

20%  
OFF AT SEWING QUARTER\*

# Simply Sewing

FRESH IDEAS WITH FABRIC

ISSUE THIRTY FIVE



Make me!



PATCHWORK  
STOCKING  
FOR CHRISTMAS

NEW! COTTON + CHALK  
**EASY-SEW  
SMOCK DRESS**  
IN SIZES 6-20



6 NEW LOOKS  
TO CHOOSE FROM!



+  
ADVENT BUNTING  
SNOWY OWL TOY  
PLEATED DRESS

# WINTER STYLE

Fresh new patterns for the festive season

HOW TO: Lace panels • Sew with knit fabrics • Cross stitch • 3D appliqué • Princess seams

\*T&Cs APPLY



## Innov-is F420

The Innov-is F420 is packed with a huge range of features including 140 stitches, lettering, lock stitch button, automatic thread cutter, and Square Feed Drive System for strong, smooth, even sewing on all types of fabric.



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The Innov-is 27SE offers fantastic versatility for both the beginner and experienced sewer. With fingertip controls, 50 stitches including 5 one step button hole styles and a protective hard case; it's ideal for all kinds of sewing.

# Create your own style



Best Sewing Machine Brand 2016



[brothersewing.co.uk](http://brothersewing.co.uk)



# Simply Sewing

FRESH IDEAS WITH FABRIC

It's *never* too early to start sewing for the colder months ahead, and of course Christmas! So, this month we're sharing some of our favourite winter makes, from wardrobe updates to decor and gifts to help you get ready for the festive season. There's a stylish knit dress (p48) for everyday wear, a simple-make smock (p34) for layering up, quick-sew advent bunting (p69) to count down the days, and a stunning heirloom patchwork stocking from the lovely folks at Tilda (p80). Whatever you're sewing, share your makes using #simplysewingmag



# Simply Sewing

FRESH IDEAS WITH FABRIC

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PROJECTS TO SEW  
FOR GUEST BEDROOMS



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 Win Simplicity goodies and festive fabrics worth over £450!  
 Turn to p17



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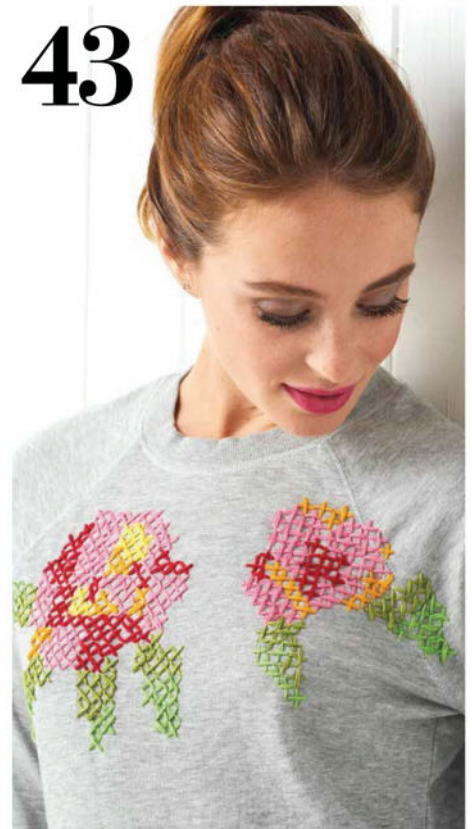


**FEELING FESTIVE**

We've just returned from The Great British Sewing Bee Live with our shopping bags full and our heads buzzing with ideas for our winter wardrobes. First on our to-make list is The Jade Dress (p48) in luxe jewel tones – it's so on-trend and perfect for the colder weather. Then it's time to make a start on our Christmas projects. If you're in need of inspiration, our quick-sew bunting (p69) and heirloom stocking (p80) will get you in the festive spirit!

*Nikki*

**PS: BONUS GIFT WORTH £30**  
 when you subscribe (see p18)



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 SAVE TIME, MONEY AND HASSLE WITH AN ANNUAL SUBSCRIPTION

\* FREE PATTERNS ONLY AVAILABLE ON UK NEWSSTAND

# CONTRIBUTORS

A huge round of applause for this clever lot...



"I'm passionate about ethical, eco and handmade products."

## ANNA ALICIA

Anna loves combining handmade ceramics with organic textiles in her jewellery collections for her label A Alicia, and is always looking for new creative avenues to explore. Count down to Christmas with her advent bunting on page 69.



"I love the creative phase of coming up with ideas."

## ALICE GARRETT

Alice Garrett is the founder of Alice Caroline, selling Liberty of London fabrics, quilt and bag kits, notions, accessories and patterns, and creates exclusive projects for Sewing Quarter. She shares her passion for Liberty lawn fabrics on page 52.



"Creativity is contagious - pass it on #sewingrevolution"

## JENNIFFER TAYLOR

Seamstress Jeniffer is determined to get more of the nation sewing with her #sewingrevolution workshops, social media and TV demos (find her on Sewing Quarter, Freeview 78). Read about her #sewingrevolution campaign on page 64.



"I've loved fashion and crafting from a young age."

## SAMANTHA CLARIDGE

Samantha is a craft blogger at [www.liveitloveitmakeit.com](http://www.liveitloveitmakeit.com) and owner of online sewing shop [www.sewcraftyonline.co.uk](http://www.sewcraftyonline.co.uk). She's a lifelong sewist, crafter, artist and handmade advocate. Make her house-shaped cushions on page 71.

## OTHER CONTRIBUTORS

Jo Carter, Jessica Entwistle, Tone Finnanger, The Fold Line, Debbie von Grabler-Crozier, Mollie Johanson, Jennie Jones, Portia Lawrie, Sophie Parslow, Amanda Russell, Simplicity, Jennifer Taylor, Angela Umpleby

Special thanks to: Carolyn Bunt, Jenny Forsyth

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# Simply Sewing

FRESH IDEAS WITH FABRIC

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TECHNICAL EDITOR Rebecca Reid  
PRODUCTION EDITOR Michelle Grady  
DIGITAL EDITOR Zoe Williams  
FEATURES WRITER Judy Darley  
PHOTOGRAPHY Philip Sowels, Jesse Wild, Dave Caudrey

### ADVERTISING

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SENIOR ADVERTISING MANAGER Penny Stokes  
SENIOR SALES EXECUTIVE Tiffany Jackson  
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Paul Torre, Karen Flannigan, Corinne Mellerup

### PRODUCTION

JUNIOR PRODUCTION COORDINATOR Lily Owens Crossman  
PRODUCTION MANAGER Sian Rodgers / Emma McGuinness  
PRODUCTION DIRECTOR Sarah Powell

### LICENSING

DIRECTOR OF INTERNATIONAL LICENSING & SYNDICATION MANAGER  
Tim Hudson [tim.hudson@immediate.co.uk](mailto:tim.hudson@immediate.co.uk)  
INTERNATIONAL PARTNERS MANAGER  
Anna Brown [anna.brown@immediate.co.uk](mailto:anna.brown@immediate.co.uk)

### PUBLISHING

PUBLISHER Liz Taylor  
CHIEF EXECUTIVE OFFICER Tom Bureau  
MANAGING DIRECTOR, BRISTOL Andy Marshall

### DISTRIBUTION

FRONTLINE Call +44 (0)1733 55161

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### NEED TO GET IN TOUCH?

EDITORIAL TEAM  
[simplysewing@immediate.co.uk](mailto:simplysewing@immediate.co.uk)

SUBSCRIPTIONS TEAM  
[simplysewing@buysubscriptions.com](mailto:simplysewing@buysubscriptions.com)  
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small but perfectly formed! With a small footprint  
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spacious work area and plenty of storage.

fold  
away Petite

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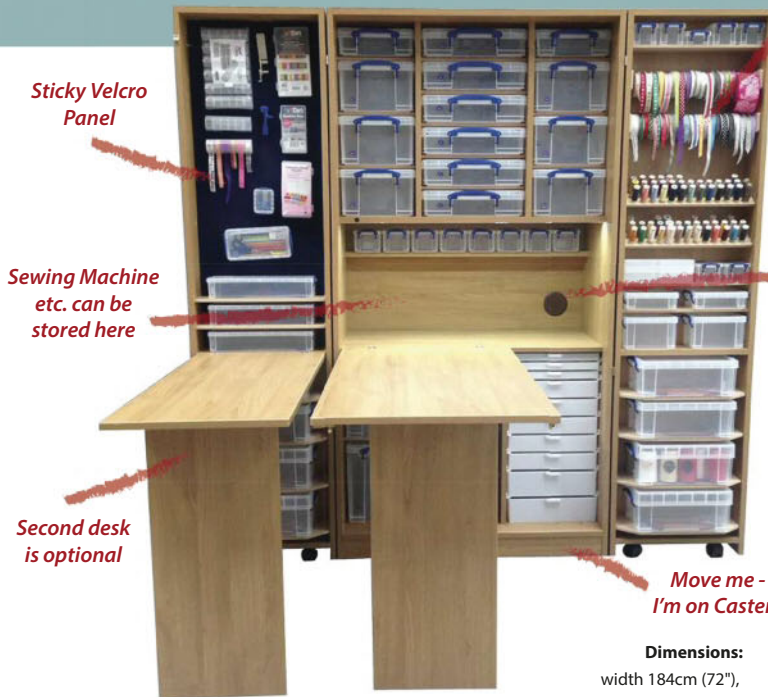
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in Vanilla finish

*Specially designed with  
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fold  
away Deluxe

## Watersmeet Edition



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etc. can be  
stored here

Second desk  
is optional

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**Dimensions:**  
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with desk folded up, depth 150cm (59")  
with desk(s) in use, height 183cm (72")

Unit pictured  
in Oak finish

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width 92cm (36"),  
depth 65cm (25 1/2"),  
height 183cm (72")

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Threads

Lighting



Please note all furniture items are supplied self assembly -  
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VANILLA

WHITE

MAPLE

OAK

From the makers of

Simply Sewing

Quilting

TODAY'S QUILTER

Mollie MAKES

# Sewing QUARTER

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# PINBOARD

IDEAS ♡ INSPIRATION ♡ ACCESSORIES ♡ WEBSITES ♡ EVENTS ♡ STUFF



## PERFECT MATCH

Two colourful (and iconic) worlds collide in this irresistible new collection of opulent designs for everyday living from Anthropologie and Liberty. The heirloom-worthy pieces mix Anthropologie's boho-cool aesthetic with Liberty's heritage florals for a match made in print heaven, with everything from statement sofas and dining table-and-chair sets to bedding and too-pretty-to-use tea towels. From £12, [www.anthropologie.com](http://www.anthropologie.com)



## GOOD MORNING

▼ Brighten up your breakfast with the new novelty Pets Party prints from Cath Kidston, starring one of the nation's best-loved pets, the guinea pig. Friendly faced, characterful guinea pigs donning party hats, glasses and bow ties are printed on tea towels, plates, bowls, mugs and egg cups, and even feature as salt and pepper shakers. These little piggies are ready to party! From £7.50, [www.cathkidston.com](http://www.cathkidston.com)



## PIPE DREAM

Copper details add instant warmth and style to a room, so we love this minimal ladder storage idea by Brighton-based Little Deer Interiors, which is made from polished and coated copper piping to ensure it keeps its shine. The minimal design is ideal for showing off favourite scarves and other home textiles, but we'll be using ours for displaying our latest fabric finds to inspire our makes. £105, [www.littledeerinteriors.etsy.com](http://www.littledeerinteriors.etsy.com)



## 70S REVIVAL

Sew yourself back to the 1970s with Deer & Doe's three new patterns inspired by the era's comeback on the catwalks: the Azara, a swishy flared midi skirt; the Bleuét shirt dress; and Givre, a staple jersey dress and top also available as a maternity pattern. From £10, [www.deer-and-doe.com](http://www.deer-and-doe.com)

## SEASONAL BLOOMS

Our garden may be looking rather bare and autumnal at the moment, but our fabric stash is blossoming thanks to Art Gallery Fabrics' Floralia Fusions collection.

This range of florals for all-year-round sewing projects includes large-scale blooms, dainty flowers, graceful butterflies and abstract geometrics in a lush colour palette of peachy pink, fresh yellow, so-this-season emerald green and feminine fuchsia, available in cotton, rayon and knit fabrics. We'll be saving the lighter cotton prints for next spring's frocks, and using the knits to make comfy long-sleeved tees for winter layering. [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)



We're prettying up our winter wardrobe with AGF's new floral collection.



### MINI PROFILE

## SKINNY MALINKY QUILTS

If you're a maker, chances are you've tried your hand

at more than one type of craft – makers gonna make, after all! This is certainly the case for stitcher, designer and all-round creative type Lucy Engels, who not only sews up beautiful quilts, cushions and accessories, but also prints her own fabric designs and creates unique stitched artworks, too.

Lucy has an artistic background, having studied Fine Art Printmaking at Gray's School of Art in Aberdeen, and "on graduating had grand plans to be a full-time artist. Then life got in the way and I found myself training to be a social worker." She couldn't resist the call of her sewing machine, however, and in 2013 "I began sewing quilts in my spare time and taking a couple of night classes in fashion design and pattern cutting. A house move back to Edinburgh prompted a change and I remembered that art and making had been my goal; an idea that had got lost along the way." In 2015, she took the plunge and started her business "and secured textile printing facilities at the beginning of 2016 which allowed me to print my fabric designs."

Her process is "quite intuitive and organic. I rarely draw my designs beforehand and prefer to work directly with material, taking notes along the way. Quite often I will have a colour combination in my head that I want to explore." Lucy is endlessly inspired by

"interesting patterns, shapes and colours. I take photos to go back to and pull out elements to test out in blocks or to translate into fabric designs. I also find that, as I develop ideas, inspiration comes from the pieces I am working on, which goes on to inform future work." Although her passion is for creating new prints, she's still fond of her first ever fabric design. "I have a soft spot for my bee fabric. It was the first design I printed, from an old college sketchbook. It's brought so much joy to people, which is what it's all about."

Even Lucy's free time is filled with creative pursuits. "My Quilt Print hand-stitching series can be found @skinnymalinkyquilts on Instagram. The slow pace is the perfect way to unwind." Indeed, she's so brimming with ideas that "I have to reign myself in now and then. Over the next 12 months, I will continue to produce limited-edition fabrics, quilts, accessories and art. I would like to expand to offer patterns and have my fabric designs printed on a larger scale, and I'd also like to start producing fine art screen prints again."

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



Lucy loves to get creative with "interesting patterns, shapes and colours" in her quilts and artwork.

## INSPIRING BOOKS



### ALL ABOUT YVES

Catherine Örmén (£35, Laurence King)

Discover the fascinating man behind the iconic fashion label YSL with this look at the life and career

of designer Yves Saint Laurent, featuring unseen sketches, photos of his catwalk collections, documents and hand-written letters. [www.laurenceking.com](http://www.laurenceking.com)



### THE BAG BOUTIQUE

Debbie von Grabler-Crozier (£14.99, Search Press)

Sew handbags of all shapes and sizes with this book of 20 bag projects

by *Simply Sewing* contributor Debbie (Psst! Turn to page 61 for her tablet case project).

Designs include everyday totes and smart clutches for special occasions, and there are plenty of tips for adding professional finishing touches, too. [www.searchpress.com](http://www.searchpress.com)



### STYLISH REMAKES

Violette Room (£7.99, Tuttle Publishing)

Use your stitching skills and creativity to revamp old and unloved clothes into stylish new garments

with this book of simple upcycling ideas. Add embellishments to tees, make a bag from scarves, or combine a skirt and a top to create a new dress – the possibilities are endless! [www.tuttlepublishing.com](http://www.tuttlepublishing.com)



### SEWING BY HEART

Tone Finnanger (£16.99, SewandSo)

The creator of Tilda, Tone Finnanger, celebrates her love of fabric with over 20 sewing, quilting,

patchwork and appliqué projects to bring colour and print to your home, including gorgeous quilts, adorable soft toys, sewing accessories and more, all in Tilda's trademark charming style. [www.sewandso.co.uk](http://www.sewandso.co.uk)



## BABY LOVE

Sew up bump-friendly styles for your me-made maternity wardrobe with these mama-to-be versions of Tilly and the Buttons' popular Bettine and Agnes patterns. The Agnes jersey top and dress has a ruched bodice to accommodate your bump throughout pregnancy, and the Bettine has an elasticated empire waist and the option for a button-up bodice that's ideal for nursing after you've welcomed your new arrival. PDF £9.50, [shop.tillyandthebuttons.com](http://shop.tillyandthebuttons.com)

## CHRISTMAS COUNTDOWN

▼ Add to your craft stash while counting down the days to Christmas with Hemline's sewing essentials advent calendar. The goodies hidden behind its 24 doors include bobbins, pins, a pom pom maker, mini snips, machine needles, a handy mini magnet, a sewing-themed keychain and more, so you'll have everything you need to craft your way into the New Year and beyond. Email [groves@stockist.com](mailto:groves@stockist.com) or [enquiries.co.uk](mailto:enquiries.co.uk) for stockist details.



## STOW AWAY

Sew up a quick and thoughtful Christmas gift for a crafty pal and boost your bag-making skills with the Stowe Bag pattern, designed by Fringe Supply Co. for Grainline Studio. This handy project bag has a roomy main compartment for storing makes-in-progress and side pockets for tools, patterns and project notes, with two sizes to choose from – we'll be making the larger bag for fabric-shopping trips. Visit [www.hantex.co.uk](http://www.hantex.co.uk) for stockists.

## 3 OF THE BEST

# WINTER LINEN

Linen isn't just for summer frocks! Freshen up your space with tactile linen accessories for snug vibes.

1. Celebrate the season of the cosy night in with a new quilt, made to order from linen hand-screen-printed in a geometric design by Georgia Bosson at her studio in Bermondsey. From £325, [www.georgiabosson.etsy.com](http://www.georgiabosson.etsy.com)
2. The weather outside may be frightful, but at least you can brighten up your window with this pom pom-trim linen-mix curtain panel. £45, [uk.monsoon.co.uk](http://uk.monsoon.co.uk)
3. Tick off two of the biggest home trends and style up your Instagram food pics with this marbled tea towel with copper flecks, made from super-soft hand-marbled linen. £9, [www.samicuper.etsy.com](http://www.samicuper.etsy.com)





## RIGHT ON KEW

Nina Lee's new Kew Dress pattern design, named after the Kew Royal Botanic Gardens in London, is the frock our vintage sewing dreams are made of, with three equally dreamy options to make. Choose from a 1940s tea dress with ruffled sleeves and shoulder yokes, a cold-shoulder or strappy style (perfect for layering with a tee for a 90s-inspired look) or a button-up skirt, all with a high-low hemline for a modern twist. PDF pattern £8.50, [www.ninalee.co.uk](http://www.ninalee.co.uk)



## FAIRYTALE TRIP

Discover the land that provided the inspiration for the classic fairytales of the Brothers Grimm with this magical trip to Celle, a lovely town in North Germany. Join Pat Archibald at the International Festival of Patchwork, Quilts and Textile Arts and stay in the enchanting Harz Mountains, where you'll explore quaint little towns and meet Jolanda, who runs a quilt shop in the area. Quote IMM18 when booking. [www.arenatravel.com](http://www.arenatravel.com)

Sewing + beautiful scenery = our idea of the perfect holiday!



## OUT & ABOUT

# SKILLS, SHOWS & EVENTS

**20 OCTOBER-21 JANUARY 2018**

Louise Dahl-Wolfe: A Style of Her Own. Fashion and Textile Museum, London. A retrospective of the work of influential fashion photographer Louise Dahl-Wolfe. [www.ftmlondon.org](http://www.ftmlondon.org)

**28 OCTOBER**

Sewbrum. Birmingham. Join sewing fans from across the UK for this annual meet-up run by blogger English Girl at Home. [www.englishgirlathome.com/sewbrum](http://www.englishgirlathome.com/sewbrum)

**4 NOVEMBER**

Sew a top from scratch. Liberty, London. Make a perfectly fitting top without using a pattern at this day workshop in Liberty's Heritage Suite. [www.libertylondon.com](http://www.libertylondon.com)

**9-12 NOVEMBER**

The Knitting & Stitching Show. RDS, Dublin. Browse crafting supplies and learn new skills at the workshops and demos. [www.theknittingandstitchingshow.com](http://www.theknittingandstitchingshow.com)

## 5 FAB FINDS

### Leaf motifs

Embrace the new season and switch summery florals for autumnal leaf designs.



