

AUTUMN 2019

Sewing with STYLE

The 'Sewing with Style' offers are available from Janome sewing machine retail outlets nationwide. Promotion starts **2nd September 2019 until 2nd January 2020**. (All offers subject to stock availability)

AMAZING AUTUMN OFFERS FROM £99



360DC

Great features & light enough to carry to classes

AVON

Direct Sewing Machines, Bristol – 0117 9778216
Sewing Studio (Mark Pickles), Bath – 01225 482413

BEDFORDSHIRE

BSK Limited, Bedford – 01234 217096
Tudor Rose Patchwork, Oakley, Bedford – 01234 824983

BERKSHIRE

Sew Devine, Reading – 0118 926 8664

CAMBRIDGESHIRE

Sew, Knit, Craft, Cambridge – 01223 350691
Sew Much To Do, Ely – 01353 664 000

CHESHIRE

Allan Sheen Sewing Machines, Winsford – 01606 593554
Jaycotts, Chester – 01244 394099
Phil Morton Sewing Machines, Macclesfield – 01625 433 131
WeaverDee, Middlewich – 01606 339 818

CORNWALL

The Sewing Studio, Camborne – 01209 216942

DERBYSHIRE

Elegance, Derby – 01332 382292
Ilkeston Sewing Centre, Ilkeston – 01159 307664
Sew Essential, Swadlincote – 01283 210422

DEVON

Exeter Sewing Machine Company, Exeter – 01392 275 660
Haberdashery Fabrics and More, Plymouth – 01752 243949

DORSET

Bournemouth Sewing Machines, Bournemouth – 01202 424825
Sew Jessalli, Blandford Forum – 01258 268 541
So 'n' Sews, Weymouth – 01305 766 411

EAST MIDLANDS

Rutland Sewing, Rutland – 01572 756 468

ESSEX

Creative Lady, Burnham on Crouch – 01621 928 225
Franklins, Colchester – 01206 563955 & 574758
Franklins, Chelmsford – 01245 346300
Home of Sewing by Regent, Ilford – 0208 478 0669

GLOUCESTERSHIRE

The Patchwork Basket, Newent – 01531 822442
West End Sewing Centre, Cheltenham – 01242 244025

HAMPSHIRE

Greenhill Patchwork & Quilting, Romsey – 01794 517973
Hampshire Sewing Machines, Fareham – 01329 280499
New Forest Fabrics, Dibden Purlieu – 02381 783386
Reads of Winchester, Winchester – 01962 850 950
Sew Creative, Petersfield – 01730 858020

HEREFORDSHIRE

Doughtys Fabric Warehouse, Hereford – 01432 353951

HERTFORDSHIRE

Chicks Embroidery, Letchworth Garden City – 01462 670 007
Rebecca Woollard Sewing School, Hatfield Heath – 07887 654 717
Rona Sewing Machines, Waltham Cross – 01992 640250
Sewfine Sewing Machines, Watford – 01923 628 882

KENT

Ashford Sewing Centre, Ashford – 01233 620948
Barcham Sewing Centre, Whitstable – 01227 264 271
The Sewing Space, Hythe – 01303 261329
World of Sewing, Orpington – 01689 638 638
World of Sewing, Tunbridge Wells – 01892 533188

LANCASHIRE

Hobkirk Sewing Machines Ltd, Blackburn – 01254 693555
Lestan Sewing Machines, Nelson – 01282 614511
M & S Sewing Machines, Heywood – 01706 624651 & 366943
SA Sewing Machines, Rochdale – 01706 355529

LEICESTERSHIRE

Cresswell Sewing Machines, Oadby, Leicester – 0115 926 7572
The Sewing Café, Hinkley – 01455 698 034

LINCOLNSHIRE

Couling Sewing Machines, Lincoln – 01522 521841
L & C Fabrics, Cleethorpes – 01472 600 874
Seweezy, Gainsborough – 01427 614570

LONDON (GTR)

All Redgewell Sewing, South West London, 0208 3373444
Lewisham & Deptford Sewing Machines, Lewisham & Deptford – 0208 692 1077
The Sewing Centre, Battersea – 0207 228 3022
Wimbledon Sewing Machine Co Ltd, Tooting Bec – 020 8767 0036

MANCHESTER (GTR)

Bamber Sewing Machines, Manchester – 0161 707 7786
R. Bullock & Son Ltd, Wigan – 01942 247836

MIDDLESEX

SM Sewing Machines Ltd, Wembley – 0208 6891222

NORFOLK

Sew Creative, Norwich – 01603 305888
Sewing Machine World, Kings Lynn – 01553 773362

NORTHAMPTONSHIRE

Bramble Patch, Weedon – 01327 342212

NOTTINGHAMSHIRE

Cresswell Sewing Machines, Daybrook, Nottingham – 0115 9267572

OXFORDSHIRE

Witney Sewing Machine Centre, Witney – 01993 704535 / 702772

SHROPSHIRE

Sewing Machine Centre, Shrewsbury – 01743 343902

SOMERSET

Bredons Sewing Machines, Taunton – 01823 272450

SUFFOLK

Franklins, Ipswich – 01473 221188
Sew Much To Do, Bury St Edmunds – 01284 755459

SURREY

All Surrey Sewing Machines, Worcester Park – 0208 337 344
C & A Sewing Machines, Cranleigh – 01483 267777
In Stitches, Woking – 01932 349400

SUSSEX

Clothkits Ltd, Chichester – 01243 533180
Eclectic Maker, Worthing – 01903 681000
Hastings Sewing Centre, Hastings – 01424 423108

TYNE & WEAR

Sewing Machine Sales, Whitley Bay – 0191 2525825
Tullys Sewing Machines, Sunderland – 0191 565 7995

WARWICKSHIRE

The Sewing Emporium, Leamington Spa – 01926 427 572

WILTSHIRE

Franklins, Salisbury – 01722 554466

WEST MIDLANDS

Brewers Sewing Machines, Wolverhampton – 01902 458885
Coventry Sewing Centre, Coventry – 02476 222134
D C Nutt Sewing Machines, Walsall – 01922 497603
Frank Nutt, Birmingham – 0121 444 3978
L & M Nutt, Sutton Coldfield – 0121 373 5497
S Nutt Sewing Machines, Birmingham – 0121 327 2828

WORCESTERSHIRE

Creative Hands 2, Worcester – 01905 24940
Brenda Killigrew Sewing Studio, Bromsgrove – 01527 584 840

YORKSHIRE

Arcade Sewing Machines, Huddersfield – 01484 429808
Electra (DA) Company, Doncaster – 01302 340 369
Fabric Mouse, Richmond – 01748 811 593
Gillies Fabrics & Sewing Machines, York – 01904 626 244
Hull Sewing Centre L & C, Hull – 01482 325 072
North Bar Fabrics – Beverley – 01964 551 955
Sewing Centre, Scarborough – 01723 363167
White Rose Sewing Machine Co., Harrogate – 01423 503767

CHANNEL ISLANDS

Rachel's Textiles Studio, Jersey – 01534 878 877

ISLE OF MAN

Joan's Wools & Crafts, Onchan – 01624 626 009

IRELAND

Singer Sewing Centre, Ballymena – 028 2564 0034

SCOTLAND

Aberdeen Sewing Machines Ltd, Aberdeen – 01224 478555
David Drummond, Edinburgh – 0131 539 7766
ESC (The Sewing Machine Shop), Fochabers – 01343 823961
Pemberton's Sewing Machines, Stirling – 01786 462993
Quilt Creations, Inverness – 01463 719369
Sew Confident, Dundee – 07810 005 237
Sew Confident, Glasgow – 0141 280 0487
The Sew Studio, Dunfermline – 01383 621894

WALES

Butterfly Fabrics, Cardiff – 02920 470808
Calico Kate, Lampeter – 01570 422866
Cliffords Sewing Machines Ltd, Swansea – 01792 655 928
J & B Sewing Machine Co Ltd, Cardiff – 02922 402418
J & B Sewing Machine Co Ltd, Newport – 01633 284646
Sewing Machines Direct, Wrexham – 0800 622 6224
The Quilting Bee, Llandudno – 01492 878 599

janome.co.uk

JANOME

world's leading manufacturer since 1921

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

Simply Sewing

**29 CHRISTMAS
GIFTS TO SEW**



FRESH IDEAS WITH FABRIC

ISSUE SIXTY ONE



7 NEW LOOKS
TO SEW FOR YOUR
WINTER WARDROBE

MUST-SEW PATTERN

The Staple
PINAFORE DRESS
IN SIZES 6-20



+EXCLUSIVE
SIMPLE SKIRT
PATTERN

ON TREND

- ✓ Ribbed T-shirt
- ✓ Faux fur coat
- ✓ Shirt dress

COSY AND BRIGHT

35 gifts, homewares and garments to sew for the season

HOW TO: Turn a shirt into a dress • Make a Liberty tote bag • Sew patch pockets

Sew Retro

BY SARA DAVIES



Plus!
24 FABULOUS FABRIC
DESIGNS, IN PARTNERSHIP
WITH RILEY BLAKE

PURSE DIES, THREAD BOX, FABRIC SCISSORS AND SO MUCH MORE!
FOR MORE INFORMATION PLEASE VISIT WWW.CRAFTERSCOMPANION.CO.UK



Simply Sewing

FRESH IDEAS WITH FABRIC

What does autumn mean to you? For *us* it's all about getting back in the kitchen (hello, new series of *The Great British Bake Off!*), packing away our summer wardrobes and getting started on some handmade gifts...because (you guessed it) Christmas is coming! In fact, we believe autumn is the best season of all for indulging in some quality time at your sewing machine. Add corduroy and velvet to your fabric shopping list, brighten up your home with zesty prints and delve into your scrap box to sew an irresistibly cute mini stocking advent calendar. Share your latest makes using #simplysewingmag

WWW.SIMPLYSEWINGMAG.COM • [#SIMPLYSEWINGMAG](https://twitter.com/SIMPLYSEWINGMAG)

 facebook.com/simplysewingmagazine  twitter.com/simplysewing  pinterest.com/simplysewingmag  instagram.com/simplysewingmag



Simply Sewing

FRESH IDEAS WITH FABRIC

Modern makes for your living space, p18

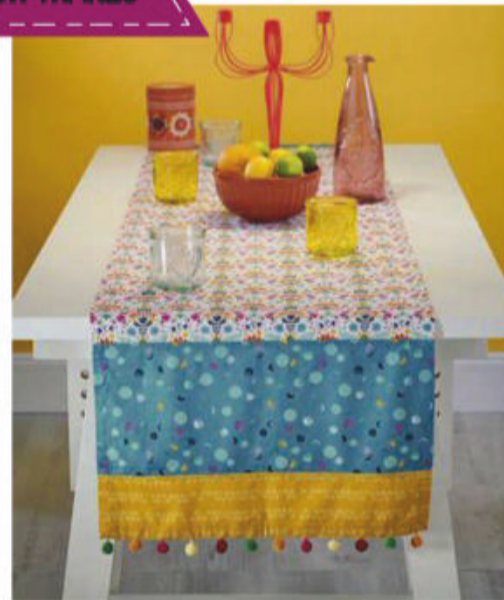
ISSUE SIXTY ONE CONTENTS



Make The Pinafore Dress, p32



P18
6 BOLD AND BRIGHT DINING ROOM MAKES



GREAT PATTERNS FOR YOU

- 18 BRIGHT DINING ROOM MAKES
- 32 PATTERN: THE PINAFORE DRESS
- 39 PATTERN: SIMPLE SKIRT
- 41 PATTERNLESS: FAUX FUR COAT
- 45 LIBERTY FABRIC TOTE BAG
- 51 REFASHION: RIBBED T-SHIRT
- 53 UPCYCLE: SHIRT INTO A DRESS
- 65 HAND-FINISHED LAP QUILT
- 69 REUSABLE LINEN SHOPPER SET
- 77 STOCKING ADVENT CALENDAR
- 80 POLAR BEAR PLUSHIE TOY
- 85 MONOCHROME STOCKING

HOW TO...

- 58 WORKSHOP: PATCH POCKETS
Your step-by-step tutorial for drafting and sewing a kangaroo patch pocket
- 87 EMBROIDERY: FLY STITCH
Learn the technique and make a set of embroidered snowflake gift tags
- 93 YOUR SEWING GUIDE
Tips, techniques and a glossary



60 WAX FABRICS: WE TAKE A CLOSER LOOK AT THE HERITAGE BEHIND THE PRINTS

Sew a cuddly polar bear, p80





41



77



85



65

WIN SEWING GOODIES WORTH OVER £330
 Enter to win 15 metres of Merry Christmas fabric from Makower UK, specialist tapes from Vlieseline and Hemline scissors.
Enter on p15



53

CLASSIC STYLES

What's the me-made garment in your wardrobe that gets *all* the attention? We've had heaps of requests for a pinafore pattern over the years – so I'm thrilled to *finally* able to showcase our own take on this must-sew staple with three pocket options to try (page 32). You're going to love her. Talking of love, I can't get enough of Atelier Brunette fabrics (read more on page 36). Their breezy palettes are just the thing for winter styles – and we're onto a winner pairing them with this exclusive Nani Iro skirt pattern (page 39). Get in touch with *your* pattern wish-list... I'd love to hear what you want to be sewing next.



Charlie

Charlie Moorby, Editor



51

GOOD READS & IDEAS

- 9 PINBOARD: Ideas, events, new fabric
- 15 WIN: £330 SEWING GOODIES
- 36 PROFILE: ATELIER BRUNETTE
- 57 PIN UP: HANDMADE CHRISTMAS
- 60 FEATURE: WAX PRINT FABRICS
- 74 COLUMN: MINKI KIM
- 84 SUBSCRIBE OVERSEAS
- 92 BACK ISSUES TO COLLECT
- 97 COMING UP NEXT MONTH
- 98 MY FAVE THING: JENNY MCCREARY



GREAT SUBS OFFERS! P16
 SAVE TIME, MONEY AND HASSLE WITH AN ANNUAL SUBSCRIPTION

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

CONTRIBUTORS

A round of applause for this clever bunch...



NAOMI ITO

Naomi Ito is the artist behind the Nani Iro fabric brand. Over 180 fabrics have been created from her original watercolour artwork since the brand launched in 2002. See page 39 for The Simple Skirt from Naomi's new book, *The Nani Iro Sewing Studio*.



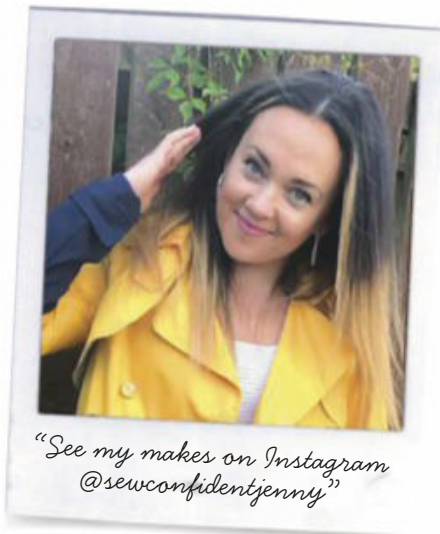
ALICE GARRETT

Alice Garrett is the founder of Alice Caroline, selling Liberty of London fabrics, quilt and bag kits, notions, accessories and patterns. Turn to page 45 for her market tote bag project, made with classic Liberty prints exclusive to Alice Caroline.



CLARE YOUNGS

Claire is a designer-maker working with paper and fabric. Trained as a graphic designer, she began crafting full-time in 2009 and has since written a variety of books. Sew a Scandi-inspired stocking from her latest book, *The Mindful Maker*, on page 85.



JENNY MCCREARY

Jenny won Sewing Quarter's Search for a Star competition last year, and is now a regular on the channel as well as running her own sewing school franchise business, Sew Confident. She shares her favourite sewing project so far on page 98.

OTHER CONTRIBUTORS

Anna Alicia, Karoline Dahrling, Jessica Entwistle, Sarah Gane, Mollie Johanson, Minki Kim, Portia Lawrie, Debbie Maxwell, Melanie Macleod, Rebecca Reid, Angela Umpleby, Lucy Ward
Special thanks to: Becki Clark and Nicky Gotobed

WWW.SIMPLYSEWINGMAG.COM

[facebook.com/simplysewingmagazine](https://www.facebook.com/simplysewingmagazine) twitter.com/SimplySewing [pinterest.com/simplysewingmag](https://www.pinterest.com/simplysewingmag) [instagram.com/simplysewingmag](https://www.instagram.com/simplysewingmag)

COMPETITION RULES

By taking part in one of our Competitions, you agree to be bound by these Competition Rules. Late or incomplete entries will be disqualified. Proof of posting (if relevant) shall not be deemed proof of delivery. Entries must be submitted by an individual (not via any agency or similar) and, unless otherwise stated, are limited to one per household. The Company reserves the right in its sole discretion to substitute any prize with cash or a prize of comparable value. Unless otherwise stated, the Competition is open to all GB residents of 18 years and over, except employees of Immediate Media Company and any party involved in the competition or their households. By entering a Competition you give permission to use your name, likeness and personal information in connection with the Competition and for promotional purposes. All entries will become the property of the Company upon receipt and will not be returned. You warrant that the Competition entry is entirely your own work and not copied or adapted from any other source. If you are a winner, you may have to provide additional information. Details of winners will be available on request within three months of the closing date. If you are a winner, receipt by you of any prize is conditional upon you complying with (among other things) the Competition Rules. You acknowledge and agree that neither the Company nor any associated third parties shall have any liability to you in connection with your use and/or possession of your prize. Competition open 3 October - 7 November 2019.

Simply Sewing

FRESH IDEAS WITH FABRIC

EDITORIAL

EDITOR [Charlie Moorby](#)
SENIOR ART EDITOR [Lisa Jones](#)
PRODUCTION EDITOR [Michelle Grady](#)
TECHNICAL EDITOR [Roisin McKenna](#)
DIGITAL EDITOR [Zoe Williams](#)
PHOTOGRAPHY [Philip Sowels](#), [Dave Caudery](#) and [Jesse Wild](#)

ADVERTISING

Call 0117 300 8206
SENIOR ADVERTISING MANAGER [Penny Stokes](#)
SENIOR SALES EXECUTIVE [Tiffany Jackson](#)
CLIENT PARTNERSHIP MANAGER [Beckie Pring](#)

MARKETING & CIRCULATION

SUBSCRIPTIONS DIRECTOR [Jacky Perales Morris](#)
SENIOR DIRECT MARKETING EXECUTIVE [Kate Jones](#)
HEAD OF NEWSTRIDE MARKETING [Natalie Shearer](#)
NEWSTRIDE MARKETING MANAGER [Helen Seymour](#)

BUYING

[Paul Torre](#), [Karen Flannigan](#)

PRODUCTION

PRODUCTION COORDINATOR [Derrick Andrews](#)
PRODUCTION MANAGER [Sian Rodgers](#) / [Emma McGuinness](#)
PRODUCTION DIRECTOR [Sarah Powell](#)

LICENSING

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

PUBLISHING

PUBLISHER [Liz Taylor](#)
CHIEF EXECUTIVE OFFICER [Tom Bureau](#)
GROUP MANAGING DIRECTOR [Andrew Gabriel](#)
MANAGING DIRECTOR, BRISTOL [Andy Marshall](#)

DISTRIBUTION

FRONTLINE Call +44 (0)1733 555161

PRINTED IN THE UK

BY WILLIAM GIBBONS

NEED TO GET IN TOUCH?

EDITORIAL TEAM
simplysewing@immediate.co.uk
SUBSCRIPTIONS TEAM
simplysewing@buysubscriptions.com
03330 162 149

NEXT ISSUE ON SALE

THURSDAY 31 OCTOBER 2019

No gift included? Ask your newsagent.
Covergift may be unavailable overseas.


IMMEDIATE MEDIA^{CO}

Immediate Media Company Bristol Limited (company number 05715415) is registered in England and Wales. The registered office of Immediate Media Company Bristol Limited is at Vineyard House, 44 Brook Green, London W6 7BT. All information contained in this magazine is for information only and is, as far as we are aware, correct at the time of going to press. Immediate Media Company Bristol Limited cannot accept any responsibility for errors or inaccuracies in such information. Readers are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this magazine. If you submit unsolicited material to us, you automatically grant Immediate Media Company Bristol Limited a licence to publish your submission in whole or in part in all editions of the magazine, including licensed editions worldwide and in any physical or digital format throughout the world. Any material you submit is sent at your risk. Although every care is taken, neither Immediate Media Company Bristol Limited nor its employees agents or subcontractors shall be liable for loss or damage.



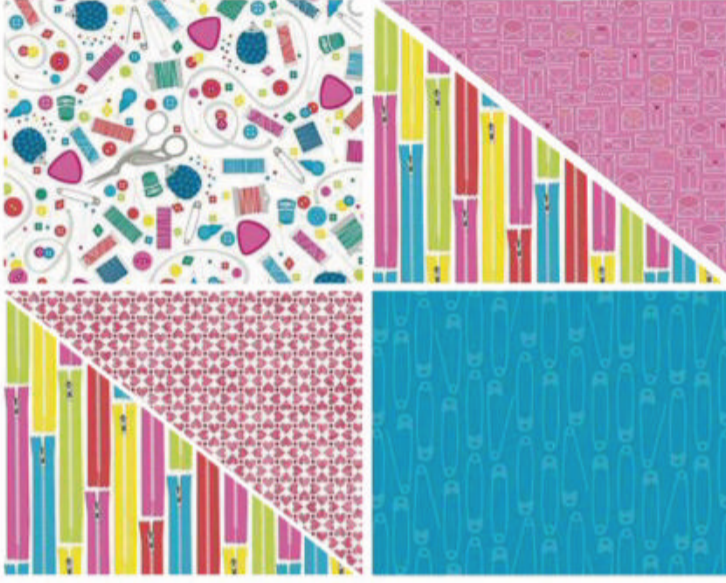
When you have finished with this magazine please recycle it.





The Fabric Loft

Fabulous Modern Quilting Fabrics
Why Not Take a Peek?



Studio E: So Much Fun, Hugs & Kisses, Riley Blake Designs: Lovebug

www.thefabricloft.co.uk

Simply Sewing
FRESH IDEAS WITH FABRIC

Simply Sewing is a magazine that is creative and innovative, inspiring yet practical – it's both a teacher and a friend to our readers.



TO LEARN MORE ABOUT ADVERTISING OPPORTUNITIES
PLEASE CONTACT TIFFANY JACKSON
TIFFANY.JACKSON@IMMEDIATE.CO.UK
0117 300 8203

yarn fabric needles & hooks haberdashery buttons ribbons



Wool Warehouse

Get **10% OFF EVERYTHING!**
Discount code: **SS61**

All 310 shades in stock!
£1.99 per fat quarter
Moda: Bella Solids

£2.99 per fat quarter
Andover Fabrics: The Very Hungry Caterpillar



We're proud to stock all these leading brands!

All 343 shades in stock!
£2.24 per fat quarter
Robert Kaufman: Kona Solids

£3.59 per fat quarter
Mez Fabrics: Arne & Carlos Nordic Garden Dream

£3.74 per fat quarter
Dashwood: Nest Linen / Cotton

FREE UK DELIVERY on orders over £25

www.woolwarehouse.co.uk
01926 882818 or 0800 505 3300 | hello@woolwarehouse.co.uk

No minimum order. £2.95 delivery charge for UK orders under £25.
* Discount code not valid on sale items.

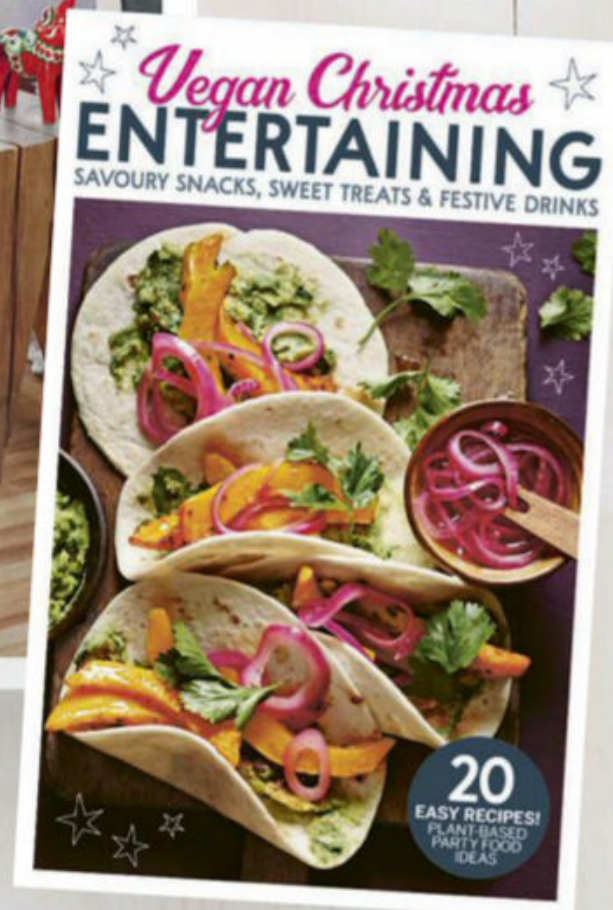
NEW FOR 2019
£8.99 with FREE UK delivery*



Find all the inspiration you need for a calm Christmas. From natural decorations to sustainable gifts and stress-free gatherings.

FREE INSIDE!
Vegan party food collection

PLUS
Meditations and yoga poses to balance mind and body at Christmas



ORDER YOUR COPY TODAY!

ORDER ONLINE WWW.BUYSUBSCRIPTIONS.COM/MINDFULCHRISTMAS
OR CALL 03330 162 138† AND QUOTE 'MINDFUL CHRISTMAS 2019 PRINT 1'

†UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) and are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). Outside of free call packages call charges from mobile phones will cost between 3p and 55p per minute. Lines open weekdays 8am to 6pm and Saturday 9am to 1pm. *Price above applies to UK orders only. EUR price £10.99, ROW price £11.99. All prices include P&P. All orders subject to availability. Please allow up to 28 days for delivery.

PINBOARD

IDEAS ♡ INSPIRATION ♡ ACCESSORIES ♡ WEBSITES ♡ EVENTS ♡ STUFF



LUXURY LIVING

Stoff & Stil's new collection is all about filling your home with plush textures, sumptuous colours and opulent prints for winter cosiness – think strokable velvets, textured cottons, tactile linens, super-soft faux furs and lavish botanicals. Fancy decking out your dining table like this one? They even offer a tablecloth sewing service. See more at www.stoffstil.co.uk



PAINTED PRETTIES

▼ When we've spent hours on a piece of embroidery, we want to show it off! So we'll be showcasing our handiwork in these painted hoops by DMC. They come in a variety of sizes, are painted with petite flowers and provide a colourful way to display your stitched art. Embroidered florals, framed in ditsy blooms? The dreamiest combo! From £6.99, www.woolwarehouse.co.uk



SEW AND GO

It doesn't matter how many me-mades we add to our collection – some days, we still don't know what to wear! Tilly is here to save us from wardrobe woes with her new Indigo Smock (Top and Dress) pattern, perfect for when we're in need of something effortlessly stylish. shop.tillyandthebuttons.com



MODERN CLASSIC

Oh, how we love a classic shirt dress – and we've fallen head over heels for this fresh take on the style by Jennifer Lauren. The Sorrel Dress combines classic design with a modern, relaxed silhouette, and includes skills-building techniques for confident beginners such as open-ended darts, a simple fold-out collar and button-up fastening. www.jenniferlaurenhandmade.store

STAR QUALITY

Sewing Quarter's Search for a Star is back, offering one viewer the chance to be the newest guest designer, have a regular spot on Sewing Quarter and join the SQ family. Last year's winner, Jenny McCreary, says: "It was a journey but it was good fun. Everyone is so lovely as well, it's just such a nice environment to be in. My business, Sew Confident, has seen an increase in more people coming to classes, and more people enquiring about owning their own Sew Confident studio, too." Entries close on 11th October 2019, and viewers will get a chance to vote for their favourite from the lucky shortlisted applicants. Find out more at www.sewingquarter.com



Discover who will be joining Jenny McCreary and the Sewing Quarter team with their Search for a Star campaign.



MINI PROFILE
PINK COAT CLUB

Showing off your maker credentials has never been so easy thanks to Pink Coat Club's pins, necklaces, key chains, stickers and labels, all emblazoned with sewing slogans. Indeed, you've probably already seen these colourful emblems gracing the lapels and collars of your favourite sewing bloggers and Instagrammers – and maybe even your own! It's what founder Joy Margot hoped for when she launched her brand: "My first enamel pin – the seamstress pin – came about as I wanted a cute but subtle way to connect with other dressmakers."

Her designs weren't always the shiny, pastel enamel pretties that fill her online shop today. Originally, she made hand-sewn brooches in felt. "Pink Coat Club has changed so much since it started and I hope it will continue to grow. When I launched in October 2017, I only sold handmade felt brooches. I planned to make custom portrait dolls, until I realised how long each one took to sew!" she says.

Her own sewing journey began in 2010. "I got my first sewing machine for Christmas and was so excited to sew my 1950s dream wardrobe but I couldn't decipher the vintage pattern I'd bought and I'd chosen totally the wrong fabric." Disheartened, her machine "sat dusty and unloved for years, and it was only in 2016, when I discovered Tilly and the Buttons and the online sewing community, that I felt I'd found my tribe, and my obsession began."

Having turned her passion into a business, her working day for Pink Coat Club "usually starts with checking Instagram and emails in bed – I'm a bit of an Insta-addict! If I'm working from home, I pack my orders and spend the afternoon designing products, taking Instagram photos and less exciting tasks like stock-taking and accounts."

Unsurprisingly, her bestsellers so far have been the 'It has pockets' and 'Me made' pins, "although my new 'Contains cat hair' labels have been very popular!" So much so, in fact, that she's currently working on a canine equivalent with Jen of Wren and Wilson, plus "a couple of other exciting small business collaborations in the works."

Her hopes for the future of Pink Coat Club? "To keep going!" says Joy. "The summer months can be a little deflating for a small business as it's often very quiet, so I've used the time to plan and take stock of the last year. I would love to work on more collaborative products as well, as it's been such a joy to work with Wren and Wilson."

See more at www.pinkcoatclub.com



Joy launched her Pink Coat Club pins and brooches as "a cute but subtle way to connect with other dressmakers."

THE PATTERN EDIT

Jeans

Give jeans-making a try with Production Editor Michelle Grady's faves.



DAWN BY MEGAN NIELSEN

I love a good-value sewing pattern, and Megan Nielsen's Dawn pattern is certainly that! You get four staple jean styles in one, with tapered, straight, wide-leg and short options to make – I'm a fan of these cropped ones with a frayed hem. Find the pattern at www.megannielsen.com



CASHMERE'S AMES JEANS

As with all Cashmerette patterns, the Ames Jeans are all about the perfect fit; there are options tailored for apple or pear silhouettes, with two different leg styles plus a high rise and pocket stay for smooth shaping. And they have all the traditional jeans details such as rivets and belt loops, too. See more at www.cashmerette.com



LANDER BY TRUE BIAS

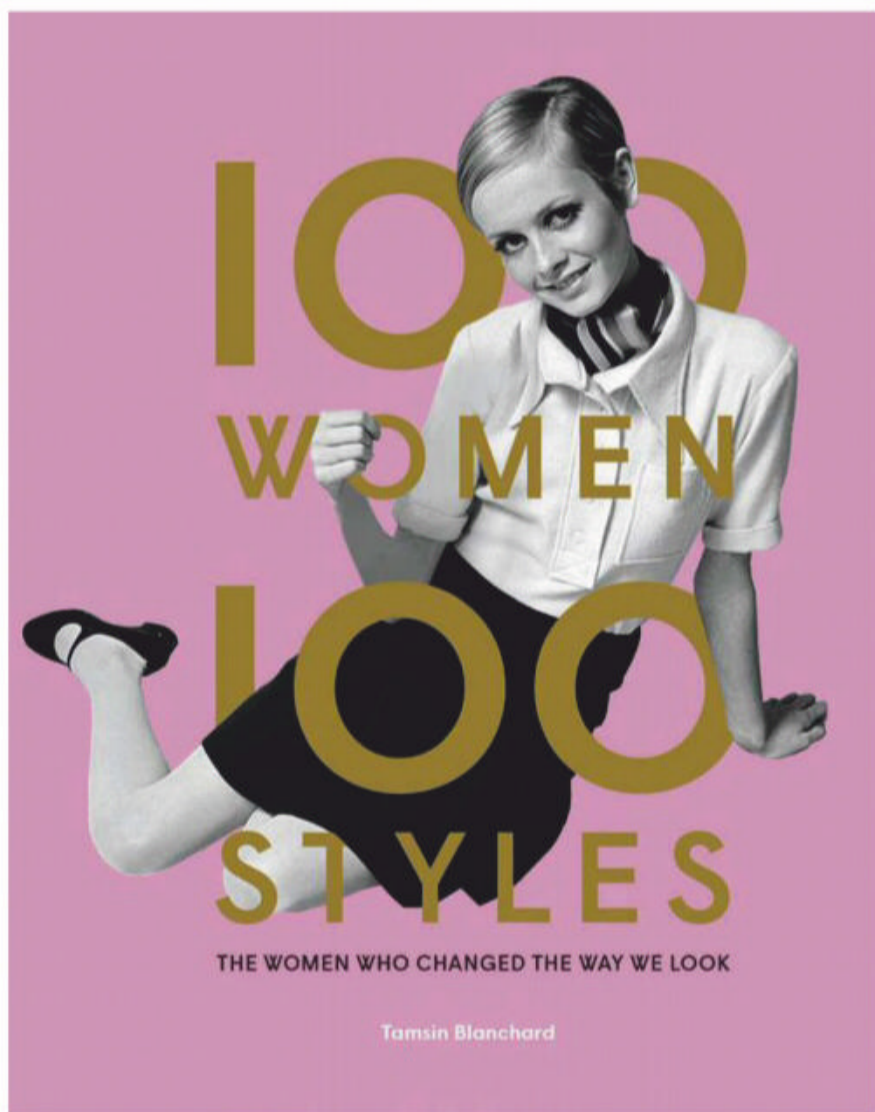
I've seen so many Landers on my Instagram feed – it's become a cult hit in the sewing community, and it's easy to see why. With an on-trend wide-leg fit, they're a welcome (and comfy) alternative to more fitted jeans, and look great in colourful denim as well as the usual blue and black. See more at shop.truebias.com



CLOSET CASE PATTERNS' GINGER

Another popular pattern, Closet Case Patterns' Ginger is the ultimate jeans pattern that's designed to 'hug you in all the right places' while being easy to wear, which frankly is all I look for in a pair of jeans! Never made jeans before? Founder Heather's blog sewalong will demystify the process. store.closetcasepatterns.com





RAINBOW DETAILS

▼ Sportswear is a trend that's here to stay, so why not make it colourful? These organic cotton cuffs by Albstoffe have got us excited about sewing up cosy sweatshirts, joggers and hoodies and come in an array of colours and patterns, from 80s-style stripes (very *Stranger Things*) to leopard print and even metallics. Give it a try with our T-shirt project on p51, and visit www.hantex.co.uk for stockists.



