

+ FREE
HOME SEWING BOOK

Simply Sewing

FRESH IDEAS WITH FABRIC

STITCH LADYBIRD
PATTERN WEIGHTS

ISSUE FORTY ONE



**PURRFECT
PET BED**
TO SEW TODAY

**42 THINGS TO MAKE
EASY-SEW
DRESSES
FOR SPRING!**

STITCH IT!

- ✓ Pretty pinafore
- ✓ Baby romper
- ✓ Tassel cushion

*Freehand fashion
made easy!*

**5 WARDROBE
UPDATES TO TRY!**



DRAPE & SHAPE

Learn how to draft your own tunic dress pattern!

HOW TO: Sew in-seam pockets • Quilting • Embroidery stitches • Toy-making techniques



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.



Innov-is 55FE

The feature-packed Innov-is 55 Fashion Edition will shape your fashion dreams into reality. 81 stitches including 10 one step button hole styles plus lettering together with the included 12 accessory feet make this an excellent all round machine.



Innov-is 27SE

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



Simply Sewing

FRESH IDEAS WITH FABRIC

Longer, brighter days mean more sewing time, and we're making the most of every available minute! From fabulous freehand fashion (cue our coverstar tunic) and the cutest toys, to chic homewares and catwalk-inspired embroidery, we've got a whopping number of makes for you to get stuck into. This month's free pattern, The Emma Pinafore, is our new wardrobe staple and *so* comfortable to wear. Choose from two lengths and add some must-have pockets for effortless style. No time to lose, let's get stitching!



Simply Sewing

FRESH IDEAS WITH FABRIC

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LIVING ROOM
ACCESSORIES



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TO WIN!
LIGHTBOXES WORTH
£540 UP FOR GRABS.
 Your chance to win a A3 Wafer Lightbox
 from Daylight Company.
Turn to p17



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STITCHING STARS

Wow, what a non-stop month it has been for *Simply Sewing!* As well as bringing you a jam-packed issue and two free gifts, The Emma Pinafore (I'm itching to make both versions for my spring-to-summer wardrobe) and our Handmade Home project book, the team have also been busy hosting one of the most prestigious events in the sewing calendar, The British Craft Awards. Turn to page 72 for a behind-the-scenes look at this year's event and to find out who you, the readers, crowned the winners of 2018!



Nikki

Nikki Morgan, Acting Editor

YOUR FREE GIFTS

- ✓ EMMA PINAFORE
- ✓ HANDMADE HOME PROJECT BOOK



* FREE PATTERNS ONLY AVAILABLE ON UK NEWSSTAND

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GREAT SUBS OFFERS! P18
 FABRIC BUNDLE WHEN YOU SUBSCRIBE TO SIMPLY SEWING THIS MONTH...



CONTRIBUTORS

A huge thank you to these clever crafters...



"I want to put imagination back into children's clothes."

KIRSTY HARTLEY

Lancashire-based Kirsty Hartley is the designer behind children's clothing brand Wild Things, launched in 2011. Her childrenswear features bright colours and simple, retro-inspired imagery. Sew her cute petal-motif romper set on page 87.



"Add embroidery to give your winter clothes an instant refresh."

BY HAND LONDON

By Hand London is an indie sewing pattern label. Their patterns are inspired by and named after the stylish ladies they admire, and offer an up-to-date take on classic designs. Revamp a plain shirt with stitched bees with their tutorial on page 55.



"My work is influenced by the colours and textures of nature."

JENNIFER MILLS

Designer Jennifer has loved sewing since she made her first dress aged 12. She went on to do an apprenticeship and study Fashion Design, and now teaches sewing. Try her pattern-drafting masterclass and make a tunic dress on page 39.



"Find more of my crafty ideas at www.couturecraft.co.uk"

HANNAH READ-BALDREY

Hannah is a photographic stylist, craft author and presenter based in London. She has just released her latest craft title, *FlowerBomb!*. Make your own embroidered bag from the book on page 45, and admire her current favourite project on page 98.

OTHER CONTRIBUTORS

Jo Carter, Jessica Entwistle, The Fold Line, Jennie Jones, Mollie Johanson, The New Craft House, Portia Lawrie, Hester van Overbeek, Tina O'Rourke, Laura Pritchard
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Simply Sewing

FRESH IDEAS WITH FABRIC

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PINBOARD

IDEAS ♡ INSPIRATION ♡ ACCESSORIES ♡ WEBSITES ♡ EVENTS ♡ STUFF



FEMININE FANCY

We might be a jeans-and-jumper girl in the winter, but something happens to our sartorial choices as soon as there's a hint of sun – away go the practical staples, and out come the swishy frocks! Colette's new Myrna pattern has just about every ooh-worthy detail we could dream of – a floaty skirt, pretty gathers, and a flattering 1940s-throwback silhouette. Summer, we're ready for you! In US sizes 0-26 from www.colettepatterns.com



RAYON RAINBOW

▼ With spring florals filling our sewing dreams and our fabric stash, we're excited about all the ways we can enjoy them every day, from printed cushions to blouses adorned with sewn blooms, so we'll be stocking up on these Gütermann viscose thread packs in five colourways for our machine-embroidery projects. Thread sets approx £14.60 each. Email gutermann@stockistenquiries.co.uk for stockists.



NEW-SEASON SEWING

Stoff & Stil have got us ready to get started on our summer stitching with their new-collection catalogue of must-have patterns and fabrics. From everyday tops to occasion dresses, on-trend homewares to cute makes for little ones – and all with a cool Scandi vibe we love. Visit www.stoffstil.co.uk



ISLAND LIFE

Jet off on an island adventure for sun and sewing with the Long Island collection from Gütermann creativ, which evokes balmy days, cloudless skies and beautiful beaches with its new twist on classic coastal themes. The palette takes its cues from the natural world: the deep blue of the ocean, the soft grey of driftwood, and the delicate blush of just-in-bloom blossom. Email gutermann@stockistenquiries.co.uk

EVERY AVENUE

Home is where the heart (and the fabric stash) is, and we can't wait to head home with the new Elliot Avenue collection from Cloud9 Fabrics in our shopping bag. Its designer Kirsten Sevig shares all the things that make home feel like home in her pretty painterly illustration style, taking us on a stroll down a favourite street through ditsy florals, delicate botanicals, contemporary abstracts and cute critters, all in a subtle palette of inky indigo, monochrome and pops of red on super-soft batiste for breezy summer makes – we've got a swishy beach cover-up on our to-sew list. See the collection at www.cloud9fabrics.com



Our summer of sewing starts with these new painterly prints by Kirsten Sevig for Cloud9.



MINI PROFILE

COCOWAWA CRAFTS

If you're as addicted to scrolling through posts on Instagram for stitching

inspiration as we are, you'll almost definitely have double-tapped a pattern by Ana Valls, aka CocoWawa Crafts – her designs are as fun to sew as they are to wear, with cute, quirky, retro-inspired details that have us all snapping and sharing our own finished versions. Since releasing her first pattern in November 2016, she has a six-piece (and counting) collection – an impressive feat considering she sewed her first stitches just six years ago.

Ana was working as a freelance reporter after moving to London from her native Spain when she first caught the sewing bug. "I was looking for something that made me happy outside of work, a hobby, as I was suffering a lot from anxiety, and so tried a sewing class. And yes, it was love at first sight!"

She decided to open her own fabric shop on Etsy, "and started combining this with my journalism career. I also studied pattern-cutting and professional sewing skills at the London College of Fashion, and attended workshops and read tons of pattern-cutting books," all of which gave Ana a taste of what it might be like to pursue her hobby full-time. She took the plunge after an unexpected career change: "The company where I was working part-time had to close, and I took this as a sign. After A LOT of testing and a gazillion

samples, I launched my first ever sewing pattern, and CocoWawa Crafts was born."

Ana's personal sewing plans often feed into her pattern designs. "It's funny that for all the patterns I've released, I've started designing them before I actually decided to release any pattern. I've got a private board on Pinterest where I keep pictures of garments, colour palettes and fabrics, from now and the late 1950s and early 60s (my favourite eras)."

Ana hopes to introduce others to the joys of crafting through her patterns. "My aim is to get as many people as possible excited about sewing, and to share with anyone who might suffer from anxiety or depression how finding something you love or that makes you smile can make a huge difference in your recovery." It's one of the many reasons Ana always makes time for teaching. "Seeing the happy faces and big smiles people have when they leave class with something they've made is incredibly rewarding. I would love to have my own studio big enough to have sewing machines so that more people can come and learn."

See more at www.cocowawacrafts.com



Ana keeps a Pinterest board of "garments, colour palettes and fabrics" to inspire her patterns.

INSPIRING BOOKS



CREATING THE VINTAGE LOOK
Ellie Laycock (£9.99, CICO Books)

Give old and unloved textiles and homewares a new lease of life with

this book of 35 thrifty makes for giving your home a vintage look, from upcycling vintage pillowcases to transforming old crates into side tables. *Psst! Find two projects from Ellie's book in this issue's Handmade Home project book.* www.rylandpeters.com



SCANDINAVIAN NEEDLECRAFT

Clare Youngs (£12.99, CICO Books)

Crafter and Scandi design fan Clare Youngs

presents a collection of gifts, furnishings, bags, clothes and accessories to sew and embroider with Scandi motifs. You'll learn a variety of techniques as you work through the book, including appliqué, patchwork, machine stitching, shadow work and ribbon work. www.rylandpeters.com



50 LITTLE GIFTS

Susanne Woods (£20.99, Lucky Spool Media)

Whether you're a total patchwork newbie or an experienced stitcher

looking for a quick project, you'll find plenty to inspire your handmade gifting in this book of simple project by some of your fave designers, including napkins, keyrings and cute baby gifts. www.luckyspool.com



FLOWERBOMB!

Hannah Read-Baldrey (£14.99, Pavilion)

Craft your way into spring and beyond with this book of 25

flower-inspired craft ideas from stylist Hannah Read-Baldrey, who shows you how to add unique botanical touches to your home decor, clothing, accessories, gifts, parties and more. *Make a beautiful embroidered occasion bag from the book with Hannah's tutorial on page 45.* www.pavilionbooks.com



BOX OF TRICKS

▼ As our collection of notions grows, so does our obsession with sewing storage – from little pin tins to fabric-holding cases, we’re just as excited about finding storage solutions as we are about adding new goodies to our craft stash! We love these wooden boxes from Prym, but not just because they’ll look super-stylish on our sewing shelf – both boxes have handy compartments for organising buttons, pins and threads, which gives us the perfect excuse to buy more! Small box £19.99, medium box £28.99, from www.sewingquarter.com



ARTISAN HOME

There’s nothing better than snuggling under a quilt in the garden on summer evenings, and we’ll be doing just that as soon as the weather warms up with Barcelona-based Zita Chocarro’s beautiful creations, inspired by fabrics, colours and Basque folklore and art (fun fact: hamabi means 12 in Basque, which is the number of quilts produced for each limited-run design). See more at www.hamabidesign.com



ON A ROLL

W e can get through metres of paper when tracing and altering patterns, so packing it all away afterwards sometimes feels like a lesson in origami! Thankfully, though, we’ve found the solution to our paper-storage woes: this nifty paper roll shelf. We’ll be fitting one above our pattern-cutting table, but it’s perfect for an arty little one’s room, too. £25, www.oliella.com

3 OF THE BEST

PURPLE REIGN

2018 is going ultra violet, so add a new shade to your spring style with these lavender lovelies.

1. This dreamy statement crown, handmade from quality faux flowers by a crafty mother-and-daughter duo, is perfect for brides who love boho style. Approx £78, www.fleuriscoeur.etsy.com

2. Be the most stylish picnicker at the park (or shopper at the store) with this handy basket bag woven in a mix of candy pinks and purples – we’ll be using ours for extra fabric storage. Approx £35, www.takatomo.de

3. If you’re going to try a new colour trend, we say go bold with this lilac twist on the classic belted trench coat from Hobbs. £269, www.hobbs.co.uk





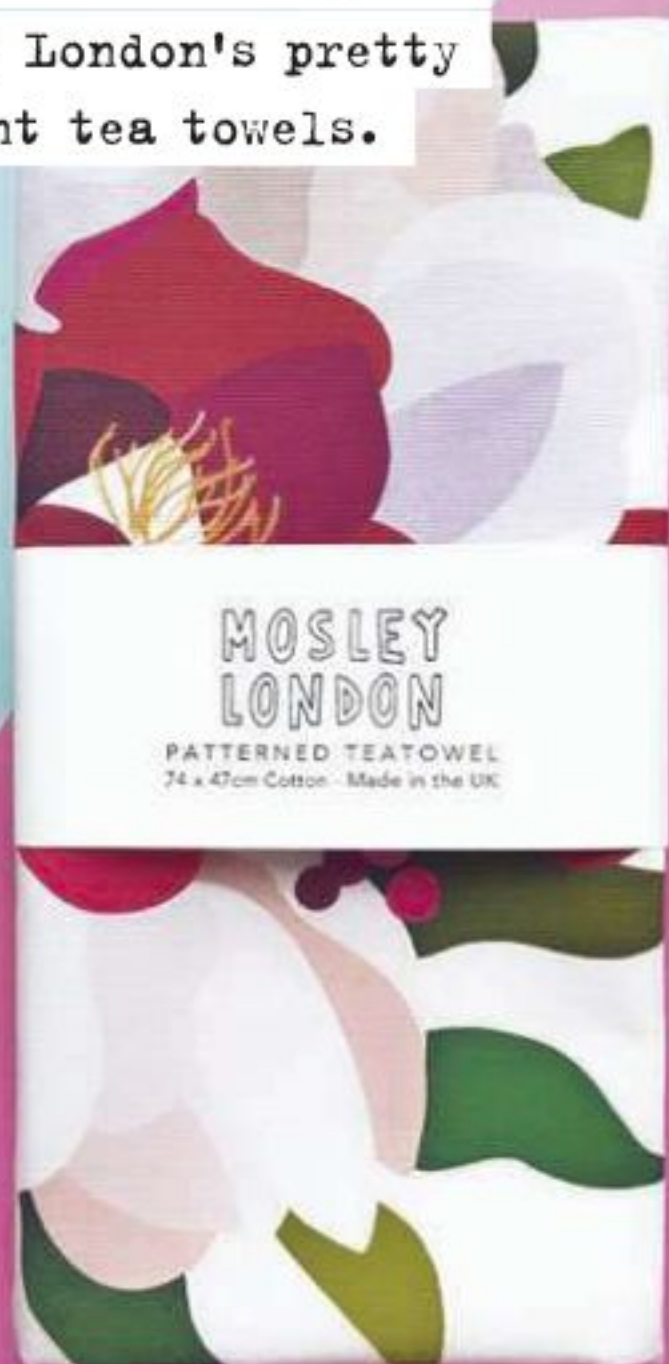
HAPPY MAKING

Pattern designer Ruth Maddock aims to bring comfort to children with Sensory Processing Disorder (SPD) with a new collection of sewing and knitting patterns designed to reduce the sensory overload that children with SPD experience when wearing clothes with bulky seams and labels. The patterns feature inside-out seams and can be worn back-to-front. See the collection at www.ruthmaddockmakes.com

HOME AND DRY

We're adding a pop of print to our kitchen this spring courtesy of Mosley London, an ethical lifestyle brand based in East London run by textile designer Lyndsey Mosley. Her colourful tea towels are almost too lovely to use (decorative tea towels are a thing, right?) and her playful designs feature on cushions, cards and notebooks, too. See more at www.mosley.london

Washing up won't be a chore with Mosley London's pretty floral-print tea towels.



OUT & ABOUT

SKILLS, SHOWS & EVENTS

16-22 APRIL

World Craft Week. Celebrate the very best in crafting and share your makes with other stitchers for this online campaign, with a free digital craft magazine when you sign up to the newsletter. www.worldcraftweek.com

19-21 APRIL

The Creative Craft Show. ExCel, London. Multi-skilled crafters will find plenty to inspire at this show for stitchers, knitters and hobbyists. www.ichfevents.co.uk

23-29 APRIL

Fashion Revolution Week. Get involved in the #whomademyclothes online campaign for more transparency in the clothing supply chain. www.fashionrevolution.org

28 APRIL

Leather Pouch Workshop. Studio 1, Birmingham. Learn to sew with leather on an industrial sewing machine and make a handy zip pouch. www.deborette.com

5 FAB FINDS

Maximalism

Forget neutral hues – it's time to go loud and proud with clashing patterns and neon brights.



POTS OF JOY

Each of these hand-woven pots is unique, so mix and match for an eclectic look. From £20 each, www.bohemiadesign.co.uk

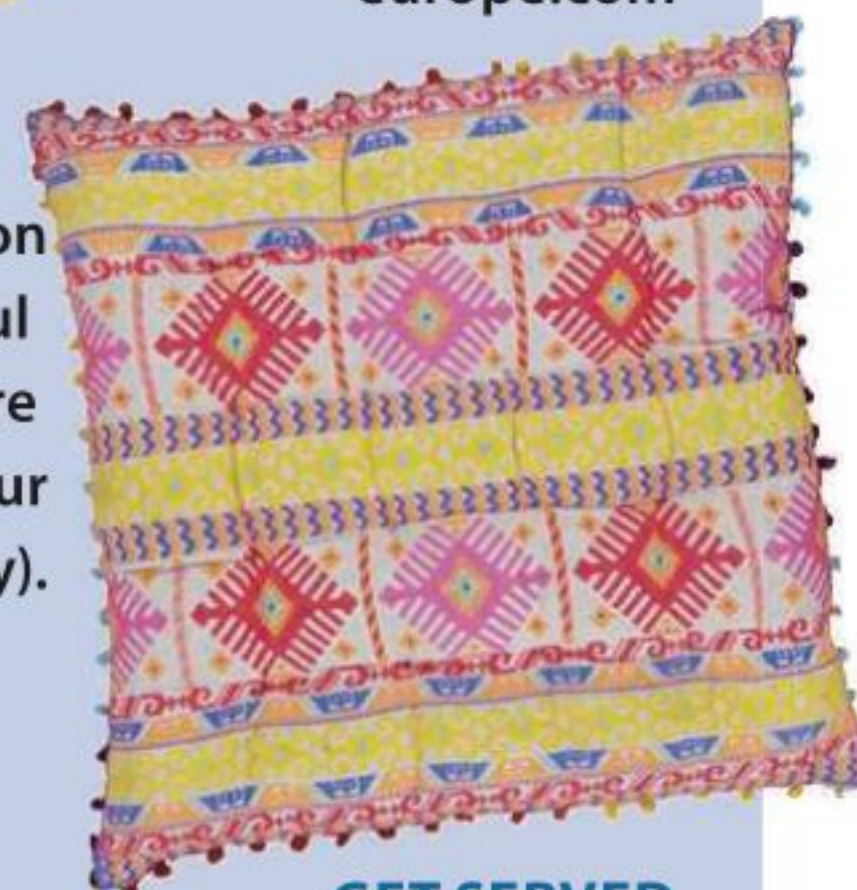


LOVE TO LOUNGE

Kick back whatever the weather with a colour-pop pouffe designed for both indoor and outdoor use. £198, www.dashandalberteurope.com

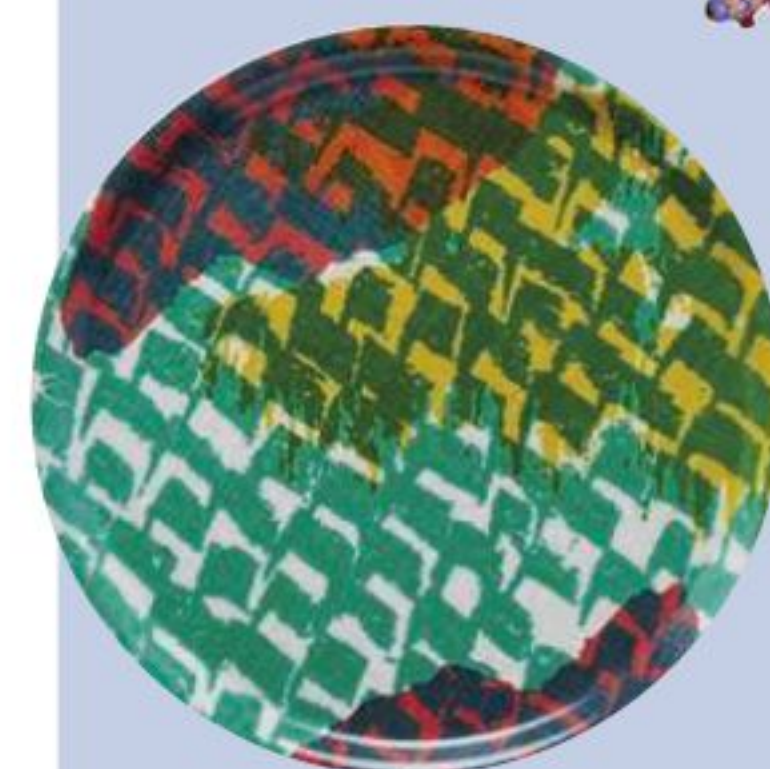
NEW NEON

This cushion's neon print and colourful pom poms are sure to brighten up your sofa (and your day). £79.99, www.iansnow.com



GET SERVED

Serve up summer cocktails on this Instagrammable tray made from sustainable birch. £29, www.jonna-saarinen.etsy.com



KEEP IT CLEAN

Gift a pal with quirky style this gold-trimmed wash bag in a limited-edition print. £75, www.jessicarussellflint.co.uk





GRAB AND GO

When we're in the sewing zone our cutting table is a chaotic mess of snips and rulers, so we'll be keeping things tidy with this desk buddy from It's Sew Emma. It has silicone pockets so tools are easy to grab when we need them (seam ripper, we're looking at you!). See www.hantex.co.uk for stockists.

STRIPES AHOY

▼ 'If in doubt, wear stripes' is our style mantra, and it seems that illustrator Libby VanderPloeg is a gal after our own hearts. Her new book, *The Art of Stripes*, is filled with chic illustrations that celebrate this perennial print, with profiles on iconic stripe-wearers – think Jean Seberg, Alexa Chung and Brigitte Bardot – as well as plenty of ideas for how to style your own stripes for all seasons. Well, if it's good enough for Alexa... £9.99, www.hardiegrant.com



CINNAMON SWEET

For sugar, spice and all things stylish, look to CocoWawa Crafts' new sewing pattern, the Cinnamon Trousers, an on-trend, easy-sew design that combines everyday practicality with playful details. The trousers can be made with a fitted or more relaxed shape, have a comfy elastic waist at the back, and include the option to add cute ruffle details on the pockets and hems (yes, please!). PDF pattern £10 from www.cocowawacrafts.com



Illustration © Libby VanderPloeg



BOBBIN ALONG

One of our favourite things about cross stitch and embroidery is all the pretty notions involved – and here's another to add to your collection! This handy needleminder from Floss & Mischief has a magnet that's strong enough to cling through embroidery fabric, needlepoint canvas, or even your lapel, collar or pocket. £9.99 from shop.flossandmischief.com

LIBERTY CORNER

OUT OF THE ORDINARY

Even the simplest of designs can be extra-special when they're made from Liberty fabrics, and it's this mix of practicality and beautiful materials that makes everything in Naadu Ashun's collection, A Bag Less Ordinary, so covetable. Stitcher Naadu hopes to bring a little luxury to everyday with her handmade zip pouches, glasses cases, tote bags and small accessories, all in colourful Liberty florals – swoon! From £10, www.abaglessordinary.etsy.com



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PATTERN STASH

Dresses, skirts, tops, trousers, more dresses... there's always room in our collection for another paper pattern, and these timeless beauties are a few of the designs on our to-buy-next list. From floaty summer frocks to office attire, these versatile patterns are designs you'll reach for time and time again, and will help to shape and inspire your year-round wardrobe. They're just a hint of the fab sewing patterns available to buy from Sewing Quarter. Head to the pattern section on the website to browse the full range, and don't forget to quote SEWHAPPY to receive 20% off your first order. Happy shopping, sewists! **All available at www.sewingquarter.com**



GIRL BOSS

Lisette for Butterick B6411, £7.99

Show 'em who's in charge with this easy-sew knit dress with long sleeves and wrap front detail. It will take you effortlessly from day to evening. Available in sizes 6-14 and 14-22.



RETRO FIT

Clothkits CK0063, £7.79

This super-flattering 1950s Tea Dress is as much a joy to wear as it is to sew. It features a princess line bodice and a half circle skirt with optional collar styles to try. Available in size 8-16.



FUN AND FLOATY

Butterick Misses' B6451, £7.99

Loose-fitting gathered blouson dresses go hand-in-hand with summer! Sew a set from lightweight fabric now, ready for when the sun starts to shine. Available in sizes 4-14 and 16-26.



VINTAGE SHAPES

Vogue Misses' V9187, £14.99

We've fallen in love with 60s design all over again thanks to Vogue's original-era jewel and scoop-neck princess-seam top pattern. They're so Jackie O! Available in sizes 6-14 and 14-22.



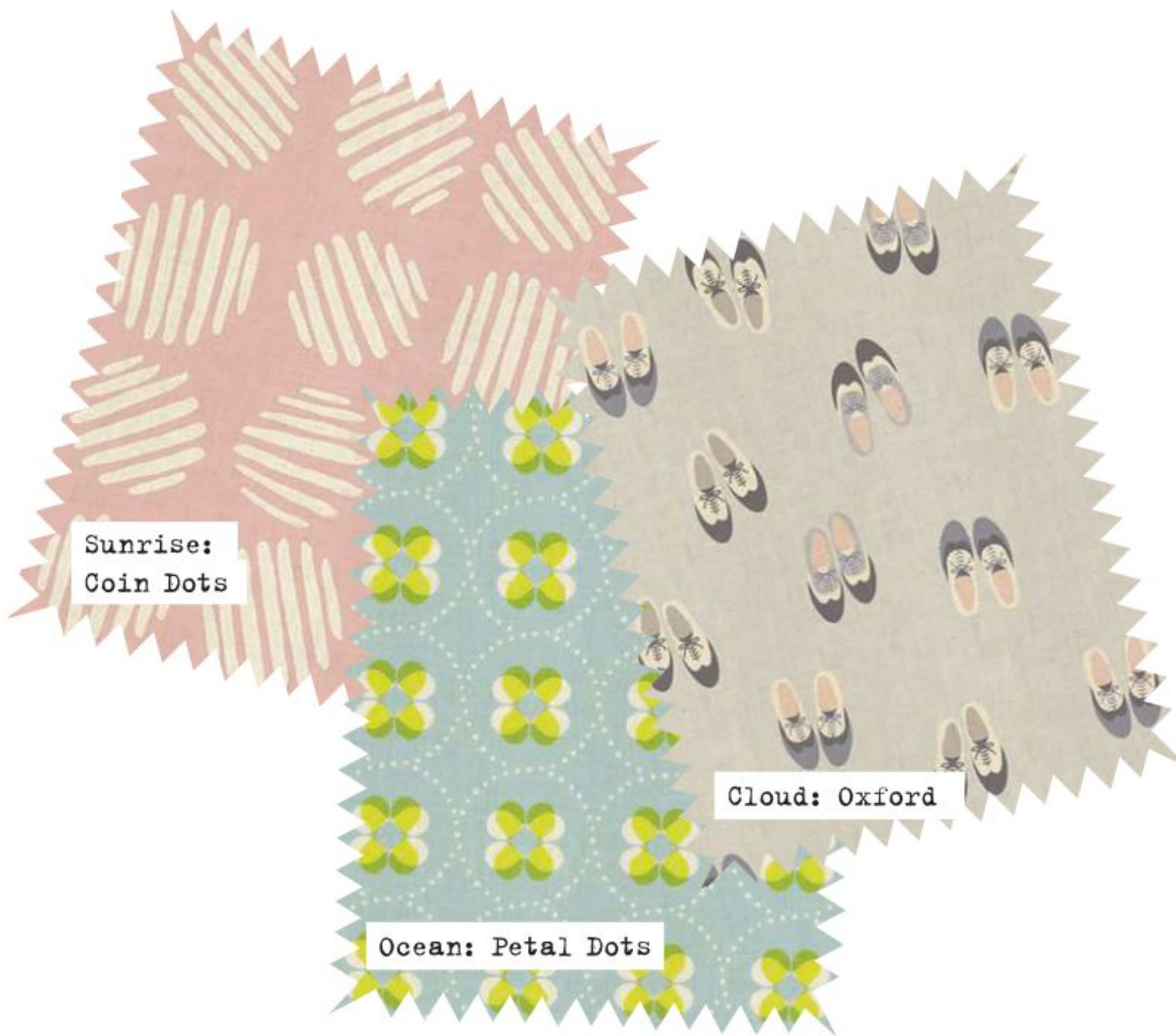
FASHION FIX

McCall's M7129, £8.49

Reversible, flared, narrow hem, semi-fitted... these must-sew wrap skirts feature a simple waistband with ties for a quick me-made fix. Available in sizes 8-16 and 16-24.

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Sunrise: Coin Dots

Cloud: Oxford

Ocean: Petal Dots

PICK AND MIX

▼ **INDIGO & ASTER BY BARI J. FOR ART GALLERY FABRICS**

Bari J. is known for her vivid, maximalist illustration style, and she certainly doesn't disappoint with her latest range for AGF, with bright florals, animal prints and graphic blenders in cotton, knit and rayon for all your summer sewing projects. www.artgalleryfabrics.com



Village Meander



Zirkusbau Candy



La Floraison Dim



Bonheur Sweet

PERFECT HARMONY

PANORAMA BY COTTON + STEEL FABRICS

This unique collaborative effort from some of our favourite Cotton + Steel designers is all about mixing, matching and blending, with three complementary colour palettes: Cloud, Ocean and Sunrise. Prints are an eclectic combo of modern geometrics, rainbow scallops and cute-and-quirky repeats – think butterflies, brogues, sheep and raindrops – that'll fuel your creativity. www.cottonandsteelfabrics.com

CITY EXPLORER

TALLINN BY JESSICA SWIFT FOR ART GALLERY FABRICS

Jessica Swift's travels through Eastern Europe are brought to life in her Tallinn collection, which captures the sights, colours and textures discovered on her visit, from cobblestones and charming village scenes to beautiful flora and fauna. www.artgalleryfabrics.com

RETRO TROPICS

LEILANI BY MAUDE ASBURY FOR BLEND FABRICS

We're off on a tropical adventure via the 1950s with Maude Asbury's new collection of sunny palm prints with a vintage vibe.

The high street is abloom with exotic florals and leafy fronds this season, and Maude Asbury brings a 1950s twist to the trend with these dreamy designs printed on soft cotton. Hibiscus flowers, lush palms and luxuriant ferns feature in a delicate, nostalgia-infused colour palette of pastel pink, aqua, green and golden yellow, along with two contemporary blender prints to mix and match. Quilters looking to stitch a statement design can utilise all the tropical prints for a striking patchwork piece, while dressmakers can embrace the collection's fun retro feel and delve into their pattern stash for a swishy 1950s-inspired number fit for a first-class trip to the tropics. www.blendfabrics.com



Tropical Fronds Ivory



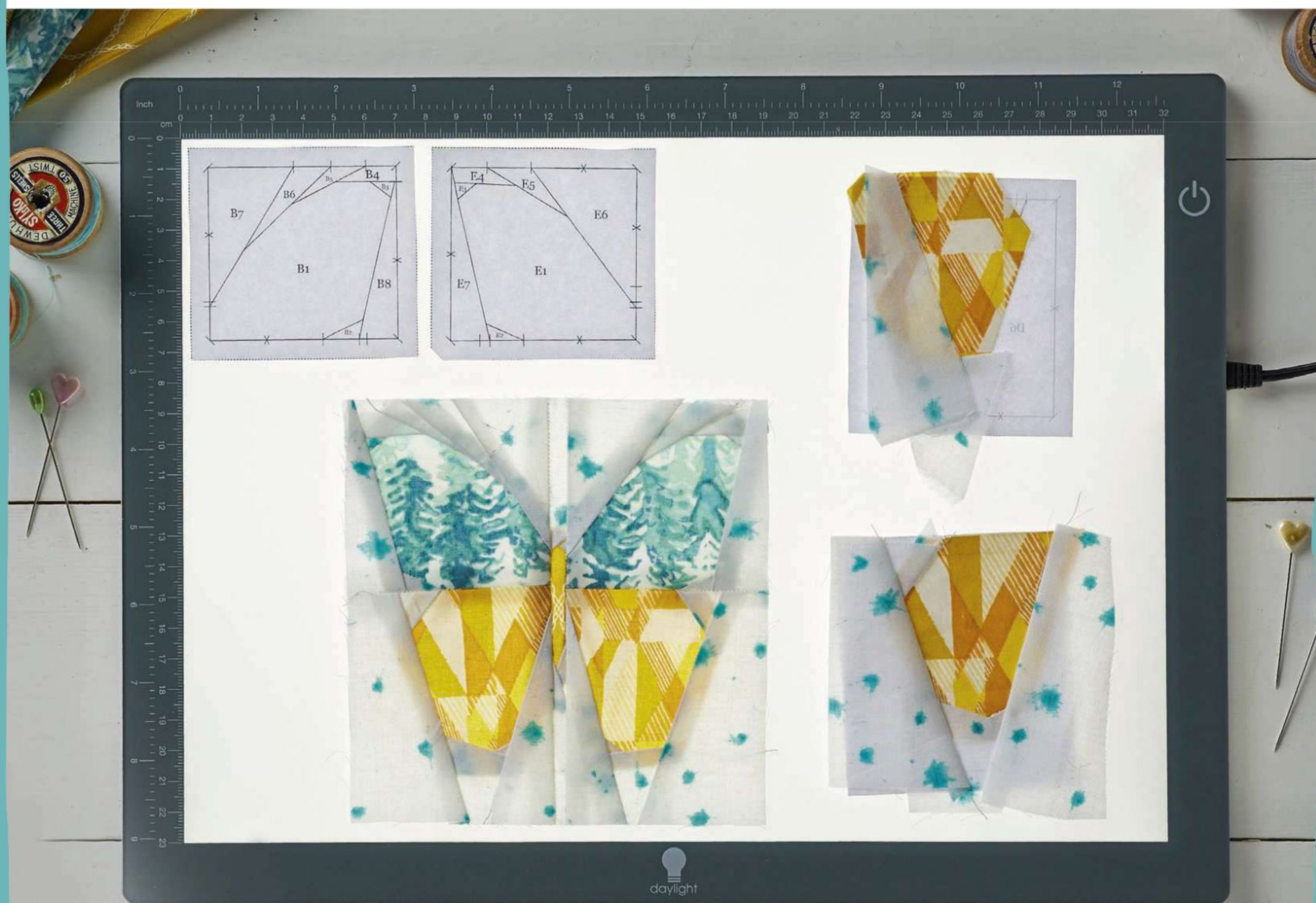
Fern Leaves Black



Hibiscus Blue

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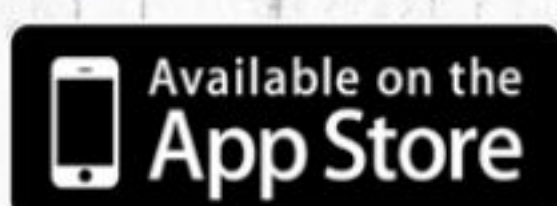
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COUNTRY CHIC

Transform your living space with home-stitched accessories in splendid floral and regal prints.

