

+ FREE
SEWING BOOK

PLUS GIFTS TO SEW
IN AN EVENING

Simply Sewing

FRESH IDEAS WITH FABRIC



ISSUE THIRTY SIX



**QUICK
STITCH**

CHRISTMAS DÉCOR

NEW! THE PARTY EDIT
EXCLUSIVE
ESME DRESS
IN SIZES 6-20



EASY-TO-SEW
SEASONAL STYLE

GIFT IT!

- ★ Present sack
- ★ Star cushions
- ★ Cosmetics case

FESTIVE CHEER

Inspired ideas for a handmade Christmas

HOW TO: Sew with faux leather • Use metallic threads • Add statement ruffles • Coral stitch



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Simply Sewing

FRESH IDEAS WITH FABRIC

With the festive season underway, our trusty sewing machines are full speed ahead and whirring along to the sound of Christmas tunes as we stitch up some handmade loveliness for the holidays. Pausing only for mince pies and to restock our seasonal stash, we're sewing personalised gifts for the whole family, decking the halls with stylish decorations made from our most coveted fabrics and, of course, treating ourselves to a new party frock – or two! Let's make this our best handcrafted Christmas yet.



Simply Sewing

FRESH IDEAS WITH FABRIC

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EASY GIFTS
TO SEW
FOR CHRISTMAS



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TWO GIVEAWAYS TO ENTER TODAY!
 Tilda treats and a bumper sewing bundle worth over £500!
 Turn to p17



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GLITTER & GLITZ
 Party season is here and what better way to celebrate than making our statement Esme Dress (p36)? We've got two versions for you to sew, as well as this winter's must-wear garment – the faux leather skirt (p41). If gifting is your game, then you're in luck! There are quick-make gift ideas for all the family (p20) as well as on-trend decs (p71) and star cushions (p73) to sew. Plus, vote for your stitchy faves and you could win a £100 Amazon voucher, see p56 for details.



Nikki

Nikki Morgan, Acting Editor

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* FREE PATTERNS ONLY AVAILABLE ON UK NEWSSTAND

CONTRIBUTORS

A big thank you to this creative bunch...



TINA O'ROURKE

Tina is a craft practitioner, writer and facilitator living in the west coast of Ireland. Her skills include pattern drafting and design using textiles, felt, hand and machine embroidery and crochet. Make her tabletop tree ornament on page 71.



LISA COMFORT

Lisa Comfort is the founder and owner of Sew Over It, a sewing haven and fabric shop in London, and has launched a new brand of handmade storage baskets at www.tokaree.co.uk. She shares her Christmas craft plans on page 44.



CORINNE LAPIERRE

Corinne Lapiere designs and makes beautiful felt sewing kits featuring woodland wildlife and quirky items such as miniature houses, toadstools and gingerbread men. She shares where she finds inspiration for her creations on page 64.



CATHY MCKINNON AND ARIANNA CADWALLADER

Designers Cathy and Arianna are inspiring sewists to make their own capsule collection with their new book, *Sewing Your Perfect Capsule Wardrobe*. Sew a faux leather skirt from the book on page 41.

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Anna Alicia, Juliet Bawden, Jo Carter, Jessica Entwistle, Olu Falola, The Fold Line, Debbie von Grabler-Crozier, Mollie Johanson, Jennie Jones, Zoe Patching, Portia Lawrie, Amanda Russell
Special thanks to: Carolyn Bunt

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Simply Sewing

FRESH IDEAS WITH FABRIC

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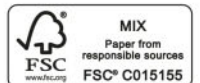
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Scandi 4 Trees design on Grey Fabric by
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PINBOARD

IDEAS ♡ INSPIRATION ♡ ACCESSORIES ♡ WEBSITES ♡ EVENTS ♡ STUFF



EARTH MOTHER

Finnish pattern brand Named celebrate nature and science with their new Earth Science collection. The designs take inspiration from geology and minerals, with geometric lines, interesting cuts and organic, flowing silhouettes. Panelled details throughout offer an opportunity to play with unique fabric combinations in this season's earthy and jewel tones – perfect for a luxe party frock! From approx £12, www.namedclothing.com



BRIGHT IDEAS

Craft your way to a stylish and fuss-free festive season with our sister magazine *Simply Christmas*, packed with handy gift guides, tempting recipes, on-trend decor and creative makes, including a gorgeous Liberty-print table runner by Alice Caroline. £5.99 from www.buysubscriptions.com

EFFORTLESS EVERYDAY

▼ If your wardrobe is overflowing but you often feel like you have nothing to wear, it's time to sew up a capsule collection! *Sewing Your Perfect Capsule Wardrobe* by Arianna Cadwallader and Cathy McKinnon has five key garments for effortless style: a jersey vest, staple skirt, shift dress, blouse and trousers – turn to page 41 for a midi skirt project from the book. £19.99, www.kylebooks.com



Photo: Amanda Thomas



FESTIVE FELT

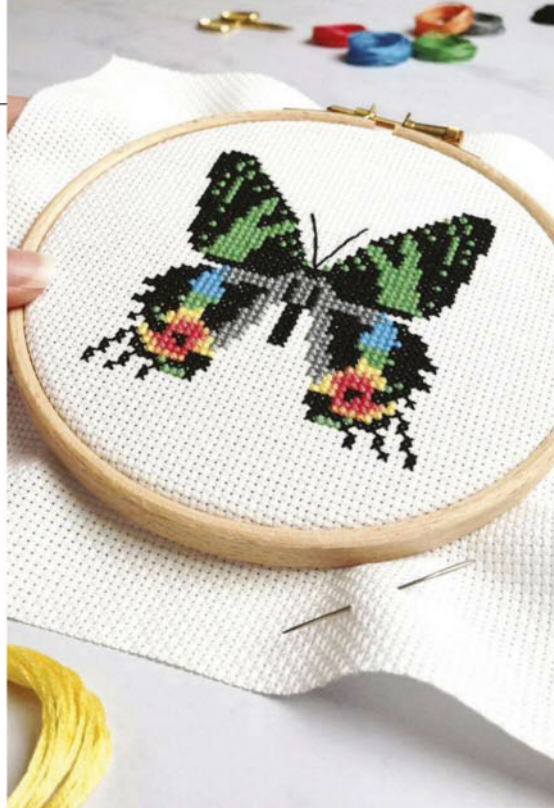
One of our favourite Christmas traditions is decorating the tree to a soundtrack of our favourite festive tunes with a glass of something mulled in hand. This year we'll be adding a handmade element to the tree-decorating fun by stitching up our own trimmings with these quick-sew felt kits from Trimits. There are nine adorable felt designs to make, from a pair of mittens to a Christmas pudding (just be sure to save the something mulled until after you've finished your stitching!). £3.60 each. For stockists email groves@stockistenquiries.co.uk

NORDIC NOEL

Celebrate Christmas Scandi-style with Makower's new fabric collection. Frolicking reindeers, ditsy stars, ornate hearts, heart-motif gingham, printed lace, falling snowflakes and candy stripes feature in a classic colour palette of traditional red, soft grey and taupe. Sew up coordinated makes for a cosy home scheme and bring Scandi simplicity to your festivities – we'll be boosting our patchworking skills with a runner to add colour to the dining table on the big day, as well as getting the kids involved in sewing simple tree decorations we'll treasure for years to come. Browse the collection at www.sewingquarter.com



Give your home a Scandi makeover this Christmas with Makower's new designs.



INSPIRING BOOKS



CONSTELLATIONS

Amber Platzer
=Corcoran and Jaime Jennings (£15.99, Lucky Spool Media)
Look to the stars for stitching ideas with this

book of constellation patchwork. The serenity of the night sky is captured in 12 minimalist blocks, with modern makes such as a patchwork jacket. www.luckyspool.com



THE SAVVY SEAMSTRESS

Nicole Mallalieu (£24.99, C&T Publishing)

Channel your inner fashion designer and add your own twist to your

favourite sewing patterns with this guide to pattern hacking, featuring techniques and tips for switching up design details such as pockets, necklines and fastenings to create your own unique garments for women, men and children. www.ctpub.com



STYLISH HOME SEWING

Torie Jayne (£12.99, CICO Books)

Add handmade loveliness to every room with this book of over 35 practical projects by blogger Torie Jayne in her trademark pastels. Upgrade mealtimes with pretty new table linen, give your bedroom a fresh look with a padded headboard, make a play tent for the kids and much, much more. www.rylandpeters.com



THE FASHION DESIGN COURSE

Steven Faerm (£16.95, Thames and Hudson)

Discover how to put together a clothing collection with this insight into the creative side of fashion design. Tutorials and interviews provide tips for those considering a career in fashion or sewists looking to take a design-led approach to their dressmaking. www.thamesandhudson.com

MINI PROFILE

FLOSS & MISCHIEF



To look at Floss & Mischief's colourful cross stitch kits,

you'd never guess that it all started with an argument. Founder Genevieve Brading explains: "The initial inspiration behind Floss & Mischief was an argument about taxidermy! My boyfriend wanted to fill the house with very on-trend stuffed and mounted insects, but I put my foot down as it's just too creepy. As a peace offering I wanted to cross-stitch some beetles for him." Finding a modern cross stitch design proved impossible, however, so she decided to design her own, and "today Floss & Mischief still rocks the taxidermy trend, selling cross-stitch patterns and kits, and bringing a modern twist to needlework."

Genevieve has always been creative, but it took her a long time to find her niche. "I first tried needlework when I was about six years old, when I was given a kid's needlepoint kit. By my early twenties I had progressed to dressmaking and had a City & Guilds in it under my belt. I love making clothes, but I'm totally rubbish at it! It wasn't until my thirties that I rediscovered cross-stitch and embroidery, and found my thing."

Stitching remained a hobby until late 2011. "I had just quit my London desk job and was house-hunting in the Cotswold countryside. That's really when I found the time to pick up my needle and thread again, and started experimenting with cross-stitch and surface

embroidery." One argument about taxidermy later, and Floss & Mischief was born.

Floss & Mischief designs take shape through a careful process of sampling and fine-tuning. "Stitching a sample is one of the most valuable parts of my design process. By stitching the design, I'll soon discover if the colours need tweaking, some stitches need moving or if I need to go back to the drawing board. Patterns can go through countless revisions before they're deemed 'ready.'" Her most recent designs usually become her new favourites. Her latest are Floss & Mischief's "nine new cross-stitch kits, with beetles and parrots. I can't get enough of their colours."

Genevieve loves to get involved in the craft community, be it through learning "from some amazing needle-slingers from the Royal School of Needlework, the Embroiderers' Guild and beyond" or teaching workshops. "Seeing stitchers experience those lightbulb moments reminds me of how much I love passing the craft on. Embroidery kits are definitely in Floss & Mischief's future!"

See more at www.flossandmischief.com



Genevieve Brading puts "a modern twist on needlework" with her nature-inspired cross stitch kits.



HOLLY JOLLY HOOPS

▼ Take a break from Christmas shopping and embroider these sweet quick-sew hanging hoops by Mandy Shaw. The hoop kit comes with three simple festive designs to sew, plus a pretty gingham ribbon trim and lace for putting them on display on your tree or hanging them up around your home. £19.95 from Sewing Quarter. Shop online at www.sewingquarter.com, watch Freeview 78 and catch up at www.youtube.com/sewingquarter



MODERN LIVING

Textile designer Kate Marsden, aka Mrs M, is known for her mid-century-style illustrations of iconic architecture, but has taken inspiration from closer to home with her latest designs that celebrate icons of the domestic interior. The four new prints feature colourful mid-century chairs and leafy house plants and are available by the metre and fat quarter, or sewn up into gifts and homewares by Mrs M herself. Browse the range at www.madebymrsm.co.uk



MADE FOR FUN

Craft kits are great for when we're in the mood for a speedy, satisfying sew – after all, having everything we need for a project in one package means more time sewing and less time searching through our stash! My Life Handmade specialise in craft kits for all ages and abilities and have released 12 new kit designs, from a simple tassel keyring to a bunny softie. Sew one for yourself or give a kit to a budding maker. From £3.99, www.johnlewis.com

3 OF THE BEST

NEW KNITS

Get your yarn on with our pick of the new knits on the block: chunky, over-sized and oh-so-cosy.

1. Get comfy for a Christmas movie marathon on this hand-knitted cushion in a minimalist colour-pop design. From approx £74, www.hjartslag.etsy.com
2. Feel like an extra in *The Borrowers* under this jumbo knit blanket, available in over 30 colours and hand-knitted by Lauren Aston using giant knitting needles. From £300, www.laurenastondesigns.etsy.com
3. Beat the chill on winter walks with this oversized scarf in goes-with-anything grey, available as a ready-to-wear scarf or as a craft kit for you to arm-knit yourself. £50, www.woolcouturecompany.etsy.com



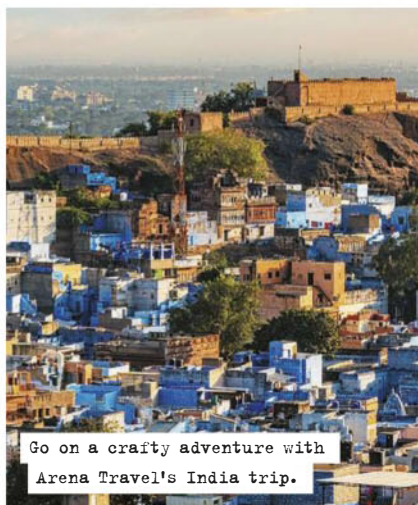


BEAUTIFUL BASKETS

If you're an avid watcher of Lisa Comfort's YouTube channel, you'll likely have spotted (and coveted!) the vibrant storage baskets on display in her kitchen. She first discovered them at a craft market on a fabric-buying trip to Delhi in 2013, and, after tracking down the makers in Manipur, has brought them to the UK. The baskets are handwoven from durable recycled cargo tape, so each one is unique. Our fabric stash now has a colourful new home! In three sizes from £15, www.tokaree.co.uk

DISCOVER INDIA

The winter chill has us dreaming of booking a spring getaway, and Arena Travel's two-week break in India with Karin Hellaby on 10th-24th March is on our travel wish list. The trip will take you to iconic locations in Delhi, Varanasi, Jodhpur and Udaipur to explore, browse the bustling markets, and meet and learn from skilled craftspeople at interactive weaving and embroidery workshops. Go to www.arenatravel.com



Go on a crafty adventure with Arena Travel's India trip.

OUT & ABOUT SKILLS, SHOWS & EVENTS

11 NOVEMBER-20 JANUARY 2018

A Hat or a Husband? Bankfield Museum, Halifax. Explore the history of millinery and local hat-makers with this display in celebration of the Patron Saint of Milliners, Saint Catherine. museums.calderdale.gov.uk

23-26 NOVEMBER

The Knitting & Stitching Show, Harrogate. Enjoy a weekend of learning new skills and browsing supplies at this popular craft show. www.theknittingandstitchingshow.com

9 DECEMBER

The New Craft House Winter Party, London. Join The New Craft House and fellow sewists for a fun-filled evening of stash-shopping and dancing. shop.thenewcrafthouse.com

UNTIL 21 JANUARY 2018

Wallace Sewell: 25 Years of British Textile Design. Fashion and Textile Museum, London. A display of work by woven textile studio Wallace Sewell. www.ftmlondon.org

5 FAB FINDS

Quirky Christmas

We're adding a touch of quirkiness to Christmas with these fun festive finds.



PRINTS CHARMING

Give your tree a modern boho vibe with fabric baubles in mix-and-match prints. Approx £29, www.gioiajune.etsy.com



SNOW BUSINESS

Stitcher Zoe loves winter sports, so it's no surprise she's hoping for snow. From £20, www.snowbirdartworks.etsy.com



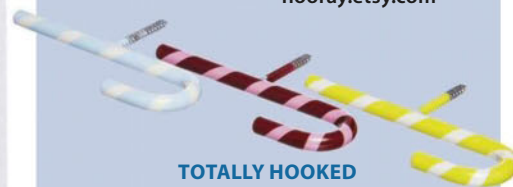
VILLAGE PEOPLE

Keep the kids entertained on snow days with this DIY paper village. Approx £5, www.digitprop.etsy.com



FUN-SIZE FELT

Merry up your mantelpiece with a row of little felt trees. £14.95 each, www.houseofhooray.etsy.com



TOTALLY HOOKED

Put your me-mades on display on hand-painted candy cane hooks. Approx £21, www.candycompany.etsy.com



TRENDY THREADS

▼ Add on-trend hues to your thread stash with the must-have new colours from thread and yarn specialists DMC. They've added 35 new shades to their collection to appeal to contemporary stitchers, with cool greys inspired by the industrial look and royal jewel tones for stitching up your own versions of this year's statement florals. See the full collection at www.dmc.com



STRIPE SWOON

Never mind the Christmas presents – we're wrapping ourselves up in a bow this festive season thanks to CocoWawa Crafts' new Chestnut Sweater and Top. This sweater with a twist features two styles and bow details to mix and match. Printed pattern £13, PDF £10, www.cocowawacrafts.com



HIGHLAND FLING

Scottish tradition meets Scandi cool with this range of bold homewares from Gillian Kyle. Illustrator Gillian celebrates Scottish heritage and wildlife in her unique designs, including her majestic stag print which has been given a festive makeover and adorns kitchen essentials such as coasters and tea towels – we'll be donning the apron to protect our me-made frock while cooking the Christmas feast. From £9.50, www.gilliankyle.com



TRULY SCRUMPTIOUS

Your embroidery needle will never go walkabout mid-project again with these magnetic needle minders made from polymer clay by Cheryl Cunliffe. Designs include a little gingerbread house complete with snow and candy stripes, jammy hearts, cakes and even a pizza. Collect them all and have one for every craving! From £4.50 each, www.chapelviewcrafts.etsy.com

LIBERTY CORNER

WRAP STAR

Our handmade presents will be sitting pretty under the tree this Christmas thanks to these Liberty stickers and tapes. The collection includes heart and alphabet stickers and washi tape rolls in iconic Liberty floral prints for papercrafting and gift-wrapping, plus a letter garland for you to spell out your own festive greeting. From £5.95, www.papermash.co.uk



Up your gift-wrapping game with Liberty stickers and tapes.

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

FESTIVE FIX

Speedy and fun, each of the designs in Lewis and Irene's Christmas Panels Collection features pre-printed fabric with motifs to cut out and sew into something lovely and festive for your home. We just love the simplicity of this North Pole Bunting design, which is made up of festive flags that are ready to snip and string together. They're ideal for making with little ones in the run-up to Christmas. **£7.95, www.sewingquarter.com**



EDITOR'S PICK

WINTER PRINTS Boost your festive fabric stash with these merry and bright fabrics featuring fun penguins, jolly gnomes, classic holly and fir trees...

Tiny Tonttu Fabric in
Christmas green,
£5.95 per 0.5m

Christmas Stags in Flight
in red, £3.55 per 0.5m

Christmas Penguins
in blue, £5.95 per 0.5m

Scandi 4 Trees in grey,
£5.95 per 0.5m

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

GIFT OF THE MONTH BEE HIVE SEWING BOX



BUZZING WITH INSPIRATION

We're hoping that if we're *very* good, Santa will bring us this beautiful beehive shaped sewing box for Christmas.

Finished with embroidered flowers, honeycomb and busy bumblebee details, it's just what we have been looking for to cheer up our sewing rooms, and hide away our favourite everyday tools. Inside the box there are lots of different-sized compartments to not only stow, but organise your essentials, and the addition of a handle makes it possible to carry your kit easily from room to room (who doesn't like a bit of stitching on the sofa?), or to show off at your next sewing class. It's also a thoughtful gift for a fellow crafter – even if the lucky recipient already has a storage box, you can rest assured that it won't be as pretty as this one!

Priced £32.95 and available to buy from www.sewingquarter.com

*Minimum spend £10. Offer excludes TV promoted product, and is valid online only. Offer valid for new customers only and can only be redeemed once per customer. Offer ends 10th December 2017, subject to availability. Offer excludes electrical items and sale items. For full terms and conditions, please see the Sewing Quarter website.