TINSEL TOWN

Our Christmas is going to be merry and bright thanks to these retro prints with a Mid Century vibe by Clairice Gifford. Mixing classic reds and greens with splashes of bubblegum pink and aqua blue, the fun motifs in her new Tinsel collection include all the traditional festive favourites – candy canes, holly sprigs, tree baubles, jolly Santas – and so will fit right in amongst your favourite decs. For stockists see www.hantex.co.uk

STYLE TRAILBLAZERS

Who is your fashion muse? If you don't already have one, you're sure to discover yours on the pages of *100 Women 100 Styles*, a new book celebrating female icons with style, substance and a whole lot of attitude. From Frida Kahlo to Cara Delevingne, Tamsin Blanchard's new book profiles the personalities of each woman, showing what made them who they are. See more at www.laurenceking.com

3 OF THE BEST

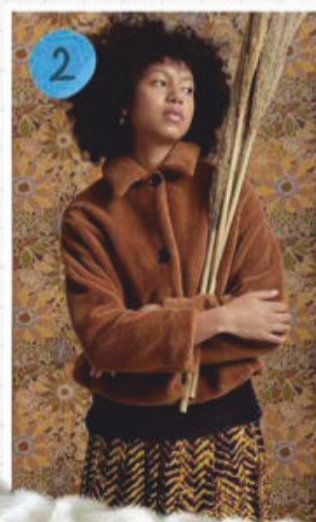
FAUX FUR

The best way to get cosy this winter? Stock up on faux fur for your stash, home and wardrobe.

1. Kids will love a cute mini bag made in their choice of faux fur from Stoff & Stil – and we'll love to make ourselves a snuggly coat like the one on p41. Bag pattern and fabric from www.stoffstil.co.uk

2. Party season always brings the same dilemma – how to keep warm in our sparkly frock? This neat little jacket is perfect, and will look just as good with jeans, too. From www.oliverbonas.com

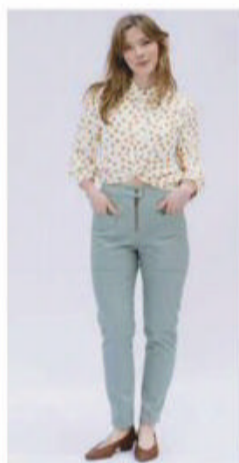
3. This textured geometric cushion cover has us wanting to give our house a minimalist makeover to match its chic, pared-back style. Use the code Collab10 for 10% off at www.busadesigns.com





WORKING IT

Victory Pattern's Sloane offers the best of workwear practicality and on-trend detailing. Included is the option to make overalls with a fitted silhouette, exposed metal zip and patch pockets – or just omit the bodice, add a waistband and make as a pair of tapered trousers. Go to www.victorypatterns.com



BETTER NATURE

Camille, designer at indie sewing pattern label Camimade, has created two new patterns inspired by her childhood spent in Normandy, with memories of forest walks, building huts, climbing trees and collecting leaves. The Feuillage combines classic shirt styling with a vent detail that gives it a unique sense of movement, while the Écorce is a simple and chic trousers style that can be dressed up or down. Find them at www.camimade.com

OUT & ABOUT

SKILLS, SHOWS & EVENTS

7-10 NOVEMBER

The Knitting & Stitching Show. RDS, Dublin. A four-day multi-craft show, with expert demos, workshops and plenty of stash shopping. www.theknittingandstitchingshow.com

14 NOVEMBER

Sew A Christmas Table Runner. Backstitch, Barton. One for confident-beginner quilters, this takes you through making a seasonal patchwork runner. www.backstitch.co.uk

17 NOVEMBER

Make Your Own Advent Calendar! The Makery, Bath. Get feeling festive and make a simple advent calendar ready for December, ideal for beginners. www.themakery.co.uk

UNTIL 26 JANUARY 2020

Norman Hartnell – A Tribute. Fashion and Textile Museum, London. A display of clothes and accessories from the London fashion scene (1920s-1930s). www.ftmlondon.org

INSPIRING BOOKS



CREATE WITH CORK FABRIC
Jessica Sallie Kapitanski (£20, Stash Books)

Discover the many creative possibilities of cork fabric with this book from the designer behind Sallie Tomato patterns. Cork comes in a rainbow of colours, is eco-friendly and is easy to work with using your regular sewing tools, and Jessica showcases how versatile it is with 17 projects to try, including a stylish everyday backpack, geometric necklace, wall hanging and more. www.ctpub.com



WHIMSICAL FELT EMBROIDERY

Meghan Thompson (£16.99, Page Street Publishing)

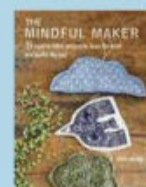
Add a touch of whimsy to your home with this book of embroidery hoop designs to stitch by Meghan Thompson (aka @oliveandfox), which pair hand-stitching with felt motifs. Meghan walks you through the essential stitches and shares her tips and tricks for stitching the book's 30 beginner-friendly designs, each including full-size templates. www.pagestreetpublishing.com



BEGINNER'S GUIDE TO SCREEN PRINTING

Erin Lacy (£9.99, Search Press)

Erin Lacy demystifies the art of screen printing, with inspiring photography, beautiful projects and easy-to-follow techniques. You'll learn how to make a screen using an embroidery hoop and silk fabric, print onto different surfaces such as wood, cork and fabric, and create 12 coastal and botanical-themed projects with your printed designs. www.searchpress.com



THE MINDFUL MAKER

Clare Youngs (£12.99, CICO Books)

Take time out of your day to slow down and indulge in mindful crafting with Clare Youngs' 35 projects. You'll learn a variety of different techniques, such as block printing, punch needling, shibori dyeing, weaving, macramé and quilting, all of which encourage a mindful approach and will help you get into a 'flow' state of mind. *Psst! Make a Scandi-style stocking from the book on page 85.* www.makeetc.com

Sewing
QUARTER



See website for T&Cs.
www.SewingQuarter.com

**FREE
P&P**

when you spend £30
or more

WITH CODE

SSCAL

Available to pre-order now

A sewing treat every day
in the lead up to Christmas with
Sewing Quarter's Advent Calendar

Watch us on Freeview 73, Sky 687 or online at www.sewingquarter.com



WIN: 15 METRE FABRIC BUNDLE

Win a bundle of colourful Christmas fabric from Makower UK worth £210

When it comes to Christmas, the more the merrier, right? How about a whole 15 metres more? We've teamed up with Makower UK to offer-up this huge bundle of festive fabrics from their retro-inspired 'Merry' collection for one lucky reader to win! Makower UK are a leading supplier of premium 100% cotton patchwork and quilting fabrics and supply retailers and manufacturers all over the world. This, their latest Christmas collection, contains everything from kitsch reindeer silhouettes and retro baubles to dinky holly leaves, wrapped presents and glitzy snowflakes. And if all that wasn't enough to get you in the mood for the brightest season of the year, designer Lynne Goldsworthy (of www.lilysquilts.blogspot.com) has even created some free patterns for you to get started on right away. Find full instructions and templates to make a patchwork star cushion and Christmas tree wall hanging from these very fabrics, at www.makoweruk.com. To be in with a chance of winning this huge bundle, just in time for Christmas, enter our competition at www.simplysewingmag.com

WIN: SCISSORS + VLIESELINE SET

Win a bundle of Vlieseline tapes and a trio of Hemline scissors worth £120

You'll be amazed at how Vlieseline can make tasks quicker, easier with their specialist tapes. Waist-shaper from Vlieseline has perforations to provide pressing lines for the centre fold and seams, giving a sharp and accurate finish. Framilastic is an elasto-plastic tape specially designed for sewing stretchy fabrics to give shape retention on garment parts that need to retain their shape. Perfect Hem is an innovative product to give you a ready-made, perfectly stitched hem without a needle or thread (or seamstress) in sight! Five lucky winners will receive a pack of each plus a set of Hemline scissors worth a total of £120. Find out more at www.vlieseline.com and for stockists, contact Lady Sew and Sew (01491 572528) www.ladysewandsew.co.uk or Six Penny Memories (01207 565728) www.six-penny.com. To enter this competition visit www.simplysewingmag.com



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

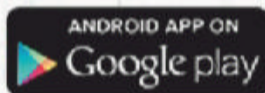
Simply Sewing

FRESH IDEAS WITH FABRIC



START YOUR FREE TRIAL TODAY*!

- Download the latest issue straightaway, for free
- Your next issue is free too
- Get a further 12 issues in your first year
- All issues download automatically
- Download it once... read it offline forever



iPad is a trademark of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc.
NOOK is a registered trademark of Barnes & Noble, Inc. NOOK Tablet is a trademark of Barnes & Noble, Inc
*Free trial not available on Zinio

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



TO SUBSCRIBE SIMPLY VISIT:
WWW.SIMPLYSEWINGMAG.COM/DIGITAL

* Free trial not available on Zinio.
The digital version of the magazine does not include the cover gift that you would find on newsstand copies.



VIVA LA FIESTA

Bring summer party vibes to your dining space all year round with a makeover in colourful prints.

Designers: **REBECCA REID** Styling: **LISA JONES** Photography: **DAVE CAUDERY AND JESSE WILD**



HANGING LANTERNS

Bring back memories of candlelit summer evenings in the garden with a boho-print hanging lantern. Made with two embroidery hoops and yarn hanging cords and lit up with a battery-powered LED light, it can be hung wherever you're in need of a little extra mood lighting – including the garden, when the warm weather finally returns.



TABLE RUNNER

The quickest way to decorate your dining table before the guests arrive? Just throw on this simple patchwork runner with a pom pom trim for an instant hit of colour and print. Its colour-block effect is created with pieced strips, sewn together with flat-felled seams for a super-neat finish.







BANNER

What better way to show off your stitching skills than with this slogan appliqué banner for welcoming family and friends to your home? We've fussy-cut our favourite prints for the flowers – and, of course, finished things off colourfully with pom poms and contrast binding.

BENCH CUSHION

We say there's no such thing as too many prints...so we've used them all for this patchwork bench cushion! A great stash-buster, it's created with strips in mix-and-match fabrics for an eclectic look and decorated with self-cover buttons to make the most of every scrap.

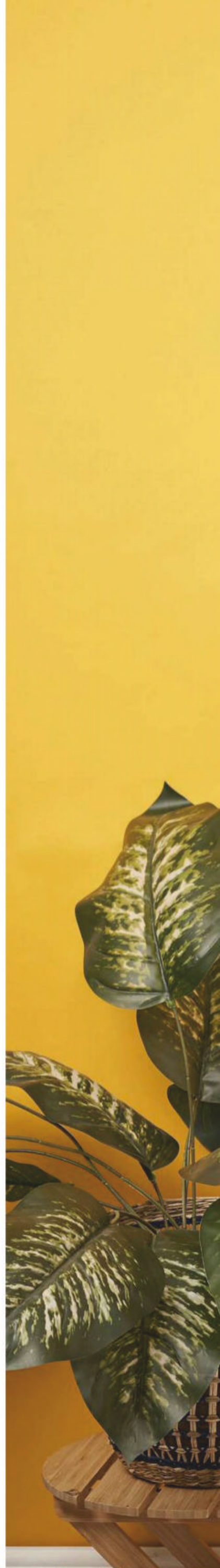


TEA TOWELS

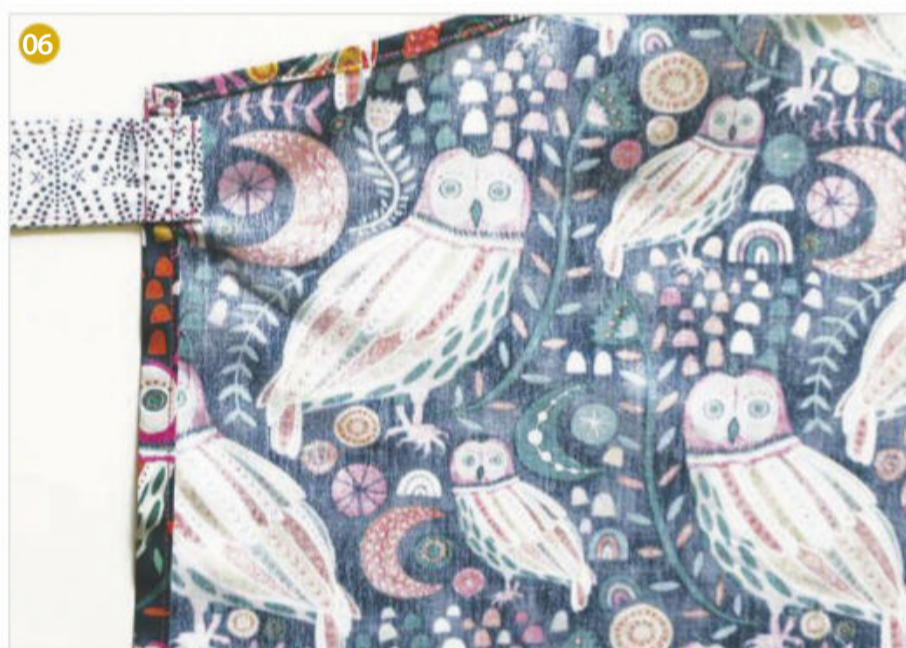
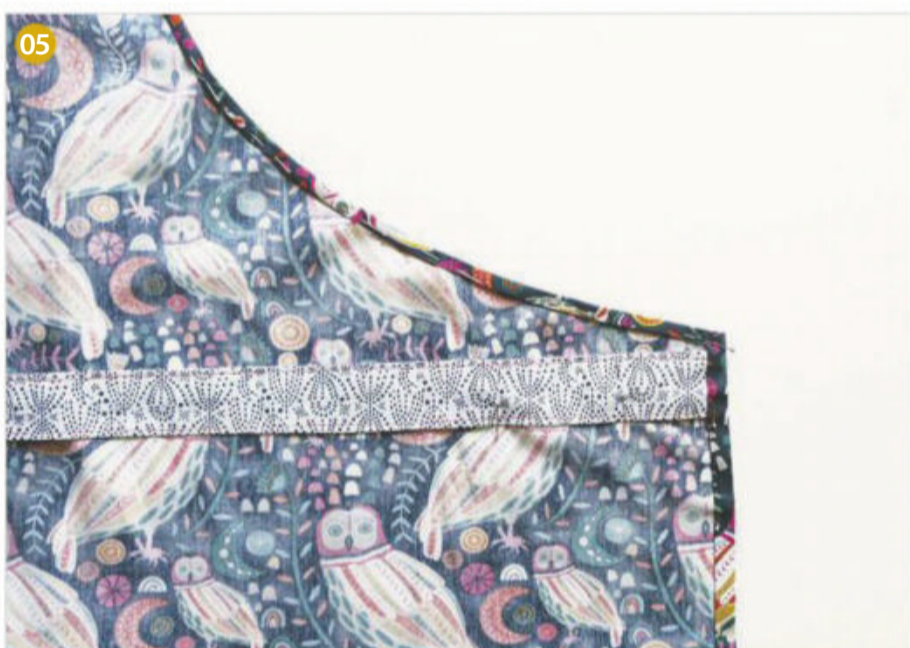
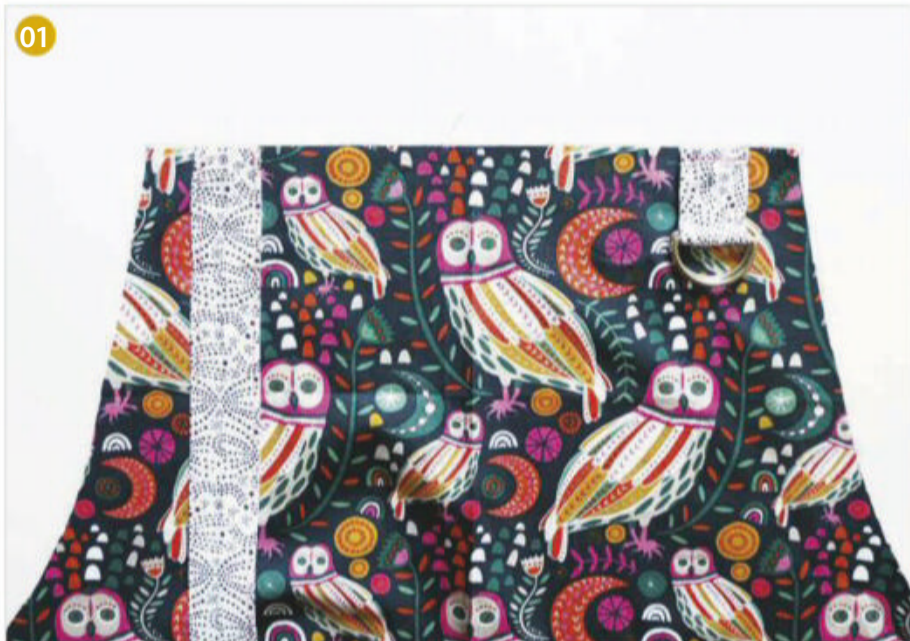
Tea towels are one of the simplest things to make, so why not jazz them up a bit *and* practice some new skills at the same time? Add a contrast strip joined with a flat felled seam for neatness, and trim it with cotton lace – you could even crochet your own for extra crafty points.

APRON

Protect your me-mades from spills with this classic apron style featuring practical, utility-inspired details, including a roomy patch pocket and an adjustable D-ring strap. The design would be easy to downsize to create a cute matching mini-me version for little chefs, too.







APRON

YOU WILL NEED

- Main fabric: 100x100cm (39x39in)
- Contrast fabric: 90x90cm (35x35in)
- D-rings: 2 x 30mm (1¼in)
- Matching thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Lugu collection by Jessica Swift for Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf

Main fabric: Sova Dayglow. Ref: AGFLGU67100.

Contrast fabric: Konstelacija Valge. Ref: AGFLGU57101.

NOTE

- Use a 1.5cm (⅝in) seam allowance throughout unless otherwise stated.

CUTTING OUT

Step one You need to draw half of the apron pattern by following the diagram and using the measurements on page 25. Seam allowances are included on the pattern.

Step two Fold your main fabric in half lengthways. Line up the fold line on your pattern with the fold of the fabric, pin and cut out.

Step three From the contrast fabric cut:

Top edge facing: 7x28cm (2¾x11in).

Pocket: two pieces, 28x59cm (11x23¼in) each.

D-ring loop: 9x9cm (3½x3½in).

Neck strap: 9x60cm (3½x24in).

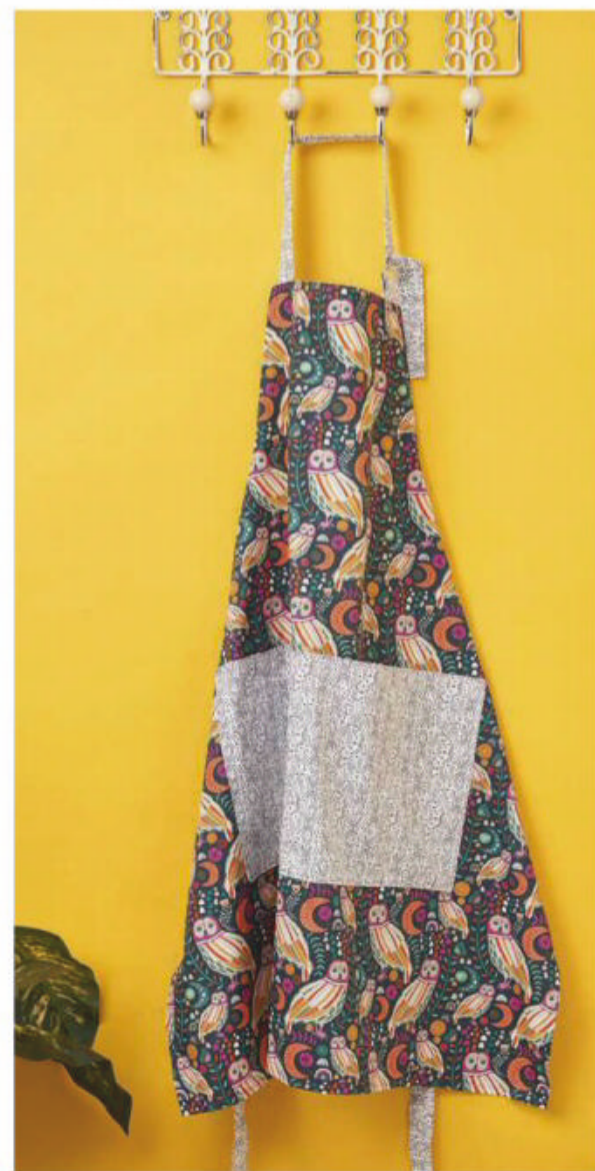
Side straps: two strips 9x65cm (3½x26in) each.

ATTACHING THE FACING AND STRAPS

Step one To make the D-ring loop, fold the D-ring loop fabric strip in half with right sides (RS) facing then stitch together down the length. Turn RS out, press and topstitch down both long edges.

Step two Thread the D-ring loop through the D-rings and stitch the short edges together 1cm (⅜in) in from the ends. Matching raw edges, pin it to the RS of the top of the apron 2cm (¾in) from the right-hand edge.

Step three Fold the neck strap fabric strip in half with RS facing then stitch together down the length and across one short end. Turn RS out, press and topstitch all the way around.





Step four Pin the raw short end of the neck strap 2cm ($\frac{3}{4}$ in) from the left side of the top of the apron, with the RS together and with the raw edges matching. **01**

Step five Place the facing RS together with the top of the apron and then pin into place, sandwiching the webbing in between. Stitch together all the way along. **02**

Step six Turn the facing over to the wrong side (WS) and press so the seam lies right at the top edge. Topstitch along the top to neaten and strengthen the D-ring loop and neck strap. **03**

Step seven Turn the bottom edge of the facing under by 1.5cm ($\frac{5}{8}$ in) and pin then stitch into place to the main apron fabric. **04**

HEMMING THE APRON

Step one Turn the curved sides under by 5mm ($\frac{1}{4}$ in) then 5mm ($\frac{1}{4}$ in) again and press. Turn the straight sides and the bottom edge of the apron under by 1cm ($\frac{3}{8}$ in) then 1cm ($\frac{3}{8}$ in) again. Press.

Step two Fold one side strap fabric strip in half with RS facing then stitch together down the length and across one short end. Turn RS out, press and topstitch all the way around. Repeat to make the other side strap in the same way.

Step three Take the raw end of one side strap and tuck it inside the turned-under edge of the apron at the top of the straight side and pin into place.

Repeat with the other strap on the other side of the apron. **05**

Step four Stitch the turned-under edges to hem, stitching over the straps to hold them in place.

Step five To strengthen the side straps and make them face outwards, fold them so they sit flat against the WS of the apron and topstitch in place with a couple of lines of stitching, being sure to backstitch at the beginning and end of each line for extra security. **06**

ADDING A POCKET

Step one Place the pocket and pocket lining RS together and stitch all the way around, leaving a gap along one of the short edges for turning. **Step two** Turn the pocket RS out and fold the edges of the turning gap to the inside and press. Topstitch two parallel rows along the top edge of the pocket to neaten and decorate. **07**

Step three Pin the pocket to the front of your apron following the pocket positioning guide on the diagram. Stitch in place down the sides and across the bottom edge.

Step four To divide the pocket into sections, stitch a vertical line down the centre of the pocket then stitch another line parallel to this 5mm ($\frac{1}{4}$ in) away. Stitch another pair of vertical lines through the centre of the left side of the pocket as shown on the diagram. **08**

PATTERN DIAGRAM

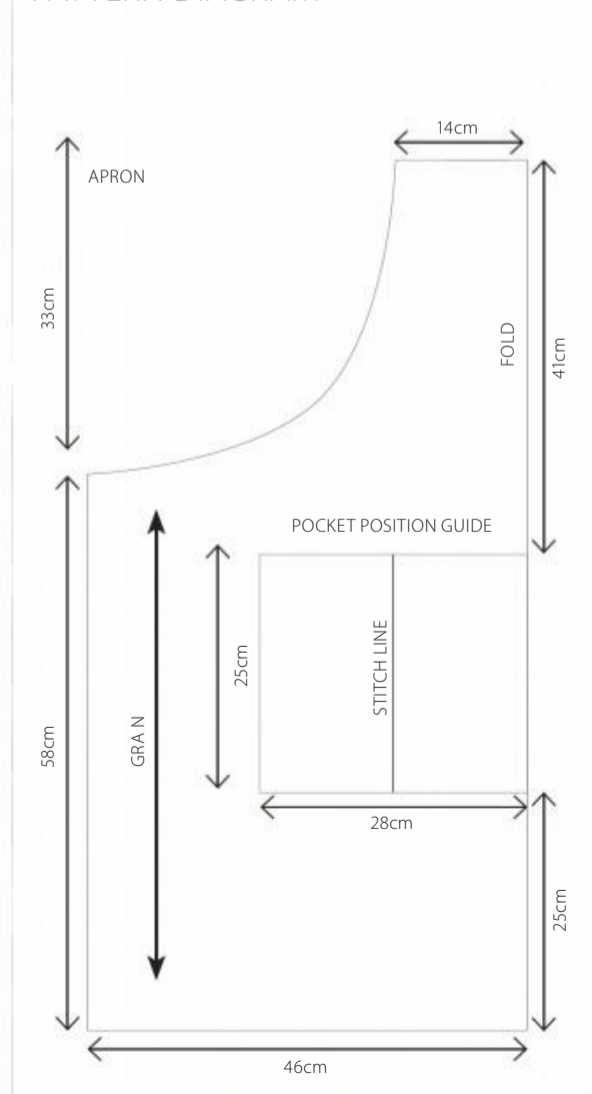


TABLE RUNNER

YOU WILL NEED

- Fabric A: see instructions for details
- Fabric B: see instructions for details
- Fabric C: see instructions for details
- Pom pom trim
- Matching thread
- Basic sewing kit

MATERIALS USED

Pom pom trim: Volleyball Bobble Fringe Multi Colour in 1.5cm diameter, from www.thestripescompany.com

The fabrics used are from the Lugu collection by Jessica Swift for Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf

Fabric A: Efflorescent Vivid. Ref: AGFLGU67105.

Fabric B: Lumina Dusk. Ref: AGFLGU57103.

Fabric C: Tekstiiil Solarflame. Ref: AGFLGU57106.

MEASURING UP

Step one You can make the runner to the exact measurement to fit your table. Ours is 50cm (20in) wide and overhangs each end of the table by 30cm (12in).

To calculate the width, decide on the width you would like your finished runner to be and add 6cm (2 $\frac{3}{8}$ in) to this for hems. To calculate the length, measure the length of your table and add 60cm (24in) to this for the overhang.

Step two Cut the fabric to the following measurements:

Fabric A: Width x length – 60cm (24in) + 4cm (1 $\frac{5}{8}$ in).

Fabric B: Width x 24cm (9 $\frac{3}{4}$ in), cut two pieces.

Fabric C: Width x 15cm (6in), cut two pieces.

JOINING THE STRIPS

Step one The table runner is constructed with the Fabric A in the centre, the wide border Fabric B either end of this and the narrow border Fabric C either end of these. A flat felled seam is used to join the strips here as it's flat and won't fray.

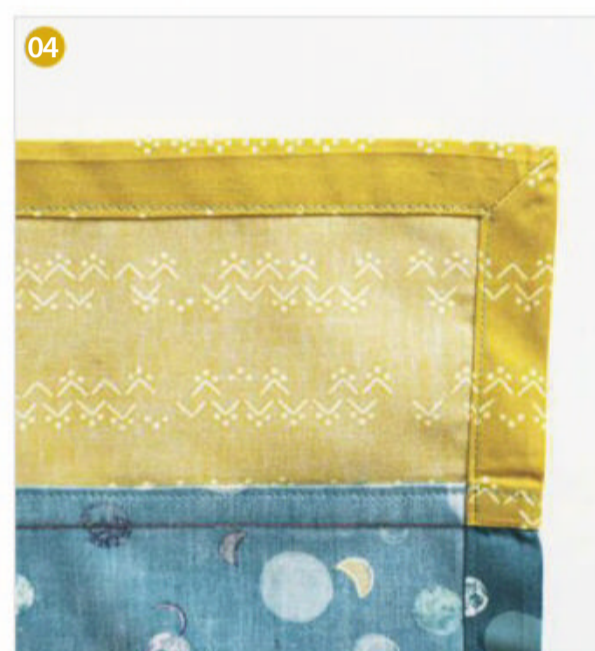
Step two Place one width side of Fabric A right side (RS) together with one width side of one Fabric B piece and stitch together using a 2cm ($\frac{3}{4}$ in) seam allowance.

Step three Trim 1cm ($\frac{3}{8}$ in) off the Fabric B seam allowance to reduce bulk.

Step four Fold the Fabric A seam allowance over so it lies on top of the Fabric B seam allowance and press in place.

Step five Fold the Fabric A seam allowance under and press so it wraps around the main fabric seam allowance and the raw edges are tucked inside.

Step six Stitch this folded-over seam allowance in place close to the edge.



Step seven Repeat this process to join one width side of one Fabric C piece to the raw width edge of the Fabric B piece which you have just joined on.

Step eight Repeat this process to join the other Fabric B piece and Fabric C piece to the other width side of Fabric A.

PRESSING A CORNER

Step one Turn the edges of the table runner under by 1cm ($\frac{3}{8}$ in) to the wrong side (WS) all the way around and press.

Step two Now turn all the edges over by 2cm ($\frac{3}{4}$ in) to the WS and press in place all the way around. The corners will be folded over each other as you press the sides under. **01**

Step three Working on just one corner, open out the fabric so that just the first 2cm ($\frac{3}{4}$ in) crease is unfolded ready to create a mitred corner.

MITRING A CORNER

Step one Measure 4cm (1 $\frac{5}{8}$ in) up from the corner along the folded edge and mark this position with an erasable marker just on the edge of the fabric.

Step two Measure and mark 4cm (1 $\frac{5}{8}$ in) again from the corner along the side.

Step three Draw a line between the two marks to join them up across the fabric and folds. **02**

Step four Fold the corner in half diagonally so it is RS together and matching up the marks on each

side. Pin together along the marked line.

Step five Sew along the marked line you have just marked, remembering to backstitch at each end to secure.

Step six Trim the corner fabric off 5mm ($\frac{1}{4}$ in) outside your stitched line. **03**

FINISHING THE CORNERS

Step one Turn the corner RS out and push the point out carefully so it forms a neat point, but take care not to pierce the fabric. The end of a narrow paintbrush is ideal for this.

Step two Press the corner flat so you have a neat mitred corner.

Step three Repeat this process with the other three corners of the table runner.

Step four Topstitch close to the edge of the border all the way around. **04**

ADDING THE TRIM

Step one Cut two pieces of pom pom trim the same length as the short ends of the table runner, adding 1cm ($\frac{3}{8}$ in) at either end for turning under.

Step two Pin the tape of the pom pom trim to the WS of the hem of the runner at either end, turning under the raw edges of the tape at either end to finish neatly.

Step three Stitch the tapes into place either by hand or machine to finish.

BANNER

YOU WILL NEED

- Main fabric: 55x55cm (22x22in)
- Contrast fabric: 100x112cm (39x44in)
- An assortment of print fabrics
- Felt: 20x50cm, for the letters
- Bondaweb: 50x50cm (20x20in)
- Wadding: 65x65cm (26x26in)
- Pom pom trim: 55cm (22in)
- Dowel: 60cm (24in)
- Matching thread
- Basic sewing kit

MATERIALS USED

Pom pom trim: Volleyball Bobble Fringe Multi Colour in 1.5cm (5/8in) diameter, from www.thestripescompany.com

Felt: 1mm 100% Wool Felt in Onyx from www.woolfeltcompany.co.uk

The fabrics used are from the Lugu collection by Jessica Swift for Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf

Efflorescent Vivid. Ref: AGFLGU67105.
 Tekstil Solarflame. Ref: AGFLGU57106.
 Lumina Dusk. Ref: AGFLGU57103.
 Naktis Cirsium. Ref: AGFLGU57107.
 Konstelacija Valge. Ref: AGFLGU57101.
 Sova Dayglow. Ref: AGFLGU67100.
 Konstelacija Valge. Ref: AGFLGU57101.

CUTTING OUT

Step one Cut the contrast fabric as follows:

Banner back: 65x65cm (26x26in).

