

**+ FREE**  
32 PAPER TEMPLATES

**PLUS 5 QUICK-SEW  
EASTER MAKES!**

# Simply Sewing

FRESH IDEAS WITH FABRIC



ISSUE TWENTY SEVEN

**8 PARTY  
TREATS  
FOR BIRTHDAYS**

**NEW! THE NINA DRESS**  
**FIND YOUR  
PERFECT PRINT!**  
**IN SIZES 6-20**

**+  
BUNNY APRON  
EVERYDAY BAG  
T-SHIRT DRESS**

*Free pattern  
inside!*

**5 WARDROBE  
UPDATES TO TRY!**



# SWEET TREATS

**Colourful makes for birthday parties!**

**HOW TO:** Draft a collar • Sew with wax prints • Make a roller blind • Sew perfect buttonholes



# Sew Amazing Offers

## Innov-is V5

Advanced sewing, quilting & embroidery machine

- Fast 1050 stitches per minute embroidery speed
- Extra-large long arm - 11.25" (285mm)
- Colour LCD touch screen
- Large 300mm x 180mm embroidery area



£2,999

FREE  
PE-Design 10  
worth £999

## Innov-is F480

Sewing and embroidery machine

- 182 built-in stitches, including 10 buttonhole styles
- 5 Styles of lettering (upper and lowercase)
- 138 built-in embroidery designs
- SFDS: Square Feed Drive System
- User-friendly colour LCD screen
- Memory function
- Automatic thread cutter



£1,399

FREE  
PE-Design  
PLUS2 worth  
£349

## Innov-is 1800Q

Long arm 8.3" (210mm) sewing & quilting machine

- 232 built-in stitches
- ICAPS - Continuous Automatic Pressure System
- Automatic 1 step button hole, 10 styles
- Lettering 5 styles upper and lower case
- Includes large wide table
- Pivot function
- Sideways feed



£999  
usual price  
£1,299

SAVE  
£300

## Innov-is 1300

Long arm 8.3" (210mm) sewing machine

- 182 built-in stitches
- Automatic 1 step button hole, 10 styles
- SFDS - Square Feed Drive System
- Combine and memorise stitches
- Automatic thread cutter
- Lettering 5 styles upper and lower case



£899

FREE  
Creative Quilt  
Kit worth  
£149.99

OR

FREE  
Creative Sewing Pack  
and Couture  
Kit worth  
£144.98

## Innov-is 27SE

Sewing Machine

- 50 Stitches
- 5 styles of automatic 1 step button hole
- Automatic needle threader
- Variable stitch length and width control
- Slide speed control
- Needle stop position setting up or down
- Hard case



£349

FREE  
Creative Quilt  
Kit worth  
£149.99

## UK Dealer List

### Scotland

David Drummond Edinburgh EH12 5HD  
The Sewing Machine Shop Forchabers IV32 7DU  
Kassels House Ltd Aberlady PH15 2LS  
Pemberton Sewing Machines Strirling FK8 1HA

01315 397 766  
01343 824 561  
01897 824 067  
01766 466 564

### North East

Singer Sewing Centre Whitley Bay NE26 2SY  
Tulys Sewing Machines Sunderland SR1 3JG  
The Fat Quarters Newcastle upon Tyne NE17 7TN

0191 2526 825  
0181 8557 955  
01207 565 729

### North West

Affordable Sewing Machines Ltd Moreton CH46 9AQ  
Bamber Sewing Machines Ltd Eccles M30 7HY  
Hobbs Sewing Machines Ltd Blackburn BB2 2AJ  
Hobbs Sewing Machines Ltd Bury BL9 0LQ  
Jayco's Chester CH1 4LT

0151 677 7755  
0161 707 7768  
01754 680 555  
0161 754 4480  
01244 394 098

Lords Sew Knt Centre Accrington BB5 3DE  
M&S Sewing Machines Heywood OL10 4NN  
R&T Machines Blackburn BB1 2AL  
Templations Benthall LA2 7HQ  
Sewing Machines Direct Wrexham LL12 0PJ

01254 389 171  
0169 355 145  
01254 530 63  
01524 261 868  
0800 392 8212

### Yorkshire & The Humber

Giles Fabrics York YO1 8SW  
Grimby Sewing & Knitting Grimby DN32 9DR  
Woodwards Sewing Machines Ltd Sheffield S8 0RY  
Sewing Machines and Crafts Kesteven SO21 1AD

01904 626 244  
01472 343 921  
0114 255 2822  
0153 560 3466

### Midlands

Brewers Sewing Machines Wolverhampton WV2 3AF  
Coulson Sewing Machines Lincoln LN5 8AW  
Creative Hands 2 Worcester WR1 2LU  
DC Nutt Sewing Machines Walsall WS3 3SS  
Grain Sewing Machines Ltd Nottingham NG6 8UY  
Frank Nutt Sewing Machines Birmingham B14 7AA  
GS UK Ltd Nottingham NG2 3DE  
Leamington Spa Sewing Machines Ltd CV32 4RA  
The Lorna Knight Sewing Academy Leek ST13 7NX  
L & M Nutt Sutton Coldfield B73 5BS

01902 458 885  
01522 521 841  
01902 249 20  
01922 497 693  
0115 397 1156  
0121 443 3978  
0115 844 302  
01928 427 572  
01538 471 868  
0121 373 5497

### East Anglia

BSK Ltd Bedford MK41 7LE  
Frankline Group Limited Colchester CO2 7DU  
Frankline Group Limited Ipswich IP1 3EL  
Frankline Group Limited Chelmsford CM2 0LG  
Sewing Machine World Kings Lynn PE30 5DD  
Sew Northampton Northampton NN1 4DX  
Stitch 'N' Stitch Stowmarket IP14 1HH

01234 217 096  
01206 563 856  
01474 221 188  
01245 445 300  
01553 778 392  
01604 637 200  
01448 261 077

### Wales

Cliffords Sewing Machines Swansea SA1 3UY  
J&B Sewing Machine Co Ltd Newport NP19 4SY  
J&B Sewing Machine Co Ltd Cardiff CF11 8AA  
Sewing Machine Direct Wrexham LL12 0PJ  
Sewing Innovations Techsoft UK Ltd LL18 5TG

01792 655 928  
01633 284 646  
02222 496 416  
08000 825 215  
01745 535 007

### South East

C & A Supply Co Ltd Cranleigh GU6 8NE  
Brighton Sewing Centre Brighton BN1 1YD  
British Sewing Centre Boreham Wood WD6 1FJ  
Dowlings Wokingham RG40 1EY  
Eastleigh Sewing Centre Eastleigh SO50 5LD  
Farnham Sewing Farnham PO16 0EH  
GTS Sewing Machines Banbury OX16 9PQ  
Hastings Sewing Centre Hastings TN34 1RE  
Levensham & Deptford Silmes Ltd London SE8 3NT  
Maidstone Sewing Centre Maidstone ME14 1ED  
Regent Sewing and Knitting Ltd Ilford IG1 2AG  
Roma Sewing Machines Waltham Cross EN8 7BX  
Sew Devine Reading RG6 1JQ  
Studio 48.50 Billericay CM11 2UD  
The Sewing Centre London SW11 3BP  
The Sewing Shop Canterbury CT1 2HX  
Tysons Sewing Machines Limited Southall UB1 3DA  
Varnibson Sewing Machines Co. Ltd SW17 7AA  
Woking Sewing & Knt Centre Woking KT15 3NY  
CCB Sewing Machines Rochester ME1 1HS

01483 267 777  
01223 821 033  
0208 236 1520  
01635 570 248  
02030 150 838  
01323 284 641  
01295 701 394  
01424 425 108  
02035 921 077  
01222 870 234  
0208 476 669  
01992 540 230  
01189 265 654  
01263 524 720  
0207 238 3922  
01222 435 723  
0208 5411 740  
0208 167 0035  
01832 332 938  
01834 841 597

### South West

And Sew to Knit Taunton TA1 1NZ  
Carrle Crafts Weston Super Mare BS24 6SE  
Exeter Sewing Machine Company Exeter EX1 2LD  
Frankline Group Limited Salisbury SP2 7SU  
Sewcraft Swindon SN1 1SD  
The Sewing Studio Redruth TR15 2DB  
D & S Sewing Machines Newton Abbot TQ12 2BS

07547 006 618  
01234 838 322  
01392 275 650  
01722 554 466  
01603 553 773  
01409 215 345  
01626 369 840

### Northern Ireland

Barry Peg BT14 1AB

028 9045 6014

### Isle of Man

New Generation Port Erin IM9 6AQ

01624 936 301

# Simply Sewing

FRESH IDEAS WITH FABRIC

Yay, it's our birthday! We're taking full advantage of this by indulging ourselves with hand-sewn birthday party accessories and sweet treats (the calorie-free kind!), and new dresses to dance the night away. With heaps of inspiring makes for you, your wardrobe and your home (and an amazing 50% off when you subscribe) there's never been a better time to take your hobby to the next level. Come on, let's sew! Share *your* makes using #simplysewingmag





# Simply Sewing

FRESH IDEAS WITH FABRIC

## ISSUE TWENTY SEVEN CONTENTS

Make a birthday banner, p20



Sew Cotton + Chalk's classic shirt dress, p36



P20  
PROJECTS  
TO SEW  
FOR A PARTY

### GREAT PATTERNS FOR YOU

- 20 BIRTHDAY PARTY MAKES
- 36 COTTON + CHALK NINA DRESS
- 43 EASTER GIFTS AND ACCESSORIES
- 50 REFASHION: ZIP PENCIL SKIRT
- 53 TRANSFORM IT: SHIRT DRESS
- 60 CROSSBODY BAG
- 65 FAST FAT QUARTER: PIN CUSHION
- 67 DENIM UPCYCLE: BANNER
- 69 ROLLER BLIND
- 77 HEART PILLOWS
- 79 PLAYTIME: BED CANOPY
- 83 BUNNY SOFT TOY

### HOW TO...

- 41 ESSENTIAL SKILLS  
Sew buttonholes by hand or machine
- 87 WORKSHOP: MAKING A COLLAR  
Add a collar to an existing shirt or sewing pattern
- 91 SEWING GUIDE  
Tips, techniques and a glossary

Make a happy bunny sofie for Easter, p83



50



43

### GOOD READS & IDEAS

- 9 PINBOARD: Ideas, events, new fabric
- 34 WIN: £1200 sewing goodies
- 48 COLUMN: PORTIA LAWRIE
- 56 FEATURE: URBANSTAX FABRICS
- 72 PROFILE: OH MY HONEY
- 97 COMING UP NEXT MONTH
- 98 MY FAVOURITE THING



**GREAT SUBS OFFERS! P18**  
SAVE TIME, MONEY AND HASSLE WITH AN ANNUAL SUBSCRIPTION



79

**WIN OUR BUMPER BIRTHDAY BUNDLE!**  
We're celebrating our birthday with our biggest prize ever, worth £1200! p34



34



77

### IT'S OUR BIRTHDAY!

I can hardly believe it, Simply Sewing is two years old! To celebrate I've lined up a corker of an issue for you jam-packed with heaps of fun birthday makes (p20), another brand new Cotton + Chalk pattern (p36) and a huge **competition prize worth £1200** for one lucky reader to win (p34). If that wasn't enough to get you in the mood, there's Easter gifts to sew for your family (p43) and an amazing **50% off** when you subscribe (p18) – yay!

Charlie Moorby, Editor

Charlie

**PS: GET AN AMAZING 50% OFF** when you subscribe (see p18)

53



\* FREE PATTERNS ONLY AVAILABLE ON UK NEWSSTAND







# The Spring & Knitting & Stitching Show

Olympia, London  
2nd – 5th March 2017

Royal Highland Centre, Edinburgh  
27th – 30th April 2017

The definitive event for anyone  
with a love of textile based crafts.  
Supplies, workshops and textile art.

- 200 Specialist Exhibitors
- Over 150 Workshops
- The Creative Living Theatre
- The Dressmaking Studio
- Features, demonstrations & inspirational galleries

Products to help you with:

Knitting – Sewing – Dressmaking – Quilting – Crochet  
Cross Stitch – Interiors – Textile Art – Crafts

Quote **SIMPSEW** for £2\* off!

\*Valid on adult tickets in advance or £1.00 off concessions.  
Terms and conditions and £1.50 fulfilment fee applies.

To book tickets visit  
[www.theknittingandstitchingshow.com](http://www.theknittingandstitchingshow.com)  
or call **0844 581 1319**  
(+44 (0) 121 796 6165 from outside the UK)



Image: Louise Baldwin – Did we really

# PINBOARD

IDEAS ♥ INSPIRATION ♥ ACCESSORIES ♥ WEBSITES ♥ EVENTS ♥ STUFF



## TWIRL THING

The newest addition to the Tilly and the Buttons sewing pattern family is sure to please fans of Tilly's cult favourite Coco pattern. Designed for knit fabrics (with no overlocker required!) and featuring a flattering pleated skirt, quirky Z-shaped seams (great for colour-blocking) and hidden pockets, Zadie is the perfect comfy, throw-on-and-go, everyday dress. We'll be making several! £12.50, [shop.tillyandthebuttons.com](http://shop.tillyandthebuttons.com)

Photos: Fanni Williams / Models: Emily Pettiford (lilac dress) and Lora Hristova (monochrome dress) / Hair and make up: Lynn for Natalie Guest

Subscribe at [www.simplysewingmag.com](http://www.simplysewingmag.com)

[WWW.SIMPLYSEWINGMAG.COM](http://WWW.SIMPLYSEWINGMAG.COM) 9





## MIX AND MATCH

When a pattern includes almost endless variations to mix and match, we can't resist adding it to our stash! Pauline Alice's Aldaia jersey dress features five necklines and three skirt and sleeve styles to experiment with. Time to raid our stash of jerseys and get creative! £13.50, [www.backstitch.co.uk](http://www.backstitch.co.uk)

## FIXER UPPER

Even the most experienced stitchers can make mistakes, so having a trusty seam ripper to hand while you're sewing is a must! Gütermann creative's Seam Fix has a sharp blade for speedy unpicking and its cap features a thread remover to tidy up all those annoying loose threads that end up sticking to your jumper. It'll be like that wonky seam never happened (and we won't tell!). £6.95, email [guetermann@stockistenquiries.co.uk](mailto:guetermann@stockistenquiries.co.uk) for stockists.



## PETAL POWER

With spring in the air, it's time to update our pattern stash for the new season, starting with this oh-so-pretty frock (7537) from The McCall Pattern Company's summer collection, with four sleeve styles and an optional ruffle. We'll be going all out with florals and ruffles for a romantic look. £8.75, [www.sewdirect.com](http://www.sewdirect.com)



## MINI PROFILE EVIE LA LUVE

If your lingerie drawer is looking a tad uninspiring, then it's time to get your sewing machine at the ready – Evie La Luvé sewing kits are here to pretty up your underwear collection! Founder and designer, Hannah Victoria, is passionate about getting us all sewing our own smalls and learning new skills along the way.

After graduating with a first-class degree in fashion, she had "many ideas of what I wanted to do, but I was clear on one thing – I wanted to run my own business." Her first venture isn't quite what she first imagined it would be, though: "I wanted to start my own brand selling ready-made pieces. However, being fresh out of university, money was tight to say the least. After discovering PDF sewing patterns, I knew this was how I could get my brand going with little investment of cash!"

She started out "putting together little woven knicker-making kits, and in early 2016 released my first PDF patterns on Etsy." Her designs tapped into an emerging trend for lingerie making and the business "has grown a lot. I now have printed patterns, sewing kits and lots and lots of lingerie-making supplies!"

Inspiration comes simply from "what I want to wear – I want comfort while still enjoying putting on my underwear in the morning and not feeling like I'm putting on Bridget Jones-style pants." As soon as she dreams up an idea "I have to make it straight away to get it out of my head." Perfecting patterns isn't a simple

process, however. "First, I do a technical drawing, then I draft the pattern by hand, which I love." Next, she makes a toile and adjusts it before "grading, then writing, filming and photographing the assembly process. I then digitise my sewing pattern and send it out to my lovely pattern testers." Once she's happy with the fit, it's time to "get printed versions of the patterns too so I can release them both at the same time. It's a long process but there's not one part I don't enjoy." Her Bella Pantie kit, which comes with or without the pattern, is a bestseller. "Despite looking intimidating, it's a really simple pattern to put together."

Hannah has big plans for the future. "My ultimate ambition is to have my own shop selling fabrics. And maybe even that ready-to-wear collection I dreamed of." For now, she's busying herself with new patterns and workshops, along with releasing a fabric collection "designed with lingerie in mind – think small prints with a romantic, whimsical feel. I'm also getting married, so a me-made wedding dress may be on the cards!"

See more at [www.evialalove.co.uk](http://www.evialalove.co.uk)



Look out for Hannah's fabric range "designed with lingerie in mind."

## INSPIRING BOOKS



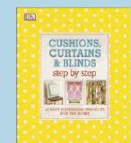
**TARTAN+TWEED**  
Caroline Young and Ann Martin (£25, Frances Lincoln)

Follow the fascinating history of traditional tartan and tweed fabrics, from the Scottish highlands to high-end designer catwalks and contemporary art, music and films, through original documents, paintings and fashion photographs. [www.quartoknows.com](http://www.quartoknows.com)



**MARVEL UNIVERSE FELT**  
Aimee Ray (£20, Thunder Bay Press)

Save the world one stitch at a time with this superhero book and kit by Aimee Ray, with a 48-page instruction book and every thing you need to make ten mighty-but-mini versions of your favourite Marvel characters. [www.thunderbaybooks.com](http://www.thunderbaybooks.com)



**CUSHIONS, CURTAINS & BLINDS**  
(£12.99, DK Books)

Channel your inner interior designer with this bumper book of 25 simple home furnishing projects, with step-by-steps for making pouffes, bedspreads, cushions and blinds. Psst! Turn to page 69 for an exclusive roller blind project from the book. [www.dk.com](http://www.dk.com)

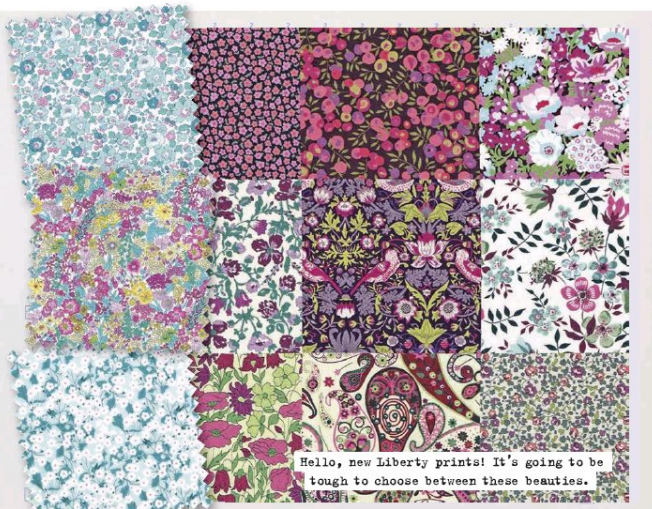


**SIMPLE SASHIKO**  
Susan Briscoe (£8.99, F+W Media)

Master the art of traditional Japanese sashiko stitch with eight simple projects for adding modern sashiko details to your home, wardrobe and gifts, including everything from coasters, cushions and wall hangings to bags and greetings cards. [www.sewandso.co.uk](http://www.sewandso.co.uk)

## NEW FROM LIBERTY

If your fabric stash is in need of more Liberty prints (isn't it always?) you'll find it impossible to resist Alice Caroline's exclusive collection of swoon-worthy Liberty fabrics, with 16 designs created by Alice herself in collaboration with Liberty, including new colourways of popular prints. Alice Caroline Garrett, owner of Alice Caroline, says: "This is an absolute dream come true for me. I am over the moon to be offering this collection – it's something completely new and fresh. I hope the prints inspire lots of new sewing projects!" Find them exclusively at [www.alicecaroline.co.uk](http://www.alicecaroline.co.uk)



Hello, new Liberty prints! It's going to be tough to choose between these beauties.





## CUT LOOSE

Take a well-earned break from stitching in comfort with this novelty shears-shaped cushion, made from cotton calico printed in London with an on-trend graphic scissors illustration. It can even double up as a huge pincushion, too (just make sure you remove all the pins before you sit down!). From £29.95, [www.sianzeng.com](http://www.sianzeng.com)



## BRIGHT IDEA

Add zing to your spring homewares, accessories and crafty projects with these eye-catching embellishments from Berisfords, including ric rac trim and ribbons, available in four punchy neon colours. Perfect for wrapping gifts (we'll be decorating ours with a rainbow of neon ribbons!) and jazzing up a plain cushion. Our notions stash just got a lot brighter! From 75p a metre, [www.berisfords-ribbons.co.uk](http://www.berisfords-ribbons.co.uk)

## PURPLE REIGN

Once a colour worn by the elite, purple is now a perennial high street fashion favourite and a popular shade for everything from everyday dresses to wedding decor. We love the simplicity of this plum Colette Patterns' Rue dress. See our purple style picks at [www.simplysewingmag.com](http://www.simplysewingmag.com)



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



## SIDE ORDER

There's something so rewarding about giving old and unloved things a new lease of life, whether it be a well-worn pair of jeans or a piece of furniture. Luckily, when it comes to the latter, Dutch brand I Am Recycled have done all the hard work for us with this upcycled side table made from a 1960s crate, ideal for putting fabrics on display. Approx £68, [www.iamrecycled.nl](http://www.iamrecycled.nl)



Put pretty prints on show in this vintage crate.

## GET CRAFTING FOR COMIC RELIEF

Use your crafting skills for a good cause with the new edition of *The Big Comic Relief Crafternoon*, a magazine to help raise funds for Red Nose Day from our sister title *Mollie Makes*. With over 50 inspiring projects, it provides the perfect excuse for a crafternoon. £8.99 (£5 from every copy goes to charity), [www.buysubscriptions.com](http://www.buysubscriptions.com)



## 5 FAB FINDS

### Cute kits

Sew yourself a menagerie of felt friends with these charming craft kits.



### FLY AWAY HOME

Go up, up and away with this balloon mobile for baby's bedroom. From £31, [www.feltonthefly.etsy.com](http://www.feltonthefly.etsy.com)



### BUTTON MOON

Little sleepyheads will be over the moon with this mini crescent pillow. Approx £15, [www.lilyrazz.etsy.com](http://www.lilyrazz.etsy.com)

### WHALE HELLO THERE

Have a whale of a time sewing this characterful mobile for the nursery. £18, [www.yewleafwishes.etsy.com](http://www.yewleafwishes.etsy.com)



### RAIN OR SHINE

Make this garland to cheer up your space whatever the weather. From £16.50, [www.pollychromecrafts.etsy.com](http://www.pollychromecrafts.etsy.com)

### BEAR WITH IT

If you go down to the woods today, be sure bring this friendly felle. £8.95, [www.dotcomgiftshop.com](http://www.dotcomgiftshop.com)



## 3 OF THE BEST EYE TO EYE

Keep your peepers peeled for subtle lash prints for an eye-catching addition to your home and craft stash.

1. Tidy away clutter and toys and keep them hidden from sight in this simple eyelash-print storage bag made from durable reusable paper from Tellkiddo. £16.50 each, [www.petitsloups.co.uk](http://www.petitsloups.co.uk)

2. This ditsy cotton print from Art Gallery Fabrics' Hello Ollie collection by Bonnie Christine is perfect for making blouses and baby clothes alike, and comes in a soft knit, too. Find a stockist at [www.hantex.co.uk/agf](http://www.hantex.co.uk/agf)

3. Add the finishing touch to a Scandi-style nursery or bedroom scheme with these fun acrylic lashes. £18, [www.petitsloups.co.uk](http://www.petitsloups.co.uk)





# Sewing QUARTER

WATCH IT • LOVE IT • SEW IT

Sewing Quarter is our brand new sister TV channel, dedicated to all things sewing and quilting. Watch it live on Freeview channel 78 and online, today!

## AND WE'RE LIVE!

Sewing Quarter is the UK's first shopping channel dedicated to sewing and quilting – and it's on right now! It's brought to you by the publishers of all your favourite craft magazines and presented by crafty duo John Scott and Natasha McCarty (right) who are as passionate about sewing and quilting as you are.

