

UK'S NUMBER 1
SEWING MAG!

Simply Sewing

LAST-MINUTE
CHRISTMAS GIFTS



FRESH IDEAS FABRIC

ISSUE SIXTY THREE



PERFECT FIT
MADE TO MEASURE
WEEKEND MAKES!

NEW PATTERN!

Must-sew
STAPLE HOODIE
IN SIZES 6-20

+BEGINNER
BOXY TOP PATTERN



EXPERT TIPS

- ✓ Sewing with jersey
- ✓ Beginner patchwork
- ✓ Easy bag-making

COLOUR BLOCK

Sew a bespoke wardrobe with figure-flattering shapes

HOW TO: Twisted fabric clutch bag • Felt craft caddy • Patternless midi skirt

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- Innov-is 1800Q adds ICAPs, pivot function, plus a wide table and quilting accessories included in the box





Simply Sewing

FRESH IDEAS WITH FABRIC

We can't promise snow this month, but we can guarantee some great 'winter warmer' projects to keep you busy indoors at your machines. From our colour-block hoodie cover star, to our elegant midi panel skirt – smart styles and casual classics are the order of the day. Feeling a little quirky? Winter's the perfect time for accessories – and our asymmetric star tote and twisted fabric clutch bag are both true originals. Add a sprinkling of festive magic with some last-minute Christmas makes and you're all set, whatever the weather. What are you waiting for? Take your off scarf and mittens and get sewing!

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ISSUE SIXTY THREE
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WIN £170 WORTH OF SEWING GOODIES!
 Enter to win an exclusive Clover sewing accessories bundle and special SEAMS hand cream packs for sewists!
Enter on p15

JUST GO FOR IT!

Getting to grips with a new fabric can be a real game changer when it comes to expanding your sewing repertoire. Take our zip-up hoodie (p32) – it's the ultimate winter staple, but if you've never worked with jersey fabric before you might feel a little unsure. Fear not! Our workshop this month (p37) will give you all the advice you need to give it go – once you've got the hang of things, I promise you won't look back. Plus, for sewing newbies our boxy top (p40) is just a cinch to put together – go bold with florals or opt for a more subtle modern print. Can't decide? Make both! Until next time, sewists...



Charlie

Charlie Moorby, Editor

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

CONTRIBUTORS

A huge thank you to these talented sewists...



Browse my colourful makes on Instagram @wildthingsdresses

KIRSTY HARTLEY

Kirsty Hartley is founder of Wild Things (www.wildthingsdresses.com) a play-inspired and UK made children's clothing brand which she sells worldwide. Sew her exclusive adult top pattern on page 40 and see what inspires her on page 44.



Keep up with my latest makes on Instagram @thrifystitcher

CLAIRE-LOUISE HARDIE

Claire-Louise, aka The Thrifty Stitcher, runs sewing classes in London, is a freelance costumier, and has worked as a Sewing Producer on *The Great British Sewing Bee*. Try her Hoodie Pattern on page 32 and find more at www.thrifystitcher.co.uk



See more dressmaking patterns at www.trendpatterns.co.uk

LUCY SINNOTT

Trend Patterns' founder Lucy Sinnott started making clothes aged 13. She set up her company after working in the fashion industry and noticing there was a gap in the market for high-end inspired dressmaking patterns. Read more on page 50.



Find me at @threadhouseuk + @mybearpaw on Instagram

JO AVERY

Jo Avery has been sewing for almost 30 years. She runs her own fabric shop in Edinburgh where she teaches a range of workshops. Find out more at www.mybearpaw.com and try your hand at her pretty angel toy project on page 83.

OTHER CONTRIBUTORS

Rachel Avery, Anna Alicia, Karoline Dahrling, Jessica Entwistle, Debbie von Grabler-Crozier, Jen Hogg, Mollie Johanson, Portia Lawrie, Melanie Macleod, Sarah Payne, Debbie Wainhouse
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EDITOR Charlie Moorby
SENIOR ART EDITOR Lisa Jones
PRODUCTION EDITOR Michelle Grady
TECHNICAL EDITOR Roisin McKenna
DIGITAL EDITOR Zoe Williams
PHOTOGRAPHY Philip Sowels, Dave Caudery and Jesse Wild

ADVERTISING

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

SUBSCRIPTIONS DIRECTOR Jacky Perales Morris
SENIOR DIRECT MARKETING EXECUTIVE Kate Jones
HEAD OF NEWSTRADE MARKETING Natalie Shearer
NEWSTRADE MARKETING MANAGER Helen Seymour

BUYING

Paul Torre, Karen Flannigan

PRODUCTION

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

LICENSING

DIRECTOR OF INTERNATIONAL LICENSING
& SYNDICATION MANAGER
Tim Hudson tim.hudson@immediate.co.uk
INTERNATIONAL PARTNERS MANAGER
Anna Brown anna.brown@immediate.co.uk

PUBLISHING

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

DISTRIBUTION

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NEED TO GET IN TOUCH?

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

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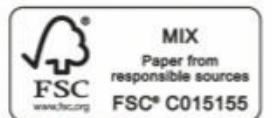
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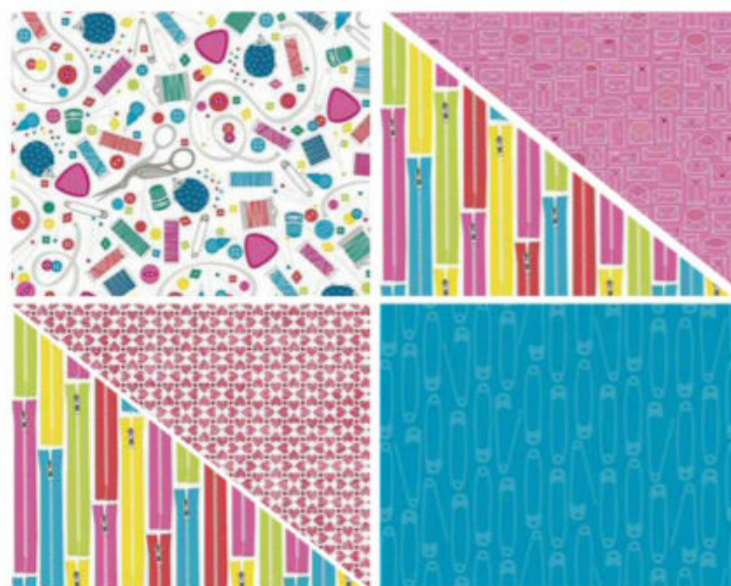
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PINBOARD

IDEAS ♡ INSPIRATION ♡ ACCESSORIES ♡ WEBSITES ♡ EVENTS ♡ STUFF



SEW A RAINBOW

Give your winter making a bold, bright boost with these new-season styles from Simplicity, sewn up in jewel tones. And it's not just the stunning colours that have us swooning – each pattern has fun-to-sew details galore, from S8981's tie waist belt, to S8982's dramatic gathered sleeves. Tempted? Browse the collection at www.sewdirect.com



TIME TO SHINE

▼ Embellishments, trims, sparkles... we love them! Whether it's adding sequins to a party frock or jazzing up a jacket with a patch, we can't resist giving our projects a final flourish and Stoff & Stil's patches are a fun way to do it. Letters, sequin stars and embroidered unicorns are among the selection, so you're sure to find the one for you. Visit www.stoffstil.co.uk



JUMP TO IT

A dress that's smart enough for the office but as comfy as pyjamas? Yes, it does exist! Lenaline's Alex Dress pattern is an easy-sew, easy-wear jumper dress that can look smart or casual depending on the fabric and has all-important pockets. There's a slouchy jumper version, too at www.lenaline.com

PLAIN SAILING

As the saying goes, life isn't about waiting for the storm to pass, it's about learning to dance in the rain and I AM Patterns' latest collection, I Am A Sailor, is designed to help us with its practical, nautical-inspired wardrobe solutions. Find a classic Jacques raincoat, a Milor tee with an elegant boat neckline, wide-leg Armor trousers and cosy Emilien jumper at www.iampatterns.fr

IT'S PLAY TIME!

We put our love of making down to the many rainy afternoons we spent crafting as a child, and designer Mister Domestic, aka Mathew Boudreaux, celebrates being able to pass this joy onto his own daughter, Helena, with his lively new fabric range. Called Playroom, its motifs include mini paint pots, colouring pencils, harlequin triangles, beaded hearts, confetti sprinkles, ABCs, busy blooms and splodgy hand repeats. The modern colour palette is as fun as the prints themselves, popping with punchy magenta, soft coral, fresh mint and cobalt blue. From heirloom quilts and homeware to cute kidswear, we can't wait to have a play with this collection! www.artgalleryfabrics.com





SEAMS hand cream was created especially for sewists, by sewists to mend hard-working hands.



MINI PROFILE

SEAMS HAND CREAM

It may look like it's all pretty fabrics and cute haberdashery, but we sewists know the truth – sewing takes time, effort, passion and a lot of patience. And, after a satisfying day spent cutting, pinning and stitching, it can be easy to neglect our hard-working hands – so, it's Karen J. Gerrard's SEAMS Hand Cream to the rescue! Specially designed for seamstresses to help mend and moisturise dry, pin-pricked hands – without leaving an oily residue on fabrics – this nourishing cream is a favourite with costumiers for stage and screen.

Creative from a young age – “I remember at school we had needlework classes, and the teacher always let me miss sports to work in the sewing room!” – SEAMS founder Karen knows all too well how hard stitching can be on our hands. When she was studying millinery at London College of Fashion, her hands got cut, burnt, sore and dry. “I was going to bed with antiseptic cream, and whichever hand cream I used stung and was greasy so I couldn't use it while working. I had the idea for SEAMS while I was sewing, hence the name,” she says. Karen worked on developing the product for a year before launching SEAMS and it's now the hand cream sewists never knew they needed, with unexpected benefits beyond its pleasing fragrance and luxurious feel. “The feedback

has been fantastic,” explains Karen. “At the Knitting & Stitching Show in London customers were using our cream then walking around the exhibition and coming back to tell us how they can feel the fabric and the warp and weft easier – that's because moisturised skin feels more, allowing sensitivity to reach the tiny nerves in our fingers that hard dry skin can block.”

Unsurprisingly, SEAMS is now a must-have for sewing professionals, too. “We've been told by seamstresses how SEAMS has helped heal the repetitive sores on their fingers and thumbs. In TV and film, SEAMS is loved by make-up artists, cast and crew, especially as the studio lights dry out the skin and make-up artists are constantly washing their hands, which dries skin too.”

Karen loves introducing SEAMS to new audiences: “I have to say, being on Sewing Quarter and selling to the hands that SEAMS was created for has been a highlight. It was fun being in the studios surrounded by the mountains of fabric and craft projects. Launching SEAMS in the USA was also a highlight.” Meanwhile, Karen has been working on new products to add to the SEAMS range: “We are launching a hand and nail oil this year, which can also be used on especially dry patches of skin such as elbows, knees and heels, and used alone or as a treatment under SEAMS Couturiers Hand Cream.” It's all part of Karen's grand plan to create “a full range of products for dry skin – the practical made beautiful.”

Find out more at www.seamsbeauty.co.uk and www.sewingquarter.com

THE PATTERN EDIT



Beginner patterns

Sewing newbie? Start here, says Production Editor Michelle Grady.



TRUE BIAS' OGDEN CAMI

It seems like everyone in the online sewing community has made one of these! And it's easy to see why: it's a super-simple pattern but has plenty of skills-boosting techniques for new dressmakers to try out, such as sewing a V-neckline, neat lining and spaghetti straps. Visit shop.truebias.com



STEVIE TUNIC BY TILLY AND THE BUTTONS

Tilly and the Buttons is known for its beginner-friendly instructions, so you'll be in safe hands with the Stevie. This boxy-fit style has no darts, zips or set-in sleeves to tackle – hurrah! And it can be made as a top or dress, with optional turn-back cuffs and a pretty tie or loop fastening. Visit shop.tillyandthebuttons.com



SEW OVER IT'S ULTIMATE SHIFT DRESS

Designed with beginners in mind, Sew Over It's classic Shift Dress will guide you through the dressmaking basics, including sewing bust darts, attaching all-in-one facings and finishing off with a hook and eye fastening. There are lots of customisation possibilities for more confident stitchers to get creative with, too. Go to www.sewoverit.co.uk



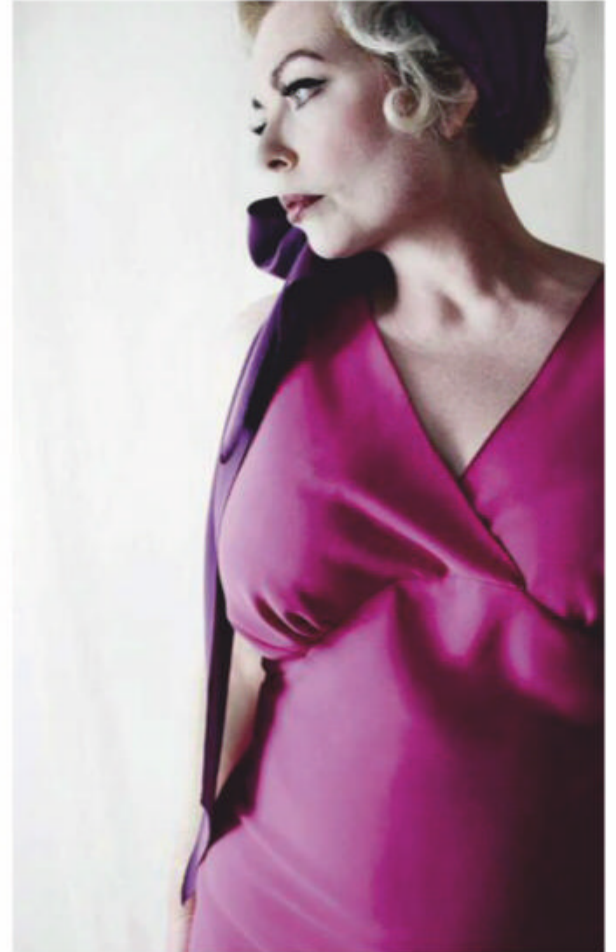
SIMPLY SEWING ADELE DRESS

The most popular pattern in our Simply Sewing Etsy shop, the simple-sew Adele Dress gives beginners the chance to hone key garment construction skills, including adding pockets, pleats, a V-neckline and zip fastening, as well as working with drapery fabrics such as crepe and viscose. Visit simplysewingpatterns.etsy.com



COPY CAT

▼ Online sewing community and pattern shop The Fold Line has welcomed a new member to their team: a large-scale A0 printer named Brenda! Now there's no need to spend valuable stitching time assembling A4 sheets because you can now purchase copyshop printing as an add-on when you're buying a PDF sewing pattern from their website. Find out more at www.thefoldline.com



STAR-STRUCK

Be inspired by the golden age of Hollywood with How to do Fashion's three new patterns; think silky fabrics, slinky silhouettes and couture finishes. Called Behind Closed Doors, its three patterns – the quilted Los Angeles jacket, swishy bias-cut Chicago trousers and elegant New York gown – are inspired by boudoir loungewear, but we think they'd make a show-stopping party look. They are just too glam not to be seen! See more at www.howtodofashion.com

POP ART

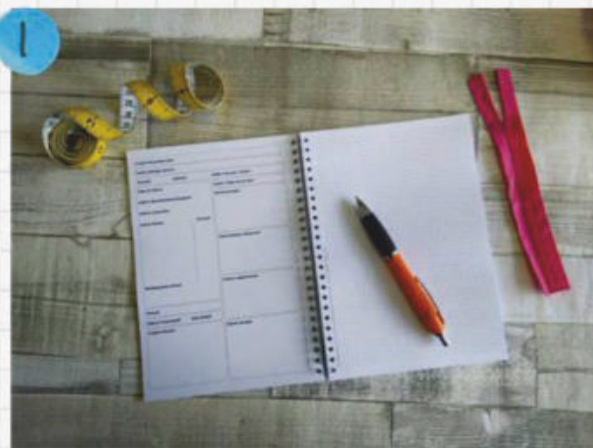
No, we don't need to minimise our craft stash – we just need more storage! And Aneela Hoey's craft pouches provide a beautiful solution to our overflowing sewing box. Her practical Pop Open Pouch pattern opens out for easy access to threads, snips and other essentials and zips up securely, so is ideal for popping in your bag for stitching on the go. Find the PDF pattern at comfortstitching.typepad.co.uk

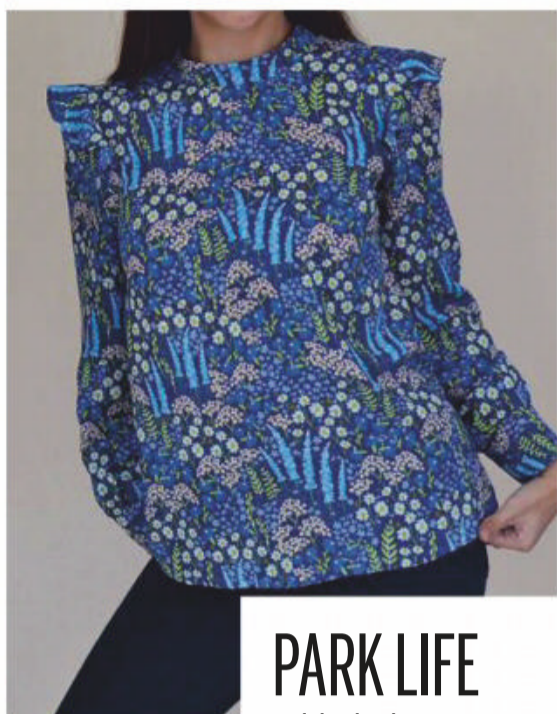
3 OF THE BEST

PROJECT PLANNERS

Get a little help with planning your projects with inspiring notebooks and printables.

1. My Dressmaking Project Bible from Stationery Geek has space for cataloguing 50 me-mades, sections for fabric types, swatches, sketches and more. £7.49 from www.stationery-geek.co.uk
2. My Body Model offers croquis specially created to suit our body shape, making bespoke project illustrations a reality. Go to app.mybodymodel.com
3. Harness those creative ideas with the help of By Hand London's Sewing Planner, with croquis in six body types for garment sketches – as it's a PDF download, you can reprint more pages to fill with inspiration. £9, www.byhandlondon.com





PARK LIFE

Add a little romance to your sewing plans with this dreamy design by Nina Lee. The Park Lane Dress and Blouse is a floaty number with pretty features to mix and match: make it as a flowing midi dress or elegant blouse, both finished with a rouleau loop closure. Choose from two necklines and an optional shoulder ruffle or make it with full-length or voluminous short sleeves finished with a neat cuff. Visit www.ninalee.co.uk



TAKE COMFORT

How do you keep warm in your sewing room? For us, it's endless mugs of tea – but we'll also be stitching up Pauline Alice's new Ayora Jacket to wrap up in while we stitch, too: designed as an interior jacket for layering, like a cardigan, it has a comfy boxy shape, snap closure, roomy pockets (all the better for keeping snacks in!), is quilted for maximum cosiness, and, best of all, is reversible for two different looks in one. See more at www.paulinealice.com

OUT & ABOUT

SKILLS, SHOWS & EVENTS

8 JANUARY 2020

Recreate The Pattern For Your Favourite Top/Dress. Ray Stitch, London. Trace off your fave dress and make a pattern so you can recreate it again and again. www.raystitch.co.uk

23 JANUARY 2020

Quilt Technique: English Paper Piecing. Backstitch, Cambridge. Get scrap-busting with this English Paper Piecing workshop. www.backstitch.co.uk

25 JANUARY 2020

Learn Free Machine Embroidery. The Makery, Bath. Start the new year with a new skill and try free machine embroidery. www.themakery.co.uk

30 JANUARY – 1 FEBRUARY 2020

The Creative Craft Show. EventCity, Manchester. This multi-craft event has new products, supplies and expert demos covering dressmaking and more. www.stitchandhobby.co.uk

INSPIRING BOOKS



MAKING LEATHER BAGS, WALLETS, AND CASES

Yasue Tsuchihira (£15.95, Stackpole Books)

Learn a new skill and make a classic leather bag to pair with your handmade dresses with this book of more than 20 contemporary leather pieces to craft. From statement handbags to chic wallets, glasses cases, portfolios and more, this book includes projects for all skill levels, and all are classics you'll keep and wear for years to come. www.searchpress.com



JELLY FILLED

Vanessa Goertzen (£20.99, C&T Publishing)

Best-selling author of *Charm School* Vanessa Goertzen's new book has 18 fabric 'recipes' to help you cook up everything from basic blocks to more advanced pieces using pre-cut strips. Stock up on convenient rolls of pre-cut fabric, or create your own strips from fabrics you already have, and piece triangles, log cabins, hexagons, curves and more. Dive into your stash and get started! www.ctpub.com



ZAKKA FROM THE HEART

Minki Kim (£20.99, C&T Publishing)

In her signature whimsical style, Minki Kim presents a book of charming crafts to add a little handmade warmth to your home (or to make as a thoughtful gift for someone else's). You'll learn a variety of different techniques, from quilting and embroidery to wool appliqué, with projects including pillows, coasters, clutches and more. www.ctpub.com



SEW CUTE QUILTS & GIFT

Atsuko Matsuyama (£14.99, Search Press)

Step into designer Atsuko Matsuyama's colourful, quirky world and create over 30 projects using patchwork, appliqué, embroidery, beading and other crafts. The book's scrap-friendly makes include the Dancing Flowers Purse, Yoyo Bucket Bag, Blooming Flowers Quilt, Strawberry Blossom Wreath and Pastel Hexagon Purse. Make them in a palette of pinks, blues and reds to match Atsuko's fun retro aesthetic. www.searchpress.com

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We're big fans of Clover (www.clover-mfg.com) here at Simply Sewing HQ! Their nifty range of crafting accessories have helped many a sewing or stitching project come together more smoothly and speedily. We've teamed-up with them to put together an exclusive prize bundle that's packed to bursting with some of our favourite Clover sewing essentials. One lucky reader will win a bundle worth around £120, which includes a Clover Bias Ruler, Easy Loop Turner, Clip n Glide Bodkin, Point To Point Turner, Desk Needle Threader, Soft Touch Thread Pick, Seam Ripper, Curved Tailor's Awl, 12mm and 6mm Bias Makers and Fork Pins. With all these handy tools in your workbox, your next project is guaranteed to be a breeze! You can also buy Clover tools at your local haberdashery by emailing Clover at clover@stockistenquiries.co.uk to find out your nearest stockist. For your chance to win this amazing sewing accessories bundle, simply enter this competition online at www.simplysewingmag.com today!

WIN: SEAMS HAND CREAMS

Win a bundle of SEAMS hand cream for couturiers worth over £50

Keeping your fingers soft and smooth while busy making over the winter months isn't always easy. Luckily those clever bods over at SEAMS Beauty have come to the rescue with a fab cream for sewists! We've teamed-up with SEAMS (www.seamsbeauty.co.uk) to put together a prize of four 75ml tubes of hand cream for one lucky reader to win – worth over £50. SEAMS Couturiers Hand Cream was created with the hardworking hands of seamstresses in mind – not only does the formula lock in moisture, but it absorbs instantly so you won't leave any oily spots on your fabrics. The cream includes natural ingredients such as Beta Glucan, Macademia, Rosehip Oils and Shea Butter and you can rest assured that SEAMS Beauty does not test their SEAMS Hand Cream on animals. For a chance of winning this prize, enter online at www.simplysewingmag.com



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

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NEW PATTERN!

Must-sew STAPLE HOODIE IN SIZES 6-20

+BEGINNER BOXY TOP PATTERN

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- ✓ Easy bag-making

COLOUR BLOCK

Sew a bespoke wardrobe with figure-flattering shapes

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IT'S GREAT OUTDOORS

Treat a busy gardener to a set of pretty accessories in soft-tone spring prints for stylish country living.

