

**UK'S NUMBER 1  
SEWING MAG!**

**9 LIBERTY FABRIC  
GIFTS TO SEW!**

# Simply Sewing

FRESH IDEAS WITH FABRIC

**MAKE A TOY  
FOR KIDS!**

ISSUE SIXTY FIVE



**NEW PATTERN!**

*The Liberty*  
**SPRING DRESS**  
**SIZES 6-20**



**+SUPER-FLATTERING  
MIDI DRESS**

**DIY STYLE**

6 EASY-SEW OUTFITS  
+ACCESSORIES TO MAKE

**NEW IDEAS**

- ✓ Vegan leather
- ✓ Fabric stencil
- ✓ Jeans upcycle

**EXPERT GUIDE**  
Picking the right fabric  
for your next pattern

# SPRING FLING

**Romantic silhouettes, floral prints + beautiful gifts**

**+MAKE: Batwing dress • Pair of kids shorts • Knitting bag • Patchwork pouch**

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# Simply Sewing

FRESH IDEAS WITH FABRIC

A new season seems the natural time to spring forwards and arm ourselves with new ideas, plans, fabrics and habits to mark the first shoots of spring in this new decade. After all, to revive, refresh and reset; the act of sewing is all those things. So make this the month when you learn a new stitch, get to grips with gathers or upcycle a denim favourite, and we'll be here to provide sewing inspiration and a helping hand. Quirky, beautiful or practical, there's something for every sewist in this issue, from a scented garden of Liberty florals to good-looking storage solutions and an utterly adorable puppy plushie. Share and post your spring makes using [#simplysewingmag](#)

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# Simply Sewing

FRESH IDEAS WITH FABRIC

ISSUE SIXTY FIVE  
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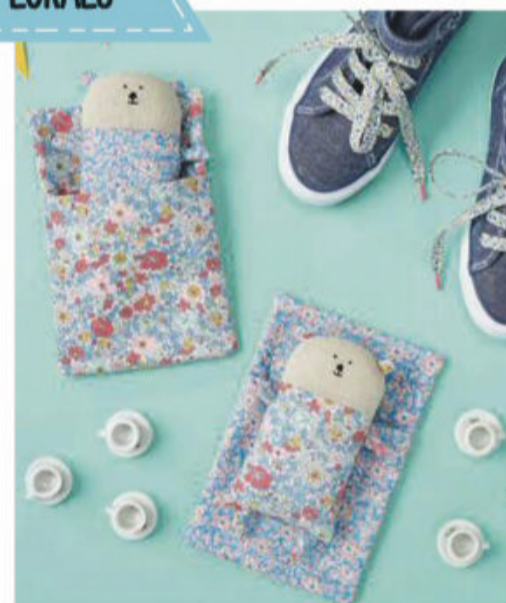
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WIN £300 WORTH OF SEWING GOODIES!

Enter to win a bumper selection of 18 Burda Style patterns, plus books, tools and fabric worth over £300.

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TIME FOR A RESET

Now we're on the edge of spring, we can't help feeling the need for a refresh. So, to kickstart the new sewing season, we've turned to one of our favourite brands – Liberty. We've embraced the new-season mood for florals with *The Liberty Dress* (p38), plus nine easy-sew spring gift ideas (p24) made from the same beautiful blooms. Are you ready for a spring clean? The drawstring laundry bag, shoe storage and denim tub (p70 + p85) are all must-make solutions. Finally, this issue we've even included an exclusive *Burda Style* dress pattern for you to try. You know me, I love trying new things...



Charlie

Charlie Moorby, Editor



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SAVE TIME, MONEY AND HASSLE WITH AN ANNUAL SUBSCRIPTION

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# CONTRIBUTORS

A huge thank you to these talented sewists...



Find all my sewing tips at [www.wendyward.wordpress.com](http://www.wendyward.wordpress.com)

## WENDY WARD

Wendy is a designer, author, teacher and maker. She has a degree in Fashion Design and an MA in Design. In 2012 she launched her own sewing patterns – MIY Collection. Find out what inspires her on page 42 and see her new book on page 45.



Read all my latest news at [www.sewsonatural.com](http://www.sewsonatural.com)

## JULIET UZOR

The youngest ever winner of *The Great British Sewing Bee*, 2019 champion Juliet is a London-based sewing teacher, columnist and bespoke garment maker. Follow her on Instagram @julietuzor\_ and find out about her latest adventures on page 16.



Come and see my Instagram snaps at @rachel\_recommends

## RACHEL AVERY

Rachel is a London-based writer and blogger who enjoys spin classes, shopping and exploring the UK capital. Instagram is where she finds creative inspiration for fashion and home décor. She gives a new fashion book sneak peek review on page 62.



See my latest me-mades on Instagram @sewsewleah

## LEAH NICHOLLS

Fellow Londoner and Sewing Bee finalist, Leah Nicholls first started sewing just five years ago. She loves to sew her own version of high-end designer outfits. Check out her unique upcycling adventure with some cherished cashmere on page 98.

## OTHER CONTRIBUTORS

Anna Alicia, Juliet Bawden, Karoline Dahrling, Jessica Entwistle, Wendy Gardiner, Mollie Johanson, Portia Lawrie, Melanie Macleod, Sophie Tarrant, Lucy Ward

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# Simply Sewing

FRESH IDEAS WITH FABRIC

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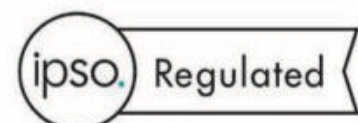
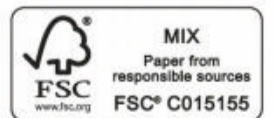
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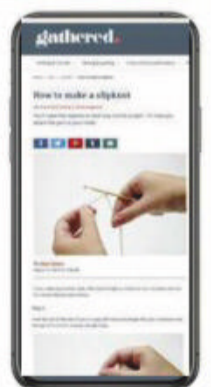
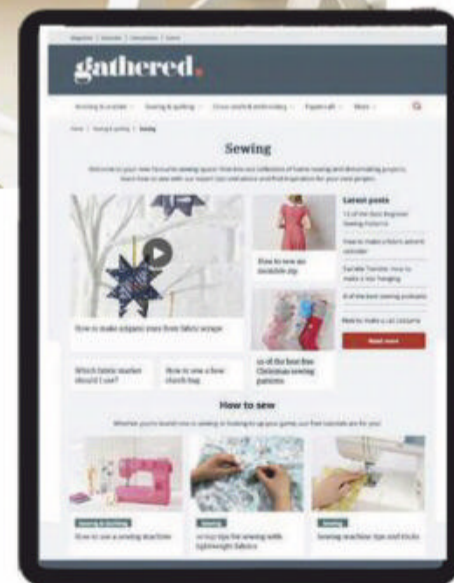
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# PINBOARD

IDEAS ♡ INSPIRATION ♡ ACCESSORIES ♡ WEBSITES ♡ EVENTS ♡ STUFF



## DARING TRAPEZE

Both comfy and chic, the Floreat by Megan Nielsen is an asymmetrical dress that is fitted, comfortable and has interesting details and minimal seams to let the fabric shine. Clean lines, inseam pockets and multiple pattern variations make this garment interseasonal; use woven fabrics for late winter and go sleeveless for spring. [www.megannielsen.com](http://www.megannielsen.com)



## COOL FOR KIDS

▼ What a cute idea! Hawthorn Handmade has a range of Go Stitch kits, such as this necklace, which are perfect for getting kids away from their devices and into stitching! The wooden disc included has laser-cut holes to make sewing super -easy for kids aged eight and up. There are six colour options and other kits in the range, which include a brooch and a decoration. From [www.hawthornhandmade.com](http://www.hawthornhandmade.com)



## WOOLLY WONDER

Winter means outerwear – and the Hot Toddy Coat sewing pattern from Our Lady of Leisure is a real head turner. The ‘duster’ style design, with its clean lines, is perfect for wool coating fabrics. Plus there are no fussy buttons or zippers – count us in! See more at [www.ourladyofleisure.etsy.com](http://www.ourladyofleisure.etsy.com)



## BLOOMIN' LOVELY

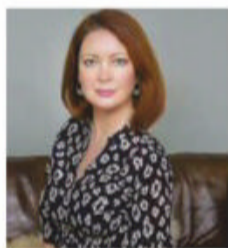
Fans of floral fabrics are going fall in love with the new Bari J Designs quilt bedding sets with shams. Choose from the cool elegance of the Conservatory Quilt set or go for a riot of colour with the dazzling Botanist Quilt set. Each bedding set is available in both King and Queen sizes, with two shams included with each. For UK stockists, visit [www.barijdesigns.com](http://www.barijdesigns.com)

## FLOWER MARKET

Creating happiness through a homemade lifestyle and their website A Beautiful Mess ([www.abeautifulmess.com](http://www.abeautifulmess.com)), blogger duo Elsie Larson and Emma Chapman dreamt about designing their own fabric line for years – and now they have! Flower Market takes its inspiration from 70s fashion and home decor and this great mix of designs go together or can stand on their own. Big bold blooms and mustard and avocado hues ooze nostalgia. Whether you opt for gingham, vintage-inspired florals, stripes or plaids, use these organic cottons for spring dresses, to breathe the new season into your home or make frocks and rompers for little ones. Pick your favourites at [www.clothandcandy.co.uk](http://www.clothandcandy.co.uk)



Mix and match at the Flower Market with organic cotton in Avocado, Apricot, Flourish, Blush Dots



MINI PROFILE

KAREN BALL

When dreaming up the idea behind *The Little Book of Sewing*, Karen Ball wanted to write a book that helped to explain the emotional impact of sewing. From personal experience, she's found that sewing has a grounding effect, which helps her to cope with the ups and downs of life. "I am terrible at keeping up with mindfulness apps, so sewing has become my mindfulness," she explains. "If I am feeling out of control with world events or if I've had some bad news, I take out a piece of sewing and I soon find pleasure in the tiny details of a small task. The rest of the world fades away and calm descends! I need to do more, though – I'm in need of some new clothes!"

At the other end of the scale, Karen made sure the book included the wide range of emotions that sewing can induce, including the less calming ones – a decision which was actually made at the last minute. "I thought I'd finished writing about the emotional range of sewing and had typed THE END," she says. "Then I attended The Sewing Weekender, organised by The Fold Line and blogger, English Girl At Home. The weekend was a riot but my sewing was a disaster. At that point, I realised that if I didn't cover some of the frustrations of sewing, my book wouldn't be complete. So, in this last chapter, I look at the highs and lows, including common mistakes,



The Little Book Of Sewing by Karen Ball is published by Anima.

what to do with failed projects and what advice you can afford to ignore."

There's also a section in the book on naked sewing, which has had a surprisingly warm reception from readers. In the bare-all chapter, Karen talks about how much time we spend undressed when we're sewing an outfit and provides tips on protecting your modesty from the neighbours. "Following on from that, I had an idea – which was quickly dismissed – for a Calendar Girls project, where people could pose naked behind their sewing machines or while trying on their in-progress projects – but I'm not sure the world is ready for that yet!"

Whatever her attire (or lack of) when sewing, Karen has plenty of successful projects under her belt. Her favourite handmade garment is one she doesn't wear often – but it always makes her feel happy when she does – her Sew Over It Joan Dress, made from Liberty Tana Lawn and lined in silk. "It's the dress that keeps on giving and I feel confident and sexy wearing it!" she says. "The Joan Dress is not a quick project, but it's a great pattern and a lovely style. The 60s collar neckline is to die for – so flattering. I really must sew another one."

Asked who she'd love to give a copy of her book to, Karen is unequivocal, "Reese Witherspoon! I love her film wardrobes, especially in *Walk the Line*, though *Legally Blonde's* bubblegum pink outfits come a close second! She also has her own book club now, Hello Sunshine. I'd love to convert Reese to the joys of sewing."

See more at [www.didyouthat.com](http://www.didyouthat.com)

# THE PATTERN EDIT



## Trousers patterns

Sew a pair of wide-legged trows, says Editor Charlie Moorby.



### JOAN TROUSERS, FRIDAY PATTERN COMPANY

If you're sewing in a hurry opt for the Joan pattern, which you can sew up in an evening and wear the next day! Wide legs, scoop pockets and a belt loop waist add structure and feel great made from knit fabrics with a good amount of stretch. Hop on over to [www.fridaypatterncompany.com](http://www.fridaypatterncompany.com)

### DAWN JEANS, MEGAN NIELSEN

Dawn Jeans have all the details of a classic pair of jeans with three variation in leg styles, so you can make a tapered leg, straight or wide leg and there's the option of jean shorts too. With a comfy high waist and multiple lengths, use linen, twill or corduroy fabrics. For more, visit [www.megannielsen.com](http://www.megannielsen.com)



### ARMOR TROUSERS AND SHORTS, I AM PATTERNS



Pretty pintucks and buttons are what first draw your eye to these wide-legged trousers, a detail that gives them a decidedly seaside feel. Easy to make and even easier to wear, elasticated waist and pockets aplenty make these trousers great for everyday wear. Make them as trousers, cropped trousers or shorts for the summer months. Go to [www.iampatterns.fr/en](http://www.iampatterns.fr/en)

### PIETRA PANTS AND SHORTS, CLOSET CASE PATTERNS

Details such as the flat front and high-waist silhouette make these very wearable, while lengthening panels and slanted pockets create an unique finish. Sew floor-skimming or cropped length. [www.closetcasepatterns.com](http://www.closetcasepatterns.com)



Photo: Jane Looker / Model: Megan @pigeonwishes / Hair & Makeup: Laura @ the Bridal Stylists



## SPRING BREAK

▼ Cast off your winter duffels and reach for a lightweight jacket with plenty of style, with the Hove Jacket with its loose fit and sportswear vibe. With two design options in the pattern, choose from a dropped shoulder and sleeve with a hem facing and fully lined hood or a more casual sleeveless look, designed for layering over long-sleeved tops and dresses. Designed by In the Folds, see more at [www.thefoldline.com](http://www.thefoldline.com)



## QUILT SOS

Fabric store Alice Caroline's lovely customers have been busily making quilts, many from Liberty fabrics, to give to homes for orphaned or displaced children in places run by the charity SOS Children's Villages. Alice Caroline's Quilt SOS project has been running for four years and, this year, 260 quilts have been delivered to villages in Romania, Lithuania, Poland and Latvia. If you'd like to take part next year, head on over to [www.alicecaroline.com](http://www.alicecaroline.com)



## NEW BEST FRIEND

Say hello to Bobbi, Tilly and the Buttons' latest sewing pattern that will have fans of the iconic Cleo pinafore dress jumping for joy. You can stitch up a skirt or pinafore with this endlessly versatile pattern that is both bang on trend and classic in its styling. You can make one for any occasion! It's a breeze to whip up and comes in UK sizes 6-24. Get your copy now, £14.50, from [shop.tillyandthebuttons.com](http://shop.tillyandthebuttons.com)

## 3 OF THE BEST

### PATTERN WEIGHTS

Flatten down those fabrics with a set of pretty notions – the tool you can't sew without!

1. Gift your sewing buddy a set of pattern weights in their own tin. Haberdashy-themed designs and a set of four, Sewing Notions Pattern Weights, £11.95 from [www.sewessential.co.uk](http://www.sewessential.co.uk)

2. All power to sewcialists! Bring this fun brand into your sewing room with Sewcialist Pattern Weights 40mm in size, £15 for a tin of six, available from [www.likesewamazing.com](http://www.likesewamazing.com)

3. Go budget but don't scrimp on style with the Merchant & Mills Pattern Weight Label which will fit around a tin of beans! Comes pre-cut with an adhesive strip, £2.69, [www.merchantandmills.com](http://www.merchantandmills.com)

1



2



3





## ALL A'FLUTTER

With swishy skirts and flutter sleeves, the stunning Alcott Dress is a dreamy make that even has the option of a maternity skirt, a first for Cashmerette. The Alcott has a fixed wrap bodice, empire waist, and two skirt and two sleeve designs. Choose a knee-length full skirt, and cap or elbow-length flutter sleeves, or opt for the drama of a ruffled midi skirt and long, ruffled sleeves. See more at [www.cashmerette.com](http://www.cashmerette.com)



## I AM COLLAB

A collab between IAM Patterns, Marie-Emilienne, and the finalist of the French Sewing Bee, Cindy, has resulted in the I AM Cindy panelled circle skirt and I AM Chantal, a bodysuit. Together, they create a unique outfit. The skirt has playful pockets and a thick waistband while the bodysuit can be made in 24 different ways. How's that for versatile? Find these simple-to-make patterns on the ever stylish [www.iampatterns.fr](http://www.iampatterns.fr)

## OUT & ABOUT

# SKILLS, SHOWS & EVENTS

### 14 FEBRUARY-14 JUNE

The Designers Guild changed the way we view colour, pattern and texture in our homes. Out of the Blue celebrates the Guild's influence at the Fashion and Textile Museum.

### 4 MARCH

If you're stuck on a sewing technique and need intensive, face-to-face help, this Garment Making 4-week evening course in Manchester by Stitched Up will help.

### 5-8 MARCH

Head up to Glasgow for the Creative Craft Show and The Scottish Quilting Show Spring 2020 for creative craft inspiration aimed at new and established crafters.

### 19-22 MARCH

This four-day event is a popular fixture in the sewing calendar for sewists, knitters and patchworkers with plenty to buy and inspire you with workshops, demonstrations and experts at Sewing for Pleasure, NEC.

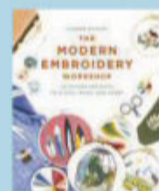
## INSPIRING BOOKS



### SEWING BASICS FOR EVERY BODY

Wendy Ward (£12.99, Cico Books)

Wendy Ward loves functional yet beautiful basics! She shares here 20 patterns for various button-down shirts, tops, hoodies and T-shirts, trousers, jackets and jumpsuits. The five core basics, plus all the variations to make the 20 designs, are included on three pull-out, full-scale, pattern sheets. There's a fab techniques section too. [www.makeetc.com](http://www.makeetc.com)



### THE MODERN EMBROIDERY WORKSHOP

Lauren Holton (£16.99, Octopus Books)

Fancy embellishing a plain tee or two with some eye-catching embroidery? Lauren Holton has put together 20 motifs, patterns and projects that are suitable for complete newbies through to experienced embroiderers. There are easy-to-follow instructions for each colourful design, and as a bonus there are tips for how to customise your work. [www.octopusbooks.co.uk](http://www.octopusbooks.co.uk)



### HOUSE OF PINHEIRO'S WORK TO WEEKEND WARDROBE

Rachel Pinheiro (£22.99, David & Charles)

Rachel Pinheiro's blog has been included in the Top BurdaStyle Blogs five years running. Fans (including us!) will love her concept here – with a main pattern for every day of week. Garments include on-trend staples such as a jumpsuit, kimono dress and a trench coat. [www.gmcdistribution.com](http://www.gmcdistribution.com)



### THE ULTIMATE THREAD GUIDE

Becky Goldsmith (£12.99, C&T Publishing)

If you've ever worried which thread to use for which garment, or how to choose the correct sewing foot for your thread – fret no more as this guide does what it says on the tin. Save yourself any unnecessary snapping and snagging with this reference guide which features a handy thread use key. Plus, find out more about thread types, fibres, thread weight and even how thread is made. [www.ctpub.com](http://www.ctpub.com)

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## WIN: NEW YEAR SEWING BUNDLE

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With a new year of sewing stretching out ahead of us, it can be hard to find motivation (and inspiration) in the post-Christmas slump. So, to kick-start your 2020 sewing plans we've put together this beautiful and bright bundle of sewing goodies for one lucky winner to win, worth over £125. Fans of Tula Pink will have probably had her branded rotary cutters on their wish lists for a while now – they're stunning and really smooth to use – so you'll be really pleased to hear we have one up for grabs! To make this package even more colourful, we've boxed it up with some *Mexican Dress Morning* canvas fabric (designed by Dana Willard for Art Gallery Fabrics), a copy of *Beginner's Guide to Dressmaking*, a fat quarter bundle from Dashwood and a copy of *Bags* by regular Simply Sewing designer Anna Alicia. What a wonderful treat to receive in the post, and plenty to keep you going well into spring. To be in with a chance of winning this prize, enter our competition at [www.gathered.how/competitions](http://www.gathered.how/competitions) and whilst you're there why not have a browse for more inspiring makes for 2020?

## WIN: 18 BURDA STYLE PATTERNS

Your chance to win a bumper selection of *Burda Style* patterns, worth £128!

We're sew excited by this fabulous prize! *Burda Style* ([www.burdastyle.com](http://www.burdastyle.com)) are the brains behind so many of the modern patterns available on the market today. We've teamed up with them to offer a frankly humongous selection of their patterns as a bumper prize for one lucky reader! Covering a range of skill-levels from super-easy to average – there are no less than 18 patterns included – two trousers, four jackets, five dresses, three skirts and four tops – worth a total of £128. The pattern sizes vary, with many starting at UK 8 and some going up to UK size 24. There's something for every season, with pretty cotton dresses for summer, cosy hoodies for winter and lots of separates. As with all *Burda Style* patterns, there are options for different finishes within each design, so you're truly spoilt for choice! Enter to win at [www.gathered.how/competitions](http://www.gathered.how/competitions)



See [www.gathered.how/competitions](http://www.gathered.how/competitions) to enter! (UK only, see rules on p6.)



# WHAT JULIET DID NEXT

As we eagerly wait for *The Great British Sewing Bee 2020* series to hit our TV screens we catch up with 2019 champion Juliet Uzor to find out what she's been up to since winning the show.

Written by Melanie MacLeod

**T**hink back to series five of *The Great British Sewing Bee*, and you're sure to remember the show stopper moment where Juliet transformed an old pair of net curtains into an evening dress, so it's no surprise that last year's winner has turned her hand to wedding dresses since triumphing in the show.

"I have taken on a couple of commissions for brides, making two wedding dresses,"

shares Juliet. "I've also made a couple of special occasion garments for other people, too. *The Sewing Bee* changed my life because I learned a lot of skills and pushed myself a bit further. Making an evening gown on the show made me realise I could actually make something that a bride could wear on her wedding day, and so far so good!"

Juliet was relatively new to sewing when she applied for the show, having only picked up a needle and thread for the first time in

2013; prior to this she worked as a teacher but since being crowned winner, Juliet hasn't turned her back on the classroom entirely. "For now I'm concentrating on sewing, but I am actually teaching sewing. Not in a classroom with children, but I'm teaching both adults and children how to sew."

#### SEW WEB SAVVY

You may not have found yourself in front of Juliet in a classroom, but chances are if



Left: Juliet found the *Sewing Bee* gave her a confidence boost. Above: Episode 7 of Series 5 saw the contestants using men's Dashiki tunics from West Africa in the tricky Alteration Challenge, with Juliet conjuring up an off-the-shoulder top and skirt combo!

you've been following her journey, you might have seen her online, "I've been trying to reach more people by taking my blog, [sewsonatural.com](http://sewsonatural.com), more seriously and uploading more, including fun tutorials, on my website." If tuning into Juliet's tutorials has got you thinking about applying to be on *The Great British Sewing Bee*, she has some encouraging words of advice. "As long as you can sew and you feel confident in what you make, I'd say go for it! Be yourself, practise and get to know your craft really well."

"Applying isn't an easy process. It was very rigorous and very intense. There were lots of stages before even getting onto the show, including auditions, telephone interviews, face-to-face interviews and the hardest part, sewing on camera trying to simulate what it would actually be like on TV."

#### PRACTICE MAKES PERFECT

As for what Juliet learned from the *Sewing Bee* process – it's to persevere. "The biggest lesson I learned is not to chuck anything out after deciding you can't do it. Keep practising and keep going, mistakes are bound to happen. Take a break first of all, chill out, and come back to your project with fresh eyes. You have to just keep going."

"I can't even count how many mistakes I've made," she admits. "The biggest ever was

when I was creating a dress to wear to an event and I used an old pattern. I didn't re-measure myself and when the time came to put it on, it simply didn't fit. You must always check as you go so you can identify mistakes. I completed the entire, beautiful dress and I had to wear something else!"

This mishap didn't put Juliet off sewing dresses though, as she reveals her favourite item she's ever made is Tilly & The Buttons' Coco Dress. "It's a very easy dress, but it was my first attempt at sewing with a stretch fabric. I challenged myself by changing the sleeves into bell sleeves and it turned out so lovely. I really love sleeves, they're my thing!

### NEW LEASE OF LIFE

Fellow contestant Janet Poole also got a lot from her *Sewing Bee* run.

Juliet's not the only success story to come from last series. Janet Poole, who came fifth in the show has also been a busy bee. "I took a break from sewing after the show finished, but I soon got into it again by joining in with the Make Nine for 2019 challenge on Instagram. Planning those nine garments certainly got my creative juices flowing and now I'm back in full sewing flow."

As with Juliet, *The Sewing Bee* opened lots of doors for Janet, who has been dissuaded from her original plans to have a quiet retirement.

"I was reluctantly settling down into retirement but the show gave me a new lease of life," she shares. "I have had the opportunity to talk to lots of groups about my experiences, and consequently meet a lot of interesting people, and make guest appearances and speak at sewing events. I have also been invited to do some motivational speaking and I have now some teaching opportunities as well."

It's no surprise, then, that Juliet loves designing outerwear as well as dresses. "Outerwear is a challenge because there are a lot of steps," she muses. "I find the challenge of steps very satisfying. It takes a lot of time to make a jacket or coat properly. It's really time consuming but the end product is so rewarding."

"Now that it's winter I'm working on a lot of outerwear, but I'll still be doing lots of dressmaking projects too!"

***The Great British Sewing Bee 2020 is due to air in the spring. Watch this space!***



Photos: Courtesy of BBC/Love Productions, Charlotte Medicott/Mark Bourdillon

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

## THIS MONTH...

### DRAMATIC RUFFLED SLEEVES

This glamorous design uses simple origami folds to create stunning structured sleeves. Use crisp woven fabrics such as poplin or broadcloth to make sure they keep their shape.

### GATHERED CUFFS

The pattern features elasticated cuffs, which are easy to work and give a delicate, pretty finish to the bolder structured design.



### FLATTERING WRAPAROUND DESIGN

Available in sizes 6-18, this pattern's hip-bow closure and wraparound style are flattering on a wide variety of body types.

# GATHER UP

Create perfectly ruched garments with our guide to working gathers – from bold ruffled sleeves through to cuffs, delicate waistlines and more.

*Written by Sophie Tarrant.*

### SCREWDRIVER

The Screwdriver blouse from Our Lady of Leisure is an eye-catching design that combines a structured origami sleeve with delicate gathered cuffs and a flattering wraparound waist, finished off with a big dramatic bow. It might look complicated, but it's a surprisingly straightforward garment to create, and is perfect for practising gathering techniques. [www.ourladyofleisure.etsy.com](http://www.ourladyofleisure.etsy.com)

## PATTERN INSPIRATION

Create structure and style with our pick of the best patterns featuring gathers from ruffled sleeves, shaped waistlines and more.



