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6 COASTAL  
HOMEWARES

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

# Simply Sewing

FRESH IDEAS WITH FABRIC



**+INSIDE: TOY  
TEMPLATES**

ISSUE SIXTY SEVEN



**NEW PATTERN!**

*Easy-wear*  
**BRETON DRESS  
IN SIZES 6-20**

**SEW QUICK!**

REFASHION YOUR WARDROBE  
WITH 5 NEW LOOKS

**+ EXPERT GUIDE**

How to sew with  
jersey fabric

**+LIBERTY FABRIC  
BLOUSE PATTERN**



# CLASSIC CHIC

18 staple styles to sew for your home and wardrobe

**INSIDE:** Easy-sew cape • Nautical homewares • Coat refashion • Elephant toy

# Create your own style



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# Simply Sewing


FRESH IDEAS WITH FABRIC




Whether you treat yourself to the effortlessly glam Claudie Top or the comfy and casual Breton Dress – or both! – we think you’ll love the patterns this issue. It’s not just about the dressmaking though, we’ve also included Nellie the Elephant for you to gift to a little one or keep as a cute household addition. And whilst we’re on the subject of cute, who could possibly resist the adorable bunny toy with its own wardrobe? This month we’re all about bringing that seaside vibe indoors... just in case this rain never stops. Our coastal kitchen set and starfish cushion will help you channel thoughts of splashing in the sea, sand between your toes, and that delicious smell of fish and chips – yum! Whatever you make, be sure to share it with us using #simplysewingmag.



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# Simply Sewing

FRESH IDEAS WITH FABRIC

ISSUE SIXTY SEVEN

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**OVER £270 WORTH OF FABRIC TO BE WON!**  
 Enter our competition to win a bundle of Bee Happy 100% cotton fabric from Crafter's Companion.  
 Enter on p15



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MY FAVOURITE PLACE



I love nothing more than driving down to the stunning Devon coastline for a last-minute weekend break. I can't resist the opportunity to breathe in all that fresh sea air – and (if I'm feeling braver enough) swim in the ocean. I've taken inspiration from a recent family getaway to bring you an issue packed with gorgeous coastal-inspired DIYs. Recreate that holiday-home look with coastal kitchen accessories (p26) and a stylish starfish cushion (p64). Add nautical stripes to your wardrobe with an easy shirt refashion (p74) and classic Breton dress (p22) – trust me, it's guaranteed to become one of your favourites.

*Charlie*

Charlie Moorby, Editor



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 SAVE TIME, MONEY AND HASSLE WITH AN ANNUAL SUBSCRIPTION

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

# CONTRIBUTORS

A huge thank you to these talented sewists...



Browse in my shop at [www.samanthaclaridgestudio.com](http://www.samanthaclaridgestudio.com)

## SAMANTHA CLARIDGE

Samantha is a sewist, designer and handmade advocate. She lives in Berkshire with her husband and three cats where she runs her online store and design house Samantha Claridge Studio. See her favourite wardrobe make on page 98.



Follow my toymaking at [www.twoowls.typepad.co.uk](http://www.twoowls.typepad.co.uk)

## JO CARTER

Jo spends most days in her sewing room, accompanied by a radio drama and a warm cup of tea. Inspiration comes from illustrations in her son's picture books, clothing, and the talented makers of Instagram. See Jo's elephant toy on page 79.



Check out our online classes at [www.thestitchsisters.co.uk](http://www.thestitchsisters.co.uk)

## THE STITCH SISTERS

The Stitch Sisters – comprised of Nikki and Rachel – are best friends and sewing buddies. As mums, small business owners, sewing teachers, and YouTubers they've become juggling extraordinaires! Read more about what motivates them on page 54.



See more of my dressmaking patterns at [www.sewgirl.co.uk](http://www.sewgirl.co.uk)

## FIONA HESFORD

Fiona is the designer of The Claudie Top pattern (see page 50) included in this month's magazine, designed exclusively for *Simply Sewing* readers. Fiona's patterns are all designed to be timeless, and The Claudie Top is definitely that.

## OTHER CONTRIBUTORS

Anna Alicia, Rachel Avery, Jess Entwistle, Mollie Johanson, Portia Lawrie, Lucy Ward, Sophie Tarrant, Julia Sutcliffe, Debbie Von Grabler-Crozier, Karoline Darhling, Debbie Wainhouse, Sarah Dawson, Kate Underdown, Rachel Walker

Special thanks to: Lucy Evans and Nicky Gotobed

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### COMPETITION RULES

By taking part in one of our Competitions, you agree to be bound by these Competition Rules. Late or incomplete entries will be disqualified. Proof of posting (if relevant) shall not be deemed proof of delivery. Entries must be submitted by an individual (not via any agency or similar) and, unless otherwise stated, are limited to one per household. The Company reserves the right in its sole discretion to substitute any prize with cash or a prize of comparable value. Unless otherwise stated, the Competition is open to all GB residents of 18 years and over, except employees of Immediate Media Company and any party involved in the competition or their households. By entering a Competition you give permission to use your name, likeness and personal information in connection with the Competition and for promotional purposes. All entries will become the property of the Company upon receipt and will not be returned. You warrant that the Competition entry is entirely your own work and not copied or adapted from any other source. If you are a winner, you may have to provide additional information. Details of winners will be available on request within three months of the closing date. If you are a winner, receipt by you of any prize is conditional upon you complying with (among other things) the Competition Rules. You acknowledge and agree that neither the Company nor any associated third parties shall have any liability to you in connection with your use and/or possession of your prize. Prizes are allotted at random. Winners cannot select designs. Competitions open 19 March 2020 – 22 April 2020.

# Simply Sewing

FRESH IDEAS WITH FABRIC

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## PRINTED IN THE UK

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# LIBERTY

## FABRICS

Trends change, but Liberty print is forever. Liberty designers looked to mid-century dressmaking patterns to create an all-new range of styles that perfectly complement classic and seasonal Liberty prints. With over 140 years of fashion history to draw from, in-house designers raided Liberty's trove of vintage imagery to create these striking new styles. Liberty has always championed individuality and creativity when it comes to fashion, and these dressmaking patterns represent the next generation of at-home Liberty craft.

# gathered.

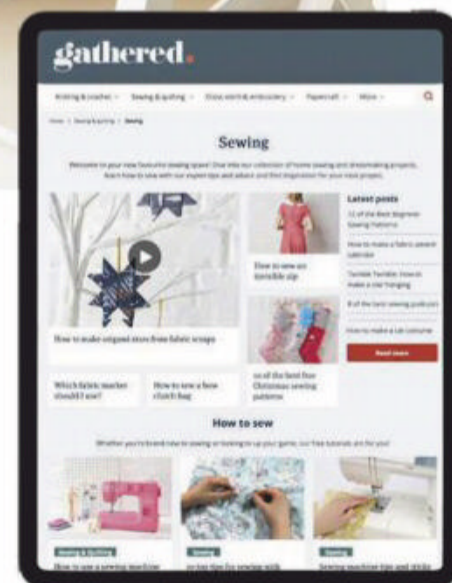
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# PINBOARD

IDEAS ♡ INSPIRATION ♡ ACCESSORIES ♡ WEBSITES ♡ EVENTS ♡ STUFF



## SMART CASUAL

We love a versatile wardrobe essential and the new Viktor pattern from Lenaline is a trouser that's got it all. Stylish? Check. Can be dressed up or down? Check. Beautiful belt option? Check! We could go on, but there's no need because this super-striking design speaks for itself. Available in UK sizes 8-18, download it as a PDF for €10 from [www.lenaline.com](http://www.lenaline.com)



## OH SEW NATURAL

▼ C Pauli has launched a new range of gorgeous organic cottons, certified Global Organic Textile Standard (GOTS). The nature-inspired fabrics come in a fun range of designs and colours, from ethereal flowers and leaves to seashells and koi. Completely free of hazardous substances and incredibly soft and breathable, these organic cottons are perfect for statement summer dresses, skirts, and tops. [www.dragonflyfabrics.co.uk](http://www.dragonflyfabrics.co.uk)



## FEEL-GOOD FABRICS

Bristol Cloth produces 100% wool which is holistically farmed, biologically washed, naturally dyed by Botanical Inks, and woven at Bristol Weaving Mill. The company has launched the second edition of its fabric and products, including scarves and throws to see you through the last of the cold weather. Visit [www.bristolcloth.co.uk](http://www.bristolcloth.co.uk)



## DESIGNER TOUCH

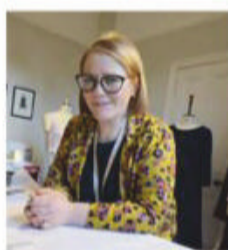
If you're a dab hand at coming up with your own patterns, we think it's time you got some recognition for your skills. Introducing the fab 'self-drafted' woven labels from Pink Coat Club. The next time someone asks where you got your cute new top, point to the label then sit back and bask in all the admiration! Available at [www.pinkcoatclub.com](http://www.pinkcoatclub.com)

## HOPPY GO LUCKY

The Easter break hopefully means a few precious extra hours spent at our machines, so hop to it and get sewing up some spring creations with the latest bright and breezy fabric range from Rico. The new Bunny Hop collection features a gorgeous mix of smooth 100% cotton muslin and canvas fabrics, with six designs to choose from. The muslin can be used for sewing garments as well as for elaborate home accessories while the heavier canvas is perfect for bags, jackets or more robust, hardwearing home makes. The prints range from pretty flower motifs and sweet chequers to our favourite, the oh-so-cute bunnies repeat pattern! For your nearest stockist visit [www.rico-design.de](http://www.rico-design.de)



Looking for some bunny to love? Rico's new fabric collection is perfect for adorable Easter makes and homestyle



MINI PROFILE

SUSAN HOWELLS

Susan's eclectic career has seen her living and working in a Vietnamese sample room factory and working with designer labels and preparing catwalk looks for fashion week with Jean Muir and Christopher Kane. Susan describes her six years spent at the latter as one of her happiest times in the industry. "It was really exciting working on outfits for Kate Middleton, Salma Hayek, and Alexa Chung, among others, during my time at Christopher Kane. It was a fantastic team to work with, like our own wee family," she explains.

Susan has been a creative pattern cutter for 18 years and loves the combination of creativity and technical skill required in her work. Maths skills and good spatial awareness are other key qualities in Susan's day-to-day. When offering advice for those interested in pursuing pattern cutting as a career, Susan recommends finding a mentor above all else, "I was so lucky in my early career working under some incredible patterns cutters who trained and guided me."

There's no typical day for Susan, who works as a freelance pattern cutter as well as being one half of Homer and Howells. She met her business partner Nicola, a garment technologist, whilst studying at the Scottish College of Textiles. The pair established Homer and Howells when they both found themselves living back in Scotland with young families. "Our conversations kept coming back to what can we do together in Scotland to use

our skills. We were craving a creative project that would work around the nursery run, utilise our skills, and that we felt passionate about, and so Nic came up with the idea for Homer and Howells. Our design process is a real collaboration, Nicola and I work together closely on each style but tend to approach things from different viewpoints, which we think improves the final design."

Both Susan and Nicola love boxy fits and big pockets (much to our delight). Their designs are distinctly tailored and androgynous, and their patterns are a mix of simple and skills-boosters, "When creating our patterns, we don't think in terms of sewing level, we love creating modern styles that work with real life. Some will be more technically complicated than others, but often simple patterns sewn well in a great fabric can add so much more to your wardrobe than an advanced or complicated make."

Looking forward, Homer and Howells have four more patterns in the pipeline and a new collection due later this year. As a company, Susan and Nicola are "keen to promote a more ethical alternative to fast fashion and utilise the skills we gained in industry to create well-fitting and timeless styles."

As for the industry as a whole, Susan hopes sustainability and inclusivity will continue to have a big influence. "I hope the trend for seasonless garments, designed with longevity in mind, is here to stay. It's also been refreshing to see values of diversity and inclusion break through in fashion," she adds.

Keep an eye out for new blog posts and sewalongs at [www.homerandhowells.com](http://www.homerandhowells.com)

THE PATTERN EDIT



Wrap dress

For easy fit and fabulous style, it's a wrap says Production Editor Emily Freer



1940S WRAP DRESS, SEW OVER IT

Get your vintage style on with this 1940s-inspired versatile wrap dress that has two sleeve and skirt options. With a front collar and pretty shoulder pleats this pattern is suitable for intermediate to advanced sewists. Find in sizes 8-20 at [www.sewoverit.co.uk](http://www.sewoverit.co.uk)

SAINT-GERMAIN WRAP DRESS, LIESL + CO

Forget 1970s-style knit wrap dresses, this cool new design has been created for woven fabrics, with pleats in the bodice and skirt for an easier fit and comfort. Choose from two skirt and sleeve options, available in sizes 0-20. Head over to [www.oliverands.com](http://www.oliverands.com)



TRINA WRAP DRESS

The semi-fitted Trina wrap dress has dramatic kimono-inspired flared sleeves and gathers above the bust. Opt for an elegant wrap dress or a stylish tunic with this pattern. The design is best suited to light to mid-weight fabrics with soft drape such as voile, chiffon, georgette, or drape de chine. Available from [www.victorypatterns.com](http://www.victorypatterns.com) in sizes 2-16.



LLIRIA DRESS

This dress comes straight from the 1940s. It's romantic and feminine and designed for drapery linens, crepe, or silk. Make yours with ¾ or short sleeves and choose from an over the knee or midi length. This is an intermediate pattern and the asymmetric button closures offer plenty of buttonhole practice! Available from [www.paulinealice.com](http://www.paulinealice.com) in sizes 8-20.





## SEW SPECIAL

▼ We've all been there... picked up a beautiful piece of fabric, and then been too scared to use it! If a fear of failure is putting you off making that first stitch, then you need to join Sew The Precious! Run by the Sewcialists and new for 2020, you can make the pledge by using the hashtag #sewtheprecious on Instagram, sharing the pledge picture as well if you like. There will be round-ups of everyone's progress shared throughout the year – find out more at [www.the-sewcialists.com](http://www.the-sewcialists.com)



## BEE BEAUTIFUL...

For a new fabric range that's full of the joys of spring, try Bee Happy from Crafter's Companion. Taking inspiration from the garden, its charming prints and solid colours are ideal for home makes and clothes alike. The designs combine an illustrative style with fresh colours, and of course there are busy bee motifs in many of the prints. See page 15 for a chance to win a fabric bundle, or order at [www.crafterscompanion.co.uk](http://www.crafterscompanion.co.uk)



## SIZING THINGS UP

Cashmerette are on a mission to up their game when it comes to catering for curvy women. They're rolling out sizes 12–32 (16–36 UK sizes approx.) to all patterns, starting with PDFs of the Montrose Top and Turner Dress. Visit [www.cashmerette.com](http://www.cashmerette.com) for more info, and while you're there you can check out their blog for a sneak peek into the development of their curve-friendly blazer sewing pattern.

## 3 OF THE BEST

### TRAVEL TOOLS

Heading off on a weekend away? Take your sewing with you using our top tools for travel...

1. This gorgeous Liberty floral travel sewing kit has everything you need for mending on-the-move: embroidery scissors, tape measure, safety pins, and needles. £15.95, [www.johnlewis.co.uk](http://www.johnlewis.co.uk)

2. Perfect for popping in your bag, this pretty tape measure stretches up to a handy five feet but takes up no more room than your lip balm does. £5.61, [www.vacuumsewingcenterco.etsy.com](http://www.vacuumsewingcenterco.etsy.com)

3. These folding scissors are air-safe and measure just two inches when closed. Ideal for quick snips out and about. Get yours for £10.45 from [www.handmadecraftsupply.etsy.com](http://www.handmadecraftsupply.etsy.com)





## MADDEN SKIRT

We think we've discovered our new summer staple in this skirt. The Madden is a mid-length pleated skirt with an in-seam side pocket and contoured waistband for a flattering fit. It's a really versatile pattern too, make yours in cotton, linen, silk or wool and use buttons to keep it simple or make it jazzy. We love it dressed down with trainers, but it would also look great with strappy sandals. Available from [www.tessuti-shop.com](http://www.tessuti-shop.com).



## PINS & REELS

Foxglove & Field's pattern weights are the 'reel deal'! Owner Louise is known for her unique weights created from vintage cotton reels and pretty fabrics. With each one a work of art, we were super-excited to find out Louise is now offering weights with added pin cushions – so handy! Each weight has a pin cushion in the top, is magnetic all over and is still a Reel Pattern Weight at 140g (10g more than the small ones). Shop for yours at [www.foxgloveandfield.co.uk](http://www.foxgloveandfield.co.uk)

### OUT & ABOUT

## SKILLS, SHOWS & EVENTS

### 4 APRIL

Make yourself a cosy lap quilt at the flying geese workshop taking place at The Sewing Studio in Cornwall. [www.thesewingstudio.co.uk](http://www.thesewingstudio.co.uk)

### 8 APRIL

Head to the bargello embroidery class for beginners at Tea and Crafting in London. [www.teaandcrafting.co.uk](http://www.teaandcrafting.co.uk)

### 24-25 APRIL

The Creative Craft Show heads to ExCeL, London with crafting stalls, workshops and make & takes galore to enjoy – the perfect day out for sewists and other crafters. [www.stitchandhobby.co.uk](http://www.stitchandhobby.co.uk)

### 3 MAY

Need a hand with a tricky project? Sewing Bee champion Juliet Uzor is here to help at one of her special Sew So Natural Sewing Surgeries. [www.sewsonatural.com](http://www.sewsonatural.com)

## INSPIRING BOOKS



### SEW A BAG

**Amy Karol**  
(£11.99, Abrams & Chronicle)

For this book you'll need to put your machine to one side as it focuses on hand-sewing, used here to make some beautiful bags as a way to get beginners used to techniques for sewing on buttons and repairing items – which they can then use on other projects in the future. Both practical and purposeful this would make a fab gift for a sewing newbie friend. [www.abramsandchronicle.co.uk](http://www.abramsandchronicle.co.uk)



### THE GREAT BRITISH SEWING BEE: SUSTAINABLE STYLE

**Alexandra Bruce and Caroline Akselson**

(£27, Hardie Grant Books)

Alteration Challenge fans ahoy! If watching Sewing Bee contestants upcycle outfits is your favourite part of the show, read this for info on sustainable and natural fabrics, how to breathe life into old garments, and tips on recycling old clothes, using up fabric scraps and more. [www.hardiegrant.com/uk](http://www.hardiegrant.com/uk)



### LIT STITCH

**Book Riot** (£13.99, Abrams & Chronicle)

Feeling bookish? Show your love for all things literary in cross stitch with this collection of beginner-friendly projects. Whip up a bookmark, create a wall display or get making some book themed gifts. Whatever you choose to put on your hoop, all you need is some embroidery thread, fabric and needle to get going! [www.abramsandchronicle.co.uk](http://www.abramsandchronicle.co.uk)



### WEAR, REPAIR, REPURPOSE

**Lily Fulop**  
(£14.99, Countryman Press)

Make do and mend is the mantra of this eco-friendly offering from New York designer Lily Fulop. Her mission is to make sure less material head to landfill, so she gives her advice on how to ditch fast fashion and say hello to mending, thrift store finds, reclaiming old clothes and reducing fashion waste with illustrated instructions for mending and embroidering over snags and stains and much, much more. [www.wwnorton.co.uk](http://www.wwnorton.co.uk)

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# WIN: FABRIC BUNDLE FROM CRAFTER'S COMPANION

PRIZES WORTH £279

Win one of four Bee Happy fabric bundles worth over £60 each

Crafter's Companion has launched a brand-new fabric collection, and we think you'll love it as much as we do! The Bee Happy range is inspired by the garden and features bees and blooms. The 100% cotton fabrics are perfect for dressmaking as well as home décor and accessories – an A-line

summer skirt in these would look dreamy! Our giveaway includes a big six-piece half-metre bundle, a six-piece fat quarter bundle, and an 18-piece fabric strip roll. See more fabrics at [www.crafterscompanion.co.uk](http://www.crafterscompanion.co.uk) and enter our competition to win at [www.gathered.how/sew\\_comps](http://www.gathered.how/sew_comps).



Crafter's Companion



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THIS MONTH...

# THE STRIPEY STUFF

Get ready for spring with on-trend Breton stripes PLUS turn the page for our handy guide to stitching with jersey

*Written by Sophie Tarrant*



## TWO NECKLINE OPTIONS

Choose from a flattering boat neckline or a retro 1960s-inspired funnel neck design.

## PICK YOUR POCKETS

Keep your essentials close with handy optional pockets situated on the chest or front hip.

## UP AND DOWN

Pick from a hip-skimming tunic top or longer-length dress design.

## COCO

Coco from Tilly and the Buttons is the perfect pattern for showing off jersey stripes, with both a hip-skimming tunic top and longer-length dress option to choose from. It also features both a flattering boat neck and retro funnel neckline, full or three-quarter length sleeves, and pockets – which look great in both matching or contrasting fabric. A full sewalong is also available on Tilly's website, giving heaps of extra guidance. [www.tillyandthebuttons.com](http://www.tillyandthebuttons.com)

## PATTERN INSPIRATION

Make a statement with our pick of the best patterns featuring stripes – from paperbag trousers to classic Breton tees.



### 1 NIGHT AND DAY

The Night and Day pack from Charm Patterns by Gertie features an incredible 72 different potential dresses, including this gorgeous striped number, modelled by hers truly. With two bodices, two collars, six sleeve styles, and three skirts this design really can be dressed up or down for any occasion. [www.charmpatterns.bygertie.com](http://www.charmpatterns.bygertie.com)

### 2 AGNES

Agnes, another striped design from Tilly and the Buttons, is the perfect pattern if you are learning to sew with jersey on a regular sewing machine – no overlocker needed. It features a narrow neckband with the options of long or cropped sleeves, plain or ruched shoulders, and a scoop or sweetheart neckline. [www.tillyandthebuttons.com](http://www.tillyandthebuttons.com)

### 3 WESTCLIFF

The Westcliff dress from Friday Pattern Company is an easy-to-sew design that's ideal for striped jersey. It features a wrap front with full coverage, and an optional lower tier that turns the dress into a stylish maxi. The pattern

can also be modded into a cute cropped top. [www.fridaypatterncompany.com](http://www.fridaypatterncompany.com)

### 4 OSIRIS

The Osiris T-shirt from I Am Patterns recreates the classic Breton stripe design, with a fun layered neckline and gold button detail to give it a modern twist. It can also be easily lengthened to create a casual summer dress. [www.iampatterns.fr](http://www.iampatterns.fr)

### 5 THEA

The paper bag Thea trouser from Style Arc features an elastic waist with patch pockets and a wide leg, perfect for a subtle stripe. In an ingenious touch, the pocket tops are designed to act as loops for a tie belt, bringing the whole design together. [www.stylearc.etsy.com](http://www.stylearc.etsy.com)

### 6 M7909

M7909 from McCalls features four different jumpsuits, with options for long or no sleeves plus ruffled neckline and hem details. The wide-leg style works perfectly in stripes and will suit a variety of bodyshapes, too. [www.sewdirect.com](http://www.sewdirect.com)

## FABRIC INSPIRATION

Get creative with this selection of knit and jersey Bretons in traditional stripes and fun prints.

1 Tilly's Organic Cotton Rainbow Breton in white is perfect for playful summer garments. [www.tillyandthebuttons.com](http://www.tillyandthebuttons.com)

2 We love this cream and mint striped knit by Art Gallery Fabrics. Available from [www.minervacrafts.com](http://www.minervacrafts.com)

3 This bright red and white Breton stripe cotton jersey is a classic choice for all. [www.pinandsew.co.uk](http://www.pinandsew.co.uk)

4 Opt for this fun seaside-inspired jersey, named White Seagull Stripe, available to buy at [www.fabricsforall.co.uk](http://www.fabricsforall.co.uk)

5 Add a twist to the classic Breton with At The Beach stripes and flowers jersey by Hamburger Liebe, [www.myfabrics.co.uk](http://www.myfabrics.co.uk)



# TIPS & TRICKS

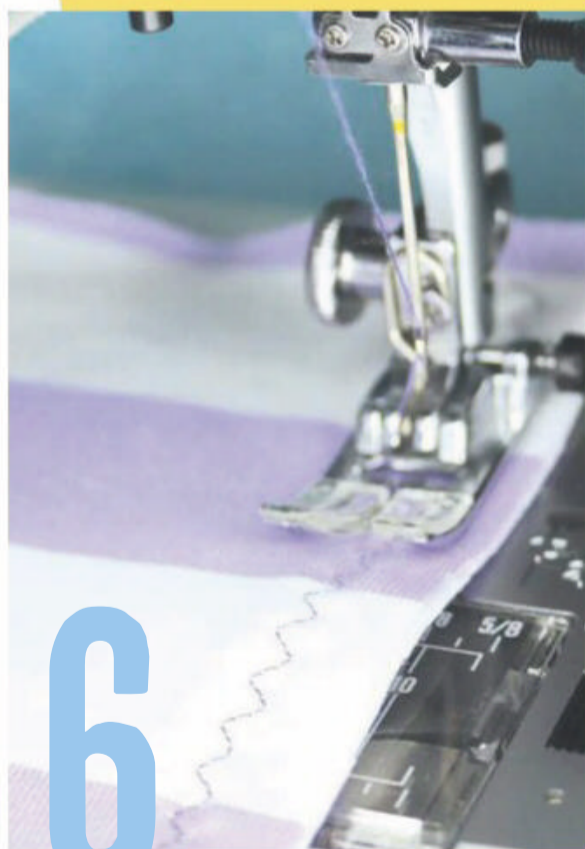
Jersey is such a forgiving fabric to wear, but can feel tricky to work with at first. Get great results every time using these tips and tricks.



# 1

## WHAT IS A BRETON STRIPE?

Traditionally speaking, a true Breton stripe hails from the Brittany (or Bretagne) region of Northern France, and should consist of horizontal lines in navy blue and white. These days, however, the term is used to describe an array of different colours and styles of stripe – but almost always it's made from jersey or another knit fabric.



