across the bottom.

Step three Finish by working a line of running stitch on top of the topstitching using three strands of stranded cotton to decorate. **06**

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INSTA-HAPPY!



Six Instagrammers excited to show you what they're up to this month. Check out the accounts below to see what's making them snap-happy!

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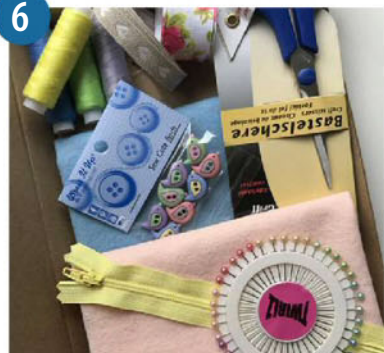
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Simply
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FRESH IDEAS WITH FABRIC

WORKSHOP

— • RIC RAC • —

*Every issue, our sewists present
classic projects and techniques.*

Designer: **ZOE PATCHING**



LEARN THE TECHNIQUE

Ric rac is one of those retro trims we remember from childhood. Summer dresses of the 1970s were decorated with bands of this distinctive wavy trim, often in a rainbow of colours. Though we may not have known what it was called at the time, ric rac was the embellishment of choice and we still love adding it to our sewing projects today.

WHAT IS RIC RAC?

Ric rac is a flat braid woven into a wavy shape and can be used to trim anything from garments to cushions and bags. What we love about ric rac is its versatility. There is very little hemming or finishing involved, making it the go-to embellishment for a pop of colour and pattern. It is also perfect for tackling curved edges and hems, as it is woven on the bias so has a natural give and twist to it.

TYPES OF RIC RAC

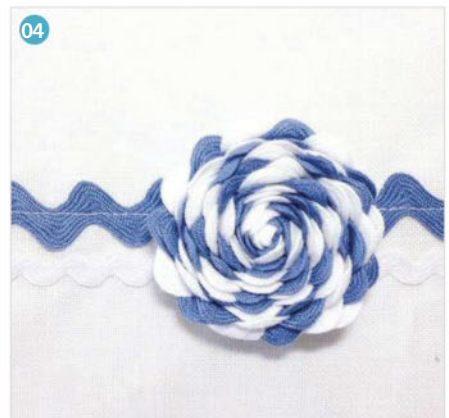
There are two main types of ric rac we use for sewing: cotton and polyester. There are differences in both types to bear in mind, not only in terms of the look and feel, but, as with all types of trimming, whether they suit the fabric you're applying it to, and whether they will wash and iron well together.

Cotton ric rac is generally softer, with a matte, more natural finish, which tends to kink and twist a bit more, and is usually more expensive compared to synthetic varieties. Polyester ric rac is a lot flatter with a slight sheen, and tends to behave itself a bit more as it doesn't kink or twist quite so much. Both come in a variety of widths and colours, plus you can find velvet, embroidered and metallic varieties.

The width of ric rac is measured diagonally from one outer wave to the bottom of the next, and this measurement is what to look for when buying it. Widths range from teeny-tiny 6mm (1/4in) ric rac, up to jumbo 3cm (1 1/4in) ric rac. When storing ric rac trims, it's best to wind it on to a reel or bobbin as this will help to keep it from twisting and knotting.

SEWING WITH RIC RAC

There are lots of ways to sew with ric rac. The simplest way is to trim fabric with single or multiple rows of ric rac, and by playing around with different widths and colours you can create some brilliant results. It's really up to you, and whatever takes your fancy! Machine stitching is the quickest and most secure way to sew ric rac, and a simple machine stitch through the middle of the trim is perfect. We'd recommend pinning or tacking ric rac in place first. This will take a bit of extra time, but it will be



well worth it – ric rac can have a mind of its own and this will help you to keep it on track!