Rose Romance

Ranunculus Reverie

Cassia Charm

GARDEN PARTY

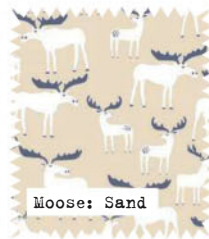
BOHEMIAN GARDEN BY CLAIRICE GIFFORD FOR CLOUD9 FABRICS

Fans of floral prints (that's us!) will love this new Cloud9 collection by Clairice Gifford, which takes inspiration from iconic eras for a new twist on classic blooms. The motifs are an eclectic mix of all the design styles we love: glamorous 1920s Art Deco geometrics, bold and bright retro 1960s prints, and boho florals with a 70s vibe. www.hantex.co.uk/cloud9

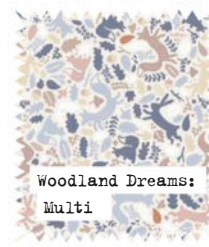
WINTER'S TALE

COLD COMFORT BY DEAR STELLA

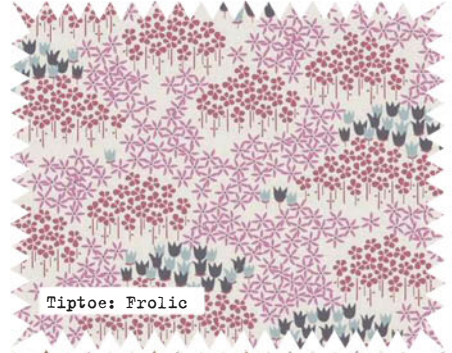
These woodland critters are getting ready for hibernation – and we are too! The range's characterful cotton prints in calm pastel hues including bears, foxes and other wildlife finding a cosy spot to spend the winter – perfect for sewing a snuggly quilt so you can do the same. www.dearstelladesign.com



Moose: Sand



Woodland Dreams: Multi



Tiptoe: Frolic



Jolie: Petal

LITTLE WONDER

DOLLHOUSE BY AMY SINIBALDI FOR ART GALLERY FABRICS

Step into Amy Sinibaldi's imaginary miniature world with these nostalgic dollhouse-themed prints in delicate shades of dusky pink and grey. Sew up sweet makes for little ones, or add a touch of whimsy to your own wardrobe. www.hantex.co.uk/agf

FINE ROMANCE

LOVE STORY BY MAUREEN CRACKNELL FOR ART GALLERY FABRICS

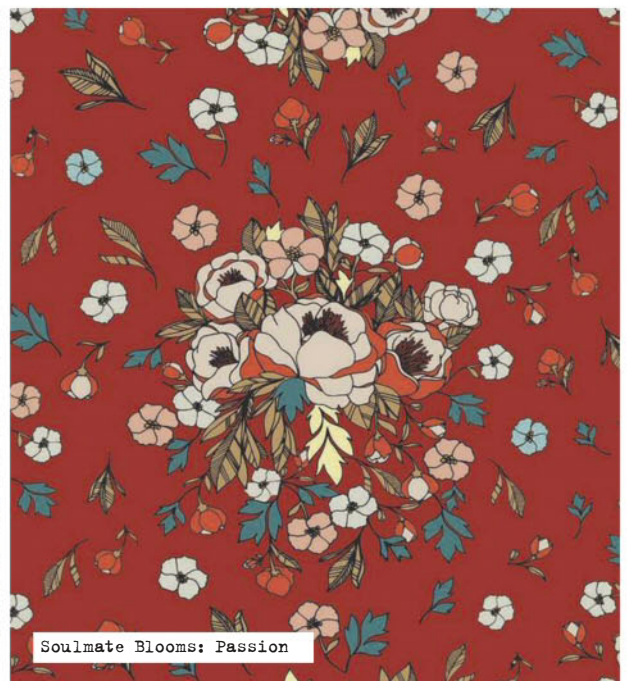
We've fallen head over heels for these new prints by Maureen Cracknell for Art Gallery Fabrics, capturing the joy of love. Sew projects that'll make your heart flutter with quilter Maureen's swoon-worthy hand-drawn and painted designs, featuring blooming bouquets, sweet little lovebirds, hearts and kisses, pretty veil-inspired lace prints and graphic blenders. There are two equally tempting palettes to pick from: the delicate Enamored colourway, with peach, blush pink and teal, and the Enchanted palette in inky navy, ruby red and gold. Alongside cotton prints, the collection also includes knits for cosy winter makes, swishy rayon for romantic frocks, and canvas for practical home projects. Forget the boy-saves-girl rom-com finale – we're sewing our own fairytale ending! www.hantex.co.uk/agf



Hugs & Kisses: Warm



Reflection of Love: Deep



Soulmate Blooms: Passion

5 TILDA COTTAGE KITS TO BE WON

Your chance to win festive Tilda treats and dressmaking scissors for your stash.

We're super excited about the new Tilda Cottage collection (have you seen our 3D Christmas tree on page 71?) and to celebrate its launch we've teamed up with Groves to give away Tilda Cottage prizes worth over £50 each, to five lucky readers. Each winner will receive a Tilda Santa or Tilda Stocking Kit, plus a pack of nine fabric-covered buttons and a pair of Hemline dressmaking shears in rose gold. For your chance to win enter at www.simplysewingmag.com, and find your local Tilda stockist by emailing groves@stockistenquiries.co.uk



SEWING GOODIES WORTH £250!

Enter today for your chance to win a bumper stash from Dragonfly Fabrics.

Just think of all the amazing things you could make with this bumper bundle of goodies from our pals at Dragonfly Fabrics! Included is a stack of fabrics (jersey, chambray, viscose, Japanese cotton prints and linen, to pick out just a few), plus a Named Clothing sewing pattern and Cosy Winter Mittens sewing kit, all worth an enormous £250. We're giving the whole lot away to one lucky reader and it could be you! Enter at www.simplysewingmag.com for your chance to win, and find out more about all the glorious fabrics and prizes on show by visiting the website www.dragonflyfabrics.co.uk

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

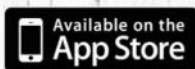
Simply Sewing

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ISSUE THIRTY SIX



QUICK STITCH
CHRISTMAS DECOR

NEW! THE PARTY EDIT
EXCLUSIVE ESME DRESS
IN SIZES 6-20



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FESTIVE CHEER

Inspired ideas for a handmade Christmas

HOW TO: Sew with faux leather • Use metallic threads • Add statement ruffles • Coral stitch

leather • Use metallic threads • Add statement ruffles • Coral stitch

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



PRESENT & CORRECT

Get Christmas all sewn up with our quick and stylish gifts for all the family.

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





PRACTICAL PRINTS

Give someone special a handmade gift they can enjoy every day with these practical makes in classic spots and stripes, including scrap-busting key fobs, a handy wash bag and a dapper bow tie for special occasions. Get your embroidery needle and thread at the ready – these can all be monogrammed for a personal touch.





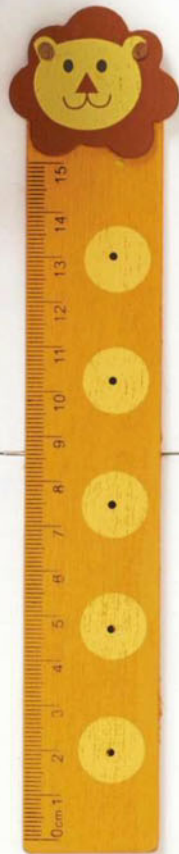
PRETTY IN PINK

We just can't get enough of on-trend candy colours, so it's tempting to keep these pastel pretties for ourselves (we won't, though – promise!). We'll be making Mum a quilted hot water bottle cover for keeping cosy on family movie nights, treating a makeup-loving pal to a new brush roll – a great gift for a budding artist, too – giving a bookworm friend a personalised bookmark, and saving the speedy-sew coin purse for last-minute gifting.



CUTE AND COLOURFUL

If you've got lots of little ones to sew for this Christmas, you're in luck – it won't take long to whip up these quick gifts! Raid your stash for your brightest prints for fun makes that kids of all ages will love, from a sweet giraffe rattle for new arrivals, to stocking-filler hair scrunchies, a drawstring kit bag and a pencil case for teens.





GLASSES CASE

YOU WILL NEED

- Main fabric: 25x25cm (10x10in)
- Lining fabric: 25x25cm (10x10in)
- Wadding: 25x25cm (10x10in)
- Flex frame: 85mm (3⅓in)
- Matching sewing thread
- Basic sewing kit
- Hammer

FABRICS USED

The fabrics used are from the Les Petits collection by Amy Sinibaldi for Art Gallery Fabrics.

Main fabric: Petits Dots, Midnight.
Ref: AGFLEP712.

Lining fabric: Petits Stipples, Sky.
Ref: AGFLEP613. For stockists visit www.hantex.co.uk/agf

NOTE

Use a 1cm (⅜in) seam allowance.

CUTTING OUT

Step one Cut the fabric as follows:

Main fabric: two 10.5x23cm (4¼x9⅞in).

Lining fabric: two 10.5x23cm (4¼x9⅞in).

Wadding: two 10.5x23cm (4¼x9⅞in).

MAKING THE CASE PIECES

Step one Pin a piece of wadding to the wrong side (WS) of one of the main fabric pieces.

Step two Sew these pieces together using a 5mm (¼in) seam allowance. This is just to hold it in place at this stage before you assemble the glasses case.

Step three Sew the second outer and wadding pieces of the case together in the same way.

Step four Mark 5cm (2in) down from the top short edges and 1cm (⅜in) in from each long side on the WS of both of the outer and the lining pieces.

Step five Pin the two main fabrics right sides (RS) facing.

Step six Sew the two main fabrics together, starting at one 5cm (2in) point and stitching all the way around to the other 5cm (2in) point. Backstitch at both ends to secure the seams.

Step seven Repeat for the two lining pieces, making sure you leave a 5cm (2in) gap in the centre of the bottom edge as you go for turning through. ⁰¹

JOINING THE CASE TOGETHER

Step one Take the outer piece and pin one open top to the corresponding lining open top.

Step two Sew together all the way around the top from one 5cm (2in) point to the other 5cm (2in) point.

Step three Repeat this for the second outer and lining tops. ⁰²

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

Step five Close the turning gap with a slip stitch or by oversewing.

Step six Push the lining back inside the outer and ease out the corners. ⁰³

ADDING THE FLEX FRAME

Step one Fold one open end back so the lining is exposed and the case top seam aligns with the 5cm (2in) sewn point.

Step two Pin and then sew together to create a channel for the flex frame.

Step three Repeat for the other case top.

Step four Thread the flex frame through both channels at the same time. ⁰⁴

Step five Join the flex frame open ends together and insert the pin.

Step six Use a hammer to lightly close the ends and secure the pin. Simply squeeze the ends of the frame to open the case.



BOW TIE

YOU WILL NEED

- Main fabric: 55x22cm (22x9in)
- Adjustable bow tie hardware clips (hook, eye and slider): 15mm (¾in)
- Matching thread
- Basic sewing kit

FABRIC USED

Petits Strokes, Midnight. Ref: AGFLEP811. From the Les Petits collection by Amy Sinibaldi for Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf

NOTE

Use a 1cm (¾in) seam allowance.

CUTTING OUT

Step one Cut out the following pieces of fabric:

Bow: 13x35cm (5¼x13¾in).

Central tie: 6x7cm (2¾x2¾in).

Neck strap: 5x55cm (2x21¾in).

MAKING THE BOW

Step one Fold the bow piece of fabric in half lengthways with right sides (RS) together.

Step two Sew together all the way around, but leave a gap in the middle of the long edge for turning later.

Step three Trim the seams, clip the corners and turn RS out.

Step four Slip stitch the turning gap closed.

Step five Fold the bow in half so the short ends meet and draw a line 5.5cm (2¼in) from the open ends. Pin together and then sew along the line as shown. **01**

Step six Press the sewn line open and stitch through the seam and the fabric layers to create a bow shape. **02**

ATTACHING THE CENTRAL TIE

Step one Fold the central tie piece in half with RS facing so the short edges meet.

Step two Sew together along one short edge and then along the long edge.

Step three Trim the seams, clip the corners then

turn RS out and press.

Step four Pinch the centre of the bow into a crease and wrap the central tie around it, making sure that the folded part of the bow is lying at the front.

Step five Sew the tie closed at the back by hand. Make sure you don't sew through to the bow itself as this needs to be free so that the neck strap can be threaded behind it later. **03**

ADDING THE NECK STRAP

Step one Fold the neck strap in half lengthways with wrong sides (WS) facing and sew together along one short edge and down the long edge.

Step two Trim the seams, clip the corners then turn RS out and press.

Step three Thread the strap through the central tie at the back of the bow.

Step four Feed the sewn neck strap end through the metal eye, fold it over and sew it securely in place.

Step five Thread the slider onto the other raw end of the neckstrap.

Step six Feed the neckstrap through the hook and back through the centre of the slider in the other direction.

Step seven Fold the raw end under and sew it down to finish. **04**

WASH BAG

YOU WILL NEED

- Main fabric: 45x40cm (18x16in)
- Lining fabric: 45x40cm (18x16in)
- Iron-on medium weight interfacing: 45x40cm (18x16in)
- Zip: 35cm (14in)
- Stranded cotton
- Matching sewing thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Les Petits collection by Amy Sinibaldi for Art Gallery Fabrics.

Main fabric: Petits Dots, Midnight.
Ref: AGFLEP712.

Lining fabric: Petits Strokes, Midnight.
Ref: AGFLEP811. For stockists visit www.hantex.co.uk/agf

NOTES

- Use a 1cm (3/8in) seam allowance.
- Download the templates needed from www.simplysewingmag.com/downloads
- Our wash bag is monogrammed – this is done before the bag is assembled. Using the alphabet templates, place your fabric right side up over the letters and trace onto the main fabric. The bottom edge of the letters needs to be 14cm (5 1/2in) down from the top short edge with the last letter of the embroidery ending 9cm (3 5/8in) from the right long edge. Embroider the letters in backstitch using three strands of stranded cotton.

CUTTING OUT

Step one From the main fabric cut:

Outer: 32x42cm (12 5/8x16 1/2in).

Tabs: cut two pieces 9x7cm (3 5/8x2 3/4in).

Step two From the contrast fabric cut:

Lining: 32x42cm (12 5/8x16 1/2in).

Binding trim: four pieces 4x12cm (1 5/8x4 3/4in).

Step three From the iron-on interfacing cut:

Main bag: 32x42cm (12 5/8x16 1/2in).

Tabs: two pieces 9x7cm (3 5/8x2 3/4in).

MAKING THE BAG OUTER

Step one Press your interfacing onto the wrong side (WS) of the main fabric outer and two tabs.

Step two Place the zip with teeth facing down on the right side (RS) of the short outer edge.

Step three Place the lining piece RS down on top to create a sandwich. Pin them together



then sew into place using a zip foot.

Step four Wrap your fabrics to the other side and sew on the zip in the same way.

Step five Turn and press so the outer and lining fabrics are WS together then topstitch along the joined fabric edges close to the zip. **01**

Step six With the zip pull open and in the middle of the fabric body, close the zip teeth by machine sewing backwards and forwards close to the ends. Cut off the excess.

ATTACHING THE TABS

Step one Fold one tab in half widthways RS facing and stitch together down the length.

Step two Turn RS out and press with the seam running down the centre of the back. Fold in half, matching raw edges, and press.

Step three Repeat to make the other tab.

Step four Turn the bag WS out so the lining is on the outside and fold it together so the zip lies exactly down the centre of the top edge and press, then open the zip to the centre.

Step five Slip one tab between the outer fabric layers so it is centred on top of the zip and matching raw edges.

Step six Sew across this side seam of the bag, encasing the edges of the tab as you go.

Step seven Repeat this for the other tab and bag end. **02**

CUTTING THE CORNERS

Step one Mark a 5x5cm (2x2in) square at all four corners of the bag. The marked line is your stitching line.

Step two Cut 1cm (3/8in) outside this line, so you're cutting a 4cm (1 5/8x1 5/8in) square at all four corners.

BINDING THE SEAMS

Step one Take one binding strip and fold the long edges WS together into the centre and press.

Step two Unfold then fold the raw edges so they meet at the centre crease. Fold in half again to encase the raw edges and press.

Step three Fold this bias strip around one of the stitched side seams to cover all the raw edges, trimming to fit if necessary, then hand-sew into place down both sides. **03**

Step four Repeat this with another binding strip at the other side seam.

BOXING THE CORNERS

Step one Pull one of the corners apart and pin it RS together so the side seam runs down the centre and creates a box shape. Stitch together.

Step two Bind with one of the bias strips in the same way as for the side seams but turn the short ends under to the inside for a neat finish. **04**

Step three Repeat this with all four corners and then turn RS out to finish.

KEY FOB

YOU WILL NEED

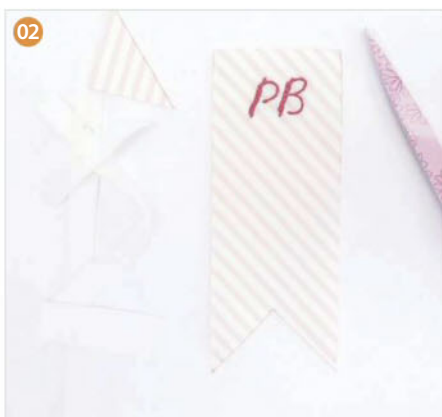
- Main fabric: 7x22cm (2¾x8¾in)
- Iron-on interfacing: 7x22cm (2¾x8¾in)
- Clip and ring key fob set: 25mm (1in) wide
- Stranded cotton
- Matching thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Les Petits collection by Amy Sinibaldi for Art Gallery Fabrics. Petits Strokes, Midnight. Ref: AGFLEP811; Petits Dots, Midnight. Ref: AGFLEP712; Petits Stipples, Sky. Ref: AGFLEP613. For stockists visit www.hantex.co.uk/agf

NOTES

- Use a 1cm (¾in) seam allowance.
- To embroider your fob, cut your fabric to fit into an embroidery hoop then trim it afterwards.
- Download the templates from www.simplysewingmag.com/downloads

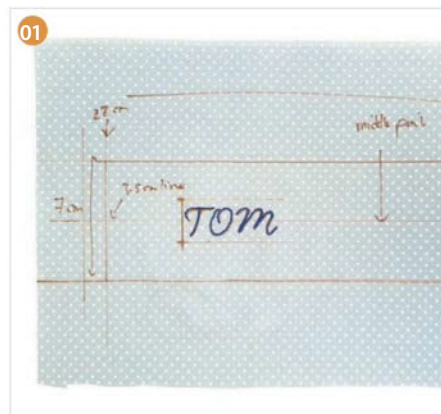


EMBROIDERING THE DESIGN

Step one If you want to embroider a name or initials onto your key fob then mark a larger piece of fabric with the 7x22cm (2¾x8¾in) rectangle in the centre.

Step two The embroidery needs to start 3cm (1¼in) in from the left short edge and worked centrally within the width.

Step three Trace the letters onto the fabric then backstitch over them then using three strands of stranded cotton. **01**



ASSEMBLING THE KEY FOB

Step one Trim your stitched fabric to 7x22cm (2¾x8¾in), if you've embroidered it, then press the interfacing onto the wrong side (WS).

Step two Fold the strip in half lengthways with right sides (RS) facing and stitch together down the length.

Step three Turn RS out and press with the seam in the centre of the back.

Step four Fold the strip in half RS out, matching the raw edges, and stitch together just 5mm (¼in) in from the raw edge to hold.

Step five Put the two ends inside the metal clasp then attach it using pliers.

Step six Place a piece of scrap fabric between the jaws to protect the metal from scratching the key fob to finish. **02**



BOOKMARK

YOU WILL NEED

- Fabric: 19x10cm (7½x4in)
- Felt: 8x17cm (3½x6¾in)
- Bondaweb: 8x17cm (3½x6¾in)
- Stranded cotton
- Matching sewing thread
- Basic sewing kit

MATERIALS USED

The fabrics used are from the Les Petits collection by Amy Sinibaldi for Art Gallery Fabrics. Petits Strokes, Rose. Ref: AGFLEP812; Petits Dots, Rose. Ref: AGFLEP713; Petits Stipples, Rose. Ref: AGFLEP611. For stockists visit www.hantex.co.uk/agf

NOTES

- If your bookmark is going to be embroidered, cut your fabric large enough to fit into an embroidery hoop then trim it afterwards.
- Download the templates from www.simplysewingmag.com/downloads

EMBROIDERING THE INITIALS

Step one Draw a 6x15cm (2¾x6in) rectangle on the right side (RS) of your fabric – this is the finished size of your bookmark.

Step two Download the embroidery alphabet, then place the fabric RS up over your chosen letters and trace them onto your fabric.

Step three Embroider the letters in backstitch using three strands of stranded cotton then press on the wrong side (WS).

MAKING THE BOOKMARK

Step one Mark the centre point 3cm (1¼in) up from the bottom drawn line of the rectangle on the RS of the fabric.

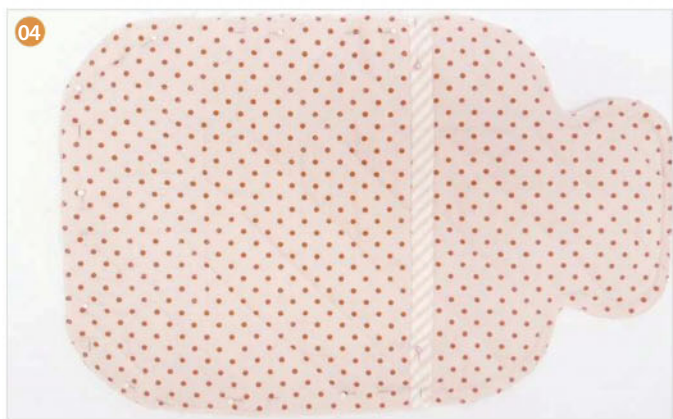
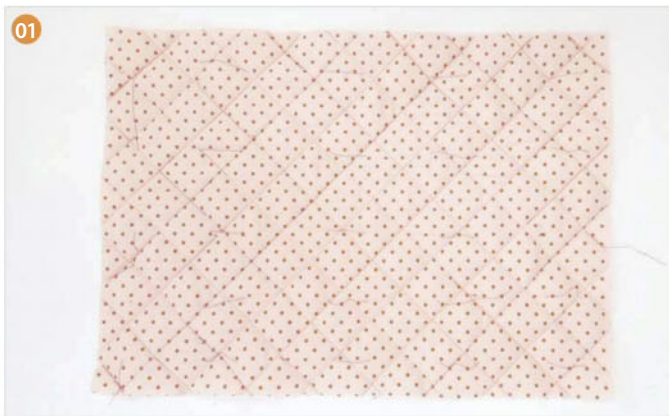
Step two Draw diagonal lines down from it to the bottom two corners to make a triangle.