Designer: **JESSICA ENTWISTLE** Styling: **LISA JONES** Photography: **JESSE WILD AND PHILLIP SOWELS**



TABLECLOTH

Soften the look of outdoor furniture with a simple-to-make cloth that has a gentle flouncy drape enhanced by a yellow binding trim. Swallows fabric will make you feel as free as a bird as you sip your tea after a morning in the garden.

CUSHION COVERS

Dress garden chairs with soft cushions made from spring fabrics in pleasing-to-the-eye yellows, blues and greys. Tie openings make it easy to attach the cushions to chairs and simple to detach when they need a refresh.







FLOWERS BAG

Once you've used this flowers bag you'll wonder how you ever carried freshly cut blooms without one. With a drawstring opening for the stems and a long strap to keep flower heads in shape – it's a top tote for florals!

SECATEURS KEEP

Hide away those garden snips in a fancy secateurs pouch with a press stud fold-over opening and plenty of wadding to keep them safe. You could even upsize the design to fit in more than one gardening tool.



GARDENING APRON

An apron with pocket panels and a handy eyelet that acts as a twine dispenser should be on every gardener's wish list and we're loving this cute mini pinny – it's both pretty and functional, adding style to the great outdoors.

PEG BAG

A garden must-have to keep those pegs in order, this peg bag is in the shape of a tiny wrap dress – and it's too cute! Use contrasting fabrics like the bright and breezy pastoral prints in sky blue and mimic the crossover style.





PEG BAG

YOU WILL NEED

- Fabric A: 50cm (2yd), for the main fabric
- Fabric B: 25x30cm (10x12in), for the contrast fabric
- Fabric C: 35x35cm (14x14in), for the binding
- Wooden coat hanger
- Paper for the templates
- Erasable fabric marker
- Matching thread
- Basic sewing kit

FABRIC USED

- The fabrics used are from the Grove range by Makower. Scenic Sky Blue. Ref: 2159-B4; Meadows Blue. Ref: 2161-B; Storm Blue. Ref: 2165-B. For stockists visit www.makoweruk.com

NOTES

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

CUTTING OUT

Step one Download the templates from www.simplysewingmag.com/downloads. Then print and cut out.

Step two From fabric A cut:

Back piece: one using the template.

Front piece: one using the template.

Step three From fabric B cut:

Upper contrast panel: one using the template.

Step four From fabric C cut:

Bias binding strips: two 4cm (1 5/8in) strips cut on the bias.

PREPARING THE MAIN BODY

Step one Overlock or zigzag stitch along the short edges of the peg bag 'sleeves', and also along the curved bottom edge of the upper contrast panel. These edges will be visible on the inside of the peg bag so it is important that they are finished so that they do not fray when the bag is in use. ⁰¹

Step two Place the front piece right sides (RS) together with the back piece along the top curved shoulder. Pin in place.

Step three Repeat this process with the upper contrast panel. Pin this piece to the opposite shoulder. ⁰²

Step four Sew the pieces together along the shoulders, then overlock or use a zigzag stitch along the shoulder edges to finish them neatly.

Press both shoulder seams towards the peg bag back. ⁰³

ADDING THE BINDING

Step one Take the binding strips and join them together by placing two ends at 90-degree angles to each other with right sides (RS) facing and raw edges aligned. Pin in place.

Step two Sew along the diagonal from the top left corner to the bottom right corner.

Step three Trim off the excess fabric, press the seam open and cut off the pointed ends.

Step four Fold the entire strip in half wrong sides (WS) together and press, then unfold and fold each long edge into the centre WS facing and press again. Fold over one of the long edges to the WS by 1cm (3/8in) and press for a final time to create the binding.

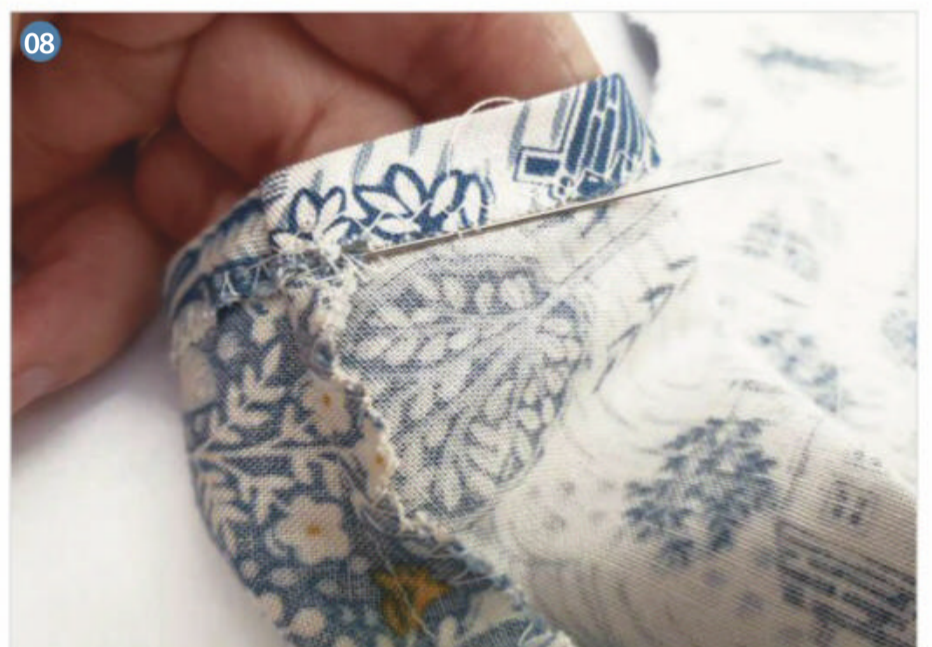
Step five Pin the binding to the RS of the main body 'neck', aligning the raw edges. ⁰⁴

Step six Sew the binding to the main body neck with a scant 1cm (3/8in) seam allowance. Fold binding over to the back and pin in place. ⁰⁵

Step seven Topstitch along the binding to secure.

SEWING THE BAG TOGETHER

Step one Place the Fabric A front piece so that the bound edge laps over the Fabric B contrast piece. Make sure all fabric edges line up neatly and that



the shoulder seams are at the top where they should be when the bag is finished, then pin the folded over fabric A front piece to the fabric B contrast piece. ⁰⁶

Step two Sew together on top of the already sewn binding topstitching to secure the two front pieces together. Press.

Step three Turn WS out and pin all the way around the arm holes and side and bottom edges. ⁰⁷

Step four Sew together all the way around. Zigzag stitch all the way around also to stop the fabric fraying when in use as a bag.

FINISHING THE BAG

Step one Press each sleeve edge to the WS by 1cm (3/8in) then either topstitch or slipstitch in place to secure. ⁰⁸

Step two Turn the peg bag RS out, press, and hang the bag on the coat hanger.

TIP

Make your peg bag in laminate fabric so that it can be wiped clean!



APRON

YOU WILL NEED

- Fabric A: 70cmxWOF (28inxWOF), for the main fabric and ties
- Fabric B: 55x45cm (22x18in), for the pocket
- Eyelet: 14mm
- Egg cup for drawing curves
- Erasable fabric marker
- Matching sewing thread
- Basic sewing kit

FABRIC USED

- The fabrics used are from the Grove range by Makower. Swallows Cream. Ref: 2164-Q; Storm Blue. Ref: 2165-B. For stockists visit www.makoweruk.com

NOTES

- Use a 1cm (3/8in) seam allowance.
- The eyelet is for you to pull twine/string through. If you don't need this feature you can skip this step.
- WOF = width of fabric.

CUTTING OUT

Step one From fabric A cut:

Apron outer and lining: two 37x54cm (15x22in)

Apron straps: two 10cmxWOF (4inxWOF)

Waistband: 10x56cm (4x23in)

Step two From fabric B cut:

Pocket: 54x42cm (21¼x16½in)

PREPARING THE POCKET

Step one Fold the fabric B pocket piece in half wrong sides (WS) together along its 54cm (22in) length. Press, then topstitch along the fold.

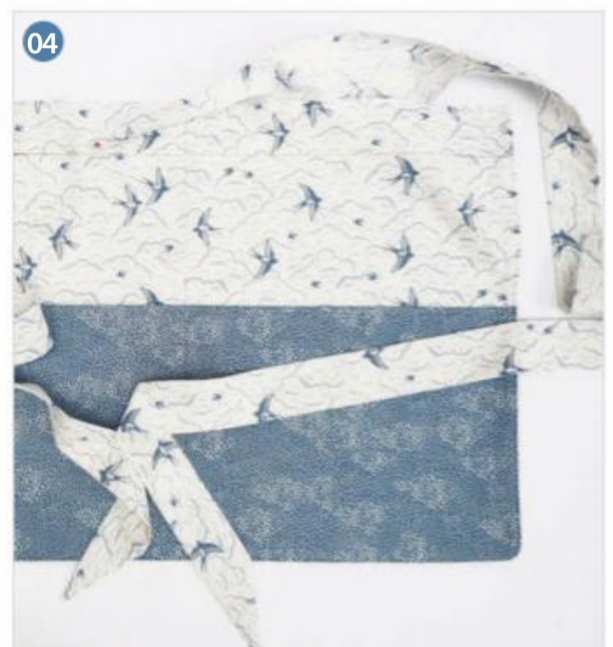
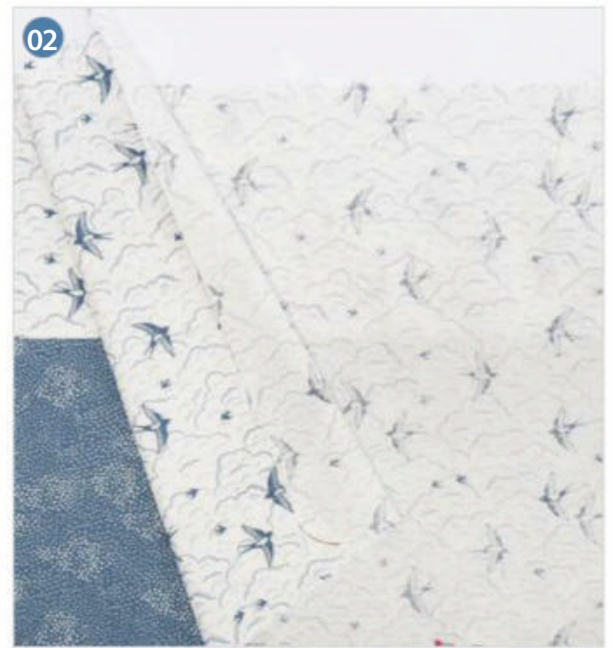
Step two Work out where you would like the eyelet to go. If you are right handed it needs to be on the right side of the pocket and on the left if you're left handed. Our eyelet is 4cm (1½in) up from the bottom edge and 7cm (2¾in) in from the right-hand side. Add the eyelet according to manufacturer's instructions. **01**

ASSEMBLING THE APRON

Step one Lay the fabric A outer apron piece right side (RS) up and place the pocket piece on top RS up, aligning the bottom and side edges. Staystitch to hold. Sew vertical pocket lines as you wish – we have sewn just one central line to create two pockets. Backstitch at the top of the stitching a few times to secure the pocket.

Step two Take the fabric A lining piece and place it RS together on top of the pocket and outer piece, aligning all sides. Use an egg cup to draw a curved edge for both bottom apron corners on the WS of this fabric piece. Pin the layers together. **02**

Step three Sew together all the way around the two sides and bottom of the apron, sewing



around the marked bottom corners. Clip curves and turn RS out through the open top. Press, then topstitch all the way around the sides and bottom.

Step four Staystitch along the top edge of the apron with the seam allowance to hold the front and back of the apron together.

Step five Mark the centre point along the top edge of the apron on the RS and WS so that it's easier to line up the waistband.

Step six Using tailor's chalk or an erasable fabric marker, draw a horizontal line 4cm (1½in) down from the top edge of the apron for both the front and back – this is where the waistband bottom edge will line up.

ADDING THE WAISTBAND AND TIES

Step one Sew the two strap strips either side of the waistband section, fold the sewn strip in half RS together lengthways. Press.

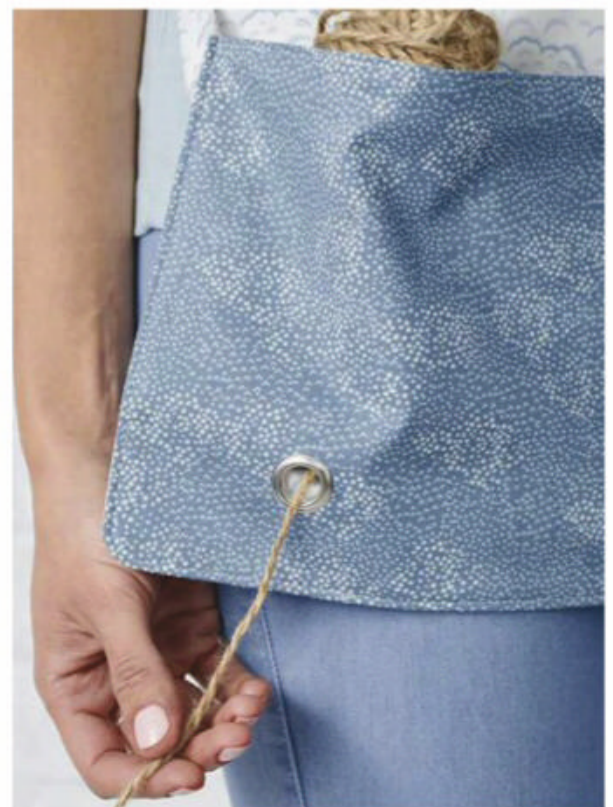
Step two Sew the folded strip together, starting at one of the folded short ends, sewing the apron tie ends into a point. Leave the waistband central section unsewn. **03**

Step three Trim excess fabric, clip corners and turn RS out. Press.

Step four Turn the centre waistband section raw edges into the WS by 1cm (3/8in) and press. Mark the centre point of the waistband front and back to make it easier to join it to the apron.

Step five Slot the apron into the waistband making sure the marked central points line up, the waistband bottom lines up with the 4cm (1½in) horizontal lines, and that the edge of the apron is laying against the inside of the waistband's top fold. Pin in place. **04**

Step six Topstitch all the way around the waistband to join the pieces together.





TABLECLOTH

YOU WILL NEED

- Fabric A: 1m (1 $\frac{1}{8}$ yd), for the tablecloth
- Fabric B: 20cmxWOF (8inxWOF), for the binding
- Paper for template
- Twine and pencil
- Erasable fabric pen
- Matching sewing thread
- Basic sewing kit

FABRICS USED

- The fabrics used are from the 'Grove' range by Makower. Storm Yellow. Ref: 2165-Y; Swallows Cream. Ref: 2164-Q. For stockists visit www.makoweruk.com.

NOTES

- Use a scant 1cm ($\frac{3}{8}$ in) seam allowance to sew the binding to the tablecloth front.
- As the curve here is quite shallow there is no need to create binding cut on the bias.
- WOF = width of fabric.

CUTTING OUT

Step one To make the template, draw a quarter circle with a 50cm (20in) diameter on the paper using a pencil tied to a piece of twine. Cut out the paper quarter circle.

Step two From fabric A cut:

Tablecloth: Fold the fabric in half, then in half again. Press. Lay the paper template on top aligning the template straight edges with the folded fabric straight edges underneath. Draw along the curved line using an erasable fabric marker then cut along the line to create the 1m (1 $\frac{1}{8}$ yd) circle. **01**

Step three From fabric B cut:

Binding: four 4cmxWOF (1 $\frac{1}{2}$ inxWOF) strips.

ADDING THE BINDING

Step one Take the four binding strips and join them together by placing two strips at 90-degree angles to each other with right sides (RS) facing and raw edges aligned.

Step two Sew along the diagonal from the top left corner to the bottom right corner.

Step three Trim off the excess fabric, press the seam open and cut off the pointed ends. Repeat with the other strips to create one long length of binding. **02**

Step four Place one end of the strip RS facing the cloth front, aligning raw edges. Start sewing the

strip onto the tablecloth starting 15cm (6in) along from the binding short edge.

Step five Sew all the way around until you reach approximately 15cm (6in) away from the start of the binding.

Step six You will have some binding excess. Cut off a strip from the excess. Lay the original binding flat with the excess binding on top of it, place the cut strip so that the right-hand side of the strip is lined up with the original binding end. Mark the left-hand side of the cut strip where it joins the excess binding and cut off the binding excess. **03**

Step seven Open out the two binding strip ends and place them RS together at a 90-degree angle as you did when joining the binding strips together. Pin in place.

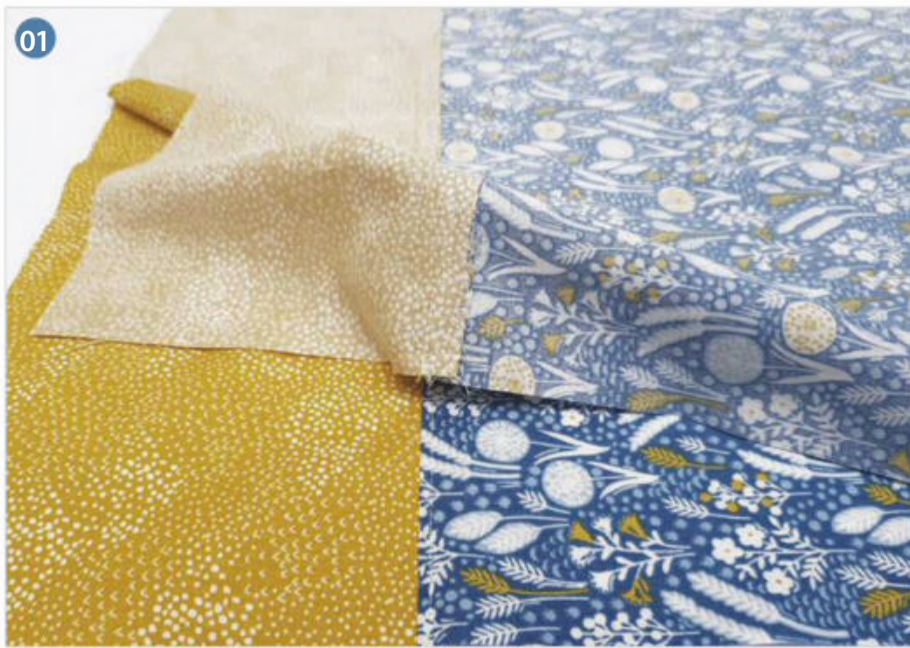
Step eight Sew the binding strips together from corner to corner. Mark the diagonal sewing line if you wish to make stitching easier.

Step nine Pull the binding flat to check the joined binding is sitting correctly, then cut off the excess outside of the seam. Firmly finger press the sewn seam open.

Step ten Finish sewing the binding to the tablecloth front.

Step eleven Press the binding strip over to the back. Tuck the raw edge under by 1cm ($\frac{3}{8}$ in) and pin in place.

Step twelve Topstitch the binding in place. **04**



FLOWER TOTE

YOU WILL NEED

- Fabric A: 50cmxWOF (20inxWOF), for the main body and bottom drawstring
- Fabric B: 30cmxWOF (12inxWOF), for the contrast fabric and strap
- Erasable fabric marker
- Matching thread
- Basic sewing kit

FABRICS USED

- Fabrics are from the Grove range by Makower. Meadows Blue. Ref: 2161-B; Storm Yellow. Ref: 2165-Y. For stockists visit www.makoweruk.com

NOTES

- Use a 1cm (3/8in) seam allowance.
- WOF = width of fabric.

CUTTING OUT

- Step one** From fabric A cut:
Drawstring: 4cmxWOF (1 5/8xWOF)
Main body: 42x94cm (16 1/2x37in)
Step two From fabric B cut:
Strap: 12cmxWOF (4 3/4inxWOF)
Contast top panel: 15x94cm (6x25 1/4in)

MAKING THE SECTIONS

- Step one** Pin the bottom edge of the contrast top panel piece right side (RS) together along the top 94cm (37in) edge of the main body piece. Sew together, then stitch a line of zigzag stitching along the raw edges next to the seam. Press the seam down so that it lies flat against the wrong side (WS) of the main body, topstitch to hold. ⁰¹
- Step two** Fold the drawstring strip in half vertically and press. Unfold and then fold each edge into the centre. Fold the two short edges to the WS. Topstitch along the short edges and long edge. ⁰²
- Step three** Take the strap fabric piece and repeat the above to create a 3cm (1 1/4in) wide strap, you don't need to tuck the short edges in as these won't be seen. Topstitch along both long sides. ⁰²

PUTTING THE TOTE TOGETHER

- Step one** Fold the main body in half WS together, lining up the short sides. Pin, then sew. Finish the seam as before. Press seam to one side. Press the

tote flat WS out, so that the seam is on one side.

- Step two** Fold over the top edge of the tote by 1cm (3/8in) to the WS, press. Fold again by 3cm (1 1/4in), press. Mark the centre point of the tote on both front and back, then mark 1.5cm (5/8in) either side of those marks for the strap positioning.
- Step three** Tuck one short edge of the strap under the fold lining up between the marks, pin in place. Repeat for the other side, making sure the strap isn't twisted. Pin all around the top of the tote. ⁰³
- Step four** Topstitch all around, both along the top edge and where the bottom fold is. Press.

ADDING THE DRAWSTRING

- Step one** Fold over the bottom of the tote to the WS by 1cm (3/8in), press. Fold again by 2cm (3/4in) and press. Topstitch along the fold and backstitch a few times over the side seam.
- Step two** Sew another 2cm (3/4in) wide line of stitching over the side seam, backstitching a few times a couple of millimetres above the folded bottom of the tote where the seam ends. Unpick the stitches between the two rows of secure stitches to create an opening to the drawstring channel. Carefully push the unpicker inside to wiggle through the zigzag stitching.
- Step three** Thread the drawstring through the channel using a safety pin. ⁰⁴
- Step four** Tie a knot in each end of the drawstring.



CUSHIONS

YOU WILL NEED

For each cushion:

- Fabric A: 50cmxWOF (20inxWOF)
- Cushion pad: 35.5x35.5cm (14x14in)
- Erasable fabric marker
- Matching sewing thread
- Basic sewing kit

FABRIC USED

- Fabrics are from the 'Grove' range by Makower. Double Border. Ref: 2166-1. For stockists visit www.makoweruk.com

NOTE

- Use a 1cm (3/8in) seam allowance.
- We used a fabric panel for this cushion, the panel is 112cm (44in) wide, including the selvedge. The cushion main pieces are cut from either end of the panel with the ties and envelope sections cut from the section left between the selvedge.
- RS = right side.
- WS = wrong side.

CUTTING OUT

Step one From fabric A cut:

Cushion front and back: cut two 37x37cm (14 5/8x14 5/8in) from the main side panel sections.

Front envelope: 14x37cm (5 1/2x14 5/8in)

Back binding: 4x37cm (1 5/8x14 5/8in)

Ties: four 4x45cm (1 5/8x17 3/4in)

PREPARING THE SECTIONS

Step one Fold the lower 37cm (14 5/8in) edge of the front envelope to the WS by 1cm (3/8in), then again by 1cm (3/8in), press. Topstitch in place.

Step two Take the back binding strip, fold over the bottom 37cm (14 5/8in) edge by 5mm (1/4in), then again by 1cm (3/8in), press then topstitch.

Step three Fold a tie strip in half lengthways right sides (RS) together, using a 5mm (1/4in) seam allowance sew along one short edge, then along the long sides. Clip corners and turn RS out. Press. Repeat to make four ties. ⁰¹

MAKING THE FRONT AND BACK

Step one Take the cushion front and mark 11cm (4 3/8in) in from the left and right-hand sides along the top edge on the RS. Take a tie and line it up so that the tie is on the inside of the marked line with the tie seam lining up with the mark (so the seam is facing the edge of the cushion). Repeat for a second tie and second marked line.

Step two Place the larger envelope piece on top RS facing the cushion front, lining up the raw top edges. Pin in place (pinning through the ties to hold). ⁰²

Step three Sew together then press seam open.

Step four Repeat steps for the other two ties, cushion back, and the front envelope piece but this time fold the envelope piece over to the WS and press, so that the just sewn seam is on the top with the ties coming out and the small 2.5cm (1in) envelope is resting against the back of the cushion back fabric.

