

20
NEW PROJECTS TO SEW

Simply Sewing

FRESH IDEAS WITH FABRIC

PLUS GIFT IDEAS FOR GARDENERS



ISSUE FORTY



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- ✓ Easter plushies
- ✓ Pinafore apron

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The Sewing Machine Shop Fochabers IV32 7DU 01343 823 961

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Sewing Machine Sales Whitley Bay NE26 2SY 0191 2525 825
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Creative Hands 2 Worcester WR1 2LU 01905 249 40
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GS UK Ltd Nottingham NG2 3DE 0115 844 8000
Grain Sewing Machines Ltd Nottingham NG6 8UY 0115 927 1155
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Franklins Group Limited Colchester CO2 7DU 01206 563 955
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Eastleigh Sewing Centre Eastleigh SO50 5LD 02380 650 808
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Northern Ireland

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Simply Sewing

FRESH IDEAS WITH FABRIC

We don't need much encouragement to switch our winter woolies for swishy frocks, so at the very first signs of spring we're already dreaming up our new-season wardrobe – and this year it's all about chic ditsy florals and sugary hues! Our cover star, The Libby Dress, is one of our all-time favourites, made in a timeless Liberty print with Peter Pan collar. And it's not just our outfits that are getting an overhaul: we've got spring-inspired homewares, plushies and the sweetest gardening gifts to stitch up, too. Come on, let's sew! Share your makes using #simplysewingmag



Simply Sewing

FRESH IDEAS WITH FABRIC

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POTTING
SHED GIFTS
FOR GARDENERS



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TO WIN!
DESIGNER FABRICS
& KITS WORTH £557.
 Your chance to win Cloud9 fabrics & Threaders embroidery kits!
 Turn to p17

SPRING BLOOMS

I always have a to-make-next list on the go, but this issue's projects have just rocketed to the top! I can't wait to stitch Tilly And The Buttons' Stella Hoodie, which is hot off the press from Tilly's amazing new book, whip up an apron or two from our garden gifts (p20) for Mother's Day, treat myself to a few new jersey skirts (p38) and sew Easter treats for my friend's little ones (p79) – and that's just for starters! I already know The Libby Dress is going to be one of my favourite *Simply Sewing* patterns yet (and yours too!).

Nikki
 Nikki Morgan, Acting Editor



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GREAT SUBS OFFERS! P18
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* FREE PATTERNS ONLY AVAILABLE ON UK NEWSSTAND

CONTRIBUTORS

A round of applause for these talented makers...



AMANDA WYATT

Amanda completed her first sewing project at the age of 13, and now co-owns a haberdashery and fabric shop, teaches weekly sewing workshops and is a regular guest on Sewing Quarter. Make her no-pattern pleated jersey skirt on page 38.



TILLY WALNES

Tilly is the founder of sewing pattern company Tilly And The Buttons and the author of two sewing titles: *Love at First Stitch*, and the newly released *Tilly And The Buttons: Stretch! Sew the Stella Hoodie* from her new book on page 43.



HEATHER LOU

Heather Lou is the founder of Closet Case Patterns, a sewing pattern design and education company aimed at inspiring and equipping us to sew clothes that make us happy. She shares what's next for Closet Case on page 48.



TINA O'ROURKE

Tina is a craft practitioner, writer and facilitator living in the west coast of Ireland. Her work covers pattern drafting and design using textiles, felt, embroidery, crochet and graphic design. Turn to page 79 for her Easter bunny toy and bag set.

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Special thanks to: Annelise Brant

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By taking part in one of our Competitions, you agree to be bound by these Competition Rules. Late or incomplete entries will be disqualified. Proof of posting (if relevant) shall not be deemed proof of delivery. Entries must be submitted by an individual (not via any agency or similar) and, unless otherwise stated, are limited to one per household. The Company reserves the right in its sole discretion to substitute any prize with cash or a prize of comparable value. Unless otherwise stated, the Competition is open to all GB residents of 18 years and over, except employees of Immediate Media Company and any party involved in the competition or their households. By entering a Competition you give permission to use your name, likeness and personal information in connection with the Competition and for promotional purposes. All entries will become the property of the Company upon receipt and will not be returned. You warrant that the Competition entry is entirely your own work and not copied or adapted from any other source. If you are a winner, you may have to provide additional information. Details of winners will be available on request within three months of the closing date. If you are a winner, receipt by you of any prize is conditional upon you complying with (among other things) the Competition Rules. You acknowledge and agree that neither the Company nor any associated third parties shall have any liability to you in connection with your use and/or possession of your prize. Competition open 22 February - 29 March 2018.

Simply Sewing

FRESH IDEAS WITH FABRIC

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PRINTED IN THE UK

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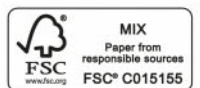
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PINBOARD

IDEAS ♡ INSPIRATION ♡ ACCESSORIES ♡ WEBSITES ♡ EVENTS ♡ STUFF



Photographer: Fanni Williams; Model: Zeena Shah

MARVELLOUS MILA

Get your topstitching thread and denim fabric at the ready – Tilly and the Buttons' cult Cleo pinafore now has an equally stylish sister! The Mila dungarees combine practical design with fun detailing, including a side button opening and, of course, essential pockets. Mila is a hard-working all-year-round style – layer with a light button-down or tee in summer, or a chunky knit for cold-weather cosiness. £12.50, shop.tillyandthebuttons.com



CLASSIC STYLE

Get out of your sewing comfort zone with **The Rumana Coat**, a long-line style with serious swish-factor named after one of our fave Sewing Bees, Rumana. Details such as princess seams, welt pockets and an elegant collar make this a classic coat you'll wear for years. PDF £9.50, www.byhandlondon.com

STITCHY KITS

▼ Sometimes, the only thing keeping us from starting a new embroidery project is all the prep involved – we just want to start stitching! So we love kits that have all the notions we need in one package, ready for us to get creative with. Each of these beginner-friendly Threaders kits come with all you need to get started on your next stitchy project, including fabric pre-printed with one of four sweet designs, and an embroidery hoop – and we've got four sets to give away on p17! Kits £12.99 each, www.crafterscompanion.co.uk



DOGWOOD DAYS

Say hello to the latest member of the Spoonflower fabric family, ultra-durable, 100% cotton twill Dogwood Denim. This hard-wearing material gets softer after every wash and is the perfect weight for home makes and wardrobe staples like jeans and dungaree dresses (yes, we count them as a staple). It can be printed with your own doodles or one of the designs on the site. Visit www.spoonflower.com

SUN, SEA AND AMALFI

We're exploring Italy's Amalfi coast without leaving our sewing room thanks to Rifle Paper Co.'s collection of travel-inspired designs that have us hankering for a holiday. Waves, sunbathers, nautical stripes, lush botanicals and travel motifs capture the stunning coastline and rambling orchards of the Amalfi coast on rayon, canvas, cotton, unbleached cotton and cotton lawn. Also included are Rifle Paper Co.'s trademark floral prints in new mint and pastel-pink colourways – we're dreaming of sewing a swishy summer dress in the Lively Floral rayon (all we need now is a villa in Amalfi!). See the range at www.cottonandsteelfabrics.com



Welcome to Amalfi! Rifle Paper Co. are taking us on a trip to Italy with these travel-themed prints.



MINI PROFILE
SEWHAYLEY JANE BOXES

A happy mail day is any day we receive sewing goodies in the post, be it an online

fabric find, a new pattern, or notions to add to our stash – and a very happy mail day is when it's all three! So imagine our excitement when we discovered SewHayleyJane subscription boxes, launched in 2016; its founder Hayley packages up boxes of crafty joy to post out to subscribers each month, with previous boxes including Sew Over It patterns, Girl Charlee fabric and Merchant & Mills notions.

Hayley is passionate about supporting craft businesses through her boxes. "There are some amazing independent designers and makers out there creating beautiful things that I absolutely love buying for the boxes. It makes me happy that I can support small businesses by including their products, so if I see something I think my customers would love I start there and build the box around it."

Each box has a theme, with inspiration coming from "all sorts of places. It could be the time of year, or I've seen a fabric that I've fallen in love with." Once the box's theme has been decided on, it's all go with "researching and sourcing the gorgeous things I want to include in the boxes, which, whilst it can be a challenge, is one of my favourite parts of the process." After the subscriptions close on the 25th of each month, "I then have just a few days after all the fabrics, fat quarters and

haberdashery goodies arrive to get ready for the shipping date (around the 8th of the month) and cut, prepare and package all the fabrics and items so they look beautiful and exciting." Phew! Thankfully, help is on hand from family and friends, which has enabled Hayley to develop her business. "As it has grown so rapidly since starting 18 months ago, the fabric has increased from a roll or two to massive amounts – I'm now cutting almost half a mile of fabric every month!"

Hayley loves to see what crafters have made with her boxes and has even set up her own Instagram hashtag, #sewhayleyjanemakes, "so my customers can share their makes and encourage each other." Having so many sign-ups has meant a necessary move from her living room to a dedicated office space with "a gorgeous, huge cutting table." Ambitious Hayley has her sights set on (craft) world domination. "My main focus for 2018 is to continue to grow overseas as well as in the UK. I'm hoping to create my own products to include in the boxes in the future, too."

See more at www.sewhayleyjane.com



For Hayley, sourcing the goodies for each month's box is "one of my favourite parts of the process."

INSPIRING BOOKS



TILLY AND THE BUTTONS: STRETCH!
Tilly Walnes (£22.50, Quadrille)

Tilly's much-anticipated second book proves that comfy can be stylish, with projects that combine easy-wear stretch fabrics with Tilly's signature fun look. Tilly demystifies sewing stretchy knits with five patterns to try – and no overlocker required. *Psst! Turn to page 43 to make your own Stella Hoodie from the book.* www.quadrille.co.uk



EVERYTHING'S BLOOMING
Erica Kaprow (£16.99, C&T Publishing)

Sew the colourful florals trend with quilt artist Erica Kaprow's flower-inspired project book. It features patterns for 30 whimsical wool appliqué and quilt blocks and border designs in brilliant jewel colours that pop dramatically on a rich black background with embroidered details. Blooming lovely! www.searchpress.com



SEW CUTE CREATURES
Mariska Vos-Bolman (£10.99, Search Press)

Sew your little one their own menagerie of cute and cuddly characters with this book of 12 toys to stitch by hand or machine, created in an amigurumi style. Pippa Puppy, Patty Piglet, Sally Seahorse – they're all waiting to join in the fun, so get sewing with the book's full-size templates. www.searchpress.com



SUNSHINE SEWING
Tone Finnanger (£12.99, SewandSo)

Bring a ray of sunshine and a helping of Scandi charm to your spring sewing plans with the latest Tilda book. Brighten up your home with 12 projects, ranging from larger makes like full-size quilts to small, simple sews such as pillows, soft toys and fabric bowls, all made from the latest Tilda fabric ranges and themed around the summer coast and countryside. www.sewandso.co.uk



SOFA SWOON

We need no excuse to add more cushions to our sofa (some might say we've got too many; we say they're a Netflix-marathon essential) but if we did, this trend would be it. Jewel tones in luxurious, oh-so-huggable velvet is the style du jour for cushions, and we love Loaf's deliciously bright selection. There are three sizes and over 100 fabrics to pick from, and each one is made to order. Visit www.loaf.com

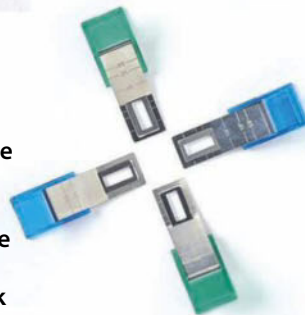
CLIP ART

▼ We can never resist adding new sewing gadgets to our kit, and these clever clips are our latest not-sure-how-we-ever-lived-without-it find. Magic Clips' stainless-steel plate allows your sewing machine foot to glide over the clip while you stitch, with seam-allowance markers for accurate stitching when you're making quilts and other home projects with lots of fabric layers (just make sure you keep your sewing machine needle at least 1/8in away from the clip). £15.99 for a pack of 12, www.sewingquarter.com



STAR GAZING

Get a twinkly surprise delivered to your door each month with Sew Crafty's new subscription box, Signs of the Sewdiac. Inspired by her fascination with the stars, Sew Crafty's Samantha Claridge has reimaged each zodiac sign as a creative tool with its very own constellation, with her illustrations on notebooks, pins, patches and more. From £12, www.sewcraftyonline.co.uk



3 OF THE BEST

ON THE SPOT

Our fave polka print has been given a modern monochrome makeover with hand-painted spots and dashes – and we're going dotty for it!

1. Hello, new everyday tote! We love this bag's unique brushstroke confetti design, and that it's roomy enough to hold all of our essentials (read: snacks). Approx £64, www.niemalsmehrohnde.etsy.com

2. Protect your tech in this swish leather pouch. Maker Jessica sources materials locally and paints her leather pieces by hand. From £35, www.klesdesign.etsy.com

3. Call off the search – at last, we've found a mug big enough for our coffee cravings thanks to this jumbo dot cup. £70, www.ikukoiwamoto.etsy.com





LET'S GET PHYSICAL

Whether we wear our leggings to work out or lounge about, our criteria is the same: we want them to be comfy *and* cute, and Cashmerette has ticked both boxes with her new athleisure patterns. Her Belmont pair are our ultimate comfy leggings – we can throw these on and go, be it to the gym or the sofa. The collection includes a staple tank top and yoga bag, too. Find the patterns at www.cashmerette.com

BEAUTIFUL MESS

No matter how many times we get the lint roller out, we still find those pesky little thread and fabric offcuts on our clothes after a crafting session. So we're investing in a craft apron that'll mean we can happily snip away without looking like a walking scraps bin at the end of it – and this Orla Kiely apron will do nicely! After all, that 60s flower print is far too nice for cooking in, right? See more at www.wildandwolf.com

No cooking for us – we're saving this apron for crafting in!



OUT & ABOUT

SKILLS, SHOWS & EVENTS

15-18 MARCH

Sewing For Pleasure, The Creative Craft Show and Fashion, Embroidery & Stitch, NEC Birmingham. Enjoy three shows covering a variety of crafts. www.sewingshow.co.uk

24 MARCH

Get to know your overlocker. Fabric Godmother Studio, Hove. Master using an overlocker with this one-day workshop. www.fabricgodmother.co.uk/classes

UNTIL 6 MAY

The Secret Life of Scissors. Fashion and Textile Museum, London. One of our favourite tools takes a starring role in this display exploring the history of scissors. www.ftmlondon.org

21 APRIL-JANUARY 2019

Fashioned from Nature. Victoria and Albert Museum, London. Discover more about the materials of fashion and where they come from, with clothing displayed alongside natural specimens. www.vam.ac.uk

5 FAB FINDS

Face off

Put your best face forward with a few quirky home touches that are full of personality.



PAINTED LADIES

Create a fun flower display in a vase with cut apertures for blooms to peek through. £39.95 each, www.black-by-design.co.uk



NEW FRIEND

Have a get-together on your sofa with this comfy-and-colourful cushion, with eight friendly faces to collect. £18.99, www.andshine.co.uk

HIS AND HERS

Treat a coffee-loving couple to a matching pair of hand-doodled ceramic mugs from www.handwrittenmugs.etsy.com



ART ATTACK

Stash your makeup, art supplies or sewing bits and bobs in this arty abstract-print zip pouch. £22, www.oliverbonas.com



WHAT A SCREAM

Finally, a plate that accurately captures how we feel when we've finished our slice of cake. £15, www.isobelhigleyceramics.etsy.com





COTTON ON

▼ Our pins and needles seem to have a mind of their own and a sense of adventure – they're always escaping our sewing table! From now on, though, we will be corralling ours in a few colourful little earthenware pots by Cohana. They're made to look like classic thread-wrapped wooden cotton spools and have a handy magnet inside for stopping your pins going walkabout, so they'll always be by your side when you need them. Approx £11 each, www.handsonworkshop.com.au



Photo: Indigital

HAUTE STITCH

Embellish your me-mades like a top couturier with *Fashion Embroidery* by Jessica Pile, the Production Director at Hand & Lock embroidery, who explores the intricate techniques used by the likes of Louis Vuitton and Burberry. Through drawings, catwalk photographs and step-by-step guides, Jessica demonstrates the basics of three main skills and how to use them to create your own catwalk-ready garments. £25, www.pavilionbooks.com

MODERN MAKING

Practical style meets French-girl cool with six new designs from République du Chiffon, including a coat to take us from winter to spring with no effort required (apart from sewing it ourselves, of course). The patterns are in French, but English versions are on the way soon. www.republiqueduchiffon.com



TOP TABLE

When it comes to dining, we're all about natural ingredients – and the same goes for our table linen, too! Ian Mankin fabrics are made from 100% natural fibres and are woven in the company's cotton mill in Lancashire, UK, run by the same family for six generations. Available by the metre or sewn up into stylish homewares. See more at www.ianmankin.co.uk

LIBERTY CORNER

TWICE AS NICE

Add two beautiful heritage fabrics to your wardrobe with Dawn Colgan's handmade accessories, which combine classic Liberty florals with Harris tweed – our dream fabric duo! Dawn's collection includes sweet piped pin cushions, handy zip purses, mobile phone pouches and a tweed crossbody bag lined in Liberty blooms, with each one featuring a unique combo of fabrics. From £9, www.dawncolgan.etsy.com



Dawn Colgan combines two heritage fabrics to make her accessories.

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*Use a Liberty design to edge
your cushion for a
colourful contrast.*

*Each kit comes with 14
different Liberty
print fabrics!*



*Decorate with pretty
appliqué floral
butterfly motifs.*

FLUTTER CUSHION

As you can tell from this month's cover-star dress, we don't need an excuse to get some Liberty into our wardrobes, but why stop there? It couldn't be easier to add a touch of the brand's signature florals to your home decor too with this pretty Butterflies Flutter Cushion Kit by Alice Caroline (www.alicecaroline.co.uk). It has everything you need to whip up your own beautiful cushion, including 14 delectable Liberty prints. **Priced £27.50, www.sewingquarter.com**

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Tiger Land: Midnight

Zebraville: Banana

Giraffe: Denim

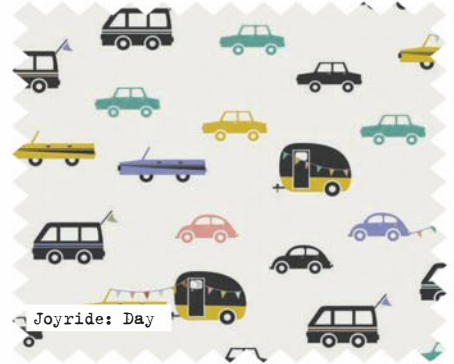
SUNNY STROLL

▼ **GARDEN RAMBLE**
BY SARAH YORK FOR CLOUD9 FABRICS

Tiptoe through the tulips with Sarah York's follow-up to her popular Frolic collection and enjoy a relaxing ramble around a country garden, with prints inspired by winding paths, sweet flowers and the sense of calm that comes from time spent outside. www.hantex.co.uk/cloud9



Cactus Bloom: Midnight



Joyride: Day



Vita



Doti: Navy

WILD THING

HAKUNA MATATA BY DEAR STELLA DESIGN

If you don't have Disney's famous tune in your head now, then you certainly will after sewing up these fun prints from Dear Stella's Hakuna Matata collection, which take us on a safari adventure. Along the way we'll spot frolicking zebras, slithering snakes and hidden tigers, all in a zingy palette of banana yellow and fresh mint on an inky navy base. Giraffes and tigers and zebras, oh my! www.dearstelladesign.com

ON THE ROAD

DAY TRIP BY DANA WILLARD FOR ART GALLERY FABRICS

Beep, beep! We're heading off on a road trip around designer Dana Willard's home state of Texas thanks to these sunny designs, with blooming cacti, bluebonnets, scattered showers and picnic snacks printed on cottons, knits and rayon. www.artgalleryfabrics.com

POOL PARTY

POOLSIDE BY MELODY MILLER AND ALEXIA ABECC FOR COTTON + STEEL FABRICS

Beach, please! Cotton + Steel's new prints have us doing some California dreaming with retro repeats with a cool 1970s vibe.