Step three Press Bondaweb onto the WS of the embroidered fabric, ensuring it covers the bookmark's drawn outline, then cut along the drawn lines of the rectangle. **01**

Step four Peel off the paper backing from the Bondaweb then place it RS up on the felt and press into place.

Step five Topstitch all the way around the bookmark, making sure you stitch around the triangle point.

Step six Cut away the excess felt and press the bookmark to finish. **02**



QUILTED HOT WATER BOTTLE COVER

YOU WILL NEED

- Main fabric: 60x90cm (24x35in)
- Contrast fabric: 10x30cm (4x12in)
- Wadding: 45x60cm (18x24in)
- Appliqué fabric scrap fabric
- Button: 2cm (¾in) diameter
- Matching sewing thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Les Petits collection by Amy Sinibaldi for Art Gallery Fabrics.

Main fabric: Petits Dots, Rose. Ref: AGFLEP713.

Contrast fabric: Petits Strokes, Rose. Ref: AGFLEP812. For stockists visit www.hantex.co.uk/agf

NOTES

- Use a 1cm (¾in) seam allowance.
- Download the templates needed from www.simplysewingmag.com/downloads

CUTTING OUT

Step one Download and cut out the templates for the back, front upper and front lower.

Step two Cut out the following pieces:

Main fabric: four pieces 30x45cm (12x18in).

Contrast fabric: two binding strips 5x25cm (2x10in), one loop 3x8cm (1¼x3½in).

Wadding: two pieces 30x45cm (12x18in).

MAKING THE QUILTED OUTERS

Step one Place one main fabric piece right sides (RS) down with the wadding on top and then a second fabric piece RS up on top and pin.

Step two Draw diagonal lines across the RS of the top fabric to create 4cm (1½in) squares.

Step three Quilt along the drawn lines. **01**

Step four Repeat this with the other two fabric pieces and wadding piece.

Step five Using the templates, cut one back piece from one quilted piece then the front upper and front lower from the other piece.

BINDING THE EDGES

Step one Take one binding strip and fold the long edges wrong sides (WS) together and press. Unfold then fold the raw edges so they meet at the centre crease. Fold in half again.

Step two Repeat for the other binding piece and loop piece.

Step three Fold one binding strip around the top edge of the front lower piece and stitch.

Step four Repeat on the front upper piece.

MAKING THE LOOP

Step one Topstitch the folded loop piece closed. Fold to make a loop and pin to the middle of the binding on the back of the front upper piece. Stitch into place. **02**

ADDING THE APPLIQUÉ

Step one Trace over the letters you want to appliqué then trace over these reversed letters onto the paper side of Bondaweb.

Step two Press the traced Bondaweb paper side up onto the WS of the appliqué fabric.

Step three Cut out the letters and press them onto the RS of the front lower quilted piece and topstitch around the edges. **03**

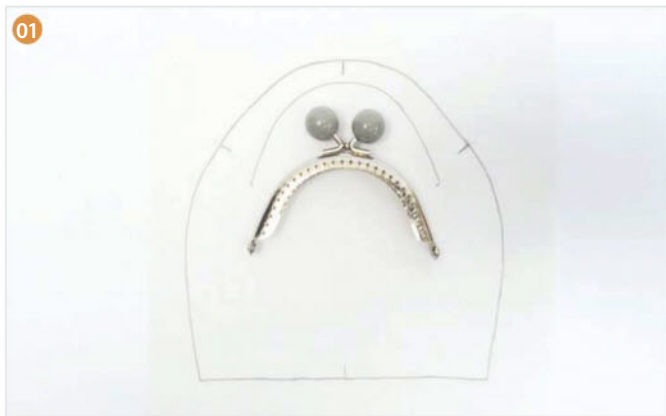
ASSEMBLING THE COVER

Step one Place the bottle back piece RS up and pin the front upper on top of it, matching the raw edges. Stitch them together within the seam allowance.

Step two Place the front lower on top, matching raw edges, and pin into place.

Step three Sew the bottle pieces together. **04**

Step four Turn RS out and sew on the button.



CLASP PURSE

YOU WILL NEED

- Main fabric: 20x35cm (8x14in)
- Lining fabric: 20x35cm (8x14in)
- Iron-on interfacing: 20x35cm (8x14in)
- Sew-in bobble bag clasp: 8.5cm (3 $\frac{3}{8}$ in) width
- Stranded cotton
- Matching sewing thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Les Petits collection by Amy Sinibaldi for Art Gallery Fabrics.

Main fabric: Petits Strokes, Rose.
Ref: AGFLEP812.

Lining fabric: Petits Stipples, Rose.
Ref: AGFLEP611. For stockists visit www.hantex.co.uk/agf

NOTE

- Use a 1cm ($\frac{3}{8}$ in) seam allowance.

MAKING A PATTERN

Step one Draw around the outside top edge of the purse clasp frame from clasp end to end onto a sheet of paper.

Step two Mark a 1cm ($\frac{3}{8}$ in) seam allowance outside your drawn frame top, then extend this away from the purse frame edge to your desired size and shape.

Step three Mark where the bag hinges need to go by placing the purse clasp on top of the pattern line, aligning the top of the clasp to the pattern top. Mark 1cm ($\frac{3}{8}$ in) down from where the clasp ends.

Step four Mark the centre points at the top and bottom of your pattern. ⁰¹

MAKING THE OUTER AND LINING

Step one Using your purse template, cut two pieces from the main fabric, lining fabric and the interfacing.

Step two Press the interfacing onto the wrong side (WS) of the main fabric pieces.

Step three Transfer all the pattern marks onto the WS of the fabrics.

Step four Take the two main fabric/interfacing pieces and pin them right sides (RS) together, matching the marks. Sew from clasp point to clasp point all the way around the bottom, leaving the top edge open.

Step five Repeat this for the two lining pieces, but leaving a turning gap in the centre of the bottom edge.

Step six Box the bottom corners of the main and lining purse sections by refolding to align the side and bottom seams and sewing across them, 1.5cm ($\frac{5}{8}$ in) up from the corners. Trim off the excess fabric. ⁰²

SEWING THE PURSE TOGETHER

Step one Turn the purse outer RS out and place it inside the lining so they are RS together, matching the clasp points. Pin into place. ⁰³

Step two Sew together carefully around the top of the purse.

Step three Clip corners and turn RS out through the turning gap. Slip stitch the gap closed.

ATTACHING TO THE FRAME

Step one Using a small pair of closed scissors, carefully push one side of the purse top into one side of the frame, making sure the clasp points align and the bag is pushed in thoroughly. Push pins through the purse fabric and the holes in the frame to hold. Tack into place. Repeat for the other side of the purse.

Step two Backstitch the purse to the frame through the holes using stranded cotton. ⁰⁴

Step three Remove the tacking threads.

MAKEUP BRUSH ROLL

YOU WILL NEED

- Main fabric: 35x50cm (14x20)
- Contrast fabric: 45x55cm (18x22in)
- Wadding: 25x35cm (10x14in)
- Matching sewing thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Les Petits collection by Amy Sinibaldi for Art Gallery Fabrics.

Main fabric: Petits Stipples, Rose.

Ref: AGFLEP611.

Lining fabric: Petits Strokes, Rose.

Ref: AGFLEP812.

For stockists visit the website
www.hantex.co.uk/agf

NOTE

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

CUTTING OUT

Step one From the main fabric cut:

Outer: 25x35cm (9 7/8x13 3/4in).

Pocket: 25x35cm (9 7/8x13 3/4in).

Step two From the contrast fabric cut:

Lining: 25x35cm (9 7/8x13 3/4in).

Ties: two 4x55cm (1 5/8x21 1/2in).

Binding: three 4x50cm (1 5/8x19 3/4in).

ASSEMBLING THE LAYERS

Step one Place the outer right sides (RS) down, with the wadding on top then the lining RS up on top to create a sandwich. **01**

Step two Sew the three layers together all the way around using a 5mm (1/4in) seam allowance to hold them together.

ADDING THE POCKET

Step one Fold the pocket piece in half lengthways with wrong sides (WS) facing. Press.

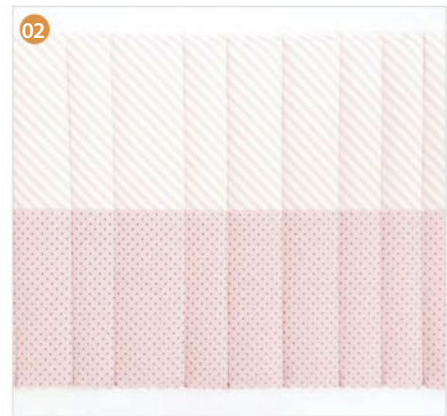
Step two Pin the pocket to the bottom of the lining side of the fabric sandwich with the folded edge at the top and raw edges aligned.

Step three Stitch into place down the sides and along the lower edge using a 5mm (1/4in) seam allowance just to hold it in place.

Step four Using an erasable pen, draw a vertical line 3cm (1 1/4in) in from each short edge from the top of the lining and down to the bottom of the pocket.

Step five Draw more vertical lines at the points you want your make up brushes to be stored, alternating the width of the pockets depending on the diameter of your brushes.

Step six Sew along the lines to create the individual pockets. **02**



ADDING THE TIES

Step one Take one tie and fold the long edges WS together into the centre and press. Unfold then fold the raw edges so they meet at the centre crease. Fold in half again to encase the raw edges and press.

Step two Topstitch down the length to hold the tie together.

Step three Tie a knot at one end.

Step four Repeat to make the other tie.

Step five Pin then sew the two ties on top of each other centrally along the right short edge of the roll within the seam allowance with the ties facing inwards along the roll outer. **03**

BINDING THE EDGE

Step one Sew the short edge of the binding strips RS together to create one long strip.

Step two Place the strip RS together along the bottom edge of the pocket, matching raw edges, with the short end at the centre of the bottom edge.

Step three Starting 5cm (2in) in from the raw short edge, sew the strip in place, stopping 1cm (3/8in) from the pocket's short edge. Backstitch then take out from the machine.

Step four Fold the strip up at an angle where the stitching ends. Keeping the top edge straight, fold the strip back down along the

next side of the fabric layers. Pin into place.

Step five Start sewing the second side from the top edge, sewing over the folded corner.

Continue sewing the strip to the fabric layers all the way around in this way until you reach the start of your sewn-on binding, but leave a 5cm (2in) unsewn edge.

Step six Join the two raw strip ends together and trim so they fit then sew into place. **04**

Step seven Turn the strip over to the outer side then fold and press the other long edge under and slip stitch in place to bind and enclose the raw edges to finish.



KIT BAG

YOU WILL NEED

- Main fabric: 80x60cm (32x24in)
- Pocket fabric: 48x20cm (19x8in)
- Appliqué fabric: 7x14cm (2¾x5¾in)
- Bondaweb: 7x14cm (2¾x5¾in)
- Bias tape or ribbon: 25mm (1in) width x 3.5m (3¾yds)
- Matching sewing thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Les Petits collection by Amy Sinibaldi for Art Gallery Fabrics.

Main fabric: Petits Checks, Sky. Ref: AGFLEP913. **Pocket fabric:** Petits Strokes, Sun. Ref: AGFLEP813. For stockists visit www.hantex.co.uk/agf

NOTES

- Use a 1cm (¾in) seam allowance.
- Download the templates from www.simplysewingmag.com/downloads

CUTTING OUT

Step one From the main fabric cut out:

Bag outer: two pieces 38x30cm (15x12in).

Bag lining: two pieces 38x30cm (15x12in).

MAKING THE POCKET

Step one Fold the pocket fabric in half widthways with right sides (RS) facing. Press.

Step two Sew together down the long sides then turn RS out and press.

Step three Trace over the letters or words you want to appliqué then draw over the back of them. Trace over these reversed letters onto the paper side of the Bondaweb.

Step four Press this Bondaweb paper side up onto the wrong side (WS) of the appliqué fabric.

Step five Cut out the letters and press them onto the centre of the pocket front and topstitch around the edges to hold them securely into place.

ATTACHING THE POCKET

Step one Take one of the bag outers and mark 6cm (2½in) in from each side and 5cm (2in) up from the bottom edge, for positioning the pocket centrally.

Step two Place your pocket appliqué side down so that its raw edge is 6cm (2½in) up from the bottom of the main bag piece.

Step three Sew into place along the 5cm (2in) marked line. Fold the pocket up and press.

Step four Topstitch down the two vertical pocket sides to create your pocket. **01**



MARKING THE BAG

Step one Pin one outer piece RS together along the top edges of one lining piece. Sew together and then press the seam open.

Step two Repeat this with the other outer and lining pieces.

Step three Pin the two sections RS together so that the outers are facing each other and the linings are facing.

Step four Mark 3cm (1¼in) down from the seam on both the outer and lining for the casing.

Step five Mark an 8cm (3½in) turning gap in the centre of the bottom of the lining.

Step six Mark a 2cm (¾in) gap 1cm (¾in) up from the bottom edge of each long side of the bag outer for the bag straps. **02**

STITCHING THE BAG

Step one Stitch one long side of the lining pieces together from the bottom of one casing mark down to one side of the turning gap.

Step two Repeat for the other long side of the lining pieces.

Step three Stitch one long side of the outer pieces together from the bottom of one casing down to the top of one bag strap mark.

Step four Repeat this on the other side of the outer pieces.

Step five Sew together along the bottom edge.

STITCHING THE BAG

Step one Turn the bag RS out through the turning gap, press and then slip stitch the gap closed.

Step two Push the lining back inside the bag, making sure it goes into the corners and lies flat.

Step three Lay the bag flat and draw a line horizontally across the bag 2cm (¾in) down from the top edge on both the front and back.

Step four Sew along the marked line around both sides through the outer and lining. **03**

ADDING THE STRAPS

Step one Fold the bias tape in half WS facing and topstitch down the length.

Step two Cut it in half so you have one length for each strap.

Step three Thread one strap through the gap in one side of the casing along the front and back of the bag and out again in the same place.

Step four Hold the two raw ends of the strap together then pin them 1cm (¾in) inside the bag strap gap that's on the same side of the bag that the strip emerges. Topstitch over the gap a couple of times to hold the strap firmly in place.

Step five Repeat this with the other strap but starting and finishing at the opposite side of the casing, with the ends of the strap going into the opposite bag strap gap. **04**

Step six Pull the straps to close the bag.



PENCIL CASE

YOU WILL NEED

- Main fabric: 24x24cm (9½x9½in)
- Contrast fabric: 64x64cm (26x26in)
- Iron-on interfacing: 24x34cm: (10x14in)
- Zip: 35cm (14in)
- Matching sewing thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Les Petits collection by Amy Sinibaldi for Art Gallery Fabrics.

Main fabric: Petits Strokes, Coral.
Ref: AGFLEP810.

Contrast fabric: Petits Checks, Sky.
Ref: AGFLEP913. For stockists visit www.hantex.co.uk/agf

NOTE

Use a 1cm (¾in) seam allowance.

CUTTING OUT

Step one From the contrast fabric cut:

Lining: 24x24cm (9½x9½in).

Ends: four 10x10cm (4x4in).

Step two Press interfacing onto the wrong side (WS) of the main fabric and two of the contrast fabric ends.

Step three Draw a 9cm (3½in) diameter circle on paper and cut it out, then trace around it in the centre of each of four contrast fabric ends and cut out.

MAKING THE MAIN BODY

Step one With the interfaced main body right side (RS) up, pin the zip centrally along the top edge with the teeth facing down. **01**

Step two Using a zip foot, sew into place. Press and then topstitch along the joined fabric edge close to the zip.

Step three Wrap the main body to the other side. Sew on the zip and topstitch as before. **02**

Step four With the zip slider in the centre of the fabric, sew the zip teeth closed by backstitching over them and then cut off the excess zip.

Step five Take the two interfaced ends and mark their quarter points. Mark the quarter points on the ends of the main body piece.

Step six Place the ends and body pieces RS together, matching the markings, and pin. **03**

Step seven Sew the ends into place and then clip the curves.

ADDING THE LINING

Step one Fold the lining in half RS facing and sew it together with a wide stitch length. Press the seam open.

Step two Stitch the non interfaced circular ends in place as before.

Step three Undo the long stitched seam and remove any loose threads.

Step four Turn the lining RS out and place the pencil case outer inside it so they are WS facing.

Step five Slip stitch the lining to the zip tape so your stitches can't be seen from the front. **04**



GIRAFFE RATTLE

YOU WILL NEED

- Fabric: 25x40cm (10x16in)
- Round rattle insert: 25mm (1in)
- Stranded cotton
- Cotton tape: 2cm (¾in) width x 21cm (8¼in)
- Polyester fibrefill
- Matching sewing thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Les Petits collection by Amy Sinibaldi for Art Gallery Fabrics. Petits Strokes, Coral. Ref: AGFLEP810; Petits Strokes, Sun. Ref: AGFLEP813. For stockists visit www.hantex.co.uk/agf

NOTES

- Use a 1cm (¾in) seam allowance.
- Download the templates needed from www.simplysewingmag.com/downloads

CUTTING OUT

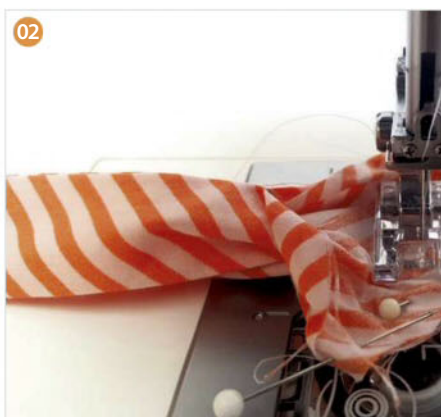
Step one Cut the fabric in half widthways.
Step two Download the template and trace around it onto the wrong side (WS) of one piece of fabric, adding all the markings. Cut this out with a 1cm (¾in) seam allowance.
Step three Pin centrally right sides (RS) together on top of the other piece of fabric.

ASSEMBLING THE BODY

Step one Fold the tape in half lengthways and topstitch down the length. Cut into three 7cm (2¾in) lengths.
Step two Fold the strips into loops and place them between the fabric sandwich with the raw ends facing the giraffe's outer edge in the positions you've marked, then pin into place. **01**
Step three Sew together all the way around, remembering to leave a turning gap.
Step four Cut off the excess fabric.

FINISHING OFF

Step one Turn the giraffe RS out through the turning gap. Press and then stuff firmly.
Step two Insert the rattle into the giraffe's main body, making sure it's covered in stuffing.
Step three Ladder stitch the turning gap closed.
Step four Embroider eyes onto the giraffe into the marked positions using satin stitch. **02**



BOW SCRUNCHIE

YOU WILL NEED

- Main fabric: 45x25cm (18x10in)
- Elastic: 12mm (½in) width x 20cm (8in)
- Matching sewing thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Les Petits collection by Amy Sinibaldi for Art Gallery Fabrics. Petits Strokes, Coral. Ref: AGFLEP810; Petits Strokes, Sun. Ref: AGFLEP813; Petits Checks, Sky. Ref: AGFLEP913. For stockists visit www.hantex.co.uk/agf

NOTES

- Use a 1cm (¾in) seam allowance.
- Download the templates needed from www.simplysewingmag.com/downloads

CUTTING OUT

Step one Cut the fabric as follows:
Band: 7x40cm (2¾x15¾in).
Bow: two 7x28cm (2¾x11in).

MAKING THE BAND AND BOW

Step one Fold the band strip in half lengthways with right sides (RS) facing and sew together down the length but leaving 4cm (1½in) unsewn at both ends.
Step two Cut out the bow template then draw around it on the centre of the wrong side (WS) of one of the bow pieces.
Step three Place this RS facing with the other bow piece and sew together along the drawn line, leaving the turning gap unstitched.
Step four Trim off the excess fabric. **01**

ADDING THE ELASTIC

Step one Turn the band strip RS out, pin the two raw edges RS facing and stitch. **02**
Step two Thread the elastic through the band, overlap the short ends and oversew.
Step three Slipstitch the turning gap closed.

FINISHING OFF

Step one Turn the bow RS out and press, then slip stitch the turning gap closed.
Step two Tie the bow around the band.

PSST

Turn to page 39 for fabric
and styling ideas, and be
sure to share your finished
Esme Dress with us using
#simplysewingmag





**CLICK
HERE!**
TO BUY THIS PATTERN
FOR **£6.99**
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THE ESME DRESS

Get party ready with **The Esme Dress** in UK sizes 6-20, a 1960s-inspired style with a ruffle waist detail, gathered skirt and two sleeve and skirt lengths.

THE ESME DRESS

Put on your dancing shoes and get set for the party season with this issue's The Esme Dress, a statement frock with an on-trend frill detail. This 1960s-inspired style can be made in UK sizes 6-20 (US 4-18/EUR 34-48) and is designed for light to medium-weight woven fabrics – think luxurious brocade, sparkly embellishments and bold prints.

The step-by-step instructions will take you through sewing a simple bodice with a round neckline, inserting sleeves and adding the ruffle waist detail and a gathered skirt.

Don't forget to share your me-made party look with us using #simplysewingmag!

