



ISSUE ONE HUNDRED AND TWELVE



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

*EASY-SEW
PINFORE*



Simply Sewing

FRESH IDEAS WITH FABRIC

The Farah TUNIC SET

2 versions to sew!



**14 PAGE
PULL-OUT
SECTION**

EXPERT GUIDE

10 top tips for sewing statement sleeves

+ INSIDE

PENCIL CASE
BOOK COVER
MAXI SKIRT

Stylish SMOCK

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PLUS: Embroidered leggings • Cosplay sewing feature • Reversible tote bag

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Simply Sewing

FRESH IDEAS WITH FABRIC

As the busy summer holidays draw to a close we're taking time to slow down, reminisce and look forward to the seasonal changes ahead. Autumn leaves might not be gracing the ground just yet, but we're adjusting our wardrobes in preparation with multi-wear garments. The Farah Set, with a tunic-style silhouette, ticks all the boxes for a comfortable any-occasion dress. The Vita Blouse, with five different options to sew, is a quick and satisfying weekend make. And The Beach Bag is guaranteed to become a much-loved essential for family days out.

Plenty of room for all the rain coats!

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Simply Sewing

FRESH IDEAS WITH FABRIC

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ways to sew the Farah
Dress on p22



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UNWIND
WITH MINDFUL
CRAFT IDEAS



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SEWING IS FOR EVERYONE

At *Simply Sewing*, we want inclusivity to be at the heart of what we do. We're committed to creating content that reflects and celebrates the diversity of the sewing community. Sewing is for everyone, regardless of ethnicity, age, size, ability, sexual orientation or gender identity. We have begun work on a plan to drive meaningful change, but we know it's a work in progress. We want to listen to you, our readers. Join the conversation on Instagram @simplysewingmag, or get in touch with us at simplysewing@ourmedia.co.uk.

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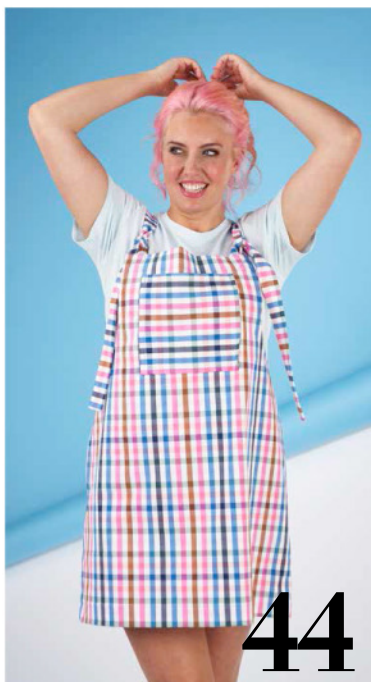


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WORTH OF PRIZES!

Three lucky winners will receive All Access
membership to the Cashmerette Club
Find out more on p16

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**GREAT SUBS
OFFERS! P14**
SAVE TIME, MONEY
AND HASSLE
WITH AN ANNUAL
SUBSCRIPTION



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BACK TO SCHOOL

Whilst I do love the summer holidays, a part of me does enjoy getting back to some sort of normality when September comes. With the family routine firmly back in place, it's easier to find time for a bit of selfish sewing. I'm a big fan of a roomy tunic, so the Farah Dress (p22) is ticking all the boxes for me. And whilst I'm rarely seen in a pair of trousers, the wide-leg palazzo pants (p56) look so comfy that they're definitely going on my to-sew list! Don't miss the exclusive-to-us offer from Sewdirect to enjoy 25% off all dress patterns this month (as if we needed an excuse!). Time to relax and unwind after a busy summer...

Charlie

Charlie Moorby, Editor



YOUR GIFTS:*

- ✓ THE FARAH DRESS
- ✓ THE VITA BLOUSE
- ✓ THE BEACH BAG



* GIFTS SUBJECT TO CHANGE. SOME PAPER GIFTS ONLY AVAILABLE ON UK NEWSSTAND. VITA BLOUSE NOT AVAILABLE OVERSEAS.

CONTRIBUTORS

A huge thank you to this talented lot...



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and indybindy.com.au

AIMS WATTS

Aims owns Indy Bindy Fabrics - specialising in independent designer fabrics from Japan. Aims also hosts the Indy Bindy Sewciety, where she fosters creativity through monthly classes and live calls. Sew Aims' ruffle maxi skirt on page 68.



Follow my stitching journey
@thanksimadethem

BIANCA SPRINGER

Sewist, textile tutor and author of new book 'Represent! Embroidery' (out September 2023), Bianca Springer is no stranger to the powers of needle and thread. Read more about Bianca's work on in our exclusive interview on page 60.



See my work @craftysewandso
and craftysewandso.com

FREYA GILBERT

Freya is co-owner and workshop coordinator at Crafty Sew & So. As well as teaching award-winning beginner sewing and craft workshops, Freya develops sewing patterns and kits for the brand. Try out Freya's self-draft pinafore dress on page 44.



Buy my patterns at beletoile.com
and follow me @_beletoile_

ISABEL LAENEN

Isabel, the woman behind the Bel'Etoile pattern brand, is a passionate designer for kids and women clothes. She's drawn to the wonderful world of fashion, fabrics and techniques. Turn to page 64 to try her versatile Vita Blouse pattern for yourself.

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Simply Sewing

FRESH IDEAS WITH FABRIC

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Great British Sewing Bee favourite Nicole Akong refashions this charity shop sweater dress into a cropped sweater and matching shorts using her Singer HD machine. Find her on Instagram @nicole_akong or scan the QR code to go direct to her reels.



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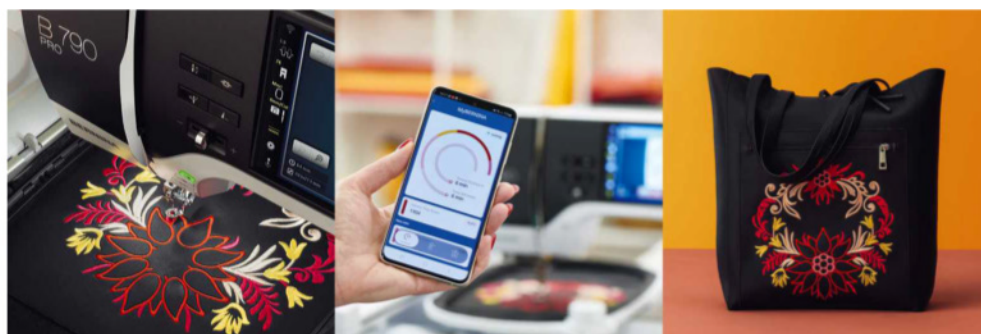
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PINBOARD

IDEAS ♡ INSPIRATION ♡ ACCESSORIES ♡ WEBSITES ♡ EVENTS ♡ STUFF



MADE TO MEASURE

If there's one thing we love more than dressmaking, it's combining dressmaking with other sewing skills – embroidery, quilting, you name it. Elisalex Jewell of By Hand London must have been thinking of us when she designed the beautiful gathered patchwork skirt from her hotly anticipated new book, *Made to Measure*. You'll also find dresses, jumpsuits, trousers and more, all combined with a wealth of knowledge to help you draft and sew your own wardrobe with confidence. byhandlondon.com



SLEEK STORAGE SOLUTIONS

▼ Hands up if your paper patterns are immaculately organised. Now, we know we're not the only ones with our hands firmly in our laps, but luckily for us Atelier Brunette have just launched the perfect storage solution. Their Sewing Pattern Case perfectly holds three of their paper patterns in a stylish kraft package, so you can keep them neat and tidy on your desk, shelves or cupboard. Go ahead and get your own at atelierbrunette.com



TWICE AS NICE

Introducing two of our new friends! Emily and Keira are the new kids on the block from the team at Sew Over It. A multi-variation cami and structured shorts, this delightful duo are sure to feature heavily in your summer wardrobe for the longrun. sewoverit.com



WEAVING MAGIC

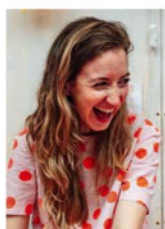
Ok, ok, we get it's not *strictly* sewing, but another hobby never hurt anyone, right? Perfect for new weavers or sewists looking for a fun, quick win, Shiv Textiles' Beginners' Weaving Kit will help you get to grips with the craft. All yarn is rescued from British mills, with looms and tools laser cut in Brighton from environmentally friendly plywood. Discover more about this nifty kit at shivtextiles.co.uk

FLOWER BLOOM

Art Gallery Fabrics have embraced flower power with their latest floral delight: Flower Bloom. The retro-inspired collection brings 60s skies, groovy repeat blooms and a sun-soaked colour palette in quality 100% cotton, ideal to bring life to garments, quilts and homeware. On-trend daisies and checkerboard designs give the range an up-to-date twist, so you can pick and choose prints depending on the look you want to achieve! We're thinking shift dresses, boxy tops and cute accessories... Browse the full collection over at liveartgalleryfabrics.com and check out their fabric lookbook for some stylish inspo, including cushions and bucket hats!



Turn to page 27 to see a set of retro-style gifts made with this fabric!



MINI PROFILE

SOPHIA PALMER
@SEW_JESSALLI

For Sophia of Dorset-based sewing school, Sew Jessalli, it's all about connecting over a love of craft. "It was the whole reason I started Sew Jessalli," she explains to us. "I was teaching all these students locally in their own homes and most of them lived within a few minutes of each other but had never met. I thought it would be a lovely thing to bring all these creative people together to bounce ideas off of and sew together."

After starting a handmade gifts business back in 2011, the idea of launching a sewing school came to Sophia after she was regularly asked to share her skills. "I started teaching children one to one, then I got busier and busier. So I took the leap after a few years and opened up my own space," she comments. She's been sewing since she was four, having been taught how the craft by her Nan and mum. "We've always been a creative family so it's in my blood!" she laughs. But the familial ties don't end there... "I work with my Mum," Sophia tells us, "and for the past five years my mum-in-law as well. I think people think we're all bonkers but we all get on really well and it's a nice balance of honest truth and professional criticism!"

Sophia's mum has a lot to do with the name, Sew Jessalli too. "My Mum, Alli, and her friend, Jess, used to take us all on holiday as kids. We used to dream up this family business where

we'd sew and sell handmade wares with a coffee shop and cakes," she remembers. Using their name to make her family's dream a reality seems a pretty perfect homage.

As well as the joy of being able to work with her loved ones, running her own business offers many other highlights for Sophia. "My favourite part is being able to use my passion to its fullest," she admits. Being a busy mum to her one-year-old son, Sew Jessalli gives Sophia the freedom she needs to work around her family. "I can move in directions that are right for me and I have the freedom to be as creative as I like... with no one to tell me I need to change my opinion or tone down my spark. It's brilliant!"

But change is on the horizon, and Sew Jessalli recently closed the doors of its bricks-and-mortar in Wimborne, Dorset. Luckily for us, and many other sewists, it's not the end – in fact, it's the start of a whole new chapter! Sophia explains: "We are pivoting the business to better serve our wonderful customers." As with so many businesses over the last few years, Sew Jessalli is changing with the times, and keeping their loyal customers at the forefront of their plans. "More and more people want easy access to lessons and workshops at a time to suit them, for a reasonable price and to learn specific aspects of sewing that are important to them. So that's what I'm going to bring them."

So what's next for Sew Jessalli? Sophia tells us – a huge website update, more online tutorials, more content on their YouTube and (most importantly) more fun! "I am hugely passionate that *everyone* should be able to sew – it really is such a fun skill to have."

See more for yourself at jessalli.com



THE PATTERN EDIT



Overnight travel bags

Pack your bags; we're going sewing! Find Editor Charlie's picks



TIMI TRAVEL BAG, ARDENTE DESIGN

Smelly gym socks need not apply, this stylish bag is for your finest garb only. With pockets, sleek straps and

zips galore, it's full of professional details that'll help you show off your sewing skills. Get the PDF pattern at ardentedesign.com

WEEKEND BAG, SEW OVER IT

Show off your flashiest print fabric with Sew Over It's hottest accessory. The pattern has a large zipped and fully lined interior, a useful outer pocket and super strong handles, so you can fill it with your prized possessions (by which we mean sewing things, of course!) and jet off for the weekend. Get yours from sewoverit.com



CANVAS DUFFLE BAG, TYTKA STUDIO

If you're all about sleek simplicity with your bag choices, you've come to the right place. Tytkastudio's classic

duffel bag pattern is just the thing for confident beginners, with a handy YouTube tutorial too! At a versatile 50cm x 28cm, it's so easy to make your own. tytkastudio.com

PORTSIDE TRAVEL SET, GRAINLINE STUDIO

Why make one bag when you can make three?! Grainline Studio's on-trend trio have all areas covered – from the large and roomy duffel bag to coordinating travel pouch and nifty dopp kit. We're in love with them all! grainlinestudio.com



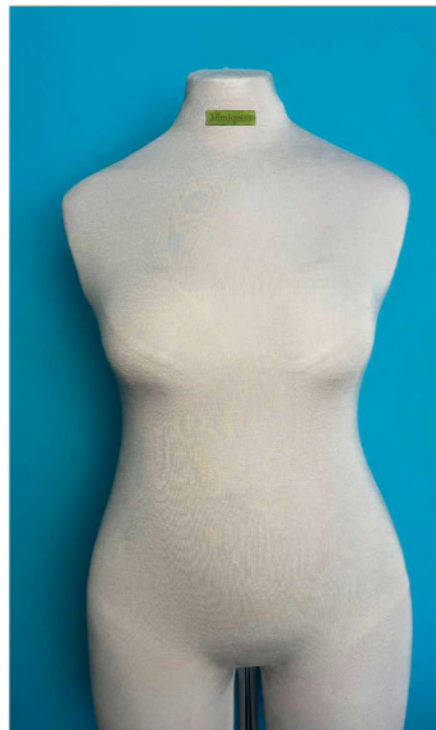


KEEPING COSY

The good news? Staying warm this winter needn't require knitting needles – even if you want a DIY wardrobe. The even better news? My Handmade Wardrobe have just dropped a sleek pattern that's as easy as it is cosy. With a stylish funnel neck, boxy straight cut body and gently gathered sleeves, you'll be making a Funnel Neck Jumper in every colour before you know it. myhandmadewardrobeatterns.com

MINI MACAROONS

▼ Can storage get any sweeter?! This adorable mini macaroon pouch kit from Zakka Workshop is hitting all our sweet spots, with its dainty size and shiny zip detail. At 5.5cm wide and 2.8cm tall, you can store special treasures such as jewellery, coins and candy inside. What will you sew it with first? Liberty florals or candy solids? Check out this pattern and much more at zakka.workshop.com



TAILOR MADE

If you've ever struggled to get the perfect fit on your me-made garments, you're not alone. By some miracle, the geniuses at Mimiquins have created the most beautiful bespoke mannequins to enable you to tailor any pattern perfectly to your own body! Formed from a 3D scan, they're planet friendly, light and easy to use. Available at full, half and quarter scale, with a pinable surface. Discover more at mimiquins.com



3 OF THE BEST

CUDDLY CUTIES

These soft toys will make the best gifts to sew for all the little ones in your life...

1. This traditional teddy is guaranteed to become a family heirloom enjoyed by generations to come. Find the template at gathered.how/sewing-and-quilting/sewing/free-teddy-bear-sewing-pattern/

2. Lucy Ward's colourful fleece plushie will delight dino fans of all ages. Follow the handy tutorial at gathered.how/sewing-and-quilting/sewing/dinosaur-pattern/

3. This super-soft dimple fleece unicorn is perfect for cuddles. Get the templates and easy-to-follow instructions at gathered.how/sewing-and-quilting/sewing/how-to-make-a-unicorn-toy/





GLITZ & GLAMOUR

Add a little sparkle to your sewing projects with Gutermann's shiny new thread. Sparkly is both eye-catching and easy to use (the dream duo) with an enchanting two-tone effect that will elevate your handmade garments. Perfect for decorative embellishments and beautiful stitched details, it can even be used as a bobbin thread in combination with Sew All top threads for machine sewing. Choose from six elegant colours! For stockist info, get in touch with gutermann@stockistenquiries.co.uk

IT'S IN THE BAG

If you're in the market for a new bag, in any shape, size or form, look no further than Lauren Holloway. Her ethos is simple – to design and create sustainable and responsibly made products that'll last time and time again. Name it, she's got it. And better yet, you can make your own! Find five beginner-friendly kits with Lauren's signature print fabrics to choose from, and get sewing! Browse all of her designs over at laurenholloway.uk

EVENTS

SEWING SHOWS & FAIRS

As we inch closer to the festive season (we said it!) treat yourself to some great days out – start shopping for crafty loved ones and add to your own wish list...

MINERVA'S 25TH BIRTHDAY

30 September 2023, Manchester

The folks over at Minerva take celebrating seriously, and this year they've got 25 years of the brand to commemorate! Join them for some retail therapy at their Pop-Up Shop in the day, and don your glad rags for a maker-filled birthday party in the evening. minerva.com

AUTUMN QUILTS FESTIVAL

20–22 October 2023, Malvern

For some, October is about crispy leaves, spooky films and pumpkin spice lattes. For us, it's all about the Autumn Quilts Festival. Check out beautiful designs from well-known quilters and textile artists, and fill your bags with fabric, thread and haberdashery! grosvenorshows.co.uk

INSPIRING BOOKS



PUNCH NEEDLE CRAFT

Clare Youngs (£14.99, CICO Books)

A beloved way of adding colour and texture to your home decor makes, punch needle is a trend that shows no sign of going anywhere. Enjoy 30 super-easy projects for homeware, accessories and gifts, and discover the mindful qualities of the craft. This beautifully illustrated book will teach you to 'paint with wool', giving you all the skills you need to never look back!



MADE TO MEASURE

Elisalex Jewell (£22, Quarry Books)

If you're building up your handmade wardrobe and want to take the next step, Elisalex of By Hand London has you covered. Learn to draft and sew your own customised clothes that fit beautifully and are true to you, with her easy-follow guides. Plus, find 16 pattern-free projects (see our faves on p9) and more as a springboard for creating 'a versatile and personalised wardrobe.'



SEWING FOR CHILDREN WITH AFRICAN WAX PRINT FABRIC

Adaku Parker (£16.99, CICO Books)

Enjoy those early years (before they start questionably dressing themselves...) and fill your child's wardrobe with a burst of brilliant colour and pattern. Adaku has created 25 vibrant projects, including clothing, accessories and handy homeware items. Choose your fabric and let's go!



SEW CUTE TOYS

Karine Thibault-Demessence (£12.99, Search Press)

No matter your age – from early stitchers to pro sewists – this book is full of fun projects to get stuck into. With 24 dolls and toys to choose from, there's everything from a marmot plushie and cute cat, to a cool superhero and pretty geisha. They make great gifts too! All are designed to be fast friends from early childhood, so start with your favourite and build up your colourful, cuddly family one by one.

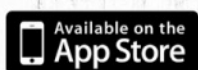
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SAVE TIME, MONEY AND HASSLE WITH AN ANNUAL SIMPLY SEWING SUBSCRIPTION

The image features a woman with curly hair wearing a dark blue dress with a floral pattern, standing in front of a tablet and a smartphone. Both devices display the cover of 'Simply Sewing' magazine. The magazine cover has an orange background and features a woman in a plaid dress. Text on the cover includes 'UK'S #1 SEWING MAG!', 'FRESH IDEAS WITH FABRIC', 'The Farah TUNIC SET 2 versions to sew!', 'EXPERT GUIDE 10 top tips for sewing statement sleeves', '14 PAGE PULL-OUT SECTION', 'Stylish SMOCK 16 patterns and accessories for your capsule wardrobe!', and 'PLUS: Embroidered leggings • Cosplay sewing feature • Reversible tote bag'. A red starburst graphic on the right side of the tablet says 'JUST TAP HERE TO SUBSCRIBE TODAY'.

SELF-DRAFT TROUSERS

UK'S #1 SEWING MAG!

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WIN A MEMBERSHIP TO THE BEST SEWING CLUB FOR CURVES!

Three lucky winners will receive a one-year All Access membership to the Cashmerette Club

When Jenny Rushmore set up Cashmerette, she wanted to help make the sewing world a more inclusive space for curvy sewists. "Learning to sew transformed my body image," she explains. "My life's passion is helping others experience the same transformative effect of sewing clothes that fit you beautifully." Her virtual sewing club is all about setting you up for success with monthly patterns in sizes 0-32 and cup sizes C-H, as well as teaching you the skills to achieve a fabulous fit. Jenny is offering, exclusively to *Simply Sewing* readers, a chance to get everything that Cashmerette Club has to offer with three All Access memberships, worth approx. £140 (\$180) each, up for grabs. Visit cashmerette.com/club to find out more about the extensive benefits that come with a Cashmerette Club membership! For your chance to win, enter online at gathered.how/sew_comps.



See gathered.how/sew_comps to enter today!

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THIS MONTH...

SLEEVE IT TO ME

From armholes to fashion goals, get the long and short of sleeve construction with our expert advice

Written by Sophie Tarrant

MIX & MATCH

Make a top and skirt set to maximise outfit opportunities

FAKE IT UNTIL YOU MAKE IT

Faux-shirred details at the waistline and cuff add extra detail

HARMONIC TOP & SKIRT SET

This cleverly-constructed set from Pattern Fantastique was designed as a tribute to flag symbology and 70's disco glam, with separate top and skirt pieces to maximise wardrobe possibilities. The set features a circular keyhole neckline, balloon sleeves with a faux-shirred cuff, optional contrast facings and pockets!

RIDE THE WAVE

We love the optional contrast waves

PATTERN INSPIRATION

Make a scene with our pick of the best patterns featuring statement sleeves.



1 PEONY DRESS

One of our favourite online sewing shops, Fabric Godmother, has ventured into pattern design – and we couldn't be happier! Peony is the perfect dress-up-or-down frock, with cleverly placed darts, frills, and a couture technique to add shoulder puffs. There's readymade kits and a handy workshop on offer too! fabricgodmother.co.uk

2 V1939 BLOUSE

This retro, breezy design from Vogue has gathered balloon sleeves and a button front with a high neck and bias loop closure. View A is cropped with an elastic waist and a tie neckline detail. View B features a longer cut, button and loop cuffs, and a pretty lace trim to the yoke. sewdirect.com

3 JO DRESS AND JUMPSUIT

This modern pattern from Closet Core features a V-necked bodice and a sculptural croissant sleeve that really is the star of the show. The top half of the design can be mixed and matched with your choice of trousers or skirt to create a bold dress or a stunning jumpsuit. closetcorepatterns.com

4 VIKISEWS ROSARIA DRESS

This design from VikiSews makes a close-fitting button-front dress with an accentuated waist and eye-catching balloon sleeves. The skirt features a double-flounce hem, a vertical frill in the centre front seam, and an extra ruffle around the waist that we adore. vikisews.com

5 PARADISE PLAYSUIT

Statement sleeves aren't just for adults! This fun playsuit from Waves & Wild perfectly pairs comfort and style together, making it equally perfect for climbing treess. It can be made in three lengths (ages 2-12), with two different sleeve options. It has a comfortable elasticated waist, the choice of a cross front or back and pockets. wavesandwild.com

6 V1940 TOP

This peplum top design from Vogue is another that's sure to really catch the eye! It features a lined empire waist top that has various stylish options, including a frilled V neckline, balloon sleeves, and a bow tie front. This close-fitting design also utilises princess seams, and an invisible zipper for a sleek, professional finish. sewdirect.com

ARMS UP

The sleeve has a long and rich history within fashion, with size being of great importance.

Statement sleeves have long been a sign of fashion excellence and status. The long flowing sleeves of robes in ancient Japan would often be used as pockets, and in the 6th century, Byzantine bishops would wear specially pleated sleeves as part of their vestments (that is, in fact, where the term 'bishop's sleeve' came from!).

Sleeves were an important part of garment construction in the middle ages too, with a variety of eye-catching styles popular with the lords and ladies of the time. From long 'bliaut' robes and 'maunch' sleeves that draped down to the floor, to paned or panelled sleeves which allowed a sneaky lining to show through, having a show-stopping sleeve was a signal that you had enough wealth and status to afford the excess cloth (and staff) needed to create them.

The 19th century was also a big era for sleeves – literally! Ladies of the time favoured the famed 'leg of mutton' sleeve, which at times became so extremely wide, rounded, and gathered, that special supports needed to be worn inside the garment to hold the shape.



TIPS & TRICKS

Make the most of out-there designs with our guide to choosing, shaping and finishing your own statement sleeves.



CHOOSE THE RIGHT FABRIC

Selecting the appropriate fabric is really crucial when creating stunning statement sleeves. Lightweight, flowy fabrics like chiffon, silk, or cotton lawn work best for designs that require gathering or ruffles. For structured styles, opt for medium-weight fabrics like linen, denim, or other thicker cotton blends. Be sure to consider the garment's overall design and silhouette when making your fabric choice – will your chosen material give you the look you want all over? Floaty with drape, or structured?

EMBRACE BOLD STYLES

There are so many different sleeve styles to choose from, so research and experiment with different designs to work out which works best for your intended outfit. Will you go for bishop sleeves, bell sleeves, lantern sleeves, or balloon sleeves? Each style offers a unique look, so don't be afraid to try something new. Start with a pre-made pattern that includes detailed instructions to make the process easier, and as your confidence grows, you can modify and customise your own designs to suit your vision.



PERFECT THE ART OF ALTERATIONS

Sometimes, you might find a pattern that's perfect in every other way, but doesn't feature the exact type of sleeve you desire. Don't discount it – alter it, instead! Sleeves can easily be lengthened, shortened, gathered, or widened, and cuffs can be added or taken away as you wish to create a more dramatic effect. You can even completely swap out a sleeve style for another if you prefer. But remember – always make a muslin or test garment to fine-tune your alterations before cutting into your precious final fabric. You'll want to make sure it fits first!



GET EMBELLISHING

Adding embellishments like lace, embroidery, or sequins to your sleeves can take even the most mundane designs to a whole new level. Little added details can make your creations truly one-of-a-kind and add a touch of luxury.



STAY PRACTICAL

While you want your statement sleeves to be visually striking, they should also be comfortable to wear. Always test the mobility of your sleeves before you stitch them into place. If movement feels restricted or uncomfortable, consider making adjustments to the sleeve pattern to allow for better arm mobility. Think too, about how you'll wear the garment – will you be pairing it with a coat, or can you forego cover-ups and make your sleeves the main event? You could always meet half-way, and make yourself a coat that has OTT-sleeves to match! We love Trend Patterns' (trendpatterns.co.uk) TPC28 oversized jacket which features a pair of beautifully shaped, puffed, bracelet length sleeves with a deep cuff.



4

PAY ATTENTION TO PROPORTION

Balance is key when it comes to statement sleeves. If your sleeves are going to be voluminous, it's a safe bet to make the rest of the garment well-fitted. A streamlined bodice will highlight the drama of the sleeves without overwhelming the entire look. Liberty's Thea blouse (liberty.co.uk) is the perfect example of this rule, with oversized balloon sleeves paired with a sleek, button-down bodice.

GATHER UP

Gathering fabric can be challenging at first, but mastering this technique is an essential step towards making a wide variety of different sleeve styles. Invest time in practising even and precise gathering to achieve a polished, professional finish. Always work two rows of long, straight machine gather stitches – and if the pattern piece you're gathering is particularly long, consider working on it in sections. That way, if one of your gather threads snaps, you won't lose the entire edge all at once.



5

CHOOSE A HEM

The way you finish your sleeves can greatly impact the final look and feel of the garment. Will you simply hem them, or will you add a cuff? You can choose from rolled hems, folded hems, or bias bound finishes, elasticated cuffs, or even a smart button-finish. Practice your chosen technique on scrap fabric to get really flawless results before you attempt on your garment.



8



9

PRESSING MATTERS

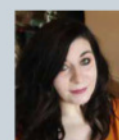
Proper pressing is essential in sewing, and it's particularly important when working sleeves. Use a tailor's ham (available from most local sewing stores) or a sleeve roll to press your seams and shape the garment correctly. This will give your work a professional finish and help the garment maintain its dramatic shape over time.

HAVE CONFIDENCE

Finally, don't forget that sewing is all about expressing your creativity. Have confidence in your skills and experiment with various design elements. Embrace the process, and don't be afraid to make mistakes; they can lead to unexpected design innovations. And most importantly of all – be proud of your OTT makes and let your confidence shine!



10



Sophie (she/her) is a craft writer and embroidery artist who lives with her husband and four cats. She loves dressmaking and collecting way too much fabric.



PSST:

Turn the page for fabric and
styling inspiration. Share your
Farah Dress with us using
#SimplySewingMag.

THE FARAH DRESS SET

Thought you'd found your favourite
dress? Think again – the Farah Dress
is here to take the spotlight



THE FARAH DRESS SET

This dress puts the 'star' in 'cover star'! The Farah Dress Set is a classic smock design and we can't get enough of it! Not only is it effortlessly stylish and wonderfully comfortable, it's also a simple sew that can bridge that sometimes tricky crossover period between the seasons. For end-of-summer weddings and late evenings making the most of the light nights, pop on a pair of wedges and a lightweight jacket and you're ready to go. And for those soon-to-come breezy days walking leaf-littered paths, layer up with a cardigan and a pair of tights for an outfit you can trust to make you feel good.

Get creative with this pattern and mix and match skirt and sleeve lengths to best suit your wardrobe – we can't wait to see what you make!

YOU WILL NEED

Main fabric, 140cm wide:

■ Dress A

Sizes 6–18: 2.7m

Sizes 20–30: 3.3m

■ Dress B

Sizes 6–18: 3.3m

Sizes 20–30: 3.9m

■ Matching thread

■ Basic sewing kit

■ Lightweight iron-on interfacing: 50x150cm

RECOMMENDED FABRICS

- Viscose, cotton lawn, double gauze, broderie anglaise or linen

FABRICS USED

- Dress A: Stardust double gauze by Atelier Brunette in Chestnut, minerva.com

- Dress B: Palmetto viscose challis by Atelier Brunette in Night, minerva.com

FINISHED BACK LENGTHS

- Dress A: approximately 93.5cm
- Dress B: approximately 113cm

PERFECT FIT

Need help perfecting your sleeves? Turn to page 18 for our expert guidance!

TWO TIER

Which is more your style – knee-length or midi? Take your pick with this pattern.

*A timeless smock design
for any occasion.*





Clovers in Terracotta,
Églantine & Zoé
luloudesigns.co.uk



Sandstorm in Night, Atelier
Brunette, guthrie-ghani.co.uk



Magnolia Iris, Cousette,
lamazifabrics.com



Blue and Copper checked
viscose twill, Églantine &
Zoé, lamazifabrics.com

FABRIC INSPIRATION

HELLO, AUTUMN

Welcome in the new season with this selection of warm coppers, glimmering golds and calming blues



Ferngully Cinnamon, AGF
dottodotstudio.co.uk



Crepe in Cobalt, Atelier
Brunette, minerva.com



Polk Poppies in Caramel,
Églantine & Zoé,
lamazifabrics.com



Rosa on Navy,
cotton lawn,
lamazifabrics.com

WEAR IT WITH

SEASONAL SHIFT

Keep up with the weather and trends with these buys

Gorgeous leaf earrings for a special event, £19.50, oliverbonas.com



A casual layer for keeping warm in style, £59, fatface.com



These boots were made for walking... £170, oliverbonas.com

A crossbody bag for everyday use, £20, direct.asda.com



Rosey red is perfect for autumnal walks, £42, fatface.com

Wonderfully wedged, £22, tu-clothing.sainsburys.co.uk



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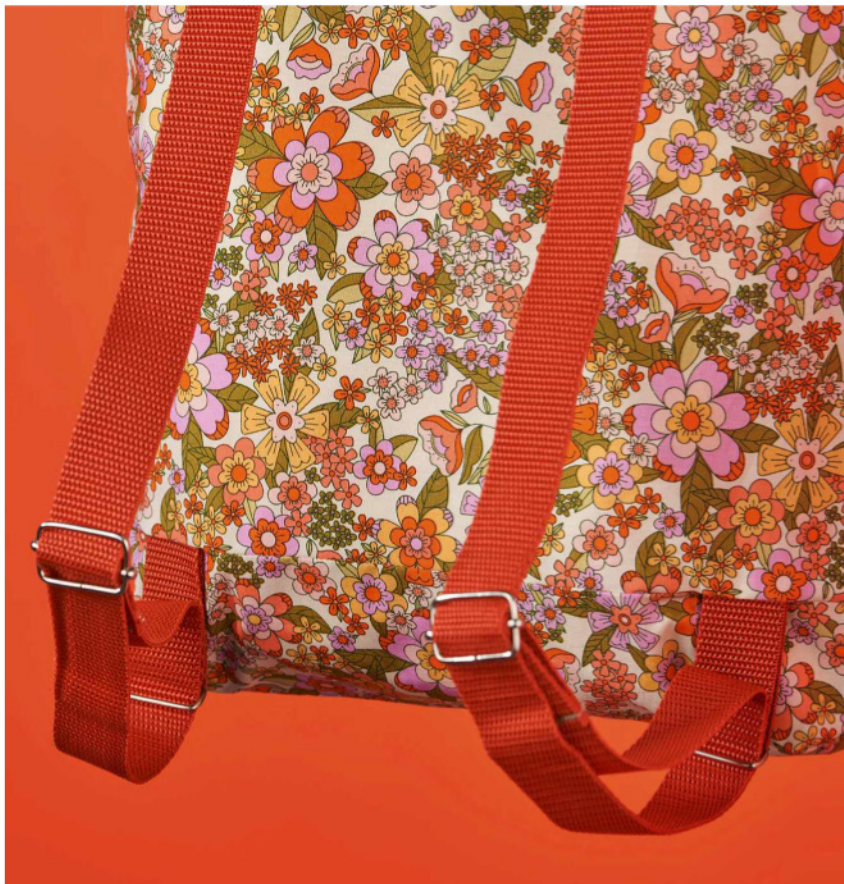
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IN THE BAG

Smart enough for work or school, **Anna Alicia's** fold over backpack is great for showing off your favourite prints to make a one-of-a-kind bag.

Designer: **ANNA ALICIA** Styling: **LISA JONES** Photography: **DAVE CAUDERY**





BACKPACK

YOU WILL NEED

- Main Fabric: 70x70cm
- Contrast Fabric: 15x35cm
- Canvas fabric: 50x65cm (lining)
- Medium weight, iron-on interfacing: 70x70cm
- 2.5cm strap adjuster sliders, x2
- 2.5cm metal rectangle loop rings x2
- 2.5cm webbing: orange, 2.5m
- Orange Kam snap and tool: x1
- Basic sewing kit

NOTES

- Use a 1cm seam allowance, unless otherwise stated.

FABRICS USED

- The fabrics used are from Flower Bloom by AGF Studio and Robert Kaufman Kona cotton.
- Main fabric: Stay Groovy Sunshine (AGFFBL90704)
- Contrast fabric: Robert Kaufman Kona cotton in Olive
- Lining fabric: canvas or similar mid-weight fabric

CUTTING OUT

Step one From the main fabric cut:

Pocket back: 15.5x32cm

Bag front: 48x32cm

Bag back: 40x32cm

Bag back base: 10x32cm

Step two From the Contrast Fabric cut:

pocket front: 13.5cmx32cm

Step three From the Canvas fabric cut:

Lining: 48x32cm x2

Step four From the Interfacing:

Bag front backing: 48x32cm

Bag back backing: 40x32cm

Bag base backing: 10x32cm ⁰¹

ATTACH THE INTERFACING

Step one Lay out the interfacing pieces, shiny side up, and lay the matching patterned pieces on top, right-side (RS) up. Press to fuse.

PREPARE THE FRONT POCKET PANEL

Step one Lay out the 15.5x32cm patterned piece RS up, landscape (if the pattern is directional, make sure the pattern is upside down). Lay the plain outer piece on top, RS down, lining up with the bottom edge. Sew along that edge, with a 1cm seam allowance. Unfold and press.

Step two Now fold in half, RS out, so that the longer raw edges meet, press. On one side you

should end up with the plain panel with a thin strip of patterned fabric along the top. ⁰²

Step three Lay out the 48x32cm patterned piece, portrait position, RS up, and lay the pocket panel you just made on top, lining up the open long edge of the pocket panel with the bottom edge. Pin in place. Mark and sew a line from the top to the bottom of the pocket panel in the centre. Also mark a line 4cm up from the bottom of the panel and sew. This will form the pockets on the front of the bag. ⁰³

PREPARE THE BACK PANEL

Step one Cut two 12cm pieces of webbing. Tuck each one through one of the rectangle loop rings by 6cm, fold in half bringing the raw edges together and sew the ends to hold the loops. Lay out the 40x32cm patterned piece, RS up, portrait position. Place one of the little webbing loops 5cm in from the right hand side of the panel, and one 5cm in from the left edge, so the rectangle loops are pointing upwards and the sewn ends line up with the bottom edge. Lay the 10x32cm piece on top, RS down, so that it covers the webbing loops and lines up with the bottom edge of the larger panel (if a directional pattern, the pattern should be upside down). Pin and then sew along that bottom edge. ⁰⁴

Step two Unfold and press the panel, with the



webbing loops pointing upwards. This will be the back panel of the bag. ⁰⁵

ATTACHING THE STRAPS AND CLOSURE TAB

Step one Cut two pieces of webbing 18cm long, one 14.5cm long and two pieces 75cm long.

Step two Take one of the 18cm pieces. Mark a point on the top of the back panel, equidistant between the right and left edges and 5.5cm down from the top edge. Fold one edge of the webbing strip under by 1cm and line that end up with the mark you made (the other end of the webbing should overlap the top edge of the panel). Pin and then sew securely in place by sewing a square with a cross at the centre at the folded-under end.

Step three Next, measure and mark 11cm down from the top edge of the panel. Line up the other 18cm piece across the panel at this point, so its ends are equidistant from the sides of the panel. Tuck its ends under by 1cm and pin in place. Take the 14.5cm piece and place this as a loop, tucking its ends under the strip you just pinned, at the centre.

Step four Finally, take one of the 75cm lengths and tuck one end under the top edge of the 18cm strip 1cm in from the right hand end. Do the same with the other 75cm length at the left hand end.

Step five Pin everything in place then sew all the

way around the edges of the 18cm strip, fixing the loop and straps in place (you may want to sew a couple of times, to make it secure). ⁰⁶

Step six Next, we need to connect the long straps to the loops at the bottom of the panel. Thread each of the long straps through a slider, then through one of the rectangle loops (near the bottom of the panel) from front to back. Bring the end of the long strap back towards the slider and feed it through the slider, under the strap that's already there, and back down towards the loops. Fold the end under and sew in place. ⁰⁷

ASSEMBLING THE BAG

Step one Lay out the back panel, RS up, and make sure the straps are away from the edges. Lay the front panel RS down on top. Pin and then sew along the side and bottom edges, leaving the top open. Repeat with the lining pieces. ⁰⁸

Step two Now we can square off the edges to give the bag its shape. Flatten out one of the bottom corners of the outer bag so that the side seam runs directly over the bottom edge seam. Measure 3cm up from the tip of the seam and mark a line at a right-angle across the corner at that point. Sew along that line, then trim away the corner with a 1cm seam allowance. Repeat for each of the outer and lining corners. ⁰⁹

Step three Turn the outer bag the right way out

and tuck the lining down inside the outer, lining up the seams and edges. Fold the lining edges out by 1cm and the outer edges in by 1cm and pin in place. Sew all the way around, roughly 3mm in. ¹⁰

ATTACHING THE SNAP FASTENER

Step one Add the positive side of a Kam snap to the closure tab of webbing, roughly half-way up.

Step two Fold the top of the bag closed and mark where the other half of the snap should go on the front of the bag (make sure it's equidistant between the left and right edges). Use the snap tool to add the other half of the snap to the front of the bag. ¹¹

Step three To finish the snap tab, fold it under by 1cm twice, and hand-sew into position to give it a neat end. ¹²

TIP:

You could use a 11mm sew-in snap fastener instead of the Kam snap



MADE TO MEASURE

For students and teachers alike, nothing beats filling a new pencil case at the start of term. **Anna Alicia** shows you how to sew yours in just a few hours.



PENCIL CASE

YOU WILL NEED

- Patterned cotton fabric: 25x25cm (fabric A), 25x20cm (fabric B)
- plain cotton fabric: 7x6cm, green
- Canvas fabric: 25x25cm (lining)
- 20cm zip
- Basic sewing kit

NOTES

- Use a 1cm seam allowance, unless otherwise stated.

FABRICS USED

- The fabrics used are from Flower Bloom by AGF Studio.
- Fabric A: Flower Power AGFFBL90703
- Fabric B: Shifting Vibes AGFFBL90709
- Lining fabric: canvas or similar mid-weight fabric

CUTTING OUT

Step one From the fabric A cut:

Two 11x20.5cm

Step two From the fabric B cut:

Two 11x15.5cm

Step three From the plain fabric cut:

Two 7x3cm

Step four From the lining fabric cut:

Two 11x25cm

MAKING THE SIDE PANELS

Step one Lay out one of the fabric B pieces, right-side (RS) up, portrait position. Lay one of the A pieces on top, RS down, landscape position, so the left hand bottom corner is lined up. Across that corner, mark a line at 45 degrees running from the top left corner of the A piece to 11cm along the bottom edge of the A piece. Pin and then sew along that line.

Step two Cut away the corner, leaving a 1cm seam allowance. Unfold and press the pieces, which should now form a straight strip. Repeat with the other pair of A and B pieces. Set aside for now. ⁰¹

PREPARING THE ZIP

Step one Take a plain fabric piece and fold both short edges in by 1cm. Press. Now fold in half, so that the folded edges meet, RS out, press again. Repeat with the second piece of fabric.

Step two Tuck the ends of the zip inside the fold of the little tabs you made. Pin and sew along the edge of the zip tab. ⁰²

ASSEMBLING THE PENCILCASE

Step one Lay out one of the lining pieces, RS up. Lay the zip along the top edge, RS up, then lay one of the patterned panels on top, RS down. Pin and then use a zipper foot, sew along that top edge. Unfold the fabric, so that you can see the zip. Now repeat the process on the other edge of the zip. ⁰³

Step two Fold the fabric away from the zip so that you have a lining and outer piece, on either side of the zip. Sew along the fabric on either side of the zip 2-3mm from edge. Open the zip ⁰⁴

Step three Now bring the outer sides RS facing and the lining RS facing. Pin, making sure the zip's teeth are pointing towards the lining (this gives neater corners later). Sew around the edges, leaving a 6cm gap on the bottom lining edge. ⁰⁵

Step four Square off the edges and flatten out one of the corners so that the seams line up. Measure 2cm up from the tip of the seam and mark a line at a right-angle across the corner. Sew along that line, then trim away the corner with a 1cm seam allowance. Repeat for all of the corners. ⁰⁶

Step five Turn through and sew up the gap. Tuck the lining down into the outer, poke out the ends of the zip.

— · BACK TO SCHOOL · —



TAKE NOTE

Personalise your new notebooks with **Anna Alicia's** made-to-measure fabric cover that can be taken off and reused for years to come.





NOTEBOOK COVER

YOU WILL NEED

- Main Fabric: 1/4m
- Contrast Fabric: 10x55cm
- Medium weight, iron-on interfacing: 25x55cm
- Yellow Kam snap and tool: x1
- A5 notebook
- Basic sewing kit

NOTES

- Fits an A5 notebook, 0.5-1cm thick
- Use a 1cm seam allowance, unless otherwise stated.

FABRICS USED

- The fabrics used are from Flower Bloom by AGF Studio and Robert Kaufman Kona cotton.
- Main fabric: Growing Paths (AGFFBL90700)
- Contrast fabric: Robert Kaufman Kona cotton in Duckling

CUTTING OUT

Step one From the main fabric cut:

Upper Front: 18x50cm

Lining: 24x50cm

Tab: 11x3.5cm

Step two From the contrast fabric cut:

Lower Front: 8x50cm

Step three From the interfacing cut:

24x50cm **01**

ATTACH THE INTERFACING

Step one Lay the interfacing, shiny side up, with the lining on top, right-side (RS) up, and press.

ASSEMBLING THE COVER

Step one Take the Tab and fold the longer edges in to meet along the centre. Press. Now fold in half, so that the short edges meet. Edgestitch 2-3mm in along the longer and folded edges. Set aside for now. **02**

Step two Lay the Upper Front piece RS up, landscape position, and lay Lower Front piece RS down on top, so it lines up with the bottom long edge. Pin and then sew along that edge. Open out and press. **03**

Step three Lay out the Lining and assembled front panel, RS facing. Pin and sew all the way around the edges, leaving a 5cm gap along one edge.

Step four Clip the corners, turn through the gap

and then press. **04**

Step five Lay out our panel with the plain strip along the bottom and facing up. Measure and mark 7.5cm in from the left hand edge and equidistance from the top and bottom edges of the cover. Take the Tab, fold its raw edge under by 1cm and line that edge up with the mark you made, so that the other end of the tab is pointing to the right. Pin and sew in place at the folded end using a rectangle (2-3mm in from the edge and 5mm wide). **05**

Step six Lay out the cover so that the side with the tab is face-down. Fold in both shorter edges by 8.5cm and pin in place. Sew along the top and bottom long edges 2-3mm in, so the folded-in sides are held in place. The tab will stick out from the right hand side.

ATTACHING THE SNAP FASTENER

Step one Put the cover on the notebook and close it. The tab should be sticking out from the inside of the back cover.

Step two Using the kam snap tool, add a positive Kam snap 1.5cm in from the end of the tab. Fold the tab over on to the front of the cover and mark exactly where the snap sits.

Step three Remove the notebook and add the other half of the Kam snap to the front (make sure you only do this through the outer cover). **06**

CUTE AS A BUTTON

Pop a few of Anna Alicia's handmade hair bobbles in your bag, just in case!

HAIR BOBBLES

YOU WILL NEED

- Metal cover buttons: 29mm diameter x3
- Cotton fabrics: 6x6cm x3
- Hair elastics: neutral colour or to match the fabrics x3
- Basic sewing kit

NOTES

- These instructions are to make three hair bobbles
- You can find these cover buttons on their own or in a kit with a tool, either option is fine

FABRICS USED

- The fabrics used are from Flower Bloom by AGF Studio, Scraps of Stay Groovy Sunshine (AGFFBL90704), Sun Bound (AGFFBL90702).

CUTTING OUT

Step one Cut out three circles of fabric each 2cm larger than the diameter of the buttons. **01**

ASSEMBLING THE BUTTONS

There are different kits available with different tools, so follow the instructions provided by the manufacturer for that particular kit.

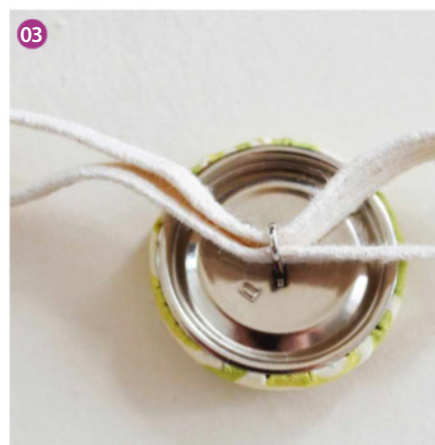
Step one If you don't have a tool with the buttons, simply lay out a fabric circle, right-side (RS) down, and place an outer button part in the centre-dome side down. Fold the edges of the fabric over and tuck into the centre, pressing it against the teeth around the inner edge.

Step two Once the fabric is held in place, place the inner part of the button (with the rim facing down) over the shaft and press firmly down until it snaps in place. **02**

INSERTING HAIR ELASTIC

Step one Slide one end of a hair elastic through the shaft at the back the button. **03**

Step two Take that end and then bring it over the shaft and through the loop at the other end of the hair elastic. Pull tight and the elastic should be secured to the back of the button. Repeat this process for each button. **04**



TIDY DESK

For your home desk, or bedside table, fabric storage tubs are a quick weekend make. **Anna Alicia** shows you how.

DESK TIDY TRAY

YOU WILL NEED

- Cotton fabric: 20x30cm (outer)
- Cotton fabric: 20x30cm (inner)
- Foam wadding: 20x30cm
- Basic sewing kit

FABRICS USED

- The fabrics used are from Flower Bloom by AGF Studio, Bloom Block (AGFFBL90711), Shifting Vibes (AGFFBL90709).

CUTTING OUT

Step one Cut a 20x30cm rectangle from each of the fabrics and wadding. Then, cut away a 4cm square on all four corners of each piece. **01**

ASSEMBLING THE TRAY

Step one Measure and mark on the inner fabric, a rectangle 5cm in from the outer edges (ignoring the cut away corners). Lay out the wadding and place the inner fabric right-side (RS) up on top. Pin the two layers together. Sew around the rectangle you marked. **02**

Step two At each corner, bring the two sides of the cut away section together, so that the fabric side is RS together, and pin or clip in place. Sew along that edge with a 1cm seam allowance. Trim the seam allowance to 5mm. Repeat this process with just the outer fabric. **03**

Step three Turn the outer fabric piece RS out (so the seams are on the inside) and place it RS down on your surface. Tuck the inner/wadding piece inside, lining up the corner seams and top edges. Turn the inner top edges out by 1cm over the foam wadding. Then fold outer edges in by 1cm, clip or pin in place so the raw edges and foam wadding are concealed. Finish by sewing all the way around the top edge 5mm in. **04**





SUNNY DAYS

Channel retro-chic vibes with **Anna Alicia's** classic bum bag, complete with adjustable webbing strap and irresistible 70s-style print. Pass the roller skates!





BUM BAG

YOU WILL NEED

- Main fabric: 25x50cm
- Canvas fabric: 25x50cm (lining)
- Lightweight, iron-on interfacing: 25x50cm
- Zip: 20cm, cream
- 2.5cm side release buckle
- 2.5cm strap adjuster sliders
- 2.5cm webbing: orange, 1m
- Basic sewing kit

NOTES

- Use a 1cm seam allowance, unless otherwise stated.
- Fabric measurements are given height first, then width.
- Download the template from gathered.how/ss-templates

FABRICS USED

- The fabric used is Sun Bound (AGFFBL90702) from Flower Bloom by AGF Studio.

