

32
THINGS TO SEW



UPCYCLE YOUR
FABRIC SCRAPS!



Simply Sewing

FRESH IDEAS WITH FABRIC

ISSUE FIFTEEN

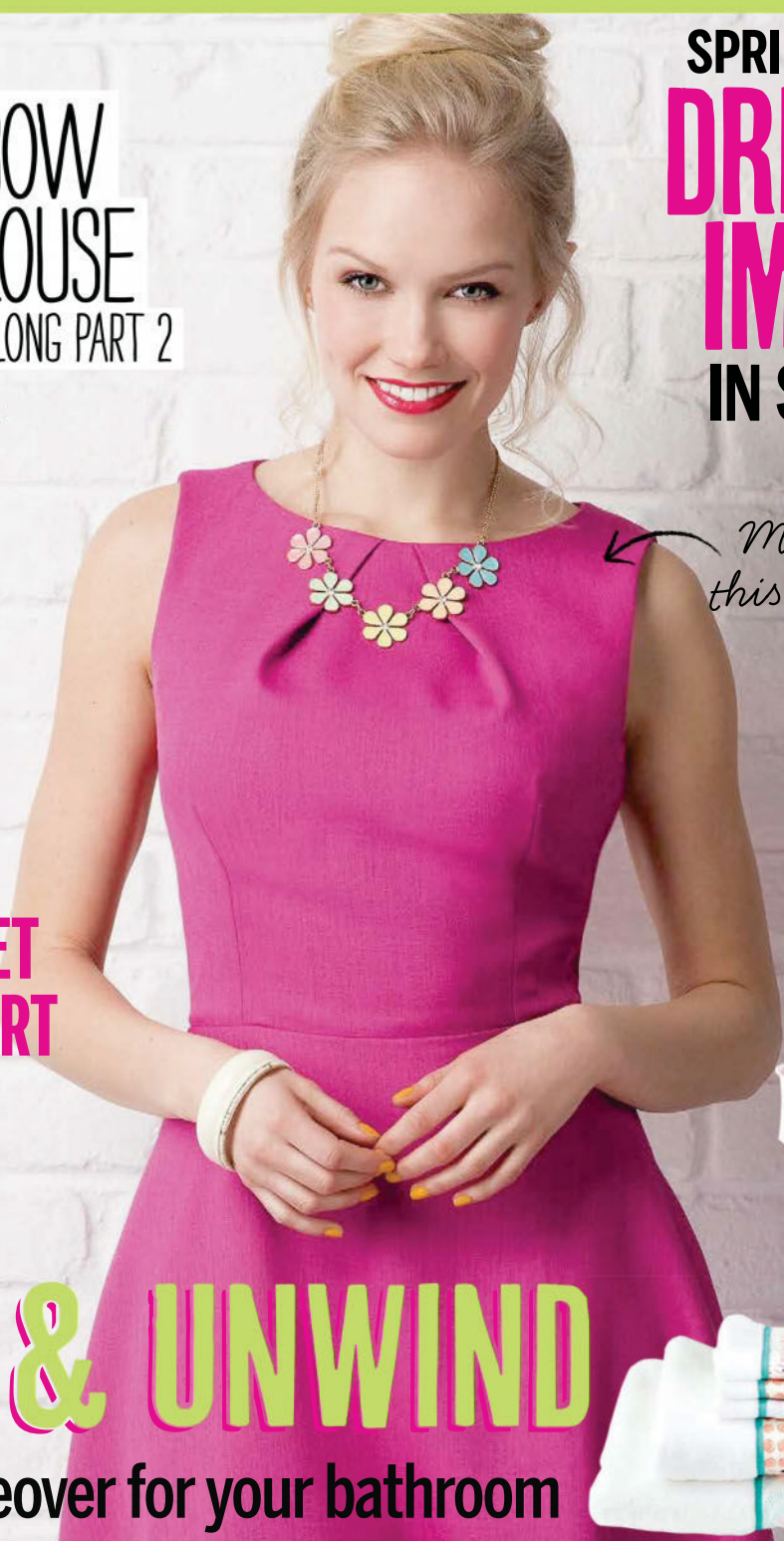


Beaaah



**BOW
BLOUSE**
SEW ALONG PART 2

**SPRING WARDROBE
DRESS TO
IMPRESS**
IN SIZES 6 - 20



*Make to wear
this party season!*

+

**RUFFLE SHIRT
CROPPED JACKET
BUTTON-UP SKIRT**

RELAX & UNWIND

A tranquil makeover for your bathroom



The
McCall
Pattern
Company

WIN! £150 dress patterns! • Know your chalks • Sew with oilcloth • Make a peplum top

Big features

for beautiful results.



Innov-is 2600

Combined sewing and embroidery machine has some big features for beautiful results.

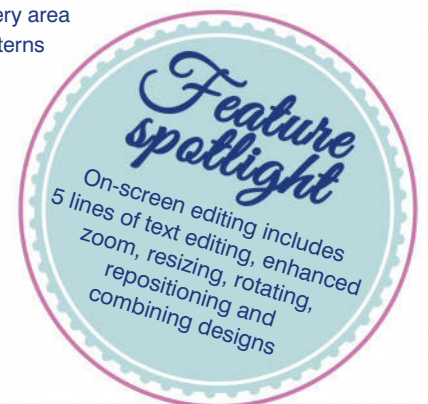
- 160mm x 260mm Embroidery area
- 138 built-in embroidery patterns
- Colour LCD touch screen
- Square Feed Drive System for super smooth sewing
- Fully automatic thread tension
- ICAPS for uniform stitches across varying fabric thicknesses
- Multi-directional feed - for larger decorative stitches
- Pivot function - ideal for quilting and appliqués



Innov-is 800E

Embroidery only machine with colour display to preview your designs in full colour.

- 160mm x 260mm embroidery area
- 138 built-in embroidery patterns
- Colour LCD touch screen
- Auto needle threader
- Quick-set bobbin
- 11 built-in fonts



Simply Sewing

FRESH IDEAS WITH FABRIC

From baby showers and prom, to engagement parties and weddings, as the invites start to pile up, so do our sewing projects. Spring is a busy time for sewists! We're making fluffy lamb toys for new arrivals (who could resist?), pretty bathroom accessories for pals who are moving house, and for the wedding season we're getting started on The Daisy Dress. It's so flattering, you'll want to wear it again and again. Share your makes using #simplysewingmag



Simply Sewing

FRESH IDEAS WITH FABRIC

ISSUE FIFTEEN CONTENTS

Laundry basket, p26



Sew your own fit-and-flare party dress, p32



18 PROJECTS TO SEW BATHROOM MAKES



*Paper gifts not available with digital editions



83

GREAT PATTERNS FOR YOU

- 18 BATHROOM MAKES
- 32 THE DAISY DRESS PATTERN
- 41 FAST FAT QUARTER: SHARK PENCIL CASE
- 44 TRANSFORM A TEE: PEPLUM TOP
- 56 REFASHION: TWO-IN-ONE ZIPPER TRENCH COAT
- 59 MEND IT: FIX A BROKEN ZIP
- 61 QUICK FIX: RUFFLE SHIRT
- 62 BUTTON-UP SKIRT
- 66 TILLY AND THE BUTTONS BOW BLOUSE SEW ALONG
- 75 FABRIC ENVELOPES
- 77 DENIM UPCYCLE: STORAGE TUBS
- 79 BABY BIB AND CLOTH
- 87 LAMB SOFT TOY

HOW TO...

- 47 WORKSHOP: COLONIAL KNOT
Sew pretty blossom with colonial knots
- 51 KNOW YOUR: TAILOR'S CHALK
The types and how to use them
- 83 WORKSHOP: SEWING WITH OILCLOTH
Learn the technique and make an oilcloth tablecloth
- 91 TEMPLATES
- 93 THE GUIDE
Useful stitches & techniques

Stitch a pair of snugly soft lambs, p87





77



56



66

**WIN A €150
PATTERN BUNDLE!**
Win £150 worth of
sewing patterns, p40

The
McCall
Pattern
Company

ANY EXCUSE TO SEW

What occasions do you sew for? If you like making new garments to wear at special events then you're going to *love* our flattering Daisy Dress pattern (p32), **your free gift this issue.** It's a perfectly elegant choice for proms, parties and weddings. Perhaps you prefer to sew gifts? Celebrate new arrivals with a personalised baby bib (p79), embroider a make-up bag for a friend (p49), or give a soft toy lamb as a snuggly gift for little animal lovers (p87). Whatever you make, **share your photos using #simplysewingmag** – there's prizes for the best!



Charlie Moorby, Editor

Charlie

GOOD READS & IDEAS

- 9 PINBOARD: Ideas, events, new fabric!
- 31 PINUP: HEIRLOOM QUILT
- 36 TILLY WALNES' SEWING WORLD
- 49 PINUP: BLOSSOM MAKE-UP BAG
- 52 PROFILE: AMANDA RILEY
- 70 FEATURE: EMBELLISHMENT
- 97 COMING UP NEXT MONTH
- 98 MY FAVOURITE THING



UPCYCLING WITH
AMANDA RILEY 52



49



62



GREAT SUBS OFFERS! P38
LIMITED TIME OFFER! GET THE BEST BENEFITS WHEN YOU SUBSCRIBE...

CONTRIBUTORS

A big thank you to this clever bunch...



THERESA GONZALEZ

Multi-talented San Francisco-based crafter Theresa has written for numerous craft titles and teaches online courses in sewing, photography and more. Find out how to sew a button-up skirt from her new book, *Sunday Sews*, on page 62.



KAJSA KINSELLA

Kajsa is originally from Sweden and now lives in Ireland. She has published two craft books and launched her own home collection in 2015. Read about her passion for embellishments on page 70, and make her fabric envelopes on page 75.



AMANDA RILEY

Amanda Riley launched her Fashion Factory refashioning workshops for teens in 2009, and released her accompanying book, *The Fashion Factory*, in 2015. Find out how she's inspired the next generation of young creatives on page 52.



CYNTHIA SHAFFER

Cynthia Shaffer is a quilter and creative sewer whose work has appeared in a number of mixed-media, quilting and paper craft books and magazines. Find her baby bib and cloth project from her book, *Simply Stitched Gifts*, on page 79.

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Simply Sewing

FRESH IDEAS WITH FABRIC

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crafty



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PINBOARD

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Photo: David Loftus

STATEMENT STYLE

TV presenter and designer Dawn O'Porter has collaborated with illustrator Karen Mabon to create an exciting new capsule collection for her label BOB by DOP. Entitled The Equality Collection, it features four limited-edition styles in three prints, all promoting equality. Talk about making a statement! From £85. www.BOBbyDOP.com



ROYALLY GOOD

▼ Finnish indie label Named's new pattern collection, Royals, is inspired by the richly decorative dress of European royalty in the 18th century. The eight patterns mix romantic silhouettes and corsets with modern styling for a 21st-century Marie Antoinette feel. The patterns are available in print and PDF, in sizes 4-22. From approx £7.70. www.namedclothing.com



TIPS & TRICKS

PIPING HOT

To add piping to an envelope cushion, you'll need cording and a bias-cut strip of fabric. Attach a zip foot to your machine. Place the cording inside the fabric strip, and pin the raw edges along the edges of the right side of the front cushion piece. Cut the cording where the ends meet, fold one strip over the other and stitch all the way around. Pin and sew the back cushion pieces to complete, and you'll have a beautiful piped edge. Watch the how-to video at www.danamadeit.com



Photo: Petra Lönnqvist; Model: Iiris; Make-up & Hair: Tiina Toratti / Keidas by Lumo

COLLAR LOVE

Little girls will love the 1960s-inspired Eleena pattern from Coffee & Thread. The A-line dress features an inverted pleat, cute collar and three sleeve options: short set-in, long with cuffs, and flutter. This is a sweet dress that they'll want to wear all year round. For girls aged from two to 12. About £6. www.coffeeandthread.bigcartel.com

SPRING FLING

We're going back to the 1950s with Tilda's charming new collection, Spring Diaries. Its 12 romantic, retro-look prints feature dainty florals, ditzzy dots, abstract designs and subtle stripes in a delicious pastel colour palette of honey, pink and turquoise. Complementing the designs is a range of fabric tapes, ribbons and covered buttons for a coordinated look. We're imagining a pretty tea dress for springtime soirées. Approx £17 per metre. Email groves@stockistenquiries.co.uk



Perfect for retro frocks, sweet accessories or a fresh new look for the home.



Shelley's magical designs are inspired by fairytales.



MINI PROFILE



SHELLY DOWN OF GINGERMELON

It's a real family affair for Shelly Down of Gingermelon doll kits and patterns. She lives in British Columbia, Canada, with her husband and two grown-up sons and in the same building as her parents. Her mum even helps her pack her orders. "About two years ago, we were able to rent the suite next door, so my oldest son finally has his own bedroom and I have a nice area to store my supplies!"

Shelly's mum and grandmothers encouraged her creativity as a child. "I've always had a very creative imagination and I've tried my hand at clay, embroidery, glass painting, photography and card-making. I'm always looking for something new to learn."

Shelly gets her inspiration from Japanese Kawaii style, vintage Manga and Shouja art, as well as fairytales, vintage illustrations and children's animated films. She started Gingermelon when she had an idea to design and make a little doll. "At the time, my sewing skills were extremely limited, but I was determined to keep trying. I have a big box filled with odd-looking dolls that would give you nightmares if you saw them!"

Today, she says she receives "wonderful feedback" from customers. "It's so interesting to see the different ways in which they interpret something I've designed. The Pocket



The sweet Pocket Poppets are Shelley's most popular patterns.

Poppets are my most popular pattern – they're fairly simple to make, even for beginner sewists!" Her plans are to keep designing as well as venturing into video tutorials. "There's something really special about making something by hand – it is very rewarding."

See more of Shelly's doll kits and buy her pdf patterns at www.gingermelon.etsy.com



INSPIRING BOOKS



SUPERCRAFT
Sophie Pester and Catharina Bruns (DK, £12.99) Keep crafting all year round with this collection of super-tempting DIY projects for your home and wardrobe. Stitch cute

toys, make a cool rucksack, whip up your own espadrilles and print your own scarf with these simple tutorials. www.dk.com



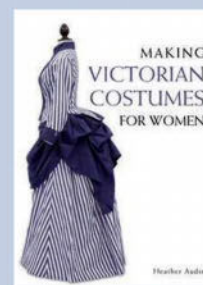
PIRATES AND POMPOMS
Stella Bee and Jemma Bell (Laurence King, £14.95) This book is divided into pirates, woodland animals and circus themes.

Make an eye patch, big top or fox mask for hours of fun. www.laurenceking.com



HERE COMES SPRING Shelley Wicks and Jeanne Large (Martingale) Make believe your home is a little house on the prairie with this collection of

simple country-style appliqué and quilt designs to add some springtime cheer to your space. www.shopmartingale.com



MAKING VICTORIAN COSTUMES FOR WOMEN Heather Audin (Crowood, £25) Inspired by our vintage fashion blog series? Make your own historical

garb with this extensive guide to 1900s fashion and get your bustle on with step-by-step instructions and photos. www.crowood.com



HOME SWEET HOME

Make-believe you own a craft shop with this cute haberdashery house by Wild & Wolf. The perfect size to hang on your wall or sit on your desk, it will store all your notions and look pretty too. £22.95. www.themakery.co.uk

50S GLAM

▼ We hope you're enjoying our History of Fashion blog series. We've revisited the minimal 1990s, over-the-top 80s, free-spirited 70s and groovy 60s and picked up plenty of sewing inspiration along the way. This month, we're heading back to the 1950s for full skirts and ladylike styles – and showing you how to sew the look. Head on over for skirts, suits and surprises. www.simplysewingmag.com



Photo: Killerton House collection, National Trust



STITCH A SUSIE

We've got a copy of Sew Over It's new pdf pattern, the Susie Blouse, to give away – plus the fabric of your choice to make it with! To enter go to www.simplysewingmag.com

3 OF THE BEST

CONFETTI BRIGHTS

Add a sprinkle of fun to your home and wardrobe with vibrant confetti prints.

1. This sweet zip pouch by designer Lee Coren is screen printed by hand with a multi coloured textile foil onto vegan faux suede. £24.95. www.howkapow.com

2. Inject some colour into your weekend wardrobe with this loose-fit T-shirt hand-dyed with an ombre-style design. Approx £32. www.twostringjane.etsy.com

3. Give your space a refresh with a made-to-order cushion cover in an illustrated print. Approx £19. www.thisleandfox.com





We're dotty for Simplicity's latest pattern collection!



SIMPLICITY'S NEW LOOK

Simplicity has updated its online store to include notions for your craft stash as well as a stylish new collection of dressmaking patterns for spring/summer. Look out for top stitching advice from the experts on its blog, too. www.simplicitynewlook.com

OUT & ABOUT

SKILLS, SHOWS & EVENTS

19 MARCH 2016-1 JANUARY 2018

A History of Fashion in 100 Objects. Fashion Museum, Bath. Discover the museum's most significant garments from 500 years of fabulous fashion. www.fashionmuseum.co.uk

7-9 APRIL 2016

The Stitching, Sewing & Hobbycrafts Show. ExCel London. One of the UK's biggest craft shows with shopping, stalls and workshops. www.stitchandhobby.co.uk

UNTIL 17 APRIL 2016

Festival of Textiles 2016. Fashion & Textile Museum, London. Displays, talks and workshops bringing together some of the hottest names in British textiles. www.ftmlondon.org

16 APRIL 2016-12 MARCH 2017

Undressed: A Brief History of Underwear. Victoria & Albert Museum. Unwrap the world of underwear, from corsets to Calvin Kleins. www.vam.ac.uk

5 FAB FINDS

Washi tape

Brighten up your stationery stash with colourful sewing-motif washi tapes.



MINT CONDITION

Vintage sewing notions adorn this pretty tape from Light and Co. Approx £1.50 each. www.lightandco.etsy.com



BUTTON IT

Our button tin may be overflowing, but we always have room for another roll of washi tape. £3.95. www.the.lovelydesk.co.uk

STITCH UP

Brush up on your machine-stitch know-how with this tape printed with different stitches. Approx £2.50 each. www.intheclear.etsy.com



PASTEL PRETTY

We'd love a sewing machine in every colour, but for now we'll happily make do with a roll of this pastel-hued tape. £1.95. www.cwlcrafts.etsy.com



HEART'S DESIRE

Jazz up your notebooks and wrapping with cross-stitch hearts. Approx £2 each. www.dancingquinn.etsy.com



SEW WITH TILLY

Tilly and the Buttons' new online workshops are like having Tilly herself with you in your sewing room. You can master the basics with her Making Friends with a Sewing Machine workshop, and sew your own version of her new beginners' Dominique skirt pattern with the Learn to Sew Skirts class. Find out more at www.tillyandthebuttonsworkshops.com



Your sofa is your classroom with Tilly's online workshops.



BOXING CLEVER

This handy little box pouch from new book *Quilting Basics* is just the thing for keeping on-the-go projects safely tucked away. It would even double as a make-up or wash bag for overnight stays, and would make a lovely gift too. Bust your stash of scraps and whizz one up this weekend! Find more quick-sew projects like this one in *Quilting Basics* by Michael Caputo, published by CICO Books (£14.99). www.rylandpeters.com



MONOCHROME MAKES

We love The Draper's Daughter's new craft kits. The Marden Monochrome Cushion Cover Kit features double cotton gauze and linen, and the Bpton Blue Reversible Scarf Kit comes with double cotton gauze with an organic cotton backing to produce a swoony two-tone effect. £25 each. www.drappersdaughter.com

ECO FUTURE

▼ Get inspired by this sculptural design by Rachel Stutins from the University of Leeds, one of three which has won her this year's Eco Designer of the Future Competition, run by ethical fabric retailer Offset Warehouse. Rachel used bamboo, hessian, banana, hemp silk, seacell, alpaca wool and upcycled wadding, and combined weaving and laser-cutting in her winning work. www.offsetwarehouse.com



FANCY THAT!