From clothes and quilts, to bags and toys, join the panel of Sewing Quarter designers live on Freeview channel 78 everyday – or watch and shop online at [www.sewingquarter.com](http://www.sewingquarter.com)



## MEET THE DESIGNER SAMMY CLARIDGE



### HOW ARE YOU FINDING LIVETV?

"I thought I'd be really nervous, but I'm not! John and Natasha, our presenters, make it feel like we're hanging out with a bunch of friends when we're at the studios – it's really good fun!"

### WHAT'S THE BEST THING ABOUT IT?

"This is the first channel totally dedicated to sewing, which is amazing. I can't explain how happy that makes me! The fact that people can buy the products whilst being shown how to use them is great too."

### WHAT ARE YOU MOST ENJOYING SHOWING VIEWERS?

"My fave thing so far has to be showing how to insert zips. Lots of people tell me that they are nervous about inserting zips so anything I can do to show them how easy they can be, makes me happy!"

Find out more about Sammy at [www.sewcraftyonline.co.uk](http://www.sewcraftyonline.co.uk)



**SPECIAL OFFER**  
FREE SEWING KIT WORTH £14.99  
WITH YOUR FIRST PURCHASE\*  
(T&Cs APPLY)

\*Free sewing kit available on your first purchase only with a minimum spend of £10 (excl. VAT). While stocks last.

## JOIN THE CLUB

▼ Be the first to find out about Sew Over It's PDF patterns with their new PDF Club. Sign up for £5 and you'll get exclusive first access to new PDF patterns one week before they're released, a 10% off code for the new pattern, and a code that allows you to download one PDF-only pattern of your choice for free! Find out more at [www.sewoverit.co.uk](http://www.sewoverit.co.uk)



## PARK LIFE

Get all your ducks in a row with Cath Kidston's utterly charming collection of spring homewares inspired by feeding the ducks on walks in the park. Characterful illustrations of these feathered friends feature on matching crockery, tea towels and even duck salt and pepper shakers. What a quacking idea! From £6 each, [www.cathkidston.com](http://www.cathkidston.com)



## BOHO LUXE

French label Evesome's eclectic ready-to-wear collection includes everything from jewel-hued leather satchels and tasseled totes, to bright scarves and classic berets with an embroidered twist, all designed by Eve Rothiacob and handmade in France. See the full collection at [www.evesome.com](http://www.evesome.com)



## TEXTURED TRAVELS

Breathtaking scenery isn't the only reason to book a trip to Vietnam this year – its textiles industry makes it a treasure-trove of inspiration for sewing fans! Arena Travel's Textures of Vietnam tour on 7th-22nd November gives you a chance to take in the sights and culture and explore silk farms, weaving villages and markets. To book visit [www.arenatravel.com](http://www.arenatravel.com)

## LIBERTY CORNER

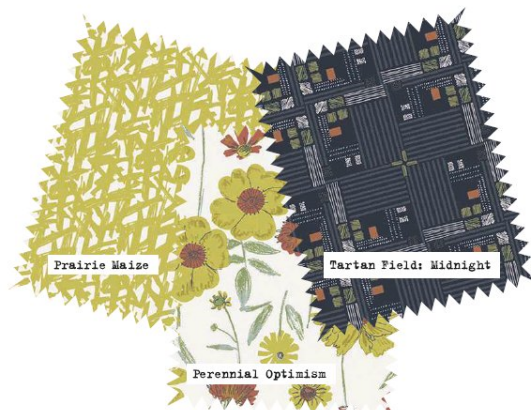
## LITTLE LIBERTY

Gabrielle Murray proves that distance is no obstacle when it comes to a love of Liberty – when living in Bangladesh she would buy Liberty prints on visits to England and take them back to sew garments for her daughter. She realised her dream of setting up her own business, Tinker & Belle, after moving to Edinburgh, and has a small studio where she makes clothes with a vintage feel in Liberty fabrics for babies and children. See more at [www.tinkerandbelle.co.uk](http://www.tinkerandbelle.co.uk)



Gabrielle's dainty, vintage-style frocks are perfect for special occasions.





## LAND OF PLENTY

**BOUNTIFUL** BY SHARON HOLLAND FOR ART GALLERY FABRICS

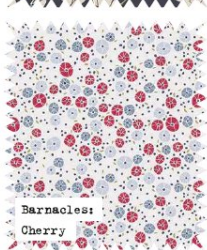
Take a trip to the abundant American Midwest countryside with this new collection by Sharon Holland that celebrates its natural beauty and resources. Wild florals, delicate vines, rolled hay and neatly ploughed fields are illustrated with soft brushstrokes in an earthy colour palette of mustard yellow, warm terracotta, slate and indigo. [www.artgalleryfabrics.com](http://www.artgalleryfabrics.com)

## COUNTRY MILE

**CHARLESTON** BY AMY SINIBALDI FOR ART GALLERY FABRICS

Amy Sinibaldi captures the southern charm of Charleston in fabric with this varied collection of playful prints.

Amy takes us on a rainy-day stroll around Charleston's quaint cobbled streets and past multi-coloured houses adorned with pretty windowboxes through her set of whimsical designs in two cheerful colourways. The Waterfront Park palette is a mix of soft teal, baby blue and slate grey given a boost by deep navy and flashes of cherry red, while the Sunset Harbour colourway features calming pastel pink and warm coral. Take your pick from classic or contemporary florals, geometrics or on-trend pineapples, or mix the styles for an eclectic look. With summer weddings on the horizon, we're planning on making a feminine frock in the Magnolia print. [www.artgalleryfabrics.com](http://www.artgalleryfabrics.com)



## KEEP IT SIMPLE

▼ **SIMPLE LIFE** BY MONALUNA

As its name suggests, Monaluna's latest designs encapsulate the simplicity of modern Scandi style, with clean, crisp lines and bold geometrics in classic Scandi hues of red and blue. With organic poplin, canvas and lawn available, there's plenty here to get creative with. [www.monaluna.com](http://www.monaluna.com)



## FINE PRINT

**HOLDING PATTERN** BY JESSICA JONES FOR CLOUD9 FABRICS

Classic floral and geometric motifs feature in the latest designs by Jessica Jones, printed on durable barkcloth fabric which has a textured finish that adds depth to Jessica's punchy prints and is ideal for home projects like blinds and cushions. [www.cloud9fabrics.com](http://www.cloud9fabrics.com)



# HOCHANDA

HOME OF CRAFTS HOBBIES AND ARTS

FREEVIEW 85 (24/7)

FREESAT 817 (24/7)

SKY 663 (24/7)

THE UK's  
**INSPIRATIONAL**  
CRAFT TV CHANNEL



**TUNE IN TODAY...**

OR WATCH ONLINE AT

**WWW.HOCHANDA.COM**

NEW  
CRAFTS



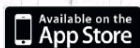
# Simply Sewing

FRESH IDEAS WITH FABRIC



START YOUR FREE TRIAL TODAY\*!

- ⊕ Download the latest issue straightaway, for free
- ⊕ Your next issue is free too
- ⊕ Get a further 12 issues in your first year
- ⊕ All issues download automatically
- ⊕ Download it once... read it offline forever



iPad is a trademark of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc.  
NOOK is a registered trademark of Barnes & Noble, Inc. NOOK Tablet is a trademark of Barnes & Noble, Inc.  
\*Free trial not available on Zinio



SAVE TIME, MONEY AND HASSLE WITH AN ANNUAL SIMPLY SEWING SUBSCRIPTION

TO SUBSCRIBE SIMPLY VISIT:  
[WWW.SIMPLYSEWINGMAG.COM/DIGITAL](http://WWW.SIMPLYSEWINGMAG.COM/DIGITAL)

\*Free trial not available on Zinio.  
The digital version of the magazine does not include the cover gift that you would find on newsstand copies.





## SEW MUCH FUN!

Pop open the fizz, ice the cake and get the sewing machine ready – we're having a handmade party!

Designer: **REBECCA REID** Styling: **LISA JONES** Photography: **DAVE CAUDERY**



### BIRTHDAY BADGE

Make sure everyone knows who to give the presents to with a badge for the birthday boy or girl. Embroider yours with our "It's my birthday" message, or stitch their name for a personal touch.

### DOUGHNUT CUSHION

Our quilt-free doughnut has sprinkles, icing and not a calorie in sight! Embroider multi-coloured sprinkles onto a plain fabric to make the icing appliqué, or use a colourful print as we have. Homer Simpson would surely approve!





#### CROWNS

Don't head to the shops for party props! These simple-sew crowns are tied with coordinating ribbons, so can be adjusted to fit your child as they grow (or, indeed, adults who fancy getting involved in the dressing-up fun).

#### ICE CREAM CUSHION

I scream, you scream, we all scream for ice cream, so give your partygoers what they want with this mouth-watering novelty cushion, complete with a quilted cone (just make sure ice cream is on the party menu, too!).



**BIRTHDAY  
OFFER**  
50% OFF WHEN  
YOU SUBSCRIBE!  
Turn to page 18.



#### BIRTHDAY BANNER

No party scheme would be complete without a string of bunting! Our two-strand banner features mini pennant flags with colourful triangle details. Raid your stash for your brightest fabric scraps for this project!

#### CAKE SLICE

Have your cake and eat it too with our jumbo cake slice cushion, complete with an icing frill. It's a piece of cake to sew! A pink pom pom is (literally!) the cherry on top.







## BIRTHDAY BANNER

### YOU WILL NEED

- Main fabric: 40x12cm (16x44in)
- Contrast fabrics: 20x12cm (8x44in) each of four different fabrics
- Bondaweb: 30x40cm (12x16in)
- Cotton tape or bias binding: 2cm (¾in) width x 4m (4yds)
- Basic sewing kit

### MATERIALS USED

**Main fabric:** Confetti, Multi. Ref: C9BS153933.

**Contrast fabric:** Trellis, Navy. Ref: C9BS154412; Trellis, Turquoise. Ref: C9BS154403; Trellis, Purple. Ref: C9BS154409; Trellis, Coral. Ref: C9BS154415. The fabrics used are from Brushstrokes by Holly Degroot by Cloud9 Fabrics. For stockists visit [www.hantex.co.uk/cloud9](http://www.hantex.co.uk/cloud9)

### NOTES

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

### CUTTING OUT

The materials given are for making thirteen flags to spell out 'Happy Birthday' as we have done. If you want to make different letters then adjust the quantities accordingly.

We have used four different fabrics for our bottom points with the same fabric used for the appliqué letters. You can use just one fabric for this if you prefer.

**Step one** From the main fabric cut out: Bunting top squares: 26 squares, measuring 12x12cm (4¾x4¾in) each.

**Step two** From the contrast fabric cut out: Bunting bottom points: 26 squares, measuring 7x12cm (2¾x4¾in) each.

Appliqué letters: 13 pieces, measuring 10x8cm (4x3¼in) each.

### JOINING THE BUNTING FABRICS

**Step one** Place one bottom points rectangle right sides (RS) together along the bottom edge of one top square and stitch together then press the seams open. <sup>(01)</sup>

**Step two** Repeat this to join the remainder of the squares and rectangles in the same way.

### MARKING THE BOTTOM POINTS

**Step one** You now need to draw the bottom

points onto the wrong side (WS) of one rectangle. Measure half way along the square and rectangle seam and mark with a small dot in pencil.

**Step two** In the bottom right hand corner measure 1cm (¾in) up and 1cm (¾in) across and mark with a dot. Repeat this to make a dot in the bottom left hand corner.

**Step three** Join one corner dot to the centre dot and the other corner dot to the centre dot to form two diagonal lines. <sup>(02)</sup>

**Step four** Mark half of the joined squares and rectangles in the same way.

### STITCHING THE BUNTING FLAGS

**Step one** Place one piece of marked fabric RS together with an unmarked piece and pin together, making sure the seams between the square and rectangle match exactly.

**Step two** Using a 1cm (¾in) seam allowance, stitch the pieces together down one side, stopping at the marked corner dot.

**Step three** To pivot at the dot, keep the needle down in the fabric, lift the presser foot, turn the fabric so your fabric is facing up the diagonal line, lower the presser foot then stitch along the diagonal line to the centre dot on the seam.



**Step four** Pivot at the centre dot to stitch down the other diagonal line, stopping at the next corner dot.

**Step five** Pivot to stitch up the other side to the top of the rectangle. <sup>(03)</sup>

### FINISHING THE FLAG

**Step one** Trim the seams and snip off the fabric at the points and clip a notch at the centre dot, taking care not to snip the stitches. This is so the flag turns RS out neatly and reduces bulk at the points. <sup>(04)</sup>

**Step two** Turn the flag RS out, pushing out the points carefully, taking care not to pierce the fabric. Using a point turner is best for this rather than a pair of scissors.

**Step three** Press the flag flat so the seams are right at the edge. <sup>(05)</sup>

**Step four** Make the remainder of the flags in the same way.

### MAKING THE APPLIQUÉ LETTERS

**Step one** Trace over the appliqué letters onto tracing paper then turn your paper over to the WS and place your Bondaweb paper side up on top. Trace over the letters so they are now in reverse.

**Step two** Cut out each letter roughly outside

the traced lines then place them paper side up onto the WS of the chosen appliqué fabrics.

**Step three** Press gently into place until they are firmly stuck using a dry medium temperature iron (don't use any steam).

**Step four** Carefully cut out all the words along your drawn pencil lines.

**Step five** Remove the paper backing, then you are ready to stick them in place. <sup>(06)</sup>

### APPLIQUÉING THE FLAGS

**Step one** Place one bunting flag RS up then place one letter on the square. Position it centrally across and 1cm (¾in) up from the bottom seam. Press gently into place.

**Step two** Work a machine zigzag stitch around the edge of the letter so one side of the stitch goes into the appliqué fabric and the other side into the bunting flag. This will hold the appliqué letter firmly in place and also gives a decorative effect. We have used a matching thread for this but you can use a contrast one for a more three-dimensional look. <sup>(07)</sup>

**Step three** Appliqué one letter to the front of each bunting flag in the same way.

### MAKING THE BUNTING

**Step one** Press the cotton tape or bias binding

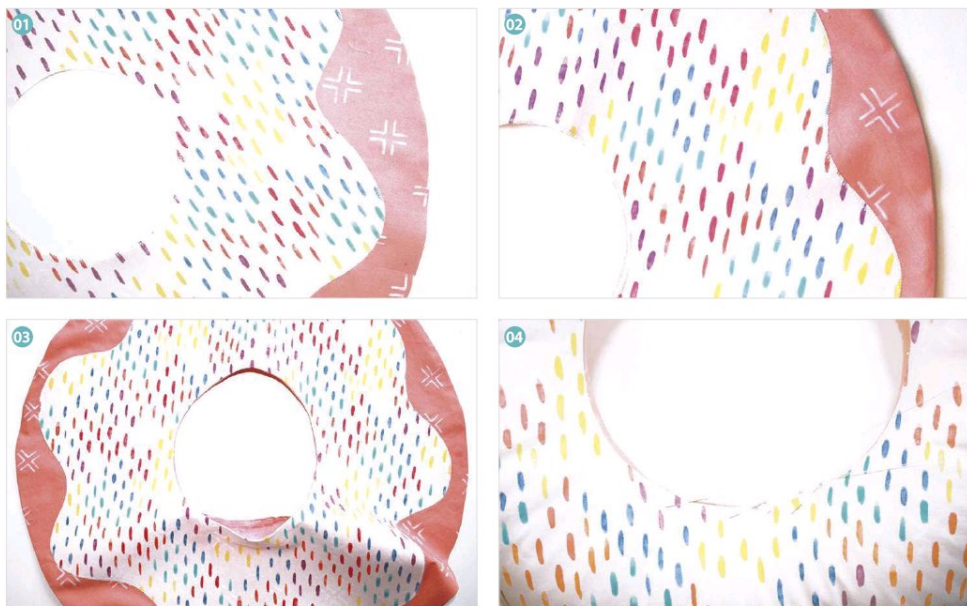
in half lengthways with WS together then fold it over the top of the flags to encase the top raw edges.

**Step two** Decide how much gap you want between the flags; we have used 3cm (1¼in). Pin them into place, making sure you leave some spare at either end for hanging. We have strung our words separately but you can make them into one long piece if you prefer.

**Step three** Stitch the tape or binding into place close to the edge of the flags to complete. <sup>(08)</sup>







## DOUGHNUT CUSHION

### YOU WILL NEED

- Main fabric: 60x112cm (24x44in), for the doughnut
- Contrast fabric: 50x50cm (20x20in), for the icing
- Bondaweb: 50x50cm (20x20in)
- Polyester fibrefill
- Basic sewing kit

### MATERIALS USED

**Main fabric:** Trellis, Coral. Ref: C9BS154415.  
**Contrast fabric:** Confetti, Multi. Ref: C9BS153933. The fabrics used are from Brushstrokes by Holly Degroot by Cloud9 Fabrics. For stockists visit [www.hantex.co.uk/cloud9](http://www.hantex.co.uk/cloud9)  
**Polyester fibrefill:** Carded polyester fibrefill. Buy from [www.worldofwool.co.uk](http://www.worldofwool.co.uk) or call 01484 846878.

### NOTES

- Use a 1cm (½in) seam allowance
- You will find the template on the pull-out pattern sheet provided.

### CUTTING OUT

**Step one** Trace around or cut out the doughnut template along the outer circle and inner circle to make the cushion pattern.

**Step two** Fold your main fabric in half with right sides (RS) together and pin the pattern to it. Cut the fabric around the outer and inner circle to make the front and back of the cushion.

**Step three** Trace around or cut out the template along the outer wavy icing line and also the inner circle to make the icing pattern.

**Step four** Turn the icing pattern over to the wrong side (WS) and trace around it onto the paper side of the Bondaweb.

**Step five** Place the Bondaweb, paper side up, onto the centre of the WS of your contrast fabric and press firmly into place.

**Step six** Cut out the icing shape along the drawn outer wavy line and inner circle.

### ADDING THE ICING

**Step one** Place the cushion front RS up, peel off the paper backing from the icing shape and place it on top of the cushion front, matching the inner circles exactly. Press into place.

**Step two** Stitch the icing into place using a machine zigzag stitch around the outer wavy edge and the inner circle. 01

### MAKING THE CUSHION

**Step one** Place the cushion front and back RS facing and stitch together all the way around the outer edge.

**Step two** Turn RS out and press the outer seam so it lies right on the edge. 02

**Step three** You now need to stitch the inner circle of the front and back RS together. Fold the edges of the inner circle back on themselves so they are RS facing. This is a little fiddly and it's best to pin then stitch just a small section of about 6cm (2½in) each time then take it out from under your machine and pin then stitch another small section.

**Step four** Continue stitching the inner circles together, leaving a 10cm (4in) gap for turning the cushion RS out.

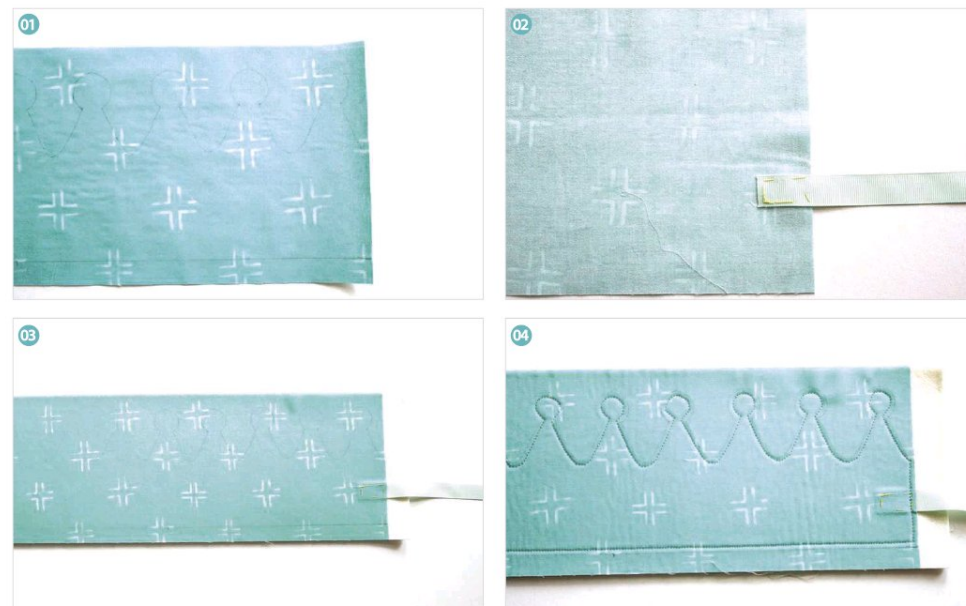
**Step five** Snip the curves to help the inner circle lie flatter, then turn RS out and press.

**Step six** Turn the edge of this gap of the cushion front and back under by 1cm (½in). Press and tack into place. 03

### STUFFING THE CUSHION

**Step one** Stuff the cushion though the gap, making sure it is evenly stuffed and quite firm.

**Step two** Slip stitch the opening closed then remove the tacking stitches to finish. 04



## CROWN

### YOU WILL NEED

- Main fabric: 15x50cm (6x20in)
- Bondaweb: 15x50cm (6x20in)
- Felt: 3mm (¼in) thickness, 15x50cm (6x20in)
- Ribbon: 70cm (28in)
- Basic sewing kit

### MATERIALS USED

**Main fabric:** Trellis, Turquoise. Ref: C9BS154403; Trellis, Purple. Ref: C9BS154409; Trellis, Coral. Ref: C9BS154415.

The fabrics used are from Brushstrokes by Holly Degroot by Cloud9 Fabrics. For stockists visit [www.hantex.co.uk/cloud9](http://www.hantex.co.uk/cloud9)

### NOTES

- You will find the templates on the pull-out pattern sheet provided.

### MAKING THE PATTERN

**Step one** Decide which crown shape you would like to make (there's three to choose from!) then trace around the template and cut it out.

**Step two** Place the fold line of this traced outline onto the fold of a folded piece of paper and trace around it then cut it out to make the full crown pattern.

**Step three** Our crown is made to fit an average child's head and is tied at the back with ribbon to allow for a perfect fit, but you can lengthen or shorten the crown shape easily by adding or removing some of it. Try the paper template on your child to decide if you want to alter the pattern at this stage.

### ASSEMBLING THE CROWN

**Step one** Pin your crown pattern centrally on top of the right side (RS) of the main fabric and draw around the outline.

**Step two** Press the Bondaweb, paper side up, centrally over the wrong side (WS) of the traced fabric then peel off the paper backing.

**Step three** Trim the fabric along the drawn side straight edges only. Don't cut the straight bottom edge or shaped top edge at this stage, as it's easier to trim this accurately once it's sewn to the felt. 01

**Step four** Cut the ribbon in half then place one short end of one piece onto the WS of the fabric, overlapping the trimmed side edge by 3cm (1¼in) and positioned centrally up the short side. Tack into place. 02

**Step five** Tack the other piece of ribbon in the same position on the other straight side edge of the fabric.

**Step six** Place the fabric with ribbon attached RS up on top of the felt then press together, making sure the ribbons are facing outwards. 03

### STITCHING THE CROWN

**Step one** Stitch the fabric and felt together 3mm (¼in) inside the traced lines and the side ends all the way around, encasing the ends of the ribbons as you go.

**Step two** When you reach the ribbons, reverse to stitch over them again to hold them securely in place then continue stitching around the crown. You can use a thread to match the fabric if you want the stitching to blend in or use a contrasting one for added decoration. 04

**Step three** Trim the felt and fabric along the traced lines and side straight edges, taking care not to cut through the ribbons.

**Step four** Now put the crown around your child's head and tie the ribbons together to fit.



## CAKE SLICE

## YOU WILL NEED

- Main fabric: 60x112cm (24x44in), for the cake
- Contrast fabric: 80x112cm (32x44in), for the icing
- Polyester fibrefill
- Basic sewing kit

## MATERIALS USED

**Main fabric:** Trellis, Purple. Ref: C9BS154409.

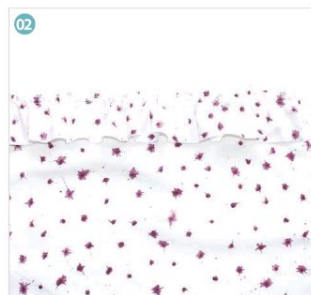
**Contrast fabric:** Speckled Purple. Ref: C9BS154509.