CUTTING OUT

Step one Download, print and cut out the templates.

Step two From the main fabric cut:

Front: one using template A

Top: one using template B

Back: one using template C

Zip end: two 7x3cm

(If the pattern of your fabric is directional, make sure the pattern has the correct orientation).

Step three From the lining fabric cut:

Inside front: one using template A

Inside top: one using template B

Inside back: one using template C

Step four From the interfacing cut:

Front backing: one using template A

Top backing: one using template B

Back backing: one using template C

Step five Lay out the interfacing pieces shiny side up and lay the matching fabric piece on top, right-side (RS) up. Press to fuse following the manufacturers instructions.

ATTACHING THE ZIP

Step one Take one of the Zip End strips and fold both short edges in by 1cm. Press in place. Now fold in half, so that the folded edges meet, RS out, press again. Repeat again with the second piece of fabric.

Step two At each end of the zip, tuck the zip inside the fold of one of the little tabs you made. Pin in place, then sew along the edge of the zip tab, roughly 2mm in, to hold the tabs in place. **02**

Step three Now we can add the zip to pieces A and B of our main fabric. Lay out piece A face-up with the straight edge at the top. Lay the zip face-down on top so its top edge lines up with the straight edge of the fabric. Clip (or pin) and then sew in place using a zipper foot on the machine and sewing approx 3mm from the zip's teeth. **03**

Step four Lay out the A/zip panel and fold the zip out so it is now face-up. Take piece B and lay this face-down on top the zip so the curved edge of piece B lines up with the top edge of the zip. Clip and sew as before. **04**

Step five Sew along the fabric on either side of the zip roughly 2-3mm from the zipper tape to keep the fabric out of the way of the zip teeth.

PREPARING THE STRAPS

Step one Cut the webbing into an 80cm and a 20cm length (this can be extended if required). Thread one end of the 20cm length through the slit at the end of the outer part of the buckle by about 5cm. Fold the end under by 1cm and then fold the remaining 4cm flat against the other part of the webbing to form a loop through the buckle. Pin and sew in place to hold the loop.

05



06



07



08



Step two Next take the remaining 80cm of webbing and thread through the strap adjuster (up over the centre bar and down out the other side).

Step three Take the other end of that strip of webbing and thread it through the slits on the insert part of the buckle (up through the inner slit, over the bar and down through the outer slit).

Step four Now, still with the same end of the webbing, we need to connect this to the adjuster. To do this, thread in and out over the bar (underneath the webbing that's already there), by about 5cm. Fold under by 1cm then close to form a loop, pin and sew in place. Clip the buckle together to form one strap. **05**

ASSEMBLING THE BAG

Step one Open the zip on the front panel of the bum bag. Lay out the remaining Back C panel, RS up, and lay the front panel on top, RS down. Line up all the edges and clip or pin together. **06**

Step two Take one raw end of the strap and tuck it inside the bag, through the open zip, and then (removing some clips/pins as necessary) out between the two layers (front and back of the bum bag) lining up with one end of the zip. You want about 1cm of webbing sticking out. Clip the end of the strap in place. Repeat with the other end of the strap (making sure it isn't twisted) at

the other end of the zip.

Step three Tuck the rest of the strap out of the way inside the bag. Now sew around the edges of the bag with a 1cm seam allowance.

Step four To make the lining, lay out piece C and lay piece B on top so that the long straight edges line up. Sew along that edge.

Step five Line up the bottom and curved edges of A with those of C (to make sure these are lined up properly it's a good idea to mark the centre of the bottom edge of each and match those up). Sew along that edge. **07**

Step six Turn the lining piece right way out and, keeping the outer piece inside out, tuck the outer piece inside the lining, lining up the edges. Fold the edges of the lining over by about 1cm and pin in place around the mouth of the zip.

Step seven Sew the lining in place around the top end (being careful not to sew through the front too!). Then turn the right way out through the zip to finish. **08**



Anna Alicia (she/her) is a freelance craft-writer, author, designer-maker and mother based in East London. Follow her modern makes at @aalicialondon.



PINUP

Get set for sun, sea,
sand and sewing with
The Beach Bag.



THE BEACH BAG

LEARN
BAG-MAKING
SKILLS!

Whether you're a complete bag-making newbie or a seasoned stitcher looking for a project to round-up your summer, *The Beach Bag* is a really satisfying sew. This oversized bag has two handy pockets at the front, a durable strap and a waterproof lining... perfect for a busy day at the beach! Bag-designer Lauren Holloway (see more of her makes on p13) has made this design exclusively as a gift for *Simply Sewing* readers this month, but you can shop more of her patterns at laurenholloway.uk. Share your finished makes #SimplySewingMag



Sewing

MY SEWING WORLD

By Candice Alviz

Candice Alviz dipped her toe into a variety of hobbies before discovering the magic of sewing, and has never looked back!

Having always been a very creative person – I love to make things and have tried just about every hobby under the sun, from baking to jewellery-making, crochet to needle felting. However, as soon as I started sewing, I knew I had found my biggest passion. I've always loved experimenting with fashion and styling, so when I learned how to sew my own clothes, it was like a whole new world opened up to me. It was so exciting to be able to dream up an outfit, and then be able to actually bring it to life!

STITCHING SIDE HUSTLE

I work as a lawyer as my day job (currently on maternity leave), but my real passion is sewing, so I started a small, indie pattern company called Staystitch Pattern Co (@staystitchpatternco) with my friend Lindsey (@thetitchfitz). Since 2021, we've released seven sewing patterns and have plans for many more!

It's been a steep learning curve, but I love designing them and it's so exciting to share them with the world and see people sewing and wearing them. Our patterns are modern, chic, easy to follow and size-inclusive.

INSTANT ATTRACTION

I sort of fell into sewing, and it's not something that I necessarily sought out. I had a friend who sewed her own clothes, and before I met her, I honestly did not know that people still did that! I bought a sewing machine to make some bibs for my baby, as I was on maternity leave at the time, then soon after I made my first garment using a sewing pattern. It was a pair of wide-leg trousers, and I was immediately hooked!

I'm self-taught, and learned everything from sewing patterns, reading blogs, watching YouTube videos and, of course, trial and error! I love the magic of taking a piece of fabric and turning it into a beautiful garment.

DRAPED IN STYLE

There are many designers who really inspire my patterns and projects. My favourites right now are Oscar de la

Follow Candice @sewbakemake and find her patterns @staystitchpatternco

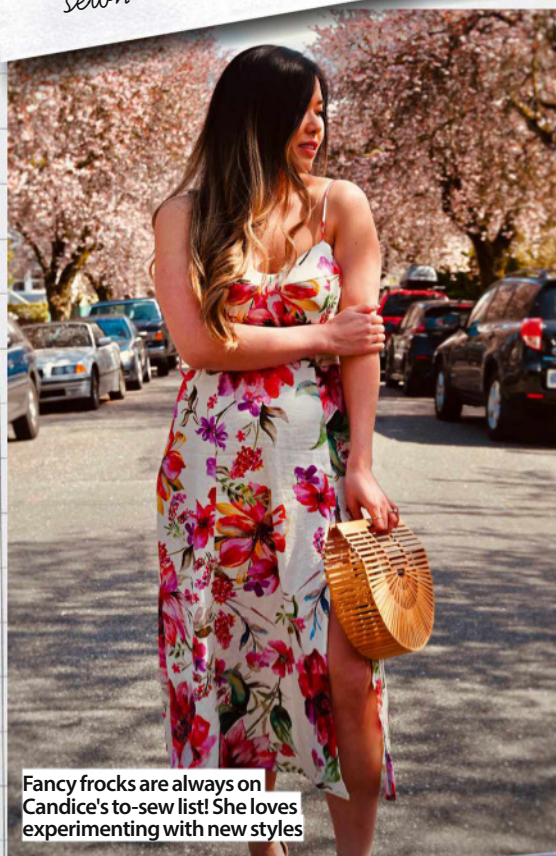
When I learned how to sew my own clothes, it was like a whole new world opened up to me



Self-taught sewist Candice now designs her own patterns



The popular Nora Tank sewn in a cotton linen blend



Fancy frocks are always on Candice's to-sew list! She loves experimenting with new styles

We try to release patterns that are modern and chic, easy to follow, and size inclusive.

Renta, Alexander McQueen, Johanna Ortiz and Mara Hoffman. My favourite garments to sew are fancy dresses, and I'm leaning heavily into this phase in my sewing journey right now. I just recreated a dramatic Kika Vargas dress. It was such a fun project and really stretched my skills! I'm really getting into draping and am loving how free the design process is with it.

Fabric itself is also a huge source of inspiration for me. I usually buy fabrics I'm drawn to without a specific project in mind, and will keep it in my stash until the perfect inspiration strikes. Lately, I've been sewing with lots of new-to-me fabrics like brocade and taffeta, and have been really enjoying sewing with bold prints and colours as well! I find that the more bold the print or colours, the more bold I tend to go with the garment design!

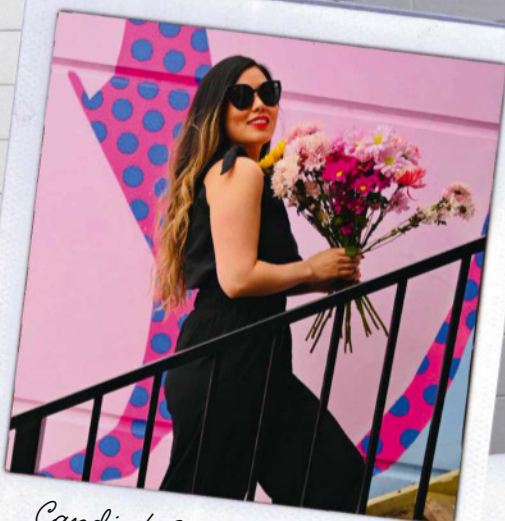
Candice is a self-taught sewist and content creator based in Canada. Follow her online @sewbakemake and shop her patterns at @staystitchpatternco

Candice's me-made version of a dress by designer Kika Vargas



Keeping me inspired...

I get inspiration from many places. I'm constantly inspired by other makers on Instagram and other social media platforms. Social media has brought together such an incredible maker community and I love seeing other sewists' makes and takes on sewing patterns. I also get a lot of inspiration from Pinterest – I love pinning designer looks to try and recreate myself.



Candice's Nora Tank pattern is a chic, easy-sew staple



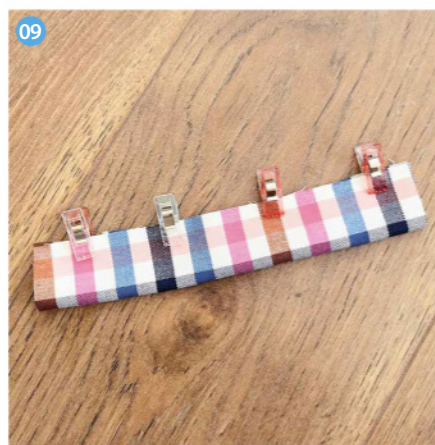
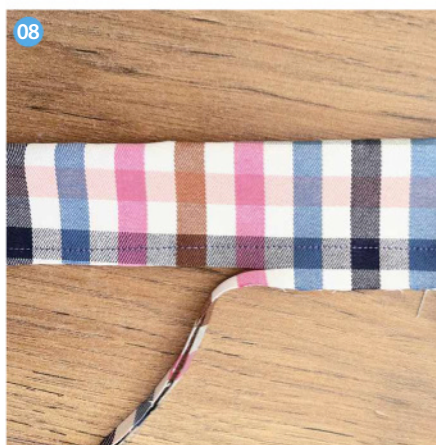
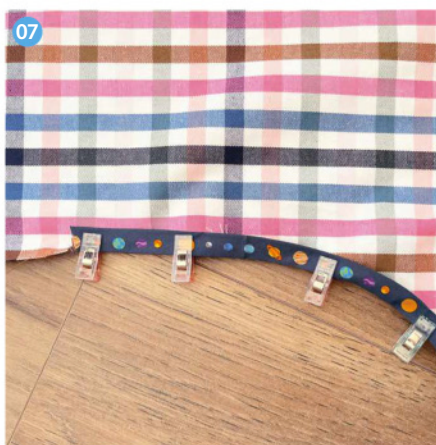
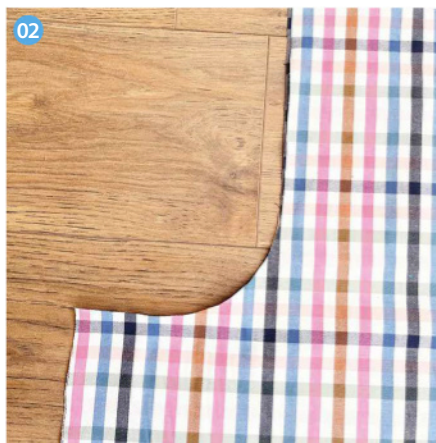
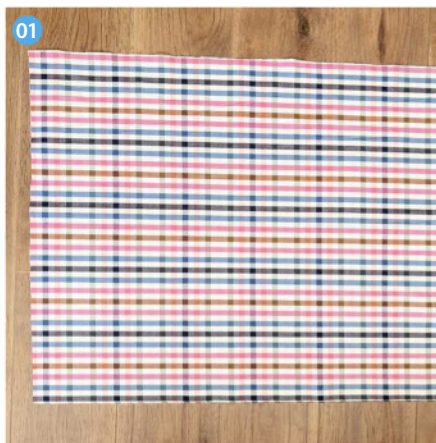


NINETIES VIBES

Channel Cher from Clueless with this checked pinafore dress by Freya at **Crafty Sew & So**, perfect for layering with plain tees.

DRAFT YOUR
OWN!
✂





YOU WILL NEED

- 1.25m of heavy cotton fabric, i.e. canvas, denim or corduroy (see notes for details)
- 2m bias binding
- Ruler/tape measure and marking tool
- Loop turner
- Matching thread
- Basic sewing kit

NOTES

- Use a 1.5cm seam allowance unless otherwise stated.
- You may need more or less fabric depending on your measurements and your preferred length and fit.

MATERIALS USED

- Denim 9oz Stretch Colourful Gingham from sewmesunshine.co.uk.

CUTTING OUT

Step one Measure your hips at their widest point. Divide this in half and add 14cm – this is the width of the front and back pattern pieces, including ease and seam allowance. The length will be 87cm for an above-the-knee fit, but you can adjust the length to suit your style. Cut two rectangles this size. **01**

Step two From the top edge, measure down each side 28cm, and in by 19cm. Join these two points with a gentle curve as shown. Repeat on both sides, front and back. **02**

Step three Cut one bib pocket measuring 22cm (L) x 20cm (W).

Step four Cut front or back pockets, 20cm (L) x 17cm (W) – cut two or four, depending on preference.

Step five Cut two ties, measuring 85cm x 10cm.

Step six Cut two loops, measuring 24cm x 7cm.

ATTACHING THE POCKETS

Step one Hem the top of the pocket pieces by folding the top edge over to the wrong side (WS) by 1cm, twice. Topstitch in place. Fold and press the other three sides of the pocket to the WS by 1cm. **03**

Step two Line up the bib pocket 12cm down the centre front and topstitch in place along the side and bottom edges. **04**

Step three Attach the front and/or back pockets 13cm in from the edge of the bib at hip height

(approx 40cm down from top edge of the bib), topstitching them in place along the two side and bottom edges. **05**

MAKING THE PINAFORE

Step one Finish the raw edges and then sew the side seams with right sides (RS) together. **06**

Step two Use bias binding to finish the edges of the curves, sewing the bias binding up to 6cm below top of the bib. **07**

Step three Alternatively, overlock the edges, press to the WS and topstitch with a 1cm hem.

MAKING THE STRAPS

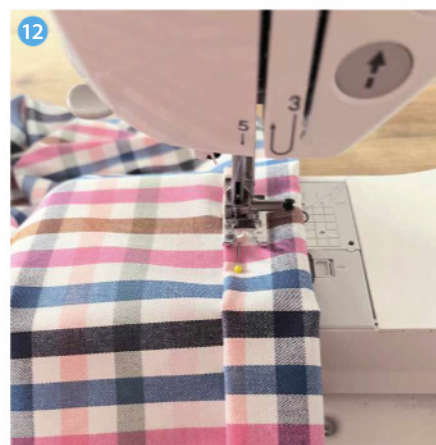
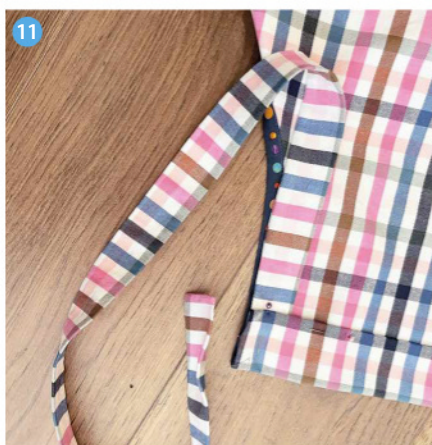
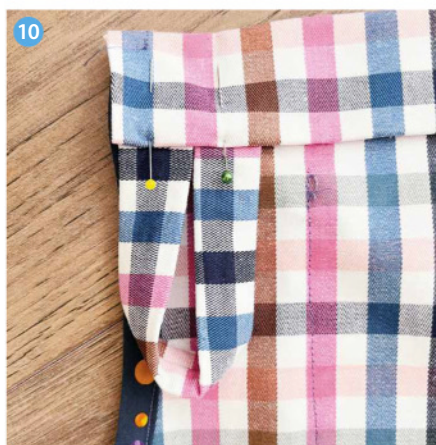
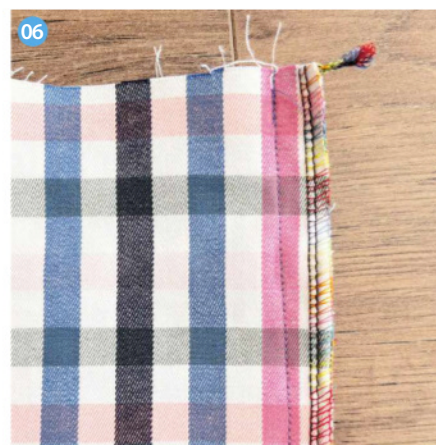
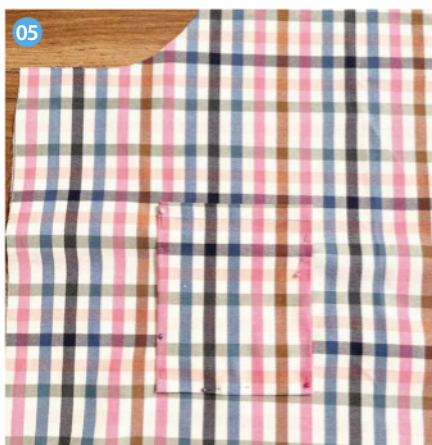
Step one With RS together, fold the ties in half lengthways, aligning raw edges. Sew one short edge closed and all the way along the long edge. Trim the seam allowance away by half, then use a loop turner to turn out the ties. Press and topstitch around the ties 2-3mm from the edge. Repeat with the other tie. **08**

Step two With RS together, fold the loops in half lengthways, aligning the long raw edges. Sew all the way along the long edge, then turn RS out using a loop turner. Press and topstitch both sides, 2-3mm from the edge. Repeat with the other loop. **09**

Step three Press both sets of straps flat.

ATTACHING THE STRAPS

Step one Press down the top edge of the front



and back bib WS together by 1.5cm, then by 5.5cm, creating a 7cm hem.

Step two On the front bib, close to the finished edge, insert both ends of each loop underneath the second fold and topstitch in place along the whole folded edge. ¹⁰

Step three Press the loops up towards the top edge and topstitch in place along the top.

Step four On the back bib, insert the open edges of the ties underneath the second fold and topstitch in place, as per the front. ¹¹

Step five Press the ties up towards the top edge and topstitch in place along the top. Sew two diagonal lines of stitching at the top of each tie in an X to secure.

FINISHING OFF

Step one Try on your pinafore and work out your preferred length, not forgetting it will have a 7cm hem.

Step two Press the hem up WS together by 1.5cm and then again by 5.5cm and topstitch in place 5cm from the bottom edge to finish. ¹²



Freya Gilbert (she/her) is co-owner and workshop coordinator at Crafty Sew & So. She also develops sewing patterns and kits for the brand. craftysewandsew.com



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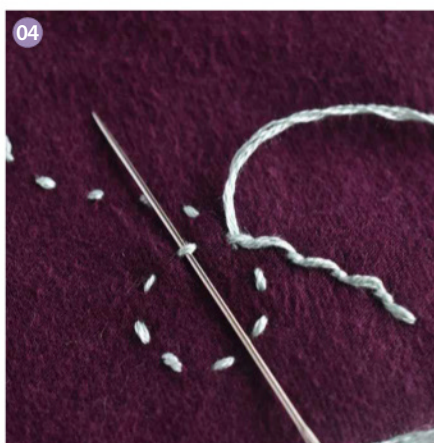
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STITCH

upcycle

Add a subtle embroidered flourish to plain everyday leggings with Mollie Johanson's super-quick paper aeroplane motif.





YOU WILL NEED

- Cotton Leggings
- Stranded cotton: 1 skein of white
- Adhesive water-soluble stabiliser
- Embroidery Needle
- Basic sewing kit

NOTES

- Visit gathered.how for embroidery stitch guidance.
- We use white to contrast with our dark coloured leggings, but you could switch to black stranded cotton if your leggings are pale.
- Download the templates from gathered.how/ss-templates



Scan the QR code to head straight to the embroidery hub on our website gathered.how!

Prewash your leggings to prevent any pigment transferring from the fabric to the thread in future washes. Allow to dry fully before embroidering.

TRANSFERRING THE DESIGN

Step one Print or trace the paper airplane pattern onto the water-soluble stabiliser. Stretch the ankle area of the leggings a little bit. If possible, try them on to check for where you want to place the embroidery. Peel and stick the pattern onto the legging fabric. ⁰¹

EMBROIDERING THE DESIGN

Step one Cut a piece of stranded cotton to about 1 meter in length. To prevent uncomfortable knots on the inside of the leggings we will be using the loop start method. To do this, first pull two strands and fold them in half. Thread the cut ends through the eye of the needle, leaving a loop at the other end. Starting on the dashed trail line behind the paper airplane, bring the needle up through the beginning of the first dash, but don't pull the thread all the way through. Go down at the end of the dash, and then slide the needle through the loop on the inside of the leggings. Gently pull to tighten. ⁰²

Step two Hold your non-dominant hand in the cuff of the leggings and use this to support the fabric as you stitch. Embroider the dashed line behind the airplane using running stitch. Because you aren't using a hoop for this, be careful not to

pull the stitches too tight. You want your stitches to be a little loose to allow for the stretch of the fabric. The stabiliser will act as a guide because you'll see if it starts to pull! ⁰³

Step three To end off the line of stitching without a knot, weave the needle and thread through the backs of the previously worked stitches. ⁰⁴

Step four Start your stitching of the paper airplane using the loop start method, as described in step one of embroidering the design. Stitch the plane using stem stitch (or your favorite outlining stitch). End off the thread as you did previously. ⁰⁵

FINISHING THE LEGGINGS

Step one Soak the embroidery in a basin to remove the water-soluble stabiliser, following the manufacturer's instructions. Try not to rub the stitching as the stabiliser desolves as this will damage the stitching- instead slightly agitate the legging in the water until it's fully dissolved and there is no residue remaining. Gently squeeze out the excess water and then hang to dry. Press from the back if needed before wearing. ⁰⁶



Mollie Johanson (she/her) lives near Chicago and is happiest with a cup of coffee and some stitching. She specialises in contemporary embroidery. Find her on Instagram @molliejohanson

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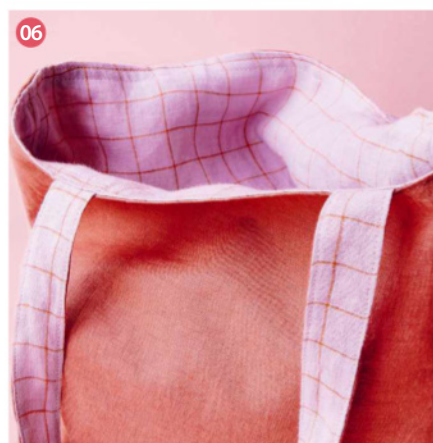
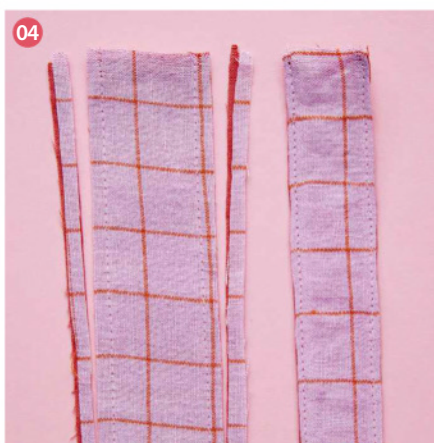


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FRESH PICK

Sew a reusable, customisable and fully reversible tote bag with **Jen Rich's** beginner-friendly project



YOU WILL NEED

- 1m medium weight cotton or linen fabric (Fabric one)
- 1m medium weight cotton or linen fabric (Fabric two)
- Medium-weight fusible interfacing
- Matching thread
- Loop turner or safety pin
- Basic sewing kit

NOTES

- Try using a heavier canvas or denim for a more hardwearing option

CUTTING OUT

Step one From Fabric One cut:

Bag outer: Two 42x42cm fabric

Strap outer: Two 60x5cm fabric

Step two From Fabric Two cut:

Bag lining: Two 42x42cm fabric

Strap lining: Two 60x5cm fabric

Step three From Interfacing cut:

Two 42x42cm **01**

PREPARING

Step one Thread your sewing machine so the top thread matches the outer bag fabric and the bobbin thread matches the lining.

Step two Iron the fusible interfacing onto the wrong side (WS) of the lining pieces.

ASSEMBLING THE BAG

Step one Pin the main bag outer pieces with right sides (RS) together. Sew around the sides and bottom with a 1cm seam allowance, back stitching the ends. Press the seams. Repeat for the lining pieces, sewing with a 1.5cm seam allowance.

Step two Pinch the bottom corner of the outer pieces together so the side and bottom seams align and you have a triangle shape at the tip. Draw a line across the point where it measures 11cm wide. **02**

Step three Sew along this line then trim off the excess fabric, 1cm from the stitch line. Repeat on the other corner and lining. **03**

MAKING AND ATTACHING THE STRAPS

Step one Pin one outer fabric strip to one lining fabric strip, with RS together. Sew down the long edges with a 1cm seam allowance. Trim the seam allowance down to 5mm then turn right side out using a loop turner or safety pin and press. **04**

Step two Topstitch the straps 2mm from the long edges.

Step three Measure the centre point on the top edge of either side of the outer bag and mark 10cm either side of the centre. Pin the straps to the bag with RS together, aligning the outer edge of the strap with the marks you just made. Sew on the straps with a 5mm seam allowance. Backstitch a few times to strengthen the seam.

Step four Turn the lining RS out then place the lining inside the outer fabric, with RS together, aligning the top raw edge and side seams, sandwiching the straps in between the layers. **05**

Step five Sew around the top edge of the bag with a 1.5cm seam allowance, backstitching at either end. Leave a 5cm opening to turn through.

FINISHING THE BAG

Step one Turn the bag RS out through the opening and push the lining down into the bag. Press the top edge, ensuring that the seam allowance on the opening is pressed under evenly.

Step two Topstitch around the top of the bag, 2mm from the edge. Sew another row of topstitching 1cm from the first row. **06**



This beginner-friendly tote bag project is taken from *Stitch - Sewing Projects for the Modern Maker* by Jen Rich, £16.99, Octopus Books. See more at octopusbooks.co.uk



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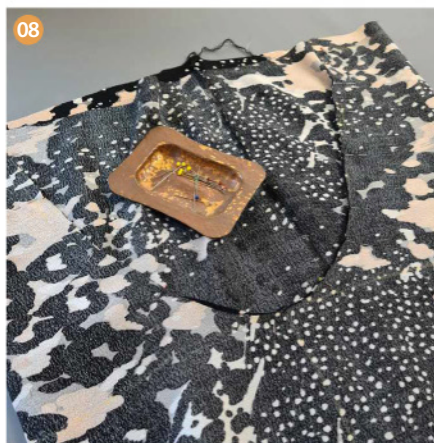
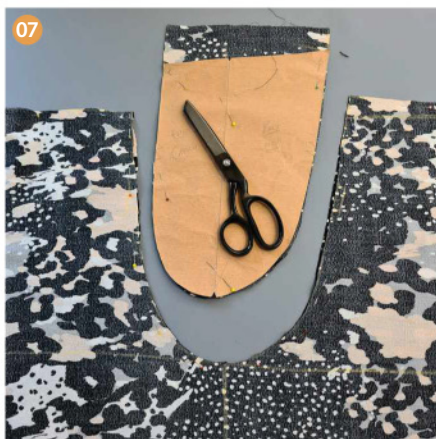
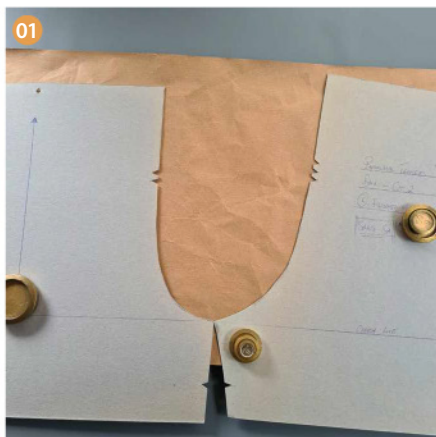
PALAZZO PARTY

Easy, breezy, palazzo trousers are an absolute wardrobe staple! Make your own perfectly fitting pair with **Portia Lawrie's** how-to.

DRAFT YOUR
OWN!
✂



PORTIA LAWRIE
Visit our website
www.gathered.how
for more projects
by this designer



YOU WILL NEED

- 3m drapey fabric (ours was designer deadstock Viscose Marocaine from www.rainbowfabrics.co.uk)
- Plush waistband elastic
- Ruler
- Chalk
- Pencil
- Pattern paper
- Trouser sewing pattern (or garment) that fits you (choose relaxed or loose fit)
- Overlocker (optional)
- Basic sewing kit

NOTES

Before you start:

- Cut waistband elastic to size - it must stretch enough to go over your hips and sit comfortably but securely around your waist
- Measure from waist to ankle and add 5cm to give (L)
- Measure the total circumference of your hips (H) at the fullest part; decide how much ease/fullness (E) you want (we added 20cm), then make the following calculation:

$$(H + E) \div 2 = \text{half hip (HH)}$$

This patternless project for voluminous palazzo pants utilises a single small template that you can trace from an existing pattern or garment you already own. The most crucial fitting element of a pair of trousers is the crotch curve, and this project uses a trouser pattern as the negative space you cut away from a simple rectangle to create that crotch curve and, subsequently, your new favourite pair of trousers!

MAKING THE TEMPLATE

- Step one** Align the crotch points of your trouser pattern pieces together as pictured, with a plain sheet of paper behind the gap left by the crotch curve. Trace the entire crotch curve from the centre front (CF) to the centre back (CB). ⁰¹
- Step two** Note that the CB will be higher than the CF and the inseam is slightly off centre. This is important for fit. Transfer the CF/CB Notches, mark the position of the inseam with a vertical line, and the horizontal plane of the waistline with a horizontal line. Cut your template out. ⁰²
- Step three** Measure the total width of your template, then add this to your HH measurement to give you the width (W) of your rectangles.

CUTTING OUT

- Step one** Cut 2 rectangles that are W + 2cm wide, and L long.

- Step two** On your rectangles, square across and mark a horizontal crotch line (CL) the depth of your crotch template down from the top edge. Mark a perpendicular vertical line that is 1.5cm to the left of the centrepoint of that CL. This vertical line is your inseam and is off centre because you want to allocate slightly more of your rectangle to the back of your trouser leg, than the front. ⁰³

- Step three** Position your template on the CL so that the vertical inseam you marked on your template is aligned with the vertical inseam you marked on your fabric rectangle. ⁰⁴

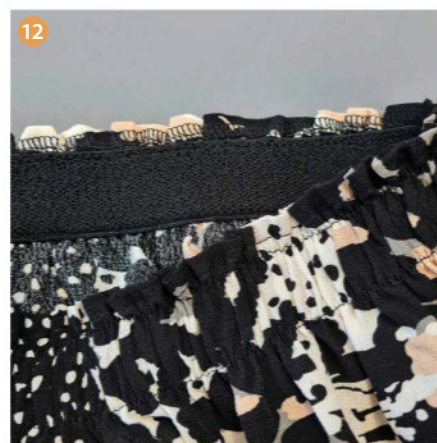
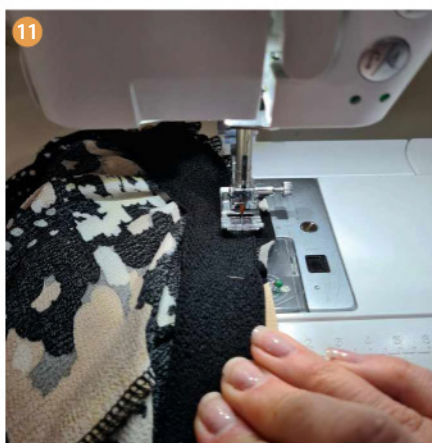
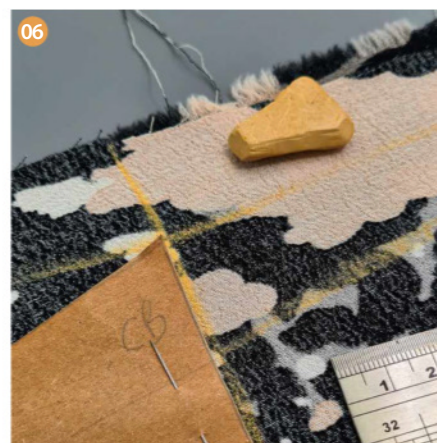
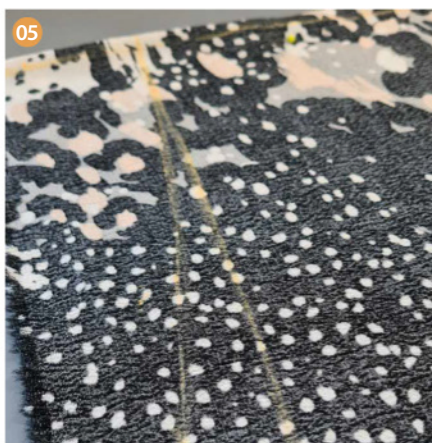
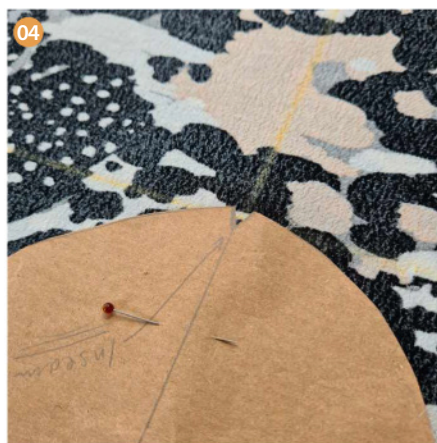
- Step four** Extend the horizontal plane you marked on your template and mark it across the width of your rectangles. Then draw in the back waist curve from the CB point blending down into that horizontal plane. The front waist is simply a horizontal line extending from the CF point to the edge of our rectangle. ⁰⁵

- Step five** Ensure that you maintain a 90 degree angle at the CB waistline, the CF waistline and the side seams when drawing in the waistline out. ⁰⁶

- Step six** Cut around your template and along the front and back waistlines you marked. Snip the CB and CF notches are. ⁰⁷

SEWING THE LEGS & WAISTBAND

- Step one** Fold each leg section right sides (RS) together. Pin then sew the side seams with



a 1cm seam allowance. Finish and press seam.

Step two With one leg wrong side (WS) out, place the other leg RS out inside of it, align, pin and then sew the crotch curves together in one pass. Finish, then turn RS out and press. ⁰⁸

Step three Finish raw edge of waistline. Turn, press and sew a scant hem along the top. ⁰⁹

Step four join ends of waistband elastic to create a continuous loop. Mark the quarter points of your elastic with pins. ¹⁰

Step five Align the quarter points of elastic with the quarter points of garment's waist. Stitch elastic (soft side up) just below the turned top edge to the inside of your waistband, stretching the elastic to fit each quarter as you sew. ¹¹

Step six Sew a row of stitching along both the top and bottom edge of the elastic. ¹²

FINISHING OFF

Step one Try the trousers on to establish preferred length and remove any excess if necessary.

Step two Finish the raw edge, then turn and stitch a 1cm hem to finish.



Portia Lawrie (she/her) is an Essex-based creative maker. Her easy-to-follow projects and refashions are a favourite here at *Simply Sewing*. Follow her at @portialawrie.





MAKE THE CHANGE

For designer and author Bianca Springer, creativity is a way to advocate for change and champion a diverse craft industry

Written by Sadia Nowshin

For garment maker and embroiderer Bianca Springer (@thanksimadethem), her riskiest move so far hasn't been taking a bet on a funky fabric or leaving a job to pursue a passion: it's advocating for her rightful place in an industry that has much to learn when it comes to genuine diversity. "I am at the point in my creative journey where I have learned from being taken advantage of, used, and exploited for my talents. The biggest risks I take happen when I confront the problems I see in the industry." Speaking up for real representation has jeopardised opportunities in almost every element of her career: "I have had brands seek to partner with me, but only in February to highlight Black History Month. When I ask to be featured in a month that centres my work and not my skin, I risk exclusion."

Working in one of many creative industries that often expect up-and-coming talent to work for free or exposure, Bianca has also spoken up for the right to be compensated fairly for her hard work. "When brands want me to make creative social media content to endorse their product, I risk opportunities when I educate them on the labour involved and I insist on being paid in money and not with products," she says. "When big brands ask me to put my creative spin on a new fabric collection, I risk being perceived as difficult or ungrateful when I demand to be paid for my labour, ideas, and time – as opposed to being paid in exposure."

Her book, *Represent! Embroidery*, aims to make progress on some of the unconsciously exclusionary norms prevalent across craft industries, but even that was put on the line, as she shares that, "when I told a publisher how white-centred their publications were and what needed to change, I risked missing the opportunity to write my book." The opportunity wasn't missed, however, and Bianca released her book – with a range of body shapes, skin colours and hair textures included – after discovering that "the best-selling embroidery books excluded [diverse people] and did not tell our stories."

"I AM AT THE POINT IN MY CREATIVE JOURNEY WHERE I HAVE LEARNED FROM BEING TAKEN ADVANTAGE OF, USED, AND EXPLOITED FOR MY TALENTS."

HOBBY TO CAREER

Bianca wasn't always a crafter: she worked as a Dean of Discipline at a local university, which offered employees the chance to take a free class each semester. She dipped into Fine Arts with a metalsmith jewellery-making course and, later, a ceramics course.

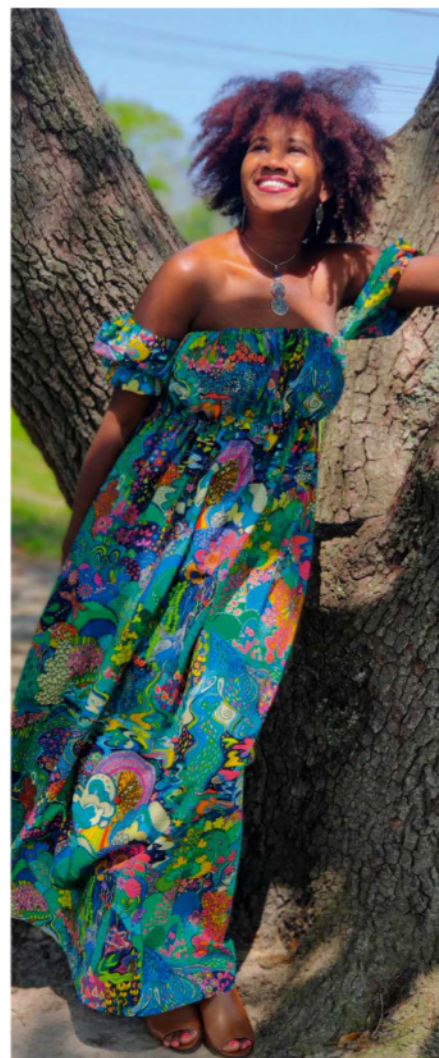
When her first child was born prematurely, Bianca left her role to become a full-time parent – and while the creative itch hadn't yet faded, the sharp tools of jewellery making and

ceramics were decidedly incompatible with life with a baby. In search of a new outlet – and motivated mainly by the price of baby clothes in stores – that new outlet became crafting fun, unique outfits for her daughter, making

use of skills learned in a 5th grade hand embroidery class to add embellishments.

While making these clothes began as a "very utilitarian" act, and Bianca "didn't necessarily see

making as a way to express myself creatively until my daughter came along," the results soon garnered the compliments of strangers, and her response to that appreciation: "Thanks, I made them," became the title of the blog that kicked off her career in the craft. She added the subheading, "Sew Can You" once she began teaching her own classes locally. Transitioning from hobby to career was by no means a rapid process, though. It progressed gradually, beginning with "teaching friends in my kitchen, then in my home studio, at local venues," and eventually, "virtual workshops, and at national and international events."



(Clockwise from left) A colour-block Vogue 1234; vintage McCall's 3614; Bianca teaches at sewing events around the world (Left) A vintage Butterick pattern in a playful Marimekko print



(Clockwise from left) A vintage Butterick Betsey Johnson pattern made from a second-hand, handmade quilt top; a mash-up of vintage patterns in an ankara print; Vogue's V1735

INSTANT INSPIRATION

While some may pore over a fabric for hours to work out what the end project might be, the connection between pattern and product is almost instantaneous for Bianca: "I know what I like. Often, I see a fabric or pattern, and my brain tweaks to what it can be. It is uncanny." With an extensive stash of "inherited, gifted, and donated fabric and patterns," there's little need to go shopping. When she does venture out, if she can't "immediately envision" what a fabric will become then she'll pass on it. The only exception, she says, is "fun Ankara or African wax print," which require "zero plans to feel inspired" by, as she's always confident a strong project will emerge from them.

"Bold graphic prints and styles from the 1960s and 70s" inspire Bianca's work, and she notes that she particularly enjoys pairing a fun, bold print with a retro style of clothing, like a maxi dress or a retro jumpsuit: "I dress for comfort, and I want to showcase my style." There's also an appeal of simplicity to these pieces. "Single-garment dressing means that I do not have to worry about coordinating pieces or layering," she says, and the patterns for these styles typically came in a single size,

so, if she buys them used, "they are already cut out and ready for me to sew."

If making pieces for herself without the specifics of a commissioned brief, Bianca shares that it is the fabric or pattern that will spark inspiration for what the project shapes up to look like: "if it is offbeat or unexpected in some way," she elaborates, "I find it is more fun to find a way to make it work." Where possible, she'll also often "upcycle and repurpose textiles into wearable pieces," breathing new life into preloved material.

When designing her garments, the

"I DRESS FOR COMFORT, AND I WANT TO SHOWCASE MY STYLE. SINGLE-GARMENT DRESSING MEANS I DO NOT HAVE TO WORRY ABOUT COORDINATING PIECES."

visualisation process begins with using "the paper line art on the pattern instructions to sketch ideas and any modifications I plan." For embroidery work, stencil-making and fabric stamp-making, she turns to design software Inkscape, which allows her to "create designs that can be used with word processing programs, my Cricut fabric cutter, and a laser cutter." If the stream of ideas begins to run dry, she consults a Pinterest board curated with

sources of inspiration and looks she'd like to emulate, or, a flick through the pattern stash "reminds me of what I loved about the pattern when I bought it."

HANDMADE WITH HOPE

Though there are many projects in which Bianca invested a "level of emotional involvement," she identifies one specific work as a standout. In 2017, she participated in a challenge that asked makers to embellish white muslin. "The fabric arrived," she remembers, "as Hurricane Harvey poured rain on the city." The Category 4 hurricane bought Louisiana and Texas almost a month of devastating flooding and took over 100 lives in the process. "We had electricity but, for days, we watched the city and surrounding neighbourhoods flood," Bianca shares. "It was stressful watching the water rise, trying to keep the kids calm, and reassuring people abroad that we were momentarily okay."

Amongst the chaos, she needed to find something to "stay grounded and channel the nervous energy," and so decided to transform the fabric and take part in the contest, taking the scenes that surrounded her as inspiration. "I assessed what I had in my pantry and craft room. I made a flour paste to create a resist on the fabric. When it dried, I cracked the flour surface and applied paint to the breaks in the surface. Once the paint dried, I washed the



(Above) A vintage McCall's 6090, made from a thrifted strip-pieced quilt; vintage Simplicity pattern s9370 in an ikat fabric (Right) A zipper pouch project from *Represent, Embroidery!*

flour away to reveal a multicoloured marbled look," she recounts.

Each element of the pattern had a connection to the tragedy that had struck her hometown, she shares, describing how "the design was a metaphor for the broken levees, the blue and black paint a symbol of the rising water, both clean and dirty." Though there was little optimism to be found amongst the destruction, Bianca forged a brighter future through the project: "The gold paint was a promise of hope. I chose a pattern with structure and added piping to highlight the rebuilding the city needed."

The storm ended in time to photograph the dress and submit it for the contest – which it won, with the title "A Dress Called Harvey."

ACTIVE INCLUSION

The lack of representation in the industry "is obvious," says Bianca, and can be felt in the "subject matters of books, the images depicted, models photographed, designers

utilised, and artists paid, which prioritise the white experience." She suggests that it's up to everyone in the industry to contribute to the change it needs to see. While she says that some react to the suggestion that the space is not doing enough to be inclusive with "denial" or the decision to "'include' by appropriating the culture of the other," she believes the real progress is made by those who take the opportunity to "examine their place in the industry" and "work on active inclusion."

While her patterns and designs form the shop front of her identity as an artist, her motivations are rooted in making the industry a more inclusive place for all: "the fact that we derive joy, comfort, and satisfaction from our creative work does not exempt the

sewing and craft industries from their divisive impact." After all, she highlights, "allowing diverse makers space to freely, widely, and fully participate in the industry creates a richer experience for everyone" – and, in order to "be an example to my children and community of how to use your voice and talents to advocate for change," that's a future she will continue to champion.

See more at biancaspringer.com

"ALLOWING DIVERSE MAKERS SPACE TO FREELY, WIDELY, AND FULLY PARTICIPATE IN THE INDUSTRY CREATES A RICHER EXPERIENCE FOR EVERYONE"



Photographer: Kelley Sweet Jensen

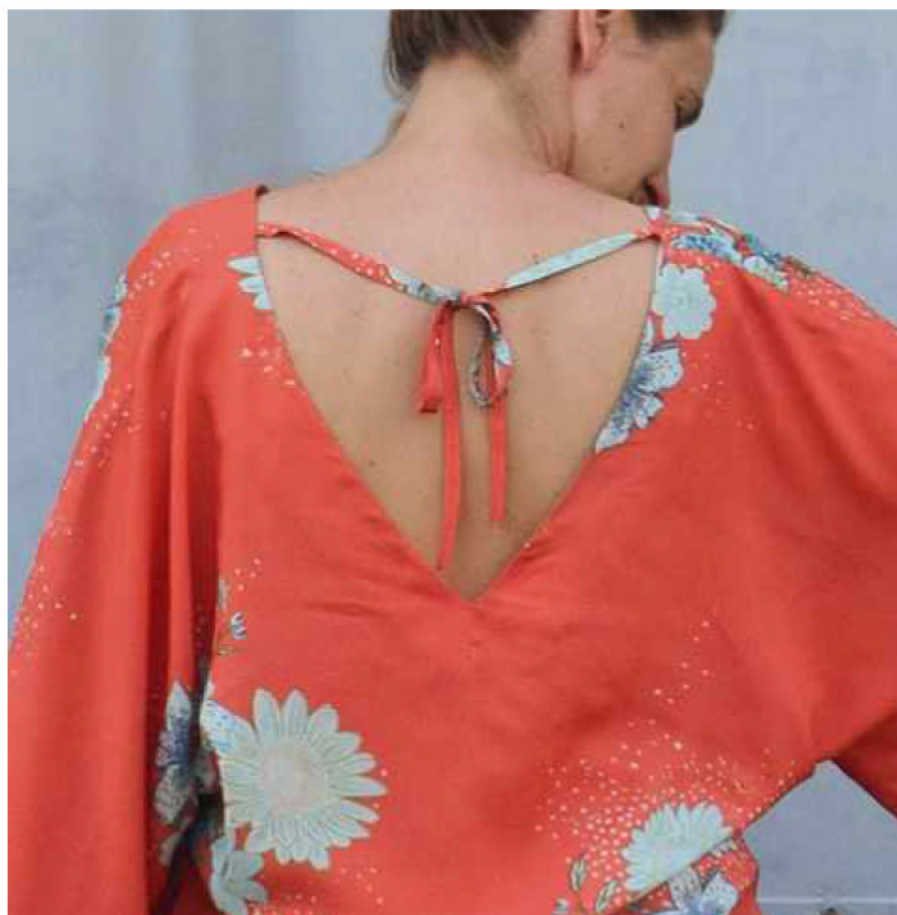


Sadia (she/her) is a freelance lifestyle writer who loves talking about a range of topics such as self-care, wellbeing, identity and, well, life. @sadianowshin_

PSST:

*Share your makes with us
using #SimplySewingMag
and tag @_beletoile_*





THE VITA BLOUSE

With its statement sleeves, choice of neckline
and elegant ribbon back, this top from
Bel'Etoile will never go out of style

THE VITA BLOUSE

With so many options to choose from, you'll definitely be adding more than one Vita Blouse to your wardrobe! Designed by Bel'Etoile (beletoile.com) this pattern is also available in child and teen sizes, so why not make a Vita for your mini me, too!