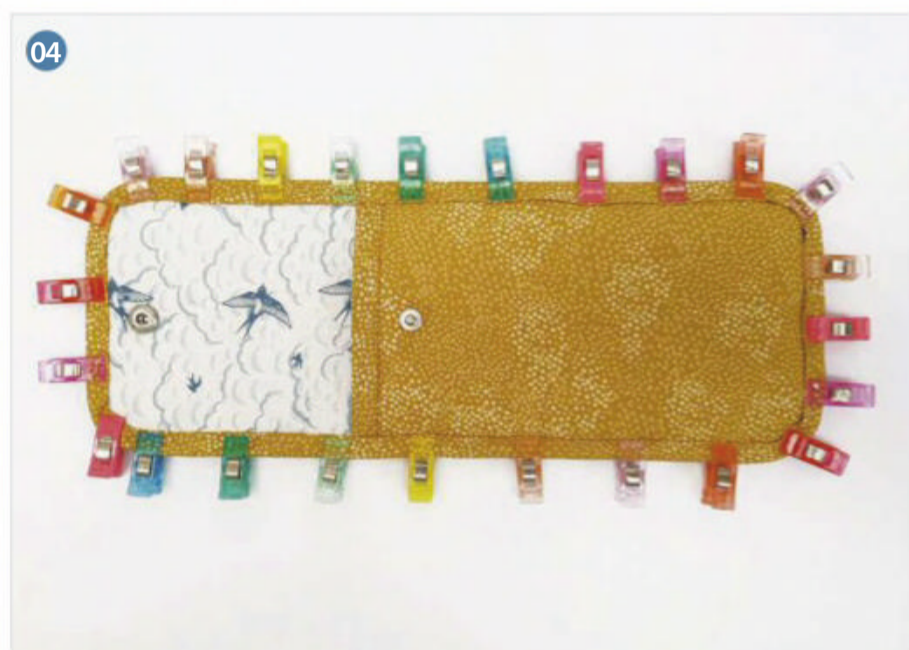
PUTTING THE CUSHION TOGETHER

Step one Place the cushion front RS up in front of you, place the cushion back RS down on top aligning all edges, ties, and top seams. Mark 11cm (4 3/8in) down from the top edge of the cushion back on both the right and left-hand sides.

Step two Fold the cushion front envelope over the cushion back and line up the envelope with the 11cm (4 3/8in) lines. Pin in place. ⁰³

Step three Pin the cushion front and back together then sew around the three unsewn sides. Press, then turn RS out through the envelope. Press the cushion front and back top seams.

Step four Pin around the top edge of the cushion, then topstitch all the way around with a 1cm (3/8in) seam allowance to finish. ⁰⁴



SECATEURS KEEP

YOU WILL NEED

- Fabric A: Fat quarter, for the main body and binding
- Fabric B: 35x25cm (89x10in), for the lining
- Style Vil foam: 35x25cm (89x10in)
- Snap fastener: 14cm (5½in)
- Egg cup
- Erasable fabric marker
- Matching sewing thread
- Basic sewing kit

FABRIC USED

- Fabrics are from the Grove range by Makower. Swallows Cream. Ref: 2164-Q; Storm Yellow. Ref: 2165-Y. For stockists visit www.makoweruk.com

NOTES

- Use a 1cm (¾in) seam allowance.
- Use fabric clips and a walking foot if you have one.
- Fat quarter = 45x56cm (18x22in).
- RS = right side.
- WS = wrong side.

CUTTING OUT

Step one From fabric A cut:

Back panel: one 32x12cm (12½x4¾in)

Front panel: one 20x12cm (7⅞x4¾in)

Binding strips: four 4.5cm (1⅞in) strips on the diagonal from the rest of the fat quarter.

Step two From fabric B cut:

Back panel lining: one 32x12cm (12½x4¾in)

Front panel lining: one 20x12cm (7⅞x4¾in)

Step three From the Style Vil foam cut:

Back panel interfacing: 32x12cm (12½x4¾in)

Front panel interfacing: 20x12cm (7⅞x4¾in)

PREPARING THE FABRIC SECTIONS

Step one Use the egg cup to curve each corner of the three back panel pieces, cut away the curves.

Step two Repeat for the three front panel pieces, this time curving the bottom two corners only.

Step three Create a sandwich with the three back panel pieces, with the foam in the middle and the fabrics on the outside RS facing out. Clip, then staystitch with a 5mm (¼in) seam allowance. **01**

Step four Repeat for the front panel pieces.

SNAP FASTENER AND FIRST BIAS STRIP

Step one Take a binding strip and trim it to 12cm (4¾in) long. Fold in half WS together along the length, press, open out then fold the two long sides to the central crease and press. Finally fold in

half to create a strip just over 1cm (¾in) wide.

Step two Take the front panel piece and sandwich the short straight edge between the folded bias strip. Clip to hold, then topstitch.

Step three For both the front and back panels, mark the central point 2.5cm (1in) down from the top short edges. Add the snap fastener according to the manufacturer's instructions. The outside snap fastener section goes on the larger piece. **02**

ASSEMBLING THE KEEP

Step one Place the smaller piece on top of the larger piece so that the bottom edges line up, all sides matching and with the lining fabrics facing. Clip together then staystitch to hold. **03**

Step two Take the binding strips and sew them together with diagonal seams. Trim the excess fabric, press the seam open and trim the pointed ends. Fold the binding strip in half WS together.

Step three Fold over one short edge of the binding to the WS by 1cm (¾in) and press. Sandwich the secateurs keep between the binding, starting off at the bottom short edge of the keep. Clip the binding to the keep all around, when you reach the start of the binding, trim off excess leaving 2cm (¾in), tuck the last of the binding under the folded start of the binding. **04**

Step four Tack the binding to the keep, then topstitch all around.

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THE CARMEN HOODIE

Wrap up warm with **The Carmen Hoodie**.
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PSST.

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



THE CARMEN HOODIE

Hoodies are all about comfort – cosy fabrics and a stretch fit make them a real weekend essential! This colour-block pattern (designed by Claire-Louise Hardie of www.thethriftystitcher.co.uk) is the ultimate dress-down but stay smart top. Turn to page 37 for tips on sewing with jersey.

YOU WILL NEED

- Upper section fabric (grey): 75x115cm (30x45in)
- Mid section fabric (pink): 75x115cm (30x45in)
- Lower section fabric (navy): 1.35mx115cm (1½ydx45in)
- Stretch or Microtex sewing machine needle
- Edge tape
- Lightweight stretch interfacing
- Open-ended zip: 56cm (22in)
- Nylon anorak cord or flat cotton cord: 1.4m (1¾yd)
- Plastic cord stops (optional)
- Eyelets (optional)
- Matching thread
- Basic sewing kit

FABRIC SUGGESTIONS

- Mid-weight sweatshirting or sweatshirt fleece, French terry, stretch velour, light to mid-weight ponte, mid-weight jersey with at least 30% crosswise stretch.

NOTES

- Use a 1cm (¾in) seam allowance unless otherwise stated.
- The project can be sewn up either with a sewing machine or an overlocker. If using a sewing machine either use a lightning stitch or a narrow, short zigzag stitch. Try starting with a 1.5 width and 1.5 length zigzag stitch.
- As zip lengths in the UK increase by 2in at a time, it isn't possible to find the perfect zip length for each of the graded sizes. In some of the upper sizes, the zip stopper won't line up exactly with the lower hem edge. If you decide to lengthen or shorten your hoodie, it's worth considering the jump in zip sizes when you do this and purchase a zip length accordingly.

Make with three block colours for extra impact.



COLOUR MATCH

We show you how to line up the two front sections along your zipper perfectly.

SKILLS STRETCH

Learn how to make a lined hood with drawstrings.

DEEP POCKETS

A deep pocket is a must for a hoodie – we've added ours into the bottom block colour.

PATTERN HACK

Want your Carmen hoodie in a single colour? Read on...

EDIT THE PATTERN

Editing the pattern is as simple as overlapping the pattern pieces. The plain hoodie still has a lower panel but the upper and mid sections are cut as one piece and will be referred to as the new upper section here.

Step one Take the upper front hoodie pattern piece (A) and using a ruler and a pencil mark the 1cm (3/8in) seam allowance along the lower edge. Then take the mid front pattern piece (B) and mark the 1cm (3/8in) seam allowance on the upper edge.

Step two Overlap the upper and mid sections, aligning the seam allowance lines. Tape in place.

Step three Repeat with the upper back (E) and mid back (F) sections to create one pattern piece.

CUTTING OUT

Step one From the jersey fabric cut:

New upper hoodie front: Cut one pair

New upper hoodie back: Cut one on fold

For all other pieces, the cutting instructions remain the same as for the colour-blocked hoodie, simply cut them all in the one fabric. See instructions inside the pattern envelope for a full cutting list.

MAKING THE PLAIN HOODIE

Read the instructions inside the pattern envelope through before beginning. Follow the instructions working with the new upper pieces, instead of the original pieces. Skip MAKING THE UPPER SECTIONS, and in all other sections when the instructions reference the upper and mid sections simply substitute this for the new upper section.



Stay super-fresh with sorbet shades such as this Mint Green Jersey, www.guthrie-ghani.co.uk



Floral Bouquets French Terry, www.girlcharlee.co.uk



Red Blue Rose Garden, www.girlcharlee.co.uk



Maroon Blue Roses, www.girlcharlee.co.uk

FABRIC INSPIRATION

JERSEY GIRL

Anything goes when it comes to jersey fabrics! You can't go wrong with florals, block colours & stripes in mellow tones



Marvic Ivory Cable Knit, www.sewingquarter.com



Rose Pink Breton Stripe, www.girlcharlee.co.uk



Coral Fleece Grey Melange, www.stoffstil.co.uk



Keep snug as bug with this John Louden Pink Coloured Sheep Fleece, www.sewingquarter.com

PINUP

Go big on style with playful me-mades for the little ones.



Oh baby! There's nothing quite so enjoyable as creating custom outfits for tiny tots. Get set to send the cute factor to the max as Poppy & Jazz have just expanded their size range from newborn up to six years, with some adorable new designs, now available as paper patterns as well as PDFs. Designed to be as comfy and practical as they are cute, take your pick from their versatile staples, and ring the changes by mixing and matching knits, denim and colour-pop prints. Check out the full range at www.sewoverit.co.uk



JERSEY TROUBLESHOOTING

Stretch fabrics can seem tricky to tackle without expert know-how. Read our troubleshooting guide to help beat your jersey blues...



Simply Sewing's Technical Editor Roisin loves experimenting with stretch fabrics and finding hacks to make sewing with these tricky fabrics simpler.

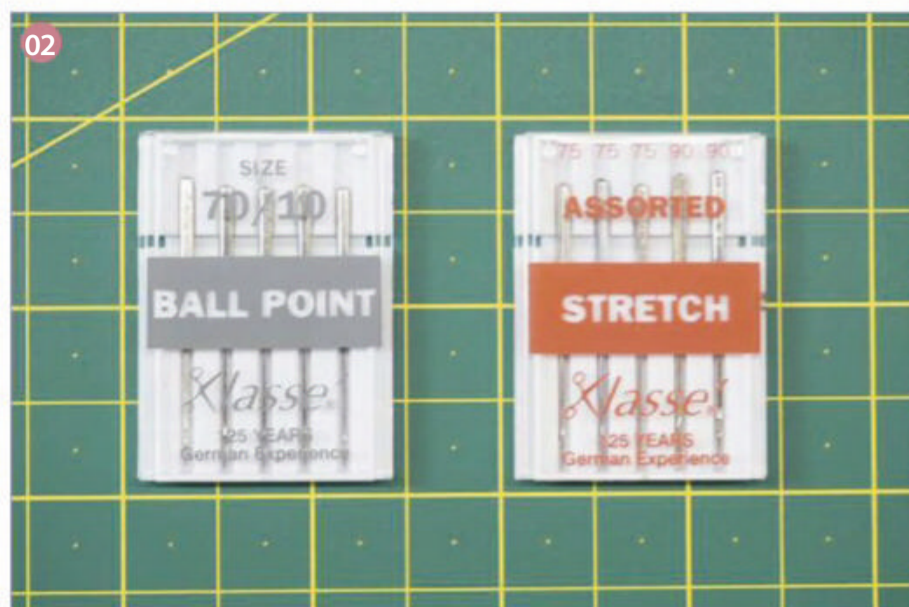
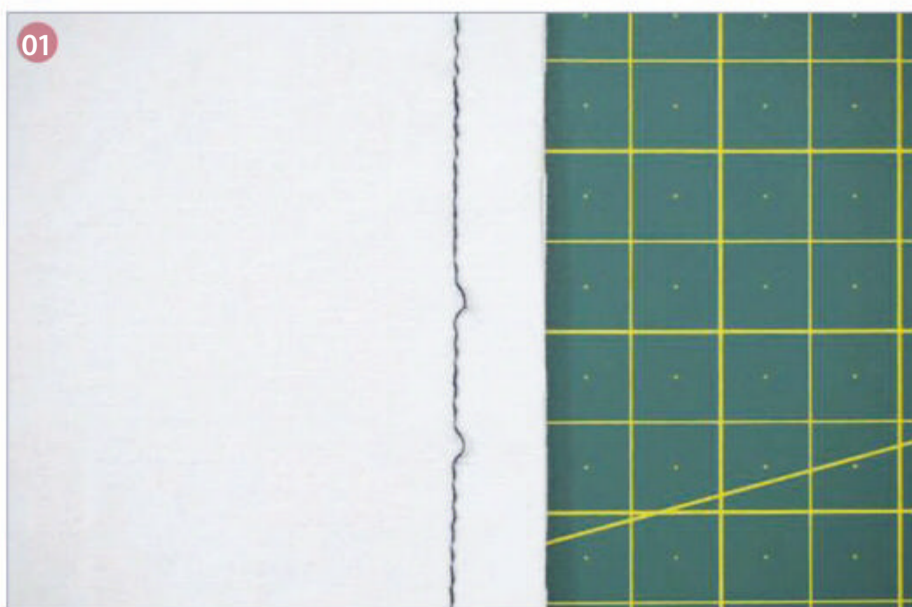
This issue's cover project is the Carmen Hoodie, a fab project to test your jersey skills and make a winter staple in your own unique style. If you have sewn with jersey fabrics before you will know that they can be tricky to master. Skipped stitches, wavy seams and laddering are common occurrences when the wrong tools or techniques are used. Our expert guide will show you the correct presser feet, needles and stitch settings to use to get a flawless finish. We've also shared some simple, inexpensive tips below.

TOP TIPS

There are many easy (and free!) hacks to make sewing with jersey easier. Keep these tips handy when making your hoodie for stress-free sewing.

- 1 Cut along the exact grain on a flat surface and make sure your fabric isn't hanging off of a table when cutting.
- 2 Straight stitches will rip out easily when the fabric is stretched. Instead, use a narrow width and length zigzag stitch or lightning stitch.
- 3 Sew with your seam sandwiched between two pieces of tissue paper to prevent the jersey from stretching and then tear it away afterwards.
- 4 Tacking first will ensure one layer of fabric doesn't stretch as you sew.
- 5 Interfacing will help to prevent stretching as you sew, press 5mm (1/4in) strips of bias-cut interfacing along the edges to prevent stretching.
- 6 Some other essential tips that are relatively inexpensive or may already be a part of your sewing kit include using ballpoint or stretch machine needles, specialist presser feet and using an overlocker to finish the edges.





COMMON PROBLEMS

Sometimes your fabric and machine aren't cooperating and you won't realise that there's actually a simple solution – with the right tools sewing with jersey can be a breeze. Here are some common issues and their easy fixes...

SKIPPED STITCHES

Skipped stitches can be caused by using the incorrect needle or by using a blunt or bent needle, they can also be a symptom of incorrect stitch tension. Refer to your manual for ideal stitch settings and then gently adjust the tension dial depending on the adjustment advised. ⁰¹

Prevent skipped stitches by using the correct the correct needle for your fabric. Stretch or ballpoint needles are great for sewing jersey. The ballpoint tip slides through the fabric weave rather piercing the fibres, reducing the risk of snagging and stitches not interlocking with each other, which causes the looped effect shown in the image. ⁰²

Always use thread that cooperates with the fabric. It's always worth spending just a little more to get quality threads – Gutterman, Coats, Aurifil and Madeira are a few of the many reliable thread brands. All-purpose thread works well with most fabrics and is a great place to start.

HOLES IN FABRIC

If holes are appearing in your fabric this may also be due to your needle choice. Even if you are using the correct needle type, make sure the needle is straight and clean – it is recommended to use a new needle for each sewing project for best results.

Ballpoint needles and pins are a must when working with jersey fabrics. Using blunt, rusty or jagged pins could snag your fabric. As jersey fabrics are knitted, they will ladder if snagged or snipped in the same way a pair of tights would, not a good look for your sewing project! Be extra careful with unpickers and thread snips as a hole in jersey can be difficult to rectify. As you can see in the image a small hole can lead to a ladder forming across your fabric which is unfortunately not fixable once formed. ⁰³

STRETCHING

If your seams look wavy like the image then the problem is that the fabric is stretching as you sew, this could be due to you pulling the fabric through the machine, using the incorrect presser foot or presser foot tension. ⁰⁴

PRESSER FEET

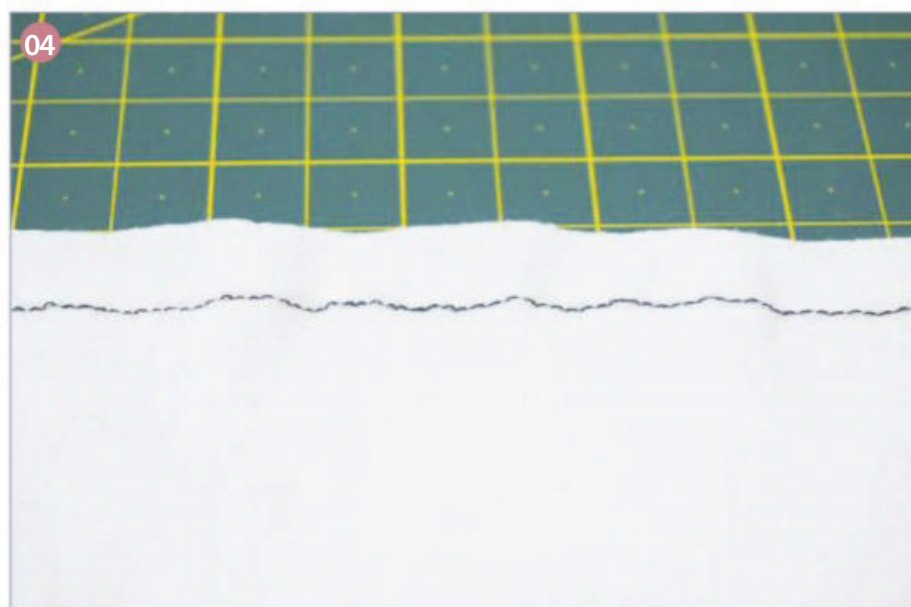
A walking foot can be used to prevent fabrics from stretching – the foot works by evenly feeding the layers of fabric through the

machine. While the feed dogs control the movement of the bottom layer of fabric, the walking foot has its own jagged feed dog-like base. The base also grips the top layer of fabric, ensuring that the two layers of fabric are fed through the machine at the same rate. The walking foot can also be used to match tartans and stripes as it pulls the fabric through at an even rate, preventing layers from shifting as they are sewn. ⁰⁵

A knit foot is another specialist foot that prevents knit fabrics stretching when sewn. This foot works in a similar way to the walking foot but is smaller and simpler in design. It's designed to reduce the pressure on the fabric as the needle raises and lowers. The foot has a rubber bar attached so that as the machine applies pressure to the foot, the rubber bar grips the fabrics and feeds the top layer of fabric through the machine. ⁰⁶

SPECIALIST TAPES

Place your hand on your fabric simply to guide it through the machine and do not pull or push the fabric at any point. If your machine is stitching slowly, even when sewing at a moderate speed, try increasing the stitch length. To avoid the dreaded wavy finish, you can stabilise seams with clear elastic, a specialist seam tape, or with strips of interfacing.



VLIESELINE STRETCHFIX

Stretchfix is our favourite product when sewing with jersey. It is an iron-on paper backed web that is elasticated, so will stretch with your fabric, helping to avoid stitches ripping out during wear. The tape can be used for hemming stretch fabrics but is also great to use in areas where some stretching is essential, such as on the colour block seams of the Carmen Hoodie. Stretchfix is available on a roll or in handy tape form which can also be trimmed down. We have tested Stretchfix on many projects and have found that not only does it stretch with the fabric, it also washes well and doesn't gum up your needle, a sewist's dream! ⁰⁷

Stretchfix is by Vlieseline and available from Lady Sew and Sew, www.ladysewandsew.co.uk

BURNT FABRIC

Scorching your project with a hot iron will leave tell-tale shiny marks along the seams, a shiny print of your iron, or even worse, a charred hole! To avoid the upset and expense of scorching your fabric, always press a scrap of your fabric with a low heat and gradually work up to a medium heat if the fabric is responding well. Use a pressing cloth and *always* press your garment from the wrong side. A large scrap of neutral coloured fabric such as calico or cotton would make a great reusable pressing cloth. ⁰⁸



If your seams are puckering try a specialist seam tape such as Vlieseline Stretchfix from www.ladysewandsew.co.uk

PSST:

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





THE INDIGO TOP

Even beginners will find **The Indigo Top** a breeze. This no-fuss classic design will quickly become a wardrobe staple.

THE INDIGO TOP

A new year is just around the corner – time to freshen up your wardrobe with some new spring basics. We can't think of a simpler way to get started than to rustle up a few versions of this issue's Indigo Top pattern designed by Kirsty Hartley (www.wildthingsdresses.com). Beginners will love its boxy style, and whatever your sewing experience, half the fun is going to be deciding on the fabric to use. We've included the option to add a concealed pocket as a further finishing touch and two sleeve lengths, making this suitable for all seasons. So grab your favourite fabric and let's go!

YOU WILL NEED

For all sizes:

- Fabric:
 - 1.8m x 110cm (2yd x 43in);
 - 1.4m x 140cm (1¾yd x 55in)
- Fine cotton fabric or interfacing:
 - 50 x 50cm (20 x 20in)
- Matching thread
- Basic sewing kit

NOTES

- Use a 1cm (¾in) seam allowance unless otherwise stated. The seam allowance at the facing neck edge is 5mm (¼in), and at the cuff is 2cm (¾in).
- If you are using a heavier-weight fabric, such as linen or denim, interfacing the facings may not be necessary.
- We recommend making a toile before cutting into your chosen fabric. A toile will help you to identify fit issues and make any necessary adjustments before making your final version.

FABRIC SUGGESTIONS

Light to medium-weight cotton, cotton lawn, linen or denim.

GETTING STARTED

Unfold the pattern and find the line style for your size on the pieces using the key provided. Follow these lines to cut the pattern out – it can be helpful to mark your size with a highlighter.



TWO LOOKS

Opt for short sleeves for warmer weather or choose a three-quarter length if you prefer.

