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Mollie

MAKES

LIVING A CREATIVE LIFE

MAKE
IT!

PATCHWORK

SEWING MACHINE COVER

GEOMETRIC

CROCHET COASTERS

APPLIQUÉ PIZZA

CUSHION > **BOW-BACK**

UPCYCLED JUMPER

DINOSAUR TOY

WOVEN PENDANT

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- **KITSCH** WALL ART • **CLAY** DOUGHNUT NECKLACE

CROCHET



WEAVE



SEW





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ON THE COVER PHOTOGRAPHER: JESSIE WILD, STYLING: HELENA TRACEY AND JEN GARDNER



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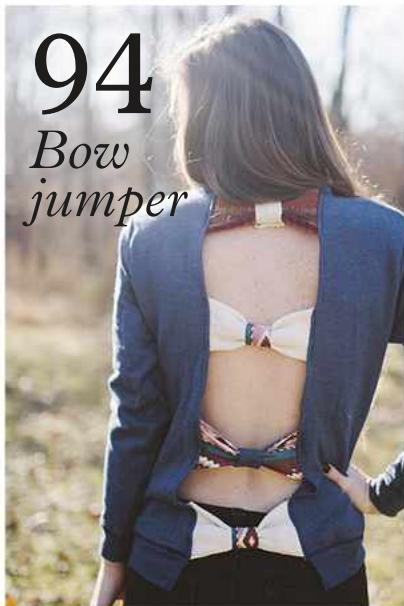
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Subscribe at molliemakes.com

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HAPPY NEW YEAR!

Resolutions are funny things. It seems like such a good idea to give yourself a list of goals for the coming year, but how many of us actually stick to them all? And how many of us end up feeling unnecessarily stressed as a result? Far better, we think, to enjoy the moment, take your time and savour the things you love – Tilly Walnes is in agreement. Read her column on page 106 for an uplifting take on crafty resolutions we can all get behind! Whatever technique you're currently geeking out about, we have a project to fit: weaving, papercraft, appliqué, embroidery, crochet, sewing... And if you're the type who loves new skills in the new year, flick to page 87 for our arm knitting how-to.

Be sure to share using [#molliemakers](https://twitter.com/molliemakers).

Lara

Lara Watson Editor



TURN TO PAGE 8 TO
GET THE LOWDOWN ON THIS
ISSUE'S NEEDLE CASE KIT!

Contributors



Lisa Tilse

Lisa lives in Sydney with her daughter Roxy, their kitty Fleur, and cupboards bursting with all sorts of craft supplies. When she's not creating you can find her riding her bike or eating gelato (but not at the same time).

Tidy up with Lisa's woven storage on page 22.

www.theredthread.com.au



Mandy Pellegrin

Craft and creativity are the perfect left-brain release from the stress of Mandy's day job working in policy and politics. She shares projects on her blog and throws craft parties with her business, Craftcourse.

Sew Mandy's sewing machine cover on page 62.

www.fabricpaperglue.com



Studio Binky

Lydia Lapinski is a half Irish, quarter Ukrainian art director, designer and illustrator from Sheffield. She started Studio Binky in 2008 and was joined by Jamie Salmon in 2014. When she isn't working she writes kids' books.

Tear, cut and paste Lydia's papers on page 67.

www.studio-binky.com



Anette Wetzel-Grolle

German born jewellery designer and stylist Anette has loved wool, fibres and handcrafts of all kinds ever since childhood, when endless metres of crocheted chains were created around her mother's kitchen table.

Crochet Anette's 3D coasters on page 59.

www.lebenslusttiger.com



Kinsey Mhire

Kinsey is a lifestyle photographer and blogger living with her husband in Kansas City, Missouri, in the American Midwest. Her blog focuses on living a creative lifestyle, with DIY projects, photography and inspiration.

Dress up in Kinsey's upcycled jumper on page 94.

www.sincerelykinsey.com



Fran Stone

On the rare occasions Fran isn't getting stuck into a new project, you'll find her mixing a fiery Bloody Mary and enjoying tasty tacos. Her two dreams are to knit-her-own and to find the perfect no-chip nail varnish.

Mould Fran's clay doughnut necklace on page 18.

www.fallfordiy.com

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Valerie Bracegirdle, Sarah Clark, Natasha Denness, Dan Duchars, Megan Eckman, The Flower Appreciation Society, Jenny Fox-Proverbs, Ashlyn Gibson, Kat Goldin, Hannah Hathaway, Anna Johnson, Leanne Megson @ Mustard Models, Lara Messer, Kerry Moyle, Philip SOWELS, Diana Stainton, Samantha Stas, Friitha Strickland, Tilly Walnes, Jesse Wild, Judith Wilson



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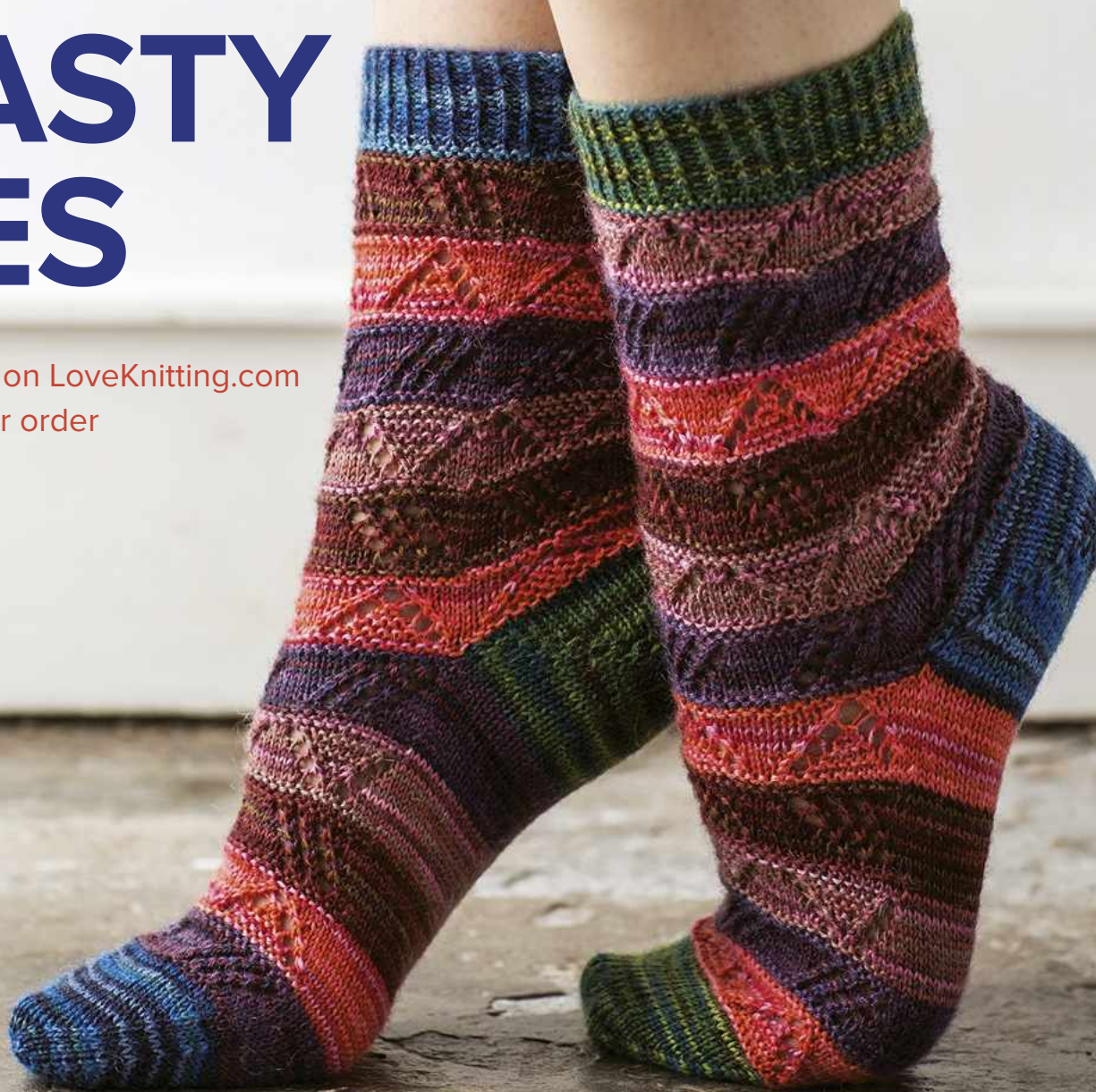


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MAKE ME TODAY!

PATCHWORK NEEDLECASE

*This nostalgic project by Jenny Fox-Proverbs
is ideal for rainy day sewing*



A little mathematics in material form...

"If anyone had told me at school that one day I'd be obsessed with geometry, I'd never have believed them. But as a quilter, geo shapes are all in a day's work, and now that they're all over the highstreet, I'm in hexie heaven!"

I love making hexies by the traditional hand sewing method of English Paper Piecing, so a needlebook sewn entirely by hand is their natural home. Every needlebook tells a story; the needles inside often still hold thread from a previous project, and you will have spent hours holding each needle,

brow furrowed as you thread them and start stitching. You'll always find a well-loved needlebook in granny's sewing box.

The ditsy floral fabric gives an 'instant vintage' feel, while the bright block colours make it easy to find amongst your stash. It also makes a great gift for stitchy friends."

Jenny Fox-Proverbs is the editor of *Love Patchwork & Quilting* magazine and a fabric addict. www.lovepatchworkandquilting.com

Turn to page 100 for instructions, then share your makes using #molliemakers.



We asked three of our favourite bloggers to come up with their own spin on our gift – what a clever bunch! Find full instructions on their blogs and share your makes using #molliemakers.

01 Natasha Denness of Candypop (www.candypop.uk.com)

made a delicate papercut bookmark.

02 Fritha Strickland from Tigerlilly Quinn (www.tigerlillyquinn.com) sewed hexies together as a garland.

03 Fran Stone from Fall for DIY (www.fallfordiy.com) added a chain to create this fan-inspired necklace.



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INTRODUCING...



THE LATEST IN CREATIVE GOODNESS - HANDPICKED JUST FOR YOU



Here's a bedroom makeover with no shortage of colour and sprinkles! For kids with a sweet tooth (heck, we're partial to the odd macaron too) there's a brand new collection of tasty confectionery-themed bedding at the Melbourne-based **Sack Me!** store. Get your doughnut, ice-cream or cake fix (minus the dental bill), pronto.

www.sackme.com.au





TOP READ

For the kids

Following the success of *Fun with Fabric*, pattern fanatic Jane Foster has released her second book; *Creative Craft with Kids*, packed with 15 easy-going projects to make from paper and fabric. For kids who show an interest in sewing and craft, this title is sure to become a school holiday fave.

www.pavilioncraft.co.uk

IF YOU WORK
**REALLY
HARD**
AND YOU'RE KIND
**AMAZING
-THINGS-**
WILL HAPPEN
Conan O'Brien



Set goals for an awesome year with one of Maple and Belmont's **words-to-live-by** screen prints (in colours even the boys will like). www.mapleandbelmont.com

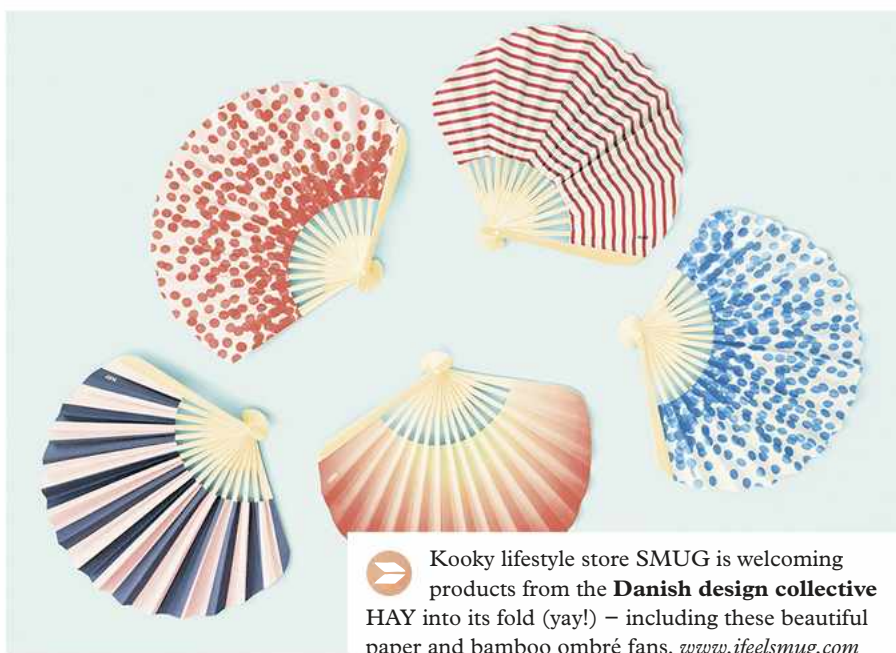


We can't wait for Spring to arrive so we can don our fave pastel Sun Jellies and catch our tootsies some rays. Until then we'll be sporting its **first-ever jelly shoe necklace**, made in collaboration with designer Karen Mabon. www.sunjellies.com

THIS MONTH'S WISHLIST



Dig out those trinkets, it's time to **prettify your creative space** with the newly launched range of The Makery accessories (including this haberdashery house shelf) from Wild & Wolf. www.wildandwolf.com



Kooky lifestyle store SMUG is welcoming products from the **Danish design collective** HAY into its fold (yay!) – including these beautiful paper and bamboo ombre fans. www.ifeelsmug.com



 **Bride-to-be?** It's never too early to start a scrapbook! Kick-start your 'dream day' plans by heading over to Norwich (8 February) or London (6-8 March) for **A Most Curious Wedding Fair**. It's the bridal event for style savvy, design-loving and fashion-forward couples. www.amostcuriousweddingfair.co.uk

PHOTOGRAPH: LAURA MCCLUSKEY

WEBSITE TO WATCH

Cloud Craft

Got a New Year to-stitch list as long as your arm? You'll be needing some new supplies then. Craft Cloud is packed with **all the hand-stitching materials you'll ever need**. Find everything from embroidery thread and patterns to 100% wool felt (in 45 colours no less) on its fluffy cloud-like shelves. One for your bookmarks: www.cloudcraft.co.uk



Mel's new 'Geo Series' of woven shades in a fizzy Sherbet palette.