YOU WILL NEED

Main fabric, 140cm wide

■ All options:

Sizes 8–14: 1.6m

Size 16: 1.7m

Sizes 18–22: 1.8m

Sizes 24–28: 1.9m

■ Interfacing: 35x150cm

■ Elastic, 4cm wide:

Size 8: 82cm

Size 10: 86cm

Size 12: 90cm

Size 14: 94cm

Size 16: 98cm

Size 18: 102cm

Size 20: 106cm

Size 22: 110cm

Size 24: 116cm

Size 26: 122cm

Size 28: 128cm

■ Matching thread

RECOMMENDED FABRICS

■ Soft fabrics with a nice drape, such as cotton lawn, Tencel, double gauze, viscose, silk, crêpe fabrics and any with a low stretch percentage.

FINISHED BACK LENGTH

■ All versions: approximately 62cm

SEAM ALLOWANCE

■ Seam allowance will need to be added to all pattern pieces.

*Find tips for sewing
with elastic at gathered.how*

EASY BREEZY

Use soft fabrics with good drape for a comfortable, everyday garment.





Louisiana viscose,
Lise Tailor,
akindcloth.co.uk



Pink flowers on white,
lamazifabrics.com



Rose sprinkles,
sistermintaka.com



Anemona in Terracotta,
Églantine & Zoé,
lamazifabrics.com

FABRIC INSPIRATION

CORAL CRUSH

Pinks, purples, peaches – match the flowy, relaxed shape of your Vita Blouse with a light and airy print



Fragrance, Lise Tailor,
theeternalmaker.com



Debbie in Aster, Cousette,
lamazifabrics.com



Crepe in Melba, Atelier
Brunette, minerva.com



Abstract Waves
in Purple,
lamazifabrics.com

WEAR IT WITH

OUT & ABOUT

Pretty pairings for whichever version you make

Feeling fruity? Have fun with these earrings, £9.99, newlook.com



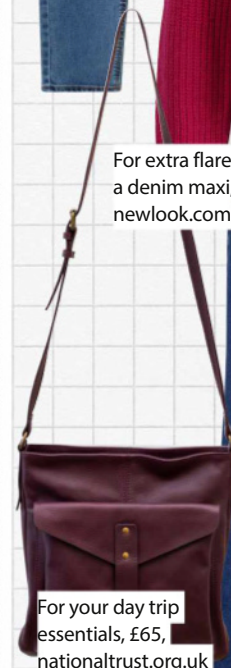
A stretchy basic to go with everything, £14, primark.com



Stand out with a berry burst of colour, £94.95, barbour.com



For extra flare, opt for a denim maxi, £36.99, newlook.com



For your day trip essentials, £65, nationaltrust.org.uk



Cute, chic and classic, £85, dunelondon.com



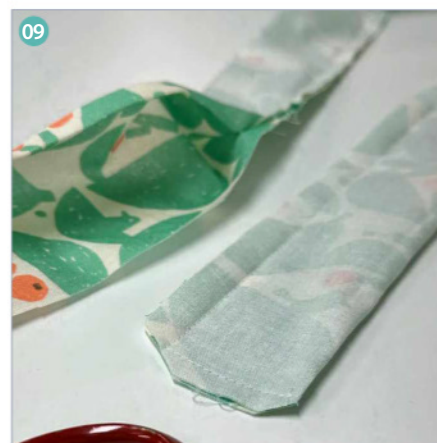
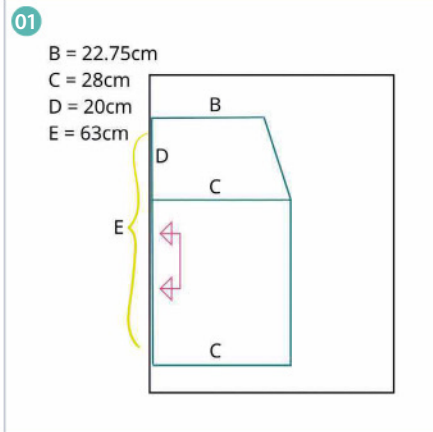


WRAP STAR

This maxi skirt by **Aims Watts** is the perfect transitional piece to see you through the seasons. It's a quick and satisfying sew too!

DRAFT YOUR
OWN!
✂





YOU WILL NEED

- Main fabric, see notes for details
- Iron-on interfacing, see notes for details
- Matching thread
- Basic sewing kit

NOTES

- If drafting the pattern directly onto fabric, be sure to note down your measurements so you can make the skirt again!
- The amount of fabric and interfacing required will depend on your measurements..
- An alternative way to hem the skirt is to do a rolled hem on a serger or on a sewing machine. This is particularly suitable for lightweight fabrics.
- If you're not sure what length you want, go longer. You can always shorten it later.

SUGGESTED FABRICS

- Light- to mid-weight woven fabrics. Aims used a mid-weight cotton to give the skirt some structure – the Loquat fabric in turquoise from her shop, indybindy.com.au

MEASURING UP

Step one For the waistband/tie length, measure your waist and multiply it by 3.5. Note this measurement down as A.

Step two Divide your waist measurement by 4, then add 2cm seam allowance. Note this measurement down as B. Measure your hips, divide this measurement by 4, and again add 2cm seam allowance. Note this down as C. Measure from your waist down to your hip and note this down as D.

Step three Measure from your waist to your knee and add 2cm. This is E – the length of the main skirt piece. ⁰¹

Step four Either drawing directly onto the fabric, or making a paper pattern as a template, draw out the main skirt piece using measurements B to E, as shown in the diagram. Smooth the corner at the hip line so it's not a sharp point. ⁰²

CUTTING OUT

Step one The waistband/tie and lower tier of the skirt can be marked straight onto the fabric. Mark out a waistband/tie measuring A x 10cm. Mark the centre point of the waistband/tie with a notch. You can join strips of fabric to create the waistband if needed. ⁰³

Step two Next, for the ruffle, measure from your knee to the floor, or the length you would like your skirt to be, and add 3cm. Then, multiply your hip measurement by 3 and add 4cm for the

width. Draw a rectangle to these measurements onto your fabric.

Step three Cut out your marked waistband/tie and lower skirt tier.

Step four Cut out three of the main skirt pattern pieces on the fold.

PREPARING THE PIECES

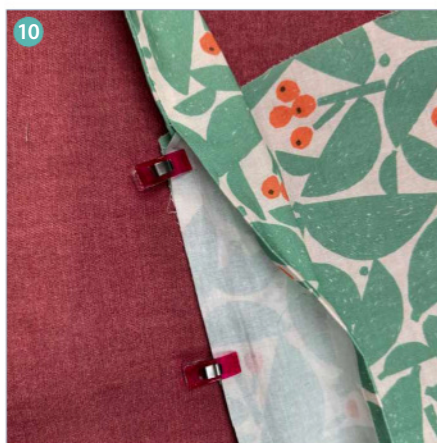
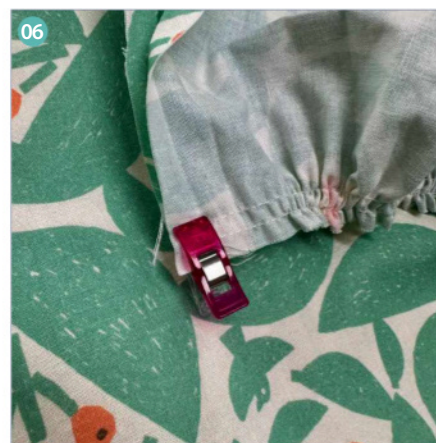
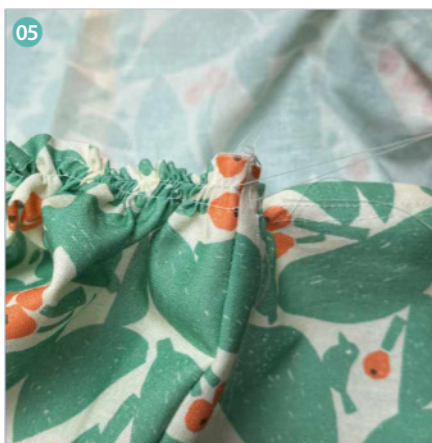
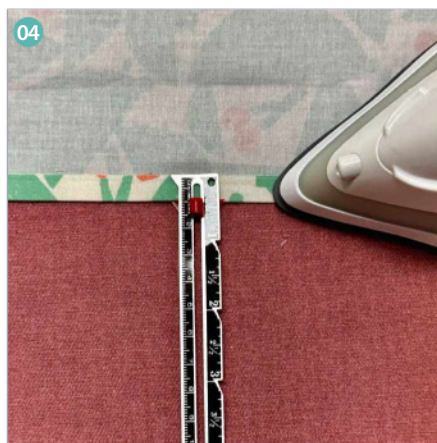
Step one Cut a strip of interfacing measuring 1.5x your waist measurement and 8cm wide. Apply it so that one-third of the interfacing sits to the left of the centre mark on the waistband/tie piece, and two-thirds of the interfacing sits to the right of the centre mark. For less bulk when folding the seam allowances, 1cm along either long edge will not be interfaced.

Step two Fold the waistband/tie piece lengthwise with wrong sides (WS) together and press. Then press the seam allowance to the WS along both of the long edges.

Step three Fold and press one of the side edges on a main skirt piece to the WS by 1cm, then fold over again by 1cm and press. Then do the same on another main skirt piece, but on the opposite side. These will be the front pieces of your skirt, and the remaining main skirt piece is the back piece. ⁰⁴

Step four Fold over and press the two short edges of the ruffle piece by 1cm, and then fold over again by 1cm and press again.

Step five Press the hem of the ruffle by 1cm,



then fold over again by 1cm and press.

SEWING THE SKIRT

Step one Pin and then sew the pressed hem of the ruffle piece.

Step two With right sides (RS) together, pin and then sew the unpressed sides of the front pieces to the back piece, aligning raw edges. Finish the seams and press.

Step three Stitch two lines of long gathering stitches along the top edge of the ruffle, leaving long thread tails.

Step four If you have joined lengths of fabric to make your ruffle piece, you may want to stop at the join and start a new line of gathering on the other side to prevent threads snapping when gathering.

Step five Pull the bobbin threads to gather the ruffle to the width of the bottom edge of the main skirt. **05**

Step six Unfold and align the pre-pressed sides and pin the gathered edge of the ruffle to the bottom edge of the main skirt, RS together. Distribute gathers evenly. Sew and finish the seam. **06**

Step seven Refold and sew one of the pressed front edges of the ruffle and main skirt to hem. Repeat for the other side. **07**

ATTACHING THE WAISTBAND

Step one Unfold the pressed edges of the

waistband/tie piece and then fold it in half RS together. Stitch from one short end, pivoting at the corner until you reach the interfaced section. Repeat for the other end. You should have a wide opening in the middle. **08**

Step two Trim the corners, then turn RS out and press. **09**

Step three Match centre notch of the waistband/tie piece to the left side seam of the main skirt, with RS together. Pin and sew in place. **10**

Step four Press the seam allowance towards waistband, then fold the pressed edge of the waistband over the seam allowance. Pin so that it covers the previously sewn seam. Topstitch from the RS, making sure you catch the folded edge underneath. **11**

FINISHING OFF

Step one Try your skirt on and work out how you would like it to overlap. Mark where the tie will thread through your waistband. **12**

Step two Stitch a 3.5cm long buttonhole where you marked the overlap.



Aims Watts (she/her) owns Indy Bindy Fabrics, selling independent designer fabrics from Japan. She also founded the Indy Bindy Sewciety. See more @indybindyfabrics



THE WORLD of cosplay

Regan and Kelley of Cowbutt Crunchies
Cosplay share a peek inside their fantastical
world with practical tips for sewists in their
book, *The Cosplay Book of Ballgowns*



Cosplayer: Cowbutt Crunchies
Costumes: Princess Celestia
and Queen Chrysalis from
My Little Pony (original designs)
Photographer: Sara Lynn Photography

Extracted from The Cosplay Book of Ballgowns by Regan Cerato and Kelley Kullman of Cowbutt Crunchies Cosplay.



Cosplayer: Pearly Bae Cosplay
Costume: The Voidfish from *The Adventure Zone* (original design)
Photographer: Sam Saturn



For many, cosplay is about extravagance and creating larger-than-life outfits. And there's nothing more extravagant than the indomitable ballgown! They can be found in all corners of pop culture and historical re-enactment, from superpowered princesses to ladies in waiting. Beloved by master cosplayers and novices alike, ballgowns are a favourite due to their versatility and variety.

Don't be intimidated by their size! These monster gowns can be broken down into easy-to-understand components, which, once assembled, come together to create a head-to-toe garment that looks fantastic on cosplayers of all shapes and sizes. At its core, a ballgown is composed of three main pieces: the undergarments, the bodice, and

"COSPLAY IS ABOUT
EXTRAVAGANCE. NOTHING IS
MORE EXTRAVAGANT THAN
THE INDOMITABLE BALLGOWN!"

the skirt. However, your choices don't end there; selecting the style of these main pieces heavily influences both the level of sewing difficulty, as well as the final gown shape!

What exactly is a ballgown? While most people have a good idea of what a 'classic' ballgown is, understanding the pieces and construction methods helps explain why there is such a huge variety of dresses in different styles, periods, and levels of formality. Not all gowns are created equal! From classic Disney styles to modern, sleek dresses to historically influenced garments, changes in the bodice, undergarments, skirts, and embellishments can create drastic changes in the look and feel of your cosplay.

Cosplayer: **Bambi Lashes Design**
 Costume: **Mipha from *The Legend of Zelda* (original design)**
 Photographer: **Felix Dancy**



BEGINNER TIPS

If you're new to sewing for Cosplay, refer to these three useful tips from the experts!

- 1 Be mindful of gilding the lily; one of the pitfalls in dress creation is getting carried away with extravagance and losing sight of the character within the frills. Remember, you must be able to wear the dress, and not the other way around.
- 2 Dressmaking can be a little daunting if you're a beginner, so don't be afraid to make mistakes, and ask for help if you need it.
- 3 Take your time, be kind to yourself, and enjoy the entirety of the process from the beginning to the end! Let the journey bring you joy, and you will be delighted in the destination you reach.

Translating a two-dimensional or fictional character's design requires understanding not just the basic anatomy of a ballgown, but things like silhouette and proportion.

UNDERGARMENTS

Any layer of your garment that isn't the finished dress layer is an undergarment. The goal of undergarments is to create structure under your finished dress to achieve certain shapes and sizes, or to modify your body.

CORSET

Corsets are boned garments for the upper part of the body, designed to shape the waist and bust area. While the word corset as a technical term refers to a relatively modern garment and build, in cosplay, the word often refers to anything from sixteenth-century bodices to eighteenth-century stays (fully boned undergarments) to modern, cupped fashion corsets designed to be worn on the outside. Whether worn as underwear or incorporated into a fantastical bodice, they are useful, and beautiful, in a huge variety of cosplay ballgown designs.

HOOP SKIRT/BUSTLE

Skirts that are worn as one of the innermost layers of a ballgown are referred to as hoop skirts. They are highly structured garments which use boning and sewn channels to create a variety of shapes and sizes, which in turn support heavy skirts. Traditional hoop skirts go under the entire skirt, while bustles usually only add support to the back. Like corsets, the build of hoop skirts has changed through history, but cosplay has adopted them as a must-have for mighty silhouettes.

Cosplay Creative: Pearly Bae Cosplay

Instagram: @PearlyBaeCosplay



As one of the talented sewists featured in the book, Pearl Bae shares their insight into the magical world of Cosplay costume-making.

"I am a lover of books, DnD, and costumes! I work professionally in the theatre/film/TV industry as a costumer during the day, all while making cosplays for myself in my spare time.

"With over ten years of experience, my relationship with costumes has always stemmed from a love of how the visual impact of a beautiful dress can contribute to bringing a story to life. Being able to bring out the

heart of a character in the clothes they wear is something I think is important and something I strive for in both the making and the wearing of a beautiful gown.

"One of the most important things in creating any costume is the thought and research that goes into the making of it. Reference the original source material, but don't let it limit you either! Experiment and manipulate different kinds of materials and techniques to help bring your vision to life! Cosplay is all about innovation and creativity, breaking walls and manifesting those incredible designs into the real world."



Cosplayer: Ilabelle Cosplay
Costume: Belle from *Beauty and the Beast*
Photographer: Mama Kat Photography



Cosplayer: Ivorivet
Costume Pincushion (original design)
Photographer: Implode

PETTICOAT/CRINOLINE

Underskirts, often worn over hoop skirts but sometimes by themselves, are designed to provide body and volume under a finished skirt. They also come in a variety of shapes, to match the variety of skirt shapes, and are often made of organza or net fabric.

MODERN UNDERGARMENTS

Items like bras, body shapers, binders, padded shorts – while these are less traditional ballgown garments – there's no rule that says they don't work! For example, a good bra and shapewear can swap out for a corset. Wearing modern undergarments can be an excellent option if you're pressed for time or have a limited budget.

BODICE AND SKIRT

A bodice is the shirt or top portion of a dress. This can be attached to the skirt, or not.

In cosplay, a bodice can be a simple fitted bustier, a full corset decorated to be outerwear, a heavily structured shirt with sleeves and a collar, or anything between. It can include sleeves, armor attachments, and faux openings, and it is often where some of the best detailing happens!

The skirt is the bottom portion of the dress. This can be attached to the top portion to create a 'true' dress, or it can be made as a stand-alone skirt with a separate top, which is often more practical for cosplay ballgowns. Skirts can be everything from a single skirt or

layered skirts, through to, skirts with trains, bustles and swags. While the possibilities are endless, construction basics are the same.

One of our favourite ways to get creative is to create original ballgown designs that allow you to really flex your creativity and pay homage to characters whose in-show costumes you may not want to recreate. We've created ballgown versions of Princess Bubblegum from *Adventure Time*, Ms. Frizzle from *The Magic School Bus*, and Deku Princess from *The Legend of Zelda*.

Your steps for constructing an original design follow the same path as those for any other ballgown. Decide what shape, look, and feel you want.

Consider your character's personality and style while you answer these questions: Is the character light and sweet, or do they have a darker edge? Would they go for over-the-

top sparkle and pouf, or are they about clean lines and subtle details? Are there iconic parts of the character's normal design you can incorporate as accessories, or reinterpret? Your love and understanding of the character should have the largest effect on your ballgown's shape and feel.



This feature has been taken from *The Cosplay Book of Ballgowns* by Regan Cerato and Kelley Kullman (of Cowbutts Crunchies Cosplay), September 2022, C&T Publishing.

IN THE SERIES

Feel inspired? Check out these other books in the series from C&T Publishing.

Handwear Handbook by Gillian Conahan.

Learn to make gloves, cuffs and vambraces for Cosplay and beyond! April, 2023.



Cosplay Foundations by Casey Welsch.

Your guide to constructing bodysuits, corsets, hoop skirts, petticoats and more! June, 2022.



Cosplay for You by Sanit Klamchanuan.

From concept to creation, personalized design in costumes. August, 2022.



Cosplayer: Cowbutt Crunchies
Costume: Ms. Frizzle from *The Magic School Bus* (original design)
Photographer: Reiukos Photography



PUPPY PALS

Make a furry friend for life with **Lucy Ward's** dog plushie toy – complete with detachable coat and lead!

YOU WILL NEED

- Ivory fur fabric: 42x50cm
- Cream fur fabric: 35x25cm
- Brown fur fabric: 20x16cm
- Beige cuddle plush: 22x18cm
- Check fabric: 19x13cm
- Spot fabric: 54x35cm
- Interlining fabric: 19x13cm
- Wool felt: 4x4cm, black and brown
- Stranded cotton: 1 skein each of black and cream
- 1cm wide elastic: 13cm long
- Hook and loop tape
- Polyester toy filling 200g
- Basic sewing kit

FINISHED SIZE:

- Approximately 18cm tall at the head

FABRICS USED

- Cuddle Plush in latte from shannonfabrics.com.
- Plaid Altitude and Strawberry Seeds Dark Teal, from the Strawberry and Friends Collection by Ruby Star Society

NOTES

- Find the templates on page 80 or download and print from gathered.how/ss-templates.
- Use 6mm seam allowances. Seam allowance is included in the templates.
- Fasten off at the beginning and end of stitching, unless otherwise indicated.
- Remove tacking after sewing.
- Arrows on the templates indicate direction of plush and fur fabric pile.

CUTTING OUT

Step one Trace or download and print the templates.

Step two Pin the pattern pieces onto the wrong side (WS) of the fabrics and draw around them. Cut out and transfer all markings where indicated on the pattern templates.

Step three From the ivory fur, cut:

Body: one pair

Tail: one pair

Step four From the cream fur cut:

Underbody: one pair

Muzzle: one pair

Step five From the brown fur, cut:

Outer Ear: one pair

Step six From the beige cuddle plush, cut:

Inner Ear: one pair

Paw Pad: four

Step seven From the black felt, cut:

Eyes: one pair



Step eight From the brown felt, cut:

Nose: one

Step nine From the check fabric, cut:

Coat Outer: one

Step ten From the spotty fabric, cut:

Coat Inner: one

Collar: strip measuring 8x28cm

Lead: strip measuring 7.5x53cm

MAKING THE EARS AND TAIL

Step one Pin an Inner Ear and Outer Ear piece, right sides (RS) together. Sew and trim the seams. Turn RS out through the opening. Repeat to make the second ear. Tack the two ears together at the top, with the outer sides facing one another. Set aside.

Step two Pin and sew the pair of Tail pieces RS together, leaving the base edge open. Turn RS out after trimming the seams. Stuff, using a stuffing stick, and leave around 10mm unstuffed at the open end, so the tail can be more easily sewn into the body. Tack over the open end to neaten and set aside.

MAKING THE BODY

Step one With RS together, pin one Muzzle piece to its corresponding Body piece, between points A to B. As this is a slight opposing curve, ease the fabrics as you tack, so they lie flat together. Then sew slowly. Repeat these same steps for other side. ⁰¹

Step two Pin and sew the darts at the top of the legs on the pair of Underbody pieces. Fasten off by hand after sewing. ⁰²

Step three Pin the two Underbody pieces RS facing, between points C and D. Sew along this long top edge, to form one piece, leaving an opening as marked. Open up flat. ⁰³

Step four With RS facing, pin one side of the completed Underbody to the corresponding Body piece. Match up the edges of the fabrics. Start at point D and sew down to the first Paw Pad mark. Leave the leg end open for inserting the paw pad in a later step. Begin to sew again at the Paw Pad mark at the back of the leg, around the lower body, down to the back leg Paw Pad mark. Again, leave the leg end open. Begin sewing again at the Paw Pad mark at the back of that leg, up to point C at the back. ⁰⁴

Step five Repeat this process to attach the other side of the Underbody and Body piece, meeting the ends of the seams previously sewn. Trim the seams and clip notches in the curves to ease the legs when turning.

Step six With the body still WS out, place one Paw Pad piece at the bottom of one leg, with the RS facing in. Line up the centre marks of the Paw Pad with the seams of the leg. Pin at those two points first, then add more pins along the sides. Tack into position then remove the pins. Sew slowly, from the top side. Sew one side up to the seam, then pivot and turn back along the



other side. You can hand sew this step if you find it easier, using a small backstitch. Repeat to make the remaining three paws. Make sure the fur pile is running in the same direction on all four pads. ⁰⁵

Step seven Lay the tail and ears facing into the body in the position indicated on the templates. Tack them into place on one side of the body. One inner ear should be facing towards you. Then pin, tack and sew the remainder of the dog's body, from point D up around the head and body, down to point C at the back. Trim the seams, clip notches if required, and turn the body RS out. Begin to stuff, using a wooden stick and your fingers to reach right into the entire dog's body. Start with the legs and muzzle and gradually fill in the rest of the body. Stuff well, so the legs stand up properly. ⁰⁶

Step eight Turn under the raw edges of the opening on the underbody and ladder stitch the opening closed, using co-ordinating thread. It's easier if you begin to sew up the opening before fully stuffing. Add the last amounts of stuffing just before you close the gap.

Step nine Use a bodkin to go around all the seams of the dog and gently pull out fur trapped in the seams.

MAKING THE FACE

Step one Using the cream stranded cotton, sew a tiny circle shape using satin stitch to create a

highlight just off centre on each Eye piece. Fasten on and off at the back of the fabric. Pin an eye onto either side of the dog's face, using the images to guide the position. Check the two eyes are level with one another before beginning to sew. Use small overstitches at the very edge of the fabric using black thread to secure the eyes into position.

Step two Using the main image on page 76 as a guide for placement, pin the nose in position on the end of the dog's muzzle. Oversew around the edge using brown thread. ⁰⁷

MAKING THE LEAD AND COAT

Step one Fold over and press the short edges of the Collar fabric strip, by 6mm to the WS. Trim the corners. Then fold over both of the long sides of the fabric to the WS so they just overlap in the centre. Press to make sharp creases and trim the corners. Fold the strip lengthways in half again and pin. Topstitch around all four sides, close to the fabric edges. Press. Cut a 10mm piece of hook and loop tape and sew one piece on each end, on opposite sides, so the collar fastens.

Step two Fold over the short edges of the Lead fabric, as you did with the collar. Fold the long sides in, as before. This time topstitch only down the long sides. ⁰⁸

Step three Make a loop for a handle on the lead by folding one end over by 120mm. Topstitch in

place. At the other end, stitch a 1cm piece of hook and loop tape onto the end. Fold over 5cm the same way as the handle and sew the other piece of the hook and loop tape at that point, forming a smaller loop to attach through the collar. ⁰⁹

Step four Lay the Coat inner and Coat outer pieces RS together. Lay the piece of interlining underneath the two layers and pin them all together. Insert and pin just one end of the elastic, where marked. ¹⁰

Step five Sew from the opening mark at the bottom, up around the coat to the first end of the elastic, then round to the next point where the other end of the elastic is to be inserted. Pull the elastic taut and insert and pin this end. Continue to sew to the opening gap. Sewing this way ensures your seams remain flat to sew. Turn the coat RS out and slip stitch closed. Press and put on the dog to finish.



Lucy Ward (she/her) is a designer-maker based in Shropshire, UK. See her colourful toy creations on Instagram, @thewhistlingcowgirl, and shop on Etsy at TheWhistlingCowgirl.

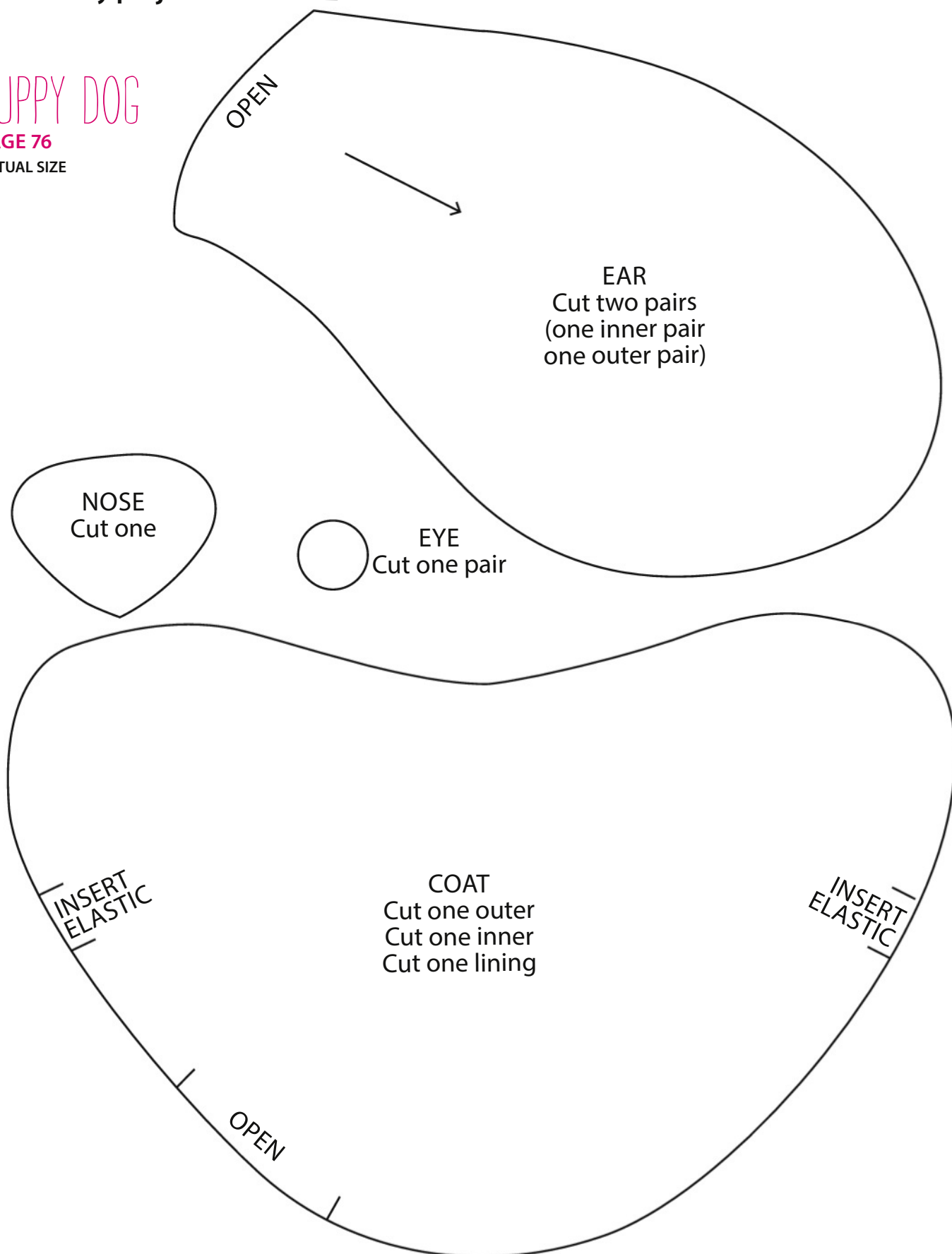
TEMPLATES

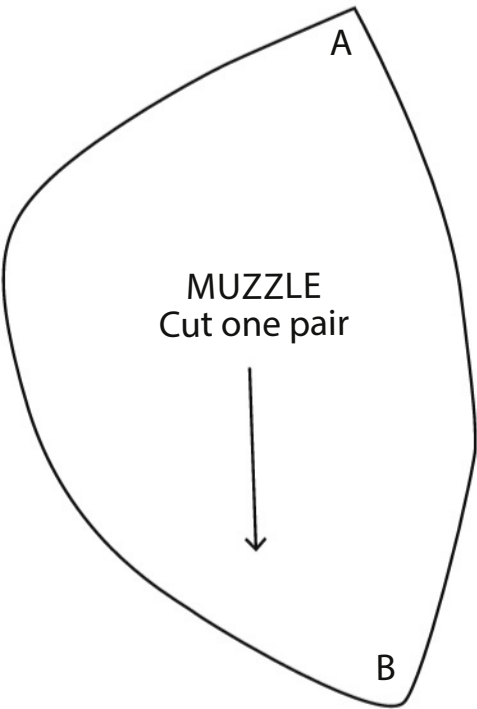
Here are the full-size templates
you'll need for the puppy dog
plushie toy project in issue 112

PUPPY DOG

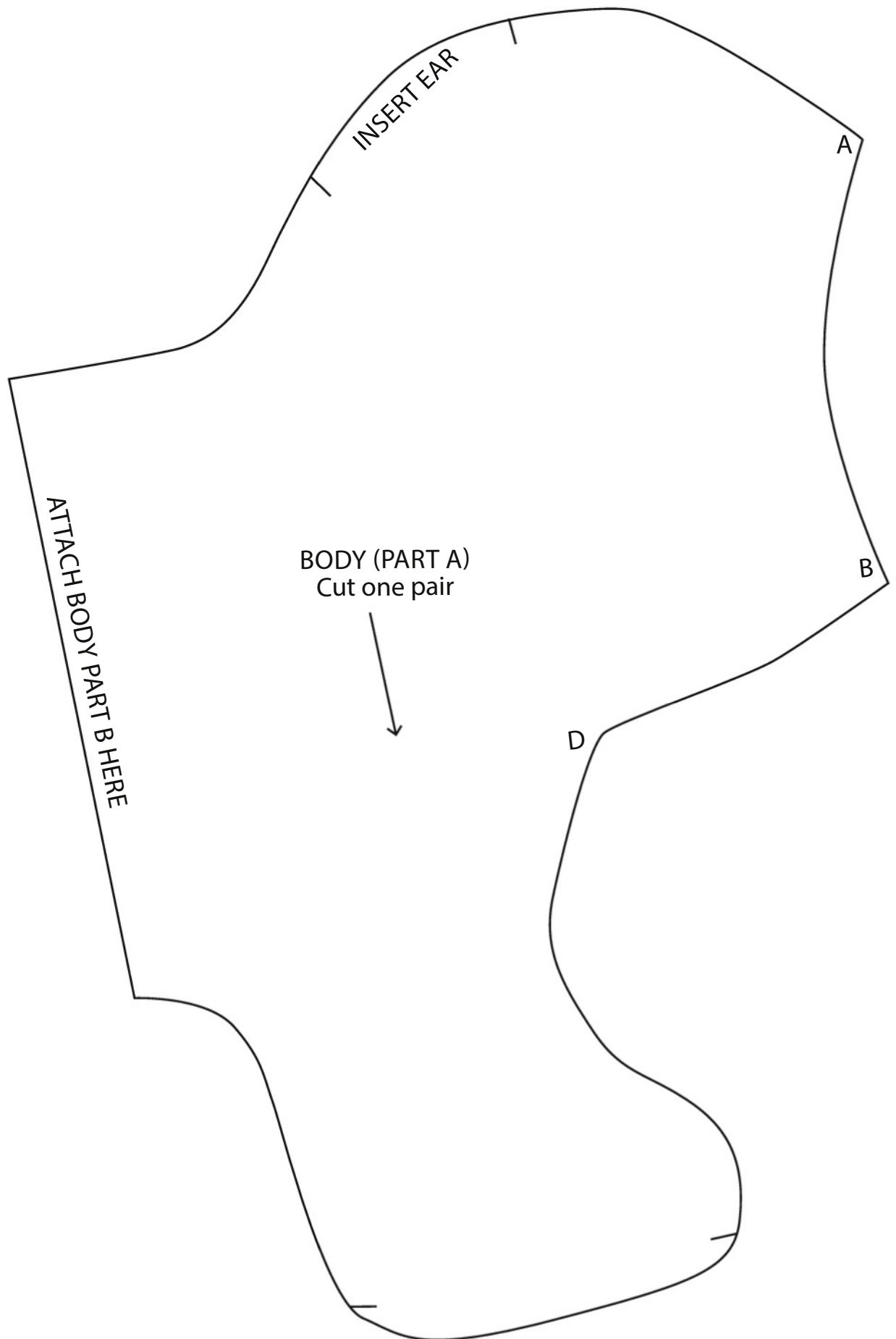
PAGE 76

ACTUAL SIZE



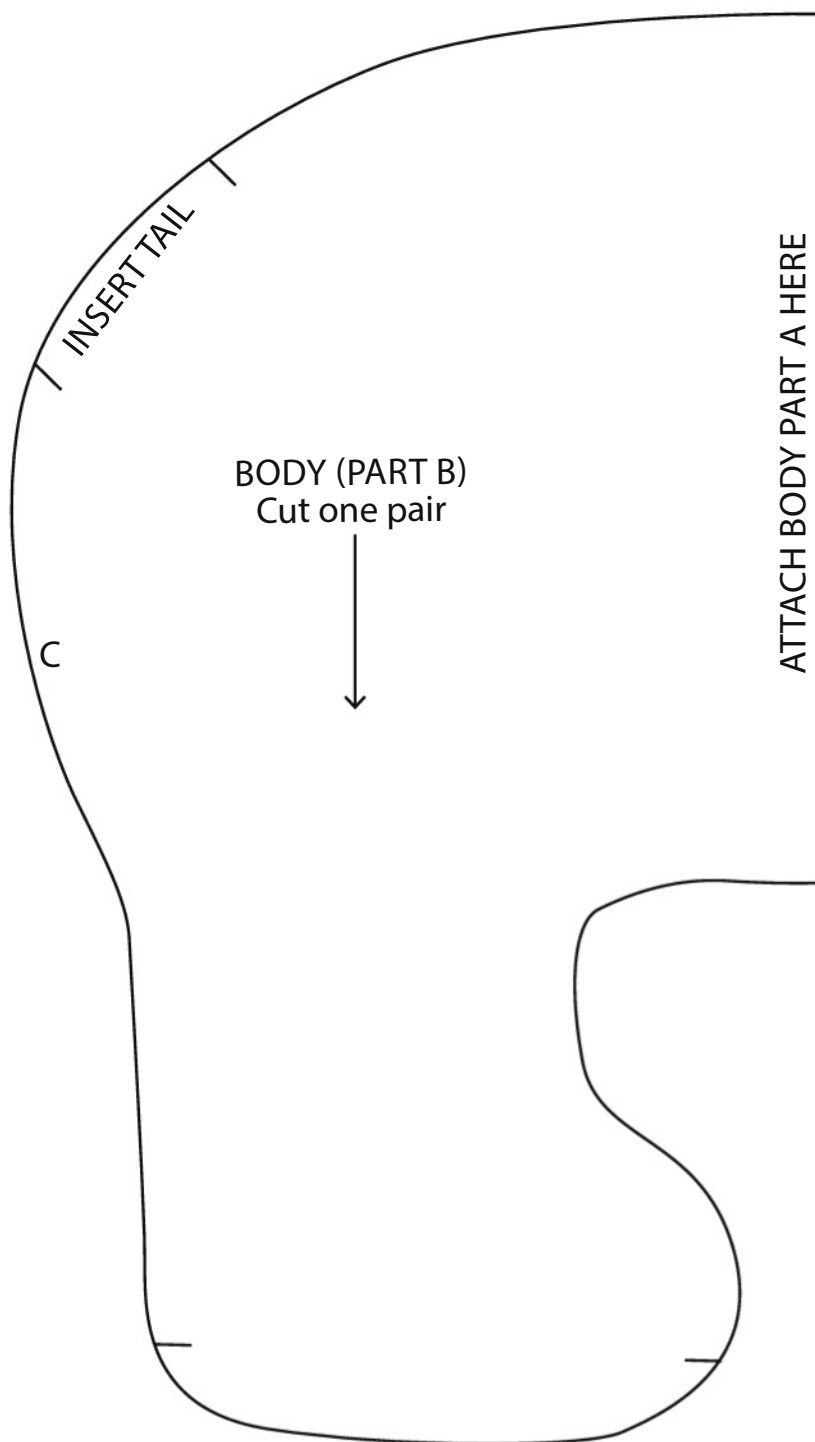


— | TEMPLATES | —





All templates are available to download from gathered.how. Scan the code to go straight to the templates page!



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Simply Sewing

FRESH IDEAS WITH FABRIC

THE GUIDE

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

TAPE MEASURE

A flexible fabric tape measure will take accurate measurements.

MARKING PENCIL

Choose a colour that shows up on your fabric.

THIMBLE

Wear to protect your fingers when handstitching.

TAILOR'S CHALKS

Chalk temporarily marks fabric and can be easily brushed away.

SHEARS

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

SEAM RIPPER

This sharp blade cuts through and unpicks stitches.

SMALL SCISSORS

Use for snipping threads and cutting notches.

PINKING SHEARS

These cut a zigzag edge on fabric to neaten.

FABRIC WEIGHTS

Use instead of pins to hold your pattern in place.

FABRIC CLIPS

Use these instead of pins when sewing thicker fabrics.

PINS

Stainless steel pins with sharp points are best.

BOBBINS

This forms the underside of the machine stitch.

THREAD

This forms the top side of the machine stitch.



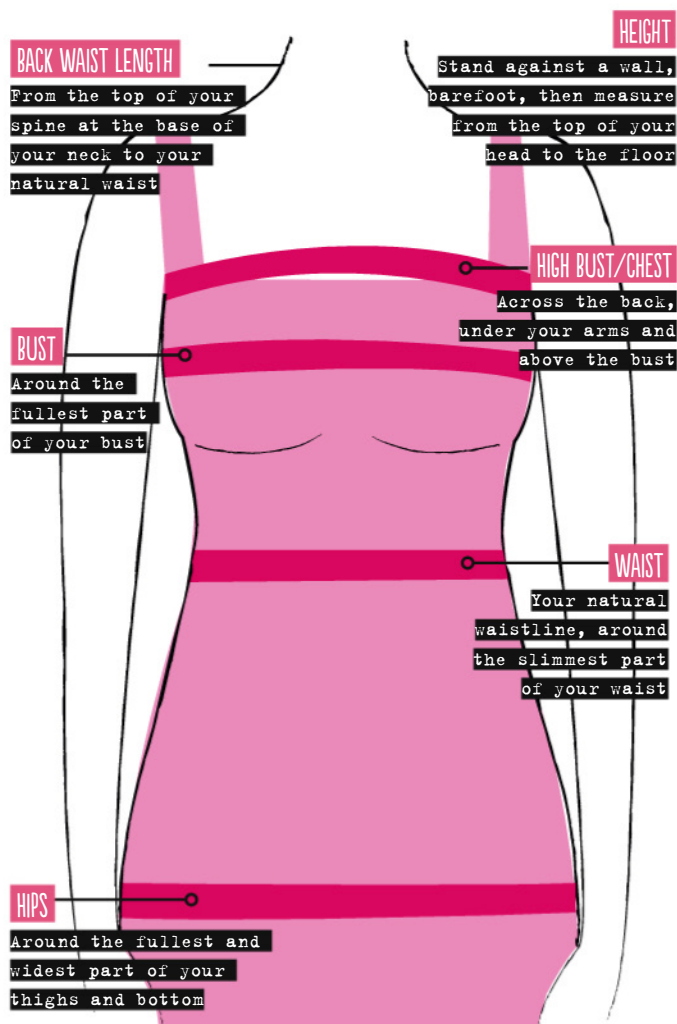
HOW TO MEASURE YOURSELF ACCURATELY

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

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

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

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



HOW TO USE A PATTERN

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

PREPARING THE PATTERN

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

CUTTING OUT THE PATTERN

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

CUTTING LAYOUTS

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

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

CUTTING OUT

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

TRANSFERRING MARKINGS

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

PATTERN MARKINGS

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

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

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

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

TRACING PATTERNS

Here at *Simply Sewing* HQ we're working hard to make our magazine a welcoming and inclusive place for all members of the sewing community. One aspect of this is to increase our pattern sizing. In order to do this, we have decided to print our pattern sheets double-sided so that we can fit as many pieces and size ranges on the sheets and still fit them inside their paper envelopes.

This means that you will need to trace off the patterns if you want to make use of all sizes. We are aiming to put all of a set size range on one side of a sheet and any other size ranges on the reverse so that if you fall into the 6–20 bracket or 18–30+ you can still cut the pieces out if you'd like to. However this might not always be possible so be sure to check your pattern sheets before cutting into them.

PREPARING THE PATTERN

Before you begin, make sure your pattern is as flat as possible. A crinkled pattern will be difficult to trace. If need be you can iron your pattern on a low heat.

Step one Outline your size using a highlighter. Mark pattern markings too (darts, grainlines, notches).

Step two Lay your pattern on a flat work surface. Place the pattern paper on top and secure with pattern weights. Weights are much better than pins as they won't mark your paper or get in the way.

Step three Alternatively you can place your pattern

paper underneath the pattern and use a tracing wheel to trace over your size. If you are doing this make sure to protect your work surface with a cutting mat.

TRACING THE PATTERN

Step one Mark the highlighted line with dots or dashes – straight lines can be marked with a dot at each end and connected later on with a ruler.

Marking curves in this way will also help you to achieve a more accurate result than tracing directly from the pattern.

Step two Connect your pencil markings and then trace over them with a fine liner. Make sure to include all pattern markings such as notches, darts, pivot points, gathering lines etc.

FINISHING

Step one Label your pattern pieces with the pattern name, piece name, cutting information and any grainlines or foldlines to finish. This is important as it will help you to see if a piece is missing.

Step two This method will give you a copy of your pattern to use for your project. Once you have made any necessary adjustments to the pattern (bust, shoulder, stomach etc.) you could also trace a copy onto manilla card. Card patterns can be used time and time again and can be manoeuvred easily.

FINISHING SEAMS

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

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

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

MACHINE NEEDLES

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

UNIVERSAL

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

BALL POINT

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

JEANS

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

SHARPS

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

LEATHER

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

STRETCH

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

QUILTING

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

TOPSTITCH

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

TWIN

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

NEEDLE SIZE GUIDE

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

GLOSSARY

For a full glossary of sewing terms visit www.gathered.how/simplysewing

DRAPE

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

EASE

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

EDGE STITCH

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

FACING

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

FAT QUARTER

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

FINISHING/NEATENING RAW EDGES

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

GRAIN/GRAINLINE

The lengthwise fabric grain, running parallel to the selvage.

NAP

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

NOTIONS

Small tools or accessories used

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

RIGHT SIDE (RS) / WRONG SIDE (WS)

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

SEAM ALLOWANCE

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

SELVAGE

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 selvege in the US.

STAYSTITCHING

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

TACK/TACKING

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

TOPSTITCHING

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

UNDERSTITCHING

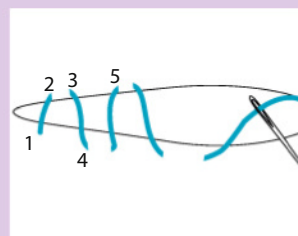
A line of stitching worked through the facing and seam allowance 3mm ($\frac{1}{8}$ in) from the seam to stop the facing rolling to the outside of the garment. Understitching will not be visible on the outside.

STITCH GUIDE

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

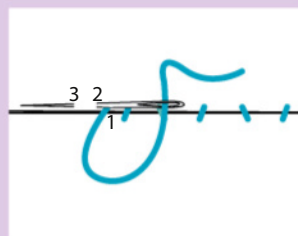
LADDER STITCH

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



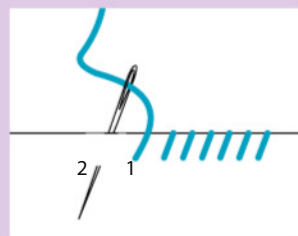
SLIP STITCH

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



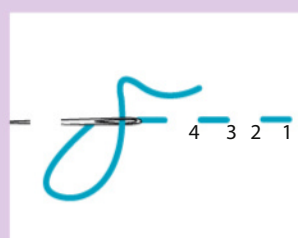
WHIP STITCH

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



RUNNING STITCH

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



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SIMPLY CHRISTMAS

Be inspired to have a wonderful Christmas with our brand-new issue plus three stunning extra mags. All packed with the latest ideas for home styling, gifts, crafting, family times, cooking and baking. Get ahead for December!



**5-IN-1
MEGAPACK**
THREE EXTRA MAGS
& A DIGITAL CARD
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NAPERY COUTURE

Georgie Carter faced her fear of sewing patterns and opened up a whole new world of creative possibilities

"I'm a self-taught sewist (via my Mum, YouTube and Instagram reels!) and I started off making the odd cushion or bag. Clothes patterns scared me at first, but then I became inspired by the indie designers I was seeing on Instagram who were making trendy patterns, so I thought I'd give it a go. Now I'm obsessed!

"I like to repurpose natural vintage textiles and try to source deadstock fabrics as much as possible for my makes. I have quite diverse taste when it comes to sewing styles; on the one hand I love oversized, casual styles in earthy colours and on the other I love tight, skimpy tops in sequins and neon!

"I think it's because I am a DJ so I get a lot of my inspiration from music festival fashion too.

One of my favourite makes is a jacket I made from an old patchwork quilt. Sewing gives me an enormous sense of achievement. I love trying new techniques on the machine and creating beautiful clothes that will last me a lifetime.

"I made this shirt out of a second-hand linen tablecloth. I used the Agnes PJ pattern by Paper Theory as I knew the design would make the most of the gorgeous embroidery. I took my time to pattern match and I'm so pleased with how it turned out. I want to make a dress out of tablecloths next!"

Georgie Carter (she/her) is a self-taught sewist who likes cottagecore, oversized silhouettes and 70s hippy vibes. See more of her latest makes on Instagram @georgie.keep.sewing and @our.girl.g

NEXT ISSUE



Self-draft tulip skirt
Sewing machine cover
Buttonholes how-to
Easy-sew infinity scarf
Sewing activism feature
Halloween cat plushie
Christmas stocking
Patternless apron

+ 2 PATTERNS
+ 1 BOOKLET

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3 GIFTS
WORTH
£36!



1
Poppy Cocoon Dress
- Sewgirl exclusive!



2
The Hannah Top
- Atelier Jupe



3
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ON SALE THURSDAY 28 SEPTEMBER

* CONTENTS AND GIFTS SUBJECT TO CHANGE AND MAY VARY ACCORDING TO TERRITORY.
SOME GIFTS NOT AVAILABLE WITH DIGITAL EDITIONS.

Allow your *skills to grow*



When you're ready to sew, it's easy to get started! Sew all types of projects with the great selection of stitches, choose either the 30 or 60 stitch version. Fully computerised with stitches and settings at the touch of a button. These models have lots of easy to use features which make sewing a pleasure and with aluminium die cast bodies you can be assured of Janome's robust build quality.

Perfect for beginners and more experienced sewists, with an auto needle threader, smooth feeding of fabric, lock stitch to finish off all your ends and hard covers for storage...make the right choice first time!



