

22
NEW PROJECTS TO SEW

PLUS MAKE YOUR OWN MOCCASINS

Simply Sewing

FRESH IDEAS WITH FABRIC

ISSUE THIRTY NINE

HOW-TO
PATCHWORK
FOR YOUR HOME

NEW! COTTON + CHALK
**THE DRAPE
CARDIGAN**
IN SIZES 6-20

STITCH IT!

- ✓ Ruffle top
- ✓ Messenger bag
- ✓ Liberty tie

6 NEW LOOKS
TO SEW TODAY!



COSY CASUALS

Figure-flattering designs for your winter wardrobe

HOW TO: Eyelets • Jumper upcycle • Heart pockets • Fishbone stitch • Umbrella makeover



Innov-is F420

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



Innov-is 55FE

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



Innov-is 27SE

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

Create your own style



Simply Sewing

FRESH IDEAS WITH FABRIC

Brrr! It might be chilly outside but with this issue's snuggly slippers and chic Cotton + Chalk cardigan in our sewing armoury, we're yet to feel anything except cosy and warm. We'll be stitching up the cardi in a plain knit for everyday wear, and then an on-trend print in heavier-weight jersey for a statement cover-up – because you can never have too many winter warmers, right? Don't forget to share your cosy makes with us on Facebook, Instagram and Twitter using #simplysewingmag



Simply Sewing

FRESH IDEAS WITH FABRIC

ISSUE THIRTY NINE
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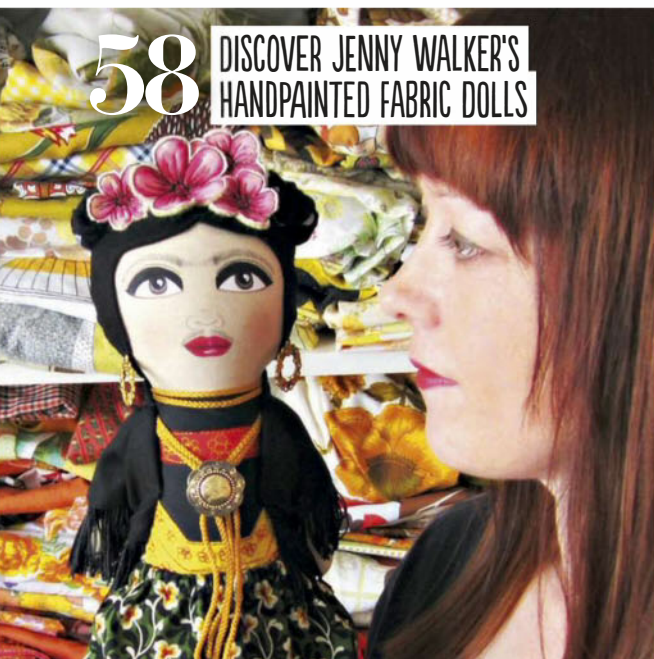


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SEWING GOODIES WORTH £529 TO BE WON!
 Your chance to win dressmaking essentials, craft kits & more!
 Turn to p17

CREATIVE MUSE
 New projects and techniques are what keep us crafters ticking, and our pinboard is filled with fresh ideas. So this month we're bringing you a skills-boosting collection of sewing makes to spark your creativity and fill your wardrobe and home with me-mades that will challenge and inspire you at every turn. From super-cosy cardigans (p34) and easy-piece patchwork (p75) to a clever umbrella makeover (p85) and a patternless top (p47), plus the neatest tie you'll ever stitch (p83). Happy sewing everyone!

Nikki
 Nikki Morgan, Acting Editor



GOOD READS & IDEAS

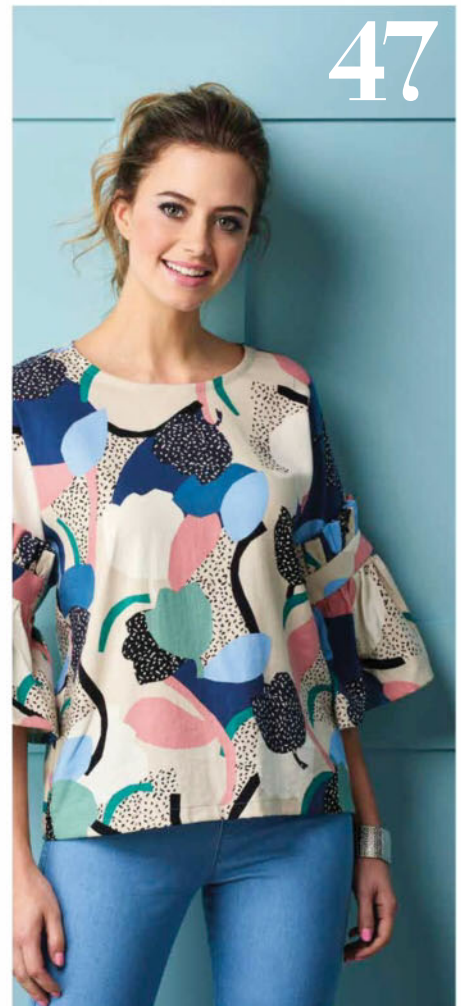
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GREAT SUBS OFFERS! P18
 SAVE TIME, MONEY AND HASSLE WITH AN ANNUAL SUBSCRIPTION



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* FREE PATTERNS ONLY AVAILABLE ON UK NEWSSTAND

CONTRIBUTORS

A huge thank you to this creative bunch...



ABI DYSON

Abi started her sewing blog, www.thecrafty-pinup.co.uk, in 2016 and has since launched her own YouTube channel. She also runs a lingerie business at www.myretrocloset.co.uk. Sew her quick-make heart patch pockets on page 53.



KATE SMITH

Kate founded The Makery, a haberdashery and workshop space, in 2009. She has since published two books and opened a workshop in John Lewis on Oxford Street. Sew her moccasin slippers on page 65, and see her favourite make on page 98.



JENNI SMITH

Designer Jenni grew up in a crafty household and has been sewing for the last 25 years. She now runs her own studio based in Yorkshire teaching classes in dressmaking, quilting and textile art. She shows you how to make a tie on page 83.



ROSIE MARTIN

Rosie Martin runs DIY Couture and is the author of two sewing titles: *DIY Couture: Create Your Own Fashion Collection*, and *No Patterns Needed: DIY Couture from Simple Shapes*. Try patternless sewing with her ruffle blouse project on page 47.

OTHER CONTRIBUTORS

Ali Burdon, Jo Carter, Jessica Entwistle, Rachel Humbrecht, Jennie Jones, Mollie Johanson, Portia Lawrie, Laura Mackay, Laura Pritchard, Angela Uempley, Jennie Walker, Patty Young
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Simply Sewing

FRESH IDEAS WITH FABRIC

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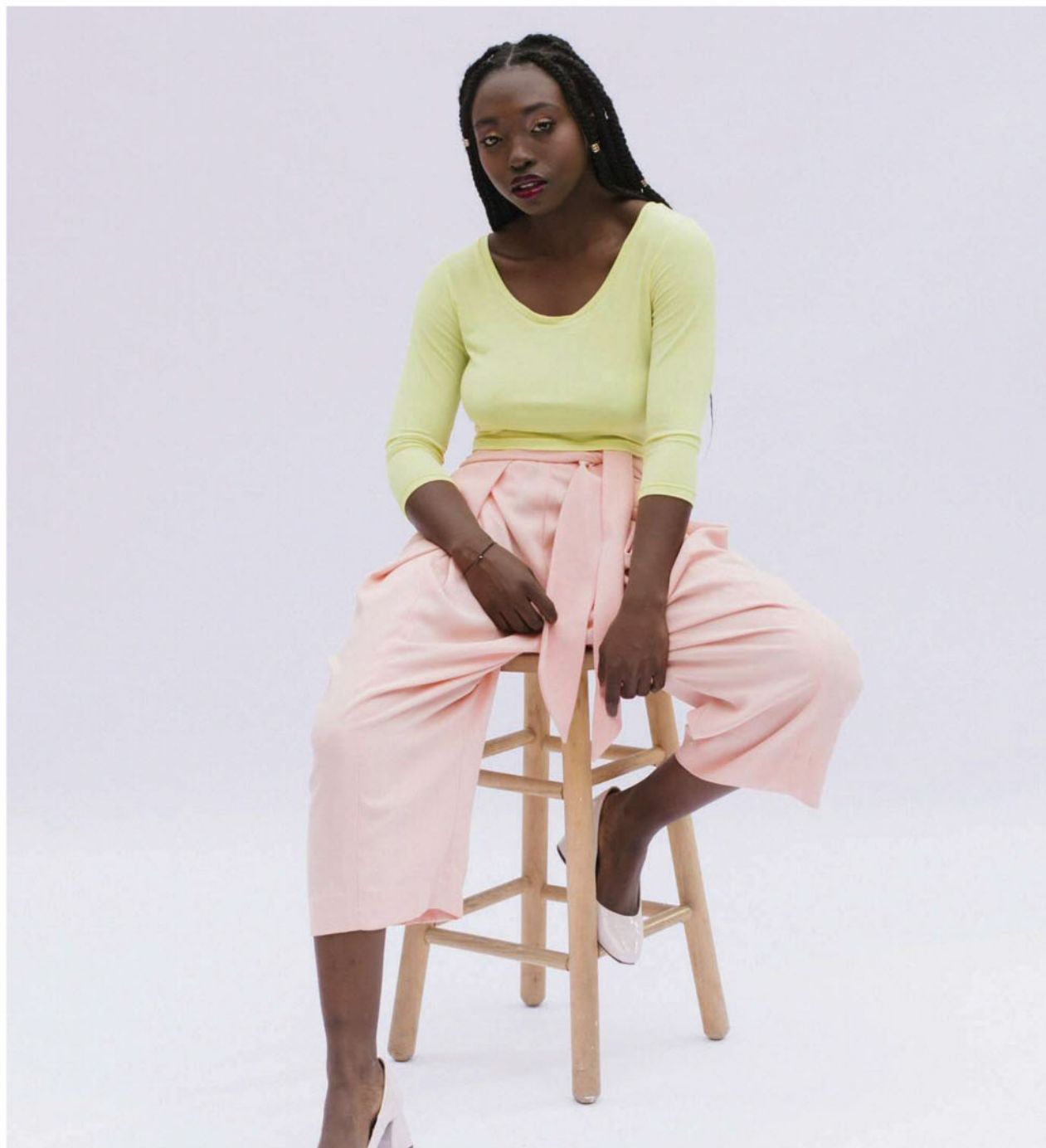
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PINBOARD

IDEAS ♡ INSPIRATION ♡ ACCESSORIES ♡ WEBSITES ♡ EVENTS ♡ STUFF



SHAPE SHIFTER

These new designs from Victory Patterns have us oohing and aahing – and firing up our sewing machine! The three mix-and-match patterns play with classic silhouettes for modern basics with a twist: staple trousers have been given an upgrade with Esther's overlapping pleats; a plain tee can be made into a wow frock with Frances' circle-skirt variation; and the classic cardi goes luxe with Samara's kimono style. Visit www.victorypatterns.com



PINEAPPLE PAL

▼ A professionally finished project all starts with accurate cutting out, so we're enlisting the help of this quirky pineapple pattern-weight. Sold in pairs and weighing in at 120g, they're just the thing for keeping floaty fabrics in place while we cut out the pieces for our spring makes (and they'll bring a summery vibe to our cutting table, too!). £12.99 for two pattern weights. Email groves@stockistenquiries.co.uk for stockists.



HAPPY BIRTHDAY SQ!

Sewing Quarter is celebrating a year on air – and what a year! From sewing a menagerie of soft toys with Jo Carter to welcoming iconic designer Kaffe Fassett to the studio, it's been an inspiring 12 months. Watch on Freeview 78 (Sky channel coming soon!) and online at www.youtube.com/sewingquarter



MAKE YOUR MARK

U nleash your artistic side with a set of glittery markers, which can be used to draw on virtually any surface – for fabric, you'll just need to iron on the reverse side to make your doodles permanent. They're great for jazzing up small projects like zipped purses – and, as 'more is more' is our making motto, we'll be adding some embroidered details as well. Pack of eight pens £16.20, www.cultpens.com

SWEET SYMPHONY

Head off on an alpine adventure with Liberty's stunning new Alpine Symphony collection, which fittingly takes its title from Richard Strauss' 1915 musical composition – a representation of the glorious alpine landscape in music. Liberty have captured the diversity and beauty of its sweeping mountains and wildflower meadows through vibrant signature floral prints, divided into themes and with names inspired by everything from well-known books and movies (think classics like *Heidi* and *The Sound of Music*) to traditional clothing and alpine flora and fauna. Browse the collection at www.alicecaroline.co.uk



Our sewing room is alive with the sound of stitching! Liberty's new designs are alpine-inspired.



MINI PROFILE

THE MAKE ARCADE

We've found sewing to be one of life's best mood-boosters – give us a free

afternoon, a stitching project and a cup of tea, and we're happy! And it seems that The Make Arcade's Ruth Oliver is a crafter after our own heart. Her DIY kits are joyously colourful and full of fun, and include everything from 'more gin please' slogan hoops to a sloth keyring kit.

Ruth has always had a passion for crafting, coupled with a quirky sense of style. "I have loved making since I was really little! After a series of interesting fashion statements and entrepreneurial endeavors in my teenage years (I made and sold scrunchies in the early 90s!), I moved to London to study fashion accessory design." After a career working in "various accessory design positions, including gloves, bags and designer millinery" she felt it was time to set up her own crafty venture and launched The Make Arcade in 2013, selling kits and sharing her skills at craft workshops.

When it comes to working on new designs for her collection, Ruth likes to set aside time for a "massive sourcing session, which gives me lots of ideas. Not surprisingly, I am an Instagram and Pinterest addict and find lots of inspiration from the amazing visuals that come from there." Also unsurprising is Ruth's appreciation for bold colours – the brighter the better. "I love working with bright colours and different textures. My kits have been

described as 'happy' so I am always trying to think of things that will raise a smile!" Ruth particularly enjoys creating adorable things with felt. "I love the felt pieces – the cactus sewing kit is really cute and fun to make." Her customers also "go crazy for the cross stitch pieces. The unicorn has done amazingly well!"

When she's not working on ideas for The Make Arcade, crafting is a huge part of Ruth's life. She enjoys getting the kids involved, too. "I have two small children, so I like to work on things with them. I love a costume challenge – I recently had to whizz up a little dog outfit for my four-year-old complete with red collar, gold name tag and Snapchat filter-style ears!"

The future for The Make Arcade looks as bright as Ruth's kits. "At the start of a New Year, I think hard about the forthcoming year's plans – expect lots more colour, fun and crafty happiness! I have trade shows coming up to grow our wholesale division, and am planning new kits with lovely affirmative messages." We'll get our needles at the ready, then!

See more at www.themakearcade.co.uk and on follow Ruth on Instagram @themakearcade

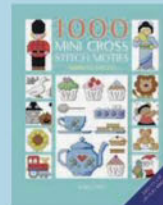


Ruth loves creating cheerful designs: "I am always trying to think of things that will raise a smile!"

INSPIRING BOOKS



ANIMAL QUILTS
Juliet van der Heijden (£16.99, SewandSo)
Tigers and swans and peacocks, oh my! Take a walk on the wild side with these 12 animal designs to stitch. Master foundation paper piecing with the detailed step-by-step instructions and learn how to resize and adapt the quilt blocks to suit your project – a mini quilt would make a thoughtful gift for a little animal fan. www.sewandso.co.uk



1000 MINI CROSS STITCH MOTIFS
Sharon Welch (£12.99, Search Press)
Your sewing shelf isn't complete without this invaluable resource for cross stitchers. Inside you'll find a myriad of motifs to mix and match, from flowers and animals to sweet treats and travel, grouped into popular themes, plus ideas for how to display your stitching as samplers and greetings cards. www.searchpress.com



HOOP ART
Cristin Morgan (£12.99, Search Press)
Modern embroiderers will find plenty to fire up their creativity in this book from the founder of hand-embroidery brand Marigold + Mars. Cristin includes the 10 basic stitches you'll need to embroider the book's motifs (we're starting with the geometric designs and leafy botanicals). www.searchpress.com



FREE-MOTION DESIGNS FOR ALLOVER PATTERNS
(£9.99, C&T Publishing)
Give your skills a boost with this visual guide to free-motion stitching – the second in the series – featuring more than 75 continuous-line, full-page designs perfect for domestic and long-arm machines from Natalia Bonner, Laura Lee Fritz, Angela Walters and more. The book is spiral-bound for easy reference while you stitch. www.searchpress.com



TIPS & TRICKS BAR TACK TIP

▼ Add the finishing touch to this issue's tie project (p83) with bar tacks. Start with small stitches on one side of the turned-under edges at the back of the tie and into the lining. Work a horizontal stitch across to the other side to the length of the bar tack, then more small stitches through the fabric layers. Make another horizontal stitch back to where you started, then sew buttonhole stitch around these two threads, but not into the fabric, all the way along to finish your bar tack.



JEANS JOY

As much as we love wearing them, jeans aren't our favourite thing to shop for, so we're jumping for joy (while wearing our ultra-comfy new me-made jeans, of course) thanks to Cashmerette's just-released Ames jeans pattern, with skinny and straight-leg fits to choose from – now we can make our own perfect pair! Printed pattern £14, PDF £11, www.cashmerette.com



ICE QUEEN

When we want to embrace spring dressing but the weather isn't quite jacket-ready yet, we dig out our favourite bright coat to keep us cosy on chillier days. If your wardrobe is in need of a transitional coat, sew your own with the elegant new Hemisfèric Coat pattern from Pauline Alice – we love this dreamy pastel blue version, perfect for layering with spring florals. Printed pattern £15, www.backstitch.co.uk

3 OF THE BEST

COLLAR CUTIE

Try a twist on the classic work shirt with a statement collar and win at transitional style by layering with your fave knit for an unexpected collar-pop.

1. The staple white blouse has been given a Cath Kidston makeover with an oh-so-sweet embroidered floral Peter pan collar. £50, www.cathkidston.com
2. Already got the perfect white shirt in your wardrobe? Add these laser-cut cactus collar clips to take it from workday to weekend. £30, www.finestimaginary.com
3. This beautiful stitched butterfly collar has set our hearts a-flutter! Designer Connie Abbott embroiders each shirt by hand, so no two are the same. Approx £75 from www.conniemabbott.etsy.com





MINI-ME MAKE

Just when we thought CocoWawa Crafts' Chestnut Sweater couldn't get any cuter, she releases this mini-me version for kids aged three to 12. This cosy sweater includes two styles and sweet bow detailing, and is super comfy for playing, dancing and exploring in (yes, that goes for you as well – get the adult and mini pattern bundle and make a matching pair!). From £10, www.cocowawacrafts.com

NEW FROM OLD

We love it when we discover a brand that's as passionate about refashioning, repurposing and revamping as we are! Australia-based online store Upcycle Studio stock homewares, accessories, beauty products and gifts made from sustainable and repurposed materials. Our pick of the bunch are these tactile cushions made from reclaimed denim and hemp in India. From approx £23 each, www.upcyclestudio.com.au



Give your space a spring spruce-up with these upcycled cushions.

OUT & ABOUT

SKILLS, SHOWS & EVENTS

3 FEBRUARY-28 APRIL 2019

Royal Women. Fashion Museum, Bath. Discover the stories behind the dresses and accessories worn by four iconic royal women. www.fashionmuseum.co.uk

9 FEBRUARY-6 MAY

T-Shirt: Cult – Culture – Subversion. Fashion and Textile Museum, London. A display charting the history and culture of the ubiquitous T-shirt. www.ftmlondon.org

24 FEBRUARY

Beginners Shibori. FABRICATIONS, London. Learn the key binding techniques and stitches used in shibori and create beautiful traditional Japanese patterns at this one-day workshop. www.fabrications1.co.uk

1-4 MARCH

Spring Knitting & Stitching Show. Olympia Central, London. Get inspired at workshops and demos and stock up on supplies. www.theknittingandstitchingshow.com

5 FAB FINDS

Sweet swans

You heard it here first – swans are the new flamingos! Try the trend with these swan-motif pretties.



