



CAT TOY TEMPLATES



ICE CREAM BAG

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



**FLATTERING FIT FOR ALL!**

# Simply Sewing

FRESH IDEAS WITH FABRIC

ISSUE SIXTY NINE



**SEWING BEE**

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**NEW PATTERN!**

*Exclusive*  
**THE DRAPE DRESS**  
**IN SIZES 8-26**

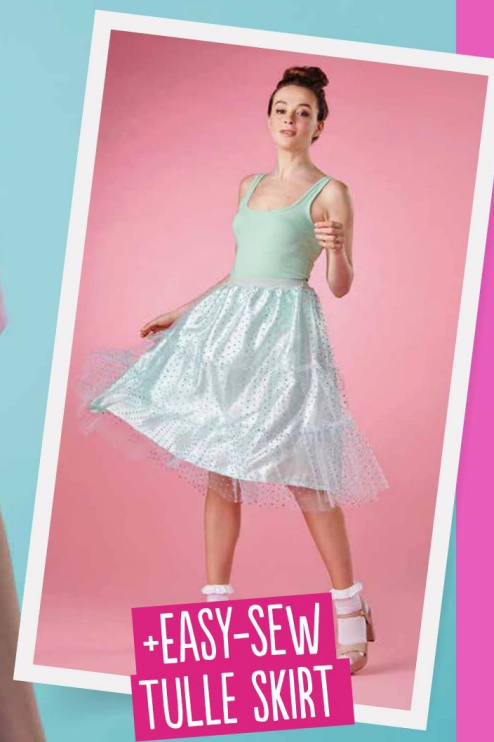
**LEARN HOW**

**Machine tension troubleshooting**

**2020 TRENDS**

**DENIM**

TOP 10 EXPERT TIPS  
+PATTERN ROUND-UP



**+EASY-SEW TULLE SKIRT**

# PERFECT FIT

12 garments, homewares and gifts to make you smile

**+PLUS:** Lion cushion • Sunglasses case • Kid's playroom • Sewing podcasts

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# Simply Sewing

FRESH IDEAS WITH FABRIC

Well that was another strange month, wasn't it?! Hope you're all staying healthy and are still able to find some comfort in the creative. In the spirit of staying connected, we've got a feature this month about sewing podcasts. They're the perfect way to stay inspired and have some company at your sewing table. This issue we're also bringing you the stylish Drape Dress. It's modern, bold, and best of all – it has pockets!

We've included our brand new *Dressmaking Made Easy* book, too. It's the essential guide to all things sewing, from equipment and tools to your fabrics and haberdashery. Happy sewing!

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# Simply Sewing

FRESH IDEAS WITH FABRIC

ISSUE SIXTY NINE  
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PLAYROOM  
MAKES

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Sew your own cute kitten toy, p70



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**WIN A JANOME SEWING MACHINE!**  
 Enter our competition for a chance to win a computerised Janome GD8100 sewing machine worth £299.  
**Enter on p15**

**A BIRTHDAY MESSAGE**  
 Can you believe it's been five years since we launched? And whilst I didn't imagine we'd be celebrating our birthday via home office (read: spare room) video calls, I'm still in the mood to rejoice because I'm so proud of what we've achieved. Not just my editorial team (who are continuing to help me produce this magazine in the middle of a global crisis), but also you – our lovely readers. Your loyalty and passion for sewing is what motivates us every day. Talking of community, have you joined our **Great British Sewing Bee Fans** page on Facebook? You can share your makes with over 32,000 members – it's fab!

*Charlie*  
 Charlie Moorby, Editor



**GOOD READS & IDEAS**

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**GREAT SUBS OFFERS! P22**  
 SAVE TIME, MONEY AND HASSLE WITH AN ANNUAL SUBSCRIPTION



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

# CONTRIBUTORS

A huge thank you to these talented sewists...



See Madeit Pattern's latest releases @madeit\_patterns

## ANNA BRUCE

Anna is an experienced creative pattern cutter and production technologist who has worked across men's tailoring, womenswear, and childrenswear. She is the founder of Madeit Patterns, which she now co-owns with Olu. Read their profile on page 62.



You can follow my blog on [needleandthread.wordpress.com](http://needleandthread.wordpress.com)

## OLU FALOLA

Olu is the other half of the Madeit Patterns team, and as a graphic designer she takes care of the brand. Olu took up sewing when she decided to make all of her daughters' clothes for a year, and she hasn't stopped since. Find out more on page 62.



Check out my latest makes @rosie\_diycouture

## ROSIE MARTIN

After almost 20 years of sewing for herself, Rosie is now enjoying it more than ever. As well as designing her own prints, she's sewing more honestly and practically than ever before. Read about her wardrobe 'cake' and 'frosting' on page 30.



Have a browse through my portfolio at [hilastudio.co.uk](http://hilastudio.co.uk)

## DEBBIE WAINHOUSE

Debbie is the creative mastermind behind many of our *Simply Sewing* projects and we love her designs! In this issue, she's telling us all about her favourite make and what sewing means to her. Go to page 90 to read all about it in 'My Fave Thing'.

## OTHER CONTRIBUTORS

Anna Alicia, Rachel Avery, Juliet Bawden, Jess Entwistle, Claire-Louise Hardie, Karoline Darhling Hughes, Mollie Johanson, Lottie Storey, Sophie Tarrant, Lucy Ward  
Special thanks to: Becki Clark and Nicky Gotbed

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# Simply Sewing

FRESH IDEAS WITH FABRIC

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EDITOR Charlie Moorby  
SENIOR ART EDITOR Lisa Jones  
PRODUCTION EDITOR Emily Freer  
TECHNICAL EDITOR Roisin McKenna  
DIGITAL EDITOR Zoe Williams  
PHOTOGRAPHY Becki Clark/Philip Sowels  
COVER PHOTO SEWING BEE BBC/Love Productions/Mark Bourdillon

## ADVERTISING

Call 0117 300 8206  
SENIOR ADVERTISING MANAGER Penny Stokes  
SENIOR SALES EXECUTIVE Tiffany Jackson  
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## MARKETING & CIRCULATION

SUBSCRIPTIONS DIRECTOR Jacky Perales-Morris  
SENIOR DIRECT MARKETING EXECUTIVE Kate Jones  
HEAD OF NEWSTRADING MARKETING Martin Hoskins  
NEWSTRADING MARKETING MANAGER John Lawton

## BUYING

Paul Torre, Karen Flannigan

## PRODUCTION

PRODUCTION COORDINATOR Derrick Andrews  
PRODUCTION MANAGER Sian Rodgers/Emma McGuinness  
PRODUCTION DIRECTOR Sarah Powell

## LICENSING

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

## PUBLISHING

PUBLISHER Liz Taylor  
CHIEF EXECUTIVE OFFICER Tom Bureau  
MANAGING DIRECTOR, BRISTOL Andy Marshall

## DISTRIBUTION

FRONTLINE Call +44 (0)1733 555161

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## NEED TO GET IN TOUCH?

EDITORIAL TEAM  
[simplysewing@immediate.co.uk](mailto:simplysewing@immediate.co.uk)

SUBSCRIPTIONS TEAM  
[simplysewing@buysubscriptions.com](mailto:simplysewing@buysubscriptions.com)  
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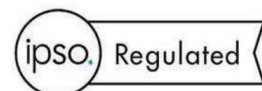
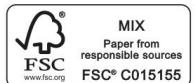
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# LIBERTY FABRICS

AVAILABLE  
NOW!

## THE WINTERBOURNE COLLECTION

Liberty Fabrics latest quilting collection, draws inspiration from the Arts and Crafts movement – a creative period from c.1860–1910 when English designers led a return to high quality, handcrafted pieces, creating elegantly stylised interpretations of botanical and historical motifs.

Inspired by an exquisite Arts and Crafts period house, the collection draws upon the interior and the family who once lived there. Traditionally screen printed onto Lasenby cotton 'The Winterbourne Collection' is available in three complimentary colourways, offering subtle hues of pinks, greens and neutrals to contrast rich berry and navy, ready for you to craft your own masterworks.



The new home of  
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**Sewing**

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# PINBOARD

IDEAS ♡ INSPIRATION ♡ ACCESSORIES ♡ WEBSITES ♡ EVENTS ♡ STUFF



## SEWING BEE FEVER

We are absolutely *loving* having these lovely people back on our screens (BBC One if you've missed it) – there's more sewers, challenges and drama than ever before! What more could we want, right? We're keeping up to date on all the latest episodes and Sewing Bee gossip on our social channels, join us and let us know what you think @simplysewingmag



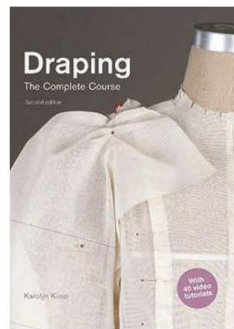
## DRAPING 101

▼ *Draping: The Complete Course* by Karolyn Kiisel is a guide to mastering the essential skill of draping. Featuring step-by-step photographs and line drawings, the book is packed with projects that cover the most basic to advanced draping techniques. Learn about pinning and trimming, adding volume and support elements, handling complex curves, and bias draping in this guide. Read an extract of the book in issue 70 of *Simply Sewing*. Available at [www.laurenceking.com](http://www.laurenceking.com)



## SHOP ONLINE WITH US

Seen a *Simply Sewing* pattern you loved but missed out on the mag? Or maybe a friend loves one of your makes and is after the pattern for themselves. Did you know we have some of our favourite patterns available to download from our Etsy shop? [www.simplysewingpatterns.etsy.com](http://www.simplysewingpatterns.etsy.com)



## MEET MILDRED

Sewgirl has released a new pattern, the Mildred Pinafore Dress, and it's a lovely easy beginner project. With adjustable straps, a large front pocket, and two back pockets, it's super practical and you're sure to get heaps of wear out of it. It's suitable for linen, denim, and needlecord, so you can wear it year-round. Available in sizes 8–22 from [www.sewgirl.co.uk](http://www.sewgirl.co.uk)

## SPRING TO LIFE

The new spring collection from Rifle Paper Co. has landed and it's got us dreaming up fun playsuits, summer tees, flowing sundresses, and cute accessories. The gorgeous Primavera range is all about celebrating those early signs of spring, featuring fresh floral and fruity prints and stars and stripes in bright, playful colours. A few of the designs feature metallic highlights as well for an extra special shine. The bold blooms and sweet summery prints are available in a huge range of fabrics, too. There are 31 cottons, eight canvases, and four rayons to feed your imagination with. Primavera is perfect for garments, home decor, and quilts. Visit [www.riflepaperco.com](http://www.riflepaperco.com) for more inspiration and designs.



Welcome in the warmer sunny days with the new Primavera collection from Rifle Paper Co.



MINI PROFILE

BABS BEHAN

Babs is the founder of Botanical Inks, a natural dye studio based in Bristol. She is originally an illustrator and abstract painter and whilst studying print and surface design, specialising in textiles, she saw first-hand the level of waste and toxicity that went hand in hand with the fashion and textile industry. This was an uncomfortable experience for Babs and it initiated self-led research into global traditional artisan crafts based around natural colours and fibres. She spent time exploring silk dyeing with homegrown madder root in Northern Thailand, woodblock printing in the deserts of Rajasthan, and yarn darning with foraged wild plants in the high Andes.

In 2013 she decided to develop a catalogue of colours from organic produce she was growing for a permaculture project. The simplicity and accessibility of this opened up a whole new world, and Babs was soon leading workshops for *Selvedge* magazine, Soho Farmhouse, and Wilderness Festival. In 2014 she established Botanical Inks where she carries out natural dyeing productions for designers and brands and provides training for industry workers.

Babs is currently working on the second edition of Bristol Cloth, a stunning mustard coloured cloth made from local regeneratively farmed lambswool, hand dyed with organic plant colours and locally woven at an artisan mill. Bristol Cloth is a hugely successful crowdfunded production system that has

caught the attention of *BBC News*, *Countryfile*, and *Sky News*. Whilst preparing for the delivery of the Bristol Cloth to her studio, Babs has been having a clear out and falling in love all over again with rediscovered dye samples and squares of colour. In the spirit of nothing going to waste, she has been studying the Korean Bojag technique to artfully sew these scraps together to create plant-dyed food and gift wraps as well as silk wall hangings and window blinds.

Since beginning Botanical Inks, Babs has noticed a huge increase in demand for naturally dyed goods and workshops and is thrilled that this is becoming part of mainstream consciousness. She is working on getting her natural dye online workshops up and running for people to follow at home using materials from their cupboards, compost, and gardens. Her current workshops take two forms: in-depth natural dye and printmaking training sessions, and peaceful nature-connecting experiences such as bundle dyeing with seasonal flowers and wild ink making. As well as us sewing folk at home, it's massively encouraging to hear that large global brands are also in touch with Babs about introducing her processes into their designs.

For Babs, there is nothing more inspiring than time spent in nature and through every seasonal transition she finds new and wonderful materials to work with. She loves the fresh energy of new shoots in spring; the exciting, joyful colours that emerge with summer; the rich berries and turning shades of leaves in autumn; and the earthy colours found in winter.

Find out more about Botanical Inks and their workshops at [www.botanicalinks.com](http://www.botanicalinks.com)

THE PATTERN EDIT



Fancy Tops

Production Editor Emily has found tops with a bit of flair to inspire you to experiment for spring



PHOEBE FLOUNCE BLOUSE, PATTERN UNION

We love this flounce blouse and the pattern is so versatile. Make a flounce dress or jumpsuit, or pair the blouse with the Phoebe Maxi or

Pockets to give the impression of a one-piece. The blouse can also be made without the ruffles. Available in sizes 6–20 with two body lengths and cup options. [www.patternunion.com.au](http://www.patternunion.com.au)

TPCS FRILLED HEM TOP, TREND PATTERNS

This top is part of Trend Pattern's basics range, but the statement frill panels make it a real stand-out piece. Go bolder with a contrast colour or design for the frills. Made and modelled here by @susanyoungsewing. Available in sizes 6–16 from [www.trendpatterns.co.uk](http://www.trendpatterns.co.uk)



APRIL WOVEN TOP, DG PATTERNS

This gorgeous A-line sleeveless top is perfect for summer. The flounce side details and waist straps add volume for a feminine shape. Ideal for medium-weight woven fabrics. Available in sizes 8–22 from [www.dgpatterns.com](http://www.dgpatterns.com)



FEUILLAGE SHIRT, CAMIMADE

The Feuillage Shirt from Camimade is so sophisticated and unique.

The shirt features a mandarin collar and side panels with different lengths that tie together at the back for a really flattering fit. We love this longer length, but the shirt can also be made shorter with less dramatic sides. The pattern also includes a dress and is suited to lightweight fabrics for subtle and elegant movement. Available in sizes 6–20 from [www.camimade.com](http://www.camimade.com)



## PATTERN ESSENTIALS

▼ Grainline Studio has put together this pattern essentials kit to make working with patterns a piece of cake. The kit includes an awl, pattern notcher, needlepoint tracing wheel, screw punch and tips, and four pattern hooks. The tools come in a lined custom-made organic cotton canvas pouch made by India-based fair trade company Work+Shelter. Get yours for \$68 from [www.grainlinestudio.com](http://www.grainlinestudio.com)



## CONSIDERED CLOSET

Selkie Patterns has created a wardrobe planner to gently nudge us to check in more regularly about our clothes-buying and hoarding habits. The planner contains monthly guides with activities and tips that prompt us to consider what's in our wardrobes, helping us keep a much more sustainable wardrobe filled only with items we love and need. Each season also comes with a theme such as mending, laundry, and materials. See more at [www.selkiepatterns.co.uk](http://www.selkiepatterns.co.uk)



© Grainline Studio

## PRECISION CUT PROJECTS

Crafter's Companion has launched three new sets of multifunction dies in its Gemini range. Each die set allows you to make three different projects to easily create stylish bags and storage cases. Projects include a clutch bag, travel wallet, jewellery case, and cosmetics bag, to name a few. The dies can cut through multiple types of fabric, including cotton, faux leather and wadding. Each set costs £29.99. For step-by-step instructions and videos, visit [www.crafterscompanion.co.uk](http://www.crafterscompanion.co.uk)

## 3 OF THE BEST

### ECO CRAFT KITS

Make super handy bits for the house that are good for you and good for the environment.

1. These beeswax food wraps are super easy to make and a brilliant swap for single-use alternatives. Each wrap has a lifespan of about a year, then just reload with wax and reuse. £9.95, [www.themakery.co.uk](http://www.themakery.co.uk)
2. Grow your own natural dye garden with this plant seed kit. All the packaging is biodegradable, too, so you can be green about your green fingered hobby. £12.50, [www.bloomfibreatarts.etsy.com](http://www.bloomfibreatarts.etsy.com)
3. Make a boho macramé bag to carry and store your essentials. You'll be so proud to show this off there's no danger of leaving it in the car when you head into the shops. £4.66, [www.thisissuzu.etsy.com](http://www.thisissuzu.etsy.com)





© Laura Madison

## NO PATTERNS, NO WASTE

Cut Couture Kits launched at this year's Stitch Festival with a simple and unique concept: patternless, zero-waste sewing kits. Choose from a blouse, skirt, culottes, shorts, or tunic and receive the pre-cut sustainable linen and a dye kit in the post, all ready to sew. See more at [www.cutcouturekit.com](http://www.cutcouturekit.com)



## VINTAGE GLAM

Sew Over It has released Audrey, a brand new vintage-inspired knit top. Choose from three different neckline options: a standard flat neckband, a cute neck tie, or a showstopping bow that Esme Young would be proud of. Audrey is also the first pattern release in Sew Over It's extended size range, too! Available in sizes 6–30. Choose your favourite neckline design and order your pattern at [www.sewoverit.co.uk](http://www.sewoverit.co.uk)

## STAYING HOME

## CLASSES FROM YOUR COUCH

We're staying in this month, so enjoy these online sewing courses from your home.

### THE HAXBY SKIRT

In these nine lessons you'll make the Haxby Skirt. It's godets galore with this skirt, the ultimate party piece for twirling in. [www.sewoveritstitchschool.co.uk](http://www.sewoveritstitchschool.co.uk)

### SEW YOUR DREAM SWIMSUIT

Time to get friendly with that stretchy fabric you've been scared to introduce to your machine. Choose from a one-piece or two-piece for the supportive swimwear you've been searching for. [www.closetcasepatterns.com](http://www.closetcasepatterns.com)

### PATTERN HACKING FOR CURVES

Make clothes that fit your curves perfectly. Learn 16 common upper body adjustments and 10 pattern hacking techniques for a wardrobe that fits like a dream. [www.workshops.cashmerette.com](http://www.workshops.cashmerette.com)

## INSPIRING BOOKS



**HANDY POCKET GUIDE: SASHIKO**  
Sylvia Pippen (£6.99, C&T Publishing)

Get up to scratch on the basics of sashiko with this mini book. Packed with guidance on the necessary supplies, how to mark the designs, and stitching techniques, this is the ultimate resource for anyone with a budding interest in the decorative stitching. You can learn how to create your own sashiko design or you can choose from 27 motifs to follow.



**DEBBIE SHORE'S SEWING ROOM SECRETS: QUILTING**  
Debbie Shore (£9.99, Search Press)

Debbie's back and this time she's sharing everything you need to know about quilting. The book is perfect for beginners or the more experienced quilter looking to brush up on their skills. Debbie covers the essential tools you need, the correct fabrics to choose, techniques and after-care advice, and 10 versatile projects to put your skills into practice.



**MODERN BARGELLO: HOW TO STITCH 15 COLOURFUL PROJECTS**  
Tina Francis (£9.99, Search Press)

Bargello stitching is making a comeback, and this book is perfect for the newcomer or the lifelong fan. Filled with easy-to-follow charts and instructions, you'll create cushions, wall art, pincushions, bangles, and a brooch with this new book. Highly addictive and relaxing, you'll love this craft.



**MACRAMÉ FOR THE MODERN HOME**  
Isabella Strambio (£12.99, Search Press)

Quickly transform your home using simple macramé knots with 16 beautiful projects from Isabella. Each project has step-by-step photography to help you make a classic wall hanging and plant hanger as well as some quirkier projects, including a wreath, bunting, tassled rug, a hanging bedside table, and a mirror hanger. Once you've mastered the 18 key knots, anything's possible!

# DON'T MISS AN ISSUE! FREE DELIVERY TO YOUR HOME

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Charlie

Charlie Moorby, Editor

## WE'VE GOT SO MUCH COMING UP IN THE NEXT FEW ISSUES

- Sewing Bee updates and an exclusive pattern from the new book, *The Great British Sewing Bee: Sustainable Style*
- Our free *Dressmaking Made Easy* booklet
- Features, interviews and profiles with the sewing community, including a feature about sewing podcasts to keep you company during times like these
- Family-friendly makes, including playful gift ideas and adorable Peter Pan collar girl's dress
- Summer stylings and ideas, including maxi and strappy dresses and a picnic in the park set
- Heaps of patternless projects to help you sew your way through your fabric stash

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# WIN: JANOME GD8100 SEWING MACHINE

Win a computerised Janome GD8100 sewing machine worth £299

The Janome GD8100 is a computerised machine with 100 decorative and basic built-in stitches and a handy one-step automatic buttonhole. This easy-to-use machine is perfect for beginners and features such as the drop feed for free-motion embroidery offer plenty of opportunity for

the more advanced sewer to get creative with their work. Other features include a start/stop button, built-in needle threader, drop-in bobbin, speed control slider, and a lock stitch button. For your chance to win this brilliant machine, enter our competition at [www.gathered.how/sew\\_comps](http://www.gathered.how/sew_comps)

SEWING  
MACHINE  
GIVEAWAY



## JANOME

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# DRESSMAKING

*made easy*

Our handy book included in issue 69 features everything you need to know to begin sewing.