1



2



3



4



5



6



7

### 1 NEXUS

The versatile Nexus blouse from Papercut Patterns can be worn with its V-neck button closure facing towards the front or the back. It includes options for a shirt tail hemline or a cropped straight hem, and two different styles of sleeve, including a gorgeous billowing design with gathered cuffs. [www.papercutpatterns.com](http://www.papercutpatterns.com)

### 2 DRESS 47

The innovative Dress 47 design from the Cali Faye Collection was created to get women into clothes that make them feel beautiful and it was designed with unique alterations in mind. It features a pretty front tie closure, gathered elastic-back waistline (with an additional invisible zip) and optional pockets. Available both digitally and as a printed pattern, it's best made up in lightweight cotton blends, chiffon and linen. [www.califayecollection.com](http://www.califayecollection.com)

### 3 BRYNNA

The Brynna Dress from Sew Liberated can be created in a wide variety of fabrics, so it's

easy to dress it up or keep it casual to suit your mood, whether you decide to wear it to the office or on a coffee date. The construction features a sailor collar and a choice of short or three-quarter length sleeves, plus a flattering shirred waistline. A full video tutorial is also available online for those who want a little extra guidance. [www.sewliberated.com](http://www.sewliberated.com)

### 4 PARFAIT

The Parfait dress from Colette Patterns makes great use of gathers to create a shaped bust, flattering curved midriff and decorative-yet-functional pockets, and can be stitched up in a variety of different fabric types. It can be worn on its own as a sundress or layered over jumpers and shirts for a seasonal pinafore look. Rather sweetly, the straps and gathered pockets fasten with buttons. [www.colettepatterns.com](http://www.colettepatterns.com)

### 5 THE GATHERED DRESS

The Gathered Dress from The Avid Seamstress is an ideal pattern for beginners, with a simple construction that features raglan sleeves in two different lengths and gentle shaping,

created using easy gathering techniques. There's a kids' version too, for ages three to eight, it has a cute oversized pocket and a gathered section at the waist. [www.theavidseamstress.co.uk](http://www.theavidseamstress.co.uk)

### 6 McCALLS M7942

McCalls M7942 includes patterns for a whole collection of gathered garments, including a top, skirt, shorts and trousers. Better still, it includes sizing options for both children and adults, giving this versatile pattern excellent value for money. It's perfect for the beginner dressmaker too. [www.sewdirect.com](http://www.sewdirect.com)

### 7 HINTERLAND

Another from Sew Liberated, the Hinterland dress offers a timeless, comfortable, and simple silhouette. It's easily customised, with three sleeve options, partial and full button-down plackets, and in-seam pockets. The loose fit, shaped by bust darts and a gathered waistline, can also be easily modified for maternity and nursing. Suitable for advanced beginners, you'll learn bias facings and inset sleeves. [www.sewliberated.com](http://www.sewliberated.com)

## WHY USE GATHERS?

What's so great about gathers? Feel the frills with a low-down on ruffle-tastic uses.

Using gathered stitches is a wonderful way to add shaping and structure to your garments. It's ideal for adding volume to gathered skirts, easing sleeves into armholes and cuffs and giving busts a better fit over the natural curves of the body. You can also use gathering techniques purely as decoration, such as adding ruffled trim to the hemline of aprons and dresses, or around the edge of a neckline. There's a wide variety of ways to create gathered seams, from traditional hand-stitching to automated machine techniques and more – so turn the page to find out which is the best style and method for you and your project.

# TIPS & TRICKS

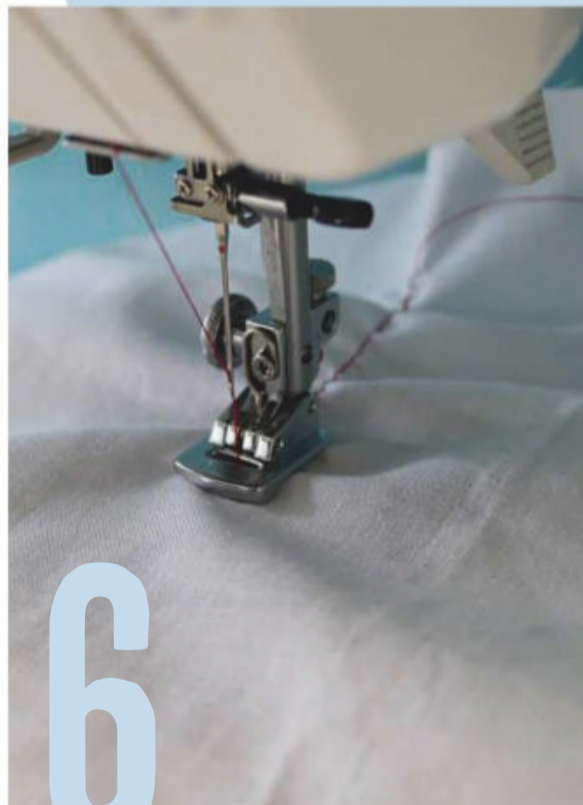
Create perfect gathers every time with these top tips and tricks, whether you're adding ruffles by hand or with the sewing machine.

# 1



## START WITH THE BASICS

When it comes to stitching gathers, working them by hand is perhaps the best place to start. It's an age-old technique that allows you to draw your fabric together exactly how you want to get neat results. Mark out the area that you want to gather, and work two or three parallel lines of straight hand stitching across it, spacing them around 5mm apart. As you grow more confident with the technique, you can use a stab motion to pick up several tucks of fabric at a time and speed up the process. Once finished, pull the threads gently to draw the fabric up, then secure to hold your gathers in place before continuing with your project.



# 6

## USE A GATHERING FOOT

Another way to create neat, evenly-spaced gathers is to use a dedicated gathering foot, such as this one, from Elna. As you work, the underside of the foot uses a thick bar to gather your fabric or attach ruffles onto flat materials simultaneously. For a more dramatic effect, a ruffler foot can also be used.

## MOVE ON TO THE MACHINE

Once you've mastered the basics, speed up the process (and get more uniform results) by using your machine to work the technique. The basic premise is the same – work two or three parallel lines of straight stitch across the area you want to gather, then pull the threads to draw them up. Use a long stitch length and a low thread tension – not only does this place less pressure on the threads that will be drawn up but it makes them easier to remove later.



# 2



# 3

## CHOOSE A CONTRAST COLOUR

Due to gathering stitches almost always being temporary, it's advisable to work them in a bold, contrasting colour of thread. This will make them easy to spot and distinguish from your actual stitches later on – so when it comes to removal, you won't unpick the wrong ones.

## DON'T FORGET TO FLOSS

It may sound bizarre but dental floss can actually be used to gather fabric effectively, too. It's super strong, which means it's less likely to snap when drawn up. Simply cut and lay a length of floss along the area you want to gather, then use a wide machine zigzag stitch to couch over it. Once stitched, pull the floss to gather the fabric and secure, then carry on stitching as normal and remove the floss and zigzag stitches once the seam is finished.

# 7





4

**USE A LONG STITCH LENGTH**

As previously mentioned, it's almost always best to use a longer stitch length when working machine gathers. Set your machine to the longest stitch possible – normally 4mm or 5mm – and test a small area first. You should find that the longer length makes the process of ruffling the fabric much easier, and leads to less annoying thread breakages.



8

**USE CLEAR TAPE ON HEAVY DUTY FABRICS**

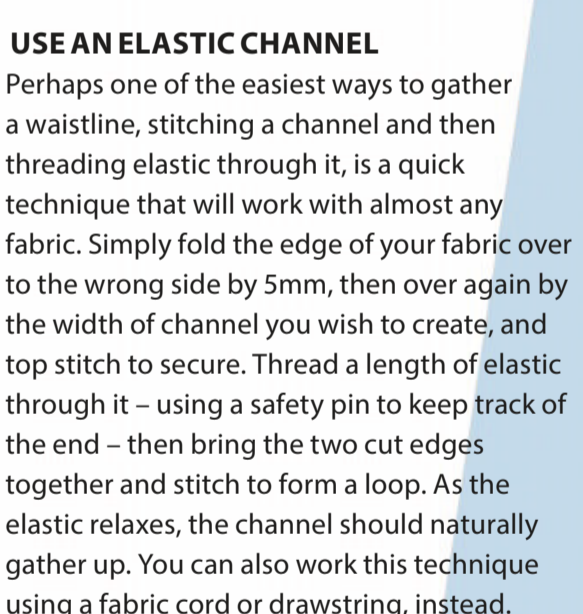
As with dental floss, using clear tape to create gathers in your sewing projects may not be the most obvious solution but it can work well. Heavy-duty fabrics like vinyl, PVC and leather will show every pin and needle mark, so traditional methods of gathering simply won't work. Instead, work two lines of gather stitches within the seam allowance, then draw the fabric up as desired, distributing the gathers evenly. Use fabric clips to hold your ruffles in place, then use clear tape on the wrong side of the fabric to hold everything in position. Stitch your seam, then remove the tape carefully.



5

**WORK IN SECTIONS**

Another way to avoid the dreaded thread snap is to work your gathers in smaller sections, especially if they cover a large area. It'll put less pressure on the threads as they are pulled and if they do break, less damage will be done. For example, if you're working on the waistband of a skirt, split the seam into two or even four separate gathered threads – this way, if one of the threads does snap, you've got a much smaller area to rework and the rest should remain intact.



**USE AN ELASTIC CHANNEL**

Perhaps one of the easiest ways to gather a waistline, stitching a channel and then threading elastic through it, is a quick technique that will work with almost any fabric. Simply fold the edge of your fabric over to the wrong side by 5mm, then over again by the width of channel you wish to create, and top stitch to secure. Thread a length of elastic through it – using a safety pin to keep track of the end – then bring the two cut edges together and stitch to form a loop. As the elastic relaxes, the channel should naturally gather up. You can also work this technique using a fabric cord or drawstring, instead.



10

**SHIRRING, SMOCKING AND MORE**

Once you've mastered the basics, you can move onto more advanced gathering techniques such as shirring – which uses several lines of machine stitching to create gathers with elastic bobbin thread and regular upper thread – and smocking, a hand stitching technique that uses embroidery floss and a combination of short and long stitches to create bespoke gathered areas. These are not just functional but decorative too, making an art form out of this practical technique.



9



*Make padded pincushion gifts from wooden hoops and Liberty fabric.*

# SPRING FLING

Add a dash of glorious Liberty fabric to your makes and watch as spring gift ideas bloom into life.

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





**CRAFT BAG**

Make a craft stash bag to hold yarn and knitting needles or to carry small, portable sewing projects so you can carry on making while you're on the move. It's practical yet pretty and sure to be at the top of every crafter's wish list.

**CUSHION COVERS**

We can't resist a fabric-covered notebook, they're great for journaling or to use as a sewing diary. To make a gift that'll be popular with everybody, cover an everyday notebook with Liberty fabric, adding a band of linen to the spine.

GIFTS FOR FRIENDS

*For a super-easy make, add  
an appliqué heart to a  
ready-made tote.*





### MAKE-UP BAG

Choose your most treasured Liberty offcuts or snip your favourite prints into small squares and patch them onto a make-up bag. Make the bag from linen to complement the pattern clash and add a stamped or embroidered name to personalise your gift.

### HEADPHONES POUCH

Tame those wire tangles by folding headphones into a pretty padded pouch. A simple press stud opening and the latest Liberty print will add style to this super-practical pouch, which will fit neatly into a coat pocket or handbag when you're not plugged in.



### HAIR CLIPS

Customise shop-bought hair clips with super-sweet Liberty bows; these pretty hair accessories will take minutes to make up and they're perfect for using up smaller offcuts of fabric. Match them to a little girl's frock made in the same fabric for a really cute look.

### BEARS IN BEDS

These little teddies are all tucked up in their cosy little floral beds, having a sleepover. Create the bears using linen, embroider their sweet faces then use pretty prints for their bodies – and don't forget their tiny ears!

*Make super-cool Liberty laces for sneakers worn by toddler trendsetters.*





## KNITTING BAG

### YOU WILL NEED

- Cotton Fabric A: 70cmxWOF (28inxWOF) – main
- Cotton Fabric B: 70cmxWOF (28inxWOF) – lining, binding and pocket lining
- Iron-on wadding: 70cmxWOF (28inxWOF)
- Binding cord: 2m (2¼yd)
- Two zips: 50cm (20in)
- Egg cup for rounding corners
- Erasable fabric marker
- Matching sewing thread
- Basic sewing kit

### FABRIC USED

Abbeywood and Cosmos by the Liberty Flower Show collection. From EQS, [www.eqsuk.com](http://www.eqsuk.com)  
S13 interfacing by Vlieseline. From [www.ladysewandsew.co.uk](http://www.ladysewandsew.co.uk)

### NOTE

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

### CUTTING OUT

**Step one** From Fabric A cut:

- Bag back:** one 33x47cm (13x18½in).
- Upper front zip pocket section:** one 17x47cm (6¾x18½in).
- Lower front zip pocket section:** one 18x47cm (7½x18½in).
- Bag ends:** two 19x17cm (7½x6¾in).
- Handles:** two 8x47cm (3½x18½in).

**Step two** From Fabric B cut:

- Lining front and back:** two 33x47cm (13x18½in).
- End lining:** two 19x17cm (7½x6¾in)
- Zip pocket lining:** 18x47cm (7½x18½in).
- Piping:** two 4x80cm (1½x31½in).

**Step three** From the wadding cut:

- Bag back wadding:** 33x47cm (13x18½in).
- Upper front zip pocket section wadding:** 17x47cm (6¾x18½in).
- Lower front zip pocket section wadding:** 18x47cm (7½x18½in).
- End wadding:** two 19x17cm (7½x6¾in).
- Handle wadding:** two 8x47cm (3½x18½in).

### MAKING THE BAG ENDS

**Step one** Take the two end lining pieces and staystitch the corresponding wadding pieces to their wrong side (WS). Use an egg cup to curve all four corners of each piece.

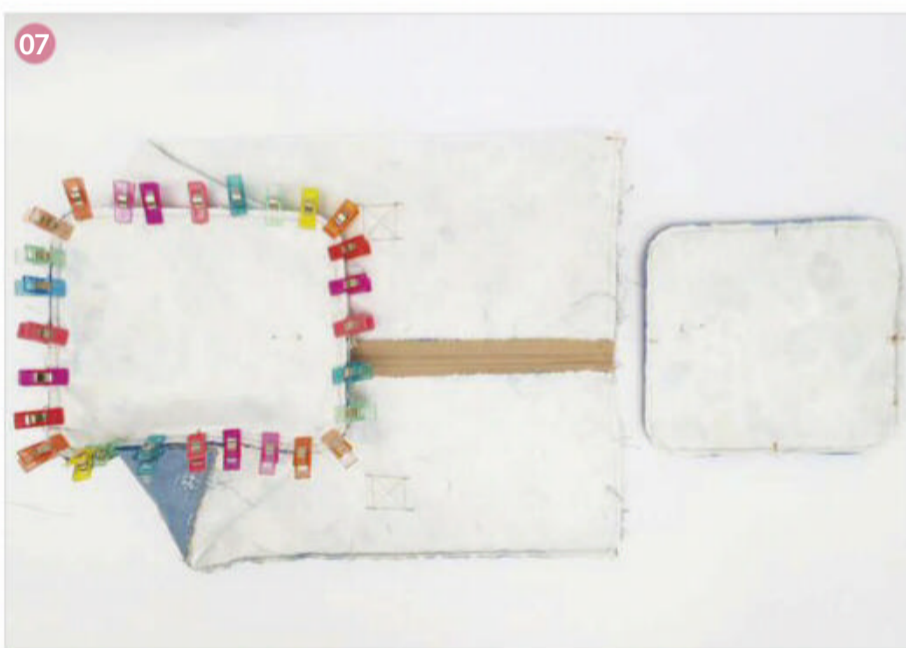
**Step two** Cut the binding cord into two 80cm

(31½in) strips. Take a piping fabric strip and fold over one short end to the WS by 1cm (¾in). Sandwich the cord inside the strip, line up the long sides, pin, then staystitch to hold. Start sewing 8cm (3½in) from the folded end and stop sewing the same distance from the other end.  
**Step three** Mark the top and bottom middle points on the 17cm (6¾in) sides. Line up the folded end of the binding with the bottom middle point and pin the binding all the way around.  
**Step four** Make sure you have 2cm (¾in) or so fabric at the end of the binding that can tuck under the start of the binding, and trim off any excess. Splice the binding cord ends so they meet and entwine. Tuck the binding end into the binding start and pin down.  
**Step five** Staystitch all the way around. Repeat steps to make the second bag end. **01**

### MAKING THE BAG BODY

**Step one** Take the Fabric A bag back piece and staystitch the matching wadding/interfacing piece to the WS. Repeat with the upper and lower front zip pocket sections and their corresponding wadding pieces.

**Step two** Place one of the zips so its teeth are facing the top 47cm (18½in) right side (RS) side of the bag back piece and the ends line up with the 33cm sides. Make sure the zip end is on the right



side. Sew on with a 1cm (3/8in) seam allowance. Fold the fabric back and press then topstitch.

**Step three** Take the Fabric A upper front zip pocket section and repeat these steps to sew it to the other side of the zip. **02**

**Step four** Take the lower front zip pocket section and sew the second zip to its top 47cm (18 1/2in) edge as before. This time staystitch the zip to the main fabric and then sew the Fabric B lower front zip pocket lining piece to it, topstitch as before. **03**

**Step five** Place the lower front zip pocket section on top of the bottom end of the assembled main body piece, the zip ends are both on the same side. Align all edges. Fold the zip pocket lining RS together so that the end lines up with the zip edge. Pin in place. **04**

**Step six** Sew together with a 1cm (3/8in) seam allowance. Fold back over so that the pocket is facing down and press. Topstitch along the other side of the zip as before. **05**

**Step seven** Staystitch the pocket raw edge sides to the main body sides to hold in place.

## MAKING THE HANDLES

Use a zip foot to sew the handles and a walking foot to attach them.

**Step one** Take a Fabric A handle piece and staystitch the corresponding wadding piece to the WS. Fold RS together along its length, pin,

then sew together with a 1cm (3/8in) seam allowance. Press the seam open. Turn RS out and press again, making sure the seam is open and central. Fold over both short ends 1cm (3/8in) to the WS and press.

**Step two** Repeat to make the second handle.

**Step three** Mark the central point on both zips. Draw a horizontal line 4cm (1 1/2in) up from the second pocket zip and mark two vertical lines 5cm (2in) outside of this line. These are where the strap handles line up.

**Step four** Line up one of the handle ends along the marked lines and sew to the main bag, backstitching across the handle horizontally, then up the side of the handle by 2cm (3/4in), then across horizontally as before and down the other side. Sew diagonally across the 'box' for extra strength. Fold the handle over to the other marked side, pin then sew. **06**

**Step five** Repeat to add the second handle, 11cm (4 3/8in) down from the other side of the zip.

## ASSEMBLING THE BAG

**Step one** The pocket zip should be 15cm (6in) down from main zip, mark the same 15cm point on the other side of the bag main body (the 33cm side) on both ends.

**Step two** For each bag end, mark the 9.5cm (3 3/4in) points on each 19cm (7 1/2in) side, down from the

17cm (6 3/4in) top side. These marks are to make it easier to join the bag main body to the bag ends.

**Step three** Fold the bag main body RS together so the main zip is at the top and the two bottom ends meet. Clip, then sew. Press the seam open.

**Step four** Trim off any zip fabric ends over the edge of the bag sides.

**Step five** Clip a bag end to the bag main, lining up the marked central bag end top with the zip, and the marked central bag end bottom (where the binding overlaps) with the just sewn bag bottom; and the bag main body 15cm (6in) marked points with the 9.5cm (3 3/4in) bag end points. Clip corners of the bag to ease around the curves within the seam allowance. **07**

**Step six** Open the main zip. Sew the ends to the bag. Turn RS out.

## ADDING THE LINING

**Step one** Take the two Fabric B lining pieces and turn over by 1cm (3/8in) to the WS along the 47cm (18 1/2in) top edges. Press.

**Step two** Pin, then sew the two bottom 47cm (18 1/2in) sides together and press the seam open.

**Step three** Pin, then sew the two bag lining ends to the bag lining body. Turn RS out and press.

**Step four** Place the bag main body inside the lining so WS are facing. Pin in place then whipstitch the lining to the main bag. **08**



## PINCUSHION

### YOU WILL NEED

- Cotton fabric: 20x35cm (8x14in)
- Mount card: 15x25cm (6x10in)
- Embroidery hoop: 10cm (4in)
- Glue gun
- Fabric glue
- Toy stuffing
- Erasable pen
- Pencil
- Matching sewing thread
- Basic sewing kit

### FABRIC USED

Arley Gardens by the Liberty Flower Show collection. From EQS, [www.eqsuk.com](http://www.eqsuk.com)

### CUTTING OUT

**Step one** Separate the two hoops. Place the smaller hoop down on the mount card and draw around the inside of the hoop. Place the larger hoop down on the card and draw around the outside of the hoop. Cut both card circles out. **01**

**Step two** Place the smaller hoop on top of the fabric and draw a rough circle 2cm (¾in) outside the hoop edge.

**Step three** Place the larger hoop onto the fabric and draw a round circle approx 5cm (2in) outside the hoop edge. The fabric circles don't need to be exact. Cut out.

### MAKING THE PINCUSHION

**Step one** Take the smaller hoop and smaller card circle and glue the card circle inside at the bottom of the hoop using your glue gun.

**Step two** Take the larger card circle and place it centrally on top of the smaller cut fabric circle, wrap the fabric over to the back of the card and glue down with fabric glue. **02**

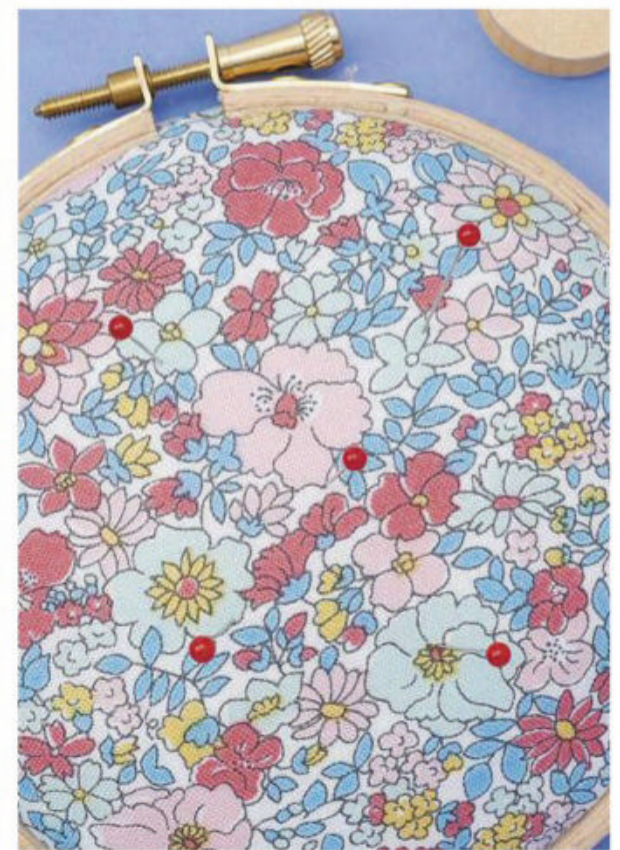
**Step three** Place the smaller hoop with glued card down, so that the card base is at the bottom. Place the stuffing on top – use a couple of large handfuls, pressing them into a round cloud shape on top of the hoop.

**Step four** Place the larger fabric circle centrally on top, then push the larger hoop on top and push it

onto the smaller hoop base, pushing any stuffing back underneath as you go. Pull the fabric tight, then tighten the hoop. **03**

**Step five** Pull the excess fabric over to the back and glue it down with the fabric glue.

**Step six** Glue the fabric covered circle to the base using the glue gun to finish the pincushion. **04**





## BOOK COVER

### YOU WILL NEED

- Cotton Fabric A: 25xWOF (10inxWOF)
- Linen Fabric B: 24x12cm (9½x4¾in)
- Wadding: 24x34cm (9½x13¾in)
- Erasable fabric marker
- Matching sewing thread
- Basic sewing kit

### FABRIC USED

Cosmos Bloom by the Liberty Flower Show collection from EQS, [www.eqsuk.com](http://www.eqsuk.com); Soft Sand Linen by Art Gallery Fabrics, from [www.hantexonline.co.uk](http://www.hantexonline.co.uk)

### NOTES

- Use a 1cm (¾in) seam allowance.
- Use a walking foot if you have one.
- Our book is A5 with a 1cm (¾in) deep spine. To work out the size of book cover you need, measure the book height, then the book length when open – including the spine. Add 3cm (1¼in) to both measurements.

### CUTTING OUT

**Step one** From Fabric A cut:

**Cover outer:** two 24x13cm (9½x5¼in).

**Cover lining:** one 24x34cm (9½x13¾in).

**Inner sleeves:** two 24x20cm (9½x7⅞in).

### MAKING THE LINING AND COVER SLEEVES

**Step one** Take one of the inner sleeve pieces and fold it in half wrong side (WS) together along the 24cm (9½in) width. Topstitch along the folded edge. Repeat for the second inner sleeve piece.

**Step two** Take the cover lining piece, pin then staystitch the two sleeve pieces to each short side, aligning raw edges with the folds facing inwards and with right side (RS) facing. **01**

### MAKING THE COVER OUTER

**Step one** Pin, then sew each of the cover outer fabric pieces to either long side of the linen strip. Press seams open. **02**

**Step two** Place the cover outer with the linen strip on top of the wadding. Pin, then staystitch together around the edge.

**Step three** Quilt as you wish – we simply sewed a line of stitching along both seams.

### ASSEMBLING THE COVER

**Step one** Place the lining on top of the cover outer, RS together aligning all edges. Clip together. **03**

**Step two** Sew together all the way around, leaving a turning gap along the bottom.

**Step three** Trim excess fabric and wadding and clip the corners. Turn RS out through the turning gap, pushing out the corners. Press, tucking the turning gap fabric inside.

**Step four** Close the gap with a ladder stitch. **04**





## HEADPHONES POUCH

### YOU WILL NEED

- Cotton Fabric A (outer): 25x25cm (10x10in)
- Linen Fabric B (lining): 25x15cm (10x6in)
- Iron-on fleece: 25x25cm (10x10in)
- Snap fastener
- Egg cup for rounding corners
- Matching sewing thread
- Erasable fabric pen
- Basic sewing kit

### FABRIC USED

Abbeywood by the Liberty Flower Show collection. From EQS, [www.eqsuk.com](http://www.eqsuk.com); Soft Sand Linen by Art Gallery Fabrics. From [www.hantexonline.co.uk](http://www.hantexonline.co.uk)

### NOTES

- Use a 1cm (3/8in) seam allowance.
- Press the fusible fleece onto the fabric first before cutting it out if you prefer.

### CUTTING OUT

- Step one** From Fabric A cut:  
**Outer front and back:** two 11x11cm (4 3/8x4 3/8in).  
**Flap outer and lining:** two 6x10cm (2 3/8x4in).  
**Step two** From fabric B cut:  
**Lining:** two 11x11cm (4 3/8x4 3/8in).  
**Step three** From the iron-on fleece interfacing cut:  
**Pouch interfacing:** two 11x11cm (4 3/8x4 3/8in).  
**Flap interfacing:** 6x10cm (2 3/8x4in).

### PREPARING THE COMPONENTS

- Step one** Press the iron-on fleece onto the wrong side (WS) of the outer front and back squares and also onto one of the 6x10cm (2 3/8x4in) pieces which will become the flap outer.  
**Step two** Take the flap outer and lining pieces. Use an egg cup to mark curves along the corners of the bottom long edges. Pin right sides (RS) together then sew around the sides and curved bottom, leaving the top long edge unsewn. Trim off excess fleece/fabric and turn RS out. Push out the curves, press then topstitch.  
**Step three** Take the lining pieces and pin them RS together. Sew along the sides and bottom edge, leaving a turning gap along the bottom. **01**

### ASSEMBLING THE CASE

- Step one** Pin the outer flap piece (with the wadding) centrally RS facing onto the top edge

- of one of the 11cm (4 3/8in) squares – this is the back piece of the pouch. Staystitch to hold in place. **02**  
**Step two** Pin the front and back outers, RS facing, and sew all the way around the two sides and bottom. Trim away excess fabric/fleece, clip corners and turn RS out.  
**Step three** Place the pouch outer inside the lining, RS together and matching the side seams. Pin then sew together along the top edge. **03**  
**Step four** Trim off excess fabric/fleece and clip the corners. Turn RS out and press. Slipstitch the turning gap closed and tuck the lining back inside.  
**Step five** Mark where you would like the snap fastener to be on both the pouch front and the inside of the flap. **04**  
**Step six** Handstitch the snap fastener in place using neat stitches and hiding the start and end of the thread under the fastener.

TIP

Scale the instructions up to make a larger pouch for other electronics.