#### GOLDEN TOUCH

Add a luxe finishing touch to your dinner party table with gold napkin rings. £35.95, [www.miafleur.com](http://www.miafleur.com)



#### TREE'S A CROWD

Branch out with a tree ornament, screen-printed and planted in white-washed wood. £35, [www.astridweigel.etsy.com](http://www.astridweigel.etsy.com)

#### LITTLE ACORNS

Add autumnal detail to parcels and place settings with this acorn and leaf stamp set. £12.95, [www.papermash.co.uk](http://www.papermash.co.uk)



#### PERFECT PEAR

Invite a retro vibe to your kitchen with this pear-print tea towel in 1970s colours. £11.95, [www.annabeljames.co.uk](http://www.annabeljames.co.uk)

#### IN THE FRAME

Bring the outside in with pressed leaves, handmade to order for a unique piece of art. £36, [www.botaniqueworkshop.com](http://www.botaniqueworkshop.com)





## IN FULL SWING

Inspired by the latest elegant cape and wrap styles, **The Maker's Atelier Swing Jacket** is a practical and oh-so-chic version for those looking to sew the trend, with a flattering flared shape that can be worn open, pinned or belted. Pattern £22.50, kit £70-£90, [www.themakersatelier.com](http://www.themakersatelier.com)

## SEWING ESSENTIALS

▼ Avoid last-minute trips to the craft shop and keep your sewing box well-stocked with the essential thread colours (including this season's on-trend red) with this handy pack of eight 100m Sew-All reels from Gütermann. The pack also includes 10 fabric clips for securing thicker fabrics and multiple layers, great for winter projects like quilts and coats. £13.50, email [guetermann@stockistenquiries.co.uk](mailto:guetermann@stockistenquiries.co.uk) for stockists.



## OFF THE WALL

Sew up a felt menagerie for a quirky wall display with this fun book of quick-sew felted taxidermy projects by craft blogger Ally Glassenberg of [www.whilesnaps.com](http://www.whilesnaps.com). The ten cute creations range from familiar animals such as bears, moose and deer to mythical creatures and dinosaurs. Also included are the die-cut templates and all the materials needed to make two complete projects to start your display. £16.99, [www.quartoknows.com](http://www.quartoknows.com)



## TOTALLY TILDA

Introduce a budding crafter to the wonderfully whimsical world of Tilda with these craft kits, containing all you need to make a set of three deliciously sweet cupcakes or a pair of monkey friends. From £12.95 and available from Sewing Quarter. Shop online at [www.sewingquarter.com](http://www.sewingquarter.com), watch on Freeview 78, or catch up at [www.youtube.com/sewingquarter](http://www.youtube.com/sewingquarter)

## LIBERTY CORNER

## FLOWER POWER

Multi-talented maker and florist Amanda Richmond brings her love for all things botanical to her sewing business, using Liberty floral cotton fabrics to make her collection of vintage-inspired womenswear, children's clothing and homewares, all designed with both style and comfort in mind. From approx £4.50, [www.pollenclothing.biz](http://www.pollenclothing.biz)

Pretty and practical Liberty for you, your home and your little ones.



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# Sewing QUARTER

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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](http://www.sewingquarter.com)

## IN THE BAG!

We're always on the lookout for quick and satisfying makes to sew in the evenings, especially as the days start to get shorter, and Angela Attwood's Reversible Drawstring Bag is exactly what we had in mind. It's just one of the many free, bite-sized how-tos that can be found in the 'Learn' section of the Sewing Quarter website, which are ideal for keeping our crafty fingers busy – all winter long! Find out more at [www.sewingquarter.com/projects-and-guides](http://www.sewingquarter.com/projects-and-guides)



## EDITOR'S PICK

**THRIFTY STASH** These fun prints on muted backgrounds are perfect for this time of year, and better still all of these finds are under a fiver! We'd better stock up...

Black Stars fabric,  
£3.55 per 0.5m

Swallows in Flight fabric,  
£3.55 per 0.5m

Grey Elephants fabric,  
£3.55 per 0.5m

Pencils fabric,  
£3.55 per 0.5m

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

## TOOL OF THE MONTH DRESSMAKING SHEARS



### FISKARS SOFTGRIP DRESSMAKING SHEARS: RAZOREDGE

We aren't often wowed by gadgets, what with so many pretty patterns and fabrics to distract us in our sewing rooms, but these Razoredge snips from Fiskars have got us very excited indeed. Designed specifically with dressmakers in mind, the strong and ultra-sharp stainless steel blades can cut through multiple layers of fabric quickly and accurately, while the ergonomically-shaped handle allows for fuss-free tabletop cutting. And because cutting out patterns can be tough work, the handle also features a spring-action design (with a safety lock), that gently opens the blades after each cut to reduce hand strain. We're way too impatient to wait for Santa to bring us a pair, so we're getting our order in now.

**Priced £22.95 and available to buy from [www.sewingquarter.com](http://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 15th November 2017, subject to availability. Offer excludes electrical items and sale items. For full terms and conditions, please see the Sewing Quarter website.



Triceratops: Pink

Plantae: Sunrise

Tropicalia: Dark

## CREATURE FEATURE

ESOTERRA BY KATARINA ROCCELLA FOR ART GALLERY FABRICS

Bring to life a long-lost era with Katarina Roccella's bright collection of dino-themed prints. Motifs include abstract camouflage, triceratops faces, tropical foliage, fossilised creatures and ambered bugs in unexpected colour combinations of fuschia pink, acid yellow, lush emerald green and delicate cornflower blue. [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)

## HAPPY SHOPPER

▼ TO MARKET, TO MARKET BY EMILY ISABELLA FOR CLOUD9 FABRICS  
This nostalgia-filled collection takes you back to childhood strolls through the market on spring days with bustling stalls, colourful fruits and pretty bouquets, all in a peppy palette that suits all-year-round sewing projects. [www.hantex.co.uk/cloud9](http://www.hantex.co.uk/cloud9)



Tree Dwellers: Green

Canopy Leaves: Pink



Sidewalk Flowers: Gold



Peony Season

## TROPIC SLUMBER

RAINFOREST SLUMBER BY KATY TANIS FOR BLEND FABRICS

For a charming take on this year's tropical trend, Katy Tanis is treating us to sweet slumbering sloths and pretty leaf repeats that are perfect for kid's rooms. Here's hoping the snoozing sloths will encourage our little ones to do the same. [www.blendfabrics.com](http://www.blendfabrics.com)

## TRICK OR TREAT

MAGIK BY RAE RITCHIE FOR DEAR STELLA

Rae Ritchie captures our fascination with illusion and the macabre with curiosities, cats, crystal balls and healing botanicals.

Delve into the dark (sewing) arts and add a dash of magic to your stash with Dear Stella's new quirky range of prints. Dreamy galaxy designs, palm-reading motifs, symbolic shapes, flower-adorned deer skulls, feline familiars, starry skies and offbeat florals combine to create a collection that's on the right side of spooky thanks to its feminine colour palette of pretty peach, bright pink, rich teal, lilac and inky navy. Mix and match the prints and make a cosy quilt for hiding behind during scary-movie marathons, or bring a gothic touch to dressmaking projects. No need to decide between a trick or a treat – with this deliciously dark collection, you can have both. [www.dearstelladesign.com](http://www.dearstelladesign.com)



Galaxy: Multi



Palm Chart: White



Magik Floral: Multi

# TO WIN! £200 SIMPLICITY PRIZE

Enter for your chance to win a bumper stash of goodies from Simplicity.

**H**ip, hip hooray! Pattern company Simplicity is 90 years old and is celebrating launching its first ever gift collection. The new vintage-inspired range includes limited edition planners, storage tins, cosmetic bags, coasters and other delights, all with a retro vibe. We've teamed up with Simplicity to offer one lucky reader a bumper prize of goodies, worth £200, including treats from the new collection, as well as a selection of Simplicity sewing patterns and haberdashery items for your stash. Enter at [www.simplysewingmag.com](http://www.simplysewingmag.com), and see the new range at [www.simplicitynewlook.com](http://www.simplicitynewlook.com)



**£200 OF SIMPLICITY GOODIES UP FOR GRABS!**



**CRAFTER'S COMPANION PRIZES WORTH £250**

## WIN A FESTIVE FABRIC BUNDLE!

We've got four Merry & Bright Threaders fabric bundles to give away.

**G**et your handmade Christmas off to a flying start with Threader's new Merry & Bright fabrics collection. Featuring eight beautifully coordinating festive prints in modern hues, the range is just what our winter sewing projects are crying out for – think gifts for family and friends, homewares, decorations, kid's makes and more. We have four bundles featuring all eight fabrics, worth over £60 each, up for grabs. For a chance to win, enter today at [www.simplysewingmag.com](http://www.simplysewingmag.com), and to find out more about the new Merry & Bright collection visit [www.crafterscompanion.co.uk](http://www.crafterscompanion.co.uk)

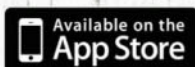
# Simply Sewing

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# SAVE TIME, MONEY AND HASSLE WITH AN ANNUAL SIMPLY SEWING SUBSCRIPTION



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



# BE OUR GUEST

Send out the invites – we've given our guest room a fresh new look with floral accessories.

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





#### PATCHWORK TRIM BLANKET

If you're new to patchwork, start simple with this sweet trimmed blanket, made by adding a pieced trim to an existing throw. We chose a large blanket for maximum cosiness, but you could use the same technique to personalise a baby blanket as a gift, too.

#### PILLOWCASES

We love the boho vibe of mix-and-match bed linen, so we're embracing the vintage look with this pair of floral pillowcases decorated with retro, 1970s-inspired ric rac. It's time to raid the laundry cupboard for a pair of boring plain pillowcases to pretty up!





### SHOPPER BAG

We're giving our sewing skills a boost with this shopper bag, featuring a colourful patchwork outer, a firm foam layer for shape, and leather handles for a professional finishing touch. Don't hide yours away in the cupboard – this show-stopping shopper deserves to be on display!

### RIC RAC LAMP SHADE

Ensure your guests can enjoy some bedtime reading in style with our simple-sew lampshade made with two contrasting floral prints. We'll take any opportunity to raid our stash of embellishments, so have added a jumbo ric rac trim for a splash of colour (and we've got so-on-trend pom poms planned for our next one).



### CLAMSHELL PURSE

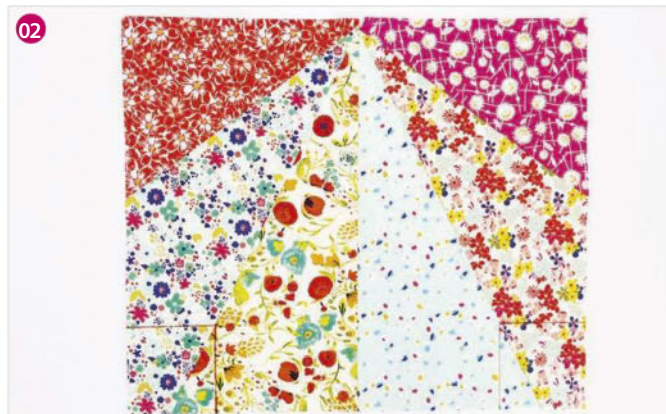
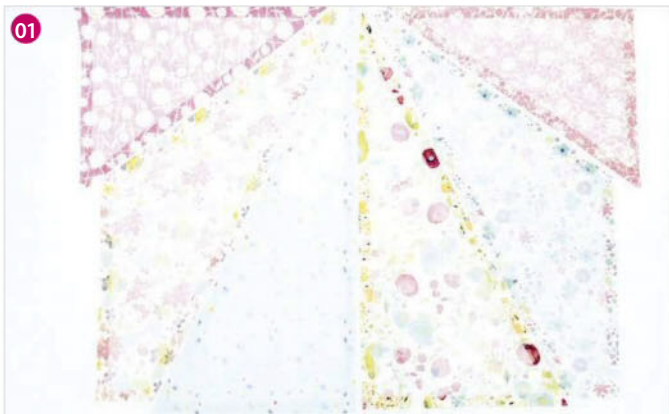
Take some time out from the Christmas rush to relax with a spot of hand-sewing and make this stash-busting clamshell zip purse from your favourite offcuts – it'll look oh-so-pretty on your guest room bedside table.

### FLOWER CUSHION

Bring some spring zing to your home whatever the season with this flower cushion. We've made the petals in three coordinating bloom prints, but you could mix and match several designs for a more eclectic feel.







## SHOPPER BAG

### YOU WILL NEED

- Main fabrics: six different fabrics, 45x45cm (18x18in) each
- Lightweight interfacing: 60x90cm (24x36in)
- Lining fabric: 50x80cm (20x32in)
- Foam: 50x80cm (20x32in)
- Bag handles: 60cm (24in) long
- Basic sewing kit

### MATERIALS USED

- Abloom Fusion by AGF Studio. Naivety. Ref: AGFFUSA406; Bed of Daisies. Ref: AGFFUSA403; Vintage Rush. Ref: AGFFUSA404; Budquette. Ref: AGFFUSA405; Ladylike. Ref: AGFFUSA407; Seed Puffs. Ref: AGFFUSA408; Bohemian Charms. Ref: AGFFUSA402. For stockists visit [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)

- Foam: Style VII from Vlieseline.

### NOTE

- Use a 1cm (3/8in) seam allowance.
- You will find the templates on the

### CUTTING OUT

**Step one** Trace around the three bag templates and cut them out.

**Step two** Cut two pieces of interfacing from each template to make pieces 1-3 and label them. One piece is for each side of the bag.

**Step three** Flip the templates over and cut out two pieces of interfacing from these for pieces 4-6. One piece is used for each side of the bag.

**Step four** Press the cut interfacing pieces onto the wrong side (WS) of each patchwork fabric, using a different fabric for each numbered piece.

**Step five** Draw a 1cm (3/8in) seam allowance outside the interfacing shape then cut out each piece along the drawn lines. **01**

**Step six** From the lining fabric cut two pieces measuring 47x40cm (18½x15¾in).

**Step seven** From the foam interfacing fabric cut two pieces 47x40cm (18½x15¾in).

### MAKING THE OUTER SECTIONS

**Step one** To make the bag front, take one set of the patchwork pieces 1-6. Sew pieces 1 and 2 together, 3 and 4 together and 5 and 6 together, using the photo as a guide and sewing along the edge where the interfacing

joins the fabric.

**Step two** Trim off any excess fabric so that the patchwork measures 47x40cm (18½x15¾in).

**Step three** Mark a 9x9cm (3¾inx3¾in) square on the bottom right and left corners of the patchwork as shown. **02**

**Step four** Cut 1cm (3/8in) inside these marked squares, so you are cutting an 8x8cm (3¼x3¼in) square.

**Step five** Pin one of the foam pieces to the WS of the patchwork. Cut away the 8cm (3¼in) squares from the bottom edges as for the patchwork and transfer the 9cm (3¾in) square marks to the WS of the foam.

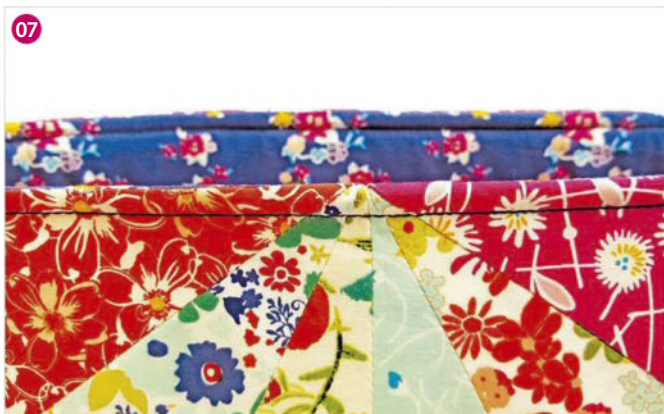
**Step six** Sew the patchwork to the foam all the way around the edges using a 5mm (¼in) seam allowance.

**Step seven** Repeat these steps with the second set of patchwork pieces and foam outer piece to make the bag back.

### JOINING THE BAG TOGETHER

**Step one** Pin the bag front and back right sides (RS) together, matching the patchwork seams, and sew the sides and bottom. **03**

**Step two** Pull the two corners together so that the bottom seam and side seams align. Pin then sew together. **04**



## MAKING THE LINING

**Step one** Place the lining pieces RS together.  
**Step two** Repeat the above steps to make the lining but leaving a 12cm (4¾in) turning gap along the bottom. Press the seams open.

## ASSEMBLING THE BAG

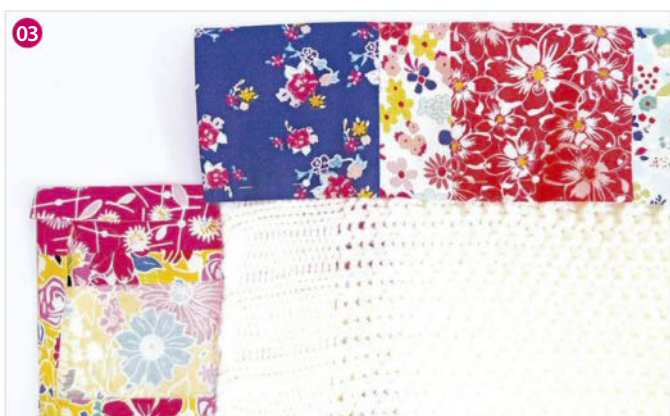
**Step one** Place the outer inside the lining so they are RS facing.  
**Step two** Match side seams and pin together along the top edge. **05**  
**Step three** Sew together around the top then turn the bag RS out through the gap you left in the lining earlier. **06**  
**Step four** Slip stitch the lining closed then push the lining inside the bag and press.  
**Step five** Topstitch all the way around the top of the bag. **07**

## ATTACHING THE STRAPS

**Step one** Decide where you want to place your leather straps – ours are 9cm (3½in) from either side of the central patchwork seam and positioned 10cm (4in) down from the top edge of the bag.  
**Step two** Hand-sew the handles into place using topstitching thread, sewing through the punched holes.



If you'd like to make your shopper with fabric handles, sew them into place between the main bag and lining before you turn the bag right side out.



## PATCHWORK TRIM BLANKET

### YOU WILL NEED

- Main fabrics: see instructions for details
- Blanket
- Matching sewing thread
- Erasable fabric pen
- Basic sewing kit

### FABRICS USED

Abloom Fusion by AGF Studio. Naivety. Ref: AGFFUSA406; Bed of Daisies. Ref: AGFFUSA403; Vintage Rush. Ref: AGFFUSA404; Budquette. Ref: AGFFUSA405; Ladylike. Ref: AGFFUSA407; Seed Puffs. Ref: AGFFUSA408; Bohemian Charms. Ref: AGFFUSA402; Fashion Scent. Ref: AGFFUSA401. For stockists visit [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)

### NOTE

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

### CUTTING OUT

**Step one** Measure your blanket – ours measures 142x126cm (56x50in). We made our patchwork border trim from 8cm (3 1/8in) squares (finished measurement). To make the borders fit the blanket we put a strip of 3cm (1 1/4in) at each border end. Draw out on paper the borders for your blanket so you can calculate how the squares and any extra strips will fit around the edge.

**Step two** For each fabric, cut 11x19cm (4 3/8x3 5/8in) regular strips as needed. We used seven strips for four of the fabrics and eight for the other four fabrics which were used at the corners. This includes a 1.5cm (5/8in) seam allowance on each piece.

**Step three** For the corner strips cut eight pieces 6x19cm (2 3/8x7 1/2in).

### JOINING THE BORDER LENGTHS

**Step one** Take one regular strip and pin it right sides (RS) facing along a long edge of a corner strip and sew together.

**Step two** Repeat and add 15 regular strips to the end of the corner strip, then add a corner strip to the end followed by regular strip. This will make a long edge.

**Step three** Repeat to make another long edge.

**Step four** Repeat these steps with 13 strips instead of 15 and with no regular end strip to make the two short edges.

**Step five** Press the seams open. **01**

### FOLDING THE BORDERS

**Step one** Press all the raw edges of one border strip under by 1.5cm (5/8in) to the WS.

**Step two** Fold the strip in half lengthways with WS together and press to make a folded strip 8cm (3 1/8in) wide. **02**

**Step three** Repeat for the other three strips.

### ATTACHING THE BORDERS

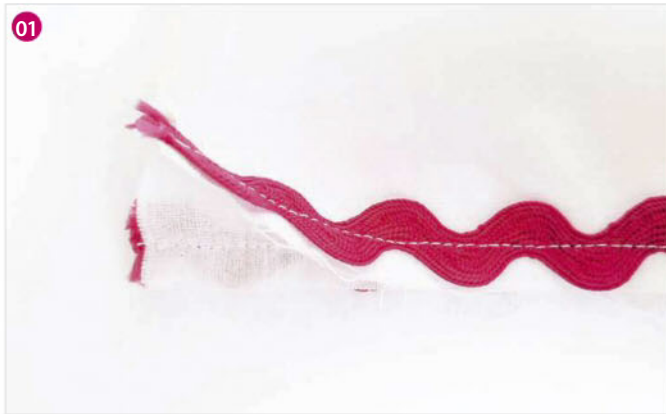
**Step one** Fold one of the long edge strips around the long blanket edge so that it encases it and the edge of the blanket comes right up to the fold. Pin into place.