Fancy Moon's online store is one of our favourites, so we were excited to hear it has ventured onto the high street. The Fancy Moon shop has opened in Crystal Palace, London, and stocks a range of tempting sewing supplies alongside offering classes for sewists of all abilities. www.fancymoon.co.uk

LIBERTY CORNER

NEW VINTAGE

Liverpool-based Coco & Veve sells vintage finds and vintage-inspired styles, including this vibrant Betty dress. It's named after a great-aunt of one of the gals behind C&V, and the first-ever Betty dress was made from vintage fabric she donated to them. A stylish shirt dress with a bow-detail neckline, Betty is part of C&V's luxury hand-finished collection, and is sewn up in a bright silky Liberty Tana Lawn print and finished with vintage buttons. £80. www.candvboutique.co.uk



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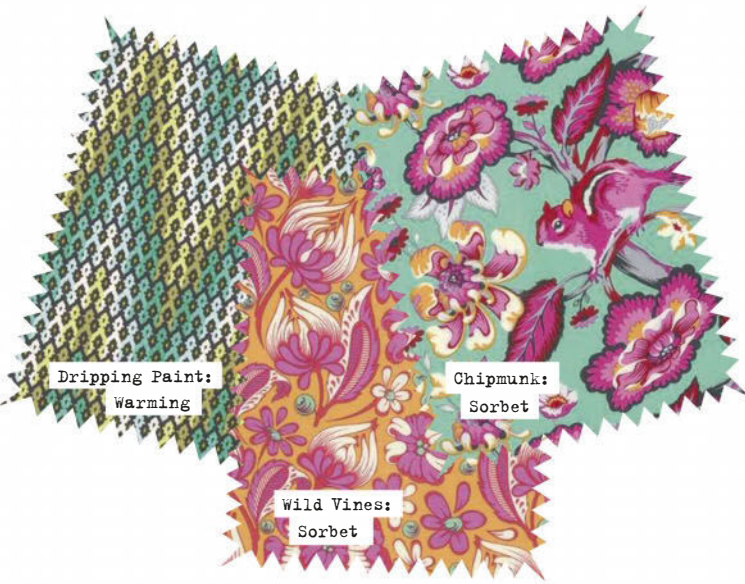
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Freeview 76 (from 8am-12pm) Sky 665 Virgin 756 Freesat 807
or watch online at www.jewellerymaker.com





SPIRITED AWAY

CHIPPER BY TULA PINK FOR FREESPIRIT FABRICS
 Inspired by sitting under a great old tree on a warm summer's day, Tula Pink's Chipper collection is exactly what we've come to expect from this designer – vibrant, inventive and pleasingly quirky. Forest flora and fauna, including chipmunks and foxes, have been given a tropical makeover with a punchy palette of zingy lime green, fresh mint, juicy orange and hot pink. www.tulapink.com

OH SO QUIET

▼ **WHISPER** BY VICTORIA JOHNSON FOR WINDHAM FABRICS
 Muted sophistication is the aesthetic of Victoria Johnson's debut collection for Windham Fabrics, with simple line drawings and more intricate butterfly and leaf designs in soft blush, baby blue and luxurious golden yellow hues. www.windhamfabrics.net



BYGONE BEAUTY

PASTEL THRIFT BY AGF STUDIO FOR ART GALLERY FABRICS
 Lovers of all things vintage will fall head over heels for the latest AGF Studio collection. It features illustrations of iconic items from a bygone age, including gramophones, antique books and typewriters, in a sweet pastel palette. www.artgalleryfabrics.com

GO WANDERING

WANDER BY JOEL DEWBERRY FOR FREESPIRIT FABRICS
 Whether you love exploring city streets, country paths or sandy shores, Joel Dewberry's latest fabric collection will inspire you to go wandering this summer. Taking influences from shapes and colours from all over the world, the range includes everything from contemporary geometric designs and chevrons to bold blooms and simple cross motifs, and is available in two equally tempting colourways. On-trend inky blue and warm mustard feature in the Midnight palette, and the Rosetta set in vibrant pink, fresh aqua and rich yellow is great for adding an eclectic, boho feel to your home decor projects. This collection has us dreaming of sewing up a new summer wardrobe and heading off on an adventure! www.joeldewberry.com



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Designer: **REBECCA REID** Styling: **LISA JONES** Photography: **GAVIN ROBERTS**



SCRAP RUG

Gather up your prettiest fabric scraps and create a rug that's pleasingly soft underfoot yet made to last thanks to its layer of thick cotton rope and secure zigzag-stitched construction.

POP-UP LAUNDRY HAMPER

Give a plain pop-up laundry hamper a makeover with a new cover to match your scheme and make laundry day a little bit brighter.







TRIMMED TOWELS

Freshly laundered towels are one of life's little luxuries, and even more so when they're trimmed in your favourite fabric with beautifully neat topstitching.

HANGING WASHBAG

Keep your toiletries stored together so they are easily accessible in the morning with this hanging washbag coated in splash-proof iron-on vinyl.



APPLIQUÉ WALL ART

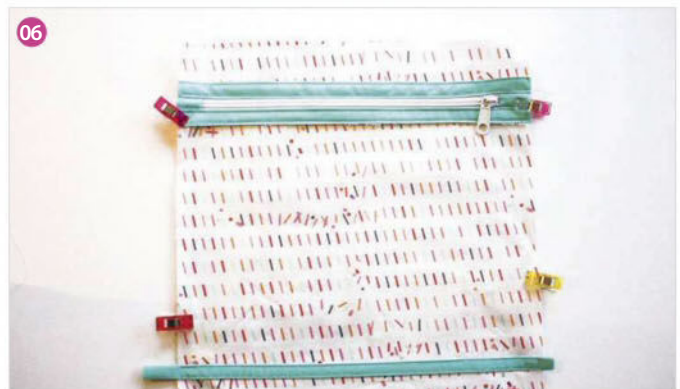
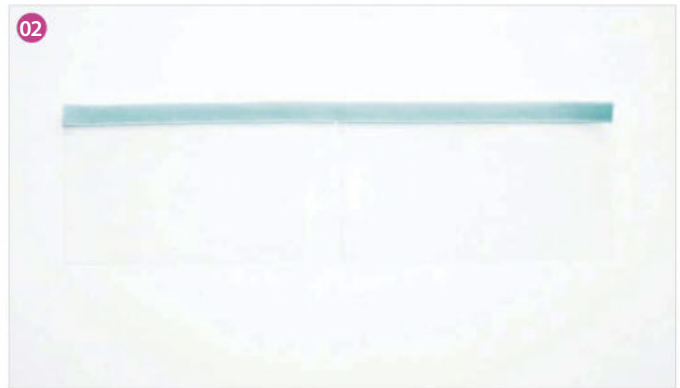
Remind yourself to take time out with this simple appliqué wall art. It's almost as relaxing to make as it will be to admire whilst you recline in the tub!

SHOWER CAP

Don't let a shower spoil your hairdo! Keep your tresses under wraps in a glamorous vintage-style shower cap with a waterproof fabric lining and bound edge.







HANGING WASHBAG

YOU WILL NEED

- Main fabric: 65x55cm (26x22in)
- Contrast fabric: 30x85cm (12x34in)
- Binding fabric: 25x112cm (10x44in)
- Clear PVC vinyl 0.15mm thick: 30x30cm (12x12in)
- Iron-on vinyl, gloss: 44x150cm (17x60in)
- 2 zips: white, 30cm (12in); 45cm (18in)
- Wire coathanger: white
- Basic sewing kit
- 2 Magnetic clasps: nickel

MATERIALS USED

The fabrics used are from Playing Pop by AGF Studio for Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf. Main fabric: Sprinkles Glitch, Rainbow. Ref: AGFPOP1283. Contrast fabric: Sugar Crystals, Sweet. Ref: AGFPOP1282. Binding fabric: Mirage, Pure Blue Elements. Ref: AGFPE424.

NOTES

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

LAMINATING THE FABRIC

Step one The fabric for the hanging wash bag is laminated first with the iron-on vinyl before you cut out the pieces. You don't need to laminate the binding strips, zip tabs or handle, so cut these out first. Cut out the rest of the pieces following the cutting list but at this stage cut them 2cm (3/4in) bigger on all sides as it's easier to trim the fabric accurately after it has been laminated.

Step two The vinyl comes with full instructions so follow these to laminate each piece.

CUTTING OUT

Once you have laminated your fabric, trim each piece to the following sizes:

Main fabric: inner and outer hanging body, 2 pieces 62x27cm (24 3/4x10 5/8in).
 Contrast fabric: zip bag front, 27x27cm (10 5/8x10 5/8in); zip bag gusset, 4 pieces 27x12cm (10 5/8x4 3/4in); carrying handle: 7x20cm (2 3/4x7 7/8in).
 Binding fabric: top zip pocket binding, 3 strips 4x27cm (1 1/2x10 5/8in); top pocket zip tabs: 2 pieces 3x5cm (1 1/4x2in); middle pocket binding: 2 strips 4x27cm (1 1/2x10 5/8in); zipped case binding: 4x27cm (1 1/2x10 5/8in); hanging hook loop: 6x8cm (2 3/8x3 1/8in); hanging binding, 2 strips 4x112cm (1 5/8x44in).

BINDING THE EDGES

Follow this method for binding an edge.

Step one Fold a binding strip in half lengthways

with wrong sides (WS) together. Open out the fold then fold one long side in to meet the centre fold. Repeat to fold the other long edge into the centre. Refold the binding in half and press firmly.

Step two Place the fabric or vinyl that you want to bind inside the folded binding strip and clip or pin to hold. Topstitch the binding into place.

MAKING THE TOP ZIP POCKET

Step one Cut a 20x27cm (7 7/8x10 5/8in) piece of vinyl and clip one binding strip along the top long edge but don't stitch it just yet.

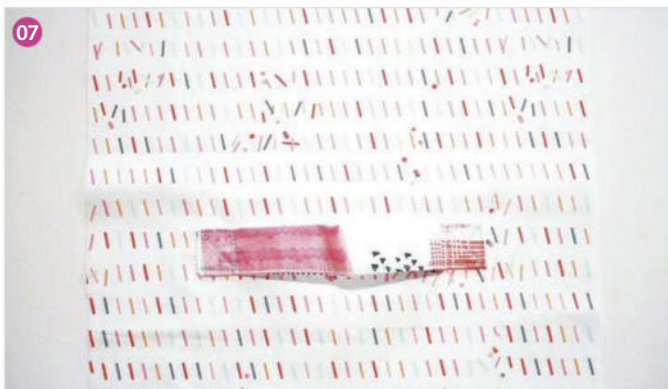
Step two Take the shorter zip and place one zip tab right sides (RS) together across the closed end of the zip. Stitch across the teeth using a 2cm (3/4in) seam allowance then press the tab open so it faces away from the teeth. Pull the slider to the centre and stitch the other tab across the teeth in the same way. Position the tab so the zip teeth between the tabs measure 23cm (9 1/8in) long.

Step three Bind one long edge of the zip and tabs, only topstitching at the zip edge.

Step four Place the other side of the zip under the binding at the top of the vinyl and topstitch in place at the zip edge. **01**

MAKING THE MIDDLE POCKET

Step one Cut a 8x27cm (3 1/8x10 5/8in) piece of vinyl and bind the upper long edge with one of the middle pocket binding strips. **02**



MAKING THE BOTTOM ZIPPED CASE

Step one Stitch two gusset strips RS together along the short edge but starting and finishing 1cm ($\frac{3}{8}$ in) from either end.

Step two Repeat to join on the other two gusset strips to make a continuous loop.

Step three Mark the bottom edge of the case front with a pin. Mark the centre of one of the gusset pieces with a pin, then, lining up these pins, place the front and gusset RS together. Starting from the pin, stitch together along the gusset then 16cm ($6\frac{3}{8}$ in) up the next gusset.

Step four Starting at the centre again, stitch along the gusset and 16cm ($6\frac{3}{8}$ in) up the side.

Step five Turn the remaining unstitched edge of the case front beyond the seams under by 1cm ($\frac{3}{8}$ in) to the WS and repeat with the gusset loop.

Step six Clip the tape of the longer zip centrally under the turned-under edge of the case front then pin the other side of the zip tape under the gusset edge. Topstitch into place. **03**

ASSEMBLING THE HANGING BODY

Step one Place the inner main fabric RS up with the zip case RS up on top, lining up the bottom edge of the back of the gusset strip with the bottom of the hanging fabric, and clip into place, up the sides to the top gusset seam.

Step two Fold the zip case binding strip around the edge of the top of the top gusset of the zip

case. Clip in place along the hanging inner fabric. Topstitch in place along both long edges. **04**

Step three Fold the remaining middle pocket binding strip around the lower edge of the middle pocket. Clip the lower edge of the middle pocket so it lines up with the binding of the zip case and topstitch along both long edges. Stitch a vertical line halfway down the vinyl to divide the pocket into two. Pin the sides into place. **05**

Step four Clip the top edge of the top zip pocket 3cm ($1\frac{1}{4}$ in) down from the top of the inner hanging fabric and topstitch into place. Fold the remaining top zip pocket binding strip around the lower edge of the vinyl and topstitch to the inner hanging body. Clip the sides into place. **06**

ATTACHING THE MAGNETIC CLASPS

Step one Insert the female end of one magnetic clasp 2cm ($\frac{3}{4}$ in) up from the bottom and right hand edge of the zipped bag. Repeat to attach another female end in the opposite corner.

Step two Fold the hanging inner over on top of the zipped case so the top edge of it meets the bottom edge of the case. Mark where the female clasp centres touch the hanging inner fabric then insert the male halves in these positions.

MAKING A CARRYING HANDLE

Step one Turn the handle strip edges 1cm ($\frac{3}{8}$ in) to the WS. Fold it in half lengthways WS together

then topstitch through both long edges.

Step two Place the hanging outer fabric RS up with long edges vertical. Pin the handle across the centre with the ends 6cm ($2\frac{3}{8}$ in) from the sides.

Step three Stitch the handle in place at the ends so it forms a loop. **07**

ADDING THE HOOK

Step one Cut off the part below the coathanger hook and bend it to form a loop.

Step two Fold the hanging hook strip in half lengthways RS together and stitch down the length.

Step three Turn RS out and press then fold in half and thread through the bottom of the hook.

Step four Clip the hanging inner and outer WS together and through the sides of all the pockets.

Step five Tack the centre of the short ends of the hanging hook fabric strip in the centre of the top of the fabrics, matching raw edges. **08**

BINDING THE HANGING BODY

Step one Join the hanging binding strips RS together at the short ends to make one strip.

Step two Press one short end under by 1cm ($\frac{3}{8}$ in) to the WS then bind the hanging all the way around, encasing all the edges of the pockets and hook.

Step three Turn the other short end of the strip under and trim it so it overlaps the beginning by 1cm ($\frac{3}{8}$ in).

LAUNDRY BASKET

YOU WILL NEED

- Main fabric: see instructions for details
- Lining fabric: see instructions for details
- Bucket spring: taken from a shop bought pop-up laundry basket
- Basic sewing kit

MATERIALS USED

The fabrics used are from Playing Pop by AGF Studio for Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf. Main fabric: Sugar Crystals, Sweet. Ref: AGFPOP1282. Lining fabric: Sprinkles Glitch, Rainbow. Ref: AGFPOP1283.

NOTES

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

MEASURING UP

Step one First, measure the height and diameter of your bucket spring and take a note of these measurements. For the circumference, multiply the diameter by 3.142 and write that down.

Step two To make a pattern for the base, half the diameter to get the radius then add 1.5cm (5/8in) to this radius measurement to add yourself a seam allowance.

Now draw a circle using this calculated radius measurement. Use a pair of compasses if you have them big enough or tie a pencil to a piece of string pinned to paper, making sure the string length is the same as the radius you need. Cut out the circle to make your pattern.

CUTTING OUT THE FABRIC

Step one Using the measurements you took previously, you now need to cut out the fabric to the following sizes:

Outer fabric:

Basket side: Fabric length = circumference + 3cm (1 1/4in) for seam allowances; fabric width = height + 8cm (3 1/8in) for turning + 3cm (1 1/4in) for seam allowances.

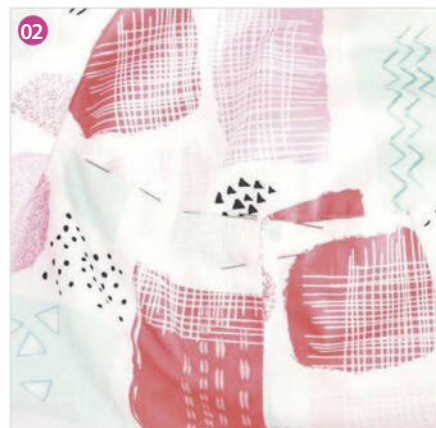
Base: cut one piece from the base pattern.

Lining fabric:

Basket lining side: cut to the same measurements as the outer fabric bin side.

Base: cut one piece from the base pattern.

Step two Cut the fabric away from the spring on your laundry basket and set aside the spring as you'll need to use this later.



MAKING THE BASKET OUTER

Step one Fold the outer basket side fabric in half so the short ends are right sides (RS) together.

Step two Stitch the short ends together and press the seams open.

Step three Pin the outer basket base RS together with the bottom edge of the joined outer basket sides all the way around. Stitch together. **01**

MAKING THE BASKET LINING

Step one Assemble the lining sides and join the lining base in the same way as you did for the basket outer.

Step two Turn the basket outer RS out and the lining wrong sides (WS) out then place the lining inside the outer so they are WS facing and match the side seams.

Step three Pin the outer and the lining together through the base seam, making sure the seams align exactly by pushing pins through both seams to keep them lined up. **02**

Step four Stitch the outer to the lining exactly on the seam by stitching slowly and carefully and removing the pins as you go. It's fiddly! You will find slowing down your stitch speed helps.

Step five Turn the top edges of the outer and lining over by 1.5cm (5/8in) to the WS and press.

PUTTING IN THE SPRING

Step one Put the base of the spring on a flat surface and press the top down to compress the spring and hold it together tightly.

Step two Keeping hold of the coils, thread the spring over the lining down to the base so that it sits between the outer and lining. Make sure the bottom coil of the spring is centred exactly over the base, then hold it in place by pinning through the lining and outer close to the spring so it stays still whilst you finish the stitching. **03**

Step three Pin the turned-over edge of the outer and lining WS together so that the top folded-over edges meet up. Topstitch all the way around. **04**

Step four Take out the pins holding the spring in place and it will bounce up to fill the fabric shape.

Step five Turn the top over by 8cm (3 1/8in) so that the fold meets with the top of the spring. Now topstitch this down about 1cm (3/8in) from the top.

You might find it's a bit fiddly holding it under the machine with the spring in place and you won't be able to topstitch the small section where the side of the spring meets the top, so work carefully and this will hold it in place.

APPLIQUÉ WALL ART

YOU WILL NEED

- Background fabric: 50x50cm (20x20in)
- Lettering fabric: 30x30cm (12x12in)
- Bubbles fabric: small scraps
- Bondaweb: 30x30cm (12x12in)
- Frame: with a 27x27cm (10½x10½in) outer edge
- Mount board: white, 27x27cm (10½x10½in)

MATERIALS USED

The fabrics used are from Playing Pop by AGF Studio for Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf
 Background fabric: Sprinkles Glitch, rainbow Ref: AGFPOP1283
 Bubbles fabric: Sound Bubbles, Light Ref: AGFPOP2288; Sugar Crystals, Sweet Ref: AGFPOP1282
 Lettering fabric: Mirage, pure blue elements Ref: AGFPE424

TEMPLATES

- You will find the letting templates on the pull-out pattern sheet.

MAKING THE WORDS

Step one Trace over the lettering outline (on the pull-out pattern sheet) onto tracing paper then turn it over to the wrong side (WS) and trace over the lines to create a reverse pattern.

Step two Place your Bondaweb paper side up on top of your reversed lettering pattern and trace over all the lines.

Step three Place the traced Bondaweb paper side up onto the WS of the lettering fabric and press gently into place until it is firmly stuck using a dry, medium-temperature iron (don't use any steam for this). **01**

Step four Carefully cut out all the letters along the drawn pencil lines. Make sure you cut them out accurately for a neat finish.

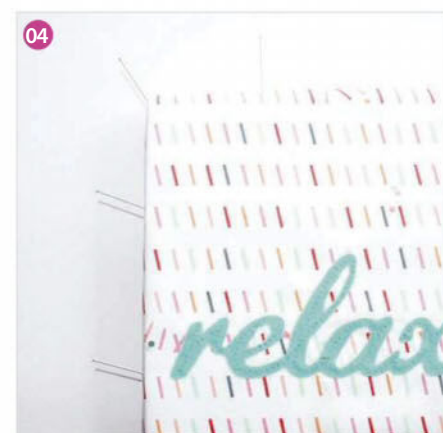
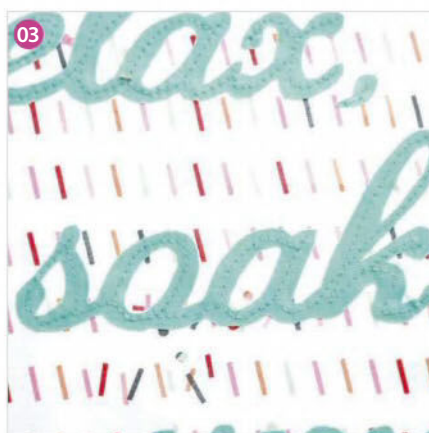
Step five Remove the paper backing from each of the letters so they are ready to be stuck into place on your background fabric.

MAKING THE BUBBLES

Step one Trace the bubbles onto the paper side of the Bondaweb.

Step two Place the traced Bondaweb paper side up onto the WS of your bubbles fabric scrap and press into place.

Step three Cut the bubbles out along the



drawn lines then remove the paper backing ready to stick onto your background fabric.

APPLIQUÉING THE FABRIC

Step one Place the background fabric right sides (RS) up then place all the lettering pieces on top, referring to the pattern template for how to position them. **02**

Step two Place the bubbles in place in the same way, then press everything carefully to stick it to the background fabric.

Step three Stitch through the centre of each letter by machine to hold them firmly in place and for a decorative effect. **03**

Step four Stitch around the bubbles to secure using a zigzag stitch.

MAKING A CANVAS

Step one Stick the piece of mount board to the front of the frame using double-sided tape.

Step two Place your appliquéd fabric RS up centrally on top of the mount board and pin into place around the edges. Do this by pushing pins through the edge of the fabric and into the mount board. **04**

Step three Turn the frame over to the WS and hold the fabric in place by stapling it through

the edge of the frame, ensuring it is smooth so the appliquéd fabric has no puckers or creases.

To make your wall art even more colourful, stitch your appliquéd letters and bubbles with contrasting thread.



SCRAP RUG

YOU WILL NEED

- Cotton fabric: see instructions
- Cotton rope: see instructions
- Jeans sewing machine needle
- Matching thread
- Basic sewing kit

MATERIALS USED

The fabrics used are from Playing Pop by AGF Studio for Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf. Dots Burst, Melon. Ref: AGFPOP1281; Sugar Crystals, Sweet. Ref: AGFPOP1282; Sound Bubbles, Light. Ref: AGFPOP2288; Sprinkles Glitch, Rainbow. Ref: AGFPOP1283.

CUTTING THE FABRIC

We used a 4mm (1/4in) diameter cotton rope, which you can buy from hardware stores. Our rug is 75cm (30in) in diameter and for this we used 85m (93yds) of rope. The fabric is cut into strips from a full width of 112cm (44in) fabric. On average, we found each strip covered 75cm (30in) of rope once wound. For our rug, we used 3m (3 1/4yds) of fabric cut from a selection of four different fabrics.