### PATTERN MARKINGS

Get to know the various markings you see on patterns



### FABRIC TYPES

Understand fabrics and choose the perfect type for your project



### PRESSING

All the tools and tricks you need for a professional finish



In our *Dressmaking Made Easy* book we take you through the essentials to get you started or help you brush up on the terms, techniques, and equipment needed to begin your sewing journey. With a glossary, a chart to note your measurements, and links to useful stockists, it's all you need in one handy book. You're welcome!



THIS MONTH...

# DENIM DELIGHTS

From jeans to jackets and everything in-between, denim is a wardrobe staple. We're here to help you get to grips with this hard-working fabric.

*Written by Sophie Tarrant*

## POCKET-SIZED

Practical pockets are built in to the front bib and trousers, with a free downloadable pattern available to add extra to the hips if you desire.

## THE PERFECT FIT

Use a medium-weight stretch denim for an extra touch of comfort and fit.

## MILA

The Mila Dungarees from Tilly and the Buttons are stylish, practical, and great for all seasons – wear them over a cropped T-shirt in summer, or pair them with a bold roll-neck jumper to stay cosy in the colder months. A button closure on either side of the hip adds extra detail and keeps you secure, whilst a variety of pocket options adds extra practicality to this easy-to-wear design. [www.tillyandthebuttons.com](http://www.tillyandthebuttons.com)

## ON THE SIDE

Side button openings make these easy to get on and off whilst retaining a fitted silhouette.



## PATTERN INSPIRATION

Stitch your own gorgeous garments with our favourite denim patterns – featuring skirts, jeans, jackets, and more.



### 1 ROSA SHIRT AND DRESS

Another from Tilly and The Buttons, the Rosa Shirt and Dress is ideal for lightweight denims, with a flattering shape created by gently curved princess seams on both front and back. The pointed back yoke also looks great with decorative topstitching or piping. [www.tillyandthebuttons.com](http://www.tillyandthebuttons.com)

### 2 MADELEINE SKIRT

Victory Patterns' Madeleine Skirt is a fun take on the staple denim skirt, featuring a natural waistline, full skirt, oversized curved pockets with topstitch detailing, and adjustable suspenders across at the back. A centre back zip and button closure keep the waistband secure. [www.victorypatterns.com](http://www.victorypatterns.com)

### 3 QUADRA JEANS

The Quadra Jeans from Thread Theory provide a modern take on the classic straight leg jean, with a slightly tapered leg and extra room in the thigh. This pattern also features a two-piece waistband that allows for easy fit modifications, even after the jeans are fully constructed. [www.threadtheory.ca](http://www.threadtheory.ca)



### 4 ROMEO SKIRT

The Romeo Skirt pattern from I AM Patterns features a stylish high-waisted fit and a full button closure down the centre front, meaning you can choose how much of a split you want the garment to feature every time you wear it. A widthwise stretch denim fabric would be ideal for this flattering design. [www.iampatterns.fr](http://www.iampatterns.fr)

### 5 TULIP DRESS

The Tulip Dress from The Assembly Line is a classic design with a closely-fitted top and a wide tulip skirt. It's perfect for structured fabrics such as denim and twill, and makes clever use of darts and seams to create subtle shaping. [www.theassemblylineshop.com](http://www.theassemblylineshop.com)

### 6 MAISA JACKET

The Maisa jacket from Named Clothing is a really fun take on an old classic, making use of clever panels to construct a comfortable jean jacket. It's ideal for upcycling other garments, and features stylish front flap pockets, sleeve vents and wide button cuffs. [www.namedclothing.com](http://www.namedclothing.com)

## FABRIC INSPIRATION

Your classic denim garments needn't be plain. Here's some of our favourite decorative denims.

1 The delicate design of Croft Mill's Chloe denim would be perfect for a summer dress. [www.croftmill.co.uk](http://www.croftmill.co.uk)

2 We absolutely adore the fun animal print of Leona from The Denim Company. [www.thedenimcompany.co.uk](http://www.thedenimcompany.co.uk)

3 This Narwhal denim print from Frumble is perfect for kids big and small, featuring marine animals. [www.frumble.co.uk](http://www.frumble.co.uk)

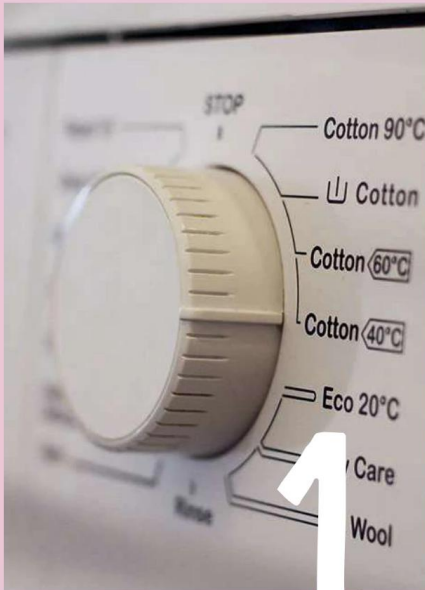
4 This Pineapple print from Empress Mills is a number that's bound to put a smile on your face. [www.empressmills.co.uk](http://www.empressmills.co.uk)

5 This tropical floral chambray denim from Minerva Crafts is ideal for summer creations. [www.minerva.com](http://www.minerva.com)



# TIPS & TRICKS

Denim is a versatile, strong fabric that can be used to make garments from head to toe. Master the basics with these tips and tricks.



## PRE-WASH YOUR FABRIC

It's always wise to pre-wash your fabric before you start working with it, but when sewing with denim it's even more important than usual. Denim is particularly prone to shrinkage and often saturated in dye, plus it can feel stiff when first woven – washing it will not only soften the fibres up slightly but should remove excess colour, too.



## SET A LONGER STITCHING LENGTH

As with all bulky fabrics, you'll need to set your machine to work a longer stitch length when sewing with denim. Practise on scraps of denim fabric first to make sure you pick the right combination of stitch length and tension for the thread and needle you're using.

## PICK YOUR PATTERN WISELY

Not all denims are alike, and whilst the obvious choice for this usually hard-wearing fabric is jeans, shorts, and jackets, lighter versions can also be used to create shirts, dresses, and other less-structured garments. Examine your fabric and find a pattern to match it well.

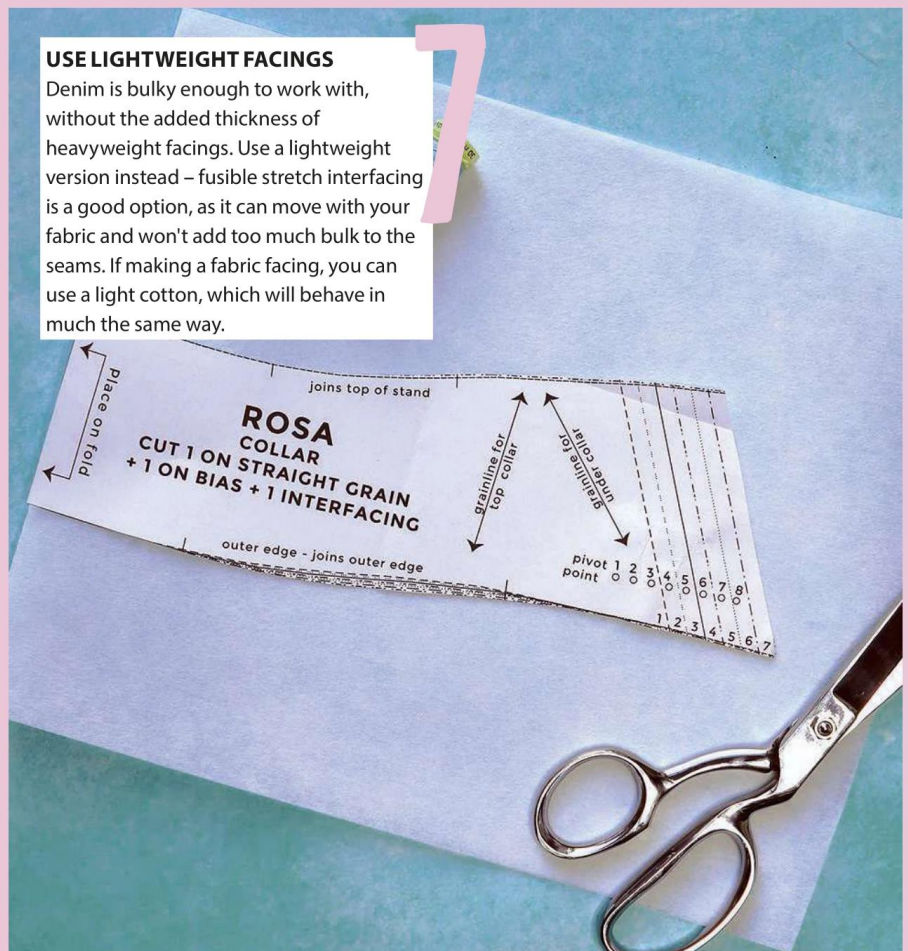


## TAKE NOTICE OF GRAINLINES

As a structured, woven fabric, it's particularly important that you take notice of grainlines when laying out and cutting pieces from denim fabric. If they aren't set along the correct grain they may warp and twist once they've been cut, making your project difficult to sew and distorting your finished garment.

## USE LIGHTWEIGHT FACINGS

Denim is bulky enough to work with, without the added thickness of heavyweight facings. Use a lightweight version instead – fusible stretch interfacing is a good option, as it can move with your fabric and won't add too much bulk to the seams. If making a fabric facing, you can use a light cotton, which will behave in much the same way.





#### USE A DENIM NEEDLE

Denim or jeans needles are, as the name suggests, the ideal choice when working on denim projects. They have a thick, strong shaft and a fine sharp tip, meaning they can easily penetrate and withstand use with thicker fabrics. They can also be used for stitching through multiple layers of fabric without breaking, too.



#### CHOOSE A STRONG THREAD

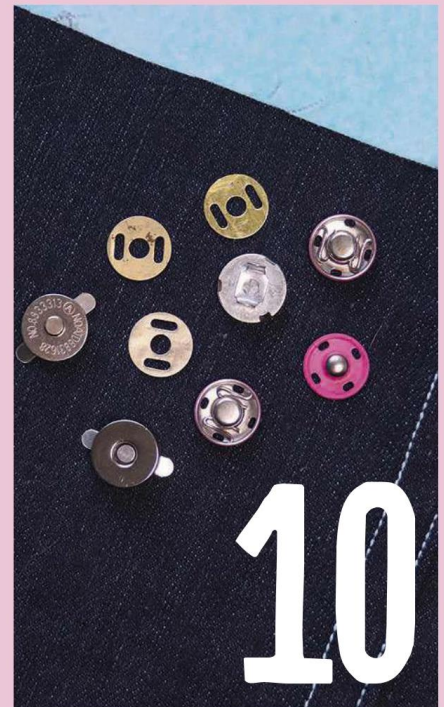
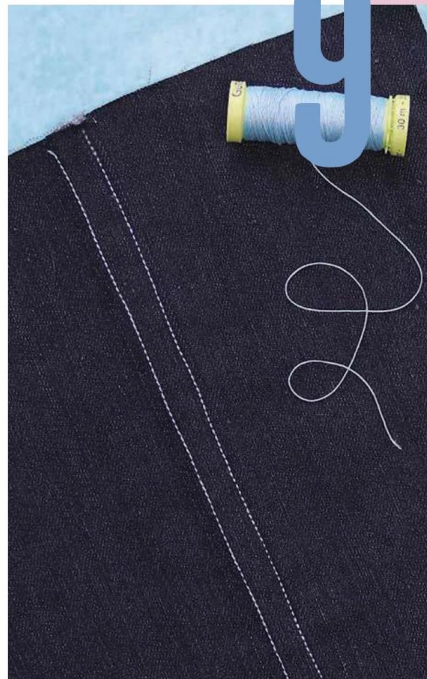
Use a strong, all-purpose polyester thread when sewing denim, to avoid it snapping as you work. For an added layer of security and strength, topstitch your seams with a dedicated heavy duty topstitching thread, or even an upholstery thread.



#### KEEP IT HOT

Unlike some fabrics, denim is robust enough to withstand hot temperatures and steam, and will sometimes need them both applied in abundance to get a crisp finish. Press and steam your seams open to cut down on the bulk – if necessary, you can even use a wooden tool called a tailor's clapper, which applies weight and removes moisture from your fabric to get a really firm press.

**WORK FLAT FELLED SEAMS**  
If you look closely at almost any shop-bought pair of jeans, you'll notice that flat felled seams have likely been used to create them. The multiple steps of the flat felled seam add extra strength to the garment and keep the raw edges – which fray incredibly easily in denim – concealed and protected.



#### USE STURDY CLOSURES

Whether you are inserting a zip or using buttons or snaps to finish your garment, make sure you pick an option that will stand up to the heavy wear and tear of a denim garment. Metallic snaps, heavyweight zips and riveted buttons will all pair well with thicker fabrics.

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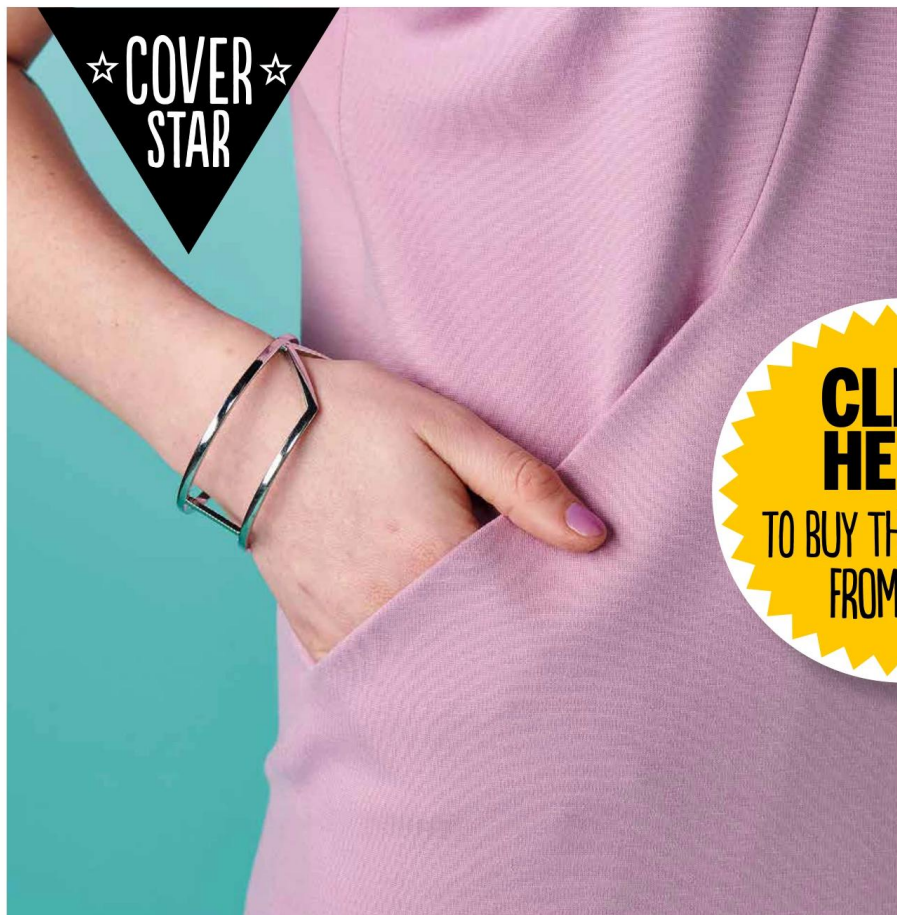
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The digital version of the magazine does not include the cover gift that you would find on newsstand copies.

PSST.

Turn overleaf for fabric and styling inspiration. Share your finished Drape Dress with us using #simplysewingmag





# THE DRAPE DRESS

Modern, stylish, and chic, **The Drape Dress** is a dream to wear, and with in-seam pockets and stretch fabric it's a great skills-booster, too.

# THE DRAPE DRESS

The Drape Dress, designed by Claire-Louise Hardie ([www.thethriftystitcher.co.uk](http://www.thethriftystitcher.co.uk)) is an effortlessly stylish and comfortable midi dress. We love it for its pockets, of course, but also for its fit and versatility. Dress it up with heels and a blazer, or pair it with pumps for a more casual look. Share your finished makes using #simplysewingmag.

## YOU WILL NEED

### Fabric:

Sizes A–E: 2m x 150cm (2½ yd x 60in)

Sizes F–J: 2.25m x 150cm (2½ yd x 60in)

■ Lightweight iron-on knit or bias interfacing: 35 x 75cm (14 x 30in)

■ 12/80 Stretch machine needle

■ Optional stretch twin needle for hemming (either a 4.0 or 2.5 width)

■ Basic sewing kit

## NOTES

■ The dress can be sewn either with a zigzag/lightening stitch on a sewing machine or with an overlocker

## SUGGESTED FABRICS

■ Double-knit jersey, Ponte Roma or Milano Rib. This pattern is not suitable for Lycra or fabric with a large amount of stretch

## FABRICS USED

■ The fabrics used are from Sewcial Studio Tamworth ([www.theseencialstudio.co.uk](http://www.theseencialstudio.co.uk))

■ Punta Royal Jersey in Cobalt

■ Punta Royal Jersey in Grown-Up Pink

## FITTING NOTES

■ Our model wears a size A (8). As she is tall, we added 2cm additional length for the sleeves, bodice, and lower dress to ensure a good fit.



*Choose from two sleeve lengths for your Drape Dress*





Lady McElroy Ponte Roma, purple  
www.minervacrafts.com



Ponte Roma, Tiffany  
www.minervacrafts.com



Ponte Roma, Royal Blue  
www.minervacrafts.com



Ponte Roma, Mint Green  
www.minervacrafts.com

**FABRIC INSPIRATION**

**GO FOR BOLD**

We love the Drape Dress in bright, confident block colours. These vivid Ponte Romas are sure to stand out.



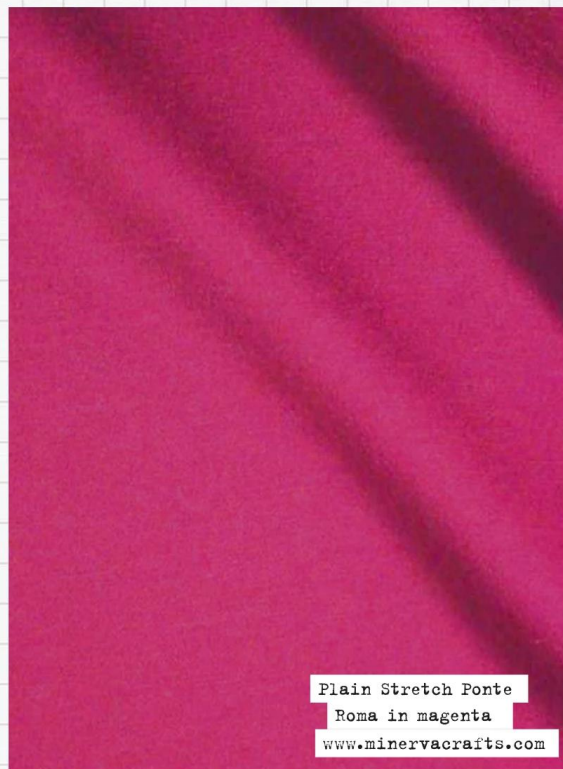
Ponte Roma, Terracotta  
www.minervacrafts.com



Lady McElroy, Plum  
www.minervacrafts.com



Lady McElroy, Raspberry  
www.minervacrafts.com



Plain Stretch Ponte Roma in magenta  
www.minervacrafts.com

**WEAR IT WITH**

**SOFT SHADES**

Style the Drape Dress with summer-ready accessories.