The fabrics used are from Brushstrokes by Holly Degroot by Cloud9 Fabrics. For stockists visit [www.hantex.co.uk/cloud9](http://www.hantex.co.uk/cloud9)

**Polyester fibrefill:** Carded polyester fibrefill. Buy from [www.worldofwool.co.uk](http://www.worldofwool.co.uk) or call 01484 846878

## NOTES

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



## CUTTING OUT

**Step one** Trace around the triangle template and cut it out to use as a pattern for the top and bottom of the cake slice.

**Step two** Cut the main fabric as follows: Bottom triangle: cut one using the pattern. Sides: cut four, 13x52cm (5¼x20½in) each.

**Step three** Cut the contrast fabric as follows: Top triangle: cut one using the pattern. Back: 32x32cm (12½x12½in). Icing: four strips, 6x32cm (2¼x12½in) each. Icing frill: 10x60cm (4x23½in).

## MAKING THE SIDES

**Step one** Place one icing strip right sides (RS) together across the top long edge of one main fabric side, matching raw edges.

**Step two** Stitch the two fabrics together.

**Step three** Stitch another icing strip RS together across the bottom of this main fabric side.

**Step four** Stitch another main fabric side to the bottom edge of the icing strip that you've just joined on.

**Step five** Press all seams open. <sup>01</sup>

**Step six** Repeat this to make the other side of the cake in exactly the same way using the other two main fabric sides and icing strips.

## MAKING THE ICING FRILL

**Step one** Fold the icing frill in half lengthways with RS together then stitch the short ends together at each end of the strip.

**Step two** Turn the strip RS out, pushing out the corners, then press it in half lengthways.

**Step three** Pleat or gather the frill evenly along the length so that it fits across the top edge of the cake back, but starting and finishing 1cm (¾in) from each edge. This is so that it's not sewn into the seams when the cake slice is assembled.

**Step four** Tack this into place with RS together and matching raw edges along the top edge of the cake back. <sup>02</sup>

## ASSEMBLING THE CAKE SLICE

**Step one** Place the two assembled cake side pieces RS facing and stitch together down one of the short ends. Make sure that the icing strips line up exactly for a neater finish. It's easier to achieve this if you tack them together down the seams before you stitch.

**Step two** Stitch the cake top triangle to the two top edges of the cake sides with RS together. The seam in the two sides needs to meet at the triangle point. Stitch from the straight end of the triangle to the point then stitch from the other straight end to the point for a neater finish.

**Step three** Stitch the cake bottom triangle to the two bottom edges of the cake sides in the same way as the top.

**Step four** Turn RS out and press the seams well as it's easier to do this now before you join the cake back on. <sup>03</sup>

**Step five** Pin the cake back to the top, sides and bottom with the frill on the top edge. Make sure you fold the frill to the inside so that it's secured in between the seams.

**Step six** Start and finish stitching along the bottom edge of the cake back, leaving a 15cm (6in) turning gap in the centre.

**Step seven** Fold the edges of the turning gap under by 1cm (¾in) to the wrong side (WS), press and then tack into place.

**Step eight** Turn the cake slice RS out and press well on sides and seams. <sup>04</sup>

## FINISHING OFF

**Step one** Stuff the cake through the turning gap, making sure it is fairly firm but so that the sides all lie flat without bulging outwards.

**Step two** Slip stitch the opening closed, working first one way then the other way to make sure the stuffing is held securely inside.

**Step three** We added a pom pom on top of our cake for a cherry, but decorate as you like.

## ICE CREAM CUSHION

## YOU WILL NEED

- Plain fabric: 40x50cm, (16x20in) for the cone
- Ice cream fabric: 30x60cm (12x24in), for the ice cream
- Polyester fibrefill
- Basic sewing kit

## MATERIALS USED

**Plain fabric:** Pearl Cotton Solids, Yellow. Ref: CPF5020. The fabrics used are from the Hantex Plains collection.

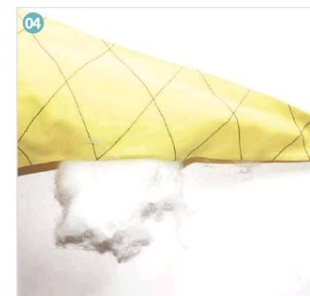
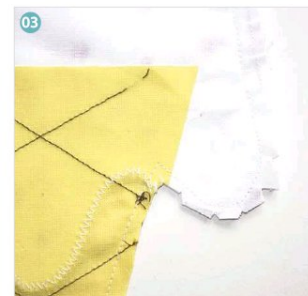
For stockists visit [www.hantex.co.uk](http://www.hantex.co.uk)

**Ice cream fabric:** Speckled Pink. Ref: C9BS154505. The fabrics used are from Brushstrokes by Holly Degroot by Cloud9 Fabrics. For stockists visit [www.hantex.co.uk/cloud9](http://www.hantex.co.uk/cloud9)

**Polyester fibrefill:** Carded polyester fibrefill. Buy from [www.worldofwool.co.uk](http://www.worldofwool.co.uk) or call 01484 846878.

## NOTES

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



## CUTTING OUT

**Step one** Trace around the cone outline then trace around the ice cream outline and cut them out to make the two patterns.

**Step two** Fold the main fabric in half RS together and pin the cone pattern on top then cut around it to make the front and back of the cone pieces.

**Step three** Fold the contrast fabric in half RS together and pin the ice cream pattern on top then cut around it to make two mirror image pieces for the front and back of the ice cream.

## STITCHING THE CONE DETAILS

**Step one** Place one cone fabric piece on top of the template and trace over the diagonal cone lines. Do this very lightly in pencil or using a water erasable pen.

**Step two** Repeat this to trace the lines on the other cone fabric piece.

**Step three** Stitch over these lines on both cone pieces using a thread slightly darker than the fabric so the lines show up. <sup>01</sup>

## ATTACHING THE ICE CREAM

**Step one** Place the cut out ice cream piece that is the same direction as the ice cream shape on the template, on top of one of the cone pieces.

Follow the template for positioning and pin then tack into place.

**Step two** Stitch the edge of the ice cream to the cone using a machine zigzag.

**Step three** Take the other ice cream which is the mirror image of the one on the template. To get the positioning correct place this ice cream piece and the other cone piece RS together with the pair you've just stitched and match the outer edges all the way around. Pin together then take it off the joined pair.

**Step four** Tack then machine zigzag stitch together in the same way as before. <sup>02</sup>

## ASSEMBLING THE CUSHION

**Step one** Place the two joined ice creams and cones RS together, matching all edges.

**Step two** Stitch together all the way around starting and finishing on one of the straight edges of the cone, leaving a 10cm (4in) turning gap in the centre of it.

**Step three** Clip and notch curves, and trim the seams to help it lie flatter. <sup>03</sup>

## FINISHING THE CUSHION

**Step one** Turn the ice cream RS out and turn the edges of the turning gap 1cm (¾in) to the inside and tack into place.

**Step two** Stuff the ice cream firmly through the gap, making sure you push stuffing into all the curves and corners. <sup>04</sup>

**Step three** Slip stitch the gap in the cone securely to finish your cushion.



## ROSETTE BADGE

### YOU WILL NEED

- Fabric A: 10x50cm (4x20in), for the inner ring and ribbon
- Fabric B: 13x50cm (5½x20in), for the outer ring and ribbon
- Plain fabric: 10x10cm (4x4in)
- Felt: 6x12cm (2½x5in)
- Stranded cotton, for the embroidery
- Brooch pin
- Basic sewing kit

### MATERIALS USED

**Inner ring fabric:** Trellis, Turquoise, Ref: C9BS154403.

**Outer ring fabric:** Confetti, Multi, Ref: C9BS153933.

The fabrics used are from Brushstrokes by Holly Degroot by Cloud9 Fabrics. For stockists visit [www.hantex.co.uk/cloud9](http://www.hantex.co.uk/cloud9)

**Plain fabric:** Pearl Cotton Solids, Dark Yellow, Ref: CPFS04. The fabric is from the Hantex Plains collection. For stockists visit [www.hantex.co.uk](http://www.hantex.co.uk)

### NOTES

- Use a 1cm (½in) seam allowance.
- You will find the template on the pull-out pattern sheet provided.

### CUTTING THE FABRIC

**Step one** Cut Fabric A to the following measurements:

Inner rosette ring: 4.5x50cm (1½x20in).  
Ribbon: 5x35cm (2x13½in).

**Step two** Cut Fabric B into the following measurements:

Outer rosette ring: 6.5x50cm (2½x20in).  
Ribbon: 5x30cm (2x12in).

**Step three** Cut the felt into two 5cm (2in) diameter circles.

### STITCHING THE CENTRE

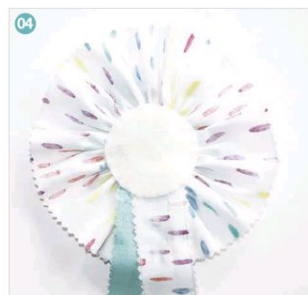
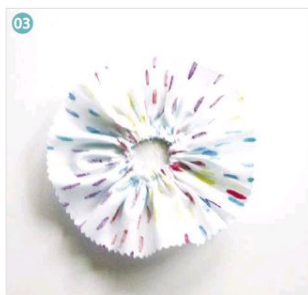
**Step one** Place the plain fabric square centrally over the embroidery template and trace over the words.

**Step two** Stitch over the words in back stitch using two strands of stranded cotton.

**Step three** Pin one circle of felt centrally behind the stitched words.

**Step four** Cut the fabric 1cm (½in) bigger than the felt all the way around, then turn the edges of the fabric neatly over onto the felt and tack into place so it forms a neat circle.

**Step five** Topstitch all the way around the edge of the fabric from the right side (RS) to



neaten the edges and hold the turned over fabric edges in place. **01**

### MAKING THE GATHERED RINGS

**Step one** Take the strip of fabric for the inner ring and place the two short ends RS facing then stitch together. Press the seam open.

**Step two** Trim one long edge of the fabric ring using pinking shears. Cut 1cm (½in) from the edge so you have a neat 'pinked' finish.

**Step three** Work a running stitch all along the other long edge 1cm (½in) from the edge, starting and finishing at the seam. Leave long tails at either end for gathering.

**Step four** Pull both ends of the thread so that this gathered edge fits to overlap the back of the inner circle by 1cm (½in) and secure the ends by working a few oversewing stitches through the fabric.

**Step five** Adjust the gathers so they are even around the ring. **02**

**Step six** Repeat this process to seam, 'pink' and gather the outer ring strip of fabric in the same way.

### ATTACHING THE GATHERED RINGS

**Step one** Take the gathered inner ring and pin it to the back of the felt circle so that the

gathered edge overlaps it by 1cm (½in).

**Step two** Stitch the gathered edge to the back of the felt circle using small stitches and making sure that they don't come through to the front of the circle.

**Step three** Repeat this to stitch the gathered outer ring on top of the back of the gathered inner ring. **03**

### MAKING RIBBONS

**Step one** Take the ribbon strip of the inner fabric and trim both long edges with pinking shears 1cm (½in) from the edge.

**Step two** Trim one short end with pinking shears so it forms a point in the centre.

**Step three** Repeat this to trim the long edges and one short end of the outer fabric ribbon strip in the same way.

**Step four** Pin the ribbons to the back of the rosette so they overlap slightly and meet the inner edges of the gathered circles then stitch into place.

**Step five** Stitch a circle of felt over the back of the gathered circle and ribbons by oversewing to neaten. **04**

**Step six** Stitch a brooch clip to the centre of the felt by oversewing securely through the clip into the felt only.

Calligraphy: Oh Wonder Calligraphy  
Photography: Philippa Sian Photography

Kirstie Allsopp  
presents  
**The Handmade Fair**

**12-14 May 2017**  
Ragley, Warwickshire

A weekend of shopping,  
inspiration and hands-on  
craft workshops, hosted by  
Kirstie Allsopp, Liz Earle,  
and Patrick Grant.

**Quote IMSSEWING24 to  
save £3 on Full Experience  
tickets before 31st March.**

For full info and tickets, visit [thehandmadefair.com/ragley](http://thehandmadefair.com/ragley)

In association with *Mollie*  
NAMES

Official partner *Liz Earle*  
Wellbeing

f The Handmade Fair

twitter @handmadefair

p The Handmade Fair

instagram @handmadefair

OFFER DETAILS: IMSSEWING24 applies to Full Experience tickets only. Tickets cost £24 + BF (usually £27 + BF). Offer ends 31.03.17 or when sold out



# BUMPER BIRTHDAY

To celebrate our second birthday (yay!) we've rounded up 12 amazing prizes from our favourite suppliers, worth over £1200, for one lucky reader to win. Good luck!



# COMPETITION



"Well it's not every year your favourite magazine turns two, is it? To celebrate our birthday (because we love a good party!) I wanted to give everyone a chance to win some amazing treats! Below you'll see a selection of 12 beautiful prizes which includes everything from fabrics and haberdashery, to sewing e-courses, books and jewellery. This is our biggest competition yet – enter on our website today. Best of luck!" **Charlie Moorby, Editor**

**£1200 WORTH OF GOODIES UP FOR GRABS**  
\*T&Cs page 6



**One lucky winner will receive all 12 prizes!**

**Enter at [www.simplysewingmag.com](http://www.simplysewingmag.com) today!**



Cotton  
+CHALK



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



☆ COVER  
STAR ☆

**CLICK  
HERE!**  
TO BUY THIS PATTERN  
FOR **£6.99**  
WHILE STOCKS LAST

## THE NINA DRESS

Sew a new spring staple with **Cotton + Chalk's** The Nina Dress, a classic shirt dress in sizes 6-20 with optional design details for you to mix and match.



With spring on its way, we're making plans for stitching transitional style classics that will work for warm weather, chilly days and everything in between – and we've got just the pattern! Cotton + Chalk's The Nina Dress is a classic shirt dress that will see you through the spring, summer and beyond, from work to weekend – just add a smart jacket, slouchy card or casual cover-up. She's our new favourite wear-with-anything frock!

With so many options to mix and match, the Nina Dress is a wardrobe-building pattern to add to your stash that'll look different every time you make it. This design is all about the details – keep it simple with a sleeveless version, add plain short sleeves, or pretty it up with a ruffled hem and sleeves; bring it in at the waist with the optional fabric tie belt or wear with your favourite waist belt; and raid your stash of notions for a set of contrasting or matching buttons.

The Nina Dress can be made in UK sizes 6-20 (US 4-18/EUR 34-48) and features flattering princess seams, a V-shaped neckline, button fastening and neat collar. Dress A has a collar, contrast sleeve, hem ruffle and belt, and Dress B has a collar stand, armhole facings and a plain hem.

Share your finished Nina Dress with us using #simplysewingmag – we'd love to see!

#### YOU WILL NEED

- Fabric: see pattern envelope
- Nine 16mm (5/8in) diameter buttons
- Iron-on lightweight interfacing: 56x120cm (22x47in)
- Matching thread

#### FABRIC SUGGESTIONS

- Lightweight woven fabrics such as cotton, calico, chambray, linen and challis.

#### GETTING STARTED

First, pre-wash and dry your fabric according to the care instructions to allow for any shrinkage. Unfold the pattern sheets included in the pattern envelope and find the line style for your size on the pattern pieces using the key provided. Follow these lines to cut your pattern pieces out – it can be helpful to mark your size with a highlighter before cutting out or tracing your pattern.

Turn to our guide on page 93 for more tips, plus a glossary of key terms to refer to while you're sewing your Nina Dress.

**Psst!** Never sewn a buttonhole before? Don't worry, it's not as hard as it looks. We've put together a handy cut-out-and-keep essential guide for you on page 41.



**RUFFLED DETAILS**  
Add optional ruffles at the sleeves and hemline.

**PRINCESS SEAMS**  
Curved princess seams give a flattering fit.

**OPTIONAL BELT**  
Make a wide tie belt for a fitted silhouette.

We feel full of the joys of spring just looking at this bright floral print from [www.atelierbrunette.com](http://www.atelierbrunette.com)

Bonny, [www.cloud9fabrics.com](http://www.cloud9fabrics.com)

Impressions, [www.artgalleryfabrics.com](http://www.artgalleryfabrics.com)

Branch Silhouette, [www.artgalleryfabrics.com](http://www.artgalleryfabrics.com)

**FABRIC INSPIRATION**

## SPRING FLING

Nina's classic style is perfect for playing with prints, from abstract designs to vintage florals and elegant swans.

Chalk Charcoal, [www.atelierbrunette.com](http://www.atelierbrunette.com)

Cuneiform Script, [www.artgalleryfabrics.com](http://www.artgalleryfabrics.com)

Make Closures, [www.artgalleryfabrics.com](http://www.artgalleryfabrics.com)

Why choose between florals and swans when you can have both? [www.artgalleryfabrics.com](http://www.artgalleryfabrics.com)

WEAR IT WITH

## CORAL CRUSH

Refresh your style with coral brights and modern metallics.

Pastel pink is our go-to colour for summer manis, £2.99, [www.newlook.com](http://www.newlook.com)



Wear statement earrings with a messy bun for easy weekend style, £16, [www.oliverbonas.com](http://www.oliverbonas.com)

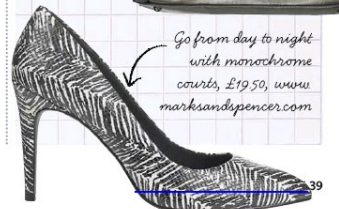
Tick off the minimal trend with a cord bracelet, £9.50, [www.oliverbonas.com](http://www.oliverbonas.com)

Add mismatched beads, £22, [www.oliverbonas.com](http://www.oliverbonas.com)

Mix and match prints with a belt embossed with a subtle floral design, £6, [www.mandco.com](http://www.mandco.com)



Try a new take on colour-blocking with this silver and grey shopper, £45, [www.whitestuff.com](http://www.whitestuff.com)



Go from day to night with monochrome courts, £19.50, [www.marksandspencer.com](http://www.marksandspencer.com)



**SEW OVER IT**



New fabrics added every week  
 £2.50 UK P&P [sewoverit.co.uk/shop](http://sewoverit.co.uk/shop)  
 FREE for orders £75+ 0207 326 0376

**Fittingly Sew 2** Computer aided pattern drafting



Soft Byte Ltd

For Windows XP or later. Prices at website. Low cost upgrades from Fittingly Sew 1 available. Free tech support.  
 01691 828556  
[www.softbyte.co.uk](http://www.softbyte.co.uk)  
[info@softbyte.co.uk](mailto:info@softbyte.co.uk)

**Simply Sewing**  
 FRESH IDEAS WITH FABRIC

TO LEARN MORE ABOUT ADVERTISING OPPORTUNITIES  
 PLEASE CONTACT TIFFANY JACKSON  
[TIFFANY.JACKSON@IMMEDIATE.CO.UK](mailto:TIFFANY.JACKSON@IMMEDIATE.CO.UK)  
 017 300 8203

Discover all the ideas, inspiration and crafting supplies you could ever dream of!



**THE SCOTTISH QUILTING SHOW / HOBBYCRAFTS / STITCHING & SEWING**  
 SECC, GLASGOW // 2 - 5 MARCH

**SEWING FOR PLEASURE / HOBBYCRAFTS / FASHION & EMBROIDERY**  
 NEC, BIRMINGHAM // 16 - 19 MARCH

**CAKE INTERNATIONAL**  
 NEC, BIRMINGHAM // 17 - 19 MARCH

**STITCHING, SEWING & HOBBYCRAFTS**  
 EXCEL, LONDON // 20 - 22 APRIL

**CAKE INTERNATIONAL**  
 ALEXANDRA PALACE, LONDON // 22 - 23 APRIL

**STITCHING, SEWING & HOBBYCRAFTS**  
 HIC, HARROGATE // 11 - 13 MAY

**Jewellery Making & Beading // Papercraft & Cardmaking // Demonstrations // Patchwork & Quilting // Workshops**  
**Cake Decorating & Baking Supplies // Art Supplies // Knitting, Stitching & Dressmaking**

Buy tickets on-line [www.ichfevents.co.uk](http://www.ichfevents.co.uk)  
 or phone Ticket Hotline 01425 277988

**SAVE UP TO £2 OFF!**  
 EACH ADULT & SENIOR TICKET IF ORDERED AT LEAST ONE WEEK BEFORE THE SHOW.

**ICHF Events**

**ESSENTIAL SKILLS library**

Master essential sewing and dressmaking techniques with our cut-out-and-keep guides. This issue, we take you through how to work a perfect buttonhole by hand or machine.

**When you've spent a lot of time making a piece of clothing, it's worth paying special attention to the finishing touches. A well made buttonhole will really set off your finished project. There are various different types and styles of buttonhole which can be worked by hand or by machine – they simply require a little practice. It's best to always make a sample first to be sure it fits properly and looks neat.**

**POSITIONING BUTTONHOLES**  
 First, you need to decide in which direction to place your buttonholes. On a pattern, these will usually be marked by short lines. You don't have to follow this and it may be better to change the direction and placement depending on the fit and style.

Buttonholes on a fabric band, such as on a blouse, or on lightweight fabrics are usually vertical as they take up less room. However, they're more likely to come undone under strain than horizontal buttonholes.

Try your finished garment on to check the buttonhole positioning. Make sure that you have one placed exactly level with your full bust point and waist then space the others evenly apart from this point. Make sure that the button doesn't extend over the edge of the garment when closed.

To work out the finished size of your buttonhole, measure the length of the button, add the depth to this and then add 3mm (1/8in). This works for most fabrics, but you may need to add a more on heavier weights. Once you've worked out your positioning and spacing, mark the top and bottom of each buttonhole on the right side of your fabric then join these with a pencil line. Keep in mind that women's clothing traditionally buttons up right over left and men's clothing buttons up the opposite way.

**BUTTONHOLE STYLES**  
 There are several styles of buttonholes which are used for different purposes. The most common is the straight buttonhole which can either have square or rounded ends. Square ends are better for medium to heavier weight fabric, and more delicate, rounded ends work better on lightweight fabrics. Corded buttonholes are more stable and so are perfect for knit fabrics. These are made in the same way as standard buttonholes except a cord such as perle cotton is placed beneath the buttonhole then stitched over. Keyhole buttonholes are rounded on one end and are often used on outerwear as the keyhole at one end allows a bit of an extra opening to push a thicker button through.

**MACHINE BUTTONHOLES**  
 A machine-worked buttonhole is basically a very small zigzag stitch worked very closely together down both sides of the buttonhole and finished at the ends. For stretchy or more lightweight fabrics, you can stabilise your fabric using a small piece of iron-on interfacing pressed behind where the buttonhole will be stitched before you begin. Every machine will have a slightly different way of working buttonholes so read your manual and practice several times on a spare piece of fabric to work a neat buttonhole that is the right length and in the correct position.

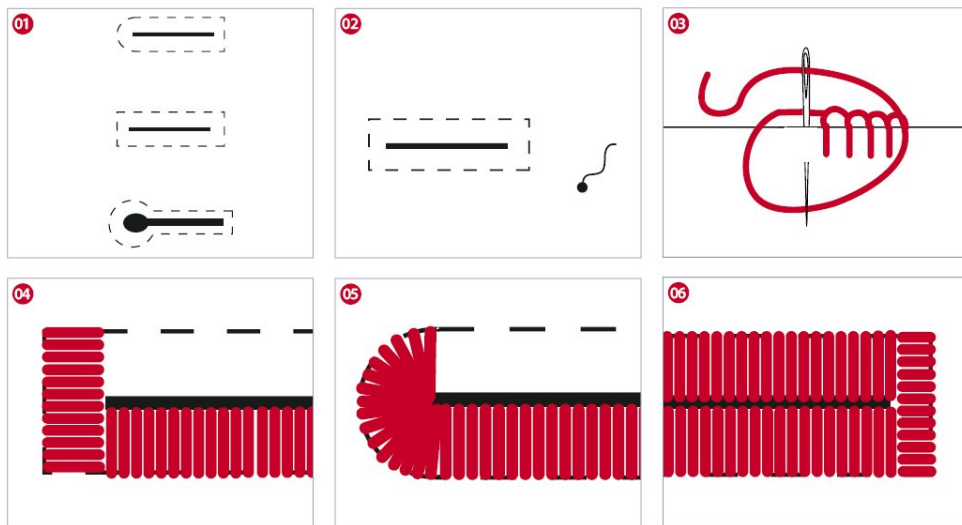
Once you've stitched your buttonhole you need to open the centre slit. It's best to place a pin at either end of your buttonhole just inside the stitching to stop you accidentally cutting through it. A seam ripper is ideal for cutting a neat slit or you can use a razor blade or very sharp, small scissors. Snip off any frayed thread for a neat finish.