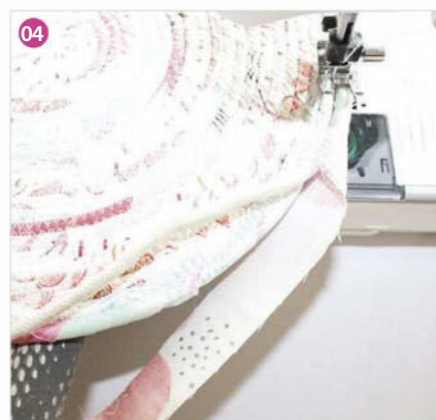
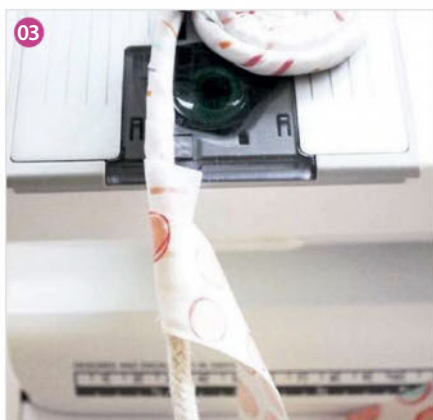
Step one Start by cutting your chosen fabrics into 2.5cm (1in) strips, cut from the full width of fabric. As the rug gets bigger you will need to use more strips to make one full circle. Experiment with how to alternate the colours and how many rings of each you want.

SETTING UP YOUR MACHINE

Step one You are going to need a lot of thread to make this rug so make sure that you have a good supply of thread that blends well with your fabric colours before you start.

Step two You need a strong needle that will withstand stitching through the fabric and rope without breaking. A jeans needle is ideal for this as it has a strong shank and a very sharp point.

Step three The most important thing when stitching the rug together is to keep it flat. If you don't, then it will turn into a bowl shape which will be impossible to flatten later. So, the bed of the machine needs to be the same level as the surface beside it. You could put your machine on a table that is lower than your bigger work table or use an ironing board beside your machine which you can



adjust in height to suit your sewing table.

Step four Set your machine to a zigzag stitch. The stitch needs to be wide enough to reach from the centre of one rope to the centre of another so experiment to get this right.

STARTING OFF

Step one Fold the end of one fabric strip over the end of the cotton rope by 2cm (3/4in) then wrap it around the rope to secure in place. **01**

Step two Wrap the whole strip around the rope so that it overlaps. Keep wrapping, gradually working your way down, and clip in place to stop it unravelling before you stitch.

Step three Fold the fabric bound end of the rope over by 2cm (3/4in) then wind it around into a coil and push a few pins into it just to start you off – you won't need them later.

Step four Stitch the first part of the coil together by working your machine zigzag so it goes from one wrapped rope side to the other, joining them together. **02**

Step five You need to stitch your rug together in an anticlockwise direction so it fits under your sewing machine.

WORKING THE RUG

Step one When you reach near the end of the

wrapped section of rope, join in a new colour. Place one end of a new colour just under the end of the previous colour and continue wrapping the rope in the same way. **03**

Step two When you reach the end of one length of rope, join in another by butting the ends and sticking them together with a strip of thin tape, then binding with fabric. **04**

FINISHING OFF

Step one When you have finished your rug, trim the fabric strip and tuck it under the binding so the end is covered. Machine zigzag into place to hold the end securely.



SHOWER CAP

YOU WILL NEED

- Main fabric: 60x60cm (24x24in)
- Contrast binding fabric: 10x112cm (4x44in)
- Lining: waterproof fabric, 60x60cm (24x24in)
- Cotton tape: to match lining, 1cm (3/8in) wide x 2m (2 1/4yds)
- Elastic: 5mm (1/4in) wide x 1m (40in)
- Basic sewing kit

MATERIALS USED

The fabrics used are from Playing Pop by AGF Studio for Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf
 Main fabric: Sound Bubbles, Light. Ref: AGFPOP2288. Binding fabric: Mirage, Pure Blue Elements. Ref: AGFPE424.

NOTES

- For an alternative waterproof lining, use a basic shower curtain.
- Use a 1cm (3/8in) seam allowance.
- The template for the shower cap is on the pull-out pattern sheet.

CUTTING THE FABRIC

Step one Trace round the shower cap circle template and cut it out to make your pattern.

Step two Pin the pattern onto your fabric and cut around it, then repeat to cut out the waterproof lining circle.

Step three From the binding fabric, cut two strips measuring 4x112cm (1 5/8x44in) each.

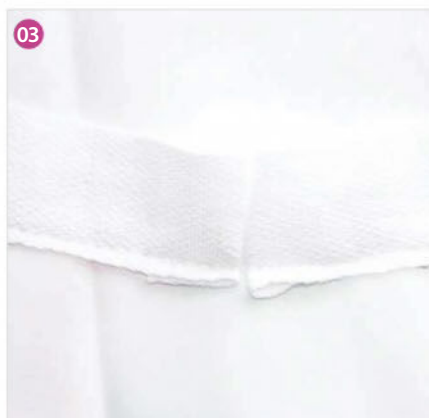
BINDING THE EDGE

Step one Pin the fabric circle and the lining circle wrong sides (WS) together, close to the edge so the pin holes will be hidden by the binding, and stitch together 5mm (1/4in) from the edge. It's best to sew them together before you bind them, as it makes binding easier as the lining is slippery. **01**

Step two Place the two binding strips right sides (RS) together at right angles at the short ends. Stitch together with a diagonal line to join. Trim the seam and press open.

Step three Fold the joined binding strip in half lengthways with wrong sides (WS) together. Open out the fold then fold one long side in to meet the centre fold and press. Repeat to fold the other long edge into the centre and press. Refold the binding in half and press.

Step four Place the edge of the joined outer and lining inside the folded binding strip and firmly clip, or pin, in place.



Step five Topstitch the binding into place close to the edge, but making sure you always stitch through the back and front edges, easing it gently around the circle.

Step six When you reach the beginning again, turn the short end under to overlap it by 1cm (3/8in) and trim to fit, then stitch in place. **02**

ADDING THE ELASTIC CASING

Step one On the lining side of the circle, measure and mark 5cm (2in) in from the bound edge all the way around in pencil. The closer you make your marks the more accurate your inner circle will be.

Step two Fold one short end of the cotton tape over by 1cm (3/8in) to the WS then pin the RS edge of it on your drawn circle.

Step three Stitch the tape to the circle, making sure you keep the edge of it along your drawn line. When you reach the beginning, turn the short end under and trim so that it butts up exactly with the other short end. **03**

Step four Stitch the other side of the tape into place close to the edge all the way around. You will have to pleat it at regular intervals to ensure it will lay flat.

FINISHING OFF

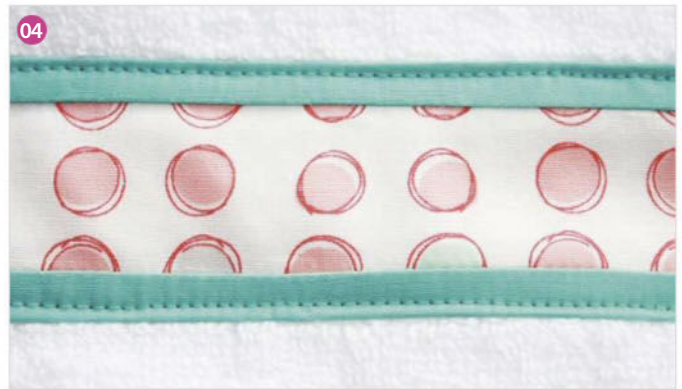
Step one Thread the elastic through the

cotton tape all the way around, attaching a safety pin at both ends to stop it coming out whilst you try it on.

Step two Try on your shower cap and pull the elastic so that it fits comfortably, then knot the ends.

Step three Push the ends inside the cotton tape casing. Oversew the two tape ends together using small stitches to secure the knot and ends. **04**





TRIMMED TOWEL

YOU WILL NEED

- Main fabric: see instructions for details
- Binding fabric: see instructions for details
- Towel or flannel
- Basic sewing kit

MATERIALS USED

The fabrics used are from Playing Pop by AGF Studio for Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf. Main fabric: Dots Burst, Melon. Ref: AGFPOP1281; Sound Bubbles, Light. Ref: AGFPOP2288; Sprinkles Glitch, Rainbow. Ref: AGFPOP1283 Binding fabric: Mirage, Pure Blue Elements. Ref: AGFPE424.

CUTTING THE FABRIC

Step one Measure the width of your towel or flannel then decide how wide you want your contrast band to be. We made ours to the same width as the woven section.

Step two Cut a strip of fabric to these measurements, adding 1.5cm (5/8in) either side of the length for hemming. The width doesn't need any extra as it will be bound.

Step three Cut two strips of binding fabric, each 2cm (3/4in) wide and to the same length as you cut the main fabric.

BINDING THE STRIPS

Step one Place one strip right sides (RS) together along one long edge of the main fabric, matching raw edges. Stitch together using a 5mm (1/4in) seam allowance. **01**

Step two Turn the binding strip over to the wrong side of the main fabric and press then pin into place on the RS.

Step three Repeat to bind the other long edge of the main fabric with the binding strip. **02**

STITCHING TO THE TOWEL

Step one Place the bound strip onto the RS of your towel over the woven section, or in the position you would like it to be in, and pin.

Step two Turn the short sides of the bound strip under so that they meet the edges of

the towel and pin. Hand stitch in place with a neat slip stitch in matching thread. **03**
Step three Topstitch the top and bottom bound edges in place on the towel. **04**

Experiment with adding several fabric strips to create a striped trim – great for using up scraps from your stash!



PINUP

Turn an artist's eye on the world to create an heirloom quilt.



Jane Brocket's dazzling Tulip Field quilt from her latest book, *The Gentle Art of Quilt-Making*, shows what can be achieved when experimenting with prints. The quilt was inspired by an end-of-April visit to Holland's tulip bonanza. Rather than creating a literal version of the scene, Jane interpreted the explosion of shape and colour using an eclectic selection of fabrics instead, with really extraordinary results. Find *The Gentle Art of Quilt-Making* at www.pavilionbooks.com, and who knows what you'll make after your next holiday?

PSST:

Turn to page 35 for fabric
and style inspiration, and
don't forget to share your
finished dress with us
using #simplysewingmag!





*Paper gifts not available with digital editions

THE DAISY DRESS

With a full skirt for ultimate twirl-power, The Daisy Dress will impress at parties, proms and everything in between.



DAISY DRESS PATTERN

This modern update on a classic 1950s-style fit-and-flare dress is a spring showstopper ideal for parties, weddings and proms, but it could be easily dressed down for a vintage-inspired daytime look, too. Pleats add detail at the neckline, bodice darts at the front and back ensure a flattering fit, and the flared skirt is perfect for twirling on the dancefloor!

We've sized the pattern to fit standard UK dress sizes, from 6 to 20. Before cutting out your pattern, it's important to take your measurements accurately and compare them to the size chart on the pattern envelope.

This simple-sew project will take you through key dressmaking skills step by step, including transferring pattern markings, inserting an invisible zip, adding neckline and armhole facings, sewing neat darts and pleats, constructing a fitted bodice and attaching and hemming a full skirt.

FABRIC SUGGESTIONS:

Brocade, cotton, cotton lawn, cotton sateen, crepe de chine, crepe suiting, georgette, poplin, polyester, satin, silk, linen.

YOU WILL NEED

Main fabric:

- Sizes 6-14: 115cm (45in) width fabric x 2.5 metres (2¾yds)
- Sizes 16-20: 150cm (60in) width fabric x 2.5 metres (2¾yds)
- Iron-on interfacing: to match fabric weight, for all sizes: 50x90cm (20x35in)
- Invisible zip: to match fabric, 30cm (12in)
- Matching thread
- Basic sewing kit

GETTING STARTED

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

Read through the instructions included in the pattern envelope before you start sewing, and make sure you do all the steps in the correct order. Get your sewing kit ready so you have everything you need to hand, press your fabric to ensure accurate cutting out, and you're ready to get started on the fun part – sewing your dress! Be sure to share your finished Daisy Dress with us using #simplysewingmag – we'd love to see yours.



PLEATS
Diagonal pleats add detail at the neckline.

BODICE DARTS
Darts shape the bodice for a perfect fit.

FITTED WAIST
A nipped-in waist creates a flattering fit-and-flare shape.

FULL SKIRT
A full skirt gives elegance and movement.



Go retro with a 1940s-style poppy print rayon from shop.sewoverit.co.uk



Paradise rayon, shop.sewoverit.co.uk



Leaf motif rayon, shop.sewoverit.co.uk



Pixelated print, www.sewcraftyonline.co.uk

FABRIC INSPIRATION

FRESH AS A DAISY

From florals to flamingos, this versatile frock can work them all! Get inspired with our Daisy Dress fabric picks.



Liberty tana lawn, shop.sewoverit.co.uk



Flamingo viscose, www.dragonflyfabrics.co.uk



Swallow design poplin, www.backstitch.co.uk



Create a contemporary look with abstract florals from www.sewcraftyonline.co.uk

WEAR IT WITH

NEW FLORALS

Style your dress with a modern update on classic blooms.

Keep the essentials stashed in style in this 3D-flower clutch, £24.99. www.newlook.com

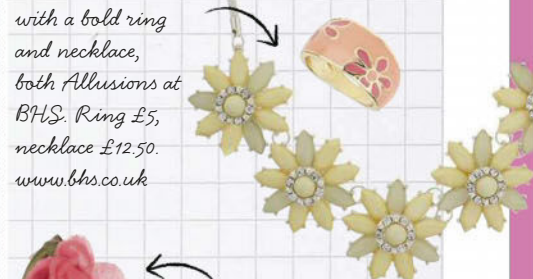


Create a dainty look with this necklace and earring set, £12. www.mandco.com



Wrap up on chilly evenings with a lace-trimmed scarf, £12. www.mandco.com

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MY SEWING WORLD

by Tilly Walnes

Tilly shares her top tips for creating a fun and functional sewing space using a bit of DIY know-how.

Do you love your sewing space? We recently started a new feature on the Tilly and the Buttons blog, inviting readers to give us a tour of the place they use to sew. There's a ton of inspiration to be had from peeking behind closed doors into crafty spaces of other creative people. Whatever kind of sewing area you have – whether it's a table squeezed into the corner of the spare room, or a whole yurt (yes, yurt!) in the case of Lisa, one of our contributors – there's so much scope for making your space both functional and inspiring. How about using some of your creative energy to pimp up your furniture? All you need is a pinch of imagination and a squeeze of DIY spirit. Here are a couple of ideas to get you started...

COVER YOUR IRONING BOARD

What's your ironing board like? Chances are it's an uninspiring print that you wouldn't have picked out yourself had you had the choice. Making your own cover is a great way of refreshing your sewing space – and of making you smile whenever you get the iron out! We made ours using a sunny yellow cotton from The Village Haberdashery.

To make your own, start by removing your existing cover and heat-proof wadding, and lay the ironing board out onto some gorgeous cotton fabric of your choice. Draw around the board onto the fabric, leaving a 5cm (2in) border, then cut it out.

Unfold a long strip of bias binding, fold the short ends under, and stitch it around the edge of the fabric, with right sides together, stopping about 2cm (1in) before you come full circle. Now press the binding away from the fabric, and refold and press it under towards the wrong side of the fabric, rolling the seam under slightly. Edgestitch the folded binding to the wrong side of the fabric.

Use a safety pin to thread a long piece of string through the channel created by the binding. Place the wadding and fabric cover onto the ironing board, pull on the string until the cover fits snugly around the



Like my style? Take a look at my sewing book, Love at First Stitch



"A pinch of imagination and a squeeze of DIY spirit."



Whether it's a yurt or a spare room, make your craft space one to be proud of!



Re-covering your ironing board is one of the quickest ways to give your sewing space a boost.

“Do you hunch over the kitchen table to cut out your fabric? Ouch!”

base, then tie to secure. Et voila! (If you want to see the steps in pictures, search for 'ironing board cover' on www.tillyandthebuttons.com).

CREATE A CUTTING TABLE

Do you hunch over the kitchen table to cut out your fabric? Ouch! My back was begging for a dedicated cutting table I could use both for pattern drafting and cutting out fabric, but I couldn't find a pre-made one that I liked the look of. In the end, I bought a Stenstorp kitchen island from Ikea, sawed off the bottom of the legs and replaced them with castors so I could move it around my sewing space easily (it's reeeally heavy!).

The beauty of this table is that it's got shelves on one side for storing pattern blocks, rolls of paper and long rulers, with space on the other side to tuck in a high stool. It's just the right size for my extra large cutting mat and just the right height for cutting out without causing neck ache. If you can find the space to add a dedicated cutting table of your own in your sewing room, your back will thank you!

Have you hacked any sewing space furniture? Tag me @TillyButtons on Instagram, I'd love to see!

Tilly Walnes from Tilly and the Buttons creates gorgeous, easy-to-use sewing patterns, available at shop.tillyandthebuttons.com. Check out her brand- new online skirt-making video workshops at www.tillyandthebuttonsworkshops.com



My heavy cutting table is on wheels...

...so I can move it around as I please!

Keeping me inspired...

I've recently been knitting a gorgeous Lula Hoop snood with a Wool and the Gang pattern. So snugly! We're also all about super speedy skirt sewing in the studio right now. Our latest pattern, the Dominique skirt, only takes an hour to make! My fabric stash is bursting after an inspiring trip to Japan.

I resisted the Hello Kitty Liberty fabrics (adorable!) but binged on cotton lawn and double gauze. If you go, take an extra suitcase with you!



The Dominique skirt is my summer staple.



Japan's fabric shops are filled with tempting prints!



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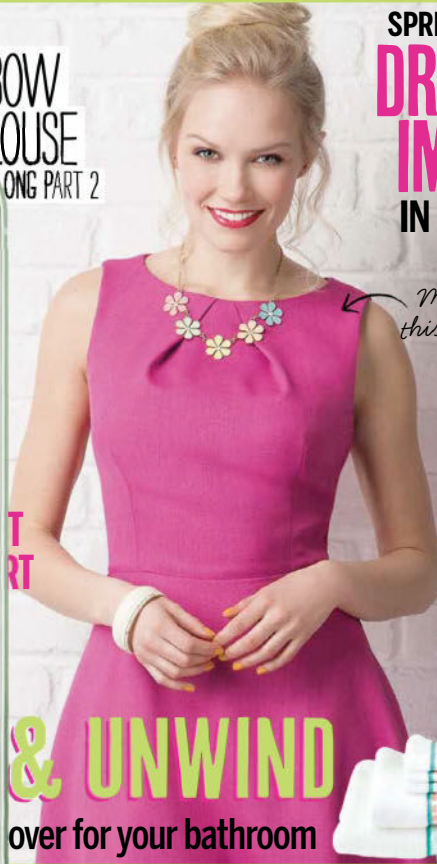
Bonus!

ISSUE FIFTEEN



BOW BLOUSE
SEW ALONG PART 2

SPRING WARDROBE
DRESS TO IMPRESS
IN SIZES 6 - 20



Make to wear
this party

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32 THINGS TO SEW

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patterns! • Know your chalks • Sew with oilcloth • Make a peplum top

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



WIN £150 WORTH OF SEWING PATTERNS

Win a £150 bundle of sewing patterns from The McCall Pattern Company.

Collecting sewing patterns can be expensive, so we've hand-picked our favourite styles from The McCall Pattern Company to give away to one lucky reader. The prize includes everything from daywear to occasion frocks, and easy sews to more advanced projects, with patterns from Butterick, Kwik Sew, McCall's and the Vogue Patterns 'Very Easy Vogue' and Designer ranges to get the lucky winner started on sewing their own handmade wardrobe.

See www.simplysewingmag.com to enter today!
(UK only, see competition rules on p.6.)



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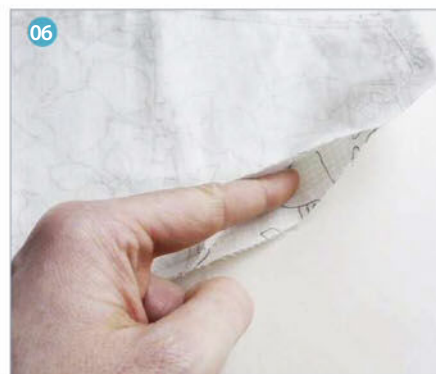
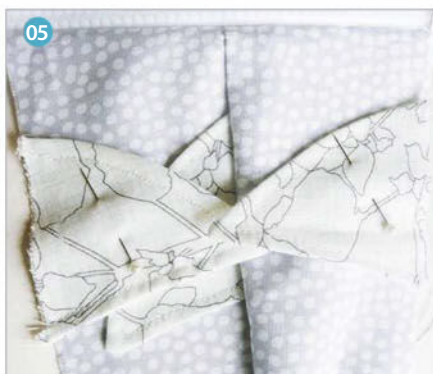
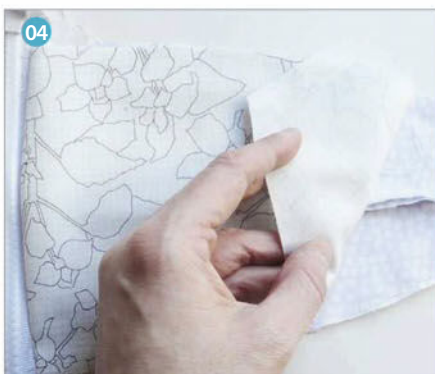


SHARK TALE



Jennie Jones' buddy from the blue will keep your stationery stash safe and sound behind its zip teeth.

FAST FAT QUARTER



YOU WILL NEED

- 2 fat quarters
- Moulded plastic zip: white, 15cm (6in)
- 2 buttons: black, 2.5cm (1in) diameter
- Basic sewing kit

NOTES

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

FABRICS USED

Outer: Flurry by Dashwood Studio, Light Grey. Ref: FLUR 2000.
Lining: Garden Botanics by Carolyn Friedlander for Robert Kaufman, Charcoal Graph Paper. Ref: AFR-14262-184.