Casing: 6x53cm (2 3/8x21in).

Binding fabric: three strips 4.5x112cm (1 7/8x44in).

PREPARING THE PIECES

Step one Download and print the template from www.simplysewingmag.com/downloads.

Step two Turn the template over to the wrong side (WS) and trace over all the different elements of the design onto the paper side of the Bondaweb. Cut out roughly outside the drawn lines.

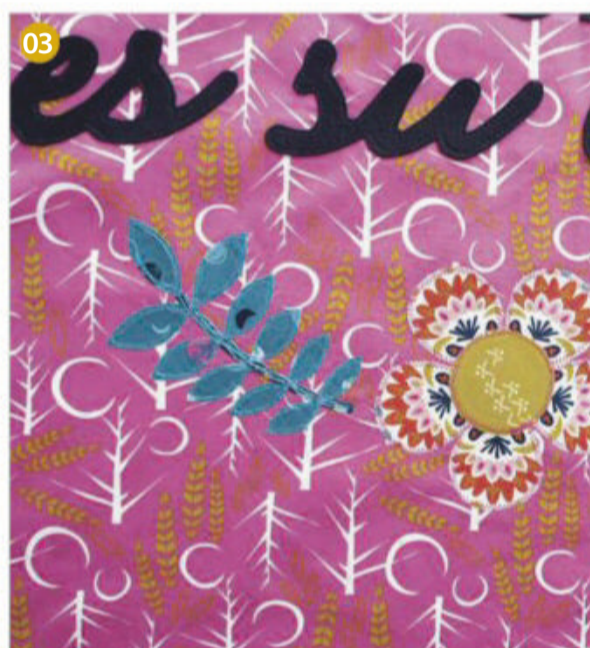
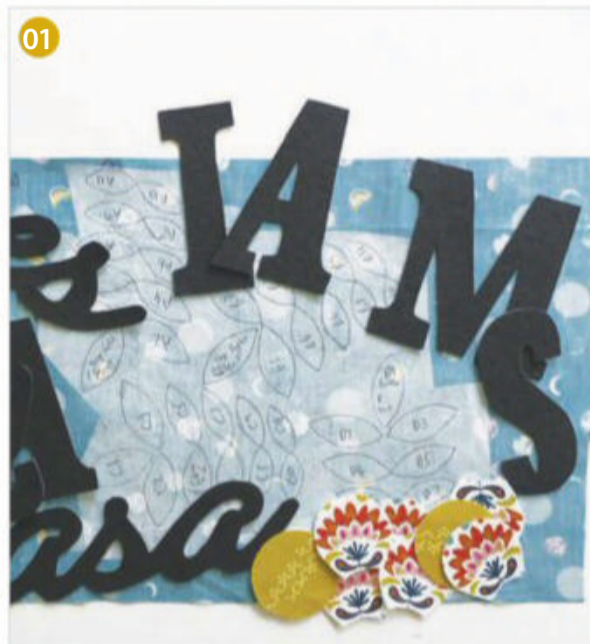
Step three Decide which fabric you want to use for which elements. We used felt for the lettering then a mixture of prints and colours for the flower petals, flower centres and leaves. We cut out the leaves and stems separately but you could cut the whole leaf section as one piece if you prefer.

Step four Press the Bondaweb shapes paper-side up on to the WS of the fabric and felt. **01**

Step five Cut carefully along the drawn lines to make each fabric shape.

Step six Place all the cut out shapes onto your background fabric, referring to the template for positioning or move them around until you are happy with the arrangement. **02**

Step seven Peel of the paper backing from each shape and carefully press into place.



WORKING THE APPLIQUÉ

Step one Each of the appliqué pieces needs to be stitched into place so they are secure and also to decorate them. You can do this by hand or machine, whichever method you prefer.

Step two For the lettering, we topstitched the letters into place close to the edge using a machine straight stitch.

Step three We used free machine embroidery for the leaves, which gives a more sketchy look and works well for adding extra detail and texture. We worked a machine zigzag stitch around the petals and flower centres to add more definition. **03**

WORKING THE QUILTING

Step one Place the backing fabric right side (RS) down with the wadding centrally on top, making sure both layers are flat.

Step two Place the appliquéd banner front RS centrally up on top then tack the three layers together in a grid formation.

Step three Quilt the three layers together in whatever pattern you prefer. We echo quilted just outside the edge of all the words and motifs.

Step four Trim the wadding and backing fabric level with the banner front.

FINISHING OFF

Step one Turn the side and bottom edges of the

casing strip under by 1cm (3/8in) all the way around and press. Stitch these edges in place to hem.

Step two Pin the casing to the top of the banner back, matching the top raw edge of the casing with the top of banner and positioning it centrally across as it is shorter than the banner's width.

Step three Staystitch the top of the casing in place just 3mm (1/8in) from the raw edges to hold then slipstitch the bottom edge to the back of the banner, making sure the stitches don't come through to the front. The sides are left open for inserting the dowel. **04**

Step four Place the binding strips RS facing at right angles and stitch together diagonally across then trim the seam and press it open.

Step five Starting in the centre of one side, place the strip RS together with the banner, matching raw edges. Turn the short end under by 1cm (3/8in)

Step six Stitch together all the way around, folding the corners neatly as you go, and then overlap the other end on top of the beginning by 1cm (3/8in), trimming off the excess.

Step seven Fold the binding to the back of the banner then turn the long edge under so it covers the stitching line. Topstitch or slipstitch in place.

Step eight Pin then slipstitch the pom pom trim to the bottom edge of the back of the banner.

Step nine Push the dowel through the casing then tie string either end to hang.

BENCH CUSHION

YOU WILL NEED

- Six different fabric prints: see instructions for measurements
- Polyester fibrefill
- Pom pom trim
- 10 x self-cover buttons
- Matching thread
- Basic sewing kit

FABRICS USED

Pom pom trim: Volleyball Bobble Fringe Multi Colour in 1.5cm diameter, from www.thestripescompany.com
 Soft sculpture needles: www.sewingquarter.com
 The fabrics used are from Lugu by Jessica Swift for Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf
 Efflorescent Vivid. Ref: AGFLGU67105.
 Tekstiil Solarflame. Ref: AGFLGU57106.
 Lumina Dusk. Ref: AGFLGU57103.
 Naktis Cirsium. Ref: AGFLGU57107.
 Konstelacija Valge. Ref: AGFLGU57101.
 Sova Dayglow. Ref: AGFLGU67100.

NOTE

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

MEASURING UP

You can make the cushion to the exact measurement to fit your own bench. Ours is 27cm (10 5/8in) wide and 100cm (39in) long.

Step one To calculate the width, measure the width of your bench. Add 3cm (1 1/4in) to this for a 1.5cm (5/8in) seam allowance at either end.

Step two To calculate the length, measure the length of your bench. We have used six different fabrics to create a striped effect so divide the length measurement of your bench into six then add 3cm (1 1/4in) to each piece for seam allowances. If your bench length doesn't divide equally by six then round it up to the nearest centimetre – it doesn't matter if the cushion is a little longer as the buttons will pull it in a bit.

Step three Cut two pieces of each of the six fabrics to your calculated width and length as you'll need to use one set of six for the front and one set of six fabrics for the back.

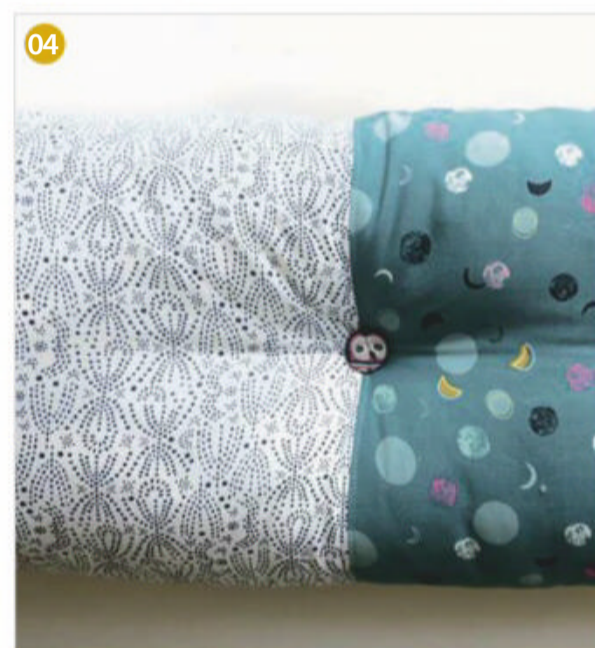
JOINING THE STRIPS

Step one Once you've cut the fabric strips, lay out one of each in your chosen order.

Step two Join all of the strips right side (RS) together along the width of each to make the cushion front.

Step three Press the seams open then topstitch either side of each seam. This will strengthen the seam so that it can withstand pressure and will also add decoration. ⁰¹

Step four Repeat this process to create the back of the cushion.



ADDING THE POM POMS

Step one Pin a length of pom pom trim along one end of the joined cushion front piece. Line the edge of the tape up with the raw edges of the fabric, making sure the string of the pom poms is 1.5cm (5/8in) away from the raw edge so that it will be stitched in the seam when you join the cushion front and back together.

Step two Trim away any pom poms on either end that are within the 1.5cm (5/8in) seam allowance.

Step three Stitch the trim into place down the centre of the tape. ⁰²

ASSEMBLING THE CUSHION

Step one Place the cushion front and cushion back RS together then pin together all the way around, making sure you match the seams between each fabric piece carefully.

Step two Stitch together, leaving a 15cm (6in) turning gap unstitched in the centre of one long edge. Make sure when you stitch along the short ends you only stitch through the pom pom strings and the tape remains within the seam allowance.

Step three Clip the corners and then turn RS out. Fold the edges of the turning gap to the inside and press well.

Step four Stuff the whole cushion fairly firmly. You want the cushion to be comfortable to sit on but not too firm or too soft.

Step five Slip stitch the turning gap closed by hand, stitching back along the gap so it is held together securely. ⁰³

ATTACHING THE BUTTONS

Step one Cover all the self-cover buttons using scraps of the fabric you used for the cushion, following the manufacturer's instructions.

Step two Mark the centre of each of the seams between the fabric sections on both the front and back of the cushion.

Step three Using strong thread or doubled-over sewing thread, secure one end on one of the centre marks. Thread a button on then take the needle through to the other side at the central mark. Using a long soft sculpture needle is ideal for this as they are extra long so will reach through the cushion.

Step four Thread another button on your needle then keep taking the needle through from one side to the other and through the button each time. Pull the thread tightly so you achieve a dip in the cushion. This will help to hold the filling in place inside and add a decorative detail to the cushion as well. ⁰⁴

Step five Repeat this to stitch pairs of buttons in the centre of each seam. If your cushion is very wide then you could add two evenly spaced buttons on each seam.



TEA TOWEL

YOU WILL NEED

- Main fabric: 63x56cm (25x22in)
- Contrast fabric: 23x56cm (9x22in)
- Cotton lace: 60cm (24in)
- Stranded cotton
- Matching thread
- Basic sewing kit

FABRICS USED

The fabrics used are from Lugu by Jessica Swift for Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf Efflorescent Vivid. Ref: AGFLGU67105. Tekstiiil Solarflame. Ref: AGFLGU57106. Lumina Dusk. Ref: AGFLGU57103. Naktis Cirsium. Ref: AGFLGU57107. Konstelacija Valge. Ref: AGFLGU57101. Sova Dayglow. Ref: AGFLGU67100.

NOTE

- We crocheted the edges of our tea towels for a vintage look. Work a blanket stitch along the edges then crochet into the horizontal stitches. Find instructions at www.molliemakes.com/craft/decorate-tea-towels-crochet-edging

CUTTING OUT

Step one From the contrast fabric cut out the following pieces:

Border: 17x56cm (6¾x22in).

Hanging loop: 6x20cm (2¼x22in).

JOINING THE FABRICS

As the wrong side (WS) of your tea towel will be seen, it will look better if you finish the border and main fabric seam neatly. This is optional but will look professional. We chose to use a flat felled seam to join the fabrics as it produces a flat seam which looks neat from both sides.

Step one Place the main fabric and contrast border strip right sides (RS) together, aligning the raw edges. Stitch together using a 2cm (¾in) seam allowance along the lower short edge of the main fabric and top long edge of the border fabric.

Step two Trim 1cm (¾in) off the main fabric seam allowance so that it is half the width of the border fabric seam allowance – this will reduce the bulk in the seam. **01**

Step three Fold the border fabric seam allowance over so it lies on top of the main fabric seam allowance and press in place. **02**

Step four Fold the border fabric seam allowance under and press so it wraps around the main fabric seam allowance and the raw edges are neatly tucked inside. **03**

Step five Stitch this folded-over seam allowance in place close to the edge. **04**

MAKING A HANGING LOOP

Step one Take the hanging loop fabric strip and fold the two long edges over to the WS so they meet in the centre.

Step two Fold the strip in half lengthways again and topstitch down to make the loop strip.

HEMMING THE TEA TOWEL

Step one Turn all four edges of the joined tea towel over by 1.5cm (½in) to the WS then 1.5cm (½in) again and press.

Step two Fold the hanging loop in half and slip the raw ends under the turned-over hem in the top left corner and pin.

Step three Stitch the hem down all the way around close to the edge, stitching through the hanging loop as you go.

Step four Turn the loop over so it sticks out beyond the edge of the tea towel and stitch down so it lies flat.

DECORATING THE TEA TOWEL

Step one Pin a length of cotton lace to the bottom hemmed edge of the border strip, turning the short ends under to neaten.

Step two Slipstitch in place to finish.

HANGING LANTERN

YOU WILL NEED

- Fabric: see instructions for details
- Two embroidery hoops of the same diameter
- Strong craft glue
- LED light (LED pull cord light bulb, battery operated, from Amazon)
- Cord for hanging (we used cotton yarn)
- Matching thread
- Basic sewing kit

FABRICS USED

The fabrics used are from Lugu by Jessica Swift for Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf Efflorescent Vivid. Ref: AGFLGU67105. Tekstiil Solarflame. Ref: AGFLGU57106. Lumina Dusk. Ref: AGFLGU57103.

MEASURING UP

Step one Separate the inner from the outer ring on one embroidery hoop.

Step two Measure the circumference of the inner ring. Add 4cm (1½in) to this measurement for the seam allowance. This is the fabric width.

Step three Now decide how long you want your lantern to be. This is the fabric length. We made the length of our lanterns twice the diameter of the embroidery hoop.

Step four Cut the fabric to your calculated width and length.

STITCHING THE FABRIC

Step one Fold the fabric in half with right sides (RS) together, matching the raw edges of the length of the piece.

Step two To double check your fabric tube will fit the inner hoop, place it on the outer edge and pin the fabric together at the top so the hoop fits snugly but not too tightly.

Step three Take the hoop out and pin the fabric together all the way down the length using the same allowance and then stitch together down this pinned line.

Step four Trim one seam allowance to 2cm (¾in) and the other to 1cm (¾in)

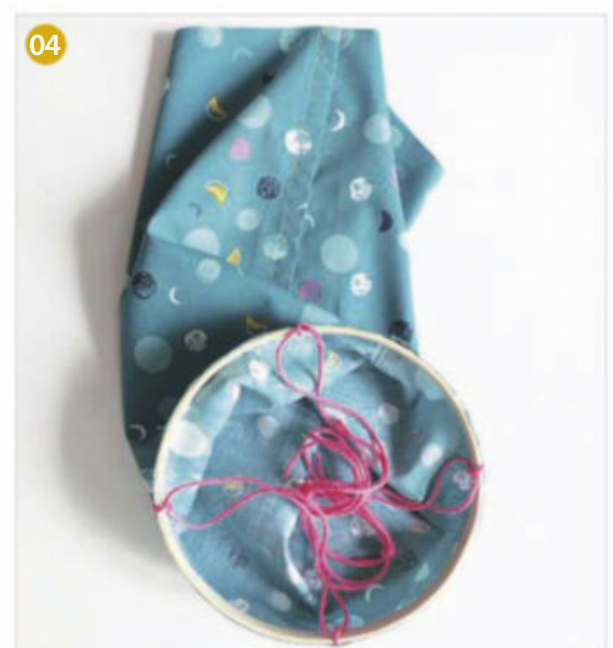
Step five Fold the wider fabric seam allowance over the narrower so it lies on top and press.

Step six Now fold the wider seam allowance under and press so it wraps around the narrower seam allowance and the raw edges are tucked inside.

Step seven Stitch this folded-over seam allowance into place close to the edge. This will give you a neatly enclosed flat felled seam on the inside of the lantern. **01**

ATTACHING THE HANGING CORD

Step one Measure and mark the quarter points of the circumference of the inner hoop in pencil. Place a small dab of glue or double-sided tape on



the outside of the hoop at these marks, just to hold the cord in place whilst you're trying it on.

Step two Cut a 120cm (47in) length of cord and tie it around opposite marks on the hoop. To do this mark a mark on the cord 30cm (12in) from each end in pen or by pushing a pin through.

Step three Knot the cord round the hoop at one pencil mark so the marked point lies on the top of the hoop. **02**

Step four Knot the other end of cord round the hoop at the opposite pencil mark so the other marked point lies on the top of the hoop. **02**

Step five Now bring the cord ends and the loop between them together and tie loosely in a knot.

Step six Repeat this to cut, mark and tie another 120cm (47in) length of cord across the other two marked points on the hoop. Leave these two cords separate for now. **03**

ATTACHING THE HOOPS

Step one Spread glue around the outer edge of the inner hoop which has the cord attached.

Step two Place the hoop inside the fabric tube so the top raw edges of the tube are level with the top edge of the hoop then carefully stick evenly into place. Leave until completely dry. **04**

Step three Place the outer hoop around the inner hoop so the fabric tube is sandwiched between them. Tighten the screw so it is secure.

Step four Repeat this to stick and attach the other embroidery hoop to the bottom raw edge of the fabric tube.

ADDING A LIGHT

Step one Hang an LED light inside the fabric tube, tying it to the hanging cords, then tie them all together at the top to hang up.



Meet our Fashion Mate

The **Singer 3333, 3337 and 3342 Fashion Mates** include:

- * Up to 32 Built-In Stitches
- * 1-Step & 4-Step Buttonholes
- * Built-in needle threader
- * Top drop-in bobbin
- * STAYBRIGHT™ LED Light
- * Adjustable Stitch Length
- * Heavy Duty Metal Frame
- * Free arm * On-board storage
- * A range of free accessories

PRICES FROM
£169



SINGER

The world's favourite sewing machines

Winner of Great British Sewing Bee 2019, Juliet Uzor, is our new fashion mate.

She's creating exciting projects on her Singer machine for you to try. For Juliet's suit visit www.singerco.co.uk/projects



@singersewinguk

www.singerco.co.uk

PSST!

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





THE PINAFORE DRESS

Make a staple **Pinafore Dress** to layer with your favourite tees, with two strap and patch pocket options to mix and match.

THE PINAFORE DRESS

This time of year is all about keeping cosy with stylish layering – and our cover-star Pinafore Dress is the ultimate mix-and-match layering piece! Colourful corduroy, classic denim and heavier-weight cottons are all ideal for this style, and you can customise it with the two pocket and strap options included for a different look. Would making pinafores to match every jumper in our wardrobe be too much? We think not.

YOU WILL NEED

- Main fabric: 2.7mx115cm (3ydx45in), 2.7mx140cm (3ydx55in)
- Contrasting topstitch thread (optional)
- 2 x buckle sets
- Matching thread
- Basic sewing kit

NOTES

- Use a 1.5cm (5/8in) seam allowance throughout unless otherwise stated.
- It is advisable to make a toile to check the fit and make any adjustments needed before cutting out your main fabric.

FABRIC SUGGESTIONS

Light to mediumweight wool, corduroy, medium to heavyweight cotton.

FABRICS USED

Corduroy fabrics from Anbo. Purple Pomegranate. Code: CORD1350. Aubergine. Code: CORD1970. Visit www.anbo.co.uk

BONUS PATTERN PIECE

The Pinafore Dress includes two pocket styles to try – a bib pocket and patch pockets. Turn to p58 for our step-by-step for sewing neat patch pockets every time, and for a bonus kangaroo pocket download for your Pinafore Dress.

Make with plain straps or a cross-over back strap detail.



STRAP DETAIL

Make with plain or cross-over straps, both finished with dungaree clips.

2 POCKET STYLES

Includes patterns for a bib pocket or patch pockets.

STAPLE LOOK

A classic, simple-sew pinafore dress designed for cord and denim.





Pick out the cornflower blue of these ditsy blooms for contrast pockets, www.sewingquarter.com



Magenta Floral, www.sewingquarter.com



Magnolia Springs Canvas www.hantex.co.uk



Kaleidoscope Floral, www.sewingquarter.com

FABRIC INSPIRATION

SAFFRON SPICE

Add autumnal flavour to your wardrobe with peppy prints in warming mustard, tomato and aubergine colourways.



Line Drawings Canvas, www.hantex.co.uk



Dark Purple Corduroy, www.backstitch.co.uk



Collar Ends Canvas, www.hantex.co.uk



Use a bold retro floral for a pinafore with a 1960s vibe, www.sewingquarter.com

WEAR IT WITH

CARAMEL HUES

Look chic in tortoiseshell textures and tawny tones.

Wear a subtle rose-pink lip for everyday, £3, direct.asda.com



Add chunky jewellery in resin and wood for a vintage 70s look, www.mandco.com



Tortoiseshell is a classic and a trend, and earrings are an easy way to wear it, www.marksandspencer.com



Layer up in a teddy coat so cosy you'll want to hug yourself, £35, www.matalan.co.uk



Swap a neutral bag for something bright with this yellow crossbody, £5, direct.asda.com



Mix suede and leather textures for a luxe finish, £85, www.whitestuff.com

Try cut-out detailing for a modern twist on traditional brogues, www.primark.com



FRENCH FANCY

We caught up with Atelier Brunette founder Annabelle about the city that inspires her designs, the company's admirable ethos, and how her fabric brand became a worldwide success.

Written by Melanie MacLeod.





Eye-eyed readers will have spotted Atelier Brunette's distinctive fabrics on the pages of this very issue (p39), and, with such striking designs and a range of equally aesthetically pleasing haberdashery items, we simply had to know more about the story – and the brains – behind the brand.

Paris-based Atelier Brunette was founded in 2013 by husband-and-wife team Annabelle and Rajeev; Annabelle is French, while Rajeev is Indian, and it was from their mix of skills and experience that the brand was born. "Atelier Brunette is based in Paris, but we also have a team in the Delhi region of India, where our fabrics are manufactured," explains Annabelle. "Almost all of our fabrics are made in India; we chose the country thanks to its ancestral know-how, and the fact that it's renowned for its textile industry and high-quality materials."

The brand initially launched with a line of cotton batiste fabrics, before expanding to

offer a variety of punchy printed fabrics, and a collection of buttons, zips and trimmings. "I launched the brand with the desire to offer quality fabrics with a refined graphic and colourful style," shares Annabelle. "When searching for fabrics I was unable to find what I wanted, so creating my own brand was a special reward for myself and our community of sewers. Our fabrics appeal to the modern sewer due to the beautiful motifs and quality craftsmanship."

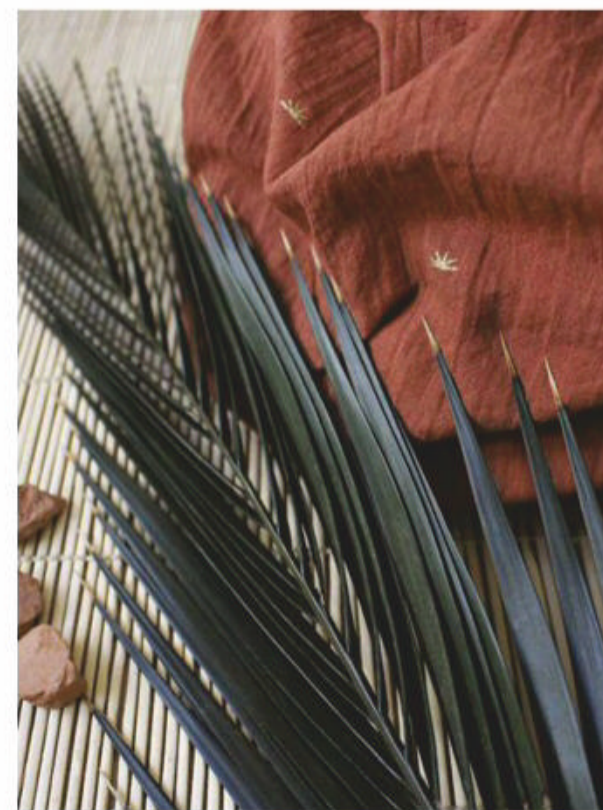
The haberdashery items coordinate with the fabrics, allowing the devoted fans of the brand to create an entire wardrobe exclusively from Atelier Brunette's offerings. "I have always loved making things with my hands,

so creating an entire outfit from my own fabrics with endless possibility and creativity is the most fulfilling experience ever, and it's what drives my passion," Annabelle says.

With each new collection becoming more popular than the last, how does Annabelle go about dreaming up designs so many sewists

"I HAVE ALWAYS LOVED MAKING THINGS WITH MY HANDS, SO CREATING AN ENTIRE OUTFIT FROM MY OWN FABRICS IS THE MOST FULFILLING EXPERIENCE EVER."

Above and below: Atelier Brunette's latest fabric collection was inspired by "the beautiful Mediterranean shores: the golden reflections of the Andalusian sun, the hot sand of the wild Camargue dunes, the colourful pebble beaches along the Italian coast," and includes three new gorgeous designs – Sunset, Dune and Granito – on soft, floaty viscose and light cotton crepe.



Photos: www.atelierbrunette.com



Photos: www.atelierbrunette.com

Below: Annabelle is passionate not only about the design of her fabrics, but the environmental impact, too. "Everything we sell is OEKO-TEX certified, which guarantees the absence of products that are toxic for the body and the environment throughout the manufacturing process. The future of our planet and the ethics of slow fashion are constantly on the radar for our company."



around the world love? "I am continuously looking to resource, recharge and find inspiration when designing our fabrics," she explains. "I find my inspiration through travelling, spending time with my family, reading a book, walking along Paris' beautiful streets, and in sewing itself. For me, anything can be translated into fabric inspiration; both mundane, everyday experiences and out-of-the-ordinary occurrences are inspiring."

If she *had* to choose a standout design from the collection, her "all-time favourites are the Stardust double cotton gauze fabrics," she reveals. "These versatile fabrics come in eight gorgeous colours and are extremely easy to sew with, plus the motif is perfect for both children and adults' clothing and accessories." Of course, she couldn't pick just one, though: "The Dune crepe viscose fabrics are a close second. They were our very

first printed fabrics of this kind, and their design mixed with the beautiful drape is just divine. With the three different colours, it's very easy to create an entire wardrobe of dresses, tops and separates."

"I FIND INSPIRATION THROUGH TRAVELLING, SPENDING TIME WITH MY FAMILY, READING A BOOK, WALKING ALONG PARIS' BEAUTIFUL STREETS, AND IN SEWING ITSELF."

While Annabelle is quick to identify her favoured fabrics, her customers' preferred designs switch frequently. "With the launch of each collection, the bestsellers change according to our clients' taste," she says. "We've had enormous success with our

Moonstone viscose fabrics, but our Twist Mustard and Bye Bye Birdie cotton fabrics continue to sell very well, too."

It's not just Atelier Brunette's instantly recognisable bold prints that help the brand stand out from the crowd; the fabrics' impact on the environment is also a key concern for Annabelle. "Everything we sell is OEKO-TEX certified, which guarantees the absence of products that are toxic for the body and the environment throughout the manufacturing process," says Annabelle. "The future of our planet and the ethics of slow fashion are constantly on the radar for our company, both individually and globally." With this combination of admirable ethics, on-trend prints and passionate founders – and a touch of Parisian cool, too – Atelier Brunette is truly a fabric brand for modern makers.

Visit www.atelierbrunette.com

PINUP

Make Nani Iro's floaty
midi skirt for your
everyday wardrobe



**CLICK
HERE!**
TO BUY THIS PATTERN
FROM **£6.99**
WHILE STOCKS LAST



This pattern is from *The Nani Iro Sewing Studio* by Naomi Ito (£20.99, published by World Book Media). Available at www.searchpress.com

Does anything beat the feeling of swishing around in something floaty, feminine and me-made? We don't think so – and this issue's Simple Skirt pattern by Nani Iro is made for swishing! With its soft gathers, flattering curved waistband, comfy elastic waist panel and easy-to-adjust length, this skirt is a dream to wear and a breeze to sew. From Nani Iro's new book, *The Nani Iro Sewing Studio*, the skirt is one of 18 timeless patterns to add to your capsule wardrobe, all in the brand's simple, artful style. Find it at www.searchpress.com

Craft your way to a handmade Christmas with our ultimate collection of festive makes. Inside you'll find easy-to-follow tutorials showing you how to crochet, papercut, knit, bake and sew over 50 decorations, homewares and gifts.

INSPIRED BY CRAFT

✓ Decorations ✓ Stockings ✓ Wreaths ✓ Advent ✓ Homewares ✓ Gifts

Make me!

CRAFT FOR CHRISTMAS

56 easy festive projects to make at home!

AMIGURUMI

POM POMS

TEMPLATES INCLUDED!

APPLIQUÉ

EMBROIDERY

SEWING

CROCHET

JUST £9.99!*

9 772632 824002

ORDER YOUR COPY TODAY!

ORDER ONLINE www.buysubscriptions.com/craftforxmas
OR CALL 03330 162 138 and quote 'Craft for Christmas print 1'

*UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) and are included as part of any inclusive or free minutes allowances (if offered by your phone tariff).
Outside of free call packages call charges from mobile phones will cost between 3p and 55p per minute. Lines are open Mon – Fri 8am-6pm and Saturday 9am-1pm for orders only.
Overseas please call +44 (0) 3330 162 138. Price applies to UK orders only. EUR price £11.99, ROW price £12.99. All prices include P&P. Please allow up to 28 days for delivery.

NO PATTERN
NEEDED!

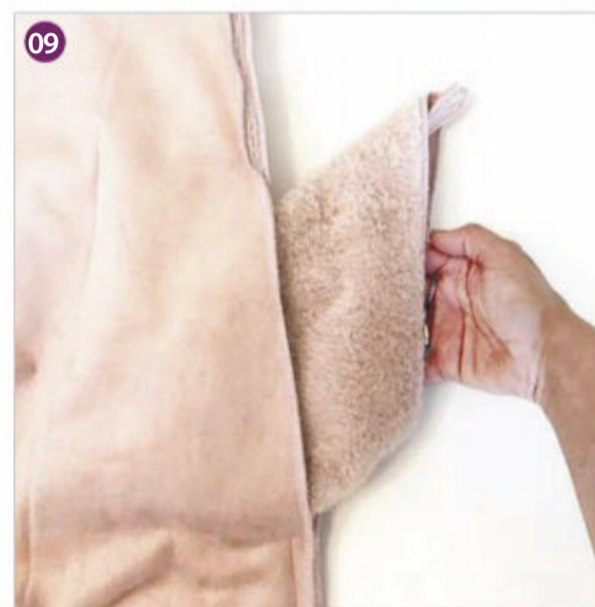
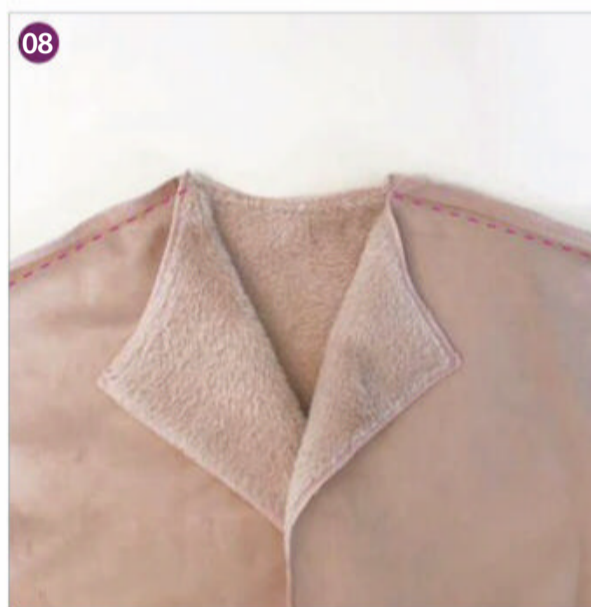
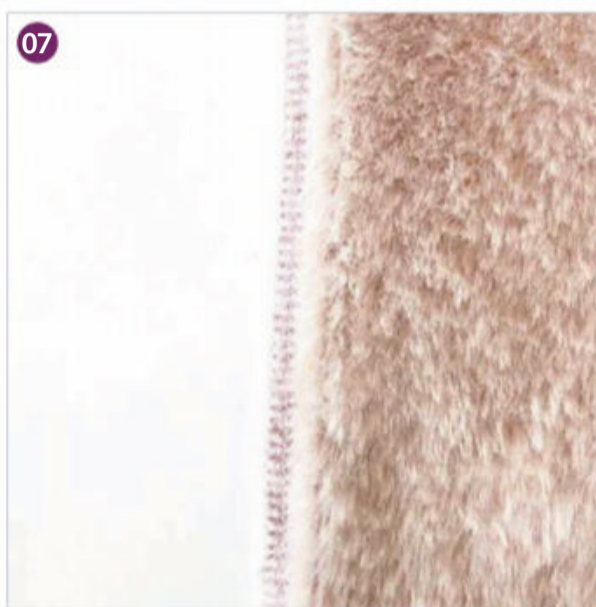
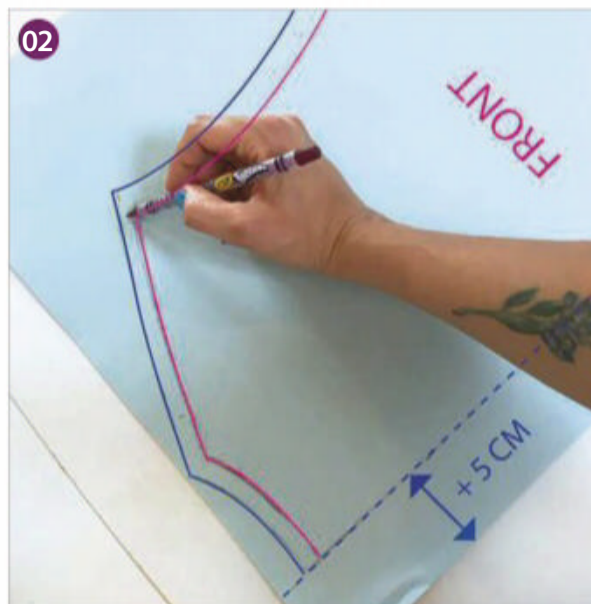


ARE YOU FAUX REAL?