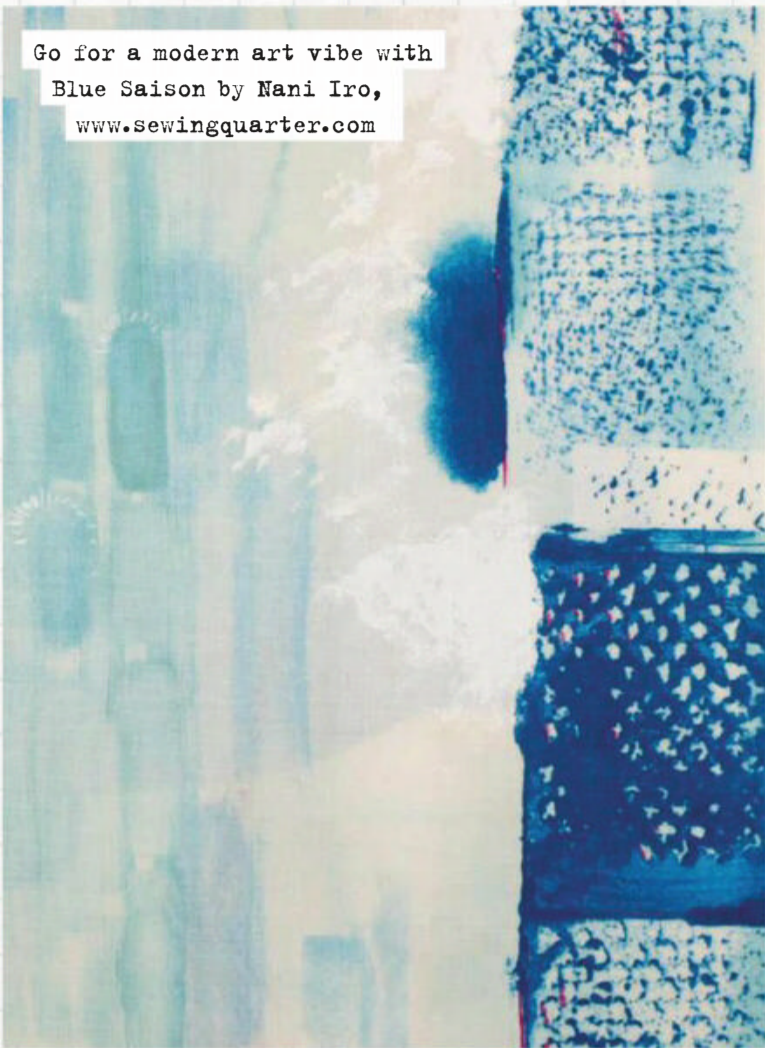
SKILLS BOOST

We've included instructions on how to add a concealed pocket.

Keep cosy or cool down with two sleeve lengths to choose from



Go for a modern art vibe with Blue Saison by Nani Iro, www.sewingquarter.com



Liberty Fizz Pop B Tana Lawn, www.guthrie-ghani.co.uk



Blue Splash Floral Fabric, www.sewingquarter.com



Buttons from Stitch In Time, www.sewingquarter.com

FABRIC INSPIRATION

LET'S GET BUSY

The simple boxy top lends itself to a host of fabrics. From bold florals to abstracts, it can carry off a busy print beautifully.



Valori Wells Blue Sunflower, www.sewingquarter.com



Woven viscose, Navy with White, www.stoffstil.co.uk



Lush Batiste - Drift Floral, www.cloud9fabrics.com



Try blowsy blooms such as Riley Blake Teal from Edie Jane, www.sewingquarter.com

WEAR IT WITH

COFFEE DATE

Mix in a casual accessories for a relaxed weekend look.

Miranda Piping Edge Knotted Headband, £19.50, www.oliverbonas.com



Tesha Tortoiseshell Resin Hoops, £18, www.oliverbonas.com

Collection Bag, £35, www.marksandspencer.com



Ayven Mixed Chain & Bead Collar Necklace, £9.50, www.olivebonas.com



Pocket Front Wide Leg Jean, £35, www.very.co.uk



Acorn Zip Ankle Boot, £75, www.fatface.com



MY SEWING WORLD



By Kirsty Hartley

Designer of The Indigo Top, Kirsty Hartley, gets creative with print and pattern for her playful kidswear.

Having spent my teenage years making the funkiest outfits for the next big night out, I soon found ways to create and adapt my own garment shapes and patterns and embellish them. I refined this with high-end couture techniques as my skills and precision developed, always keen to keep styles simple but with fun, decorative elements. I've always leaned towards easy silhouettes with exquisite finishes, as well as choosing and working with beautiful fabrics.

Growing up in the 1970s and 80s meant freedom to experiment. My now-teen daughter, my early muse for my Wild Things brand, comments whilst watching *Stranger Things* about how I could possibly know what year the styling for a particular print or design detail belonged to. Fashion moved so fast, was fun, exciting and expressive, and I've tried to recreate that energy in my kids' clothes. I had spent many years working for brands and stores, all looking to push fast fashion, made as price-sensitive overseas commodities, and lost touch with the hands-on process. I'm passionate about avoiding overconsumption, and love fashion which allows personal expression without the need to throw away. Sewing is the ultimate way to do this, enabling you to tailor a personal wardrobe without waste.

MADE FOR PLAY

Being part of a growing number of brands offering pieces designed and made in the UK, utilising UK craftsmanship, is really important to me, and the flexibility allows me to create and make new ideas in a shorter time frame (I am still impatient in that way!). Creating simple garments which can be embellished with print, embroidery or appliqué means I can add new designs whenever I'm inspired. I love to work with colour, and having a palette of plain cottons in rainbow shades means I can create appliqués and play around with contrasting tones to achieve vibrant effects. If you have made one of my previous sewing patterns which include appliqué, you will know I am a fan of heat-bondable backing adhesive, which allows you to cut shapes for appliqué without them fraying.

When it comes to children's clothes, I've always experimented with the ways simple clothing can tell a story, be it a conversation starter, or by allowing



Find my designs at www.wildthingsdresses.com and @wildthingsdresses



"I've always leaned towards easy silhouettes with exquisite finishes."



I keep a stash of plain cottons in rainbow shades to mix and match.

"I experiment with the ways simple clothing can tell a story."

I make my photos as fun as my clothes with quirky backdrops.

creative role-play, such as my animal character dresses and dungarees. I love imagery inspired by nature, animals, landscapes, the weather and flowers, and Scandi patterns and designs – in particular, the work of illustrator Bjørn Wiinblad, whose illustrative ceramic work is not only nostalgic, but tells stories.

GETTING INTO PRINT

I love to continue the idea of storytelling through photography too, working with creative husband-and-wife duo Will and Jen at Will Shaddock Photography to develop dynamic overhead shots. There is no Photoshop trickery here, as we use life-scale horizontal backdrops. I try to create seasonal shoots and plan my designs months or even a year or so ahead.

My latest passion is for print, including a range of fabrics which are engineered to fit to a specific pattern piece, making the final garment totally unique. I first create and adapt the pattern from a basic block; this involves fitting various toiles before making a final pattern, which is then graded to a range of sizes. I then select the pattern piece I want to be printed, and transfer this into Photoshop to create the artwork. Often this means creating several graded panels, depending on the design. I've used this for pinafores and dungaree bibs, as well as for my range of printed capes.

If you would like to create fabric prints for yourself, there are editing software apps, such as Procreate, which allow you to create original artwork ready to print onto fabric using printers such as Spoonflower. It'll make your sewing projects extra-special and unique.

I've recently been working on a range of my own fabric prints, including designs created for specific pattern pieces such as my pinafores, dungaree bibs and capes.

Keeping me inspired...

I love this time of year. I find endless inspiration from the natural world. I start my day with a long walk in the woods with my two lurchers, Sunny and Willow, which allows me to organise and declutter my thoughts for the day, and dream up new designs using nature as inspiration, often with my camera in hand – followed by cosying up by the fire with a nice cuppa before putting everything to work. It's also the busiest season for the business, so time outdoors is soul-soothing amidst the mayhem.

Christmas is the busiest time of year for Wild Things, so I cherish my morning walks.

Colour, photographs and nature offer me endless inspiration.

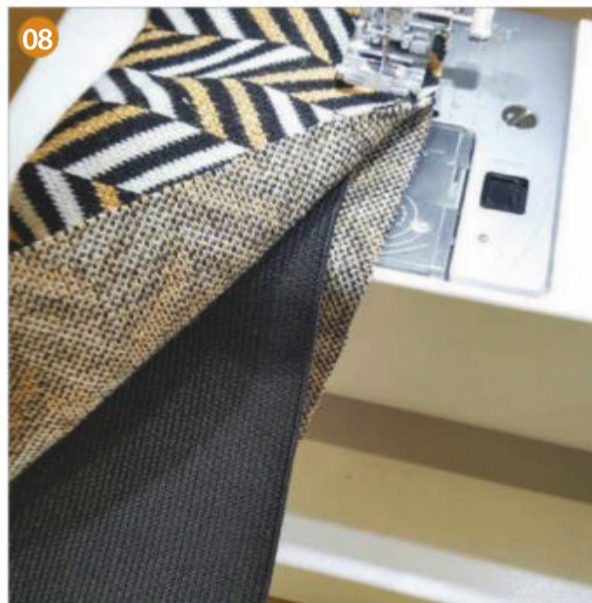
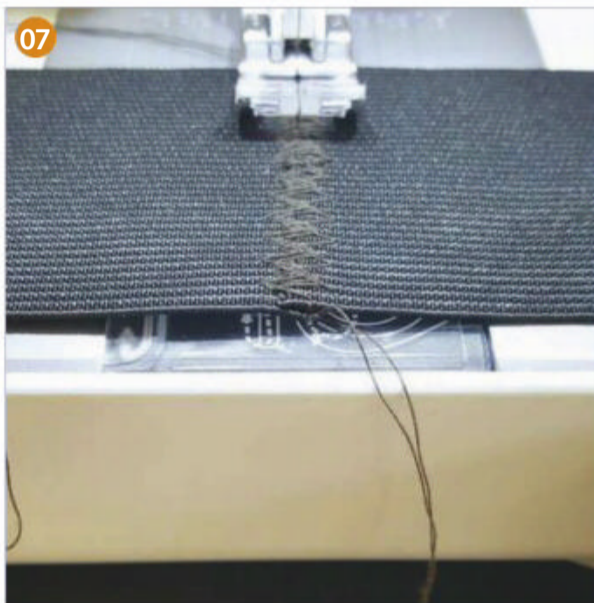
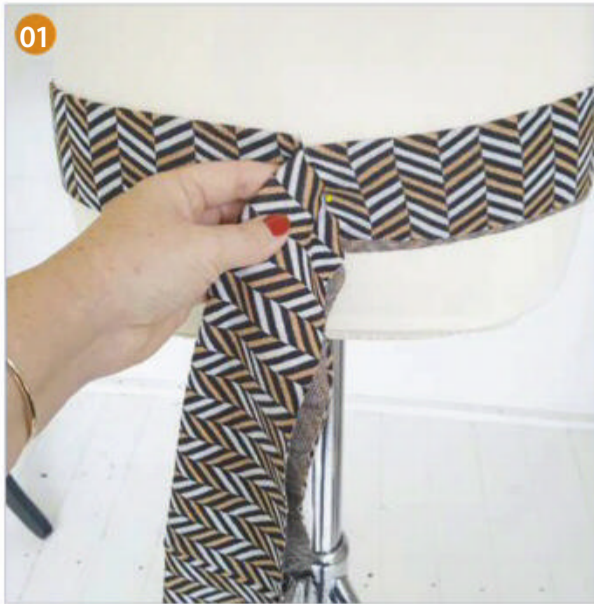
NO PATTERN
NEEDED!





THE MIDI SKIRT

A few simple measurements and a single self-drafted pattern piece is all you need to whip-up **Portia Lawrie's** classic midi skirt.



YOU WILL NEED

- Medium weight ponte stretch fabric: 1.5m (1 $\frac{3}{4}$ yd)
- Waistband elastic: 4cm (1 $\frac{5}{8}$ in) wide in a length equal to your waist measurement
- Pattern paper for pattern
- Sewing machine/overlocker
- Matching thread
- Basic sewing kit

NOTES

- Seam allowance is 1cm ($\frac{3}{8}$ in) unless otherwise stated.
- If you have an overlocker you can use it to finish and stitch the seams in one go. If you aren't using an overlocker you will need to use a zigzag stitch to finish the edges of the fabric and also to stitch the seams. A straight stitch will rip out of stretch fabrics when worn.

MATERIALS USED

Fabric is Jacquard Jersey in Black, White and Rose Gold from Albstoffe by Hantex. For stockists visit www.hantex.co.uk

MAKING THE WAISTBAND

Step one Cut a band 11cm (4 $\frac{3}{8}$ in) wide and as long as your hip measurement. Fold the strip in half along the length. To establish the final length, fit it to your hips so that the fabric is stretched, almost to its fullest extent. Mark the point where the band joins. Trim 5mm ($\frac{1}{4}$ in) away from your marking, this is the seam allowance. **01**

Step two Unfold the band and with right side (RS) together sew the short ends together. **02**

Step three Refold and press the band WS together and even up the raw edges if needs be so you now have a closed loop. This is the waistband. **03**

Step four Lay the waistband out flat and measure it side to side. Divide this measurement by two. **04**

DRAFTING THE SKIRT PATTERN

Step one The skirt front and back pieces are identical and both cut on the fold of the fabric. The centre front/centre back line is equal to your desired finished length of the skirt plus seam allowance, we used a 1cm ($\frac{3}{8}$ in) seam allowance. Using a ruler, draw the centre front/centre back line in your desired length on your pattern paper close to one edge.

Step two The waist is a shallow curve and equal to the half waistband measurement plus seam allowance. Starting at the top of your centre front/centre back line, draw a shallow curve in your calculated measurement.

Step three You will then need to swing the side

seam out from the edge of this curved waist line to create the A-line side seam, how much you swing the side seam out by will affect the fit of the skirt. For a closer fitting A-line skirt swing the seam out by a smaller amount and for a skirt with more fabric in it swing the seam out more. Join the side seam to the centre front/centre back line at the hem with a curve.

Step four Using the pattern that you have just drafted, cut two pieces on the fold in your chosen fabric. **05**

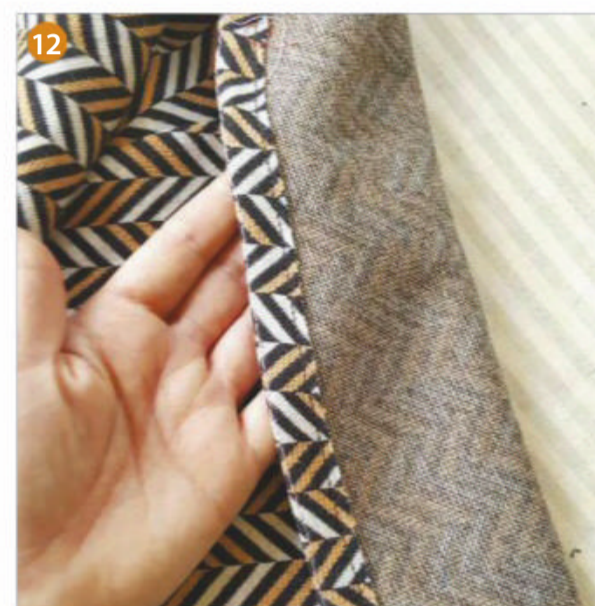
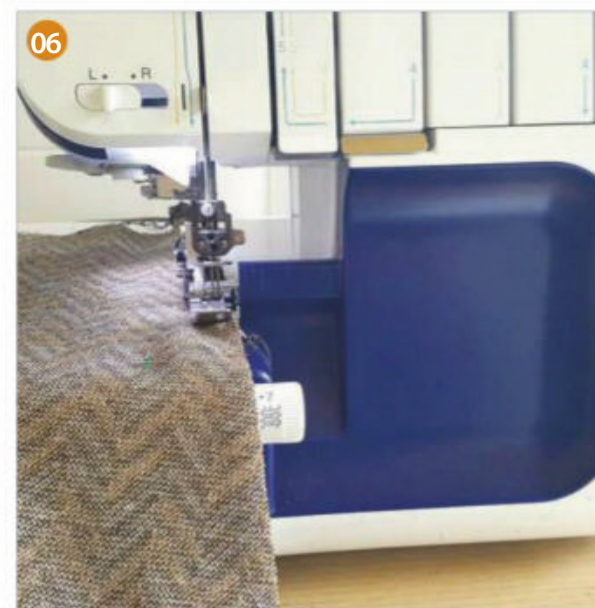
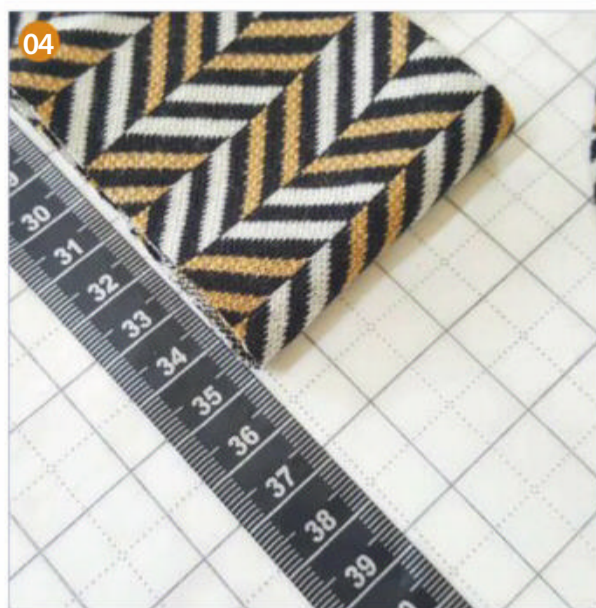
ASSEMBLING THE SKIRT

Step one With RS of the fabric together sew the front and back skirt pieces together along the side seams. **06**

Step two Cut your elastic so that it fits securely on your waist but will also slide over your hips.

Step three Stitch the short ends together on your sewing machine using a zigzag stitch. We have joined the pieces together without overlap, this way the waistband will be less bulky. However, if you find it easier, overlap the pieces slightly and stitch in place (ensuring the elastic loop will still pass over your hips). **07**

Step four Insert your elastic waistband into your fabric waistband, with the elastic butted right up against the fold of the fabric band. Machine tack the edges closed 2-3mm ($\frac{1}{8}$ in) away from the edge of the elastic inside, gathering the fabric as you go. It's important not to catch the elastic in your



stitches or the stretch of the elastic will be affected. **08**

Step five Check the fit of your assembled waistband piece. It should stretch to slide over your hips, then contract to sit comfortably and securely around your waist. **09**

Step six Once you are happy with the fit of the waistband pin it RS together with the top of your skirt with raw edges aligned and sew in place keeping the machine tacking just to the left of your machine needles. This will prevent catching the elastic inside the waistband. **10**

Step seven Press the seam allowance away from the waistband and remove the machine tacking being careful not to snag the fabric. **11**

Step eight Press the hem to the WS of the garment. Pin and then stitch the hem in place by hand or machine. **12**

TIP

Play with the length. Ours is midi length but this project can be adapted for mini or maxi lengths too.



ON TREND

Trend Patterns brings the runway to your sewing room, with high-end inspired designs for fashion forward sewists.

Written by Melanie Macleod.





With designs based on the runways of New York, London, Paris and Milan, UK-based Trend Patterns is the name on the lips of every sewist with a passion for fashion; from paper bag waist trousers to shirt dresses, the brand offers an exciting range of trend-led patterns, letting sewists create a brand new wardrobe that even the A-list will envy.

Trend Patterns was set up after director Lucy Sinnott, who spent years working in the fashion industry, noticed a gap in the market for high-end inspired patterns, and set herself the challenge of filling the void.

"I've been passionate about sewing since I was 13," Lucy says. "Throughout my teens I made bags, customised T-shirts, altered vintage pieces, and sewed my own clothes."

"I discovered pattern cutting at university where I was studying Fashion Design and was fascinated to learn how all the dresses I'd

dreamed about were made," Lucy says. "I got a first-class degree and was accepted onto the Innovative Pattern Cutting postgraduate course at Central Saint Martins, and then went straight in to work. I've been in the fashion industry for 13 years and have been lucky enough to work for some big names and seen my garments worn by a whole host of celebrities and featured in fashion magazines including *Vogue* and *Elle*."

It's her strong fashion industry background that makes founder Lucy such an asset to the dressmaking world:

"I LIKE TO THINK I'M BRINGING A HIGH-END AESTHETIC TO THE SEWING COMMUNITY. TREND PATTERNS IS ALWAYS GOING TO... EXCITE AND CHALLENGE SEWISTS."

"I like to think I'm bringing a high-end aesthetic to the sewing community," she says. And with such fashion forward patterns, we're inclined to agree!

"Trend Patterns is always going to produce something trickier or more complex to excite and challenge sewists. I can confidently say I have a high level of knowledge in pattern cutting and my background in fashion authenticates this. It's one thing reading about it in a book or doing a short course

Above: Trend Patterns' founder Lucy started making clothes aged 13 and has been creating ever since. She learned her skills at fashion college and in the fashion industry. Below: The TPC23 Square Dress is easy to make and even easier to wear, with its flattering, flowing drape.





Left and below: All of Lucy's products are inspired by luxury, high-end fashion pieces and seasonal trends, as seen on the catwalks of New York, London, Milan and Paris. Trend Patterns is aimed at those who love fashion without the high price tag. Patterns are for sewists of all skill levels, with several designs in the Basics range including TPC6 Pleated Front Trouser, which is inspired by the current oversized trend for structured volume and a cropped leg length.



and getting a certificate, but you learn a lot more when you're working under fashion industry pressure!"

Making the leap from being in the fashion industry to launching Trend Patterns hasn't been without its own challenges, as Lucy points out: "I'm still adjusting to the

different sewing language between industry and home sewing. And because I do everything in the business myself, I must admit I struggle to find time to sew for me!"

"Having said that, it has been a hugely enjoyable process. Seeing the final product

is always so much fun and witnessing how customers interpret the patterns and seeing

how they wear their final sewn pieces is really rewarding."

"There are quite a few customers who return to buy new patterns when they're released and come to see me for a chat and a sewing catch-up at

the Knitting & Stitching Show. It's so lovely to have a Trend Patterns crew who are always so encouraging, supportive and appreciative of the different designs I'm putting out."

As well as in person, Lucy likes to keep in touch with her customers on Instagram.

"SEEING THE FINAL PRODUCT IS SO MUCH FUN AND WITNESSING HOW CUSTOMERS INTERPRET THE PATTERNS AND SEEING HOW THEY WEAR THEIR PIECES IS SO REWARDING."





"I really like that my Instagram followers comment on new patterns and I can see what they've made. I love sharing and reposting their creations, and seeing how they have interpreted my patterns and which fabrics they've used or even how they've altered it to work for themselves."

"One customer made an impressive five different variations on our Raglan dress pattern, all of which varied slightly. I was so pleased and amazed! As well as seeing what customers are making, social media allows me to read feedback on the highs and lows of their experiences with each pattern so I can improve in future and go back over patterns to amend any difficulties."

With the fashion industry spotlight focussed so firmly on sustainability, it makes sense that people are turning away from high street shopping and embracing making their own clothes instead, creating a stylish wardrobe that lasts a lifetime – a movement Lucy understandably supports.

"I've honestly always found it so ignorant that people sometimes throw clothes away because they can't thread a needle and repair a hole," laments Lucy.

"We all wear clothes, so there should be more appreciation and recognition for those who do and can sew. There should also be more awareness around knowing where your clothes come from. We all need to be making more conscious decisions and buying less, so sewing is the perfect hobby to take up now."

While Trend Patterns' designs may look a little daunting for beginners, there are patterns available that are ideal for those who are less experienced at sewing.

"I don't design patterns aimed at a certain ability," says Lucy. "I assess the length of time it took me to sew my toiles and samples, and base the difficulty level on this. For those who are new to sewing, I'd recommend starting with TPC3 The Cape, TPC5 Frilled Hem Top, or TPC6 Pleated Front Trouser. These are much simpler styles that are quick and easy to put together."

Whether you're a whizz with a sewing machine, or taking your first tentative steps towards creating your new clothes, Trend Patterns designs are here to inspire and challenge you in your hobby – a stylish wardrobe is just a happy by-product!

Visit www.trendpatterns.co.uk

Lucy learned pattern cutting at the prestigious Central Saint Martins college in London after her Fashion Design degree and went on to work in the fashion industry, where she worked with some of the top names in the industry.





TWIST IT UP

Transform a plain clutch into something truly original with **Anna Alicia's** bold and bright twisted fabric design. Get ready, get set... twist!





