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ARRIVALS



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Simply Sewing

FRESH IDEAS WITH FABRIC

ISSUE SIXTY FOUR



5 NEW LOOKS

WARDROBE UPDATES TO
SEW IN A WEEKEND

NEW PATTERN!

Must-sew
SHIFT DRESS
IN SIZES 6-20

+MAKE EASY-WEAR
CULOTTES



FOR BEGINNERS

- ✓ Easy-sew tote bag
- ✓ Patchwork quilt
- ✓ Appliqué cushion

STAPLE STYLE

28 sewing projects to boost your skills + inspire your hobby

+MAKE: Camera strap • Plant pot cover • Laptop case • Flower embroidery

Creative Space



Innov-is 1800Q



Innov-is 1300



Innov-is 1100

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



brothersewing.co.uk

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Simply Sewing

FRESH IDEAS WITH FABRIC

We're not just welcoming in a new year, we're beginning a new decade! There's no doubt about it, if there ever was a good time for a fresh start, it's now. Perhaps you're a newbie, who's been longing to make your own clothes, and that shiny new sewing machine for Christmas means you can. Or maybe as a more seasoned sewist, you've simply decided that 2020 is the year you're finally going to try a new technique. But where to begin? Here's our advice – surround yourself with enough sewing inspiration (this issue is a *great* place to start) and soon you'll be saying those magic words... "I made that!"

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Simply Sewing

FRESH IDEAS WITH FABRIC

ISSUE SIXTY FOUR

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WIN £275 WORTH
OF SEWING GOODIES!

Enter to win a complete set of children's
wear patterns from Poppy & Jazz, plus
Stitch Festival show tickets.

Enter on p15



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NEW BEGINNINGS

There's something about the start of a new year that gives me a creative buzz. Perhaps the Christmas break gives my mind a little extra time to start dreaming up new projects, or maybe it's the fact that when it's still cold outside, the only place I like to be is nice and cosy at my machine! Whatever it is, I can guarantee this issue will get your creative juices flowing too. Start off with our easy-sew shift dress (p42) that's perfect for beginners, then move onto some bold and bright makes for your living room (p22). Plus, how can you resist our adorable little teddy bear (p81)? Here's to a fantastic year of sewing!

Charlie

Charlie Moorby, Editor



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GREAT SUBS
OFFERS! P16

SAVE TIME,
MONEY AND
HASSLE WITH
AN ANNUAL
SUBSCRIPTION

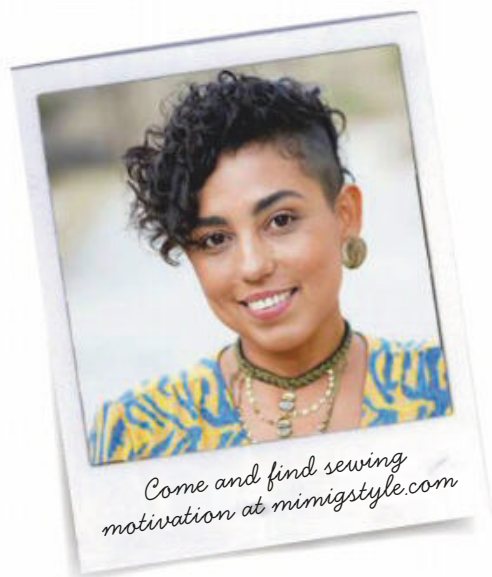


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* GIFTS SUBJECT TO CHANGE. TOOL AND PAPER GIFTS ONLY AVAILABLE ON UK NEWSSTAND.

CONTRIBUTORS

A huge thank you to these talented sewists...



MIMI G

Mimi G has grown her hobby into an international brand and her fashion, lifestyle and DIY sewing blog is award-winning. She designs for Simplicity and founded online sewing school, Sew It Academy. Find out more on page 62.



SARAH MCKENNA

After sewing for most of her life, Sarah built up the courage to turn her hobby into a business. Last year, she launched Like Sew Amazing fabric shop online and then she opened a high street store. Find out how she did it on page 36.



DEBBIE VON GRABLER-CROZIER

Debbie writes and designs for sewing magazines and websites, as well as running her own blog, where she shares her designs. Her first sewing book, *The Bag Boutique*, was a global success. Make her plant pot cover on page 77.



RICCARDO GUIDO

A finalist on the 2019 *The Great British Sewing Bee*, Riccardo is a keen advocate of sustainable fashion, Riccardo believes in reusing, repairing and recycling clothes whenever possible to reduce waste. See his latest creation on page 98.

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By taking part in one of our Competitions, you agree to be bound by these Competition Rules. Late or incomplete entries will be disqualified. Proof of posting (if relevant) shall not be deemed proof of delivery. Entries must be submitted by an individual (not via any agency or similar) and, unless otherwise stated, are limited to one per household. The Company reserves the right in its sole discretion to substitute any prize with cash or a prize of comparable value. Unless otherwise stated, the Competition is open to all GB residents of 18 years and over, except employees of Immediate Media Company and any party involved in the competition or their households. By entering a Competition you give permission to use your name, likeness and personal information in connection with the Competition and for promotional purposes. All entries will become the property of the Company upon receipt and will not be returned. You warrant that the Competition entry is entirely your own work and not copied or adapted from any other source. If you are a winner, you may have to provide additional information. Details of winners will be available on request within three months of the closing date. If you are a winner, receipt by you of any prize is conditional upon you complying with (among other things) the Competition Rules. You acknowledge and agree that neither the Company nor any associated third parties shall have any liability to you in connection with your use and/or possession of your prize. Competitions open 26 December 2019 - 30 January 2020.

Simply Sewing

FRESH IDEAS WITH FABRIC

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URGENT APPEAL: help Syrian refugee parents like Khitam to protect their children through the winter.



Khitam lives with her children, husband Abdelsalam, and his elderly parents in a single, damp room of a half-built apartment block near Tripoli, Lebanon.

There are holes in the walls and ceiling, and they share a toilet with other refugee families crammed into the building. Khitam and Abdelsalam are mentally and physically exhausted after years of struggling to survive, unable to earn a living and fighting a daily, relentless battle to feed their children.

Right now, they are terrified by the prospect of another winter in their cold, uninsulated single room. Another winter where they will feel every blast of icy wind. Another winter where every time their children cough or sneeze they will fear they have contracted a lethal respiratory condition like pneumonia or tuberculosis.

UNHCR, the UN Refugee

Agency, needs your support to help parents protect their children this winter.

Please will you give £75 to provide a refugee family like Khitam's with a Winter Survival Kit to protect against the freezing weather?

The kit contains essentials such as a heating stove, thermal blankets, warm clothes and a tarpaulin for insulation. It could mean survival for a family like Khitam's.

Two winters ago, as a result of their exposed and unsanitary living conditions, Khitam and all of her children became ill. Baby Bilal had a high temperature and diarrhoea. Her sons Khaled (3, pictured) and Abdul Rahman (8) had chest infections and their sister

100mph.
Wind speed during Storm Norma, Lebanon, January 2019.



Fatimah (4) contracted worms. Khitam herself developed painful growths on her throat and lost her voice. Without access to a free healthcare system like we have in the UK, Khitam became overwhelmed with worry about how to pay for the treatment and medicines her children needed.

"I felt helpless. My children were coughing and crying and there was nothing I could do."

Khitam believes that without assistance from UNHCR "my children would be dead".

Across Lebanon and Jordan, seven of the last eight winters have brought heavy snowfall and temperatures regularly drop below 0°C.

Right now, with the conflict continuing in Syria, 1.7 million refugees in Lebanon and Jordan remain unable to return home. They are living, like Khitam's family, in derelict buildings, or in

makeshift shelters made of little more than wood and plastic sheeting. With temperatures falling, the lives of the most vulnerable – young children, pregnant women and the elderly – are at grave risk.

With a gift of £75 you can provide a Winter Survival Kit containing a stove, blankets, warm clothes and a tarpaulin to help a family insulate and heat their home. Please give today – you could save the lives of children like Khitam's.

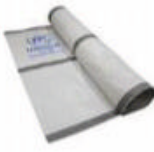
Give £75
to provide a Syrian refugee family with a Winter Survival Kit

Visit unhcr.org/wintersupport or call **0800 029 3883**

With £75, you can give a Winter Survival Kit containing:



STOVE
For heating and cooking. An absolute essential.



TARPAULIN
For insulation. Keeps the cold out and the warmth in.



BLANKET
Families left their homes with nothing. A simple blanket could save a life.



WARM CLOTHES
Hats, gloves and scarves keep families warm, indoors and out.

Yes, I will help Syrian refugee families survive the winter



Please accept my gift of: ☐ £75 ☐ £150 ☐ £225 My own choice of £

Please post urgently to: **Freepost UNHCR**. You do not need a stamp. SSPAW119A

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Card no. - -

Valid from - Expiry date - Issue no. Maestro only

Signature Date / /

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PINBOARD

IDEAS ♡ INSPIRATION ♡ ACCESSORIES ♡ WEBSITES ♡ EVENTS ♡ STUFF



ECO ELEGANCE

The warm colour palette of the new Atelier Brunette Tencel fabric range is just the ticket for brightening up chilly winter days. Not only are the six shades – Blush, Ochre, Chestnut, Night, Smokey and Storm – a dream to mix and match when sewn up as separates, but Tencel is an eco-friendly, non-toxic, choice to boot! For more info visit www.atelierbrunette.com



LET'S GET BUSY

▼ Sarah Watts, based in Atlanta, Georgia, is a designer with some fab original products in her store. Take this illustrated (by Sarah!) door hanger. It's perfect for getting your 'busy sewist' message across to friends and family loud and clear. The hanger comes with one side sewing themed and one side coffee themed, www.craftedmoon.com



IT'S A WRAP!

Get your swirl on with Simplicity's Misses' Wrap Skirt, which can be made with woven fabrics, so there's no need to wait until spring. With a falling from the hip yoke and side tie or button, it's ideal for everyday wear while also making a style statement. Available from www.sewdirect.com

PROJECT PEANUTS

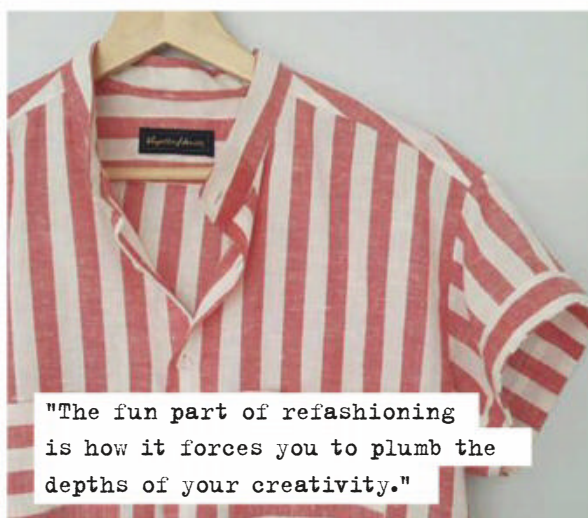
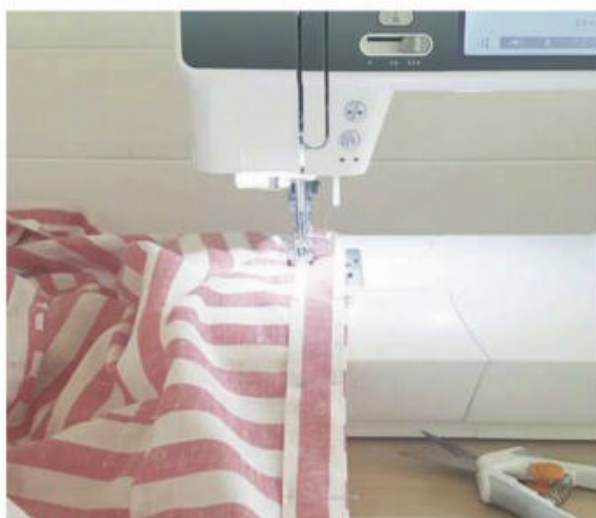
When you're feeling nostalgic and missing your childhood, what's a sewist to do? Bring the Peanuts gang back to life in 3D of course! Yes, it's time to get reacquainted with Snoopy and his pals, this time as a cushion and cute set of padded figures – all thanks to the simple 'cut out and sew' printed sheets available from www.magpieline.com

PETITE PRINTS

Stoff & Stil has added a new range of stretchy jersey fabric to its must-sew collection of classic and neutral prints. Comfy yet stylish, jersey fabric is loved by all for its stretch and, whether you're making it as clothes or homeware, it's both stylish and practical. There are plenty of quirky prints too and some of our faves are Police Car, the winking hearts and an adorable rabbit with floral headdress on a dusty jade background. So treat a tired cushion to a quirky new print, pick out your favourite for fun kids' clothing or make a stylish wrap dress using talking-point fabric – you'll find just the print to pep up the new year! Visit www.stoffstil.co.uk to see the full range of fabrics.



No need to sacrifice style for comfort
– Stoff & Stil has got both covered
with its range of jersey fabrics.



"The fun part of refashioning is how it forces you to plumb the depths of your creativity."



MINI PROFILE

PORTIA LAWRIE

As a child Portia Lawrie wanted to be either a writer or a fashion designer. After working at a variety of different jobs she eventually got into sewing 10 years ago, shortly after her son was born. "Someone gave me their grandma's vintage Singer sewing machine so I took some beginner classes at an adult community college to get me started – and as kind of a sanity saver – and have been self-taught ever since," she says.

A passion for giving unloved garments a new lease of life led Portia to start on her blog The Refashioners – a challenge where participants get to share their handiwork as they transform old items into wearable works of art. Portia feels there's a host of reasons why refashioning has become so popular in recent years. "People are becoming more aware of the ecological advantages of valuing and reusing textiles already in circulation, rather than consuming new materials. Financially it's a lot cheaper than buying yardage. It's a *great* way to learn about garment construction. The most fun part about refashioning is how it forces you to plumb the depths of your creativity as you work around the obstacles thrown at you by pre-existing seams, features and scarcity of fabric compared to working with a flat piece of material."

Despite this popular surge in refashioning, Portia felt that the trend wasn't being reflected fully in the sewing community, and that sewists perhaps didn't realise the aspirational potential of the process. "I knew how many talented stitchers were out there in the sewing community," she explains. "What would happen if these talented stitchers applied their skills and creativity to old clothes instead of new fabric? Could we elevate refashioning to a different level and open people's eyes to the value and potential in old and unloved clothes?"

Getting the annual The Refashioners challenge going has been a rewarding experience. "People tell me that they hadn't realised just how addictive and rewarding refashioning was until they took part in the challenge. Every time someone tells me that, and that they look at old clothes in a brand new light, it gives me a massive buzz." Portia had planned to retire The Refashioners at the end of last year's series but says it's likely that it will return in 2020.

Another initiative Portia is interested in is patternless makes. "They take garment making back to its most basic component parts," she says. "I love how they demonstrate that making your own clothes needn't be daunting or complex. It can be as simple as chucking two rectangles of fabric together and sewing a few simple lines of stitching. It's the perfect starting point for beginners as it builds confidence and demystifies the whole process."

Find out more at www.makery.co.uk and www.instagram.com/portialawrie

THE PATTERN EDIT



Pyjamas patterns

Find the perfect pjs for you, says Editor Charlie Moorby



MADALYNNNE SIMPLICITY PAJAMA

Ruffles galore make this the classiest pj set, where comfort meets cute in crop trousers and dolman-sleeved top. Wear this for your next box set binge – they're so stylish they make staying in the new going out! Make it in silk or satin for extra glam. www.thefoldline.com

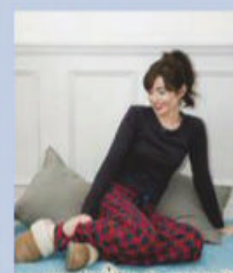
CLOSET CASE PATTERNS CAROLYN PAJAMAS

Super-neat, white piping gives an elegant finish to these classic pyjamas, highlighting the notched collar, pocket and upturns beautifully. Designed for lounging, these modern pjs are a flattering cut and would suit cotton flannel, linen, shirting or charmeuse fabric. www.thefoldline.com



MCCALL'S NIGHTWEAR

If you like your loungewear to be a little more structured, then you might prefer to opt for this wrap jacket in a two-piece set from McCalls. Suitable for advanced beginners, this design features a bias tape finish at the neck, semi-fitted ankle-length pants with a drawstring waist, slash pockets and pretty ribbon detail. www.sewdirect.com



SEW OVER IT ULTIMATE PYJAMAS

Quick to sew and easy to fit, these cosy pyjama trousers have just three pattern pieces, so they're perfect if you're looking for a speedy project or if you're a beginner sewist. You can make them in lightweight cotton or cotton lawn. Wide-legged with a snug elasticated waistband, they're a generous, flattering fit and your go-to garment for cosy nights in, curled up on the sofa. They're also wonderful to rustle up as handmade presents! www.sewoverit.co.uk



CUTE & STRIPY

Tilly of Tilly and the Buttons has designed her own fabric line and we couldn't be more excited! Channelling her love of stripes and cute colours, there are eight must-have designs including rainbow Breton stripes, gorgeous geometrics and more. This soft organic jersey is in partnership with the Craft Cotton Co and is great for comfy tops, dresses, pyjamas and kidswear. Find out more at www.tillyandthebuttons.com

PLEATS & BOW

▼ We love the new Crew Shorts & Trousers pattern from Chalk + Notch. With a super-comfy high waist, it has pretty pleats and a fabric belt tied in a bow (which is optional). The trousers have flattering tapered legs and the pattern includes shorts with a relaxed leg. Grab them for weekend wear, and style them up for the evening or down for daywear. For details on this pattern, visit www.chalkandnotch.com



FREE STYLE

Did you know Stof & Stil has free patterns on its website? Head on over to www.stoffstil.co.uk and look out for the 'free DIY' logos. We love these simple-to-sew zipper purses with cute tassels and there are step-by-step instructions to make a handy triangular wallet – just click on the 'download' tab to get your free pattern. Other free DIY projects include a lampshade, cushion cover, dog bed cover and more. What are you waiting for? See more at www.stoffstil.co.uk



3 OF THE BEST

MACHINE BAGS

Protect your sewing machine in a handy carry case next time you're on the move.

1. Let those forest friends keep watch over your sewing machine with this handy bag with a roomy centre pocket for fabrics. Forest Friends Sewing Machine Bag, £30, www.hobbycraft.co.uk

2. In a classic William Morris print, Strawberry Thief, this charming bag is perfect for sewists looking for a more traditional look. Strawberry Thief Print Sewing Machine Bag, £29.50, www.johnlewis.com

3. With extendable handle and wheels this trolley bag makes it easy to transport a sewing machine, and there's room for accessories too. Raspberry Paisley Trolley Bag, £35, www.hobbycraft.co.uk





NEW SEASON

Refresh your wardrobe for next season with the brand new pattern releases from Liesl + Co. With two garments in one pattern, these highly wearable pieces include the Camp shirt and dress and the Saint-Germain Wrap Dress. The wrap dress has sleeves in two styles and comes with both short and long options, while the Camp shirt makes a classic convertible collar blouse and dress. Find the patterns at www.oliverands.com



OUT & ABOUT

SKILLS, SHOWS & EVENTS

13-15 FEBRUARY 2020

Enjoy heaps of workshops and craft stalls at Craft4Crafters Show, Westpoint Arena, Exeter.
www.craft4crafters.co.uk

21-23 FEBRUARY 2020

Spring Quilt Festival, Harrogate – it's the annual patchwork and quilting event.
www.grosvenorshows.co.uk

27 FEBRUARY-1 MARCH 2020

The Stitch Festival (formerly The Spring Knitting & Stitching Show) is the ultimate day out! Business Design Centre, London.
Psst! Use code **SIMPSEW2020** to get discounted tickets (£2.50 off standard advance adult/£1 off advance concessions, plus £2.20 fulfilment fee per transaction/£2.50 for posted tickets). Valid for advanced bookings only. Must be redeemed before 23:59 on 26 February 2020. Book online at www.thestitchfestival.co.uk or call 0844 8541 349 and quote code. Full T&Cs on website.



POPPIN' POUCH

Sarah Dunbar Designs' faux leather pouches come in a palette of colours that really pop! Use them for pencils, sewing notions and lipsticks – or just about anything. Coin purses and cotton make-up bags in similar designs are also available. Once thing's for sure, you won't want to hide these stunning pouches away. Find them at one of Sarah Dunbar Designs' stockists listed on her website, www.sarahdunbardesign.co.uk

INSPIRING BOOKS



VISUAL GUIDE TO CREATIVE STRAIGHT-LINE QUILTING

Natalia Whiting Bonner
(£20.99, C&T Publishing)

You can be creative with straight lines only in quilting, and Natalia proves it with this essential guide. Containing more than 60 new patterns for triangle and square blocks, borders and more, you can learn how satisfying it is to quilt with straight lines, either using a walking foot or free-motion quilting with rulers. www.ctpub.com



LEARN TO SEW IN 30 MINUTES: MACHINE SEWING

Debbie von Grabler-Crozier
(£12.99, Search Press)

Know someone itching to learn how to sew? This could be their motivation. With 25 easy sewing projects designed to last for 30 mins each, this is a great skills and confidence builder. Ideal for getting beginners started on a project straight away. **Psst! Try your hand at an exclusive project from the book on page 77.** www.searchpress.com



NEEDLE-FELTED ANIMALS

Mia Underwood
(£12.99, Cico Books)

Start your felting journey with Mia Underwood, who shows you the easy way to create 35 adorable furry friends. Who could possibly resist? With projects aimed at both beginners and the more experienced, there's something here for everyone, with woodland creatures, cute pets, birds and wild animals all waiting to be made. www.rylandpeters.com



WINTERTIME SHIMMER QUILT & TABLE RUNNER

Jennifer Sampou
(£16.99, Search Press)

If winter's your favourite time of year then there's still time to rustle up some makes inspired by the season. This bejewelled quilt and table runner feature Jennifer Sampou's Winter Shimmer fabric collections and will make two stunning projects. She also reveals her method for turned-edge, fusible machine appliqué with neat edges. www.searchpress.com

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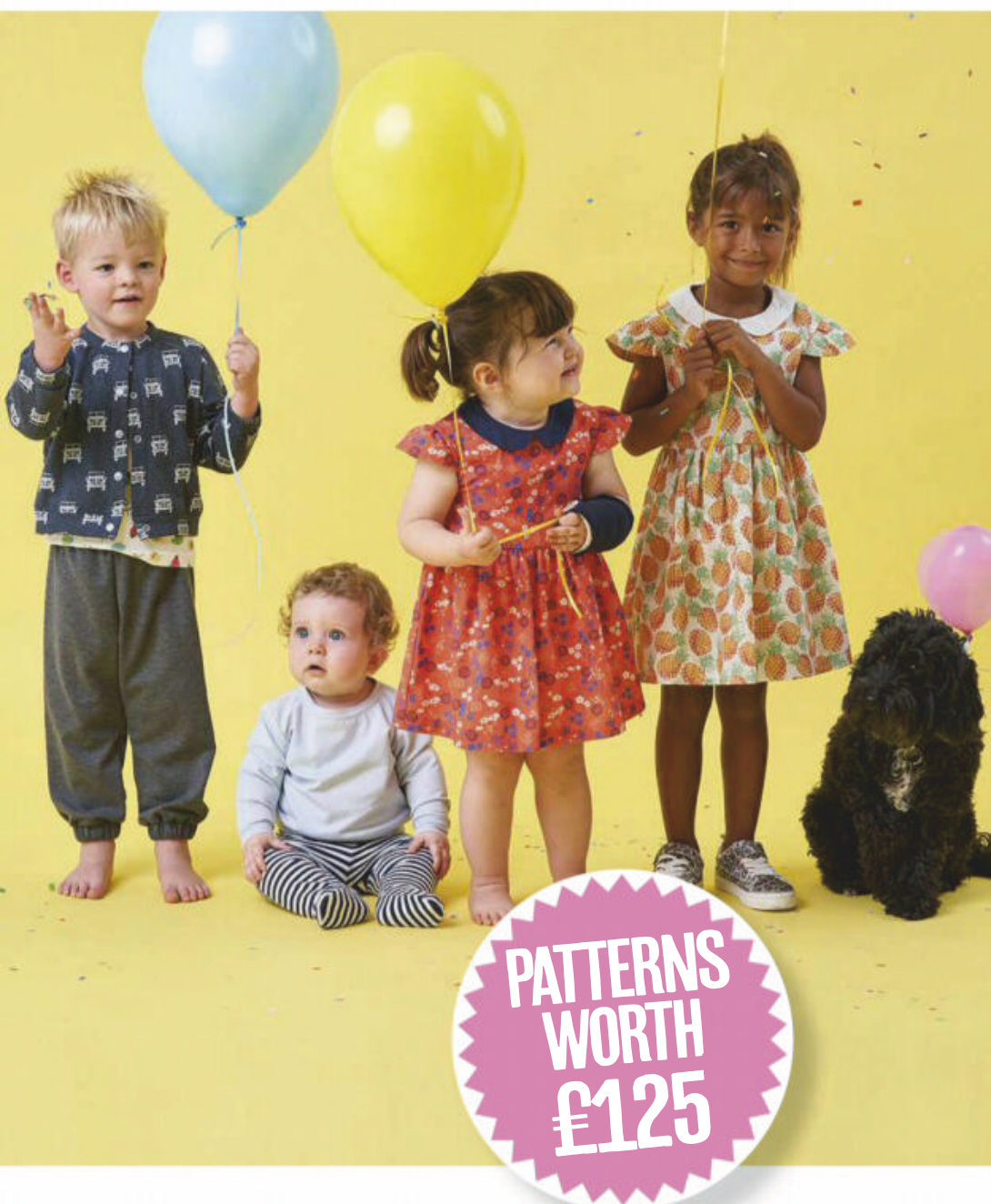
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WIN: POPPY & JAZZ PATTERNS

Win a complete set of Poppy & Jazz's patterns for children's wear, worth £125

We're big fans of Sew Over It's Poppy & Jazz kidswear patterns and, if you are too, you'll be delighted to know this range for little ones has just got bigger. Five adorable new designs include the Willow Pinafore, a classic dress with bib bodice and pockets, the Maple Cardigan, which makes a great layering piece, Birch Trousers, great for comfy play, the Elm T-shirt, a good wardrobe staple and the Juniper gathered skirt, which has two style variations. Along with the new designs, the size range for the existing patterns has been extended, so it now covers sizes from newborn to six years. Priced at £12.50 each (or £7.50 as a downloadable PDF), we have a complete set of 10 paper patterns to give away to one lucky reader. So if you've had your eye on sewing-up a version of the Daisy Dress, the Dandelion Dungarees or the Honeydew Hoodie (we wish this came in our size), try your luck today! Browse the whole collection of Poppy & Jazz patterns at www.sewoverit.co.uk and enter our competition at www.simplysewingmag.com

WIN: THE STITCH FESTIVAL TICKETS

Win a pair of tickets to The Stitch Festival in London, February 2020, worth £30

The Stitch Festival, formerly known as The Spring Knitting & Stitching Show is the ultimate day out for textile craft lovers. Held at The Business Design Centre in London, from 27 February – 1 March 2020, the event champions creativity with hundreds of workshops, demonstrations and fashion exhibitions, as well as 200 best-loved exhibitors selling sewing and craft supplies. Dressmaking will play an important role in this year's event with a dedicated studio workshop programme and dressmaking competition. Plus, fashion designer and TV judge Esme Young will be hosting an exhibition of her film costume designs. Advance adult tickets are £15, VIP tickets are £35, concessions £13.50 and children over 13 are £6. Enter to win a pair of tickets worth £30 at www.simplysewingmag.com and find out more about the event at www.thestitchfestival.co.uk



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

Simply Sewing

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

THIS MONTH...

HIGH-NECK HOOD

Essential for blustery days and surprise rainstorms, the high-neck hood with handy snap fastenings ensures you'll stay warm, dry and cosy whatever the weather.

TWO DESIGN OPTIONS

Whether you want a playful raincoat or a cosy duffel, this pattern will take you through the cold winter season and into the spring with two distinct styles to choose from.