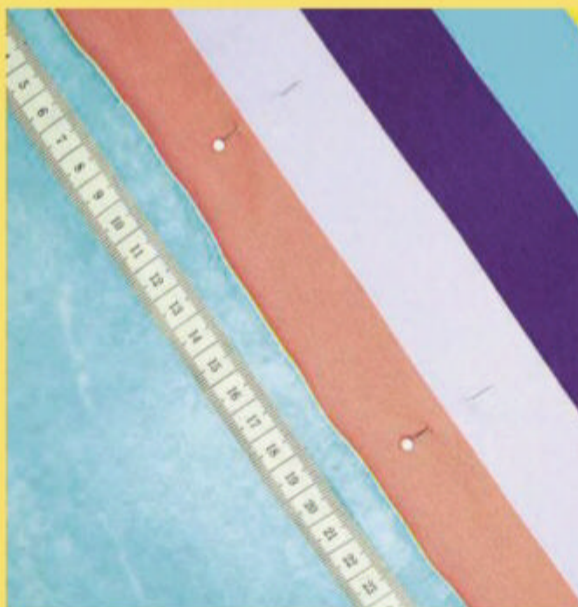
# 6

## ALWAYS USE ZIGZAG

In an ideal world, we'd all have overlockers when working with knit fabrics, but many home sewists don't have access to these handy machines. Recreate the look and feel of overlocked seams with a regular zigzag stitch instead. Zigzag allows the threads of the seam to gently stretch along with the fabric.

## STRETCH FACTOR

To determine the stretch of your fabric, first take a look at the fibre content – the higher the percentage of elastic, the stretchier it will be. To get a true measure, lay your fabric down and place one pin through it, 2.5cm in from the edge. Measure and place another pin 10cm across from the first. Pull the fabric gently until it can't comfortably stretch any more, and measure the new distance between the pins. Then, use the following equation: (amount fabric stretched/starting measurement) x 100.



# 3

## WEIGHT MATTERS

Another thing to take into consideration when choosing a jersey is its weight. Jerseys and knits can vary wildly in thickness. Thinner jersey normally has slightly less stretch and will curl up around the edges. It can be difficult to work with due to its slippery, fluid nature. Thicker jersey will often be double-layered and have a higher stretch – it's also normally easier to cut and work with, due to its more structural nature.

## STABILISE THOSE SEAMS

The regular wear and tear of knit garments can sometimes leave them at risk of stretching out and losing shape. To protect them against this, you'll need to stabilise them. Attach a strip of ribbon or hemming tape, stitched next to the seam line along the edge of the fabric, to add hidden strength within the seam allowance of shoulder seams.

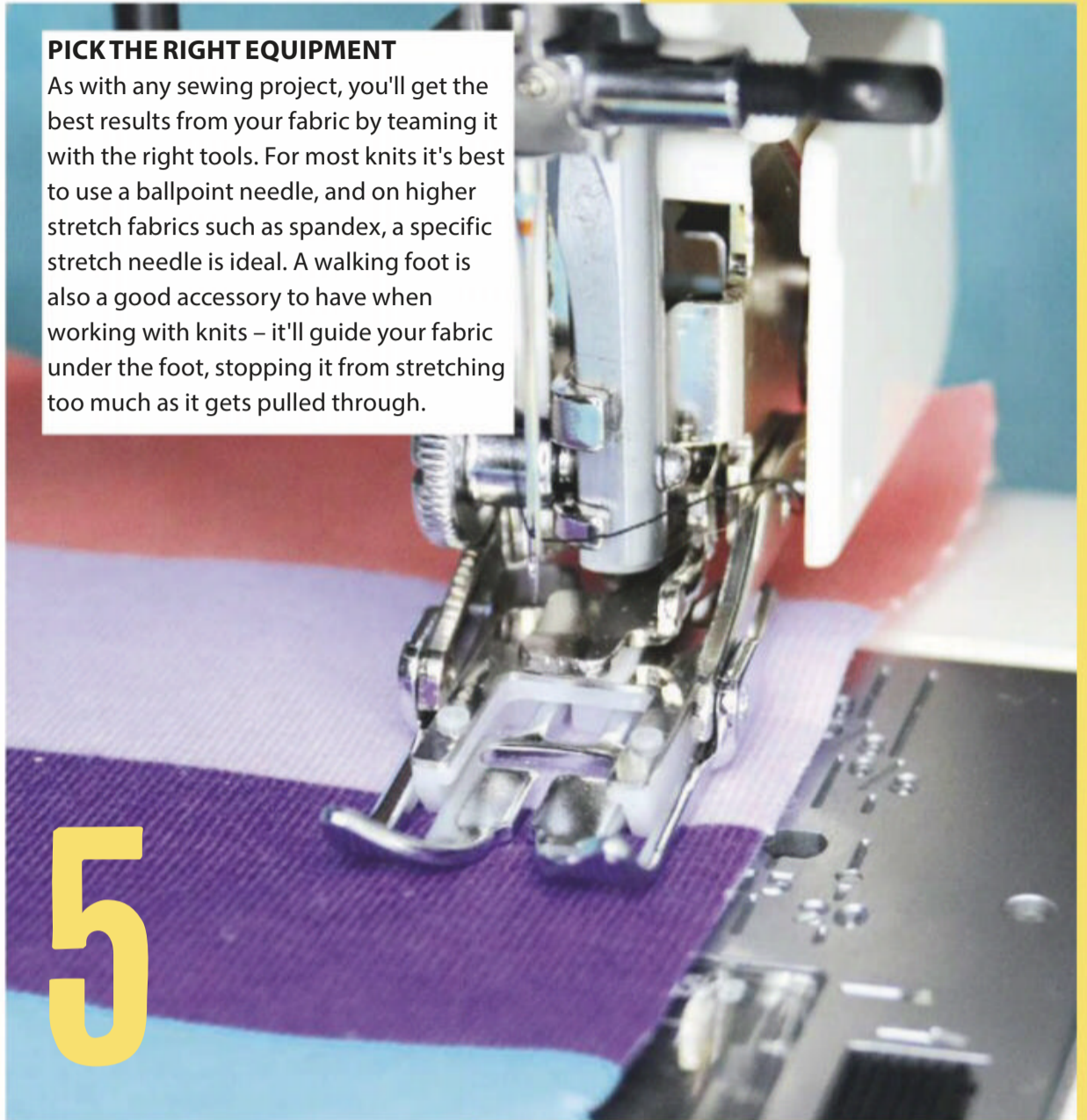




4

#### USE A ROTARY CUTTER

Using a rotary cutter to trim your fabric pattern pieces is often a good decision to make and this is particularly true when working with knits. The sharp blade of the cutter allows you to lay the fabric flat and keep it securely in place whilst working, as opposed to having to move it about to use scissors, which can easily stretch it out of place.



5

#### PICK THE RIGHT EQUIPMENT

As with any sewing project, you'll get the best results from your fabric by teaming it with the right tools. For most knits it's best to use a ballpoint needle, and on higher stretch fabrics such as spandex, a specific stretch needle is ideal. A walking foot is also a good accessory to have when working with knits – it'll guide your fabric under the foot, stopping it from stretching too much as it gets pulled through.



8

#### STAY STITCH YOUR NECKLINES

The necklines of your garments can easily become stretched out of shape, and never is this truer than when using knits and jerseys. To prevent this annoying occurrence, work a line of straight machine stitch around 10mm in from the edge of the neckline. This should sit within the seam allowance of your finished garment and will add an extra layer of strength to keep everything in shape.

#### MATCH YOUR STRIPES

It isn't essential to match up the stripes on the seams of your garments, but it adds an extra finesse to your makes. If cutting multiple layers of fabric at the same time, make sure the stripes match up on all the layers by inserting a pin through them, and ensuring that the stripes sit in the same place on both sides. You can also ensure your stripes match up by aligning the bottom corner of your pattern piece with the top or bottom of a stripe, and taking notice of where any notches sit in relation to the stripes, too. Repeat these across all your pattern pieces to get a uniform look.



9



10

#### NO NEED FOR A BIG FINISH

Because the raw edges of jersey fabric won't fray, there's no great need to specially finish off your seams. Use a faux-overlock stitch to give the appearance of a professional finish, or simply leave them stitched and press gently to finish – the choice is yours.

PSST:

Share your finished Breton  
Dress with us tagged  
#simplysewingmag





# THE BRETON DRESS

If your wardrobe is as much about comfort as style then **The Breton Dress**, with its classic skater skirt, might be your new favourite.

# THE BRETON DRESS

The Breton Dress is a classic wardrobe staple. Perfect for all seasons and all occasions, this dress will soon become your go-to wear. We've made ours with a Breton stripe top and block colour skirt, but this would look just as good made from a single colour – we're thinking gorgeous pastel lilac for a summer holiday make – or you could opt for a patterned bodice and skirt for something truly unique. It's also easy to adapt, so why not play around with skirt or sleeve length to make yourself something more even-more summery?

Whatever look you go for, don't forget to share your finished makes using #simplysewingmag. We love seeing what you create!

## YOU WILL NEED

- 115cm width fabric:  
Bodice: 1.4mx115cm (1½ydx45in)  
Skirt: 1.4mx115cm (1½ydx45in)
- 140cm width fabric:  
Bodice: 1.2mx140cm (1⅓ydx55in)  
Skirt: 1.4mx140cm (1½ydx55in)
- To make the dress in one fabric:  
2.8mx115cm (3ydx45in)  
2.4mx140cm (2¾ydx55in)
- Ballpoint machine needle
- Twin ballpoint sewing machine needle
- Clear elastic: 9mm wide (see notes)
- Basic sewing kit

## NOTES

- Seam allowance is 1.5cm (⅝in)
- Clear elastic is your waist + 3cm (1¼in)

## FABRIC SUGGESTIONS

- Light- to medium-weight knit fabrics with at least 30% stretch. Read more about how to find out the stretch percentage of your fabric in our Trend Tech section on page 18.



**SKILLS STRETCH**  
See our workshop on page 72 for guidance on working with jersey

**TIDY TOPSTITCH**  
Practice twin needle topstitching

**LENGTH OPTIONS**  
Easily adapt yours for a shorter or longer skirt length

*Use two different fabrics or one block colour!*





Paparounes Crimson Jersey  
Knit from Art Galley Fabric.  
[www.minervacrafts.com](http://www.minervacrafts.com)



Apricot Yoghurt, AGF,  
[www.hantexonline.co.uk](http://www.hantexonline.co.uk)



Stripy Stripe Loop Back,  
[www.higgsandhiggs.com](http://www.higgsandhiggs.com)



Striped Sleek Pink, AGF,  
[www.minervacrafts.co.uk](http://www.minervacrafts.co.uk)

FABRIC INSPIRATION

PRETTY PRINTS

Brighten things up with these playful jersey prints, perfect for making your skater dress.



Striped Sleek Mint, AGF,  
[www.minervacrafts.co.uk](http://www.minervacrafts.co.uk)



Navy with Flowers,  
[www.stoffstil.co.uk](http://www.stoffstil.co.uk)



Firefly, Art Gallery Fabrics,  
[www.minervacrafts.co.uk](http://www.minervacrafts.co.uk)



Stretch jersey blue  
with dots and flowers  
[www.stoffstil.co.uk](http://www.stoffstil.co.uk)

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# HARBOUR AT HOME

Bring the outside in with the  
Sail Away collection from Makower.

Designer: **JESSICA ENTWISTLE** Styling: **LISA JONES** Photography: **SIMON LEES**



### SHOPPER BAG

Perfect for carrying your picnic supplies or your beach lounging gear, this bag is roomy and practical. Add a rope handle for a fun nod to all things nautical.

### TABLE MAT AND COASTER SET

Serve up a taste of the seaside with these circular table mats and coasters. Quilt some wavy lines on your fabric for an extra professional wash-proof finish.







#### TEA COSY

There's nothing like a cup of tea to warm you up after a seafont walk. Use this cute tea cosy to keep your pot of tea nice and toasty, ready for the inevitable second slice of cake.

#### DOORSTOP

This easy-sew doorstop is both pretty and practical. Add a splash of seaside colour with a contrasting shape and fabric on each side to remind you of your holidays.



### HANGING FISH DECORATIONS

This wall-hanging is a fun and easy way to add a coastal feel to any room. Play around with different fabrics, styles, and hanging heights for a unique feature piece.

### STOOL CUSHION

Add a splash of colour and pattern to your kitchen chairs and stools with this comfy chair cushion. Switch things up with alternating fabrics or contrast piping.





## BAG

### YOU WILL NEED

- Fabric A: 40cm x width of fabric (WoF) (16inxWoF) – for the main bag
- Fabric B: 45cm x WoF (18inxWoF) – for the lining
- Fabric C: 25cm x WoF (10inxWoF) – for the lower panel
- Style Vil foam: 1m (1<sup>1</sup>/<sub>8</sub>yd)
- Cotton rope: 12mmx2m (2<sup>1</sup>/<sub>4</sub>yd)
- Eyelets: 14mm x 4
- Fray stop (optional)
- Erasable fabric marker
- Matching sewing thread
- Basic sewing kit

### FABRIC USED

The fabrics used are from Sail Away by Makower. For stockists visit [www.makoweruk.com](http://www.makoweruk.com)  
Harbour 2206/1  
Crabs 2211/Q  
Soft Sand Premium Linen Blend by Art Gallery Fabrics from Hantex [www.hantex.co.uk](http://www.hantex.co.uk)

### NOTE

- Use a 1cm (3<sup>8</sup>/<sub>16</sub>in) seam allowance.

### CUTTING OUT

- Step one** From Fabric A cut:  
**Bag Outer Upper Panel:** two 27x50cm (10<sup>5</sup>/<sub>8</sub>x19<sup>3</sup>/<sub>4</sub>in)  
**Inner Facing:** two 8x50cm (3<sup>1</sup>/<sub>8</sub>inx19<sup>3</sup>/<sub>4</sub>in)  
**Step two** From Fabric B cut:  
**Bag Lining:** two 41x50cm (16<sup>1</sup>/<sub>8</sub>x19<sup>3</sup>/<sub>4</sub>in)  
**Step three** From Fabric C cut:  
**Bag Outer Lower Panel:** two 22x50cm (8<sup>3</sup>/<sub>4</sub>x19<sup>3</sup>/<sub>4</sub>in)  
**Step four** From the Style Vil foam cut:  
**Foam Interfacing:** two 47x50cm (18<sup>1</sup>/<sub>2</sub>x19<sup>3</sup>/<sub>4</sub>in)

### MAKING THE BAG SECTIONS

- Step one** Take one Bag Outer Upper Panel and sew a Bag Outer Lower Panel strip to the bottom of it. Press the seam open. Topstitch along either side of seam. Repeat for the second Bag Outer Upper Panel and Bag Outer Lower Panel.  
**Step two** Cut away a 5x5cm (2x2in) square from each bottom corner of the Bag Outer Lower Panels. Repeat to cut away a 5x5cm (2x2in) square from each bottom corner of the two foam pieces.  
**Step three** Staystitch the assembled bag front and back pieces to the two foam pieces. <sup>01</sup>  
**Step four** Take one of the Inner Facing strips and sew it to the top edge of one of the Bag Lining pieces. Press the seam open and topstitch either side of the seam as before.  
**Step five** Cut away a 5cm (2in) square from each

bottom corner of the Bag Lining piece. <sup>02</sup>

**Step six** Repeat these steps with the second Inner Facing strip and Bag Lining piece.

### SEWING THE BAG OUTER

- Step one** Take the assembled back and front outer sections and clip them RS together along the two sides and bottom. Make sure the seam where the upper and lower pieces meet align. <sup>03</sup>  
**Step two** Sew along the two sides and bottom. Trim away excess fabric and foam.  
**Step three** To box the bottom of the bag pull the two corners together so that the bottom and side seams align. Clip, then sew together. Repeat for both sides. Trim off excess foam and fabric. <sup>04</sup>

### ADDING THE LINING

- Step one** Take the two assembled lining sections, pin them RS facing along the sides and bottom, and sew as for the bag outer, leaving a turning gap along the bottom seam. Press the seams open.  
**Step two** Box the bottom corners as before.  
**Step three** Using an erasable fabric marker, mark the centre point on the top edge on the RS of each side of the bag outer and lining. Then mark 10cm (4in) away from either side of the central point. These will be where the eyelets will be added.  
**Step four** Place the bag outer inside the lining, so RS are facing and seams and marked points align.



Clip together all around the top edge. <sup>05</sup>

**Step five** Sew together all around the top edge with a 1cm (3/8in) seam allowance. Trim off excess foam/fabric leaving 2–3mm (1/8in) or so.

**Step six** Turn RS out through the turning gap and press. Close the turning gap by hand or machine and tuck back inside the bag.

**Step seven** Press along the top edge of the bag. Make sure the lining edge is pressed over slightly, so it's hidden inside the bag by approx 2mm (1/8in). Clip to hold and use pins to hold the lining in place. Topstitch along the top edge. <sup>06</sup>

### ADDING THE EYELETS AND HANDLES

**Step one** Mark 3cm (1 1/4in) down from the top edge where each of the four eyelet marks are. These are where the eyelets will be placed. Pin both the lining and outer fabric to the foam around these marks to hold, then add the eyelets following manufacturer's instructions. <sup>07</sup>

**Step two** Cut the rope in half. Tape all four ends to stop the rope unravelling.

**Step three** Push one end of rope through an eyelet from the outside. Tie the end into a knot, then snip off the taped ends. Add a bit of glue or Fray Check to the rope ends. Push the other end of the rope through the other eyelet on that side of the bag, and knot as before. Repeat to add the other rope length to the opposite side. <sup>08</sup>



## TEA COSY

### YOU WILL NEED

- Fabric A: 60x36cm (24x15in) – outer
- Fabric B: 75x36cm (30x15in) – lining and appliqué
- Thermolam: 60x75cm (24x30in)
- Bondaweb: 15x25cm (6x10in)
- Cotton rope: 15cm (6in) x 7mm diameter
- Paper for the templates
- Erasable fabric marker
- Clear tape
- Matching thread
- Basic sewing kit

### FABRIC USED

The fabrics used are from Sail Away by Makower. For stockists visit [www.makoweruk.com](http://www.makoweruk.com).  
 Seascape 2208/1  
 Yachts 2210/B  
 Soft Sand Premium Linen Blend by Art Gallery Fabrics from Hantex [www.hantex.co.uk](http://www.hantex.co.uk)  
 Cotton Rope from Minerva Crafts [www.minervacrafts.com](http://www.minervacrafts.com)  
 Vlieseline Bondaweb, Thermolam, Style-Vil foam and Vilene M12 provided by Lady Sew and Sew [www.ladysewandsew.co.uk](http://www.ladysewandsew.co.uk)

### NOTES

- Use a 1cm (3/8in) seam allowance.
- Templates include seam allowance.
- If you prefer you could use buttons for the whale's eyes.
- Using two layers of Thermolam for each cosy side means the teapot will remain nice and hot.
- Use a walking foot if you have one.
- Download the templates from [www.gathered.how/ss-templates](http://www.gathered.how/ss-templates)

### CUTTING OUT

**Step one** Download, print and cut out the tea cosy and whale appliqué templates.

**Step two** From Fabric A cut:

**Cosy Outer:** two using the template

**Step three** From Fabric B cut:

**Cosy Lining:** two using the template

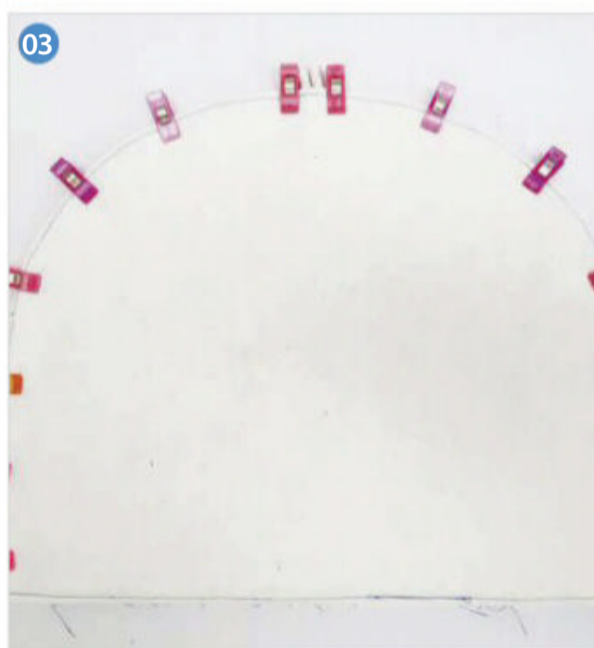
**Step four** Transfer the whale template onto the paper side of the Bondaweb. Press the Bondaweb onto the wrong side (WS) of the remaining Fabric B and cut out two whales. Cut two eye holes for the whales, we used a fabric punch to do this.

**Step five** From the Thermolam cut:

**Cosy Thermolam:** four using the template

### MAKING THE COSY OUTER

**Step one** Take one Cosy Outer piece and decide where you would like the whale appliqué to go. Peel off the paper backing from the Bondawebed



appliqué and press it onto the cosy outer.

**Step two** Using a contrasting thread, topstitch around the appliqué twice to secure it and add definition to the shape. **01**

**Step three** Create a sandwich with two layers of Thermolam and the Cosy Outer RS up on top.

**Step four** Pin, then staystitch all three layers together, sewing all the way around the sandwich.

**Step five** Repeat the above steps for the second Cosy Outer, appliqué and Cosy Thermolam pieces.

### ADDING THE HANGING LOOP

**Step one** Take the 15cm (6in) length of cotton rope. To stop the ends unravelling, wrap some tape around the two ends.

**Step two** Fold the hanging loop in half and pin it centrally to the top of one of the assembled tea cosy outers. The taped ends need to be above the fabric (so they can be trimmed away later on).

**Step three** Staystitch the rope loop to the cosy. **02**

**Step four** Place the two outers RS together and clip together all the way around. Sew together. **03**

### MAKING THE LINING

**Step one** Take the two Cosy Lining pieces and pin them RS together.

**Step two** Mark a turning gap along one side, then sew all the way around from one bottom

edge to the other. Leaving the turning gap unsewn.

### ASSEMBLING THE TEA COSY

**Step one** Trim the excess fabric/Thermolam/rope ends from the curved top of the assembled cosy outer, then turn RS out and place it inside the assembled cosy lining so RS are facing, and bottom edges line up. Pin or clip together. **04**

**Step two** Sew together along the bottom edge. Trim off excess fabric/Thermolam as before.

**Step three** Turn RS out. Press the cosy so that the bottom edge seam is flush. Hand or machine stitch the turning gap closed.



## DOORSTOP

### YOU WILL NEED

- Fabric A: 25x55cm\* (10x22in) – triangles
- Fabric B: 17x20cm (7x8in) – stars
- Fabric C: 20x20cm (8x8in) – base
- Medium-weight interfacing: 25x80cm (10x32in)
- Cotton rope: 7mm diameter x20cm (8in)
- Toy stuffing
- Sand – we used bird cage sand
- Bondaweb
- Paper for the templates
- Erasable fabric marker
- Matching sewing thread
- Basic sewing kit

### FABRIC USED

The fabrics used are from Sail Away by Makower. For stockists visit [www.makoweruk.com](http://www.makoweruk.com)  
 Yachts 2210/B  
 Anchors 2213/Q  
 Soft Sand Linen  
 Interfacing is Vlieseline M12 available at [www.ladysewandsew.co.uk](http://www.ladysewandsew.co.uk)

### NOTES

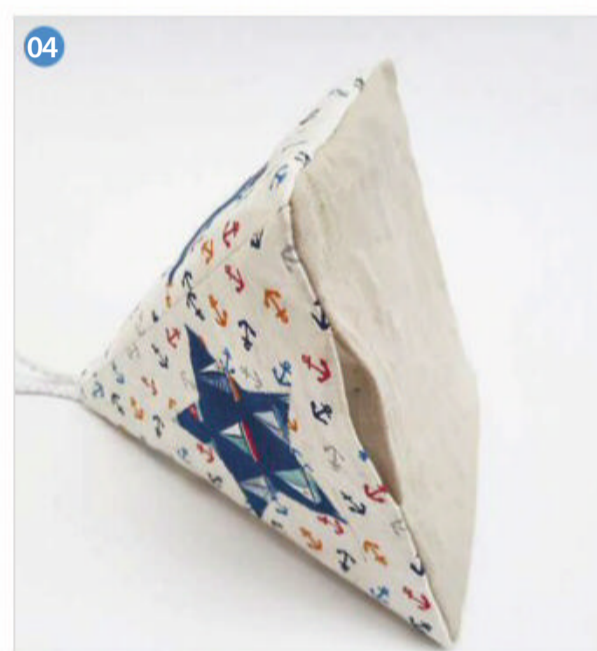
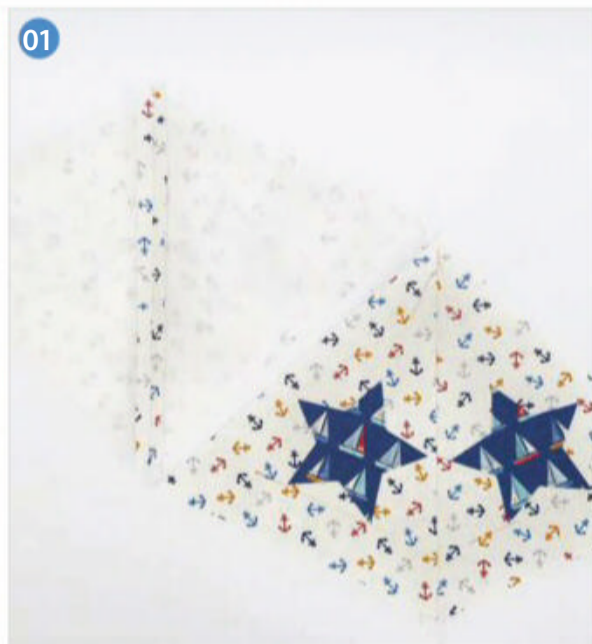
- Use a 1cm (3/8in) seam allowance.
- Templates include seam allowance.
- Our fabric is non-directional, so we were able to flip the template upside down and use less fabric when cutting out our triangles. If the fabric is directional you will need approx. 25x90cm (10x36in).
- Download the templates from [www.gathered.how/ss-templates](http://www.gathered.how/ss-templates)
- Use a walking foot if you have one.