Sew an ocean of different pencil case pals by changing the fabrics and fins.

Designer Jennie says: "Zips can be slippery customers, but follow my tips and it'll be plain sailing making this little fishy friend! Fill with fancy colouring pencils to make a great child's gift."

CUTTING OUT

Step one Trace around and cut out the templates from page 91.

Step two Pin the templates to the fabric right sides (RS) up and cut out the following pieces:
Outer fabric: Body x 4, side fin x 4, top fin x 2, tail x 2.

Lining fabric: Inner x 2.

MAKING THE TAIL AND FINS

Step one Place the tail pieces RS together and stitch around the sides and bottom, leaving the top straight edge open. Turn RS out, press and then topstitch around the edges. **01**

Step two Stitch the top fin and two side fins together in the same way.

ADDING THE ZIP

Step one Pin two of the body pieces RS together, sandwiching the top fin between them. Place the bottom of the curved edge of the fin 4cm (1 5/8in) down from the longer straight edge of the body piece. Stitch along the pinned seam. **02**

Step two Join the remaining two body pieces together in the same way, but leaving out the fin.

Step three Place the top edge of one joined body

piece RS together with the zip tape, positioning it centrally along the zip and stitch into place. Turn RS out and press.

Step four Repeat to pin and stitch the other joined body piece to the other side of the zip. Make sure the fabric edges line up exactly along the zip. **03**

Step five Place one lining piece RS together with one joined outer body piece and stitch to the zip along the same seam. You'll have a sandwich of body, zip and lining. Repeat this with the remaining lining piece and the other joined outer body. **04**

ASSEMBLING THE BODY

Step one Pin the side fins RS together with one joined body piece, placing the bottom of the curved edge of each fin 3cm (1 1/4in) down from the zip. **05**

Step two Place the two joined body section RS together, sandwiching the fins between them. Stitch together, leaving the tail end open.

Step three Feed the tail in to the end between the two body sections and stitch together to close up the tail end and hold it in place.

Step four Stitch the two lining pieces RS together leaving a 5cm (2in) opening on one seam to turn the pencil case RS out. **06**

FINISHING OFF

Step one Turn the shark RS out through the gap then slip stitch it closed. Push the lining to the inside.

Step two Stitch the button eyes in place either side of the zip edge of the top fin. Now fill with crayons!

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PEP TALK

Jennie Jones shows you how to pep up a classic striped tee with a simple-sew peplum detail.

FYI:

Make a cropped version to wear with high waisted styles, or add length for a more casual look.



TRANSFORM A TEE



YOU WILL NEED

- Men's XL T-shirt
- T-shirt that fits you (to use as a template)
- Basic sewing kit

Designer Jennie says: "Although making a peplum may seem complicated, it really is easy as pie! It's just all about getting your measurements right." Don't worry girls, we've worked out a clever formula for you. Phew!

MAKING THE PEPLUM

Step one Fold a large piece of paper in half. We used lining paper but newspaper works just as well. Measure around your waist where you want your peplum to start and divide this by 6.28 – this is the waist radius you need to draw on the paper. Lay your tape or ruler at the top corner on the folded side and measure your calculated waist radius down from this. Continue marking the radius at close intervals from one side to the other to make a semicircle.

Step two For a short peplum like this one, measure 13cm (5in) outside this line to make another semicircle. This includes enough for a seam allowance and hem. Cut along both drawn semicircles then unfold your paper to make your peplum pattern.

Step three Turn the T-shirt wrong sides (WS) out and pin the pattern close to the bottom through the back and front. Cut it out. **01**

Step four Sew the straight edges, right sides (RS) together to make a doughnut shape. You can finish the outside edge using an overlocker or make a small hem or leave it raw if you prefer.

SEWING THE T-SHIRT AND PEPLUM

Step one Take a T-shirt that fits you well and lay it onto the T-shirt you've already cut. Trace around the sleeve and sides of your T-shirt and cut it out, sleeves too. **02**

Step two With RS facing, sew the sleeves onto the new chest piece along the shoulder line then try it on. This is a bit fiddly as you need to pin the under parts of the sleeves so they fit snugly. Take the T-shirt off then sew one seam from the chest to sleeve edge. Repeat for the other side of the T-shirt. **03**

Step three Pin the peplum part to your new T-shirt where you want it to start, matching up the side seams. You can trim the T-shirt if you want to shorten it and adjust the side seams if needs be so they're the same circumference as the peplum. The stretch in the fabric will help the two pieces to fit together.

Step four Stitch the peplum into place then press the seams to finish. **04** Rock with skinny jeans for a flattering day-to-night look.



WORKSHOP

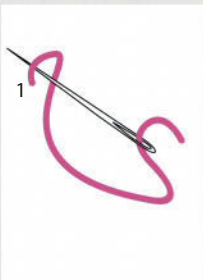
COLONIAL KNOTS

Discover a new embroidery stitch each issue.
This month, we're mastering colonial knots.

Trace the template on page 91 and transfer it onto fabric. Sew the words, branches and birdcage in backstitch.



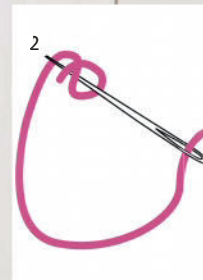
Sew colonial knots using three shades of pink to stitch delicate blossom. Use the template as a positional guide.



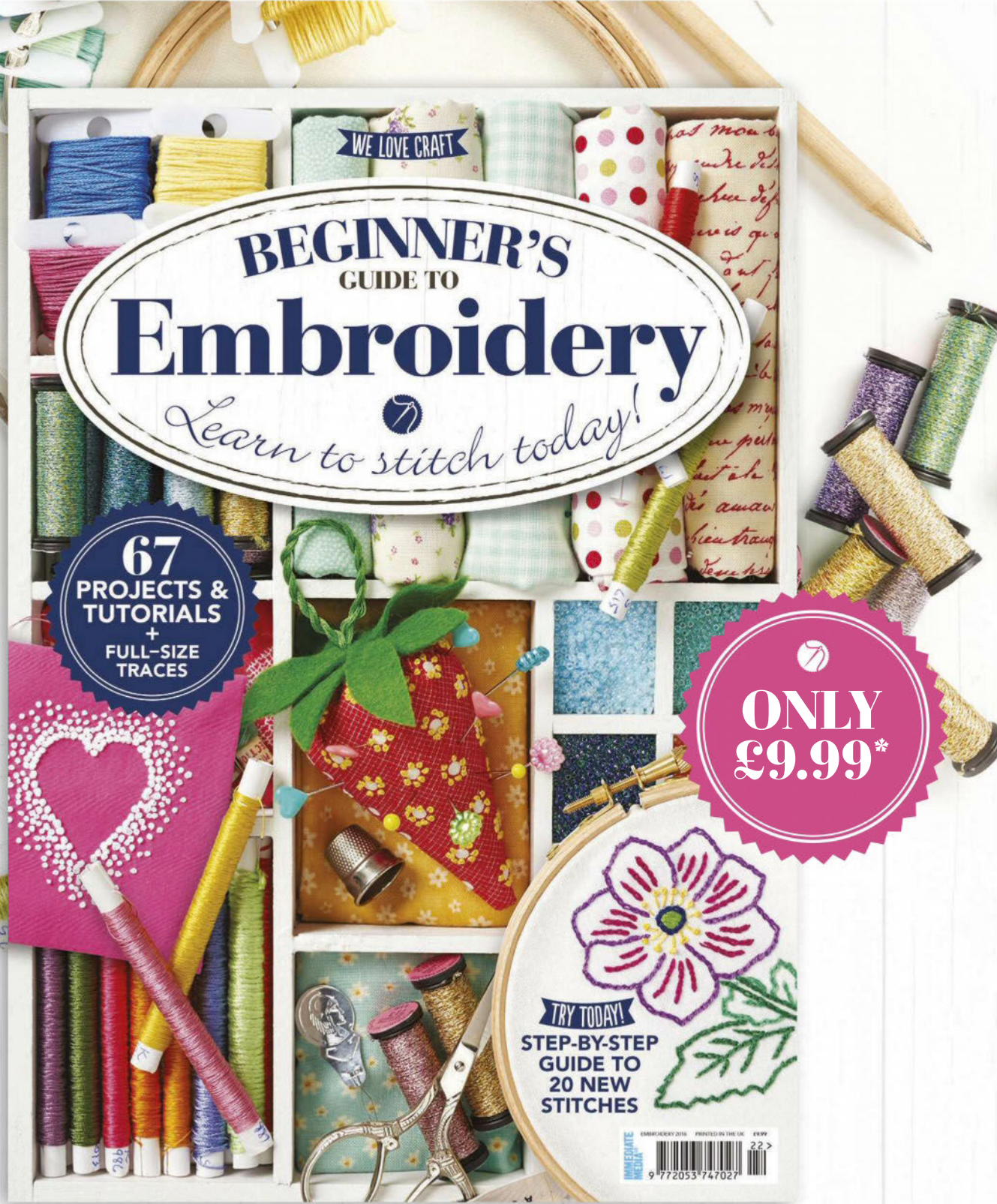
1 First, secure your thread on the back of your work through some of the already worked backstitches, close to where you want your first knot to be. Now bring the needle up at 1 and loop the thread over it.



2 Next, take the thread over and under the needle in a figure of eight. Follow the thread path on the diagram to see exactly how this is done. With time and practice you will get very quick at doing this.



3 Push the needle back down at 2, close to where it first emerged. Before you pull it all the way through, tighten the loops around the needle and hold them in place. Pull the needle through to form a neat knot.



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PINUP

Celebrate the arrival of spring with colonial knot blossoms.



The welcome sight of blossoms in bloom is a sure sign that winter is behind us and spring has sprung. Though the blossom season may be fleeting and it's not long before those pretty petals float away on the summer breeze, you can make it last by stitching your own blossom tree onto a plain make-up bag using colonial knot stitches. Colonial knots have a raised, textured appearance and can be sewn individually or in clusters, making them ideal for stitching floral motifs. Get started with our colonial knot guide on page 47.



A LASTING IMPRESSION

Making their mark since 1904, Hancock's chinks are favoured by tailors and dressmakers across the globe.

WHEN IT COMES TO DRESSMAKING, everyone knows that the quality of your tools is just as important as the fabric you're working with – and that's something this Dorset-based business knows a thing or two about.

For 112 years, Hancock's has been making exquisite chinks and marking materials for professional tailors, dressmakers and garment manufacturers across the world, from Australia to South America. Now in its fifth generation, this family-run enterprise continues to innovate sophisticated marking materials that push the boundaries of modern dressmaking.

Expertly crafted using a special chemical formulation (and quality clay from their nearby clay mines), Hancock's chinks are slowly cured to ensure they're free from grit and suitable for

using on even delicate fabrics. But they're also firm and strong in colour, so they won't crumble under heavy pressure marking the darkest and toughest of materials.

Whilst most Jewish tailors favour the square chinks, and Scandinavians rarely use anything but an Axehead, it's the iconic triangle chinks that continue to be the tool of choice in most dressmakers' sewing boxes. Capable of marking virtually any textile surface, they're easily removed with a light brush – a perfect solution for an exquisitely finished garment!

With a proud British heritage spanning over a century, it's no surprise that Hancock's has gained an impressive reputation in the sewing industry. Try it for yourself! Find your nearest stockist at www.h-h-hancock.co.uk



TAILOR'S CHALK KNOW-HOW



Use a special chalk sharpener to run the edge of your chalk through as soon as its edge starts to blunt.

Garment wax is ideal for marking thick fabrics such as worsted and wool.

KNOW YOUR TAILOR'S CHALK

Whether you're transferring dress pattern details or positioning buttonholes, tailor's chalk will help you achieve a professional result.

WHAT IS TAILOR'S CHALK?

Tailor's chalk is used by tailors and both professional and home dressmakers to make temporary markings on fabric. Although called chalk, it is made from compressed clay. Traditionally tailor's chalk is white, but is also available in a range of colours so it will show up on different coloured fabrics. Tailor's chalk can be bought in a range of different shapes and have slim edges so they can be used for drawing narrow, accurate lines onto fabric. Chalk pencils, also known as cloth markers, work in the same way as tailor's chalk. They're easy to sharpen and produce fine lines – perfect for details such as buttonholes.

BEFORE USING CHALK

As with any marking equipment, it's really important to always test tailor's chalk first on a fabric scrap to make sure the marks show up well and also that you can remove them

easily. If possible, always mark on the wrong side of the fabric so any marks will be hidden.

MARKING WITH CHALK

Tailor's chalk can be used to mark virtually all textiles unless they're really delicate, and you should choose a colour which shows up best on your fabric. Tailor's chalk can be used to draw around a pattern, rather than pinning the pattern to the fabric, and is ideal for transferring pattern markings such as notches, pleats and darts, and for marking straight lines like hems. It's also ideal for marking alterations on fabric as you can quickly mark the fabric whilst it's being tried on rather than using lots of pins. As the chalk pieces have curved edges, they can be used for drawing accurate curves as well.

Take care not to disturb the chalk marks as your hands may remove them if you accidentally brush against them too often.

Once the fabric has been marked, it's best to cut or sew it as soon as possible.

SHARPENING CHALK

Always keep your chalk edge sharp so the lines are neat and accurate. You can buy a special chalk sharpener, or sharpen your chalk with a pair of scissors. To do this, open up a pair of scissors and run the edge of the chalk between the blades where they meet, so one blade sharpens the front and one the back edge of the chalk for a sharp line.

REMOVING CHALK MARKS

Once you've finished cutting or sewing, just brush the chalk marks off. A fine toothbrush is ideal for this or you can use a damp cloth. Chalk can be washed out if the material is washable. Pressing with an iron can fix the chalk into fabric as the heat sets the colours, so do test this first before you mark or press.



Budding fashion designers show off their unique creations at the annual Fashion Factory show.





THE JOY OF UPCYCLING



Passionate sewist and designer Amanda Riley launched The Fashion Factory in 2009 with a single aim in mind – introducing a generation of young fashionistas to upcycling and sewing.

Amanda teaches teens how to use classic techniques to create on-trend garments like this flared quilted skirt.



For Amanda Riley, learning to sew with her grandmother was the beginning of something truly special. In equipping herself with the skills to make, to reinvent and be original, Amanda discovered in herself a fervour she was keen to share with others. And yet, from the point of view of her beloved grandma, it was simply a case of passing on a practical skill to a granddaughter who was hungry to learn.

“It was 1976 and I was eight years old,” Amanda recalls. “She taught me how to use her manual Singer sewing machine, and then produce a simple domestic dress pattern and make a garment with a lovely piece of floral printed cheesecloth, very fashionable at the time. She helped me with the pinning and cutting and then left me to work through the instructions by myself.”

Amanda was more than happy to take on the challenge. “After a few hours I emerged in my new dress feeling elated – I can remember



Above: Fashion Factory workshops focus on transforming unloved clothing, like old pairs of jeans, into the latest looks.



Photos: Amanda Riley/Quadrille

feeling amazed that I could actually make something practical and beautiful with my own hands. I was absolutely hooked. By the age of 14 I had my own small business making clothes for friends and family. I made a wedding dress at 15 and at 16 started my BTEC in fashion and textiles. After that I went on to do a degree in Fashion & Textiles in London."

PURSUIING AND SHARING

Amanda achieved her dream of working as a designer in the fashion industry. "I did it for many years until the birth of my son, when I went freelance because I didn't want to travel as much," she says. "Working as a designer for big companies meant that garments would be made in sample rooms by tailors." This meant that for many years Amanda didn't touch a sewing machine, a lack she felt sorely. "It was a hands-off experience, limited to pencil and paper. Coming back to sewing again was like going back to my childhood – it felt amazing!"

"I'VE WORKED IN FASHION PREDICTIONS, SO I CAN SPOT FUTURE TRENDS. YOUNG PEOPLE ARE VERY SWITCHED ON AND ALWAYS WANT TO WEAR THE LATEST LOOKS."

Amanda soon realised she was keen to pass this enjoyment onto a younger generation, but decided to come up with a few cunning techniques first. "I knew it was something that could be fun for younger minds if I developed a few of my own methods to make learning quicker and easier."

Methods devised, Amanda was ready to launch The Fashion Factory in October 2009. "I made a few small posters and attached them to trees in my local area, and it took off from there." Amanda went from teaching two weekly classes to seven

weekly classes, taking place after school and on Saturdays. Her time in the fashion industry has paid dividends. "As a designer you have to stay on top of trends and this is key to the success of the school," she says. "I've worked in fashion predictions, so I can spot future trends. Young people are very switched on and always want to wear the latest looks, so it has to be cool."

Luckily, Amanda says, she relishes all challenges. "I'm a practical thinker and my time spent working in the industry at both the top end and in mass production taught me a fair bit," she says. "The school itself came together pretty easily but the challenge is making sure there's something for everyone. So, for example, each project has to have within it enough options for each student to make their own design, colour, fabric and detail choices."

Fortunately, this is also the fun part. "It just means I have to plan each project incredibly well and make sure we have everything we need in the studio. When aspiring sewists come here they know that they will be making the latest or even the next hot look. Then they go out wearing their new, fabulous clothing with pride and confidence, their friends see it, then they also want to join and word spreads."

As a result, Amanda has never needed to advertise. "Sometimes potential pupils are



A quilted dress awaits the final finishing touches.



The Fashion Factory book is packed with achievable makes for beginner sewists, like this simple tunic dress.



on the waiting list for years before a space becomes free!" she comments. "That's one of the reasons why I wanted to do a book. I was introduced to Jane, my literary agent, by one of my Fashion Factory mums. When four publishers were interested in the idea, I thought 'let's go for it'. I often made my own tiny fashion books as a child but never really thought the chance might come to one day make a real one."

The Fashion Factory book is an enviably beautiful tome, containing 12 projects at varying levels of difficulty and packed with gorgeous step-by-step photography, sketches and inspiration. "The main challenge was breaking down every step and sentence to ensure that a total beginner or a teenager could understand it without me being in the room," she says. "I literally edited every sentence four times so as to explain in as few words as possible while remaining incredibly clear."

Amanda is hopeful that participants at The Fashion Factory emerge having realised that "the challenge of upcycling old textiles, customising, or making something cool and

unique is actually more fulfilling than shopping for cheap, mass-produced, identikit clothing on the high street. Making a piece of clothing is engineering, but with floppy materials. It involves a lot of problem-solving but it is also highly creative with endless possibilities."

PUSHING BOUNDARIES

Seeing her pupils relishing their sewing accomplishments keeps Amanda endlessly fired up. "Every time someone completes a project and looks in the mirror, or when a parent sees their teenager emerge in something wearable, practical, unique and fabulous that they've created is a highlight," she enthuses.

"KNOWING THAT ANYONE, NO MATTER WHAT THEIR BUDGET OR CIRCUMSTANCES, COULD ACTUALLY USE THE BOOK TO MAKE THEMSELVES HAPPY IS A GREAT FEELING."

"It gives them such a big sense of achievement, raises self esteem and hopefully teaches them that applying the mind, being

patient with yourself and getting creative is fun and it can be calming, too. I find their joy very rewarding indeed."

Amanda is also excited by the idea that the book opens up these possibilities to young people beyond her classroom's reach. "Knowing that anyone, no matter what their budget or circumstances, could actually use the book to make themselves happy is a great feeling."

For Amanda, experimenting with new techniques is all part of the pleasure of sewing. "Pushing the boundaries is always fun. I love creating new graphic images on fabric using appliqué methods, freestyle embroidery or simple printing and then making the garment."

Her biggest satisfaction is also the one she most hopes her pupils carry with them in the future from her classes. "I actually find the challenge of upcycling old textiles into the latest looks the most rewarding, especially anything that's mass-produced like denim or cotton T-shirts. We all need clothes but the way we create them needs to evolve to be more sustainable."

Bondaweb is an essential tool, she says. "I love to add surface pattern so appliqué is a favourite but maybe experimenting with unusual materials. Bondaweb is just great, as it makes appliqué very easy indeed and means you don't have any pins getting in the way." Embroidery is another passion, "especially freestyle to create something entirely new. I'll take influences from the latest catwalk trends and create my own versions," she adds. "I'm loving cutwork



Photos: Amanda Riley/Quadrille

embroidery using satin stitch right now – it can look very bold and create great impact. I've also created a new and cool way of doing machine couching which looks bold and graphic. I like to take traditional techniques and make modern versions."

Amanda carries out most of her work, including running courses, at her studio within her home. "I have everything set up there permanently, so I'm very lucky," she says. "I have five domestic machines and an overlocker, mannequins, lots of storage and a little changing room for fittings."

She admits to not being "very techy at all so I don't really look at blogs that much. I use magazines and books to inspire me, and I've just done a blogging course." She does, however, post photos on Instagram (@thefashionfactory.uk) a lot as "my target audience is young and fast moving and they all use it. I regularly update it with what my students have been making."

On the rare occasions when she's not working, Amanda seeks inspiration in the world beyond her home and studio.

"I love to go to exhibitions, walk my dog, take lots of photographs and enjoy nature," she says. "I enjoy using my iPhone camera and seeing what effects I can create. And I'd love to spend more time exploring Europe, taking photographs, then recreating the images in fabric." Travel-inspired fashion? We love that idea!

Find Amanda on Facebook at www.facebook.com/thefashionfactorylondon and on Twitter @FASHIONFACTORY1.

Written by Judy Darley.

AMANDA'S TOP STITCHING ADVICE

"Don't get bogged down by traditional methods and expect perfection – sometimes great work comes from making mistakes. Be kind to yourself and do what you enjoy, be patient and enjoy the journey. And regularly change your needle and rid your machine of fluff! It saves a lot of time in the long run."



Amanda is passionate about inspiring the next generation of sewing enthusiasts.