Subscribe at [www.simplysewingmag.com](http://www.simplysewingmag.com)

**№ 03 BUTTONHOLES**

[WWW.SIMPLYSEWINGMAG.COM](http://WWW.SIMPLYSEWINGMAG.COM) 41





#### STITCHING A BUTTONHOLE BY HAND

Handmade buttonholes have a charm of their own, can look just as neat as machine-made buttonholes and there is greater flexibility in the shape and finish. They don't have to be perfect and will get neater with practice.

#### STARTING OFF

**Step one** You can use an ordinary sewing thread, but it's best to use it doubled over for strength. Alternatively, you can use a slightly thicker topstitching or buttonhole thread. Run the thread through a little beeswax before stitching for strength and to stop it knotting.

**Step two** Decide the exact position of your buttonholes following the instructions on the previous page, then mark them on the fabric.

**Step three** Stabilise the area behind where the buttonhole will be by pressing a small rectangle of iron-on interfacing behind it.

**Step four** Stitch a small 'window' in running stitch to mark the outline and shape of the buttonhole. This will help to keep all your stitches the same length and also stabilise the edge. For a rounded end or keyhole buttonhole, set the shape by doing this. <sup>01</sup>

**Step five** Carefully cut the marked opening using a seam ripper or small, sharp scissors. Double check your buttonhole by passing the button through it. You can snip it a little to make it bigger or oversew the ends to make it smaller if it needs adjusting.

#### BEGINNING TO STITCH

**Step one** Hold your fabric with the buttonhole placed horizontally and with the rounded end (if you have one) on the left so the cut edge is at the top.

**Step two** Knot your thread and take it down through the fabric a short distance from where you will begin and work a couple of tiny securing stitches on top or each other. The knot just anchors the thread to begin with. <sup>02</sup>

**Step three** Starting at the right hand edge of the cut, work a buttonhole stitch along the edge. Your stitches should be worked close together. Pull the thread tightly so the looped edge of the buttonhole stitches lays neatly on the cut edge, but not too much or it will pucker the fabric. The outer edge of your stitches should be just outside the running stitches; use this as a guide to keep them even.

#### WORKING A BUTTONHOLE STITCH

Buttonhole stitch used for edging buttonholes is a little different to the one used for embroidery as it has a small half-knot at the top of each stitch.

**Step one** Hold your thread along the cut edge of the buttonhole, facing to the left.

**Step two** Make a loop at the top then insert the needle through the loop and into the fabric from the wrong side and out at the right side, just outside the line of running stitches.

**Step three** Pull the needle through the fabric,

making sure it's on top of the lower part of the thread loop.

**Step four** Tighten the stitch by pulling the thread upwards so that the knot lies neatly on the cut edge.

**Step five** Repeat this to work buttonhole stitch all the way along the cut edge. <sup>03</sup>

#### STITCHING THE BUTTONHOLE

**Step one** When you get to the end, if you're making a straight buttonhole, work a bar tack. This is done by working a few straight stitches, across the end to secure it, then working buttonhole stitches though these stitches and into the fabric for strength. <sup>04</sup>

**Step two** If you want to make a rounded buttonhole, work buttonhole stitches in a fan shape around the end until you reach the opposite edge. Turn your work as you stitch so you are always stitching from right to left with the cut edge at the top. <sup>05</sup>

**Step three** Now work along the opposite edge with buttonhole stitches as before and work a bar tack across the end whether it's a straight or rounded buttonhole. <sup>06</sup>

**Step four** Finish off your thread securely at the back of the buttonhole by weaving it through the stitches a few times. Snip off the thread and your starting knot.

**Step five** Carefully trim any interfacing, if you added it earlier, to leave a neat finish at the back of your work.



## HAPPY BUNNY

Fill your home with Easter cheer by stitching up Kajsa Kinsella's set of sweet seasonal makes.





## BUNTING

### YOU WILL NEED

- Cotton fabrics: eight pieces in a selection of grey, green, yellow and beige, 5x20cm (6x8in) each
- Cotton canvas: cream or natural, 40x60cm (16x24in)
- Heavy duty iron-on interfacing: 40x60cm (16x24in)
- 8 pom poms: white glitter
- Cotton lace: 2.5cm (1in) width x 150cm (60in)
- 8 miniature wooden clothes pegs
- Basic sewing kit

### NOTE

- You will find the template needed to make this project on the pull-out pattern sheet provided with this issue.

### CUTTING THE FABRIC

**Step one** Trace around the template and cut it out to make your bunny pattern. The same pattern is used for each bunny but you can enlarge or reduce them on a photocopier if you want to alter the sizes for a different look. Or, you could get creative and make one larger bunny with a row of smaller bunnies to make a family!

**Step two** Cut the interfacing into eight 15x20cm (6x8in) pieces then press each piece onto the wrong side (WS) of each cotton fabric piece.

**Step three** Cut the canvas into eight 15x20cm (6x8in) pieces.

### CUTTING OUT THE BUNNIES

**Step one** Place one interfaced cotton fabric piece WS together with one canvas piece.

**Step two** Place the template in the centre of the cotton fabric then pin in place and draw around it.

**Step three** Cut around the drawn lines through all the layers so you have two identical bunny shapes.

**Step four** Repeat this to cut out the other bunny shapes from the remainder of the fabric and canvas.

### STITCHING THE BUNNIES

**Step one** Pin one cotton fabric bunny and one canvas bunny WS together.

**Step two** Stitch the two bunny shapes together just inside the outer edge.

**Step three** Stitch roughly around them again so the lines overlap in places and are apart in others to create a handmade rustic look.

**Step four** Trim off all the loose threads to neaten the edges.

**Step five** Stitch a pom pom tail to each bunny by stitching through the centre of the pom pom and into the fabric a few times.

### MAKING THE BUNTING

**Step one** Fold over each short end of the cotton lace by 5cm (2in) and hand-stitch into place at the cut ends. This will make a loop at either end to hang the bunting from.

**Step two** Place the stitched bunnies across the length of the lace so they are evenly spaced across it.

**Step three** You can now clip each one into place with a miniature wooden clothes peg as we have done. These can be bought from craft stores or easily online. Alternatively, if you prefer, you can stitch them to the lace using small invisible stitches.



## GIFT BAGS

### YOU WILL NEED

- Main cotton fabric: 45x40cm (18x16in), for the bag
- Two cotton print fabrics: 15x20cm (6x8in) each, for the ears
- Ribbon: 70cm (28in)
- Two small pom poms: white glitter
- Stranded cotton
- Two wooden buttons
- Basic sewing kit

### NOTES

- You will find the template needed to make this project on the pull-out pattern sheet provided with this issue.
- Use a 1cm (½in) seam allowance.

### CUTTING THE FABRIC

**Step one** Trace around the ear and bag templates and cut them out.

**Step two** From the main cotton fabric cut out: Main bag: four pieces, 20x20cm (8x8in) each. Casing strips: two strips, 4x16cm (1½x6½in).

### MAKING THE EARS

**Step one** Fold one cotton print piece in half right sides (RS) together. Pin the ear template on top and cut around it.

**Step two** Stitch the ear pieces together with the lower edge open. Turn RS out and press.

**Step three** Stitch a pom pom to the ear tip.

**Step four** Make the other ear in the same way.

### JOINING THE BAG AND EAR PIECES

**Step one** Draw around the bag template onto the main fabric pieces then cut them out.

**Step two** Place one bag piece RS up, place the two ears centrally on top then another bag piece RS down and stitch together.

**Step three** Stitch the other two pieces of bag fabric RS together across the top edge.

**Step four** Turn RS out and press.

### MAKING THE CASING

**Step one** Take one casing strip and fold the

long edges under by 1cm (½in) to the wrong side (WS) and press.

**Step two** Fold the short edges over by 1cm (½in) then 1cm (½in) again to the WS, press then stitch in place.

**Step three** Repeat with the other strip.

**Step four** Open up the bag halves and pin one casing strip on each as shown,

positioning them 3cm (1¼in) from the top.

**Step five** Stitch the casing strips into place along the long edges only.

### ADDING THE FEATURES

**Step one** Take the bag half which has the ears attached and stitch the bunny features on the side with the casing strip attached.

**Step two** Stitch a triangular scrap of fabric in place for the nose. Stitch the whiskers in place using a running stitch then attach wooden buttons for the eyes.

### FINISHING THE BAG

**Step one** Place the two bag halves RS facing. Stitch together around the curved edge then turn RS out and press.

**Step two** Thread the cord through the casings to create the drawstring to pull the bag closed.



## APRON

## YOU WILL NEED

- Strong cotton canvas: 50x40cm (20x16in), for the apron
- Cotton print fabric: 14x18cm (5½x7½in), for the pocket
- Plain cotton fabric: 30x50cm (12x20in), for the main ears
- Cotton print fabric: 20x16cm (8x6½in), for the inner ears
- Felt pieces: to fit the templates, orange, green, grey, pink and brown
- Cotton lace: 2.5cm (1in) width to fit around your apron
- Stranded cotton
- Ribbon: 150cm (60in)
- Two wooden beads
- Basic sewing kit

## NOTE

- You will find the templates needed to make this project on the pull-out pattern sheet provided with this issue.

## CUTTING OUT

**Step one** Trace around all the templates and cut them out to make your pattern pieces.

**Step two** Pin the templates on top of the relevant colour of felt to cut: 1 orange carrot, 1 green leaves, 2 grey eyes, 1 pink nose, 2 brown paws and 6 pink paw pads.

**Step three** Fold the plain cotton fabric in half then pin the main ears template on top and cut around it. Remove the template and repeat to make two sets of mirror image ears.

**Step four** Draw around the inner ears template twice onto the cotton print fabric then cut out using pinking shears for a decorative finish.

## MAKING THE APRON BODY

**Step one** The easiest way to make a pattern is to use an existing apron which fits your child already as a template. Ours measures 50cm (20in) long and 40cm (16in) wide.

**Step two** Pin your pattern onto the apron fabric and cut around it.

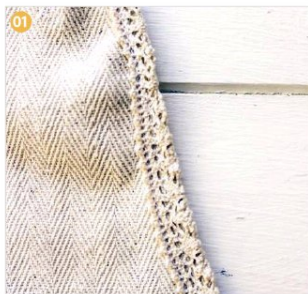
**Step three** Fold the lace in half lengthways with wrong sides (WS) together and press.

**Step four** Fold the lace around the edges of the apron, as if you were attaching a binding, then stitch into place all the way around. Start and finish in the centre of the bottom edge and overlap and turn over the short ends to fit. ☺

## ATTACHING THE CARROT AND POCKET

**Step one** Embroider some lines on the carrot using simple straight stitches.

**Step two** Fold the top long edge of the pocket



fabric over by 1cm (½in) then 1cm (½in) again to the WS and press. Fold the sides and bottom edge under by 1cm (½in) and press.

**Step three** Topstitch just the top edge of the pocket down to hem.

**Step four** Pin the bottom of the pocket 6cm (2½in) up from the bottom of the apron and centrally across then pin into place.

**Step five** Pin the carrot inside the pocket so the bottom tip of it reaches halfway inside then tuck the leaves just inside the top of the carrot.

**Step six** Mark where the edges of the pocket are positioned with pins then remove the pocket. Stitch the carrot in place close to the edges then stitch the leaves in place by working veins through the leaves.

**Step seven** Pin the pocket back in place where you marked earlier then topstitch into position down the sides and across the bottom. ☺

## ADDING THE FEATURES

**Step one** Referring to the photo for positioning, stitch the eyes and nose into place then embroider the mouth beneath the nose.

**Step two** Stitch the paws in place either side of the pocket. Stitch the three paw pads on top of each, working a pink cross stitch in the centre of them for detail.

## MAKING THE EARS

**Step one** Place one inner ear centrally on top of one main ear and topstitch into place. Repeat this for the other ear.

**Step two** Place one of these stitched main ears RS together with one unstitched main ear and sew together all the way around the edge, leaving the bottom straight edge open.

**Step three** Turn the ear RS out then fold the straight edge to the inside by 1cm (½in) and press. Topstitch all the way around the edges of the ear to neaten and hold the gap closed. ☺

**Step four** Repeat this to make the other ear.

## ATTACHING THE EARS AND RIBBON

**Step one** Cut a 40cm (16in) length of ribbon for the neck strap and fold each end under then pin them to the back of the top of the apron.

**Step two** Place the ears on top of the RS of the apron, matching the short ends to the top edge as shown, then stitch the ears and neck ribbon in place at the same time. ☺

**Step three** Cut two lengths of ribbon, each 50cm (20in) long. Turn one short end of each under then stitch into place on the WS of of the apron sides.

**Step four** Thread a wooden bead on each end of the ribbon then tie a knot to secure.



## EGG COSIES

## YOU WILL NEED

- Felt: 20x30cm (8x12in) for each cosy, in yellow, white, beige or lime green
- Stranded cotton
- Narrow ribbon: 30cm (12in)
- Basic sewing kit

## NOTE

- You will find the template needed to make this project on the pull-out pattern sheet provided with this issue.

## CUTTING OUT

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

**Step two** Cut the felt in half then place one piece on top of each other.

**Step three** Pin the template centrally on top of the two pieces of felt.

**Step four** Cut around the template to make two bunny shapes. ☺

## STITCHING TOGETHER

**Step one** Pin the two bunny shapes together all the way around.

**Step two** Starting and finishing at the bottom of the sides, work blanket stitch all the way around through both layers of felt to hold them together, but leaving the bottom straight edge open.

**Step three** Use two strands of stranded cotton and keep the stitches the same size and distance apart for a neat finish. ☺

## ADDING THE BOW

**Step one** Tie the length of ribbon into a neat, even bow. ☺

**Step two** Pin the bow to the neck on one side of the bunny.

**Step three** Stitch the bow into place through

the knot to hold it securely and so the knot doesn't come undone. For a neater finish, make sure your stitches don't go through to the back felt piece but are just worked through the front. ☺





# MY SEWING WORLD

by Portia Lawrie

Portia Lawrie spring cleans her sewing space and offers her top tips on how to make your craft room work for you.

There are three times of the year when I become somewhat possessed by the "blitzing" bug (that need to organise everything to within an inch of its life). September is one, no doubt a hangover from school days of new stationery and school uniforms. January is another – that's a given, start of a new year and all that. The other is spring; a time of fresh starts and new beginnings, where the windows get flung open and the fresh spring air and brighter days blow away the cobwebs of a long, dark winter. This reorganising applies to my sewing space as much as any other, if not more. I am right up there with the world's slowest sewers, and if I didn't have my workspace set up just so, with everything exactly where I need it, when I need it, I doubt I'd ever get anything done!

## ROOM OF MY OWN

I'm lucky in that I have a dedicated sewing space and get to work from home and fit my sewing, blogging and writing around family life. I work from my Shedquarters, a 12'x10' double-glazed summerhouse a stone's throw from our back door. The commute to work is pretty sweet!

I spent a lot of time in the run up to the build working out exactly what I needed from it and how it needed to work for me, and a lot of time since then (18 months or so) gradually tweaking where everything is so that it suits exactly the way I work. Decorating your sewing space needn't be expensive (I used a lot of secondhand finds) and setting it up efficiently will give you more time to sew. So I thought I'd share a few details of my space in case you're looking to set up your sewing room, too!

**Cutting table:** Central to my space is my DIY standing cutting table – just a couple of old bookcases (£5 each) with a worktop on top. It's an absolute godsend! It doubles as storage for my fabric stash (away from sunlight to prevent fading), books and haberdashery. The whole thing can be dismantled quickly if I need more floor space for large-scale projects. This is definitely the hub of my sewing space. It's where I draft, pin, cut out, hand sew and finish, so the

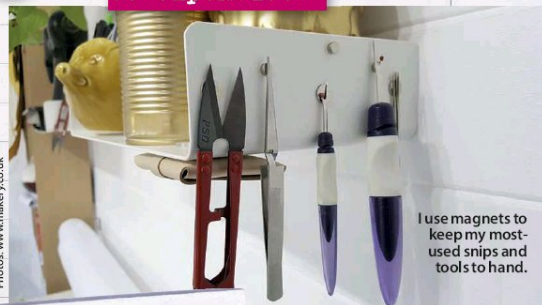


My DIY cutting table has shelves for fabric and notions.



For more of my sewing tips and projects visit [www.makery.co.uk](http://www.makery.co.uk)

"Decorating your sewing space needn't be expensive."



I use magnets to keep my most-used snips and tools to hand.

I keep everything I need for sewing right by my machine.



A vintage wooden coat rack provides quirky storage for all the essentials.

"Pens, pencils and rulers are corralled in thrifted pots and jars."

tools for those activities are kept within easy reach. I use neodymium magnets on the end of that shelf to keep my most-used tools. Pens, pencils and rulers are corralled in thrifted pots and jars above. One of my favourite features is the roll of drafting paper mounted on the wall above it – it's such a simple thing made from two curtain brackets and a wooden curtain pole I had in the shed. I can roll the paper out straight onto the worktop when I want to do some drafting and it can even double as a backdrop for flatlay blog photos!

**Wall space:** The vintage coat rack above my ironing space is a great way to keep things that I use regularly. My scissors, tape measures, sleeve board, tape and other bits that I use on a regular basis live here (I use that big old wooden rolling pin as a makeshift tailor's clapper!). Using wall space keeps the floor clear and the room feeling as uncluttered as possible. Another case in point are the wall-mounted baskets that house my pattern stash (I sprayed them gold, because why not!).

**Machine set-up:** My sewing table is a long narrow desk with drawers at both ends. The worktop (an Ikea wardrobe door!) is set forward to allow for power cables. Everything I need is housed right next to the machine in or around a little set of drawers gifted by a friend. Bobbins are in a vintage box I picked up at a jumble sale, and threads are in acrylic storage boxes.

**Tools:** I have a little hook at the side of each machine that holds a pair of thread snips. When I only had one set I was ALWAYS leaving them on the other side of the room, so I have several pairs in strategic spots around Shedquarters! Having multiples of smaller tools means you won't have to stop sewing if you misplace them.

So, there you have it. A few of the things that help me to organise my space and work for me!

Keeping me inspired...

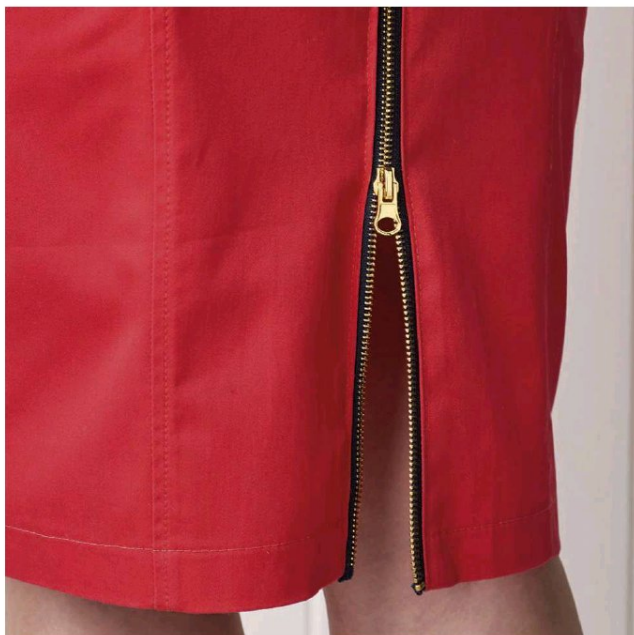
My biggest need right now is more wall storage, maybe kitchen cabinets of some kind (I want to keep the floor space as uncluttered as possible). My stash is growing, as is my sewing library. I think it's a truth universally known that a sewer's stash will grow exponentially to fill the space they have! So I'm looking to Pinterest for ideas, and scouring eBay or local selling groups for something I can use. My space is still evolving.

I've been pinning storage ideas! Follow me @portialawrie



I'm looking for cabinets to house my ever-growing stash.





## LADY IN RED

Give a classic pencil skirt a new look with **Portia Lawrie's** simple exposed zip update.



**PSST**  
Consider different locations for the zip – try the front or side seams, or even add it diagonally slashed across the front or back of the skirt.



**YOU WILL NEED**

- Pencil skirt
- Open end zip: the same length as the centre back seam of your skirt
- Basic sewing kit

**UNPICKING YOUR SKIRT**

I started with a lined pencil skirt with a back vent, back zip fastening and no waistband.

**Step one** Begin by undoing the stitches up the centre back (CB) seam of the skirt using a seam ripper or small sharp scissors.

**Step two** I removed the back vent piece, which is a separate pattern piece, then the zip, and then unpicked the hem either side of the CB.

**Step three** Unpick the lining about 5cm (2in) either side of the waistband. **01**

**ALTERING THE LINING**

**Step one** The finished skirt needs to be half lined rather than fully lined so it won't get in the way of the zip opening at the bottom. Cut off the bottom half of the lining.

**Step two** Undo the stitches straight up the CB of the lining. The whole skirt should open out flat now.

**Step three** Hem the remaining lining along the sides and bottom by overlocking or finishing the edge with a machine zigzag stitch, then turning it under by 1cm (3/8in) and straight stitching to hem. **02**

**Step four** Remove all the loose threads and press sharp creases in the CB seams of the skirt and lining, along the original fold lines.

**INSERTING THE ZIP**

**Step one** Pin the lining out of the way for now so it doesn't get in the way of the zip.

**Step two** Pin the zip into the CB skirt seam, keeping the folded edge an even distance from the zip teeth. The zip goes in upside down so the zip pull is lined up with the hem fold and the zip stop is lined up with the waistline. **03**

**Step three** Check that the zip will open and close in the position that you have pinned it and that the waistline and hemline line up either side of your zip. Adjust this if necessary.

**Step four** Tack the zip in place by hand so that it lies smooth and flat. **04**

**Step five** Topstitch the zip in place down both sides using a matching thread then remove your tacking stitches.

**FINISHING OFF**

**Step one** Roll the lining back into place on the inside and pin in place along the waistline only, using all the original fold lines and seam lines.

**Step two** Topstitch the lining in place from the right side along the original stitching line. **05**

**Step three** Trim away any excess zip tape.

**Step four** Turn up the hem to enclose the end of the zip and stitch in place either by hand or machine in the same position as before. **06**

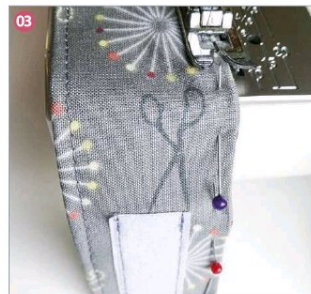
QUICK  
PROJECT  
USE 1 FAT  
QUARTER



Keep your pins easily to hand (and off the floor!) while you sew with **Jennie Jones'** simple wrist pincushion.



## FAST FAT QUARTER



### YOU WILL NEED

- Fat quarter
- Medium weight interfacing: 25x30cm (10x12in)
- Velcro: hook and loop sew in, 9cm (3½in) strip
- Small button
- Polyester wadding
- Basic sewing kit

### FABRICS USED

Pins and Needles, Cream. Ref: A182.1.  
Pins and Needles, Grey. Ref: A182.2.  
From The Threaded with Love collection by Lewis & Irene.  
[www.lewisandirene.com](http://www.lewisandirene.com)

### NOTES

- Use a 1cm (¾in) seam allowance.

