

23  
PROJECTS TO SEW

# Simply Sewing

FRESH IDEAS WITH FABRIC

ISSUE SEVENTEEN



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GIFT IDEAS

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IN SIZES 6 - 20



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# Simply Sewing

FRESH IDEAS WITH FABRIC

As the fourth series of the *Great British Sewing Bee* returns to our screens, there's no denying that more people than ever want to learn how to sew. So what better place to start than here? Every month we bring our readers technical know-how, inspiring features, collectible patterns, contemporary refashion projects and a whole host of makes for your home, too. You'll never be lost for inspiration... and we're only just getting started. Say hello to a summer of sewing! Join us using #simplysewingmag



# Simply Sewing

FRESH IDEAS WITH FABRIC

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Sew your own Cotton + Chalk Rosie Dress, p36

\*Paper gifts not available with digital editions



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### AN EXCITING MONTH

As the *Great British Sewing Bee* hits our TV screens for an exciting fourth series (see p11 for our interview with new judge Esme Young) we're thrilled to be able to bring you an exclusive Breton top pattern from their new book (p58) and a whopping £350 worth of fabric prizes to be won (p52). This month *also* sees the launch of our new Cotton + Chalk pattern label (p36), which we're incredibly proud of. We can't wait to see what you make with it! #simplysewingmag

Charlie Moorby, Editor

*Charlie*

**PS: GET 5 ISSUES FOR €5**  
when you subscribe (see p34)

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LIMITED TIME OFFER! GET 5 ISSUES FOR £5 WHEN YOU SUBSCRIBE...



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# CONTRIBUTORS

A big thank you to this talented team...



*"My daughter and I have too many handmade clothes!"*

## SANAE ISHIDA

Seattle-based Sanae Ishida writes, sews, draws and takes photographs almost every day. Find her tutorial for a baby bloomers and kimono top set from her new book, *Sewing Happiness: A Year of Simple Projects for Living Well*, on page 86.



*"We're so excited to celebrate our store's 10-year anniversary!"*

## JAIME JENNINGS & AMBER CORCORAN

Jaime Jennings and Amber Corcoran run Fancy Tiger Crafts, a craft shop and online store based in Denver, Colorado. The friends share how they've taken their business from strength to strength while maintaining a work-life balance on page 70.



*"I'm fussy about all my sewing tools, especially tape measures!"*

## ESME YOUNG

Esme Young, who joins Patrick Grant as a judge on The Great British Sewing Bee series four, is a costumier, designer and pattern-cutting tutor. Esme reveals what it was like to work alongside Patrick and shares her top sewing tips on page 11.



*"The Maker's Atelier combines my love of making and design."*

## FRANCES TOBIN

Frances has been making clothes since she was a child and has worked for many leading brands in Italy, USA and the UK. She set up The Maker's Atelier pattern label in 2014. Frances shares the inspiration behind her designs on page 32.

## OTHER CONTRIBUTORS

Jo Carter, Samantha Claridge, Jessica Entwistle, Wendy Gardiner, Kirsty Hartley, Jennie Jones, Portia Lawrie, Kate Underdown  
Special thanks to: Sarah Malone

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By taking part in one of our Competitions, you agree to be bound by these Competition Rules. Late or incomplete entries will be disqualified. Proof of posting (if relevant) shall not be deemed proof of delivery. Entries must be submitted by an individual (not via any agency or similar) and, unless otherwise stated, are limited to one per household. The Company reserves the right in its sole discretion to substitute any prize with cash or a prize of comparable value. Unless otherwise stated, the Competition is open to all GB residents of 18 years and over, except employees of Immediate Media Company and any party involved in the competition or their households. By entering a Competition you give permission to use your name, likeness and personal information in connection with the Competition and for promotional purposes. All entries will become the property of the Company upon receipt and will not be returned. You warrant that the Competition entry is entirely your own work and not copied or adapted from any other source. If you are a winner, you may have to provide additional information. Details of winners will be available on request within three months of the closing date. If you are a winner, receipt by you of any prize is conditional upon you complying with (among other things) the Competition Rules. You acknowledge and agree that neither the Company nor any associated third parties shall have any liability to you in connection with your use and/or possession of your prize. Competition open 19 May - 23 June 2016

*Simply*  
**Sewing**  
FRESH IDEAS WITH FABRIC

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TECHNICAL EDITOR Rebecca Reid  
PRODUCTION EDITOR Michelle Grady  
FEATURES WRITER Judy Darley  
DIGITAL EDITOR Zoe Williams  
PHOTOGRAPHY Philip Sowels/Adam Gasson

### ADVERTISING

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SENIOR ADVERTISING MANAGER Penny Stokes  
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### 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  
CHAIRMAN Stephen Alexander  
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@servicehelpline.co.uk](mailto:simplysewing@servicehelpline.co.uk)  
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Image: Branching Out by Barbara T Kämpfer from 6th European Quilt Triennial

# PINBOARD

IDEAS ♡ INSPIRATION ♡ ACCESSORIES ♡ WEBSITES ♡ EVENTS ♡ STUFF



Photo: www.bibico.co.uk

## BACK TO BASICS

The founder of ethical clothing company BIBICO set up the brand after becoming disillusioned with fast fashion, instead taking a more thoughtful, back-to-basics approach to creating designs that are timeless and made to last.

BIBICO's spring/summer 2016 collection features easy-to-wear day dresses, tops and skirts in on-trend denim, classic stripes and super-soft cotton floral prints. Bring on summer! Irby dress, £69. [www.bibico.co.uk](http://www.bibico.co.uk)



## STYLE FILE

Add a touch of industrial chic to your home office or craft space with these colourful vintage-style filing-drawer boxes. They can be wall-mounted or placed on a desk, and are ideal for stashing stationery, threads, fabric scraps, buttons, ribbons and other bits and bobs. Filing has never been so fun! £5.95 each. [www.dotcomgiftshop.com](http://www.dotcomgiftshop.com)

## MEET MARTHA

▼ We've been dreaming of the perfect summer dress, so it's like Tilly read our minds with the new Tilly and the Buttons Martha pattern – this is the frock we've been waiting for! It features a Mandarin collar, princess-seamed bodice and flattering bias-cut skirt. Choose from short sleeves or long bell sleeves, and a knee length or mini hemline. Perfect for work or play! £12.50 for a printed pattern. [shop.tillyandthebuttons.com](http://shop.tillyandthebuttons.com)



## TIPS & TRICKS

### SEWING GATHERS

Use dental floss to create even gathers at the waistline on this issue's Rosie Dress pattern (page 36). First, set your sewing machine to a wide and long zigzag stitch. Place a length of dental floss onto the wrong side of the fabric within the seam allowance, then zigzag stitch over it to hold it in place (but don't sew the floss itself). Secure one end, then pull the other end to gather your fabric to the desired length. For more sewing tips visit [www.simplysewingmag.com](http://www.simplysewingmag.com)



Photo: Fanni Williams; Model: Sara Cudicior; Hair and make up: Elbie van Eeden

## COLOURFUL KAFFE

The Kaffe Fassett Collective consists of Kaffe Fassett himself – who celebrated 50 years in the textile industry and 20 years working with the Rowan fabric team last year – along with Brandon Mably and Philip Jacobs. Their new spring 2016 fabric collection is true to their trademark vibrant style, with 81 prints along with some additional designs which will feature in The Kaffe Fassett Collective Classics range. If you want to add a hit of colour to your home or wardrobe, this is the collection for you! See the full range of fabrics at [www.makeitcoats.com](http://www.makeitcoats.com)



Be bold with Kaffe's flamboyant prints and lavish colours.



Meet this year's Sewing Bee team: judges Esme Young and Patrick Grant, and presenter Claudia Winkleman.

Photo: cr Love Productions

## MINI PROFILE

### GBSB'S ESME YOUNG

Fans tuning into series four of the *Great British Sewing Bee* will spot a new face in the sewing room this year – and we're not just talking about the contestants! With judge May Martin making a surprise departure from the show, it was announced in February that Esme Young was to join Patrick Grant in casting an expert eye over the sewists' creations.

Costume consultant and designer Esme has an impressive fashion CV: she co-founded cutting-edge clothing label Swanky Modes in the 1980s, and has created some of the big screen's most iconic costumes, including Bridget Jones' famous bunny outfit.

So, how did Esme get involved in the *Sewing Bee*? The answer is simpler than you might think: it was all down to a chance meeting with a member of *The Great British Sewing Bee* production team at a party a few years ago, which Esme says "shows that you never know what's around the corner."

As a pattern-cutting tutor at Central Saint Martins in London, Esme is accustomed to giving her feedback on finished garments, but, having only appeared on television once before in a documentary about Swanky Modes in the 1980s, being in front of the camera was intimidating at first.

"I didn't practice in front of a mirror or anything," she explains, preferring to be as natural as possible on set. She credits fellow judge Patrick Grant and presenter Claudia

Winkleman with helping her to feel at ease. "It was terrifying! It's something I've never done before, but Claudia, Patrick and the crew made it so easy for me. Claudia made it feel fun and Patrick looked after me."

Esme has been sewing since she was a child. "The first thing I ever made was a red gathered skirt – I hand-sewed it. Then, as I got older, I would make clothes to wear out in the evening." Having such extensive sewing experience doesn't mean she's stopped picking up new skills, though: "Even after 50 years, I'm still learning. Techniques change and it's always moving on."

Despite a busy schedule of teaching and designing (and appearing on the *Sewing Bee*, of course!) Esme still finds time to sew at home. "I often make clothes for myself. Most recently I made a jacket with lots of pockets for wearing when I fly." Like us, she's a bit of magpie when it comes to fabrics. "It all starts with the fabric, I buy it all the time. I like natural fibres – cottons and silks. And I like fabric I can wash, as I always pre-wash my fabric before I sew. I love vintage fabrics, too – anything that catches my eye."

Her top sewing tip? "Practice makes perfect. I've learned through mistakes and disasters. Don't be put off by them, because that's how you learn something new."

With a judge offering such sound advice, we're sure this year's Bees will do just fine!

Turn to page 53 for our feature on what it takes to win *The Great British Sewing Bee* (plus a peek behind the scenes on series four!) and visit [www.simplysewingmag.com](http://www.simplysewingmag.com) for the latest news from the show.

## INSPIRING BOOKS



**MINI MAKERS**  
Laura Minter and Tia Williams (GMC Publications, £14.99)  
All of the projects in this book have been designed to get parents and children crafting together, encouraging imaginative play and developing skills with clear step-by-step tutorials. [www.thegmcgroup.com](http://www.thegmcgroup.com)



**LEATHERCRAFT**  
(GMC Publications, £9.98) This book takes the fear out of sewing with leather with makes perfect for beginners, from smaller items like a key fob and necklace, to everyday leather items like bags and purses. [www.thegmcgroup.com](http://www.thegmcgroup.com)



**BY THE BUNDLE**  
Emma Jean Jensen (Lucky Spool Media, £17.99) If you've got an impressive stash of fabric bundles waiting to be sewn up into something beautiful, let Australian designer Emma Jean Jensen inspire you with this book of 12 quilting patterns to try. [www.luckyspool.com](http://www.luckyspool.com)



**FAVORITE FABRIC BOWLS, BOXES & VASES**  
Linda Johansen (C&T Publishing, £17.99) Put your favourite fabrics on show and clutter neatly stored away with these 15 fabric bowls, boxes and vases of all shapes and sizes. Perfect for stash-busting and gift-giving. [www.ctpub.com](http://www.ctpub.com)



## NEW FROM COLETTE

▼ Colette Pattern's latest design is the Selene skirt, a classic shape with endless styling possibilities! This panelled skirt has a lapped zip, back vent and optional welt pockets for more confident stitchers. Wear your Selene with a sleek blouse for smart occasions or a casual vest top at weekends. Approx £10 for a pdf pattern, or £12 for a printed one. [www.colettepatterns.com](http://www.colettepatterns.com)



## SEW WITH PATRICK

Ever dreamed of spending an afternoon with *Sewing Bee* judge Patrick Grant? Singer are offering the chance to win a place at a series of half-day sewing sessions with the Savile Row tailor at its London Sewing School. To be in with a chance of winning a spot at one of Patrick's sewing sessions, purchase a Singer sewing machine from an authorised UK stockist between 27 April and 31 July 2016. More details can be found at [www.singerco.co.uk/patrick](http://www.singerco.co.uk/patrick)



## CHIC MADE SIMPLE

**W**e love the laid-back vibe of the Lupin biker jacket and Zéphyr skater dress from Deer & Doe's new pattern collection. Printed patterns approx £11. [www.deer-and-doe.com](http://www.deer-and-doe.com)

## 3 OF THE BEST

# SAILOR STRIPES

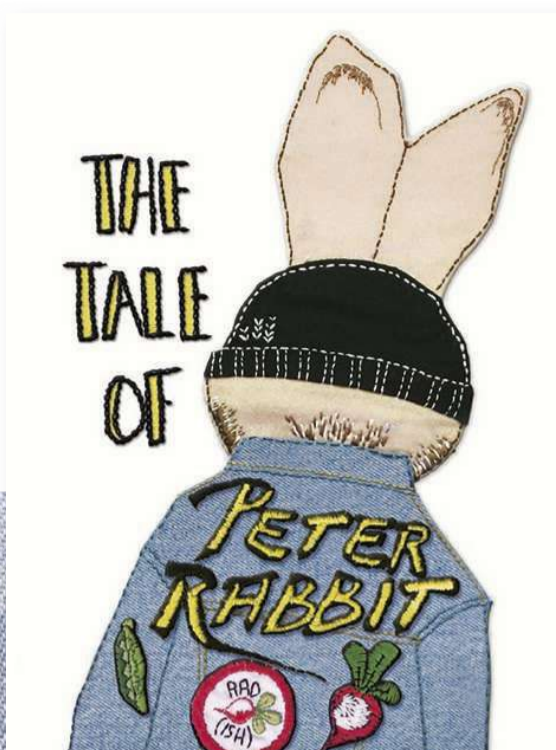
**Set sail for a stylish summer with these nautical-and-nice wardrobe updates.**

1. Stash your essentials in this crossbody bag by Tori Lo, which has been hand-dyed in a vibrant blue stripe design and saddle stitched by hand with linen thread. £64. [www.torilodesigns.etsy.com](http://www.torilodesigns.etsy.com)

2. Dress up jeans and a tee with a statement nautical necklace hand-woven using satin cords. Approx £21. [www.elfinadesign.etsy.com](http://www.elfinadesign.etsy.com)

3. On-trend directional stripes printed with low-impact dyes on organic cotton – hello, new favourite summer top! Approx £23. [www.loudandproudlondon.etsy.com](http://www.loudandproudlondon.etsy.com)





## ROCK 'N' ROLL RABBIT

Beatrix Potter's beloved books have been given a stylish new look by iconic fashion designers to mark 150 years since her birth. Our favourite is Cat Brothers' Peter Rabbit wearing hand-sewn patches – very rock 'n' roll! [www.penguinrandomhouse.com](http://www.penguinrandomhouse.com)

## SMALL TALK

There's something so undeniably charming about miniature things, so we instantly fell in love with all 900 of the mini cross stitch projects in Makoto Oozu's new book, *Mega Mini Cross Stitch*. Our favourites are, of course, the sweet little haberdashery motifs, with the tiny stitched macarons coming in a close second! Published by The GMC Group, £9.99. [www.thegmcgroup.com](http://www.thegmcgroup.com)

From cats to cakes, ice creams to iguanas... everything looks better stitched in miniature!



Photo: Rika Wada

## OUT & ABOUT

# SKILLS, SHOWS & EVENTS

**13 MAY-27 NOVEMBER 2016**

Fashion & Freedom. Manchester Art Gallery. Vivienne Westwood, Roksanda Ilincic and other contemporary designers create new pieces inspired by the First World War. [www.manchesterartgallery.org](http://www.manchesterartgallery.org)

**5 JUNE 2016**

Grandfest. Spitalfields, London. Older people share their crafting skills with the next generation at this one-day mini festival. [grandfest.royalvoluntaryservice.org.uk](http://grandfest.royalvoluntaryservice.org.uk)

**10-12 JUNE 2016**

The Contemporary Craft Festival. Bovey Tracey, Devon. A popular fair showcasing the best of British crafts, with stalls and workshops. [www.craftsatboveytracey.co.uk](http://www.craftsatboveytracey.co.uk)

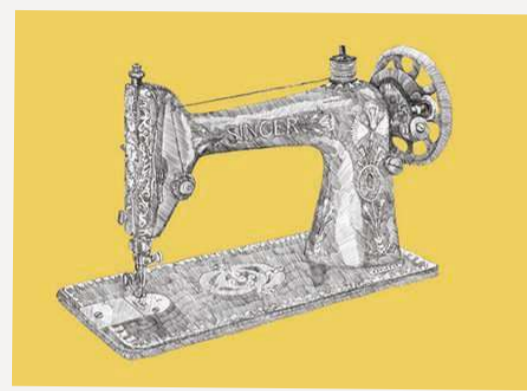
**UNTIL 4 SEPTEMBER 2016**

Exhibitionism: The Rolling Stones. Saatchi Gallery, London. See the Stones' most iconic stage costumes and more at this rock 'n' roll exhibition. [www.saatchigallery.com](http://www.saatchigallery.com)

## 5 FAB FINDS

### Sewing wall art

Adorn your crafting space with sewing wall art to inspire your makes.



### SKETCHED SINGER

Artist Ben Rothery sketched this sunny vintage Singer sewing machine design exclusively for The Makery. £12. [www.themakery.co.uk](http://www.themakery.co.uk)



### JUST SEW

Let everyone know what your priorities are with this design from Of Life and Lemons. £14.50. [www.oflifeandlemons.co.uk](http://www.oflifeandlemons.co.uk)

### NO DRAMA

Forget the stresses of the day with this printable artwork. Use SIMPLYSEWING for 25% off (ends 31st May). Approx £2.74. [www.zinniapea.etsy.com](http://www.zinniapea.etsy.com)

STITCH YOUR STRESS AWAY.



### MATERIAL GIRL

Be loud and proud about your fabric obsession with this statement print in pastel hues. £12. [www.littleteawagon.etsy.com](http://www.littleteawagon.etsy.com)

### ALL GOOD THINGS

This fun print would make a lovely gift for a maker friend (if you can bear to part with it, that is!). £12. [www.sewcraftyonline.co.uk](http://www.sewcraftyonline.co.uk)





## 30S INSPiRED

The 1930s is an often overlooked decade when it comes to fashion, but, as the next blog post in our History of Fashion series shows, there's plenty of style inspiration to be found in the era when Hollywood glamour hit the headlines. Think elegant bias-cut blouses (like Colette Patterns' Jasmine blouse), tea dresses and pretty detailing. See our 1930s pattern picks at [www.simplysewingmag.com](http://www.simplysewingmag.com)



## SHOP THE STUDIO

Following successful monthly fabric sales at Fashion Enter's London manufacturing factory, which produces garments in the UK for shops like M&S (Best of British), ASOS, Tesco and Finery, its team has launched an online shop stocking over 400 different fabrics. Its range includes silk, cotton, jersey and leather, all offered at wholesale prices with no minimum order value. Time to stock up our stash! [www.fcfabricstudio.com](http://www.fcfabricstudio.com)



Photo: [www.colettepatterns.com](http://www.colettepatterns.com)

## PURE AND SIMPLE

Brighton-based pattern label The Maker's Atelier is known for its understated aesthetic, exemplified by the classic style of its new pleat-detail top and dress pattern. Turn to page 32 to find out where company founder Frances Tobin finds inspiration. £22.50 for a printed pattern. [www.themakersatelier.com](http://www.themakersatelier.com)



## BOX OF TRICKS

Get crafting inspiration through your letterbox each month with new craft subscription service Craft Club Box. Last month's box featured everything needed to make this on-trend Triangle Pouch, plus felt, cotton lawn fabric, crochet trim and a few surprise extras. £13 per month including postage. [www.craftclubbox.co.uk](http://www.craftclubbox.co.uk)

### LIBERTY CORNER

## PARTY WITH LIBERTY

We dream of filling our homes and wardrobes with gorgeous Liberty prints (we're working on it!) and now we've found a new form of Liberty loveliness to add to our wish list – Liberty-print partyware by Meri Meri. From paper plates to pinwheels, napkins to treat bags, the range has all you need to host your own Liberty-themed party, picnic or afternoon tea. From £3.50. [www.sistersguild.co.uk](http://www.sistersguild.co.uk)

Tea, cake and Liberty print accessories – that's our kind of party!



Kirstie Allsopp  
presents

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OFFER DETAILS: Q&A offer applies to Full Experience tickets purchased for Fri 16th September only. Tickets cost £29 + BF (usually £32 + BF). Max 500 tickets available, offer closes 31.05. 2016 or when sold out. Q&A takes place at The Handmade Fair at 10.15am on Fri 16th September. For Sat & Sun tickets, quote LPQ29 to get Full Experience tickets for £29 + BF (usually £32 + BF). A full selection of ticket types is available from thehandmade**fair**.com.



Cats: Pink

Main: Teal

Birds: Red

## LIGHT AND SHADE

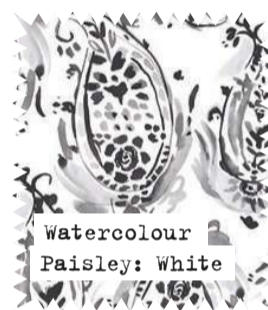
▼ **SHADOWBOX**  
 BY RAE RITCHIE  
 FOR DEAR STELLA  
 Illustrator Rae Ritchie's second collection for Dear Stella explores pattern in shades of black, white and grey, including bold stamped geometric designs and delicate hand-painted prints. [www.dearstella.com](http://www.dearstella.com)



Flowered Medley: Calm



Gentle Draft: Sunrise



Watercolour  
 Paisley: White



Geo Dot:  
 Slate

## PAINTERLY PRINTS

**LAVISH** BY KATARINA ROCCELLA FOR ART GALLERY FABRICS  
 Talented artist Katarina Roccella used watercolours to paint the opulent florals and abstract prints featured in her Lavish collection. The designs range from big blooms and lush foliage to delicate blossoms, and textured dots to soft waves. [www.artgalleryfabrics.com](http://www.artgalleryfabrics.com)

# KITSCH KITCHEN

VINTAGE KITCHEN BY ANDREA MUELLER FOR RILEY BLAKE DESIGNS

Andrea Mueller's first international fabric collection is this charming collaboration with Riley Blake Designs. The range was inspired by Andrea's love of vintage Pyrex dishes, which feature as a print alongside kitchen utensils, root vegetables, and even the kitchen cat in a cheerful vintage-inspired palette of red, teal, mustard and pink. [www.rileyblakedesigns.com](http://www.rileyblakedesigns.com)

# ON THE RIVIERA

RIVIERA BY HAWTHORNE THREADS  
 Hawthorne Threads' new in-house fabric collection pays homage to the glamorous French Riviera with prints inspired by the best French couture, culture and cuisine.

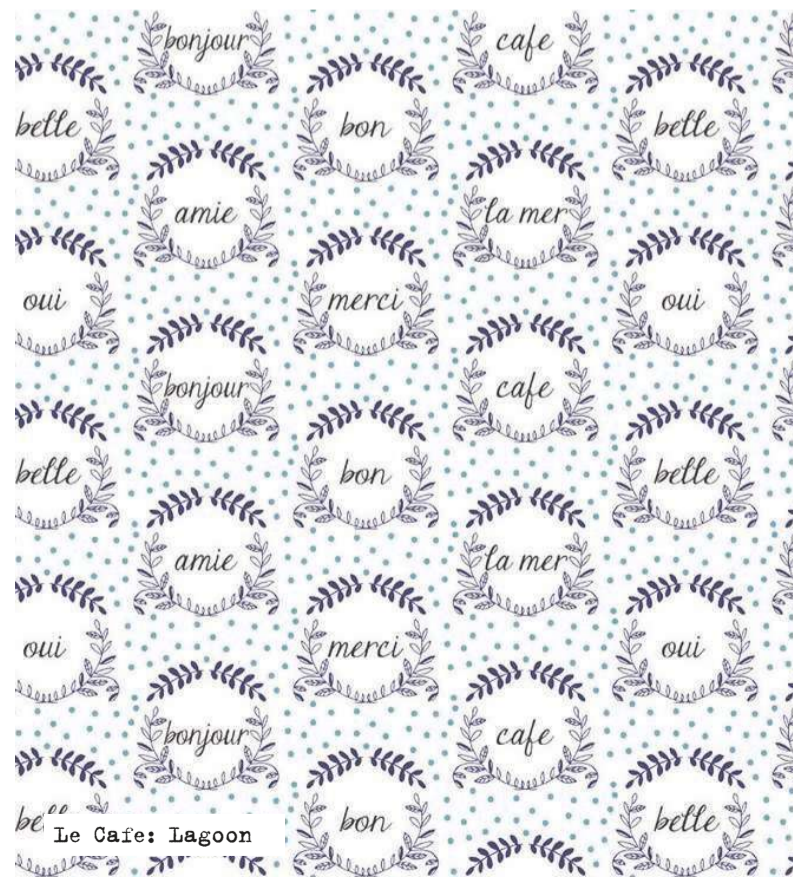
This collection has us dreaming of summer holidays in France – and, of course, summery makes for our homes and wardrobes. Slogan tees featuring French phrases are all over the high street at the moment, so we love the Le Cafe design printed with words like 'oui', 'bonjour', 'merci' and 'la mer' in swirly navy-blue lettering – a great opportunity to brush up on your French! Other prints include classic florals, colourful fish and vibrant scallops, all in two sophisticated palettes: Cote d'Azur, featuring lime, pink and navy, and Mediterranean, with prints in turquoise, navy and light blue. C'est chic! [www.hawthornethreads.com](http://www.hawthornethreads.com)



Jardin: Cote d'Azur



Rattan: Lagoon



Le Cafe: Lagoon

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# BEYOND THE SEA

Give your home a calming beachy vibe with nautical-inspired makes. Happy holidays!

Designer: **REBECCA REID** Styling: **LISA JONES** Photography: **ADAM GASSON**



## BEACH HUT BUNTING

Celebrate the quintessential British charm of the classic beach hut with colourful fabric hut bunting decorated with appliqué detailing.

## HANGING FISH DECORATIONS

Stitch a shoal of fishy friends to give as gifts, add to a keyring or use as hanging decorations. They're made in two sizes using three prints sewn together so are ideal for using up fabric offcuts.







### DOORSTOP

When the sun is shining we want to get out in the garden pronto, especially when it comes to alfresco dining! Make it easy to come and go with snacks and drinks with this doorstop filled with weighty play sand and soft toy filling.

### CUBE SEAT

Make sure everyone has a place to sit at your next get-together with this soft fabric-covered cube. It's appliquéd with a simple fish motif and made with a high-density foam inner that's both sturdy and comfortable to sit on.



### STOOL COVER

Give an old stool a new look with a handmade cover. This project is all about the details, with jumbo eyelets, a neat piped edge and rope tie creating a nautical look.

### DUFFLE BAG

If these beach-inspired accessories have you hankering for a trip to the seaside, pack everything you need for a day out in this roomy duffle bag with a strong rope handle. It's great for storing bits and bobs at home, too!







## DOORSTOP

### YOU WILL NEED

- Main fabric: 30x112cm (12x44in)
- Roof fabric: 25x35cm (10x14in)
- Door fabric: 15x8cm (6x3in)
- Lifebelt and bunting fabrics: small scraps
- Bondaweb, 20x20cm (8x8in)
- 2oz wadding: 15x35cm (6x14in)
- Soft toy stuffing
- Play sand and thick plastic bag
- Wooden button
- Rope: white, 30cm (12in)
- Twine, scrap
- Basic sewing kit

### MATERIALS USED

The fabrics used are from Coastline by Sharon Holland for Art Gallery Fabrics. For stockists visit [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf) Trade Winds, Port. Ref: AGFCTL49906; Trade Winds, Harbor. Ref: AGFCTL59906; Buoyant, Fog. Ref: AGFCTL49901; Buoyant, Vista. Ref: AGFCTL59901; Sailcloth, Sunset. Ref: AGFCTL59902; Conchology, Dune Ref: AGFCTL59909.

### NOTES

- Use a 1cm (3/8in) seam allowance.
- You will find the template for the beach hut on the pull out pattern sheet provided with this issue.

### CUTTING THE FABRIC

**Step one** Trace the outer line of the template and cut it out to make a pattern. The solid lines are cutting lines and the dotted lines are stitching lines.

**Step two** Cut the main fabric into the following pieces:

Roof inner: cut two, 10x14cm, (4x5 1/2in).

Front and back: cut two from pattern.

Sides: cut two 17x14cm (6 3/4x5 1/2in).

Base: 14x14cm (5 1/2x5 1/2in).

**Step three** Cut the roof fabric into the following pieces:

Roof: cut four, 12x16cm (4 3/4x6 3/8in).

### MAKING THE DECORATIONS

**Step one** Place the Bondaweb paper-side up over the template and trace around the door, window and life belt.

**Step two** Cut the shapes out roughly outside the drawn line then place the door and window paper side up onto the wrong side (WS) of the door fabric. Cut them out along

the drawn lines. The door shape extends below the stitching line as you sew over it later when you assemble the beach hut. Cut it out roughly outside the traced line.