Students master two sewing skills in one at the quilted dress workshop.





TWO-IN-ONE TRENCH

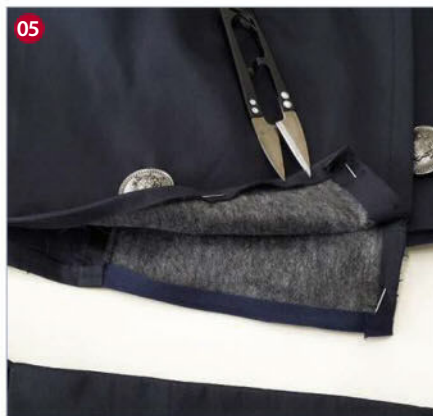
Portia Lawrie gives added versatility to a wardrobe staple with this zippy trench-to-cropped-jacket refashion.



PSST.

Use the same technique on sweatshirts, trouser legs and maxi skirts for a wardrobe full of versatile outfits.





YOU WILL NEED

- Trench coat
- Open-ended zip: the same length as the coat waist seam
- Matching bias tape
- Basic sewing kit

MATERIALS USED

This coat is an ideal candidate for this refashion because it has a nice clear waist seam. While it's possible to do this refashion on a coat without a waist seam, it's a little trickier as you'll need to create seam allowances. In a coat with an existing waist seam like this, the seam allowances are already there.

UNPICKING THE WAIST

Step one On the inside of your coat you'll most likely find a facing which won't have an existing seam. Mark a chalk line on the facing in line with the waist seam of the lining. **01**

Step two Unpick the stitching about 5cm (2in) above and below the waist seam on the vertical edge of the coat front opening. Separating the facing from the front of the coat will give you an opening to access the inside and make unpicking easier.

Step three Working from one side of the waist seam to the other, undo the seams on the outer shell first. You may also need to unpick small sections of the vertical seams too, where they intersect with the waist seam.

Step four Turn to the inside and cut the facing along the chalk line you marked earlier. **02**

Step five Undo the stitching for the lining too, all the way along that horizontal waist seam. Unpick small sections of the vertical seams that intersect with it in order if needs be.

Step six Go back and restitch any small sections of vertical seam you had to unpick around the waistline. Do not restitch the vertical edges of the coat opening where it joins to the facing. **03**

EXTENDING THE FACINGS

Step one The facings section you have cut will be marginally shorter than the lining, so you need to sew on an extension to make them the same length as the lining. Sew a strip of bias tape along the cut edge of all the facing pieces to extend it. **04**

Step two Press under the waist seam allowances on the lining and outer, along the original fold lines, on both sections. You will now have a top and bottom part to your coat; with a little opening along the vertical edge of the left and right side of the opening. The zip will be sandwiched in there. **05**

ADDING THE ZIP

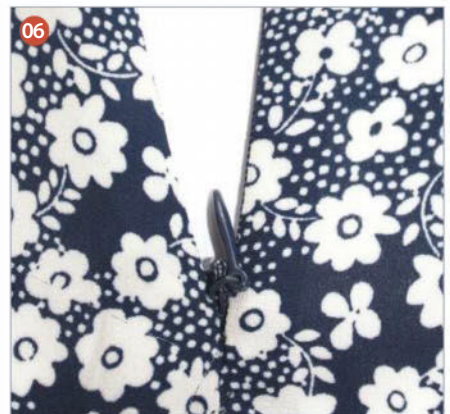
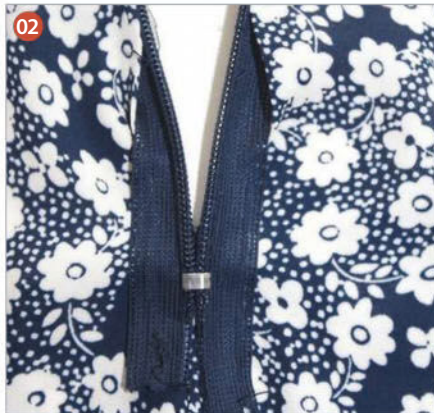
Step one Separate your zip into two pieces. Tack one side to the top section of the coat, and the other to the corresponding bottom section of the coat. Tack it to the outer shell only, making sure the zip pull is on the outside flap of the coat. **06**

Step two Topstitch the zip in place to the outer shell only, using a zip foot to get as close to the teeth as possible. With the zip secure, flip to the inside, and secure the lining to the zip tape by hand using a slip stitch to finish.



MEND IT

Every issue, we show you how to tackle an essential mending job. A broken zip needn't mean the end for a favourite dress when you follow our zip-fix tutorial.



When a zip breaks, it's often because the slider has come off one side of the teeth, fallen off the bottom or broken away. If this happens, you don't need to replace the whole zip, but instead simply put the original slider back on. If the slider itself is broken, you can easily replace it with a new one as they can be bought individually. Phew!

UNPICKING THE ZIP

Step one Undo the stitches around the seam from the very bottom of the zip, about 2cm (¾in) down the sides and across the bottom is about right. Slide a seam ripper through each one carefully so you only cut the stitches and not the fabric. If you have an invisible zip, carefully undo the stitches down either side of the zip. **01**

Step two Now take the bottom end of the zip out from under the seams and bring it through to the front. **02**

Step three Use a small screwdriver to bend back the metal prongs on the bottom stop then pull it out gently from the zip tape, making sure you don't disturb the teeth. Put it to one side in a safe place as you'll need to put it back on later. If your zip doesn't have

a bottom stop but the zip is heat sealed then cut through the sealing up to the teeth. **03**

Step four Pull the slider completely off the zip then have a good look at it to see if it needs replacing. If the space between the bottom and top of the slider is uneven then it will stop the slider from engaging with the teeth which will make them come apart. (If the slider looks fine then you will be able to fix it by putting it straight back onto the zip).

The size of the slider should be embossed on the back of it. If it isn't, measure across the teeth from side-to-side in millimetres. For example, if the teeth measure 5mm wide then you will need a size 5 slider. Sliders can be bought online or in haberdashery shops.

MENDING THE SLIDER

Step one With the wide mouth end of the slider facing upwards, slide the end of the tape into one side of the slider. Push the other side of the tape into the slider and pull it up, making sure that the bottom of the teeth are even and line up. You'll need a little patience here to gently wiggle the slider up until it engages on the teeth on both sides. **04**

Step two Pull the slider up to the top and if

you find it's not level on both sides, just take the slider off and start again until the teeth engage evenly and it is level when zipped to the top. **05**

Step three Keeping the zip done up to the top, push the prongs on the bottom stop back through the zip tape in its original position. Use your screwdriver to bend them back over the back of the zip tape to secure.

Step four Push the mended zip back through the gap at the bottom of the seam and pin it into place. Restitch in exactly the same position as the stitches you removed. If you're reinserting an invisible zip, remember that the stitching is worked from the inside. **06**

TIP:

Zip sliders are available in a variety of colours, so it won't be hard to find a perfect match.

QUICK FIX

Experience the thrill of the frill with Harriet de Winton's easy-sew ruffle shirt revamp.

Designer Harriet says: "Ruffles are easy to make and will transform an existing garment in an instant. It's a great way to add a pretty detail to a plain, simple garment."

YOU WILL NEED

- Cotton shirt
- Cotton fabric: contrasting, 50x112cm (20x44in)
- Pattern paper
- Basic sewing kit

Step one Draw a rectangle to the length and width of the ruffle you want to add to the front of your shirt. Draw a curved line starting from the bottom left corner of the rectangle and ending at the top right. Cut out along the drawn lines. **01**

Step two At 1.5cm ($\frac{5}{8}$ in) intervals, use scissors to cut strips starting at the curved line then almost to the top of the straight edge of the rectangle, but take care not to cut all the way through to the top. **02**

Step three Using masking tape, stick the cut pattern onto another piece of pattern paper in a curved shape. **03**

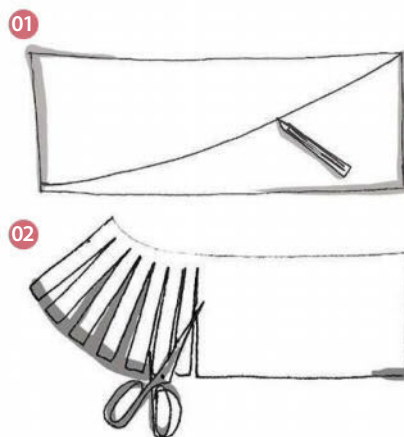
Step four Draw around the shape, adding a 1.5cm ($\frac{5}{8}$ in) seam allowance all the way around. Cut this out to make your ruffle pattern piece.

Step five Fold the cotton fabric in half with right sides (RS) together. Pin the pattern on top, and cut around it. Turn the pattern over, reversing the shape and repeat. You will now have four curved shapes.

Step six Pin one pair of fabric pieces RS facing and stitch together, leaving a 5cm (2in) turning gap in the centre of one side. Turn RS out and slip stitch the gap closed. Repeat with the other pair of fabric pieces.

Step seven Pin the ruffles in place down either side of the shirt's placket.

Step eight Topstitch down the inner edge of both sides, to secure in place.

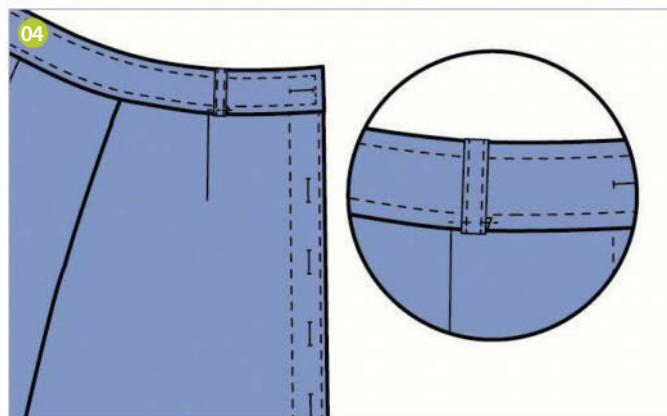
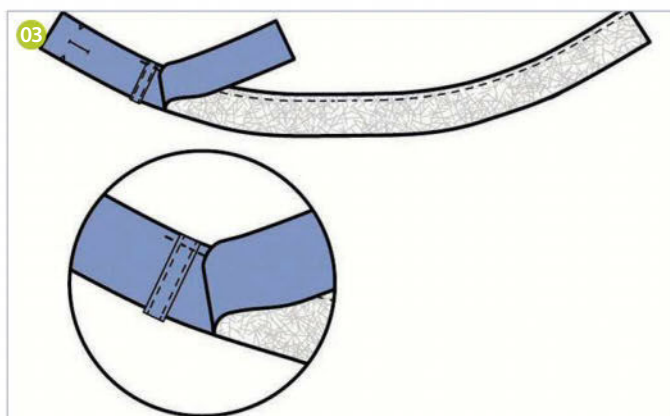
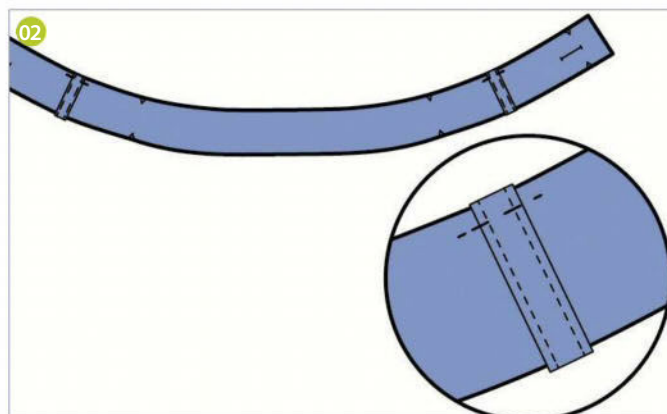
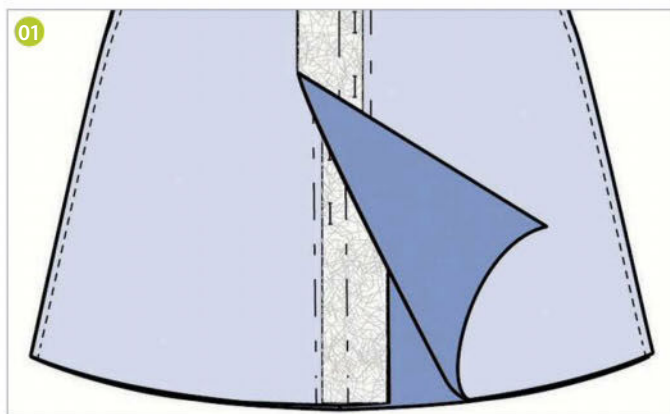




CUTE AS A BUTTON

Theresa Gonzalez's button-up A-line skirt can look casual or smart – it's all about how you style it. Sew your own in a day!





YOU WILL NEED

- Fabric: light to medium weight linen 115cm (45in) wide x 1.6m (1¾yds)
- Iron on interfacing: 50cm (20in) wide x 1m (1yd)
- Six buttons: 2.5cm (1in) diameter
- Matching thread
- Basic sewing kit
- Pattern pieces: Lazy Day Skirt, pieces 1-5 (see Printing the Pattern for details)

NOTES

- Use a 1.5cm (¾in) seam allowance throughout unless otherwise stated in the instructions.
- The bottom hem allowance is 3cm (1¼in).
- If using a directional patterned fabric, cut pattern pieces 1 and 2 in the same direction. This may require more fabric.

This button-up A-line skirt travels well from porch swings to urban parks. Blue linen – a warm weather alternative to denim – is lightweight and breathable, and pairs beautifully with most tops. Sew the pieces together and then flex your skills with buttonhole stitching.

By the day's end you'll be fastening this skirt around your favourite tee and toasting your hard work (which wasn't actually that hard) with a much-deserved glass of lemonade.

PRINTING THE PATTERN

To begin, download and print out the Lazy Day skirt pattern from www.chroniclebooks.com/sundaysews then stick all of the printed out pieces together. Cut them out in your chosen size, according to the size chart on page 65. If you'd like to use the pattern again, trace the lines for your size and cut out.

CUTTING OUT

Step one Press your fabric, then fold it in half right sides (RS) together with the selvages lined up on both sides.

Step two Pin the front skirt, back skirt, waistband and belt loop to the wrong side (WS) following the cutting layout on page 65.

Step three Cut the fabric along the pattern outlines then transfer all the markings to the WS of the fabric using tacking stitches or chalk.

Step four Fold the interfacing in half RS together with the cut ends (not the selvages) lined up. Pin the waistband pattern along the fold and cut out twice, following the cutting layout.

Step five Unfold the remaining interfacing and, on the non-adhesive side, pin the front interfacing pattern piece twice, following the cutting layout. Transfer all the pattern markings to the WS of the interfacing.

Step six Press the interfacing pieces to the WS of the corresponding fabric pieces. The front interfacing should line up with the markings on the skirt front.

SEWING THE DARTS

Step one With RS together, fold the dart markings on the back skirt so they line up. Starting at the widest part of the dart, stitch along the markings and end at the point. Knot the threads at the end point. Press the dart excess fabric towards the centre back.

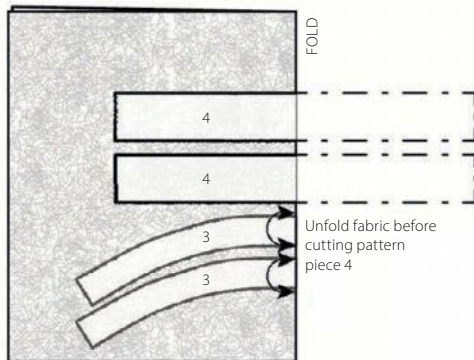
Step two Repeat this process to sew the darts on the skirt front pieces. Press the dart excess fabric towards the centre front.

SIZE CHART

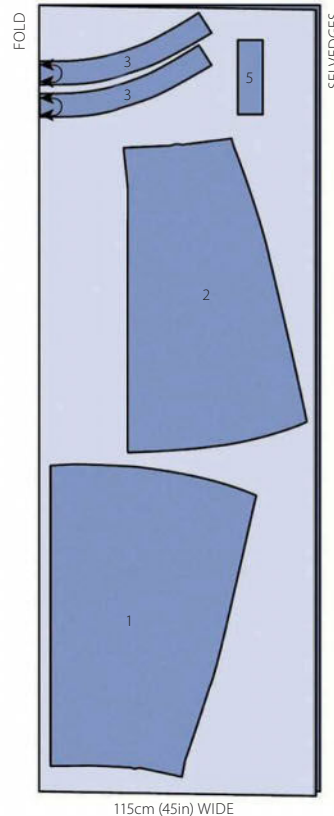
BODY MEASUREMENTS

SIZE		XS	S	M	L
BUST	cm	79	84	89	94
	in	31	33	35	37
WAIST	cm	65	70	75	80
	in	25½	27½	29½	31½
HIP	cm	88	93	98	103
	in	34½	36½	38½	40½

CUTTING LAYOUT FOR INTERFACING



CUTTING LAYOUT



TIP:

Raid your scraps stash for a contrasting facing fabric to add an unexpected pop of colour or print to your skirt.

a 1cm (¾in) seam allowance, making sure not to catch the skirt front edge in the stitching. Clip the corners at the top of the waistband.

Step five Fold the waistband RS out then press the seam allowance towards the waistband. Fold and press the long edge of the outer waistband piece, under to the WS by 1cm (¾in), leaving the belt loops free.

Step six Pin the outer waistband's folded edge to the skirt, making sure to cover the waistband stitching from step three. Topstitch the waistband to the skirt, 3mm (¼in) from the seam on the waistband side.

Step seven With the skirt RS facing, starting at one short end, topstitch along the three remaining sides of the waistband, 3mm (¼in) from the edge, again leaving the belt loops free.

Step eight Fold and press under the raw edges of the belt loops by 5mm (¼in) and topstitch to the waistband through all layers. **04**

SEWING THE SKIRT

Step one With RS together, align the back skirt pieces along the centre back raw edges. Stitch the centre back seam then press the seam open and finish the raw edges.

Step two With RS together, align the raw edges of the skirt fronts and the joined skirt back along both side edges. Stitch the side seams together then press the seam open and finish all of the raw edges. **01**

Step three Fold the centre raw edges of the skirt fronts under by 1cm (¾in) to the WS and press.

Step four Fold under and press again along the fold line shown on the pattern piece to form the front skirt plackets.

Step five Topstitch along the inner folded edge of the skirt placket on the left and right front.

Make sure you transfer the button markings onto the wearer's left-hand side of the placket and the buttonhole markings onto the wearer's right-hand side.

MAKING THE BELT LOOPS

Step one Fold one belt loop strip in half lengthwise WS together and press. Open out this centre fold then fold one long edge so it meets the centre fold and press. Fold the other long

edge to the centre fold then fold the fabric along the centre fold again to encase the raw edges.

Step two Topstitch along both folded edges 3mm (¼in) from the edge. Cut the strip into three equal length pieces.

Step three With RS together, pin the belt loops along the loop markings on the top of one waistband piece, which will now be the outer waistband. Line up raw edges. Tack each belt loop in place along the top edge. **02**

MAKING THE WAISTBAND

Step one With RS together, align the top raw edges of the outer and inner waistband pieces, sandwiching the loops between them. Stitch the waistband pieces together along the top edge, 1cm (¾in) from the edge. **03**

Step two Press the seam open, then fold the waistband so it is WS together, and press it flat along the seam. The bottom of the belt loops will be sewn down later.

Step three Place the RS of the inner waistband piece along the WS of the skirt top edge, matching raw edges. Stitch together using a 1cm (¾in) seam allowance.

Step four With RS together, stitch each of the short ends of the waistbands together using

ADD THE BUTTONS

Step one Machine stitch the buttonholes as marked on the skirt placket.

Step two Hand stitch the buttons opposite the buttonholes on the other skirt placket.

FINISHING THE SKIRT

Step one Fold and press the bottom hem under by 5mm (¼in) to the WS.

Step two Fold and press under again by 2.5cm (1in) and handstitch in place using a neat invisible stitch.



Find the Lazy Day skirt and more dressmaking projects and accessories to sew in a weekend in *Sunday Sews* by Theresa Gonzalez, published by Chronicle Books (£15.99). www.chroniclebooks.com



Sew along with
TILLY AND THE BUTTONS

Make your own elegant bow blouse with this exclusive pattern from **Tilly and the Buttons**. In part two, we're inserting the sleeves and adding the finishing touches.

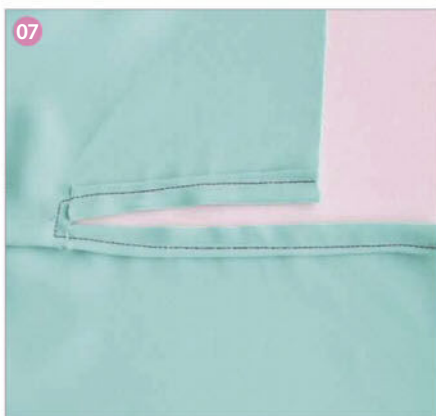
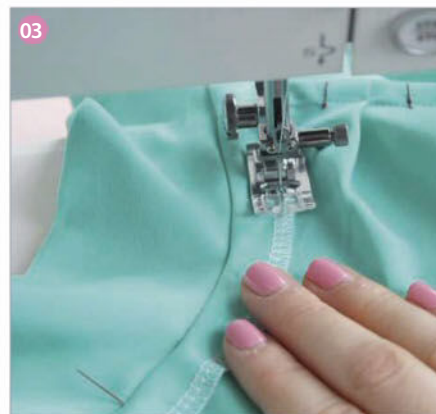
PART TWO

- Add neckline facings
- Make and insert gathered sleeves
- Sew a split hem

PSST:

Tag us in your blouse
pics on Instagram with
[@tillybuttons](#) and
[@simplysewingmag](#) -
we'd love to see yours!