### CUTTING OUT

- Step one** Download, print and cut out the templates for the doorstop and appliqué.
- Step two** Transfer the star template onto the Bondaweb, and draw four stars.
- Step three** Press the Bondaweb onto the WS of Fabric B and then cut out the stars.
- Step four** From Fabric A cut:  
**Doorstop Triangles:** four  
**Step five** From the interfacing cut:  
**Base Interfacing:** 20x20cm (8x8in)  
**Doorstop Triangle Interfacing:** four

### PREPARING THE SECTIONS

- Step one** Decide where you would like the appliqué stars to go on the triangle sections – ours are central and 35mm (1 3/8in) up from the bottom edge. Peel off the paper backing from the Bondawebbed fabric and press the stars onto the RS of the triangles.
- Step two** Topstitch around the stars to secure.



- Step three** Staystitch an interfacing triangle to the wrong (WS) of each fabric triangle.
- Step four** Take the Base Interfacing square and staystitch it to the WS of the Fabric C base square.

### SEWING THE DOORSTOP TOP

- Step one** Take a Doorstop Triangle piece and place it right side (RS) facing a second Doorstop Triangle piece. Pin and sew one of the long sides together. Press seam open. Repeat for the other two. **01**
- Step two** Take the rope length and fold it into a loop. If the rope piece doesn't have tape at each end add some now to stop the rope unravelling. Place the loop on top of one of the triangle sections so that the top end pokes above the top pointy seam. Staystitch in place.
- Step three** Take the second triangle section and pin it RS facing the first triangle section along both sides. **02**
- Step four** Sew the two sections together, sewing up one side, across the top (making sure you sew just through the rope at the top, not catching the rope as you sew up the sides of the triangles). Sew back and forth across the top where the rope loop is to add strength to the seam. Press seams open.
- Step five** Turn the triangle top RS out and check the seams and rope loop, then cut off the taped rope ends and excess fabric/interfacing at the top point to reduce bulk.

### ADDING THE BASE

- Step one** Turn the triangle top WS out and pin it RS facing the Fabric C base square. **03**
- Step two** Sew the base to the top, pivoting carefully at each corner, making sure you leave a turning gap along one side. Trim off excess fabric and interfacing and carefully turn RS out through the turning gap.

### FINISHING OFF

- Step one** Push out all corners and tuck the turning gap inside and finger press the turning gap folded fabric. **04**
- Step two** Push stuffing into the corners of the doorstop, then add sand using a funnel. Add more stuffing near the turning gap, then close the turning gap with a small ladder stitch.



*Size the instructions up to create a larger doorstop for heavier doors.*

## CIRCLE TABLE MAT SET (WITH COASTERS)

### YOU WILL NEED

#### For each table mat

- Fabric A: 40cm x WoF (16inxWoF) – main
- Fabric B: 30x30cm (12x12in) – appliqué\*
- Thermolam: 36x36cm (15x15in)
- Bondaweb
- Paper for the templates
- Erasable fabric pen
- Matching sewing thread
- Basic sewing kit

#### For each coaster

- Fabric A: 13x13cm (6x6in)
- Fabric B: scrap
- 3mm white felt: 13x13cm (6x6in)
- Bondaweb
- Paper for the template
- Fray Check (optional)
- Matching sewing thread
- Erasable fabric pen
- Basic sewing kit

### FABRIC USED

The fabrics used are from Sail Away by Makower. For stockists visit [www.makoweruk.com](http://www.makoweruk.com)  
Seascape 2208/1  
Yachts 2210/B

### NOTES

- Use a 1cm (3/8in) seam allowance.
- Use a walking foot if you have one.
- Template includes seam allowance.
- \*Fabric B and Bondaweb amount depends on how many fish you wish to appliqué.
- Use two layers of Thermolam if you will be using with hot plates/pans.
- Download the templates from [www.gathered.how/ss-templates](http://www.gathered.how/ss-templates)

## TABLE MAT

### CUTTING OUT

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

**Step two** From Fabric B cut:

**Fish.** Use the templates to draw as many fish shapes as you wish onto the paper side of the Bondaweb. Iron Bondaweb onto the wrong side (WS) of Fabric B and cut out the fish.

**Step three** From fabric A cut:

**Table Mat Front:** 35x35cm (13 3/4x13 3/4in)

**Table Mat Back:** 37x37cm (14 5/8x14 5/8in)

**Binding strips:** two 4cm (1 5/8in) strips on the



diagonal from the rest of the fabric. These are the binding strips.

### MAKING THE APPLIQUÉ

**Step one** Take the Table Mat Front piece and place the circle template centrally on top of the right side (RS) and draw around it.

**Step two** Decide where you would like the fish appliqué to go on the mat, then peel off the paper backing and press on to Fabric A.

**Step three** Topstitch around the fish appliqué to secure it. **01**

### MAKING THE QUILTED MAT

**Step one** Take the Table Mat Back piece and lay it RS down, place the Thermolam centrally on top, then the appliquéed front centrally on top. Pin at intervals to hold.

**Step two** Using a long stitch length on your machine, quilt the sandwich removing the pins as you go – we quilted wavy lines to mimic water.

**Step three** Sew around the circle just inside the marked template line, to hold the sandwich together. **02**

**Step four** Cut away excess fabric/Thermolam, cutting along the marked circle line.

### ADDING THE BINDING

**Step one** Take the binding strips and sew them

together, joining the strips on the diagonal. Press the seam open.

**Step two** Fold over one short edge to the WS by 1cm (3/8in) and press. Pin the binding to the RS of the table mat, taking care not to stretch it on the bias. You will have some excess binding, make sure the binding end overlaps the binding start by 2.5cm (1in) and cut away the rest. **03**

**Step three** Sew the binding on with a 1cm (3/8in) seam allowance.

**Step four** Fold the binding over to the back of the table mat, tuck the raw edge under by just under 1cm (3/8in), so the binding at the back just covers the stitching. Clip in place to hold. **04**

**Step five** Topstitch around the binding to finish.

## COASTERS

**Step one** Take the Fabric A 13cm (5 1/4in) square and trace the coaster template centrally on the RS.

**Step two** Create the fabric appliqué fish as before from the Fabric B scrap and Bondaweb. Press the appliqué fish onto the fabric and topstitch.

**Step three** Place the Fabric A on top of the felt square and quilt as desired. Sew just inside the circle line to hold the layers together then cut away the excess fabric/felt from the circle.

**Step four** Use Fray Check, if you wish, around the edge of the cut circular fabric to finish.



## CHAIR CUSHIONS

### YOU WILL NEED

- Fabric A: 35x90cm\* (14x36in) – cushion front, back and gusset
- Fabric B: FQ 45.5x56.8cm (18x22in) – piping strip
- Piping cord: 2m (2¼yd)
- Round foam seat pad
- Matching sewing thread
- Erasable fabric pen
- Basic sewing kit

### FABRIC USED

The fabrics used are from Sail Away by Makower. For stockists visit [www.makoweruk.com](http://www.makoweruk.com)  
Harbour 2206/1  
Yachts 2210/Q

### NOTES

- Use a 1cm (¾in) seam allowance.
- We sewed our cushion using a zip foot. \*Fabric needed depends on the size of the foam pad. Our pad is 28cm in diameter and 3cm deep.

### CUTTING OUT

**Step one** From Fabric A:

**Cushion Front and Cushion Back:** Use the foam pad to draw two circles on the wrong side (WS) of the fabric. Add 1cm (¾in) all around and cut out.

**Gusset Strip:** Our pad is 28cm in diameter. To work out how much fabric you need for the gusset, multiply 28 by 3.14 (Pi), which is 87.92, round up to 88, add 2 for the seam allowance = 90. As our pad is 3cm deep, add 2cm seam allowance to the depth – so our gusset strip is 5x90cm. Cut one Gusset Strip according to your measurements.

**Step two** From Fabric B:

**Piping Strip:** As our piping is to go around a curve, we cut strips on the bias. Our strips are 3.5cm (1¾in) wide, which is enough to wrap around our cord and have 1cm (¾in) seam allowance. Cut enough strips to be the circumference of the cushion pad plus 10cm (4in). You will need to assemble two of these strips to make two Piping lengths.

### MAKING THE PIPING

**Step one** Cut the piping cord in half. Take one Piping Strip and fold over one short end to the WS by 1cm (¾in). Sandwich the cord inside the strip, aligning the long edges, pin, then staystitch to hold. Start sewing approx 8cm (3¼in) from the folded end and stop sewing the same distance from the other end. <sup>01</sup>

### ADDING THE PIPING

**Step one** Place the Cushion Front right side (RS) up and pin the covered piping cord all the way around the edge, starting at the end with the folded over end, so that the piping is facing inwards and the raw edges are aligned.

**Step two** Pin until you get around to the start, make sure the piping fabric end overlaps the beginning by 2cm (¾in) or so and cut off the rest.

**Step three** Splice the piping cord ends so they meet and entwine. <sup>02</sup>

**Step four** Tuck the end into the start and pin.

**Step five** Sew the piping to the Cushion Front all the way around. Repeat steps for the Cushion Back circle and piping strips.

### ADDING THE GUSSET

**Step one** Take the Gusset Strip and pin the two short ends RS facing. Sew then press seam open.

**Step two** Take the piped Cushion Front and pin the Gusset Strip to it RS together, aligning the raw edges. Sew the gusset to the Cushion Front. <sup>03</sup>

**Step three** Repeat the above steps to add the Cushion Back but leave a quarter or so unsewn, so you can insert the foam pad.

**Step four** Turn RS out then push the foam pad inside the cushion cover. Fold over the unsewn gusset edge to the WS by 1cm (¾in) (so it matches the sewn gusset) then close with a slip stitch. <sup>04</sup>



## HANGING FISH DECORATIONS

### YOU WILL NEED

- Fabric A: 15x20cm (6x8in) – body
- Fabric B: 7x20cm (3x8in) – head
- Toy stuffing
- Wooden button x 2
- Stranded cotton
- Garden twine
- Paper for the template
- Matching sewing thread
- Basic sewing kit

### FABRIC USED

The fabrics used are from Sail Away by Makower. For stockists visit [www.makoweruk.com](http://www.makoweruk.com)  
Soft Sand Premium Linen Blend by Art Gallery Fabrics. For stockists visit [www.hantex.co.uk](http://www.hantex.co.uk)

### NOTE

- Use a 1cm (3/8in) seam allowance.
- Download the template from [www.gathered.how/ss-templates](http://www.gathered.how/ss-templates)

### MAKING THE FISH MAIN BODY

**Step one** Place the Fabric B head piece right side (RS) together with the Fabric A body piece, so that the 20cm (8in) edges align. Sew together. Press the seam open then cut into two pieces 10cm (4in) in width. **01**

**Step two** Cut out the fish template and place it on the wrong side (WS) of one of the fabric patchwork pieces, so that the seam line lines up with the template seam line. Draw around the template using an erasable fabric marker.

**Step three** Place the two fabric patchwork pieces RS facing, pin together making sure the seams line up. Mark a turning gap along one side and place a length of garden twine inside so that one end pokes out from the top point of the fish. **02**

**Step four** Sew together, sewing along the marked line. Stitch back and forth a couple of times where the fabric meets the twine and leave the marked turning gap unsewn.

**Step five** Trim off excess fabric and clip the corners, turn RS out and tuck the turning gap inside, finger pressing it in place.

**Step six** Stuff the fish with toy stuffing, use a knitting needle or similar to reach into the tail. **03**

### FINISHING OFF

**Step one** Close the gap with a small ladder stitch.

**Step two** Work out where you would like the

button 'eye' to go and mark, ensuring the eyes are in the same place on both sides.

**Step three** Sew the buttons onto both sides of the head using stranded cotton. Sew through the head to add security to the stitching and create a small eye indent. **04**



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# PINUP

Leading menswear sewing patterns from Thread Theory.

Thread Theory launched in 2012 and is at the forefront of menswear sewing. Morgan and Matt, who are behind the brand, are sewing enthusiasts who launched the business to strengthen the presence of menswear in the DIY fashion movement. Their online shop stocks project kits, sewing tools, fabrics, knitting supplies, and literature suited to menswear making. Their diverse pattern selection covers everything from formalwear to underwear. Find patterns to sew your own Quadra Jeans and Fairfield Button-up Shirt combo at [www.threadtheory.ca](http://www.threadtheory.ca)

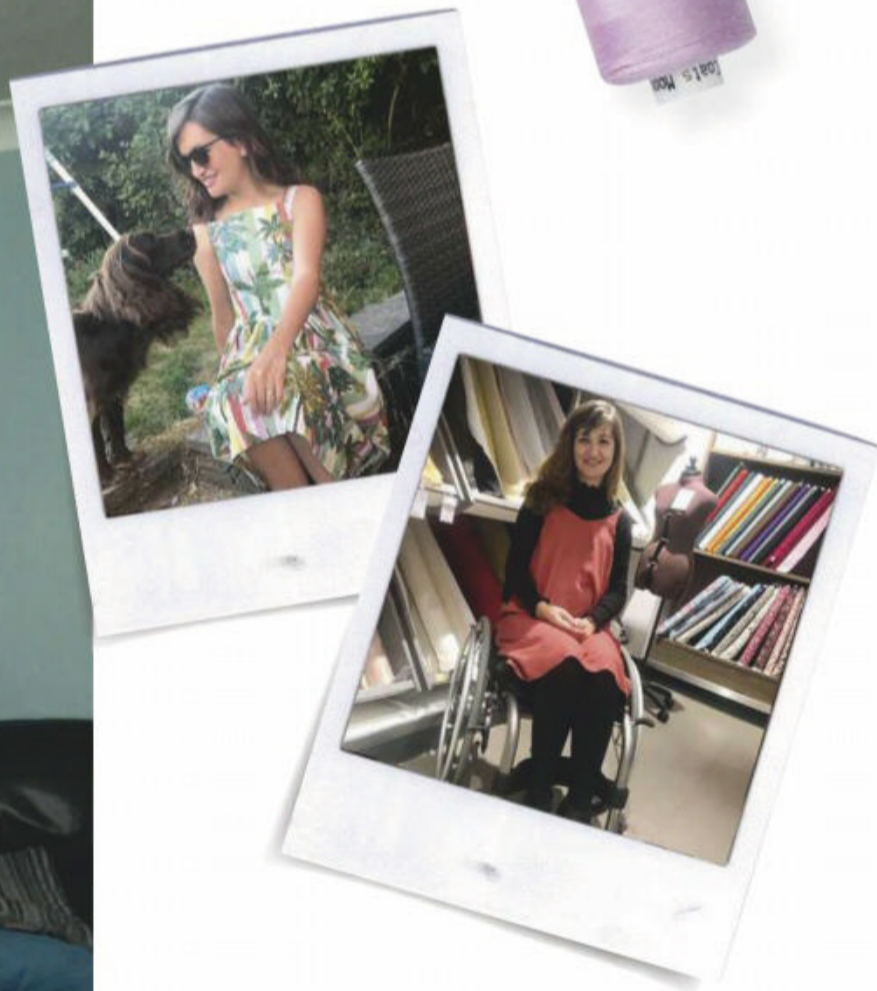


# A PASSION FOR SEWING

The setbacks and success stories of being a disabled sewist from those in the know

Written by Rachel Avery

Right: Marie Lawlor blogs about living and stitching with chronic illness at Marie Stitched Up.



Sitting down to craft, with the prospect of making something completely from scratch, can be a daunting task. But how about also being faced with the issue of adapting the pattern to accommodate your disability, changing your equipment to ease the process or scheduling in breaks to prevent exhaustion? People who are less able, due to a disability or illness, face many of these types of issues when it comes to their passion for sewing. But instead of being stumped in the face of adversity, here are the people championing accessibility.



Left: Andie Wells set up **Chronically Sewn** in 2018 as a place for sewists to share inspiration as well as somewhere to discuss sewing issues that arise with chronic mental and physical illnesses. Andie also runs a blog at [www.sewprettyinpink.com](http://www.sewprettyinpink.com).

Although it's tempting for Marie to sew until she drops, there are some benefits to tackling projects in bite-size pieces: "Enjoying the process instead of rushing to the end has helped me enjoy my sewing time no end. By doing this, the eventual garment is generally higher quality and therefore it is a more sustainable way to make which is important to me." Managing to see the positives despite the struggles is a skill disabled crafters seem to have in abundance.

### ESSENTIAL EQUIPMENT

Improvisation is a keyword when it comes to being a crafter who is less able. Many sewists have found clever hacks and savvy solutions in order to work around their restrictions. Chronically ill sewist, Andie Wells (@sewprettyinpink), who runs an Instagram feed for other disabled/ill crafters (@chronicallysewn), demonstrates that when there's a will there's a way: "My joints are hypermobile so I have trouble gripping with my fingers since they bend backwards. In projects where I have to grip elastic and pull it, I have a lot of trouble, so I use surgical clamps to grip the elastic."

Sometimes solutions cannot be achieved as easily as this, and equipment needs to be modified on a bigger scale. After searching and searching for an overlocker with a hand control instead of a foot peddle, Michelle Mason turned to the charity, Remap ([www.remap.org.uk](http://www.remap.org.uk)). They are pioneering the way when it comes to giving less able people the same opportunities by providing modified equipment. And one of their many areas of expertise is adjusting various

### CHANGING PATTERNS AND PROCESSES

Even when it comes to the seemingly simple task of selecting which pattern to make, disabled sewists face a challenge. Sewing hobbyist and wheelchair user Michelle Mason (@michebemason) is keen to point out that generic sewing patterns aren't a one-size-fits-all thing: "It would be amazing if sewing patterns were made with wheelchair users in mind. We have different needs in our clothes, but not many designers notice we exist." She adds, "It would be good to see what clothes look like when you're sitting down. I'm usually in a powerchair or mobility scooter – clothes look different when sitting to standing."

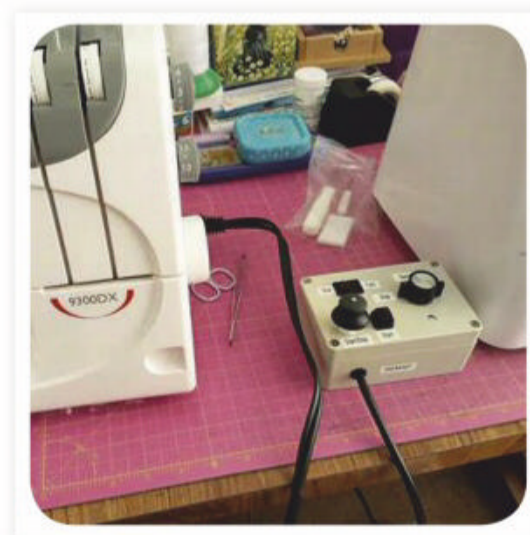
Stay-at-home mum, sewing-enthusiast and blogger, Marie Lawlor ([www.marie-stitchedup.com](http://www.marie-stitchedup.com)) agrees with Michelle: "There are certain things you do need to consider when choosing which garments to wear as a wheelchair user... I love massive sleeves, but they will be caked in mud in

two minutes." For garments that need to be stylish, comfortable, and practical to wear in a wheelchair, having the ability to be able to make her own clothes is a liberating skill for Marie: "The beauty of being the creator of my own clothes means I don't have to compromise on styles I love as I can adapt the pattern." Marie lives with a chronic illness which means she copes with a range

"IT WOULD BE AMAZING  
IF SEWING PATTERNS WERE  
MADE WITH WHEELCHAIR  
USERS IN MIND"

of debilitating symptoms like extreme fatigue on a daily basis. As well as adapting the clothes she makes, Marie has to carefully consider how and when she sews.

"Many of us with chronic conditions have been told by healthcare professionals to introduce pacing into our lives," reveals Marie – which essentially means altering the way she would normally approach a sewing project. "It is a simple fact that without breaking up my tasks, I could not sew a complete garment without causing myself an abundance of pain and fatigue."



Above: Following a consultation with disabled crafter Michelle Mason, charity Remap created an adapted overlocker with a hand control instead of a foot pedal so Michelle can achieve professional seams comfortably.



Above: Sewing is a hugely important part of Michelle Mason's life, and her adapted overlocker from Remap means she can carry on developing her skills.

sewing tools and machines for disabled people to use. "They took their time to help me and it showed me that kindness still exists in this world and made me a very happy sewist," Michelle remembers fondly.

Remap's CEO David Martin explains: "We provide solutions to everyday problems when there is nothing commercially available, designing and custom-making equipment for individuals because everyone's needs are different." These bespoke solutions of course cost money to achieve, however, the benefactors themselves do not have to pay a penny: "Our skilled volunteers respond to thousands of requests for our help every year and we provide our service free of charge," reports David.

## A VISIBLE COMMUNITY

As this charity work and Michelle's heartwarming story demonstrate, there are some amazing things happening for disabled crafters behind the scenes – but what about in the public eye? Andie Wells is just one of the people striving to make disabled people

more visible. Inspired to launch the Instagram account @chronicallysewn because of a lack of representation, Andie didn't wait for someone else to act, but instead "connected with several other sewists who identified as disabled or chronically ill" and built that community. Andie urges companies to "include disabled people in imagery," but warns to not "use them as tokens."

Stephanie Thomas is a Disability Fashion Stylist ([www.cur8able.com](http://www.cur8able.com)) and dedicates her time to dressing disabled people, providing design consultancy, and speaking out on the world stage about fashion and disability. For her, the industry must do three things: "Acknowledge that people with disabilities are viable fashion consumers, listen to fashion customers with disabilities, and serve disabled fashion customers without pitying them or patronising them." Stephanie champions the use of the term "adaptive fashion" to describe clothing designed with disability in mind, but admits that there's still a long way to go in the "quest for fashion inclusivity."

## SEW SOCIAL

Being restricted to the confines of their own home is a reality for some disabled people, and for them, the Internet provides a lifeline. "I am often unable to leave the house due to fatigue or pain, so social media is an important way for me, and other disabled people, to connect with others," explains

Anna Colwill (@crippleknits).

"That's why we (Anna and Eve Walker – @eve\_and\_the\_woofers) formed DisabledMakers, because the disabled community online has been such a huge

support for us. To see one's experiences represented, and to know that you are not alone, is so important." Anna Colwill is a co-founder of the platform DisabledMakers (@disabledmakers) and the Instagram feed highlights everything the brand stands for – inclusivity and celebration of amazing, crafty people. Andie Wells agrees with Anna in regards to the positive impact of the online world: "People often go on about the toxicity of social media, but that perspective is often from a place of privilege, since for

"TO SEE ONE'S EXPERIENCES REPRESENTED, AND TO KNOW THAT YOU ARE NOT ALONE, IS SO IMPORTANT"



Photo: Benjo Arwas

## INSPIRATIONAL MESSAGES FROM INSPIRATIONAL SEWISTS

Invaluable advice and reassurance from sewists who carry on in the face of adversity.

"Fabric can be replaced if things go wrong, just give it a go."

*Michelle Mason*

"If you lose your sewjo, sometimes a little absence does indeed make the heart grow fonder and you will come back to it refreshed and inspired."

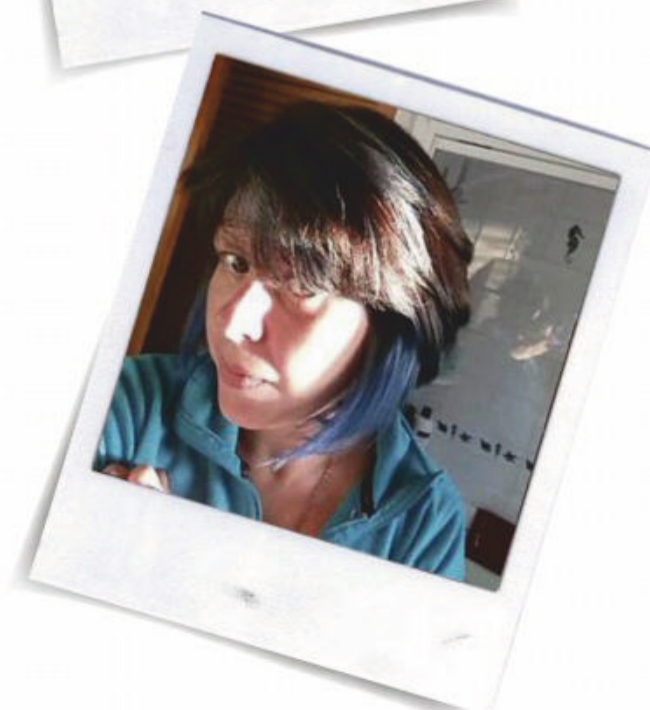
*Marie Lawlor*

"My advice is to not push yourself to complete projects at someone else's pace."

*Andie Wells*

"Don't compare your progress to others. You don't have to do things the 'proper' way if it doesn't feel right, sewing is all about doing what works for you."

*Anna Colwill*



many disabled people social media is how we connect with others."

### MENTAL HEALTH MATTERS

The creative art of sewing is a rewarding pastime for a myriad of different reasons. There's the feeling of accomplishment, the joy of having a creative outlet and the welcomed sanctuary of having some downtime to de-stress. But for some people it is so much more than that. It is the skill that brightens their darkest days and allows them to feel totally free. Physical ailments and illnesses often bring with them a range of mental health stresses too, and the outlet of sewing has even been referred to as a form of therapy. "Sewing has given me a purpose for life" asserts Michelle Mason. "It makes me

"I STARTED SEWING AS A THERAPEUTIC OUTLET FROM LIFE WITH A CHRONIC CONDITION"

Above: **Stephanie Thomas, a Disability Fashion Stylist fighting for equality in the fashion world.** Top right: **Anna Colwill and Eve Walker** (bottom right) are co-founders of **DisabledMakers.**

feel useful and productive and making things helps with my anxiety and depression." Marie Lawlor also uses sewing as a positive force in

her life: "I started out sewing as a therapeutic outlet from life with a chronic condition."

Despite the struggles that disabled sewists face, their determination to pursue this creative

path is astounding, and the communities available to all are a tremendous source of support. The power of needle and thread makes us all able to achieve something wonderful, and these inspirational people are testament to that.

NO PATTERN  
NEEDED!