It's easy to sew this season's faux fur coat trend – just trace your favourite denim jacket, like **Karoline Dahrling**.



FAUX FUR COAT



YOU WILL NEED

- Reversible faux fur: 2m (2¼yd)
- 3 x large snap fasteners
- Bias tape: 2.5m (2¾yd), in a coordinating colour
- A loose-fit denim jacket or a similar garment to measure from
- Pattern paper
- Metre ruler
- Erasable fabric marker
- Matching thread
- Basic sewing kit

NOTES

- Use a 1cm (¾in) seam allowance unless otherwise stated.
- Wash the faux fur fabric before sewing to minimise shedding.
- You will need more fabric if you would like the coat to be longer, or if you wish to make a size larger than a UK 16.
- Make a toile before cutting into your faux fur to check the fit.
- Sharp dressmaking scissors will cut through faux fur easily and prevent snagging or jagged edges.

MATERIALS USED

Faux fur and snap buttons from www.stoffstil.co.uk

MAKING THE BACK PATTERN PIECE

Step one Fold the jacket in half vertically and the fold against a long straight edge of the paper. Trace around the jacket as well as you can, being aware that some seams might not be laying flat. Fold the collar of the jacket down so that you are able to trace the neckline. You might find that pattern weights (or clean heavy household items) help stop the jacket from shifting about.

Step two To trace the armhole curve, lift up the sleeve and follow the curve of the opening as accurately as possible. **01**

Step three Calculate your desired coat length and continue drawing the side seam of the jacket until the pattern is the correct length.

Step four As the fur material is likely to be thicker than your template garment, the coat will feel too bulky and tight if the pattern is left as is, so we will now add some ease. After tracing your coat back pattern add 1cm (¾in) around the neck opening, 1cm (¾in) along the shoulder, 2cm (¾in) to the armhole and 5cm (2in) along the side seam. **02**

Step five In addition to the ease added in the previous step, add 1cm (¾in) seam allowance around all edges and 4cm (1½in) at the hem.

Step six Cut around the outlines you have marked. This will be your back pattern piece.

Step seven Label the pattern piece as 'coat back, cut one on fold' and write 'foldline' along the straight long edge. Finally, add a grainline arrow parallel to the centre back.

MAKING THE FRONT PATTERN PIECE

Step one Take another piece of large paper. Draw a straight line close to one edge of the paper, then measure 5cm (2in) inwards from this line and draw a parallel line. Place the back pattern piece with the centre back on the new line. This will add 5cm (2in) extra to the front pattern which will create the overlap for adding closures.

Step two Trace around the back pattern piece to make the front pattern piece. Mark 3cm (1¼in) down from the centre of the front neck opening and draw a new curve to make a lower neckline for the front of the coat. This neckline can be revised and made even lower later on as you stitch the coat together. Label the front pattern piece as for the back piece. **03**

Step three You will now have a pattern for the front and back. The front has an extra 5cm (2in) at the centre front and a lower neckline. **04**

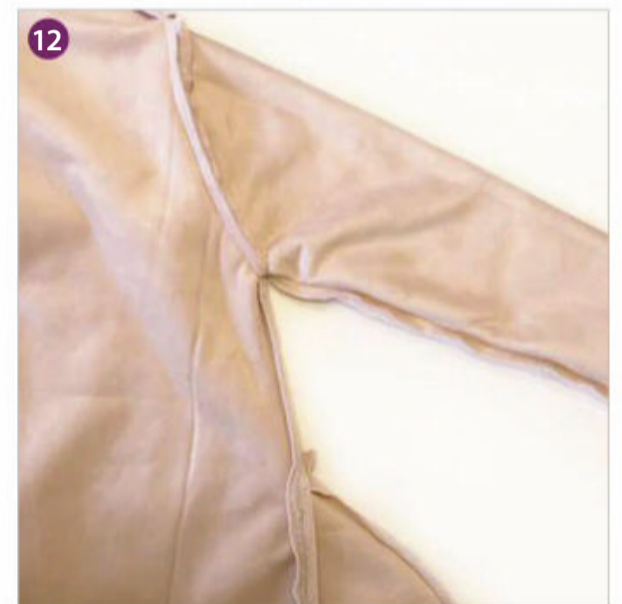
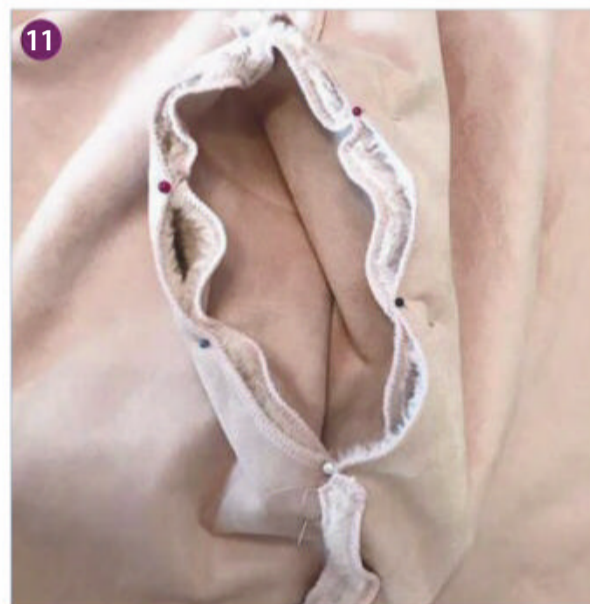
MAKING THE SLEEVE PATTERN

Step one Take a large piece of paper and place the sleeve of the jacket on top. Lay the folded centre of the sleeve against the edge of the paper. Trace all the way around the sleeve. **05**

Step two Lift the sleeve to trace the armhole.

Step three Add 1cm (¾in) to the sleeve head and the underarm seam for ease.

Step four Add a further 1cm (¾in) to the sleeve head and the underarm seam for seam allowance. Add 4cm (1½in) seam allowance to the hem.



MAKING THE POCKET PATTERN

Step one Place your hand on a piece of paper as shown in the image and mark a curve around it. Don't make the pocket too small as you will need to be able to get your whole hand in the pocket with plenty of room to fit items inside. **06**

CUTTING OUT

Step one If you are using a faux fur with a print or nap, remember to place the pattern pieces in the same direction. If the fabric has a nap it is best to have the nap facing downwards towards the hem, (so that the pile lays flat when you run your hand down your body).

Step two From the faux fur cut:

Front: cut one pair.

Back: cut one on fold.

Sleeves: cut two.

Pockets: cut two pairs.

PREPARING THE PIECES

Step one Overlock or zigzag all of the raw edges to keep the edges from fraying and shedding. **07**

SEWING THE BODY AND POCKETS

Step one Place a front and back piece right sides (RS) together and sew together at the shoulders. Repeat to attach the other front piece. **08**

Step two Place a pair of pocket pieces RS together and stitch, leaving the straight edge open. Backstitch at either end of your stitching.

Step three Try on the coat and mark where you would like the pockets to be. Place the assembled pocket near the side seam and mark the size of the opening you will need for it.

Step four Stitch from the underarm point to the top of the marked pocket opening. Then stitch from the bottom of the pocket opening to the hem. If you wish to make the coat without pockets, simply stitch the side seam in one pass.

Step five Turn the coat inside out and, with the pocket RS out, place the pocket into the opening and pin in place, making sure you don't pin the opening closed. **09**

Step six Stitch the pocket in place, making sure the seams of the pockets and the sides align.

ATTACHING THE SLEEVES

Step one Fold a sleeve piece in half RS together and sew along the long straight edge. Repeat for the other sleeve.

Step two Turn the coat inside out and turn the sleeve RS out. Place a sleeve inside one of the armholes. Measure the armhole and sleeve cap to check the widths are the same. If you have cut a sleeve that is too big for the arm opening, now is the time to adjust the seam slightly. If you are making large adjustments, make sure that the sleeve will still fit your arm comfortably. **10**

Step three Pin the sleeve to the armhole opening. The curves will be opposing at the head of the sleeve so use lots of pins to make sure the pieces

stay together. **11**

Step four Stitch the sleeve into place all the way around the armhole. Repeat to insert the other sleeve into the other armhole. **12**

Step five Try the coat on to check the length of the sleeves. Turn the hems to the wrong side (WS) by the necessary amount and pin in place.

Step six Stitch the sleeve hems in place, approx 2.5cm (1in) from the fold.

ADJUSTING THE NECK

Step one Try the coat on in front of a mirror and if the neckline is too tight, mark a lower neckline. It is best to (carefully!) mark with pins or to measure the amount to be trimmed as fabric markers may be difficult to remove from the RS of faux fur.

Step two If necessary, cut away the extra fabric. As the neckline will be finished with bias tape there is no need to add seam allowance to the neckline. It is best to adjust the neckline position a little bit at a time and keep trying it on to check the depth. **13**

HEMMING THE COAT

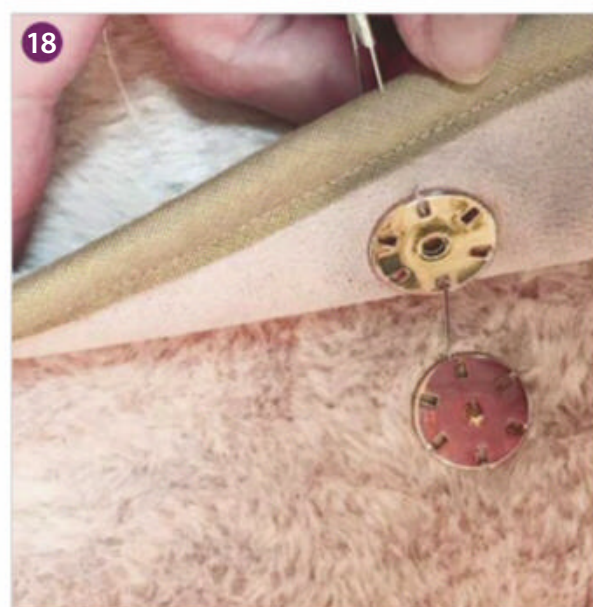
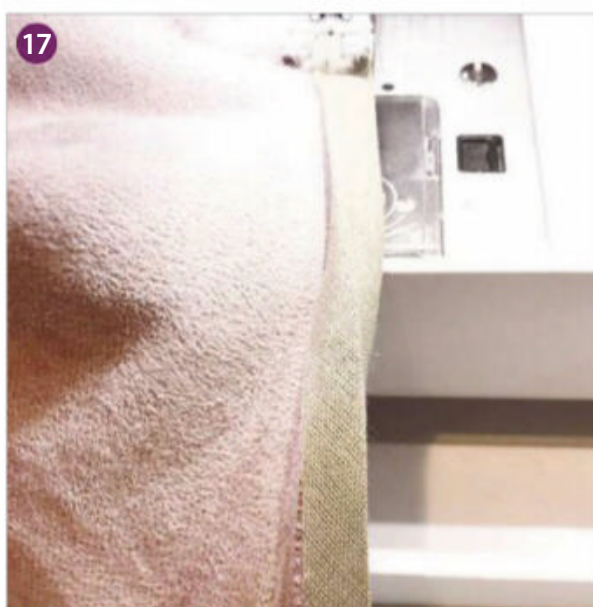
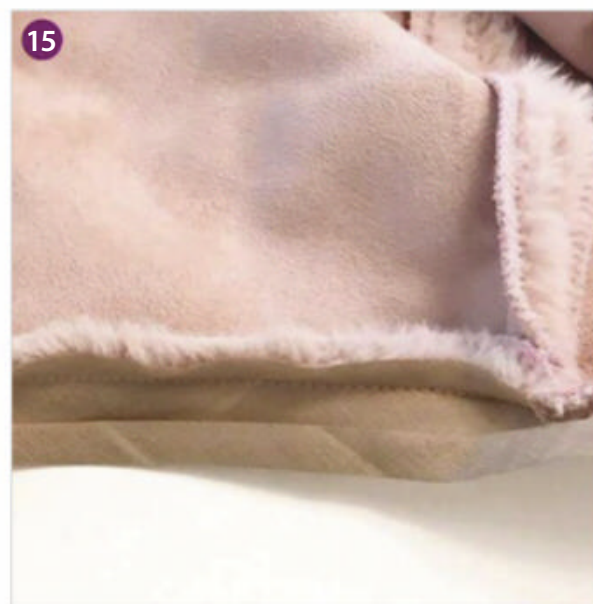
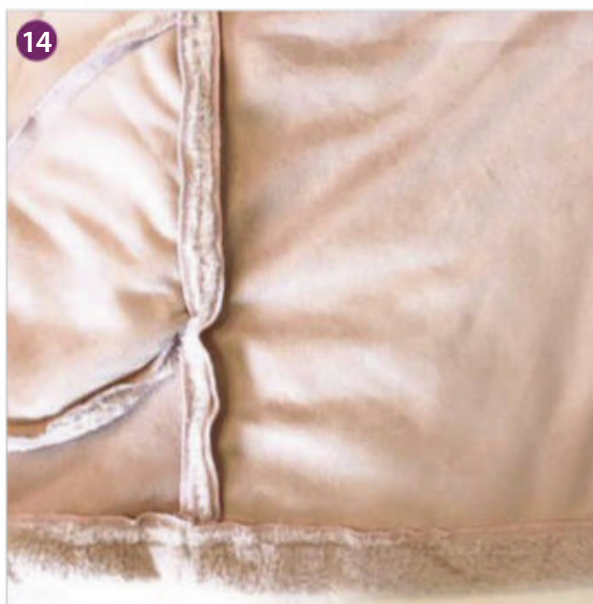
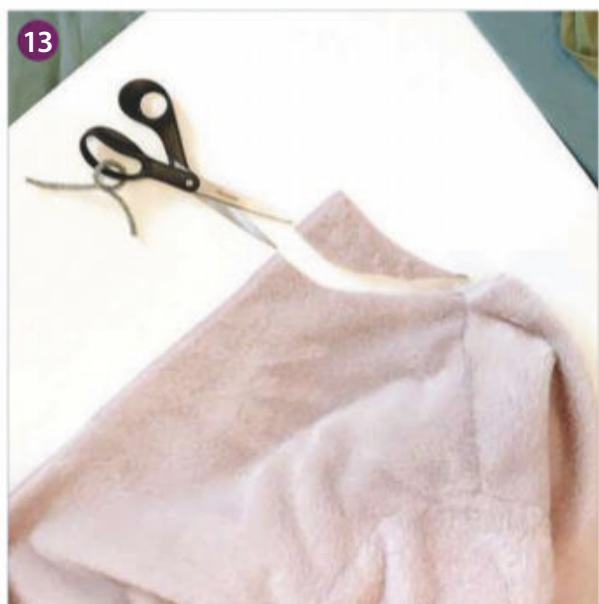
Step one Fold the hem to the WS by 4cm (1½in) and pin in place.

Step two Stitch the hem in place, approx 2.5cm (1in) from the fold.

BINDING THE COAT

Step one Open the bias tape and place it RS facing the fabric at one end of the neckline. Pin in place.

FAUX FUR COAT



Step two It is up to you how much of the binding you would like to be visible from the RS – if you would like more binding to be visible, use a seam allowance of 1cm (3/8in) or more. Or, if you would like a narrow strip of binding to be visible, use a smaller seam allowance of 5mm (1/4in). Stitch the binding in place around the neckline.

Step three Fold the binding over the edge of the fabric, encasing the raw edge and stitch in place. You can either topstitch the binding in place or hand stitch it for a neat finish that won't be visible from the right side.

Step four Along the front edges of the coat you will need to stitch the binding in place, leaving an overhang of 4cm (1 5/8in) at each end. This is so that the binding can neatly be folded in to finish it off. Pin and then stitch the binding in place, ensuring there is an adequate amount of overhang.

Step five Fold the excess binding inwards and pin in place – you may need to adjust this a few times to get a neat fold. **17**

Step six Stitch the binding in place on the WS using a machine topstitch or a neat hand stitch to finish. The binding ends should be neatly enclosed in the top and bottom edge. Repeat for the opposite side.

ADDING THE SNAP FASTENING

Step one To finish the coat, add a snap closure. As the snap fasteners are hand-sewn into the faux fur fabric, both the snap fasteners and the thread will

be hidden and not visible on the front of the fabric. You can add non-functional buttons to the front of the coat if you wish.

Step two Try on the coat and mark the position you would like the snap fasteners to be in with pins. It is important that the fasteners run along the true centre front of the jacket so that the garment hangs correctly.

Step three Stitch the fasteners in place by hand using a double length of thread and checking their positioning as you go. **18**

MORE IDEAS TO TRY

- 1 Add ribbing to the cuffs for a snug fit that will be great for colder weather.
- 2 Try alternative fastenings such as a fur hook and eye or duffle toggles.
- 3 Use denim or linen for a coat that can be worn all year round.
- 4 Alter the length to make a long, full-length coat or a short jacket.
- 5 Use a bold contrasting binding for a statement finish.
- 6 Instead of adding the sleeves, finish the armholes with bias binding as for the neckline to make a faux fur gilet.





MARKET DAY

Weekends are for stocking up on fresh blooms – and carrying them home in **Alice Caroline's** Liberty tote.

YOU WILL NEED

- Fabric A: 83x53cm (33x21in)
- Fabric B: 38x53cm (15x21in), for the contrast centre strip
- Canvas/heavy cotton: 137x53cm (54x21in), as a backing for the outer fabrics
- Cotton lining fabric: 137x53cm (54x21in)
- Sturdy woven canvas webbing: two pieces, each 1.6m x 3cm (63x1in)
- Basic sewing kit
- Matching thread

NOTES

- Use a ¼in (6mm) seam allowance unless otherwise stated.
- Measurements are width x height.
- RS = Right side.
- WS = Wrong side.
- If you are using outer fabrics that are heavyweight you won't need to back them.

FABRICS USED

- Fabrics used are Liberty Tana Lawn. Fabric A is Mitsi Mustard, Fabric B is Mitsi Mustard and Grey. Available from Alice Caroline at www.alicecaroline.com

CUTTING OUT

The heavy backing fabric will be cut later on.

Step one From Fabric A cut:

Outer side panels: four pieces measuring 21x51cm (8¼x20in).

Step two From Fabric B cut:

Central panel: two pieces 51x19cm (20x7½in).

Step three From the cotton lining fabric cut:

Bag lining: two pieces 57x50cm (22½x19½in).

Step four From two of the outer side panel pieces cut a 3½x3½in (9x9cm) square from the bottom left-hand corners. Repeat with the remaining two pieces, this time cutting the square from the bottom right-hand corners.

Step five Cut a 9x9cm (3½x3½in) square from each bottom corner of both bag lining pieces.

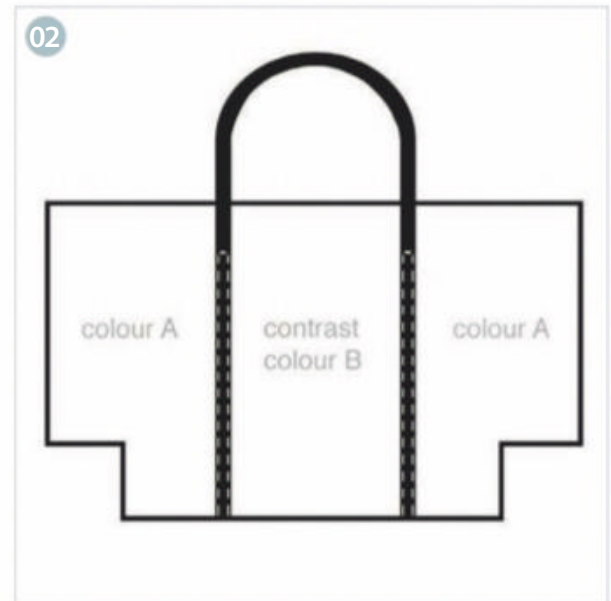
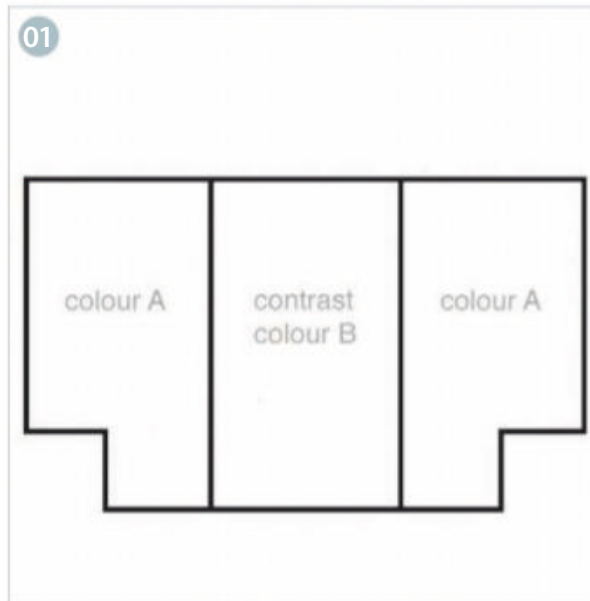
MAKING THE BAG

Step one Sew the front panels of the bag together as shown, RS together. Repeat with the remaining panels for the other side. ⁰¹

Step two Press both complete pieces flat.

Step three Lay one of the complete front bag panels on top of the uncut backing fabric. Cut two pieces of the backing fabric using one complete front panel as a template.

Step four With the RS of the front panel facing upwards, sew a front bag panel directly onto one of the cut backing fabric pieces around the outside, close to the raw edge. Repeat with the other front bag panel and cut backing fabric.



ATTACHING THE STRAPS

Step one Place one piece of webbing on the RS of the fabric, directly covering the panel lines and aligning the ends of the straps with the bottom of the bag as shown. Pin in place.

Step two Stitch along the edges of the strap, stopping 5cm (2in) from the top edge of the bag. Repeat with other strap and bag front. ⁰²

BOXING THE CORNERS

Step one Place the two front bag pieces RS together and sew along the sewing lines. ⁰³

Step two Working WS out, at each bottom corner pull the inner corners apart so that the side and bottom seams line up. Flatten the bottom and sides of the bag across the corner. Stitch across. Trim the seam to 3mm (¼in). ⁰⁴

Step three Pin the two lining pieces RS together. Sew around the sides and bottom edge, leaving the cut-out corners unsewn and a 13cm (5in) gap in the centre of the bottom edge.

Step four Repeat step two to box the corners of the lining as for the bag outer.

Step five Turn the bag outer RS out. Insert the bag front into the lining so that they are RS facing. Sew around the top raw edge.

Step six Turn the whole bag RS out through the turning gap. Slipstitch the turning gap closed.

Step seven Topstitch ¼in (6mm) around the top edge, folding the straps out of the way. Sew the straps to the bag front with a boxed cross.



CREATIVE OFFERS.

LUMINAIRE INNOV-IS XP1

Sewing, Embroidery and Quilting machine

- Revolutionary built-in projector
- Superior embroidery frame 272 x 408mm (10.7 x 16") – Our largest embroidery area
- Super long arm 13.1 " (332mm) workspace
- Hyper wide-view camera
- Camera detecting buttonhole function
- Over 1,100 built in embroidery designs
- My Design Centre
- Includes 5 Year warranty



Price
£10,999

with Free
Premium
upgrade kit 1
& Luggage
set worth
£748.99

STELLAIRE INNOV-IS XE1

Embroidery machine

- Large 240 x 360mm (9.5 x 14") embroidery area
- My Design Snap App for precise embroidery positioning
- LED laser pointer for precise pattern placement
- Built-in appliqué; creator, create multiple appliqués in one hoop
- 727 embroidery patterns built in, including 101 Disney, monogram and buttonhole shapes
- Automatic embroidery frame size detection
- Includes 5 Year warranty



Price
£3,999

NEW



brothersewing.co.uk

Offers valid from 1st October to 30th December 2019

For full details visit your www.brothersewing.co.uk
or visit your local Brother stockist.

INNOV-IS 15

Sewing machine

IDEAL BEGINNERS' MACHINE

- 16 built in stitches
- Back-lit LCD screen with digital stitch
- Length and width controls
- Automatic needle threading system
- Start/Stop button and speed control
- Drop feed setting
- Quick set bobbin
- 3 styles of 1-step automatic buttonhole



Price
£229

+FREE
carry bag
worth
£20



XR37NT

Sewing Machine

- 37 built in stitches
- LED Light
- Automatic needle threader
- Automatic one step button hole
- Quick set bobbin
- Variable stitch length/width
- Drop feed
- Hard case
- Instructional DVD included



Price
£209

+FREE
"Get to know
your sewing
machine
book"

XR27NT

Sewing machine

- 27 Built-in stitches
- LED sewing Light
- Automatic needle threader
- Automatic one step button hole
- Quick set bobbin
- Variable stitch length/width
- Drop feed
- Instructional DVD included



Price
£189

+FREE
"Get to know
your sewing
machine
book"

LX25

Sewing machine

- Drop in bobbin
- LED sewing light
- Free arm conversation
- Automatic 4 step button hole
- Variable stitch length control
- 25 Built-in stitches
- Instructional DVD
- Softcover



Price
£139

+FREE
carry bag
worth
£20

LX17

Sewing machine

- Drop in bobbin
- LED sewing light
- Free arm conversation
- Automatic 4 step button hole
- 17 Built-in stitches
- Instructional DVD
- Softcover



Price
£119

+FREE
carry bag
worth
£20



brothersewing.co.uk

For full details visit your www.brothersewing.co.uk
or visit your local Brother stockist.

INNOV-IS 1800Q

Sewing and Quilting machine

With an extra-large 210mm (8.3") of working space to the right of the needle. The Innov-is 1800Q will handle any quilting or large sewing project with ease.

- 234 built-in stitches, 10 styles of one step button holes
- SFDS – Square Feed Drive System, delivers smooth strong feed
- Pivot function
- Includes large wide table and wide range of accessories
- Hard case
- Plus, much more...



Price
£999
Usual price
£1,299

Save
£300

INNOV-IS F420

Sewing machine

Packed with advanced features to take your creative sewing to the level.

- 140 built-in stitches, including 10 buttonhole styles
- 5 Styles of lettering (uppercase)
- Advanced one action needle threader
- Lock stitch button
- SFDS: Square Feed Drive System
- Knee lift
- Memory function
- Needle up/down setting
- Quick-set bobbin and winder
- User-friendly LCD screen



Price
£599

+FREE
Creative Quilt
kit worth
£149.99



INNOV-IS A80

Sewing Machine

Brilliantly easy to use. The Innov-is A80 offers impressive features for both beginner and expert alike.

- 80 stitches inc 8 styles of one step buttonhole styles
- Advanced one action needle threader
- Lock stitch button
- Needle stop position setting (Up or Down)
- Twin needle button
- Quick set bobbin
- Stitch length and width control
- Start stop button and Slide speed control



Price
£449

+FREE
Creative Quilt
kit worth
£149.99



brothersewing.co.uk

Offers valid from 1st October to 30th December 2019

For full details visit your www.brothersewing.co.uk or visit your local Brother stockist.

PR670E

Embroidery machine

- 10.1" touch screen with advanced edition functions
- 6 Needle embroidery
- Industrial level acceleration
- Plus much more...



Price
£5,999

+FREE
machine stand
worth £399

+FREE
Cap Frame
worth £859

OR
FREE
PE-Design
11 worth
£999

INNOV-IS V3

Embroidery machine

- Large 300mm x 180mm embroidery area - ideal for larger projects
- Large LCD touch screen – including on-screen editing for embroidery projects
- Thread sensors, auto-tensioning and easy threading for easy use and a professional finish
- Automatic thread cutting
- Quick-set drop-in bobbin and independent bobbin winding
- Over 200 built-in embroidery designs
- Full spectrum LED lighting
- USB ports – making it easy to import designs
- Fast 1050 stitches per minute embroidery speed



Price
£1,999

+FREE
Premium
upgrade kit 1
and LED pointer
embroidery foot
worth
£297.98

Dealer List

Scotland

David Drummond Edinburgh EH12 5HD	0131 313 1002
Karelia House Ltd Aberfeldy PH15 2LS	01887 822 027
Pembertons Sewing Machines Stirling FK8 1HA	01786 462 993
The Sewing Machine Shop No.29 Fochabers IV32 7DU	01343 823 961

North East

Sewing Machine Sales Whitley Bay NE26 2SY	0191 252 5825
Tullys Sewing Machines Sunderland SR1 3JG	0191 565 7995

North West

Bamber Sewing Machines Ltd Eccles M30 7HY	0161 707 7786
Cumbria Sewing & Craft Barrow-in-furness LA14 1DS	01229 823 714
Fabrics at Fleetwood Fleetwood FY7 6DU	01253 870 470
Hobkirks Sewing Machines Ltd Blackburn BB2 2AJ	01254 693 555
Jaycotts Sewing Machines Chester CH1 4LT	01244 394 099
Lord's Sew Knit Centre Accrington BB5 3DE	01254 389 171
M&S Sewing Machines Heywood OL10 4NN	01706 366 943
R&T Machines Blackburn BB1 2AL	01254 520 63

Yorkshire & The Humber

A61 Woodseats Sewing Machines Sheffield S8 0RY	0114 255 2822
Fabric Mouse Richmond DL10 7SN	01748 811 593
Sewing Machines and Crafts Keighley BD21 1AD	01535 609 466

Midlands

Brewers Sewing Machines Wolverhampton WV2 3AF	01902 458 885
Couling Sewing Machines Lincoln LN5 8AN	01522 521 841
DC Nutt Sewing Machines Walsall WS3 3SS	01922 497 603
Grain Sewing Machines Ltd Nottingham NG6 8UY	0115 927 1155
GS UK Ltd Nottingham NG2 3DE	0115 844 8000
The Lorna Knight Sewing Academy Leek ST13 7NX	01538 371 682
L & M Nutt Sutton Coldfield B73 5BS	0121 373 5497
Leicestershire Craft Centre Market Harborough LE16 7NJ	01858 466 692
Sew Essential Swadlincote DE12 6EJ	01283 210 422
Sewing Machine Centre Shrewsbury SY1 1XJ	01743 343 902

East Anglia

Backstitch Cambridge CB23 7EY	01223 778 118
Bedford Sew & Knit Limited Bedford MK41 7LE	01234 217 096
Franklins Group Limited Chelmsford CM2 0LG	01245 346 300
Franklins Group Limited Colchester CO2 7DU	01206 563 955
Franklins Group Limited Ipswich IP1 3EL	01473 221 188
Sew Something Northampton NN1 4EH	01604 626 998
Sewing Machine World Kings Lynn PE30 5DD	01553 773 362
Stitch X Stitch Stowmarket IP14 1HH	01449 257 070

Wales

Cliffords Sewing Machines Swansea SA1 3JY	01792 655 928
J&B Sewing Machine Co Ltd Cardiff CF11 8AA	02922 402 418
J&B Sewing Machine Co Ltd Newport NP19 4SY	01633 284 646
Sewing Innovations Bodelwyddan LL18 5TQ	01745 586 845
Sewing Machines Direct Wrexham LL12 0PJ	0800 622 6224

South East

Brighton Sewing Centre Brighton BN1 1YD	01273 621 653
C & A Supply Co Ltd Cranleigh GU6 8NE	01483 267 777
Dowlings Sewing Machines Wickford SS11 8YJ	01268 570 248
GTS Sewing Machines Banbury OX16 9PQ	01295 701 384
Hastings Sewing Centre Hastings TN34 1RE	01424 423 108
Home of Sewing Regent Ilford IG1 2AG	0208 4780 669
Lewisham & Deptford Sewing Machines London SE8 3NT	0208 692 1077
Maidstone Sewing Centre Maidstone ME14 1ED	01622 670 254
Rona Sewing Machines Waltham Cross EN8 7AP	01992 640 250
Sew Creative Petersfield GU32 3EW	01730 858 020
Sew Devine Reading RG6 1JQ	0118 926 8664
The Sewing Centre London SW11 3BP	0207 228 3022
Sueco UK Portsmouth PO3 5BZ	02392 697 621
The World of Sewing Tunbridge Wells TN1 2QP	01892 533 188
The World of Sewing Orpington BR6 75Q	01689 638 638

South West

Bits & Bobs Weymouth DT4 9AD	01305 773 966
Caffle Crafts Weston Super Mare BS24 6SE	01934 838 327
Exeter Sewing Machine Company Exeter EX1 2LD	01392 275 660
Franklins Group Limited Salisbury SP2 7SU	01722 554 466
Sewcraft Swindon SN1 1SD	01793 536 778
The Sewing Studio Redruth TR15 2DB	01209 216 942

Northern Ireland

Sew N Knit Belfast BT14 1AB	028 9045 6012
Sew N Knit Lisburn BT28 1AG	028 9267 0908

Channel Islands

Crafty Quilters Jersey St Helier JE2 3ZH	01534 724 930
--	---------------

Offers valid from 1st October to 30th December 2019

For full details visit your www.brothersewing.co.uk or visit your local Brother stockist.