DESIGNER FOCUS

Mel Boyd

At Fizzy Lime Creative it's all about promoting a colourful way of living. A recent **Etsy Design Awards finalist**, creative artist and maker Mel Boyd creates her zesty range of geometric yarn woven wall hangings, banners, bunting and lampshades in her home studio in NSW, Australia. Her kaleidoscope business has got a bright future, that's for sure. www.fizzylimecreative.etsy.com



One-of-a-kind: woven hangings add a playful pop of colour.

Multi-creative: Mel is passionate about all things geo and bright.





PHOTOGRAPH: TERRY BENSON

➤ Here's a heads up: next issue we're featuring **two exclusive projects** from Fiona Goble's new book *Beanies & Bobble Hats*, published by CICO Books. You're welcome! www.rylandpeters.com

TOP READ

Sew Fab
Be a stylist and fashion designer in one with *Sew Fab: Sewing and Style for Young Fashionistas*, Lesley Ware's latest tome. It's the ultimate style and **sewing workbook** for any fashion-obsessed tween, showing how to sew your own unique wardrobe – and then wear it with flair. www.laurenceking.com



Let **The Village Haberdashery** inspire your New Year pattern wish-list. Its Alder shirt dress, by Grainline, is a flattering day-to-evening essential to sew for Spring. www.thevillagehaberdashery.co.uk



Up the tempo of your walk back from town by packing your heavy shopping into this everything-fits, comfy-handled, record player canvas bag from Madame Chalet. Step to it: www.madamechalet.com



Inspired by the unexpected colour and shapes seen on her family's farm, Izzi Rainey teamed up with fellow Norfolk gal Lara Mullis to launch her **textural homewares** brand: www.izzirainey.com

PHOTOGRAPH: IZZI RAINEY



01



02



03



04

CHARITY FOCUS

Mollie & Red Nose Day

Look out for *Mollie Makes'* special project-filled craft magazine to help you celebrate The Big Comic Relief Crafternoon



Red Nose Day has become one of those beacons of British fundraising we've enjoyed since childhood, so we're thrilled to be getting involved in a bigger way this year. The brainchild of Emma Mitchell, the crafter behind last year's Red Nose Day 2013's Dolls campaign, we've bashed heads with the team at Comic Relief and a host of designers to produce a one-off 132-page magazine dedicated to this year's theme: 'Make your Face Funny for Money'.

We're inviting all crafters to organise a Big Comic Relief Crafternoon – which you can host whenever's convenient for you – with over 15 easy-to-make projects and patterns. The projects – such as Deadly

Knitshade aka Lauren O'Farrell's knitted beards (as modelled above by Downton Abbey star, Joanne Froggatt) – can then be worn to raise awareness and money through being sponsored. The magazine will also guide you through running your own craft fair on Red Nose Day, Friday 13 March, with downloadable posters and banners to print off at home.

We're pleased to have projects kindly donated by the likes of Lynda Lewis from The Great British Sewing Bee; dottie angel aka Tif Fussell; Lucy O'Regan of Attic 24 and Oh No Rachio. Look out for a whole host of famous faces donning the Funny Face knitted beard, too.

The magazine, sponsored by Create & Craft TV, is priced at £7.99, with £5 from each sale donated to Comic Relief. Get your copy from Sainsbury's, Apple Newstand, Kindle Fire and Google Play from 29 January. Join us in supporting the cause on Twitter @CRCrafts, or search for The Big Comic Relief Crafternoon on Facebook. www.rednoseday.com

- 01 Recognise her? It's **Downton Abbey's** Anna Bates, actress Joanne Froggatt, wearing the *Mollie Makes/Comic Relief* knitted beard!
- 02 Oh No Rachio's DIY plate project is just one of over 15 **easy-to-make craft tutorials** on offer.
- 03 Comic Relief's 2013 Red Nose Doll designer, Jodie Carleton, made us **cheeky guinea pigs**.
- 04 You can find Florence Knapp's **moustache project** in *Mollie Makes'* Comic Relief magazine, too.

THIS MONTH WE'RE
OBSESSING ABOUT...

FAST FOOD

Tasty treats without the
calories? Bring it on...



Make a doughnut pinboard
– complete with fluffy
sprinkle pins – at [www.
paintthegownred.com](http://www.paintthegownred.com)



01

01 Fill your floor space with a fun, supersized fries cushion. www.urbanoutfitters.com

02 This sums up our mornings. www.shopbando.com

03 Which dish is your favourite? www.kayleighomara.com

04 These tasty transfers nail the trend (sorry!). www.obscuraoutfitters.etsy.com

05 Crocheted meals for high-fiber diets. www.cardigan.ltd.uk

06 These soaps look ready to eat. www.loveleesoaps.etsy.com

07 Rest your drinks on these stackable perspex burger coasters. www.finestimaginary.com

08 We're over swallows – it's all about ice cream and pizza tats. www.huntingforgeorge.com



MAKE IT! TURN THE PAGE FOR
THREE WAYS WITH FOOD MOTIFS

WEAR IT!

DOUGHNUT NECKLACE



YOU WILL NEED

- Polymer clay
- Seed beads
- Glitter
- Clay roller
- Screw eye pins
- Jump rings
- Necklace chain
- Chopstick
- Greaseproof paper
- Craft knife

01 Mix a small amount of brown polymer clay with white polymer clay until you have a smooth creamy colour. Roll into a ball and **squeeze between your thumb and finger** to create a doughnut shape.

02 Push a skewer or chopstick through the middle of the doughnut and **wiggle around to make the hole**. Smooth over any cracks that appear in the clay with your finger.

03 Take small amounts of clay for your icing. **Roll them flat** between two sheets of greaseproof paper. Use a craft

knife to cut out a circle slightly larger than the doughnut, **creating a smooth wavy line around the edge**, and cut a hole in the middle slightly larger than that on the donut.

04 Line up **the middle of the icing and doughnut**. Press the icing down, taking care around the edges and middle. Repeat steps 4-6 to create icing layers.

05 **Press your beads** into the surface of the icing. Mix up your colours and size of bead to **create the sprinkles**.

06 Screw the eye pin into the doughnut and **bake in the oven on a low heat** for half an hour. Leave to cool and attach to a chain using a jump ring.

Francesca Stone is the creative force behind Fall for DIY, a blog dedicated to creating a more beautiful world through making. She also writes for several design blogs and manages an online craft community. www.fallfordiyy.com

SEW IT!

PIZZA CUSHION



YOU WILL NEED

- Fred Aldous felt squares, 30 x 30cm (11½ x 11½") in Linden (leaf green), Mushroom (beige), White, Golden Sands (tan), Hot Sahara (tangerine) and Geranium Red (red)
- Fred Aldous felt, half metre in Olympian Yellow
- IKEA cream cotton fabric
- Toy stuffing
- Sewing machine with regular foot and zip foot
- White, red, green, gold, orange and brown threads
- White zip
- Scissors
- Stitch picker
- Dressmaking pins
- Wadding, 42 x 20cm (17 x 8")

01 Cut out **two triangles** – one in cream cotton and one in yellow felt – measuring 56cm (22½") at the two longest sides and 42cm (16½") at the short side.

02 Lay your pizza slices right sides (RS) together. Place your zip at the short end and at the edge of your fabric. Then, with a pencil, lightly mark the starting and finishing point of your zip.

Using a sewing machine and small stitch length, **sew down to your first marked point** and backstitch to secure. Now change your stitch size to the **longest possible** and sew down to your next marked point. Change back to your small stitch and **sew to the end of your fabric**. The large stitches are where your zip is going.

Open out your fabric, both sides flat. Iron over to flatten the seam. **Place your zip over your marked area** and pin in place,

with RS of your zip facing down. Make sure the teeth of your zip are exactly in the middle of your fabrics. Using a zipper foot attachment, **sew in place**.

Open out your fabrics and, using a stitch picker, **gently unpick the long stitches**.

03 Cut out a **rectangular 'crust'** in beige felt, roughly 42 x 10cm (16½ x 4"). Cut a piece of wadding to the same size and fold in half. Secure in place underneath your crust with pins.

Machine stitch in place, sewing around rather than over your zip.

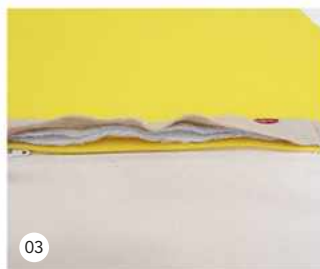
04 Cut out your **pizza toppings** in felt – we made pepper rings in green, yellow and red, basil leaves, mozzarella blobs, chorizo, tomatoes and mushrooms. Lay on your pizza and pin into place.

05 Carefully machine stitch around each topping with a small **blanket stitch**. To turn a few red circles into tomatoes, use a half moon embroidery stitch and **gold thread** to create a seeded centre. Or you could hand stitch some seeds using gold embroidery thread.

06 Fold over your pizza fabrics RS together, open your zip and **sew down the sides** using a running stitch. Turn RS out through the zip and use a pencil to get a perfect point. Fill with **toy stuffing** until firm.

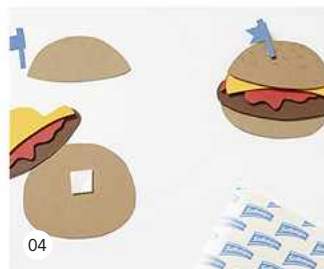
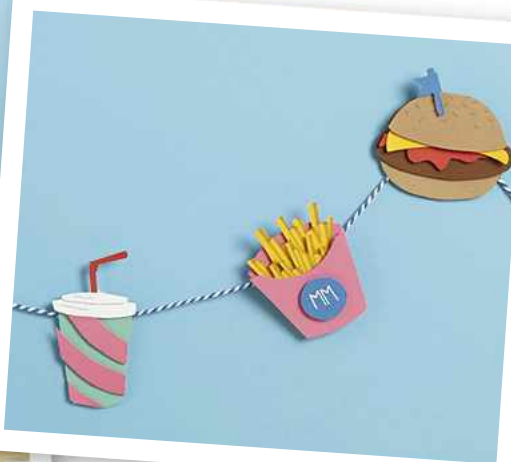
La Messer is a designer, maker, stylist, lifestyle blogger and photographer. She lives in a tiny little cottage in Scotland where she works in her 1900s summerhouse and loves spring days, cats, baking and coffee.

www.messyla.com



DISPLAY IT!

DINER GARLAND



YOU WILL NEED

- Card in light brown, dark brown, yellow, red, aqua, pink, white and blue
- Sellotape sticky foam pads
- Twine
- Washi tape
- X-Acto knife/scalpel
- Grey felt pen
- Pencil
- Thin cardboard
- Cutting mat

01 To make cutting out easier, tape the templates on page 98 onto a thin piece of cardboard. Use an X-Acto knife (or similar) to **cut out the shapes** to create a stencil.

02 Use the stencil to **draw out the shapes** onto the corresponding card colours, such as yellow for the chips. **Cut out the shapes** using scissors. For some of the smaller, trickier pieces, carefully cut out using the X-Acto knife.

03 Use the grey felt pen to **add**

shading to the chips, sesame seeds on the bun and **add the detailing** on the milkshake lid.

04 Now, start to **assemble the burger, fries and milkshake**.

On the template provided, each element has a number – layer 1 is the bottom base layer, followed by 2, 3, 4 and so on. Trim the sticky foam pads to size and use these to **stick each layer together** for a raised 3D effect.

05 Repeat steps 2-4 two more times until you have **three of each** of the pieces.

06 Cut a piece of twine approximately 1m (1yrd) long. On the reverse of the garland pieces, use washi tape to **attach them to the twine**. Space each piece about 5cm (2") apart.

Diana runs Pygmy Cloud, selling toys, home decor and stationery. Her array of creatures are inspired bears, beards and cloudy days.

www.pygmycloud.com

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Yarnbomb your desk and spruce up your shelves with these exclusive storage pots by Kat Goldin and Lisa Tilse



COVER
STAR





HOW TO MAKE... COILED ROPE POTS

MATERIALS

- Cotton sash cord, 0.5cm (¼") diameter. You'll need around 6m (6yds) for each small vessel, but don't cut the cord – it's better to leave it on the spool so you aren't limited by its length.
- Embroidery floss in mint, aqua, pale pink, rose, yellow and mustard
- Large darning needle
- Scissors

Get rid of the plastic cups your pens are in, gather all your bits of jewellery from the bathroom and next to your bed, and make yourself some jazzy rope coil baskets to store them in. Using just cotton rope and thread with a fresh palette of mint, aqua, mustard and rose, you can add colour and handmade style to your space. They make gorgeous gifts, although we'll warn you – you may not want to part with them!