YOU WILL NEED

■ Fabric:

Dress A: 115cm (45in) width fabric x 3m (3¼yds); 140cm (55in) width fabric x 2.8m (3yds) for all sizes

Dress B: 115cm (45in) width fabric x 2.5m (2¾yds); 140cm (55in) width fabric x 2.2m (2½yds) for all sizes

Contrast ruffle (optional): 15x160cm (6x63in)

■ Invisible zip: 55cm (22in)

■ Matching thread

FABRIC SUGGESTIONS

■ Light to medium weight woven fabrics such as cotton, chambray, jacquard and brocade.

GETTING STARTED

To get started on making your Esme Dress, first pre-wash and dry your chosen fabric to allow for any shrinkage. Unfold the pattern sheets included in the pattern envelope, and find the line style for your size using the key provided. Follow these lines to cut your pattern pieces out – it can be helpful to mark them using a highlighter before cutting.

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

PSST:

Make your Esme in a cotton print or chambray without the ruffle waist detail for a more casual daytime look.



RUFFLE DETAIL

Add an on-trend frill in a matching or contrast fabric.

GATHERED SKIRT

The skirt is gathered at the waist for a flattering fit.

TWO LENGTHS

Choose from two sleeve and skirt lengths.



If subtle shimmer is your thing, try this floral brocade from www.minervacrafts.com



Floral Woven Brocade, www.minervacrafts.com



Lace Edge Golden, www.hantex.co.uk/agf



Magenta Lace, www.dragonflyfabrics.co.uk

FABRIC INSPIRATION

TIME TO SHINE

Get all dressed up 1960s-style with gold brocade, lace and bold monochrome prints for the ultimate party look.



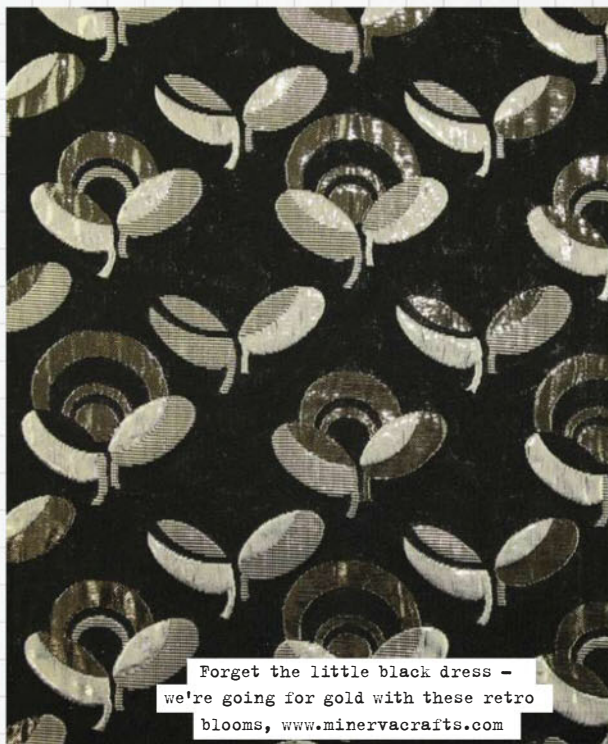
Etern Soot, www.hantex.co.uk/agf



Flower Lace, www.dragonflyfabrics.co.uk



Cotton Lace Daisy, www.dragonflyfabrics.co.uk



Forget the little black dress - we're going for gold with these retro blooms, www.minervacrafts.com

WEAR IT WITH

GOLDEN GIRL

Put on the glitz with luxe fabrics and gold details.

Finish the look with textured nails, £3.99, www.newlook.com



Try a new twist on statement hoops, £12, uk.accessorize.com

Let a bold print do the talking with a minimal bangle, £16, www.debenhams.com

Geometric stones add a modern touch, £49, www.oliverbonas.com



Cover up in style in a glam embellished jacket, £90, www.wallis.co.uk

Go Art Deco with a vintage-inspired velvet beaded bag, £27, uk.accessorize.com

Dance the night away in glitter courts, £19.99, www.newlook.com





Crafternoon

Gather your friends and family for an afternoon of crafting and raise money for Mind. Organise your Christmas Crafternoon and help make sure that nobody faces a mental health problem alone.

Let it sew, let it sew, let it sew...

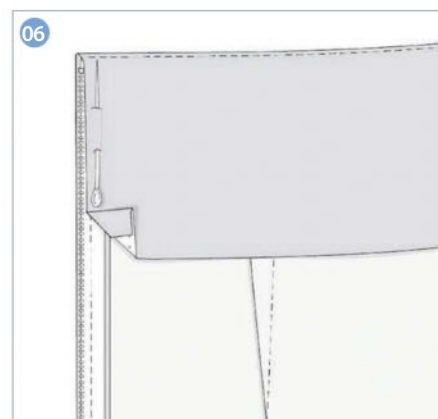
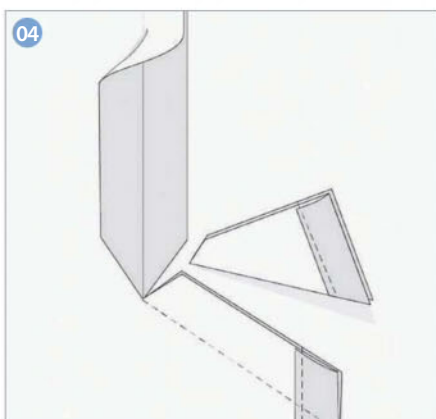
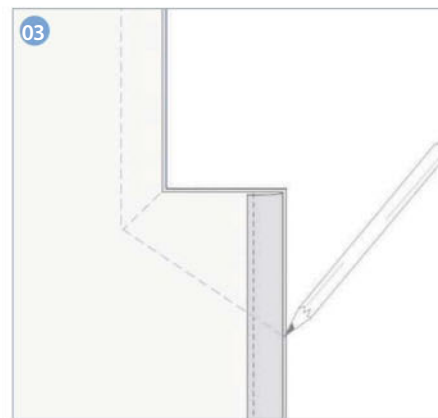
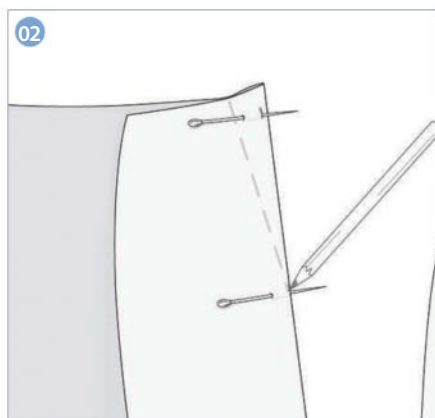
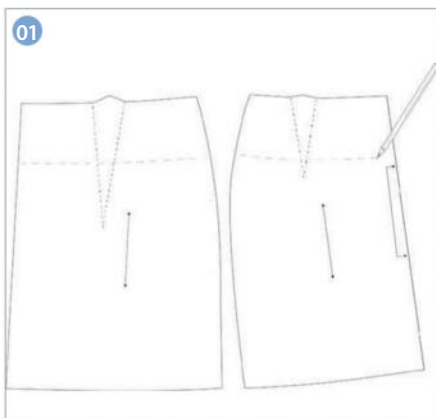
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mind.org.uk/crafternoon



BACK TO BASICS

Sew a luxe twist on a staple midi skirt style in sleek faux leather. By **Cathy McKinnon** and **Arianna Cadwallader**.





YOU WILL NEED

- Fabric: 115cm (45in) width fabric x 181cm (71in); 140cm (55in) width fabric x 102cm (40in)
- Iron-on interfacing: 25x90cm (10x35in), to suit your fabric weight
- Invisible zip: 20cm (8in), to match your fabric
- Hook and eye
- Tracing or pattern paper
- Matching thread
- Basic sewing kit

FABRIC SUGGESTIONS

Medium and heavier-weight fabrics, although a lighter material would work very nicely for a high summer style. We used a striking faux leather in chocolate.

NOTES

- Use a 1.5cm (5/8in) seam allowance unless otherwise stated.
- You will find the pattern needed on the pull-out pattern sheet provided.
- If you are using a faux leather then use clips instead of pins to hold the fabrics together as pins will mark it. Use a pressing cloth between your iron and fabric if necessary.

PREPARING THE PATTERN

Step one Take your measurements and then choose your size from the size chart. You can check this against a skirt you already have which fits well and refer to the finished garment measurements chart. If necessary, grade the pattern if you are between sizes. We recommend making a toile before making the final skirt.

Step two Trace around and cut out the skirt front and skirt back from the pattern sheet.

Step three Before placing the skirt pattern onto your fabric, you'll need to create the pattern for the facings. To mark out the facings, draw a line across the front and back pattern pieces a consistent distance below the waistline. We chose 10cm (4in), but you could make a deeper facing to avoid it showing through a lightweight fabric. **01**

Step four Trace these facing pieces onto a separate piece of paper, including the dart markings, grainline and fold placement. Cut them out and label them facing front and facing back.

Step five Pinch each facing piece together to close the dart, and pin or tape down. This removes the dart from the facings. You may need to trim a bit off the paper pattern to smooth out the top and bottom curves.

CUTTING OUT

Step one Fold the fabric in half lengthways with right sides (RS) together.

Step two Following the cutting layout for your fabric width, place the pattern pieces on top, aligning the grainlines and foldlines.

Step three Pin and cut out the fabric pieces and transfer the markings.

Step four Pin the front facing and back facing onto the folded interfacing and cut out.

MAKING THE FACING

Step one Press the interfacing pieces onto the wrong side (WS) of the facing pieces.

Step two With RS facing, sew the facings together at the side seams. Press the seams open and finish the raw edges.

SEWING THE DARTS

Step one Pinch one dart on the main skirt front RS together. Match up the markings.

Step two Pin the folded fabric together and place another pin at the tip of the dart.

Step three Draw a straight guideline from the waistline to the dart point. **02**

Step four Sew the dart, starting in the seam allowance and continuing off the fabric at the dart point.

Step five Knot the threads at the point and

SIZE CHART

(UK SIZE)		1	2	3	4	5	6
BODY MEASUREMENTS							
WAIST	cm	61	66	71	76	81	86.5
	in	24	26	28	30	32	34
HIP	cm	84	89	94	99	104	109
	in	33	35	37	39	41	43
FINISHED GARMENT MEASUREMENTS							
The ease of the skirt around the waist is 4cm (1½in) and 6.5cm (2½) around the hips.							
WAIST	cm	65	70	75	81	85	90.5
	in	25½	27½	29½	31½	33½	35½
HIP	cm	90.5	95.5	100.5	105.5	110.5	115.5
	in	35½	37½	39½	41½	43½	45½

trim then press towards the side seam.

Step six Repeat this to sew the second dart in the skirt front and then the two darts on the skirt back pieces.

PREPARING THE KICK PLEAT

Step one Fold the raw edge of the kick pleat under by 5mm (¼in) to the WS then 5mm (¼in) again and press.

Step two Stitch into place, stopping 2.5cm (1in) above the hem of the skirt. This will make the finished hem less bulky when you make it later.

INSERTING THE ZIP

Step one Insert the invisible zip between the two skirt back pieces. Place the top of the teeth 1.5cm (¾in) below the top raw edges.

Step two Sew the back seam from the bottom of the zip to the marked star.

SEWING THE KICK PLEAT

Step one Draw a diagonal line at the top of the kick pleat. It should drop 4cm (1½in) from the top of the pleat edge. **03**

Step two Sew the pleat together from the back seam along your drawn line.

Step three Press the pleat to the right on the WS, making sure it is laying flat, and pin.

Step four From the WS, sew along your diagonal stitch line, this time sewing the kick pleat to the back of the skirt.

Step five Clip the seam allowance into the pivot point and trim off any excess. **04**

Step six Press the seams open and finish the raw edges.

Step seven Secure the top of the vent by

adding a little bar tack across the top of the pleat on the RS to add strength.

ASSEMBLING THE SKIRT

Step one Pin the skirt front and back pieces RS together down both side seams, matching all notches, and sew. Press the seams open and finish the raw edges.

Step two Turn the skirt RS out and open the zip fully.

Step three Pin the facing to the skirt, RS together, matching the side seams and waistline edge. Make sure the seam allowances on the side seams lay open, but on the centre back they are folded under. Sew the facing to the skirt. **05**

Step four Press the seam allowance towards the facing. Reduce any bulk, depending on the weight of your fabric, by grading the seam allowance so that the facing lies flat.

Step five Understitch the seam allowance to the facing and press.

Step six Tuck the seam allowance at the centre back under the facing so that it lies against the zip and slip stitch in place. **06**

Step seven Add a few hand stitches by the side seams to keep the facing in place.

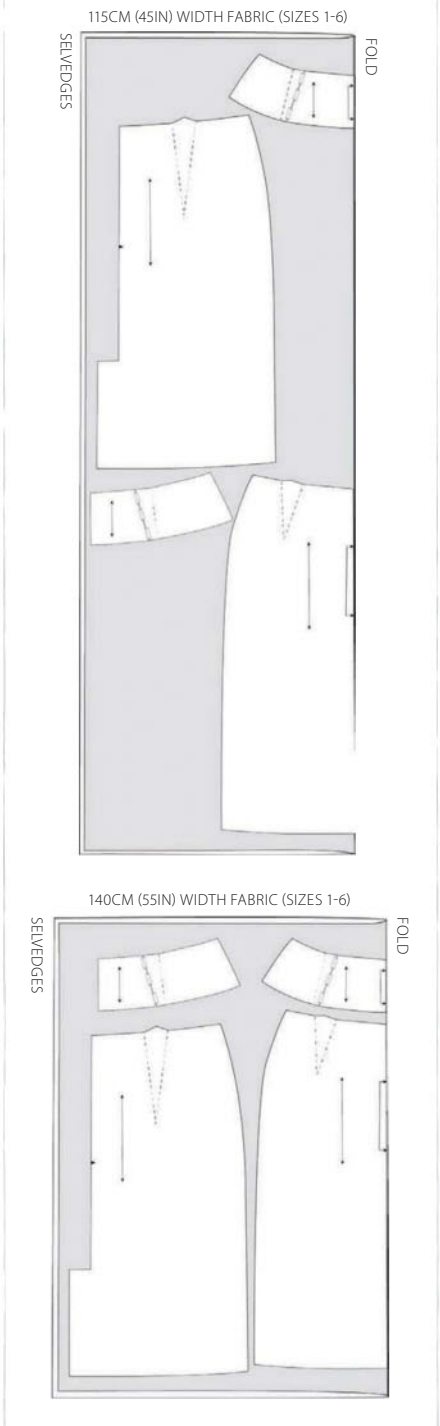
Step eight Sew a hook and eye to the facing to secure the centre back above the zip.

HEMMING THE SKIRT

Step one We used faux leather fabric, which doesn't fray, so didn't hem the skirt. If you use a different fabric that requires hemming, turn the raw edges under by 5mm (¼in) to the WS then turn under another 2cm (¾in) and press.

Step two Stitch the hem by hand or machine.

CUTTING LAYOUTS



This skirt project is from *Sewing Your Perfect Capsule Wardrobe* by Arianna Cadwallader and Cathy McKinnon. £19.99, www.kylebooks.com

MY SEWING WORLD

by Lisa Comfort

Lisa Comfort looks forward to getting back to her sewing machine after welcoming her daughter in May.

My little girl, Jasmine was born in May, and I'm sure any new mum will know that feeling of ecstasy when you start to be able to fit into your pre-pregnancy wardrobe after all those months. It felt doubly special because I'd made almost all of the clothes myself. So pulling out my favourite outfits from the back of the closet has been such a joy. After a few months of wearing high-street maternity jeans I'm now truly embodying the spirit of #memadeeveryday!

Even though I have my old wardrobe back, since coming back to work three days a week last month after five months' maternity leave I've really noticed my sewjo returning and my interest in making clothes again piqued. I've been really eager to get back to my sewing machine, and I know that it won't be long before my wardrobe is bursting at the seams again. I may not have been sewing quite so much since Jasmine was born but this has never stopped me adding to my fabric stash, so now I have lots of plans swimming around in my head!

EXCITING CHANGES

Recently I've taken on a new office separate from the Sew Over It shops, just ten minutes' walk from my home. It's been amazing as it's meant I have a dedicated space to work whilst still being close enough to Jasmine (who is being looked after by my lovely family).

I share the space with some of the Sew Over It team who often sew in their lunch breaks, and they've been inspiring me to keep up with my stitching. I've always been much more of a one-sitting sewer, preferring to steamroll on ahead and finish a garment all in one go. But now I have a baby to look after it's just not possible. So sewing piecemeal, little by little, every now and again has become my new making strategy. Turns out you can still churn lots out this way!

Another thing that's changed as a result of my new lifestyle is that I'm sewing a lot more separate pieces than I ever used to. Long-time followers of Sew Over It will know that I'm partial to a dress and cropped card combo, but since I've been breastfeeding I've had to



Keep up with the latest at www.youtube.com/sewoverit and www.sewoverit.co.uk



Since my daughter's arrival, I've swapped my favourite dress and cropped card combo for more practical separates – at least for now!

"I'm now truly

embodying the spirit of #memadeeveryday!"



My nursing-friendly Blossom Top has been on almost daily rotation.

"Our new 1940s Wrap Dress would make the perfect Christmas Day dress."



Our Ultimate Trousers are my go-to for everyday comfort.

explore some other options. So it's separates to the rescue! I've been wearing our Blossom Top almost every other day, and the Ultimate Trousers have been a godsend. They're so comfy!

AN ONLINE LIFELINE

We recently reached 30k followers on YouTube which has been so overwhelmingly lovely! Video has been my lifeline over the past few months. When I haven't had the time to sit down and write (even squeezing in an Instagram post can be hard), filming my vlog or chatting on Instagram Stories has been an easy way to stay connected. I can even do it in the park when I'm taking Jasmine and Poppy for a stroll!

CHRISTMAS PLANS

It's coming up to Christmas, so sewing is sure to take a back seat again in the run up. But despite the lack of sewing time I'm so excited because it's Jasmine's first Christmas! If I can, I'd love to make her a cute dress for the day, and I might allow myself one new thing, too. I think our new 1940s Wrap Dress would make the perfect Christmas Day dress, and I've got my eye on a gorgeous red crepe. It's definitely going to happen!

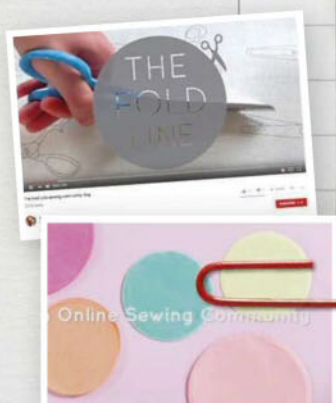
As well as Christmas coming up there's lots going on work-wise, too. Sadly I'm not allowed to talk about most of it yet, but I'm so excited for what's to come! After such a long time away from work (for me!), it has been great to jump into some new projects. All I can say is to make sure you keep an eye on my website (www.lisacomfort.com) and watch this space!

I've been fitting sewing into my new lifestyle by stitching in short bursts.

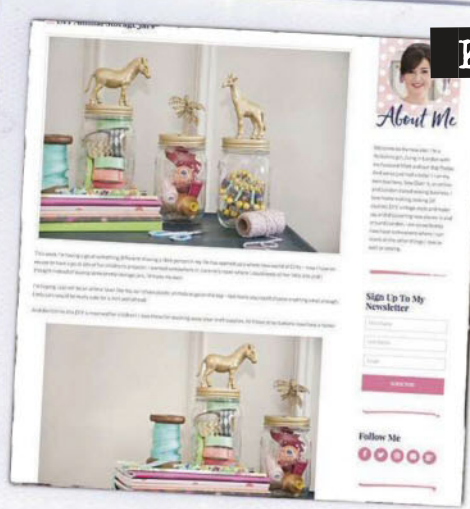


Keeping me inspired...

I'm loving how vlogging has picked up lately within the sewing community. There are some fantastic channels to subscribe to out there now. My current favourite has to be The Fold Line (www.thefoldline.com). I particularly love Kate's chatty style and their regular Sew Down video series, where they share their fabric hauls, favourite sewing patterns and what's new in the sewing world. Check them out!



My current favourite vlog is The Fold Line - I love their chatty style.



Sharing online has been a great way to stay connected.





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

— READER OFFER —

SIMPLY CHRISTMAS

GET YOUR CRAFT ON THIS AUTUMN AT STITCHING, SEWING & HOBBYCRAFTS SHOW AND SIMPLY CHRISTMAS

We've teamed up with the organisers of Stitching, Sewing & Hobbycrafts and Simply Christmas to offer you an amazing 2 for 1 ticket deal to these festive extravaganzas, taking place at ExCeL, London on 16-18th November 2017.

Stitching, Sewing & Hobbycrafts returns this autumn with their inspiring show for craft lovers. Whether your into stitching, knitting, dressmaking, papercraft or jewellery making, the show has tools, kits and inspiration aplenty and features more than 100 exhibitors. Plus, expect new product launches and demonstrations from the industry's top names. There are some fantastic installations to spark the imagination too – you'll leave feeling inspired and ready to get creative.

Simply Christmas is your one stop shop for handcrafted gifts that you won't find on the high

street – a great opportunity to get your yuletide shopping done early and wow your friends and family with exceptional handmade items. Think jewellery, home gifts and handcrafted wooden children's toys – not a pair of bog-standard socks in sight! Enjoy live music, festive food and drink, and crafty drop-ins and demonstrations as you tick off your Christmas shopping list.

HOW TO CLAIM YOUR SPECIAL OFFER:

To claim your 2 FOR 1 DEAL visit www.ichfevents.co.uk and use code **OV44** at the checkout*.