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



SOFT FURNISHINGS

From drab to fab! Update your living room with this sophisticated combo of throws, cushions, pouffes and storage for a luxe look that won't break the bank. We've opted for a range of glorious, stately home-inspired prints called Chieveley by Lewis & Irene, which feature beautiful birds and oms with shimmering metallic accents. You'll want to utilise every scrap of these beauties to stitch up a set of noteworthy coasters for your coffee table and possibly a few more as gifts for your most discerning friends. We're saving ours for best, don't you know?







PATCHWORK THROW

We tend to associate heirloom quilts with intricately stitched designs, but the truth is these handmade treasures needn't be complicated to be beautiful, as this simple patched number shows. As well as prettying up your sofa, it doubles up as a cosy blanket for family snuggles in front of the fire – or TV!

POUFFE

Ahhh, that's better! Rest your weary feet on this sumptuous pouffe after a long day at work or a ramble in the countryside and feel your troubles (and aches) melt away. Its refined design and chic leather handle wouldn't look out of place in an upmarket boutique, which is fab news for us stitchers who can make it at a fraction of the price – we won't tell them if you don't!



STORAGE TRAY

Clutter, be gone! Tidy up your living space with a stylish fabric container (or two) to stow your essentials. This tray is the perfect size for holding your latest copies of *Simply Sewing*, plus keys, remote controls, snacks or whatever else takes your fancy. Don't forget to add the leather handles – not only do they look super fancy, but they make it easier to move the trays from room to room.

TASSEL CUSHION

Whether scattered across a bed, sofa, window seat or an armchair, one can never have too many throw cushions (or, so we're told), and we can't wait to add this elegant design to our collection. Made from scraps of wrapped yarn, its colourful, on-trend tassels are soft to the touch and add a decadent finishing touch to what is a gloriously speedy, simple and satisfying project.







POUFFE

YOU WILL NEED

- Main fabric: 100x112cm (40x44in)
- Contrast fabric: 50x100cm (20x40in)
- Piping fabric: 70x35cm (28x14in)
- Foam cylinder: 45x45cm (17¾in) tall x 45cm (17¾in) diameter
- Piping cord: 3.5m (4yds)
- Leather strap: 5x26cm (2x10¼in)
- Medium weight interfacing: 5x25cm (2x10in)
- Ultra-Firm Stabiliser: 5x10cm (2x4in)
- 4 Chicago screws: 5mm (14in)
- Matching sewing thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Chieveley collection by Lewis & Irene at www.lewisandirene.com

Main fabric: Peacock & Pear, Cream. Ref: A245.1. **Contrast fabric:** Peacock Feather, Cream. Ref: A244.1. **Binding fabric:** Peacock Feather, Flame. Ref: A244.2.

NOTE

Use a 1cm (¾in) seam allowance.

CUTTING OUT

Step one Draw a 47cm (18½in) diameter circle onto a sheet of paper and cut it out to make the pattern for the top and base. This includes the 1cm (¾in) seam allowance.

Step two From the contrast fabric cut:

Top and base: two circles using your pattern.

Step three From the main fabric cut:

Main body: two pieces 47x72.5cm (18½x28½in).

MAKING THE BIAS BINDING

Step one Find the fabric bias of the piping fabric by folding a cut edge parallel to the selvedge so the edges meet to form a triangle and press. This line is the bias grain.

Step two Open out the fabric and draw along the pressed line then draw more lines running parallel to this spaced 3.5cm (1¾in) apart.

Step three Cut along these lines using a rotary cutter or scissors. You need enough strips to make two long strips of 155cm (61in) when joined.

Step four Join two binding strips together by placing them at right angles to each other with right sides (RS) facing and raw edges matching. Sew along the diagonal from the top left corner to the bottom right corner. Trim the excess fabric, press the seam open and trim the pointed ends.

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

Step six Repeat these steps to make two strips of bias binding 155cm (61in) long.

MAKING THE COVERED PIPING

Step one Cut the piping cord in half.

Step two Place one length down the centre of the wrong side (WS) of one of the bias strips.

Step three Fold the strip WS together to cover the cord, matching the long raw edges, and pin.

Step four Using a zip foot, stitch the strip together, but not too close to the cord so this line of stitching is hidden later. Leave the last 5cm (2in) unstitched at each end.

Step five Repeat this with the other bias strip and length of cord.

ADDING THE COVERED PIPING

Step one Take one of the contrast fabric circles, mark the quarter and then the eighth points on both the RS and WS – this will make it easier to join to the main body later.

Step two Place the circles RS up and tack the covered piping cord all the way around the edge, so that the piping is facing inwards and the raw edges are matching. ⁰¹

Step three Trim and join the two piping fabric ends to fit.

Step four Splice the cord by removing half the strands from each end and wind them together



for a neat join. ⁰²

Step five Tack the closed piping strip ends in place to the circle.

Step six Repeat this with the other fabric circle, but this time machine-sew the piping to the circle, not too close to the piping.

MAKING THE STRAP

Step one Place the two main body pieces RS facing and stitch together along one short edge then press the seam open.

Step two Fold this RS facing and stitch together along the short edges to make a tube. Press the seam open then lay it flat, WS out.

Step three Decide where you want the punched holes to be in your leather strap. Ours are 1.5cm ($\frac{3}{8}$ in) in from the outer short edges, and 2cm ($\frac{3}{4}$ in) apart. Punch holes in the leather in these measured positions.

Step four Our leather strap is 1cm ($\frac{3}{8}$ in) longer than the corresponding holes on the fabric, as we wanted to create a curved strap effect. Mark where you want your strap to go on the fabric tube. As we wanted our strap to curve we marked a strip 25cm (10in) wide across the centre of one of the seams.

Step five Press interfacing onto the WS of the fabric between the two marked points.

Step six Cut two pieces of Ultra-Firm Stabiliser

4.5x4.5cm ($1\frac{7}{8}$ x $1\frac{7}{8}$ in) each. Press these onto the top and bottom ends of the ironed-on interfacing then stitch in place for extra support.

Step seven Lay the short edge of the punched leather strap on top of the stabiliser and mark through the holes on your strap onto it.

Step eight Move the strap up by 1cm ($\frac{3}{8}$ in) so the bottom leather short edge lines up with the stabiliser and mark the holes as before. ⁰³

Step nine Punch holes through the interfaced fabric at the hole marks. Test to see that your Chicago screws and leather strap fit together nicely before you continue. ⁰⁴

Step ten Remove the strap and screws and put to one side for joining later.

ASSEMBLING THE POUFFE

Step one Mark the quarter and then the eighth points on both ends of the main body piece.

Step two Pin the main body to the piped circle that has the tacked piping attached, matching the marked eighth points. ⁰⁵

Step three Sew the piped circle to the main body, making sure you sew very close to the piping. Using a zip foot and swinging your needle over will help with this. ⁰⁶

Step four Turn the raw edges of the other end of the main body under by 1cm ($\frac{3}{8}$ in) to the WS and press into place.

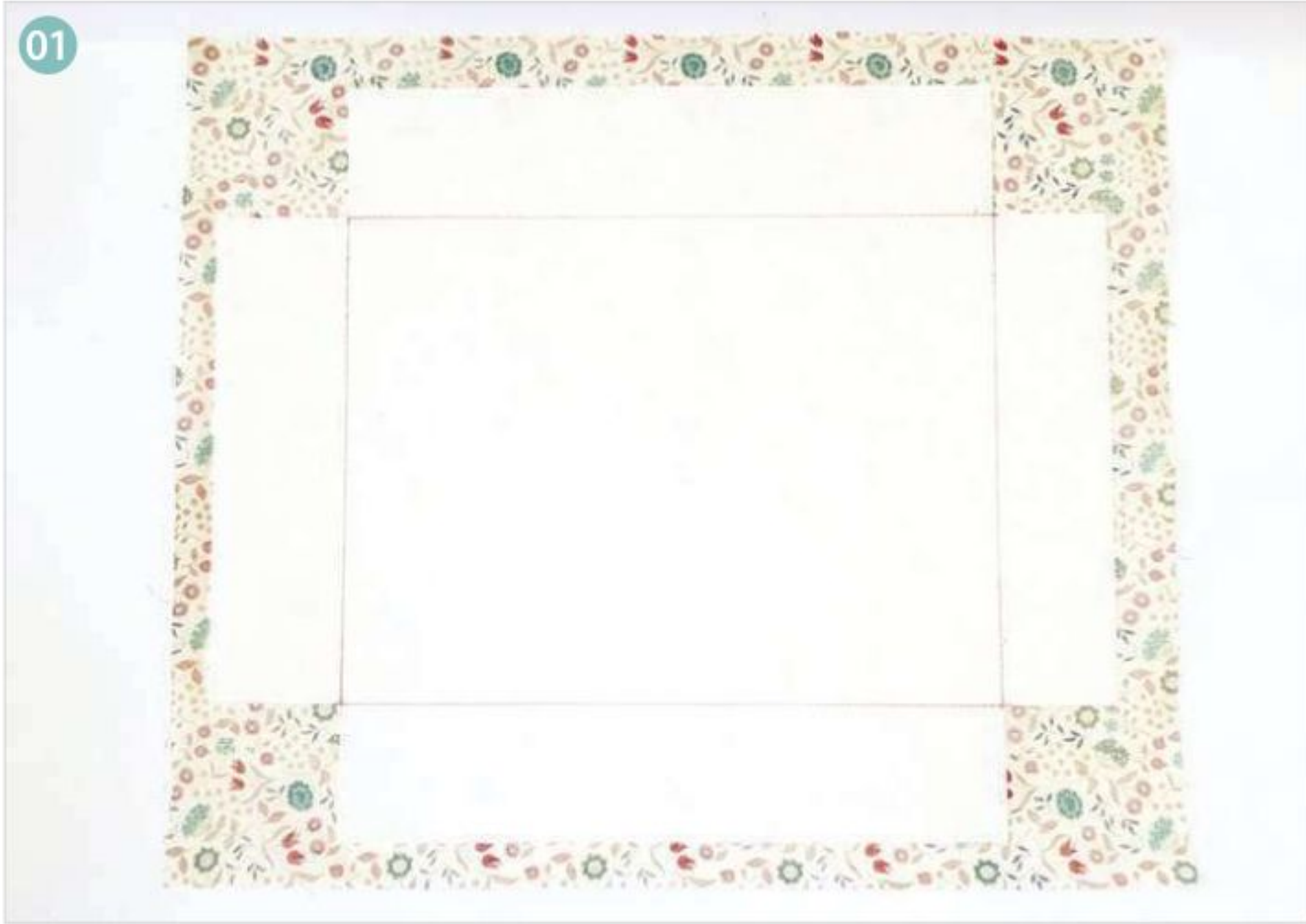
Step five Attach the leather strap using the Chicago screws. ⁰⁷

Step six Turn RS out and press. Carefully pull the cover onto the foam.

Step seven Place the other piped circle onto the foam circle end RS out so that the raw edges of the piping fits over the top of the foam like a lid.

Step eight Pin the circle to the tube, matching marks, and then slipstitch into place. ⁰⁸





STORAGE TRAY

YOU WILL NEED

- Main fabric: 43x51cm (17x21in), for the box outer
- Contrast fabric: 42x50cm (16½x20in), for the box lining
- Ultra stiff plastic canvas: 26x34cm (10¼x13¾in)
- Medium weight interfacing: 50x50cm (20x20in)
- Ultra-Firm Stabiliser: 50x50cm (20x20in)
- Leather strap: 2.5x52cm (1x20½in)
- 4 Chicago screws: 5mm (¼in)
- Matching sewing thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Chieveley collection by Lewis & Irene at www.lewisandirene.com

Main fabric: Country House Floral, Pink. Ref: A241.2. **Contrast fabric:** Drawing Room Blooms, Blue. Ref: A242.2.

MATERIALS USED

Chicago screws and Ultra-Firm Stabiliser (Pellon 71f) from www.u-handbag.com

CUTTING OUT

Step one Draw a 26x34cm (10¼x13¾in) rectangle in the centre of the Ultra-Firm Stabiliser on the non-sticky right side (RS). Add 7cm (2¾in) deep box hinges for all four sides, like a flat-pack box. Cut along the drawn lines.

Step two Press this onto the centre of the wrong side (WS) of the outer fabric. **01**

Step three Draw a 26x34cm (10¼x13¾in) rectangle onto the RS of the interfacing as before, but this time add 6.5mm (2½in) box hinges to all four sides. Cut along the drawn lines.

Step four Press this onto the centre of the wrong side (WS) of the lining fabric.

MAKING THE OUTER AND LINING

Step one Sew along the marked rectangular box lines on top of the stabiliser of the box outer.

Step two Carefully crease the fabric along the sewn lines, WS together.

Step three Pinch each corner together with RS facing, making sure the short edges line up.

Step four Sew together close to but not over the stabiliser. Trim off the excess corner fabric and press the seam open.

Step five Repeat for the other three corners. **02**

Step six Turn the box outer RS out and press.

Step seven Turn the raw edges of the fabric at the box top over to the WS and press.

Step eight Pinch, press and stitch the corners for the box lining in the same way to create a slightly shallower box then turn WS out.

Step nine Place the plastic canvas inside the box outer to check it fits. It's too big, trim it carefully down to size. **03**

ASSEMBLING THE BOX

Step one Place the plastic canvas inside the box outer then put the box lining on top. The lining edge should be a little below the outer edge.

Step two Thread a needle with matching thread and sew through each lining corner through to the corresponding outer corner three times to hold the lining and plastic canvas in place.

Step three Hold the lining in place using sewing clips or pins then stitch in place to the box outer, sewing slowly with a longer stitch.

ADDING THE HANDLES

Step one Cut the leather in half to create two 26cm (10¼in) handles.

Step two Punch holes in the handle ends.

Step three Mark on your box where you want your handles to go – ours are positioned 4cm (1½in) out from the centre of the short box ends.

Step four Mark the punch holes on the box outer then punch through and attach the handles with the Chicago screws. **04**

PATCHWORK THROW

YOU WILL NEED

- Main fabrics: a selection of nine fabrics: 35x100cm (14x39in) each
- Contrast fabric: 3.5m (4yds) for backing and binding
- Wadding: 160x160cm (63x63in)
- Basting spray (optional)
- Matching sewing thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Chieveley collection by Lewis & Irene at www.lewisandirene.com

Main fabrics: Peacock & Pear, Cream. Ref: A245.1. Peacock Feather, Cream. Ref: A244.1. Drawing Room Blooms, Rose. Ref: A242.1. Country House Floral, Cream. Ref: A241.1. Drawing Room Blooms, Blue. Ref: A242.2. Peacock Feather, Flame. Ref: A244.2. Country House Floral, Pink. Ref: A241.2. Garland Swirl, Pink. Ref: A243.2. Garland Swirl, Sage. Ref: A243.3.

Backing and binding fabric: Peacock Feather, Flame. Ref: A244.2.

NOTE

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

CUTTING OUT

Step one From each of the nine main fabrics cut eleven squares 16.5x16.5cm (6½x6½in) each and one extra square the same size from one fabric.

Step two Cut the contrast fabric in half from selvedge to selvedge to make two pieces 1.75m (2yds) in length.

PIECING THE THROW

Step one The throw is made up of 100 squares in a ten-by-ten grid. Lay the fabric squares out on the floor and decide on your layout. Take a photo of your arrangement to refer to while sewing.

Step two Group each row into a separate stack.

Step three Take one row stack and, using your photo as a guide, sew the squares right sides (RS) together into one long row. ⁰¹

Step four Repeat this for each of the ten rows.

Step five Press the seams to one side for each row in the opposite direction to the row above to help the finished throw lie flat.

Step six Sew the ten row strips RS together, making sure you line up the seams as you sew.

Step seven Press the seams to one side. ⁰²

ASSEMBLING THE THROW

Step one Cut off the selvedge from both edges of each of the two contrast fabric pieces.

Step two Sew the two strips RS together to make the throw backing.



Step three Press the seam to one side and press.

Step four You now need to tack the three layers together. You can either do this by hand or use a basting spray, which is a quicker method.

Step five Lay the joined backing fabric RS down then place the wadding centrally on top. Leaving 4cm (1½in) extra fabric outside of the wadding, cut away the excess backing fabric. Put this excess fabric to one side for making the binding strips.

Step six Place the pieced top RS up on top and tack the layers together. If you are using a basting spray then spray one side of the wadding before you place it on the backing fabric then spray the other before you place the top over it.

QUILTING THE THROW

Step one Lengthen your stitch to 3.0 and stitch through all layers in your chosen pattern. We 'stitched in the ditch' along all the seam lines. ⁰³

Step two Press the quilted top then cut off the excess wadding and backing fabric so it is level.

MAKING THE BINDING

Step one Cut enough 6cm (2¾in) wide strips from the backing fabric you set aside to make a binding strip 6x660cm (2¾x230in).

Step two Join two binding strips together by placing them at right angles to each other with RS facing and raw edges matching. Sew along the diagonal from the top left corner to the bottom right corner. Trim off the excess fabric and press

the seam open and trim off the pointed ends.

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

Step four Fold this long strip in half lengthways wrong sides (WS) together and press.

Step five Fold under the left short edge by 1cm (¾in) to the WS and press.

BINDING THE THROW

Step one Place the turned-under end of the strip 20cm (8in) in from a corner, matching raw edges.

Step two Sew the binding to the throw, starting 10cm (4in) along from the binding short edge.

Stop 5mm (¼in) from the first corner, backstitch, then take the throw off the machine.

Step three Fold the binding up at a right angle where the stitching ends. Fold the binding back down along the next side of the throw and pin.

Step four Start sewing from the top edge, sewing over the folded corner and down the next side.

Step five Repeat this process at every corner, stopping sewing 10cm (4in) from the starting end of the binding. ⁰⁴

Step six Take the throw off the machine, trim off any excess binding and tuck the end of the binding strip into the start of binding strip.

Step seven Pin and then finish sewing the binding strip into place.

Step eight Press the binding to the WS and either slipstitch or machine-sew neatly all the way around to finish.



COASTERS

YOU WILL NEED

For one coaster

- Fabric scraps: to fit the template
- Felt: 12x24cm (5x10in)
- Bondaweb: 12x36cm (5x15in)
- Matching sewing thread
- Erasable fabric pen
- Basic sewing kit

FABRICS USED

The fabrics used are from the Chieveley collection by Lewis & Irene at www.lewisandirene.com
 Peacock & Pear, Cream. Ref: A245.1.
 Drawing Room Blooms, Blue. Ref: A242.2.
 Peacock Feather, Flame: Ref: A244.2.
 Country House Floral, Pink. Ref: A241.2.
 Garland Swirl, Sage. Ref: A243.3.

NOTES

- Download the template from www.simplysewingmag.com/downloads
- Use a 5mm (1/4in) seam allowance.
- We used two layers of felt to make our coasters, but you could use one piece of thicker 3mm (1/8in) felt if you prefer.

CUTTING OUT

Step one Download and print out the templates then cut along the lines separating the three patchwork pieces.

Step two Draw around each of the pieces onto the wrong side (WS) of your chosen fabric, remembering to add a 5mm (1/4in) seam allowance along the diagonal edges where the patchwork joins together.

Step three Cut out the three patchwork shapes.

Step four Cut the felt in half to make two 12x12cm (5x5in) squares.

Step five Cut your Bondaweb into three 12x12cm (5x5in) squares, then trim them down slightly by trimming off 1mm (1/16in) from each edge.

MAKING THE COASTER PIECES

Step one Take the left coaster section and place it right sides (RS) together with the central coaster section along the diagonal edges that meet, then sew together.

Step two Repeat this for the right coaster section so you now have a 12x12cm (5x5in) patchwork square. Press the seams open. ⁰¹

Step three Press one piece of Bondaweb onto the WS of your pieced patchwork. ⁰²

Step four Press a piece of Bondaweb onto one felt square. Remove the paper and press it onto the second felt piece to create a thicker square.

ASSEMBLING THE COASTER

Step one Remove the paper backing from the back of the patchwork.

Step two Press the patchwork to the felt.

Step three Trace the circular outline of the template onto tracing paper. Using it as a guide, line up the matching patchwork lines then draw around it on the coaster. ⁰³

Step four Sew on top of the seam lines of the coaster through all layers of fabric and felt.

Step five Sew 3mm (1/8in) inside the marked circular outline. ⁰⁴

Step six Cut out the coaster along the marked line to finish.

Step seven To make a set of coasters, alternate the fabrics so they're pieced in different positions.





TASSEL CUSHION

YOU WILL NEED

- Main fabric: 52x66cm (21x26in)
- Zip: 50cm (20in)
- Yarn for tassels
- Cushion pad: 30x50cm (12x20in)
- Card: 3x8cm (1¼x3½in)
- Tapestry needle
- Erasable fabric pen
- Matching sewing thread
- Basic sewing kit

FABRIC USED

The fabric used is from the Chieveley collection by Lewis & Irene at www.lewisandirene.com
Drawing Room Blooms, Rose.
Ref: A242.1.

NOTE

Use a 1cm (¾in) seam allowance.

CUTTING OUT

Step one From the main fabric cut:

Cushion front: 32x52cm (12½x20½in).

Cushion back: two pieces 17x52cm (6¾x20½in).

MAKING THE TASSELS

Step one Cut the card in half to make two pieces 3x4cm (1¼x1½in).

Step two Place the pieces of card on top of each other then wind the yarn around the card width 20 times. Cut the yarn off at the edge where the loose yarn from the beginning is.

Step three Cut a 15cm (6in) length of yarn, thread it in a needle then thread it between the two card pieces on the opposite end to the loose yarn.

Step four Tie the knot tightly in a double knot. ⁰¹

Step five Cut the yarn on the opposite edge to the knot then remove the card pieces.

Step six Cut another 15cm (6in) length of yarn. Tie it around the top of the tassel just down from the knot. Wrap around the tassel a couple of times then tie in a double knot.

Step seven Trim the ends of the tassel.

Step eight Repeat this to make 22 tassels. ⁰²

MAKING THE CUSHION

Step one Pin the two cushion back pieces right sides (RS) together along the length.

Step two Mark 4cm (1½in) in from both outside

pinned edges. Sew the two pieces together from both the outer edges to the marked points.

Step three Change the stitch length to the longest length then sew between the two points. Press the seam open.

Step four Cut the zip down to 45cm (17¾in) long, oversewing the teeth together at the cut end, then tack the zip RS down to the wrong side (WS) of the seam.

Step five Sew the zip in place using a zip foot.

Step six Unpick the stitches beneath the zip. ⁰³

Step seven With the zip open, sew the cushion front and back RS together. Turn RS out and press.

ADDING THE TASSELS

Step one Using an erasable pen, mark every 3cm (1¼in) along the short side of the cushion. With a tassel at each corner point, you'll need 11 tassels for each short edge.

Step two Sew the tassels onto your cushion at the marked points. For each tassel, thread one of the knotted yarn ends onto the tapestry needle and insert it into the edge of your seam on the marked point. Pull the yarn through.

Step three Repeat with the other yarn end, this time inserting the needle just to the side of it. ⁰⁴

Step four Pull the yarn ends tight inside the cushion and tie in a double knot to secure.

Step five Repeat for the remainder of the tassels.

PSST!

Turn overleaf for fabric and styling inspiration, and be sure to share your finished Emma Pinafore tagged #simplysewingmag





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THE EMMA PINAFORE

Sew a new staple for easy layering with **The Emma Pinafore** in UK sizes 6-20, a pinafore dress with two pocket styles and two lengths to mix and match.

THE EMMA PINAFORE

Spring weather can be so unpredictable – one minute it's gorgeous, get-your-frocks-out sunshine, the next it's cloudy and breezy – so we're sewing a transitional staple to see us through all seasons with The Emma Pinafore in UK sizes 6-20 (US 4-18/EUR 34-48).

This feminine take on a utility style is perfect for layering with everything from cosy knits to favourite tees and features a V-neck bodice, gathered details, a wide waistband and two pocket styles and skirt lengths. We'll be stitching one for every day of the week.

YOU WILL NEED

■ Main fabric:

Pinafore A: 115cm (45in) width fabric x 3.1m (3½yds); 140cm (55in) width x 2.7m (3yds) for all sizes

Pinafore B: 115cm (45in) width fabric x 2.2m (2½yds); 140cm (55in) width x 1.8m (2yds) for all sizes

■ Lining fabric: 115cm (45in) width fabric x 60cm (24in)

■ Invisible zip: 56cm (22in)

■ Hook and eye

■ Matching thread

FABRIC SUGGESTIONS

■ Medium-weight woven fabrics such as cotton, chambray and cord.

■ Use cotton lawn or cotton voile for the lining.

GETTING STARTED

First, pre-wash and dry your chosen fabric to allow for any shrinkage. Unfold the pattern sheets and find the line style for your size using the key provided. Follow these lines to cut your pattern pieces out – it can be helpful to mark them using a highlighter before cutting. Read through the instructions before you start, get your sewing kit ready, press the fabric to ensure accurate cutting out, and you're ready to start on the fun part – sewing your Emma Pinafore!

Learn to sew two pocket styles: in-seam and patch pockets.



LINED BODICE

The bodice is lined in cotton for comfort.



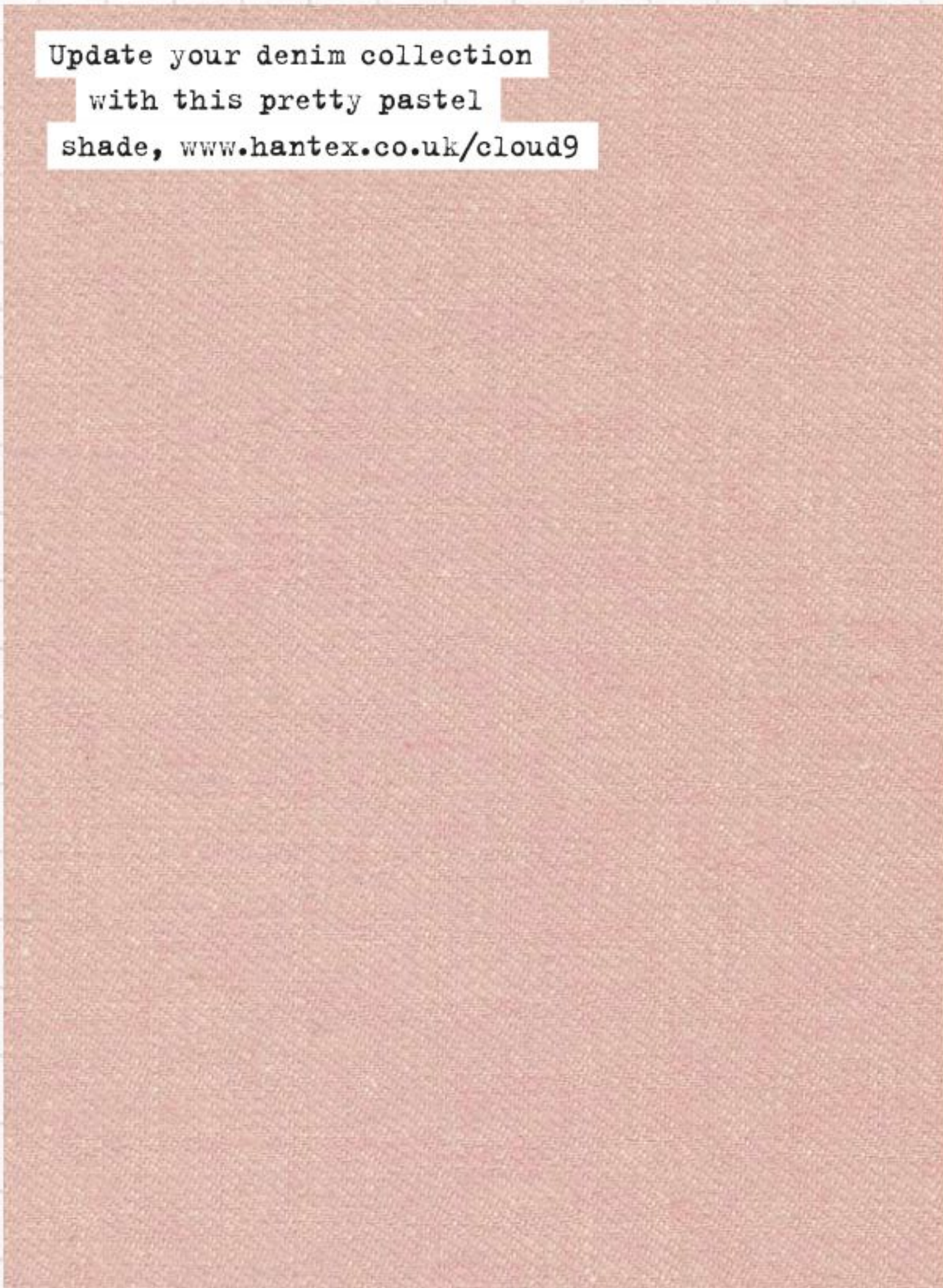
TWO POCKET STYLES

Make the skirt with patch or in-seam pockets.

TWO LENGTHS

Choose from a knee or full-length skirt.

Update your denim collection with this pretty pastel shade, www.hantex.co.uk/cloud9



Coral Pink Linen Texture, www.makoweruk.com



Graphite, www.hantex.co.uk/cloud9



Vintage Pink, www.makoweruk.com



FABRIC INSPIRATION

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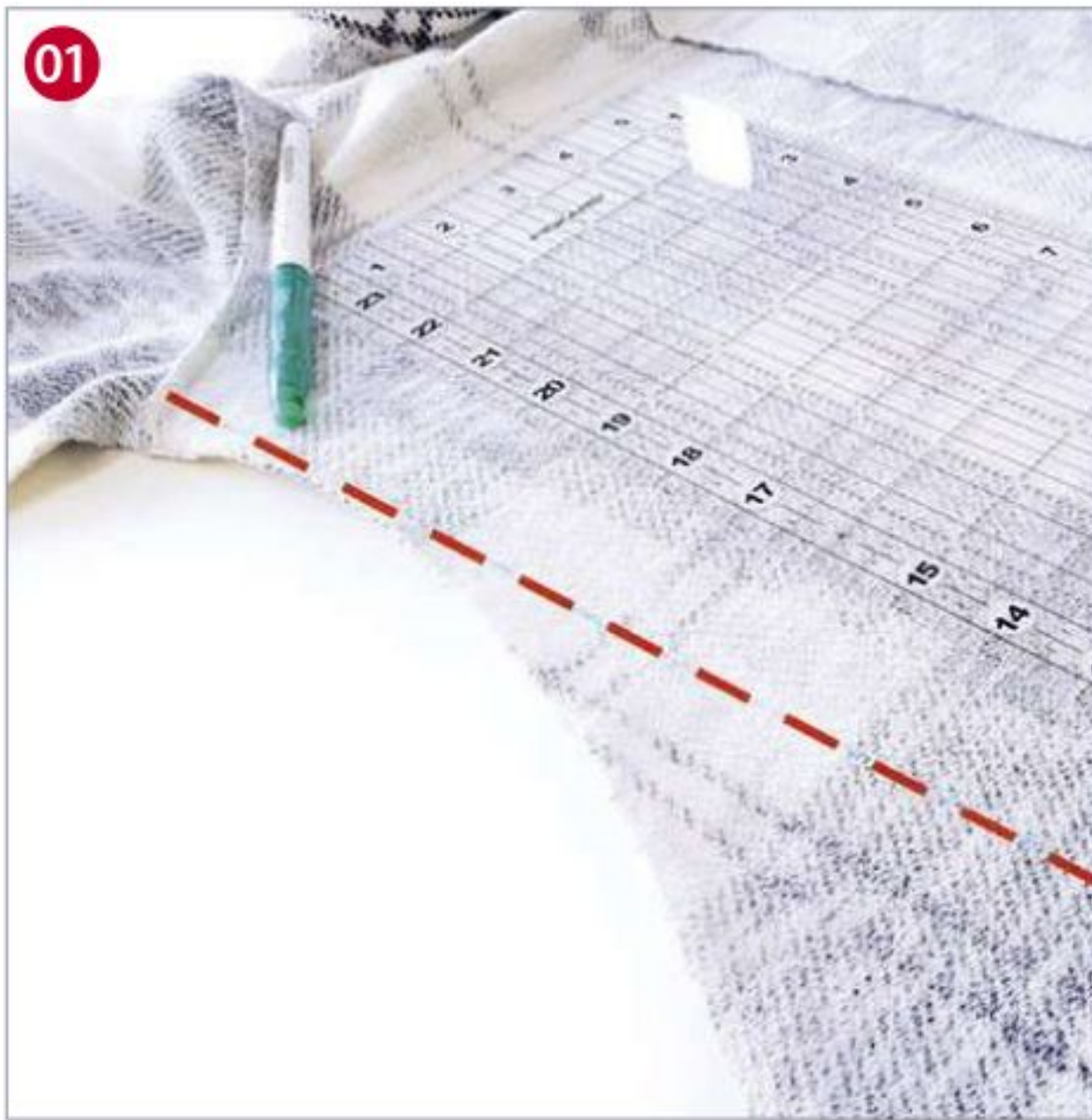
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BOX FRESH

Portia Lawrie updates an oversized knit with a boxy cropped silhouette and waistband detail.