01 Thread the needle with a long length of thread. Place the end of the thread and the end of the rope together and lay the thread along the rope for about 4cm (1½"). Now

wind the thread around the rope back towards the end. Stop when you're 4mm (¼") from the end.

02 Tightly bend the wrapped cord over to form a squashed 'U' shape with a very small hole in the centre. Now wind the thread around and around to tightly bind the two sections of rope together.

03 Bend the rope around the central circle, **tucking the rope end underneath**. Now the centre of the coil is secure we can begin to stitch. **Bring the needle up** between the two coils of rope, and allow it to catch a small section of the first coil. Take the needle up and **over the rope** again and repeat the stitch. Bring the needle

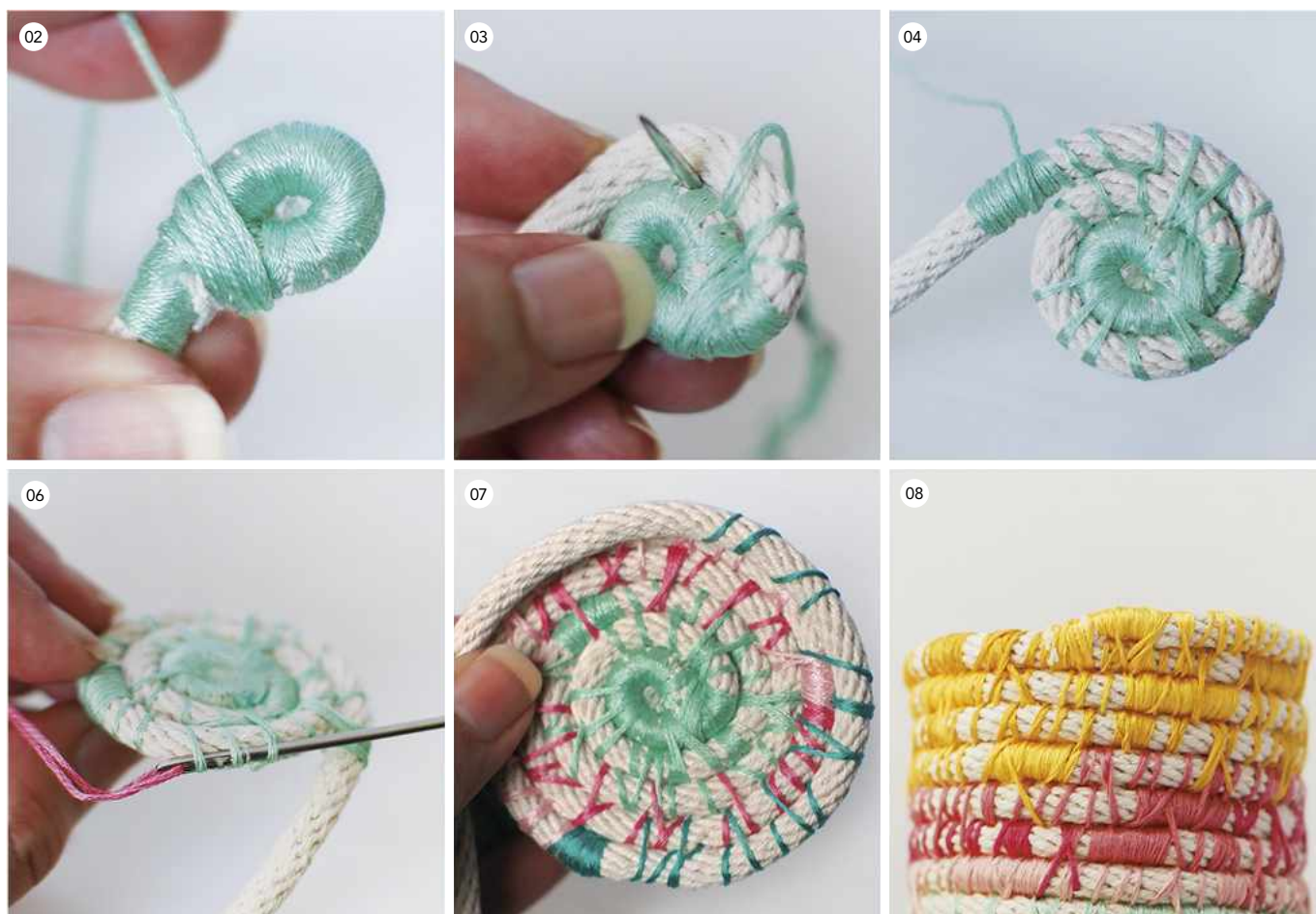
up through the centre hole **every third stitch**, so the stitch will pass over both rope coils.

Continue coiling the rope and randomly alternate the stitches over one piece of rope, then over two pieces. Make sure the needle passes **through the rope** coil below, not just through the gap between coils. Stitch around the coil at random but close intervals.

04 Wrap a section of the rope, stitching them into place as you go.

05 To end a thread colour pass the needle through a few stitches in the coil below and pull it tight. Trim off the extra thread.

06 To start a new thread run it under the same stitches but in



the opposite direction until the end is concealed. Wrap the thread around the rope a few times before continuing to stitch.

07 Once you're happy with the size of the base hold the rope on top and **begin to build up the sides** of your basket. For the first round, all the stitches will wrap around both pieces of rope – the base and the new coil – to **make sure they are securely connected**.

After you've completed the first round go back to stitching as before, with some stitches **passing over two rope coils**, and some over one. Remember to catch a small section of the lower coil with each stitch.

08 When you are happy with the height, continue stitching until you have completed a round. **Look back at the base** and find the place where you started to overlap it to make the side wall. The top should finish above that spot. Cut the rope off **on an angle** so it tapers off. Continue stitching

until you're about 1.5cm (5/8") from the end. Wrap the last 1.5cm (5/8") tightly and then **secure it to the coil below** with a few stitches.

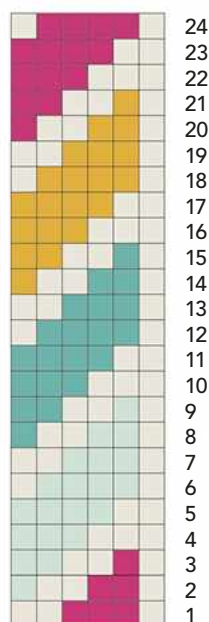
To finish off, **knot the thread around a stitch** and run the needle between two pieces of rope so the thread disappears between them. Trim off any visible thread ends. »



Lisa Tilse

Lisa describes herself as a multi-disciplinary maker and says that she's never met a craft that she didn't like. She loves to inspire others to live a more creative life and shares her contemporary craft tutorials on her blog.

www.theredthreadblog.com



Yarn A
Yarn B
Yarn C
Yarn D
Yarn E



HOW TO MAKE... CROCHET POT COVERS

MATERIALS

- Three jars in various sizes. Ours are 22, 18 and 9cm (8¾, 7¼ and 3¾") tall.
- Cascade 220, 100% wool, 100g/200m per hank, 1 hank each in Antiqued Heather 9600 (Yarn A), Cerise 7802 (Yarn B) Goldenrod 7827 (Yarn C) Mint 9076 (Yarn D) and Lagoon 7812 (Yarn E)
- 4mm (UK 8, US G/6) crochet hook
- Tapestry needle

TENSION

16sts and 16rows to 10cm (4") square. Tension isn't critical to this project, but make sure it's tight enough that the jars won't show through the stitches.

ABBREVIATIONS (UK)

St(s) stitch(es)
Ch chain
Ch-sp chain space
Ss slip stitch
Dc double crochet
BLO work stitch through back loop only

Dc2tog double crochet 2 together (insert hook in next st, yrh and draw loop through) twice, yrh and draw through the 3 loops on hook
Magic ring make a magic ring – hold thread in your hand and wrap working yarn around forefinger twice to create ring, slip ring off your finger and insert hook to pick up first st, ch1, then work the sts for round 1 and close the ring tightly by pulling the loose end.

Who doesn't love storage? We're suckers for filling all manner of baskets, boxes and buckets with our craft paraphernalia. Just raid your recycling for jars and tins to customise with colourful crochet. Tidy house = tidy mind, right?

'Dip dyed' jars

Using Yarn A, make a magic ring
Round 1 Ch1 (doesn't count as a st), work 6dc into the ring. Join with a ss into the 1st dc. Pull ring tight. [6sts]
Round 2 Ch1 (doesn't count as a st), work 2dc into each dc around. Join with a ss into the 1st dc. [12sts]
Round 3 Ch1 (doesn't count as a st), *work 1 dc into next st, 2dc into the next st; rep from * around. Join with a ss into 1st dc. [18sts]



Round 4 Ch1 (doesn't count as a st), *work 1 dc into each of the next 2 sts, 2dc into the next st; rep from * around. Join with a ss into the 1st dc. [24sts]

Round 5 Ch1 (doesn't count as a st), *work 1 dc into each of the next 3 sts, 2dc into the next st; rep from * around. Join with a ss into the 1st dc. [30sts]

Continue working rounds in the pattern: 1 dc into each st up until where you have worked 2 sts into the same st in the previous round. Work 2 dcs into the 'V' between the sts. Continue until your circle is the same size as the jar bottom.

Changing colour

You will now stop increasing and work evenly around your circle. Ch1

(doesn't count as a st), dc around. Join with a ss into the 1st dc. Work until your cover is approximately 2/3rd of the way up your jar.

Break Yarn A.

Colour Change Round 1 Join your second yarn (Yarn B). Ch1 (doesn't count as a st), 1dc in the BLO of each st around. Join with a ss into the 1st dc.

Colour Change Continuing On Ch1 (doesn't count as a st), dc around. Join with a ss into the 1st dc. Continue working in your 2nd colour until you have reached your desired height. If you are using a jar with a small mouth, work 1 round of: Ch1 (doesn't count as a st), *work 1 dc in each of the next 4sts, 1dc2tog; repeat from * around where the mouth starts. Join with

a ss into the 1st dc. Break yarn and sew in ends. Block the cover on the jar. Repeat steps 1-8 for your other smaller jar, but with the top of the jar worked in Yarn C.

Geometric jar cover

This jar cover uses tapestry crochet, a method using two or more colours in a pattern to create a multi-coloured fabric. It's normally used with double crochet.

You'll be using two or more colours of yarn on each row, so you'll need to 'carry' the yarn not in use. This can be done by leaving the unused yarn at the back of the work (wrong side) or by encasing the yarn as you work. This pattern uses the encasing method for a neater and smoother finish. »



HOW TO MAKE... CROCHET POT COVERS

You'll be using up to three colours on each round, encasing one or two threads as you work.

Read the tapestry crochet chart (page 26) starting at the bottom right, from left to right. Each row of the chart represents a pattern repeat for 1 round in the pattern. The number of times you repeat the chart each round will be determined by how many stitches you have in your flat circle which should always be a multiple of 6. Work the bottom as before, until your flat circle is roughly the same size as the jar bottom, using Yarn A.

Chart: Begin colourwork pattern. The colour pattern is worked

entirely in dc in the BLO, each round being: Ch1 (doesn't count as a st), dc around. Join with a ss into the 1st dc.

Hold the unused colours beneath your work, crocheting around them (encasing) as you go. To change colours, work the stitch before the new colour as follows: Insert your hook into the stitch.

Yarn over and pull through.

Yarn over with new colour and pull through. Continue working chart around until your desired height is reached. To give a good finish, work 1 round of the solid colour you ended with.

Break yarn and sew in all ends.

Block the cover on the jar to finish.

Now fill with whatever you fancy!



Kat Goldin

Crochet author and designer Kat Goldin is living her lifelong dream of spending her days crocheting in front of *Gilmore Girls* reruns and drinking tea. Her second crochet book, *Hook, Stitch & Give* is out now, published by Kyle Books.

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tea and
a chat with...

SARA DUCHARS

From haute couture tailoring to starting a business at her kitchen table, we hear all about Sara's fascinating creative journey

Words: **ASHLYN GIBSON** Photographs: **DAN DUCHARS**

Along with her business partner Sarah Marks, Sara Duchars is the brains behind Buttonbag, makers of cult children's craft kits. Since starting out with just a humble stall at Greenwich market in 2005, the company now boasts six members of staff and is stocked in over 200 shops worldwide.

Sara is passionate about supporting local makers, and Buttonbag's headquarters are now based in the heart of the old East End textile district, in London Fields. "We've discovered some of London's oldest wholesale

haberdashers that are filled with hidden treasures," she says of her suppliers. "Finding special vintage trims is incredibly nostalgic – it reminds me of sorting through my Mum's button bag."

Home for Sarah is nearby Chatsworth Road, where she lives with her husband Dan, a photographer, their children Alfred (11) and Flossie (10) and Beano the dog. The house is a work of art, with dark cosy corners, accents of rich colour and bold prints. We visited for a chat about how her creative work and day-to-day family life go hand in hand.



How would you describe your style?

A combination of high fashion and street style, whilst trying not to embarrass my children at the school gates.

What books and magazines are currently on your bedside table?

Vogue, *World of Interiors*, an *Alexander McQueen* biography and *Hockney Volume 2*.

Which are your top three blogs for creative inspiration?

Mad About the House (www.madaboutthehouse.com), Daisy Fay (www.daisyfayinteriors.blogspot.co.uk) and Planet Penny (www.planetpenny.co.uk).

Was creativity an important part of your childhood?