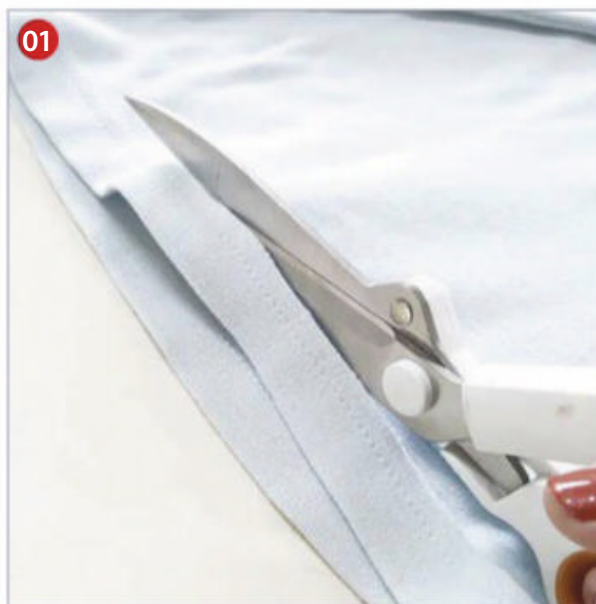


brothersewing.co.uk

CHASING RAINBOWS

It'll only take an afternoon to give an old roll-neck tee a sporty 80s vibe thanks to **Portia Lawrie's** colourful ribbing update.





YOU WILL NEED

- Jersey roll-neck T-shirt in your size
- Ribbing: 2-2.5m (2¼-2¾yd)
- Matching thread
- Basic sewing kit

NOTE

- As this is a stretch garment, if you choose to topstitch the ribbing in place use a narrow width zigzag stitch (ie. width 0.5mm, length 3.5mm). This will allow the elastic to stretch and will have the appearance of a straight stitch.

MATERIALS USED

- The ribbing is Cuff ME College White/Rainbow Ribbing from Wanderlust by Hamburger Liebe for Albstoffe. For stockists visit www.hantexonline.co.uk

CUTTING OUT

Step one Cut the sleeves to your desired length, making sure you cut perpendicular to the sleeve seams so that the sleeve hems will be straight.

Step two Trim away the bottom hem band, keeping the scissors right up to the stitching line. **01**

Step three Trim away the roll neck, again keeping the scissors as close as possible to the stitching line.

Step four Try on the T-shirt and assess the position of the neckline. Draw in a crew neck-style neckline curve on the front neckline. **02**

Step five Cut away the excess in line with the new neckline you have just drawn. If you are not using a roll-neck T-shirt and you are simply replacing the existing neckband with a new one, the neckline will already be low enough as it is. **03**

CUTTING THE RIBBING

Step one Establish the length of ribbing you need for your hips (or wherever the hem of your existing roll-neck sits) by wrapping it around your hips so it fits with a small degree of snugness. Cut to this size.

Step two For the neckline band, establish the length needed by measuring the circumference of the garment neckline and cutting the band 5cm (2in) shorter. The band will need to be narrower for the neckline too, so trim the

ribbing to no more than an inch.

Step three Establish the length of the sleeve bands as you did for your hips, except to fit your upper arm. Trim the ribbing to size.

Step four Join the raw edges of the four ribbing pieces together with an overlock stitch so that you have four loops of ribbing ready to attach the garment raw edges.

ATTACHING THE RIBBING

Step one With right sides (RS) together align the hem band with the raw edge of the hem. Pin, distributing the fullness of the hem evenly.

Step two Sew with an overlock stitch, gently stretching as you sew to ease the fabric and elastic together. If you don't have an overlocker, use a zigzag or three-step zigzag stitch to stitch the elastic to the fabric. This will prevent the stitches from ripping out. **04**

Step three Press the hem band down and away from the garment and the seam allowance up toward the garment.

Step four You could also choose to topstitch close to the seam on the garment to hold the hem band in place. However, we chose not to on this occasion – see notes for details. **05**

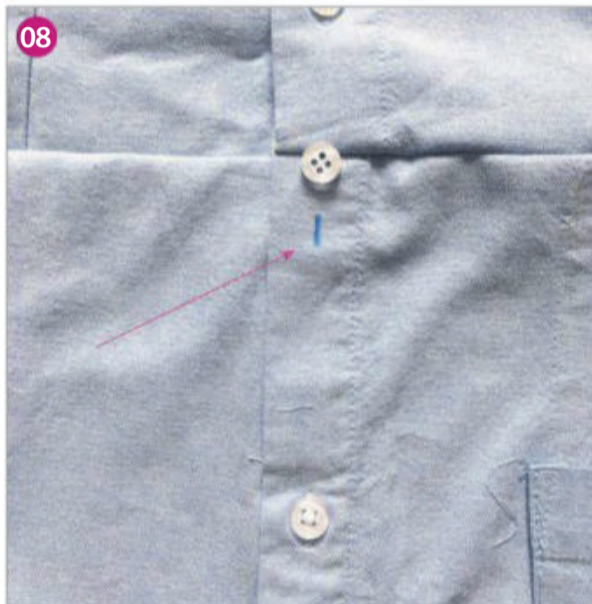
Step five Repeat the above steps to attach the sleeve bands.

Step six Stretch and pin the neck band evenly around the curve of the neckline. Stitch and press as for the hem and sleeve bands. **06**

FIT AND FLATTER

Debbie Wainhouse revamps two men's shirts into a classic dress, adding darts and a belt for a fitted silhouette.





YOU WILL NEED

- 2 x large men's shirts (one that is a bit more fitted to make the top half of the dress and a very large one to make the skirt part)
- Erasable fabric marker
- Matching thread
- Basic sewing kit

NOTE

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

PREPARING THE SHIRTS

Step one Remove any pockets from the shirts. Keep these in case you want to add them later.

PREPARING THE DRESS BODICE

Step one Try the smaller shirt on and mark your waistline on the fabric with an erasable fabric marker. Take the shirt off and mark 1cm (3/8in) further down the shirt from your waistline mark (for the seam allowance). Continue this marking all around the shirt, ensuring the amount stays the same. Cut off excess fabric. **01**

Step two Shorten the sleeves to your desired length plus an additional 4cm (1 1/2in). **02**

Step three Fold the cut edge of each sleeve over to the right side (RS) by 1cm (3/8in) and press, then fold again by 3cm (1 1/4in) and topstitch to enclose the raw edge and create faux cuffs.

Step four If you would like the dress bodice to be slightly more fitted you can add darts at the front of the smaller shirt from the waist line, tapering up to the bust line (this is easier to do if you try the shirt on inside out). Use your iron to press the darts and stitch them in place. **03**

PREPARING THE SKIRT

Step one With the second shirt, remove the sleeves and the shirt yolk – what remains of the shirt is going to be the skirt section. **04**

Step two Try the second shirt on as if it were a skirt and start pinning it to get your desired

shape and size. Alternatively, use a skirt you already own as a template and draw around it onto the shirt, adding a seam allowance. You can make this A-line or pencil depending how you want the final dress to look. Remember not to make it too tight around your legs. **05**

Step three Cut away the excess fabric and stitch the side seams together. Finish the raw edges with a zigzag or an overlocker then press the seams open.

ASSEMBLING THE SHIRT DRESS

Step one Make sure the bottom edge of the bodice and the waistline of the skirt are the same size – if they are not you can trim a little off of the top of the skirt to get the same waist measurement.

Step two With the bodice RS out and the skirt wrong side (WS) out, place the bodice inside the skirt so that the RS are together. It is important that you line up the placket. Lining up the side seams is also ideal, but the placket is the most important! Pin all around the waistline. **06**

Step three Stitch all the way around and finish with a zigzag stitch or overlocker. Press. **07**

Step four You may need to add another button depending where you trimmed the skirt or shirt top. If this is necessary for your garment, first stitch a buttonhole in the correct position. Then, with the plackets aligned and the buttonhole on top, mark through the



buttonhole to indicate button placement. Stitch a button in place on the mark. **08**

ADDING THE POCKET

Step one If you would like to reattach the breast pocket as we have, pin it in position with all raw edges pressed under. **09**

Step two Stitch in place following the original stitching lines and press from the WS of the garment to set the pocket in place.

MAKING THE BELT

Step one We will now make a belt from the remaining fabric. We made our belt using the bottom of the smaller shirt. To use the full width of the remaining fabric you will have to include the original side seams. Cut two long strips measuring approx 10x90cm (4x35in). **10**

Step two Stitch the ends together to make one long strip approx 10x180cm (4x70in), then fold in half and sew the belt with a 1cm (3/8in) seam allowance, to create a belt that is 5cm (2in) wide. At the short ends of the belt, angle your stitching to create a point at each end. Leave a 15cm (6in) turning gap near the centre of the long edge. **11**

Step three Trim the seam allowance down by half and clip the corners, then turn the belt RS out through the gap. Gently poke out the corners with a blunt tool such as a knitting needle, then press and stitch the gap closed. **12**





— THE —
 CREATIVE
CRAFT
 SHOW

SUPPLIES • INSPIRATION
 WORKSHOPS • DEMOS

Glasgow, SEC
 24 - 27 October

Featuring
CRAFTS
 FOR
 Christmas

Birmingham, NEC
 31 Oct - 3 Nov

Featuring
SIMPLY
 Christmas

SAVE £2 WITH EARLY BIRD TICKETS

Book online
www.ichfevents.co.uk
 or call 01425 277 988

*Prices vary per venue. Offer valid until 5pm the Monday before the show. Cannot be used in conjunction with any other offer.

Simply Sewing pattern shop

NOW OPEN!

Our pattern shop has had a makeover!

Now you can get instant access to your favourite patterns from the *Simply Sewing* collection, alongside our latest releases. Each design comes with a **graded PDF pattern** in UK sizes 6-20 (US 4-18, EUR 34-38), **step-by-step instructions**, **colour photos** and **size chart**.



See our full collection online now at
bit.ly/simplysewingpatterns

PINUP

Start your Christmas crafting with our festive project book



As much as we may complain that the Christmas rush seems to start earlier every year, there's one thing we're never a humbug about: festive crafting! From handmade plushies to colourful stockings, we've got quite the sewing list already, and it's all thanks to the inspiring projects in this issue's *Handmade Christmas* book. There's eco-friendly wrapping, cute toys for the kids, and lots of ideas for decking your halls with handmade, including this future-heirloom appliqué cushion cover. Happy Christmas crafting, everyone!



PATCH POCKETS

Adding patch pockets is an essential skill for any sewist. Learn the technique, as well as how to draft your own kangaroo patch pocket.



The joy of pinafore dresses is that they are both practical and stylish! Technical Editor Roisin shares tips for creating professional-looking patch pockets for your pinafore (p32).

Patch pockets are a simple and effective way to add function to a garment, as well as being a fun design detail. The great thing about patch pockets is you can customise them to any shape you like – we're dreaming of circular 1960s-style pockets, mini pockets to fit your train tickets in, or bold contrasting pockets to bring a bit of joy to a winter morning. Issue 61's The Pinafore Dress pattern (p32) includes two different pocket options, and in this tutorial we show you how to add a kangaroo-style pocket to your pinafore for another way to style it.



TOP TIPS

Follow these tips to ensure the topstitching on your patch pockets looks neat and professional.

- 1 If you are not confident topstitching a perfectly straight line, use a thread that is a perfect match to your fabric so it blends in. If you are unsure of which thread colour to use, go one shade darker than your fabric as this will blend in better than a lighter thread.
- 2 Follow the guide on your machine plate to get the distance between the pocket edge and the topstitching exact. If your machine's markings are unclear, use masking tape to mark your desired distance from the needle.
- 3 Pivot at the corners of the pockets to avoid distracting backstitching. Sew up until a corner then turn the hand dial so that the needle is in the down position in the fabric. Raise the presser foot, rotate the fabric so that the next side of the pocket is lined up, lower the presser foot and continue sewing.

YOU WILL NEED

- Thin card
- Temporary fabric spray adhesive (optional)
- Matching thread
- Basic sewing kit

NOTES

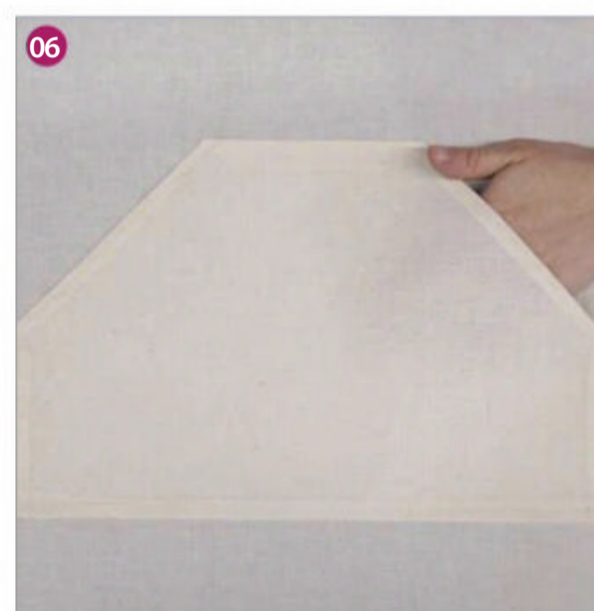
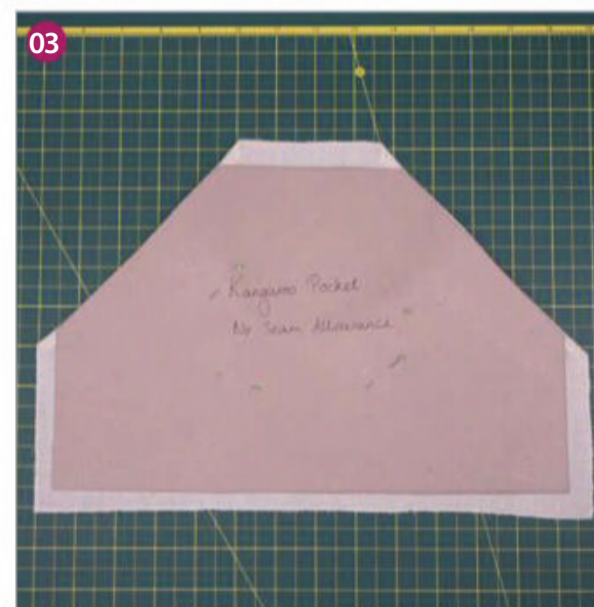
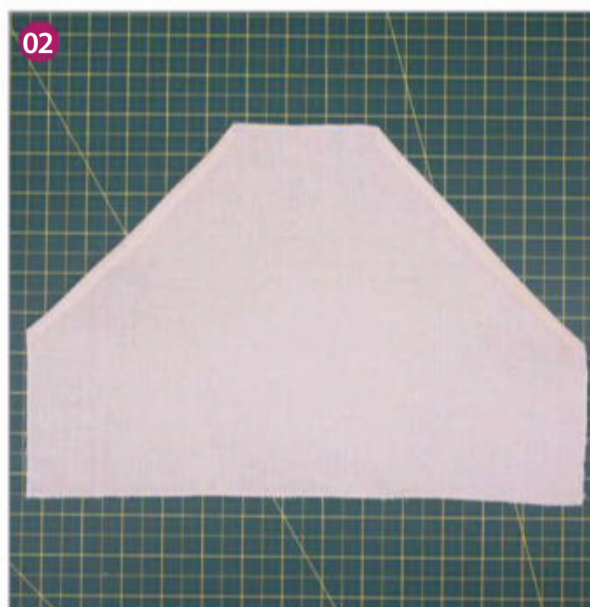
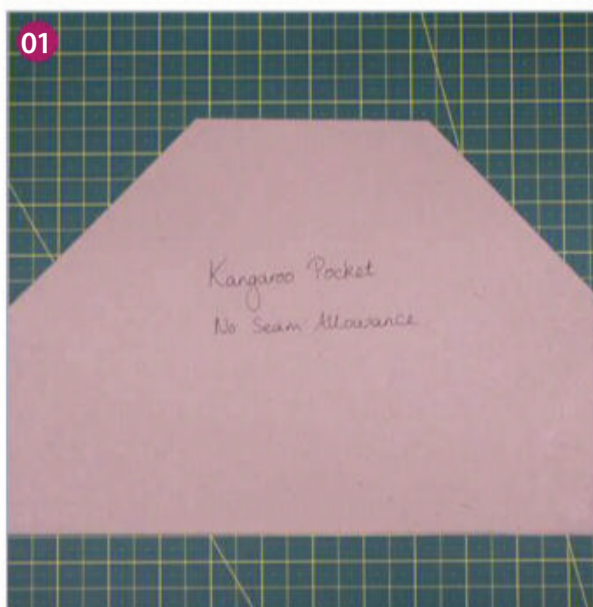
- Use a 1.5cm (5/8in) seam allowance unless otherwise stated.
- Download the bonus kangaroo pocket template from www.simplysewingmag.com/downloads

DRAFTING A KANGAROO PATCH POCKET

Use these steps to draft your own kangaroo patch pocket pattern, or use the template available on our website (see notes).

Step one Draft a rectangle that is your desired pocket width x pocket height. Our rectangle measures 32x21cm (12⁵/₈x8¹/₄in).

Step two Angle the top right corner of the rectangle with a line that is your desired pocket opening depth/width. It is important that the pocket opening is not too narrow as you will need to be able to get your hand inside. You will also need to leave some of the top and right-hand edge intact so that you don't have a triangular pocket! Our top edge measures 12cm (4³/₄in), our right-hand edge measures 10cm (4in) and our pocket opening width is 15cm (6in). Once you have drawn this angled line, lay your hand on top to check it will fit with a few centimetres either side for ease of movement.



Step three Fold the pattern in half vertically and trace the left-hand corner edge exactly the same as the right-hand corner. It is important that your pattern is symmetrical.

Step four Unfold and add 1.5cm ($\frac{5}{8}$ in) seam allowance all around your template.

Step five Cut out your pattern.

CUTTING OUT

Step one From the main fabric cut:

Kangaroo pocket: cut one.

Step two Trace around the kangaroo pocket template onto thin card and cut away the 1.5cm ($\frac{5}{8}$ in) seam allowance. **01**

MAKING THE POCKET

Step one Finish the raw edges of the pocket with an overlocker or zigzag stitch. Along the angled pocket opening edges turn 5mm ($\frac{1}{4}$ in) to the wrong side (WS) and press. Then turn 1cm ($\frac{3}{8}$ in) to the WS and press again. Topstitch along the open edge of the fold. **02**

Step two Place the cardboard template on the WS of the main fabric kangaroo pocket piece. Use a few pins or a temporary fabric adhesive to position the template exactly in the centre of the fabric. There is no seam allowance left along the angled edges as we have finished these already. However, there should be 1.5cm ($\frac{5}{8}$ in) seam allowance along the top, bottom and side

edges. If you are using pins, make sure they are positioned away from the outer edges as they will scratch the plate of your iron if you press over them. **03**

Step three Take the pocket and card template to your ironing board and press each fabric seam allowance edge over onto the cardboard. **04**

Step four Neatly fold the corners so that they are not visible from the right side (RS) and lay as flat as possible. If your fabric can be steamed use the steam function on your iron to get a crisp fold. You may find the right-angled corners difficult to fold without the seam allowance being visible on the RS. If this is the case you can pleat the folded fabric slightly so that it is not visible; just make sure that in doing so you aren't making the corner too bulky. Don't be tempted to trim away excess fabric at the corners as this can lead to fraying that will eventually become visible on the RS and potentially make a weaker pocket. **05**

Step five Remove the cardboard template and place the pocket on your pinafore. Pin in place to check the position.

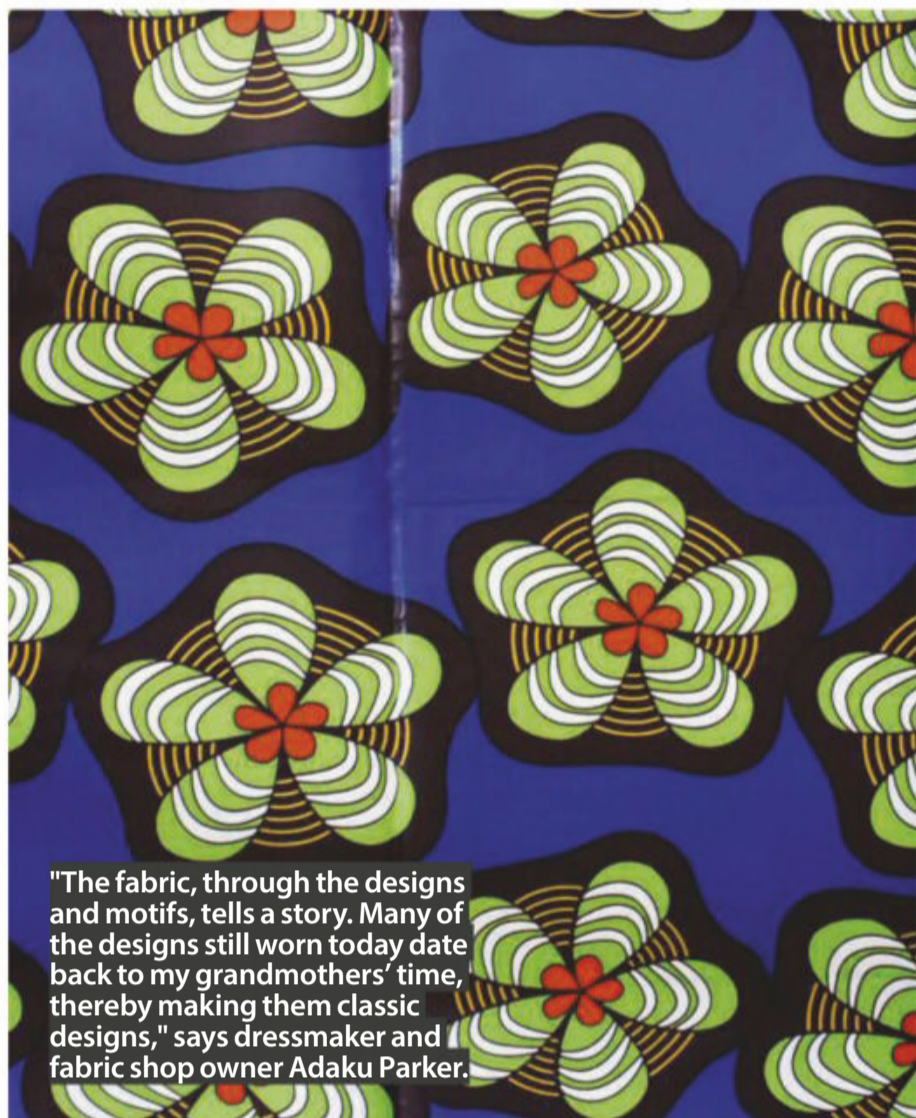
Step six Topstitch the pocket in place 3-5mm ($\frac{1}{8}$ $\frac{1}{4}$ in) from the folded edges to finish. Backstitch at the edges of the pocket openings for extra security and pivot the fabric with the needle in the down position at the corners. Remember not to sew the openings shut! **06**



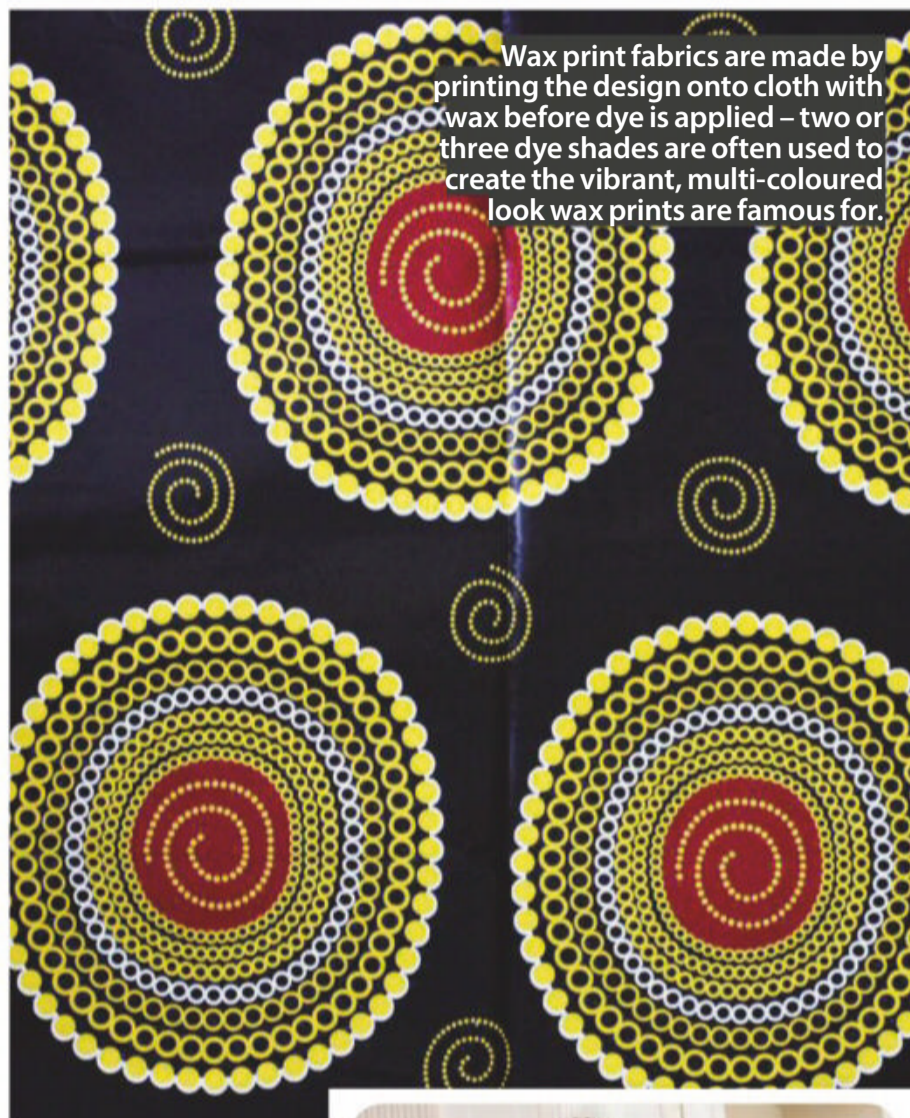
BRIGHT & BEAUTIFUL

Wax fabrics are known for their vibrant colours and bold motifs. Here we take a closer look at their history and the personal stories behind the prints.





"The fabric, through the designs and motifs, tells a story. Many of the designs still worn today date back to my grandmothers' time, thereby making them classic designs," says dressmaker and fabric shop owner Adaku Parker.



Wax print fabrics are made by printing the design onto cloth with wax before dye is applied – two or three dye shades are often used to create the vibrant, multi-coloured look wax prints are famous for.

When we think of wax fabric, the myriad of stunningly striking patterns and palettes spring to mind. But look a little closer and you'll find a complex backstory, with layers upon layers of history woven into each and every piece. While often referred to as 'African wax fabric', this style of textiles actually first originated in Indonesia – or the Dutch East Indies, as it was known during European Colonial times – in the form of traditional batik fabrics. The highly decorative, ancient craft of batik printing is a form of wax resist dyeing of fabric. Patterns vary depending on the regions they originate from, as well as the occasion they are being worn for and the meanings for the wearer, and many of the colours come from natural ingredients.

DESIGNS AND MOTIFS HAVE MEANINGS AND ARE NAMED AFTER PERSONALITIES, SAYINGS OR OCCASIONS.

CHANGING INDUSTRY

According to Anne Grosfilley in her book, *African Wax Print Textiles* (Prestel Publishing), during the Dutch colonisation of Indonesia in the early 19th Century they began replicating the local batik fabrics using machinery: "The Dutch developed an ambitious industrial and commercial strategy to maximise profit on the Asian market...[they] began to compete with the artisanal batik production."

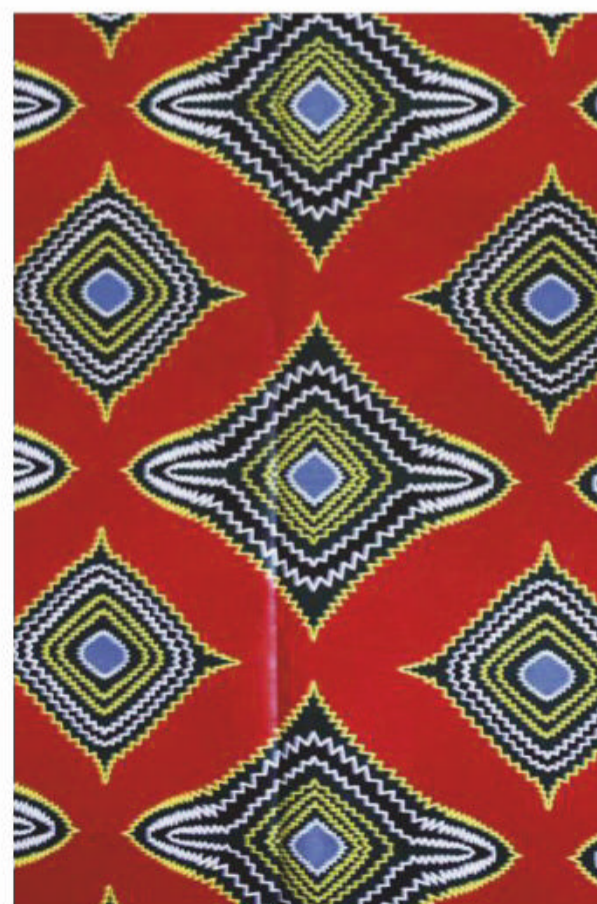
While sales of the fabric didn't really catch on there, due to the 'veins' being seen as imperfections in the printing process, West African soldiers serving under the Royal Netherlands East Indies Army are said to have brought the fabrics home as gifts for their families and they were a huge success.

European manufacturers noticed the popularity of these prints in Western Africa, in part due to the missionaries that were working there at the time. One such trader, a Scottish man called Ebenezer Brown

Fleming, saw an opportunity and started importing these decorative fabrics from Holland for this new market.

Other fabric manufacturers soon followed suit, one of which is still going

strong today, having started out in 1846. Vlisco (www.vlisco.com) has created over 350,000 original fabric designs during its more than 170 years of trading, and its fabrics are made with time-honoured methods and materials. According to its website (www.vlisco.com), Vlisco "has been designing and manufacturing distinctive fabrics loved by African women since 1846. Many have become cultural treasures, bestowed with special names and meanings by the merchants of Central and West Africa. Though created in the Netherlands, our



Main photo: Vlisco Wax Hollandais. Model: Brenda Asinobi from Nigeria. Fashion Designer: Hundayya. Centre inset photo: Vlisco Wax GlitterGlam on cotton satin. Other photos: www.dovetailed.co.uk

LEARN MORE

Delve into the history, heritage and contemporary use of wax prints.

WATCH

The new feature documentary, Wax Print, by Aiwan Obinyan takes a detailed look at the fabric's history, telling "the story of how one fabric came to symbolise a whole continent." A must-watch for any fabric fan. Check out the site for screenings in your area.

www.waxprintfilm.com

READ

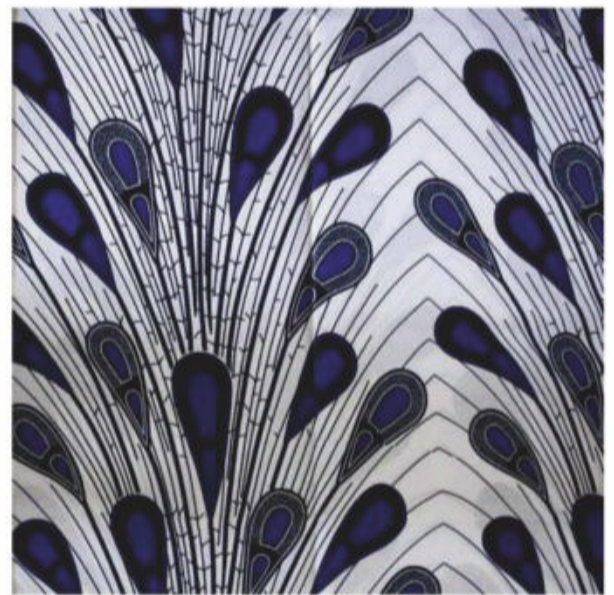
African Wax Print Textiles by Anne Grosfilley is a fantastic resource for any wax print enthusiast, offering an insight into the textile's art, fashion and history, and is written by an award-winning author specialising in African textiles and fashion. So many beautiful patterns all in one book – a worthwhile purchase.

www.prestelpublishing.randomouse.de

VISIT

Head over to Yinka Shonibare's website – this contemporary artist uses striking wax prints in beautifully innovative and detailed art pieces. Some of these are on permanent display, such as 'Nelson's Ship in Bottle' at the National Maritime Museum (www.rmg.co.uk) in Greenwich, London. This piece of art is "a scaled down replica of HMS Victory... it has 80 cannons and 37 sails set on the day of battle. The fabrics used were inspired by Indonesian batik, mass-produced by Dutch traders and sold in West Africa."

www.yinkashonibare.com



Above: Wax print fabrics are easy to sew with and care for, says Dovetailed's Adaku Parker: "It has a stiff/glossy 'finish'. Pre-wash the fabric on a cool wash and the 'finish' washes away, leaving the colours intact. The colours do not fade even after years of wearing."

Centre photo: Vlisco WaxWax; Top right photos: www.dovetailed.co.uk

designs come to life in Africa where traders and customers name them."

STORIES AND MEANINGS

Wax fabrics continued to be incredibly popular, being bought and sold across the continent, alongside the traditional textiles produced in each region. As European Colonialism finally came to a close in the 1960s, the new-found freedom for the continent meant it became a symbol of African independence and identity.