YOU WILL NEED

- Long-sleeved knit top
- Square ruler
- Matching thread
- Basic sewing kit

NOTES

- Download the template from www.simplysewingmag.com/downloads
- Use a 1cm (3/8in) seam allowance.

ADJUSTING THE SIDE SEAMS

Step one Select a top that fits you relatively well or is slightly looser than you want your finished top to be. This works best on more stable knits.

Step two Our top has quite a flared line along the side seams. So, the first step is to create a more boxy shape. Mark a line at right angles from the underarm down to the hem. **01**

Step three If you're using an overlocker simply serge along this line and the excess will be cut away as you go. On a standard sewing machine sew a stretch or mock overlock stitch along your marked line. You can cut away the excess fabric before or after stitching, whichever you prefer.

Step four I started stitching a little way up the sleeve seam and then blended into the side seam to keep everything smooth. You will now have a top with completely straight side seams as opposed to flared.

TRIMMING THE TOP

Step one Make a cut straight across the top, from side seam to side seam, at waist height. You'll need to try your top on to establish the waist height.

Step two Make a second cut 7.5cm (3in) below the first cut. This will form your hem band. **02**

Step three Before proceeding, just double check that the hem band piece is the same width as the new hem of your top. If it's slightly larger, mark the excess as shown. If necessary, take the

hem band in equally at both side seams. **03**

ADDING THE HEM BAND

Step one Fold the hem band in half lengthways with wrong sides together, aligning raw edges and vertical seams. Press the fold. **04**

Step two Pin the hem band piece to the hem with right sides (RS) together and making sure the raw edges are aligned. **05**

Step three Stitch the hem band in place all the way around. **06**

Step four Press the seam allowances towards the body of garment to finish.

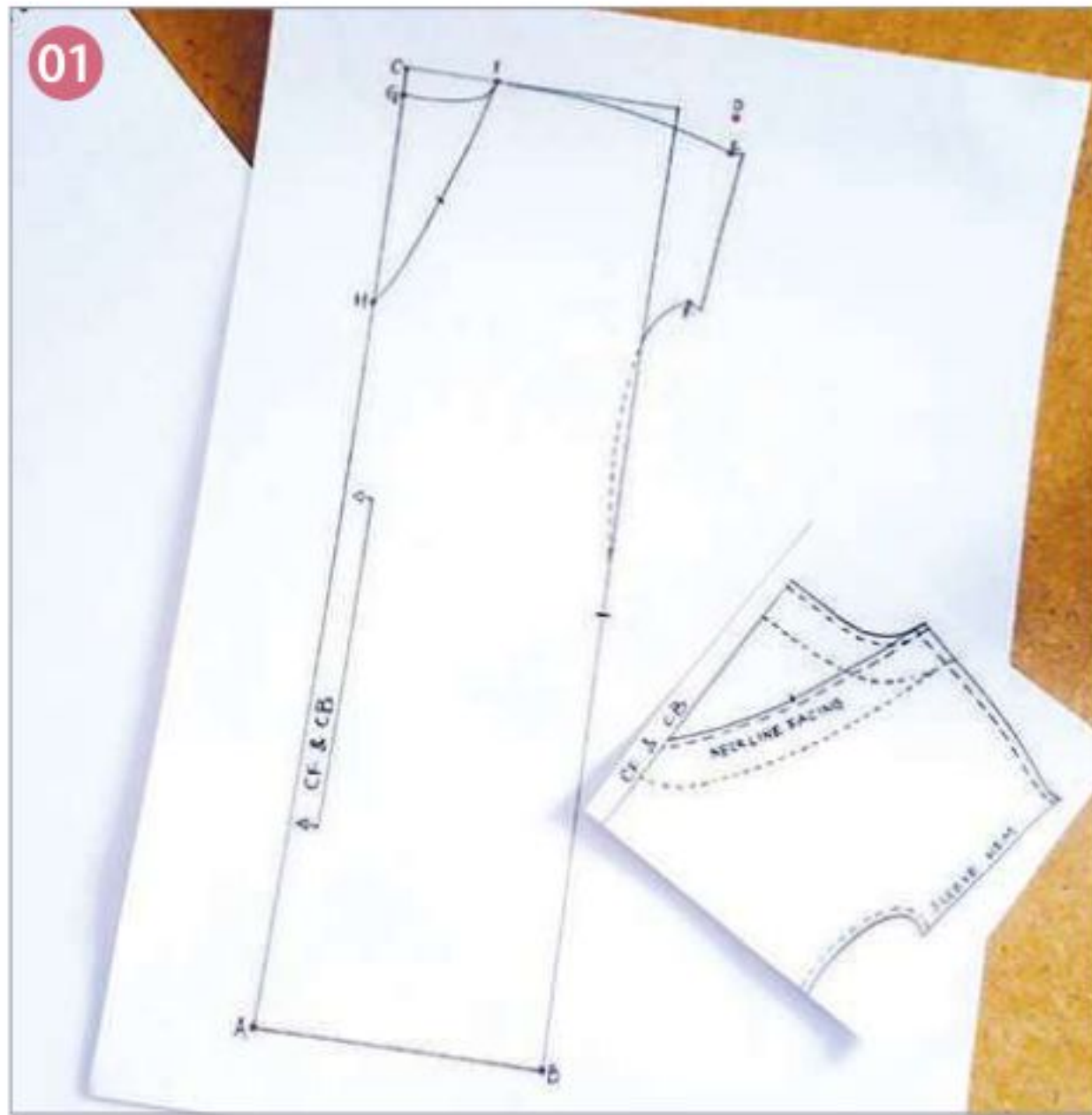
MORE IDEAS TO TRY

- 1 This technique can also be used for sleeve cuffs.
- 2 Make the hem band 5cm (2in) shorter for a more gathered look on the top's waist or cuffs.
- 3 Use a scrap of contrasting fabric for the hem band.
- 4 Play with proportions and make a wider hem band.
- 5 Use the excess fabric you cut away to add pockets or an appliqué detail.



FREEHAND FASHION

Draft your own any-occasion, made-to-measure tunic dress with **Jennifer Mills'** pattern-making masterclass.



YOU WILL NEED

- Main fabric: see instructions for measurements
- Lightweight iron-on interfacing: see instructions for measurements
- 2 D-rings: optional for wider belt
- Pattern paper
- Dressmakers carbon paper
- Tracing wheel
- French curve (optional)
- Matching thread
- Basic sewing kit

NOTE

Ease, seam and hem allowances have been included in the calculations for this design:

Side and shoulder seams: 1.5cm (5/8in).

Neckline facing seam: 1cm (3/8in).

Dress hem: 5cm (2in).

Sleeve hem: 2cm (3/4in).

TAKING YOUR MEASUREMENTS

Step one Tie a length of ribbon around your waist and let it settle in the most comfortable position to determine your natural waistline.

Step two Write down the measurements for your bust, waist, hip, waist to hem and shoulder to waist. This is measured vertically over the bust, following the curves of your body.

DRAFTING THE PATTERN

Step one Draw out your pattern in small scale on a sheet of A4 paper before making the full size pattern as shown. This makes the pattern drafting stage much easier. **01**

Step two Plot a series of dots based on your measurements and the following guide and join these up.

A-B: This is based on a quarter of your widest measurement, whether that be the bust or hip, plus 6cm (2 3/8in) for seam allowance and ease.

A-C: Shoulder to waist measured over the bust, plus waist to hem, plus 10cm (4in).

C-D: A-B plus 5cm (2in).

D-E: 5cm (2in).

E-F: Half of your upper arm circumference (bicep area) plus 7cm (2 3/4in).

C-G: 3cm (1 1/4in).

C-H: 26cm (10 1/4in).

C-I: 10cm (4in).

Step three When you've drawn out the measurements of the pattern in small scale, you

can draw the full-size pattern on a large sheet of pattern paper.

Step four Begin by drawing the main rectangle. From there, add the neckline shaping for the front and back, curved shoulder seam and sleeve shaping.

Step five Add a subtle curve to the waist at the side seam shaping, if desired. Alternatively keep the side seam as a line that runs parallel with the CF and CB.

Step six Fold back the sleeve hem by 2cm (3/4in) when you create the full size pattern. This will give you the correct shape when hemming.

Step seven Mark a notch at the side seam in the hip area to make joining the side seam easier.

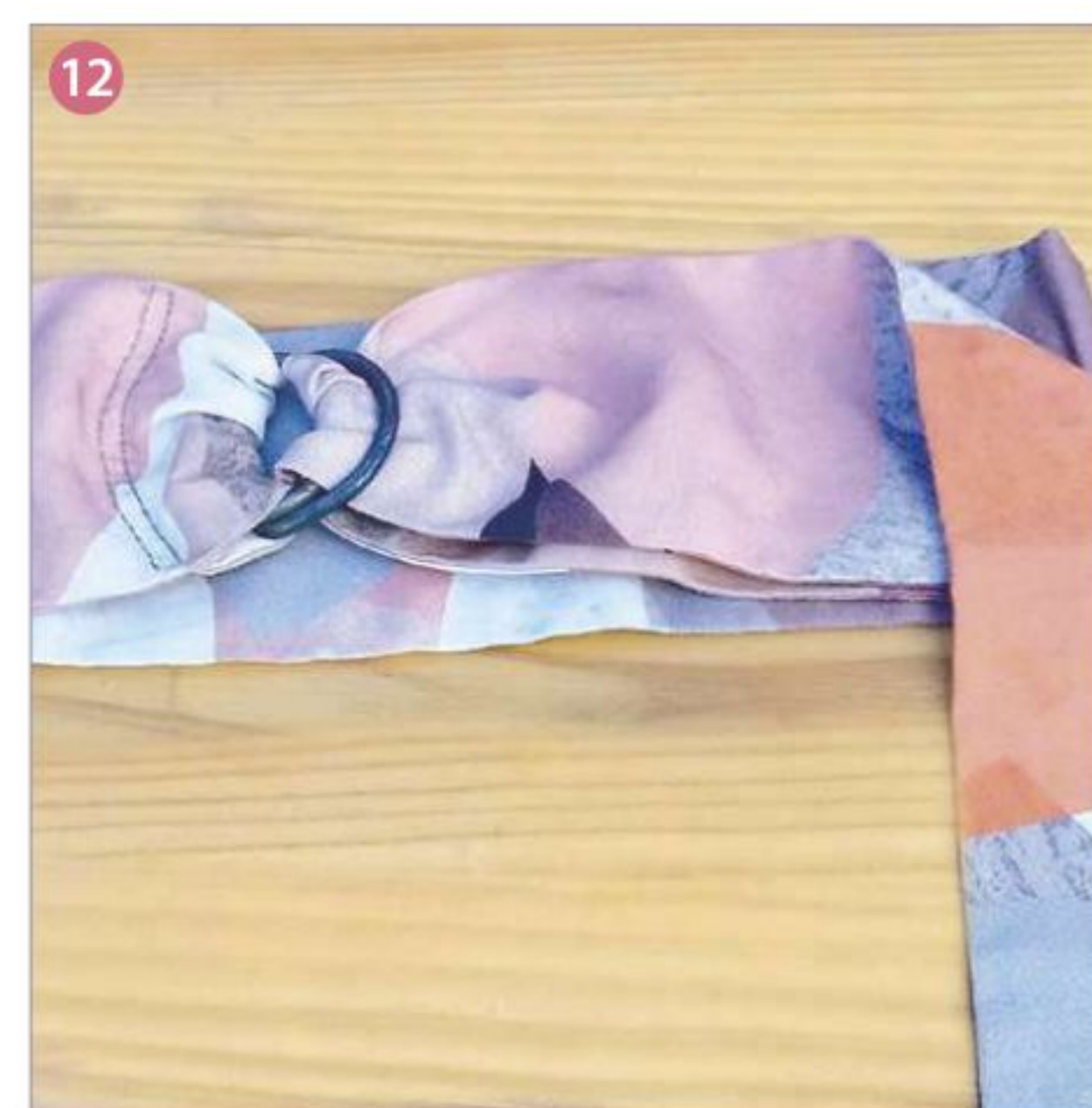
MAKING THE FACINGS

Step one It's best to cut the pattern in a soft, neutral fabric to start with. Try it on and make any adjustments. These can then be transferred to the paper pattern.

Step two When you're happy with the fit, draw a line 5cm (2in) from the edge of both the front and back neck to create a neck facing pattern guideline. Curve this line at the CF.

Step three Add a notch about half way along the V-front neckline. This will make sewing the facing to the neckline much easier.

Step four Trace off the front facing, including the notch marking. Trace off the back facing to create a neck facing pattern piece.



CUTTING OUT

Step one Using your drawn pattern, calculate how much fabric you need.

Step two From the main fabric cut:

Back dress: cut one on the folded fabric.

Front dress: cut one on the folded fabric.

Transfer the front V-neck cutting line and notch.

Back neck facing: cut one on the folded fabric, marking the CB position.

Front neck facing: cut one on the folded fabric, marking the notch position.

Step three From the interfacing cut:

Back neck facing: cut one on the folded fabric, marking the CB position.

Front neck facing: cut one on the folded fabric, marking the notch position.

JOINING THE FRONT AND BACK

Step one Staystitch the back neck and front neck, 7mm ($\frac{5}{16}$ in) from the cut edge. **02**

Step two Place the front dress and back dress right sides (RS) facing and stitch together along the shoulder seams and side seams. **03**

Step three Trim the seam allowance down to 1cm ($\frac{3}{8}$ in) in the curved underarm area.

Step four Neaten the raw edges and press the seams towards the back.

ATTACHING THE NECK FACING

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

Step two Sew the front neck facing to back neck facing RS together at the shoulder seams.

Step three Press the seam allowances open and neaten the outer edge. **04**

Step four Sew the neck facing to the dress neck edge RS together using a 1cm ($\frac{3}{8}$ in) seam allowance and matching shoulder seams, CB and CF.

Step five Reduce the stitch length and sew again in the V front area to add strength. **05**

Step six Grade the seam allowances and clip the curves of the neckline facing. Clip into CF, close to the CF pivot point. **06**

Step seven Press the seam allowance towards the neck facing and understitch 3mm ($\frac{1}{8}$ in) from the seam line, on the facing side. Pivot at the centre front, using your CF mark as a guide. **07**

HEMMING THE DRESS AND SLEEVES

Step one Turn the dress lower edge under by 1cm ($\frac{3}{8}$ in) to the WS then a further 4cm (1 $\frac{1}{2}$ in) and press, creating a wide hem.

Step two With the WS of the hem facing you, sew close to the edge. Sew another line of stitching to create a double stitched hem. **08**

Step three Turn the sleeve edges under by 1cm ($\frac{3}{8}$ in) to the WS then a further 1cm ($\frac{3}{8}$ in) and press then stitch into place as before. **09**

Step four Hand-sew the neck facing to the shoulder seams with a few small stitches to keep them in place. **10**

MAKING A NARROW BELT

Step one For a narrow belt that wraps around the waist more than once, cut two strips of fabric 8cm ($\frac{3}{4}$ in) wide and the full width of the fabric from selvedge to selvedge.

Step two Sew the strips RS together along one short edge, creating a long strip. Press the seam allowance open.

Step three Fold in half lengthways with RS facing and stitch together diagonally across the short edges and down the length, leaving a 5cm (2in) turning gap in the centre of the long edge.

Step four Turn RS out and press then topstitch all the way around to neaten and close the turning gap. Multiple lines of a contrast colour add a really nice touch. **11**

MAKING A WIDER BELT

Step one If you prefer a soft belt with D-rings, cut a 15cm (6in) strip of fabric to the length of your waist circumference plus 40cm (16in). The fabric is cut wider than the D ring in order to create a ruched effect.

Step two Fold and stitch together in the same way as the narrow belt but making one short end curved.

Step three Turn RS out, press and then topstitch around all sides.

Step four Pass the straight end through two D-rings then fold over and sew in place. It helps to mark a straight line first. **12**

MY SEWING WORLD

by The New Craft House

Hannah and Rosie of The New Craft House look forward to a spring filled with new projects and workshops.

The arrival of spring means the beginning of a new workshop schedule at The New Craft House! Last year we were lucky enough to move into our dream studio in East London and have loved turning it into a creative, inspiring place for us to work. Hannah brings in her dog Twigs every day which makes it feel even more homely and we have lots of office plants and a big bright rug to keep us feeling chirpy. At Christmas we expanded to have the whole studio room which means all of our workshops are now held in here, too. It's great as it means we can also offer private classes – they're a good option for people who are a bit nervous about sewing in a group situation.

NEW WORKSHOPS, NEW SKILLS

We plan all of our workshops about six months in advance so by this time of year we're already looking ahead to autumn classes – bomber jackets and jeans are on our brains!

But, that doesn't mean we aren't super excited for our spring workshops to start, especially a couple of new bra classes we're running. In our bestselling Bra Class we teach the Cloth Habit Harriet Bra, which is probably our favourite lingerie pattern. It has an amazing size range and fits great. We've had people from an AA to an H cup attend our classes and everyone comes away with a well-fitting bra and the knowledge to go home and make lots more.

We're big believers in slow fashion and putting the time into creating a quality, well-fitting wardrobe that makes you feel great. Lingerie is often last on people's priority list when it comes to sewing but actually you can create much more beautiful and much better fitting underwear than you could ever buy in a store. Plus, we all know how horrible bra shopping can be!

This year we have monthly bra-making workshops and are introducing our first ever five-week lingerie sewing course which we're

Self-drafted skirts (like this on-trend overlay number from *Simply Sewing* issue 37) are on our spring sewing list.



Browse our latest kits, workshops and events at www.thenewcrafthouse.com



"We were lucky enough to move into our dream studio in East London."



We've got lots of fun workshops planned, so come and sew with us!



No more bra-shopping for us
- we'll be making our lingerie

"We've got lots of silk shirts on our cutting table this month."

really excited for. Our friend Madalynne (www.madalynne.com) makes the most beautiful lingerie, so if you're looking for extra inspiration check her out.

OUR SEWING TABLE

By this time of year we're also already well into planning our spring wardrobes. There's nothing better than that first day you don't need to completely wrap up to brave the cold and you can show off handmade outfits without hiding them under a coat.

We've got lots of silk shirts on our cutting table this month and will be pairing them with some trusty mini skirts. Our favourite shirt pattern has got to be the Archer by Grainline Studio - it looks just as good in silk as it does in a Liberty tana lawn. We usually draft our skirt patterns ourselves as it's so much easier to get a perfect fit. You can find a quick skirt block calculator online and it's totally worth the extra time to do.

Instagram is our favourite place to share what we've been making with the sewing community - if you check out our feed @newcrafthouse you'll see a lot of our recent makes. We're lucky as we have each other to take outfit photos when we're out and about. We have a couple of favourite 'background walls' near our studio and generally stop there on our way to a cafe for lunch. We spend so much time on Instagram looking at what other people have made and get so many ideas, it's brilliant!

We're going to be busy bees over the next few months, so keep an eye on our website or Instagram to stay up-to-date with workshop dates and new products. We'd love to say hi!



We've filled our studio space with colour and greenery to inspire us.



We're loving the patch trend - try it with our latest design.

Keeping us inspired...

We're a bit obsessed with podcasts at the moment. They're perfect for listening to as you sew, especially when they're sewing-related! Our favourite is the Love To Sew podcast which is hosted by two women in Canada who both run creative businesses. They chat about sewing and interview really interesting people like Heather from Closet Case Patterns who we're hosting a few jeans-making workshops with in May. They also remind us a little of ourselves - two friends who love to sew!



The Love to Sew podcast is our current favourite stitching soundtrack!



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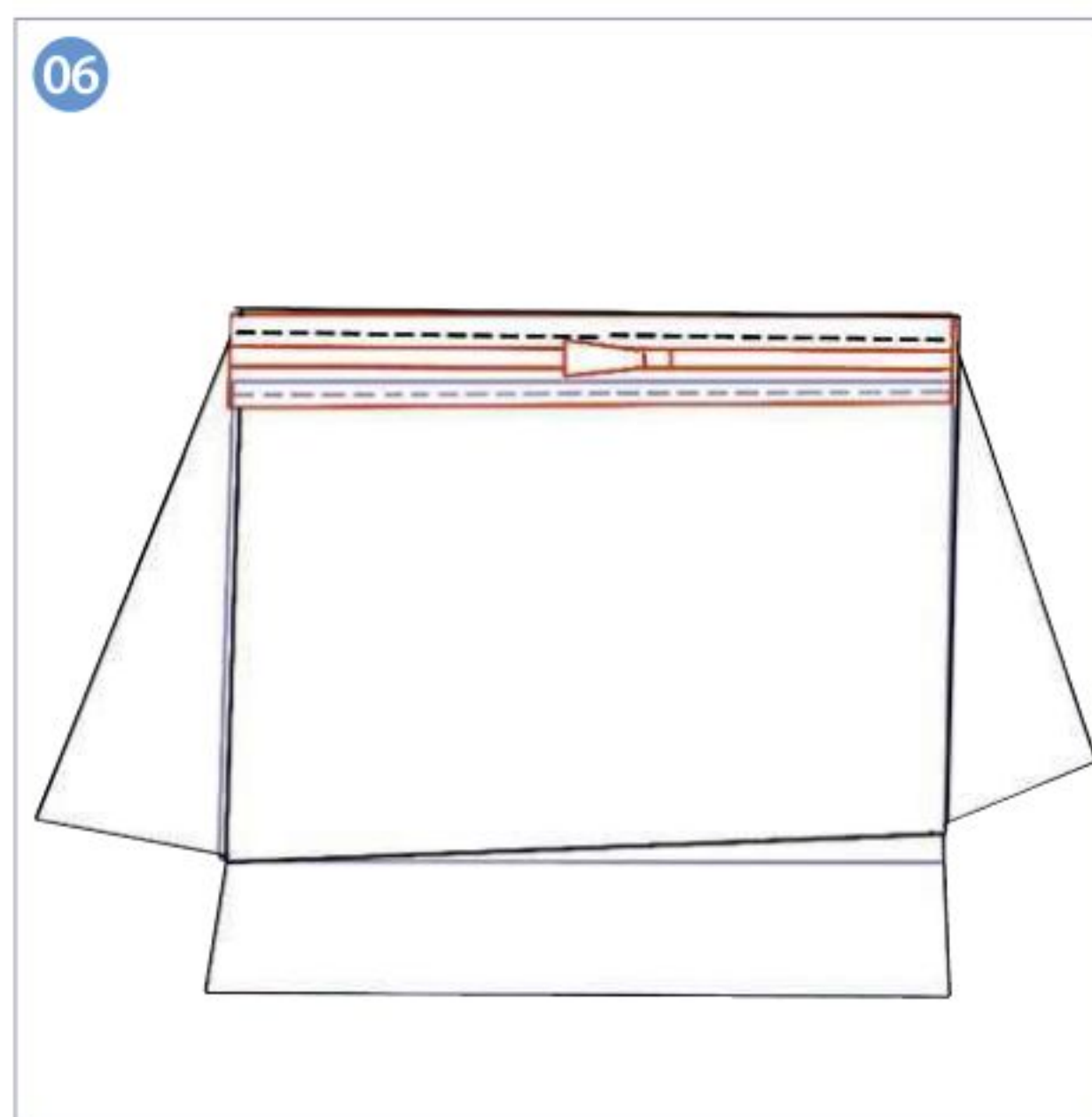
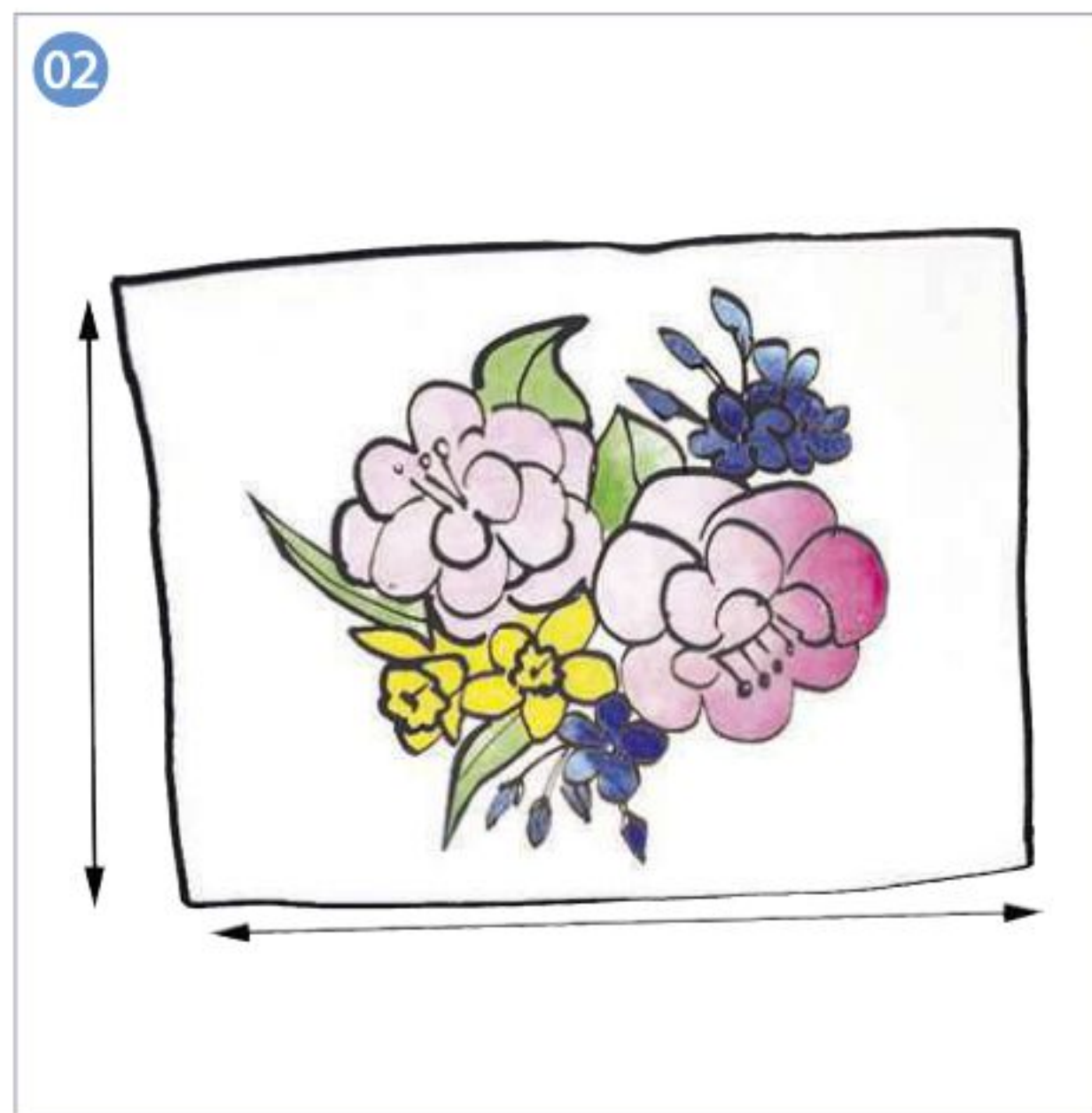
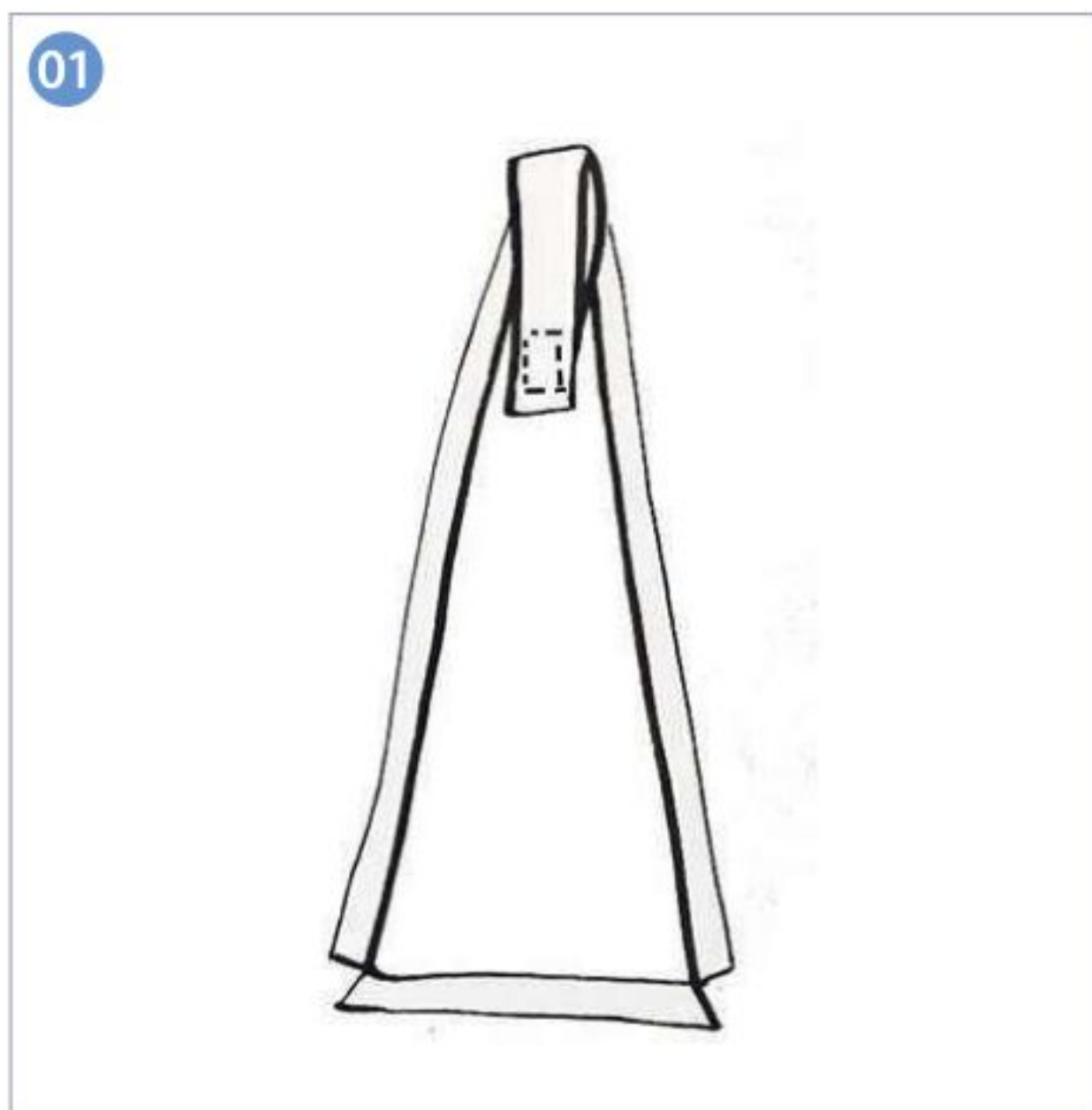
- Spring Quilt - Harrogate Feb 23-25th
- Knit & Stitch - Olympia Mar 1st-4th
- Scottish Quilting - Glasgow - Mar 8-11th
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DARLING BUDS

DIY the stitched florals trend with **Hannah Read-Baldrey's** simple bag project adorned with a spray of embroidered spring blooms.



YOU WILL NEED

- Outer fabric: 70x90cm (28x36in)
- Lining fabric: 70x90cm (28x36in)
- Heavy weight interfacing: 70x90cm (28x36in)
- Stranded cotton: one skein each of DMC; 915, 152, 3836, 223, 3705, 760, 712, B5200, 743, 742, 726, 518, 336, 3346, 320, 772, 3078.
- Zip: 30cm (12in)
- Bag chain strap
- Extra large embroidery hoop
- Heat transfer pencil
- Matching thread
- Basic sewing kit

NOTE

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

Hannah says: "This hand-embroidered bag looks like it's come straight off the catwalk. Not just a pretty design, it has a secret meaning too: in the language of flowers, the camellia symbolises faithfulness, the forget-me-not, remembrance, and the daffodil, memories, all joining forces to create a bouquet that encapsulates the sentiment 'when we shall meet again.'"

CUTTING OUT

Step one Make a bag side template by drawing a triangle measuring 14cm (5½in) wide at the base and 24cm (9½in) high.

Step two From the main fabric cut:

Bag front: 45x55cm.

Bag back: 24x32cm (9½x12½in).

Bag sides: use the side template to cut out two side pieces.

Bag base: 14x32cm (5½x12½in).

Strap loops: two pieces 10x4cm (4x1½in).

Step three From the lining fabric cut:

Front and back lining: two pieces 24x32cm (9½x12½in).

Sides lining: use the side template to cut out two sides pieces.

Base lining: 14x32cm (5½x12½in).

Step four From the interfacing cut:

Front and back: two pieces 24x32cm (9½x12½in).

Sides: use the side template to cut out two sides.

Base: 14x32cm (5½x12½in).

TRANSFERRING THE DESIGN

Step one Download and print out the embroidery template. This is already in reverse so that when you transfer it will be the right way up for stitching.

Step two Draw over the outlines of the floral design using a heat transfer pencil.

Step three Turn the paper over and place it in the centre of the bag front fabric.