Designers Melody and Alexia have us picturing ourselves relaxing by the pool beneath palm fronds waving gently in the soft sea breeze, with our fave sunnies on and a cocktail in hand. Vivid, whimsical motifs, including vintage sunglasses, cocktails, palm trees and beach towels, have a textured, multi-layered look that brings to mind the hot, hazy summer sun and allows Melody and Alexia to pack as many gorgeous shades as possible into each design; and, as golden beach days turn to moonlit nights, so does the colour palette, with both warm pastel brights and dramatic dark hues. Palm Springs circa 1970s, here we come – if only in our fabric stash! www.cottonandsteelfabrics.com



Palms: Peach



Shaken: Moss



Shade: Pink

CLOUD9 FABRICS TO BE WON!

Enter for your chance to win £350 worth of stash-boosting designer fabrics.

We've teamed up with the super-generous folks at Cloud9 Fabrics to give away a jaw-dropping 30 metres of fabric (no, that isn't a typo!) to one very lucky reader. The prize bundle, which is worth a whopping £350, includes a selection of ten stunning fabrics in 3m (3¼yrd) lengths – that's enough to make ten dresses! Fabrics include cotton, denim, knits, corduroy and batiste in Cloud9's signature floral and geometric prints, as well as textured mixers and plains. That's something to suit every style, occasion and sewing project! Enter at www.simplysewingmag.com now for your chance to win this bumper prize for your stash and create the wardrobe of your dreams! See more of Cloud9's beautiful fabric range at www.cloud9fabrics.com and visit www.hantex.co.uk/cloud9 for stockists.

BUMPER PRIZE WORTH £350!



4 PRIZES WORTH £207 TO BE WON!

WIN! THREADERS STITCH KITS

We've got four sets of Threaders' new embroidery kits up for grabs!

Hurray! Crafter's Companion has just added four new embroidery sets to its ever-expanding Threaders range and we can't wait to share the designs with you. They include a beautiful bike, dream catcher, a floral-decorated 'hello' sentiment and a sweet sleeping cat. Each kit contains all you need to create your own embroidered works of art – frame your finished masterpiece in the hoop provided, or use in home décor projects. We've got four sets to give away to four lucky readers. Enter at www.simplysewingmag.com and visit www.crafterscompanion.co.uk to view the full product range.

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

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GREEN FINGERS

Pretty up your potting shed or treat a garden-loving friend to a set of home-sewn goodies for spring.

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



BLOOM BANNER

Stitch an inspirational message onto patterned linen with appliqué and embroidered letters for a stylish and speedy wall hanging. Potting shed, kitchen, hallway or summerhouse... wherever you decide to hang this sunny affirmation it's sure to put a spring in your step, and it's ideal for using up scraps of precious fabric, too.

GARDENER'S JOURNAL

From sowing notes and seed names, to plant wish lists and design doodles, a garden journal is an a must-have jotter for green-fingered folk. This simple-sew design has decorative outside pockets for seed packets or plant labels – just slip in a notebook and you're ready to go!







KNEELER

This padded kneeler will cushion your knees and protect your clothes from the soil as you plant up spring pots and remove pesky weeds from your plot. Its clever fabric loop ensures it is easy to lift and store, while the bright yellow print will lift your spirits as you toil with the soil. To make your kneeler and the rest of these projects better suited to the outdoors, apply a waterproofing spray like Scotchgard Multi-Purpose Fabric Protector Spray to your fabric before stitching – this will help to repel liquid and protect against stains.

PLANT POTS

Indoors or outdoors, these chic fabric pots can be used to showcase spring bulbs, or to store small tools, make-up, or, to be honest, anything else you fancy. We'll be stitching up a couple to keep our sewing supplies in, plus a few extras to gift to friends and family.



TOOL BAG

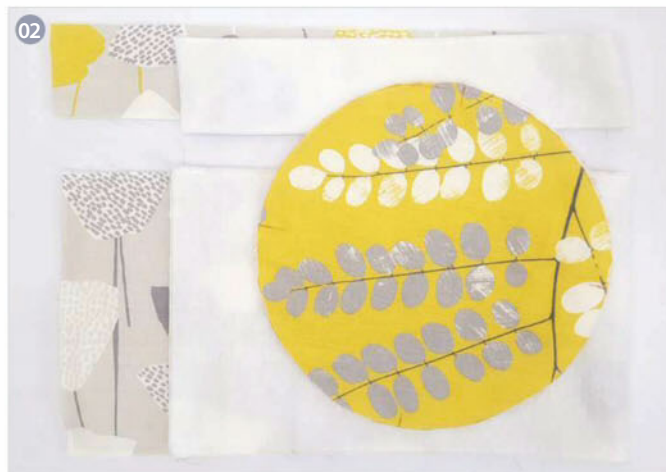
Specialist tools deserve a stylish home (that goes for our sewing kit, too!) and this nifty bucket-style bag fits the bill. External pockets provide storage for handheld tools, gloves and snips, a sturdy handle makes it easy to carry, and the roomy interior is ideal for holding bulbs and harvested veg – or, in our case, lots of lovely fabric!

PINAFORE APRON

Not just for gardening (we're thinking sewing, DIY, baking, pottery and more), this artisan cover-up features a crossover back and is the trendiest apron in town! Stitched in pretty linen with a contrasting pocket to store tools of the trade – or snacks – it's an easy and rewarding sew. We'll be whipping up one for our craft room and another for our kitchen just for starters!







TOOL BAG

YOU WILL NEED

- Main fabric: 35x90cm (14x36in)
- Contrast fabric: 35x130cm (14x52in)
- Lining fabric: 30x120cm (12x48in)
- Medium-weight interfacing: 12x65cm (5x26in)
- Wadding: 35x120cm (14x48in)
- Matching sewing thread
- Erasable fabric pen
- Basic sewing kit

FABRICS USED

We have used furnishing-weight fabrics from www.johnlewis.com

Main fabric: Elin, Citrine.

Ref: 65821301.

Contrast fabric: Malin, Citrine.

Ref: 65820706.

Lining fabric: Arley, Grey.

Ref: 65892101.

NOTES

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

CUTTING OUT

Step one Download the template for the base and cut it out.

Step two From the main fabric cut:

Outer body: 25x90cm (9 7/8x35 1/2in).

Top strip: 8x90cm (3 1/8x35 1/2in).

Step three From the contrast fabric cut:

Outer base: one piece using the template.

Handle: 12x65cm (4 3/4x25 5/8in).

Pocket: 20x130cm (7 7/8x51 1/8in).

Step four From the lining fabric cut:

Lining base: one piece using the template.

Lining body: 25x90cm (9 7/8x35 1/2in).

Step five From the wadding cut:

Base: one piece using the template.

Body: 25x90cm (9 7/8x35 1/2in).

Top strip: 8x90cm (3 1/8x35 1/2in).

Step six From the interfacing cut:

Handle: 12x65cm (4 3/4x25 5/8in).

PREPARING THE BAG PIECES

Step one Fold over the top long edge of the contrast fabric pocket piece by 1cm (3/8in) then the same again and press. Topstitch down to hem. ⁰¹

Step two Pin the wadding body to the wrong side (WS) of the outer body and sew close to the edge.

Step three Repeat this with the top strip and wadding top strip then with the outer base and wadding base. ⁰²

Step four Press the handle interfacing to the WS of the handle strip. Fold the strip in half lengthways WS facing and press. Open out then fold the two outer long edges into the middle. Fold in half again, press then topstitch down both long sides.

MAKING THE POCKETS

Step one Take the outer body and mark the points along the bottom and top long edges and then join them with a vertical line up the fabric. Each of the points is measured from the left-hand edge of the fabric as follows: 12cm (4 3/4in), 23cm (9 1/8in), 34cm (13 3/8in), 45cm (17 3/4in), 56cm (22 1/8in), 67cm (26 3/8in), 78cm (30 3/4in).

Step two Take the pocket and repeat this step above but using the following measurements from the left-hand edge: 17cm (6 3/4in), 33cm (13in), 49cm (19 3/8in), 65cm (25 5/8in), 81cm (31 7/8in), 97cm (38 1/8in), 113cm (44 1/2in).

Step three Finally, mark 5.5cm (2 1/4in) and 10.5cm (4 1/4in) points between the pocket fabric marked lines. These are the pocket pleat points. ⁰³

Step four Pin the pocket to the outer body, aligning the bottom edges and matching the pocket points. For example, match the 17cm (6 3/4in) pocket point on top of the 12cm (4 3/4in) body point and so on.

Step five Once pinned, sew the pocket to the outer body down the marked pocket lines,



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backstitching a few times where the pocket meets the body for strength.

Step six Sew the short ends of the pocket to the outer body within the seam allowance.

Step seven To create the pleats, start by folding the 10.5cm (4¼in) point to meet the 5.5cm (2¼in) point and press then pin. Next, take the 22.5cm (8¾in) point and fold it over to meet the 27.5cm (10¾in) marked point, press and pin. Repeat all the way along the pocket strip. ⁰⁴

Step eight Sew the pleats down along the bottom edge within the seam allowance.

ASSEMBLING THE BAG

Step one Pin the handle to the top edge of the outer body at the 23cm (9¼in) and 67cm (26¾in) points then tack in place.

Step two Mark these same points on the top strip to make it easier to line up later. ⁰⁵

Step three Pin one long edge of the top strip right sides (RS) facing to the outer body, matching marks and sew then press the seams open.

Step four Pin the lining body RS together with the other long edge of the top strip. Sew together then press the seam open.

Step five Fold and pin the bag piece in half RS facing so the short edges and seams meet.

Step six Sew along the pinned line, but leaving a turning gap in the lining. ⁰⁶

ADDING THE BASE

Step one Mark the quarter points on the wadded outer base by folding it in half, then half again.

Step two Mark the quarter points on the bottom of the sewn bag and then snip the fabric edge by about 5mm (¼in) all the way around. This makes joining the circular base easier.

Step three Pin the base to the bag end, matching the quarter points. ⁰⁷

Step four Sew the base to the bag.

Step five Repeat this with the lining base and

lining body. Turn RS out through the turning gap.

FINISHING OFF

Step one Slip stitch the turning gap closed and push back inside the bag.

Step two Fold the top strip in half – it should be 3cm (1¼in) wide. Match the front seam with the back seam and pin.

Step three Stitch in the ditch all the way around to finish, making sure the bag handles are facing up as you sew. ⁰⁸



This bag isn't just for gardening tools – it's perfect for stashing your sewing kit, too!



PINAFORE APRON

YOU WILL NEED

- Main fabric: 120x126cm (48x50in), for the apron
- Contrast fabric: 24x42cm (9½x16½in), for the pocket
- Matching sewing thread
- Basic sewing kit

FABRICS USED

We have used furnishing-weight fabrics from www.johnlewis.com

Main fabric: Arley, Grey. Ref: 65892101.

Contrast fabric: Elin, Citrine. Ref: 65821301.

NOTES

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

CUTTING OUT

Step one Download the apron template and cut it out. Trace over the apron facing section at the top and cut this out to make a separate pattern piece.

Step two From the main fabric cut one 36x120cm (14x47in) strip, and from it cut:

Straps: two strips 18x70cm (7¼x27½in).

Apron facing: cut this on the fold using the pattern piece.

Step three For the apron body, fold the remainder of the fabric in half down the 90cm (35in) length then place the template on the fold and cut it out.

HEMMING THE APRON

Step one Fold the short sides of the apron body under by 1cm (¾in) to the wrong side (WS), then again by 1cm (¾in). Press then stitch into place.

Step two Repeat to hem the bottom edge. ⁰¹

MAKING AND ATTACHING THE STRAPS

Step one Fold each strap in half lengthways with WS together and press. Open out then fold the long edges to meet in the centre. Fold in half again then topstitch down both long edges.

Step two Pin the straps right sides (RS) together to the top of the apron body, matching raw edges so the straps are facing downwards. Position each strap 2cm (¾in) in from the outer edges.

Step three Tack the straps into place.

Step four Pin the apron facing piece RS down on top, lining up the top edges and sides, enclosing the straps. Stitch together along the top. ⁰²

Step five Fold the facing piece to the back of the apron then press the long raw edge under by 1cm (¾in) to the WS.

Step six Stitch this folded-under edge into place then topstitch along the top of the apron.

FINISHING THE STRAPS

Step one Fold the curved edges of the apron body under by 1cm (¾in) to the WS then 1cm (¾in) again and press then pin into place.

Step two Take one strap and tuck it underneath the opposite pinned curved edge where it meets the straight short edge. Pin in place. ⁰³

Step three Stitch the curved-edge hem into place then fold the strap outwards and stitch down.

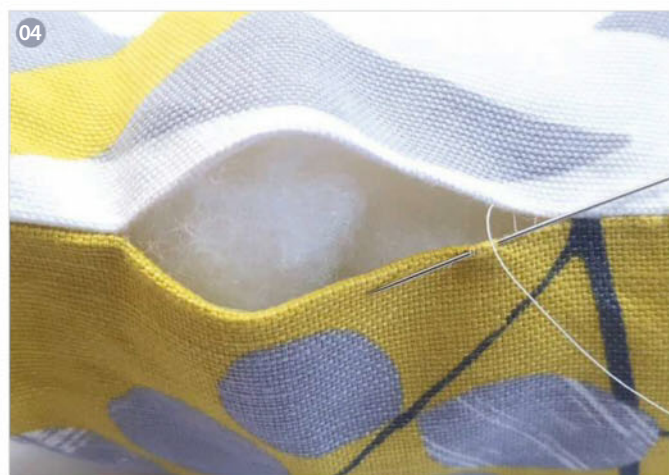
Step four Repeat this to attach the other strap on the opposite side and hem the curved edge.

ADDING THE POCKET

Step one Press the two short edges and bottom long edge of the pocket piece under by 1cm (¾in).

Step two Fold the top long edge under by 1cm (¾in) to the WS then the same again and stitch.

Step three Pin the pocket to the front of the apron centrally across then topstitch the pocket piece down the sides and across the bottom to finish. ⁰⁴



KNEELER

YOU WILL NEED

- Main fabric: 37x52cm (14½x20½in), for the front
- Contrast fabric: 37x64cm (15x26in), for the back and handle
- Polyester fibrefill
- Matching sewing thread
- Erasable fabric pen
- Basic sewing kit

FABRICS USED

We have used furnishing-weight fabrics from www.johnlewis.com

Main fabric: Malin, Citrine. Ref: 65820706.

Contrast fabric: Lina, Citrine. Ref: 65892201.

NOTE

- Use a 1cm (¾in) seam allowance.

CUTTING OUT

Step one From the contrast fabric cut:

Back: 37x52cm (14½x20½in).

Handle: 37x12cm (14½x4¾in).

MAKING THE HANDLE

Step one Fold the handle in half lengthways with wrong sides (WS) together.

Step two Open out, then fold the long edges to the centre and press.

Step three Fold in half again and then press to create a 3cm (1¼in) wide strip.

Step four Topstitch down both long edges. ⁰¹

ASSEMBLING YOUR KNEELER

Step one Lay the main fabric front piece right sides (RS) up. On one of the short sides mark 11cm (4¾in) in from each short edge.

Step two Pin the handle into a loop so that each of the outer short edges are aligned to the 11cm (4¾in) marks on the front piece.

Step three Stitch the ends into place within the seam allowance.

Step four Pin the front and back RS together, leaving a turning gap in the centre of the short edge without the handle. ⁰²

Step five Sew all the way around the kneeler, making sure you backstitch a couple of times over the ends of the handle to secure.

FINISHING OFF

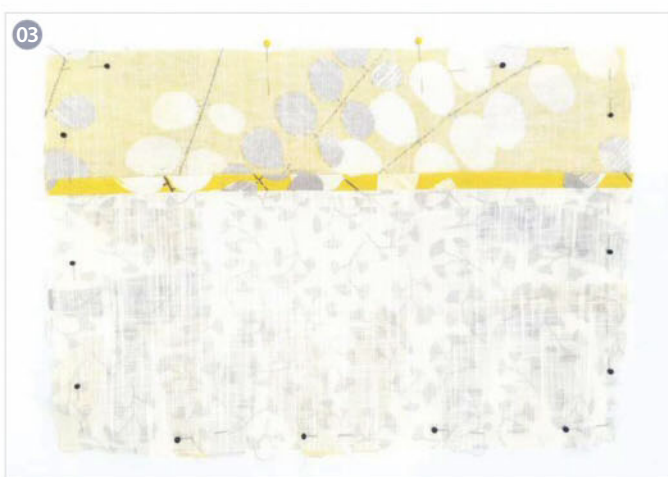
Step one Clip the corners and then turn the kneeler RS out through the turning gap. Fold the edges of the turning gap to the inside and press.

Step two Stuff your kneeler as firmly as you like, making sure you push stuffing into the corners. ⁰³

Step three Stitch the turning gap closed either by machine, or by hand with a ladder or slip stitch. ⁰⁴



Use fabric offcuts to make the handle for a stash-busting sew.



GARDENER'S JOURNAL

YOU WILL NEED

- Fabric A: 10.5x38cm (4¹/₄x15in), top
- Fabric B: 17x38cm (6³/₄x15in), centre
- Fabric C: 12x95cm (5x38in), pockets
- Fabric D: 26.5x38cm (10¹/₂x15in), lining
- Wadding: 26.5x38cm (10¹/₂x15in)
- Matching sewing thread
- A5 notebook
- Erasable fabric pen
- Basic sewing kit

FABRICS USED

We have used furnishing-weight fabrics from www.johnlewis.com

Fabric A: Malin, Citrine. Ref: 65820706

Fabric B: Arley, Grey. Ref: 65892101.

Fabric C: Lina, Citrine. Ref: 65892201.

NOTES

- Use a 1cm (3/8in) seam allowance.
 - We used a hardback A5 notebook.
- If your book is a different size then measure the cover vertically and horizontally from the front cover edge around to the back cover edge. Add 4cm (1¹/₂in) to each measurement and divide this to make the sections.

CUTTING OUT

Step one Cut fabric C into the following pieces:

Outer pocket: 11.5x38cm, (4⁵/₈x15in).

Inner pockets: two pieces 11x26.5cm (4³/₈x10¹/₂in).

MAKING THE BOOK COVER OUTER

Step one Take the Fabric C outer pocket and fold under the top long edge by 1cm (3/8in) then the same again and press then stitch down to hem.

Step two Place the Fabric A top piece and the fabric B centre piece right side (RS) facing and stitch together along the one long edge (this will be the bottom of the top section and the top of the centre section). Press the seam open.

Step three Pin the hemmed pocket piece along the bottom edge of the centre piece, matching raw edges, and stitch together along the bottom and sides within the seam allowance piece. ⁰¹

MAKING THE LINING

Step one Hem one long edge of each inner pocket piece in the same way as for the outer pocket.

Step two Pin the wadding piece to the wrong side (WS) of the lining.

Step three Pin the inner pockets to the RS of the short edges of the lining, matching the raw short edges of each. ⁰²

Step four Stitch the inner pockets and wadding to the lining within the seam allowance.

ATTACHING THE LINING TO THE OUTER

Step one Pin the outer and lining RS facing, leaving a turning gap along the top long edge. ⁰³

Step two Sew together, starting and finishing either side of the turning gap.

Step three Clip corners and turn RS out.

Step four Press the turning gap to the inside.

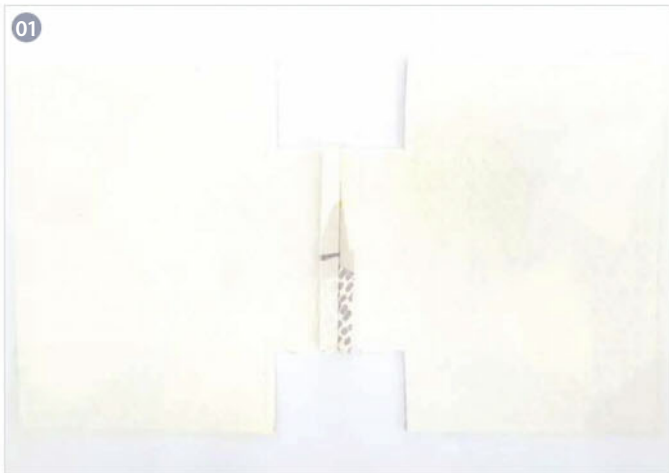
FINISHING THE COVER

Step one Place the book inside the cover and mark the two spine edges on the bottom seam.

Step two Remove your book and draw the two spine lines from top to bottom. Stitch along the lines. This will create a small pen pocket.

Step four Topstitch all the way around your book cover to neaten and hold the turning gap closed.