**Step two** Fold one of the short edge strips around the adjacent short blanket edge and pin as before. **03**

**Step three** Repeat for all the strips and tack.

**Step four** Sew the ends of the long border strips closed with a slip stitch and sew the end edge of the short border strip to the long border strip with a slip stitch. **04**

**Step five** Repeat for all the strips and then sew them to the blanket by machine or by hand.



## PILLOWCASES

### YOU WILL NEED

#### For each pillowcase:

- Pillowcase: 74x48cm (29x19in)
- Contrast fabric: 50x50cm (20x20in)
- Jumbo ric rac: 1m (1yd)
- Matching sewing thread
- Erasable fabric pen
- Basic sewing kit

#### FABRICS USED

Abloom Fusion by AGF Studio.  
Bohemian Charms. Ref: AGFFUSA402;  
Fashion Scent. Ref: AGFFUSA401. For  
stockists visit [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)

#### NOTES

- Use a 1cm (3/8in) seam allowance.
- Adjust the contrast material needed to fit your pillowcase size.

### CUTTING OUT

**Step one** Each pillowcase uses a 50x50cm (20x20in) piece of fabric for the contrast, but you will need to adjust this if your pillowcase is a different size to the one we bought.

**Step two** Cut the ric rac in half.

**Step three** Press your pillowcase. Divide the length by three and cut off the third of the pillowcase at the closed end and discard. Our cut off piece measures 48x24cm (19x9½in).

**Step four** On the main pillowcase piece, undo the side seam stitching by 3cm (1¼in) from the raw cut edge on both seams. This will make it much easier to join the contrast fabric to the pillowcase body.

### ADDING THE TRIM

**Step one** Take one of the ric rac lengths and pin it to the raw edge of the front of the main pillowcase on the right side (RS).

**Step two** Line up the bottom of the ric rac curves with the raw edge.

**Step three** Stitch into place through the centre of the ric rac.

**Step four** Repeat this on the other raw edge on the back of the pillowcase using the other length of ric rac. **01**

### ATTACHING THE CONTRAST FABRIC

**Step one** Pin the contrast fabric RS together on top of the pillowcase, matching raw edges and sandwiching the sewn-on ric rac between.

**Step two** Stitch the contrast fabric and main pillowcase together.

**Step three** Fold up the open end of the pillowcase and wrap the contrast fabric around it so that you can stitch the opposite end of the contrast fabric to the other side of the pillowcase in the same way. **02**

### FINISHING OFF

**Step one** Turn the pillowcase RS out and press.

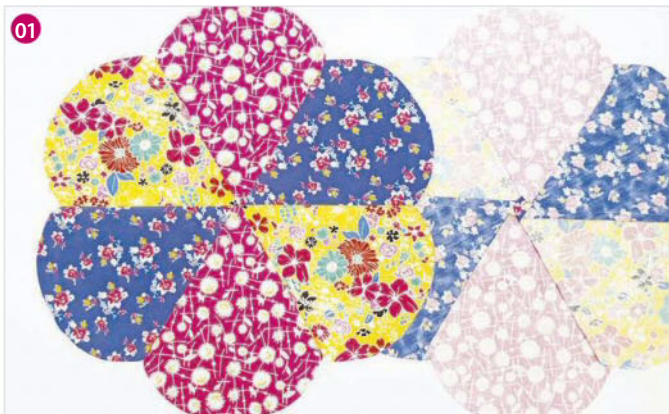
**Step two** Topstitch along the edge of the contrast fabric trim where it meets the ric rac. This will hold it flat and give the contrast fabric a neat finished edge. **03**

**Step three** Turn the pillowcase wrong side (WS) out and press well.

**Step four** Pin the side seams of the main pillowcase and the contrast fabric together, making sure the seams line up.

**Step five** Stitch the side seams, taking care that the stitching follows the original seam lines.

**Step six** Finish off by neatening the raw edges with a machine zigzag stitch. **04**



## FLOWER CUSHION

### YOU WILL NEED

- Petal fabrics: 25x35cm (10x14in) each of three different fabrics
- Flower centre fabric: 11x22cm (5x9in)
- Lightweight iron-on interfacing: 11x22cm (5x9in)
- Polyester fibrefill: 500g
- Basic sewing kit

### MATERIALS USED

- Abloom Fusion by AGF Studio. Fashion Scent. Ref: AGFFUSA401; Bohemian Charms. Ref: AGFFUSA402; Seed Puffs. Ref: AGFFUSA408; Naivety. Ref: AGFFUSA406. For stockists visit [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)
- Polyester fibrefill from [www.worldofwool.co.uk](http://www.worldofwool.co.uk)

### NOTES

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

### CUTTING OUT

- Step one** Trace the flower petal and flower centre templates and cut them out.
- Step two** Draw around the petal template on the wrong side (WS) of the petal fabrics to cut out two pairs of each of the three fabrics. This gives you 12 fabric petals.
- Step three** Draw around the centre template twice onto the iron-on interfacing and cut out the two circles.
- Step four** Press the interfacing circles onto the WS of the flower centre fabrics. Add 1cm (3/8in) all the way around and cut them out.

### PIECING THE PETALS

- Step one** Pin two contrasting petals right sides (RS) facing then stitch together down one long side. Press the seams to one side.
- Step two** Add a third contrasting petal in the same way to create a semi-circle.
- Step three** Repeat this for the other petals so you have four semi circles.
- Step four** Pin two pairs of semi-circles RS facing and sew them together, making sure you match the central seams.
- Step five** Press the seams to one side then repeat for the other two semi circles to make the cushion front and back. **01**

### MAKING THE FLOWER CENTRES

- Step one** Fold the edges of one of the flower centre circles to the WS along the interfacing circle line. Press and then tack into place to create a smooth, round edge.
- Step two** Repeat this with the other flower centre piece.
- Step three** Draw horizontal and vertical centre points on the front of the circle with an erasable pen to make matching up with the centre of the petals easier. **02**
- Step four** Take one of the flower centres and pin over the centre of the petals. Topstitch in place.
- Step five** Repeat this with the other flower centre and joined petals. **03**

### MAKING THE CUSHION

- Step one** Take the cushion front and back and pin them RS together, making sure you match all seams. Sew together, leaving a turning gap along one petal edge.
- Step two** Trim off the seam allowances, clipping closely into the petal points.
- Step three** Turn RS out through the turning gap and press.
- Step four** Stuff the cushion firmly.
- Step five** Close your turning gap with a small slip stitch to finish. **04**

## CLAMSHELL PURSE

### YOU WILL NEED

- Selection of fabrics for the clamshells
- Main fabric: 40x30cm (16x12in)
- Lining fabric: 40x30cm (16x12in)
- Zip tab fabric: 3x16cm (1¼inx7in)
- Zip: 30cm (12in)
- Stranded cotton
- Matching sewing thread
- Erasable fabric pen
- Basic sewing kit

### FABRICS USED

Abloom Fusion by AGF Studio. Naivety. Ref: AGFFUSA406; Bed of Daisies. Ref: AGFFUSA403; Vintage Rush. Ref: AGFFUSA404; Budquette. Ref: AGFFUSA405; Ladylike. Ref: AGFFUSA407; Seed Puffs. Ref: AGFFUSA408; Bohemian Charms. Ref: AGFFUSA402; Fashion Scent. Ref: AGFFUSA401. For stockists visit [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)

### NOTES

- Use a 1cm (¾in) seam allowance.
- The clamshell template is on the pull-out pattern sheet provided.

### CUTTING OUT

**Step one** From the main fabric, cut two pieces 18x26cm (7½x10¼in).

**Step two** From the lining fabric, cut two pieces 18x26cm (7½x10¼in).

**Step three** From the zip tab fabric, cut two strips 3x8cm (1¼x3½in) each.

### MAKING THE CLAMSHELLS

**Step one** Trace over the clamshell template and cut it out from thin card.

**Step two** Pin it to the wrong side (WS) of a piece of your chosen clamshell fabric and cut out 5mm (¼in) bigger than the template.

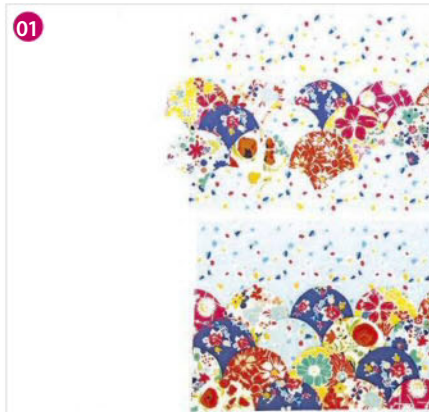
**Step three** With a knotted length of thread in your needle, make a large running stitch along the top curve within the seam allowance.

**Step four** Pull up the thread to gather the fabric around the top of the template then backstitch within the seam allowance to secure the thread.

**Step five** Press the curve well with a hot iron.

Leave to cool slightly, then remove the template before pressing the curve again.

**Step six** Make all the clamshells in the same way. You need 36 clamshells in total.



### ATTACHING THE CLAMSHELLS

**Step one** Mark a line 7cm (2¾in) down from the top long edge of one piece of main fabric to use for the purse front.

**Step two** Mark the centre point along this line and the centre point of one of the clamshells. Place the clamshell so that the curve touches the line and the marked points line up, then pin.

**Step three** Add more clamshells side by side to make the top clamshell row in the same way.

**Step four** Work a small neat slip stitch around the curved edge only and into the base fabric.

**Step five** Continue in this way until you have four rows, as shown in the photo.

**Step six** When the rows are complete, trim off the excess clamshell sections that overlap the main fabric. **01**

**Step seven** Using two strands of stranded cotton, sew a small running stitch around the curve of each of the clamshells to decorate.

**Step eight** Make the purse back in the same way as the front.

### ADDING THE ZIP TABS

**Step one** Cut your zip down to 24cm (9½in). Sew the zip end teeth together to secure.

**Step two** Take one of the zip tab pieces, fold the two short ends to the WS by 1cm (¾in) and

press. Fold in half WS together and press.

**Step three** Fold each zip tab end around the ends of the zip and topstitch into place. **02**

### ATTACHING THE ZIP AND LINING

**Step one** Place the purse front right side (RS) up. Place the zip WS down centrally on top, matching the raw edge of the fabric to the zip tape.

**Step two** Place one lining piece RS down on top and pin all three layers together. Sew together using a zip foot.

**Step three** Flip your fabric pieces over so that WS are facing and press.

**Step four** Repeat these stages on the other side of the purse. **03**

### MAKING THE PURSE

**Step one** Open the zip up mid-way. Fold the purse front and back pieces so that RS are facing, and the lining fabric pieces are RS facing. Pin together.

**Step two** Leaving a 10cm (4in) turning gap in the bottom of your lining, sew all the way around the purse, making sure you sew close to but not through the fabric zip end tabs. **04**

**Step three** Trim the seams then turn the purse RS out through the gap in the lining and press.

**Step four** Slip stitch the turning gap closed then push the lining into the purse and press to finish.

## LAMP SHADE

### YOU WILL NEED

- Lampshade
- Fabric: see instructions for details
- Medium-weight iron-on interfacing: see instructions for details
- Jumbo ric rac: see instructions for details
- Matching sewing thread
- Paper for template
- Erasable fabric pen
- Repositionable spray glue
- Basic sewing kit

### MATERIALS USED

- Abloom Fusion by AGF Studio. Naivety. Ref: AGFFUSA406; Ladylike. Ref: AGFFUSA407. For stockists visit [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf).
- Spray glue: 3M Craft Spray.

### NOTE

- Use a 1.5cm (3/8in) seam allowance unless otherwise stated.

### MAKING A TEMPLATE

**Step one** Place the lampshade on its side on top of a sheet of paper.

**Step two** Starting at the seamline on your lampshade where the fabric meets, trace in pencil the outline of your lampshade at the top and bottom of the shade. You'll need to roll the lampshade and draw at the same time, making sure it doesn't slip but rolls smoothly so you get neat curves.

**Step three** When you get to the end, where the lampshade's seamline is, mark the end points at the top and bottom.

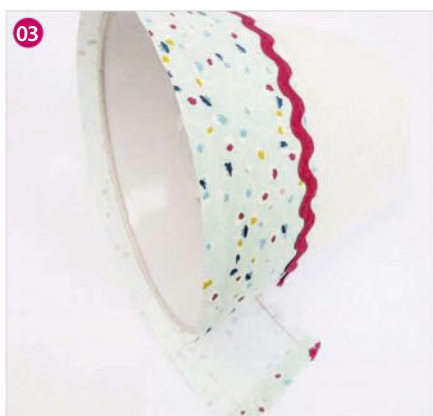
**Step four** Take the lampshade off and join the end points with a ruler to create your finished paper template.

**Step five** Add a 4cm (1 1/2in) allowance at one end of the template to create the shade's overlapped seam join.

**Step six** The shade is made up from two sections of fabric covering two thirds and one third of the shade, with jumbo ric rac sewn into the seam where these join. Using a ruler and pencil, mark points one third up from the bottom edge of your template where the ric rac is sewn in, then join the points to create a seam line. **01**

### CREATING THE TEMPLATE SECTIONS

**Step one** Cut along your drawn seam line to



create the two fabric templates.

**Step two** Place the wider upper lampshade template onto your fabric to check sizing then press a piece of iron-on interfacing 3cm (1 1/4in) larger than your template onto the wrong side (WS) of the fabric.

**Step three** Trace around the template onto the WS of the fabric on top of the interfacing using an erasable pen.

**Step four** Add a 1cm (3/8in) seam allowance to the bottom edge where the ric rac joins the two fabrics together, and a 1.5cm (5/8in) allowance to all the other edges of the template outline.

**Step five** Repeat this with the narrower lower lampshade template and a different piece of fabric. You need to add a 1cm (3/8in) seam allowance to this top edge this time and 1.5cm (5/8in) to all the other edges.

### MAKING THE FABRIC SECTIONS

**Step one** Pin the ric rac to the raw top edge of the lower lampshade fabric on the right side (RS). Match the top curves of the ric rac to the raw fabric edge then stitch in place through the centre of the ric rac. Press.

**Step two** Take the upper lampshade fabric and turn the bottom raw edge under by 1cm

(3/8in) to the WS and press. **02**

### ATTACHING THE FABRIC

**Step one** Place the lower lampshade fabric WS up on top of a large sheet of paper.

Making sure your room is well ventilated, spray the WS of the fabric evenly with spray glue following the instructions on the can.

**Step two** Fold over 2cm (3/4in) along one of the short sides, then spray the RS of that fabric edge too as it will be the overlap.

**Step three** Place the lampshade on top of the fabric, lining up the short raw edge of the fabric with the lampshade's sewn seam.

**Step four** Carefully wrap it around the shade, matching the template drawn edge lines with the bottom of the shade and repositioning it if needs be, pressing into place gently with your fingers. **03**

**Step five** Spray the upper lampshade with fabric glue then attach it to the top part of the shade, making sure the folded under 1cm (3/8in) seam allowance lies on top of the ric rac.

**Step six** Wrap both of the 1.5cm (5/8in) fabric edges over the top and bottom of the edges of the shade to the inside and press into place. If needed, snip the fabric for any lamp frame sections. **04**



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## THE ZOE DRESS

Sew an all-year-round wardrobe staple with **Cotton + Chalk's** The Zoe Dress in UK sizes 6-20 – a pull-on style perfect for layering with cosy knits.

# THE ZOE DRESS

Although we've packed away our floral frocks until next summer, there are some perennial staples that have earned their spot in our wardrobe all year round – and this issue's Zoe Dress is one of them! This versatile frock in UK sizes 6-20 (US 4-18/EUR 34-48) is our go-to for easy summer style, but can be layered up with knits for cosy winter dressing, too.

The Zoe Dress features a swishy trapeze shape, two lengths and a scoop neckline, with no need for fiddly fastenings – wahoo!

Share your finished Zoe Dress with us using #simplysewingmag, we'd love to see!

## YOU WILL NEED

- Fabric: see pattern envelope
- Matching thread

## FABRIC SUGGESTIONS

- Medium weight woven fabrics such as cotton blends, denim, linen or crepe.

## GETTING STARTED

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 included in the pattern envelope before you start sewing, and make sure you do all the steps in the correct order. Get your sewing kit ready so you have everything you need to hand, press your fabric to ensure accurate cutting out, and you're ready to get started on making your Zoe Dress.

*Zoe is a simple-sew pull-on design, so no fastenings required!*

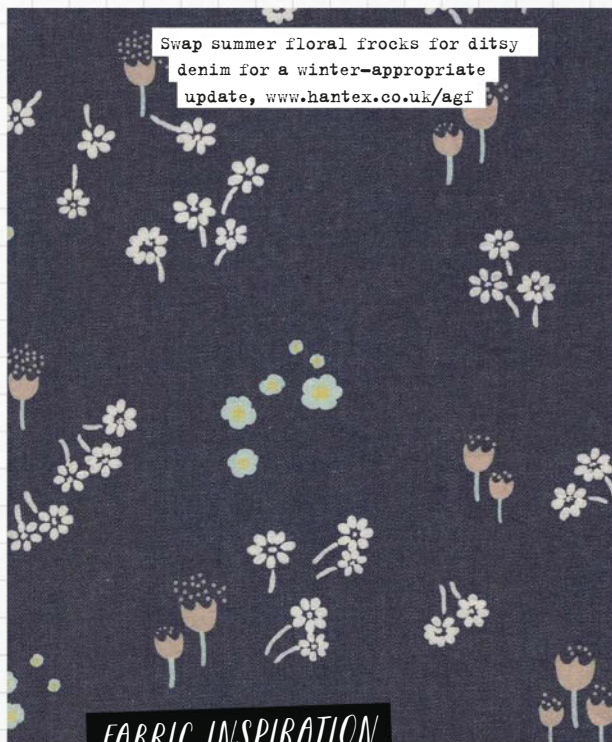
## EASY WEAR

A simple style with a scoop neckline and trapeze shape.

## TWO LENGTHS

Choose from a knee or midi length dress.





Swap summer floral frocks for ditsy denim for a winter-appropriate update, [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)



Soft Sand, [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)



Painterly Wash, [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)



Sea Glass, [www.hantex.co.uk/cloud9](http://www.hantex.co.uk/cloud9)

FABRIC INSPIRATION

# DREAMY DENIM

Classic denim has had an upgrade with new shades and fresh prints. Yes, we do need more denim in our wardrobe!



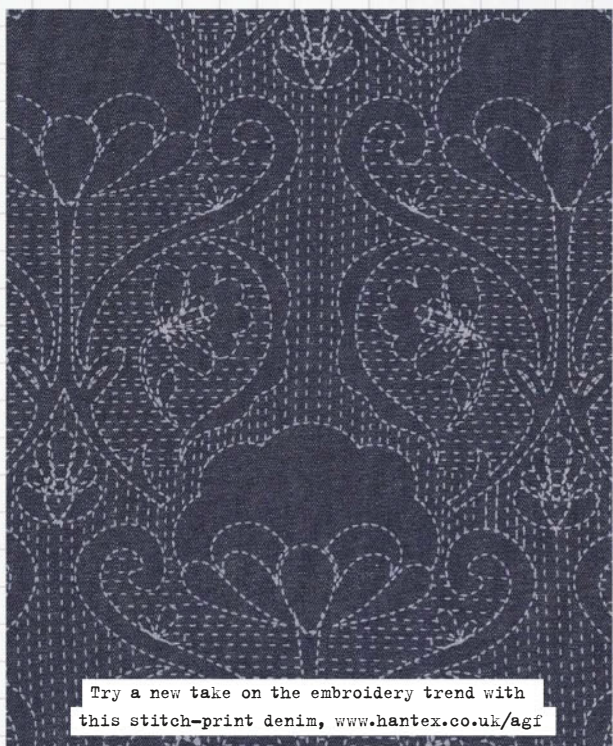
Evening Lakeview, [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)



Weide in Blue, [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)



Infused Hydrangea, [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)



Try a new take on the embroidery trend with this stitch-print denim, [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)

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Add a floral belt for a cinched-in shape, [www.topshop.com](http://www.topshop.com)

No need to layer up bracelets – this statement piece speaks for itself, £45, [www.oliverbonas.com](http://www.oliverbonas.com)



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Collaborations with bloggers and indie designer-makers have kept Simplicity at the forefront of sewing fashions.