## MAKE-UP BAG

## YOU WILL NEED

- Fabric A: 15x45cm (6x18in)
- Fabric B: 25x45cm (10x18in) – for the lining
- Fabric B: 20x20cm (8x8in) – for the patchwork squares (see notes)
- Fabric C: 6x6cm – for the zip ends
- Fabric C: 20x20cm (8x8in) – for the patchwork squares
- Fabric D: 20x20cm (8x8in)
- Fabric E: 20x20cm (8x8in)
- Fabric F: 20x20cm (8x8in)
- Zip: 20cm (8in)
- Wadding: 25x45cm (10x18in)
- Stamps and stamp pad (optional)
- Matching sewing thread
- Erasable fabric marker
- Basic sewing kit

## FABRIC USED

Various from the Liberty Flower Show collection. From EQS, [www.eqasuk.com](http://www.eqasuk.com)

## NOTES

- The patchwork strip for each side is made up for eight 5x5cm (2x2in) squares and four 5x5.5cm (2x2¼in) end rectangles; with two squares of each of the five prints used for each side.
- Use a 5mm (¼in) seam allowance to piece the front and back, and a 1cm (¾in) seam allowance to sew the zip to the bag and the bag together around the outside edges. Use a zip foot if you have one.

## CUTTING OUT

**Step one** From Fabric A cut:

**Bag upper section:** two 5.5x22cm (2¼x8¾in).

**Bag lower section:** two 8x22cm (3½x8¾in).

**Step two** From Fabric B cut:

**Lining:** Two 20.5x22cm (8½x8¾in).

**Step three** From Fabric C cut:

**Zip end tabs:** Two 6x3cm (2¾x1¼in).

**Step four** From Fabrics B, C, D, E and F cut:

**Squares:** Sixteen 5x5cm (2x2in) from each.

**End rectangles:** Eight 5x5.5cm (2x2¼in).

**Step five** From the wadding cut:

**Bag wadding:** Two 20.5x22cm (8½x8¾in).

## PIECING THE FRONT AND BACK

**Step one** Trim the zip length to 20cm (8in) trimming off the fabric ends (not the teeth). Take one of the zip end tabs and fold it in half widthways, then press.

**Step two** Fold the two short ends into the pressed crease and press again to create the zip end tab. Repeat for the second zip end strip.

**Step three** Sandwich one end of the zip between a zip end tab, pin, then topstitch in place. Repeat for second zip end tab and the other end of zip.



**Step four** Lay out the patchwork squares in two rows of five, with the rectangle end pieces at the row ends. Then sew them together into four rows.

**Step five** Press the seams to one side for each row, making sure you press the seams in the opposite direction for the second row for each row pairing.

**Step six** Sew each row pair together. Press the seam downwards.

**Step seven** Cut a 2.5x2.5cm (1x1in) square out of each bottom corner of the bag lower section pieces. Repeat for the second matching linen strip.

**Step eight** If you wish to stamp a name or saying on the linen strip add it now, then press to seal.

**Step nine** Lay out each side of the bag so that the linen strip is at the top, the patchwork strip in the middle, and the bottom linen strip at the bottom. Pin the sections together.

**Step ten** Sew together. Press seams downwards.

**Step ten** Take the wadding pieces and cut a 2.5x2.5cm (1x1in) square out of each bottom corner, then staystitch to the back of the pieced bag front and back. **01**

## ADDING THE ZIP AND LINING

**Step one** Take the two lining pieces and cut 2.5x2.5cm (1x1in) squares out of each of the bottom corners.

**Step two** Take the zip and pin it centrally onto the top of the make-up bag front with teeth facing

down. Staystitch to hold in place.

**Step three** Place a lining piece on top, right sides (RS) together, all sides matching. Pin, then sew together, this time closer to the zip teeth. **02**

**Step four** Press the lining back so that the lining wrong sides (WS) and bag outer WS are facing and all the sides line up. Topstitch close to the zip. Now repeat for the make-up bag back and the second lining piece. **03**

## SEWING THE BAG TOGETHER

**Step one** Open up the zip then place the two bag outers with RS together, aligning all sides. Place the two lining pieces RS together also. Mark a turning gap along the bottom of the lining. Pin together all around. **04**

**Step two** Sew together with a 1cm (¾in) seam allowance leaving the turning gap unsewn. Sew close to the zip tab ends but not through them.

**Step three** Pinch one of the four corners together so that the bottom and side seams align. Pin together then sew along the raw edge.

**Step four** Repeat for the other three cut-away corners to box them.

**Step five** Trim off any excess fabric/wadding and turn RS out through the turning gap. Press, tucking the turning gap ends in.

**Step six** Close the lining turning gap and tuck inside the bag.

## BEARS IN BEDS

### YOU WILL NEED

For each bear

- Cotton Fabric A: 12x30cm (4¾x12in)  
– body, arms and legs
- Linen Fabric B: 12x10cm (4¾x4in) – face
- Toy stuffing
- Black stranded cotton

For each bed

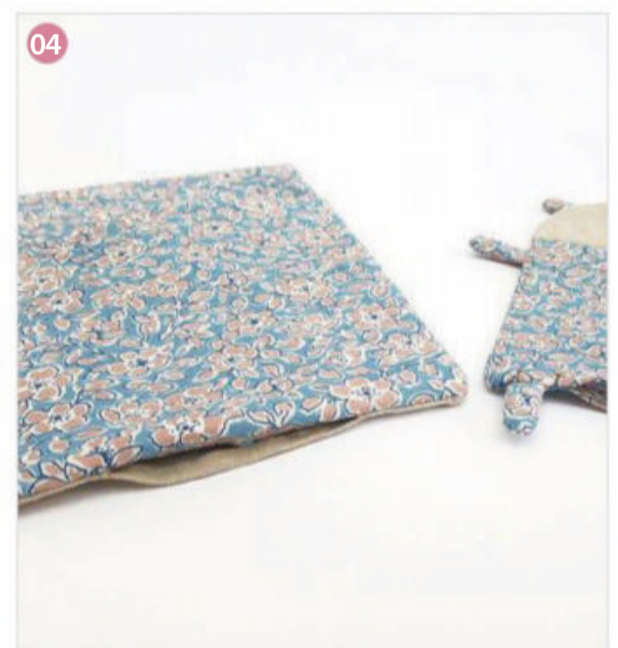
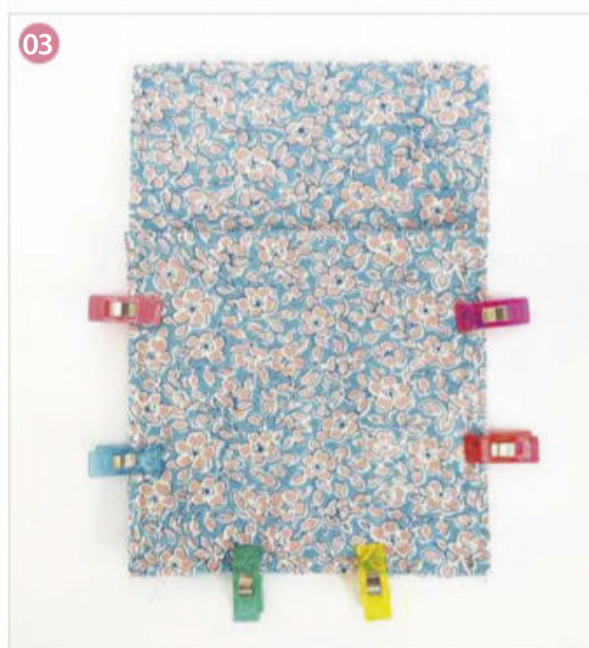
- Cotton Fabric A: 30x30cm (12x12in)  
– bed main
- Linen Fabric B: 20x14cm (8x6in)  
– back of bed
- Wadding: 20x30cm (8x12in)
- Erasable fabric marker
- Matching sewing thread
- Basic sewing kit

### FABRIC USED

Arley Gardens and Chatsworth Blossom by the Liberty Flower Show collection. From EQS [www.eqsuk.com](http://www.eqsuk.com); Soft Sand Linen by Art Gallery fabrics. From [www.hantexonline.co.uk](http://www.hantexonline.co.uk)

### NOTE

- Use a 5mm (¼in) seam allowance for the bear, and a 1cm (⅜in) seam allowance for the bed.



### CUTTING OUT THE BEAR

**Step one** From Fabric A cut:

**Body back:** one using the template. (see page 89)

**Body front:** one using the template.

**Ear pieces:** four using the template.

**Arms:** eight using the template.

**Legs:** four using the template.

**Step two** Transfer the marks for face, ear and limb joining points.

**Step three** From Fabric B cut:

**Head:** two using the template.

**Bed back:** two using the template.

### CUTTING OUT THE BED

**Step one** From fabric A cut:

**Bed sheet:** 20x14cm (8x5½in).

**Duvet outer and lining:** two 13x14cm (5¼x6in).

**Step two** From the wadding cut:

**Bed wadding:** 20x14cm (8x5½in).

**Duvet wadding:** 13x14cm.

### MAKING THE BEAR

**Step one** Using three strands of stranded cotton, embroider the bear's face.

**Step two** Take a bear body piece, pin right sides (RS) together to a bear face, then sew together. Press the seam open. Repeat for the second body and face pieces.

**Step three** Take an ear pair and pin them RS together then sew all the way around leaving the

short end unsewn. Trim off excess fabric and turn RS out. Stuff with a small amount of stuffing.

Repeat to make two ears and four limbs. **01**

**Step four** Line an ear up between the ear marks on the face aligning raw edges. Staystitch in place. Repeat for the other ear and limbs.

**Step five** RS together, place the bear back piece on top of the bear front and pin matching seams. Leave a turning gap between the legs and then sew all around. Clip corners and turn RS out.

### MAKING THE BED

**Step one** Take the bed wadding piece and staystitch it to the wrong side (WS) of the matching Fabric A bed sheet piece.

**Step two** Lay the duvet wadding piece down on your work surface in a portrait position, place a matching fabric piece on top, RS up (for the duvet front) then the second fabric piece on top with RS facing (for the duvet lining).

**Step three** Pin/clip the pieces together along the top then sew together with a 5mm (¼in) seam allowance. **02**

**Step four** Trim off excess fabric/wadding and fold the second fabric back over so that the WS is facing the wadding. Match all sides then press.

**Step five** Place the assembled duvet on top of the fabric/wadding sheet piece so that their bottom edges and sides line up. Clip together, then

staystitch in place. **03**

**Step six** Place the bed back linen piece on top of the bed front matching all seams, pin all around.

**Step seven** Sew together all the way around leaving a turning gap on the bottom edge.

**Step eight** Trim off excess fabric/wadding, clip corners and turn RS out through the turning gap, pressing the turning gap fabric inside. **04**

**Step nine** Close the bed turning gap with a ladder stitch.

**Step ten** Stuff the bear with stuffing then close the turning gap with a ladder stitch.

**Step eleven** Place the bear inside the bed to finish.



# PINUP

Share your skills with your bonus *Burda Style* pattern.

**CLICK  
HERE!**  
TO BUY THIS PATTERN  
FROM **£7.99**  
WHILE STOCKS LAST



If your new year's resolution was to pass on your skills and teach someone how to sew then this issue's bonus *Burda Style* pattern will help you in your quest. The Misses Top and Dress (6540), from the Burda Easy range, is designed with new sewists in mind. It's super-easy to make so they will see results quickly. Plain yet stylish, the top and dress patterns have no fastening or darts – so no tricky details to grapple with. You could sew them in a weekend! Enter our competition to win more patterns for your stash on page 15.



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



# THE LIBERTY DRESS

Put your best foot forward with **The Liberty Dress**, an elegant spring staple with floaty skirt, gathered waistline and princess seams.

PSST:

Share your finished Liberty  
Dress with us tagged  
#simplysewingmag



# THE LIBERTY DRESS

If you can't wait to dress-up for spring and show off your sewing skills with a gorgeous new frock then The Liberty Dress is just the garment to add to your to-sew list this season.

Whether you opt for gorgeous ditsy floral (who could resist this iconic Betsy print?) or a bold and contemporary design, you can make this timeless classic your own with a fabric choice that suits your personality. The fitted bodice has elegant princess seams, the waist is cinched in with gathers and there are multiple options for both the sleeve and hem length. Turn to page 20 to learn more about gathers and find 10 top tips for achieving the neatest result – every time!

Don't forget to share your me-made dresses with us tagged #simplysewingmag

## YOU WILL NEED

### Fabric

- Dress A  
2.3mx115cm (21/2ydx45in)  
2.1mx140cm (21/2ydx55in)
- Dress B  
2.8mx115cm (3ydx45in)  
2.6mx140cm (3ydx55in)
- For all versions  
56cm (22in) invisible zip
- Matching thread
- Basic sewing kit

## NOTES

- Seam allowance is 1.5cm (5/8in) unless otherwise stated.
- We recommend making a toile to check fit before beginning.

## FABRIC SUGGESTIONS

Light-weight cotton, cotton lawn, linen, rayon or crepe.

## FABRICS USED

- Artisan Display Cotton Lawn Mustard from [www.fabricgodmother.co.uk](http://www.fabricgodmother.co.uk)
- Liberty Tana Lawn Fabric Betsy D Turquoise from [www.alicecaroline.com](http://www.alicecaroline.com)



### SLEEVE OPTIONS

Choose to sew short or mid-length sleeves to suit your wardrobe style.

### SKILLS STRETCH

Learn how to sew a fitted bodice with princess seams.

### LENGTH OPTIONS

Make your dress just above or below the knee – or adjust the pattern length to your liking.

*Mix and match two sleeve and hem length options!*





Growing Hearts From Playroom, designed by Mister Domestic for AGF. [www.hantexonline.co.uk](http://www.hantexonline.co.uk)



Liberty's Flower Show, [www.eqsuk.com/stockists](http://www.eqsuk.com/stockists)



Backyard Berry Candy, [www.hantexonline.co.uk](http://www.hantexonline.co.uk)



Liberty's Flower Show, [www.eqsuk.com/stockists](http://www.eqsuk.com/stockists)

**FABRIC INSPIRATION**

# SPRING FLING

Indulge in dreamy prints and scented florals for a fresh and feminine look that's perfect for everyone's favourite season.



Graphite Rose Fabric, [www.atelierbrunette.com](http://www.atelierbrunette.com)



Bye Bye Birdie Terracotta, [www.atelierbrunette.com](http://www.atelierbrunette.com)



Twig Blush Fabric, [www.atelierbrunette.com](http://www.atelierbrunette.com)



Make a statement with Edie Jane Love Letter in Teal from [www.rileyblakedesigns.com](http://www.rileyblakedesigns.com)

WEAR IT WITH

## PASTEL PRETTY

Dress-up for spring with sweet and sunny accents.

Mix and match with these 3 belts, £14.99, [www.bonprix.co.uk](http://www.bonprix.co.uk)



Add a mini satchel to your spring walks look, £39.50, [www.marksandspencer.com](http://www.marksandspencer.com)



Keep the breeze off your shoulders with sunny knitwear, £49.95, [www.whitestuff.com](http://www.whitestuff.com)



Pack all your picnic essentials in a bucket tote bag, £59, [www.marksandspencer.com](http://www.marksandspencer.com)



Take a coffee date through to cocktail hour in a pair of 70s-inspired shoes, £43.00, [www.joebrowns.co.uk](http://www.joebrowns.co.uk)



Feel pretty in pink with a pointy court shoe, £24.99, [www.bonprix.co.uk](http://www.bonprix.co.uk)



# MY SEWING WORLD



By Wendy Ward

Designer Wendy is passionate about sewing as a means of empowerment – for personal style and the planet.

With new sewists the temptation is to make the latest pattern that's all over social media – even if it's not quite what you would normally wear – and buying all the fabrics, the brighter and more sparkly the better! I was the same in my early days of sewing, I made big frou-frou skirts (I rarely wore skirts), I used a lot of pink (I didn't even like pink) and, inevitably, many of the things I made were more like works of art than wearable clothes!

Thankfully, that phase didn't last long and now my favourite things to sew are garments in core basic styles that are the building blocks of my wardrobe, good quality basics that I know will get lots of wear.

Back in the late 90s when I wrote my dissertation about the social and environmental damage caused by the fashion industry, I was the only student to even consider it and my tutors didn't really know what to do with me. That dissertation led me to work for a small brand producing clothes made from organic fair trade cotton and to study an MA exploring different ways of recycling textiles. It was the start of my lasting passion for sustainability in textiles, fashion and sewing. Despite becoming an experienced fashion designer, my dissertation was the first step in my rejection of fashion.

It's easy to fall back into fashion-led behaviours: buying low quality cheap fabric, making the latest pattern and having a wardrobe full of unworn clothes. Taking your time and enjoying the process of making clothes that get lots of wear rather than being kept for 'best' is the most sustainable way to sew. It's about price per wear and making every day your 'best' day.

I like to invest my time and money in great quality fabrics and in making core basics that mix and match easily, and that I can take joy in wearing every day.

This is the approach behind my book, *Sewing Basics for Every Body*, a book of unisex everyday wearable basics that are easy to customise and will mix and match to build a core wardrobe of styles in a wide range of sizes.

The big reason why people start to sew is that they can't find the right clothes when they go shopping and they feel alienated by that. Everyone has the right to create and follow their own style – making your own style is much more empowering than following fashion. Many of us have experienced the frustration of



Making your own style is much more empowering than following fashion



It takes real creativity to create something with limited resources

Having the knowledge,  
skill and power to make what  
you wear feels fantastic

*I believe in the right of everyone  
to create and follow their style*

shopping for ready-to-wear clothes that sometimes fit so badly they can make you feel that you and your body are the problem rather than their poor quality construction and fit. To be unable to find what you have in mind in the sea of near identical 'on-trend' clothes that just don't speak to your style can feel pretty isolating.

Contrast that with having the knowledge, skill and power to make what you wear, dictate your own trends, and follow your own fashion. It feels good, in fact it feels fantastic – like you're taking back control, being anarchic and making a stand for the values you believe in.

This year marks a turning point for me. I've moved back to my home town in Sheffield and have a new studio that's surrounded by nature. I spend more time walking my dogs, gardening and taking photos; I feel connected to nature and the seasons and it's made me slow down and reassess.

My new workspace is a lot smaller so I had to have a drastic destash and have been ruthlessly downsizing – what a relief it's been! It's so therapeutic to just let go of 'stuff', I really believe that being restricted by the materials and resources available to you forces you to be more creative. Anyone can create anything with limitless resources; it takes real creativity to make something with less. So, with that in mind, I'm going to be doing even more work on sustainability. Back in 2004, I did an MA that investigated ways to recycle textiles and I'm going to follow my dream and continue the work I started back then. It might involve clothing, it might not, but I'm really looking forward to a fresh creative challenge for 2020. See more at [www.wendyward.wordpress.com](http://www.wendyward.wordpress.com)

I choose to invest my time and my money in great quality fabrics to create a wardrobe of core basics that I can take joy in wearing.



## Keeping me inspired...

*Place has become very important to me – part of the lure of moving back to Sheffield was the landscape. I live close to the Yorkshire Sculpture Park and a visit never fails to leave me inspired. The Longside Gallery in the park might be my favourite building anywhere, it has huge windows along one side framing the rolling hills and the huge open space inside is lit by clear northern light. The last time I went I saw some wonderful work by Sean Scully, which was heavily influenced by landscape.*

Now I live in Sheffield I feel more connected to nature and the changing seasons

**EVERYTHING  
IS  
CONNECTED**

*I spend more time outdoors,  
walking the dogs, taking photos*

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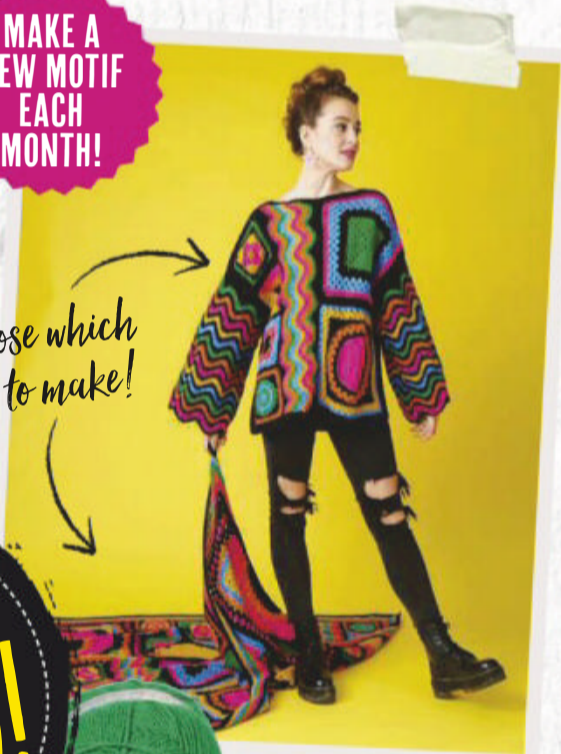
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NEW MOTIF  
EACH  
MONTH!**

*Choose which  
one to make!*



Designed by  
**KATIE JONES**



Dear Reader,

We're so excited to be launching our new Carnaby Crochet-Along! We have teamed up with designer extraordinaire Katie Jones and our friends at Stylecraft for this exclusive project – now all that's

left is for you to join in the fun! The bright, bold design perfectly exemplifies Katie's iconic style, and the quirky 2-in-1 CAL means you choose how to hook it! To celebrate, we wanted to offer you an extra-special limited time offer...subscribe today and receive a **14-ball bundle of Stylecraft Special DK yarn**, PLUS pay just £30.95 every six issues – saving 28% on the shop price. Each issue, you'll receive the next Carnaby CAL instalment, so month-by-month you can transform them into either a blanket or jumper. Plus, every issue's bursting with over **20 beautiful crochet patterns** for gifts, garments, accessories and more, not to mention a fab crochet gift too. Don't miss the fun – subscribe today!

*Sara*

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# QUICK FIX

Print a pair of snips on a plain tee to express your love of sewing with Wendy Ward's graphic design.

MAKE YOUR OWN IN AN AFTERNOON!



## YOU WILL NEED

- Existing garment
- Freezer paper
- Craft knife or scalpel and a cutting mat (bigger than your motif)
- Fabric paint
- A chopped up dish-washing sponge, sponge roller, or sponge paintbrush
- Pencil

## NOTES

- Freezer paper is a type of waxed paper, available from most big sewing supplies stores.
- Download the template from [www.simplysewingmag.com/downloads](http://www.simplysewingmag.com/downloads).

## HAND-PRINT A STENCIL

- Step one** Cut freezer paper to fit your design and to fit onto the garment to be stencilled.
- Step two** Cut out the template and draw around it onto the freezer paper. Cut the scissor design out of the freezer paper using a craft knife and a cutting mat. Keep any completely cut out parts so that you can reposition them later, such as the middle of the scissor handles shown here.
- Step three** Place the cut-out freezer paper stencil waxed side down in your desired position. Press the paper and it will stick to your fabric. Press slowly over all edges and corners. Use a pressing cloth to protect your fabric.
- Step four** Place your garment onto a flat surface with some sheets of paper behind to protect the surface as the fabric paint may bleed through the fabric. Use a sponge to gradually apply the fabric paint across the cut-out stencil.
- Step five** Let the paint dry for a few hours before carefully peeling the stencil away. Press the paint to set the stencil in place and to make it permanent. Use a pressing cloth to protect both the fabric and your iron.
- Step six** Your stencilled design is now fixed and permanent and ready to wear!



Taken from *Sewing Basics for Every Body* by Wendy Ward (£12.99, CICO Books); this book is filled with DIYs on how to make a capsule wardrobe of 20 garments. [www.makeetc.com](http://www.makeetc.com)

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# GIVE YOUR DOG ITS DAY

Is your dog your hero? Tell us why your four-legged friend is the best for your chance to win a fantastic dog-friendly getaway

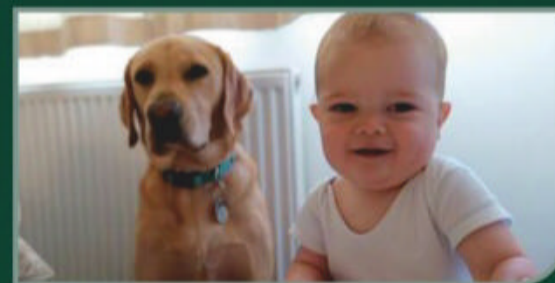
**T**here really is no bond like the one you have with your dog. Whether they're excitedly welcoming you home with a wagging tail, snuggling up by your feet while you sew, or taking you for a walk in the park, chances are your dog has become your world – just as you've become theirs.

Winalot knows exactly how much our pets mean to us, which is why its dog food has been feeding the greatness in British dogs since 1927. It has now teamed up with [greatbritishdogs.co.uk](http://greatbritishdogs.co.uk) to find the country's best canines. Olympic long jumper and gold medal winner Greg Rutherford is joining in the search for Britain's greatest dogs, too.

Greg has two himself, Murphy the Labrador and Gus the husky, and says they've been a real help to him throughout his career – especially when things weren't going so well. "I'd come home from a hard day's training and they were always happy to see me, no matter what," he says.

So, does your dog always give you a reason to smile? Perhaps they've even changed your life? Simply share a photo of your pup on [greatbritishdogs.co.uk](http://greatbritishdogs.co.uk) sponsored by Winalot, and say why they're so dear to you. Not only could your dog enjoy a moment of glory on the site, but you could also win an amazing dog-friendly getaway! Here are a couple of dog stories for inspiration.

## Great British Dogs



### MEET LOUIE

New mum Sophie adores how much Louie has taken her son Joseph under his wing. "Louie is a fantastic best friend to Joseph, who is now 13 months. He is so patient and gentle with him and makes him laugh like no one else can," she says. "Joseph loves his big brother and follows him around the house. Louie has protected Joseph since I was pregnant with him and hasn't stopped since. He is a gentle giant and we love including him on our trips away."



### MEET BRYCE

Bryce and her owner Tracy share a special relationship and have helped each other through so much. "Bryce is profoundly deaf like me. We share a very special bond and he seems to really understand me," Tracy explains. "He loves nothing better than swinging on my hammock with me when the weather's nice. In the autumn, we go for lovely walks – even though neither of us can hear the leaves crunching, the feeling is still great."



Find exclusive Winalot discount vouchers, and share your dog story for a chance to win a dog-friendly cottage break at [greatbritishdogs.co.uk](http://greatbritishdogs.co.uk)



# FABRIC MASTERCLASS

Become more familiar with fabric fibres and weaves, with our handy guide on how to sew with a range of different dressmaking fabrics.



Simply Sewing's Technical Editor Roisin loves geeky fabric facts that help to conquer tricky materials. Here she shares her favourite bits of fabric wisdom.

**B**rowsing the shelves in fabric stores is a favourite pastime for sewists (myself included!). Touching fabrics in person is a great way to get an idea of what your garment will look and feel like once sewn. It's still easy to make the wrong choices though, so read our tips to avoid the trap of buying up a pretty print only to find it doesn't behave in the way you'd hoped!