CUSTOMISE THE LOOK

Eden offers many different ways to customise your garment, including two different styles of pocket, optional storm flaps and both hip and long-length hems.

MAKE A SPLASH

Sew your dream raincoat with our weatherproof guide to picking the perfect pattern through to sealing your seams.

Written by Sophie Tarrant.

EDEN

Available both as a pattern and in kit form, we adore Tilly & The Buttons' Eden coat. This fully-lined design features raglan sleeves and a high-neck hood to keep out the wind and two different options for practical pockets. With design choices for hip or long lengths, snaps, zips or toggle fastenings and optional storm flaps, you truly can create the jacket of your dreams. www.tillyandthebuttons.com

PATTERN INSPIRATION

Keep wrapped up with our pick of the best raincoat patterns – with options including lightweight cape sleeves, cosy hoods and more.



1 THE KELLY ANORAK

Style meets function with the Kelly anorak from Closet Case Patterns. A classic shape with a modern cut, this simple coat is the perfect choice for transitional weather, featuring a two-piece cuffed sleeve, and options including a drawstring waist, roomy three piece hood and classic stand-up collar. www.closetcasepatterns.com

2 MISSES' PONCHOS

Stay snug with K4043 from Kwik Sew, a super-simple, quick to create pullover poncho featuring a stitched hem and options for a stand-up collar with fabric drawstring, lined hood, kangaroo pocket and two different lengths. www.sewdirect.com

3 CYPRESS CAPE

The Cypress Cape from Sewaholic is a lightweight piece for all of your outdoor adventures. With details such as wide semi-circular sleeves and a hood, it is unlined to keep it packable, with all hems bound with bias tape for a clean, waterproof finish. www.sewaholicpatterns.com

4 THE SERRA JACKET

The Serra jacket from Pauline Alice is a scaled-up version of a popular coat pattern from their children's collection. Choose from three designs including a mid-thigh raincoat, an athletic hooded jacket and a knee-length trench. www.paulinealice.com

5 THE LANDGATE

The hooded Landgate jacket from Merchant & Mills is a chic, unisex design that features a drawstring waist and side and front pocket options. Best made in lightweight, waterproof fabrics such as PUL or oilskin, it also provides ideas for decorative top-stitching and two different lengths. www.merchantandmills.com

6 I AM JACQUES

Part of the I Am a Sailor capsule collection, I Am Jacques is a fully-lined classic raincoat design featuring a cosy hood, a hidden zip with handy button placket and two big patched pockets to carry all your essentials – and it's customisable to three different lengths, too. www.iampatterns.fr

FABRIC INSPIRATION

Take shelter with a selection of waterproof fabrics in punchy palettes and prints.

1 Waterproof Folk People print polyester is high quality, soft and looks sensational! www.magnoliahomedesign.etsy.com

2 This Sweet Cats Matte Laminate from Cloud 9 is 100% organic cotton with a waterproof PU coating. www.hantexonline.co.uk/cloud9fabrics

3 Drop on Mustard from Park Lane by Hamburger Liebe is a dreamy softshell. www.hantexonline.co.uk/parklane

4 Leaves on Teal PUL has plenty of teal appeal and pops of colour. www.tobyandbeelondon.etsy.com

5 A Likely Story water-resistant polyester in Paisley Pink is a classic pattern with a modern vibe. www.croftmill.co.uk



TIPS & TRICKS

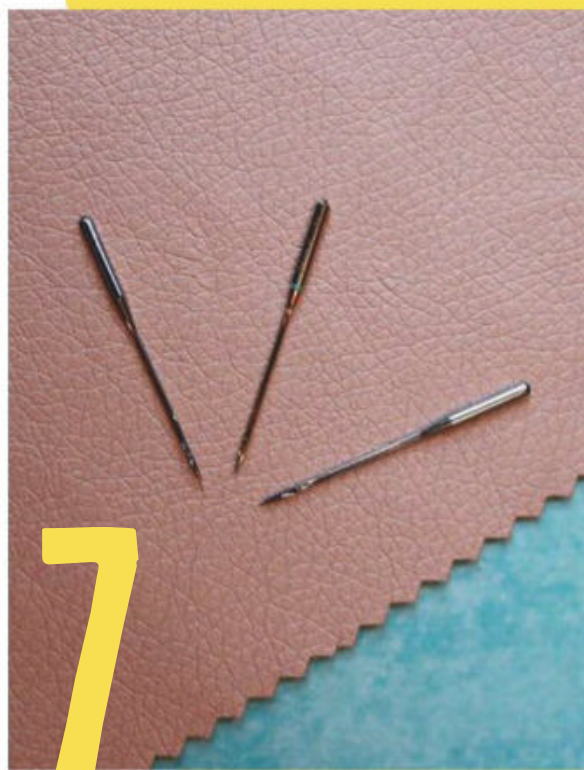
Get stuck in with our top tips for working with waterproof fabrics and make sure your raincoat is both watertight and looks super-neat.

1



PICK THE PERFECT OUTER FABRIC

Picking the right material for your project might seem simple enough, but the various types of waterproof fabric available can have very different properties. Some, such as showerproof polyester and Gore-Tex, are thin, lightweight and perfectly suited for garments that need to be packed away easily, like cagoules and ponchos. Others, such as laminated cotton and oilcloth, are much thicker and suited to structured garments, like thick duffel coats and trenches. You might find that mid-weight fabrics, such as softshell or PUL (polyurethane laminate), work well for most raincoat designs.



CHOOSE THE RIGHT NEEDLE

Most waterproof fabrics have a tight weave and thus will benefit from the use of brand new, sharp, fine needles – thicker fabrics will also blunt them quicker than normal, so you'll need to change up frequently. Make sure you stock up on needles before beginning your project – there's nothing more frustrating than running out halfway through a seam!

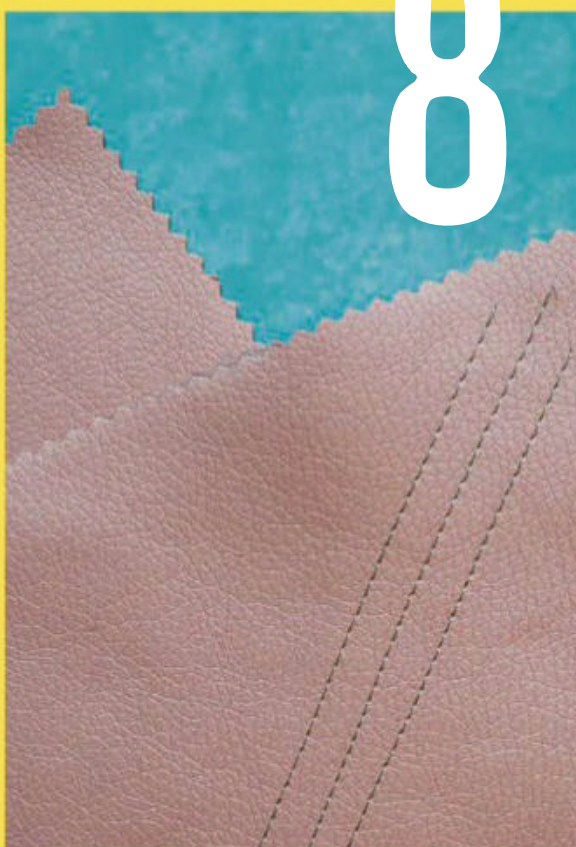
CHOOSE YOUR LINING

Once you've got your outer fabric set, you may need to pick a lining. Some projects won't need one, in which case skip this step – but others will be partially or fully-lined, and it's important to choose a material that works for you. Will you be wearing the garment in cold, snowy weather? Pick a cosy fleece that'll keep you snug. If the coat is to be worn in milder climates, pick a breathable fabric such as low-stretch jersey or cotton lawn.



USE A LONGER STITCH LENGTH

As described above, the fewer holes you can leave in your fabric, the better – and this goes for your seams, too. Set your machine to use a slightly longer straight stitch – 3mm to 4mm should work well as a general rule – and always test your stitches on a scrap of the raincoat fabric first, to see how they sit.



8



3

MATCH YOUR PRINTS PERFECTLY

We all like to try and get our fabric prints to match up – and with such a great range of fun, quirky waterproof fabrics available it seems a shame not to do so when making a raincoat. Start by picking a print that you like and which will work well with your pattern – check the back of the envelope, as some give tips as to what type of print will work best. Next, be aware of the bias of the fabric and how this will reflect in your finished garment, if your pattern pieces can be cut that way. Finally, make sure you buy enough fabric to allow for wastage – matching prints can lead to a lot of excess, so take note of your cutting layout and experiment by laying your pattern pieces out before committing to cutting.



9

CHOOSE APPROPRIATE THREAD

Not all threads are created equal and some fare better than others when it comes to wet weather and the great outdoors. If possible, choose a thread that is UV-resistant or specifically designed for outdoor use – it'll last much longer, even in the heaviest of downpours. If you don't have any in your sewing box, however, regular polyester or nylon thread should do the trick, too.



4

DON'T USE PINS

Never use pins when working with waterproof fabrics – they'll pierce the surface and leave hundreds of tiny holes behind, and the last thing you want when making a raincoat is lots of little leaks! Instead, use weights to hold your paper patterns in position on the fabric while you cut out your pieces. To keep the fabric flat when using pattern weights, it's easier to use a rotary cutter, rather than scissors.



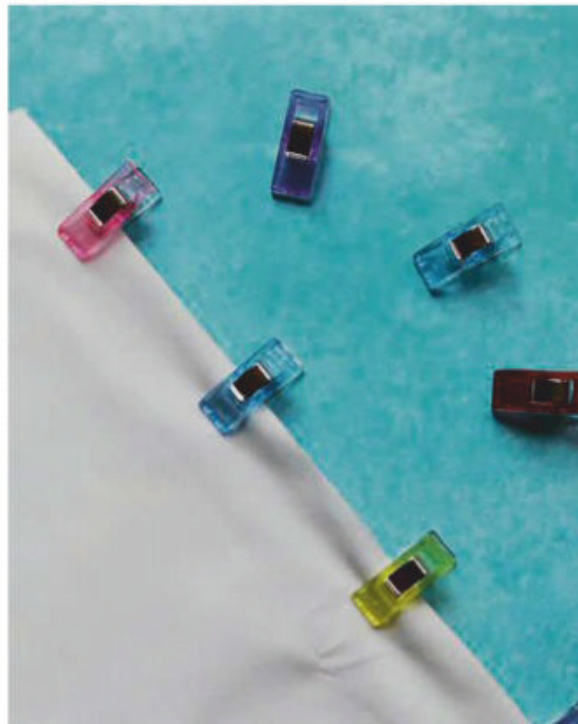
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IF IT STICKS, USE TISSUE PAPER

Sometimes, waterproof fabrics – particularly laminated cottons and oilcloths – can stick and drag in your machine as you stitch. If you're struggling with this, sandwich your work in-between two thin sheets of tissue paper. This will allow the material to glide through the machine easily, and can be torn away and discarded afterwards. Similarly, if you find that the coating on the fabric makes your needle feel sticky, use a dab of rubbing alcohol to clean it off – just be sure to let it dry fully before you continue working.

CLAMP YOUR SEAMS

As previously mentioned, using pins is a no-go when working with waterproof fabrics, so opt for handy clips to hold your fabric pieces together as you stitch, instead. They are also helpful when attaching interfacing to your fabrics – simply clip the facing into place with its corresponding fabric piece and stitch around the edge to secure.



PICK THE RIGHT FASTENER

Once you've stitched your garment, it's time to add your fastenings. But which type is best? Many patterns feature various options to choose from, including hidden zips, button plackets, and even toggles. Each one has its own advantages – plackets, for example, add an extra layer of waterproof protection to the front of your jacket to keep the rain at bay.



11



6

USE WOVEN INTERFACING

On the subject of interfacing – it's vital to choose the right type for your garment. It may seem obvious, but try not to use fusible interfacing for a project that you'll be making from waterproof material. It's highly likely that the fabric will melt or warp under the heat of the iron before you even begin stitching – it can be a very costly, not to mention frustrating, mistake to make. Make sure you always try to use woven, sew-in facings instead.



12

SEAL YOUR SEAMS

The final (and most important) step to take when creating a rainy-day garment is to seal the seams to stop water from seeping in. You can do this with a specially-created adhesive, spreading it across the back of the seams with the applicator provided, or alternatively you can use French seams to add an extra level of protection – plus, they look great too!



NOVEL GRAPHICS

Make a splash in your living space with a surge of colour and this season's brightest, boldest prints.

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

COASTERS

Use up offcuts to make a set of bright coasters that you can dot around your living room – not only are they practical but they'll add a welcome pop of colour. With a patchwork of different fabrics in each, they're asymmetrical for a modern look and the top stitching adds an extra decorative touch.

CUSHION COVERS

Go big and go bold! Make a statement on your sofa with cushions in abstract prints for real impact. You can use the same graphic print all over or try our two-tone design with a diagonal split – contrasting fabrics make this option a real winner and it's super-simple to put together.







SIMPLE QUILT

Enjoyed making our cushions? You're ready for the next step – creating a stunning multi-print quilt that can be thrown over your sofa for a quick cover-up. It's the perfect solution for brightening up your living room, just in time for those unexpected guests!

LAPTOP CASE

Keep your laptop safe and sound with our luxury zip-up case. Not only are you going to be the envy of your friends, but this stylish accessory has a wadded finish to help cushion your laptop from other items in your bag. Needless to say, it would make a fab gift too.



CAMERA STRAP

Put yourself in the picture... Anyone serious about their snaps will want to add this padded strap to their camera kit. Super-comfy thanks to its quilted design, its pretty finish will help inspire you to get clicking on some fabulous photo sessions. Instagram, here we come!

STORAGE

Keep stash, magazines and more stored in style with a selection of handy holders. Fully lined in a contrasting fabric they each have sturdy handles so you can move them around your living space with ease. Once you get the hang of it, you'll be rustling up a set for every room.





TUBS

YOU WILL NEED

For each tub

- Fabric A: 50x62cm (20x25in)
- Fabric B: 50x62cm (20x25in)
- Style Vil foam interfacing: 50x62cm (20x25in)
- Faux suede: 6x15cm (3x6in)
- Chicago screws: four 5mm (1/4in)
- Heavy duty hole punch
- Erasable fabric marker
- Matching sewing thread
- Basic sewing kit

FABRIC USED

From Okina Hana by RICO. Blue Flowers; Mustard Flowers; Pink Big Flowers; Pink Graphical Pattern. For stockists visit www.rico-design.com

NOTES

- Use a 1cm (3/8in) seam allowance.
- Use fabric clips and a walking foot if you have one.
- Style Vil foam is by Vlieseline, available from Lady Sew and Sew www.ladysewandsew.co.uk

CUTTING OUT

Step one Place Fabric A right side (RS) up on your work surface in landscape position. Draw a vertical line 20cm (8in) in from each short edge from top to bottom, then mark the 12cm (4 3/4in) point down from each long edge along the lines just drawn for both the top and bottom long sides. Draw a horizontal line from each horizontal 12cm (4 3/4in) point to the other. Cut away the rectangles.

Step two From fabric B:

Repeat as for Fabric A.

Step three From the StyleVil foam:

Repeat as for Fabric A.

Step four From the faux suede cut:

Handles: two strips 3x15cm (1 1/4x6in).

MAKING THE TUB OUTER

Step one Using the erasable marker mark the 1cm (3/8in) seam allowance all the way around the edges, you don't need to mark the two 50cm (20in) shorter sides as you won't see them when joining the lining to the outer. Mark the seam allowance across the tub main body too – so draw a vertical line 19cm (7 1/2in) in from each short edge from top to bottom along the 62cm (25in) length, continuing the seam allowance you've marked. Draw the seam allowance out to each short side from the middle of the tub shape which is 13cm (5 1/4in) in from each long edge – see image. **01**

Step two Place the marked tub outer wrong side (WS) facing the foam and clip all around the edges. Stay stitch using a long machine stitch.

Step three Now we will sew along some of the marked lines to make the tub corners crisp. Take the fabric/foam sandwich and sew along the right side 13cm (5 1/4in) horizontal marked line down from one 50cm (20in) short edge, sewing down to where the marked line reaches the 19cm (7 1/2in) vertical line, then turn the sandwich and sew down that 19cm (7 1/2in) line to where it meets the second 13cm (5 1/4in) horizontal marked line. Turn again and sew back up the second 13cm (5 1/4in) horizontal line up the 50cm (20in) edge again. Repeat for the other 50cm (20in) short side and marked lines. **02**

Step four Fold the tub outer RS together so the 50cm (20in) edges meet. Clip, then sew the corresponding 20cm (8in) box sides. **03**

Step five Trim away excess at the side seams.

Step six To form the bottom of the tub pull the two corners together so that the bottom side seams align. Clip then sew together. Repeat for both sides. Trim away any excess foam. **04**

ADDING THE LINING

Step one Mark the lining in the same way, but this time there is no need to mark the seam allowance lines across the body, instead mark the 13cm



(5¼in) points along each of the 50cm (20in) sides – these are where the tub corners are and will make it easier to join the lining to the tub main body when you match them to the tub main body.

Step two Press the seams open when you've trimmed them. Leave a turning gap along one of the bottom box seams. **05**

Step three Place the lining inside the tub outer with RS facing and seams and marked points matching. Clip the outer and lining together all the way around the top edge. **06**

Step four Sew together all the way around with a 1cm (¾in) seam allowance. Trim off excess foam/fabric, leaving 5mm (¼in) or so.

Step five Turn RS out through the turning gap.

FINISHING OFF

Step one Close the turning gap by hand/machine.

Step two Topstitch along the edge, stitching in the ditch – the seam. **07**

Step three Punch holes in the ends of the two handles – ours are 2cm (¾in) in from each short side. Mark on the tub where you'd like them – ours are on the two tub sides without a side seam, and 3.5cm (1½in) out from the centre (so 7cm/2¾in wide) and 5cm (2in) down from the top edge.

Step four Mark the punch holes on the tub, then punch through and attach the straps with the Chicago screws. **08**



QUILT

YOU WILL NEED

- Fabric A: 50cmxWOF
- Fabric B: 50cmxWOF
- Fabric C: 50cmxWOF
- Wadding: 140cm (55in) square
- Backing and binding fabric: 3mx140cm (3¼ydx55in)
- Erasable fabric marker
- Matching sewing thread
- Basic sewing kit

FABRIC USED

From Okina Hana by RICO. Blue Flowers; Grey Graphical Pattern; Mustard Flowers Rose. For stockists visit www.rico-design.com

NOTES

- Use a 6mm (¼in) seam allowance.
- HST = half square triangle.
- WOF = width of fabric.

FINISHED SIZE

133x133cm (52x52in)

CUTTING OUT

Step one From fabric A cut:

HSTs: three 45.5x45.5cm (18x18in), then cut each square diagonally in half.

Step two From fabric B cut:

HSTs: three 45.5x45.5cm (18x18in), then cut each square diagonally in half.

Step three From fabric C cut:

HSTs: three 45.5x45.5cm (18x18in), then cut each square diagonally in half.

Step four From the backing and binding fabric cut:

Binding: five 6cmxWOF (2¾xWOF) strips.

Backing: join the remaining fabric together to make a backing approx 150x150cm (59x59in).

MAKING THE QUILT TOP

Our front is made up of nine 45x45cm (17¾x17¾in) half square triangles (HST) in a 3x3 grid.

Step one Pair up each of the six cut triangles with the other fabric triangles so you have three of each pairing (three fabric A/B, three B/C and three A/C).

Step two Pin the diagonal edges of each pair, right sides (RS) facing, then sew. Press the seams open.

Step three Lay the HSTs out on the floor and decide on the layout. Ours are laid out so the prints flow diagonally across. Take a photo to refer back to. Group each row into a separate stack.

Step four Using the photo as a guide, sew the row together. Press seams open. ⁰¹

Step five Repeat for each row. Pin, then sew the three rows together, making sure you line up the seams. Press the seams open as before. ⁰²

BASTING THE QUILT

Step one Tack your quilt layers together, we used a repositionable basting spray.



Step two Create the quilt sandwich – backing fabric wrong side (WS) up, wadding centrally on top, the quilt top RS up centrally on top.

QUILTING THE QUILT

Step one Lengthen the stitch on the sewing machine and quilt as you wish. We sewed diagonal lines across the quilt. ⁰³

Step two Press the quilt. Square off by cutting off the excess wadding and backing fabric.

ADDING THE BINDING

Step one Join the binding strips together by placing two strips at 90-degree angles to each other with RS facing and raw edges aligned. Sew diagonally from the top left corner to the bottom right corner. Trim off the excess fabric, press the seam open and cut off the pointed ends. Fold the long strip in half lengthways WS together, press.

Step two Place one end of the strip 20cm (8in) away from a corner on the front of the quilt. Make sure you align the binding and quilt edges.

Step three Sew the binding to the quilt with a 6mm (¼in) seam allowance, starting 20cm (8in) along from the binding short edge.

Step four To create mitred corners, stop 6mm (¼in) from the first corner, sew the last 6mm (¼in) to the corner, then take the quilt off the machine. Fold the binding up at an angle where the

stitching ends. Fold the binding back down along the next side of the quilt. Start sewing from the top edge, sewing over the folded corner and down the next side. Repeat steps for all sides and corners until you reach the start of the binding.

JOINING THE BINDING

Step one You will have some binding excess. Cut off a 10cm (4in) strip from the excess and open it out so you can see its width.

Step two Lay the original binding flat with the excess binding on top of it, place the 10cm (4in) cut strip so that the right side of the strip is lined up with the original binding end. Mark the left side of the cut strip where it joins the excess binding and cut off the binding excess.

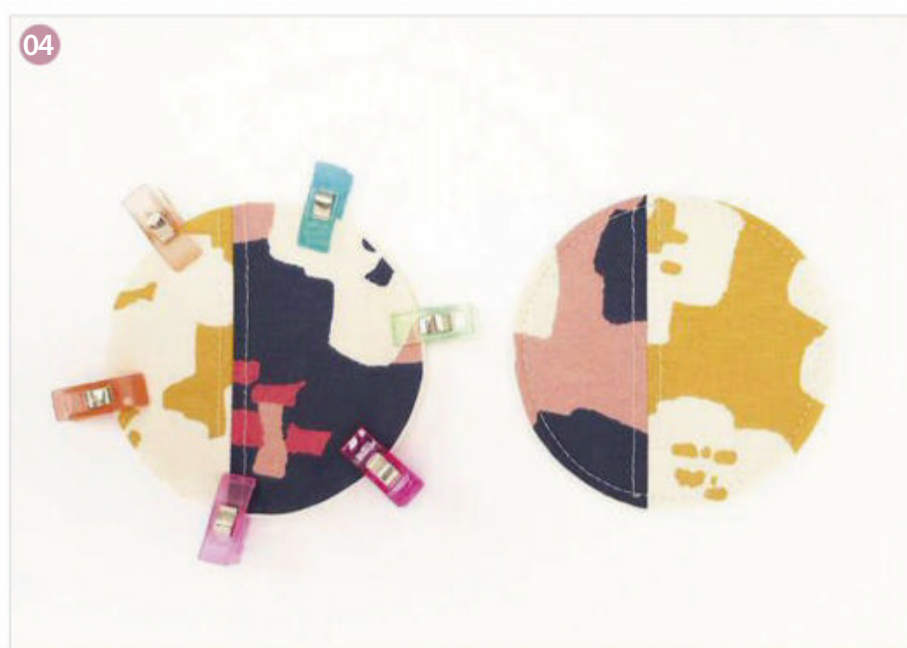
Step three Open out the two binding strip ends and place them RS together at a 90-degree angle. Pin, then sew together from corner to corner. Mark the diagonal sewing line if you wish. ⁰⁴

Step four Pull the quilt flat to check the binding is correct. Cut off the excess outside the seam, finger press the seam open. Press the binding in half then sew the unsewn binding to the blanket.

FINISHING OFF

Step one Press the binding over to the WS, fold the corners into mitred points, pin/clip to hold.

Step two Slip stitch/machine sew all around.



COASTERS

YOU WILL NEED

For each coaster pair

- Fabric A: 10x25cm (4x10in)
- Fabric B: 10x25cm (4x10in)
- 3mm thickness felt: 11x22cm (5x9in)
- Paper for circle template
- Twine and pencil
- Erasable fabric marker
- Matching thread
- Basic sewing kit

FABRIC USED

From Okina Hana by RICO. Big Pink Flowers; Pink Graphical Pattern; Mustard Flowers. For stockists visit www.rico-design.com

NOTE

- Use a walking foot if you have one.

CUTTING OUT

To make the template, draw a 10x10cm (4x4in) circle on the paper and cut out.

The fabric will be cut after assembling the panels, for now we will just cut the felt circles.

Step one From the felt cut:

Coaster backing: two 10x10cm (4x4in) circles using your paper template **01**

MAKING THE COASTER FRONT

Step one Clip the two fabric strips together along one of the long sides with right sides (RS) of the fabric facing. Sew together using a 6mm seam allowance. Press the seam open, then topstitch along each seam from the RS. **02**

Step two Decide where you would like the seam to sit in the coaster – we wanted our seams to sit just off centre for an asymmetrical look. Each of our coasters have a 4cm (1½in) and 6cm (2½in) fabric split across the two fabrics – use the template to mark the coaster fronts. **03**

Step three Cut out the coaster fronts.

ADDING THE FELT

Step one Place a coaster front on top of one of the felt circles and clip all the way around.

Step two Topstitch the fabric coaster top to the felt back. Use a longer stitch length as you're sewing through thick layers. **04**



LAPTOP CASE

YOU WILL NEED

- Fabric A: 35x40cm (14x16in)
– main fabric
- Fabric B: 40cmxWOF (16xWOF)
– contrast and lining fabric
- Wadding: 35x75cm (14x30in)
- Metal zip: 46cm (18in)
- Erasable fabric marker
- Matching sewing thread
- Basic sewing kit

FABRIC USED

From Okina Hana by RICO. Pink Graphical Pattern; Grey Graphical Pattern. For stockists visit www.rico-design.com

NOTES

- Use a 6mm (¼in) seam allowance.
- We sewed our entire case using a zip foot.
- The case is designed to fit an iPad 2. Scale the pattern up or down to fit the laptop/tablet if needed.
- We stitched a folded piece of fabric (1x6cm or ⅝x2⅜in) to form a zip tab.

CUTTING OUT

Step one From the wadding cut:

Case wadding: two 26x36cm (10¼x14½in)

Gusset wadding: two 3x40cm (1¼x15¾in)

Step two From the fabric A cut:

Case outer: 27x37cm (10⅝x14⅝in)

Gusset outer: two 3x40cm (1¼x15¾in)

Step three From the fabric B cut:

Case outer: 27x37cm (10⅝x14⅝in)

Case lining: two 26x36cm (10¼x14½in)

Gusset lining: two 3x40cm (1¼x15¾in)

PREPARING THE CASE SECTIONS

Step one Take the fabric A case outer piece and cut it along the diagonal from the top right corner to bottom left corner to create two triangles.

Repeat this step with the fabric B case outer piece.

Step two Clip a fabric A triangle to the fabric B triangle along the diagonal edges with right sides (RS) facing. Sew, then press the seam open. Repeat step with the second fabric A and fabric B case outer triangles. These are the case front and backs.

Step three Clip the case front to the wadding with wrong sides (WS) facing. Staystitch all around. Use an egg cup to curve all four corners. Quilt your desired pattern (we simply stitched in the ditch along the triangle seam). Repeat for the case back and wadding piece. ⁰¹

Step four Staystitch the two gusset wadding strips to the WS of the matching gusset outer strips.

Step five Take one of the fabric/wadding gusset strips and clip it right side (RS) facing the teeth of the zip, aligning the fabric zip edge with the long



raw edge of the fabric/wadding. Both should be 3cm (1¼in) wide. Stitch together using a zip foot. Repeat for the other gusset fabric/wadding strip onto the other end of the zip.