Step four Press down onto the back of the paper using a hot iron and hold in place for a few seconds to transfer the image to the fabric.

EMBROIDERING THE DESIGN

Step one Mount the fabric into the embroidery hoop with the floral design in the centre.

Step two Using a filling stitch, such as satin stitch, embroider the design by referring to the thread guide diagram on the opposite page. Each area of the diagram is numbered with the relevant stranded cotton number so you can follow it whilst stitching. You can use other colours if you wish by referring to the main photo to see which colour is used where.

Step three Complete the embroidery by adding the French knot details to the centre of the peony and the forget-me-nots.

Step four Remove the completed embroidery from the hoop, trim away any excess threads from the back, and press on the reverse. Place a towel on top so you don't flatten the stitches.

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QUICK FIX

Stitch a man's work shirt into an everyday staple with Jennie Jones' stylish shirt-to-skirt update.

MAKE YOUR OWN IN AN AFTERNOON!



YOU WILL NEED

- 1 shirt
- Matching thread
- Basic sewing kit

NOTE

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

MAKING THE SKIRT

Step one Cut off the sleeves and shoulder panel.
Step two Turn the shirt wrong sides (WS) out and draw a straight line from the armholes to the hem and stitch together for the skirt side seam.
Step three Repeat this on the other side. Try the skirt on and trim the top or take in the sides to fit.

ADDING THE WAISTBAND

Step one Cut six 5cm (2in) wide strips from one sleeve then trim the lengths as follows:
Four strips: the same length as the front panel plus 2cm ($\frac{3}{4}$ in).
Two strips: the same length as the back panel plus 2cm ($\frac{3}{4}$ in).
Step two Take one long strip and two short strips and sew right sides (RS) together at the short ends, with the long strip in the middle.
Step three Repeat with the other three strips.
Step four Unpick the collar then cut it in half lengthways.
Step five Place the waistband strips RS together and sandwich the collar pieces between them. Each one needs to be placed on either end of the short sections with the points of the collars facing the end of the strips and positioned 2cm ($\frac{3}{4}$ in) from the open ends. Stitch in place.
Step six Undo the shirt and pin the waistband RS together around the top cut edge, matching side seams. The waistband will extend beyond the shirt fronts by 2cm ($\frac{3}{4}$ in) at each end.
Step seven Stitch the waistband into place.
Step eight Turn the shirt over and fold the other side of the waistband under to meet up with the seam. Tuck in the raw edges at the ends so they line up with the edges of the shirt fronts.
Step nine Topstitch around the waistband along all four sides to hold the raw edges inside and give a neat, finished look.

FINISHING OFF

Step one Stitch a buttonhole on one side of the waistband and a button on the other to match up with those on the shirt front.
Step two Work small hand stitches into the base of the collars at the hip to create belt loops.



Nadia is influenced by Japanese design, the slow fashion movement and minimalist style.



A HAND-TAILORED LIFE

Nadia Izruna's Nadinoo is a clothing brand with a new-age philosophy: to create lasting garments that combine practicality, comfort, style and beautiful craftsmanship. We meet a designer carving out her own niche in fashion through thoughtful making.

Written by Judy Darley.

The clothing dreamt up by Nadia Izruna and her team at Nadinoo has a passion for tailoring and crafting imbued in every stitch. Each garment is hand-tailored to order at Nadia's Rutland studio, revelling in the sheer pleasure of making. Nadia's philosophy is all about creating clothes that last; that are timeless, rather than trend-led. Style and practicality are equally considered at Nadinoo: patterns are cut with comfort and wearability in mind, and garments are sewn up in natural cloth that is as much a joy to wear as it is to look at. The brand's silhouettes are designed to suit all stages of womanhood, with no need to change style during and after pregnancy. These truly are clothes for life, and for living.

With a love for slow making at the heart of Nadinoo, we can't say we were surprised to discover Nadia fell for the wonder of sewing machines at a young age. "I was first shown how to thread a sewing machine at age nine by a neighbour of my grandma's," says Nadia. "She was a kind old lady who took great pride in designing and sewing the most amazing outfits for my Barbies in her spare time. I remember thinking how magical it was that she could turn scrap cloth into a shoebox filled with perfect tiny outfits."

It wasn't until Nadia's 18th birthday that she got her hands on a sewing machine of her own. "I quickly got to work sewing projects for my textiles A-level course," she remembers. "I was pretty certain even then

that I wanted to study Fashion Design at university, and one day run my own clothing business." It's an ambition that has never wavered, strengthened by Nadia's own aptitude, determination and appreciation for the craft. "Sewing was something that always came quite naturally to me," she reflects. "I'm a perfectionist by nature, so sewing neat straight lines and having perfectly pressed seams is something that gives me joy."

LAYING THE FOUNDATIONS

Studying for a degree in Fashion Design and Technology at Manchester Metropolitan University gave Nadia a firm foundation in pattern cutting, sewing and design. "We were taught every aspect of the process to

ensure we were ready to enter the industry as informed, well-rounded designers," Nadia says. "I was always certain that I wanted to be a clothing designer but I didn't really expect to fall in love with the process quite as much as I did. I always thought it would be the design and research that would inspire my clothing but instead it was the infinite possibilities of pattern cutting combined with the practical limitations of sewing that really pushed the boundaries of my ability."

Nadia's first design job was with Puma in Germany, devising leisure and performance

"THE STYLE AND FABRICS HAVE EVOLVED AND GROWN UP WITH ME, BUT THE PHILOSOPHY IS VERY MUCH THE SAME. I'M STILL A PART OF EVERY PROCESS"

apparel. "It was a great introduction to the world of commercial design and gave me an insight into the inner workings of a huge sportswear brand," says Nadia. "But after the recession hit, the apparel industry started to struggle. Creativity in design departments began to feel strained and the joy was no longer there for me. I missed that spark, which I knew I wasn't going to find sitting behind a Mac drawing garment specs."

REDISCOVERING HANDMADE

Keen to find a way back to designing and making, Nadia took a leap and launched Nadinoo in 2009. "I started up Nadinoo in my attic studio with a final pay packet and the decision to keep things small, with low overheads, allowing business to grow organically as demand grew," she says. "Designs were simple and playful, stitched in Liberty's classic cotton prints which most people already knew and adored."

This simple formula of bright and breezy, handmade designs was very well received. "Bloggers were generous with their love and support," says Nadia. "The style and fabrics have evolved and grown up with me, but the philosophy is very much the same. I'm still a part of every process and feel fortunate that I've been able to continue doing what I love all these years." The scale, location and size of Nadinoo has expanded over the years, as has Nadia's own sewing ability. "I believe producing our clothing in-house has allowed me to develop my skills alongside each collection and improve the quality and standard of our garments."

Fabric is the starting point of each design for Nadia. As she commented in a recent interview with draper Merchant & Mills: "The hand-feel, texture, weight and drape of the fabric can dictate the design and silhouette,



Left: Nadia's designs reflect her own love of wearing "loose, uncomplicated, comfy" clothing.



Left and above: Nadinoo's pared-back aesthetic is based around easy-wear, drapery silhouettes that can be worn for all stages of womanhood for maximum longevity. Below: For Nadia, it all starts with beautiful fabric: "The hand-feel, texture, weight and drape of the fabric can dictate the design."





Left: New garments are dreamed up with the help of Nadia's inspiring pinboard.

almost narrowing your options until you figure out the perfect silhouette to flatter and show off your chosen fabric."

Natural fabrics are her number-one choice. "I prefer to work with 100-per-cent natural fibres, usually wovens as this is my speciality. I'm a sucker for a fabric with a good story; hand-woven, hand-printed, organic fibres, anything that gives the garment more worth and meaning." It's a belief that led to Nadia's recent successful collaboration with the sewing brand. "I love what Merchant & Mills have done, creating a desirable sewing brand based on the craft and forgotten heritage of the UK clothing manufacturing industry," she enthuses. "They are a great bunch of people who are passionate about their products, suppliers and end consumer with a true love for sharing the make-and-mend philosophy. Their taste levels are also very much in sync with my own so it's easy to dip into their quality offering and pluck out beautiful fabrics I feel inspired to sew and design with. In addition, they offer low minimums for their wholesale customers which can be a benefit for small businesses like mine who make to order or use small-batch production."

SIMPLY ELEGANT

For Nadinoo's Simplewear collection, Nadia was keen to source fabrics that could be styled easily with the rest of the range.

"I still wanted there to be a story of print and texture even if the colours were tonal and muted. I'm always inspired when it comes to fabric-sourcing and try to push the boundaries by trying something new with

each collection." Nadia explains that the Simplewear collection was heavily inspired by the minimalist movement and "the idea of owning less but mindfully selecting those items so they do more. I wanted to translate this into the garments I made so each piece would be sturdy enough to endure daily use and be worn in different ways with your existing wardrobe. This also overlapped with my desire to design clothing to suit all stages of womanhood to eliminate the need to

"MY BUSINESS IS THERE TO FULFIL A SMALL NICHE IN THE MARKET AND THERE IS NO PRESSURE TO FORCE IT IN A DIRECTION THAT IS NOT TRUE TO MY ETHOS."

purchase a new wardrobe for our changing bodies through pregnancy and beyond. This certainly influenced the shapes I chose with looser silhouettes that drape and adapt to your current needs." The shapes are hugely inspired by simple Japanese style. "Japan has always been the benchmark of taste for me."

Nadia's own style preferences are utterly in tune with Nadinoo's output. "Currently I feel my style is loose, uncomplicated, comfy and easy to wear," she says. "As a mother of two I don't have time to over-complicate things or wear anything too fancy. I love that my style has evolved with me as the demands in my life have changed. I'm sure my style will continue to change and I love that I get to design my collections to reflect this."

As a busy working mum, Nadia loves nothing more than slowing down and spending quality time with her family. "Cooking a new recipe from my growing collection of cookbooks or playing a board game with my eldest daughter then going on a long walk... It really is the simple things these days that give the most pleasure."

Launching her business at the start of the recession worked out strangely well. "The young customer my collections reached back then were not too effected by the financial climate," she says. "However, since altering the design direction to suit a more mature and conscious consumer I have certainly felt the pinch and struggled to replicate early successes in sales." She remains determinedly undeterred, however. "I believe there's still a market for what I have to offer, it's just a case of finding new and creative ways of reaching that consumer. I have no plans to water my designs down to be commercial as I believe it's important to offer something different with honesty at the forefront."

Happily, there has been plenty to discover from this. "I have learned that my business is there to fulfil a small niche in the market and there is no pressure to force it in a direction that is not true to my ethos in order to chase sales," she says. "My clothing label is small and modest and fulfils all my creative needs while giving me the flexibility and time to be a mother. It's the perfect work/life balance."

FRESH CONCEPTS

Designing aside, Nadia's favourite aspect of running Nadinoo is "seeing my garments



Above: Playing with fabrics is one of Nadia's favourite stages of the design process. She's a particular fan of Merchant & Mills: "Their taste levels are in sync with my own, so it's easy to dip into their quality offering."



worn by amazing and inspiring women from around the world," says Nadia. "Knowing the confidence they achieve by feeling good in what they wear is something I cherish."

Other pleasures include geeking out over tailoring techniques. "I'm currently finishing a lot of my seam edges with a single-fold binding," Nadia says. "It's a great clean way to finish curved edges and makes the inside of the garment look just as pretty at the outside. It's not possible to create perfectly pressed self-fabric binding without a bias tape maker tool, so my advice would be to get them in every size to find your favourite!"

Responsible making is an essential part of the company's ethos. "I am delighted that there's a growing trend towards sustainability in fashion, whether through the increase of slow fashion brands or the use of more environmentally friendly materials like organic cottons in commercial fashion," Nadia says. "As I'm currently an exclusive online retailer this has had a huge impact on the sustainability of my business. I'm aiming to move Nadinoo to be more sustainable and environmentally friendly. Whether it's big or small changes, I believe it all helps!"

Nadia is eternally on the lookout for fresh inspiration. "Ideas can begin with a simple design concept pulled together through mood-evoking imagery or a selection of textured tonal fabrics that tell a story," she says. "I have a huge pinboard in my studio that gathers all the images found that inspire me and influence my designs. I try not to be too strict and selective at the early stages of the design process – it's nice to keep an open

mind and see where an idea may take you. I also collect sewing patterns gathered from travels all over the world as they can be a great starting point for a design and take you somewhere new and unexpected. I'm experimenting more with looser shapes that take inspiration from Japanese style. The cross-over apron is one that has influenced many of the Simplewear garments."

Location is also part of the mix when it comes to capturing and refining designs. "Often, the best design ideas come to me outside working hours, when I'm occupied doing something else in everyday life, like picking up the kids from school or making the family dinner," Nadia says. "When I get in the studio the next day I have the chance to put pen to paper and sketch out all the ideas my brain has been figuring out. Sometimes I don't sketch at all and begin pattern-cutting with a loose idea in my head of what I'm after, allowing the designs to evolve with each stage of the process. If I do sit down to design, it's usually in the studio with my pattern-cutting books open and my towering pinboard to guide me. The radio will be playing BBC 6music in the background and a cuppa will no doubt be within reach."

This year marks a big change for Nadinoo. "I'm hoping to release our first sewing patterns based on some of the Simplewear designs and complement them with sewing workshops around the UK," Nadia says. "I'd love to inspire the nation to dust off their machines and get sewing again!"

See Nadia's full collection of handcrafted garments at www.nadinoo.com



NADIA'S TOP STITCHING ADVICE

"I remember at my first sewing lecture at university the teacher saying 'there really isn't much that can go wrong with sewing that can't be unpicked.' Of course, I now know there are some mistakes you can't come back from, but just being told this encouraged us to sew without fear. It's a philosophy I keep in mind each day and you can too!"

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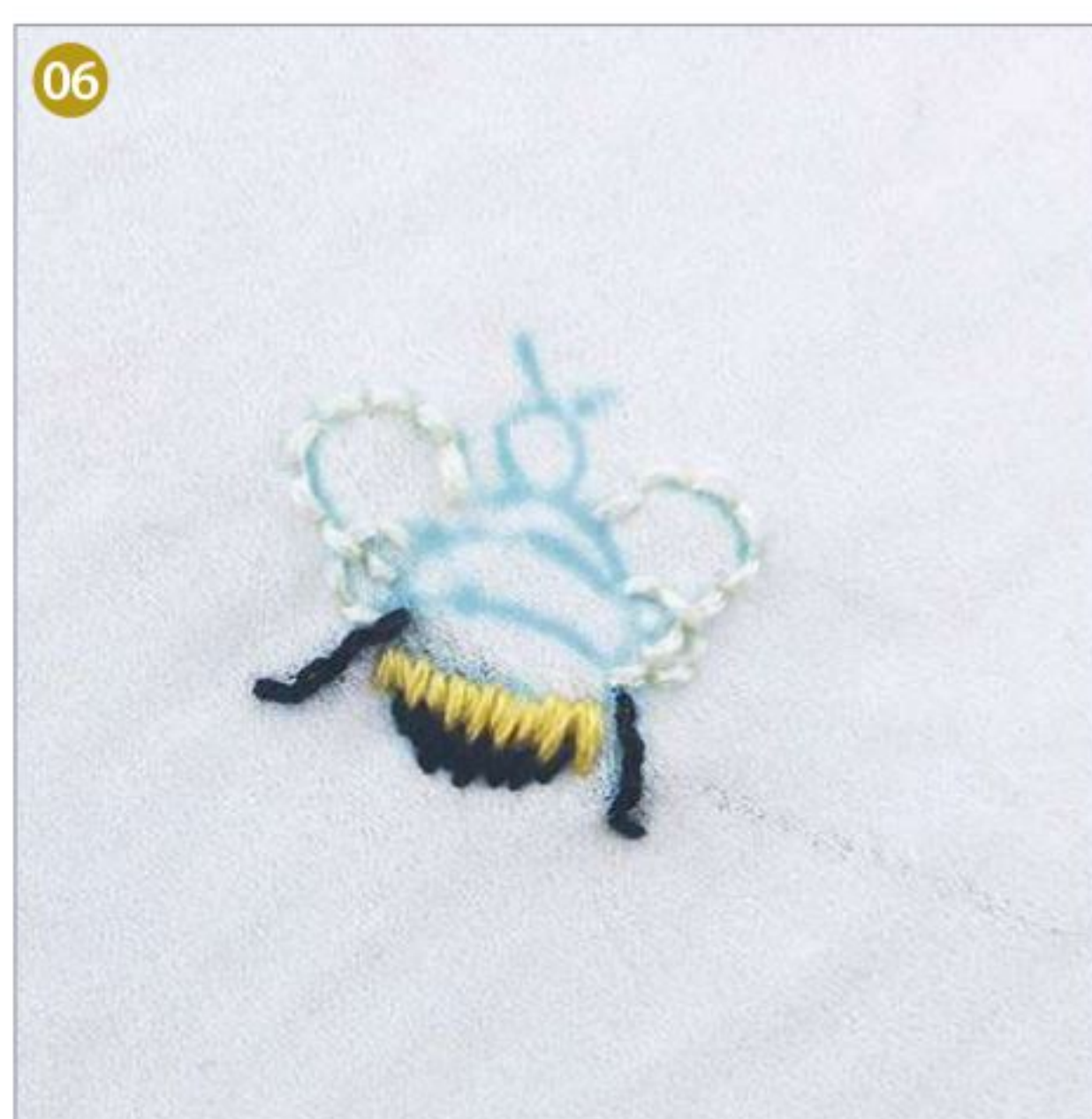
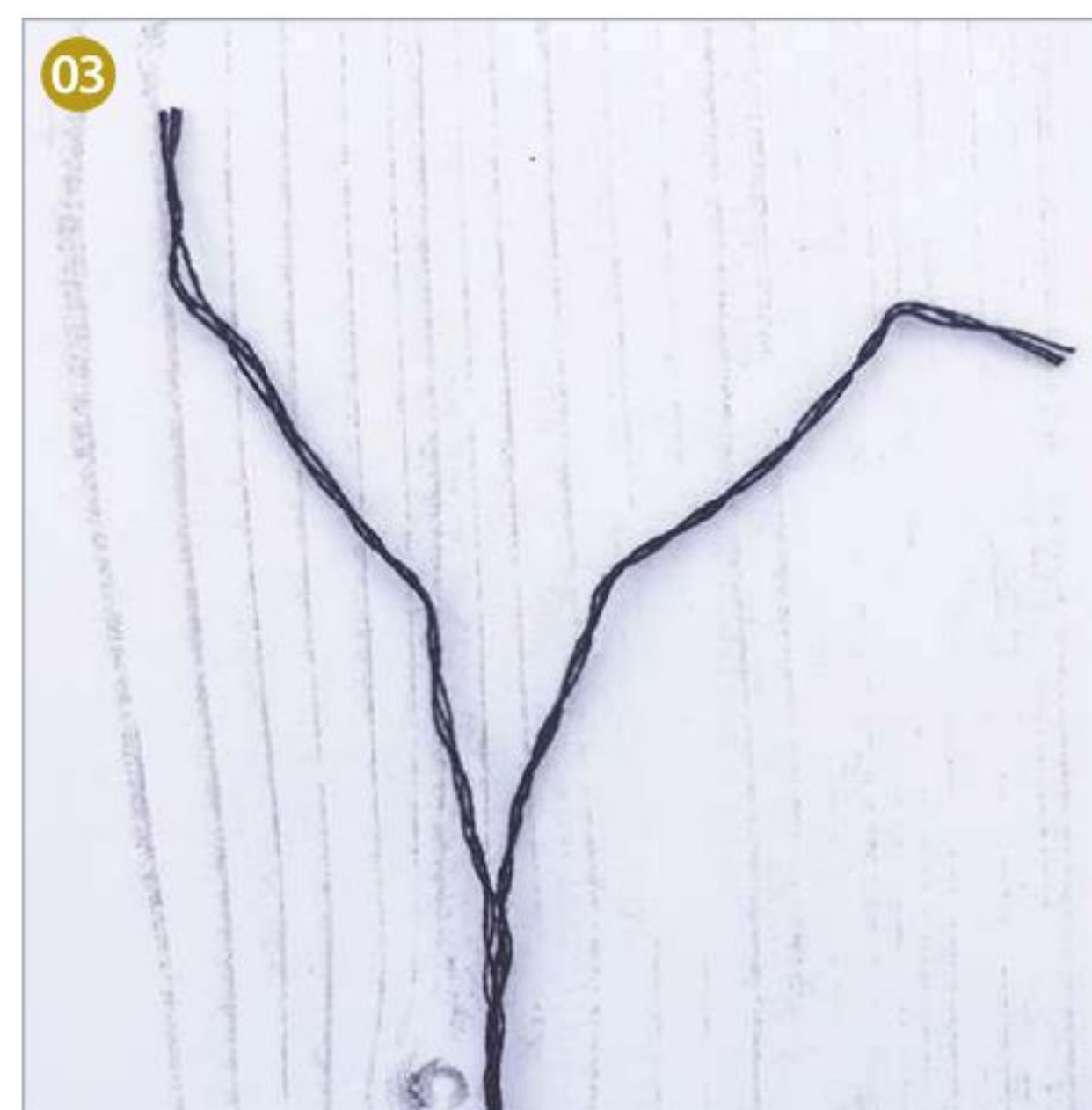
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QUEEN BEE

Add bee-utiful embroidered motifs to a plain blouse with **By Hand London's** tutorial.



YOU WILL NEED

- A plain shirt or blouse
- Stranded cotton: black, ecru and yellow
- Embroidery hoop
- Water erasable pen or water soluble stabiliser
- Basic sewing kit

NOTE

Download the template from www.simplysewingmag.com/downloads

TRACING THE BEE

Step one Download and print out the embroidery bee template.

Step two Decide on the placement and whether you'd like a random, scattered pattern or something more symmetrical.

Step three Mark your chosen embroidery placement with a water erasable pen.

Step four If your blouse is translucent enough to see the design through the fabric then place it on top of the bee design and trace around the outlines using a water erasable pen. **01**

Step five If you can't see the design directly through the fabric then use a water soluble stabiliser (we used Solvy). This is a very fine film that you trace the design onto, then tack it to your fabric and stitch directly through it. When your embroidery is finished, you simply tear away as much of the stabiliser as you can, and dissolve the rest in water.

Step six Mount the traced areas of your blouse centrally inside the embroidery hoop, making sure the fabric is taut but not too stretched. **02**

STARTING OFF

Step one Cut a length of stranded cotton and thread your needle with two strands. **03**

Step two Leave a long end at the start and finish of your embroidery so you can go back and weave them in and out of a few stitches at the back so they are secure.

WORKING THE WINGS AND LEGS

Step one The wings and legs are worked in back stitch. Bring your needle up at the start of the marked line and make one straight stitch, approx 2-3mm (1/8in) in length down through the fabric. For tight curves, a shorter stitch is best for a neat finish.

Step two Bring your needle back up along the line, but one space ahead. Reinsert your needle at the end of your last stitch to finish it. **04**

Step three Continue stitching in this way, always working back on yourself until the drawn line is covered in a row of stitches.

Step four Stitch the wings first using ecru stranded cotton.

Step five Use black stranded cotton to stitch the legs, leaving you with the black thread ready to start the body.

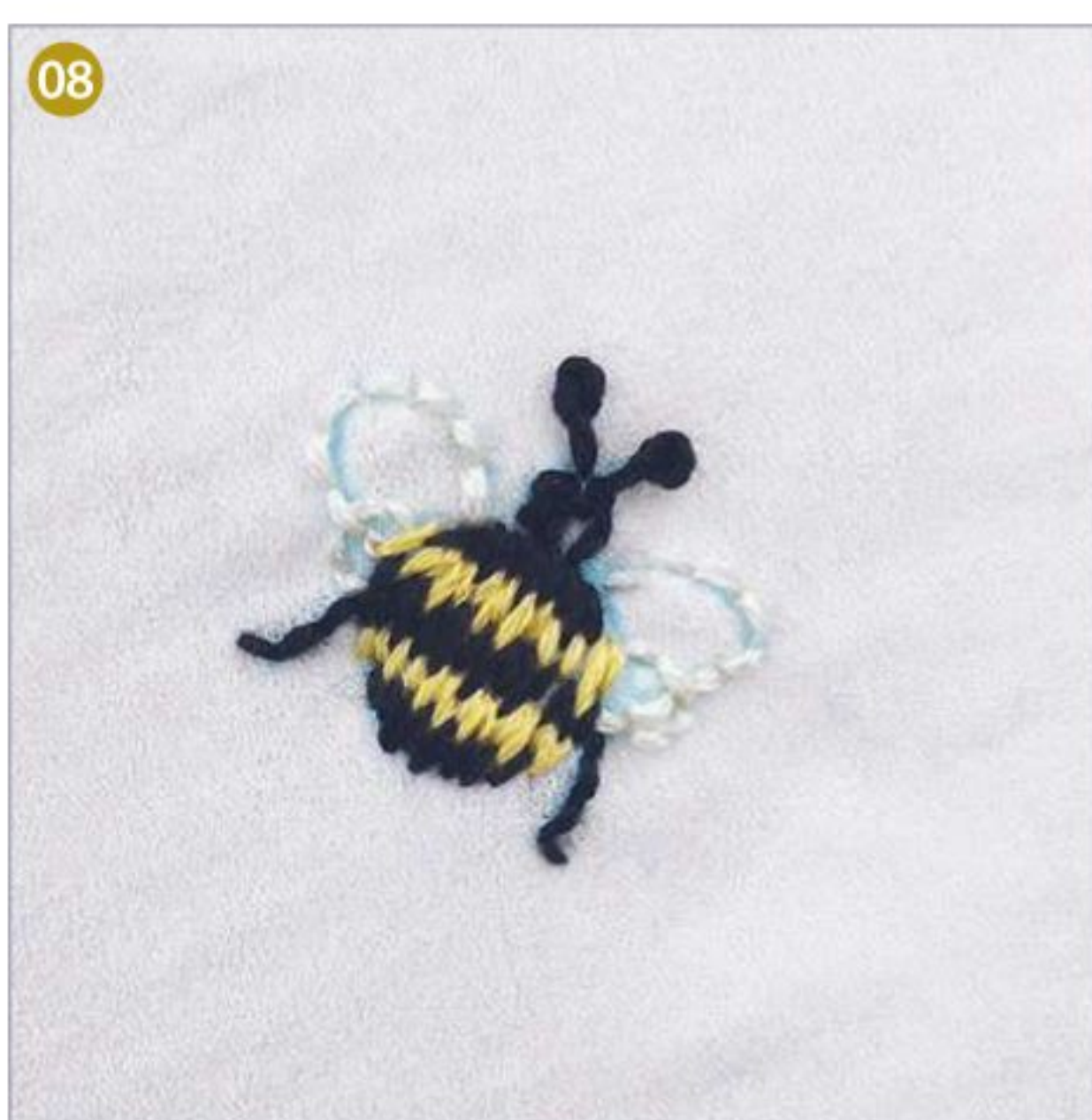
STITCHING THE BODY

For the body, we'll be recreating the fuzzy stripes with satin stitch.

Step one Start by stitching the black stripe at the bee's bottom. **05**

Step two Next work the yellow stripe above it, making the bottom of these stitches go into the top of the black stitches in the row below. **06**

Step three Continue working the stripes in this way one stripe at a time as opposed to stitching all the black stripes and then the yellow ones. Working in this way will give you a more layered



effect, mimicking the natural way the fuzz covers the bee's body.

STITCHING THE HEAD

Step one When you reach the head, use back stitch to outline it.

Step two Fill in the head roughly with little straight stitches. For a more of a rounded, 3D feel, leave a little area unfilled.

MAKING THE ANTENNAE

Step one To create the antennae, use a long tailed French knot. Bring your needle out right by the head.

Step two Wrap the thread around your needle twice and instead of re-inserting your needle back where you came out as you would with a regular French knot, instead insert your needle at the tip of the antenna. If you're struggling with this technique, work regular French knot at the end of a single straight stitch instead. **07**

Step three Repeat for the other antenna.

FINISHING OFF

Step one Repeat this to embroider all your traced bees in the same way. **08**

Step two Remove the erasable pen or water soluble stabiliser. Cold water is usually best for an erasable pen and warm for the stabiliser, but it's best to follow the manufacturer's instructions before doing this.



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Nº 11
CLOUD STITCH

STITCH

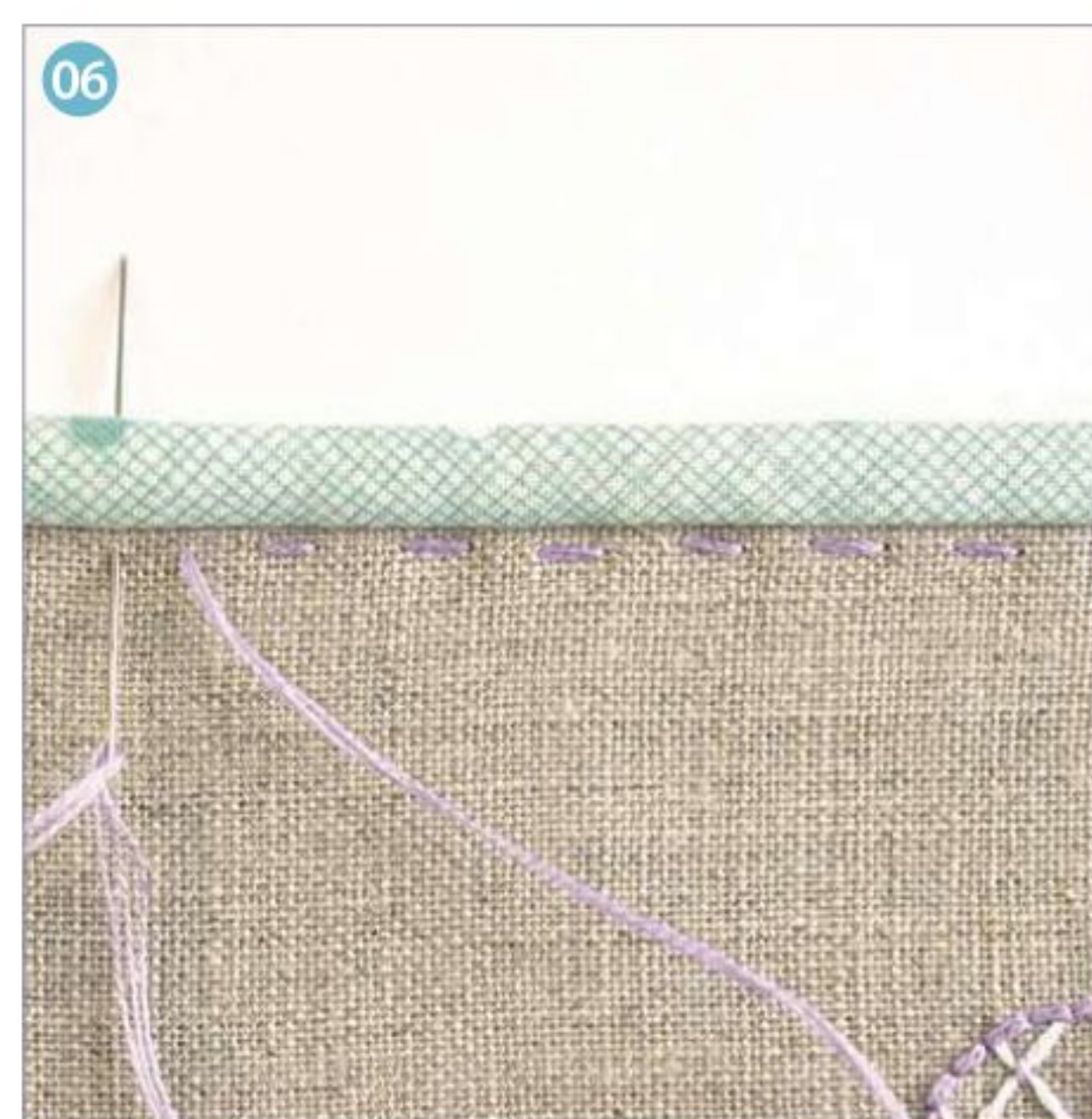
library

Learn a new stitch and add a handmade touch to your table with this embroidered placemat project by **Mollie Johanson**.



CUT OUT & KEEP





YOU WILL NEED

- Linen fabric: 40x95cm (16x38in)
- Iron-on heavyweight interfacing: 32x44cm (12⁵/₈x17³/₈in)
- Binding fabric: 20x52cm (8x21in)
- Stranded cotton: lavender and white
- Matching thread
- Basic sewing kit

NOTES

- Use a 5mm (1/4in) seam allowance.
- Download the template from www.simplysewingmag.com/downloads

WORKING CLOUD STITCH

Step one Work several rows of evenly spaced vertical straight stitches, staggering each row.

Step two Using different coloured thread, bring your needle up from the back near the area you are stitching. Slide your needle from right to left through the first straight stitch, then through the first straight stitch in the next row.

Step three Repeat this, alternating between the rows, then take your needle back down. 01

Step four Come up again and slide your needle from left to right through the first straight stitch of the third row, then through the first straight stitch in the row above. 02

Step five Repeat this, alternating between the rows. When you're filling an area, you may need to form partial rows at the edges.

MAKING A PLACEMAT

CUTTING OUT

Step one Cut the linen fabric as follows:

Placemat front: 40x50cm (16x20in).

Placemat back: 32x44cm (12⁵/₈x17³/₈in).

Step two Cut the binding fabric into four strips, 5x52cm (2x21in) each.

TRANSFERRING THE DESIGN

Step one Download and print out the template.

Step two Place the template underneath the front fabric, positioning it 10cm (4in) from the raw edges at the top left corner of the linen.

Step three Trace around the clouds outline using an erasable pen.

EMBROIDERING THE CLOUDS

Step one Using three strands of stranded cotton throughout, fill the clouds with cloud stitch. Work the vertical straight stitches using lavender thread and the weaving in white.