**Step three** Press the lifebelt to the lifebelt scrap of fabric and cut it out.

**Step four** Trace the bunting triangles onto the paper side of the Bondaweb. You'll need to trace all seven for the front of the hut but if you want to add bunting around the sides and back of your beach hut then trace another three sets of seven. Press onto a variety of fabric scraps and cut them out.

### DECORATING THE BEACH HUT FRONT

**Step one** Remove the paper backing from each of the decorations.

**Step two** Referring to the template for placement, place the door and window onto the beach hut front fabric and press.

**Step three** Stitch the door and window in place by working contrasting zigzag around the edge. <sup>01</sup>

**Step four** Press and topstitch the lifebelt onto the door.

**Step five** Stitch the button onto the front of the door for the handle. <sup>02</sup>

**Step six** Draw the curved line for the bunting rope onto your fabric by copying the pattern. Press and stitch each triangle of bunting in



place then zigzag stitch some twine across the top of it, following the curved line. If you want to attach bunting all the way around the beach hut, repeat this around the side and back pieces. You'll need 20cm (8in) of twine for each side of bunting. <sup>03</sup>

### ASSEMBLING THE BEACH HUT

**Step one** Place the front fabric RS together with one of the sides and stitch together down the side.

**Step two** Join the other side piece to the other side of the front piece right sides (RS) together then join the back piece between the two sides in the same way. <sup>04</sup>

**Step three** Place the two roof inner pieces RS together. Fold the rope in half then slip the raw ends between the two roof pieces in the centre along the longer edge. Stitch together, sandwiching the rope between the roof pieces. Work an extra row of stitching through the rope to hold it securely. Press the seam open. <sup>05</sup>

**Step four** Place the joined roof pieces RS together with the top edges of the joined front, sides and back and stitch together all the way around, matching the corners with the side seams. <sup>06</sup>

**Step five** Place the base piece RS together with the joined front, sides and back and

stitch together around the front and two sides, leaving the back unstitched.

**Step six** Turn the beach hut RS out and turn under the unstitched edge of the back and base by 1cm ( $\frac{3}{8}$ in) to the WS. Tack into place.

### FILLING THE BEACH HUT

**Step one** Fill the roof section of the beach hut with soft toy stuffing then place the plastic bag inside the beach hut and fill with sand. Tie the bag tightly closed so the sand can't escape and tuck the knot inside the bag.

**Step two** Pin the tacked side and base together and slip stitch to close.

### MAKING THE ROOF

**Step one** Place two roof pieces RS together with one piece of wadding on top.

**Step two** Stitch together all the way around leaving a turning gap in the centre of one of the sides.

**Step three** Turn RS out, turn the edges of the turning gap to the inside and slip stitch closed. Stitch three horizontal lines spaced evenly apart through all layers along the length, for decoration.

**Step four** Repeat to make the other side of the roof in the same way. <sup>07</sup>

**Step five** Place the two roof pieces on top of the beach hut so they are placed centrally

and the rope handle is in the centre. Hand stitch the roof pieces together in the centre, either side of the handle. Stitch the roof to the top of the beach hut all the way around using small invisible stitches. <sup>08</sup>



*For more top tips on filling 3D fabric shapes, turn to page 83 for our step-by-step guide and pincushion project.*

## CUBE SEAT

### YOU WILL NEED

- Main fabric: 135x112cm (53x44in)
- Appliqué fabrics: 30x45cm (12x18in) each, four different fabrics
- Curtain lining: 135x112cm (53x44in), see instructions for details
- Bondaweb: 120x44cm (48x112in)
- High density foam: 40x40x40cm (16x16x16in)
- Basic sewing kit

### MATERIALS USED

The fabrics used are from Coastline by Sharon Holland for Art Gallery Fabrics. For stockists visit [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)  
 Main fabric: Trade Winds, Port. Ref: AGFCTL49906.  
 Appliqué fabric: Buoyant, Fog. Ref: AGFCTL49901; Buoyant, Vista. Ref: AGFCTL59901; Trade Winds, Harbor. Ref: AGFCTL59906; Sailcloth, Sunset. Ref: AGFCTL59902.

### NOTES

- Use a 1.5cm (5/8in) seam allowance.
- You will find the fish template on the pull-out pattern sheet provided with this issue.

### CUTTING OUT

**Step one** Cut the main fabric into six pieces, each measuring 43x43cm (17x17in).

**Step two** If you are using a dress-weight fabric as we did, you will need to line it with curtain lining to give it weight and strength. If you use a curtain-weight fabric then you won't need to do this. If you're using curtain lining, cut it into six pieces, each measuring 43x43cm (17x17in).

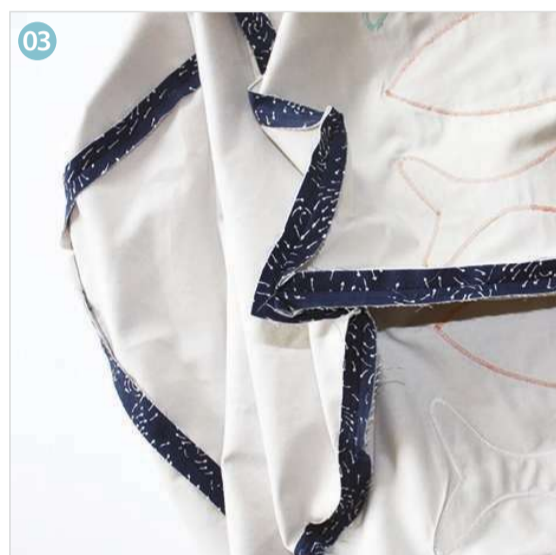
**Step three** Place one piece of main fabric wrong sides (WS) together with one piece of curtain lining then tack together all the way around the edge. Repeat this with the other five pieces of main and curtain lining.

### MAKING THE FISH SHAPES

**Step one** Trace the fish template from the pull-out pattern sheet.

**Step two** Place the Bondaweb paper-side up on top of the fish template and draw around it 16 times, leaving a gap of at least 1cm (3/8in) between each fish.

**Step three** Cut roughly around each traced fish about 5mm (1/4in) outside the drawn lines.



**Step four** Place four fish paper-side up on the WS of each fabric and press them firmly into place using a medium iron. 01

**Step five** Cut each of the fish out carefully along the drawn lines then remove the paper backing. You will now have 16 fish ready to appliqué onto your main fabric.

### APPLIQUÉING THE FISH

**Step one** Take one fish of each different fabric and place them nose to tail as shown in the photograph. Make sure they are placed centrally and are evenly spaced.

**Step two** Once you are happy with the arrangement carefully press them to hold them in place.

**Step three** Using a machine zigzag stitch, sew around each of the fish shapes to secure them in place. 02

**Step four** Repeat this process to appliqué four fish on three more fabric squares so that all the sides of the cube will be appliquéd. We have the left the top and bottom of the cube plain.

### MAKING THE CUBE SIDES

**Step one** Take one appliquéd square and place it right sides (RS) together with another

appliquéd square. Start stitching 1.5cm (5/8in) from the top edge to make joining the top piece on easier, then stitch down the side.

**Step two** Repeat this to join the other two appliquéd squares onto these first two to make a continuous loop.

### JOINING THE CUBE TOP AND BASE

**Step one** Take one square for the top and place one side RS together with the top edge of one of the appliquéd squares, matching corners. Stitch together all the way around, pivoting your needle at each corner. 03

**Step two** Take the last square for the base and stitch it RS together to the bottom of one of the appliquéd squares.

**Step three** Turn the other three sides of the base square under by 1.5cm (5/8in) to the WS and tack into place. Repeat to turn under and tack the bottom edge of all four appliquéd side squares.

**Step four** Put the foam inside your fabric cube then pin the tacked edges of the base square to the side squares all the way around.

**Step five** Slip stitch the edges together, making sure you keep the stitches small and neat so they are strong and can't be seen. 04

## DUFFLE BAG

### YOU WILL NEED

- Main fabric: 50x112cm (20x44in)
- Contrast fabric: 50x112cm (20x44in)
- Curtain lining: 50x112cm (20x44in)
- Cotton rope: white, 12mm (½in) diameter x 150cm (60in)
- 6 eyelets: silver, 14mm (½in) diameter hole
- Basic sewing kit

### MATERIALS USED

The fabrics used are from Coastline by Sharon Holland for Art Gallery Fabrics.

For stockists visit

[www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)

Main fabric: Trade Winds, Port.

Ref: AGFCTL49906.

Contrast fabric: Buoyant, Fog.

Ref: AGFCTL49901.

### NOTES

- Use a 1.5cm (⅝in) seam allowance.

### CUTTING OUT

**Step one** Cut out a 23cm (9½in) diameter circle from paper to make the base template.

**Step two** Cut the main fabric as follows:

Outer base: one circle using the template.

Outer body: 36x72cm (14⅞x28⅜in).

Strap binding: 7x7cm (2¾x2¾in).

**Step three** Cut the contrast fabric as follows:

Outer eyelet band: 10x72cm (4x28⅜in).

Lining base: one circle using the template.

Lining body: 43x72cm (17x28⅜in).

Strap loop: 9x9cm (3⅝x3⅝in).

**Step four** Cut the curtain lining as follows:

Base: one circle using the template.

Body: 43x72cm (17x28⅜in).

### MAKING THE BAG OUTER

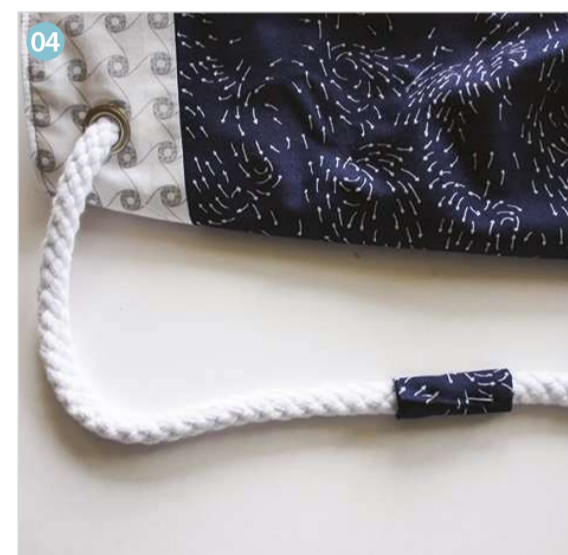
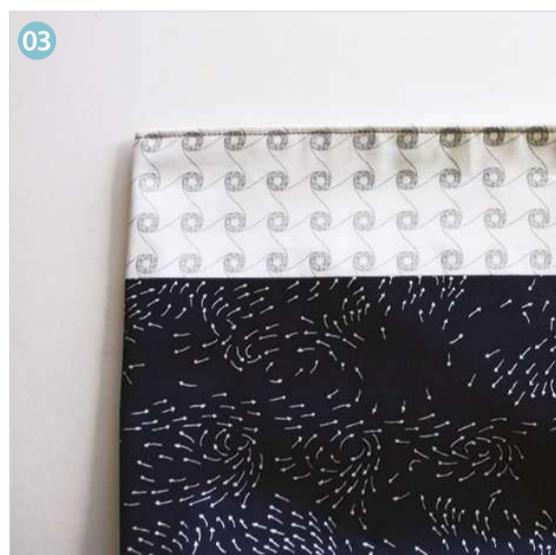
**Step one** Place the bottom long edge of the outer eyelet band right sides (RS) together with the top long edge of the outer body and stitch together. Press the seam open.

**Step two** Place the joined outer body wrong sides (WS) together with the curtain lining body and stitch together all the way around the edge just 5mm (¼in) from the raw edges so this stitching won't be seen later.

**Step three** Fold this joined piece in half widthways then stitch together down the side to make a tube. Press the seam open. <sup>01</sup>

### ATTACHING THE STRAP LOOP AND BASE

**Step one** Fold the strap loop in half RS



together and stitch down the length. Turn RS out, press and fold in half widthways, pinning the raw edges together.

**Step two** Place the base outer and curtain lining base WS facing and stitch together all the way around.

**Step three** Fold to mark the quarter points of the bottom edge of the outer body with pins.

**Step four** Fold to mark the quarter points of the outer base circle with pins.

**Step five** Matching the quarter points of the bag outer and bag base, pin the two RS together all the way around.

**Step six** Place the strap loop between the body and base, centred on the side seam and matching raw edges, then pin into place.

**Step seven** Stitch the outer body and outer base together, enclosing the strap loop. <sup>02</sup>

### LINING THE BAG

**Step one** Make the bag lining in exactly the same way as the bag outer but leave a 10cm (4in) turning gap in the centre.

**Step two** Place the lining inside the outer RS together and match up the side seams. Stitch together all the way around the top edge. <sup>03</sup>

**Step three** Turn the bag outer RS out through

the gap in the lining then slip stitch closed.

**Step four** Push the lining inside the bag and topstitch around the top edge.

### ADDING THE EYELETS AND ROPE

**Step one** The eyelets are inserted into the centre of the eyelet band and through the lining and spaced evenly apart. Make sure the bag's side seam is placed centrally between two of the eyelets. Measure carefully and insert pins at the positions you want them.

**Step two** Follow the instructions on the packet of eyelets to cut the fabric and hammer them into place.

**Step three** Thread the length of rope in and out of the eyelets, starting and finishing on either side of the side seam.

**Step four** Take one end of the rope down through the strap loop at the base of the bag. Overlap the two rope ends by 4cm (1½in) and stitch securely together by oversewing.

**Step five** Turn three edges of the strap binding under by 1cm (⅜in) to the WS and press. Fold this around the overlapped rope ends with the turned-under end on top of the raw ends. Slip stitch into place to secure and hold the rope ends neatly together. <sup>04</sup>

## BUNTING

### YOU WILL NEED

#### FOR EACH BEACH HOUSE

- Main fabric: 18x28cm (7x11in)
- Door fabric: 10x8cm (4x3in)
- Small scraps of fabric to decorate
- Bondaweb: 10x10cm (4x4in)
- 2oz wadding: 18x14cm (7x6in)
- Wooden button
- Cotton tape: white, 2cm (¾in) wide x 20cm (8in)
- Piping cord, see instructions for details
- 2 Eyelets: silver
- Basic sewing kit

#### MATERIALS USED

The fabrics used are from Coastline by Sharon Holland for Art Gallery Fabrics. For stockists visit [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)  
 Trade winds, Port. Ref: AGFCTL49906;  
 Trade Winds, Harbor. Ref: AGFCTL59906; Buoyant, Fog. Ref: AGFCTL49901; Buoyant, Vista. Ref: AGFCTL59901; Sailcloth, Sunset. Ref: AGFCTL59902; Conchology, Dune. Ref: AGFCTL59909.

#### NOTES

- Use a 1cm (¾in) seam allowance
- You will find the template needed on the pull-out pattern sheet.

#### CUTTING OUT

**Step one** Trace around the outer lines of the beach hut template and cut around it to make a pattern. The solid lines are cutting lines and the dotted lines are stitching lines.

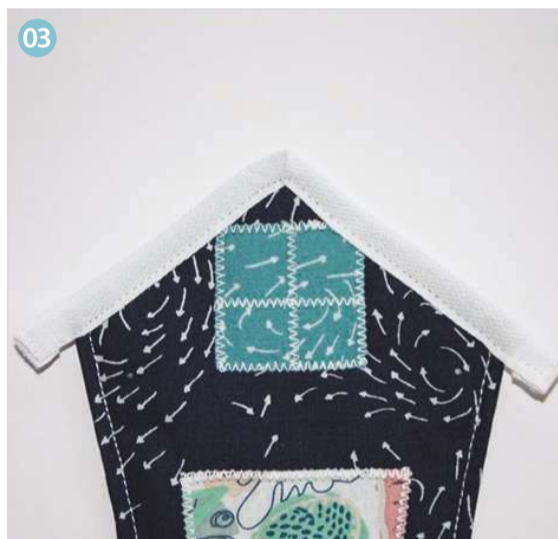
**Step two** Fold your main fabric in half, pin the pattern on and cut around it to make the front and back of the beach hut.

**Step three** Cut a piece of 2oz wadding using the pattern.

#### DECORATING THE HUT

**Step one** Place the Bondaweb paper-side up over the template and trace around the door shape. It extends below the stitching line so you sew over it later when you assemble the beach hut for a neater finish. Cut it out roughly outside of the traced line.

**Step two** Place the door shape onto the wrong side (WS) of the door fabric paper-side up and press into place. Cut out the door along the drawn line.



**Step three** Choose whether you want to put a lifebelt, window or heart above the door. Trace around this shape in Bondaweb, press to the WS of a fabric scrap and cut it out.

**Step four** Take one piece of the beach hut fabric and place it right side (RS) up. Remove the paper backing from the door and decoration then place onto the beach hut, referring to the template for positioning. Press into place.

**Step five** Stitch the fabric shapes into place to secure them using a straight or zigzag stitch. The window frame is worked with a zigzag through the centre of the window both ways.

**Step six** Sew a button onto the door to represent the handle. 01

#### MAKING THE HUT

**Step one** Place the front and back fabric right sides together with the wadding on top.

**Step two** Stitch the three layers together all the way around, leaving a turning gap in the centre of one side.

**Step three** Turn the fabric RS out through the turning gap, turn the edges of the gap to the inside and press.

**Step four** Topstitch all the way around the edge to neaten and hold the gap closed. 02

#### ADDING A ROOF EDGE

**Step one** Fold the cotton tape in half lengthways and press. Fold one short end 1cm (¾in) to the inside and press to hold.

**Step two** Fold the tape round the top edge of the roof so that the turned under end extends 1cm (¾in) beyond the edge of the roof. When you reach the top of the roof, fold the tape neatly into a mitred point then fold the rest of the tape down the other side of the roof. Make sure the edge of the roof sits right inside the fold of the tape.

**Step three** When you reach the other side, fold and trim the tape so that it extends 1cm (¾in) in the same way as the other side.

**Step four** Topstitch the tape into place. 03

#### ASSEMBLING THE BUNTING

**Step one** Make as many beach huts as you need for your length of bunting in the same way. Use a variety of fabrics and decorations for a fun look.

**Step two** Punch an eyelet either side of the hut in the positions shown on the template. Repeat for all the huts.

**Step three** Thread the piping cord in and out of the eyelets so the beach huts are evenly spaced then hang your bunting. 04

## STOOL COVER

### YOU WILL NEED

- Main fabric: see instructions
- Piping cord: see instructions
- Lightweight iron on interfacing: see instructions for details
- Foam: 3cm (1¼in) deep
- Cotton rope: 12mm (½in) diameter
- Curtain eyelet rings: chrome
- Basic sewing kit

### MATERIALS USED

The fabrics used are from Coastline by Sharon Holland for Art Gallery Fabrics. For stockists visit [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf) Conchology, dune Ref: AGFCTL59909

### NOTES

- Use a 1.5cm (¾in) seam allowance.

### MEASURING UP

**Step one** Measure the diameter of your stool top then add 3cm (1¼in) to this for the seam allowances. Draw a circle to this diameter and cut it out to make a pattern for the stool top.

**Step two** To calculate the depth of the stool cover side, add together the depth of the foam; the depth of the stool top and 12cm (4¾in) which includes a hem and seam allowance.

**Step three** Get a piece of high density foam cut to exactly the same size as the stool top.

### CUTTING OUT

**Step one** Using the paper pattern for the stool top, cut one piece from your fabric.

**Step two** To cut the fabric for the stool cover side, multiply the diameter of your stool top pattern by 3.142 (pi) to calculate the circumference and add 3cm (1¼in) for the seam allowances. Cut the fabric to this length and the width you calculated earlier for the cover depth.

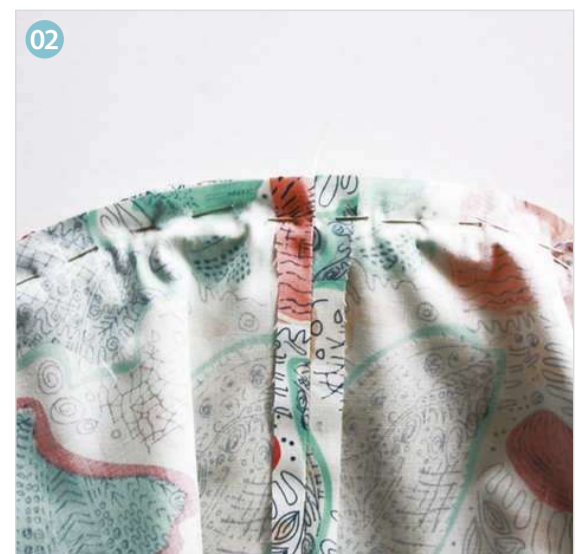
**Step three** For the piping strip, cut a strip of fabric 4cm (1½in) wide x the circumference of your stool top pattern + 5cm (2in) for joining.

### PIPING THE TOP

You will need piping cord the same length as the piping strip.

**Step one** Fold the piping strip in half lengthways with wrong sides (WS) together around the piping cord and stitch the raw edges just 1cm (¾in) from the edge.

**Step two** With right sides (RS) together and raw edges matching, tack the covered piping cord all round the edge of the stool top fabric.



**Step three** Trim then join the two short ends of the piping strip RS together to fit exactly.

**Step four** Splice the cord by removing half of the strands from 2cm (¾in) of each end then wind them together for a neat join. **01**

**Step five** Tack the joined piping strip around the cord then to the stool top fabric.

### JOINING THE TOP TO THE SIDE

**Step one** Fold the stool cover side in half with RS together so the two short, depth edges meet. Stitch together.

**Step two** Turn the bottom edge of the stool cover side under by 1cm (¾in) to the WS then 1cm (¾in) again and topstitch down to hem.

**Step three** Measure to mark the quarter points of the top unhemmed edge of the stool cover side with pins.

**Step four** Measure to mark the quarter points of the piped top with pins.

**Step five** Matching the quarter points, pin the top and side RS together all the way round. **02**

**Step six** Stitch the top to the side close to the piping using a zip foot.

### ADDING THE RINGS

**Step one** Decide where you want your eyelet

rings to go and how many you want. We put five on our stool cover, spaced evenly apart.

**Step two** The bottom of the rings need to be 2cm (¾in) up from the bottom hemmed edge. Measure and mark the centre of each ring.

**Step three** Place one part of the ring over the centre mark then draw round the inner ring.

**Step four** Press an 8x8cm (3x3in) square of lightweight interfacing over the WS of the fabric behind your drawn ring to reinforce it. **03**

**Step five** Cut carefully along your drawn line.

**Step six** Place a small screwdriver into the notch on one of the rings and gently ease them apart. One of the rings has spikes on it, place this into the hole on the front of the fabric. Place the other half behind the hole and clip them together. Cut all the holes and attach the rings in the same way. **04**

### THREADING THE ROPE

**Step one** Buy rope twice the stool circumference plus 20cm (8in), extra for tying.

**Step two** Fold the rope in half then thread it in and out of the rings.

**Step three** Put the foam and cover on the stool.

**Step four** Thread the ends of the rope through the folded loop and tie to tighten the cover.



## FISH DECORATIONS

### YOU WILL NEED

- Top fabric: big fish 6.5x20cm (2<sup>5</sup>/<sub>8</sub>x8in), small fish 5.5x16cm (2<sup>1</sup>/<sub>2</sub>x7in)
- Middle fabric: big fish 6x20cm (2<sup>3</sup>/<sub>8</sub>x8in), small fish 4.5x16cm (1<sup>7</sup>/<sub>8</sub>x7in)
- Bottom fabric: big fish 11x20cm (4<sup>3</sup>/<sub>8</sub>x8in), small fish 9x16cm (3<sup>5</sup>/<sub>8</sub>x7in)
- Soft toy stuffing
- 2 small wooden buttons
- Split ring, to make a keyring
- Cord: white, see instructions
- Basic sewing kit

### MATERIALS USED

The fabrics used are from Coastline by Sharon Holland for Art Gallery Fabrics. For stockists visit [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf) Trade Winds, Port. Ref: AGFCTL49906; Trade Winds, Harbor Ref: AGFCTL59906; Buoyant, Fog. Ref: AGFCTL49901; Buoyant, Vista. Ref: AGFCTL59901; Sailcloth, Sunset. Ref: AGFCTL59902; Conchology, Dune.

Ref: AGFCTL59909.

### NOTES

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

### JOINING THE FABRICS

The materials and instructions given are for making one fish; the big and the small fish are both made in the same way.

**Step one** Place the top and middle fabrics right sides (RS) facing and stitch together along the bottom edge of the top fabric and the upper edge of the middle fabric.

**Step two** Place the upper edge of the bottom fabric RS facing along the bottom edge of the middle fabric and stitch together.

**Step three** Open out and press the seams open so you have one piece of joined fabrics.

**Step four** Cut the joined fabric in half for the fish front and back. Place them RS together, matching the seams.

**Step five** To make sure the seams match exactly, tack the two pieces together through the seams, making sure that your needle goes right through the centre of the seam on both pieces of fabric. <sup>01</sup>

### STITCHING THE FISH

**Step one** Trace the fish template and cut it out to make your pattern.

**Step two** Pin the fish pattern on top of the fabrics with the nose 2cm (3/4in) down from the top of the top fabric. Draw around it.

**Step three** Unpin the pattern. If you want to make a keyring, cut 8cm (3in) of cord. Fold it in half, matching cut ends, then slip it between the two layers of fabric at the nose of the fish so the cut ends are beyond the drawn line. Pin into place. If you want to hang your fish, the cord is added later.

**Step four** Stitch the two layers of fabrics together along the drawn lines, leaving a turning gap in the centre of one side.

**Step five** Trim the seam allowances and clip the curves and points. <sup>02</sup>

**Step six** Turn the fish RS out and turn the edges of the turning gap to the inside. Press.

**Step seven** Stuff the fish firmly then slip stitch the turning gap closed.

### FINISHING OFF

**Step one** Sew a button to the centre of each side of the top fabric for eyes. <sup>03</sup>

**Step two** Open the split ring to thread the cord through for the keyring.

**Step three** To hang your fish, cut a length of cord and thread it through the nose. <sup>04</sup>

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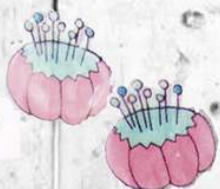
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# MY SEWING WORLD

by Frances Tobin

Frances Tobin of The Maker's Atelier shares her pattern design process, from initial concept to final garment.

**D**esigning the patterns for The Maker's Atelier is the most interesting design job I've ever had, because it combines my three great passions: fabric, fashion design and making.

I started dressmaking when I was a child because I didn't like the clothes available in the shops. There was always something not quite right with the colour, the fabric or the fit. My mother taught me basic sewing skills and then left me to my own devices.

I would look at the dressmaking patterns we had at home and then develop them into something I liked better. My two older sisters used to get various fashion magazines, which I would study and then draw versions of what I'd seen until I had the exact look I wanted to create. I always had a problem getting my hands on fabric due to a lack of money, and I wasn't allowed near my mother's stash of beautiful fabrics! But I'd go to jumble sales and second-hand shops and find lengths of fabric for next to nothing. In this way, I started to develop my personal style and a love of fabrics.

## THE JOY OF MAKING

I trained in fashion textiles at Brighton and then fashion design at The Royal College of Art. I learnt practical skills such as pattern cutting and how to construct a tailored jacket, and creative skills like how to develop ideas and design collections. My training led me to work for well-known brands, from luxury designer labels through to the mass market. It's a very pressurised job, there are always deadlines, and, although you're designing clothes, you can be far removed from the making process, especially now with computers. So, I continued to make clothes in my spare time. I love making things; it's my form of relaxation.

When I make for myself, I take the current trends and pare them back – I want a great cut that's understated, without the need for superfluous details. I think that the simplest shapes in



See the full Maker's Atelier pattern collection at [www.themakersatelier.com](http://www.themakersatelier.com)

**"I started to develop my personal style and a love of fabrics."**



Trends in homewares, fashion and fabrics influence my designs.



I hope my patterns inspire sewists to create their own look.



*Patterns can take months to develop, but it's worth it!*



**I love to wear simple, understated styles in quality fabrics.**

**“take the key shapes from current fashion trends and refine them.”**

great fabric create the most beautiful clothes. When I started The Maker's Atelier I wanted to use the process of how I develop my own handmade clothes as the template for the pattern development; to take the key shapes from current fashion trends and refine them into clear dressmaking patterns.

**THE PERFECT FIT**

I soon discovered that creating patterns is a lot more involved than just making for myself, although the initial ideas are never a problem. I edit these down to what will become the most versatile patterns for others to work with; styles that work with more than one fabric type, that flatter different body shapes and look good on multiple sizes.

The development from those initial ideas involves creating toiles, fittings, alterations and then making more toiles until the right look and fit has been achieved. Then the first samples are made in the correct fabric, and it's at this stage that the master pattern is digitalised and graded. From concept to having the final patterns printed takes several months and a lot of testing.

My intention with The Maker's Atelier patterns is to offer dressmakers a starting point to create their own personal look. In my journal on the website, I post about how to make more with the patterns, showing what I've done so that others can either do the same or be inspired to make their own changes.

That's the great thing about dressmaking, and why I love it so much – what you make is unique to you.