ADDING THE GUSSET

Step one Fold the zip in half and mark the centre point on the zip fabric. Mark the centre points top and bottom on both the case front and back pieces. With RS facing, clip the zip gusset onto the case front. Match the zip central point to the case front top centre point. Clip the right-hand side of the zip gusset first, clipping all the way around to the bottom. Snip into the zip and gusset fabric, within the seam allowance, on the strip when you clip it to the curved edges. ⁰²

Step two Sew the strip until about 6cm (2⅜in) from the case front bottom middle point (you will have a bit of excess fabric on the strip).

Step three Come off the machine. Mark where the zip/gusset fabric seam meets the case front on the fabric – mark the opposite point on the other side. Mark these points on the back piece and two case lining pieces so you can line everything up nicely.

Step four Starting again at the centre top point, clip then sew the other side of the strip all the way around the other side of the case down to the same point at the bottom of the case front. ⁰³

Step five Mark where the case centre point is on

the loose unsewn strip ends, then sew the strip closed to make a loop. Trim off the excess fabric then press the seam open, and finish sewing the gusset to the case front.

Step six Make sure the zip is open, then repeat for the back piece; making sure the zip/gusset fabric seams line up with the marked points.

MAKING THE LINING

Step one Take one of the gusset lining strips, fold over one of the 3cm (1¼in) edges to the WS by 1cm (⅜in) and press. Repeat for the second gusset lining strip. Curve the four corners of each of the lining main pieces as for the case outer and mark the top and bottom middle points.

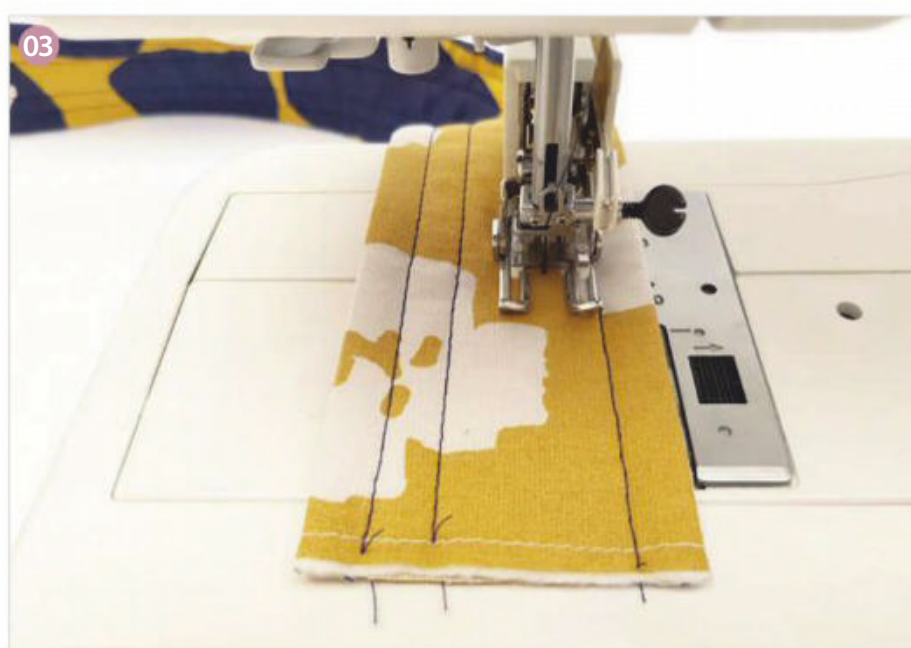
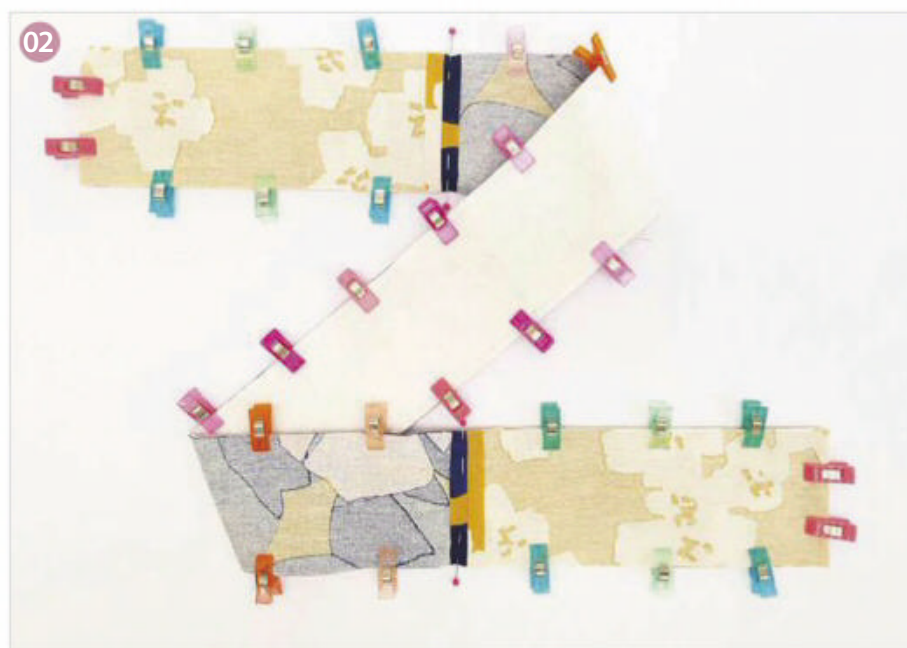
Step two With RS together, pin one of the gusset lining strips, starting at one of the zip/gusset seam marked points, to one of the lining pieces. Clip the curves. Repeat to add the gusset to the case outer pieces to create the lining.

Step three Press the raw edges of the top of the lining 6mm (¼in) to the WS.

PUTTING IT TOGETHER

Step one Turn the lining RS out and with WS facing put the case outer inside it.

Step two Pin, then slipstitch the lining to the case along the zip edges – pin through the lining fabric and zip fabric only. Turn RS out and press. ⁰⁴



CAMERA STRAP

YOU WILL NEED

- Fabric A: 20x65cm (8x23in)
- Fabric B: 35x25cm (14x10in)
- Faux suede: 15x20cm (6x8in)
- Wadding: 8x100cm (4x40in)
- 2 swivel snap hook fasteners; 3cm (1¼in) wide
- Erasable fabric pen
- Matching sewing thread
- Basic sewing kit

FABRIC USED

From Okina Hana by RICO. Mustard Flowers; Mustard Flowers Rose. For stockists visit www.rico-design.com

NOTES

- Use a 1cm (¾in) seam allowance.
- Use a walking foot if you have one.
- Download the template from www.simplysewingmag.com/downloads

CUTTING OUT

Step one From fabric A cut:

Strap centre: Cut two 8x62cm (3¼x24¾in)

Step two From fabric B cut:

Strap ends: Cut four 8x21cm (3¼x8¼in)

Step three From the faux suede cut:

Strap tabs: two using the template

MAKING THE STRAP MAIN

Step one Take one of the fabric A strap centre strips and sew a fabric B strap end strip to each short end. Press the seams open. Repeat for the second fabric A and B strips.

Step two Staystitch the wadding to the wrong side (WS) of one of the sewn straps. **01**

Step three Place the two strap sides right side (RS) together and pin/clip all the way around, making sure the seams line up. **02**

Step four Sew together along the two long sides. Trim off excess fabric and wadding then turn RS out and press.

Step five Quilt the strap as you wish, we sewed straight lines along the length of the strap. **03**

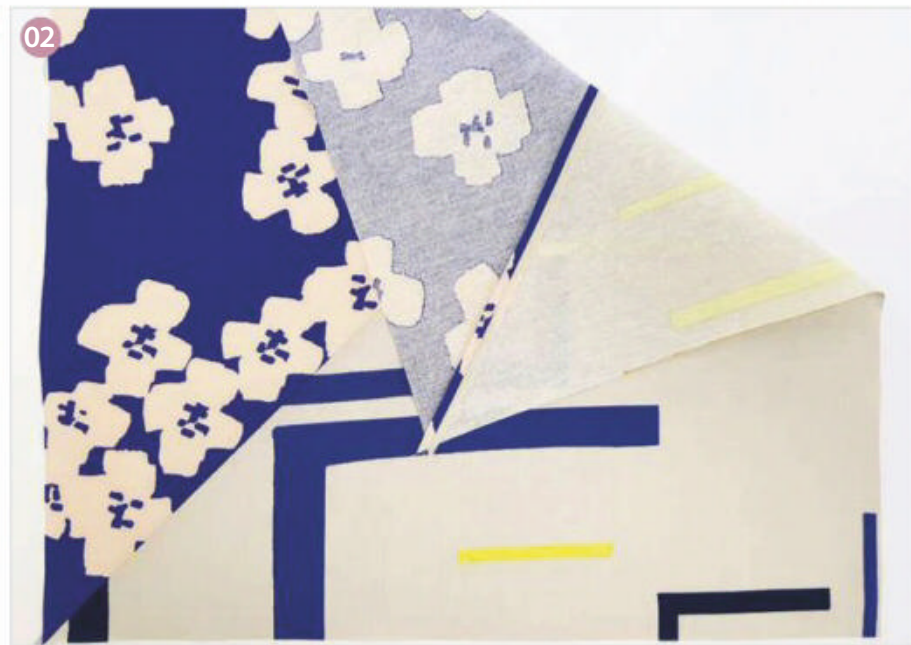
ADDING THE SUEDE ENDS AND HOOKS

Step one Sandwich one end of the strap between one of the suede strap ends, making sure the strap is centred and straight. The edge of the strap needs to be 3cm (1¼in) down from the suede top.

Step two Thread a swivel hook onto the middle of the suede strap, then fold the suede up to sandwich the hook inbetween.

Step three Clip, then sew together. We sewed a few millimetres in from the edges and from corner to corner. **04**





CUSHIONS

YOU WILL NEED

For the half square triangle cushion

- Fabric A: FQ
- Fabric B: FQ
- Fabric C: 45x60cm (18x22in)
- Cushion pad: 46cm (18inch)
- Matching sewing thread
- Erasable fabric marker
- Basic sewing kit

For the plain cushion

- As above except for fabric B and C, you will need 45x30cm (18x12in) of each of these two fabrics.

FABRIC USED

From Okina Hana by RICO. Blue Flowers; Grey Graphical Pattern; Mustard Flowers Rose. For stockists visit www.rico-design.com

NOTES

- Use a 1cm (3/8in) seam allowance unless otherwise indicated.
- FQ = 45.5x56.8cm (18x22in)
- HST = Half square triangle

CUTTING OUT

For the half square triangle cushion

Step one From fabric A cut:

HST: Trim the fat quarter down to a 45.5x45.5cm (18x18in) square, then cut across the diagonal to make two triangles. You will only need to use one of these triangles and the other one can be used for one of the other projects such as the quilt on page 30.

Step two From fabric B cut:

HST: Repeat as for fabric A to create a triangle

Step three From fabric C cut:

Envelope back: two pieces 45x30cm (18x12in).

CUTTING OUT

For the plain cushion

Step one From fabric A cut:

Cushion front: Trim the fabric down to a 45x45cm (18x18in) square.

PREPARING THE SECTIONS

Step one Take the two triangle pieces and pin then RS together along the diagonal. ⁰¹

Step two Sew together using a 6mm (1/4in) seam allowance. Press seam open. ⁰²

Step three Take one of the Fabric C pieces and press over one of the 45cm (18in) edges to the wrong side (WS) by 1cm (3/8in), then again by another 1cm (3/8in).

Step four Topstitch along the fold.

Step five Repeat with the second envelope back piece. ⁰³

ASSEMBLING THE CUSHION

Step one Trim off the triangle points created at each end of the half square triangle seam.

Step two Lay the cushion front right side (RS) up. Place the two Fabric C envelope backs on top, RS down, so that the envelope back pieces overlap. Pin together all the way around. ⁰⁴

Step three Sew all around then press. Zigzag stitch all around the raw edges to prevent fraying.

Step four Turn RS out, and press to finish.

MAKING UP THE PLAIN CUSHION

Step one Repeat steps as above to create the envelope back for the fabric B and C pieces.

Step two Assemble the cushion as above.

TIP:

Scale the instructions up to make larger decorative throw pillows.

PINUP

Make your mark
with our exclusive
chalk pencil.

MAKE YOUR MARK

Fans of tailor's chalks are going to love our bonus gift this month! Your exclusive *Make Your Mark* chalk pencil is, if we do say ourselves, even more of a must for every sewist's workbox. Mess-free, neat and precise to use, you'll find making pattern markings on your fabric is a total breeze with this handy tool. The white chalk will stand out brilliantly against prints and block colours – just remove with a dab of water once you no longer need the marks. All that's left is to decide which project you'll be using it on first!

MERCHANT &
100
GLASS HEAD
Carolyn A.
DRESSES COURSES

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

MY SEWING WORLD

By Sarah McKenna

Dressmaker and fabric shop owner Sarah encourages everyone to buy and sew sustainably.

When I opened my shop, Like Sew Amazing, my aim was to source wearable fabrics that were high quality and would stand the test of time. I mostly stock natural fibres, such as linen and cotton, as I find them more enjoyable to wear and to sew with. I wanted to enable sewists to create garments that were just as good, if not better than those available on the high street.

When buying for the business, I source as sustainably and ethically as possible. I buy Oeko-Tex certified fabrics whenever I can. This means they are certified free from harmful chemicals and safe for human use.

I look for organic cottons and jerseys where I can. I also stock fabrics like Tencel and Modal, which are produced more sustainably and with less of an impact on the environment. They usually come at a higher price point but I find that customers are more and more willing to buy higher quality and more ethically produced fabrics.

I have some suppliers that buy up deadstock fabrics from fashion designers and high street stores and sell it on to fabric shops like mine. Deadstock fabrics are left over from clothing production runs and have been known to end up in landfill, so it is great to be able to pick these up and sell them on. Not only are they more eco-friendly, because they are a by-product of the fashion industry, they are also bang on-trend and can be seen on the high street right now!

We've recently started selling Gütermann rPET threads, which are made from recycled plastic bottles. While they are still polyester, they are a great alternative to the regular polyester threads and are even the same price! While there is an argument for avoiding all polyester in garment sewing, due to microplastics finding their way into the oceans from the washing process, you need to weigh it up with its performance against cotton thread. Polyester is stronger and will create a longer lasting garment, which is arguably more sustainable.

HOW I SEW SUSTAINABLY

As someone who knows how long it takes to create a garment, and how much good quality fabric costs, I am always surprised at how little some high street shops charge for their products. As well as avoiding fast fashion, I like to take the time to create pieces that I know



I always dreamt of opening a boutique fabric shop with studio space.



"I like to take the time to create pieces that will last well."



There is nothing like being able to see and feel fabric in person.

"I love the idea of using my sewing skills to try and live more sustainably."

It has long been my dream to teach other people to sew.

will last well, fit me and will ultimately be worn for years to come.

Sewing larger projects like jeans or coats brings a real sense of accomplishment and satisfaction when you can get the fit spot on. I would much rather work with a fabric that I know is great quality and will stand the test of time – I still regularly wear the first pair of jeans I made four years ago.

I love the idea of using my sewing and crafting skills to try and live more sustainably. Recently, I started making beeswax wraps from fabric scraps, to replace single-use cling film and aluminium foil. We now sell kits so you can make your own. They've been really popular, as they are a great scrap buster and can make lovely gifts.

I have also made reusable cotton pads to remove make-up, so that I don't have to keep buying single-use cotton wool pads. They are a great way to use up small scraps of jersey, you just need some small pieces – we sell the softest organic cotton jersey, which is really kind to delicate areas like the eyes. I've been using my cotton pads for the last six months and they are still going strong.

I try and use as much of my fabric as I can when sewing, I play pattern Tetris so that I am only cutting what I need. I also take smaller scraps to H&M for their recycling scheme or give them to local nursery groups. I use bigger pieces for linings, pockets or facings and make small bags or other projects out of any leftovers. I'm really proud that I can use my sewing skills to make a small difference and it is lovely to see my customers doing the same.

See more at www.likesewamazing.com or visit the store at 204 North Street, Bedminster, Bristol BS3 1JF.

Sarah hopes to inspire others with her eco-friendly projects, she made a mesh bag so her handmade make-up removers don't get lost in the washing machine!

Keeping me inspired...

During the winter, my work uniform tends to revolve around thick tights and a pair of boots so I am loving wearing versatile pieces like Tilly and the Buttons' Indigo Smock, which I like for its dipped hem and elbow length sleeves, or the Chalk + Notch Fringe Dress with its neat button-up front under big chunky cardigans. I have just ordered the May 2020 collection from Ruby Star Society and I can't wait to get sewing with it – it has some border prints that I need in my life!

I love the bodice shape, empire waistline and floaty skirt of the Indigo smock.

Smocks and big chunky cardis are my work uniform.



SEWING GETS SOCIAL IN 2020

With the help of some sewing
socialites, we reveal the best ways to
connect with fellow makers.

Written by Rachel Avery.



Below: Blogger (English Girl at Home) and self-titled 'sewcialist', Charlotte Powell. Charlotte organises an annual get together in her hometown of Birmingham, called SewBrum. Left: The 'Paris Sewcial' was a resounding success! Charlotte hosted this international event with crafters attending from six different countries.



Days spent in your crafting room, with only your trusty machine as company, may be a regular and enjoyable occurrence. But in 2020 it's time to embrace the sociable side of sewing and take your hobby on tour, whether it be physically or digitally. Across the country (in fact, the world) there are tonnes of events taking place that are highly appealing to sewing enthusiasts. Embrace your chance to learn new skills, buy new products and meet new people at these inspiring events. Or, perhaps you want to start socialising with the online crafting community? You can join in with hashtag challenges, follow sewing blogs and contribute to online forums. Let our inspirational 'sewcialists' help you plan your best sewing year yet...

SEWING EVENTS

Have you considered taking your sewing on the road? Why not take the plunge and go for a fully immersive event? It can be anything from an evening meet-up to a full-on weekend of crafting joy. The real benefit of a physical event is that it gets you out of your sewing room (and possibly out of your comfort zone). After speaking with fellow crafters and sharing your tips, you'll come

away feeling ultra-inspired. Plus, it's a nice way to visit new places – there are plenty of crafty city breaks and even coastal retreats, meaning you can cure your wanderlust at the same time.

ONLINE CHALLENGES

Those of you who prefer the comfort of your own home need not worry – you can still be very sociable from behind your screen. The internet has enabled sewing fans from all over the world to connect and, as the online community continues to boom, now is the perfect time for you to join in the fun. Look

"EMBRACE YOUR CHANCE
TO LEARN NEW SKILLS,
BUY NEW PRODUCTS AND
MEET NEW PEOPLE..."

out for trending hashtags or popular crafting challenges to get yourself involved. Self-titled 'sewcialists' have even set up an entire website dedicated to being social with your sewing (www.thesewcialists.com).

They describe themselves as a hyper-inclusive editorial site, encouraging crafts people from across the world to unite over their shared passion.

MEET THE SOCIAL SEWERS

Champions of regular meet-ups and fans of online socialising, these are the crafting ladies who love making their sewing social.

> CHARLOTTE, ENGLISH GIRL AT HOME

Charlotte Powell's passion for sewing, knitting and general crafting is expressed in her blog, English Girl at Home (www.englishgirlathome.com). As a self-identified 'sewcialist', Charlotte loves the crafting community: "I participate in a community of talented people, make new friends, be inspired by others, and share my own projects with an enthusiastic audience." She even organises an annual meet-up in her hometown of Birmingham, called SewBrum. The event is completely free to attend and through fabric sales over the past six years, it has since raised £3,690 for charity! In 2019, Charlotte ventured a little further than home, to host an event in Paris. Paris Sewcial was held in collaboration with Carmen Bouchard and included crafters from six countries.

Photos (this page) courtesy of Charlotte Powell.

5 HASHTAGS TO TRY IN 2020

1 #MeMadeMay Founded by Zoe Edwards, this hashtag is about working your own makes into your everyday wardrobe. You can even try and wear your handmade clothes for the entire month like Zoe will be!

2 #BPSewvember This photo challenge was devised by Amanda of Bimble and Pimble. Throughout November, she will post prompts on her Instagram ([instagram.com/bimbleandpimble](https://www.instagram.com/bimbleandpimble)) to inspire you to share your sewing snaps.

3 #MakeNine Rochelle of Lucky Lucille (www.luckylucille.com) kicked off the Make Nine Challenge a few years ago and now it's bigger than ever. Plan the nine projects you will be committed to make in 2020 and share them on Instagram.

4 #MakeYourStashSewing Hobbyists Kate (@timetosew) and Pilar (@pilar_bear) joined forces for this hashtag. They encourage you to clear out the fabric and embellishments that are already in your sewing boxes and share your finished project once it's been made.

5 #SewingLeftOvers You can join blogger Shauni (www.magnificentthread.com) in her mission to utilise leftover fabric for your next project, rather than letting it go to waste. Go on, collect all those unused scraps and be inspired to sew something fabulous with it!



Main image: Rachel Walker (left) and Kate Underdown are friends and founders of The Fold Line online community, and both are passionate about social sewing events. Bottom left: The pair agree that chatting with like-minded sewists always provides whole host of benefits for those who get 'connected'. Bottom right: Kate is Creative Director at The Fold Line.

In addition, Charlotte manages the busy Instagram account @sewcialevents: "I collate all of the current online challenges, meet-ups and swaps to make them easy to find. There's always so much happening that there is sure to be something for everyone."

It wasn't always easy for Charlotte to find the time to be a social sewer though: "A few years ago I had a really hectic job, with lots of evenings spent working," admits Charlotte. She confesses: "I realised how bad it was for me to have no energy left after my day job for the things I enjoy and, since then, I've made an effort to keep my evenings and weekends free for my hobbies, including attending sewing events."

> KATE, THE FOLD LINE

Kate Underdown is Creative Director at The Fold Line (www.thefoldline.com), an online sewing community that she launched with her friend and business partner, Rachel

Walker. Kate admits that "sewing is a solitary hobby" which makes it all the more magical when the sewing community connects. "When you get together with other like-minded people, it's amazing to chat about patterns, get tips about construction and (most-importantly) discover the best shops to buy fabric from, of course!"

Kate first got into sewing at a young age

"it's AMAZING to chat with like-minded people about PATTERNS - AND the BEST SHOPS to buy FABRIC FROM!"

but, to this day, her passion for her favourite hobby has not wavered at any point: "It still amazes me that you take something that's



The Fold Line photos courtesy of Kate Underdown.

2D, then cut it up and sew it together to create something 3D."

Kate and Rachel host an annual event, along with Charlotte (from English Girl at Home), called The Sewing Weekender. It involves 100 sewing enthusiasts and plenty of crafting fun at a retreat in Cambridge. The ever-popular event sells out each year and the attendees always give rave reviews. "People usually leave having made a few firm friends," explains Kate. "Usually people don't have the luxury of time, so being able to put two days aside with a load of like-minded makers and just sew is fantastic."

> ZOE OF SO, ZO... WHAT DO YOU KNOW?

"A privilege of our modern age" is how Zoe Edwards enthusiastically describes the online crafting community. "It has got to be one of the nicest and most supportive areas of the internet, and an amazing source of inspiration and knowledge."

Zoe has been a sewing blogger for 10 years, and her successful blog, So, Zo... What Do You Know? (www.sozowhatdoyouknow.blogspot.com) is brimming with sewing tutorials and tips. However, despite her

dedication to the written word Zoe also acknowledges that, "Podcasting is an exciting area that is more frequently being utilised for sewing discussion." So we suggest you keep your ears as well as your eyes open for sewing inspiration in the future.

You may have already heard of Me-Made-May, an initiative launched by Zoe herself. Marking its 10th anniversary in 2020, she originally started the challenge solo as a bid to wear her self-made outfits throughout an entire month. The following year, 80 people signed up to join Zoe in her challenge.

Head over to Zoe's blog and you can find a full list of potential Me-Made-May pledges to inspire you to get started on own challenge. The list includes things like vowing to finish off any UFOs (unfinished objects) and beginning to gain more inspiration from the sewing community. Even if you just wear *one* me-made piece in May, the challenge is yours – should you wish to accept it!



Left: Zoe vows to wear her own handmade clothes, including this easy-to-wear tee. Above: Zoe loves connecting with others online, her jumpsuit (top) is pretty and practical. Right: The Sewing Weekender is a great place to learn some tricks from fellow sewists.

5 EVENTS TO ATTEND IN 2020

From meet-ups to full-on retreats, there's an event here for everyone. Get searching online, folks!

CRAFTY SEW & SO RETREATS

As well as being a go-to destination for materials, Crafty Sew & So also put on craft camps. This year they are taking place in Norfolk and Leicester.

THE SEWING WEEKENDER

At this weekend-long event you can expect expert talks from industry pros and hands-on workshops as well as time for making new sewist friends – and you'll even take home an amazing goody bag of treats!

SEWBRUM

A meet-up in Birmingham, founded by Charlotte Powell (of English Girl at Home), which includes haberdashery shopping and swapping tips and tricks.

THE SEWING RETREAT

Head to a hotel retreat in Stratford-upon-Avon where you can alternate time in the swimming pool with time spent behind a sewing machine.

SEWCIAL RETREAT BY PURPLE STITCHES

Put a date in the diary and look forward to a weekend of relaxing in Swindon. Enjoy tutor-led workshops, charity sewing and even a spot of spa time.



Fabric photo from The Sewing Weekender, courtesy of Charlotte Powell. All other photos courtesy of Zoe Edwards.



THE SHIFT DRESS

Team your latest fabric crush with a wardrobe staple and you'll get effortless style every time with **The Shift Dress**.

PSST:

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



THE SHIFT DRESS

If you've fallen in love with a new fabric print, the shift dress is just the garment to show it off.

Whether you opt for a bold monochrome print like our cover star or the ditsy dots against sunny orange (on this page), you can make this timeless classic your own with a fabric choice that suits your personality. The pretty neckline has facing to add structure and we adore the cute cap sleeves and just above the knee hemline, but there are options for longer sleeves and hemlines too. This is one wardrobe staple you'll be reaching for again and again. Which print will you choose?

Plus, turn to page 46 to learn how to find out how to hack this pattern into a sleeveless top – giving you even more style options!

YOU WILL NEED

Fabric:

- Dress A:
2.3mx115cm (2½ydx45in)
1.9mx140cm (2ydx55in)
- Dress B:
2.5mx115cm (2¾ydx45in)
2.2mx140cm (2½ydx55in)
- Dress C:
2.7mx115cm (3ydx45in)
2.4mx140cm (2¾ydx55in)
- 56cm (22in) invisible zip
- Matching thread
- Basic sewing kit

NOTES

- Seam allowances are 1.5cm or (⅝in) unless otherwise stated.
- We recommend that you make a toile of the garment before cutting into final fabric. This will allow you to fix fitting issues before beginning.

FABRIC SUGGESTIONS

Light to medium weight cotton, cotton lawn, crepe, viscose or rayon.

FABRICS USED

Pottery Black Rayon by Sarah Watts from www.sistermintaka.com, and Sparkle Tangerine by Atelier Brunette from www.atelierbrunette.com.



SEWING DARTS

You'll find detailed step-by-steps on how to sew precise darts on the A3 instruction sheet.