The traders that Vlisco talks of were mostly female – most of whom from humble beginnings – that went on to be self-made women. These ladies were a massive driving force in the industry. Through their hard work, they helped to establish the strong and successful market for wax fabrics we see today while building loyal connections with their customers.

And that's the beauty of these textiles:

"Many designs still worn today date back to my grandmothers' time, making them classics."

their popularity is not only thanks to the aesthetic appeal – the patterns formed symbols, and messages and stories were woven into the fibres by the women who sold or wore them, too. "Many of the different designs and motifs (usually the older ones) have meanings and are often named after sayings, personalities or occasions," confirms Adaku Parker, a barrister and owner of online wax print fabric shop,

Dovetailed (www.dovetailed.co.uk) who has also appeared on Sewing Quarter (www.sewingquarter.com). "Essentially, the fabric, through the designs and motifs, tells a story. Many of the designs still worn

today date back to my grandmothers' time, thereby making them classic designs. One such design, and one of my own personal favourites, is 'Nsu Bra'. It is a common design that most people will know. Ghanaians call this fabric Nsu Bura (or spelt Nsu Bra), which is from the (Akan) Twi language in Ghana and

Photo: Vlisco Wax Hollandais. Model: Edith Flora Ndri from the Ivory Coast. Fashion Designer: Ibrahim Fernandez. Photographer: Robin du Puy.



When working with wax prints, "do not worry too much about the straight of grain or the cross grain when using the fabric for clothes-making. Rather, decide on the preferred direction of your design," advises Adaku.



Profile photo: www.dovetailed.co.uk

means 'well'. The tiny dots, which are in a spiral form, resemble the ripples made in a well after a stone is dropped into it."

WORKING WITH WAX PRINTS

If you've never sewn with wax prints before, the fabric can be used to make everything from clothing to bags and upholstery, as Adaku explains: "I absolutely love the bold, bright colours. The structured nature of the fabric makes it a dream to sew with."

Care instructions are simple, as she tells us: "The fabric has a stiff/glossy 'finish'. Pre-wash the fabric on a cool wash and the 'finish' washes away, leaving the bright, bold colours intact." And there's no need to be concerned about the longevity of the vibrancy: "The colours do not fade even after years of washing and wearing. Do not worry too much about the straight of grain or the cross grain when using the fabric for clothes-making. Rather, decide on the preferred direction of your design and follow whichever grain that is on."

Adaku says that she "came into selling

"I ABSOLUTELY LOVE THE BOLD, BRIGHT COLOURS, AND ITS STRUCTURE MAKES IT A DREAM TO SEW WITH."

fabric very much by accident," she reveals. Working as a barrister since 2001, it was while on maternity leave in 2016 that she took evening classes in dressmaking, tailoring, African fashion and pattern cutting, and eventually started selling fabric in 2017.

"One of the wonderful things I have learned is that my career change may not have been an accident at all," she tells us. "It turns out that there is a history of sewing, teaching and selling fabric in my family."

Adaku's maternal grandmother was a seamstress who owned a sewing school in Nigeria, and her paternal grandmother sold fabric in Northern Nigeria. "I never really knew either of these women but I can only imagine that they were amazing, having no less than about 15 children between them. It gives an entirely different meaning to the expression 'working mum'," she laughs. "I definitely have a keen sense of picking up the baton that they put down, albeit separated as we are by both time and by continents. The stories continue to be told through the fabric."

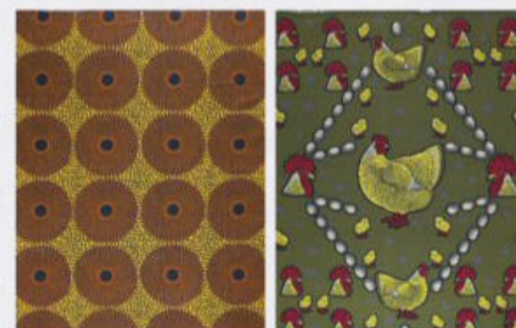
MEANINGS AND MOTIFS

A few of the stories hidden in some of the classic wax print fabric designs.

'RECORD' OR 'PLAQUE-PLAQUE'

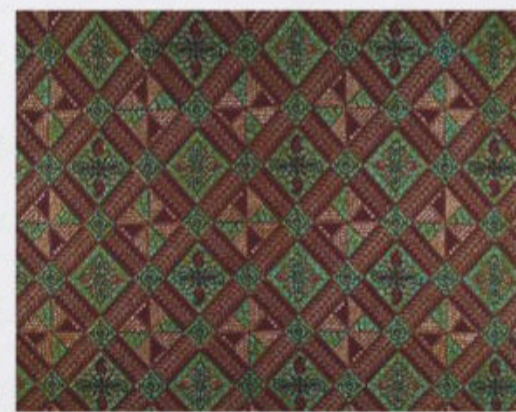
"In Nigeria, the circular design reminded people of vinyl records. You can see me wearing this design on Sewing Quarter. It's probably my best 'make' to date. I pattern-matched at the centre-front panels, back panels and sleeves.

My mum calls this design 'record' and whenever she speaks about it, her eyes light up. I can see that the fabric takes her back to a time when vinyl was very much a thing and this bright fabric would have no doubt been a cutting-edge design at that time," says Dovetailed founder Adaku Parker (www.dovetailed.co.uk)



'THE HAPPY FAMILY'

According to the Vlisco website (www.vlisco.com), this design represents the archetypical African family: "At the center is the maternal figure, the chicken, surrounded by her chicks and future chicks, the eggs. This clearly indicates the pivotal role of women inside the family."



'UNGRATEFUL HUSBAND'

As Salomey Gyamfi explains to Aiwan Obinyan in her brand new documentary film Wax Print: From the Cradle to the Grave, (www.waxprintfilm.com): "The story we know, as told in the past, is that if your husband is cheating on you and you are afraid to talk to him then you'll buy this design and wear it. By wearing it you are then indirectly telling your husband that he has been ungrateful to you."

Main top photo: Vlisco Super-Wax. Models: Winifred, Adjoa and Kobena Ampofo from the Democratic Republic of Congo. Fashion Designers: Rysen by Maryse Koutouan and Kofi Gyedu. Photographer: Robin du Puy.



WE LOVE DOGS

Britain is a nation obsessed with dogs, and now yours could win you a coastal cottage getaway

What does your dog mean to you? For so many of us, they feel like a real part of the family. No matter what sort of day you've had, the sight of a wagging tail and wide, loving eyes when you come through the door always brings a smile. That's why brand-new website greatbritishdogs.co.uk has teamed up with dog food brand Winalot in an effort to find the nation's best dogs.

Winalot has been feeding the greatness in dogs since 1927, so it knows a thing or two about how much our furry friends mean to us. And joining the search for Britain's greatest dogs is Olympic gold medal-winning long jumper Greg Rutherford, owner of two great British dogs himself – Murphy the labrador and Gus the husky. Greg has been candid about how much his dogs have helped him

throughout his career, especially when things weren't going so well: "I'd come home from a hard day's training and they were always happy to see me no matter what. If you've had a really bad day and all you've got is this sappy-looking, waggy-tailed dog in front of you, it really can lift your mood."

And if you have dogs that make a big difference to you or your family's lives, or even just make you smile, why not share your super canine stories?

Greatbritishdogs.co.uk will be showcasing some of Britain's great dogs, as well as handy Winalot vouchers. If you send your story in along with a picture of your pooch, not only will they be proudly on display for all to see, but you could also be in with a chance of winning a dog-friendly getaway to a coastal cottage of your choice. Need some inspiration? Take a look at this very special Labrador to get you inspired.



MEET NICOLA AND FLORA

Nicola was paired with her assistance dog Flora by Purina's charity partner Canine Partners, as she lives with a rare connective tissue disorder called Ehlers Danlos syndrome. In two years, Flora has made a world of difference, as Nicola explains: "As soon as I took Flora home, my parents were able to have their first holiday in ages without worrying about me. I've since been able to start an open degree in creative arts, and I've also started a not-for-profit where I teach disabled people how to alter their own clothing."

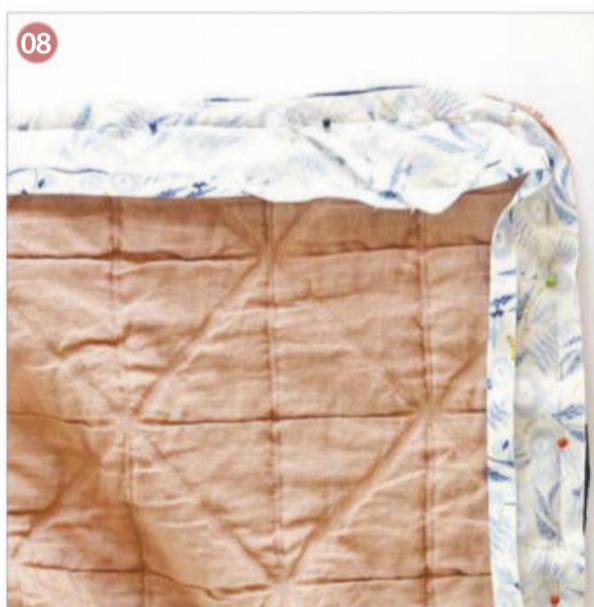
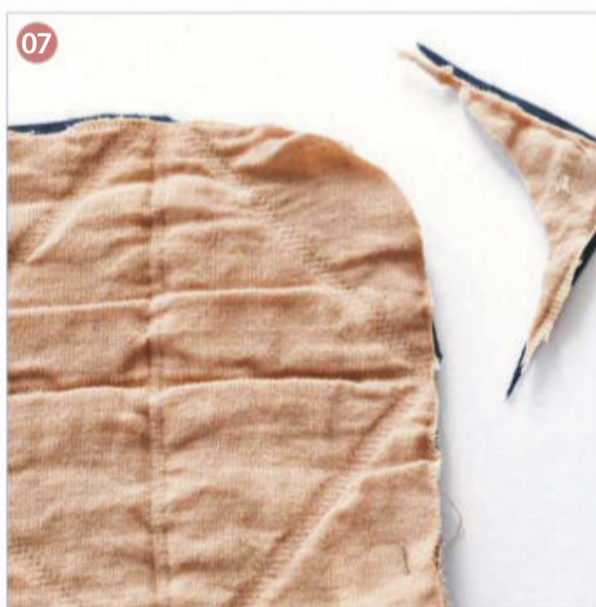
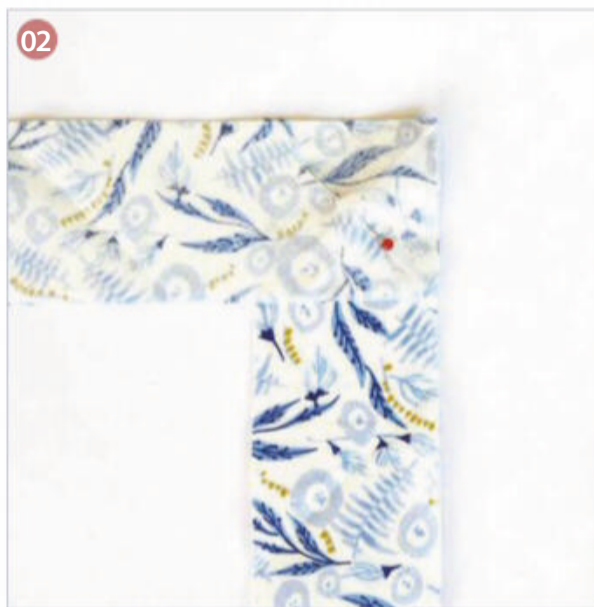


For a chance to win a coastal cottage getaway, share your story and find more at greatbritishdogs.co.uk

FINISHED BY HAND

Made in pre-quilted cotton and finished off with simple hand-tied stitching, you'll be cosying up under **Anna Alicia's** quilt in no time.





YOU WILL NEED

- Patterned quilting cotton fabric: 50x115cm (20x45in), for binding
- Pre-quilted cotton fabric: 1.5mx115cm (1¾ydx45in)
- Cotton fabric: 1.5mx115cm (1¾ydx45in), for backing
- Bright cotton yarn
- Set square
- Cutting mat
- Rotary cutter
- Bias binding maker: 2.5cm (1in)
- Large needle
- Matching thread
- Basic sewing kit

NOTES

- Use a 1cm (¾in) seam allowance unless otherwise stated.
- If using the pre-quilted fabric, make sure your backing fabric is at least 120cm (47in) wide so you can use its full width.

FABRICS USED

Leaves White-Botany by Rae Richie, available at www.thecraftymastermind.co.uk
 Dauphine Jacquard Cotton from www.merchantandmills.com

MAKING THE BIAS BINDING

Step one Lay out the patterned quilting cotton wrong side (WS) up on your work surface. Use a set square and tailor's chalk to mark a line from one long edge of the fabric to the other at a 45-degree angle. Working out from that first line in either direction, mark another line 4.8cm (1⅞in) from the first, still at a 45-degree angle. Continue marking lines at 4.8cm (1⅞in) intervals all the way across the fabric either side of the first line. Place the fabric on the cutting mat and use the rotary cutter to cut along the lines, cutting the fabric into 4.8cm (1⅞in) strips. **01**

Step two Take two of the strips (you probably won't need to use the very smallest strips, so leave those for now) and square off the ends. Lay one strip out vertically, right side (RS) up. At the top edge of that strip, lay the other strip on top, face-down, at a right angle to the first. Mark a line at 45-degrees across the square formed where the two strips overlap, from the outer edge of the top strip to the outer edge of the other strip. Pin along that line. **02**

Step three Sew along the marked line then trim away the corner roughly 2-3mm (⅛in) from the seam. Unfold along the seam and press. The two pieces should now be one straight strip. Continue adding strips in this way until you have a strip at least 5.5m (6yd) long. **03**

Step four With the strip WS down, feed one end into a bias binding maker (it should come with

a pointy tool to help you do this). Slowly pull the bias binding maker along the strip and press the folded bias tape with a hot iron as you go. Set the bias binding aside for now. **04**

PREPARING THE QUILT

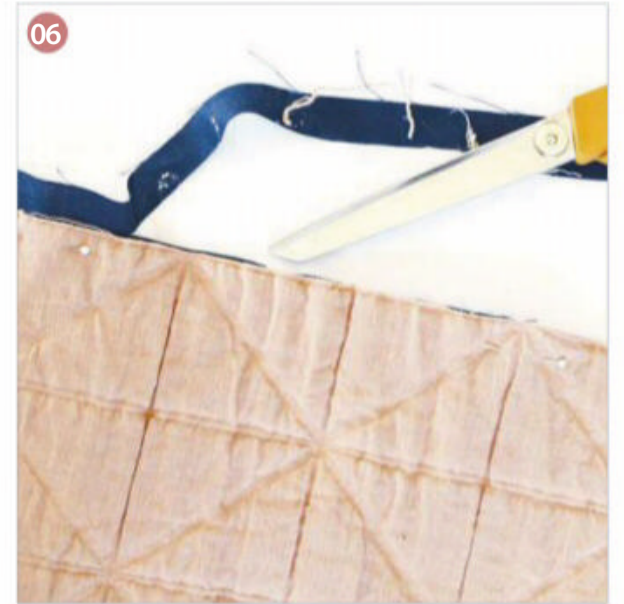
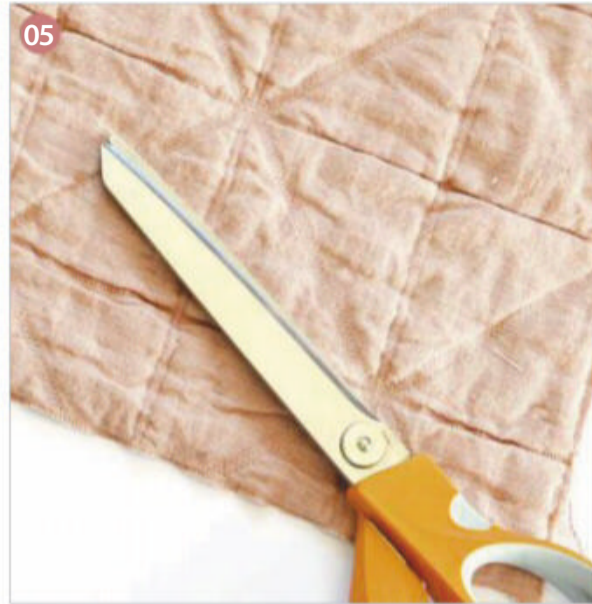
Step one Trim away the selvedge from the pre-quilted fabric. **05**

Step two Lay out the backing fabric RS down and lay the pre-quilted fabric on top, RS up. Pin together along the edges of the pre-quilted fabric and trim away excess backing fabric. **06**

Step three Trim each corner into a curve, starting and ending roughly 6cm (2⅜in) along the edges. **07**

Step four We attached the bias binding by machine to the front of the quilt and then finished it by hand on the back to give a neat look. Lay out the quilt RS up, then unfold one edge of the bias binding and pin that unfolded edge RS down along the edges of the quilt. The outer edge of the bias binding should line up with the edge of the quilt and the pins should be placed along the crease where you unfolded the binding. Curve the binding around the corners, following the curves. When you reach the point where you started, fold one end of the bias binding over by 1cm (¾in) and then overlap the other end on top of that by 1cm (¾in). **08**

Step five Sew the binding in place along the crease, where you have pinned, all the way



around the edge of the quilt. ⁰⁹

Step six Re-fold the binding along the original crease where you have stitched.

Step seven Turn the quilt over and fold the binding over onto the back, pinning in place as you go. The binding should just cover the stitching that will be visible on the back. ¹⁰

Step eight Use a slipstitch to neatly sew the binding in place along the back of the quilt, making sure that the stitches are not visible on the quilt front. ¹¹

FINISHING OFF

The final step is to 'tie' the quilt with hand-stitching. This keeps the backing and front layers together instead of sewing traditional quilted lines. Depending on the pre-quilted fabric design, you can decide how you would like to place the ties. Ours are spaced quite broadly following the quilted fabric.

Step one Using a large needle threaded with a length of yarn and stitching from the front through to the back of the quilt, make a small stitch, around 4mm (1/4in) long, and bring the yarn back through to the front.

Step two Tie a double knot with the two yarn ends then trim the yarn so that 1-1.5cm (3/8-5/8in) of yarn still remains.

Step three Continue threading and tying yarn in equally spaced positions in your chosen pattern over the whole of the quilt. ¹²





The Knitting & Stitching Show

The definitive event for anyone
with a love of textile based crafts

10 – 13 OCTOBER 2019
ALEXANDRA PALACE, LONDON

28 NOVEMBER – 1 DECEMBER 2019
HARROGATE CONVENTION CENTRE,
HARROGATE



£2.50*
OFF!

Quote
SIMPSEW19

BOOK NOW:
theknittingandstitchingshow.com

0844 873 7343
Alexandra Palace

0844 209 7325
Harrogate Convention Centre



knittingandstitchingshows



knitnitchshow



theknittingandstitchingshows

*Save up to £2.50 on standard Adult tickets, £1.50 on standard Concession tickets. Not valid on Two Day, Child or VIP tickets. £1.95 fulfilment fee and T&Cs apply.

SHOP AROUND

You'll be a happy (eco-friendly) grocery shopper with **Anna Alicia's** linen tote bag and reusable produce pouches.



SHOPPING BAG SET

YOU WILL NEED

- Heavyweight canvas: 1m (1 $\frac{1}{8}$ yd)
- Mediumweight linen: 1m (1 $\frac{1}{8}$ yd)
- Interfacing strip: 90cm (36in) x 2cm ($\frac{3}{4}$ in) wide
- Cord: 3m (3 $\frac{1}{4}$ yd) x 5mm ($\frac{1}{4}$ in) wide
- Matching thread
- Basic sewing kit

NOTE

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

MAKING THE DRAWSTRING BAGS CUTTING OUT

Step one From the linen fabric cut:

Large drawstring bag: two 36x26cm (14 $\frac{1}{8}$ in).

Small drawstring bag: two 27x21cm (10 $\frac{5}{8}$ x8 $\frac{1}{4}$ in).

MAKING THE DRAWSTRING BAGS

Step one Lay out each of the four drawstring bag pieces in portrait position. Fold the top corners in by 5mm ($\frac{1}{4}$ in) twice along the top 6cm (2 $\frac{3}{8}$ in) of each of the long sides. Pin and sew these folded sections in place. ⁰¹

Step two Lay the pieces out with the folded edges towards the top and right side (RS) down. Fold the top edge (the edge with the folded sections at each end) over by 1cm ($\frac{3}{8}$ in) and then again by 2cm ($\frac{3}{4}$ in). Pin and then sew a couple of millimeters in.

Step three Lay one of the large drawstring bag rectangles out RS up with the channel at the top. Lay the corresponding rectangle on top, RS down, with the channel also at the top and all edges lining up. Pin along the side and bottom edges. On the side edges only, pin up to the bottom of the channels. ⁰²

Step four Sew 1cm ($\frac{3}{8}$ in) in along the side and bottom edges (again, only up to the bottom of the channels).

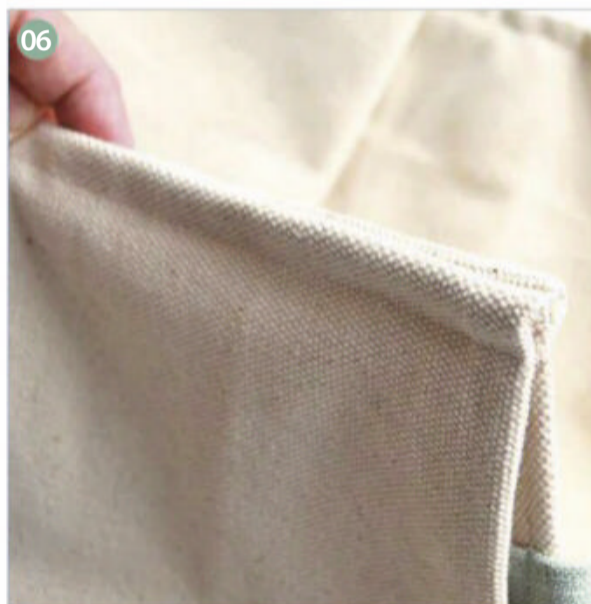
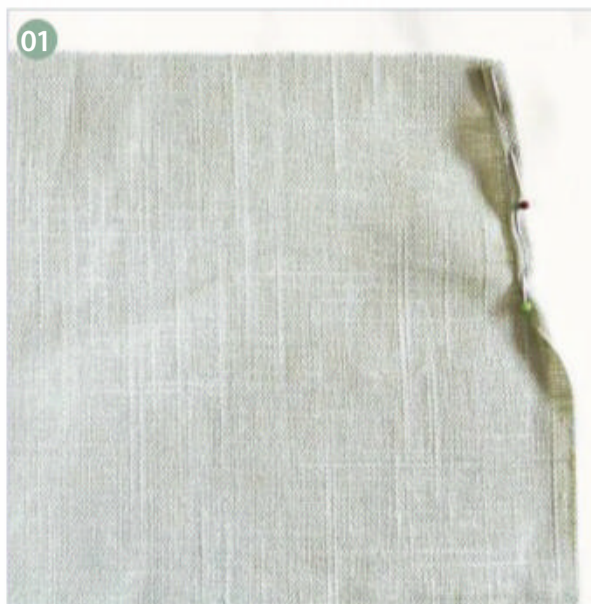
Step five Repeat this step with the small drawstring bag rectangles.

Step six Trim the seams to 5mm ($\frac{1}{4}$ in) and zigzag stitch over them to stop any fraying. Turn the bags RS out and press.

Step seven Finally, add the drawstring cords. For the larger bag cut two 80cm (31 $\frac{1}{2}$ in) lengths of cord, and for the smaller cut two 60cm (23 $\frac{5}{8}$ in) lengths of cord.

Step eight Take one of the cords for the larger bag and pin a safety pin to one end. Use the safety pin to thread the cord through one of the channels at the top of the bag. When you reach the end of the first channel, thread the cord back through the channel on the other side, so you end up with both ends of the cord coming out of the same side of the bag. Hold the ends of the cord together and tie into a knot, then trim any excess cord.

Step nine Take the second cord for the larger drawstring bag and thread it in the opposite



direction (starting from the side without the knotted cord) and back through in the same way. Tie the end of the cords in a knot as before. You should now be able to pull on the two cords to close your bag. Repeat for the other bag. ⁰³

MAKING THE SHOPPING BAG CUTTING OUT

Step one From the canvas cut:

Front and back: two 34x32cm (13 $\frac{3}{4}$ x12 $\frac{5}{8}$ in).

Sides: two 34x22cm (13 $\frac{3}{4}$ x12 $\frac{5}{8}$ in).

Base: one 32x22cm (12 $\frac{5}{8}$ x12 $\frac{5}{8}$ in).

Outer pockets: two 36x32cm (14 $\frac{1}{8}$ x12 $\frac{5}{8}$ in).

Step two From the linen cut:

Inner pockets: two 36x54cm (14 $\frac{1}{8}$ x21 $\frac{1}{4}$ in).

Straps: two 44x10cm (17 $\frac{3}{8}$ x4in).

Step three From the interfacing cut:

Strap interfacing: two 44cm (17 $\frac{3}{8}$ in).

MAKING THE STRAPS

Step one Lay out the two strap pieces on your work surface with the RS facing up. Fold one in half RS together so the long edges meet and press. Unfold and then fold the long edges in so they meet at the crease and press again.

Step two Lay one of the interfacing strips along one side of the folded strip then refold along the original crease and press to fuse the interfacing in place – this will strengthen the handles and give them structure.

Step three Sew along both long edges of the

handle, approx 2mm in. Repeat to make the other strap.

ATTACHING THE STRAPS

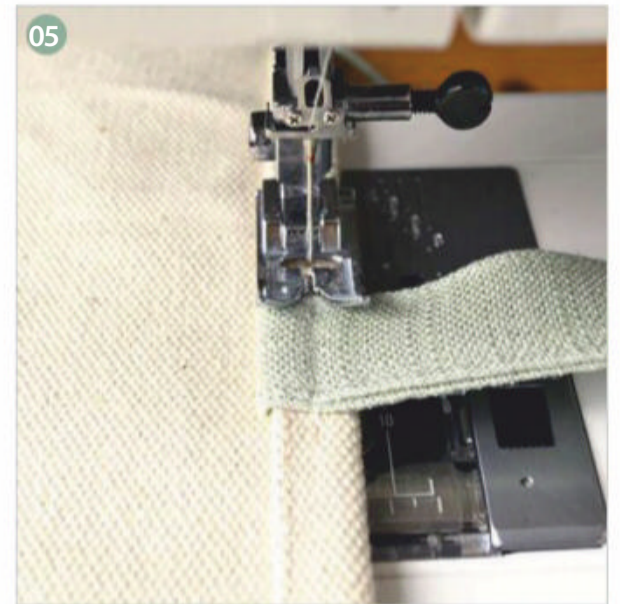
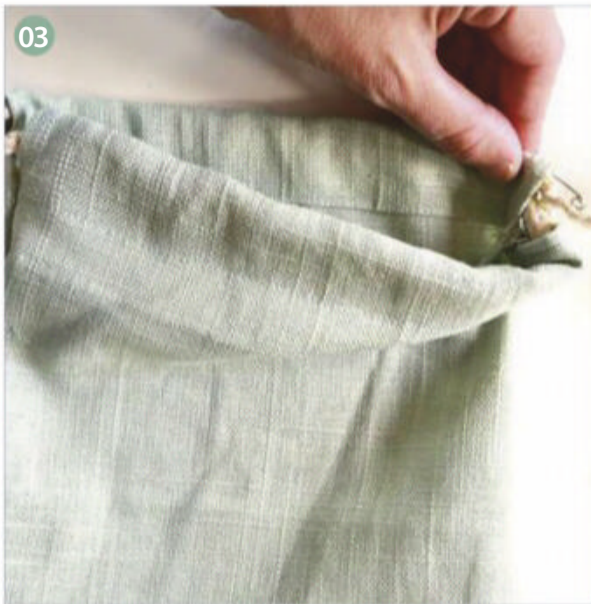
Step one Lay out the front and back pieces of canvas with the slightly shorter sides at the top and bottom. Also lay out the side pieces in portrait position. On each of these pieces fold the top edge over by 1.5cm ($\frac{5}{8}$ in) twice and pin or clip in place.

Step two On the front and back pieces, measure 7cm (2 $\frac{3}{4}$ in) in at both ends along the folded edge and mark. Take one of the handle strips and tuck its end under the folded edge on the inside of one of the marks you made. Tuck the other end of the same strip under on the inside of the other mark, on the same edge (make sure the handle this forms isn't twisted). Clip or pin in place. Repeat this with the other handle strip for the other front/back piece. ⁰⁴

Step three Sew along the folded edge of each of the front/back and side pieces, approx 2mm in. Now fold the handles up over the folded edge on the front/back pieces and sew along those edges again, this time approx 8mm in. When you get to each handle, sew over then back and over again to make sure they are extra secure and will not rip under strain. ⁰⁵

ATTACHING THE POCKETS

Step one Lay out the inner pocket pieces and



fold in half so that the longer edges meet. Press to crease. Do the same with the outer pocket piece but this time the shorter – 32cm (12½in) – edges should meet. For each piece also fold in half again in the other direction press to make a crease, then unfold along this second fold (but leave folded along the first). ⁰⁶

Step two Lay out one of the folded inner pocket pieces in landscape position, with the folded edge at the top. Lay one of the front/back panels on top, RS up, so that the handle is at the top and the bottom edge is lined up with the bottom edge of the pocket piece. The pocket piece will show on either side of your front/back piece, so make sure there is an equal amount showing on each side. ⁰⁷

Step three Lay one of the outer pocket pieces on top so that its folded edge is towards the top and its bottom edge lines up with the other bottom edges. Clip or pin all of the pieces together along the bottom edge.

Step four Sew along the crease at the centre of the outer pocket panel to divide it into two pockets. Repeat with the other front/back piece and pockets.

Step five Lay out the front/back panels again, but this time RS down so the inner pockets are RS up. To create two roomy inner pockets on each front/back panel, pleat the fabric for these pockets by first measuring and marking 5cm (2in) and then 10cm (4in) in from the right-hand

edge of the front/back panel along the bottom edge. Repeat on the left-hand side.

Step six Starting at the marks closest to the centre stitching of the pockets, fold the fabric to form a pleat roughly 2.5cm (1in) wide and clip/pin in place. Repeat at the second mark – adjust the widths of the pleats so that the sides of the pocket piece end up neatly lined up with the sides of the front/back panel and then clip/pin these edges in place as well. ⁰⁸

Step seven Sew along the clipped/pinned edges of the pockets, approx 5mm (¼in) in. Repeat for the other front/back panel.

ASSEMBLING THE SHOPPING BAG

Step one Lay out one of the front/back pieces RS up, and lay one of the side pieces on top RS down, lining it up with one side edge of the front/back piece (ensuring the folded edge of the side piece is at the top). Clip/pin along that edge. Lay the other side piece on top of the front/back panel, lining up with the opposite edge and clip/pin. ⁰⁹

Step two Sew along the clipped/pinned edges 1cm (¾in) in, leaving 1cm (¾in) unsewn at the bottom of each edge as this will make adding the base a little easier.

Step three Lay the bag out again with the side pieces on top and clip/pin the other front/back piece RS down to the edges of the two side pieces. Sew along those edges as before,

leaving 1cm (¾in) unsewn at the bottom of each edge.

Step four Take the base piece and clip/pin it in place along the bottom edges of the front/back and side pieces. Sew in place 1cm (¾in) in. ¹⁰

Step five Trim all the seams to 5mm (¼in) then zigzag stitch along the seams around the bottom edges to prevent fraying.

Step six Turn the bag RS out.

FINISHING THE BAG

Step one Pinch together the edge along a side seam so you are concealing the seam allowance on the inside. Pin or clip to hold.

Step two Sew along the pinched-together edge from the top to the bottom on each of the seams as close as you can get to the seam (roughly 1cm (¾in) from the seam). You may not be able to sew right to the bottom edge as the seam allowance in the corners may be too bulky, so just sew as far as you can.

Step three Repeat to neatly finish each of the side seams.



Anna is the designer-maker behind label A Alicia and has just published her first craft book with Quadrille, all about one of her favourite things to sew – bags!

GIFT SUBSCRIPTIONS FROM ONLY **£29.99**

TAKE THE HASSLE OUT OF YOUR CHRISTMAS SHOPPING AND GIVE A GIFT THAT LASTS ALL YEAR

- ★ The perfect Christmas gift from **only £29.99**
- ★ A unique Christmas present they'll continue to **enjoy all year round***
- ★ **Delivered direct** to their door
- ★ **Over 30 magazines to choose from** – gardening, cooking, crafting, cars, music, wildlife and much more



**13 ISSUES FOR £44.99
SAVE 42%**



**13 ISSUES FOR £44.99
SAVE 42%**



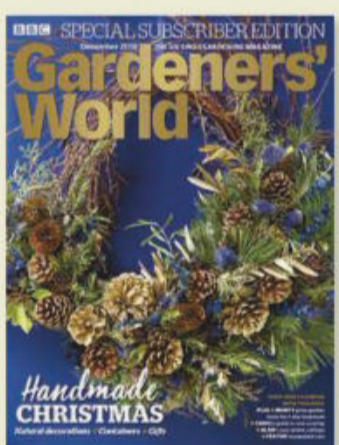
**13 ISSUES FOR £49.99
SAVE 47%**



**13 ISSUES FOR £45.99
SAVE 44%**



**12 ISSUES FOR £34.99
SAVE 37%**



**12 ISSUES FOR £44.99
SAVE 29%**

Remember ordering online is safe and secure, choose from any of these payment options



This offer closes on the 31st December 2019 and is valid for UK delivery addresses only. The discounts shown are savings calculated as a percentage of the full shop price, excluding Radio Times and Match of the Day which are calculated as a percentage of the Basic Annual Rate. For overseas rates visit www.buysubscriptions.com. All Christmas gift subscriptions will start with the first issue available in January 2020. Should the magazine change in frequency, we will honour the number of issues and not the term of the subscription. *UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) and are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). Outside of free call packages call charges from mobile phones will cost between 3p and 55p per minute. Lines are open Mon to Fri 8am – 6pm and Sat 9am – 1pm.