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THE FARAH DRESS SET

SIZES

6-30

(US 4-28/EUR 34-58)



DRESS A

FRONT

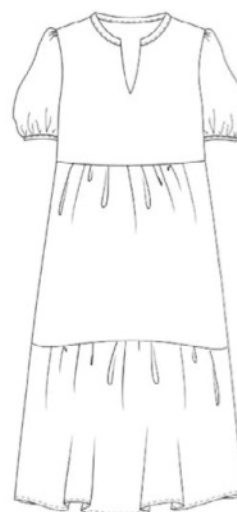


BACK

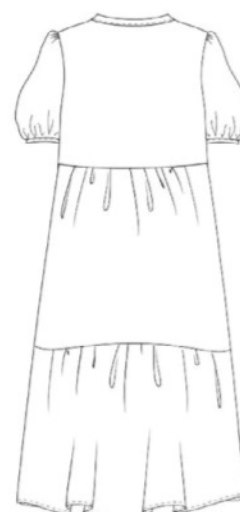


DRESS B

FRONT



BACK



THE FARAH DRESS SET

Choose from two skirt and sleeve lengths and sew a tiered smock dress for all occasions!

PACK INCLUDES

- Pattern sheets x2
- Instruction sheet

FINISHED BACK LENGTHS

- Dress A: approximately 93.5cm
- Dress B: approximately 113cm

YOU WILL NEED

Main fabric, 140cm wide:

- Dress A
Sizes 6–18: 2.7m
Sizes 20–30: 3.3m
- Dress B
Sizes 6–18: 3.3m
Sizes 20–30: 3.9m
- Matching thread
- Lightweight iron-on interfacing:
50x150cm

RECOMMENDED FABRICS

- Viscose, cotton lawn, double gauze, broderie anglaise or linen



BODY MEASUREMENTS

SIZE	UK	6	8	10	12	14	16	18	20	22	24	26	28	30
	US	4	6	8	10	12	14	16	18	20	22	24	26	28
	EUR	34	36	38	40	42	44	46	48	50	52	54	56	58
TO FIT BUST	cm	79	84	89	94	99	104	111	118	125	132	139	146	153
	in	31	33	35	37	39	41	43	46	49	52	54	57	60
TO FIT WAIST	cm	58	63	68	73	78	83	90	97	104	111	118	125	132
	in	23	25	27	29	31	33	35	38	41	43	46	49	52
TO FIT HIPS	cm	86	91	96	101	106	111	118	125	132	139	146	153	160
	in	34	36	38	40	42	43	46	49	52	54	57	60	63

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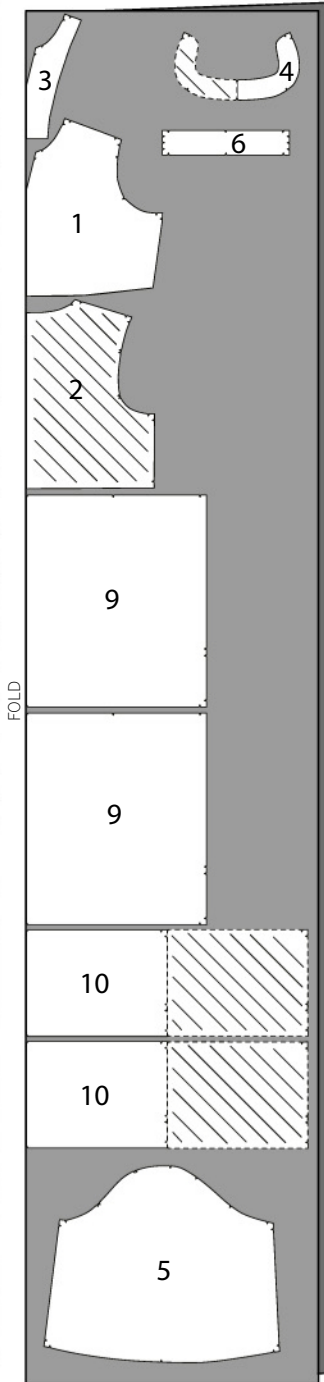
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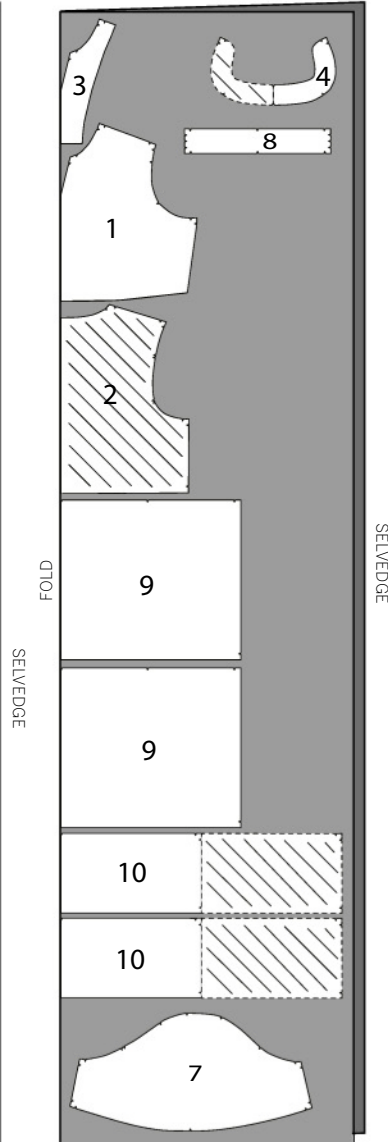
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CUTTING LAYOUTS

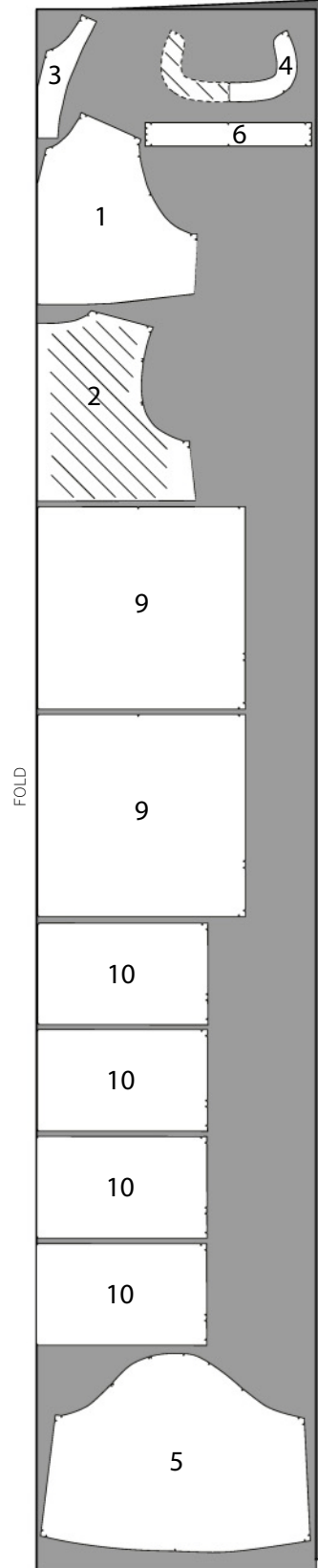
A – MAIN FABRIC (SIZES 6–18)
140CM WIDE



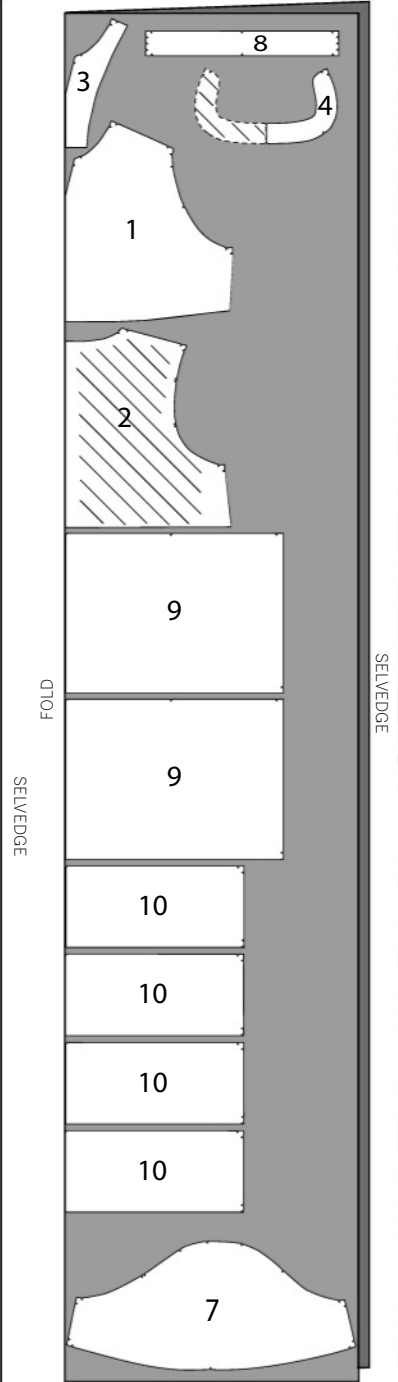
B – MAIN FABRIC (SIZES 6–18)
140CM WIDE



A – MAIN FABRIC (SIZES 20-30)
140CM WIDE



B – MAIN FABRIC (SIZES 20-30)
140CM WIDE



NOTE: Pattern pieces with diagonal lines represent pieces that have been laid facing down to cut out

KEY – CUTTING LAYOUT



Fabric

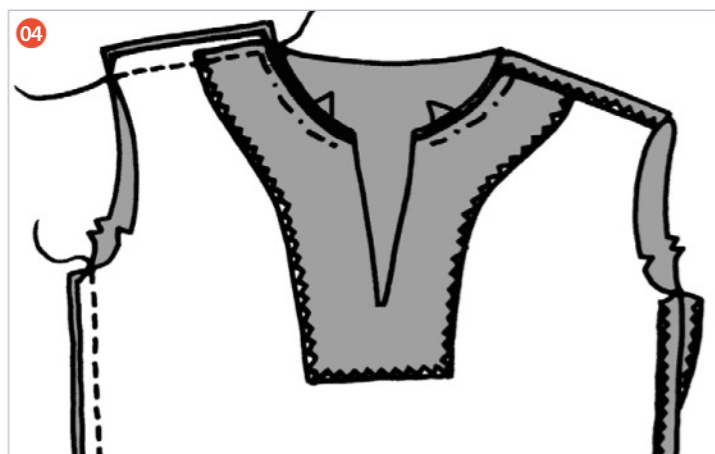
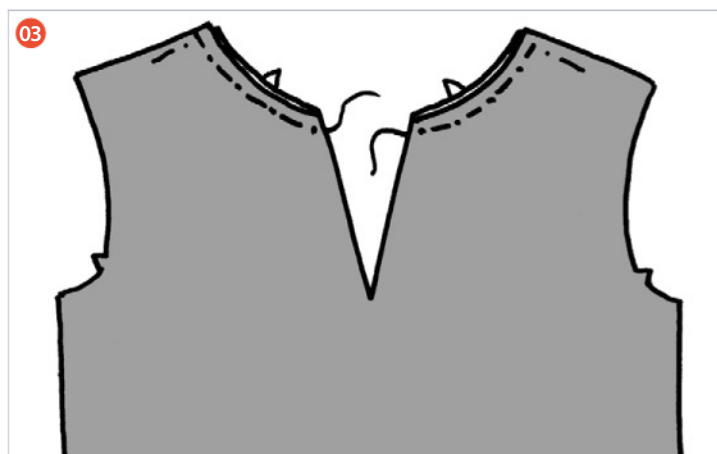
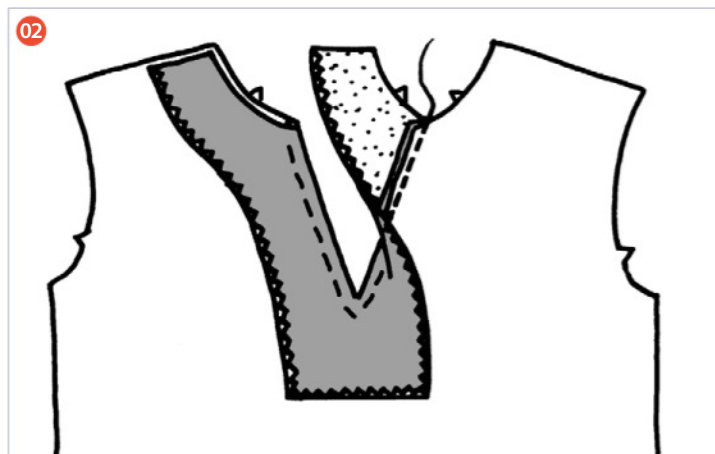
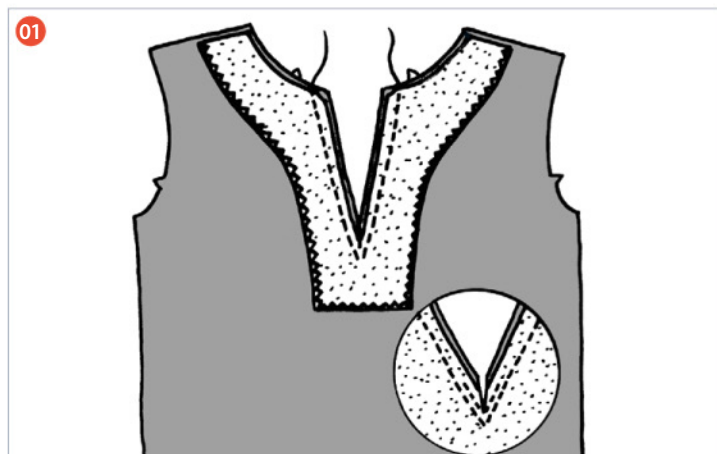


Place pattern pieces printed side up



Place pattern pieces printed side down

DRESS SET



STITCHING TERMS

RS/WS: Right side/wrong side of the fabric. The right side usually has the print, design or texture and the wrong side is usually plain or duller in appearance.

Machine tack: Use a long stitch length to hold a section in place. Don't backstitch at the start and end.

Finish the seams: Finish the raw edges with a zigzag stitch or an overlocker.

Press: Pressing fabric is placing the iron down, holding it for a few seconds, lifting it and placing it down again. Ironing is sliding the iron back and forth.

Understitch: Stitch close to the seam line, usually on the side that will be on the inside of the garment such as the facing. This will hold the seam allowance in place.

Staystitch: Stitching in areas prone to stretching, such as necklines, to hold the fabric in shape while it is being worked on.

Topstitch: Stitching usually from the right side of the garment to hold seam allowances in place or can be used for decorative purposes.

Toile: A test garment, often made from calico or muslin, to check the fit or test a pattern before the real fabric is used. Known as a muslin in the US.

For more sewing terms, visit gathered.how/sewing-glossary

STITCHING NOTES

- Pin or tack the main pieces together first to check the fit. Mark any alterations needed before starting to sew. Stitch all seams with right sides together.
- All seam allowances are 1.5cm unless otherwise stated. All hems are 1.5 cm.

CUTTING OUT

Step one From the main fabric cut:

Front (1): one on fold

Back (2): one on fold

Front Facing (3): one on fold

Collar (4): two on fold (as original pattern piece.) Or cut one pair (by tracing out full pattern piece unfolded at CB edge, as shown on layplans.)

Sleeve (dress A) (5): one pair

Sleeve cuff (dress A) (6): one pair

Sleeve (dress B) (7): one pair

Sleeve cuff (dress B) (8): one pair

Skirt Front and Back (9): two on fold

Peplum (10): four on fold (as original pattern piece.) Or cut two pair (by tracing out full pattern piece unfolded at "place on fold" edge, as shown on layplans.)

Step two From the interfacing cut:

Front Facing (3): one on fold

Collar (4): one on fold

Sleeve cuff (dress A) (6): one pair

Sleeve cuff (dress B) (8): one pair

HOW TO MAKE THE DRESS (A AND B)

ATTACHING THE FACING

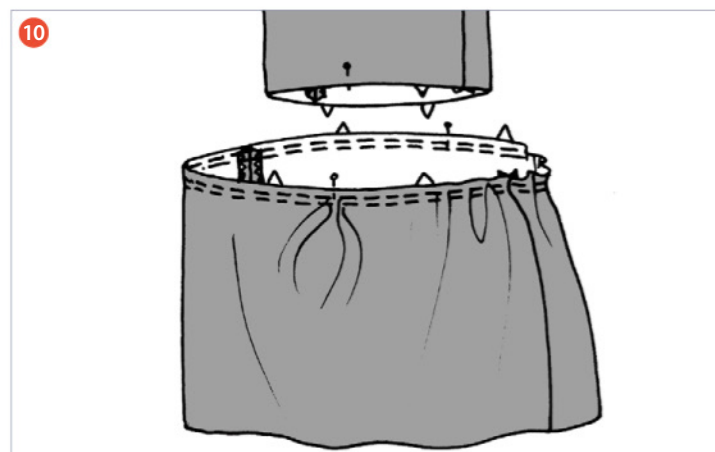
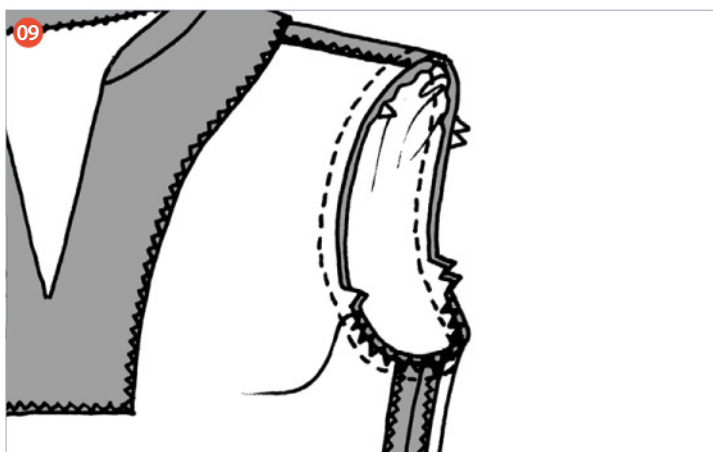
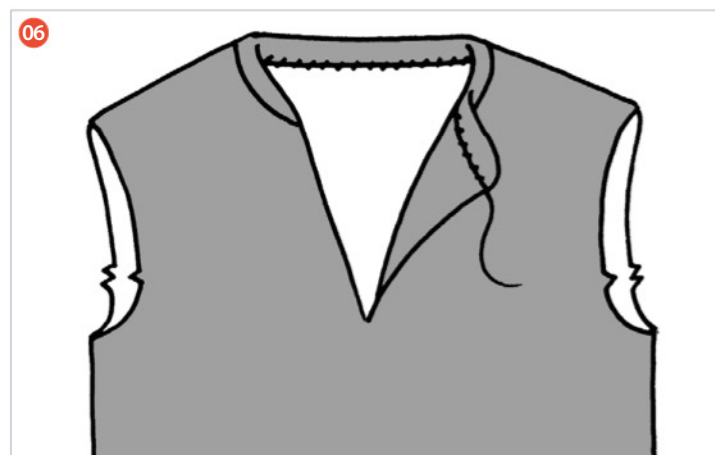
Step one Attach interfacing to the WS of the Front Facing. Neaten outer edges.

Step two Matching notches, pin and stitch facing to Front around front slit, taking a single small stitch across the base of the slit. ⁰¹

Step three Work a second row of stitching around the slit for reinforcement. Trim the seam allowances and snip right to the base of the slit.

Step four Press seam allowance on the slit towards facing. Working from the right side (RS) of the bodice, understitch close to the seam through the facing and seam allowances only. ⁰²

Step five Lay facing onto the inside of the garment and tack Front neckline and shoulder seams together. ⁰³



CREATING THE BODICE AND COLLAR

Step one Matching notches, pin and stitch Front to Back at side and shoulder seams. Neaten seam allowances and press them open. ⁰⁴

Step two Attach interfacing to the WS of one Collar piece.

Step three Pin and stitch Collar pieces together around top curved edge. Trim away seam allowance and clip around curves.

Step four Turn Collar RS out and press.

Step five Align Collar notches with shoulder seams, pin and stitch the interfaced side of the Collar to the neck edge of bodice. Trim seam allowances and clip around curve. ⁰⁵

Step six Press seam allowances towards the Collar. Press under seam allowances on the free edge of the Collar. Pin in place over the neck seam and then slipstitch in place. ⁰⁶

ATTACHING THE SLEEVES

Step one To make the Sleeves, pin and stitch underarm seams RS together. Finish seam allowances and press seams open.

Step two Using two rows of long stitch, draw up Sleeve ease gathers at the sleevehead as indicated by notches. Ensure gathering is positioned equally. ⁰⁷

Step three Add gathering at the Sleeve hem using the same method (to match the cuff measurement).

Step four Attach interfacing to WS of Sleeve Cuffs. Pin and stitch sides of each cuff together to form a circle. Trim seam allowances and press them open.

Step five To attach Sleeve Cuffs, with side seams matching, pin one edge of the cuff to the lower edge of the Sleeve, drawing up the Sleeve gathers to fit the cuff and arranging evenly. Pin and stitch.

Step six Trim seam allowances and press towards the Sleeve Cuff. Press under seam allowance on the free edge of the cuff. Fold the Sleeve Cuff onto WS to cover seam. Turn and, working from the RS, stitch the free edge of the cuff in

place close to seamline, taking care to catch in edge of the cuff underneath. ⁰⁸

INSERTING THE SLEEVES

Step one To insert the Sleeves, have the assembled bodice WS out and Sleeve RS out. Matching notches at side seams and shoulder points, pin and stitch Sleeves into armholes, drawing up gathers evenly. ⁰⁹

Step two Trim and finish seam allowances. Press towards Sleeve.

ASSEMBLING THE DRESS

Step one With RS facing, sew Skirt Front and Back together to make a loop. Do the same with the Peplum pieces.

Step two Sew gathering stitches at top edge of skirt and peplum.

Step three Draw up gathers on Skirt panel to fit waistline of bodice. ¹⁰

Step four Matching notches and with RS facing, pin and stitch the top of the Skirt to the bottom of the bodice, arranging gathers evenly. ¹¹

Step five Stitch seam. Trim seam allowances. Press Skirt downwards. ¹²

Step six Draw up gathers on Peplum to fit lower edge of skirt, as step two.

Step seven Matching centres, pin and stitch the Peplum to the bottom of the Skirt, as step three. Trim and finish seam allowances.

FINISHING

Step one To hem, press raw edge up 0.5cm and then again 1cm and stitch hem.

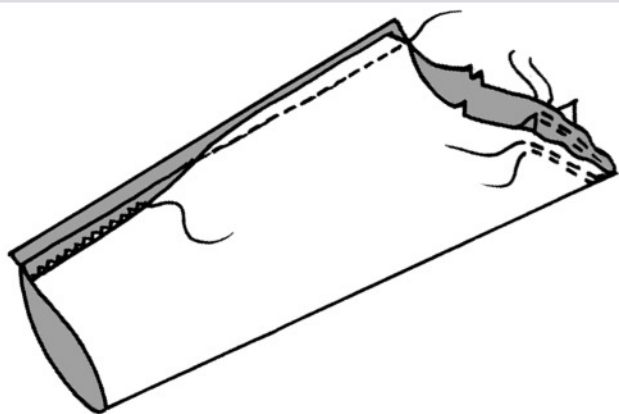
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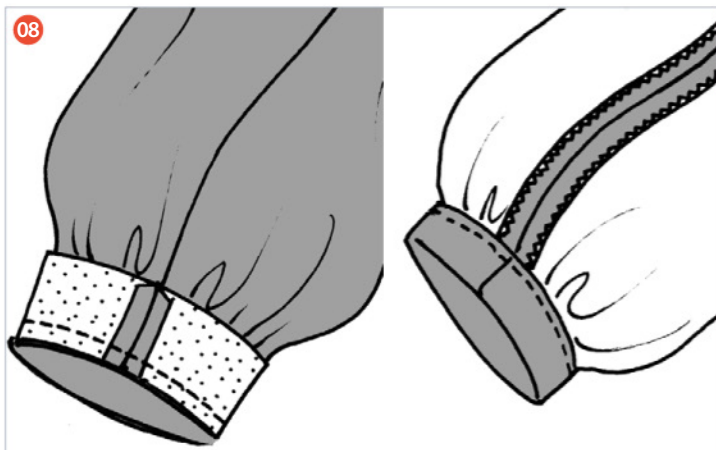
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DRESS SET

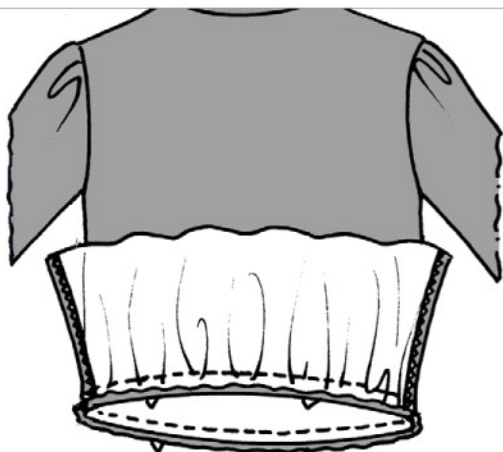
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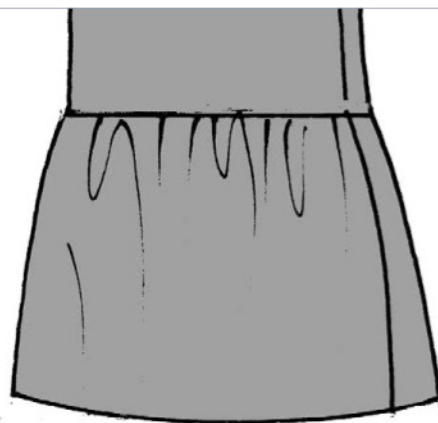
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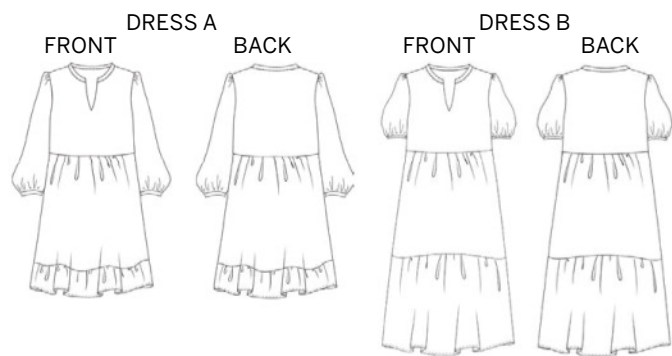
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12



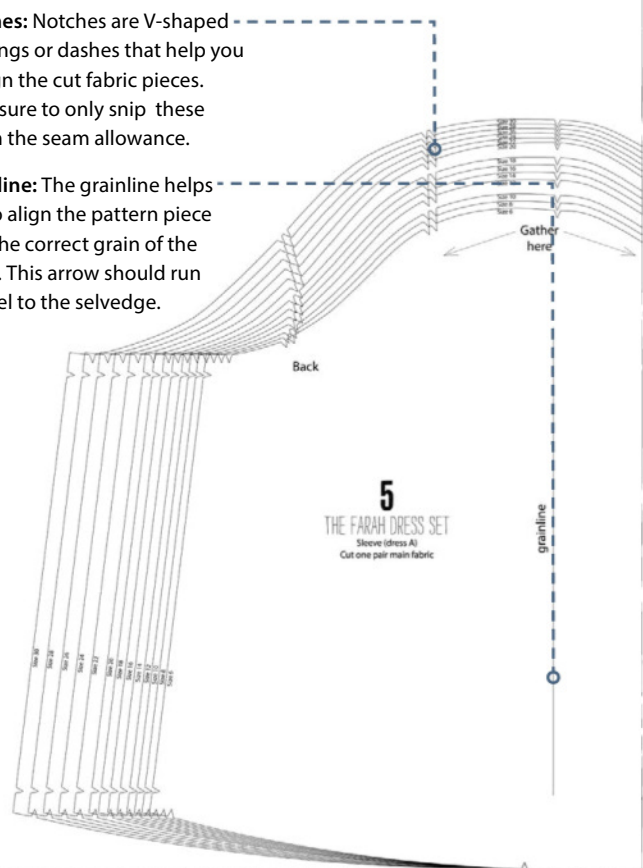
DIAGRAMS



PATTERN MARKINGS

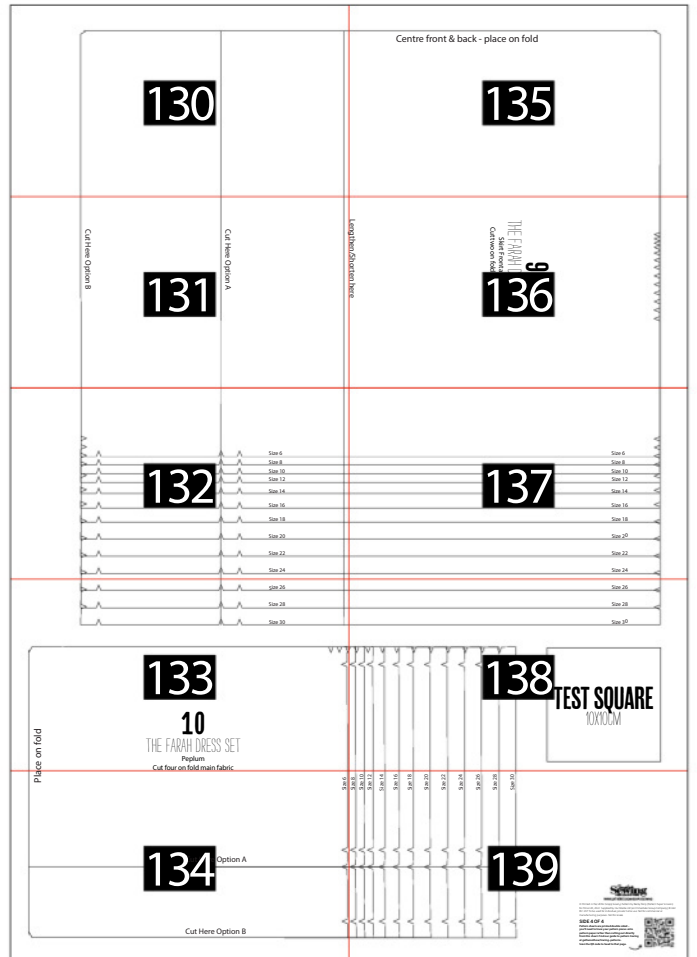
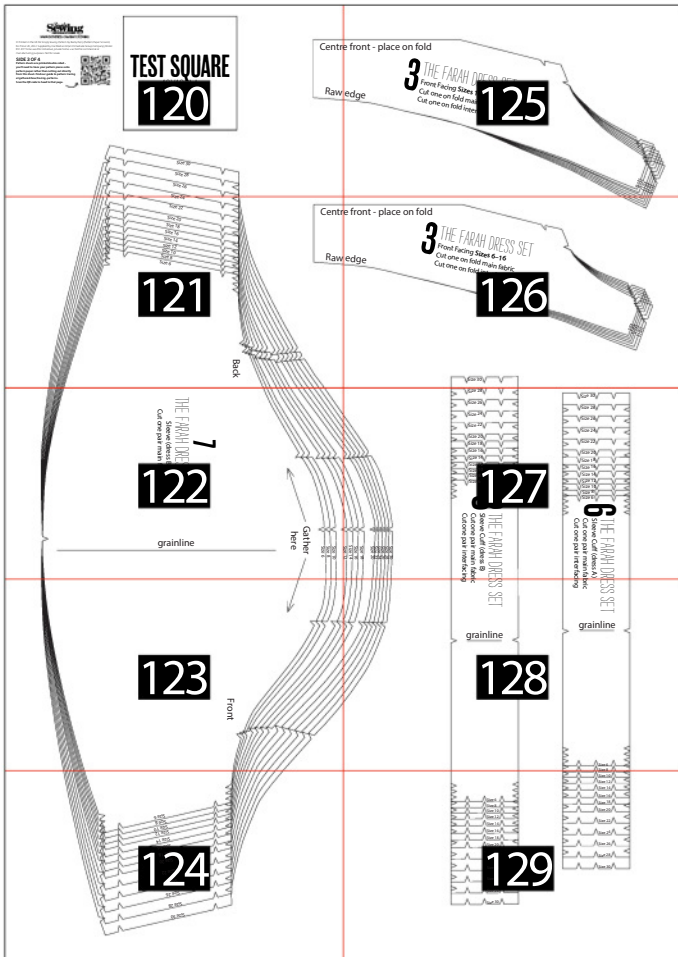
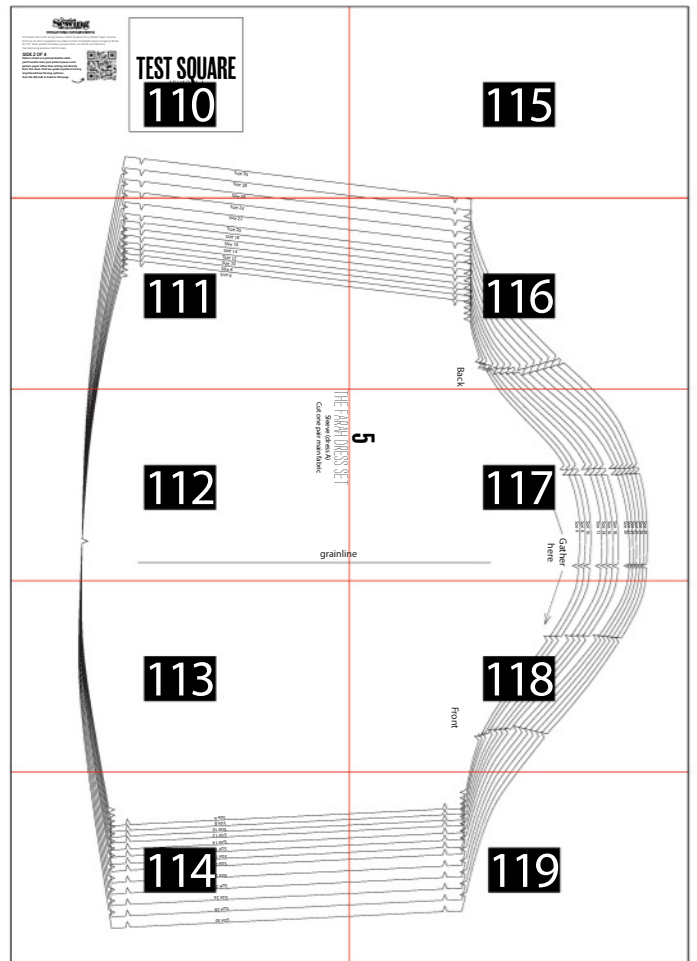
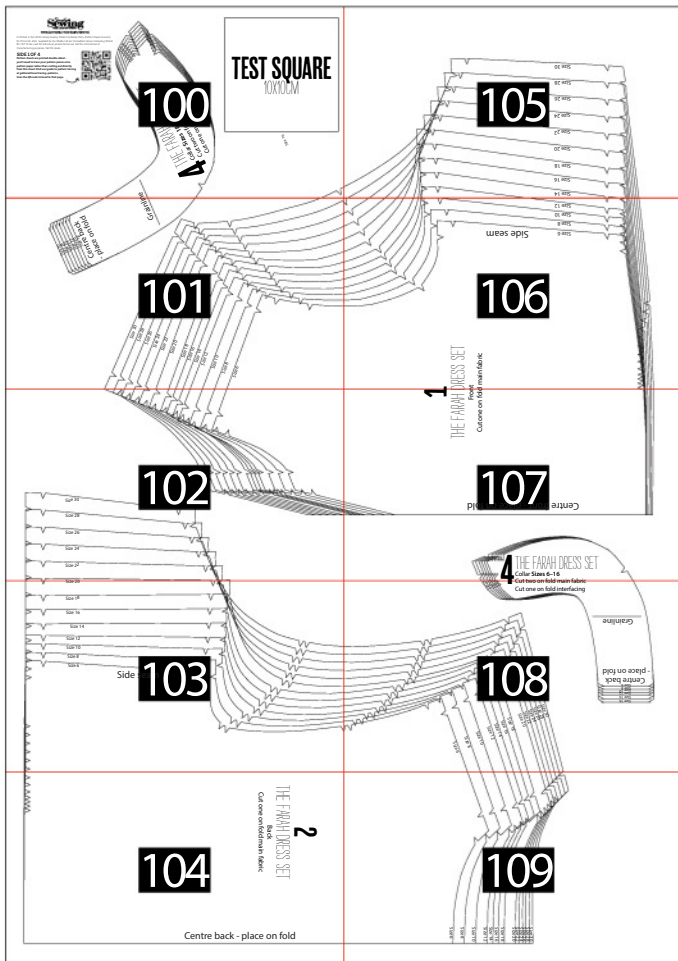
Notches: Notches are V-shaped markings or dashes that help you to align the cut fabric pieces. Make sure to only snip these within the seam allowance.

Grainline: The grainline helps you to align the pattern piece with the correct grain of the fabric. This arrow should run parallel to the selvedge.



HOW TO PRINT THIS PATTERN

Print out the following pages on A4 paper at 100%.
Overlap the red lines and tape the sheets in place using the guide below.



SIDE 1 OF 4

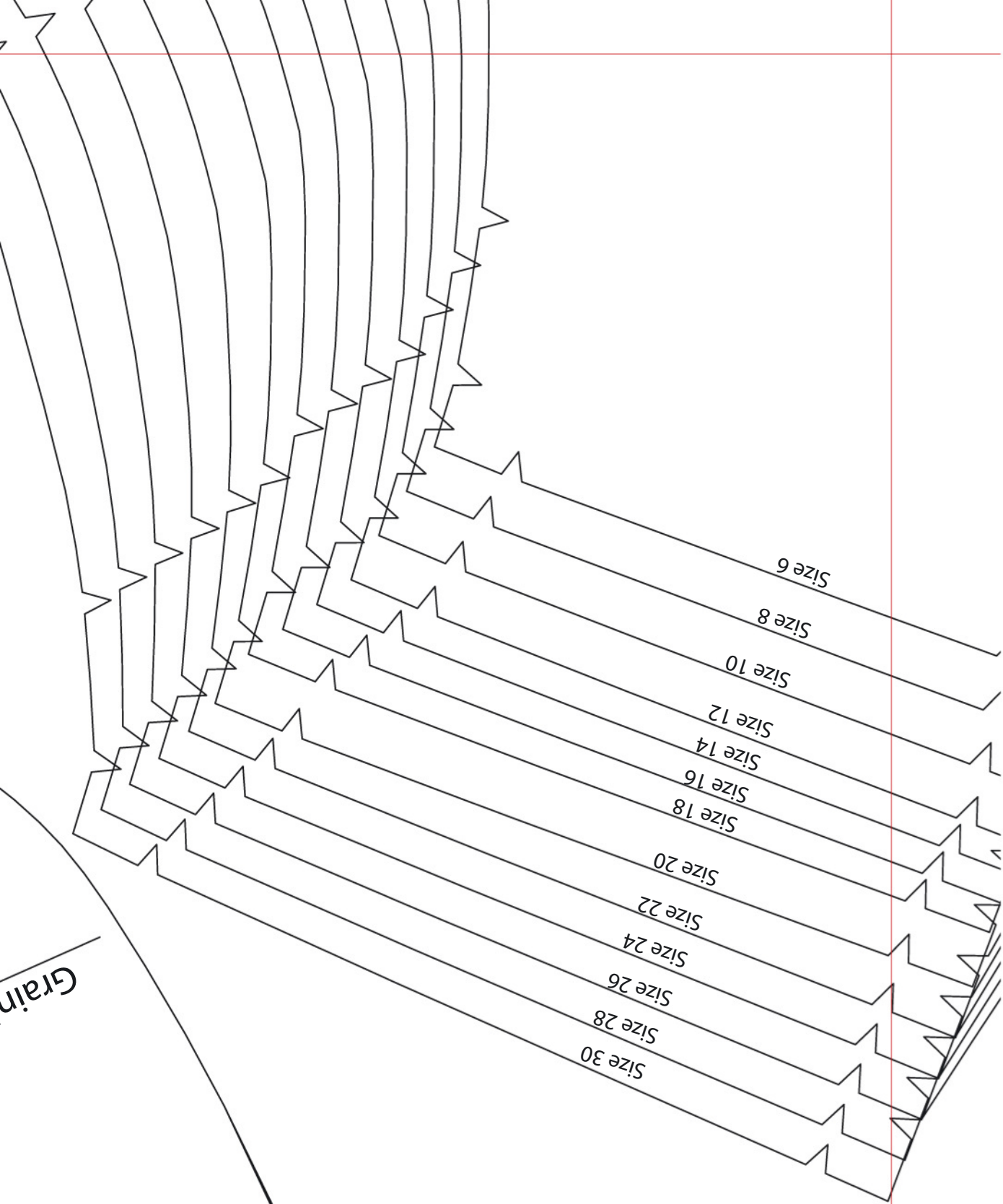
Pattern sheets are printed double sided – you'll need to trace your pattern pieces onto pattern paper rather than cutting out directly from this sheet. Find our guide to pattern tracing at gathered.how/tracing-patterns.

Scan the QR code to head to that page.



TEST SQUARE

10X10CM



Grain

Centre back
- place on fold

Size 30
Size 28
Size 26
Size 24
Size 22
Size 20
Size 18

Size 6
Size 8
Size 10

Size 30

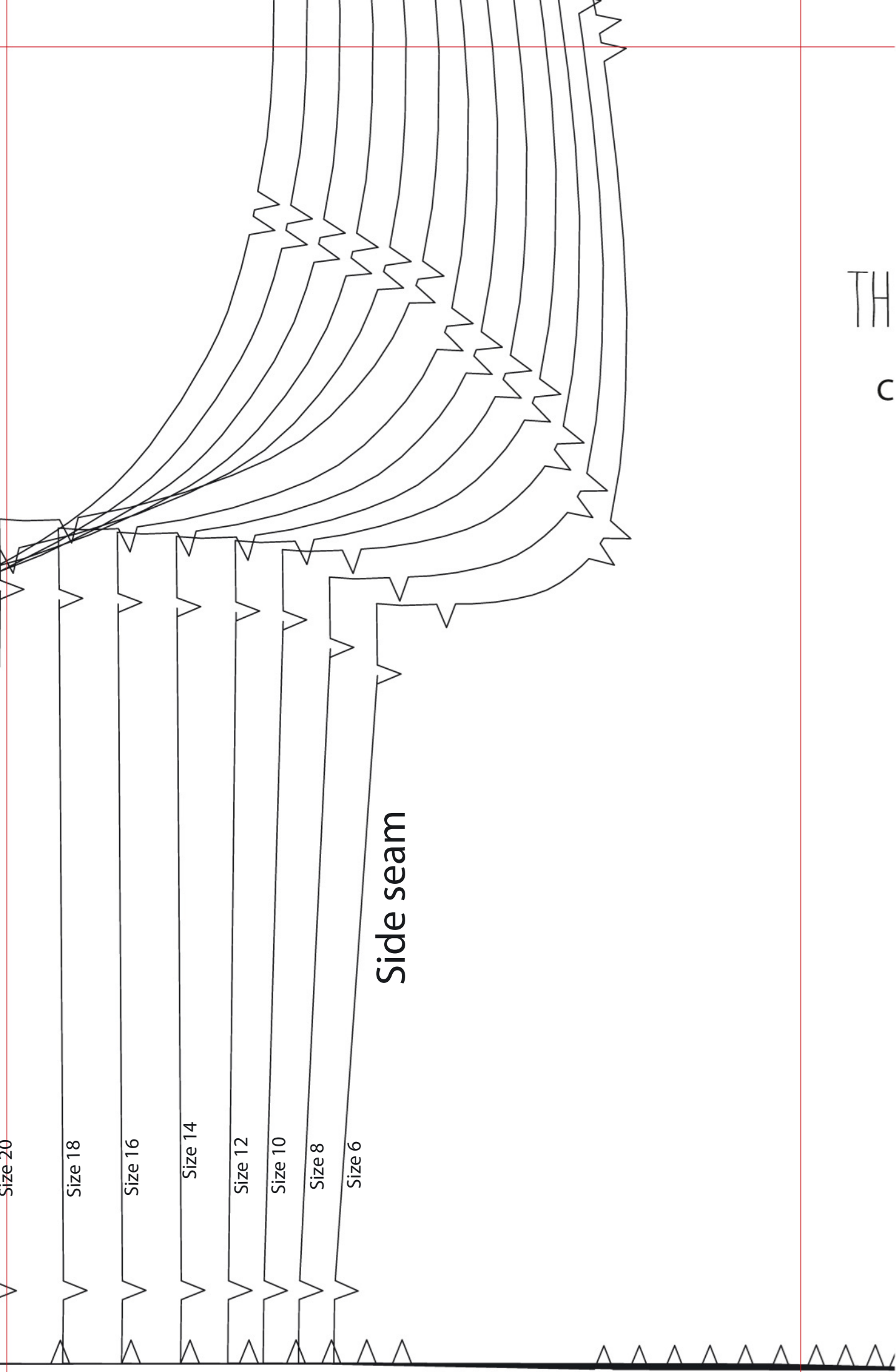
Size 28

Size 26

Size 24

Size 22

Size 20



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2

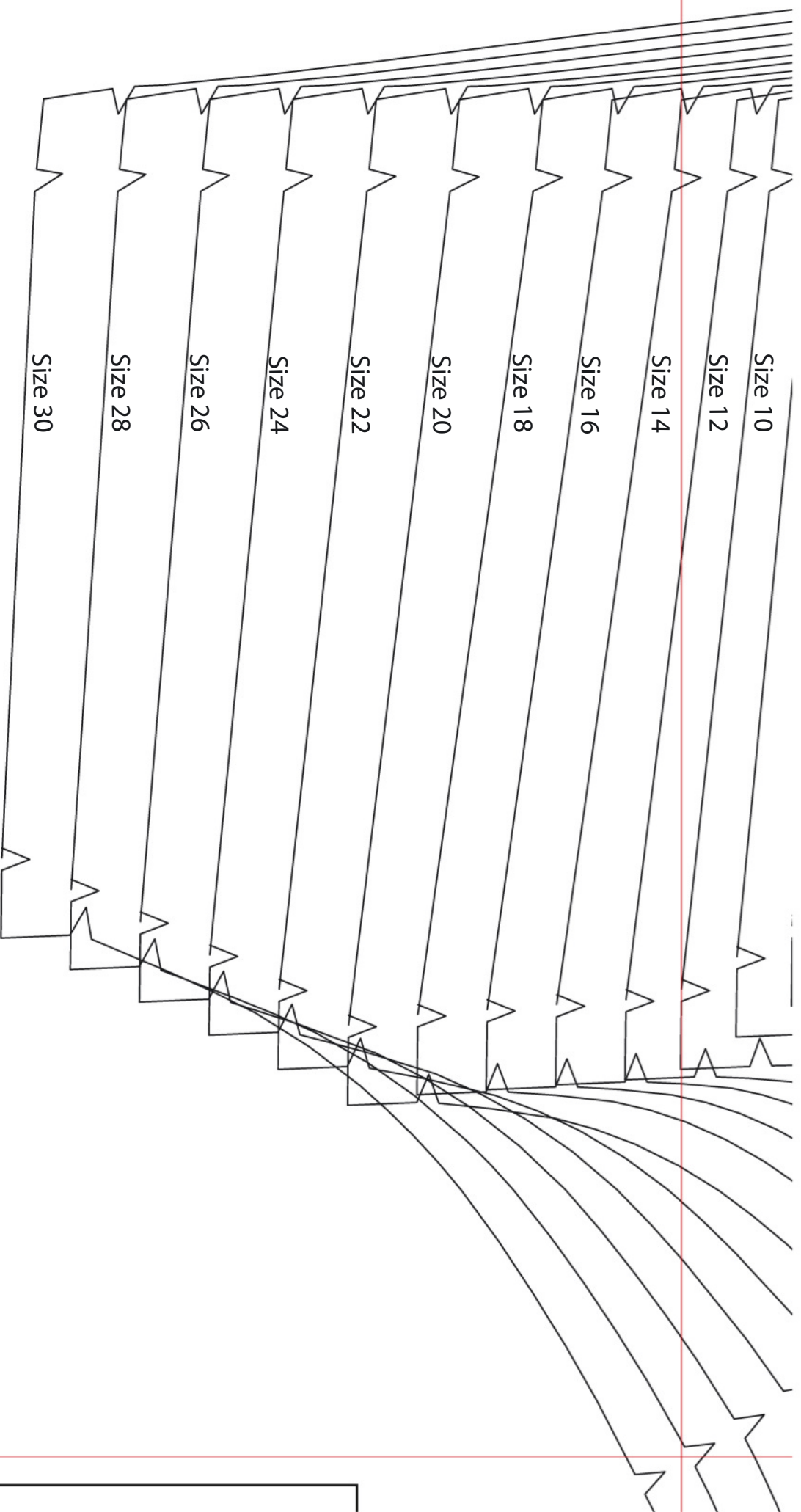
THE FARAH DRESS SET

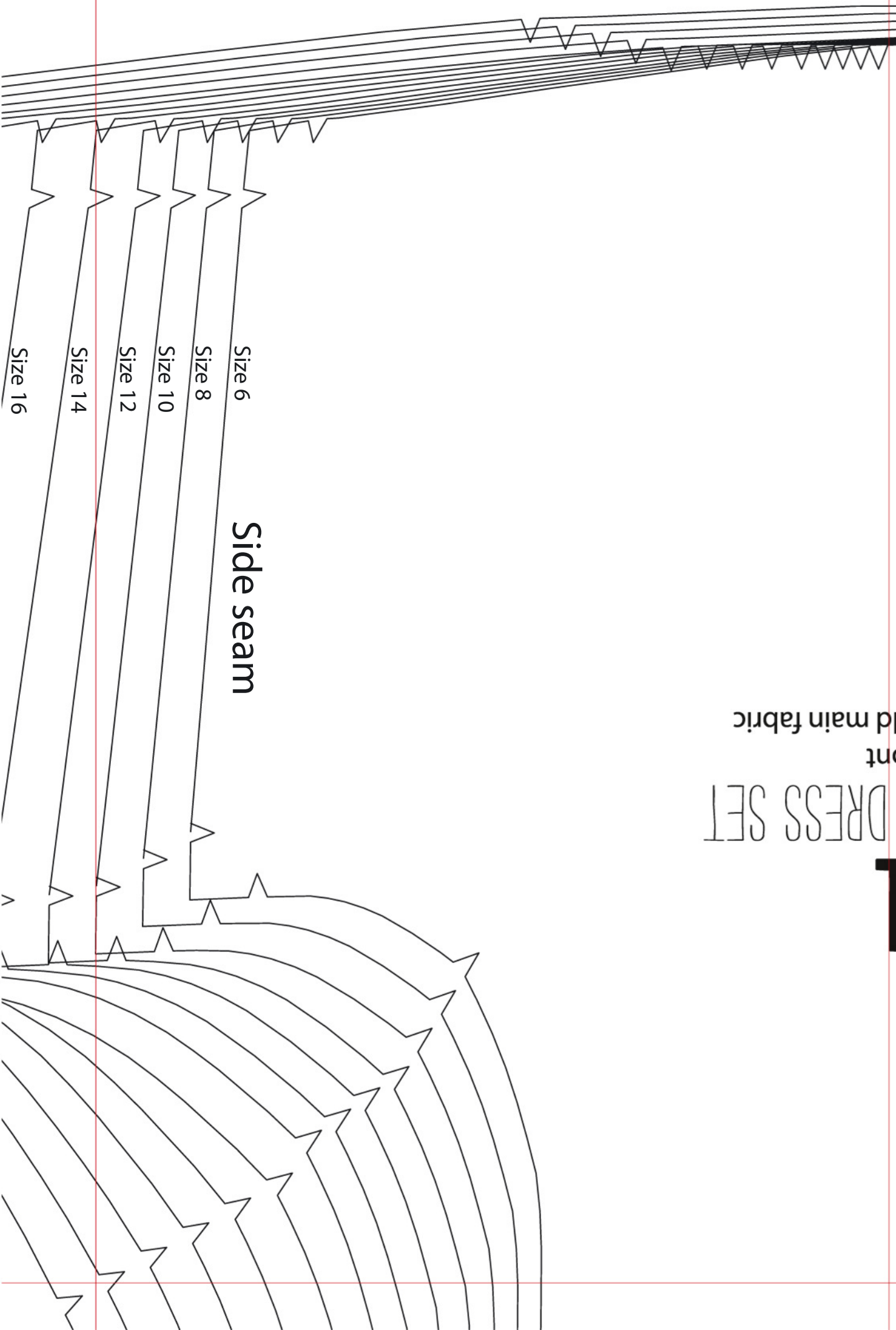
Back

Cut one on fold main fabric

Centre back - place on fold







Side seam

Size 6

Size 8

Size 10

Size 12

Size 14

Size 16



Centre front - place on fold



4 THE FARAH DRESS SET

Collar Sizes 6-16

Cut two on fold main fabric

Cut one on fold interfacing

- Size 6
- Size 10
- Size 14
- Size 16

4 THE FARAH DRESS SET

Collar **Sizes 6–16**

Cut two on fold main fabric

Cut one on fold interfacing

Grainline

Centre back
- place on fold

Size 16
Size 14
Size 12
Size 10
Size 8
Size 6

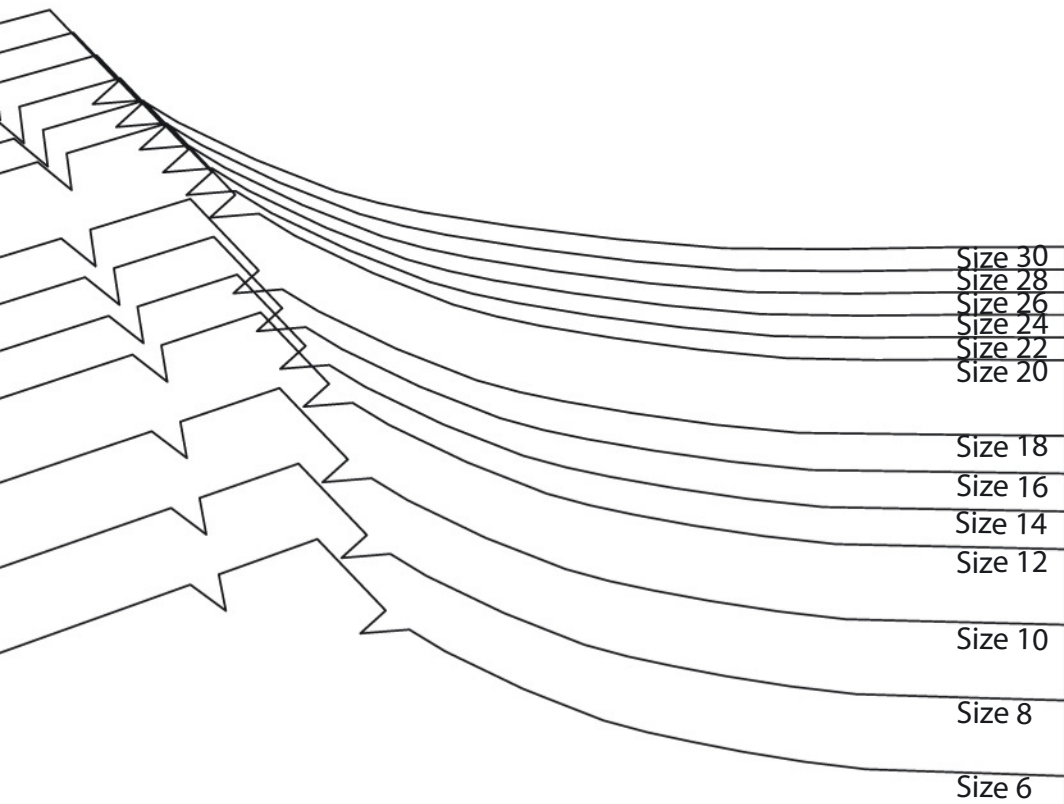
Size 30
Size 28
Size 26
Size 24
Size 22
Size 20

Size 18
Size 16
Size 14
Size 12

Size 10

Size 8

Size 6



SIDE 2 OF 4

Pattern sheets are printed double sided – you'll need to trace your pattern pieces onto pattern paper rather than cutting out directly from this sheet. Find our guide to pattern tracing at gathered.how/tracing-patterns.