Step two Outline the edges of the clouds in backstitch using lavender thread.

ASSEMBLING THE PLACEMAT

Step one Trim the embroidered front fabric to 32x44cm (12⁵/₈x17³/₈in), with the outer edges of the clouds 3cm (1¹/₄in) from the top and left. 03

Step two Press the interfacing on the wrong side (WS) of the placemat back fabric. Pin the front and back of the placemat WS together.

BINDING THE EDGES

Step one Join the binding strips right sides (RS) together at the short ends to make a long strip.

Step two Fold the strip in half lengthways with WS together and press, then turn one short end under by 1cm (3/8in) to the WS.

Step three Pin the binding to the front of the lower edge of the placemat. 04

Step four Sew the binding in place, mitring the corners as you go. 05

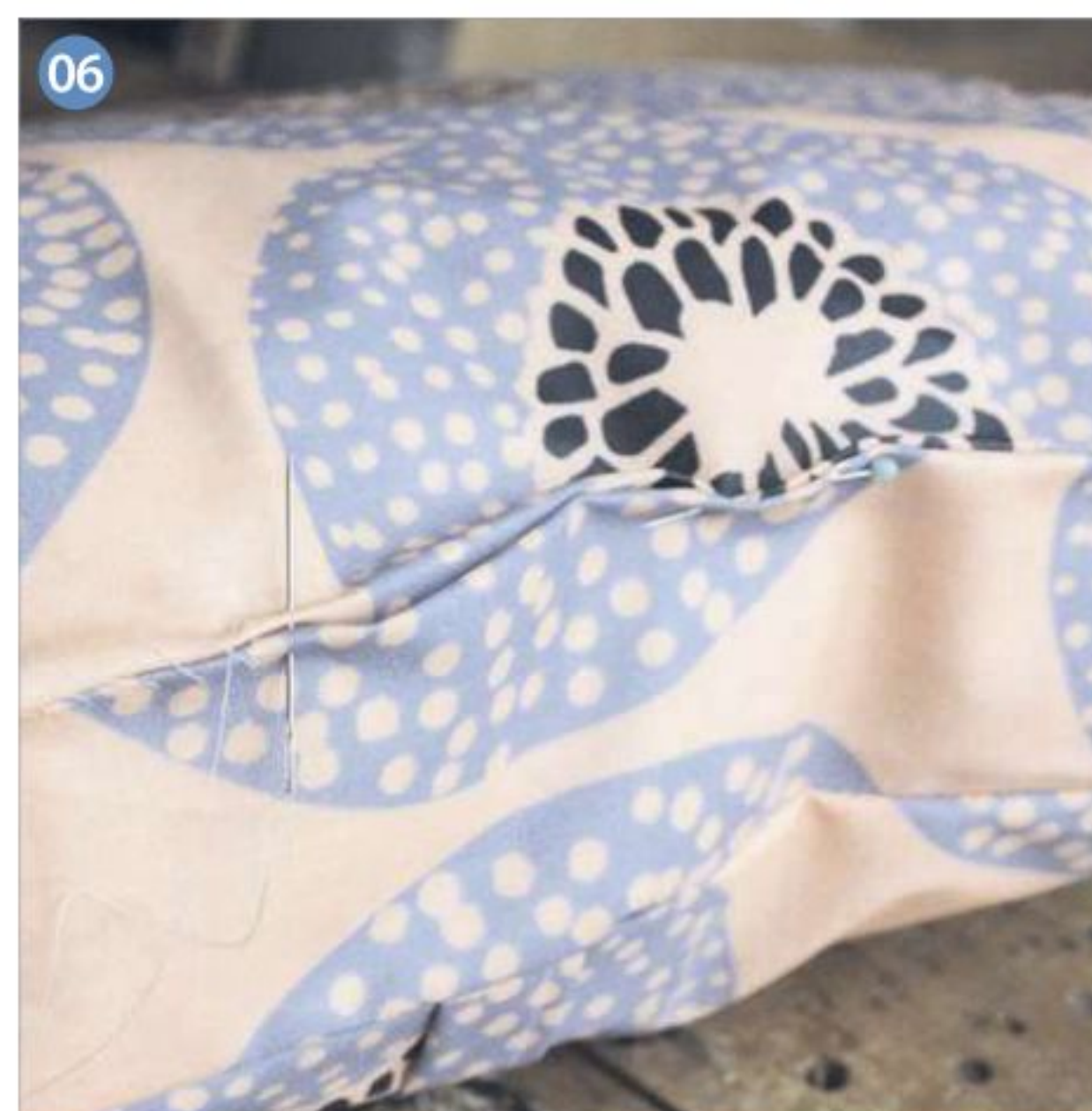
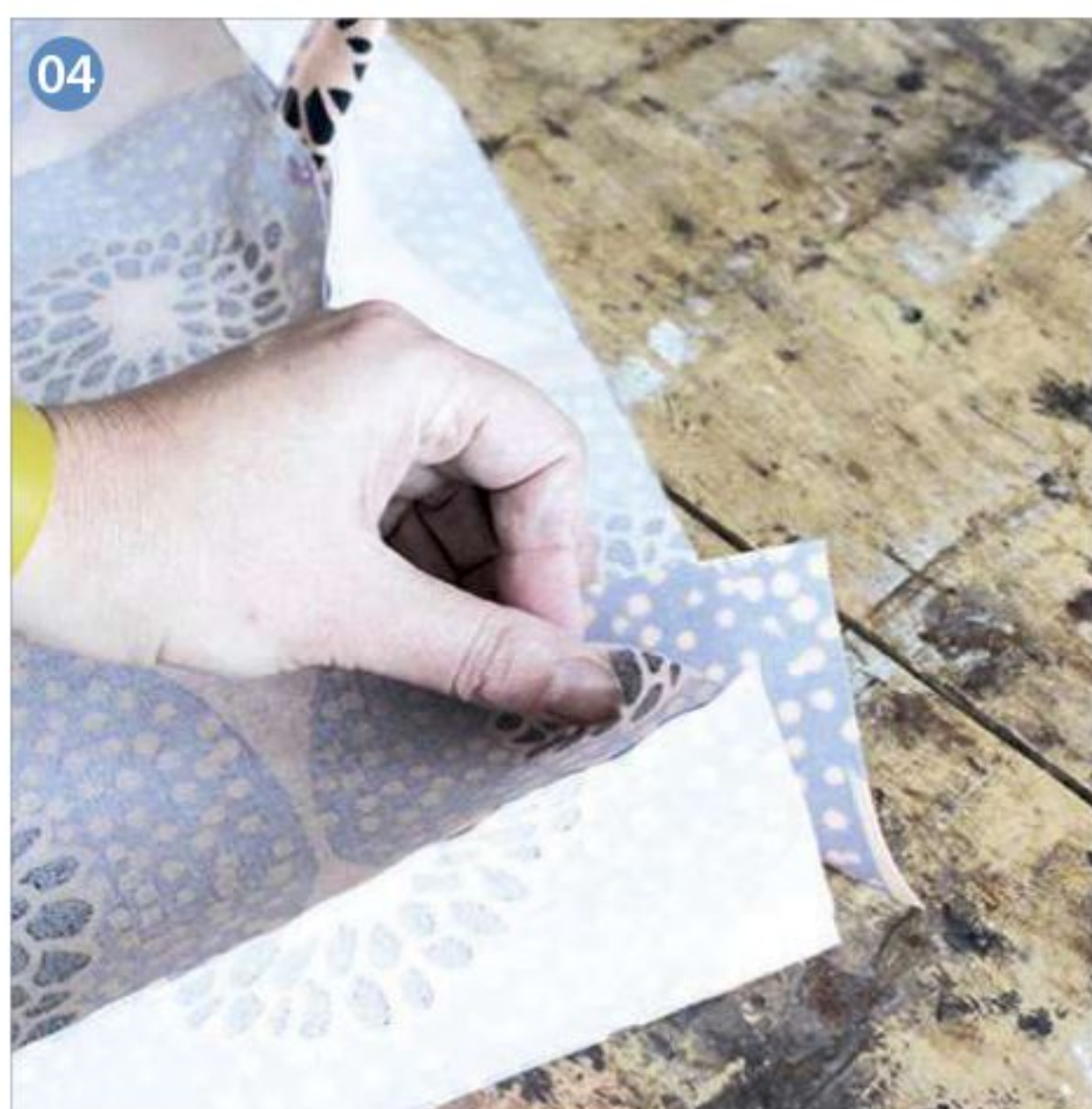
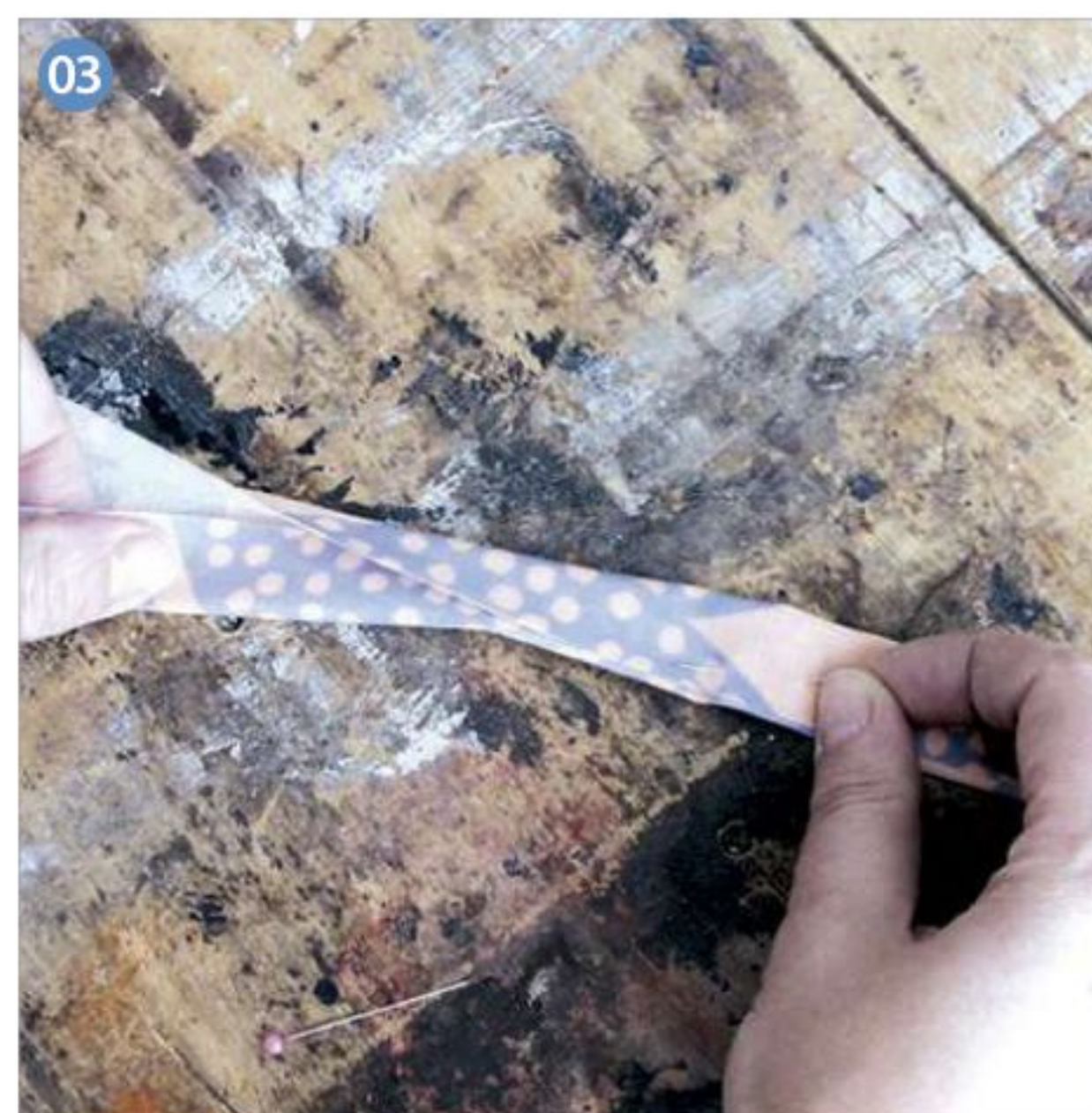
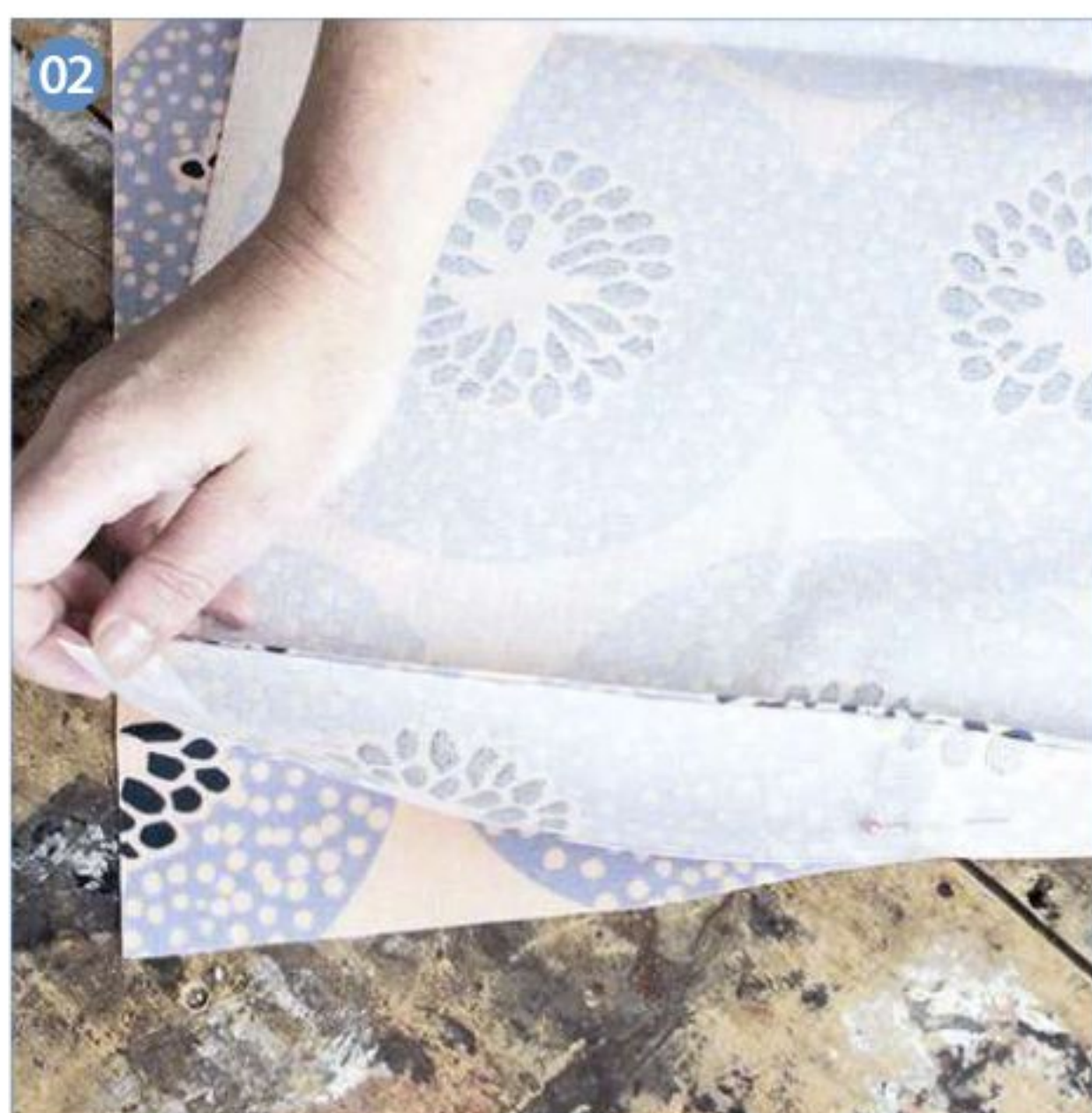
Step five Work a running stitch just inside the edge of the binding to decorate. 06

CHEF'S HELPER

Stitch **Hester van Overbeek's** cookbook cushion in spill-friendly oilcloth for easy cleaning. Here's to cooking, baking and mess-making!



BOOK CUSHION



YOU WILL NEED

- Oilcloth: 50x135cm (20x53in)
- Bag of rice
- Polyester fibrefill
- Matching thread
- Basic sewing kit

FABRICS USED

Woven oilcloth in coral with blue/black circle print by Stoff & Stil, 135cm (53in) width. Ref: 861558. Available from www.stoffstil.co.uk

NOTE

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

CUTTING OUT

Step one Cut the fabric as follows:

Cushion front: 35x50cm (13³/₄x19³/₄in).

Cushion back: 35x50cm (13³/₄x19³/₄in).

Sides: cut two triangles 6cm (2³/₈in) in height and 35cm (13³/₄in) in length.

End: 6x50cm (2³/₈x19³/₄in).

Band: 6x45cm (2³/₈x17³/₄in).

ATTACHING THE SIDES

Step one Pin the long side of one triangle right sides (RS) together with the short side of the cushion front, matching raw edges. **01**

Step two Stitch into place and trim the tops so they are level.

Step three Repeat with the other triangle on the other short side of the cushion front.

Step four Pin then stitch the short sides of the cushion back to the raw long edge of the triangles as before and trim the top edges. **02**

ATTACHING THE BAND

Step one Fold one long raw edge of the band piece over to the wrong side (WS) then fold the other raw long edge on top so you are folding it in thirds and the edges meet as shown. **03**

Step two Pin then stitch the folded edges into place down the length.

Step three Mark the centre of the top and bottom long sides of the cushion front and place the short ends of the band centrally over

these points so it runs vertically down the cushion. The band should be RS up on the RS of the cushion front.

Step four Pin into place but not too tightly as it needs to be a little loose to fit a book under later, about 5mm (1/4in) longer than the cushion front works well.

ASSEMBLING THE CUSHION

Step one Pin the cushion front and back together across the bottom edge. This is the edge which has the points of the triangles.

Step two Stitch together across this bottom edge, encasing one end of the band as you go.

Step three Pin the end piece into place at the top of the cushion so it is RS together with the front, back and side triangles. **04**

Step four Stitch together all the way around but leaving a 20cm (8in) turning gap in the centre of the cushion back seam.

Step five Turn the cushion RS out. **05**

FILLING THE CUSHION

Step one You now need to stuff the cushion. We added a bag of rice to give ours added weight, but this does mean you can't wash it with this inside. However, oilcloth is easy to wipe clean.

Step two Place the bag of rice inside and fill the rest of the cushion with polyester fibrefill until plump but not too firm.

Step three Hand-stitch the opening closed. **06**



YOU WILL NEED

- Fabric A: 35x100cm (14x39in), cushion fronts
- Fabric B: 35x100cm (14x39in), cushion backs
- Fabric C: 50x112cm (20x44in), cushion ties
- Six self-cover buttons: 2cm (3/4in) diameter
- Three cushion pads: 30x30cm (12x12in)
- Matching thread
- Basic sewing kit

NOTE

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

CUTTING OUT

Step one From Fabric A cut:

Cushion fronts: three pieces 32x32cm (12³/₄x12³/₄in) each.

Button covers: three circles with a 5cm (2in) diameter.

Step two From Fabric B cut:

Cushion backs: three pieces 32x32cm (12³/₄x12³/₄in) each.

Button covers: three circles with a 5cm (2in) diameter.

Step three From Fabric C cut:

Ties: sixteen strips 7x36cm (2³/₄x14in) each.

MAKING THE TIES

Step one Fold one tie in half lengthways wrong sides (WS) facing and stitch together down the length and across one end.

Step two Turn right sides (RS) out then repeat with all the tie strips.

MAKING THE END CUSHIONS

Step one Place one Fabric A square RS up. Place one tie on top, matching raw edges so the edge of the tie is 1.5cm (5/8in) in from the top left corner and lies vertically.

Step two Line up the raw edge of

a second tie 1.5cm (5/8in) down from the top left corner and horizontally across the fabric piece.

Step three Repeat this with two more ties in the bottom left corner. These are the corner ties. **01**

Step four Line the raw edges of two more ties against the right-hand edge of the fabric square, 5cm (2in) in from the top right corner and bottom right corner. These are the connecting cushion ties. **02**

Step five Tack the ties in place and pin a Fabric B square RS down on top and pin together.

Step six Stitch, leaving a 10cm (4in) turning gap in the centre of the side with the connecting ties.

Step seven Repeat this with another Fabric A and Fabric B square but positioning the corner ties in the right-hand corners, and the connecting cushion ties down the left-hand side.

MAKING THE CENTRE CUSHION

Step one Take the last Fabric A square and tack the remaining four connecting cushion ties in place on opposite sides, 5cm (2in) from the

corners again. **03**

Step two Place the Fabric B square RS down on topstitch together, leaving a turning gap as before.

Step three Insert the cushion pads, fold the edges of the turning gaps inside and slipstitch closed.

ADDING THE BUTTONS

Step one Measure and mark the cushion front and back centres.

Step two Hand-stitch from the front mark through the cushion to the back. Pull the thread tightly to form a dip and repeat several times. **04**

Step three Work a running stitch around the edge of one circle of button cover fabric. Place the self cover button face down in the centre of the WS then gather the thread to secure around it.

Step four Slot the button back on to secure.

Step five Repeat to cover the rest of the buttons in the same way.

Step six Hand-stitch the buttons into place into the dips in the centre of the fronts and backs.

Step seven Tie the cushions together to finish.

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DITSY DETAILS

Pick a bouquet of dainty small-scale floral prints for **Laura Pritchard's** criss-cross quilt.

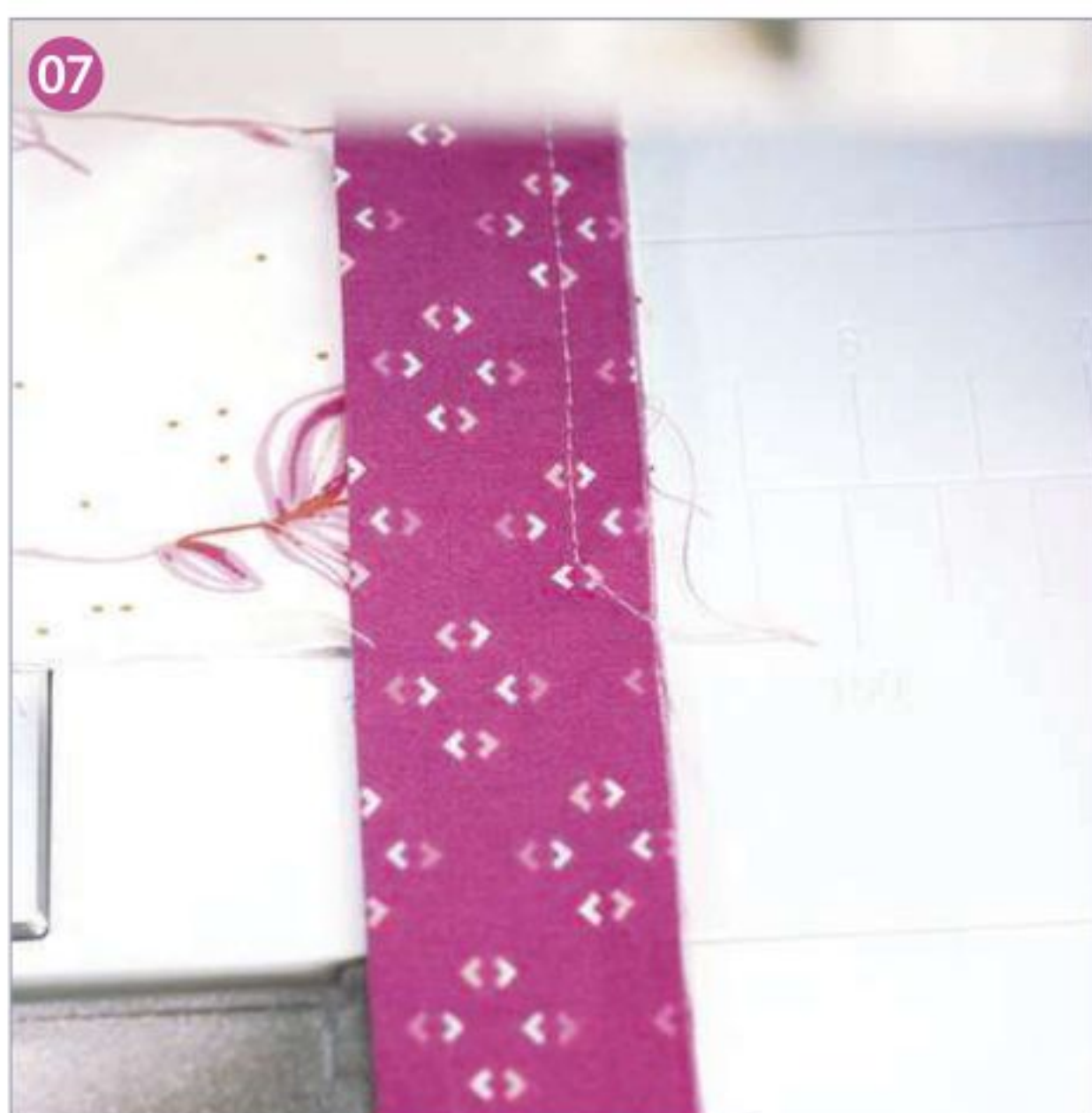
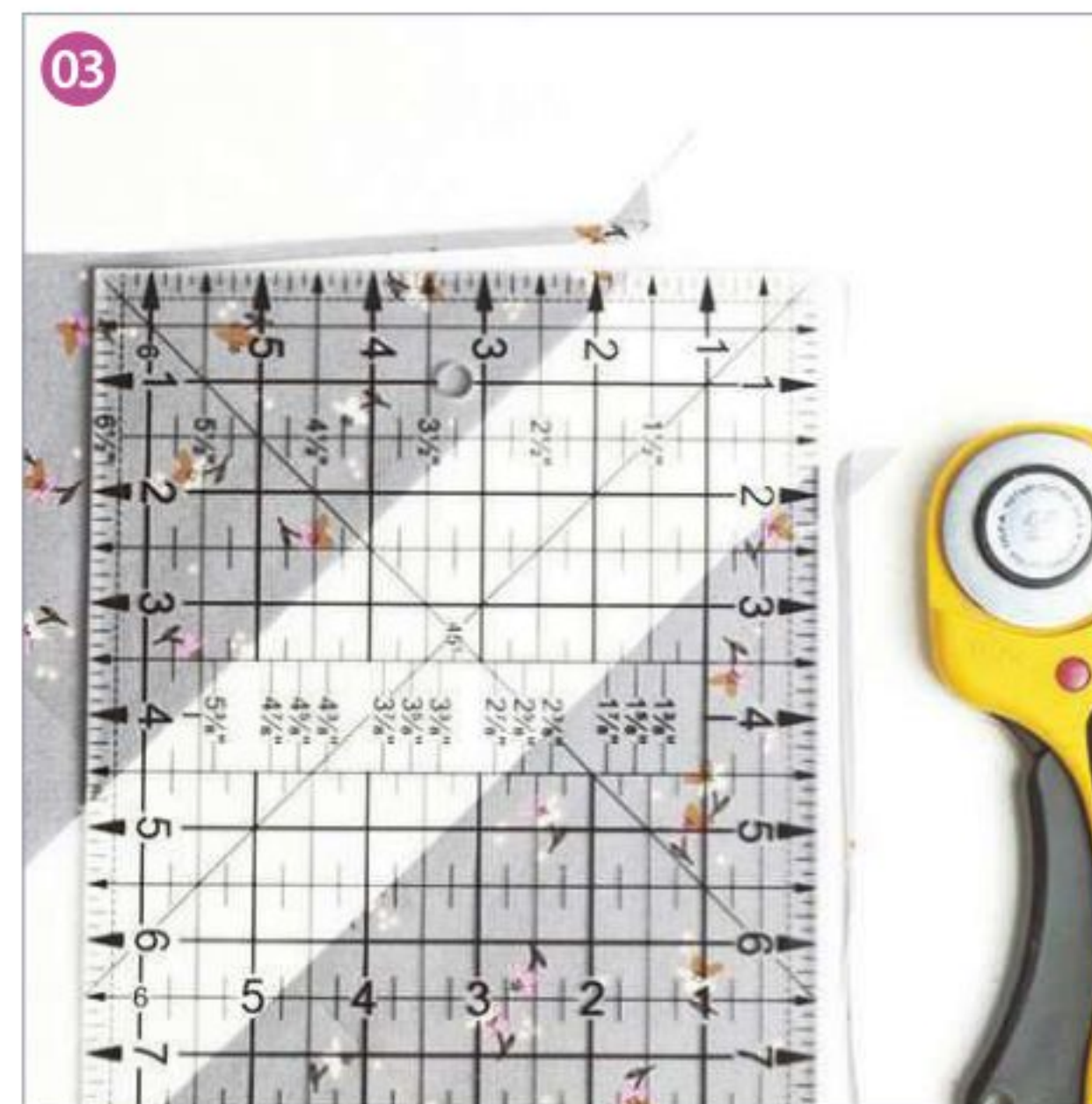
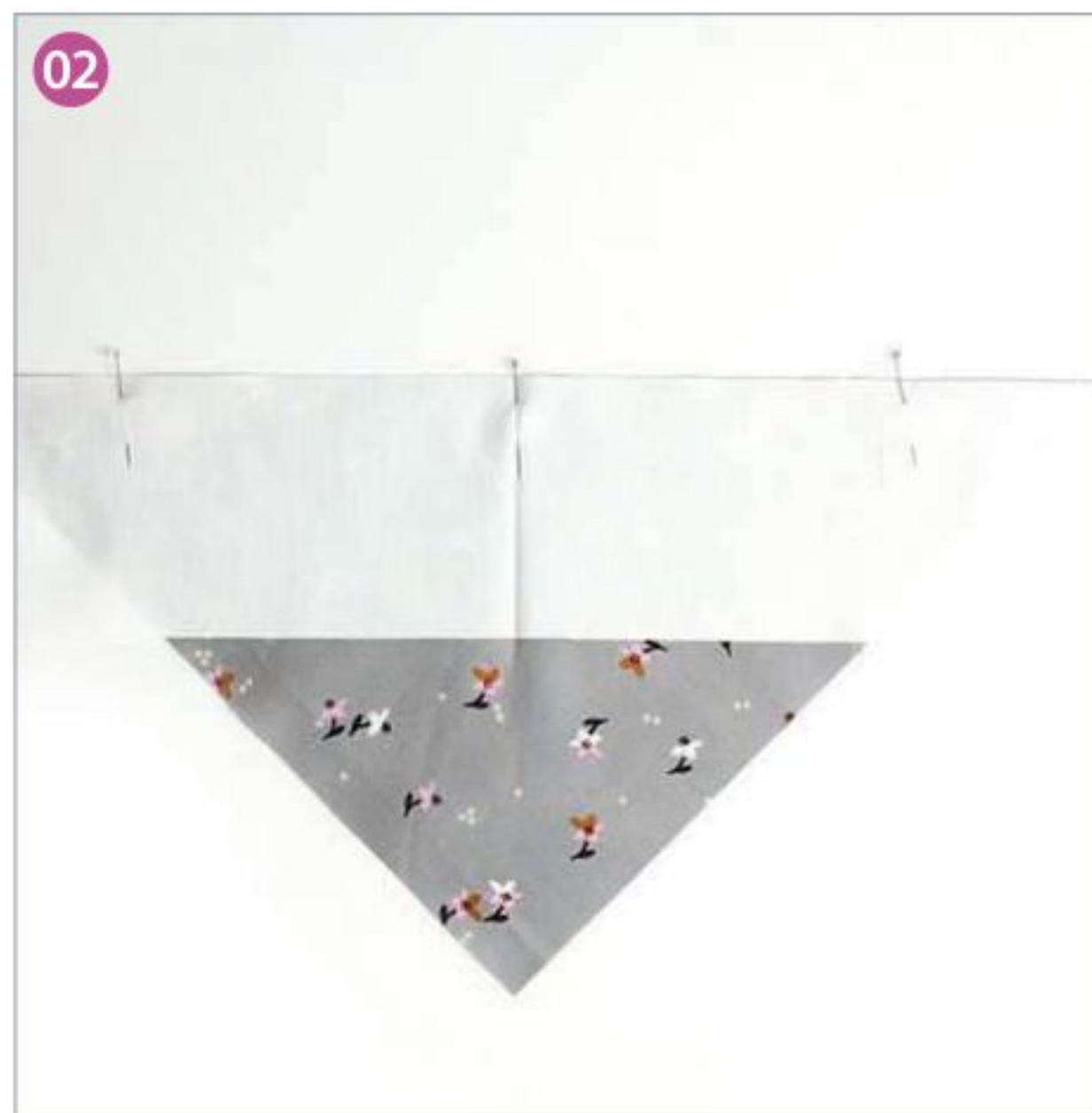
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YOU WILL NEED

- Six cotton print fabrics: one fat quarter of each
- Background fabric: 150x112cm (60x44in)
- Backing fabric: 130x160cm (52x63in)
- Binding fabric: 40x112cm (16x44in)
- Wadding: 130x160cm (52x63in)
- Matching thread
- Walking foot/free-motion foot (optional)
- Rotary cutter and mat
- Basic sewing kit

FINISHED SIZE

Approx 120x145cm (47x57in).

FABRICS USED

We used a selection of fabrics from the Dollhouse collection by Amy Sinibaldi for Art Gallery Fabrics. For stockists visit www.hantex.co.uk

NOTES

- Use a 5mm (1/4in) seam allowance.
- Press fabrics well and remove selvages before cutting.

CUTTING OUT

Step one From the six cotton print fabrics cut a total of the following:

15 squares: 23x23cm (9 1/8x9 1/8in).

15 strips: 7.5x35cm (3x13 3/4in).