Yes, it was. I can remember my mum spinning and dyeing wool to make clothes for my doll collection. I grew up on a large farm in the countryside with lots of animals but not very much money, so I had to spend a lot of time inventing my own fun. I whiled away many happy hours delving through my mum and grandmum's work baskets for scraps of fabric, lace and buttons and getting creative with them.

How did you meet your creative partner, Sarah Marks?

When I was 23 I wanted to experience



INTRODUCING tea & a chat

‘I grew up in the country and spent my time inventing my own fun.’



02



03

living in another place, so I packed up one suitcase full of my favourite clothes and my Bernina 1008 sewing machine and moved to Barcelona. That’s where I met Sarah.

Being creative together is a big part of our friendship. When we first met we clicked socially and creatively, so it seemed natural to work together. Our ideas took many turns, but our most memorable was probably designing, producing and selling our own range of hats.

I stayed in Barcelona for four years and then came back to London and picked up

some freelance jobs whilst I decided what to do next. I realised that creating things wasn’t just going to be a hobby, but a way of life. So at 27 I enrolled at London College of Fashion on a tailoring and fashion course.

Did you have a particular ambition?

My dream job was to work as a costumer at the Royal Opera House, so I was thrilled when such a prestigious job became a reality. It was an amazingly exciting place to work, and one of the few places outside »

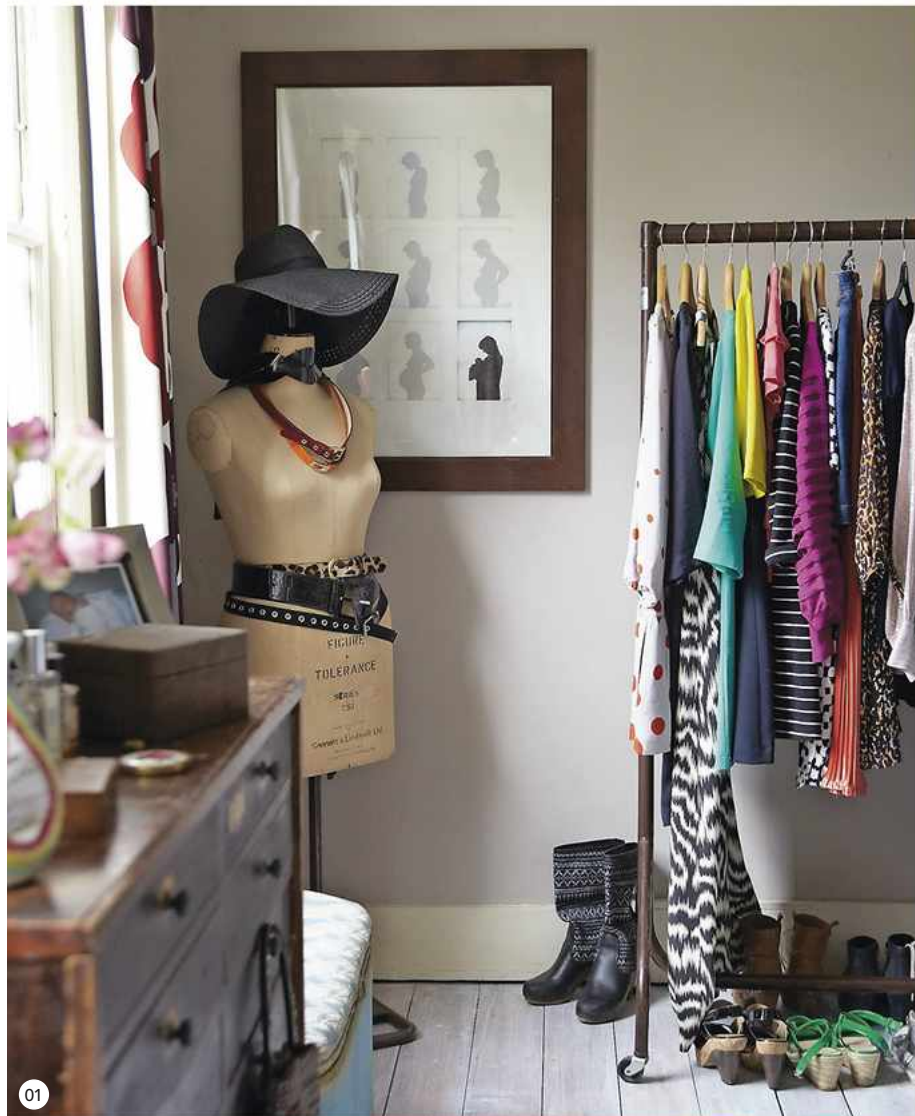
01 The kitchen.

The table is where Buttonbag started life, and there are always several craft projects on the go here.

02 Beano the dog runs alongside Sara every day as she

cycles the short distance to the Buttonbag studio.

03 Some of Sara’s craft supplies collection: “I can’t throw buttons away. You never know when you might need monster eyes!”



01 This vintage mannequin is a reminder of Sara's days as a costumer.

02 "If my roses aren't in bloom, I buy flowers from Columbia Road," says Sara.

03 Buttonbag's book ReCraft is full of fun projects such as this fabric sausage dog.



03



02

the Grand Ateliers of Paris where the skills of tailoring and haute couture were practiced on a daily basis.

Wow, that sounds amazing. Did it live up to your vision of a dream job?

Every day was rewarding and different to the last, but the working hours were really rigorous. I reached a point where I didn't feel I could progress any further and I had started to think about having a family.

Did you and Sarah make a conscious decision to work together again?

We both had young children and the time seemed right to explore some ideas together again. We met up and talked for hours about our mutual interests, experiences, aesthetics and family life.

Did an obvious direction emerge?

Yes, we shared a really strong passion and desire to reinvent traditional crafts. Being mums with young children, we could see the importance of introducing them to the creative art of making and encouraging them to slow down with time away from technology. It was obvious that we wanted to focus on children's crafts, and this was how the seeds for Buttonbag were planted.



Do you involve the children in your design process?

Yes! Everything we design is tried and tested out on our own children – nothing goes into production without their thorough stamp of approval.

How do you balance work and family?

Work is always at the back of my mind, but my family life and my own creativity are wrapped up together. I love the on-going research process and see that as an integral part of my life as well as something

I can enjoy with the children. Most of my research is done at weekends, so work really crosses over into family activities we can all enjoy together.

Is there such a thing as a typical working day for you?

Not at all. At different times of the year there are different jobs to do, which keeps things changing and interesting. We could be focusing on design development, preparing for trade shows or pitching in with packing orders. »

INTRODUCING tea & a chat

‘We could see the importance of introducing young children to making.’



01 Sara’s love of colour is apparent from the unique mix of shades she has in her living room.

02 As well as craft, Sara is a fan of creative cooking and collects recipe

books such as these for inspiration.

03 A stash of buttons is a great asset for impromptu making sessions. This is one of Sara’s daughter Flossie’s creations.



01 Making things isn't exclusive to Sara – Dan decorated this old doll's house with leftover Farrow & Ball paint and scraps of wallpaper.

02 As we know, crafting can become a compulsion, and Sara's children have caught the bug.



Buttonbag

Get the kids making with Buttonbag's craft kits, all designed to equip little ones with traditional skills in a fun, accessible way. We love the nostalgic peg dolls kits – just like the ones we used to make in nursery school.

www.buttonbag.co.uk



Describe your creative process. Do you use sketchbooks or online resources?

I keep sketchbooks and tears from magazines, and always take pictures on my phone of inspirational things I see when I'm out and about. And, of course, I use Pinterest and my favourite blogs.

What do you enjoy about living in Chatsworth Road, East London? Does the area influence your work?

Yes, there's a real creative vibe here and a sense of community. The local residents campaigned to revive the old street market that now opens every Sunday, selling designer-maker products, artisan foods and vintage clothes. Almost every week a new café or independent store opens on Chatsworth Road.

You have already published two craft books – what's next?

We're working on another craft book specifically on sewing for children. It's very exciting!

Finally, what's the best piece of creative advice you've ever been given?

Don't be afraid to make mistakes. Or just get started – don't worry if you don't know how it's going to end. Sometimes it's more important to just begin. 🐛

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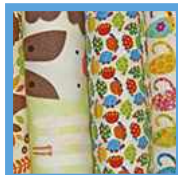
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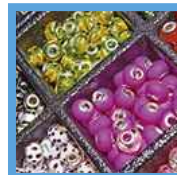
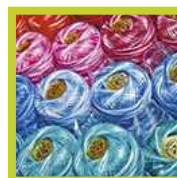
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UNLEASH YOUR CREATIVE POTENTIAL

Are some people naturally more creative than others, or do we all hold the same potential? Here's how to set your inner artist free

Words: JESSICA BATEMAN Illustration: STEPH BAXTER

Chances are, as a *Mollie Makes* reader, you consider yourself a reasonably creative person. Whether it's putting your own spin on our projects; decorating your home with thrifted items, or simply sitting down to make something by hand, us crafters know how pleasurable having a creative hobby can be. But how many of us are totally confident in our abilities? Have you ever talked yourself out of attempting a project because you felt you didn't have the skills? How many times have you thought 'I'd love to do that, but I'm no good at drawing/ photography/ writing?'

Sadly, the way we're raised often leads us to doubt our own potential. "I believe very strongly that everyone has the ability to be creative – it's just a series of habits that you either acquire or lose," says John-Paul Flintoff (www.flintoff.org), a writer for *The Sunday Times* who runs 'How to be creative' workshops at London's The School of Life. "We're all creative as children, but as we go through puberty judgement and self-doubt set in." So how do we go about shaking off our worries and unleashing our inner artist?

STOP WORRYING

Most experts we spoke to echoed this sentiment of judgement and worry getting in the way of creativity. Kate Meadowcraft, an art therapist from www.rscpp.co.uk, believes that left brain tendencies – i.e. logical, methodological thinking – are often reinforced throughout life, at the expense of more imaginative, 'right brain' ways of thinking. "It can make us disconnected from our inner sense of ourselves," she tells us. "Any way to connect inwardly is positive – it could be gardening, cooking, painting, or any craft. I think value judgements about what is and isn't art get in the way and inhibit people." Kate recommends putting aside allotted time to connect and be creative. "Choose some materials you feel drawn to; do a meditation exercise, try and work out what's going inside and how you might express that in lines, shapes and so on. Get a sense of trusting yourself and expressing yourself without worrying whether it's good or bad."

Making creativity a regular habit is also important. Many artists and writers swear by Julia Cameron's morning pages exercise, as detailed in her cult book *The Artist's Way*. "This is three pages of longhand morning writing about absolutely anything," she says. "It's a potent form of meditation, and always leads to creative breakthroughs." It also ensures creativity becomes habitual, and sets up your day thinking imaginatively.

ENGAGE THE SENSES

However, although we all have the ability to be creative, we won't necessarily express ourselves in the same ways. Claire Heafford, co-founder of The Papered Parlour (www.thepaperedparlour.co.uk) and author of *Paper Only: 20 Ways to Kick-Start Your Creativity*, says. "I think... the difference lies in which of our senses are most dominant. Some people might be visual, and literally see pictures in their mind. Others might be more audible, and excel at making music or writing poetry." Working out which of your senses you find it easiest to express yourself through may be a key part of helping you explore your creative potential.

Claire recommends going on a themed walk as a way of connecting with different senses. "Part of the difficulty in doing something creative is just starting, and going on a walk means you have to start immediately," she reveals. "In the book, we suggest photographing different examples of typography, but you can look for anything – smells, sounds, something visual. Pick one element and record it somehow. Write down notes, take photos or pick things up and take them home."

But whatever way you choose to explore your creativity, make sure it's something that feels fun to do. "Creativity is the adult form of play – it's a fundamental human need," adds Claire. "It's how we solve problems and make discoveries." Don't be scared of getting things wrong, either – some of the most interesting art is often born out of so-called mistakes. However you choose to explore, we'd love to hear about your findings and adventures – tweet us @MollieMakes to join the conversation. 📸

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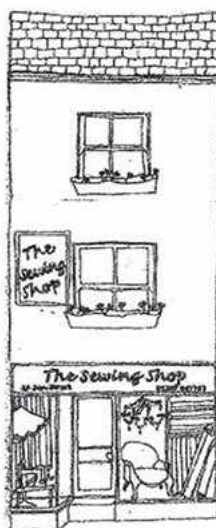
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BIG SOFTIE

Hannah Hathaway's exclusive-to-us XXL dino plushie
is strong and sturdy enough for all kinds of adventures





HOW TO MAKE... A DINO PLUSHIE

MATERIALS

- 1m (1½ yds) sturdy fabric (we used upholstery fabric)
- Needle and matching thread
- Extra large bag of toy stuffing
- Coordinating fabric for the spots
- Fabric glue
- Small sheet of black felt for the eyes

Rawwwrrrrrr! Turn the playroom or nursery into a real adventure zone with this jumbo dinosaur plushie. He's sturdy enough for toddlers to climb upon his back during playtime, or you can use him as a display piece in a smaller tot's nursery.

We used a durable upholstery fabric so that he lasts through vigorous fun and games, which also gives us the option of making room accessories or other toys in matching fabric, too. For a sturdier neck, you could also insert a thick

wooden dowel in the middle of the toy stuffing – just make sure it's thoroughly padded all around. The finished dino measures 51cm (20") tall and 71cm (28") long.

- 01 Print and cut out the templates on page 102. **Connect together** as shown in the diagram.
- 02 **Cut out** two body pieces, one belly piece and four feet from your chosen fabric.
- 03 Placing right sides (RS) together, **sew the two body pieces together** starting from the mid

chest all the way to the upper tip of the tail.