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TEST SQUARE

10X10CM

Size 30

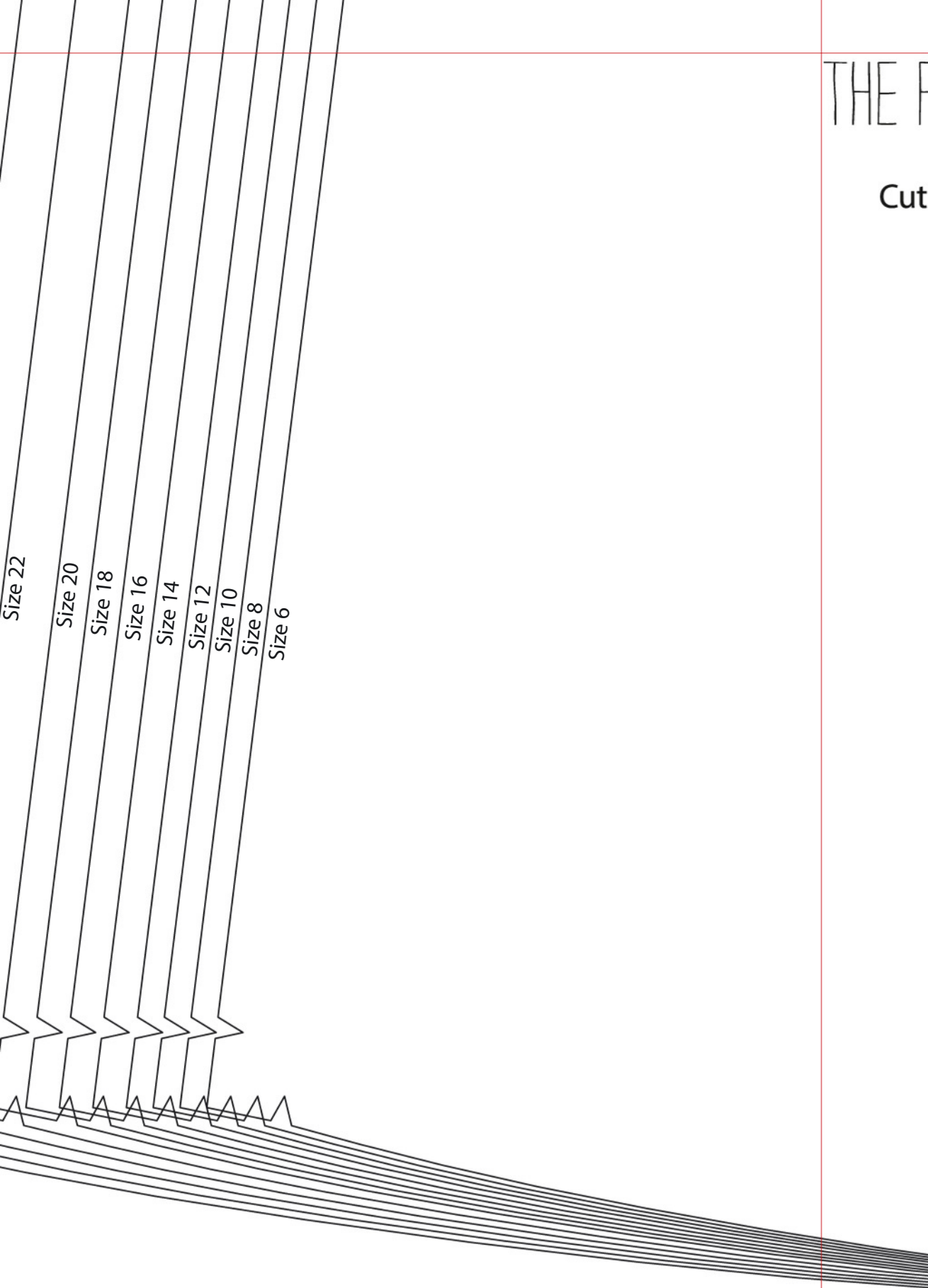
Size 28

Size 26

Size 24

THE F

Cut



Size 22

Size 20

Size 18

Size 16

Size 14

Size 12

Size 10

Size 8

Size 6

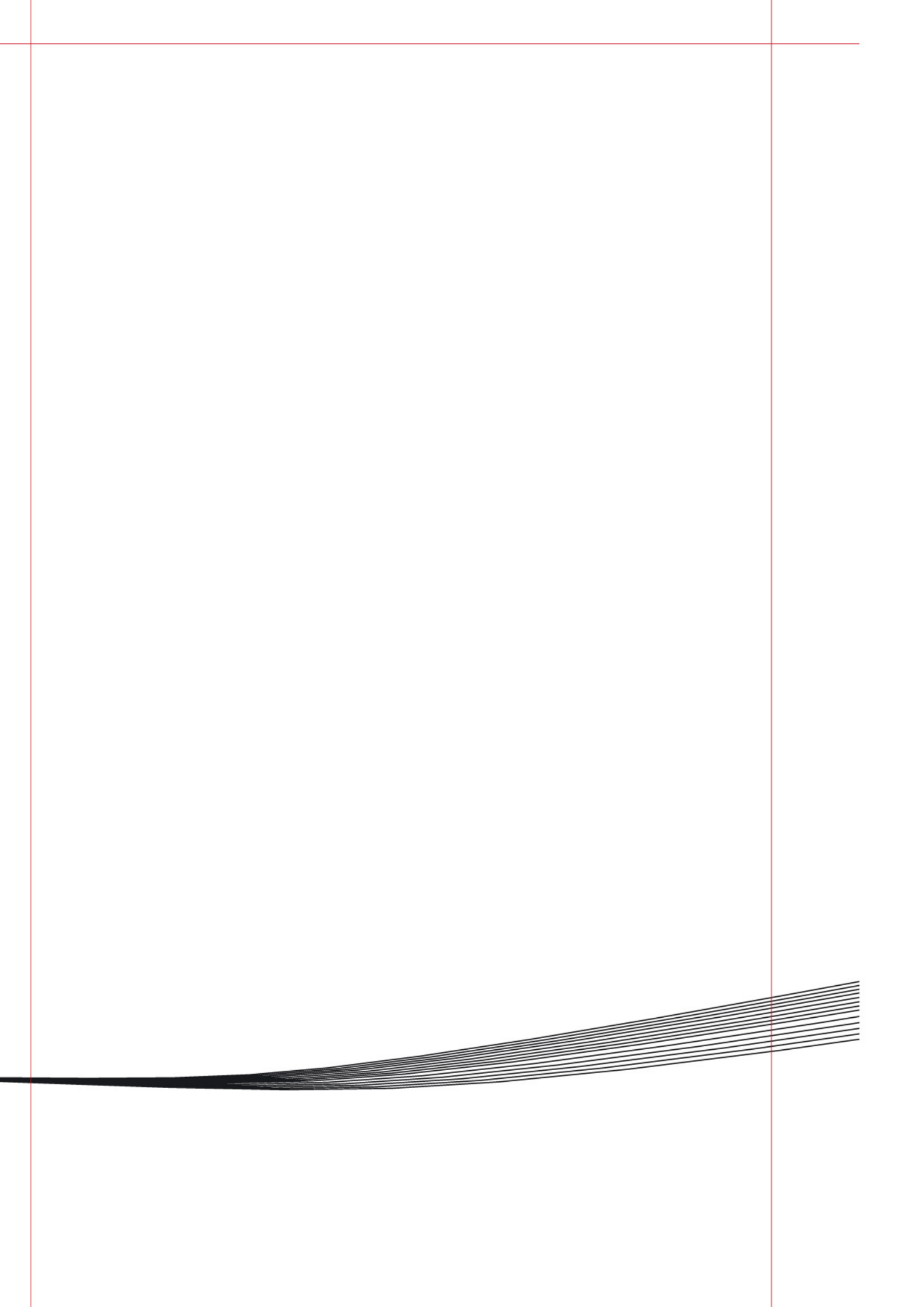
THE FARAH DRESS SET

Sleeve (dress A)

Cut one pair main fabric

grainline





Size 30

Size 28

Size 26

Size 24

Size 22

Size 20

Size 18

Size 16

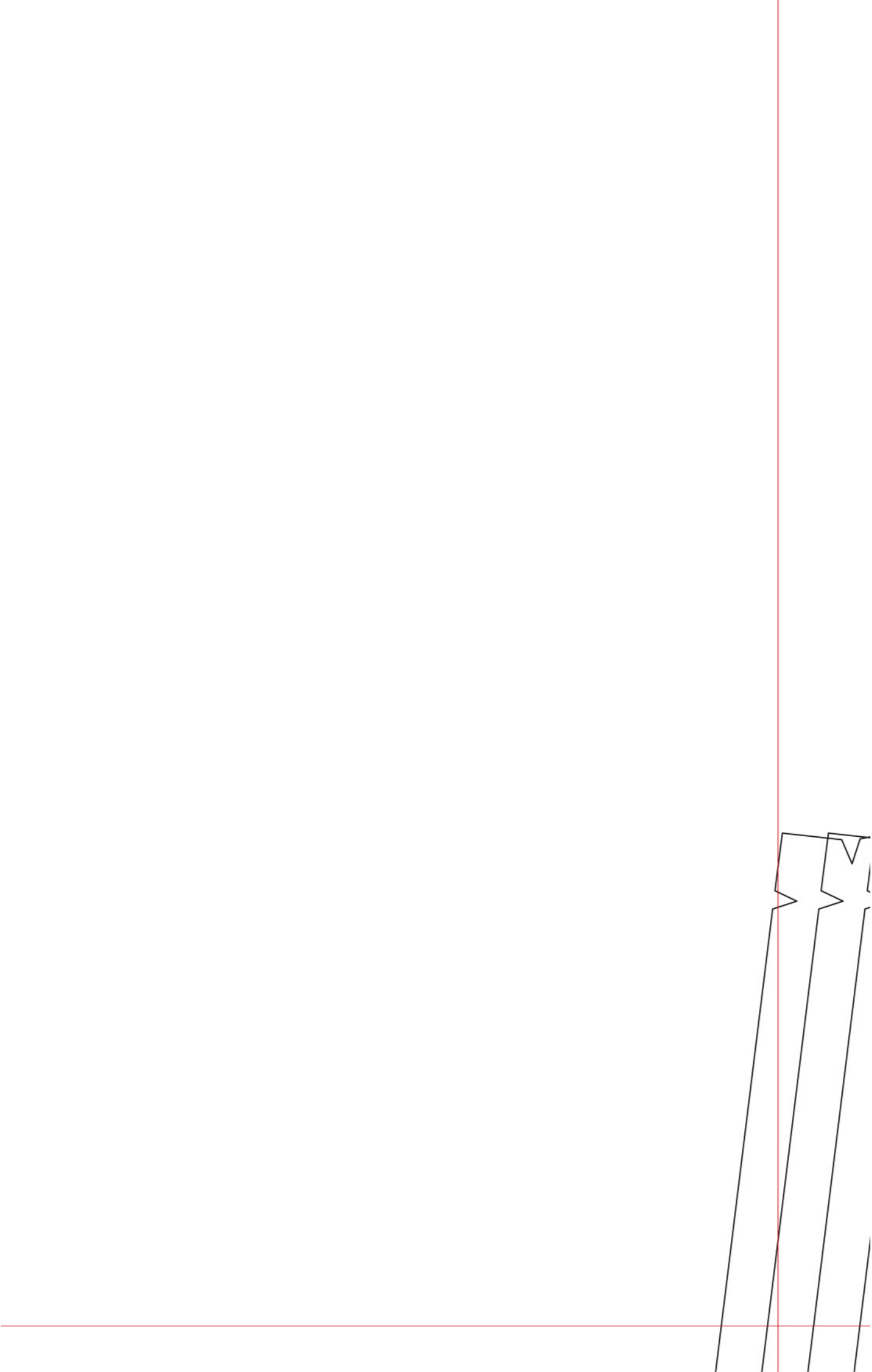
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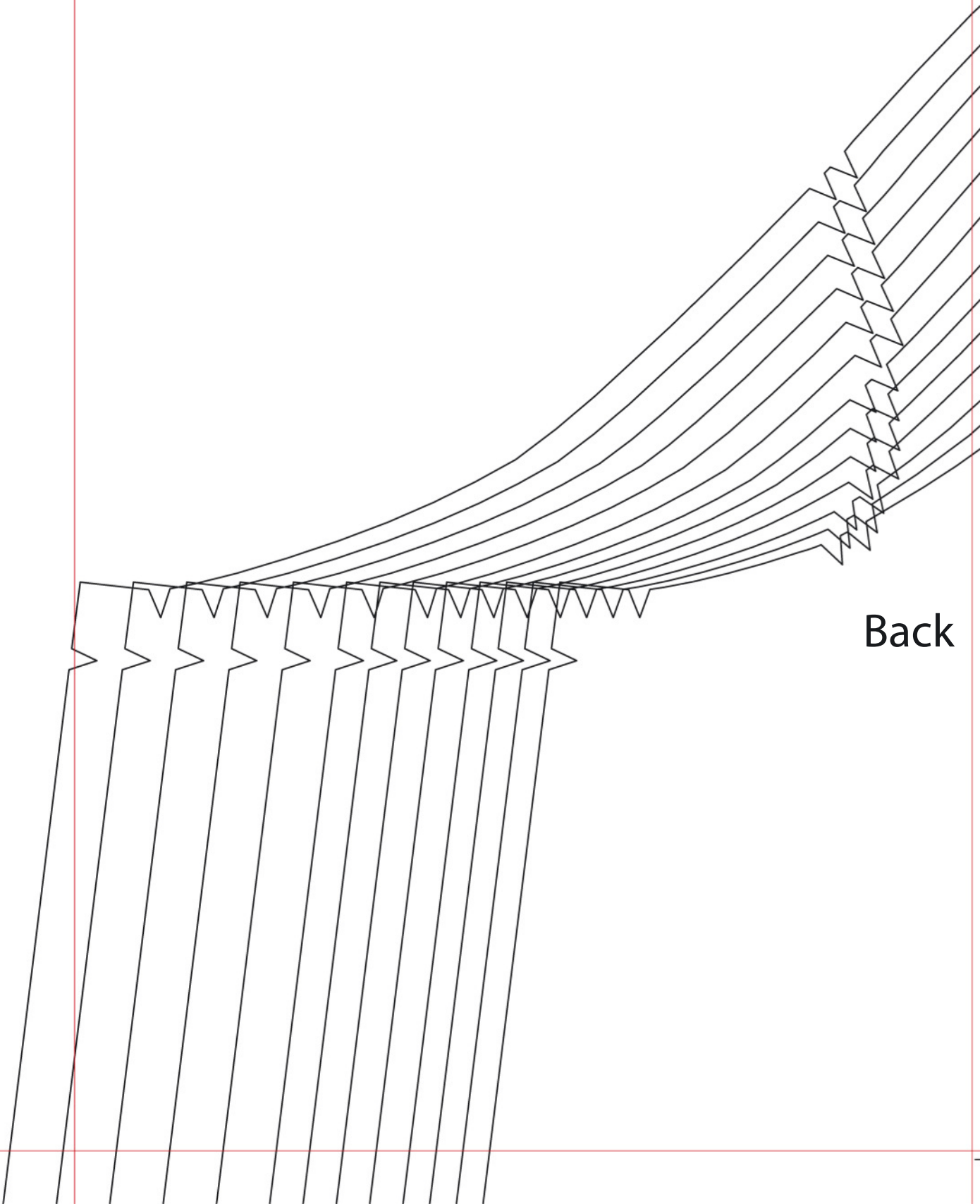
Size 12

Size 10

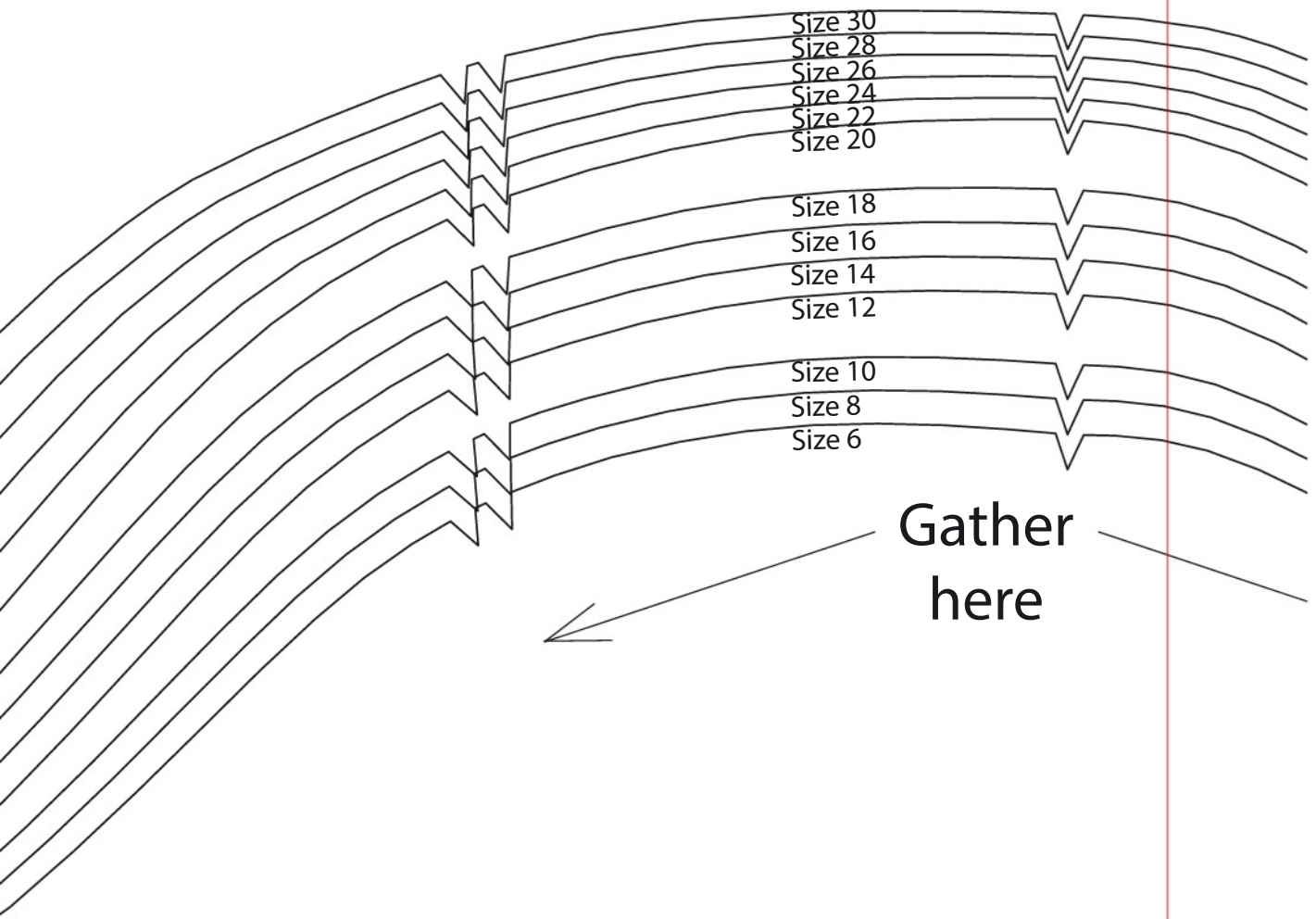
Size 8

Size 6





Back

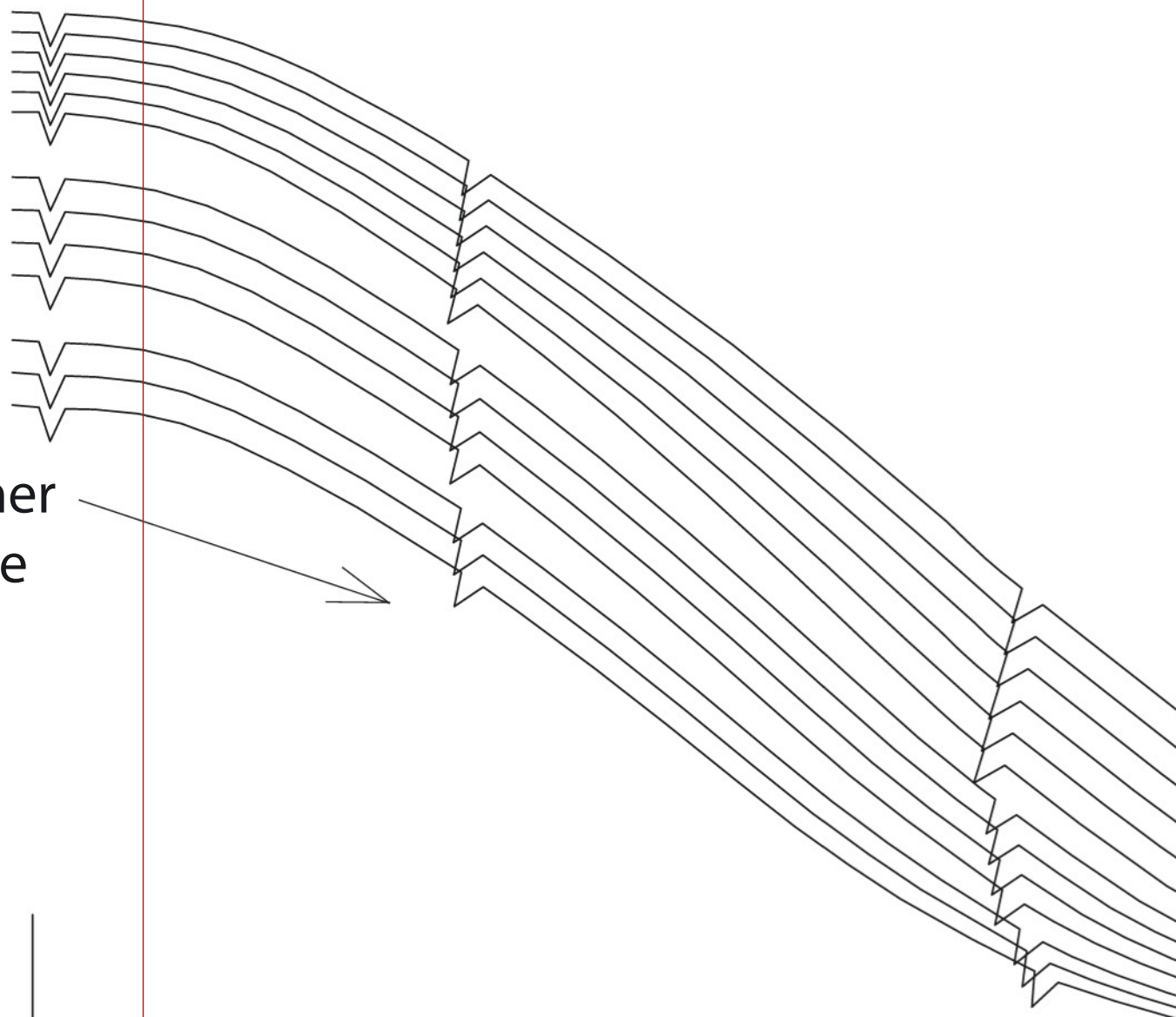


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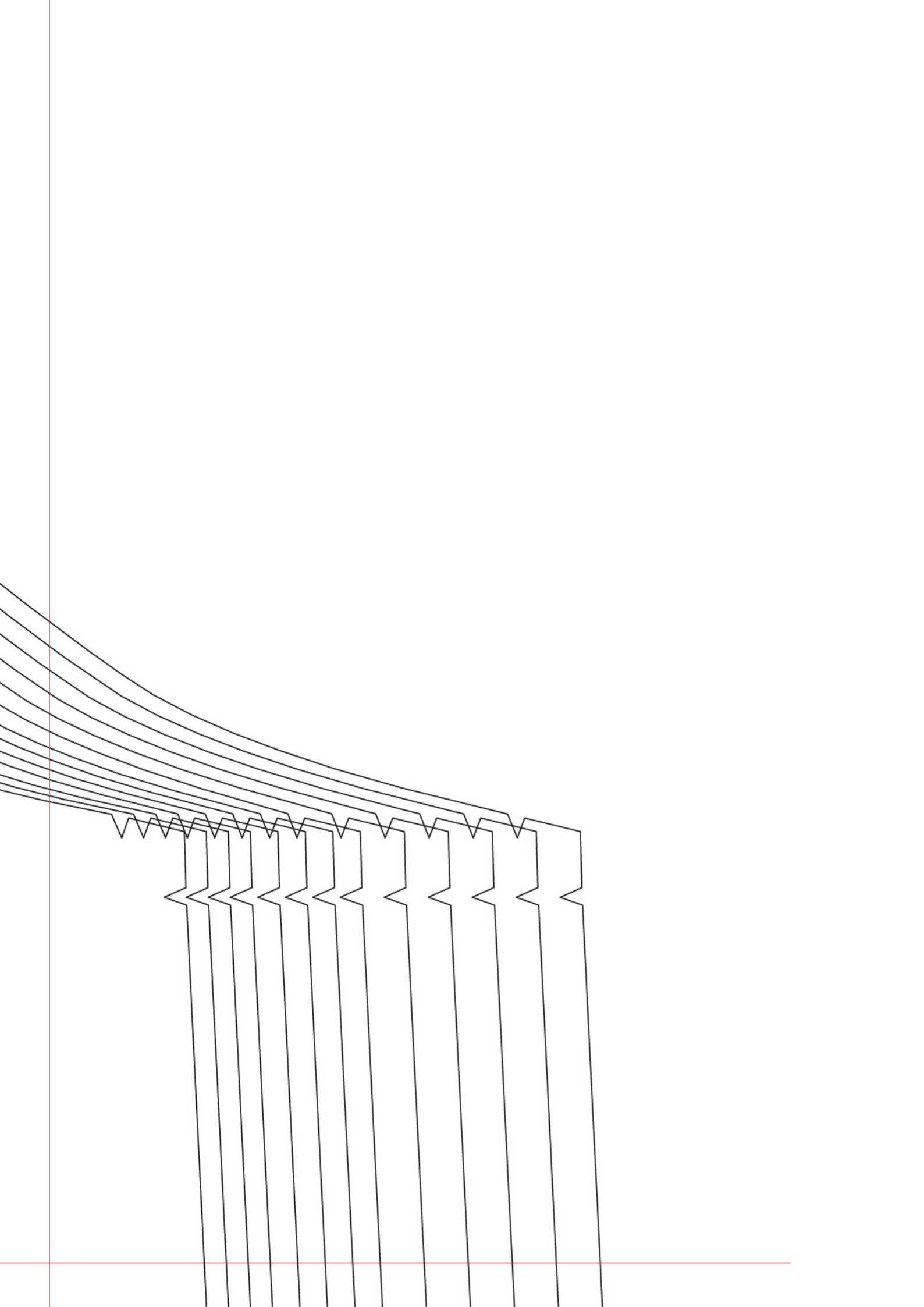
THE FARAH DRESS SET

online

Gather
here



Front



SIDE 3 OF 4

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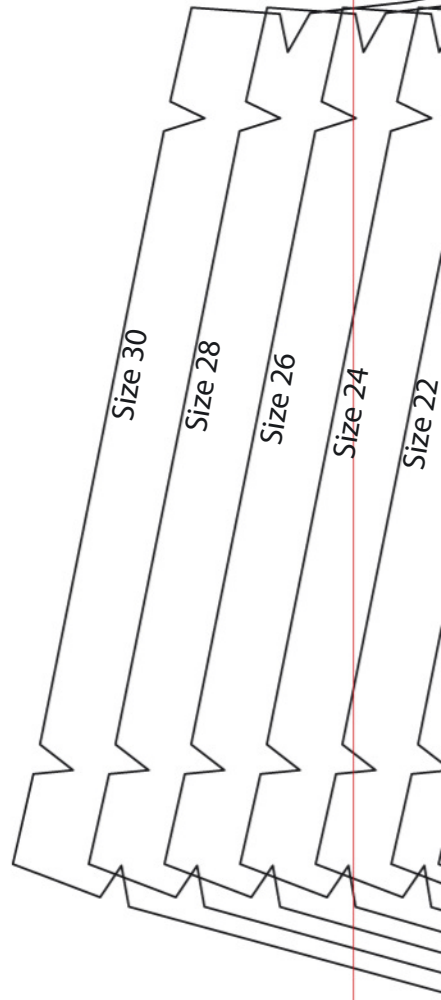


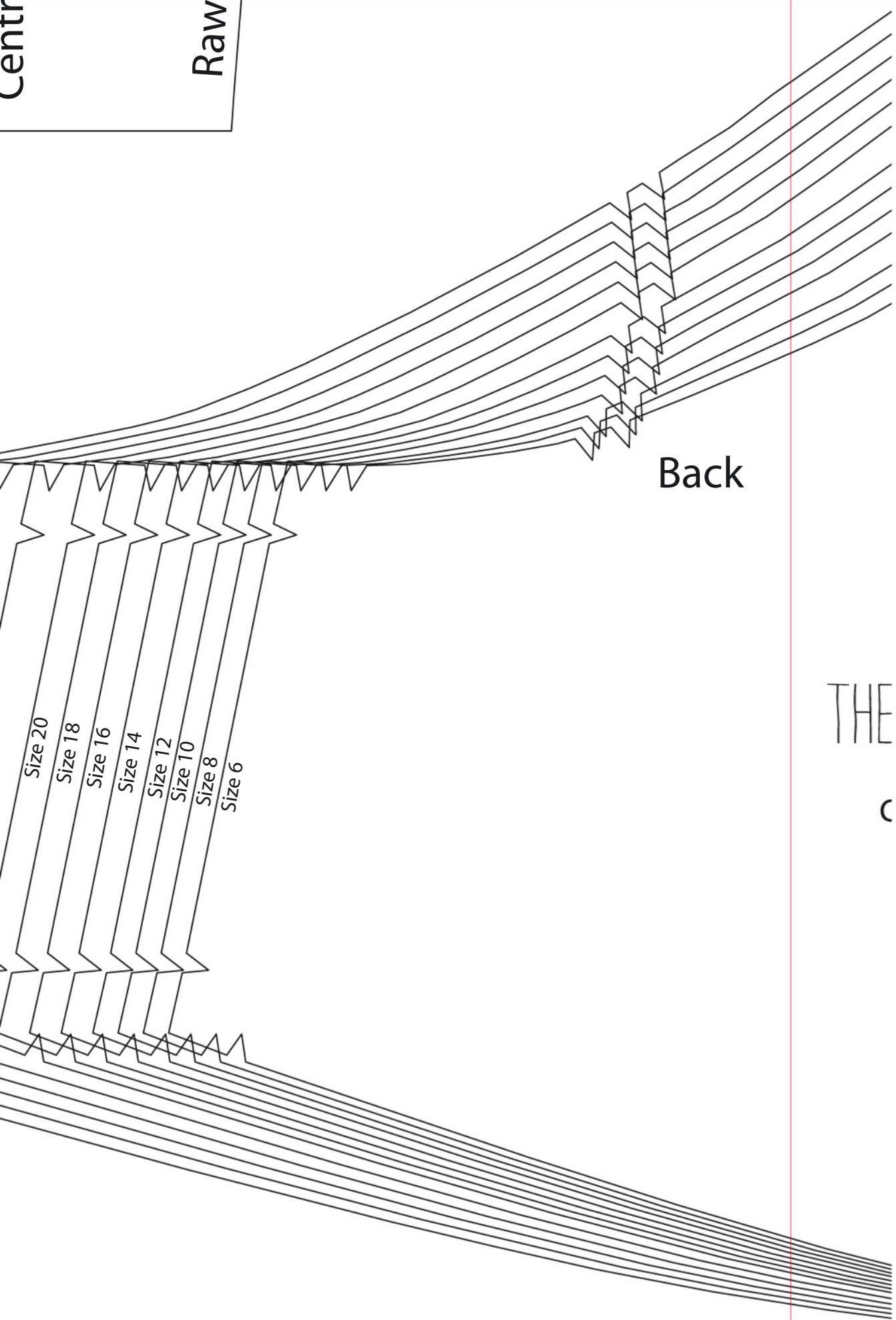
TEST SQUARE

10X10CM

Centre fr

Raw ed





Back

THE

C

Size 20

Size 18

Size 16

Size 14

Size 12

Size 10

Size 8

Size 6

Size 14
Size 12
Size 10
Size 8
Size 6

Gather
here

Back

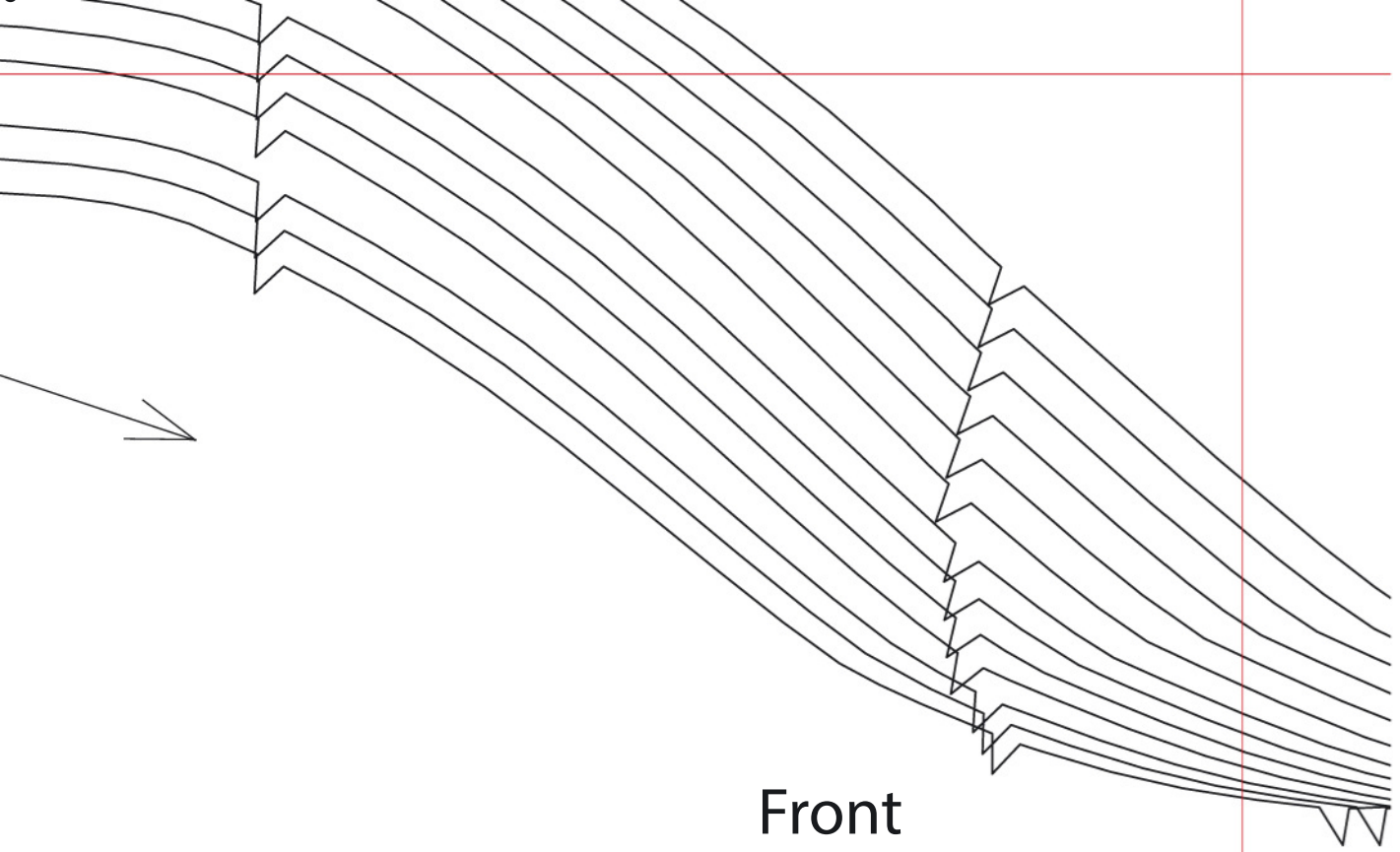
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THE FARAH DRESS SET

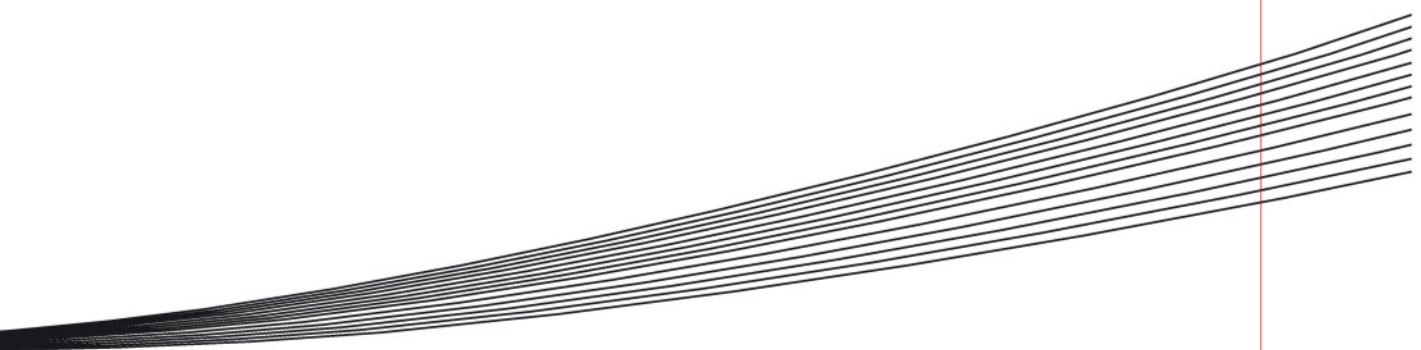
Sleeve (dress B)

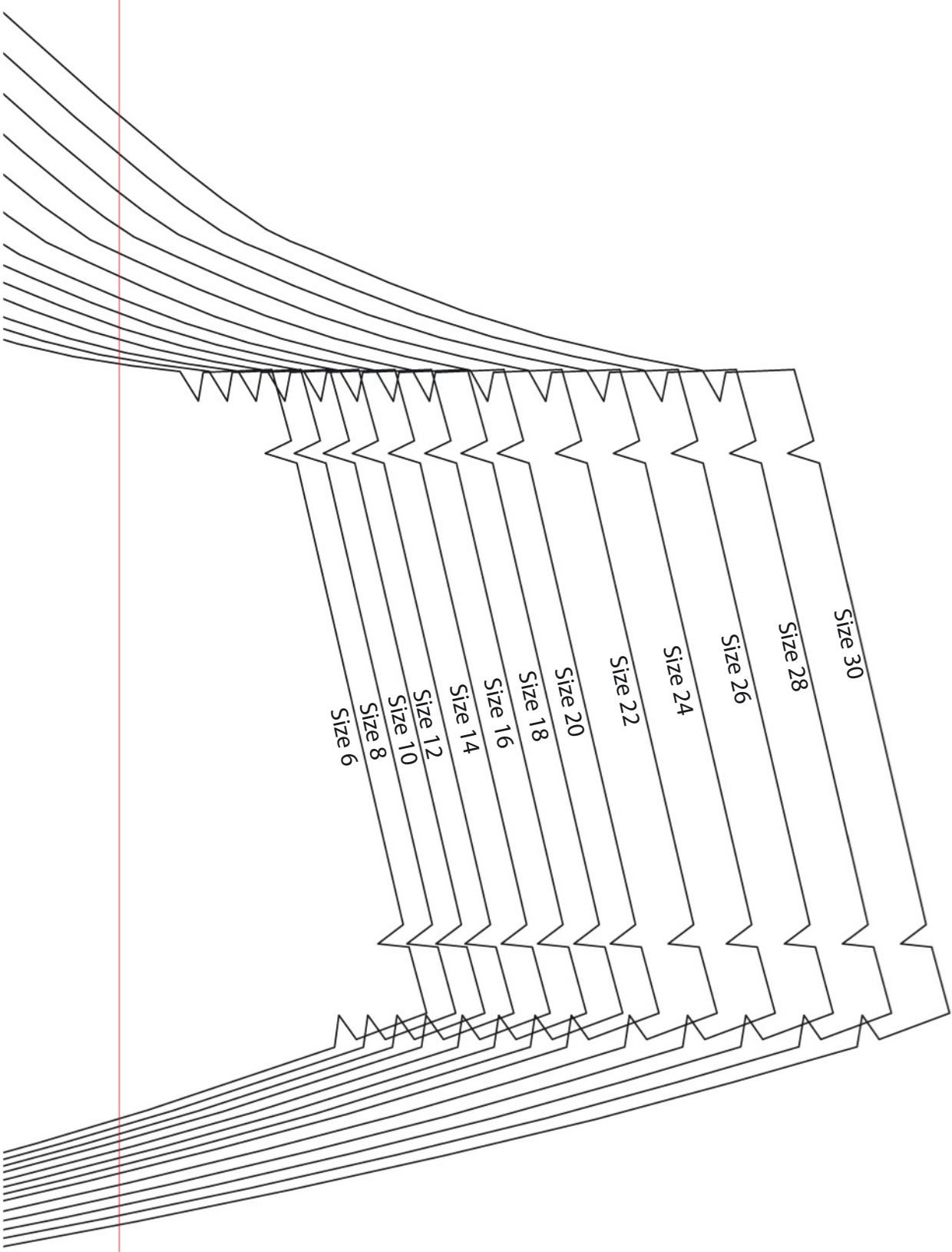
Cut one pair main fabric

grainline



Front





Centre front - place on fold

3 THE FARAH DRESS SET

Front Facing **Sizes 18-30**
Cut one on fold main fabric
Cut one on fold interfacing

Raw edge

Size 30
Size 28
Size 26
Size 24
Size 22
Size 20
Size 18

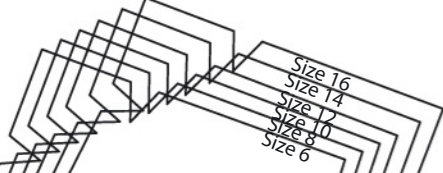
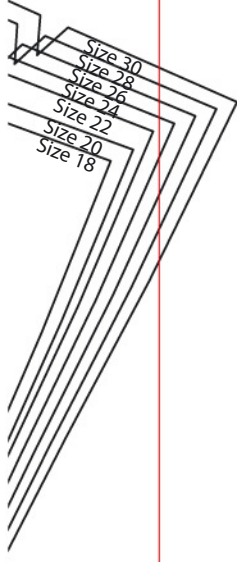
Centre front - place on fold

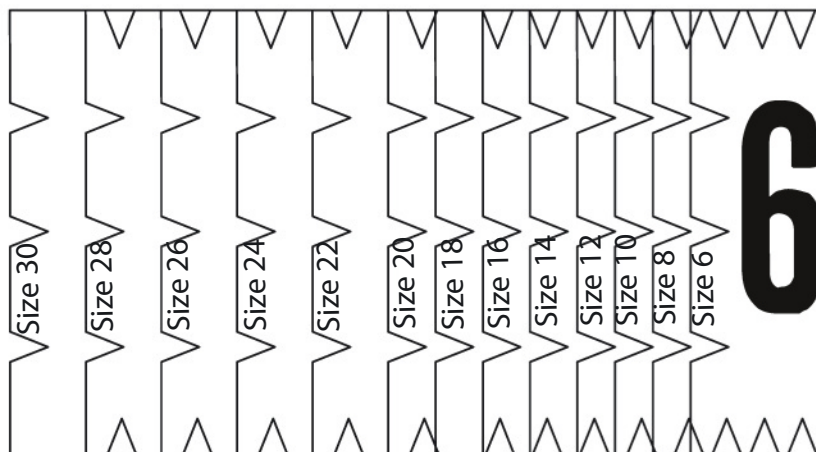
Centre front - place on fold

Raw edge

3 THE FARAH DRESS SET

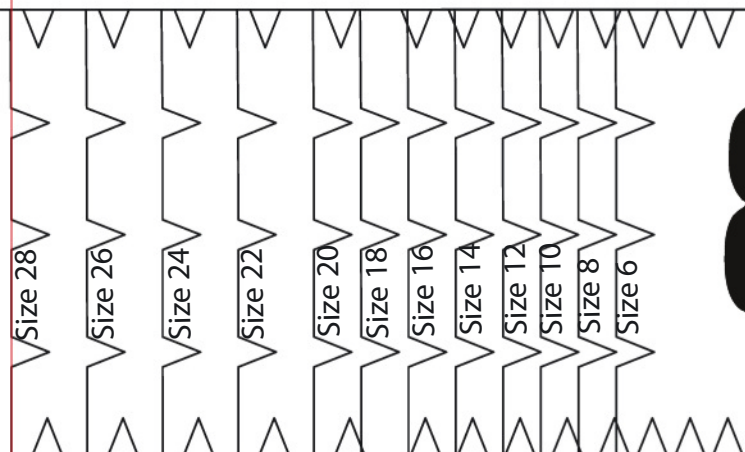
Front Facing **Sizes 6-16**
Cut one on fold main fabric
Cut one on fold interfacing