YOU WILL NEED

- Patterned quilting weight cotton: 50x55cm (20x22in)
- Mid-weight plain cotton canvas: 40x45cm (16x18in)
- Stiff (non-fusible) interfacing: 50x40cm (19¾x16in)
- One magnetic popper
- Bias binding maker: 2.5cm (1in)
- Fabric clips
- Matching thread
- Basic sewing kit

NOTE

- Seam allowance is 1cm (¾in) unless otherwise stated.

MATERIALS USED

In the Garden from Eden Pop by Dashwood Studio. For stockists go to dashwoodstudio.com

CUTTING OUT

Cut the following for the front panel:

Step one From the stiff interfacing cut:

Bag interfacing: 20x28cm (7⅞x11in)

Step two From the patterned quilting weight cotton cut:

Patterned strips: Eleven 18x4cm (7⅞x1⅝in)

Step three From the plain mid-weight cotton canvas cut:

Plain strips: Seven strips 18x4cm (7⅞x1⅝in)

Side front panel: 18x13cm (7⅞x5¼in)

We will cut the remaining pieces once the front panel is finished and trimmed, as we'll cut them to match the finished size.

MAKING THE TWISTED STRIPS

Step one To make what will become the twisted strips, lay out six of the plain canvas strips, in portrait position right-side (RS) up, and lay a patterned strip on top of each, RS down. If the print is directional make sure it is facing upwards. Pin along the right-hand long edge of each strip 1cm (¾in) in, then sew along that edge for each pair of strips. **01**

Step two Unfold each of the pairs of strips and press flat with your iron. **02**

Step three Re-fold each pair so that this time the RS are facing out and press again. **03**

MAKING THE FRONT PANEL

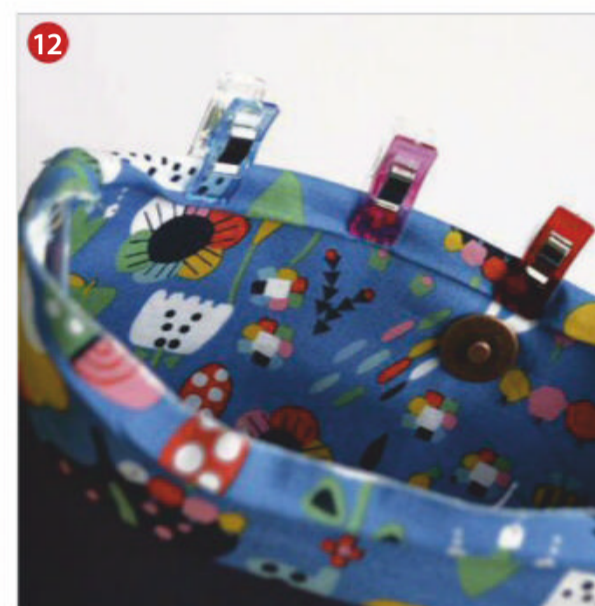
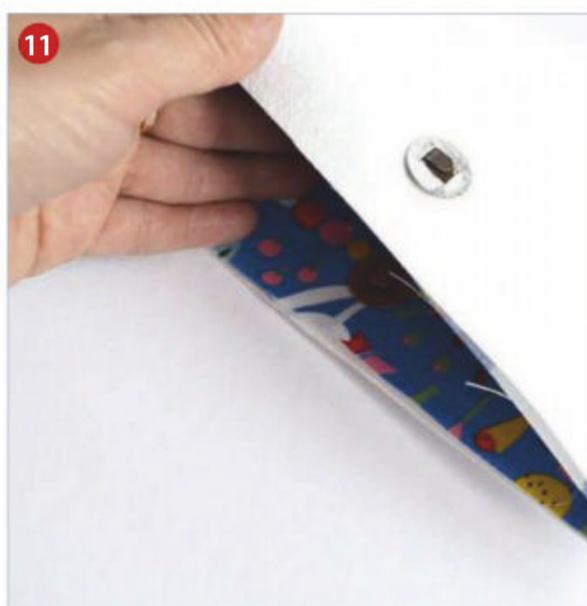
Step one Now we'll create the front panel.

Lay out the bag interfacing in landscape position. Lay the larger (18x13cm) piece of plain canvas on top RS up a few millimetres in from the left-hand edge. Take one of the pairs of strips you just sewed and lay this on top so its raw edge lines up with the right-hand edge of the canvas piece and the patterned fabric is RS up. Next, take one of the remaining strips of just patterned fabric and lay this on top, lining up with the same edge, but RS down (making sure your pattern is facing the correct way). Pin along the edge where all the pieces of fabric are lined up, then sew along that edge 1cm (¾in) in. **04**

Step two Fold just the top strip of fabric over to the right, so that it is RS up, and press along the seam. Take another of the pairs of patterned/canvas strips you sewed and lay on top in the same way as before but this time lining up with the right-hand edge of the strip you just pressed flat. As before, lay one of the strips of patterned fabric on top, RS down, lining up with the same edge. Pin and sew as before, 1cm (¾in) in. Open out the top strip only to the right and press flat. **05**

Step three Continue in this way with each of the sewn pairs of strips. When you get to the last pair lay the remaining plain canvas strip on top (instead of a patterned strip as you've been doing) and sew then press as usual. **06**

Step four Trim the top and bottom edges of the panel so that no interfacing is showing. To make



the twist in the strips, fold the top of each strip over to the right and clip. Clip the bottom of each strip to hold them flat to the left. **07**

Step five Sew along the top and bottom edges of the folded strips, approx 4-5mm in, to hold in place. Trim away the excess interfacing at the sides of your panel. **08**

PREPARING THE BAG PIECES

Step one Measure your panel (panels that are pieced together from lots of smaller pieces can end up a few millimetres bigger or smaller than expected). Our panel measures 18x24.3cm (7½x9¾in) but yours may be a little different. From your patterned fabric cut out two pieces, for the lining, to match the measurements of the front panel. From the plain canvas cut out one piece with the same measurements – this will be the back of the bag. Also cut out two pieces of stiff interfacing to match these measurements. Set aside for now.

Step two Now we'll make the binding that will trim the clutch. Cut a strip of your patterned fabric 4.8x40cm (2x15¾in) (this can be a straight strip as it won't need to have stretch as bias binding does).

Step three Use a 2.5cm (1in) bias binding maker to turn your strip into binding – feed the strip through your binding maker and press with a hot iron as you pull the maker along the strip of fabric. Set aside for now.

ASSEMBLING THE CLUTCH

Step one Lay out your front and back panels in landscape position. Cut your binding strip in half. Along each strip, unfold one edge and line that edge up with the top edge of one of the panels so the binding is RS down. Clip in place then sew along the crease where you unfolded the binding. Trim any extra binding that overlaps the sides. **09**

Step two Lay out your back panel RS up with the binding at the top opened out flat. Lay your front panel RS down on top with the binding also at the top. Clip along the side and bottom edges, making sure you flatten out the binding so it is completely unfolded. Sew along the side and bottom edges 1cm (¾in) in, leaving the top edge open. **10**

Step three To make the bag lining, lay out one of the interfacing pieces, lay one of the lining pieces on top RS up, then lay the other lining piece on top RS down, and finally the last interfacing piece on top. Clip along the side and bottom edges and sew 1cm (¾in) in (leaving the top edge open).

Step four Trim the seams of your lining and outer pieces to approx 3mm (¼in).

FINISHING

Step one Now we will add the magnetic clasp to the bag. Along the open edge of the lining piece measure and mark a point 2.5cm (1in)

down from the top and centred between the left and right-hand edges. Repeat this on the other side of your lining. Cut two small slits approx 4mm either side of each of the points you marked (check your clasp to make sure this fits exactly with the fastening on your particular clasp). From the inside of the lining, poke the little 'arms' of one side of your clasp through to the back. Slip the securing disc over the arms and fold the arms flat. Do the same on the other side with the other half of the clasp. **11**

Step two Turn the outer piece RS out and slide the lining into the outer, pushing firmly into the corners and seams until the top edges line up. Fold the binding along its crease and then again over the top of the bag onto the lining, clipping in place. **12**

Step three Neatly hand-sew the binding in place all the way around the top edge of the clutch bag using a slipstitch to finish.

TIP

Create a colour-block effect by making each section in a different colour or print.

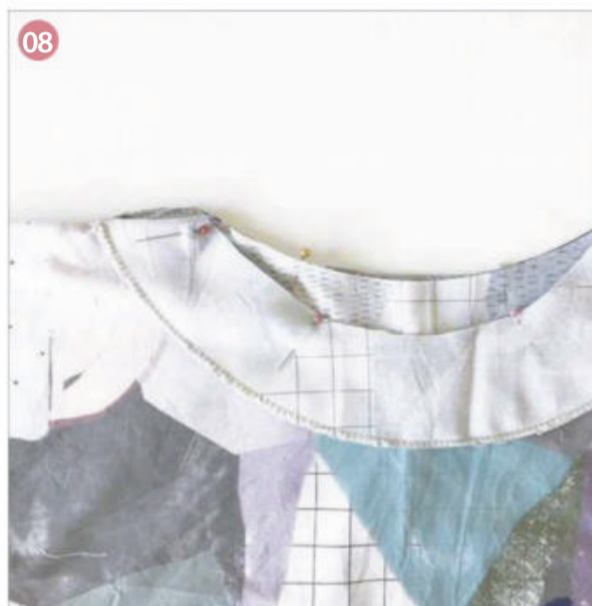
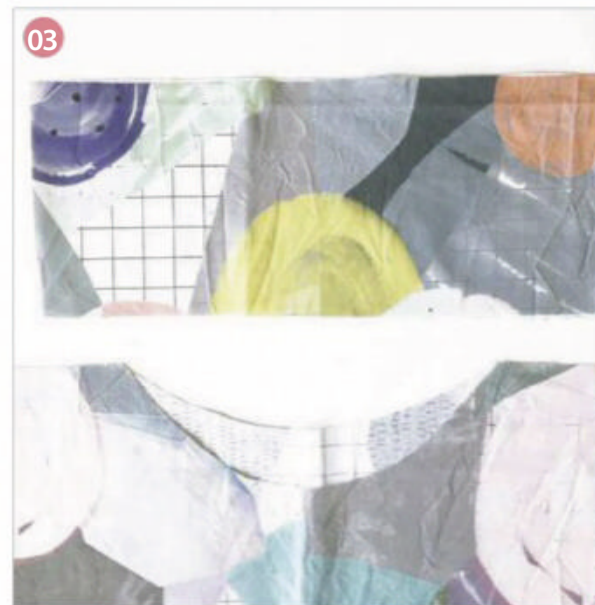
NO PATTERN
NEEDED!





CUT AND PASTE

Pick a graphic collage print for **Karoline Dahrling's** no-pattern style with a boxy shape, made by copying a favourite top.



YOU WILL NEED

- Cotton lawn fabric: 85x140cm (34x55in)
- A loose-fitting top, for measuring
- Matching thread
- Basic sewing kit

NOTES

- Use a 1cm (3/8in) seam allowance unless otherwise stated.
- You will need more fabric if you would like the top to be longer, or if you would like to make the top larger than a UK size 16.
- You may find it more economical to draft the pattern first and then purchase fabric depending on the size of your pieces.

CUTTING OUT

You can trace your pattern onto pattern paper or directly onto the fabric. We chose to trace straight onto the fabric. However, if you would like to create a pattern for future use, trace around the template top on paper and mark the centre of the pattern piece as 'cut on fold'. You can trace two pieces – one for the front and one for the back – or simply trace one piece with the higher back neckline and mark the front neckline as a guide.

Step one Fold the fabric in half, bringing the selvages together.

Step two Fold your existing top in half vertically and place it on the fold of the fabric.

Step three Mark around the top with tailor's chalk or an erasable fabric marker. Ensure that at the underarm you trace a shallow curve as this will be easier to sew and less likely to pucker than a steep curve. We used a loose-fitting stretch top so we added some extra around the side/sleeve seam when tracing. We also extended the length of the sleeves when tracing. Cut out following your traced lines. **01**

Step four Our original top has a very high back neckline, and we wanted it to be a little lower. Calculate how much you would like to reduce your neckline by and mark this point along the fabric fold. Fold the template top back and trace the neckline in a smooth curve up to the shoulder point. Your new curve should loosely follow the curve of the original garment.

Step five Use your back top fabric piece to trace a second piece for the top front – this piece will be exactly the same except the neckline will need to be lower still. Trim the neckline away gradually, holding the top against yourself or a mannequin as you go to ensure you are lowering it by a reasonable amount. Remember that there is also 1cm (3/8in) seam allowance around the neckline, so your finished neckline will sit 1cm (3/8in) lower than the raw fabric edge. **02**

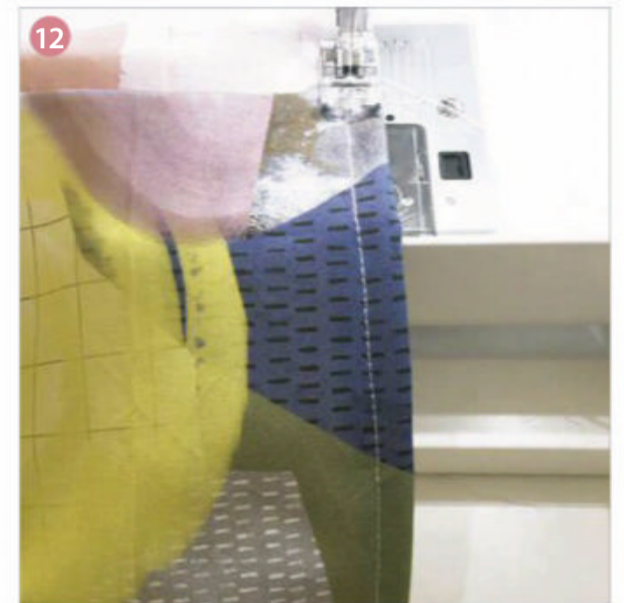
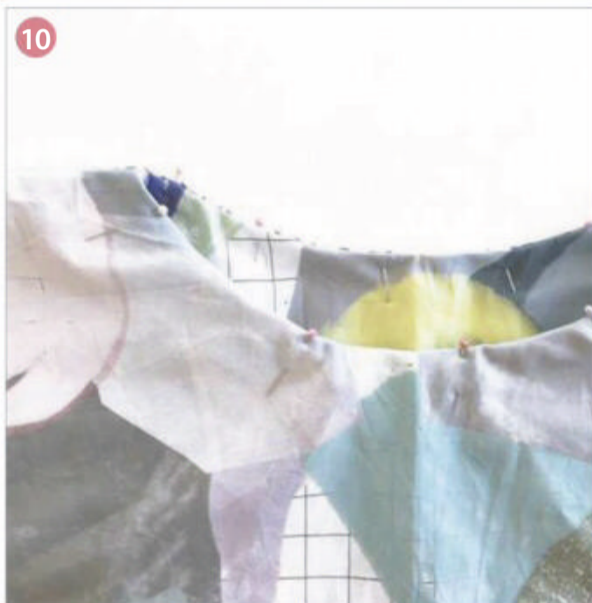
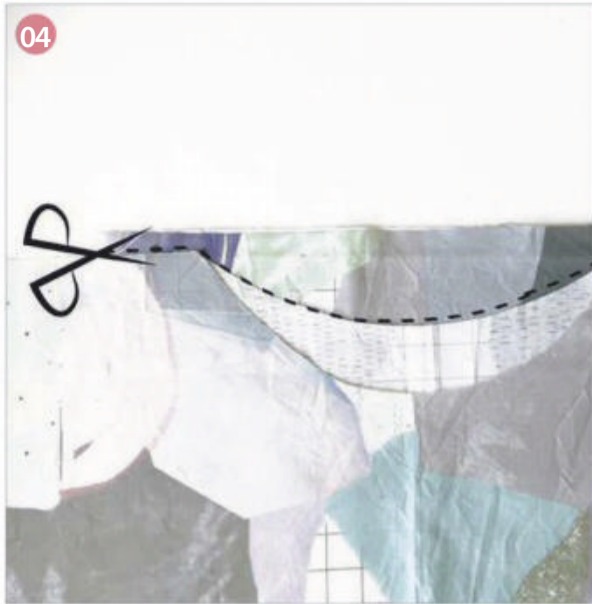
MAKING THE FACINGS

Step one For the facings, cut two rectangles of fabric measuring the width of the neckline opening plus a minimum of 16cm (6 3/8in), and 20cm (8in) in height. **03**

Step two Place one piece of rectangular fabric behind the top back and cut along the line of the shoulder edge and neck opening.

Step three Repeat with the remaining facing rectangle to create the front facing piece. **04**

Step four Cut a smooth curve along the bottom edge of both facing pieces. Fold the facing pieces in half along the centre front to ensure they are symmetrical. Place the facing pieces on top of their corresponding bodice pieces and make sure they mirror the neckline curve and shoulder line. Ours measure 8cm (3 1/8in) in height at the centre front. Ensure that your facing pieces are the same width at the shoulder seams so that the edges will align once sewn. **05**



ASSEMBLING THE TOP

Step one Place the top front and back pieces right sides (RS) together. Pin then stitch the shoulder seams. Next, stitch from the sleeve hem all the way down to the top hem. Finish the edges of the shoulder seams and side seams. **06**

Step two For the facing, stitch the two pieces together along the shoulder lines and zigzag or overlock the other edges. You can keep the inner edges raw since they will be closed off and hidden away. **07**

Step three Place the facing RS together with the top so the neck openings and shoulder seams align and secure with pins. **08**

Step four Stitch the facing and the top together using a 3mm stitch length. Once you have sewn the facing to the neckline, snip into the seam allowance to allow the curve to sit flat once turned through. Be careful not to snip too close to the stitching. **09**

Step five Fold the facing layer towards the back and secure it with pins. **10**

Step six Topstitch around the neckline, approx 5mm (1/4in) from the neckline seam, this will keep the facing in place when worn. **11**

Step seven Finish the raw edges at the hem and sleeve hem with an overlocker or zigzag stitch. Fold the fabric at the hem and sleeve hem to the wrong side (WS) by 1cm (3/8in) pin in place. Press along the folded edge (being careful not to press over any pins) and then stitch in place. **12**



LIGHTS, CAMERA, COSTUMES

Two leading ladies of the costume world reveal the secrets behind designing and making clothes for the dazzling world of television

Written by Rachel Avery





Clockwise from left: Susannah Buxton's moodboards for American fantasy TV show *Galavant* and the smash hit *Downton Abbey*; the cast of *Downton Abbey* in all their finery; costume designer Susannah has also worked on *Poldark* and for the film industry.

"Designing for *Downton Abbey* was a dream job," says Susannah. "These were new scripts not taken from a classic novel so, in the beginning, nobody recognised or knew the characters. Part of the pleasure is helping to create the personality of each character, alongside the director and the actors."

"Winning A BAFTA WAS MORE EXCITING THAN I EXPECTED, IT'S RECOGNITION BY YOUR CONTEMPORARIES."

There are not many costume designers that can add Emmy award-winning and BAFTA award-winning to their CV, but costume designer Susannah can proudly claim both. "Winning a BAFTA was more exciting than I expected, it's recognition by your contemporaries of the standard of your work and it's a career highlight for me." But, although having your work displayed on prime time TV may sound like a dream, Susannah remains objective: "When I see my designs on the screen I am usually critical and always feel I could improve."

After hours of meticulous dedication, there's nothing quite like the sense of achievement you get when you've finished a project and take a step back to admire your own handiwork. Imagine that proud moment and then imagine it tenfold – this is the feeling that comes with seeing your own creation take centre stage. For costume designer, Susannah Buxton and costume maker, Faye Clements, it's all part of the job.

THE DESIGNER

Settling down on a Sunday evening for a night in front of the television is a regular weekly occurrence for most of us, but it was a little different for Susannah Buxton while *Downton Abbey* was gracing our screens. The hit show, capturing life in the early 20th century, captivated audiences from 2010-2015, with six series. And, more recently, this British drama has been turned into a film.

MOODBOARDS AND MARKETS

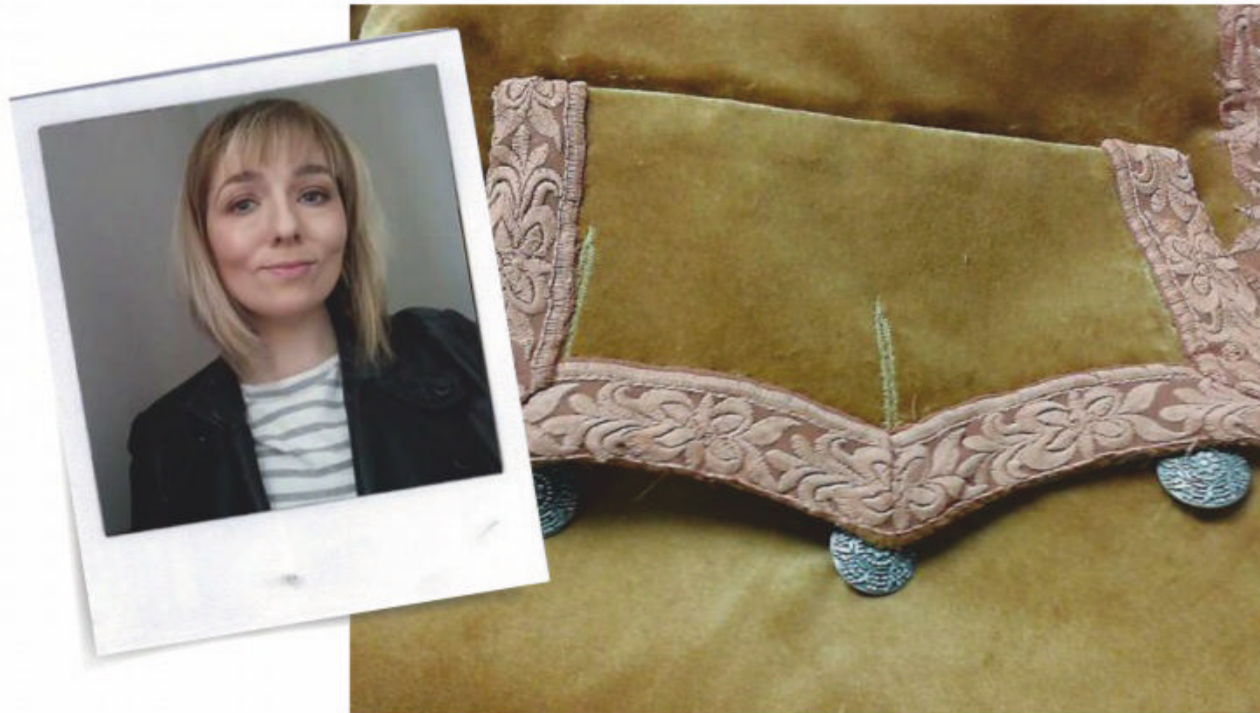
Susannah is keen to point out that costume design is very different from fashion design because the garments are created to help reflect the characters' personality. The first steps to crafting a costume are: "Reading and understanding the script, analysing each principal character and researching the period in which they lived," she says. Next, attention turns to paintings and portraits in galleries and, with *Downton Abbey*, Susannah used photographic records to study the era. "I then put my visual research together and make a moodboard for each principal actor."

Where possible, period dramas use original vintage pieces to add to the authenticity of the character's wardrobe and Susannah often trawls vintage markets and shops, searching for antique trimmings. And in the name of sustainability, Susannah explains that, at *Downton Abbey*, they often work with costume houses, re-shaping, dying and re-styling pieces where necessary, instead of starting from scratch.

A BALANCING ACT

Period dramas in particular require a rigorous level of research. The costume design is under scrutiny; it must stay true to the time

Downton Abbey images courtesy of Carnival Film & Television Limited



Costume maker Faye Clements creates a test garment made from calico first, from which alterations and adjustments are made. Then the final fabric is cut for the actual costume, which is mounted onto the calico piece for extra endurance and robustness.

period and to the character. "Even if you have experience of working in that era, it's so important to immerse yourself and understand the silhouettes and colours of the time, before you can put your own interpretation into the design."