## TOP TIPS

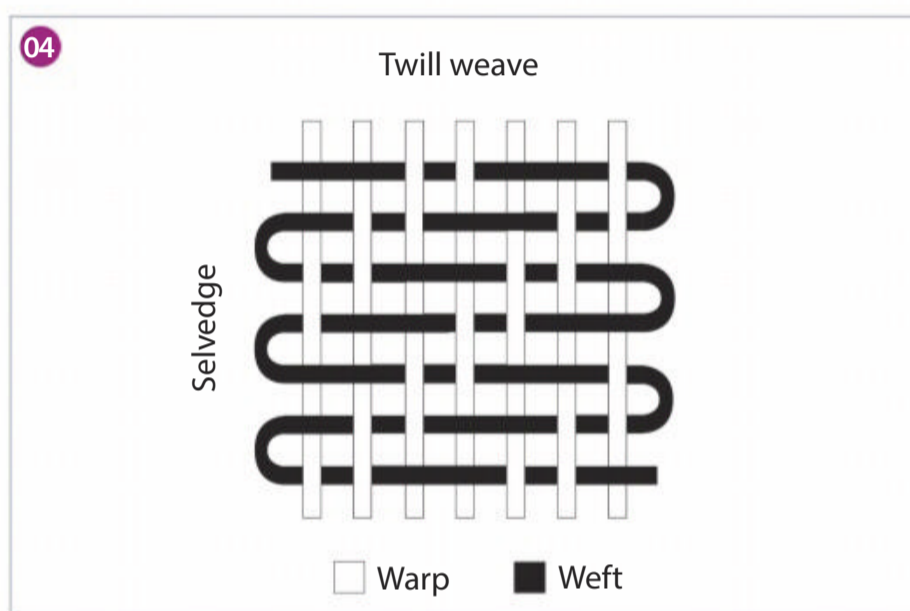
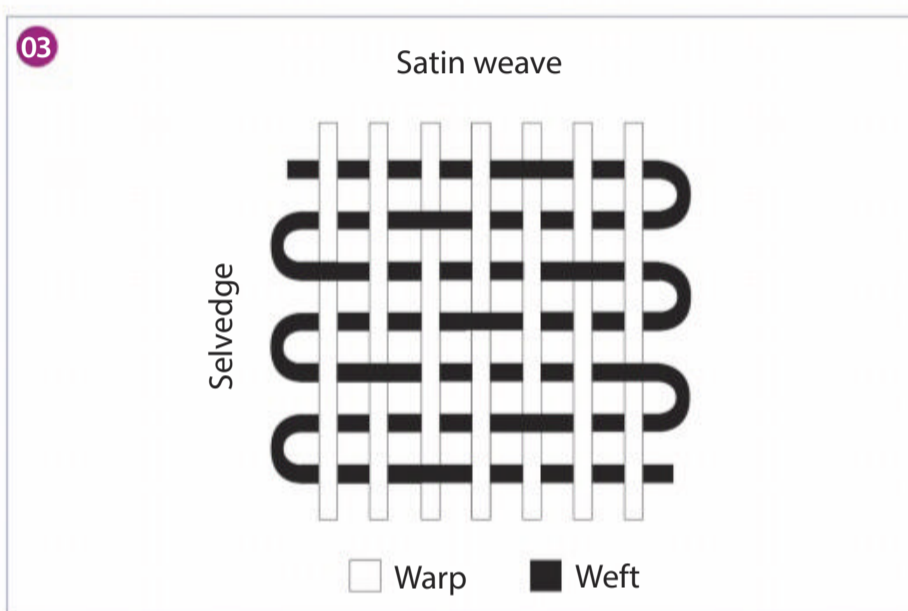
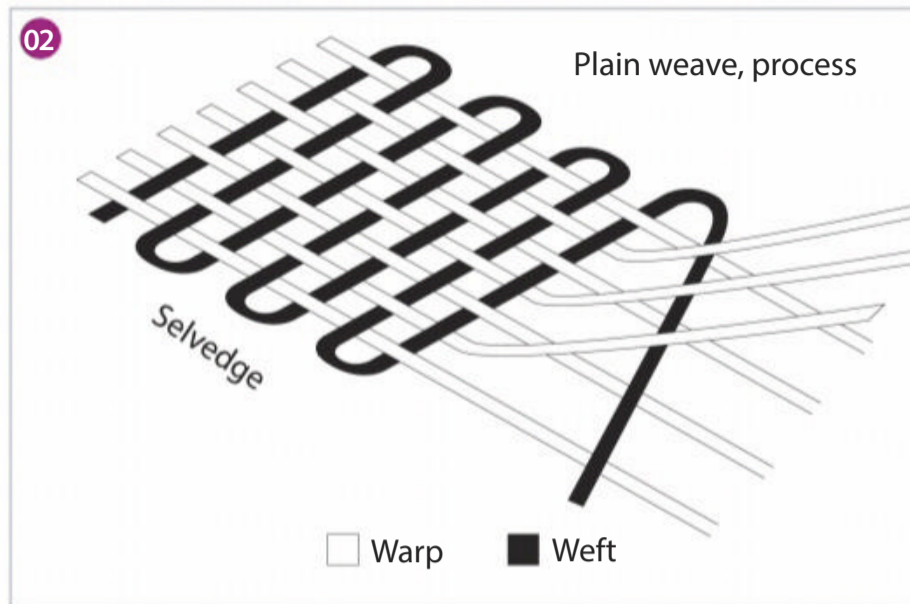
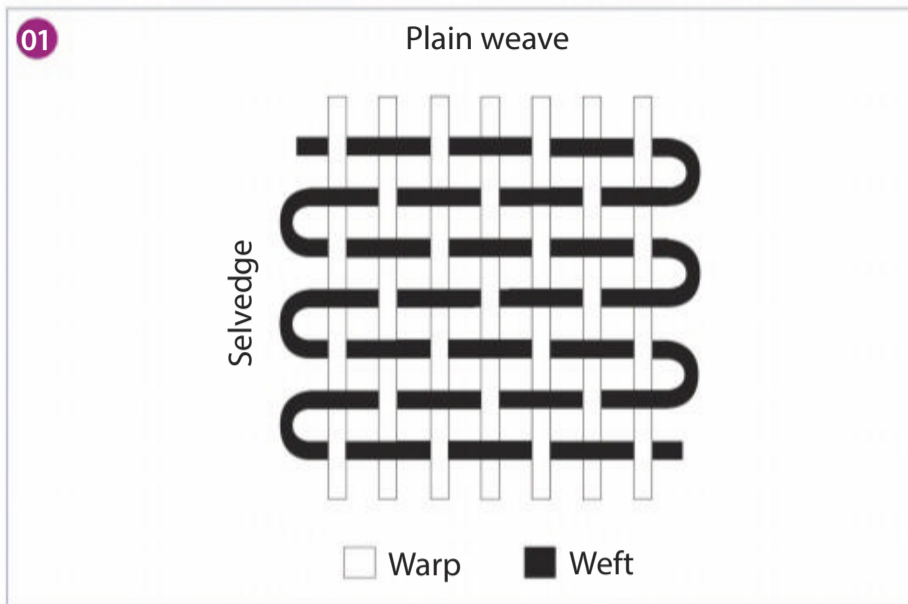
Follow these tips in the fabric store for a stress-free shopping experience that will make the entire garment making process so much easier.

- 1 If you have a pattern picked out, take it shopping with you so that you can visualise the fabric in the design.
- 2 If you are browsing in the fabric store with no project in mind and are just looking to build up your stash (we're all guilty of this!) it's important to understand the fabric composition, weight and weave so that you don't buy fabric that will be difficult to work with and which will end up unused.
- 3 It's important to see the fabric for its many qualities instead of just the print. Many sewists, especially beginners, are drawn in by a beautiful design but fail to realise how tricky the fabric may be to work with or how the fabric will feel when worn.
- 4 If you are unsure of how a fabric will behave, ask for a swatch in the store so that you can see it in daylight, and see how stitches will behave on the swatch before buying several metres.
- 5 Start a swatch book of fabrics – note down information about the composition so that you can explain what you are looking for in the future.



Roisin browsing the shelves in the Like Sewing Amazing fabric shop in Bristol. [www.likesewamazing.com](http://www.likesewamazing.com)

# WORKSHOP



## GLOSSARY

### WARP AND WEFT

The warp runs up and down the fabric length and the weft runs from selvedge to selvedge. If you love an easy rhyme to help remember things, try this: *'the weft runs from right to left'*.

### SELVEDGE

The selvedge is the finished edge of the fabric, this will sometimes have a brand name or the fabric composition printed along it. There are sometimes a line of small holes running along the selvedge called 'tenter holes', these are a result of the manufacturing process when the selvages are attached to a frame. This is where the phrase *'on tenterhooks'*, meaning to be in a state of tension, comes from – as the hooks hold the stronger woven fabric (the selvedge) in place which supports the weaker woven fabric.

### GRAIN

All woven fabrics have a lengthwise grain (the warp) and a crosswise grain (the weft). There is also the bias grain which runs at 45-degrees from the warp and weft grains (running diagonally across the fabric). You will most often need to align pattern pieces with the lengthwise (warp) grain. However some pieces may have a horizontal grainline – meaning you

should align it with the weft grain, or a diagonal arrow – meaning you should lay it on the bias grain. To ensure the main parts of the garment sit along the correct grain of the fabric, when placing pattern pieces on the warp grain (which is most common) it can be useful to measure from the grainline arrow to the selvedge in a few places to check that whole pattern piece is the same distance away from the selvedge.

Fabric that is printed off grain can be tricky to work with as you need to follow the grainline when cutting, but the garment won't look right if the print isn't level. You might find fabric that is printed off grain in the reduced section and while it could work well for a toile it might not be your first choice for making your garment.

### PLAINWEAVE

Plain weave is the most basic and most common weave used to create fabrics. <sup>01</sup>

The weft yarn is woven under a warp yarn and then over the next, this pattern continues and then alternates on the next row to create a weave that is strong and durable. <sup>02</sup>

Many garments and home furnishings are made from plain weave fabrics as the weave is designed to be worn and washed frequently. There is only one 'float yarn' so snagging isn't as common as with a weaves such as satin weave. Some examples of plain weave fabrics include:

chiffon, calico, organza, lawn and voile.

**Pros:** easy to sew, washes well, luxury feel, smooth surface.

**Cons:** often shrinks, creases easily, rips easily, often off grain.

### SATINWEAVE

Satin weave produces a sheen on fabrics and is frequently woven with silk yarns to produce silk satins. Our diagram shows a warp facing satin weave where more warp yarns are 'float' yarns, carried over the weft yarns in multiples. This creates the soft sheen satin fabrics are famous for. Some examples of satin weave fabrics include: brocade, satin and charmeuse. <sup>03</sup>

**Pros:** Luxury feel, smooth surface.

**Cons:** Snags easily, frays easily, tears easily, difficult to sew, requires special wash care.

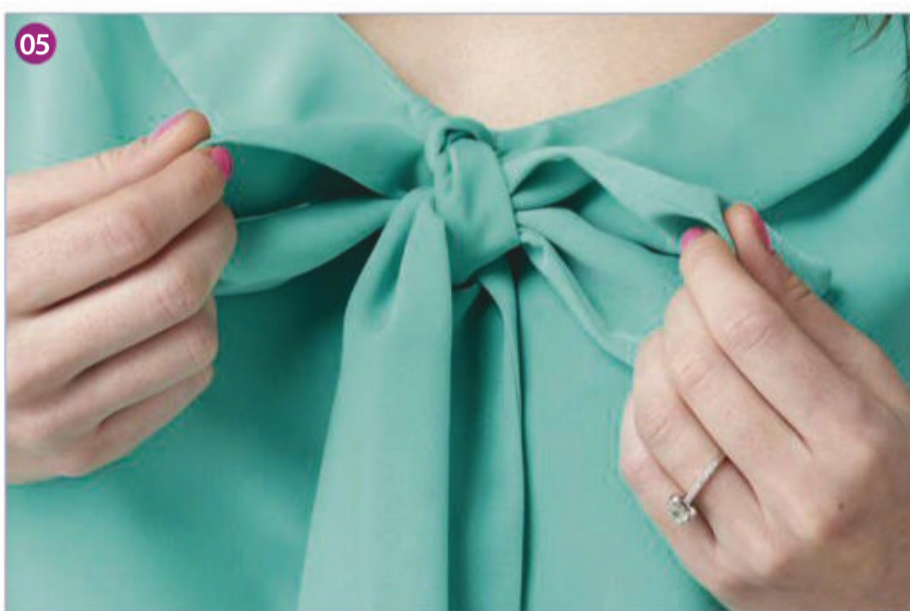
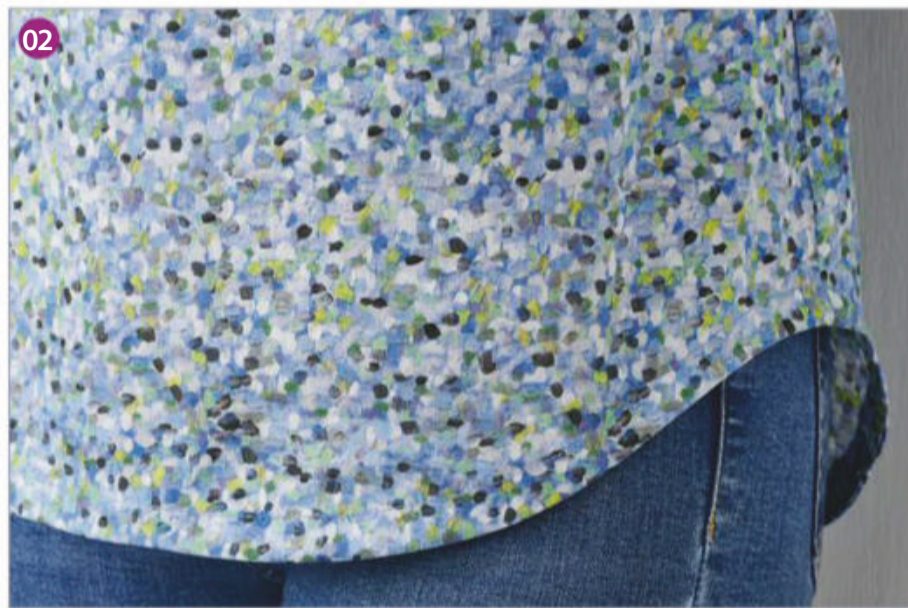
### TWILLWEAVE

Twill weave is very durable and the weave creates a distinct diagonal pattern. Twill weave fabrics are ideal for sewing skirts, jackets, shirts and uniforms. Some examples of twill weave fabrics include: denim, khaki, chino and ticking.

**Pros:** The close weave of twill fabrics makes some twills are naturally water resistant. <sup>04</sup>

**Cons:** Frays badly, there can be wear and abrasion at seam lines, bulky to sew with, can shrink when washed.

# WORKSHOP



## FABRIC TYPES

### LINEN

**Features:** Linen is a natural fibre made from flax fibres. It's breathable and comfortable to wear and available in a variety of weights. Most linens are plain-weave materials with visible slubs. <sup>01</sup>

**Uses:** Tops, dresses, trousers, jackets, jumpsuits.

**Pros:** Breathable, comfortable, cooling.

**Cons:** Not crease resistant, shrinks when steamed/washed, doesn't machine wash well, frays easily, difficult to ease, wears away at fold lines so not great for garments with tucks, pleats in key areas.

**Tips for choosing quality linens:** Quality linen will feel smooth yet a little wiry and be firm when stretched slightly. Look for fine yarns that have been used to weave the linen and check that the yarns are straight (with the warp and weft running perpendicular to each other) and closely woven.

**Stitching tips:** Special techniques aren't required for sewing linen. Always use a new machine needle and steam press the fabric on the wrong side as linen is prone to shrinkage.

### COTTON

**Features:** Cotton fibres are taken from cotton plants and spun into thread which is woven to make a durable fabric. Breathable and comfortable to wear, it is made in a variety of weights. Most dressmaking cottons are plain weave fabrics. <sup>02</sup>

**Uses:** Lightweight cottons can be used for summer tops, dresses, trousers, jackets and jumpsuits while heavyweight cottons can be used for winter wear.

**Pros:** Comfortable, versatile, durable, absorbent, drapes well, washes well.

**Cons:** Creases easily, shrinks when washed.

**Tips for choosing quality cottons:** As with linen, closely woven cottons will be of greater quality than looser weaves. This is why cotton bed sheets have a thread count; this indicates how many threads there are per square inch – the greater the number the greater the quality.

**Stitching tips:** Always use a new needle and steam press the fabric on the wrong side before cutting as natural fibres are prone to shrinkage.

### JERSEY

**Features:** Jersey is a knitted fabric. It is a weft knit meaning horizontal rows are knitted one at a time. It can be identified by vertical ribs on the front and purl loops on the reverse side – similar to hand knitted stockinette stitch. It is elastic across the width and is comfortable to wear. <sup>03</sup>

**Uses:** Lightweight jersey can be used to make t-shirts, dresses and underwear. Use heavyweight jersey for tops, dresses, jumpers and cardigans.

**Pros:** Soft, comfortable to wear, warm.

**Cons:** Doesn't machine wash well, sags with wear, unravels easily, curls at cut edges.

**Tips for choosing quality jerseys:** Closer knit jerseys will be of higher quality and are less likely to sag than looser knit jerseys. Select a jersey with a stretch percentage that matches the requirements of your chosen pattern.

**Stitching tips:** Use a walking foot or a knit foot to sew with jersey. Ballpoint or stretch pins and machine needles have rounded tips to avoid piercing the threads – instead the tip passes through the fabric and therefore doesn't cause snags, ladders or holes to form in the fabric.

### RAYON

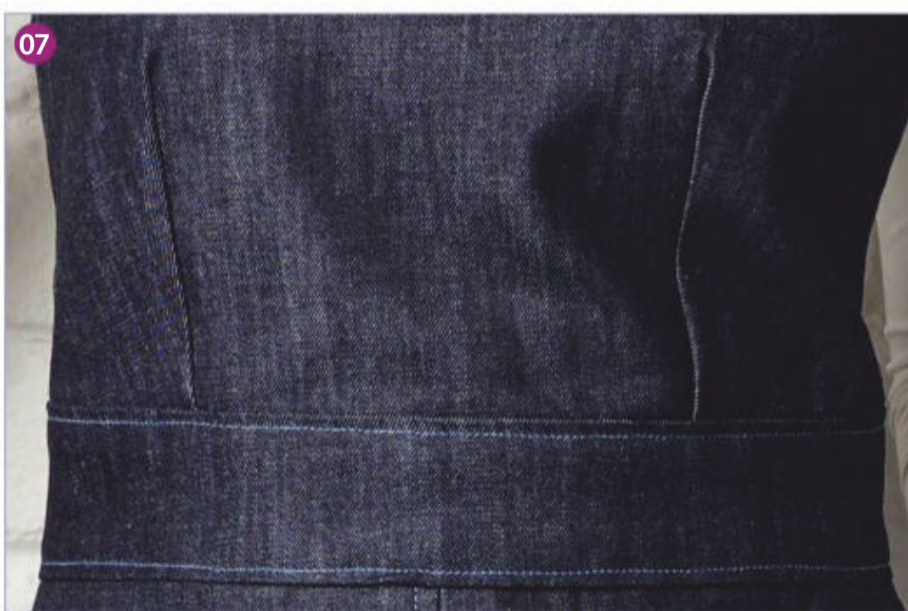
**Features:** Rayon is a regenerated cellulose fibre. It is made from wood pulp so is essentially a natural fibre, however it is not taken direct from a plant so is classed as a man-made fibre. Rayon was introduced as an 'artificial silk' due to its softness, ability to drape well and low cost. There are many different ways that the processing is completed – viscose, cupro, modal and acetate are all types of rayon. These variations are types of rayon that are each created by applying a different treatment to cellulose. <sup>04</sup>

**Uses:** Rayon can be used to sew lightweight tops, dresses, trousers and jumpsuits.

**Pros:** Comfortable, absorbent, durable, resistant to static, resistant to pilling.

**Cons:** Flammable, burns easily when ironed, ravels easily, shrinks easily.

# WORKSHOP



**Tips for choosing quality rayon:** Rayons that are woven tightly will ravel less.

**Stitching tips:** Use a new needle for every project. If you find your fabric is slipping when sewing you can sandwich the fabric between two sheets of tissue paper. Stitch through the paper and tear it away when the seam is complete.

## SILK

**Features:** Silk is a natural fibre obtained from the cocoons of the silkworm. It is the most luxurious fibre available in most fabric stores and is a very popular choice for evening wear and lingerie due to its high sheen and drapability. <sup>05</sup>

**Uses:** Silk can be used to sew many garments including tops, dresses trousers and lingerie.

**Pros:** Luxurious, comfortable, cooling and warming, lightweight, drapable, high lustre.

**Cons:** Susceptible to moths, some silks snag easily due to their satin weave, tricky to sew.

**Tips for choosing quality silks:** Silk with a higher thread count are more durable but may not drape as well. Try scrunching a piece of silk in your hand, if the silk wrinkles easily it is not the best quality. Examine the fabric closely to look for any imperfections, slubs or snags.

**Stitching tips:** Use a specialist sharp needle to sew with silk to avoid skipped stitches. Test a few thread options as this can sometimes be the cause of skipped stitches or 'birds nests' of thread

gathering in the bobbin. Pre-wash a swatch to check for changes to colour and size.

## WOOL

**Features:** Wool is a natural animal fibre. It is available in a range of weights and weaves. Wool yarns are soft and warm, making the fabric perfect for winter wear and also suitable for suits. <sup>06</sup>

**Uses:** Coats, jackets, trousers, waistcoats, suits.

**Pros:** Water-repellent, comfortable, warming and cooling properties.

**Cons:** Easily damaged by heat from the iron, can be damaged by moths and faded by sunlight.

**Tips for choosing quality wool:** Examine the fabric to ensure it is not faded, marked or snagged. If the yarns part easily this indicates that the fabric will ravel. As with many other fabrics closer weaves are more durable.

**Stitching tips:** Use a new needle, the size of which will depend on the weight of your fabric. Use a longer stitch length for heavier weight fabrics to help feed the fabric through the machine.

## DENIM

**Features:** Denim is a twill weave fabric, this weave type creates the diagonal surface pattern. It is woven with indigo warp yarns and white weft yarns which create the blue denim colour. <sup>07</sup>

**Uses:** Lightweight denim can be used for tops and dresses while the heavier weight denims can be

used to make hardwearing jeans, jackets and work wear.

**Pros:** Durable, long lasting, softens after washing.

**Cons:** Can be bulky which leads to difficulty when sewing, shrinks when washed, the indigo colour yarns can fade when washed.

**Tips for choosing quality linens:** Quality denims are often preshrunk at the mill and there will be very little colour transfer. Ask for a swatch of it to check the quality before purchasing.

**Stitching tips:** Use a jeans needle. Lengthen your stitch for heavier weight denims.

## CORDUROY

**Features:** Corduroy is durable and has long been a popular choice for casual clothing. It is available in a range of weights. The vertical lines on corduroy are referred to as wales. Wales are counted per inch, fewer wales indicate a chunkier rib. <sup>08</sup>

**Uses:** Trousers, jackets, skirts, pinafores.

**Pros:** Easy to sew, easy to wash and care for.

**Cons:** Corduroy sheds when cut into, heavier weight corduroys can be bulky to sew with.

**Tips for choosing quality corduroy:** Quality corduroy will shed less and may have a higher pile than lower quality corduroys. Ask for a swatch and see how easily the fabric frays and sheds.

**Stitching tips:** Increase the stitch length for heavy weight corduroys. Use a walking foot or roller foot to help to ease bulky fabrics through the machine.

NO PATTERN  
NEEDED!

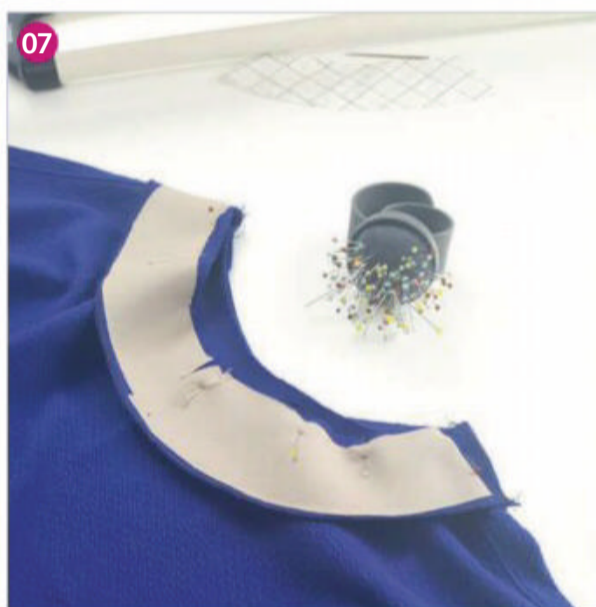




# THE BATWING DRESS

Take an old top, add in some knit fabric, a few sewing essentials and **Portia Lawrie's** know-how and hey presto – you can make a new dress without a pattern in sight!

# BATWING DRESS



## YOU WILL NEED

- Top that fits to use as a template
- Ponte or a similar stable knit:  
2m (2¼yd)
- Lightweight iron-on interfacing
- Paper to make the pattern
- Matching thread
- Basic sewing kit

## FABRICS USED

- Ponte Roma Jersey, Royal Blue from Sew Essential, [www.sewessential.co.uk](http://www.sewessential.co.uk)

## CUTTING OUT

**Step one** Fold the fabric in half lengthwise, selvedge to selvedge. Fold your template top in half along the length and place the folded edge of the top along the folded edge of the fabric. **01**

**Step two** Draw the shape of the dress directly onto the fabric using the template top as a guide. Closely follow the line of the shoulder line, back neckline and cuff. When it comes to the underarm, draw a curve to smoothly join with the new side seam as pictured. Extend the side seam to your desired dress length – remember that it is better to make the dress longer than you think you would like it to be as you can always trim it down later on. This will be the dress back. Cut one. **02**

**Step three** Lower the neckline according to your preference. You will need to make sure the final neck hole will be big enough to fit over your head. Use the first pattern piece as a template to cut a second piece. You will now have two pattern pieces. One for the front and one for the back. **03**

## MAKING THE NECKLINE FACING

**Step one** Open out one of the pattern pieces and lay the upper section onto pattern paper. Trace the neckline curve and the first 5cm (2in) of the shoulder lines either side. **04**

**Step two** Use the traced lines to create a pattern for the neckline facing. Cut two, interface on the wrong side (WS), and join them together at the shoulders with a 5mm (¼in) seam allowance. **05**

## MAKING THE DRESS

**Step one** Sew the front and back pattern pieces together at the shoulders and underarm/side seams using a 5mm (¼in) seam allowance. **06**

**Step two** Apply neckline facing to neckline as pictured and sew with a scant 3mm (⅛in) seam allowance. Grade the seam allowance then press neckline away from garment. **07**

**Step three** Understitch approx. 2mm (⅛in) away from the seam. Then press the facing to the inside and topstitch in place around the neckline on the outside; about 3mm (⅛in) away from the edge.

**Step four** Anchor the facing to the shoulders on the inside with a few hand stitches. **08**

## MAKING THE BELT

**Step one** From the remainder of your fabric cut a 12cm (4¾in) wide strip of fabric that is approx. 120cm (47¼in) long. **09**

**Step two** Fold along the length with right sides (RS) together and raw edges aligned. Sew with a 5mm (¼in) seam allowance, leaving a 10cm (4in) turning gap along the length, and angling the ends to a point as shown. Grade the seam allowance to reduce bulk. **10**

**Step three** Turn the belt RS out, press, and then topstitch close to the edge all the way round, closing the turning gap as you go. **11**

## FINISHING THE DRESS

**Step one** Press 1cm (¾in) to the WS at the dress



hem, press a further 1cm ( $\frac{3}{8}$ in) over to the WS. Pressing first will reduce the chance of 'roping' along the hem. Alternatively you can finish the raw edge with an overlocker and then simply use a single fold hem to finish.

**Step two** Stitch the hem in place close to the open edge, ensuring you keep an equal distance from the fold for a professional finish.

**Step three** Hem the sleeves in the same way as the dress hem. **12**

**Step four** Turn the dress WS out and give it a final press to finish.

## MORE IDEAS TO TRY

- 1 Add inseam or patch pockets to add an extra function for everyday wear.
- 2 Use the same techniques to create a tunic top, a mini dress or a maxi dress.
- 3 The 'looseness' of your finished dress is dependent on the fit of the template top you use *and* the distance away from the garment edge you draw your new underarm/side seams. Make a looser or tighter fitting dress if you like!
- 4 Play with the sleeve length; short for summer or longer for the colder months.
- 5 Embroider the belt or neckline of the dress to quickly turn it into a party dress.

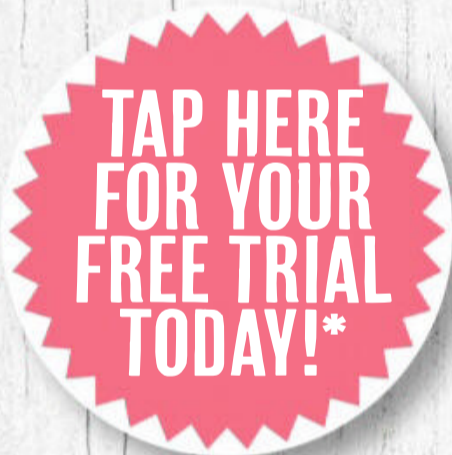


Wear your dress without the belt for a looser fit that creates a completely different look!