SKILLS STRETCH

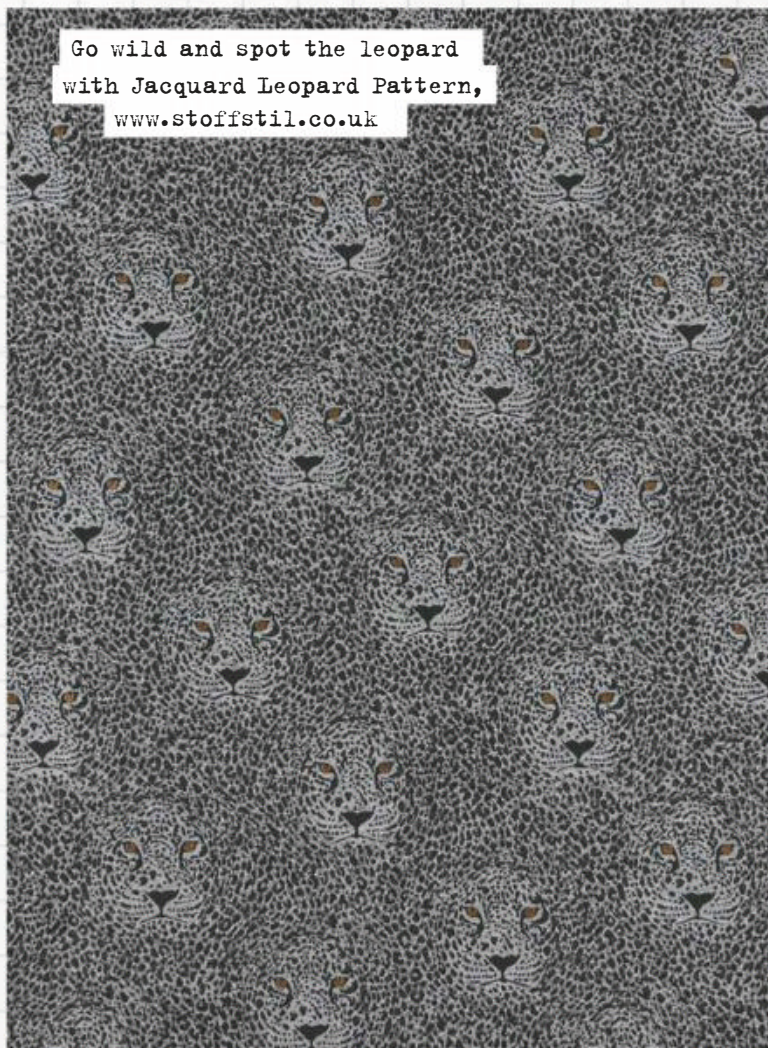
Learn how to neatly apply a facing to the neckline.

TWO LENGTH OPTIONS

Make your dress knee length or above the knee – or adjust the pattern length to your liking.

Make with cap, short or three quarter length sleeves.





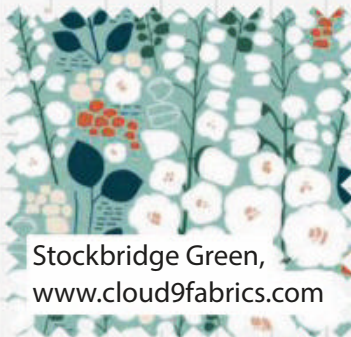
Go wild and spot the leopard with Jacquard Leopard Pattern, www.stoffstil.co.uk



Bartnest Pink, www.cloud9fabrics.com



Jacquard Sand with Black Leaf, www.stoffstil.co.uk



Stockbridge Green, www.cloud9fabrics.com

FABRIC INSPIRATION

WILD THING

Unleash animal prints and blousy florals on your me-mades and add fearless new looks to your wardrobe.



Market Floral Warm Red, www.sistermintaka.com



Isabella Bow Needlecord www.likesewamazing.com



Floral Night Bloom Autumn, www.sistermintaka.com



Psychedelic pops of colour on Blue leopard print rayon, www.likesewamazing.com

WEAR IT WITH

MONOCHROMES

Dress for day or evening with moreish monos and sparkles

Enhance necklines with beads, £28, www.debenhams.co.uk

Wear a chunky matching bracelet, £15, www.debenhams.co.uk

Slinky shift dresses suit beaded hoops, £12.50, www.next.co.uk

Add Sixties style with a padded band, £14.99, www.newlook.com

Be twinkle toes, £85, www.dune-london.com

Smarten up with a Morgan Work Tote Bag, £42, uk.accessorize.com

Clip along in sling backs with a block heel, £80, www.dune-london.com



SHIFT DRESS HACK

Follow our simple guide to add two more styles to this issue's cover project, The Shift Dress. The perfect pattern hack for beginners!



Simply Sewing's Technical Editor Roisin loves working out new ways to hack a pattern. Here she shares a really simple Shift Dress hack to boost your skills.

This month's cover project is the Staple Shift Dress – the dress has three sleeve options and two length options. We're sharing this easy hack to increase this pattern's possibilities even further. It will let you transform your dress into a top, and both dress or top can be sleeveless if you prefer – adding two more elements to this versatile garment.

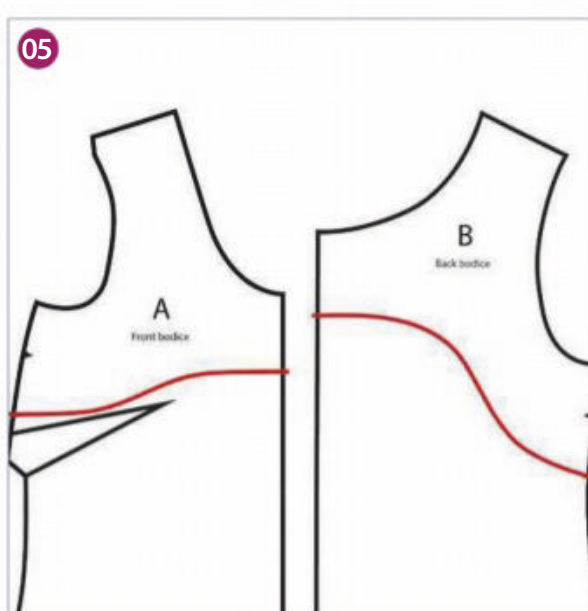
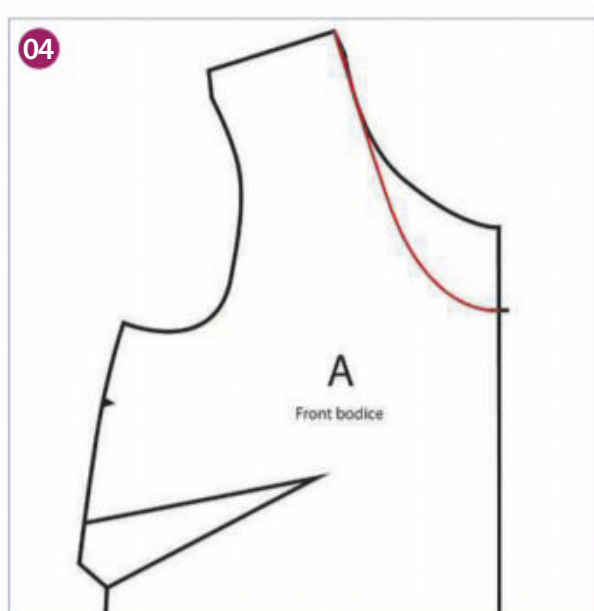
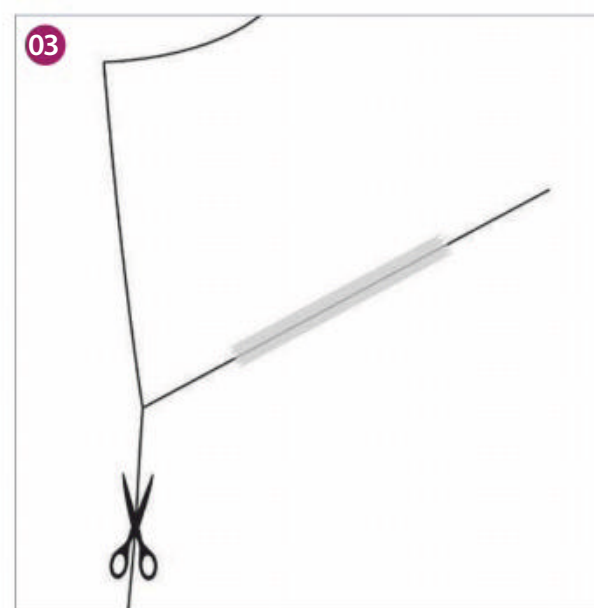
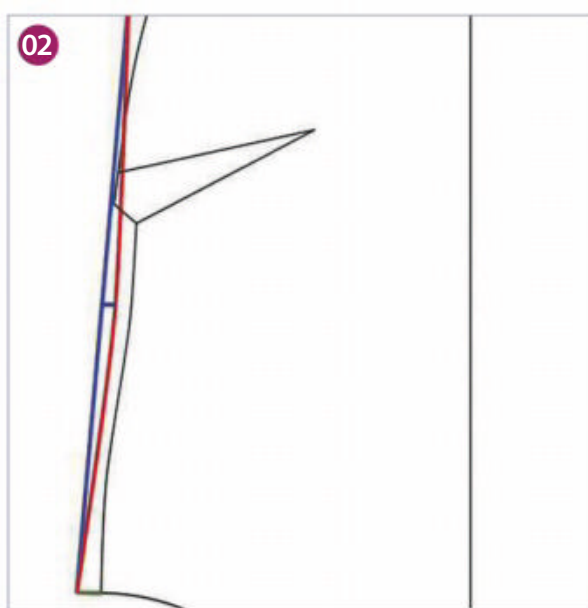
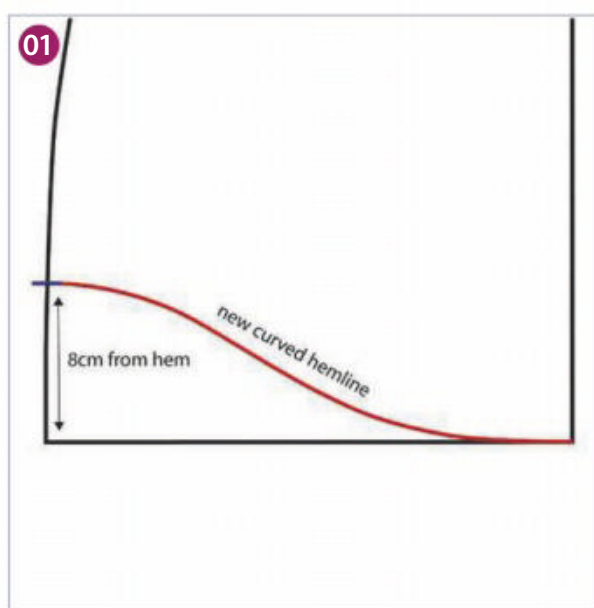
TOP TIPS

Pattern hacking allows you to get creative without drafting a pattern from scratch. Follow these tips to ensure your ideas come to life without a hitch.

- 1 Always make a toile of the garment. It is much better to find out the fit is incorrect when you have used a test fabric than when it is too late!
- 2 A curved ruler is a great staple to add to your sewing toolkit. A good ruler will feature a long shallow curve that reaches a more severe curve at one end such as the Sew Easy French curve (£9.99, email: groves@stockistenquiries.co.uk for stockists). We also love the Clover mini curved ruler set which is great for altering smaller pattern pieces (£9.99, email: clover@stockistenquiries.co.uk for stockists).
- 3 Use a mechanical pencil or a very sharp pencil for pattern work. Blunt pencils will create lines that are a couple of millimetres wide which when spread over an entire garment can add up to a lot of unintentional ease.
- 4 Work on a hard, flat work surface such as a table/desk as you will get smoother lines. If you have to work on the floor or another surface, place a large cutting mat under your paper to prevent the pencil piercing the paper.



WORKSHOP



ALTERING THE PATTERN

ADJUSTING THE LENGTH

Step one Trace off the front and back bodice following the hem line of dresses B and C. Don't cut these pieces out yet as it is easier to work with excess paper around your initial tracing.

Step two Shorten the bodice pieces to your desired bodice length – we shortened our front bodice by 30cm (12in) and the back bodice by 26cm (10¼in).

Step three We curved the hem of our top. If you would prefer a straight hem you don't need to follow this step. Measure 8cm (3½in) up from the 30cm (12in) line on the bodice front side seam and make a mark. Using a curved ruler, connect the side seam mark to the 30cm (12in) line at the centre front. It's important that at the side seam and centre front the curve is relatively flat as a steep curve will create a hem that is hard to sew when the front and back bodices are joined. **01**

ADDING EASE

As the original pattern is close fitting it is best to add some extra ease into the side seam – we added 2cm (¾in) to each side seam which means that 8cm (3½in) total ease will be added around the bodice.

Step one Measure 2cm (¾in) outwards from the

hem and make a mark on the bodice front. Then measure 2cm (¾in) out from the underarm seam and make a second mark. Join the marks with a straight line. Repeat on the back bodice.

Step two To add some shaping to the top, measure 1cm (⅜in) inwards from this new line at the waist point (the narrowest point on the original bodice) on both pieces and make a mark. Now redraw the side seam lines so that they are curved, starting 2cm (¾in) outwards from the underarm, connecting to the 1cm (⅜in) point at the waist and then continuing down to the 2cm (¾in) marking at the hem. **02**

Step three It is important to leave the dart leg shape intact and redraw this once the new side seam has been drawn. If you are struggling to redraw the dart line at the side seam, simply cut out the pattern piece, leaving extra paper at the side seam. Fold the dart as it will be sewn and with the excess dart fabric facing the hem, cut along the new side seam line. When the dart is unfolded you will have created a pointed shape at the side seam where the dart legs are. **03**

LOWERING THE NECKLINE

The dress versions have a centre back zip to allow you to get into the dress. To be able to get into the top easily we need to drop the neckline.

Step one We dropped the front neckline by 5cm (2in) at the centre front and the back neckline

by 7cm (2¾in) at the centre back – you can alter these measurements as you like but test any alterations on a toile first or you may struggle to get the top on!

Step two Connect the new neckline marks to the shoulder seam using a smooth curve that follows the shape of the original curve as closely as possible. **04**

MAKING THE FACINGS

Step one To make the front facing, measure 7cm (2¾in) down from your new dropped neckline and make a mark.

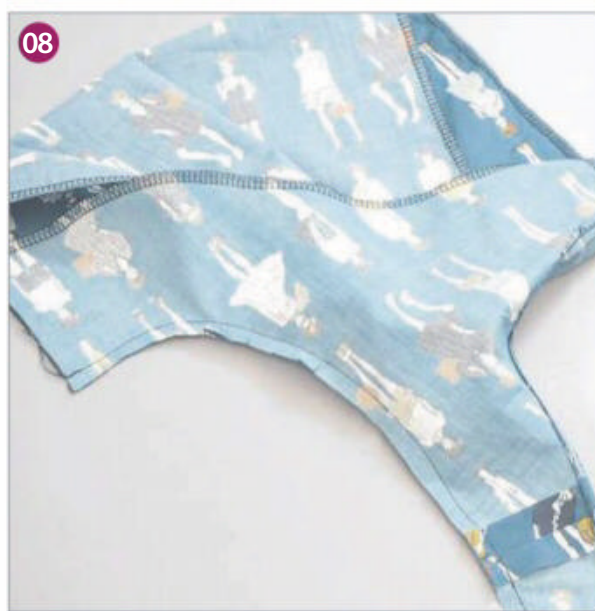
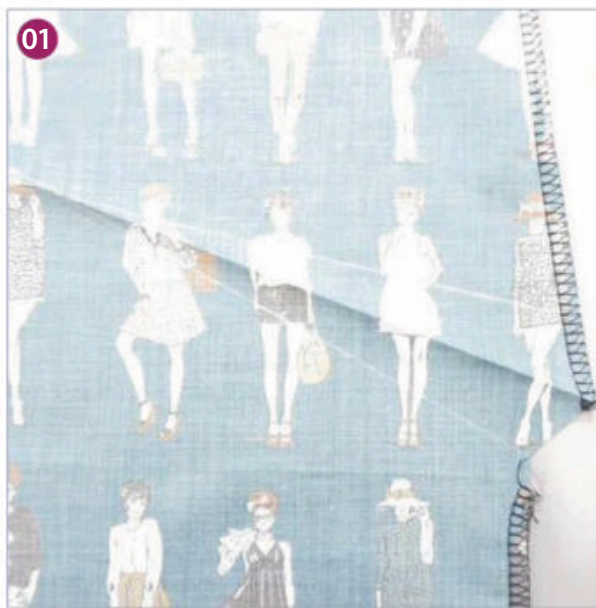
Step two Measure 10cm (4in) down from the underarm at the side seam and make another mark. Join the two marks with a smooth curve ensuring the curve stays above the dart. **05**

Step three Repeat for the back facings. Trace off the facings so that you have four pattern pieces total. Cut out all pieces. **06**

CHECKING THE PATTERN

Before cutting out, check that all pattern pieces measure the same length at joining seams. Close the dart in the bodice front and check that the front side seam measures the same as the back piece. Although the facings were drafted on the bodice pieces, it is worth laying them on top of the bodice pieces to check that the neckline, armhole and side seams align.

WORKSHOP



MAKING THE TOP

YOU WILL NEED

- For all sizes
- Fabric: 2mx140cm (2¼ydx55in)
- Adjusted pattern pieces (following the guide on page 47)
- Tailor's chalk
- Matching thread
- Basic sewing kit

NOTES

- Seam allowance is 1.5cm (⅝in) unless otherwise stated.
- There is no seam allowance on the lower curved edge of the facing pieces.
- Use a 5mm (¼in) stitch length for staystitching, 3mm (⅛in) for stitching all other seams.
- Consider pattern placement when cutting out if you are using a printed fabric like we have done.
- RS = Right side.
- WS = Wrong side.

FABRIC USED

From Lady McElroy, Modelling Fashion Teal Cotton Lawn

CUTTING OUT

Step one From the main fabric cut:

Front bodice: Cut one on fold

Back bodice: Cut pair

Front facing: Cut one on fold

Back facing: Cut pair

PREPARING THE PIECES

Step one Finish all raw edges except the necklines and armholes on the bodice front and back pieces. At the side seams, be careful not to remove the dart leg shaping if you are using an overlocker to finish the seams. Simply remove the fabric from your overlocker before getting to the dart shaping as shown in the image. **01**

Step two Staystitch the necklines to prevent the fabric stretching as you are working on the top.

SEWING THE DARTS

Step one First mark the tip of the dart with tailor's tacks. To do this, lay the pattern onto of your front bodice piece. Thread a needle and pass it through the dart tip on the pattern piece and through the fabric – don't pull the thread all the way through – instead remove the needle, leaving half of the thread length on each side of the fabric. Remove the pattern piece.

Step two Next, mark the dart legs with tailor's chalk from the dart tip to the ends. Also mark the centre line of the dart.

Step three Press the dart in half, RS together, along the centre line and then pin the top front together outside of the dart leg line. This will prevent the fabric from shifting as you sew the dart. You could also tack the dart together in a contrasting thread for extra security.

Step four Stitch along the dart leg line, working from the side seam to the dart tip.

Step five Repeat to sew the other dart.

JOINING THE SHOULDER SEAMS

Step one Pin then sew the front and back bodice pieces together at the shoulders.

Step two In the same way, pin then stitch the shoulder seams of the facing pieces together. **02**

ATTACHING THE FACINGS

Step one Lay the facing on top of the bodice front and back with RS together. Pin the two pieces together aligning the raw edges. **03**

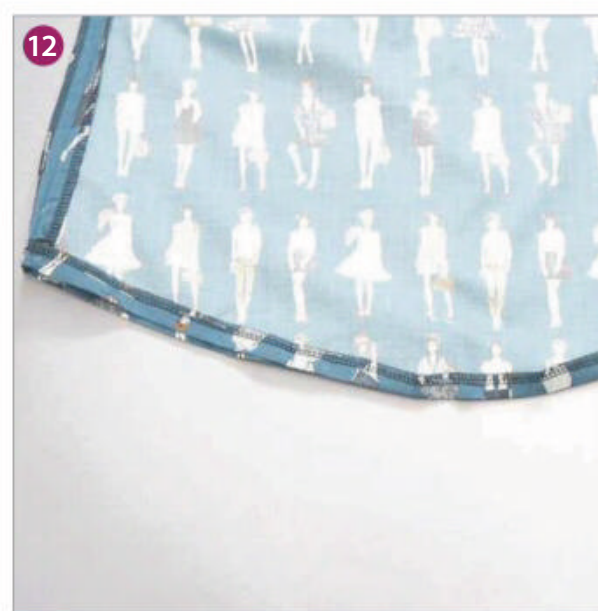
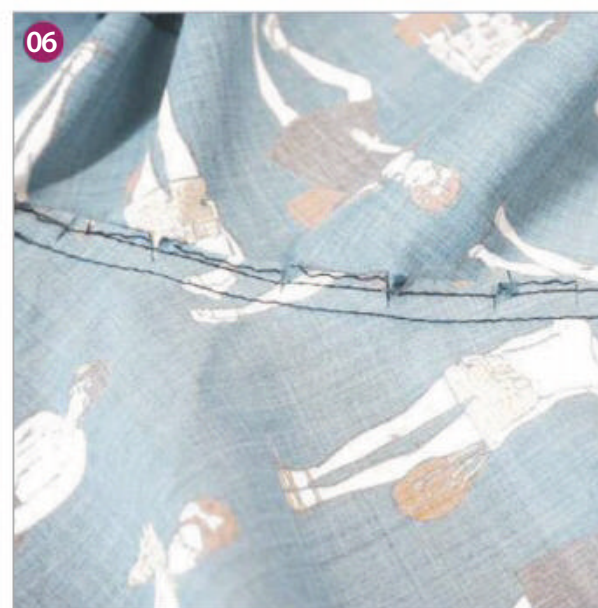
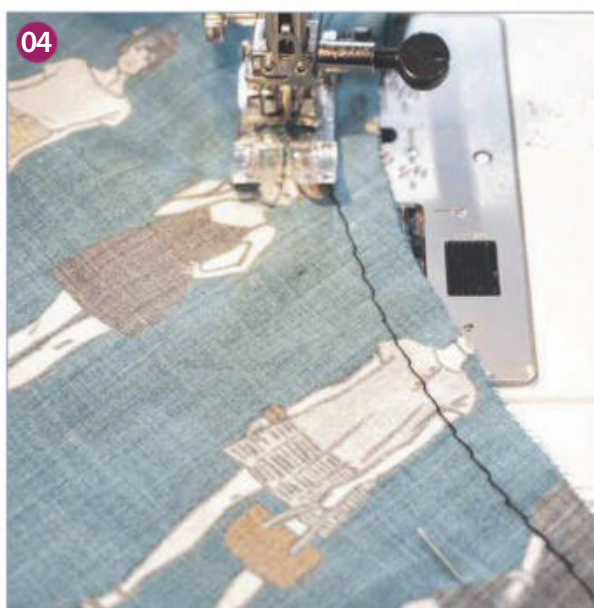
Step two Stitch around the neckline with a 5mm (¼in) seam allowance. **04**

Step three Snip into the seam allowance around the neckline, being careful not to snip into any of the stitches. **05**

Step four Understitch the seam allowance to the facing. **06**

Step five With RS together, stitch the facing to the bodice front and back at the armholes. Press, then clip into the seam allowance. **07**

WORKSHOP



Step six Lay the top on your work surface with WS facing up. Tuck the back bodice piece up into the facing. **08**

Step seven Pull the facing through to the front. Repeat on the other side. **09**

SEWING THE CB AND SIDE SEAMS

Step one Fold the facings at the back up and pin with RS facing. Pin along the centre back, start at the facings and continuing down to the hem.

Step two Stitch the CB seam, again from the facings to the hem. Ensure that the seam joining the facings and back bodice pieces is aligned for a neat finish. **10**

Step three Fold the facings at the side seams up and pin then stitch down the side seams in the same way as for the CB seam. Stitch from the armhole down on both sides ensuring that the excess fabric in the dart is facing the hem. **11**

FINISHING THE TOP

Step one Hand stitch the facings to the seam allowance at the side seams to hold it in place.

Step two Press the hem to the WS by 1cm (3/8in) then pin in place. Pressing first will help to eliminate 'roping' along the hem for a more professional finish. **12**

Step three Pin in place and then sew close to the open edge, ensuring the distance of the stitching from the hem remains the same.

Pattern matching needs to be considered when cutting out to ensure the pattern pieces will match up when sewn.



easy WEEKEND SEWING

Simple me-mades using
DIYs, hacks and tips inside
this issue's cover gift

*Shift dress
and colour
block combo*

*Make a
summer maxi
from t-shirts*

*Refresh a
shirt with a
contrast trim*





Upgrade your
fave tee with
a star panel

A-line skirt to
tame your
wild side

Make a
no-pattern
swishy midi

Sew a casual
drape jacket
for summer



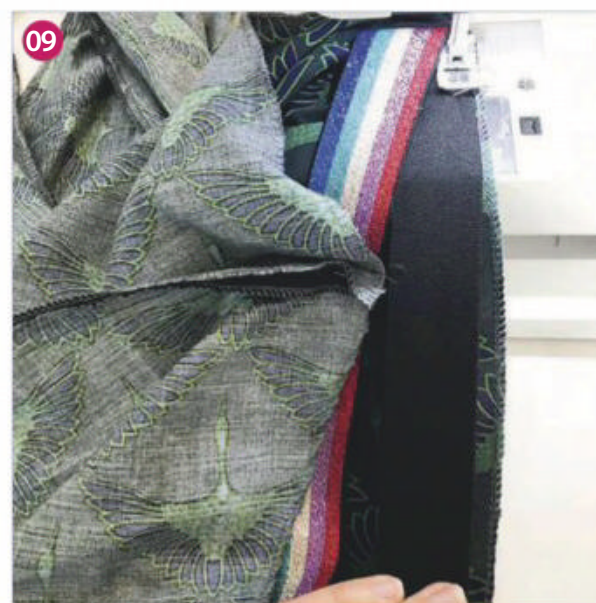
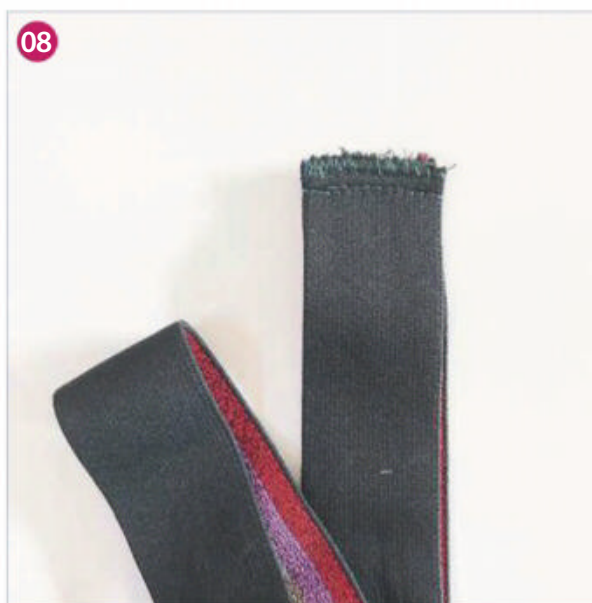
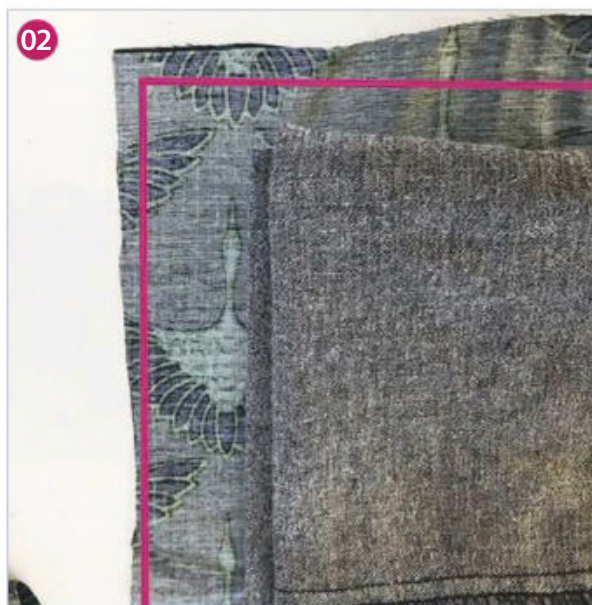
You'll find wardrobe updates, clever hacks and easy DIYs inside the *Easy Weekend Sewing* cover book with *Simply Sewing* issue 64. Be inspired by 14 gorgeous outfits!



SMARTY PANTS

Karoline Dahrling's culottes are a cut above your average trouser. Perfect for both everyday or smarter wear, they are the comfiest fit and easy to make too!





YOU WILL NEED

- Main fabric: 1.5m x 135cm (1 3/4 yd x 53 in)
- Elastic tape: approx 3-5cm (1 1/4-2 in) wide x your waist measurement
- High waisted jeans in your size to measure from (see notes)
- Tailor's chalk
- Matching thread
- Basic sewing kit

NOTES

- Seam allowance is 1cm (3/8 in) unless otherwise stated.
- If you do not have high waisted jeans remember to add extra height at the waistband.
- You will need more fabric if you would like the culottes to be longer/wider, or to make a size larger than a UK 16.
- If you are unsure whether the trousers will fit, add more seam allowance all around to give you some extra to play with.