Advance tickets cost: Adults £10, Seniors £9. Children under 16 are free when accompanied by an adult. For more information visit www.ichfevents.co.uk

*Terms and Conditions: This offer is an online only offer and must be booked in advance. Offer closes at 5pm on 13 November 2017 and is valid for Simply Christmas at ExCeL, London, 16-18th November 2017; opening times 10am – 5pm (4.30pm Sunday).

POP YOUR COLLAR

Jennie Jones gives an oversized shirt a new look with a flattering fit and contrast collar.



TRANSFORM IT!



YOU WILL NEED

- Extra large shirt
- Cotton contrast fabric: for the collar
- Iron-on interfacing, medium weight: for the collar
- Basic sewing kit

Try the embroidered collar trend by adding decorative stitching to your contrast collar.



ADJUSTING THE SLEEVES

Step one Cut the sleeves off your shirt just outside the seam line.

Step two Turn one sleeve inside out and put your arm inside. Trim the length at the top if it's too long, making sure you follow the original shape of the sleeve head. **01**

Step three Pin the side seam of the sleeve underneath so it fits your arm. Don't make it too tight, just a better fit.

Step four Turn the sleeves right sides (RS) out and gather the top section of the sleeve head a little to give it some shape then pin in place and stitch to hold the gathers. **02**

Step five Repeat this to adjust the other sleeve in the same way so they're identical.

ADJUSTING THE SEAMS

Step one Try on the shirt inside out. Trim off excess fabric at the shoulders so that the shoulder seam hits the centre of your shoulder then pin and stitch the heads of the sleeves in place.

Step two Pin the sides of your shirt to make it a better fit, but again do not make it too tight as you'll be putting in darts as well.

Step three Take the shirt off, trim off the excess fabric on the sides and pin in the sleeves then sew in a continuous line from the bottom of the shirt to the cuff. **03**

ADDING DARTS

Step one Put on the shirt again, inside out, and mark where you'd like your darts. We have added vertical darts to the front panels to give more shape.

Step two Measure to ensure that the darts are equal and centralised, then sew into place with RS together. **04**

Step three Turn the shirt RS out and press the darts flat.

MAKING THE COLLAR

Step one Unpick the shirt's collar carefully using a seam ripper. **05**

Step two Use the collar pieces as a template for the new collar, but cut the pattern 1cm (3/8in) longer and 1cm (3/8in) wider than the original collar pieces for the seam allowance. Add curved front edges rather than points to make it into a Peter Pan collar.

Step three Cut the new collar and interfacing from a contrast fabric then press the interfacing to the wrong side (WS) of the collar fabric.

Step four Sew the collar RS together, then turn RS out and press.

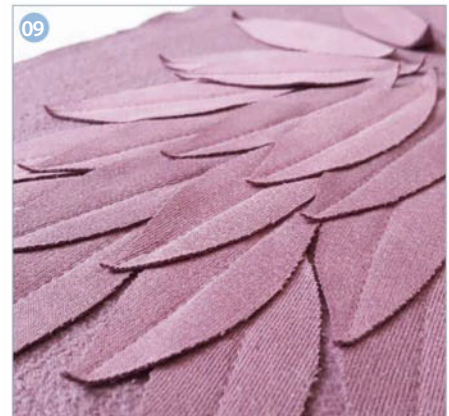
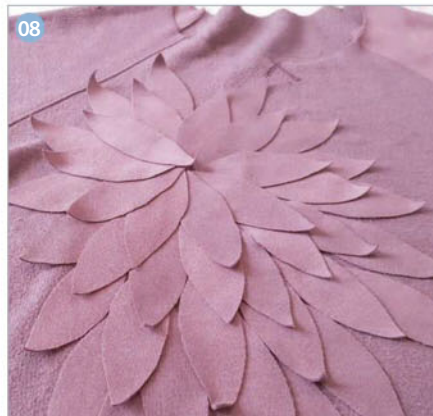
Step five Check that the collar fits your shirt, then pin inside the shirt collar opening and topstitch into place. **06**

Step six Give the collar a final press to finish.

PETAL POP

DIY the botanicals trend with **Portia Lawrie's** cosy sweatshirt, made using both sides of the fabric.





YOU WILL NEED

- Oversized sweatshirt
- Sweatshirt sewing pattern
(or an existing sweatshirt that fits)
- Fabric marker
- Small piece of card
- Matching thread
- Basic sewing kit

Portia says: "I do like a sweatshirt refashion, but so many of the sweatshirts I see in charity shops will have printed fronts or large logos which I am not so much of a fan of. This refashion not only resizes and reshapes a baggy oversize sweatshirt; but also deals with the issue of unwanted print and logos by using the wrong side of the fabric, and some cheeky appliqué as a textural contrast."

CUTTING OUT

Step one Start by cutting away all the ribbing from the neckline, cuffs and hem. Put this to one side as you'll need some of it later. ⁰¹

Step two Next, cut along all the seam lines to separate the sweatshirt into its component parts of two sleeves, a front and a back. ⁰²

Step three Use a sweatshirt pattern or an existing sweatshirt that already fits you to recut the pieces to your correct size. Put the leftover fabric to one side for later. ⁰³

STITCHING TOGETHER

Step one Sew the front and back sections to the sleeves, but leave the side seams open.

Step two Turn the front printed section over so that the print is now on the wrong side (WS) of the garment. ⁰⁴

Step three The front section of your sweatshirt should now be the fluffy underside. This contrasts with the right, smooth side on the sleeves. I actually cut the other sleeve the wrong way around to give one fluffy and one smooth sleeve but you can use any combination you prefer. ⁰⁵

CUTTING OUT THE PETALS

Step one Draw a simple petal shape on some card and cut it out.

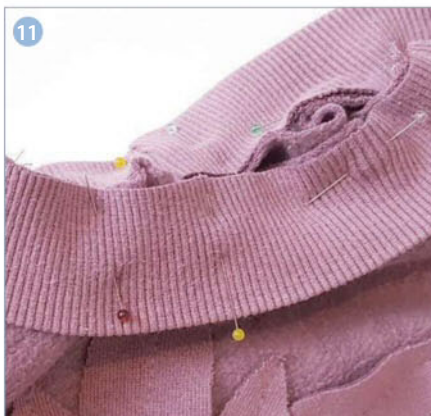
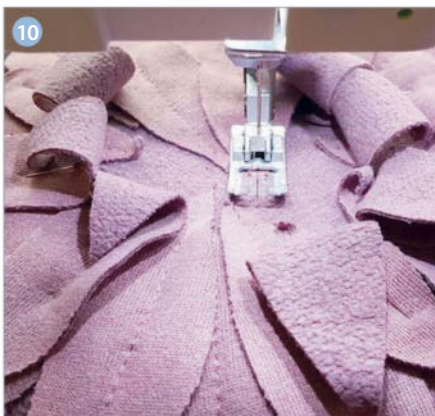
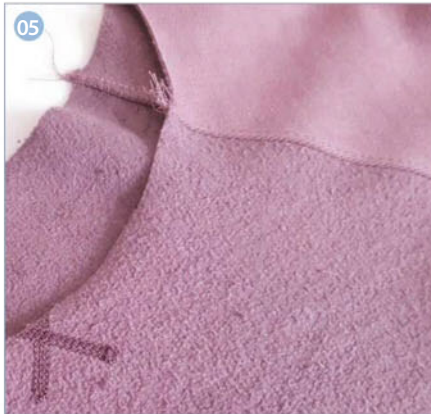
Step two Use this as a template to trace multiple petal shapes on your leftover fabric and cut them out. ⁰⁶

Step three I got about 30 individual petals from my leftover fabric. You may get more or less depending on how much leftover fabric you have and the size of your petal template. Our petals are 3.5cm (1 $\frac{3}{8}$ in) long and 2cm ($\frac{3}{4}$ in) wide. ⁰⁷

ATTACHING THE PETALS

Step one With the sweatshirt laid open and flat, arrange the petals in a design of your choosing. We went for a layered flower effect and put the petals RS up to contrast with the texture of the front section. ⁰⁸

Step two Once you're happy with the



arrangement, pin the petals in place with one pin through the centre of each petal.

Step three Stitch each petal down individually through the centre from tip to tip, backstitching at the ends to secure. ⁰⁹

Step four When stitching the petals, start with the bottom layer, then the next, then the next and so on. Simply peel the upper petals out of the way as you stitch so you can access the ones underneath. ¹⁰

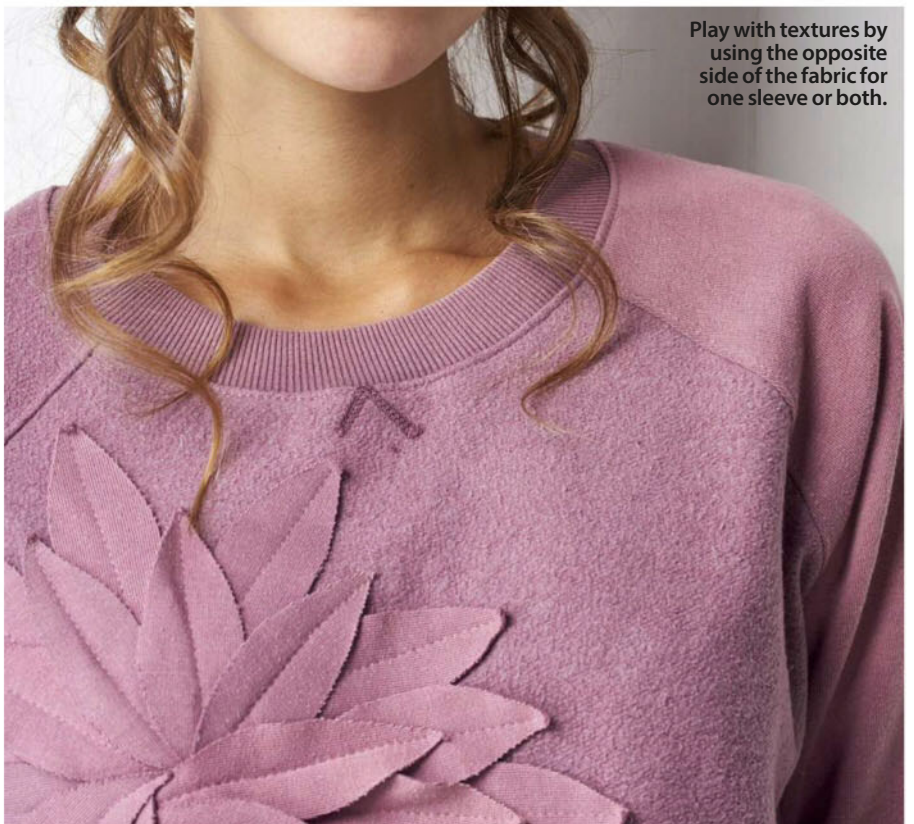
FINISHING OFF

Step one With the appliqué complete, finish constructing the rest of the sweatshirt according to your pattern instructions. Sew up the side seams first.

Step two Cut a new neckband from the sweatshirt ribbing that you set aside and stitch it to the neckline. ¹¹

Step three Cut new cuffs and stitch to the sleeves in the same way. These are all simple loops of ribbing about 25% shorter than the edge you are applying them to. ¹²

Step four Pin them RS together from the outside with raw edges aligned. Stitch them in place, stretching to fit as you sew, and then flip the seam to the inside. Turn and stitch a simple hem, and you're done.



Play with textures by using the opposite side of the fabric for one sleeve or both.

Sammy Claridge of Sew Crafty has been hooked on fat quarters since she bought her first bundle on a family holiday to the US.



Sammy uses fat quarters to stitch handy storage for her sewing supplies: "I love making useful things like zipped pouches and bags."



FABULOUS FAT QUARTERS

If you've seen our special Fat Quarter Collection magazine, you'll have a hint of how much we love these gorgeous cuts of fabric. Read on to discover how you can get the most from them. *Written by Judy Darley.*

Sew Over It's Lisa Comfort discovered fat quarters as a child: "I used to love poring through all the different prints."



Vividly colourful, deliciously varied and brimming with possibilities, fat quarters, also known as FQs, really are the sweetie jar treats of the fabric world. First created to facilitate quilt makers, they actually have fairly limitless potential. Measuring a quarter of a yard of fabric, each one is like a luscious remnant ideally sized for transforming into divine accessories and accents, items for your home, fun little extras, and, yes, heirloom quilts too. The small amount of fabric means they're really affordable, while the gorgeous prints and shades offer the chance to follow your sewing skills right over the rainbow! We speak to some of our favourite fat quarter aficionados to find out what it is about these tempting fragments that makes their hearts go ping.

DISCOVERING FAT QUARTERS

There's an excellent reason why fat quarters are one of the most popular pre-cuts, not least because they can be bought as single fat quarters or in gloriously harmonised bundles. For starters, they're ideal for newbie sewists, which is why many FQ fans fall for them as

youngsters just getting to grips with all the possibilities opening up via fabric stacks and threads.

"I discovered fat quarters when I was a child," says Lisa Comfort of Sew Over It (www.sewoverit.co.uk). "I made a lot of skirts and dresses when I was younger, but I always enjoyed adding embellishments. Sometimes when I just wanted enough fabric for a little bow, we'd just buy a fat quarter. I used to love poring through all the different prints." Some of Lisa's early fat quarter projects included dinky contrasting bows to sew onto dresses, while hair accessories also had their place in Lisa's affections. "I definitely sewed my fair share of scrunchies," she admits. "It was the era!"

The relatively petite size of a fat quarter also makes it ideal if you, or a small sewer you know, are looking to make clothing for toys. Sammy Claridge of Sew Crafty (www.sewcraftyonline.co.uk) first laid eyes on the wonder of fat quarters during a childhood trip to the States. "I was in the US on holiday and we visited a quilting shop," she recalls. "I was mesmerised. I had only ever been to dress fabric shops in the UK before. I adored all the small patterns and coordinating colours." Sammy couldn't resist a little

Cynthia Shaffer says "fat quarters became my best friends" when she started quilting 20 years ago.

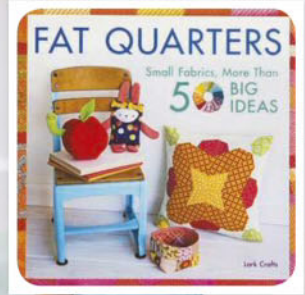
ribbon-tied set of four fat quarters, and paid for it with her pocket money, just proving how affordable an option fat quarters are. "From what I remember I used them to make clothes for my dolls and furnishings for my dolls' house, as the little prints I chose were the perfect scale."

Louise Horler of Sew Scrumptious Fabrics (www.sewscrumptious.co.uk) began using fat quarters as an adult, but remembers them being part of the backdrop of her life from an early age. "I have always been aware of them because my mum made quilts when I was younger," she says. "I first began using them myself when I started making things for my children and only needed small amounts of fabric to make bibs and so on." Part of the appeal for Louise was the opportunity to indulge without having to be too decisive. "I often couldn't choose which fabric I wanted so it was great to be able to get lots of different fat quarters in different designs so I had a choice and could change my mind."

Cynthia Shaffer (www.cynthiashaffer.typepad.com) is one of the designers behind the book *Fat Quarters: Small Fabrics, More Than 50 Big Ideas*. "I first discovered fat quarters about 20 years ago when I started quilting," she says. "My background is in garment sewing so I was used to purchasing yards of fabric for projects, but I started quilting and realised that I only needed small amounts of many different fabrics. Fat quarters became my best friends."

Fat quarters are also particularly well suited to projects such as exquisite homewares. "I discovered fat quarters when I started making cushions for my house," says *Simply Sewing* contributor Jennie Jones. "The dimensions of a fat quarter

Cynthia looks to her stash of fat quarters "whenever I need just a small amount of fabric" for a project like these scrap-busting birds.



make a cushion front perfectly. I also started sewing cases for iPads and laptops."

Kate Smith of The Makery (www.themakery.co.uk) initially fell both for the colourful nature of fat quarters and for their practicality. "As a teenager, I was a regular visitor at my local haberdashery," she says. "Fat quarters were pretty much all I could afford! There were always so many pretty patterns. I was like a kid in a sweet shop, so I always used to buy those to make small

"I LOVE THAT YOU CAN COLLECT THEM. THEY LOOK SO ENTICING ALL STACKED AND FOLDED UP!"

projects." Kate's happy purchases equipped her with the materials needed to achieve some impressive early finished makes. "Fat Quarters are the perfect size for a front or back of a cushion, which was a great project when I was just starting out."

AN ENDURING LOVE

Whatever your first ever fat quarter project was or will be, one thing's for sure – you'll soon be hooked. Part of this is thanks to the fact that they're so ideal for small, easily achievable projects that you can rattle through in no time. As soon as one project is complete, you'll be getting itchy fingers to get started on the next one!

"As well as little embellishments, you can

also use them to make pencil cases, make-up bags, covered buttons and even contrast pocket linings in a skirt or dress," says Lisa. How enticing! Louise agrees: "They are perfect for smaller projects and because they are relatively inexpensive you can get lots of different designs for your money."

The collectable nature of these colourful fabric cuts is also very appealing, as Cynthia warns. "I can't recall the first thing I made using fat quarters but there's a good chance it was a scrappy quilt or a free-motion appliqué pillow," she says. "I love that you can collect them. They look so enticing all stacked and folded up! And, if you need just a small amount of fabric the chunky fat quarter is the way to go! It's so much more versatile than a linear quarter yard!"

Got that? If you're confused, don't worry; it's easy to get to grips with all the different measurements. Quite simply, a fat quarter is a way of cutting a metre of traditional quilting fabric into four pieces. "Fat quarters are a square quarter of a metre of fabric," explains Kate. "If you were to cut a quarter of a metre off a roll of fabric you'd end up

Jennie Jones designs our Fast Fat Quarter projects. This iPad stand from issue 31 is in regular use in the Simply Sewing office!



with a 25cm strip the length of the roll which really isn't useful." Clearly, this is far too narrow to allow more than a limited number of

project options. However, a fat quarter is cut in a completely different way. "Instead we cut half a metre off the roll and then cut that in half ending up with an approximate 50x55cm square, which is far more handy!" This offers much more scope for creativity than a regular quarter. Plus, because they are sold as pre-cuts, you can get four fat quarters of four different fabrics, which will brighten up your stash no end for no extra pennies than a single yard would have cost you (and means you can stock up your stash with even more colourful prints!).

The price is a significant factor for many of us. "My dad has always said that I have Champagne taste with beer money," admits Jennie. "Following this theme, I'm often drawn to expensive fabric. Buying fat

in your magpie instinct by formulating some idea of the project your fat quarter is destined to become. "I do find it's easy to get distracted by all the lovely prints when fat quarter shopping, so I'd really advise you go in knowing what you want to make," Lisa says. "Fat quarters without a purpose can get a little bit lost in my fabric stash."

Luckily, there's plenty of inspiration to be found online to help you decide on your next fat quarter project. "Searching on Pinterest or Google for fat quarter projects is a great start," says Kate. "There are hundreds of small projects that will really help to build confidence on a sewing machine and you can have a finished item really quickly, which is always satisfying."

Small items immediately spring to mind when faced with fat quarters. "Starting with smaller projects to gain confidence is always my go-to advice," says Sammy. "But fat quarters are also perfect for hand-sewing projects such as English Paper Piecing. Depending on the print, they're also fun for embroidery and appliqué too."

Cynthia recommends seeking out sewing projects or quilt patterns that use squares and rectangles cut from fat quarters "that leave almost zero leftover scraps! Or use them for appliqué; the chunky shape allows for larger pieces to be cut from them as compared to a linear quarter yard of fabric." She adds: "Keep all the little scraps for that time when you'll need just the tiniest of piece of fabric in that perfect colour."

We can't disagree with that. Colour is one of the most joyful things about hoarding fabrics, especially if you take the time to organise your stash by hue for a graduated rainbow affect. Chances are, you'll soon notice trends appearing, which will help you to identify the colour combinations you love most and that will work well for larger projects in future, as well as helping you to avoid expensive mistakes. At the same time, you'll be creating a fabric stash that lifts your heart and gets your creativity flowing every time you catch a glimpse of it – think of it as a living, changing work of art you can dip into and alter as soon as project inspiration strikes (and can add to on your next fabric-shopping outing!).

If you're already plotting working on something larger, don't dismiss the possibility of using fat quarters – these versatile cuts can be combined to create larger-scale accessories. "Measure and

"THEY'RE EASY TO GET HOLD OF AND A GREAT SIZE FOR MAKING SMALL PROJECTS OR LARGER ONES."

quarters means you can just buy a small piece for appliqué without having to invest in a metre or half metre which won't necessarily be used."

Less waste makes economic as well as ecological sense, both of which make us smile. "I have found them to be the most accessible way to buy fabric," says Sammy. "When you're new to sewing of any kind it can be difficult to know how much fabric projects will take and buying whole metres and half metres can be expensive. They're easy to get hold of and a great size for making small projects or larger ones if you patchwork them together."

GET THE MOST FROM YOUR CUTS

There are ways and means to make sure you get the most from your fat quarters and don't squander these pretty pre-cuts. As it's easy to feel overwhelmed by all the colours and prints available, the first step is to do a bit of pre-planning. In other words, reign

Photos below: www.sewscrumptious.co.uk; Photo top centre: Jennie Jones

Louise Horler of Sew Scrumptious Fabrics discovered the joys of fat quarters when making bibs for her daughter: "I wanted some quirky designs."