**Keeping me inspired...**

*I visit lots of exhibitions, and this month I'm really looking forward to being inspired by "Undressed: A Brief History of Underwear" at the V&A in London. The underwear as outerwear trend has been growing for several seasons, so this exhibition couldn't be better timed. I have a feeling it will influence The Maker's Atelier autumn patterns! I'm busy scouring the shops and markets for suitable fabrics and trims.*

**The V&A is a treasure-trove of inspiration.**



**I'll be looking for design details like this to add to my makes.**



*It's great to see my studio rail fill up with pattern samples.*



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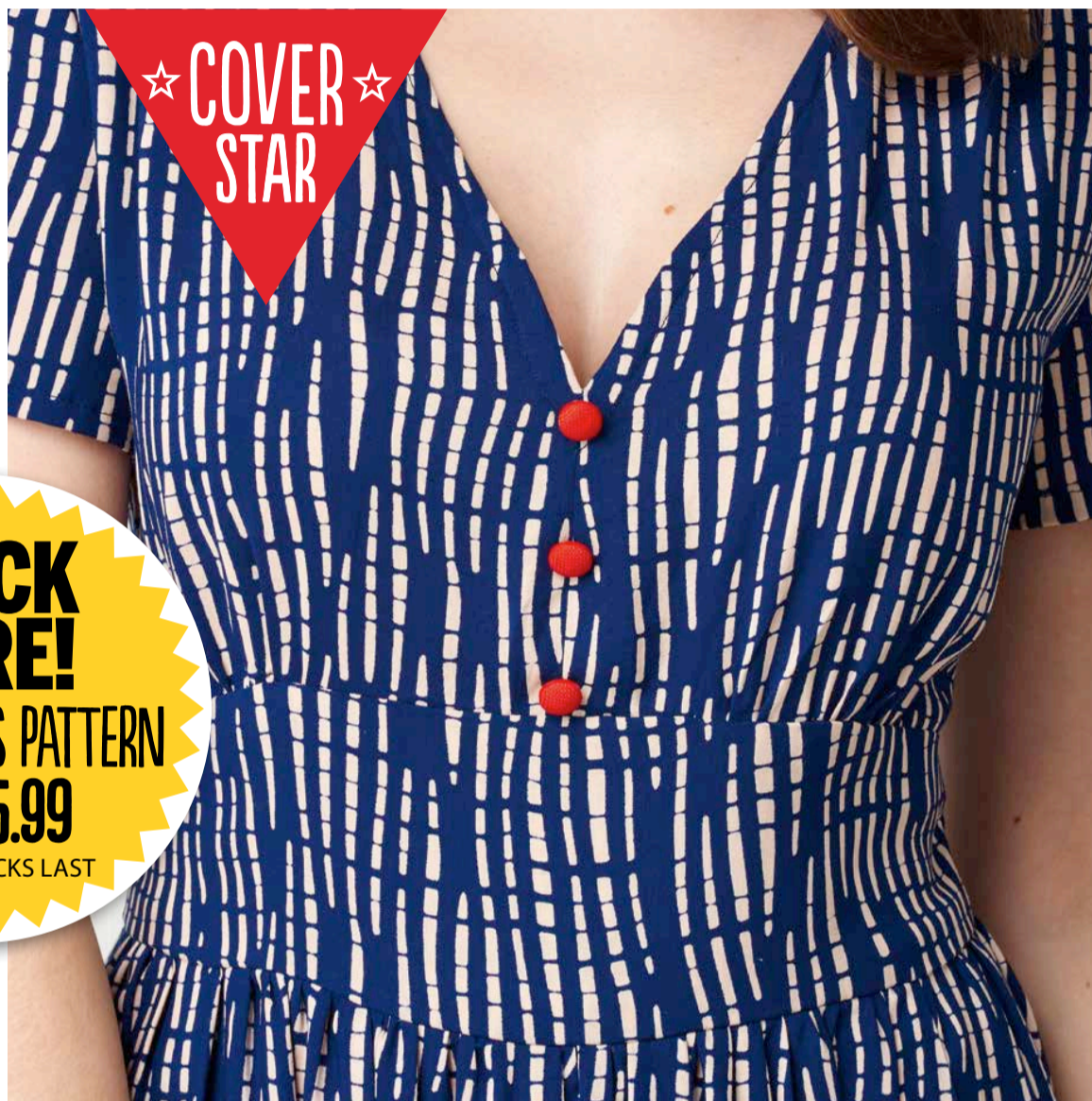
\* Free trial not available on Zinio.

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



PSST:

Turn to page 39 for fabric and style inspiration, and don't forget to share your finished Rosie Dress with us using #simplysewingmag



\*Paper gifts not available with digital editions

## THE ROSIE DRESS

The first pattern in the new **Cotton + Chalk** collection is The Rosie Dress, a versatile tea dress with a flattering V-neckline, optional sleeves and gathered waistline.

# THE ROSIE DRESS

The first pattern in *Simply Sewing's* brand new Cotton + Chalk ([www.cottonandchalk.com](http://www.cottonandchalk.com)) collection, The Rosie Dress is a style you'll want to make again and again thanks to its flattering fit and versatile design.

The Rosie Dress can be sewn up with or without gathered sleeves, in an easy-to-wear midi or knee length, and with an optional decorative shank button detail.

The pattern's step-by-step instructions will take you through key sewing skills such as stitching neat darts, sewing even gathers at the bust, waistline and shoulders (see our top tip on page 10, too!) and constructing a fitted V-neck bodice, as well as inserting set-in sleeves and an invisible zip fastening.

It can be made in a wide variety of fabrics, from medium-weight cotton and chambray to drapery viscose, in a bright plain fabric or a bold print. We're dreaming of setting sail on a summer adventure in ours!

Be sure to share your Rosie Dress with us using #simplysewingmag – we'd love to see!

## FABRIC SUGGESTIONS:

Medium-weight fabrics such as cotton, cotton lawn, challis, chambray, crepe de chine, polyester, poplin, linen, rayon.

## FABRICS USED

Bamba Viscose and Verona Peachskin, both from [www.fabricgodmother.co.uk](http://www.fabricgodmother.co.uk)

## YOU WILL NEED

- Fabric: see pattern envelope
- Zip, 56cm (22in)
- Hook and eye
- Elastic: 1cm (3/8in) wide x 20cm (8in) (Dress A only)
- Three shank buttons: 13mm (1/2in) diameter (optional)
- Matching thread

## GETTING STARTED

First, pre-wash and dry your fabric to allow for any shrinkage. Unfold the pattern sheets included in the pattern envelope, decide whether you'd like to make Dress A or Dress B, and find the line style for your size on the corresponding pattern pieces using the key provided. Follow these lines to cut your pattern pieces out – it can be helpful to mark your size using a highlighter before cutting.

Turn to our guide on page 91 for more tips on measuring yourself accurately for the perfect fit, choosing the right fabric for your project, following pattern markings and using the right needle for your fabric type. Plus you'll find a helpful glossary of key terms to refer to while you're sewing your Rosie Dress and other dressmaking projects, too.



### GATHERED SHOULDERS

Gathering adds detail at the shoulders.

### V-NECKLINE

The V neckline is finished neatly with self-fabric bias binding.

### FITTED WAIST

The gathered waistline gives a flattering fit.

### MIDI LENGTH

The skirt can be made to a midi or knee length.



Sew a retro Rosie in this swallow-print cotton poplin from [www.backstitch.co.uk](http://www.backstitch.co.uk)

FABRIC INSPIRATION



Strawberry ikat, [shop.sewoverit.com](http://shop.sewoverit.com)



Moon rayon, [shop.sewoverit.com](http://shop.sewoverit.com)



Garance by Atelier Brunette, [www.backstitch.co.uk](http://www.backstitch.co.uk)

# LOOKING ROSY

Get inspired with our Rosie fabric finds and take your pick from retro motifs, classic florals and contemporary prints.



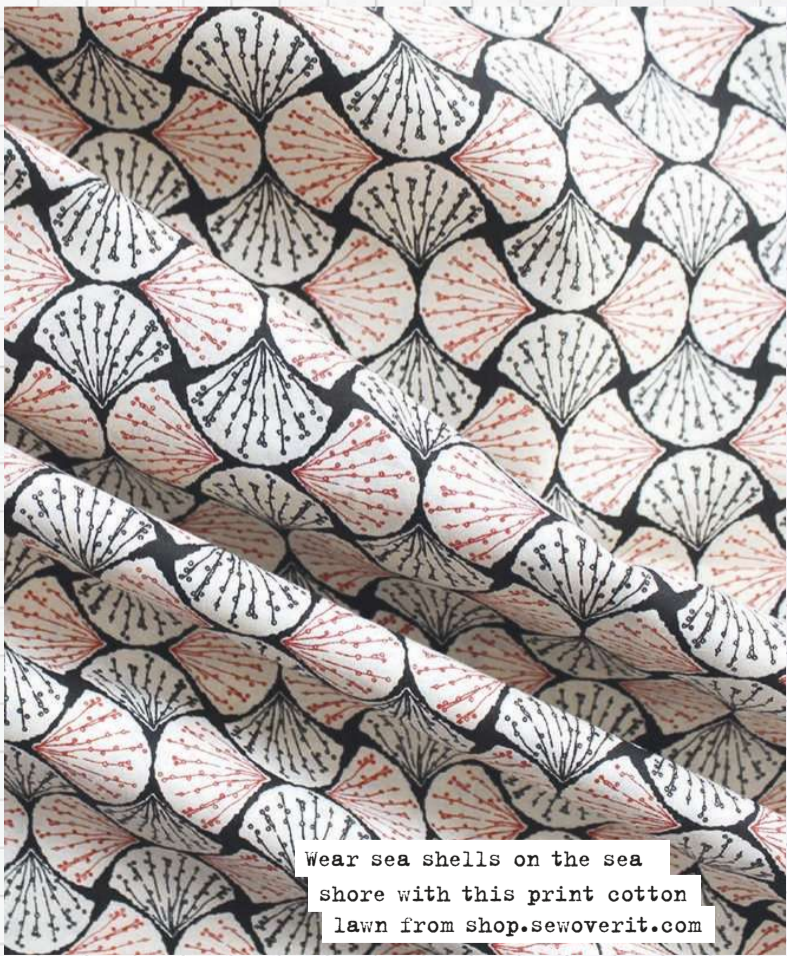
Halo by Atelier Brunette, [shop.sewoverit.com](http://shop.sewoverit.com)



Fruity Pocho by Nani Iro, [www.backstitch.co.uk](http://www.backstitch.co.uk)



Navy jacquard, [www.fcfabricstudio.com](http://www.fcfabricstudio.com)



Wear sea shells on the sea shore with this print cotton lawn from [shop.sewoverit.com](http://shop.sewoverit.com)

WEAR IT WITH

## SHIP SHAPE

Accessories to take your Rosie Dress from deck to dinner.

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Earn your style stripes with this roomy foldable shopper, £19, [uk.accessorize.com](http://uk.accessorize.com)



Throw some shade in a colour-block hat, £22, [www.oliverbonas.com](http://www.oliverbonas.com)



OUT TO DINNER

Go for gold with a dainty box clutch, £32, [uk.accessorize.com](http://uk.accessorize.com)



Add subtle shine with a minimal gold bangle, £16.50, [www.topshop.com](http://www.topshop.com)

Wear a matching set for a coordinated look, £7.50, [www.missselfridge.com](http://www.missselfridge.com)



Show off the flattering V-neckline with a delicate long necklace, [www.wallis.co.uk](http://www.wallis.co.uk)



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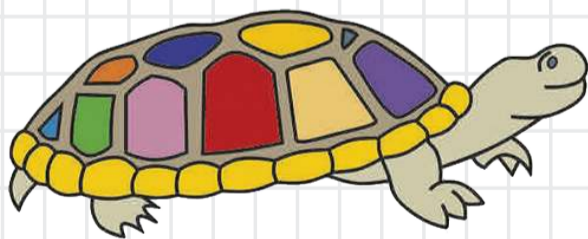
The New Forest Fabrics online store is always open and where you will find a quality range of fabrics from top design houses such as Lewis and Irene, The Henley Studios, Red Rooster, Riley Blake and Clothworks, to name but a few. Browse at your leisure and enjoy easy ordering with fast shipping too. 15% off orders over £25 – use code: **WOW15**.



## SEW YELLOW

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## THE CRAFTY MASTERMIND

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# PINUP

Join The Big Vintage Sew-along with a Mad Men-inspired frock.



The McCall's Pattern Company is celebrating vintage style with its Big Vintage Sew-along pattern edit in aid of The Eve Appeal. To get involved, simply choose a pattern from the edit and share a snap of your finished garment using #bvsewalong. Will you channel Mad Men's Joan Holloway with the Retro Butterick 5813 (pictured), steal 1930s style with the McCalls 7053 blouse, or sew the 1960s with the Vogue 9082 dress and jacket? See the full pattern edit and get inspired by sewing bloggers' makes at [www.vintagesewalong.co.uk](http://www.vintagesewalong.co.uk)

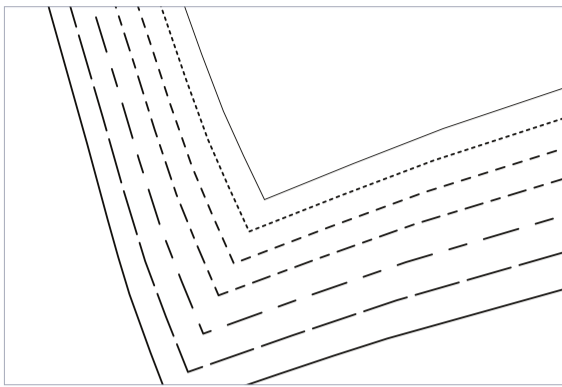
# PATTERN MARKINGS

Pattern instructions and markings are the sewing equivalent of a recipe, there to help you through the making process. Our guide covers all the need-to-know markings.

GRAINLINE

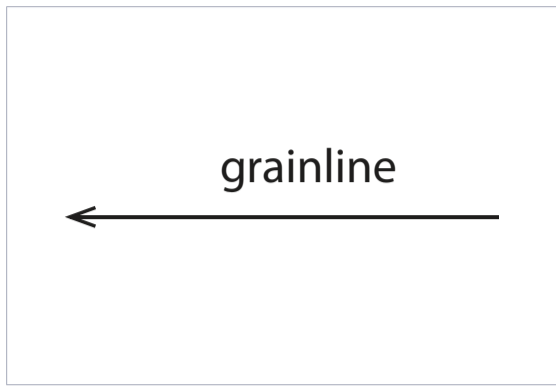
TULIP SKIRT  
ACTUAL SIZE  
POCKET  
CUT 2 PAIRS

With so many markings to follow, sewing patterns can seem a little daunting at first, but these marks and symbols are there to help you achieve a great fit and finish on your me-made garments. Not all markings will be found on every project, as some are only used for specific details, like pleats and tucks. Markings such as cutting lines, grainlines and fold lines are used for positioning and cutting out the pattern on your fabric, while others, like the lengthen and shorten lines, are for adjusting the pattern pieces. Some markings, including notches and darts, need to be transferred onto your fabric to help you construct your garment. Here we take you through the key markings to get you started.



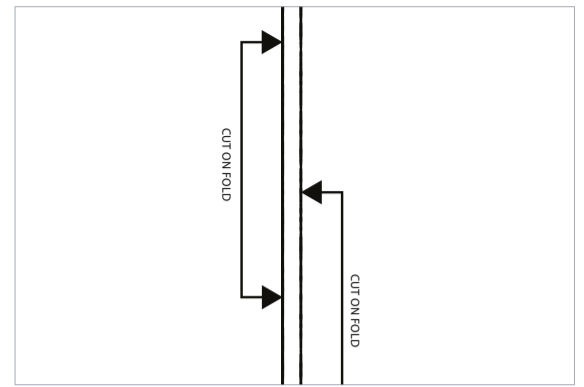
## CUTTING LINES

These are the outer lines of the pattern. Multi-size patterns have different style lines for each size, such as dots and dashes or a combination of the two. Cut along the line that matches your size – it may help to mark this with a coloured pen first, then pin the pattern to the fabric and cut it out.



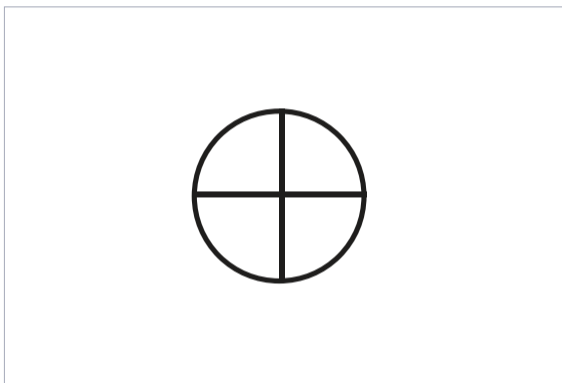
## GRAINLINE

You should match up the direction the arrow is pointing with the grain on the fabric. This runs parallel to the selvages, the woven finished edges of the fabric. It's important to do this so the fabric pattern, pile or nap will run in the same direction and the garment will hang correctly.



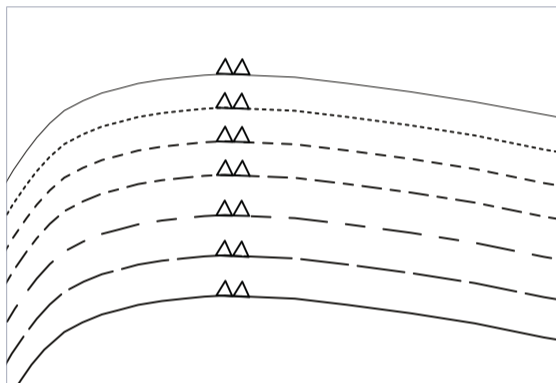
## ON THE FOLD

When you need to cut a pattern piece on the fold, line up and pin this marking with the fold on the fabric then pin the rest of the pattern in place. The cutting layout will show you where and how to fold your fabric so you cut a perfectly symmetrical piece twice as large as the pattern piece.



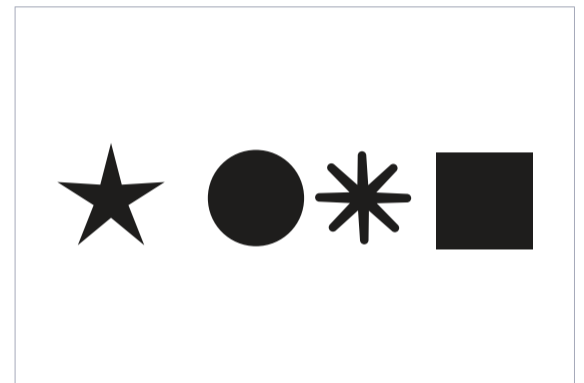
## BUST AND HIP INDICATORS

These are used to show the bustline, waistline or hipline points on the pattern. They are a good way of checking if the pattern fits with your own measurements as they usually detail the full circumference of the pattern at these points. Check these before you cut out your fabric pieces.



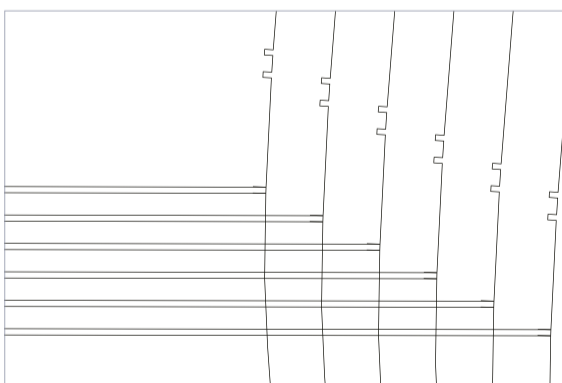
## NOTCHES

These triangles or lines are marked on the edges of a pattern to indicate where to match up two pattern pieces and fit them together. This helps, particularly with curved shapes, to get accurate results. There may be single and double notches on a pattern for matching different parts.



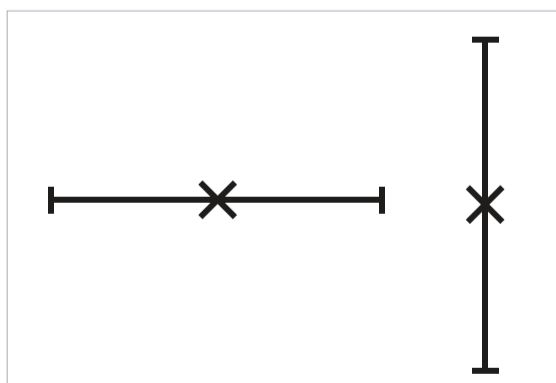
## OTHER SHAPES

These are used to mark specific parts of the pattern, such as pocket placements, dart points, clipping, gathering and stay stitching. They indicate points that need to be matched or starting and finishing points for sewing. The pattern instructions will tell you when to use them.



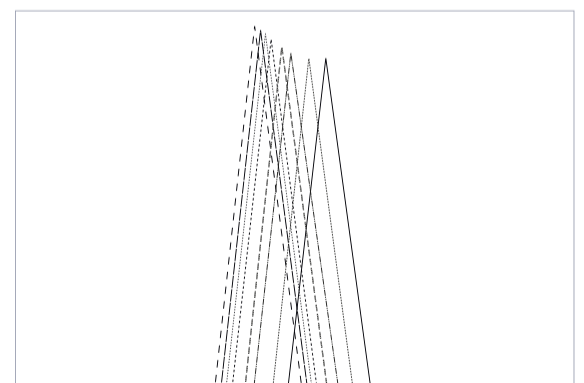
## LENGTHEN AND SHORTEN LINES

These are two horizontal, parallel lines which show the point on the pattern where you can lengthen or shorten it to suit your size. To shorten, cut along the lines, overlap and stick them back together. To lengthen, cut long the line and pin the two halves apart on the fabric.



## BUTTONHOLES AND BUTTONS

Buttonholes are usually represented by a horizontal or vertical line shaped like a capital I. Sometimes the button position is marked within this line with an X. Mark the buttonholes on one piece and then mark buttons on the opposite one so they will match and meet up exactly.



## DARTS

Dart lines on a pattern (used for shaping) are usually shown as a diamond shape or as two lines coming from one point. They often have dots on them to help you line up the stitching. Mark them on the wrong side of the fabric, then fold the fabric, match them up, and stitch along them.



# SUMMER IN THE CITY

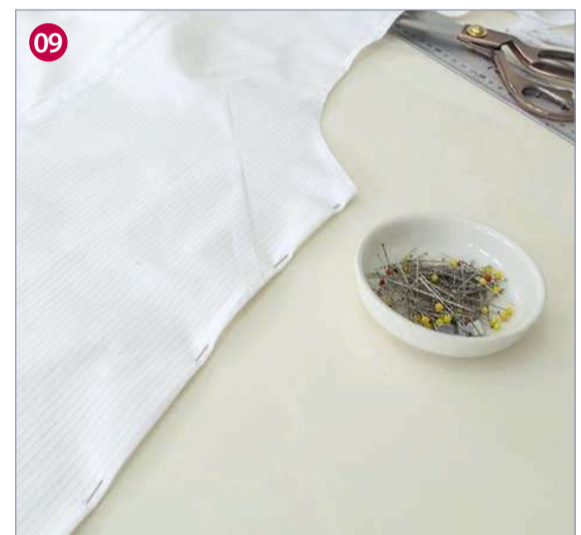
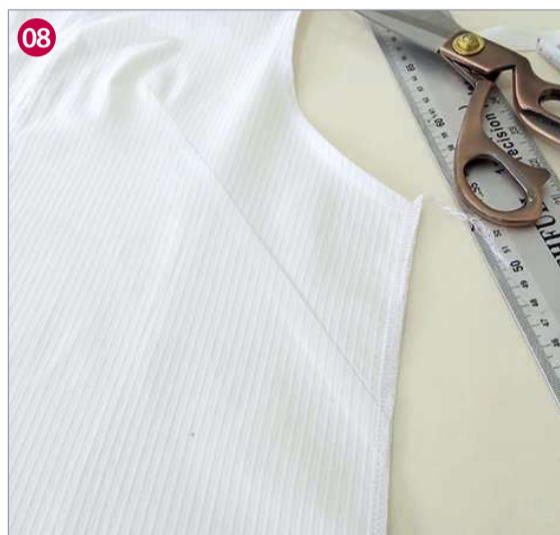
**Portia Lawrie's shirt-to-blouse transformation will keep you feeling cool and looking smart this summer.**



PSST:

*Instead of hemming your blouse, keep the shirt's original curved hemline to make a more casual tunic-style top.*





## YOU WILL NEED

- A loose-fitting man's shirt
- Basic sewing kit

## NOTE

To finish any raw edges, use an overlocking stitch or a machine zigzag to stop the fabric from fraying.

There's nothing quite like a crisp white shirt – when it comes to smart office wear, you can't go wrong. But warmer temperatures call for something a little less restrictive, so why not give a classic man's shirt a feminine summer makeover with this tutorial? (He won't notice you've pinched his shirt to make it... honest!)

## CUTTING THE SHIRT

**Step one** Begin by cutting away the collar and sleeves close to the stitching lines, removing any bulky seams so you have a raw edge. Put the sleeves to one side for now. **01**

**Step two** Cut right up both side seams, removing any bulky seams so you have a raw edge, and open the whole thing out. **02**

**Step three** Remove the buttons (put them in your button jar for future projects!) and use steam to press the placket and remove the visible holes where the buttons were. **03**

## STITCHING THE FRONT

**Step one** Cut off the buttonhole placket. Finish the raw edge then turn it under by 1cm ( $\frac{3}{8}$ in) to the wrong side (WS) and stitch down. **04**

**Step two** Lay this turned-under edge on top of the button placket and topstitch them

together, leaving a 10-13cm (4-5in) opening at the neckline and bottom hem.

**Step three** Finish the raw edge of the neckline then turn it under by 5mm ( $\frac{1}{4}$ in) to the WS and stitch down.

**Step four** Finish the raw edges of the armholes. Turn them under by 1cm ( $\frac{3}{8}$ in) to the WS and stitch down. **05**

You will now have a tabbard-style shirt.

## STITCHING THE DARTS

**Step one** Put the shirt on and pin bust darts on the front section to fit. If you hold the side seam vertical at your side (you may need an assistant here), the fabric will naturally form a drag line and show you where to pin. **06**

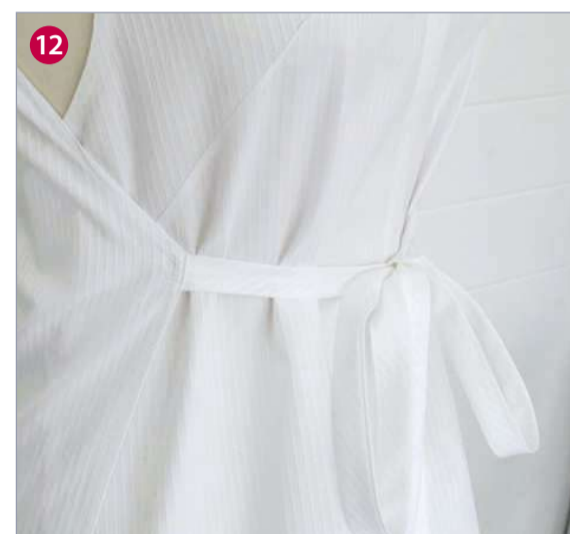
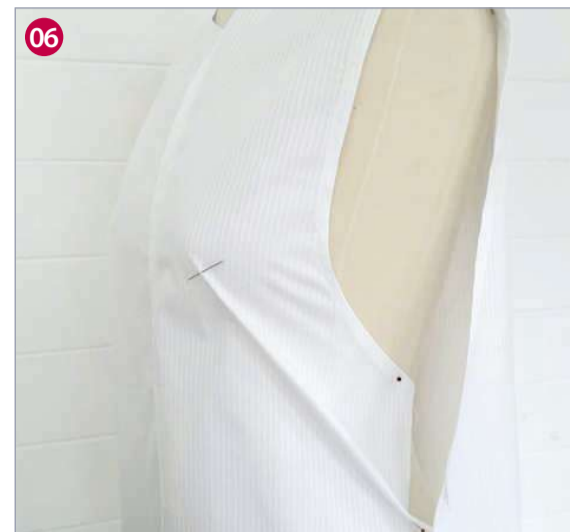
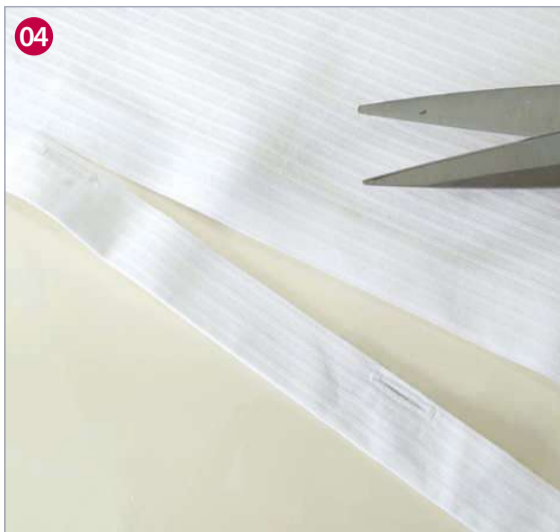
**Step two** Stitch the darts from the WS on both sides. This will leave you with a 'step' in your side seam as shown. **07**

**Step three** Smooth this out by re-cutting the line from the underarm point to the hem, and finish the raw edge. **08**

**Step four** Turn under a narrow 5mm ( $\frac{1}{4}$ in) hem at the side seams and stitch down. **09**

## HEMMING THE SHIRT

**Step one** Try your shirt on again and pin it to



the length you like. **10**

**Step two** Cut it to 1cm ( $\frac{3}{8}$ in) longer than this, finish the raw edge then turn it under by 1cm ( $\frac{3}{8}$ in) to the WS and stitch down to hem.