04 **Lift up** the unsewn legs on the top body piece.

05 Place the belly piece **on top of the body piece**, aligning the legs exactly.

06 Leaving the bottoms of the feet and one side of the tail open for stuffing, **sew up the rest of the sections** where the belly and body pieces meet.

07 Sew the **round feet pieces** onto the sections left open in the previous step.



05 Turn your dinosaur RS out **through the hole in the tail**. Sometimes it helps to shake it. You may also need to gently **push out the small parts**, such as the tail, using a pointy instrument. Try a pencil or a knitting needle.

06 Fill your dinosaur with toy stuffing. Be sure to **pack it in very tightly**, particularly in areas such as the neck and feet, so that it's extra sturdy for toddlers to sit on. Once you can't stuff him anymore, **sew up the opening** on the tail using a whip stitch.

07 Cut out your **felt eyes** and glue them to the face.

08 Cut out some **coordinating colourful fabric circles** to create his spotty markings.

09 Choose where you want your spots to go and then **stick them down** using fabric glue. If you prefer, you can also sew the eyes and spots on for added strength.



Hannah Hathaway

Hannah is a 20-something United States Marine wife and mother-of-one. She loves everything creative, including art and graphic design, and writes about all her crafty adventures on her blog.

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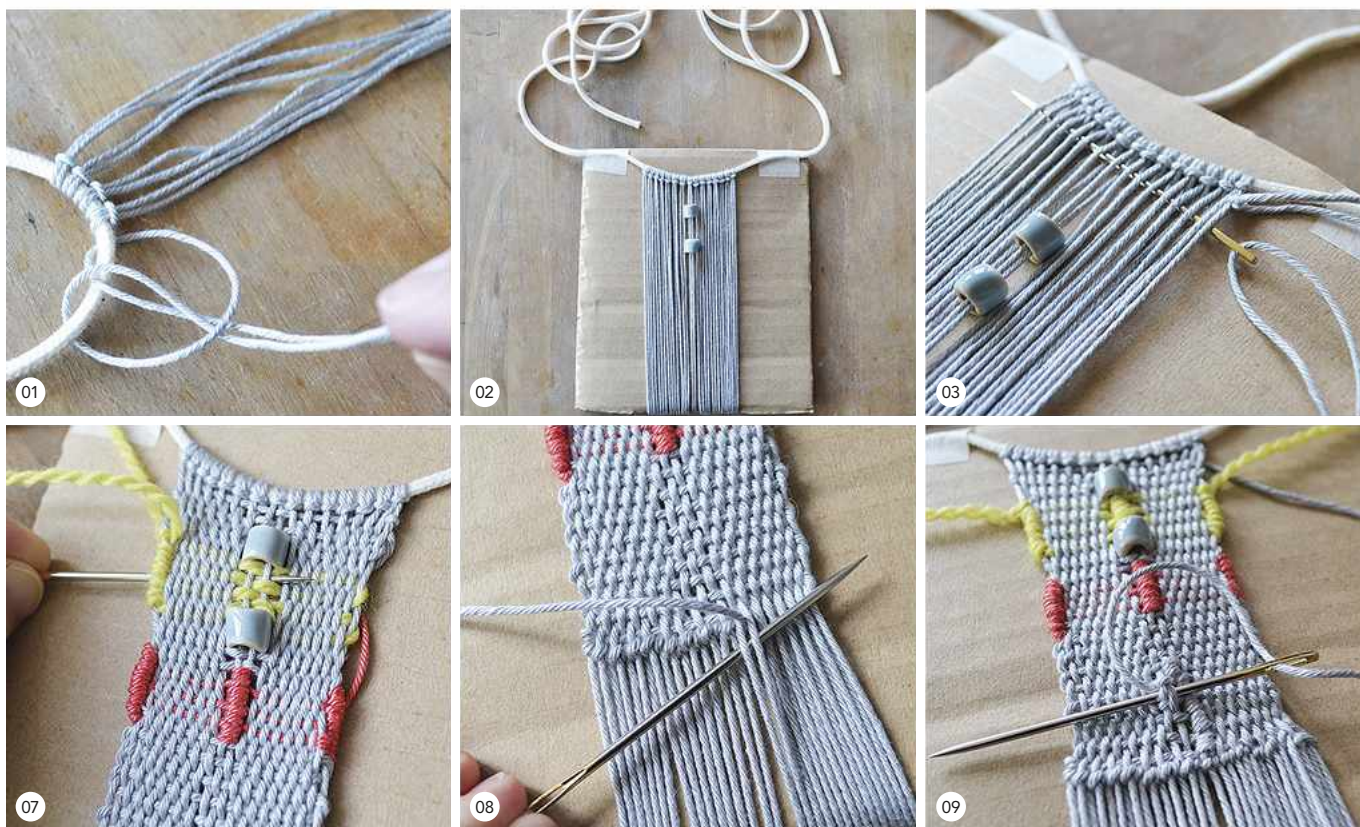
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WEAVING IN MINIATURE

It's not just for your walls – create
a woven necklace masterpiece with
Anna Alicia's exclusive tutorial



HOW TO MAKE... A WOVEN NECKLACE

MATERIALS

- Lightweight yarn in three different colours – we used Rowan 100% Cotton Glace in Dawn Grey (main colour), Erika Knight for John Lewis DK 100% wool in Citrine, and Patons 100% cotton 4 ply in Nectarine (accents)
- Small piece of sturdy cardboard, approx. 13 x 15cm (5¼ x 6")
- 1.4m (1.4yrd) cord, approx 3mm thick
- Four beads, approx 8mm wide
- Masking tape
- Scissors
- Long tapestry needle

NOTE

We used organic cotton cord to hang ours off, but you could get upcycling with a chain from an old necklace or a thrift shop bargain. Try adding details such as small twigs, driftwood or beads and buttons, adding lots of colour or just keeping it simple.

We've enjoyed creating woven hangings for our walls, and now it's time to put our new-found skills to a different use by creating this eye-catching necklace. It's a good starting point for flexing your creative muscles.

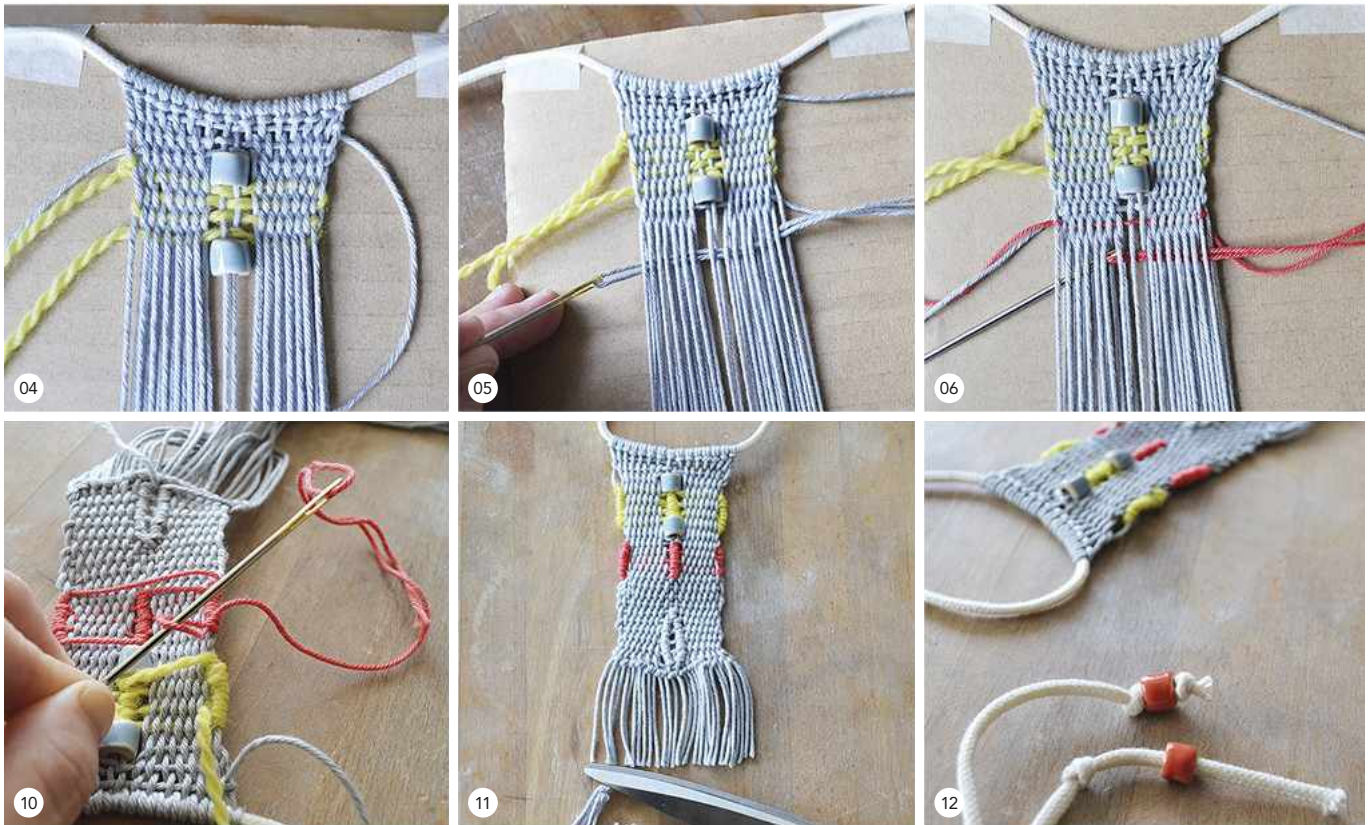
01 Cut 15 50cm (19¾") lengths of main yarn. **Fold one length** in half to form a loop, and place it at the middle of your cord. Pass the ends around the cord and through the loop, pulling tight so it's **held securely** to the cord. Repeat with the remaining lengths.

02 Set up a loom: Tape cord to the top of your card. **Thread two beads** onto the central double yarn strand (don't worry about their position). Tape all the ends of yarn to the back of the card, making sure they're **taut and straight**.

03 Cut a long length of **main yarn**, thread it onto your needle and tie the other end to the top of the first strand of yarn on one side of the mini-loom.

Begin weaving **over and under alternate strands** using your needle, pulling the yarn all the way through to weave your **first row**. Repeat with your needle in the opposite direction, making sure you're going under and over **opposite strands** to your first row. Push your needle up towards the top of your weaving to tighten the previous row before pulling your yarn through. Continue for 3-4 rows then **unthread your needle** (there's no need to tie-off yet).

04 Cut a long length of one of your accent yarns. Thread your needle, and tie the other end to **one edge** of your weaving. Slide one of your



beads **as far towards the top as possible**. Then start weaving again with your accent colour below the bead. Weave 4-5 rows. Unthread.

05 Slide your **second bead** up to meet the last row. Pick up your main colour's loose end, thread your needle and start **weaving below the bead** for 2-3 rows.

06 Change to your third colour in the same way as before and weave 3-4 rows, then **change back** to your main colour and continue weaving for about ten rows.

07 Add areas of 'binding', to **accentuate** the colour accents and add extra texture. Thread your needle with the **loose yarn** from where you finished weaving one of your accent colours, then create 'bound' areas by simply **over-sewing along the edge**. Repeat in the middle of the accent

colour rows, over-sewing the **middle two strands** of yarn.

08 Finish off the bottom of your weaving by returning to your **main colour** and taking your needle under two strands of yarn, then back over one, creating an edge.

09 Add some **binding detail** to the lower part of your weaving in the same way as before.

10 Now you can **remove the tape** and free your weaving from the card. Tidy up any loose ends by

stitching them into **knots on the back** and trimming the ends.

11 Trim your lengths of yarn to create a **tasselled bottom**, at whatever length you feel works best for your weaving.

12 Add a **small bead** at each end of the cord to finish the necklace. Tie a knot at each end about 6cm (2 3/8") in, thread your beads then **tie another knot** to hold in place. Trim any excess cord. Your new woven necklace is ready to show off.