# CELEBRATING PATTERN DESIGN

As Simplicity marks 90 years of pattern design, we find out how the company keeps its finger on the pulse of dressmaking trends across the globe, and why championing independents is key. *Written by Judy Darley.*

From classic tailoring to new trends – Simplicity has covered them all over the last 90 years.

**W**henever birthdays approach, we cling to the adage of being like a bottle of wine, always improving with age. In future, though, we'll be swapping it for Simplicity's more can-do mantra – never to cease seeking out new creative adventures. It's a motto that has served the pattern company well. Since its launch in the US in 1927, the brand has been embracing fashion and pop culture trends alike over nine exceptional decades.

We've been especially impressed by Simplicity's championing of independent designer-makers, but this makes perfect sense when you consider its roots.

## A LEAP OF FAITH

In 1927, American entrepreneur James J. Shapiro founded The Simplicity Pattern Company. He was just 18 years old.

Fortunately, James' idea for a business creating and introducing easy-to-use, low-priced patterns was immediately met by public demand. "Simplicity revolutionised the market, first using a single designer and a commercial printer before becoming one of the fastest-growing sewing pattern companies in the world," says Simplicity's Sales & Marketing Director, Jeremy Taylor. "Simplicity patterns allowed home seamstresses to create fashionable clothing in a reliable manner during the

difficult period of the Great Depression." The company was established in New York City, where the design, pattern making, sample making, instructional and consumer service departments are still found today.

Throughout the 1930s, Simplicity sewing patterns continued to gain popularity, allowing home seamstresses to create fashionable, easy-to-wear garments at reasonable prices. James continued to push the company forwards, releasing a line of special patterns called Customode. The goal of keeping prices as low as possible without impacting on value was aided by a collaboration with the Woolworth Company in 1931. Together they went on to



From dapper waistcoats to party frocks – Simplicity's collection has always included plenty for mini-mes, too.



Sew along with Simplicity Vintage Ambassador Abi Dyson with her YouTube series featuring the brand's vintage designs.



produce a series of patterns priced at an affordable 10 cents, bringing Simplicity patterns to an even larger market.

In 1934, Simplicity Limited was launched in London, forming a dedicated Simplicity base in the UK. By the early 1940s, the focus was on helping sewists to develop their skills. "Simplicity has long been known as a company committed to sewing education and support," says Jeremy. "In the early 1940s, Simplicity embarked on a major sewing education program, by which travelling representatives, fashion shows, educational books and literature were presented and disseminated across the country. Such programs cemented Simplicity as the key source for learning to sew, and set the foundation for how sewing is taught today." Today, there's even an exclusive Teaching section on the website, aimed at helping school children to learn basic sewing and repairing skills, with resources including a range of discounted sewing patterns for use in the classroom.

Back in the 1940s, this approach to fostering a community of sewists and building brand loyalty was fairly unique, going far beyond the production of patterns to offering the chance to develop covetable sewing techniques. For many Simplicity customers, it was the beginning of a lifetime of loyalty. "The company came to be defined as reputable, dependable and a key player in consumers' lifetime experiences," says Jeremy.

## MOVING WITH THE TIMES

With tastes changing in the late 1940s and 1950s, Simplicity launched the Simplicity Designer Line, offering high-fashion options for the first time. In 1976, aged 67, James J. Shapiro retired from the business, satisfied it was moving onto ever-greater success. Keen to expand the range and offer consumers different European design styles in the mid-1980s, Simplicity acquired New Look Patterns and The English Pattern Company, and specialist designers continue to work in the UK to support that wing of the company's international flair.

In 2002, Simplicity UK relocated from Blantyre in Scotland to Stockport, Cheshire, where the distribution centre and HQ for its European operation is based to this day. Having opened offices in Canada, UK and Australia and several in the United States, Simplicity patterns are now sold in over 60 countries, servicing close to 8,000 locations and delighting sewists around the world.

"Consumers look to Simplicity for the most current looks to sew, and design concepts to customise and make their own," says Jeremy. "They recognise Simplicity's attention to detail in creating fashion-forward and classic looks, and designs and instructions that encourage satisfaction and success. The key to the company's success has ultimately been its loyal customer base that have enjoyed sewing the projects and providing feedback to help with the development going forward."

Simplicity celebrates its roots with vintage styles like this swishy 1950s button-up skirt.





Madalynne wanted her first designs for Simplicity to be "foundational lingerie patterns that newbies could make."



Simplicity approached Madalynne at her lingerie-making workshop and asked if she'd like to design a pattern. "There was no hesitation in my response: 'Yes and yes!'"

Patterns centre & right: 8228 & 8289, both www.simplicitynewlook.com

It's a chemistry founded in connection, from identifying the needs of home sewists across the world, to building networks and feeding our imaginations. Our favourite examples of this include their growing tribe of bloggers. It all helps the brand to stay current, relevant and aspirational.

"At Simplicity, we've embraced calls from sewers for indie-inspired patterns, recently teaming up with independent designers such as Madalynne ([www.madalynne.com](http://www.madalynne.com)), Dottie Angel, and Lazy Daisy Jones ([www.lazydaisyjones.com](http://www.lazydaisyjones.com)), as well as our long-established designers such as Cynthia Rowley and Mimi G ([www.mimigstyle.com](http://www.mimigstyle.com))," Jeremy explains. He has a keen eye for scoping out new talent. Based in the UK division, Jeremy works closely with the US team to launch the latest pattern collections into the UK market and keeps a close eye on style forecasts to ensure that Simplicity continues to capture the imagination of anyone who loves to make the wardrobe that best reflects their personality.

## FRESH INSPIRATION

Working with bloggers has proven to be an excellent way for the company to show what can be achieved with a Simplicity pattern. "With the majority of bloggers we work with on a review basis – gifting them patterns in order to see their fresh take on a Simplicity make. In return for receiving a free Simplicity pattern, they simply post a review of their making experience," says Jeremy. "In other cases, the blogger acts as an official Simplicity Vintage Ambassador, as with Abi Dyson, aka The Crafty PinUp

([www.thecraftypinup.co.uk](http://www.thecraftypinup.co.uk)), who is the latest blogger we're working with." Abi has been sharing tips for mastering Simplicity patterns via a six-part series on her YouTube channel ([www.youtube.com/TheCraftyPinupUK](http://www.youtube.com/TheCraftyPinupUK)) with a different decade covered each month through the summer, starting with Abi's go-to decade, the 1950s.

Simplicity has also hosted Blog Meets, inviting bloggers such as Rachel Pinheiro from House of Pinheiro ([www.houseofpinheiro.com](http://www.houseofpinheiro.com)) and Kate and Rachel of The Fold Line ([www.thefoldline.com](http://www.thefoldline.com)). Their 2015 event featured masterclasses from May Martin and offered a brilliant opportunity to meet other like-minded sewists, be inspired

"IT'S BEEN A GREAT WAY OF PROVIDING CUSTOMERS WITH PATTERNS THAT TAP INTO THE TRENDS."

and come away with plenty of tips.

"We definitely want to do another blog meet, but this year we're focusing on supporting similar initiatives that are hosted by others," says Jeremy. "As it's our 90th year, the aim is to back our sewing community, so we're providing help in the form of sponsorship and patterns to events such as Sew Up North, The Vintage Pledge, and The Sewing Weekender."

The other aspect of their outreach work that's caught our eye is their growing

collection of patterns by independent designer-makers. While Simplicity and sister company New Look continue to introduce around 250 original patterns each year created by an in-house design team, engaging and collaborating with some of the hottest pattern designers in the market are key to its strategy. "This constant evolution has maintained Simplicity as one of the market-leading pattern companies during its 90-year history," says Jeremy. "Through an on-going relationship with home sewers, we look forward to hitting the century mark and beyond."

The company has been working with Lazy Daisy Jones, Dottie Angel and Madalynne, among others, for more than three years now. "It's been a great way of providing customers with patterns that tap into the trends while showcasing each individual designer's flair for fashion," says Jeremy. "And for us, it helps to ensure that creativity and community are central to what we do here at Simplicity."

## MEETING THE DESIGNER MAKERS

By teaming up with individual designers such as Madalynne, Simplicity can offer sewists an insight into what inspired the designer and their sewing story. "That's certainly the case with Madalynne, who has taken sewers on a journey, from Simplicity pattern 8228 and 8229 – which are basic



Simplicity has embraced this year's ruffle trend in everything from retro wiggle skirts to oh-so-sweet little girl's frocks.



Patterns by bloggers such as Dottie Angel ensure that "creativity and community are central to what we do here at Simplicity."

Patterns left to right: 8341; 8342; 8347; 8298 & 8305; 8296, all [www.simplicitynewlook.com](http://www.simplicitynewlook.com)



silhouettes and styles – to her latest Simplicity collection, which includes more intricate designs," explains Jeremy.

We've long been fans of Madalynne's elegant lingerie. With her passion for lace and vintage designs, we can see why she's a perfect fit for Simplicity. The Florida-born designer admits that she "fell into sewing. My mom passed away when I was a teenager. She lost her battle with breast cancer two weeks shy of my high school graduation. Six months later, I was home for Christmas break rummaging through her linen closet when I discovered her old sewing machine."

Having no recollection of her mother ever sewing, Madalynne was instantly intrigued. "I don't even think she could sew a button on," she says. "And I didn't even know what a sewing machine was. I had always been into fashion and had about six weeks to kill before going back to school. I could finally hem my jeans!"

Within months, Madalynne had her blog up and running, but it took a while longer for her to identify her niche. Deciding to dabble in lingerie was revelatory, not only for Madalynne but for followers of her blog. "Whenever I'd post about a garment I made, I'd receive one, three, ten comments," she recalls. "When I made my first pair of undies, however, the comments flooded in. Direct emails too. It sounds silly, but I don't think people realise that someone actually makes

their lingerie. I also think people find DIY bras and undies irresistibly mysterious."

## SPECIAL INVITE

The invitation to design for Simplicity was an opportunity Madalynne just couldn't turn down: "A member of the Simplicity team attended one of my workshops, and at the end she mentioned that she worked for the company and asked if I would be interested in doing a bra pattern. There was no hesitation in my response: 'Yes and yes!'"

Working with the Simplicity team has opened up Madalynne's work to a whole new fanbase, and Madalynne likes to think she wasn't alone in making that happen. "My mom isn't here physically, but she is spiritually," she comments. "I believe that she is up there, somewhere, making sure the stars align perfectly. Simplicity is one of those stars. I truly consider myself the luckiest person to be able to do what I love every day – spread the art of sewing."

Madalynne's aim through her Simplicity patterns has been to introduce me-made

lingerie to makers at all skill levels. "So far, my patterns with Simplicity have been basic silhouettes and styles, so I could provide foundational lingerie patterns that newbies could make," she explains. "Going forward, I will be getting more experimental with my Simplicity patterns. So stay tuned!"

Simplicity's appeal is forged in the chance to be able to contribute to this creative journey. Through challenging your skills and making something beautiful that you can't wait to wear, you have the opportunity to join in the 90th birthday celebrations, too – simply share your Simplicity makes on Twitter, Facebook and Instagram using #SimplicityByMe. You might even see your creations showcased on the Simplicity blog!

Browse the latest Simplicity pattern collection at [www.simplicitynewlook.com](http://www.simplicitynewlook.com)

## READER OFFER + GIVEAWAY

*Simplicity Sewing* readers can get a 50% discount off Simplicity 8228 and 8229. Visit [www.simplicitynewlook.com](http://www.simplicitynewlook.com) and use code SIMP8228 from 5th October until 1st November 2017. Code cannot be used in conjunction with other offers. Plus, turn to page 17 for a chance to win Simplicity goodies (UK only, competition rules on p6).

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# SAY IT WITH FLOWERS

DIY the stitched florals trend and sew bold cross stitch blooms onto a plain sweatshirt with **Amanda Russell's** how-to.



## YOU WILL NEED

- Sweatshirt
- Pack of Solufleece
- Stranded cotton
- Crewel embroidery needle
- Water erasable pen
- Squared paper
- Coloured pencils
- Embroidery hoop
- Basic sewing kit

## NOTE

Solufleece is a water soluble stabiliser often used for hand or machine embroidery. It is used by tacking it to the fabric you wish to embellish and then stitching on it like you would with an ordinary fabric. Once the stitching is complete, you then submerge it in cold or warm water to dissolve the Solufleece and it leaves no residue.

## CREATING THE DESIGN

**Step one** Copy the charts for both rose designs onto separate pieces of squared paper. We used four squares on our squared paper to represent one square on the chart as this enlarged it to make bold roses on our sweatshirt, but you can make yours as large or small as you like.

**Step two** Colour the squares in so you can easily see which colour is which when you are working the stitches.

**Step three** Use a black pen to mark each cross stitch through the blocks of four squares. You'll be tracing over these later so it's easier to see if you do this.

**Step four** Draw a line centrally through your scaled up designs both horizontally and vertically to mark the centres.

## TRANSFERRING THE DESIGN

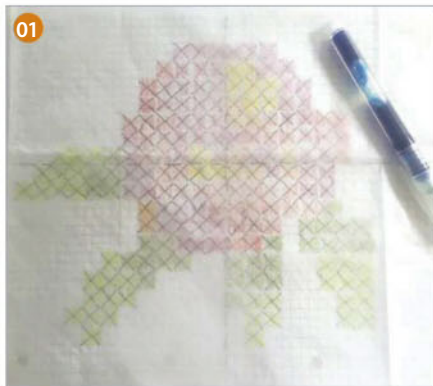
**Step one** Cut pieces of Solufleece a little larger than each of your redrawn squared paper charts.

**Step two** Place one piece of Solufleece over each of the designs and, using a water erasable pen, trace the horizontal and vertical centre lines then the cross stitches you marked with black pen. **01**

**Step three** Place the two traced pieces of Solufleece onto the right side of the front of your sweatshirt, positioning them where you want the roses to be stitched. Tack them into place all the way around.

## STITCHING THE ROSES

**Step one** Mount your sweatshirt and fleece



into an embroidery hoop so that the centre of one rose is in the centre of the hoop and then tighten it. **02**

**Step two** To achieve the bold chunky cross stitches we used twelve strands of stranded cotton for each cross stitch but you can adapt this to use different threads or fewer strands depending on the effect you want to create. It's worth experimenting to see what works best for your design. **03**

**Step three** Stitch the different coloured cross stitches following your traced crosses and referring to the coloured squared paper design you drew.

**Step four** You can use the horizontal and vertical lines as points of reference to help with counting and following the chart whilst you are stitching.

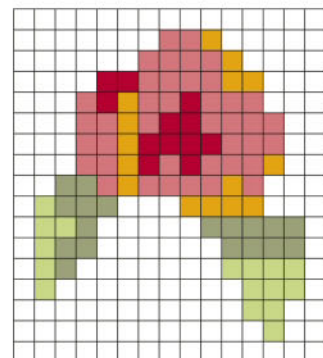
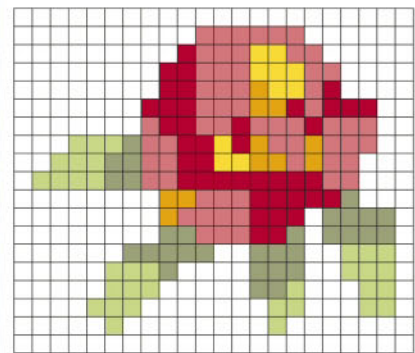
**Step five** Move the hoop to work both roses, keeping the area you are stitching in the centre of it each time and making sure the sweatshirt and fleece are held tight to maintain an even tension.

## FINISHING OFF

**Step one** When you have finished all the stitching, rinse the sweatshirt in cool water to dissolve and remove the Solufleece. **04**

**Step two** You can now wash and dry your embellished sweatshirt as normal.

## CHARTS



# FLORAL FEATURE

Double up on your flower power by adding lace panels to a floral print blouse. **Jennie Jones** shows you how.





## YOU WILL NEED

- Shirt or blouse to fit
- Lace: 50x50cm (20x20in)
- Narrow elastic: 60cm (24in)
- Basic sewing kit

Elastic casings are a quick and simple way to shorten sleeves.



## MARKING THE SECTIONS

**Step one** Try your shirt on and mark where you want the lace sections to be.

**Step two** Take off the shirt and draw the section on the right side (RS) using a fabric marker. Make sure the lines are straight and that they are the same size on each side.

## CUTTING OUT THE LACE PANELS

**Step one** Unpick the shirt from the collar. **01**

**Step two** Next unpick the shirt from the shoulder, sleeve and placket to your drawn lines and cut out the marked section. **02**

**Step three** Use the pieces you've cut out as templates by placing them on the lace and cutting around them, adding a 1cm (3/8in) seam allowance all the way around. **03**

## ATTACHING THE LACE

**Step one** Turn the shirt inside out and, starting with the bottom edge you've cut across the chest, pin the lace RS together into place. You may have to gather the blouse fabric slightly to fit the lace as it gets wider at this point.

**Step two** Pin the lace to the sleeve and shoulder edge in the same way.

**Step three** Stitch these three sides of the lace into place, making sure they lie flat once they are attached.

## JOINING THE COLLAR AND PLACKET

**Step one** Turn the shirt RS out, tuck the lace inside the collar and placket, then pin. **04**

**Step two** Topstitch the lace into place by following the existing line of stitching across the collar and placket.

## MAKING THE SLEEVE CASING

**Step one** Try on your shirt and mark with pins where you would like your sleeves to fall. **05**

**Step two** Add 3cm (1 1/4in) to this for a casing allowance then cut off the sleeves at this point, making sure you cut them to exactly the same length.

**Step three** Turn the shirt inside out then turn the cut sleeve edges under by 1.5cm (5/8in) to the WS then the same again. Press then pin.

**Step four** Stitch the turned over casing into place, leaving a gap near the underarm seam to feed the elastic through. **06**

## FINISHING OFF

**Step one** Measure the elastic around your arm so it sits comfortably, then add 2cm (3/4in) to this for overlap.

**Step two** Feed it through the casing then overlap the ends of the elastic, stitch them together and push them into the casing.

**Step three** Stitch the opening closed then finish the other sleeve in the same way.



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WHILE STOCKS LAST

# THE JADE DRESS

Sew the perfect day-to-night frock with **The Jade Dress** in UK sizes 6-20, an easy-wear style designed for knit fabrics with princess seam detailing, a pleated skirt and two sleeve and skirt lengths to choose from.

# THE JADE DRESS

We're filling the day-to-night wardrobe gap with the versatile Jade Dress, perfect for the upcoming holiday season. Available in UK sizes 6-20 (US 4-18/EUR 34-48), this easy-wear frock is designed for stretch knit fabrics and features a princess-seamed bodice, a pleated skirt and two sleeve and skirt lengths.

Try making yours in a bold print, mix and match colourful plains, or use a knit with a little bit of sparkle for party-dress vibes.

## YOU WILL NEED

### Fabric:

**Dress A:** 115cm (45in) width fabric x 3.2m (3½yds); 140cm (55in) width fabric x 2.7m (3yds) for all sizes

**Dress B:** 115cm (45in) width fabric x 2.6m (3yds); 140cm (55in) width fabric x 2.2m (2½yds) for all sizes

- Clear elastic – 1m (1yd)
- Matching thread

## FABRIC SUGGESTIONS

- Medium-weight knit fabrics such as ponte de roma or scuba fabrics with ideally no more than 30% stretch.

## GETTING STARTED

To get started on making your Jade 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. If you'd like to use the pattern again to make The Jade Dress in a different size, trace the pattern before cutting it out.

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

PSST

*Make a feature of the princess seam bodice by mixing prints and experimenting with colour-blocking.*

### SEAMED BODICE

Princess seams give the bodice a flattering fit.

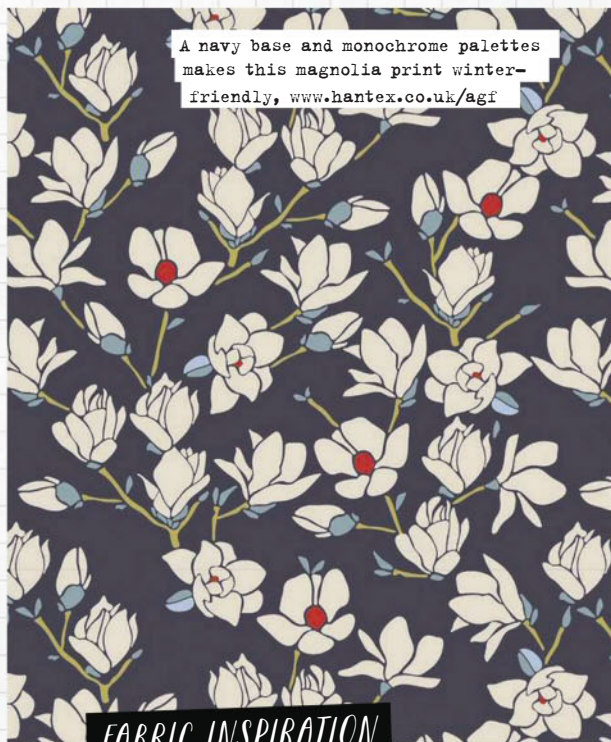
### PLEATED SKIRT

Pleats create a feminine full skirt silhouette.