### CUTTING OUT

**Step one** Cut the fat quarter as follows:  
Wrist strap: 12x26cm (4¾x10¼in).  
Cushion: 10x20cm (4x8in). **01**  
**Step two** Cut the interfacing to the same size and then press each piece onto the wrong side (WS) of the corresponding fabric pieces.  
**Step three** Cut both sides of the Velcro:  
Wrist strap: 6cm (2½in) strip.  
Cushion: 3cm (1¼in) strip.

### MAKING THE WRIST STRAP

**Step one** Press the wrist strap fabric in half lengthways with wrong sides (WS) together.  
**Step two** Open the fabric strip out and pin each half of the wrist strap Velcro strips to opposite ends. Position the strips so that they are 1cm (¾in) in from the short end and the centre fold as shown. **02**  
**Step three** Sew the Velcro strips into place.  
**Step four** Fold under all the edges of the wrist strap by 1cm (¾in) and press.  
**Step five** Fold in half again with WS facing then stitch together all the way around close to the edge to enclose the raw edges. **03**

### MAKING THE WRIST STRAP

**Step one** Fold the cushion fabric in half widthways with right sides (RS) together.

**Step two** Unfold to make two squares and measure to find the centre point of one.  
**Step three** Pin and sew the hook side of the cushion Velcro strip across the centre in the direction shown.  
**Step four** Measure to find the centre of the wristband and stitch the loop side of the cushion velcro strip across this. **04**

### MAKING THE CUSHION

**Step one** Fold the cushion piece in half RS facing again and stitch together all the way around but leaving a 3cm (1¼in) turning gap in the centre of one side.  
**Step two** Turn the cushion RS out through the gap then turn the edges of the turning gap to the inside and press.  
**Step three** Stuff the cushion firmly. **05**  
**Step four** Slip stitch the opening closed. **06**

### FINISHING OFF

**Step one** Stitch a button to the centre of the cushion working from the front and through to the back with the Velcro attached. Work a few stitches through the button and cushion to create a dip in the pincushion.  
**Step two** You can now fix the strap around your wrist and the pincushion can be easily fixed in place or removed using the Velcro.

**FN** FRANK NUTT  
SEWING MACHINES

0121 443 5555  
17-23 Poplar Road,  
Kings Heath,  
Birmingham B14 7AA

[www.franknutt.co.uk](http://www.franknutt.co.uk)

Three ways to buy

**VISIT THE SHOP** **OVER THE PHONE** **ONLINE**



Over 80 sewing machines and overlockers on display ready for demonstration. (Bernina, Brother, Babylock, Elna, Janome, Singer, Juki, Husqvarna)

Helpful honest and friendly advice and after sales support

Workshops and training take place on the first floor of the shop

Car park right next to the shop

[clothspot.co.uk](http://clothspot.co.uk)  
01775 640996

New fabrics every Friday

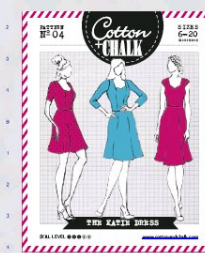


**CLOTHSPOT**

OUR FABRICS | YOUR FASHION

## The PATTERN SHOP

Missed a pattern? Browse all your favourites and buy online!



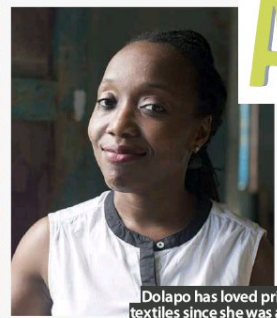
Buy online at:  
[www.simplysewingmag.com/pattern](http://www.simplysewingmag.com/pattern)





Adire dyed fabrics come in myriad colours, from deep blue to tomato red and sunny yellow.

## A FABRIC OF LIFE



Dolapo has loved printed textiles since she was a child. "My parents, grandparents and I all wore patterned fabrics."

Growing up in Nigeria ensured that entrepreneur Dolapo James developed an appreciation of patterns and textiles at a very young age. "My parents, grandparents and I all wore patterned fabrics as casual clothes," she explains. "My grandmother even sold printed fabrics for a while, so those patterns have always been part of my life."

Dolapo moved to England at the age of 17 to take her A-levels and then went on to go to university in Nottingham to study architecture. "While I was studying I made bags, scarves and purses in vibrant African fabrics. I love the idea of a tote bag or clutch introducing a little bit of colour pop to a plain outfit." She explains that most of these fabrics come in six-metre lengths with the patterns printed as huge motifs. "Each accessory offers the chance to own a small piece of a work of art, like a jigsaw."

As Dolapo sold her accessories online at Etsy and at markets and fairs, she found

that people were always asking questions about the fabrics and prints, wanting to know where she'd sourced them from. "They were intrigued by the fabrics – a lot of my accessory customers are creative people who have their own ideas about how they would use the fabrics, if only they could find them." The answer, Dolapo soon realised, was obvious, and late in 2015 she launched her fabric business, Urbanstax.

The history of Africa's famously colourful fabrics is far from straightforward, but Dolapo believes that this varied heritage is part of the appeal of these unique textiles.

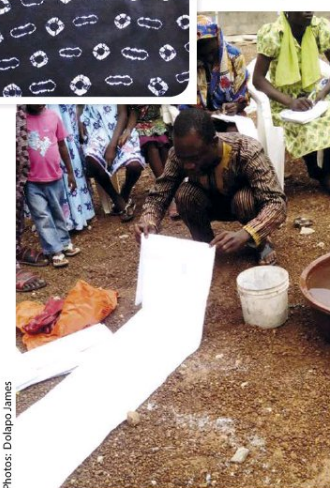
"These were originally Indonesian fabrics, which the Dutch tried to trade in Europe, but no one was interested," she exclaims, "So the Dutch took them to the African market, and they became really popular!"

Before long, craftspeople in African countries began to produce their own versions of the fabrics and prints, bringing their own interpretation to the surface designs and changing them over time to incorporate traditional symbols.

"I love the way it all weaves together," Dolapo enthuses. "African fabrics are actually world fabrics, with histories from more than one country and continent."



This indigo print is made using the adire tie and dye method, shown in progress below.



Photos: Dolapo James



Dolapo seeks out craftspeople who use time-honoured dye techniques to create beautiful prints.

"AFRICAN FABRICS ARE ACTUALLY WORLD FABRICS, WITH HISTORIES FROM MORE THAN ONE COUNTRY."

### TRADITIONAL STORIES

The narratives added into the prints by women in Nigeria, Ghana, Gambia and other African countries are particularly enticing and inspiring to Dolapo. "I'm intrigued by the stories behind the fabrics and am always asking my grandmother and other people in the community what all of the different motifs mean."

Her first step in setting up her own fabric business was sourcing the producers that use traditional techniques. "Nigerians are very entrepreneurial, so I find a lot of people on Instagram where they post about what they're doing," she says. "I'll go to see them when I'm home visiting family. Nigeria and Ghana are only an hour's flight apart, which helps."

Dolapo also takes the opportunity to visit markets with an eye open for producers of quality fabrics, and drops by factories to scope out manufacturers. "While batik is done by hand, print is carried out on a more industrial scale. I'm always out the look out for new sources." One fruitful source has come via textile designer and artist Nike Davies-Okundaye. "Nike is well known for promoting handmade and local crafts including technique, and doing her best to keep it alive," says Dolapo. "She set up

training facilities to teach young people how to batik fabrics. Nigeria has a huge population and high unemployment. Finding a job often isn't easy, even if you have a degree, but Nike's training offers skills they can use to earn money."

Dolapo explains a few of the time-honoured batik techniques. "Adire is a tie and dye method in which fabric is threaded with strands of cotton shapes or tied around small stones before being adding indigo dye. When the threads and pebbles are removed, these sections are white. The Yoruba women who originally used these methods in southern Nigeria are the same people who started incorporating symbols."

Dolapo seeks out graduates from Nike's courses. "Their work has to be good, and we have to be able to build a professional relationship, but it gives me a chance to find people with the relevant skills."

It isn't easy to fight off competition from markets such as China, however. "Even in Nigeria, people are used to buying cheap

Designer and entrepreneur Dolapo James draws on her heritage to source and sell traditional patterned fabrics from Africa. She tells us how each print is full of stories that can enhance your sewing projects.



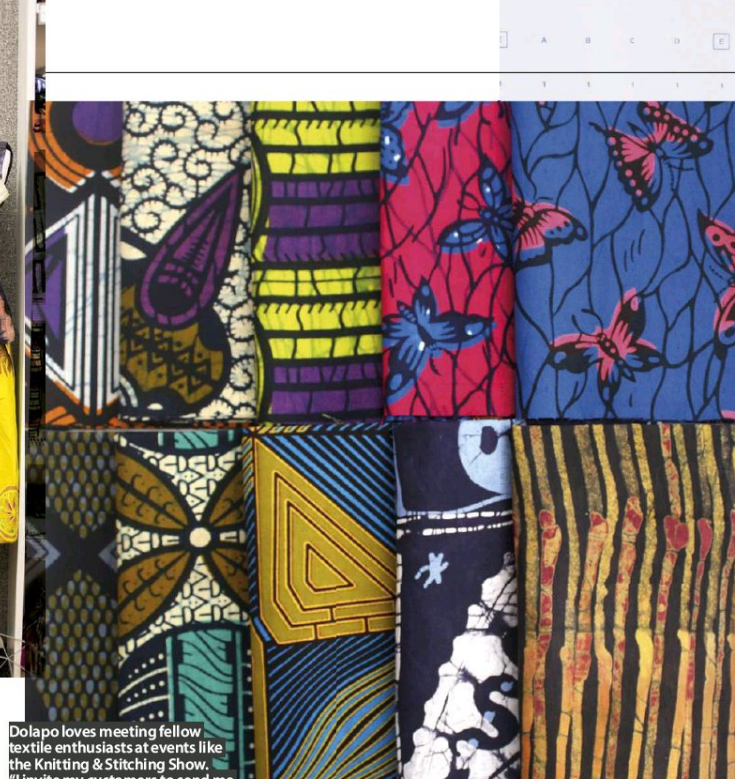


knock-offs that are just imitations of traditional designs," says Dolapo. "They're infringing on copyright, and have no idea of the meanings behind the motifs that they are stealing. Plus, the fabrics they make don't employ anyone in the local economy, which is such a waste."

Dolapo's big challenge is convincing consumers that her fabrics are a worthwhile investment. "The money goes to the actual designer and maker, which is important to me," she says. "The textiles are 100% cotton and can be washed again and again. My grandmother has items made from fabrics just like the ones I sell that she's had since before I was born and they still look as good as new." Dolapo cherishes the thought that through buying one of her fabrics, you



This inviting stash of fabrics has us dreaming of sewing summer dresses, bright homewares and statement bags. Oh, the possibilities!



Dolapo loves meeting fellow textile enthusiasts at events like the Knitting & Stitching Show. "I invite my customers to send me photos of the things they make."

come to "own a little piece of history. The meanings are so interesting. For example, one motif means 'A worthy woman is the crown of her husband.' Older people in Nigeria can read them like little proverbs."

## A GLOBAL VILLAGE

In the past these designs would have been painted as murals on the walls of homes or carved onto wooden dishes. "By printing them on fabrics and then sewing these into garments or accessories, we're using traditional patterns in modern ways."

For Dolapo, a large part of the appeal involves bringing together old and new handicrafts and cultures from across the world. "I'm living in Watford, England, sourcing fabrics from African countries and selling them to customers in countries all over the world," she enthuses. "This morning I had an order from Australia!" At the Knitting & Stitching Show in October 2016, Dolapo met with a customer who had a beautiful top made in shibori fabric – a Japanese batik technique. "It was in the most gorgeous blue, and she found a Ghanaian print fabric

in the same blue on my stand," says Dolapo. "She's going to use it to make sleeves for the top, so it will be a wonderful mix of cultures." Meeting her customers is a genuine perk of the job for Dolapo, who relishes seeing her passion for her textiles and patterns shared by other talented sewists. "I've started a blog on the Urbanstax website about the people who have made lovely things from the fabrics," she says. "I invite my customers to send me photos of the things they make. I enjoy these fabrics so much, and it's nice to see what people are creating from them, and how much enjoyment they're getting too."

When she attends events such as craft shows, Dolapo puts up a wall full of photos of the wonderful things people have turned her fabrics into. "A woman made amazing curtains for her home in Israel, and a guy made a shirt for a visit to Cuba, and sent me a photo of himself wearing it in front of a vintage car in Havana."

Upcoming travels of her own will include, she hopes, fabric-sourcing trips to other parts of the African continent. "So far I have only been to Western Africa, because that's where my family are, but I'd love to go to



Photos: Benedetto Photos; Photo centre: Dolapo & James

Tanzania, Kenya, Somalia and so many other countries. Each one has its own history and original stories. I would like to have an even more varied selection of textiles for people to buy and learn about."

She isn't yet ready to stop investigating her own textile heritage, however. "Last May when I went home, my mum had a surprise for me," she says. "She had kept one of my traditional garments from when I was eight years old. It looks so tiny now!"

It brought to mind how Dolapo's fascination with fabrics and their stories began. "For notable occasions, a special kind of patterned fabric is worn, which is woven rather than printed," she says. "These came in three varieties: Sanyan, woven from the beige silk obtained locally from the cocoons of the anaphe moth, which is worn

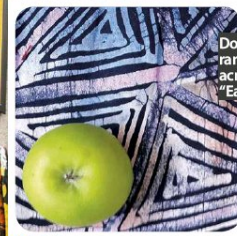
for weddings or funerals; alaari, woven from magenta waste silk, which is worn for festivals; and etu, a deep blue, indigo-dyed cloth, the rarest and most expensive shade, for events such as royal coronations. Etu means guinea fowl, and the cloth is said to

resemble the bird's plumage. I remember marvelling over that as a child, how everyone knew what to wear when and understood the significance of every piece of fabric."

Storytelling through textiles – a fabulous way to add some magic, print and colour to your next sewing project!

Written by Judy Darley.  
Find out more about Dolapo's fabric collection at [www.urbanstax.com](http://www.urbanstax.com) and [www.urbanstax.etsy.com](http://www.urbanstax.etsy.com). Turn the page for our exclusive crossbody bag project made with two Urbanstax fabrics.

Dolapo hopes to expand her range to include fabric from across the African continent. "Each one has its own history."



## A BRIEF GUIDE TO AFRICAN FABRICS

Dolapo stocks and sells three main specific varieties of African fabrics. Here she takes us through their production methods and uses.

### ● Ankara

"This is a wax-resist cotton textile with origins in Indonesia, the Netherlands and England," says Dolapo. "The bright colours and bold patterns have been wholeheartedly adopted by West Africans and is worn for both formal and casual occasions."

### ● Aso-Oke

"Pronounced ah-SHOW-kay, this is short for Aso Ilu Oke, which means clothes from the up-country," Dolapo explains. "It's a hand-loomed cloth woven by the Yoruba tribe of south-west Nigeria and is usually worn for coronations, festivals, weddings, funerals, engagement parties, naming ceremonies and other important events and special occasions."

### ● Adire

"Pronounced ah-d-reh, this is the name originally given to indigo dyed cloth made by Yoruba women in south-western Nigeria," says Dolapo. "The techniques used to create the organic and distinct patterns include folding, stitching and threading before dyeing, similar to shibori techniques in Japan."

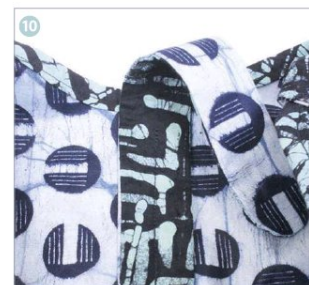
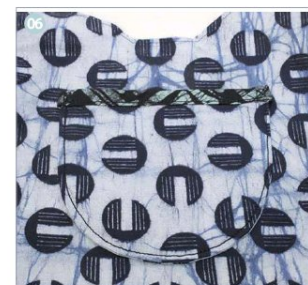
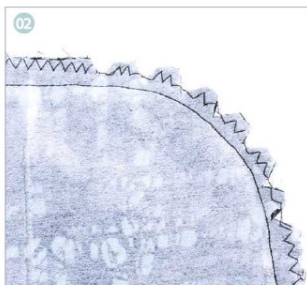




## WAXING LYRICAL

Rosee Woodland lets the fabric do the talking with her statement crossbody bag made in wax prints.





## YOU WILL NEED

- Main fabric: 70x112cm (28x44in)
- Lining fabric: 70x112cm (28x44in)
- Medium weight iron-on interfacing: 70x90cm (28x36in)
- Felt: 5x8cm (2x3in)
- Magnetic clasp
- 2 D-rings: 25mm (1in)
- 2 lobster clasps on 25mm (1in) rings
- 4 bag feet
- 4 rivet popper sets
- Basic sewing kit

## FABRICS USED

Main fabric: Nigerian Adire.  
Lining fabric: Blue Ankara. Both from [www.urbanstax.etsy.com](http://www.urbanstax.etsy.com)

## NOTES

- You will find the templates needed to make this project on the pull-out pattern sheet provided with this issue.
- Use a 1cm (½in) seam allowance.

## CUTTING OUT

**Step one** Trace around the templates then cut them out to make your pattern pieces.

**Step two** Where the pattern indicates to cut on the fold, fold the fabric in half, pin the pattern with the foldline on the fold and cut around it.

**Step three** Pin the patterns in place and cut out:

### Main fabric:

2 sides, 1 gusset, 1 fastener, 2 tabs, 1 strap.  
Pocket binding strip: 5x18cm (2x7in).  
Bag binding strip: 5x110cm (2x43in).

### Lining fabric:

2 sides, 1 gusset, 1 fastener, 2 tabs, 2 pockets, 1 strap.

### Interfacing:

2 sides, 1 gusset, 1 fastener, 2 tab pieces, 2 pockets, 1 strap.

## PREPARING THE FABRIC PIECES

**Step one** Mark the Xs from the templates on one side piece, the gusset and fastener pieces.

**Step two** Press the interfacing to each of the main fabric side pieces, gusset, fastener, tabs and strap and the lining fabric pocket pieces.

## MAKING THE BAG LINING AND OUTER

**Step one** Take one lining side and pin the curved edge right sides (RS) together with the long edge of one lining gusset. ①

**Step two** Stitch together using a slightly generous 1cm (½in) seam allowance. This will make the lining bag a little smaller, so it will fit better inside the main bag.

**Step three** Join the other lining side to the other long edge of the lining gusset in the same way.

**Step four** Clip the curves then work a machine zigzag around all raw edges apart from the top.

**Step five** Stitch along the top edge of the bag 3mm (¼in) in from the raw edge to stabilise it.

**Step six** Press the seams towards the gusset.

**Step seven** Turn the lining bag wrong side (WS) out and topstitch both long edges of the gusset 3mm (¼in) away from the seams.

**Step eight** Make the bag outer from the main fabric pieces in exactly the same way but using the regular 1cm (½in) seam allowance.

## ADDING A MAGNETIC CLASP

**Step one** Pierce two small holes on one bag outer side in the marked position.

**Step two** Push the female magnetic snap prongs into the holes from the RS, through a 2x3cm (¾x1¼in) piece of felt on the inside.

**Step three** Slip on the metal back and fold over the prongs to secure. ②

## ATTACHING THE FEET

**Step one** Pierce small holes in the marked

positions for the bag feet on the outer gusset.

**Step two** Push the sharp end of the bag foot into the hole from the RS, through a 2x2cm (¾x¾in) piece of felt on the inside and fold the prongs over to secure. ③

## MAKING THE POCKET

**Step one** Place the two pocket pieces RS facing and stitch together, leaving the top edge open.

**Step two** Clip the corners, and finish the raw edges with a machine zigzag stitch. ④

**Step three** Turn RS out and press flat.

**Step four** Bind the top edge of the pocket by placing the long edge of the pocket binding strip RS together with the top of the pocket pieces, matching raw edges. Turn the short ends over to the WS so they meet the sides of the pocket then stitch the strip into place using a 12mm (½in) seam allowance.

**Step five** Turn the other long edge under by 12mm (½in) then fold it over to the WS of the other side of the pocket. Topstitch into place.

**Step six** Pin the pocket to the RS of the bag lining, positioning it centrally across and 5cm (2in) down from the centre.

**Step seven** Topstitch the pocket into place all the way around, leaving the top edge open.

Work an extra square of stitching at the top of the sides to strengthen. ⑤

## ASSEMBLING THE BAG

**Step one** Turn the bag outer RS out, then place the bag lining inside so they are WS facing.

Make sure the inner pocket is on the same side as the magnetic clasp and pin together.

**Step two** Bind the top edge to enclose the raw edges of the outer and lining in the same way as for the top of the pocket. Start and finish at one gusset seam, turning the short ends under and overlapping to fit, trimming if necessary.

## MAKING THE TABS

**Step one** With RS together sew the main and lining fabric tab pieces together all the way around but leaving the bottom edge open.

**Step two** Clip the corners and turn RS out.

**Step three** Turn the opening under by 1cm (½in) and slip stitch closed. ⑥

**Step four** Place the tab centrally at the top of the gusset so that the two tabs sit directly opposite each other across the bag.

**Step five** Fasten using the popper rivets, following the manufacturer's instructions. ⑦

**Step six** Thread the lobster clasp ring through each tab then press the popper shut. ⑧

## MAKING THE FASTENER

**Step one** Pierce two small holes in the main fabric fastener in the marked position.

**Step two** Attach the male magnetic snap in the same way as for the female part on the bag.

**Step three** Sew the main fabric and lining fastener pieces RS together all the way around, leaving the straight edge open.

**Step four** Clip the corners and turn RS out, then turn the opening under and slip stitch closed.

**Step five** Attach the fastener to the bag using the magnetic clasp.

**Step six** Centre the other end of fastener to the inside of bag and pin into place so that when it is attached the bag is still open by 5cm (2in).

**Step seven** Stitch the fastener into place down the centre. ⑨

## MAKING THE STRAP

**Step one** Place the main and lining fabric straps RS facing then stitch together down the long edges and one short side.

**Step two** Trim the seam allowance and clip the corners then turn the strap RS out. Turn the opening under and slip stitch closed.

**Step three** Topstitch around the strap edges.

**Step four** Thread a D-ring on either end of the strap then fold them over and pin into place. ⑩

**Step five** Attach a popper rivet at each end of the strap to hold the ends in place. ⑪

**Step six** Clip the lobster clasps to the D-rings to attach the strap to the bag.



Ponte Roma - Boiled Wool - Lambswool - Chambray  
New Patterns - Art Gallery Knits - Double Cloth

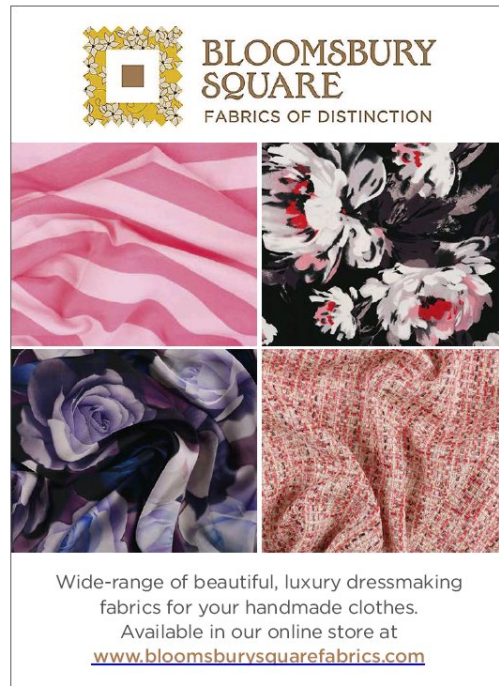


**DRAGONFLY FABRICS**  
Modern Dressmaking Fabrics

**FREE Postage!**  
with code: SEW32

Explore our lovely range of fabrics....  
[www.dragonflyfabrics.co.uk](http://www.dragonflyfabrics.co.uk) Tel 01892-731087

**BLOOMSBURY SQUARE**  
FABRICS OF DISTINCTION



Wide-range of beautiful, luxury dressmaking fabrics for your handmade clothes.  
Available in our online store at  
[www.bloomsburysquarefabrics.com](http://www.bloomsburysquarefabrics.com)

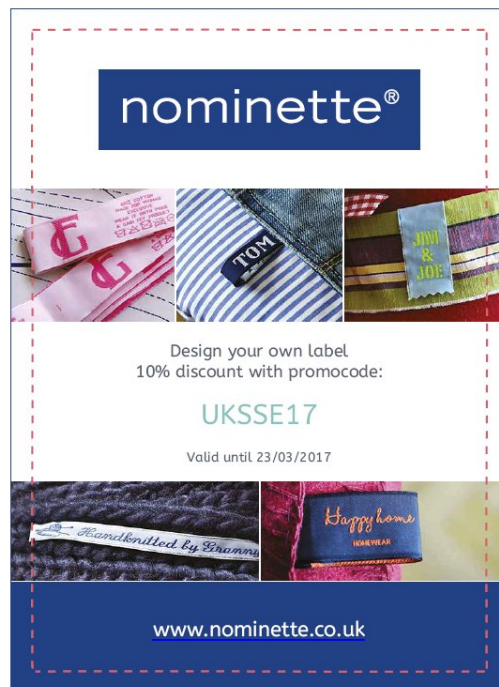
**Girl Charlee FABRICS**  
UK & EUROPE

**BOLT** by Girl Charlee®



10% off with code SIMPLY - Free UK shipping over £50  
[www.girlcharlee.co.uk](http://www.girlcharlee.co.uk)

**nominette®**



Design your own label  
10% discount with promocode:  
**UKSSE17**  
Valid until 23/03/2017

[www.nominette.co.uk](http://www.nominette.co.uk)

UPCYCLE  
QUICK  
PROJECT



GET SHIRTY

Nail the smart-casual look with **Jennie Jones'** simple dress for easy everyday wear, made from a shirt and plain tee.