PHOTOGRAPH: JACQUI MELVILLE



Anna Alicia

Anna is the designer-maker behind eco-ethical jewellery and homeware label A Alicia. She combines handmade ceramics with organic textiles and is always looking for new avenues to explore. She lives in East London.

www.alicia.bigcartel.com

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LIVING

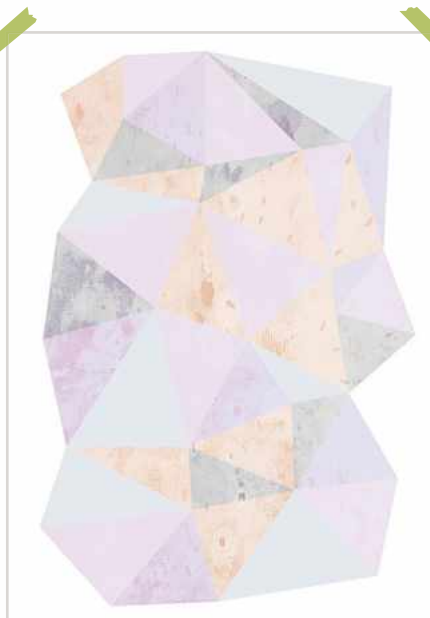


INSPIRATION ALERT! SPACES, PLACES & NEW DESIGNERS TO WATCH



Freshly does it. Denmark-based OYOY is hitting all the right notes for a **new year cleanse** with its classic, Scandinavian style. To proudly indicate its Danish heritage, the brand name is inspired by the letters OY, which since 1929 has been written on every Danish aeroplane. An exquisite blend of form, function and design. www.ooyo.dk





➤ Cover boring walls with an **anthology of stripes**, triangles, squares and... erm, zebras? Get spoilt for choice at Aussie print shop heaven White Forest Home. Just add washi tape. www.whiteforesthome.com

GET THE LOOK

THROW SOME SHAPES



The (totally awesome) **Meccano Home** chairs and tables come ready-built in a rainbow range of colours. No sibling rivalry required. Phew. www.hollowaysofludlow.com



➤ Fancy that! Take a different approach to jazzing up **your morning catwalk** (read: hallway) with Sorzano's new self-adhesive vinyl flooring. Every m² counts. www.sazous.co.uk



Believe it or not, the 'Rakish' illustrative fan-like fabric on this lovely lampshade from **Rosa & Clara Designs** was inspired by a hardware shop's garden rake display. Pretty! www.designersmakers.com



➤ These Hook&Eye cushions feature original painted artworks and photos inspired by the ever-changing tempo of **colour and culture** in travel. Itchy feet? www.hookandeye.com.au

PHOTOGRAPH: CAITLIN MEARS, STYLING: FIONA PRINGLE



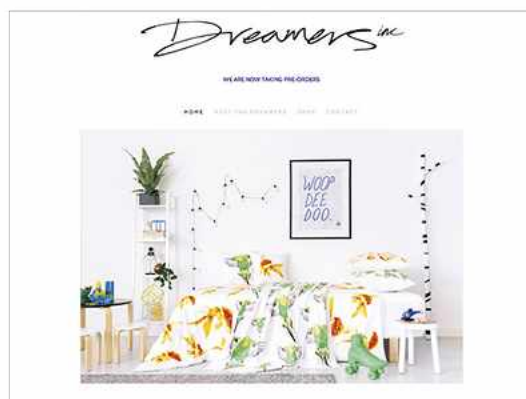
Word! There's a smart **new kid on the wallpaper block** – London College of Communication (LCC) graduate Laura Bohan. Her digitally collaged 'Discovering London' designs, featuring St Paul's, Big Ben, Tower Bridge and the beloved Gherkin, are inspired by the big smokes' most iconic landscapes. www.graduatecollection.co.uk



WEBSITE TO WATCH

Dreamers inc

Introducing The Dreamers inc Girls, Nina & Karin Altman, and their menagerie of bedding for kids – **what a feast for the eyes!** All manner of colourful beetles, goldfish and parrots take pride of place on the digitally printed sheets – a joint result of their backgrounds in fashion and textiles. Designer match made in heaven? www.dreamersinc.com.au



OTAGO was founded in 2013 by Anna Rose and Eddie Sercombe.



PHOTOGRAPH: DAVID YOE

BRAND FOCUS

OTAGO Design

The **multi-disciplinary design studio**, OTAGO, produces luxury interior accessories by collaborating with skilled artisans from marginalised communities. The debut collection features cutting edge pieces made by artisans in East Africa. Contemporary and ethically-sourced. www.otagodesign.com



Zebra cushion and Ocean Kikoie wool marino blanket.

PHOTOGRAPH: KIM SAYER

Kikipu platters and Shanya ya Ngozi beaded recycled bottles.



PHOTOGRAPH: KIM SAYER



These graphic designers have created a crisp, zingy home with personal touches

Words: **JUDITH WILSON** Photography: **HENNY VAN BELKOM**

Many people with creative careers have beautiful homes to match; they simply can't help those colourful impulses overflowing. But what happens if you get two artistic types together: does that result in colour or pattern meltdown? Fortunately for Joost and Maaïke van der Steen, who met at art school, converting their house has resulted in perfect design fusion. "We have never disagreed on decorating, we share exactly the same tastes," says Joost. »

This page: Maaïke made the folded lampshades: green paper on the outside, gold within.

Right: A wood block poster by graphic artist, Anthony Burrill sits above a mid-century sofa.







01



02

The couple live in Arnhem in the Netherlands, and – since the *Mollie Makes* shoot – have been joined by their baby daughter, Lina. “We love this area: lots of little shops and restaurants – and cake is never far,” says Joost. The Netherlands is known for its flat terrain, but he remarks that Arnhem is the hilliest city. “We even have steps at the front of our house!” They have lived here for four-and-a-half years, but the 1910 property needed a lot of work, and their budget was tight. “Luckily my father helped, and Maaïke’s dad built the kitchen to our design,” explains Joost. “I’m now a true handyman, and Maaïke can plaster.”

Today, family life revolves around a sunny, open-plan kitchen/dining room, with a smaller sitting room leading off it. The new space has been achieved via a radical overhaul: “Out went all the walls, then we relocated the kitchen from a smaller room, and even shifted the staircase,”

says Joost. In came French doors onto the garden and a new breakfast bar. The work took a full three years, but a slow renovation, says Joost, has its benefits. “By not rushing, you have time to find the right items.”

You might expect graphic designers to go for coloured walls, but instead the house is all white with snappy detailing: “We had so many choices to make, we deliberately started with plain paint,” says Joost. But they’ve cleverly introduced bright shades too. The timber floor, for example, is speckled with Mondrian-esque primary colour squares. Joost laughs: “This is a reclaimed school gym floor: we couldn’t put it together in the original format, so now it’s a modern painting.”

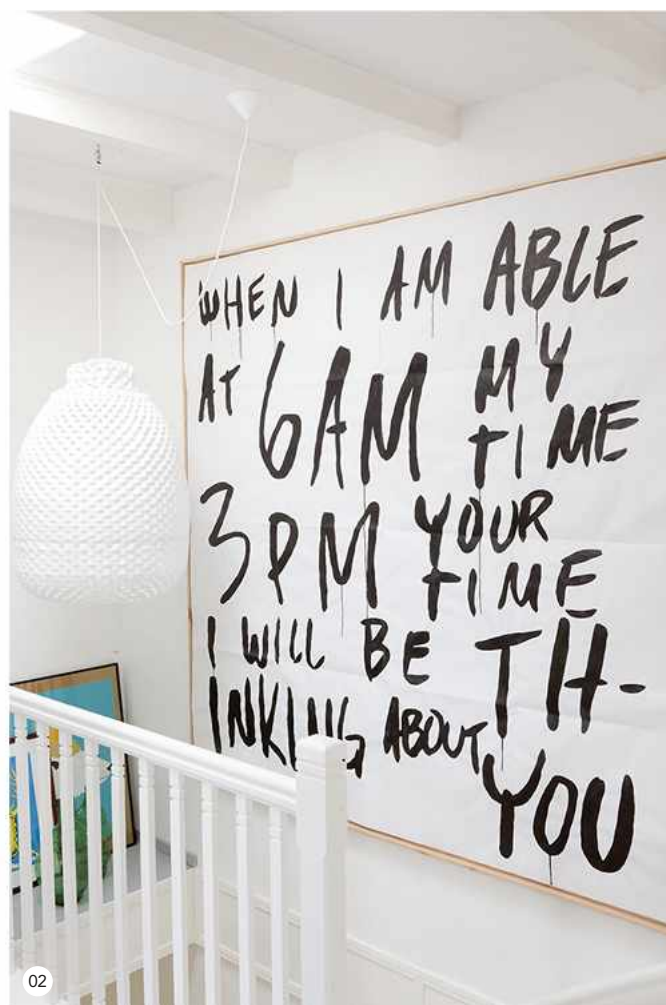
While Joost works from a studio in town, where he runs his own graphic design company, Maaïke hot-desks at home, creating bespoke wedding invitations for her website. Her main »

01 Maaïke and Joost hand painted flea market chairs in mismatched shades, and even the lighting cord is neon pink.

02 The couples’ friend, Jorine Oosterhoff of Burojet (www.burojet.com) suggested the acid yellow shelf unit.



Maaiké's desk was a "street find," left out as trash. The steel frame displays "finished work, inspirational stuff, books and work in progress."



workspace is a converted upstairs bedroom. Here a utility desk is teamed with a pink-painted storage unit, made by Joost, and a steel display frame made by their product designer friends.

Unsurprisingly for a pair of graphic designers, the art is bold, colourful and typeface-based. The large monochrome artwork is by Canadian artist Michael Drebert and the 'I Like It. What Is It?' wood block poster is by graphic artist Anthony Burrill (www.anthonymburrill.com).

The pair love to source and collect unusual furniture. Many pieces have been picked up on visits to Maaïke's parents, who live in France, and winkled out from flea markets. However the sofa, designed by Theo Ruth (a mid-20th century Dutch designer), was an investment: diminutive and curvy, it's also the perfect shape for the small sitting room. Even better, Joost and Maaïke didn't even have to buy everything. "Our wall-to-wall sitting room storage unit was

made and designed by Burojet, and in return we designed two websites for them," recalls Joost. "The perfect way to save!"

Yet despite the graphic elements, the house also displays restrained glamour. Dangling from their bedroom ceiling is a glorious paper chandelier and the dressmaker's dummy shows off Maaïke's wedding dress. The overall result, in every room, is ultra personal. "If you start with an old, ugly house it's easy to improve it," says Joost. But a trained eye, a love of colour and thoughtful purchases are the icing on the cake. 

01 The paper chandelier was made by the couple's friend, Paula Arntzen (www.paulaarntzen.nl).

02 Michael Drebert's artwork over the stairs is a favourite: "Every time Maaïke walks by, she still looks at it," says Joost.

MAAIKE & JOOST

Joost owns a graphic design studio (www.ok-parking.nl) and organises Facing Pages (www.facingpages.org), an independent magazine festival that is held every other year. Maaïke's own website (www.ikblifjetrouw.nl) offers bespoke wedding invitation design.

Ooh

I COULD DO THAT...

Concrete candle

We're loving the industrial look right now, especially when its prettied up with pastel accents and geo shapes. These candlestick holders were created by **pouring concrete into a glass** – you can easily buy home concrete mix from DIY and hardware shops, just follow the instructions on the packet. The dent is then made by inserting a shot glass in the middle, with a few coins inside to weigh it down. For a cute finishing touch, tape off triangular sections and paint in a contrast pastel. www.evenyaru.com



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03 Check out our beautiful shabby chic and vintage-style home decor and gifts at I hearthomes, such as this cute cheeseboard. We offer free UK postage but can post worldwide. Visit us at www.ihearthomes.co.uk - all first orders will receive 10% discount when using the code 'MOLLIE'.

Let's Tessellate

Shape up your space with Anette Wetzel-Grolle's
on-trend and just-for-us 3D crochet coasters



HOW TO MAKE... CROCHET COASTERS

MATERIALS

- DROPS Muskat, 100% mercerised cotton, 50g/100m per ball, one ball each in Light Grey (19), Medium Grey (24), Peach (10), Light Orange (51), Vanilla Yellow (30) and Beige (23)
- 4.5mm (UK 7, US 7) crochet hook
- Tapestry needle to sew in the ends
- Scissors

TENSION

Tension isn't too important for this project, you just need to ensure the stitches are close and firm enough to make a solid base for mugs and glasses.

ABBREVIATIONS (UK)

St(s) stitch(es)
Ch chain
Ss slip stitch
Dc double crochet

FINISHED SIZE

A finished coaster has a hexagonal shape with the sides being approx. 5 to 6cm (2-2½") long and the diagonal approx. 10cm (4")



We've been spotting 3D cube formations all over the place recently, and this is a great way to subtly bring the trend into your home. And, as a bonus, it'll also protect your surfaces from all those mugs of tea (or glasses of wine – heck, it's the weekend!)

Two shades of grey plus one contrast colour create the 3D cube effect, and mercerised cotton yarn gives a thick, sturdy structure. To create a larger coaster or a table runner, try sewing seven coasters together to make a large hexagon, or experiment with gathering them in different formations.

Tapestry crochet

The coasters use the tapestry crochet technique, which is a method for using two or more colours in a pattern to create a multi-coloured fabric – much like fair isle in knitting. It's normally used with double crochet. You'll be using two or more colours of yarn on each row, and you need to

'carry' the yarn not in use at any one time. This can be done by leaving the unused yarn at the back of the work (wrong side) or, more neatly, by encasing the yarn as you work by working over the unused thread. This pattern uses two colours only per row and uses the encasing method.

Each coaster uses the two shades of grey yarn plus one other shade.

Foundation Using Light Grey yarn, ch13

Row 1 Position your second yarn colour (Light Orange in this case) along the foundation chain so it travels along and is encased by the dc sts as you work. Using the Light Grey yarn, 1dc in 2nd ch from hook, 1dc in each of next 9sts. Now and in every row: Check on the travelling yarn and pull gently if necessary to make it less visible. Now have the Light Grey travelling along the row and, using the Light Orange yarn, work 1dc in each of the next 2sts, turn. (12sts)

Row 2 Continuing in Light Orange yarn, ch1, but also ensure you incorporate the other colour into the ch1 (which helps give a nice clean edge at the beginning of each row) and, encasing this yarn as you work, 2dc in next st, 1dc in next st, change to light grey yarn, 1dc in each of next 9sts, 2dc in last st, turn. (14sts)

Row 3 Continuing in Light Grey yarn, ch1, 1dc in each of next 10sts, change to Light Orange yarn, 1dc in each of next 4sts, turn. (14sts)

Row 4 Continuing in Light Orange yarn, ch1, 2dc in next st, 1dc in each of next 3sts, change to Light Grey yarn, 1dc in each of next 9sts, 2dc in last st, turn. (16sts)

Row 5 Continuing in Light Grey yarn, ch1, 1dc in each of next 10sts, change to Light Orange yarn, 1dc in each of next 6sts, turn. (16sts)

Row 6 Continuing in Light Orange yarn, ch1, 2dc in next st, 1dc in each of next 5sts, change to Light Grey yarn, 1dc in each of next 9sts, 2dc in last st, turn. (18sts)



Row 7 Continuing in Light Grey yarn, ch1, 1dc in each of next 10sts, change to Light Orange yarn, 1dc in each of next 8sts, turn. (18sts)

Row 8 Continuing in Light Orange yarn, ch1, 2dc in next st, 1dc in each of next 7sts, change to Light Grey yarn, 1dc in each of next 9sts, 2dc in last st, turn. (20sts) Cut Light Grey yarn leaving a long tail.