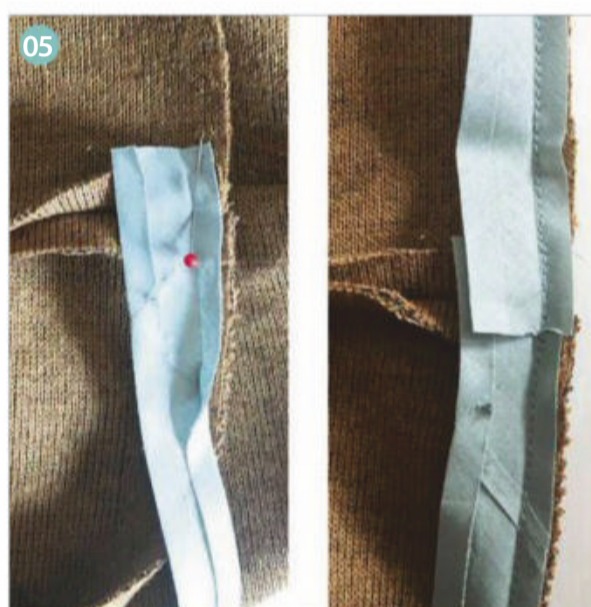
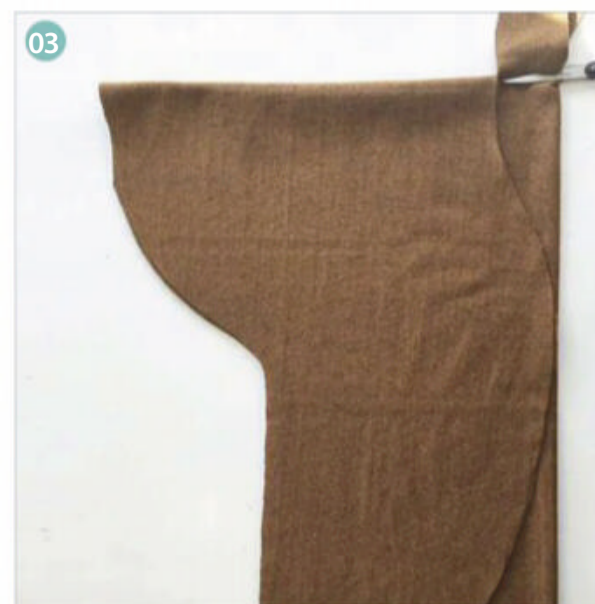
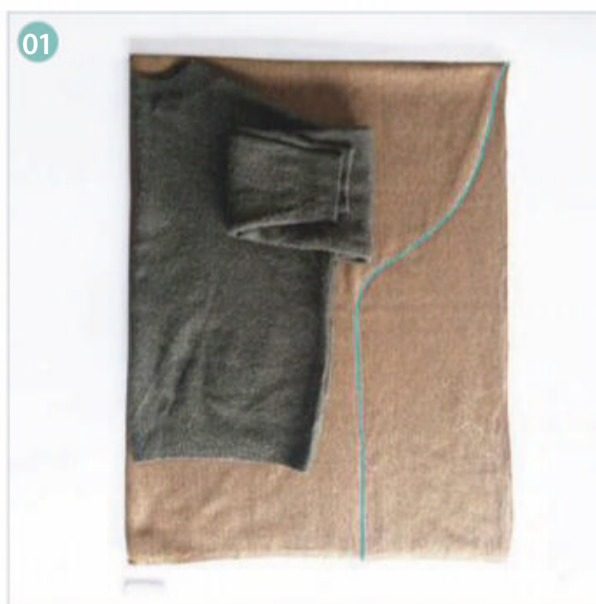




## THE COSY CAPE

This patternless make from **Karoline Dahrling-Hughes** can be dressed up to be a statement piece, but it's also perfect for snuggling up on the sofa with.

# THE COSY CAPE



## YOU WILL NEED

- A jumper to use as a template
- Wool, fleece or thick jersey knit  
1.5m x 140cm (1 $\frac{3}{4}$ yd x 55in), see notes
- 3.5m (4yd) bias tape
- Erasable fabric marker or tailor's chalk
- Matching thread
- Basic sewing kit

## NOTES

- Seam allowance is 1cm ( $\frac{3}{8}$ in) unless otherwise stated.
- You will need more fabric if you want the cape longer or wider, or if you need to make it larger than a UK size 16.
- If you are unsure whether the item will fit, add extra seam allowance all around. The size of the cape can always be altered later on.

## CUTTING OUT

**Step one** Fold the fabric twice bringing the selvages together so there are two folds and four layers of fabric.

**Step two** Fold your jumper in half vertically. Place the centre fold against the folds of the fabric.

**Step three** Using an erasable fabric marker or tailor's chalk, mark from the top right corner of the fabric down to the bottom where the layers are open and there are no folds. Using the step image to guide you, draw a curve from the top right corner to just below the underarm point, and from there straight down to the bottom of the fabric. Make sure to mark approx. 4cm (1 $\frac{5}{8}$ in) from your template jumper to allow room for movement in the cape. <sup>01</sup>

**Step four** Cut along the marked curve and line. Now we have a nice curved line for the arm opening and a side seam as well.

## MAKING THE OPENING

**Step one** Mark where the inner shoulder point of the jumper is and start marking the neckline curve from this point. Your mark should meet the centre of the fold and continue down to the bottom in a reverse S shape as shown in the step image. <sup>02</sup>

**Step two** Cut through the top layer of the fabric following your markings. Then fold the four layers of fabric over and use the cut away piece to mark the same curve on the other side, so both sides of the cape opening are the same.

**Step three** Mark and cut away a small curve in the neckline of the back of the cape between the two openings. <sup>03</sup>

## SEWING THE CAPE

**Step one** Stitch down the two side seams from the bottom of the arm opening to the bottom of the side seam. If your material frays, finish the raw edges before stitching them together. <sup>04</sup>

## BINDING THE RAW EDGES

**Step one** Open the bias tape and lay it against the raw edge on the back of the fabric, so the right side (RS) of the bias tape faces the wrong side (WS) of the fabric, aligning the raw edge of the bias tape with the raw edge of the fabric. Pin the bias tape on all around until you reach the point where you began.

**Step two** Stitch the tape in place all the way around following the fold of the bias tape closest to the edge. <sup>05</sup>

**Step three** Fold the bias tape over to the front of the cape. Fold all the way around pinning in place as you go.

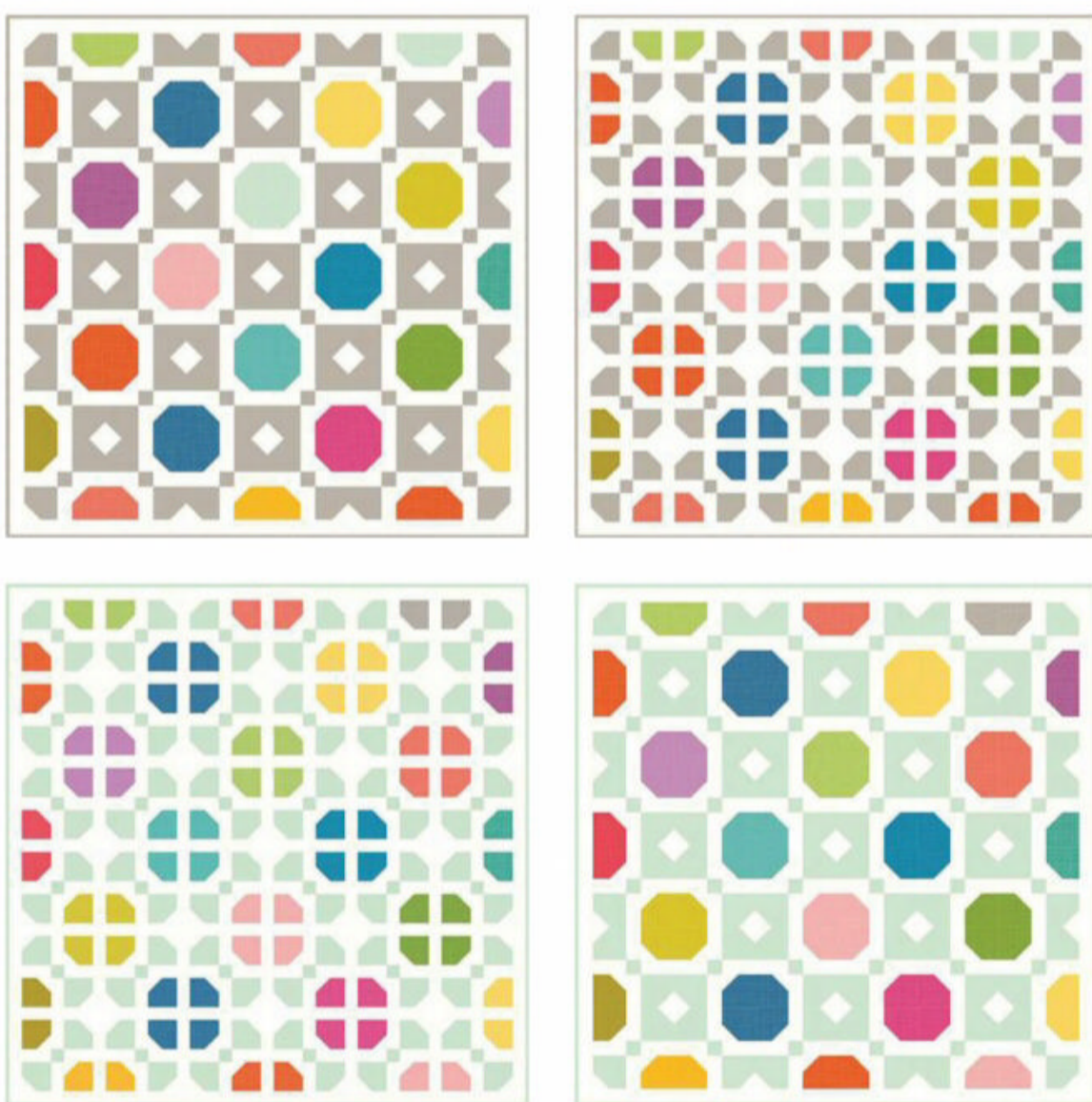
**Step four** Topstitch the bias tape in place. This stitching will be noticeable from the RS so try to stitch close to the open edge, maintaining an equal distance all around. Following the guide on your needle plate may help to sew neatly.

**Step five** Repeat to bind both arm openings and the opening of the cape. <sup>06</sup>

# TEXTURE

◆ by Sandy Gervais ◆

Can you believe that these four quilts are made using the same quilt block?! Depending on how many connector squares you use, the rotation of the block, and whether you are using sashing or not - you can create a plethora of quilt layout designs from just one Chain Reaction quilt block.



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RileyBlake  
DESIGNS



# THE CLAUDIE TOP

This blouse has been designed exclusively for *Simply Sewing* by **Sewgirl**. Lightweight, floaty, and flattering, it's a must-have for spring.

PSST:

Turn overleaf for fabric and styling  
inspiration, and share your finished  
Claudie Top with us tagged  
#simplysewingmag



# THE CLAUDIE TOP

The Claudie Top is an effortlessly stylish blouse that has been designed exclusively for *Simply Sewing* by Fiona Hesford of Sewgirl ([www.sewgirl.co.uk](http://www.sewgirl.co.uk)). With gathered sleeves, a tie-effect elasticated waist with double rouleau ties, and a flattering V-neck, this is a great project for brushing up on your sewing skills and have something you're truly excited to wear at the end! Designed for lightweight fabrics, this is a perfect top for spring or cooler summer evenings. Wear it to the office with a smart pencil skirt, or pair it with jeans for dinner and drinks. It's versatile, comfortable, and elegant – what more could you want!

## YOU WILL NEED

- Main fabric: 2.75x115cm (3ydx45in), 2.2mx140cm (2½ydx55in)
- 40x40cm (16x16in) lightweight iron-on interfacing
- 2m (2¼yd) soft elastic (4mm wide)
- Matching thread
- Basic sewing kit

## NOTES

Seam allowance is 1cm (¾in)

## RECOMMENDED FABRICS

- Lightweight woven fabrics such as viscose, rayon, cotton voile or lawn

## FABRICS USED

- Dune Maple Fabric from Atelier Brunette, [www.atelierbrunette.com](http://www.atelierbrunette.com), and Primavera B from Liberty Fabric, [www.alicecaroline.com](http://www.alicecaroline.com)

## ROULEAU TIE TIPS

Search for 'specialist loop turners' online to help turn rouleau ties right-side out. Alternatively, use a safety pin to help guide the fabric through.

*Loose-fitting with a flattering elasticated waist!*



## SKILLS STRETCH

Learn how to sew facings for the flattering V-neck



## FLATTERING FIT

Elasticated tie-effect waist to compliment your shape

## FLOATY FINISH

Skirted bottom makes this look great over jeans or a pencil skirt



A classic print with modern stylised flowers, Liberty Chiara C Tana Lawn, [www.guthrie-ghani.co.uk](http://www.guthrie-ghani.co.uk)



Dragonflies, Dusky Rose, [www.dragonflyfabrics.co.uk](http://www.dragonflyfabrics.co.uk)



He Loves Me, Plum, AGF, [www.minervacrafts.com](http://www.minervacrafts.com)



Floral Print, Lilac, [www.minervacrafts.com](http://www.minervacrafts.com)

FABRIC INSPIRATION

# NATURAL CHARM

These pretty designs inspired by nature are the perfect match for the elegant shape of the Claudie Top.



Abstract, Atelier Brunette, [www.minervacrafts.com](http://www.minervacrafts.com)



Watercolours, Lady McElroy, [www.minervacrafts.com](http://www.minervacrafts.com)



Feathers Scatter, Pink, [www.higgsandhiggs.com](http://www.higgsandhiggs.com)



Pink and lilac blooms in Liberty Edenham B Tana Lawn, [www.guthrie-ghani.co.uk](http://www.guthrie-ghani.co.uk)

WEAR IT WITH

## DAINTY DUO

Pair up delicate accessories with subtle palettes



Spring flower cluster necklace, £22, [www.oliverbonas.com](http://www.oliverbonas.com)



Zinnia hoops, £12.50, [www.oliverbonas.com](http://www.oliverbonas.com)



High-waisted pink denim, [www.riverisland.com](http://www.riverisland.com)



Natural clutch, £36, [www.oliverbonas.com](http://www.oliverbonas.com)



Floral denim skirt, £55, [www.whitestuff.com](http://www.whitestuff.com)



Glitzy beach bag, £39, [www.next.co.uk/lipsy](http://www.next.co.uk/lipsy)



Pretty in pink cutout heels, £80, [www.dunelondon.com](http://www.dunelondon.com)

# MY SEWING WORLD

*By Stitch Sisters*

Nikki and Rachel are the best friends and sewing, fashion, and craft enthusiasts behind The Stitch Sisters.

Back in 2014 we had the idea of opening up our homes in the Cotswold countryside to people who wanted to learn to sew. We had been so inspired by the brand new *Great British Sewing Bee* and we wanted to share our passion with as many people as possible. Sodbury Sewing School started with a single 'Learn to Sew' class, but we were soon running up to eight classes a week, teaching everything from quilting to dressmaking. We both turned our dining rooms into dedicated sewing studios and over the next five years were lucky enough to teach thousands of people how to sew.

As self-taught home sewists, we both appreciate that learning to sew is so much more than just learning a skill. People have lots of reasons for taking up the hobby; whether it's for practical reasons, for self-care or just for fun. Nothing beats that feeling when you look at something and think "I could make that," or someone asks you where you got something and you get to proudly proclaim "I made it!" We have always felt privileged to see first-hand how that sense of pride develops in those we teach.

## MOVING TO ONLINE CLASSES

Whilst running our classes we were simultaneously vlogging as The Stitch Sisters on YouTube. This opened up a whole new world for us and allowed us to connect with sewists all around the world. We realised that our teaching didn't need to be restricted by how many people we could squeeze into a small studio and so, last year, we decided to take our sewing classes online. We created a brand new e-learning platform as The Stitch Sisters and have 16 different classes available. We offer everything from a basic 'Learn to Sew' course through to more advanced techniques such as 'Companion to Shirtmaking' or our popular 'Definitive Guide to Bust Adjustments.'

## BENEFITS OF E-LEARNING

Nowadays everyone's first solution to any problem is to head straight to YouTube and find a video that can teach you what you need. Online classes take that one step further, giving you a deeper understanding of your subject and a virtual classroom experience in



*Online courses allow The Stitch Sisters to connect with sewists all over the world*

Nothing beats that feeling when you look at something and think "I could make that"



There are currently 16 different Stitch Sister classes available online, including Learn to Sew and Definitive Guide to Bust Adjustments





*Starting with an easy-sew fabric will make your life a lot easier*

**Nikki and Rachel are both self-taught sewists, so they're able to understand what newbies need at the beginning of their sewing journey**



**The thing we love most about sewing is that you never master it completely**

the comfort of your own home. And what's more, you can take the classes in your pyjamas!

We all have such busy schedules that it can be hard to commit to specific dates or times to take classes, which is why e-learning works so well for so many people. Our years teaching people in person gave us some valuable insights into the way people learn and how even experienced sewists benefit from learning visually. Being shown something by a real person, even via the Internet, who can explain exactly how and why something is done can be invaluable.

**NEVER STOP LEARNING**

The thing we love most about sewing is that you never master it completely. No matter where you are on your sewing journey, there is always so much more you can learn. Mastering a new skill unlocks new elements of sewing and can elevate everything you do from then onwards. We get so inspired knowing that the sky is the limit and we are always learning new skills ourselves.

**WHAT'S TO COME**

Having just celebrated our first anniversary of The Stitch Sisters online classes, we are excited about what's next. We will be adding lots of new classes and even expanding on some of our existing ones. With *The Great British Sewing Bee* returning again, we are excited about all of the people who will discover this wonderful hobby for the first time.

See more at [www.thestitchsisters.co.uk](http://www.thestitchsisters.co.uk)

**Keeping us inspired...**

*We are always super inspired by colour trends. Looking at the spring/summer trends for 2020 we are loving that solid colours are here to stay! We find that every garment you make for your wardrobe in a solid is so versatile and easy to mix and match. We both love to wear colour and especially like to play with colour blocking, colour clashing, and head-to-toe monochrome. Sewing challenges such as #sewhappycolor and #dresslikeacrayon are great for finding inspiration for wearing more colour.*



**Nikki and Rachel are both making dresses using AGF Rayon solids**



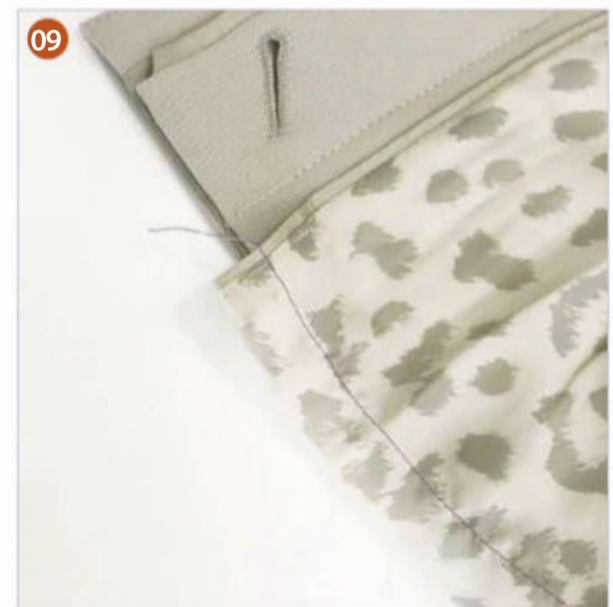
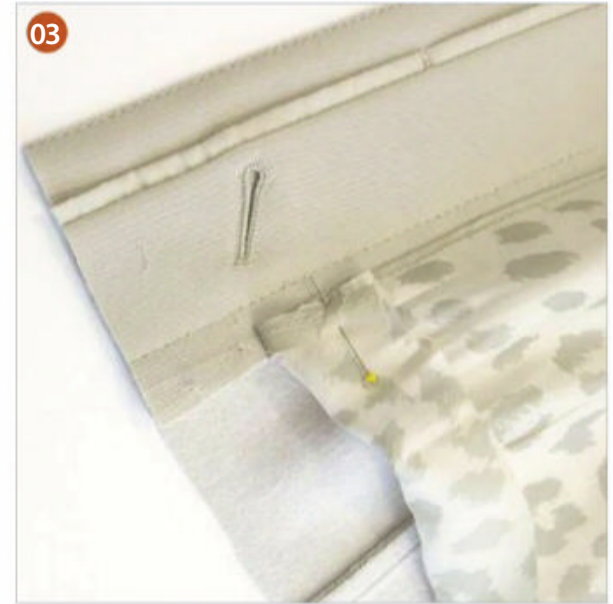
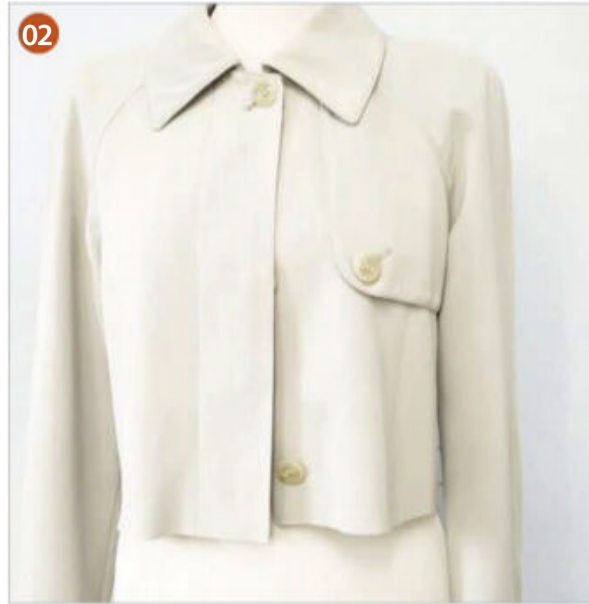
*Colour blocking and clashing are here to stay for spring/summer 2020*





## CROP CHIC

Update your classic trench coat with this seasonal restyle from **Portia Lawrie**.



## YOU WILL NEED

- Trench coat
- Medium weight iron-on interfacing 10cmx1m (4inx1½yd)\*
- Hand sewing kit
- Sewing machine

## NOTES

- \*Use this amount as a guide, the amount of interfacing required will depend on the width and length of your trench coat's hem.

## CUTTING THE TRENCH

**Step one** First step is to establish where you want to cut. The pockets, the hidden placket, and the back vent all present potential challenges to overcome when it comes to rehemming. Where you cut is a matter of preference, condition of the garment, and how much work you want to do! **01**

**Step two** We opted for a very cropped look and cut our coat at the waist. This removed the pockets and back vent as an obstacle, but left the concealed placket to contend with. The centre front is aligned and pinned together and the garment is laid flat and folded at the centre back with the lining and outer shell smoothed flat. **02**

**Step three** The lining and outer shell is cut in one go approx. 3cm (1¼in) below the button as pictured (01), to allow for hemming later on.

**Step four** On the buttonhole placket, unpick the lining where it joins to the placket, up to the point where the buttonhole is and pin it back, out of the way. **03**

**Step five** Repeat on the button placket. It may help to temporarily remove the button at this point. If there is edge stitching on the outer edge of the plackets unpick it up to the same point as the lining. The aim is to be able to open the plackets out flat.

## RECYCLING THE TRENCH

**Step one** Sew a line of machine tacking 1.5cm (½in) in from the raw edge, all along the hem and

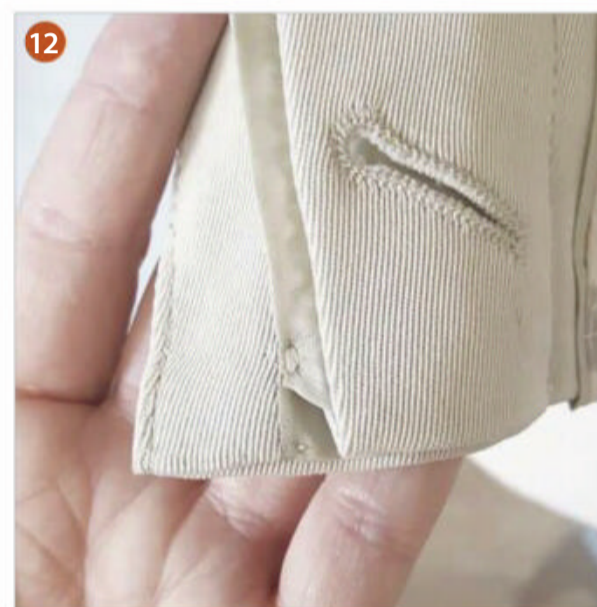
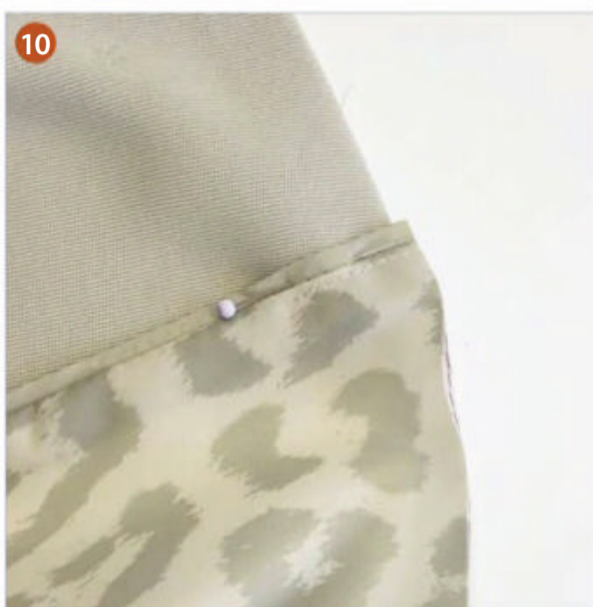
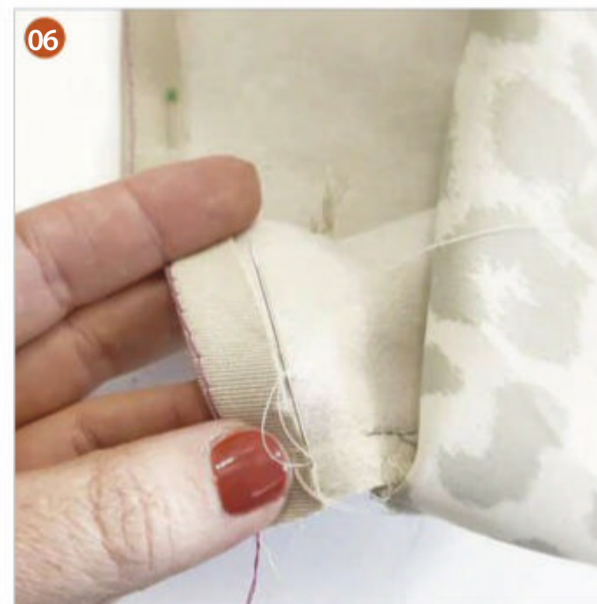
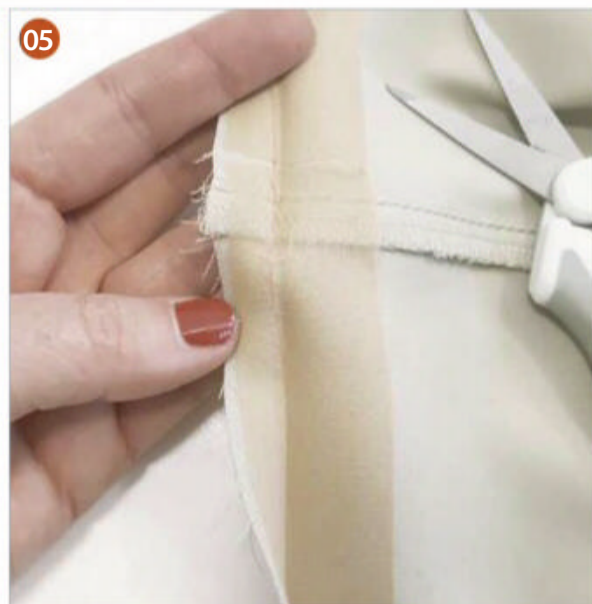
including the plackets. Don't open the concealed placket out just yet, sew the machine tacking through all layers. This line of tacking will be used as a marker for where the hem needs to be pressed up later on.