Go for simple style with this bead necklace, £22, oliverbonas.com

Accessorise with these resin hoops, £15, oliverbonas.com

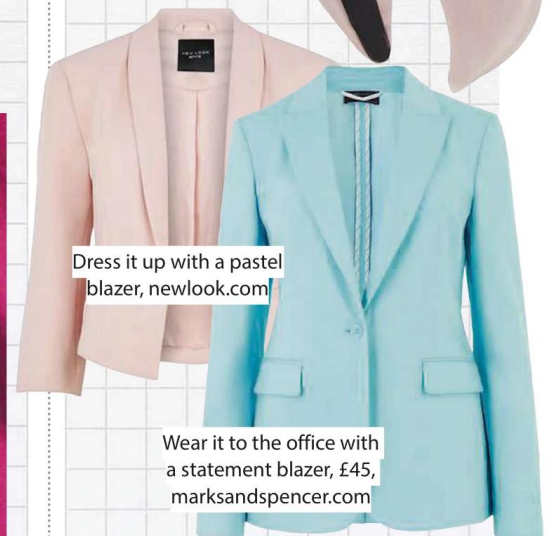


Wear with cute green pumps, £15, dorothyperkins.com

Style with a chic headband, £15, dunelondon.com



Choose an on-trend scrunchie, £5, accessorize.com



Dress it up with a pastel blazer, newlook.com

Wear it to the office with a statement blazer, £45, marksandspencer.com

Go minimal with this crossbody bag, £42, oliverbonas.com



Make it evening wear with court shoes, £23, dorothyperkins.com



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**6-20**

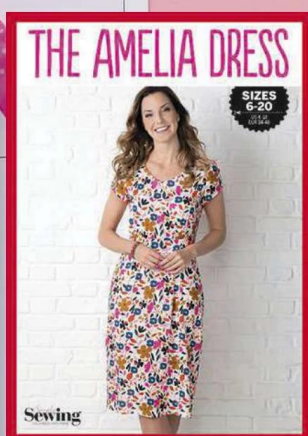
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# PINUP

Petit Citron has the perfect fabrics for your cheeky monkeys!



The Petit Citron Fun Collection is all about, well, fun! The playful designs are perfect for adventures as well as for bedtime and will help you make something completely unique that your little ones will love to wear. The fabrics are available in a rainbow of colours and feature beautiful patterns, and they're all made in soft cottons with comfort and movement in mind. For inspiration and to shop the range of fabrics, visit [www.myfabrics.co.uk](http://www.myfabrics.co.uk)

# MY SEWING WORLD

By Rosie Martin

Super-creative Rosie, of DIY Couture, has been busy custom printing and getting to know what works for her.

At the moment I'm in quite a strong place with my sewing. More than ever before I've got a handle on what will work for me in terms of fabric, garment, and colour palette. It's taken me a really long time to get to this point! I've been sewing clothes for myself for about twenty years, and for a lot of that time I've probably sewn for a fantasy world or a fantasy me, which has resulted in all sorts of wild creations that often go unworn. Recently I've been able to root my sewing more in practicality. I'm being really honest about what I find comfortable and what will work in my environment – the things I do in my clothes, the spaces I move through, and the styles and textures that make me feel absolutely 'me'.

In practice, this means I've been able to add much more 'cake' to my wardrobe. Some of that is what you would imagine 'cake' to be – black jeans, black linen Burnside Bibs, white twill Persephone Pants, and a whole range of stretchy tops in animal prints. These are all garments that can pass as shop bought and don't particularly stand out as unique, which surprisingly feels great. I've embraced more of a neutral colour palette than ever before, particularly adding lots of rusts, browns, black, and cream to my existing wardrobe.

## EMBRACING THE BOLD

What I find interesting is that some of the 'cake' I've made very much looks like frosting! Creating a base of neutral staples has freed me up to embrace moments of bright colour – light acid green trousers, a pink tie-dyed denim jacket and all sorts of maxi dresses in bold prints. A pink and yellow leopard print dress I made from a 1970s pattern to wear to my cousin's wedding has become a daily staple. I feel like by getting more grounded, I've also been able to embrace being more experimental and creative, in a realistic way.

## CUSTOM PRINTS

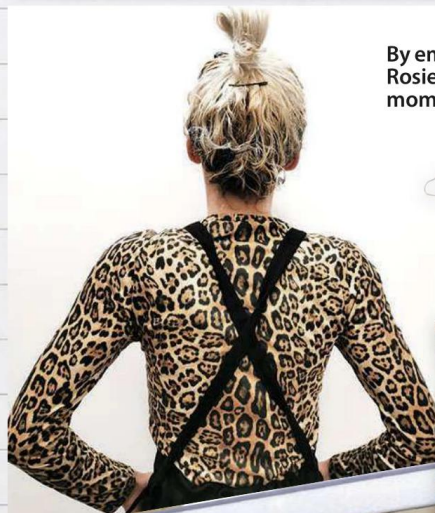
I've particularly been enjoying creating my own prints. As much as I've been thinking about what works to wear in my environment, I've been taking deep inspiration from my environment, reflecting it in surface design. I was really taken with the Yorkshire



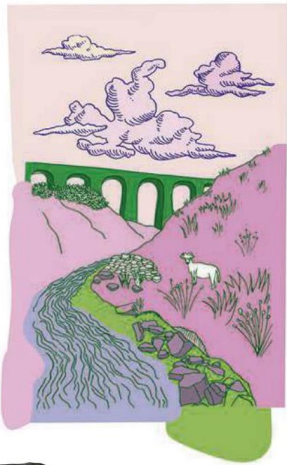
*Rosie is the drumming, wild swimming, print-loving lady behind DIY Couture*

I'm being really honest about what I find comfortable and what will work in my environment

By embracing neutrals Rosie is freed up to create moments of bright colour



*Rosie's wardrobe 'cake' - Persephone Pants and animal print*



I'm really enjoying  
allowing myself to push the  
limits of exploration

Dales when I visited them on holiday. The landscape was magical, and I captured it in a simple illustration. I played with a psychedelic colour palette, before printing it on to cotton twill and using it to make a Tessuti Claudia Dress. The outcome of using a garish print on a robust fabric paired with a classic, minimalist design is a really wearable garment. Custom printing fabric feels like a bit of a luxury, but I'm really enjoying 'allowing' myself to push the limits of exploration when it comes to creating a handmade wardrobe.



A trip to the Yorkshire Dales inspired Rosie to create a Tessuti Claudia Dress using her own illustration



#### TAKING THE PLUNGE

This summer I've got loads of wild swimming planned, so am looking forward to wearing homemade swimsuits in all sorts of rivers. If you haven't made swimwear before I totally recommend it. It's easy, pretty cheap, and fast because you're making small items and it is so satisfying to plunge into water in your own creations!

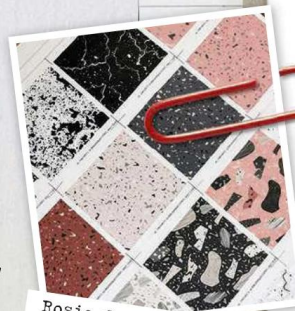
#### DIY COUTURE

You can check out more of Rosie's handmade 'cake' and 'frosting' wardrobe on Instagram @rosie\_diycouture and follow her exploration into fashion for adventure and self-sufficiency on her blog at [www.diy-couture.blogspot.com](http://www.diy-couture.blogspot.com)

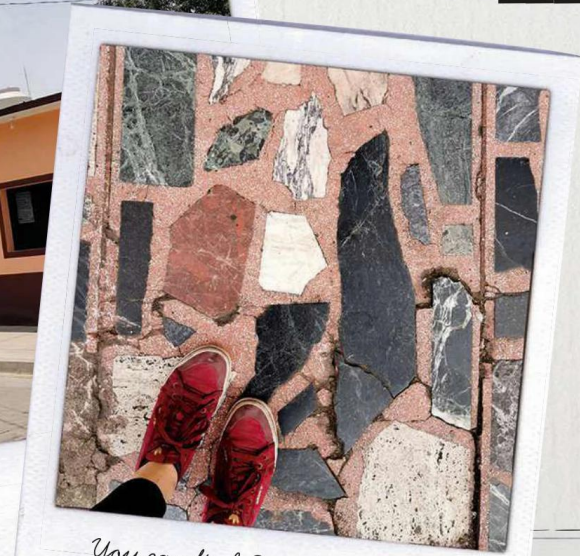


### Keeping me inspired...

Now I know that creating surface pattern design is an option, little details in my day-to-day world are a source of inspiration. I recently found colour inspiration on a trip to Mexico - lots of deep rusts in paint, ironwork, and varnished wood - as well as the incredible textures in the built environment, often thousands of years old. Based on this, I've developed a fabric collection inspired by textures found in stone. I've used two of the designs myself so far, a marbled print for a swimsuit and a terrazzo print for a simple jersey top.



Rosie found colour inspiration on a trip to Mexico



You can find Rosie's designs on Spoonflower under 'Cave Painting'



# WILD THINGS

Unleash their inner adventurer with this jungle bedroom set in Ed Emberley's Favorites range.

Designer: **JESSICA ENTWISTLE** Styling: **LISA JONES & BECKI CLARK** Photography: **BECKI CLARK**





### LETTER CUSHIONS

Add a personal touch to a child's bedroom and get creative with their name, favourite word, or a special message spelled out in letter cushions.

### TIP!

A tipi is an essential ingredient when it comes to sparking the imagination. Perfect for playtime, hideouts, sleepovers, and adventure picnics, this is sure to become the go-to den for all things fun! Even the grown-ups will want to play.



orange



#### PLAYMAT

This floor mat is a generous size giving your little one plenty of room to explore. It's padded, too, keeping them comfy and safe.

#### BACKPACK

Make sure they're prepared for any adventure with an adorable backpack – just the right size for carrying their favourite wellies and travel snacks!



## FABRIC SKITTLES SET

These colourful skittles will provide hours of safe entertainment! This simple and timeless sensory game is heaps of fun for your jungle tot.

## TOY TUBS

Stash toys, books, and blankets away in these fun tubs. We made ours using two contrasting fabrics so they're both practical and playful and look great on a shelf.







## TODDLER BACKPACK

### YOU WILL NEED

- Fabric A: 50x85cm (20x34in) – outer
- Fabric B: 50x85cm (20x34in) – lining
- Vlieseline H640 fusible fleece: 50x90cm (20x35in)
- Cotton webbing: 3cm (1¼in) wide x 1m (1⅞yd)
- D rings: 3cm (1¼in) wide x 4
- Zip: 56cm (22in)
- Matching thread
- Basic sewing kit

### NOTES

- Use a 1cm (¾in) seam allowance
- Use a walking foot and fabric clips if you have them
- Vlieseline H640 fusible fleece, from [www.ladysewandsew.co.uk](http://www.ladysewandsew.co.uk)
- Download the templates from [www.gathered.how/ss-templates](http://www.gathered.how/ss-templates)

### FABRICS USED

Fabrics are from the Favorites range by Ed Emberley for Cloud9 Fabrics. For stockists visit [www.cloud9fabrics.com](http://www.cloud9fabrics.com) 206360 Scribbles/Orange 226301 Alligators

### CUTTING OUT

**Step one** From the fusible fleece cut:

**Main Bag Fleece:** two using the Main Bag template

**Pocket Fleece:** one using the Pocket template

**Zip Strip Fleece:** two 5.5x45cm (2¼x17¾in)

**Bag Sides Fleece:** two 20x10cm (7⅞x4in)

**Straps Fleece:** four 45x7cm (17¾x2¾in)

**Step two** From fabric A cut:

**Main Bag Outer:** two using the Main Bag template

**Pocket Outer:** one using the Pocket template

**Zip Strip Outer:** two 5.5x45cm (2¼x17¾in)

**Bag Sides Outer:** two 20x10cm (7⅞x4in)

**Straps Outer:** four 45x7cm (17¾x2¾in)

**Step three** From fabric B cut:

**Main Bag Lining:** two using the Main Bag template

**Pocket Lining:** one using the Pocket template

**Zip Gusset Lining:** two 5.5x45cm (2¼x17¾in)

**Gusset Sides Lining:** two 20x10cm (7⅞x4in)

**Pocket Binding Lining:** one 4x22cm (1⅝x8¾in)

**Hanging Loop Lining:** one 8x12cm (3⅞x4¾in)

### MAKING THE BAG FRONT

**Step one** Press the fleece pieces to their matching fabric A pieces. Transfer all marks from the template to the Main Bag Outer and Pocket Outer.

**Step two** Staystitch the fabric B Pocket Lining to

the WS of the assembled Pocket fleece. Take the Pocket Binding Lining and place it RS facing the Pocket Outer along the straight edge, aligning raw edges. Sew together. Fold the binding over to the back of the pocket, tuck the raw edge under by just under 1cm (¾in). Topstitch to finish. Trim off any excess binding over the pocket edge. <sup>01</sup>

**Step three** Place the pocket RS up on top of one of the Main Bag Outer/Fleece pieces. Clip in place. Staystitch all around to hold together. <sup>02</sup>

### MAKING THE BAG GUSSET

**Step one** Take a fabric/fleece Zip Strip Outer piece and mark the centre point on both long sides. Mark the centre point of the zip. Pin the fabric/fleece Zip Strip RS facing the teeth of the zip matching the marked points. Stitch together using a zip foot, press the fabric back, then topstitch.

**Step two** Repeat for the other zip strip. The sewn zip strip should be 10cm (4in) wide and the same length as the Bag Side strips.

**Step three** Trim off the zip to the edge of the zip sandwich fabric, making sure you secure the zip teeth by sewing backwards and forwards a few times to hold, and that the zip is open before trimming the ends off.

**Step four** Take one of the Bag Sides Outer strips and pin it RS together along one of the short edges of the zip sandwich. Sew, then press the



seam down away from the zip. Topstitch in place.

**Step five** Repeat for the other edge of the zip sandwich fabric. **03**

## MAKING THE STRAPS AND LOOP

**Step one** Fold the Hanging Loop Lining strip in half lengthways WS facing and press. Open out then fold the two long edges to the central crease and press again. Fold again to create the loop strip. Topstitch down both long edges.

**Step two** Take the canvas strapping and cut off two 7cm (2¾in) lengths, then cut the remainder in half. For each long canvas strap fold over one short edge by 1cm (¾in), then again by 1cm (¾in) and topstitch down to hold.

**Step three** Take two of the D rings and thread them onto one of the 7cm strap lengths, fold the canvas in half and then staystitch it to the middle of the bottom short edge of one of the fabric A/ fleece Strap pieces.

**Step four** Place a second fabric A/fleece Strap piece on top RS together (making sure the fabric direction matches the first piece if the fabric is directional). Pin the long sides together, and gently pull the canvas/D rings out of the bottom so they don't get in the way when you sew. Sew down both long sides. Then push the canvas/D rings back inside and sew along the bottom short edges. Trim off excess fabric/fleece, then turn RS

out through the top of the strap. Press, then topstitch around the strap.

**Step five** Repeat to make the second strap. **04**

## PUTTING THE BAG TOGETHER

**Step one** Take the second Main Bag Outer piece and place the long canvas straps along the bottom within the marks on the template – the straps should be 4cm (1½in) away from the centre bottom of the bag back piece. Staystitch in place.

**Step two** Take the two fabric straps and line up the inner strap edges with the marks along the top of the template – these should be 3cm (1¼in) away from the centre top of the bag back piece. Turn them slightly so the angle of the straps run slightly diagonally down the bag to meet the canvas strap at the bottom. Clip in place then staystitch the straps on. Part of the top outer edge of each strap will overlap the curved top of the bag, trim this off once the straps are sewn in place. **05**

**Step three** Sew the Bag Side strip together along the bottom edges to create a loop. Finger press the seam open.

**Step four** With RS facing pin/clip the Bag Side strip on top of the bag front, by starting at the top centre marked points. Pin the strip all around to the bottom, making sure the zip ends line up with the zip marked points on the bag front. You will need to snip the fabric on the strip when you pin/

clip it to the curved edges. **06**

**Step five** Sew the strip to the bag front. When you sew in the bag straps make sure you go backwards and forwards a few times over the sewing line to give the straps strength.

**Step six** Open the zip then repeat to pin then sew the bag back to the side strip. Trim off excess fabric/fleece outside of the sewn seam edges. **07**

## MAKING THE LINING

**Step one** Take one of the Zip Gusset Lining strips and fold it WS together 1cm (¾in) in from one of the long edges. Press. Topstitch in place.

**Step two** Repeat for the other Zip Gusset Lining strip. Pin a lining strip RS facing one of the Gusset Sides Lining pieces, so the topstitched edges leave a 1cm (¾in) gap in the centre. Sew in place. Press the strip to the WS of the bag sides and topstitch in place. Repeat for the other bag side.

**Step three** Repeat as for the bag outer to make the bag lining.

## PUTTING IT TOGETHER

**Step one** Turn the lining RS out and with WS facing put the open-zipped bag inside it.

**Step two** Pin, then slipstitch the lining to the bag along the zip edges making sure you don't sew through the zip teeth. **08**

**Step three** Turn RS out through the zip and press.

# JUNGLE PLAYROOM

## PLAYMAT

### YOU WILL NEED

- Find fabric widths on templates
- Fabric A: 50cm (20in) – main body
- Fabric B: 50cm (20in) – main body
- Fabric C: 45x80cm (17 $\frac{7}{8}$ x31 $\frac{1}{2}$ in) – outer edge front
- Fabric D: 45x80cm (17 $\frac{7}{8}$ x31 $\frac{1}{2}$ in) – outer edge front
- Fabric E: 20cmxWOF (7 $\frac{7}{8}$ inxWOF) – binding
- Fabric F: 130x130cm (51x51in) (we created a patchwork back for ours)
- Wadding: 120x120cm (47x47in)
- Paper for the templates
- Erasable fabric marker
- Matching thread
- Basic sewing kit

### FABRICS USED

The fabrics used are from the Favorites range designed by Ed Emberley for Cloud9 Fabrics. For stockists visit [www.cloud9fabrics.com](http://www.cloud9fabrics.com)

100150 Elephants  
206357 Scribbles/Black  
206358 Scribbles/Gray  
206360 Scribbles/Orange  
226301 Alligators  
226501 Lions and Tigers

### NOTES

- Use a 6mm seam allowance
- Templates include seam allowance
- Use a walking foot if you have one
- WOF = width of fabric
- Pay attention to fabric placement when cutting if fabric is directional
- When pressing curves use a dry iron – the steam can stretch the curved fabric out of shape
- Download the templates from [www.gathered.how/ss-templates](http://www.gathered.how/ss-templates)

### CUTTING OUT

**Step one** Download, print, and cut out the templates.

**Step two** From Fabric A cut:

**Quarter Circle:** two on the fold using the template

**Step three** From Fabric B cut:

**Quarter Circle:** two on the fold using the template

**Step four** From Fabric C cut:

**Edge Arc:** two on the fold using the template

**Step five** From Fabric D cut:

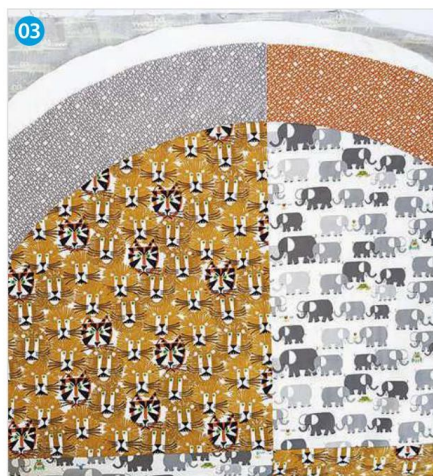
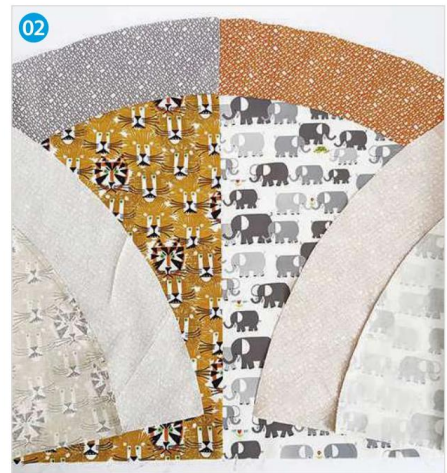
**Edge Arc:** two on the fold using the template

**Step six** From Fabric E cut:

**Binding Strips:** four 4cmxWOF strips

### PREPARING THE QUARTER CIRCLES

**Step one** Take one fabric A Quarter Circle and fold it in half to find the centre point on the curved edge. Mark this point. Then fold the two ends of



the curve into this marked centre; finger press the folds, open them out and mark these points – you should have three marks equidistant from each other along the curved edge.

**Step two** Repeat steps with a fabric C Edge Arc, marking the same points on the smaller curve.

**Step three** Place this fabric C Edge Arc piece RS facing the fabric A Quarter Circle along the curved marked edges. Pin matching marked points. **01**

**Step four** Sew together along the curved edges, sew slowly removing pins as you go. Press the seam up against the WS of the fabric C Edge Arc.

**Step five** Repeat steps to make the four quarter circle sections with the fabric A, B, C and D pieces.

### MAKING THE MAT TOP

**Step one** Take one quarter section and pin it RS facing a second, matching seams. Sew together along one side. Press the seam to one side. **02**

**Step two** Repeat steps for the other two quarter sections – making sure fabric sections alternate and the two seams are pressed in opposite directions so they nest when sewn together.

**Step three** Place the half sections RS facing, match seams, then pin and sew together. Press the seam to one side. This is the circular mat top. Press.