*Radio Times and Match of the Day are published weekly. Radio Times subscriptions are for 26 issues and Match of the Day subscriptions are for 20 issues. The Basic Annual UK Subscription Rate of Radio Times is £176. This price is for one year and includes the Christmas double issue and a contribution towards postage. The Basic Annual UK Subscription Rate for Match of the Day is £117 for one year.

SEE OUR
FULL RANGE
OF MAGAZINES
ONLINE



13 ISSUES FOR £40.99
SAVE 40%



13 ISSUES FOR £53.99
SAVE 46%



13 ISSUES FOR £45.99
SAVE 45%



13 ISSUES FOR £45.99
SAVE 44%



13 ISSUES FOR £45.99
SAVE 44%



13 ISSUES FOR £49.99
SAVE 45%



13 ISSUES FOR £45.99
SAVE 45%



13 ISSUES FOR £40.99
SAVE 40%



9 ISSUES FOR £34.99
SAVE 35%



12 ISSUES FOR £29.99
SAVE 44%



26 ISSUES FOR £49.99
SAVE 44%



13 ISSUES FOR £29.99
SAVE 54%



13 ISSUES FOR £34.99
SAVE 43%



13 ISSUES FOR £34.99
SAVE 46%



13 ISSUES FOR £29.99
SAVE 54%

ORDER NOW!

Subscribing online is quick and easy. Visit
buysubscriptions.com/christmas

- mobile-friendly site
- safe and secure
- easy search

or call our hotline
0330 053 8660[†]

QUOTE CODE: X19AD

MY SEWING WORLD

By Minki Kim

Craft author Minki Kim shares the life-changing joys of learning to sew – and how it could change your life, too.

Yes, all of us have one thing in common: an interest in the art of sewing. Now, whether you enjoy sewing as a hobby, or have dedicated your career to it, we are alike nonetheless. After all, at one point in our lives, we were simply someone who owned a needle. So, I am here to tell you my story – the story of how I went from that someone with a needle to the proud sewer I am today.

Many years ago, in a small apartment, there were my three little girls; and while Daddy was away at work, I stayed home looking after them. But I felt that I needed something else in my life besides changing diapers: a hobby! I turned to hand-stitching; I made everything by hand – even a baby quilt! Then, my husband brought home a sewing machine from Costco and asked, “why don’t you try?”. And I was so, so...bad. In fact, I didn’t touch it for a while because I was scared of the machine. But I eventually caved in and taught myself how to use it. After trying simple projects like coasters and placemats, I got braver with my projects! I started sewing a dress for my daughter, basically copying a store-bought dress and eyeballing the size, and I made bags and aprons as gifts for teachers and friends.

ENDLESS POSSIBILITIES

I started to wonder, though...could I make something that I can’t purchase at stores? So, I came up with sewing drawings! First, a flower...then a house...then I even traced my little girls’ drawings! I was shocked that I could draw with a sewing machine. My sewing illustration journey started in 2013. When I ran out of ideas, I took my kids out to play and photographed them. As soon as I got home, I drew the image roughly on paper and traced it on a piece of muslin from Joann. I chose that fabric because it was the cheapest.

My husband even made me a website! I asked for www.minkikim.com, so it could be like www.marthastewart.com. I shared my sewing on my blog, and as my posts grew my followers did, too. One day, I got an email from an editor saying that she was interested in featuring my bag in their magazine. That was the first time I’ve collaborated with a company, and my projects have been featured in various magazines about 40 times.



See more of Minki Kim's sewn drawings at www.minkikim.com



"I shared sewing on my blog, and as my posts grew my followers did."



I love transforming photos of my children into stitched pieces of art.



A peaceful, outdoor life was the inspiration behind my Someday fabric collection for Riley Blake Designs.



My third sewing book, *Zakka from the Heart*, is out soon – and I'm now working on the next one!



"My advice is to start and record your journey by taking pictures or blogging."

I moved to Moorpark, California and made my first sewing friend: Kristin Esser. She came over and told me that I should write a book – I said let's write together. And that's how our first book, *Sewing Illustrated*, was made. I then wrote my second book, *Diary in Stitches*, and my third book, *Zakka from the Heart*, will be out soon! My fourth book *Zakka Wool Appliqué*, is also coming in April 2020. Besides being an author, I have always wanted to be a fabric designer. So, I designed patterns using Adobe Illustrator and submitted them to Riley Blake Designs... they loved them! Now, I have four collections and my next one will be out in February 2020.

A CREATIVE JOURNEY

A Korean who came to America with two suitcases – that is who I was. And I am so grateful to have the chance to be where I am today. I'm glad I found a sewing machine as a creative outlet, and I hope my story helps you to find your passion. My advice is to start and record your journey by taking pictures or writing blog posts or making physical sewing projects. Rather than telling yourself, "I'll start creating when I have more time, when my kids are grown, or when I have money to buy better supplies," start something that you can do today and tomorrow, and be talkative about what you're doing. Talk to people in the same community, like here at quilt guild, or share what you're making online. That's the fastest way to gain supporters and to encourage yourself.

I hope that years from now, we can all look back at today and see how much we've grown as artists together.

Keeping me inspired...

I find that most of my making inspiration comes from the wonderful online sewing community. In particular, I love using Instagram to share my work and connect with others (see more of my work @zeriano) and most importantly be inspired by others – it's a great platform for projects and making new friends.



I am so grateful that I have found sewing to be a creative outlet in my daily life.



My new Moments collection for Riley Blake – out February!

BRING DAYLIGHT INDOORS

Support your stitching skills with a Daylight lamp that suits your sewing space

SLIMLINE 3 FLOOR OR TABLE LAMP

The third generation of the Slimline lamp offers four different levels of brightness spread over an even wider area, allowing you to see intricate stitching in more detail. Its flexible joints allow you to place it anywhere around your table and still angle the light towards your WIP. Both the floor and table versions of the lamp use LEDs that won't get hot, meaning you can sew under them for as long as you need to perfect your piecing. Thanks to its easy-to-use clamp and slim design, the table lamp is the ideal space-saving solution, while the floor lamp is perfect as a more permanent addition to your sewing room.

Slimline 3 Table Lamp, £135 (RRP)

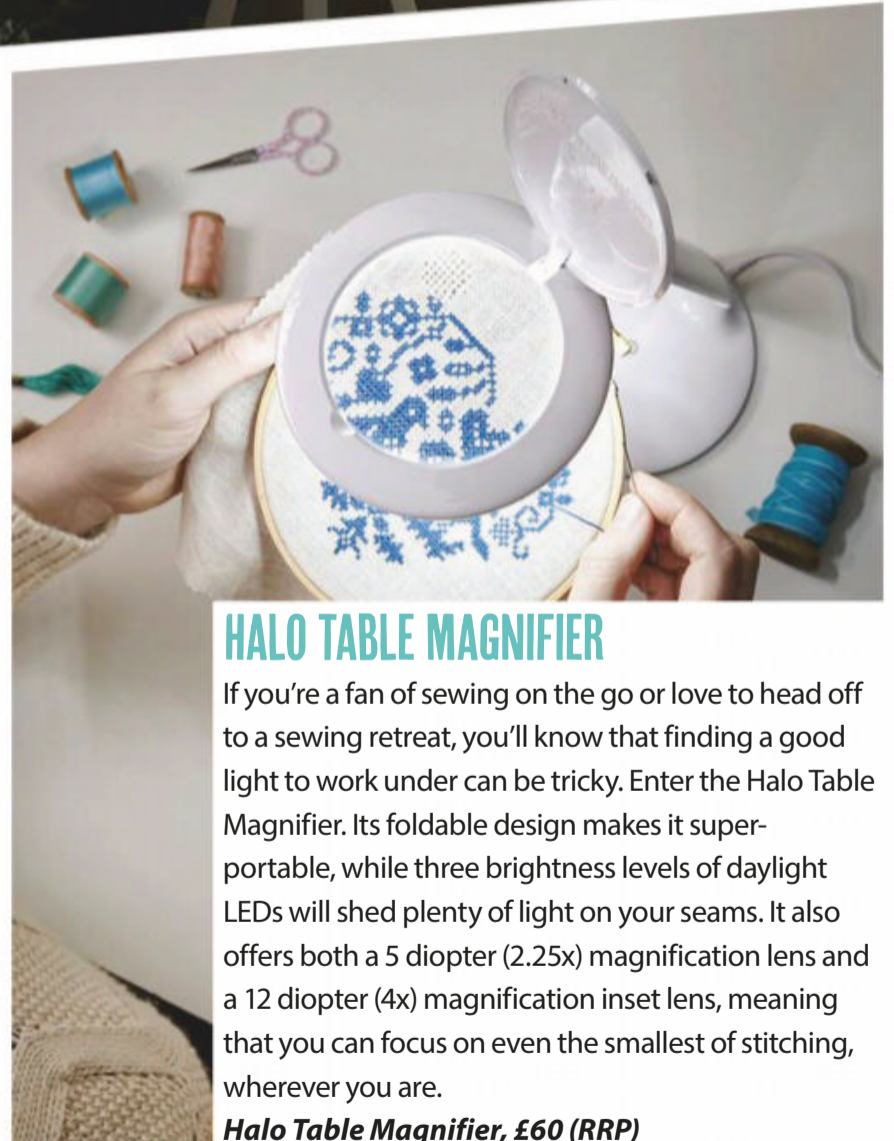
Slimline 3 Floor Lamp, £180 (RRP)



SEWING MACHINE LAMP

This sewing machine lamp may be small, but it's certainly mighty. Pop it onto your machine and direct the powerful LED light to illuminate your seams. Thanks to its easy-to-attach mount system, it can also easily be swapped between sewing machines.

Sewing Machine Lamp, £33



HALO TABLE MAGNIFIER

If you're a fan of sewing on the go or love to head off to a sewing retreat, you'll know that finding a good light to work under can be tricky. Enter the Halo Table Magnifier. Its foldable design makes it super-portable, while three brightness levels of daylight LEDs will shed plenty of light on your seams. It also offers both a 5 diopter (2.25x) magnification lens and a 12 diopter (4x) magnification inset lens, meaning that you can focus on even the smallest of stitching, wherever you are.

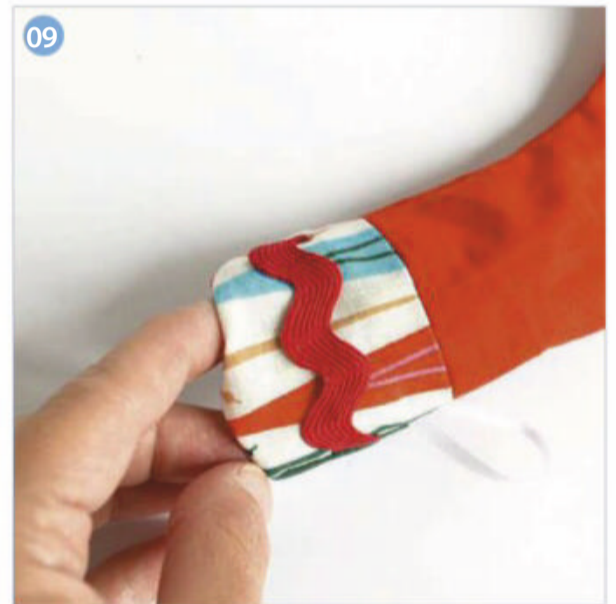
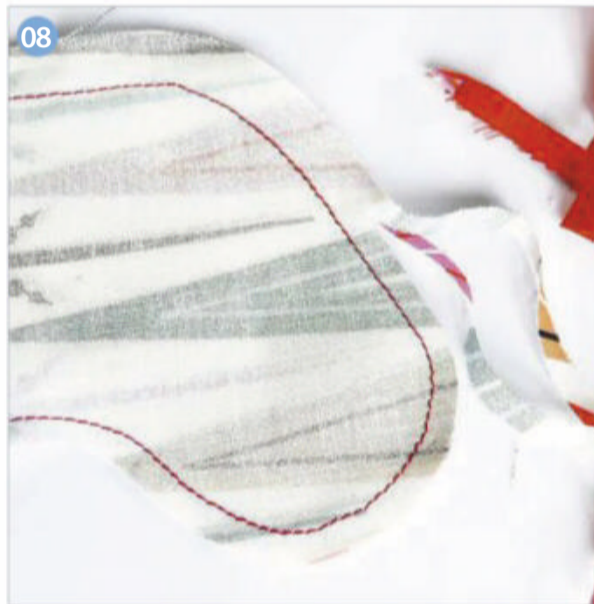
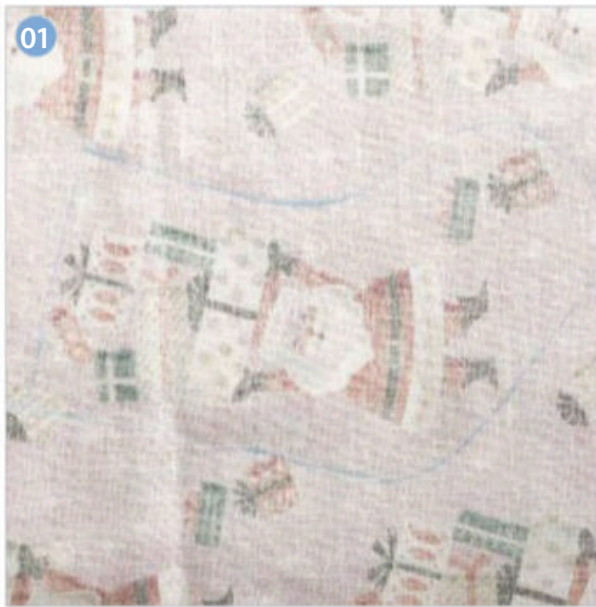
Halo Table Magnifier, £60 (RRP)

Find these lights, as well as your nearest stockist, at The Daylight Company (www.daylightcompany.com)



MORE THE MERRIER

Dreaming of a bright Christmas? Make Anna Alicia's advent in retro prints and ric rac for a colourful countdown.



YOU WILL NEED

- A mix of quilting weight cotton, adding up to a total of 75x115cm (30x45in)
- Lining fabric: 75x115cm (30x45in)
- White ribbon: 2.5m (2¾yd) x 3mm (⅛in) wide
- Ric rac trim: 2m (2¼in) trim
- Wood numbers: 1.5cm (⅝in) high
- Craft glue and small paintbrush
- Twine: 3m (3¼yd)
- Matching thread
- Basic sewing kit

NOTES

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

MATERIALS USED

Outer: From Tinsel by Clarice Gifford for Cloud9 Fabrics. For stockists visit www.hantexonline.co.uk
 Lining: Flame from Kona Solids by Robert Kaufman. For stockists visit www.robertkaufman.com
 Red and White Wooden numbers and White Double Faced Satin Ribbon 3mm (⅛in), both from www.hobbycraft.co.uk

CUTTING OUT

Step one From the lining fabric cut:
Stocking lining: 24 pairs.

Step two From the quilting weight cottons cut:
Stocking outers: 24 pairs. Before cutting, decide how many stockings you would like to make in each of the fabrics. If your fabric has a directional print, make sure you cut the fabric so that the pattern will be the same way up on both layers. Draw out your chosen number of stocking shapes, fussy cutting if desired to highlight a particular part of the fabric design. Cut out, keeping the pairs together. ⁰¹

Step three Pair up each patterned pair of stocking shapes with a lining pair. ⁰²

ASSEMBLING THE STOCKINGS

Step one Open out a lining pair and an outer pair. Lay the lining pair right side (RS) up on your work surface and lay an outer piece on top of each RS down. Pin each pair along the top straight edge. ⁰³

Step two Sew along the top straight edge only of each pair, 1cm (¾in) in. Unfold each pair along the seam and press. ⁰⁴

Step three Cut a strip of ric rac trim measuring 8cm (3⅓in) long and a piece of ribbon 9cm (3⅝in) long. Lay out one of the lining/outer pieces RS up. Fold the piece of ribbon in half to form the loop that will hang up the stocking. Place the folded ribbon on top of the outer side

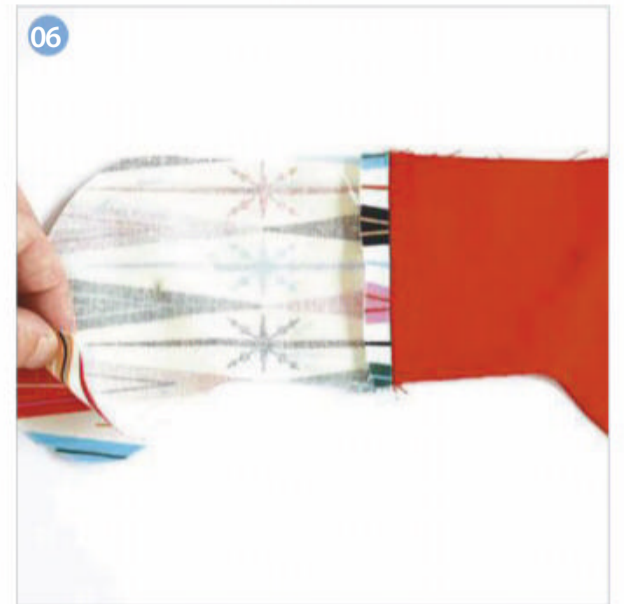
of the fabric, so that the cut ends line up with the back of the stocking shape (i.e. not on the toe side). The ribbon should sit approx 1.3cm (⅝in) away from the seam, at a 45-degree angle with the looped end pointing towards the lining fabric. Add a couple of tiny stitches by hand at the cut ends of the ribbon loop, just to keep it in place. Also place the ric rac trim across the outer part of the fabric, roughly 1.5cm (⅝in) away from the seam. ⁰⁵

Step four Take the other outer/lining piece and lay it on top with the RS down. The two outers should now be on the same side, as should the lining pieces. ⁰⁶

Step five Pin all the way around the edges, making sure to pin the ric rac in place. ⁰⁷

Step six Starting on the lining side, sew 1cm (¾in) in around the edges of the shape, leaving a 3-4cm (1¼-1⅝in) turning gap on the lining side. Trim the seam allowance down to 3mm (⅛in) so that the curves will be smooth and the seams won't be too bulky. ⁰⁸

Step seven Turn the stocking RS out through the turning gap in the lining, making sure the ric rac ends up on the front of the stocking – if all your stockings will have their toes pointing left, make sure the ric rac is on the front when the toe points left. The ric rac is only held in place at the sides, so it's easy to tuck the outer through and swap sides if it starts out on the WS. The ribbon hanging loop should be pointing



towards the lining and sticking out at a roughly 45-degree angle. ⁰⁹

Step eight Sew the gap you left in the lining closed. As the seam allowances have been trimmed down, a machine zigzag stitch will close the gap and ensure the edges do not fray.

Step nine Tuck the lining down into the outer and press the stocking.

Step ten Repeat these steps to create the remaining stockings. ¹⁰

FINISHING OFF

Step one Lay out all of the finished stockings and decide which order you would like them to be in. Play around with the different patterns and colours to see how they work together.

Step two Using a small paintbrush, apply a little craft glue to the back of each number and carefully place it onto the ric rac towards the right-hand side. Leave to dry. Once dry, check all your numbers are secure and add more glue if necessary. If you prefer, you could stitch your numbers in place instead. ¹¹

Step three String up the assembled stockings – depending on your space, you might want to hang them in one long line, two rows of 12, four rows of six, etc. Once you have decided on your preferred layout, pass the length of twine through the loops of the stockings, ensuring that the stockings all have their toes pointing the same way. ¹²

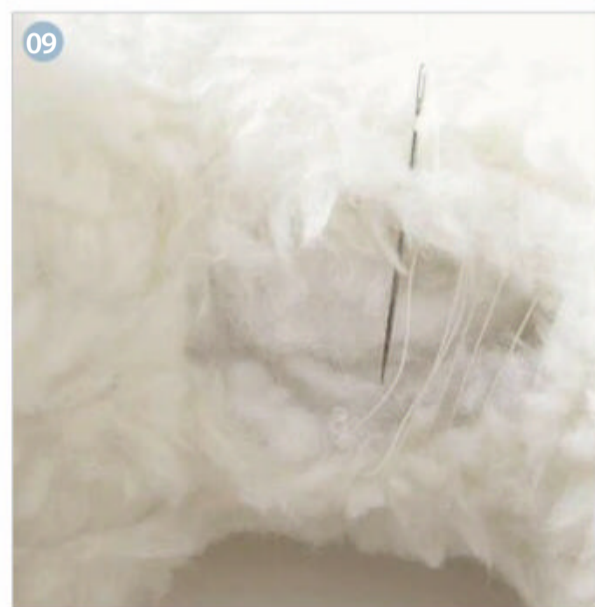
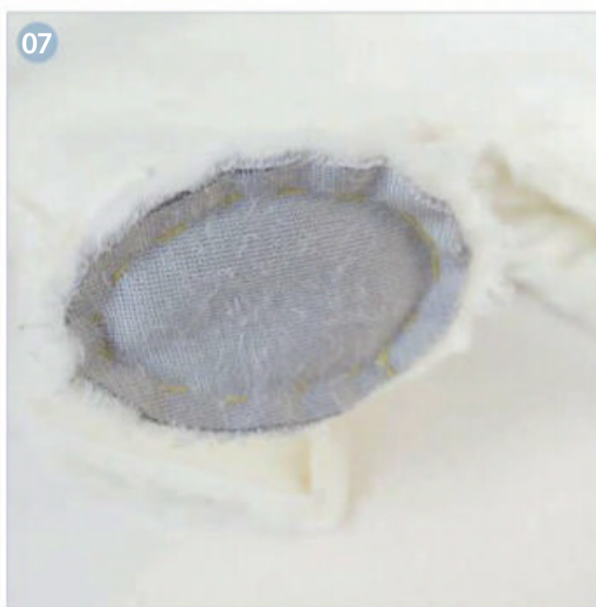




BEAR NECESSITY

Everyone needs a bear hug now
and then – and **Lucy Ward's** polar
bear plushie made in soft faux fur
gives the best hugs of all.





YOU WILL NEED

- Fabric A: Cream faux fur, 65x60cm (25½x23½in)
- Fabric B: White cuddle fleece, 15x8cm (6x3¼in)
- Fabric C: Grey cuddle fleece, 20x14cm (8x5½in)
- Fabric D: Black cuddle fleece, 8x6cm (3x2¼in)
- Black stranded cotton
- Polyester toy filling
- Basic sewing kit

NOTES

- Download the templates from www.simplysewingmag.com/downloads
- Measurements are width x height.
- Cut pattern pieces so that the stretch is on the width. The nap on the plush fabrics should run downwards, except for the ears which should run upwards.
- Use 6mm (¼in) seam allowances unless otherwise indicated.
- Use a zip foot to sew the paw pads. Alternatively, sew them by hand using a small backstitch.

FINISHED SIZE

Approx 23cm (9in) tall.

CUTTING OUT

- Step one** Download and print the templates.
- Step two** Pin the pattern pieces to the wrong side (WS) of the fabrics and draw around them. Cut out as follows, then transfer all pattern markings as indicated on the templates. Try to cut the backing and not the fur itself.
- Step three** From Fabric A cut:
Body: one pair.
Underbody gusset: one pair.
Tail: one pair.
Outer ears: one pair.
- Step four** From Fabric B cut:
Muzzle: one pair.
- Step five** From Fabric C cut:
Inner ears: one pair.
Paw pads: four.
- Step six** From Fabric D cut:
Nose: one.

MAKING THE EARS

- Step one** Sew each outer and inner ear right side (RS) together, leaving the flat edge open. Trim the seams and clip the curves. Turn RS out.
- Step two** Oversew the open ends to close them up, then fold each ear in half inwards, vertically down the middle to form a cup. Sew a few hand stitches to secure the fold then set aside. ⁰¹

MAKING THE TAIL

- Step one** Pin the tail pieces RS together and

sew, leaving the short end open. Trim and clip the seams, then turn RS out.

- Step two** Lightly stuff the tail, leaving 5mm (¼in) unstuffed at the open end where it will be sewn into the body seam. Hand-sew the open end closed and set aside.

MAKING THE MUZZLE

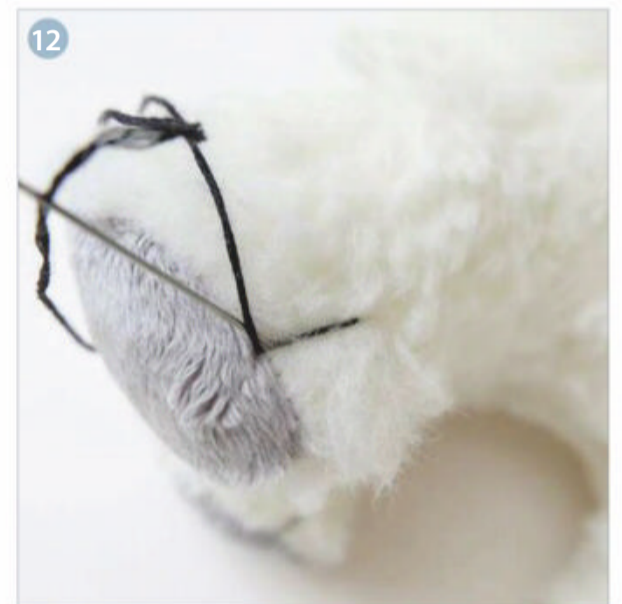
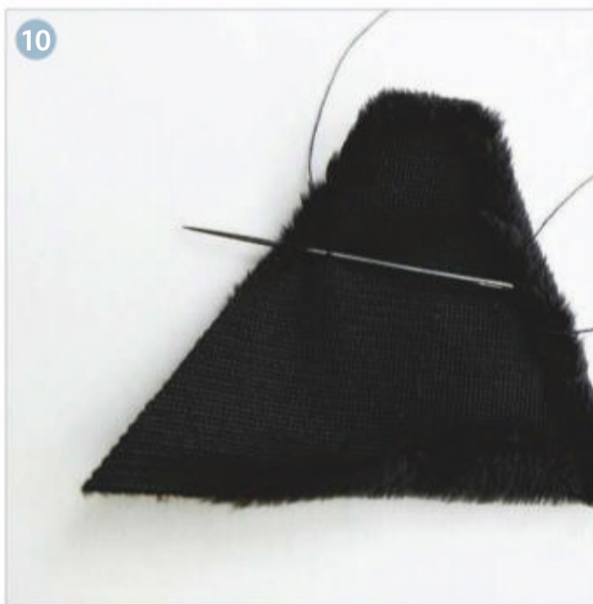
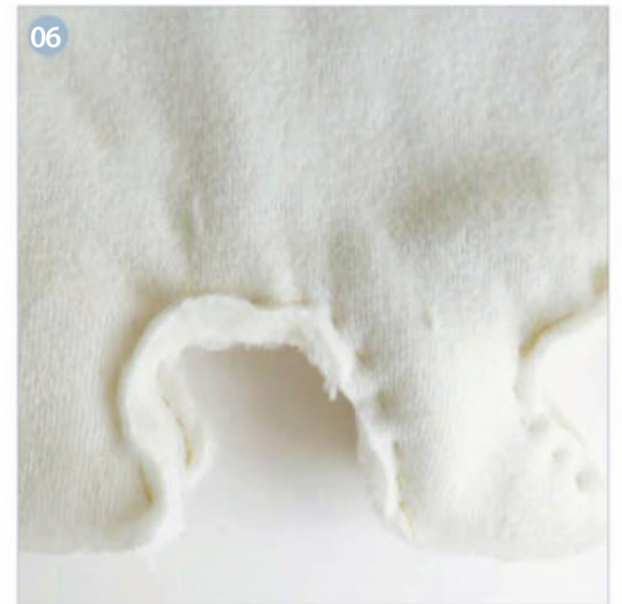
- Step one** Pin one face piece to one side of the body piece, RS together, between point A and point B. Begin by pinning at each end and then in the middle, then gradually pinch and pin so that the two pieces fit together with no bunching. The pieces are opposing curves so tack before sewing. ⁰²
- Step two** Sew, ensuring the fabric doesn't bunch up. Remove the tacking stitches, clip the curves and trim the seams. Repeat on the other side.

INSERTING THE EARS

- Step one** Push each ear through the slits in the body piece, from RS to WS. Pin and tack in place. Due to the thickness of the layers of fabric it may be easier to sew the ears by hand. Use small backstitches and sew over a few times to ensure the ears are securely fastened. ⁰³

MAKING THE LEGS AND UNDERBODY

- Step one** Fold up the legs of each underbody piece along the straight dart line. Pin along this line and then sew along the oval dart. Don't skip



this, as it will stop the legs splaying. ⁰⁴

Step two Pin the underbody pieces RS facing along the top edge, between C and D. Sew the top edge, leaving the opening unsewn. ⁰⁵

Step three The ends of the legs need to remain open. With RS facing, place one underbody side against one side body, aligning the legs. Pin and tack, then sew from C down to the paw pad marks at the end of the front leg. Stop and start sewing again on the other side of the leg, up around the curve between the legs and down to the paw pad marks at the front of the end of the back leg. Stop and start again to sew up from the paw marks at the bottom of the back leg up to D. Repeat for the other side. ⁰⁶

Step four Remove tacking stitches, then clip the curves and trim the seams.

MAKING THE PAW PADS

Step one Place one paw pad at the bottom of one leg, with the RS facing in. Line up the centre points of the paw pad with the seams of the leg. Pin at those two points first, then gradually add more pins until the fabrics lie smoothly together. Tack first, before sewing. Sew slowly from the top side of the paw, making sure not to trap and pucker the plush fabric underneath. Repeat for the other three legs. ⁰⁷

Step two Remove the tacking stitches. Clip the curves and trim the seams to help ensure a smooth outline when turned.

MAKING THE BODY

Step one With RS together, pin around the top of the body. Insert the tail where marked.

Ensure the muzzle seams match up at the top and bottom. Tack first, then sew all the way around, from point C to point D. The stitching should meet the seams on the lower body. ⁰⁸

Step two Remove the tacking stitches. Trim the seams and clip the curves before turning RS out. Poke out the legs, using a stick or paintbrush end, taking care not to burst the seams or poke through the fabric itself.

Step three Stuff from the stomach opening, using a stick and your fingers. Start with the head and legs and gradually work inwards. Use small amounts at a time, to avoid uneven stuffing. Make sure you stuff firmly so that the toy will stand up, especially within the legs.

Step four Turn the open seam edges slightly under to begin and use ladder stitch to sew the opening closed. Use double thread so that it doesn't snap while being pulled. ⁰⁹

Step five Starting your stitches underneath the end of the tail, hand-stitch it down so it lies flush with the body.

Step six Use a large bodkin and tease out fur trapped in any of the seams.

MAKING THE NOSE

Step one To prevent fraying, slightly roll over the edges of the nose to the WS, and use black

thread to hand-stitch it down. Make sure to just catch a top thread of the WS of the fabric so that it doesn't show on the RS of the fabric. ¹⁰

Step two Place the nose triangle over the end of the muzzle and pin in place. Hand-stitch around the outer edge using small overstitches.

Step three Draw the open sides together by sewing them up to the tip of the triangle. ¹¹

Step four Fold the remaining fabric over onto itself, lining the end up with the edge of the nose base. Sew securely with overstitches. Finally sew up each side of the nose.

MAKING THE CLAWS

Step one Using four strands of black stranded cotton, begin in the paw seam and make a $\frac{3}{4}$ in stitch onto the foot. Bring the thread back through the foot into the seam a little further along, then make the next stitch. Stitch three claws, then fasten off with a few tiny overstitches. Take the thread away to the other side of the foot before snipping off. ¹²

Step two Repeat for the remaining three legs.

MAKING THE EYES

Step one Mark the position of the eyes using a few pins in each side of the head.

Step two Using four strands of black stranded cotton, sew small satin stitches to form each eye. Fasten off and take the thread away from the face before snipping off.

FREE
TRIAL FOR
YOU!

DOWNLOAD YOUR ISSUE OF SIMPLY SEWING NOW!

You can buy a digital edition of *Simply Sewing*, ready to read whenever you want. Single issues and subscriptions are available and every issue you purchase is stored in your magazine library permanently. Once your magazine has downloaded, an internet connection is not required so you can take your magazine with you, wherever you go.

TAP HERE
FOR YOUR
FREE TRIAL
TODAY!*



To buy your digital copy of *Simply Sewing*, visit
www.simplysewingmag.com/digital

On Android or PC/Mac? Find us on
www.zinio.com/simplysewing

Download on the
App Store

GET THE MAGAZINE ON
Google play

nook

zinio™

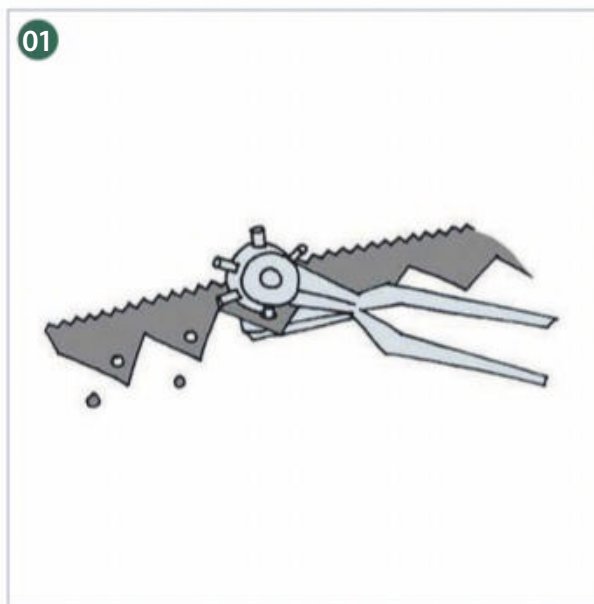
iPad is a trademark of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc.
NOOK is a registered trademark of Barnes & Noble, Inc. NOOK Tablet is a trademark of Barnes & Noble, Inc

*Free trial not available on Zinio



NORDIC NOEL

Add a touch of Scandi simplicity to your Christmas décor with **Clare Youngs'** monochrome heart-motif stocking.