Susannah also has to work around the actors' needs. "I would never make someone wear something they felt unhappy with, because it would distract them from their work in front of the camera," says Susannah. Which is why the two-way process between designer and actor is so important. The costume designer is actually the first person an actor will meet, after the director, which shows how much of an integral part the costumes play. Susannah's role spans not



only the concept of the garments, but also involves considering the practicalities and potential limitations. Physical craftsmanship is the next stage in the process...

THE MAKER

Costume maker Faye Clements often works 12 hour days. "You might find yourself working long into the night to finish something in time," but that doesn't deter her. "When you enjoy something, you're not even aware of the time that has passed, you're only aware of the pleasure it gives you," says Faye. "Sewing isn't a talent, it's a skill. Anyone can get better through repetition." Faye enjoyed needlework in school, opting to take a textiles GCSE, but it wasn't until her late twenties that she decided to pursue it as a career. "I returned to education to study fashion design and then did a specialist theatre costume-making course, where I learned all the basic skills I would need to enter the industry at trainee

"SEWING ISN'T A TALENT,
IT'S A SKILL. ANYONE
CAN GET BETTER
THROUGH REPETITION."

level." Fast forward to today and Faye's creations have featured on many TV shows across the BBC and ITV and, more recently, on the Amazon Prime series *Outlander*.

Outlander was a large production and working on it made Faye recognise the importance of being surrounded by a dedicated team. "Everybody pulls together to make the costumes the best they can possibly be." It's Faye's job to ensure costumes are crafted to perfection. Every last detail of the fabric and needlework

will be captured on camera, so it has to be of the highest possible calibre. A meticulous crafting process is part of what ensures impeccable quality for on-screen garments.

STRIVING FOR PERFECTION

Faye mainly worked on menswear for *Outlander*, but due to the time period (18th century) the male clothes were flamboyant and intricate – think cravats, kilts and bell sleeves. The heavily embroidered, silk frock

coats were among Faye's favourite pieces. She reveals what it takes to get from idea to fully-crafted, camera-ready costume. "It starts with the design brief, which may include a meeting to discuss what the designer wants. Then the design is handed over to the cutter, who is responsible for creating and bringing the costume to life. At this point they may delegate the sewing to a costume maker," says Faye. At this stage, the garment is a test piece made from calico. "After the first fitting, alterations and adjustments are made and the garment is cut from the final fabric." Faye reveals an insider secret – the test piece is often not discarded: "The final fabric is mounted onto the calico pieces to give the garment the strength and robustness it needs to endure regular use and washing." The costume may not even have sleeves at this stage, as they are pinned during a second fitting. A third fitting is scheduled for any tweaks and to ensure the garment is perfect. "Three fittings are usually a minimum, but this may be a luxury for some makers," she says.

Period dramas try to use original vintage pieces to add authenticity to characters' wardrobes and to get the specifics just right, so costume designers will trawl vintage markets and shops on the hunt for antique trimmings and embellishments.



WORK VS PLAY

You may think Faye's talent means that she has a wardrobe bulging with handcrafted clothes, but you would be sorely mistaken. "I get asked about making my own clothes a lot, but the truth is I don't really make a lot of things for myself. I'm always crafting for other people so I often forget that I could make some nice garments for myself!" says Faye. Instead, she opts for extracurricular activities that don't require too much attention such as listening to audio books. Similarly to Susannah, Faye's dedication to her work prevents her from relishing in her own success too much. "When I see my work on screen, I find myself sometimes overthinking what I've done and going over ways I could have made it better." Faye says. "The thing to keep in mind is that finishing is more important than perfection. It's important to pat yourself on the back and acknowledge the good work you have done."

And that's probably a lesson we can all take away for our own crafting.



SEAMSTRESS SECRETS

Faye Clements' ultimate top tips for budding costume makers

- 1 When fitting a garment, start at the top of the body and work your way down.
- 2 Pad out your mannequin using wadding and cling film to match the size and body shape of the wearer.
- 3 Use carbon paper and a tracing wheel to mark your seam lines where possible. You can also thread trace them by using long hand stitches on the stitch lines. It makes them much easier to see and you can remove them later.
- 4 Leave yourself plenty of seam allowance – an inch on straight seams and half an inch on curves.
- 5 If you're sewing with thick, bulky fabrics and the machine keeps sewing on the spot, place a folded piece of card behind the needle before dropping the foot. This will balance things and take some of the pressure off the feed dogs.
- 6 When attaching buttons without a shank, wrap the thread around tightly in circles on the underside to create one, this will help the button to sit correctly. A well sewn button shouldn't droop, it should stand nicely to attention.
- 7 When sewing towards the point of a dart, make the stitch very small as you approach so that you hit your mark. Never back tack the point of a dart as it will create bulk and prevent it pressing neatly.



Images: Faye Clements

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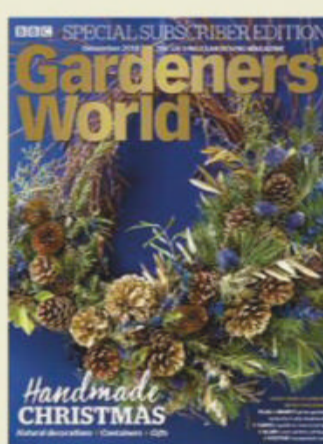
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PINUP

Create boho-chic looks with vintage prints on viscose crepe.

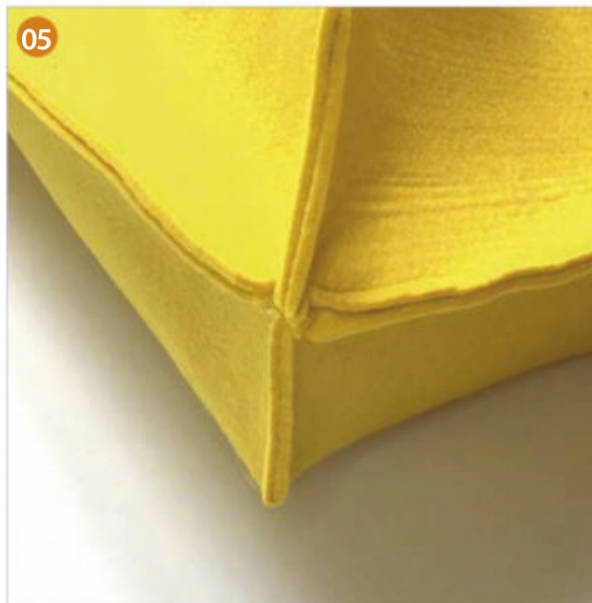


Release your inner wild child and get ready to embrace the drama of the drape! Fabric Godmother have brought back vintage prints with their new fabric range in collaboration with The Print Pattern Archive. The three new prints have been oversized for extra impact, and the viscose crepe fabric means some fabulous extra weight and drape for your home-sewn garments. Our readers can enjoy 10% off all fabrics on their website by using code **SIMPLYSEWING10**, valid until 31st Dec 2019. Visit www.fabricgodmother.co.uk

STASH & CARRY

Debbie Wainhouse's felt craft caddy includes multi pockets to store your stash





YOU WILL NEED

- Extra thick felt: 1.5m (1¾yd), 3-4mm thickness
- Ruler
- Tailor's chalk or fabric marker
- Matching thread
- Basic sewing kit

NOTE

- Seam allowance is 1cm (¾in) unless otherwise stated.

CUTTING OUT

Step one From the felt cut:

Bag outer: Two 50x50cm (20x20in)

At the bottom of these squares cut out an 8x8cm (3¼x3¼in) square from each corner, this will help to create a flat bottom on the bag. **01**

Large pockets: Two 22x22cm (8¾x8¾in)

Handles: Two 35x15cm (13¾x6in)

MAKING THE OUTER POCKETS

Step one We shaped our pockets into trapezoid shapes by taking the large pockets and measuring 4cm (1½in) in from each bottom corner. We then joined the 4cm (1½in) marks to the top corners and trimmed the excess, this creates a 16cm (6¾in) wide bottom edge. Once attached, the pockets will be more pouch like rather than laying flat.

MAKING THE BAG

Step one Pin the bottom of the pockets to the front and then pinch the pocket edges and pin them vertically in a straight line so the pocket is raised. Topstitch these in place 2mm (⅛in) from the edge starting at the bottom edge. **02**

Step two Fold the handle rectangles in half and stitch down the length starting and finishing 5cm (2in) in from the ends. **03**

Step three Pin the handles to the top of the bag front, and back (positioning them in the centre) flattening out the portion of the handle left

un-stitched. Stitch in place 2mm (⅛in) from the edge with a rectangle and a cross. **04**

Step four Pin the bag front and back together at the sides and bottom right sides (RS) together (leaving the cut squares alone) and stitch.

Step five Flatten the square corners by pinching them together. Stitch across the corners. **05**

MAKING THE REMOVABLE INNER POCKETS

Step one Measure the bottom of your bag and mark out a rectangle on another piece of felt measuring 1cm (¾in) smaller than this. Think about how high you want the sides of your inner storage bag, ours are approx 20cm (8in) high. Add a flap using this measurement to each side of the base rectangle then add some tabs to each side of the flaps to make it easier when you sew the sides together. **06**

Step two Add pockets to each flap. Taper each pocket at the bottom by 2cm (¾in) to make trapezoid shapes.

We added the following pockets:

Small pockets: One pocket to each end flap 12.5x15cm (5x6in)

Large pocket: one 23x13cm (9½x5¼in)

Two pockets: 15x19cm (6x7½in)

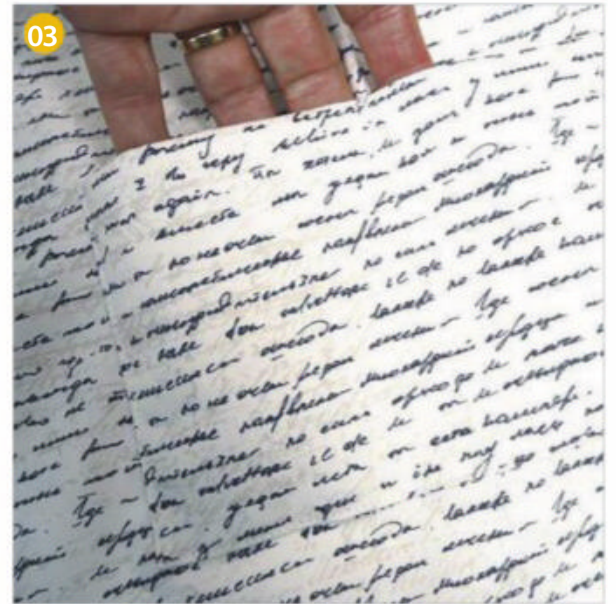
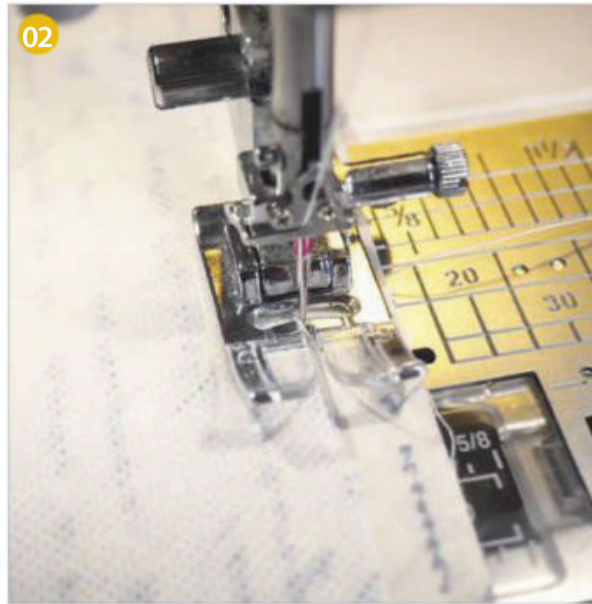
Step three Stitch, pinching and straightening as for the pockets on the front of the main bag.

Step four Sew up the sides with the pockets facing each other, and trim the felt along each edge to neaten.



PERFECT ASYMMETRY

Try **Debbie von Grabler-Crozier's** quirky twist on patchwork and make her asymmetric star tote bag.



YOU WILL NEED

- Denim: 70x140cm (28x55in)
- Solid grey fabric: 30x112cm (12x44in)
- Yellow fabrics: 50x50cm (20x20in)
- Lining: 1mx112cm (39x44in) lining
- H630 iron-on wadding: 1.1mx90cm (39x35in)
- G740 iron-on interfacing: 30x90cm (12x36in)
- S320 iron-on interfacing: 20x24cm (8x10in)
- Grey metal zip: 18cm (7in)
- Off-white plastic zip: 18cm (7in)
- Small faux leather offcut (optional)
- Walking foot (optional)
- Matching sewing kit
- Basic sewing kit

NOTES

- Use a 5mm (1/4in) seam allowance.

MATERIALS USED

Wicked Sky Solid Smooth; Denim Studio; Sandstone from the Pure Elements collection; Gold Leaf Color Master Box; Lyricist's Diary. All by Art Gallery Fabrics. For stockists visit www.hantex.o.uk All interfacings by Vlieseline, from www.ladysewandsew.co.uk Zips from Prym, www.prym.com

CUTTING OUT

Step one From the denim cut:

Bag front right panel: 30x53cm (11³/₄x20⁷/₈in).

Bag back panel: 60x53cm (23⁵/₈x20⁷/₈in).

Handles: 15x70cm (6x27¹/₂in).

Step two From the lining cut:

Bag lining: two 60x53cm (23⁵/₈x20⁷/₈in).

Internal slip pockets: four 22x14cm (8³/₄x5¹/₂in).

External zip pocket: 22x40cm (8⁵/₈x15³/₄in).

Internal zip pocket: 22x40cm (8⁵/₈x15³/₄in).

Step three From the assorted yellow fabrics cut:

Star centres: Two 10x10cm (4x4in).

Step four From the grey solid fabric cut:

Star blocks: 16 pieces 10x10cm (4x4in).

Step five From the H630 iron-on wadding cut:

Front and back wadding: two 60x53cm

(23⁵/₈x20⁷/₈in).

Step six From the S320 iron-on interfacing cut:

Slip pocket interfacing: two 20x12cm

(7⁷/₈x4³/₄in).

Step seven From the G740 iron-on interfacing cut:

Handle interfacing: two 15x70cm (6x27¹/₂in).

MAKING THE HANDLES

Step one Press the handle interfacing to the wrong side (WS) of the denim handle strips.

Step two Fold the interfaced strips in half lengthways WS together. Unfold, then fold the raw edges to the pressed line and press again.

Step three Topstitch twice along the length of

each long edge to close the handles. Use a twin needle; otherwise, stitch neatly and keep the distance between the stitch lines the same. **01**

MAKING THE INTERNAL SLIP POCKETS

Step one Press the slip pocket interfacing to the WS of one piece of slip pocket fabric, centring it well. Repeat for the other pocket.

Step two Take an interfaced slip pocket piece and an uninterfaced piece and pin them right sides (RS) together. Sew around the edge of the interfacing leaving a turning gap in the base. **02**

Step three Clip across the corners and turn out through the turning gap. Press so that the edges are straight. Repeat for the other pocket.

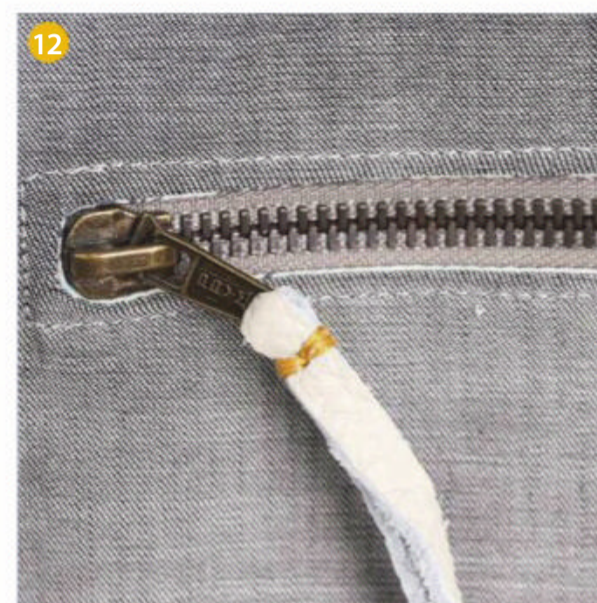
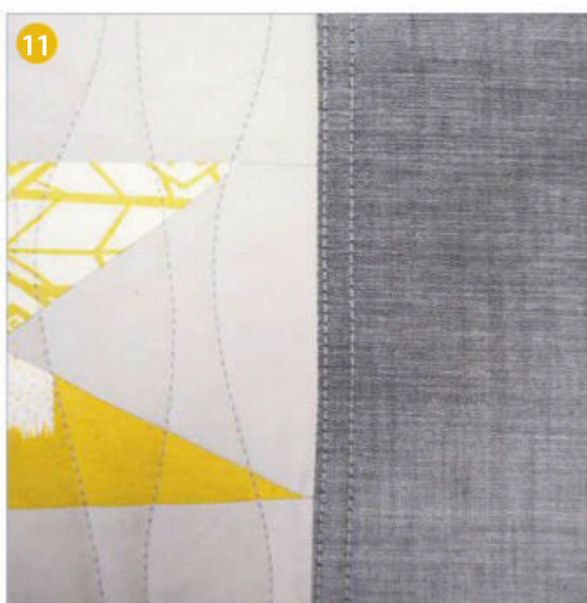
Step four Find the vertical centre of the lining pieces and measure down 14cm (5¹/₂in).

Topstitch the pocket in place with a narrow seam. Repeat for the other pocket. These pockets are likely to sag with use, so divide them up with a vertical seam or two. **03**

Step five One of the lining pieces also has a zip pocket – we will make this later on. On the other lining piece, you will need to place the slip pocket 3cm (1¹/₄in) lower than on the first piece so that both pockets will fit. Attach the second slip pocket in the same way as before.

MAKING THE STARS

To make the stars we will use a technique called the stitch and flip method. It is really important



to check that you have more fabric than you need when you flip the piece back to the RS.

Step one Take four of the grey squares and put them aside. These will form the corners and will be used as they are. Take another grey square and cut a piece of scrap yellow fabric at an angle. **04**

Step two Place the yellow fabric onto the grey RS together. Make sure there is enough to flip over and cover the grey square. **05**

Step three Sew the seam. **06**

Step four Flip over and trim so that the square is the same size as it was before you started. **07**

Step five Take another yellow piece and do this again in the opposite direction. **08**

Step six Flip it over and trim. Also, trim the seams down at the back to reduce bulk. **09**

Step seven Make another three of these for this star block and four for the second star block.

Step eight Sew the blocks as two nine patch blocks with the yellow star centres in the centre and the four grey squares in the corners. **10**

MAKING THE BAG FRONT

Step one Sew the star blocks together and trim to 27cm wide x 53cm long (10 $\frac{5}{8}$ x20 $\frac{7}{8}$ in). Attach the right hand grey linen panel. Press iron-on wadding to the WS of this front block. Press the other wadding piece to the back panel.

Step two Quilt the star panel using your desired quilting pattern.

MAKING THE ZIP POCKETS

Step one On the denim side of the bag front, find the vertical centre and mark it using tailor's chalk or an erasable fabric marker. Measure down 10cm (4in) from this centre mark and mark a horizontal line. Pin one short end of the external zip pocket fabric piece onto this mark, with the RS of the fabric together.

Step two On the external zip pocket fabric piece, measure down 2.5cm (1in) and mark a horizontal box 1cm deep x 18cm (3 $\frac{3}{8}$ x7 $\frac{1}{8}$ in) long. This box is the sewing line. Make another horizontal line through the centre of the box with 45-degree angles pointing to the corners at each end. This is the cutting line.

Step three Neatly sew around the sewing line. Cut along the cutting line, being careful not to cut through any stitches when you are cutting. Now 'post' the external zip pocket through the hole you have cut. Smooth the pocket bag out on the other side and press well so that the edges are straight.

Step four Topstitch the metal zip in place then finish the pocket by bringing the other short end of the lining up to meet the first and sewing along the sides and top.

Step five Insert the internal zip pocket in the lining piece with the slip pocket in exactly the same way. The measurements are the same as for the first zip pocket. This time, place the pocket lining 9cm (3.5in) down from the top.

ASSEMBLING THE BAG

Step one Topstitch twice along the denim side of the patchwork/denim seam. **11**

Step two Sew the assembled front and back panels together along the side and bottom edges. Repeat for the lining, this time leaving a turning gap in the base of the lining.

Step three Stitch a handle to the front and back 12cm (4 $\frac{3}{4}$ in) in from each side seam. There is a 1cm (3 $\frac{8}{16}$ in) seam allowance on each handle.

When the bag is finished and topstitched around the top, the excess will be caught in the topstitching seam and so the handles will have been secured twice, making them stronger and more durable.

Step four With the bag RS out and the lining WS out, slip the lining on over the outer so that RS of the two pieces are together. Match up the side seams and pin.

Step five Neatly sew all around the top edge, leaving no gaps. Turn the bag RS out through the gap in the lining and close the gap with neat hand or machine stitches.

Step six Push the lining down into the bag and press the top edge from the lining side, using a pressing cloth. Topstitch around the top edge of the bag from the lining side, again this will be visible so needs to be as neat as possible. This will secure the lining and the handle ends.

Step seven Decorate the zip pull with a piece of leather, ribbon or a small charm if desired. **12**

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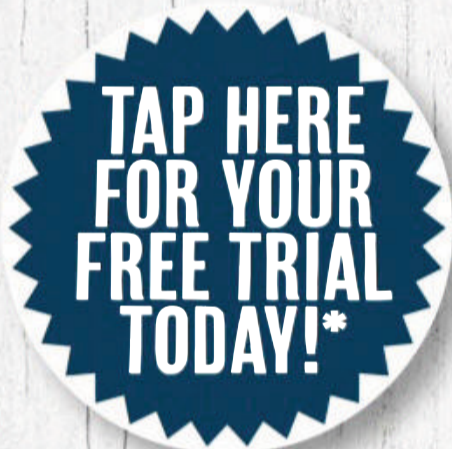
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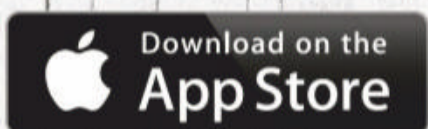
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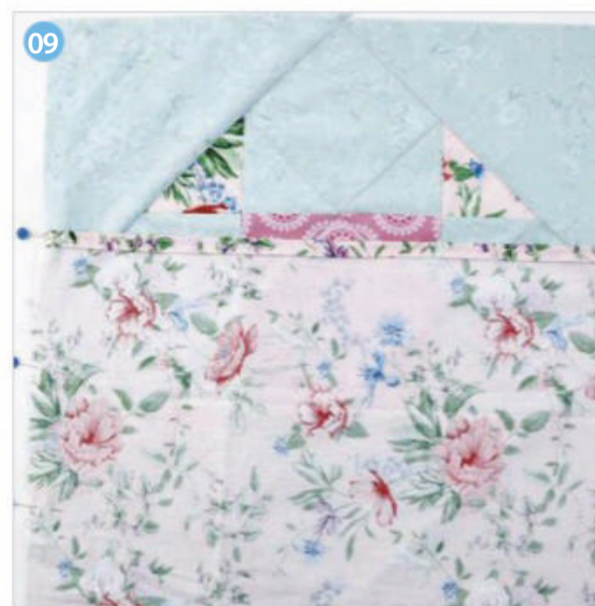
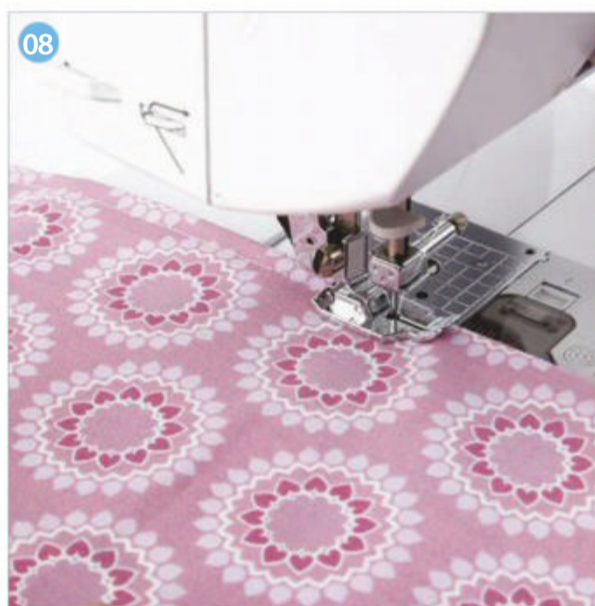
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PATCH PERFECT

Sarah Payne shows how just three fat quarters of fabric is all you need to create an Ohio star patchwork cushion.