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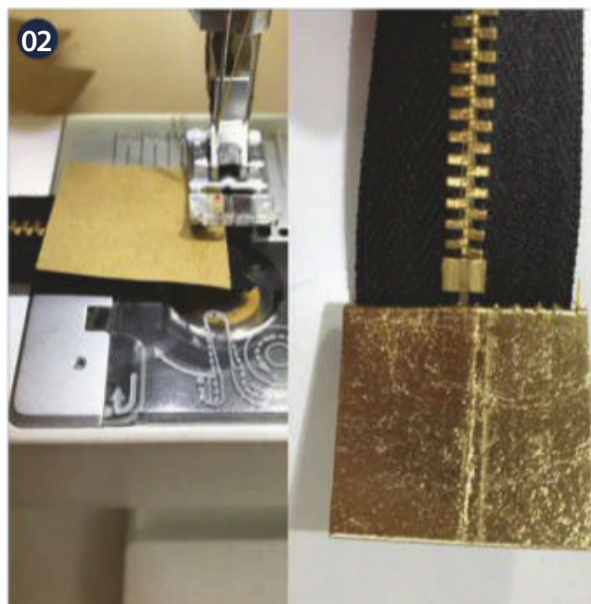
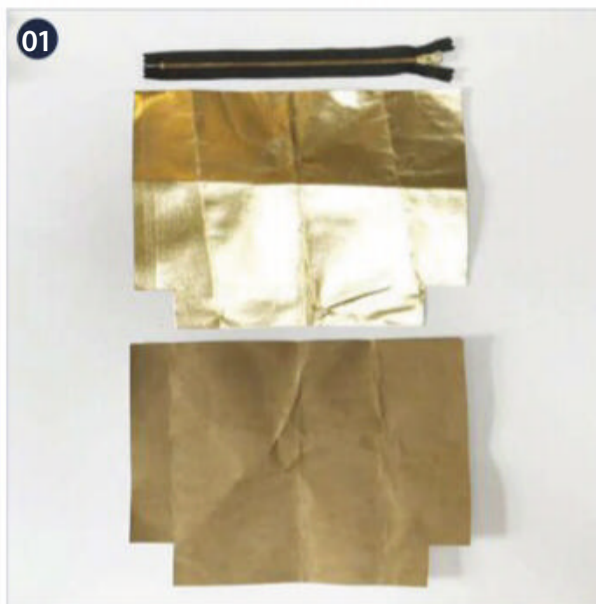
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\*Free trial not available on Zinio

# GO GLAM!

Make **Karoline Dahrling's** precious pouches from vegan leather to create a vintage and boho look.





## YOU WILL NEED

- PAP FAB 72x100cm (28x40in)
- Metal zip (see notes)
- Matching thread
- Basic sewing kit

## NOTES

- Seam allowance is 1cm (3/8in) unless otherwise stated.
- We made three purses using zip lengths 20cm (8in), 25cm (10in) and 30cm (12in) – see finished measurements.
- The base of the small and medium purses have been boxed so they stand up. We made the larger pouch flat, without a boxed base.

## MATERIALS USED

- PAP FAB in gold/cognac (Ref: 95504) from Stoff & Stil, [www.stoffstil.co.uk](http://www.stoffstil.co.uk)

## FINISHED MEASUREMENTS

- All measurements are WxH.
- Small purse: 23x10cm (9 1/8x4in).
- Medium purse: 27x16cm (10 5/8x6 3/8in).
- Large purse: 33x20cm (13x8in).

## CUTTING OUT

### For the small purse

- Step one** From the PAP FAB cut:  
**Purse outer:** two 25x16cm (10x6 3/8in).  
**Zip tabs:** two 2.5x2.5cm (1x1in).

### For the medium purse

- Step one** From the PAP FAB cut:  
**Purse outer:** two 29x22cm (11 1/2x8 3/4in).  
**Zip tabs:** two 2.5x2.5cm (1x1in).

### For the large purse

- Step one** From the PAP FAB cut:  
**Purse outer:** two 35x22cm (13 3/4x8 3/4in).  
**Zip tabs:** two 2.5x2.5cm (1x1in).

## PREPARING THE PIECES

- Step one** If you want a purse that can stand on its own you will need to box the base. With the bag outer pieces in landscape position, mark then cut away a 2.5x2.5cm (1x1in) square from each of the bottom corners. **01**
- Step two** Stitch the two zip tab ends in place, one at each end of the zip with the right side (RS) of the PAP FAB facing the RS of the zip.
- Step three** Open out the seam and finger press it flat.
- Step four** Add topstitching along the edge of the PAP FAB close to the seam if desired. Cut the excess PAP FAB away at the sides, so the tabs are the same width as the zip. **02**

## ASSEMBLING THE BAG

- Step one** Clip the zip to one of the bag outer PAP FAB pieces RS to RS, aligning the zip tape with the raw edge of the PAP FAB. Stitch in place using a zip foot, nice and close to the zip teeth.
- Step two** Repeat to attach the other PAP FAB piece to the other side of the zip, with RS facing. If there is excess PAP FAB at the end, trim it away so the fabric aligns with the zip tab ends. Don't cut away the length of the zip tab ends yet. **03**
- Step three** Now that the zip is attached to the PAP FAB, turn the pieces RS out and topstitch along the seam lines where the zip and fabric meet. That will help the seams to lay flat. **04**
- Step four** Open the zip and fold the purse outer pieces so that the wrong side (WS) is facing out again. Make sure the sides and bottom edges are aligned. Stitch down the sides and along the bottom edge. **05**

## FINISHING THE PURSE

- Step one** Pinch the cut away squares so that the side seams line up with the bottom seam. Finger press along the pinched line and clip if necessary. Stitch, backstitching at either end to secure. Repeat on the other side. **06**
- Step two** Fold the entire purse out through the zip opening. This may be tricky due to stiffness of the fabric. If you are really struggling, wetting the PAP FAB slightly can help to soften it making it easier to work with.



# IT'S PLAYTIME!

Make Wendy Gardiner's cute shorts for little ones, they're perfect for sunny play days.

## YOU WILL NEED

- Two fat quarters
- Elastic 60cm (23½in) x 12mm (½in) wide
- Large safety pin for feeding the elastic through
- Matching thread
- Basic sewing kit

## NOTE

- Use a 6mm (¼in) seam allowance throughout unless stated otherwise.
- Fat quarter = 45x56cm (18x22in).
- Download the template from [www.simplysewingmag.com/downloads](http://www.simplysewingmag.com/downloads).

## FINISHED SIZE

To fit a child aged 2-3 years, with room for a nappy. Waist 48-50cm (18¾-19¾in), length 21-22cm (8¼-8¾in).

## PREPARATION

**Step one** Press both fat quarters, place them right sides (RS) together then cut:

**Shorts front:** cut pair.

**Shorts back:** cut pair.

**Pocket:** cut two.

**Step two** Transfer the fold-line marks for the elastic casing from the pattern templates onto the RS of the fabrics; also transfer all notches.

## MAKING THE SHORTS

**Step one** With wrong sides (WS) of the fabric together, pin one shorts front and one shorts back piece together along the side seam.

**Step two** Sew along pinned side seam with a 6mm (¼in) seam allowance. Trim seam allowance down to 3mm (⅛in).

**Step three** Turn fabric RS together and press so seam is on the very edge. Pin along the edge, then sew again to create a French seam. Press. Repeat with the other back and front piece. **01**

## MAKING THE POCKETS

**Step one** Place the two pocket pieces RS together then sew around the edges, leaving a turning gap of 8cm (3in) in one edge. Trim the seam allowances then clip the corners to reduce bulk. Turn RS out and press, tucking the raw edges of the turning gap inside.

**Step two** If desired, topstitch across the pocket top, 1cm (⅜in) from the edge.

## ATTACHING THE POCKETS

**Step one** Open out one of the joined front and back pieces then centre the pocket over the side seam, with the top of the pocket 10cm (4in) from the top edge of the shorts. Pin to secure.

**Step two** Edge-stitch the pocket in place, stitching the turning gap in the pocket closed as



you go. Reverse stitch at the pocket top, at both ends, to anchor the top edge securely. **02**

## ASSEMBLING THE SHORTS

**Step one** Sew inner leg seam of one leg piece with a French seam in the same way as the side seams were assembled. Repeat for other leg.

**Step two** Place one leg inside the other with fabric RS together. Ensure top edges and side and inner leg seams match. Pin crotch seam.

**Step three** The curved crotch seam is not sewn with a French seam. Stitch the crotch seam from one top edge right round to the other top edge. Sew this seam once again so that it is extra secure. Finish the raw edges by trimming the seam allowance and then using a zigzag stitch or overlocker to prevent fraying. **03**

## MAKING THE ELASTIC WAISTBAND

**Step one** To make elastic casing, start by turning the waistband edge to the WS, along the fold line, and then press so that all the seams are pressed in the same direction. Tuck the raw edge under by 6mm (¼in) then press and pin.

**Step two** Sew 3mm (⅛in) from this bottom folded edge, starting near the centre-back seam and finishing approx. 5cm (2in) from the start of the stitching. Sew another row of stitching along the top, 3mm (⅛in) from the edge, this time sewing all the way around.

**Step three** Cut the length of elastic to the

circumference of the child's waist. Then, with the large safety pin attached to one end, feed the elastic through the gap in the fabric channel. Keep moving the gathers along as you go to distribute them evenly, until the safety pin has made its way around and is back at the opening again. Bring the safety pin and start of the elastic back out again. Use another safety pin to pin loose end to shorts to prevent it disappearing inside as you feed elastic through.

**Step four** Overlap the elastic ends by 2cm (¾in) and stitch them together by machine using a zigzag stitch. Push the ends inside the casing then sew the opening closed, stretching the casing flat as you sew to avoid permanent puckers in the casing seam.

**Step five** To prevent elastic from twisting during wear, stitch along both side seams from top of shorts to the bottom of the casing. **04**

**Step six** Turn hem to WS by 3cm (1¼in), turn raw edge in to meet fold. Topstitch this hem in place, 1.5cm (⅝in) from the edge of the fabric.

**Step seven** Give the shorts a final press to finish.



Taken from *Take Two Fat Quarters Gifts* by Wendy Gardiner (£9.99, Search Press), which has 16 fun projects made from fat quarters. [www.searchpress.com](http://www.searchpress.com)

# PINUP

Make little ones' dreams come true with a playful star mat.



Sweet dreams are assured with this oh-so-cute star mat from RICO Design. From its embroidered 'dreams' motif to its cushiony finish and star shape, kids of *all* ages will love to snuggle up on this padded star (or use it as a blanket) for a bedtime story. Colourwise, we adore the pretty pastels and shimmering gold highlights. What's best, the simple shape is easy to sew and the little pom poms add a fun finish... making this a dream of a project in more ways than one! Find more makes like this at [www.rico-design.com](http://www.rico-design.com)



This sweet blanket is featured in the *Hello Baby* embroidery booklet (No. 167) published by RICO Design. For stockist details visit [www.rico-design.com](http://www.rico-design.com)

Denis Antoine



# Fashion Design

A Guide to the Industry  
and the Creative Process

# FUNDAMENTALLY FASHION

We take an excited sneak peek inside  
the wonderful world of fashion design  
by industry prof Denis Antoine.

*Written by Rachel Avery.*

There can be a big disconnect between a coffee table book of little substance and a practical book of little style. But Denis Antoine's book *Fashion Design* (published by Laurence King) is proof that these two things can marry in perfect harmony. This fashion bible wouldn't look out of place on your Instagram feed, but it's also your window into the life of a fashion designer and it is brimming with fascinating anecdotes and useful advice.

As a Professor of Fashion at Savannah College of Art and Design, Denis is no stranger to sharing his immense knowledge of fashion design, so it only seems right that he's now put pen to paper and written this one-stop-shop for design wannabes. His time as a student was spent in London, where he studied menswear at the London College of Fashion and the Royal College of Art.

## FASHION THROUGH THE AGES

The book begins with a practical look back at the past. It focuses on the gravitas of the fashion history and how this shapes today's world. Denis picks out key designers as well as larger fashion movements to give some context to his knowledge and practices.

## IN BUSINESS

When immersed in a world that champions endless creativity, it's very easy to overlook the business side of things. But Denis explains the reality of fashion design, touching on elements such as branding, research, portfolios and marketing throughout the book. He dedicates the same level of attention to these as he does to the creative chapters, demonstrating the importance of business acumen when it comes to cutting it in this high-powered industry. We particularly rate his easy-to-understand breakdown of the structure of the industry, including the all-important sectors of manufacturing, merchandising and the market.

## FAMOUS FACES

The works of fashion greats such as Alexander McQueen, Coco Chanel and Issey Miyake are touched upon in the book. The case studies talk about the different ways in which these designers found inspiration for their collections, demonstrating Denis' different methodologies. We find ourselves longing for more as each one comes to an end. But it soon becomes clear that Denis could not linger on other designers because he has so much of his insight left to share.



Professor of Fashion, Denis Antoine, is the authority on classic tailoring and his new book is a comprehensive guide to working in the fashion design industry

## DESIGN DETAILS

With chapters on dyeing, laser-cutting, sketching and even digital draping, the practical elements of design are definitely covered within the pages of this book. The copy of the book that we have at *Simply Sewing* HQ is full of Post-its and tabs placed there in order for us to refer back to Denis' top tips. The chapter on design development is the perfect insight into his own creative process and, by the time you've finished the chapter, you will understand exactly why the steps from concept to creation are so key.

## A BEAUTIFUL BOOK

It would be a crime against fashion to produce a style-related book and not give a certain attention to detail to the aesthetic of the book itself. Inside, its pages are peppered with photography and illustrations, which bring the topic to life.

There is even imagery of collection layouts and CV ideas, to really help you visualise Denis' teachings.

The glitz and glamour of the fashion industry is a continually

captivating topic, and this book demonstrates that behind the scenes, the fashion design world is even more fascinating. Denis Antoine's book takes a step into this prestigious industry and it's a right of passage for budding designers keen to break into the iconic world of fashion. This isn't a book that is read cover to cover in a linear fashion, instead you will find yourself coming back to these pages time and time again for reference and inspiration, as you allow it to guide you through your own fashion design journey.

Turn the page to take an exclusive peek inside the book and order your copy online at [www.laurenceking.com](http://www.laurenceking.com)

"THIS BOOK DEMONSTRATES THAT BEHIND THE SCENES, THE FASHION DESIGN WORLD IS EVEN MORE FASCINATING"

## YOUR BACKSTAGE PASS WITH DENIS ANTOINE

From fave celebs and fashion eras to big trend predictions...

### What does fashion mean to you?

"Fashion is more than pretty clothes; it is an ecosystem of historical context, societal influences, personal expression and industrial systems."

### What three words best describe your own fashion style?

"Colourful, playful classics."

### Who would be your dream celebrity to design for?

"Pharrell Williams, Timothée Chalamet and Zayn Malik. All three have such a free approach to playing with the traditional 'rules' of menswear, mixing classics with street style, blending colour and patterns and exploring the boundaries of masculine and feminine symbols. Just my cup of tea."

### What's the toughest thing about the fashion industry?

"Fashion has a misleading reputation as a cut-throat industry. I very much disagree because I have found that the most successful people in our industry are often those who are the best collaborators and communicators."

### What's your favourite fashion era?

"In terms of a period that has been the most meaningful to the evolution of fashion, 1910 to 1940 is by far the most exciting. This is the period that saw the rise of the giants of fashion, including Fortuny, Chanel, Schiaparelli and Vionnet who, even today, can be said to influence the fashion world."

### What do you predict will be the next big fashion design trend?

"Sustainability is going to have a very transformative impact on our industry. To fully embrace sustainable practices, there needs to be a true redefinition of how fashion is designed, produced, sold and consumed."

TURN THE PAGE FOR A LOOK INSIDE THE BOOK

The history and business of fashion



Charles Frederick Worth



Coco Chanel



Christian Dior



Paul Poiret



Madeleine Vionnet



Cristóbal Balenciaga



Mariano Fortuny



Elsa Schiaparelli



Yves Saint Laurent



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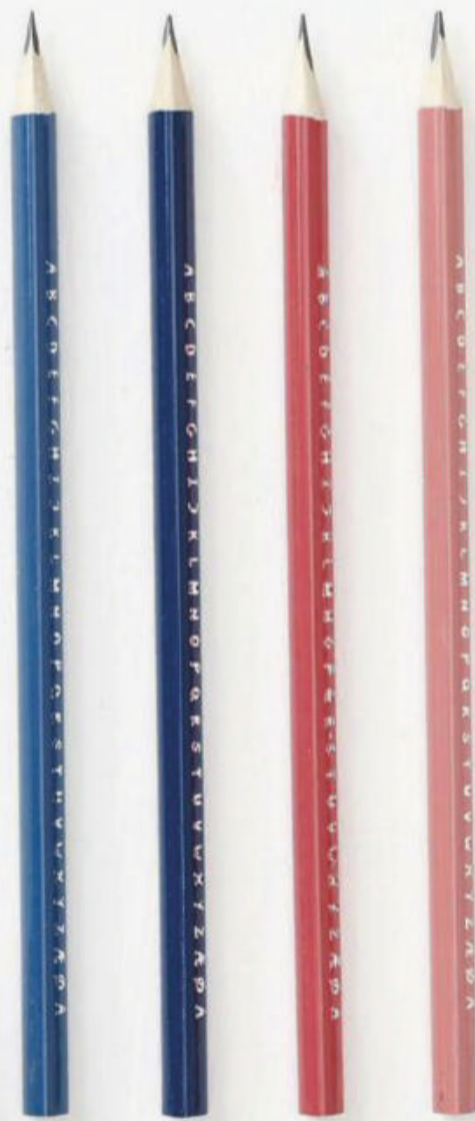
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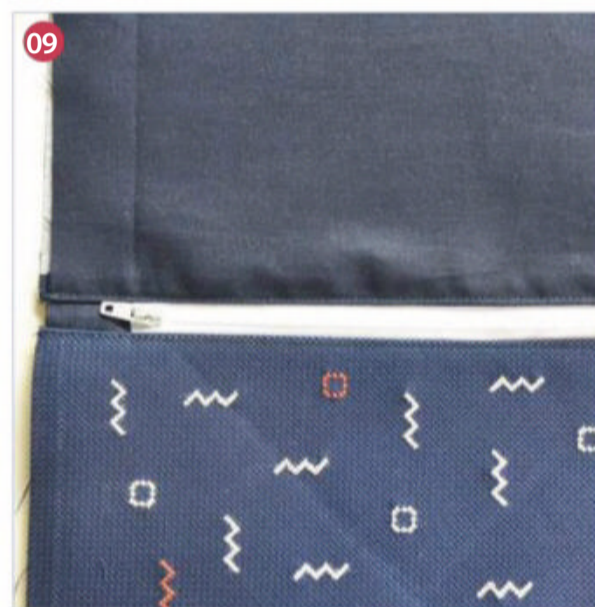
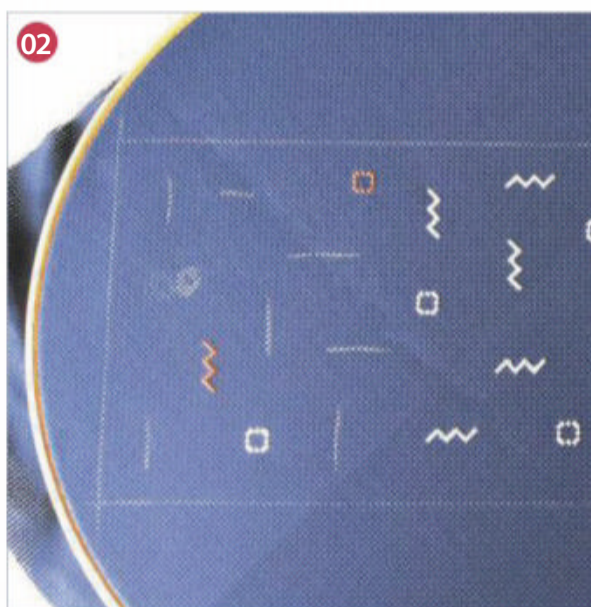
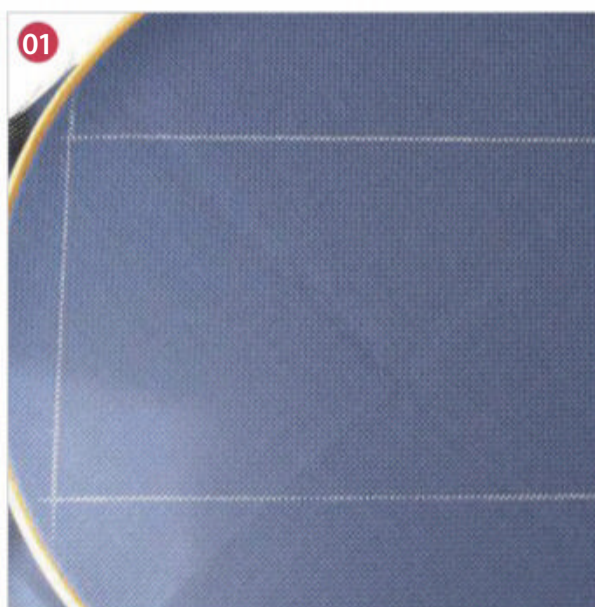
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\* This offer ends 30th May 2020. 3 issues for £3 offer is only available to UK residents paying by Direct Debit. If you cancel within two weeks of receiving your second issue you will pay no more than £3. Otherwise, your subscription will continue at £29.49 every 6 issues, saving you 19% on the shop price. Your subscription will start with the next available issue and you will receive 13 issues in a year. Full details of the Direct Debit guarantee are available upon request. Prices correct at point of print and are subject to change. All savings are calculated as a percentage of Basic Annual Rate. The UK Basic annual rate is £78.87 which includes any event issues (issues charged at higher than standard cover price) published in a 12 month period. Customers must order by 17th February 2020 in order to receive Issue One. Any orders processed after this date will receive the next available issue.

# THE 'X' FACTOR

For a cute gift that's sew simple, try **Anna Alicia's** cross stitch pencil case – the easiest embroidery stitch around!





## YOU WILL NEED

- Navy blue 16 count cross-stitch fabric: 40x40cm (16x16in)
- Navy blue cotton fabric: 25x60cm (10x24in)
- 30cm (12in) embroidery hoop
- Iron-on interfacing, stiff: 15x30cm (6x12in)
- White zip: 22cm (9in)
- Stranded embroidery cotton in white and bright coral
- Matching thread
- Basic sewing kit

## NOTE

- Seam allowance is 1cm (3/8in) unless otherwise stated.

## CUTTING OUT

The cross stitch fabric is not cut at this stage, it will be cut out after it has been embroidered later on.

**Step one** From the navy cotton cut:

**Pencil case lining:** 15x27cm (6x10<sup>5</sup>/<sub>8</sub>in)

**Pencil case backing:** 15x27cm (6x10<sup>5</sup>/<sub>8</sub>in)

**Zip tabs:** two 7.5x3cm (3x1<sup>1</sup>/<sub>4</sub>in) (this should be the width of your zip, so if your zip is wider than 3cm/1<sup>1</sup>/<sub>4</sub>in, adjust this measurement accordingly).

**Step two** From the iron-on interfacing cut:

**Pencil case interfacing:** 15x27cm (6x10<sup>5</sup>/<sub>8</sub>in)

## EMBROIDERING THE FRONT PANEL

**Step one** Lay the inner ring of your embroidery hoop out, lay the cross-stitch fabric on top and press the outer ring over the fabric to stretch it tight. Make sure your fabric is taut then tighten the screw at the top of your embroidery ring.

Using Tailor's chalk draw out a rectangle 13x25cm (5<sup>1</sup>/<sub>4</sub>x9<sup>7</sup>/<sub>8</sub>in) in the centre of your fabric. Note that the weave of your fabric will determine the angle of your zigzags – we drew the rectangle at 45-degrees to the weave of the fabric, rather than in line with the weave, so that the zigzags would run horizontally and vertically. **01**

**Step two** Using Tailor's chalk, roughly mark out where you want to place your zigzags and circles. Cut a 50cm (20in) length of stranded

cotton. Separate two strands and thread these through your needle. Tie a knot at the end of the thread and begin sewing one of the zigzags or circles, following the pattern of crosses provided. When you finish each shape make a few stitches at the back to secure and then cut the thread. **02**

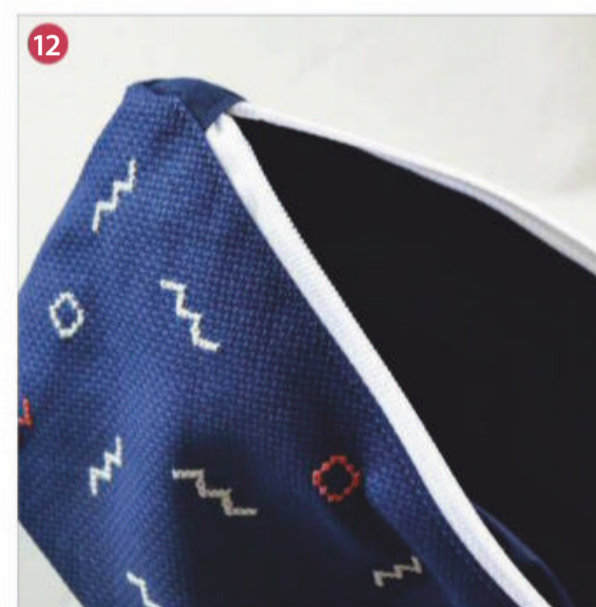
**Step three** Continue building up the pattern until you are happy with it, using bright coral thread now and again for a few contrasting spots of colour. Once you have finished the embroidery, remove the fabric from the hoop and cut out the rectangle with an added 1cm (3/8in) seam allowance all around. Set this panel aside for now. **03**

## PREPARING THE PIECES

**Step one** Lay out one of the pencil case lining rectangles and lay the interfacing on top with the shiny side down. Press to fuse. **04**

**Step two** Take one of the zip tab pieces and fold each of the shorter edges in by 1cm (3/8in), pressing with your iron to hold the fold. Next, fold the strip in half so that the folded edges meet and press again. Repeat with the second zip tab piece. **05**

**Step three** Lay out the zip and at one end sandwich the zip between the two layers of one of the zip tabs, pinning in place. Do the same at the other end of the zip. Check that the zip plus tabs is just over 27cm (10<sup>5</sup>/<sub>8</sub>in) long and move



the tabs in or out a little if not. Sew along the inner edge of each of the zip tabs, approx 2mm (1/8in) in. **06**

### MAKING THE PENCIL CASE

**Step one** Lay out the embroidered panel right side (RS) up in landscape position. Lay the zip on top, RS down, so it lines up with the top long edge. Lay the pencil case backing rectangle on top aligning all edges. Pin along the top edge. Change your machine's foot to a zip foot and sew along the edge you pinned, roughly 5mm (1/4in) from the zip's teeth. **07**

**Step two** Fold the fabrics away from the zip so that you can see the unsewn edge of the zip again. Lay out the other uninterfaced navy cotton rectangle in landscape position, and line up the unsewn edge of the zip with its top edge, with the zip RS down. Now place the interfaced piece of cotton on top, RS down. Pin and sew along the top edge as before. **08**

**Step three** Fold all of the fabric pieces away from the zip again so the zip is visible along the centre, the embroidered panel and a lining piece on one side, and the backing piece and interfaced piece on the other. Press the seams on either side of the zip. Change your machine's foot back to a regular foot and sew along the fabric on either side of the zip about 2-3mm (1/8in) from the seam. **09**

**Step four** Unzip the zip, then unfold the pairs of

fabric rectangles and bring the opposite pairs RS together, so the embroidered piece should now be RS facing the backing piece and the lining and interfaced pieces should be RS together, with the zip no longer visible. Pin all the way around the edges, making sure the zip's teeth are pointing towards the lining side. Sew all the way around, with a 1cm (3/8in) seam allowance, leaving a 6cm (2 3/8in) gap on one of the lining edges. **10**

**Step five** To square off the base of the pencil

case, start by flattening one of the corners so that the side seam runs directly above the bottom seam. Measure 3cm (1 1/4in) in from the point of the seam and draw a line across at 90-degrees to the seam. Sew along the drawn line then trim away the corner. Repeat this to square off each of the corners of the outer and lining. **11**

**Step six** Turn the pencil case RS out through the turning gap. Machine sew the gap closed then tuck the lining down into the outer to finish. **12**

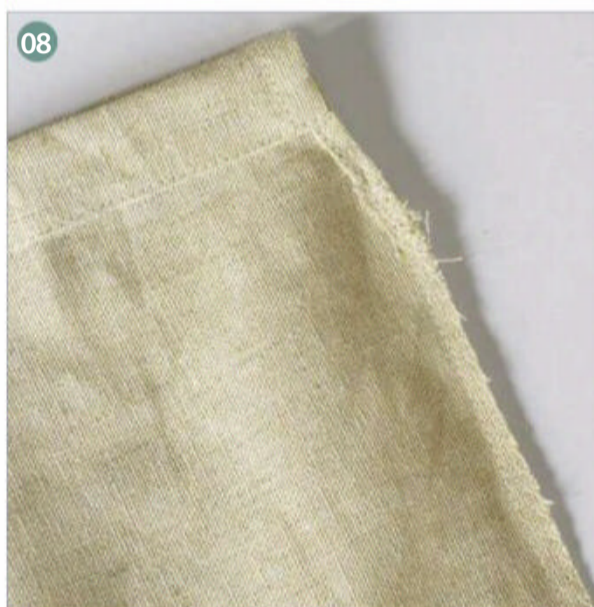
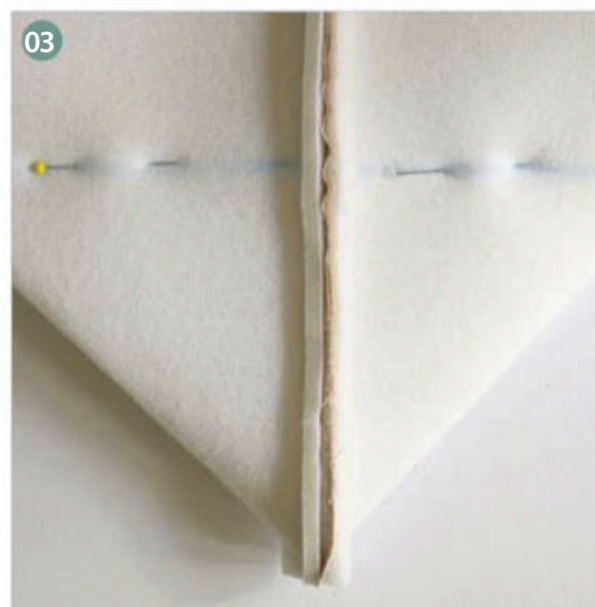
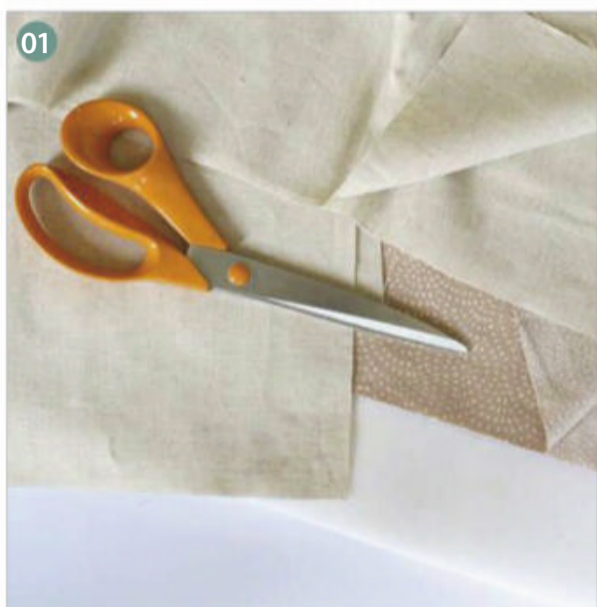




# BAG IT UP!

**Anna Alicia** solves your storage problems, with a drawstring laundry bag and stylish shoe bag to boot!





## YOU WILL NEED

- Patterned quilting weight cotton: 50x110cm (20x44in)
- Natural unbleached cotton or linen: 90x110cm (36x44in)
- 5mm (1/4in) wide cotton drawstring cord: 2.6m (3yd)
- Foam interfacing: 50x110cm (20x44in)
- 2.5cm (1in) wide interfacing tape: 60cm (24in)
- Fabric clips (optional)
- Matching thread
- Basic sewing kit

## MATERIALS USED

- Outer fabric used: Twist from Dashwood; Toast.