### MAKING THE TIES

**Step one** Take the sleeves you set aside earlier and cut them open, removing the cuffs and plackets. Press them flat.

**Step two** Cut 5cm (2in) wide strips on the bias (this means to cut diagonally across the grain of the fabric). A quick way to do this is to stick 5cm (2in) wide masking tape to the fabric then cut along it for perfectly measured strips. **11**

**Step three** You will have to join the shorter strips together diagonally across the short ends to make two finished strips, each measuring 90cm (35in) long.

**Step four** Fold one strip in half lengthways with WS together and stitch together down the length and across one short end. Turn right sides out and press.

**Step five** Finish the short raw ends of the tie then pin it to the back section of the shirt at the base of one armhole on the WS of the shirt, overlapping it by 1cm ( $\frac{3}{8}$ in). Stitch the tie into place.

**Step six** Repeat this to make the other tie and stitch it to the base of the opposite armhole.

**Step seven** Put your shirt on and tie the ties together at the front to wear. **12**

### REFASHIONING TIPS

**1** For additional security, you could add press studs at the underarm to keep the front and back sections of the blouse together if you find the front section floats forward a little during wear.

**2** You could stitch the ties to the front armholes instead so that your shirt will tie at the back rather than the front.

**3** For a different look, omit the ties altogether and secure with stitches or buttons where the side seams overlap under the arms.

**4** Retain the shirt's original button placket and collar for a more formal look that would work perfectly worn on its own or underneath a jumper.

The tie-front design gives the back of the blouse a sleek look.



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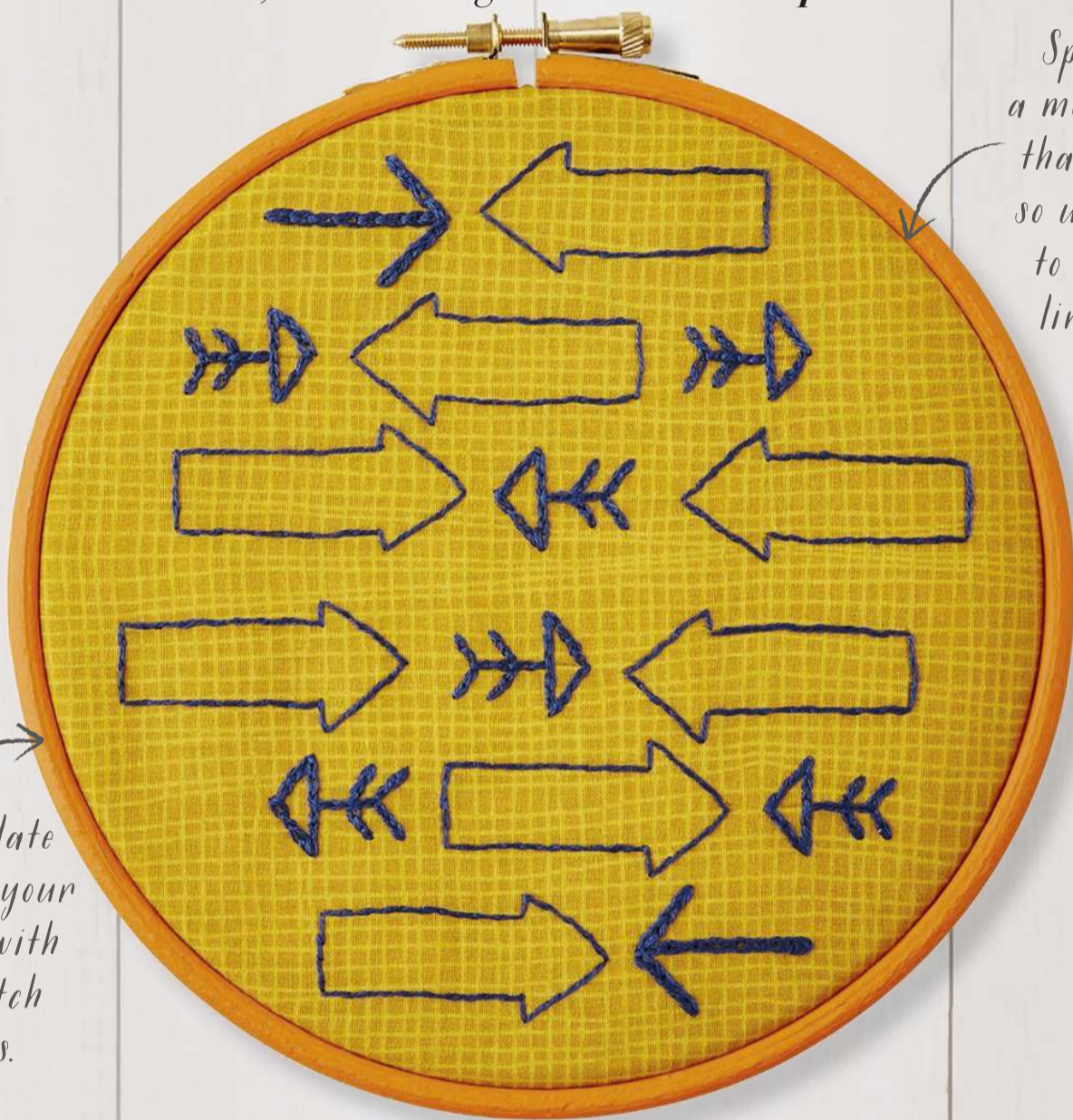
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# WORKSHOP

## CHAIN STITCH & SPLIT STITCH

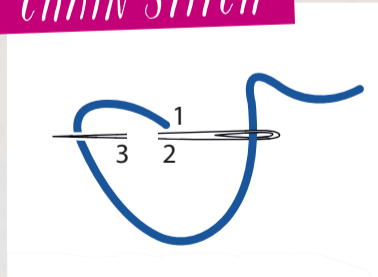
*Discover a new embroidery project each issue.  
This month, we're sewing chain stitch and split stitch.*



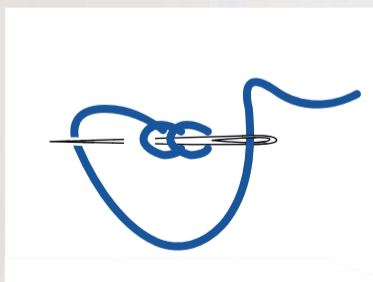
*Split stitch has a more delicate look than chain stitch, so use chain stitch to create thicker lines or arrows.*

*Trace the template on page 96 onto your fabric lightly with pencil and stitch over the lines.*

### CHAIN STITCH

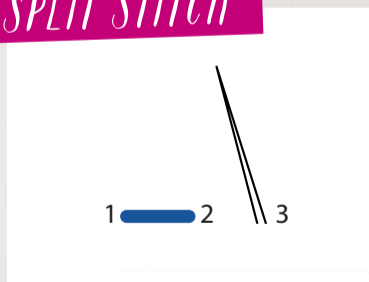


**1** Bring your needle out just above the traced line at 1. Push the needle back in again at 2 just below the line. Make it as close to where it emerged as possible without going into the same hole. Bring the needle up again at 3, making sure that the thread is lying under the needle.

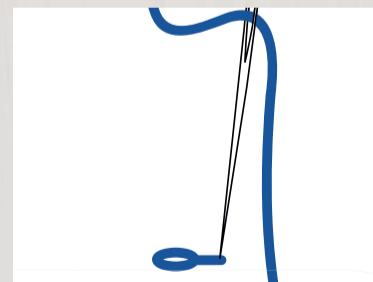


**2** Pull the needle through the fabric slowly to form a neat loop – don't pull too tightly or the chain effect will be lost. Continue stitching from right to left in this way, making sure all the chains are the same size. Vary the number of strands you use for thinner or thicker lines of chain stitch.

### SPLIT STITCH



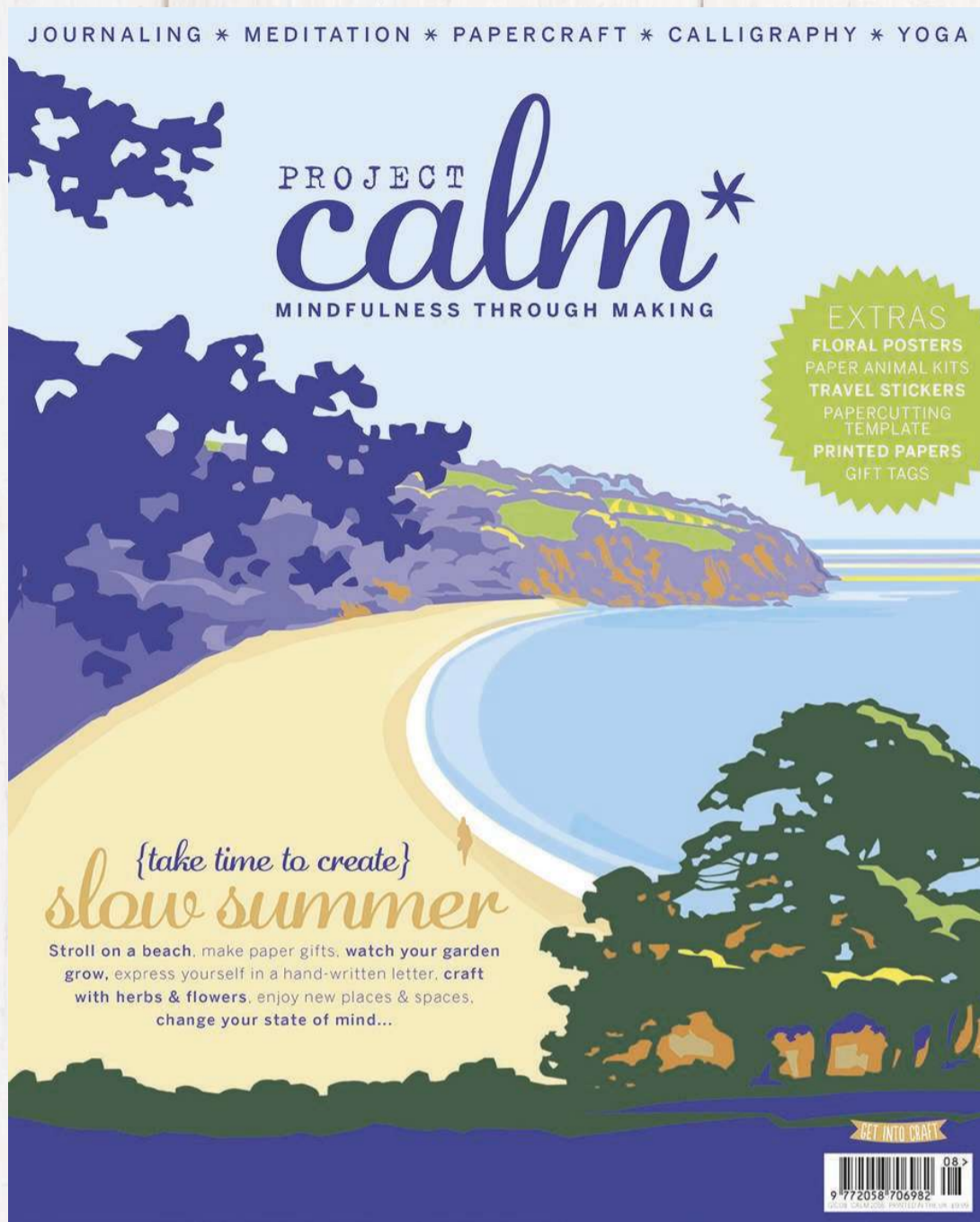
**1** Make a small straight stitch on the traced line by bringing your needle up at 1 and down at 2. Bring the needle up again at 3 the same distance away from the first stitch as the length of the stitch. This will ensure your stitches are all the same length for a neat and even look.



**2** Push the point of the needle into the first stitch you made about one quarter of the way from the end. If your thread has just one strand then pierce the centre, but if you have two strands or more than you can push the needle between the strands themselves.

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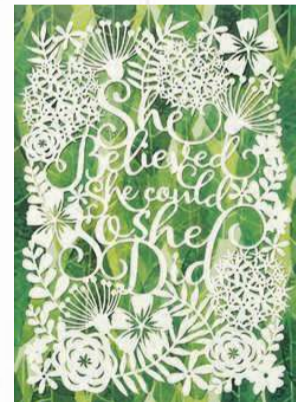
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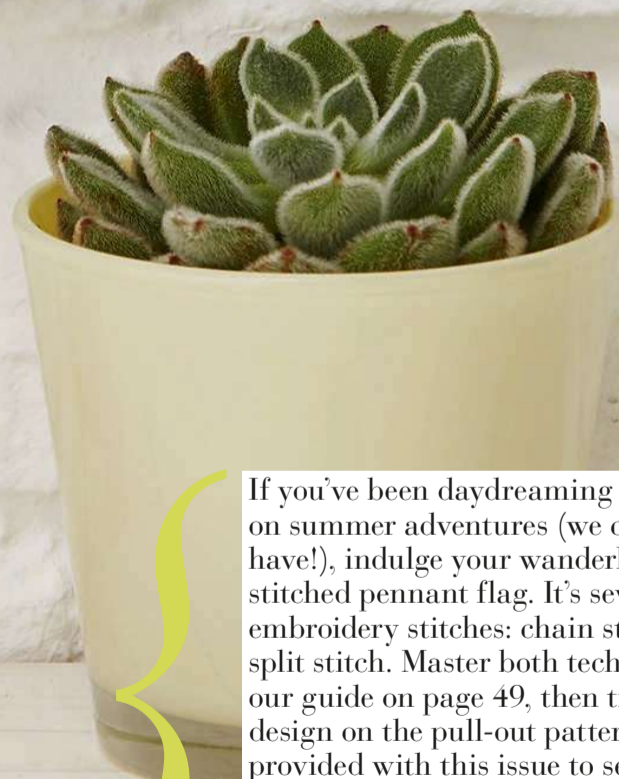
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# PINUP

Get inspired to plan an adventure with a stitched flag.

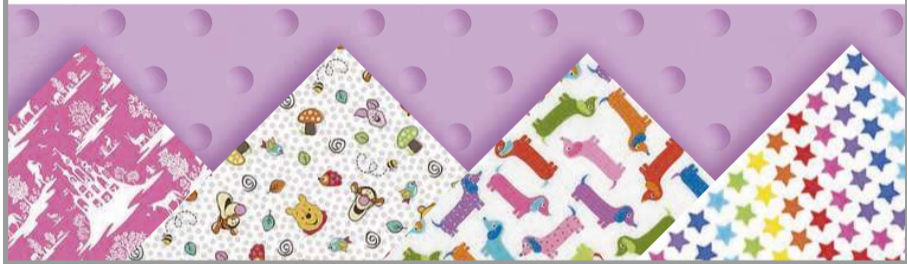


If you've been daydreaming about going on summer adventures (we certainly have!), indulge your wanderlust with this stitched pennant flag. It's sewn using two embroidery stitches: chain stitch and split stitch. Master both techniques with our guide on page 49, then trace the design on the pull-out pattern sheet provided with this issue to sew your own pennant flag. Sunny days are made for exploring new places, from bustling cities to golden beaches – so, what are you waiting for? Let the adventure begin!



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The lucky winner of this month's prize will have a fabric stash to envy, as we've got a bundle of Art Gallery Fabrics worth £350 to give away. The prize includes 10 gorgeous cotton prints in 2.7m (3yd) lengths – that's enough to make 10 dresses! Prints include classic florals, bright stripes and bold graphic designs, with something to suit every style, occasion and sewing project. Enter today, and you could soon be sewing your own Art Gallery Fabrics wardrobe! See more of their beautiful fabrics at [www.artgalleryfabrics.com](http://www.artgalleryfabrics.com)

See [www.simplysewingmag.com](http://www.simplysewingmag.com) to enter today!  
(UK only, see competition rules on p6.)



# HOW TO WIN THE BEE

As the *Great British Sewing Bee* returns to our screens we find out about what it takes to win the show from the people in the know – the winners themselves.

Since the launch of the *Great British Sewing Bee* in 2013, we've seen the UK's craft market shift enormously. Aficionados of this once-private pastime are now flourishing, launching new sewing businesses and sharing their skills. We believe the show has been instrumental in this development, and the winners have played a crucial role in allowing sewists to share their passion for fabrics, threads and sewing machines.

The new series (watch it on BBC2) brings a fresh face to the sewing room as Esme Young joins Patrick Grant on the judging panel (read our interview with Esme on page 11). So, what does the new judge seek in a winning garment? "It's nebulous," she says. "You don't know it until you see it."

I look out for what I like to call really good sewing, with attention to detail. But I also want to be surprised, and to see the contestants' personalities in the garments." The character of a Bee is key to their success, too. "It's also about how you deal with things. You have to be thorough."

We chat to the previous champions and discover something interesting: it's down to experience, skill and imagination, but more than that, the ineffable ability to remain serene under pressure. Bring it on!

**GBSB WINNERS SHARE THEIR SEWING SECRETS**



*Matt blogs about his latest projects at [www.sewwhatsnew.co.uk](http://www.sewwhatsnew.co.uk)*

## The ex-military man

**Matt Chapple won series three of *The Great British Sewing Bee* in 2015. After learning to sew in the army, the ex-REME vehicle mechanic from Berkshire became an IT consultant. Since winning the Bee, he's set up Sew What's New ([www.sewwhatsnew.co.uk](http://www.sewwhatsnew.co.uk)) with his wife Gemma. You can find him on Twitter and Facebook under the handle [sewwhatsnewcouk](#).**



can do is set yourself on the best track possible and keep your focus. I wonder if the Armed Forces may have helped to condition us in some way, as both Neil and I felt quite at ease with the time restraints.

My wife Gemma kept me sane throughout the whole process, that's for sure. She helped me plan and prepare, but also by looking after the kids when I was away filming. The time just flew by during the show, and to be honest I hadn't planned to be there longer than episode two, so each week I was on the show felt like a new adventure.

Beautiful Claudia is such a fantastic host for the show. We shared so many giggles that, shall we say, couldn't be shown on BBC2. When she descends upon you for a 'chat' there's no knowing where it's going to go. I think we got on so well because I gave a bit of banter back. Although she did confess to Gemma at the final that she had been very cheeky but only because she knew I could take it.

I was impressed that the avant garde dress worked! I'd only tried a basic

mock-up with a much lighter fabric at home once, and not even to completion, so for the angles and self-supporting structure to work like the vision I had in my mind was by far my biggest achievement. A close second was the corset that I made in a little over an hour.

I got such joy from just being a part of the show, meeting the other contestants and getting to sew for six weeks. But being challenged on the show seemed to open up a door inside of me, allowing me to take that positivity and keep pushing myself to do more and venture further than I'd ever expect. I have tried to continue the sewing journey since winning the show with our blog, [www.sewwhatsnew.co.uk](http://www.sewwhatsnew.co.uk)

*"The Armed Forces may have helped to condition me, as I felt quite at ease with the time restraints."*

Getting used to the camera crew happens incredibly quickly, although I openly admit that on week one the reality of there being 30-odd people on the other side of the sewing room watching your every move was very strange indeed. Pretty soon you become so used to the filming crew that they just seem like part of the furniture – one that comes running up as soon as you make a mistake!

I don't think anyone really deals with the time limits – it just goes by so quickly. The challenges are designed in such a way as to keep you under pressure, but just the slightest slip up can add even more. All you

## The dressage queen

**Heather Jacks, the winner of series two in 2014, grew up sewing everything she needed, from knickers and horse bridles to couture gowns. The dressage trainer and horse rider from Leicestershire says that her passion for sewing is matched only by her love of horses. After winning the Bee she launched GoSew, a venture teaching disadvantaged children to sew.**



*Heather has a clothing and sewing pattern range in the pipeline.*

Applying to take part was a total accident. We didn't have a telly at that point so I was watching series one of *The Great British Sewing Bee* on iPlayer, and a pop-up appeared, asking, 'would you like to enter for the next series?' I'd never thought of doing it, but I was at a bit of a loose end, so I filled in the questionnaire. Then I got a call from the producer and that was that!

To start with I was a rabbit in headlights, but I soon got used to the cameras. I've always taken part in competitions of one sort and another, and I really enjoyed the pressure of it. I liked the permanent adrenalin buzz! It was terrific.

There were a lot of distractions in the sewing room, but I told myself to keep my nerve, stay focused on the main criteria and not to deviate from the brief. There were times when I'd want to poke the interviewer in the eye or tell the camera man to go and film someone else, but I quickly got used to them.

I developed new sewing skills through the process. It was the very first time I'd

been with a group of people who were all such sewing fanatics. Other than that, it's the same as with any competition. You watch what the other competitors are doing well and learn from them. It was fantastic, I loved it.

The time restrictions were hideous, not least because before the show I really hadn't sewn much for about five years. Although I'd practised for a few weeks before filming began I was incredibly rusty and relatively slow. I'd sewn such a wide variety of things with all sorts of different materials. As a teenager, I made my horse bridles and headcollars, and in my early 20s I had a lucrative glove-making hobby.

There's nothing like the fear of looking like an idiot in front of three million viewers to sharpen the focus. That worked a treat. When I was doing a challenge I was completely clear-headed. I had a strategy early on – beat one person a week. Just don't come last that week and you'll be okay. Focus on your strengths, and know other people's weaknesses.

I grew up with a lot of different sports

and was brought up to be competitive, but I was so shocked when they said I'd won. I'd decided it would be between Chinelo and Tamara. My family thought it was wonderful. The paint was still wet on the gold trophy. I still have it, of course! It lives on the dining table where I sew mostly.

Sewing is one of those life skills everyone should learn. It's not just about producing something. It teaches you spatial awareness, to think in 3D, follow and understand instructions, maths... That's why I launched GoSew. With eBay and Etsy, these skills mean the children I teach can earn money from what they make. It opens up possibilities for them.

I still sew a lot. I was a guest speaker at Warwickshire WI recently with 600 ladies. I do lots of talks and workshops, and I'm currently designing my own clothing range and will eventually sell sewing patterns.

*"I grew up with lots of sports and was brought up to be competitive, but I was shocked when I won."*

## The timeless sewist

**Ann Rowley won series one of *The Great British Sewing Bee* in 2013 and proved that experience really does matter! The mother of five and grandmother of seven from Birmingham has been sewing for almost 80 years and wowed the Bee judges with her considered approach and faultless sewing skills. The BBC described Ann's sewing style as elegant, timeless and chic.**

I've sewn all my life, but it has always seemed like a private activity, carried out quietly. When I saw the advert inviting people to apply for a television show about sewing, I thought it's about time – thank you! I hoped it would bring sewing more into the mainstream.

I wasn't very aware of the cameras most of the time, I just shut it all out and got on with sewing. I've got quite a big family, so I'm used to doing my sewing with all sorts going on around me. But sometimes I'd look up and there would be a camera almost on top of my sewing machine, and that would be a surprise!

The time constraints were a nightmare. I'd never sewn against the clock before. When they asked me how fast I sew, I had no idea. Towards the end of your time they update you continually – 15 minutes, ten minutes, five minutes... Horrendous!

My favourite part of the experience wasn't actually part of the show. I visited Patrick Grant's bespoke tailors, Norton & Sons of Savile Row. Tailoring is what I do and to watch them working and get to talk to them about their work was absolutely brilliant. They use quite simple machines, just straight stitch. It just shows that we don't need all the wonderful things we have on our sewing machines now to be able to create wonderful things.

I learnt to sew in the 1930s, before the war, on my mother's hand-turn Singer, so the retro machines challenge they had in series three wouldn't have been a problem for me! I got my first electric sewing

machine for my 21st birthday. It was just a hand-turn machine with a motor strapped to the back of it.

I'm a fairly calm sort of person – I still do a twice-weekly yoga class. I wasn't asked to do anything I hadn't done before, so I wasn't thrown by any of the tasks they set us. I most enjoyed

meeting the other contestants. They were such a nice group of people. There was no sense of competitiveness on the show – we were all rooting for each other.

We all joked about fancying Patrick. He's a very, very nice man. Absolutely great. He could be critical but also encouraging and helpful and a pleasure to have around. The fact he looks stunning was a real bonus.

When they announced I was the winner, I said to Patrick, 'At least I've been doing something right all these years!' It justified all the hours I had spent sewing. I was suddenly being rewarded for something that had made me happy for years – something I'd been doing had worked.

I only ever sew for myself, and I've slowed down – you do as you get older. I was a committee woman for years, but now I make far less formal things as I don't need them now. I do a lot of knitting – I like knitting. I also do patchwork and quilting, which is something quite new for me. I enjoy learning something new and am determined to keep challenging myself. I always need to be challenged. I'm that kind of person, so I'm always looking for things that will challenge me.

**Tune into BBC2 to watch the new series and visit [www.simplysewingmag.com](http://www.simplysewingmag.com) for the latest gossip. Written by Judy Darley.**



*Ann has taken up patchwork, quilting and knitting since the Sewing Bee.*

## SEWING BEE BINGO

Things to look out for during series four of *The Great British Sewing Bee*...

- Esme's impressive collection of jewellery, which attracted the magpies on the *Simply Sewing* team!
- One contestant sewing the gusset in entirely the wrong place during the babygrow challenge.
- *The Great British Sewing Bee's* youngest ever contestant – aged just 18.
- A coverstitch machine making a daunting appearance.
- A sportswear challenge featuring four-way stretch Lycra.
- The 1960s week (which we heartily approve of!) to celebrate the 'golden age' of sewing and fashion.
- Patrick's facial hair – the moustache he sported in last year's series caused quite a stir on social media!

*"I wasn't very aware of the cameras most of the time, I just shut it all out and got on with sewing."*

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## ISSUE 16

Stitch Sew Over It's Poppy Playsuit, a Sewing Bee cami, girl's sun dress and retro camera accessories.



## ISSUE 15

Make pastel bathroom accessories, a button-front skirt, lamb soft toy and fit-and-flare dress.



## ISSUE 14

Sew a Tilly and the Buttons bow blouse, boutique bedroom makes, a leather tote and unicorn toy.



## ISSUE 13

Stitch a staple shift dress, update your existing wardrobe and create an inspiring workspace.



## ISSUE 12

Make a circle-skirt dress, stylish wrap card, hexie cushion and accessories for the playroom.



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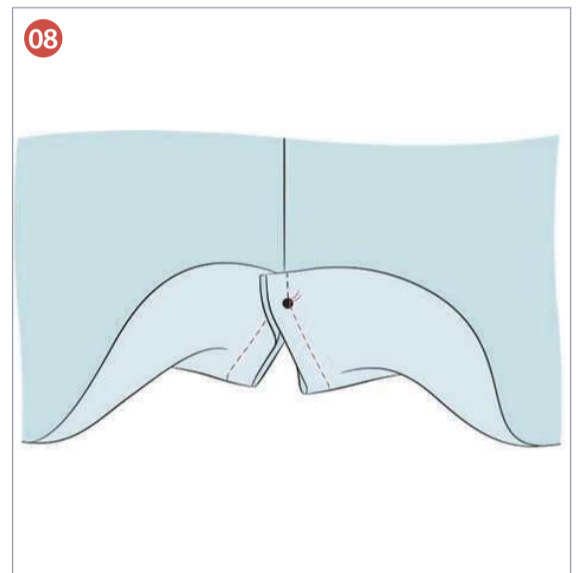
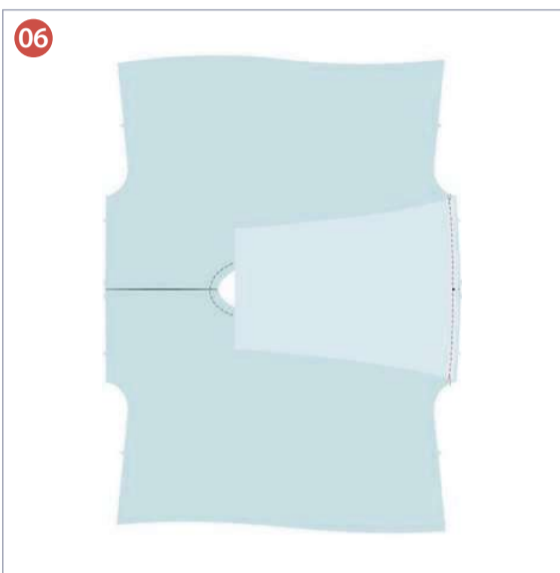
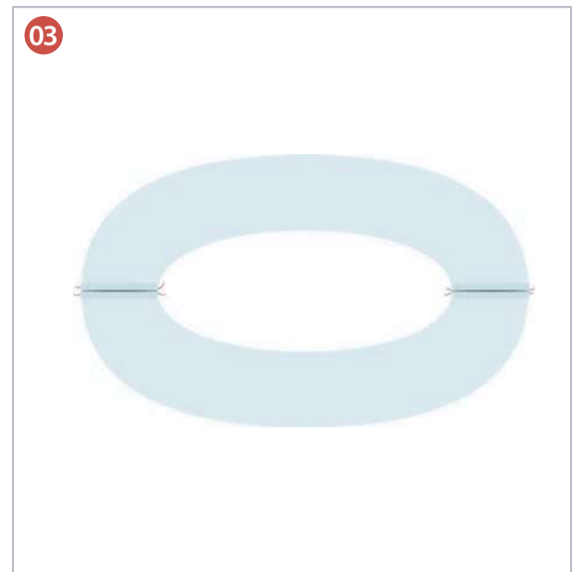
*This top can be made with long, short, or three-quarter length sleeves. Turn to page 62 for a short-sleeve pattern hack.*



# FRENCH STYLE STEAL

Channel Coco Chanel in a classic Breton top with long sleeves, a flattering round neckline and no fiddly fastenings. Perfect for strolling around Paris!