PLANT POTS

YOU WILL NEED

- Main fabric: large 30x64cm (12x26in), medium 26x48cm (11x19in), small 20x20cm (8x8in), for the outer
- Contrast fabric: large 30x64cm (12x26in), medium 26x48cm (11x19in), small 20x20cm (8x8in), for the lining
- Wadding: large 30x64cm (12x26in), medium 26x48cm (11x19in), small 20x20cm (8x8in)
- Matching sewing thread
- Erasable fabric pen
- Basic sewing kit

FABRICS USED

We have used furnishing weight fabrics from www.johnlewis.com. Malin, Citrine. Ref: 65820706; Arley, Grey. Ref: 65892101; Lina, Citrine. Ref: 65892201.

NOTES

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

CUTTING OUT

The pots can be made in three sizes:

Large: 15cm (6in) in length, height and depth.

Medium: 12cm (4 3/4in) in length, height and depth.

Small: 9cm (3 3/8in) in length, height and depth.

Step one Download the template for the plant pot size you would like to make and cut it out.

Step two Place the template on your fabric, noting the direction of your fabric print. Using the same template for each, cut two outer fabric pieces, two lining fabric pieces and two wadding pieces.

MAKING THE OUTER AND LINING

Step one Tack the wadding onto the wrong side (WS) of the outer fabric pieces.

Step two Place the two outer pieces right sides (RS) facing and pin together.

Step three Sew together along the bottom then press the seam open. ⁰¹

Step four With RS facing, sew together up each side and press the seams open. ⁰²

Step five To form the boxed corners at the bottom of the fabric pot, put the two corners together so that the bottom seam and side seams align.

Step six Pin and then sew together.

Step seven Repeat these steps to stitch together and box the corners of the lining pieces, but this time leave a gap in the centre of one side seam for turning RS out later. ⁰³

ASSEMBLING THE POT

Step one Turn the outer pot RS out and place it inside the lining pot so they are RS facing and pin them together along the top. ⁰⁴

Step two Sew the outer and lining pieces together.

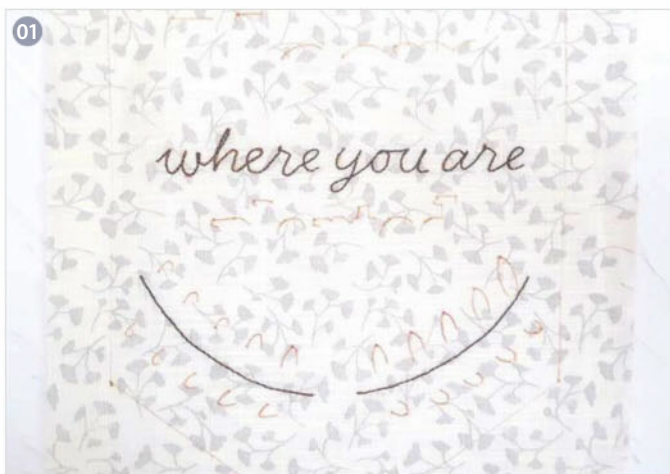
Step three Turn RS out then fold the edges of the turning gap to the inside and press.

Step four Stitch the turning gap closed.

Step five Tuck the lining back inside, press, then topstitch all the way around the top.

Step six Turn the top of the pot over by a third and press to finish.





BLOOM BANNER

YOU WILL NEED

- Main fabric: 40x80cm (16x32in)
- Contrast fabric: 25x30cm (10x12in)
- Bondaweb: 25x30cm (10x12in)
- Stranded cotton
- Medium-weight interfacing: 34x40cm (14x16in)
- Twine: 60cm (24in)
- Dowel: 30cm (12in)
- Matching sewing thread
- Erasable fabric pen and pencil
- Basic sewing kit

FABRICS USED

We have used furnishing weight fabrics from www.johnlewis.com
Main fabric: Arley, Grey. Ref: 65892101.
Contrast fabric: Malin, Citrine. Ref: 65820706.

NOTES

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

CUTTING OUT

Step one From the main fabric cut:

Banner front and back: two pieces 34x40cm (13 3/8x15 3/4in) each.

Banner tabs: two pieces 8x14cm (3 1/8x5 1/2in) each.

WORKING THE EMBROIDERY

Step one Download the template and print it out.

Step two Place the banner front fabric right sides (RS) up centrally on top of the template and trace over the outline for the banner embroidery and appliqué using an erasable pen.

Step three Embroider the 'where you are' and the stems in backstitch using four strands of stranded cotton in a contrasting thread. ⁰¹

WORKING THE APPLIQUÉ

Step one Trace over the reverse of the template then place the Bondaweb paper side up on top and trace over 'Bloom', 'planted' and the leaves.

Step two Press the traced Bondaweb paper side up on the wrong side (WS) of the contrast fabric then carefully cut out the letters and leaves along the drawn lines.

Step three Peel off the paper backing and place the letters and leaves onto the RS of the banner front where you have marked and press into place.

Step four Topstitch the appliqué into place, just inside the cut edges. ⁰²

MAKING THE TABS

Step one Fold one banner tab in half RS facing and sew together down the long edges.

Step two Turn RS out and press with the seam in the centre.

Step three Repeat with the other banner tab.

Step four Fold each tab in half, matching raw edges so the centre seam is facing, and pin.

ASSEMBLING THE BANNER

Step one Press interfacing on the WS of the banner front. Cut 1cm (3/8in) outside the outline.

Step two Place the banner front onto the banner back and cut around it.

Step three Pin then tack each looped tab to the top of the banner front 4cm (1 1/2in) in from the sides and matching top raw edges. ⁰³

Step four Place the banner front and back RS facing then pin together, leaving a turning gap between the two tabs. ⁰⁴

Step six Sew the banner together along the outline. Clip the corners and turn RS out.

Step seven Fold the edges of the turning gap edges to the inside and press then topstitch around to neaten the edges and close the gap.

FINISHING OFF

Step one Push the dowel through the tabs.

Step two Tie the twine either side of the dowel.

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PSST

Turn overleaf for fabric and styling inspiration, and show us your Libby Dress using #simplysewingmag





THE LIBBY DRESS

Sew a new spring staple with **The Libby Dress** in UK sizes 6-20, with a classic Peter Pan collar, simple pleated skirt and two sleeve and skirt lengths.

THE LIBBY DRESS

In the words of Taylor Swift, it's time to shake it off – your winter knitwear, that is! We're waving goodbye to layers and saying hello to breezy cotton prints with this issue's Libby Dress. This timeless style features a princess-seam bodice, pleated skirt, and a sweet Peter pan collar we reckon Taylor would definitely approve of. Show us your spring style tagged #simplysewingmag

YOU WILL NEED

■ Fabric:

Dress A: 115cm (45in) width fabric x 2.6m (3yds);
140cm (55in) width fabric x 1.9m (2¼yds) for all sizes

Dress B: 115cm (45in) width fabric x 3m (3¼yds);
140cm (55in) width fabric x 2.2m (2½yds) for all sizes

■ Contrast fabric for collar: 115cm (45in) width fabric x 35cm (14in)

■ Iron-on interfacing: 35x35cm (14x14in)

■ Invisible zip: 56cm (22in)

■ Hook and eye

■ Matching thread

FABRIC SUGGESTIONS

■ Lightweight woven fabrics such as cotton, cotton lawn, crepe and viscose.

FABRICS USED

■ We used Silver Bells B Tana Lawn by Liberty from www.alicecaroline.co.uk, and Luxury Crepe in Coral from www.sewoverit.co.uk

GETTING STARTED

First, pre-wash your chosen fabric to allow for any shrinkage. Find the line style for your size using the key on the pattern sheet and follow these lines to cut your pattern out – it can be helpful to use a highlighter to mark the lines. Read through all the instructions before you begin, press your fabric, and you're ready to start on the fun part – making your Libby Dress!



CLASSIC COLLAR

Add a Peter Pan collar in matching or contrast fabric.

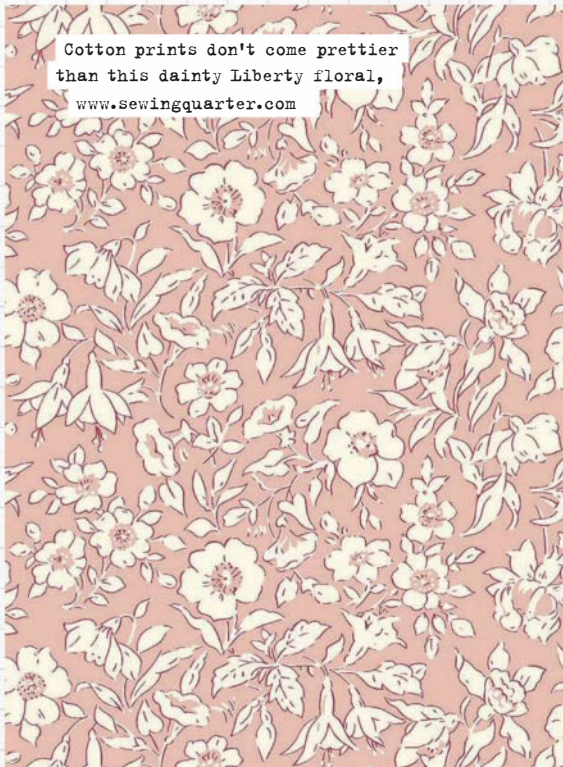
PERFECT FIT

Princess seams and pleats give a flattering fit.

TWO LENGTHS

Choose from a knee or midi length skirt.





Cotton prints don't come prettier than this dainty Liberty floral, www.sewingquarter.com



Bye Bye Birdie, www.atelierbrunette.com



Dahlia Petal, www.cottonreelstudio.co.uk



Daisy Shadow Pink, www.sewingquarter.com

FABRIC INSPIRATION

MADE YOU BLUSH

Libby's feminine details give us the perfect excuse to go all-out girly with blush pinks and Liberty blooms.



Lawn Games Coral Multi, www.sewingquarter.com



Country Path Red, www.sewingquarter.com



Poppy Dream B, www.alicecaroline.co.uk



Tea parties, weddings, trips to the supermarket - we want to wear this dreamy crepe everywhere! www.atelierbrunette.com

WEAR IT WITH

COLOUR CRUSH

Pep up your spring look with cherry brights and pastel pink.

Add polish with a barely-there pink mani, £7.50, www.marksandspencer.com



Swap winter berry lips for a summery coral shade, £9.50, www.marksandspencer.com



Go from day to night with a multi-strap bag, uk.accessorize.com



Tick two trend boxes with stitched florals and distressed denim, £25, www.primark.com



Cover up in a colour-pop cardigan on breezy spring days, £45, www.whitestuff.com



Just add courts for a no-effort occasion look, £130, www.jonesbootmaker.com

PSST.

Missed The Drape Cardigan pattern from issue 39? Buy it now at www.simplysewingmag.com/pattern



PLEATS, PLEASE!

Add swish to your spring-summer wardrobe with **Amanda Wyatt's** simple, easy-wear pleated skirt with an optional tie belt detail, sewn up in jersey fabric.



YOU WILL NEED

- Jersey cotton knit fabric: 1m (1yd)
- Iron-on knit interfacing: see instructions for details
- Matching thread
- Basic sewing kit

FABRICS USED

The two border prints are 95% cotton and 5% elastane from Stenzo Textiles. The stripe fabric is cotton jersey with 3% elastane. Available from www.theseencialstudio.co.uk

NOTES

- Use a 1cm (3/8in) seam allowance.
- Use a 1.5cm (5/8in) hem allowance.

Designer Amanda says: "Need a quick, simple work outfit or an easy wear for a casual look, but not worked with jersey before? Then this speedy and easy pull-on-and-go skirt will tick all the boxes – I think most of us are not too keen on having lots of gathers around the tummy area, so this simple box-pleat skirt and wide waistband will give you swish with a smooth-waist look."

MEASURING AND CUTTING OUT

Step one Measure your waist.

Step two Decide how long you want your skirt to be, measured from the bottom of the waistband to the hem of the skirt.

Step three Cut out the front of the skirt using the following calculations:

Width: half the waist measurement x 2.5 + 2.5cm (1in) (for ease and seam allowances).

Length: chosen length measurement + 2.5cm (1in) (for seam and hem allowances). If you're using a border print fabric then remember the hem allowance is 1.5cm (5/8in), so cut the bottom of the fabric this distance below where you want the border to sit.

Step four The skirt is wider at the bottom than the top to allow for a bit of flare without adding too much bulk to the waist area. The top of the skirt needs to be your half waist measurement x 2 + 2cm (3/4in) (for seam allowances). Measure this centrally across the top of the skirt then trim a diagonal line from the top to the bottom, making sure it is equal on either side.

Step five Cut the skirt back so it is identical to the skirt front.

Step six From the remaining fabric, cut the waistband. The length needs to be 5cm (2in) longer than your waist measurement for ease and seam allowances. The depth needs to be double the finished depth you want the waist band to be + 2cm (3/4in) for seam allowances. We cut ours to 18cm (7 1/8in) deep.

MAKING THE SKIRT FRONT PLEATS

Step one Measure to mark the centre of the top edge of the skirt front and call this A.

Step two Mark 5cm (2in) either side of this

centre point and call these B and C.

Step three Mark 5cm (2in) outside B and outside C and call these points D and E.

Step four Fold D and E inwards to meet A and pin into place. This creates a central box pleat.

Step five Create the side knife pleats by marking four points away from B. Each point should be spaced 4cm (1 1/2in) away from each other. Tuck point 2 to point 1 and point 4 to point 3 and pin into place.

Step six Repeat this to make two side knife pleats on the other side of the box pleat by measuring four points away from point C then folding and pinning into place as before.

Step seven The skirt front should now measure half your waist measurement plus 2.5cm (1in). Fold the waistband piece in half widthways and lay this on top of your pleated skirt front to make sure it fits. Adjust the pleats if necessary, making sure you keep them even.

Step eight Stitch these pleats into place to hold within the seam allowance and press flat.

MAKING THE SKIRT BACK PLEATS

Step one Measure to mark the centre of the top edge of the skirt back.

Step two Mark three more points to one side of the centre point, each spaced 9cm (3 1/2in) apart.

Step three To create the inverted pleat, fold point 3 over to point 1 with point 2 in the middle of them so that the pleat folds towards the centre point.

Step four Repeat this to make an inverted pleat on the other side of the centre point.

Step five Lay the folded waistband piece on top of your pleated skirt back to make sure it fits. Adjust the pleats if necessary, making sure you keep them even.

Step six Stitch these pleats into place to hold within the seam allowance and press flat.

STITCHING THE SIDE SEAMS

Step one Place the skirt front and skirt back right sides (RS) together, making sure the top and bottom edges match.

Step two Sew the side seams together. You can use a straight stitch if you wish as the seams won't have any pull on them. Alternatively, you could use a zigzag stitch, a stretch stitch or an overlocker if you have one.

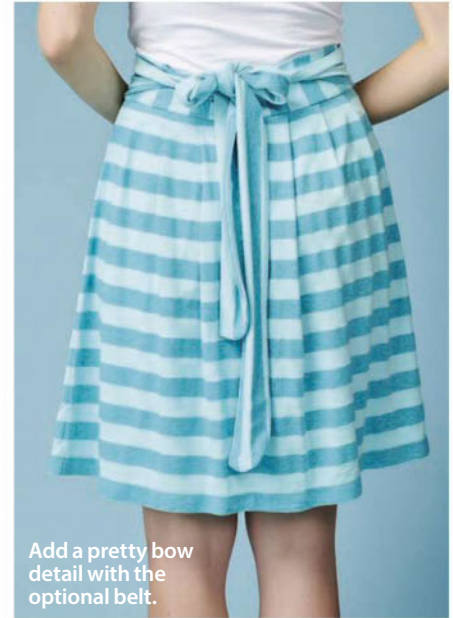
ATTACHING THE WAIST BAND

Step one Fold the waistband in half widthways with RS facing and then stitch together to form a continuous loop.

Step two Fold this in half lengthways with WS together, matching the central seams and the raw edges.

Step three Measure and mark the quarter points of the waistband, starting from the seam.

Step four Pin the waistband to the top of the skirt with RS together. Ensure you match up the waistband seam with the centre of the skirt back and the remainder of the quarter points



Add a pretty bow detail with the optional belt.

with the centre of the skirt front and the two side seams.

Step five Stitch together all the way around using a machine zigzag stitch or stretch stitch or using an overlocker.

HEMMING THE SKIRT

Step one Work a line of stitching 1.5cm (5/8in) up from the bottom raw edge of the skirt.

Step two Press the hem over to the WS along the line of stitching and press.

Step three Cut a 1.5cm (5/8in) strip of knit iron-on interfacing to fit around the skirt hem then slip it under the folded hem and press into place. This helps to stabilise the fabric and makes it easier to stitch.

Step four Topstitch into place with a single line of stitching, or you can instead use a twin needle for a more decorative effect.

MAKING A BELT TIE

This is an optional extra to add to your finished skirt as a decorative detail.

Step one This should be long enough to go around your waist and tie into a bow. We cut two 18cm (7in) wide strips across the full width of the fabric.

Step two Place the two strips RS facing and stitch together across the short ends.

Step three Press the seam open to make one long strip.

Step four If you want curved ends then cut these now, making sure they're the same shape.

Step five Fold the strip in half lengthways RS together then stitch together all the way around, but leaving a 10cm (4in) gap in the centre of the long edge for turning.

Step six Turn RS out, press and slip stitch the turning gap closed.

Step seven You can now put on your skirt and tie the belt tie around your waist to finish.

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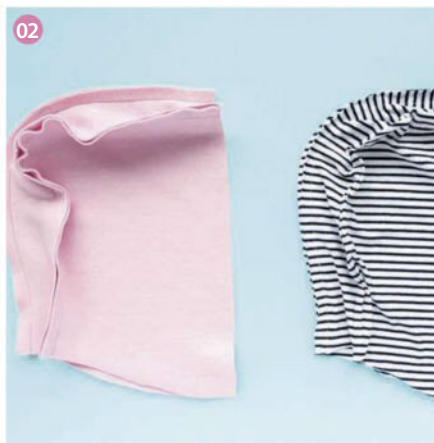
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WEEKEND WIN

Update your off-duty look with **Tilly And The Buttons'** comfy Stella Hoodie for stylish lounging from Tilly's new book.



YOU WILL NEED

- Main fabric: 115cm (45in) width x 2.4m (2³/₈yds); 150cm (60in) width x 1.6m (1³/₄yds) for all sizes
- Hood lining fabric: 115cm (45in) width x 60cm (5¹/₂yd); 150cm (60in) width x 60cm (5¹/₂yd)
- Small piece of iron-on knit interfacing for buttonholes
- Cord, jersey yarn or flat cotton tape: 1.4m (1¹/₂yd), for drawstring
- Matching thread
- Basic sewing kit

FABRIC SUGGESTIONS

- Sweatshirt fleece, French terry, stretch velour, ponte, double knit, medium-weight jersey with at least 10% crosswise stretch.

NOTES

- Use a 1.5cm (5¹/₈in) seam allowance.
- You can use a regular sewing machine as long as it has an adjustable zigzag or other stretch stitch, or you can use an overlocker if you have one.
- After sewing the seams, trim the seam allowance if you have used a regular sewing machine.

CUTTING OUT

Step one Choose your size using the size chart on the pattern envelope, then cut out all the pattern pieces according to your size.

Step two Make sure you follow the directions on the pattern pieces, laying along the grainline or positioning on the fold if the pattern piece states this. If you're using sweatshirt fleece or stretch velour, have a feel of which way the pile is lying before you decide which way up to place the pattern pieces – and make sure they're all facing the same way.

Step three Pin your pieces in place following the relevant cutting layout, then double check everything before cutting them out of the fabric you have chosen.

Step four Cut the following pieces from the main fabric:

Front bodice – cut 1 on the fold.

Back bodice – cut 1 on the fold.

Centre hood – cut 1.

Side hood – cut 2.

Sleeve – cut 2.

Cuff – cut 2.

Step five Cut the following pieces from the hood lining fabric:

Centre hood – cut 1.

Side hood – cut 2.

Step six Transfer pattern markings using a chalk pencil, dressmaker's carbon or washable pen. Snip extra notches at centre fold of neckline on

hoodie front bodice and back bodice.

Step seven Mark a buttonhole on the right side (RS) of each side hood piece.

JOINING THE SHOULDERS

Step one Lay the front bodice over the back bodice, RS facing. Pin them together at the shoulder seams, matching notches, and stitch them together.

Step two Press the seam allowances open or towards the back.