TOTALLY MADE UP

Upgrade your travel kit or dressing table with metallic-detail swan zip pouches. From £16.50, www.oliverbonas.com



SLEEPING BEAUTY

Make a cosy nest for your little chick in this snugly cot bed duvet set in super-soft organic cotton. £54 from www.themodernnursery.com

TAKE NOTE

We won't need to choose between our two favourite feathered friends thanks to this book duo. £14, www.papermash.co.uk

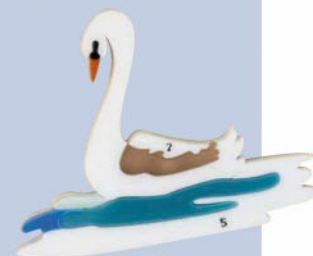


TOO-CUTE TABLE

Host the princess tea party of your childhood dreams with these pastel table accessories. From www.talkingtables.co.uk

WEARABLE ART

Pin this paint-by-numbers-style brooch crafted in laser-cut plastic to your fave coat. £25, www.finestimaginary.com





SPRING FLING

We're so ready for spring and all the flowers, floaty frocks and sunny park strolls it brings – and while we're not-so-patiently awaiting its arrival, we can indulge our love of florals thanks to this always-in-bloom hoop art by Olga Prinku, made by weaving dried flowers onto net fabric. From £30, www.prinku.com

BERET NICE

▼ We're feeling smug about keeping our beret collection from the last time they were on trend: berets are back! Yes, we may have a classic black beret already, but we don't have one as sweet as this hand-crafted 'Love' slogan hat from Evesome's new range (and we might just have to add that Liberty tote to our basket as well). Beret approx £24, bag approx £65, www.evesome.com



PRETTY PRUDENCE

We're getting date-night ready with Colette's so-romantic Prudence Dress. Expand your knowledge with its unusual design details, including a delicate mandarin collar, sweet keyhole neckline, pleated split skirt and dolman sleeves, and play with fabrics to switch up the look – choose a drapey crepe for an evening show-stopper, or make in cotton batiste for daywear. Print and PDF bundle approx £14, www.colettepatterns.com



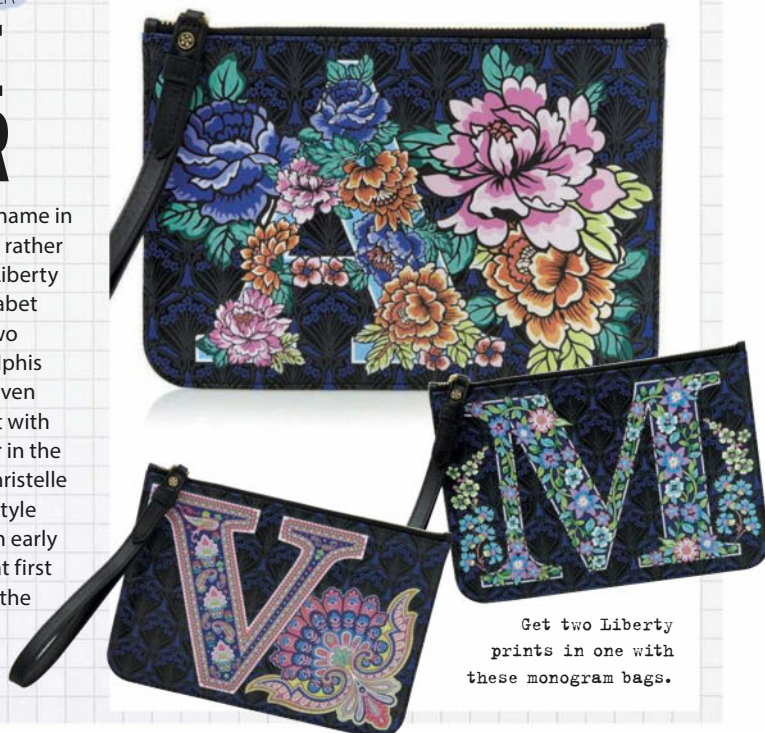
IN BRIEF

Now we've sewn up a collection of frocks for our wardrobe, we think it's about time we showed our underwear drawer some love with sewn lingerie – and luckily Jennifer Lauren Vintage's new Nixie Briefs won't take us long to stitch. These simple stretch briefs are designed with both comfort and style in mind and are a great stash-buster. £6, www.jenniferlaurenvintage.com

LIBERTY CORNER

TO THE LETTER

Forget seeing our name in lights – we'd much rather have our initial in Liberty florals! These alphabet wristlets feature two Liberty prints: the Iphis design has been given a typography twist with a monogram letter in the brand's opulent Christelle print, an Oriental-style floral trail based on early Indian chintzes that first came to Europe in the 17th Century. £150 each from www.libertylondon.com.



Get two Liberty prints in one with these monogram bags.



Sewing QUARTER

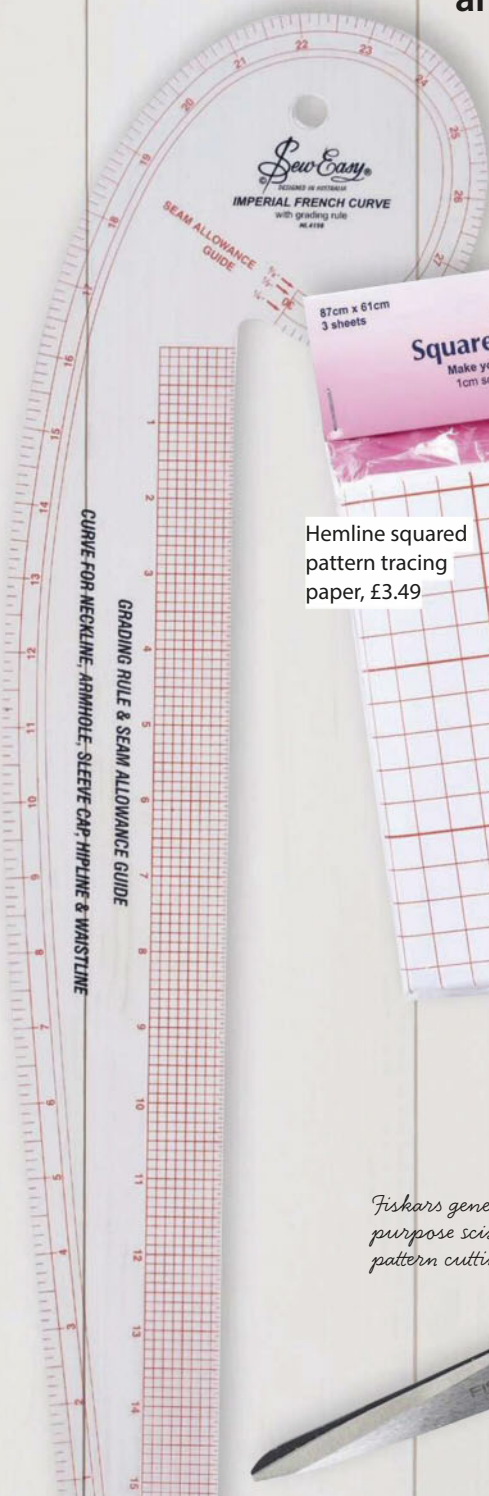
WATCH IT • LOVE IT • SEW IT

Sewing Quarter is the only channel dedicated to all things sewing. Watch it live on Freeview channel 78 and Sky channel 678, and buy online at www.sewingquarter.com

DRESSMAKER'S KIT

There are some tools that no dressmaker's cutting mat (or table) should be without and now is a great time to stock up on all the essentials. Our favourites include handy marking tools for transferring designs, scissors for pattern-cutting, a French curve for creating smooth arcs, tracing paper for precise pattern edits and pattern weights for holding our patterns in place. But there's always room for a few more...

All available at www.sewingquarter.com



Sew Easy Imperial French curve with grading ruler, £9.99



Hemline squared pattern tracing paper, £3.49



Milward dressmaker's tracing paper in four colours, £3.99



Sewline Trio Multi Function Marking Pencil, £10.99



Prym smooth tracing wheel, £4.25



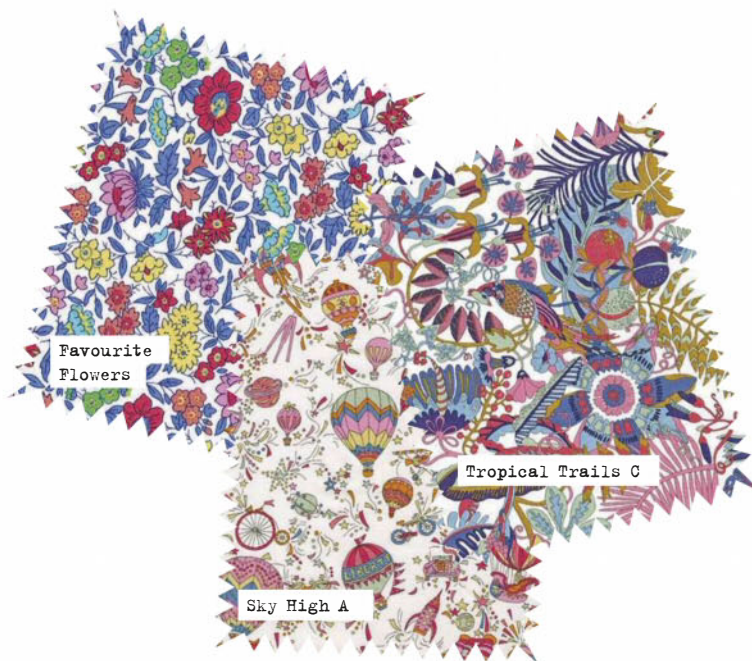
Fiskars general purpose scissors for pattern cutting, £16.49



Prym set of four fixing weights, £12.50

LIVE every day 8am - 12 noon • FREEVIEW CHANNEL 78 • SKY CHANNEL 678 • www.sewingquarter.com

*£5 minimum spend. Offer is available online only and can be redeemed by using voucher code SHEAR at the checkout on www.SewingQuarter.com. Offer expires 3rd March 2018. Voucher code is not redeemable on TV promoted product within the 24hrs it is on air. One use per customer and all offers are subject to availability. For full terms and conditions, please visit the Sewing Quarter website.



DESERT DREAMS

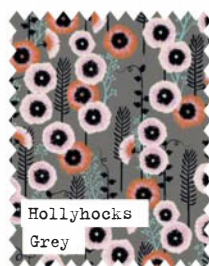
▼ **SANTA FE** BY SARAH WATTS FOR COTTON + STEEL
 Sarah Watts takes us on a trip to sunny New Mexico with her atmospheric Santa Fe prints. Pen and ink illustrations capture its beauty and magic, from hazy deserts to beautiful wildlife and verdant forests. Add to your stash ready for summer sewing. www.cottonandsteelfabrics.com



Flamingo White



Cactus White



Hollyhocks Grey



Drums Pink

MEMORY LANE

POCKET FULL OF MEMORIES BY LIBERTY
 See a day out in London through a child's eyes with these whimsical Liberty prints inspired by some of the city's iconic museums. Take a tour through the costume archives at the V&A, gaze in wonder at the Natural History Museum's dino displays, and dream of taking flight to faraway places in the hot air balloons and rockets at the Science Museum. Sounds like the perfect day to us! www.alicecaroline.co.uk

TASTE OF SUMMER

FRUITY FRIENDS BY MAKOWER UK
 Makower have ticked off every tropical trend with this cocktail of a collection – think fashionable flamingos, little cacti in colourful pots and pineapples with friendly smiling faces, as well as retro cherry repeats, apple motifs, 1960s florals and spot, stripe and gingham blenders. www.makoweruk.com

RISE AND SHINE

WELSUMMER BY KIM KIGHT FOR COTTON + STEEL FABRICS
 Start your day with a serving of retro charm with these deliciously bright prints by vintage fabric aficionado Kim Kight. Classic kitsch motifs, Scandinavian design and even Kim's own flock of backyard chickens provided the inspiration for the Welsummer collection – even its name is taken from a breed of chicken! Kim spent time combing through her enviable fabric archives and has combined some of her favourite kitchen and breakfast imagery in this set of quirky prints, which include egg cups (ideal for fussy cutting!), fried eggs, modern-folk florals and, of course, her feathered friends – we're thinking tea towels, aprons and pot holders (not to mention a floral frock to wear to breakfast). How do we like our eggs in the morning? On fabric, please! www.cottonandsteelfabrics.com



Fried Eggs Sweet Orange



Chicken Wire Bright Blue



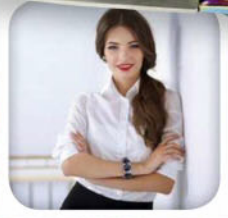
Florametry Blue

SEWING GOODIES TO BE WON!

We've got six stash-boosting sets of dressmaking essentials to give away!

They might often get overlooked, but fabric stabilisers are one of the most important weapons in the dressmaker's arsenal, giving shape and definition to pockets, cuffs, collars and more. Vlieseline's versatile range of iron-on, woven interlinings provide support and shaping for all kinds of handmade projects, from garments and home furnishings to mixed media crafts. This month we're giving away six bumper bundles of Vlieseline interfacings in a selection of weights totalling 4m, plus a pair of Hemline dressmaking shears in a cool rainbow finish. Enter at www.simplysewingmag.com for your chance to win and visit www.ladysewandsew.co.uk or email groves@stockistenquiries.co.uk for stockists.

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Enter for your chance to win a set of crafty kits from The Makery.

Ah, craft kits – everything you need in one tidy package, with inspiration and instructions to boot. What's not to like? They offer a crafty fix for life-long makers and a fab introduction to would-be-crafters, too. Cross these qualities with the chic branding and designs of The Makery in Bath, and you have a match made in heaven. We've got sets of their most popular kits – knickers, purse, embroidery hoop and cuckoo clock – to give away to four lucky readers. For your chance to win enter at www.simplysewingmag.com and visit www.themakery.co.uk to see the full range of kits and classes available.

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

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ISSUE THIRTY NINE

HOW-TO
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**THE DRAPE
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HOW-TO
PATCHWORK
FOR YOUR HOME

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- ✓ Liberty tie

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



HELLO BABY

Welcome a newborn into the world with sweet gifts sewn in super-soft flannel and knit fabrics.

Designer: **JESSICA ENTWISTLE** Styling: **LISA JONES** Photography: **JESSE WILD**





PATCHWORK BALL

This pretty little ball can be sewn by hand using EPP (English Paper Piecing) techniques, so it's easy enough to stitch in front of the television while you catch up on a programme or two on Netflix (our kind of project!). Mix and match prints to enhance the patchwork design and use contrasting fabric types for 'squeeze' appeal.

MOBILE

We reckon you're never too young to start stargazing and with this clever mobile, featuring fluffy clouds, crescent moons and twinkling stars, you can encourage little ones to reach for the skies and dream big from the very start. If you fancy adding a little sunshine to your sky, scale down the sunny tag toy on page 25 and attach it to one of the strings in the same way as the other shapes.





HAREM PANTS

With lots of room to play and grow, these snazzy pull-on pants will have mum and baby smiling from ear-to-ear – as well as you when you stitch them. They're fun and easy to sew, and like all of these makes here, they can be made from offcuts of your favourite prints, so will be kind to your purse strings, too.

HAT

What could be cuter than a baby hat? A baby hat with ears, of course! Melting even the coldest of hearts, this sweet design is sewn in a pretty printed knit for a cosy and comfortable finish, and is the perfect first project if you're new to sewing with stretchy fabrics.



COWBOY BIB

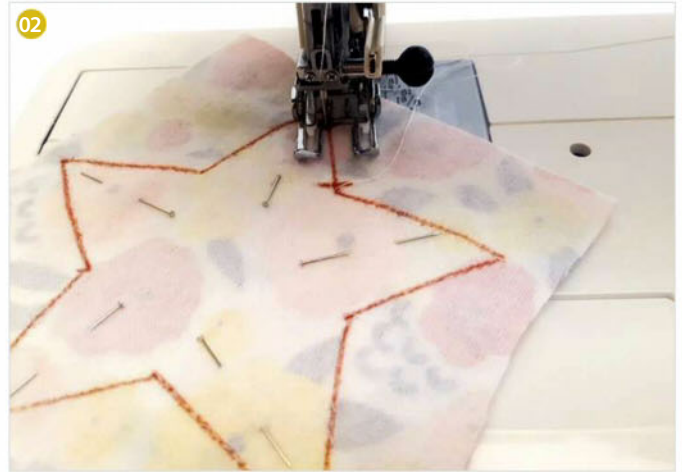
This quick-sew bib will catch dribbles and spills, and double up as a cute accessory to add the finishing touch to your little one's attire – we're thinking the harem pants on page 22! Whip up a set to have on standby for new arrivals or to add to a hamper of home-stitched goodies ready to take to a baby shower.

SUNSHINE TOY

Mums-to-be will thank you for this sunny interpretation of the classic tag blanket, which provides lots of exciting textures, colours and shapes for babies to explore with their hands, without the need for noisy squeakers or rattles! Choose different textured fabrics and ribbons for added interest, and make the face for the sunshine using a mix of decorative stitches and fussy-cut shapes.







MOBILE

YOU WILL NEED

- Main fabric: knits or flannels, see instructions for details
- Mobile kit: wooden mobile frame 33cm (13in) wide
- Strong thread
- Polyester fibrefill
- Matching sewing thread
- Erasable fabric pen
- Basic sewing kit

MATERIALS USED

- The fabrics are from Field Day by Elizabeth Olwen for Cloud9 Fabrics. For stockists visit www.hantex.co.uk/cloud9. Light Sprout, Pink. Ref: C9FD102901. Light Sprout, Citron. Ref: C9FD102902. Cottonflower, Pink. Ref: C9FD102401.
- We bought our mobile kit online from www.amazon.co.uk

NOTES

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

CUTTING OUT

Step one Download and cut out the templates.
Step two The amount of fabric you need depends on how many individual shapes you are going to make. For each shape you need – moon: 15x24cm (6x10in); star: 15x24cm (6x10in); cloud: 15x20cm (6x8in). We made six clouds, six stars and one moon. Work out how you would like your mobile to look before you cut your fabric.
Step three Cut out all of the pieces you want for your mobile. For each shape, cut the fabric in half and place the pieces right sides (RS) facing.
Step four Draw around the shape on the wrong side (WS) of the top fabric and then mark the turning gaps.
Step five Pin the two fabric pieces together. **01**

MAKING THE SHAPES

Step one Sew the shape together from one side of the turning gap to the other, stitching on top of your marked line. **02**
Step two Remove the pins then trim off the excess fabric and clip the corners.
Step three Turn the shape RS out through the turning gap, pushing out any pointy edges with a chop stick or knitting needle.
Step four Stuff well, making sure you push stuffing into all the edges of your shape. **03**
Step five Fold the raw edges of the turning gap

to the inside then slip stitch it closed. **04**

Step six Repeat to make all the shapes.

STRINGING THE SHAPES

Step one Cut a length of strong thread, as long as you want your mobile string to be plus 20cm (8in) for tying.
Step two Tie a knot in one end and thread a needle onto the other. Sew through the bottom seam in the middle of the shape you want on the bottom of your mobile string so that the knot is at the bottom and the needle sewn through the top seam. **05**
Step three Add another shape if you wish, further up your thread by sewing through the bottom part of the seam then looping through the thread to create a knot at the bottom. Sew through the shape and out at the top seam.
Step four Add as many shapes as you like onto your thread using this method.
Step five Repeat this for all the strings. **06**

ASSEMBLING THE MOBILE

Step one When you've finished threading all the strings, assemble your mobile kit according to the manufacturer's instructions. **07**
Step two Tie the threads securely onto the mobile as this makes it easier to remove them later for washing if needed. **08**



Get scrap-happy with these stash-busting little shapes, which can be made from stretch and woven fabrics.



STITCHING NOTES

All of these knit fabric projects were sewn using an ordinary sewing machine and not an overlocker. Knits are simple to stitch with – get started with these tips.

- Use a ballpoint needle in your machine, use ballpoint pins and hand-sew with a ballpoint needle.
- Use a walking foot if you have one as this helps to feed the fabric evenly through.
- Adjust the foot pressure on your machine to a low setting, 1 is preferable.
- Use a zigzag stitch instead of a straight stitch. Some sewing machines will have a special stretch stitch which is perfect for working on knit fabrics.
- Experiment with your stitch length and width on scrap fabric first to see what works best for you.
- Cut your fabric on the grainline where indicated on the pattern pieces. This is where the fabric stretches most. The grainline for knits is across the length of the fabric, from selvedge to selvedge.



HAREM PANTS

YOU WILL NEED

- Main knit fabric: 40x60cm (16x24in), cut with the stretch on the short side
- Contrast knit fabric 25x45cm (10x18in), cut with the stretch on the long side
- Matching sewing thread
- Erasable fabric pen
- Basic sewing kit

FABRICS USED

The fabrics are from Field Day by Elizabeth Olwen for Cloud9 Fabrics. For stockists visit www.hantex.co.uk/cloud9

Main fabric: Nesting. Ref: C9FD102801.

Contrast fabric: Light Sprout, Citron. Ref: C9FD102902.

NOTES

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

CUTTING OUT

Step one Download the template and cut it out.

Step two From the main fabric, cut two pieces using the template for the front and back of the harem pants.

Step three From the contrast fabric cut:

Waistband: 12x42cm (4¾x16½in) (cut with the stretch on the long side).

Leg cuffs: two pieces 12x18cm (4¾x7⅞in) (cut with the stretch on the long side).

STITCHING THE MAIN BODY

Step one Place the front and back of the harem pants right side (RS) facing and pin together down both outside legs and all around the inside leg. **01**

Step two Sew together along the outside legs and inside curved leg.

Step three Turn RS out and press. You won't need to clip any curves as the knit fabric will stretch around the seam.

MAKING THE WAISTBAND AND CUFFS

Step one Take one of the leg cuffs and fold it in half lengthways RS facing. Pin then sew the two short ends together to create a fabric loop.

Step two Finger press the seam open.

Step three Fold the loop in half wrong sides (WS) together with seams matching to create

a double loop that is now 6cm (2¾in) deep.

Step four Repeat this for the other leg cuff and the waistband. **02**

ATTACHING THE CUFFS

Step one Place one of the cuffs over the bottom of one leg, so that the raw edges of the cuff line up with the raw edges of the harem pants. Make sure the cuff seam is laying against the inside leg seam.

Step two Pin together all the way around. You will need to stretch the cuff slightly to match the width of the pants leg.

Step three Sew together then remove the pins and tuck the seam under.

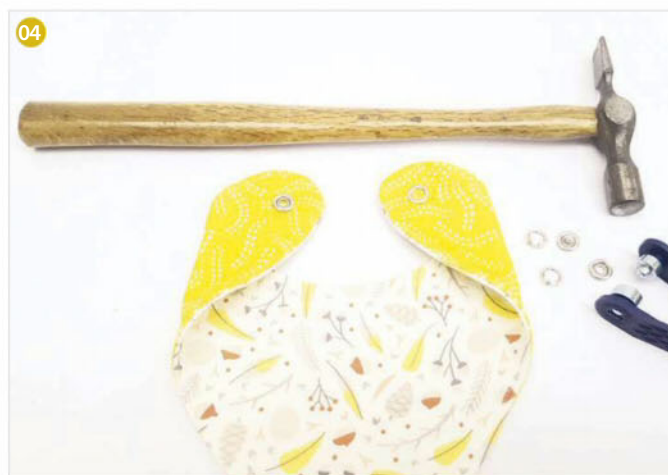
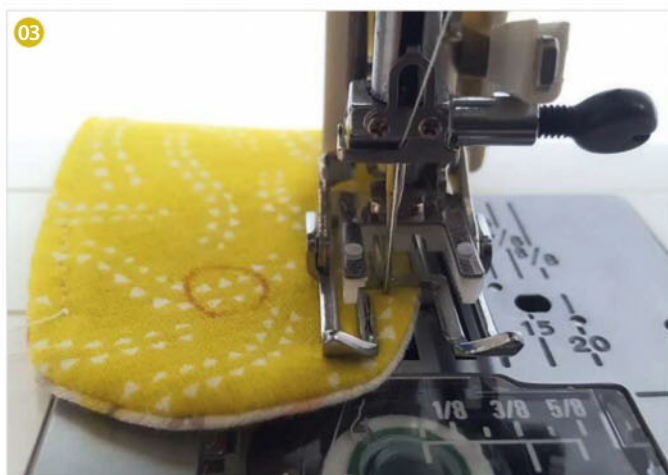
Step four Repeat this step for the other leg and cuff piece. **03**

ATTACHING THE WAISTBAND

Step one Attach the waistband in the same way as the cuffs, but mark the quarter points on both the waistband and pants top edges to make them easier to pin. The waistband seam needs to be positioned in the centre of the back of the pants. **04**

Step two Pin together all the way around, matching these quarter points and stretching the waistband to fit as you go.