WHAT'S HAPPENED SO FAR

You will find the pattern pieces you need to make the Tilly and the Buttons bow blouse on the pull-out pattern sheet included with issue 14 of *Simply Sewing* magazine (available to buy at www.buysubscriptions.com). Alternatively, visit www.simplysewingmag.com to download the pattern and print it at home.

In part one of the sew along, we took our measurements, chose the fabric, cut out the pattern pieces, stabilised the fabric, made the pleats and stitched the bodice and bow collar. In part two, we're adding the neckline facing, inserting the sleeves, sewing the side splits and hemming the blouse to finish.

MAKING THE NECKLINE FACING

Step one Lay the front neckline facing over the back neckline facing, right sides (RS) together. Pin together the short edges then stitch. Trim the seam allowances and press them open. You can neaten the outer edge with a zigzag stitch or an overlocker if you prefer. **01**

Step two Pin the facing to the neckline, RS together with the collar sandwiched between the layers, matching the notches and shoulder seams. Keeping the bow extensions out of the

way, stitch the facing to the neckline. **02**

Step three Trim the seam allowances, trimming the facing seam allowance a little more than the collar and neckline to help reduce bulk and encourage the neckline to sit nice and flat. Cut triangular notches into the seam allowances every 2-3cm (1in) or so. Press the seam allowances open, then press the facing and the seam allowances away from the collar to the inside of the top. Pin into place. **03**

Step four Keeping the collar out of the way, stitch the facing to the wrong side (WS) of the bodice neckline, close to the finished edge of the facing. **03**

Step five Turn the collar back to the RS of the top and press in place. **04**

SEW THE SIDE SEAMS AND SPLITS

Step one Pin the front bodice to the back bodice at the side seams, WS together. You need to leave a gap for the side splits, below the side split notches marked on the pattern. Mark the side split notches with double sets of pins to remind you to stop stitching at that point. Snip exactly 1.5cm (5/8in) into the seam allowance at each side split notch. **05**

Step two Stitch the side seams above the

notches using French seams in the same way you sewed the bodice to the yoke in part one. Press the French seams towards the back.

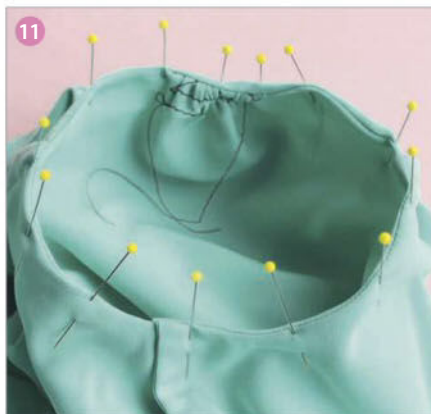
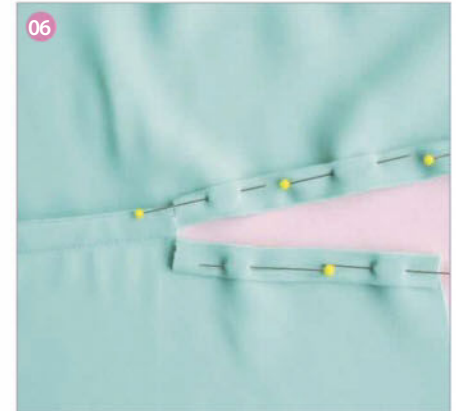
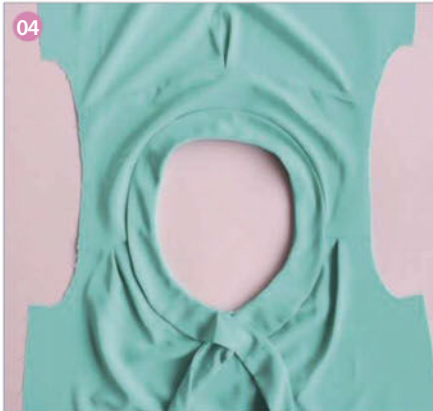
Step three Fold each raw edge of the splits below the side seam under by 5mm (1/4in), WS together, and press. Fold them under another 1cm (3/8in), press and pin in place. **06**

Step four Starting at one hem, stitch up the side split, close to the inside fold, pivoting the fabric just above where the French seam starts and sewing across for three or four stitches. Pivot again and sew down the other side split, again close to the inside fold. Repeat for the other side seam. **07**

MAKING THE SLEEVES

Step one To help the sleeves fit into the armholes, work some ease stitching. Thread your machine in a contrast colour and set it to a longer stitch length of 4mm. Starting about 7mm (1/4in) from the edge, sew three parallel rows of stitching about 5mm (1/4in) apart around the top of each sleeve, from one small circle marking to the other. Leave some loose thread at each end of the stitching. **08**

Step two Rethread the machine in a matching colour and reset the stitch length to 2-2.5mm.



Fold each sleeve in half lengthways, with WS together, and pin together along the underarm seams. Sew with French seams, and press the seam towards the back. ⁰⁹

INSERTING THE SLEEVES

The sleeves are inserted into the armholes using French seams. It's a little fiddly, so if you prefer you can insert the sleeves RS together using a 1.5cm ($\frac{3}{8}$ in) seam allowance, finishing with a zigzag stitch or an overlocker.

Step one With the sleeve and bodice WS out, place each sleeve next to its armhole (the front is marked with single notches, the back with double notches). Flip the bodice over one sleeve to bring them WS together. Pin at the underarm, shoulder, notches and below the ease stitches. Pull on the ease stitching thread ends until the sleeve fits the armhole. Smooth out the gathers and pin in place. ¹⁰

Step two Sew the sleeve to the armhole using a 5mm ($\frac{1}{4}$ in) seam allowance. Trim the seam allowance to about half its width – this will help create a smoother curved French seam. Carefully press the seam allowance open, avoiding the ease at the shoulder, then fold the fabric RS together around the stitching

line to enclose the seam. Press again and pin into place. ¹¹

Step three Stitch the seam a second time, using a 1cm ($\frac{3}{8}$ in) seam allowance. Unpick the ease stitches. Gently press the finished French seam towards the sleeve, being careful not to press out the fullness created by the easing at the shoulders.

HEMMING THE BLOUSE

Step one The blouse includes a 2cm ($\frac{3}{4}$ in) hem allowance for both the bodice and sleeves. Try the blouse on and adjust the hem and sleeve length if you want to.

Step two Fold the raw edges of the bottom hem and sleeve hems under by 1cm ($\frac{3}{8}$ in) and press. Turn them under 1cm ($\frac{3}{8}$ in) again, press and pin in place. Topstitch the hem and sleeve hems close to the inside fold. ¹²

Step three Give everything a final press and... Ta-da! Like what you see? Find more sewing patterns and online workshops from Tilly and the Buttons at shop.tillyandthebuttons.com

Psst! Missed issue 14? Grab a back issue (which comes with the paper pattern for this blouse) from www.buysubscriptions.com





Photo: Karin Björkquist



Chloë Owens creates vibrant appliqué artwork with fabrics from the 1960s.

Photo: Chloë Owens

ADD SOME DAZZLE

Every sewing project deserves a little something extra to make it truly stand out, which is why we love a spot of trimming! We ask a few of our favourite expert embellishers for their top tips on getting involved in the trend.

Think embroidery and other flourishes are old-fashioned? Think again! The beauty of additions like these is that you can choose exactly the style you want to use so your garments, accessories and homeware exude the vibe that best epitomises you. Whether you're making an outfit for an occasion or something more casual but elegant, the options are dizzyingly varied.

We discovered the talents of Jessica Aldred (www.bespokeneedlework.com) through the exquisite embroidery adorning Catherine Middleton's wedding dress. "At the time I was Education Coordinator at the Royal School of Needlework, where I ran classes, assessed students work and taught embroidery," Jessica explains. "I was chosen to be part of the team that created embroidery for the Duchess of Cambridge's

wedding dress." Embellishment doesn't get much fancier than that!

These kinds of techniques are also ideal for revving up everyday projects, too, as Karin Holmberg (www.karinholmberg.se) advocates. "Embellishments such as embroidery definitely make a sewing project more personal," she says. "What I like about embroidery is the diversity: if you love flowers you can do that, and if you're more of a minimalist you can do simple stitches for a great result."

Chloë Owens (www.chloeowens.com) agrees. "Additions like appliqué, trims and embroidery offer a chance to show your own personality and style, to be creative, add texture, tactility, individuality and fun." Chloë's personal favourites are appliqué and freehand machine embroidery, "because you can do so much with these

techniques and never get bored! It's a fun and expressive way of customising sewing projects. The techniques can totally transform a sewing project."

Chloë advises that you can buy pre-made appliqué motifs in shops, "which can be good for beginners, but it's much more fun to make your own, and it's a chance to add your own signature style, or develop one if you haven't found it yet, using fabrics, felts, trims, stitching, beads, buttons and so on." How could you resist?

LEARNING FROM IMPERFECTIONS

Embellishments also provide an opportunity to get to know, and then update, traditional techniques, as Karin did with the stunning red hoodle that started her career. "I still love both the colours and the flower pattern," she comments. "It's also

really warm and cosy, since it's stitched with thick wool yarn in a double sided satin stitch." The hoodie upgrade was inspired by a folk costume from Floda in the Swedish region of Dalarna. "This mix of traditional folklore craft and today's street fashion is something I'd like to explore more."

Kajsa Kinsella (www.kajsakinsella.com and www.bykajsak.wordpress.com) is also

entranced by ancient techniques. "Right now I'm studying Sami embroidery, made by the ethnic group of people living in Lapland which spans northern Norway, Sweden and Finland," she says. "They're an incredibly creative bunch and have perfected their intricate and detailed crafts over centuries. They trade in reindeer items such as knives and jewellery, which are skilfully carved and beautifully made, but do have a look at their clothing and embroidery! It's breathtaking and I've been infatuated with it since I was a child."

Talking of childhood, for most of our experts embellishing garments has been an obsession since they were young, with not all early attempts turning out quite as hoped. "Since I'm fully self-taught, I've gone through my fair share of absolute disaster projects," admits Kajsa. "I've had many pricked fingers and have had to rip up more seams (whilst using awfully foul language!)

than I can remember. But each error has taught me to do better, so my advice would be to not expect it to be perfect from the get go, to take things slow and to focus on what you're doing – then you'll reach your goal much faster and with less physical injury, too..."

"EACH ERROR HAS TAUGHT ME TO DO BETTER, SO MY ADVICE WOULD BE TO NOT EXPECT IT TO BE PERFECT FROM THE GET GO, TO TAKE THINGS SLOW AND TO FOCUS."

One memorable project, for both good and bad reasons, is a dress that Kajsa customised for a party. "My sister Lina recently sent me

a picture of the two of us when we were young and carefree. The black dress I'm wearing in it was my very first embellishing project!" she recalls. "I'd bought a plain, straight dress which I wanted to spruce up and bought hundreds of little golden star sequins and gloriously shiny gold thread." Hours later, she'd completed it, just in time for New Year's Eve. "Even though my sister and I had a lovely time, this dress pinched, pricked and gave me goosebumps at every move I made. But, it stayed on and I'll never forget that party for as long as I live. I looked good, or at least I thought so!"

Mistakes are learning opportunities, isn't that what they say? The fact is, the more you embellish, the better you'll become, which may be why it can become addictive!

Kajsa admits that she finds it almost impossible not to add adornments to her sewing. She points out that the definition of

embellish is to make something more attractive by the addition of decorative details or features. "When you start seeing the potential in what you can add to any and every project, you may never want to make a plain project again."

GETTING RESULTS

Achieving the best from your embellishment efforts requires a bit of planning, as Chloë advises. "I think it's important to consider what style you're after, and whether it reflects your personality," she says. "If you're customising a piece of clothing, it's a good idea to do a sketch beforehand and maybe practise a rough version on a piece of scrap fabric so you have an idea of the direction you want to go in, because then if it all goes wrong you won't have ruined your favourite dress!"

Below: Embellishments are a fun way to personalise your makes. Chloë Owens has used a variety of techniques and materials, including buttons and artificial flowers, to add personality to a plain cushion.



Photos left: Karin Björkquist; Photo top and bottom: Chloë Owens



Begin by embellishing something small, like this pretty underwear by Karin Holmberg.

Karin recommends selecting the placement of your adornments with care. "Consider where the embroidery should be placed – it's easier to stitch if it's placed on the front or collar of a shirt, rather than on the sleeve," she warns. "I like working with templates, of flowers, for example, that I can place on the fabric and move around before I decide what the design will look like."

The type of fabric is also important. "Woven fabrics are easier than knitted, but a medium thick sweatshirt, like a hoodie, works fine," she says.

"Some techniques aren't ideal for stretchy jersey.

A stretch T-shirt or tank top is the most difficult. I did a kid's T-shirt for my first book with laid filling stitch

that I wouldn't do again. The threads 'move around' too much."

Even with careful preparation, Chloë's experienced her share of sewing 'bloopers'. "Sometimes I get a bit carried away with the freehand embroidery and although I plan a basic design before I start, a lot of my work is quite impulsive," she confesses. "This means there can be mistakes, or my sewing machine just can't handle it and chews up all the fabric! I've spent many an evening with my unpicker. I've had a fair few arguments with my sewing machine, too, but we've always made friends again."

Kajsa says that having to figure things out for herself early on meant that for a long

time she "worked in ways that were often more complicated and awkward than necessary." Discovering YouTube turned this around, however. "YouTube videos have helped me immensely in my life as a designer," she says. "The knowledge I've received from them has made my creative life so much more effective and enjoyable – they're a great learning tool! I'm also sure that there are plenty of courses in your community that you can join to learn the skills you need, as well as making great friends for life."

Above all else, having courage in your own creativity is key. "Be brave and go for it!" Jessica exclaims. "Whatever you do doesn't have to be complicated, and there are so many gorgeous designs and helpful tutorials online. Start out with something simple,

then with each project choose something a little more challenging. You'll be embroidering like a pro in no time!"

"START OUT WITH SOMETHING SIMPLE, THEN WITH EACH PROJECT CHOOSE SOMETHING A LITTLE MORE CHALLENGING. YOU'LL BE EMBROIDERING LIKE A PRO IN NO TIME!"

POSITIVE CRAFTING

Aside from offering the opportunity to add some sparkle, individuality and a nod to some heritage crafts, adornments can also be brilliantly positive both in a psychological and an ecological sense.

Karin recommends using embroidery as a cunning technique to give old garments new life. "When it comes to stitching on clothes, it's a smart way to cover stains or small holes, which will give your garment a longer life." Karin also enjoys the thoughtful

For Jessica Aldred, hand sewing is a labour of love.



pace required by embroidery. "I love the tempo," she says. "It's difficult to embroider in a hurry. The best result is achieved when you have the time to sit down and stitch for at least an hour straight – just let your mind wander, or listen to music or the radio. I almost always come up with designs while I'm stitching."

Jessica agrees: "By its very nature embroidery is time-consuming, thus making it a real labour of love. Hand embroidery can give a project a couture look. Personally I love to add embroidered names and dates to gifts, a little beading to a high street top or a bold motif embroidered on the back of a blazer. One of my proudest moments was when I embroidered the A/W 2015/16 collection for House of Hashe, a Dubai-based fashion house. Seeing my work on professional models going down the catwalk was a real treat."

Chloë encourages us to give freehand machine embroidery a try, "because it's so much fun, and super-addictive once you've



Left & above: Jessica Aldred experiments with different styles, from refined stitching to bold appliqué designs. We love them both! Right: Modern clothing meets traditional embellishment with Karin's stitched hoodie.



Kajsa gives plain tea towels a Scandi style makeover with simple bird appliqué.



Photos: Kajsa Kinsella

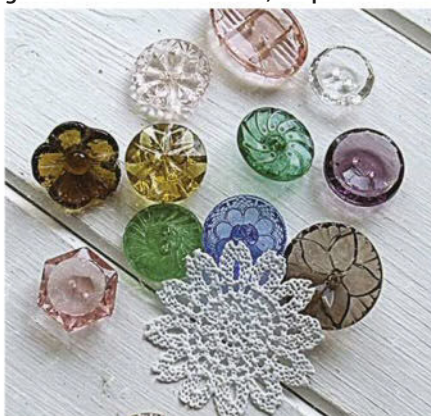
Karin loves using embroidery to give garments a new look.



Photo: Karin Holmberg



Above right: Kajsa Kinsella takes inspiration for her charming designs from ancient techniques, including Sami embroidery. Below: Kajsa has an enviable collection of glass buttons and trims—oh, the possibilities!



mastered the technique! Spending a few hours playing and doodling on a sewing machine with some scrap fabric and different coloured threads is all you'll need – it's all about practise and confidence."

Kajsa urges budding embellishers to "practise, practise, practise! Don't expect it to be perfect straight away – much of the joy of creating lies in making all the possible mistakes and having to start all over again and again, so don't give up. There's no end to what you can create. Don't be afraid to mix and match materials to achieve your desired look and style."

On a practical level, embellishing requires very little other than your chosen materials and your own imagination. "I love the fact that to embroider, all you need is fabric, hoop, needle and thread. With just those

basic items, the possibilities are endless," says Jessica. In fact, as Kajsa says, you don't need any expensive equipment at all. "You can completely transform a very plain project into something so beautiful, decorative and interesting," she says, "just by adding a bit of appliqué, buttons, gems, beads, sequins, embroidery and all kinds of other lovely sparkly stuff, which is very exciting."

Chloë agrees wholeheartedly. "Don't feel daunted – creativity is playtime. Have fun, experiment, and don't be afraid of making mistakes. What you make will be unique!"

So, whether you love a bit of sparkle or your style is more pared-back, there's an embellishment technique for you. It's time to get creative and give our homes and wardrobes a bedazzling overhaul!

Written by Judy Darley.

FURTHER READING

- *Adventures in Needlework* by Jessica Aldred and Emily Peacock, GMC
- *All Sewn Up* by Chloë Owens, CICO Books
- *Chloë Tells You How... To Sew* by Chloë Owens, CICO Books
- *Scandinavian Stitch Craft* by Karin Holmberg, Running Press
- *Sew Scandinavian* by Kajsa Kinsella, CICO Books

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YOU'VE GOT MAIL

Sew **Kajsa Kinsella's** pretty envelopes for giving gifts, storing keepsakes or simply to put on display on your shelves or dresser.



YOU WILL NEED

- Vintage handkerchief or cotton fabrics
- Cotton fabric: natural, small scraps
- Paper envelope (to use as template)
- Iron-on interfacing
- Press fastener
- Stranded cotton
- White paper
- Glue
- Basic sewing kit

CUTTING OUT

Step one For each envelope you will need one handkerchief or a piece of cotton fabric, and one piece of cotton backing fabric cut to the same size. Iron lightweight interfacing to the back of each of the fabrics to stiffen them.

Step two Carefully open up one of your paper envelopes with a sharp knife, then trace around the edge of the envelope onto each fabric. **01**

Step three Cut out the two fabric shapes along the traced lines. **02**

ADDING A LABEL

Step one For each fabric piece, fold in the sides on the back like a regular envelope and press the folds. This is so you can see how much space you have to work with on the front. **03**

Step two Cut a thin rectangular strip from the natural cotton fabric and fray it around the edges for a vintage look. Select some pretty ink stamps and decorate the address label. **04**

Step three Stitch the label to the front of the envelope, unfolding the edges so you only stitch through the front of the envelope.

Step four Cut out a small rectangle in white paper then cut another small square of fabric, fray it slightly and glue it to the paper. Glue or stitch the paper stamp to the envelope front. **05**

FINISHING THE ENVELOPE

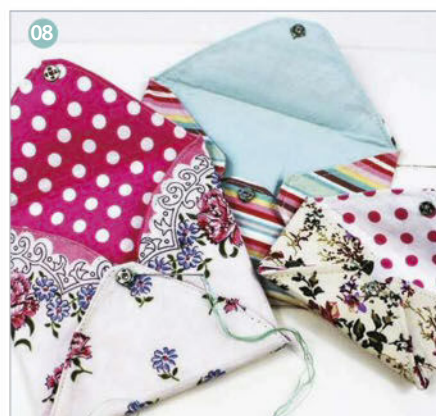
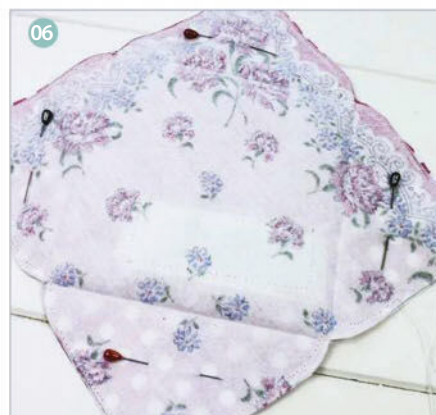
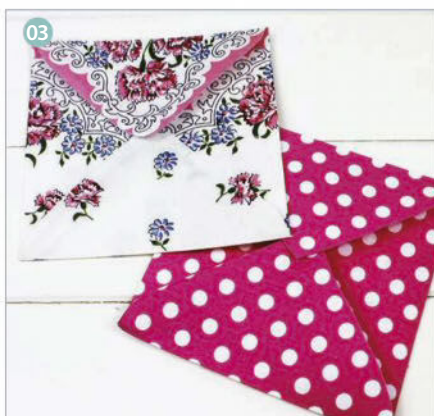
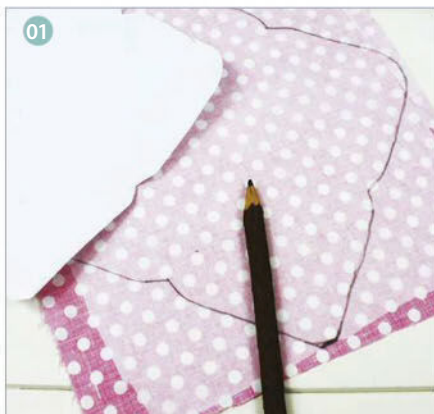
Step one To assemble the envelope, pin the front and back fabric pieces right sides (RS) together. Stitch around the edges using a 5mm (1/4in) seam allowance, but leaving a 5cm (2in) turning gap in the centre of one side. **06**

Step two Turn the envelope RS out, gently pushing out all the edges. Fold the edges of the turning gap fabric to the inside and press.