MATERIALS USED

Woven viscose, ref: 710498;
Elastic tape, ref: 3509044.
Both available at Stoffstil.co.uk

PREPARING THE FABRIC AND JEANS

Step one Try on your jeans and fold them up to where you would like the culottes' hem to be.

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

Step three Fold the jeans in half along the centre front then place them on the fabric, ensuring the two layers of the jeans are aligned.

TRACING THE FRONT PATTERN

Step one Mark the seam allowance at the top of the waistband, at the front centre seam and at the inside leg seam line – we added a 1.5cm (5/8 in) seam allowance to these edges. Mark 8cm (3 1/8 in) outwards from the outer leg seam. This mark will be used to add volume to the culottes, this amount can be reduced later on if necessary. **01**

Step two You will also need to add a 3-4cm (1 1/4 x 1 5/8 in) hem allowance. Cut around all of your markings. **02**

TRACING THE BACK PATTERN

Step one To trace the back of the trousers, fold the jeans again, but this time bring the front side of the jeans together, so that you can trace around the back of the jeans. Place the jeans on the folded fabric as before, ensuring the legs and waist are as well aligned as possible.

Step two For the back inside leg seam you will need to fold the jeans over to see where the

seam is as shown in the image. **03**

Step three Add a seam allowance to the waistband edge, the centre back seam and the inside leg seam. Measure 8cm (3 1/8 in) outwards from the side of the outer leg seam as before.

Step four Before cutting the pieces out, measure your hips at the widest point and make sure that the waist and hips on the trousers are wide enough to pass over your hips. **04**

Step five Cut out the pieces for the front and back, making sure you are cutting one pair of each piece.

Step six To make assembling the pieces easier, you might like to mark the wrong side (WS) of each fabric with an F, for the front pieces and a B for the back pieces using tailor's chalk.

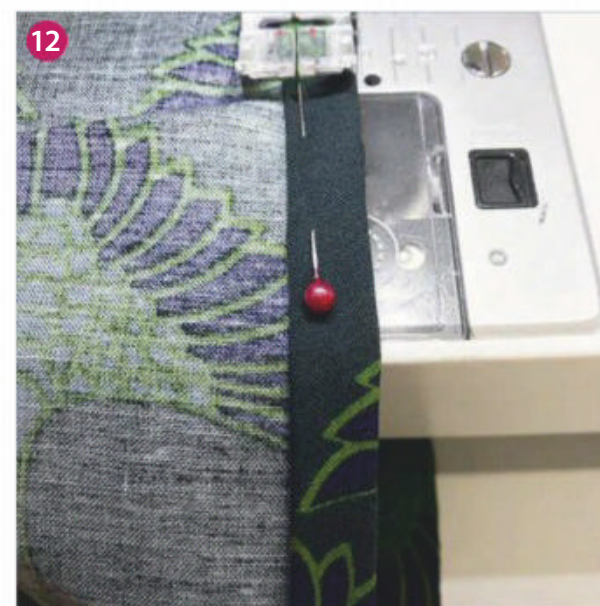
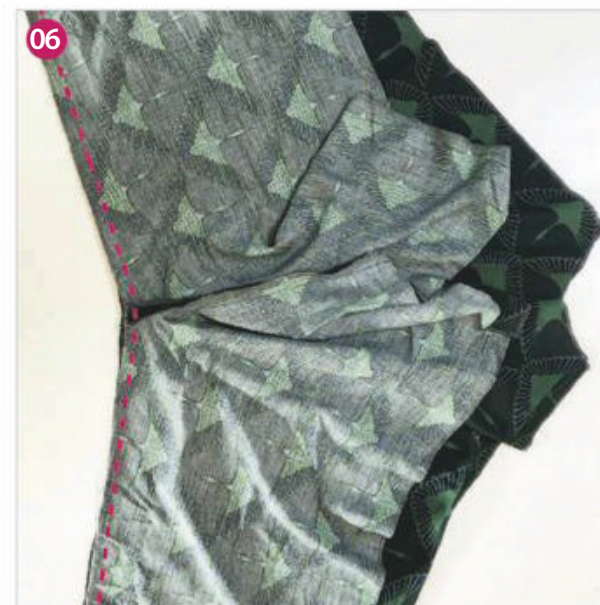
MAKING THE CULOTTES

Step one Now both pattern pieces for the front and back of the culottes are cut. Overlock or zig-zag all edges of all four pieces.

Step two Place the front pieces RS together and stitch down the centre front using the seam allowance you added when tracing the pattern.

Step three Repeat with the two back pieces. Now you will have one assembled front piece and one assembled back piece. **05**

Step four Place the front and back pieces RS together, aligning the centre front and centre back crotch seams. Stitch from the centre crotch down towards the one leg opening, and then



from the centre crotch down the other leg opening. **06**

Step five Pin the culottes together along the outer side seams. Try the culottes on carefully. They need to be able to pass over your hips comfortably, don't worry if they are too wide at your waist at this stage as this will be finished with an elastic waistband.

Step six If you are happy with the extra width in the legs you can leave them as they are, if you would like them to be narrower, pin the width that you would like to remove. If you take them in on each side, remember that you will need to take them in by that amount along the entire length to maintain a smooth and even seam.

Step seven Sew the outer seams, remembering to sew from the waistband down on each side. Don't trim away any excess fabric until you have tried them on. Finish the newly cut edges if you have made them smaller. **07**

ADDING THE WAISTBAND

Step one Wrap the elastic tape around your waist, making sure it can pass over your hips comfortably. Stitch the elastic loop closed with a zig zag stitch, making sure it is not twisted.

Step two Use a zig zag stitch or an overlocker on the elastic's raw edges so that they don't fray. **08**

Step three Place the elastic loop over the waist of the culottes with the RS of the elastic facing the RS of the fabric.

Step four Pin the elastic in place, so the elastic will stretch equally all the way around. To do this you can use the quarter pinning method; first pin the seam of the elastic to the centre back seam of the culottes and then pin the point opposite the seam on the elastic to the centre front of the trousers. Continue in this way, pinning the quarter points to the side seams and then pinning again inbetween each of the four pins. This will ensure that the elastic is nice and evenly distributed around the waistband.

Step five Stitch the elastic in place using a zig zag stitch (don't use straight stitches as these will rip out when stretched), carefully stretching the elastic as you sew. **09**

Step six Trim away any loose threads and give the culottes a final press from the WS. **10**

HEMMING THE CULOTTES

Step one Try the culottes on again to check that you are happy with the leg length. You can trim a little away if you like, but be sure to leave enough hem allowance to finish the raw edges in the next step.

Step two Fold up the fabric at the hem 1cm ($\frac{3}{8}$ in) to the WS, then fold again 1cm ($\frac{3}{8}$ in) so the raw edge of the fabric is enclosed. Secure the fold with pins. **11**

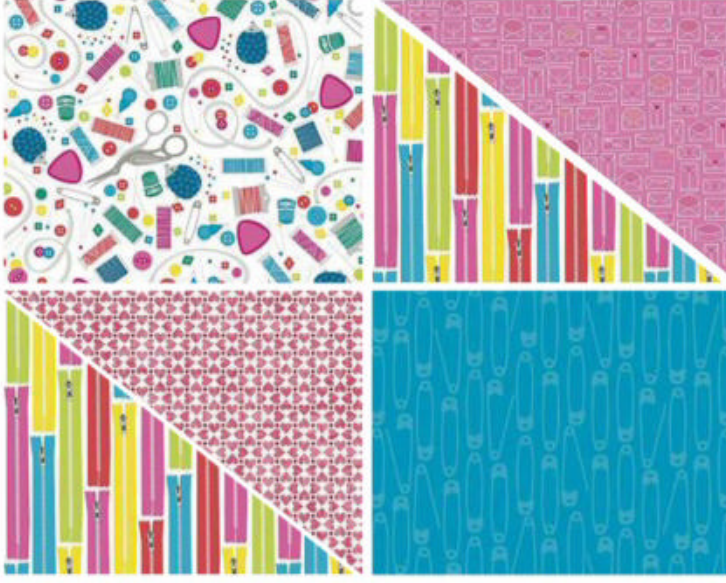
Step three Stitch close to the open edge and then repeat to hem the other leg. **12**





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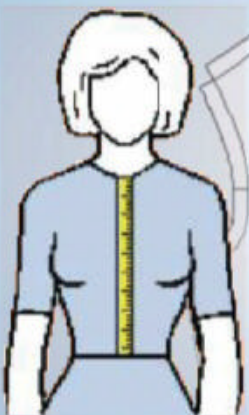
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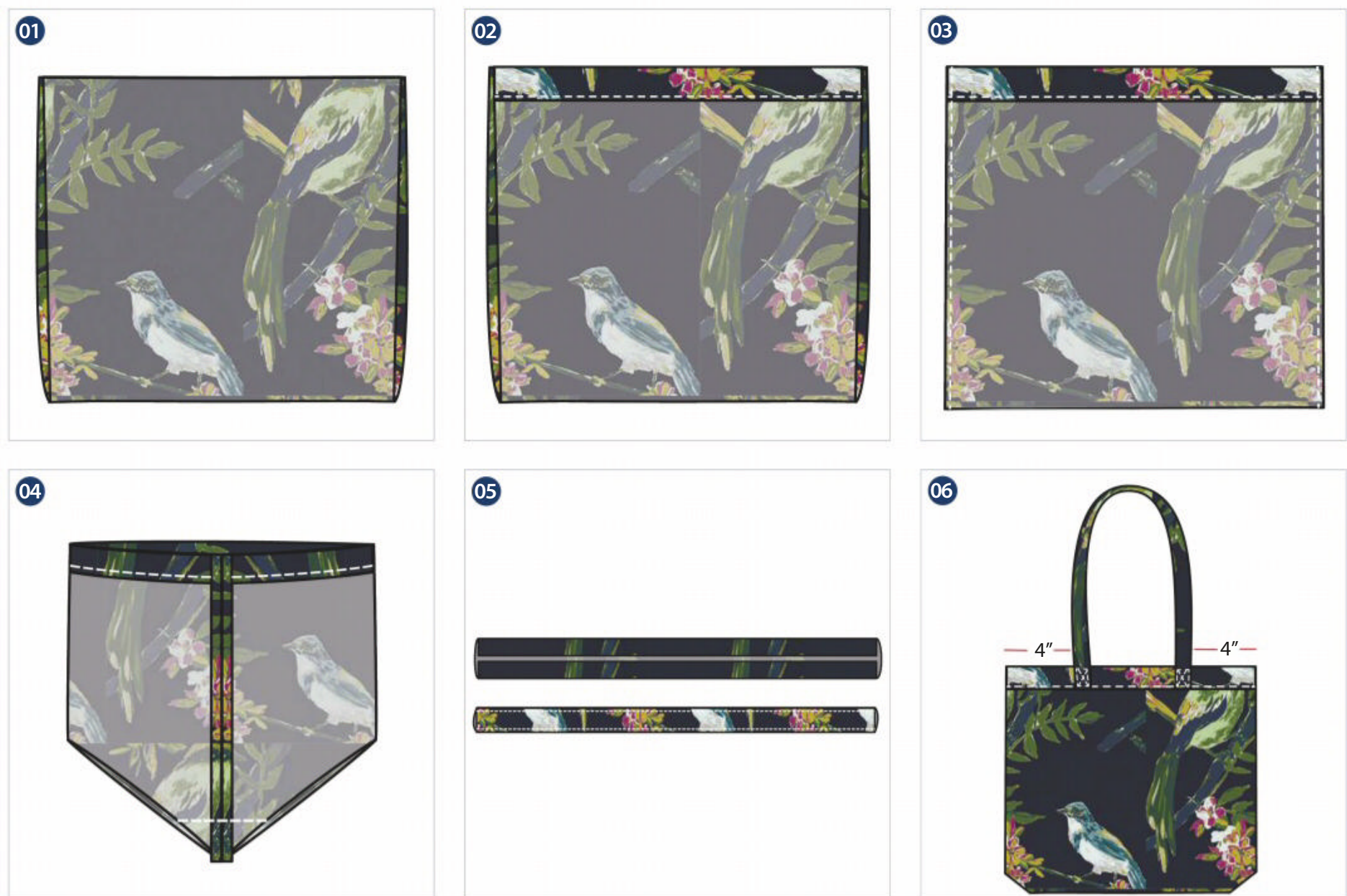
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TROPICAL TOTE

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YOU WILL NEED

- Canvas fabric 90x55cm (35x20in)
- Matching thread
- Basic sewing kit

NOTE

- Seam allowance is 1cm ($\frac{3}{8}$ in) unless otherwise stated.

FINISHED SIZE

Approx 38x40cm (15x16in)

FABRIC USED

Night Talks Canvas from Bloomsbury Collection by Bari J. Find your nearest stockist at www.hantex.co.uk and visit www.artgalleryfabrics.com for more inspiration and projects to sew.

CUTTING OUT

Step one From the canvas fabric cut:

Main bag: 84x42cm (33x16 $\frac{1}{2}$ in).

Straps: two 40x4cm (16x1 $\frac{3}{4}$ in).

ASSEMBLING THE BAG

Step one Finish the four raw edges with a zigzag stitch or an overlocker.

Step two Fold the canvas fabric in half with right sides (RS) together, so that it measures 42x42cm (16 $\frac{1}{2}$ x16 $\frac{1}{2}$ in). The fold will become the bottom of the bag. **01**

Step three Along the top edge, fold the canvas down 2.5cm (1in) from the edge then stitch in place approx. 5mm ($\frac{1}{4}$ in) from the finished edge. Backstitch at the beginning and end of your stitch line. Repeat to finish the opposite short edge. **02**

Step four Sew the sides of the bag together using a 1cm ($\frac{3}{8}$ in) seam allowance. **03**

Step five On the bottom corners of the bag, pinch the corners together as in the diagram, ready to box the corners.

Step six Place your tape measure diagonally at the corner and at the point where the 45-degrees angle measures 6cm (2 $\frac{3}{8}$ in) pin across this point.

Step seven Sew across the corner, then trim away the excess fabric.

Step eight Finish the raw edges at the boxed corners to prevent fraying. **04**

MAKING THE STRAPS

Step one Take the strap fabric pieces and fold them as shown in diagram. First you will need to fold the piece in half lengthways with wrong sides (WS) of the fabric together. Unfold and then fold the raw edges into the centre again with WS facing. Press to hold the folds in place. Then fold the short ends to the WS by 1cm ($\frac{3}{8}$ in) and press in place to neatly finish the ends.

Step two Now fold the whole strap in half WS together so that all raw edges are enclosed and topstitch along the two long edges. **05**

ATTACHING THE STRAPS

Step one Measure 10cm (4in) in from one side of the bag and place a pin as a marker. Place one end of a strap at this marked point, ensuring it is lined up with the 2.5cm (1in) fold at the top of the bag.

Step two Pin the strap in place and sew. Repeat to attach the other side of this strap to the same side of the bag, making sure it isn't twisted before you stitch it in place. Stitch in place with a box and cross to secure.

Step three Attach the strap on the opposite side of the bag in the same way. **06**

FINISHING THE BAG

Step one Turn the bag WS out and give the bag a firm final press.

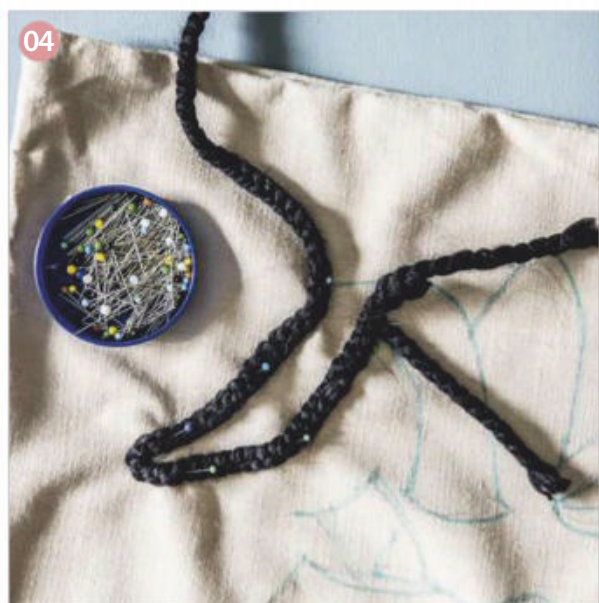
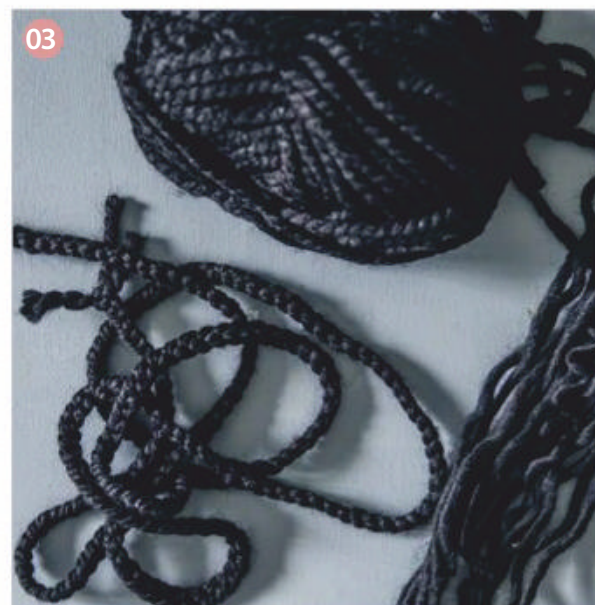
Step two Trim away any loose threads to finish.



SPIN A YARN

Glam up a plain cushion using wool appliqué with **Juliet Bawden's** quirky project. Cosy to the touch and big and bold in style, it really has the 'wow' factor!

WOOL APPLIQUÉ CUSHION



YOU WILL NEED

- Cushion cover
- Cushion pad to fit inside cover
- Thick wool in black
- Erasable fabric marker
- Matching thread
- Basic sewing kit

NOTE

- We used an existing plain cushion cover for our embroidery however you could make a simple envelope back cushion and then embroider this for a more personalised cushion design. Follow the instructions for the plain cushion on page 34 to create your own cover.

TRANSFERRING THE DESIGN

Step one Look for images in books or online or design your own. Try and keep the design fairly simple and stylised. Draw onto paper with a felt tip to give you an idea of what the finished design will look like when worked in wool. **01**

Step two Using an erasable fabric marker, copy your design onto the cushion front's right side (RS). If you make a mistake the marks can be rubbed off with a little water. **02**

EMBROIDERING THE DESIGN

Step one The final design will look more professional with a selection of line thicknesses. To create a thicker line, cut three pieces, 150cm (60in) in length, of wool and tie the ends together then plait the pieces. When you get to the other end tie off the ends. **03**

Step two We used the plaits to outline the goat horns, face and leaves. Pin the plaited wool into place first and then sew onto the cushion front with a needle and thread, being careful not to go through to the back of the cushion cover. **04**

Step three Once the thicker outline is sewn in place, start pinning the non-plaited wool in place to make finer lines and to create details of features such as flowers and leaves. **05**

Step four Stitch all of the pinned wool into position. **06**

Step five Remove pins and with a damp cloth wipe away marks left by the erasable marker.





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MEET *Mimi*

Sewing blog superstar Mimi G fills us in on her stellar sewing, design career and meteoric rise to YouTube fame.

Written by Melanie MacLeod



A GOOD READ

You may find it hard to believe that a sewing sensation with over 10 million views on YouTube could ever put a foot wrong when it comes to crafting but Mimi G, founder of Sew It Academy, is more than happy to admit she hasn't always been a whizz on the sewing machine.

"The first project I made was a rub off of a green knit dress that I had," recalls Mimi. "I remember being 12 and not understanding that there were stretch and non-stretch fabrics, so I made it out of a woven material, but when I tried to put it on it didn't fit. I also once tried to make something for my mum that didn't turn

out so well – she was attending a wedding and I told her I would make her dress," Mimi says. "She took me to the store to buy fabric and a pattern and I constructed a dress. Unfortunately it was pretty awful. The hem was uneven, the neckline was crooked and it probably didn't fit her well but she wore it anyway and, for me, that gesture solidified

my love for sewing and creating. I thank her often for wearing that dress to the wedding."

Mimi's early sewing attempts are a far cry from those of today where her fans hang onto to her every word, learning from the master how to make everything from jumpsuits and jeans to baseball tops.

"I launched my online sewing school, Sew It Academy (sew-it-academy.thinkific.com), in 2016 to help people who want to learn

sewing and fashion design but who can't afford to go to a traditional design school," Mimi says.

"I developed it so that you didn't need any experience to start and just about anyone could afford

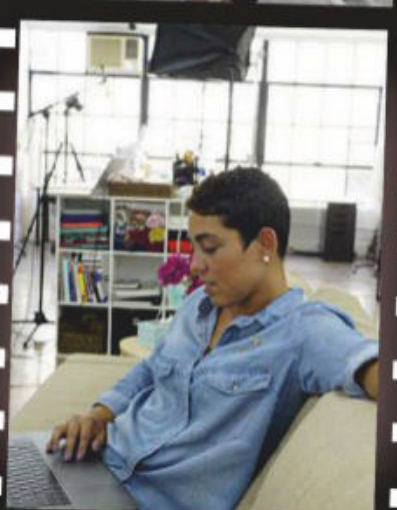
it. For the price of two lattes a month we teach you everything you need to know on how to make your own clothes, fix clothes that don't fit off the rack, design your own collections or work in the industry. I wanted somewhere that had structure and really taught people the fundamentals that they could then build on."

"I LAUNCHED SEW IT ACADEMY TO HELP PEOPLE WHO WANT TO LEARN SEWING AND FASHION DESIGN BUT CAN'T AFFORD TO GO TO A TRADITIONAL DESIGN SCHOOL."

Left: Mimi is now Simplicity's best-selling pattern designer. This page: Mimi started her blog because she enjoys sharing the gift of sewing with other women. Mimi at work in her studio.



Photos: Norris Ford





Rather than learning online, Mimi learnt to sew during summers spent in Puerto Rico as a child. “My aunt was a seamstress, and during my summers I would spend most of my days sitting in her studio. I started by hand sewing my Barbie clothes and, when my dad realised I had developed a real interest, he bought me my first Kenmore sewing machine,” says Mimi. “My aunt never really had time to teach me, but I’m a visual learner, so I just sat and watched her create these fabulous formal gowns. I started by tracing off clothes I had and sometimes even cutting them up and tracing off the pieces, which is how I taught myself construction; it helped me understand how the pieces went together, much like a puzzle.”

“Having dabbled in a variety of different crafts, sewing was the first one I fell in love with,” Mimi says. “I love being able to turn

Mimi wanted to take the mystery out of the envelope so, with ‘sew along with Mimi G’ you can buy her patterns, switch on your computer and sew with Mimi from start to finish. Mimi not only designs patterns for Simplicity, she models them too, and the look of the garments on the envelope is what you will find on her daily blog.

a piece of cloth into a wearable garment, I love that I can make something that fits my body and enhances my features and gives me a sense of confidence. I love that this hobby has a great community of people who are just as obsessed as I am, and I like that I get to do what I love for a living. There is so much about sewing that fulfils me and during years of trials and tribulations, sewing has been therapeutic for me.”

While 2016 saw the launch of Sew It Academy, Mimi was no stranger to creating content for her online audience, having run a blog since 2012. “After the first year of blogging, I was amazed at how quickly my following was growing. I realised that I could make some extra cash from this blog I had started,” Mimi says. “When I created my first sewing tutorial and put it up as a paid download, I was blown away by how many people were purchasing it. I realised shortly after that I was onto something so, a year and a half into the blog, I quit my day job.”

“In the second year of my blog I signed my first licensing deal with Simplicity Patterns and began to focus on building a brand that would grow over time. I have since become the best-selling pattern designer for Simplicity. I credit the success of my designs to the fact that many of my followers found



Mimi made her TV debut on American fashion design show, *Project Runway Junior*, as a mentor and design consultant to the young hopefuls. The winning design was turned into a Simplicity pattern!

it hard to connect with other pattern companies because there was no real reflection of the curvy modern woman."

"I didn't often see people who looked like me represented in patterns or catalogues. When I started designing, I wanted to make sure that I made patterns for the everyday woman who loves fashion but needs to be comfortable; for the woman who has curves and enjoys showing off her body instead of

"I LOVE THAT THIS HOBBY HAS A GREAT COMMUNITY OF PEOPLE WHO ARE JUST AS OBSESSED AS I AM, AND I LIKE THAT I GET TO DO WHAT I LOVE FOR A LIVING."

hiding it. I have come to learn that women of all ages and sizes have been drawn to my patterns because of the modern take and simplicity of my designs."

"I think I helped change the face of sewing, making it cool, relatable and trendy," says Mimi. "It took a while, but I think people needed to see themselves represented and when you start creating fashionable clothing that most people think they can't make themselves, it creates curiosity. That curiosity is what continues to grow my reach."

Take a look around Mimi G's virtual sewing school at sew-it-academy.thinkific.com and see blog and website at mimigstyle.com



Photos: Norris Ford





SUNNY DAZE

Head off into the sunshine with **Debbie von Grabler-Crozier's** retro bag with appliqué flowers and zesty piping



YOU WILL NEED

- Charcoal denim fabric 80x147cm (32x58in)
- Orange lining fabric 1mx112cm (1⅓ydx44in)
- Wool felt squares in four colours – medium orange, light orange, red and green
- Vlieseline S320 iron-on interfacing 46x57cm (18x22in)
- Vlieseline G740 iron-on interfacing 30x90cm (12x36in)
- Vlieseline Style-Vil foam interfacing 120cm (47¼in)
- Vlieseline H630 iron-on wadding 50cm (20in)
- Piping cord 2m (2¼yd)
- Anorak snap fastener in gunmetal
- Snap fastener attachment tool
- Fabric glue
- Matching threads
- Basic sewing kit

NOTES

- Seam allowance is 5mm (¼in) unless otherwise stated.
- Download the templates from www.simplysewingmag.com/downloads
- We recommend using wool felt.

- S320, G740 and H630 interfacings are by Vlieseline. Available at Lady Sew and Sew, www.ladysewandsew.co.uk

MATERIALS USED

- Outer – Wicked Sky from the Denim Studio by Art Gallery Fabrics
- Lining – Hula Hoops City from the City Loft Fusion by Art Gallery Fabrics for stockists visit www.hantex.co.uk/mystockist

CUTTING OUT

We used the right side (RS) and wrong side (WS) of the denim fabric for the two-tone denim effect, our denim is darker on the RS.

Step one With the denim facing WS up cut:

Front and back top section: two pieces 9x49cm (3⅝x19⅜in).

Rear slip pocket: 24x16cm (9½x6⅜in).

Step two With the denim facing RS up cut:

Front and back middle sections: two pieces 16x49cm (6⅜x19⅜in).

Handles: two pieces 15x57cm (6x22½in).

Bag gusset: 10x110cm (4x43¼in).

Ties: two 4x50cm (1½x20in).