Step three Stitch together as for the cuffs.



COWBOY BIB

YOU WILL NEED

- Main knit fabric: 25x30cm (10x12in), cut with the stretch on the long side
- Contrast knit fabric: 25x30cm (10x12in), cut with the stretch on the long side
- Snap fastener
- Matching sewing thread
- Erasable fabric pen
- Basic sewing kit

FABRICS USED

The fabrics are from Field Day by Elizabeth Olwen for Cloud9 Fabrics. For stockists visit www.hantex.co.uk/cloud9

Main fabric: Light Sprout, Citron. Ref: C9FD102902.

Contrast fabric: Nesting. Ref: C9FD102801.

NOTES

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

CUTTING OUT

Step one Download the template and cut it out.

Step two Fold the main fabric in half along the grainline, pin the template on top and cut out one piece for the bib outer.

Step three Mark where the press fastener needs to go from the template.

Step four Repeat this to cut out and mark one contrast fabric piece to use for the bib lining. **01**

ASSEMBLING THE BIB

Step one Pin the bib outer and lining fabric right sides (RS) together.

Step two Mark the turning gap on one piece. **02**

Step three Sew together all the way around, leaving the turning gap unstitched and backstitching either side of it to secure.

Step four Trim off the excess fabric and clip corners to reduce the bulk in the seams.

Step five Turn RS out through the turning gap then fold the edges of the gap inside and press.

FINISHING OFF

Step one Topstitch all the way around the edge of the bib on the main fabric side to neaten and hold the turning gap closed. **03**

Step two Stitch each half of the snap fastener into place in the positions you marked earlier, following the manufacturer's instructions. **04**



Add a quick-change fastening such as snaps or velcro so the bib is easy to take on and off.



SUN TAB TOY

YOU WILL NEED

- Main fabric: 30x60cm (12x24in), knit or flannel
- Contrast fabric: 7x14cm (3x6in)
- Ribbon: 160cm (63in) in total of mixed colours and patterns
- Stranded cotton
- Polyester fibrefill
- Matching sewing thread
- Erasable fabric pen
- Basic sewing kit

FABRICS USED

The fabrics are from Field Day by Elizabeth Olwen for Cloud9 Fabrics. For stockists visit www.hantex.co.uk/cloud9

Main fabric: Light Sprout, Citron. Ref: C9FD102902.

Contrast fabric: Roam Free, Pink. Ref: C9FD102601.

NOTES

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

CUTTING OUT

Step one Download the templates and cut each of them out.

Step two From the main fabric, cut two pieces measuring 30x30cm (12x12in) for the front and back of the face.

Step three Draw around the face template onto the centre of the right side (RS) of one face piece to use for the front.

Step four Transfer the markings from the template using an erasable pen.

Step four Use the cheeks template to cut two circles for the cheeks from the contrast fabric.

Ours are fussy-cut to show a motif in the centre, but you can use just a plain fabric or small print if you prefer.

Step five Cut 16 lengths each measuring 10cm (4in) of different colours or patterns of ribbon.

MAKING THE FACE

Step one Pin the cheek fabric pieces onto the face in the positions marked and machine zigzag them into place.

Step two Using three strands of stranded cotton in a colour which shows up against the fabric, embroider the eyes, nose and mouth in backstitch, keeping the stitches small. ⁰¹

Step three Work out where you want your ribbons to go so that they are spaced evenly

around the circle and mark each of these positions with a pin.

Step four Fold each of the ribbons in half and pin them on top of the pin marks so the raw edges of the ribbon are 1cm (3/8in) outside the edge of the circle.

Step five Stay stitch into place 5mm (1/4in) outside the edge of the circle. Working this row of stitching means the ribbons will be stitched in place twice to secure, which is important when making toys for babies. ⁰²

ASSEMBLING THE FACE

Step one Place the stitched front RS together with the other main fabric piece and pin together making sure the ribbons all lie flat between the two and are facing inwards.

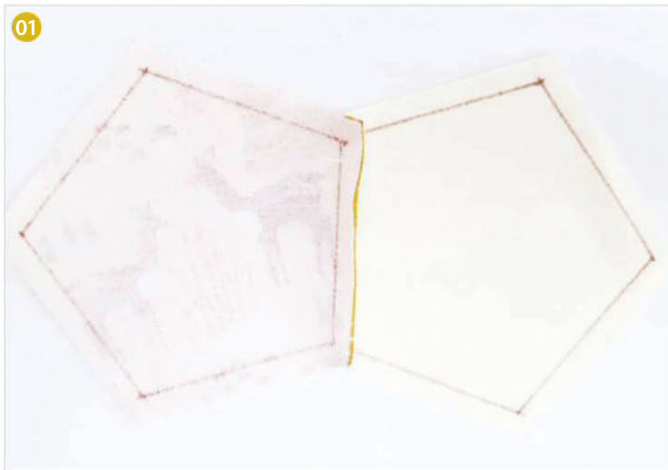
Step two Stitch together along the marked circle line, leaving a turning gap on one side. ⁰³

Step three Trim off the excess fabric then turn RS out.

Step four Fold the edges of the turning gap to the inside, making sure they keep the circular shape, then press.

Step five Stuff the circle just so it is filled but not really firm.

Step six Slipstitch the turning gap closed to finish, making sure you stitch twice across the ribbons for extra security. ⁰⁴



PATCHWORK BALL

YOU WILL NEED

- Four fabrics: 36x36cm (15x15in) of each, knit or flannel
- Polyester fibrefill
- Matching sewing thread
- Erasable fabric pen
- Basic sewing kit

FABRICS USED

The fabrics are from Field Day by Elizabeth Olwen for Cloud9 Fabrics. For stockists visit www.hantex.co.uk/cloud9.
 Light Sprout, Pink. Ref: C9FD102901;
 Light Sprout, Citron. Ref: C9FD102902;
 Roam Free, Pink. Ref: C9FD102601;
 Cottonflower, Pink. Ref: C9FD102401.

NOTES

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

CUTTING OUT

Step one Download the template and cut it out.

Step two Cut out 12 pentagons using the template. We cut three pentagons each from four fabrics.

PIECING THE PENTAGONS

Step one Mark on the wrong side (WS) of each pentagon the 5mm (1/4in) seam allowance inside the raw edges as this makes it easier to sew them together.

Step two Decide on the pattern for your ball and lay out the pentagons accordingly.

Step three Take two pentagons and place them right sides (RS) together.

Step four Sew together along one of the marked lines from where the lines cross so you are starting and finishing 5mm (1/4in) from each end. Backstitch at either end of the seam to secure the stitching. ⁰¹

Step five Add another pentagon to the two pentagons you've just stitched to join them up and create a slightly curved trio. Make sure you don't stitch into the previous seam but just up to it for a flat finish. ⁰²

Step six Continue adding pentagons around the central pentagon until you have six sewn pentagons and a bowl shape.

Step seven Repeat this with the other six

pentagons to create two fabric 'bowl' shapes. ⁰³

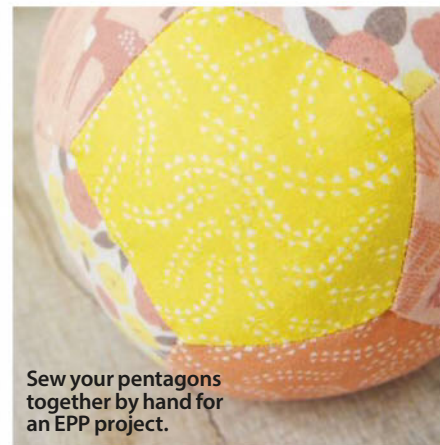
ASSEMBLING THE BALL

Step one Sew the two fabric 'bowls' together, making sure the seams line up and the pentagons match, to make a ball.

Step two Leave one unsewn seam to use for a turning gap.

Step three Turn the ball RS out through the turning gap and stuff firmly.

Step four Slipstitch the turning gap closed to finish. It's worth stitching this twice to make it extra secure and prevent the filling escaping. ⁰⁴



Sew your pentagons together by hand for an EPP project.



HAT

YOU WILL NEED

- Main knit fabric: 30x50cm (12x20in), cut with the stretch on the long side
- Matching sewing thread
- Erasable fabric pen
- Basic sewing kit

FABRICS USED

The fabric is from Field Day by Elizabeth Olwen for Cloud9 Fabrics. For stockists visit www.hantex.co.uk/cloud9. Light Sprout, Pink. Ref: C9FD102901.

NOTES

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

CUTTING OUT

Step one Download and cut out the templates.

Step two Using the templates, cut out the following pieces from the main fabric:

Hat: cut two.

Ears: cut four.

Band: cut one on the fold.

Step three Transfer the markings from the templates onto the fabric. **01**

ASSEMBLING THE MAIN HAT

Step one Fold one hat piece in half so that the top seam lines and the ear marks line up.

Step two Sew the seam line up to create a dome shape at the top of the hat.

Step three Turn right side (RS) out.

Step four Repeat this with the other hat piece.

MAKING THE EARS

Step one Pin two ear pieces RS facing then sew together along the top curve.

Step two Trim the seam to reduce bulk then turn the ear RS out and press.

Step three Repeat this to make the other ear. **02**

ASSEMBLING THE HAT

Step one Take one ear and fold the bottom into a crease, aligning the marks you transferred from the template.

Step two Place the ear RS together between the ear marks on one of the hat pieces so the ear raw edges line up with the hat's raw edge. Stitch into place within the seam allowance.

Step three Repeat this with the other ear, making sure the crease is placed at a mirror image to the first ear. **03**

Step four Place the other hat piece RS together on top, matching marks.

Step five Sew together along the top curve then turn RS out.

ADDING THE BAND

Step one Fold the band piece in half lengthways RS facing. Pin then sew the two short ends together to create a fabric loop.

Step two Finger press the seam open.

Step three Fold the loop in half wrong sides (WS) together with the seams matching to create a double loop.

Step four Pin the band RS together along the outside of the hat so that the raw edges line up and the band seam is in the centre of the back of the hat. **04**

Step five Stitch the band into place.

Step six Fold the band up so 3cm (1 1/4in) of the band is showing and the seam is laying flat inside the hat.

Step seven Press the hat to finish.



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PSST.

Turn to page 39 for fabric and styling inspiration, and be sure to share your Draped Cardigan with us using #simplysewingmag



THE DRAPE CARDIGAN

Stitch a stylish and versatile cover-up to take you from winter to spring with **The Drape Cardigan** in UK sizes 6-20, including two length and collar options to try.

THE DRAPE CARDIGAN

We're firm believers that you can never have too many cardigans – from short, lightweight cardis for layering with our me-made frocks, to oversized coatigans for effortless transitional dressing, the humble cardigan can do it all!

This issue's cover star, The Drape Cardigan, in UK sizes 6-20 (US 4-18/EUR 34-48), includes two essential cardigan styles with details to mix and match: Cardigan A is a short, drapery design with a flattering curved hemline, while Cardigan B is a longline version perfect for chunkier knits.

Change up the look of this simple shape by getting creative with your fabric choice – choose a plain jersey for a capsule-wardrobe-worthy basic, a textured, bold knit for statement style, or even a glitzy metallic jersey for a day-to-night look that's glam *and* cosy. Show us how you've styled yours tagged #simplysewingmag

YOU WILL NEED

- Fabric: see pattern envelope
- Matching thread

FABRIC SUGGESTIONS

- Cotton jersey, double knit, sweater knits and interlock. Designed for stretch knits only with 25% stretch across the grain.

GETTING STARTED

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

Read through all the instructions before you start to ensure you do each step in the correct order, get your sewing kit ready so you have everything you need to hand, press your fabric for accurate cutting out, and you're ready to get started on sewing your Drape Cardigan.



COLLAR DETAIL

Choose from an elegant draped or shawl collar detail.

TWO STYLES

Make as a short cardigan with a curved hem, or a longline drapery style.

Take your pick from a short cardigan or longer coatigan.





We'll be updating our spring wardrobe with a coatigan in this monochrome chunky knit from www.minervacrafts.com



Les Points Rose, www.artgalleryfabrics.com



Cross Grey, www.cloud9fabrics.com



Fromabove Blacklin, www.artgalleryfabrics.com

FABRIC INSPIRATION

MODERN CLASSIC

Update a wardrobe essential – the cardigan – with statement prints and bold colours for a contemporary make.



Stripe Heather Grey, www.cloud9fabrics.com



Turquoise, www.artgalleryfabrics.com



Herringbone, www.minervacrafts.com



We love this double-sided knit's textured look and pop of colour, www.minervacrafts.com

WEAR IT WITH

WEEKEND VIBES

Hit refresh on your off-duty look with comfy-cool styling.

Pep up a neutral look with a splash of hot pink. Lipstick www.primark.com, nail varnish www.marksandspencer.com



Add tonal interest with a string of shaded beads, £29.50, www.oliverbonas.com



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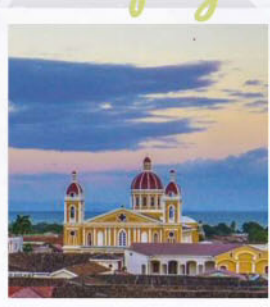
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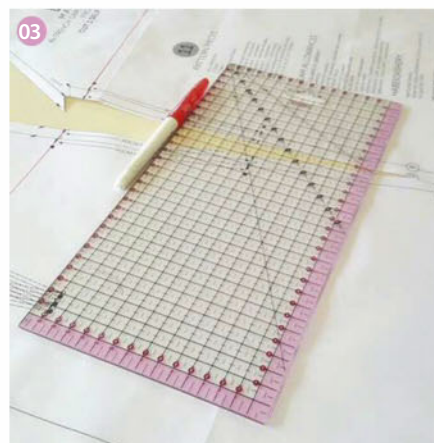
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CANDY STRIPES

Pick and mix sweet ice-cream shades to make **Portia Lawrie's** colour-block shift pattern hack.





YOU WILL NEED

- Simple pull-on shift dress pattern
- Contrasting fabrics: see instructions for details
- Square ruler
- Matching thread
- Basic sewing kit

MATERIALS USED

Dress pattern: Maven Patterns French Dart Shift Tunic from www.mavenpatterns.co.uk
Fabric: Polyester bi-stretch suiting from www.minervacrafts.com

Portia says: "A classic shift dress with clean lines forms the perfect starting point for a little colour play. Learn how to slice up a dressmaking pattern in order to create a colour-blocked version. Great for using up smaller remnants in your stash, too!"

CHOOSING A PATTERN AND FABRIC

Step one Select a pattern that is simple and has as few details as possible. You want your colour-blocking to do the talking, and you will be creating additional bulk by joining fabrics. The fewer details like zips and darts you have to work around, the least likely you are to encounter excessive bulk where your new seams intersect with existing pattern details. **01**
Step two Choose your fabrics – these should be of the same or similar weight. Joining fabrics of different weights can be trickier and result in uneven seams. Select fabrics in complementary, contrasting, or totally clashing colours or prints to suit your personal aesthetic. **02**

CUTTING OUT

Step one Start by cutting out your pattern pieces according to the size guide in your pattern. Draw in your style lines on both the front and back pieces, which is essentially marking out the sections you want to be different colours. Try and avoid these lines intersecting with details like darts or zips. **03**
Step two If you want your colour blocking to

meet at the side seams, ensure that you mark your lines in an identical position on the front and back pieces of your pattern. Use the existing notches as a guide. **04**

Step three Carefully cut along your new seam lines. Make sure you mark all the new pattern pieces to differentiate between the front and back pieces. **05**

Step four Wherever you have cut your pattern, add a 1cm (3/8in) seam allowance on both sides of the cut to enable you to join them back together again once they've been cut out. If you skip this step your completed sections will be shorter than the original pattern when you come to join your fabric pieces together. **06**

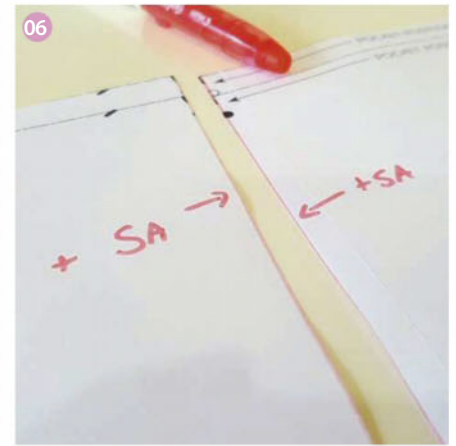
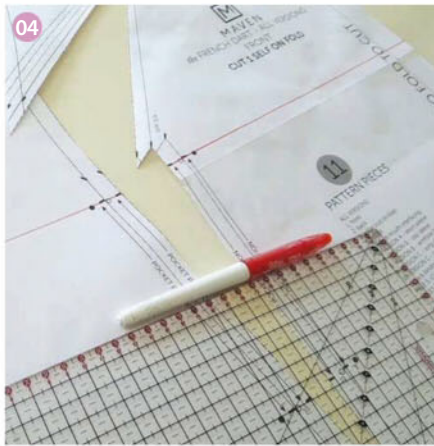
Step five Decide which sections you want to be which colour. I simply laid my folded fabric in different orders until I found a combination that I liked the best.

Step six Pin your new pattern pieces to your fabric and cut them out. **07**

CREATING THE COLOUR BLOCKS

Step one Working first with the pieces from the front section and then the pieces from the back section, join the colour-block sections together using the 1cm (3/8in) seam allowance you added to your pattern pieces earlier.

Step two Press the seam allowance down towards the bottom of the dress. Press the seam from the outside too. **08**



Step three For a more polished finish, topstitch close to the seam in a colour-matched thread.

Step four You will now have a colour-blocked front and back section, identical to the original pattern pieces before you started slicing it up. From this point simply follow the pattern instructions for sewing your garment. **09**

Step five When pinning and sewing the side seams, take care to match up the colour-blocked sections where they meet. **10**

ALTERING THE NECKLINE

Step one When it came to the neckline of this pattern, I decided to omit the funnel collar as there was enough going on with the colour-blocking. I finished it with a simple bias-faced neckline instead.

Step two Open out one side of the bias tape then pin it right side (RS) together with the raw edge of the neckline, starting and finishing in the centre of the back edge. You can cut the raw edges of the tape to butt up against each other or overlap them if you prefer. **11**

Step three Stitch the bias tape to the neckline along the opened-out fold line.

Step four Press the tape up and away from garment, then understitch and roll, press and pin the tape to the inside of the neckline.

Step five Topstitch the tape into place from the RS, 5mm (1/4in) from the neckline edge using a matching thread. **12**



MORE IDEAS TO TRY

- 1 Colour-block just the front section of the dress and leave the back plain.
- 2 Cut the sleeves from a different fabric for an extra contrasting effect.
- 3 Use diagonal or asymmetric lines – trace a whole front and back section to do this.
- 4 Use clashing colours and prints for maximum impact, or tones of the same colour for a more subtle look.
- 5 Sew topstitching in a contrast colour on the seams for extra detail.



Portia's designs are born from the latest trends, fabrics and shapes.



PATTERNLESS PERFECTION

As much as we love working from patterns, we can't help but feel the pulling power of freehand fashion. We speak to advocates of this growing trend to find out why going patternless is so irresistible.

Written by Judy Darley.



Portia Lawrie is a pro at dreaming up patternless makes for the magazine.



Skirts, tops, jumpers, floaty dresses... your imagination is the only limit when comes to going patternless.

One of the joys of sewing is being able to create the beautiful clothes we covet without having to spend a fortune or contribute to the disposable fashion culture that's taken hold in recent years. Imagine, though, if you could take that a step further and recreate any garment you glimpsed or thought up without the need for a pattern? It sounds a little too good to be true but, in fact, with a bit of courage, patience and play, it's entirely attainable. This issue, four freehand fashion fans let us in on their top tips for mastering the art of patternless sewing, and how they first came to fall under its spell.

ARE YOU EXPERIENCED?

First things first, having rock-solid sewing skills in your repertoire will really help as you step

away from the safety net of sewing patterns.

"Using patterns for a long time made me very familiar with how clothing is constructed, which helped me to better see finished garments as all of the parts that make up the whole," says Rachel Humbrecht of Made By Hand (www.madebyhand.blog). "It's pretty easy for me now to look at a piece in the store and break it down into what pattern pieces would be used to make it."

Laura Alice (www.lauraalice.co.uk) fell for patternless sewing while taking a Fashion Atelier course and recently collaborated with the ethical textiles company Offset Warehouse on a workshop draping eco fabrics into garments. She started sewing from a young age, thanks to her mum and nan. "It was in the family, but also I just naturally took to it and decided I wanted to proceed further with it."

Patty Young, author of *Patternless Sewing Mod Style* (www.modkidboutique.com), has been dabbling in patternless making for almost as long as she's been sewing. "Ever since I started sewing, I've always tinkered with simpler designs that require no patterns, such as gathered skirts made from a large rectangle of fabric, or simple Shirred tops with spaghetti straps," she says. However, for Patty, sewing with a pattern definitely came first. "When I started sewing I was primarily using German indie sewing patterns. Those were all the rage back then and they really helped me develop my skills. Once I became more confident, I started tinkering with developing my own clothing designs, and the patternless ones just seemed like the easiest progression."

This isn't the case for everyone, however, as regular *Simply Sewing* contributor Portia Lawrie (www.makery.uk) reminds us. "I didn't learn to sew 'properly' until much later in life," she confesses. "But even when I was a child I knew how to hand-stitch a hem and insert an elastic waistband. I guess you could say that my first experience of sewing was patternless. So to revert back to that once I had some proper sewing skills under my belt seems pretty obvious now I think about it!"