Step three Topstitch all the way around the edge, then press flat. **07**

Step four Fold the envelope back together then, using matching stranded cotton and a sharp needle, close up the bottom of the envelope by sewing only a few tiny stitches on each side.

Step five Sew one half of a press fastener to the underside of the top flap then stitch the other half to the bottom so they match up to hold the envelope closed. **08**

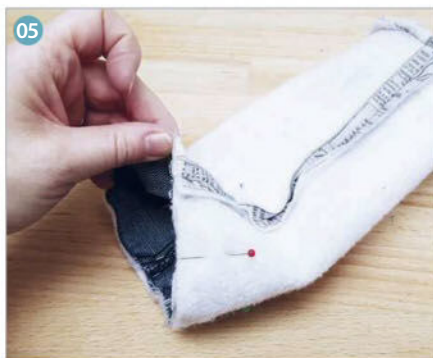




BUCKETS OF FUN

Sew a new home for your favourite plant, scraps stash or art supplies with **Jessica Entwistle's** bucket how-to.

DENIM UPCYCLE



YOU WILL NEED

- 1 pair of blue jeans
- Lining fabric: 25x112cm (10x44in)
- 2oz wadding: 25x112cm (10x44in)
- Basic sewing kit

NOTES

- Use a 1cm (3/8in) seam allowance throughout.
- To line the buckets we used Modern Background – Newsprint Paper, Black Fog by Zen Chic for Moda fabrics. Ref: GA1312. For stockists, visit www.modafabric.co.uk



Designer Jessica says: "Give your jeans a new lease of life and make these quick-to-sew storage buckets. If you're after larger tubs, just sew together multiple pieces of denim. If you're making them as a gift, try personalising them with labels, appliqué or embroidery."

CUTTING OUT

Step one Iron your jeans, then cut off one jean leg. Cut along the outer seam (the one without the contrast stitching) to open up the jeans.
Step two Fold your cut leg right sides (RS) together so that the contrast original inner seam is at the top of the fold then cut your storage bucket. Our tall bucket is 15x20cm (6x8in) and the short one is 20x18cm (8x7in). **01**
Step three Open out the jean piece and use it as a template to cut both the lining and wadding.

MAKING THE BODY

Step one Fold the jean piece RS together and stitch together opposite the unsewn edge.
Step two Lay the lining fabric on top of the wadding RS up, and fold in half and pin in the same way as for the jean piece. **02**
Step three Sew the lining/wadding piece together in the same way with an 8cm (3in) turning gap in the centre. Press the seams open, positioning it in the centre of the sewn piece. **03**

MAKING THE BASE

Step one To work out the base size, lay your

joined jean piece flat and measure the width of this folded fabric. Divide this measurement by Pi (3.142) which will give you the radius of the base circle. Using a pair of compasses, draw out a circle to this radius to make a template.
Step two Use the template to cut out a circle base from the jeans, lining and wadding.
Step three Stay stitch the lining and wadding circles together, with wrong sides (WS) facing 5mm (1/4in) from the edge.
Step four Fold the circle pieces in half and then in half again and press. Mark these quarter marks with pins or an erasable pen.
Step five Mark quarter marks on the bucket main pieces in the same way. Match the markings on the circle base and bucket main pieces and secure with pins. **04**
Step six Stitch the circles to the bases on both the outer jeans fabric and the inner fabric.
Step seven Cut around the edges, clipping the curves as you go.

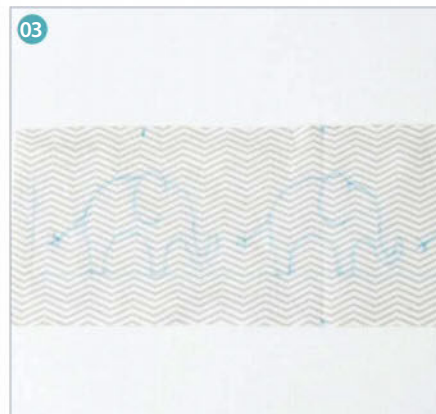
FINISHING OFF

Step one Turn the jean bucket RS out and place it inside the lining bucket piece so they are RS facing. Stitch the raw edges together. **05**
Step two Turn the bucket RS out through the turning gap in the lining then sew up the gap using slip stitch. **06**
Step three Push the lining into the jean bucket and then topstitch together 5mm (1/4in) in from the outer edge to finish.

WOAH, NELLIE!

Simple free motion stitching gives this matching elephant-motif baby bib and cloth by **Cynthia Shaffer** a charming hand-drawn look.





YOU WILL NEED

TO MAKE A CLOTH

- Main fabric: 40x35cm (15¾x13¾in)
- Contrast fabric: 11x35cm (4¾x13¾in)
- Striped trim fabric: 7x35cm (2¾x13¾cm)
- Towelling backing fabric: 48x35cm (18¾x13¾in)
- Jumbo ric rac: white, 35cm (13¾in)
- Basic sewing kit

TO MAKE A BIB

- Main fabric: 25x25cm (10x10in)
- Contrast fabric: 12x25cm (5x10in)
- Striped trim fabric: 4x25cm (1½x10in)
- Towelling backing fabric: 35x25cm (14x10in)
- Jumbo ric rac: white, 21cm (8¼in)
- Press fastener: silver
- Basic sewing kit

NOTES

- The templates needed to make this project are on page 91.
- We used a print flannel fabric for the main and contrast fabric and the towelling fabric for the backing.

MAKING THE CLOTH

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

ADDING THE STRIP TRIM

Step one Press the striped trim strip in half lengthwise wrong sides (WS) together.

Step two Pin the strip right sides (RS) together, matching raw edges, to the bottom short end of the main fabric. **01**

Step three Centre the ric rac over the stitching line on the striped trim strip and pin. Stitch the ric rac in place down the centre. **02**

TRANSFERRING THE DESIGN

Step one Using a water-soluble marker and ruler, draw a line 3cm (1¼in) up from one long edge of the contrast fabric.

Step two Trace the elephant template A to the panel three times, by either using a light box or taping the template and fabric to a window so that the light shines through. Centre the first elephant with its feet on the drawn line, then mark the remaining two elephants, also standing on the line, so the trunks and tails are 1.5cm (½in) apart. **03**

Step three With RS facing and matching raw edges, pin and then stitch the traced contrast fabric to the main fabric with the striped trim

strip and ric rac between them. Make sure you stitch exactly on top of the stitches that are holding the ric rac in place. Press the seam open then to one side. **04**

ASSEMBLING THE CLOTH

Step one Pin the assembled cloth top RS together with the towelling backing fabric.

Stitch together all the way around, but leaving a 10cm (4in) opening in the centre of one of the short sides for turning. **05**

Step two Trim the corners off and then turn the cloth RS out through the turning gap.

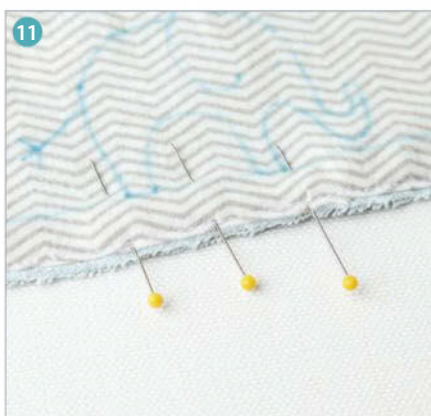
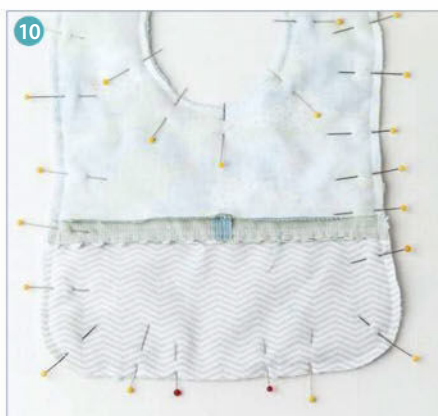
Step three Lightly press the cloth around the edge, poking the corners out with a pin. Press the seam allowance in at the opening and machine-stitch the opening close to the folds.

Step four Topstitch around the edge of the cloth, 3mm (¼in) from the outer edges.

WORKING THE EMBROIDERY

Step one With the same colour thread in the sewing machine and in the bobbin, free motion stitch the elephants. Stitch back over the first stitching lines to get that sketched look. **06**

Step two Use a damp cloth to erase the water-soluble lines. Trim the threads close to the stitching to finish.



MAKING THE BIB

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

CUTTING OUT

Step one Trace then cut out templates B, C and D. Trace all the markings too – these should be transferred to the RS of each fabric piece.

Step two Pin template B to the RS of the main fabric and cut it out.

Step three Pin template C to the RS of the striped trim fabric and cut it out.

Step four Pin template D to the RS of the contrast fabric and cut it out.

TRANSFERRING THE DESIGN

Step one Using a water-soluble marker and ruler, draw a line 3cm (1 1/4in) up from the bottom of the contrast fabric.

Step two Transfer the elephant template A to the fabric, centering and standing the elephant on the drawn line. **07**

ADDING THE STRIP TRIM

Step one Pin the bottom edge of the ric rac to the RS of the cut edge of striped trim fabric along the side that has the two transferred marks. Stitch in place down the centre. **08**

Step two Pin the traced contrast fabric piece to

the striped trim fabric strip with RS facing and matching the double transferred marks. Stitch together then press the seam toward the contrast fabric piece. **09**

ASSEMBLING THE CLOTH

Step one Pin the main fabric piece to the striped trim fabric strip, matching the single transferred mark. Stitch the seam.

Step two Pin the assembled bib top RS together with the towelling backing fabric. Cut out around the bib front, close to the edge. **10**

Step three Stitch around the edge of the bib starting at the bottom and working all the way around but leaving a 10cm (4in) gap for turning.

Step four Turn the bib RS out through the turning gap. Fold the seam allowance in at the opening then stitch close to the fold. **11**

Step five Topstitch around the edge of the cloth, 3mm (1/8in) from the outer edges.

Step six Stitch the press fastener to the top of the bib, one piece on the RS and the other on the WS so they overlap neatly.

WORKING THE EMBROIDERY

Step one Free motion stitch the traced elephant in the same way as for the bib. **12**

Step two Use a damp cloth to erase the lines.

FREE MOTION STITCHING

Free motion stitching simply means that you move the fabric and not the sewing machine, by disengaging the feed dogs. You need to use a special presser foot which is often called a darning foot or free motion quilting foot. These are easily available from sewing machine shops or online.

Once you've got the correct foot on your machine and lowered the feed dogs then you're ready to stitch. Experiment and practice to start off with as the thread tension often needs adjusting to get even stitches. Follow the traced lines to stitch over them in one go without any breaks. This gives your motif a hand-sketched look.



This free motion stitch bib and cloth project is from *Stitched Gifts* by Cynthia Shaffer, published by Lark (£16.99). The book is available from www.thegmcgroup.com

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WORKSHOP

SEWING WITH OILCLOTH

Every issue, our sewists present classic projects and techniques.

A vibrant tablecloth is a simple way to update your dining space with a bold splash of colour and pattern. Oilcloth is the perfect fabric for this thanks to its wipe-clean surface and the variety of colours and prints available, and it's easier to sew than you might think. It's all about handling it with care and using the right tools, which you're likely to have in your sewing kit already! Read our guide to sewing with oilcloth overleaf, which covers the tools and techniques you'll need, then follow our tutorial to make your own oilcloth tablecloth, trimmed in bias binding. Bring yours out for children's parties, family get-togethers and outdoor dining and banish any fear of spillages!



LEARN THE TECHNIQUE

Oilcloth is a generic term used in the UK to describe vinyls and laminated cottons most commonly used for wipe-clean tablecloths. Strictly speaking, though, oilcloth is a woven, usually cotton fabric, that has been treated with linseed oil to make it water-resistant. Laminated cotton, also known as slicker, is an ordinary quilt-weight cotton which is laminated or coated with a plastic finish on the right side.

There are different finishes on oilcloths which affect their drape. The acrylic-covered cloths are more pliable which means they drape better than the PVC-coated varieties. Whichever type of vinyl, laminate cotton or oilcloth you're using, they're all worked with in the same way – so we'll call them all oilcloth here for ease.

WHICH PRESSER FOOT

The difficulty when stitching with oilcloth is that the coating makes it stick to your sewing machine foot or foot plate. If you're sewing a seam with right sides together then you can stitch as normal as the coating is only on the inside. However, if you're stitching with the coating right sides out then there are a couple of different sewing machine feet you can buy which are ideal for this.

A Teflon foot is non-stick so the coating won't stick to it, while a roller foot allows you to sew sticky fabrics with ease and is also ideal for fabrics that move easily such as vinyls, leather, chiffon, organza and velvet. Its little textured rollers give the right combination of pressure and traction to move the fabric through smoothly. It's worth buying one if you plan to use any of these other tricky fabrics for future projects, too.

You can put a little masking tape under your ordinary machine foot to help it slide. If you find the oilcloth is sticking to your foot plate, stick some transparent tape on top to help. ⁰¹

WHICH NEEDLE TO USE

Some sewists prefer to use a leather needle as it has a wedge point so cuts into the oilcloth better. This is best if you're using quite a thick oilcloth, but with thinner laminated cottons a jeans needle in a size 16/100 or 18/110 works well. It's best to experiment to get one that won't break during sewing and won't leave big holes in the oilcloth. ⁰²

STITCHING ON OILCLOTH

Oilcloth can be a little trickier to stitch with than other fabrics, but all it takes is a little practice. It's



important to test your needle, stitch length and method on a scrap of oilcloth before you work on the real thing as unpicking and restitching can weaken the seams. Plus, if you undo stitching the holes made by the needle will still show, so always test on a scrap piece of oilcloth when you change the sewing foot or stitch length.

It's best to use a longer stitch than you would normally as small stitches tend to perforate the fabric and can cause the seam to tear. Shorten the stitch as you go around corners or curves, though.

Topstitching is a useful technique, as the fabric is stiffer so edges don't lie as flat as with other fabrics. A neat topstitch will finish the edges nicely. ⁰³

PINNING OILCLOTH

Pins will mark your oilcloth, so it's best to only use them sparingly within the seam allowances. However, it can be tricky to get them into the fabric due to the stiff coating, so fabric clips are a good alternative. If you don't have any, clothes pegs or even paper clips will work just as well. ⁰⁴

PRESSING OILCLOTH

Oilcloth will melt if you press it on the right side, so either press it on the wrong side or place a cotton cloth over it and then press carefully. If you need to press folds into oilcloth, clip the folds together and place them under a pile of heavy books and leave to set for a few hours. Finger pressing also works well for the seams.

LOOKING AFTER OILCLOTH

It's best to store oilcloth rolled up until you're ready to use it. If you buy it folded, lay it flat near a window where the sun can warm it a bit to get the creases out. Oilcloth is resistant to most stains, so you can simply wipe it down with a damp cloth and a little detergent.

There are a few stains that are hard to get out of oilcloth, however, such as curry, tomato, newsprint and pens, so take care with these! Sunlight can help to fade stains, or you can use a little bicarbonate of soda and water, cream cleanser or bleach to clean it.

SEW A TABLECLOTH



YOU WILL NEED

- Oilcloth – see instructions for sizing
- Cotton fabric or bias binding – see instructions for sizing
- Basic sewing kit

NOTES

- Follow the basic instructions on page 84 for stitching with oilcloth.
- The standard width of oilcloth is 135cm (53in) but you can buy extra-wide cloths, which go up to 175cm (69in) wide.
- A tablecloth for a circular or oval table will hang much better if you cut it in a curve. For a more professional finish, it's worth taking time to shape it properly to shape and bind the edges.

MEASURING UP

- Step one** Measure the top of your table; you'll need the length and width or diameter.
- Step two** Decide the depth of the overhang. 15-20cm (6-8in) all the way around is about right.
- Step three** Add the overhang depth to each side and buy a piece of oilcloth to this size.

CUTTING A STRAIGHT EDGED CLOTH

- Step one** Draw the exact calculated size onto the back of the cloth and cut along the lines.
- Step two** Cut the corners into a slight curve by drawing around the edge of a plate. ⁰¹

CUTTING A CIRCULAR CLOTH

- Step one** Place your oilcloth piece wrong side (WS) up centrally on top of your table. Trace the edge of the table onto the back of the cloth. ⁰²
- Step two** Place the oilcloth flat on the floor WS up to draw the overhang. Place a ruler along the drawn table edge and measure the depth of the overhang out from it. Repeat this all the way

around, then cut along the marks. ⁰³

BINDING THE EDGE

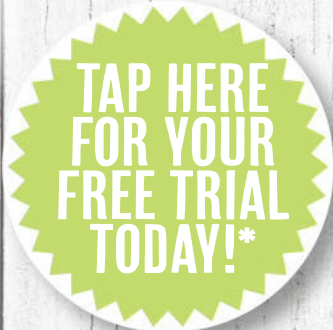
If you want to use ready-made bias binding, buy enough to go all the way around the cloth with a little extra for overlap. Place the edge of the oilcloth right inside the folded bias binding and topstitch it into place. ⁰⁴

- Step one** To make your own binding, cut and join 4cm (1½in) wide fabric strips to fit around your tablecloth. The finished binding will be 1cm (¾in).
- Step two** Turn one short end over by 1cm (¾in) to the WS. With the strip and oilcloth RS together and matching raw edges, stitch the strip around the edge with a 1cm (¾in) seam allowance.
- Step three** Overlap the end of the strip over the start by 1cm (¾in) and trim. ⁰⁵
- Step four** Fold the sewn-on strip over and press.
- Step five** Press the other long edge of the fabric strip under by 1cm (¾in) then clip it around the edge of the tablecloth. ⁰⁶
- Step six** Topstitch the binding into place to finish.

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BAA-RILLIANT!

Mary had a little lamb, but we bet it wasn't as soft as these two! Sew your own pair of sheepish softies with Jo Carter's simple tutorial.





YOU WILL NEED

- Textured plush fabric: yellow, 50x50cm (20x20in) (to include back ears and limbs) or 50x35cm(20x14in) (to exclude back ears and limbs)
- Smooth plush fabric: ivory, 20x20cm (8x8in) (for face only) or 25x45cm (10x18in) (to include back ears and limbs)
- Printed cotton fabric: 26x20cm (11x8in)
- 2 safety eyes: black, 1cm (3/8in) diameter
- Polyester toy filling
- Black stranded cotton
- Water erasable pen/pencil
- Basic sewing kit

FABRICS USED

- Textured plush fabric: Shannon Cuddle Rose in Yellow
- Smooth plush fabric: Smooth Cuddle 3 in Ivory
- All fabrics from Plush Addict (www.plushaddict.co.uk)

FINISHED SIZE

- Approx 34cm (13½in) tall

NOTES

- You will find the templates needed on the pull-out pattern sheet included with this issue.
- Use a 5mm (¼in) seam allowance unless otherwise stated.

CUTTING OUT

Step one Trace and cut out all of the pattern pieces. The templates include seam allowances where necessary and the arrows indicate the pile or print direction for marking and cutting out. The notches are used to match pieces when stitching together, so mark these too.

When the pattern specifies to cut two or more of a template, after marking out half of the pieces required, the template needs to be turned over to mark out the remaining half so that the pieces are cut as mirror images.

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

From the textured plush fabric:

- Front head, cut 2
- Back head, cut 2
- Body, cut 2
- Tail, cut 1

Base, cut 1

And, if applicable:

- Back ear, cut 2
- Arm, cut 2
- Leg, cut 2

From the smooth plush fabric:

- Middle face, cut 1
- Side face, cut 2
- And, if applicable:
- Back ear, cut 2
- Arm, cut 2
- Leg, cut 2

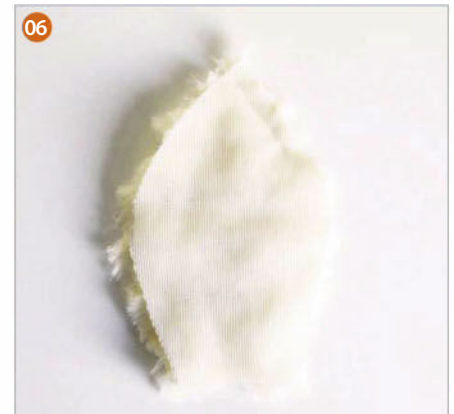
From the printed fabric:

- Front ear, cut 2
- Hand/foot, cut 4

MAKING THE EARS

Step one The ears, arms, legs and tail for the lamb are sewn into seams and to ensure they are securely held and limit the likelihood of them being pulled out it is important to over-sew the joins. A shorter stitch length can also help to strengthen seams.

Step two With right sides (RS) together, place a front ear on top of a back ear, sew together around the sides leaving the bottom edge open. Turn RS out and make a fold in the centre of the front ear so that it mirrors the shape and width of



the back and then tack the fold in place across the bottom of the ear.

Step three Repeat for the other ear but make the front ear fold in the opposite direction. **01**

MAKING THE FACE AND HEAD

Step one Place the 'nose' ends of a side face piece and middle face together and then stitch them together along the top of the side face. Repeat for the opposite side. **02**

Step two Place the two front head pieces RS together one on top of the other and sew the section at the top front together. **03**

Step three Starting at the bottom of the face, sew the face around the middle of the front head RS together making sure that the notches indicating where the facial seams lie line up. **04**

Step four With the front of the ears against the RS of the face and the ear folded in the direction of the neck, tack the ears in place between the notches. Fit the shank of the eye in the middle face where marked then fit the eyes in place. **05**

Step five Place the back head pieces RS together and sew from the top down along the back of the head for 4cm (1½in) just to join them. **06**

Step six Line up the seam at the top of the front face RS together with the central seam in the back head and from this top point sew the front

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 helps to ensure a more even finish. **07**

Step seven Sew the side face and front head pieces RS together at the lower front of the face/head. **08**

MAKING THE ARMS AND LEGS

Step one Sew a hand/foot piece to the bottom of an arm with RS together.