### TWO LENGTHS

Choose from two sleeve and skirt lengths.





A navy base and monochrome palettes makes this magnolia print winter-friendly, [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)

**FABRIC INSPIRATION**



Triangle Citron, [www.hantex.co.uk/cloud9](http://www.hantex.co.uk/cloud9)



Dots Navy, [www.hantex.co.uk/cloud9](http://www.hantex.co.uk/cloud9)



Plotted Farm Moss, [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)

# ALWAYS IN BLOOM

It's out with the summer pastels and in with this season's luxe jewel colours – but we're still keeping our florals!



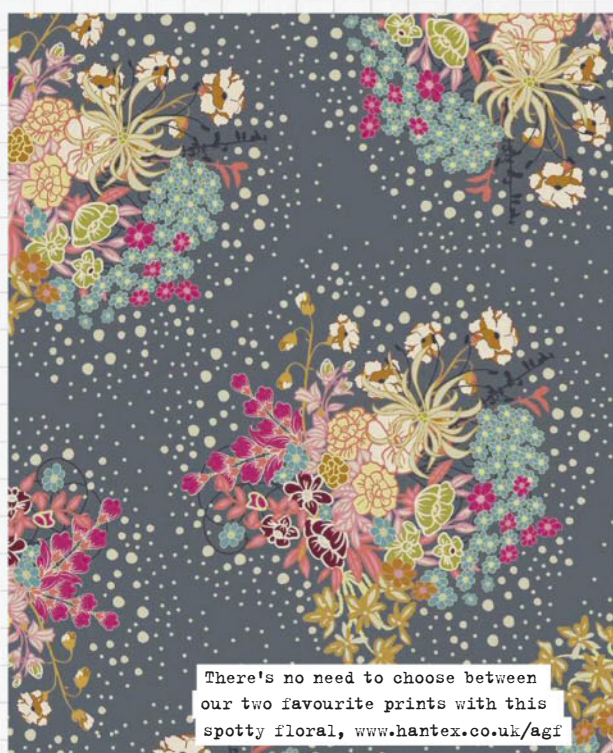
Turquoise, [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)



Wire Flowers Foil, [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)



Sahara Sun, [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)



There's no need to choose between our two favourite prints with this spotty floral, [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)

WEAR IT WITH

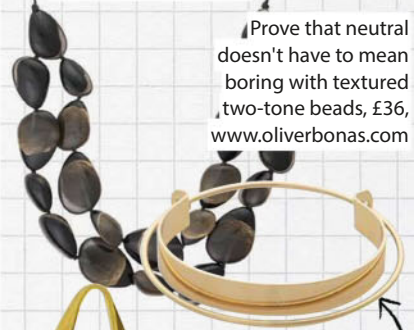
## NEW ANGLES

Play with sculptural accessories and unexpected colour-pops.



Build me up buttercup! Be bold with a yellow mani, £1.75, [direct.asda.com](http://direct.asda.com)

Indulge your artistic side in Mondrian-inspired statement earrings, £18, [www.oliverbonas.com](http://www.oliverbonas.com)



Prove that neutral doesn't have to mean boring with textured two-tone beads, £36, [www.oliverbonas.com](http://www.oliverbonas.com)

Get the layered look with this two-bar bangle, £22, [www.oliverbonas.com](http://www.oliverbonas.com)



The modern gal's version of the Mary Poppins bag is bright and suede. £95, [www.oliverbonas.com](http://www.oliverbonas.com)



Make a wise wardrobe investment with a classic, wear-with-anything black jacket, £48, [www.very.co.uk](http://www.very.co.uk)



Try a new take on the staple court with this textured navy pair, £70, [www.dunelondon.com](http://www.dunelondon.com)



Alice loves the "detail and quality" of classic Liberty tana lawn prints.

## GLOBAL INFLUENCES

**Alice Garrett, the founder of Alice Caroline, has an enviable eye for curating Liberty of London fabrics for her online shop and transforming them into stunning projects. We find out how the world fires up her imagination.**

Growing up, Alice Garrett found herself equally entranced by the worlds of science and sewing. Taught by her mum as a small child, she also used to do cross stitch and basic patchwork with her grandma, and found it snared her buzzing mind as much as her curiosities about science. "I had a couple of lessons at school, attempting to make an awful 90s waistcoat, but apart from that I'm mostly self-taught," she says. "The first thing that I remember making with my mum was a cushion with a patchwork rabbit appliquéd onto it. This was when I was at primary school so I must have been about seven."

Alice learnt new skills along the way,

"making sleeping bags for my toys and other things," and never stopped experimenting. "I just kept sewing. I started a few terrible 90s jackets that I never finished, and taught myself from the patterns and a really good Janome book," she explains. "My godmother Deirdre is a fastidious sewer and taught me a lot too. She's horrified by the way I sew now, because I don't tack – I haven't got time to spend too long over anything."

### PRACTICAL CREATIVE

This pragmatic outlook has been instrumental in Alice's success. After ten years of studying science and in the final stages of completing a PhD in cancer

genetics, Alice fell hard for sewing again.

"I studied physics, chemistry and art at A-level, so my love of art had always been there," she says. "After ten years in science I decided that it was time to let my creative side out, so I started making bags and selling them at student fairs." The bags sold really well, so after gaining her PhD Alice made the decision to set up a small business making and selling bags with her sister Helen.

"In a single week we got an order for 90 bags, so we decided that it was time to find a manufacturer," she says. "This costs a lot in England so it's difficult to keep prices low, and, of course, people are shipping things in from overseas that cost far less to begin

with.” Despite these difficulties, Alice was determined to keep things within the UK, and retained the initial USP of her designs – Liberty tana lawn fabrics. “I love Liberty tana lawn,” she says. “The detail and quality of the print and the range of designs is exceptional. It’s also classic – it doesn’t date. The style is timelessly appealing.”

Alice and Helen decided to take a break from the business when they both had children, but couldn’t bring themselves to stay away for long. “This was in 2009 when Etsy was new and it was a low-cost way of setting up an online shop. I started selling the fabric that we had left over from the bags, and then began buying in American cottons and selling those.”

Alice’s dream had always been centred around buying, selling and working with Liberty fabrics. “Eventually the business was doing well enough to justify the cost of their minimum order,” says Alice. “It’s hard to get hold of otherwise, and I knew other sewers would love to buy it in smaller quantities, so selling it to other makers was the initial aim.”

#### A DESIRE TO MAKE

The love of sewing never went away for Alice. “I made dresses for student balls, usually attempting the trickier Vogue patterns,” she says. “Making those garments taught me lots of sewing lessons! I made my wedding dress and then my sister’s, which was covered in tiny glass beads.” With the business up and running, Alice was keen to pass on her brave approach to sewing and to encourage people new to stitching “to just have a go and not worry about getting it wrong.”

Inspired by the aesthetics of Japanese patterns “which you can understand through the pictures without needing to read the words as they are so clear,” Alice always

ensures that her written instructions are crystal clear. Her debut sewing patterns were the Trip Around the World quilt, and the Anna bag, a bag designed with making on the move in mind. “I love the creative phase of coming up with ideas and researching for a new pattern, then the making stage is fun,” she says. “The final step is writing up the instructions, which can feel a bit like my PhD days! I enjoy drawing the illustrations for each step by hand, and ‘colouring in’ with fabric prints on the computer afterwards.”

Before long her patterns caught the eye of publishers David & Charles. “They asked me to write a book of patterns for little girls’ bedrooms using Liberty fabrics.” The result

“I LOVE LIBERTY TANA LAWN. THE DETAIL AND QUALITY OF THE PRINT AND THE RANGE OF DESIGNS IS EXCEPTIONAL. IT’S ALSO CLASSIC – IT DOESN’T DATE.”

was Alice’s inspiring book *Little Lady Liberty*, which was released in 2015.

An average work-day involves every aspect of running a business imaginable, “from the fun things like choosing fabrics from the seasonal Liberty collections, to paying the bills and sourcing things for kits such as bag clips and handles. I also take a lot of images for social media, and design all our kits and quilts.” These days Alice employs ten people to look after the customer service side of things, though she still answers most of the quilt queries. “My friend Anna Sanders handles my publicity and my sister Helen runs the wholesale side of the business. We sell ready-made cosmetics bags in stores



Alice’s first sewing pattern was the Anna bag, designed for making on the move.



Busy-bee Alice is a fan of speedy sewing projects like her go-to Simplicity dress.



Sewing room goals! The Alice Caroline studio is a treasure-trove of Liberty lawn pretties.





Alice stocks a beautiful selection of Liberty lawn prints in her online store, from ditsy florals to large-scale blooms.



across the UK as well as doing bespoke work for companies. My employees are mostly mums and work flexible part time hours, fitting their jobs around their children."

Anna is also representing the company on *Simply Sewing's* sister channel Sewing Quarter ([www.sewingquarter.com](http://www.sewingquarter.com)), demonstrating exclusive designs. "We're really excited to be working with Sewing Quarter. It's great that the viewers are fairly experienced sewers, which allows us to use fun techniques in the kits." Alice explains. "I'm enjoying getting creative and designing new Liberty sewing kits and patterns. I've created a lovely tote bag and clutch bag kits especially for the channel. Anna usually has to leave her house at 4.30 or 5am to reach the studios. She always says the crucial thing is to stop off and get coffee on the way!"

#### HOME AND AWAY

It's all come so far since Alice launched her business in 2004, naming it after her first and middle names. "I made it a limited business from the beginning – I wanted to do it all properly right from the start."

Alice loves to work on new designs in her sewing room at home. "It's full of boxes of fabrics and trimmings as well as magazines, Japanese craft books and a pinboard covered with colourful pictures I've collected on my travels," she says. "I also have magazines from the 1990s that belonged to my grandma. They're all printed almost entirely in black and white, so my grandma had to order the fabric without ever seeing the colours, and

then wait for months for it to arrive. There wasn't much quilting fabric around then so she was always using old shirts and dresses to make her quilts too."

In Alice's sewing room, you'll also find her two essential stitching tools. "I have a pair of tiny gold scissors that I keep beside my Bernina sewing machine for snipping threads. And I love my sewing machine. I don't use half of the features, but the best feature is that I can move the needle easily when sewing different seam allowances."

These days, Alice's Bernina isn't the only sewing machine on the go at home.

"I bought my daughter a sewing machine for her tenth birthday. She's getting really good! The other day she

asked me to help her make something, but I was really busy, so she went off and figured it out on her own. Her creations get more likes on Instagram than mine do!"

Her son, aged seven, is also sew-curious. "He wants a sewing machine, but I tell him to just share his sister's. I'm not sure she agrees this is the best solution," Alice comments. "He adores animal prints. He's always saying, 'Mummy, buy the leopard print!' and I'm like, 'Erm, it's not quite my style.' I think he just likes the idea of being an animal. My husband made him a fluffy polar bear costume for World Book Day and he loved it."

#### A WORLD OF INSPIRATION

Other interests that eat Alice's time include cooking vegan food. "My favourite cookery book of the moment is *Green Kitchen Travels* by David Frenkiel and Luise Vindahl. I also love going for walks and hanging out with my kids where we live in the Cotswolds. I used to go walking and climbing in Scotland and the Peak District a lot, but stopped when I had my children." She pauses for a moment, then adds with a grin. "Now I think they're almost big enough to try climbing."

Whatever Alice is up to, the design process never stops for her.

"I'm always working on design ideas in my head when I'm out and about. I love surface pattern design. I've got loads of books on fabric patterns from around the world. I adore

"I JUST FINISHED A HUGE QUILT WITH AN APPLIQUÉ CENTRE – IT'S A MEDALLION QUILT WITH THE BORDERS ALL IN RAINBOW COLOUR ORDER, THEN WITH THE ORDER REVERSED."

Japanese designs, and the French use of colour. Pinterest is helpful." It's clear that global influences play a huge part in helping her to create sewing projects that will best show off Liberty's gorgeous fabrics.

Of all the items she's created, her favourite tends to be the most recent. "I just finished a huge quilt with an appliqué centre – it's a medallion quilt with the borders all in rainbow colour order, then with the order reversed," she says. "I love rainbows, and love arranging things into rainbow shades. We once re-ordered the whole studio that way

and it was lovely to do, but we couldn't leave it like that sadly – we need things in alphabetical order so we can find them!"

Other favourites include her Tree of Life quilt. "I love visiting the Victoria and Albert Museum in London, especially the Indian Chintz section, which inspired this quilt. I use a raw edge appliqué technique for this – it's almost like painting with the fabrics."

Favourite sewing techniques are typically satisfyingly ordered. "I love quilting the eight half-square triangle method, and chain piecing," she says. "I love efficient methods – not having loads of time means I want to get as much done as quickly as possible."

This is true in her garment-making, too. "I have a favourite Simplicity dress pattern that I make over and over again in different Liberty fabrics, and I'm getting quite quick at it," she says. "It's pleated, sleeveless and fitted with quite a high neckline, and I can wear it just about anywhere."

#### BEYOND BORDERS

Craft blogs that Alice relishes include Selvedge ([www.selvedge.org](http://www.selvedge.org)) and Angry Chicken ([www.angrychicken.typepad.com](http://www.angrychicken.typepad.com)). "I love that Amy at Angry Chicken breaks all the sewing rules," Alice says. "She's always encouraging people to just have a go and she's always whipping something up despite having a whole tribe of kids. Selvedge is wonderful for world textiles. I also love Australian quilter Jemima Flendt who blogs at [www.tiedwitharibbon.com](http://www.tiedwitharibbon.com). I often wonder why I don't follow more blogs, and then

remember it's because I don't have time!"

Despite having so much already on, Alice does manage to make time for a project that is close to her heart – Quilt SOS. "I had the idea of doing something for the Syrian refugees, and I thought, I can make quilts, why don't I make some for the refugees?" she explains. "But then I thought that the last thing someone in that position would want would be a massive quilt to drag around."

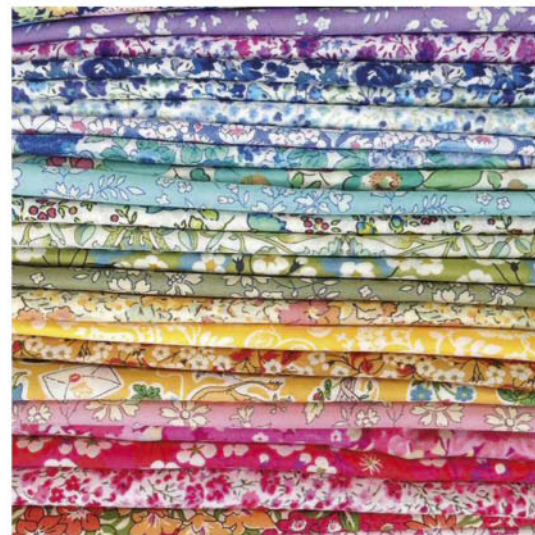
Changing tack slightly, Alice spoke to a friend who was involved with a refugee charity and discovered SOS Children's Villages ([www.soschildrensvillages.org.uk](http://www.soschildrensvillages.org.uk)). "It's a charity that works with orphans in 125 countries across the world. They build houses and employ a housemother for each, and the children can stay until they're fully grown up. We get our customers involved and sell quilt packs with subsidised fabrics to they can contribute quilts. Last year we made quilts for a Children's Village in Romania, where 47 children lived. In November 2016 we took 47 quilts and let the children choose which one they wanted. Ryan Air allowed us free hold luggage to take six bags of quilts!"

This year the goal is to make quilts for 78 children at an SOS Village in Lithuania, which Alice is planning to visit in November 2017. "We've already had some amazing quilts – it's wonderful to realise how much people want to help." It seems the world really is a global village, where a few pieces of beautifully sewn fabric can go a very long way.

Find out more at [www.alicecaroline.co.uk](http://www.alicecaroline.co.uk)  
Written by Judy Darley.



Top: Alice's Tree of Life quilt is one of her most-treasured finished makes and was inspired by a visit to the V&A in London. Below left: Look out for Alice's colourful stall popping up at a UK sewing show near you!



#### ALICE'S TOP STITCHING ADVICE

"Press everything! In particular for patchwork, 'set' the seams by ironing them flat before opening out, then iron again once open. I don't iron in 'real' life but ironing seams when sewing is so important for a neat finish."

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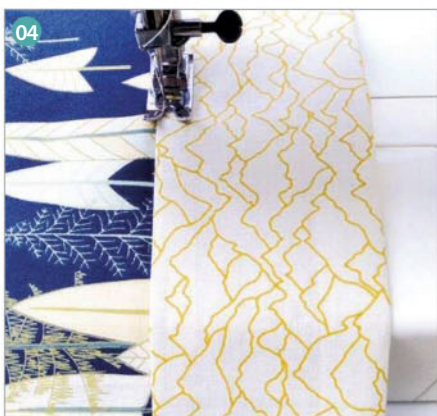
QUICK  
PROJECT  
USE 2 FAT  
QUARTERS



# LET'S BAKE!

Gift the star baker in your life **Jennie Jones'** contrast trim half apron (and hopefully they'll repay you in cake).

# FAST FAT QUARTER



## YOU WILL NEED

- Main fabric: fat quarter
- Contrast fabric: fat quarter
- Basic sewing kit

## FABRICS USED

Forest in Navy and Mountain Silhouette in Light Grey, from the Dashwood Altitude range designed by Pippa Shaw. Available from [www.sewcraftyonline.co.uk](http://www.sewcraftyonline.co.uk)

## NOTES

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



## CUTTING OUT

**Step one** Cut the main fabric to 36x55cm (14 1/8x21 5/8in).

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

**Waistband and ties:** five strips, 6x56cm (2 3/8x22in) each.

**Skirt trim:** one strip, 20x56cm (7 7/8x22in). <sup>01</sup>

## MAKING THE APRON SKIRT

**Step one** Turn the short edges of the main fabric under by 5mm (1/4in) then 5mm (1/4in) again and press. Stitch into place to hem.

**Step two** Fold it in half widthways to find the centre and then fold again to find the quarters and mark these points.

**Step three** Make a box pleat 1cm (3/8in) wide at the quarter points. Pin, press and sew.

**Step four** Pin the skirt trim to the bottom of the main piece, right sides (RS) together. <sup>02</sup>

**Step five** Sew into place. Press the seams open then downwards towards the trim.

## ASSEMBLING THE SKIRT TRIM

**Step one** Fold the bottom raw edge of the skirt trim under by 1cm (3/8in), press then pin.

**Step two** Fold this RS together so that the turned-under edge meets the stitched seam of the main fabric and press.

**Step three** Sew the folded strip together along the side edges of the strip. <sup>03</sup>

**Step four** Trim the seams then turn RS out.

**Step five** Topstitch the top edge of the strip into place. <sup>04</sup>

## MAKING THE WAISTBAND AND TIES

**Step one** Place two of the strips RS facing at right angles and draw a line diagonally across them, then stitch along this line. <sup>05</sup>

**Step two** Trim the seam and press it open.

**Step three** Repeat this to join all five strips together to make one long strip.

**Step four** Fold the long strip in half lengthways with RS facing and press.

**Step five** Stitch together along the short edges and long raw edge, but leaving the central strip unstitched.

**Step six** Turn RS out then turn the edges of the central strip under 1cm (3/8in) to the WS.

## ATTACHING THE SKIRT

**Step one** Tuck the top raw edge of the apron skirt inside the central waistband section and pin into place. <sup>06</sup>

**Step two** Topstitch along the bottom edge of the tie and waistband, stitching across the pinned central section to hold the apron skirt into place and to decorate.

# STITCH

# library

Nº 05

BRAID STITCH



Deck the halls with stitching this festive season with Mollie Johanson's braid stitch wreath.



CUT OUT & KEEP

# BRAID STITCH



LEARN THE STITCH



USE THE STITCH



## YOU WILL NEED

- Main linen fabric: 20x20cm (8x8in)
- Contrast fabric: 16x12cm (7x5in)
- 2oz wadding: 12x12cm (4¾x4¾in)
- Perle cotton: size 8, for the wreath
- Stranded cotton, for the bow and running stitch
- Basic sewing kit

## NOTE

- You will find the template on the pull-out pattern sheet provided.