If you already know some basic stitches and have a good grasp of construction, seams, darts and so on, it will make your patternless sewing adventures run all the more smoothly. To build your confidence, practise on a variety of fabric scraps to get used to different textures and weights, and you'll be ready in no time. A decent sewing machine will be your best friend in this scenario!



Portia also uses her freehand fashion skills to transform existing patterns.



Rachel of Made By Hand's patternless wardrobe includes garments stitched up in both fabric and yarn!



CHOOSE YOUR METHOD

Figuring out how to fit a garment together can be a bit of a jigsaw puzzle, and you might find it simpler to sketch the item and all its different components before you pick up your needle and thread. You don't need to be a great artist to find this useful – it's just a tool to help you transfer your ideas into the real world. Rachel is a fan of this method. "I've always been fond of drawing, so I do lots of sketches before starting up a project," she says. "I also use Pinterest a lot to find similar pieces that have parts I want to include in my garment. If it's a particularly intricate piece, or it uses a new technique that I am not familiar with, I run a muslin sample after sketching."

Sketches are also Patty's process of choice. "My desk is basically covered in scratch paper with sketches of clothing designs," she says. "Sometimes I'll draw them on a napkin when I'm at a restaurant or wherever inspiration hits. I just sketch as they come to mind." Portia, on the other hand, starts by sketching a rectangle on graph paper. "That's kind of how I see a basic pattern piece – as a rectangle that represents half your front/back body with sections cut away or added to create the shape of a garment. I plot out the shape of the garment I'm trying to make using that rectangle as my starting point."

Paying attention to the garments you love to wear will help you to understand how

they're constructed. Turn them inside out and examine seams and other construction elements. You might even want to take some apart, lay out the individual parts flat, and put them back together again, just as a wannabe engineer might dismantle and rebuild a toaster (but less annoying for your family!). Rachel discovered the joys of sewing without patterns when she was in high school. "I always saw clothing that I liked in stores but didn't want to spend a lot of money on them," she says. "I started trying to recreate the clothing I wanted with fabric that my mother

"I ALWAYS SAW CLOTHING THAT I LIKED IN STORES BUT DIDN'T WANT TO SPEND A LOT OF MONEY."

had in her stash, as well as using old clothing for material." This latter detail is perfect for honing your patternless sewing ability, using the process of

deconstructing garments to learn from them, as well as allowing a lot of trial and error – the best way to learn is by daring to make mistakes!

JUMP IN AT THE DEEP END

Completing your first patternless make is a proud moment, even if it doesn't turn out exactly as you hoped. "The first thing I ever made without a pattern was a tank top out of a men's XXL T-shirt," says Rachel. "I wanted the tank top to be fitted, so I had to make the sides curved, which was a bit challenging."

Portia's first experience of patternless sewing was somewhat more experimental. "I was about eight years old and decided



Patty loves the freedom that comes from working without paper patterns.



Patty is a fan of how quick patternless sewing can be: "I loved how much faster it went because you didn't have to cut a paper pattern first."



I wanted a skirt," she remembers. "I wrapped a piece of fabric around myself to get the size, sewed it together to make a tube, added an elastic waistband at the top and then sewed the hem at the bottom. Et voilà, my first patternless project! Of course, I could barely walk in it, but the eight-year-old me didn't care about those minor details."

Patty's book came about following the release of her series of Mod Kid Boutique mini-patterns. They "were basically patternless designs. This forced me to think outside the box and create more intricate designs without actual pattern pieces. Those patterns were such a great hit that I decided to write a whole book based on the patternless sewing concept." Patty's favourite design is the Kimono Style Robe, which is also available as a single PDF pattern. "I adore it because at first sight it doesn't look like a patternless garment, but it's made from a series of rectangles cut based on your body measurements. The way they're sub-cut and then sewn together creates such a flattering look!"

The first patternless garment Laura made was an assignment as part of her Atelier course. "I made a green dress using draping on the stand and fabric manipulation," she says. "It required so many hours to get the dress complete, and I was really pleased with it." The project didn't go totally smoothly, however. "The night before the deadline, I asked my friend to try on the dress and she couldn't get her head through the neck hole. I was devastated!" The mistake was a great learning curve for Laura. "From then on,

functionality has always come first. Can you get your head through the neckline, can you move your body, can you get in and out of the dress and can you lift your arms? If you can't do that, there really is no point!"

A SENSE OF FREEDOM

Returning to patternless sewing as an adult, Portia was immediately impressed by the relative speed, ease, and simplicity of it. "Patternless projects can be incredibly complex and very skilled, but the simple ones are my favourites," she says. "When you're first learning to sew those are great characteristics in a project. It's a great confidence booster to be able to whip up a wearable garment independently of a pattern – it's kind of empowering." Certain elements of it are trickier than others, Portia warns, so keeping things simple is wise. "Armholes, shoulders and necklines for tops, and waistline and hips for trousers, are the key foundations to get right," she says. "I tend to steer clear of set-in sleeves or shaped armholes on patternless makes, and instead go for simple slash armhole openings or kimono-style sleeves."

Rachel has similar feelings about how empowering and exciting it can be to venture into the world of patternless. "The first thing that struck me was the absolute freedom and creativity to make anything I wanted," says Rachel. "That changed the way I shopped for clothes because I was always looking for ways I would alter store-bought clothes to make them more personal to my style." Rachel finds newsletters for online clothing shops a rich



Patty's book includes 24 fun and thrifty patternless garments for women and girls.



Laura Alice regularly runs patternless sewing classes—including a collaboration with Offset Warehouse on a sewing workshop draping eco fabrics into garments.



source of inspiration. "I'll very often see something in my inbox while having my morning coffee and save it to Pinterest as an idea for making something similar for myself," she says. "I also do a lot of window shopping. I often try things on in a store that I'd never think of buying just because I want to see how the garment looks and fits on me."

Speed was part of the attraction for Patty. "I loved how much faster it went because you didn't have to cut out a paper pattern first," she explains, "And I love how easy it is to make things to fit your specific body shape because you're basically cutting out the pieces based on your own measurements, which is a huge plus in my mind."

Laura finds the entire process of patternless sewing creatively satisfying, from the initial idea to sewing the last stitch. "Draping on the stand, and creating the final piece straight away, allows you to see the design changing in front of your eyes," she says. "You know the garment is fitting perfectly as you go along, and you're working with the fabric, not against it, to create shapes that sit beautifully."

FACING UP TO CHALLENGES

When going patternless, things won't always turn out perfectly, but that's just part of the challenge. On the flip side, you're far more likely to end up with something that suits your style, personality and measurements. "Store-bought clothing often fits me a bit off," Rachel explains. "I try and recreate items in a more flattering way, so the fit of the piece gets most

of my attention. I love being able to recreate expensive pieces in my own style, and coming up with originals that you can't find in stores."

Laura recommends imagining the fabric as a cylinder that wraps around the body. "In between the cylinder and the body there are gaps, so you need to remove volume to create fit," she says. "This is known as suppression, and includes darts, seams, pleats, tucks and gathers." The trick is to get rid of the excess, "but in a flattering and attractive way."

The number one rule that all our sewists

"DON'T BE AFRAID TO TRY SOMETHING NEW OR MAKE A MISTAKE - IF IT DOESN'T WORK OUT, TRY AGAIN."

agree on is to start your project with an accurate set of measurements. "A detailed set of body measurements is key to have on hand," says Patty. "Sometimes it's best if you ask someone else to take these so that you're not bending your body to see that number on the measuring tape." It's also wise to allow yourself a generous seam allowance, just in case your fabric decides to misbehave, or you change your mind about the style.

"It's challenging when you want the fabric to do a certain thing and it won't move or hang in the way that you want it to," Laura says. "And once you have cut into the fabric,

you're limited by those cuts, which is going to be a problem if you change your mind!"

Portia advises us to figure out how much ease we like in a garment. "Use your existing clothes as a guide to shape and size when marking or cutting your fabric," she says. "It's better to start too big than too small. Baste it and try it on as you go and it should all work out fine!" Quite simply, it pays off to be brave. "Don't be afraid to try something new or make a mistake – if it doesn't work out, try again," says Patty. "I love to experiment with new ideas, fabrics and techniques. That's what's so fun about sewing this way!"

Successful patternless sewing takes a bit of nerve, but it's definitely worth it to create finished garments that are entirely individual to you and your style – not to mention all the new dressmaking skills you'll pick up along the way. "Fashion is a large part of my self-expression," says Rachel, "so being able to express my style exactly the way that I want to is liberating." And, if you decide that you don't like how your patternless project has turned out, the beauty of no-pattern sewing is you can just deconstruct it and transform it into something completely new and totally you!

Photo top left: www.modkidboutique.com; Photo top right: www.lauraalice.co.uk and www.offsetwarehouse.com

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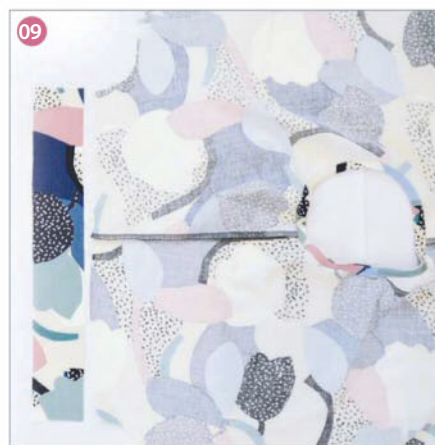
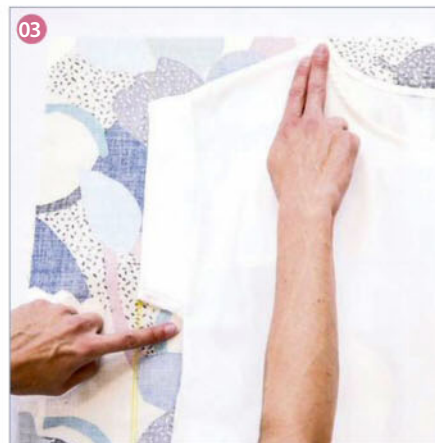
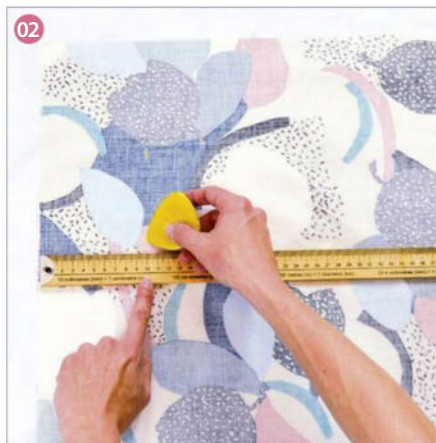
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TAKING SHAPE

Transform rectangles into ruffles with **Rosie Martin's** patternless statement sleeve top how-to.



RUFFLE SLEEVE TOP



YOU WILL NEED

- Fabric: see instructions for details
- An existing top to draw your pattern from
- Metre ruler
- Tailor's chalk
- Matching thread
- Basic sewing kit

Designer Rosie says: "This paperbag-sleeve blouse is made from just six rectangles of fabric. One forms the front of the blouse and one the back. Each of the sleeves is made from a larger rectangle that is gathered and then split into an upper and lower part, and also a narrow rectangle which forms the 'tie' section."

TAKING MEASUREMENTS

Step one You need a top that fits you to take your measurements from. It should be made from woven rather than stretch fabric with a rounded neckline and fairly roomy sleeves. This is your guide garment.

Step two Take the following body measurements and write them down:

Full bust.

Full actual hip: the bony part of your hips where your jeans waistband normally sits.

Nape of neck to actual hip.

CUTTING OUT THE FRONT AND BACK

Step one Use the formulae below to calculate the width and height of the rectangle for the blouse front. If your actual hips are bigger than your full bust, then replace the bust measurement with the hip measurement.

Width: Full bust $\div 2 = XX + 3\text{cm}$ (1½in) seam allowance + 6cm (2¾in) ease + 20cm (8in) sleeve allowance.

Height: Nape to actual hip + 5cm (2in) seam/

hem allowance.

Step two Mark and cut out this rectangle from your fabric. This is the front of your blouse.

Step three Cut a second rectangle that is exactly the same as the first but 4cm (1½in) longer than the height. This is the back of your blouse.

Step four Fold each of the rectangles in half with the crease running top to bottom down the centre. Mark the centre point of each with a little snip at both the bottom and the top.

SHAPING THE FRONT PIECE

Step one Unfold the blouse front and lay it out wrong side (WS) up. **01**

Step two Mark a vertical line 10cm (4in) in from the left side of the rectangle. **02**

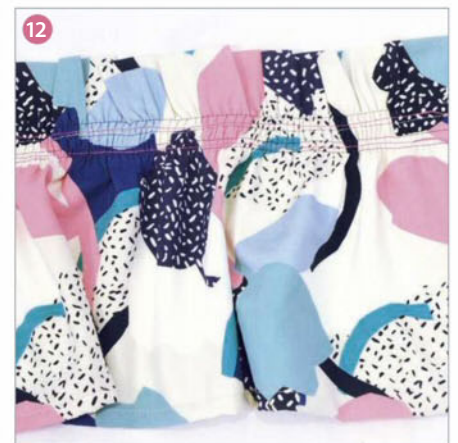
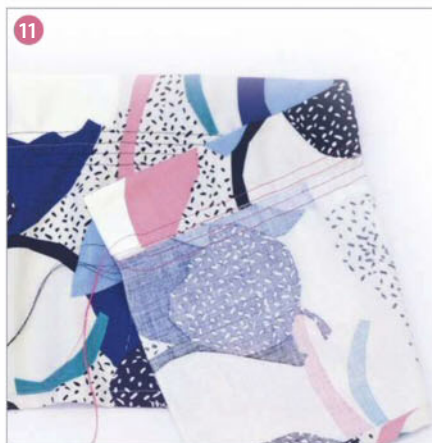
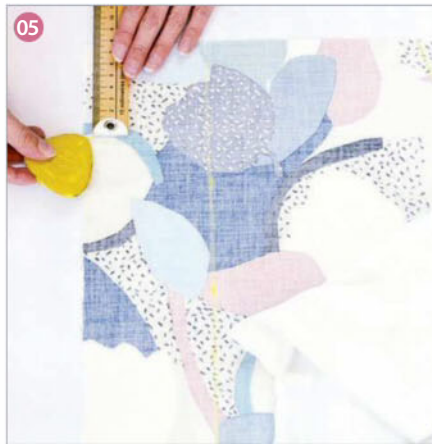
Step three Place your guide garment centrally on top using the centre snip as a guide to mark the two edges of the neckline. Add extra to this for the seam allowance.

Step four Make a mark 2cm (¾in) below the armpit point on the left side, on top of the vertical line you marked previously. **03**

Step five From the armpit, measure and mark the point 5cm (2in) horizontally towards the edge of the rectangle. **04**

Step six Measure 8cm (3½in) vertically downwards from the top left corner of the rectangle and mark that point. **05**

Step seven Join that mark to the last mark you made, for the sleeve end.



Step eight Draw a line from the 8cm (3¼in) mark to the neck mark for the shoulder line. **06**

Step nine Sketch a neckline that follows the neckline of your guide garment but only sketch in the left half. **07**

Step ten Now starting at the bottom of your original chalk line, cut upwards to make the side of your garment, cutting a curve to join the side to the under sleeve.

Step eleven Cut away the sloping sleeve and the sloping shoulder line and finally cut out your half neckline.

Step twelve Take this cut half and fold it over to the right side (RS) of your rectangle, folding it on the centre snips you made. **08**

Step thirteen Cut the second half around the outer edges of the first half so the blouse front is symmetrical.

CUTTING THE BACK PIECE

The cut out front piece is used to cut the back piece. The additional 4cm (1½in) of length needs to be positioned within the sleeve section of the back piece.

Step one Lay the back rectangle RS up then lay the front piece on top of it with RS down. Make sure you line up the bottom edges and centre the front piece.

Step two Put a few pins in to hold it in place then cut around the front piece but only up the sides and under the sleeves.

Step three Mark where the end of each sleeve sits at the bottom.

Step four Unpin and shift the whole front piece upwards to the top of the rectangle.

Step five Repin and cut along the top of each sleeve and cut a slightly shallower neckline.

Step six Redraw the sleeve ends, joining the top outer corner with the mark you made.

Step seven Cut out the back piece along the drawn lines you have marked.

JOINING THE FRONT AND BACK

Step one Pin the front and back piece RS together along the shoulders and sew together with straight stitch or an overlocker.

Step two Press the seams open and finish the raw edges if needs be.

Step three Check that the neck opening goes over your head, re-cutting if necessary, then finish it in your preferred way. We sewed bias tape to the outside then turned it to the inside and stitched it into place.

CUTTING OUT THE SLEEVE BANDS

Step one Measure the full length of the sleeve end. Use this measurement to mark two small rectangles that will form the 'tie' part of the paperbag sleeves. You can decide the depth depending on how you want it to look. Our finished band is 3cm (1¼in) deep and you need to add 3cm (1¼in) for the seam allowance, so we

cut a 6cm (2¾in) strip. **09**

Step two Mark and cut out one rectangle then use it as a guide to cut a second to exactly the same size.

Step three Cut a piece of interfacing to the same size as each fabric sleeve band strip.

Step four Press the interfacing to the WS of each sleeve band to stiffen.

CUTTING OUT THE SLEEVES

Each sleeve is a rectangle and is cut as one piece which is separated later by the sleeve band, so the ruffle is on one side and the main body of the sleeve on the other.

Step one Double the sleeve end measurement you just used to cut the sleeve bands. This is the width of the sleeve piece.

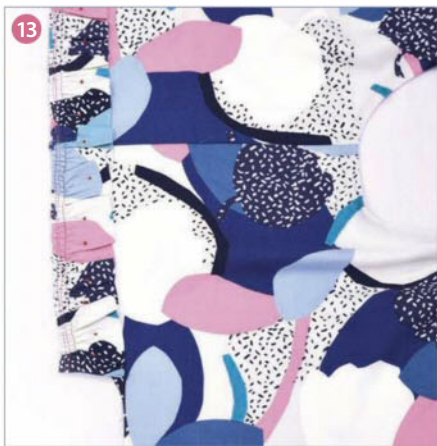
Step two Decide how long you want your sleeve to be and allow 10cm (4in) for the paperbag ruffle at the top of the sleeve. This will create a ruffle that is just under 5cm (2in) in height. We allowed 20cm (8in) for the main sleeve, some of which is lost to seams and hems. So we cut our sleeve rectangles to 30cm (12in) deep in total.

Step three Mark the sleeve rectangle onto your fabric and cut it out.

Step four Use this sleeve rectangle to cut a second sleeve exactly the same size.

MAKING THE SLEEVES

Step one Finish the top long raw edges of the



rectangle then fold this edge over by 5cm (2in) to the WS then press and pin into place.

Step two Turn and press the bottom long raw edge under by 1cm ($\frac{3}{8}$ in) to the WS then 1cm ($\frac{3}{8}$ in) again to create a double hem. This hem will be stitched into place later. **10**

Step three Sew the top fold down all the way across with a line of straight stitch, positioning it as close to finished edge as you can.

Step four Set your machine to its longest straight stitch as you are going to be working gathering stitches. Change either your bobbin or top thread so that the two are different colours as this helps when gathering later.

Step five Sew one line of straight stitch right on the finished edge you folded over and then sew a second line about 1cm ($\frac{3}{8}$ in) above it.

Step six Sew a third line 1cm ($\frac{3}{8}$ in) below the first line, and finally a fourth line 1cm ($\frac{3}{8}$ in) below that. **11**

Step seven Take all four top threads at one end that are the same colour, pull them gently and push the gathers along towards the centre of the rectangle, spreading them evenly.

Step eight Repeat this at the opposite end of the rectangle, making sure you pull the same colour threads again. **12**

Step nine Gather until the gathered section of the rectangle is a few cm longer than the sleeve ends then press well.

Step ten Repeat this with the other sleeve.

SEPARATING THE SLEEVES

Step one Set your machine back to its normal stitch length and swap the threads back so the top thread and bobbin thread are the same colour again for stitching.

Step two Sew two lines of straight stitch, one between the upper two lines of gathering stitch and one between the lower two lines of gathering stitch. This will help secure them and stop the gathers from falling out.

Step three Cut away the top part by cutting between the second row and third row of gathering stitches.

Step four Stitch over each of the cut edges with a machine zigzag stitch.

Step five Repeat with the other sleeve.

ATTACHING THE SLEEVES

Step one Place one shorter ruffled piece RS together with one sleeve end of the main blouse body and pin into place. **13**

Step two Stitch just less than 1.5cm ($\frac{5}{8}$ in) away from the edge.

Step three Place the ruffled end of the sleeve RS together with one raw long edge of the sleeve band then pin and sew together 1.5cm ($\frac{5}{8}$ in) from the edge.

Step four Press the sleeve band away from the main sleeve. **14**

Step five Place this sleeve piece RS together with the ruffled edge of the blouse, matching

raw edges. **15**

Step six Pin and then sew together 1.5cm ($\frac{5}{8}$ in) away from the edge.

Step seven Press the sleeve down and away from the blouse.

Step eight Repeat this to make and attach the other sleeve on the other side of the blouse in the same way.

STITCHING THE BLOUSE SEAMS

Step one Pin the blouse front and blouse back RS together along the underarms and down the sides. Check to make sure the ruffle stays facing upwards and hasn't flipped the wrong way. **16**

Step two Stretch the lower edge of the paper bag ruffle outwards towards the armpit to ensure the corner of it is caught in the seam.

Step three Unfold the sleeve ends so they are flat then stitch the blouse together from the sleeve ends to the bottom edge.

HEMMING THE BLOUSE

Step one Re-press, pin and stitch the sleeve hems into place.

Step two Turn the bottom edge under by 1cm ($\frac{3}{8}$ in) to the WS then turn it under again by 2cm ($\frac{3}{4}$ in) and press.

Step three Pin then stitch the hem into place.

Step four Hand-stitch the ruffle to the blouse at the shoulder on each side, to keep the ruffle facing upwards.