### MAKING THE QUILTED SANDWICH

**Step one** Place the fabric F backing fabric RS down

(if necessary, piece different pieces of fabric together to make a back at least 130cm square), place the smaller wadding centrally on top, then the mat top centrally RS up on top. Baste together using the preferred method – we used basting spray to hold together. **03**

**Step two** Quilt the mat as you wish – we quilted lines either side of the seams and along the middle of each quarter circle.

### FINISHING OFF

**Step one** Trim off excess wadding and fabric F backing along the fabric C/D edge. Staystitch the quilt layers together all the way along the curved outside edge.

**Step two** Take the fabric E binding strips and sew them together, joining the strips on the diagonal. Press seams open.

**Step three** Fold over one short edge to the WS by 1cm ( $\frac{3}{8}$ in) and press. Pin, then sew the binding to the RS of the mat, starting at the folded over end. You will have some excess binding, make sure the binding end overlaps the binding start by 2–3cm ( $\frac{3}{4}$ –1 $\frac{1}{4}$ in) and cut off the rest. **04**

**Step four** Press, then fold the binding over to the back of the mat, tuck the raw edge under by just under 1cm ( $\frac{3}{8}$ in), so the binding at the back just covers the stitching. Clip in place to hold, slipstitch the binding to the back of the mat to finish.

# JUNGLE PLAYROOM

## TIP!

### YOU WILL NEED

- Fabric A: 4m x 135cm (4½ yd x 54in)
- Fabric B and C: scraps for bunting
- Cotton tape for the bunting
- Dowel poles: 20cm wide x 6ft long
- Cotton rope: 1m (1¼ yd)
- Drill \*see notes
- Matching thread
- Basic sewing kit

### FABRIC USED

Fabrics used are from the Favorites range designed by Ed Emberley for Cloud9 Fabrics. For stockists visit [www.cloud9fabrics.com](http://www.cloud9fabrics.com)  
 226301 Alligators  
 226501 Lions and Tigers  
 Oatmeal Blades Linen Cotton Mix by Viscount Textiles from [www.sewingstudiobath.com](http://www.sewingstudiobath.com)

### NOTES

- Use a 1cm (¾ in) seam allowance
- \*If you can't drill through the dowels bind them together instead

### PREPARING THE DOWELS

**Step one** Mark 25cm (10in) down from the top edge of each dowel and then drill a hole through the dowel slightly larger than the rope. Thread the rope through the holes, tie loosely together.

**Step two** Stand the four dowels up and create the tipi shape then tie the rope tightly around the dowels so they will hold their shape when closed and opened again.

### CUTTING OUT THE SECTIONS

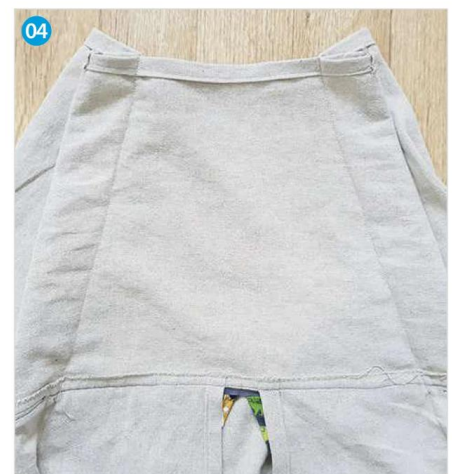
**Step one** Measure across the top of the dowels from dowel edge to dowel edge where you want the top edge of the fabric to be, then measure 2cm (¾ in) up from that. Make a note of the measurement – ours was 15cm (6in). Then measure across the bottom width of the dowels where the bottom of the tipi will be, ours was 1m (1¼ yd). Add 10cm (4in) to both measurements – this is so you have extra for the dowel channel. Our measurements are 25cm along the top and 110cm along the bottom.

**Step two** Fold fabric A in half along the 135cm width so that it is half the bottom width measurement (our folded fabric was 55cm wide). Use a tape measure to mark a diagonal line from the bottom corner where the end of the fabric is, up to where the top edge will be (12.5cm in from the fold for us). Cut along this diagonal line. Pin it over the dowel edges to check it fits. <sup>01</sup>

**Step three** Cut two panels using this as a template.

### MAKING THE CURTAIN FRONT

**Step one** Work out where you want the tipi front curtains to open. Using one of the panels as a



template, cut out the curtain top – our top is approximately 25cm (10in) tall vertically. Add an extra 1cm (¾ in) to the bottom long edge to take in to account the seam allowance when you are adding the curtains.

**Step two** Fold over the remainder of the fabric as before, but this time make sure the bottom width is 2cm (¾ in) wider than before (57cm in our case). Mark 24cm (9½ in) down from the top edge – this is where you will cut to, so that when sewn to the curtain top the overall length will be the same as the side panels. Place the folded over pre-cut panel on top aligning the cut diagonal edge bottom to the marked 57cm mark. Cut out along the diagonal edge up to the 24cm horizontal mark. Remove the panel template then cut along the horizontal top edge. Finally cut the fabric in half along the vertical fold to create two curtain panels for the tipi.

**Step three** Press the two straight vertical edges of the curtains back to the WS by 1cm (¾ in), then press by another 1cm (¾ in). Topstitch in place.

**Step four** Create any embellishment you wish for the tipi, we fussy cut a strip of bunting. <sup>02</sup>

**Step five** Place one of the curtain edges RS facing the bottom edge of the curtain top. The sewn vertical curtain edge should be in the middle. Sew together. Add the second curtain. The diagonal edges should line up.

**Step six** Zigzag stitch along the raw seam edge then press the seam back upwards against the back of the curtain top. Sew down to hold.

**Step seven** Sew the bunting strip on top so that the bunting covers the seam.

### PUTTING IT TOGETHER

**Step one** Fold over the top edge of each panel and curtain panel to the WS by 1cm and press, then again by 1cm (¾ in) and press. Topstitch across.

**Step two** Repeat steps for the bottom long edges of the panels, check the panels aren't too long for the frame first and if necessary, make the bottom seam deeper to shorten if you wish. Make sure all seams are the same depth, so the panels are the same length and line up when sewn together.

**Step three** Take the curtain front panel and pin it WS facing one of the side panels.

**Step four** Sew together. Repeat the previous step to add the other two panels. <sup>03</sup>

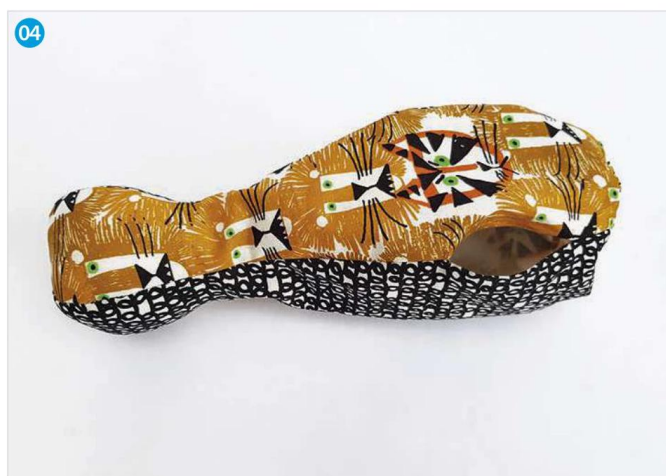
**Step five** Press seams open. Turn the tipi WS out. Pin along one of the sides of the tipi so that the sewn seam is on the edge. Sew together with a 4cm (1½ in) seam allowance.

**Step six** Repeat for the other four sides. <sup>04</sup>

**Step seven** Turn RS out. Thread the dowels through the channels on the tipi.

**Step eight** Open out the tipi to check the fit and make any adjustments necessary.

# JUNGLE PLAYROOM



## SKITTLES SET

### YOU WILL NEED

#### FOR EACH SKITTLE

- Fabric A: 30x30cm (12x12in) – two sides of the skittle, plus base
- Fabric B: 30x20cm (12x8in) – two sides of the skittle
- Stuffing
- Matching thread
- Basic sewing kit

#### FOR THE BALL

- Fabric C: 20x60cm (8x24in) – or six various fabrics 20x10cm (8x4in)
- Stuffing
- Matching sewing thread
- Basic sewing kit

#### FABRICS USED

Fabrics are from the Favorites range designed by Ed Emberley for Cloud9 Fabrics. For stockists visit [www.cloud9fabrics.com](http://www.cloud9fabrics.com)

#### NOTES

- Use a 5mm (1/4in) seam allowance
- Download the templates from [www.gathered.how/ss-templates](http://www.gathered.how/ss-templates)

#### CUTTING OUT

**Step one** Download, print and cut out the templates.

#### FOR EACH SKITTLE

**Step one** From fabric A cut:

**Skittle Sides:** two

**Circular Base:** one

**Step two** From fabric B cut:

**Skittle Sides:** two

#### FOR THE BALL

**Step one** From fabric C or various fabrics cut:

**Ball Sides:** six

#### MAKING THE SKITTLE SECTIONS

**Step one** Take one fabric A Skittle Side and place it RS facing a fabric B Skittle Side, pin. Sew together down one side from top to bottom.

**Step two** Repeat and sew the second fabric A and fabric B Skittle Sides together down one side.

**Step three** Place the two sewn sections RS together, aligning the raw unsewn edges. Pin then sew together, this time leaving a turning gap along one Skittle Side.

#### ASSEMBLING THE BALL

**Step one** Take one fabric A Ball Side and place it RS facing a fabric B Ball Side, pin. Sew together down

one side from top to bottom.

**Step two** Sew a third Ball Side piece onto the sewn pair. **01**

**Step three** Repeat to sew the last three Ball Sides together, then pin the two sewn ball sides together. Sew together leaving a turning gap along one side. **02**

#### ADDING THE SKITTLE BASE

**Step one** Take the fabric A Circular Base and fold it in half, then in half again to find the quarter points.

**Step two** Take the skittle main body and pin the Circular Base to it RS facing, matching the circle quarter points to the four seams on the skittle main body. **03**

**Step three** Sew the base to the main body. Then turn out through the turning gap.

**Step four** Tuck the turning gap inside and finger press the edge of the fabric – this makes it easier to close the gap later.

#### FINISHING OFF

**Step one** Stuff the skittle firmly with stuffing. Then close with a small ladder stitch. **04**

**Step two** Turn the ball RS out through the turning gap and tuck the turning gap inside, finger pressing as before.

**Step three** Stuff the ball firmly with stuffing, then close with a small ladder stitch.

# JUNGLE PLAYROOM



## LETTER CUSHIONS

### YOU WILL NEED

- Fabric A: 30x60cm\*
- Fabric B: scrap\*\*
- Bondaweb
- Stuffing
- Matching thread
- Basic sewing kit

### FABRICS USED

The fabrics used are from the Favorites range designed by Ed Emberley for Cloud9 Fabrics. For stockists visit [www.cloud9fabrics.com](http://www.cloud9fabrics.com)  
 206358 Scribbles/Gray  
 206360 Scribbles/Orange  
 226301 Alligators

### NOTES

- \*We created templates using a standard font, blown up to the required size.
- \*\*For any letters that have an enclosed cut out shape, we used a scrap of fabric to accent this

### CUTTING OUT

**Step one** Create, print and then cut out your chosen letters.

**Step two** From Fabric A cut:

**Letter Front and Back:** cut into equal halves so you have two 30x30cm (11 $\frac{7}{8}$ x11 $\frac{7}{8}$ in) pieces

**Step three** From Bondaweb/Fabric B cut:

**Middle Shape:** if the letter has an enclosed middle shape, turn over the letter template then draw the middle shape onto the Bondaweb paper side.

Press the Bondaweb onto the WS of the Fabric B scrap and cut out

### ADDING THE APPLIQUÉ

**Step one** Turn the letter template over, so the wrong side is showing, then draw around the letter onto the reverse of half of the fabric A.

**Step two** Hold the fabric up to a light source (window, light box) with the RS facing you, so you can see the drawn middle section on the WS. Trace over this marked middle line onto the RS of the fabric, then remove the paper backing from the fabric B and iron the Bondawebbed accent fabric onto the fabric A as shown. Topstitch around the appliqué to secure it. **01**

### MAKING UP THE LETTER

**Step one** Place the appliquéd Letter Front RS together with fabric A Letter Back. Pin together. **02**

**Step two** Sew together along the marked outside line, making sure you leave a turning gap.

**Step three** Cut off excess fabric and clip the corners to reduce bulk. **03**

### FINISHING OFF

**Step one** Turn RS out through the turning gap and press, tucking the turning gap fabric inside and finger pressing that part closed (this makes it easier to close the turning gap later).

**Step two** Stuff the letter firmly, pushing stuffing into all the edges of the shape. **04**

**Step three** Close the turning gap with a small ladder stitch to finish.



## TOY TUBS

### YOU WILL NEED

#### FOR EACH TUB

- Fabric A: 35x70cm (14x28in) - two tub sides
- Fabric B: 35xWOF (14xWOF) - two tub sides and one base
- Fabric C: 70cm x WOF - handle
- Style-Vil foam interfacing: 1m x 72cm (1 $\frac{1}{8}$ yd x 28 $\frac{3}{8}$ in)
- Erasable fabric marker
- Matching thread

#### FABRICS USED

The fabrics used are from the Favorites range designed by Ed Emberley for Cloud9 Fabrics. For stockists visit [www.cloud9fabrics.com](http://www.cloud9fabrics.com)

100150 Elephants  
 206357 Scribbles/Black  
 206358 Scribbles/Gray  
 206360 Scribbles/Orange  
 226301 Alligators  
 226501 Lions and Tigers  
 Oatmeal Blades Linen Cotton Mix by Viscount Textiles from [www.sewingstudiobath.com](http://www.sewingstudiobath.com)

#### NOTE

- Use a 1cm ( $\frac{3}{8}$ in) seam allowance
- Use a walking foot if you have one

### CUTTING OUT

**Step one** From Fabric A cut:

**Tub Sides:** two 32x32cm (12 $\frac{5}{8}$ x12 $\frac{5}{8}$ in)

**Step two** From Fabric B cut:

**Tubs Sides and Base:** three 32x32cm (12 $\frac{5}{8}$ x12 $\frac{5}{8}$ in)

**Handle:** one 12x32cm (4 $\frac{3}{4}$ x12 $\frac{5}{8}$ in)

**Step three** From Fabric C cut:

**Lining:** five 32x32cm (12 $\frac{5}{8}$ x12 $\frac{5}{8}$ in)

**Step four** From the Style-Vil foam interfacing cut:

**Tub Interfacing:** five 32x32cm (12 $\frac{5}{8}$ x12 $\frac{5}{8}$ in)

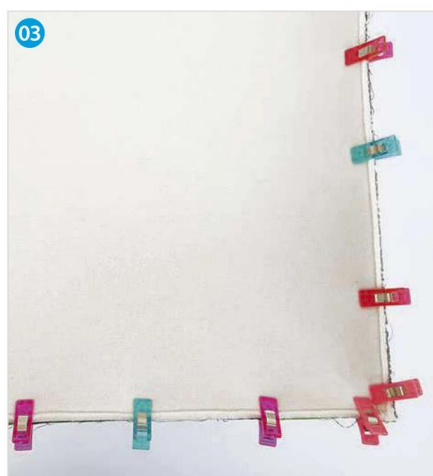
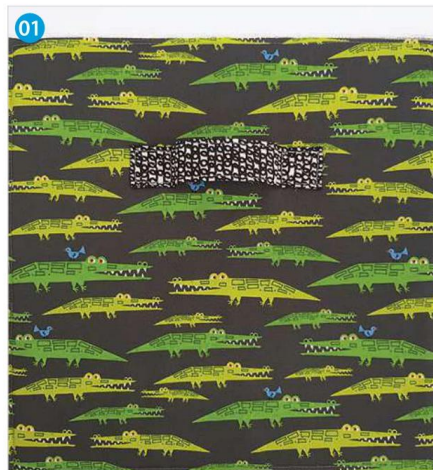
### MAKING THE TUB SECTIONS

**Step one** Take one fabric A Tub Side piece and place it wrong side (WS) facing a Tub Interfacing piece. Clip together then staystitch all the way around. Repeat for all fabric A and fabric B Tub Sides and Base fabric squares and foam pieces.

**Step two** Take the Handle piece, fold it in half lengthways WS facing and press. Open out then fold the two long edges to the central crease and press again. Fold again to create a strip 3cm (1 $\frac{1}{4}$ in) wide. Topstitch down both long edges.

**Step three** Fold the two short edges in by 2cm ( $\frac{3}{4}$ in) and press.

**Step four** Take an interfaced fabric A Tub Side piece and mark a horizontal line 8cm (3 $\frac{1}{8}$ in) down from the top edge, then mark 7cm (2 $\frac{3}{4}$ in) in from both the left and right sides. Pin the handle strip so that the short edges line up with the 7cm (2 $\frac{3}{4}$ in) vertical marks, and the top edge of the strip is



along the 8cm (3 $\frac{1}{8}$ in) line. Sew the handle to the tub side, sewing a 3cm (1 $\frac{1}{4}$ in) box along each end, then reinforcing that box with a cross inside it. **01**

### MAKING UP THE TUB

**Step one** Take an interfaced fabric B Tub Side and place it right side (RS) together with the fabric A Tub Side with the handle, clip along the right-hand edge. Sew together from top to bottom, stopping sewing 1cm ( $\frac{3}{8}$ in) from the bottom edge.

**Step two** Add the second interfaced fabric A Tub Side and interfaced fabric B Tub Side fabric as before to create a strip. **02**

**Step three** Finally clip the two unsewn edges together then sew up to create the tub outer.

**Step four** Take the fabric B Tub Base and clip it RS facing to the bottom edge of the tub outer. Match the seams with the fabric B foam corners, using lots of clips. **03**

**Step five** Sew the Base to the assembled tub outer, sewing one side at a time, backstitching at the start and end of each side.

### ADDING THE LINING

**Step one** Create the lining using the same steps as above, but this time sew the sides together with an 1.2cm ( $\frac{1}{2}$ in) seam allowance and leave a turning gap along one bottom edge. Press seams open.

**Step two** Trim off excess fabric/foam from the box outer. Place the lining inside RS facing and clip/pin together, matching side seams. **04**

**Step three** Sew together along the top edge. Turn RS out through the turning gap in the lining, then close the lining by hand or by machine.

**Step four** Topstitch along the top edge where the lining peaks over the top edge – we didn't trim excess fabric/foam and instead have the top 1cm ( $\frac{3}{8}$ in) of lining showing. As the foam/fabric bulks up inside the tub at the seams the lining doesn't need to be longer to fit inside the tub.



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# PINUP

Find heaps of playtime inspiration at Wild Things Dresses



Feel inspired by our safari-themed kids room on page 32? Then you'll love this sleepy lion pinafore from Kirsty Hartley at Wild Things Dresses. Her designs are bright, bold, and so much fun! Wild Things make dresses, dungarees, jackets, and coats that are perfect for playtime, whether they want to dress as a fox, a unicorn, a shark, a mouse, or even a dragon! And for those who want a bit of extra magic, there's some amazing personalised rainbow capes and masks, too. [www.wildthingsdresses.com](http://www.wildthingsdresses.com)

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# CREATIVE PODCASTS

Podcasts can be the perfect accompaniment to, or distraction from, our craft projects. We spoke to listeners and hosts about the wonderful world of audio.

*Written by Lottie Storey*

Left: Stephanie, host of the *Modern Sewciety* podcast. Right: Beth and Nina, mother and daughter duo behind the *Sewing for the Weekend* podcast. Below: Their creative makes on Instagram @sewingfortheweekend



Once I took my knitting project to the cinema. Trouble is, I can't knit without looking at my hands, nor in the dark, so I had to abandon that plan despite being desperate to finish my project. For those of us who want to be entertained while we're crafting (without the fear of dropping stitches or sewing seams up the wrong way), podcasts are the answer. We can remain engrossed in what our hands are doing while still able to enjoy a storyline or just listen to the audio adventures of fellow sewists. At the last count, there were over 850,000 podcasts producing over 30 million episodes, in over 100 languages. Some reports suggest that podcasts are on the verge of overtaking music downloads, and over half of the US population are regular podcast listeners.

Which is all well and good. But with so much choice out there, where do you begin? We've spoken to some podcast experts – both creators and listeners – who share their podvice with us.

### MAKING CONNECTIONS

Beth and Nina Firulli are an American mother-daughter podcasting team who launched *Sewing for the Weekend* ([www.sewingfortheweekend.com](http://www.sewingfortheweekend.com)) a year ago,

sharing discussions and discoveries of home garment sewing while recording the trials and tribulations of their sewing adventures. "We are still pretty new," the pair explains. "We're both really passionate about garment sewing and would talk on the phone about sewing almost every day." And how did this enthusiasm tip into podcasting? "One day, my mother asked in a jokey way what our

"GARMENT SEWING IS SUCH AN EMPOWERING HOBBY, BUT IT CAN ALSO BE QUITE SOLITARY IN MANY WAYS"

podcast would be called if we had one," Nina says. "My response was 'well, now we have to start a podcast, of course!' We started *Sewing for the Weekend* as a way for us to connect with other sewists, and because we feel there is a lack of audio-driven sewing content. Our goal for the podcast is to connect with people from all over the world that need or want a sewing buddy. Garment sewing is such an empowering hobby, but it can also

be quite solitary in many ways. Especially if you don't have friends, family, or even know anyone else who is passionate about sewing. We wanted a way to reach people in need of someone to keep them company in their sewing space, and to be able to encourage them to continue to learn and grow on their own sewing adventures. Starting this podcast has been one of the most emotionally rewarding projects we have ever taken on."