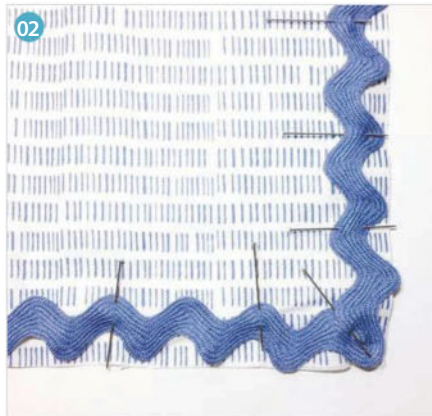
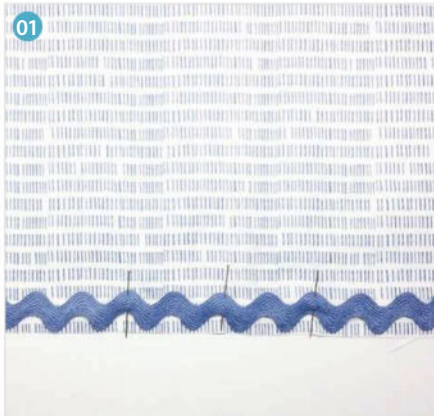
RIC RAC IDEAS

Another lovely way to use ric rac is to sew it into a seam, as we have here with our cushion. It creates a pretty scalloped edge, and would look just as sweet added to the hem of a finished edge, such as the opening of a pocket or the edge of a sleeve. Small projects are also perfect for hand-stitching ric rac. Depending on the type of stitches you use, it can be a lovely way to add decoration as well as to hand sew the ric rac in place. A simple diagonal stitch across the trim, or a decorative running stitch along the centre, will hold it in place, but you could also use more decorative stitches, such as lazy daisy stitch and French knots. Using contrasting threads is another way to add decoration. You can also create shapes and patterns with ric rac. Flower petals, stems and leaves are all good ideas, but our favourite has to be these ric rac flowers, made from twisting two ric rac lengths together.

HOW TO MAKE A RIC RAC FLOWER

- Step one** Press the ric rac to smooth out any creases. For each flower, we used two 1m (40in) lengths of ric rac. Plait the first 10cm (4in) of the ric rac so they wrap around each other. **01**
- Step two** Using a straight stitch on your sewing machine, stitch along one side of the plaited ric rac, then plait the next 10cm (4in) of ric rac and stitch together, and so on. By doing this in short bursts you'll find the ric rac is easier to handle with less twisting and curling. **02**
- Step three** Now it's time to make the ric rac flower. Heat up a glue gun, and, once it's hot, start coiling the ric rac on itself with the stitched edge away from you. Add a spot of glue at the starting point and continue to wrap the ric rac, gluing at regular intervals. When you come to securing the ends, tuck them towards the base of the flower and glue to secure. **03**
- Step four** When the glue is dry, gently tease the tips of the ric rac open to create the petals. Use hand stitches to secure the flower in place. **04**

MAKE A CUSHION COVER



YOU WILL NEED

- Cotton fabric: two pieces 38x38cm (15x15in)
- Cushion pad: 35x35cm (14in)
- Cotton ric rac: blue, 2cm (¾in) width x 2m (2¼yds), for cushion seam
- Cotton ric rac: blue and white, each 2cm (¾in) width x 1m (1½yd)
- Hot glue gun
- Basic sewing kit

NOTES

- Use a 1cm (¾in) seam allowance.
- Press the ric rac before using it.

TRIMMING THE CUSHION SEAM

Step one Take one of the cushion fabric pieces and place it right side (RS) up on a flat surface.

Step two Starting at the centre of the fabric edge and leaving a 5cm (2in) tail, pin the ric rac so the wavy edge aligns with the fabric edge. **01**

Step three When approaching the corner of the fabric, guide the ric rac to curve it into shape. Bear in mind that the inner edge of the ric rac will be visible once the cushion is turned RS out, so keep this as smooth as you can.

Step four Pin the corner securely and continue pinning each side, finishing with a ric rac tail end as you did at the start. **02**

Step five Next, machine tack the ric rac in place. This will also give you a sewing line to follow when you stitch the front and back fabric pieces of the cushion together.

Step six When you come to the corners, make sure the ric rac sits smoothly under the presser foot and turn the handwheel by hand if need be. Press to smooth out any puckering. **03**

MAKING THE CUSHION COVER

Step one Place the backing fabric on top of the ric rac edged fabric, RS facing. Match up the fabric edges, and pin together, keeping the ric rac tail ends clear. **04**

Step two Machine stitch the front and back fabric pieces together, following the tacking stitch as a guide. Leave a generous opening along the starting side for fitting the cushion pad. Press the seams open then turn the cover RS out and press.

Step three To join the ric rac ends, overlap the two tail ends and fold each one back towards the inside of the cover, away from the outside edge, and pin as shown. **05**

DECORATING THE CUSHION

Step one Follow the instructions for making ric rac flowers on page 88.