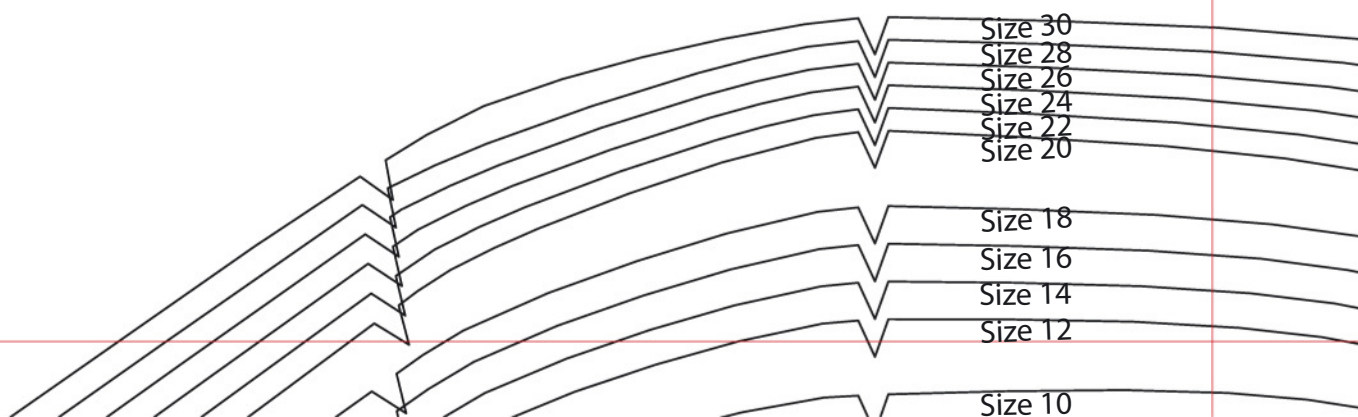
6 THE FARAH DRESS SET

Sleeve Cuff (dress A)
Cut one pair main fabric
Cut one pair interfacing



8 THE FARAH DRESS SET

Sleeve Cuff (dress B)
Cut one pair main fabric
Cut one pair interfacing



FARAH DRESS SET

one pair main fabric
one pair interfacing

grainline

Size 6
Size 8

DRESS SET

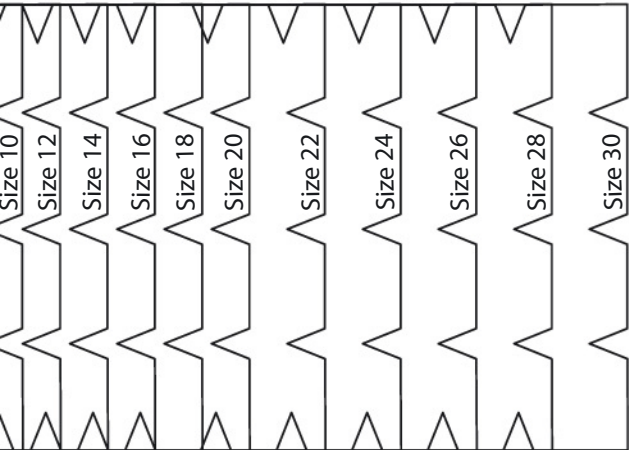
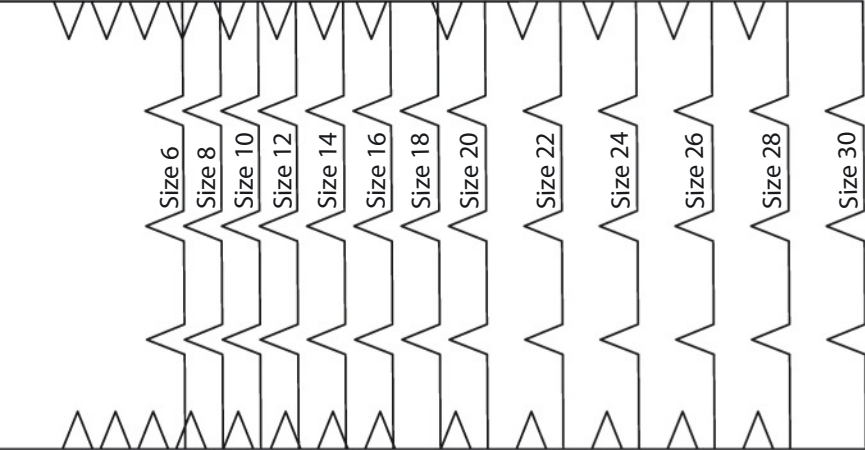
one pair main fabric
one pair interfacing

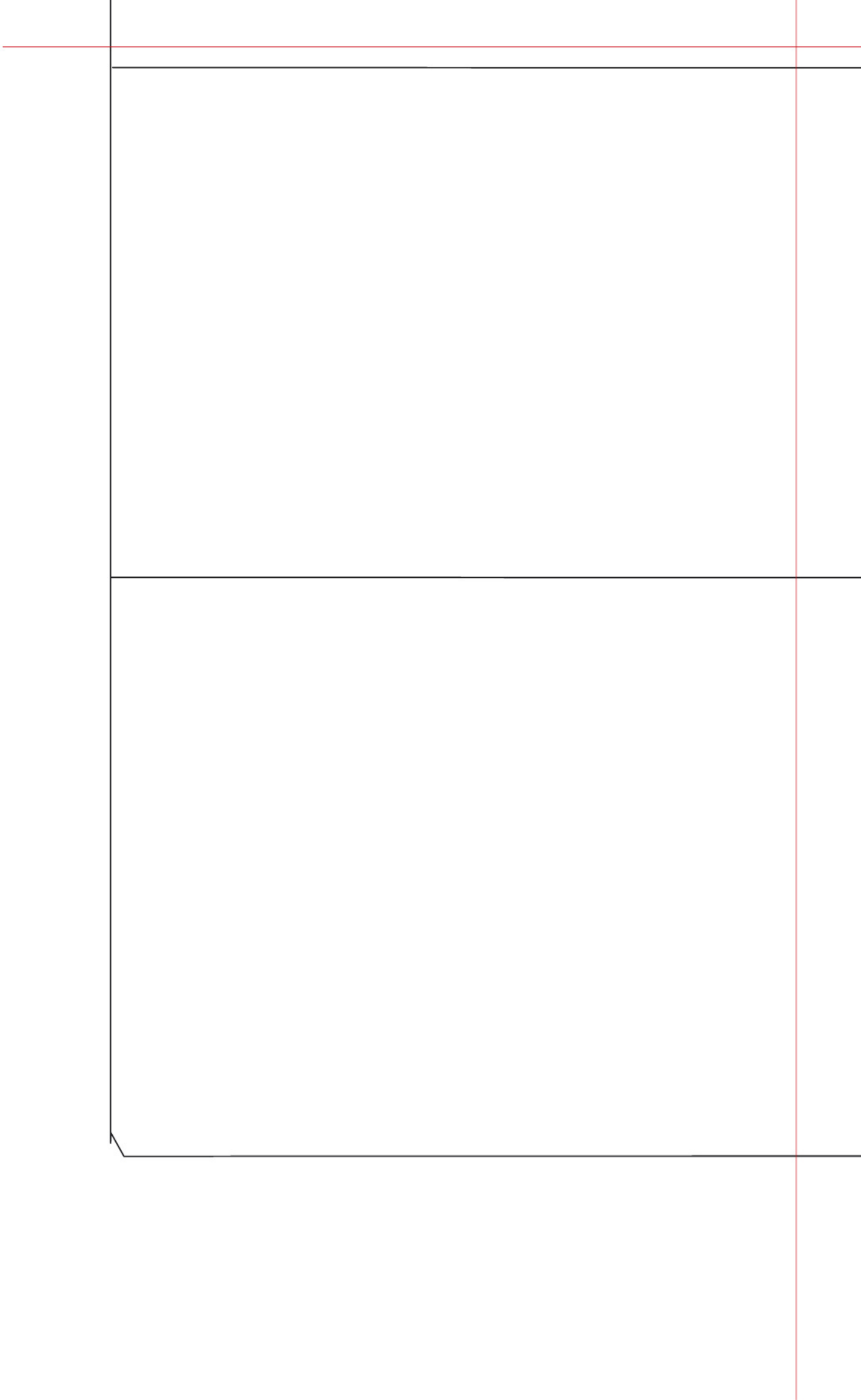
grainline

Size 30
Size 28
Size 26
Size 24
Size 22
Size 20

Size 18
Size 16
Size 14
Size 12

Size 10

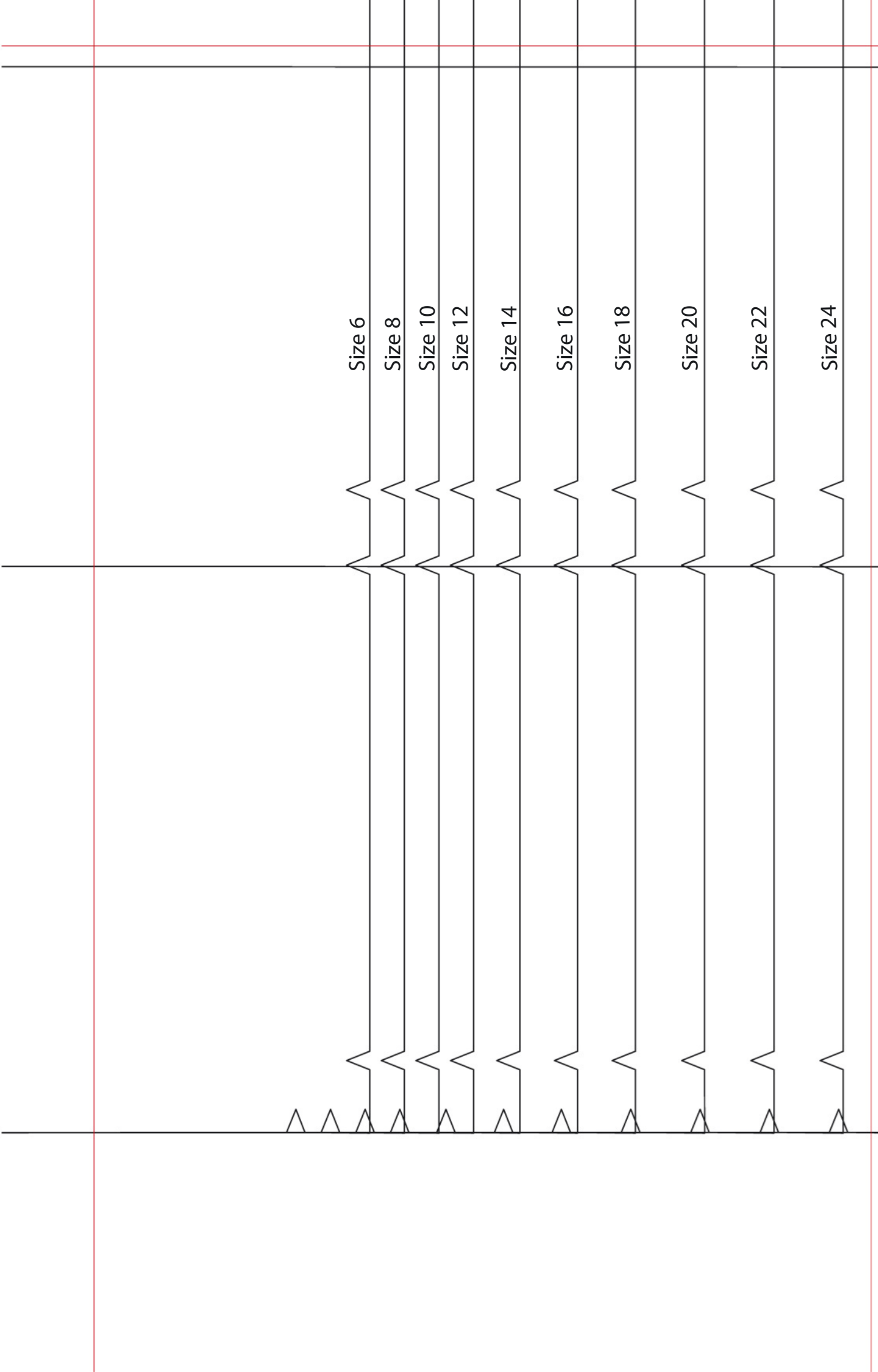




Lengthen/Shorten here

Cut Here Option A

Cut Here Option B



Size 26	
Size 28	
Size 30	

Size 26	
Size 28	
Size 30	

Size 26	
Size 28	
Size 30	

Place or

Peplum
Cut four on fold main fabric

Size 6

Size 8

Cut Here Option A

Cut Here Option B

Centre front & back - place on fold



9

THE FARAH DRESS SET

Skirt Front and Back

Cut two on fold main fabric

Lengthen/Shorten here

Size 6

Size 8

Size 10

Size 12

Size 14

Size 16

Size 18

Size 20

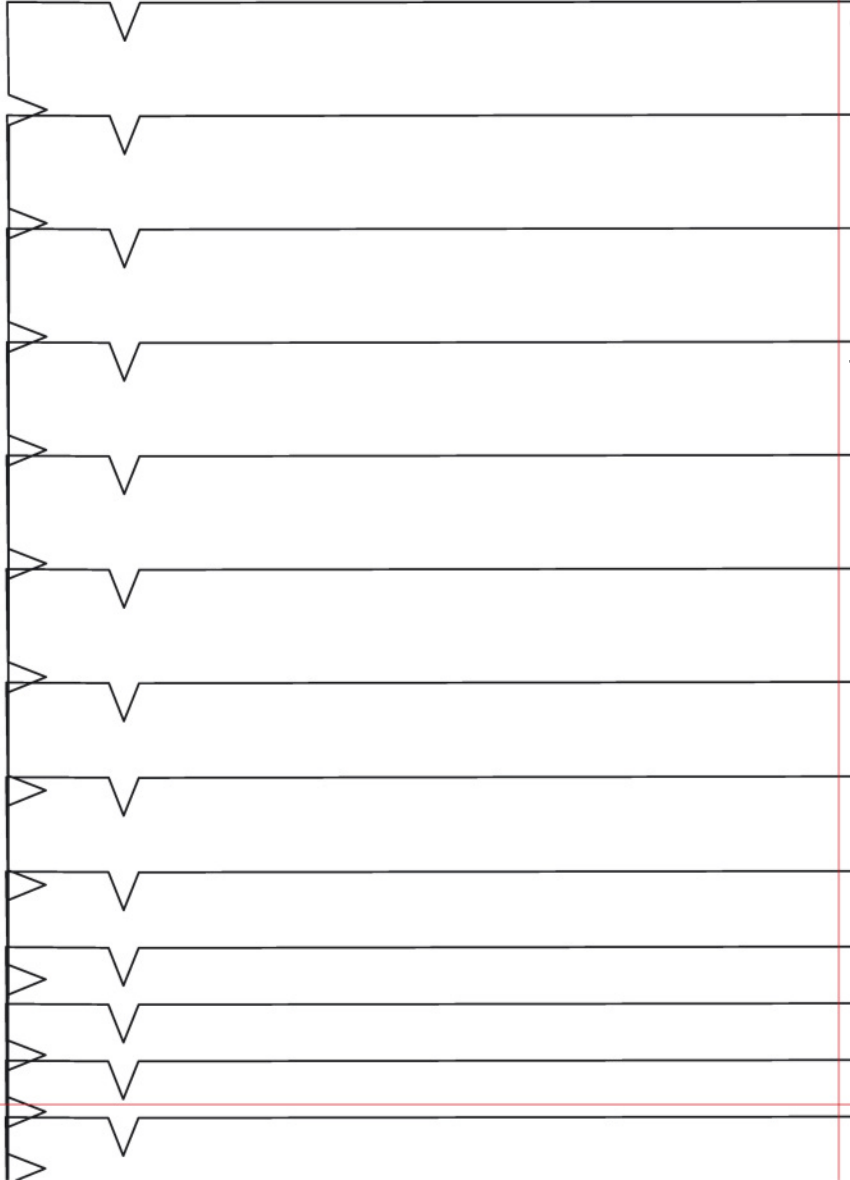
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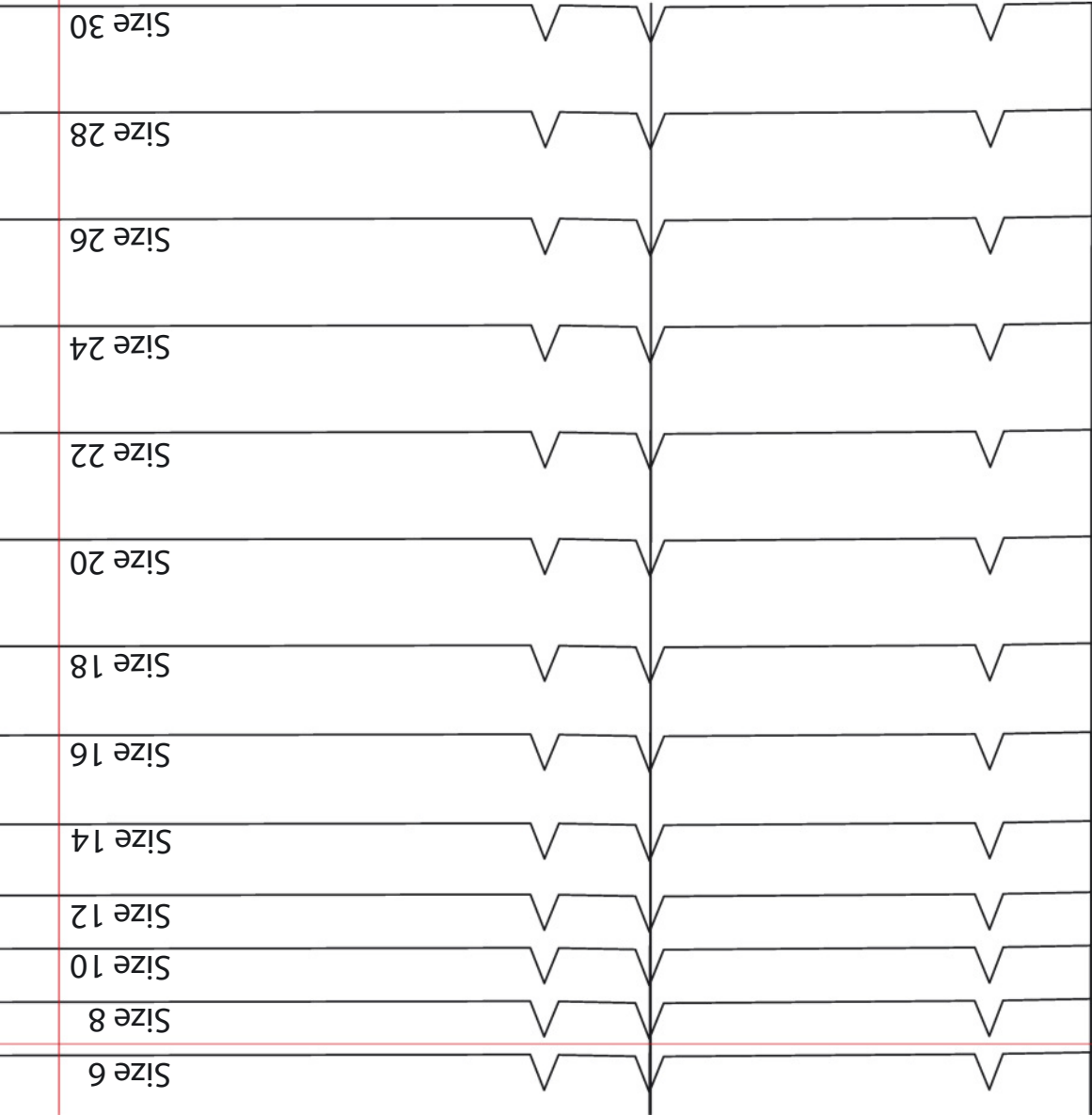
Size 24

Size 26

8020

	Size 24
	Size 26
	Size 28
	Size 30





Simply
Sewing
FRESH IDEAS WITH FABRIC

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SIDE 4 OF 4

Pattern sheets are printed double sided – you'll need to trace your pattern pieces onto pattern paper rather than cutting out directly from this sheet. Find our guide to pattern tracing at gathered.how/tracing-patterns.

Scan the QR code to head to that page.

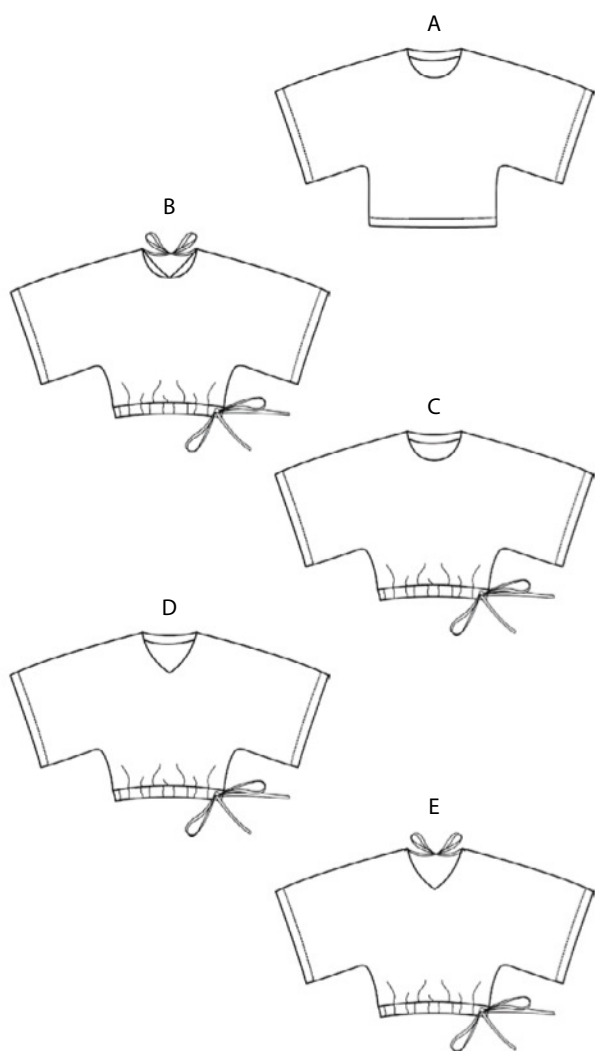


Bel' Etoile

PATTERNS

THE VITA BLOUSE

SIZES 8–28 (US 4–24/EUR 32–52)



THE VITA BLOUSE

Make this pattern in many ways – mix and match sleeve, hem and neckline styles for an everyday blouse you'll love

PACK INCLUDES

- Pattern sheets x1
- Instruction sheet

Size 26: 122cm

Size 28: 128cm

- Matching thread

YOU WILL NEED

Main fabric, 140cm wide

- All options:
 - Sizes 8–14: 1.6m
 - Size 16: 1.7m
 - Sizes 18–22: 1.8m
 - Sizes 24–28: 1.9m
- Interfacing: 35x150cm
- Elastic, 4cm wide:
 - Size 8: 82cm
 - Size 10: 86cm
 - Size 12: 90cm
 - Size 14: 94cm
 - Size 16: 98cm
 - Size 18: 102cm
 - Size 20: 106cm
 - Size 22: 110cm
 - Size 24: 116cm

RECOMMENDED FABRICS

- We recommend using soft fabrics with a nice drape, such as cotton lawn, Tencel, double gauze, viscose, silk and crêpe fabrics. You can also use fabrics with a low stretch percentage.

FINISHED BACK LENGTHS

- All versions: approximately 62cm

SEAM ALLOWANCE

- Seam allowance will need to be added to all pattern pieces



Isobel Laenen is drawn to the wonderful world of fashion, fabrics and techniques, and loves bringing them together.

BODY MEASUREMENTS

SIZE	UK	8	10	12	14	16	18	20	22	24	26	28
	US	4	6	8	10	12	14	16	18	20	22	24
	EUR	32	34	36	38	40	42	44	46	48	50	52
TO FIT BUST	cm	80	84	88	92	96	100	104	110	116	122	128
	in	31.5	33	34.5	36	37.8	39.3	41	43.3	45.5	48	50.3
TO FIT WAIST	cm	64	68	72	76	80	84	88	94	100	106	112
	in	25	26.7	28.3	30	31.5	33	34.5	37	39.3	41.7	44
TO FIT HIPS	cm	88	92	96	100	104	108	112	117	122	127	132
	in	34.5	36	37.8	39.3	41	42.5	44	46	48	50	52

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Simply
Sewing
FRESH IDEAS WITH FABRIC

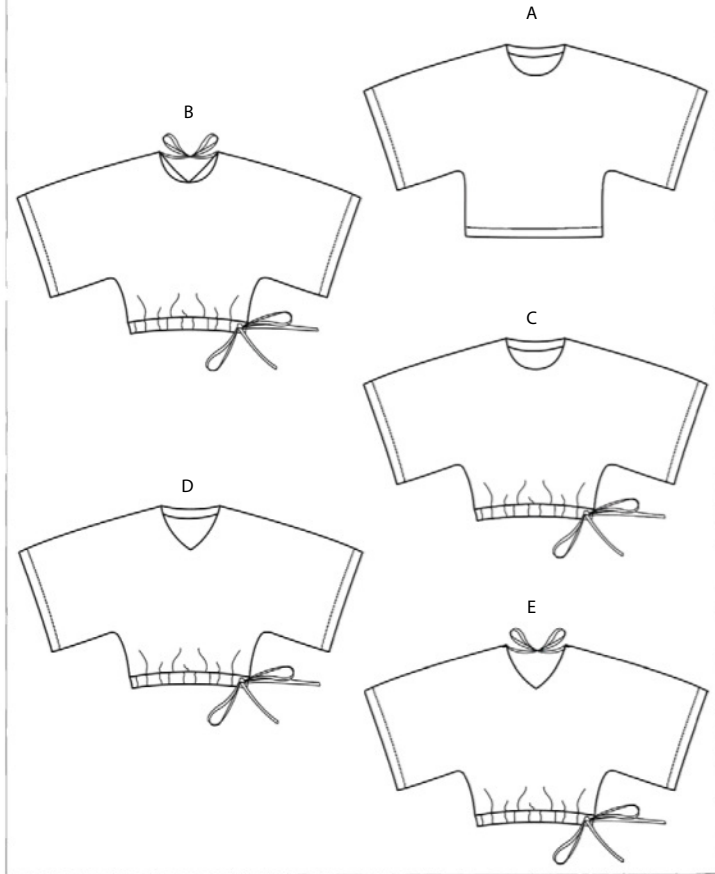
WWW.GATHERED.HOW/SIMPLYSEWING

Bel' Etoile
PATTERNS

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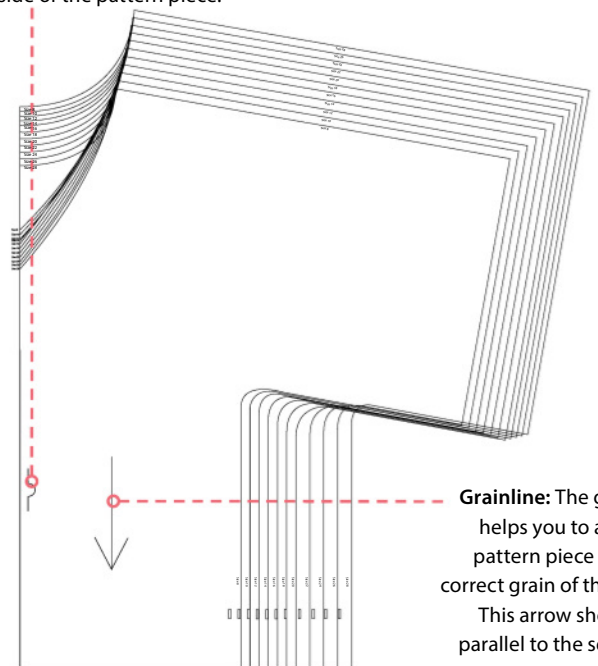
DIAGRAMS



PATTERN MARKINGS

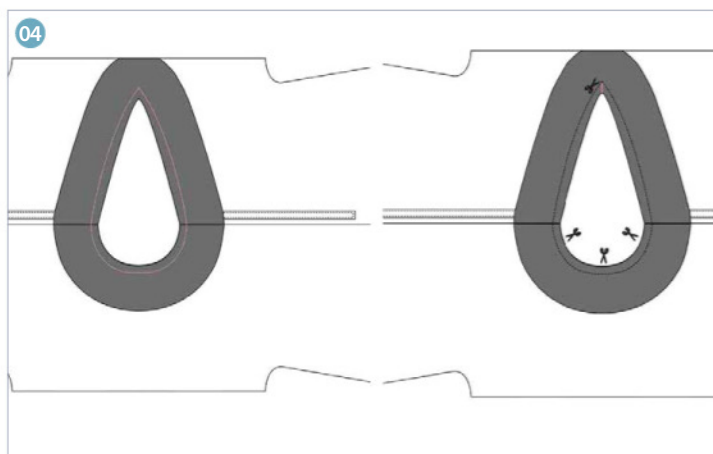
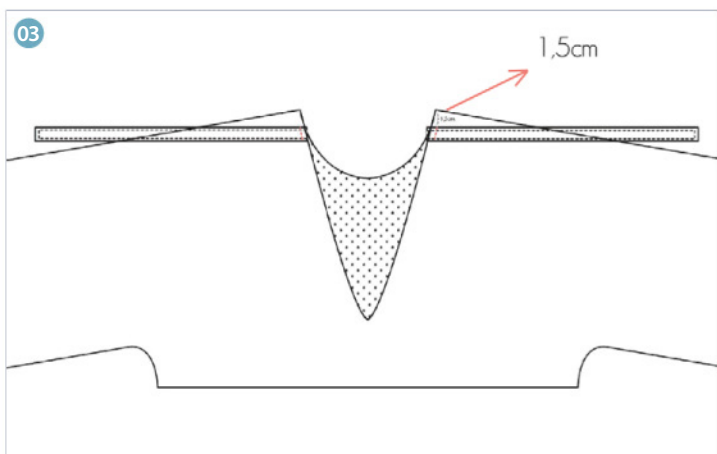
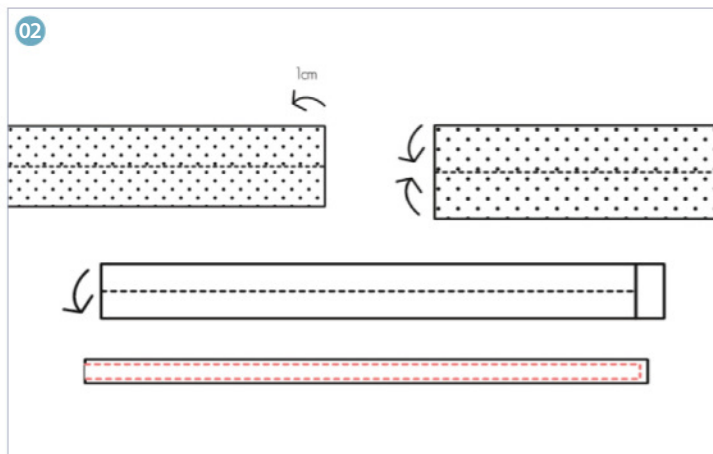
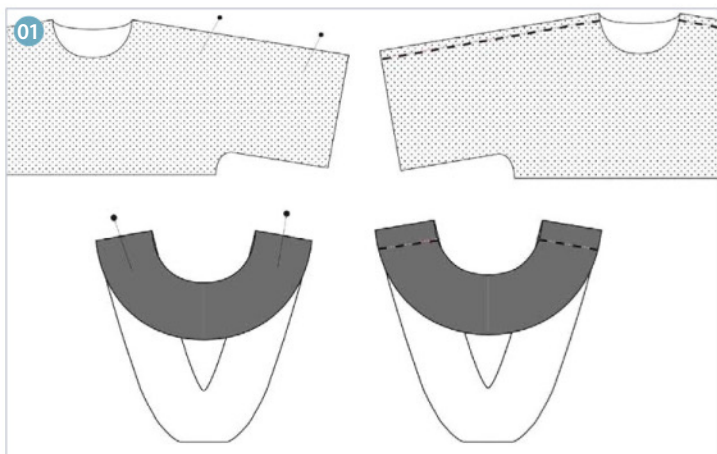
Foldline:

This symbol indicates that the pattern piece must be cut on the fold of the fabric. This produces a mirror effect for the opposite side of the pattern piece.

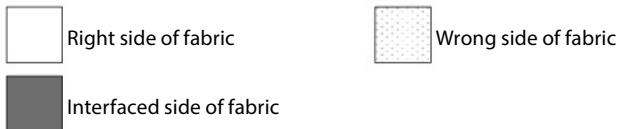


Grainline: The grainline helps you to align the pattern piece with the correct grain of the fabric. This arrow should run parallel to the selvage.

VITA BLOUSE



FABRIC KEY - STEPS



STITCHING TERMS

RS/WS: Right side/wrong side of the fabric. The right side usually has the print, design or texture and the wrong side is usually plain or duller in appearance.

Machine tack: Use a long stitch length to hold a section in place. Don't backstitch at the start and end.

Finish the seams: Finish the raw edges with a zigzag stitch or an overlocker.

Press: Pressing fabric is placing the iron down, holding it for a few seconds, lifting it and placing it down again. Ironing is sliding the iron back and forth.

Understitch: Stitch close to the seam line usually on the side that will be on the inside of the garment such as the facing. This will hold the seam allowance in place when the garment is worn.

Staystitch: Stitching in areas prone to stretching, such as necklines, to hold the fabric in shape while it is being worked on.

Toile: A test garment, often made from calico or muslin, to check the fit or test a pattern before the real fabric is used. Known as a muslin in the US.

TRACING YOUR PATTERN

Seam allowances are not included on this pattern. Trace out pattern pieces adding 1.5cm to all seams, except any that are cut on the fold.

CUTTING OUT

Step one From the main fabric cut:

Front (A): one on fold

Back (B): one on fold

Front Facing (C1/2): one on fold

Back Facing (D1/2): one on fold

Tie Strap (E): two

Waist Tie (F): one on fold

Step two From the interfacing cut:

Front Facing (C1/2): one on fold

Back Facing (D1/2): one on fold

HOW TO MAKE THE VITA BLOUSE:

CHOOSE YOUR DESIGN

Front neckline:

■ For the V-neck option you'll need: pattern piece A (cut V-neckline) and pattern piece C2.

■ For the round neck option you'll need: pattern piece A (cut round neckline) and Pattern piece C1.

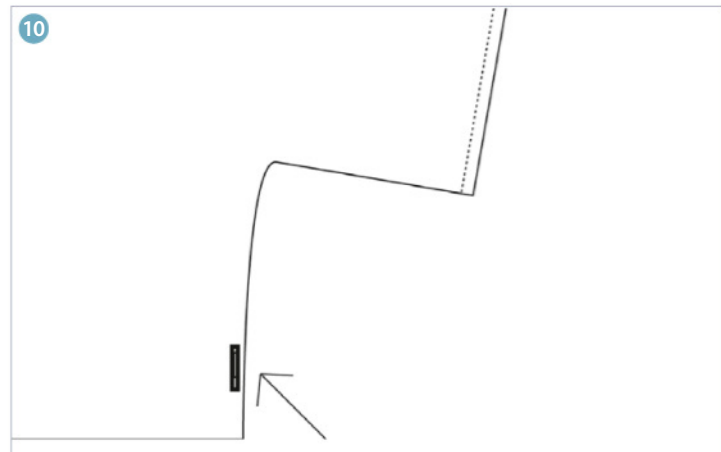
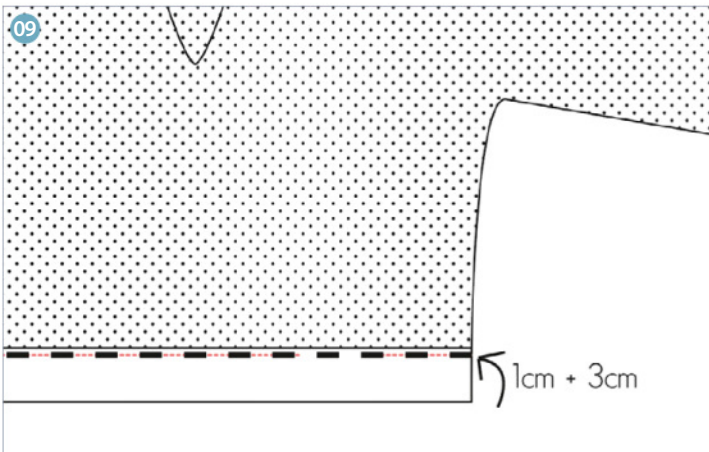
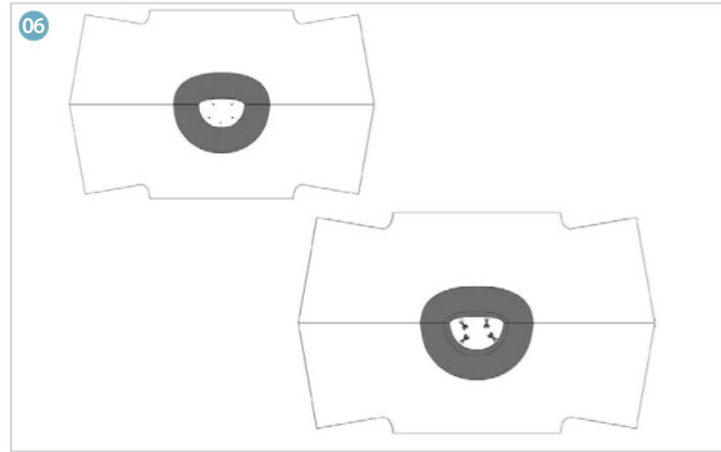
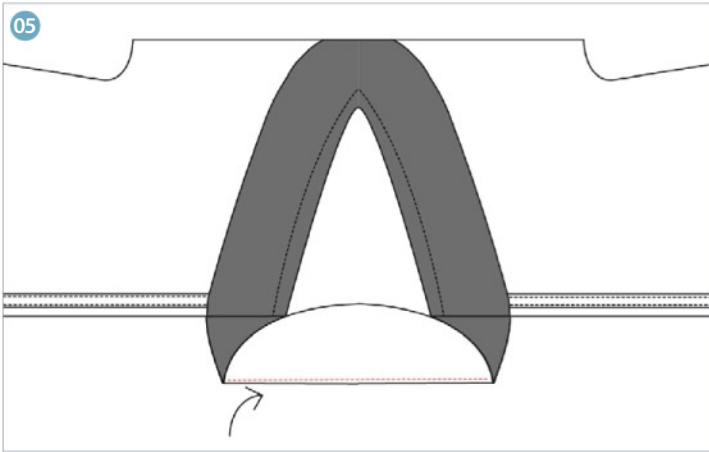
Back neckline:

■ For the V-neck option you'll need: pattern piece B (cut V-neckline) and pattern piece D2.

■ For the round neck option you'll need: pattern piece B (cut round neckline) and pattern piece D1.

PREPARE YOUR PATTERN PIECES

Step one Finish the shoulder seams with your overlocker or use a zigzag stitch.



Step two Apply iron-on interfacing to the Front and Back Facings and finish the lower edge using your overlocker or a zigzag stitch.

SEWING THE SHOULDERS

Step one Place Front and Back on top of each other, right sides (RS) facing. Pin and stitch shoulder seams. Press seams open. **01**

Step two Repeat for the Front and Back Facing pieces.

PREPARING THE V-NECK BACK SECTION

If making the round neck version, skip to the 'Finishing the neckline – Round neck version' section.

Step one Fold and press Tie Strap in half along the long sides, wrong sides (WS) facing, and fold back open.

Step two Press the short side of each Tie Strap 1cm inwards.

Step three Press long sides towards the middle fold.

Step four Press Tie Straps in half again along the long sides and topstitch along the long sides and the finished short side. Your straps are finished. **02**

FINISHING THE NECKLINE

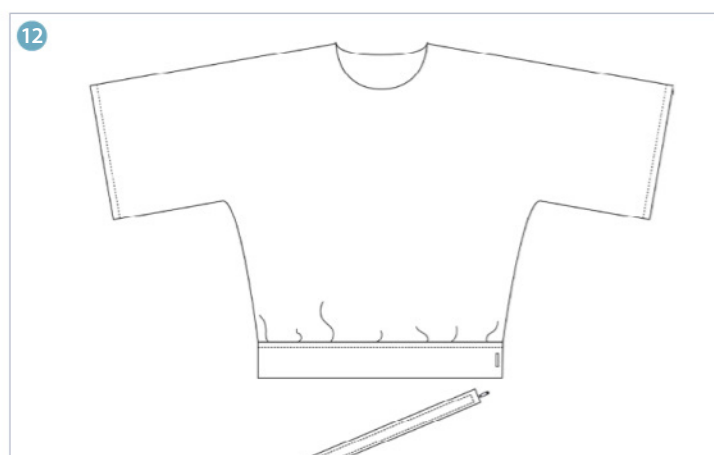
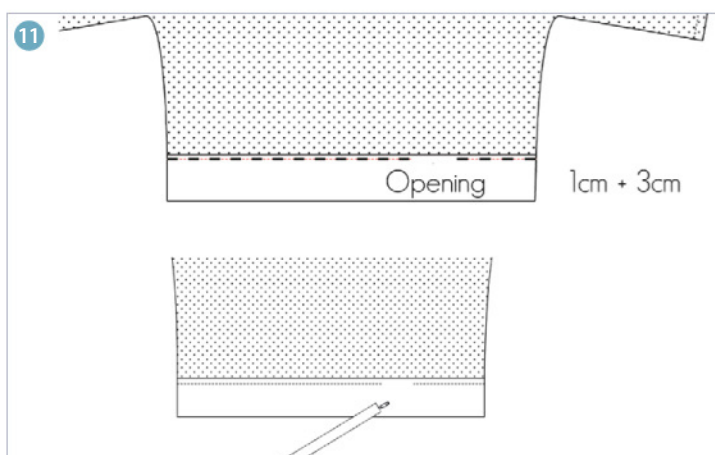
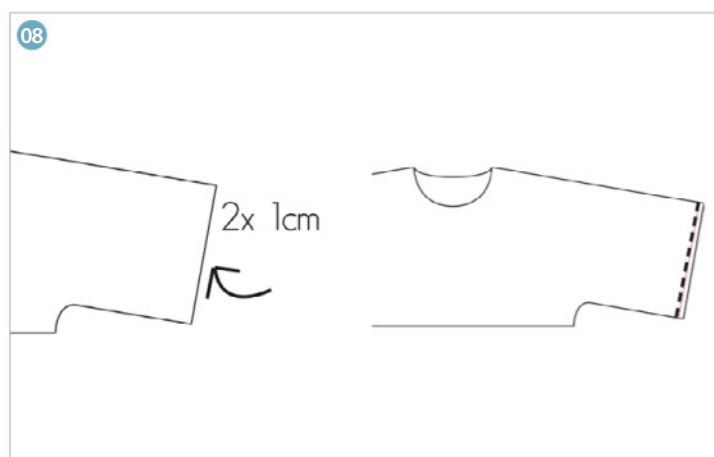
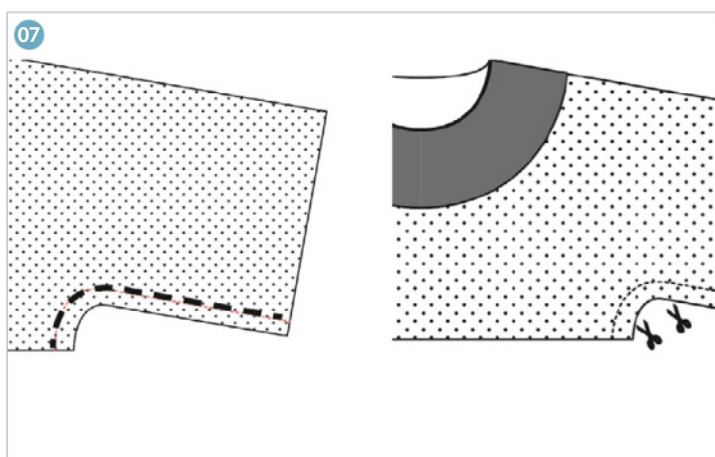
V-neck version:

Step one Pin Tie Straps to the Back, 1.5cm from the neckline. Stitch at 0.5cm from the edge to prevent them from moving. **03**

Step two Line the Facing up with the bodice, RS together, and pin along the neckline. Stitch all the way around. Clip all curves in the neckline and carefully clip the V. **04**

Step three If you are also sewing a V-neck for the Front Bodice, don't forget to clip that V too.

Step four Fold the Facing over the seam you have just stitched – make sure your seam allowance faces the Facing. Understitch the Facing at 2mm from the



edge. Fold Facing inwards and press. ⁰⁵

Step five To reinforce the Facing, add some stitches in the shoulder seams.

Round neck version:

Step one Line the Facing up with the assembled bodice, RS together, and pin along the neckline. Stitch. ⁰⁶

Step two Clip curves and understitch the facing as shown in steps four and five of 'Finishing the neckline – V-neck version'.

SEWING THE BODICE

Step one Pin side seams of Front and Back bodice together, RS facing. Stitch and clip the curve of the Sleeve. ⁰⁷

Step two Finish seam allowance with your overlocker or using a zigzag stitch.

FINISHING THE SLEEVES

Step one Press the hem of the Sleeves up 1cm, and then 1cm up again. ⁰⁸

Step two Stitch hem and press.

FINISHING THE BLOUSE

Regular hem:

Step one Press hemline up 1cm, and then and 3cm up again. ⁰⁹

Step two Stitch hem and press.

Elasticated hem:

Step one Make buttonholes at the markings, one at the side seam of the Front bodice and one at the same side seam on the Back bodice. ¹⁰

Step two Press the hem of the blouse up 1cm.

Step three Press hem up a further 3cm. Stitch at 2mm from the edge, leaving an opening of about 4cm to insert your elastic.

Step four Insert the elastic through the opening you left and pull it through the tunnel using a safety pin. ¹¹

Step five Sew the ends of the elastic together and close the opening you left to insert your elastic.

Step six Turn your blouse RS out and press it. Insert your Waist Tie through one buttonhole and thread it straight through the other buttonhole. Tie the strap and you're finished. ¹²

Simply Sewing
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Bel' Etoile
PATTERNS

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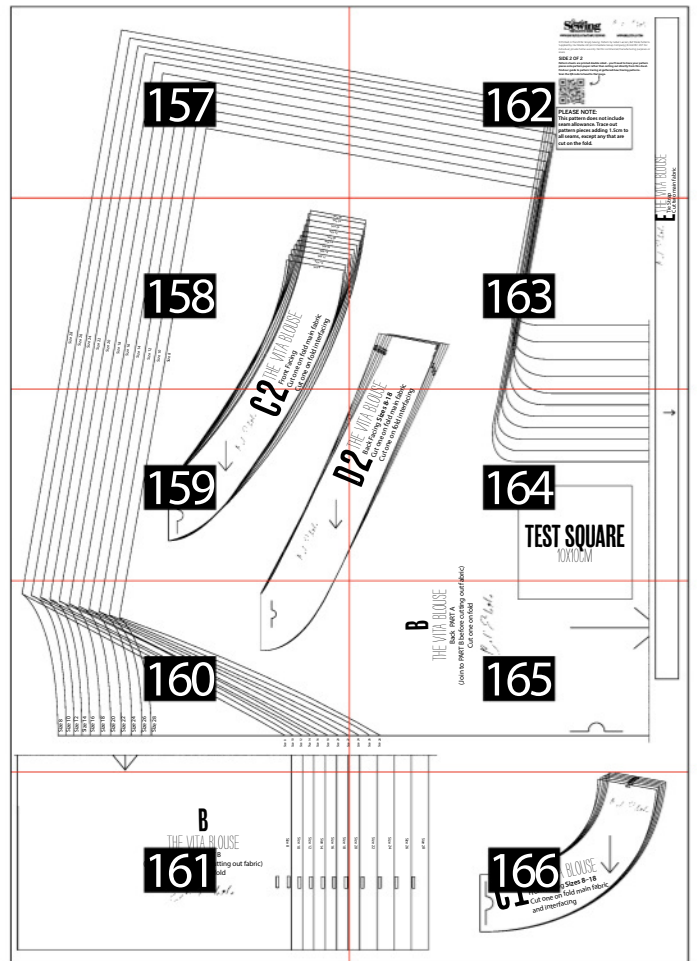
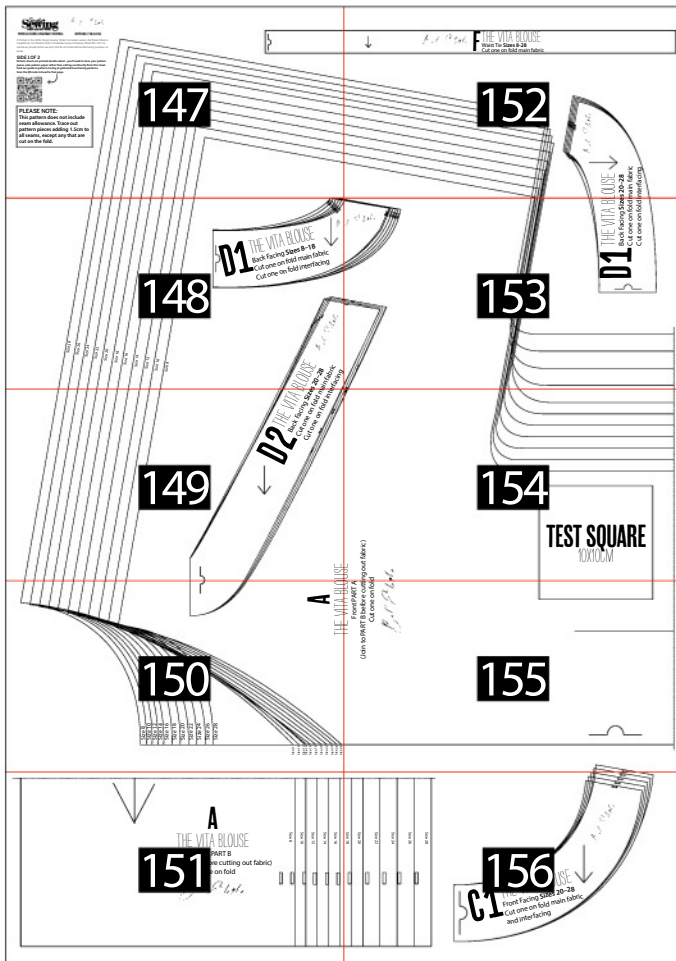
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FINISHED GARMENT MEASUREMENTS

SIZE	UK	8	10	12	14	16	18	20	22	24	26	28
	US	4	6	8	10	12	14	16	18	20	22	24
	EUR	32	34	36	38	40	42	44	46	48	50	52
CHEST	cm	96	100	104	108	112	116	120	126	132	138	144
	in	37.8	39.3	41	42.5	44	45.5	47.2	49.6	52	54.3	56.6
LENGTH	cm	56	57	58	59	60	61	61.5	62.5	63	64	65
	in	22	22.4	22.8	23.2	23.6	24	24.2	24.6	24.8	25.1	25.5

HOW TO PRINT THIS PATTERN

Print out the following pages on A4 paper at 100%.
Overlap the red lines and tape the sheets in place using the guide below.