Step two Fold the arm and hand/foot in half lengthways with RS together and sew down the side and around the hand/foot. Clip the seam allowance at the outer (unfolded) corner and clip the internal corner on the hand/foot.

Step three Turn it RS out and stuff, leaving 2cm (¾in) at the top empty, and then tack closed.

Step four Repeat for the other arm and then make the legs in the same way. **09**

MAKING THE TAIL

Step one Fold the tail piece in half RS together and sew, leaving the straight end open. **10**

Step two Turn the tail RS out and stuff lightly to make it a little fuller. Tack the end closed.

ATTACHING THE ARMS AND LEGS

Step one Fold one body piece RS together so that

the sides of the dart line up.

Step two Insert the top of an arm into this dart so that the seamed end of the arm is at the bottom of the dart. Sew the dart together so that the arm is sandwiched in place and taper the bottom end of the dart to give a smooth seam.

Step three Repeat for the other arm on the other body piece. **11**

Step four Sew the two body pieces RS together along the front.

Step five With the legs against the RS of the body and the leg seams facing the centre, tack them in place in between the notches. **12**

Step six Sew the base around the bottom of the body pieces with RS together, sandwiching the legs in place in the seam. This is a tricky piece to attach especially if using a longer pile fabric, so it's best to tack the base on by hand before machining. **13**

ASSEMBLING THE LAMB

Step one Tack the tail to the RS of one of the body pieces in between the notches.

Step two Turn the body RS out then sew the head to the body with RS together. **14**

Step three Turn the body WS out. Sew the back head closed, finishing at the start of the body.

Step four Sew the bottom back of the body together, finishing the seam 2cm (¾in) above the



It may take more than two shakes of a lamb's tail to sew your own, but it'll be worth it!

tail and leaving an opening in the back. ¹⁵

Step five Turn the lamb RS out and stuff.

ADDING THE FEATURES

Step one Sew some shaping between the eyes by bringing the needle out at the inside of one eye, securing the thread with a few small stitches and then taking the needle through the face to the other eye and back to the first eye and then back again to the second. 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.

Step two Stitch a nose and mouth onto the lamb's face using black stranded cotton. Adjust any filling that was disturbed by sewing the shaping then sew the back of the body closed using ladder stitch. ¹⁶



Jo worked for 10 years as a soft toy designer and rediscovered her love of toy-making while taking time out with her sons. www.twoowls.typepad.co.uk

TEMPLATES

Here are the pattern pieces you'll need to make some of the smaller projects in *Simply Sewing* issue 15.

COLONIAL KNOT

PAGE 49

HOOP

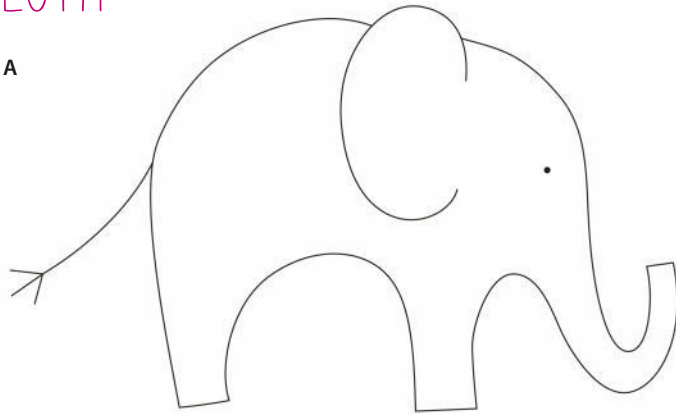


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BIB AND CLOTH

PAGE 79

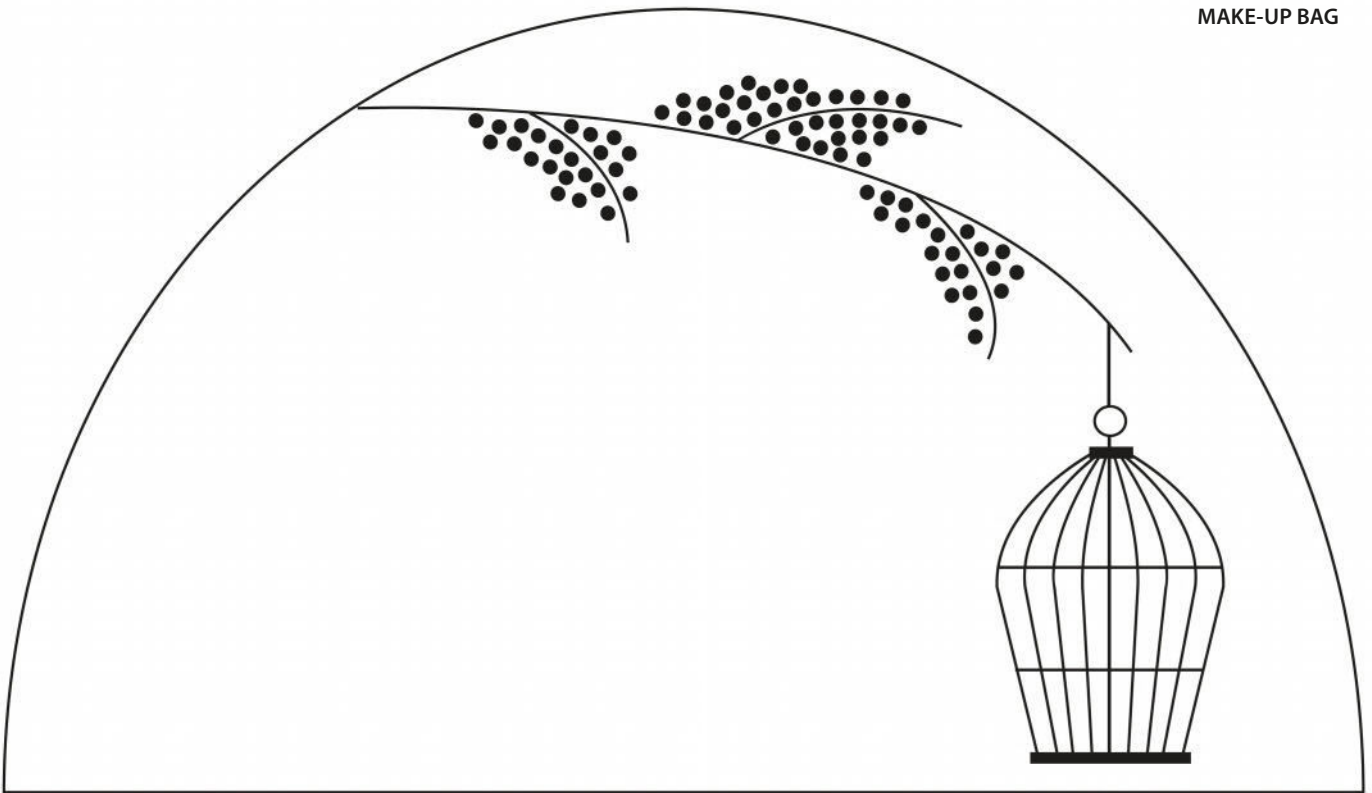
ELEPHANT TEMPLATE A



COLONIAL KNOT

PAGE 51

MAKE-UP BAG



THE GUIDE

KNOW HOW

You'll find essential information and useful stitches and techniques in these pages.

SEAM RIPPER

You'll find this odd-looking tool invaluable for cutting through seams and removing stitches. The hook slips under the stitches while the sharp blade at the back cuts the thread. Replace it if it's getting blunt – they're cheap.

MARKING TOOLS

Tailor's chalk and water- or air-erasable pens and pencils make pinning and tacking much easier as you can see where you're meant to be sewing. They come in different colours to contrast with your fabric.

ROTARY CUTTER

If you want to get into patchwork or dressmaking, these make short work of cutting out a lot of fabric and pattern pieces. Always cut away from yourself as they are very sharp. You'll need a cutting mat and special ruler to use these.

PINS AND NEEDLES

Indispensable stainless steel pins have a sharp point. Invest in glass-headed pins too if you do a lot of sewing. Needles come in many forms – sharps are the most useful for hand sewing, though machines need their own types.

SCISSORS

Get a large pair of scissors just for cutting fabric. Some are angled so the bottom blade sits flat to a surface, useful for cutting large pieces of fabric. Buy a small pair of scissors or snips for detail work.

THREAD

You can hand stitch with almost any thread, but for machines, your thread needs to be strong enough not to break. Sew-all/all-purpose thread is 100% polyester and a good place to start.

TAPE MEASURE

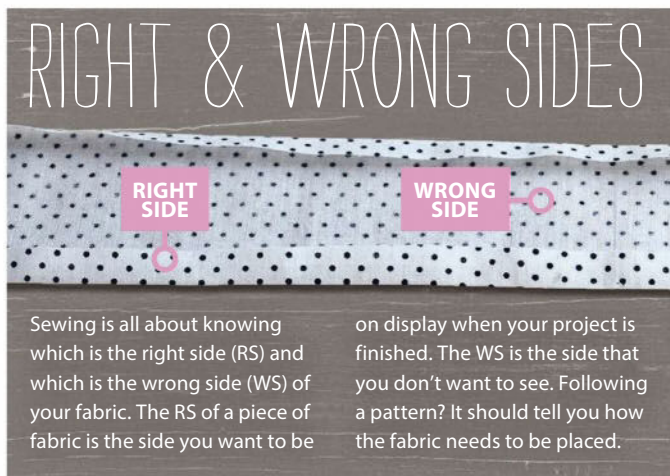
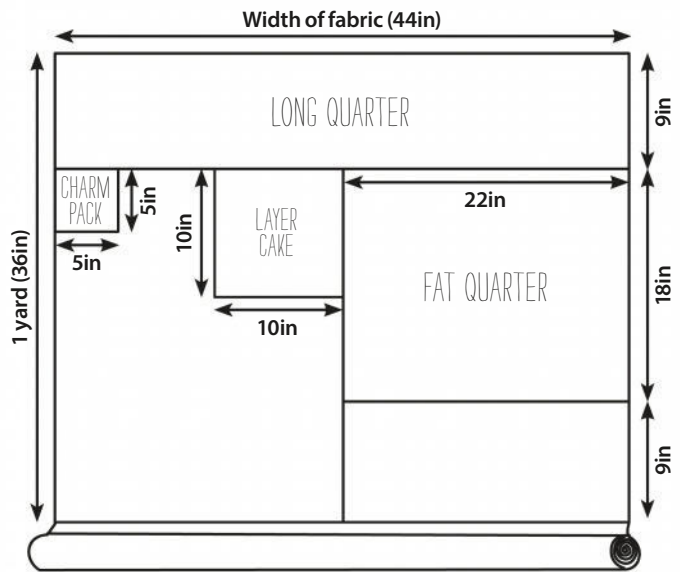
Spend a bit extra and get one with a plastic coating that won't stretch, to keep your measuring accurate. Ones with metal ends are useful for dressmaking and you can get extra-long ones for patchwork.



HOW TO BUY FABRIC

The measurements by which fabric is sold can seem baffling when you first hit the shops. If you're buying fabric off a roll (or 'bolt') then you'll usually buy it by the yard (36in/91cm) or the metre (100cm/39in). This is only the length of the fabric you're buying – the width depends on the width of the roll, which can be a yard wide but is also often 44in (112.5cm) wide, or even sometimes a little longer. Check

the information on the end of the cardboard tube inside the fabric or ask the shop to measure it for you so you can be sure how much you're buying. In the UK you'll buy fabric in centimetres and metres, rather than inches and yards, but this diagram still applies to the proportions. You can also buy pre-cut pieces, such as fat quarters, charm packs and jelly rolls, which save time measuring and cutting regular shapes and sizes.



SEAM ALLOWANCES

Most patterns tell you what allowances to use.



Tacking makes seaming easier.

To sew two fabrics together, you layer them up with right sides facing, then sew along one side – open them up and they will be neatly joined down one side. The excess fabric on the wrong side is called the seam allowance. The width of this depends on where you place your stitch line – the closer to the raw edge you stitch, the narrower the seam allowance.

MACHINE NEEDLE SIZES

Choosing the right needle to suit your fabric.

SIZE	WHAT'S IT USED FOR?
70	Delicate fabrics: silk and chiffon.
80	Cotton, linen, wool, polyester.
90	Cotton, linen, wool, polyester.
100	Sturdy fabric such as cotton canvas, drills and twills, heavyweight wool, heavy linens and denim.
110	Sturdy fabric such as cotton canvas, drills and twills, heavyweight wool, heavy linens and denim.
Ballpoint or jersey	For jersey and other knitted fabrics, tends to have a blunt tip so it doesn't catch the fine threads.
Leather	Has a built-in knife to cut through the leather. (If you use one, you will also need a walking foot to slide over the leather or a special presser foot which has a Teflon sole.)
Industrial	Has a rounded shank at the top (domestic machine needles are flat on one side).

FABRIC TERMINOLOGY

Helping you understand sewing fabric jargon.

	UK, AUS, NZ	US
Calico	Equal weft and warp plain weave fabric, usually unbleached cotton in different weights. Often used for toiles.	Cotton fabric with a small floral print
Muslin	Very fine, light plain weave cotton fabric.	Equal weft and warp plain weave fabric, usually unbleached cotton in different weights. Often used for toiles. OR as UK usage.
Muslin gauze	See Muslin	Very light, open weave muslin.
Gauze	Extremely soft, fine cotton fabric. Very open plain weave.	Any very light fabric, usually plain weave.
Cheesecloth	See Gauze	Extremely soft, fine cotton fabric. Very open plain weave.

AT-A-GLANCE GUIDE TO COMMON FABRIC TYPES

Useful information on fabrics you'll use in dressmaking and sewing for the home.

FIBRE NAME	FABRIC TYPES	STRENGTHS	PROBLEMS	CARE INFORMATION
NATURAL FIBRES				
Cotton	Batiste, broadcloth, calico, corduroy, denim, flannel, seersucker, terry, cotton velvet	Absorbent, cool, strong	Shrinks unless pre-treated, some wrinkle badly	Machine wash, tumble-dry, can be bleached, use steam iron or iron while damp
Linen	Damask, handkerchief, lawn	Absorbent, cool, strong, very durable	Can shrink, wrinkles	Dry clean to retain crispness, or wash to soften
Silk	Chiffon, crepe-de-chine, organza, raw silk, satin, velvet. Often found in combination with other fabrics such as cotton and wool	Absorbent, adapts to body temperature, drapes well	Prone to moth damage, wears along seams, weakened by sunlight and perspiration	Dry clean although some can be hand washed. Iron on the wrong side at a low temperature
Wool	Crepe, flannel, gabardine, jersey, tweed	Absorbent, warm, flame, water and wrinkle resistant, provides good insulation	Can shrink, prone to moth damage, knits stretch during wear	Dry clean although some can be machine washed, press with a steam iron and a cloth
SYNTHETIC & SEMI-SYNTHETIC FIBRES				
Acetate	Satin, silk-like fabrics, taffeta, twill	Silk-like lustre, drapes well, dries quickly, low cost	Fades, relatively weak, exhibits static cling, wrinkles	Dry clean or gently machine wash, tumble dry (low), iron low temperature
Acrylic	Double knits, fleece, pile fabrics, wool-like-fabrics	Warm, resists wrinkles, mildew, moths and oily stains	Sensitive to heat, static cling	Machine wash, tumble dry, doesn't need ironing
Nylon	Net, tricot, two-way stretch knits, swimwear	Strong, warm, light weight, resists moths, wrinkles and mildew	Has static cling, holds body heat	Hand or machine wash, tumble dry, iron at a low temperature
Polyester	Cotton, silk and wool- like fabrics, crepe, double and single knits, fleece, georgette, jersey, velvet, satin taffeta	Strong, warm, very wrinkle resistant, holds shape and a pressed crease	Has static cling, holds body heat	Machine wash, tumble dry, doesn't need ironing
Rayon/ Viscose	Challis, crepe, cotton and linen-like fabrics, jersey, velvet	Absorbent	Relatively fragile, holds body heat, wrinkles, shrinks	Dry clean or gently machine wash, iron at a moderate temperature, can be bleached
Spandex	Stretch wovens, two-way stretch knits, Lycra (swimwear and active wear fabrics)	Excellent stretch properties good durability, no static cling	White fabrics might become yellow from prolonged exposure to air	Wash or dry clean



CUSHION PAD VARIETIES

Buying the right filling for your cushion can make a big difference to the finished look and feel.

Cushion pads are widely available either online or in your local craft shop. There are various shapes available, but one of the most popular is the standard square cushion pad. Cushion pads are filled with either a synthetic or feather filling, and tend to have a different feel to them. Feather

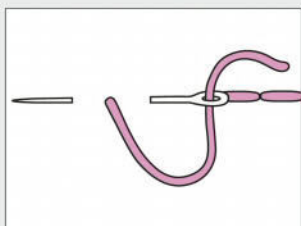
filled pads have a more luxurious feel and are squishier to touch, while synthetic cushions tend to remain plump as they will 'spring' back into shape. They're also better for those with allergies. Here's a list of standard cushion pad sizes. Keep a note of them to help with future projects...

STANDARD CUSHION PAD SIZES

30x30cm (12x12in)
35x35cm (14x14in)
40x40cm (16x16in)
45x45cm (18x18in)
50x50cm (20x20in)
55x55cm (22x22in)
60x60cm (24x24in)

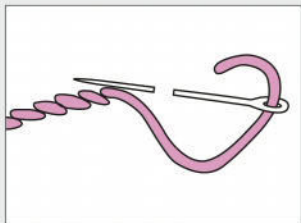
EMBROIDERY STITCHES

You'll need stranded embroidery cotton and a sharp or tapestry needle, depending on the fabric you use. See below for a guide for transferring a design – one of the simplest ways is to trace it directly on to your fabric. We use a pale blue coloured pencil – very forgiving against a light-coloured fabric if any lines remain once the design is complete.



BACKSTITCH

Use backstitch for a neat outline. Bring the needle up and take it back over the fabric, as shown. Push the needle back up in front of where you started, making sure you keep all the stitches neat and even.



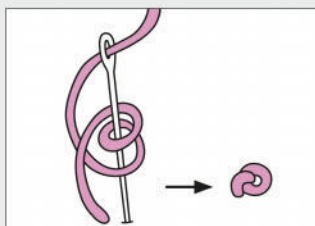
STEM STITCH

With stem stitch, work from left to right, in regular small stitches along the line of the design. The thread always emerges on the left side of the previous stitch. This stitch is used for flower stems, outlines and so on.



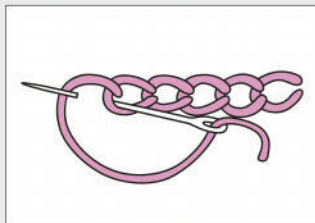
SATIN STITCH

For filling in blocks of colour, satin stitch gives some stunning results. Follow the outline using straight stitches made very close together. You can neaten things with a backstitch around the outline before you start.



FRENCH KNOT

For a French knot, come up through the fabric and wrap the thread around the needle, now take the needle halfway back in. Slide the thread down the needle with your finger, and push the needle back down.



CHAIN STITCH

To make a chain stitch, bring the needle up and then back down into the same hole. Before you pull it through, catch it at the top of the loop and repeat so that the stitches seem to interlock in a chain.

HOW TO TRANSFER YOUR EMBROIDERY DESIGN

Follow these four simple steps to start embroidering.



Step one Depending on the thickness of your fabric, you may need the help of a lightbox to help illuminate the design through the fabric. Or you can use a window and trace against it. Either way, tape the design securely in place.



Step two Place your fabric in a ring frame with the right side of the fabric face down. Now turn the frame over so the right side of the fabric is face up and place the frame over the design so that it sits flush with the flat surface. Using a ring frame or 'hoop' helps to keep the fabric taut.



Step three Check the fabric is square to the design and start to trace the design using a light blue coloured pencil or water soluble pen. Try to keep each line continuous to keep the design lines smooth and fluid.



Step four Once the design is complete, take the fabric out of the frame and reposition face up, ready to start stitching. If you're using a stretch fabric, avoid using a frame, as the design will only become distorted.

NEXT ISSUE



Chambray top
Camera bag
Girl's sun dress
Scallop hem tee
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MY HOLE IN ONE

GBSB series three winner Matt Chapple shares the golfing trousers that bring him luck at every tournament.

“IT’S FAIR TO SAY that I’m often making clothes for other people, which I love doing, but it does mean that it’s extra-special when I do get a chance to make something for myself. It’s for this reason that I have chosen my tartan golfing trousers as my personal favourite sewing project.


I wanted to make a statement garment for an annual golfing tournament and so opted for a bold tartan that would certainly stand out on the course. I brought the fabric from one of the many fabric shops along Goldhawk Road in London – one of my favourite fabric-buying haunts. Burda create a selection of patterns for men that have a modern style, so, after a bit of research, I had my pattern and was ready to go.

The pattern-matching took some thinking through, but with the help of my trusted rotary cutter we tackled the task well.

The next challenge was to stay true to the pattern matching whilst stitching the side seams, but with a steady hand and a lot of concentration I was soon moving onto stitching the project’s finer details of welt pockets and inserting the zip.

I performed well on the day so they have since become my ‘lucky’ golfing trousers, getting an outing when ever I switch off the sewing machine and pick up my clubs.”

Find the full write-up on Matt’s lucky golfing trousers and other sewing projects and tutorials at www.sewwhatsnew.co.uk



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TEMPLATE A
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CUT 2

HAND/FOOT
CUT 2

BIB AND CLOTH
BIB AND
EMBROIDERY

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PATTERN SHEET

TAIL
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