Nina lives in Kansas City while Beth is based in Indianapolis, so they record their podcast remotely. A sense of community is key to both their working relationship and the relationship they have with listeners. Nina explains: "The podcast has been an excellent way to connect with other home sewers and help foster a sense of community. Hearing about other people who have a shared experience or passion evokes a strong feeling of connection and community. Just the other week on the podcast episode 41 'Don't Give Up' I shared about my experience of trying to make an oven mitt using fabric scraps. I thought it would be so easy to make an oven mitt as a scrap busting project, and that it would give me no trouble at all. I was wrong. A couple of days after the episode aired a listener emailed in to tell me that not

## 10 CREATIVE PODCASTS TO KEEP YOU SEW INSPIRED IN 2020

As well as *Sewing for the Weekend* and *Modern Sewciety*, have a listen to these ten crafty podcasts:

**1 Thread Cult** interviews with master craft people and creators in the home sewing, textile, and fashion communities ([www.threadcult.com](http://www.threadcult.com))

**2 Love to Sew** Helen and Caroline met online through their love of sewing, evident in these interview-based episodes ([www.lovetosewpodcast.com](http://www.lovetosewpodcast.com))

**3 Dressed: The History of Fashion** Exploring the incredibly rich and complex history behind the clothes we wear ([www.iheart.com/podcast/105-dressed-the-history-of-fas-29000690/](http://www.iheart.com/podcast/105-dressed-the-history-of-fas-29000690/))

**4 Creative Pep-Talk** Designed to help you make a good living, making great art ([www.creativepeptalk.com](http://www.creativepeptalk.com))

**5 50 Things That Made the Modern Economy** A BBC history podcast. Listen to the episode about the sewing machine ([www.bbc.co.uk/programmes/w3c5z2x8](http://www.bbc.co.uk/programmes/w3c5z2x8))

**6 Without Fail** In particular the 'How a Stay at Home Mom Built an Empire' episode about Jenny from Missouri Star Quilt Company who transformed her town ([www.gimletmedia.com/shows/without-fail](http://www.gimletmedia.com/shows/without-fail))

**7 Seamwork Radio** Stories about designing, making, and wearing your own clothes ([www.radio.seamwork.com](http://www.radio.seamwork.com))

**8 Maker Style** A weekly podcast featuring the best in women's apparel sewing ([www.makerstyle.ca](http://www.makerstyle.ca))

**9 Start Up** A podcast about what it's really like to start a business ([www.gimletmedia.com/shows/startup](http://www.gimletmedia.com/shows/startup))

**10 Elise Gets Crafty** A weekly podcast from celeb crafter, Elise Blaha Cripe, that explores all things creative small business ([www.elisejoy.com/podcast](http://www.elisejoy.com/podcast))



Left: Kat is the producer of *Blogtacular*, a creative hub where people share ideas and connect with others. Above: Stephanie is the host of the *Modern Sewciety* podcast where she shares sewing trends and tips and the stories of her guests with the listeners.

only had she had the exact same experience but that she was struggling with her current project while listening to us discuss my problems with the simple pot holder. As we emailed back and forth, I learned she lived in Denver, Colorado, where mum and I were travelling to to take a sewing class later that week. We met up, had dinner, talked sewing all evening, and now we know a sewing friend in Denver. The podcast continues to help us make connections with others in the sewing community every week."

### SOUTHERN SEWCIEITY

Stephanie Kendron is the voice behind *Modern Sewciety*, which she describes as 'a sewing podcast that is like listening in on two friends chatting on the front porch sipping sweet tea.' Stephanie particularly loves how the podcast brings the designers, companies, and people in the community to life. "You get to hear the back stories of the people who create the products you use in

your sewing room all of the time," she says. "It connects us all in a unique and personable way." *Modern Sewciety* ([www.modernsewciety.com](http://www.modernsewciety.com)) is a podcast designed to bring the sewing community together. Each episode features someone doing amazing things in the sewing world so listeners can hear their story and learn about their passions. "The podcast is born out of wanting to know more about the people I met online, the fabric designers whose fabrics I sewed with, and the companies," says Stephanie. "I just wanted to know more about everyone. I am a Southern girl who loves the spoken word of storytelling. Podcasting was the perfect way to get the stories of the creatives in the sewing industry."

### CREATIVES UNITE

One woman who also uses podcasts to tell creative stories is Kat Molesworth (@thatkat), a consultant from Winchester. Her *Blogtacular* podcast ([www.blogtacular.com](http://www.blogtacular.com)) promises

interviews which unpack the inspiration, fails, and successes of some of the biggest creators working online. Kat is also an avid podcast listener and firm believer in the power of online connections. "Podcasts are an intimate extension of DIY culture and blogs," she says. "They bypass the traditional gatekeepers and so you get something richer, more niche and with the risks of producing it baked in. I'm not going to lie, I do forget that I'm not actually friends with the podcasters I listen to," she laughs. "Absorbing life experiences while you work through the tedium of keeping the books makes me feel like I'm part of a web of creative people." Kat sews the most beautiful quilts and often gifts them to friends. Podcasts make for perfect background noise whilst she's crafting away, "When I'm sewing, listening to podcasts on headphones helps with the machine noise. One of my favourite parts of sewing is when it's time to hand stitch and I can sit in the car outside the children's sports clubs and stitch while I listen to political podcasts."

### AUDIO SUBMERSION

Helen Ward ([www.helenward.info](http://www.helenward.info)) is an artist and designer who often finds solace in having a podcast running whilst she works.

"I work from home on my own a lot and it can be a lonely business sometimes. There's nothing I love more than finding a podcast to binge listen to when I've got a big project ahead of me. It helps me to focus on the job in hand and I get completely submerged in them." In order to truly focus on her task though, sometimes the podcast can't be too closely related to her subject matter. "There are a couple of design podcasts that I enjoy

"THERE'S NOTHING I LOVE MORE THAN FINDING A PODCAST TO BINGE WHEN I'VE GOT A BIG PROJECT AHEAD OF ME"

and find really interesting, but I find that I can't listen to these when I am working as I find it too distracting!" says Helen. "Most of the work I do is very visual. I like to listen to podcasts which have absolutely nothing to do with the work that's in front of me. I find that if I listen to something that is completely irrelevant to the job in hand, I find it much easier to focus on the visual elements in front

of me." So instead of craft podcasts, what are Helen's listening habits? "On a good week, I probably spend between 20–25 hours listening to podcasts. I have favourites that I listen to on a weekly basis, but I really love it when I find a new series. Sometimes I listen to some quite full-on stuff, but by the time I go to pick the kids up from school I feel really spaced out and I'm wondering 'why do I feel so weird today?'. Then I realise it's because I'll have spent the last five hours learning about satanic cults or something!" Helen is one of the many women who enjoy true crime podcasts – the stats suggest that upwards of 75% of true crime listeners are women. But her favourite podcast of all time is an episode of *This American Life* called 'Break Up', exploring what makes the perfect break-up song (with an unexpected cameo from 80s crooner, Phil Collins).

And that's the thing with creativity – what sparks one person's imagination may not do it for someone else. Luckily, in the world of podcasts, whether you want to be inspired by fellow sewists, listen in on conversations from overseas sewing circles, or head out to the uncharted territories of 800,000+ non-craft podcasts, there truly is something for everyone. Happy listening.

Helen spends much of her time working at home, relying on podcasts for company. When she's not listening to design podcasts, she loves to indulge in a bit of true crime to keep her focused!



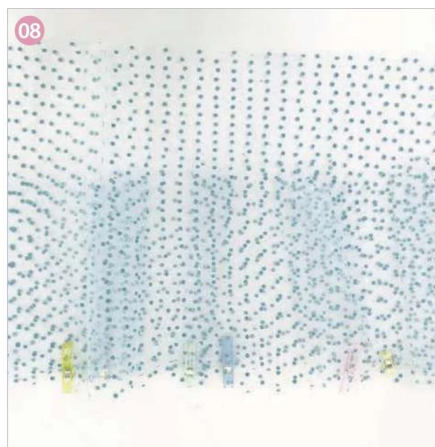
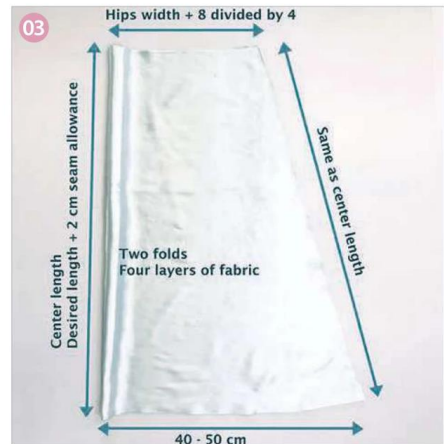


## TWIRLY TULLE

There's something magical about this tiered tulle skirt from **Karoline Dahrling**. It's playful, feminine, and even better – it's a patternless make!



# PATTERNLESS SKIRT



## YOU WILL NEED

- Jersey: 12cm (4¾in) x waist measurement \*see instructions
- Elastic: 3cm (1¼in) width x waist measurement \*see instructions
- Lining fabric: 1.5m x 150cm (1¾yd x 55in), satin or cotton
- Polka dot tulle: 2m (2¼yd) \*see notes
- Fabric clips
- Basic sewing kit

## NOTES

- Seam allowance is 1cm (¾in)
- You will need more fabric for a skirt larger than a UK size 16
- The width of tulle varies greatly, the tulle will be sewn into layers to create volume. Purchase the largest width possible – this will reduce the number of seams you will need to sew to create each panel. Ours is 137cm (54in) width

## MATERIALS USED

Tulle from [www.eurotulle.co.uk](http://www.eurotulle.co.uk)  
Satin lining, jersey fabric and elastic from Stoff and Stil, [www.stoffstil.co.uk](http://www.stoffstil.co.uk)

## MAKING THE WAISTBAND

**Step one** Measure the elastic on your waist, making sure it can come up and down over your hips comfortably. Mark the position with a pin, then cut this amount + 2cm (¾in), to allow for 1cm (¾in) seam allowance at each end.

**Step two** Stitch the ends of the elastic together with RS facing to create a loop. A box with a cross in the centre is a good way to secure elastic ends.

**Step three** Wrap your jersey fabric strip around your waist to check it fits your waist and can also comfortably pass over your hips. Fold and then sew the two short ends of the jersey together with right sides (RS) facing. If you find your stitches are skipping you might find a ballpoint needle helpful and can try using a specialist stretch stitch or a narrow-width long-length zigzag stitch. <sup>01</sup>

**Step four** Place the elastic inside the jersey tube on the WS and fold the jersey fabric over so the elastic is hidden inside the jersey.

**Step five** Pin it or clip the elastic in place to hold the ends while you stitch it together. We used an overlocker to stitch and finish the open raw edges in one go. <sup>02</sup>

## CUTTING THE SKIRT LINING

**Step one** Fold the lining fabric so that it is four layers with two folds. Draw your markings directly on the fabric using tailor's chalk or an erasable fabric marker – you can draw directly onto the fabric or create a paper pattern.

**Step two** To calculate the measurements for the skirt lining, firstly measure around your hips. Take this measurement, add 8 then divide the total by 4. For example, if your hip measurement is 100cm, the calculation would be  $100 + 8 = 108$ .  $108 \div 4 = 27$ cm. This will be the waist edge measurement for the skirt lining.

**Step three** The desired length of the inner skirt will be the length to mark on your fabric. You can make this as long as the tulle outer skirt or a bit shorter depending on your preference. Our lining measures 60cm + 2cm at the centre front.

**Step four** For the bottom of the skirt you need to mark a width of 40–50cm depending on how wide you would like the inner skirt to be.

**Step five** Join the points on the fabric (or pattern paper) and cut as shown. The side seam and folded centre front should be the same length. <sup>03</sup>

## SEWING THE SKIRT LINING

**Step one** Place the skirt lining fabric RS together and sew the side seams. Zigzag or overlock the raw edge at the skirt hem to prevent fraying. <sup>04</sup>

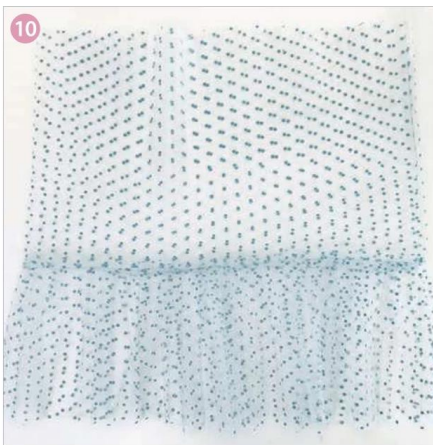
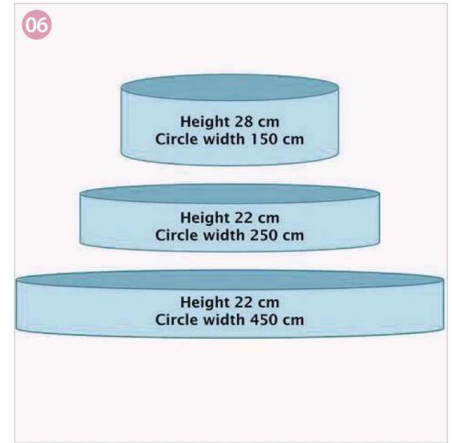
**Step two** Hem the skirt lining. Press half of the hem allowance to the wrong side (WS) then press the other half to the WS and stitch in place. <sup>05</sup>

## CUTTING AND SEWING THE TULLE OUTER

**Step one** From the tulle cut:

**Top layer:** 28x150cm (11x59in)

**Middle layer:** 22x250cm\* (8¾x94½in)



## Lower Layer: 22x450cm\* (83¾x94½in)

\*Some of the pieces will need to be cut in sections and stitched together, as the width of tulle will be too narrow. Try to cut the sections in equal widths.

**Step two** Cut and sew the pieces together so you have the lengths for the different tiers sewn together in three loops of fabric. **06**

**Step three** Sew the tulle layers together. The tulle material will not fray. **07**

**Step four** We started with the top and middle layers. Use clips to attach the layers to each other with RS facing. The middle layer is wider than the top layer so make sure to gather it as you clip. Try to spread the gathering out evenly. **08**

**Step five** Stitch the two layers together. **09**

**Step six** Fold out the first two attached layers, then attach the lower layer to the middle layer. **10**

**Step seven** Place the tulle layer on top of the skirt lining, so you can see the RS of the skirt lining through the sheer tulle. Machine tack the tulle outer and the lining together around the top within the seam allowance, this will make it easier to attach the two layers to the waistband. **11**

## ATTACHING THE WAISTBAND

**Step one** Clip the elastic waistband tube around the opening of the skirt with the RS of the waistband against the tulle layer.

**Step two** Stitch the waistband in place, gently stretching the elastic as you sew. Be careful not to stitch through the elastic. **12**







# WHAT'S YOUR FLAVOUR?

Whip up something fun to show off your fave  
sweet treat with **Anna Alicia's** ice cream bag.



## YOU WILL NEED

- Light brown/beige quilting-weight cotton: 20x35cm (8x14in)
- Pale pink quilting-weight cotton: 25x20cm (10x8in)
- Patterned quilting-weight cotton: 30x40cm (12x16in) – lining
- Cotton or bamboo batting (you want quite a thin batting for this project): 30x40cm (12x16in)
- Silver cord: 5mm (1/4in) wide cord\*
- Red Kam snap with tool: x1
- A few glass bugle beads (approx. 6mm long)
- Matching thread

## NOTES

- Download the templates from [www.gathered.how/ss-templates](http://www.gathered.how/ss-templates)
- Seam allowance is 1cm (3/8in) unless otherwise stated
- \*Choose a length to suit

## MATERIALS USED

- Outer fabrics: Kona Solids Bellini (1144) and Gold (1154)
- Lining fabric: Spot, Hanging Around by Ali Brookes for Dashwood Studios

## CUTTING OUT

**Step one** From the light brown fabric cut:

**Cone:** one using template A

**Step two** From the pink fabric cut:

**Ice Cream:** two using template B

**Step three** From the lining fabric cut:

**Backing:** two using template C

**Tab Strip:** 4x6cm (1 1/2 x 2 3/8 in)

**Step four** From the wadding cut:

**Cone Wadding:** one using template A

**Ice Cream Wadding:** two using template B <sup>01</sup>

## PREPARING THE PANELS

**Step one** Lay out the Cone Wadding, lay the Cone fabric on top so the edges all line up and add a couple of pins to keep together. Parallel to one of the diagonal shorter edges, draw lines in tailor's chalk at 1.5cm (5/8in) intervals all the way across. Now sew along these lines to quilt the fabric and wadding together. <sup>02</sup>

**Step two** Lay out the quilted panel and place template D on top (position the template so that you'll be able to cut two template D shapes from your panel). Draw around the template then turn so it fits on the other half of the panel and draw around again. Cut out the two traced pieces. <sup>03</sup>

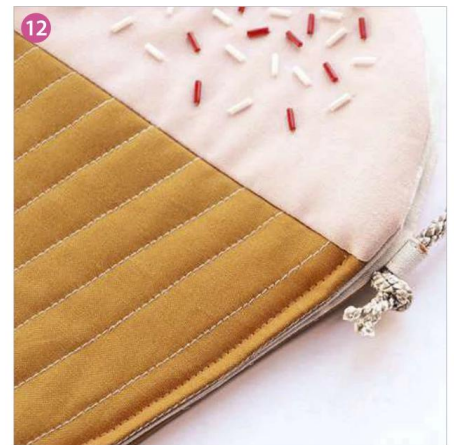
**Step three** Next, lay out one of the cone shaped pieces you just made right side (RS) up with the shorter straight edge at the top. Lay one of the Ice Cream pieces RS down on top so that its

straight edge matches up with the top edge of the cone. Lay one of Ice Cream Wadding pieces on top in the same position and pin along that top straight edge. Sew along the top straight edge 1cm (3/8in) in. Open out, so the fabric cone and ice cream are RS up, and press the seam flat. Repeat with the other Cone, Ice Cream and wadding pieces. <sup>04</sup>

**Step four** Next we'll make the loop tabs that will hold the cord in place. Take the Tab Strip, fold in half, wrong sides (WS) together, so the longer edges meet and press. Open out again, fold the longer edges in WS facing so they meet along the centre crease and press again. Fold again along the centre crease WS together so all edges are enclosed and press. Sew along both longer edges approx 1–2mm from the open folded edge. <sup>05</sup>

**Step five** Cut the strip in half so you have two 3cm (1 1/4in) long pieces. Fold each of those pieces in half so the narrow ends meet and press to crease. <sup>06</sup>

**Step six** Lay out an ice cream panel RS up and place the tabs you just made just above the seam where the ice cream meets the cone. The folded edge of each loop should be pointing in and the cut edge should line up with the edge of the ice cream panel. Lay one of the Backing pieces on top and pin all the way round (you may find it easier to use clips rather than pins to keep the loop tabs in place). Sew all the way



around the edge, leaving a roughly 6cm (2 $\frac{3}{8}$ in) gap on one side of the cone. Repeat with the other ice cream panel and lining but without loop tabs this time. <sup>07</sup>

**Step seven** Make some snips along the curved parts of the seams (so the edges don't bunch), then turn each ice cream RS out through the turning gap and press. Don't worry about the gap on each ice cream as these will get sewn up in the next step, just make sure the edges of the gaps are folded in and pressed neatly. <sup>08</sup>

**Step eight** Lay out one of the ice cream panels RS down and lay the other one on top, RS up. Pin or clip together. Sew along the edges of the cone part only approx 5mm ( $\frac{1}{4}$ in). <sup>09</sup>

#### FINISHING THE BAG

**Step one** Now we can add a Kam snap closure. Mark a point approx 1.2cm ( $\frac{1}{2}$ in) down from the top of the ice cream, in the centre. Use a Kam snap tool to add a positive Kam snap at that point, with the cap on the outside (we chose red to look like a cherry!). In the same position on the back ice cream panel, add the negative Kam snap. <sup>10</sup>

**Step two** Hand sew some little bugle beads to the front to look like sprinkles. <sup>11</sup>

**Step three** Finally, thread one end of the cord through one of the tab loops and tie a knot so it stays in place. Do the same with the other end of the cord through the other tab loop, adjusting the length to suit. <sup>12</sup>



As an alternative to snaps, you could use a button and loop or stitch a small piece of Velcro in place.

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# MEET THE MODERN MAKERS

The dynamic duo creating contemporary  
designs for Madeit Patterns

*Written by Rachel Avery*



When Olu purchased one of Anna's Ziggy Top patterns back in 2014, when Madeit Patterns first launched on Etsy, little did she know that she would go from customer to joint business partner. After winning a sewing competition that Anna ran, Olu featured Madeit Patterns on her blog and the mutual business relationship flourished from there. In 2015, they came together to launch their first collection. "I knew that Olu would be the perfect person to help me take the brand to the next level," Anna fondly remembers. The combination of Anna's 15 years of experience as a creative pattern design and Olu's background as an award-winning graphic designer make for a powerful pair!