# BRETON TOP



## YOU WILL NEED

- Cotton or viscose jersey fabric: 150x150cm (60x60in)
- Cotton stay tape: 5mm (1/4 in) wide x 25cm (10in)
- Matching sewing thread
- Ballpoint needle
- Basic sewing kit

## NOTES

- You will find the pattern pieces needed to make this project on the pull-out pattern sheet provided with this issue.
- Use a 1.5cm (5/8in) seam allowance.
- Stretch fabrics do not fray, so you don't need to finish the edges. However, they could be neatened with an overlocker. If you are not overlocking, then stitch each seam twice and trim close to the second row before pressing.

The Breton top is a perennial fashion item that transcends time and trends. Originally known as La Marinière, this traditional cream with navy stripe top was naval uniform for the seamen of Brittany. By including the Breton in her 1917 nautical collection, Coco Chanel popularised the look with both men and women. Permeating across the decades, the classic Breton remains an essential piece in all wardrobes. This design is a very simple T-shirt with long, straight sleeves and a round neckline. Because it has been stitched in a stretch jersey, there is no need for any additional opening or fastening.

## CUTTING OUT

**Step one** Cut out the pattern pieces from the pattern sheet for the front, back, sleeve, front facing and back facing. You can make your top with a three-quarter-length sleeve if you prefer – just cut the pattern to this shorter marked length.

**Step two** Fold the selvages of the fabric to the centre, with right sides (RS) together. Lay out the pattern pieces for the front, back, front facing, back facing and sleeve as shown

on the cutting layout. Cut out and transfer any markings to the fabric. Take care when matching up stripes by cutting each pattern separately, matching notches to the stripes.

## JOINING THE SHOULDERS

**Step one** To prevent the shoulder seams from stretching, stay the edges using the cotton tape. Cut the tape in half. On the wrong side (WS) of the back piece, centre the tape pieces between the neck edge and the notch, 1.5cm (5/8in) from the raw edge. Tack in place.

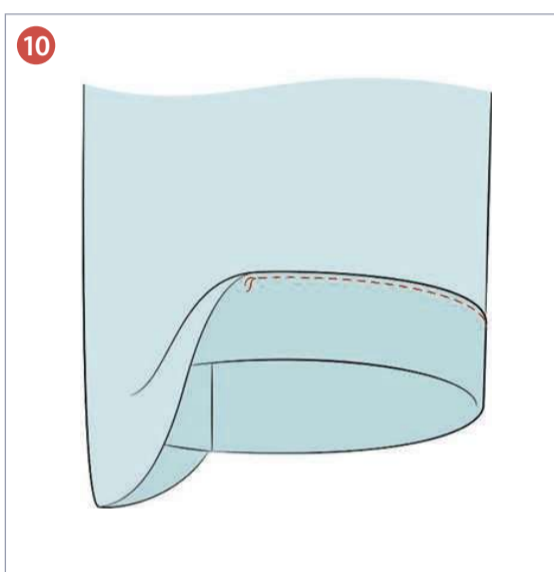
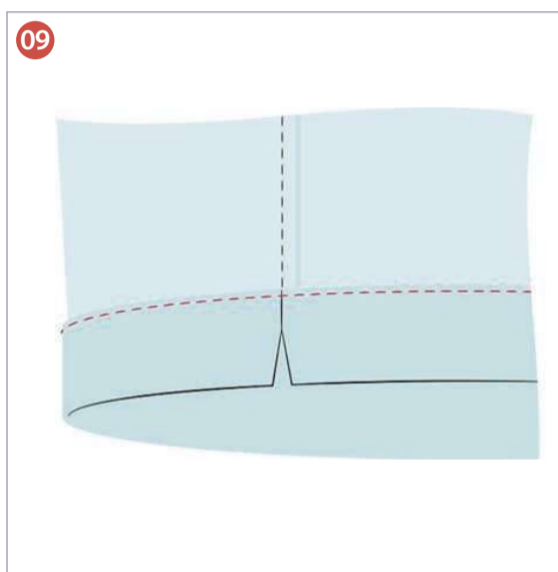
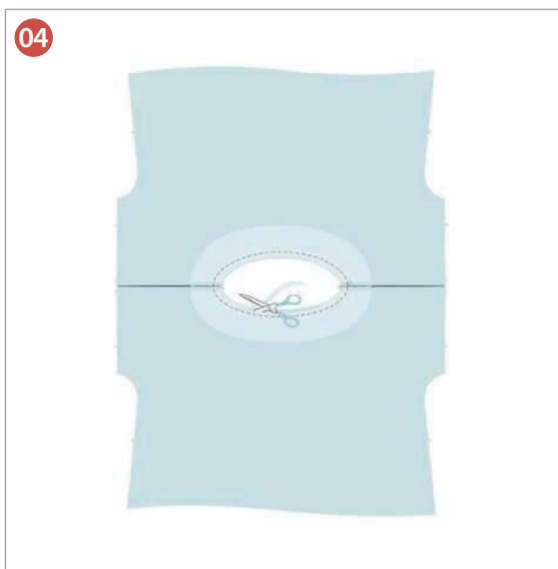
**Step two** Staystitch the front and back neck edges 13mm (1/2in) from the raw edge by stitching with a regular 2.5 stitch length just inside the seam allowance, sewing from the side edges to the centre. **01**

**Step three** With RS together, stitch the front to the back at the shoulders. Press the seams towards the back. **02**

## STITCHING THE FACINGS

**Step one** With RS together, stitch the front and back facings together at the shoulder seams. Press the seams open. **03**

**Step two** With RS together and matching the



shoulder seams, pin the facing to the neck edge and stitch together.

**Step three** Grade the seam allowance by cutting the garment side of the seam allowance to 1cm ( $\frac{3}{8}$ in) and the facing seam allowance to 5mm ( $\frac{1}{4}$ in). This reduces bulk in the seam and allows the facing to lie flatter to the neck. **04**

**Step four** Press the seam allowance towards the facing and understitch by sewing close to the seam on the facing, catching the seam allowances underneath as you sew. Understitching is used to anchor the seam allowance to the facing.

**Step five** Press the facing to the inside and tack it in place 3cm ( $\frac{1}{4}$ in) from the neck edge. Topstitch from the right side, close to the tacking. On the inside, trim the facing close to the topstitching. **05**

#### ATTACHING THE SLEEVES

**Step one** Lay the garment out flat. With RS together, matching the small dot on the sleeve to the shoulder seam and matching the notches on the front and back of the top, pin the sleeve to the armhole edge.

**Step two** Stitch and then press the seam towards the sleeve.

**Step three** Repeat for the other sleeve. **06**

#### JOINING THE FRONT TO THE BACK

**Step one** With RS together, pin the front and back together at the sleeves and sides.

**Step two** Stitch from the outer edge of the sleeve and down the sides, leaving a gap between the crosses on the lower edges of the seam, as shown.

**Step three** Clip the seam allowance 1cm ( $\frac{3}{8}$ in) above the upper cross. Press the seams towards the back. **07**

**Step four** Turn the lower edge of the garment to the RS, matching up the crosses, and pin into place.

**Step five** Stitch below the crosses on either side, as shown. **08**

#### HEMMING THE TOP

**Step one** Turn the bottom edge under by 7cm ( $2\frac{3}{4}$ in) to the WS and pin. Stitch in place. **09**

**Step two** Turn the sleeve hem under by 2cm ( $\frac{3}{4}$ in) to the WS and pin. Stitch in place to finish your top. **10**



# BRETON TOP

## PATTERN HACK

### BRETONTTEE

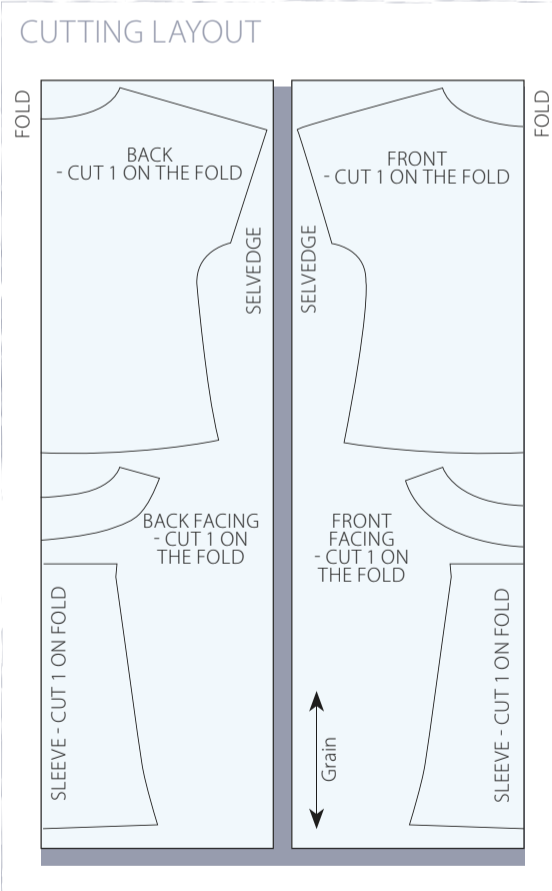
Using the same pattern pieces as the Breton top, but leaving out the sleeves, this summer top can be made up using a comfortable stretch fabric. A simple T-shirt such as this can be made so many times in different fabrics to create a variety of looks. Try sewing it up in a sparkling jersey for the evening or a bold, graphic print to team with some plain trousers. As the T-shirt doesn't have sleeves, you'll only need to use 1m (1yd) of fabric.

### HOW TO MAKE

**Step one** Cut out the pattern pieces in exactly the same way as for the Breton top, but don't cut out the sleeves.

**Step two** Follow the instructions for making the sleeved top but leaving out the 'Attaching the sleeves' section.

**Step three** The armhole edges are hemmed in exactly the same way as for the sleeves on the Breton top.



## SIZE CHART

### FINISHED GARMENT MEASUREMENTS

UK SIZE		8	10	12	14	16	18	20
BUST	cm	107	112	117	122	128	134	140
	in	42	44	46	48	50½	53	55
WAIST	cm	79.5	84.5	89.5	94.5	100.5	106.5	122.5
	in	31	33	35	37	39½	42	44



This Breton top is from *The Great British Sewing Bee: From Stitch to Style* by Wendy Gardiner (Quadrille, £20). © Love Productions. Photography © Jenni Hare. [www.quadrille.co.uk](http://www.quadrille.co.uk)

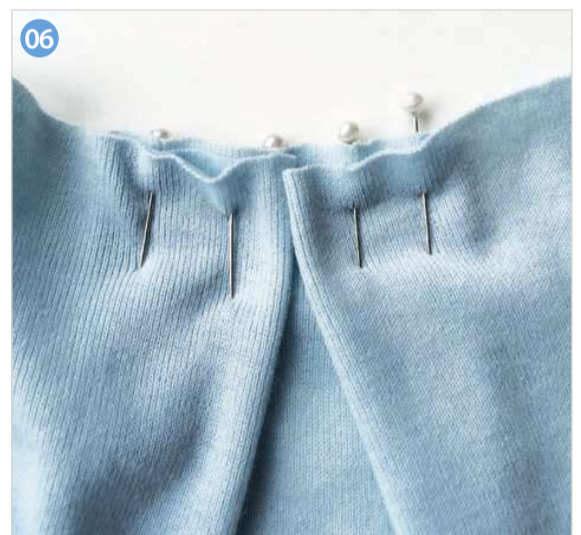
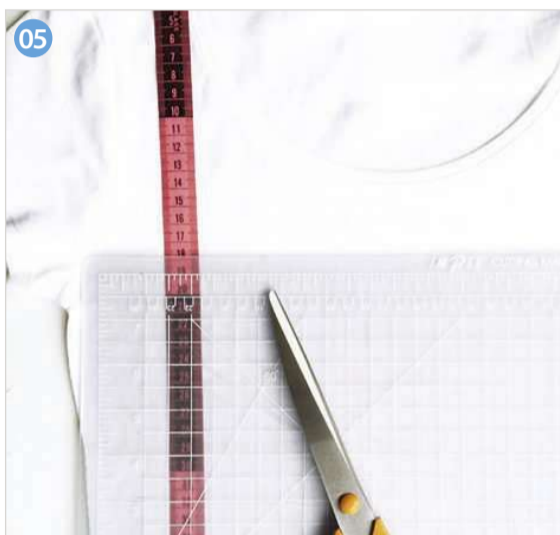
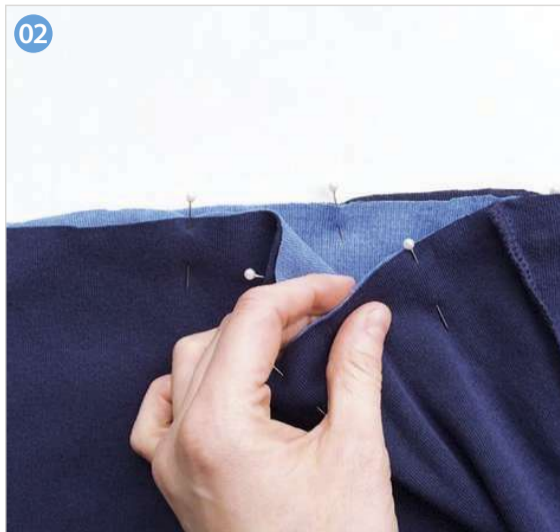
TRANSFORM A TEE



# TO THE MAXI

**Jennie Jones** shows you how to make a colour-block maxi dress using four plain tees. From beach to bar, park to barbecue, you'll want to wear yours everywhere!

# TRANSFORM A TEE



## YOU WILL NEED

- 4 T-shirts
- Basic sewing kit



Designer Jennie says: "This is the perfect spring/summer ombré maxi dress that can be tailor-made to your shape and size. You'll need four T-shirts that increase in size down the dress. Choose a T-shirt which fits you for the bodice section, then three in increasing sizes for the skirt section of the dress."

### CUTTING THE T-SHIRTS

**Step one** Measure from your tummy button to your feet, including your body contours.

**Step two** Divide this measurement by 3 (for example, mine was 120cm, making each section 40cm).

**Step three** Cut the three T-shirts that you want to use as the top, middle and bottom sections of the skirt part of the dress into tubes. The top and middle sections need to be the length of your calculated measurement with 3cm (1¼in) added for seam allowances either end. Leave the T-shirt hem on the lower edge of the bottom section then cut it to your calculated measurement plus a 1.5cm (½in) seam allowance. **01**

### MAKING THE SKIRT

**Step one** Pin the top and middle sections

right sides (RS) together, making sure you match up the side seams. **02**

**Step two** Stitch together then finish the raw edges with a machine zigzag or by overlocking.

**Step three** Repeat this to join the bottom edge of the middle section to the top edge of the bottom section. Finish raw edges and press. **03**

**Step four** If you're using fitted T-shirts like I did, you'll need to straighten off the side seams on the top section of your skirt before you join it onto the bodice. Draw straight edges following the side seams then restitch the seams. **04**

### JOINING THE BODICE TO THE SKIRT

**Step one** Measure from the top of your shoulder to your tummy button and add a 1.5cm (½in) seam allowance. This is where to cut the T-shirt which makes the bodice part of your dress. **05**

**Step two** Now you can join the bodice T-shirt to the skirt. To make the side seams of the bodice and skirt match up, you'll need to measure them then make a pleat in the front and back of the skirt so they fit exactly. Pin the pleats then stitch to secure into place. **06**

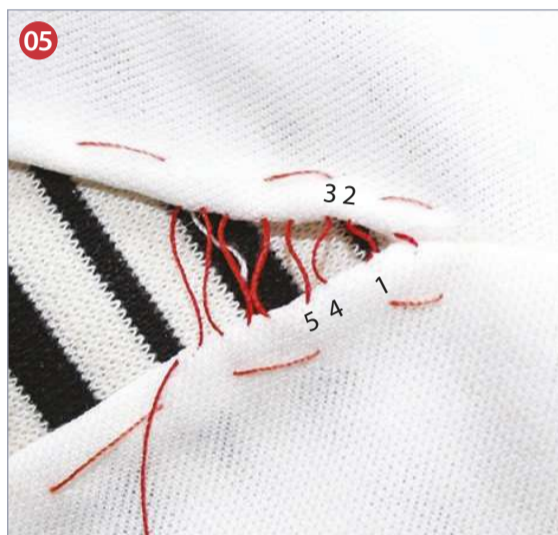
**Step three** Pin the bodice to the skirt RS together, pinning first at the seams.

**Step four** Stitch together, turn RS out and press.



# MEND IT

Every issue, we show you how to tackle an essential mending job. Here we show you how to fix a ripped seam and pocket on a lined jacket or school blazer.



Seams can rip on jacket sleeves, where there is the most strain, and panel seams at the back can come undone when you stretch. With school blazers, seams can rip anywhere with all the heavy wear – including pockets. Here’s how to get your jacket looking smart again.

### GETTING STARTED

- Step one** To get at the seam that needs to be mended you’ll need to unpick the lining.
- Step two** Choose a lining seam close to the ripped outer seam and unpick enough so that you can pull the outer seam through it.
- Step three** Using sharp scissors or a seam unriper, carefully cut the stitches, making sure you don’t snip the lining fabric. **01**

### TIDYING THE SEAM

- Step one** Pull the outer seam to be mended through the gap in the lining and lay it out flat.
- Step two** Remove all the loose stitches then press the seams flat for a neater finish. Tack any interfacing back into place, too. **02**

### PINNING THE SEAM

- Step one** Place the outer fabric that you’re restitching right sides together.

- Step two** You will be able to see where the original seam was stitched on the wrong side so draw along it using a chalk marker or erasable pen or pencil. This will ensure perfect accuracy when you restitch the seam.
- Step three** Pin the fabric together along the seam line. **03**

### STITCHING THE SEAM

- Step one** Start stitching on top of the seam that’s already in place and reverse stitch over it for strength.
- Step two** Stitch slowly and carefully along your drawn pencil line so that your stitches follow exactly the line of the original seam. Finish stitching on top of the existing seams at the other end, reverse stitching again.
- Step three** Press the seam open from both sides so that it lies flat. Push it back through the gap in the lining. **04**

### RESTITCHING THE LINING

- Step one** Press the lining fabric flat then oversew the ends of the original seam so they don’t come undone. Turn the edges of the lining to the wrong side along the original line of stitching and tack into place.

- Step two** These two turned edges will be stitched together so they meet at the centre but not overlap, to mimic the original seam. Using a matching thread, secure it at the top of the unpicked seam then stitch the lining together using ladder stitch.
- Step three** 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. Our photo shows the seam with the stitches loose but you should pull them so the seam closes as you stitch it. We have stitched it in red so it shows up but you should use matching thread. Repeat this to close up the whole of the lining seam. **05**

### REATTACHING A POCKET

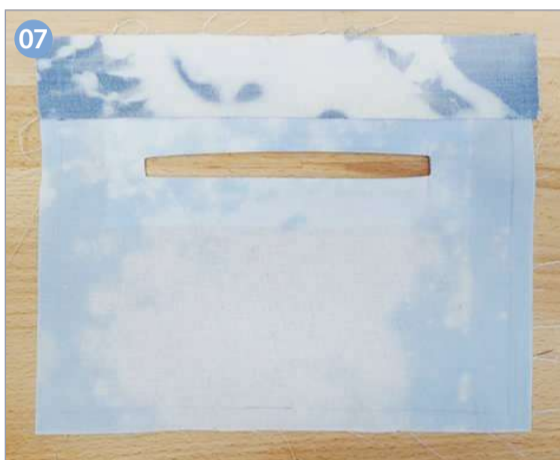
- Step one** To reattach a pocket which has partially or completely come off, unpick the lining to get to the outer jacket. For partially attached pockets, it’s best to unpick the pocket and sew it back on for a neater finish.
- Step two** Pin the pocket back on and restitch into place on top of the original seam line. Only stitch through the outer jacket, then restitch the lining as before. **06**



ADD A PATTERNED POCKET

## BLEACH BABE

Nail festival style even if you're just going to the park with **Jessica Entwistle's** bleached crossbody bag.



## YOU WILL NEED

- Pair of jeans: in a faded pale blue
- Cotton lining fabric: pale blue 20x15cm (8x6in)
- Contrast pocket fabric: 25x17cm (10x7in)
- Medium weight iron-on interfacing: 19x6cm (7½x2¾in)
- Bondaweb: small scrap
- 2oz wadding: 8x8cm (3x3in)
- Zip: blue, 30cm (12in)
- Crossbody slim strap handle: tan, 6mmx130cm (¼x51in) [www.U-handbag.com](http://www.U-handbag.com)
- Magnetic snap fastening
- 2 D-rings: 1cm (¾in)
- Bleach and protective gloves
- Erasable pen or pencil
- Basic sewing kit

## NOTES

- You will find the templates to make this project on pull-out pattern sheet provided with this issue.
- Use a 1cm (¾in) seam allowance unless otherwise stated.

## BLEACHING YOUR JEANS

**Step one** Cut open the legs of your jeans. Using the template as a guide, work out where you want your bag fabric to be cut and how you want your bleach design to look. The bleaching is done before you cut the bag shapes.

**Step two** Wearing old clothes and protective gloves, lay a bin bag flat on the floor and place your fabric on top. Using a mix of ¼ bleach to ¾ water in a bowl, 'paint' your design onto your fabric. For a more bleached look, change the bleach-to-water ratio. We used a paint brush and a scrunched up piece of paper. <sup>01</sup>

**Step three** Leave the design to set for around an hour or two then rinse out the bleach in cold water and put it in the washing machine on a hand wash setting. Leave your fabric to dry then press it well.

## CUTTING THE PIECES

**Step one** Trace the templates to make the patterns for your bag. You need to trace around the outlines of these onto your fabric and then cut them out 1cm (¾in) outside of these lines to add a seam allowance.

**Step two** Trace then cut out the following pieces from your fabric:

**Bleached jeans:** two outer bag pieces; two internal top strips; two strips 2.5x4cm (1x1½in) for the D-ring tabs.

**Cotton lining fabric:** two lining bag pieces; pocket lining 19x6cm (7½x2¾in).

## PREPARING THE FABRIC

**Step one** Take the tab strips and press each of the long edges to the wrong side (WS) to make strips 1cm (¾in) wide.

**Step two** Transfer all the template markings onto the WS of all the bag denim outer and cotton lining pieces using an erasable pen or fine pencil as detailed on the template. Mark the zip placement solid and dotted lines on the right side (RS) of one of the lining pieces.

**Step three** Press the medium-weight interfacing on to the WS of the pocket lining fabric. On the interfacing side draw the zip placement solid lines from the template. <sup>02</sup>

## MAKING THE BAG OUTER

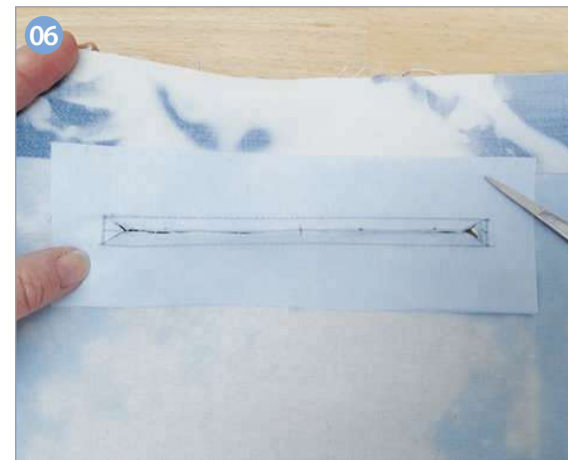
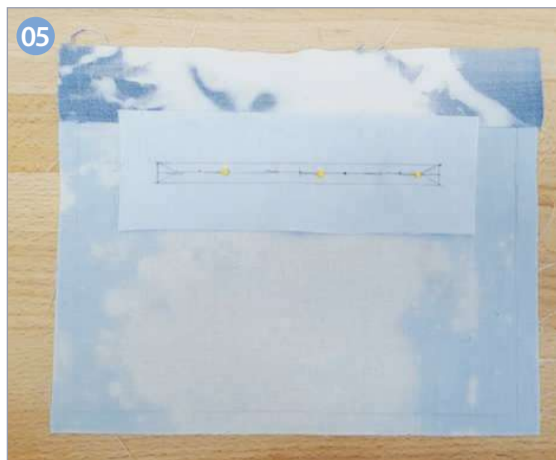
**Step one** Thread the two D-rings through the folded denim tab strips, then fold the tabs in half with the raw edge fold on the inside.

**Step two** Pin the two outer bag pieces RS together with the two denim tab strips sandwiched between in the positions marked on the template and matching raw edges.

**Step three** Sew the sides and bottom edge of the bag together, leaving the top open. Cut out the two box corners marked C on the template.

**Step four** Press the seams open. To create the box corners, pull the cut edges outwards so that they line up and sew together using a 5mm (¼in) seam allowance. Sew along the line twice to give it strength. <sup>03</sup>

**Step five** Place the bag lining pieces RS up. For



both lining pieces, pin the internal top strips RS facing the lining with the top edge of the strip pinned on top of the placement line (B). Sew along the drawn line then fold the strip up and press flat. <sup>04</sup>

## INSERTING THE ZIP

**Step one** Take the lining piece marked with the zip placement lines. Place the interfaced pocket lining RS together with the lining fabric. Pin together along the central solid line (D), checking that the pins go through the lines on both fabrics exactly. <sup>05</sup>

**Step two** Sew around the dotted stitching lines on the rectangular zip box.

**Step three** Cut along line D to the triangle points then snip the triangles. <sup>06</sup>

**Step four** Push the sewn fabric through the long slit and press flat so that you have a smooth zip placement hole. <sup>07</sup>

**Step five** We have used a longer zip and cut it down so the metal ends don't show. Sew the teeth together 1cm (3/8in) in from where you want to cut it to secure them. <sup>08</sup>

**Step six** Press a very thin strip of Bondaweb onto the RS of the zip tapes. With the zip facing up, place the bag lining on top of the zip and gently press it onto the lining – this helps to hold the zip still while you sew it in place. Zips in bags open left to right, so make sure your zip closes to the left. Sew the zip in place using a zip foot. <sup>09</sup>

## ADDING THE POCKET

**Step one** With the zipped bag lining WS up, place the contrast pocket piece WS up on top of the pocket lining. Pin in place along the upper zipped edge of the pocket piece – fold the top of the bag lining out of the way so you don't pin or sew through it. <sup>10</sup>

**Step two** Sew along the pinned line as close to the seam as possible, make sure you only sew through the pocket lining.

**Step three** Take the other end of the pocket piece and align it with the bottom edge of the zip. Pin in place as before then sew the contrast pocket piece as close to the seam as possible.

**Step four** Check you're happy with how your lined pocket looks. If it's not close enough to the zipped seam, sew another line. <sup>11</sup>

**Step five** To close the pocket, pin the open sides RS together (making sure the bag lining is tucked away so you don't pin through it) and sew the pocket closed. Trim off any excess fabric and press.

## ADDING THE FASTENING

**Step one** The fastening has a female part, a male part and two fastening parts. The female part is placed on the zipped pocket side of the bag. Place the two bag lining pieces with internal top strips attached flat with RS up. Measure and mark the centre point of each internal top strip. Place the fastening parts on top of the marks (so that the central circle hole

shows the dot in the middle) and mark the slits.

**Step two** Attach both female and male fastenings in the same way. With a pair of embroidery scissors (or a seam ripper) carefully slit along the two marked lines through the two layers of fabric (denim and lining).

**Step three** Push the magnetic snap prongs through the two slit holes and turn the lining WS up.

**Step four** Cut a couple of pieces of wadding about 3x4cm (1 1/4x1 1/2in), and mark slits in the centre of them as before.

**Step five** Push the two wadding pieces onto the prongs, place the fastening part on top and bend the prongs outwards to hold securely. <sup>12</sup>

## ASSEMBLING THE BAG

**Step one** Sew the lining pieces RS together in the same way as the bag outer, leaving a 10cm (4in) turning gap in the centre of the bottom.

**Step two** Box the corners in the lining in the same way as you did for the bag outer. Press the seams open.

**Step three** Place the bag outer inside the bag lining so they are RS together, matching the side seams. Clip or pin together.