Fat quarters appeal to Louise's indecisive side. "I often couldn't choose which fabric I wanted so it was great to be able to get lots of different fat quarters."

adapt," urges Jennie. "If, for instance, you're making an apron and need a longer length, instead of using one strip, join two together from your fat quarter stash."

REVELLING IN THE MOMENT

Sewing with fat quarters allows us to set our imagination free and work with the most beautiful fabrics available. As a result, they're often the perfect materials for truly heartfelt projects. "At the moment I'm using a bundle of fat quarters I bought to make a little quilt for my new baby," says Lisa. "Although this is why they were invented, I've never used them for quilting before, but having the pre-cut squares definitely makes it easier! It's a slow process, but I'm already really excited to see what it will look like when it is finished."

Louise also adores making items for her children. "The first things I made using fat quarters would have been bibs for my daughter," she says. "I wanted some quirky designs and discovered Michael Miller fabrics (www.michaelmillerfabrics.com). I've made lots of things for my children – bibs, tooth fairy cushions, pen rolls, hair clip ties, etc. They are also great for gifts such as purses, tissue holders, lavender hearts, sunglasses cases, etc. My daughter is 11 and using fat quarters herself to make clothes for her dolls and patchwork cushions!"

Cynthia loves to pick up a fat quarter when getting especially creative with her sewing. "I use fat quarters for appliqué and whenever I need just a small amount of fabric, like in raw edge appliqué and free motion stitching," she says. Jennie loves the speediness of a fat quarter project. "They are usually super quick to put together – I love making peg bags, using a child's hanger as a template for the width."

For Kate, small projects are the best of all, especially when it comes to passing her passion for stitching onto the next generation. "I love to sew glasses cases, makeup bags, and my daughter has even made a tent for her Sylvanian Families!"

Fat quarters are so beautiful in their own right that they're a great way to get children enthused about sewing. After all, once they have been tempted to part with pocket money to bring a few pretty scraps of fabric home, they're bound to want to know what fat quarters can become – and that's where you and your sewing skills come in!

Indeed, even experienced sewists can get

Kate Smith of The Makery recommends that beginner stitchers start simple with cushions and other small fat quarter makes to "really help to build confidence."



Kate enjoyed shopping for fat quarters as a teen: "There were always so many pretty patterns."

Fat quarters aren't just for quilting! Get creative and use yours for everything from summer espadrilles to colourful clutch bags.

a skills boost from using fat quarters in their projects. Sammy adores that they push her to think innovatively. "I love making useful things like zipped pouches and bags, as well as toys and storage for my sewing supplies," she says. "I think my favourite thing to make is travel storage solutions for awkward things like cables and jewellery. I love having the limitation of using just a fat quarter or two to make a project, it forces me to think more creatively." So, it seems that there's far more to fat quarters than the chance to build up a stash of exquisite fabric pre-cuts – they're also inspiration-fuel. We always suspected as much.

FURTHER READING

■ *Fat Quarter Collection* from the *Simply Sewing* team is £7.99 and available from www.buysubscriptions.com

■ *Fat Quarters: Small Fabrics, More Than 50 Big Ideas* is available to buy from www.thegmcgroup.com for £17.99.

■ For fat quarter project tutorials go to www.sewscrumptious.blogspot.com



Feeling inspired? Turn to page 57 to make an apron for your little helper using just one fat quarter.

Clutch bag photo: Simply Sewing issue 33; Photos centre & top: www.themakery.co.uk



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2018

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QUICK
PROJECT
USE 1 FAT
QUARTER



SMART COOKIE



Use a fat quarter of dotty denim to make an apron for your little kitchen helper. **Jennie Jones** shows you how.

FAST FAT QUARTER



YOU WILL NEED

- Cotton fabric: 1 fat quarter
- Appliqué fabric: 15x20cm (6x8in)
- Bondaweb: 15x20cm (6x8in)
- Herringbone tape: 2cm (¾in) width x 2m (2¼yds)
- Button
- Matching sewing thread
- Basic sewing kit

MATERIAL USED

Dot Black from The Denim Company. Ref: 3619D. Available from www.thedenimcompany.co.uk

NOTE

You will find the template needed on the pull-out pattern sheet provided with this issue.

CUTTING OUT

Step one Fold the fat quarter in half lengthways. In one corner cut a curved section starting 12cm (4¾in) from the fold line and sweeping down approx 22cm (8¾in) down the raw edge at the side. **01**

Step two From the herringbone tape cut:
Neck strap: one piece 50cm (19¾in).
Ties: two pieces 75cm (29½in).

HEMMING THE CURVES AND BOTTOM

Step one Fold the raw edge of one curved edge 1cm (¾in) to the wrong side (WS) and press. Fold again 1cm (¾in) to the WS and press. Pin and then sew into place.

Step two Repeat on the other curved edge.

Step three Fold the raw edge of the bottom 1.5cm (¾in) to the WS then 1.5cm (¾in) again to the WS and press. Pin in place then sew.

ADDING THE NECK STRAP AND TIES

Step one Fold and press the top raw edge 1.5cm (¾in) to the WS then the same again.

Step two Tuck the ends of the neckstrap tape under each end of the double fold, taking care not to twist it. Pin into place and then sew along the top edge of the apron. **02**

Step three Fold the raw edge of one of the sides 2cm (¾in) to the WS and press. Fold in

again 2cm (¾in) to the WS and press.

Step four Tuck one end of one of the ties into the double fold, pin into place then sew down the edge of the apron.

Step five Repeat with the other side edge.

MAKING THE APPLIQUÉ LETTERS

Step one Trace over the appliqué letters onto tracing paper, then turn the paper over to the WS and place the Bondaweb paper side up on top. Trace over the letters so that they are in reverse.

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

Step three Carefully cut out the letters.

WORKING THE APPLIQUÉ

Step one Position the letters in the centre of the main fabric.

Step two Remove the paper backing from each letter then position them in the centre of the apron and press. **03**

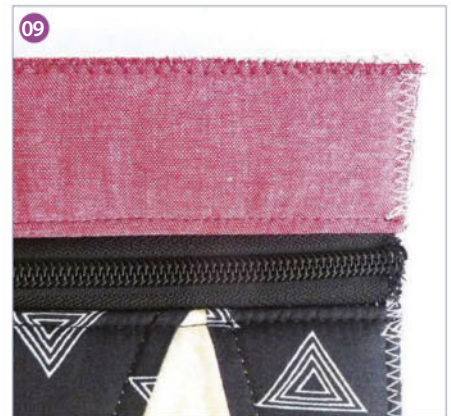
Step three Work a machine zigzag stitch around the edge of each letter to hold them firmly in place and to decorate. **04**

Step four Stitch the button for the dot above the letter 'i' to finish.

DRUMROLL, PLEASE!

From everyday essentials to party-time glitter, **Debbie von Grabler-Crozier's** drum cosmetics case has space for all your beauty favourites.





YOU WILL NEED

- Fabric A: 50x112cm (20x44in) for lid and base
- Fabric B: 20x112cm (8x44in) for side triangles
- Fabric C: 20x112cm (8x44in) for side triangles
- Lining fabric: 100x112cm (40x44in)
- Iron-on interfacing: 30x60cm (12x24in)
- Iron-on wadding: 100x90cm (40x35in)
- Foam interfacing: 100x72cm (40x28in)
- Leather: 5x18cm (2x7in)
- 2 Chicago screws, medium brass
- 2 heavy duty zips: 40cm (16in)
- Elastic: 5mm (1/4in) width x 1m (1yd)
- Glue: suitable for leather
- Basic sewing kit

NOTES

- Use a 5mm (1/4in) seam allowance unless otherwise stated.
- Download the templates needed at www.simplysewingmag.com/downloads

CUTTING OUT

Step one Trace and cut out the two templates.

Step two Cut out the following pieces:

Fabric A:

- 1 base outer using the circular template.
- 1 lid outer using the circular template.
- Lid side outer: 5x67cm (2x26³/₈in).
- Side outer: 5x67cm (2x26³/₈in).
- Back panel outer: 26x20cm (10¹/₄x7⁷/₈in).

Fabric B:

- Six side outers using the triangle template.

Fabric B:

- Six side outers using the triangle template.

Lining fabric:

- Base inner: 30x30cm (12x12in).
- Lid inner: 30x30cm (12x12in).
- Lid side inner: 5x67cm (2x26³/₈in).
- Side lining: 22x67cm (8³/₄x26³/₈in).
- Back panel lining: 26x20cm (10¹/₄x7⁷/₈in).
- Pockets: cut two pieces, 14x80cm (5¹/₂x31¹/₂in).
- Bias binding: Make 2m (2yds) of bias binding from 3.5cm (1³/₈in) wide strips that are joined at the short ends to form a long strip.

Interfacing:

- 1 base outer using the circular template.
- 1 lid outer using the circular template.

Iron-on wadding:

- 1 base outer using the circular template.
- 1 lid outer using the circular template.

Base wadding inner: 30x30cm (12x12in).

Lid wadding inner: 30x30cm (12x12in).

Lid side outer wadding: 5x67cm (2x26³/₈in).

Side outer wadding: 23x70cm (9x28in).

Back panel wadding: 28x22cm (11x8³/₄in).

Foam interfacing:

Lid side: 8x70cm (3x29in).

Side: 23x70cm (9x28in).

Back panel: 24x18cm (9¹/₂x7¹/₈in).

MAKING THE BASE

Step one Press the base outer interfacing on the wrong side (WS) of the base outer fabric and press the base outer wadding on top.

Step two Press the base wadding inner onto the WS of the base inner fabric.

Step three With WS together, lay the base outer onto the base lining and pin together.

Step four Quilt with a diamond pattern, with the squares about 2.5cm (1in) apart.

Step five Work a machine zigzag around the edge to hold the layers together then cut around the edge of the circle. **01**

MAKING THE LID

Step one Make the lid as for the base.

Step two Cut the leather in half and punch a hole in each end to fit the screw.

Step three Glue the two strips WS together.



Step four Attach the leather handle to the lid in the positions shown on the template. **02**

MAKING THE INNER POCKETS

Step one Place the two pocket fabric pieces RS facing and sew along the top edge.

Step two Flip them over so that they are WS together with the seam at the top and press.

Step three Stitch through both layers 1cm ($\frac{3}{8}$ in) down from the top for the casing.

Step four Place the pocket right side (RS) up on top of the lining, matching bottom edges, and then stitch down the sides but not through the casing.

Step five Thread the elastic through the casing then draw the ends in to create gathered pockets and stitch over both ends.

Step six Divide the pockets into sections by stitching vertical seams down through the pocket and the lining. **03**

Step seven Pleat the bottoms of the pockets so that they fit the lining and stitch to hold.

MAKING THE LID SIDE

Step one Press the lid side outer wadding onto the WS of the lid side outer fabric.

Step two Lay RS up centrally onto the lid side foam and stitch 3mm ($\frac{1}{8}$ in) from the edge. **04**

Step three Trim the foam to the fabric edge.

ATTACHING THE ZIP

Step one Fold the zip tapes back to the side and tack to hold them into place. **05**

Step two Place the lid side outer RS up with the zip RS down on top and the lid side lining RS down on top, matching raw edges. **06**

Step three Pin then stitch together.

Step four Fold the outer and lining WS together and topstitch along the length.

MAKING THE SIDE PANEL

Step one Sew the side outer triangles RS together, alternating the colours to make a row. Cut the end triangles in half so you make a rectangular side panel. **07**

Step two Place the Fabric A side outer RS together with the bottom of the assembled side panel and stitch together.

Step three Press the side outer wadding on the WS. Trim back to meet the raw edge then topstitch either side of the seams. **08**

Step four Lay this RS up onto the side foam piece and stitch into place. Trim to fit.

Step five Stitch the other side of the zip tape to the top of the side outer and side lining as before and then topstitch. **09**

ATTACHING THE BACK PANEL

A back panel is now inserted either side of

the side panel and lid side panel so the side fits the base and lid. Adjust the fit if needs be.

Step one Stabilise the zip ends by stitching across them and then trim them to fit.

Step two Press the back panel wadding onto the WS of the back panel outer fabric and trim to fit.

Step three Glue the back panel outer centrally on the foam and fold the fabric sides over to the WS. **10**

Step four Fit the side outer onto the base and then pin both sides of the back panel on top of each side of it, adjusting to fit.

Step five Take the panel off the base then topstitch the back panel into place. **11**

Step six Pin the lining back panel on top of the lining back and handstitch in place. **12**

Step seven Work a zigzag stitch along the top and bottom of the back panel to neaten.

ASSEMBLING THE BAG

Step one Place the lined side RS together with the base and stitch all the way around.

Step two Place the lined lid side RS together with the lid and stitch all the way around.

Step three Bind the inner raw edges of the base and lid using the folded under binding strip and handstitch it in place, overlapping the short ends for a neat finish.

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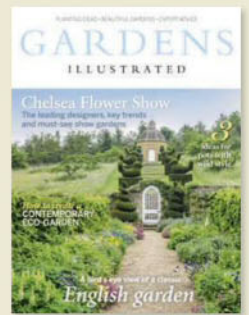
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Corinne spotted a gap in the sewing market for high-quality felt kits after her first gingerbread man design was “an instant hit.”



WOODLAND WONDERS

Former fashion designer Corinne Lapierre has won our hearts with her imaginative and characterful felt sewing kits for adults and children. She shares her creative journey and how her designs are endlessly inspired by nature.

We discovered Corinne Lapierre’s craft kits at a UK sewing show and immediately fell in love with her felted menagerie of everything from mice to bees. There’s something irresistibly nostalgic about them, and they’re so lovely and lively that we can imagine Corinne making early prototypes throughout her childhood in France. It’s a suspicion that’s confirmed when Corinne confides that she was a determinedly crafty child. “My love for crafting started from a very young age,” she

confesses. “My mother loved sewing and made a lot of clothes for me and my sister. I remember being four or five and sitting on the floor, playing with scraps and ribbons to make clothes for my dolls and teddies.”

IRRESISTIBLY IMAGINATIVE

As a quiet and creative little girl, Corinne loved playing with fabrics, and relished the courses her mum signed her up to. “I learnt weaving, silk painting, basket-making, tie-dyeing, glass-painting, lace-making... I was very fortunate.” Her favourite game as a child

was to pretend she was on the television, “demonstrating how to make homemade gifts in *Blue Peter* style.” It’s unsurprising, then, that she’s gone on to appear frequently on Create and Craft TV, as well as publishing two felt crafting books with Search Press: *Fabulous Felt* and *Felt Christmas Decorations*.

As a child, she also used to draw a lot when she wasn’t playing with fabric. “I started designing my dream clothes, which is when I realised I wanted to become a fashion designer. By the time I was a teenager I was making quite a few of my own garments,

with mixed success." After she graduated from art school in France, Corinne moved to England, ostensibly to learn English, but ended up following her passion and gaining a degree in fashion design. "Whilst I was studying, I spent a lot of time in the textile department researching world folk crafts," she says. "I was fascinated by ancient embroidery techniques."

Becoming a fashion designer was a dream come true, but Corinne had other sewing ambitions she wanted to explore. "I always felt very restricted by all the commercial imperatives," she says. "I knew I wanted to start my own label and have more freedom."

Corinne took a career break to start

"SOMETIMES IT IS JUST ABOUT SEEING COLOURS NEXT TO EACH OTHER, USUALLY IN NATURE, AND THINKING OF WHAT THESE COLOURS COULD BE TURNED INTO."

a family, and while her three children were small she studied millinery with the intention of setting up her own business. However, her interests soon took a very different turn. "Instead, I fell in love with felt and its many properties," she says. "While my children were still very young I learnt to make my own felt from merino wool and exhibited at a few local craft fairs with my handmade wares."

For a Christmas fair, Corinne decided to make a felt gingerbread man kit. "It was an instant hit and people began placing orders as it had sold out." It showed Corinne that there was a gap in the market for quality felt kits for adults. "I designed a few more and the business grew organically from there."

NURTURING NEW DESIGNS

Ideas for new kit designs can spring from just about anywhere, both at home and when Corinne is out and about. "It might come from going for a walk and looking at nature, watching a documentary or a film, going to an exhibition or looking through a book," she says. Colour is also often the starting point for Corinne's creations. "Sometimes it is just about seeing colours next to each other, usually in nature, and thinking of what these colours could be turned into." Other key inspirations include the Scandinavian trend. "I love everything about it: the simplicity, how nature plays a big part but in a very understated way, the colours, the freshness and the cosiness," she says. "We're planning a family trip to Scandinavia to take it all in!"



Left: Corinne is particularly proud of her rocking horse kit, which won the Gift of the Year award from the Giftware association. Below: Corinne's passion for fabric and colour has taken her in many creative directions, from art, fashion design and millinery, to designing her collection of felt kits: "I fell in love with felt and its many properties."





Corinne likes to keep her workspace clutter-free, but always makes space for plants – and her felt friends, of course!



Luckily for Corinne, the ideas usually come very quickly and clearly. “Then it’s just a matter of working out the best way to realise them into a finished product.”

Personal favourites among her many kits include her adorable mouse family. “They are our very best seller all year round, but I love them because they make me smile with their slightly retro look,” she says. “When I created them, I could imagine their personality and family life. They just make me want to play with them.” She adds: “I am very proud of my rocking horse too, which won the Gift of the Year award from the Giftware association.”

While her felt characters often sport chic miniature garments, Corinne struggles to find time to sew clothes for herself outside of work these days. “Time is always in short supply!” she laments. “I keep buying beautiful fabrics thinking of clothes I could make. I do love making skirts though. Little A-line skirts are so quick and easy. My daughter Emily is now studying textiles in high school so this is giving me an incentive to get the sewing machine out a bit more.”

As you might have guessed from the decorative touches that Corinne includes in her designs, she’s a huge fan of appliqué. “It is something which has always appealed to me, as appliqué is one of the most ancient

techniques ever used to embellish fabric,” she says. “It works beautifully with felt as it doesn’t fray and it looks effective if you mix the right colours with contrast thread.”

As her felt creations are small-scale and detailed, a very good pair of scissors is a crucial piece of sewing kit for Corinne. “I’m very protective of my embroidery

“TIME IS ALWAYS IN SHORT SUPPLY! I KEEP BUYING BEAUTIFUL FABRICS THINKING OF CLOTHES I COULD MAKE. I DO LOVE MAKING SKIRTS. THEY ARE SO QUICK AND EASY.”

scissors and no one else is allowed to use them!” she exclaims. “They’re very sharp and pointy which is essential for cutting small pieces of felt accurately and neatly.”

A THRIVING BUSINESS

These days Corinne runs her business from a Yorkshire-based studio, and is passionate about working with high-quality, recycled and recyclable UK-sourced materials.

An average working day begins with Corinne checking and replying to emails, as

well as checking her social media channels. “I always enjoy seeing people sharing what they make with the kits on my Facebook page or on Instagram,” she says. “Then I have a little meeting with Olivia, who looks after the trade side of the business. We have regular catch-ups to make sure we both know what the priorities are and that we’re on track with everything. We will also liaise with the production team to see if everything is running smoothly and check whether we need to order any more supplies.”

Corinne finds that marketing and planning for future events such as trade or retail shows swallows up much of her time, as does preparing and as sending proposals for shows on Create and Craft TV, “where I guest star every month.” A lot of her work time is also spent on the day-to-day activities involved in running a business, “which is perhaps not so glamorous but essential.” She relishes the more creative tasks and designs a new felt kit every six to eight weeks “so some of my time might be taken with working on a new sample, getting the pattern and the colours right, writing the instructions or drawing the illustrations.”

Corinne’s growing bibliography is another huge source of enjoyment and expression. “I’m very excited to be working on a third

A GOOD READ



Left: Corinne's felt creations are stylishly dressed thanks to her background in fashion design. We love this fairy's matching hat and frock! Below: Corinne has a soft spot for her mouse family: "When I created them, I could imagine their personality and family life."



book with Search Press – writing a craft book offers so much creative freedom."

Corinne has a desk in her office that's solely dedicated to designing and sewing. "I like to keep it quite uncluttered, but I do have a few plants around and I like to keep pebbles and seashells from past holidays in a jar," she says. "I guess I like having elements of nature around me. I always have pens and pencils around, and lots of felt samples to inspire me too. I usually have a drawing or two from my children just to put a smile on my face." When not at her desk, cultural outings are vital, offering an overlap between work and play. "I love going to exhibitions and museums and if there is some kind of family workshop you can be sure we will be there," she comments. "I love going for meals out with friends too, it is the best way to catch up!" As much free time as possible is spent with her children. "I really enjoy going for walks, especially in the woods," she says. "We always collect things and display them around the house. Living in a city, I think it is really important to invite nature into the home. It gives me a sense of calm."

See more at www.corinnelapierre.com, www.facebook.com/corinnelapierrecraftkits and on Instagram @corinnfelkits.

Written by Judy Darley.



Top left: Corinne finds time in between the day-to-day running of the business to design a new felt creation every six to eight weeks, "working on a new sample, getting the pattern and the colours right, writing the instructions and drawing the illustrations."



CORINNE'S TOP STITCHING ADVICE

"Don't try to be perfect! Just enjoy the process. Too many people think their stitching should be 100% perfect and it becomes their main focus, which tends to discourage them. I think irregular stitching can be lovely; it is all part of the handmade look and can add a lot of charm to a finished project."

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PINUP

Kick-start your
Christmas crafting
with our project book.