MAKING THE HOOD

Step one Trim 3mm (1¹/₈in) from the front edge of the centre hood lining and side hood linings. These are labelled on the pattern and will help the seam roll towards the inside of the hood so it's less visible. You may need to snip the notches in place again.

Step two Pin the centre hood to one of the side hood pieces along the outer edge RS together, with the front edge of the centre hood at the top of the side hood.

Step three Start by pinning the corners and notches, then ease together the curves and stitch together.

Step four Repeat with the centre hood lining and side hood lining. ⁰¹

Step five Pin the other side hood piece to the free edge of the centre hood in the same way. Stitch the pieces together.



Step six Repeat this with the hood lining. ⁰²

Step seven Trim the hood seam allowances slightly more than the lining.

Step eight Press the seam allowances open or towards the centre hood.

Step nine Cut two rectangles of interfacing a bit larger than each buttonhole and press them onto the wrong side (WS) centrally behind where the buttonholes will go.

Step ten Stitch 2cm (¾in) buttonholes at the buttonhole markings on the hood. The lining does not have buttonholes. Use the stretch buttonhole stitch if your machine has one, or use the regular buttonhole setting, lowering the thread tension a little and increasing the stitch length to about 0.7mm. ⁰³

JOINING THE HOOD AND LINING

Step one Place the hood and lining RS facing and pin them together around the front edge, matching seams and notches but leaving the neckline unpinned. ⁰⁴

Step two Stitch the front edges together then trim one seam allowance slightly more than the other to reduce bulk.

Step three Press the seam allowances open or towards the lining.

Step four Fold the lining to the inside of the hood so the WS are facing each other.

Step five Press the front edge seam, rolling it in slightly towards the lining side so the seam will

be hidden on the inside of the hood, and pin the lining in place around the front edge.

Step six Using a sewing machine and a 2.5mm straight stitch, topstitch the hood and lining 2cm (¾in) from the front edge. ⁰⁵

Step seven Pin the lining to the hood along the neckline with WS still facing each other, matching seams and notches.

Step eight Tack together using a long zigzag stitch 4-5mm long by 2.5mm wide, working it 1cm (¾in) from the edge.

ATTACHING THE HOOD

Step one Lay the bodice out flat, RS up. Pin the hood and lining to the bodice around the neckline, matching notches. Make sure the front edges are flush together at the centre front of the neckline. It helps to tack these edges first using a 1cm (¾in) seam allowance.

Step two Stitch the hood and lining to the bodice neckline, taking your time to ensure the layers are lying flat under the needle and the front edges of the hood stay flush together. ⁰⁶

Step three Trim the bodice neckline seam allowances by 5mm (¼in).

Step four Press the bodice and hood neckline seam allowances to the inside of the bodice on both the WS and RS of the fabric.

Step five Using a 2.5 x 2.5mm zigzag or twin needle, topstitch the seam allowances to the neckline 1cm (¾in) from the seam to keep them

hidden on the inside of the hoodie.

ATTACHING THE SLEEVES

Step one Lay the bodice out flat, RS up. Place the sleeves on top of the bodice, RS together, and pin them into the armholes, matching notches. The front and back of the sleeve are identical, so don't worry about which sleeve goes into which armhole.

Step two Stitch the shoulder seams then press the seam allowances open or towards the sleeves, whichever you prefer. ⁰⁷

STITCHING THE SEAMS

Step one Fold the bodice and sleeves RS together and pin the front to the back along the side seams and sleeve underarm seams, matching notches and the shoulder seam. ⁰⁸

Step two Starting at one of the sleeve hems, stitch in one continuous line along the underarm seam and the side seam.

Step three Repeat this on the other side then press the seam allowances open.

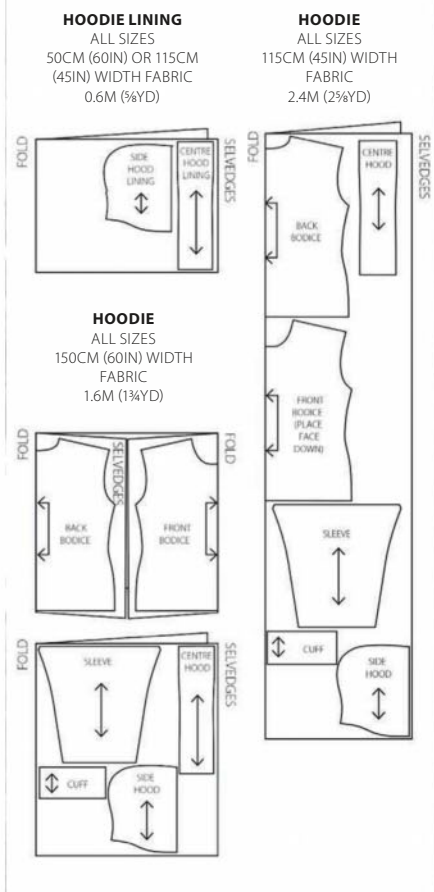
MAKING THE CUFFS

Step one Fold each cuff in half widthways with RS facing and pin together at the short ends.

Step two Stitch the seams on each then press them open.

Step three Fold each cuff in half lengthways with WS together, and press the fold. ⁰⁹

CUTTING LAYOUT



SIZE CHART

BODY MEASUREMENTS

(UK SIZE)		1	2	3	4	5	6	7	8
BUST	cm	76	81	86.5	91.5	96.5	101.5	106.5	112
	in	30	32	34	36	38	40	42	44
WAIST	cm	61	66	71	76	81	86.5	91.5	96.5
	in	24	26	28	30	32	34	36	38
HIPS	cm	84	89	94	99	104	109	114	119.5
	in	33	35	37	39	41	43	45	47

FINISHED GARMENT MEASUREMENTS

BUST	cm	89	94	99	104	109	114	119	124
	in	35	37	39	41	43	45	47	49
WAIST*	cm	81	86	91	96	101	106	111	116
	in	32	34	36	38	39¾	41¾	43¾	45¾
HIP	cm	92	97	102	107	112	117	122	127
	in	36¼	38¼	40¼	42¼	44	46	48	50
LENGTH FROM NAPE	cm	57.3	57.9	58.5	59.1	59.7	60.3	60.9	61.5
	in	22¼	22¾	23	23¼	23½	23¾	24	24¼

ATTACHING THE CUFFS

Step one Slip a cuff over the end of each sleeve RS together, aligning raw edges and seams.

Step two Pin the cuffs in place – the cuffs are a little smaller than the sleeves to create a snug fit at your wrist, so you'll need to stretch them slightly to fit. ¹⁰

Step three Stitch the cuffs to the sleeves, gently stretching the cuffs between each pin to fit the sleeve hems. ¹¹

Step four Press the seam allowances towards the sleeves, then press the cuffs away from the sleeves so they lie flat.

FINISHING OFF

Step one You can either overlock the hem edge or leave it raw before you hem.

Step two Fold the edge under by 3cm (1¼in) to the inside of the hoodie, pressing and pinning it into place.

Step three Topstitch the hem with a 2.5cm (1in) hem allowance using a 2.5 x 2.5mm zigzag or a twin needle.

Step four Attach a large safety pin to the end of the drawstring cord or tape and thread it through one of the buttonholes, all around the channel in the hood and then out through the other buttonhole.

Step five Cut the drawstring to your preferred length and tie a knot near each end. ¹²



The fab Stella Hoodie pattern is taken from Tilly Walnes' latest book, *Tilly And The Buttons: Stretch!* On sale in March, priced £22.50 from www.quadrille.co.uk

PINUP

Try a drapey twist on a classic tee with The Drape Top pattern.

**CLICK
HERE!**

**TO BUY THIS PATTERN
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**WHILE STOCKS
LAST**

After months of living in chunky knits, we can't wait to get our spring clothes out of storage – and add to our collection with some stylish new me-mades too, of course! First on our list is this issue's Drape Top by Rosee Woodland, an update on a classic tee with an elegant self-faced cowl neck and simple silhouette. It's a speedy make designed for stretch fabrics and can be sewn up on your sewing machine – so no overlocker required. Now, excuse us while we head to the fabric shop to browse the jerseys – we've got spring sewing to do!



Ideas often come from gaps in Heather's own wardrobe – the Kalle shirt dress was originally a self-drafted design made for a holiday.



A SEWING LIFESTYLE

From fast-fashion addict to sewing advocate: Heather Lou changed her life (and her wardrobe) when she started making her own clothes in 2011. Now she helps others to create the garments they dream of with her pattern label Closet Case Patterns.

Written by Judy Darley.

Contemporary-yet-timeless designs with easy-fit, easy-wear silhouettes and thoughtful details have made Closet Case Patterns a firm favourite with stitchers (us included!), yet it's also the ethos behind the brand that has won our hearts – this indie label offers substance *and* style. Its founder Heather Lou is dedicated to empowering makers to sew the clothes they dream of but can't find in shops, through confidence-boosting sewing patterns and online tutorials that are aimed at helping you achieve more with your skills than you ever thought possible.

Heather's connection to the craft can be traced back to her childhood in Canada. Her mum "made a lot of her own clothes in the

1980s and showed me the basics when I was around ten or so," but in the following years Heather drifted away from stitching as other interests took hold, and she channelled her creativity into an interior design career.

In the end, Heather's return to sewing came from a desire to take a step back from consumerism while feeding her creative side. "I didn't sew from an actual pattern until 2011," she says. "That was the year I decided to teach myself to sew so I could get out of debt and stop shopping for clothes."

FASHION FOLLOWER

Heather's sew-it-yourself revelation was prompted by her addiction to fashion, and on the About page of her site she describes

the tipping point that kicked off her sewing journey: "My closet was packed with ill-fitting clothes I couldn't get rid of, I was mindlessly racking up debt I kept making excuses for, and my creativity was trying to fit the mold instead of expanding into its potential."

The answer was a solution that would harness her natural inventiveness while still providing her with a way to express herself through clothing. Watching her mum make clothes from an early age ("I'm remembering a few wild power suits with crazy shoulder pads") seeded Heather with the knowledge that there was an option beyond mass-produced high-street ware – clothes that fitted well, matched up to the originality of the garments she fantasised about, and that

A GOOD READ

would feed her happiness rather than drain it. The transformative power of clothes was among the many attractions for Heather. "I've always loved fashion and have put a lot of thought and effort into getting dressed since I was young," she says. "What seemed so magical about sewing at the beginning – and continues to feel magical all these years later – is the ability to have an idea and then actually make it happen, rather than walking around a mall hoping that the exact thing you have in mind is just going to fall into your lap. I love the agency and power of sewing."

At the time she started getting serious

"I LOVE TEACHING! IT'S SO GREAT TO BE IN A ROOM FILLED WITH PEOPLE WHO LOVE TO SEW AS MUCH AS I DO. MOST OF MY IN-PERSON CLASSES ARE FOR JEANS-MAKING."

about garment-making, Heather was often drawn to buying vintage clothes, "so I was also excited to make vintage-inspired dresses that fit me, in beautiful fabrics instead of the polyester ones you find in thrift shops."

PERFECT TIMING

When she launched her debut pattern, Heather had no intention of turning her designs into a business, but the sewing public had other ideas. "I had a lot of requests to release a pattern of a swimsuit I drafted, and decided to do it almost on a lark, not realising at the time how much time it would take to release," she says. "It took about a year after that to slowly realise that I could create a pattern business."

Aptly named Bombshell, that swimsuit is still an immensely popular make at Closet Case Patterns. "At the time I started there weren't as many indie pattern designers, and I had a point of view and a sense of style that I didn't see wholly represented on the market," she says. "The timing was simply right. Now with all the competition out there, I'm not sure I would have felt as confident to just dive in and get started."

Heather particularly relishes the sewing classes she runs as part of the Closet Case business. "I love teaching!" she exclaims. "It's so great to be in a room filled with people who love to sew as much as I do. Most of my in-person classes are for jeans-making, and so I especially love watching people enter a class nervous and a little scared, and leave filled with confidence and joy that they actually made jeans. By the end of the last day we're all a little tired, but I still get emotional when I see everyone try on jeans that fit them beautifully." Teaching also serves as a valuable learning process for Heather. "Teaching helps me understand



Left: Heather has recently moved Closet Case HQ into a light and airy new studio space and is "thrilled to have some room to grow."

Below: The Closet Case pattern collection reflects Heather's passion for encouraging sewists try new techniques and garments, from piped pyjama sets and jersey tees to practical anorak coats and slim-fit jeans.



A GOOD READ



The so-swishable Charlie Caftan is just the kind of breezy style we love to wear on summer hols.

where people struggle in the fitting and construction process," she says. "I've learned so much about fitting different bodies, and how to make our patterns easier to use and understand. It's one thing to design a pattern in relative seclusion – it's quite another to see it made in front of you by a group of people in real time. It makes our patterns better."

With an ever-growing collection of step-by-step guides, classes and patterns, Heather is determined to share her passion for needle and thread far and wide. "My number one goal is always to make sewing as accessible and confidence-boosting as possible," she says. "Our focus tends to be on intermediate level patterns, and I fiercely believe that anyone of any level can make anything, so creating as many resources as possible to help people achieve their sewing goals is critical, be it tutorials, sewalongs, or online courses for our more involved projects. It's about removing barriers to access, so there's no excuse not to tackle that exciting project."

PERSONAL EXPRESSION

Heather's wardrobe has evolved in line with both her sewing skills and her day-to-day lifestyle. "It's changed a lot since I started sewing," she says. "Since I have to make a lot of decisions day to day, I now find myself gravitating towards a simple, more minimal wardrobe in the last few years. I don't have the time or energy to spend a lot of time agonising over what to wear. I prefer

separates, mostly unstructured silhouettes, neutral colours so everything mixes and matches together effortlessly, and natural fibres like silk and cotton. Comfort is key, as is layering, and pants (or trousers). They are my favourite things to wear and to sew."

Inspiration comes from everywhere for Heather. "Generally, the genesis of a pattern starts with something I feel is missing in my own wardrobe, but once I get into the research and development mode, I look

"TO BE AT MY MOST PRODUCTIVE AND CREATIVE, I NEED LOTS OF NATURAL LIGHT, A WELL-OILED SEWING MACHINE, A STURDY DRESSFORM AND GREAT MUSIC."

everywhere – magazines, Pinterest and people on the street," says Heather. "I think a lot about detail and construction so I also like to go to fancy department stores and examine things in the dressing room."

Craft blogs also feed her interest. "Some of my favourite sewing blogs are Secondo Piano (www.secondopiano.space) by Sasha, Sallie Oh (www.sallieoh.blogspot.com), Handmade by Carolyn (www.handmadebycarolyn.com.au) and Ada Spragg (www.adaspragg.com). I also like www.designsponge.com, www.stylebyemilyhenderson.com and www.abautifulmess.com, although these are not necessarily craft-centric blogs."

abautifulmess.com, although these are not necessarily craft-centric blogs."

To keep her work life contained, Heather is determinedly efficient about only working in her studio. "I used to work from home but since separating the two spaces, I feel much more clear-headed and focussed when I'm in work mode," she says. "If I'm going to be at my most productive and creative, I need lots of natural light, a well-oiled sewing machine, a sturdy dressform and great music or an interesting podcast in the background."

EMBRACING MISTAKES

As an enduringly curious sewist, Heather often experiments with her creations. This ensures a healthy amount of trial and error along the way. "I make mistakes all the time!" she exclaims. "My students are reassured when they hear me swearing at my sewing machine in class – nobody who works hard at what they do does it perfectly all the time. Part of any hobby that has a big learning curve is just to accept that mistakes are part of the process. You learn from them, they make you better, and they don't stop once you reach an 'advanced' sewing level."

One important lesson she's learnt is to know when to let an idea go. "I have lots of abandoned ideas in the pattern graveyard," Heather admits. "I've started and stopped so many projects behind the scenes. Either the timing didn't feel right, or something similar is released, or I lose the energy to see it

A GOOD READ



Below: When she's not designing new Closet Case patterns, Heather makes sure she can "stay connected on a personal level to the craft" by getting involved in projects like The Refashioners annual upcycling challenge.



through. I've become less hard on myself about these 'failures', since I think all of it is an important part of the creative process. Not every baby idea is destined to grow up."

With deceptively simple garments at the heart of her design ethos, it's no surprise that construction methods are a keen interest for Heather. "I want garments to look great inside and out, so I spend time researching the best methods for doing things," she says. "This often means French and flat fell seams and bar tacks. I also have a real fondness for topstitching; I think most of our patterns feature some sort of topstitching element. It makes everything look more professional and polished." A very particular set of tools is essential for achieving this. "I could not live without my Clover Chaco liners, buttonhole chisel and duckbill scissors for grading."

SPACE TO SEW

Making time for personal sewing projects is key for Heather. "Sewing calms my anxiety, channels my creativity, and lets me focus and be present," she comments. "It has consumed most of my personal time for many years, but since I started my business I have less time to sew for myself. I'm making an effort this year to designate sewing time each week to my own projects – it's important for me to stay connected on a personal level to the craft."

Heather is no longer the follower of trends she once was, but that doesn't mean they don't influence her output. "I'm enjoying

what I call California Chic, a trend I've been seeing for a few years," she says. "Its focus is on natural fibres, unstructured silhouettes and a bit of 1970s attitude. It's comfortable without being sloppy, and it's about how the wearer feels in their clothes, versus making some sort of external statement to the world." That's a trend we're keen to embrace. "It's something I see a lot more in North America," says Heather. "Europe seems to be in a different place fashion-wise, although I loved all the cool, androgynous minimalism I saw in London this year. Londoners know how to rock a practical shoe."

Current adventures include a new studio space for the Closet Case crew. "I've found a big, bright studio with flexibility for photo and video shoots and am thrilled to have some room to grow," says Heather. "I've slowed my teaching down a lot because I'd like to focus on hosting sewing workshops in Montreal, and as always we have great patterns and courses in the pipeline."

Having a separate workspace has been positive in other ways, too. "I've rediscovered the joys of home," Heather says. "I'm enjoying cooking and decorating, making my home as calm and cosy as possible. I like to sit in my hammock chair and read or knit, and when I'm itchy to make something during my off-time, I've been working on a quilt and teaching myself macramé."

See more at www.closetcasepatterns.com and on Instagram @closetcase.patterns



HEATHER'S STITCHING ADVICE

"Don't be scared of failure. Embrace it, because it will help you be a better maker. And fear does not belong in the sewing room – this is the one place where you should feel safe and free to experiment and make mistakes."



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QUICK FIX

Stitch a new spring wardrobe staple with **Jennie Jones'** speedy jumper-to-cardigan update.

MAKE YOUR OWN IN UNDER AN HOUR!



"We've left our cardi open for a relaxed, drapery fit, but for a practical extra detail add buttonholes and buttons to fasten your cardigan."

YOU WILL NEED

- Jumper
- Fabric scraps
- Matching thread
- Basic sewing kit

CUTTING THE JUMPER

Step one Measure the centre point of the front of your jumper and mark with pins or chalk.

Step two Cut along this line, making sure that you only cut through the front of the jumper.

MAKING THE FABRIC STRIPS

Step one Measure the length of the jumper front and cut two strips of fabric 8cm (3 $\frac{1}{8}$ in) longer than this and 6cm (2 $\frac{3}{8}$ in) wide.

Step two Fold one long edge of each strip under by 1.5cm ($\frac{5}{8}$ in) to the wrong side and press.

ATTACHING THE FABRIC STRIPS

Step one Place the long unfolded edge of one strip right sides (RS) together down one cut edge of the jumper front, matching raw edges and placed centrally down the length.

Step two Sew into place using a 1.5cm ($\frac{5}{8}$ in) seam allowance.

Step three Fold the folded edge of the strip over to meet the raw edge of the strip so it is RS together at the bottom.

Step four Stitch the strip together across the lower edge in line with the jumper bottom.

Step five Repeat this at the top of the jumper, keeping a straight line, rather than following the V-shape if you're using a V-neck jumper.

FINISHING OFF

Step one Turn the strip RS out, tucking the top and bottom fabric edges in, and press.

Step two Pin the strip in place all down the front of the jumper so the turned-under edge of the strip encases the cut edge of the jumper.

Step three Topstitch the strip into place from the RS.

Step four Repeat to attach the other strip on the other side of the jumper.



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— • PINTUCKS • —

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LEARN THE TECHNIQUE

Pintucks are parallel folds of fabric which can be used to provide fullness in a garment or added to both garments and home projects as a decorative finish. Pintucks only have a few millimetres of fabric in them so you will need to allow a little extra fabric to the finished piece to allow for this.