"WE STRIVE TO DESIGN CLOTHES THAT KIDS WILL LOVE TO PUT ON EACH MORNING, WITH PLEASURE AND WITHOUT TEARS"

company launched patterns for timeless and easy-to-fit womenswear. Anna explains the differences when it comes to designing for both sectors, "The main difference from a pattern design point of view is that with children's patterns it's easier to get the fit right but more of a challenge to grade, and it's the opposite way around for adults. Grading is a lot more straightforward but getting the fit to work for everyone is a lot trickier."

Just as the adult designs may be inspired by their own needs and fashion preferences, Anna and Olu's own children often inspire their childrenswear designs. "When my girls developed an obsession with handstands and cartwheels, the handstand-friendly Play Pants were born for modesty, to wear under floaty dresses," explains Olu. "And the Spin Dress with a full circle skirt has epic twirl factor because kids love to spin and twirl." Most importantly, "nothing gets released without their two thumbs up seal of approval," Olu admits. So from idea to implementation, they are guided by the



#### DOING IT FOR THE KIDS

The brand originated in childrenswear and the creative, functional, modern designs were so successful that it was only natural that they expand into women's fashion, too. In 2016 the



(Above and right) The Drop Dress was named for its versatility as a top and a dress. (Top right) The Groove Dress is available for teens and adults. (Bottom right) Olu models their hero Glide Jacket in a zesty yellow shade.

requirements of the kids. Put quite simply, Olu says: “We strive to design clothes that kids will love to put on each morning, with pleasure and without tears.”

## THE PATTERNS

Contemporary and cool are definitely two words that can be used to describe Madeit Patterns. They create something appealing to the modern maker who wants to craft clothes that rival those on the high street.

When faced with choosing their personal favourite patterns Anna is torn between the Hug Hoodie, the Glide Jacket, and the Strip Tee. “Perhaps it would have to be the Hug due to time as I can print, cut out and make a Hug in two hours. Actually I may have to add the Strip Tee to the list too, that one can be made in an hour.” She adds: “I do love the Glide though, I have just finished one in a gorgeous Merchant and Mills waxed cotton with Liberty print lining ready for spring.” Olu shares Anna’s adoration for the Glide Jacket confessing: “I have four! I’ve created four different looks, each one having a different function. One with a hood in waterproof gabardine for rainy days; one in a quilted knit for casual everyday; a yellow one in canvas for a pop of colour over my monochrome outfits; and a sporty one in scuba for wearing

to the gym. And guess what? I have another on the way for more dressed-up occasions in a metallic linen canvas.”

## SOCIAL SEWING

As a modern sewist, Olu appreciates the online sewing community: “I have met so many new friends through the magic of sewing, blogging and Instagram, from all over the world. There’s even a hashtag #sewingfriendsarethebest, because so many of us believe that to be true.” And it has its

“THERE ARE SOME SUPER-CREATIVE PEOPLE  
OUT THERE WHO CREATE AMAZING  
GARMENTS THAT OFTEN BLOW OUR MINDS”

business perks too: “Social media is an integral part of our business as it helps us to reach our audience, improve our brand visibility and build stronger customer relationships,” says Olu. At Madeit Patterns, they also host regular sewalongs on Facebook, where a private group page is set up and members log on weekly to follow the sewing steps in real time.

With almost 10,000 followers on Instagram

(@madeit\_patterns) the dynamic duo use their grid to showcase finished products from their ultra-cool patterns – and this includes pieces crafted by their own customers. Anna confesses to being “ridiculously excited” when a customer tags them wearing one of their own patterns. “There are some super-creative people out there who use fabric and colour combinations that we would never have even thought of, and create amazing garments for themselves and their children that often blow our minds,” says Anna. “Seeing people’s creations and getting customer feedback is the best bit about our job”. And you can also admire finished pieces by Madeit Pattern customers on the ‘Wall of Fame’ page on their website.

A light was shone on the power of social media back in 2019 when one of their patterns went viral. “Someone in Belgium posted a seriously cool picture of her child in a pair of Play Pants styled with a sweatshirt in coordinating fabric. We hadn’t even considered the pants to be worn as shorts in this way before, but this led to a huge increase in sales, especially from the Belgium market. This was followed by a series of Instagram posts from people inspired by the look. A few months later a similar thing happened with the Play Pants and we suddenly we had an influx of orders from Malaysia,” shares Olu.

## SEW IN LOVE

Madeit Patterns welcomes seasoned crafters as well as those new to the sewing world, as



(Left) The Fold Summer Collection for kids was inspired by the Japanese art of origami. (Above) The Groove Dress is one of their most popular patterns for children and is a real statement piece when made in stripes.



## QUICK-FIRE QUESTIONS

We find out Anna and Olu's fashion faves

### Plain or textured?

**Anna:** Textured!  
**Olu:** Plain but textured

### Bright or neutral?

**Anna:** Neutral  
**Olu:** Neutral

### Summer or winter?

**Anna:** Summer  
**Olu:** Summer

### Dress or trousers?

**Anna:** Trousers  
**Olu:** Dress

### Casual or glam?

**Anna:** Casual  
**Olu:** Casual

### Spots or stripes?

**Anna:** Stripes  
**Olu:** Stripes

### Denim or leather?

**Anna:** Denim  
**Olu:** Denim

(Above left) Anna and Olu are always inspired by what kids actually want when it comes to designing their childrenswear patterns. (Above right) Madeit Patterns strive to be modern, functional and fun.

Anna and Olu represent both sides of the sewing community. Anna's flare for sewing stemmed from watching her mother sew and she reports that by the time she was at college, she was "making or modifying clothes to become more individual." On the contrary, Olu's sewing journey only began in 2014, proving that any time is a good time to start. When hit with redundancy, she used her new-found spare time to ignite her creativity. "I randomly set myself a challenge to make all my daughters' clothes for a year. At the time I didn't even own a sewing machine and my sewing knowledge was very basic," reveals Olu. She also started up her own blog, Needle and Ted ([www.needleandted.wordpress.com](http://www.needleandted.wordpress.com)) to document this growing hobby which transformed into a passion and business venture.

When asked why they love sewing, Anna and Olu are filled with reasons. "It's my happy place," say Olu, "I can often be found sewing instead of sleeping." Both agree one of the main reasons behind their love for sewing is that you can achieve personalised perfection when you craft something yourself. Anna explains: "Often with ready-to-wear clothing, there is always something I am not happy with, like the sleeve length or the shape of the neck, if you make your own clothes you can have it any way you want." And Olu shares this reasoning: "I have the creative freedom to make the styles that I want to wear, and my favourite part is adding little unique details inside and out."

Anna also sees the benefit beyond just the physical act of making a nice garment to wear: "I think for many people, having a creative outlet brings about mindfulness and happiness in a hectic world. You have your own little space whether it's a room or just a table, it's yours to escape to and create something with the added bonus of being

able to either wear it or gift it to someone special to wear." And a passion for the art of sewing is something that is shared, which is why the community is so strong. "Sewing is infectious" believes Olu, "people who already sew subconsciously pass on the bug to impressionable friends."

So what does a typical day look like for the pair? On a day-to-day basis, you'll find Anna in her uniform of jeans and a tee, and Olu brands her own style as "anti-glamorous" opting for comfort, but of course, doing it stylishly. And both juggle a busy life with daily school runs, work, gym, a never-ending inbox of emails, managing social media, and keeping on top of the kids' homework – so it's not surprising to learn of Anna's personal sewing struggle: "Getting time to make things for myself is my biggest sewing challenge," she confesses. This is definitely something we can all relate to.

Looking for a new sewing pattern to spark your imagination? Visit [www.madeit-patterns.com](http://www.madeit-patterns.com) to see their eclectic range for all ages.

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# INSIDE THE MACHINE

Take a look inside a sewing machine with us to see how each of the key parts contribute to achieving a balanced stitch.



In the workshop *Simply Sewing's* Technical Editor Roisin opens up her sewing machine to explain the threading process and how each stage is crucial.

**W**onky stitches and thread nests are a sewist's worst nightmare and can be caused by a range of issues from incorrect threading to bent needles. Here we share essential tips for threading and getting your machine's tension right. Let's take a look at the essential parts of the machine that play a role in correct threading.

## TOP TENSION TIPS

We know that machine tension can cause a headache sometimes. Follow Roisin's top tips for avoiding machine tension issues.

- 1 Always thread the machine with the presser foot raised – this opens the tension discs so that the thread can get into position between the discs.
- 2 Likewise the machine should be threaded with the needle in the upmost position. To raise the needle, turn the hand wheel towards you.
- 3 Use a new needle for every project – this will help to avoid skipped stitches and blunt needle tips.
- 4 Use the correct type of needle for every project, different needles will be needed depending on the fabric you are working with.
- 5 Take a moment to read your manual and get to know your machine's accessories. You might find a small accessory can help you to achieve a smoother stitch.
- 6 Stitch a test seam before diving into your project. Whether you are using a sewing machine or overlocker it is important to run a double layer of your fabric through your machine to check for any tension issues before putting your work into the machine.



We looked inside our machine to see the parts that make up the thread path, contributing to proper tension.

### SELECTING THREAD

The type of thread you are using will affect the tension settings you will need to select. All-purpose and polyester threads tend to be the most commonly used threads as they are strong, easy to work with, and come in a variety of colours. If you are attempting to use another type of thread such as embroidery or metallic thread in your machine try working a few test seams on scrap fabric before working on your final cut fabric.

If you are having persistent thread issues you may find that it is the brand of thread you are using. Thread can weaken over time so using vintage threads can cause issues. We recommend using a brand name thread such as Gutermann, Coats or Madeira.

### WINDING THE BOBBIN

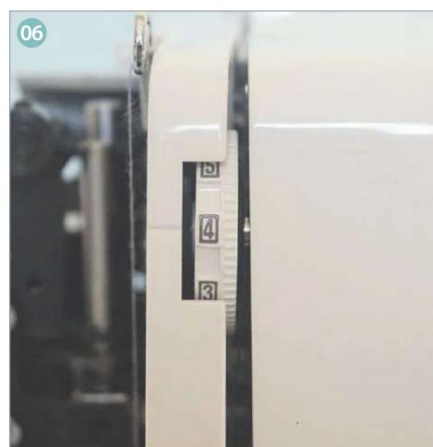
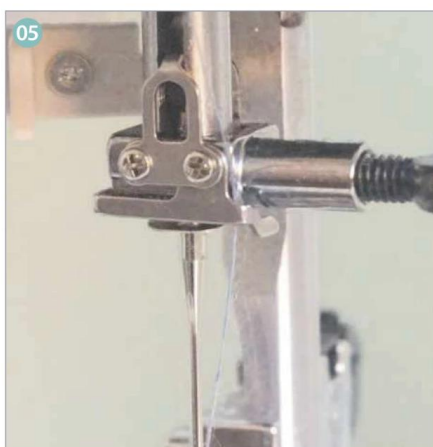
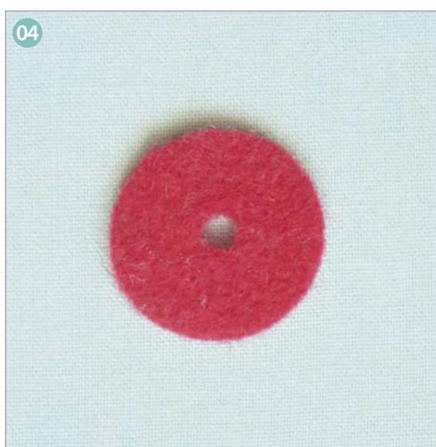
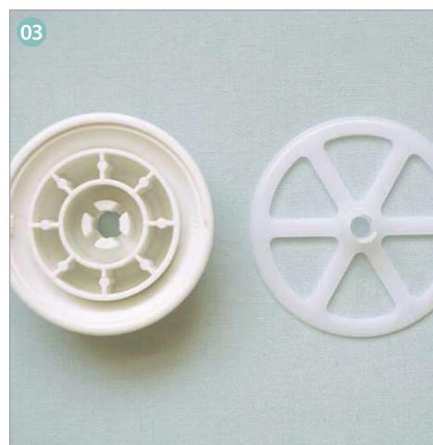
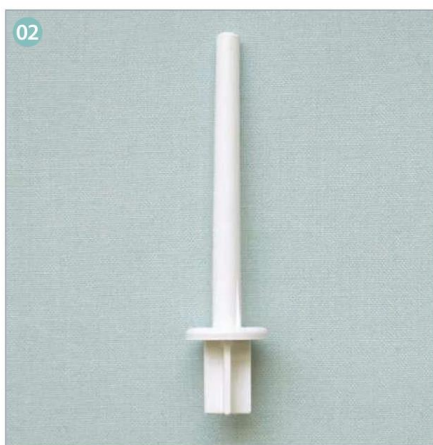
A correctly wound bobbin is essential for a smooth stitch. Most domestic machines are

wound in the same way by taking the spool thread through tension discs and across to the bobbin on the bobbin winder. The thread is then wrapped around the centre of the bobbin a couple of times to secure and then the end is passed through a small hole in the top of the bobbin (from the inside of the bobbin through to the outside). The bobbin winder is then pushed to the right and the foot pedal will control the speed the bobbin is wound. Check your manual for guidance.

### DISASSEMBLING THE MACHINE

We recommend that you only open your machine for essential cleaning, this includes the bobbin case which can be accessed by removing the screw in the needle plate, and the light bulb, which may require the side casing to be removed. The level that we have unscrewed the machine here is unnecessary for most fixes. Big jobs should be left to service technicians.

# WORKSHOP



## THREAD PATH

The thread path is literally the path that the thread follows from the spool down to the needle. This will vary depending on your machine, but generally from the spool pin the thread will pass through a thread guide, downwards and then back up through further guides, then over the take up level before heading back down, through another thread guide(s) and then through the needle. The thread path is often illustrated on your machine and will also be explained in your machine manual. Missing out just one of these steps will result in the top thread potentially coming unthread or affecting the quality of your stitch line. <sup>01</sup>

## SPOOL PIN

The spool pin holds the thread in place, this can be a vertical pin that is removable for storage or a horizontal pin that is built into the top of the machine. If you are using a vertical spool pin, be sure to always put it away safely after use (if your machine has a removable front compartment this is an ideal storage place) as they can get lost easily and it will be hard to sew without one!

If you are using a large cone of thread and find that it is rattling around on the spool pin as you sew, try placing another smaller thread over the spool pin first to 'wedge' the larger spool in place – it will need to be a smaller spool that fits snugly

inside the wider end of the larger spool. The smaller spool will then spin on the spool pin reducing the noise and movement of the larger thread cone. <sup>02</sup>

## SPOOL CAPS

Spool caps are plastic discs which hold the thread in place on the pin. Thread can often get caught on the plastic rim of the thread spool or start to twist underneath the spool – neither are ideal when you're mid-way through a seam! The caps come in various sizes to accommodate larger or smaller spool sizes so choose the size that is closest to your spool. <sup>03</sup>

## FELT PADS

Felt pads are often red and although you might think they are just part of the protective packaging, they are important accessories to stop the spool of thread spinning too fast on the spool pin. When the thread spins too fast it will shake and possibly tangle underneath the spool, if you sew very quickly the spool may even spin off of the spool pin completely.

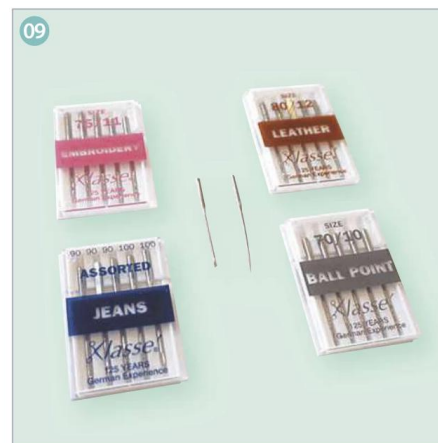
When used alongside spool caps, felt pads will allow the thread on the spool to be smoothly fed along the thread path. If you don't have felt pads you can easily make some more by cutting a small circle of felt (2cm diameter) and piercing a hole in the centre that can pass over the spool pin. <sup>04</sup>

## THREAD GUIDES

The thread guides control the speed that the thread gets delivered to the needle. There will be thread guides in various places along the thread path, there is usually one at the top of the machine and another to pass through just before you thread the needle. Your machine may have more than two thread guides, check your manual to find out exactly where yours are positioned. If you skip the thread guides or the thread works its way out of a guide the thread will be slack and risks getting caught on something as it is passing through the machine. <sup>05</sup>

## TENSION DISCS

The tension discs control the tightness and speed of the top thread as it is threaded through the machine. The tension discs are open when the presser foot is raised. When you are ready to remove your work from the machine, raising the presser foot allows you to smoothly pull the thread away from the machine as there is no pressure applied to the thread. It's important that you raise the presser foot before threading your machine, or else the thread might not be properly positioned between the tension discs. The dial on the outside of the machine is usually next to the tension discs, this dial controls the tension. The higher the number the tighter the tension applied to the discs and therefore your thread. <sup>06</sup>



## TAKE UP LEVER

After passing through the tension discs the thread is usually taken up to the top of the machine and passed through the take up lever (see image). As you turn the hand wheel to raise the needle the take up lever will also move. When the needle is at its highest position the take up lever will also be at its highest level. After passing through the take up lever the thread will then pass down through thread guides before being threaded through the needle. <sup>07</sup>

## NEEDLE

After passing through the other guides the needle is the final destination for your top thread. There will be at least one thread guide for the thread to pass through above the needle, it is important that you observe this guide as tension issues can arise if not. Once you have threaded the needle, pass it underneath the presser foot and make sure you leave a long tail of thread to prevent the needle unthreading. <sup>08</sup>

The needle you choose will depend on your project. Needles are available in many varieties, such as stretch or ballpoint needles for stretch fabrics, and sharp needles for fine fabric. Leather needles, embroidery needles, and topstitching needles are among the many others available. Follow your instruction manual for how to insert a needle into your machine. <sup>09</sup>

## BOBBIN

Modern machines will have one of two types of bobbin casing, either a drop-in bobbin with a clear lid so you can see the bobbin when you look at the needle plate, or a front load bobbin, where the bobbin is placed in a case and then inserted into a section below the needle plate. Your instruction manual will give you a clear guide as to how the bobbin should be inserted into your specific model.

Once the needle is threaded and the bobbin is in place, you will need a long tail of thread from your needle. Hold the thread taut in your left hand, and with your right hand, turn the hand wheel towards you, this will take the top thread down into the bobbin case where it will loop around the bobbin thread and pull it up to the surface. Both threads should then be between the presser foot and the needle plate. <sup>10</sup>

## LOOSE TENSION

Loose tension can present itself in lots of ways, thread nests (lots of bunched up thread stitched to the underside of your work) are a common result of loose tension. Move the tension dial to a higher number to tighten the top thread tension. Keep sewing a test seam on a scrap of fabric to test the tension.

If your bobbin tension is loose the thread may loop on the top side of the fabric. This is usually an

easy fix, you will just need to remove the bobbin, rewind it if necessary, then place it back into the machine again, double checking that the thread is in the correct place (check your manual to see how the bobbin is inserted into your machine model).

If rethreading the bobbin doesn't work the bobbin tension can be adjusted using a screw on the bobbin case (on both drop-in and front loading machines). Make these adjustments gradually, using a small screwdriver to turn the screw half a turn to the left to loosen and to the right to tighten. The tension screw is usually located close to where the thread emerges from the bobbin case – there will be other screws holding the case together so be sure to locate the correct one! In doubt contact a professional machine service technician who will be able to do this for you. <sup>11</sup>

## TIGHT TENSION

If the tension of your upper thread or bobbin thread is too tight the stitches may pucker or the thread may appear as a straight line on one side of the fabric. Gradually move the tension dial to a lower number to loosen the tension. Sew a test seam on a scrap of fabric to test the tension before tackling your project fabric. It will be unlikely that the bobbin tension is causing the issue, before taking further steps try removing and reinserting the bobbin. If you do need to make an adjustment follow the steps above to loosen the screw in small half turns to the left. <sup>12</sup>

# PRETTY KITTY

Make your own sweet fluffy  
feline with **Lucy Ward's**  
pink kitten plushie







## YOU WILL NEED

- Fabric A: Pink wool blend type fabric 45x42cm (18x16½in)
- Fabric B: Cream faux fur fabric 14x12cm (5½x4¾in)
- Fabric C: Floral fabric 13x5cm (5x2in)
- Fabric D: Green wool felt 5x2.5cm (2x1in)
- Black stranded cotton
- Pink stranded cotton
- Matching two-hole buttons x4
- Long doll needle
- Small length of velvet ribbon
- Small metal bell
- Polyester toy filling

## FINISHED SIZE

- Approximately 24cm (in) tall

## NOTES

- Download the templates from [www.gathered.how/ss-templates](http://www.gathered.how/ss-templates) or find on pages 81-83
- Fabric measurements are WxH
- Arrows on the pattern templates indicate the direction of fur pile
- The nap on the fabrics should run downwards, except for the ears which should run upwards.
- Seam allowance is 6mm (¼in)

## CUTTING OUT

**Step one** From Fabric A cut:

**Body Front:** one

**Body Back:** one

**Head:** one pair

**Head Gusset:** one

**Arms:** two pairs

**Legs:** two pairs

**Tail:** one pair

**Outer Ears:** one pair

**Step two** From Fabric B cut:

**Chest:** one

**Tail Tip:** one pair

**Step three** From Fabric C cut:

**Inner Ears:** one pair

**Step four** From Fabric D cut:

**Eyes:** two

## MAKING THE EARS AND HEAD

**Step one** Pin each Outer and Inner Ear right side (RS) together and sew, leaving the short ends open. Trim the seams, turn RS out. Turn the raw edge of each ear under by 5mm (¼in), trimming excess from the seams. Slipstitch along the bottom edge of each to close the opening.