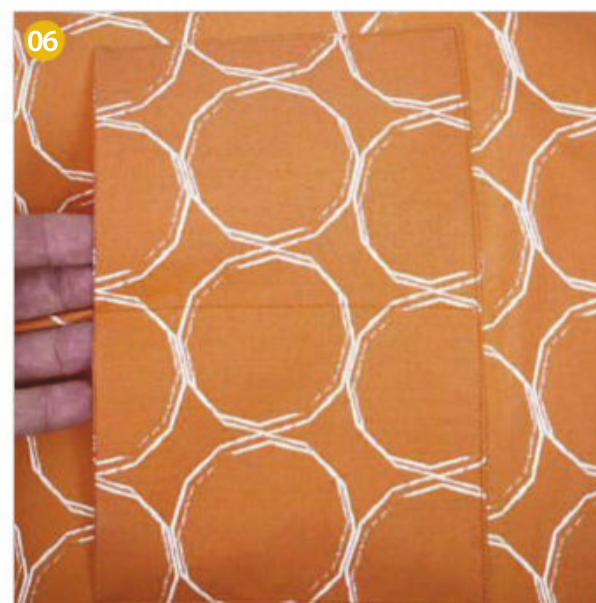
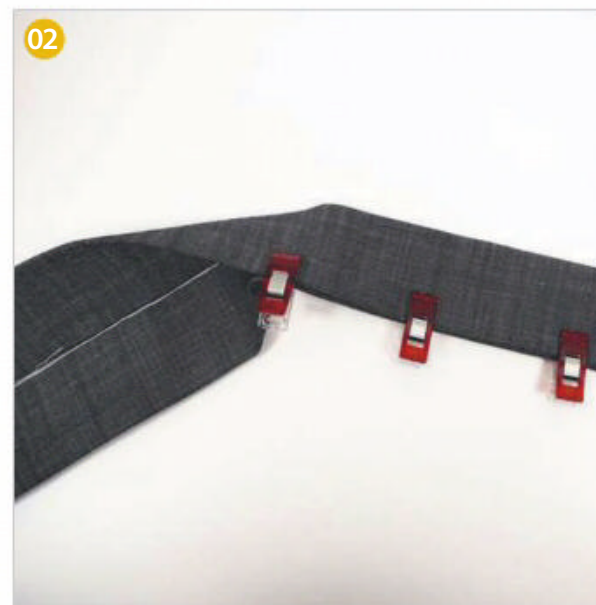
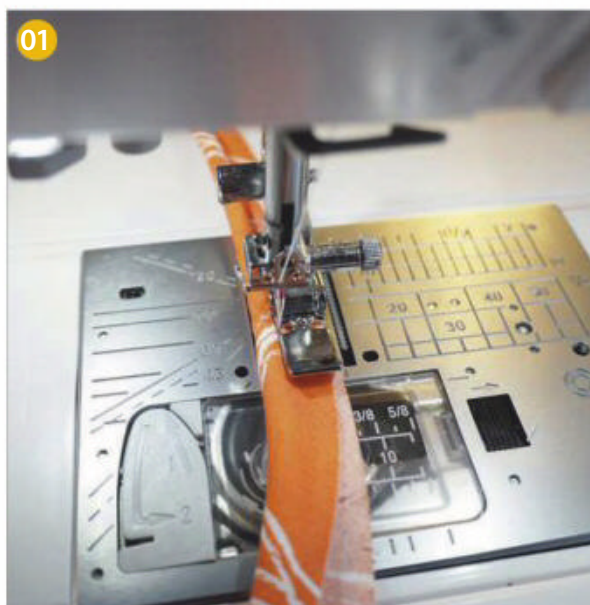
Step three From the lining fabric cut:

Front and back lining: two 33x49cm (13x19¼in).

Gusset lining: 10x110cm (4x43¼in).

Rear slip pocket lining: 24x16cm (9½x6⅜in).

Interior slip pockets: 24x16cm (9½x6⅜in).



Piping fabric: four 3.5x40cm (1⅝x15¾in).

Step four From the wool felt cut:

Large circles: three using the template.

Medium circles: three using the template.

Small circles: three using the template.

Small leaves: four using the template.

Large leaves: two using the template.

Step five From the G740 interfacing:

Handle interfacing: two 15x57cm (6x22½in).

Step six From the S320 interfacing:

Rear slip pocket interfacing: 22x14cm (8¾x5½in).

Interior slip pocket interfacing: 22x14cm

(8¾x5½in).

Step seven From the piping cord cut:

Piping cord: four 40cm (15¾in) pieces.

Step eight There are no cutting notes for the H630 and Style-Vil interfacings. As you make up a panel, fuse H630 iron-on wadding to the WS and trim the wadding to fit. The Style-Vil interfacing is cut slightly larger than the panel and attached with a narrow seam. You will attach H630 wadding and Style-Vil to the front, back and gusset pieces, this will be done as we go along.

MAKING THE PIPING

Step one Take one piece of piping cord and one piece of piping fabric. Fold the piping fabric in half with WS together and place the cord inbetween.

Step two Using a zip foot and a long stitch length, machine tack along the strip working very close to the cord. Keep the raw long edges of the piping

fabric aligned as you sew to ensure the piping

stays in the centre of the strip. **01**

Step three Repeat with the three remaining pieces of piping.

MAKING THE HANDLES

Step one To prepare the handles, press the G740 handle interfacing to the WS of the denim handle pieces. Then fold the whole handle strip in half lengthways with WS together. Press, then unfold and re-fold the raw edges into the centre crease line and press again. Fold the handle so that all raw edges are enclosed, then use some fabric clips to temporarily hold the handles closed. **02**

Step two Topstitch twice down each long side to close and decorate the handles.

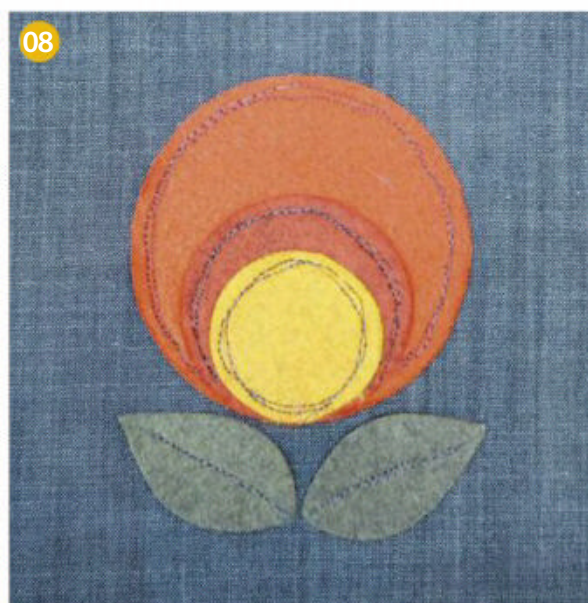
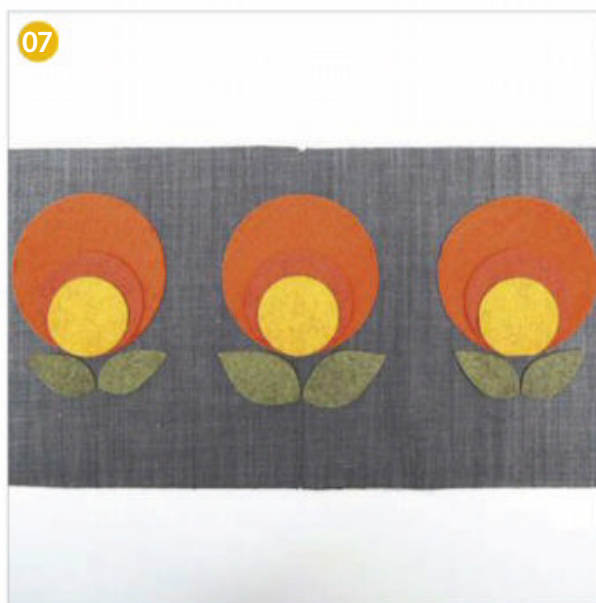
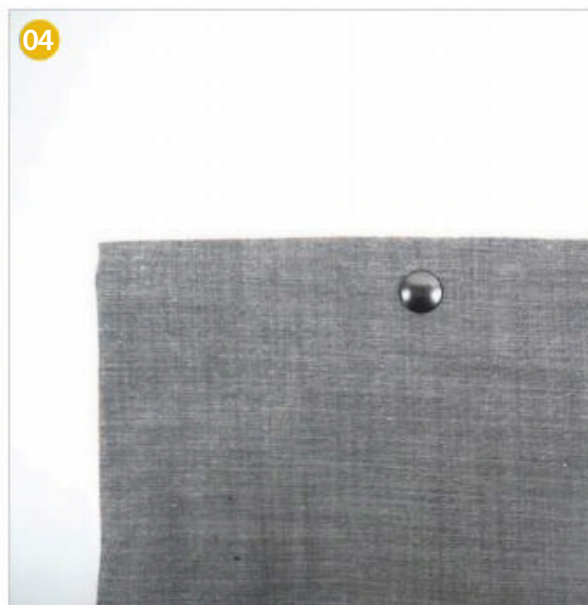
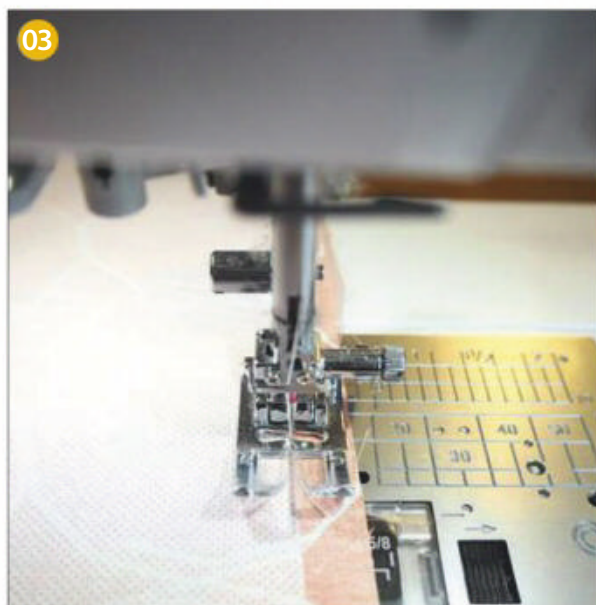
Step three Make the tie straps in the same way as the handles, this time you don't need to interface the pieces and will only need to stitch once along each long side.

MAKING THE POCKETS

Step one To prepare the rear slip pocket, take the rear slip pocket outer piece and a piece of S320 iron-on interfacing. Centre the interfacing on the WS of the pocket piece and press the interfacing into place.

Step two Repeat for the interior slip pocket pieces remembering that both sides of the interior pockets are made from the lining fabric.

Step three Take an interfaced pocket outer piece



and the corresponding non-interfaced pocket lining piece and with RS together, pin around the edges. Sew with the needle on the very edge of the interfacing, leaving a turning gap in the base. Repeat for the interior slip pockets again remembering that both sides of the interior pockets are made from the lining fabric. **03**

Step four Clip across the corners and turn right side (RS) out through the turning gap in the base. Press the pocket so the edges and corners are sharp. Repeat with the lining fabric pieces for the interior slip pockets.

Step five On the denim outer pocket, attach half of the snap to the centre approx. 2cm ($\frac{3}{4}$ in) down from the top edge. **04**

Step six Find the vertical centre of the two lining panels and the vertical centre of the slip pockets and mark them with a crease.

Step seven Line the creases up and place the pockets 9cm ($3\frac{1}{2}$ in) down from the top edge of the lining. Attach with a narrow topstitch. **05**

Step eight These pockets are likely to sag with use, so combat this with some vertical section seams. This is also more practical because it divides the pocket up. **06**

Step nine Attach the rear slip pocket in the centre of the back middle section with a narrow topstitch. This pocket fits perfectly on the back middle section so, to make attaching it easier, you can leave the bottom seam of the pocket open and include it in the lower seam when you attach

the piping. This will add a little extra bulk but will make fitting the panel easier.

ADDING THE APPLIQUÉ

Step one Glue the large circles onto the front panel and then the medium circles and finally the smaller ones. Add the leaves in the positions shown in the image, only glue the leaves along the centre vein so that they come away from the denim and provide some texture. **07**

Step two Attach the felt flowers with free motion embroidery going over each line twice. Don't worry about being too neat as these stitch lines will add to the texture of the flowers, use a contrasting thread if desired for decoration. Stitch through the centre of the leaves. The larger leaves are for the central flower. **08**

Step three Fuse H630 to the WS of the following panels. Remember to pay attention to which side of the fabric will be facing outwards if you have chosen to use the RS and WS of the fabric as a feature as we have:

- The gusset
- The top front and back panels
- The middle front and back panels
- The bottom front and back panels

Trim the iron-on wadding to the same size and shape as each panel.

ASSEMBLING THE BAG

Step one Take the centre front panel and a piece

of piping for the top and bottom and attach the piping to each of the long edges aligning the raw edges of the piping strips with the raw edges of the panel.

Step two Stitch the top and bottom panels to the corresponding edges. Use a zip foot to get close to the piping. Repeat for the bag back panel.

Step three Finish installing the anorak stud on the back pocket.

Step four Lay the completed front and back panels and the gusset onto a slightly larger piece of Style-Vil foam interfacing and stitch with a narrow tacking seam. Trim the foam back.

Step five Attach the gusset. Note that the gusset is deliberately too long, this is a normal convention in bag making because it is better to have a little too much and trim it back. This extra length allows for seam anomalies and the way different fabric choices move. To achieve a good fit, find the centre of the gusset and the centre of the front and back panels and line them up. Pin or clip and then sew, making small snips in the gusset where you have to work around a curve.

Step six Attach the gusset to the lining but this time, leave a large turning gap at least 25cm (10in) long in the base. This turning gap will need to be large enough to pull the entire bag through, which with several foam and wadding layers will be difficult to do if your turning gap is too small.

ADDING THE HANDLES AND TIES

Step one Take off the handle pieces, measure in 12cm ($4\frac{3}{4}$ in) from each side of the top of the bag and attach the handle. Note that the handles are 2cm ($\frac{3}{4}$ in) longer than they need to be. This is used as overhang when you attach them. You will have 1cm ($\frac{3}{8}$ in) overhang at each end, this means that when you add the lining and topstitch around the top edge, you will catch the end of the handle in the topstitching and sew it for a second time securing it further.

Step two Repeat to attach the other handle.

Step three Attach one tie strap on each side between the handles. Tie a knot in the free end.

ADDING THE LINING

Step one With the outer RS out and the lining WS out, pull the lining on over the outer so that RS are together, the handles should be tucked down between the outer and the lining. You may have to trim the top of the lining; the lining is deliberately generous to allow for seam allowance anomalies.

Step two Sew all around the top edge.

Step three Turn the whole bag RS out through the gap in the lining base and close the gap. Push the lining down into the bag and roll the seam at the top edge over so that it sits perfectly.

Step four Topstitch all around the top edge of the bag remembering to trap the handle ends in the topstitching seam.

Step five If desired you could topstitch a second time 5mm ($\frac{1}{4}$ in) from the first line of topstitching, this will help to keep the lining in place.

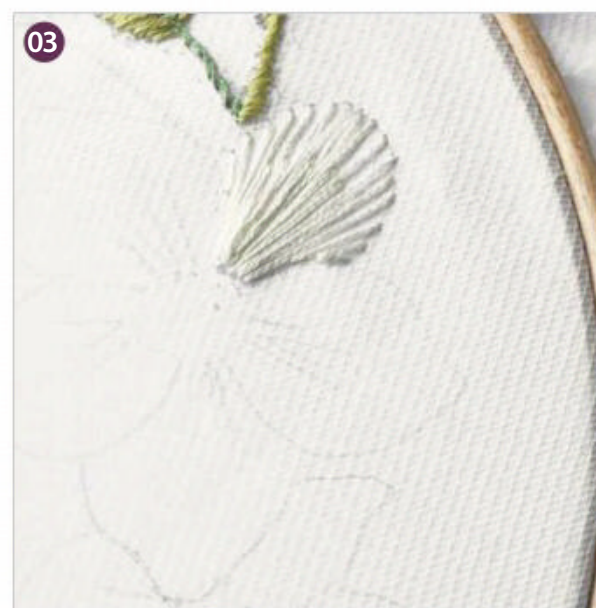
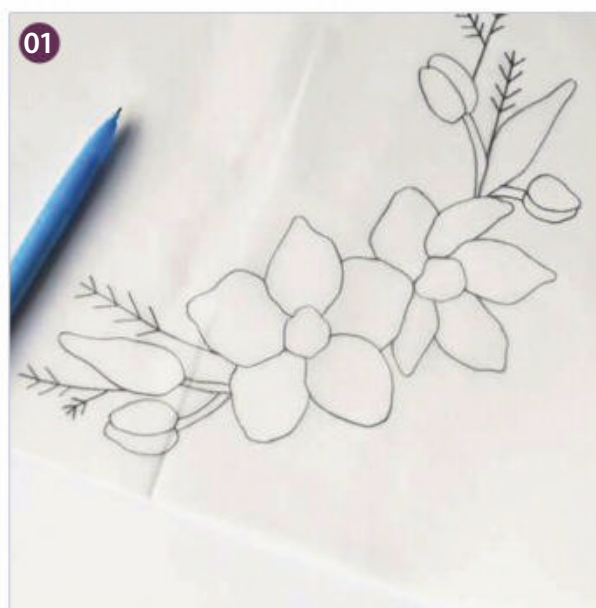




HOOP DA LOOP

Create **Anna Alicia's** elegant wall art
using exquisite embroidery and threads
in natural colours on tulle





YOU WILL NEED

- 20cm (8in) embroidery hoop
- Pale grey tulle 30x30cm (12x12in)
- Stranded embroidery cottons in your choice of neutral floral shades
- 30x30cm (12x12in) water soluble paper
- A4 sheet of tracing paper
- Craft glue
- Matching thread
- Basic sewing kit

NOTES

Anchor stranded cotton colours:

- 1 – White
- 72 – Burgundy shade
- 4146 – Sage green
- 218 – Dark green
- 709 – Pale pink
- 397 – Pale warm grey
- 842 – Pale olive green
- If you are not sure if your threads are colour-fast, place a small piece in water first to check.
- Download the template from www.simplysewingmag.com/downloads

PREPARING YOUR EMBROIDERY HOOP

Step one Begin by tracing the pattern onto tracing paper (this will be used to transfer the design later on so it's best to use a soft pencil or to press quite heavily). At this point your pattern will be back to front, but that's fine. **01**

Step two Lay out the water soluble paper and place the embroidery hoop on top. Draw around the inside of the hoop. Remove the embroidery hoop and lay your tracing right side (RS) down on the water soluble paper, positioning it within the outline of the hoop (towards the bottom left corner but not too close to the edge of the hoop). Draw over the pattern on the back of the tracing paper, pressing firmly. This will create a transfer of your embroidery pattern outline (now the right way up). If it is very faint, you can draw over it in pencil to make it clearer.

Step three Trim both the tulle and water soluble paper to approximately 30x30cm (12x12in) if they are larger. Lay out the inner part of the embroidery hoop and lay the water soluble paper on top RS up, making sure to line up the drawing in the correct area. Lay the tulle on top then press the outer ring over the tulle and paper and tighten the hoop as necessary. **02**

EMBROIDERING THE DESIGN

Before you begin this project, it's worth remembering that when embroidering this design on tulle you're not aiming for delicate stitching

but rather layered stitches, which will create depth and body that will hold once the paper is removed. Also, be careful not to carry your thread from one section of the design to another otherwise it will be visible through the fabric, for example between the little leaf fronds.

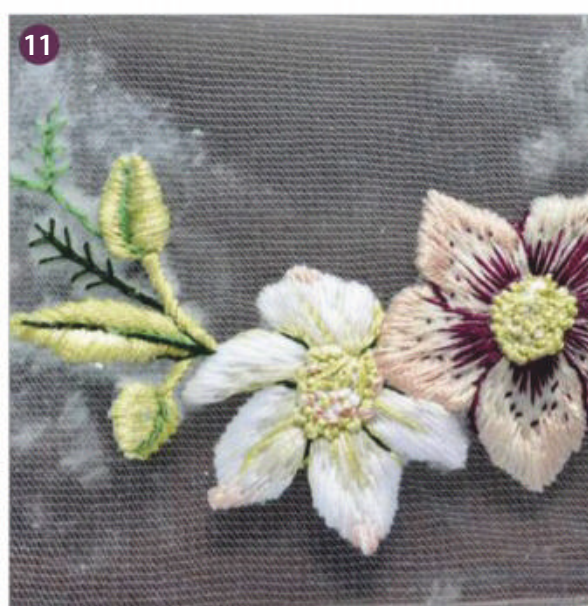
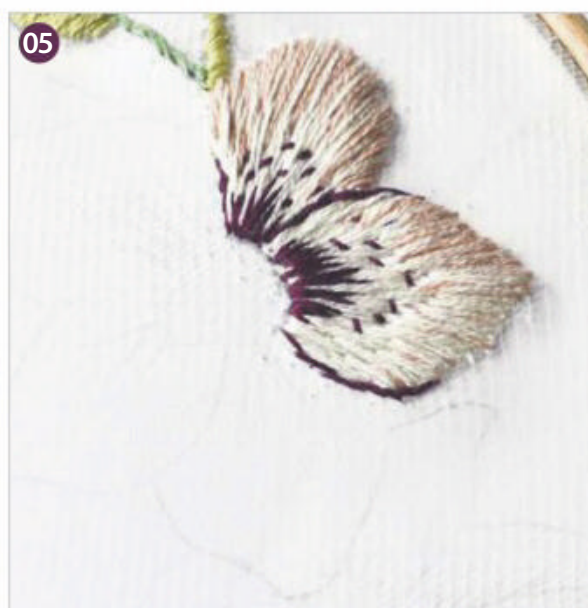
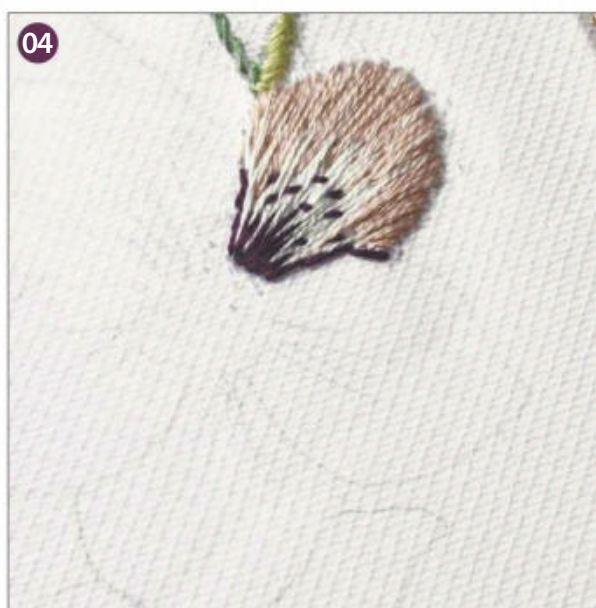
Step one Taking one of the petals on the larger of the hellebores flowers as your starting point and beginning at the base of a petal, sew long stitches in a fan shape (using pale grey stranded cotton) reaching the outer edge of the petal. Once you have stitched all the way across the petal, sew another fan of stitches, this time starting from the base of the petal to halfway up, filling out the lower half of the petal. **03**

Step two Working in pale pink, fill out the top half of the petal with long stitches that meet or slightly overlap those of the bottom half. Make your stitches irregular lengths so that you end up with a soft gradation from pink at the top edge to pale grey towards the bottom of the petal.

Step three Use burgundy stranded cotton to add some detail at the base of the petal. Also add some speckles using smaller diagonal stitches over the lower half of the petal. This darker shade is also useful to add a bit of definition between the petals. **04**

Step four Continue in this way for each of the petals of the larger flower. **05**

Step five Once the petals are complete, add the centre. Using pale grey, begin by making stitches



from the centre out towards the base of the petals. This will form a base for the French knots, which you'll add next, so that they stay in place when the paper is dissolved. ⁰⁶

Step six Using a mix of pale olive green and pale grey stranded cotton, fill the flower's centre with French knots. As mentioned before, crowded stitches are better than delicate! ⁰⁷

Step seven Embroider the second flower in the same way as before. Use pale grey to start the petals, then white for the top sections. Then add detail to some of the petal tips in pale pink. Use pale olive green for detail at the base of the petals and dark green for definition between the petals.

Step eight For the centre, use pale olive green as the base, then a mix of pale olive green, white and pale pink for the French knots. Add a few stamens in pale olive green. ⁰⁸

Step nine Embroider the leaves and buds mainly in pale olive green, layering long stitches, with smaller details worked in sage green and dark green. Backstitch the fir fronds in sage green and dark green. ⁰⁹

REMOVING THE SOLUBLE PAPER

Step one When the embroidery is complete, remove it from the hoop and carefully tear or cut away as much of the soluble paper as possible. It will be quite perforated along the edges of the flowers and leaves, so should pull away quite easily in places. Remove the paper slowly and

gently as tulle is very delicate. ¹⁰

Step two Soak the embroidery in warm (not hot) water as per the instructions on your particular soluble paper (ours required 30 minutes). You'll see the remaining paper melt away.

Step three Once all the paper is gone, remove the embroidery and gently pat it dry on a clean tea towel. Leave to dry fully. ¹¹

FINISHING

Step one Carefully re-stretch the tulle over the embroidery hoop, making sure it is in the correct position in relation to the ring's closure, which should be at the top.

Step two Tighten the ring and then trim away the excess tulle as close as possible to the back of the embroidery hoop.

Step three To make the tulle extra stable, brush a little craft glue along the cut edge and the back of the embroidery hoop, being careful not to get any glue on the front of your work. Leave the glue to dry for a few hours so that it firmly sets the tulle in place inside the hoop. ¹²



Anna is the designer-maker behind label A Alicia and the author of *Make It Your Own* (£16.99, Quadrille), which is filled with how-to designer projects for interiors.



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Nº 34

FRENCH KNOT

STITCH

library

Dotty about bows? Dress your hair with **Mollie Johanson's** linen fabric bow, adorned with pretty pink French Knots.



CUT OUT & KEEP



YOU WILL NEED

- Linen fabric 25x20cm (10x8in) for the bow
- Linen fabric 10x10cm (4x4in) for the bow centre
- Stranded cotton in three shades of pink
- Hair elastic
- Matching thread
- Basic sewing kit

TIP

Place the hair bow on a headband or use it to decorate a gift!

FRENCH KNOT

Step one Come up through the fabric and wrap the working thread around the needle twice. **01**

Step two Pull the working thread taut as you insert the needle close to where the stitch started, but not in the same hole.

Step three Hold the working thread as you pull the needle through, forming the knot. **02**

CUTTING OUT

Step one From the linen fabric cut:

Bow: 24x18cm (9½x7½in)

Bow centre: 9x6.5cm (3½x2½in)

Mark an 11x8cm (4¾x3¼in) rectangle in the centre of the larger piece.

MAKING THE HAIR BOW

Step one Working with three shades of pink, embroider a scattering of French knots in the rectangle. Start with the darkest shade at the ends and change to the lighter shades as you work toward the centre. Leave approx 2cm (¾in) unstitched at the centre. Remove any markings from the embroidery. **03**

Step two Sew each of the rectangles into a long tube. Use a 7mm seam allowance. Turn the tubes right side (RS) out and press them so the seam is centred on the back. Stitch the two edges of the small tube with three strands of pink stranded cotton and running stitch. **04**

Step three Fold the ends of the large rectangle to

the back centre. Fold one end under, then hand sew it to the other side with ladder stitch. You should now have a tube that's stitched into a flattened ring. **05**

Step four Pinch the centre of the bow together and secure it with a few hand stitches through the centre. Place a hair elastic at the back of the bow. Wrap the small rectangle around the bow centre covering the hair elastic and then stitch the ends of the bow centre together as you did with the bow piece previously. **06**

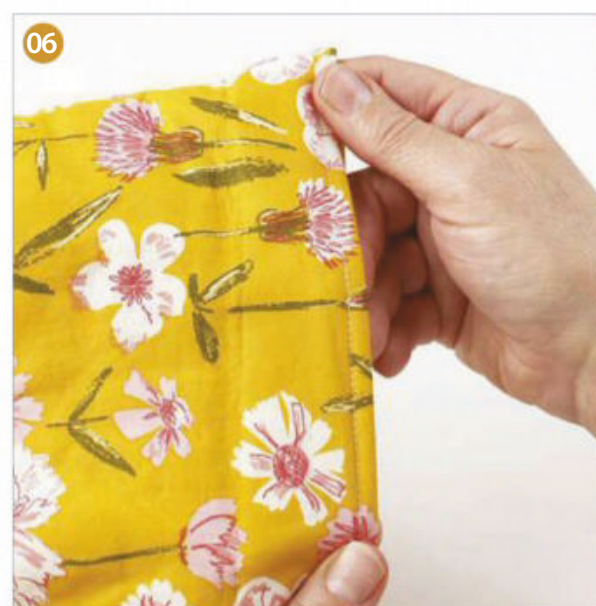
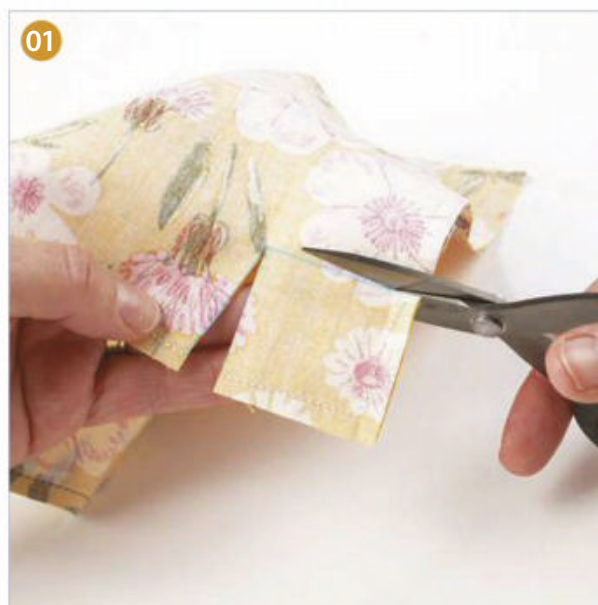


PLANT POWER

Care for your plants with **Debbie von Grabler-Crozier's** cosy pot holder in contrasting fabrics



POT PLANT HOLDER



YOU WILL NEED

- FQ quilting cotton, for the outer
- FQ of contrasting quilting cotton, for the lining
- Iron-on wadding 25x50cm (10x20in)
- Matching thread
- Basic sewing kit

NOTE

- Seam allowance is 1cm (3/8in) unless otherwise stated.
- For the purposes of our demonstration, we have left out the wadding so that you can see what is happening.
- FQ = Fat quarter = 45x56cm (18x22in).