Step two Slip stitch the flowers in place. To avoid sewing the two cushion layers together, place a piece of card between them. **06**

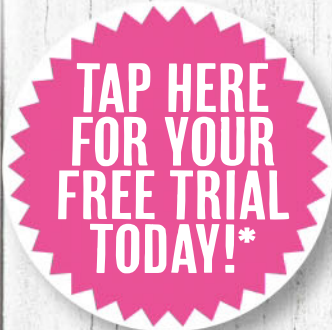
FINISHING OFF

Step one All that's left to do now is to fit the cushion pad and to slip stitch the opening closed, securing the ric rac ends as you go.

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Simply Sewing

FRESH IDEAS WITH FABRIC

THE GUIDE

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

MARKING PEN

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



TAPE MEASURE

A flexible fabric tape measure will take accurate measurements.



FABRIC CLIPS

Use these instead of pins when sewing thicker fabrics.



MARKING PENCIL

Choose a colour that shows up on your fabric.



TAILOR'S CHALKS

Chalk temporarily marks fabric and can be easily brushed away.

SEAM RIPPER

This sharp blade cuts through and unpicks stitches.



THIMBLE

Wear to protect your fingers when handstitching.



PINS

Stainless steel pins with sharp points are best.



PINKING SHEARS

These cut a zigzag edge on fabric to neaten.



SHEARS

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



SMALL SCISSORS

Use for snipping threads and cutting notches.



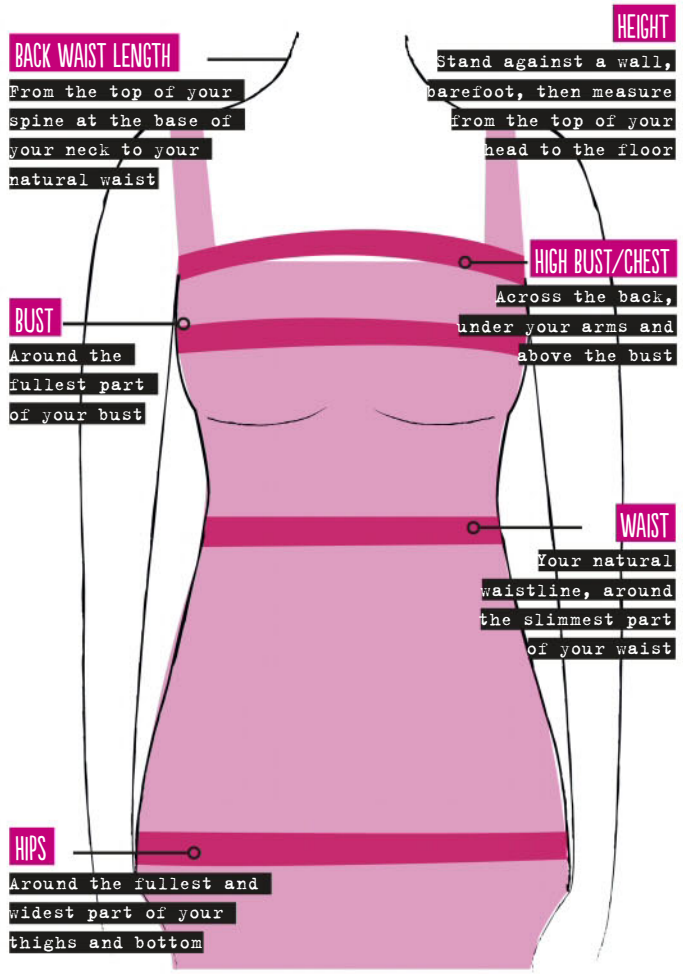
HOW TO MEASURE YOURSELF ACCURATELY

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.