#### YOU WILL NEED

- 1 T-shirt
- 1 shirt
- Basic sewing kit

#### CUTTING OUT

**Step one** Cut off the shirt just below the armholes so you have as much fabric as possible for the skirt section of your dress. **01**

**Step two** Cut off the bottom 5cm (2in) from your T-shirt all the way around. **02**

#### PINNING TOGETHER

**Step one** Turn the T-shirt wrong sides (WS) out.

**Step two** Tuck the buttoned-up bottom of the shirt, which you cut off earlier, inside the T-shirt so they are right sides (RS) facing.

**Step three** Pin the side seams of the shirt to the side seams of the T-shirt.

**Step four** Measure to pin the centre of the shirt front and back to the centre of the T-shirt front and back.

**Step five** Pleat and pin the shirt to the T-shirt between these pin markers so the shirt fits the T-shirt exactly. Make sure the pleats are evenly spaced and sized. **03**

#### STITCHING IN PLACE

**Step one** Place the pinned shirt and T-shirt under your sewing machine foot with the fabric

of the skirt facing you as it will run through the machine better this way and you can keep the pleats flat as you stitch over them. **04**

**Step two** Sew the skirt to the T-shirt using a 1.5cm (5/8in) seam allowance and a machine zigzag stitch as this will allow the T-shirt some stretch when you are taking it on and off.

**Step three** Trim off the excess fabric outside the stitching to neaten, but taking care not to snip the stitches.

**Step four** Turn your new dress RS out and give it a good press to finish.

#### TIP

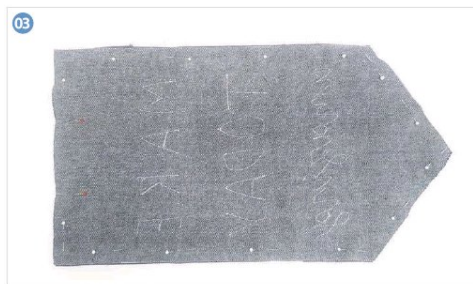
*For added detail, cut the cuffs off your shirt, trim a little off the bottom of the T-shirt sleeves and stitch the cuffs onto them.*



## SIEZE THE DAY

Make the most of your next day off by stitching Jessica Entwistle's inspiring appliqué banner.





## YOU WILL NEED

- Dark blue jeans
- White denim scraps
- Cotton backing fabric: dark blue, 45x25cm (18x10in)
- Bondaweb: 25x25cm (10x10in)
- Dowel rod: 32cm (12½in) long
- Twine: 1m (1yd)
- Matching thread
- Basic sewing kit

## NOTE

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



## CUTTING OUT

**Step one** The outer lines of the template indicate the finished size of the edges of the banner to help with your letter placement. Draw around this then add 1cm (¾in) seam allowance to the sides and lower pointed edges. Add 4cm (1½in) to the top edge as this will be turned over to form a casing for the dowel.

**Step two** Cut out along your outer drawn lines to make a pattern.

**Step three** Pin the pattern to the back thigh of a pair of men's jeans and cut around it.

**Step four** Repeat this to cut out the pattern from the backing fabric.

## CREATING THE APPLIQUÉ

**Step one** Trace over the words on the template onto tracing paper then turn this over and draw around the back of them so they are in reverse.

**Step two** Place the Bondaweb on top of this reversed tracing and trace over it onto the paper side of the Bondaweb.

**Step three** Press the traced Bondaweb onto the wrong side (WS) of the white denim.

**Step four** Cut along all the traced lines to create your appliqué letters. ①

## ATTACHING THE APPLIQUÉ

**Step one** Peel off the paper backing from your cut out Bondaweb letters.

**Step two** Place the cut out denim banner front

right sides (RS) up then place the cut out letters on top. Follow the template for the positioning and measure carefully to make sure they all line up and are kept within the seam allowances.

**Step three** Once you're happy with the positioning, press the letters into place until they are firmly attached. ②

**Step four** Thread your machine with white thread and carefully sew through the centre of each of the letters so that they are securely attached and for decoration too.

## MAKING THE HANGING

**Step one** Place the denim banner front and cotton backing fabric RS sides facing and pin together all the way around.

**Step two** Starting and finishing at the top edge, stitch together all the way around but leave an 8cm (3in) turning gap in the centre of the top edge. This gap is shown by the red pins in the image above. ③

**Step three** Clip the corners and turn RS out through the turning gap.

**Step four** Turn the edges of the turning gap to the inside and press.

**Step five** Fold the top edge over by 3cm (1¼in) to the backing fabric side and pin into place.

**Step six** Stitch this top edge down close to the edge to make a casing and close the turning gap.

**Step seven** Push the dowel through the casing and tie your twine to each end for hanging. ④



## SPRING ZING

Spruce up your space for spring with **DK Books'** simple roller blind made in a bright modern print.



## YOU WILL NEED

- Fabric: see instructions for sizing
- Roller blind kit: consisting of pre-adhesive taped top roller, side winder or spring mechanism, bottom bar and end brackets
- Fabric stiffener: PVA spray or solution
- Basic sewing kit

## BEFORE YOU START

**Step one** How you measure for a blind will be determined by whether it is to go inside or outside the window recess. Measure the finished width and drop you need.

**Step two** Following the manufacturer's instructions for your roller blind kit, cut the pole to the required length, which is the finished width of the blind.

**Step three** Use the cutting diagram on the right to work out the cutting width and length of your blind fabric.

The cutting length is:

Drop of blind + diameter of pole + 5cm (2in) at the top + 6cm (2½in) at the bottom for the hem.

The cutting width is:

Width of pole (excluding end brackets) + 2cm (¾in) seam allowance.

## MEASURING AND CUTTING OUT

**Step one** Decide which part of the pattern is the centre of your blind. Place a pin at the centre, then add further pins in a straight line above and below this point. **01**

**Step two** Divide your calculated cutting width measurement by two. Measure and mark this amount with tailor's chalk either side of the row of pins down the length of the fabric.

**Step three** Decide where you would like the top of the blind to be and draw a line here. Measure the cutting length from this line and mark another line.

**Step four** Cut along the marked lines to cut out the blind.

## STITCHING THE SIDES AND HEM

**Step one** With the right side (RS) face down, fold over 1cm (¾in) along each side of the blind to the wrong side (WS). Press in place and pin. As the fabric will be treated with stiffener, it won't fray so doesn't need to be folded twice.

**Step two** Stitch along the folded fabric as close to the raw edge as you can. Sew both edges of the blind from the same direction as this will give a neater finish. **02**

**Step three** With the RS still face down, fold over 6cm (2½in) along the bottom edge and press. Unfold the fabric then fold over 1.5cm (¾in).

**Step four** Refold the fabric along the 6cm



(2½in) crease to create a channel, ensuring the sides of the fabric line up neatly.

**Step five** Secure with pins then machine stitch as close to the first fold as possible. Move the needle to the left if necessary.

## TREATING WITH STIFFENER

**Step one** Hang the hemmed fabric on a washing line or shower rail, or ask someone to hold it.

**Step two** Spray with PVA solution and leave to dry. Alternatively, dip the fabric in a bucket of PVA solution and hang it up to dry.

## ASSEMBLING THE BLIND

**Step one** Cut the bottom bar to the finished width of the blind using a hacksaw. When the fabric is dry, insert the bar in the hem. **03**

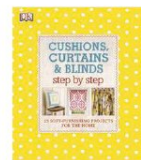
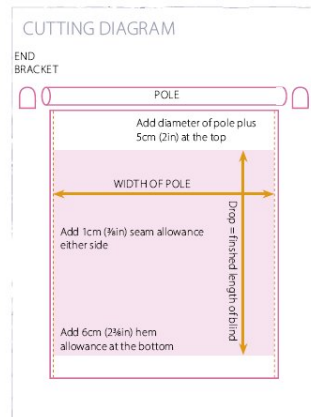
**Step two** Following the manufacturer's instructions, remove the protective layer from the sticky tape on the top roller.

**Step three** Wrap the top, raw edge, of the blind around the roller. **04**

**Step four** Attach the end bracket to stabilise the roller while you stick the raw edge to it.

**Step five** Wrap the blind firmly around the roller. Remove the end bracket.

**Step six** Attach both brackets to the wall using suitable fixings for your wall type then mount the blind to them.



This roller blind project is one of 25 ideas for updating your home featured in *Cushions, Curtains & Blinds Step by Step*, published by DK Books (£12.99), from [www.dk.com](http://www.dk.com)

# Sewing QUARTER

WATCH IT • LOVE IT • SEW IT

Watch us every day 8am-12 noon on **Freeview 78** & online at [www.SewingQuarter.com](http://www.SewingQuarter.com)

IT'S HERE!

Inspirational projects & techniques

Top presenters & designers

Jennifer Taylor

Natasha McCarty

UK call centre

Great offers on fabric & tools

Tutorials & top tips



0800 112 44 33 [www.SewingQuarter.com](http://www.SewingQuarter.com) £2.95 P&P per day

Get a **FREE** sewing kit worth **£14.99** with your first purchase\*

\*Free sewing kit available on your first purchase only with a minimum spend of £10 (excl p&p). Offer subject to availability, while stocks last.

[facebook.com](https://www.facebook.com/SewingQuarter) [twitter.com](https://twitter.com/SewingQuarter) [instagram.com](https://www.instagram.com/SewingQuarter) [pinterest.com](https://www.pinterest.com/SewingQuarter)

From the makers of

Quilting

Sewing

Quilter

Mollie







Bridal beach babes on a confetti-filled Oh My Honey photoshoot. Louise has become the go-to designer for brides looking for a dress with a difference.

# A 1950S LOVE AFFAIR

Designer Louise O'Mahony of Oh My Honey spends her days surrounded by delicious vintage-inspired gowns in various stages of construction. We step into her world.

At *Simply Sewing* magazine we're suckers for romance, so Louise O'Mahony's 1950s-inspired wedding dresses had us squeaking with delight! Fitted bodices above full circle skirts in layers of tulle? Sign us up! The wedding part is almost by-the-by. The Brighton-based designer's wedding dresses are far from your conventional clouds of chiffon, with 1950s lengths and silhouettes and plenty of quirky eye-catching touches, such as the vivid multi-coloured spots embroidered on the Lizzie dress' silk organza. The gowns are individual enough for Louise's clients to have been featured on the likes of *Rock n Roll Bride* ([www.rocknrollbride.com](http://www.rocknrollbride.com)), and her evening wear and party dresses are

equally enticing and attitude-infused. Louise fell for fashion design when most of us were still busy climbing trees. "When I was younger I loved making and designing dresses for my dolls," she recalls. "I used to get my mum to draw out shapes of ladies so that I could draw outfits for them!"

**PICKING UP SKILLS**

Whenever she was given the option to sew in school, Louise took it, and while she was taking a GCSE art class a chance came that was to change everything. "I was making a paper dress and my teacher suggested that I use a sewing machine to hold the paper together and create different effects with it," she says, "and then I learned how to be

creative with a sewing machine. It made me think outside the box and helped me to work with different materials and shapes."

When it came to applying to university, Louise knew she didn't want to do a standard fashion course. "I had so many ideas that I wanted to try that might not be accepted." Instead she enrolled on a degree in Costume Design with Textiles, and Diplomas in Fashion and Millinery. After graduating with flying colours, Louise was drawn to work in the theatres in London's West End, Monte Carlo and Dublin, gaining even more skills and soaking up lots of inspiration.

"The most important thing about those experiences was that I really learned how to work as part of a team, and about working



Photos: Lex Fleming Photo

Louise never planned to make wedding dresses, instead starting out creating frocks aimed at "the rockabilly, swing dancing girls."

under pressure," she says. "Sometimes we would have to do incredibly quick repairs or change a guy wearing a school outfit into a three-piece suit in about 30 seconds. In the theatre, you're also working with a large team of people, who all have different roles: lighting, sound, acting and wardrobe. You all want the end result to be the best it can be on every night, so you have to work together to make that happen."

This team-playing ethos proved crucial when Louise launched her 1950s ready-to-wear label Oh My Honey ([www.ohmyhoney.co.uk](http://www.ohmyhoney.co.uk)) in 2009. "In the past eight years I have learnt so many things, too many to mention!" she exclaims. Running her own fashion business wasn't something Louise originally set out to do, she admits. "I thought I would be working in the theatre or costume design for my career, then when Oh My Honey started taking off I had to learn so much about managing a business, which I had no training in. Everything from finances, social media, marketing and organising orders to employing a team – not to mention all of the new sewing skills I have to pick up whenever I'm creating new designs that require techniques I've never used before." All these

unforeseen challenges are well worth the effort, however. "Although it is a lot of work, it is so rewarding to see pictures from happy customers."

**SWEET AS HONEY**

The first and easiest step towards this goal was coming up with a company name. "Oh My Honey is a play on my surname O'Mahony, but also sounds kind of cute and playful, like 50s dresses are," she says. "I love the silhouettes, the nipped-in waists and full skirts – women look so elegant, and there is still so much you can do with that style. Also for wedding dresses, they are much more practical than the meringues you see nowadays, as they mean the bride can still actually dance at her wedding!" With these ingredients, Louise has plenty of prompts for her original designs. "I look back to the 1950s era a lot, old pictures and movies, look at how the fabric falls and how you can recreate those designs, but with the modern woman in mind."

The best part, Louise says, is when that initial spark of inspiration begins to

## A GOOD READ

Louise's designs feature flattering 1950s silhouettes with modern details.



The Alexandra dress is a slinky wiggle style with a detachable satin pleated skirt. Time to get your wiggle on!



Oh My Honey dresses can be made to measure to ensure the perfect fit, or you can order a bespoke frock to suit your bridal style.





Planning a colourful wedding scheme? Try the Effie dress with a layer of colour-pop polka-dot organza.

Photos: Lex Fleming Photo



There's something for every bride in Louise's collection, from glamorous mermaid gowns to twirly full-skirted 50s-inspired frocks.



Louise's background in costume design is evident in dramatic styles like the ombre Tatiana dress with ethereal layers of tulle.

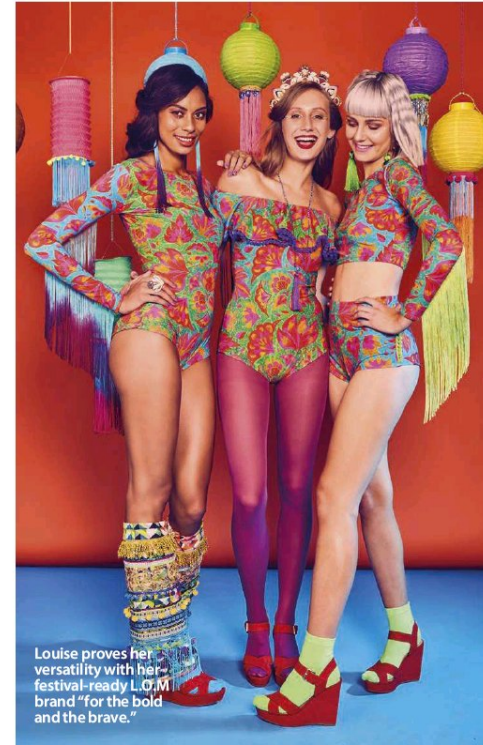
take on a shape that she can imagine transforming into a wearable garment.

"It's so exciting when you have ideas for a new piece," she says. "I love doing designs – I literally feel my heart race faster when I am putting ideas together. For each bridal collection I usually end up doing over 100 designs, and it's really hard to whittle them down to a few to make into gowns." With such a wealth of choice, it's no wonder Louise's dresses have gained fans all over the world, not least for her bridal collections. Funnily enough, though, these dresses were never intended to be the core of the Oh My Honey business. "When I started Oh My Honey, I was aiming at the rockabilly, swing dancing girls, I didn't have any wedding dresses," she says. "Then people started asking me to make my

"IT'S SO EXCITING WHEN YOU HAVE IDEAS FOR A NEW PIECE. I LOVE DOING DESIGNS – I LITERALLY FEEL MY HEART RACE FASTER WHEN I AM PUTTING IDEAS TOGETHER"

designs in white or ivory. After a couple of years I launched my first wedding dress collection in November 2011, and everything changed from there, it became almost all about the weddings." The tasks swallowing up an average work day will change with the seasons. "Between the months of April and September we are in full swing wedding season, and it's all sewing, cutting and replying to customers' emails from 9am until 9pm," she says. "During the other months it is a bit more chilled and I can take time to work on new designs, research blogs and trends, have open days and make business plans for the next year."

**BEADS, SEQUINS AND FESTIVAL BRIGHTS**  
Louise carries out most of her design work at



Louise proves her versatility with her festival-ready L.O.M brand "for the bold and the brave."



Louise's luxury party wear collection is a riot of colour, pattern, fringing and pom poms.

Photos: Sofia Adams

her studio in Brighton. "It's really central and I love it," she says. "This is my third studio space, and, after going through a couple of places that weren't quite right, I now have this wonderful big light-filled room. It's in a basement, but still has a window that gets direct light. I also just took on the room next door, which I use for storage, and it's nice to have a bit more space, especially when there are lots of orders and I have a big team in."

Louise doesn't use the studio as a shop or open it to the public "as we are usually always working in here, but I announce studio open days on my Facebook page and on Instagram where brides can book appointments to come and try on dresses." Sounds like a magical opportunity to us!

With the dress shapes and fabrics taking precedence, Louise is happy to keep her tools and techniques low-key. "Everything we use at the studio is quite standard, there aren't any modern or fancy techniques," she comments. "If anything, we look towards the

way they made dresses back then to keep our styles on point. I do love finishing a dress with some lace appliqué though, and will always try and get a bit of bead or sequin work in where I can!"

As the success of her Oh My Honey wedding collection continues to grow, Louise has only one other major distraction in her life – another sewing company!

"Sewing is literally my life," she says. "I actually have another brand called L.O.M that specialises in party and festival wear – I needed to bring a bit more colour into my life. So running that alongside Oh My Honey keeps me pretty busy." We can't think of a nicer way for a talented sewist and designer to be run off their Mary Janes.

Written by Judy Darley.  
Find Louise at [www.louiseomahony.com](http://www.louiseomahony.com) and [www.ohmyhoney.com](http://www.ohmyhoney.com), and follow her on Facebook at [www.facebook.com/ohmyhoneydresses](http://www.facebook.com/ohmyhoneydresses) and Instagram @ohmyhoney\_dresses

#### LOUISE'S TOP STITCHING ADVICE

"Try to make your French seams as small and neat as you possibly can – nobody likes fat French seams!"



Photo: Sara Bendon



# Mollie MAKES

# = CRAFTERNOON =

OVER 50 CRAFTY MAKES FOR RED NOSE DAY

AT LEAST  
**£5**

FROM EVERY COPY  
SOLD GOES TO  
COMIC RELIEF



## DON'T MISS OUT!

Mollie Makes The Big Comic Relief Crafternoon is back with an all-new collection of over 50 makes for Red Nose Day. It's packed with projects to sell at your own Crafternoon, or simply to make and enjoy, and £5 from every copy goes to charity!

## INSIDE!

A special 8-page section printed on matt paper to cut out and frame! Find colouring pages, inspirational illustrated quotes and a botanical sketchbook tutorial.



## IT TAKES TWO

Sew a set of heart-motif pillowcases for you and your special someone with R&B Designs' simple tutorial.



## ORDER YOUR COPY TODAY!

Online [www.buysubscriptions.com/crafternoon](http://www.buysubscriptions.com/crafternoon)

Or call 0844 844 0388† and quote 'Crafternoon 2017'

Also available exclusively at Sainsbury's from 2nd February

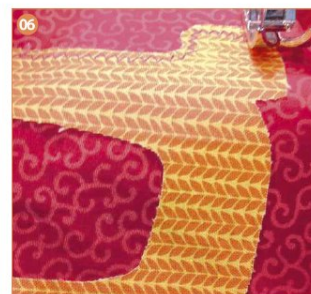
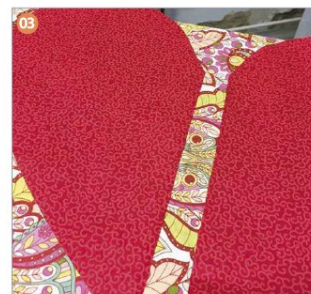
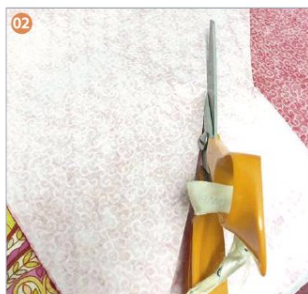
†Calls will cost 7p per minute plus your telephone company's access charge.

Lines are open 8am-8pm weekdays & 9am-1pm Saturday. Overseas please call +44 (0) 1795 414 676.

\*EUR price £11.49, ROW price £11.99. All prices include p&p. Please allow up to 28 days for delivery

Comic Relief, registered charity 326568 (England/Wales); SC039730





## YOU WILL NEED

- 2 cotton pillowcases and duvet cover: white
- Dylon machine dye: fuschia pink, 1 pack
- Cotton fabric: 50x50cm (20x20in) to make the heart
- Appliqué fabric: 15x30cm (6x12in), for the letters
- Bondaweb: 50x70cm (20x28in)
- Basic sewing kit

## NOTE

You will find the templates needed to make this project on the pull-out pattern sheet provided.

R&B Designs says: "We have designed these pillowcases so you can give your loved one a surprise on Valentine's Day. To make it simple we have sewn the heart shapes onto the back of the pillowcase so that there are no issues with the pillowcase flap. We have added a 1cm (3/8in) straight edge where the cases join because once the pillow is inserted the heart becomes distorted and adding the extra prevents this."

## GETTING STARTED

**Step one** Dye the pillowcases and duvet cover according to the manufacturer's instructions that come with the dye. <sup>01</sup>

**Step two** Trace around the heart template and cut it out to make your pattern piece.

**Step three** Trace over the letters then flip the tracing paper and draw over the back of them so the letters are in reverse.

## PREPARING THE APPLIQUÉ

**Step one** Place the heart template on top of the paper side of the Bondaweb and trace around it. Flip the heart over and trace around it onto the paper side of the Bondaweb again so you have two mirror image heart pieces.

**Step two** Place the Bondaweb paper side up over the reversed letters and trace over them.

**Step three** Cut out the hearts and the letters

roughly outside the traced lines.