SIDE 1 OF 2

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pieces onto pattern paper rather than cutting out directly from this sheet.
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PLEASE NOTE:

This pattern does not include
seam allowance. Trace out
pattern pieces adding 1.5cm to
all seams, except any that are
cut on the fold.



Size 8
Size 10
Size 12
Size 14
Size 16
Size 18

- Size 8
- Size 10
- Size 12
- Size 14
- Size 16
- Size 18
- Size 20
- Size 22
- Size 24
- Size 26
- Size 28

Size 8
Size 10
Size 12
Size 14
Size 16
Size 18

B.c. Bote

01

THE VITA BLOUSE

Back Facing **Sizes 8-18**
Cut one on fold main fabric
Cut one on fold interfacing

Size 20
Size 22
Size 24
Size 26
Size 28

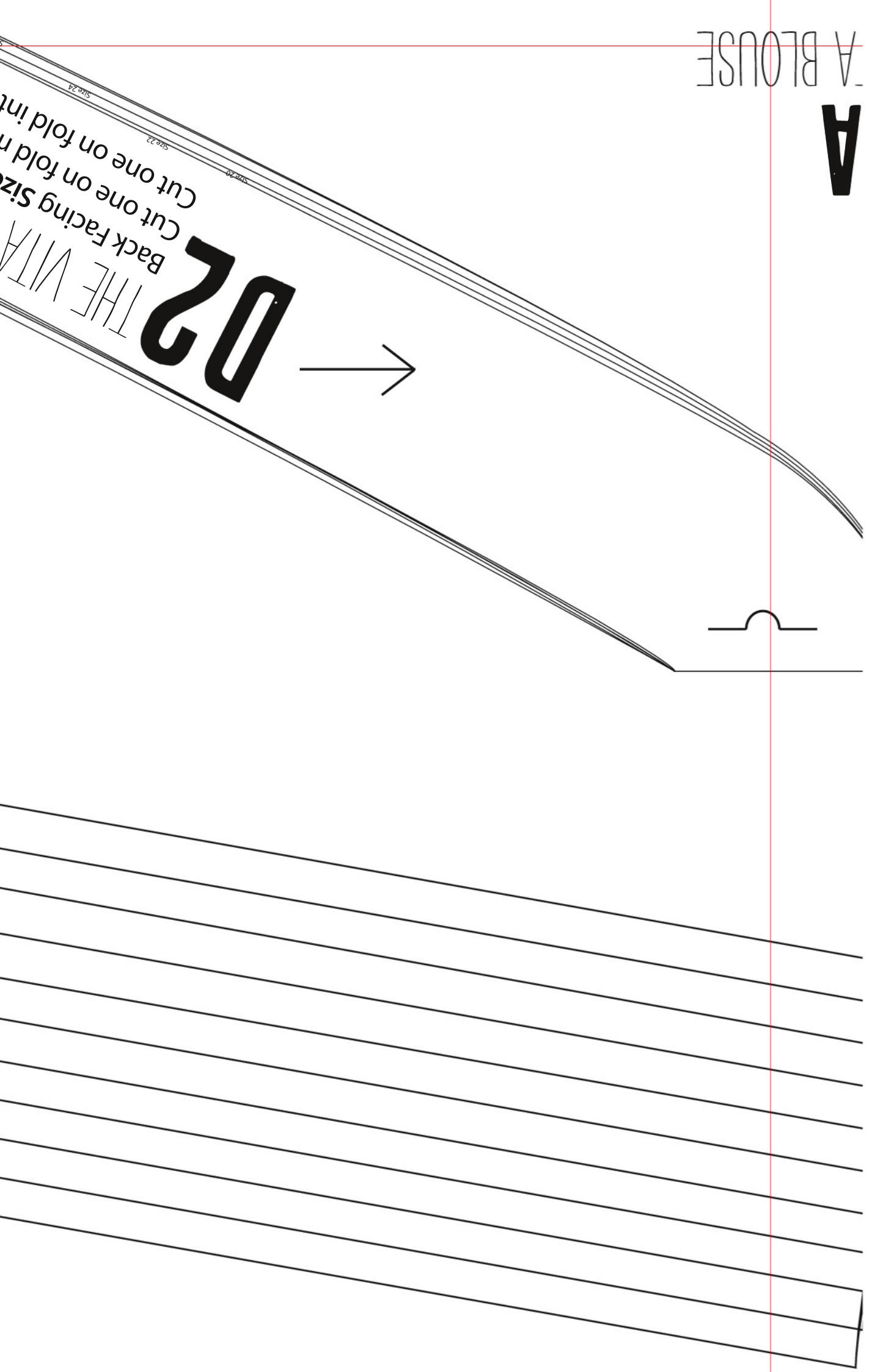
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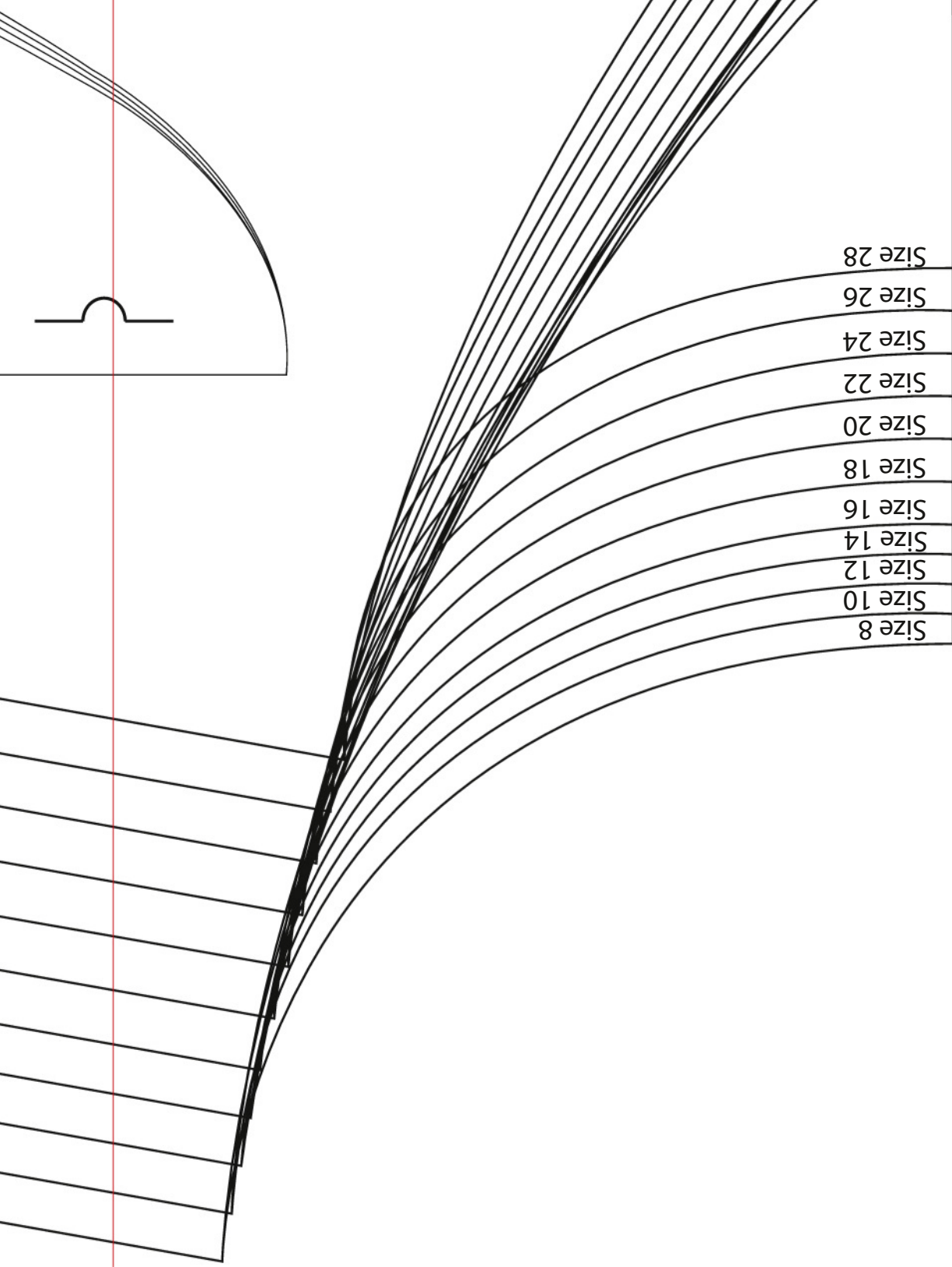
BLOUSE

Sizes 20-28

main fabric
interfacing

A A BLOUSE





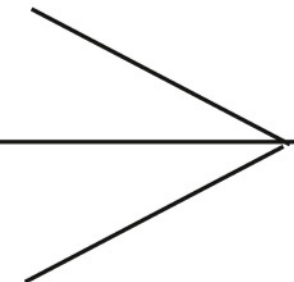
Size 8
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Size 28

Size 8
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Size 12
Size 14
Size 16
Size 18
Size 20
Size 22
Size 24
Size 26
Size 28

THE VITA BLOUSE

Front PART A

A



A

THE VITA BLOUSE

Front PART B

(Join to PART A before cutting out fabric)

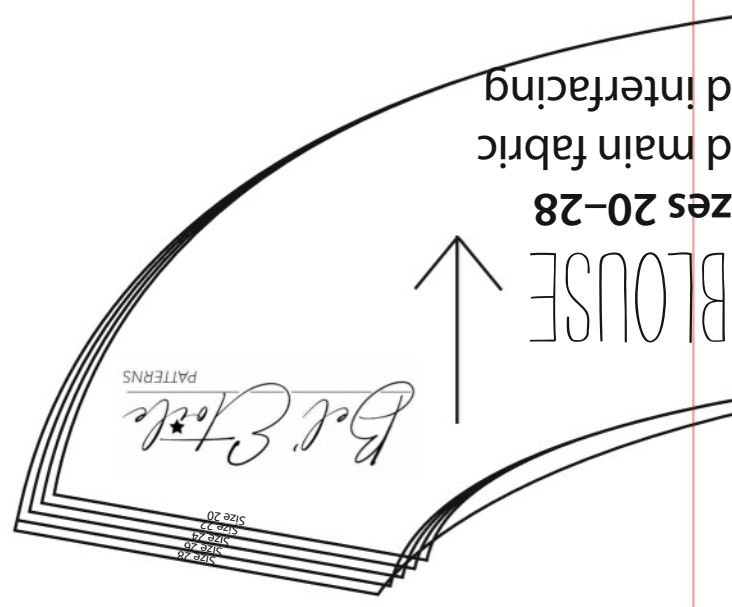
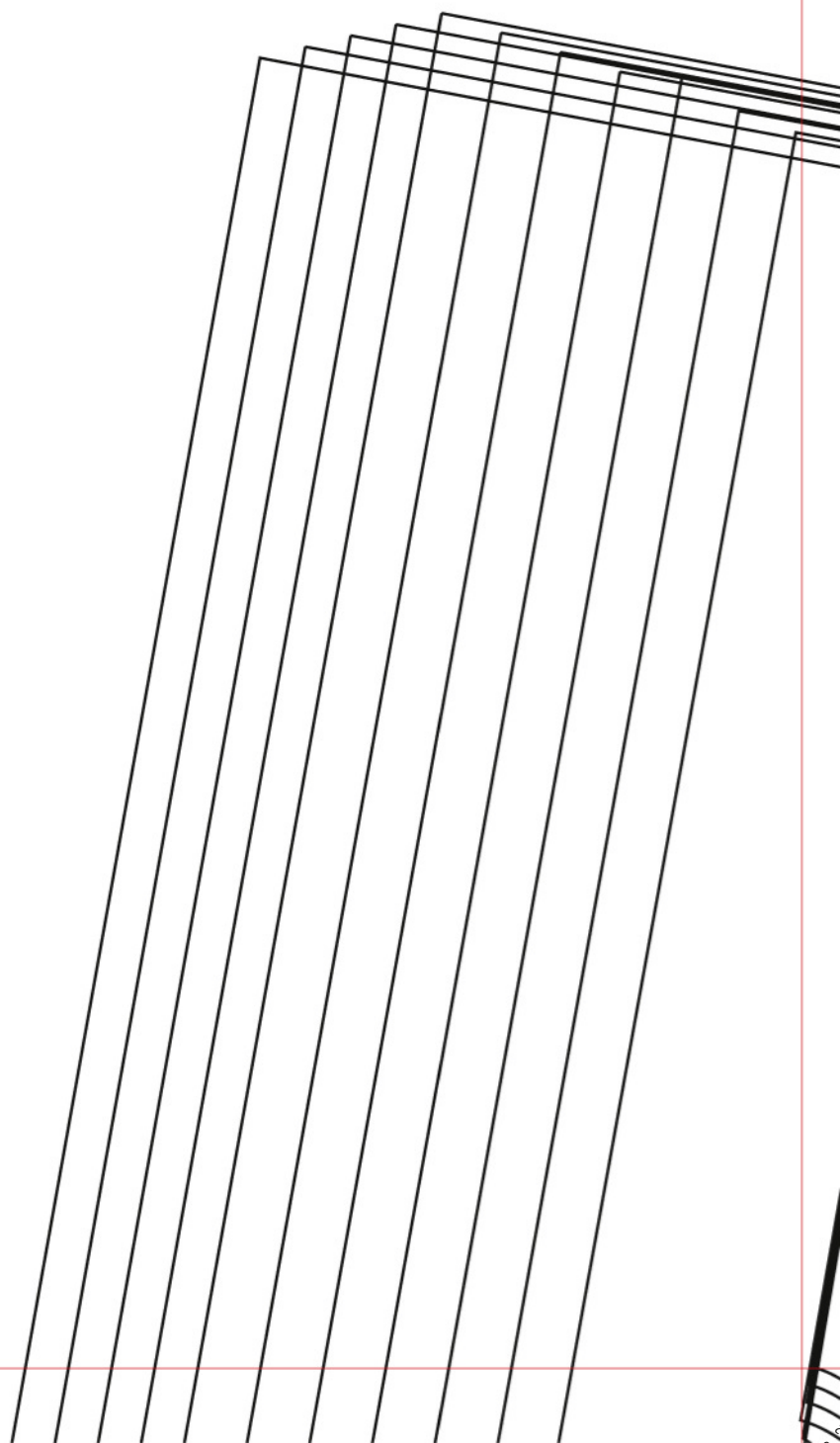
Cut one on fold

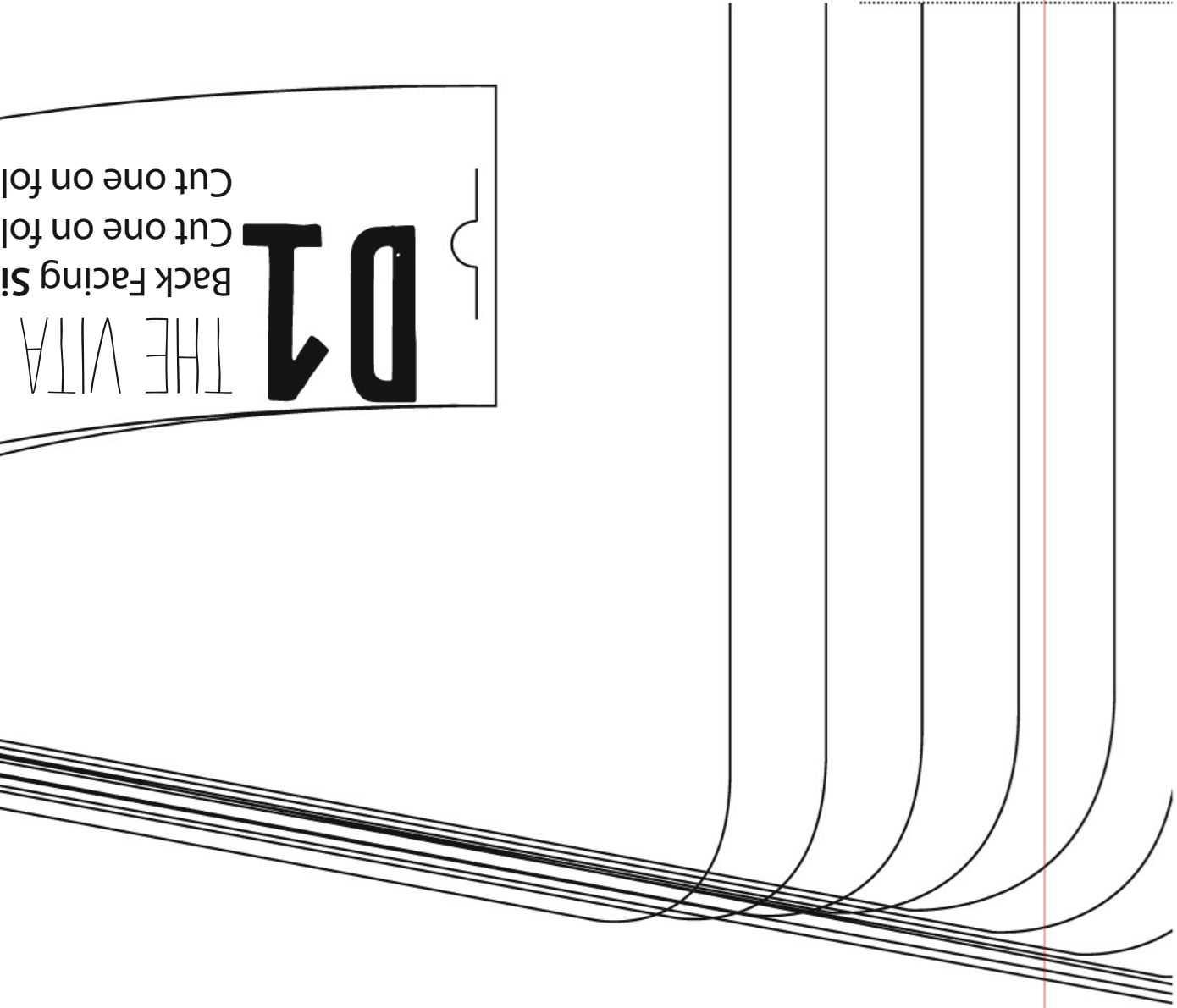
Bel' Etoile
PATTERNS

Size 18
Size 16
Size 14
Size 12
Size 10
Size 8



Bel' Etale **F** THE VITA BLOUSE
Waist Tie Sizes 8-28
Cut one on fold main fabric





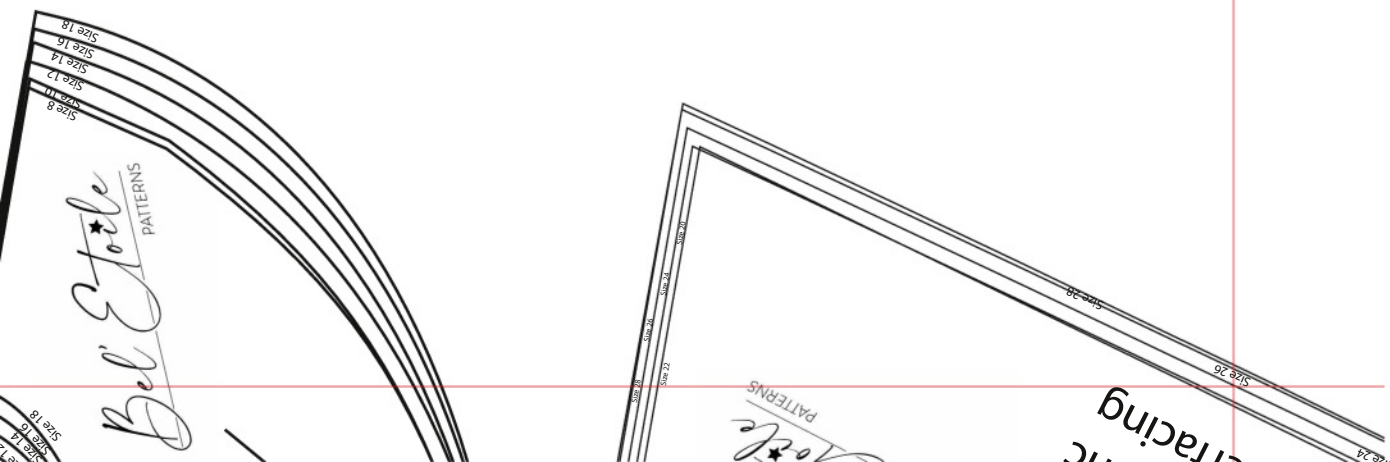
01

THE VITA

Back Facing Side

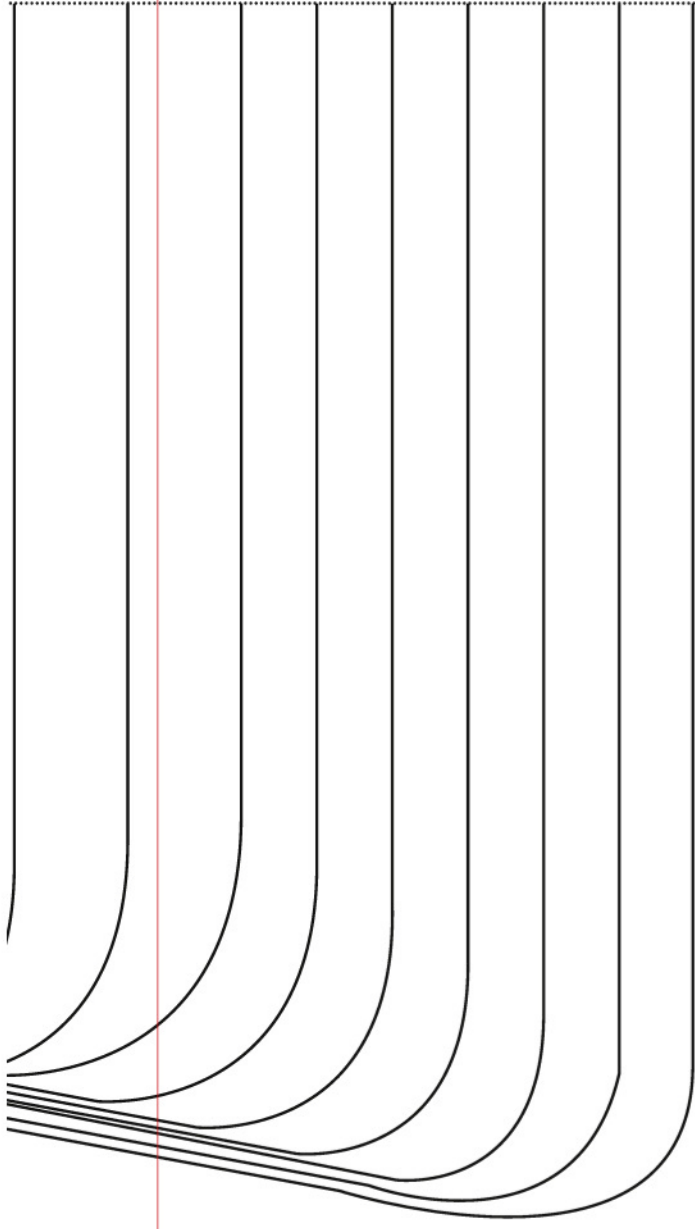
Cut one on fold

Cut one on fold



TEST SQUARE

10X10CM

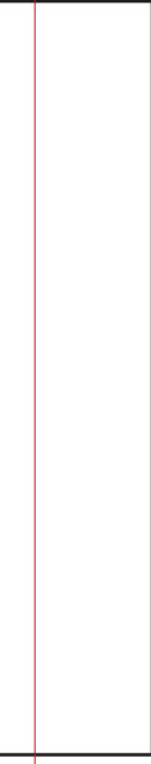


Pe
TERNS

g out fabric)

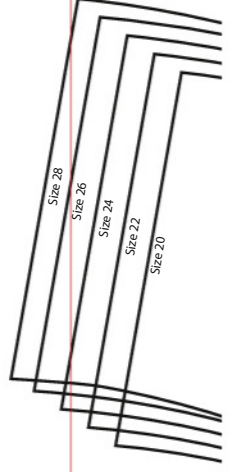
Size 28
Size 26
Size 24
Tracing
Size 28

USE

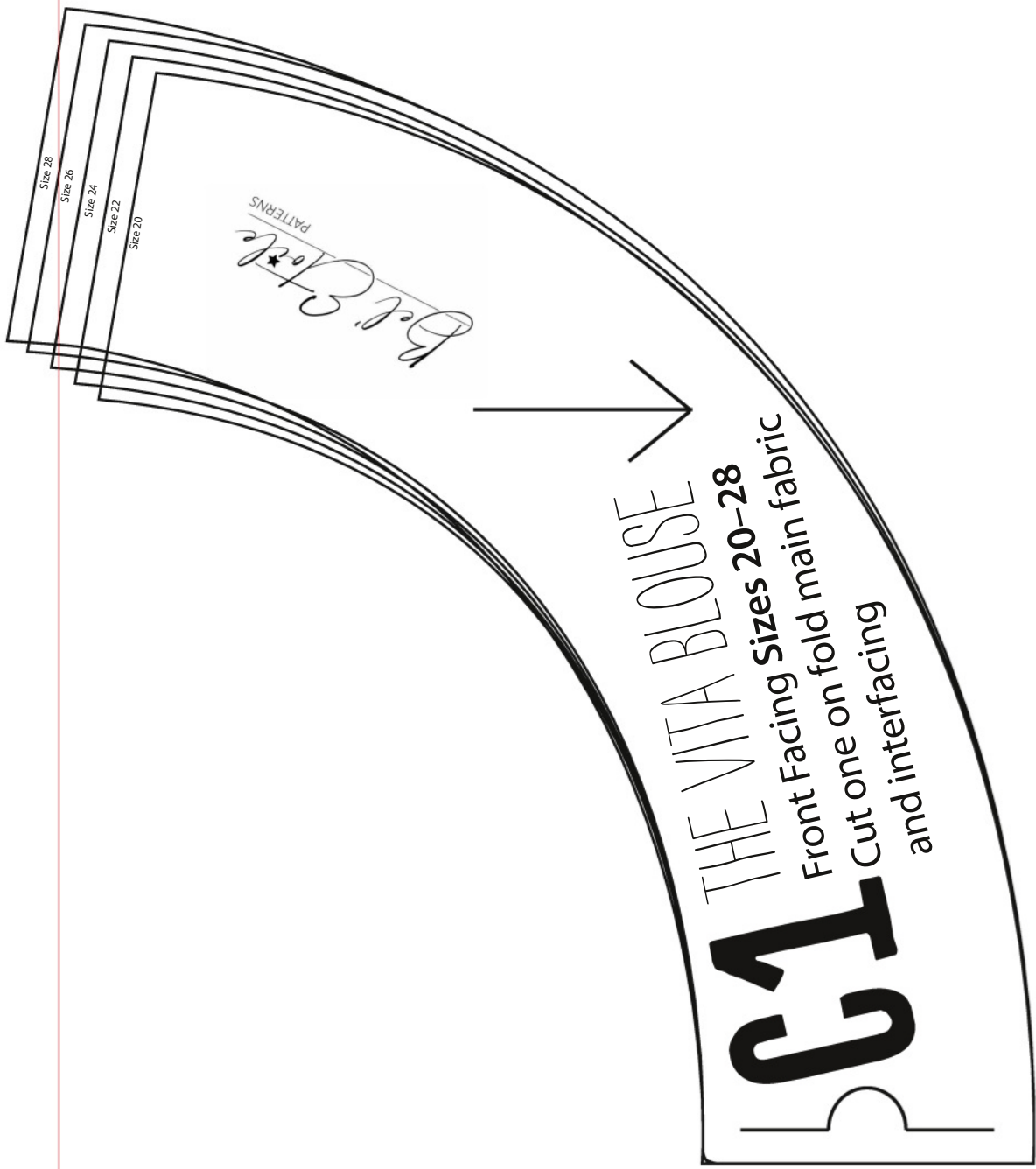


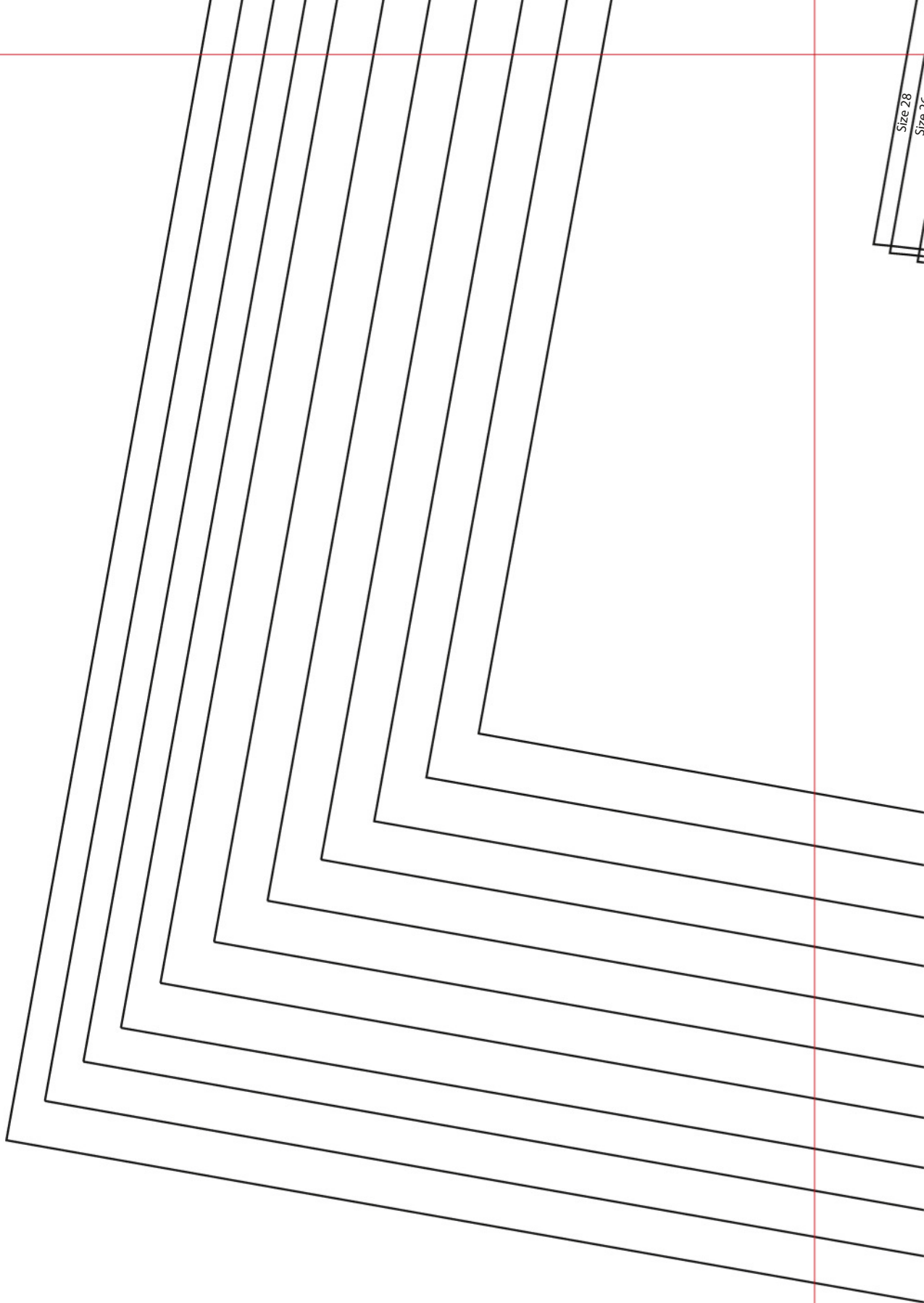
Size 26

Size 28



Size 28	
Size 26	☐
Size 24	☐
Size 22	☐
Size 20	☐
Size 18	☐
Size 16	☐



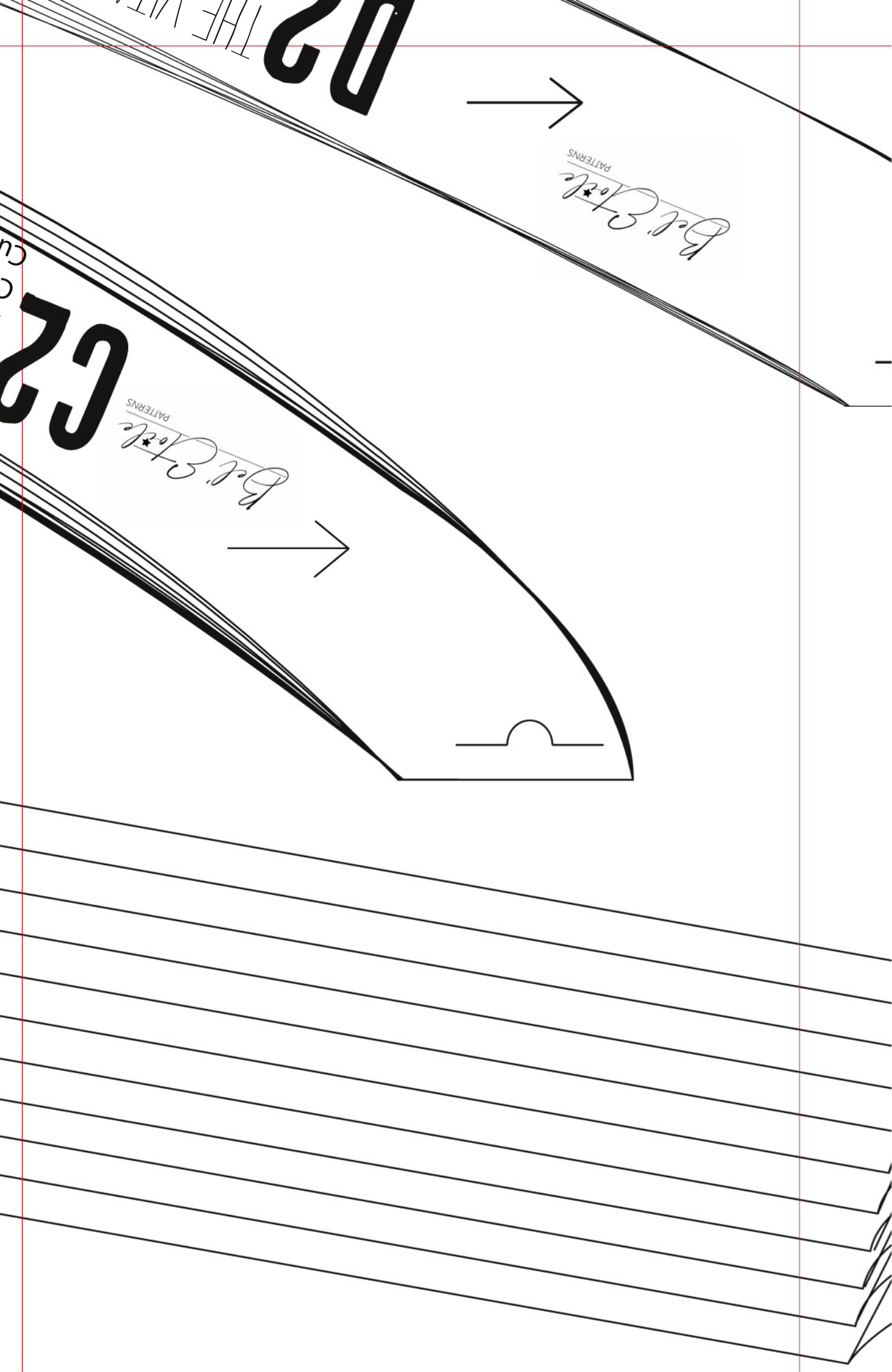


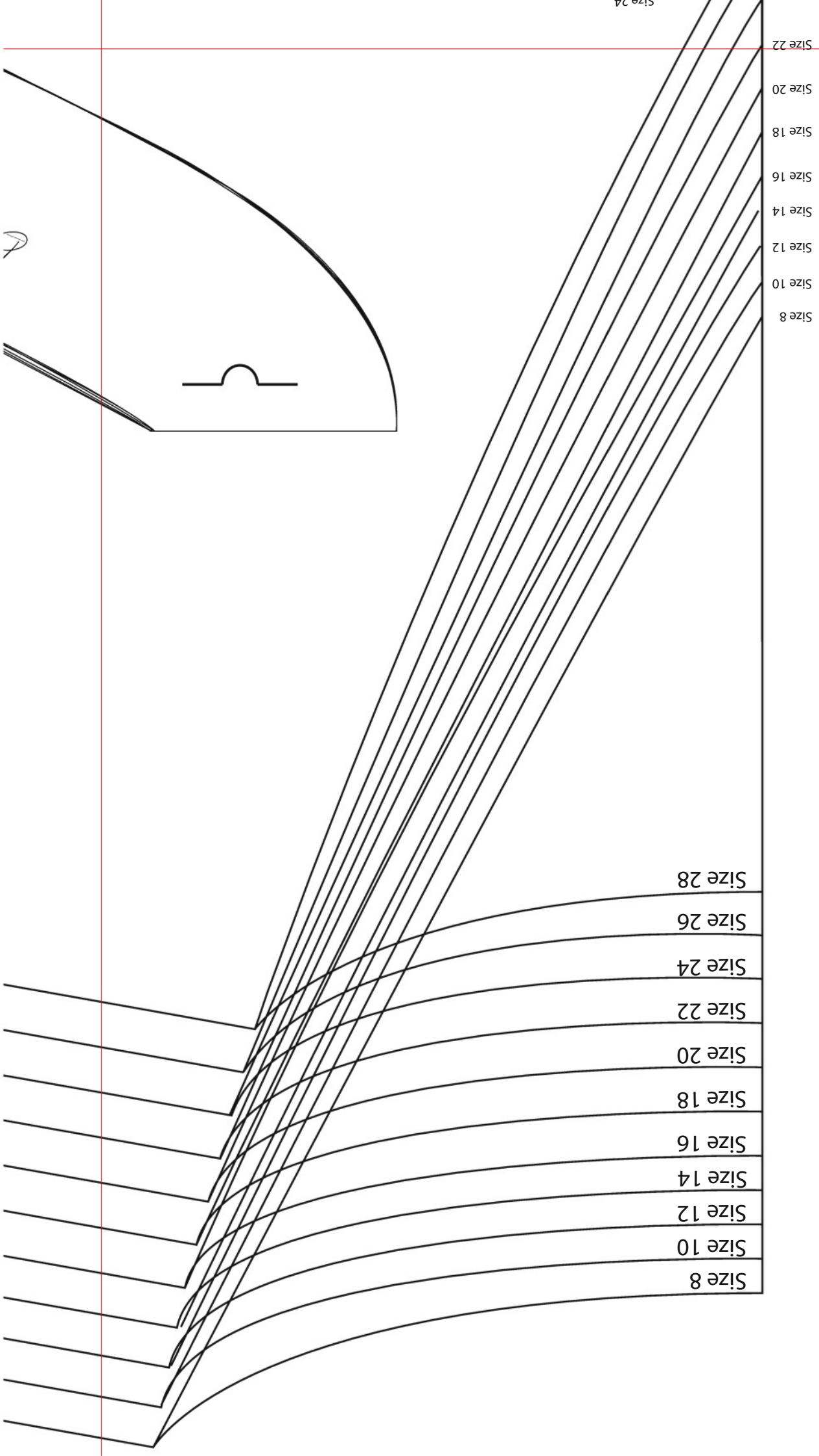
THE VITA BLOUSE

Front Facing
Cut one on fold main fabric
Cut one on fold interfacing

Size 28
Size 26
Size 24
Size 22
Size 20
Size 18
Size 16
Size 14
Size 12
Size 10
Size 8

Size 8
Size 10
Size 12
Size 14
Size 16
Size 18
Size 20
Size 22
Size 24
Size 26
Size 28







B
THE VITA BLOUSE
Back PART B
(Join to PART A before cutting out fabric)
Cut one on fold

Bel' Etale
PATTERNS

Size 18

Size 16

Size 14

Size 12

Size 10

Size 8

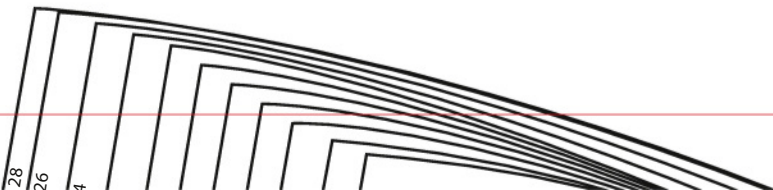
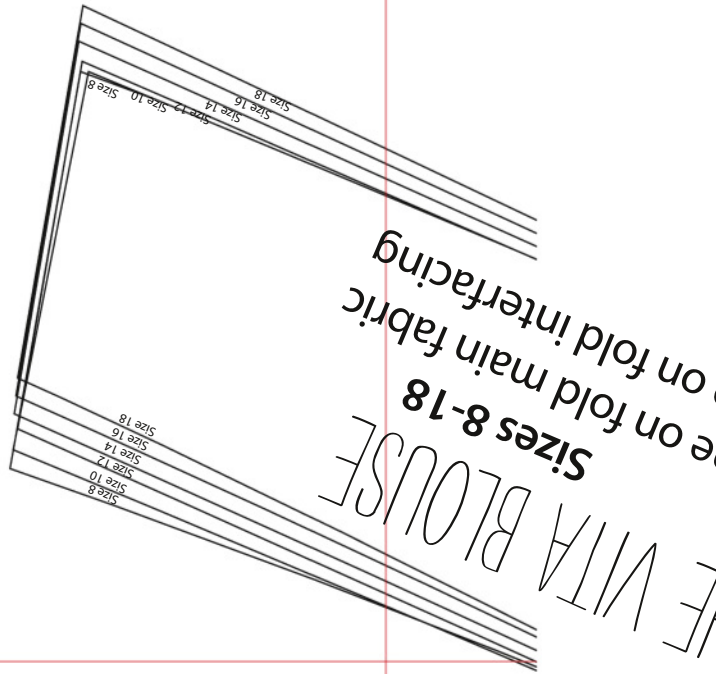
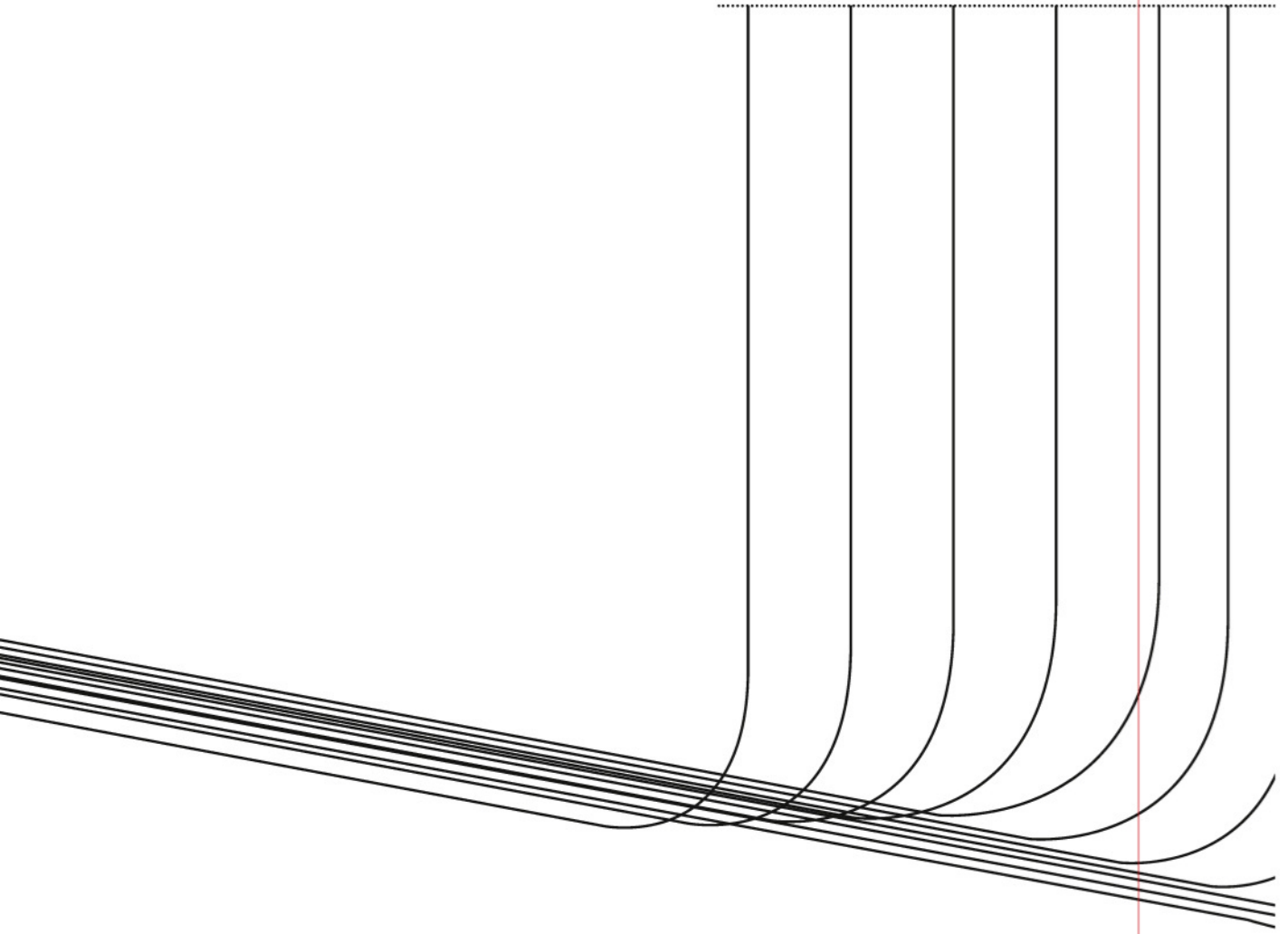
SIDE 2 OF 2

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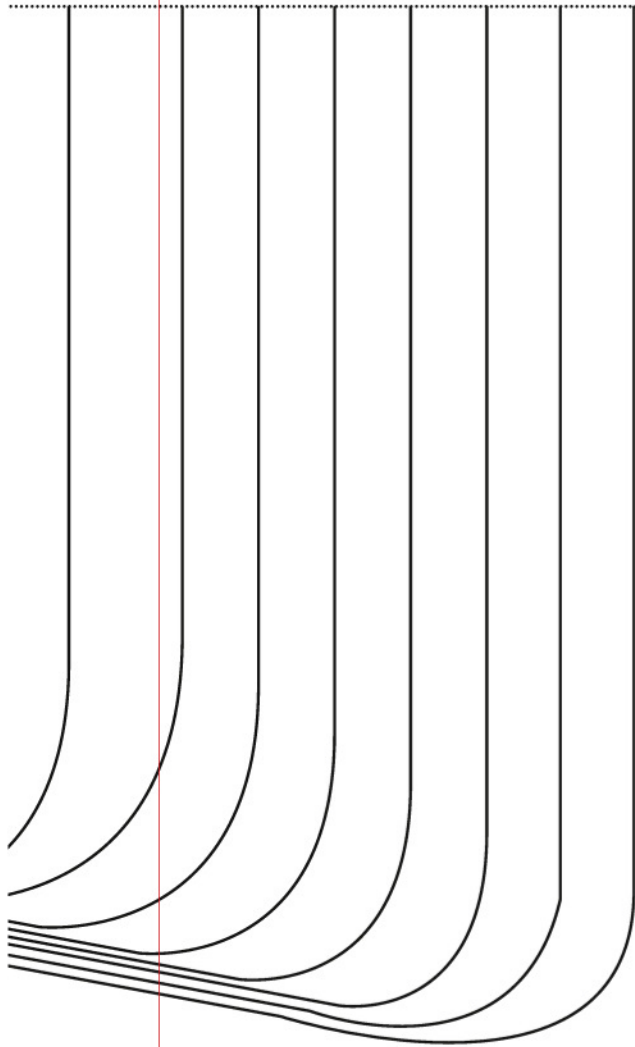
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all seams, except any that are
cut on the fold.