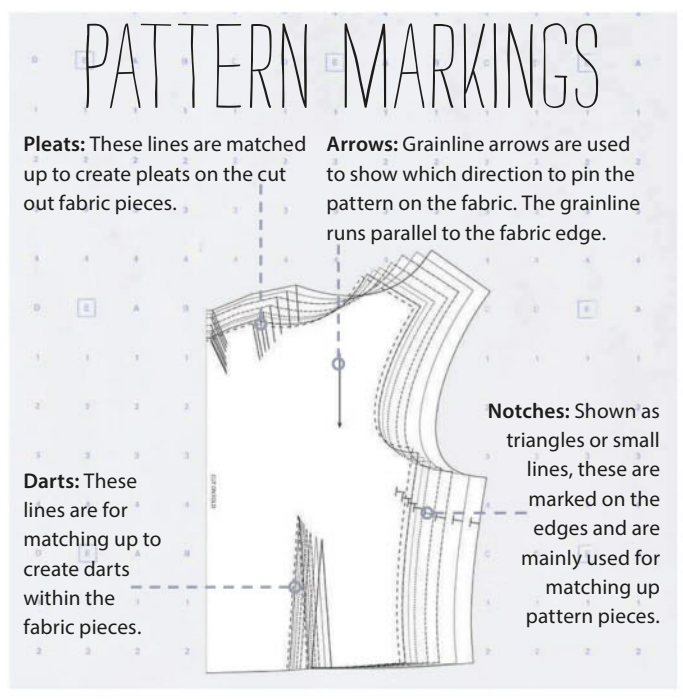
PREPARING THE PATTERN
Patterns often come with several options of different finishes so you may have more pieces than you need. The instruction sheet will tell you which pieces to use. Roughly cut out all of the pieces outside the lines then press the pieces using a dry iron on a low heat to remove the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

DRAPE

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

EASE

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

EDGE STITCH

A row of stitching on the very edge of a garment, usually 2-3mm ($\frac{1}{16}$ - $\frac{1}{8}$ in) 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 ($\frac{5}{8}$ in) for dressmaking, but can vary.

SELVEDGE

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

STAYSTITCHING

A line of regular machine stitching usually worked 3mm ($\frac{1}{8}$ in) 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 ($\frac{1}{4}$ in) 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 ($\frac{1}{8}$ in) from the seam to stop the facing rolling to the outside of the garment. Understitching will not be visible on the outside.

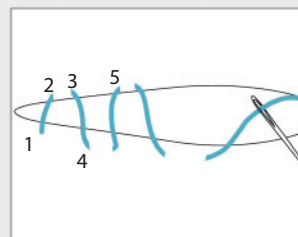
STITCH GUIDE

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 ($\frac{1}{8}$ in) long.

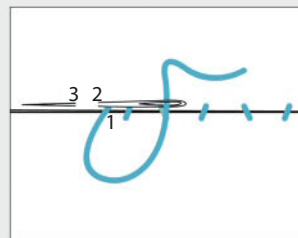
Push the needle back in the opposite side at 4 and out at 5. Repeat this to close the edges.



SLIP STITCH

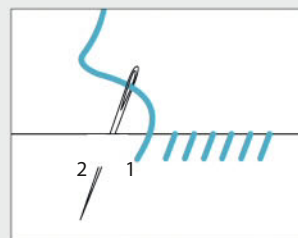
This stitch is used most often for hems where you need to stitch a turned-under edge to a flat piece of fabric using small, almost invisible stitches. Bring the needle up at 1 on the turned-under hem then back in at 2 and out at 3.

Make this horizontal stitch as small as possible so it can't be seen from the front. Repeat this by making a vertical stitch back into the turned-under edge then continue in this way to complete the hem.