There are so many reasons to love the festive season – catchy Christmas tunes, mince pies, cosy knits – but top of the list has to be that it gives us an excuse to spend more time at our sewing machine making thoughtful gifts and heirloom decorations. So we've packed this issue's Christmas Makes project book with ideas for a creative Christmas, from geometric baubles, treat bags and Scandi bunting to a polar bear toy and appliqué tees for the kids – and each one can be made in an evening. Merry stitching, everyone!

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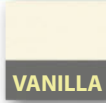


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MERRY BERRY

Bring the winter garden indoors with Tina O'Rourke's tabletop tree sewn up in on-trend botanical prints in festive reds.



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* Content subject to change. Visit page 15 for T&Cs. **Offer available from the 16th November 2017. Fabric may differ to that shown.

TREE ORNAMENT



YOU WILL NEED

- Fabric A: 30x112cm (12x44in)
- Fabric B: 30x112cm (12x44in)
- Polyester fibrefill
- Basic sewing kit

FABRICS USED

The Cottage Collection by Tone Finnanger for Tilda.
Fabric A: Berry Leaf, Red.
Fabric B: Sigrid, Red. Email groves@stockistenquiries.co.uk for stockists.

NOTES

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

CUTTING OUT

Step one Trace around the tree template from the pattern sheet and cut it out.
Step two You need to cut three tree shapes from Fabric A and these are cut with the fabric folded right sides (RS) together and the template pinned on top. Fold, pin and cut one tree shape at a time to fit them across the fabric piece.
Step three Repeat this with Fabric B to cut out three more tree shapes. ⁰¹

SEWING THE TREE SECTIONS

Step one Place one Fabric A tree and one Fabric B tree RS facing, matching raw edges then pin together all the way around.
Step two Mark the area at the base of the tree which you need to leave open for turning and stuffing, as shown on the template. ⁰²
Step three Stitch the tree shapes together all the way around, starting and finishing either side of the marked turning gap.
Step four When you have finished, snip off the excess fabric at the tips of the tree branches and snip into the corners, making sure not to cut through the line of machine sewing. This will allow the tree to be turned out smoothly.
Step five Turn the tree RS out using a point turner or chopstick to ease out the points out and press well all over. ⁰³

Step six Repeat this to make the other two tree sections in the same way.

JOINING THE TREE SECTIONS

Step one Place one completed tree shape flat on the table with the fabric A side facing upwards.
Step two Place the second tree on top with fabric B facing up.
Step three Place the third tree with fabric A facing up. This means that the same fabrics are facing each other. ⁰⁴
Step four Move the tree sections so they line up around all the edges.
Step five Pin the six layers of fabric together right down the centre of the tree.
Step six Stitch all of the layers together from the top to the bottom in a straight central line. This will leave a space at the bottom of each of the tree's six sections. ⁰⁵

FINISHING THE TREE

Step one Stuff each of the tree sections firmly. A chopstick is ideal for guiding the stuffing into the tips of the branches.
Step two If you would like to make your tree into a door stop then add a small bag of plastic pellets, lentils or sand into the bottom.
Step three Oversew or whipstitch each of the six sections at the base of the tree closed. ⁰⁶

UPON A STAR

Transform denim offcuts into a constellation of stars for your bed or sofa with **Jessica Entwistle's** quick-sew cushions.



DENIM UPCYCLE



YOU WILL NEED

- Denim fabric medium weight: 60x60cm (24x24in), dark
- Denim fabric medium weight: 60x60cm (24x24in), light
- Polyester fibrefill: 300g
- Matching thread
- Erasable fabric pen
- Basic sewing kit

NOTES

- Use a 1.5cm (5/8in) seam allowance.
- Download the template needed from www.simplysewingmag.com/downloads

Jessica says: "These reversible star cushions are quick to make and look lovely piled up together on a sofa or bed. We made ours with two shades of denim but you could use the same shade. You could use an old denim skirt or buy new fabric as we have here, size them up or down, and personalise them."

CUTTING OUT

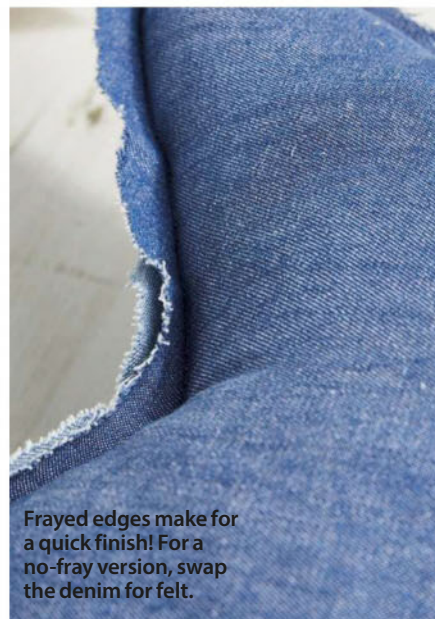
Step one Trace the template and cut it out.
Step two Draw around it using an erasable pen on the right side (RS) of the dark denim fabric.
Step three Add 1.5cm (5/8in) outside the drawn line for the seam allowance and draw this line onto the denim fabric too then cut out the star along the outer line. **01**
Step four Use the fabric star as a template to cut out the second star from the light denim.

STITCHING THE STARS

Step one Pin the two denim stars wrong sides (WS) together leaving an 8cm (3in) stuffing gap in the centre of one of the sides. **02**
Step two Sew the stars together along the drawn line, starting and finishing either side of the stuffing gap.
Step three Fray the raw edges of your sewn star. The easiest way is to use your thumbnail to pull out a few of the threads. **03**

FINISHING OFF

Step one Stuff the star with polyester fibrefill, making sure you stuff the points first so they are firmly filled. **04**
Step two Close the turning gap either by hand or by machine to finish.

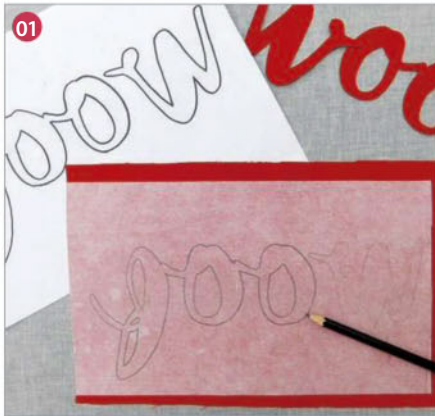


Frayed edges make for a quick finish! For a no-fray version, swap the denim for felt.

A DOG'S LIFE

Give your pooch a cosy spot for a post-walk snooze with **Juliet Bawden's** appliqué dog bed made from an upcycled duvet cover.





YOU WILL NEED

- Main cotton fabric: see instructions for details
- Appliqué fabric: 60x112cm (24x44in)
- Duvet
- Snap popper tape: see instructions for details
- Bondaweb: 120x45cm (47x18in)
- Basic sewing kit

NOTES

- Use a 1cm (3/8in) seam allowance.
- You can download the templates needed from www.simplysewingmag.com/downloads
- We used a king-sized duvet folded into quarters to give the bed some depth and springiness. If you have a smaller dog, then simply make your bed using a smaller duvet.

Designer Juliet says: "I am the proud owner of two Labrador dogs and have tried various beds for them, none of which really work, so I have found a solution. My dogs love sleeping on human beds, so I've recycled a duvet and made a cover that can go in the washing machine."

CUTTING OUT

Step one The amount of fabric you need will depend on the size of the folded duvet you use, plus a 1cm (3/8in) seam allowance all the way around. It's best to prewash your fabric, especially if you're using ticking as it does tend to shrink. We cut our fabric into two pieces measuring 112x112cm (44x44in) each.

Step two You need a piece of snap popper tape the same length as the longest side of your cut fabric piece.

Step three Download and then trace around the outline of the bone and woof template. Turn the tracings over then draw over the back so you have them traced in reverse.

Step four Place the Bondaweb paper side up on top of the reversed tracings then trace around the woof twice and the bone eight times.

WORKING THE APPLIQUÉ

Step one Press the Bondaweb paper side up onto the wrong side (WS) of the appliqué fabric.

Step two Cut out the shapes along the drawn lines and then peel off the paper backing. **01**

Step three Place one of the main fabric pieces for the bed front right side (RS) up.

Step four Arrange the appliqué shapes RS up on top. You can copy our arrangement from the photo or choose your own. Press into place. **02**

Step five Stitch all the appliqué shapes into place using a machine zigzag. **03**

ATTACHING THE SNAP POPPER TAPE

Step one Press one long edge of each piece of main fabric under by 1cm (3/8in) to the WS.

Step two Separate the tape and pin one piece over the folded-under edge on the RS of one fabric piece. Trim it so it starts and finishes 1cm (3/8in) in from the edges of the fabric.

Step three Pin the other piece of tape on the other fabric piece in the same way, but on the WS this time. **04**

Step four Stitch both pieces of tape into place around all sides. **05**

ASSEMBLING THE BED

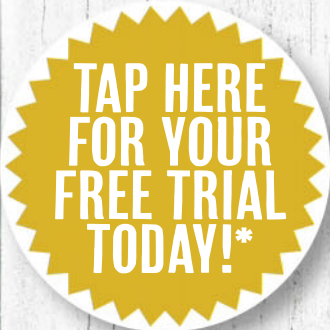
Step one Place the two pieces of fabric RS facing then stitch together around the three sides, stitching over the folded-under ends. **06**

Step two Turn the cover RS out and press, then pop the duvet inside and close the tape.

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GOOD AS GOLD

Sew **Amanda Russell's** oversized gift sack in Scandi prints and gold details for someone on Santa's nice list.



YOU WILL NEED

- Main fabric: 40x112cm (16x44in)
- Contrast fabric: 50x112cm (20x44in)
- Lining fabric: 100x112cm (40x44in)
- Tree trunk fabric: 5x5cm (2x2in)
- Bondaweb: 35x20cm (14x8in)
- Cord: 1.5m (1¾yds)
- Water erasable pen
- 2 eyelets: 11mm
- Basic sewing kit

NOTES

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

CUTTING OUT

Step one From the main fabric cut two pieces 37x52cm (14½x20½in).

Step two From the contrast fabric cut out:
Top panel: two pieces 22x52cm (8¾x20½in).
Bottom panel: two pieces 15x52cm (6x20½in).
Eyelet reinforcement: 5.5x8cm (2¼x3⅓in).

Step three From the lining fabric cut out:
Sack lining: two pieces 70x52cm (27⅝x20½in).
Tree: 25x20cm (10x8in).

INSERTING EYELETS

Step one Cut a 5.5x8cm (2¼x3⅓in) piece of Bondaweb and press it onto the wrong side (WS) of the eyelet reinforcement fabric piece.
Step two Peel off the paper backing and, with WS facing, position lengthways across the centre of the lower long edge of one of the top panel pieces, matching the raw edges. Press into place. **01**

Step three Mark a line vertically down the centre of the eyelet reinforcement piece then measure to mark the eyelet positions so each one is 2.5cm (1in) either side of the central line and 3cm (1¼in) up from the raw edge.

Step four Cut a hole for each eyelet using embroidery scissors to make tiny cuts in the fabric in a star shape.

Step five Insert an eyelet into each hole following the manufacturer's instructions.

ADDING THE APPLIQUÉ

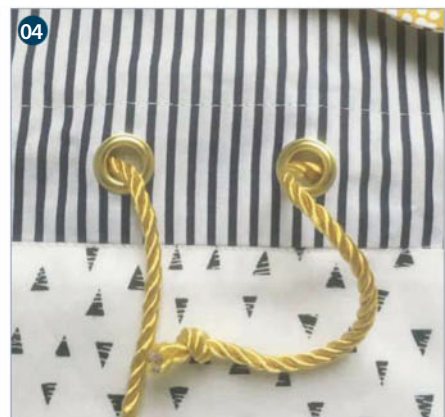
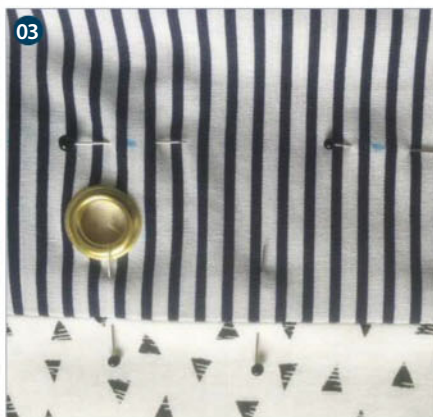
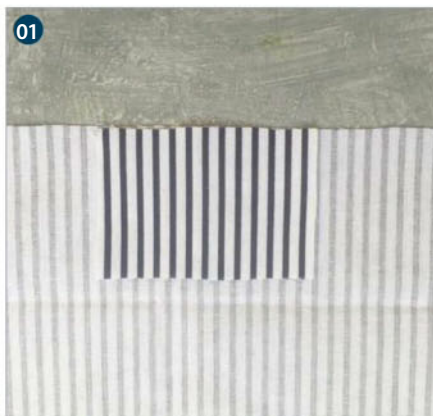
Step one Trace the tree and trunk separately onto the paper side of the Bondaweb and cut them out roughly outside the drawn lines.

Step two Press the tree shape paper side up onto the WS of the tree fabric then cut it out along the drawn outline.

Step three Repeat this with the trunk shape on the trunk fabric.

Step four Remove the paper backing on both.

Step five Place one of the main pieces of



fabric right side (RS) up so that the long edge is horizontal then position the tree and trunk centrally on top. Press into place.

Step six Stitch the tree and trunk into place close to the edge all the way around.

ASSEMBLING THE BAG

Step one Place the appliquéd main fabric panel RS together with one of the bottom panel pieces, matching the raw lower edge. Stitch together.

Step two Repeat this to sew the other main fabric panel to the other bottom panel.

Step three Place one of the sack lining pieces RS together to the appliquéd sack front. Stitch together across the top edge of the top panel then press the seam open.

Step four Repeat to sew the other sack lining piece to the sack back.

Step five Place the two joined pieces RS facing then stitch together all the way around, starting and finishing at the lower edge of the lining and leaving a 20cm (8in) turning gap in the centre. **02**

Step six Turn the sack RS out through the opening in the lining. Press the edges of the turning gap to the inside then slipstitch the opening closed. Push the lining inside the sack and smooth it out.

MAKING THE CASING

Step one Sew the sack outer and lining together all the way around. Work the lower casing line along the seam which joins the top panel and middle panel. **03**

Step two Work the upper casing line 4cm (1½in) above the first line. The eyelets are now between the two lines.

Step three Thread the cord into one eyelet, all the way around through the casing, and out again at the other eyelet.

Step four Tie a knot at the cord ends. **04**

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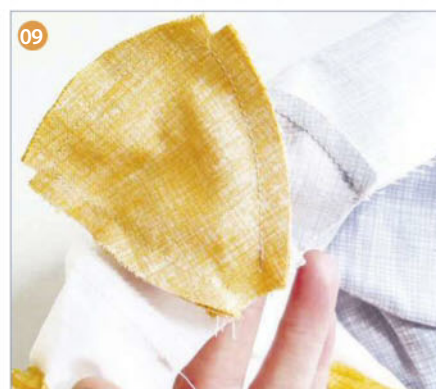
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COOL KIDS

Make your child a pair of penguin pals to chill out with this winter. Jo Carter shows you how.





YOU WILL NEED

- Fabric A: 50x50cm (20x20in), for the main body
- Fabric B: 28x28cm (11x11in), for the front body
- Fabric C: 20x28cm (8x11in), for the beak and feet
- Lining fabric: 20x28cm (8x11in), for the inner bag
- Wadding: 15x30cm (6x12in)
- Pair of 10mm (3/8in) safety eyes
- Plastic beans
- Polyester toy filling
- Basic sewing kit

FINISHED SIZE

Approx 22cm (8 3/4in) tall.

NOTES

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

CUTTING OUT

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

Step two Using a water-erasable pen or pencil, draw out the pattern pieces onto the wrong side (WS) of the fabric and cut out the following pieces:

Fabric A:

- Side face, cut 2.
- Back head, cut 2.
- Wing, cut 4.
- Back body, cut 2.
- Base, cut 1.

Fabric B:

- Front body, cut 2.

Fabric C:

- Beak, cut 1.
- Top foot, cut 2.
- Bottom foot, cut 2.

Lining fabric:

- Inner bag, cut 1.

MAKING THE WINGS

Step one Place two mirror-image wing pieces right sides (RS) together, then place both on top of a piece of wadding that is larger overall than the wing.

Step two Sew around the sides of the wing, sewing through all three layers and leaving the straight edge open.

Step three Clip V-shaped notches in the seam allowance around the curves. ⁰¹

Step four Turn RS out. Press lightly with a cool iron, taking care not to melt the wadding, and then tack the open end closed.

Step five Repeat to make the other wing.

MAKING THE HEAD

Step one With RS together, sew a side face piece to its corresponding back head piece.

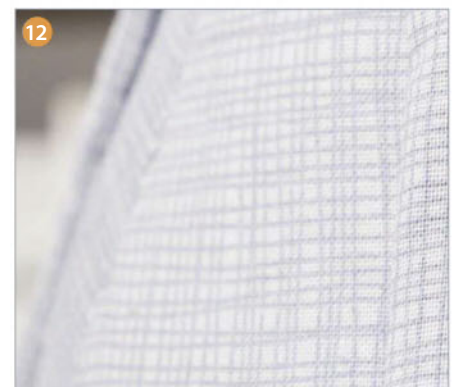
Step two Clip V-shaped notches in the seam allowance around the curve. ⁰²

Step three Repeat for the other side face and back head.

ATTACHING THE WINGS

Step one With RS together, close the dart in the bottom of the side body, tapering the top end of the dart.

Step two Position a wing against the RS of the side body, ensuring the wing is facing in the correct direction. Tack into place as marked.



Step three Repeat this with the other side body and wing. ⁰³

ASSEMBLING THE BODY

Step one With RS together, sew the bottom of a side face/back head section to the top of its corresponding side body. As the wings are sewn directly into seams it is advisable to sew over the joins to reduce the likelihood of them being pulled out. ⁰⁴

Step two Repeat for the other side.

Step three With the RS together, sew a front body piece to its corresponding side/back body section. ⁰⁵

Step four Repeat for the other side.

Step five Join the half body sections RS together by sewing from the top front of the front body pieces along and finishing at the top of the side face, which is the centre top of the head. ⁰⁶

ADDING THE BEAK

Step one Make small clips within the seam allowance 3mm (1/8in) deep at regular intervals around the 'beak' opening in the front body. ⁰⁷

Step two With RS together, sew the beak around this curve. ⁰⁷

Step three Sew the front of the body RS together from the tip of the beak down to the bottom of the front body.

ATTACHING THE FEET

Step one Sew the inverted V opening in the top foot around one of the similar openings at the bottom of the front body. ⁰⁸

Step two Sew the other top foot to the remaining opening. Sew over this seam again to strengthen and prevent it ripping over time.

Step three Sew a bottom foot to a top foot RS together. The seam does not start and finish at the same point – there should be a small space between the two.

Step four Repeat this for the remaining bottom foot.

Step five Press the seams at the bottom of each foot so that they lie in the same way. ⁰⁹

ADDING THE BASE AND EYES

Step one Starting and finishing at the back of the body sew the base RS together around the bottom of the penguin. Take care to keep the seams for each foot lying flat and even. ¹⁰

Step two Make the smallest holes possible through which to allow the shank of the eye in the front body pieces where marked.

Step three Fit the eyes in place according to the manufacturer's instructions. When using thin cotton fabric like this, it is advisable to fit a small square of felt or wadding over the shank of the eye before fitting the back. This

gives the fabric more support to stop the eye sagging and pulling it out of shape.

Step four Sew the back of the penguin together, leaving a 8cm (3in) opening in the lower back.

FILLING THE PENGUIN

Step one Fold the inner bag piece in half and sew each side together, leaving the end opposite the fold open.

Step two Using a funnel, fill the bag with plastic beans, leaving the top 3cm (1 1/4in) of the bag empty.

Step three Sew the bag securely closed. ¹¹

Step four Turn the penguin RS out and stuff the beak, head, feet and upper body.

Step five Fit the inner bag containing the beans into the base and adjust the stuffing around the bean bag, adding more if needed.

Step six Close the opening in the back using ladder stitch or similar. ¹²



See Jo Carter sewing her soft toys live on air on Sewing Quarter on Freeview channel 78, at www.sewingquarter.com or www.youtube.com/sewingquarter



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STITCH

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Nº 06
CORAL STITCH



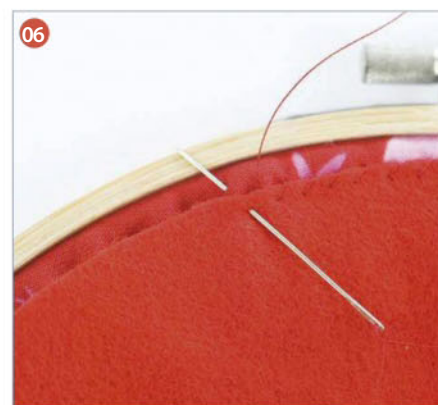
Master coral stitch in time for Christmas with this quick-sew hoop by Mollie Johanson.



CUT OUT & KEEP



CORAL STITCH



YOU WILL NEED

- Linen fabric: 30x30cm (12x12in)
- Cotton fabric: 25x30cm (10x12in)
- Felt: 20x20cm (8x8in)
- Stranded cotton
- Embroidery hoop: 20cm (8in) diameter
- Basic sewing kit

NOTES

- Use a 1cm (3/8in) seam allowance.
- You will find the template on the pull-out pattern sheet provided.