YOU WILL NEED

- A fat quarter of three fabrics
- Cushion pad: 18x18in (45.5x45.5cm)
- Matching thread
- Basic sewing kit

NOTES

- To make our QSTs (quarter square triangles) we used the square method. Using the ruler method for the QSTs will result in the bias edge of the triangle being on the outside of the block, making squaring up tricky! Using the square method will keep the diagonal bias cut edges in the centre of the block where they belong.
- HST = Half square triangle
- QST = Quarter square triangle

FINISHED SIZE

The finished cushion cover measures 18in (45.5cm) square.

MAKING A QST

To make a QST, you need to take the finished block measurement and add 1¼in (3cm) to it as a seam allowance. To make the correct sized centre for the cushion cover, we will be working with 4¼in (11cm) finished blocks, so adding 1¼in (3cm) to that measurement gives us a cutting size of 5½in (14cm).

CUTTING OUT

Step one From the blue fabric cut:

QST squares: two 5½x5½in (14x14cm)

Corner squares: four 4¾x4¾in (12x12cm)

You can vary the look by substituting the four 4¾x4¾in (12x12cm) blue squares with the floral fabric, as in the main image.

Background squares: two 10x10in (25.5x25.5cm)

Step two From the pink fabric cut:

QST squares: one 5½x5½in (14x14cm)

Central square: one 4¾x4¾in (12x12cm)

Step three From the floral fabric cut:

QST squares: one 5½x5½in (14x14cm)

MAKING THE QSTS

Step one Using a pencil or water-soluble marker, lightly draw a diagonal line across the centre of the two blue QST squares. Pair up each of the blue squares with a coloured QST square (one with a pink square and one with a floral square) and pin them right sides (RS) together.

Step two Stitch ¼in (6mm) on either side of the drawn line.

Step three Cut along the drawn line. Now open the two halves and press to show the half square triangles (HSTs). Press the seams towards the darker of the fabric triangles so that the seam allowances will be less visible.

Step four You now have two HSTs. Repeat with the other pair to make four sets of HSTs.

Step five Take one pink HST and one floral HST and place them RS together with the blue fabric touching a different colour. Make sure that the diagonal seams match up. ⁰¹

Step six Using a pencil or water-soluble marker, draw a line from corner to corner, bisecting the HST seam. Stitch a scant ¼in (6mm) away from both sides of the line. ⁰²

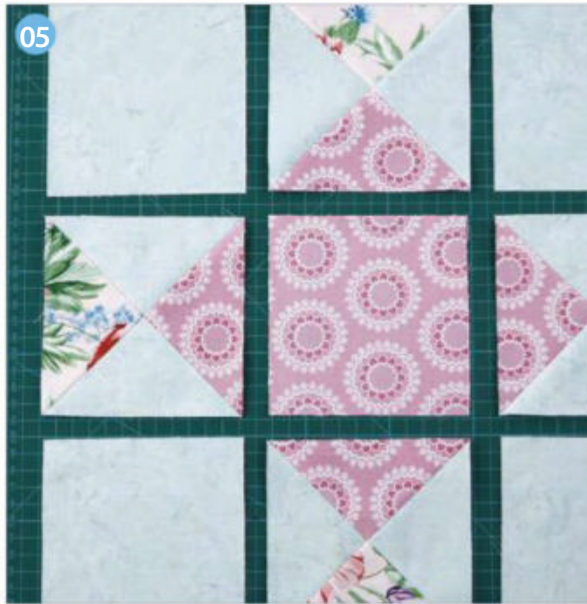
Step seven Cut along the line. ⁰³

Step eight Open out the two halves and press. You now have two QSTs. Repeat with the other pairs to make four sets. Trim to 4¾in (12cm). ⁰⁴

MAKING UP THE BLOCK

Step one Lay out the 4¾in (12cm) squares with the QST as shown. ⁰⁵

Step two Sew the rows together. For the first and the third row, press the seams to the outside squares. For the second row, press the seams into the centre block. This will make it easier to line up the seams. Sew all the rows together to complete the Ohio star. ⁰⁶



FINISHING THE CENTRAL BLOCK

Step one Cut the blue background squares in half diagonally to make four large triangles. Pin to one corner of the Ohio star, making sure it is centrally placed. There will be a little bit of fabric overlapping the ends, but do not worry. Stitch in place and press.

Step two Repeat with the opposite side of your block. Attach the final two triangles to finish the central block. Trim to 18½in (47cm) square. ⁰⁷

MAKING THE ENVELOPE BACK

This is a simple method for creating a neat envelope backing for your cushion cover.

Step one Cut two pieces of your backing fabric measuring the width of your cushion front by approximately two-thirds of the length of your cushion front. For example, a 12in (30.5cm) cushion would use two pieces measuring 12×8in (30.5×20.5cm). This is so that the overlap hides the cushion pad once it is inserted.

Step two Along the long edge of one of your fabric pieces, make a fold measuring ¼in (0.6cm) and press it flat. Then fold it over again and press that flat to create a neat edge. Sew this down with a line of topstitching (continuous stitches on the top of the fabric as a decorative feature). ⁰⁸

Step three Repeat this with the second piece. This will create neat edges for the envelope backing.

Step four To complete the cushion cover, lay the front of your cushion cover right-side up on your work surface. Lay one piece of the background fabric right-side down with the topstitched edge across the middle of the cushion cover. ⁰⁹

Step five Place the second piece on top. Pin all the way around the outside of the cushion. There should be an overlap of the backing in the middle so that the cover can expand when the pad is placed inside. ¹⁰

FINISHING THE CUSHION

Step one Sew all the way around the outside of the cover with a ¼in (0.6cm) seam allowance. Snip the fabric from the corners of the cushion cover to reduce bulk, being careful not to cut your stitches.

Step two Turn the cover through the opening and press. ¹¹

Step three Insert a suitable cushion pad and ensure it is sitting correctly and not twisting the design in any way, manoeuvre as necessary. ¹²



Our cushion is one of the projects in *Sarah Payne's Quilt School* (£12.99). Photography © Stacy Grant, Paul Bricknell. www.searchpress.com



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TACKED HERRINGBONE STITCH



STITCH

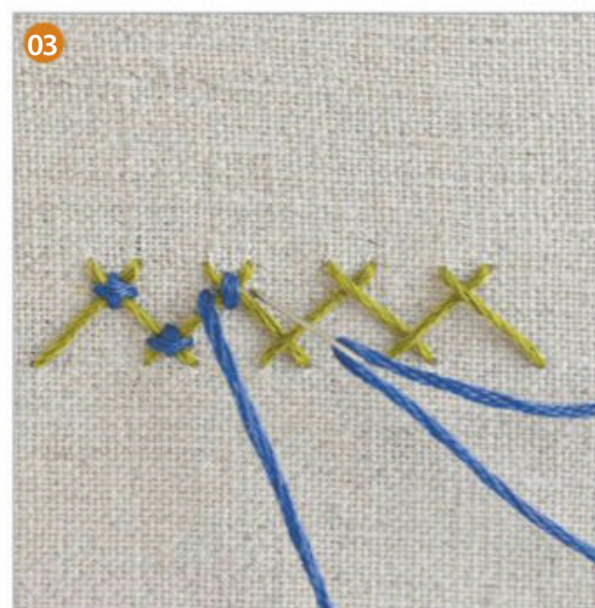
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Time for tea? Bring out the biscuits – and the embroidered coasters! Make **Mollie Johanson's** tacked herringbone stitch set.



CUT OUT & KEEP

TACKED HERRINGBONE STITCH



YOU WILL NEED

Per coaster:

- Linen fabric: 25x25cm (10x10in)
- Wool felt: 13x13cm (5¼x5¼in)
- Quilting cotton: 13x13cm (5¼x5¼in)
- Stranded cotton in coordinating shades
- Matching thread
- Basic sewing kit

NOTES

- Use a 7mm seam allowance unless otherwise stated.
- Download the templates from www.simplysewingmag.com/downloads

TACKED HERRINGBONE STITCH

Step one Start with a row of herringbone stitch on two parallel lines. It often helps to make evenly spaced marks on the lines. Come up on the lower line. Go down to the right and on the top line, then come up to the left of the point where your needle went down. This makes a diagonal stitch across the gap of the horizontal lines. **01**

Step two Go down to the right and on the bottom line, then come up to the left of the point where your needle went down. This makes another diagonal stitch across the gap of the horizontal lines, this time crossing over the first. Repeat these two steps across the line. **02**

Step three With a contrasting colour, make the tacking stitches. Come up just above the first point where the herringbone stitches cross. Go back down just below the crossed point. Next, make a horizontal stitch across the vertical stitch. Repeat with each crisscross on the herringbone stitch. **03**

MAKING THE COASTERS

Step one Mark a 13cm (5¼in) square on the linen. Embroider a row of tacked herringbone stitch 2.5cm (1in) from one edge, starting and stopping 5mm (¼in) from the edges. Use six strands of stranded cotton and as many colours as you like. Cut out the embroidered linen squares and remove any markings from the embroidery. **04**

Step two Layer the squares with right sides (RS)

together and the felt behind. Pin and sew around the sides, leaving a 4cm (1½in) opening for turning. Use a 7mm seam allowance. Trim the corners to reduce bulk. **05**

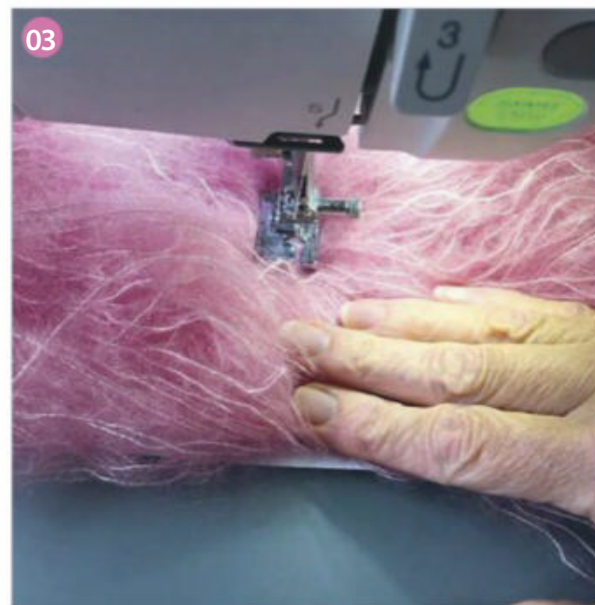
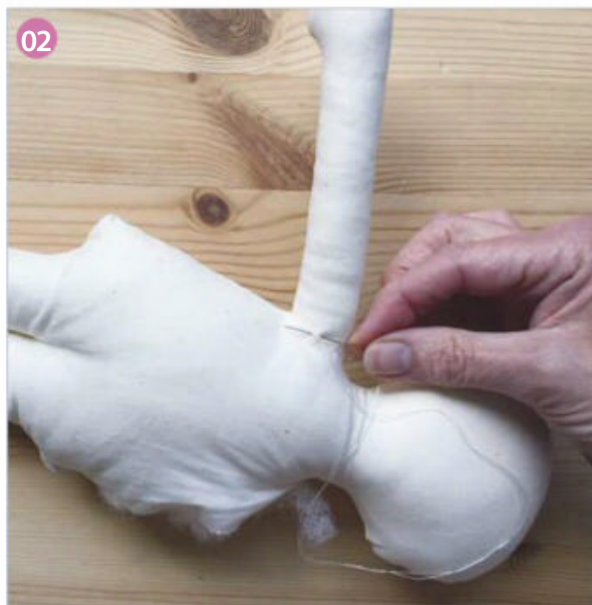
Step three Turn the coaster RS out and poke the corners into shape. Press the seams open and then press under the seam allowance on the opening. Sew the opening closed with ladder stitch. **06**





SEW ANGELIC!

Perfect for topping your Christmas tree, **Jo Avery's** cute angel toy, complete with button halo, makes a great gift.



YOU WILL NEED

- Natural cotton fabric for body: 40x40cm (15x15in)
- White fabric for dress: 36x46cm (14x18in)
- Gold fabric for wings and petticoat: 36x46cm (14x18in)
- Lace and ric rac trim: assortment, 1.5m (1¾yd) total
- Pink mohair wool for hair: 25g ball
- Piece of paper: 13x20cm (5x8in)
- Black and dark pink stranded cotton
- Toy filling
- Thin elastic: 50cm (20in)
- Iron-on interfacing: 30x30cm (12x12in)
- Wadding: 15x20cm (6x8in)
- Small piece of beading wire
- Small mother of pearl buttons for halo
- Red crayon/pastel/lipstick for cheek blush
- Matching thread
- Basic sewing kit

NOTES

- Download the templates from www.simplysewingmag.com/downloads
- Use 5mm (¼in) seam allowances unless otherwise indicated.
- Use a smaller stitch length throughout this project: 2mm is a good starting point.

FINISHED SIZE

Approx. 28x30cm (11x12in)

CUTTING OUT

After cutting out, mark any openings on the wrong side (WS) of the fabric using tailor's chalk or an erasable fabric marker.

Step one From the natural fabric cut:

Arms: two using the template.

Body: two using the template.

Step two From the white fabric cut:

Dress skirt: 16.5x45.5cm (6½x18in)

Dress bodice: one using the template.

Step three From the gold fabric cut:

Petticoat: 18x45.5cm (7x18in)

Wings: two using the template.

Step four From the iron-on interfacing cut:

Wing interfacing: two using the template.

Step five From the wadding cut:

Wing wadding: one using the inner line of the template.

ASSEMBLING THE BODY

Step one With right side (RS) together fold an arm piece in half. Pin and sew all the way around, leaving the straight top edge open. Make a small snip into the seam allowance at the wrist and cut small notches all around the curved end. Turn the arm inside out then stuff firmly. Repeat with the other arm.

Step two With RS facing, pin the two body pieces together and sew around the body, head and legs, leaving the arm gap open on one side and the arm hole gap, plus the stuffing gap,

open on the other side. Make small snips at the top of the legs and neck and notch all curves as before. **01**

Step three Turn the body inside out and sew a centre line between the legs. Stuff firmly through the stuffing gap, filling the legs and head before the body.

Step four On the side with the smaller opening, pin an arm into the gap, so that the arm is bending forwards slightly. With matching thread and a neat whip stitch, hand sew the arm in place all around to secure. **02**

Step five Pin the larger opening closed then hand sew it closed, leaving a gap at the top for the other arm. Pin this into place, matching up with the other arm and sew in place as before.

ADDING THE HAIR AND FACE

Step one Fold the piece of paper in half on the long side and mark the fold line with a pencil. Wind the wool around your hands so that the strands measure 33cm (13in), you may need some help with this! Stop winding when you are able to lay the wool over the paper with no paper showing through. We used approx. two thirds of the ball of wool. Remove the wool from your hands and lay it over the paper so that the centre of the wool strands line up with the centre fold line of the paper. Sew over the wool strands to stitch them to the paper. **03**

Step two Carefully tear away the paper. **04**



Step three Place the wool over the angel's head, lining up the centre parting with the stitched line. Pin and sew in place using a backstitch and matching wool.

Step four Trim the hair neatly, snipping through all loops. Style the hair as you wish, we tied the angel's hair in a loose ponytail using a gold trim.

Step five Mark the angel's facial features with an erasable fabric marker. Our angel has her eyes closed so we drew three small curves for the eyes and mouth. Use the stranded cotton and a neat backstitch to embroider the face. ⁰⁵

MAKING THE DRESS BODICE

Step one Pin the two bodice pieces RS together and stitch around both armholes and the neck leaving the other seams open. ⁰⁶

Step two Snip into the curved seam allowance, being careful not to snip through any stitches. Turn RS out and press. ⁰⁷

Step three With RS together, sew the side seam beneath the finished shoulder closed, sewing through four layers of fabric. Place the bodice on the doll and turn the seams under at both the shoulders and remaining side seam, pin in place. Hand stitch the seams with some matching thread. ⁰⁸

MAKING THE DRESS SKIRT

Step one Turn over 5mm (1/4in) on one long edge of the skirt rectangle to the WS twice and press

in place. Pin the top edge of a lace trim behind the folds and sew along full length from the RS. Turn over the other long edge a 5mm (1/4in) twice and press. Place the thin elastic inside the turned seam so that it sits right at the top. Sew along the length of the fold, just underneath the elastic making sure you don't catch it in the seam. Stitch over one end of the fold catching the elastic to secure and gently pull the other end to gather the skirt until it fits around angel. Pin the other end of the elastic and pin a lace trim over the gathers. ⁰⁹

Step two Stitch the top edge of the lace to the top of the skirt, sewing through the gathers.

Step three With RS together sew up the back seam of the skirt. Knot the two ends of the elastic and tuck the ends into the top seam. Place the skirt on the angel. You can hand stitch the skirt to the bodice if you like but it will be sewn in place later on so this isn't necessary.

Step four Repeat the steps for making the dress with the petticoat fabric but don't attach any trim at the top of the petticoat. Put the petticoat on the angel under skirt.

MAKING THE WINGS

Step one Using a low heat, press iron-on interfacing to WS of both gold fabric wing pieces. Glue the wadding to the interfacing side of one wing piece. ¹⁰

Step two Pin with RS together and sew all the

way around leaving the turning gap open. Snip and notch the wing seam allowance, turn RS out and hand sew the opening closed.

Step three Stitch a central line in the wings by folding them in half and machine sewing along the folded line. ¹¹

Step four Pin the wings to back of the dress, lining up the wings central seam with the skirt seam and the top of the wings to the top edge of the bodice. Hand sew the wings to the back of the dress using backstitch, sewing over the stitch line and stitching through the skirt to the bodice. ¹²

MAKING THE HALO

Step one For the optional halo, cut a length of beading wire measuring 25cm (10in). Thread buttons onto wire so that they overlap. We used 24 buttons in total. Tie the ends of the wire together and tuck them under the buttons. Place the headdress on the angel's head.

Step two To add blush to the cheeks use a small dot of red pastel, a red/pink crayon or lipstick.



Jo Avery runs fabric shop www.mybearpaw.com as well as teaching workshops and organising retreats. See more on her Instagram @mybearpaw

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SCANDI STYLE

With retro prints, and quirky toe and heel detail, **Anna Alicia's** stocking is a modern classic for your festive mantelpiece.



YOU WILL NEED

- 50x60cm (20x24in) navy blue patterned fabric
- 15x50cm (6x20in) pale mint green patterned fabric
- 45x60cm (18x24in) faux fleece or faux fur
- 20x55cm (8x22in) plain unbleached cotton
- Matching thread
- Basic sewing kit

NOTES:

- Seam allowance is 1cm (3/8in) unless otherwise stated
- Download the templates from www.simplysewingmag.com/downloads

CUTTING OUT

Step one From the navy fabric cut:

Outer stocking: one using the template.

Step two From the mint fabric cut:

Cuff: one using the template.

Loop: 6x15cm (2 3/8x6in).

Step three From the faux fleece/fur cut:

Stocking lining: one pair.

Step four From the unbleached cotton cut:

Heel: two pairs.

Toe: two pairs.

Keep the unbleached cotton pairs together and treat them as one layer of fabric. Two layers are necessary with our fabric choice because of the contrast between the navy and the unbleached cotton. You might like to tack or use Bondaweb to join the pairs together so you remember to treat them as one. With only one layer, the navy fabric will be visible through the paler unbleached cotton. Depending on the opacity of your fabric you may only need one layer. ⁰¹

MAKING THE STOCKING LINING

Step one Lay out the two fleece/fur lining pieces right side (RS) up. On each lining piece, lay one of the 'cuff' pieces on top, RS down, so it lines up with the top straight edge of the fleece/fur piece. Make sure the bottom, narrower, edge (as marked on the template) of the 'cuff' is lined up with the top edge of the fleece/fur lining. Pin then sew 1cm (3/8in) in from the top edge. ⁰²

Step two Unfold and press (check that your fleece/fur can withstand the temperature of the iron first, if not, just lay the sewn seam flat).

MAKING THE STOCKING OUTER

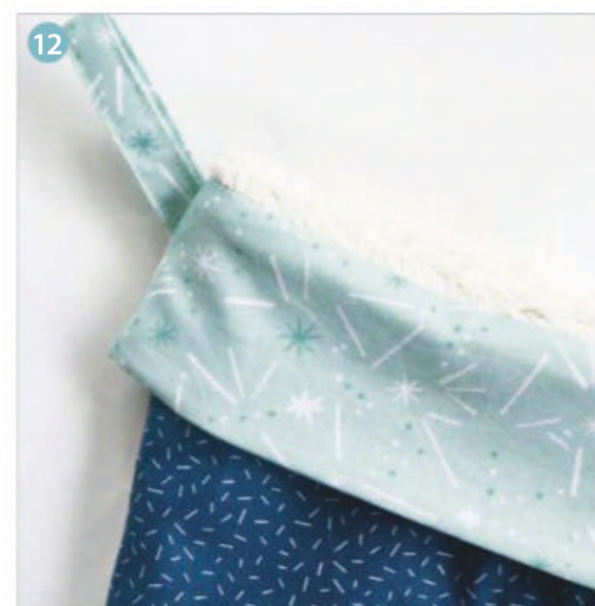
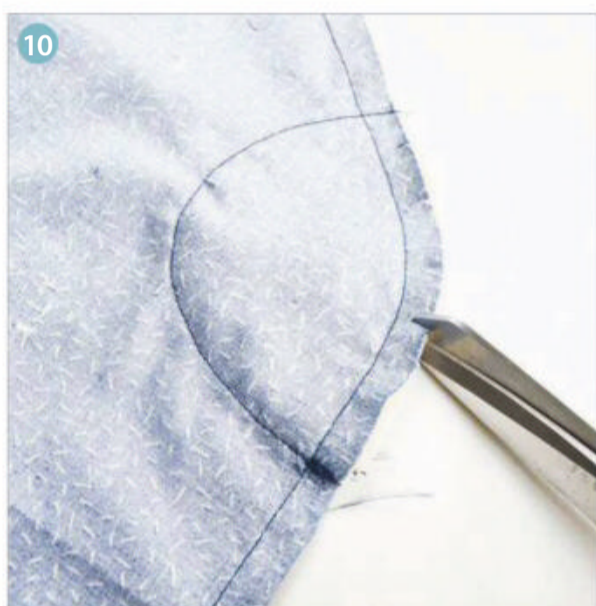
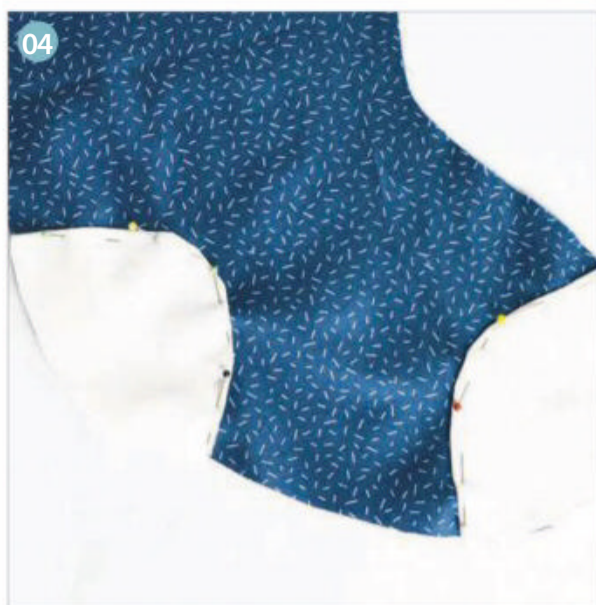
Step one Take the toe/heel pieces and snip into the seam allowance approx 8mm (5/16in) at roughly 1.5cm (5/8in) intervals along the inner edges (as marked on the templates). This will make these edges easier to fold and press. Working your way around the snipped edges, fold the fabric in by 1cm (3/8in) and press (if you are using two layers, treat these as one and fold the edges over together). ⁰³

Step two Lay out the outer stocking pieces, RS up, and pin the toe and heel pieces in place, RS up (with the folded edge folded under) and with the folded edges inwards. Lay your outer pieces RS together and, if necessary, adjust the placement of the toe/heel pieces to get them to line up on both outer pieces. ⁰⁴

Step three Using contrasting thread sew around the inner edges of your heel and toe pieces, about 2-3mm (1/8in) in from the edge. Set the outer pieces aside for now. ⁰⁵

MAKING THE HANGING LOOP

Step one Take the loop strip and fold it in half wrong sides (WS) together, so the long edges meet, and press. Unfold and then fold again so the long raw edges meet in the centre, along



the crease and press again. Refold along the original central crease and press once more. ⁰⁶
Step two Sew along both long edges 2mm ($\frac{1}{16}$ in) from the edge.