**Step two** At this stage, separate the top/inner layers of the concealed placket from the bottom layer of the concealed placket and pin out of the way. (You'll need to snip through a few of the machine tacking stitches and some of the original vertical seams to do so). **04**

**Step three** On the back section of the hem, press a 4cm (1½in) wide strip of interfacing. If you look at the original hem you cut off you will see it is interfaced. You are merely copying the construction of the original hem with the new hem in this step. It is there to reinforce the folded edge and provide somewhere to anchor the hemming stitch that won't show through to the outside of the garment. **05**

**Step four** Now open out the button plackets (ignore the inner layer of the concealed placket for now as it's pinned out of the way). Press over the hem using the line of machine tacking as your pressing guide. Then hand stitch in place using your preferred hemming stitch, we used herringbone stitch. Be careful to only pick up the threads of the interfacing on the main body of the garment to avoid stitches showing through to the outside. **06**

**Step five** Give everything a good press and fold



the plackets back into place, with the lining section of the placket pressed under in line with the hem. Again, ignore the inner layer of the concealed placket for now as it is pinned out of the way.

**Step six** On the concealed placket side prick stitch the lining section of the placket to the inside layer of the hem. **07**

**Step seven** Now we will stitch the inner layer of the concealed placket. Press the raw edges of the inner placket inwards and under to the wrongside (WS) so that it is 1–2mm shorter than the main garment hem.

**Step eight** Pin in place, then whipstitch along the folded edge, stitching it to the underside of the hem to secure. Stop just short of the raw edge as you'll need to tuck the lining under later on.

**Step nine** Using a closely colour matched thread, machine stitch through all layers to replace any topstitching that you had to unpick to release the plackets earlier on. **08**

### STITCHING THE LINING

**Step one** Now onto the main lining. Unpin it and give it a good press so it is laying smooth and uncreased along the raw edge. Sew a line of machine tacking as a pressing guide 1.1cm (½in) in from the raw edge. **09**

**Step two** Press the lining under using the tacking stitch as a pressing guide. On the plackets tuck the lining under as pictured. **10**

**Step three** Machine stitch the hem of the lining in place from placket to placket. **11**

### FINISHING

**Step one** Press everything, then use pick stitch to secure the lining back to both plackets where you unpicked it.

**Step two** Whipstitch the bottom edge of the button placket to the inside of the hem.

**Step three** Anchor the bottom corner of the inner layer of the concealed placket to the outer layer of the concealed placket. **12**

### MORE IDEAS TO TRY

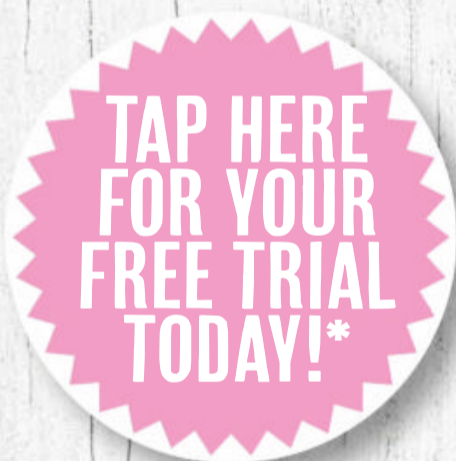
- 1 Shorten the sleeves for a summer jacket. Use some of the cut away buttons for a faux-cuff sleeve detail.
- 2 Use the excess fabric to add details such as epaulettes or pockets.
- 3 Different lengths will create different looks. Consider knee, thigh and hip length depending on the length of your trench coat.
- 4 Swap out the buttons for new or vintage for an instant update.
- 5 Look at the construction of the original garment and let that guide you as you reconstruct your new design.



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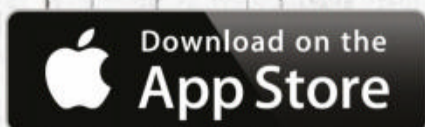
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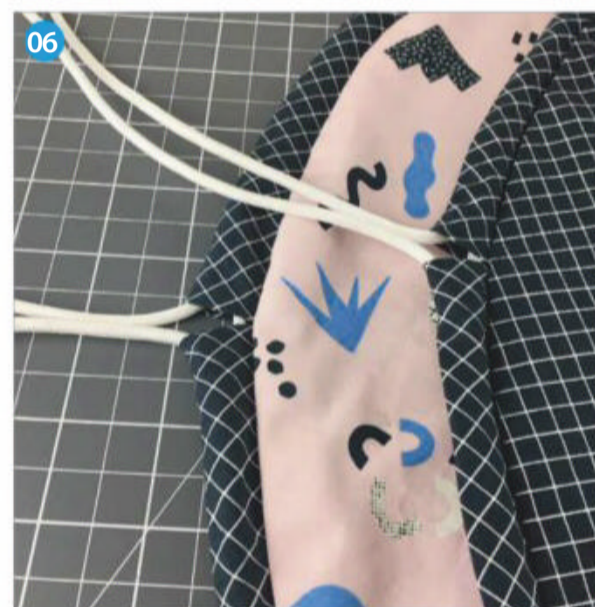
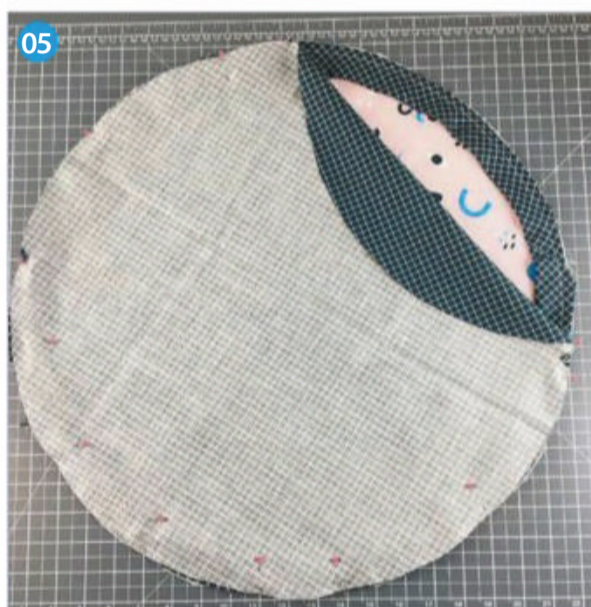
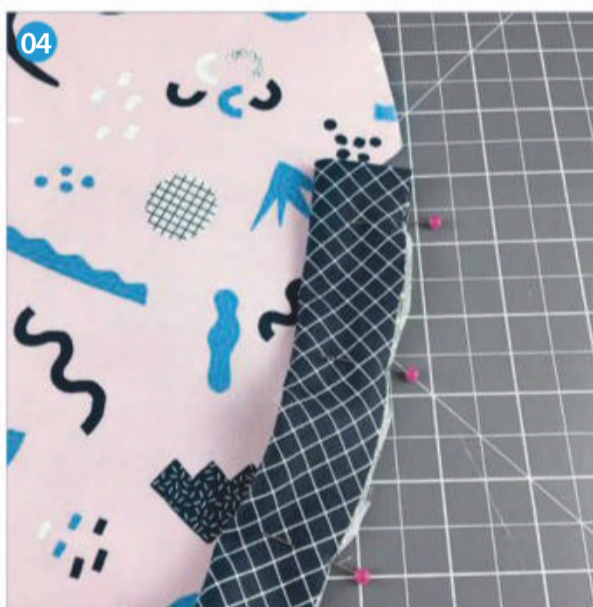
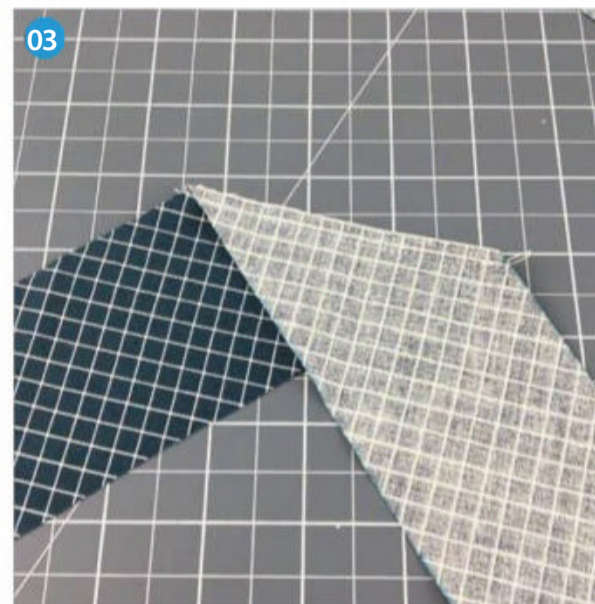
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# BEAUTY BAG

Store your make-up must-haves in this quirky cosmetic bag from Debbie Wainhouse.



## YOU WILL NEED

- Outer fabric (see notes)
- Lining fabric (see notes)
- Iron-on interfacing (see notes)
- 4.5m (5yd) paracord/cotton cord
- Cord toggle
- Matching thread
- Basic sewing kit

## NOTES

- Seam allowance is 1.5cm (5/8in) unless otherwise stated
- Fabric and interfacing requirements will depend of the diameter of your circle template. We used 50cm (20in) of each.

## FABRICS USED

- Outer fabric: Anagram 80s Pattern by Ruby Star Society
- Lining fabric: Grid Blue by Ruby Star Society
- Both fabrics from Samantha Claridge Studio, available at [www.samanthaclarigestudio.com](http://www.samanthaclarigestudio.com)

## MAKING THE PATTERN

**Step one** Decide how big you want your make-up bag to be when it's laying flat. We made ours with a 50cm diameter.

**Step two** Make a template using half of your measurement, so our quarter circle measured 25cm (10in) along each side. We then used a pencil and string anchoring at the centre point of the right angle to make a perfect curve.

## CUTTING OUT

**Step one** Fold the main fabric into four and lay your template on top. <sup>01</sup>

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

**Bag Outer:** one using the template

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

**Bag Lining:** one using the template

**Step four** From the interfacing cut:

**Bag Interfacing:** one using the template

**Step five** Press the Bag Interfacing to the Bag Outer piece.

## MAKING THE CHANNEL

**Step one** Measure the diameter of quarter of the circle. Ours came to 39cm (15 3/8in), multiply this by 4 to get the total diameter, in our case this was 156cm (62in). Cut diagonal strips of your chosen fabric 6cm (2 3/8in) wide until you make a length the total diameter of your circle plus 3cm (1 1/4in) extra for seam allowance. <sup>02</sup>

**Step two** Sew these strips together on the

diagonal to make one long piece of binding. <sup>03</sup>

**Step three** Fold the two circles in half and cut a small notch at each end.

**Step four** Cut one end of the binding straight across then fold in 1.5cm (5/8in) and press.

**Step five** Fold the binding in half and pin to the main fabric starting at one of the notches, with raw edges together and the folded edge in the middle of the notch. When you get to the opposite notch cut the binding leaving enough to fold in the end like you did at the start. Press and pin the end in place. <sup>04</sup>

**Step six** Repeat on the other side then stitch in place with a 1cm (3/8in) seam allowance.

## ASSEMBLING THE BAG

**Step one** Place the Bag Lining on top of the Bag Outer right sides (RS) facing, pin then stitch in place leaving a 10cm (4in) turning gap. <sup>05</sup>

**Step two** Pull the bag through to the RS and give it a press then hand stitch the gap closed.

## INSERTING THE CORD

**Step one** Using the measurements you made for the binding, cut two pieces of cord. Thread one all the way through both tracks using a safety pin. Repeat, this time starting at the opposite opening. <sup>06</sup>

**Step two** Add toggles at each end then tie each end in a knot so you have two drawstrings threaded through the toggle at each end.



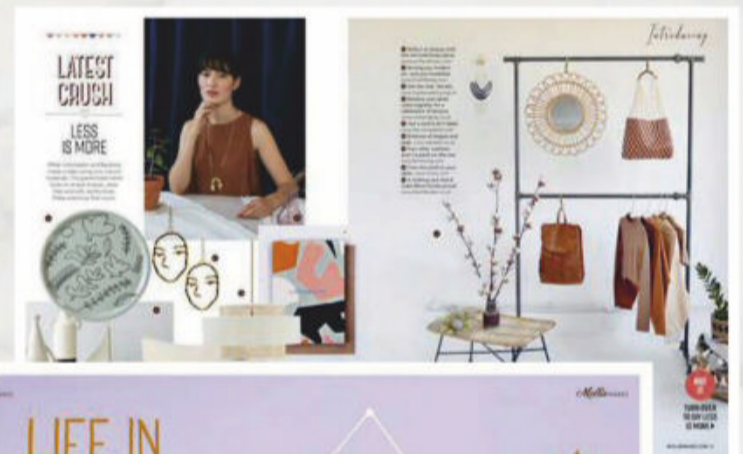
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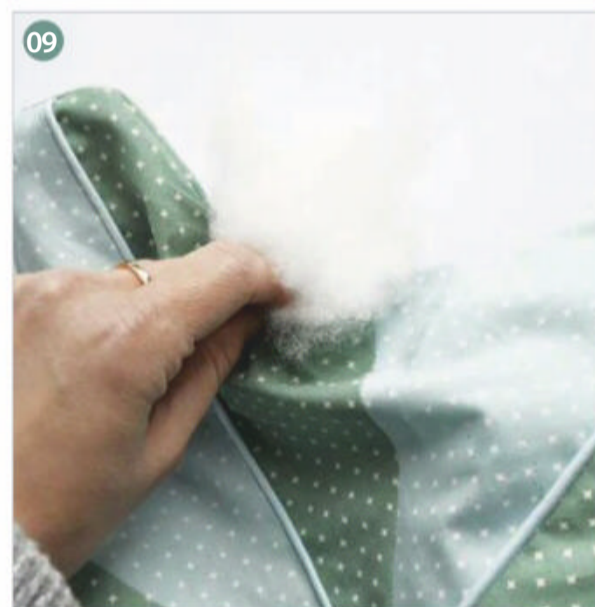
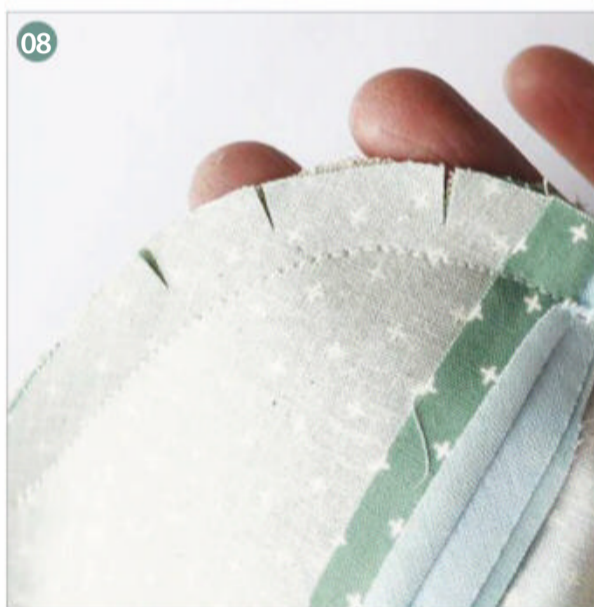
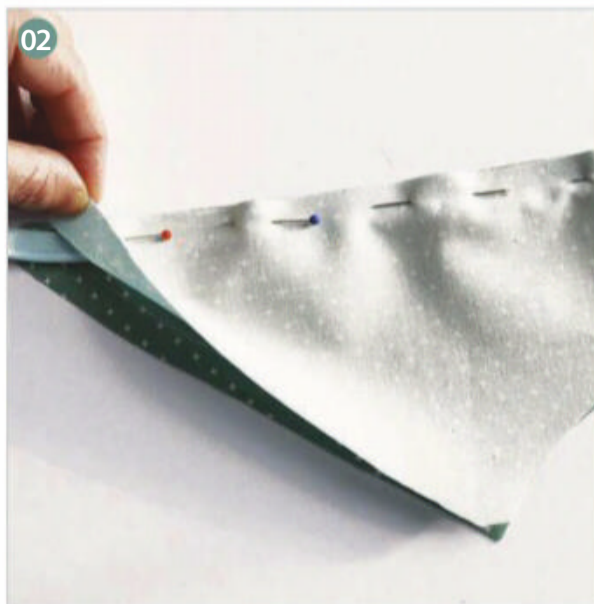




# STARRY SEAS

Add a beachy vibe to your home with  
**Anna Alicia's** colourful starfish cushion.

# STAR CUSHION



## YOU WILL NEED

- 50x50cm (20x20in) quilting weight cotton in light blue
- 50x50cm (20x20in) quilting weight cotton in soft green
- 1.5m (1¾yd) piping in pale blue
- 50x50cm (20x20in) plain unbleached cotton for lining
- 1 wooden button, approx 2.5cm (1in) wide
- 250g bag of toy stuffing
- Matching thread
- Basic sewing kit

## NOTES

- Seam allowance is 1cm (¾in) unless otherwise stated
- Download the templates from [www.gathered.how/ss-templates](http://www.gathered.how/ss-templates)

## MATERIALS USED

- Add It Up by Ruby Star Society in Soft Aqua and Polar, from [www.thefabricfox.co.uk](http://www.thefabricfox.co.uk)

## CUTTING OUT

**Step one** Download, print and cut out the star segment template.

**Step two** From the light blue fabric cut:

**Blue Star Segments:** five using the template

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

**Green Star Segments:** turn the template over and cut five

Set aside the rest of your green fabric for now as we'll cut the back and lining once the front panel is assembled, using the assembled front panel as the template. <sup>01</sup>

## ASSEMBLING THE FRONT PANEL

**Step one** Lay out one of the Blue Star Segments right side (RS) up. Cut a piece of piping 25cm (10in) long and lay this along the long straight edge of the Blue Star Segment so the tube part of the piping is 1cm (¾in) from the edge. Lay one of your Green Star Segments of fabric on top RS down so RS are together with all edges matching up. Pin along the long edge where the piping is. <sup>02</sup>

**Step two** Using a zip foot, sew along the pinned edge, 1cm (¾in) in (so you are sewing along the edge of the piping tube).

**Step three** Open out the pieces and press the seam flat. <sup>03</sup>

**Step four** Repeat steps one to three with another pair. Lay out the first pair RS up and place the second RS down on top. Pin along one

of the straight edges and sew 1cm (¾in) in.

Open out again and press. <sup>04</sup>

**Step five** Continue in this way until you've used up all of the blue and green star segment pieces. Now we just need to finish the panel by bringing the two unsewn edges RS together, and sewing 1cm (¾in) in. Open out and give the panel a good press. <sup>05</sup>

## MAKING UP THE CUSHION

**Step one** Lay out the remaining green fabric and place the assembled front panel on top. Draw around the front panel with tailor's chalk, this will be the back panel.

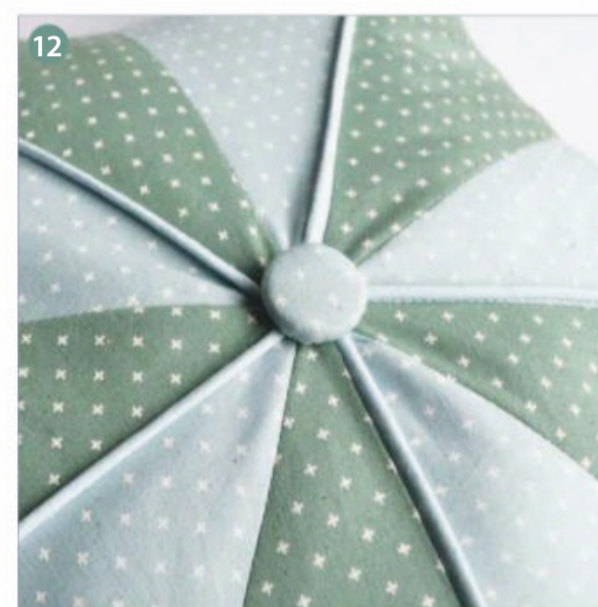
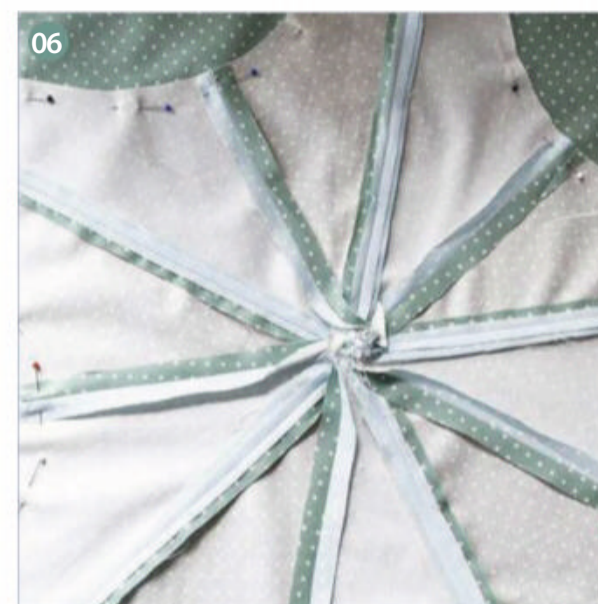
**Step two** Remove the front panel and cut out the back panel you've drawn. Lay your back panel on the unbleached cotton lining fabric and repeat. <sup>06</sup>

**Step three** Lay out the unbleached cotton lining (RS up if the fabric has a RS), then the green back panel RS up, then your front panel RS down. Line up all of the edges then pin all the way around.

**Step four** Sew all the way around, 1cm (¾in) in from the raw edge, leaving a gap of approx 7cm (2¾in) on one side. <sup>07</sup>

**Step five** Snip the seams close to the stitching where there are curves to prevent them from bunching up. <sup>08</sup>

**Step six** Turn the cushion RS out through the gap and give it a good press.



**Step seven** Stuff the cushion with toy stuffing. Make sure you poke the stuffing right down into the 'arms' of the star. <sup>09</sup>

**Step eight** Hand sew the gap closed where you stuffed the cushion. <sup>10</sup>

#### ADDING THE BUTTON

**Step one** To finish off the cushion we will add a little covered button to the centre. To make this, cut a small square of the light blue fabric approx 7x7cm (2¾x2¾in).

**Step two** Lay out the square RS down and place a very small ball of stuffing in the centre.

**Step three** Place the wooden button on top of this and gather the fabric up around the button tightly. Make a few stitches in the bunched fabric to secure your thread, then wrap the thread around the bunched fabric a few times. Stitch through the bunched fabric a few more times to secure. Trim away any excess of the bunched fabric. <sup>11</sup>

**Step four** Stitch the button in place in the centre of the cushion. <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.





# DENIM FOR DAYS

**We chat to Julia Sutcliffe, the woman behind The Denim Company, about running a successful business, the sisterhood of sewing, and why denim will never go out of fashion**

*Written by Sarah Dawson*

**W**hat wardrobe would be complete without a bit of denim? Whether it's a throw-on jacket, casual pair of dungarees, light summer dress or – the ultimate holy grail – the perfect pair of jeans, denim provides the answer to almost any 'what the heck should I wear today?' dilemma. Despite how loved this fabric is, it can often strike fear into the heart of sewers who haven't worked with it before. Julia Sutcliffe, the founder and owner of The Denim Company, is helping to break down those nerves and encourage sewers to give this gorgeous fabric a try.

Sewing has always been part of Julia's life, right from an early age: "I can't really recall how I learnt to sew, it was just something we all did in our family from very young," she shares. "I remember my Cindy doll had a full

handmade wardrobe for every season and eventuality – from swimsuits to full wedding dress, veil, and bridesmaid dresses – then at school I learnt to follow patterns and master complex techniques, like making jeans and coat tailoring." Well and truly bitten by the creative bug, Julia explains, "I loved the fact that I could make something that just wasn't available in any shops."

## **FRESH IDEAS**

It was back in 2010 when, due to her husband falling ill, Julia made the decision to give up work straight away and move back to her hometown in Yorkshire, for some family support. "I have worked in business and been a sewer all my life – although I'm probably a better business woman than seamstress," she smiles. "I needed a job that gave me flexibility and incorporated my creative and

business skills, and one that could grow slowly and profitably." After testing the market for a couple of years on small stands at sewing fairs, Julia took the plunge and officially launched The Denim Company in 2014. "I wanted to build a business that sold one thing to excess, to create a style and a brand that allowed people to take a little bit away and always come back for more to add to their collection," Julia explains.