Step two From the background fabric cut:

15 squares: 23x23cm (9 1/8x9 1/8in).

15 strips: 7.5x35cm (3x13 3/4in).

Step three From the binding fabric cut:

Six strips: 6x112cm (2 3/8x44in).

MAKING THE BLOCKS

Step one With your rotary cutting equipment, cut each print and background square in half diagonally from corner to corner. **01**

Step two Take one print half-square triangle and one background strip and fold each in half along the longest edges and finger press to mark a centre crease.

Step three Place the background strip on top of the triangle right sides (RS) together, aligning the creases and raw edges as shown in the photo, then pin together. **02**

Step four Stitch the two pieces together. Press the seam towards the print square, taking care not to drag the iron across the fabric as this can create distortion.

Step five Repeat this with the matching half-square triangle on the other side of the background strip. Align the centre creases and press seams towards the print fabric.

Step six Using your rotary cutter and ruler, trim the block down to 25x25cm (9 7/8x9 7/8in). Make sure the centre strip bisects the corners evenly so it sits exactly through the middle of the block – it can help to fold the block in half diagonally and mark the centre line as a guide. **03**

Step seven Repeat this with all 15 print squares and background strips, and then again with all 15 background squares and print strips to make a total of 30 blocks. Always press seams towards the print fabrics as this will help with matching seams later.

MAKING THE QUILT TOP

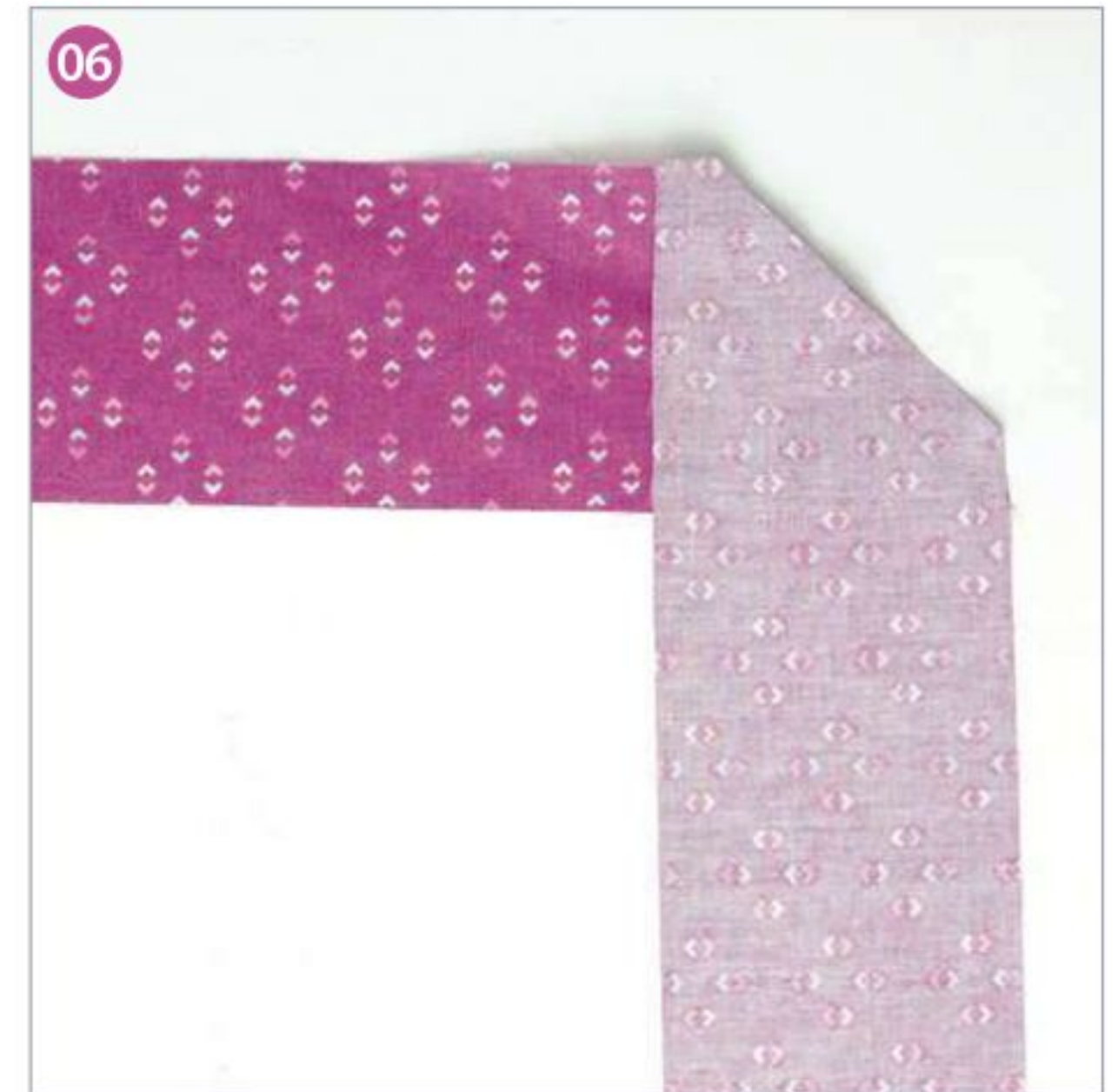
Step one Lay out your blocks in six rows of five, alternating the print blocks and background fabric blocks, and rotating them to create the criss-cross pattern as shown in the main photo. Play around until you are happy with the distribution of prints and colours across the whole quilt.

Step two Stitch the blocks together into rows. Press the seams towards the print fabrics. **04**

Step three Stitch the rows together matching the seams. They should nest nicely together. Press seams open or to one side. Your quilt top is now finished.

ASSEMBLING THE QUILT

Step one Take your backing fabric piece and lay it RS down on the floor or a large table. It should



be a few cm larger on all sides than your quilt top – you may need to stitch pieces of fabric together to make it large enough.

Step two Smooth the fabric out so that there are no wrinkles and tape it down with masking tape to secure so it is flat, but not stretched.

Step three Lay out the wadding centrally on top of the backing then the quilt top, RS up centrally over the wadding.

Step four Use safety pins to hold the layers together every 10cm (4in) or so or tack together if you prefer.

Step five Quilt the three layers together in whatever pattern you prefer. It's best to use a walking foot (sometimes called an even-feed foot) when you are stitching in straight lines, or a free-motion (darning foot) for free motion designs. Remove the safety pins as you quilt. **05**

Step six Trim the backing and wadding in line with the quilt top, making sure all the corners are square.

MAKING THE BINDING

Step one Place two binding strips RS together at right angles. Mark a diagonal line corner-to-corner where the strips overlap. Stitch along this line, trim the seam and press open. **06**

Step two Repeat this to join all the strips together to make one long strip.

Step three Press the whole binding strip in half lengthways with wrong sides together.

BINDING THE QUILT

Step one Starting halfway down one side of the quilt, and with the quilt back facing up, align the raw edges of your binding strip with those of the quilt top.

Step two Leaving a 30cm (12in) tail loose at the start, stitch your binding to the quilt.

Step three When you reach the corners, stop stitching 5mm (¼in) from the edge and then pivot and stitch diagonally at 45° into the corner. This will create your mitred corners. **07**

Step four Remove the quilt from your machine and rotate it 90°. Fold the binding upwards above the quilt top so that the raw edge runs in line with the next edge of the quilt and finger press the crease. **08**

Step five Fold the binding strip back downwards so that the raw edges are now aligned, and the fold sits directly on the top edge of the quilt.

Step six Pin in place and continue attaching the binding as before, starting your seam at the top edge of the quilt.

Step seven Repeat this in all four corners.

Step eight Stop stitching approximately 30cm (12in) from the start point. Trim the binding tails so they overlap by 6cm (2½in). **09**

Step nine To join the tails, open out the folded binding and place the two ends at 90° angles, RS together.

Step ten Pin to secure and mark a diagonal line from corner to corner. **10**

Step eleven Stitch along this line, trim the seam and press it open. You can now complete the seam to attach the rest of the binding.

FINISHING OFF

Step one Fold the binding over to the front of the quilt top so that it just covers the stitch line, and use pins or binding clips to secure all around the edge.

Step two Neatly fold the corners so that they form mitres as shown. **11**

Step three Topstitch close to the folded edge of the binding, around all four sides of the quilt. Stitch slowly and carefully so that the stitching line is straight for a neat finish. **12**



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COOL FOR CATS

Sew your feline friend a quilted hideaway that's as cute as they are with Rebecca Reid's cat bed tutorial.

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YOU WILL NEED

- Outer fabric: 100x112cm (39x44in)
- Lining fabric: 100x112cm (39x44in)
- Foam interfacing: 72cm (28in) width x 140cm (55in)
- Matching thread
- Basic sewing kit

MATERIALS USED

- **Outer fabric:** Cat Nap Pink. From Blush by Dana Willard for Art Gallery fabrics. Ref: AGFBSH78406.
- **Lining fabric:** Floret Honeydew. From Blush by Dana Willard for Art Gallery fabrics. Ref: AGFBSH88409. For stockists visit www.hantex.co.uk
- **Foam interfacing:** Style Vil from Vliesiline. For stockists visit www.vlieseline.com

NOTES

- Download the templates from www.simplysewingmag.com/downloads
- Use a 1cm (3/8in) seam allowance.

CUTTING OUT

Step one Download the templates for the bed front/back and ear and cut them out.

Step two From the outer fabric cut:

Front: cut one using the template.

Back: cut one using the template.

Sides: 32x100cm (12⁵/₈x39in).

Base: 32x37cm (12⁵/₈x14⁵/₈in).

Ears: cut four using the template.

Step three From the lining fabric cut:

Front: cut one using the template.

Back: cut one using the template.

Sides: 32x100cm (12⁵/₈x39in).

Base: 32x37cm (12⁵/₈x14⁵/₈in).

Binding: cut four strips 4x112cm (1⁵/₈x44in).

Step four From the foam interfacing cut:

Front: 39x39cm (15³/₈inx15³/₈in).

Back: 39x39cm (15³/₈inx15³/₈in).

Sides: 34x100cm (13¹/₂x39in).

Base: 34x39cm (13¹/₂x15³/₈in).

Ears: cut two using the template.

MAKING THE FRONT

Step one The dashed line on the template is the inner stitching line for the opening of the cat bed. Cut along this line and then place the whole template on the wrong side (WS) of the front outer fabric and draw around the edge of this cut out opening.

Step two Place the front outer right sides (RS) together with the front lining then place these

centrally onto the front foam interfacing and pin together.

Step three Stitch the three layers together along the drawn line. **01**

Step four Cut the opening through all three layers 1cm (3/8in) inside the drawn line then snip into the corners and curves, taking care not to cut through the stitches. **02**

Step five Post the lining fabric through to the back so the foam is now between the outer and lining then press the inner opening so the seam lies right on the edge and the outer and lining fabric is flat. **03**

Step six Tack all three layers together along the outer edge then topstitch around the inner edge of the opening.

Step seven Quilt horizontal lines across the three layers – this holds them together and gives it a decorative finish. We quilted our lines 3cm (1¹/₄in) apart. **04**

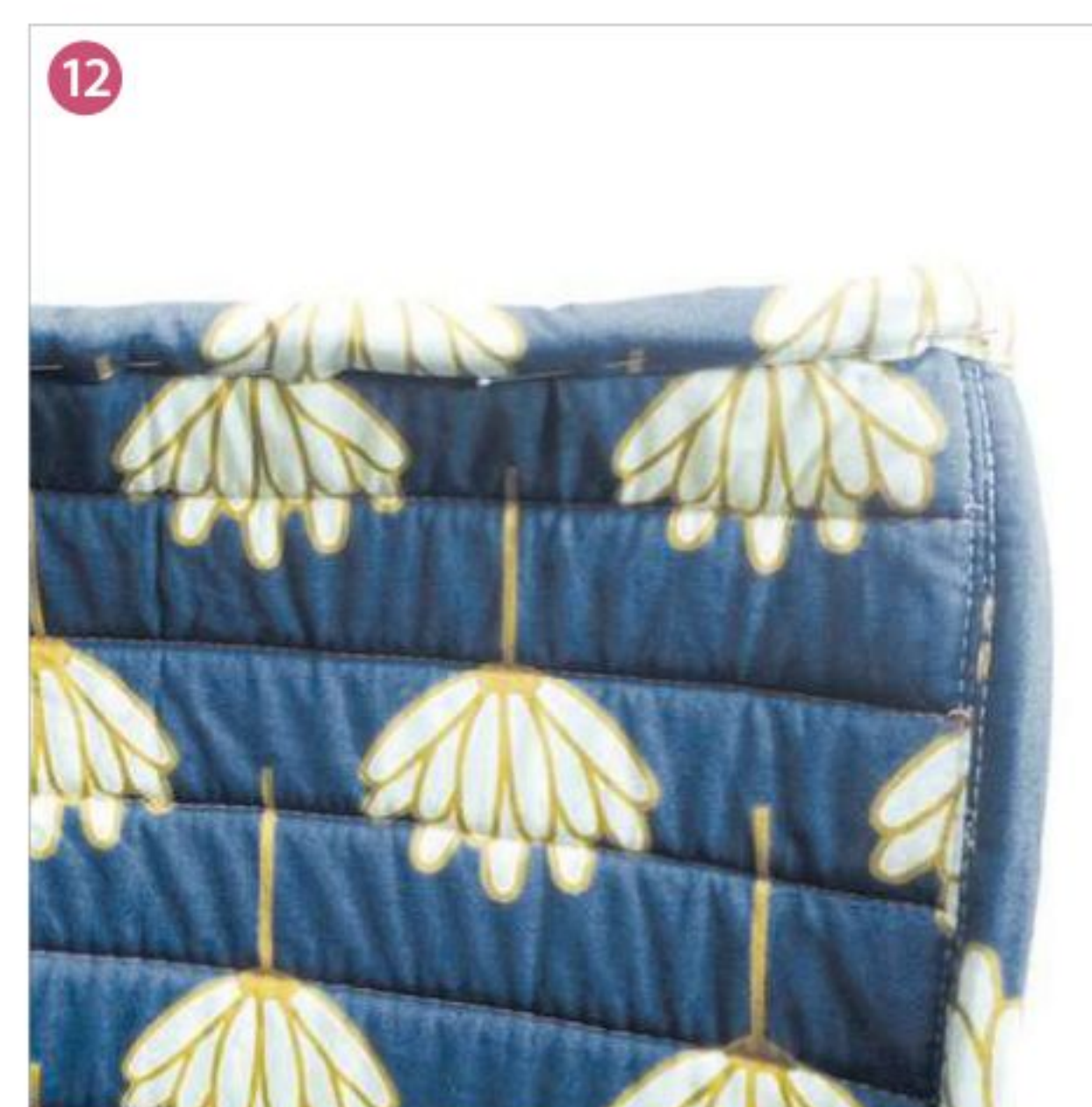
MAKING THE BACK, BASE AND SIDES

Step one Place the back outer RS up on top of the back foam interfacing and pin together.

Step two Trim the foam to the same size and shape as the fabric.

Step three Place this on top of the WS of the back lining so the foam is between the two fabrics and they are both RS out then tack together all the way around.

Step four Quilt horizontal lines across the three



layers in the same way as for the front and with the same spacing. ⁰⁵

Step five Layer, tack and quilt the base fabric outer and lining and foam interfacing pieces then the side fabric outer and lining and foam interfacing pieces in the same way.

MAKING THE EARS

Step one Place two ear pieces RS facing on top of the ear foam interfacing and pin together.

Step two Stitch together all the way around the curved edges, leaving the bottom straight edge open for turning.

Step three Clip the curves and the top point and trim the seams. ⁰⁶

Step four Turn RS out and press then topstitch all the way around. ⁰⁷

Step five Fold the ear in half along the bottom straight edge then turn the folded centre over to one side by 1cm ($\frac{3}{8}$ in) and stitch down to hold it in place.

Step six Repeat this to make the other ear in exactly the same way but this time, fold the centre fold over in the opposite direction to the first ear. ⁰⁸

ATTACHING THE EARS

Step one Measure and mark the top centre of the quilted bed front with a pin.

Step two Pin one ear so its inner edge is 6cm ($\frac{23}{8}$ in) to one side of this pin, positioning it RS

together with the bed front and matching the raw edges.

Step three Pin the other ear 6cm ($\frac{23}{8}$ in) from the other side of the centre pin in the same way.

Make sure that you position the ears so that their bottom fold is facing towards the centre.

Step four Stitch both ears into place within the seam allowance to hold. ⁰⁹

MAKING THE BINDING STRIP

Step one Pin the short ends of two binding strips with RS facing and so they are at right angles to each other.

Step two Stitch together diagonally from the top left corner to the bottom right corner. Press the seam open then trim.

Step three Repeat to join the other strips to this in the same way to make one long strip.

Step four Fold the strip in half lengthways with WS together and press. Open out then turn the long edges over to the WS to meet in the centre and press.

Step five Fold the strip in half again lengthways and press to create a long binding strip which will be used to bind all the seams.

ATTACHING THE BASE AND SIDES

Step one Place the base and one of the short ends of the sides piece RS facing and pin or clip then stitch together.

Step two Fold the binding strip around the raw

edges of this seam to completely encase it. Trim to fit then stitch into place either by hand or machine, making sure you don't stitch beyond the original seam. ¹⁰

Step three Pin or clip the base RS together across the front of the bed and then the sides piece all around the curved edge, stopping at the bottom edge again where you started. The sides piece is longer than needed to give the perfect fit. ¹¹

Step four Mark with a pin exactly where this meets the raw edge of the base. Take out a few pins either side of this then trim across the sides piece in a straight line so it is level with the base.

Step five Stitch the cut end of the sides piece to the base RS together and bind the seam in the same way as before.

Step six Clip or pin the sides and base around the bed front again and now it will fit exactly. Fitting and stitching the sides and base into place this way will ensure a perfect fit as it's a curved shape.

Step seven Stitch the base and sides all the way around the front of the bed and then bind the seam, turning under the short ends and overlapping them for neat finish. ¹²

Step eight Repeat this to stitch the other long edge of the base and sides RS together around the bed back and then bind the seam.

Step nine Turn the bed RS out, remove the tacking stitches and press to finish.

Pre-ceremony drinks provide an opportunity for the industry's top talent to network and share ideas.



"In 2018 A RECORD-BREAKING 23,600 VOTES WERE CAST... THANKS TO EVERYONE FOR MAKING IT OUR BEST ONE YET!"

CELEBRATING CRAFT EXCELLENCE



The votes are in. Find out who you crowned the winners and runners up in the sewing categories for The British Craft Awards 2018 – our biggest and best year yet!

Rewarding and bringing together the industry's top designers, products, bloggers, brands, and more, The British Craft Awards are one of the most important and prestigious events in the stitching calendar, and one of team *Simply Sewing's* highlights of the year! Why? Because, uniquely, the recipients of these much-anticipated awards are chosen by you, our lovely readers, and give you the chance to get your voice heard and show your appreciation for the companies, brands and individuals that you love. 2018's awards blew us away by being our biggest and best yet, and we couldn't have done it without you! This year, a record-breaking 23,600 of you voted for your favourites and determined the lucky winners of the five sewing categories available – Designer of the Year, Blog of the

Year, Product of the Year, Brand of the Year and Retailer of the Year. The winners were revealed at a craft-star-studded Oscars-inspired ceremony hosted by Immediate Media in February, following on from the CHS Stitches trade show at the NEC, Birmingham, and as always there was no shortage of talent or celebratory bubbles! Nominees and show exhibitors swapped stories and ideas over canapes and drinks, before the winners were announced by Sewing Quarter presenter John Scott and called onto the stage one by one to collect a beautifully crafted glass trophy and a bottle of fizz. 2018 has got off to another cracking start for craft, and we can't wait to see what exciting things the rest of the year has in store for stitching. Thanks to all of you who voted and attended – these awards are for you!



DESIGNER OF THE YEAR

FIRST PLACE

Tilly And The Buttons

Tilly Walnes is the founder and director of Tilly And The Buttons, which creates gorgeous, easy-to-use, jargon-free sewing patterns and online workshops for the new wave of DIY dressmakers.

"We're delighted to have won this award. It's lovely to think that readers took the time to vote for us – we're so grateful to each and every one of you who did!" says Tilly. "We have plenty of exciting things up our (handmade) sleeves for the future, so watch this space!" See www.tillyandthebuttons.com



SECOND PLACE
Debbie Shore

THIRD PLACE
Sew Over It

Bloggers unite! Simply Sewing's Nikki and Michelle celebrate with Blog of the Year winner The Fold Line's Kate Underdown and runner up, Karen Ball of Did you Make That?"



BLOG OF THE YEAR

FIRST PLACE

The Fold Line

The Fold Line is an online sewing community with a sewing pattern database, dressmaking resources, forum, blog, and more! Run by Kate Underhill and Rachel Walker, who are regular *Simply Sewing* contributors, it's a place for dressmakers to come together, browse patterns and get inspired.

"Wow, it's an honour to win this award for the second year in a row. We can't thank everyone enough for voting for us – it really has set this year off with a bang! Working for yourself, you don't get feedback from anyone on how you are doing like you would do in a normal job, so receiving this felt like a pat on the back from our readers." explains Kate. "We started the blog partly because we couldn't keep up with all the new pattern releases alongside what our favourite bloggers made each week. We wanted to provide somewhere where you could find it in one place and we're always trying to build on this. We've got big changes ahead this year at The Fold Line that we're looking forward to sharing with you soon. Thank you all so much again – we shall endeavour to keep up the good work in 2018." Read more about The Fold Line at www.thefoldline.com



1ST

SECOND PLACE

Did You Make That?

THIRD PLACE

The Crafty Pinup

PRODUCT OF THE YEAR

FIRST PLACE

Clover Wonder Clips

These clever clips from Clover give a firm grip and are ideally suited for holding multiple layers of fabric securely in place when stitching and quilting. They are distributed by Groves, the UK's largest supplier of sewing, knitting, quilting and needlecraft products, with Clover among their many brands.

"Clover are delighted and greatly honoured to have won this prestigious award. The designer had the exacting needs of quilting, sewing and crafting enthusiasts in mind when developing this product as a modern alternative to pins. For example, the flat back with guide scale ensures precision when machine sewing, and they will hold curves in place, too. They're available in both jumbo and mini sizes (pictured) and in a rainbow of colours – putting an end to the worry of treading on pins that go astray. They've become a go-to accessory for the stitcher's tool box." Email groves@stockistenquiries.co.uk for stockist details.



1ST

SECOND PLACE

Fiskars Floral Rotary Cutter

THIRD PLACE

Janome DKS100SE

BRAND OF THE YEAR

FIRST PLACE

Janome

Established in the UK in 1969, Janome offers an extensive range of user-friendly sewing machines and overlockers designed to encourage all of us to have a go at stitching. As well as winning the Brand of the Year category, Janome were awarded Third Place for Product of the Year for its Janome DKS100SE sewing machine (shown here). Managing Director Shinichi Ohashi and Creative Director Deborah Shepherd were delighted to receive the award. "We would like to thank everyone who voted for our brand and made it possible for us to win this prestigious award. The UK craft market is like an extended family and the awards evening brings everyone together to celebrate. Our aim is to share our passion by creating good-quality, easy-to-use machines, which is why we are so pleased that the Janome DKS100SE also received third place for Product of the Year 2018...the only sewing machine to win in this category! We would also like to say a huge thank you to Immediate Media, who work so hard to make these awards possible and ensure craft is always on the agenda!" Visit www.janome.co.uk



1ST

SECOND PLACE

Brother

THIRD PLACE

Liberty

RETAILER OF THE YEAR

FIRST PLACE

Sewing Quarter

Sewing Quarter launched in January 2017 as the very first shopping channel and website dedicated to all things sewing, patchwork and quilting. It has quickly built a reputation as *the* place to go for new and inspiring projects, to learn new techniques from the

industry's top designers and buy exclusive fabric and sewing products at great prices. In just 12 months, the channel has become essential viewing for sewists across the country, with 51% of its audience tuning in every single day. And it's growing! Alongside broadcasting on Freeview 78 and streaming live online, the channel has just launched on Sky channel 678. "We're thrilled to win this coveted award," says Marketing Director, Liz Taylor. "We have incredibly loyal customers and we really listen to their feedback to constantly evolve and improve our business. The team work really hard, and with such passion, to bring customers the best products, projects and programmes. Having been open for just a year, this award is an amazing achievement and great recognition for the brand." Join in the fun at www.sewingquarter.com

SECOND PLACE

Minerva Crafts

THIRD PLACE

Sew Over It



1ST



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Make a set of simple-sew ladybird pattern weights to pretty up your cutting table with **Tina O'Rourke's** how-to.

FAST FAT QUARTER



YOU WILL NEED

To make four ladybirds

- Print fabric: 1 fat quarter
- Plain fabric: 1 fat quarter
- Bondaweb: 20x16cm (7⁷/₈x6³/₈in)
- Stranded cotton: to match the plain fabric
- 4 x pairs of googly eyes, 5mm (1/4in) diameter
- Glue
- Polyester fibrefill
- Rice
- Matching thread
- Basic sewing kit

NOTES

- Download the templates from www.simplysewingmag.com/downloads
- Use a 5mm (1/4in) seam allowance.

CUTTING OUT

Step one Download and print all the pattern pieces and cut them out.

Step two From the print fabric cut out:

Base: one piece using the template.

Body: two pieces using the template.

Handle: one piece using the template.

Step three From the plain fabric cut out:

Face: one piece using the template.

Spots: cut out just the rectangle at this stage.

ADDING THE SPOTS

Step one Place the Bondaweb paper side up over the rectangle pattern and trace the circles.

Step two Place this paper-side up on the wrong side (WS) of the spots fabric and press.

Step three Cut out each circle, remove the paper backing and place the spots onto the body sections of the ladybird and press into place. **01**

Step four Work blanket stitch around the spots to secure using one strand of stranded cotton.

MAKING THE HANDLE

Step one Fold the handle in half lengthways with WS together. Open out then fold the long raw edges to the WS so they meet in the centre. Fold in half lengthways again and press.

Step two Topstitch down the length to hold the folds in place.

Step three Fold the finished handle in half widthways and press.

JOINING THE FACE AND BODY

Step one Place one face and one body right side (RS) together, lining up the straight raw edge and the top and bottom sections as shown. **02**

Step two Sew together along the straight line then repeat with the other face and body.

Step three Pin the two face/body pieces RS together, lining up the straight line of the head.

Step four Place the folded handle between the sides, matching raw edges and so the long folded edge lines up with the head piece. **03**

Step five Stitch together from A to B, leave the turning gap unstitched then sew from C to D.

Step six Press the seam open. **04**

ADDING THE BASE

Step one Place the face/body and the base RS facing and stitch together all the way around.

Step two Turn the ladybird RS out through the turning gap and then fold the edges of the gap to the inside and press to hold.

FINISHING OFF

Step one Fill the ladybird three-quarters full with rice to add weight and the remainder with the polyester fibrefill. **05**

Step two Slipstitch the opening closed.

Step three Glue the eyes in position onto the front of the ladybird face. It's easier to use tweezers to position the eyes and avoids your fingers coming in contact with the glue. **06**

PINUP

Create home-stitched wonders for your abode with our project book.



Luxe cushions, statement lampshades, ditsy floral table linen... a few carefully chosen homewares can transform a room from drab to fab, adding all-important colour, texture and, of course, wow factor! Unfortunately for us, our funds don't quite match up to our boutique tastes, so we'll be giving our living spaces a makeover of the handcrafted kind this month and recreating the look with some inspiration from our Handmade Home project book. Between you and us, we reckon you can't beat home-stitched accessories anyway!

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2 WAYS TO ORDER

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FRESH IDEAS WITH FABRIC

WORKSHOP

TOY-MAKING

Every issue, our sewists present classic projects and techniques.



LEARN THE TECHNIQUE

The key to giving a handmade toy personality and a cute expression often relies on internal stitches within the head that manipulate the features into position, which are made by hand after the toy is assembled. These face-shaping stitches are usually worked between the eyes to bring them inwards. They can also be worked between the corners of the mouth up to the eye above to pull the mouth into more of a smile and give the cheek more definition. Face-shaping stitches really can transform the finished look of the toy.

CHOOSING EYES

So much of a toy's appeal depends on its eyes, so more often than not there will be internal shaping between them. The two main options for toy eyes are plastic safety eyes or embroidered eyes, and, whichever option you prefer, face-shaping stitches can be used to perfect their position.

PLASTIC SAFETY EYES

Plastic safety eyes are available in various sizes, give a good finish and are easy to use. They must be fitted following manufacturer's instructions. With plastic eyes, it is important to mark on the fabric pattern pieces the position of the eyes prior to sewing as it is difficult to position them both correctly once the toy is sewn together.