Step three Fold the strip in half to form a loop.

ATTACHING THE HANGING LOOP

Step one Lay out one of the fleece/fur and mint lining pieces RS up on your work surface and place the loop against what will be the back of the stocking (the heel side rather than the toe side). The loop should be on the mint fabric just above the seam line and pointing slightly downwards over the fleece/fur fabric.

Step two Sew the loop in place at the very edge with a zigzag stitch, this is just to hold it in place and won't be visible later on. ⁰⁷

ASSEMBLING THE STOCKING

Step one Lay out the two outer pieces, RS up on your work surface. Lay the lining/cuff pieces on top, RS down, so all edges align and RS are facing. Pin along the top straight edges only and sew 1cm ($\frac{3}{8}$ in) in. ⁰⁸

Step two Open out the pairs and press along the seams. Lay one of the lining/outer pairs out RS up and place the other on top with RS facing. The two outer sides should be RS together as should the two lining sides. Pin all the way around the edges. ⁰⁹

Step three Sew all around with a 1cm ($\frac{3}{8}$ in) seam

allowance, leaving a 6cm ($2\frac{3}{8}$ in) gap for turning along one of the lining edges. Backstitch at the start and end of the turning gap.

Step four Before turning the stocking RS out, make some snips along all of the curved edges about 8mm ($\frac{5}{16}$ in) in to give smoother curves once turned through. Be careful not to cut through the stitching as this will weaken the stocking and lead to holes forming. ¹⁰

FINISHING THE STOCKING

Step one Turn your stocking RS out through the gap left in the lining. Tuck the edges of the gap in, pin and stitch to close. This will be hidden inside your stocking so you can stitch by machine if you wish, or for an extra neat finish you could sew this by hand. ¹¹

Step two Tuck the lining, including the mint 'cuff' part inside the outer and press.

Step three Finally, fold the top of your stocking out so that the whole of the mint cuff is facing outwards, the loop should now also be near the top of the stocking and a little fleece/fur will be visible over the top. ¹²

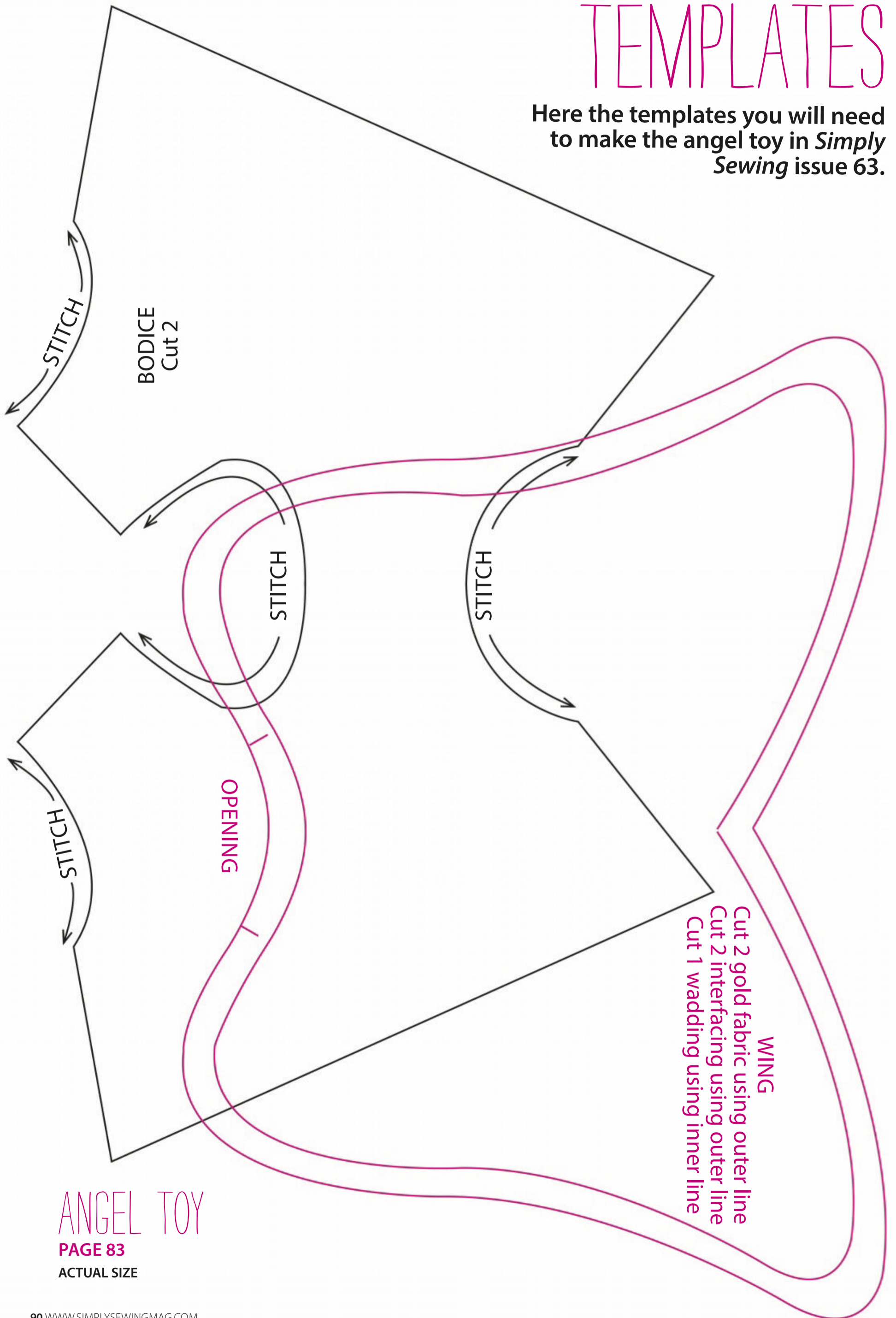


Anna is the designer-maker behind label A Alicia. She has just published her first craft book with Quadrille, all about one of her favourite things to sew – bags!



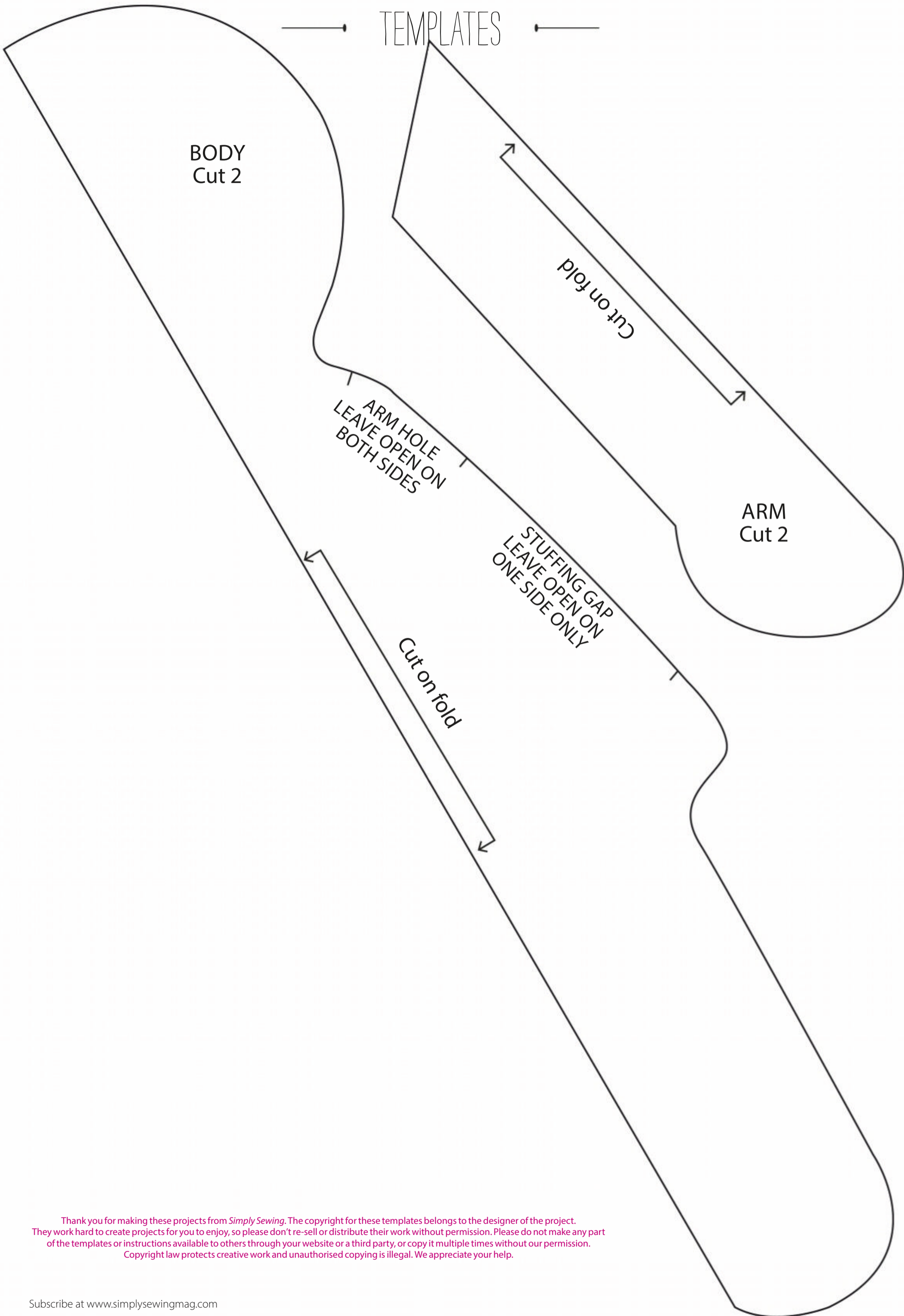
TEMPLATES

Here the templates you will need to make the angel toy in *Simply Sewing* issue 63.



ANGEL TOY
PAGE 83
ACTUAL SIZE

TEMPLATES



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Simply Sewing

FRESH IDEAS WITH FABRIC

THE GUIDE

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

MARKING PEN

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



WATER ERASABLE PENCIL

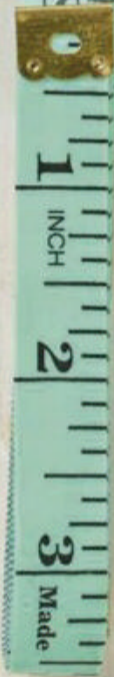
WATER ERASABLE PEN

MARKING PENCIL

Choose a colour that shows up on your fabric.

TAPE MEASURE

A flexible fabric tape measure will take accurate measurements.



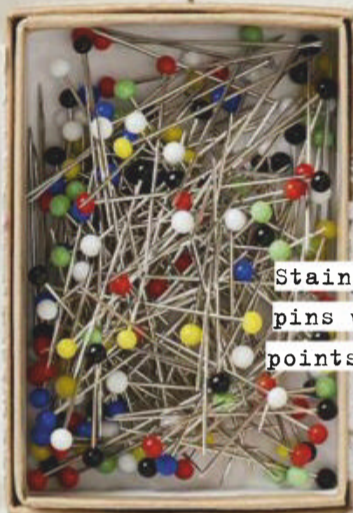
TAILOR'S CHALKS

Chalk temporarily marks fabric and can be easily brushed away.



SEAM RIPPER

This sharp blade cuts through and unpicks stitches.



PINS

Stainless steel pins with sharp points are best.

FABRIC CLIPS

Use these instead of pins when sewing thicker fabrics.



THIMBLE

Wear to protect your fingers when handstitching.



PINKING SHEARS

These cut a zigzag edge on fabric to neaten.



SHEARS

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



SMALL SCISSORS

Use for snipping threads and cutting notches.



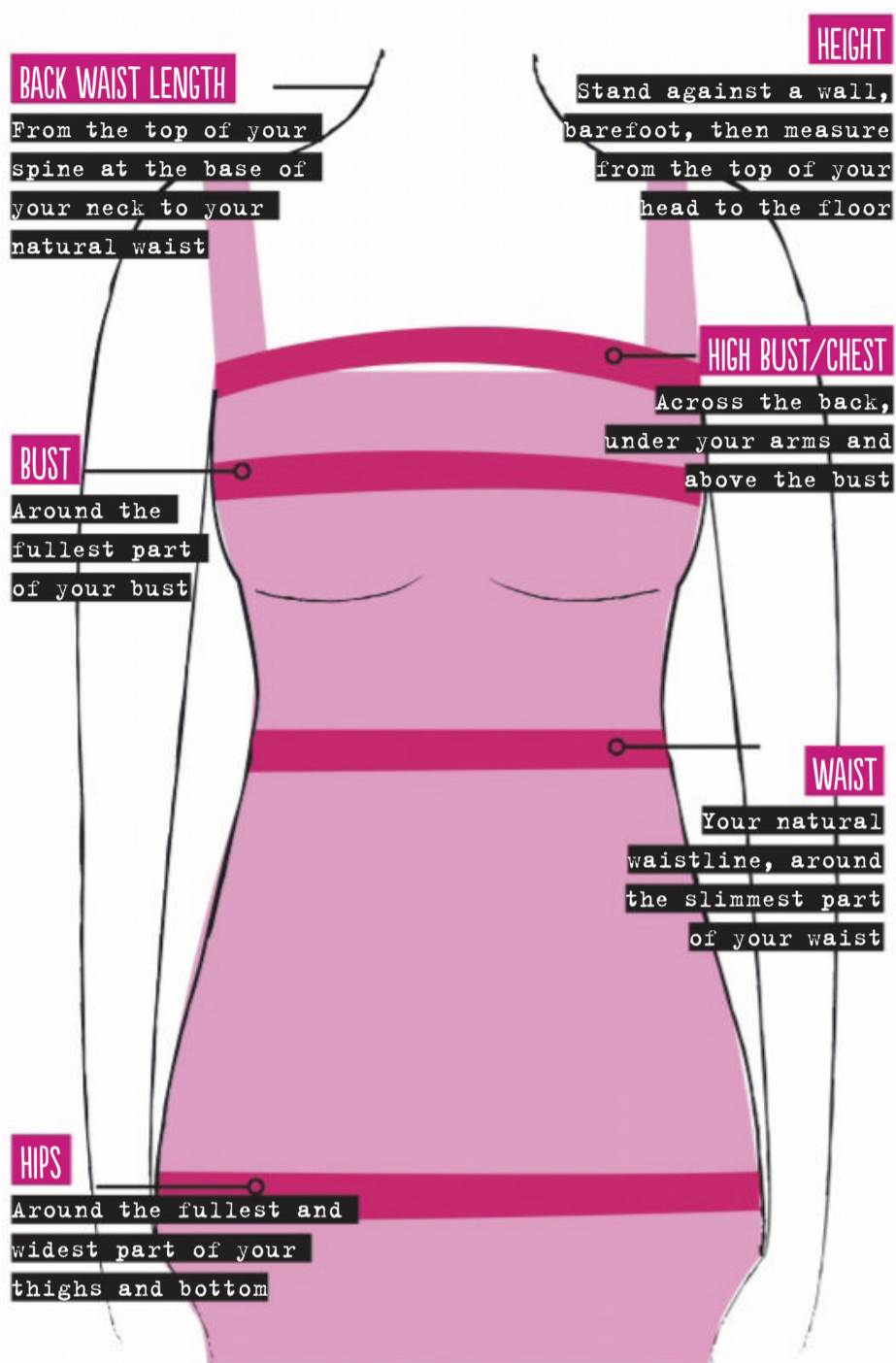
HOW TO MEASURE YOURSELF ACCURATELY

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

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

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

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



HOW TO USE A PATTERN

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

PREPARING THE PATTERN

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

CUTTING OUT THE PATTERN

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

CUTTING LAYOUTS

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

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

CUTTING OUT

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

TRANSFERRING MARKINGS

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

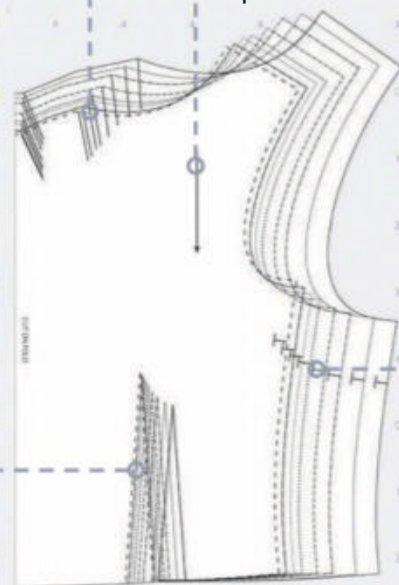
PATTERN MARKINGS

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

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

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

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



CHOOSING AND BUYING FABRICS



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

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

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

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

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

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

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

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

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

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

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

FINISHING SEAMS

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

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

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

MACHINE NEEDLES

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

UNIVERSAL

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

BALL POINT

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

JEANS

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

SHARPS

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

LEATHER

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

STRETCH

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

QUILTING

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

TOPSTITCH

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

TWIN

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

NEEDLE SIZE GUIDE

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

GLOSSARY

For a full glossary of sewing terms visit www.simplysewingmag.com

DRAPE

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

EASE

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

EDGE STITCH

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

FACING

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

FAT QUARTER

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

FINISHING/NEATENING RAW EDGES

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

GRAIN/GRAINLINE

The lengthwise fabric grain, running parallel to the selvedge.

NAP

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

NOTIONS

Small tools or accessories used

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

RIGHT SIDE (RS) / WRONG SIDE (WS)

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

SEAM ALLOWANCE

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

SELVEDGE

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

STAYSTITCHING

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

TACK/TACKING

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

TOPSTITCHING

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

UNDERSTITCHING

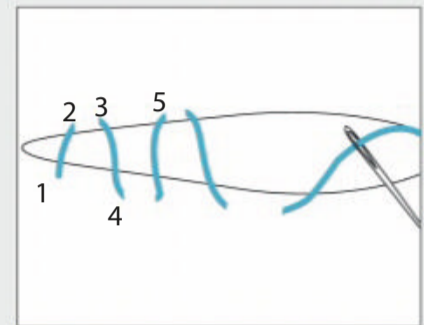
A line of stitching worked through the facing and seam allowance 3mm (1/8in) from the seam to stop the facing rolling to the outside of the garment. Understitching will not be visible on the outside.

STITCH GUIDE

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

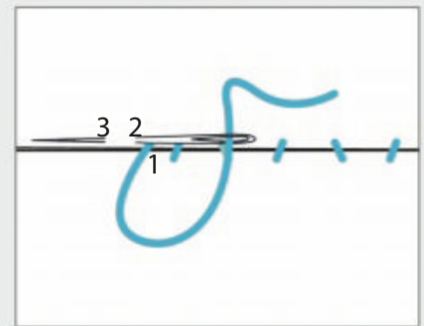
LADDER STITCH

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



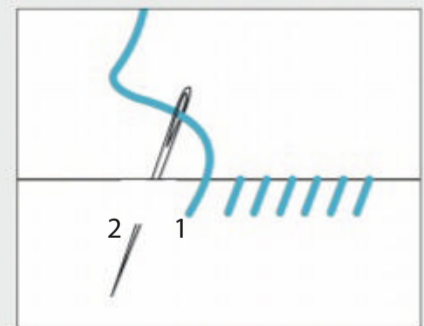
SLIP STITCH

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



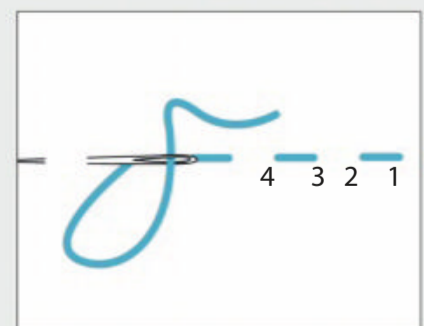
WHIP STITCH

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



RUNNING STITCH

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



NEXT ISSUE

S

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Retro flower tote bag
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LIVE IN LUXE

Great British Sewing Bee 2019 semi-finalist Jen Hogg used luxe surplus cashmere for this eco-friendly jacket.

"My favourite make changes with the season, my current projects and which side of the bed I got out of. However, this jacket has to be up there. It's made from luxury surplus fabric – cashmere from ethically farmed goats in Mongolia, which was destined to be wasted.

I designed a boxy jacket with overlapping front panels, one slightly longer than the other. The sleeves are a lantern shape, mid-length with deep darts from cuff to elbow. The collar is doubled and makes use of the felted edge of the fabric. I couldn't make my mind up which front panel I preferred, so added a couple of hidden buttonholes so it can be worn with either at the front. There are welted pockets and, if you look closely, you can see that some of the surplus had scarf

fringing, so I've neatly trapped that into the panelling for a playful streak of red.



Working with surplus is just great fun. We had a fantastic time on *GBSB* when we had to transform our leftovers from the challenges – Janet suggested that we throw everything into the middle and all take what we could use. I do remember trying to get fabric out from underneath Joe, who had decided to go for a swim in it. It's a lesson, though, to see how much scrap we produced. I'm quite evangelical about using surplus; Ben (who I met on *GBSB*) and I run sustainable sewing workshops. When the fabric you get to use is quality, like this cashmere, it's not a hardship. As they say, it's not waste until you waste it."

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Franklins, Chelmsford – 01245 346300
Home of Sewing by Regent, Ilford – 0208 478 0669

GLOUCESTERSHIRE

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

HAMPSHIRE

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

HEREFORDSHIRE

Doughtys Fabric Warehouse, Hereford – 01432 353951

HERTFORDSHIRE

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

KENT

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

LANCASHIRE

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

LEICESTERSHIRE

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

LINCOLNSHIRE

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

LONDON (GTR)

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

MANCHESTER (GTR)

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

MIDDLESEX

SM Sewing Machines Ltd, Wembley – 0208 6891222

NORFOLK

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

NORTHAMPTONSHIRE

Bramble Patch, Weedon – 01327 342212

NOTTINGHAMSHIRE

Cresswell Sewing Machines, Daybrook, Nottingham – 0115 9267572

OXFORDSHIRE

Witney Sewing Machine Centre, Witney – 01993 704535 / 702772

SHROPSHIRE

Sewing Machine Centre, Shrewsbury – 01743 343902

SOMERSET

Bredons Sewing Machines, Taunton – 01823 272450

SUFFOLK

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

SURREY

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

SUSSEX

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

TYNE & WEAR

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

WARWICKSHIRE

The Sewing Emporium, Leamington Spa – 01926 427 572

WILTSHIRE

Franklins, Salisbury – 01722 554466

WEST MIDLANDS

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

WORCESTERSHIRE

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

YORKSHIRE

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

CHANNEL ISLANDS

Rachel's Textiles Studio, Jersey – 01534 878 877

ISLE OF MAN

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

IRELAND

Singer Sewing Centre, Ballymena – 028 2564 0034

SCOTLAND

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

WALES

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

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