CUTTING OUT

Step one From the outer fabrics cut:

Pot holder outer: two 23x23cm (9x9in).

Step two From the lining fabrics cut:

Pot holder lining: two 23x23cm (9x9in).

Step three From the iron-on wadding cut:

Pot holder wadding: two 23x23cm (9x9in).

Step four Press the wadding squares to the wrong side (WS) of each outer fabric piece. Trim the wadding down to the size of the outer squares if necessary.

ASSEMBLING THE HOLDER

Step one Pin the two outer fabric squares right sides (RS) together and sew along three sides leaving only the top edge open.

Step two Pin the lining pieces RS together and sew along the sides and the bottom as before but this time, leave a turning gap in the centre of the bottom seam.

BOXING THE BASE

Step one Measure and mark a 4cm (1 1/2in) square on the bottom two corners of both the lining and the outer then cut them out. **01**

Step two Pinch the cut away section together and press flat. **02**

Step three Pin in place, then sew across using a 1cm (3/8in) seam allowance. Repeat with the seams on the other side, and for the joined lining panels. **03**

ASSEMBLING THE HOLDER

Step one With the outer piece RS out and the lining WS out, pull the lining on over the outer so that RS are together. Match up the side seams perfectly. **04**

Step two Pin all around the top edge. Now sew the top edge all the way around, leaving no gaps. Remove the pins. **05**

Step three Turn the bag RS out through the turning gap in the lining, being careful not to stretch or tear the stitches.

Step four Close the turning gap by hand or with your machine.

FINISHING THE HOLDER

Step one Push the lining down into the bag and press the top seam so that it is perfect.

Step two Topstitch narrowly all around the top edge, this will help to keep the lining in place inside the holder. **06**

Step three Turn the cuff of the bag over by approx 5cm (2in) or the amount necessary for your pot.



Taken from *Learn to Sew in 30 Minutes: Machine Sewing* by Debbie von Grabler-Crozier (£12.99, ISBN: 9781782216933). Published by Search Press www.searchpress.com

PINUP

Be inspired by style icon Katie Kortman's super-cool hack.



If you're looking for a new style icon to mark the start of 2020, head on over to Katie Kortman's website and be in awe of her bravery, she's a wow with colour and shapes. Proving that striped puffy sleeved shirts aren't just for pirates, Katie added a cute collar to Simplicity pattern 8839 in this inspiring hack. What a difference a simple knock-out fabric choice (thanks www.measurefabric.com) can make. We thank Katie for proving that puffy sleeves are here to stay – what a way to kick off the new decade! www.katiekortman.com

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Fiona

Fiona Smith, Editor

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BENJI BEAR

Make Lucy Ward's teddy bear as a heirloom gift – with his honey brown faux fur, this friendly teddy is really big on cuddles!





YOU WILL NEED

- Fabric A – Honey brown faux fur 58x48cm (23x19in)
- Fabric B – Dark brown wool felt 10x12cm (4x4¾in)
- Black stranded cotton
- Pair of safety eyes
- Polyester toy filling
- Length of ribbon
- Extra-long pins
- Matching thread
- Basic sewing kit

FINISHED SIZE

Approx 22cm (8¾in) tall

NOTES

- Find the template on page 98, or download and print from www.simplysewingmag.com/downloads
- Measurements are width x height.
- Place the pattern pieces and cut the fabric so that the stretch is on the width. The nap on the fur fabric should run downwards.
- Use 6mm (¼in) seam allowance throughout unless otherwise stated.
- After sewing each part of the bear, gently pull out trapped fur from the seams, using a large bodkin or similar sized, blunt tool.

CUTTING OUT

Step one Download, print and cut out the teddy bear templates.

Step two Pin the pattern pieces onto the reverse side of the fabrics and draw around them. Cut out, mark openings, darts and positions where indicated on the pattern templates.

Step three From Fabric A, cut out as follows:

Body: one pair using the template

Head: one pair using the template

Head gusset: one using the template

Arms: two pairs using the template

Legs: two pairs using the template

Ears: two pairs using the template

Step four From Fabric B, cut out as follows:

Paw pads: two using the template

Foot pads: two using the template

MAKING THE HEAD AND EYES

Step one With right sides (RS) together, pin, tack then sew the head gusset along the top of one of the head pieces, from point A to point B. ⁰¹

Step two Remove the tacking then trim the seam. Repeat for the other side of the head. ⁰²

Step three To close the head, pin the head pieces with RS facing and tack them together. Quickly turn the head RS out to check you have properly matched points A and B and that the previously sewn seams meet up. Turn the head RS together again and sew down from point A to the neck opening at C and from point B to

the neck opening at D. ⁰³

Step four Trim seams and remove tacking.

Step five Using a small awl or the tip of a pair of small scissors, make a tiny hole in the fur fabric where you have marked the eye from the template. It can be useful to check the position of the eyes before cutting this hole by pushing a drawing pin through the fabric from the RS. Adjust if necessary. ⁰⁴

Step six Insert the eyes following the manufacturer's instructions. ⁰⁵

Step seven Carefully, but firmly, stuff the head so it becomes a rounded, full shape and the nose end is firm. At the neck, turn the raw edge under by 8mm and sew a running stitch through both layers of the fabric, close to the edge. Use double or extra-strong thread so that it won't break when you pull the running stitches to gather them. ⁰⁶

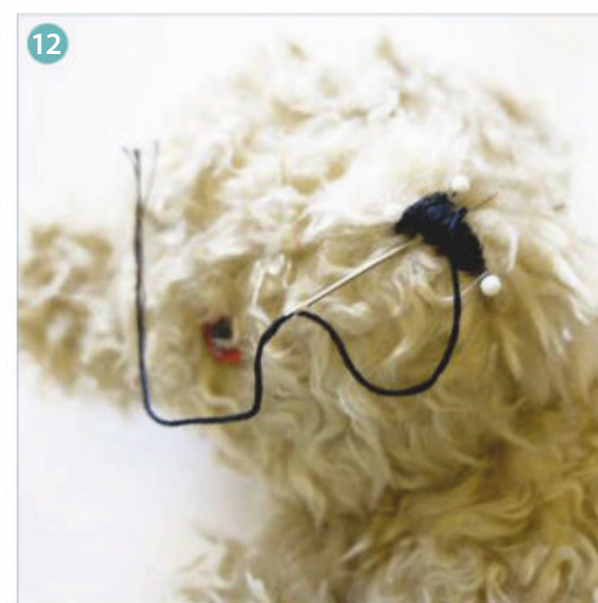
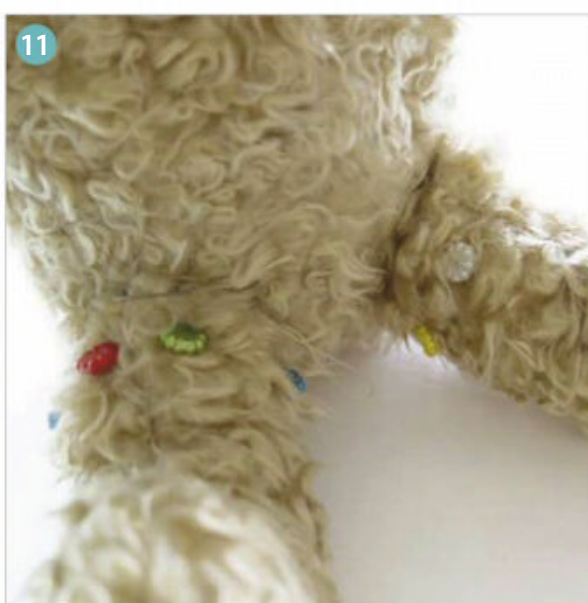
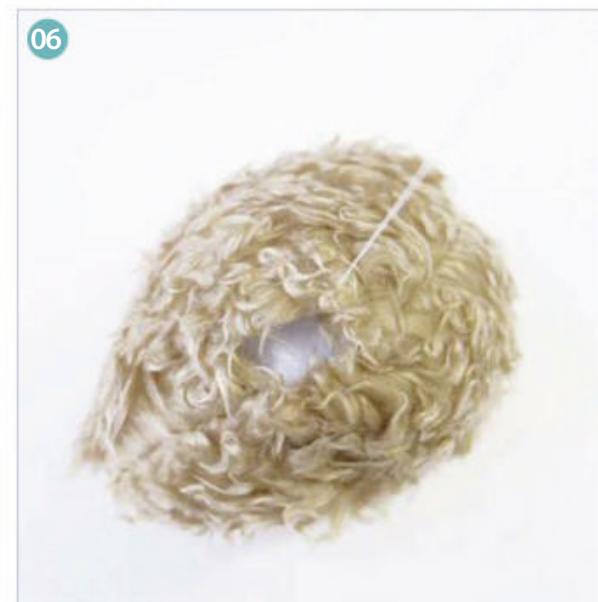
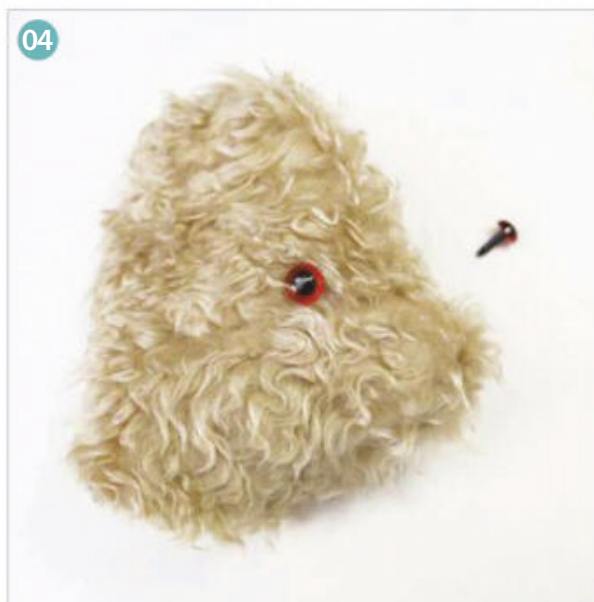
Step eight Fasten off with a few hand stitches to hold the gather in place.

MAKING THE EARS

Step one Pin an ear RS together and sew. Trim the seams and turn RS out.

Step two Turn under the raw edge of the ear by 8mm and using small overstitches sew the opening closed. Repeat for the other ear.

Step three Pin both of the ears onto the head, using extra-long pins. Position each ear just to the outside of the head gusset seam and pin in



a slight inwards curve, so that they form a gentle cup shape. Check the ears are equally positioned before ladder stitching along the front and back to attach them. Repeat stitching to be doubly sure the ears are secure.

MAKING THE BODY

Step one Pin and sew the darts on the front and the back body pieces. Trim the dart seams so that they open to lie flat.

Step two With RS together, pin around the body pieces, using plenty of pins. ⁰⁷

Step three Sew the body, leaving the top open for turning. Clip the curves and trim the seams.

Step four Turn the body RS out. Stuff it firmly, then turn under the raw edge of the fabric at the top by 8mm. With double or extra-strong thread make a running stitch close to the edge, through both layers of fabric, as with the head. Pull the thread taut to gather the stitches, and close up the body, before fastening off with a few stitches to secure the gather. Remove pins.

MAKING THE ARMS AND PAW PADS

Step one Pin two arm pieces RS facing and sew. Leave an opening to turn through, as marked. Use lots of pins and tack first, if preferred. Trim the seams, then turn the arm RS out. Stuff firmly, then ladder stitch the side opening closed. Repeat for the other arm.

Step two Pin a felt paw pad onto the centre

of the end of the arm, using the images to check the position. Pull as much trapped fur out from underneath the felt before stitching the pad in place. Appliqué all around the pad by hand, using very small stitches in matching thread. Repeat for the other arm. Remove the pins. ⁰⁸

MAKING THE LEGS AND FOOT PADS

Step one Sew one leg down the sides, RS together, leaving both the top and bottom edges open. At the bottom, sew down to the foot pad marks drawn from the template. ⁰⁹

Step two Trim the seams and clip a notch in the curve. Repeat for the other leg.

Step three Leave the leg RS together, place one foot pad at the bottom end. Line up the centre points of the paw pad with the seams of the leg. Pin at these two points first and gradually add more pins until the fabrics lie smoothly together. Tack first, before sewing. ¹⁰

Step four Sew slowly, from the top side of the leg. Alternatively, if you find it easier, the foot pad can be stitched by hand, using a small backstitch. Repeat for the other leg.

Step five Remove tacking. Trim seams to create a smooth paw pad when the leg is turned.

Step six Turn each leg RS out and stuff firmly. Turn the top edge of each leg under by 8mm.

ATTACHING THE HEAD, ARMS AND LEGS

Step one Use extra-long pins to position the

bear's head centrally on the top of its body. Begin to ladder stitch the head to the neck. Repeat the stitching once or twice more to make sure the head is attached securely.

Step two With long pins, attach the arms to the side of the body, 5mm (¼in) down from where the head is attached to the neck and with the back of the arm level with the body side seam. Attach them using ladder stitch in matching thread. Repeat the stitching twice more to make sure the arms are held securely.

Step three Using the extra-long pins, pin the legs to the bottom front of the body, at a right angle, so the teddy is in a sitting position. Each leg should be pinned at the same distance away from the centre dart seam. Remove all pins. ¹¹

Step four When you are happy with the position, ladder stitch the legs into place. Repeat the stitching once or twice more to make sure the legs are attached securely.

MAKING THE NOSE AND FINISHING OFF

Step one Using images as a guide, use three pins to mark a triangle shape at tip of nose where head seams meet. With four strands of black stranded cotton sew a satin stitch within this guide, to create a triangle shaped nose. ¹²

Step two Check to make sure that as much fur as possible has been freed from the seams.

Step three Tie a piece of ribbon around the neck and stitch it securely in place to finish.

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Simply Sewing

FRESH IDEAS WITH FABRIC

THE GUIDE

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

MARKING PEN

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

WATER ERASABLE PENCIL

WATER ERASABLE PEN

MARKING PENCIL

Choose a colour that shows up on your fabric.

TAPE MEASURE

A flexible fabric tape measure will take accurate measurements.

1 INCH
2
3 Made

FABRIC CLIPS

Use these instead of pins when sewing thicker fabrics.

PINS

Stainless steel pins with sharp points are best.

PINKING SHEARS

These cut a zigzag edge on fabric to neaten.

SHEARS

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

Stainless Steel

SMALL SCISSORS

Use for snipping threads and cutting notches.

TAILOR'S CHALKS

Chalk temporarily marks fabric and can be easily brushed away.

THIMBLE

Wear to protect your fingers when handstitching.

SEAM RIPPER

This sharp blade cuts through and unpicks stitches.

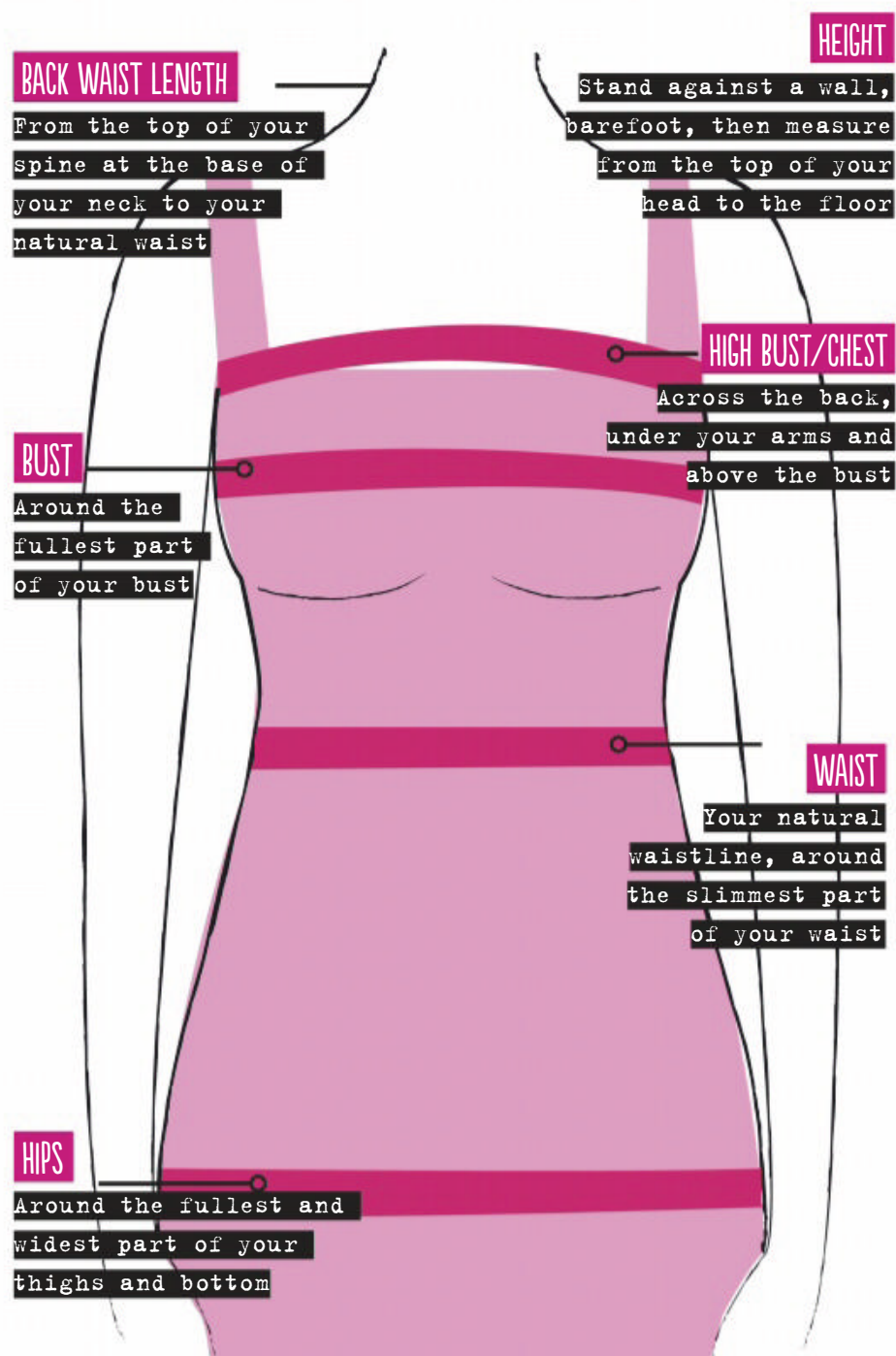
HOW TO MEASURE YOURSELF ACCURATELY

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

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

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

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



HOW TO USE A PATTERN

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

PREPARING THE PATTERN

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

CUTTING OUT THE PATTERN

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

CUTTING LAYOUTS

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

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

CUTTING OUT

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

TRANSFERRING MARKINGS

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

PATTERN MARKINGS

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

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

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

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

CHOOSING AND BUYING FABRICS

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

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

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

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

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

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

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

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

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

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

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

FINISHING SEAMS

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

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

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

MACHINE NEEDLES

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

UNIVERSAL

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

BALL POINT

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

JEANS

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

SHARPS

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

LEATHER

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

STRETCH

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

QUILTING

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

TOPSTITCH

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

TWIN

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

NEEDLE SIZE GUIDE

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

GLOSSARY

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

DRAPE

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

EASE

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

EDGE STITCH

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

FACING

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

FAT QUARTER

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

FINISHING/NEATENING RAW EDGES

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

GRAIN/GRAINLINE

The lengthwise fabric grain, running parallel to the selvedge.

NAP

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

NOTIONS

Small tools or accessories used

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

RIGHT SIDE (RS) / WRONG SIDE (WS)

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

SEAM ALLOWANCE

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

SELVEDGE

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

STAYSTITCHING

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

TACK/TACKING

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

TOPSTITCHING

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

UNDERSTITCHING

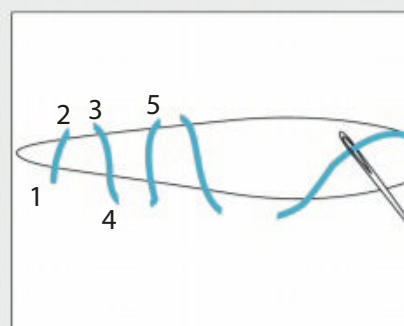
A line of stitching worked through the facing and seam allowance 3mm ($\frac{1}{8}$ in) from the seam to stop the facing rolling to the outside of the garment. Understitching will not be visible on the outside.

STITCH GUIDE

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

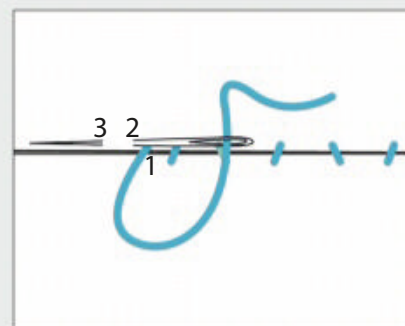
LADDER STITCH

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



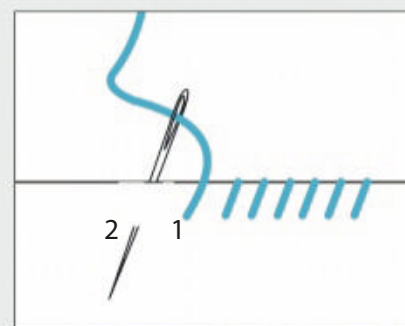
SLIP STITCH

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



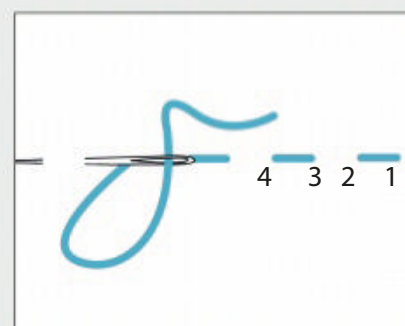
WHIP STITCH

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



RUNNING STITCH

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



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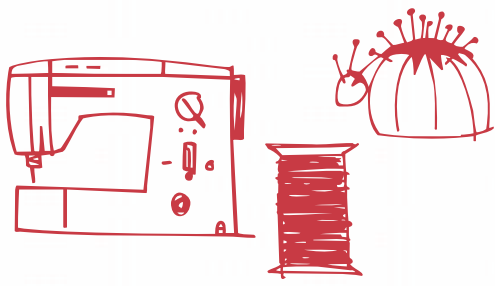
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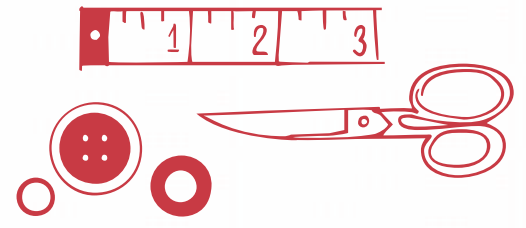
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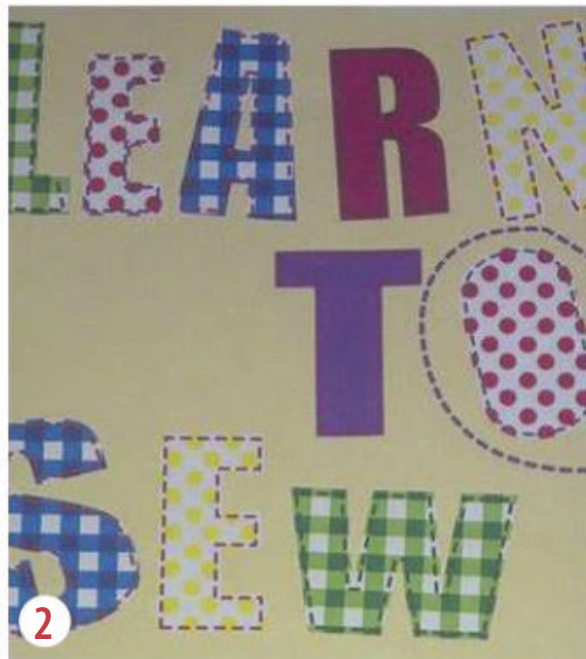
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Simply WORKSHOPS



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



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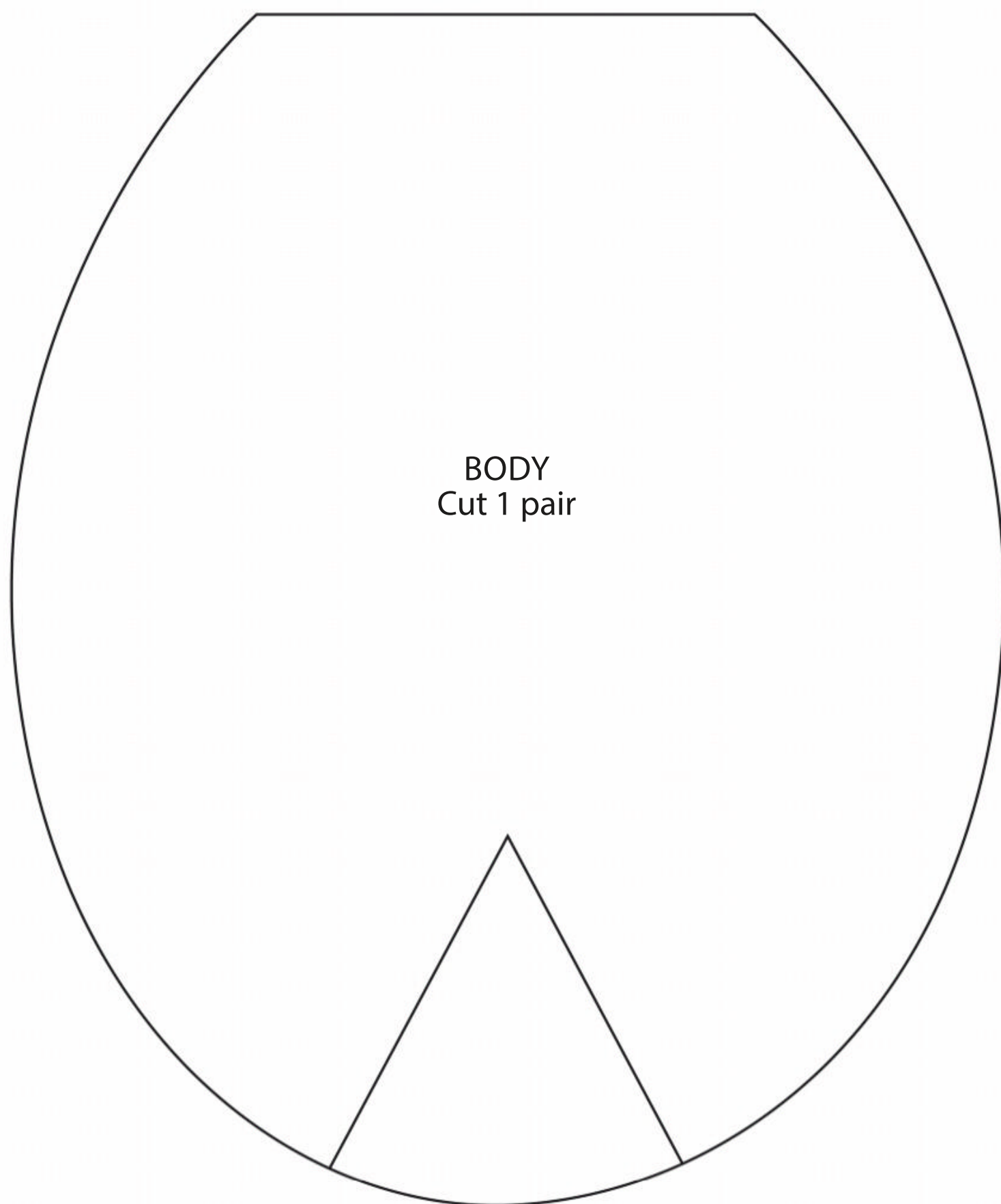
TEMPLATES