**Step four** Sew together all the way around the top edge. Turn the bag RS out through the turning gap and slip stitch to close.

**Step five** Press your bag, then clip the bag strap onto the D-rings and you're done! Team with a straw hat for effortlessly cool festival vibes.



Photos: www.fancytigercrafts.com



Jaime and Amber have created an inspiring space for people to get together, craft and learn new skills.

## WORK AND PLAY

**A love of making led two pals to launch Denver's friendliest craft emporium. Here they share their personal crafting stories, business successes and future plans.**

Few things make us lapse into happy daydreams as readily as the thought of running our very own craft empire. Friends and colleagues Jaime Jennings and Amber Corcoran have taken that idea and made it a reality in the beautiful city of Denver, Colorado.

The opportunity to work together came about when Jaime and her then-partner Matthew Brown decided to split their business, a joint DIY crafts and clothing store, in two. "In 2008, after a couple of years of steady growth, we decided to expand the business into a second location and split the two concepts into a clothing and crafts store. I took over the crafts store

and Matthew took on the clothing store and they became Fancy Tiger Crafts and Fancy Tiger Clothing."

It was at this time that Jaime asked her long-time friend Amber Corcoran to join her and help her to develop the crafts store to reach its full potential. "Amber had just moved to the mountains of Colorado and was working on opening her own yarn shop, so the timing of it was serendipitous."

### A FABRIC ADDICTION

In fact, it was a shared love of knitting that kick-started their business partnership, with sewing capturing their hearts soon after due to "the beautiful fabrics! We started the

shop with a background in knitting, but we carried a small selection of fabric because there were some new modern prints that we loved. Of course, once we had fabric in the shop, we had to work with it, so sewing quickly became another passion of ours."

This thirst for new creative skills still sits at the heart of Fancy Tiger Crafts, as the pair host an abundance of workshops and events. "We know how much satisfaction can come from creating with your hands," enthuses Jaime. "It has changed our lives for the best and we want others to experience the magic of handcrafting."

With this in mind, in 2012 Fancy Tiger Crafts relocated to bigger premises,

expanding on the classes they'd launched back in 2006 along with the business. Today Fancy Tiger Crafts offers classes ranging from beginners' level right up to advanced, in sewing, knitting, quilting, crochet, embroidery, felting, dyeing and spinning. "Our beginner-level craft classes have continuously been the most popular since we opened, which is fantastic, as we find it really rewarding to introduce folks to crafting," says Jaime. "In addition to the amazing instructors we work with here in Denver, we also love to bring in out-of-town instructors to teach and inspire us and our customers."

Spreading the love of sewing even further, Fancy Tiger have been running Open Craft Night every Tuesday evening since 2006. "Community and crafts go together so well and we wanted to create a space for people to come together and make," Jaime explains. "It has been going strong ever since we opened the store. We have regulars who have been coming for

years and we get new people in weekly as well. We love seeing what everyone is making, seeing people grow as crafters, and making new crafty friends."

**REACHING OUT**

Of course, not all of us are lucky enough to be within easy reach of Denver, a detail which prompted Jaime and Amber

to launch the online version of their store in 2014. It's stocked with fabrics, notions, kits, patterns and more – the perfect place to do a bit of online shopping during your lunch

break, wherever you are!

"We both pick the items for the online store, which is an extension of our bricks and mortar store in Denver," Jaime says. "We go to trade shows and read blogs (favourites include [www.fringeassociation.com](http://www.fringeassociation.com), [www.made-by-rae.com](http://www.made-by-rae.com), [www.purlsoho.com](http://www.purlsoho.com), [www.citystitching.com](http://www.citystitching.com), [blog.colettehq.com](http://blog.colettehq.com) and [www.grainlinestudio.com](http://www.grainlinestudio.com)) and follow designers to find new products we love. We mostly just stick

"OUR BEGINNER-LEVEL CRAFT CLASSES HAVE CONTINUOUSLY BEEN THE MOST POPULAR SINCE WE OPENED, WHICH IS FANTASTIC, AS WE FIND IT REALLY REWARDING."



Top: Oh, how we'd love to join this crafting club! Fancy Tiger Craft hosts regular get-togethers for the local crafting community. Middle: Jaime and Amber often wear their handmade creations – Jaime's Linden top in a Liberty-print knit is one of her favourites. Below: The Fancy Tiger Crafts shop in Denver – what an inviting place to have a browse!

**FINE YARNS** AND  
GOODS & NOTIONS OF THE HIGHEST QUALITY FOR  
**HAND KNITTING & CROCHET**



One craft just isn't enough for Jaime and Amber! They cater for a variety of craft disciplines in the shop and their online store.



Photos: [www.fancytigercrafts.com](http://www.fancytigercrafts.com)



"WE LOVE TAKING ON CHALLENGING PROJECTS AND MAKING GARMENTS FOR EVERYDAY WEAR. WE BOTH WEAR HANDMADE OUTFITS ALL THE TIME."

Ahoy, sailor! Fancy Tiger's Sailor Top pattern is great for newbie stitchers.

Photos: www.fancytigercrafts.com

to stocking items we want to work with ourselves and so far it's worked out great! We love it when we can have a relationship with the designer or manufacturer of a product and that often informs our decision to carry something."

Their wares include a collection of patterns they've designed themselves, with simple, elegant lines we can't get enough of. Highlights include the Fens dress and top, Sailor Top and Four Winds quilt. Sewing garments is a passion for both. "Tops, tees, dresses, skirts, jackets and jeans – we love taking on challenging projects and making garments for everyday wear. We both wear handmade outfits all the time, including both sewn and knit garments."

Having so many classes within easy reach has helped the pair develop their skills enormously. "Because we sew so many garments, we have become good friends with bias tape and use it in almost every project," Jaime says. "I prefer to make my own out of the same fabric I'm using or a contrasting fabric. I think handmade bias tape has a better feel and look to it than a pre-made bias tape."

Favourite tools include Swedish tracing paper. "It's great to alter patterns for fit and to preserve the tissue in case we need to make a different size or any adjustments.

Magnetic pin cushions and cordless irons have also become invaluable for keeping our busy sewing studio tidy and organised, and while sewing with heavier fabrics we've found the walking foot to be super helpful."

### THE WORKING DAY

There really isn't such a thing as an average day at Fancy Tiger Cafts. "Every day there are so many different things that we might need to do. We no longer work on the floor, but tasks that could come up in a day include answering emails, meetings with staff, instructors or sales reps, writing blog posts, planning events or classes, taking photos for blogs, designing ads, developing patterns, new projects, choosing products to order, merchandising new products, trunk shows or displays and helping customers."

A single day can include any or all of these things! "We try to have some scheduled times, such as meetings on Tuesdays with each other and managers, and Friday sew days where we spend three or four hours sewing on Friday afternoons. Sometimes we travel for work to trade shows, wool markets, or workshops that we take or teach. Our working week is pretty fluid and flexible, which keeps us busy. I try to keep a schedule of set hours during the week which helps me plan my non-work activities."

These outside interests are a vital part of

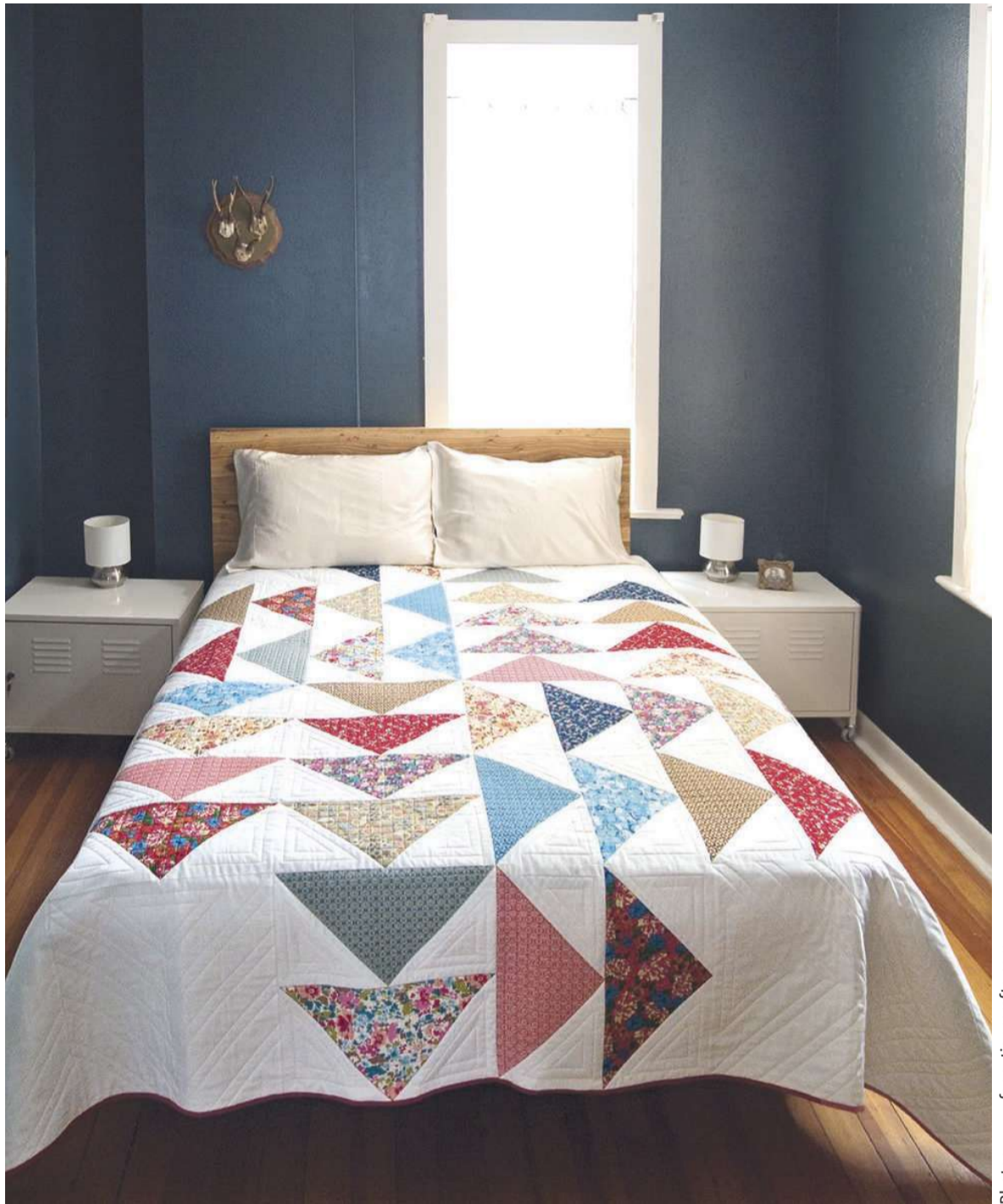
ensuring Jaime and Amber maintain their energy levels and keep them enthused about the business. "It has taken many years to get to, but now we have a pretty great work/life balance," Jaime says. "We both get two days off in a row and are able to take ample vacation time. This really helps keep us motivated and focused for work."

When she's not working or crafting, Jaime loves "having adventures in nature – I am currently launching a new venture called Ladies Mountaineering Club. I try to get out and hike or camp once a week and travel often to parks in other states."

Amber's favourite pastimes include



# A GOOD READ



Photos: www.fancytigercrafts.com

Right: Fancy Tiger's pattern collection includes quilts for all skill levels, including the Four Winds quilt with flying geese blocks. Above: We could stitch for hours in Fancy Tiger Crafts' colourful sewing classroom! Below right: Amber wearing her vibrant version of the Fancy Tiger Sailor Top.

"foraging for mushrooms in the mountains, savouring Scotch whisky, hanging out with my chickens, and gardening. I also love getting out into the mountains to hike and backpack. Colorado is perfect for that!"

All of these private pleasures fit in around the goings on at Fancy Tiger Crafts, which look set to be especially vibrant for the rest of 2016.

"This year marks our 10th anniversary!" Jaime exclaims. "We're gearing up for a huge party on June 18th to celebrate 10 years of Fancy Tiger Crafts and have some exciting new projects that will be released to the world then. We also just released 12 new quilt patterns inspired by the 12 astrological constellations and are going to be filming four new classes with Creativebug."

It's clear that in this corner of Colorado, busy and productive equates to thriving, which is something we're happy to celebrate.

If you're in the USA, you'll find the Fancy Tiger Crafts shop at 59 Broadway, Denver CO 80203. For everyone else, head on over for a browse at [www.fancytigercrafts.com](http://www.fancytigercrafts.com)

*Written by Judy Darley.*



## FANCY TIGER'S TOP STITCHING ADVICE

"Don't be scared to try new things. You might become friends with your seam ripper, but it's a great way to grow as a seamstress. We love a good sewing challenge and it's how we went from not sewing at all in 2006 to sewing jackets and jeans in 2016. It didn't happen overnight, but through practise, mistakes and taking a few risks."



DRESS UP!  
FUN MAKES  
FOR THE  
KIDS



# SAIL AWAY WITH ME

Set sail on a seaside adventure with this matching sun dress and hat by **Kirsty Hartley**.



TIP

If you fancy making a sun hat for yourself too, simply enlarge the hat template for the biggest size by around five percent.





## YOU WILL NEED FOR THE SUNDRESS

- Main dress fabric: light to medium weight cotton, pale blue, 65x114cm (26x44in)
- Cotton fabric for bottom wave: dark blue, 10x114cm (4x44in)
- Cotton fabric for top wave: medium blue, 10x114cm (4x44in)
- Contrast plain or patterned fabrics: for the boat pocket, sails and bird
- Bondaweb: 60cm (24in)
- Elastic: 1cm (3/8in) width x 50cm (20in)
- Basic sewing kit

## FOR THE HAT

- Main fabric: light to medium weight cotton, pale blue, 30x114cm (12x44in)
- Inner fabric: 30x114cm (12x44in)
- Fabric scraps for bias binding trim
- Ribbon for loop: 0.5x6cm (3/8x2 3/8in)
- Basic sewing kit

## NOTES

- You will find the templates needed to make this project on the pull-out pattern sheet with this issue.
- Use a 1cm (3/8in) seam allowance for the dress and 5mm (1/4in) for the hat.

## MAKING THE SUN DRESS CUTTING OUT

**Step one** Press the main dress fabric and fold it following the cutting layout on page 78.

**Step two** Trace the pattern pieces to your chosen size and cut them out. The front and back of the sun dress are identical. Pin the pattern to the fold of the fabric, matching the fold marked on the pattern.

**Step three** Pin into place and mark around the pattern piece using chalk or fabric pen, adding 1cm (3/8in) to the sides and underarms, and 2cm (3/4in) to the neckline and hem. **01**

**Step four** Cut out along the marked lines to make the front of the dress then unpin it and repeat to make the back of the dress.

**Step five** Pin the strap pattern to the fold of the fabric, matching the fold marked on the pattern and cut it out. Repeat to cut out another strap on the opposite fold.

## MAKING THE APPLIQUÉ SHAPES

**Step one** The appliqué templates will fit the two larger dress sizes, however you will need to copy the templates at 80% for the two smaller sizes. Cut out all the templates. You'll need to copy and repeat the wave pattern so that it fits across the bottom edge of your dress front.

Trace along and cut out the lower wave lines for the bottom wave pattern and the upper wave

lines for the top wave pattern.

**Step two** The waves go along the bottom of the dress front and back but the boat pocket and seagull are only appliquéd onto the dress front. Press Bondaweb onto the wrong side (WS) of the two fabric strips for the two waves.

**Step three** Use fabric pieces for the sails and bird which are at least 1cm (3/8in) bigger all the way around than the appliqué templates. Press Bondaweb on to the WS of each of them.

**Step four** Place the Bondaweb fabric pieces right sides (RS) up and pin the templates on top and draw around them. Cut out the sails, seagull and two sets of each of the waves.

## MAKING THE POCKET

**Step one** Trace around the pocket template onto your pocket fabric, adding 2cm (3/4in) to the top and 1cm (3/8in) to the sides and bottom.

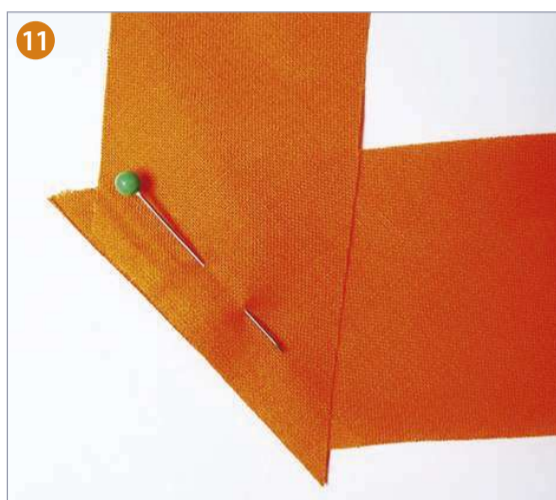
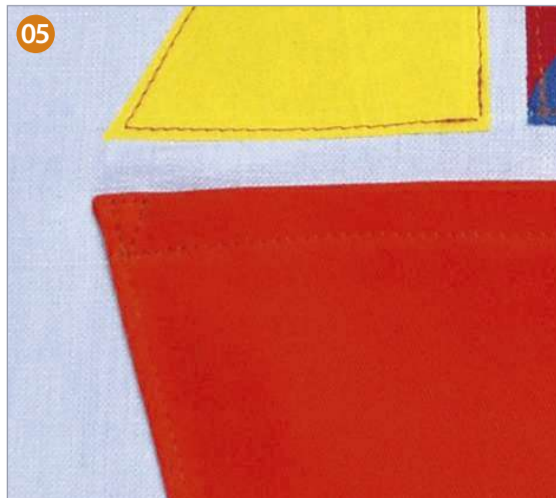
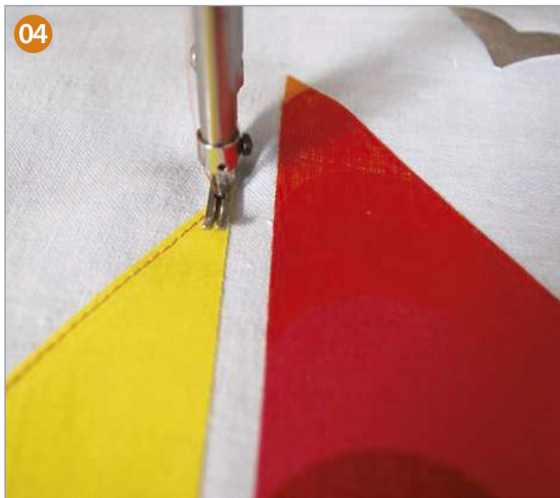
**Step two** Machine zigzag or overlock all the fabric edges to neaten.

**Step three** Turn the sides and bottom under by 1cm (3/8in) and press.

**Step four** Turn the top edge under by 2cm (3/4in) and press. Topstitch along the top edge to hold it in place.

## ATTACHING THE SHAPES

**Step one** Remove the paper backing then arrange the sails, seagull, waves and hemmed



pocket into position on the dress front and back, RS up. The bottom wave is level with the finished bottom edge of the dress. Take care to position the waves accurately, so that when the side seam is sewn they are correctly aligned. **02**

**Step two** Cover your appliqué shapes with a cloth and press into place. **03**

**Step three** Stitch around the edges of the appliqué pieces using a zigzag stitch and matching or contrasting thread. **04**

**Step four** Pin then edgestitch the pocket into place below the sails, 2mm ( $\frac{1}{16}$ in) from the folded-under edge, making a backstitch or small triangle at the top to secure. **05**

### SEWING THE DRESS TOGETHER

**Step one** Zigzag or overlock the sides, armholes and top edges on the dress front and back.

**Step two** Place the front and back RS together and sew the side seam and press it open. **06** Repeat on the other side of the dress.

**Step three** Turn the top edge of the dress under by 2cm ( $\frac{3}{4}$ in) to the WS across the front and back to create channels for the elastic. Stitch in place 5mm ( $\frac{1}{4}$ in) from the finished edge.

**Step four** Thread elastic through the front channel, securing at one end with a pin.

**Step five** Pull to give a gentle stretch and gather. Sew both ends down to hold in place. Repeat to add elastic in the back channel.

**Step six** Hem the dress by turning the bottom edge under by 2cm ( $\frac{3}{4}$ in) and topstitching it into place.

### ADDING THE STRAPS

**Step one** Measure to mark the centre of the length of each strap. This marks the position it will be sewn to the underarm side seam.

**Step two** Fold all the edges under by 1cm ( $\frac{3}{8}$ in) to the WS and press.

**Step three** Fold the strap in half lengthwise, WS together and press.

**Step four** Unfold the strap and place it RS together with the dress, matching the centre mark on the strap with the top of the side seam and matching raw edges.

**Step five** Stitch together all the way along the open fold line.

**Step six** Fold the binding over to the WS of the dress, keeping the unsewn long edge turned under, and pin.

**Step seven** Starting at one turned-under short end of the strap, stitch it together, enclosing the dress edge in the centre and finishing at the other turned-under short end of the strap. This strap now forms the binding and the ties.

**Step eight** Repeat with the other strap on the other side of the dress.

**Step nine** Put the dress on and tie the ties at the shoulder to fit.

### MAKING THE HAT

#### CUTTING OUT

**Step one** Trace the pattern for the hat segments and brim following your chosen size lines.

**Step two** Place the hat segment pattern on your fabric and draw around it, adding a 5mm ( $\frac{1}{4}$ in) seam allowance. Cut six hat segments from the main fabric for the hat outer and six hat segments from the inner fabric for the hat inner. Or, use a mixture of fabrics, using a different one for each segment. **07**

**Step three** Cut one hat brim from the outer fabric and one from the inner fabric, adding a 5mm ( $\frac{1}{4}$ in) seam allowance to the inner and outer edges.

**Step four** Mark the notches from the pattern to the inner circle of both pieces. This will help you align the pieces accurately before sewing them together.

#### JOINING THE HAT SEGMENTS

**Step one** To make the hat outer, take three outer segments and stitch them together down the curved edges. Repeat for the other three segments to make two halves of the hat. Press the seams open. **08**

**Step two** Fold the ribbon in half to make a loop and pin the two ends to the centre of one half of the hat, matching raw edges. **09**

**Step three** Sew the two halves together,

trapping the folded loop at the crown.

**Step four** Repeat to join the six inner hat segments together but without the loop.

**Step five** Place the hat outer and hat inner WS together and stitch all the way around.

## ATTACHING THE BRIM

**Step one** Take the brim sections and carefully snip into the inner curve by just 2mm (1/16in) only. This will release the curve as you sew the brim into place.

**Step two** Pin the outer brim RS together with the outer joined hat segments. Stitch together all the way around, taking care to match notches at the sides.

**Step three** Repeat to stitch the inner brim RS together with the inner hat, using your original sewing lines as a guide. **10**

**Step four** Press the brims away from the hat, trapping the seams between them.

**Step five** Topstitch around the brim 5mm (1/4in) from where it joins the hat segments, to flatten it.

**Step six** Pin then sew the outer brim to the inner brim all the way around the outside edge. Trim the edge if necessary to neaten so it's ready for binding.

## MAKING THE BINDING

**Step one** Cut a bias strip of fabric, or several lengths which are cut at a 45-degree angle to the selvedge. You will need approximately 100cm (40in) cut to a 4cm (1 5/8in) width. Cutting fabric on the bias is an excellent way to finish a curved edge as the fabric has a little stretch to it when cut this way.

**Step two** Stitch the strips together, if necessary, at a 45-degree angle. **11**

**Step three** Press the long edges under by 1cm (3/8in) to the WS.

**Step four** Press the binding in half WS together, encasing the folds.

## ATTACHING THE BINDING

**Step one** Measure carefully around your hat outer brim edge. Cut the pressed binding to this length, adding 5cm (2in) extra for ease and turning. **12**

**Step two** Unfold the binding and turn one short end under by 1cm (3/8in). Place one unfolded long edge RS together with the brim inner, matching raw edges. Stitch together all the way around along the opened fold. When you reach where you started, overlap the other short end by 1cm (3/8in) and trim.

**Step three** Carefully fold the binding over and around to the hat brim outer and stitch this into place. This can be a little tricky, so take your time. You may find it easier to tack and ease it into place first before you stitch.



## SIZE CHART

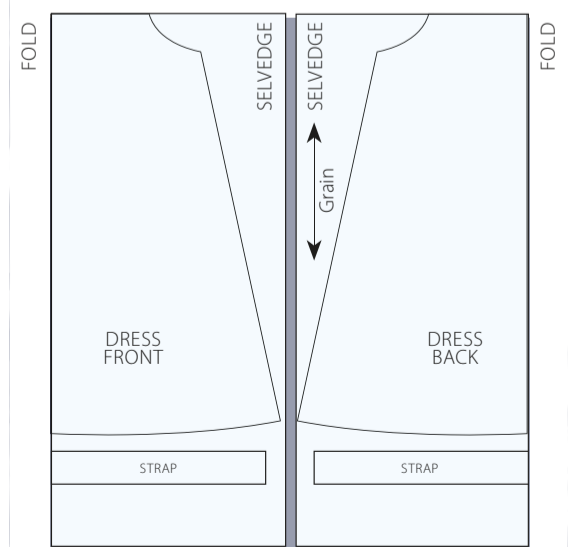
### FINISHED DRESS MEASUREMENTS

SIZE		6-18 mths	18 mths-3yrs	3-5 yrs	5-7 yrs
LENGTH	cm	44	49	55	62
	in	17 1/2	18	22	24
CHEST	cm	55	60	66	71
	in	22	24	26 1/2	28

### FINISHED HAT SIZE

SIZE		6-18 mths	2-4 yrs	4-7 yrs
HEAD CIRCUMFERENCE	cm	51	54	56
	in	20	21	22

### CUTTING LAYOUT



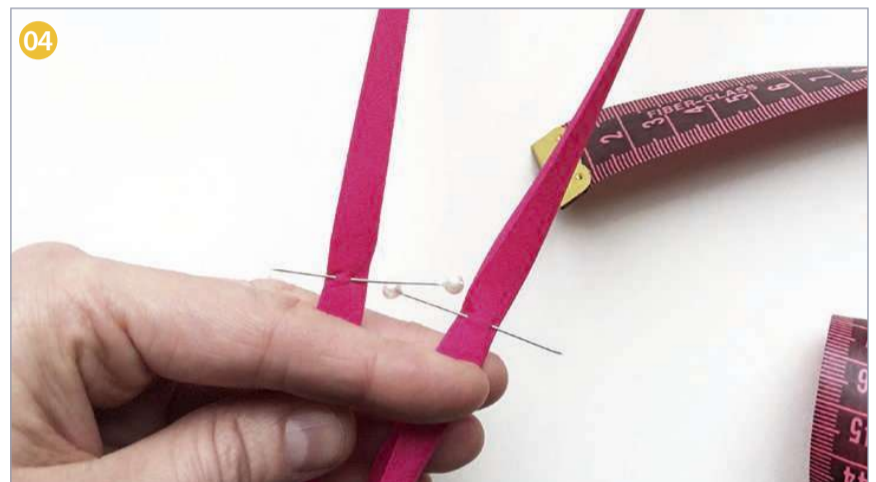
QUICK PROJECT  
USE 1 FAT  
QUARTER

# SUNNY-SIDE UP

Let you little artists get creative (without worrying about spillages) thanks to **Jennie Jones'** pocket apron. Time to get messy, kids!



# FAST FAT QUARTER



## YOU WILL NEED

- 1 fat quarter
- Double-fold bias binding: 2cm (3/4in) width x 4m (4 1/2yd)
- Basic sewing kit

## NOTES

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

## FABRICS USED

Sun from the Rain or Shine collection by Stephanie Thannhauser for Dashwood Studio. Available from [www.purple-stitches.com](http://www.purple-stitches.com)



Designer Jennie says: "This is a great gift for any budding young chef – it will fit a child of 3-4 years old, although it could easily be adjusted to fit an older child. I've used a lightweight cotton, but this will work equally well with oilcloth, too."

## CUTTING OUT THE APRON

**Step one** Fold your fat quarter in half with wrong sides (WS) together to make a rectangle measuring 50x20cm (20x8in).

**Step two** On the top edge opposite the fold, draw a curve starting 10cm (4in) along from the fold at the top and finishing 18cm (7in) down from the right-hand corner. This is where the arms will go. **01**

**Step three** Draw another small curve in the bottom right corner to neatly round off the bottom of the apron.

**Step four** Cut out along your drawn lines.

**Step five** Unfold the fabric and from the off-cuts cut a little semi circle for the pocket.

## BINDING THE EDGES

**Step one** Cut and fold the bias binding around the top edge then the side and lower edges of the apron and topstitch into place, making sure you stitch through both the front and the back of the binding. Trim the binding off level with the ends as this will be enclosed later. **02**

**Step two** Fold and stitch bias binding along the top straight edge of the pocket.

## ATTACHING THE POCKET

**Step one** Fold the pocket in half and press. Open it up and line it up with the centre fold of the apron, positioning the top of it 25cm (10in) from the lower edge of the apron, and pin.

**Step two** Measure around the curved edge of the pocket and add 4cm (1 1/2in) for turnings. Cut the bias binding tape to this measurement.

**Step three** Fold the cut length of binding around the outside edge of the pocket and pin as you go, turning the short ends under to meet the top of the pocket.