## NOTES

- Seam allowance is 1cm (3/8in) unless otherwise stated.
- All measurements are HxW.
- Fabric clips can be easier to use with foam interfacing because of its thickness, but are not essential.

## FINISHED SIZE

Approx 26x26x32cm (10 1/4x10 1/4x12 5/8in) WxDxH.

## CUTTING OUT

**Step one** From the patterned quilting cotton cut out the following:

**Bag outer:** two pieces 48x55cm (18 7/8x21 7/8in).

**Step two** From the unbleached cotton/linen cut:

**Lining:** two 48x55cm (18 7/8x21 5/8in).

**Drawstring section:** two 25x55cm (9 7/8x21 7/8in).

**Handles:** two 10x30cm (4x11 7/8in).

**Step three** From the foam interfacing cut:

**Bag interfacing:** two pieces 46.5x55cm. <sup>01</sup>

## PREPARING THE BASKET

**Step one** Lay out one of the foam interfacing pieces and lay one of the outer pieces on top, right side (RS) up, so that it overlaps the top 55cm (21 7/8in) edge by 1.5cm (5/8in).

**Step two** Lay the other bag outer piece on top, with its RS facing down, lining it up with the first outer piece.

**Step three** Lay the second piece of interfacing on top, lining up the bottom and side edges.

Both of the cotton outer pieces should be emerging at the top by 1.5cm (5/8in). Pin or clip along the side and bottom edges, leaving the top 55cm (21 7/8in) edge (where the outer fabric sticks out) open. <sup>02</sup>

**Step four** Sew along the pinned/clipped edges using a 1cm (3/8in) seam allowance.

**Step five** To create the shape of the basket we now need to box the bottom corners. To do this, flatten out one side seam so that it runs directly

above the bottom seam. At the corner point that this creates, measure 13cm (5 1/4in) up from the point of the seam and mark. Next, mark a line at that point at 90-degrees to the seam. Pin then sew across that line. Trim the corner away 1cm (3/8in) from the stitching. Repeat this step for the other side seam. <sup>03</sup>

**Step six** Lay out the two lining pieces RS together. Make sure one of the wider (55cm) edges is at the top. Pin along the sides and bottom edge, as you did for the outer piece.

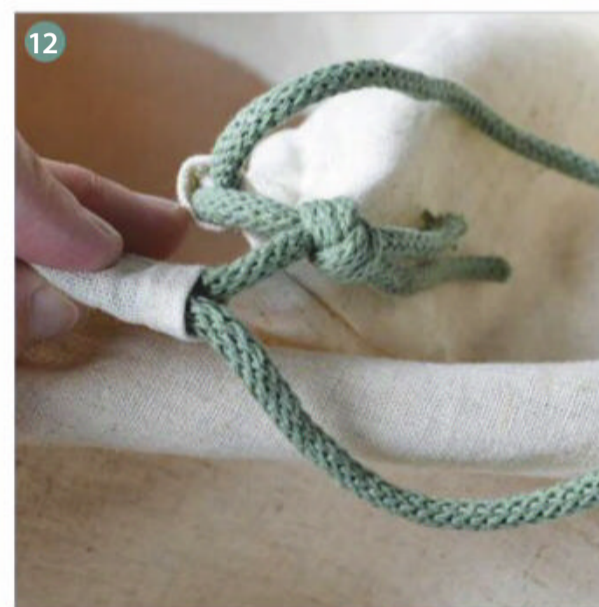
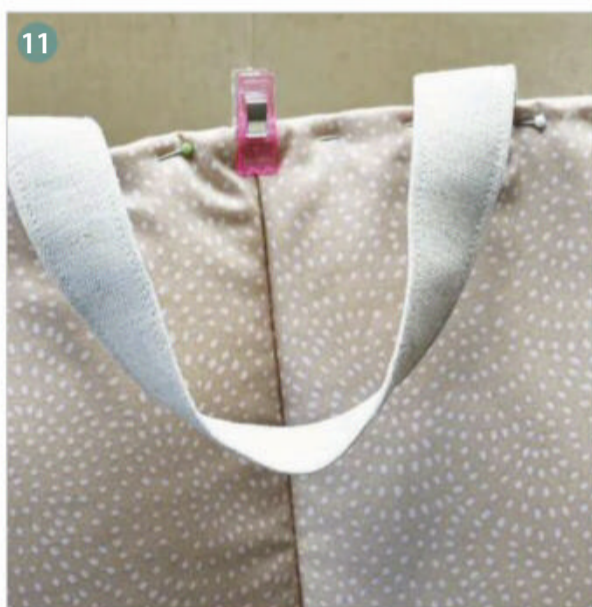
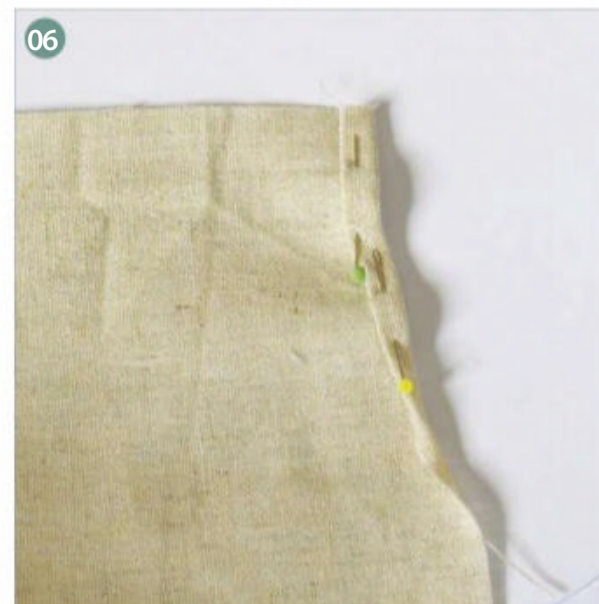
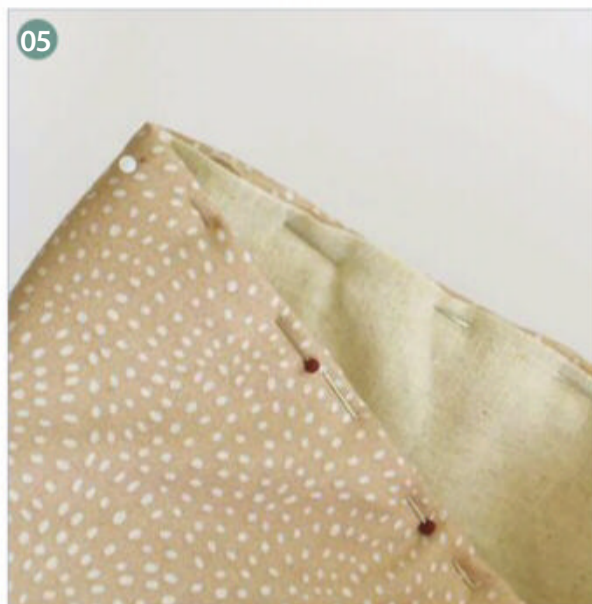
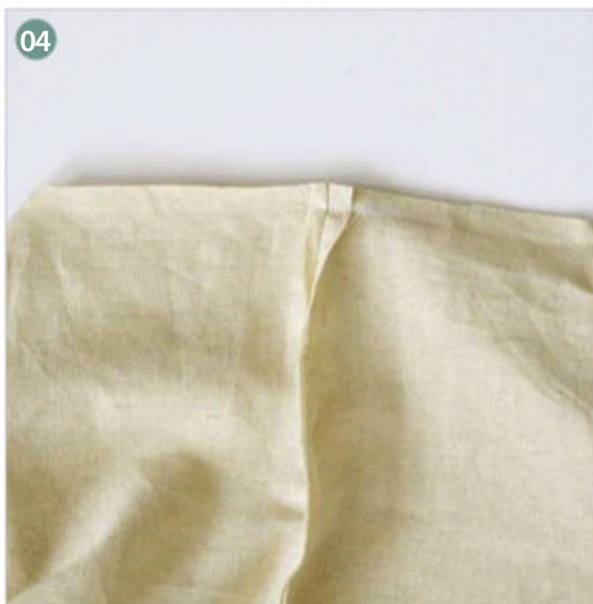
**Step seven** Sew along these edges, leaving the top edge open. Square off the corners of the lining piece in the same way as you did for the outer piece. <sup>04</sup>

**Step eight** Turn the interfaced outer piece RS out. Fold the top edge of the quilting cotton in over the interfacing and press. Leave the lining wrong side (WS) out, fold the top edge of this piece out by 1.5cm (5/8in) all the way round and then press.

**Step nine** Tuck the lining into the outer, lining up the seams and edges, and pin together. Set this section aside for now. <sup>05</sup>

## PREPARING THE DRAWSTRING SECTION

**Step one** Take one of the drawstring section pieces and lay it out in landscape position (RS down if your fabric has one). At the top of each of the short sides, fold the fabric in by approximately 5mm (1/4in) twice, as though you



are making a hem, but only for the top 5cm (2in) of each edge as shown in the image. Pin the 5cm (2in) folded section in place. <sup>06</sup>

**Step two** Sew along these sections approximately 3mm ( $\frac{1}{8}$ in) in.

**Step three** Now lay your piece out again (RS down if it has one) in landscape position and with the folded-in parts towards the top edge. To create the drawstring channel, fold that top long edge over by 1.5cm ( $\frac{5}{8}$ in) twice and pin. Sew along the bottom of the fold, 2-3mm ( $\frac{1}{8}$ in) from the folded edge.

**Step four** Repeat these steps with the other drawstring section piece. <sup>07</sup>

**Step five** Lay one of the drawstring pieces out RS up (with the folded parts to the back), in landscape position, with the drawstring channel at the top edge. Lay the other drawstring piece on top, RS down (with the drawstring channel at the top again). Pin along the short sides.

**Step six** Sew along the pinned sides only, stopping 5mm ( $\frac{1}{4}$ in) from the bottom of the drawstring channels.

**Step seven** Trim the side seams to 5mm ( $\frac{1}{4}$ in) and zigzag stitch over those seams to prevent fraying (as this part won't be lined). Turn RS out and set aside for now. <sup>08</sup>

### MAKING THE HANDLES

**Step one** To make the handles, begin by laying out one of the handle strips RS down. Fold the

whole strip in half lengthways bringing WS together and press. Unfold, then fold both long edges in, WS facing, to meet the centre crease.

**Step two** Cut a 30cm (12in) length of interfacing tape and lay it along one side of the folded strip with the shiny side of the interfacing facing the WS of the fabric.

**Step three** Fold the strip again along the first centre crease, sandwiching the interfacing in the centre. Press for a few seconds (according to the interfacing instructions) to fuse. <sup>09</sup>

**Step four** Sew along each of the long edges of the strip approx 2mm ( $\frac{1}{8}$ in) in from the edge to close the handle and add decoration.

**Step five** Repeat to create the second handle.

### ADDING THE DRAWSTRING PANEL

**Step one** Now we will add the drawstring piece to the main basket piece. Tuck the raw edge (not the drawstring channel edge) of the drawstring panel between the lining and outer of the basket by approx 1cm ( $\frac{3}{8}$ in). To do this you will need to unpin/unclip the edge of the basket and re-pin as you go. Make sure to line up the seams at the sides of the drawstring piece with the seams in the basket.

**Step two** Once the drawstring section is pinned in place, tuck it down inside the basket. Once again, remove the pins/clips one at a time and re-pin so they are pinned through the folded down drawstring section. <sup>10</sup>

### ADDING THE HANDLES

**Step one** To add the handles, measure and mark 5cm (2in) in each direction from the side seams.

**Step two** Tuck one end of one of the handle strips in at one of the marks and tuck the other end in at the mark on the other side of that seam, pin the handles in place. You will most likely need to remove and replace some pins to do this.

**Step three** Repeat with the other handle at the other set of marks. <sup>11</sup>

**Step four** Topstitch around the top of the bag approx 7mm from the edge. This will hold the drawstring panel and the lining in place, as well as securing the handles.

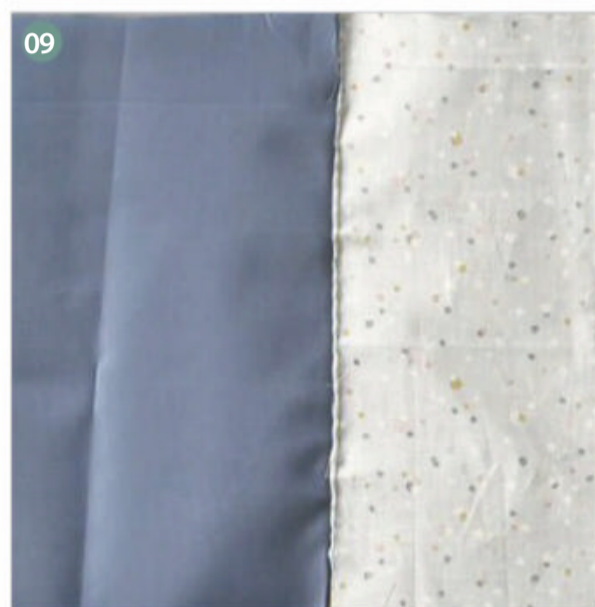
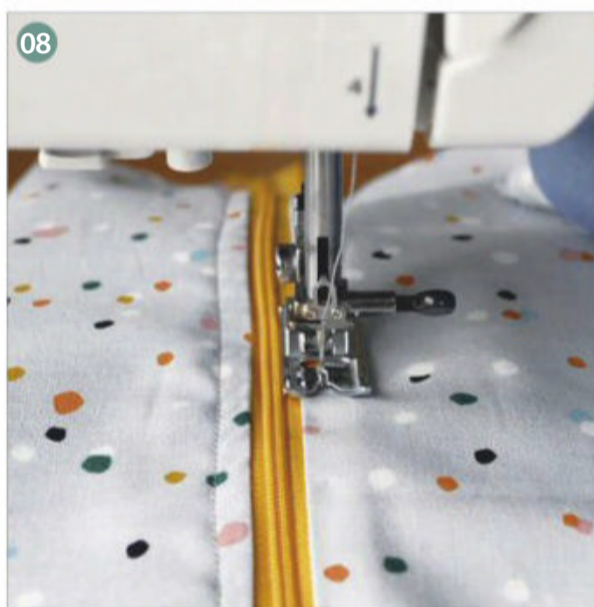
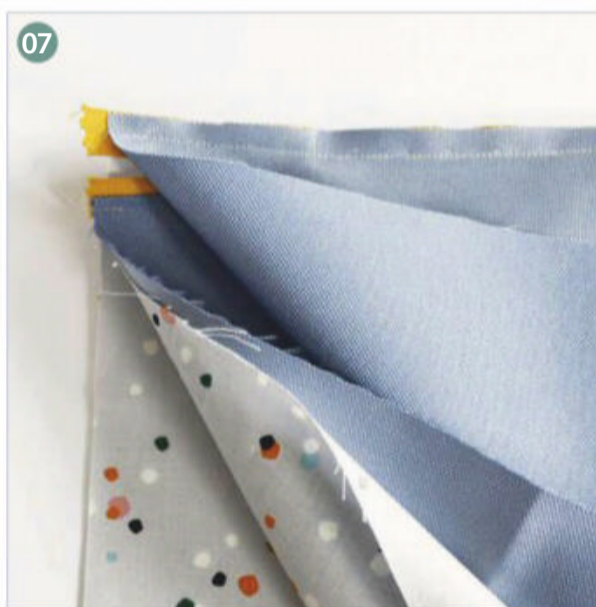
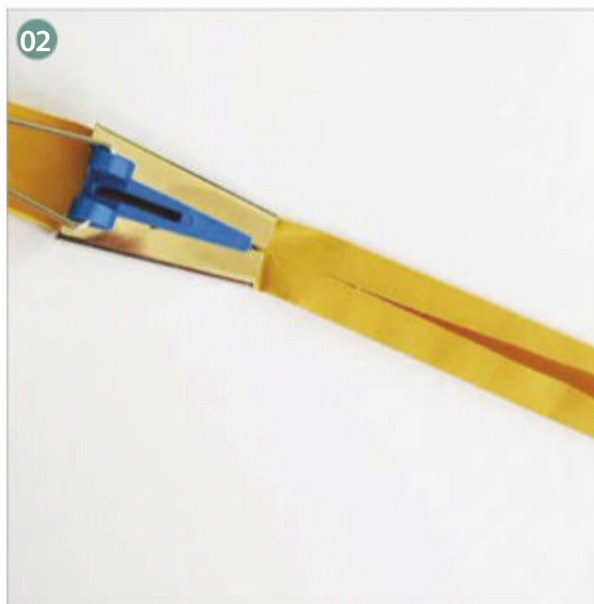
### INSERTING THE CORD

**Step one** Finally we will add the drawstring cord. Cut two 130cm (51in) lengths of cord. Take one of these lengths and pin a safety pin to one end, then use this to help you thread the cord through one of the drawstring channels and back through the opposite channel.

**Step two** Repeat with the second length of cord, this time running in the opposite direction. You should now have two cords emerging from each end of the channel.

**Step three** Tie each pair of cords in a knot and cut excess cord away.

**Step four** Pull on both pairs of cords to close the basket. <sup>12</sup>



## YOU WILL NEED

- Patterned cotton for the outer and handle: 50x70cm (20x28in)
- Waterproof coated fabric for the lining: 40x70cm (16x28in)
- Plain coloured fabric for the trim: 5x50cm (2x20in)
- Zip: 34cm (13in)
- Bias binding maker: 2.5cm (1in) wide
- Fabric clips
- Matching thread
- Basic sewing kit

## MATERIALS USED

- Outer fabric: Hanging Around by Ali Brookes, Spot, available at [www.thecraftymastermind.co.uk](http://www.thecraftymastermind.co.uk)
- Lining: Waterproof Coated Polyester, Cornflower Blue, available at [www.raystitch.co.uk](http://www.raystitch.co.uk)

## NOTE

Seam allowance is 1cm (3/8in) unless otherwise stated.

## CUTTING OUT

**Step one** From the outer patterned fabric:

**Bag outer:** Two 36x33cm (14 1/8x13in)

**Handle:** 8x25cm for handle

**Step two** From the lining fabric:

**Bag lining:** Two 36x33cm (14 1/8x13in)

**Step three** From the plain trim fabric:

**Binding:** 4.8x50cm (1 7/8x19 3/4in). <sup>01</sup>

## MAKING THE BINDING

**Step one** First, we'll prepare the binding for the trim. Take the binding strip and feed it through your binding maker, pressing with your iron to create a long strip of binding. <sup>02</sup>

**Step two** Fold the binding in half so the long edges meet (right sides out) and press again. Set aside for now.

## MAKING THE HANDLE

**Step one** To prepare the handle, take the patterned fabric handle strip and fold it in half wrong side (WS) together, so the long edges meet, and press.

**Step two** Unfold the strip again and now bring both long edges to meet the pressed crease along the centre and press again to create another two crease lines. Fold along the centre crease again and press for a final time. <sup>03</sup>

**Step three** Sew along both long edges of your strip approx 1-2mm in from the edges. Set this piece aside for now. <sup>04</sup>

## MAKING THE BAG

**Step one** Lay out one of the outer pieces RS up with its long edge at the top. Along that top edge, lay the zip right-side (RS) down. Lay one of the lining pieces RS down on top and pin along the top edge. With a zip foot on your sewing machine, sew along that top edge 3-4mm (1/8in) from the zip's teeth. <sup>05</sup>

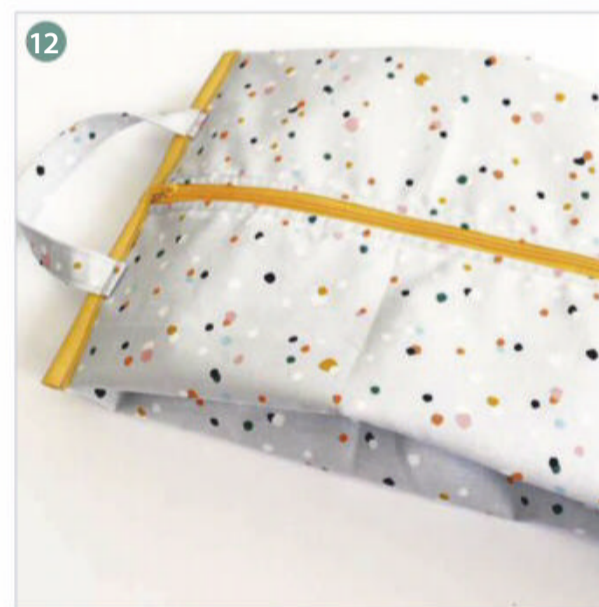
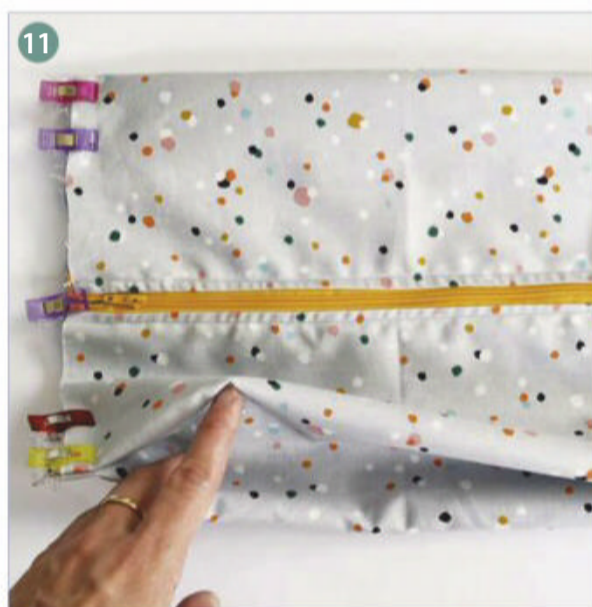
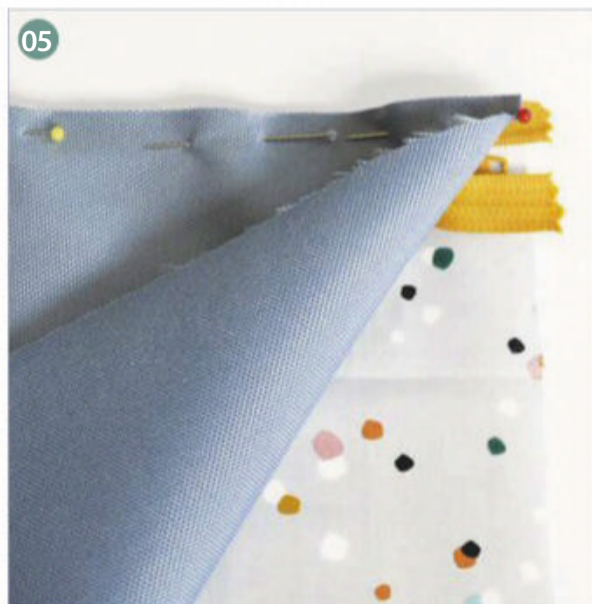
**Step two** Change back to a regular sewing machine foot. Fold the fabric away from the zip so it is RS out. Pin your fabric away from the zip's teeth and sew along the edge of the fabric approx 3-4mm (1/8in) in from the seam with the zip tape. <sup>06</sup>

**Step three** Change back to a zip foot again. Lay the remaining outer piece out RS up and lay the unsewn edge of your zip RS down on top so it lines up with the top edge. Lay the other lining piece RS down on top so it also lines up with the top edge. Pin along that edge and sew as before. <sup>07</sup>

**Step four** Change back to a regular machine foot. Once again, fold the fabric back so that it is RS out, pin it away from the zip and sew along its edge 3-4mm (1/8in) in from the seam. <sup>08</sup>

**Step five** Now bring the two outer pieces RS together and your two lining pieces RS to RS and lay flat. Pin and then sew along the two 36cm (14in) edges only (i.e. the edges parallel to the zip). <sup>09</sup>

**Step six** Turn the outer part RS out so that the



lining ends up inside the outer. Lay out flat with the zip on top and in the centre. Press the edges gently (being careful not to melt the waterproof lining with the heat of your iron). <sup>10</sup>

**Step seven** Push one of the sides that is parallel to the zip in by 4.5cm (1 $\frac{7}{8}$ in) to form a concertina along that edge and clip at the open ends to hold in place. Repeat on the opposite side. <sup>11</sup>

**Step eight** Cut a strip of binding that is 2cm ( $\frac{3}{4}$ in) longer than one open end of the bag. Fold the short ends under by 1cm ( $\frac{3}{8}$ in) and press.