TIP

Coating your stranded cotton with thread conditioner when using all six strands will help with smoother stitching.

WORKING CORAL STITCH

Step one Bring the needle up through the fabric. Hold the working thread along the pattern line. Go down just above the line, leaving a loop of thread on the surface. **01**

Step two Bring the needle up just below the line, flipping the loop of thread down so it surrounds the needle. Pull the needle through so the loop tightens into a knot. Repeat, spacing the knots as close or as far apart as you prefer. **02**

STITCHING THE DESIGN

Step one Place the linen centrally over the embroidery template and trace over the lines. You need to trace both the upper and lower lines of the letters.

Step two Embroider the 'merry' design following the traced lines. Use six strands of medium green stranded cotton and coral stitch for the main word. Use three strands of light green stranded cotton and backstitch for the small accent lines.

JOINING THE FABRICS

Step one Trim the embroidered linen to 12x28cm (4 3/4x11in) with the design placed centrally on the fabric.

Step two Cut the cotton fabric into two pieces

measuring 10x28cm (4x11in) each.

Step three Place the long edge of one piece of cotton fabric right sides (RS) together across the top long edge of the linen. Stitch together then press the seams open.

Step four Repeat to stitch the other piece of cotton fabric across the bottom of the linen. **03**

EMBELLISHING THE DESIGN

Step one Mount the pieced fabric in the embroidery hoop, making sure that the design is central and the fabric is taut.

Step two Embroider French knots and star stitches over the linen and cotton fabrics. Scatter and group them as you like. **04**

FINISHING OFF

Step one Trim the fabric 3cm (1 1/4in) outside the hoop all the way around.

Step two Work a running stitch around the edge of the fabric and pull it to gather then secure with a few stitches. **05**

Step three Cut a circle of felt that is slightly smaller than the back of the hoop.

Step four Stitch the felt to the gathered fabric with matching thread and tiny whip stitches. **06**

Step five Cut a 1x28cm (3/8x11in) strip of fabric and thread it through the hoop screw then tie the ends in a knot for hanging.

Simply
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FRESH IDEAS WITH FABRIC

WORKSHOP

METALLIC THREADS

Every issue, our sewists present classic projects and techniques.



LEARN THE TECHNIQUE

There are many metallic thread varieties for both machine and hand embroidery. Most metallic threads are made from a polyester or nylon core, and wrapped with a coloured metallic foil. It's this layering which easily shreds when stitching, but there are a few things you can do to prevent this.

MACHINE THREADS

Varieties of metallic thread range from the finest weights to multiple strands twisted together. Good-quality threads are less likely to shred and break, especially if you use the right needle and adjust your machine slightly.

HAND EMBROIDERY THREADS

Some of the most popular metallic threads available are DMC's Light Effects threads and Madeira's Metallic no 4. These are six stranded divisible threads, which you can blend with other stranded cotton for a more subtle shine. Use short thread lengths of about 30cm (12in) or so and an embroidery needle that has a larger eye, such as a number 7. Using beeswax or a thread conditioner is another way to reduce thread wear and tear. Metallic threads easily twist when stitching, so let your needle hang freely to unwind naturally. This will help the thread lay smoother on the fabric.

NEEDLES

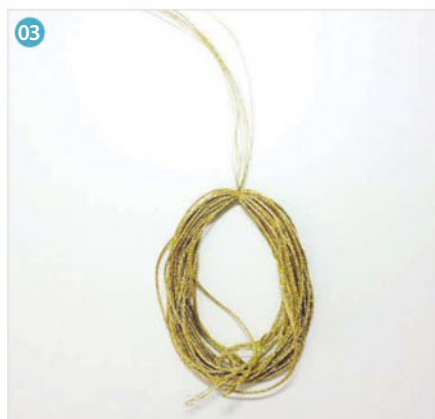
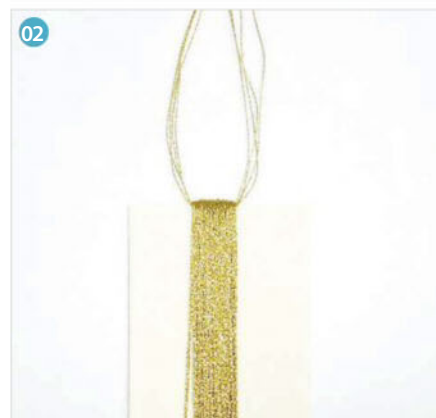
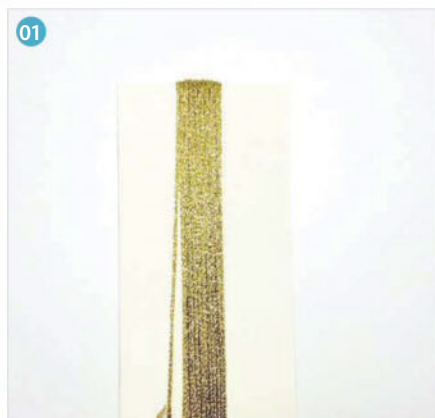
It's best to use metallic needles for sewing on your machine. These needles have a larger, elongated eye which allows the thread to flow more freely when stitching. Metallic threads require a larger needle to allow the thread to run smoothly through the needle and fabric, and a size 90 is ideal for this.

BOBBIN THREAD

When it comes to threading your bobbin, avoid using metallic thread. Use your usual polyester machine thread in a colour that matches your metallic thread instead. By colour-matching your bobbin thread, it will be less noticeable if it does come through to the front of your stitching.

STITCHING SPEED

Slowing your stitching speed when machining with metallic thread is another great tip. Metallic threads are delicate and can often break at fast stitching speeds, especially when sewing decorative stitches. By lowering the speed dial setting on your machine and taking it slow your thread will be less likely to snap, plus you'll feel far more in control, too.



TENSION

Before reaching for the tension dial, it's always worth checking you've threaded your machine correctly first. However, if you're using a new, decorative stitch and your stitching tension does need adjusting on the machine, it is very straightforward to do. Your sewing machine manual will explain how to do this. Try out new settings on some spare fabric first.

MAKING A METALLIC TASSEL

Metallic thread doesn't only have to be used for stitching with. It makes beautiful tassels which are great for decorating your projects, as we have done with our purse.

Step one Cut a piece of thick card measuring 5x10cm (2x4in) and cut a small V along the base for your starting thread.

Step two Using a gold thread, knot one end and secure this in the V cut along the base.

Step three Wrap the thread around the card 25 times or so, finishing at the V cut out. ⁰¹

Step four Cut a 20cm (8in) length of gold thread and thread it through a needle. At the top of the card, pass the needle under the wrapped threads and knot the hanging thread to bunch and secure the threads together. ⁰²

Step five Remove the wrapped threads by gently folding the card and loosening them.

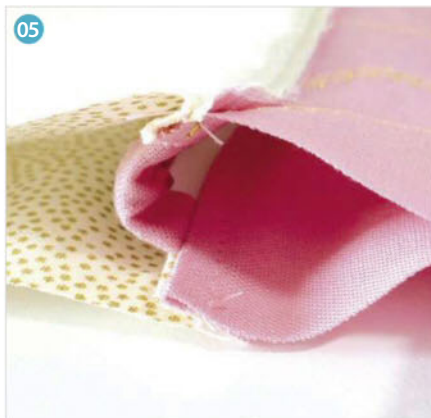
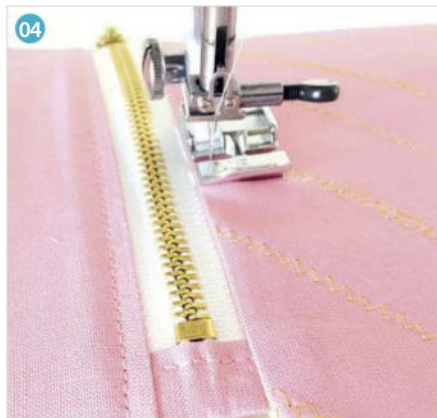
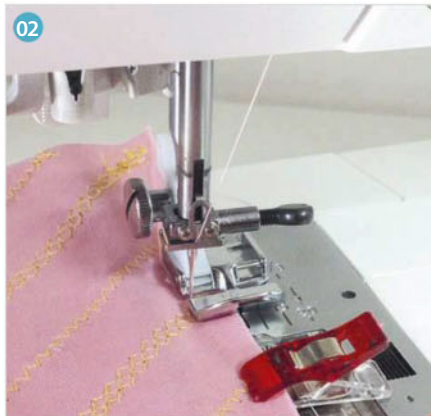
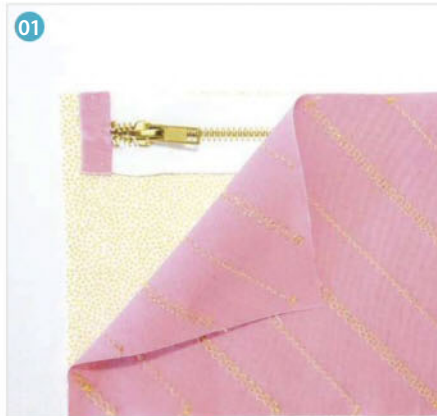
Step six You'll be left with a loop of threads, which you will need to cut to create the tassel skirt. ⁰³

This is a good time to smooth out any twists or kinks using the eye of your needle to comb them.

Step seven To create the tassel head, cut a 30cm (12in) length of gold thread and fold it in half. Thread your needle with the two tail ends and place this around the tassel, about 1cm (3/8in) from the top. Pass the tail ends through the loop and pull to secure. Keeping the threads taut, wrap the thread around the tassel a couple of times and then pass your needle and thread through the tassel neck several times until you're happy it's secure. ⁰⁴

Step eight Smooth and trim the tassel skirt to finish then loop the top thread through the zip slider.

MAKE AND EMBROIDER A PURSE



YOU WILL NEED

- Main fabric: 35x20cm (14x8in)
- Lining fabric: 30x20cm (12x8in)
- Metal zip: 15cm (6in)
- Machine embroidery thread: Madeira metallic 40
- Machine needle: size 90
- Basic sewing kit

NOTES

- Use a 1cm (3/8in) seam allowance.
- Madeira's metallic 40 thread is an ideal thread to start with. It's the standard weight of the machine thread you'll be familiar with and there are 51 shades and finishes.

CUTTING OUT

Step one Cut the fabric into the following pieces:

Main fabric:

Front and back: two pieces, 14x20cm (5½x8in).
Zip tabs: two pieces, 4x8cm (1½x3¼in).

Lining fabric: two pieces, 14x20cm (5½x8in).

WORKING THE DESIGN

Step one Draw diagonal guide lines onto the purse front using an erasable marker, 2.5cm (1in) apart.

Step two Work decorative stitches along the lines – we used a simple zigzag and a more decorative honeycomb stitch.

ADDING ZIP TABS

Step one Fold one zip tab in half widthways with wrong sides (WS) together. Open out and fold the two edges to this centre fold then fold in half again.

Step two Place one end of the zip tape inside the tab to encase it. Stitch into place close to the edge then trim the tab so it lines up with the zip tape.

Step three Repeat this at the other end of the zip.

INSERTING THE ZIP

Step one Place one piece of lining fabric right sides (RS) up with the zip RS up centrally along the top edge and the purse front RS down on top, matching raw edges. **01**

Step two Pin and then stitch the three layers together using a zip foot. **02**

Step three Repeat this with the other main and lining fabrics on the other side of the zip. **03**

Step four Press the seams away from the zip, then topstitch along the edge of the fabric on the RS. **04**

ASSEMBLING THE PURSE

Step one Pin the main fabrics RS together and the lining fabrics RS together with the zip teeth facing towards the lining fabrics. **05**

Step two Stitch together all the way around but leaving a turning gap in the centre of the lining. Sew close to but not through the zip ends.

Step three Turn the case RS out through the gap. **06**

Step four Slip stitch the gap closed then push the lining inside and press to finish.

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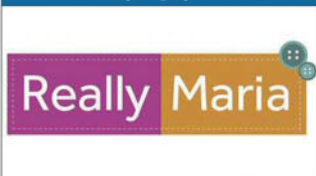


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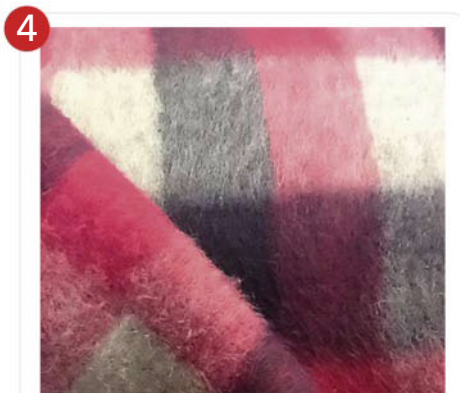
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THE GUIDE

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

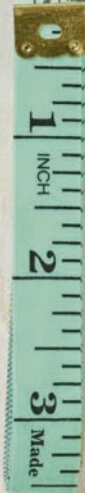
MARKING PEN

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



TAPE MEASURE

A flexible fabric tape measure will take accurate measurements.



FABRIC CLIPS

Use these instead of pins when sewing thicker fabrics.



TAILOR'S CHALKS

Chalk temporarily marks fabric and can be easily brushed away.



SEAM RIPPER

This sharp blade cuts through and unpicks stitches.



PINKING SHEARS

These cut a zigzag edge on fabric to neaten.



PINS

Stainless steel pins with sharp points are best.

SHEARS

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



SMALL SCISSORS

Use for snipping threads and cutting notches.

THIMBLE

Wear to protect your fingers when handstitching.



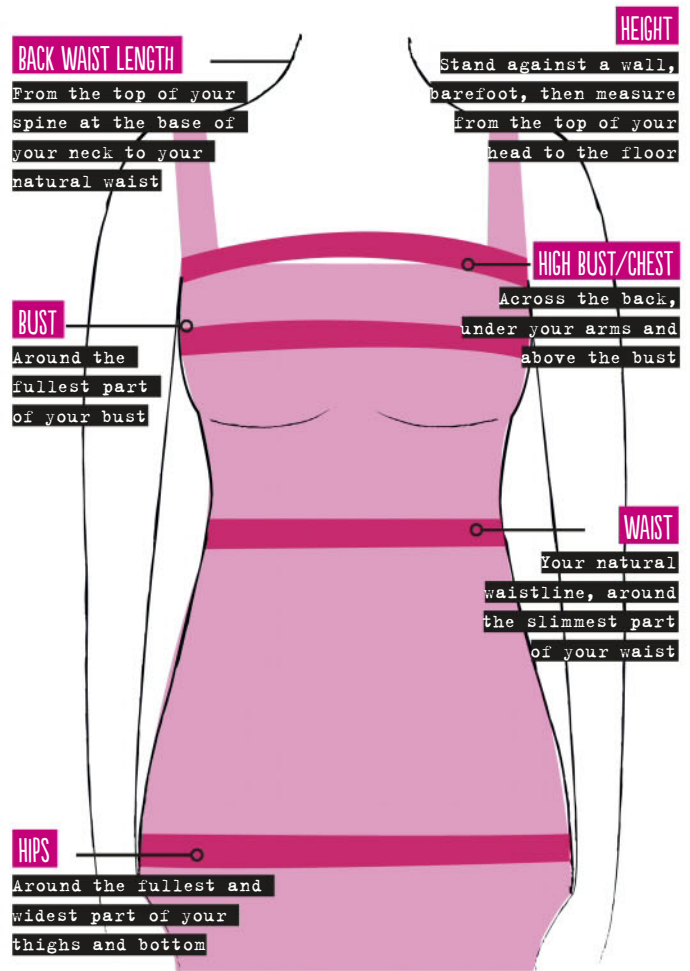
HOW TO MEASURE YOURSELF ACCURATELY

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

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

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

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



HOW TO USE A PATTERN

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

PREPARING THE PATTERN

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

CUTTING OUT THE PATTERN

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

CUTTING LAYOUTS

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

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

CUTTING OUT

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

TRANSFERRING MARKINGS

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

PATTERN MARKINGS

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

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

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

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

CHOOSING AND BUYING FABRICS



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

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

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

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

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

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

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

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

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

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

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

FINISHING SEAMS

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

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

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

MACHINE NEEDLES

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

UNIVERSAL

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

BALL POINT

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

JEANS

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

SHARPS

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

LEATHER

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

STRETCH

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

QUILTING

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

TOPSTITCH

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

TWIN

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

NEEDLE SIZE GUIDE

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

GLOSSARY

For a full glossary of sewing terms visit www.simplysewingmag.com

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 U.S.

STAYSTITCHING

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

TACK/TACKING

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

TOPSTITCHING

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

UNDERSTITCHING

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

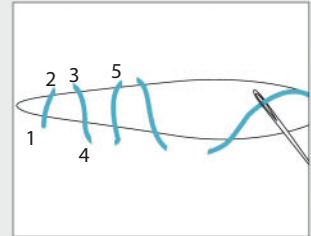
STITCH GUIDE

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

LADDER STITCH

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

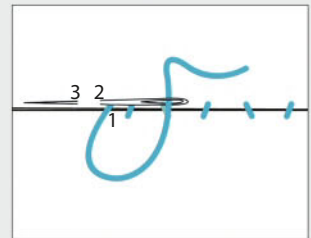
Push the needle back in the opposite side at 4 and out at 5. Repeat this to close the edges.



SLIP STITCH

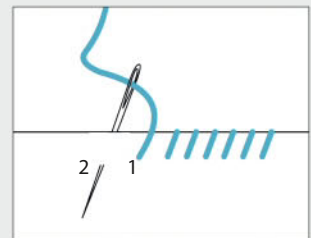
This stitch is used most often for hems where you need to stitch a turned-under edge to a flat piece of fabric using small, almost invisible stitches. Bring the needle up at 1 on the turned-under hem then back in at 2 and out at 3.

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



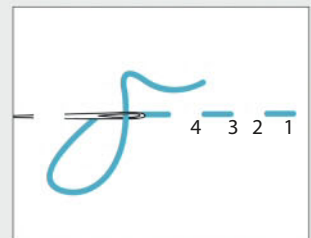
WHIP STITCH

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



RUNNING STITCH

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



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PATTERN PLAY

Olu Falola of Madeit Patterns mastered an experimental pattern-cutting method to make her daughter's party dress.

"MOST OF THE TIME, the last thing I've sewn becomes my favourite (in a fickle way). I have many things that I'm proud of for different reasons; beautiful detail, a tricky technique mastered, amazing fabric, a perfect fit... And it was difficult to decide whether a favourite item would be a staple or something 'special' that doesn't get worn much at all.

I settled on the latter, a dress made for my daughter using the subtraction cutting method by British fashion designer Julian Roberts. You take a front and back bodice pattern piece and chuck them carelessly onto a double layer of fabric that has been closed at the top and sides. Then you trace the pattern and join the ends of the front and back bodice together with a loop and cut out

the negative space through one layer of fabric. Join the shoulders together, and voila! All that's left to do is add an opening, decide where you want to hitch it up and finish raw edges. I'm still amazed this dress was created using such an intriguing and untraditional method, but the result is stunning I think. And the icing on the cake was when Julian Roberts contacted me to tell me he loved the dress.

My daughter only wore the dress a few times – I suppose it's not an everyday dress. The last time was to a party, and she returned home with a 12cm rip down the back of the dress, telling me it happened on the bouncy castle – at least we've learnt that a subtraction dress isn't bouncy castle-friendly."

See more at www.madeit-patterns.com

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Inkberrow Design Centre, Redditch – 01527 69100
 A1 Woodseats Sewing Machines, Sheffield – 0114 2552822
 Arcade Sewing Machines, Huddersfield – 01484 429808
 C & G Sewing Machines, Bradford – 01274 306352
 Electra (DA) Company, Doncaster – 01302 340 369
 Fabric Mouse, Catterick – 0800 6889971
 Flynn's Sewing Centre, York – 01904 692999
 Sewing Centre, Scarborough – 01723 363167

CHANNEL ISLANDS

White Rose Sewing Machines, Harrogate – 01423 503767
 Rachel's Textiles Studio, Jersey – 01534 878 877
 Joan's Wools & Crafts, Onchan – 01624 626 009

ISLE OF MAN

Sew N Knit Belfast, Belfast – 028 9045 6015

IRELAND

Sew N Knit Lisburn, Lisburn – 028 9267 0908

SCOTLAND

Singer Sewing Centre, Ballymena – 028 2564 0034
 David Drummond, Edinburgh – 0131 539 7766
 Pemberton's Sewing Machines, Stirling – 01786 462993
 Quilt Creations, Inverness – 01463 719369
 Sew Materialistic, Ayr – 01292 280844

WALES

Sew Yarn Crafty! Dunfermline – 01383 723995
 The Sewing Machine Shop, Fochabers – 01343 823961
 Butterfly Fabrics, Cardiff – 02920 470808
 Clare Sewing Machine Shop, Aberystwyth – 01970 617786
 Cliffords Sewing Machines Ltd, Swansea – 01792 655 928
 J & B Sewing Machine Co Ltd, Cardiff – 02922 402418
 J & B Sewing Machine Co, Ltd, Newport – 01633 281555
 Sewing Machines Direct, Wrexham – 01978 851 235

The 'Sewing with Style' offers are available from Janome sewing machine retail outlets nationwide. Promotion starts **4th September until 2nd January 2018**. (All offers subject to stock availability.)