The Denim Company does exactly what it says on the tin, offering a huge range of denim fabrics for all of your dressmaking, quilting and sewing needs. From classic blue to colour-pop pink, polka dot to florals, if you're looking for a specific denim, chances are you'll find it right here, alongside coordinating threads, buttons and bias binding – not to mention patterns to get you started. "Through The Denim Company, now

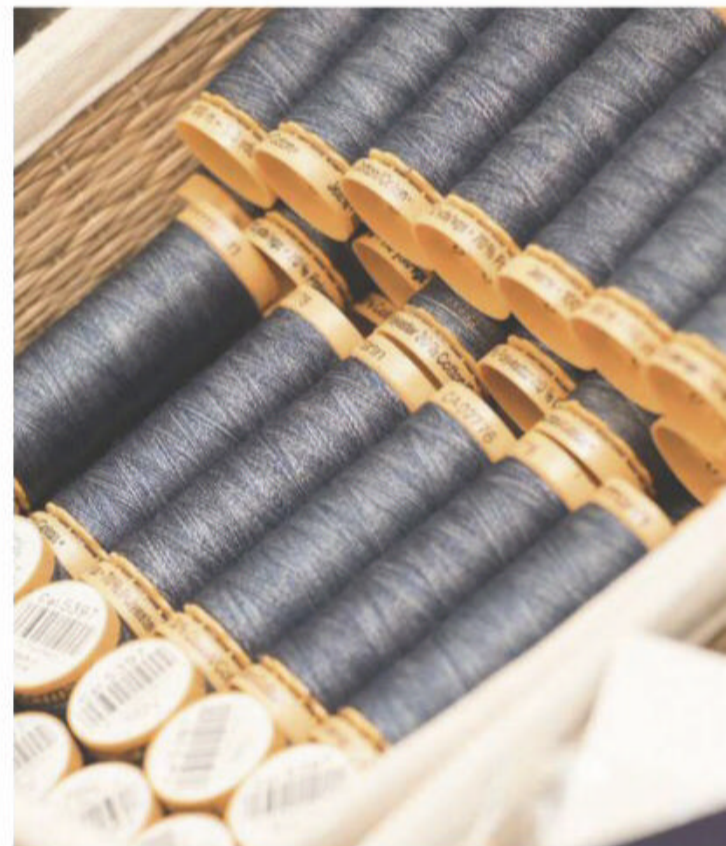
I have the luxury to select fabrics and mix and match denims to create clothes and accessories that I know will inspire others," says Julia. Clearly spotting a niche in the market, The Denim Company has gone from strength to strength – something that's not without its challenges: "Since we launched officially six years ago, the company has grown every year and it is difficult to keep it contained and to not lose the small business values," she says. "Quality fabrics and personalised customer service are the most important things we offer – wherever possible we send every order on the day it's received, and we always try and add that extra sample or a matching thread to make it special." There's no doubting that Julia goes the extra mile when it comes to keeping the customer happy, explaining, "We do still take orders over the phone if they prefer and often have lengthy discussions on fabric choices and patterns. After all, not everyone wants to

"THROUGH THE DENIM COMPANY,  
I HAVE THE LUXURY TO SELECT FABRICS TO  
CREATE CLOTHES AND ACCESSORIES THAT  
I KNOW WILL INSPIRE OTHERS"

place an order online and sometimes they need the reassurance they are making the right decision."

Connecting with customers and fellow sewers is really important to Julia, and a chance encounter on social media led to a collaboration with a fun group of women dubbed The Yorkshire Girls. "I was tagged on Instagram, in a picture of a group of ladies all wearing a dress made from our Rosemary fabric," she says. "Now having met this vibrant group of sewers, I believe they really exemplify what sewing is all about." Recalling the story, Julia goes on: "They all live in and around Yorkshire (hence the name!) and initially went alone to a great event called SewUp North and now, through social media, have met up and formed a truly remarkable bond through their hobby. This for me is one of the great benefits of social media – one lady commented on the group, was invited to join and now they all meet up for regular sewing

(Left) Customers are spoilt for choice with Julia's selection of traditional and modern denims. (Below and Right) The Denim Company shop stocks plain and patterned denim in a variety of colours as well as haberdashery and sewing patterns to inspire. Customers can place orders online or via the phone, or Julia offers a pop-up shop service for local sewing groups.



days in a local village hall. It's the real sisterhood of sewing.

The group has since grown and now they teach each other new skills and enjoy sharing knowledge, visiting shows and exchanging fabric and pattern ideas." After getting to know The Yorkshire Girls, Julia couldn't resist getting them involved with The Denim Company: "We set up a fun challenge for them all to choose some fabric from our range and make whatever they liked," she explains. "Then they came to our studio and we had a photoshoot to capture their makes. They were a pleasure to host and full of masses of sewing knowledge and fun!"

#### TIMELESS APPEAL

Julia is clearly not alone in her love of denim, but what is it about this fabric that she loves in particular? "Denim, I believe, is timeless. It will always be in fashion and it suits me," she says without hesitation. "It is just such a versatile but practical fabric that can be worn by all ages and I don't think there is any other fabric that gets better the more you wash and wear it. I still get excited when I see the next season's ranges and love predicting the best-sellers!"

If you've not worked with denim before, and feel a little nervous at the prospect, Julia has some words of advice: "The trick with denim is to keep it simple. The average dressmaker is going to struggle to turn out the perfect pair of jeans without lots of practise, so a simple shift dress or pinafore

works well if you're just starting out. We always hear customers singing the praises of how easy it is to sew with our fabrics, and it really is!" Julia is always using The Denim Company fabric to make samples, to help inspire – and it clearly must be working, as she reveals, "In truth, any fabric I make into a sample we sell out of! I spend a great deal of time deciding what to make up as a sample, because I know when you get it right how profitable it can be. Although we sell to a creative audience, they are still

"I STILL GET EXCITED WHEN I SEE THE NEXT SEASON'S RANGES AND LOVE PREDICTING THE BEST-SELLERS!"

always swayed when they see a garment made up. I think it just helps people see what they are aiming for and gives them more confidence that it will be successful."

Being surrounded by so much beautiful fabric is a dream come true for most sewers, and Julia is no different. Having said that, she definitely has a favourite: "I have been searching for a checked denim since we started in 2014 and finally I have found the perfect one. It's called Tanya and I have already made it into a pinafore for myself – I've ordered vast quantities as I'm sure it will be very popular! I pride myself on being able

to predict what will be our best sellers and am looking forward to mixing some of the new range with a check or heritage tweed, and adding a pop of colour to some of our classic favourites."

Running The Denim Company has also turned Julia into an expert trendspotter, so what does she think are going to be some of this year's biggest trends? "Sustainability seems to be a word that is talked about a lot at the moment, and not just in fabrics," she says. "Traditional, long-lasting garments, professionally made, are always going to be well worn and I think most people that sew respect the time and effort put into making something like that. It makes people proud to wear and treasure garments. I do buy OEKO-TEX certified fabric where possible and we work in a very efficient studio, where we don't waste a scrap of fabric. All the offcuts are carefully matched and collated into scrap packs for quilting and small projects – and these are currently all going to The Quilters' Guild pincushion charity project." Vintage style is also a trend that's not going away, says Julia: "We try to give a nod to the current vintage trends by adding a couple of ditsy floral chambrays into the collection – denim fits next season's 70s vibe perfectly. To be



(Left) The Yorkshire Girls! The group first came to Julia's attention when they all created dresses from her Rosemary fabric. (Above) Making samples for customers to see always leads to a fabric sell-out.



(Above) Two of The Yorkshire Girls, Leslie and Angela, show off their denim makes. (Right) Customer care and service is a top priority for Julia, she's always on hand to offer advice for people who are about to embark on a new me-made denim project.



honest, I don't think it would be incorrect to say denim never goes out of fashion – we just manage to update it all the time. I think the world, luckily for us, has become far more adventurous with denim as a product, not only in garment making but also in the home."

#### DENIM DAYS

Running a business like The Denim Company sounds like the sort of day job we'd all love to have, but what does a typical day look like for Julia? "The first job of the day is always to check the website for orders," she shares, "and from then on it varies every day! I would love to get on the sewing machine and create, but typical tasks include planning shows, ordering stock, talking to customers, visiting suppliers, designing kits, selecting patterns, chasing stock orders and all the routine stuff an office functions on. Tuesdays are reserved for cutting fabrics, fat quarters, metre lengths and making up kits, as well as show preparation – which is always a real pleasure. But my favourite day of the week is Friday, when I'm in the workshop. I always try and make it my sewing day, as it gives me an opportunity to work with fabrics and haberdashery, and a chance to enjoy trying

out patterns and ideas." Ever the multi-tasking business woman, Julia is always juggling one thing or another: "If I'm out and about visiting sewing groups, or at a show, I use my driving time to plan. This is always my best time to come up with new ideas and projects," she smiles.

When it comes to plans for the future, Julia knows exactly where they are heading. "The aim of The Denim Company has always been to stick to what we do – we sell denim fabric and try to add complimentary haberdashery, but not stray from our niche," she says. "We pride ourselves on our customer service and that personal service, so the last thing we want is to lose those values. Keeping the range new and interesting is a challenge, but denim is always in fashion and our job is just to keep up with the trends and inspire new people to sew and to always get excited to see us." I think you might have just won over some more denim fans, Julia!

To see Julia's extensive selection of denims and to find out which shows you can see her at, visit [www.thedenimcompany.co.uk](http://www.thedenimcompany.co.uk). Be sure to follow @TheDenimCompany on Instagram for inspiration, too. Julia also runs a pop-up shop service for sewing groups within two hours of South Yorkshire.

### FIONA'S TOP TIPS FOR SEWING WITH DENIM

As a sewing pro and an expert teacher, Fiona is full of top tips and advice for sewists at every level.

- 1 Start by washing your denim separately, using warm water, then dry the fabric naturally.
- 2 If possible, use a new needle – 90/14 for medium-weight and 100/16 for heavyweights.
- 3 Lengthen your stitch if you are sewing through multiple layers.
- 4 Use a wider hem allowance to help with the bulk.
- 5 For enhancing your garment use a denim topstitching thread and an all-purpose thread in your bobbin.
- 6 As with all sewing projects never forget the importance of pressing the fabric at every stage.



# PRESSING GARMENTS

Pressing can fix a multitude of sewing problems and is an essential skill for dressmakers. Master perfect pressing with our handy guide!



In this workshop, Simply Sewing's Technical Editor Roisin shares her favourite tips and tools for garment pressing to achieve a professional finish.

**H**igh quality pressing is the secret to a professional-looking, perfectly finished garment, and pressing as you sew is the key. There are differences between ironing and pressing – and when you're sewing, it's pressing that you need! Ironing is the process of sliding the iron back and forth across your fabric, whereas pressing is placing your iron on the fabric and pressing down with some force, often applying steam at the same time.

## WHY TO PRESS

Pressing is a step that can be easily missed when you're sewing as it slows the process down, but it is essential. With some projects you may spend almost as much time pressing as sewing. You should always press as you sew, then each stage of the stitching process will be neat and flat before you move onto the next.

## HOW TO PRESS

It's best to set up your iron and ironing board near your sewing area ready to use so you can stitch and press conveniently. Set your iron to a temperature suitable for your fabric – if you're unsure, start off at a low temperature then work up. Always test the iron temperature on a scrap of fabric first to make sure you don't melt, mark or scorch your project.

Most pressing is done on the wrong side of the fabric so you don't mark the right side, but if you do need to press on the right side it's best to use a pressing cloth. These are made from muslin or silk organza and protect the fabric as well as being see-through so you can see what you're doing. You can purchase pressing cloths or make your own from thin fabric. Always take care not to press over pins as this can melt the plastic heads or leave impressions in the fabric that can be difficult to remove.

## PRESSING NAPPED FABRICS

Napped fabrics have a 'pile', such as velvet,

A good quality iron will speed up the pressing process. However there is no need to spend a fortune! Look for an iron with steam function, a nonstick plate and multiple heat settings.



which will be flattened and may be marked if pressed in the usual way. Whenever you can, steam these fabrics by holding the iron over your fabric for a few seconds rather than pressing. However, if you really need to press the fabric, then pad your ironing board with a soft towel to help prevent crushing the delicate fabric pile.

## USING WATER OR STEAM

Some fabrics need to be pressed with a dry iron whereas other fabrics press better with water or steam. Use your iron's steam setting or steam fabric with a dampened cloth placed on top, then press. Certain fabrics, like cotton, are best pressed when they are slightly damp.

## ESSENTIAL EQUIPMENT

There are many pressing tools available to help give your finished garment a crisp, neat finish. A good quality iron (preferably steam) and ironing board are obviously the basic and most important pieces of equipment you'll need, but when you want to press seam allowances, corners, and curves then other speciality pieces of pressing equipment come into their own.

## EXTRA TOOLS

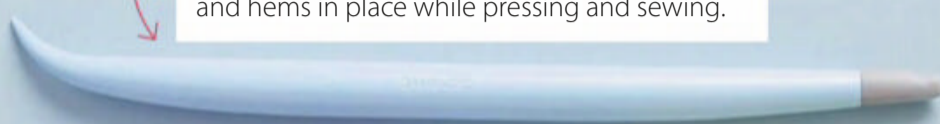
There are many extra pressing specific tools available to help you achieve a perfectly pressed seam. Our favourites include the handy Iron Finger and Precision Stiletto by Clover which are shown on the opposite page.

# WORKSHOP



## CLOVER HOLD IT PRECISION STILETTO

Use the grey end of the Clover Precision Stiletto to help guide your iron over small parts of your work without burning your fingers. Use the pointed tip to hold seam allowances, plackets, and hems in place while pressing and sewing.



## CLOVER IRON FINGER

The Clover Iron Finger is a multi-purpose heat resistant pressing tool. It can be used when turning, rolling, pressing and for poking out hard to reach pointed areas.



## TAILOR'S HAM

This cushion is used for pressing and shaping darts and the curves of collars, shoulders and sleeves. The sawdust filling means it can withstand high heat. Hams come in different sizes depending on intended use. We made our own hams to brighten our sewing space!



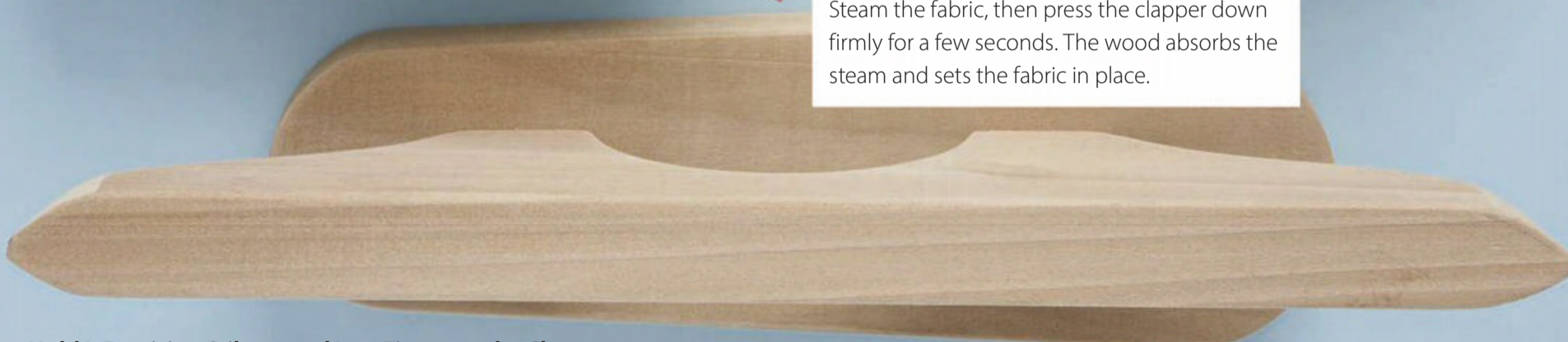
## SLEEVE PRESSING ROLL

Also called a seam roll, this cylindrically shaped cushion is designed for pressing seams open. The rounded shape means that only the seam will be pressed, so it won't leave its imprint on the other side of the fabric tube. It's filled with sawdust to give a solid pressing surface.



## TAILOR'S POINT PRESSER AND CLAPPER

This tool can be used to press open seams in corners and points for flat, sharp edges. The flat base is the clapper, used to flatten seams. Steam the fabric, then press the clapper down firmly for a few seconds. The wood absorbs the steam and sets the fabric in place.



Hold It Precision Stiletto and Iron Finger are by Clover, contact [clover@stockistenquiries.co.uk](mailto:clover@stockistenquiries.co.uk) for stockists. Tulip wood presser and clapper is from [www.englishcouture.co.uk](http://www.englishcouture.co.uk)

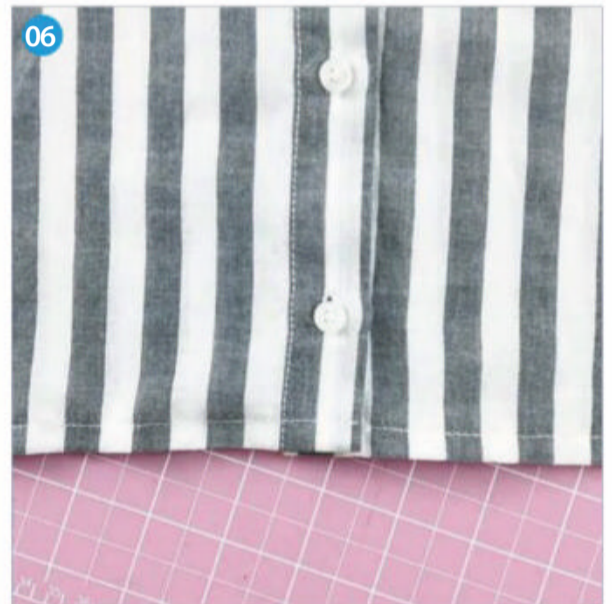
THRIFTY  
MAKES





# TRANSFORMATION TEE

Put an old shirt to use with this upcycle project from **Debbie Wainhouse**.



## YOU WILL NEED

- Old shirt that fits you
- Bias binding
- Matching thread
- Basic sewing kit

## NOTES

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

## CUTTING THE SHIRT

**Step one** Cut the collar and sleeves off and remove some length from the bottom of the shirt. **01**

**Step two** Mark out a curved V-neck onto the shirt and cut away the excess fabric. You could make this a more rounded neckline depending on your desired look. **02**

**Step three** To ensure the shirt will fit you, you will need to mark and cut away some excess fabric from the side seam and sleeves, you can use an existing top as a template for this. Stitch the new side seams together wrong sides (WS) facing. Finish the raw fabric edges with an overlocker or zigzag stitch. **03**

## BINDING THE NECKLINE

**Step one** Add some bias binding to the neckline to finish it. Open the bias binding up and position the tape on the right side (RS) of the neckline, sew in the crease of the tape, being careful not to stretch the tape. **04**

**Step two** Press the tape away from the blouse, pressing the edge of the tape with your iron. Turn the tape to the inside of the blouse, neatening the ends by tucking them in. Pin, then topstitch the bias binding in place. **05**

**Step three** Finally, hem the sleeves and bottom edge of the blouse. We used a single fold hem. To do this, first overlock or zigzag the raw edges then press the edge up by 1cm (3/8in) and neatly topstitch in place. **06**



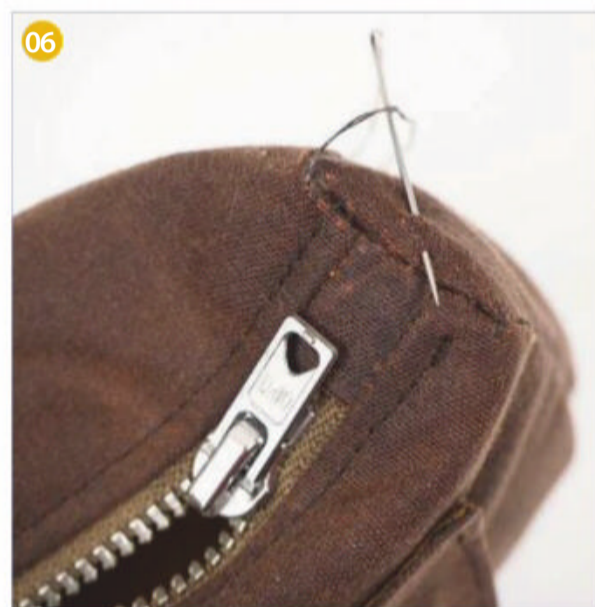
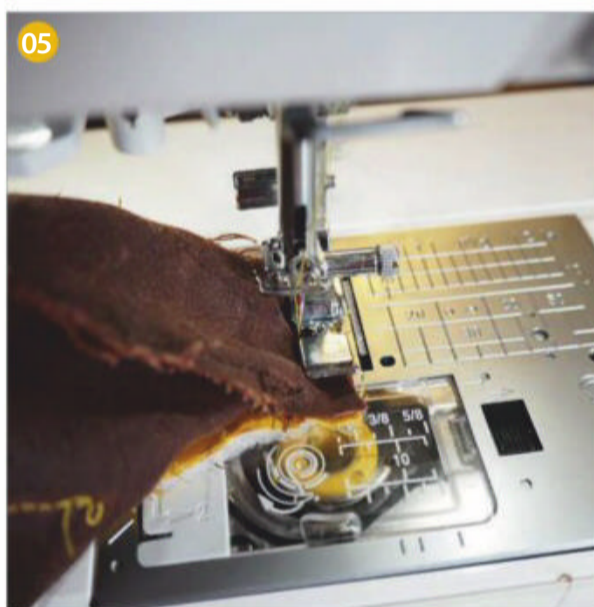
Why not personalise your new top with an embroidered pocket or contrast buttons?



# SEW SMART

This stylish pencil case from **Debbie Von Grabler-Crozier** is ideal for carrying your stationery staples.





## YOU WILL NEED

- Main fabric 35x70cm (13¾x28in)
- Coordinating lining 35x70cm (13¾x28in)
- H630 iron-on wadding 35x90cm (13¾x35in)
- 18cm (7in) brown metal zip
- Two 1.5cm (5⁄8in) silver anorak studs (Prym)
- Prym Vario pliers, for attaching the stud fastener
- Faux leather cord, for the zip pull
- Matching thread
- Basic sewing kit

## NOTES

- Seam allowance is 5mm (¼in) unless otherwise stated
- Download the templates from [www.gathered.how/ss-templates](http://www.gathered.how/ss-templates)
- Anorak studs and Vario pliers by Prym. Visit [www.hantex.co.uk/mystockist](http://www.hantex.co.uk/mystockist) for stockists
- Vlieseline from Lady Sew and Sew [www.ladysewandsew.co.uk](http://www.ladysewandsew.co.uk)

## SUGGESTED FABRICS

- Oilcloth, waxed cotton, canvas or denim.

## CUTTING OUT

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

**Front and Back Outer:** two

**Base/Sides Outer:** one

**Pocket Flap:** one

**Pocket Body:** one

**Zip tabs:** two

**Step two** From the lining fabric:

**Front and Back Lining:** two

**Base/Sides Lining:** one

**Pocket Flap Lining:** one

**Pocket Body Lining:** one

**Step three** From the H630 iron-on wadding:

**Front and Back Interfacing:** two

**Base/Sides Interfacing:** one

## PREPARATION

**Step one** Bind the zip end with the two Zip Tabs. Your zip should now be 21.5cm (8½in) long. **01**

**Step two** Press the iron-on wadding pieces to the wrong side (WS) of the two Front and Back Lining pieces and also to the Base/Sides Lining.

## MAKING THE POCKET

**Step one** Pin then sew the Pocket Body and the Pocket Body Lining right sides (RS) together, leaving a gap at the bottom. Notch curves and clip across corners. Turn RS out. **02**

**Step two** Press. Topstitch along the top edge.

**Step three** Topstitch the pocket body in place on the Front Outer panel in the vertical centre,

5cm (2in) down from the top edge.

**Step four** Make the pocket flap in the same way, this time leave the turning gap in the top edge. Topstitch around the lower curve and sides.

**Step five** Place the flap 2.5cm (1in) from the top edge of the panel and topstitch in place. **03**

**Step six** Use the template mark to apply a stud fastener to the flap and pocket body. **04**

## INSERTING THE ZIP

**Step one** Place the completed front and the corresponding lining piece RS facing with the zip in-between. Sew from the start of the zip tab to the end, leave the extra seam allowance free.

**Step two** Repeat for the other side of the zip and then topstitch along both sides to keep the lining neat. Open the zip part way.

## ATTACHING THE BASE AND SIDES

**Step one** Take the Base/Sides Outer and pin/clip it around the bottom of the case. Sew, then clip and notch. You will have a little extra on the ends of the Base/Sides Outer strip, this is to allow room for error so trim the excess away.

**Step two** Repeat with the Base/Sides Lining. Leave a turning gap in the lining. Trim and sew across the ends at the top of this piece. **05**

**Step three** Turn the case RS out through the lining gap and close the gap by hand or machine. Push the lining down into the case. **06**

**Step four** Tie faux leather cord to the zip pull.

# PINUP

Sew your own  
Nellie the Elephant  
plushie as a gift.