Here are the templates you will
need to make the projects in
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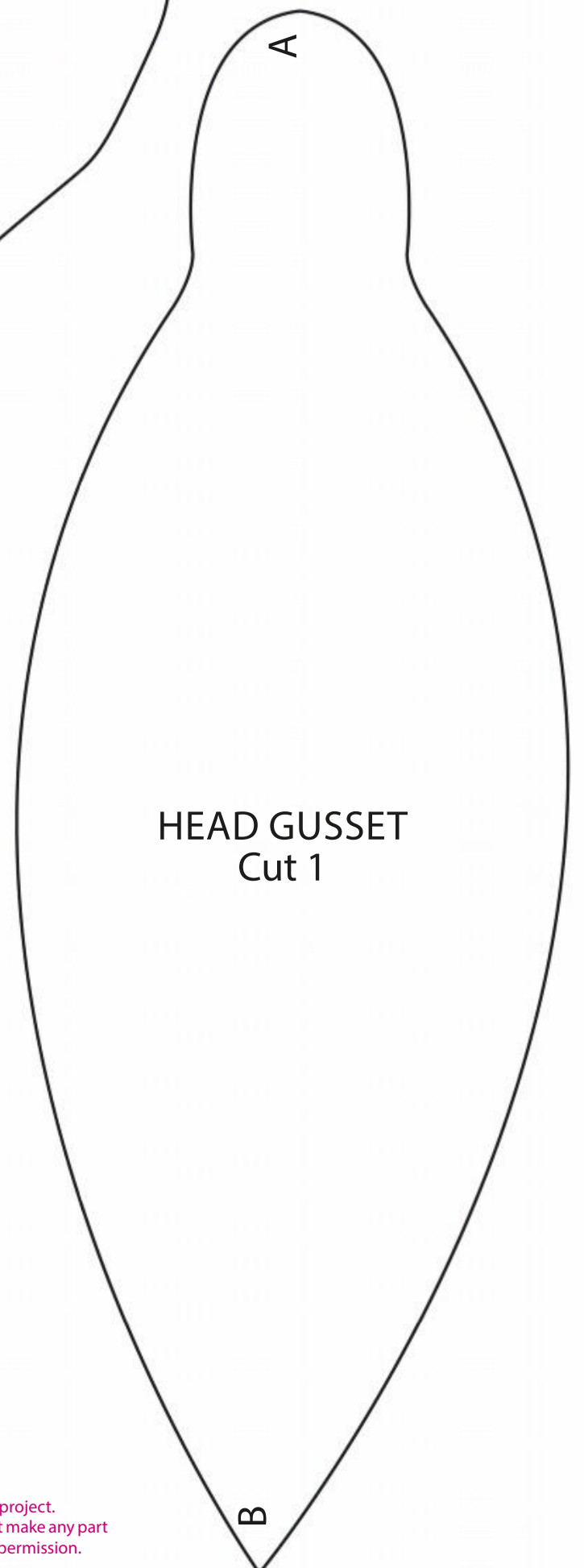
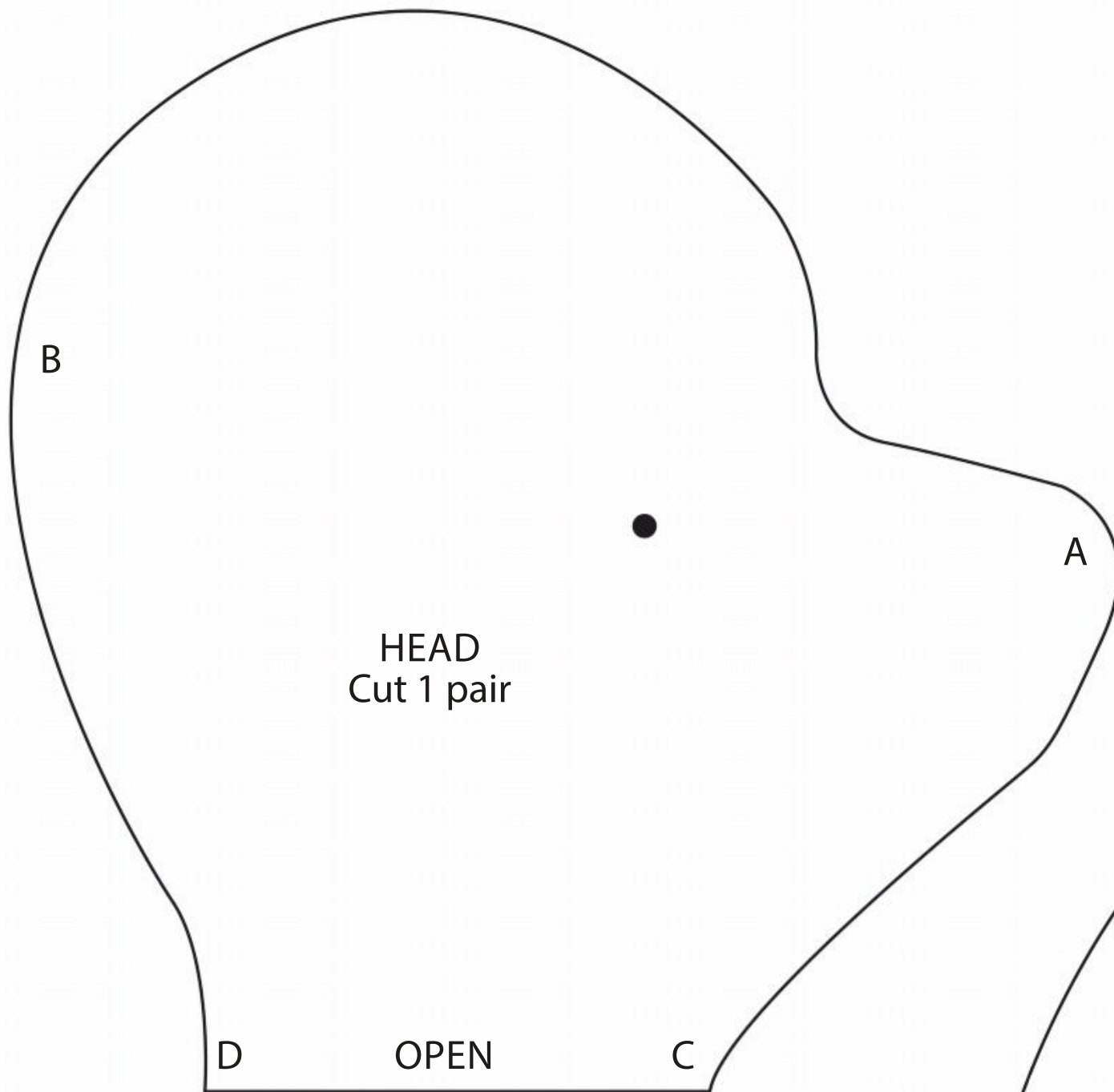
TEDDY BEAR

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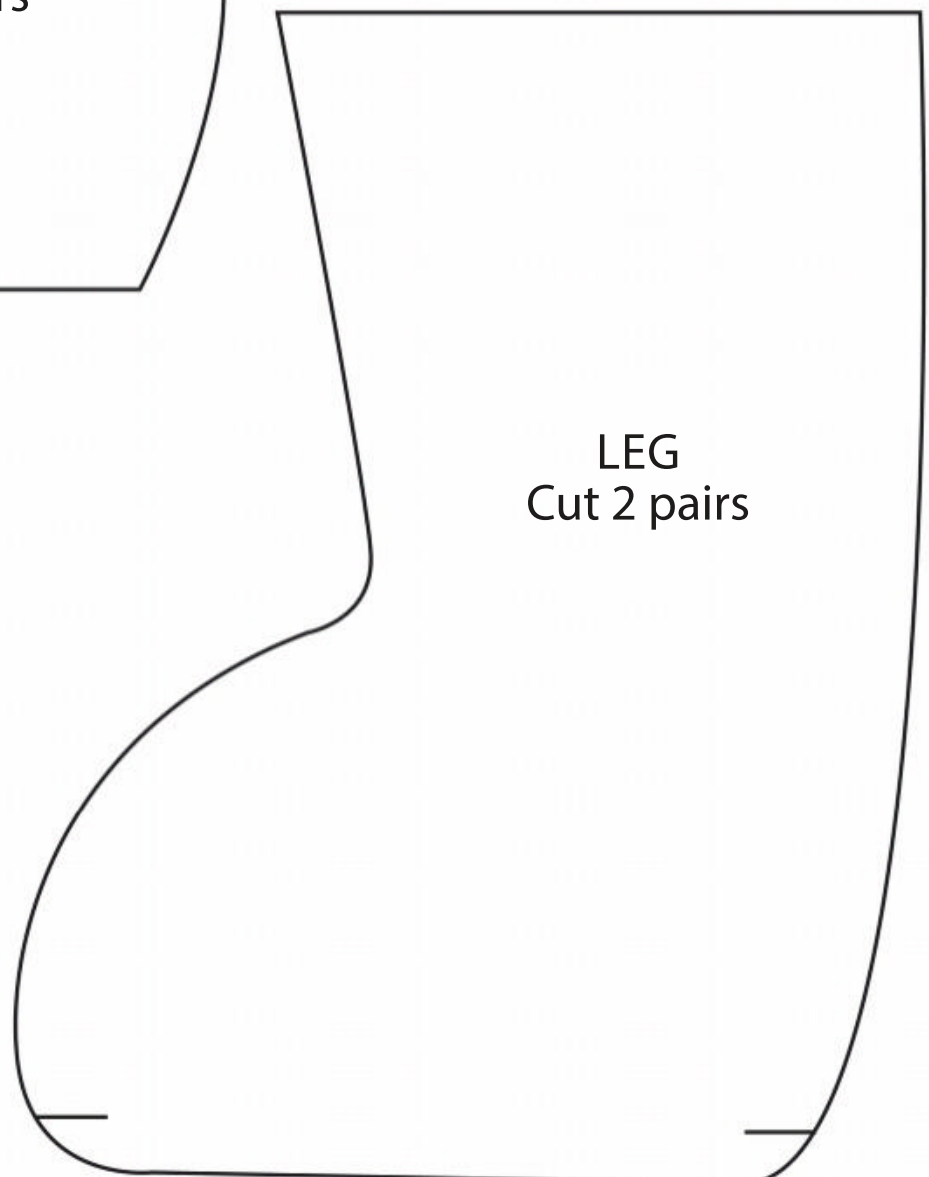
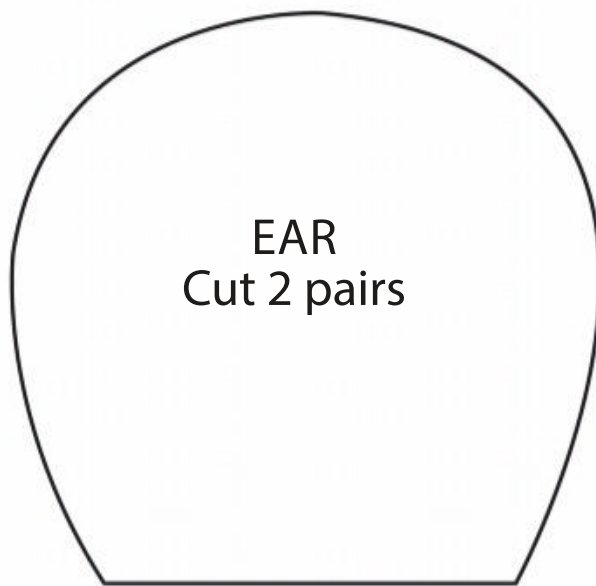
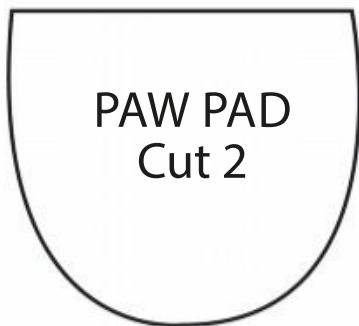
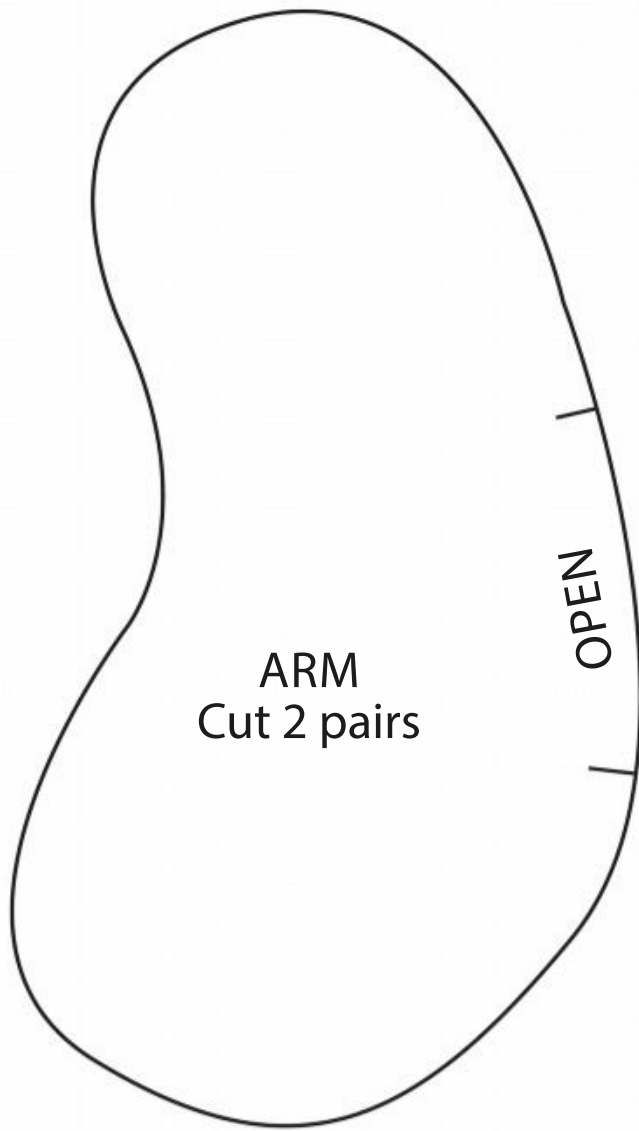
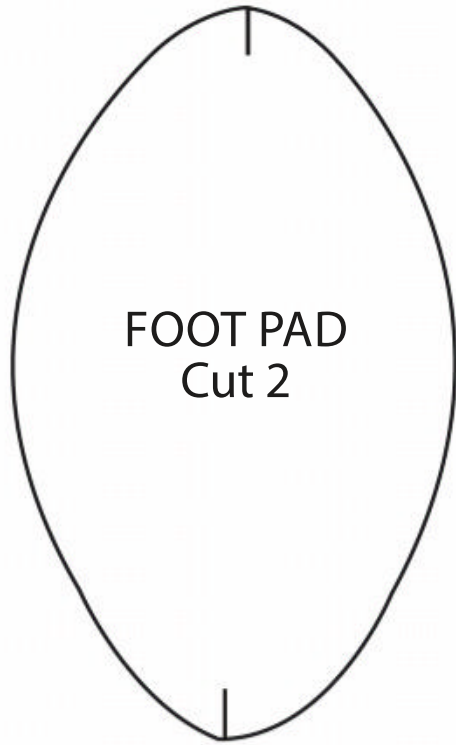


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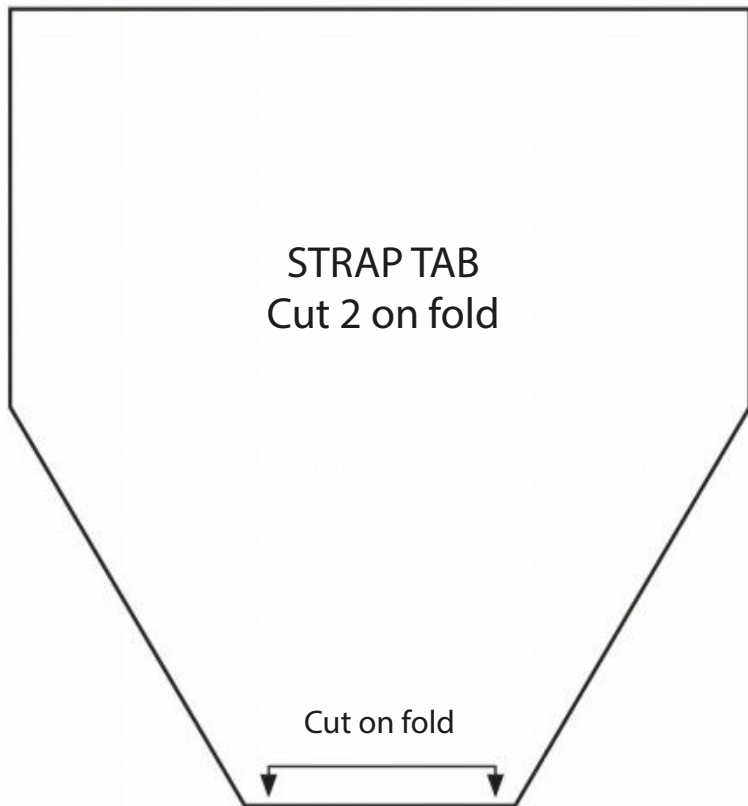
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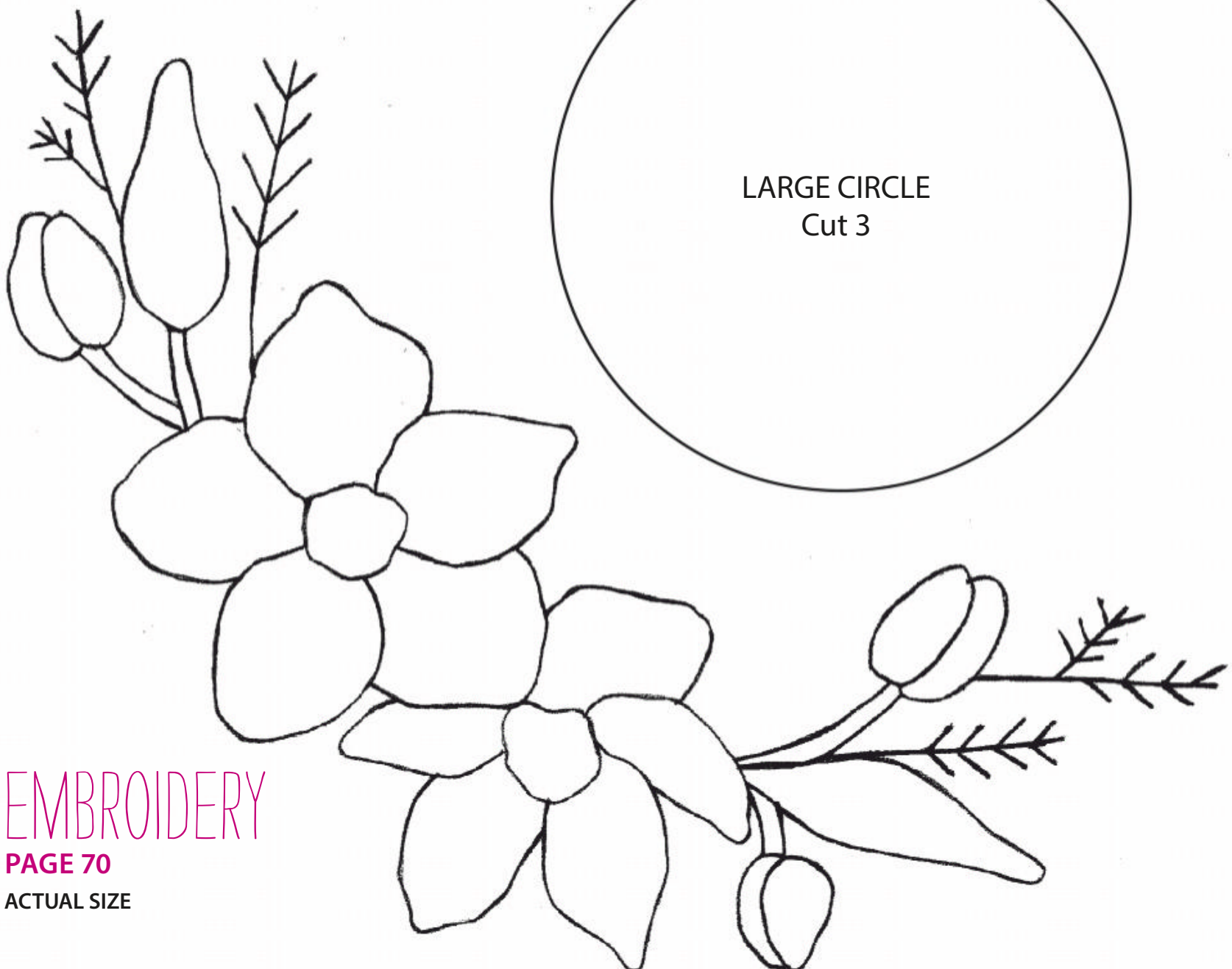
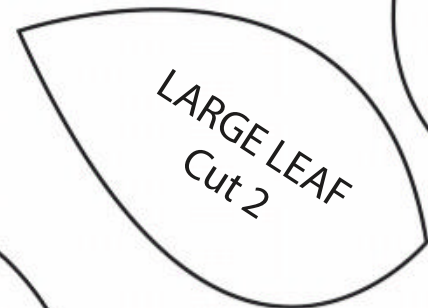
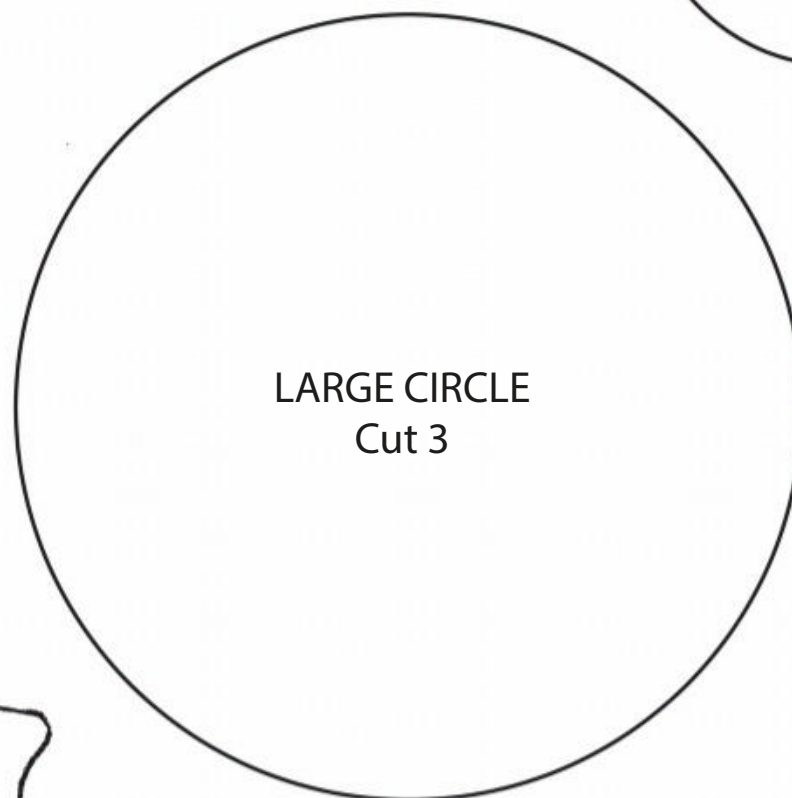
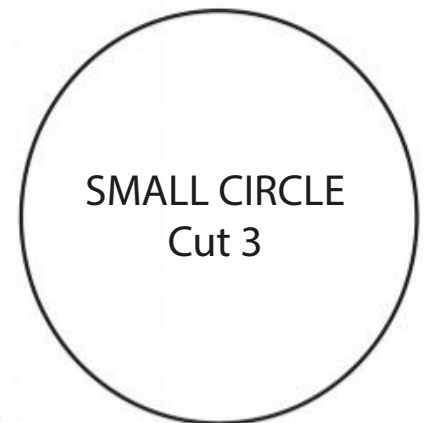
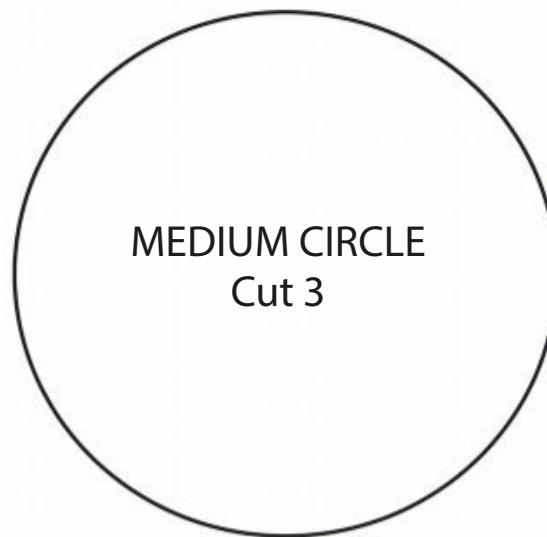
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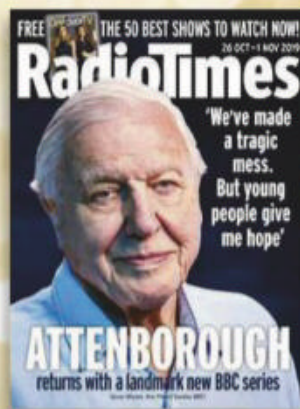
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THREE-SEATER JACKET

The Great British Sewing Bee 2019 finalist Riccardo Guido loves his street-sourced sofa leather jacket.

"One day, on my way to work, I saw a broken three-seater sofa in the street and thought 'Mmm, that could be an interesting material to work with', so I ripped away half of the back, folded it up and put it in my backpack. When I got to my desk I unfolded it and, in that moment, the idea of making a jacket crossed my mind – but I didn't have enough leather! So I impatiently waited until my lunch break, hoping that the sofa would still be out on the street and, luckily, it was!

I always try to reuse, repair and recycle whenever I can. We all know just how harmful the clothing industry has become for the environment. All of the millions of garments that we send to landfill every year could easily be repaired and refashioned.

I design my own patterns because most of the time the clothes I have in mind either don't exist or don't fit me the way I'd like, and I made this because I really love bomber jackets (I call this one my Argos jacket).

It was interesting to play with what I had; I created a 'yoke' from the back of the seat, I used the most unused pieces of the sofa arms to create a darker shade on the sleeves of the jacket and made the original stitching marks on the sofa into a feature.

Sewing leather from a sofa can be challenging as it's quite thick and some pieces aren't as soft as others. I used an industrial machine and a lot of patience to make this jacket – and I couldn't be happier!"

See more at www.instagram.com/rifallo

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