## WORKING BRAID STITCH

**Step one** Work from right to left along two drawn parallel lines. Bring the needle up through the fabric on the bottom line.

**Step two** Make a loop with the working thread, so the thread that just came through the fabric is on top.

**Step three** Insert the needle through the loop then in through the top line, and back out on the bottom line. **01**

**Step four** Pull the working thread taut on the needle and slide it under the point of the needle. Gently pull the needle through to complete the stitch. Work subsequent stitches in the same way. To end a thread, tack the lower loop down and start a new one coming up through the last stitch. **02**

## STITCHING THE WREATH

**Step one** Place the linen fabric right side (RS) up centrally over the template and trace over the inner and outer circle.

**Step two** Using perle cotton, work braid stitch around the wreath. The outer circle is the bottom line and the inner circle is the top line so you are stitching from the outside in.

**Step three** Work the braid stitch so it is slightly fanned with tighter spacing on the inside and looser on the outside.

## MAKING THE ORNAMENT

**Step one** Trim the linen to 12x12cm (4¾x4¾in) with the wreath placed centrally. **03**

**Step two** Cut the contrast fabric as follows:  
Backing: 12x12cm (4¾x4¾in).  
Bow: 4x10cm (1½x4in).

**Step three** Fold and press the two long edges of the bow over to the wrong side (WS) so they overlap by 5mm (¼in). Fold the short ends to the WS so they overlap by 1cm (¾in). **04**

**Step four** Hold the folded cotton bow in place at the top of the wreath and satin stitch it into place using stranded cotton. Make the stitches narrower than the bow to pull in the middle. **05**

**Step five** Place the embroidered fabric and backing fabric RS together with the wadding beneath and pin together.

**Step six** Stitch together around the sides using a 1cm (¾in) seam allowance, leaving a 7cm (2¾in) turning gap in the centre of one side.

**Step seven** Trim the corners and turn the ornament RS out carefully as the stitches are quite delicate.

## FINISHING OFF

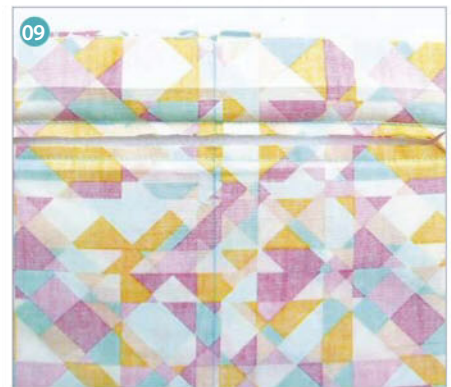
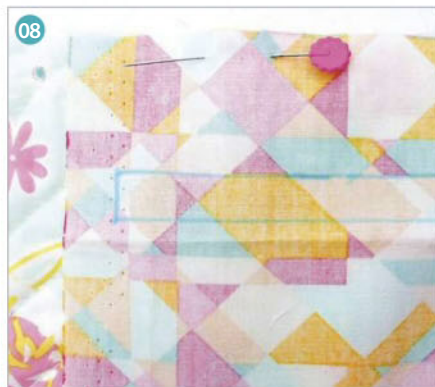
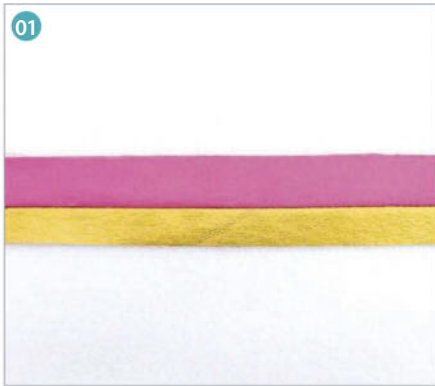
**Step one** Slip stitch the opening closed.

**Step two** Work a running stitch around the edge using stranded cotton and add a loop of perle cotton to the back for hanging. **06**



# GO GO GADGET

Treat a tech fan to **Debbie von Grabler-Crozier's** bold and bright case made with simple patchwork and quilting.



## YOU WILL NEED

- Main fabric: 35x60cm (14x24in)
- Lining fabric: 40x80cm (16x32in)
- Plain contrast fabric: 40x10cm (16x4in)
- Faux leather contrast fabric: metallic, 40x8cm (16x3½in)
- Foam interfacing: 60x40cm (24x16in)
- Iron-on wadding: 60x40cm (24x16in)
- Iron-on interfacing: 20x10cm (8x4in)
- Zip: 51cm (20in)
- Zip: 18cm (7in)
- Ribbon, beads and tassel to decorate
- Matching thread
- Basic sewing kit

## FABRICS USED

Orchard Blossom Joyful and London Joyful from Joyful Fusion by Art Gallery Fabrics; Festival Fuchsia from Pure Elements by Art Gallery Fabrics.

## NOTE

- Use a 5mm (¼in) seam allowance unless otherwise stated.

## CUTTING OUT

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

- Case front: 31x23cm (12¼x9½in).
- Case back: 30x22cm (11⅞x8¾in).
- Slip pocket outers: two pieces, 12x12cm (4¾x4¾in) each.

**Step two** From the lining fabric cut as follows:

- Lining front and back: two pieces, 30x22cm (11⅞x8¾in) each.

- Pocket lining: 35x22cm (13¾x8¾in).
- Slip pocket linings: two pieces, 12x12cm (4¾x4¾in) each.

**Step three** From the plain contrast fabric cut four strips, 40x2.5cm (15¾x1in) each.

**Step four** From the faux leather contrast fabric cut four strips, 40x2cm (15¾x¾in) each.

**Step five** From the foam interfacing cut two pieces, 34x26cm (13⅝x10¼in) each.

**Step six** From the iron-on wadding cut two pieces, 40x30cm (16x12in) each.

**Step seven** From the iron-on interfacing cut two pieces, 10x10cm (4x4in) each.

## MAKING THE FRONT

**Step one** Place the plain contrast fabric and the faux leather strips right sides (RS) together in pairs and stitch each pair together down the length to make double strips.

**Step two** Finger press the seams open. **01**

**Step three** Take the main fabric front piece and cut a line diagonally across it. **02**

**Step four** Place one of the double strips RS together with the edge of one of the front pieces you just cut and stitch together. Join the other cut edge of the other main front piece in the same way so the strip is inserted between the diagonal cut. **03**

**Step five** Cut this piece diagonally across the other way. **04**

**Step six** Insert another double strip into the cut as before. **05**

**Step seven** Repeat this to cut and insert two more double strips horizontally and vertically through the centre of the front piece. **06**

## QUILTING THE FRONT

**Step one** Lay the pieced front over one piece of wadding and quilt with a diagonal pattern.

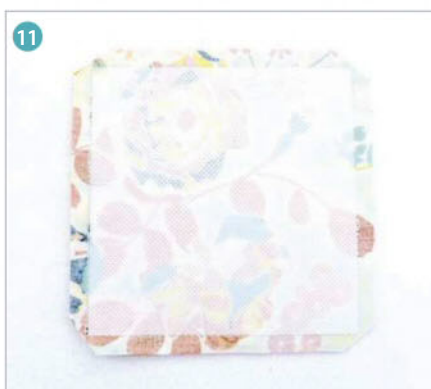
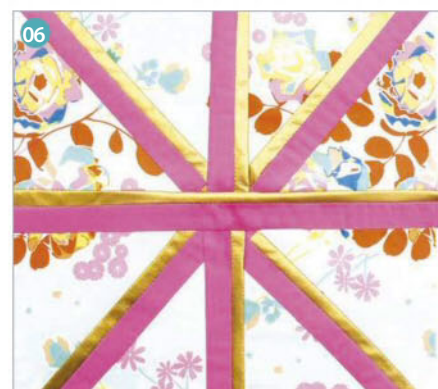
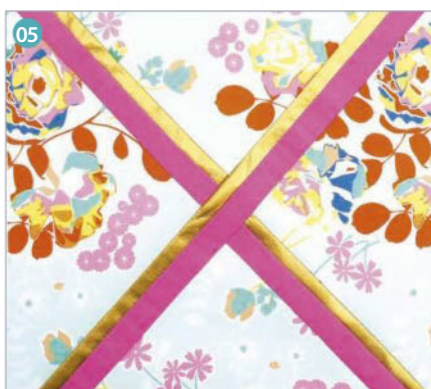
**Step two** Trim the quilted front to 30x22cm (11⅞x8¾in) then round off the top right hand corner by drawing around a saucer.

**Step three** Place the quilted front centrally on top of one piece of foam interfacing and stitch together within the seam allowance.

**Step four** Trim the foam back to the edge of the quilted front fabric. **07**

## MAKING THE BACK

**Step one** Lay the main fabric back RS up



centrally on top of the wadding and quilt.

**Step two** Trim the wadding and round the corner to exactly the same shape as the front but on the top left corner this time.

### ADDING THE ZIP POCKET

**Step one** On the wrong side (WS) of the pocket lining draw a 1x18cm (3/8x7 1/8in) box placed 3.5cm (1 3/8in) down from one short edge and centrally across. This is the sewing line. <sup>08</sup>

**Step two** Draw a second line horizontally through the centre of the box with two angles each end. These are the cutting lines.

**Step three** Lay the marked lining RS together on the quilted case back sideways so that the top of the lining is level with the right hand long side of the back.

**Step four** Pin then sew around the sewing line.

**Step five** Cut along the cutting lines. <sup>09</sup>

**Step six** Post the lining through the gap and flatten it out on the back.

**Step seven** Tack the short zip centrally underneath the opening then topstitch together around the edge of the opening.

**Step eight** Bring the short ends of the pocket together and sew down the sides and the top.

### FINISHING THE BACK

**Step one** Lay the back over a piece of foam interfacing, stitch and trim as for the front.

**Step two** Decorate the zip pull with ribbon. <sup>10</sup>

### MAKING THE SLIP POCKETS

**Step one** Press one piece of slip pocket interfacing centrally to the WS of one slip pocket outer.

**Step two** Place this RS together with one piece of slip pocket lining and stitch together, leaving a turning gap in the centre of one side.

**Step three** Trim the seam and clip corners. <sup>11</sup>

**Step four** Turn the pocket RS out and press.

**Step five** Pin to the RS of one piece of case lining fabric, positioning it 8cm (3 1/8in) down from the top short edge and centrally across.

**Step six** Topstitch into place down the sides and across the bottom.

**Step seven** Make the other slip pocket in the same way and attach it to the other lining.

### ASSEMBLING THE LINING

**Step one** Place the two lining pieces RS together and trim the top left corner to the same shape as the rounded outer pieces.

**Step two** Place the two lining pieces RS facing and sew together down the left hand side and across the bottom, but leaving a 12cm (4 3/4in) gap in the centre of the side for turning later.

### INSERTING THE ZIP

**Step one** Sew the two outer pieces RS

together down the left hand side and across the bottom only.

**Step two** Turn the ends of the long zip tape on the open end to the side and stitch into place.

**Step three** Pin and then tack the zip to the bag outer, beginning about 1cm (3/8in) from the top end. Snip the zip tape slightly to help ease it around the curve. <sup>12</sup>

**Step four** Sew the zip along both sides.

**Step five** Pull the lining over the outer inside out so they are RS together then sew into place on top of the stitching you've just worked. Make sure you have the zip open for this bit so that you can turn the case RS out when you are finished.

**Step six** Turn the case RS out through the gap in the lining and manoeuvre everything into place, making sure that the corners are sharp and that the curve is perfect. Some more clipping can help with this.

**Step seven** Turn the edges of turning gap in to the inside then slip stitch it closed.

### FINISHING OFF

**Step one** Topstitch around the edge of the zip 5mm (1/4in) from the edge of the fabric through the outer and lining to neaten and decorate.

**Step two** To finish, add a tassel and beads to the zip pull if you prefer.

# MY SEWING WORLD

by Jenniffer Taylor

From the Sewing Bee to a sewing revolution: Jenniffer Taylor is on a mission to get us all stitching.

Since my appearance on *The Great British Sewing Bee* over three years ago, I knew I wanted to start a sewing revolution. It began with an email from a girl called Hannah, aged 12. She had contacted me to tell me how much I had inspired her to start sewing after watching me on telly, and she also included pictures of her recent projects. She mentioned not having anyone to show her makes off to as none of her friends at school sew and they didn't think it was cool, which was a "disaster" as she called it.

Thanks to Hannah's email and similar messages being sent to me, I was inspired to start running sewing workshops in my local haberdasheries and community centres. I was amazed to find out that so many people didn't know how to sew, or even how to sew a button on; something I presumed everyone knew how to do.

I realised that with the rapid decline of art subjects in schools, and a generation of children that think sewing and make-do-and-mend just aren't cool or needed, we are left with a serious loss in skill. This was when I knew that I wanted to get the nation sewing again!

## HANDMADE REVIVAL

Whether replacing a button, repairing clothes or making garments, homewares and handmade gifts, sewing is a wonderful skill as well as a tool for good health and wellbeing. The sense of achievement and empowerment you get from sewing is something I think everyone should experience. Seeing my workshop attendees' self-esteem blossom and grow after every class is why I adore my job!

To help get the nation sewing, I joined the #loveyourclothes project and became a supercrafter to help promote the care and reuse of your old clothes through videos and upcycling tutorials. I'm also a brand ambassador for Korbond, who are very passionate about care and repair, including making sewing equipment and haberdashery accessible and affordable for everyone.

Not satisfied that I was reaching as many people as I could with my sewing workshops,



*Behind the scenes at the making of my new book, *Girl with a Sewing Machine*.*



I loved sharing my upcycling tutorials on camera for the #loveyourclothes campaign.

**"I was amazed to find out that so many people didn't know how to sew."**

The ambitious project that started my sewing journey – my handmade wedding dress.



*With Hannah, the girl who inspired me to start my #sewingrevolution*

**"Mistakes are an important way of learning, so don't be afraid to make them."**



*John Scott and I having fun on the Sewing Quarter set.*

I decided to take to the screens once more – the #sewingrevolution will be televised! My first ever live sewing demonstration was with Create and Craft TV in January 2015, and I now demonstrate for *Simply Sewing's* sister channel Sewing Quarter ([www.sewingquarter.com](http://www.sewingquarter.com)), which is dedicated to all things sewing and quilting. I love having the opportunity to share my passion with viewers. I get a buzz from live telly as you only get one take and the viewers get to see the mistakes. See, it happens to us all! Mistakes are an important way of learning, so don't be afraid to make them.

This year, I set myself a new sewing challenge – to write my first book, called *Girl With A Sewing Machine*. I hope that, through sharing my personal sewing journey and projects, I will encourage others to pick up a needle and thread and start their own sewing journeys, just as I had inspired Hannah to share her makes with me – and, in turn, she gave me the courage to start the #sewingrevolution.

#### GET INVOLVED

I need people like you to help me share the love of sewing. Creativity is contagious and we need to pass it on! So, whether it's by posting pictures of projects online or sharing your skills with family and friends, join the #sewingrevolution today. Share your passion and keep sewing alive for generations to come.

Follow the #sewingrevolution on Instagram and Twitter @jennibobtaylor, on Facebook @tailorbytaylor and online at [www.jennifertaylor.co.uk](http://www.jennifertaylor.co.uk)



I want to get the nation sewing again with my craft workshops around the UK.

## Keeping me inspired...

*I'm so pleased that Ineke Berlyn's quilts were put on show at the Festival of Quilts at the NEC - I'm so sad she is no longer with us after passing away early this year. Ineke is such an inspiration for me and is a big part of my sewing journey. In terms of projects, I am devouring embroidery and sashiko techniques at the moment. It's a great way to add detail to your makes. I adore the vibrant colours of African print fabrics, too.*



Check out my embroidery board on Pinterest for stitching inspiration at [Tailortaylor.com](http://Tailortaylor.com).



*My book is filled with simple projects like this belted dress.*



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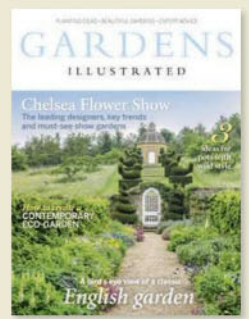
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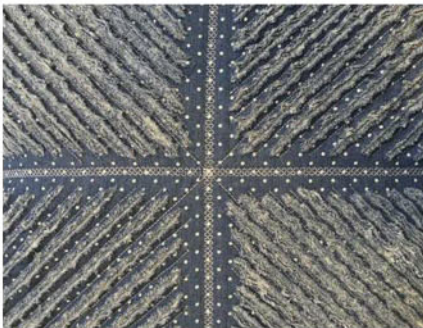
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# ALL THE TRIMMINGS

Sew up **Anna Alicia's** pom pom-trim advent bunting ready for the Christmas countdown.





## YOU WILL NEED

- Print fabric: 100x112cm (39x44in)
- 4 plain fabrics: 25x112cm (10x44in) of each
- Pom pom trim: 8mm (1/4in) width x 2m (2 1/4yds)
- Webbing: 1cm (3/8in) width x 3.5m (3 3/4yds)
- Cord for hanging: 2m (2 1/4yds)
- Matching thread
- A4 fabric transfer paper: 1 sheet
- Inkjet printer
- Basic sewing kit

## FABRIC USED

Stars Neon. From the Magical Christmas collection by Rico Design. [www.thefabricfox.co.uk](http://www.thefabricfox.co.uk)

## NOTES

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

## CUTTING OUT

- Step one** Trace the cone template from the pattern sheet and cut it out.
- Step two** On the wrong side (WS) of each of the plain fabrics, draw around the cone template six times, leaving 2cm (3/4in) between each one.
- Step three** Cut out each of the drawn cones 1cm (3/8in) outside the drawn line.
- Step four** Pin the plain fabric cone shapes right side (RS) together with the print fabric. **01**
- Step five** Cut around the cone shapes.

## STITCHING THE CONES

- Step one** Sew each pair together leaving a 4cm (1 1/2in) turning gap on one side.
- Step two** Trim the seam allowance to 5mm (1/4in) and snip across the corners. **02**
- Step three** Turn the fabric RS out through the opening you left and press.

## ASSEMBLING THE CONES

- Step one** Fold one of the cones in half, print fabric side out, so that the straight edges meet.
- Step two** Pin the straight edges together and oversew the seam closed by hand. **03**
- Step three** Open out into a cone shape then repeat this with the other cone shapes.
- Step four** Pin and then hand sew the pom pom- trim in place with a matching thread along the top edge of six of the cones. **04**

## ADDING THE NUMBERS

- To number the cones you can either transfer them directly on the fabric or embroider them. The numbers are printed on the pattern sheet to use for embroidering or follow the instructions below to transfer the numbers as we have done.
- Step one** Download the numbers by visiting [www.simplysewingmag.com/downloads](http://www.simplysewingmag.com/downloads).
- Step two** Print the numbers sheet onto transfer paper – they will be printed in reverse.
- Step three** Cut out each of the numbers.
- Step four** Lay out the cones to decide their order, alternating the colours and trimmed cones.
- Step five** Squash the first cone flat so that the seam is at the centre back. Line up its number centrally on the front of the cone and press in place following the manufacturer's instructions.
- Step six** Remove the backing paper and repeat this for the rest of the cones. **05**

## HANGING THE CONES

- Step one** Cut the webbing into twelve 10cm (4in) strips and twelve 16cm (6 3/8in) strips.
- Step two** Fold each strip in half then fold the cut ends over by 1cm (3/8in) and press.
- Step three** Alternating the shorter and longer loops, pin one to the back of each cone's top edge then hand-sew in place. **06**
- Step four** Thread the cord through the loops and hang up your advent bunting.

# HOME SWEET HOME

Choose wintery prints to make these cosy appliqué house-shaped cushions by **Samantha Claridge**.



## YOU WILL NEED

- Main fabric: wide house: 50x50cm (20x20in), narrow house: 40x60cm (16x24in) for the house section
- Contrast fabric: wide house: 30x90cm (12x36in), narrow house: 45x65cm (18x26in), for the roof
- Door fabric: 13x7cm (5¼x2¾in), for either house
- Window fabric: wide house: 7x15cm (2¾x6in), narrow house: 10x20cm (4x8in).
- Bondaweb: 20x20cm (8x8in), for either house
- Polyester fibrefill
- Basic sewing kit

## NOTE

Use a 1.5cm (½in) seam allowance throughout unless otherwise stated.

## CUTTING OUT

**Step one** Cut the main fabric for the house into the following pieces:

Wide house: two pieces 23x43cm (9½x17in).  
Narrow house: two pieces 38x31cm (15x12¼in).

**Step two** Cut the contrast fabric for the roof into the following pieces:

Wide house: two pieces 25x43cm (9¾x17in).  
Narrow house: two pieces 40x31cm (15¾x12¼in).