**CLICK  
HERE!**

TO BUY THIS PATTERN  
FROM **£7.99**

WHILE STOCKS LAST

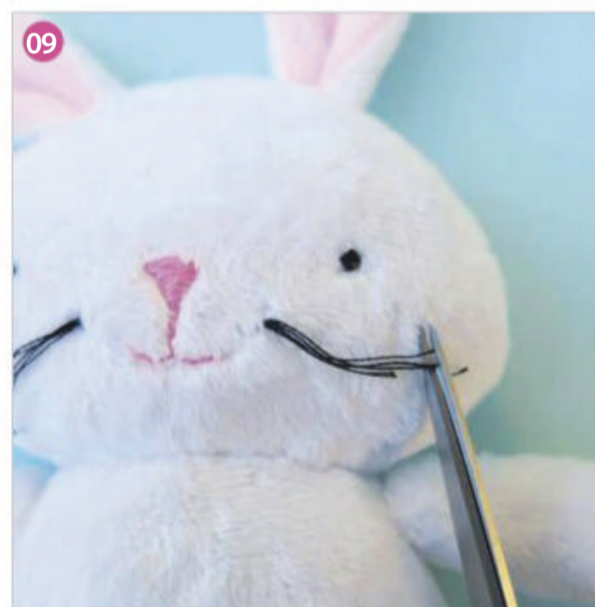
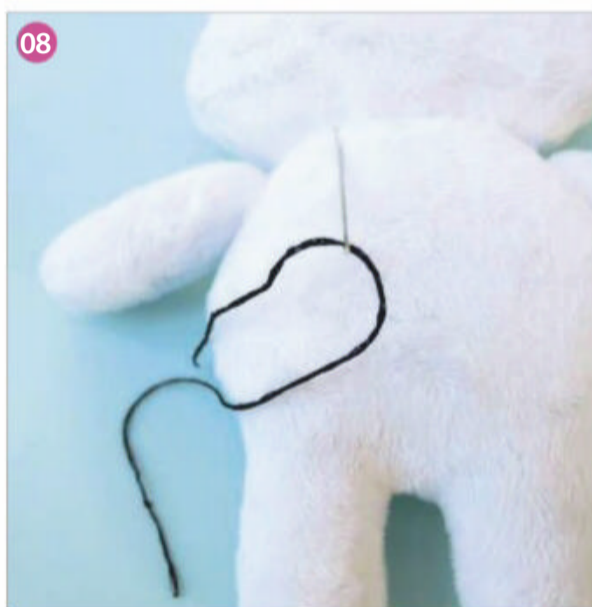
Isn't Nellie the Elephant just the sweetest little chap? This cheerful plushie design from Jo Carter is one of your bonus pattern packs included with this issue, so he can be all yours to keep or to make as a special present. There are also video tutorials available online to help you make Nellie. Check out the following Sewing Quarter episodes on YouTube to see Jo Carter making the elephant herself: Welcome to Wonderland (23/09/17) and Creature Comforts (27/10/17). Enjoy!





# FLUFFY FASHIONISTA

Lucy Ward's adorable plush bunny is play date-ready with a wardrobe of pretty dresses for any occasion.



## YOU WILL NEED

For one bunny with three dresses:

- Fabric A – White cuddle plush 38x32cm (15x12½in)
- Fabric B – Pink cuddle plush 14x16cm (5½x6½in)
- Fabric C – Floral fabric 29x17cm (11½x7in)
- Fabric D – Grid fabric 29x17cm (11½x7in)
- Fabric E – Butterfly fabric 29x17cm (11½x7in)
- Fabric F – Plain mint fabric 29x17cm (11½x7in)
- Fabric G – Plain peach fabric 29x33cm (11½x13in)
- Stranded cotton in black and pink
- 6 coloured buttons
- 3 press studs
- Long doll needle
- Polyester toy filling
- Basic sewing kit

## FINISHED SIZE

Approximately 32cm (13in) tall

## NOTES

- Download the templates from [www.gathered.how/ss-templates](http://www.gathered.how/ss-templates)
- Fabric measurements are given width first, then height.

- Arrows on the pattern templates indicate the direction the fur pile should run in.
- Cut pattern pieces so that the stretch is on the width. The nap on the plush fabrics should run downwards, except for the ears which should run upwards.
- Use 6mm (¼in) seam allowances throughout unless otherwise indicated.
- The templates include seam allowances where necessary.
- Cut pair = cut mirror image.
- Fasten off at the beginning and end of stitching, unless otherwise indicated.
- RS – right side.
- WS – wrong side.
- Always use plenty of pins or clips. Tacking seams in place before sewing will help with accuracy.
- Go around with a bodkin or the blunt end of a needle to release any trapped fur from the seams.

## CUTTING OUT

For one bunny with three dresses:

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

**Step two** From Fabric A, cut out as follows:

**Body:** one pair

**Head:** one pair

**Arms:** two pairs

**Ears:** one pair

**Step three** From Fabric B, cut:

**Ears:** one pair

**Step four** From Fabric C, cut:

**Dress:** one

**Step five** From Fabric D, cut:

**Dress:** one

**Step six** From Fabric E, cut:

**Dress:** one

**Step seven** From Fabric F, cut:

**Dress Lining:** one

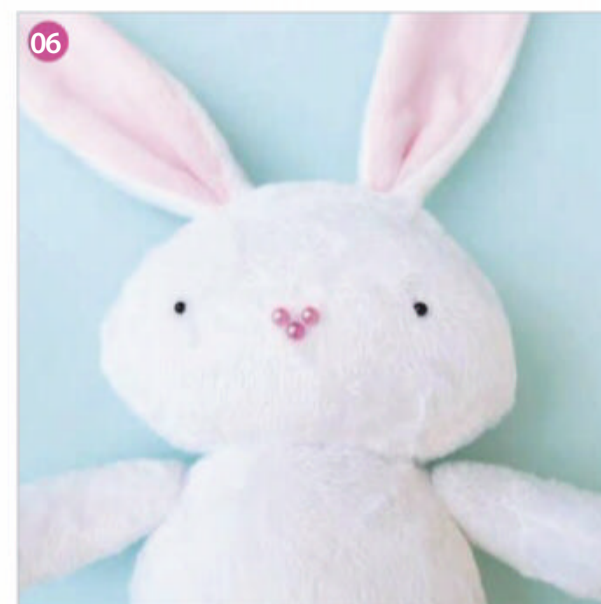
**Step eight** From Fabric G, cut:

**Dress Lining:** two

## MAKING THE EARS AND HEAD

**Step one** Pin each Ear right side (RS) together and sew, leaving the short end open. Trim the seams and turn RS out.

**Step two** Fold each Ear in half vertically, inwards, and pinch the fold. Sew a few hand stitches to hold it in position. **01**



**Step three** Take the two Head pieces and lay them RS together. Sandwich the ears between the two layers where marked, facing downwards into the head. Pin, then tack the Head pieces together, leaving a gap at the bottom for turning. <sup>02</sup>

**Step four** Turn the head RS out to check you are happy with the ear positions. Turn back RS together and sew. Remove the basting stitches, trim the seams and turn the head RS out.

**Step five** Stuff the head using a chopstick or similar, so it becomes nice and firm.

**Step six** At the neck edge, turn the raw edge to the wrong side (WS) by 4mm and sew a running stitch through the fold, close to the edge to gather the head. Use double thread so it won't break when you pull the running stitches taut. More stuffing can be added later on.

**Step seven** Fasten off with a few stitches to hold the gather in place and close up the hole.

### MAKING THE BODY

**Step one** Sew the Body pieces RS together, leaving the top open for turning and stuffing.

**Step two** Trim the seam allowances and clip notches in the curves and corners. <sup>03</sup>

**Step three** Turn RS out. Stuff firmly. As with the head, gather and close up the opening in the top by folding over the raw edges by 4mm, then make a running stitch around the very top. <sup>04</sup>

**Step four** Pull the thread taut and fasten off.

### MAKING THE ARMS

**Step one** Pin the Arm pieces RS together and sew, leaving a gap for turning at the back of each arm, as marked. Trim the seams and then turn each arm RS out. Stuff the arms fairly loosely, leaving a good 1cm (3/8in) at the top unstuffed. Overstitch or ladder stitch the openings closed.

**Step two** Pin an arm to the side of the bunny's body, 2.5cm (1in) down from the very top of the body and centrally across the body's centre seam. Ladder stitch in place. Repeat for the other arm. <sup>05</sup>

### ATTACHING THE HEAD

**Step one** Use extra long pins to position the bunny's head on its body.

**Step two** Once happy with how it sits, begin to ladder stitch the head to the neck. Use double thread for this step. Stitch once more all around to make sure the head is attached really well.

### MAKING THE FACE

**Step one** Mark out the position of the eyes and nose with pins. <sup>06</sup>

**Step two** Using four strands of black stranded cotton sew each eye using a small satin stitch. Fasten off with a tiny stitch and then take your needle through to the back of the head before snipping the thread.

**Step three** Use four strands of pink stranded

cotton to satin stitch the nose in a triangle. <sup>07</sup>

**Step four** Continue to backstitch a vertical line and two curved lines for the mouth.

**Step five** Tie a knot in five strands of a long piece of black stranded cotton, leaving a long tail. Insert the long doll making needle into the bunny's neck at the back, where the head meets the body. <sup>08</sup>

**Step six** Bring it out through to the front of the face where the whiskers will be. Pull the thread until the knot at the back disappears into the head and hides the knot and tail. Leave the length for now. Repeat for the other side of the whiskers, then trim both sets of whiskers to the length you want them to be. <sup>09</sup>

### MAKING THE DRESSES

**Step one** Pin one Dress piece RS together with one Dress Lining piece. Sew all around, leaving a turning gap. You can narrow the seam slightly where there is less fabric around the straps. Trim and clip notches in the corners and curves of the seam allowances. <sup>10</sup>

**Step two** Turn RS out and press.

**Step three** Hand sew the opening closed using small overstitches in a matching thread.

**Step four** Fold each strap over onto the front part of the dress and pin in place. Secure with a few stitches. Sew buttons on over the strap. <sup>11</sup>

**Step five** Sew a press stud fastener to the back of each side of the dress to finish. <sup>12</sup>

INCLUDES  
PAPER  
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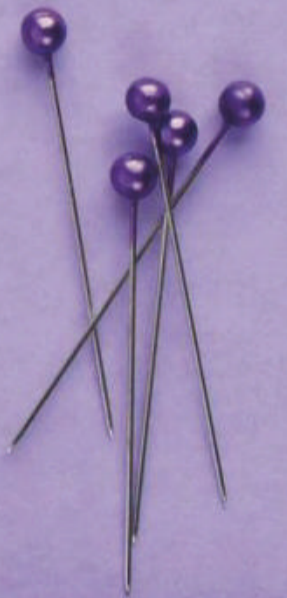
N°37

GRANITOS STITCH

# STITCH

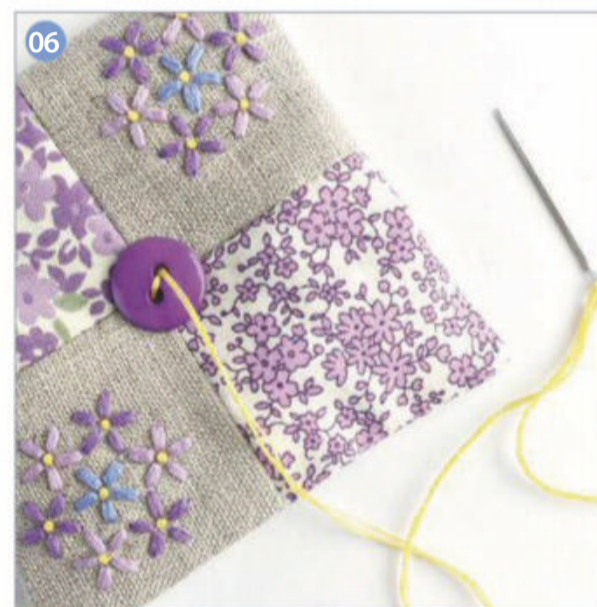
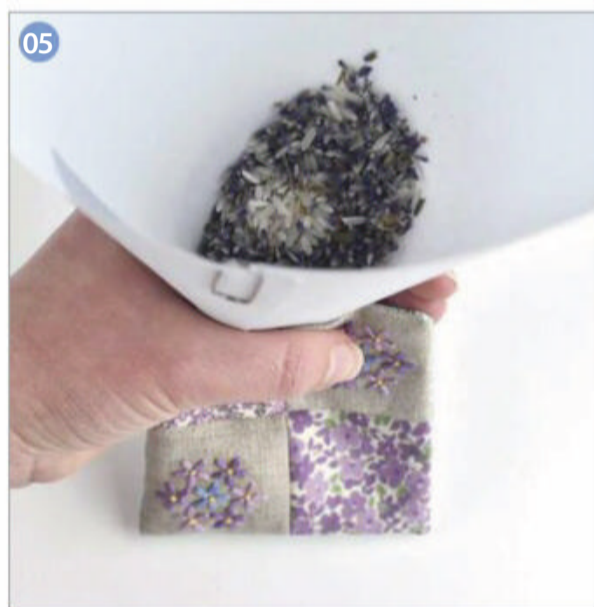
*library*

Discover granitos stitch, the perfect stitch for pretty petals, and sew **Mollie Johanson's** embellished scented sachet.



CUT OUT & KEEP





## YOU WILL NEED

- Linen fabric, fat quarter
- Quilting cotton, fat quarter
- Stranded cotton in coordinating floral shades
- Small embroidery hoop
- Rice and lavender for stuffing
- Matching thread
- Basic sewing kit

## NOTES

- Fat quarter = 45x56cm (18x22in)
- Use a 7mm seam allowance unless otherwise stated
- We used lavender, yellow
- Download the templates from [www.gathered.how/ss-templates](http://www.gathered.how/ss-templates)

## WORKING GRANITOS STITCH

**Step one** Come up and go back down to make a straight stitch. Bring the needle up again through the first hole at the bottom of the stitch. Go back down at the top of the stitch. As the needle passes through the fabric, hold the working thread to the left of the first stitch, guiding the thread to lay on the fabric to the left side. **01**

**Step two** Bring the needle up again through the first hole at the bottom of the stitch. Go back down at the top of the stitch, this time guiding the thread to lay on the fabric to the right-hand side of the first stitch. You can stop here or add more stitches in the same way on the left-hand and then the right-hand sides, forming a larger granitos stitch. **02**

## EMBROIDERING THE SACHET

**Step one** Embroider two floral motifs on the linen fabric using a small embroidery hoop if desired. We used several shades of lavender stranded cotton, with yellow for the flower centres, working with three strands throughout. Embroider the petals with granitos stitch as detailed above and work the flower centres with small French knots. We wrapped the thread around the needle twice to create the French knots.

**Step two** Cut the embroidered linen into two 7cm (2¾in) squares with the designs in the centre. Cut two 7cm (2¾in) squares and one 11cm (4¾in) square of quilting cotton. **03**

## MAKING PATCHWORK TOP

**Step one** Pin the small squares of fabric together in an alternating pattern.

**Step two** Sew the squares together using a 7mm seam allowance and removing the pins as you sew. Press the seams open.

## ASSEMBLING THE SACHET

**Step one** Pin the pieced top to the quilting cotton square with right sides (RS) of the fabrics together. **04**

**Step two** Sew around the edges, leaving a 5cm (2in) opening for turning. Trim the corners and turn the sachet RS out.

**Step three** Use a piece of paper to make a cone-shaped funnel and fill the sachet with approximately 30 grams (¼ cup) of a mixture of rice and lavender. Neatly sew the opening closed with ladder stitch. **05**

**Step four** Sew a button into the centre of the sachet, stitching through all the layers. **06**

TIP

Instead of lavender, you can scent the rice with your favourite essential oils.

# TEMPLATES

Here are the templates you will need to make some of the projects in *Simply Sewing* issue 67.

## STAR CUSHION

PAGE 64

ACTUAL SIZE

STAR SEGMENT

## GRANITOS STICH

PAGE 85

ACTUAL SIZE

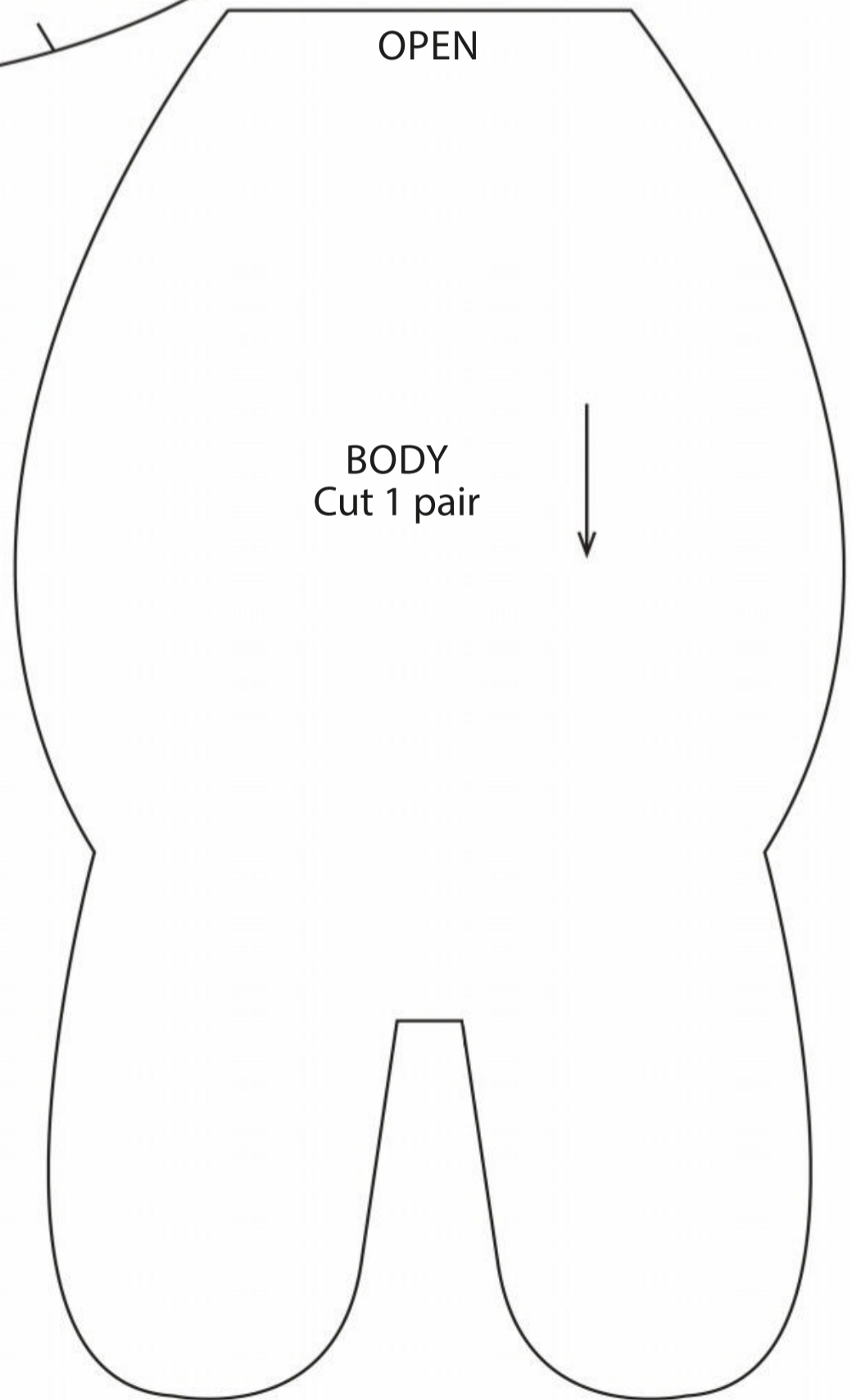
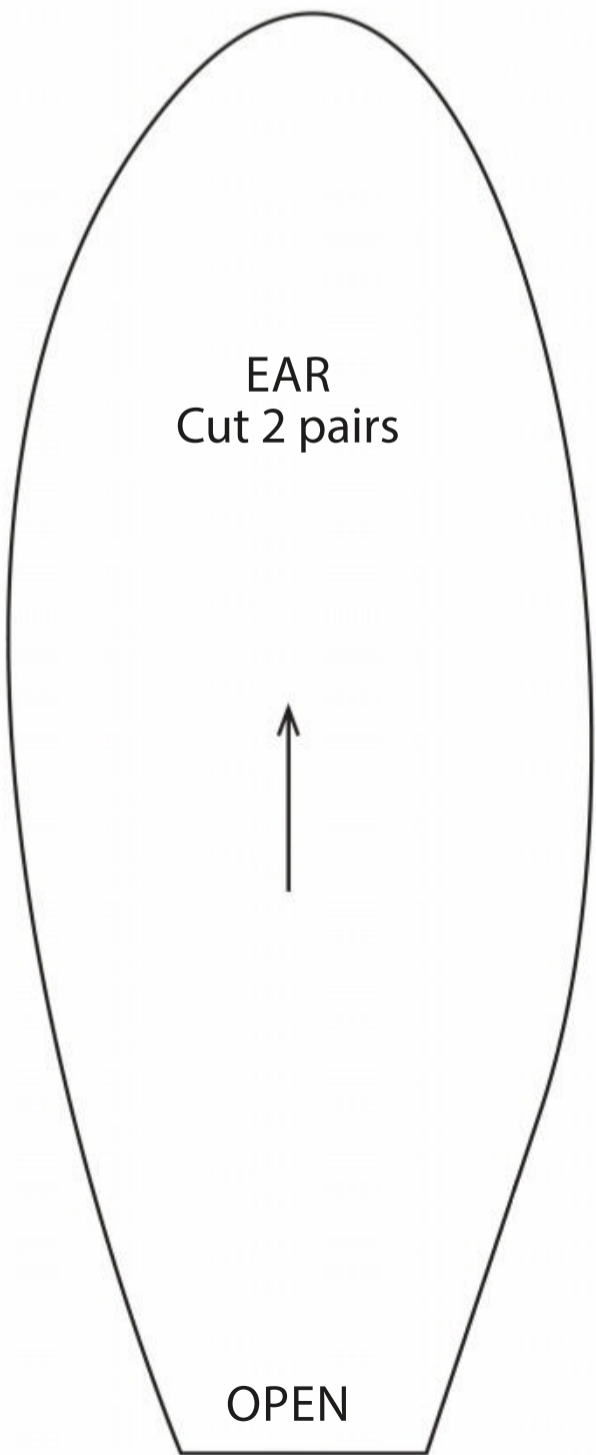
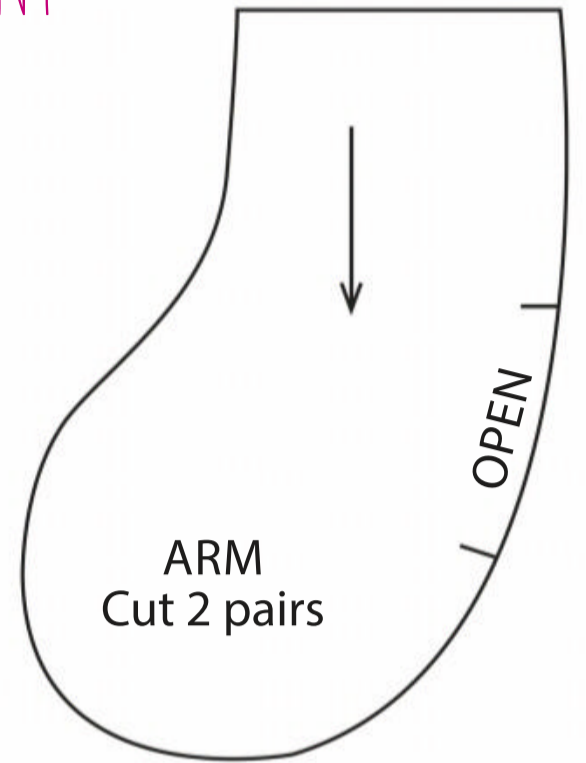
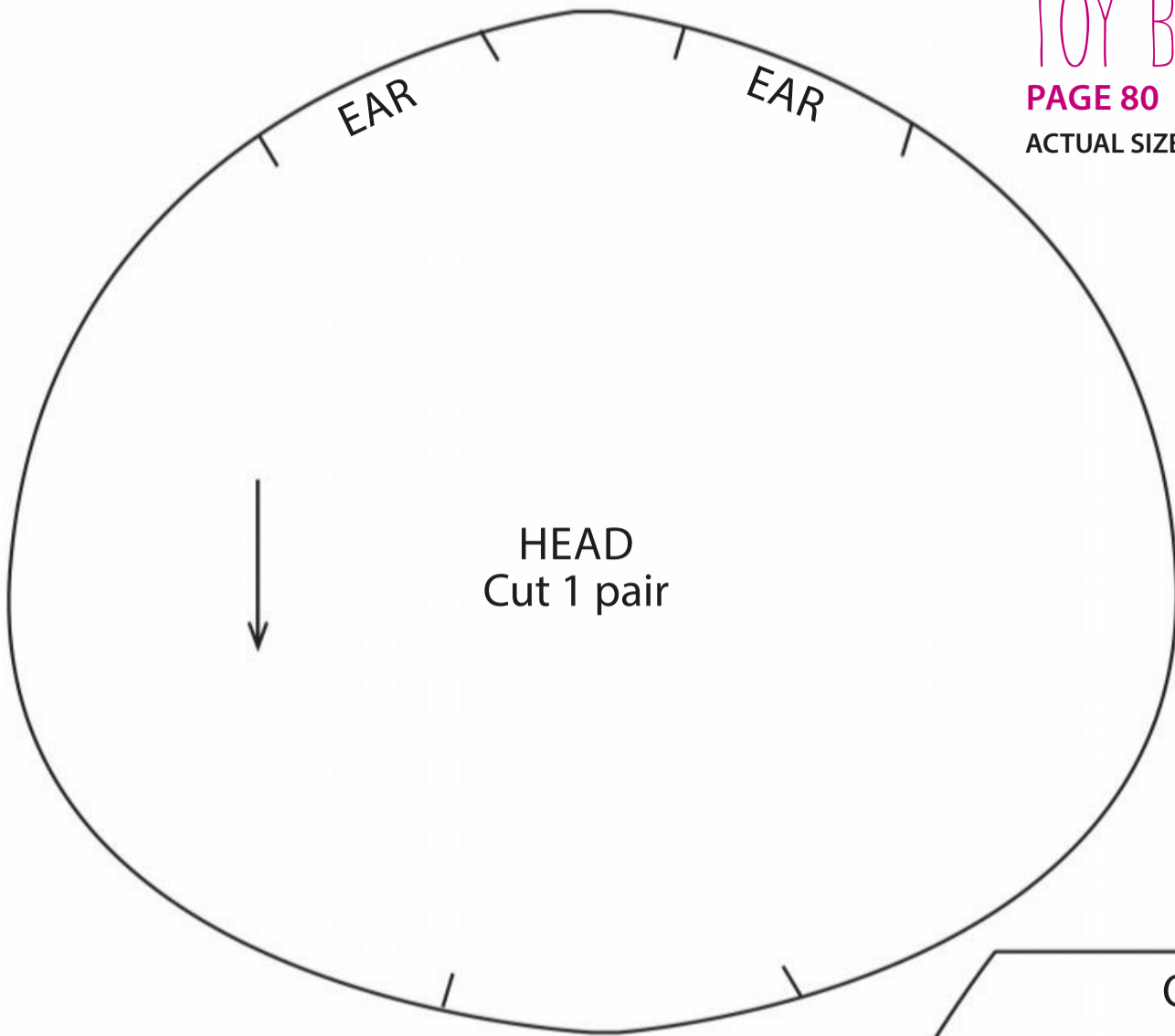