STITCHING WITH JERSEY

Step one Using a ballpoint or stretch needle, practice sewing your jersey fabric on a remnant first to get the feel of how much stretch it has.

MARKING THE FABRIC

Step one If your fabric is striped and you want to follow the stripes then they act as a useful guide for your sewing lines. Cut out a bigger fabric piece than you need for working the pintucks on as it's easier to cut it down to fit the pattern piece. **01**

Step two If you're sewing pintucks into a plain jersey, mark lines on your fabric with a fabric marker or chalk. Lines spaced 4.5cm (1 $\frac{7}{8}$ in) apart work very well for pintucks sewn 1cm ($\frac{3}{8}$ in) from the folded edge.

Step three Mark the lines for all your pintucks on the wrong side (WS) of the fabric.

STITCHING PINTUCKS

Step one Fold the fabric with the WS together, matching up the two lines you've drawn. Tack and then press into place.

Step two Stitch the fabric together 1cm ($\frac{3}{8}$ in) from the folded edge to make one tuck or follow the stripes if you prefer.

Step three Continue to fold the fabric with WS together and sew parallel rows of pintucks until you have a piece of pleated fabric large enough to fit your desired pattern piece onto. **02**

PRESSING THE PINTUCKS

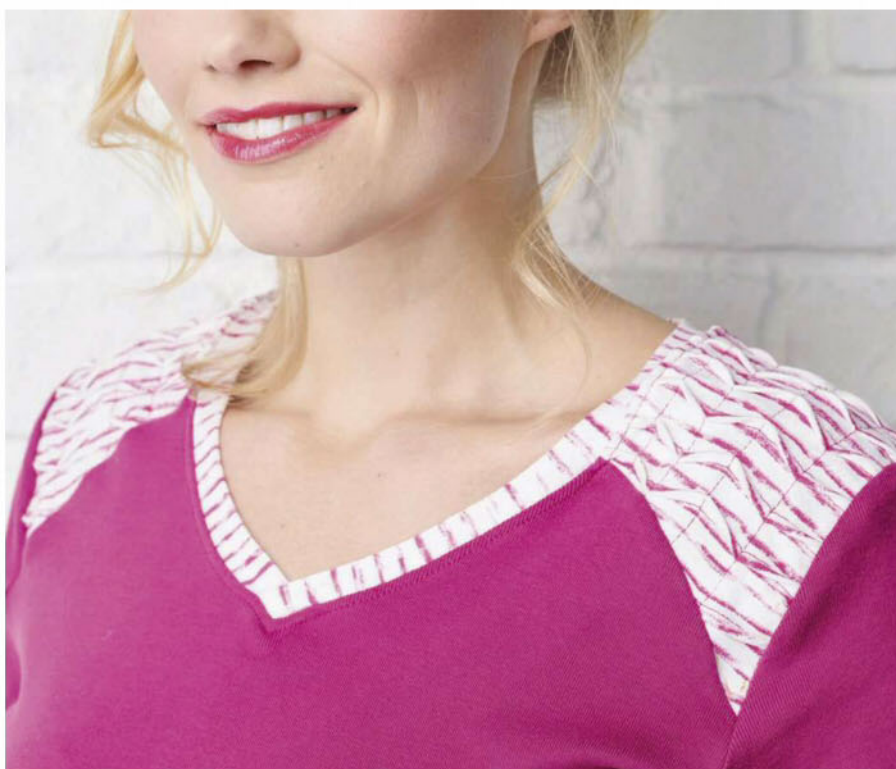
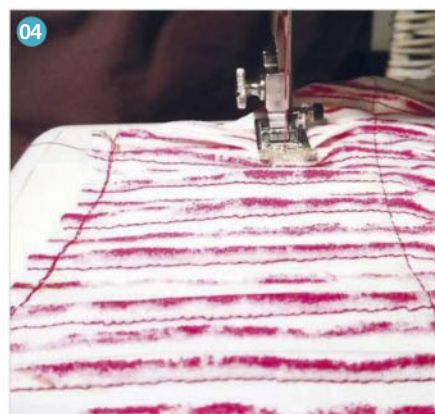
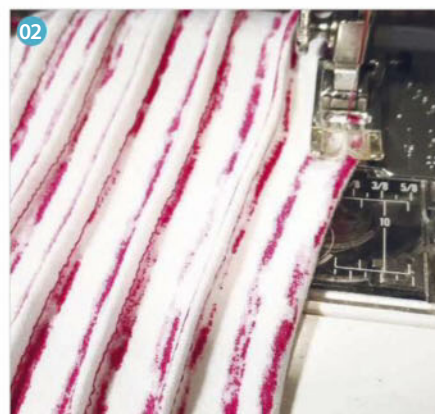
Step one Press the pintucks and tack them in place in opposite directions on each side so that they form a twist in the middle.

Step two You can do this by machine, but make sure you stitch within the seam allowance so that these stitches won't be seen later when you insert the panel. **03**

ADDING DETAIL

Step one For an added textured effect, sew lines of straight stitch from the top to the bottom of your pintucked fabric. Stitch slowly and carefully to make sure that the pintucks lie flat as you stitch over them and that they're facing in the direction you want them to. **04**

Step two Fold the pintucks in opposite directions on each row as you go to keep the twisted effect.



MAKE A PINTUCK TEE



YOU WILL NEED

- T-shirt: short-sleeved to fit you, for inserting panels
- T-shirt: to cut up and use for panels
- Matching thread
- Basic sewing kit

MAKING A PATTERN PIECE

Step one With your T-shirt either on a body or dress stand, mark your desired shoulder panel seam lines with chalk or a fabric marker. **01**

Step two Place the T-shirt on a flat surface and with pattern paper on top, trace off the seam lines of the existing neckline and sleeve seam. **02**

Step three Trace off the new seam lines you've marked onto the T-shirt. **03**

Step four Make a mark at the sleeve head position. This mark will match to a mark you make on the shoulder panel where the original shoulder seam was.

CUTTING THE T-SHIRT

Step one Unpick the seams of the sleeve and neckline just beyond where your new shoulder panel will be inserted. Most factory-made

T-shirts are constructed with a four-thread overlocking stitch. A quick way to unpick this is to snip and pull out the two straight stitches, so the looper stitches will then come undone.

Step two Depending on the way your existing T-shirt neckline has been made, you may find it simpler and more stylish to cut a new neckline instead of doing a lot of unpicking.

Step three Fold the T-shirt in half, matching the centre front (CF) and centre back (CB). Cut your new neckline.

Step four Adjust the shoulder panel to take into account a new neckline if you're changing it.

Step five Place your paper pattern on top of the shoulder area of the T-shirt and mark around it. Cut 1cm (3/8in) inside your marked lines. **03**

MAKING THE PINTUCK PANEL

Step one Cut a piece of jersey from the other T-shirt which you want to use for the inserted pintuck panel and work a series of pintucks in it following the instructions on page 56. A sleeve is ideal for this.

Step two Place your pattern piece for the shoulder panel on top of the pintucked fabric and mark around it. Cut 1cm (3/8in) away from the

marked line – this is your seam allowance. If your fabric has a two-way stretch, adding a piece of lightweight fabric as a backing will give it stability and make it easier to sew. **04**

Step three Machine tack all the way around the edge of the pintucked shoulder panel, folding the pintucks in opposite directions on either side as you sew. **05**

Step four For an added, textured effect, sew additional lines of stitching through the pintucks, again folding the pintucks in opposite directions as you sew.

INSERTING THE PANEL

Step one Sew the pintuck panel into the T-shirt with right sides (RS) together and matching the corresponding front and back seams using a 1cm (3/8in) seam allowance.

Step two Neaten the seam with a machine zigzag stitch or an overlocker.

Step three Re-insert the sleeve then re-attach the neck band.

Step four You can add a new neck band if you prefer using a strip of contrast fabric stretched to fit. Tack this in place first before sewing with stretch stitch and neatening to finish. **06**



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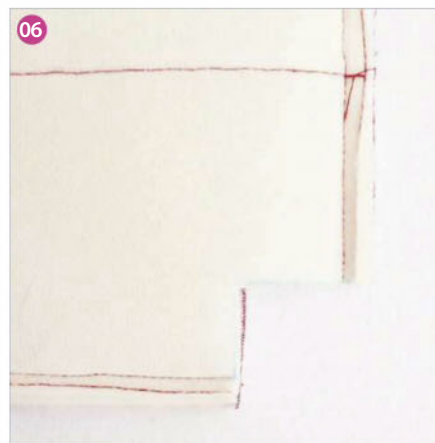
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CHERRY PICKED

Sew an everyday tote for summer in rich red shades with **Debbie von Grabler-Crozier's** boxed-corner bag tutorial.



YOU WILL NEED

- Fabric A: 70x112cm (28x44in)
- Fabric B: 50x112cm (20x44in)
- Lining fabric: 100x112cm (40x44in)
- Medium-weight iron-on interfacing: 60x90cm (24x36in)
- Iron-on wadding: 90x90cm (36x36in)
- Foam interfacing: 100x72cm (40x28in)
- Heavy duty zip: 46cm, bag top
- Zip: 18cm, back pocket
- 4 rectangle rings: 2.5cm (1in)
- Twist lock: (2x4cm) (¾x1½in)
- Basic sewing kit

FABRICS USED

The fabrics used are from Art Gallery Fabrics. For stockists visit www.hantex.co.uk/agf

NOTES

- Use a 5mm (¼in) seam allowance unless otherwise stated.
- Download the templates from www.simplysewingmag.com/downloads

CUTTING OUT

Step one Download the three bag templates and cut them out.

Step two From Fabric A cut:

Top section: cut two using template A, cutting the fabric on the fold as shown.

Centre sections: cut two, 25x39cm (9⅞x15⅜in).

Main flap: one piece using template B.

Step three From Fabric B cut:

Handles: cut two, 7x60cm (2¾x23⅝in).

Tabs: 7x40cm (2¾x15⅜in).

Zip tabs: cut two, 5x5cm (2x2in).

Bottom sections: cut two, 10x39cm (4x15⅜in).

Flap trim: 18x26cm (7⅞x10¼in).

Front pocket: 20x22cm (7⅞x8¾in).

Step four From the lining fabric cut:

Front and back lining: cut two, 50x50cm (20x20in).

Zip tabs lining: cut two 5x5cm (2x2in).

Flap lining: 28x20cm (11x7⅞in).

Front pocket lining: 20x22cm (7⅞x8¾in).

Zip pocket: 40x22cm (15¾x8¾in).

Slip pockets: cut four 17x22cm (6¾x8¾in).

Step five From the medium-weight iron-on interfacing cut:

Handles: cut two, 7x60cm (2¾x23⅝in).

Tabs: 7x40cm (2¾x15⅜in).

Zip tabs: cut two, 5x5cm (2x2in).

Main flap: one piece using template B.

Flap trim: one piece using template C.

Front pocket: 18x20cm (7⅞x7⅞in).

Slip pockets: cut two, 15x20cm (6x7⅞in).

Step six From the iron-on wadding cut:

Top section: cut two using template A, cutting the fabric on the fold as shown.

Centre section: cut two, 25x39cm (9⅞x15⅜in).

Bottom section: cut two, 10x39cm (4x15⅜in).

Main flap: one piece using template B.

Flap lining: 28x20cm (11x7⅞in).

MAKING THE HANDLES

Step one Press a strip of handle interfacing to the wrong side (WS) of a strip of handle fabric.

Step two Fold the fabric in half lengthways with WS together and press. Open it out and fold the long edges to meet in the centre, then fold in half again and press. Topstitch down both long edges then trim the short ends.

Step three Repeat this process to make the other handle.

MAKING THE TABS

Step one Make up the tab strip in the same way as the handle strips, but once the strip is topstitched cut it into four pieces each measuring 8cm (3⅞in) in length for the tabs.

Step two Thread one tab through a rectangle ring and fold the top of the tab over by 3cm (1¼in) and clip.

Step three Fold the other end up so that the two raw ends are touching and clip, then tack or glue the ends into place. **01**

PREPARING THE TOP ZIP

Step one Press the zip tabs interfacing onto the WS of each of the zip tab fabric pieces.

Step two Place one zip tab and one lining zip tab right sides (RS) together and place them over the end of the bag top zip at the slider end.

Step three Sew across them just outside the teeth, then flip the fabric pieces over so they face away from the teeth and topstitch across.

Step four Repeat this at the other end of the zip, but positioning the tabs so that the teeth measure 44cm (17 $\frac{3}{8}$ in) between the two stitched tabs. Trim off the excess zip after this.

Step five Trim both tabs to the width of the zip tape and 3cm (1 $\frac{1}{4}$ in) long. The zip is now 50cm (19 $\frac{3}{4}$ in) long from start to finish.

MAKING THE BAG SECTIONS

Step one Press one top section iron-on wadding to the WS of one top section fabric. Repeat with the centre sections and bottom sections to make all three bag front pieces.

Step two Repeat this to make all three sections for the bag back.

MAKING THE FLAP

Step one Press the main flap iron-on wadding to the WS of the main flap fabric then press the main flap interfacing on top.

Step two Press the flap lining iron-on wadding to the WS of the flap lining fabric.

Step three Press the flap trim interfacing centrally to the WS of the flap trim fabric. Cut the fabric level with the outer curved edge but extending 2cm ($\frac{3}{4}$ in) outside the inner curved edge of the interfacing. **02**

Step four Clip the inner curve to reduce bulk and fold it over the interfacing. **03**

Step five Lay the flap trim onto the interfaced main flap and line up the bottom edges. Topstitch the inner sides and curve only.

Step six Neaten up the outer edges then lay the flap RS together with the interfaced flap lining.

Step seven Sew the sides and curve around the outer edge, leaving the top straight edge open.

Step eight Clip the curves and turn RS out. Press so that the seam lies right on the edge then topstitch all around the curved outer edge.

Step nine Attach the female half of the twist lock to the bottom of the flap trim following the manufacturer's instructions. **04**

Step ten Tack the top straight edge closed.

MAKING THE FRONT POCKET

Step one Press the front pocket iron-on interfacing to the centre of the WS of the front pocket fabric.

Step two Place the pocket and pocket lining RS facing and sew together down the sides and across the top, stitching right on the very edge of the interfacing.

Step three Trim the seam allowance to 5mm ($\frac{1}{4}$ in) and clip corners. Turn RS out and press.

Step four Measure down 4.5cm (1 $\frac{7}{8}$ in) from the

top and attach the male half of the twist lock in the centre of the pocket.

Step five Place the pocket RS up on the RS of the centre section. Line up the bottom raw edges and place it centrally across. Topstitch in place down the sides.

ASSEMBLING THE FRONT

Step one Place the pocket flap RS up on the RS of the centre section, matching raw edges and placed centrally across. Check that the lock parts match up, adjusting the positioning if necessary, then tack into place.

Step two Place the top section RS facing with the top of the centre section and stitch together, trapping the flap raw edge.

Step three Place the bottom section RS facing with the bottom of the centre section and stitch together, trapping the pocket base raw edge.

Step four Lay the pieced front onto a piece of foam interfacing that is slightly larger than the front panel. Machine tack all the way around within the seam allowance then trim the foam interfacing level with the fabric edge.

Step five Topstitch along the bottom of the top section and the top of the bottom section, stitching through all layers.

Step six On the curved top section, measure 10.5cm (4 $\frac{1}{8}$ in) in from either side and 6cm (2 $\frac{3}{8}$ in) up from the top of the middle section and pin then topstitch two of the prepared rectangle ring tabs in these positions.

Step seven Use the finished front as a template to cut out two pieces of lining fabric for the front and back lining.

MAKING THE BACK ZIP POCKET

Step one Stitch the top section RS together to the centre section then stitch the bottom section RS together to the centre section to form the whole bag back.

Step two Take the front pocket lining fabric and on the WS measure down 3cm (1 $\frac{1}{4}$ in) and draw a long box 1cm ($\frac{3}{8}$ in) deep by 18cm (7 $\frac{1}{8}$ in) long. This is the sewing line for the zip box pocket.

Step three Draw another line through the centre with angles at each end for the cutting line. **05**

Step four Pin the lining RS together centrally onto the pieced back so the top of the lining is level with the top of the centre section.

Step five Sew around the sewing line and cut along the cutting line including the angles. 'Post' the lining through the hole and smooth it out on the back so that it sits perfectly.

Step six Pin the zip beneath the zip box so the teeth show through then topstitch in place.

Step seven Finish the pocket by bringing the short ends together and sewing the sides and bottom of the pocket lining.

ASSEMBLING THE BAG

Step one Attach the back panel to a piece of foam interfacing and stitch and trim in the same way as for the bag front.

Step two Stitch two prepared rectangle ring tabs on the top section in the same positions as the front.

Step three Pin the bag front and back RS together, matching the seams. Stitch together down the sides and base.

Step four Measure and cut a 2.5cm (1in) square from each bottom corner. The square should be measured from the seam lines. **06**

Step five Pinch one cut out square so that the seams line up perfectly and stitch across to box the corner. Repeat for the other side.

Step six Pin then tack the prepared zip RS together with the curved top edge. Clip small notches in the zip tape to help it curve easier then stitch into place.

MAKING THE SLIP POCKETS

Step one Press one slip pocket interfacing centrally to the WS of one slip pocket fabric.

Step two Pin this RS together with an uninterfaced slip pocket fabric piece.

Step three Sew together all the way around the very edge of the interfacing, leaving a turning gap in the centre of the bottom edge.

Step four Trim the seam allowance back, clip the corners, turn the pocket RS out and press.

Step five Pin the pocket to the RS of the lining front 15cm (6in) down from the top and centrally across. Topstitch down the sides and across the bottom.

Step six Topstitch vertical lines in whatever spacing you prefer through the pocket to divide it into sections and to stop it from sagging.

Step seven Repeat this to make and attach another slip pocket to the lining back.

LINING THE BAG

Step one Place the lining front and back RS facing and stitch together down the sides and across the bottom, but leaving a turning gap in the centre of the bottom seam.

Step two Pull the lining over the outer so they are RS together and pin then tack together around the zip. The ends of the zip are a little fiddly so you may prefer to do this by hand.

Step three Turn the bag RS out then slipstitch the turning gap closed.

Step four Push the lining down into the bag and topstitch around the top edge along the zip.

FINISHING OFF

Step one Slip the short ends of one handle through the rectangle rings on the bag front then turn under the raw ends and sew securely into place by hand.

Step two Repeat on the bag back to attach the other handle.

Step three Make a tassel by winding yarn around a piece of cardboard then tying off the top. You can also add ribbon and beads to decorate if you wish.

Step four Attach the tassel to the zip slider to finish your bag.



"With A new Design OR collection, I LOOK AROUND My own home AND think 'wHAT is MISSING?'"



Transform your home into a print-lover's paradise with statement pieces like this bright wallpaper by Lucy Tiffney.



MAKE YOUR HOME A HAVEN

A few thoughtfully designed and crafted items can transform your home into a place that's a pleasure to spend time in. We've picked out five designer-makers who are sure there's no place like home.

Written by Judy Darley.

Florrie+Bill's upholstered chairs and cushions are "practical, high-quality" and contemporary.

Get cosy the artisan way with hand-woven textiles in a modern geometric design by Rowenna Mason.



It's time to throw some shade! We love the subtle simplicity of this screen-printed design by Sally Imbert of Sally Dove.



We like to think of our home as a curated space filled with all the things we love, be it our own handmade homewares, treasures from our travels or beautifully crafted pieces by indie designers. When we want to bring a touch of individuality and personality to our home, it's the latter we seek out first – and luckily there are myriad makers we can turn to when we fancy freshening up our space. Indeed, if you set your heart on it, you could style up your home in artisan homewares from floor to ceiling; from cosy blankets that double up as works of art, to revamped furniture and shades that glow with divine details. We meet five creative makers taking traditional techniques and reinventing them for contemporary living, using skills we aspire to emulate.

Photo top: www.lucytiffneyshop.com; Centre: www.florrieandbill.com; Bottom right: Yeshen Venema; Bottom left: www.sallydove.co.uk

The Fable & Base collection includes soft furnishings, hand-printed fabrics by the metre and custom designs.



Francesca Baur sees textiles as "a piece of artwork."