**Step nine** Sandwich one open end of your bag inside the folded strip of binding, removing and replacing the clips as you go.

**Step ten** Repeat this with a second strip at the other end of the bag. At this end, tuck the ends of the handle strip under the binding, making sure the handle isn't twisted, then fold the handle back over the binding and clip in place. Sew along both edges of the bag approx 3mm ( $\frac{1}{8}$ in) in from the edge of the binding, securing the handles on one end as you go. <sup>12</sup>



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

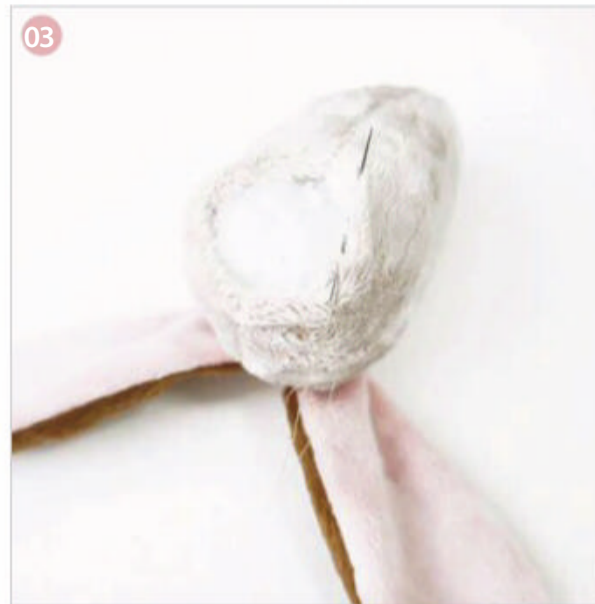


# PLUSH PUPPY

Lucy Ward's adorable pup in a basket will steal your heart, with its velvety ears, cute snub nose and lovely long lashes.







## YOU WILL NEED

- Beige plush 38x38cm (15x15in)
- Cream plush 18x14cm (7x5½in)
- Brown plush 14x14cm (5½x5½in)
- Pink plush 14x14cm (5½x5½in)
- Floral fabric 28x33cm (11x13in)
- Ivory Sherpa cuddle plush 28x33cm (11x13in)
- Black wool felt 3.5x2.5cm (1½x1in)
- Pale blue wool felt 4.5x2cm (1¾x¾in)
- Black stranded cotton
- Polyester toy filling
- Matching thread
- Basic sewing kit

## NOTES

- Download the templates from [www.simplysewingmag.com/downloads](http://www.simplysewingmag.com/downloads)
- Fabric measurements are WxH.
- Cut the fabric out so that stretch is on the width. The nap on the plush fabrics should run down. Arrows on the pattern indicate the direction of fur.
- Use 6mm (¼in) seam allowances throughout unless indicated.

## FINISHED SIZE

Approximately 16cm (6½in) tall.

## CUTTING OUT:

**Step one** Download the templates, then print and cut them out.

**Step two** From the beige plush fabric cut:

**Side body:** one pair.

**Head side:** one pair.

**Tail:** one pair.

**Head gusset:** one.

**Step three** From the cream plush fabric cut:

**Underbody gusset:** one pair.

**Step four** From the brown plush, cut:

**Outer ears:** one pair.

**Step five** From the pink plush, cut:

**Inner ears:** one pair.

**Step six** From the floral fabric, cut:

**Bed base:** one.

**Bed side:** one pair.

**Step seven** From the ivory Sherpa plush, cut:

**Bed base:** one.

**Bed side:** one pair.

**Step eight** From fabric G, cut:

**Nose:** one.

**Step nine** From fabric H, cut:

**Eyelids:** one pair.

## MAKING THE EARS AND TAIL

**Step one** Pin an inner and outer ear piece right sides (RS) together and sew, leaving the short straight edge open. Trim the seams, clip the curves and turn RS out. Repeat for the other ear.

**Step two** Pin the tail pieces RS together and

sew, leaving the end open for turning. Trim the seams, then turn RS out and lightly stuff, leaving 5mm (¼in) unstuffed at the open end. Turn the raw edge under and set aside.

## MAKING THE HEAD

**Step one** With RS together, pin and tack the head gusset to the top of one of the head pieces, from point A to point B. Insert one ear into this seam, where marked, with the outer brown side facing towards you. **01**

**Step two** Sew, then repeat for the other side. After tacking the second ear, check it lines up with the first ear. **02**

**Step three** To sew up the remainder of the head, pin the head sides RS together and tack. Turn the piece RS out to check that the seams previously sewn at the head gusset meet up correctly and make an even point. Turn RS together and sew from point A to the neck opening and point B to the neck opening.

**Step four** Trim the seams and turn the head RS out. Stuff well, so it becomes a rounded shape.

**Step five** At the neck, turn the raw edge under by 6mm (¼in) and lightly tack the edge down to hold it in place. To ensure the stitches don't show on the outer layer of the fabric just tack around the very edge of the neck opening and stitch only into the wrong side (WS) of the outer fabric. The stitches will be concealed when the head is finally stitched in place. **03**



### MAKING THE LEGS AND UNDERBODY

**Step one** Pin the underbody pieces RS together along the top edge, between points C and D. Sew all along this top edge.

**Step two** With RS facing, place one underbody side against one side body, aligning the legs. Pin and tack, then sew from point C down the legs and back up to point D. <sup>04</sup>

**Step three** Repeat for the other side. Remove the tacking stitches, trim the seams and clip notches in the corners.

### MAKING THE BODY

**Step one** Pin and tack, then sew from the neck opening to point C and then from the top side of the neck opening to point D. These seams should meet the seams previously sewn. <sup>05</sup>

**Step two** Remove the tacking stitches. Trim the seams and clip the curves then turn RS out. Carefully poke out the legs.

**Step three** Stuff from the neck opening. Start with the paws and legs and gradually work up towards the neck opening. Use small amounts at a time, to avoid lumpy stuffing. Make sure you stuff really firmly, especially within the paws and legs, so the puppy stands up well.

**Step four** Turn the open neck seam edge under by 6mm (¼in) and sew a large running stitch close to its edge, gathering the neck as you pull and sew. Use extra strong or double thread, so that it doesn't snap under pressure. <sup>06</sup>

**Step five** Add more stuffing if necessary, before finishing and fastening off.

**Step six** Use long pins to pin the head to the body at an angle, so the head has a slight turn towards the front. Ladder stitch it with double or extra strong thread. <sup>07</sup>

**Step seven** Stitch around once or twice more to be sure it is properly fastened on.

**Step eight** Pin the tail to the back of the body, with raw edges turned in. Align the tail and body seams then ladder stitch the tail in place.

### MAKING THE NOSE

**Step one** Place the nose triangle piece over the end of the puppy's muzzle and mark its position using pins. Hand sew all around the outer edge using very small overstitches in black thread. <sup>08</sup>

### MAKING THE EYES

**Step one** Decide where to place the eyelids. They should sit just below the head gusset seams and forward of the ears. Use the images as a guide. Use a pin or two to fix their position.

**Step two** Use three strands of black stranded cotton to make five eyelashes using long straight stitches. Fasten on and off underneath the pinned eyelid to hide the stitches. The longest stitches should be 1cm (½in) long and placed towards the centre of the eye, the outer and inner lashes should be shorter. <sup>09</sup>

**Step three** Sew the eyelid on using small

stitches in matching thread. The bottom edge should just cover the tops of the eyelashes.

### MAKING THE BED

**Step one** Pin and stitch the bed side pieces RS together along the short straight edge to create one long piece. Repeat with the fur bed sides.

**Step two** Line up these long side sections and pin them along the long top edge, with their RS together. <sup>10</sup>

**Step three** Sew, leaving the bottom edge open. Trim the seams.

**Step four** Use the marked centre lines on the base pieces to centrally position the vertical seams of the side pieces. Pin the floral side piece RS together with the floral base piece. <sup>11</sup>

**Step five** Sew to meet the front side piece seam. **Step six** Pin and sew the cream fur side piece to the cream fur base piece. This time continue to sew around the front of the bed, so that the two base pieces are also sewn together. Take care not to trap the side pieces in this stitching; keep checking as you go. Remember to leave a 4cm (1½in) turning gap in the Sherpa fabric. <sup>12</sup>

**Step seven** Trim and clip notches in the corners of the seams and remove the tacking. Turn RS out through the turning gap. Push out and smooth all seams before hand sewing the gap closed. Tuck the fur side into edges of bed.

**Step eight** Go around entire toy with a bodkin and tease out any fur trapped in the seams.

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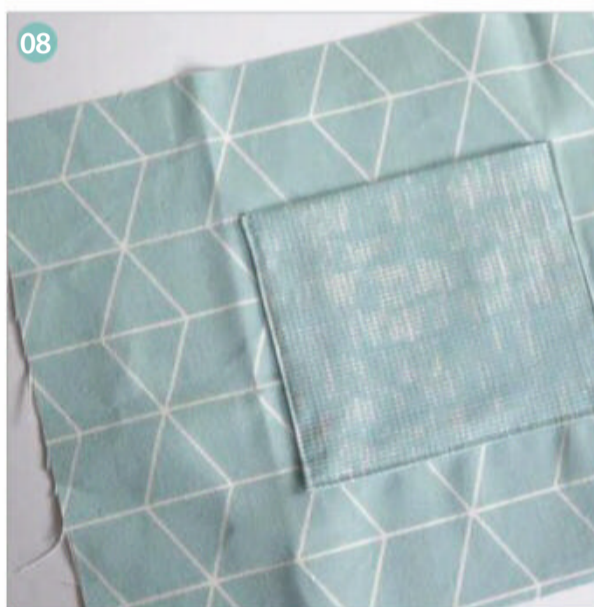
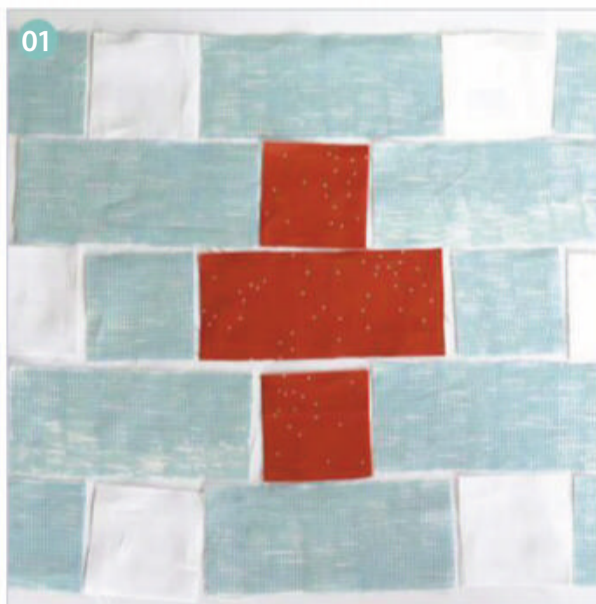
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# PERFECT PATCH-UP

Use **Anna Alicia's** patchwork first aid pouch for storing plasters, bandages and more, ready for the next mini emergency!





## YOU WILL NEED

- Red quilting weight cotton: 11x13cm (5x6in)
- White quilting weight cotton: 11x17cm (5x7in)
- Mint quilting weight cotton for outer: 50x55cm (20x22in)
- Mint quilting weight cotton or mid-weight canvas for lining: 50x35cm (20x14in)
- 50x35cm (20x14in) foam interfacing
- 28cm (11in) zip
- Fabric clips
- Matching thread
- Basic sewing kit

## NOTE

- Seam allowance is 1cm (3/8in) unless otherwise stated.

## CUTTING OUT THE PATCHWORK PANEL

**Step one** Begin by cutting out all the squares and strips for the patchwork panel, as follows.

**Step two** From the white fabric cut:

**White accent squares:** six 5.5x5.5cm (2 1/4x2 1/4in)

**Step three** From the red fabric cut:

**Cross upper and lower:** two

5.5x5.5cm (2 1/4x2 1/4in)

**Cross horizontal strip:** one 5.5x12.5cm (2 1/4x5in)

**Step four** From the mint outer fabric:

**Background squares:** six 5.5x5.5cm (2 1/4x2 1/4in)

**Background rectangles:** six

5.5x12.5cm (2 1/4x5in)

## CUTTING OUT THE BAG

**Step one** From the mint outer fabric cut:

**Front panel side edges:** two pieces 19.5x5cm (7 3/4x2in)

**Front panel bottom edge:** 5x32.5cm (2x12 3/4in)

**Front panel top edge:** 4x32.5cm (1 5/8x12 3/4in)

**Back panel:** 32x24cm (12 5/8x9 1/2in)

**Pocket:** 25x15cm (9 7/8x6in)

**Zip tabs:** two 8x3cm (3 1/8x1 1/4in)

**Step two** From the mint lining fabric cut:

**Lining:** two pieces 32x24cm (12 5/8x9 1/2in)

**Step three** From the foam interfacing cut:

**Bag interfacing:** two pieces 32x24cm

(12 5/8x9 1/2in).

## MAKING THE PATCHWORK PANEL

**Step one** Set aside all of the fabric pieces apart

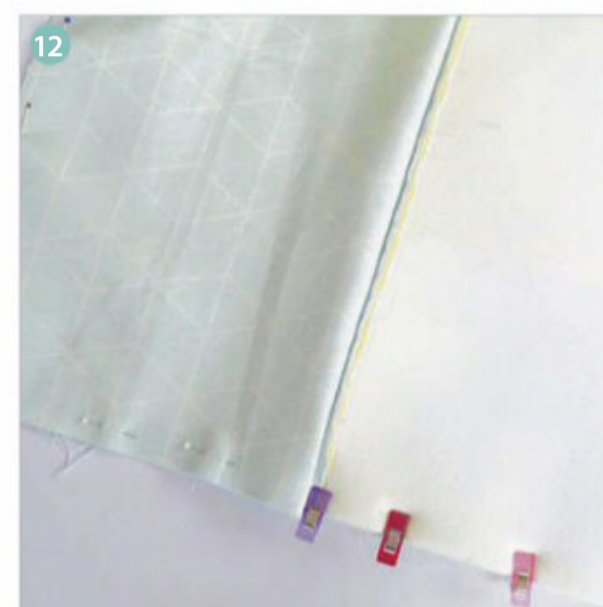
from those for the patchwork panel. Taking the panel pieces, lay these out right side (RS) up as in the image (don't worry that the second and fourth rows look shorter at this point, they will match up once the seams are sewn). <sup>01</sup>

**Step two** Starting at the right-hand end of one of the strips, turn one of the pieces over onto the next piece so it is face-down. Pin along the right-hand edge and then sew with a 1cm (3/8in) seam allowance. Unfold your pieces and press the seam flat. <sup>02</sup>

**Step three** Place the pieces just sewn back in place then turn them over onto the piece to their left, as you did before, pinning along the right-hand edge. Sew as before then open out the seam and press. Put this strip back in place and continue in this way until all the pieces for that strip are sewn together. Lay the strip back in place. Repeat for all of the strips. <sup>03</sup>

**Step four** To sew the assembled strips together, lay one strip on top of another RS facing and pin along the edge where they would meet. Sew along the long edge with a 1cm (3/8in) seam allowance then fold out and press flat. Continue until all of the strips are sewn into one panel. <sup>04</sup>

**Step five** Lay your panel out RS up. Take the two side pieces previously cut earlier and lay one RS down on top of the assembled patchwork panel lining one up with the right-hand edge and one lining up with the left-hand edge. Pin 1cm (3/8in) in and sew.



**Step six** Unfold the edge pieces and press both seams flat. <sup>05</sup>

**Step seven** Repeat the previous step but this time lining up the top strip with the top edge of your panel and the bottom strip with the bottom edge. Pin these strips in place. <sup>06</sup>

**Step eight** Stitch the top and bottom strips in place. Press the seams flat once sewn.

**Step nine** Measure your panel and trim it to 24x32cm (HxW), trim from the top and sides only, not the bottom strip.

### MAKING THE POCKETS

**Step one** To make the internal pocket, fold your pocket piece in half, RS together, so that the shorter edges meet and then press along the fold.

**Step two** Pin and sew along the side edge with a 1cm ( $\frac{3}{8}$ in) seam allowance, leaving the edge opposite the fold open.

**Step three** Turn the pocket piece RS out and press. Now fold the open edge in by 1cm ( $\frac{3}{8}$ in) all around, pressing to hold. <sup>07</sup>

**Step four** Lay out one of your lining pieces RS up in landscape position, and place the pocket piece on top (with the open edge towards the bottom), so that it is 6.5cm ( $2\frac{5}{8}$ in) from the top edge and equidistant from each side edge.

**Step five** Pin the pocket in place, then sew along the side and bottom edges 2-3mm ( $\frac{1}{8}$ in) from the edges. Set aside for now. <sup>08</sup>

### INSERTING THE ZIP

**Step one** Lay out the foam interfacing pieces in landscape position and lay your front panel on one and your back piece on the other. Clip around the side and bottom edges (check the narrower strip of mint fabric is at the top of your front panel). Set aside for now. <sup>09</sup>

**Step two** To add the zip tabs to the ends of your zip, fold both ends of each of your zip tab strips over (right side out) by 1cm ( $\frac{3}{8}$ in) and press. Next, fold in half so the folded edges meet and press. Pin one tab at either end of your zip so that the end of the zip is sandwiched between the layers of the tab. Sew along the open ends of your tabs about 2mm ( $\frac{1}{8}$ in) in.

**Step three** Take your front panel (with the interfacing) and lay out RS up. Along the top edge (the one with the narrower strip and no clips), lay your zip RS down. Lay your plain lining piece (the piece without the pocket) RS down on top. Clip along that top edge. Change your sewing machine's foot to a zip foot and sew along the top edge approx. 3-4mm from the zip's teeth. Fold the front panel and lining piece away from the zip so they are now RS out. <sup>10</sup>

**Step four** Now lay out the back/interfacing panel, RS up. Line up the other edge of your zip (RS down) with the top edge of this panel. Lay the other lining piece on top, RS down, making sure the pocket is the right way up. As before, clip then sew a few millimetres from the zip's

teeth. Fold the back and pocket pieces away from the zip, so all of the pieces are RS out. <sup>11</sup>

**Step five** Change your zip foot back to an ordinary foot. To keep the fabric away from the zip teeth and all the layers together, sew along either side of the zip 2-3mm from the seam.

### ASSEMBLING THE BAG

**Step one** Unzip your zip (this will be essential later on!). Fold your panels together again but this time so that they are all RS together and the lining pieces are together on one side of the zip and the outer pieces on the other. Clip around the edges and make sure the zip teeth are pointing towards the lining. Next, sew all the way around, 1cm ( $\frac{3}{8}$ in) in, leaving a roughly 6cm ( $2\frac{3}{8}$ in) gap on one of the lining edges. <sup>12</sup>

**Step two** To create some depth, we need to square off the corners of the lining and outer. Take the lining and flatten one of the corners so that the side seam runs directly over the bottom seam. From the tip of the side seam, measure 3cm ( $1\frac{1}{4}$ in) up and mark across at a right angle to that seam. Pin and sew along the line you marked then trim away the corner. Repeat for the other lining corner and for both corners of the outer.

**Step three** Turn your bag RS out through the gap left in the lining. Sew up the gap by hand or by machine (it'll be hidden inside) and tuck the lining down inside the outer.

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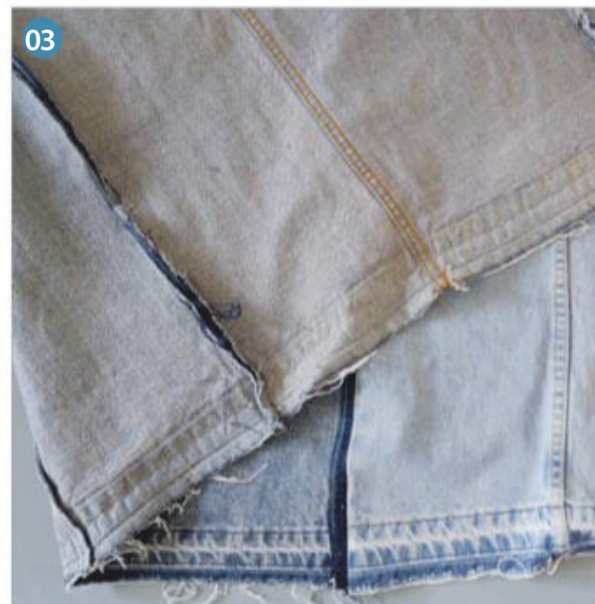
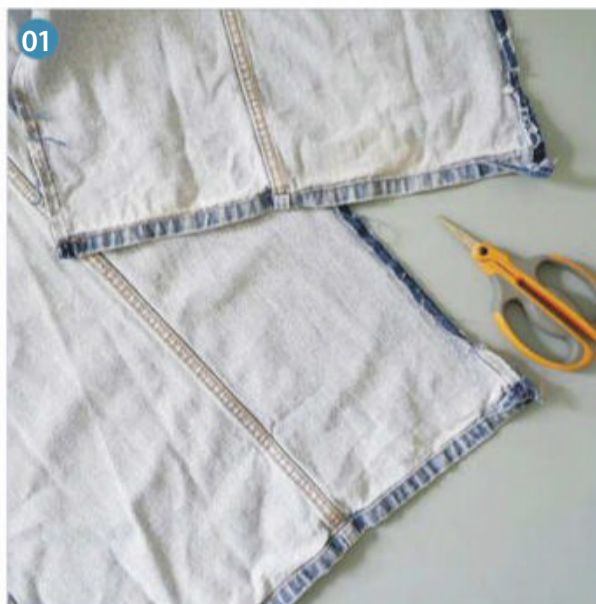
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# BLUE JEANS

Make **Juliet Bawden's** handy storage tub from upcycled denim.





## YOU WILL NEED

- Denim jeans (see notes)
- Old denim or chambray shirt
- Recycled dressing gown belt or cord for the strap
- Seam unpicker
- Pattern paper
- White and red stranded cotton
- Embroidery needle
- Matching thread
- Basic sewing kit

## NOTES

- Seam allowance is 1cm (3/8in) unless otherwise stated.
- We used four pairs of denim jeans for this project – if you wish to make the bag larger or smaller you can adjust this accordingly.

## CUTTING OUT

**Step one** Using a stitch unpicker, unpick the trouser seams. <sup>01</sup>

**Step two** Cut the sections of the jeans into rectangles as large as possible.

**Step three** Sew the rectangles together to make a piece 132x53cm (52x21in) for the outer bag.

**Step four** Assemble a second piece to make a square 44x44cm (17½x17½in) for the base.

**Step five** Pin the circle paper pattern onto this square of denim. Cut out the circle of denim, this will be the base of the bag. Remove the paper patterns. <sup>02</sup>

## MAKING THE BAG OUTER

**Step one** With right sides (RS) facing, pin and then sew the two short ends of the large outer bag together, to make a cylinder. <sup>03</sup>

**Step two** Pin the cylinder onto the circular base with RS of the fabric together. The simplest way to do this is to divide both the base and cylinder into quarters and pin one section at a time.

**Step three** Using a running stitch, sew the cylinder onto the base. <sup>04</sup>

## MAKING THE DRAWSTRING SECTION

**Step one** To make the drawstring top, cut the shirt into pieces and sew together to create a rectangle measuring 132x26cm (52x10¼in). Fold over one long edge by 6cm (2¾in). Fold the raw edge under by 1cm (3/8in). Fold the open

sides in by 5mm (¼in) and 5mm (¼in) again. Pin and then sew into position, to create a drawstring channel. Remove pins. <sup>05</sup>

**Step two** With RS of the denim together, sew the top onto the main bag. <sup>06</sup>

**Step three** Decorate with lines of running stitches in red stranded cotton in Japanese Sashiko style. We embroidered nine lines, parallel with the top of the cylinder, 5mm (¼in) apart. We then used white stranded cotton to cross the red lines at right angles.



Nº 35

HOLBEIN STITCH



# STITCH

## library

Discover Holbein embroidery stitch and create wavy lines in gradients of colour on linen with Mollie Johanson's design.



CUT OUT & KEEP

# HOLBEIN STITCH



LEARN THE STITCH



USE THE STITCH



## YOU WILL NEED

- Linen fabric 50x50cm (20x20in)
- Quilting cotton 45x60cm (18x24in)
- Embroidery hoop
- Thick thread such as cotton retors or size 3 Perle cotton
- 40cm (16in) cushion pad
- Matching thread
- Basic sewing kit

## TIP

For a super simple afternoon make, embroider the design on a shop bought envelope back cushion.

## HOLBEIN STITCH

**Step one** Make a line of running stitch, coming up and going back down on the pattern line. **01**

**Step two** Using either the same or a contrasting colour, go back and fill in the gaps in running stitch. To do this, work running stitch going in the opposite direction from your first line, coming up and going down in the same holes as the first set of stitches. **02**

## MAKING THE PILLOW

**Step one** Embroider the wavy lines pattern on linen using Holbein stitch and a thick thread. Use a gradient of colours, blending between the colours with two-colour lines of Holbein. Trim the linen down to a 41x41cm (16½x16½in) square, with the straight edge of embroidery approx 1cm (¾in) from one edge.

**Step two** Cut two 41x30cm (16½x11½in) pieces of quilting cotton for the pillow back. **03**

**Step three** Press then sew a double-fold hem on one long edge of each piece of quilting cotton. **04**

**Step four** Lay the two hemmed pieces on the embroidered pillow front with right sides (RS) together. Align all the raw edges, with the hemmed edges overlapping in the middle. Pin and sew around the four sides. **05**

**Step five** Clip all of the corners to reduce bulk and finish the seams if desired. Turn the pillow cover RS out and insert the cushion pad. **06**



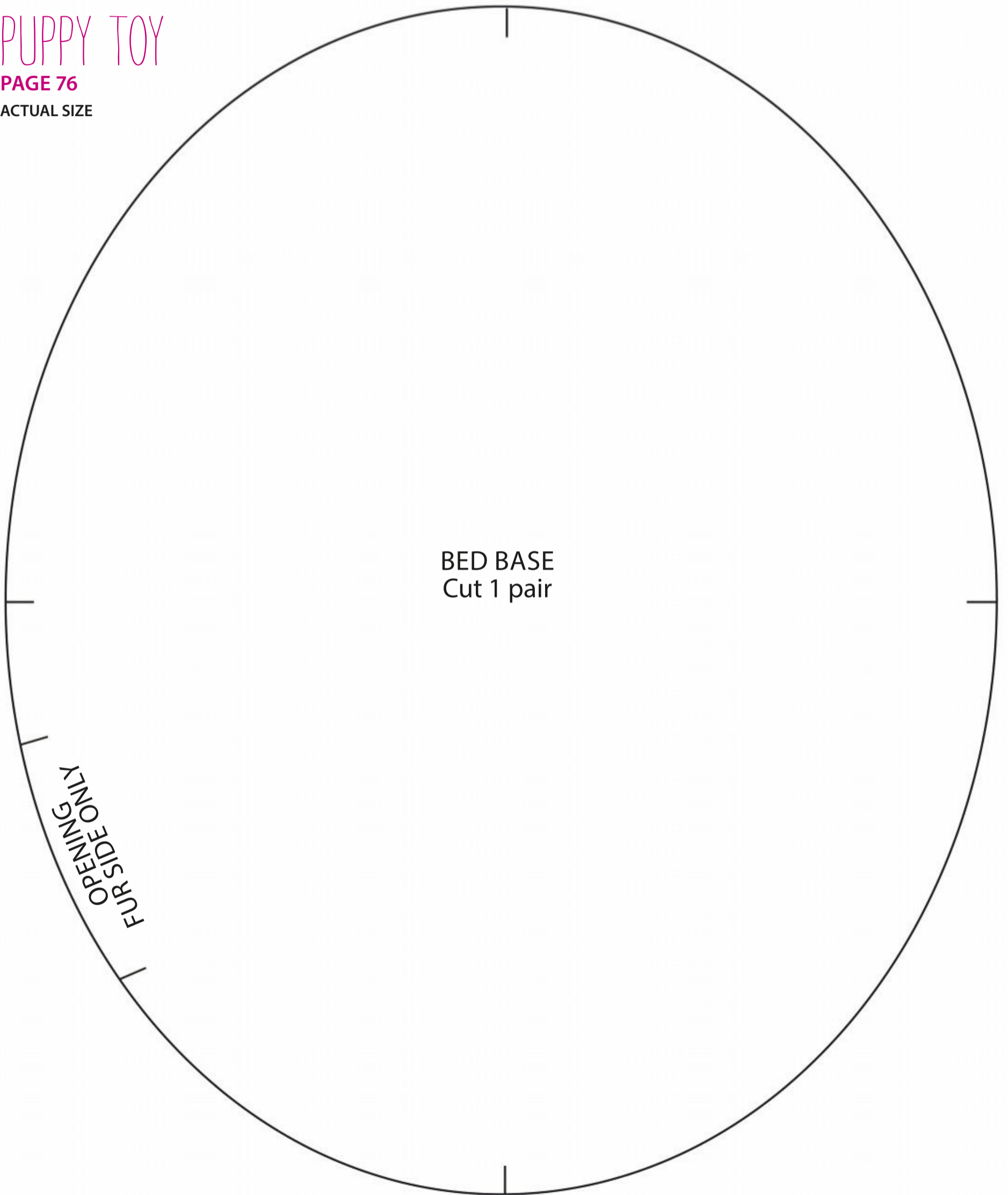
# TEMPLATES

Here are the templates you will need to make the puppy plushie toy in *Simply Sewing* issue 65.