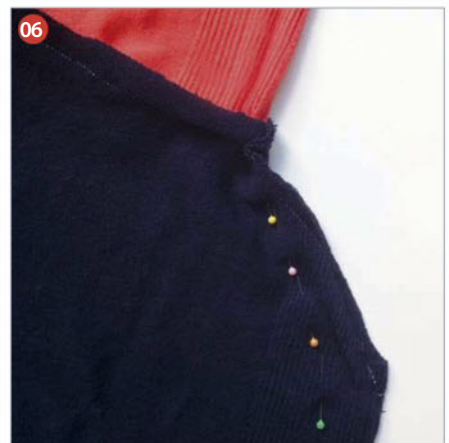
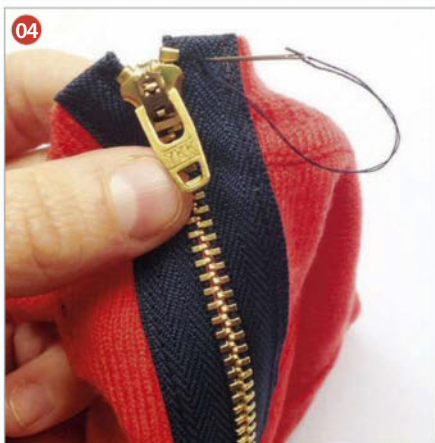
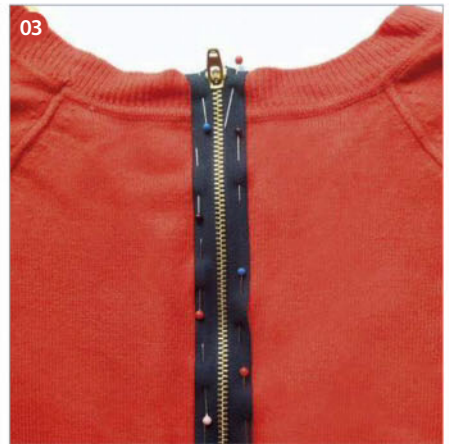
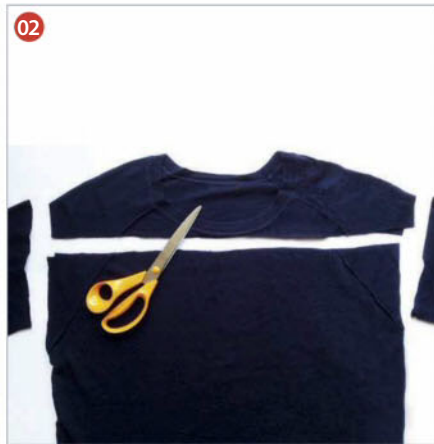
UPCYCLE
QUICK
PROJECT



COLOUR THEORY

Raid your wardrobe for knits in complementary shades and make **Jennie Jones'** cosy colour-block dress for weekend wear.

TRANSFORM IT!



YOU WILL NEED

- Small jumper: we used a size 10
- Large jumper: we used a size 20
- Closed-end metal zip: 20cm (8in)
- Matching thread
- Basic sewing kit

CUTTING THE JUMPERS

Step one Try your small jumper on and mark with pins where it comes just under the chest.
Step two Take off your jumper and mark this line all the way around the jumper, making sure it is the same distance from the bottom edge all the way around so it is straight.
Step three Cut along the line, cutting the front and then the back to ensure a straight finish. **01**
Step four Cut the sleeves and neckband off the large jumper, retaining as much of it as possible as this will become the skirt. **02**

ATTACHING THE ZIP

The zip is only used for decorative purposes and adds a contrasting finishing touch to your dress so it is just sewn on top of the jumper back.
Step one Fold the small jumper in half lengthways to find the centre of the back and mark this line with pins.
Step two Pin the zip on at the centre back, positioning it so the zip slider is right at the top of the neckband. **03**
Step three Tack the zip into place and remove the pins.
Step four Topstitch the zip into place with thread that matches the zip and then remove the tacking stitches.
Step five Fold the top of the zip tape over to the inside and then hand-stitch each side in place for a neat finish. **04**

ATTACHING THE SKIRT

Step one Put the top jumper inside the skirt jumper piece so they are right sides (RS) facing with raw edges matching.
Step two Line up the centre fronts and centre backs of the top and skirt and pin together.
Step three There will be some excess on the skirt section at the sides as this is bigger than the top. Pin the side seams of the skirt so it fits the top then remove the pins attaching it to the top and take it out again. **05**
Step four Stitch the new side seams for just 2cm (¾in) on both sides as these will be finished and adjusted later.
Step five Trim off the excess skirt outside these new side seams on both sides.
Step six Pin the skirt and top RS together again, matching raw edges, and stitch together around the edge. For a neater finish on the inside, work a machine zigzag stitch over the raw edges to prevent them unravelling.

FITTING THE DRESS

Step one Try on the dress inside out and if you find it's a little loose around the waist or hips then pin together at the side seams, making sure you take in the same amount on both sides for an even appearance. **06**
Step two Take off the dress, stitch the newly pinned side seams and trim off any excess, then neaten the raw edges to finish.



QUICK FIX

Transform a plain skirt for date night with this speedy lined heart patch pocket how-to from **Abi Dyson**.

MAKE YOUR OWN IN UNDER AN HOUR!



Abi says: "This tutorial is easy-peasy and recommended for all sewing abilities. This would work on multiple fabrics – I've added the pockets to a jersey dress, too."

YOU WILL NEED

- Skirt
- Fabric for pockets: see instructions for details
- Matching thread
- Basic sewing kit

MAKING A TEMPLATE

The size of your pocket will depend on your garment – for this skirt I went by eye.

Step one To make your template, fold a piece of paper in half and draw one half of a heart.

Step two Cut the whole heart out and pin it to your garment to give you an idea of the size then redraw if necessary.

Step three Once you're happy with the size of the heart, retrace it and add a 1cm (3/8in) seam allowance all the way around then cut it out.

MAKING A POCKET

Step one Using the template, cut two heart shapes for each pocket you want to add, one for the outer and one for the lining.

Step two Place the two hearts right sides (RS) facing and stitch together, leaving a 3cm (1 1/4in) turning gap in the centre of one side.

Step three Trim and clip the seams then turn RS out through the turning gap.

Step four Fold the edges of the turning gap to the inside and press well.

Step five Repeat this to make another pocket in the same way if you want to make a pair.

ATTACHING THE POCKETS

Step one Pin the pockets in place on your garment. Try it on to make sure you're happy with the positioning, measuring to make sure they are placed symmetrically.

Step two Mark on each pocket how far to sew up the hearts to form the opening. I marked mine half way into the curve of the heart to stop the pockets drooping down.

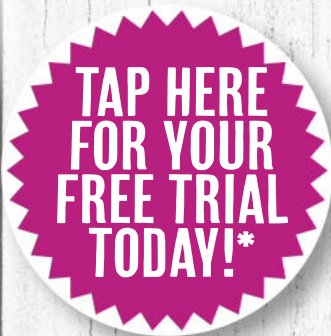
Step three Topstitch the pockets in place – this will close the turning gap at the same time.

Step four Press well to finish.

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PINEAPPLE CRUSH

Add a touch of the tropics to your spring wardrobe with this practical messenger bag by **Rebecca Reid**.

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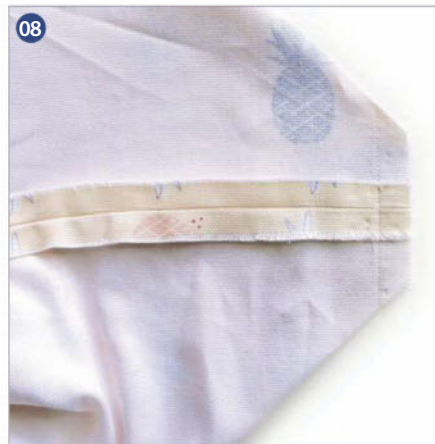
Sewing
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YOU WILL NEED

- Main fabric: 60x100cm (24x40in)
- Lining fabric: 50x100cm (20x40in)
- Zip: 45cm (18in)
- Webbing: 3cm (1¼in) width x 150cm (60in)
- 2 D-rings: 3cm (1¼in)
- Strap adjuster slider: 3cm (1¼in)
- Magnetic clasp
- Matching thread
- Basic sewing kit

NOTE

Use a 1.5cm (¾in) seam allowance.

CUTTING OUT

Step one Cut the main fabric into two pieces each measuring 56x48cm (22¼x18¾in) for the front and back of the bag.

Step two Cut the lining fabric as follows:

Bag lining: two pieces each measuring 48x48cm (18¾x18¾in).

Zip tabs: two pieces, 4x12cm (1½x4¾in).

ADDING ZIP TABS

Step one Take one zip tab and fold it in half widthways with wrong sides (WS) together, then open it out and fold the two edges to this centre fold and fold it in half again, and press. Your tab will now measure 3x4cm (¾x1½in).

Step two Take one end of the zip tape and place inside the tab to encase it so that the folded edge is next to the zip stop.

Step three Stitch into place close to the edge then trim the top and bottom raw edges of the tab so it lines up with the edges of the zip tape.

Step four Repeat this to stitch and trim the zip tab on the other end of the zip. You will need to trim the zip first so that the zip with tabs attached measures 45cm (17¾in) from the folded end of one tab to the other. ⁰¹

INSERTING THE ZIP

Step one Place one piece of main fabric right sides (RS) up. Place the unzipped zip RS down centrally along the top edge, matching the raw

edge of the fabric to the edge of the zip tape. Place one lining piece RS up on top, matching raw edges and sandwiching the zip between.

Step two Using a zip foot, stitch the three layers together all the way along the top edge.

Step three Repeat this process to stitch the other piece of main and lining fabric to the other side of the zip.

Step four Press the seams away from the zip, then topstitch along the edge of the fabric on the RS through all layers. ⁰²

ASSEMBLING THE BAG

Step one Open the zip and pin the main fabrics RS together and the lining fabrics RS together. Pin the zip towards the lining pieces.

Step two Stitch together all the way around, leaving the bottom edges open for now as it makes it easier to attach the clasp this way. Sew close to but not actually through the zip ends.

FINISHING THE TOP EDGE

Step one Turn the bag RS out, then, with the zip closed, fold the top of the bag over by 4cm (1½in) on both the front and the back so that the zip is now inside the bag.

Step two Topstitch around the top to hold the main fabric in place with the zip inside. ⁰³

ADDING THE CLASP

Step one Lay the bag flat with the bag front RS



up. The zip slider should be on the right edge.

Step two At the top right hand corner measure 2cm ($\frac{3}{4}$ in) in from the side seam and 2cm ($\frac{3}{4}$ in) down from the top and mark where these meet.

Step three Lay the back plate from the male half of the magnetic clasp on top so the centre hole is over the pin then draw a line through the two side slits of the back plate.

Step four Take the plate off and cut along the two lines only through the top layer of fabric.

Step five Push the prong of the male half of the clasp through the two cut slits then push the prongs through the back plate. Turn the bag inside out, holding the clasp and plate in place, and fold the prongs over to secure.

Step six Turn the bag RS out again. ⁰⁴

Step seven Lay the bag flat with the front side RS up and mark 20cm (8in) down the side seam of the bag from the top right corner.

Step eight Fold the top corner across the front of the bag to make a diagonal fold from the top left corner to the mark. ⁰⁵

Step nine Mark on the bag front where the centre of the attached clasp meets it.

Step ten Attach the female half of the clasp in this position, making sure it only goes through the main fabric and not the lining. ⁰⁶

ADDING BOXED CORNERS

Step one Unzip the zip then lay the bag WS out and lay the main fabrics flat and RS together

and the lining fabrics flat and RS together.

Step two Stitch the main fabrics together along the bottom edge.

Step three Stitch the lining fabrics together along the bottom edge but leave a 15cm (6in) turning gap in the centre of this bottom seam.

Step four In each of the bottom two corners of the main fabrics, draw and cut out a 5x5cm (2x2in) square. ⁰⁷

Step five Working on one corner, bring the side seam and bottom seam together so the seam lines match then pin together.

Step six Stitch together, making sure the seam lines match exactly. ⁰⁸

Step seven Trim the seam and press it open.

Step eight Make a boxed corner in the other corner of the bag in the same way.

Step nine Repeat to box the two bottom corners of the lining fabric.

Step ten Turn the bag RS out through the turning gap then slip stitch it closed and push the lining into the bag.

ATTACHING THE STRAP

Step one Cut an 8cm ($3\frac{1}{8}$ in) length of webbing, turn the short ends under by 1cm ($\frac{3}{8}$ in) and oversew by hand at the sides to hold.

Step two Loop a D-ring through the webbing then place it at the left top corner of the bag. You should have one end of the webbing on the outside and one end on the inside above the zip

so they encase the topstitched edge. Make sure it is centred on the bag side seam and the end reaches 1.5cm ($\frac{5}{8}$ in) down the seam.

Step three You now need to machine stitch the webbing ends in place through all layers. Slip stitch this in place first for a neater finish. ⁰⁹

Step four Cut another 8cm ($3\frac{1}{8}$ in) length of webbing then turn the ends under by 1cm ($\frac{3}{8}$ in), slip the D-ring through and hand-stitch into place.

Step five Measure 20cm (8in) down the side seam on the right-hand side of the bag and mark with a pin.

Step six Pin the webbing and D-ring on this pin mark so the bottom of the D-ring is where the pin mark is and the webbing is placed centrally across the side seam.

Step seven Stitch into place as before. ¹⁰

ADDING THE STRAP

Step one Take the remainder of the webbing and thread one end up above the centre bar of the slider then over it and down through the bottom. Turn the webbing end under by 2cm ($\frac{3}{4}$ in) and topstitch in place. ¹¹

Step two Thread the other end of the webbing through the D-ring attached to the top of the bag then thread it through the slide buckle. Now thread this end through the other D-ring, turn the short end under by 2cm ($\frac{3}{4}$ in) and topstitch in place around the D-ring. ¹²



Photos: www.alittle-vintage.blogspot.com

DOLL FACE

From nostalgic fabric scrap to future heirloom: textile artist Jennie Walker transforms meaningful materials into sentimental dolls and more to cherish.

For Jennie Walker, a love of making and sewing began with an armful of everyday fabrics laden with sentimental value. “Before my grandfather passed away, he gave me my grandmother’s linen tea towels,” she recollects. “As they were proper linen, I wanted to actually use them. I already had a few Laura Ashley cotton tea towels, so I hand-stitched them all together to make a tablecloth. It was bizarre at the time, as I had never been interested in sewing before and I didn’t have a sewing machine. I sat night after night hand-sewing the tea towels together! It was the start of my relationship with memory-filled fabrics.”

MADE WITH LOVE

We initially discovered Jennie through her beautiful custom dolls, made from heritage

fabrics with sewn and hand-painted details. The dolls haven’t always been part of her making repertoire, though – in fact, the idea came about by chance. It all started thanks to a well-loved stuffed toy, Gordon the lamb, which was a firm favourite for one of her

“THE DOLL’S FACES HAVE CHANGED AND I’VE TRIED NEW THINGS. THERE’S A LOT OF MAKING THINGS UP AS I GO ALONG AND SEEING WHAT WORKS.”

daughters. “Gordon had been hugged so much that he couldn’t sit up any more,” she says. “One day my partner David came home with some stuffing to fix him, but he bought

a HUGE bag of it! I ended up having a go at making the girls some toys with the leftover stuffing so that it wouldn’t go to waste.”

Since then, Jennie’s process has gradually evolved. “The doll’s faces have changed and I’ve tried new things,” she says. “There’s a lot of making things up as I go along and seeing what works. When I originally got my sewing machine, I read in the instruction book about free motion sewing and knew straight away that I wanted to have a go at that! I think the first thing I did was sew my name freehand. Doing that really inspired me to carry on and try more.” Free motion sewing is Jennie’s dream technique. “Drawing with the sewing machine is both fun and difficult at the same time,” she says. “It’s very freeing, in that you don’t really know how it will turn out. This way of sewing really ensures that your items



"I WAS ASKED TO MAKE A DOLL FROM A SET OF MUCH-LOVED TODDLER CLOTHES OF A LADY TURNING 40 A FEW YEARS AGO. IT WAS GOING TO BE A SURPRISE PRESENT"

are one of a kind and cannot be replicated." She wouldn't be without her free motion open toe sewing machine foot: "it allows you to see what you're sewing easily."

Her custom dolls are often made from materials such as old baby clothes. "They're very special," says Jennie. "I was asked to make a doll from a set of much-loved toddler clothes of a lady turning 40 a few years ago. It was going to be a surprise present from her family, so she had no idea. The clothes were from the 1970s – there was a gorgeous aqua tunic dress and a cream knitted vest top. So I made a dress from the tunic and some long socks from the vest. They gave me a photo of her when she was little to work from, and so I gave the doll her features along with her bright blonde plaits. She was completely surprised and adored the doll, which will become a hand-me-down for her family."

Occasionally, Jennie's commissions spring from particularly moving circumstances. "I was asked to make a custom cushion from the clothes of a young man who had died in a road accident a few weeks before," she recalls. "It was a pretty intense situation. The family were so appreciative when they received the cushion. I'd included certain parts of his clothes and his favourite number

with free motion sewing."

There's always a lot of care required with this kind of work, but Jennie is happy to take that on. "I think it's such a wonderful idea," she says. "They didn't want his clothes put away in a drawer, they wanted them out – to be seen and hugged and remembered."

Working with precious remnants is a huge responsibility and needs to be approached with care. "You need to prepare yourself to cut into the fabric," Jennie says. "You need to have confidence in yourself that you're doing the right thing. There's no going back once you start. Sometimes, I have to take time to get my head around how I'm going to go about it. But there are also times when I'm itching to start and can't stop thinking about how and what I'm going to do."

STARS IN THEIR EYES

Recent projects have included a commission for The Museum of Australian Democracy at Old Parliament House in Canberra.

"The dolls are of some very important people for an installation called Dress Up in

Right: Jennie is frequently given precious, memory-filled fabrics to work with for her custom dolls. "You need to prepare yourself to cut into the fabric and have confidence."



the children's section of the museum," she says. "Dolls I've made for them include Malala Yousafzai, David Bowie, Beyoncé and Harvey Milk, and also Nancy Wake, who was in the French resistance – one of the Gestapo's most wanted." Making dolls and trinkets resembling famous people is a fun part of the job, and one of her favourites so far has been her Frida Kahlo doll. "I have always loved Frida Kahlo, so when one of the shops that I follow online had an exhibition with the inspiration 'Day of the Dead' I put forward my first Frida doll," says Jennie. "Since then I've made lots of different Frida dolls and try to always have some stocked in my Etsy shop. She's such a joy to make, very expressive and with such wonderful facial hair. I can really go all out with the details and outfits."

Among Jennie's creations, it's impossible not to have a favourite or two, and Jennie has a soft spot for a particular Frida Kahlo doll made from vintage linen. "She is very different from the traditional Frida dolls, who have flowers in their hair," she explains. "With the vintage fabrics and aqua beads, I just adore her! Another top contender is a more recent make – the Baby Jane Hudson doll I made recently, inspired by the cult classic movie *What Ever Happened to Baby Jane*. Her makeup was a lot of fun to do – so dramatic with the white face and scary eyes."

The tiny face brooches are painstaking to make, but among Jennie's most-loved

creations. "I started with Frida Kahlo, of course, but now also make Prince and a few different David Bowies too, including Life on Mars, Ziggy Stardust, Starman and Halloween Jack Sparrow with the eye patch and earring!" Prince started as a custom order doll, with more following to encompass all the different looks. "The main Prince doll I'm asked for is with the purple jacket, of course!"

Among her quirkier makes are the kooky statement clutch bags made to look like eyes, complete with fringing lashes. "I've always

"DOLLS I'VE MADE INCLUDE MALALA YOUSAFZAI, DAVID BOWIE, BEYONCÉ AND HARVEY MILK, AND ALSO NANCY WAKE, WHO WAS IN THE FRENCH RESISTANCE."

been drawn to the eyes!" she exclaims. "They say so much, I think. I paint quite a few with the dolls and made some free motion eye brooches, too. The eye clutch bags were a bit of a challenge with the curve and the long fringing! They're not easy to make, but the result is so satisfying and different from other eye bags I have seen." Jennie also loves making free motion sewn cacti and succulent brooches. "Different fabrics and textures result in such different looks. They're all sewn free hand and are one of a kind."

FAMILY INFLUENCES

As so many of the dolls commissioned are intended for children, Jennie is glad to have two daughters to defer to. "I always have them in the back of my mind," she says. "I listen to them and respect their opinion so much! They always know what sort of reaction certain things will get."

During an average working day Jennie retreats to the family's spare room, which has slowly turned into her studio. "There's lots of natural light coming through the window and my wall of fabric is inspiration to keep me company." She spends a lot of time at her desk, painting doll faces. "They are quite time-consuming, as I draw them all out free hand and then hand paint them," she says. "The other time-consuming thing is stuffing limbs. There isn't really a 'typical day' for me, as I don't mass-produce anything and am always moving onto something different."

When Jennie has a moment spare, she loves to dip into other people's crafty blogs. "Melissa Wastney's Tiny Happy (www.tinyhappy.typepad.com) was one of the first blogs I followed, when I first started sewing," she tells us. "I'd originally seen Melissa and her makes in *Your Home & Garden* magazine in New Zealand. It opened up a whole new aspect of handmade that was whimsical and very inspiring. Sandra at www.artisticmoods.com shares all sorts of crafts from a range of – lots of pattern play, different portrait styles,



Left and above: Now *that's* a fabric stash we'd love to delve into! The spare room in her family home is now Jennie's studio, with her "wall of fabric" providing inspiration.

Photo: www.alittle-vintage.blogspot.com

textile design... Lisa Congdon (www.lisacongdon.com) is not only an artist and illustrator but an author and teacher of how to be creative and make a career of it. She's so inspiring – telling it like it is."

When her day of work is complete, it's fabulous to already be at home, ready to seek out and enjoy time with the people she loves. "I try to spend as much time with my partner and our two girls as I can," Jennie says. "We live in Queensland, Australia, and have no family here, so it's just us. Our eldest has needed a lot of support with being put forward a couple of years at school, due to being highly gifted in maths. She's also very creative, playing the flute and doing some beautiful crochet using very small hooks."