EMBROIDERED EYES

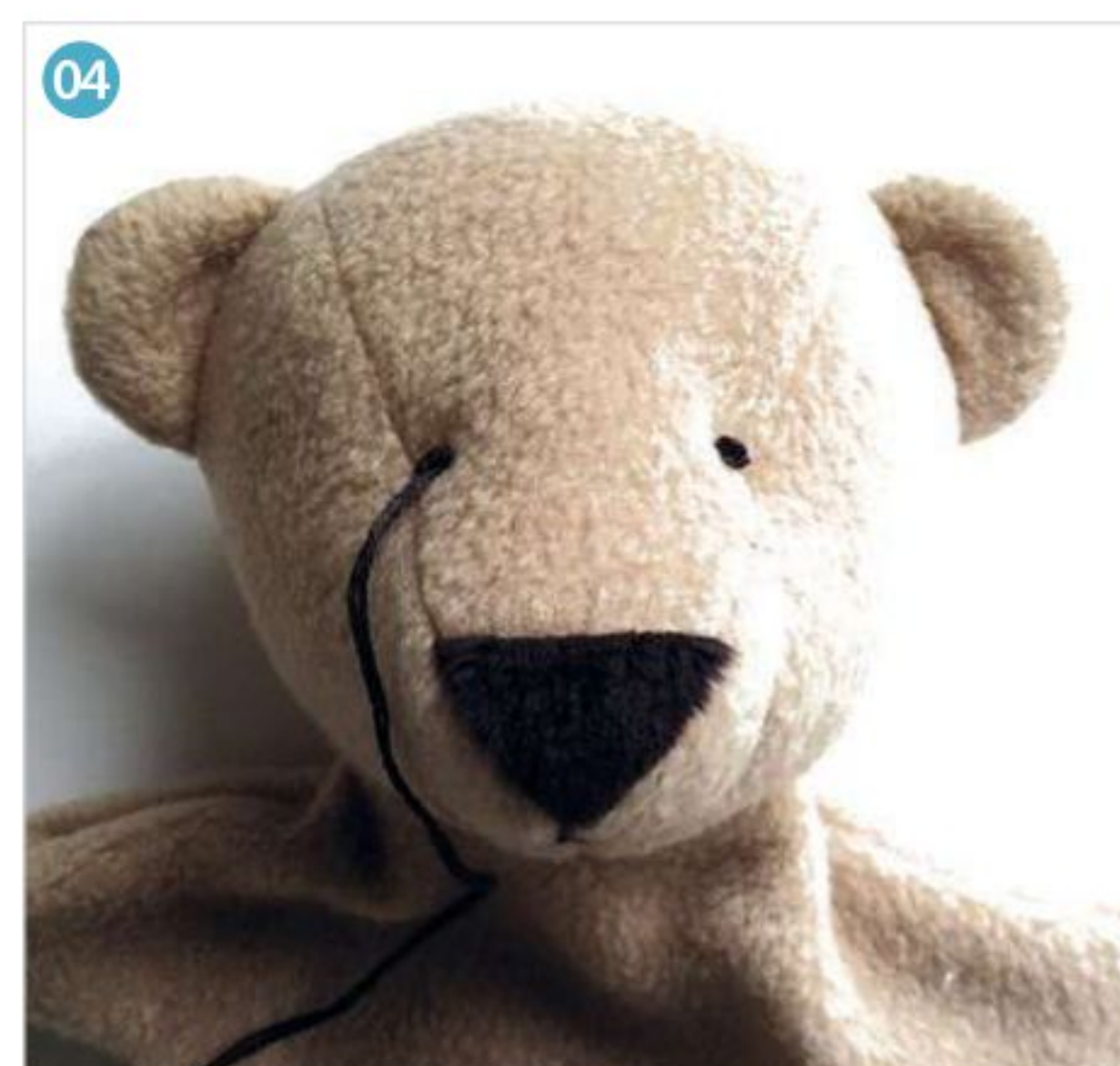
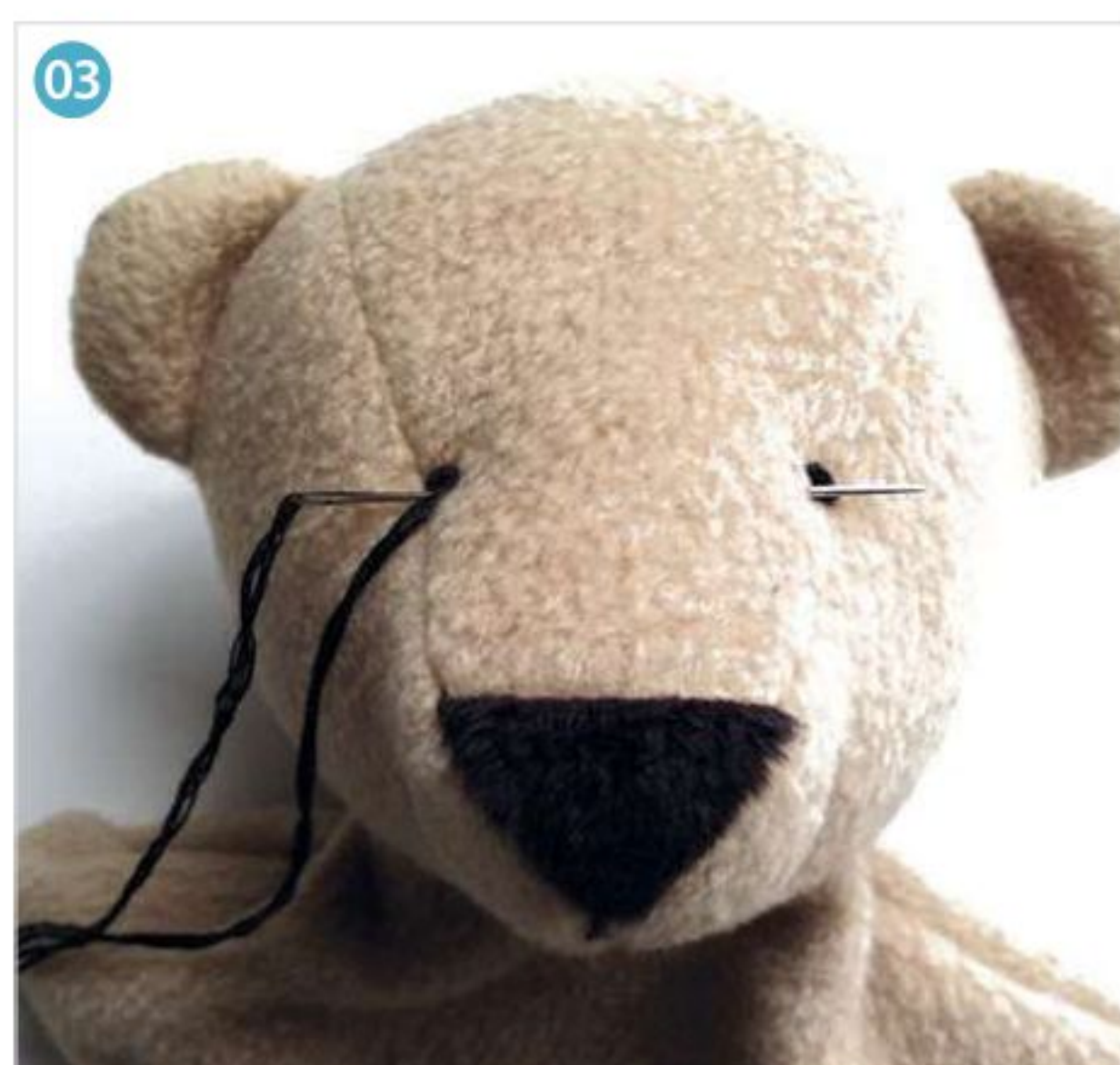
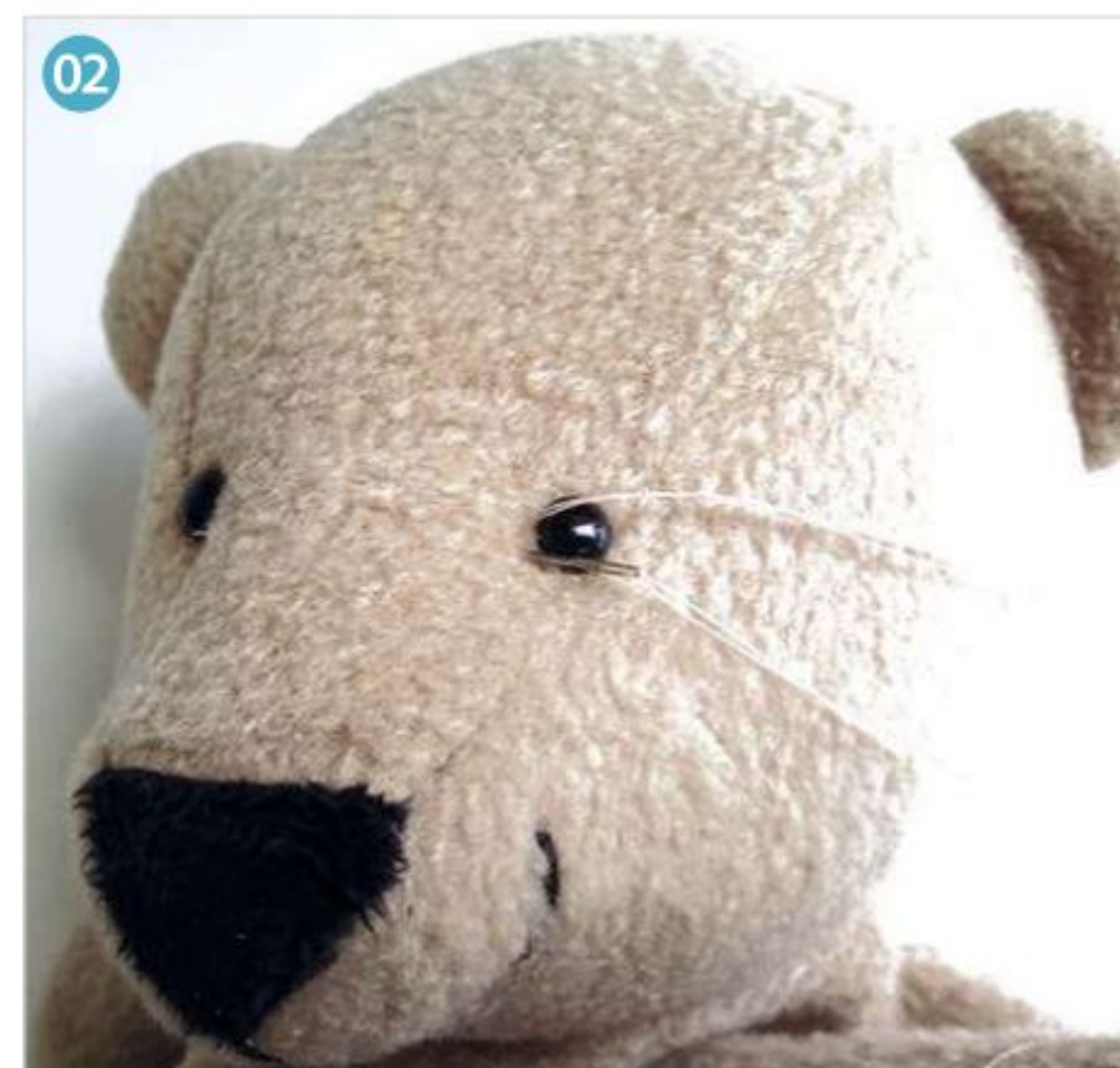
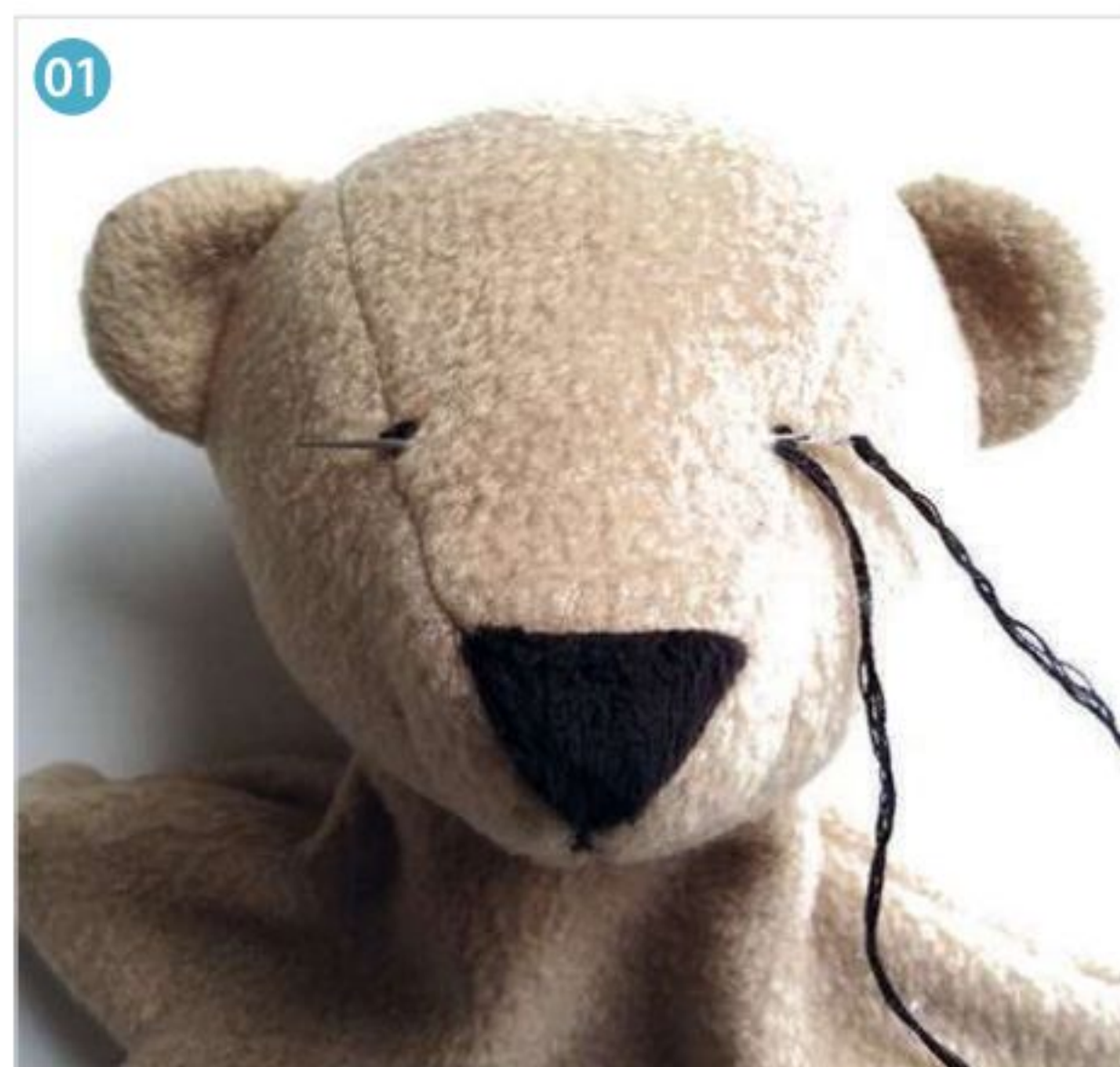
These are not limited by size, style and availability like plastic eyes and can be stitched to the exact requirements. They are the safest option for a toy intended for children under the age of three. Embroidered eyes can be made by backstitching the outline of the eye and then filling it in with satin stitches or by using an embroidered knot such as a French knot or a colonial knot. Stranded cotton is ideal for stitching eyes as you can vary the number of strands and it lies flat on the fabric.

WORKING THE SHAPING STITCHES

If enough thread is left over after embroidering the eyes and it hasn't been cut off, then the same thread can be used for the internal shaping stitches. If you've used plastic eyes then the stitches can be made using thread that coordinates with the fabric around the eye.

Step one If you're continuing with the same thread after embroidering the eyes, then take the thread back into the eye that has just been stitched and through the head and out at the other eye.

Step two When sewing shaping with the embroidery thread, the stitches must be within the eye so that they are not visible outside of it and don't alter the shape of the eye. ⁰¹



Step three If the toy has plastic eyes, use thread that coordinates with the fabric surrounding the eye for your stitching. The stitches will be worked next to the eye and should blend in with the fabric and not be visible.

Step four To secure the thread before beginning the shaping, make several small stitches to anchor the thread as close to the eye on the inside as the washer behind will allow.

Step five Take the needle through the head to the inside of the other eye. ⁰²

Step six Take the thread back through the head to the first eye, making sure that the stitch isn't so small as to pull and damage the fabric or the embroidered eye. ⁰³

Step seven Once again take the needle back through the head back to the other eye and pull lightly on the thread to draw the eyes together slightly. The thread needs to go back and forth at least three times or more if you're using a more delicate thread. ⁰⁴

Step eight Continue to pull on the thread until the eyes are in the desired position and then secure the thread with a few small stitches.

Step nine Take the needle back into the head with a small stitch and out again anywhere and snip

away the excess to leave a tail of thread inside the stuffed head.

Step ten If after completing the face shaping it appears too subtle, more stitches can be added in the same way without having to remove the first set until you're happy with the finish.

Step eleven Face-shaping between the corners of the mouth and eye above are done following the same method.



MAKE A GLOVE PUPPET

YOU WILL NEED

- Fleece fabric: 45x45cm (18x18in), mid-brown, for main body
- Lining fabric: 50x25cm (20x10in)
- Black fabric: 5x5cm (2x2in), for nose
- Polyester toy filling
- Stranded cotton: black
- Matching sewing thread
- Basic sewing kit

FINISHED SIZE

Approx 21cm (8¼in) tall.

NOTES

- Download the templates from www.simplysewingmag.com/downloads
- Use a 5mm (¼in) seam allowance unless otherwise stated.
- For cutting out and general stitching instructions, refer to the kangaroo toy instructions on p83 for more detail.
- As the ears are sewn directly into the seams it is advisable to sew over the joins twice to make sure they are well secured.

CUTTING OUT

Step one From the fleece fabric cut:

Middle face – cut 1.

Side face – cut 2.

Ear – cut 4.

Back head – cut 1.

Body – cut 2.

Step two From the lining fabric cut:

Lining – cut 2.

Step three From the black fabric cut:

Nose – cut 1.

MAKING THE HEAD

Step one Sew the top of the nose to the bottom of the middle face with right sides (RS) together.

Step two Take a side face piece and sew to its corresponding side of the middle face. Try to avoid sewing into the seam allowance at the bottom of the nose and instead finish 5mm (¼in) from the edge of the fabric to avoid it being puckered.

Step three Repeat this to attach the other side face piece to the middle face. ⁰¹

Step four Place two ear pieces RS facing and sew together around the curve.

Step five Turn RS out and tack the bottom edge closed to keep the raw edges level.

Step six Repeat to make the other ear.

Step seven Tack the ears to the RS of the face



where marked. ⁰²

Step eight Sew the dart in the back head RS together, tapering the end.

Step nine Sew the lower front of the face together below the nose. ⁰³

MAKING THE BODY

Step one Sew the bottom of the face around the top of a body piece RS together.

Step two Sew the bottom of one lining piece to the bottom of the body.

Step three Repeat to attach the back head and remaining lining piece to the other body piece.

Step four With RS together, line up the dart at the top of the back head with the marker at the top centre of the middle face and sew the front and back of the puppet together along one side, bearing in mind that the top end of the lining needs to be left open.

Step five Return to the top centre point and sew the opposite side together.

Step six Clip the internal corners under the arms on both the lining and the body and make clips in the seam allowance at the internal curves around the 'neck' area on the lining. ⁰⁴

Step seven Turn RS out and stuff the head.

Step eight Push the lining inside the body and test the amount of stuffing in the head, making sure that there is still room to fit the top of two fingers in for when the puppet is being used.

ADDING FEATURES

Step one Draw on the facial features using a water erasable pen or similar as a guide for stitching.

Step two Using six strands of stranded cotton, backstitch the mouth.

Step three Use French or colonial knots for the eyes or backstitch small circles and then infill them using vertical satin stitches.

Step four Sew some internal shaping between the eyes to pull them in slightly. Refer to the instructions on the previous page for details.

Step five Adjust any filling that has become disturbed and then close the opening in the top of the lining by folding it under by 1cm (¾in) to the wrong side. Stitch along the edge to close it.

Step six Push the lining back inside the body with the top part into the stuffing inside the head.

Step seven To seal the stuffing inside the head so that it can't work down into the body of the puppet, the lining can be stab stitched to the body where it meets around the neck seam.

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KANGAROO CUTIES

G'day, mate! Welcome two new animal friends to your little one's menagerie with **Jo Carter's** kangaroo and joey duo.



YOU WILL NEED

- Fabric A: 70x50cm (30x20in), mid brown for main body
- Fabric B: 50x50cm (20x20in), beige for tummy
- Pair of 10mm (3/8in) black plastic safety eyes
- Stranded cotton: black
- Polyester toy filling
- Matching thread
- Basic sewing kit

FABRICS USED

- Fabric A: Smooth Shannon Cuddle in Camel.
- Fabric B: Smooth Shannon Cuddle in Beige from www.plushaddict.co.uk

FINISHED SIZE

Approx 32cm (12½in) tall.

NOTES

- Download the templates from www.simplysewingmag.com/downloads
- Use a 5mm (¼in) seam allowance unless otherwise stated.
- As the arms and ears are sewn into seams, it is advisable to sew over the joins so they are well secured.

CUTTING OUT

Step one Print and cut out all the template pieces. The templates include seam allowances, and the arrows indicate the print direction for marking and cutting out. Mark the notches which are used to match pieces when stitching.

Step two When the pattern specifies to cut two or more of a template, after marking out half of the pieces, turn the template over to mark out the remaining half so they are mirror images.

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

From Fabric A:

- Middle face – cut 1.
- Side face – cut 2.
- Front ear – cut 2.
- Back ear – cut 2.
- Back head – cut 2.
- Arm – cut 4.
- Inner leg – cut 2.
- Side body – cut 2.
- Back tummy – cut 1.
- Joey ear – cut 2.
- Joey middle face – cut 1.
- Joey front body – cut 1.
- Joey back body – cut 1.

From Fabric B:

- Tummy – cut 2.
- Pocket – cut 1.

MAKING THE EARS

Step one Place a back and front ear right sides (RS) facing and sew together around the sides.

Step two Clip the tip and then turn RS out.

Step three Make a fold in the front ear to flatten it so that it is the same width as the back ear and then tack the fold in place.

Step four Repeat to make the opposite ear, this time making the fold in the opposite direction to give two mirror-image ears. ⁰¹

MAKING THE FACE

Step one Sew a side face piece RS together to its corresponding side of the middle face. Try to avoid sewing into the seam allowance at the bottom of the nose and instead finish 5mm (¼in) from the edge of the fabric as this will help to avoid it being lumpy or puckered.

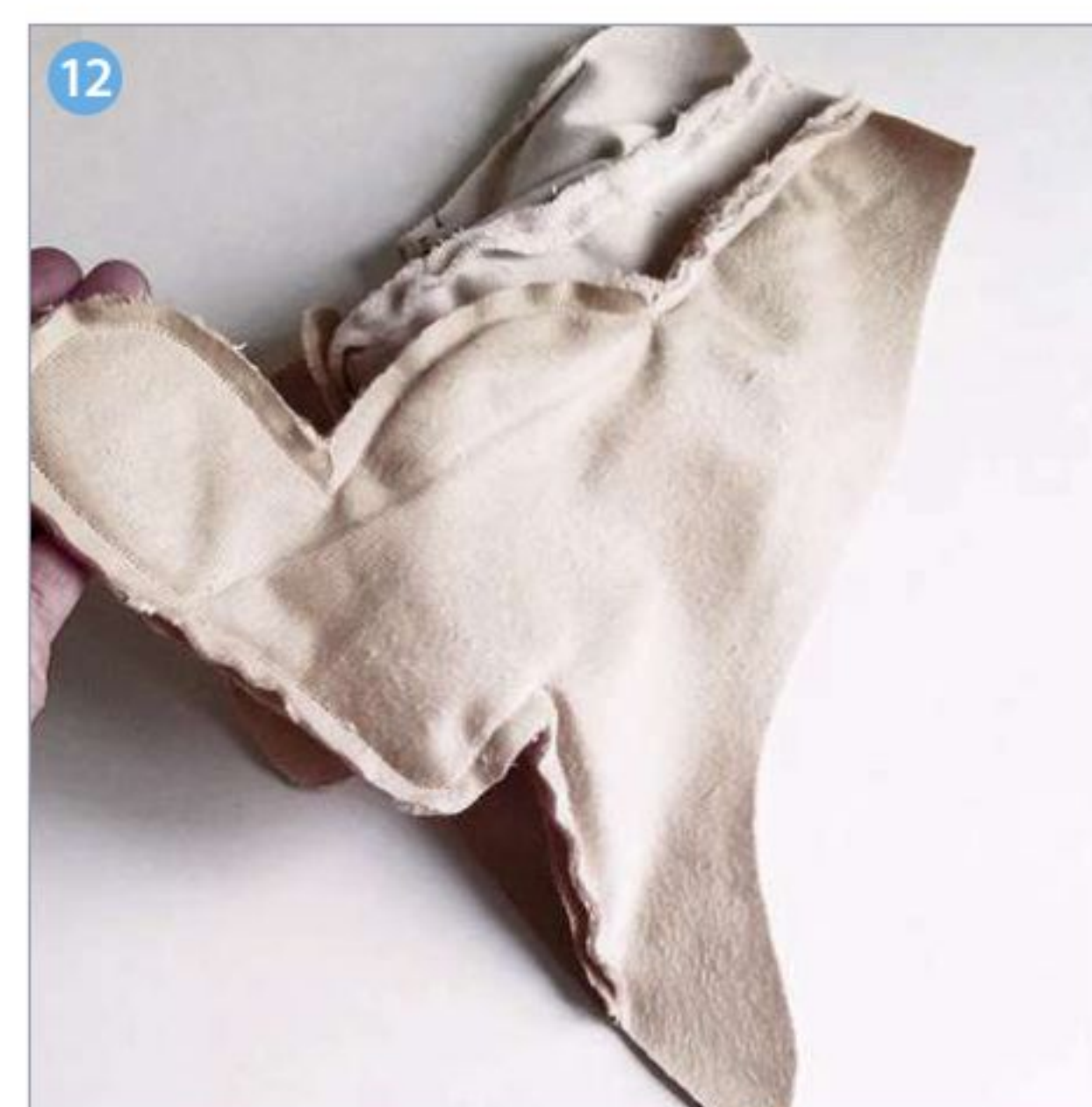
Step two Repeat to attach the other side face piece to the middle face. ⁰²

Step three Close the dart at the top of the middle face, tapering the end.

Step four With the front of the ears against the RS of the face and the fold in the ears facing outward, tack the ears in position in between the seam and the marker. ⁰³

ASSEMBLING THE HEAD

Step one Place the back head pieces RS facing and sew together along the back from the top down for 5cm (2in) just to join them. ⁰⁴



Step two With RS together, line up the dart at the top of the face with the central seam in the back head. From this top point, sew the face and back head together down one side. Return to the top point and sew the remaining side together. Sewing the seam in two parts in this way is easier and gives a more even finish.

Step three Sew the centre front of the face together from the neck edge to the bottom of the nose. ⁰⁵

MAKING THE ARMS

Step one Place two mirror-image arm pieces RS facing and sew together, leaving the top open.

Step two Turn RS out, stuff and then tack the end closed. ⁰⁶

Step three Repeat to make the other arm.

ATTACHING THE POCKET

Step one Place the tummy pieces RS facing and stitch together along the front. ⁰⁷

Step two Fold the top edge of the pocket under by 1cm ($\frac{3}{8}$ in) to the WS and stitch to hem. ⁰⁸

Step three With RS together, close the dart in the pocket, tapering the end.

Step four With RS facing upwards, position the pocket over the lower part of the tummy, aligning the edges. Tack in place by hand. ⁰⁹

Step five Sew the bottom tummy to the lower edge of the tummy with pocket RS together.

Step six With the arms facing downwards, tack

to the front of the tummy where marked. ¹⁰

ASSEMBLING THE LEGS

Step one With RS together, sew an inner leg to its corresponding side of the tummy around the curved edge.

Step two Repeat to sew the other inner leg. ¹¹

Step three Sew a side body piece to its corresponding side of the tummy with RS together, finishing at the back of the back tummy. Take care that the hemmed pocket top doesn't fold back during sewing.

Step four Clip the seam allowance in the side body at the internal corners at the top of the leg and top and back of the foot.

Step five Repeat this to attach the remaining side body. ¹²

FINISHING OFF

Step one Make the smallest holes possible through which to allow the shank of the eye in the side face pieces as marked. Fit the eyes in place following the manufacturer's instructions.

Step two Sew the head to the top of the body, with RS together matching the seams. ¹³

Step three With RS together, sew the remaining underside of the tail together. Sew the back of the kangaroo together, leaving a turning gap of 10cm (4in).

Step four Turn RS out and stuff, ensuring that the tummy is not over-stuffed and that there

will be room in the pocket to hold the joey.

Step five Embroider a mouth and nose using six strands of stranded cotton.

Step six Sew some internal shaping between the eyes to pull them inward a little. First, bring the needle out at the inside of one eye, securing the thread with a few small stitches. Then, take the needle through the face to the other eye and back to the first eye, and then back again to the second.

Step seven Pull lightly on the thread to draw the eyes together slightly, giving the face a little more character. Secure the thread, take the needle back into the head and out again at any point and then snip away the excess. ¹⁴

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

MAKING THE JOEY

Step one Fold a joey ear in half with RS together and sew along the unfolded side, leaving the end open.

Step two Clip the seam allowance at the tip and turn RS out.

Step three Fold the bottom of the ear in half and tack the fold in place.

Step four Repeat to make the remaining ear but this time making the fold on the opposite side of the ear to give two mirror-image ears. ¹⁵

Step five Make a 3mm ($\frac{1}{8}$ in) deep clip at the

KANGAROO TOY



internal corner in the top centre of the Joey front body piece to help with sewing.

Step six With RS together, sew the joey middle face around the top of the front body, pausing in the centre with the needle down through the fabric and lifting the presser foot to re-adjust the fabric before sewing the other half. ¹⁶

Step seven Tack the front of the ears to the RS of the front body between the seam and the marker on the pattern.

Step eight Sew the front and back body together, leaving an opening along the side of one lower leg. Clip the seam allowance at the internal corners, turn RS out and stuff. ¹⁷

Step nine Embroider a face onto the joey using six strands of stranded cotton.

Step ten Close the opening using ladder stitch or similar then fit into the kangaroo's pocket. ¹⁸

TIP:

For a speedier make, just use two of the back body pieces to make the joey and embroider a simple face to finish.



Use a blunt tool, such as a knitting needle, to help you fill the tail.

HELLO PETAL

Bring flower power to playtime with this sweet set by **Kirsty Hartley**, which can be made as a romper or a dress and bloomers.



BABY ROMPER



YOU WILL NEED

- Main fabric: romper – 80x137cm (32x54in), dress – 60x137cm (24x54in), bloomers – 30x137cm (12x54in).
- Plain fabric for petals: 30x50cm (12x20in)
- Plain fabric for stems and leaves: 32x17cm (13x7in)
- Bondaweb: 30x15cm (12x6in)
- Narrow elastic: 1.5m (1¾yd)
- Matching thread
- Basic sewing kit

NOTES

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

ELASTIC CUTTING GUIDE

SIZE		0-6m	6-12m	1-2y	2-3y	3-5y
WAIST	cm	40	44	46	49	52
	in	16	18	18	20	21
LEG	cm	24	28	31	34	38
	in	10	11	12	13	15

CUTTING OUT

Step one Download and print the pattern pieces.
Step two Decide the size then trace the pattern pieces for the garment you would like to make, following the lines for the correct size. The whole pattern piece is for the romper. The lower cutting line for the dress and the upper cutting line for the bloomers are marked on the pattern. If you want to make more than one garment, keep the pattern whole and fold along the relevant lower line to cut out each piece to save you tracing the pattern more than once.
Step three Press the main fabric and place the pattern pieces on top, matching grainlines. You need to draw around them then add a 1cm (¾in) seam allowance all the way around to just the front/back piece before cutting out.
Step four Cut out the following pieces:
Front/back: cut two, for romper, dress and bloomers.
Strap: cut two, for romper and dress.
Yoke binding: cut two, for romper and dress.
Pocket: cut one, for romper and dress.
Step five From the petals fabric, draw around ten petals then add a 5mm (¼in) seam allowance all the way around and cut them out. These are for the romper and dress only.

MAKING THE ROMPER JOINING THE FRONT AND BACK

Step one Place the two front/back pieces right

sides (RS) facing and stitch together down the centre front seam then the centre back seam.
Step two Turn RS out and press so the seams lie in the centres of the front and back.

MAKING THE PETALS

Step one Place two petals RS facing then stitch together around the curved edge.
Step two Snip into the curved seam allowances, turn RS out and press.
Step three Fold the petal in half lengthways and stitch together 5mm (¼in) in from the fold for 2cm (¾in) to create a tuck.
Step four Repeat this to make all five petals. **01**

ADDING THE STEM AND LEAVES

Step one Place the Bondaweb paper-side up on the wrong sides (WS) of the stem and leaves fabric and press into place.
Step two From this, cut three strips 5mm (¼in) x 15cm (6in) each for the stem.
Step three On the remainder of the fabric, draw around two leaves on the paper side of the Bondaweb and cut them out.
Step four Draw a curved line from neck to hem on the RS of the romper front in chalk.
Step five Remove the paper from the fabric strips and place them RS up centred on the drawn line. Press them into place, easing them into the curve as you go and making the ends meet to create a continuous line.



Step six Remove the paper from the leaves then place them next to the stem and press then topstitch into place. **02**

PREPARING THE STRAPS AND BINDING

Step one Take one strap and press the long edges under by 1cm (3/8in) to the wrong side (WS). Fold in half lengthways with WS together to enclose the folded-under edges and press.

Step two Repeat this with the other strap and two yoke binding pieces.

FINISHING THE TOP EDGE

Step one Sew two parallel lines at the top of the romper using your longest stitch length, leaving loose ends. Work the lines 5mm (1/4in) then 1cm (3/8in) from the raw edge.

Step two Pull both ends of the threads so the top measures 19cm (7 1/2in) for the two smaller sizes or 21cm (8 1/4in) for the three larger sizes.

Step three Place the five petals on top, matching the top raw edges and overlapping them evenly so that the edge of the outer petals are positioned 1cm (3/8in) in from the side edge. **03**

Step four Stitch in place 5mm (1/4in) from the edge.

Step five Take one prepared yoke binding and open out the folds then place it RS together on the WS of the top of the gathered stitches, matching raw edges.

Step six Stitch into place then fold the binding over to the RS, encasing the raw edges of the

petals, and pin and sew into place. **04**

Step seven Bind the top edge of the romper back in the same way using the other binding piece.

ADDING A POCKET

Step one Finish the raw edges of the pocket with a machine zigzag stitch.

Step two Turn the side and bottom edges under by 5mm (1/4in) to the WS and press.

Step three Turn the top edge under by 1cm (3/8in) to the WS and press.

Step four Thread elastic through the casing you have created, pull it up to gather the pocket, stitching the ends of the elastic at each end. **05**

Step five Pin the pocket into position, RS up, on the RS of the romper front in the position shown on the pattern piece. **06**

Step six Topstitch the side and bottom edges, reinforcing the ends with a small triangle.

ADDING THE STRAPS

Step one Mark the centre of one strap and position this at one underarm seam RS together.

Step two Open out one fold, and pin then stitch into place on the armhole edge. **07**

Step three Fold the strap over to the RS and topstitch into place along the length, encasing the armhole as you go. **08**

FINISHING THE LEGS

Step one Turn the bottom edge of each leg under

by 5mm (1/4in) to the WS then the same again and stitch in place to create a double hem.

Step two Mark a line 2cm (3/4in) from the edge of the hem and sew a length of narrow elastic to the line, stretching it gently as you go so it fits evenly across the leg. Use the elastic chart as a guide for the length to cut. **09**

Step three Pin the inside leg seam RS together.

Step four Stitch the seam and press. **10**

MAKING THE BLOOMERS

Step one Join the two front/back pieces in the same way as for the romper.

Step two Turn the top waist edge over to the WS by 1.5cm (5/8in) and press. Stitch into place close to the raw edge hem, leaving a 2cm (3/4in) opening at the centre back for the elastic. **11**

Step three Turn the bottom edges of each leg under and stitch down to create a channel for the elastic, leaving a gap as before.

Step four Cut and thread the elastic through the waist and leg channels. **12**

Step five Sew the ends of the elastic together, push them inside and sew the opening closed.

MAKING THE DRESS

Step one The dress is made in the same way as the romper except the bottom edge is hemmed.

Step two Finish the bottom raw edge with an overlocker or machine zigzag, turn under by 1cm (3/8in) to the WS, press, then stitch down to hem.