**Step two** With RS together, pin, tack, and sew the Head Gusset to the top of one of the Head pieces, from point A to point B. **01**

**Step three** Repeat for the other side. **02**

**Step four** Pin the head pieces RS together and tack. Sew from point A to the bottom of the

front of the neck and from point B to the bottom of the back of the neck. Remove tacking and turn RS out.

**Step five** Stuff the head firmly. At the neck, turn the raw edge under by 5mm (¼in). Tack through both layers of fabric with double thread, close to the edge, to gather the head. Fasten off to secure the gathers/close the hole. **03**

## MAKING THE ARMS AND LEGS

**Step one** Pin the Arms RS together and sew, leaving a gap at the back of each arm, as marked. Trim the seams and then turn each arm RS out. Stuff the arms firmly at the bottom, but leaving a third of the arm unstuffed as you near the top where it will be attached to the body. Ladder stitch the openings closed.

**Step two** Repeat the above with the Leg pieces.

## MAKING THE TAIL

**Step one** With RS facing, pin and sew a Tail Tip to the bottom edge of a Tail piece. Trim the seam. Repeat for the other side.

**Step two** Lay the completed tail pieces RS together, pin and sew, leaving the top edge open. Trim the seams, then turn RS out and stuff loosely, leaving the end unstuffed.

## MAKING THE BODY

**Step one** Pin the Chest piece to the Body Front piece, RS together. The pieces are opposing



curves so start pinning at each end and in the centre, then pinch and pin the rest of the fabric so the pieces lie flat. Tack and then sew. <sup>04</sup>

**Step two** Remove the tacking stitches, trim and clip notches in the seam.

**Step three** Insert the tail into the slit in the Body Back piece, from the RS to the wrong side (WS). Pin and sew a couple of times to fix it firmly.

**Step four** Pin the Body Front to the Body Back, RS together, tucking the tail inside. Tack before sewing. Turn RS out after clipping the curves.

**Step five** Stuff the body firmly. At the top, turn the raw edge of the fabric under by 5mm (1/4in) and run a tacking stitch around the very top to gather very slightly. Fasten off.

#### ATTACHING THE HEAD AND EARS

**Step one** Use extra long pins to position the head on the body. Begin to ladder stitch the head to the neck. <sup>05</sup>

**Step two** Using double thread, stitch once more to make sure the head is firmly attached.

**Step three** Curve the ears into a cup shape and pin onto the kitten's head. <sup>06</sup>

**Step four** Ladder stitch along the front and back sides of each ear.

#### ATTACHING THE LEGS AND ARMS

**Step one** Pin the arms 5mm (1/4in) down from the seam of the neck. Check they are level before marking a dot with a pencil where the

pins enter the body. Take a very long piece of double or extra strong thread threaded onto a long doll needle and sew into the marked dot on one side, leaving a long tail that will be used to tie off the thread. Insert the needle through to the other side of the body, emerging at the opposite marked dot. Return the needle back through the body and into one arm. Sew from the inside to the outside of this arm and back through the body, pulling the thread taut. <sup>07</sup>

**Step two** Sew through the second arm, and back through the body again. Keep pulling the thread taut. Repeat, this time attaching one button to the outside of each arm. <sup>08</sup>

**Step three** Under the first arm, tie a couple of knots in the thread ends, then rethread the needle and take the threads a distance away before snipping off.

**Step four** Repeat the processes in step one to attach both legs to the body.

#### MAKING THE FACE

**Step one** Take one green Eye piece and sew an oval shaped satin stitch in its centre using four strands of the black stranded cotton. Fasten off at the back of the eye. Make a second eye.

**Step two** Position the eyes on the kitten's head, and secure with a pin or two. Make very small overstitches around the edge to secure. <sup>09</sup>

**Step three** Use four strands of pink stranded cotton to satin stitch the nose in a triangle. Mark

its position using pins. <sup>10</sup>

**Step four** Backstitch a vertical line and two curved lines for the mouth. Fasten with a couple of small backstitches, then take the needle and remaining thread through the head and snip.

**Step five** Use an erasable pen to draw whiskers. Sew three horizontal lines using one strand of black stranded cotton.

**Step six** Take the needle up to continue to sew whiskers above the eyes. Fasten off with a couple of tiny stitches, then take thread away towards the back of the head and snip. <sup>11</sup>

#### MAKING THE CLAWS

**Step one** Use one strand of the black stranded cotton to sew four claws across each of the paws. Fasten on in the seam of one paw and make straight stitches about 1.2cm (1/2in) long onto the top. Loop back beneath the top fabric layer and through the front seam to start the next stitch. Do this twice more, then fasten off in the seam. Repeat for the other three paws. <sup>12</sup>

#### MAKING THE COLLAR

**Step one** Loop thread three times through the bell. Stitch it to the centre of a length of ribbon.

**Step two** Wrap the ribbon around the neck until it is tight enough and the ends overlap slightly. Fold over one edge of the top side, to neaten, then sew a few vertical backstitches to attach it to the bottom side.

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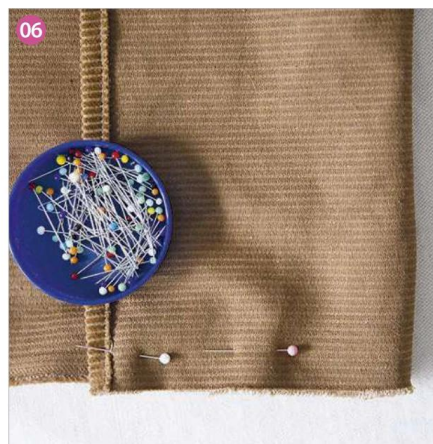
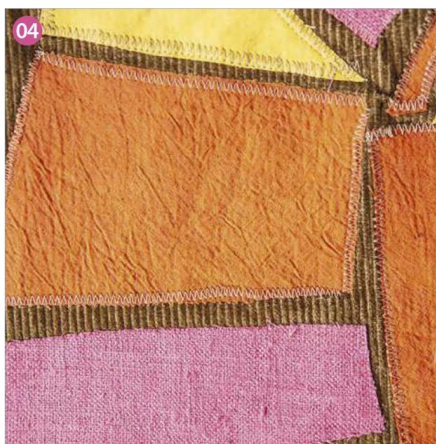
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# JUNGLE KING

Add a sunny safari vibe to your sofa with  
**Juliet Bawden's** colourful lion cushion.





## YOU WILL NEED

- Main fabric: 1.6m x 70cm (1<sup>3</sup>/<sub>4</sub>yd x 28in)
- Fat quarters of contrast colours \*see notes
- Bondaweb: 1.6m x 90cm (1<sup>3</sup>/<sub>4</sub>yd x 36in)
- Large square pillow: 65 x 65cm (25<sup>1</sup>/<sub>2</sub> x 25<sup>1</sup>/<sub>2</sub>in)
- Water erasable fabric marker
- Matching thread
- Basic sewing kit

## NOTES

- Seam allowance is 1cm (3/8in) unless otherwise stated

## MATERIALS USED

- We used corduroy in a mid-brown for our background (main) fabric.
- \*We used fat quarters in yellow, maroon, orange, and pink for the appliqué details. Ensure your appliqué fabrics are washable.
- Bondaweb by Vlieseline available at Lady Sew and Sew [www.ladysewandsew.co.uk](http://www.ladysewandsew.co.uk)
- Pillow is IKEA Hampdan

## CUTTING OUT

**Step one** From the main fabric cut:

**Cushion Front:** 86 x 65cm (33<sup>7</sup>/<sub>8</sub> x 25<sup>5</sup>/<sub>8</sub>in)

**Cushion Back:** 66 x 65cm (26 x 25<sup>5</sup>/<sub>8</sub>in)

On both the Cushion Front and Cushion Back, fold over one 65cm edge by 5mm (1/4in) and then by 5mm (1/4in) again. Press flat, pin, and then sew with a running stitch. **01**

**Step two** Sketch out then trace off your chosen design and cut out pieces individually. Draw around the oval face piece onto the paper side of the Bondaweb. Roughly cut out the design. Lay the Bondaweb shapes, adhesive side down, onto the orange fabric and press to fuse the Bondaweb to the back of the fabric. Cut out the shape accurately, peel off the backing paper and press the oval shape so that it is 15cm (6in) from the bottom of the Cushion Front. **02**

## ATTACHING THE APPLIQUÉ

**Step one** Sew around the edge of the head shape first with a straight stitch and then with a zigzag stitch.

**Step two** Repeat to attach the other features, backing them with Bondaweb, including inner and outer ears, eyes, nose, mouth, and eyebrows. Press the features into place. **03**

**Step three** For the lion's mane, press the Bondaweb onto the fabric then cut out the shapes and arrange them around the lion's head. Once you are happy with the

arrangement, take a photo so you can check the positioning when you are pressing the pieces around the head. Go over the edges of the shapes as before, using a zigzag stitch. **04**

**Step four** Using an erasable fabric marker draw whiskers and then using a running stitch, sew over the drawn lines. **05**

## FINISHING

**Step one** Working from the bottom of the cushion upwards, with right sides (RS) together, pin the Cushion Back to the appliquéd Cushion Front with the hemmed edges at the top. Pin then sew around three sides leaving the top edge open.

**Step two** To make the opening, fold the extra length of the cushion front over the top of the cushion back and pin then sew the sides. **06**

**Step three** Turn the cushion cover RS out and insert the pillow.

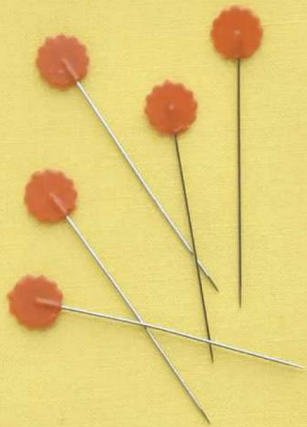
**TIP:**  
This is a great way to use up complementary fabric scraps in your stash!



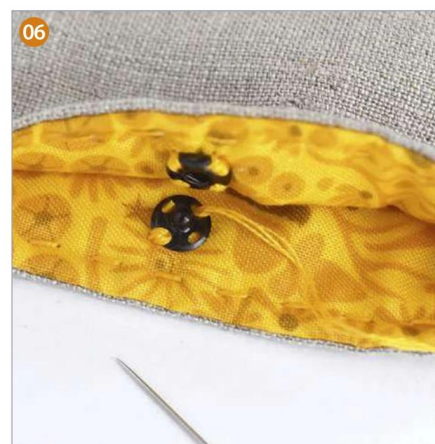
# STITCH

## library

Brighten up your shades with Mollie Johanson's smiley cross-stitch sunglasses case.



CUT OUT & KEEP



## YOU WILL NEED

- Linen fabric: 22x22cm (9x9in)
- Quilting cotton: 22x22cm (9x9in)
- Wadding: 22x22cm (9x9in)
- Matching thread
- Basic sewing kit

## NOTES

- Download the stitch template from [www.gathered.how/ss-templates](http://www.gathered.how/ss-templates)
- Seam allowance is 1cm (3/8in) unless otherwise stated

## CROSS-STITCH

**Step one** This stitch is just like counted cross-stitch, but you can work it on any fabric. Come up at the bottom left of where the X will go. Go back down at the top right. **01**

**Step two** Come up at the bottom right of the X and go back down at the top left. As you make rows of cross-stitches, you may need to change where to bring the needle up so it doesn't come through the same hole as the last stitch. If this happens, always be sure to make the right-slanting stitch first and then the left-slanting stitch. This keeps them looking consistent. **02**

## MAKING THE SUNGLASSES CASE

**Step one** Embroider the smiling sun design on the bottom half of the linen square. Use six strands of stranded cotton in shades of yellow and yellow-orange for the cross-stitches. Use six strands of black stranded cotton to stitch the face with French knots and a scallop stitch. **03**

**Step two** Make a sandwich with the fabric and wadding pieces with the wadding on the bottom, then quilting cotton, and embroidered linen, and with the fabric pieces right sides (RS) together. **04**

**Step three** Sew around the four sides with a 1cm (3/8in) seam allowance, leaving a 5cm (2in) opening on the top. Clip the corners, turn the piece RS out. Press, opening the seams while pressing under the seam allowance on the opening.

**Step four** Fold the sewn piece in half and pin the

long edge and one short edge. Sew the two sides with a 3mm seam allowance.

**Step five** Topstitch around the open end of the case with three strands of stranded cotton and running stitch, making sure you don't stitch the opening closed. Topstitch down the long edge and the bottom, stitching on the seam. **05**

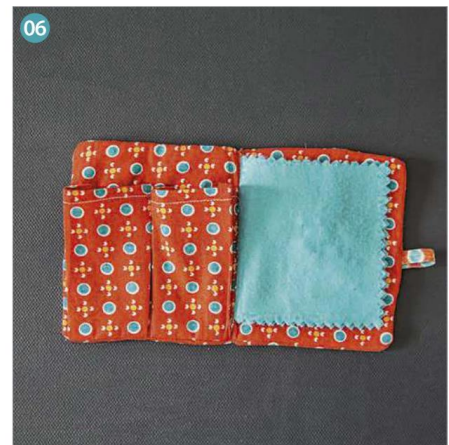
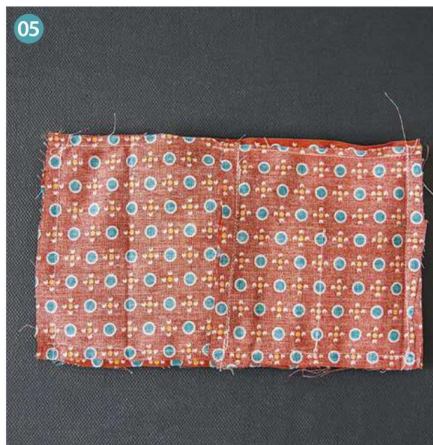
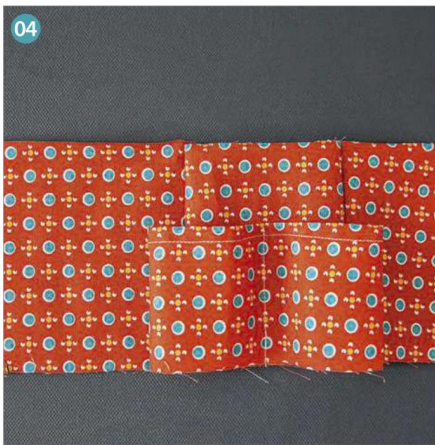
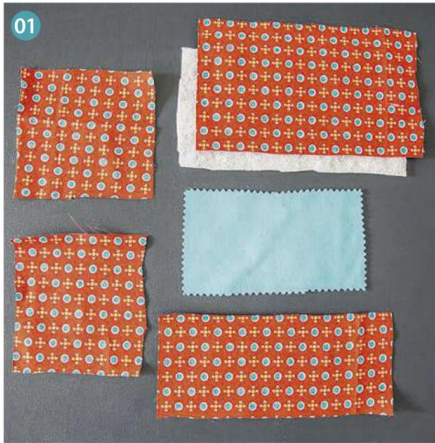
**Step six** Sew a snap fastener at the centre of the opening for the sunglasses case. **06**



# OH-SEW USEFUL

Whip up a handy wallet to stow your sharps with **Juliet Bawden's** needle-book project.





## YOU WILL NEED

- Outer fabric: fat quarter x1
- Felt: 14x8cm (5½x3⅜in)
- Medium-weight interfacing: 18.5x11cm (7½x4½in)
- Elastic: 5cm x 7mm wide (2x¼in)
- Fabric pens to match the fabric (optional)
- Matching thread
- Basic sewing kit

## NOTES

- Fat quarter = 18x22in (45x56cm)
- Seam allowance is 5mm (¼in) unless otherwise stated
- We used fabric markers to decorate plain elastic in the same pattern as our outer fabric

## CUTTING OUT

**Step one** From the main fabric cut:

**Case Outer:** 18.5x11cm (7⅜x4⅜in)

**Case Inner:** two 10x11cm (4x4⅜in)

**Pocket:** 18.5x8cm (7⅜x3⅜in)

**Step two** From the felt cut:

**Needle Book:** 14x8cm (5½x3⅜in)

**Step three** From the interfacing cut:

**Case Interfacing:** 17.5x10cm (6⅞x4in) **01**

## MAKING THE CASE

**Step one** Sew the Case Interfacing to the wrong side (WS) of the Case Outer around the edge. **02**

**Step two** Fold under the top edge of the Pocket piece by 5mm (¼in) and then the same again. Press flat, and then sew with a running stitch.

**Step three** Lay the Pocket piece on top of one of the Case Inner pieces with WS of the Pocket facing the right side (RS) of the Case Inner. Sew down the centre of the pocket onto the left inner piece. **03**

**Step four** Sandwich the RS of the Pocket between the left and right Case Inner pieces and sew. Repeat with the other side of the Pocket and one side of the interfaced outer. **04**

**Step five** Using the fabric pens, decorate the elastic if desired. Make a loop and sandwich it between the front and back on the left side. **05**

## INSERTING THE FELT

**Step one** Sew the felt into the centre of the

seam. Pleating the pocket edges, close up all the edges apart from an opening at the top, to turn through.