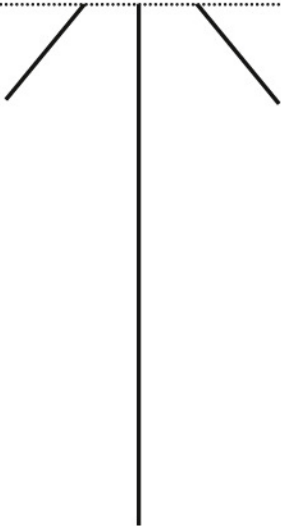
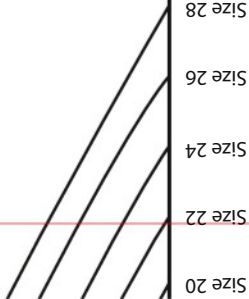
TEST SQUARE

10X10CM



Size 18
Size 16
Size 14

02
THE VITA BLOUSE
Back Facing Sizes 8-18
Cut one on fold main fabric
Cut one on fold interfacing

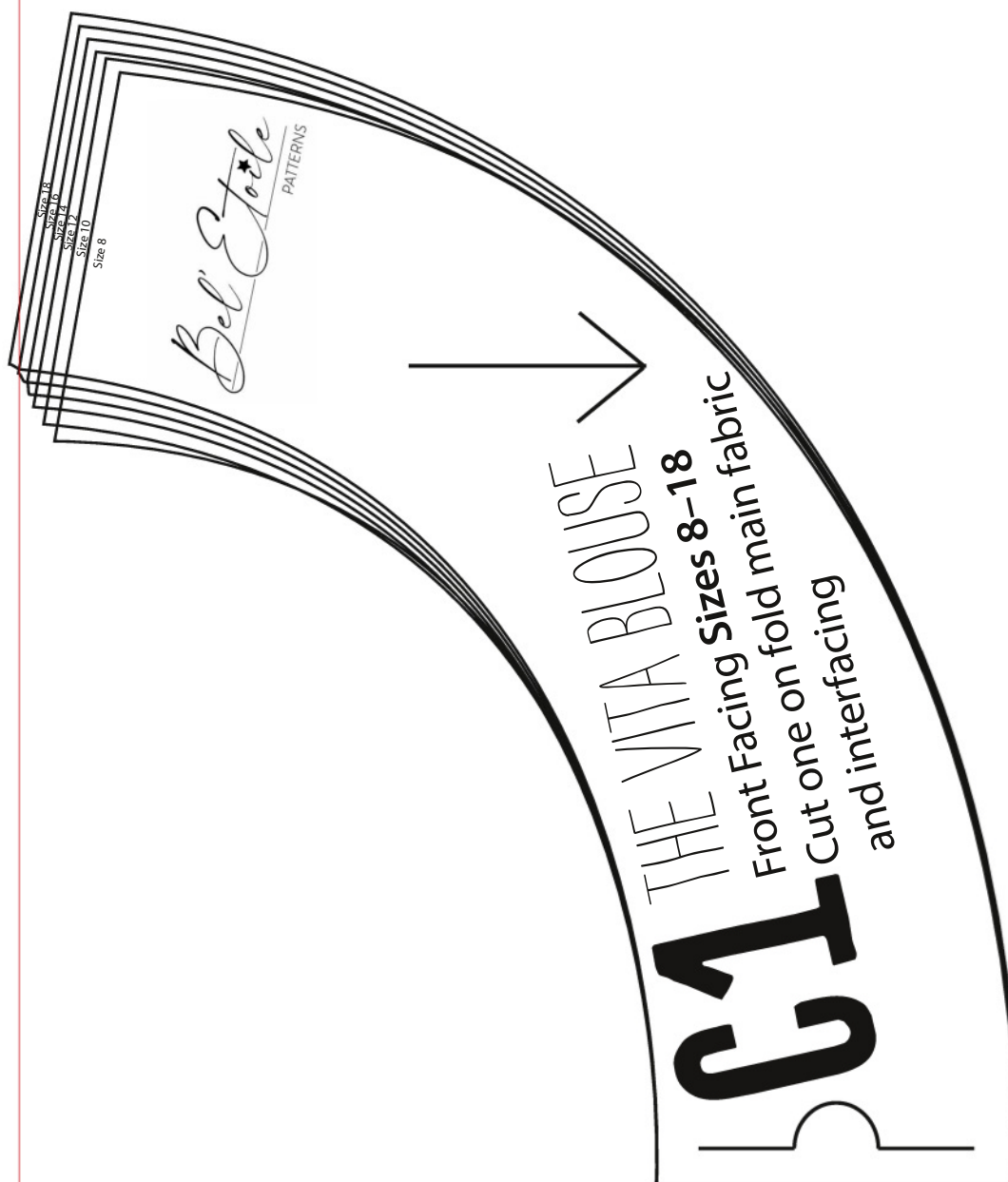


B
THE VITA BLOUSE
Back PART A

(Join to PART B before cutting out fabric)
Cut one on fold

PATTERNS

Bel Style



Size 28	☐
Size 26	☐
Size 24	☐
Size 22	☐
Size 20	☐
Size 18	☐
Size 16	☐
Size 14	☐

THE BEACH BAG

LEARN
BAG-MAKING
SKILLS!



Durable straps for
comfortable use

Multi-use bag with
waterproof lining

Simply
Sewing
FRESH IDEAS WITH FABRIC

THE BEACH BAG

Head out to the beach in style this summer with this roomy bag perfect for your holiday essentials

PACK INCLUDES

- Pattern sheet x1
- Instruction sheet

YOU WILL NEED

- Main fabric: 1.2m
- Lining fabric: 1.2m
- Natural round wooden O rings, 70mm: two
- Matching sewing thread
- Basic sewing kit

NOTES

- Seam allowance is 1cm

FABRICS USED:

- Pinball interior striped fabric, thestripescompany.com
- Minerva Core Range heavy water resistant fabric in Turquoise, minerva.com

RECOMMENDED FABRIC

- Hardwearing canvas, waxed cotton, cotton drill or water-resistant fabric



Lauren Holloway runs her own slow fashion and accessories brand. Find out more at laurenholloway.uk.



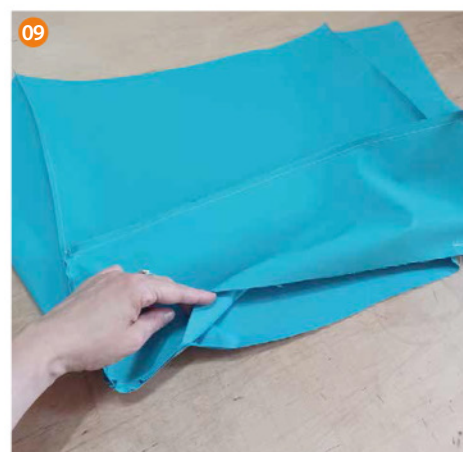
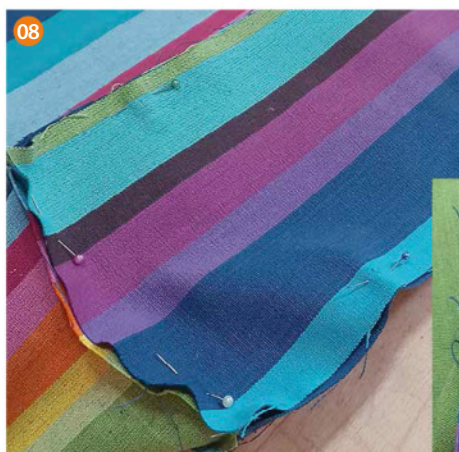
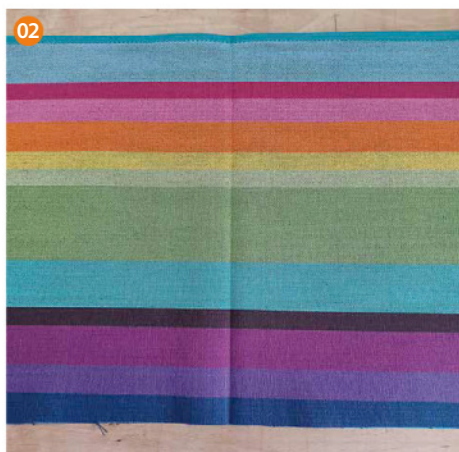
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YOU WILL NEED

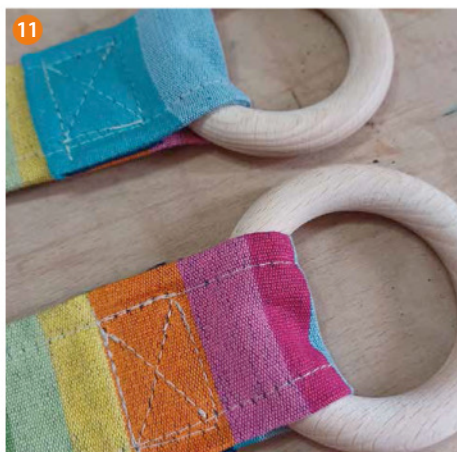
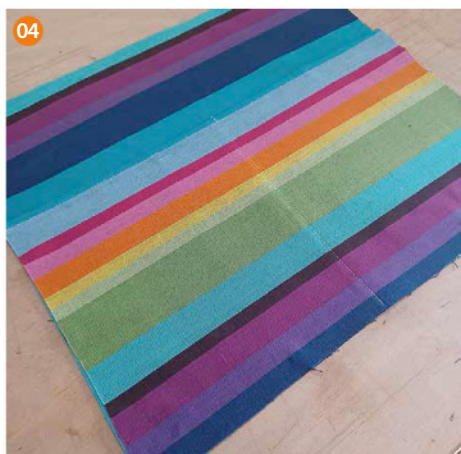
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STITCHING TERMS

RS/WS: Right side/wrong side of the fabric. The right side usually has the print, design or texture and the wrong side is usually plain or duller in appearance.

Machine tack: Use a long stitch length to hold a section in place. Don't backstitch at the start and end.

Trim the seams: Trimming the seams down reduces bulk. This is especially important in bag making as multiple layers of fabric/interfacing/foam can create bulky seams when sewn together. Be careful not to trim too close to the stitch line in case the fabric frays a little. Duckbill scissors are available for trimming seam allowances and are designed to avoid accidentally snipping into the main fabric beyond the seam.

Finish the seams: Finish the raw edges with a zigzag stitch or an overlocker.

Press: Pressing fabric is placing the iron down holding it for a few seconds, lifting it and placing it down again. Ironing is the movement of sliding the iron back and forth to remove creases.

Topstitch: Stitching, usually from the right side of the garment, to hold seam allowances in place or can be used for decorative purposes.

Toile: A test garment, often made from calico or muslin, to check the fit or test a pattern before the real fabric is used. Known as a muslin in the US.

For more sewing terms visit gathered.how/sewing-glossary. You'll also find sewing guides and free projects there.

STITCHING NOTES

- Pin or tack the main pieces together first to check the size. Mark any alterations needed before starting to sew. Stitch all seams with right sides together.
- Seam allowance is 1cm throughout unless otherwise stated.

CUTTING OUT

Step one From the main fabric cut:

Main Body (A): two

Side Panel (B): two

Outer Pocket (C): one

Base (D): one

Strap (E): two

Connector (F): two

Step two From the lining fabric cut:

Main Body (A): two

Side Panel (B): two

Outer Pocket (C): one

Base (D): one

MAKING THE BAG

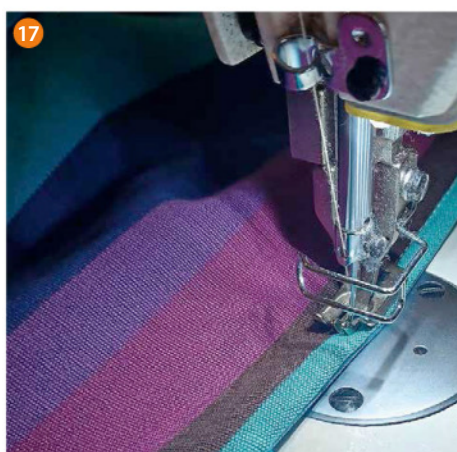
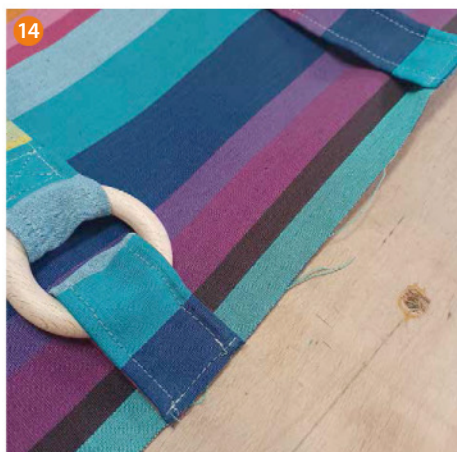
CONSTRUCTING THE OUTER POCKET

Step one Place your Outer Pocket canvas and lining piece right side (RS) together and sew along top edge. ⁰¹

Step two Turn pieces RS out, press sewn edge and topstitch with 5mm seam allowance. Fold the Outer Pocket piece in half to create a clear fold line vertically down the centre. ⁰²

Step three Place the Outer Pocket on top of one Main Body piece, lining it up along the bottom edge and the side. Pattern match if needed and then pin in place. ⁰³

Step four Sew down the folded line on the Outer Pocket, starting with a couple of backstitches at the top. ⁰⁴



SEWING THE OUTER BAG

Step one Take one Side Panel, and with the wider part at the top line up the long edge with the side of the Main Body piece. Repeat with the other Side Panel and pin in place. ⁰⁵

Step two Stitch down both sides to attach the Side Panels.

Step three Fold the right-hand Side Panel RS out and place the second Main Body piece RS on top, lining up the long side edge. ⁰⁶

Step four Pin into place and sew together.

Step five Fold the left-hand Side Panel RS out and bring the other raw edge of the Main Body piece over and line up the second raw edge. ⁰⁷

Step six Pin in place and sew together.

Step seven Pin the Base to the bottom of the bag and sew. At the corners, create a curve as you sew around. ⁰⁸

Step eight Turn the bag RS out.

SEWING THE LINING

Step one Repeat steps from 'Sewing the outer bag' with the lining pieces, however make sure to leave a turning gap of around 30cm in one side of the Base. ⁰⁹

CREATING THE STRAPS

Step one Fold the Connector pieces in half lengthways and sew the raw edge with a 5mm seam allowance.

Step two Turn the pieces RS out, press and topstitch both sides with a 5mm allowance. Repeat this with the longer Strap pieces. ¹⁰

Step three Place one end of the longer Strap piece through the wooden O ring. Fold the raw Strap end inwards by 2cm, pin and sew a box with a cross through it to secure. Repeat with the second Strap. ¹¹

Step four Take the completed outer bag and measure 13cm in from each seam

(the seam where the side panels are attached) and place a chalk mark. Repeat on the other side of the bag. ¹²

Step five Place one Connector through the other side of the O ring. Take the end of the Strap and the end of the Connector and pin them to the outer bag, lining the centre of each piece with the centre of the chalk marks. Make sure the Strap is WS up and not twisted around.

Step six Repeat on the other side of the bag, making sure that the O rings are opposite each other. ¹³

Step seven Sew the Straps to the bag with a 5mm seam allowance to keep them in place. ¹⁴

Step eight Place the outer bag (RS out) inside the lining bag (WS out). Line up all seams and pin in place. When sewing over the Strap ends, backstitch a couple of times for extra strength. ¹⁵

FINISHING THE BAG

Step one Pull the outer bag through the turning gap in the bottom of the lining bag. Push the lining back into the main bag. ¹⁶

Step two Topstitch with a 5mm seam allowance all the way around the opening of the bag, making sure that the seams are flat and the lining isn't visible on the outside. ¹⁷

Step three Pull the lining out of the bag, turn the raw seams inwards and sew the gap closed. ¹⁸

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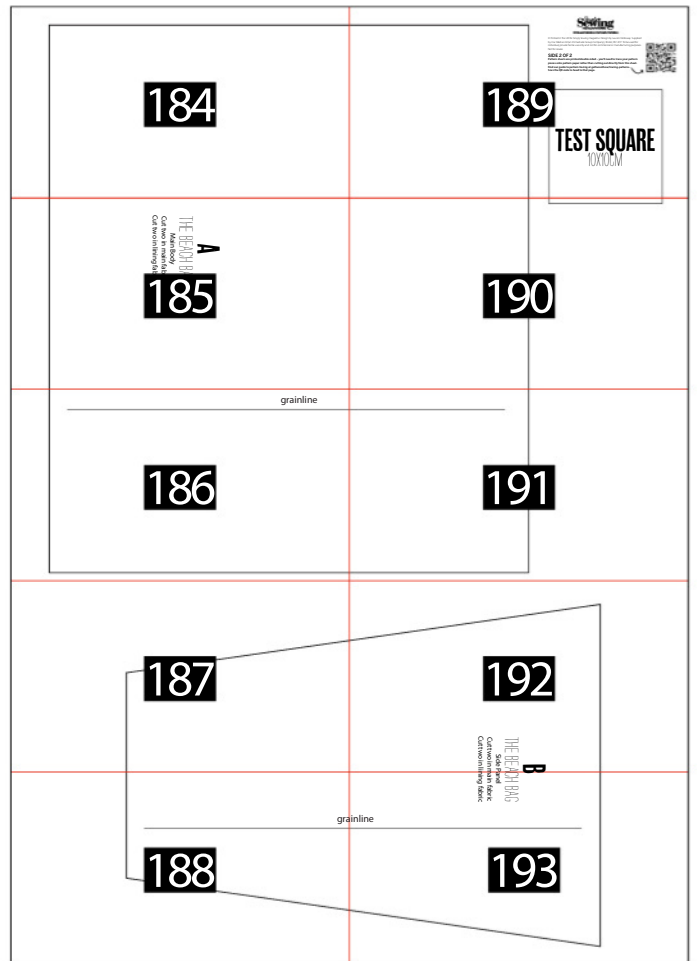
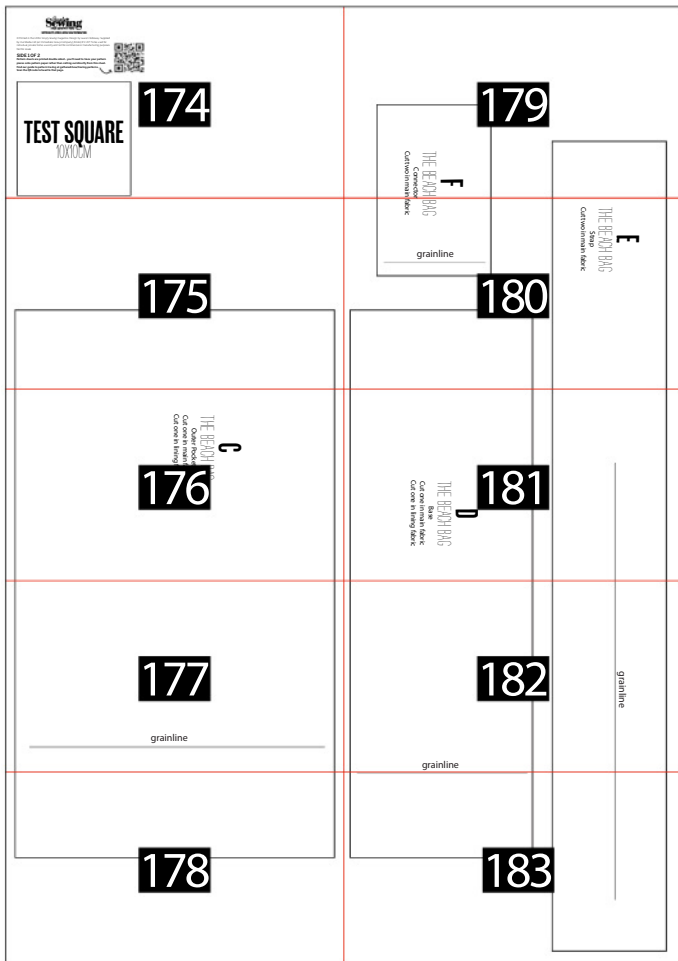
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HOW TO PRINT THIS PATTERN

Print out the following pages on A4 paper at 100%.
Overlap the red lines and tape the sheets in place using the guide below.





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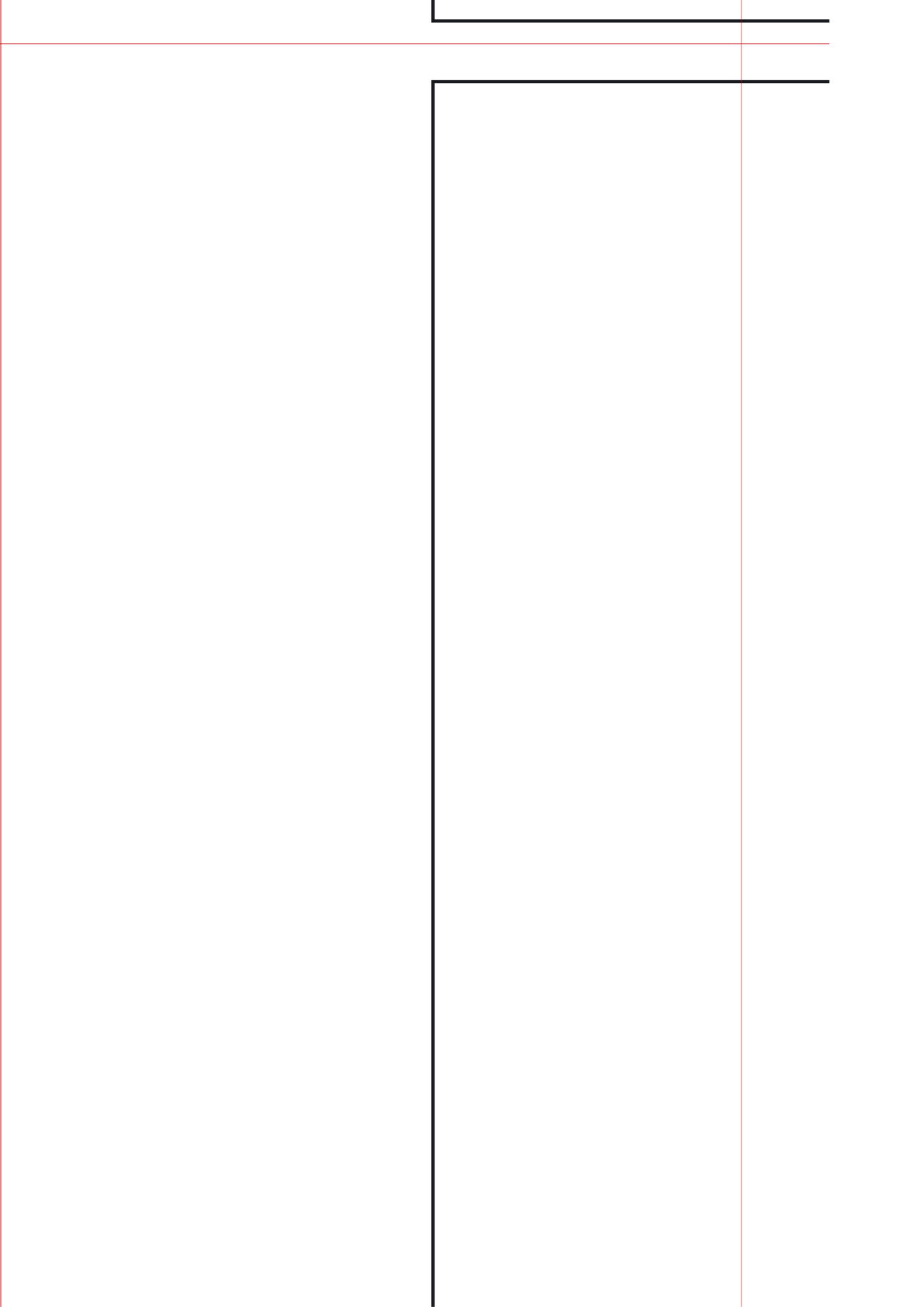
SIDE 1 OF 2

Pattern sheets are printed double sided – you'll need to trace your pattern pieces onto pattern paper rather than cutting out directly from this sheet. Find our guide to pattern tracing at gathered.how/tracing-patterns. Scan the QR code to head to that page.



TEST SQUARE

10X10CM



C

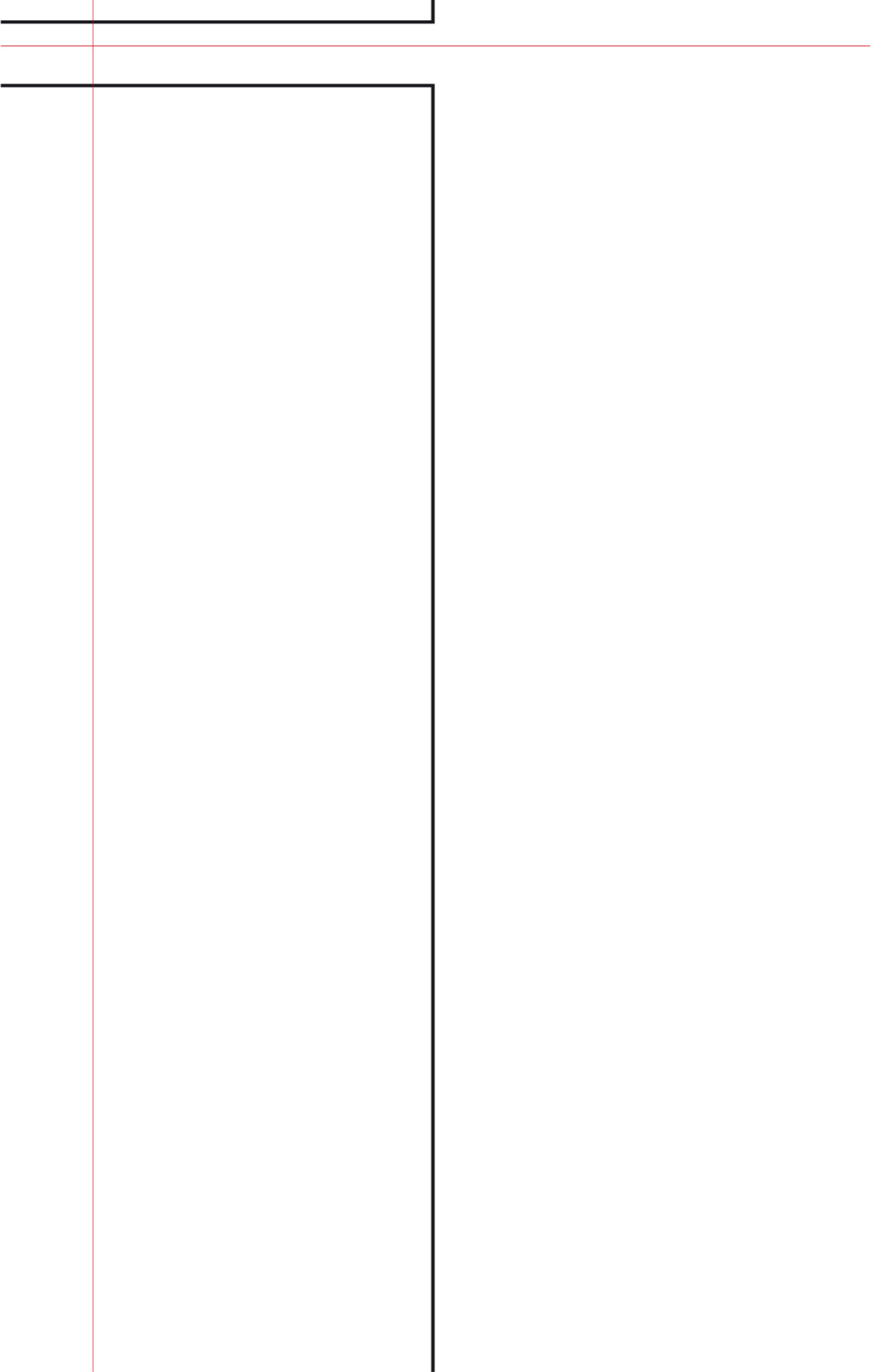
THE BEACH BAG

Outer Pocket

Cut one in main fabric

Cut one in lining fabric

grainline



THE BE

Cut two i

F

THE BEACH BAG

Connector

Cut two in main fabric

E

THE BEACH BAG

Strap

Cut two in main fabric

F

BEACH BAG

Connector

o in main fabric

grainline

D

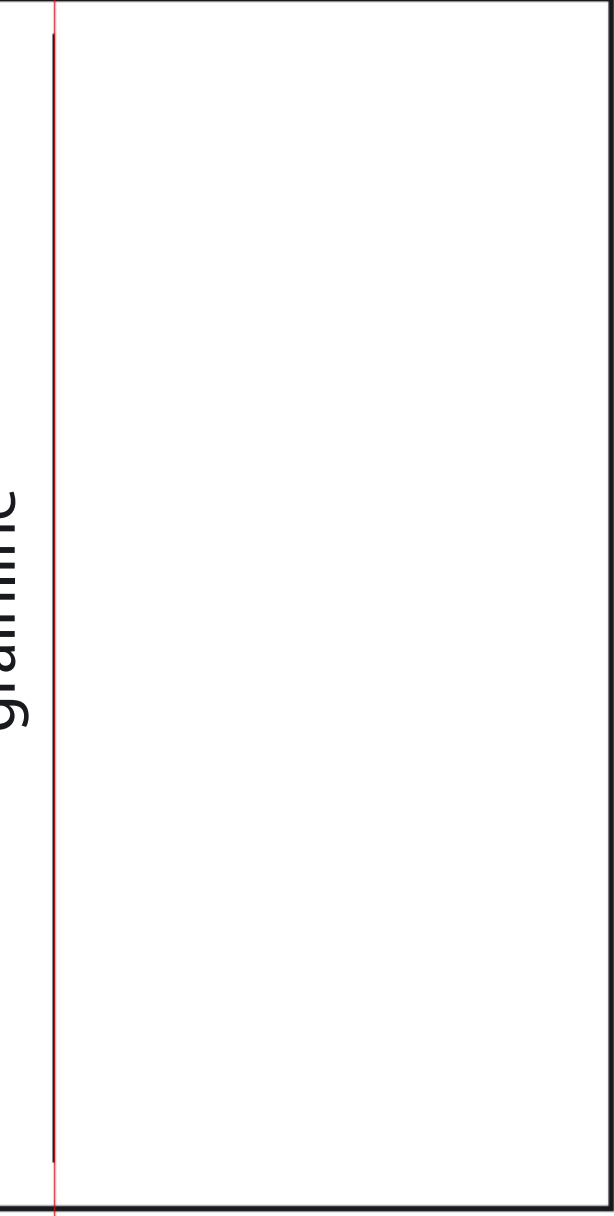
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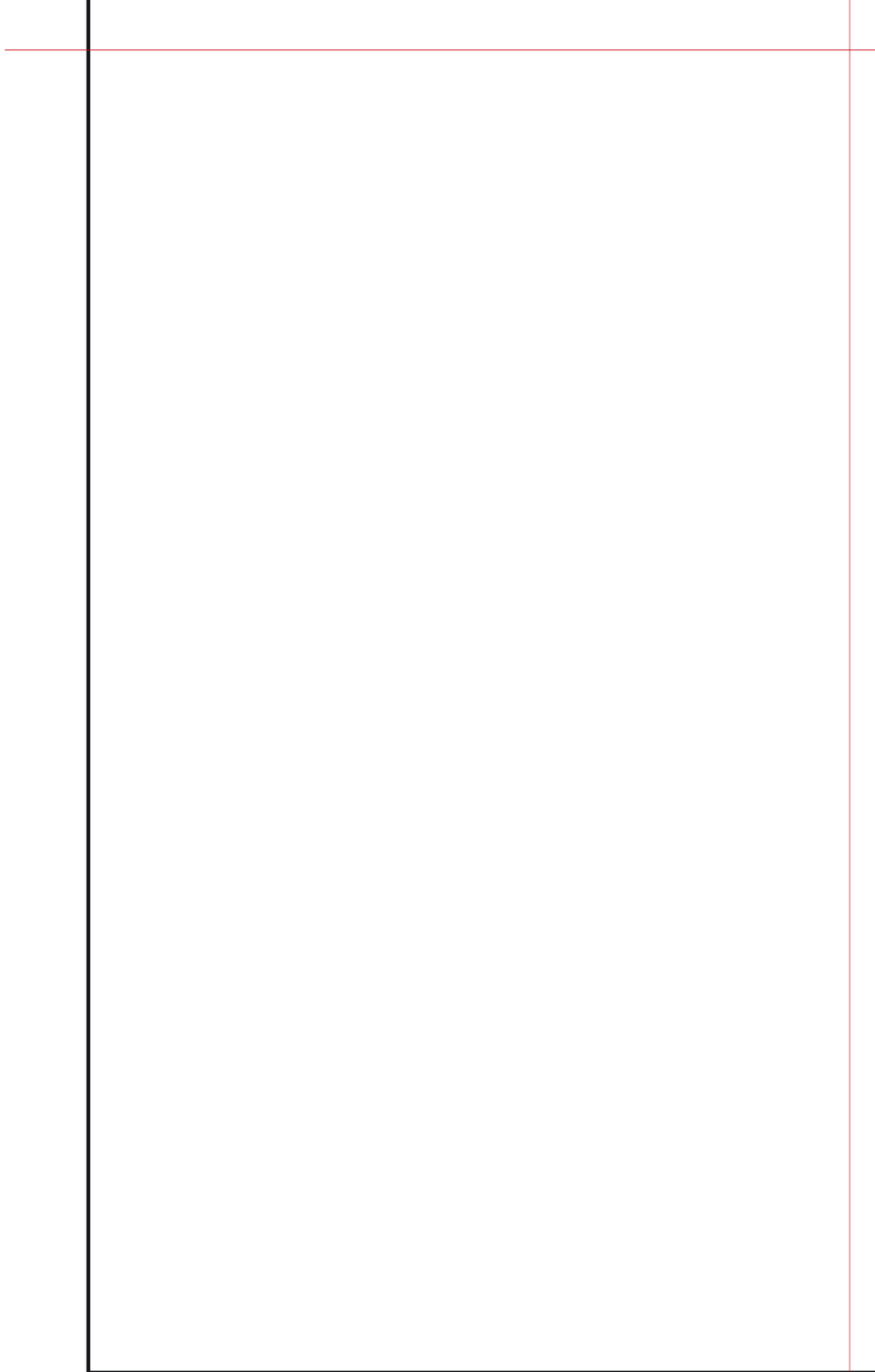
Base

Cut one in main fabric
Cut one in lining fabric

grainline

grainline





A

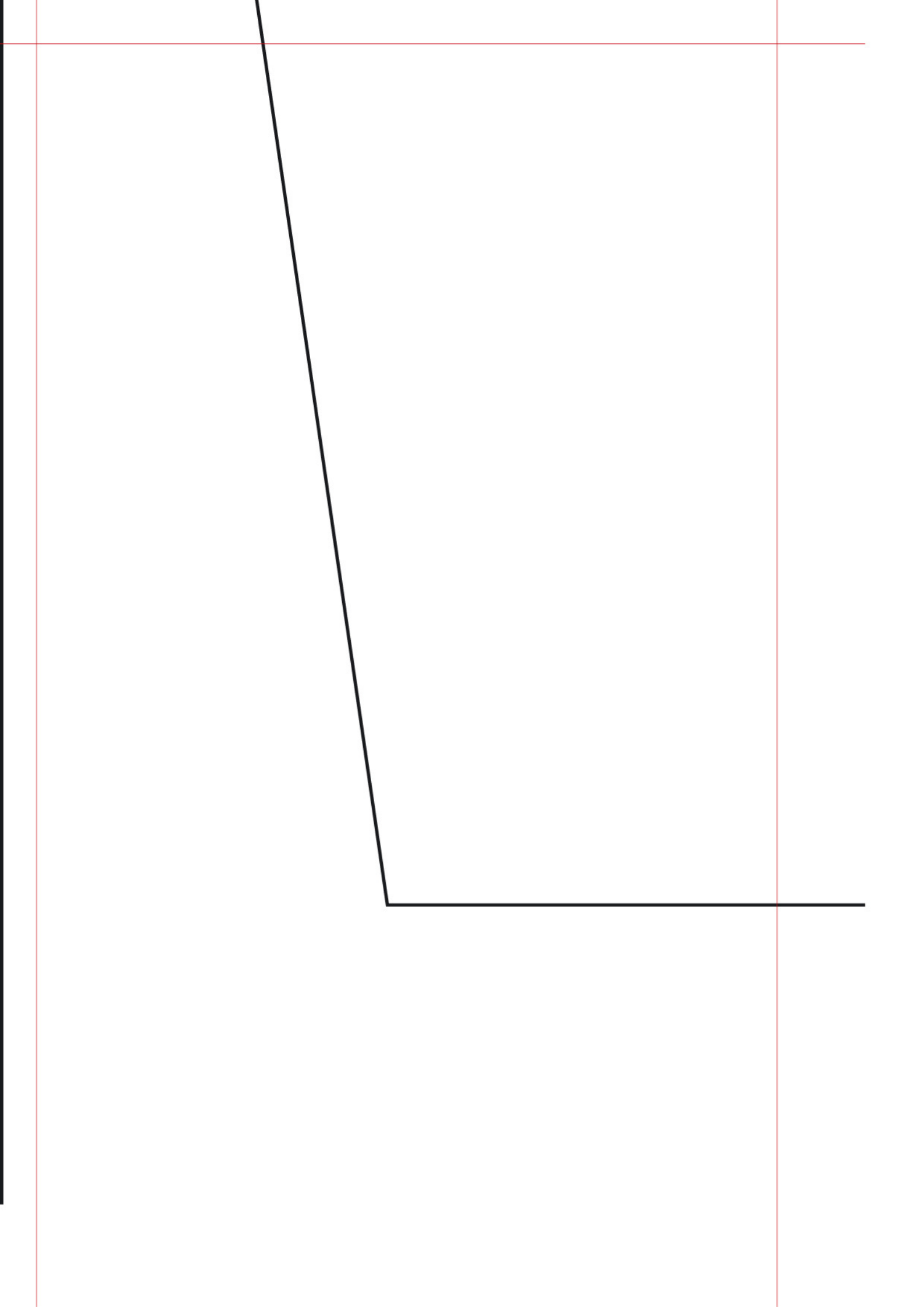
THE BEACH BAG

Main Body

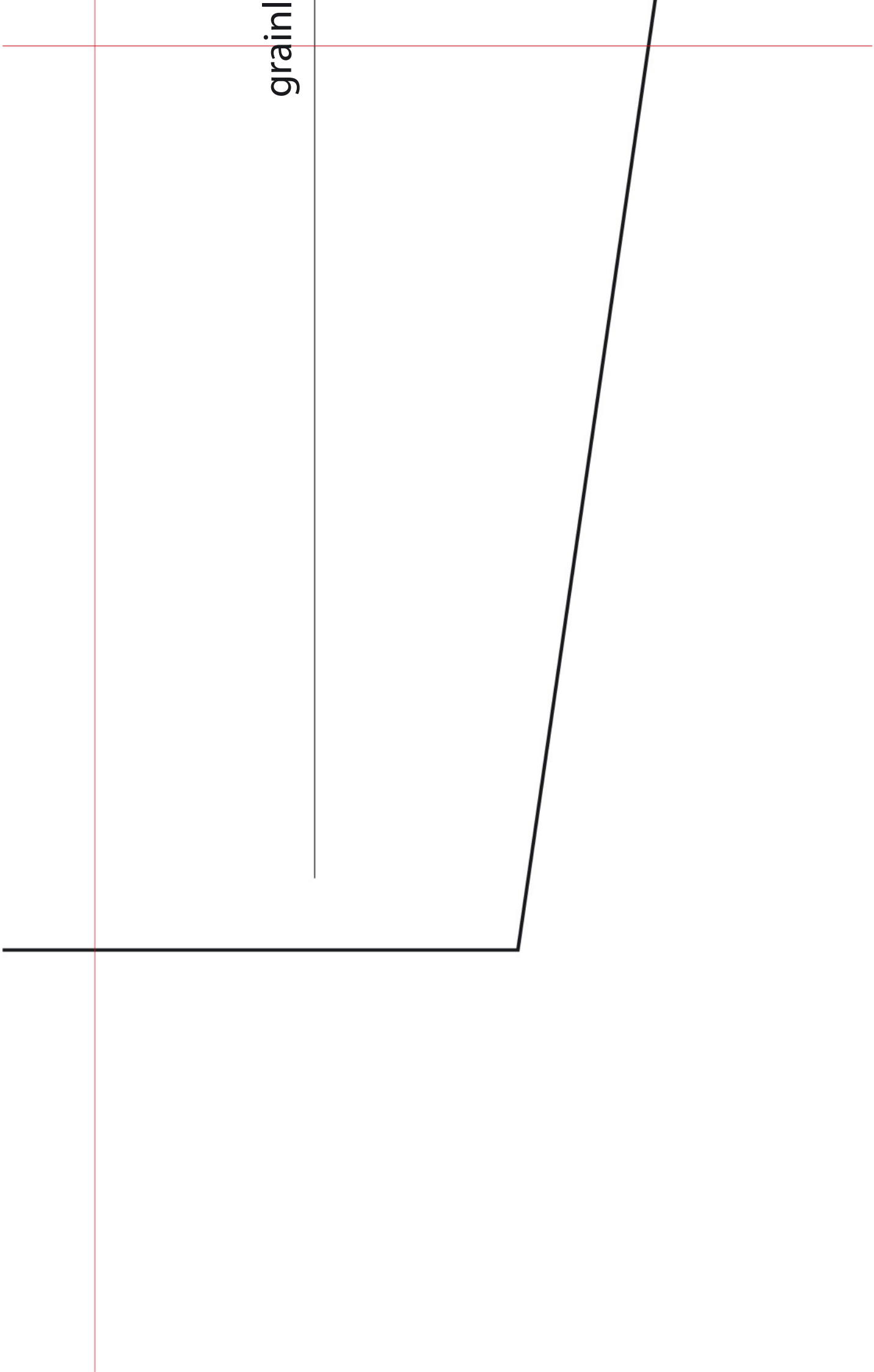
Cut two in main fabric

Cut two in lining fabric

grainline



grainl



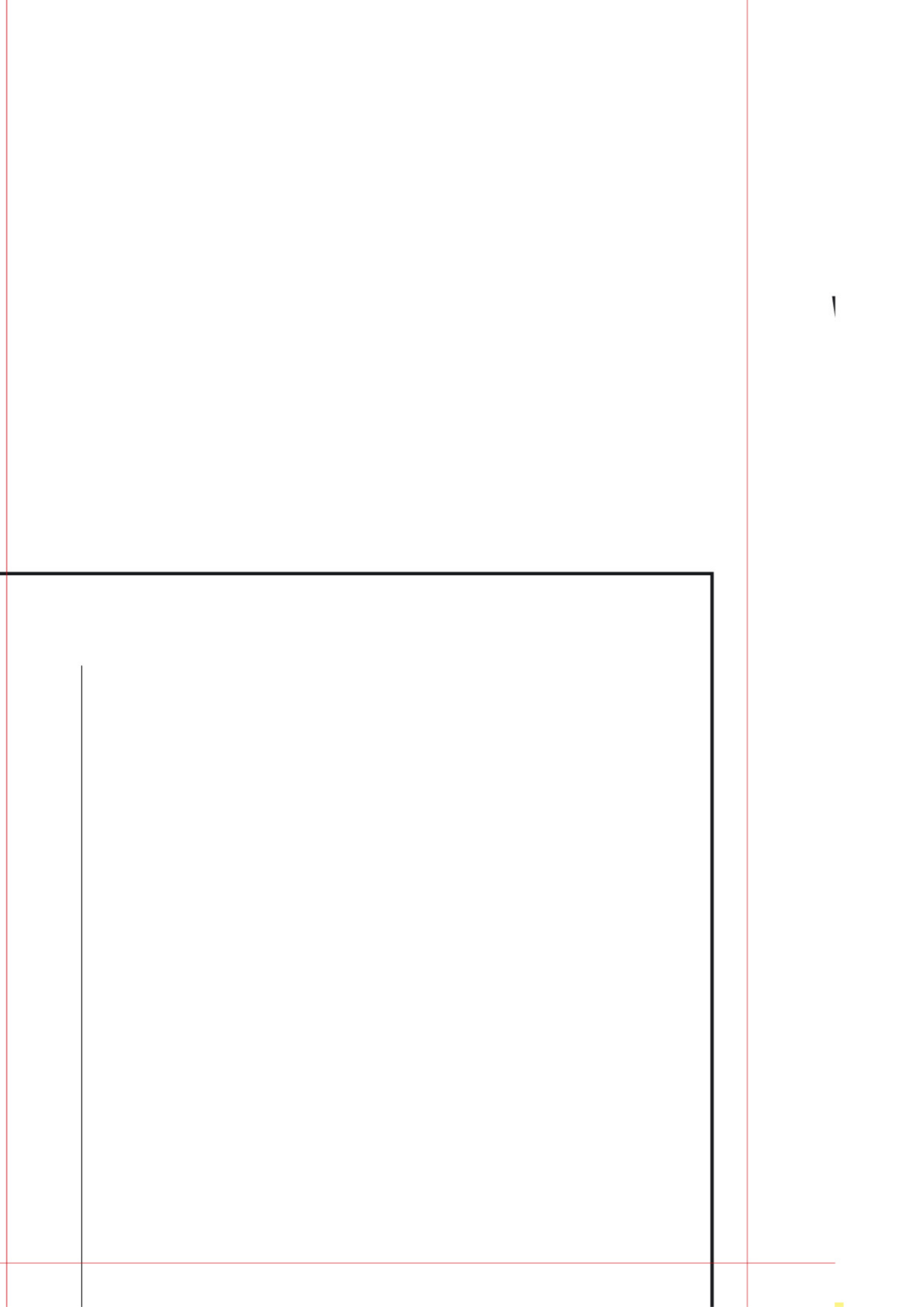


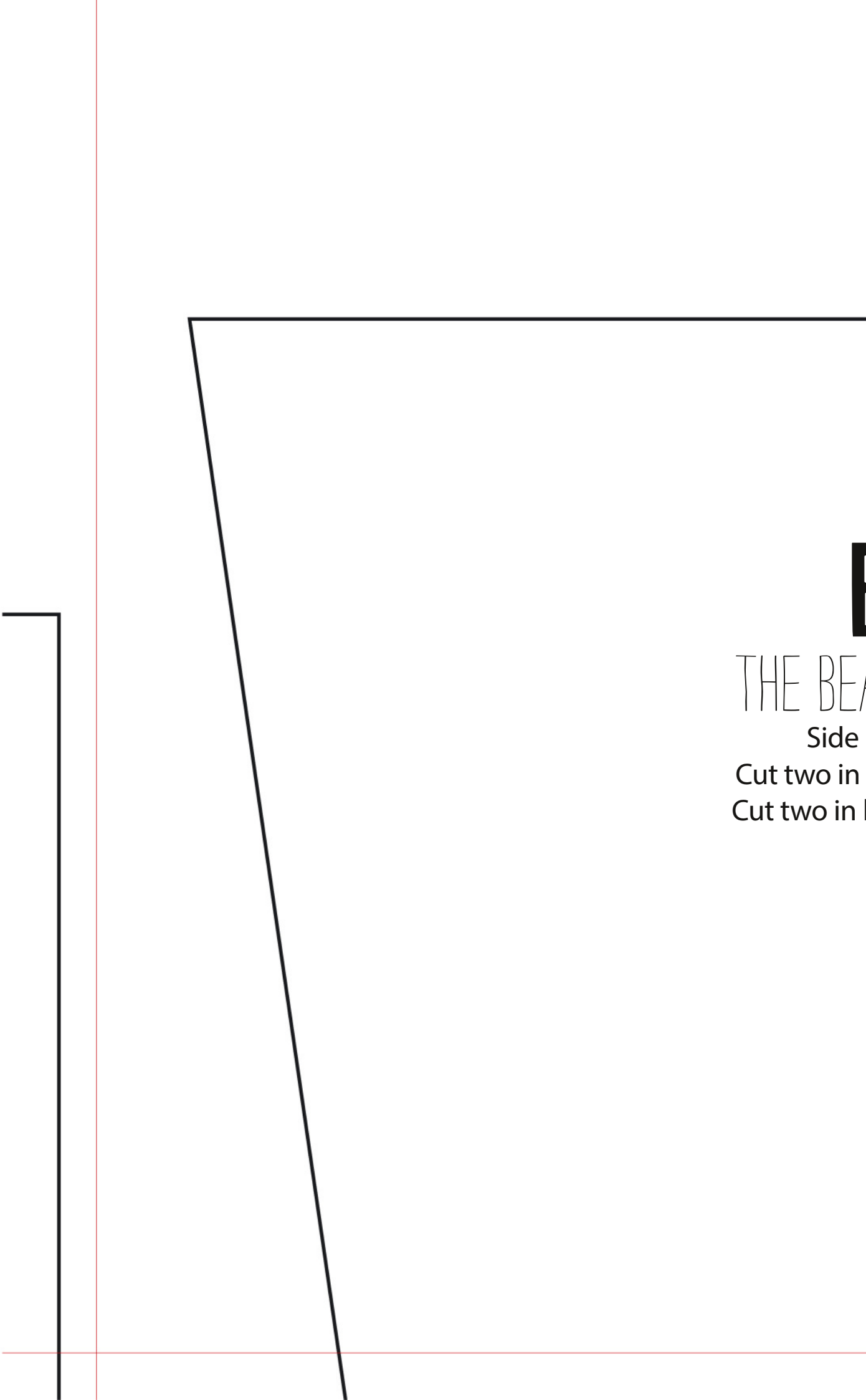
SIDE 2 OF 2

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TEST SQUARE
10X10CM







P

THE BEA

Side

Cut two in

Cut two in l

3

ACH BAG

Panel

main fabric

lining fabric

grainline