ILLUSTRATED LIVING

If there's one thing we can never have too much of in our home, it's print – from vintage florals to modern designs and everything in between, we'll happily fill every room with patterns of all kinds. Francesca Baur's screen-printed botanicals not only feature on home accessories and bespoke furnishings, but are also available as fabric by the metre for us to get creative with ourselves – so plenty of ways for us to play with prints here!

Her brand, Fable & Base (www.fableandbase.co.uk), was launched in 2015. She brings her ideas to life on "a six-metre repeat print table in the studio, which enables me to screen-print fabric by the metre using large format screens. I have a large exposure unit so I can use the photo stencil technique to transfer my designs onto the screens." This studio set-up means she's able to create custom prints. "I offer a bespoke service for colour-matching my designs to suit a client's interior. I like to see my textiles as pieces of artwork rather than a conventional off-the-roll length of fabric. Using my hand-printed artisan fabric lengths for curtains and blinds is a great way to show a piece of art. I love the

idea of the print becoming the story on the cloth, and a great conversational piece."

She has an instinctive approach to design. "I'm intuitive in the way I work and look for narratives that I can translate into the cloth by looking closely at my surroundings. I like to forage and walk to collect ideas, which I explore using a sketchbook. I then develop ideas using Photoshop and Illustrator before experimenting with screen-printing and sampling." Her love of natural fibres has its roots in her childhood. "My family set up one of the first ever organic farms in the 1970s. As a child I'd seen the 'slow movement' in food production go mainstream and was keen to see the same happen in the textile industry. I always wanted to set up a sustainable textile company." This means the careful sourcing of "materials such as linen, hemp and organic cotton and print with low-toxic dyes, ensuring there are no harmful chemical residues on the cloth. My cushions are filled with biodegradable British wool."

Botanicals also feature in illustrator Lucy Tiffany's (www.lucytiffneyshop.com) quirky and colourful illustrations, which are printed on wallpapers, soft furnishings and fabrics.

"I have always loved drawing, making and sewing – basically anything to do with using my hands – and I had wanted to make the products commercial for a long while. I guess the lightbulb moment came when I decided that I wanted to put my designs onto loads of different products." Illustrations evolve from the ideas-gathering Lucy naturally does on a day-to-day basis. "Inspiration comes from so many places... nature, colours, artists, designers, magazines, and so on. Inspiration is rarely a problem to find. I tend to store up ideas in my head, gathering new ideas all the time and taking loads of photos. When I'm ready, I just start drawing and painting and they develop from there – the designs start to evolve." Once an illustration is on paper, it is "worked on by a graphic designer friend and printed digitally to product, but the physical process excites me the most. The literal applying paint to paper layer by layer, colour on colour, pattern on pattern."

The wallpapers and fabrics are the latest additions to her amazing range. "The designs are similar to my previous work but the scales and palettes are new and fresh. I so look forward to seeing new designs in the flesh!"



Francesca Baur's design process often begins with an inspiration-gathering outing: "I like to forage and walk to collect ideas."



Lucy Tiffany loves the process of "applying paint to paper layer by layer, colour on colour, pattern on pattern" to create her bold prints.



Photos: www.sallydove.co.uk

Sally loves how light can interact with her prints. "Shades are my canvas, with light bringing an added dimension."



Print designer Sally is endlessly inspired by her allotment.

STATEMENT SHADES

Clever lighting can make such a difference to the look, feel and usability of a room, but that doesn't mean that it needs to be purely functional – especially when you can brighten up your bulbs with shades as beautiful as those made by Sally

Imbert of Sally Dove (www.sallydove.co.uk).

Sally looks to the great outdoors for the motifs adorning her screen-printed shades. "I always carry a sketch book, take photos and gather postcards, scraps from magazines, tickets, leaves, seedheads, and anything that I spot magpie-like on my travels. When the ideas aren't flowing I do some gardening. I have an allotment and like to cultivate an openness for every tiny thing seen and discovered on the

way." Sally sees her lampshades as a blank canvas on which she can indulge her passion for print. "My love of pattern is expressed best though fabrics. Lampshades are my canvas, with light bringing an added dimension." She begins by collating ideas to set the scene for the day ahead. "I make a small collage at the beginning of each studio day, which helps me to develop my ideas. It's an expression of my mood that day and enables



Photos: www.florrieandbill.com

Florrie+Bill founder Amy got hooked on upholstery after she transformed an old sofa found in a YMCA.



Amy Cawson found her passion for furnishings "by chance."



Amy "added scatter cushions and zip pouches to our store using the leftover materials" from her upholstered pieces.

MODERN UPHOLSTERY

That blissful moment when you sink into your favourite chair after a long day is one of life's simple pleasures, so just imagine the joy of having one of Amy Cawson's fabulous creations to come home to. Amy designs luxurious statement chairs and other furniture for her label Florrie+Bill (www.florrieandbill.com). What began as a fun hobby has become a thriving business.

"By chance, I found a vintage leather sofa at a local YMCA store and decided to replace the worn-out leather seats for fabric ones and give the whole piece TLC. I enjoyed the whole process immensely, and decided to concentrate on restoring retro and vintage chairs. Florrie+Bill was born in early 2012." Amy has always enjoyed creative pursuits, but didn't truly realise the possibilities of

working with fabric until she was in her 20s. "At school I loved sewing and crafting classes, but it wasn't until I was in my 20s that I first bought a retro Singer sewing machine and started making my own cushions, blinds,

"I LOVE USING SWATCHES TO CREATE FLATLAYS, INCORPORATING VARIOUS COLOURS AND TEXTURES."

bunting and peg bags. I think my fascination with sewing and the natural progression into upholstery was also influenced by my then-to-be husband, who is an upholstery designer by trade." Creating her own fabric

designs seemed to be the obvious next step.

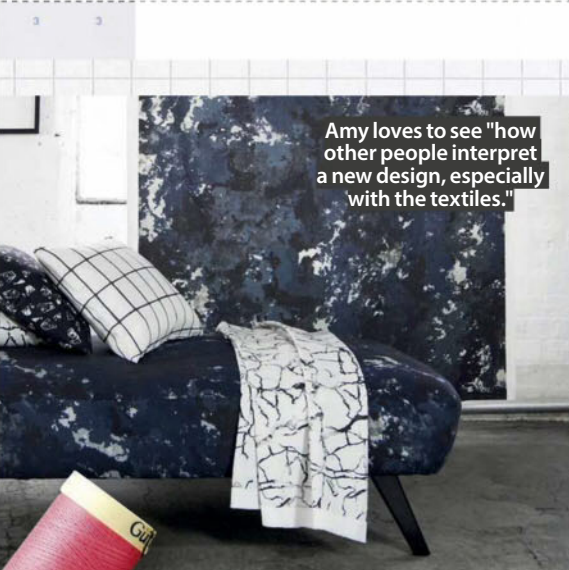
"After restoring vintage and retro chairs for five years I decided to add on my own line of exclusive fabrics. All of these fabric designs were created using textures from within our previous Long Eaton studio. I worked closely alongside my designer, Sarah Fennell, to create these. We then started to use the fabrics to cover chairs, but also added scatter cushions and zipped pouches to our store using the leftover materials from projects."

Amy looks to her own home and lifestyle for fresh ideas. "When coming up with a new design or collection, I look around my own home and think 'what is missing?' I then think what I can create within my own range that I can use, is practical, high-quality and can be made in the UK. It's exciting to see how other people interpret a new design, especially

me to work from within, rather than any other pressures." Her design process involves plenty of playtime. "To flesh out an idea I usually try to get it on a silkscreen as soon as I can, so I can then play with it using paper stencils I cut as I go along to mask off bits of pattern and thus create more patterns." It's a method that's both highly useful and very enjoyable. "This technique helps me to maximise flexibility from a smallish number of silkscreens, while

creating an invigorating way of working. I build up samples and then take it from there."

She takes a conscious approach to choosing the fabrics for her shades. "I exclusively use organically grown (GOTS certified) cotton and preferably fairly traded. I am passionate about the environment and also the people who produce fabrics. I buy from www.organiccotton.biz – they're lovely people who are trying to make a difference."



Amy loves to see "how other people interpret a new design, especially with the textiles."

with the textile designs. And of course, seeing it made into a physical product, which can be sold for people to enjoy."

Unsurprisingly, fabrics are an endless source of inspiration for Amy. "I love using swatches to create flatlays, incorporating various colours and textures. I photograph these and document them and refer back to them to ignite ideas. This is particularly useful when putting together moodboards for new chair fabrics, or selecting new textile designs. I also love to scroll through Pinterest and Instagram for my daily dose of creative inspiration!" Felted wools are a particular favourite material to work with. "Felted wools upholster beautifully and make warm and inviting cushions. We've also been working on adding in sewn panels onto the back of chairs to create a quilted look."

HAND-WOVEN TEXTILES

Switching up the fabrics in your space is one of the easiest ways to change its look and give it a snug, inviting vibe, and woven textiles in particular are ideal for providing that all-important cosy-factor. Rowenna Mason's (www.rowennamason.co.uk) exquisite geometric cushions and throws are designed and sampled on a hand-loom in her London studio from 100% pure new wool.

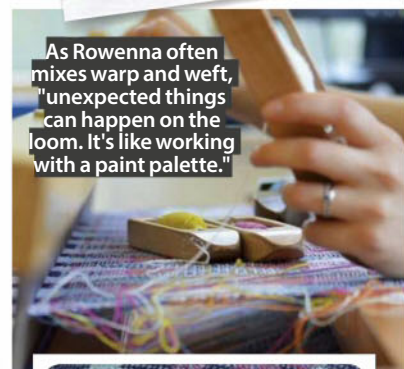
Rowenna fell in love with the art of weaving at university. "I studied textile design in Nottingham, where I really took to designing and creating fabric on the loom," she says. Rowenna honed her own weaving style while she was studying for a masters at Chelsea College of Arts in 2014. "It was during this year that I really focused on developing a unique style of weaving," Rowenna says. "I moved into the weaving studio at Cockpit Arts in 2015. There was equipment and support through an award from the Cloth Workers Foundation, and my brand began to take shape."

The idea for a new woven design can come from just about anywhere. "Often it's an eclectic mix of sources, influencing different aspects of the final cloth. From architectural angles, to a Sonia Delaunay painting, a sunset sky or a garden full of flowers. I'm coming to appreciate the changing seasons with the varying light, evolving landscape and the feeling those small seasonal moments bring. I'd like my homewares to be part of people's lives – true heirloom pieces." Rowenna has an eye for shades that will work well together. "Colour is my biggest passion. There is always a combination to discover. I love how different shades and tones play off each other and come alive. Within weaving, because I am always mixing warp and weft, unexpected things can happen on the loom. It's like working with a paint palette." When it comes to materials, "wool is my favourite. There is such a heritage to it, as well as great natural qualities."

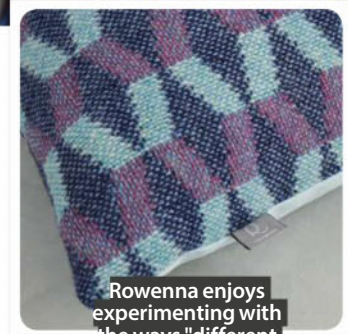
In recent years, Rowenna has noticed an uplift in the popularity of traditional skills. "I think techniques like patchwork, quilting and fabric manipulation are making a comeback in interiors. There is great scope to make something beautifully crafted, simple and very modern."



"Wool has a heritage to it, as well as great natural qualities."



As Rowenna often mixes warp and weft, "unexpected things can happen on the loom. It's like working with a paint palette."



Rowenna enjoys experimenting with the ways "different shades and tones play off each other."



Rowenna hopes that her homewares become "part of people's lives – true heirloom pieces."

Photos: Yeshe Venema

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AN APPLE A DAY

Make the apple of your eye a comfy new cushion for storytime with **Jennie Jones'** simple-sew retro-print design.

QUICK
PROJECT
USE 1 FAT
QUARTER



FAST FAT QUARTER



YOU WILL NEED

- 1 fat quarter
- Backing fabric: 50x50cm (20x20in)
- Felt: 15x20cm (6x8in), green, for the apple leaf
- Felt: 10x10cm (4x4in), brown, for the apple stalk
- Polyester fibrefill stuffing
- Matching thread
- Basic sewing kit

FABRICS USED

Large Flower from the Confetti collection by Rachel Cave for Dashwood Studio. Available from www.purple-stitches.com

NOTES

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

CUTTING OUT

Step one Download the templates for the apple, stalk and leaf and cut each of them out.

Step two From the fat quarter cut out one apple for the apple front.

Step three From the backing fabric cut out one apple for the apple back.

Step four Cut two stalks from the brown felt and two leaves from the green felt.

MAKING THE LEAF

Step one Pin the two green felt leaf pieces together and topstitch all the way around the outside about 3mm (1/8in) from the edge. If you are using cotton fabric instead of felt, then you'll need to cut these with an extra seam allowance and then stitch right sides (RS) together, leaving a turning gap to turn RS out.

Step two Sew a leaf pattern through both layers of felt. Work the centre line first then make the leaf veins by stitching from the centre line out to the edges, then backstitching to the centre line to work the next vein. You may find it easier to draw these on first using pencil or tailor's chalk so you have lines to stitch over. **01**

MAKING THE STALK

Step one Pin the stalk pieces together and sew around the outside edge, leaving the bottom

short edge unstitched.

Step two Stuff the stalk firmly though the bottom edge, using a stick to make sure it is evenly filled. **02**

ATTACHING THE LEAF AND STALK

Step one Take the apple front and pin the leaf to the top with RS together and matching raw edges and so it faces inwards towards the apple.

Step two Place the stalk on top, again matching raw edges and facing inwards.

Step three Stitch across the top of the apple and stalk just 5mm (1/4in) from the raw edges to hold in place. These stitches won't be seen when you sew the apple front and back together.

MAKING THE CUSHION

Step one Place the apple back RS down on top of the apple front, sandwiching the leaf and stalk between. **03**

Step two Sew together all the way around, leaving a 5cm (2in) opening in the centre of one side for a turning gap.

Step three Turn the apple RS out then fold the edges of the turning gap to the inside and press into place.

Step four Stuff the apple and then pin the edges of the turning gap closed. **04**

Step five Slipstitch the gap closed to finish.



WALL CANDY

Pick **Tori Smith's** bright quilted hoop as your first patchwork project and learn how to stitch a flying geese design.





YOU WILL NEED

- Assortment of printed cotton fabric scraps: see Cutting Out for exact measurements
- Backing fabric: 46x46cm (18x18in)
- Wadding: 46x46cm (18x18in)
- Embroidery or quilting hoop: 35.5cm (14in) diameter
- Felt: 35.5cm (14in) diameter circle, for backing
- Hera marker or water soluble pen
- Matching thread
- Basic sewing kit

NOTES

- Use a 5mm (1/4in) seam allowance unless otherwise stated.
- Press seams open unless otherwise stated.

Designer Tori says: "This project gives you an opportunity to practice some basic quilting and patchwork techniques. The end result is a bright and cheery piece of hoop art for your walls."

CUTTING OUT

Step one Cut the fabric into the following pieces, referring to the photo for the colour and print placement:

Flying geese square: cut twenty 5.5x5.5cm (2 1/4x2 1/4in).

Flying geese rectangle: cut five 10x5.5cm (4x2 1/4in), pink.

Flying geese rectangle: cut five 10x5.5cm (4x2 1/4in), yellow.

Flying geese row end: cut two 10x10cm (4x4in).

Top/bottom rectangles: 19x8.5cm (7 1/2x3 1/2in).

Left/right side rectangles: 14x45.5cm (5 1/2x18in).

MAKING THE FLYING GEESE UNITS

Step one Using a pencil, draw a faint line diagonally across the wrong side (WS) of one flying geese square.

Step two Place the flying geese square and a flying geese rectangle right sides (RS) facing, with the square lined up to the left-hand edge, then stitch together along the drawn line. **01**

Step three Trim 5mm (1/4in) outside from the stitched line. **02**

Step four Press the seam towards the darker

coloured fabric. **03**

Step five Repeat this process on the opposite corner of the rectangle with another flying geese square to make one flying geese unit. **04**

Step six Make five pink flying geese units and five yellow flying geese units with the remainder of the flying geese rectangles and flying geese squares.

MAKING THE FLYING GEESE ROWS

Step one Join five flying geese units RS together in a row and stitch a flying geese row end square RS together at the end. **05**

Step two Repeat this to make another flying geese row in the same way.

Step three Flip one row of flying geese so it faces the opposite direction to the other row.

Step four Sew the rows RS together along the long edge. **06**

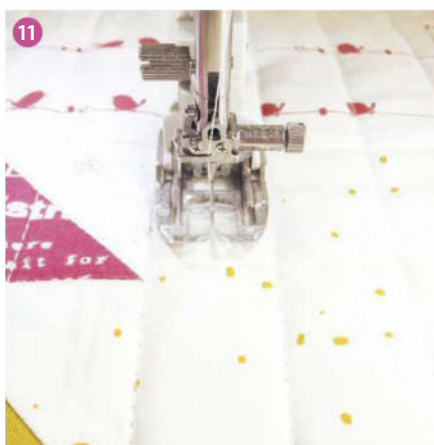
FINISHING THE PATCHWORK

Step one Sew the top and bottom rectangles onto the top and bottom of the joined flying geese rows. **07**

Step two Sew the left and right side rectangles RS together onto the left and right sides of the flying geese section. **08**

ASSEMBLING THE QUILT SANDWICH

Step one Place the backing fabric RS down with the wadding placed centrally on top then put



the finished patchwork RS up on top.

Step two Tack together all over, spacing your rows of tacking stitches 5cm (2in) apart to hold the layers firmly in place whilst you quilt.

QUILTING THE PATCHWORK

Step one You can quilt the joined layers in whatever pattern you prefer by simply machine stitching through them.

Step two We have quilted ours in dense, straight lines. This is sometimes called matchstick quilting. To do this, mark vertical lines spaced 2.5mm (1in) apart, starting from the centre and working outwards. You can use a marking tool, such as a Hera marker or a water soluble pen, to do this. **09**

Step three Quilt along the marked lines using a slightly longer stitch than normal – about 3.5mm so you stitch smoothly through and for a decorative effect. **10**

Step four Quilt half way between the 2.5mm (1in) quilted lines. You can either mark out the lines using a marking tool or water soluble pen again, or you can use the foot on your sewing machine as a guide. **11**

Step five Repeat this to quilt half way between the second set of quilted lines so you now have lines spaced 5mm (1/4in) apart. **12**

MOUNTING YOUR QUILTING

Step one Place the hoop centrally on top of the

quilted design and cut around it 5cm (2in) outside the edge of the hoop.

Step two Work a running stitch around the edge of the fabric through all layers using a strong sewing thread.

Step three Place the inner hoop on the backing fabric side and gently pull the gathers until it is tight around the hoop, then secure the thread.

Step four Press the outer hoop on top from the RS, adjusting it if needs be to make sure the design is central and tighten the screw.

Step five For a neat finish, cut a circle of felt to fit over the back and slip stitch into place.





DAYLIGHT COMPANY

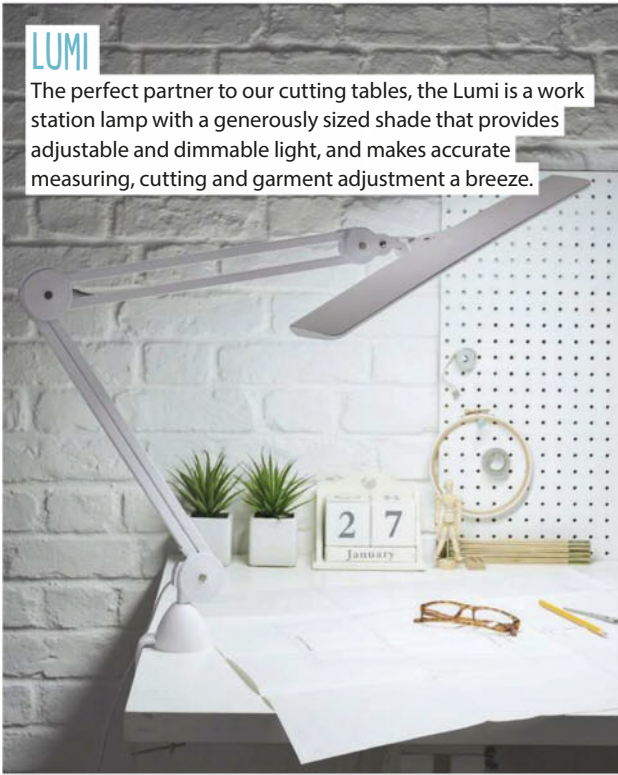
Daylight Company are the clever people responsible for the lights that are taking the crafting community by storm. We take a closer look at five of their best-selling products...