**Step three** Cut the window fabric into the following pieces:

Wide house: two pieces 13x7cm (5¼x2¾in).  
Narrow house: three pieces 9x6cm (3½x2¾in).

## ATTACHING THE DOOR AND WINDOWS

**Step one** Press Bondaweb to the wrong side (WS) of the door and window fabrics, with the paper side up.

**Step two** On the paper side of the window fabric draw out the following pieces:

Wide house: two rectangles 6x7cm (2½x2¾in).  
Narrow house: three rectangles: 9x6cm (3½x2¾in).

**Step three** Cut out each of the windows along the drawn lines.

**Step four** Take one of the fabric pieces for the front of the house and place it right sides (RS) up.

**Step five** Peel the paper backing off your door and windows and place them on the house front fabric RS up. You can either refer to the main photograph for positioning or place them wherever you prefer. Press them into place.

**Step six** Stitch the doors and windows into place by working a machine zigzag around the edges in a contrasting thread.

**Step seven** Stitch vertical and horizontal zigzag lines across the windows to represent the window frames. **01**



**Step eight** If you would like to add any other embellishments, do this now before you assemble the house.

## JOINING THE ROOF TO THE HOUSE

**Step one** Take one roof piece and place it RS together on top of one of the house pieces so that the top raw edge of the house and the bottom raw edge of the roof line up.

**Step two** Stitch the roof to the house. Press the seam open then press it to one side.

**Step three** Repeat this with the other roof piece and house piece.

**Step four** Pin the two joined house and roof pieces RS together, matching the seams. **02**

## MAKING THE ROOF SHAPE

The roofs for both houses are marked in the same way. For the wide house, the angle of the roof starts at the top of the house, and for the narrow house we added a little height to the roof before marking the slope of the roof, but you can draw any style you prefer.

**Step one** On the WS of one piece of roof fabric, start by marking a point 1.5cm (½in) in from one side edge at the seam.

**Step two** Mark a point 1.5cm (½in) from the centre top and join the two points with a straight diagonal line.

**Step three** Repeat this to draw the roof angle on the other side.

**Step four** If you want to add a chimney then draw a rectangle in the centre of one side. **03**

## STITCHING TOGETHER

**Step one** Starting at the bottom, stitch the front and the back of the house and roof together all the way around. Use a 1.5cm (½in) seam allowance on the house section, and stitch along your drawn line on the roof section.

**Step two** Leave a 15cm (6in) gap in the centre of the bottom edge for turning.

**Step three** Trim away the excess fabric.

**Step four** Clip into the points on the roof and chimney to get sharp corners when you turn it RS out. **04**

**Step five** Turn the house RS out and use a blunt stick to carefully push out the points, making sure you don't pierce the fabric.

**Step six** Fold the edges of the turning gap to the inside by 1.5cm (½in) and press.

## FINISHING OFF

**Step one** Stuff your cushion, making sure you fill the corners and chimney firmly to help it to keep its shape and stand up.

**Step two** Slip stitch the opening of the cushion closed to finish.

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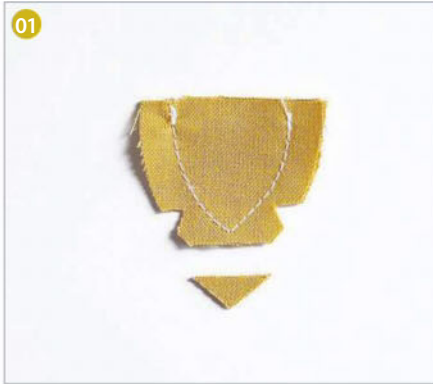
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# WHAT A HOOT!

Sew your little night owl a feathered friend for bedtime snuggles with Jo Carter's tutorial.





## YOU WILL NEED

- Fabric A: 40x40cm (16x16in)
- Fabric B: 30x30cm (12x12in)
- Fabric C: 7x7cm (3x3in)
- Fabric D: 18x18cm (7x7in)
- Plain fabric: 14x14cm (6x6in), for eye patches
- Fabric scrap: 10x5cm (4x2in), for the beak
- Polyester toy filling
- Stranded cotton: black
- Basic sewing kit

## FINISHED SIZE

Approx: 20cm tall.

## NOTES

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

## CUTTING OUT

**Step one** Trace and cut out all the template pieces. When the pattern specifies to cut two or more of a template, after marking out half of the pieces required, turn the template over to mark out the remaining half so that the pieces are cut as mirror images.

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

### From Fabric A:

Side face, cut 2; wing, cut 2; back body, cut 2; base, cut 1.

### From Fabric B:

Upper middle face, cut 1; head tuft, cut 2; wing, cut 2; tail, cut 2.

### From Fabric C:

Lower middle face, cut 1.

### From Fabric D:

Tummy, cut 1.

### From the plain fabric:

Eye patch, cut 2.

### From the fabric scrap:

Beak, cut 2.

## MAKING THE BEAK

**Step one** Place the two beak pieces right sides (RS) facing and sew together, leaving the top edge open.

**Step two** Clip the seam allowance at the tip

and make a V-shaped notch on either side. <sup>01</sup>

**Step three** Turn RS out, stuff lightly and then tack the top edge closed to seal.

**Step four** Centre the beak in between the markers on the RS at the top of the lower middle face and tack into place. <sup>02</sup>

**Step five** With RS together, sew the upper middle face to the lower middle face, sandwiching the beak fully in place.

**Step six** Press the seam upwards.

## MAKING THE HEAD TUFTS

**Step one** Fold a head tuft piece in half RS together and sew around the sides and top edge, pivoting at the corners.

**Step two** Clip the seam allowance at the tips and clip into the internal corner.

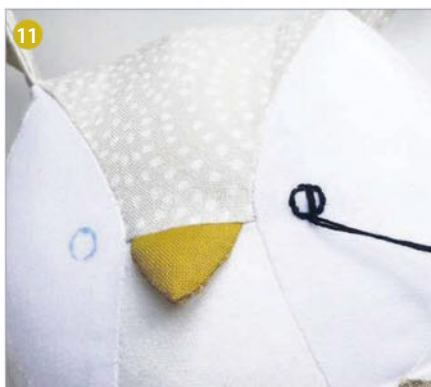
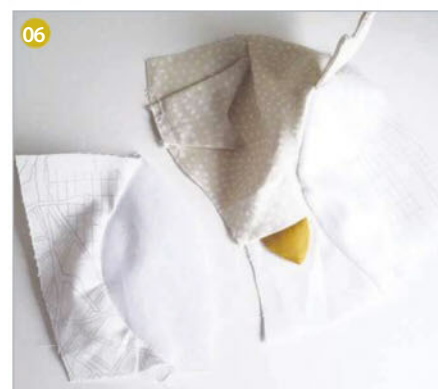
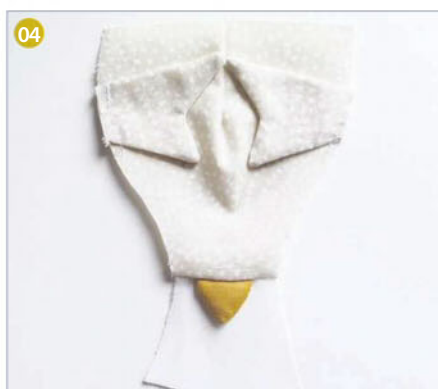
**Step three** Turn RS out and then repeat to make the other tuft. <sup>03</sup>

**Step four** Bring the sides of the dart in the top centre of the upper middle face RS together and sew closed.

**Step five** Tack the head tufts to the RS of the upper middle face on each side in between the markers. The longer side should face towards the back of head. <sup>04</sup>

## ASSEMBLING THE FACE

**Step one** With RS together, sew the curve on the outer side (the side without marker) of the



eye patch around the curve in its corresponding side face piece.

**Step two** Clip V-shaped notches at intervals in the seam allowance around the curve. Repeat for the other eye patch. **05**

**Step three** With RS together, sew an eye patch section to its corresponding side of the centre face section, making sure that the seam containing the beak is still pressed upward. **06**

**Step four** Repeat to attach the other eye patch.

### MAKING THE WINGS AND TAIL

**Step one** Place two different fabric mirror-image wing pieces RS together and sew around the sides with the straight edge open.

**Step two** Clip V-shaped notches in the seam allowance and clip into the internal corner.

**Step three** Repeat to make the other wing.

**Step four** Make the tail in the same way. **07**

**Step five** Turn the wings and tail RS out.

**Step six** Transfer the stitch line markings from the templates onto the wings and tail and then machine stitch along these lines.

**Step seven** Carefully stuff the wings and tail using a small stick to push the filling into the channels, leaving the top 1-2cm (1/2in) empty.

**Step eight** Tack the open ends closed. **08**

### ATTACHING THE WINGS

**Step one** With RS together, sew the face to the

top of the tummy, taking care to match up the seams and markers.

**Step two** Tack the front of the wings to the RS of the tummy in between the seam and the marker point. **09**

### ASSEMBLING THE BODY

**Step one** Place the back body pieces RS facing and sew together from the top down along the back for 8cm (3in) just to join them.

**Step two** With RS together, line up the top of the seam joining the back body pieces with the dart at the top of the upper middle face and from this top point sew the front and back of the owl together along one side. Return to the top centre point and sew the remaining side together.

**Step three** Clip V-shaped notches at intervals around the curve.

**Step four** With the underside of the tail against the RS of the base, centre the top of the tail at the back of the base and tack in place. **10**

**Step five** With RS together and beginning at the centre back of the body and the base, sew the base around the bottom of the owl's body.

**Step six** Return to the seam along the back of the body and sew it together a little more if preferred but making sure an opening of approximately 8cm (3in) is left in the back.

**Step seven** Turn RS out and stuff.

### ADDING THE FINISHING TOUCHES

**Step one** Using a water erasable pen or similar, mark the eyes on the eye patches.

**Step two** Embroider the eyes by backstitching the circular outline and filling in the centre with vertical satin stitches. **11**

**Step three** Face-shaping stitches can be added at this stage to round out the bottom of the face a little more and pull the eyes in slightly. Using white thread, bring the needle out at the bottom inner corner of the eye patch and secure the thread with a few small stitches.

**Step four** Take the needle up from this point to under the eye and then back down again to the bottom inner corner of the eye patch once again. Don't make the shaping stitches too small as they may pull and damage the fabric. Pull very lightly on the thread to bring the eye down a little and the bottom of the face up, giving the face a little more roundness, and then repeat to make sure the shaping holds. Secure the thread, take the needle back into the head and out again at any point and then snip away the excess. Repeat for the other side of the face. **12**

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

**Step six** Sponge or brush away any pen marks to finish.

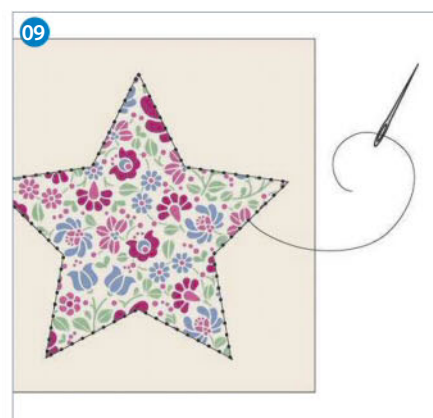
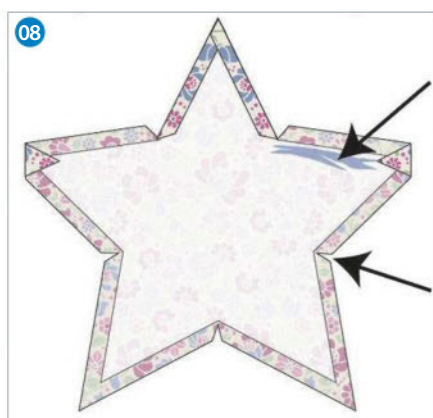
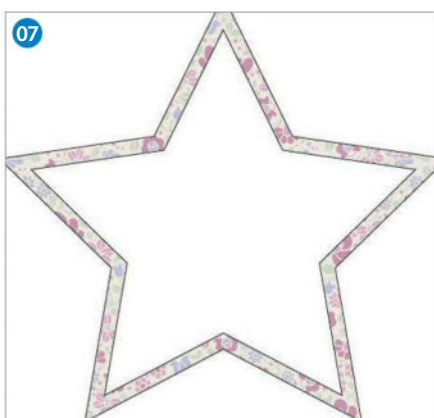
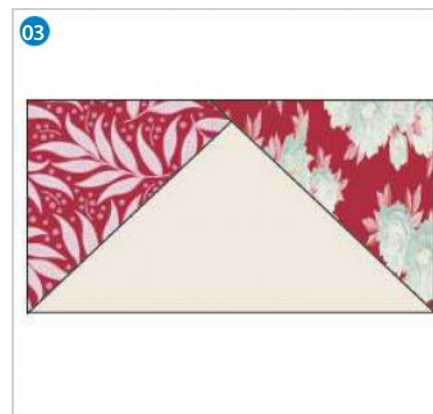
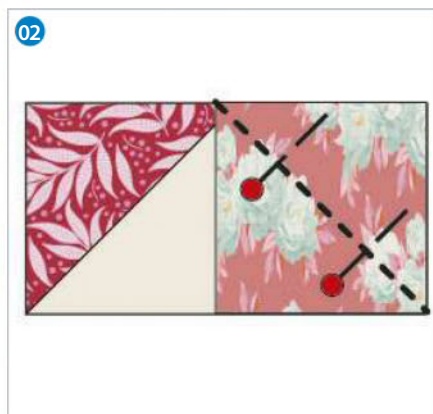
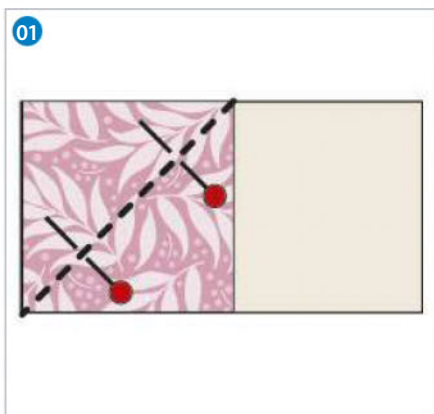


# MERRY & BRIGHT

Have yourself a colourful Christmas  
(and boost your patchwork skills)  
with **Tone Finnanger's** stocking.



# PATCHWORK STOCKING



## YOU WILL NEED

- Fabric 1: plain fabric, 75x112cm (30x44in)
- Fabric 2: print, one fat quarter
- Fabric 3: print, one fat quarter
- Fabric 4: print, one fat quarter
- Fabric 5: print, one fat quarter
- Fabric 6: print, one fat quarter
- Wadding: 64x90cm (25x35in)
- Basic sewing kit

## FABRICS USED

The fabrics used are from the Cottage Collection by Tone Finnanger for Tilda: Minerva Red, Sigrid Plum, Botanical Blue, Berry Leaf Red, Minerva Dove White and Solid Off-White. Find stockist info at [www.tildasworld.com](http://www.tildasworld.com)

## NOTES

- Use a ¼in seam allowance.
- You will find the templates and cutting/layout diagrams on the pull-out pattern sheet.

## FINISHED SIZE

14x22¼in (35.5x56.5cm).

## CUTTING OUT

**Step one** Trace around the stocking outline and the appliqué star template from the pattern sheet and cut them out.

**Step two** The designs on the front and the back of the stocking are different so you need to cut out the pieces for each following the measurements shown on the cutting/layout diagrams and label them so you remember which piece goes where.

**Step three** For the stocking front you need to cut out the following pieces. These are for the flying geese blocks:

### Unit one block

Fabric 1: cut two pieces, 5½x3in.

Fabric 2: cut two pieces, 3x3in.

Fabric 5: cut two pieces, 3x3in.

### Unit two block

Fabric 1: cut two pieces, 5½x3½in.

Fabric 2: cut two pieces, 3x3in.

Fabric 5: cut two pieces, 3x3in.

**Step four** For the stocking front you need to cut out the following pieces. These are for the appliqué star block:

Fabric 1: 5½x5½in.

Fabric 3: 5½x5½in.

**Step five** For the binding cut a strip from fabric 2: 2¼x25in.

**Step six** For the hanging loop, cut a strip from fabric 6: 1¾x7½in.

**Step seven** For the stocking lining cut out fabric 1: two pieces, 17x25in.

**Step eight** From the wadding cut out two pieces, 17x25in.

## MAKING THE FLYING GEESE BLOCKS

There are two different sized flying geese blocks as shown on the cutting/layout diagram. You need to make two unit one blocks, and two unit two blocks.

## MAKING A UNIT ONE BLOCK

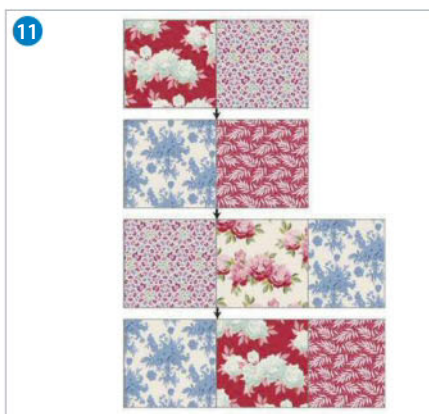
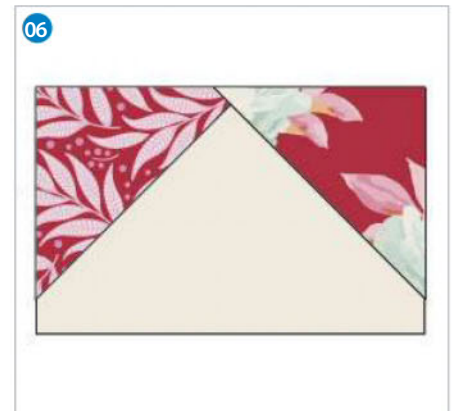
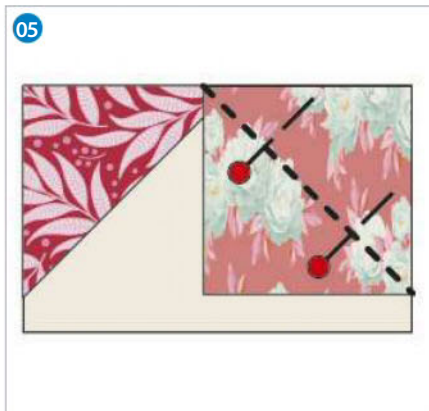
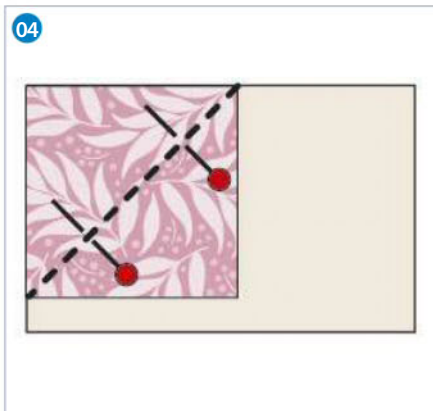
**Step one** On the wrong side (WS) of the fabric 2 and fabric 5 squares, draw a diagonal line.

**Step two** Place one square right side (RS) together with the fabric 1 rectangle, lining up the corners as shown, then pin together. <sup>01</sup>

**Step three** Stitch together along the diagonal drawn line then trim the fabric ¼in outside the stitching line and press the seams to one side.

**Step four** Sew the second square to the rectangle in the same way, this time in the opposite corner. <sup>02</sup>

**Step five** Once sewn and pressed, this square will overlap the one already sewn in place and this will form the ¼in seam allowance. <sup>03</sup>



**Step six** Check the block measures 5½x3in and trim if necessary.

**Step seven** Repeat this to make a second unit one block.

### MAKING A UNIT TWO BLOCK

**Step one** Make the unit two block in exactly the same way as the unit one block. [04](#) [05](#)

**Step two** Check the block measures 5½x3½in and trim if necessary. [06](#)

**Step three** Repeat this to make a second unit two block.

### MAKING THE APPLIQUÉ STAR BLOCK

**Step one** This is made using paper pieced appliqué. Place the star template you traced earlier in the centre of the WS of fabric 3 and use a little fabric glue to fix.

**Step two** Cut out the fabric ¼in outside the paper star for the seam allowance. [07](#)

**Step three** Snip into the seam allowance at the inner corners then spread glue along the edge of the paper shape and fold the seam allowance over the shape, sticking the star points down first. You can tack the fabric to the star if you prefer rather than using glue. [08](#)

**Step four** Place the star RS up centrally on top of the RS of the fabric 1 square and stitch into

place using small neat stitches. Try not to stitch through the paper. [09](#)

**Step five** When you've finished stitching, remove the paper star by cutting through the background fabric only at the back of the star and gently pulling it out.