**Step four** Place the two traced hearts, paper side up on top of the wrong side (WS) of the cotton fabric and press into place. Cut around one heart along the traced lines. <sup>02</sup>

**Step five** Repeat to cut out the other heart. <sup>03</sup>

**Step six** Place the traced letters paper side on top of the WS of the appliqué fabric and press into place then cut them out. <sup>04</sup>

## ATTACHING THE HEARTS AND LETTERS

**Step one** Peel off the backing paper from the heart pieces and place one on each pillow case so the straight edge matches up with the short open side of the back of the pillow case and the heart is placed centrally down the side. Make sure you position the two hearts so they face each other and meet in the centre when pressed and stitched in place.

**Step two** Press the hearts into place.

**Step three** Peel off the paper backing from the letters then place them centrally, one on top of each heart. Press into place. <sup>05</sup>

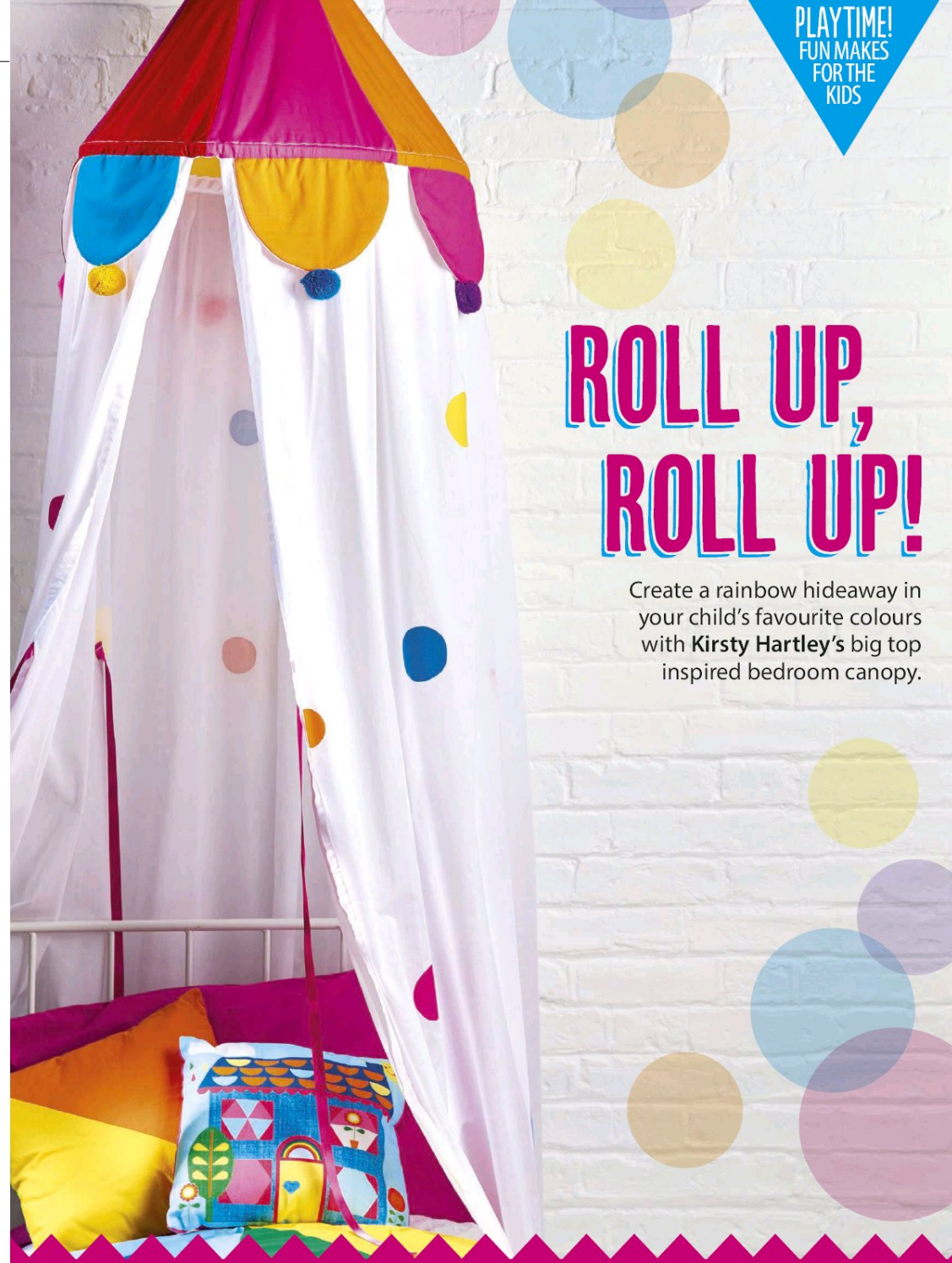
**Step four** Stitch the hearts and the letters in place by working a machine zigzag stitch around the edges. <sup>06</sup>

**Step five** Your pillowcases are now complete so pop the pillows inside and place them side by side on your bed.

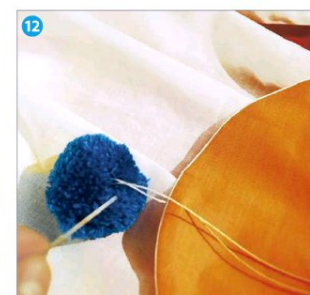
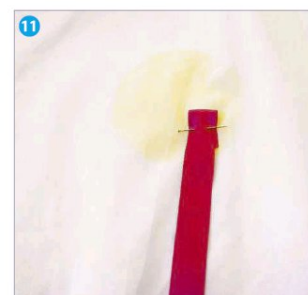
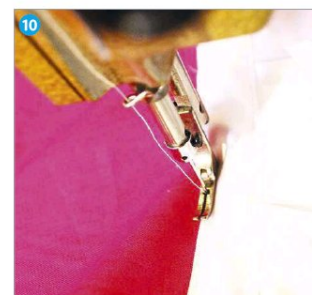
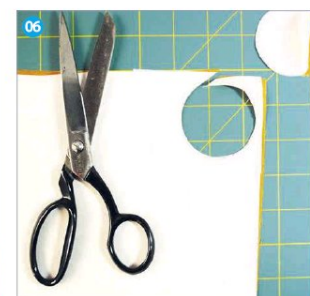
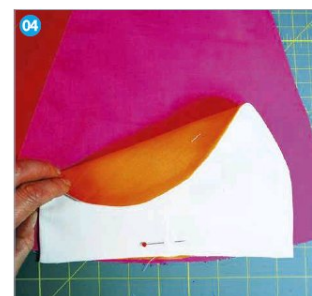
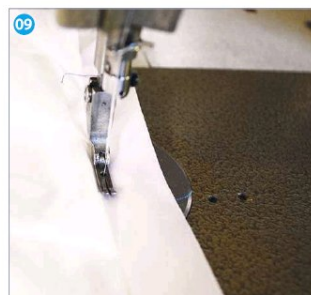
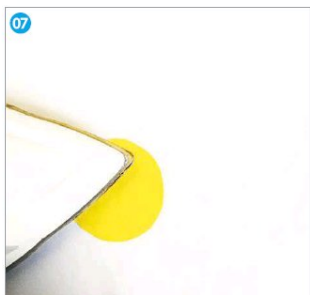
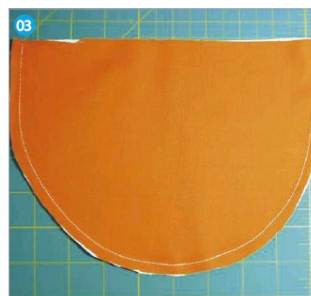
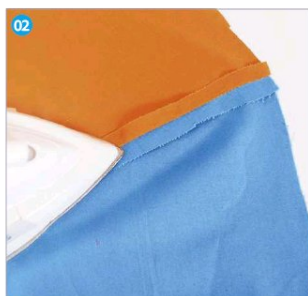
PLAYTIME!  
FUN MAKES  
FOR THE  
KIDS

# ROLL UP, ROLL UP!

Create a rainbow hideaway in your child's favourite colours with **Kirsty Hartley's** big top inspired bedroom canopy.







## YOU WILL NEED

- 6 fat quarters: in plain bright contrast colours
- Cotton voile or sheer fabric: 150cm (60in) width x 4m (4yds)
- Bondaweb: 30x30cm (12x12in)
- Cotton tape: 2cm (¾in) width x 2m (2yds)
- Satin ribbon: in a contrast colour, 1cm (¾in) wide x 4m (4yds), for ties
- Metal bridal boning: 180cm (70in) (nylon boning can be used, but use double this for extra rigidity)
- Yarn for pom poms
- Pom pom maker
- Basic sewing kit

## NOTE

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

## CUTTING OUT THE CANOPY

- Step one** Trace around the templates and cut them out to make your pattern pieces.
- Step two** Pin the canopy panel template on top of one fat quarter and cut around it.
- Step three** Repeat this to cut the other five canopy panel pieces.
- Step four** Cut out the canopy bunting shapes in the same way. You need to cut out two of each shape from all the six plain fabrics.

## CUTTING OUT THE CANOPY CURTAINS

- Step one** The canopy top measures 40cm (16in), so a 160cm (63in) length of the canopy curtains would make a 2m (2¼yds) drop canopy. Adjust this measurement to suit your ceiling.
- Step two** Cut the curtain from the voile by cutting two drops of your chosen length, adding a 3cm (1¼in) seam allowance.

## JOINING THE CANOPY PANELS

- Step one** Arrange the six canopy panels in the order you would like them to appear.
- Step two** Sew each panel to its corresponding one with right sides (RS) facing. **01**
- Step three** Leave the final panels open at this stage so that your semi-circular piece is flat. Press the seams open. **02**

## MAKING THE CANOPY BUNTING

- Step one** Stitch the pairs of canopy bunting pieces RS together around the curved edges, leaving the straight edge open. **03**
- Step two** Snip notches around the curve then turn RS out and press.

## ASSEMBLING THE CANOPY

- Step one** Place one bunting piece RS together centrally across the curved end of one different coloured canopy panel piece.
- Step two** Pin then sew together, easing the curve to fit evenly as you go. **04**
- Step three** Repeat this to sew each of the bunting pieces to each of the canopy panel pieces in the same way.
- Step four** Stitch the open seam of the canopy panel pieces RS together to create the shape.

## ADDING A HANGING LOOP

- Step one** Cut a 20cm (8in) length of cotton tape, fold it in half and insert into the canopy top.
- Step two** Sew securely into place to make a hanging loop for the canopy. **05**

## ADDING THE APPLIQUÉ SHAPES

- Use circles, raindrop or star shapes to decorate the curtains or a mixture of all three.

- Step one** Back scraps of the leftover plain fabric with Bondaweb. We added 20 appliqué shapes to our canopy curtains.
- Step two** Draw around the shapes onto the paper side of the Bondaweb and cut out. **06**
- Step three** Peel off the backing, arrange the shapes on the curtains and press into place. **07**

## HEMMING THE CURTAINS

- Step one** Sew the two curtain panels RS together along one selvedge then press the seam open.
- Step two** Turn the side and bottom edges under by 1cm (¾in) to the WS then 1cm (¾in) again. Press then pin these hems into place.
- Step three** Mark a position 70cm (28in) from the top of the curtain at both edges.
- Step four** Cut two 1m (1yd) lengths of satin ribbon. Tuck one end of each underneath the turned-under sides and pin into place.
- Step five** Stitch the side and bottom hems into place, securing the ribbon ends as you go.

## ATTACHING THE CURTAINS TO THE TOP

- Step one** Pin evenly spaced tucks at the top raw edge of the curtain so that the top edge measures 168cm (66in). **08**
- Step two** Stitch the tucks into place.

- Step three** Pin this tucked edge RS together with the canopy top then sew into place so that the open ends of the curtain meet.

## MAKING THE BONING CHANNEL

- Step one** To create the channel for the boning, cut a 175cm (69in) length of cotton tape.
- Step two** Lay the canopy wrong sides (WS) up with raw edges facing towards the top of the canopy. Pin the tape on top of the raw edges. Turn the short edges of the tape under so they overlap slightly.
- Step three** Stitch the long edge of the tape in place close to the edge to cover the seam. **09**
- Step four** Pin the opposite edge of the tape flat to cover the seam then stitch in place. **10**

## ADDING THE BONING

- Step one** Measure the finished circumference of your casing.
- Step two** Cut your boning to this length plus 10cm (4in). Cut it by simply folding the edge back so that it snaps off. The ends will be sharp, so cover them with suitable tape.
- Step three** Insert the boning into the channel, gently easing the fabric over the boning. Once fully through, push the surplus boning into the channel to hold in place.

## FINISHING OFF

- Step one** Measure again 70cm (28in) down the curtain hemmed front edges and 70cm (28in) to the inside on both sides and mark these points with pins.
- Step two** Cut two 1m (1yd) lengths of satin ribbon for the inner ribbon ties and turn one short end of each under by 1cm (¾in) and trim the other end diagonally.
- Step three** Place the folded-under end of each ribbon tie on the inside of the curtain where you have marked and stitch into place. **11**
- Step four** Make six brightly coloured pom poms following the instructions with your chosen pom pom maker.
- Step five** Taking a large needle and thick thread carefully sew each pom pom into place on the centre edge of each canopy bunting piece. **12**
- Step six** Finally, press the canopy. It is difficult not to over-handle the canopy as you work, however pressing well once complete and then allowing the canopy to hang will give you the best results.
- Step seven** Secure into place by hanging the loop to a ceiling hook.
- Step eight** Hold the canopy closed by tying the two outer ties together or hold it open by tying the outer ties to the inner ties.



# The perfect Mother's Day gift

MOTHER'S DAY  
26 March 2017

SUBSCRIBE  
& SAVE UP TO 50%

SPECIAL  
OFFER

Receive a complimentary box of Guylian praline  
Sea Shells when paying by Direct Debit.

Treat your mum, or yourself, to a gift that lasts all year this Mother's Day – and receive a delicious box of Guylian Sea Shells when you subscribe by Direct Debit.\*

Visit [buysubscriptions.com/mothersday](http://buysubscriptions.com/mothersday) to see our full range of gifts

<p>A must for any mum who loves cooking</p>  <p><b>SAVE 37%</b> £32.99 12 ISSUES</p>	<p>The UK's bestselling gardening magazine</p>  <p><b>SAVE 35%</b> £34.99 12 ISSUES</p>	<p>Your guide to the countryside</p>  <p><b>SAVE 35%</b> £37.99 13 ISSUES</p>	<p>For lovers of great design and collectors alike</p>  <p><b>SAVE 40%</b> £32.75 13 ISSUES</p>	<p>The ultimate guide to the best TV</p>  <p><b>SAVE 45%</b> £39.99 26 ISSUES</p>	<p>The essential wildlife guide</p>  <p><b>SAVE 35%</b> £33.72 13 ISSUES</p>	<p>Inspiring trip ideas to the best destinations</p>  <p><b>SAVE 41%</b> £28.99 12 ISSUES</p>
<p>Beautiful plants and gardens</p>  <p><b>SAVE 50%</b> £29.25 13 ISSUES</p>	<p>Britain's bestselling history magazine</p>  <p><b>SAVE 40%</b> £38.90 13 ISSUES</p>	<p>Cook, eat and explore</p>  <p><b>SAVE 42%</b> £31.99 13 ISSUES</p>	<p>Living and loving handmade</p>  <p><b>SAVE 35%</b> £41.99 13 ISSUES</p>	<p>Easy, everyday recipes for the family</p>  <p><b>SAVE 23%</b> £22.99 10 ISSUES</p>	<p>A celebration of everything crochet</p>  <p><b>SAVE 35%</b> £41.99 13 ISSUES</p>	<p>Bestselling classical music magazine</p>  <p><b>SAVE 40%</b> £46.72 13 ISSUES</p>
<p>Stories of adventure and exploration</p>  <p><b>SAVE 36%</b> £37.40 13 ISSUES</p>	<p>Fresh ideas with fabric</p>  <p><b>SAVE 40%</b> £46.99 13 ISSUES</p>	<p>Designs and advice for every stitcher</p>  <p><b>SAVE 38%</b> £39.99 13 ISSUES</p>	<p>Sharing your passion for fabric</p>  <p><b>SAVE 35%</b> £41.99 13 ISSUES</p>	<p>The UK's best-loved knitting magazine</p>  <p><b>SAVE 40%</b> £46.99 13 ISSUES</p>	<p>Stylish cardmaking ideas</p>  <p><b>SAVE 40%</b> £46.99 13 ISSUES</p>	<p>Create beautiful quilts for your home</p>  <p><b>SAVE 40%</b> £46.99 13 ISSUES</p>

## TWO EASY WAYS TO SUBSCRIBE



Call the hotline now on  
**01795 414746\***  
and quote **MD17SP**



Order online  
[buysubscriptions.com/mothersday](http://buysubscriptions.com/mothersday)  
and quote **MD17SP**

Remember, if you're ordering a gift, to select the issue after Mother's Day!

\*This offer closes on 26 March 2017 and is valid for UK delivery addresses. Guylian chocolates will be delivered to the person paying for the subscription and is only available when paying by Direct Debit. Order before the 10 March 2017 to guarantee your chocolates arrive before Mother's Day. If placing an order as a Mother's Day gift, online or by phone, request the first issue after 26th March to ensure an issue is not despatched before that date. The discounts shown are savings calculated as a percentage of the full shop price, excluding Radio Times which is calculated as a percentage of the Basic Annual Rate. For overseas rates visit [buysubscriptions.com](http://buysubscriptions.com) or call 01795 414 746. Should the magazine undergo change in frequency, we will honour the number of issues and not the term of the subscription. Radio Times subscriptions are for 26 weekly issues of 160 pages. The Basic Annual Rate of Radio Times is £142. This price is for 51 issues which includes the Christmas double issue and a contribution towards postage. \*Calls will be charged at your local rate, calls from mobiles may vary.

# BUNNY HOP

It's no wonder this fabric flopsy looks so pleased – she's about to enjoy her favourite snack! Jo Carter shows you how to stitch your own. Hop to it!



Subscribe at [www.simplysewingmag.com](http://www.simplysewingmag.com)

[WWW.SIMPLYSEWINGMAG.COM](http://WWW.SIMPLYSEWINGMAG.COM) 83





### YOU WILL NEED

- Main plush fabric: cream or fawn 50x75cm (20x30in)
- Tail plush fabric: white, 12x12cm (5x5in)
- Cotton print fabric: 25x25cm (10x10in), for inner ears and feet
- Plain cotton fabric: pink, 6x6cm (2½x2½in), for nose
- Plain cotton fabric: orange, 14x14cm (5½x5½in), for carrot
- Felt: green, 5x4cm (2x1½in), for carrot top
- Pair of plastic safety eyes: black, 10mm (¾in)
- Wadding or felt scraps: two pieces measuring 10x12cm (4x4¾in) each
- Polyester toy filling
- Stranded cotton: black
- Basic sewing kit

### FABRICS USED

**Main plush fabric:** Smooth Cuddle 3 in Camel

**Tail plush fabric:** Smooth Cuddle 3 in Snow White

**Cotton print fabric:** Paper Lantern, Mori Girls by Dashwood Studio

**Pink cotton fabric:** Sprinkle in Peaches, Cotton + Steel

**Orange cotton fabric:** Kona Cotton Solid in School Bus, Robert Kaufman

### FINISHED SIZE

Approx: 35cm (14in) tall.

### NOTES

- You will find the templates needed on the pull-out pattern sheet provided with this issue.
- Use a 5mm (¼in) seam allowance unless otherwise stated.

### CUTTING OUT

**Step one** Trace and cut out all the template pieces. The templates include seam allowances where necessary and the arrows indicate the print direction for marking and cutting out. The notches are used to match pieces when stitching together, so mark these too. When the pattern specifies to cut two or more of a template, after marking out half of the pieces required, the template needs to be turned over to mark out the remaining half so that the pieces are cut as mirror images.

**Step two** Using a water erasable pen or pencil, draw out the pattern pieces onto the wrong side (WS) of the fabric and cut out the

following pieces:

**Main plush fabric:**  
Middle head, cut 1.  
Side head, cut 2.  
Ear, cut 2.

Top arm, cut 2.  
Under arm, cut 2.  
Tummy, cut 2.  
Back body, cut 2.  
Leg, cut 4.

**Tail plush fabric:**  
Tail, cut 1.

**Cotton print fabric:**  
Ear, cut 2.

Foot, cut 2.

**Pink fabric:**  
Nose, cut 1.

**Orange fabric:**  
Carrot, cut 2.

**Felt:**  
Carrot top, cut 1.

### MAKING THE EARS

**Step one** Place a cotton print and a plush fabric ear right sides (RS) facing and sew together along either side, leaving the top and the bottom ends open.

**Step two** Bring the top of the ear together so that the front and back pieces fold in the centre and the side seams meet in the middle



and then sew the top closed. <sup>01</sup>

**Step three** Repeat for the other ear then turn them RS out.

### ATTACHING THE EARS

**Step one** Fold the bottom of an ear in half so that the cotton 'front' side is facing and tack the fold in place.

**Step two** Position the ear against the RS of one side head piece in between the markers and tack in place.

**Step three** Repeat this for the other ear. <sup>02</sup>

### MAKING THE HEAD

**Step one** With the RS together, sew the top of the nose piece across the bottom of the middle head. <sup>03</sup>

**Step two** With RS together, sew one side head piece to its corresponding side of the middle head from the bottom of the nose to the back of the middle head.

**Step three** Repeat this to attach the other side head piece.

**Step four** Sew the side head pieces together at the front from the bottom of the nose down to the 'neck' edge. <sup>04</sup>

**Step five** Make the smallest holes possible through which to allow the shank of the eye in the side face pieces where marked.

**Step six** Fit the eyes in place according to the

manufacturer's instructions.

### MAKING THE ARMS AND LEGS

**Step one** With RS together, close the dart in a top arm piece.

**Step two** Place the top arm on top of its corresponding under arm piece and sew together, leaving the top end open.

**Step three** Repeat this to make the other arm in the same way. <sup>05</sup>

**Step four** Place two mirror-image leg pieces RS facing and sew together along the front.

**Step five** Sew a foot piece around the end of the leg and then sew the back of the leg together, leaving the top end open.

**Step six** Repeat this to make the other leg. <sup>06</sup>

**Step seven** Turn the arms and legs RS out and stuff, leaving the top 2.5cm (1in) of each empty. Tack the end of each arm closed, sealing the stuffing in place.

**Step eight** Bring the top of each leg together so that the seams in the front and back meet then tack closed. <sup>07</sup>

### MAKING THE BODY

**Step one** Place the two tummy pieces RS facing them sew them together down the front edge. <sup>08</sup>

**Step two** Close the dart in each of the back body pieces with RS together.

**Step three** Place the back body pieces RS facing and sew together along the back from the bottom up as far as the dart. <sup>09</sup>

### ATTACHING THE ARMS, LEGS AND HEAD TO THE BODY

**Step one** With the front of the legs against the RS of the tummy, tack the legs in place where marked. <sup>10</sup>

**Step two** With RS together, sew the back body to the tummy along the sides and around the bottom, sandwiching the legs between them. <sup>11</sup>

**Step three** With the under arm against the RS of the body, tack the arms in place where marked on the tummy along the top 'neck' edge of the body. <sup>12</sup>

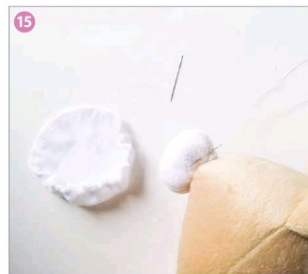
**Step four** With RS together, sew the bottom of the head to the top of the body.

**Step five** With RS together, close the back of the head from the dart in the middle head down and sewing the back of the side heads together, finishing the seam at the start of the body so that an opening is left in the back of the bunny. <sup>13</sup>

### ADDING THE FEATURES

**Step one** Turn the bunny RS out, stuff well and then close the opening using ladder stitch or similar.





**Step two** Embroider a mouth using black stranded cotton, referring to the main photo for shape and positioning.

**Step three** Sew some shaping between the eyes by bringing the needle out at the inside of one eye, securing the thread with a few small stitches and then taking the needle through the face to the other eye and back to the first eye. Don't make the shaping stitches too small as they may pull and damage the fabric. Take the needle back again to the second eye. <sup>14</sup>

**Step four** Pull lightly on the thread to draw the eyes together slightly, giving the face a little more character. Secure the thread, take the needle back into the head and out again at any point and then snip away the excess.