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Light up whole areas, like your sewing space, home office or living room sofa, with bright daylight light using this powerful LED Floor Lamp. It has a long arm reach and an even, wide coverage of light, which is ideal for all kinds of sewing projects. And, as with all of the Daylight Company's products, the lamp comes with bright daylight LEDs, reducing eye strain while also saving energy. Win, win!

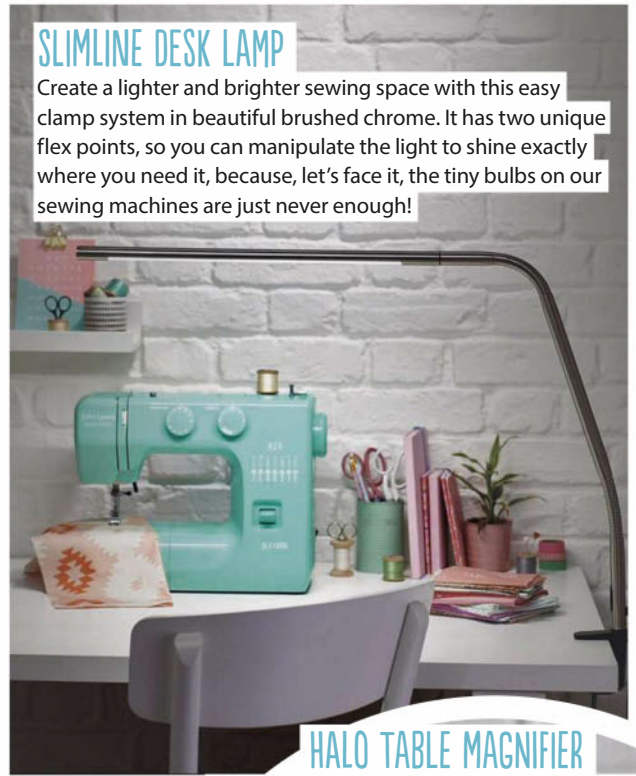
LUMI

The perfect partner to our cutting tables, the Lumi is a work station lamp with a generously sized shade that provides adjustable and dimmable light, and makes accurate measuring, cutting and garment adjustment a breeze.



SLIMLINE DESK LAMP

Create a lighter and brighter sewing space with this easy clamp system in beautiful brushed chrome. It has two unique flex points, so you can manipulate the light to shine exactly where you need it, because, let's face it, the tiny bulbs on our sewing machines are just never enough!



HALO TABLE MAGNIFIER

Modern, compact and portable too, the Halo table magnifier is an embroiderer's best friend. Day or night, at home or on the go, the powerful lens provides clever magnification, while daylight LEDs offer high colour contrast, so you can perfectly colour-match fabrics and threads, stitch intricate details and whip up the tiniest of projects with ease!



WAFFER LIGHTBOX

Project templates, we're looking at you! The latest generation of lightweight lightboxes is available in A4, A3 and A2 sizes, with a super-slim finish. A handy marking guide on the sides (in inches and centimetres) is sure to please the perfectionist in you, and result in accurate pattern piecing and tracing. The even spread of light emitted is ideal for highlighting your paper patterns through fabric – never again will you mess up seam allowances or struggle with spacing!



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MY SEWING WORLD

by Jo Carter

Designer Jo Carter shares a peek behind the scenes at our sister TV channel Sewing Quarter.

My sewing machine has started to play up lately – or, to put it another way, it is (very justifiably) complaining about being overworked – and so I have booked it in for a service. It has got me thinking about how much time I spend on my sewing machine, and as I totted up the hours per week I realised how lucky I am to spend so much time doing something I really love as a job. That's not to say that when a deadline is looming and scraps of fabric are piling up all around me it can't be stressful, though!

Mostly I work by myself in my sewing room at home with a radio drama on and a cup of tea in easy reach, but I also spend several days each month in the Sewing Quarter TV studio guest demonstrating sewing projects on air which is great fun. Working alone means I can spread my work out and focus fully without getting in anyone else's way but it can be lonely too, so those days in the studio with the Sewing Quarter team are a real highlight – even if it does mean having to have a very early start to be live on air at 8am!

GOING ON AIR

Almost a year on, it still surprises me how much I enjoy appearing on Sewing Quarter, as when it was first suggested to me I couldn't have imagined anything more terrifying than being on live TV! The nerves have gradually faded, although I still haven't got the hang of loading my trolley ready for the show without missing out anything vital and giving the floor manager a fright when I dart off to get it just as we are about to start the live show! The presenters are fantastic and us all feel so relaxed.

Having made a couple of on-air mistakes now – including a time when I described a common mistake to avoid and then did exactly that – I've realised that the viewers don't mind if things don't go entirely to plan and sometimes it's good to see that anyone can make a mistake. As the shows are live it

The ballerina softie in issue 38 of *Simply Sewing* is one of my favourites so far – I'd never made a toy in a tutu before!



See me on Sewing Quarter on Freeview 78 and www.youtube.com/sewingquarter



"How lucky I am to spend so much time doing something I really love."



Working on Sewing Quarter is so much fun – despite the early starts!



Making toys is all about trial and error – and a bit of luck!

“Seeing a new design in print for the first time never loses its excitement.”

means we can get messages into the studio and it's lovely to have that interactivity with the audience, and to see photos of their makes – I had to discreetly wipe away a tear once when a viewer sent in a photo of their newborn grandson on a quilt they'd made from one of my designs.

A JOY TO DESIGN

Hearing the latest issue of a magazine drop through the letterbox and seeing a new design in print for the first time never loses its excitement. Creating patterns for *Simply Sewing* each month and occasionally its sister title *Love Patchwork and Quilting* is great because they do all the hard work in providing the idea and it's always something enjoyable to work on that I wouldn't have thought to make. A recent favourite of mine was the ballerina in issue 38 as I'd never tackled a toy in a tutu before.

The first step in the design process is always a front and side drawing to scale of how the finished toy should look. The pattern templates will then be worked out from the drawing. Whether the toy will work out first time is largely down to luck, but a general rule of thumb is the better the drawing at the start, the better the toy at the end so it pays not to rush it. Sometimes the body is fine but the head needs altering and vice versa, so you'll find a slightly gruesome pile of oddly shaped soft toy body parts in my waste bin. The first version of the dragon from issue 39 had a head that was too small for its body and distinctly un-dragon-like jazz hands! You can watch me making this month's sweet Easter chicks (p85) live on air by tuning into Sewing Quarter on the 28th of February. See you all then!



When I'm not making toys (and appearing on live TV!) I love to quilt – this sweet dachshund wall hanging is a recent make for *Love Patchwork & Quilting*.



Keeping me inspired...

Being given projects to work on is wonderful as trying to force inspiration to strike is virtually impossible. It usually hits when work and sewing is out of mind. In the past, I've been inspired by the illustrations in my sons' picture books, by clothing fabric when out shopping, by Sewing Quarter viewers, and Instagram being full of so many talented makers is always a wonderful source of inspiration too. An upcoming project in *Love Patchwork and Quilting* was inspired by our family cat!



Follow me on Instagram @jo2owls for a sneak peek at my future projects.



Our family cat loves to 'help' with my sewing projects.

Textile Holidays France
Creative Holidays and Sewing Retreats in S. W. France



Holidays include "Learn to Sew in France" and "Creative Textiles" and are held in my studio overlooking the French Countryside.

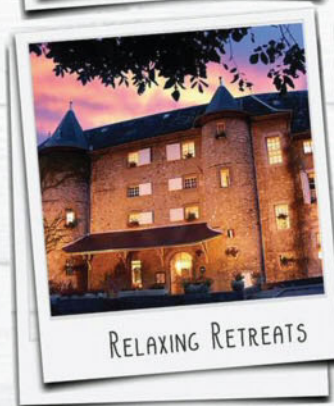
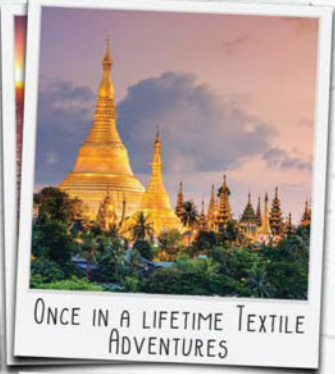
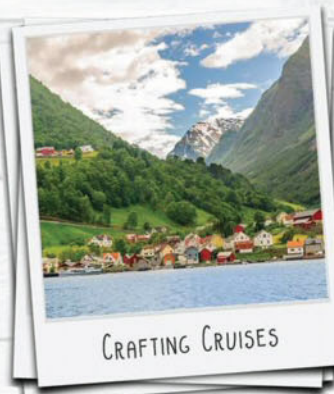
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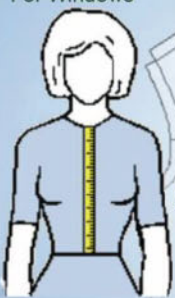


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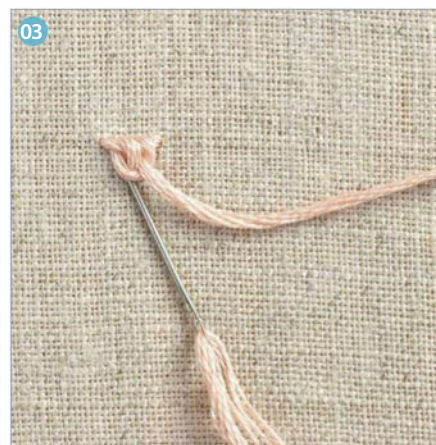
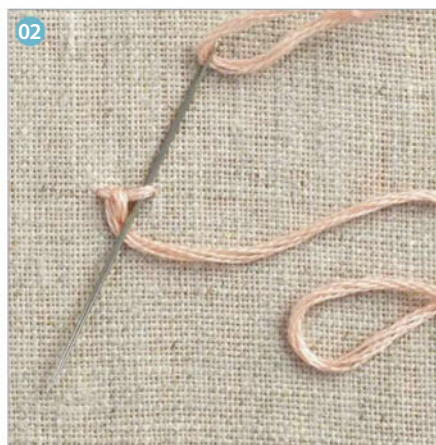
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STITCH *library*

Sew a sweet bunny pouch for gifting
Easter treats with **Mollie Johanson's**
Danish knot stitch masterclass.





YOU WILL NEED

- Linen fabric: 25x15cm (10x6in), bag front
- Felt: 25x30cm (10x12in), bag front lining and back
- Bondaweb: 25x15cm (10x6in)
- Narrow ribbon: 50cm (20in)
- Stranded cotton: black and pink
- Matching thread
- Basic sewing kit

NOTES

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

WORKING A DANISH KNOT

Step one Make a straight stitch and then bring the needle up a short distance below.

Step two Slide the needle under the straight stitch, keeping the working thread to the right of the needle. ⁰¹

Step three Pull the thread taut, but not tight.

Step four Slide the needle under the straight stitch again, keeping the working thread under the needle. Pull the thread taut again. ⁰²

Step five Tack down the knot by going down through the fabric at the bottom of the triangular knot. ⁰³

Step six If necessary, shape the knot slightly with your finger.

MAKING A BUNNY BAG CUTTING OUT

Step one Download and print out the bunny bag template and cut it out.

Step two Cut the felt in half to make two pieces each measuring 25x15cm (10x6in).

Step three Press the Bondaweb paper side up onto the wrong side (WS) of the linen fabric.

Step four Peel off the paper backing then place the linen right sides (RS) up onto one piece of felt and press into place.

Step five Place the template on the centre of the RS of the linen, draw around it and cut it out.

Step six Place the template on the centre of the other half of the felt, draw around it and cut out.

EMBROIDERING THE FACE

Step one Place the cut out linen/felt shape on top of the template and trace over the facial features. Tape the template and fabric onto a window to trace if necessary.

Step two Stitch the features using six strands of stranded cotton.

Step three Work the eyes as Danish knots in black and the nose as a pink Danish knot.

Step four Stitch the mouth in pink backstitch and the cheeks in pink satin stitch. ⁰⁴

ASSEMBLING THE BAG

Step one Pin the linen/felt front and felt back bunny shapes RS together.

Step two On the felt back, mark the lines from the template where the ears and head meet. ⁰⁵

Step three Sew around the bottom of the head, starting and stopping at the marked lines, and backstitching at either end to secure.

FINISHING OFF

Step one Turn the bunny bag RS out then press carefully so the curved seam lies on the edge.

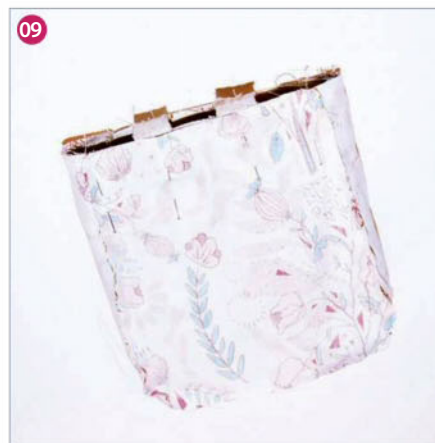
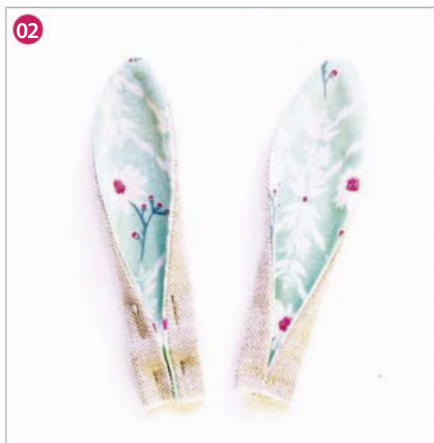
Step two Stitch around the shape by hand in running stitch using pink stranded cotton. Stitch through both layers of the head and only through the top layer of the ears. ⁰⁶

Step three After you have filled the bag, tie ribbon around it in a bow below the ears to hold it closed.

HAPPY BUNNIES

Hop to it and treat your little one to **Tina O'Rourke's** embroidered bunny bag and plushie set for Easter fun and games.





YOU WILL NEED

For the toy

- Main fabric: 20x35cm (8x14in), plain linen
- Contrast fabric: 15x15cm (6x6in), complimentary cotton print
- Stranded cotton: black
- Polyester fibrefill
- Matching thread
- Basic sewing kit

For the bag

- Main fabric: 35x50cm (14x20in), plain linen
- Contrast fabric: 35x50cm (14x20in), complimentary cotton print
- Stranded cotton: black
- Matching thread
- Basic sewing kit

NOTES

- Download the templates from www.simplysewingmag.com/downloads
- Use a 5mm (1/4in) seam allowance throughout. This is included in the pattern pieces.

CUTTING OUT

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

Step two To make the toy, cut out each of the following pieces:

Main fabric:

Toy body – cut 2.

Toy ears – cut 2.

Contrast fabric:

Toy ears lining – cut 2.

Step three To make the bag, cut out each of the following pieces:

Main fabric:

Bag front and back – cut 2.

Bag ears – cut 2.

Bag sides – cut 1 on the fold.

Bag handle – cut 1 on the fold.

Contrast fabric:

Bag front and back lining – cut 2.

Bag ears lining – cut 2.

Bag sides lining – cut 1 on the fold.

Bag handle lining – cut 1 on the fold.

BUNNY TOY

MAKING THE EARS

Step one Pin one main fabric and one contrast fabric ear right sides (RS) facing and stitch together all the way around, leaving the straight bottom edge open for turning.

Step two Turn RS out, easing out all the curves using a chopstick or similar and press flat. **01**

Step three Fold the bottom of the ear to meet in at the centre point, pin and then sew to hold within the seam allowance. **02**

Step four Repeat to make the other ear in the same way.

MAKING THE FACE

Step one Trace the face onto the RS of one of the toy body pieces, using the template for positioning. You can use carbon paper for this or tape the template and fabric to a window so the light shines through and you can see the lines to trace over. **03**

Step two Using three strands of stranded cotton, back stitch the eyes, mouth and whiskers into place. Stitch the nose in satin stitch using three strands.

ASSEMBLING THE BODY

Step one Place the ears on top of the embroidered body piece so the contrast fabric is RS together with the body and matching both raw edges. **04**

Step two Place the other body piece RS facing on top and pin together all the way around.

Step three Stitch together, starting at point A and finishing at point B on the bottom edge to make a turning gap.

Step four Trim the corners for ease of turning. **05**

Step five Turn RS out, then turn the edges of the turning gap to the inside and press.



FINISHING OFF

Step one To create the feet, press the bottom seams up towards the side seams and pin, forming a triangle shape, either side at the base of the bunny body. **06**

Step two Stitch along both pinned 'feet'.

Step three Stuff the bunny and ladder stitch the bottom closed.

BUNNY BAG

MAKING THE FACE, EARS AND HANDLE

Step one Make the ears in the same way as for the toy.

Step two Stitch the face onto the RS of the main fabric bag front piece in the same way as for the toy using stranded cotton.

Step three Place the main fabric handle and the contrast fabric handle RS facing and stitch together down both long sides, leaving the short ends open.

Step four Turn RS out and press.

ATTACHING THE SIDES

Step one Pin one long edge of the main fabric bag sides piece RS together around the sides and bottom of the bag front and then stitch together, pivoting at the corners.

Step two Stitch the other long edge of the sides piece RS together to the back of the bag.

Step three Repeat this with the lining pieces but leave a turning gap unsewn as marked on the

pattern piece. **07**

Step four Turn the main bag RS out and position the ears with the contrast fabric side down on top, matching top raw edges.

Step five Stitch into place within the seam allowance just to secure. This stitching won't be seen once the bag is assembled

ATTACHING THE HANDLE

Step one Pin the handle to the centre of the top of each bag side with main fabric facing.

Step two Stitch into place within the seam allowance as before. **08**

ASSEMBLING THE BAG

Step one Place the main fabric bag inside the lining bag so they are RS facing.

Step two Pin together all the way around the top edges, matching seams. **09**

Step three Stitch together around the top of the bag, making sure the ends of the ears and handle are laying flat and straight so they don't get caught in the seams as you are stitching. **10**

Step four Turn the bag RS out through the turning gap. **11**

Step five Slipstitch the turning gap in the lining closed neatly by hand.

Step six Push the lining inside the bag and press flat along the top edge.

Step seven Topstitch around the top edge to neaten and hold the lining inside. **12**



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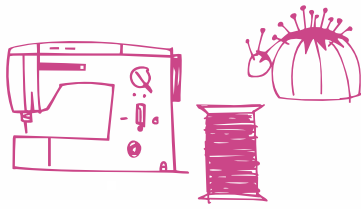
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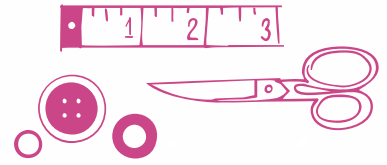
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Simply WORKSHOPS



We've highlighted 6 new workshops for the New Year for you to slip your scissors into and explore a new skill or technique



1



2

1 LEICESTERSHIRE CRAFT CENTRE

Leicestershire Craft Centre runs the widest range of sewing and craft classes in the East Midlands. Learn dressmaking, patchwork, bag-making, embroidery techniques and much more at our friendly venue.