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—→ TEMPLATES ←—

TOY BUNNY

PAGE 80  
ACTUAL SIZE

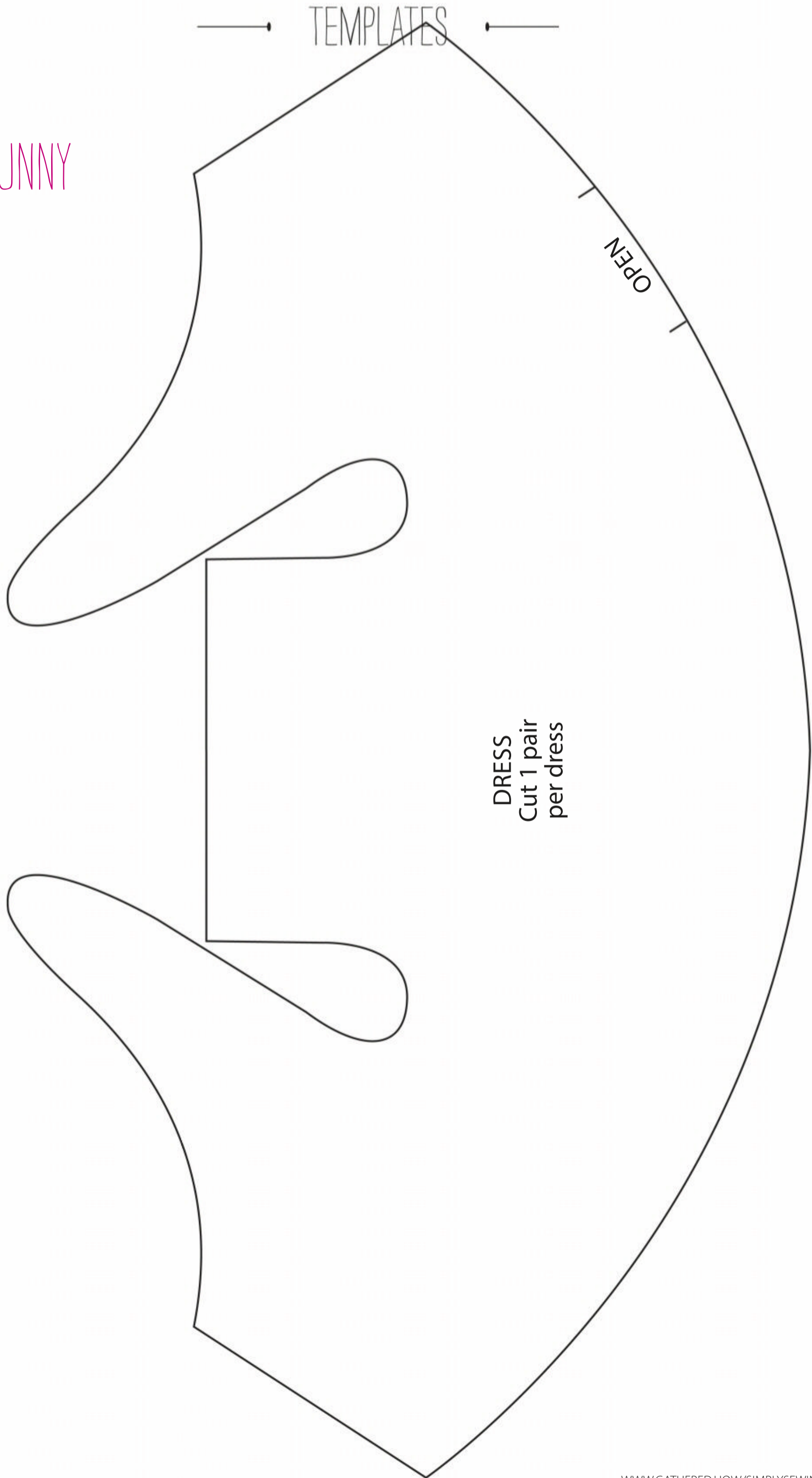


TEMPLATES

TOY BUNNY

PAGE 80

ACTUAL SIZE

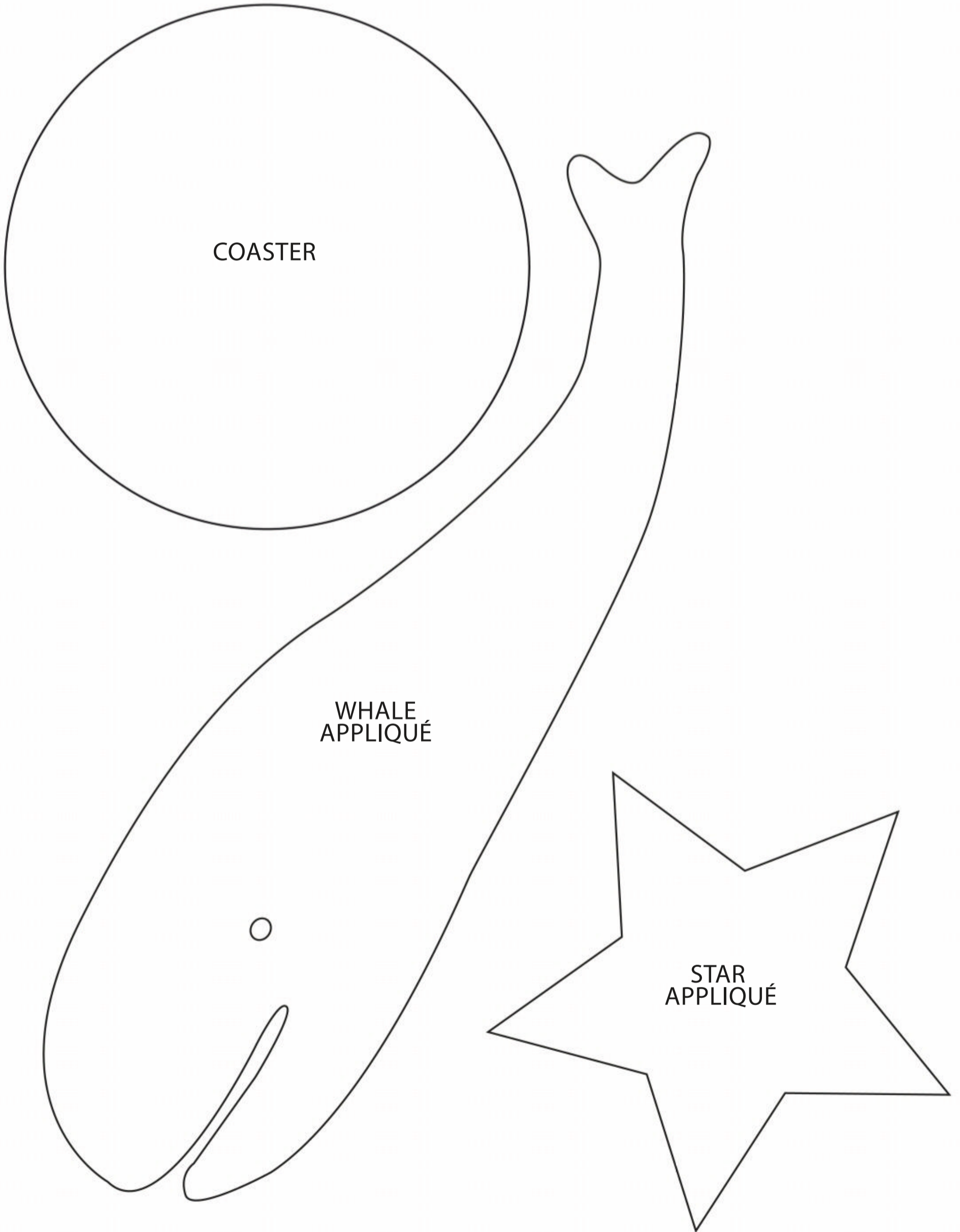


DRESS  
Cut 1 pair  
per dress

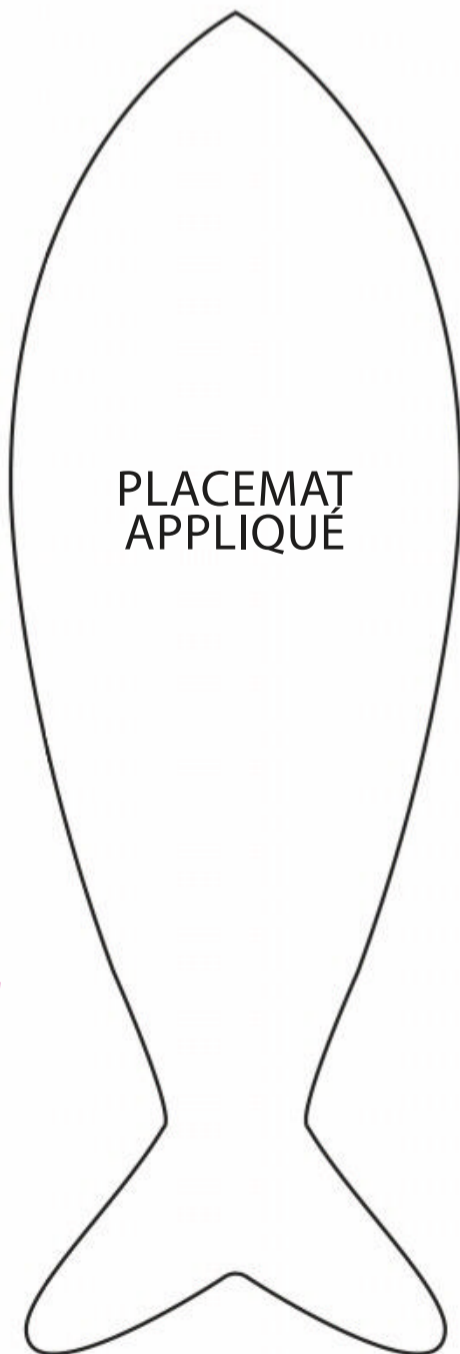
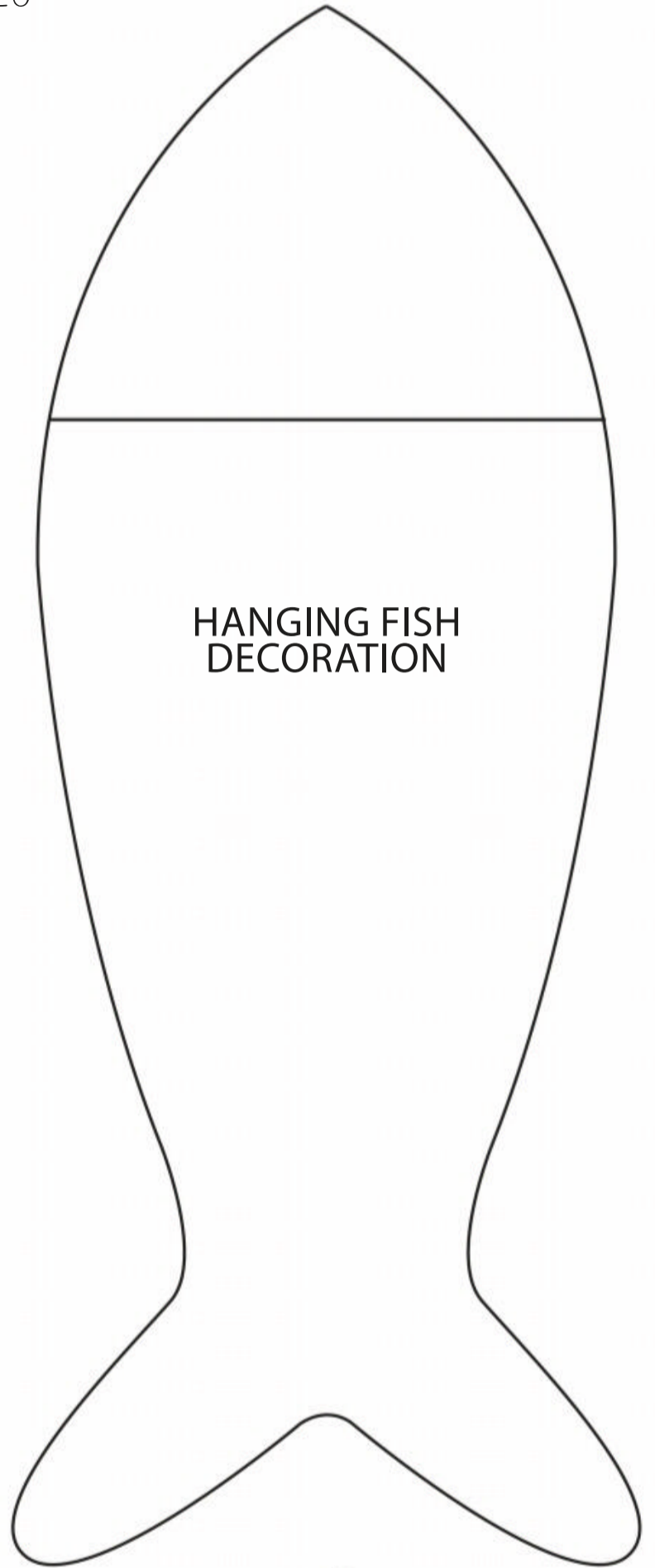
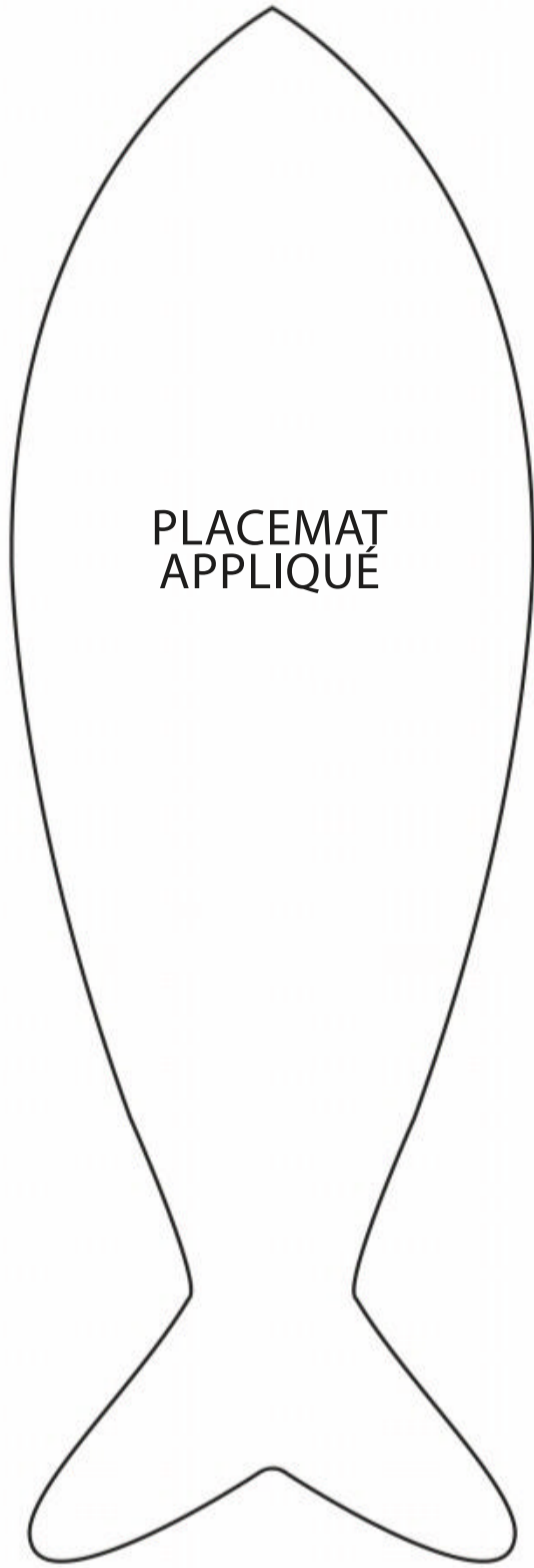
# COASTAL KITCHEN

PAGE 26

ACTUAL SIZE



TEMPLATES



COASTAL KITCHEN

PAGE 26

ACTUAL SIZE



**SIZES**  
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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.*

### TAPE MEASURE

A flexible fabric tape measure will take accurate measurements.

### SEAM RIPPER

This sharp blade cuts through and unpicks stitches.

### SHEARS

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

### THIMBLE

Wear to protect your fingers when handstitching.

### MARKING PENCIL

Choose a colour that shows up on your fabric.

### TAILOR'S CHALKS

Chalk temporarily marks fabric and can be easily brushed away.

### SMALL SCISSORS

Use for snipping threads and cutting notches.

### FABRIC CLIPS

Use these instead of pins when sewing thicker fabrics.

### PINS

Stainless steel pins with sharp points are best.

### PINKING SHEARS

These cut a zigzag edge on fabric to neaten.

### FABRIC WEIGHTS

Use instead of pins to hold your pattern in place.

### BOBBINS

This forms the underside of the machine stitch.

### THREAD

This forms the top side of the machine stitch.



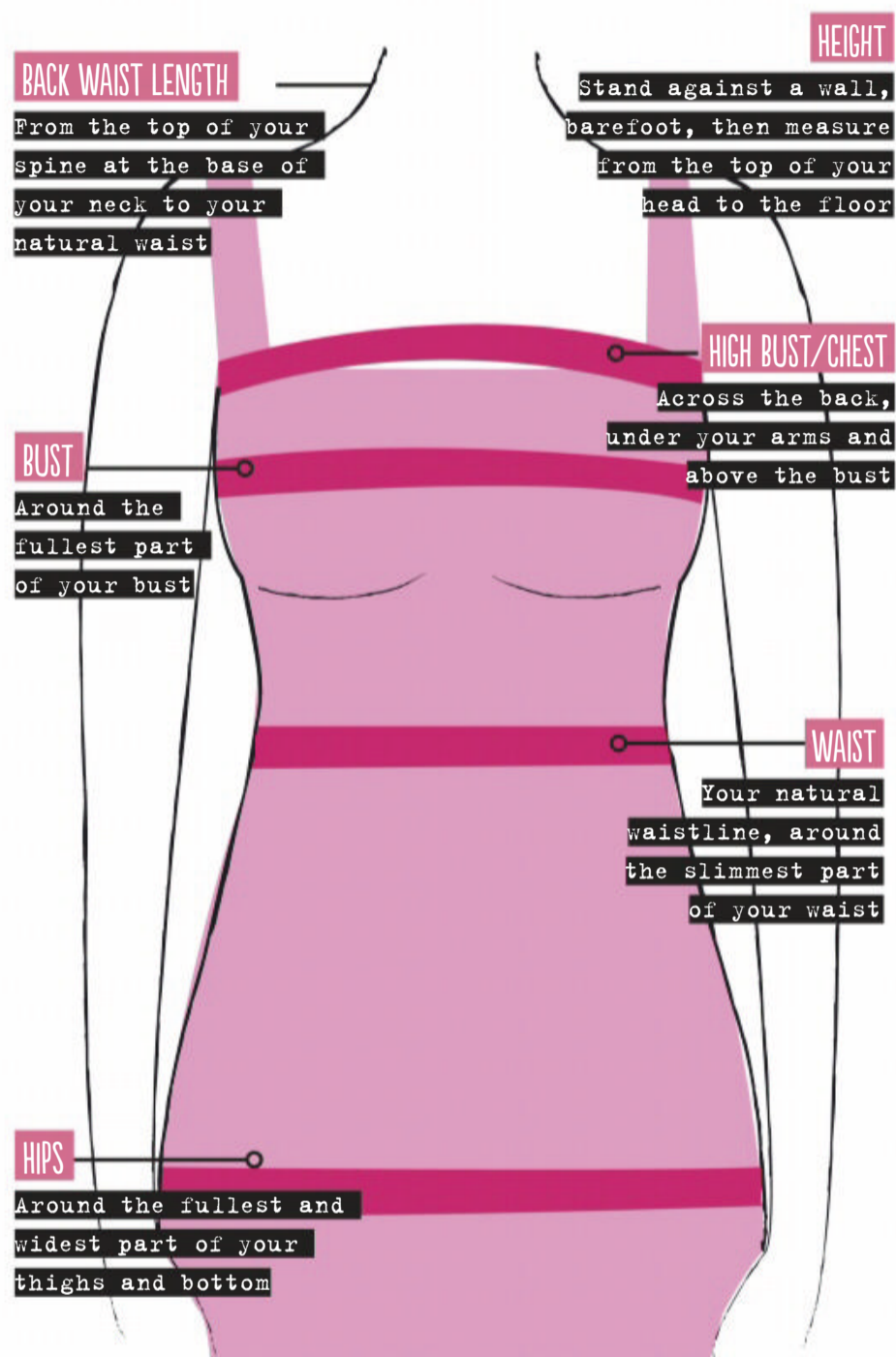
# HOW TO MEASURE YOURSELF ACCURATELY

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

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

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

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



# HOW TO USE A PATTERN

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

## 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.

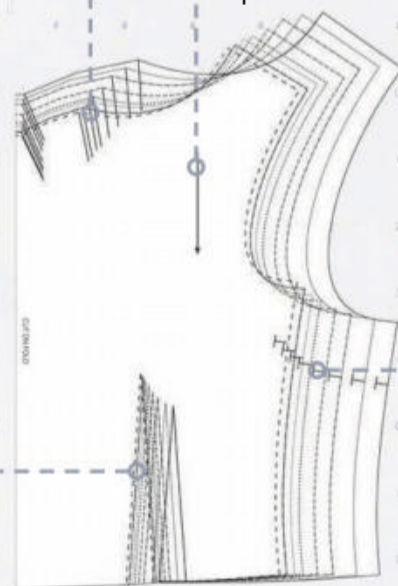
# PATTERN MARKINGS

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

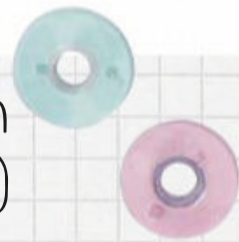
**Arrows:** Grainline arrows are used to show which direction to pin the pattern on the fabric. The grainline runs parallel to the fabric edge.

**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.gathered.how/simplysewing](http://www.gathered.how/simplysewing)

### DRAPE

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

### EASE

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

### 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

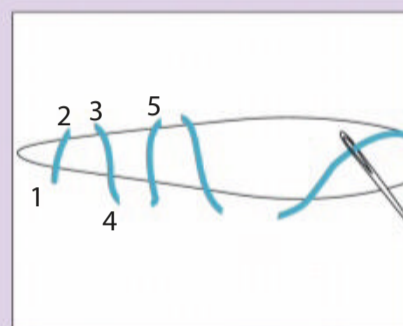
A line of stitching worked through the facing and seam allowance 3mm (1/8in) from the seam to stop the facing rolling to the outside of the garment. Understitching will not be visible on the outside.

## STITCH GUIDE

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

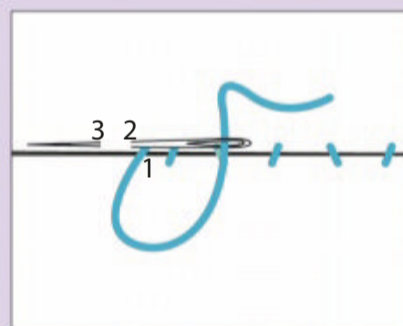
### LADDER STITCH

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.



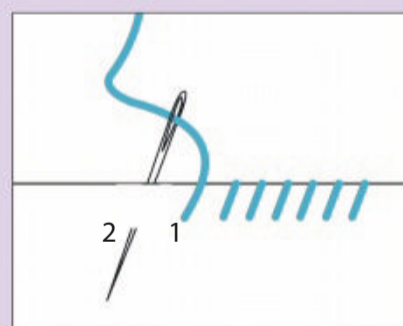
### SLIP STITCH

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.



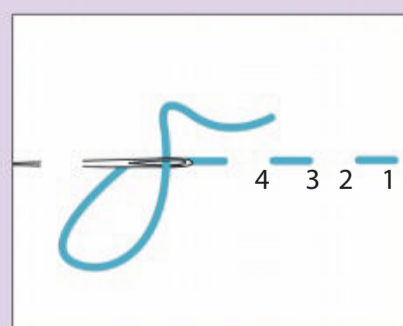
### WHIP STITCH

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



ONE PATTERN,  
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- Midi dress set
- Sewing Bee series 6
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# MOTO MOJO

When the perfect fabric arrived at her shop, Samantha knew exactly what to make with it: the ultimate leather-look jacket.

"There are so many reasons why this faux leather jacket is my favourite piece in my handmade wardrobe, but I'll try to narrow it down.

I hadn't made a full-on piece of clothing for a while before I made this. I have sewn all my life and find that as much as I love it, I do go in and out of the mood for sewing complicated garments. I find that something must fulfil a real need in my wardrobe to warrant the commitment in time and money to create it. This jacket definitely filled that need for me. Being a plus-size gal, I find that leather jackets are usually ill-fitting, bulky, hot to wear, and often make you look like a leather armchair. Nobody wants that!

When I found this leather-look stretch cotton fabric and ordered it into my shop, I instantly

knew that I had to make myself a moto style jacket. As it was cotton it would be breathable, all the seams and collars would be less bulky, it would have a little stretch, and I could make it fit over my favourite chunky knit jumpers.



I have made jackets before but this one came together like a dream! I used Butterick 6169 as I find it easier to alter patterns from the big pattern companies, and there are very few indie pattern companies that make detailed patterns for plus sizes. I am lucky that I grew up altering patterns for myself, so I was able to tweak this one to work perfectly for my needs. It is now one of the most worn items in my wardrobe, and I always get such lovely comments in it which makes it even more dreamy to wear."

[See more on Instagram @SamanthaClaridge](#)

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