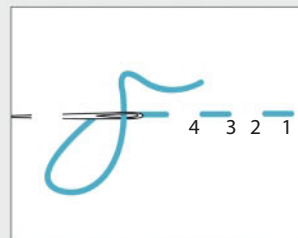
WHIP STITCH

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



RUNNING STITCH

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



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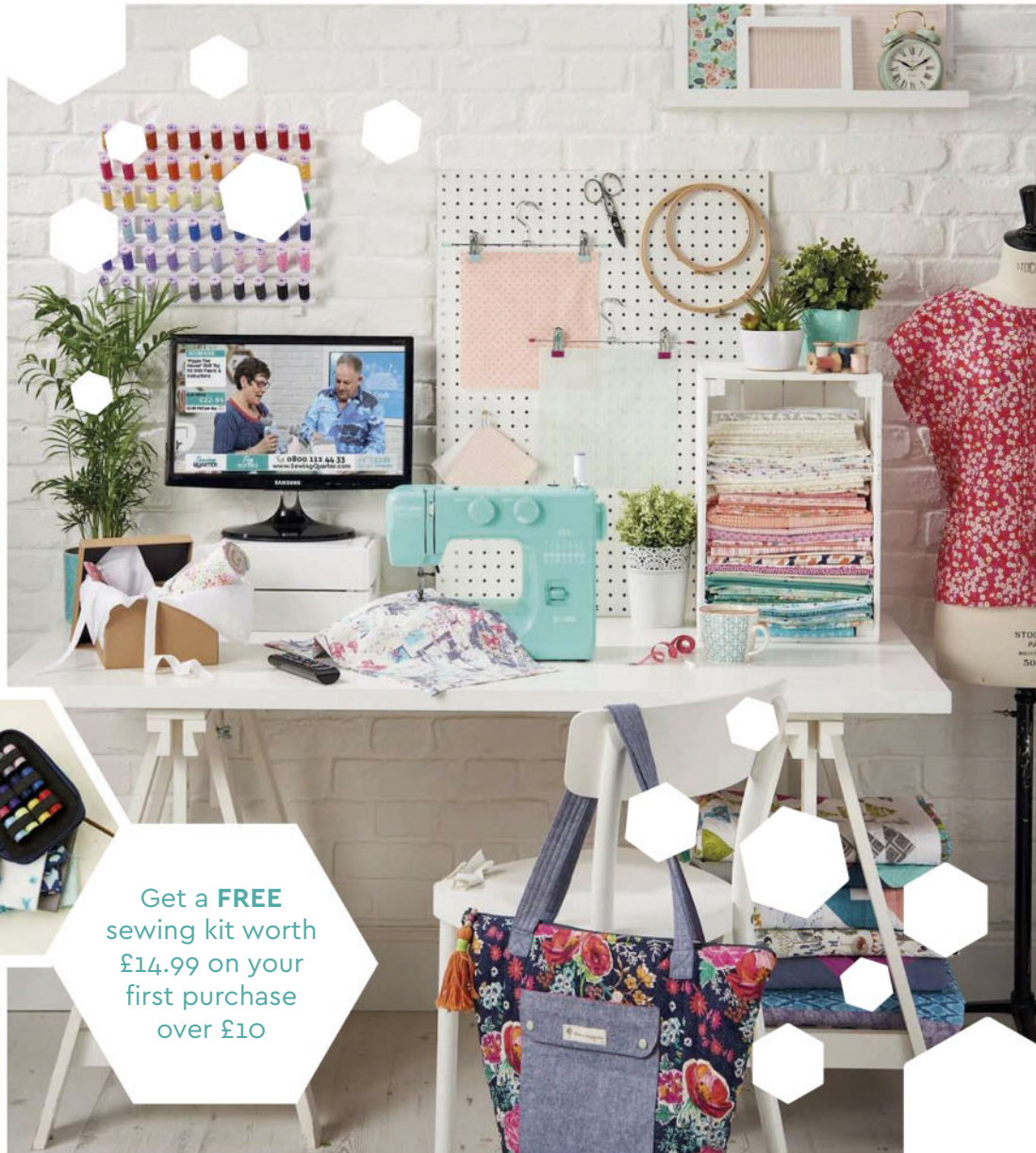
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THE JOY OF MAKING

Tutor Emma May Stitching introduces her students to the delights of sewing your own with this simple project.

"I'VE ALWAYS GOT SEVERAL PROJECTS on the go at any one time. Each is meaningful for different reasons, but this cushion cover has particular significance for me. It's the sample of a project I use for my Set Sail beginners' sewing machine workshop. It represents my whole sewing ethos: choose fabrics wisely, keep things simple, do them well, and you will be chuffed with what you create.

I love watching the journey people go on during my beginner workshops, from looking at this cushion cover and thinking "I'm never going to pull that off by the time I go home" to sheer elation and wonder as they embrace their own version and leave captivated by sewing and the process of creating. In this way, I feel like this humble cushion cover is





symbolic of what is possible if you just give it a go. The beautiful fabric is significant, too. It's by UK textile designer Natasha Marshall, whose work I love and admire. Natasha got in touch having seen Instagram images of my work using her fabric and has been supportive of what I do, which really means a lot.

Even these photos are meaningful to me. I think I share a common trait with many creative business owners in that I'm not very comfortable in front of a camera. However, people like to get to know the person behind an independent business, so I reluctantly 'allowed' these photographs to be taken as part of a 'coming out from the shadows' process. Actually, it was pretty good fun...!"

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