**Step six** Press the star block to finish.

### JOINING THE PIECES

**Step one** Take the star block, the flying geese blocks and the other pieces you cut for the stocking front and lay them out in the order shown in the cutting/layout diagram for the stocking front.

**Step two** Sew the pieces RS together in rows and press the seams open.

**Step three** Sew the rows RS together and press the seams open. [10](#)

**Step four** Take the pieces you cut for the stocking back and sew them RS together following the cutting/layout diagram for the stocking back. Press the seams open.

**Step five** Sew the rows RS together and press the seams open. [11](#)

### QUILTING THE FRONT AND BACK

**Step one** Place one piece of lining fabric RS down with one piece of wadding on top then

place the patchwork front RS up centrally on top. Pin the three layers together.

**Step two** Place your traced and cut out stocking outline on top of the patchwork front and draw around it.

**Step three** Remove the template then stitch the three layers together along the drawn line, leaving the straight top edge open. [12](#)

**Step four** Cut out the stocking ¼in outside the stitched line all the way around. [13](#)

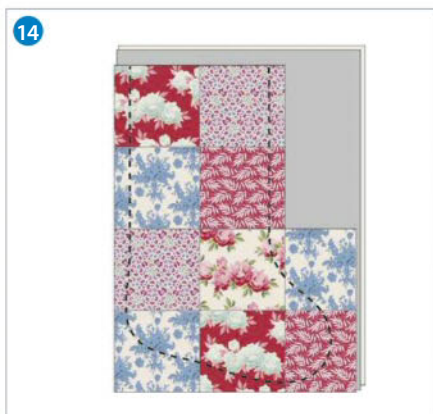
**Step five** You can now quilt the patchwork by stitching through all layers in whatever pattern or design you prefer and you can choose to quilt by hand or by machine.

**Step six** Repeat this to make the back of the stocking in the same way but turn the stocking template over to draw around it so this side is made as a mirror image of the front. [14](#) [15](#)

### ASSEMBLING THE STOCKING

**Step one** Place the front and back of the stocking RS facing and sew together around the edge using a generous ¼in seam allowance. This will mean that you stitch just inside the lines you worked earlier so they won't show. Leave the top open. [16](#)

**Step two** Work a machine zigzag stitch all around the raw edges to stop them from



fraying and to keep the inside neat. <sup>17</sup>

**Step three** Turn the stocking RS out and press the seam, making sure it is properly turned out and lies flat.

## BINDING THE STOCKING

**Step one** Fold the binding strip in half lengthways with WS together.

**Step two** Starting in the centre of the stocking back, pin the raw edge of the folded binding against the raw edge of the stocking top.

**Step three** Sew the binding in place, starting 3in away from the end of the binding and finishing 3in from the other end. Leaving this extra on both ends makes joining easier.

**Step four** To join the two ends of the binding, open up the beginning and end of the binding tails and lay them out flat.

**Step five** Fold the ends over to the WS so they meet and touch.

**Step six** Mark these folds by creasing – this is where your seam needs to be.

**Step seven** Open out the binding and then sew the pieces RS together at these creases with a straight seam. Trim the excess fabric and press the seam open and flat.

**Step eight** Re-fold the binding and finish stitching to the top of the stocking.

**Step nine** Press the binding to the outside all the way around. Now turn the binding over to the inside, pinning it in place so that is even and the same width all the way around.

**Step ten** Use matching sewing thread and tiny stitches to slipstitch the binding in place all the way around then press. <sup>18</sup>

## MAKING A HANGING LOOP

**Step one** Fold the long raw edges and the short raw edges of the hanging loop strip under by ¼in to the WS then press.

**Step two** Fold the strip in half lengthways with WS facing and topstitch together close to the turned under edges on all sides.

**Step three** Fold the strip in half widthways and press into place.

**Step four** Sew the loop firmly to the inside of the stocking on the side seam to finish.



This stocking project is from *Sewing by Heart* by creator of the Tilda brand Tone Finnanger, published by SewandSo. £16.99, [www.sewandso.co.uk](http://www.sewandso.co.uk)

Now it's time to play Santa! This oversized stocking will fit plenty of gifts and treats.



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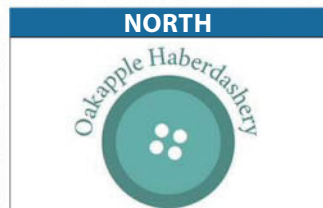
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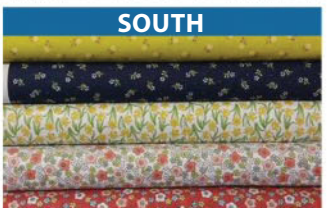
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# FESTIVE FABRICS

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## 1 THE QUILT SANCTUARY

Professional Longarm Quilting Services with a selection of threads, notions and gorgeous fabrics, including a Christmas range. 'Dasher' is a little different but we also have more traditional fabrics, panels and Advent Calendar kits.

[thequiltsanctuary.co.uk](http://thequiltsanctuary.co.uk)

## 2 ON TREND FABRICS

Think Christmas fabric is all about red, green, glitz, and shine? Think again. On Trend Fabrics are stocking this fresh scandi-inspired tonal range this winter. Designs are printed onto Cotton Poplin £6.79 per Metre

[ontrendfabrics.co.uk](http://ontrendfabrics.co.uk)



## 3 SUNNYSIDE FABRICS UK

Here at Sunnyside Fabrics UK we love to sew! That's why we pride ourselves on a wide range of delightful fabrics for quilting and dressmaking, because there is nothing better than a project made with love, care and beautiful fabric.

[sunnysidefabricsuk.com](http://sunnysidefabricsuk.com)

## 4 ROBIN & MISTLETOE

Scattered with cheerful robins and mistletoe. Made from 100% cotton this washable fabric would make great cushions, curtains, blinds or even a tablecloth! Ideal for a Christmas fabric but also suitable all year round.

[justfabrics.co.uk](http://justfabrics.co.uk)



## 5 ADAM ROSS FABRICS

Dressmaking fabric as premium as it is diverse. At Adam Ross Fabrics we have dressmaking fabric to suit a wide range of projects.

[adamrossfabrics.co.uk](http://adamrossfabrics.co.uk)

## 6 JJ TEXTILES

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Simply  
**Sewing**  
FRESH IDEAS WITH FABRIC

# WORKSHOP

3D APPLIQUÉ

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



# LEARN THE TECHNIQUE

Appliqué, whether it's by hand or machine, involves layering one fabric shape on top of another and stitching it into place. With 3D appliqué you can add another dimension to your work and really make it stand out and come alive. There are several different methods of working machine appliqué depending on the effect you would like to create.

## SIMPLE 3D SHAPES

**Step one** Cut a piece of fabric twice the size of the shape you want to make with a little extra added all the way around.

**Step two** Press a piece of Bondaweb paper side up to the wrong side (WS) of it.

**Step three** Peel off the paper backing then fold the fabric WS together and press so the fabric is now double-sided.

**Step four** Trace the shape you want to make onto one side of the folded fabric then topstitch along the traced lines.

**Step five** Cut out the shape just outside the stitched line. You now have a double-sided, quite stiff shape to appliqué.

**Step six** Stitch part of this shape to your base fabric so it stands out. You can add others too as we have done with the petals of this flower. **01**



## FINISHED 3D SHAPES

**Step one** Cut a piece of fabric twice the size of the shape you want to make with a little extra added all the way around.

**Step two** Fold the fabric right sides (RS) together then draw your chosen shape onto the WS of one side and stitch along the drawn lines, leaving one side or a small section unstitched for turning.

**Step three** Cut out the shape just 5mm (1/4in) outside your stitched lines and then turn the shape RS out and press. **02**

**Step four** Appliqué this shape onto your base fabric in the same way as you did for the simple 3D shape.

## PADDED 3D SHAPES

**Step one** Draw your chosen shape onto the WS of a folded piece of fabric then cut it out to make the front and back of your appliqué shape.

**Step two** Cut a piece of wadding to the same size then trim off 3mm (1/8in) all the way around.

**Step three** Place the fabric shape RS down with the wadding placed centrally on top then the other fabric shape RS up on top of that to make a fabric wadding sandwich.

**Step four** Topstitch the fabric shapes together all the way around to trap the wadding inside and add a little padding to the shape.

**Step five** Appliqué just part this shape onto your base fabric as before or you can stitch it on all the way around if you want it look just slightly raised from the surface. **03**

## SHADOW APPLIQUÉ

This is a really effective method of adding letters or detailed motifs to your work – the multiple light and dark layers achieve an eye-catching 3D look.

**Step one** Find a font which is three-dimensional. There are several websites which have free fonts you can download. Some simply have a 3D element and others have more decorative features which add extra layers to the finished letter and give a monogram effect.

**Step two** Print out the letter you would like and work out which layers sit on top of others.

**Step three** Choose two different coloured fabrics for the dark and light sections and make sure

they contrast enough so the 3D element of the letter stands out.

**Step four** Turn the letter over and trace around all the different layers in reverse and separately.

**Step five** Trace all these layers onto the paper side of a piece of Bondaweb and cut them out at least 1cm (3/8in) outside the traced lines all the way around.

**Step six** Press the 'darker' layers onto the wrong side (WS) of the dark fabric and the 'lighter' layers on the lighter fabric.

**Step seven** Cut out the fabric shapes along the traced lines.

**Step eight** Place the bottom layer right side (RS) up on your base fabric, peel off the paper backing and press it into place. Stitch around the edges of the letter using a machine zigzag stitch and matching thread.

**Step nine** Repeat this with the other layers, pressing and stitching each one into place one by one. Refer to your printed letter to make sure you place them correctly. **04**

# APPLIQUÉ A BABY BLANKET



## YOU WILL NEED

- Fleece blanket
- Fleece fabric: 15x25cm (6x10in) for the elephants
- Scraps of cotton fabric for the appliqué shapes
- Bondaweb: 25x25cm (10x10in)
- Stranded cotton
- Matching sewing thread
- Basic sewing kit

## NOTES

- The template is on the pull-out pattern sheet provided with this issue.
- You can use any size or colour blanket for this project as long as the appliqué fabrics you choose show up on it. Ours measures 120x150cm (47x60in).
- Use the appliqué techniques and tips from the previous page to help with your stitching.

## CUTTING OUT THE APPLIQUÉ SHAPES

**Step one** Trace around all the pieces of the template then turn it over and trace them in reverse.

**Step two** Trace each of the reversed pieces separately onto the paper side of the Bondaweb. You need: big elephant, baby elephant, toes, six water droplets, three balloons.

**Step three** Press and cut out the elephants from the fleece fabric, and the toes, water droplets and balloon shapes from the cotton fabric. <sup>01</sup>

## MAKING THE EARS

**Step one** The two ears are made using the finished 3D shapes method on page 88. <sup>02</sup>

**Step two** For a neater finish, topstitch around the curved edges of the ears only. <sup>03</sup>

## POSITIONING THE PIECES

**Step one** Place your appliqué pieces on your blanket following the template for positioning.

**Step two** It's best to stitch one piece on at a time, so you'll need to remove the pieces which sit on top.

**Step three** Remove the paper backing from the Bondaweb and press the lower pieces in place.

## APPLIQUÉING THE DESIGN

**Step one** Appliqué the fabric pieces using a machine zigzag stitch and matching thread. <sup>04</sup>

**Step two** Once you've attached the lower pieces, appliqué the others on top. <sup>05</sup>

## ATTACHING THE EARS

**Step one** Pin the ears onto the elephants, referring to the template for the correct positioning.

**Step two** Stitch them in place just down the straight edge, leaving the rest of the ear to flap. Work two lines of stitching so they are secure. <sup>06</sup>

## ADDING THE DETAILS

**Step one** The elephants' eyes, tails and the balloon strings are embroidered on using four strands of stranded cotton in backstitch and chain stitch. Draw these details onto the fabric first by following the template, or you can just work freehand.

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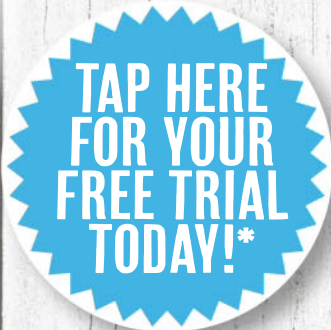
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Sew the Adele Dress, Lara Set and Overnight Bag, make a child's bedroom set and try embroidery.



## ISSUE 33

Make floral bedroom accessories, a kimono-style top, asymmetric tee, clutch bag and baby bibs.



## ISSUE 32

Sew statement sleeves, an asymmetric dress, maternitywear, baby gifts and kitchen makes.



## ISSUE 31

Update your holiday wardrobe with a jersey maxi dress, summer tote bag and travel accessories.



## ISSUE 30

Join Sew Over It's maxi sewalong (part one) and sew a skirt, Liberty tote and hallway accessories.



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# Simply Sewing

FRESH IDEAS WITH FABRIC

## THE GUIDE

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

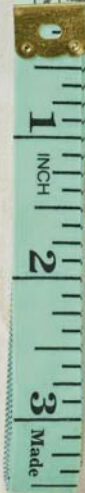
### MARKING PEN

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



### TAPE MEASURE

A flexible fabric tape measure will take accurate measurements.



### FABRIC CLIPS

Use these instead of pins when sewing thicker fabrics.



### MARKING PENCIL

Choose a colour that shows up on your fabric.



### TAILOR'S CHALKS

Chalk temporarily marks fabric and can be easily brushed away.

### SEAM RIPPER

This sharp blade cuts through and unpicks stitches.



### 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.



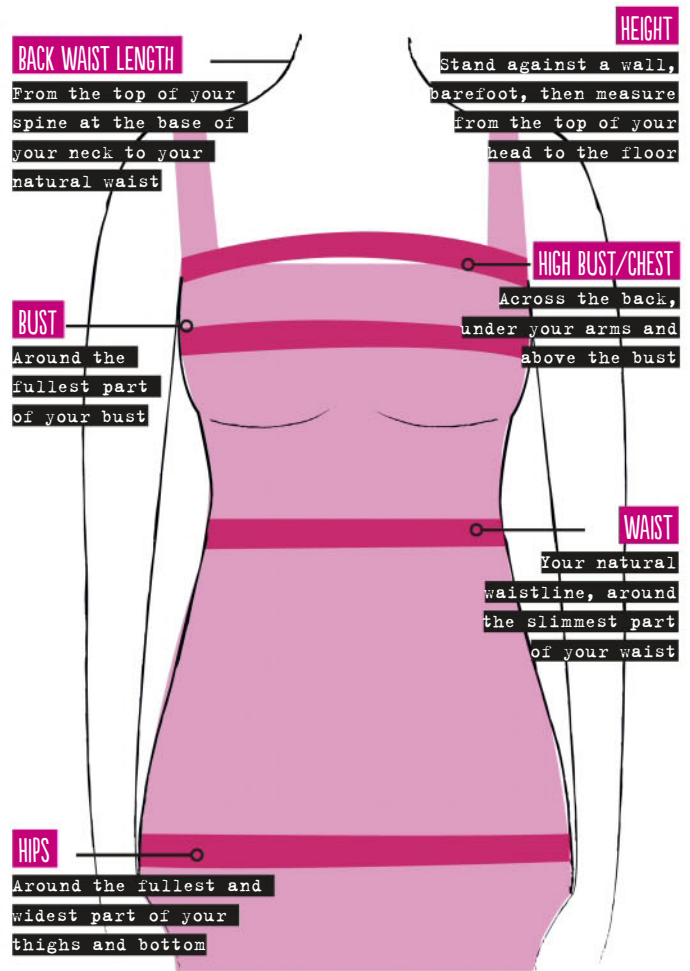
# HOW TO MEASURE YOURSELF ACCURATELY

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.

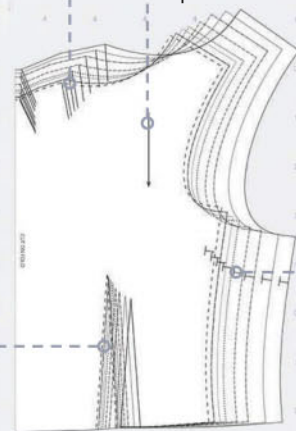
# PATTERN MARKINGS

**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](http://www.simplysewingmag.com)

### DRAPE

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

### EASE

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

### EDGE STITCH

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

### FACING

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

### FAT QUARTER

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

### FINISHING/NEATENING RAW EDGES

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

### GRAIN/GRAINLINE

The lengthwise fabric grain, running parallel to the selvage.

### 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.

### SELVAGE

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.

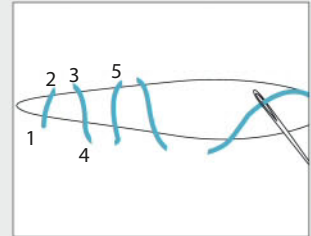
## STITCH GUIDE

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.

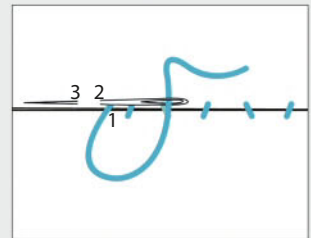
Push the needle back in the opposite side at 4 and out at 5. Repeat this to close the edges.



### SLIP STITCH

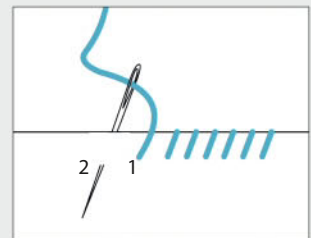
This stitch is used most often for hems where you need to stitch a turned-under edge to a flat piece of fabric using small, almost invisible stitches. Bring the needle up at 1 on the turned-under hem then back in at 2 and out at 3.

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.



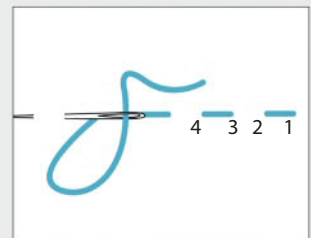
### WHIP STITCH

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.



# NEXT ISSUE



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# SHEER LUCK

Blogger Sophie Parslow, aka Ada Spragg, shares an unexpected sewing success inspired by a Pinterest find.

"AS WITH ALL GOOD THINGS, this garment was inspired by something I found on Pinterest: a sheer midi length skirt with horizontal stripes worn with a pair of shorts underneath. I loved that it was a little bit fru-fru, a little bit practical.

I saved the idea aside and thought nothing more of it until I happened to find the perfect fabric while browsing Etsy one day. It was sewing fate! The fabric I found was possibly even nicer than the original on Pinterest – a beautiful natural-coloured woven silk with sheer panels and a textured weave. It was like nothing I'd ever seen before.

To make the skirt and shorts I had a rough idea to choose a slim-fitting shorts pattern for the base and then overlay them with the silk.

I had the perfect shorts pattern in the stash already, the Named Clothing ([www.namedclothing.com](http://www.namedclothing.com)) Apila shorts, which I made up in a beige cotton sateen, leaving all but the waistband and the side zipper.

To make the skirt overlay, I French-seamed two panels of the silk together and measured out rough box pleats, ready to sandwich up under the waistband of the shorts.

The hardest bit was figuring out how to insert an invisible zipper into the side seam of both the overlay and the shorts...I'm still not quite sure how I did this! And I'm not sure I could do it again. But it all came together in one of those happenstance sewing miracles."

See Sophie's blog at [www.adaspragg.com](http://www.adaspragg.com) and follow her on Instagram @adaspragg

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 Sew Devine, Reading – 0118 926 8664  
 BUCKINGHAMSHIRE Alans Sewing Machines, High Wycombe – 01494 527600  
 Threads and Patches, Milton Keynes – 01908 649687  
 CAMBRIDGESHIRE Sew Creative Ltd, Cambridge – 01223 350691  
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 CHESHIRE Allan Sheen Sewing Machines, Winsford – 01606 593554  
 All Fabrics, Stalybridge – 0161 478 8236/01706 624 651  
 Jaycotts, Chester – 01244 394099  
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 Phil Morton Sewing Machines, Macclesfield – 01625 433 131  
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 DERBYSHIRE Ilkeston Sewing & Janome Centre, Ilkeston – 01159 307664  
 Exeter Sewing Machine Company, Exeter – 01392 275 660  
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 Hampshire Sewing Machines, Fareham – 01329 280499  
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 Rona Sewing Machines, Waltham Cross – 01992 640250  
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 Barcham Sewing Centre, Whitstable – 01227 264 271  
 Maidstone Sewing Centre, Maidstone – 01622 670 254  
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 MERSEYSIDE Affordable Sewing, Moreton, Wirral – 0151 677 7755  
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