This love for her family contributes to Jennie's determination to include an eco-friendly ethos in her makes. "I use stuffing made from recycled plastic bottles," she comments. "It prevents more than 14 plastic bottles from going to landfill, per doll that I make! This is hugely important to me – repurposing something that would otherwise cause damage to the earth. It's super soft, antibacterial and non-allergenic." Repurposing vintage fabrics, and sometimes old jewellery as well, also inevitably has environmental benefits, although she admits that this isn't her sole motivation. "It's not just about the importance of things not ending up in landfill," she says. "These pieces

Right: Alongside her dolls, Jennie also makes quirky-cool accessories like these on-trend free motion cactus brooches and unique eye clutches: "I've always been drawn to the eyes! They say so much."



are more interesting to look at and already have a story to tell. I don't shy away from using pieces that are worn for example, but will back them with another piece for structure. Using old fabrics helps to create one-of-a-kind items, instead of using popular fabrics people might see everywhere, too."

It's a passion that's infiltrated Jennie's family life as well. "Our daughters LOVE having pencil cases made from their old clothes or pyjama pants made from vintage floral sheets," she exclaims. "They are also realising that a trip to the charity shop ensures they have way more interesting and different clothes than their friends!"

See more of Jennie's creations at www.alittle-vintage.blogspot.com and on Instagram @alittlevintagedoll



Jennie enjoys stitching famous faces, both as dolls and in free motion embroidery, including Prince and Frida Kahlo.



JENNIE'S TOP STITCHING ADVICE

"The main thing when free motion sewing is to put your foot down at a relatively steady pace while moving the fabric slowly. This will give you a good stitch length. When you're starting out it's natural to stitch quite slowly – but that, mixed with trying to move your fabric too fast, won't work.

If you feel that you need to adjust your grip or make a decision on where to go next, just stop and lift the presser foot to see where you're at. Depending on the fabric you're using, you may need to stabilise it with some iron-on interfacing before sewing.

A lot of people find that the thread can get caught up in your machine when free motion sewing. Things that can help (apart from fixing the tension) can be having a full bobbin and spool, making sure your machine is lint-free and not twisting your work to sew in different directions. Just move up and down, and left and right."

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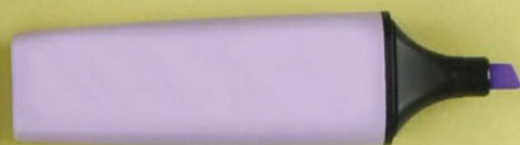
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STITCH

library

Learn fishbone stitch and embroider a thoughtful gift for an avid reader with Mollie Johanson's botanical bookmark.



FISHBONE STITCH



YOU WILL NEED

- Linen fabric: 25x15cm (6x10in), bookmark front
- Cotton fabric: 18x6.5cm (7 $\frac{1}{8}$ x2 $\frac{5}{8}$ in), bookmark back
- Stranded cotton: light green, dark green and grey
- Ribbon or selvedge: 1x8cm (3 $\frac{1}{8}$ x3in)
- Matching thread
- Basic sewing kit

NOTES

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

WORKING FISHBONE STITCH

Step one Working on one leaf shape at a time, make a short vertical straight stitch. Bring the needle up on the right side of the shape and go back down just to the left of the centre line. ⁰¹

Step two Bring the needle up on the left side of the shape and then go back down just to the right of the centre line. ⁰²

Step three Repeat this process to fill in the shape. You can make the stitches close together for a solid look, or spread them apart a little for a more open design.

TRACING THE LEAF DESIGN

Step one Download the template from www.simplysewingmag.com and print it out.

Step two Place the main fabric right side (RS) up on top of the template. The design should be positioned centrally beneath the fabric.

Step three Trace over the outlines lightly in pencil or with an erasable pen.

WORKING THE LEAF EMBROIDERY

Step one Use three strands of stranded cotton for all the stitching as this will fill the design area well. If you want to use a different thread then practise a few stitches first on spare fabric.

Step two Embroider each leaf in fishbone stitch using two shades of green. The leaves on the right are worked in dark green and the leaves on the left in light green.

Step three To stitch the top leaf with both shades, work with both colours at the same time using two needles, alternating between the two sides.

Step four Stitch the centre line in chain stitch using grey stranded cotton.

MAKING THE BOOKMARK

Step one Trim the embroidered linen to 18x6.5cm (7 $\frac{1}{8}$ x2 $\frac{5}{8}$ in), making sure that the design is placed centrally. ⁰³

Step two Pin the front and back of the bookmark with RS together.

Step three Fold the ribbon in half and pin it at the centre of the top of the fabrics between the layers with the raw ends matching up with the fabric edge. ⁰⁴

Step four Sew the fabrics together using a 5mm (1/4in) seam allowance, trapping the ribbon loop in place as you go, and leaving an opening in the centre of one long side for turning.

Step five Trim the corners to reduce bulk. ⁰⁵

Step six Turn the bookmark RS out then fold the edges of the turning gap to the inside.

FINISHING OFF

Step one Stitch around the edge of the bookmark with running stitch using three strands of grey stranded cotton.

Step two Keep your stitches close to the edge to decorate and hold the turning gap closed. ⁰⁶

LITTLE LUXURIES

Cosy up in a pair of hand-sewn moccasins made in sumptuous fleece and soft leather. By **The Makery**.



MOCCASIN SLIPPERS



YOU WILL NEED

- A pair of leather moccasin soles
- Outer fabric: one fat quarter in cotton, linen or jersey
- Lining fabric: 65x50cm (26x20in), sherpa fleece
- Topstitch thread
- Matching thread
- Basic sewing kit

NOTES

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

MATERIALS USED

- The moccasin soles pack comes with a pair of leather moccasin soles and the templates for making the slippers. This pack is available from www.themakery.co.uk

GET 15% OFF AT THE MAKERY!

Use the code 15SIMPLY to get 15% off the moccasin slipper pack to make this project at www.themakery.co.uk. The code can also be used for moccasin workshops at The Makery in Bath or at John Lewis on Oxford Street. Buy or book online at www.themakery.co.uk

CUTTING OUT

Step one Cut out the two pattern pieces from your moccasins pack.

Step two Fold the fleece in half then pin the lining pattern piece on top of it, placing it so there is room to cut another pair. Cut around the pattern to make two mirror-image pieces. Repeat this to make four fleece pieces in total.

Step three Fold the outer fabric in half then pin the outer pattern piece on top of it and cut around it in the same way as for the lining.

Step four Repeat this to make four fabric pieces then transfer the pattern markings to the fabric.

STITCHING THE OUTERS AND LININGS

Step one Pin one pair of fabric pieces right sides (RS) together.

Step two Stitch together down the back heel seam, and from the point of the toe to the marking. Clip the curves. **01**

Step three Repeat this with the other two fabric pieces then the four fleece lining pieces. You will now have two assembled linings and outers.

JOINING THE OUTERS AND LININGS

Step one Put one fabric outer inside one fleece lining so they are RS together, matching up the heel and toe seams.

Step two Pin together along the top ankle edge, matching raw edges. **02**

Step three Repeat this with the other outer and

lining pieces.

Step four Stitch each slipper together around the top edge then clip the curves.

Step five Turn the slippers RS out, folding the fleece cuff over at the ankle.

Step six Pin the outer to the lining all around the bottom, matching the toe and heel seams.

Step seven Stitch together around the bottom using a 5mm (3/8in) seam allowance. **03**

ATTACHING THE SOLES

Step one Slot the slipper into the leather sole then pin together all the way around, matching the heel and toe seams and easing it into place. Make sure the fabric is pushed to the bottom of the sole piece, so it reaches the sole lining. **04**

Step two Thread a needle with a length of topstitch thread and knot the end.

Step three Starting at one side of a slipper, hide the knot in between the leather and the fabric. Push the needle out through the closest leather punched hole. Work around the slipper in one direction, sewing in through the fabric at the top of the leather and then out through the corresponding punched hole. **05**

Step four When you get back to where you started, change direction and repeat the process, but in the opposite direction. This will create cross stitches around the slipper sole. **06**

Step five Fasten the thread securely to finish.

Step six Repeat this to finish the other slipper.

SCRAP HAPPY

Grab your favourite fabric offcuts for this skills-boosting pot holder patchwork block by **Ali Burdon**.



POT HOLDER



YOU WILL NEED

For the pot holder:

- Cotton prints: a selection of six coordinating fabrics, for the patchwork block, see instructions for measurements.
- Fabric A: 22x44cm (8¾x18in), for the back and pocket lining.
- Fabric B: 14x22cm (5½x8¾in), for the pocket outer
- Fabric C: 22x9cm (8¾x3½in), for the binding strip and hanging loop
- Medium-weight iron-on interfacing: 14x22cm (5½x8¾in),
- Insulating wadding: 22x22cm (8¾x8¾in)
- Wadding: 24x24cm (9½x9½in)

For the tea towel:

- Plain cotton or linen tea towel: 50cm (20in) wide
- Cotton prints: a selection of five coordinating fabrics, 14x14cm (5½x5½in) of each

FABRICS USED

Lagoon from Cotton + Steel. Available from www.thefabricfox.co.uk

NOTE

Use a 1cm (¾in) seam allowance.

MAKING THE LOG CABIN POT HOLDER CUTTING

Step one Using the block layout diagram as guidance for your fabric placement, cut your fabrics into the following pieces.

- Centre: 10x10cm (4x4in).
- Strip one: 5x10cm (2x4in).
- Strip two: 5x13cm (2x5¼in).
- Strip three: 5cm x 13cm (2x5¼in).
- Strip four: 5x16cm (2x6⅝in).
- Strip five: 5x16cm (2x6⅝in).
- Strip six: 5x19cm (2x7½in).
- Strip seven: 5x19cm (2x7½in).
- Strip eight: 5x22cm (2x8¾in).

Step two From Fabric A cut:
Back: 22x22cm (8¾x8¾in).
Pocket lining: 14x22cm (5½x8¾in).

Step three From Fabric C cut:
Pocket binding: 22x5cm (8¾x2in).
Hanging loop: 12x4cm (4¾x1½in).

MAKING THE LOG CABIN BLOCK

Step one Mark the wadding with a cross from corner to corner.

Step two Place the centre square fabric centrally on top. ⁰¹

Step three Pin strip one right sides (RS) together with the bottom edge of the square. ⁰²

Step four Stitch together and then fold strip one RS up and press. ⁰³

Step five Pin strip two RS together with the left

side of the square and strip one. ⁰⁴

Step six Stitch, fold and press as before.

Continue across the square until all the pieces are used up. ⁰⁵

Step seven Trim the excess wadding from the edge of the completed log cabin block.

MAKING THE BACK

Step one Press the interfacing to the wrong side (WS) of the pocket outer.

Step two Press the pocket binding strip in half lengthways with WS together. Unfold, then fold the long edges into the centre. ⁰⁶

Step three Put the pocket outer and lining WS together and pin one side of the unfolded binding to the top edge of the outer. ⁰⁷

Step four Stitch together along the fold line.

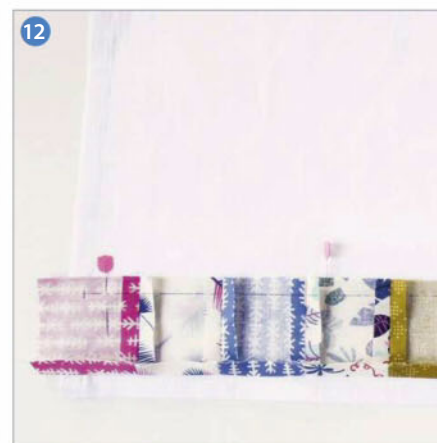
Step five Fold the binding around to the back of the pocket and topstitch into place.

Step six Place the backing fabric and insulating wadding RS facing then the completed pocket piece RS up on top and pin together. ⁰⁸

ATTACHING THE HANGING LOOP

Step one Fold the hanging loop strip as for the binding then fold the strip closed and stitch together down the long edges as shown. ⁰⁹

Step two Pin the hanging loop centrally along the top edge of the front of the pot holder, with the ends of the loop positioned at an angle, about 3cm (1¼in) apart. ¹⁰



ASSEMBLING THE POT HOLDER

Step one Pin the back section RS together with the patchwork section then stitch together, leaving a turning gap at the bottom. **11**

Step two Trim the seam allowance, clip the corners and turn RS out.

Step three Fold the edges of the turning gap to the inside then topstitch all the way around.

MAKING THE TEA TOWEL

Step one Cut four squares 7x7cm (2¾x2¾in) from each of the five fabrics.

Step two Stitch the squares RS together to make two rows of ten then press the seams open.

Step three Turn one long edge of one row of squares under by 1cm (¾in) to the WS.

Step four Measure 7cm (2¾in) up from one of the short edges and mark a line across the width. Place the raw edge of the patchwork strip against this line and pin into place. **12**

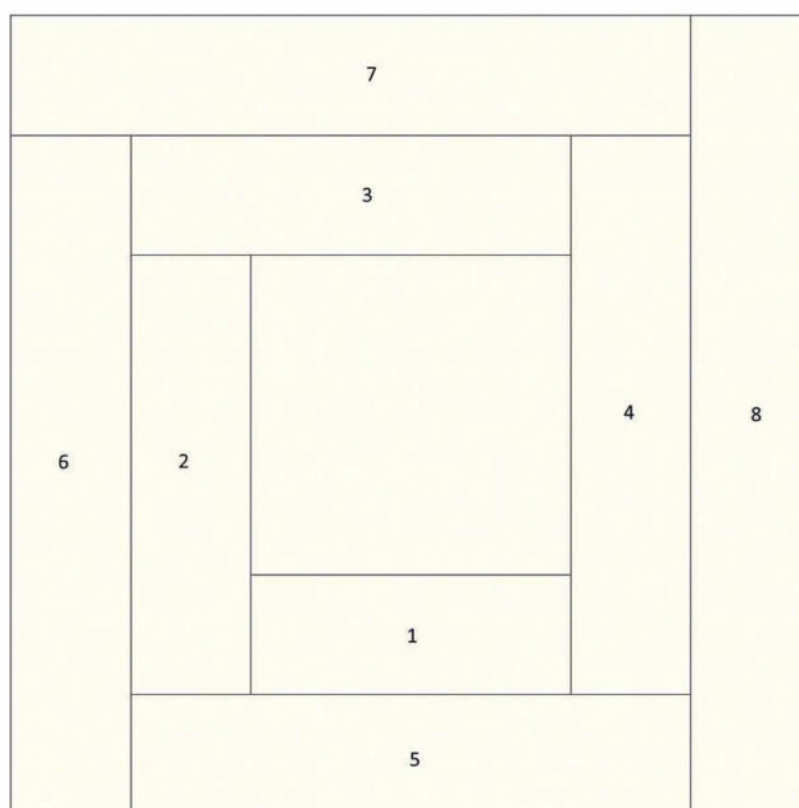
Step five Tack into place along the raw edges of the strip using a 1cm (¾in) seam allowance.

Step six Fold the patchwork trim up into place along the stitched line and press. Fold the short edges of the patchwork under to meet the edge of the tea towel and pin.

Step seven Topstitch the patchwork strip into place on all four sides and then remove the tacking stitches.

Step eight Repeat with the other patchwork strip on the other end of the tea towel.

BLOCK LAYOUT DIAGRAM





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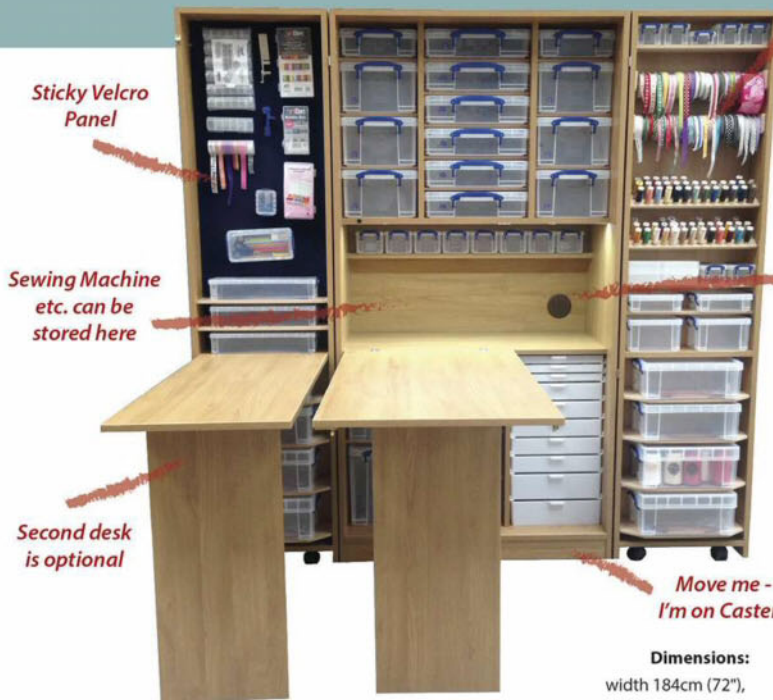
Unit pictured
in Vanilla finish

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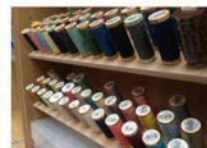
Unit pictured
in Oak finish

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DRAGON TALES

Forget fire-breathing and castle-guarding – this friendly dragon just wants to play! Make one for your little adventurer with Jo Carter.



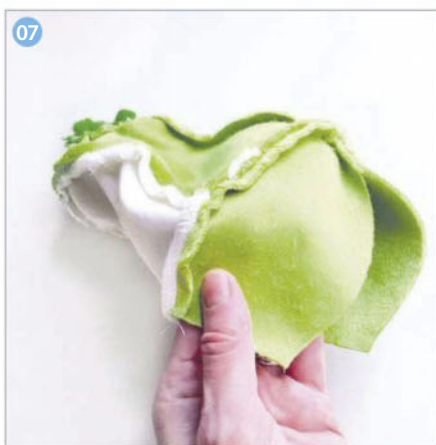
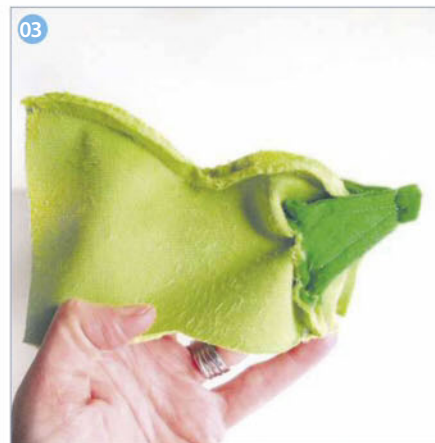
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Sewing
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YOU WILL NEED

- Fabric A: 50x75cm (20x30in), plush for main body
- Fabric B: 38x38cm (15x15in), plush for tummy, ear, chin and foot
- Felt: 24x24cm (10x10in), for nostrils, claws and spikes
- Pair of 10mm (3/8in) black plastic safety eyes
- Stranded cotton: black
- Polyester toy filling
- Matching thread
- Basic sewing kit

FABRICS USED

Fabric A: Smooth Cuddle 3 in Jade.

Fabric B: Smooth Cuddle 3 in Ivory.

From www.plushaddict.co.uk

FINISHED SIZE

Approx 42cm (16½in) tall.

NOTES

- Download the templates from www.simplysewingmag.com/downloads
- Use a 5mm (¼in) seam allowance unless otherwise stated.
- As the limbs, ears and wings are sewn directly into seams, it's best to sew over the joins twice.

CUTTING OUT

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

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

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

From Fabric A:

- Face – cut 2.
- Ear – cut 2.
- Back head – cut 2.
- Back body – cut 2.
- Arm – cut 4.
- Leg – cut 2.
- Wing – cut 4.
- Base – cut 1.

From Fabric B:

- Ear – cut 2.
- Chin – cut 1.
- Tummy – cut 1.
- Foot – cut 2.

From felt

- Nostril – cut 2.
- Claws – cut 4.
- Upper spikes – cut 1.
- Lower spikes – cut 2.

MAKING THE EARS

Step one Place one fabric A and one fabric B ear piece right sides (RS) facing and sew together, leaving the straight edge open.

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

Step three Transfer the stitch line marking from the template onto the ear and sew along it.

Step four Tack the open edge closed.

Step five Repeat this to make the other ear in the same way. ⁰¹

MAKING THE NOSTRILS

Step one With RS together, align the triangular opening in a nostril piece with the same shaped opening on a face piece and sew together around the sides of the triangle.

Step two Clip into the seam allowance at each of the internal corners.

Step three Bring the nostril through to the wrong side (WS) of the face and bring the sides of the nostril together and sew together along the top and angled side.

Step four Sew the bottom of the opening in the face together.



Step five Repeat on the other side of the face. ⁰²

MAKING THE FACE

Step one Sew the two face pieces RS together along the top.

Step two Bring the bottom ends of the nostrils together and sew to join them with a seam allowance of 1cm (3/8in) so that they cannot be turned out to the right side of the face. ⁰³

Step three Sew the chin to the bottom of the face with RS together, clipping the seam allowance on the face to make this easier.

Step four Close the dart in the bottom centre of the chin. ⁰⁴

ATTACHING THE EARS

Step one With the front of an ear against the RS of the face and ensuring that it is the right way up, tack in place where marked.

Step two Repeat for the other ear. ⁰⁵

MAKING THE HEAD

Step one Place the back head pieces RS facing and sew together along the back from the top down as far as the marker for the start of the upper spikes. ⁰⁶

Step two With RS together, line up the seam joining the back head pieces with the central seam at the top of the face and from this point sew them together along one side.

Step three Return to the top centre point again

and this time sew the remaining side of the face and head together. ⁰⁷

MAKING THE ARMS

Step one Centre a claw piece on the RS of an arm piece between the markers and tack.

Step two Place a mirror-image arm piece RS facing on top and sew together, leaving the top end open.

Step three Stuff the arm, leaving the top 2cm (3/4in) empty, and then tack the end closed.

Step four Repeat this to make the other arm in the same way. ⁰⁸

ATTACHING THE ARMS AND HEAD

Step one Transfer the stitch line markings from the template onto the WS of the tummy piece and stitch along them. ⁰⁹

Step two With the front of an arm against the RS of the tummy, tack in place where marked.

Step three With RS together, sew the corresponding back body piece to the side of the tummy, sandwiching the arm fully in place. Repeat for the other side. ¹⁰

Step four Sew the head to the top of the body with RS together. ¹¹

MAKING THE LEGS

Step one Centre a claw piece on the RS of a foot piece between the markers and tack in place.