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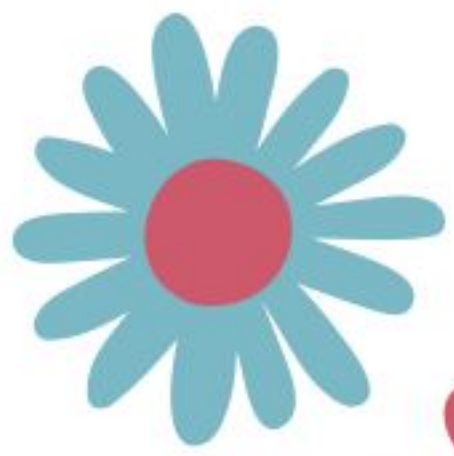
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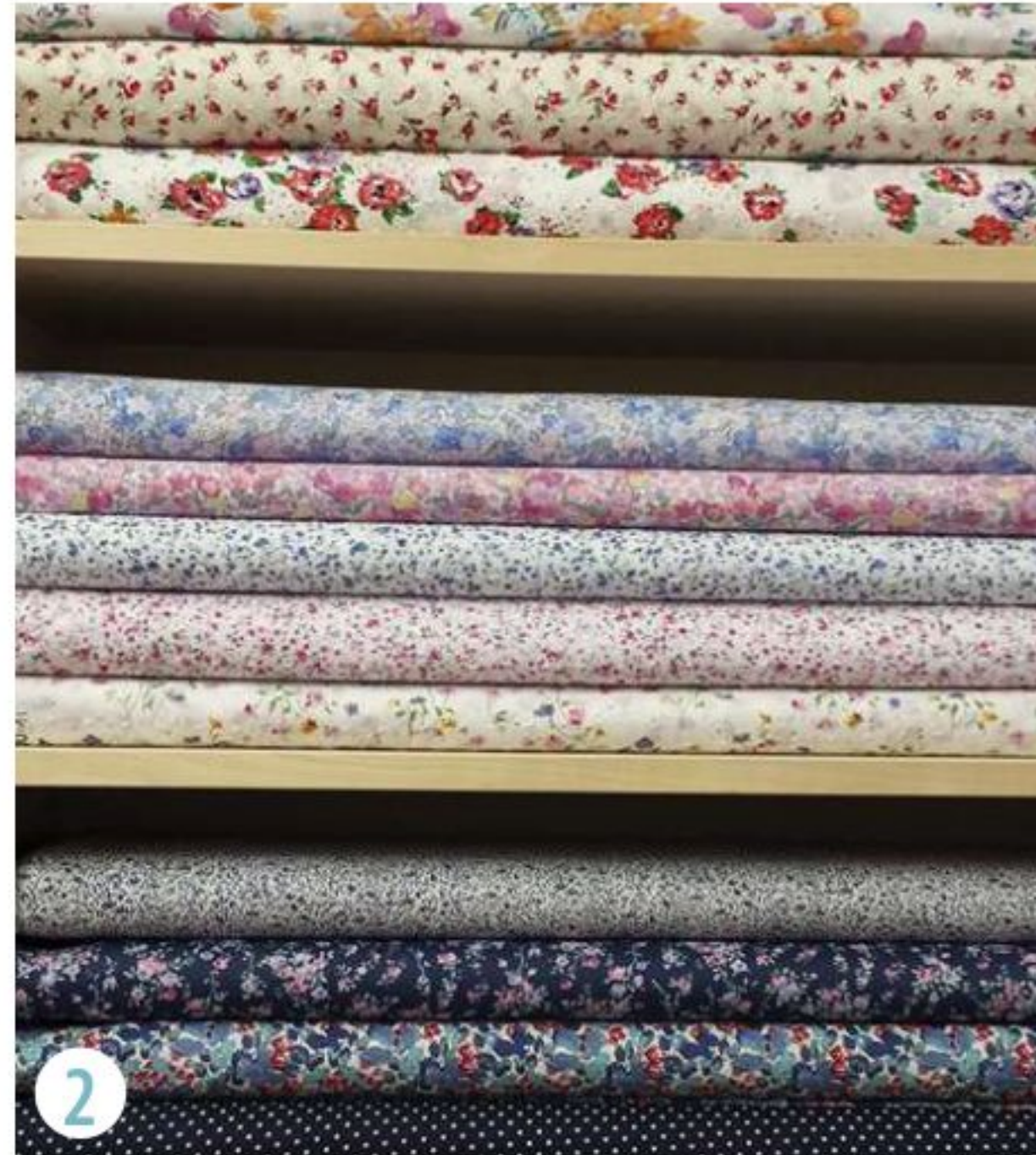
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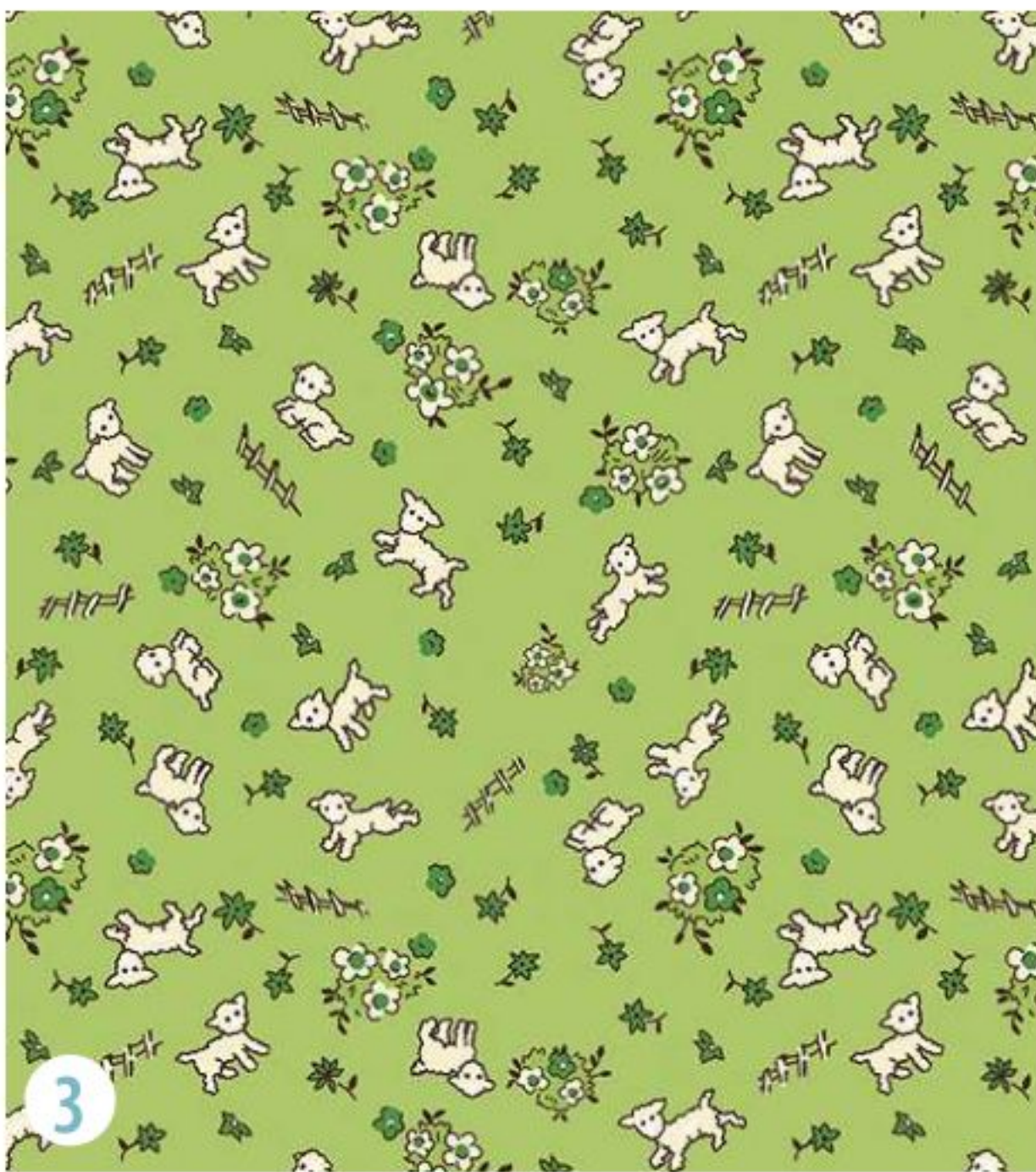
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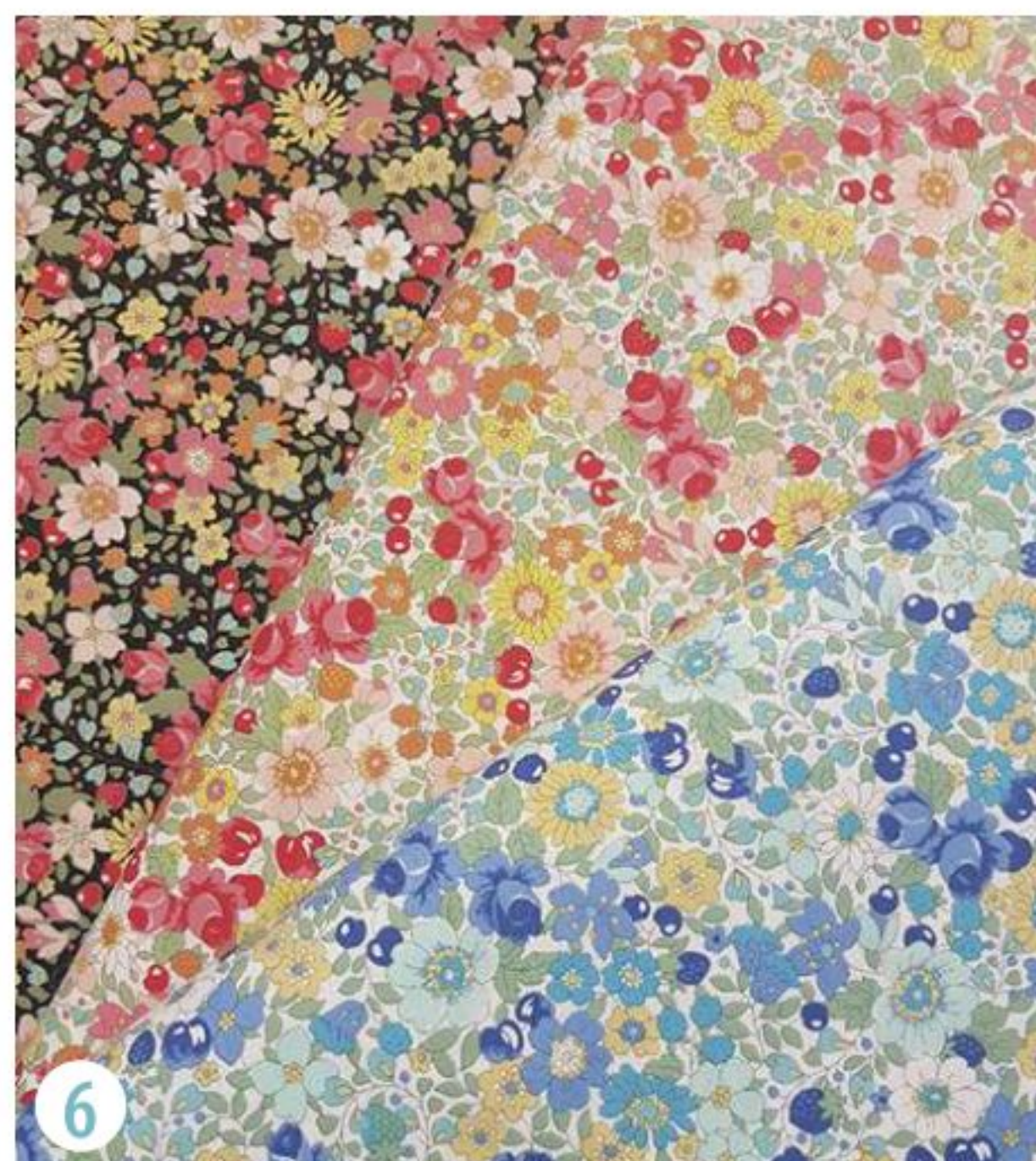
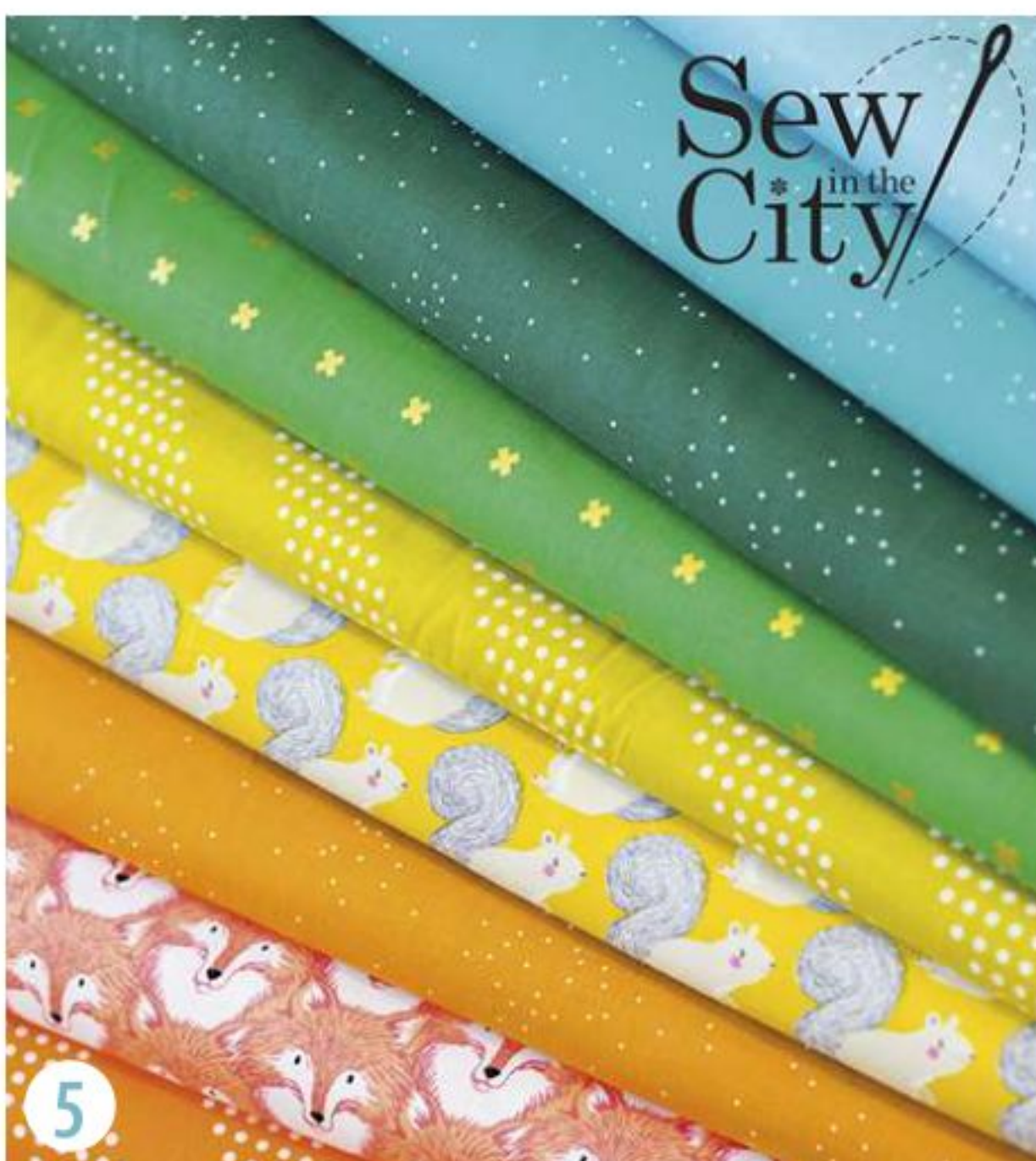
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THE GUIDE

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

MARKING PEN

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

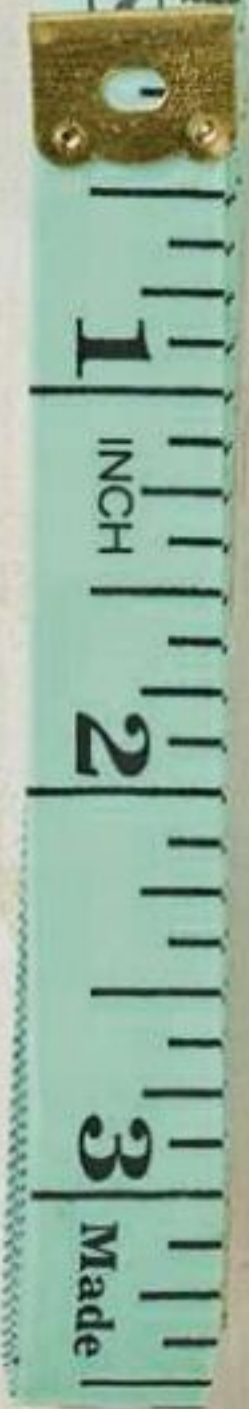


MARKING PENCIL

Choose a colour that shows up on your fabric.

TAPE MEASURE

A flexible fabric tape measure will take accurate measurements.



FABRIC CLIPS

Use these instead of pins when sewing thicker fabrics.



TAILOR'S CHALKS

Chalk temporarily marks fabric and can be easily brushed away.



SEAM RIPPER

This sharp blade cuts through and unpicks stitches.



PINS

Stainless steel pins with sharp points are best.



PINKING SHEARS

These cut a zigzag edge on fabric to neaten.



SHEARS

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



SMALL SCISSORS

Use for snipping threads and cutting notches.



THIMBLE

Wear to protect your fingers when handstitching.



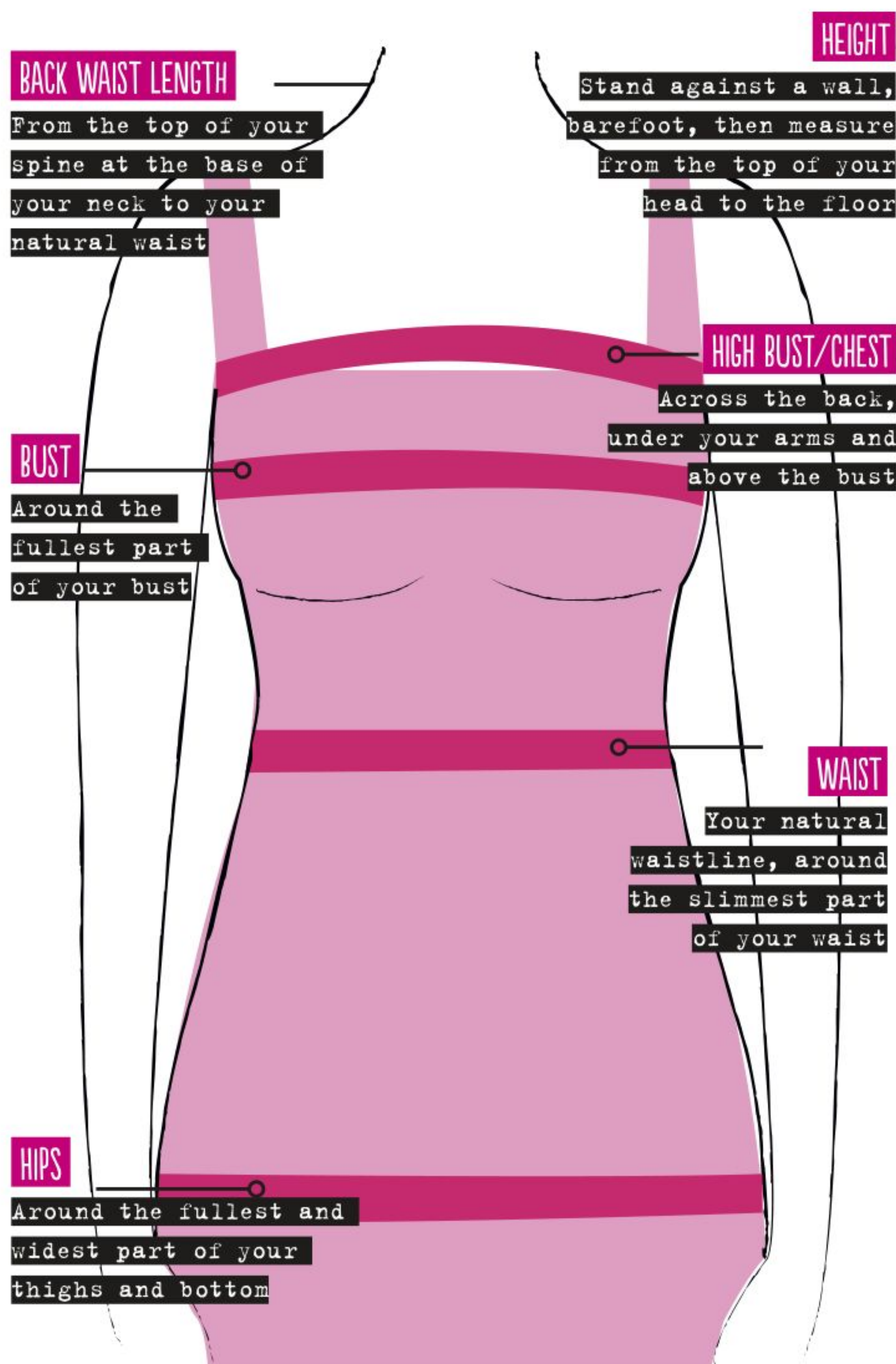
HOW TO MEASURE YOURSELF ACCURATELY

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

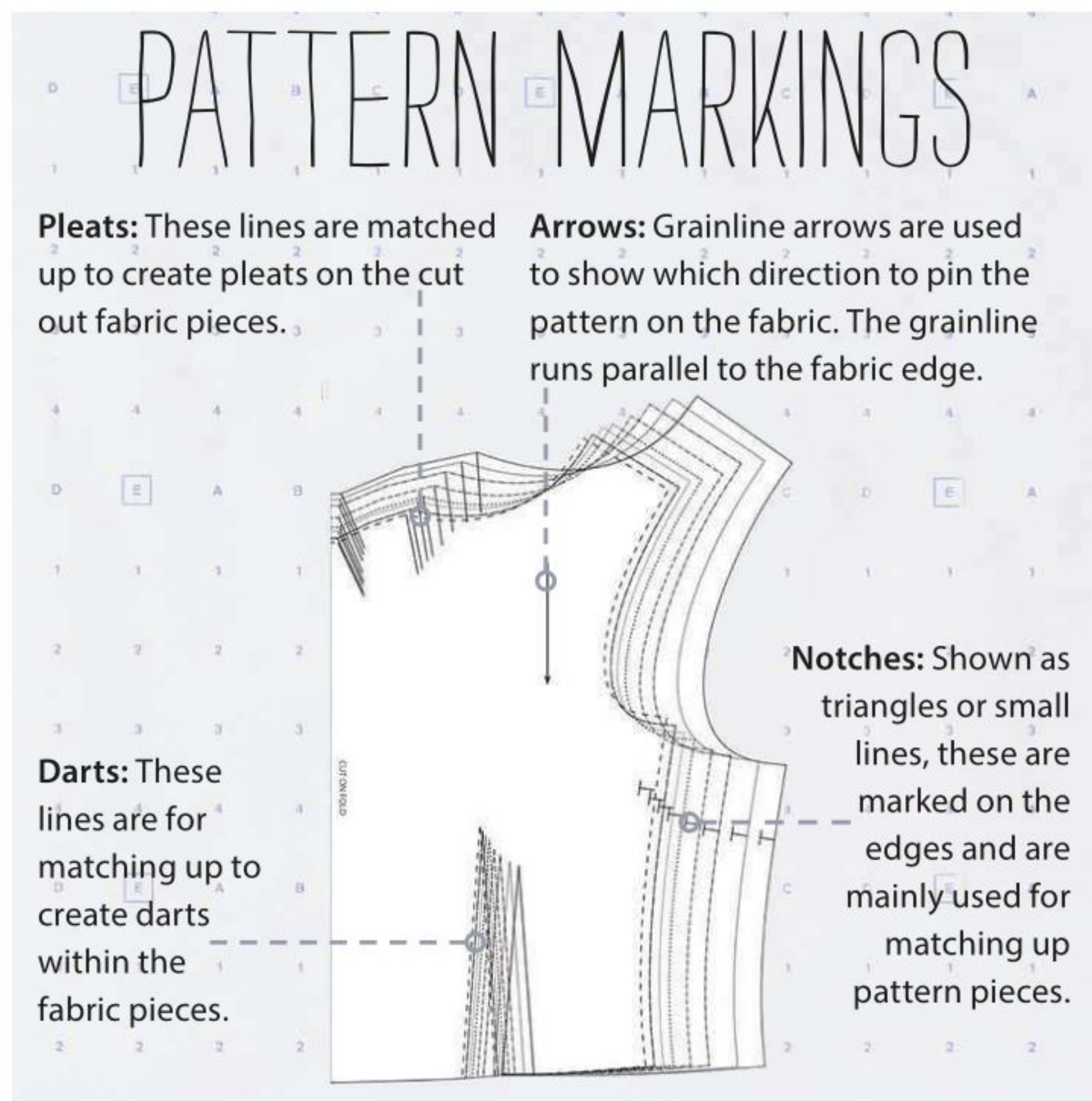
size you're cutting and the style of garment. Many patterns have more than one option (or view) and each one can have a different layout.

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.



CHOOSING AND BUYING FABRICS



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

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

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

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

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

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

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

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

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

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

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

FINISHING SEAMS

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

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

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

MACHINE NEEDLES

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

UNIVERSAL

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

BALL POINT

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

JEANS

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

SHARPS

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

LEATHER

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

STRETCH

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

QUILTING

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

TOPSTITCH

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

TWIN

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

NEEDLE SIZE GUIDE

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

GLOSSARY

For a full glossary of sewing terms visit www.simplysewingmag.com

DRAPE

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

EASE

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

EDGE STITCH

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

FACING

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

FAT QUARTER

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

FINISHING/NEATENING RAW EDGES

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

GRAIN/GRAINLINE

The lengthwise fabric grain, running parallel to the selvedge.

NAP

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

NOTIONS

Small tools or accessories used

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

RIGHT SIDE (RS) / WRONG SIDE (WS)

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

SEAM ALLOWANCE

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

SELVEDGE

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

STAYSTITCHING

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

TACK/TACKING

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

TOPSTITCHING

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

UNDERSTITCHING

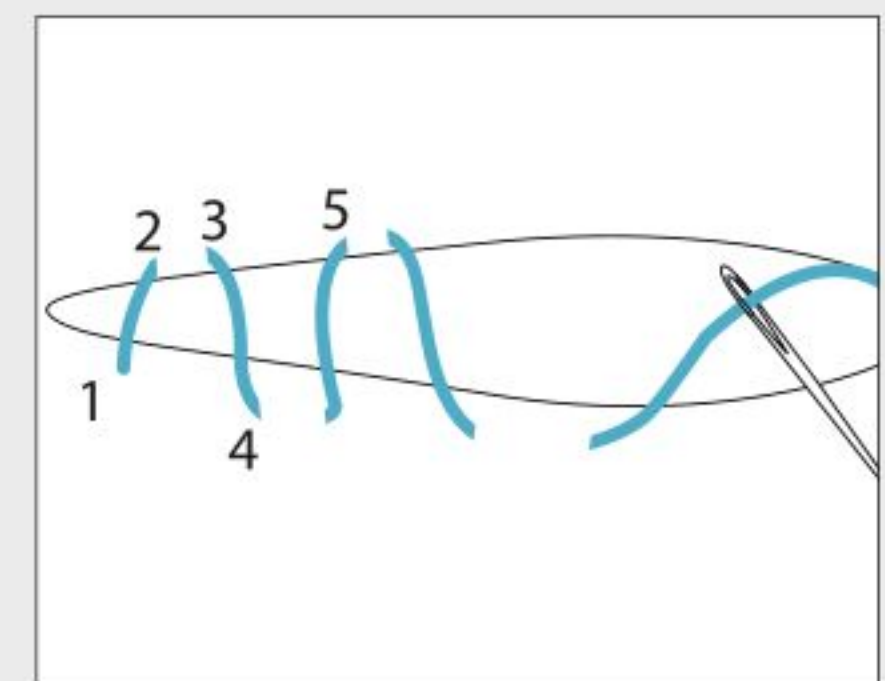
A line of stitching worked through the facing and seam allowance 3mm (1/8in) from the seam to stop the facing rolling to the outside of the garment. Understitching will not be visible on the outside.

STITCH GUIDE

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

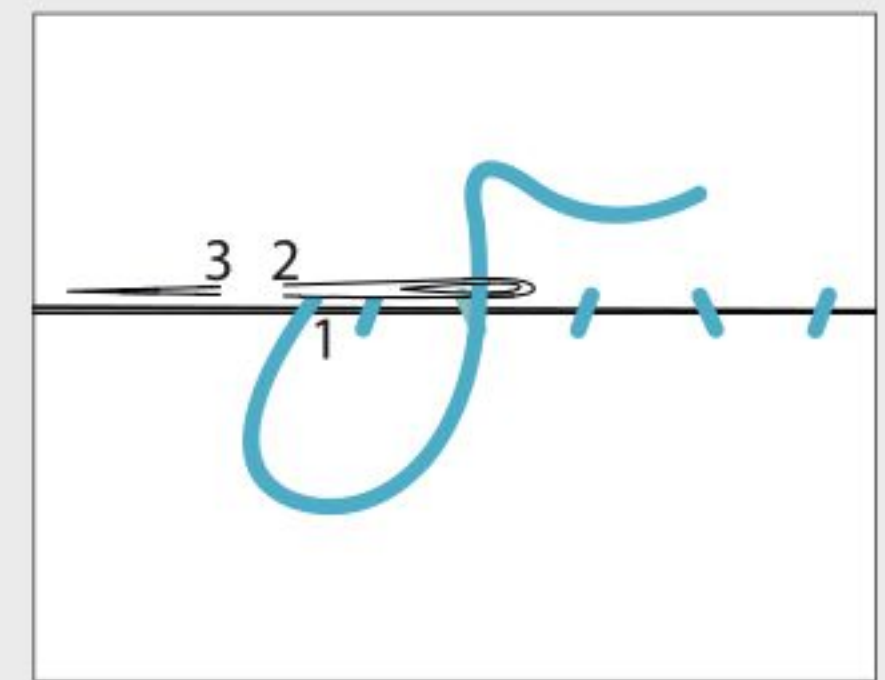
LADDER STITCH

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



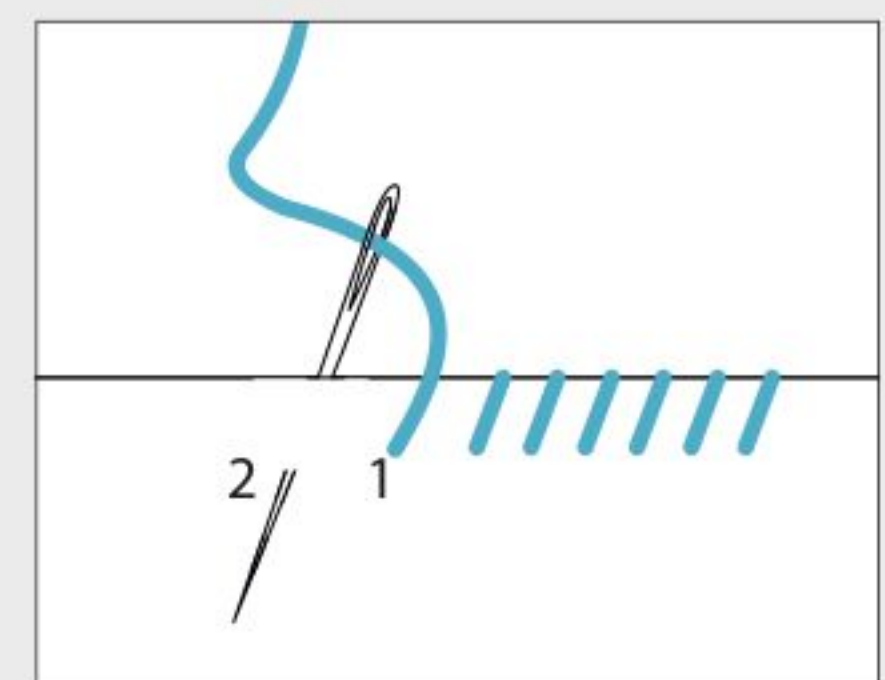
SLIP STITCH

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



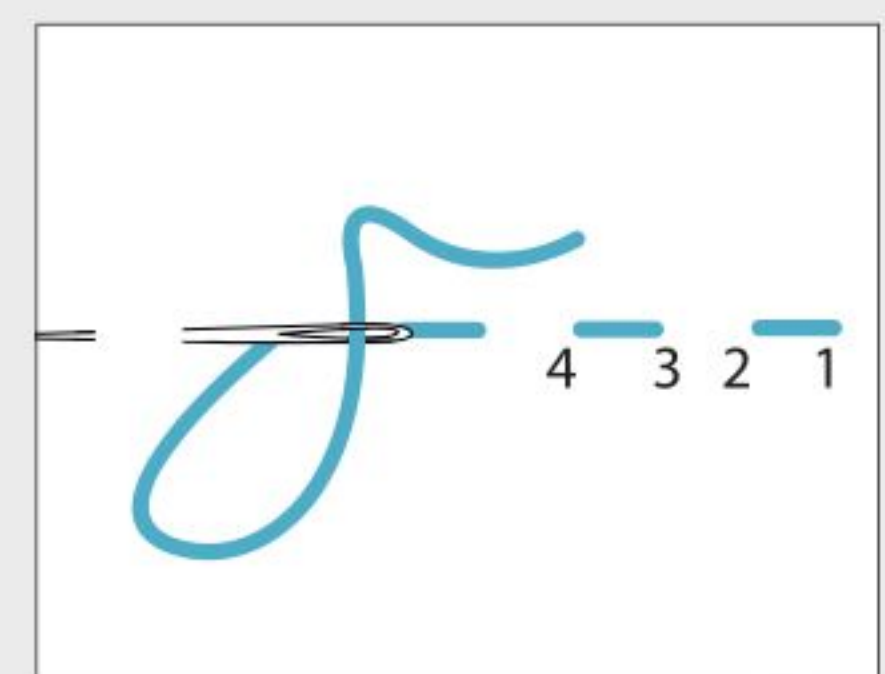
WHIP STITCH

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



RUNNING STITCH

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



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FLORAL FLOURISH

Couture Craft's Hannah Read-Baldrey discovers the power of flowers with her couture-inspired sequin bomber jacket.

"OVER THE YEARS, I'VE CREATED a plethora of craft projects which I totally love and which I often use to decorate my London home or wear for special occasions. As you may have guessed, after writing my latest craft book, *FlowerBomb! 25 beautiful craft projects to blow your blossoms* (Pavilion), I've become slightly addicted to all things floral-themed, so my current favourite thing is the Sequined Flower Bomber Jacket from the book.

When making this garment, I wanted to echo all those couture designer brands that I oh-so love, but oh-so cannot afford! I wanted to create something truly special and unique as well as wearable. Scouring the web, I came across a wonderful website called Simply Sequins (www.simplysequins.co.uk), which

has the most incredible collection of sequins known to man. I just loved the large dusky pink and white disks and thought they would make perfect daisies and peonies. I stitched the embellishments onto a black satin jacket and I simply adore the result; dreamy, sparkly, couture beauty. The technique is great as you can apply it to so many garments, and this jacket looks just as amazing with jeans as it does with an evening dress."



FlowerBomb! by Hannah Read-Baldrey is out now (£14.99 from www.pavilionbooks.com). Make a floral embroidered bag from the book on page 49.



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