**Step four** Stitch the binding into place all the way around to attach the pocket to the apron. **03**

## FINISHING THE BINDING

**Step one** Find the centre of the remainder of the binding and measure and mark with a pin 20cm (8in) either side of this to make a 40cm (16in) loop in the centre of the tape. **04**

**Step two** At one pin mark, fold the tape around one armhole opening. At the other pin mark, fold the tape round the other armhole opening. This will leave you with a loop for the head to go through and two ties at the bottom of the armholes to tie the apron with.

**Step three** Turn the short ends of the tape under to the inside then topstitch the tape together along one tie, around the armhole opening, around the neck loop, along the other armhole opening and along the other tie to finish.

# WHALE HELLO THERE!

Your little one will have a whale of a time playing with these plushie pals! Sew your own pair of softies from the sea with **Jo Carter's** simple tutorial.





## YOU WILL NEED

To make one whale:

- Plush fabric: blue, 45x50cm (18x20in)
- Plush fabric: white 40x50cm (16x20in)
- 2x12mm (1/2in) safety eyes: black
- Polyester toy filling
- Water erasable pen/pencil
- Basic sewing kit

## FABRICS USED

- Blue plush fabric: Smooth Cuddle 3 in Dusty Blue (light blue whale) or Azure (mid blue whale)
- White plush fabric: Cuddlesoft
- All fabrics from Plush Addict [www.plushaddict.co.uk](http://www.plushaddict.co.uk)

## FINISHED SIZE

Approx 38cm (15in) long.

## NOTES

- You will find the templates needed on the pull-out pattern sheet provided with this issue.
- Use a 5mm (1/4in) seam allowance unless otherwise stated.

## CUTTING OUT

**Step one** Trace and cut out all the template pieces. The templates include seam allowances and the arrows indicate the pile direction. The notches are used to match up the correct pieces when you are sewing them together. When the template specifies to cut two or more, cut one as a mirror image of the other.

**Step two** Draw out the pattern pieces onto the wrong side (WS) of the fabric and cut out.

From the blue plush fabric cut the following:

Middle body, cut 1.

Side body, cut 2.

Top tail, cut 1.

Fin, cut 4.

From the white plush fabric cut the following:

Tummy, cut 2.

## STITCHING THE FINS

**Step one** Place two fin pieces right sides (RS) facing and stitch together around the sides, leaving the straight edge open.

**Step two** Turn the fin RS out and then tack the end closed. Repeat for the other fin. **01**

## STITCHING THE BODY PIECES

**Step one** Starting at the front of the whale, sew one side body to one side of the middle body

with RS together.

**Step two** Sew the other side body piece to the other side of the middle body RS together. **02**

**Step three** Sew the bottom of the top tail piece to the back of the middle body RS together. **03**

**Step four** Place the tummy pieces RS together and from the front 'mouth' end sew together along the centre for approximately 12cm (5in).

**Step five** Turn the tummy around and sew from the 'tail' end towards the centre, stopping to leave a 10cm (4in) opening in the centre. **04**

## ATTACHING THE FINS

**Step one** Position one fin against the RS of one side body in between the notches and tack.

**Step two** Repeat for the other fin. **05**

## JOINING THE TUMMY TO THE BODY

**Step one** Line up the central seam at the front of the tummy with the notch in the front centre of the middle body, RS together.

**Step two** Beginning at this central point, sew the tummy to the upper body of the whale. **06**

## FINISHING THE WHALE

**Step one** Fit the eyes in place.

**Step two** Turn the whale RS out, stuff and then hand-sew the opening securely closed to finish.

# WORKSHOP

## SEWING FILLED SHAPES

*Every issue, our sewists present classic projects and techniques.*

Sewing a three-dimensional filled shape, be it a plushie toy, handy pincushion or something decorative for the home, requires many of the same skills and techniques as other craft projects – taking measurements accurately, careful cutting out and neat sewing both on your machine and by hand will ensure you achieve a quality finish. There are many different types of fillings you can use to stuff your shape depending on what you are making – often adding a combination of filling varieties is the best way to create a firmly stuffed shape. See our workshop overleaf for our guide to creating a filled shape, then make your own dog-shaped pincushion with our tutorial.



# LEARN THE TECHNIQUE

Making three-dimensional stitched items, or filled shapes, is just an extension of your other sewing skills. You need to be able to cut out fabric pieces accurately, then stitch them together and stuff the shape. Sewing neat seams and working small hand stitches, and embellishing with embroidery if preferred, is all there is to it. Follow our guide to the technique, then make your own pincushion.

## CUTTING PATTERN PIECES

Cut out all your fabric pieces accurately before you begin. Always check your pattern first to see if it includes a seam allowance. In most cases it will be included, but if not then make sure you add your own. A seam allowance of 1.5cm (5/8in) is good for larger items but for small shapes or tight curves use a smaller 5mm (1/4in) to maintain accuracy. Whatever you choose, remember to be consistent.

## PINNING INTO PLACE

Pin each pattern piece to your fabric, making sure you follow the grainlines printed on the pattern. If they don't have them then think logically about which way each piece will face. This is particularly important if you are using a patterned fabric or one with a pile such as velvet or fleece.

## CUTTING THE FABRIC

Cut out each shape carefully and either keep the pattern pieces pinned to the fabric until you stitch or label the fabric pieces on the wrong side. **01**

## STITCHING TOGETHER

Following the instructions given with the pattern, stitch each piece together using a consistent seam allowance. Usually, you will need to leave a gap in one seam so you can turn your assembled fabric pieces right sides out for stuffing. It's best to leave this gap along a straight seam if possible. After stitching your shape together, clip the curves and snip the corners to help the seams to lie flat when you turn your shape right sides out. **02**

## EMBELLISHING

If you are going to embroider or embellish your filled shape, it's usually best to do this before you assemble the fabric pieces. Sometimes you add these stitches after you have filled the shape, particularly if you want to use them to sculpt the piece to add features. Stitches are worked from the outside and through the filling to create definition such as facial features on dolls and animals.



## TURNING OUT

Once all the seams are stitched, trimmed and pressed, you can turn your finished piece right sides out. If there are any corners, push these out into a neat point gently, but take care when doing this as the snipped seam allowance could fray and show on the right side of your shape.

## STUFFING THE SHAPE FILLINGS

Polyester soft toy filling, also called fiberfill, is the usual choice for stuffing your filled shape, but there are other choices if you prefer:

- ✓ Ground walnut shells are ideal for stuffing pincushions as they help to keep your pins sharp and clean with their mildly abrasive quality. The pieces are small enough to fill your cushion without coming through the seams and have a lovely aroma. You can find them in larger pet stores or online (as they're usually used for the bottom of reptile cages!).
- ✓ Dry, uncooked rice, play sand or sawdust is ideal for doorstops.

- ✓ Polystyrene beads or dried lentils are good if you want a flexible, bean bag effect.
- ✓ Use dried lavender or pot pourri to mix with your filling for a really fragrant shape – perfect for hanging up in your wardrobe.

## HOW TO STUFF

If you are using soft toy filling, gently tease the stuffing apart before you push it in so you use small pieces rather than dense lumps. Use a rounded tool such as the end of a small paintbrush or wooden spoon so you don't break the stitches. If you are using one of the other filling types, pour it in using a funnel made from a roll of paper. If you're using sand or walnut shells, you will need to stuff some of the more pointed areas with fiberfill so they keep their shape. Also, add a little fiberfill just under the opening to keep it all in place while you are stitching the gap closed. **03**

Pin the turned-under edges of the gap closed, then slip stitch using small, neat stitches. **04**

# MAKE A PINCUSHION



## YOU WILL NEED

- Variety of wool check fabrics or faux suede. You could make yours in just one fabric if you prefer or mix and match different parts
- Ground walnut shells or fibrefill
- Tape measure tape: 25cm (10in)
- Basic sewing kit

## NOTES

- You will find the templates needed to make this project on the pull-out pattern sheet with this issue.
- Use a 5mm (1/4in) seam allowance.

## CUTTING OUT THE PIECES

**Step one** Trace all the templates and cut them out to use as patterns. The solid lines are cutting lines and the dotted lines are stitching lines.  
**Step two** Cut two pieces for the body, underside, ears upper and ears lining, and one should be the mirror image of the other.

**Step three** Cut the tail on the fold.

## MAKING THE EARS

**Step one** Place one ear upper and lining right sides (RS) together and stitch all the way around, leaving the straight edge between A and B open. Turn RS out and press. Repeat for the other pair. **01**

**Step two** Place one ear with the lining side down on the RS of one body piece, matching the A and B marks on the ear and body. Tack into place. **02**

**Step three** Repeat this with the other body piece.

## MAKING THE TAIL

**Step one** Stitch the tail together all the way around, but leaving the straight end open.

**Step two** Clip the seams, turn RS out and press.

**Step three** With RS facing and matching raw edges, tack the tail to one body piece in position C. Tack the tail end out of the way of seams. **03**

## JOINING THE BODY TOP AND HEAD GUSSET

**Step one** Stitch the head gusset to one body piece

RS together from D to E, enclosing the ear.

**Step two** Stitch the other side of the head gusset to the other body piece in the same way. **04**

**Step three** Pin the two body pieces RS together and sew from E to G then from D to F. **05**

## JOINING THE UNDERSIDE

**Step one** Pin the two underside pieces RS together and stitch from F to H and I to G.

**Step two** Stitch the underside to the main body RS together, matching points F and G. **06**

**Step three** Turn RS out. Turn the edges of the turning gap under to the wrong side by 5mm (1/4in). Tack into place.

## FINISHING OFF

**Step one** Stuff the dog firmly then slip stitch the turning gap closed.

**Step two** Make a collar for your dog from a length of tape measure or printed cotton tape. Slip stitch the ends to overlap around its neck or add a small plastic buckle clip.

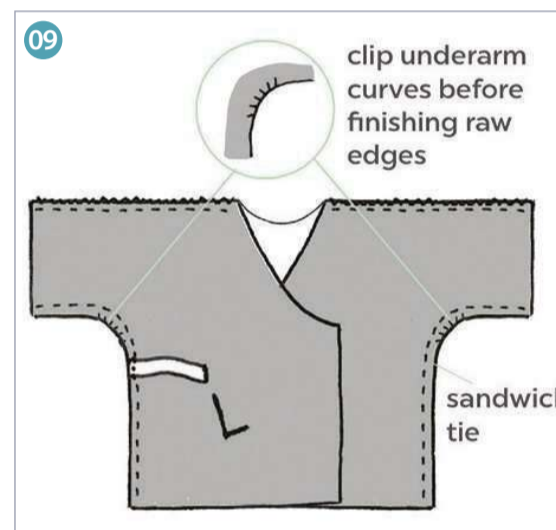
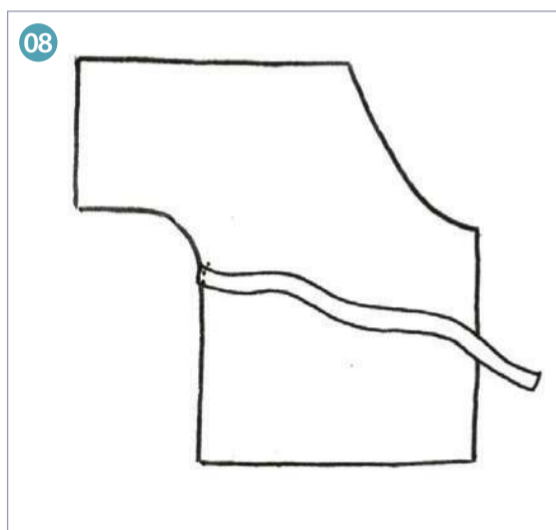
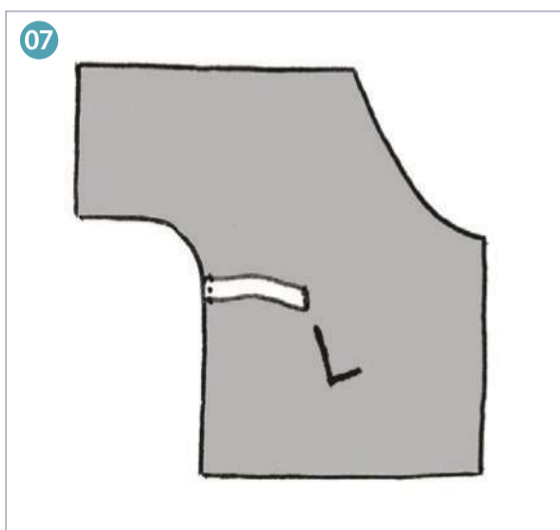
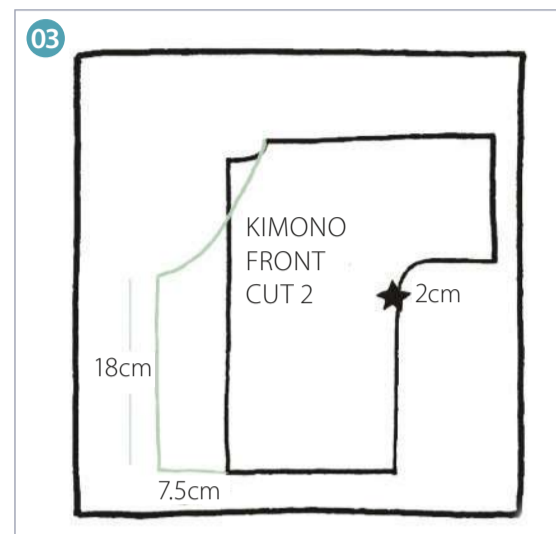
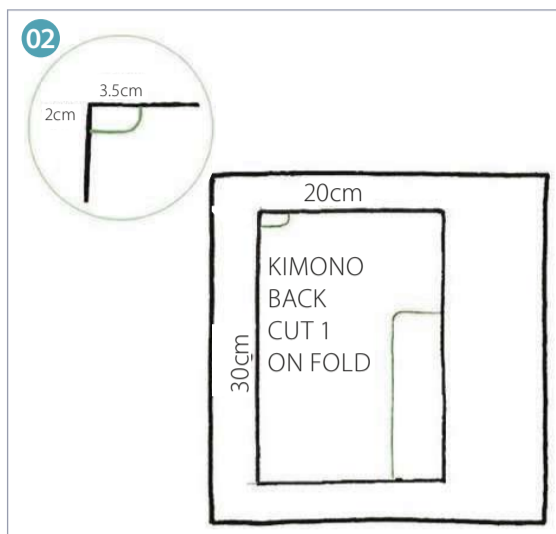
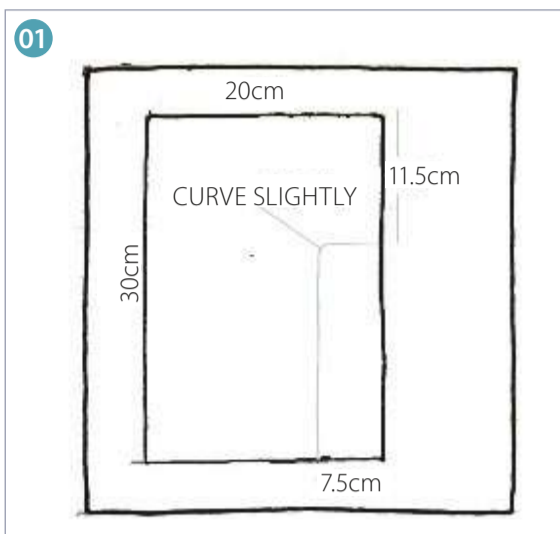




# BLOOMIN' LOVELY

Ramp up the cute factor with this baby bloomers and easy-fasten kimono top combo by **Sanae Ishida**.

# BABY TOP AND BLOOMERS



## YOU WILL NEED

For both the kimono and the bloomers:

- Main fabric: 120x112cm (47x44in)
- Waistband elastic: 1cm (3/8in) width x 40cm (16in)
- Leg elastic: 3mm (1/8in) width x 40cm (16in)
- Press fasteners: 1 pair, 1cm (3/8in)
- Basic sewing kit

## NOTES

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

## SUGGESTED FABRICS

As these are for newborns, use soft, breathable fabric like cotton and linen.

## FINISHED SIZE

### KIMONO:

- Sleeve to sleeve: 37cm (14 1/2in)
- Chest: 40cm (16in)
- Length: 26cm (10 1/2in)

### BLOOMERS:

- Waist: 38cm (15in)
- Hips: 51cm (20in)
- Height: 18cm (7in)
- Leg openings: 19cm (7 1/2in)

## MAKING THE KIMONO BACK PATTERN

**Step one** Draw a 30x20cm (12x8in) rectangle.

On the right vertical line, measure 11.5cm (4 1/2in) down from the top, then draw another perpendicular line extending to the left measuring 7.5cm (3in). This is the underarm portion of the sleeve. **01**

**Step two** To create the back neckline, draw a 3.5x2cm (1 1/2x3/4in) rectangle within the upper left corner. Create the back neckline by sketching a curve between the two marks. Cut it out and then label it with 'Kimono back - cut 1 on fold'. **02**

## MAKING THE KIMONO FRONT PATTERN

**Step one** Trace your kimono back pattern onto another piece of paper. This pattern piece will be a bit bigger, so give yourself a little space to the left of the top back pattern piece.

**Step two** Extend the bottom of the pattern piece to the left by 7.5cm (3in). Draw an 18cm (7in) perpendicular, vertical line from the bottom of this line. From the neckline point to the top of the 18cm (7in) line, draw a smooth curve, making sure to form a right angle where the curve meets at the top of the 18cm (7in) line. This is the front flap corner.

**Step three** To indicate where the ties and

elastic will be attached, mark 2cm (3/4in) down from the armpit. Cut out the pattern piece and label it 'Kimono front - cut 2'. **03**

## MAKING THE BLOOMERS PATTERN

**Step one** Draw a 25x40cm (10x16in) rectangle. Draw three vertical lines from the left: 7.5cm (3in), 20cm (8in) and 33cm (13in). On the two short sides, mark 10cm (4in) from the bottom. On the bottom base of the rectangle from the left side, mark 5cm (2in) and 35cm (14in). **04**

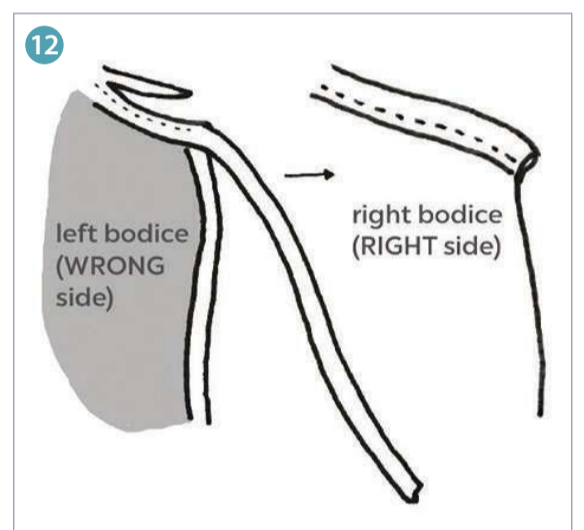
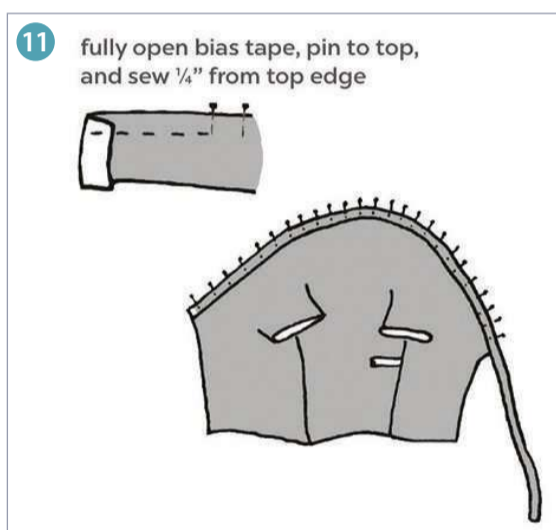
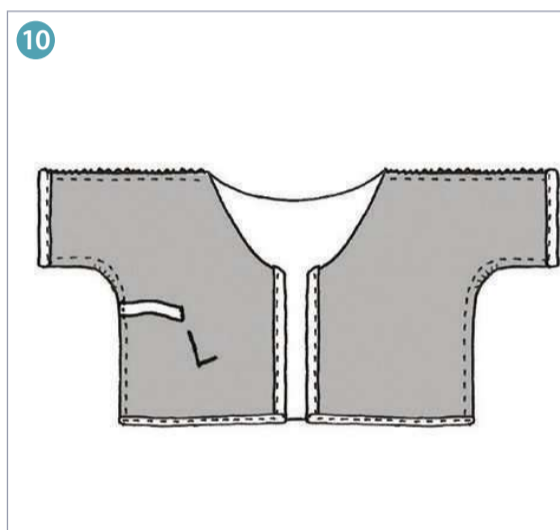
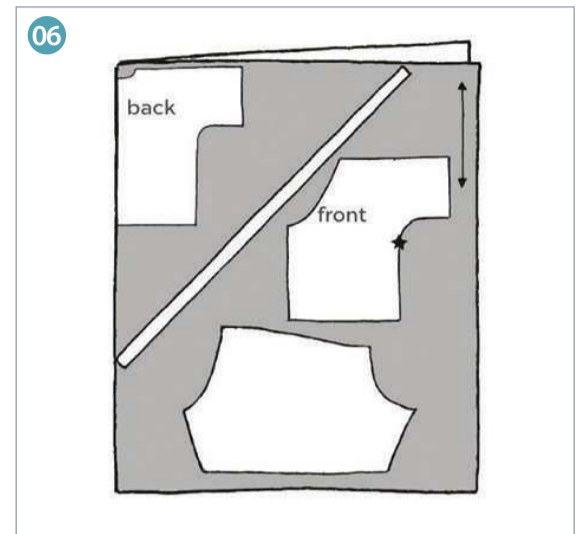
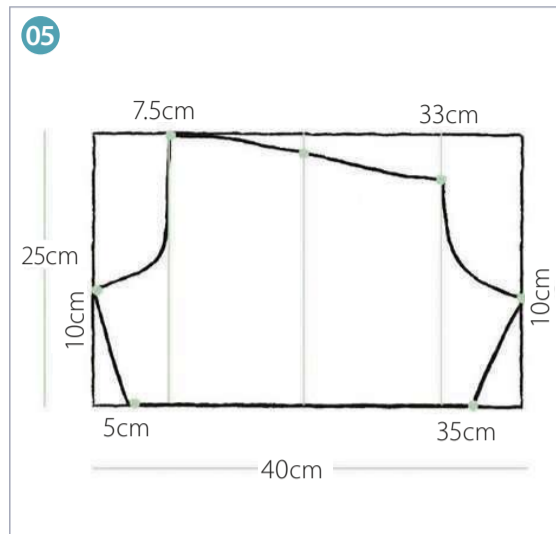
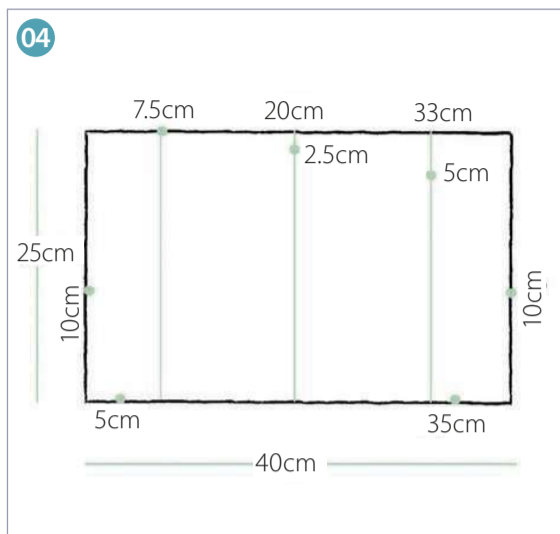
**Step two** Now you need to make a few marks on the vertical lines as follows: On the vertical line at 7.5cm (3in), mark the top edge; on the 20cm (8in) vertical line, measure 2.5cm (1in) from the top and make a mark; on the 33cm (13in) vertical line, measure 5cm (2in) and make a mark.

**Step three** Connect the dots, as pictured. Don't worry too much about the curves - you just want to make sure that the pointed ends (the 10cm (4in) marks on the sides) are at right angles to ensure that they will match up nicely. Cut out the pattern piece and label it 'Bloomers - cut 2'. **05**

## CUTTING OUT

**Step one** Fold your fabric in half, matching

# BABY TOP AND BLOOMERS



selvage to selvage, right sides (RS) together.  
**Step two** Pin the pattern pieces into place following the cutting layout diagram, leaving the diagonal space between the patterns for cutting the bias strip from. **06**

**Step three** Cut out the pieces. Mark the tie placement on the kimono front piece.

**Step four** Finish all raw edges using a machine zigzag or by overlocking before you make the kimono and bloomers.

## MAKING THE KIMONO CREATING THE BIAS STRIPS

The bias strips are used to bind the kimono edges. They are cut on the bias, which means you need to cut them diagonally across the fabric so they have a little stretch to them. Or, if you prefer you can buy 126cm (50in) of 3.5cm (1½in) wide ready made bias binding then leave out the following steps.

**Step one** From the remainder of the fabric cut out a long bias strip 7.5x84cm (3x33in) and a short bias strip 7.5x42cm (3x16½in).

**Step two** Press each strip in half lengthways with wrong sides (WS) together. Open the strip up then fold and press each long edge so they meet in the centre. Your bias strips will now measure 3.5cm (1½in) wide.

## MAKING THE TIES

**Step one** Take the shorter strip, open it up and fold one short end to the WS by 5mm (¼in). Fold the tape back up and press.

**Step two** Topstitch the bias strip down the long edge and the short turned under edge to hold it securely in place.

**Step three** Measure 9cm (3½in) from the raw end of this tie and cut. This will be the piece which you'll be attaching the press fastener to later on. The other 33cm (13½in) piece will be used to tie the kimono.

## ATTACHING THE TIES

Traditionally, a kimono top with the left flap on top is for boys and the reverse is for girls, but it doesn't change its functionality either way. The following instructions are for the left flap to be on top.

**Step one** Zigzag stitch one end of the shortest 9cm (3½in) tie. Pin the other raw end to the WS of the left front piece at the tie mark, matching the raw edges. Tack together about 5mm (¼in) from the edge. **07**

**Step two** Pin the 33cm (13½in) tie at the tie mark on the RS of the right front piece, being sure to match the raw edges. Tack together about 5mm (¼in) from the edge. **08**

## ASSEMBLING THE KIMONO

**Step one** With RS facing, pin the kimono front pieces to the back piece at the shoulders. Stitch together. Press the seam allowance toward the back piece.

**Step two** With RS still facing, pin and sew the sides together, sandwiching the longer tie which is tacked onto the RS of right front piece. Reverse stitch over the tie to secure.

**Step three** Clip the underarm curves, then press the seam allowances towards the back piece. **09**

**Step four** Fold the edge of one sleeve by 1cm (¾in) to the WS then 1cm (¾in) again and press. Topstitch in place to hem then repeat for the other sleeve.

**Step five** Fold the flap edge of the front piece under by 5mm (¼in) to the WS then 5mm (¼in) again and press. Topstitch in place to hem then repeat for the other flap.