Row 9 Using Medium Grey yarn, ch1, 1dc in each of next 10sts, change to Light Orange yarn, 1dc in each of next 10sts, turn. (20sts)

Row 10 Continuing in Light Orange yarn, ch1, miss 1st, 1dc in each of next 8 sts, change to Medium Grey yarn, 1dc in each of next 11sts, turn. (19sts)

Row 11 Continuing in Medium Grey yarn, ch1, miss 1 st, 1dc in each of next 10sts, change to Light Orange yarn, 1dc in each of next 8sts, turn. (18sts)

Row 12 Continuing in Light Orange yarn, ch1, miss 1st, 1dc in each of next 6sts, change to Medium Grey yarn, 1dc in each of next 11sts, turn.

(17sts)

Row 13 Continuing in Medium Grey yarn, ch1, miss 1st, 1dc in each of next 10sts, change to Light Orange yarn, 1dc in each of next 6sts, turn. (16sts)

Row 14 Continuing in Light Orange yarn, ch1, miss 1st, 1dc in each of next 4sts, change to Medium Grey yarn, 1dc in each of next 11sts, turn. (15sts)

Row 15 Continuing in Medium Grey yarn, ch1, miss 1 st, 1dc in each of next 10sts, change to orange yarn, 1dc in each of next 4sts, turn. (14sts)

Row 16 Continuing in Light Orange yarn, ch1, miss 1 st, 1dc in each of

next 2sts, change to Medium Grey yarn, 1dc in each of next 11sts, turn. (13sts)

Cut orange yarn leaving a long tail.

Row 17 Using Medium Grey yarn, ss in each st along. Break yarn and fasten off leaving a very long tail.

Finishing

Work dc along the sides of the coaster, matching the colour of the dc to the colour along the edge. Make 3dc in each corner to create a neat tip.

Sew in all tails and trim ends.

You could now block your coaster if desired, although we chose to leave ours as they were. Easy!



Anette Wetzel-Grolle

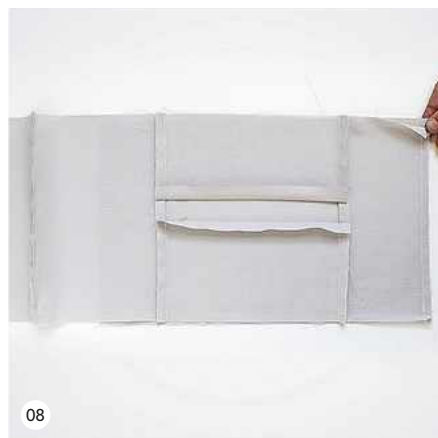
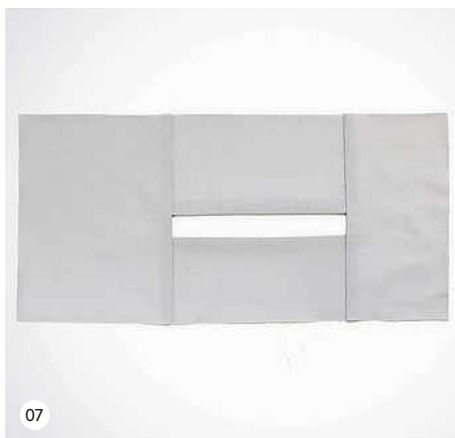
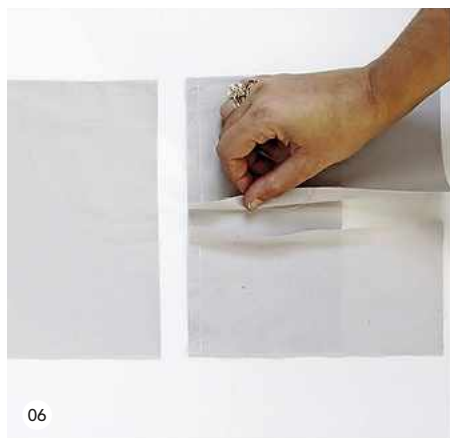
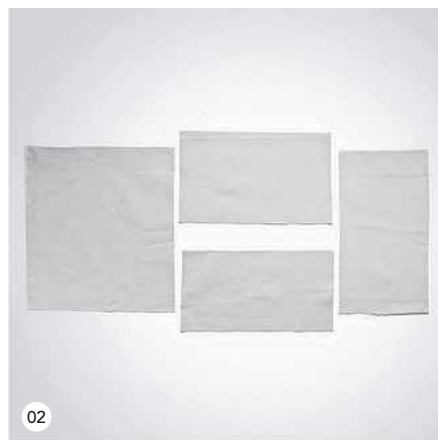
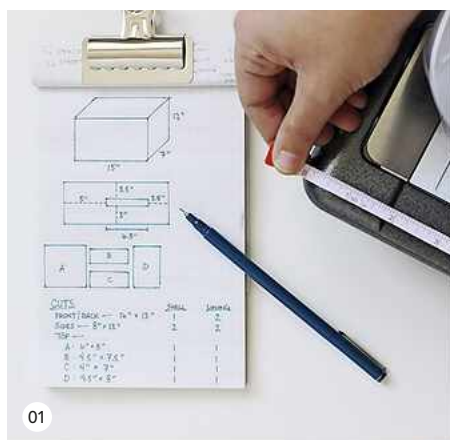
German-born Anette recently moved back home after spending years on Californian beaches with her husband and their two children. They now live in a city loft where Anette designs jewellery and works as a photographer. www.lebenslustiger.com



EARN YOUR STRIPES

Put your sewing skills to the test with this jazzy chevron patchwork machine cover by Mandy Pellegrin





HOW TO MAKE... A PATCHWORK SEWING MACHINE COVER

MATERIALS

- Kona cotton fabric in Lemon (yellow), Navy (navy), Sage (teal), Bright Pink (magenta), Ash (grey), Peach (peach), 0.25m (¼yrd) each for the chevron front, plus 2m (2yrd) fabric of your choosing for the rest of the shell and the lining.
- Gold pleather or vinyl, 0.25m (¼yrd)
- 23cm (⅞yrd) heavy sew-in interfacing
- Scissors
- Thread
- Sewing machine
- Iron

You know how much we love any excuse to pretty up an otherwise-practical object?

When we saw Mandy Pellegrin had created a pretty awesome chevron tote (find the tutorial on her blog), we asked her to create us this exclusive sewing machine cover featuring the same striking chevron stripes. You're welcome.

Matching the fabric strips can be a little bit fiddly, so keep your seam allowances consistent throughout. Keeping the seams ending at a consistent length from the edges (we've suggested 1.5cm (½")) is key to keeping corners sharp, too.

Finally, don't skip pressing the seams. It may feel tedious, but it'll be worth it for a super-neat finish.

01 First **measure your sewing machine** in order to determine your fabric cuts. Measure the height, width and depth to **work out the dimensions** for the front/back, sides and top. Also note the position of the handle, including its width and thickness, and its **distance** from each of the machine's edges.

02 Based on your sewing machine's measurements, **cut your fabric**, adding 2.5cm (1")



to each dimension to account for seam allowances. You'll need the following cuts and counts:

Front/back panels: 1 shell, 2 lining, 1 heavy sew-in interfacing.

Side panels: 2 shell, 2 lining. For the chevron front shell panel, cut the following pieces:

Template 1A: 3 teal, 1 peach, 1 gold.

Template 1B: 2 yellow, 1 gold, 2 navy, 2 magenta, 2 grey.

Template 2A: 3 teal, 1 peach, 1 gold

Template 2B: 2 yellow, 1 gold, 2 navy, 2 magenta, 2 grey.

If your machine is wider than 38cm

(15"), **add width accordingly** to the templates. If your machine is taller than 30.5cm (12"), add additional strips accordingly.

The top panel comprises of **four pieces** – two side pieces, and two middle pieces to surround the handle opening. **Use the measurements from step 1** to determine the size of each of these pieces, adding 2.5cm (1") for **seam allowances**. Cut one of each piece from the shell and lining fabric.

03 Right sides (RS) together, sew all the A chevron template pieces and all the B pieces together **in the following order:** 2A/2B: yellow,

2A/2B: gold, 2A/2B: navy, 1A/1B: teal, 2A /2B: magenta, 2A/2B: grey, 1A/1B: peach, 2A/2B: yellow, 2A/2B: grey, 1A/1B: teal, 1A/1B: gold, 2A/2B: magenta, 2A/2B: peach, 2A /2B: navy, 1A/1B: teal.

04 **Sew the strip of As and Bs together**, ensuring that the seams from the previous step align along your new seam. Press.

05 Trim the chevron panel **to the same dimensions** as the front/back panel.

06 **Create the top panel** by sewing the two middle pieces to one of the side pieces, RS together. End the seam 1.5cm (½") from the edge »



HOW TO MAKE... A PATCHWORK SEWING MACHINE COVER

that will face the handle of each of the **middle pieces**.

07 Sew the top panel's other side piece to the middle pieces, leaving 1.5cm (½") unsewn as per the last step. Press the seams and **unsewn middle piece**, as shown.

08 Sew the side panels to **each end of the top panel**, leaving 1.5cm (½") on each end unsewn.

09 Sew the top of the **front panel** to the top panel, beginning and ending the seam 1.5cm (½") from each end. For added structure, sew in a piece of **heavy interfacing** along with the front panel.

10 Sew the sides of the front panel to the side panels, starting 1.5cm (½") from the top where the seam from the **last step** began/ended.

11 Repeat steps 9 and 10 with the **back panel** and press the seams.

12 Repeat steps 6-11 with the lining fabric. If your handle isn't perfectly centred, be sure to sew the **lining's top panel pieces** together so they're a mirror image of the shell.

13 Tuck the shell into the lining. RS together, **sew together along the bottom edge**, and press.

14 Pull the shell through the **handle opening** in the lining. Tuck the lining into the shell.

15 Top stitch the **bottom edge**.

16 Align the shell's handle opening and lining. **Top stitch together**. Pop the finished piece over the top of your sewing machine – it deserves a fancy new look after all that hard work.



Mandy Pellegrin

When she's not sharing DIY projects on her blog, Fabric Paper Glue, Mandy throws craft parties with her business, Craftcourse, and loves fixing up the 1930s home she shares with her husband and their cat in Nashville. www.fabricpaperglue.com; www.craftcoursenashville.com