**Step two** Turn through the gap at the top of the case. Press the case flat. Using a needle and thread, hand sew the opening at the top closed. Fold the case in half and sew on a button. **06**



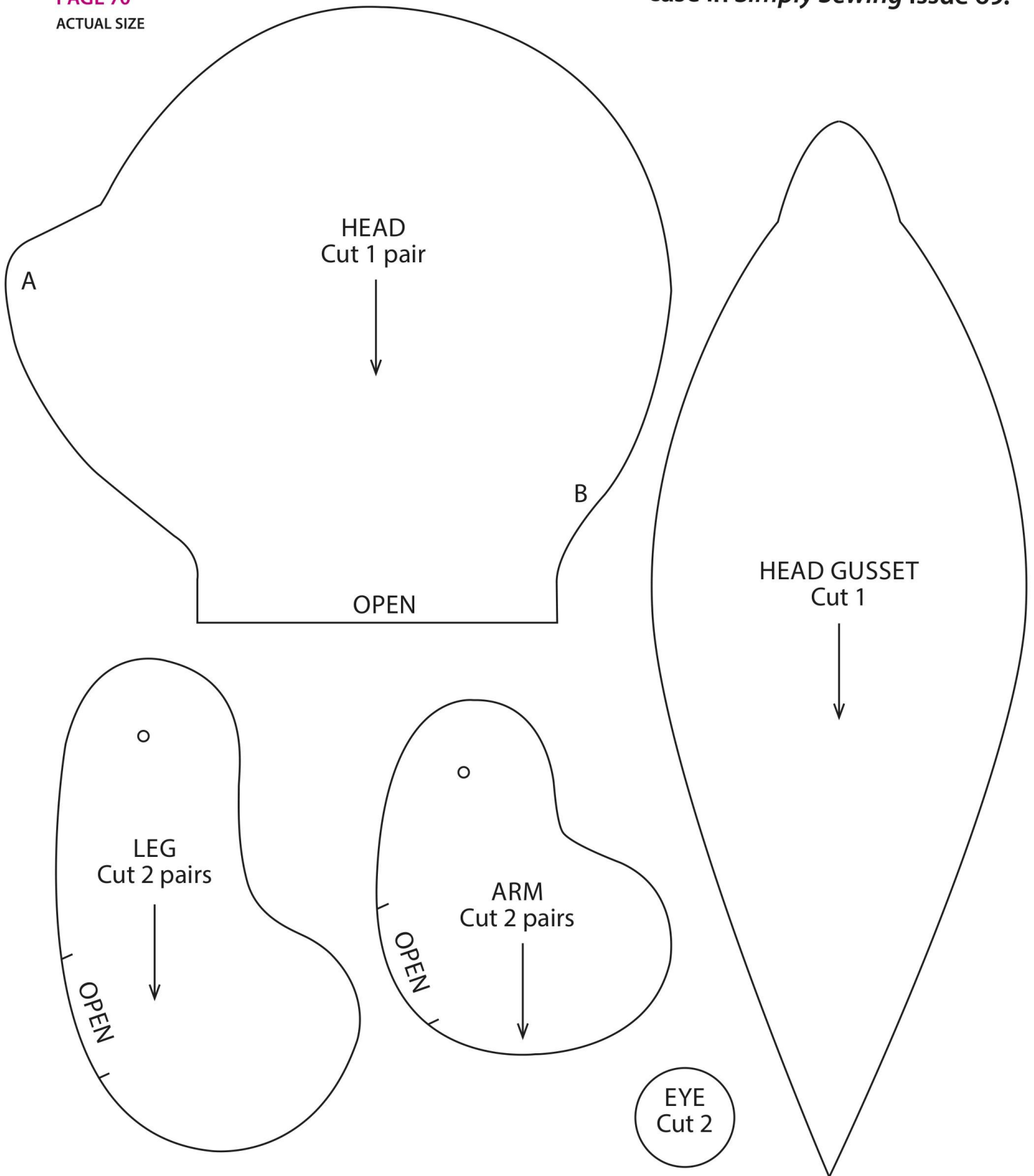
# TEMPLATES

## CAT TOY

PAGE 70

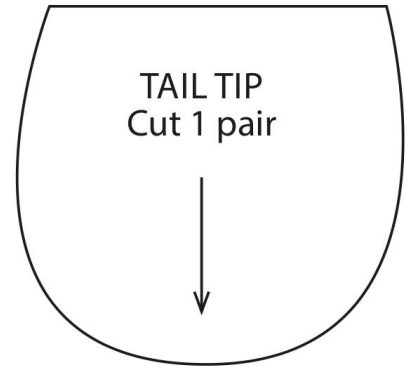
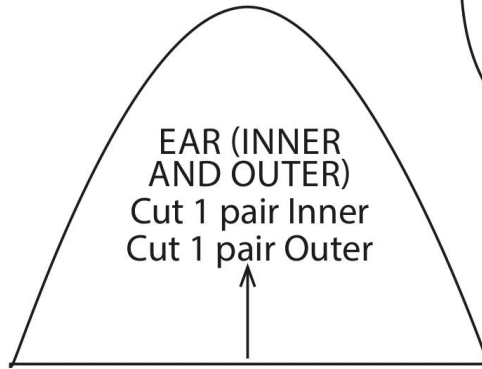
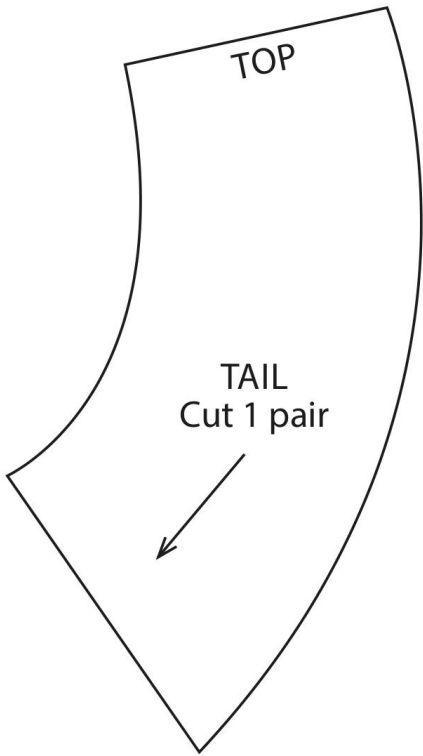
ACTUAL SIZE

Here are the templates you need to make the toy and sunglasses case in *Simply Sewing* issue 69.

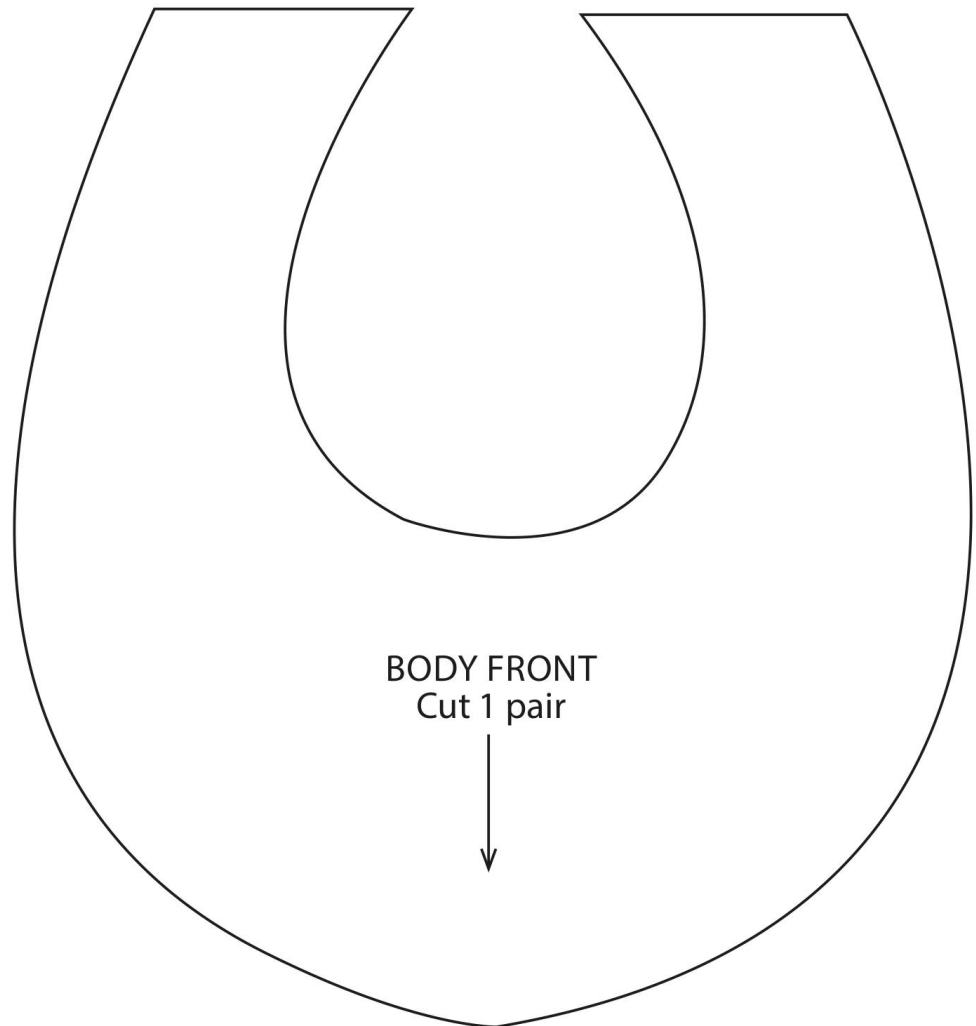


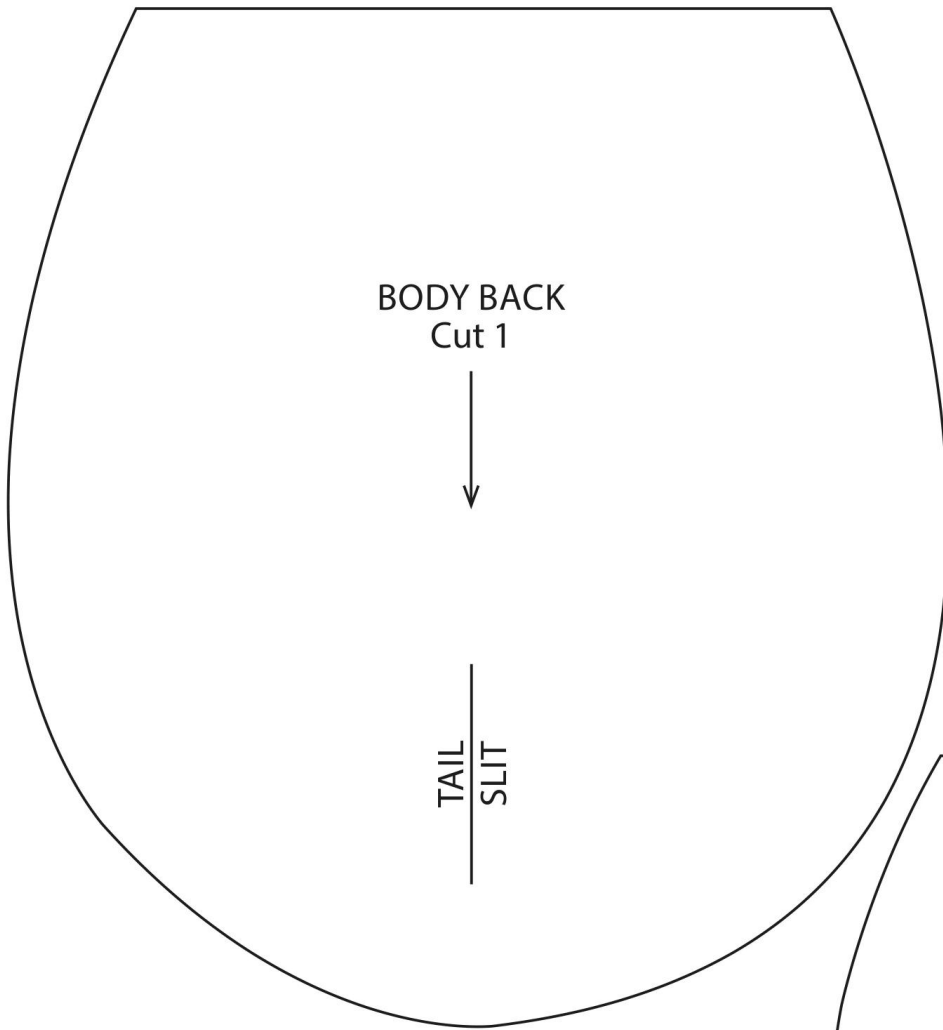
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—→ TEMPLATES ←—



CAT TOY  
PAGE 70  
ACTUAL SIZE

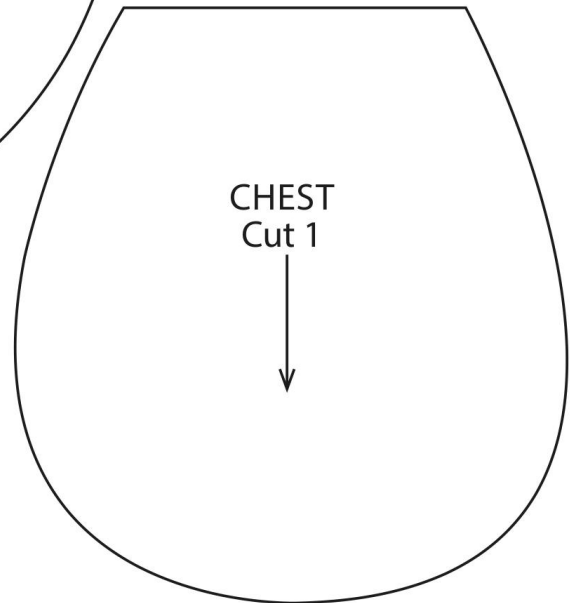




CAT TOY

PAGE 70

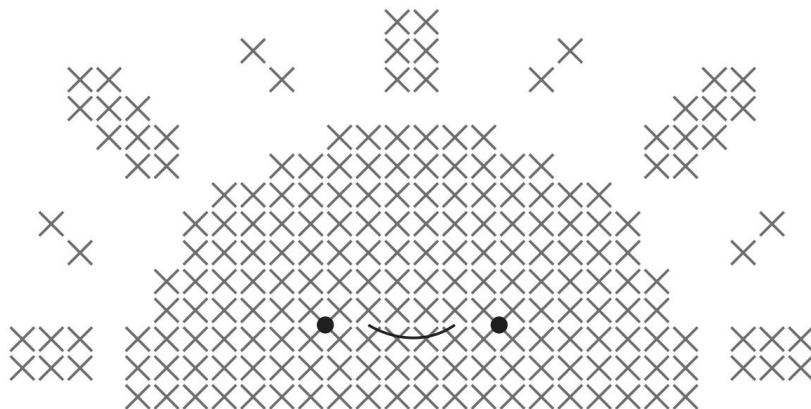
ACTUAL SIZE



CROSS STITCH

PAGE 77

ACTUAL SIZE



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# Simply Sewing

FRESH IDEAS WITH FABRIC

## THE GUIDE

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

### TAPE MEASURE

A flexible fabric tape measure will take accurate measurements.



### SEAM RIPPER

This sharp blade cuts through and unpicks stitches.



### SHEARS

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



### PINKING SHEARS

These cut a zigzag edge on fabric to neaten.



### SMALL SCISSORS

Use for snipping threads and cutting notches.



### FABRIC WEIGHTS

Use instead of pins to hold your pattern in place.



### THIMBLE

Wear to protect your fingers when handstitching.



### TAILOR'S CHALKS

Chalk temporarily marks fabric and can be easily brushed away.



### MARKING PENCIL

Choose a colour that shows up on your fabric.



### FABRIC CLIPS

Use these instead of pins when sewing thicker fabrics.



### PINS

Stainless steel pins with sharp points are best.



### BOBBINS

This forms the underside of the machine stitch.



### THREAD

This forms the top side of the machine stitch.

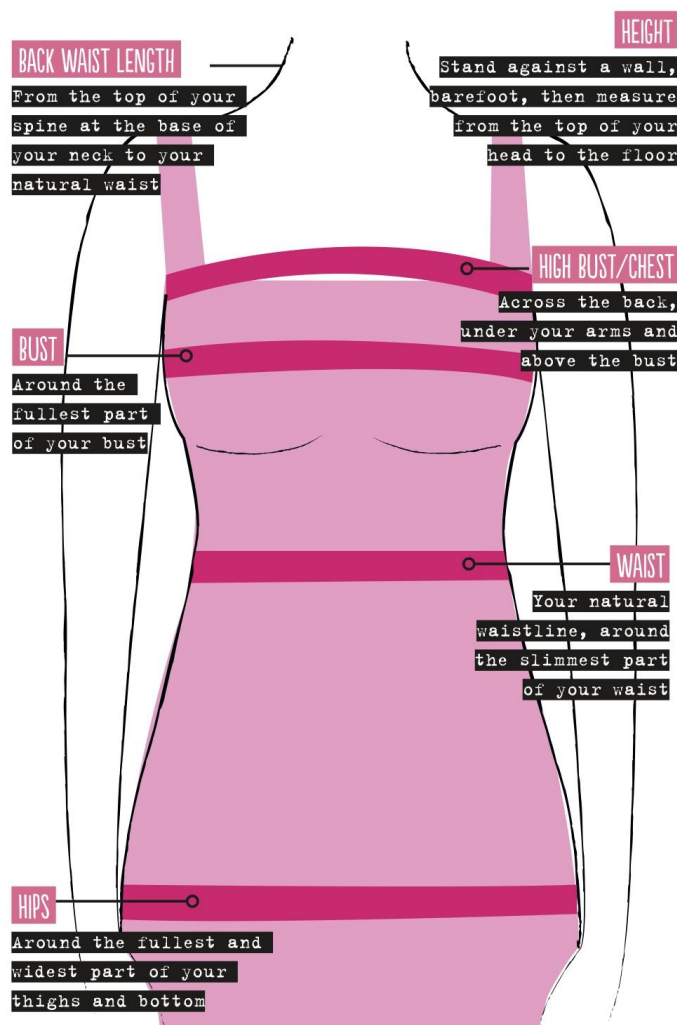
# HOW TO MEASURE YOURSELF ACCURATELY

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

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

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

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



# HOW TO USE A PATTERN

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

## PREPARING THE PATTERN

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

## CUTTING OUT THE PATTERN

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

## CUTTING LAYOUTS

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

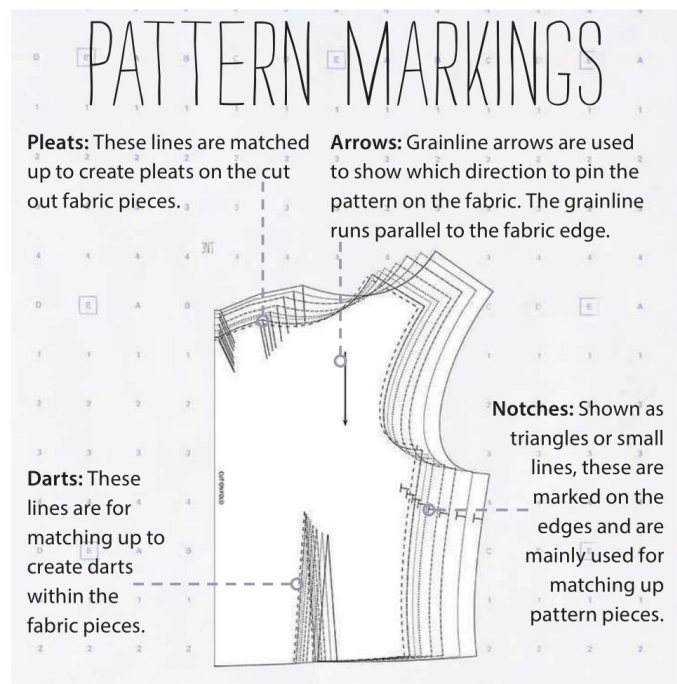
size you're cutting and the style of garment. Many patterns have more than one option (or view) and each one can have a different layout.

## CUTTING OUT

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

## TRANSFERRING MARKINGS

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



# CHOOSING AND BUYING FABRICS



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

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

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

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

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

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

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

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

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

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

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

## FINISHING SEAMS

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

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

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

## MACHINE NEEDLES

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

### UNIVERSAL

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

### BALL POINT

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

### JEANS

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

### SHARPS

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

### LEATHER

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

### STRETCH

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

### QUILTING

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

### TOPSTITCH

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

### TWIN

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

## NEEDLE SIZE GUIDE

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

## GLOSSARY

For a full glossary of sewing terms visit [www.gathered.how/simplysewing](http://www.gathered.how/simplysewing)

### 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.

### EDGESTITCH

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

### FACING

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

### FAT QUARTER

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

### FINISHING/NEATENING RAW EDGES

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

### GRAIN/GRAINLINE

The lengthwise fabric grain, running parallel to the selvedge.

### NAP

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

### NOTIONS

Small tools or accessories used

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

### RIGHT SIDE (RS) / WRONG SIDE (WS)

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

### SEAM ALLOWANCE

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

### SELVEDGE

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

### STAYSTITCHING

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

### TACK/TACKING

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

### TOPSTITCHING

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

### UNDERSTITCHING

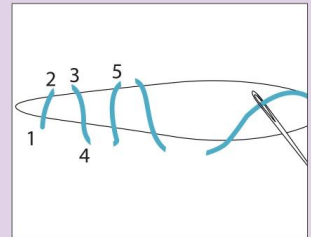
A line of stitching worked through the facing and seam allowance 3mm (1/8in) from the seam to stop the facing rolling to the outside of the garment. Understitching will not be visible on the outside.

## STITCH GUIDE

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

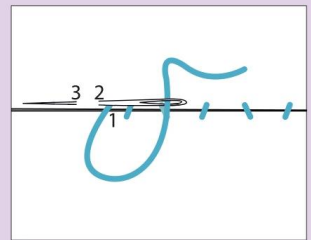
### LADDER STITCH

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



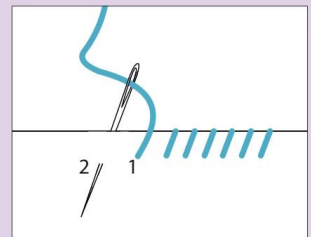
### SLIP STITCH

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



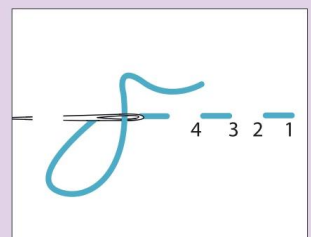
### WHIP STITCH

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



### RUNNING STITCH

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



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PATTERN in  
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# BOXY BUTTON-UP

The Ruby Star Society fabric and Kalle Shirt pattern were a match made in heaven for Debbie Wainhouse.

"Who doesn't like a wacky 80s print and boxy shirt?! OK it's probably not everyone's cup of tea but as soon as I saw this Ruby Star Society fabric I knew it would make the most 'me' shirt I've ever owned! I love a baggy top, it means you can have that extra slice of cake and hide it too! I saw the Kalle Shirt (by Closet Case patterns) on Instagram and really wanted to challenge myself. It's been ages since I sewed anything with a placket, collar, and buttonholes and I thought it would be a great garment to kick off my selfish sewing year.

Although I've been sewing for as long as I can remember, I rarely make clothes for myself. But I've been feeling the pull of my sewing machine again lately and so I decided that this year would take part in the #makenine2020

challenge on Instagram. I did this for a couple of reasons, firstly for me being held accountable for a project motivates me. If everyone knows I'm doing something then I'll have more incentive to get it done! Secondly I want to use up some, if not all, of my fabric stash and make a few key pieces that my wardrobe is lacking.

I'm so happy with this shirt, for me the joy of the process and the methodical way you go through the pattern step by step really reminded me why I love sewing so much. It's so good for your mental health to get hands on with a project and really grounds me... and then you have a stunning bit of clothing to cherish for years to come, that's my fave thing."

See more of Debbie's colourful creations on Instagram @hila.studio.



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