Step two With RS together and starting at the

back, sew the foot around the bottom of a leg. **Step three** Sew the back of the leg together and turn RS out.

Step four Stuff the leg, leaving the top 2cm (3/4in) empty, and then bring the top of the leg together so that the seam runs down the centre back of the leg and tack closed. ¹²

MAKING THE WINGS

Step one Stitch two mirror-image wing pieces RS together, leaving the straight edge open.

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

Step three Transfer the stitch line markings from the template and sew along them. ¹³

ASSEMBLING THE BODY

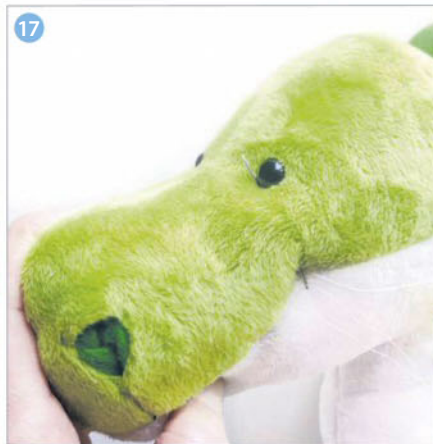
Step one With one wing on top of the other, position them where marked on one of the back body pieces and tack in place.

Step two Tack the upper and lower spikes above and below the wings respectively.

Step three Tack the legs to the tummy piece. ¹⁴

Step four With RS together, partially sew the base to the body, starting at the back of the base and marker on one side of the back body. Stitch around and across the tummy and back onto the remaining back body for approx 2cm (3/4in) and then finishing so that a turning gap will be left along the base. ¹⁶

Step five Make small holes for the eyes in the



face pieces where marked then fit them in place according to the manufacturer's instructions.

Step six Sew the back of the dragon together. ¹⁶

Step seven Turn the dragon RS out and stuff.

ADDING THE DETAILS

Step one Sew some internal shaping between the eyes and mouth by bringing the needle out at the corner of the mouth, then taking the needle up through the face to the eye above, back down to the mouth again and then back up through the eye.

Step two Pull lightly on the thread to draw the eye and mouth together slightly. Secure the thread, take the needle back into the head and out again at any point and then snip away the excess. Repeat for the other side of the face. ¹⁷

Step three Using black stranded cotton, sew a mouth following the seam between the face and chin section.

Step four Readjust any disturbed stuffing and sew the opening closed using ladder stitch. ¹⁸

Be sure to sew joins on details like the wings and spikes twice for strength.



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

COMFORT ZONE

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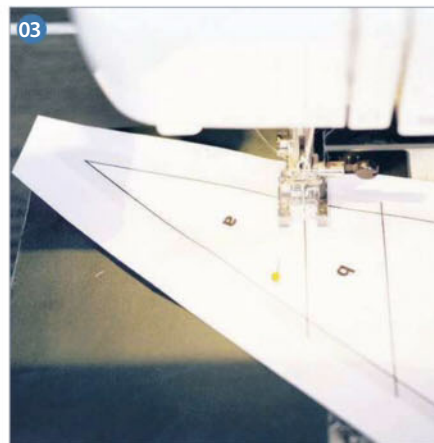
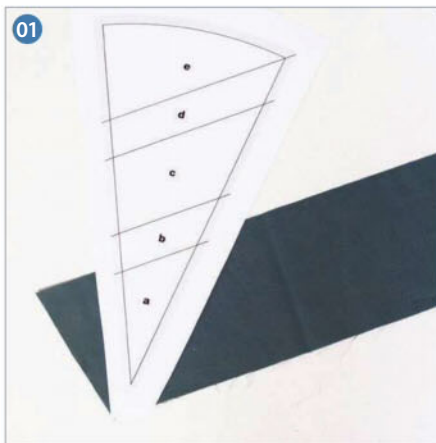
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YOU WILL NEED

- Five co-ordinating print fabrics for patchwork: 20x112cm (8x44in) each
- Base fabric: 50x50cm (20x20in)
- Sides fabric: 50x85cm (20x34in)
- Handle fabric: 15x25cm (6x10in)
- Fusible fleece: 150x90cm (60x36in)
- Heavyweight sew-in interfacing: 7.5x25cm (3x10in)
- Polystyrene bean bag filling: 0.04m³ (1.5ft³)
- Large button (optional)
- Matching thread
- Basic sewing kit

FABRICS USED

From the Bachelorette Fusion collection by Art Gallery Fabrics. For stockists visit www.hantex.co.uk

NOTES

- Download the template from www.simplysewingmag.com/downloads
- Use a 5mm (1/4in) seam allowance
- Use low-quality or thin paper for foundation piecing.
- Shorten your stitch length to 1.0-1.5 for foundation piecing.
- Use an old sewing machine needle for paper piecing, as paper will blunt needles quickly.

CUTTING OUT

Step one Download and print out six of template A and six of template B then roughly cut them out at least 1cm (3/8in) outside the drawn line.

Step two From the patchwork fabrics cut out the following pieces, using one print for each of the different sections.

Section A: two strips 9x112cm (3 1/2x44in).

Section B: two strips 4x112cm (1 1/2x44in).

Section C: two strips 6.5x112cm (2 1/2x44in).

Section D: two strips 4x112cm (1 1/2x44in).

Section E: two strips 9x112cm (3 1/2x44in).

Step three From the base fabric cut two strips 25x85cm (10x34in).

Step four From the fusible fleece cut:

Middle band: two strips 25x85cm (9 7/8x34in).

Top and bottom: two squares 50x50cm (20x20in).

FOUNDATION PIECING THE TEMPLATES

Step one Take one Section A strip and place it wrong sides (WS) together with the back of one paper template A, making sure it covers section A and extends beyond it by at least 5mm (1/4in) all the way around. You may need to hold it up to the light to see the lines through the paper. **01**

Step two Pin or secure in place with a little washable glue.

Step three Trim the excess fabric and keep the remainder of the strip for the next template.

Step four Take one Section B strip and place it

right side (RS) down on top of the first strip so that when flipped over at the seam line, this fabric will cover all of section B and overlap section C by 5mm (1/4in). **02**

Step five Flip the template so that the printed side of the paper is uppermost.

Step six Sew along the seam line between sections A and B, extending into the marked seam line and backstitching at either end to secure the seam. **03**

Step seven Trim the excess fabric and keep the remainder of the strip for the next template.

Step eight Fold the paper template over at the seam line and trim the excess to fabric to 5mm (1/4in), making sure not to cut into the paper. **04**

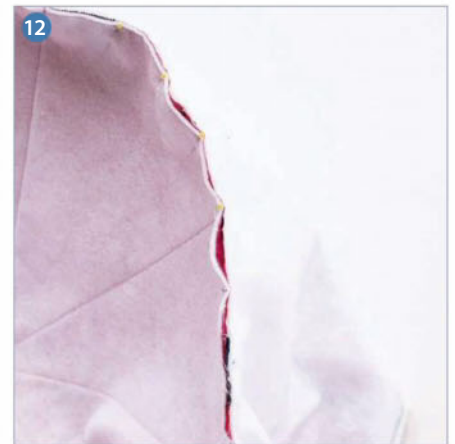
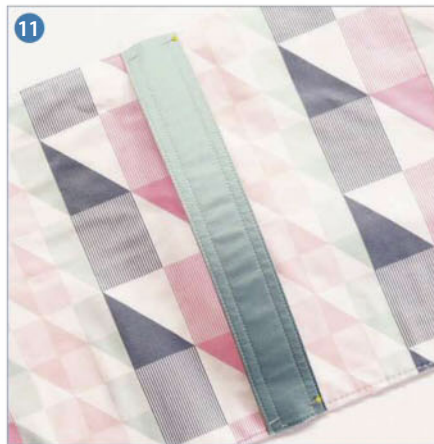
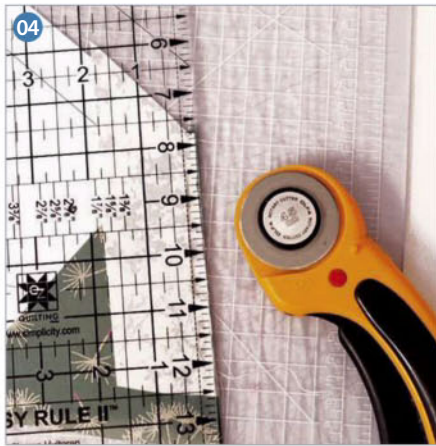
Step nine Turn over to the fabric side then press the narrow strip of fabric over so it covers section B. **05**

Step ten Repeat this process to cover sections C, D and E, pressing the fabric strips over after each one is added. **06**

Step eleven Trim 5mm (1/4in) outside both straight sides of the template.

Step twelve Repeat this with all the Templates A and Templates B to make twelve fabric stitched templates in total.

Step thirteen For accurate seam matching, try foundation piecing alternate templates in reverse order (E-A). This will mean you press the seams in the opposite direction and help them to nestle together.



JOINING THE TEMPLATES

Step one Take one pieced Template A and one pieced Template B and pin them RS together, lining up the seams. ⁰⁷

Step two Stitch them together down one long side along the outer template line. ⁰⁸

Step three Carefully tear away the paper in the seam allowance and press the seam open.

Step four Repeat this to stitch all the Template As and Template Bs together in pairs.

Step five Stitch three pairs RS together in the same way to make half the patchwork block. ⁰⁹

Step six Make the other half in the same way then join the two halves RS together. The seams will be bulky in the centre so stitch slowly.

Step seven Press the seam open and carefully remove all the papers. ¹⁰

QUILTING THE TOP AND BOTTOM

Step one Place the patchwork top RS up on top of a fusible fleece square and press into place, making sure it is flat all over.

Step two Quilt together in straight lines or in the pattern you prefer.

Step three Trim the fleece so it is level with the patchwork top.

Step four Pin the patchwork top onto the base fabric square and cut around it to make the base circle. In this way, you can ensure they are exactly the same size and shape.

Step five Place the base RS up on top of a fusible

fleece square and press, quilt and trim in the same way as the top.

MAKING THE SIDES

Step one Place the two side fabric strips RS facing and stitch together along one short side. Press the seams open to make one long strip.

Step two Repeat this to join the two fusible fleece side strips.

Step three Press the fusible fleece strip to the WS of the fabric side strip.

MAKING THE HANDLE

Step one Press the handle fabric in half lengthways with WS together. Open it out then press the edges in to meet the centre.

Step two Place the piece of interfacing between the folds and then refold the whole handle in half along the original fold line.

Step three Topstitch down each long edge to secure the handle.

Step four Place the handle RS up centrally down the centre of the height of the side piece, matching raw edges, and pin.

Step five Stitch into place at the top and bottom within the seam allowance. This will be secured further during assembly. ¹¹

ASSEMBLING THE POUFFE

Step one With RS together, pin the sides piece around the base. Use plenty of pins to ease the

raw edges together. ¹²

Step two When you get back to the start, trim the ends so they overlap by 2cm (¾in). Take out a few pins then place the short ends RS together, matching raw edges.

Step three Stitch together so the joined piece fits exactly around the base but leaving a 12cm (5in) gap in the centre of the seam for turning and stuffing.

Step four Repin the side to the base and stitch together all the way around the edge, pivoting your needle regularly and smoothing it out as you go for a neat finish.

Step five Repeat this to stitch the top RS together to the other raw edge of the side piece in the same way.

FINISHING OFF

Step one Turn the pouffe RS out through the turning gap and carefully push out the seams.

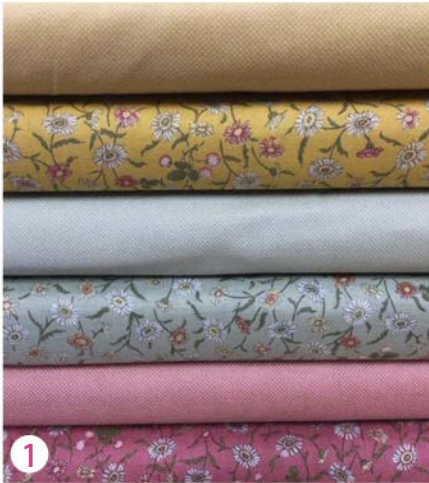
Step two Make a funnel shape with a piece of paper and fill your pouffe with polystyrene beans through the gap until it is fully stuffed.

Step three Use a doubled-up piece of thread to ladder-stitch the gap closed. It can be helpful to stitch a few stitches, then funnel in some more beans, and stitch some more, to make sure you get your pouffe nice and full without beans escaping as you stitch.

Step four If desired, stitch a coordinating button to the centre of the top to decorate.

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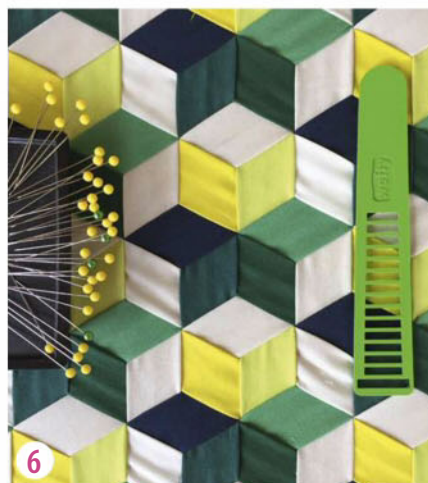
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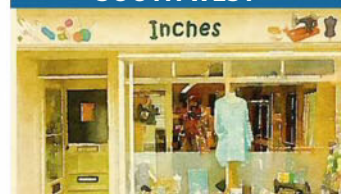


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P18

PRETTY PETALS

Say it with flowers with **Rebecca Reid's** drawstring petal gift bags made in contrasting floral prints.





YOU WILL NEED

- Main fabric: large pouch, 32x32cm (12½x12½in); small pouch, 20x20cm (7⅞x7⅞in)
- Lining fabric: large pouch, 32x32cm (12½x12½in); small pouch, 20x20cm (7⅞x7⅞in)
- Ribbon or cord: large pouch, 140cm (55in); small pouch, 100cm (39in)
- Matching thread
- Basic sewing kit

FABRICS USED

The fabrics used are from the Indie Folk collection by Pat Bravo for Art Gallery Fabrics. Verdant Bloom. Ref: AGFIFL46308; Meadow Vivid. Ref: AGFIFL56302; Kohkloma Gloom. Ref: AGFIFL56300; Pathways Rich. Ref: AGFIFL56306. For stockists visit www.hantex.co.uk/agf

NOTES

Use a 1cm (¾in) seam allowance.

JOINING THE FABRICS

Step one Place the main fabric and lining fabric right sides (RS) facing and stitch together all the way around, leaving a 5cm (2in) turning gap in the centre of one side.

Step two Clip off the corners then turn the fabric RS out.

Step three Fold the edges of the turning gap to the inside and press so that the seams lie right on the edge.

Step four Topstitch around all four sides to neaten and hold the turning gap closed at the same time. **01**

FOLDING THE CORNERS

Step one Place the joined fabrics with the lining fabric RS down.

Step two Measure 10cm (4in) for the large pouch or 6cm (2¾in) for the small pouch up the side from one corner and mark with a pin.

Step three Measure the same distance along the side from the corner and mark with a pin. **02**

Step four Fold this corner inwards up to these marked points and press, then pin the fold into place to hold. **03**

Step five Repeat this to fold the remaining three corners inwards using the same measurements.

Step six Stitch across the fold of each corners through all the layers of fabric. The stitched line should be 1cm (¾in) in from the fold. **04**

ADDING THE DRAWSTRING

Step one Cut the ribbon or cord in half to make two equal lengths.

Step two Take one piece and, using a safety pin, thread it through all four sewn corner channels, starting and finishing in the same place.

Step three Tie the ends in a knot then trim them to neaten. **05**

Step four Thread the other length through the channels in the same way but starting and finishing on the opposite side this time.

Step five Pull the knotted ends of the ribbon or cord together at the same time to draw up the pouch, tucking the fabric folds between the casings to the inside. **06**





SUIT UP

Sew a snappy dresser a new tie for the wedding season (or the office) with **Jenni Smith's** classic style in a Liberty floral print.

YOU WILL NEED

- Main fabric: 75x75cm (30x30in)
- Lining fabric: 75x75cm (30x30in)
- Lightweight iron-on interfacing: 75x75cm (30x30in)
- Matching thread
- Basic sewing kit

FABRICS USED

The fabric used is Emily Silhouette in blue from the English Garden collection by Liberty. Available from www.sewingquarter.com

NOTES

- Download the templates from www.simplysewingmag.com/downloads
- Use a 5mm (1/4in) seam allowance.
- See p12 for how to work bar tacks.
- When you're choosing the fabric, fold it on a 45° angle to see how it looks, as designs will appear different on a diagonal. It's best to avoid anything with an obvious directional pattern.

CUTTING OUT

Step one Download the templates and cut them out as instructed below.

Step two From the lining fabric cut out:

Lining front – using the A template.

Lining back – using the C template.

Step three From the interfacing cut out:

Interfacing front – using the A template.

Interfacing middle – using the B template.

Interfacing back – using the C template. ⁰¹

MAKING THE TIE OUTER PIECES

Step one Fold the main fabric on the diagonal and mark this line on the wrong side (WS) with tailor's chalk then put to one side.

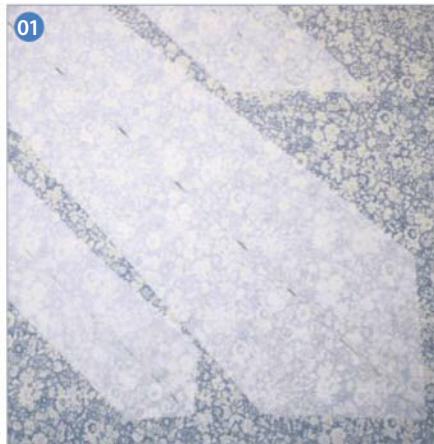
Step two Fold each of the interfacing pieces in half lengthways and mark this central fold line on the non-stick side of the interfacing.

Step three Lay the interfacing front glue side down flat onto the WS of the main fabric square and match the fold line to the chalked line on the fabric so it is laying on the true bias.

Step four Lay the interfacing middle and interfacing back pieces onto the main fabric, making sure the centre lines are parallel to the centre line on the tie front. This ensures that the tie lays straight once it has been made.

Step five Press the interfacing onto the fabric with a pressing cloth on top, taking care not to have your iron set too hot.

Step six Cut around each piece of interfacing to make the three tie outer pieces. Note that attaching the interfacing and then cutting around it ensures that you won't end up with the interfacing stuck to your ironing board or your iron.



JOINING THE TIE OUTER

Step one Draw a line 5mm (1/4in) down from the angled edge of each piece on the interfacing. These are your stitching lines.

Step two Lay the three pieces out as shown in the photo so the middle is right sides (RS) up at the top with the front RS down on the right and the back RS down on top to the left. You will have a small triangular overhang on both sides which should be equal in size. ⁰²

Step three Tack the three pieces together, then open them out to make sure the straight edges of all the pieces are aligned.

Step four Sew the pieces together along your drawn lines using matching thread and a stitch length of 3.

Step five Press the seams open on both the WS side and then the RS.

Step six Trim off the small triangles at the edges.

CREATING THE POINTS

Step one Mark a line 5mm (1/4in) from the tip of the outer front.

Step two Fold the tie in half RS facing and stitch this tip together with a small stitch length.

Step three Mark a 5mm (1/4in) seam allowance on both sides of the outer front pointed end.

Step four Place the outer front and lining front RS together and sew along the line, starting at the side edge then towards the tip of the tie on both sides. Sew up to the tip but not over it. ⁰³

Step five Turn the point RS out and press, so the lining is slightly set back from the tie front.

Step six Repeat this process with the pointed end of the tie back, stitching the tip then sewing the outer and lining back RS together.

FOLDING THE EDGES IN

Step one Tack the long raw edges of the outer and lining together down both side of the front section and the back section to hold them together. These raw edges and tacking stitches will be hidden inside the tie when it's finished.

Step two Fold the long edges over by 2cm (3/4in) to the lining side and press the edges.

Step three Next, fold both sides into the centre line which is marked on your interfacing and lightly press and pin in place. ⁰⁴


JOINING THE EDGES

Step one Join the sides of the front end of the tie by sewing a bar tack 5cm (2in) up from where the tie front meets. The bar tack goes through to the lining but not the front of the tie.

Step two Work another bar tack at the back end of the tie 2.5cm (2in) from the end.

Step three Sew the folded over edges of the tie together where they meet in the centre, starting and ending at the bar tacks, using ladder stitch.

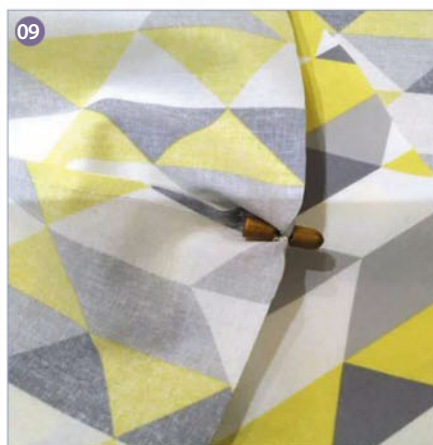
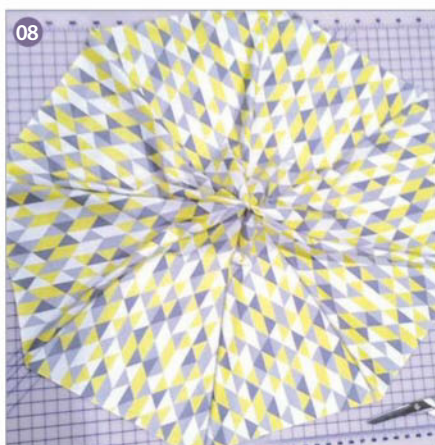
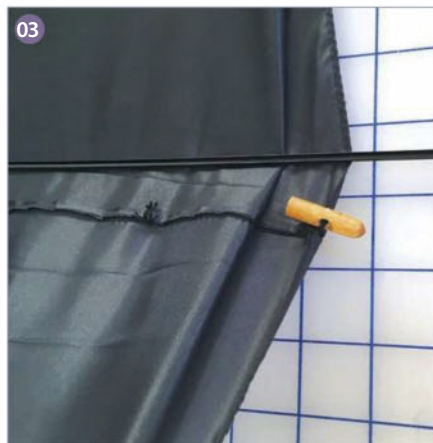
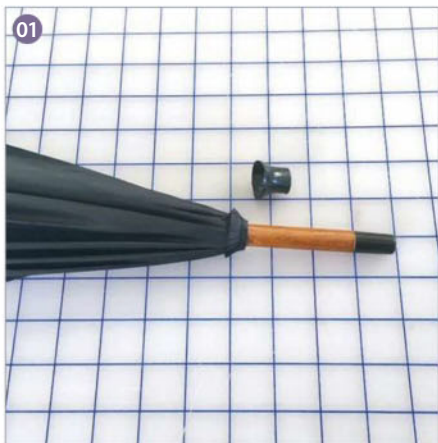
Step four Press the tie gently with a dry iron and pressing cloth to finish.