YOU WILL NEED

- Main fabric: 50x65cm (20x26in), heavyweight cotton
- Contrast fabric: 20x50cm (8x20in)
- Navy felt: 25x25cm (10x10in)
- Transfer paper for dark fabrics
- Rotary hole punch
- Stranded cotton in navy and cream
- Ribbon: 15cm (6in) x 1cm (3/8in) wide
- Pinking shears
- Matching thread
- Basic sewing kit

NOTES

- Use a 1cm (3/8in) seam allowance unless otherwise stated.
- Download the templates from www.simplysewingmag.com/downloads
- The measurements and instructions are for the heart-motif stocking. The other stocking in the main image is worked in the same way – the small circles are made from the punched-out shapes from the hole punch. As in the heart motif, the holes in the centre of the flower motif start off bigger at the bottom and get smaller further up the sides.

CUTTING OUT

- Step one** Download and print the template.
- Step two** From the main fabric cut:
- Stocking front/back:** two.
- Step three** Trace out the design for the felt decoration. Because these will be cut from dark fabric, you will need to use transfer paper.
- Step four** Cut out the pieces from the navy felt, using pinking shears where there are small zigzag lines on the design. Put them to one side.
- Step five** Use the hole punch to punch the holes in the triangle border section and the centre of the heart design. On the centre piece of the heart design, adjust the size of the holes, starting with bigger holes at the bottom and changing to smaller holes toward the top. **01**

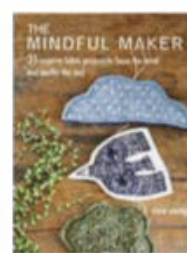
MAKING THE STOCKING

- Step one** Take the front section of the stocking and pin the felt pieces onto it, positioning the triangle border 2.5cm (1in) from the top edge and the heart motif 2.5cm (1in) below the border. Use small stitches around the different sections to attach the felt to the stocking. **02**
- Step two** Use two strands of cream stranded cotton to stitch a line of running stitch around the centre of the outer heart. Complete a row of bullion knots around the outer heart shape, spacing each knot approx 1cm (3/8in) apart. **03**
- Step three** With right sides (RS) together, pin down the long side of the front and back of the stocking. Fold the ribbon in half and tuck it in,

- so that the loop is on the inside and the ends are aligned with the edges of the stocking. It should be positioned 1.5cm (5/8in) down from the top edge. Sew down this straight side, stopping when at the beginning of the curve. **Step four** Lay the stocking so that it is opened out flat RS up. With RS together, pin the rectangle of contrasting fabric to the top edge of the joined stocking pieces. Sew along this edge with a 1cm (3/8in) seam allowance. **04**
- Step five** RS together, fold the stocking in half, so that the front and back align. Continue the line of stitching from the curve and stitch around the stocking and up the other side seam, continuing the stitching to join the contrasting border fabric too. **05**

FINISHING OFF

- Step one** Press a 1cm (3/8in) hem along the top edge of the border piece. Fold over the border fabric so the hem comes to just below the seam that joins the border to the stocking fabric. Sew all around with small hand stitches. **06**
- Step two** Turn the stocking RS out and press.



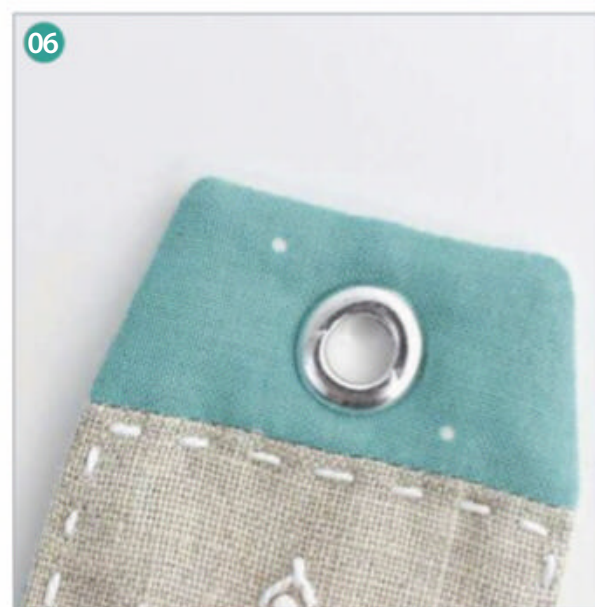
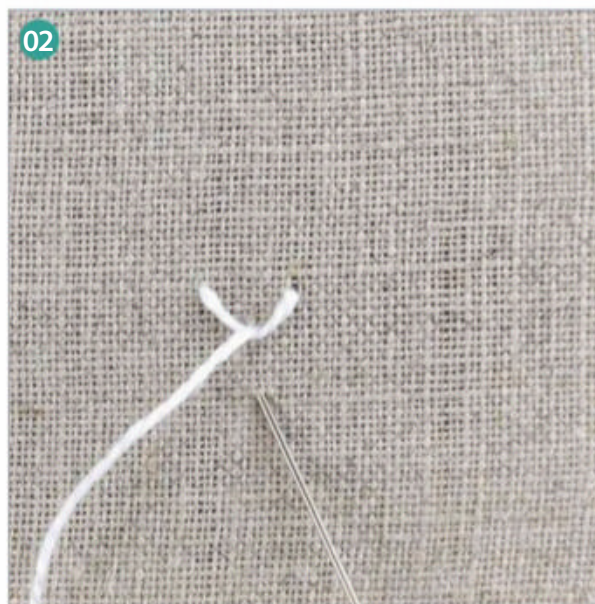
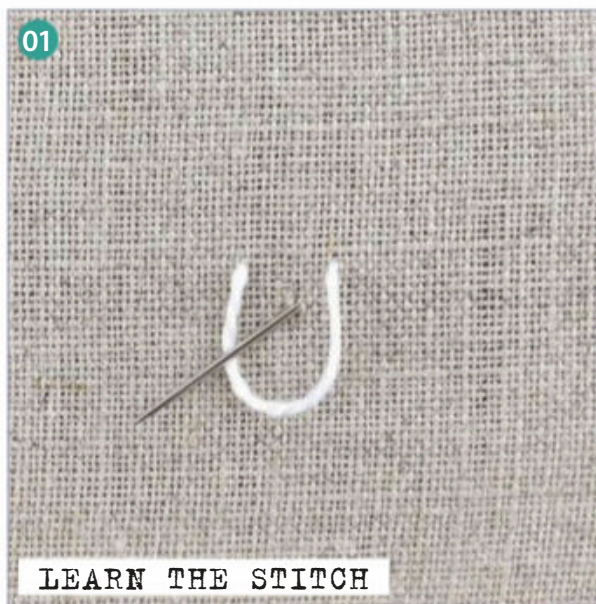
This stocking project is from *The Mindful Maker* by Clare Youngs, published by CICO Books (£12.99). Photos by Joanna Henderson © CICO Books. www.makeetc.com

STITCH

library

Learn fly stitch and embroider **Mollie Johanson's** snowflake tags – each one will be unique, just like the real thing!

CUT OUT & KEEP



YOU WILL NEED

To make one tag

- Linen fabric: 12x12cm (5x5in)
- Quilting cotton: 7.5x5.5cm (3x2¼in)
- Embroidery hoop
- White Perle cotton thread
- Thin cotton wadding
- Eyelet and attachment tool
- Ribbon: 20cm (8in)
- Matching thread
- Basic sewing kit

NOTE

- Download the templates from www.simplysewingmag.com/downloads

WORKING FLY STITCH

Fly stitch makes a Y-shaped stitch, which can look different depending on the proportions.

Step one To begin, come up through the fabric on one side of the top of the Y. Go back down on the other side of the Y, leaving a loop of thread on the surface. Come up at the center point of the Y, catching the loop of thread with your needle. **01**

Step two Pull the thread taut so the loop forms a V or U shape. Go down below where the needle came up, forming the vertical line of the Y. **02**

MAKING THE GIFT TAGS

CUTTING OUT

Step one From the cotton fabric cut:

Tag outer upper: cut one 7.5x5.5cm (3x2¼in).

Tag backing: cut one using the template.

Step two From the thin cotton wadding cut:

Tag wadding: cut one using the template.

ASSEMBLING THE TAGS

Step one Embroider a snowflake design on the linen with white Perle cotton embroidery thread. Use fly stitch and French knots for the snowflakes (one pattern also uses straight stitch at the center). Cut the embroidered linen down to a 7.5x7.5cm (3x3in) square. **03**

Step two With right sides (RS) together, sew the cotton tag outer upper to the top of the embroidered linen piece and press the seam open. Use the template to cut the tag shape from

the pieced fabric.

Step three Layer the tag pieces with RS together and the wadding behind. Pin and sew around the sides, leaving a 4cm (1½in) gap for turning. Use a 7mm seam allowance. **04**

Step four Trim the corners to reduce bulk, then turn the tag RS out. Press the seams open and then press under the seam allowance along the turning gap. Sew the opening closed. Stitch around the linen section with running stitch and white Perle cotton. **05**

Step five Install a metal eyelet in the top section of the tag, following the manufacturer's instructions. Add a ribbon through the eyelet to attach your tag to a gift or hang it as a decoration. **06**



STASH SHOPPING

Fill up your stash with fabric, patterns and more from these fabulous shops!

SOUTH



READS OF WINCHESTER

We sell both new and reconditioned sewing machines. We service and repair all makes of machine, a small haberdashery, machines on display to try before you buy.

reads-of-winchester.co.uk • enquiries@reads-of-winchester.co.uk

SOUTH



SEW BUSY

Stockists of quality cottons, cotton jersey, denim, linen, ribbons, haberdashery and sewing gifts amongst others.

sew-busy.co.uk

SOUTH WEST



BECKFORD SILK

Silks & velvet. Natural, printed and dyed. Small quantities at wholesale prices.

01386 881 507

beckfordsilk.co.uk

WEST MIDLANDS



ONLINE FABRICS

Largest selection of textiles at your fingertips. Samples available of our whole range. No minimum order level.

online-fabrics.co.uk • 02476 687 776

EAST



GATHER 'N' SEW

Whatever your project, we have a wonderful selection of luxury dressmaking and patchwork fabrics, sewing supplies and workshops.

gathernew.co.uk

NORTH



HAPPY HARE

An independent sewing store in Chapeltown, Sheffield, stocking a range of fabrics, including Michael Miller, Riley Blake and Tula Pink.

handmadehappyhare.com

NORTH



STEEL CITY FABRICS

A new online fabric store for bright, colourful, modern quilting cotton fabrics. Get a 10% discount off your order with code SS61.

steelcityfabrics.co.uk

SCOTLAND



ABBEY SEWING MACHINES

Tailored to meet your personal needs whether you are a seasoned sewer or buying your first machine. Elna, Janome, Singer, Husqvarna.

01387 249 580

SCOTLAND



ROMY'S SEWING ROOMS

Bright, friendly shop for all sewers, selling patterns, fabric and notions. Sewing classes for all ages and abilities.

180 Irish Street, Dumfries, DG1 2NJ

romys-sewing.co.uk

SCOTLAND

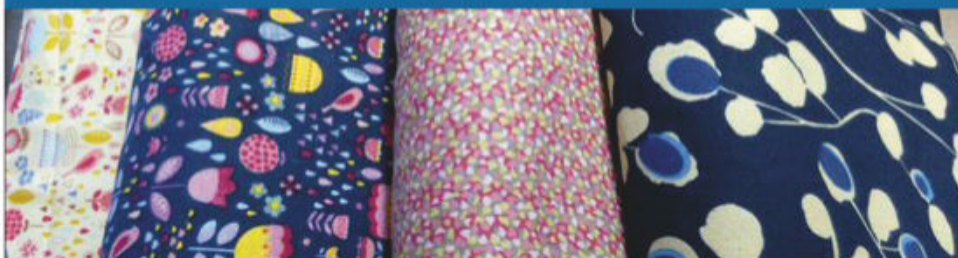


PEMBERTONS

Everything for the Quilter, fantastic selection of machines, cabinets, habby, fabrics & notions. Friars Street, Stirling.

psmc.co.uk • 01786 462 993

SCOTLAND



THE SEWING STATION

New fabric arriving for your autumn winter wardrobe. Tweed, jersey, soft handle cotton to name but a few. The Sewing Station 110 Gray Street, Broughty Ferry Dundee. Find us on Facebook Sewing Station Broughty Ferry

thesewingstationdundee.co.uk • 01382 732 734

Simply
Sewing
FRESH IDEAS WITH FABRIC

To advertise here contact

Kerri: 0117 300 8550

or

kerri.mckenna@immediate.co.uk

To advertise here contact Kerri McKenna on 0117 300 8550



CHRISTMAS COUNTDOWN



HARRIS TWEED ISLE OF HARRIS

Offering a range of almost 200 different patterns in Harris Tweed which can all be viewed online, our tweed is double width at 150cm wide and can be sold from as little as 25cm long to suit all project sizes.



01859 502 040/502 505



harristweedisleofharris.co.uk



UNIQUE STUFFED FABRIC LETTERS

Each letter is made from cotton fabric and stuffed with non allergenic fibre balls, both with Oeko Tex certificates. Size approx 17cmx15cm. Over 100 designs. £3 per letter. Find us on Facebook, Ebay or Etsy.



[mystylisland](https://www.facebook.com/mystylisland)



mystylisland@gmail.com



LITTLE BUN DESIGNS UK

An enchanting collection of woodland & nature inspired sewing accessories & gifts. Browse amongst a wonderfully wide selection of hand sewn & fabric crafted card & gift ideas. All designed & handmade in Cheshire.



littlebunuk.com



[littlebun.4](https://www.facebook.com/littlebun.4)



NOEY & SONS

Unicorn scissors are real. Colorful unicorn scissors are great gifts for those who are creative and whimsical. These unicorn scissors are 4 inches long overall with a 1 inch blade. Visit our store to see other fun little embroidery scissors.



[etsy.com/shop/Scissorland](https://www.etsy.com/shop/Scissorland)



jen@noeyandsons.com



ROMY'S SEWING ROOMS

Why not treat the sewers you know to a unique gift this Christmas, call in to see our range of sewing boxes and gifts.



01387 250 867



romys-sewing.co.uk



GAWJUS GIFTS

Visit us to find a fantastic range of handmade sewing essentials from pyramid weights & thread catchers to sewing gift hampers.

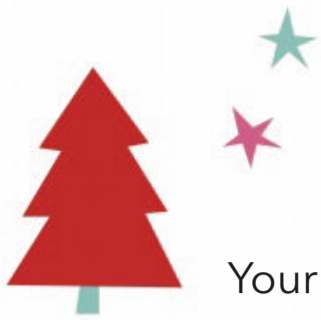


[etsy.com/uk/shop/gawjusgifts](https://www.etsy.com/uk/shop/gawjusgifts)



heartizan.uk.com/crafter/gawjus-gifts





Your essential guide for festive sewing shopping, from trusted suppliers!



LIZZYSHOMEMADE

At Lizzyshomemade we specialise in making handmade retro and vintage style crafts. Fun, quirky and eye catching fabric prints are all typical! Customised orders welcome.



lizzyshomemade.com



lizzyrobinson8@gmail.co.uk



READS OF WINCHESTER

We sell both new and reconditioned sewing machines. We service and repair all makes of machine, a small haberdashery, machines on display to try before you buy.



reads-of-winchester.co.uk



enquiries@reads-of-winchester.co.uk



FELICITY FABRICS

Hi! We are Caroline and Fliss, a Mum and daughter team and we have just set up a brand new online sewing shop. We specialise in beautiful dressmaking fabrics, handmade haberdashery including Whim Wham buttons and William Whiteley scissors and indie patterns from Sew Over It and Tilly and the Buttons. Christmas gift ideas get harder each year, take a look at our website and see if you can find anything you love! Use code Christmas for 15% off all fabrics, patterns and haberdashery.



felicityfabrics.co.uk



hello@felicityfabrics.co.uk



ABBEY SEWING MACHINES

Looking for a useful, practical gift for Christmas? Pop into Abbey Sewing Machines where we sell a variety of new and used, fully serviced, sewing machines. We also have some gifts with a difference available for that special someone.



01387 249 580



07803 036 384



BIBBERTY BOBBERTY GIFTS

From handmade Purses and Bags to Patchwork Quilts, Throws, Placemats and Cushions, all our products are unique, good quality items at affordable prices. We are happy to undertake custom orders and personalize any items required.



07950 682 191



amazon.co.uk/handmade/Bibberty-Bobberty-Gifts



INCLUDES
PAPER
GIFTS

BACK ISSUES

FROM
£7.99
PER ISSUE



ISSUE 60

Make The Autumn Dress and Pencil Skirt, and learn 16 essential stitches with our embroidery guide.



ISSUE 59

Sew The Amelia Dress and The Blair Bag, plus get full-size paper templates for a swan plushie.



ISSUE 58

Add The Maria Dress, Staple Vest and kid's romper set to your pattern stash and sew a dino plushie.



ISSUE 57

Make The Rosa Dress and Betty Bowler weekend bag, plus bright laminate picnic accessories.



ISSUE 56

Sew The Shirt Dress and I AM Pattern's Flora Top, plus get a copy of our Sew Home Style book.



ISSUE 55

Sew The Leila Dress and MIY Collection's Kelham Skirt, plus get our fold-up tote bag pattern.

2 WAYS TO ORDER

Visit the website: www.sewingquarter.com
or call **0800 112 4433**

*Calls will be charged at your local call rate, calls from mobiles may vary. All prices exclude p&p. All orders subject to availability.

Never miss an issue again, turn to page 16 and subscribe today!

Simply Sewing

FRESH IDEAS WITH FABRIC

THE GUIDE

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

MARKING PEN

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



WATER ERASABLE PENCIL.

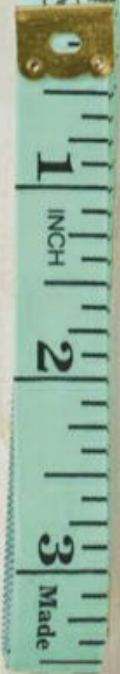
WATER ERASABLE PEN

MARKING PENCIL

Choose a colour that shows up on your fabric.

TAPE MEASURE

A flexible fabric tape measure will take accurate measurements.



1 INCH

2

3

Made

3

Made

3

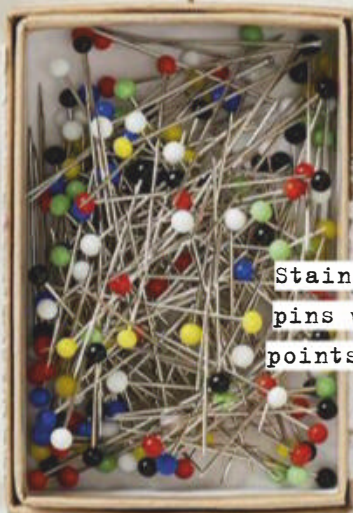
Made

3

Made

3

Made



PINS

Stainless steel pins with sharp points are best.

FABRIC CLIPS

Use these instead of pins when sewing thicker fabrics.



TAILOR'S CHALKS

Chalk temporarily marks fabric and can be easily brushed away.



SEAM RIPPER

This sharp blade cuts through and unpicks stitches.



THIMBLE

Wear to protect your fingers when handstitching.



PINKING SHEARS

These cut a zigzag edge on fabric to neaten.



SHEARS

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



SMALL SCISSORS

Use for snipping threads and cutting notches.



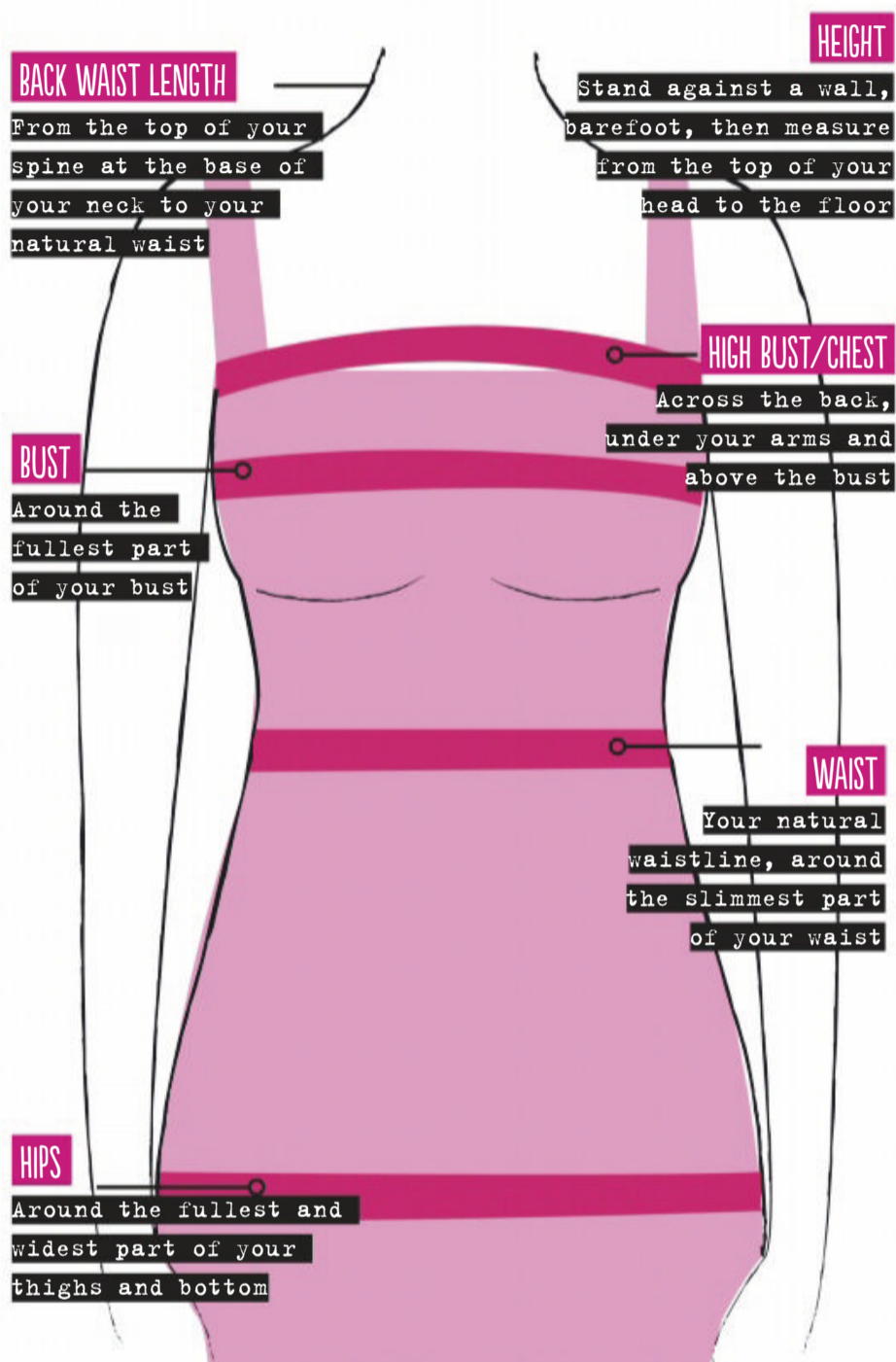
HOW TO MEASURE YOURSELF ACCURATELY

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

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

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

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



HOW TO USE A PATTERN

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

PREPARING THE PATTERN

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

CUTTING OUT THE PATTERN

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

CUTTING LAYOUTS

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

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

CUTTING OUT

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

TRANSFERRING MARKINGS

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

PATTERN MARKINGS

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

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

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

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

CHOOSING AND BUYING FABRICS



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

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

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

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

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

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

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

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

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

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

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

FINISHING SEAMS

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

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

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

MACHINE NEEDLES

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

UNIVERSAL

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

BALL POINT

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

JEANS

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

SHARPS

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

LEATHER

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

STRETCH

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

QUILTING

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

TOPSTITCH

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

TWIN

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

NEEDLE SIZE GUIDE

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

GLOSSARY

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

DRAPE

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

EASE

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

EDGE STITCH

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

FACING

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

FAT QUARTER

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

FINISHING/NEATENING RAW EDGES

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

GRAIN/GRAINLINE

The lengthwise fabric grain, running parallel to the selvedge.

NAP

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

NOTIONS

Small tools or accessories used

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

RIGHT SIDE (RS) / WRONG SIDE (WS)

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

SEAM ALLOWANCE

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

SELVEDGE

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

STAYSTITCHING

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

TACK/TACKING

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

TOPSTITCHING

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

UNDERSTITCHING

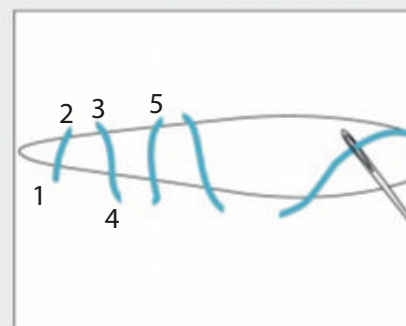
A line of stitching worked through the facing and seam allowance 3mm (1/8in) from the seam to stop the facing rolling to the outside of the garment. Understitching will not be visible on the outside.

STITCH GUIDE

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

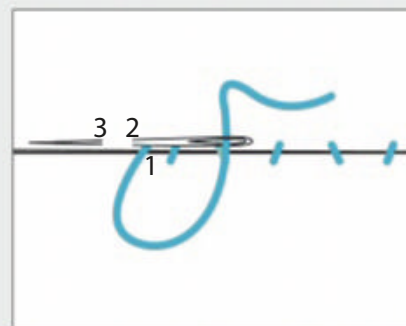
LADDER STITCH

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



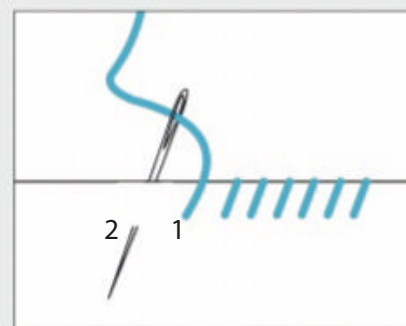
SLIP STITCH

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



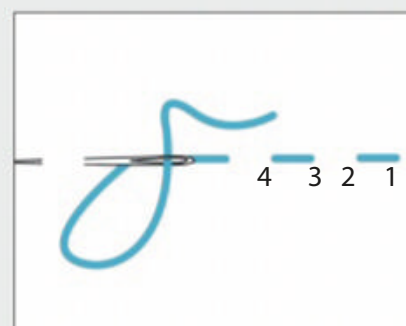
WHIP STITCH

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



RUNNING STITCH

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



S

THE ULTIMATE CHRISTMAS DRESS, IN SIZES 6-20

NEXT ISSUE

Retro-style dress
Christmas decorations
Glitzy party skirt
Easy wool stocking
Wide-leg trousers
Faux fur shoulder bag
Reindeer plushie toy
Stitched gift tags
and more...

+ 3 PATTERNS TO COLLECT!

✓ PARTY DRESS ✓ JUMPSUIT ✓ TROUSERS

PATTERNS WORTH £19.49



ON SALE THURSDAY 31 OCT

WWW.SIMPLYSEWINGMAG.COM



COLOUR ME HAPPY

Sew Confident founder Jenny McCreary is brightening up the autumn months with her colour-block trench coat.

"This is actually the second trench I have made using Named's Isla Trench pattern – anyone who has watched me on Sewing Quarter will know Named Patterns is my favourite pattern company at the moment! I demonstrate a lot of their patterns on air.

The first trench I made was a conservative beige...this one is less conservative! I'm quite a colourful person so the bright yellow fabric really appeals to me. You need some colour in the autumn months, don't you?

I shortened it by about a foot because I'm 5ft and these patterns are made for taller people! I also chopped up the pattern to incorporate the two colours. I actually wasn't sure it was going to look good until it was almost finished, and I had concerns about the

sleeves so I cut them after I had made the body of the coat. I sized down to make it snug too, as I like things to fit properly.

I love making garments that people don't believe you can make. At Sew Confident I'm always encouraging my customers to give difficult patterns a bash rather than shying away from them. It's my job to try these patterns and then help others to give it a go."

Watch Jenny on Sewing Quarter at www.sewingquarter.com, and on channels Freeview 73 and Sky 687. Jenny also owns Sew Confident, where you can learn to sew, de-stress and be social in various parts of the UK, and sells franchises to help creative people start their own Sew Confident Studio. Find out more at www.sewconfident.co.uk



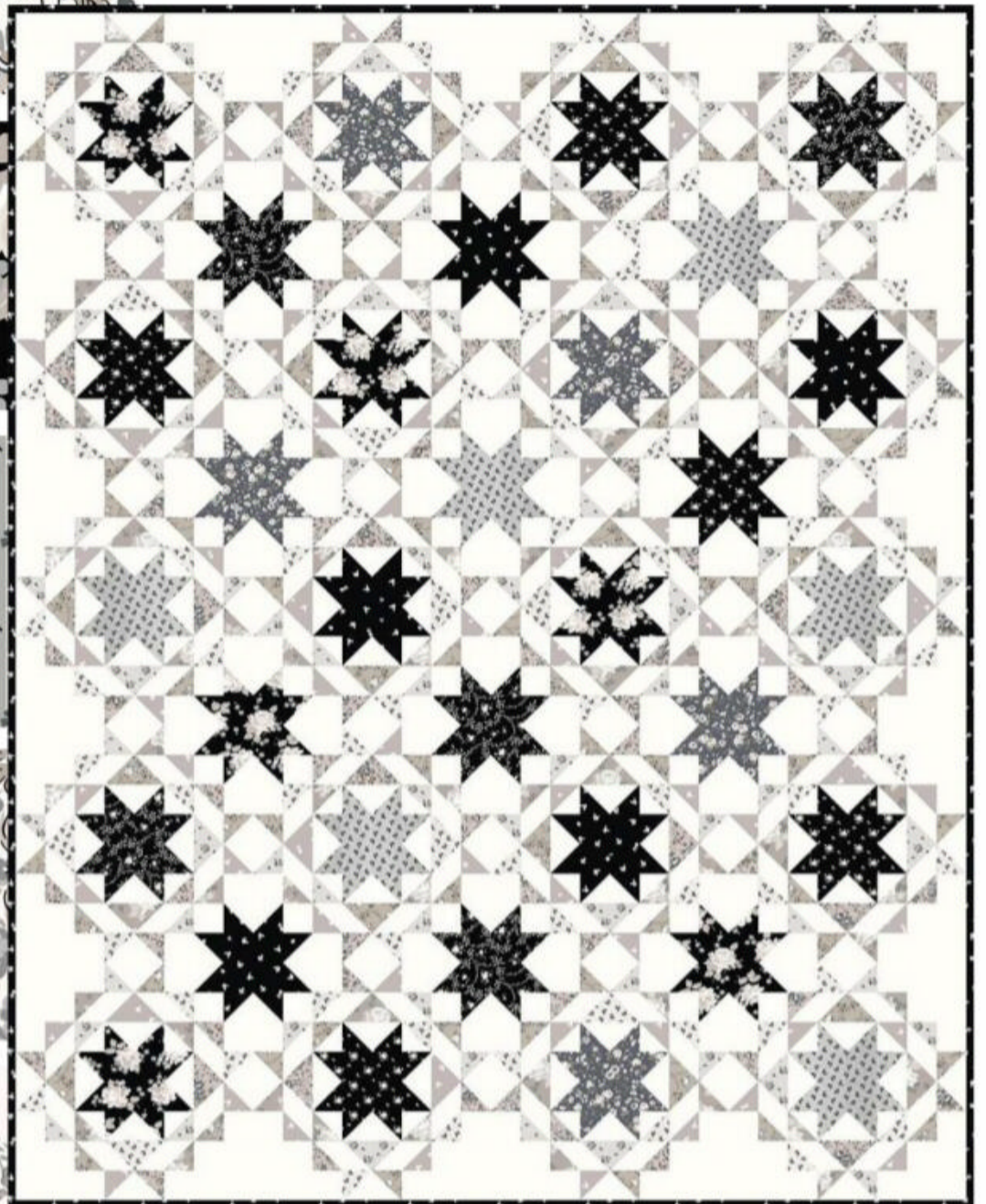
Serenity

by Gerri Robinson
of Planted Seed Designs™

Serenity comes from that place inside all of us when things get a bit skewed and we want to retreat to a more calming, peaceful and untroubled environment; "an oasis of serenity amidst the bustling city" is how the dictionary describes it.

Serenity is a 24-piece collection of taupe, black, charcoal grey, and cream florals in all shapes and sizes with a coordinating floral ribbon stripe and 3 108" wide backs.

Planted Seed Designs is supporting this collection with classic quilt designs and home decor accessories.



Crown of Thorns by Gerri Robinson of Planted Seed Designs™
Quilt Size 64" by 80"

Follow us for tutorials on YouTube | [f](#) [i](#) [p](#) [You Tube](#) [B Blog](#)