## PUPPY TOY

PAGE 76

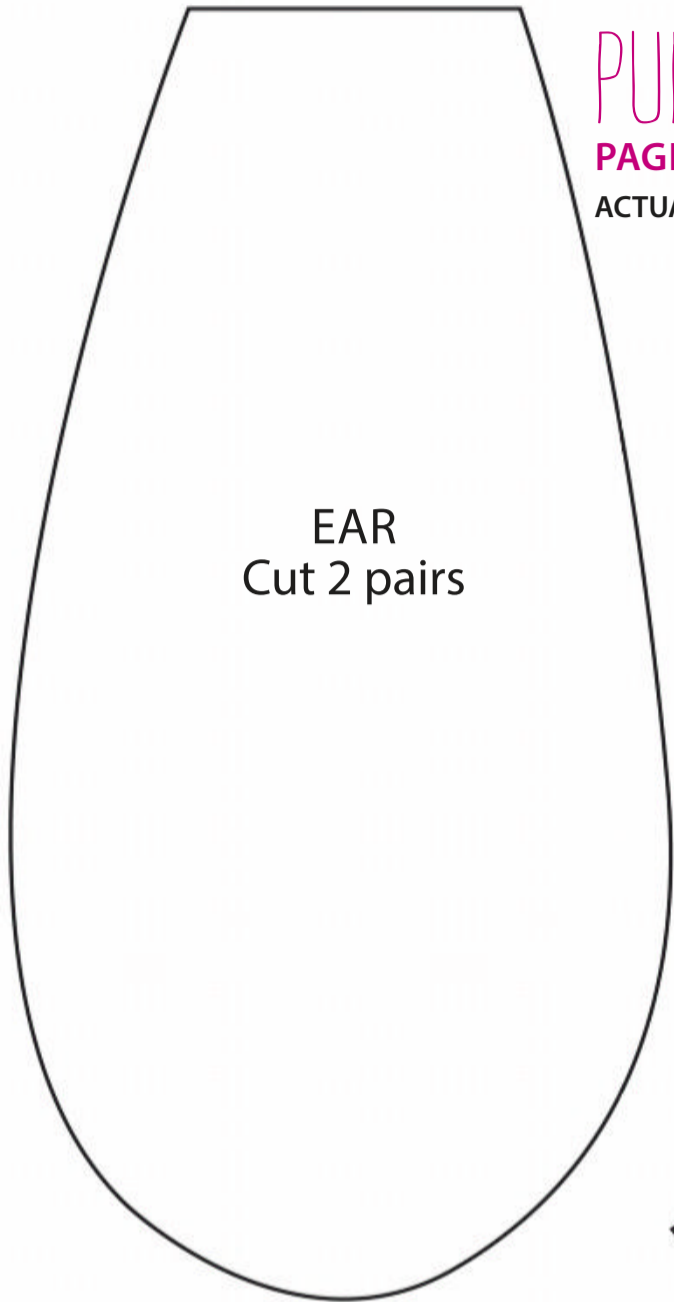
ACTUAL SIZE



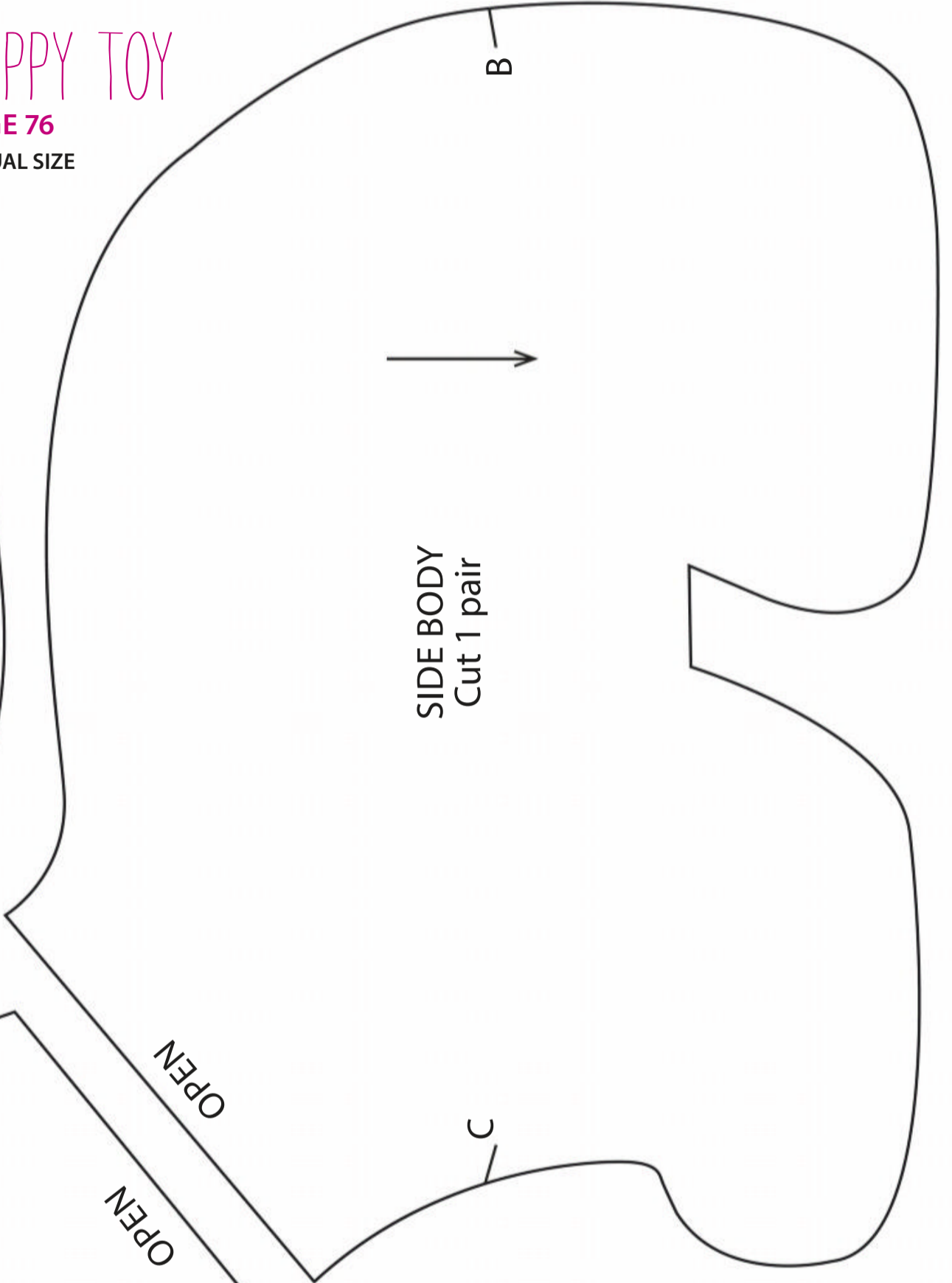
TEMPLATES

PUPPY TOY

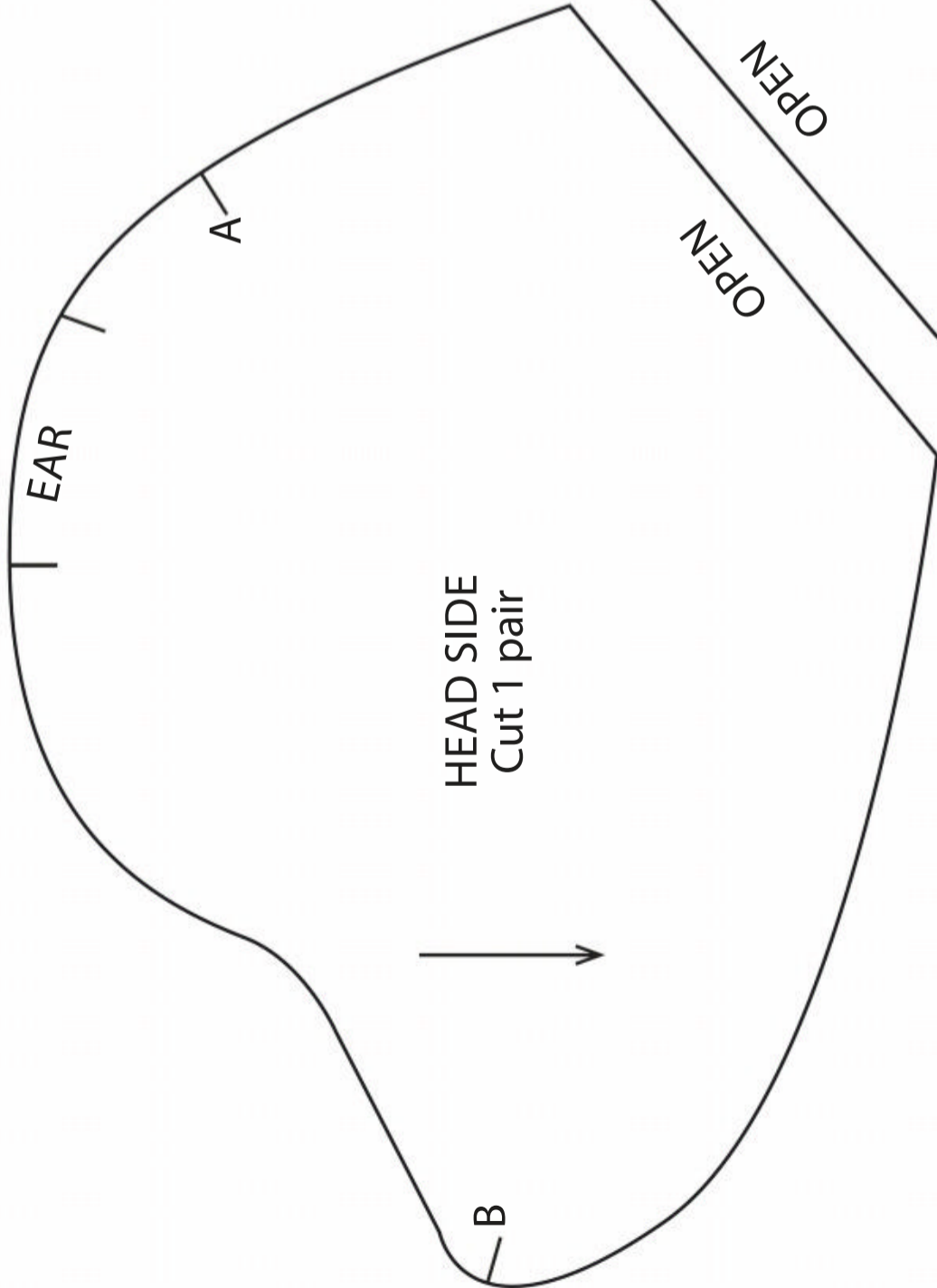
PAGE 76  
ACTUAL SIZE



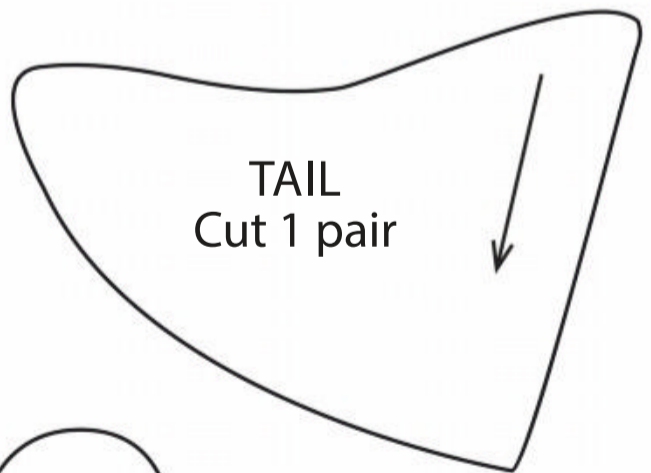
EAR  
Cut 2 pairs



SIDE BODY  
Cut 1 pair



HEAD SIDE  
Cut 1 pair



TAIL  
Cut 1 pair

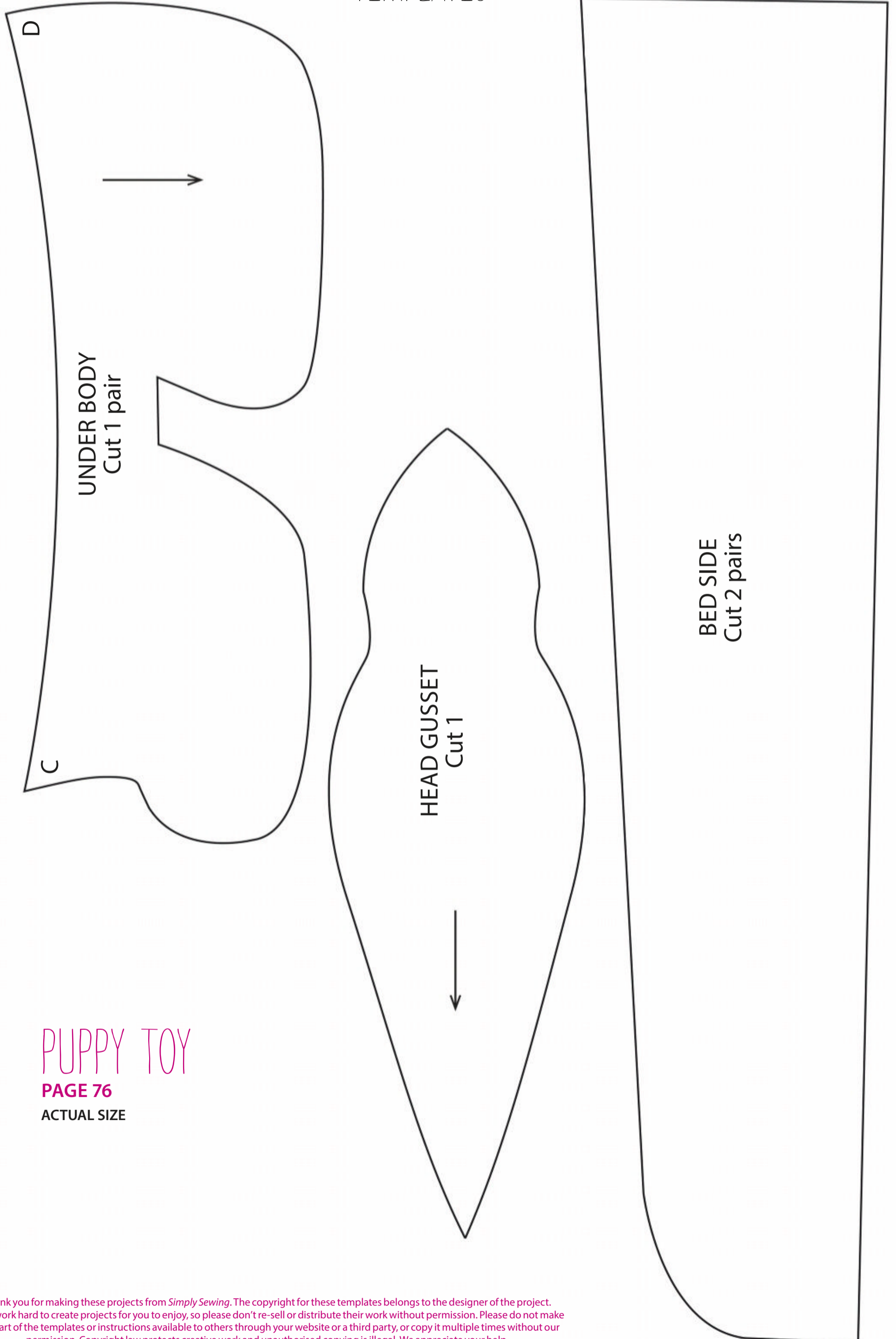


EYELID  
Cut 1 pair



NOSE  
Cut 1

TEMPLATES



PUPPY TOY

PAGE 76

ACTUAL SIZE

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*Fiona*

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TODAY'S  
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*Curated  
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# Simply Sewing

FRESH IDEAS WITH FABRIC

## THE GUIDE

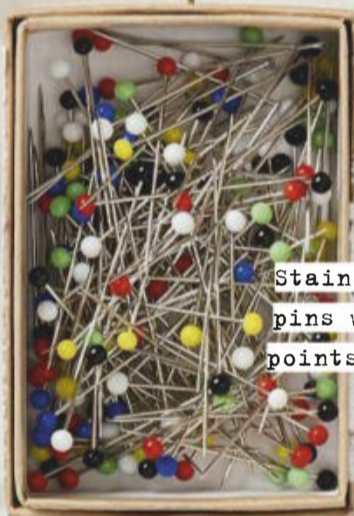
*You'll find essential information, useful stitches and key sewing techniques on these pages.*

### MARKING PEN

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

### TAPE MEASURE

A flexible fabric tape measure will take accurate measurements.



### PINS

Stainless steel pins with sharp points are best.

### FABRIC CLIPS

Use these instead of pins when sewing thicker fabrics.

### PINKING SHEARS

These cut a zigzag edge on fabric to neaten.

### SHEARS

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

### 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.

### SMALL SCISSORS

Use for snipping threads and cutting notches.

### THIMBLE

Wear to protect your fingers when handstitching.

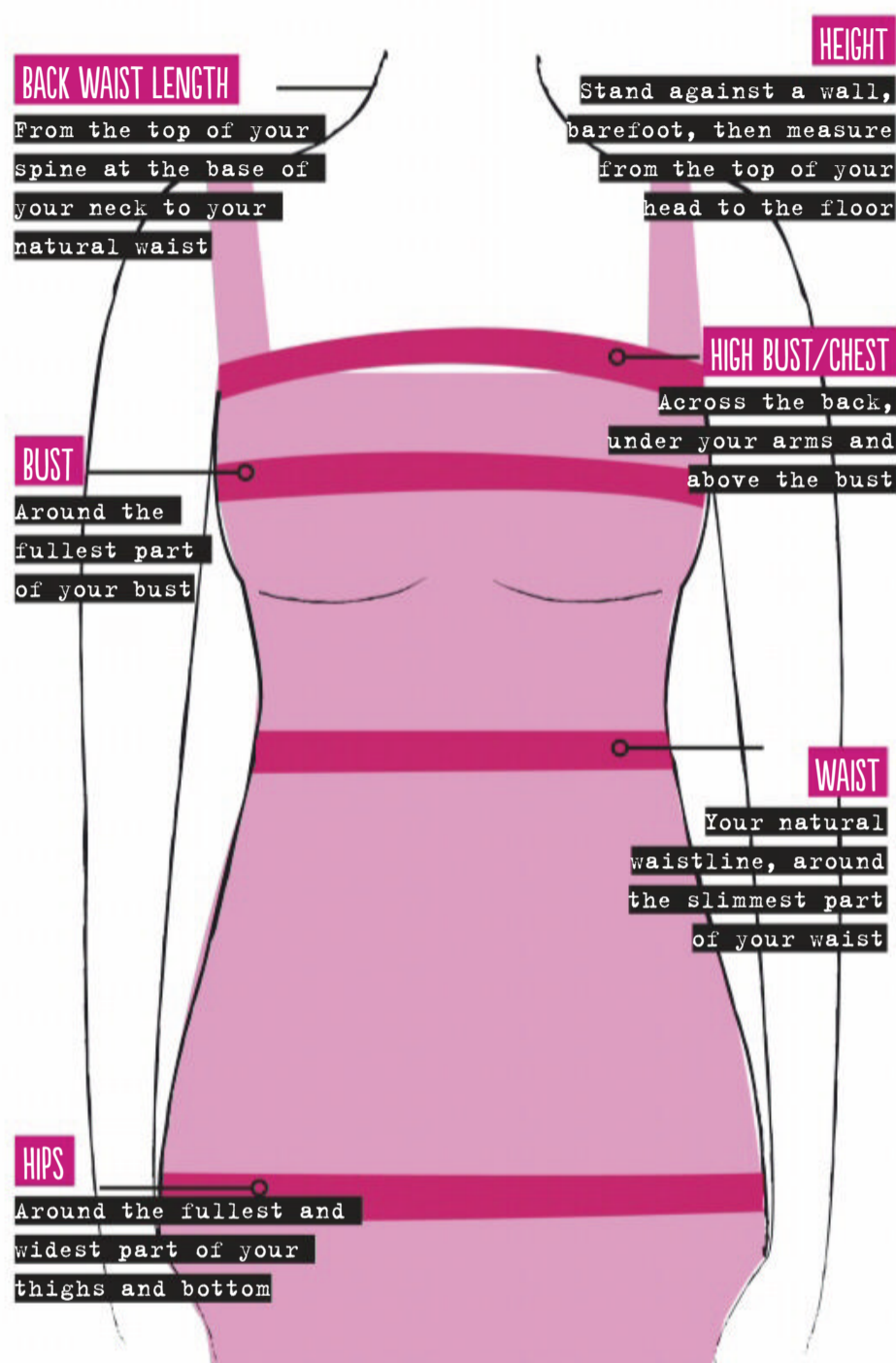
# HOW TO MEASURE YOURSELF ACCURATELY

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

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

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

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



# HOW TO USE A PATTERN

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

## PREPARING THE PATTERN

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

## CUTTING OUT THE PATTERN

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

## CUTTING LAYOUTS

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

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

## CUTTING OUT

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

## TRANSFERRING MARKINGS

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

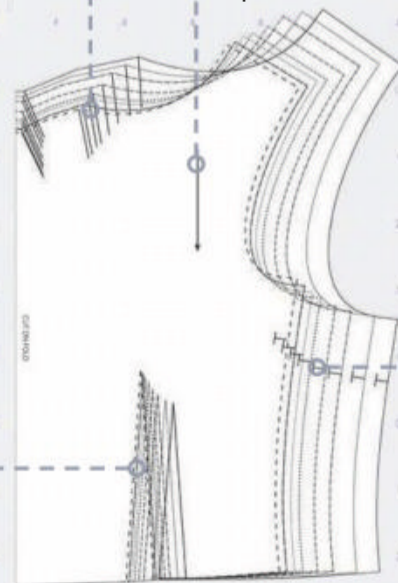
# PATTERN MARKINGS

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

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

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

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



# CHOOSING AND BUYING FABRICS



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

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

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

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

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

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

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

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

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

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

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

## FINISHING SEAMS

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

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

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

## MACHINE NEEDLES

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

### UNIVERSAL

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

### BALL POINT

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

### JEANS

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

### SHARPS

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

### LEATHER

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

### STRETCH

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

### QUILTING

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

### TOPSTITCH

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

### TWIN

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

## NEEDLE SIZE GUIDE

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

## GLOSSARY

For a full glossary of sewing terms visit [www.simplysewingmag.com](http://www.simplysewingmag.com)

### DRAPE

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

### EASE

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

### EDGE STITCH

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

### FACING

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

### FAT QUARTER

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

### FINISHING/NEATENING RAW EDGES

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

### GRAIN/GRAINLINE

The lengthwise fabric grain, running parallel to the selvedge.

### NAP

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

### NOTIONS

Small tools or accessories used

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

### RIGHT SIDE (RS) / WRONG SIDE (WS)

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

### SEAM ALLOWANCE

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

### SELVEDGE

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

### STAYSTITCHING

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

### TACK/TACKING

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

### TOPSTITCHING

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

### UNDERSTITCHING

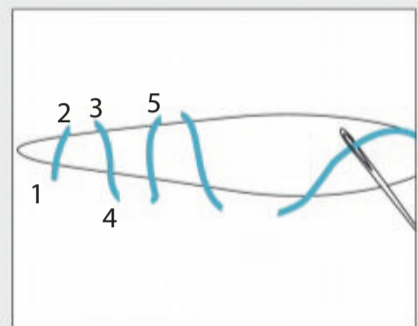
A line of stitching worked through the facing and seam allowance 3mm (1/8in) from the seam to stop the facing rolling to the outside of the garment. Understitching will not be visible on the outside.

## STITCH GUIDE

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

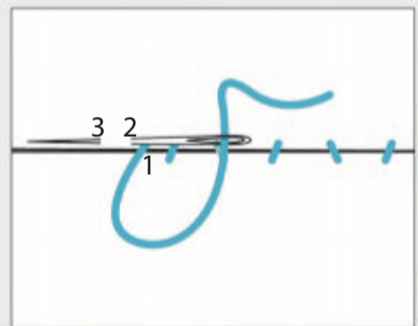
### LADDER STITCH

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



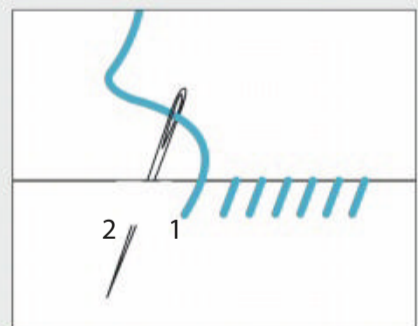
### SLIP STITCH

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



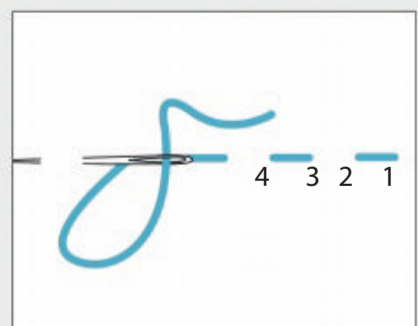
### WHIP STITCH

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



### RUNNING STITCH

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



# NEXT ISSUE



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# CASHMERE KING

By upcycling her dad's jumpers Leah Nicholls preserved his memory and revived a piece of her parents' past.


"My dad didn't care much for 'things' but when he passed away 10 years ago I was given his cashmere jumpers. Cashmere was his one luxury, and so the jumpers remained in a bag under my bed until a recent visit to an exhibition at London's V&A Museum, celebrating 1960s fashion icon, Mary Quant.

Inspired by Quant's A-line shapes and colour-blocking of wool fabric, I returned home and felted three of my dad's jumpers in a hot wash. I designed and drafted a pattern inspired by a red and cream wool dress that encapsulated Quant's fun, quirky 60s vibe and used a mix of the navy, grey and pink cashmere to design statement sleeves and symmetrical colour-blocking detail. The transformation was bittersweet; gone was my

dad's comforting and familiar V-neck uniform that now existed only as remnants of moth-holed offcuts and bits of cuff scattered on my floor, and in its place a garment that ironically my mum, a fashion-forward youngster in the 60s, might have worn to meet him, long before I was born.

I think dad would have loved the new lease of life I've given to his jumpers. Most of all, he would be proud to know that I've inherited, not just the jumpers, but his loathing of waste and his excitement at spotting an opportunity to be resourceful through which, along with sewing, I have found a greater level of creativity. Oh, and his love of cashmere. Let's not forget the cashmere."



Find Leah on Instagram @sewsewleah



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