A woman with long, wavy blonde hair is smiling and looking towards the camera. She is wearing a tan trench coat and blue jeans. She is holding a large umbrella with a yellow, grey, and white geometric pattern. The umbrella has a wooden handle. The background is a grey, textured wall.

LET IT RAIN

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a rain check with **Angela
Umpleby's** umbrella
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UMBRELLA MAKEOVER



YOU WILL NEED

- Main fabric: see instructions for details
- Old umbrella with a ferrule
- Matching thread
- Basic sewing kit

FABRIC USED

The fabric used is from the Matt Laminates collection from Cloud9 Fabrics. On Point. Ref: C9LM165908. It is a 147cm (58in) width 100% organic cotton fabric with a PU coating, so is lighter weight and more flexible than an oilcloth but water-resistant. For stockists visit www.hantex.co.uk

TAKING THE UMBRELLA APART

Step one If you can unscrew the ferrule (the top spike of the umbrella) from your umbrella then do this first. If not, then remove the open cap (a ring which sits around the bottom of the ferrule on top of the umbrella fabric). Ease this off carefully so you don't damage it. **01**

Step two Cut the threads which attach the cover onto the umbrella ribs (metal umbrella arms). You'll need to remember the position of these stitches when you attach the new cover so mark them onto the original cover using chalk or small tacking stitches. You can use these to refer to later then remove them. **02**

Step three Remove the ribs from the tips (wooden or plastic pieces at the ends of the ribs) by pulling them out gently then cut the threads attaching the tips. You need to remember how the tips are attached for when you attach your new cover so take a quick photo of it or write notes to remind you. **03**

Step four Remove the cover from the umbrella frame and unpick the seams either side of just one segment to take it out completely. **04**

Step five Press this segment of the cover using a pressing cloth so you don't melt it. This is going to be your pattern piece, as all the segments are identical. **05**

Step six Put the tips and frame safely to one side whilst you make the new cover. Once this is stitched you will reassemble it.

CUTTING THE FABRIC

Step one You need to cut eight segments using the one you've unpicked from the original umbrella. It's important to cut the new ones so that the straight of grain and therefore pattern of the new fabric run down the centre of the segment. If you prefer, draw around the original segment to make yourself a pattern and draw a straight line down through the centre of it to make sure you position it correctly.

Step two Using the segment or pattern, you can now calculate how much fabric you need, remembering the grainline positioning.

Step three Place the original segment or pattern onto your fabric and cut out eight pieces. We have folded ours so we only need to pin it in place and cut around it four times. **06**

Step four Cut an 8cm (3in) diameter circle of fabric for the top of the umbrella, which will be used later to reinforce the bottom of the ferrule and neaten the top. **07**

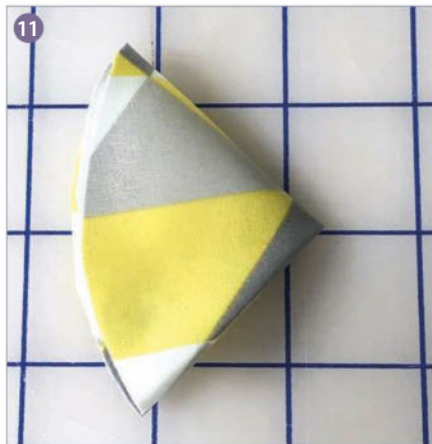
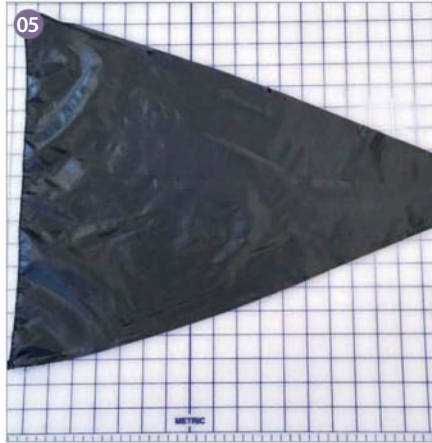
STITCHING THE COVER

Step one Place two segments right sides (RS) facing and pin together.

Step two Stitch together using the same seam allowance as the original umbrella.

Step three Repeat this to sew all the segments together into pairs.

Step four Stitch two pairs together to make one half of the umbrella cover.



Step five Stitch the two halves together so you have a full circle. ⁰⁸

Step six Carefully press the seams open and then to one side. Use a cool iron and preferably a pressing cloth on top to make sure you don't melt the fabric.

ATTACHING THE NEW COVER

Step one Hand-sew the tips at the end of all the seams in the same positions that they were on the original cover. ⁰⁹

Step two Drape your newly stitched cover over the opened-out umbrella frame, easing it out carefully so the seams between the fabric segments sit on top of the ribs.

Step three Hand-sew threads to attach the seams to the ribs. Make sure you sew within the seam allowance so that your stitches can't be seen from the right side. ¹⁰

FINISHING THE TOP

Step one Fold the fabric circle into quarters. ¹¹

Step two Cut a small hole in the centre. It needs to be big enough to cover where the seams meet at the top and just slide over the ferrule.

Step three Shape the outer edge slightly to make slight curves. ¹²

Step four Press the circle flat then slip this over the ferrule and put the open cap back into place. You could use a little super glue to hold it firmly in place if needs be.



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LEARN THE TECHNIQUE

Eyelets are brilliant little things that crop up on everything from clothing and shoes to home furnishings and swing tags. Once you see just how brilliant they are, you'll want to use them on everything! Eyelets are circular metal rings which are most commonly inserted to reinforce materials, but they can also be used decoratively on fabrics, too. We're covering both uses with this lovely bucket bag, accessorised with functional brass eyelets and a drawstring cord to fasten it.

WHAT ARE EYELETS?

Eyelets have many uses and selecting the right eyelet will depend on lots of things, including size, spacing, function and what you're going to make. The type of eyelets used with fabrics tend to be metal eyelets. There are two main types – small metal eyelets which are set with a punch, and larger two-part eyelets which need a setting tool and hammer to put in place. Both can be easily bought from haberdashery shops or online. Small eyelets are single metal rings with a collared shank which fits through the hole, and are secured with a punch and plier tool. Larger eyelets come in two parts and the fabric is sandwiched between them. The right side is the eyelet itself, which has a collared shank on the back, and a separate metal washer which fits over the shank on the reverse. The two fit together and are set by hammering in place.

WHAT ARE THEY USED FOR?

The main purpose of eyelets is to reinforce holes in all kinds of materials, such as fabric, canvas and leather. These are often used when lacing two pieces of fabric together or if a drawstring is used. They can also be used purely for decoration.

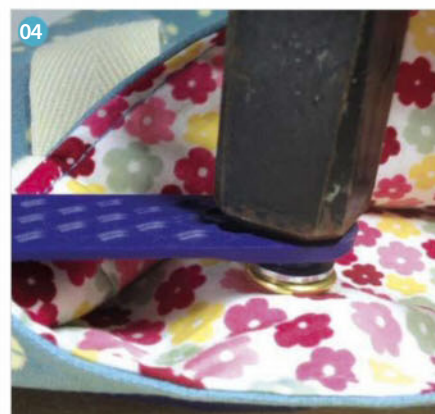
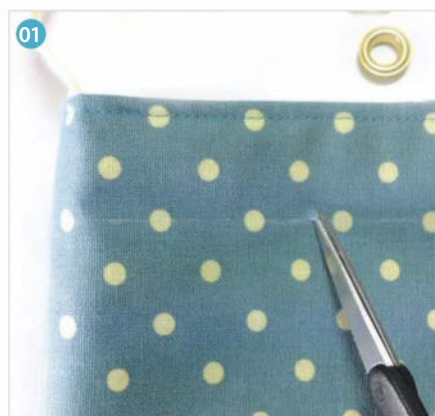
Deciding on the eyelet size will depend on how they're to be used. Shoes or garments which have two rows of eyelets laced together will often use the smaller eyelets set with a punch. Bags and belts will usually use the two-part eyelets for a larger opening, as well as giving a stronger, more robust finish to withstand extra wear and tear.

HOW TO FIT EYELETS

Step one The pack of eyelets we've used here comes with its own piercing tool to make the fabric hole, but we found it easier to make the hole with scissors. With the position and spacing of the eyelets worked out across the fabric, start with your first marker and make a small hole through all the fabric layers.

Step two Work from the front of your fabric, using the tip of a pair of embroidery scissors. Keep this initial cut small, less than the diameter of the eyelets. ⁰¹

Step three We found the best way to create the



eyelet hole is to use a knitting needle, just 1mm smaller in diameter than the eyelet, to gently push the fabric apart. If you are struggling to fit the needle through, carefully make the hole just a fraction larger with your scissors.

Step four With the hole the right size, thread an eyelet onto your knitting needle, with the shank facing towards the needle tip.

Step five Pass the knitting needle through the hole, and push the eyelet shank through. It will be a snug fit, but this is what you're after to keep the eyelet in place. ⁰²

Step six Set up the eyelet fitting tool with the ridged disc on one side to support the eyelet and the domed punch fitted to the other side. Sandwich the piercing tool so that the eyelet sits flat against the disc.

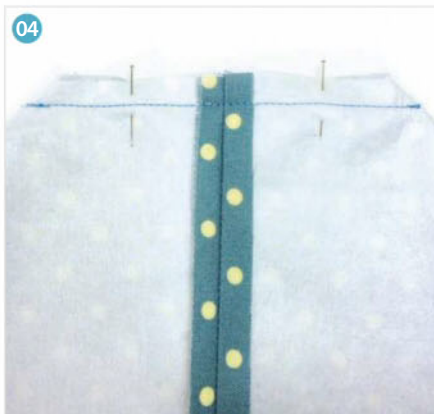
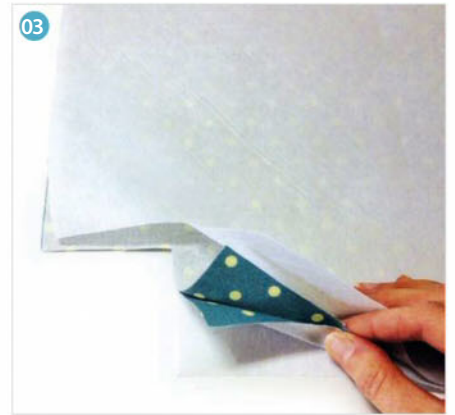
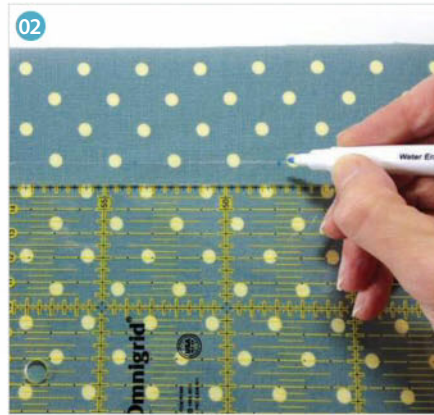
Step seven Place the eyelet washer, with the open edge face down, over the eyelet shank showing through on the lining side of the bag, and squeeze the fitting tool together. ⁰³

Step eight With the fitting tool firmly closed and flat against the protective surface, hammer together with two or three strikes. Keep the hammer directly above the eyelet, to hammer the eyelet evenly together. ⁰⁴

TOP TIPS FOR USING AND SETTING EYELETS

- 1 Use an interlining to back your fabric to support the eyelets and to add rigidity. We used a medium-weight interfacing here.
- 2 Keep the spacing between the eyelets equal and use an even number of eyelets for a symmetrical finish when the fabric is gathered together.
- 3 Setting eyelets can be a bit tricky, so practise on some spare fabric first before tackling the finished project.
- 4 Check the eyelet is placed on the outer fabric, and the washer on the lining side.
- 5 When setting the eyelet with the hammer, keep the hammer vertical and not at an angle, to make sure the eyelet is set evenly within the fabric. Make sure you protect your work surface, too.
- 6 Choose a cord which passes easily through the diameter of the eyelet, and looks balanced with the rest of the design.

MAKE A BUCKET BAG



YOU WILL NEED

- Main fabric: canvas, 43x86cm (17x34in)
- Lining fabric: cotton print, 43x86cm (17x34in)
- Medium-weight interfacing: 43x86cm (17x34in)
- 8 eyelets: 8mm diameter
- Webbing: 2.5cm (1in) wide x 100cm (39in)
- Cotton cord: 1m (1yd)

NOTE

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

CUTTING OUT

Step one Cut the main fabric, the lining fabric and the interfacing in half to make two pieces of each measuring 43x43cm (17x17in).

Step two Cut a 7x7cm (2¾x2¾in) square from each bottom corner of all six pieces. ⁰¹

MARKING THE EYELET POSITIONS

Step one Measure 5cm (2in) from the top edge of the main fabric and draw a line across the width.

Step two Mark the eyelets' positioning, measuring from the left of the fabric at: 9.5cm (3¾in), 8cm (3¼in), 8cm (3¼in), 8cm (3¼in). ⁰²

MAKING THE BAG OUTER AND LINING

Step one Place the main fabric pieces right sides (RS) together with one piece of interfacing, on top and one underneath, then pin together. ⁰³

Step two Stitch along the sides and the bottom.

Step three To create boxed corners, match the side seam with the bottom seam of the outer fabric. Pin and then stitch together. ⁰⁴

Step four Place the lining pieces RS facing then stitch together along the sides and bottom.

Step five Box the two bottom corners in the same way as for the bag outer.

ADDING THE STRAP

Step one Cut 9cm (3¾in) off the end of the length of the webbing for the cord stop and put to one side.

Step two Turn the bag outer RS out and pin each short end of the remainder of the webbing centrally over the side seams of the outer fabric, matching raw edges. Stitch in place. ⁰⁵

CONSTRUCTING THE BAG

Step one Pin the outer and lining RS together matching side seams and top edges with the straps inside the bag. ⁰⁶

Step two Stitch together around the top edge, leaving a 12cm (5in) turning gap.

Step three Turn RS out, fold the edge of the turning gap inside, press and then topstitch.

ADDING EYELETS AND CORD

Step one Fold the cord stop webbing in half and sew the ends together.

Step two Turn the loop RS out and sew centrally through both layers to create two channels.

Step three Insert the eyelets in the marked positions, thread the cord through the eyelets, then both ends through the cord stop.

Step four Knot the tail ends of the cord to finish.

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



ISSUE 33

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

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Simply Sewing

FRESH IDEAS WITH FABRIC

THE GUIDE

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

MARKING PEN

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



WATER ERASABLE PENCIL

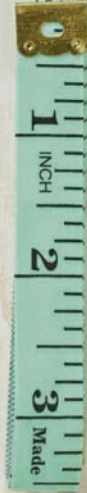
WATER ERASABLE PEN

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

FABRIC CLIPS

Use these instead of pins when sewing thicker fabrics.



TAILOR'S CHALKS

Chalk temporarily marks fabric and can be easily brushed away.



SEAM RIPPER

This sharp blade cuts through and unpicks stitches.



PINS

Stainless steel pins with sharp points are best.



PINKING SHEARS

These cut a zigzag edge on fabric to neaten.



SHEARS

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



SMALL SCISSORS

Use for snipping threads and cutting notches.



THIMBLE

Wear to protect your fingers when handstitching.



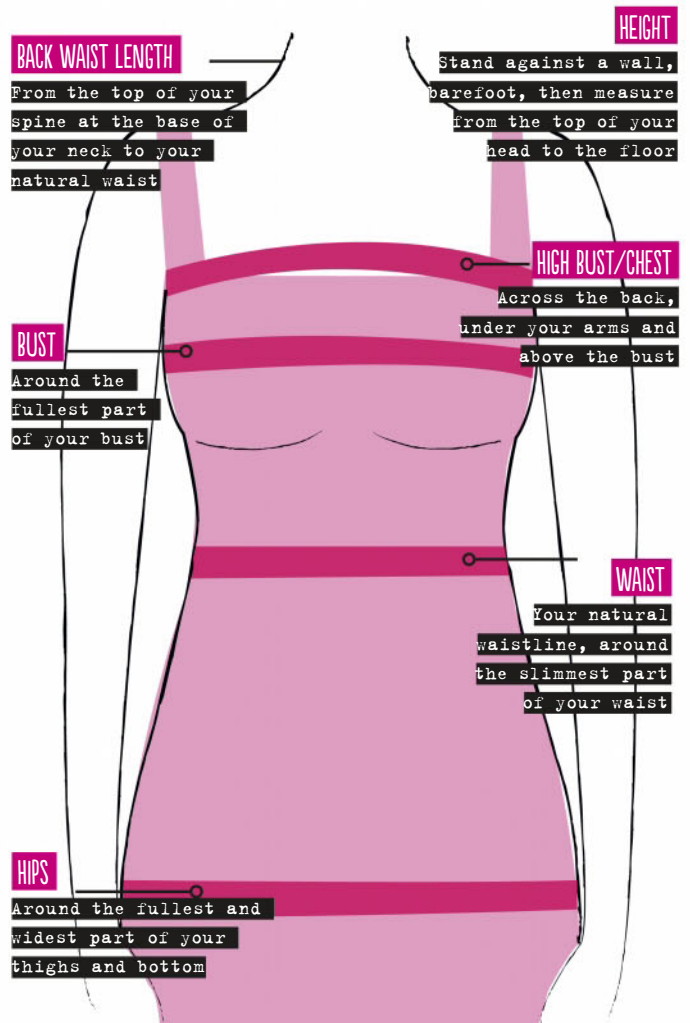
HOW TO MEASURE YOURSELF ACCURATELY

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

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

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

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



HOW TO USE A PATTERN

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

PREPARING THE PATTERN

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

CUTTING OUT THE PATTERN

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

CUTTING LAYOUTS

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

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

CUTTING OUT

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

TRANSFERRING MARKINGS

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

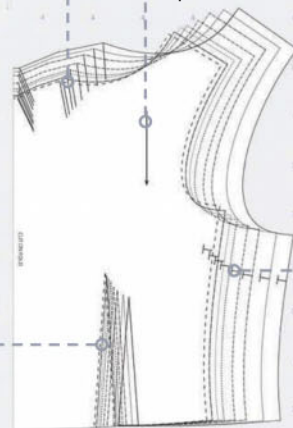
PATTERN MARKINGS

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 ($\frac{1}{16}$ - $\frac{1}{8}$ in) 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 ($\frac{5}{8}$ in) 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 ($\frac{1}{8}$ in) 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 ($\frac{1}{4}$ in) from the folded or seam edge. Used to hold the seam in place and as a decorative finish.

UNDERSTITCHING

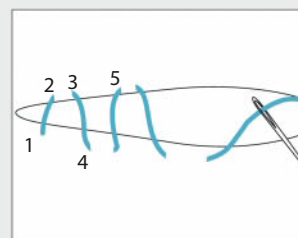
A line of stitching worked through the facing and seam allowance 3mm ($\frac{1}{8}$ in) from the seam to stop the facing rolling to the outside of the garment. Understitching will not be visible on the outside.

STITCH GUIDE

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

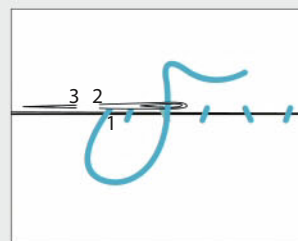
LADDER STITCH

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 ($\frac{1}{8}$ in) long. Push the needle back in the opposite side at 4 and out at 5. Repeat this to close the edges.



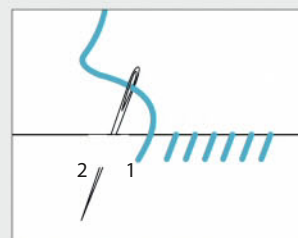
SLIP STITCH

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



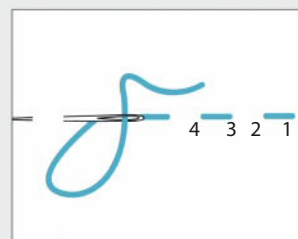
WHIP STITCH

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



RUNNING STITCH

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



NEXT ISSUE

S

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SWEET MEMORIES

The Makery's Kate Smith shares the colourful footstool inspired by a cherished memory from her childhood.

"MY FAVOURITE EVER MAKE IS this cute little footstool, for so many reasons! It's a project from my second book, *Makery: Sewing*, which I had the time of my life writing.

The inspiration for the stool came from my gran. When we were little, she had several dark brown velvet footstools that my sisters and I would perch on, to watch *Mary Poppins* and the like on our visits. I knew that my gran had made the stools, and was led to believe they were upholstered sweet tins – the type you have at Christmas. I decided to recreate the stools with a favourite fabric, and much to my delight, it turned out perfectly!

I carefully covered a hexagonal tin, and even added a note inside, in case anyone ever decides to unwrap it! It's my favourite project

in the book, not only for this nostalgic reason, but also because my daughters love the stool just as much as I used to covet the brown velvet version! I was showing my mum the project several weeks after I'd made it, and she told me that actually my gran hadn't used a sweet tin, but she'd bound several golden syrup tins together to make a hexagonal shape. I don't think I could consume that quantity of syrup in a lifetime, so will stick to the sweet tin for any future versions!"

Kate Smith runs The Makery, a sewing shop in Bath that sells fabrics, haberdashery and its own branded kits, and runs craft workshops in Bath and John Lewis on Oxford Street. See more at www.themakery.co.uk, and turn to p65 to try Kate's cosy moccasins project.



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