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2 SOUTH DOWNS QUILTER

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southdownsqilter.wordpress.com



3



4

3 BOBBIN SEWING SCHOOL

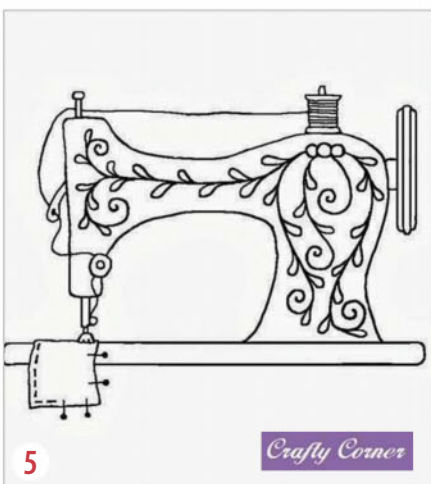
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4 SEW PRETTY-SEWING SCHOOL LONDON

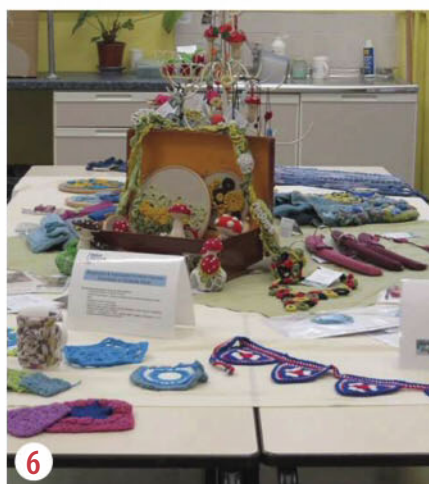
A SW London based studio, offering workshops, sewing classes for adults & kids, hen parties, girls' get-togethers, corporate craft events, sewing & craft birthday parties and sewing camps. Email bookings@sewpretty.me.uk

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5

Crafty Corner



6

5 CRAFTY CORNER

Crafty Corner, South Shields, offers sewing classes for the complete beginner to the more advanced. Dressmaking, curtain making and much more, all with step by step tutorial handouts. Contact Mrs Irene Thompson 01914254425 or 07971681224

6 BEDFORD ARTS & CRAFTS CENTRE

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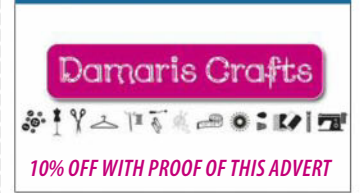
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YOU WILL NEED

- Fabric A: 50x50cm (20x20in), for main body
- Fabric B: 30x30cm (12x12in), for beak and legs
- Wadding scrap
- Pair of 12mm (½in) black plastic safety eyes
- Polyester toy filling
- Matching thread
- Basic sewing kit

FABRICS USED

Fabric A: Shannon Cuddle Rose, Canary.

Fabric B: Flurry, Orange. Dashwood Studios. Kona Cotton Solids, School Bus. From www.plushaddict.co.uk

FINISHED SIZE

Approx 24cm (9½in) sitting.

NOTES

- Download the templates from www.simplysewingmag.com/downloads
- Use a 5mm (¼in) seam allowance unless otherwise stated.
- Sew over the joins of the beak, wings and top and bottom of the legs first to secure them well.

CUTTING OUT

Step one Download, print and cut out all the template pieces. The templates include seam allowances where necessary and the arrows indicate the print direction for marking and cutting out.

Step two The notches are used to match pieces when stitching together, so mark these as well.

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

From Fabric A:

- Face – cut 1.
- Chin – cut 1.
- Back head – cut 2.
- Wing – cut 4.
- Tummy – cut 2.
- Back body – cut 2.
- Base – cut 1.

From Fabric B:

- Beak – cut 4.
- Leg – cut 2.
- Top foot – cut 2.
- Bottom foot – cut 2.

MAKING THE BEAK

Step one Place two beak pieces right sides (RS) facing then place both of them on top of a piece of wadding that is larger overall than the beak.

Step two Sew together down the sides of the beak, sewing through all three layers but leaving the bottom straight edge open.

Step three Trim away the excess wadding from around the beak and clip the seam allowance at the tip of the beak.

Step four Repeat this to make the other beak section in the same way. ⁰¹

Step five Turn the beak sections RS out and press lightly.

Step six Tack the back open edge together on each beak part and trim away any overhang of wadding or seam allowance along the back to give a neat straight edge. ⁰²

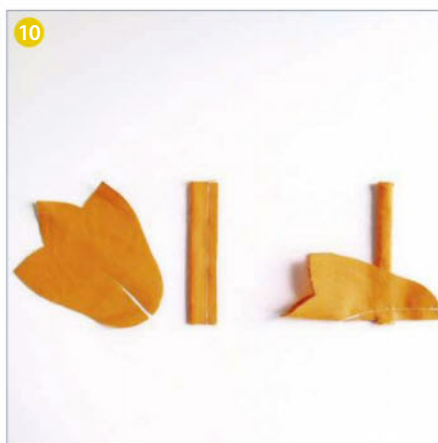
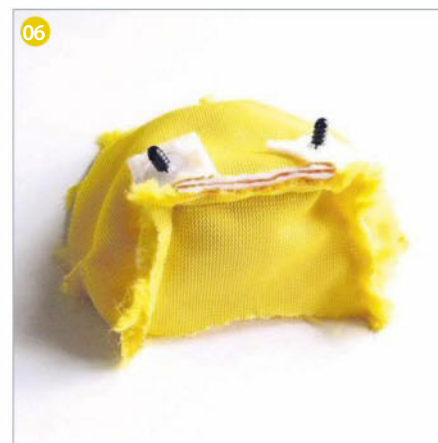
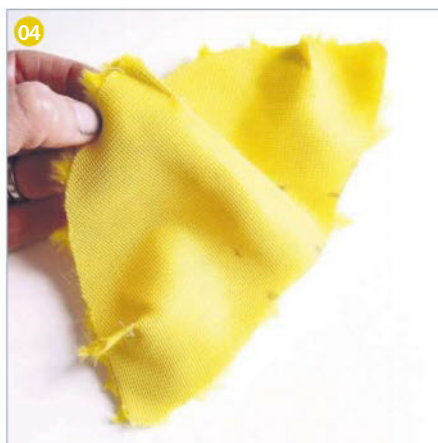
Step seven Place the two beak sections one on top of the other, making sure that the tips of the beak line up, and tack them together along the back edge. ⁰³

MAKING THE FACE

Step one With RS together, close the darts in the face piece. ⁰⁴

Step two With the beak against the RS of the face piece, tack the beak into position. ⁰⁵

Step three With RS together, sew the chin around the lower part of the face, pausing at the corners with the needle down through the



fabric and lifting the presser foot to readjust the fabric before sewing the next section.

Step four Make the smallest holes possible through which to allow the shank of the eye in the face where marked. Fit the eyes in place according to manufacturer's instructions. When using a thin fabric, it is advisable to fit a small square of felt or wadding over the shank of the eye before fitting the back to support the fabric around eye. **06**

MAKING THE HEAD

Step one Place the back head pieces RS facing and sew together along the back from the top down for 5cm (2in) just to join them. **07**

Step two With RS together, line up the seam joining the back head pieces with the central dart 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 back head together. Completing this seam in two separate stages is easier and helps to ensure an even finish for the head. **08**

MAKING THE WINGS

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

Step two Turn RS out, stuff lightly and then tack the open edge closed.

Step three Repeat to make the other wing. **09**

MAKING THE LEGS

Step one Fold a leg in half lengthways with RS together and sew along the long side then turn RS out.

Step two Fold a top foot piece in half with RS together and fit one end of the leg inside into the top of the dart so that all of the raw edges are together.

Step three Sew the dart together, tapering the end to fix the foot in place.

Step four Repeat this with the other leg and the top foot. **10**

Step five With RS together, sew a bottom foot to a top foot and leg section, starting at the back of the foot and moving the leg out of the way during sewing so that it doesn't get caught, and leaving an opening of 2cm (¾in).

Step six Clip the seam allowance at the tip of each toe and in between in the internal corners and then turn RS out. The feet will be stuffed separately at the end.

Step seven Repeat this to make the other leg in the same way. **11**

MAKING THE BODY

Step one Place the tummy pieces RS facing and sew together along the front. **12**

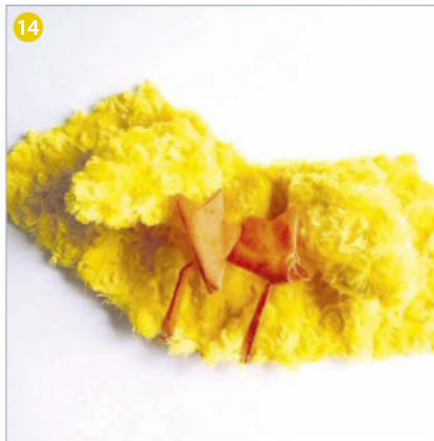
Step two Sew a back body piece to its corresponding side of the tummy RS together.

Step three Repeat this to attach the other back body piece. **13**

Step four With the underside of the wings against the RS of the body, tack them into position where marked ensuring that they are facing the correct way. The curved side should face towards the centre of the tummy so the wings lie correctly.



Add extra detail by working lines of straight stitches on the feet for toes.



Step five Adjust the tops of the legs so that the seam runs centrally down the back.

Step six With the front of the legs against the RS of the tummy, tack the legs into position where marked on the template. ¹⁴

ASSEMBLING THE CHICK

Step one Sew the bottom of the head to the top of the body with RS together. ¹⁵

Step two Starting at the back of the body/base sew the base RS together around the bottom of the body and finishing at the back. ¹⁶

Step three Sew the back of the chick RS together, leaving a 10cm (4in) opening in the back of the body. ¹⁷

FINISHING OFF

Step one Turn RS out, stuff the body and close the opening using ladder stitch.

Step two Stuff each of the feet and close the openings using ladder stitch. ¹⁸

Remember to sew joins on details like the beak twice to secure them.



See Jo Carter sewing live on air on Sewing Quarter on Freeview 78 and Sky 678, at www.sewingquarter.com or www.youtube.com/sewingquarter

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Sew a ruffle party dress, quick-sew gifts for all the family and on-trend decorations for Christmas.



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Start making for Christmas with a Tilda stocking, gift ideas, advent bunting and 6 new looks for you.



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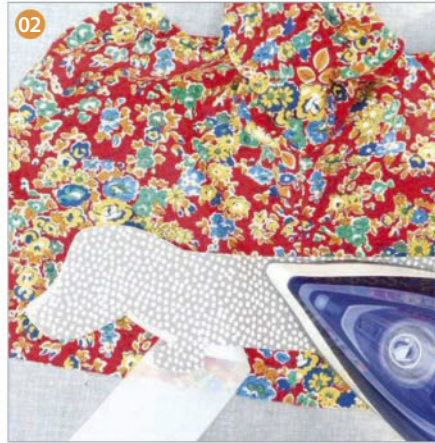
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SPOT THE DOG

Little pups will love this kid's swing coat by **Juliet Bawden**, appliquéd with a tail-chasing sausage dog.



YOU WILL NEED

- Outer fabric: 70x112cm (28x44in)
- Lining fabric: 70x112cm (28x44in)
- Appliqué fabric: 20x80cm (8x32in), for sausage dog and ear
- Appliqué contrast fabric: 20x20cm (8x8in), for sausage dog patches and ear lining
- Bondaweb: 20x90cm (8x35in)
- Stranded cotton: black
- Button
- Matching thread
- Basic sewing kit

NOTES

- Download the template from www.simplysewingmag.com/downloads
- Use a 1cm (3/8in) seam allowance.
- This pattern comes in two sizes: 12 months and 18 months.
- When cutting out the coat front, cut around the pattern piece and then flip it over and cut around it so that the pieces will be cut as mirror images.

CUTTING OUT

- Step one** Download and print the templates.
- Step two** Press your fabrics, then cut out the patterns and pin them in place.
- Step three** Cut from the outer and lining fabric:
- Coat back:** cut 1 on fold.
- Coat front:** cut 1 pair.
- Sleeve:** cut 2.

ASSEMBLING THE COAT AND LINING

- Step one** Sew the outer coat fronts to the outer coat back right sides (RS) together at the shoulder seams.
- Step two** With RS together, pin the sleeves into the armholes, matching the top of the sleeve to the shoulder seam, and sew into place. **01**
- Step three** Pin and sew the underarm and side seam together on one side, then on the other.
- Step four** Repeat this with all the lining pieces.

ATTACHING THE SAUSAGE DOG

- Step one** Place the Bondaweb paper side up on top of the dog template and trace around it.
- Step two** Press the traced Bondaweb paper side up on the wrong side (WS) of the dog appliqué fabric then cut along the traced outer lines.
- Step three** Peel off the paper backing then place the appliqué dog RS up on top of the coat outer centrally across the back and fronts with the feet positioned 2cm (3/4in) up from the bottom raw edge. Press into place. **02**

ADDING THE PATCHES, EAR AND FACE

- Step one** Trace onto Bondaweb and press the three dog patches onto the WS of the appliqué contrast fabric. Cut out and then position the patches on top of the dog and press into place.
- Step two** Place the remainder of the two appliqué fabrics RS together then place the dog ear template on top and draw around it.
- Step three** Stitch together along the drawn line, but leaving the top edge open.
- Step four** Trim the seam and along the top drawn line. Turn RS out and press, then pin the ear to the top of the dog's head. **03**
- Step five** Work a machine zigzag around the edge of the dog, the patches and across the top of the ear to hold them all firmly into place. **04**
- Step six** Embroider the nose, eye and mouth using black stranded cotton. **05**

FINISHING THE COAT

- Step one** Place the coat outer and lining RS facing and pin together.
- Step two** Sew together, leaving a gap in the centre of the bottom edge. **06**
- Step three** Turn the coat RS out and slipstitch the turning gap closed.
- Step four** Turn the sleeve raw edges of the coat outer and lining under by 1cm (3/8in) and topstitch together to hem.
- Step five** Stitch a buttonhole on one side of the coat front then sew a button on the other side.

Simply Sewing

FRESH IDEAS WITH FABRIC

THE GUIDE

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

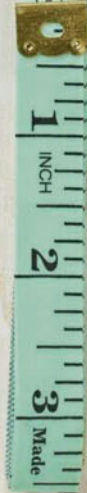
MARKING PEN

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



TAPE MEASURE

A flexible fabric tape measure will take accurate measurements.



FABRIC CLIPS

Use these instead of pins when sewing thicker fabrics.



TAILOR'S CHALKS

Chalk temporarily marks fabric and can be easily brushed away.



SEAM RIPPER

This sharp blade cuts through and unpicks stitches.



THIMBLE

Wear to protect your fingers when handstitching.



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.



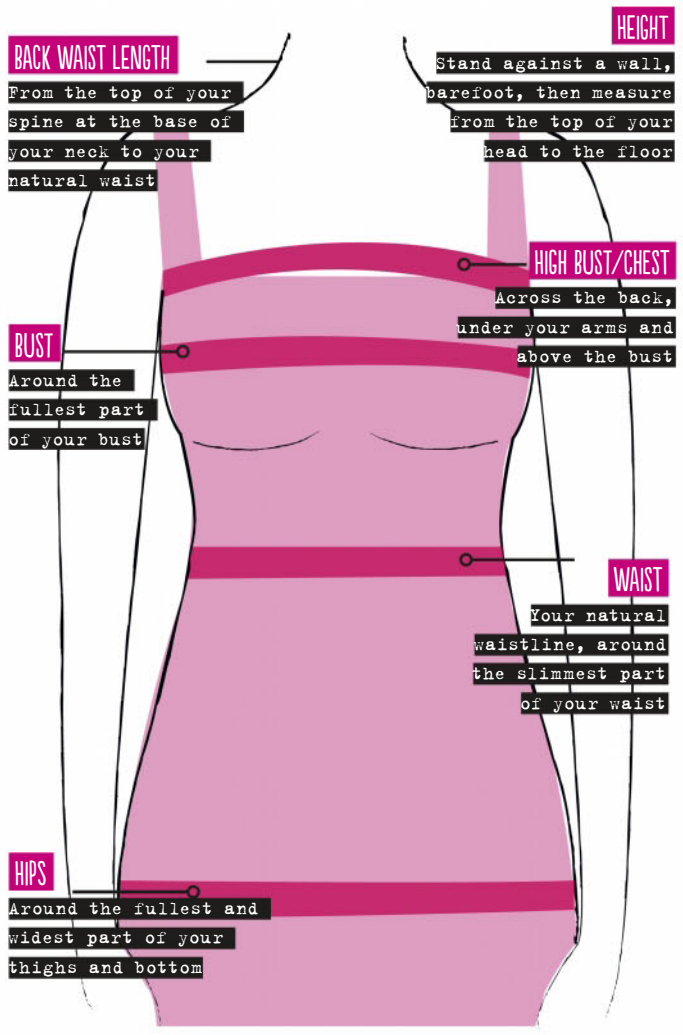
HOW TO MEASURE YOURSELF ACCURATELY

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.

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.

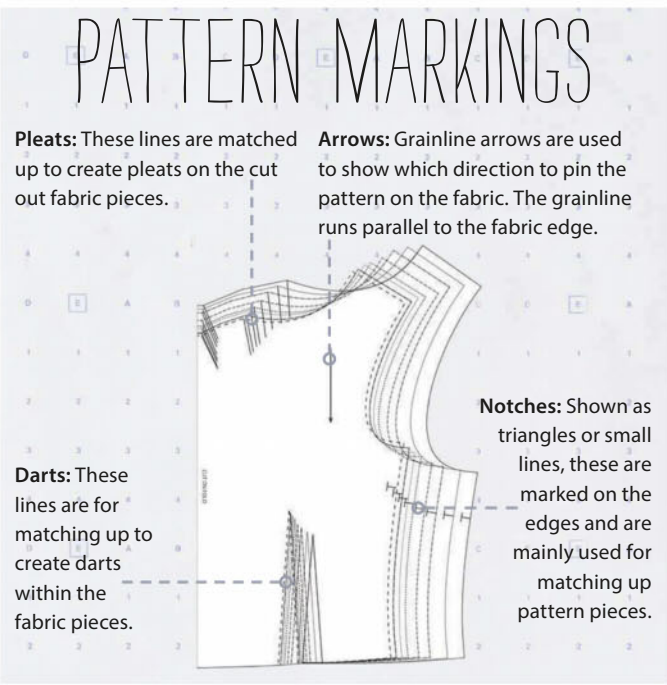
PREPARING THE PATTERN
Patterns often come with several options of different finishes so you may have more pieces than you need. The instruction sheet will tell you which pieces to use. Roughly cut out all of the pieces outside the lines then press the pieces using a dry iron on a low heat to remove the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

CUTTING OUT
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.

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.

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.

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



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

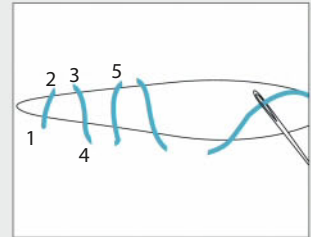
A line of stitching worked through the facing and seam allowance 3mm ($\frac{1}{8}$ in) from the seam to stop the facing rolling to the outside of the garment. Understitching will not be visible on the outside.

STITCH GUIDE

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

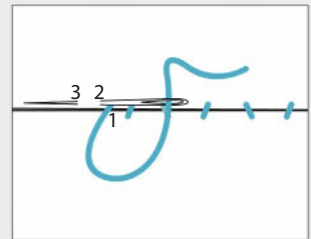
LADDER STITCH

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.



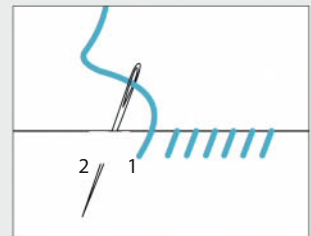
SLIP STITCH

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.



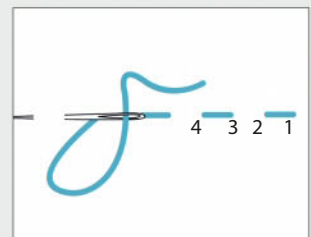
WHIP STITCH

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



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VERSATILE VINTAGE

Pattern designer Esther Kocis-Rosenbrand of Rosie & Me shares the vintage-style dress she's made again and again.

"I HAVE MANY FAVOURITE PROJECTS, but my all-time favourite has to be my Brooke dress! I feel completely 'me' when I wear it. It's feminine, has a lovely silhouette, a vintage twist and some really nice details. Several Brooke dresses, all very unique, hang in my closet. The Brooke is such a versatile frock. It was originally designed as a summer dress, and I love the sleeveless style for warm days and the pretty details on the back. I also just replace my summer sandals with long boots and wear it with a cardigan for autumn.

The dress, like all our Rosie & Me patterns, is vintage-inspired and has a great fit with a tie to accentuate the waist. The booklet also includes step-by-step tutorials describing clearly how to alter the pattern if you wish to

make any adjustments, so the dress can be altered for a well-balanced fit.

Another great feature of this dress is that you can accentuate the collar and waistband by either using a contrasting fabric or piping cord. These finishing options are exactly why I have ended up with so many Brooke dresses in my closet (not forgetting the fact that the Brooke is very easy to sew!). I have also given several workshops featuring the Brooke pattern and have seen many ladies with different body shapes in their very own Brooke creation. So I'm sure I'm not alone in choosing the Brooke as my favourite sewing project. It makes me very proud that this pattern has been such a success!"

See more at www.rosieandme.com



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