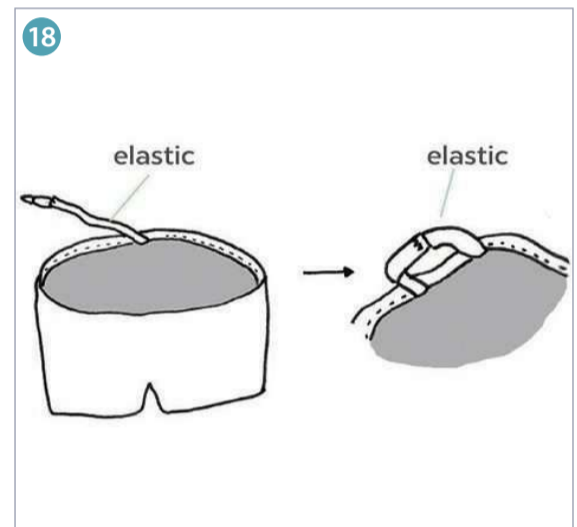
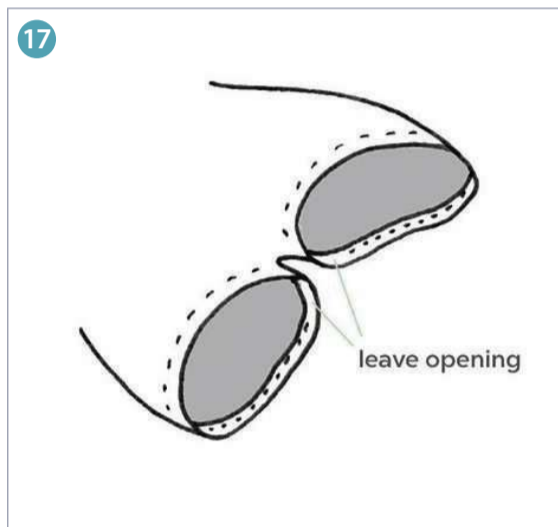
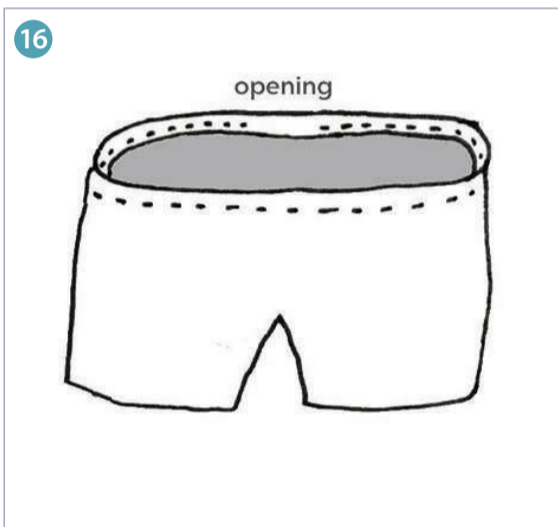
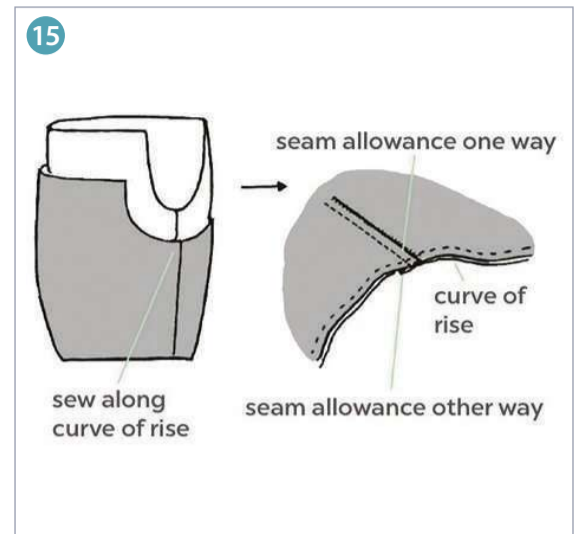
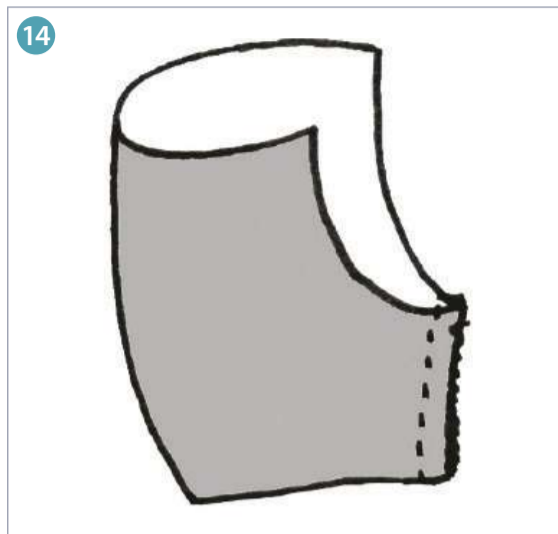
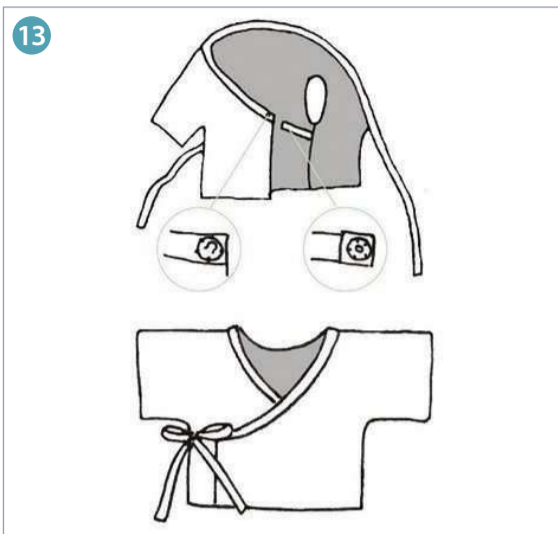
**Step six** Fold the bottom hem under by 1cm (¾in) to the WS then 1cm (¾in) again and press. Topstitch in place to hem. **10**

## BINDING THE EDGES

**Step one** Turn one short end under on the 84cm (33in) long bias tape in the same way as for the shorter one.

**Step two** Fully open out the bias tape, then,

# BABY TOP AND BLOOMERS



starting at the corner of the right flap of the front piece, pin the bias tape to the WS of the kimono top all the way along the top, leaving a tail of the tie hanging off the corner of the flap on the left side. <sup>11</sup>

**Step three** Turn the kimono RS out and check the lengths of the ties by tying them into a bow (for some reason, depending on the fabric used, the length of the ties can be dramatically different). If needed, cut off any excess from the pinned tie to even it out with the shorter tie when formed into a bow.

**Step four** Fold the short end of the hanging raw edge of the tie 5mm (1/4in) toward the WS and press. Sew bias tape onto the top about 5mm (1/4in) from the edge (follow the pressed crease line formed when you created the bias tape).

**Step five** Trim the seam allowance to about 3mm (1/8in) up to the corner of the left flap. Fold over the bias tape toward the RS of the kimono top so that the raw edges are neatly enclosed. You need to remember to press the short edge of the hanging tie to the WS to hide the raw edge.

**Step six** Topstitch into place. <sup>12</sup>

## FINISHING OFF

**Step one** Fold the zigzag edge of the short tie

under by 1cm (3/8in) and slipstitch into place.

**Step two** Add a press fastener by attaching the male (stud) half onto the bodice and the female (socket) half onto the tie so that the baby is never being prodded by the pointy part of the press fastener. <sup>13</sup>

## MAKING THE BLOOMERS

### JOINING THE LEGS

**Step one** Fold one bloomer piece RS together and pin all the way along the leg seam. Stitch together. Repeat for the other leg piece. Press the seam allowance toward the same side for both legs. <sup>14</sup>

**Step two** Turn one leg RS out and insert it into the other leg which is WS out so that the two legs are RS facing. Match the curve of the rise then sew along the curve. To reduce bulk, the leg seam allowance for each leg should be pointing in opposite directions. <sup>15</sup>

### MAKING THE CASINGS

**Step one** To create the waistband, fold the top edge under by 5mm (1/4in) to the WS then 2cm (1/2in) and press.

**Step two** Topstitch this into place, leaving an opening of around 4cm (1 1/2in) at the back centre seam. <sup>16</sup>

**Step three** To create the leg casings, fold the bottom edge of one leg opening 5mm (1/4in) toward the WS then 1cm (3/8in) and press.

**Step four** Topstitch into place, leaving an opening of about 4cm (1 1/2in) on the leg seam side. Repeat for the other leg opening. <sup>17</sup>

**Step five** Thread the 1cm (3/8in) width elastic through the waistband casing. Check that the elastic isn't twisted or stretched, then overlap the elastic ends by about 1.5cm (1/2in) and sew together with a zigzag stitch. <sup>18</sup>

**Step six** Stitch the opening in the casing closed.

**Step seven** Cut the 3mm (1/8in) width elastic in half. Thread one length of elastic through each leg casing. Stitch the ends of the elastic together then slip stitch the opening closed in the same way as for the waistband.



This project is from *Sewing Happiness: A Year of Simple Projects for Living Well* by Sanae Ishida published by Sasquatch Books (£14.99, [www.thegmcgroup.com](http://www.thegmcgroup.com))

# THE GUIDE

## KNOW HOW

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

### SEAM RIPPER

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

### MARKING TOOLS

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

### ROTARY CUTTER

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

### PINS AND NEEDLES

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

### SCISSORS

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

### THREAD

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

### TAPE MEASURE

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



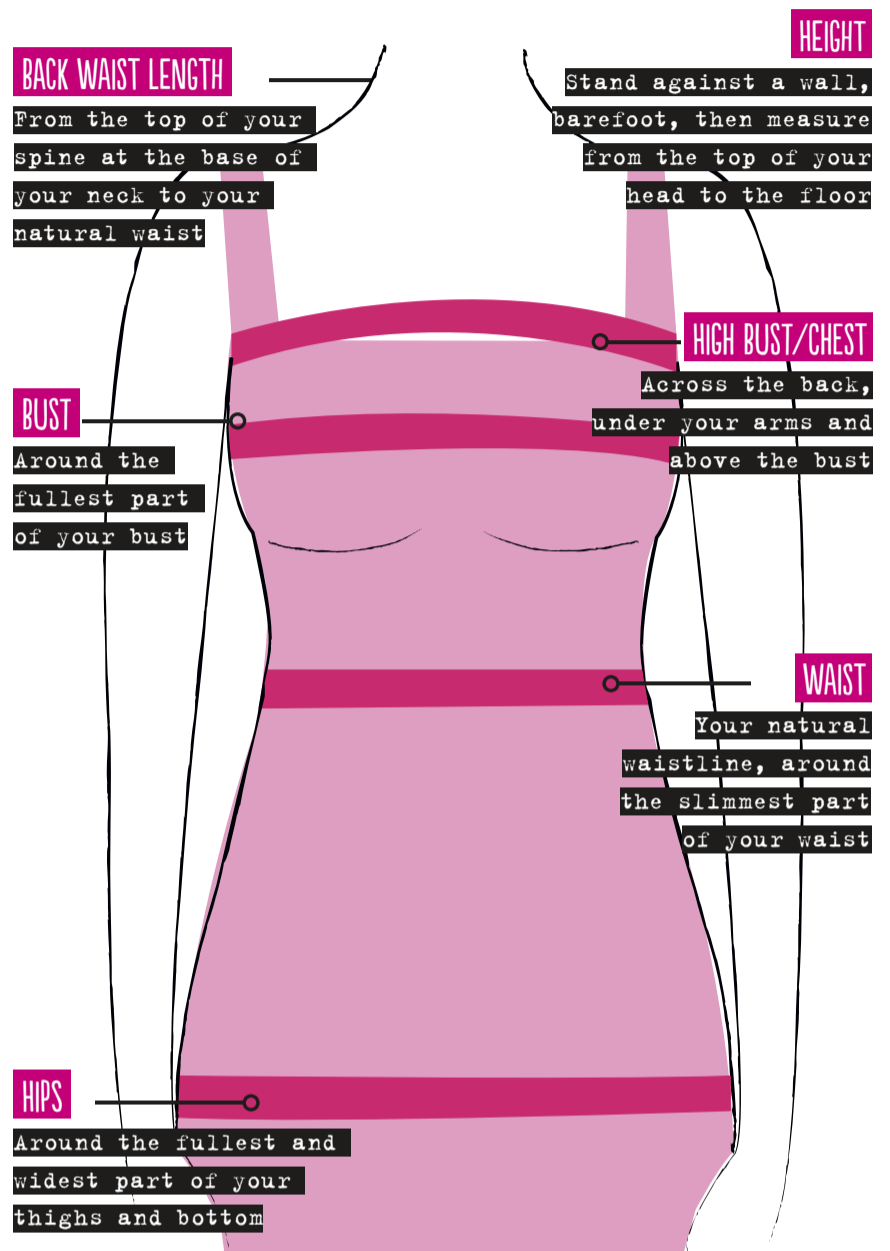
# HOW TO MEASURE YOURSELF ACCURATELY

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

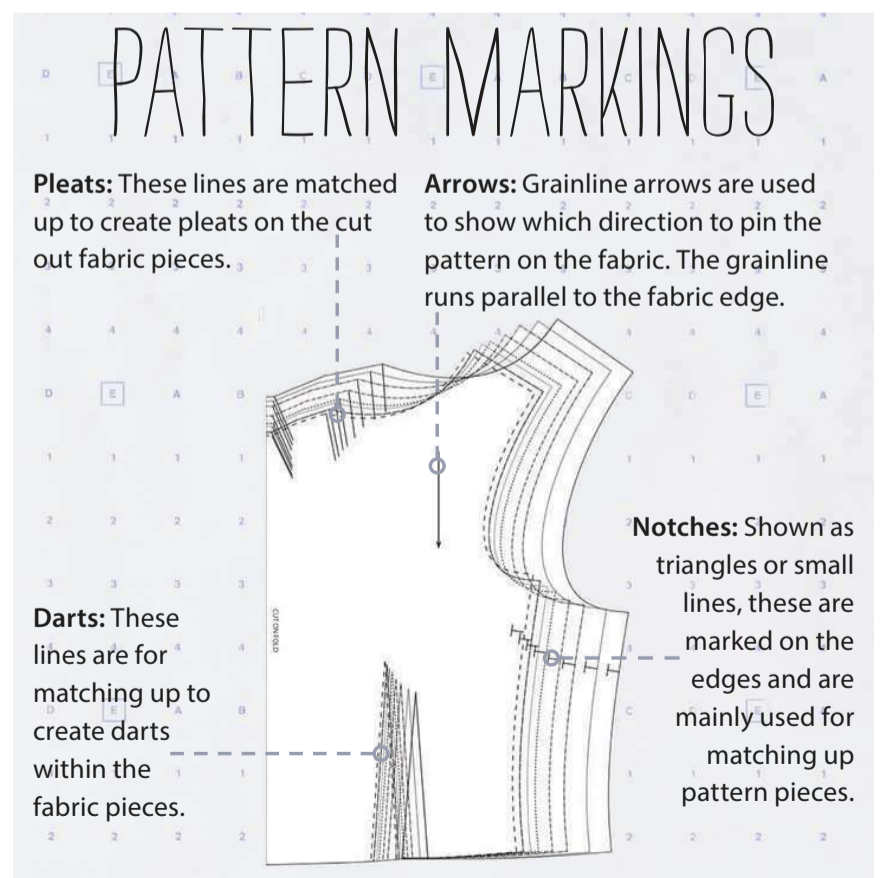
size you're cutting and the style of garment. Many patterns have more than one option (or view) and each one can have a different layout.

## 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.simplysewingmag.com](http://www.simplysewingmag.com)

### DRAPE

A term used to describe the way a fabric hangs under its own weight. Different fabrics have different drape qualities.

### EASE

The addition of extra fabric in a pattern to allow the finished garment to fit the body well.

### EDGE STITCH

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

### FACING

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

### FAT QUARTER

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

### FINISHING/NEATENING RAW EDGES

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

### GRAIN/GRAINLINE

The lengthwise fabric grain, running parallel to the selvedge.

### NAP

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

### NOTIONS

Small tools or accessories used

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

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

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

### SEAM ALLOWANCE

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

### SELVEDGE

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

### STAYSTITCHING

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

### TACK/TACKING

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

### TOPSTITCHING

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

### UNDERSTITCHING

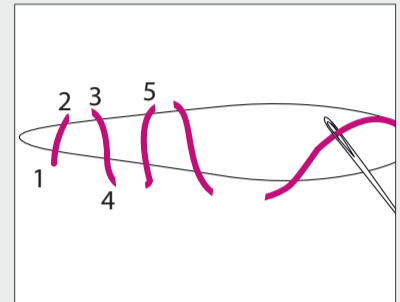
A line of stitching worked through the facing and seam allowance 3mm ( $\frac{1}{8}$ in) from the seam to stop the facing rolling to the outside of the garment. Understitching will not be visible on the outside.

## STITCH GUIDE

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

### LADDER STITCH

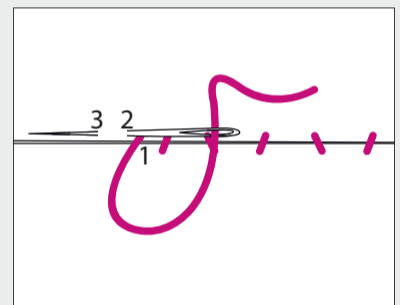
Used to join together and close two turned-under edges invisibly, such as on a dress lining or soft toy. Bring the needle up at 1 on one side of the seam, then in at 2 on the opposite side and out at 3, so the stitch is 3mm ( $\frac{1}{8}$ in) long.



Push the needle back in the opposite side at 4 and out at 5. Repeat this to close the edges.

### SLIP STITCH

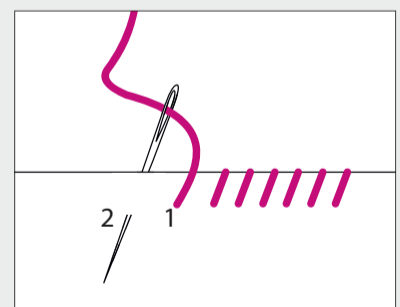
This stitch is used most often for hems where you need to stitch a turned-under edge to a flat piece of fabric using small, almost invisible stitches. Bring the needle up at 1 on the turned-under hem then back in at 2 and out at 3.



Make this horizontal stitch as small as possible so it can't be seen from the front. Repeat this by making a vertical stitch back into the turned-under edge then continue in this way to complete the hem.

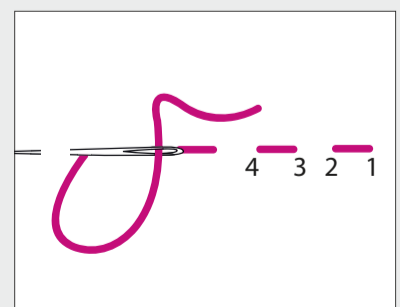
### WHIP STITCH

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



### RUNNING STITCH

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



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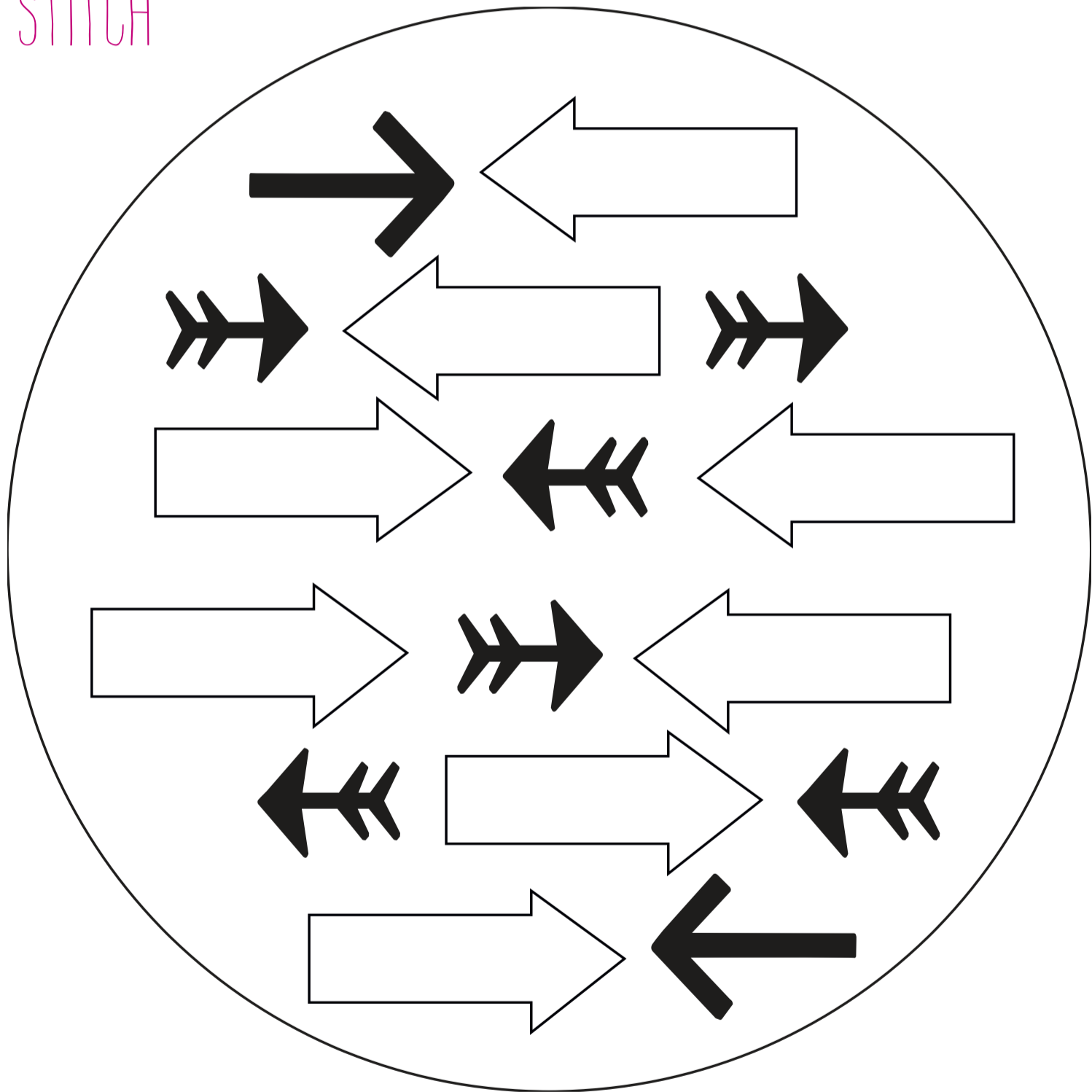
\*Free trial not available on Zinio

# TEMPLATES

Here is the template you will need  
for the chain stitch and split stitch  
hoop in *Simply Sewing* issue 17.

## CHAIN STITCH AND SPLIT STITCH

PAGE 49  
HOOP



# NEXT ISSUE



**Tunic dress**  
**Picnic blanket**  
**Easy-sew wrap skirt**  
**Lace panel T-shirt**  
**Patchwork dog bed**  
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# A PERFECT FIT

Kate Underdown of online sewing community *The Fold Line* shares the dress that tested her fitting skills.

**"THIS IS THE FIRST DRESS** I've made in a long time that fits me really well – I think that's why I love it so much. This sewing project reminded me that I need to invest time into fitting patterns before cutting into my lovely fabric.

I was in a bit of a sewing rut, making only dresses that I knew I could get done in a few hours, and after trying them on I was always disappointed. I'm your classic English pear shape with small shoulders and a bottom that deserves its own postcode, so I need to alter most sewing patterns to fit me.

I was invited to get involved in The McCall Pattern Company's Big Vintage Sew-along (see page 41 for details) and chose to make the V8794, a vintage Vogue pattern. Choosing the right fabric was key for creating a modern look.

I wanted to make a stripey dress (I have a full-blown obsession, owning no less than seven striped tops!) and found this amazing striped Irish linen that was an absolute dream to sew. I made a couple of toiles before embarking on the real thing and needed to make quite a few adjustments around the bust.

Once I started making the dress, I was fairly confident about sewing it all together. The pattern-matching was something I was slightly concerned about, but I just took my time and it worked out well. I'm planning on wearing this dress to several weddings this summer and am already planning my second make!"

*The Fold Line is an online sewing community with a members' forum, sewing pattern reviews and more. Get involved at [www.thefoldline.com](http://www.thefoldline.com)*

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# Sewing with STYLE

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- BEDFORDSHIRE Tudor Rose Patchwork, Oakley, Bedford – 01234 824 983
- BERKSHIRE Sew Devine, Reading – 0118 926 8664
- BUCKINGHAMSHIRE Alans Sewing Machines, High Wycombe – 01494 527600  
Threads and Patches, Milton Keynes – 01908 649687
- CAMBRIDGESHIRE Sew Creative Ltd, Cambridge – 01223 350 691
- CHESHIRE All Fabrics, Stalybridge – 0161 478 8236/01706 624 651  
Jaycotts, Chester – 01244 394 099  
J & P Sewing Machines, Warrington – 01925 633 831  
Phil Morton Sewing Machines, Macclesfield – 01625 433 131
- CORNWALL The Sewing Studio, Redruth -01209 216 942
- DERBYSHIRE Elegance, Derby – 01332 382 292  
Ilkeston Sewing & Janome Centre, Ilkeston – 01159 307 664
- DEVON Exeter Sewing Machine Company, Exeter – 01392 275 660  
Hulu. Modbury – 01548 831 911  
Soft Touch Needlecrafts, Tavistock – 01822 617 673
- DORSET Hansons Fabrics, Sturminster Newton – 01258 472 698  
Paulines Patchwork Ltd, Dorchester – 01305 261 022  
So N Sews, Weymouth – 01305 766 411
- DURHAM UK Sewing Machines, Darlington – 01325 463 630
- ESSEX Home of Sewing by Regent, Ilford – 0208 478 0669  
Superstitch Machine Co, Leigh on Sea – 01702 478830
- GLOUCESTERSHIRE Cotswold Sewing Machines, Stroud – 01453 763660  
West End Sewing Centre, Cheltenham – 01242 244025
- HAMPSHIRE Eastleigh Sewing Centre, Eastleigh – 02380 650 808  
Hampshire Sewing Machines, Fareham – 01329 280499  
Reads of Winchester, Winchester – 01962 850 950
- HEREFORDSHIRE Badder Fabrics, Hereford – 01432 379 137  
Parrs Sewing Machines, Hereford – 01432 353 951
- HERTFORDSHIRE British Sewing Centre, Borehamwood – 0800 888 661  
Chicks Embroidery, Letchworth – 01462 670 007  
Hobbysew, Hemel Hempstead – 0800 077 6711  
Rebecca Woollard Sewing School, Hatfield Heath – 07887 654 717  
Rona Sewing Machines, Waltham Cross – 01992 640250  
Sewfine Sewing Machines, Watford – 01923 693 734
- KENT Ashford Sewing Centre, Ashford – 01233 620948  
Barcham Sewing Centre, Whitstable – 01227 264 271  
Maidstone Sewing Centre, Maidstone – 01622 670 254  
The Sewing Shop, Canterbury – 01227 457 723  
The World of Sewing, Pratts Bottom – 01689 638 638  
The World of Sewing, Tunbridge Wells – 01892 533188
- LANCASHIRE Ety-Lilly, Bolton-Le-Sands, Carnforth – 01524 734 713  
Hobkirk Sewing Machines, Blackburn – 01254 693555  
Hobkirk Sewing Machines, Bury – 0161 764 4450  
Lestan Sewing Machines, Nelson – 01282 614 511  
M & S Sewing Machines, Heywood – 01706 624 651/01706 366 943  
Sew-Knit (Dalby & Jones Ltd), Preston – 01772 254 558
- LEICESTERSHIRE Cresswell Sewing Machines, Leicester – 07979 798 010  
The Sewing Café, Hinkley – 01455 698 034
- LINCOLNSHIRE Couling Sewing Machines, Lincoln – 01522 521841  
Seweezy, Gainsborough – 01427 614 570
- LONDON (GTR) Lewisham & Deptford Sewing Machines, Deptford – 020 8692 1077  
Redgewell Sewing Machines, South West London, 020 8337 3444  
Sewing & Craft Superstore, London – 020 8767 0036  
SM Sewing Machines Ltd, London – 07850 310 518  
The Sewing Centre, Battersea – 020 7228 3022  
Wimbledon Sewing Machine Co Ltd, London – 020 8767 4724
- MANCHESTER (GTR) Bamber Sewing Machines, Manchester – 0161 707 7786  
R. Bullock & Son Ltd, Wigan – 01942 247 836
- MERSEYSIDE Affordable Sewing, Moreton, Wirral – 0151 677 7755  
Sewing & Knitting Centre, Southport – 01704 534 688
- NORFOLK Sew Creative, Norwich – 01603 305 888
- NORTHAMPTONSHIRE Sew Northampton, Northampton – 01604 637200
- NOTTINGHAMSHIRE Cresswell Sewing Machines, Nottingham – 0115 926 7572
- OXFORDSHIRE Witney Sewing Machine Centre, Witney – 01993 704535  
Witney Sew & Knit Centre, Witney – 01993 702 772
- SHROPSHIRE Sewing Machine Centre, Shrewsbury – 01743 343 902
- SOMERSET Bredons Sewing Machines, Taunton – 01823 272 450  
Monkton Elm Garden Centre Ltd, Taunton – 01823 412 381
- SURREY C & A Supply Co. Ltd, Cranleigh – 01483 267 777  
Redgewell Sewing Machines, Worcester Park – 0208 337 3444
- SUSSEX Brighton Sewing Centre, Brighton – 01273 621 653  
Clothkits Ltd, Chichester – 01243 533 180  
Eclectic Maker, Worthing – 01903 681000  
Hastings Sewing Centre, Hastings – 01424 423 108
- TYNE & WEAR G Tully Sewing Machines, Sunderland – 0191 565 7995  
Sewing Machine Sales, Whitley Bay – 0191 252 5825
- WARWICKSHIRE Coventry Sewing Centre, Coventry – 02476 257266  
Harry and Floss, Alcester – 01789 400 747  
Leamington Spa Sewing Machines, Leamington Spa – 01926 338 749
- WILTSHIRE Cotswold Stitchcraft, Malmesbury – 01666 823 245  
West Wilts Sewing Machine Co, Trowbridge – 01225 753 792
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D C Nutt Sewing Machines, Walsall – 01922 497 603  
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L & M Nutt, Sutton Coldfield – 0121 373 5497  
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- Variable stitch length
- Convertible free arm
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C & G Sewing Machines, Bradford – 01274 306352  
Electra (DA) Company, Doncaster – 01302 340 369  
Flynn's@ Browns of York, York – 01904 561234/611166  
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Singer Sewing Centre, Ballymena – 0282 564 0034
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Quay Street Sewing Centre, Haverfordwest – 01437 762 355  
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The 'Sewing with Style' offers are available from Janome sewing machine retail outlets nationwide. Promotion starts **9th April 2016 to 4th June 2016**. (All offers subject to stock availability.)

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