#### MAKING THE TAIL

**Step one** Using running stitch, hand sew all the way around the tail piece with a 5mm (¼in) seam allowance.

**Step two** Pull on the thread so the edges of the tail gather to form a cup shape.

**Step three** Add filling into the centre and pull the thread more, folding the raw edges into centre as it draws up. <sup>15</sup>

**Step four** Once the tail is fully stuffed and drawn up as tightly as possible, secure the thread before sewing the tail in place on the back of the rabbit over the darts. Stitch around the tail

in a circle twice so that it's held firmly in place. Secure the thread and cut off. <sup>16</sup>

#### MAKING THE CARROT

**Step one** Place a carrot piece RS up centrally on top of a piece of wadding or felt and quilt horizontal lines across it. You can do this by hand using a running stitch or by machine using a straight stitch.

**Step two** Trim away the excess wadding then close the dart in the top of the carrot with the fabric RS together.

**Step three** Repeat this to make the other carrot piece in the same way.

**Step four** Roll up the felt carrot top piece and tack together along the bottom edge to hold the roll in place.

**Step five** Tack the carrot top to the RS of one of the carrot pieces in the centre at the top. <sup>17</sup>

**Step six** Place the two carrot pieces RS facing and sew together, leaving a 2.5cm (1in) opening in one side.

**Step seven** Clip the seam allowance at the bottom tip of the carrot to reduce the bulk in the seam then turn it RS out.

**Step eight** Stuff the carrot and sew the opening in the side closed.

**Step nine** Stitch the carrot to the bunny's hands at either side, making sure it is held securely in place and will not work loose. <sup>18</sup>

Get your little one involved by letting them choose their favourite print for bunny's ears and feet.



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

## WORKSHOP

### MAKING A COLLAR

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





# LEARN THE TECHNIQUE

Collars are an important finishing touch for many garments and are often the focal point your eye will be drawn to, so it's important they are neat, precise and lie well. You can add a collar to a garment which doesn't have one already, or even change an existing collar to give a different style and look.

## CUTTING OUT

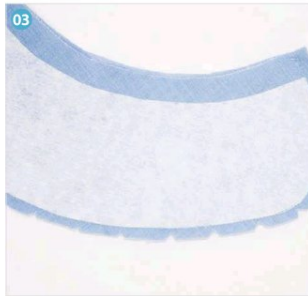
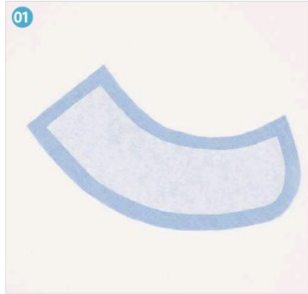
When you cut out the fabric for your new collar, make sure the grainline faces in the correct direction. This will be shown on your pattern piece, but, if not, then it will usually go straight down the centre back of the collar. It's important that you cut out the collar accurately, especially at the points and curves. Collars have two sections, one for the outer and one for the under, which lines the collar. After you've cut out all the pieces, trim the outer edge of the under collar by just 2mm (1/8in) and taper it to the edges. This will help the seam lines roll to the underside of the collar so they won't be as visible. Making this tiny adjustment at this stage will give you a neater finished collar.

## ADDING THE INTERFACING

Collars nearly always need a little stiffening to make them stand and lie well. Interfacing is the ideal choice for this and it's worth trying out a few different weights on some spare fabric so you achieve exactly the effect you want. Iron-on interfacing is best for most fabrics as it is quick and easy to use and will stiffen the whole fabric. This is normally applied to the wrong side (WS) of the under collar piece. However, if you're using a particularly lightweight fabric then the interfacing may cause it to pucker so a non iron-on is best. This is tacked into place on the WS of the fabric before you assemble the collar. To reduce the bulk in the seams on fine fabrics and get a neater collar, trim off the seam allowance from the interfacing before you iron or tack it into place. <sup>01</sup>

## PINNING THE COLLAR

If your collar has small or intricate curves then you may find it easier to draw the stitching lines on first around the outer collar only to get a neater finish. Mark these using a pencil or chalk which won't be seen from the right side (RS) when you've finished. If your collar has separate front and back pieces then join these together for both the outer and under collar. Next, pin the outer collar to the under collar, RS together. If you've trimmed the under collar then you'll need to stretch this a little to fit the



outer collar, but make sure you do this evenly. <sup>02</sup>

## STITCHING THE COLLAR

Stitch the collar pieces together around the outer edge only, either along your drawn stitching lines or to the seam allowance set by your pattern. It's best to stitch on the side with the interfacing as it will run through your machine better. Always pivot at corners or tight curves by keeping the needle down in the fabric then raising the sewing machine foot and turning the fabric. When you're stitching very tight curves, shorten the stitch length a little for a smoother line.

## TRIMMING AND PRESSING

Once you've stitched the collar, trim the seam allowances down to about 5mm (1/4in) as this will reduce the bulk in the collar. On outer curves, snip small notches out of the seam allowance and clip across corners. Take care not to cut through the stitching but cut just up to it. <sup>03</sup>

You can now turn your collar RS out and use

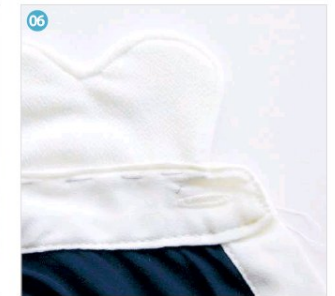
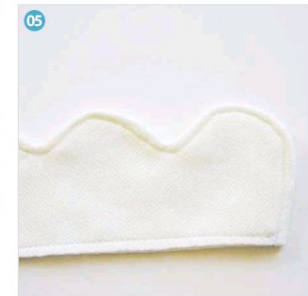
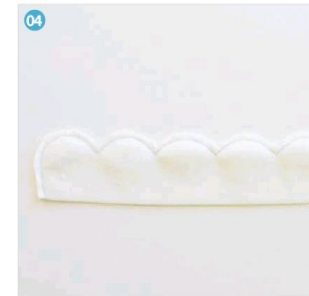
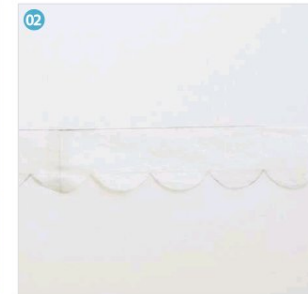
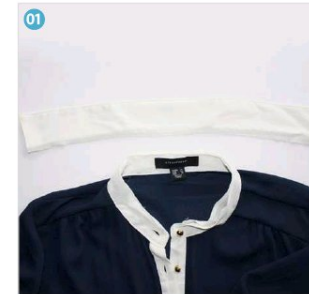
a point turner to push out the curves and points. Don't use a pair of scissors to do this or you may poke through the fabric or your seam. Press the collar well so the curves and points lie neatly, using steam if that's suitable for your fabric type. If you've trimmed the under collar then the seam line will naturally roll to the underside.

## FINISHING TOUCHES

You can leave your collar pressed as it is or topstitch around the edge if you prefer. The advantage of doing this is it keeps the outer and under collar lying flat and it also adds a nice decorative touch. Use a thread to match your fabric so that the topstitching blends in or, alternatively, you can use a contrast thread to make a feature of it. Stitch around the edge of the collar about 3mm (1/8in) in from the seamed edge, making sure you keep this accurate all the way along for neat, precise finish. <sup>04</sup>

Give your collar a final press and your perfectly made collar is now ready to attach to your garment following the pattern for instructions.

# MAKE A SCALLOP COLLAR



## YOU WILL NEED

- A blouse with a collar
- Fabric of a similar weight to the original collar
- Lightweight iron-on interfacing
- Basic sewing kit

To update a plain collared blouse, replace its existing collar with a scallop one. We used a similar weight fabric to the blouse but in a contrast colour.

## UNPICKING THE BLOUSE

**Step one** The collar is sandwiched between the front and back of the collar band. Unpick the stitches carefully so you don't damage the fabric. **Step two** Take the collar out and keep this to make your pattern. <sup>01</sup>

## MAKING A NEW PATTERN

**Step one** Draw around the original collar on paper. Your new collar needs to have the same bottom

length so that it fits into the collar band. You can alter the width and top length, but make sure you don't make it too out of proportion.

**Step two** Decide what the top length of your new collar is going to be – it can be the same as the original one or a little longer.

**Step three** Divide this measurement by the number of scallops you want on your collar. This divided measurement will be the diameter of your circle section. We used the top third of a circle rather than the actual diameter to make the curves shallower. Draw a circle to this size then trace around it along the top length. The circles on the ends should slope gently down to the bottom length of the collar. <sup>02</sup>

## PREPARING THE COLLAR

**Step one** Cut two pieces of fabric for your new collar 2cm (3/8in) bigger than the pattern. **Step two** Cut iron-on interfacing to the same size. Press onto the wrong side (WS) of one piece. **Step three** Place your new collar pattern centrally on top and draw around it.

**Step four** Pin the two fabrics RS together. <sup>03</sup>

## STITCHING THE SCALLOPS

**Step one** Stitch the collar along the drawn lines, but leave the bottom length unstitched.

**Step two** Clip the seams around the curves and trim the seam allowance. <sup>04</sup>

## FINISHING THE COLLAR

**Step one** Turn the collar RS out and press then topstitch around the edge. **Step two** Stitch the bottom edges together to keep the collar laying flat when you reattach it. <sup>05</sup>

## STITCHING THE COLLAR IN PLACE

**Step one** Place your new collar in between the front and back of the collar band, in the same position as the original collar. Tack into place, making sure the front and back of the band line up exactly. <sup>06</sup> **Step two** Topstitch along the edge of the collar band in the same position as the original stitches to hold your new collar firmly in place.



FREE  
TRIAL FOR  
YOU!

# DOWNLOAD YOUR ISSUE OF SIMPLY SEWING NOW!

You can buy a digital edition of *Simply Sewing*, ready to read whenever you want. Single issues and subscriptions are available and every issue you purchase is stored in your magazine library permanently. Once your magazine has downloaded, an internet connection is not required so you can take your magazine with you, wherever you go.

TAP HERE  
FOR YOUR  
FREE TRIAL  
TODAY!\*



To buy your digital copy of *Simply Sewing*, visit

[www.simplysewingmag.com/digital](http://www.simplysewingmag.com/digital)

On Android or PC/Mac? Find us on

[www.zinio.com/simplysewing](http://www.zinio.com/simplysewing)



iPad is a trademark of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc. NOOK is a registered trademark of Barnes & Noble, Inc. NOOK Tablet is a trademark of Barnes & Noble, Inc.  
\*Free trial not available on Zinio

## Simply Sewing FRESH IDEAS WITH FABRIC THE GUIDE

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



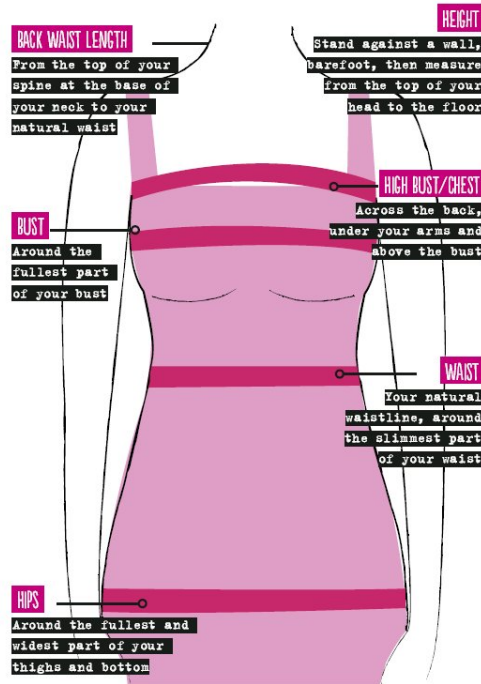


## HOW TO MEASURE YOURSELF ACCURATELY

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

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

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



## HOW TO USE A PATTERN

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

### PREPARING THE PATTERN

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

### CUTTING OUT THE PATTERN

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

### CUTTING LAYOUTS

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

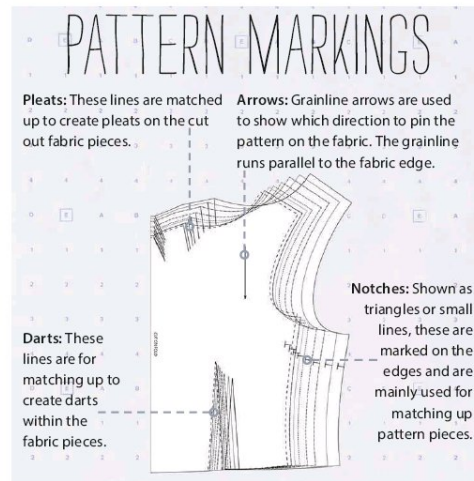
size you're cutting and the style of garment. Many patterns have more than one option (or view) and each one can have a different layout.

### CUTTING OUT

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

### TRANSFERRING MARKINGS

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



## CHOOSING AND BUYING FABRICS

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

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

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

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

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

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

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

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

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

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

If you're buying fabric off a roll (or bolt) then you'll usually buy it by the metre. This is only the length of the fabric you're buying – the width depends on the width of the roll. Fabrics are sold in standard widths, which vary according to their purpose – for example, dressmaking or quilting fabric generally comes in standard widths of 112cm (44in) or 150cm (60in). Curtain or soft furnishing fabric is normally 137cm (54in) wide and is really useful for bags and aprons as it's thicker and stronger than dressmaking fabrics.

The fabric requirements on the pattern instructions will tell you what length of fabric to buy, usually with two width choices. Some patterns, such as large circle skirts, can only be cut from the wider fabrics.

## 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.

## 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.

## NEEDLE SIZE GUIDE

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



## GLOSSARY

For a full glossary of sewing terms visit [www.simplysewingmag.com](http://www.simplysewingmag.com)

### DRAPE

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

### EASE

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

### EDGE STITCH

A row of stitching on the very edge of a garment, usually 2-3mm (1/8-1/4in) 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 pinkish shears.

### GRAIN/GRAINLINE

The lengthwise fabric grain, running parallel to the selvedge.

### NAF

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 (3/4in) 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 selva in the US.

### STAYSTITCHING

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

### TACK/TACKING

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

### TOPSTITCHING

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

### UNDERSTITCHING

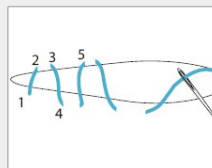
A line of stitching worked through the facing and seam allowance 3mm (1/8in) from the seam to stop the facing rolling to the outside of the garment. Understitching will not be visible on the outside.

## STITCH GUIDE

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

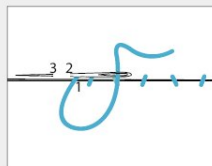
### LADDER STITCH

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



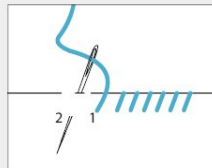
### SLIP STITCH

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



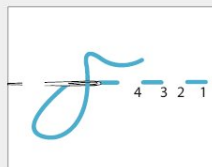
### WHIP STITCH

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



### RUNNING STITCH

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



# STASH SHOPPING

Fill up your stash with fabric, patterns and more from these fabulous shops!



### CHALK HILL BLUE FABRICS

Supplier of patchwork fabrics, threads, waddings and notions. Keep up with events on Facebook! **01903 230008**  
[FB/Chalk-Hill-Blue-Fabrics](http://FB/Chalk-Hill-Blue-Fabrics)



### READS OF WINCHESTER

Sales, services and repairs. All makes of sewing machine, new and reconditioned, plus a small haberdashery. [reads-of-winchester.co.uk](http://reads-of-winchester.co.uk)



### RONA SEWING MACHINES

Bernina Platinum dealer. Stockists of Juki, Brother, Janome & Husqvarna. Repairs to all makes. Suppliers to education for sales/service. [onlinesewingmachines.co.uk](http://onlinesewingmachines.co.uk)



### PURELY PATCHWORK

Darling Little Dickens Collection by Moda, priced at £14.40 p/m. Visit their website to view the collection. [purelypatchwork.co.uk](http://purelypatchwork.co.uk)  
**01506 846200**



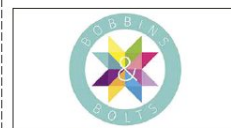
### TRANSWORLD SEWING MACHINES

Whatever you require sewing machines for, we can provide a comprehensive selection of fantastic machines perfect for you. **01942 608 028**



### CRAFTY SEW & SO

Crafty Sew&So have everything you need for your next sewing project! Use code CRAFTY10 to get 10% off your first order online! [craftysewandso.com](http://craftysewandso.com)



### BOBBINS & BOLTS

Bobbins & Bolts is an online stockist of gorgeous cotton fabrics from Art Gallery Fabrics and Cloud 9, as well as a wide range of patterns. [bobbinsandbolts.co.uk](http://bobbinsandbolts.co.uk)



### SEW PRETTY

Sew Pretty offers small and friendly dressmaking sewing classes for adults and kids of all levels in Katya's relaxed studio in Wimbledon (SW London). [sewpretty.me.uk](http://sewpretty.me.uk)



### SOMERSET SEWING MACHINE

We are a family-run business supplying Juki, Toyota and Singer Sewing Machines. Singer, Britannia & Happy Embroidery machines. Repairs & Servicing. **01278 453502**



### BECKFORD SILK

Silks & velvet. Natural, printed and dyed. Small quantities at wholesale prices. **01386 881507**  
[www.beckfordsilk.co.uk](http://www.beckfordsilk.co.uk)



### SEW SEW FABRICS

Based in Bexleyheath, we have a wide range of fabrics from just £3 per metre and free UK delivery on orders over £20. [sewsewfabrics.co.uk](http://sewsewfabrics.co.uk)



### LEICESTERSHIRE CRAFT CENTRE

Craft kits that really work! Our kits are based on our popular workshops and include the same high quality materials. [leicestershirecraftcentre.co.uk](http://leicestershirecraftcentre.co.uk)



### HAZEL'S FABRIC CRAFT

Patchwork & Quilting Supplies and workshops. Open Fri & Sat 09:30-16:30, Sun 10:00-14:00. 10a Main Street, West Calder EH55 8DA [hazelsfabriccraft.co.uk](http://hazelsfabriccraft.co.uk)



### RACHEL'S TEXTILES STUDIO, JERSEY

Exciting fabrics, trims & sewing essentials, gift vouchers, Janome machines. Sewing and creative classes for students and adults of all levels. [rachelstextilesstudio.com](http://rachelstextilesstudio.com)

To advertise here contact  
**Isabel Higuero**  
**0117 300 8538**  
[isabel.higuero@immediate.co.uk](mailto:isabel.higuero@immediate.co.uk)  
or **Jordana Widt**  
**0117 300 8539**  
[jordana.widt@immediate.co.uk](mailto:jordana.widt@immediate.co.uk)



INCLUDES  
PATTERN  
GIFTS

# BACK ISSUES

ONLY  
£6.99

INCLUDING  
FREE UK P&P



ISSUE 26

24 projects including an exclusive pinafore dress, saddle bag, pleated skirt and school essentials.



ISSUE 25

Sew 6 new looks for your wardrobe, give your bedroom a makeover and learn embroidery.



ISSUE 24

Make a 1950s-style frock, tunic dress, linen dining room updates and quick-sew gifts and accessories.



ISSUE 23

31 seasonal projects including decorations, gifts and the ultimate party dress from Cotton + Chalk.



ISSUE 22

Sew The Fold Line's Joni Dress, Lisa Comfort's Erin Skirt sew along (part 1) and a cute baby gift set.



GET ORGANISED

Each slip case can hold a year's worth of magazines (13 issues) and ensures your growing collection remains in perfect condition for future reference. To order a slip case please visit [www.buysubscriptions.com/binder](http://www.buysubscriptions.com/binder)

## 2 WAYS TO ORDER

Visit the website: [www.buysubscriptions.com/backissues](http://www.buysubscriptions.com/backissues)  
or call us on **01795 414729**

\*Lines open weekdays 8am-8pm, Saturdays 9am-1pm. Overseas please call +44 (0)1795 414729. Calls will be charged at your local call rate, calls from mobiles may vary. EUR price £6.99, ROW price £7.99 USA £7.99. Binder price EUR £9.60, ROW £11.50. All prices include p&p. All orders subject to availability. Please allow 28 days for delivery.

Never miss an issue again, turn to page 18 and subscribe today!

S

# NEXT ISSUE

The Jenny Dress  
Obi belt and skirt  
Liberty patchwork  
Gardening apron  
Embroidered cardigan  
British Craft Awards  
Jumper upcycling  
Bird plushie toys  
And more...

+ FREE PATTERN  
2-IN-1 DRESS AND TOP DESIGN



ON SALE THURS 23RD FEB

[WWW.SIMPLYSEWINGMAG.COM](http://WWW.SIMPLYSEWINGMAG.COM)

\*CONTENTS SUBJECT TO CHANGE. PAPER AND FABRIC GIFTS NOT AVAILABLE IN ALL REGIONS.





# MADE FOR TRAVEL

Emily Hundt, founder of indie pattern label In the Folds, has been around the world with her go-to handmade dress.

"I LIKE TO MAKE MY OWN CLOTHES because of the deep connection we have with the clothes that we make ourselves.

This dress has travelled the world with me, been worn over and over, and is now literally falling apart, but I refuse to let go of it! When I wear it I think of sewing in my flat in London (I am from Sydney, but was lucky enough to live in the UK for two and a half years) so it brings back memories of my life there, and the banged up Janome machine I made clothes with. It brings back memories of all the places I have worn it, particularly a trip I took to Thailand and Cambodia.

I made the dress out of a synthetic fabric because I liked the way it draped, but later also learned that it is a perfect travel dress. It can be

scrunched up and still look great, and because it can be worn a number of different ways it works well for a lot of different occasions.

Back home in Sydney, I have worn it countless times. I wear it in winter layered with a long-sleeved top underneath, and in summer I wear it tied loose to keep nice and cool. I even wore it to Frocktails last year!

If you know my patterns, you may recognise it as the Acton dress. This is the design in its very first incarnation and after living in it for the last four years I just knew I had to share it with the world!"

Emily set up her In the Folds pattern label in 2015. Find the Acton dress pattern and browse the full collection at [www.inthefolds.com](http://www.inthefolds.com) and follow Emily on Instagram @inthefolds







#### atelier 3

A clear LCD screen helps you select from the 120 stitches including 7 auto 1-step buttonholes and alphabet.



#### atelier 5

This machine has an incredible 91 needle positions and an easy change needle plate to enhance straight stitch performance at up to 1,000 spm.



#### atelier 7

Quilters and designers will enjoy the AcuFeed Flex layered fabric feeding system and the automatic presser foot lift for easy pivoting.



#### atelier 9

The atelier 9 is a combined sewing and embroidery machine. It introduces some brand new features such as the Stitch Tapering Function and it even has Wi-Fi!

For further information:  
Telephone **0161 666 6011** or visit [www.janome.co.uk](http://www.janome.co.uk)  
The world's leading sewing machine manufacturer

## THE atelier SERIES

Designed for every type of sewing, these contemporary styled, well illuminated, free-arm sewing machines with easy to use computerised features are perfect to take your sewing to a new level. The larger arm space and superior feeding system ensure they are equally suited to both larger projects and precision sewing.

**SMART  
ELEGANT  
SOPHISTICATED**

**JANOME**

# Simply Sewing

FRESH IDEAS WITH FABRIC

ISSUE 27  
TEMPLATES  
MAKE!

DENIM UP CYCLO

PRESS TO  
DOWNLOAD  
TEMPLATES

**MAKE  
TODAY  
amazing**

BACK BODY  
(2x plush)

HEART PILLOWS  
HEART

BIRTHDAY PARTY  
BANNER

**IT A D D Y**

BIRTHDAY PARTY  
BADGE

OR DOWNLOAD ISSUE 27 TEMPLATES AT  
[www.simplysewingmag.com/category/downloads](http://www.simplysewingmag.com/category/downloads)