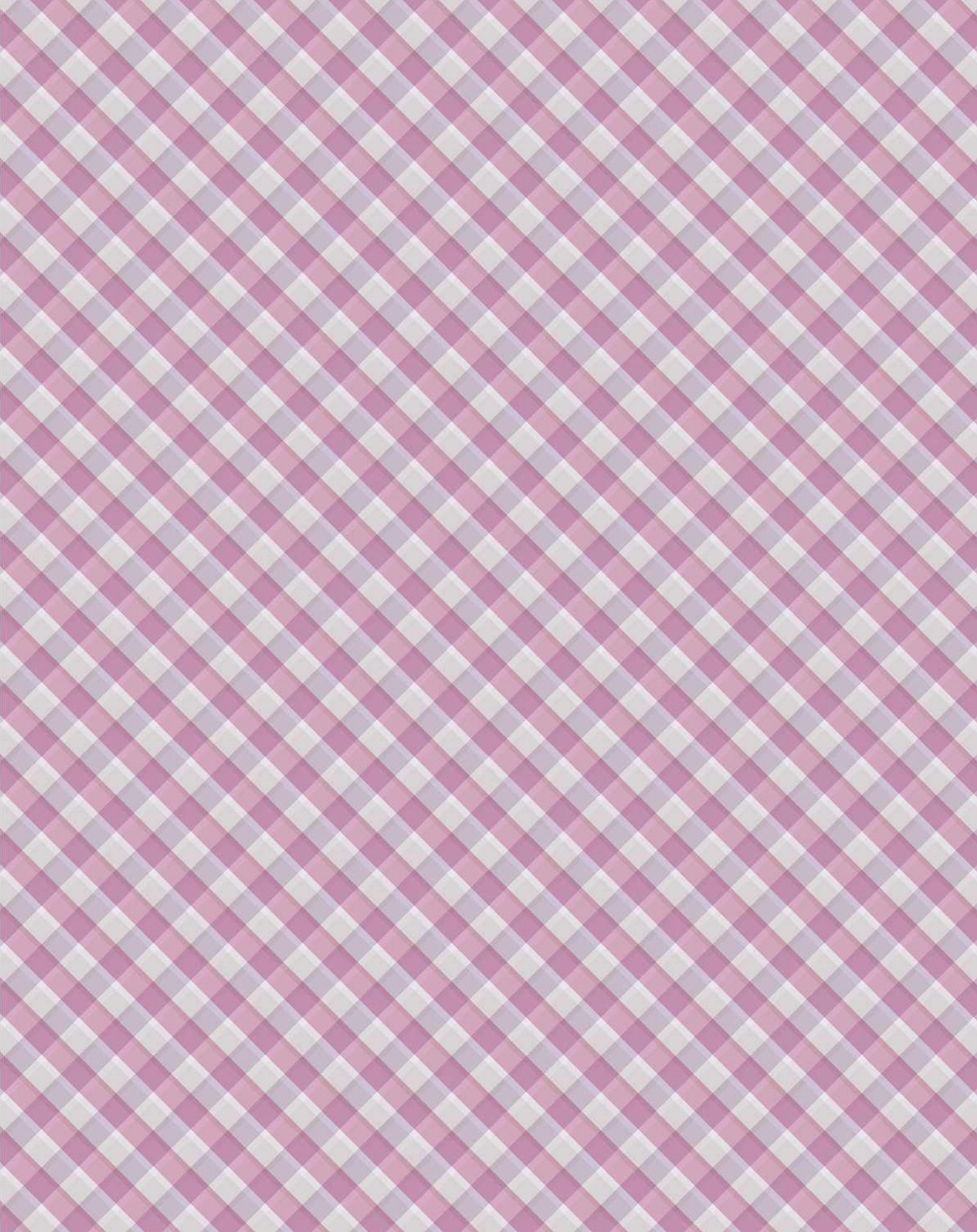
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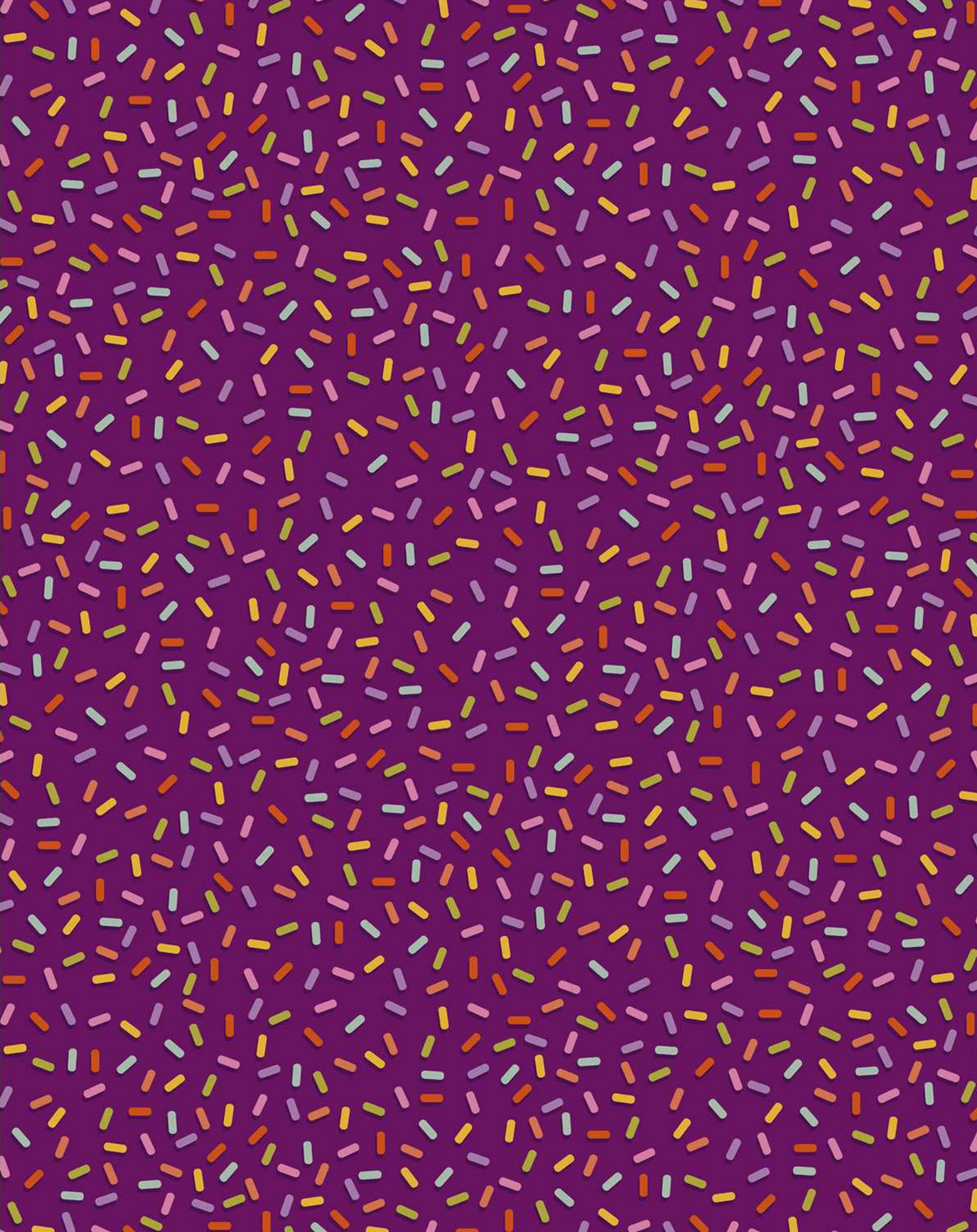
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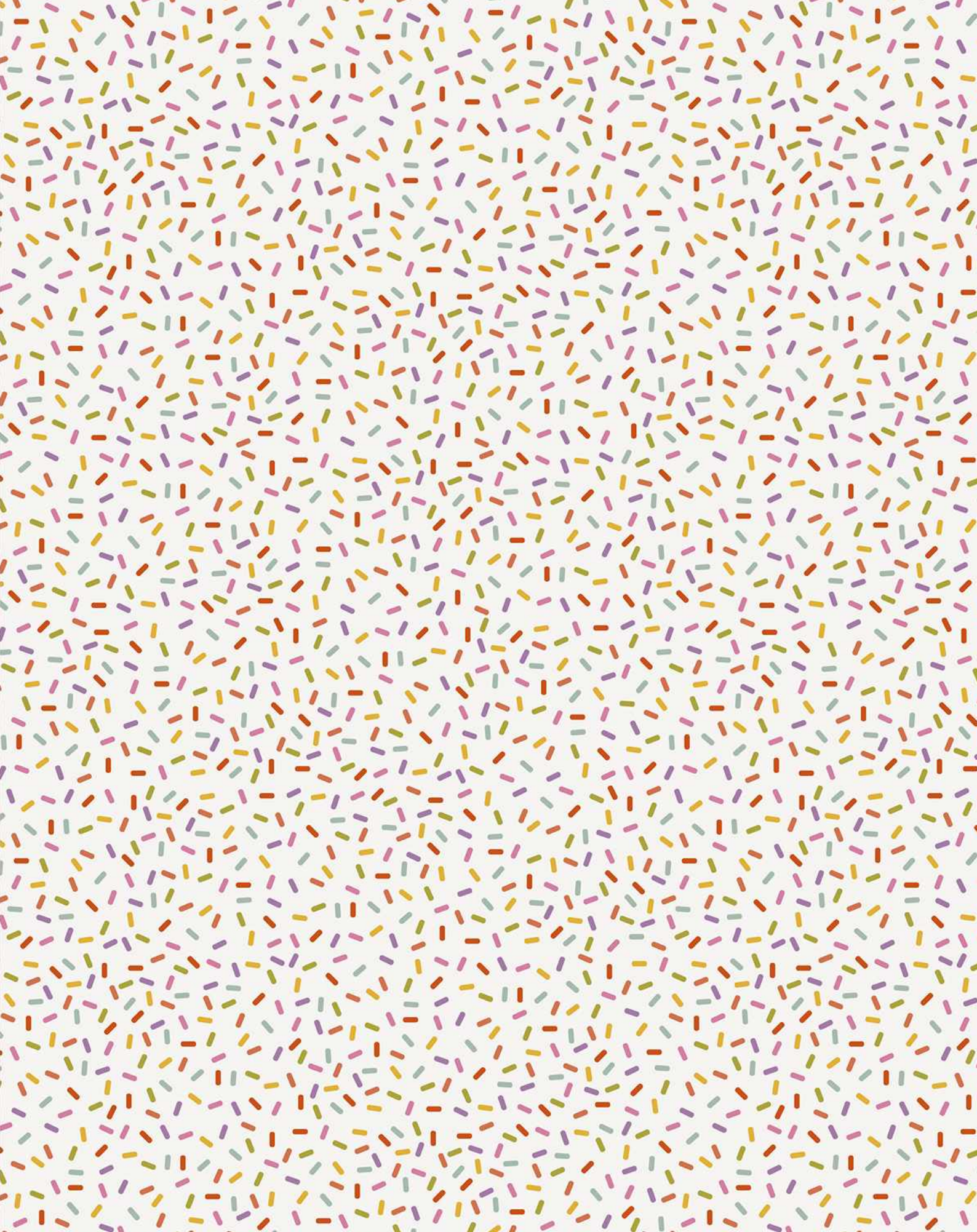














New Year, new skills...

Try something different in 2015. Whether it's a crafting get-away or learning a new skill after work, our partners have tons of ideas for recharging your creative batteries



LONDON CRAFT CLUB

www.londoncraftclub.co.uk

020 8815 990

London Craft Club's pop-up events offer a great way of fitting crafting time into an otherwise-busy schedule. Our upcoming quirky Spring and Easter events provide all the materials you need, so you can turn up empty-handed and leave with an impressive handmade creation. There's always a great mix of new skill learning and sociable chat, and there are different projects on offer every month, such as this word wall art.



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www.yorkschoolorsewing.co.uk

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York School of Sewing offers a range of sewing, knitting, crochet and craft courses – from absolute beginners to advanced learners. Our friendly and nurturing environment is spacious, light and well-equipped. Maximum class sizes of six ensures a high degree of individual attention. Our personal approach to teaching and learning means that students benefit from specific, personally-tailored advice from our professional tutors.



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Hone your creative skills with a host of fabulous workshops at The Sewing Shop in Canterbury, a hub of all things crafty with workshops held in our sunny studios above the store, welcoming all enthusiastic sewers and crafters with workshops in dressmaking, quilting, wet felting and even digital printing. If you'd like to try something new pop into the store or have a peek at our current workshops on our shiny new website.



BUTTERFLY BRIGHT

www.butterflybright.com

01935 817 303

Based in Sherborne, Dorset, we pride ourselves in providing workshops that appeal to a wide range of styles and abilities and we are always trying out new ideas, whether they are fabric or yarn based. Patchwork, sewing, knitting and crochet are always popular but we also offer workshops in embroidery, cake decorating and screenprinting, plus we have dressmaking classes starting in 2015. So why not try something new today?



PURPLE STITCHES

www.purple-stitches.com

01256 882 163

Based in North Hampshire, Purple Stitches runs a variety of craft courses to help you 'make your own.' We can teach you new skills to create truly beautiful and unique items to decorate your home or to give to loved ones as gifts. We'll be making lampshades and sewing boxers or pyjama bottoms for Valentine's day, and we also hold regular 'Sewing Surgery' sessions to help you finish off all those works-in-progress you have hanging around.



A campaign to encourage people to buy from artists, designers, independent shops and galleries.

“If everyone who’d complimented our beautiful gallery had bought just a card we’d still be open.”

“When I read this quote by shopkeepers who’d recently closed their gallery I thought – enough is enough – we need to fight back! As an artist and designer, who also makes cards, I know just how valuable each and every sale is, not only to independent shops and galleries which make our High Streets unique, but to their artists and designer suppliers. Sadly it’s too late for that gallery, but others need our valuable support, and that is why we started our campaign JUST A CARD – to encourage people to appreciate just how invaluable every single purchase is.” Sarah Hamilton.



Buy JUST A CARD, some jewellery, artwork, ceramics or any handmade delight from a wealth of talent at exhibitions, craft/design shows and gorgeous independent shops.

Follow the campaign over the next year in the pages of *Mollie Makes* and on our website www.justacard.org. Download this poster from our website and display it.

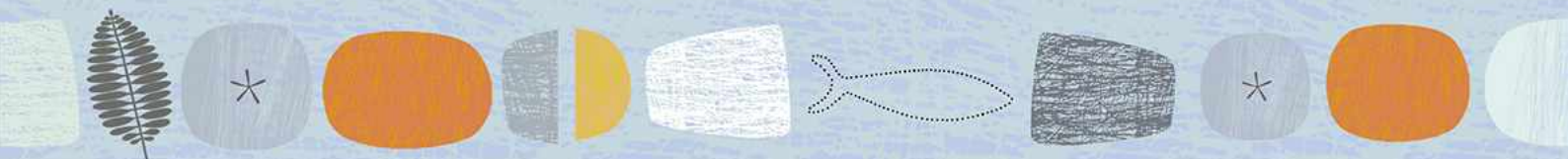
Tell your friends and family. Share our campaign on Twitter, Facebook and Instagram using #Justacard. **You’ll see details at –**

@MollieMakes, @TheDesignTrust, @SarahHamiltonPS

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COLLECTING

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*Ellie and Anna from The Flower Appreciation Society
explain why their favourite vases flock together*



From the moment we started our business five years ago, we were on the hunt for interesting vessels to hold our floral arrangements. We started to collect 1930s cut-glass vases; art deco-style white ceramic vases; clear glass vessels with gold embellishment – and ceramic swans.

We happened upon a lovely pale yellow swan in a charity shop for 50p, and thought it would be an interesting shape to fill with flowers. And it was – we now have a 50-strong herd!

They're such magnificent birds, and our ceramic swans look just as wonderful sitting proudly on a shelf as they do filled with blooms. Our current

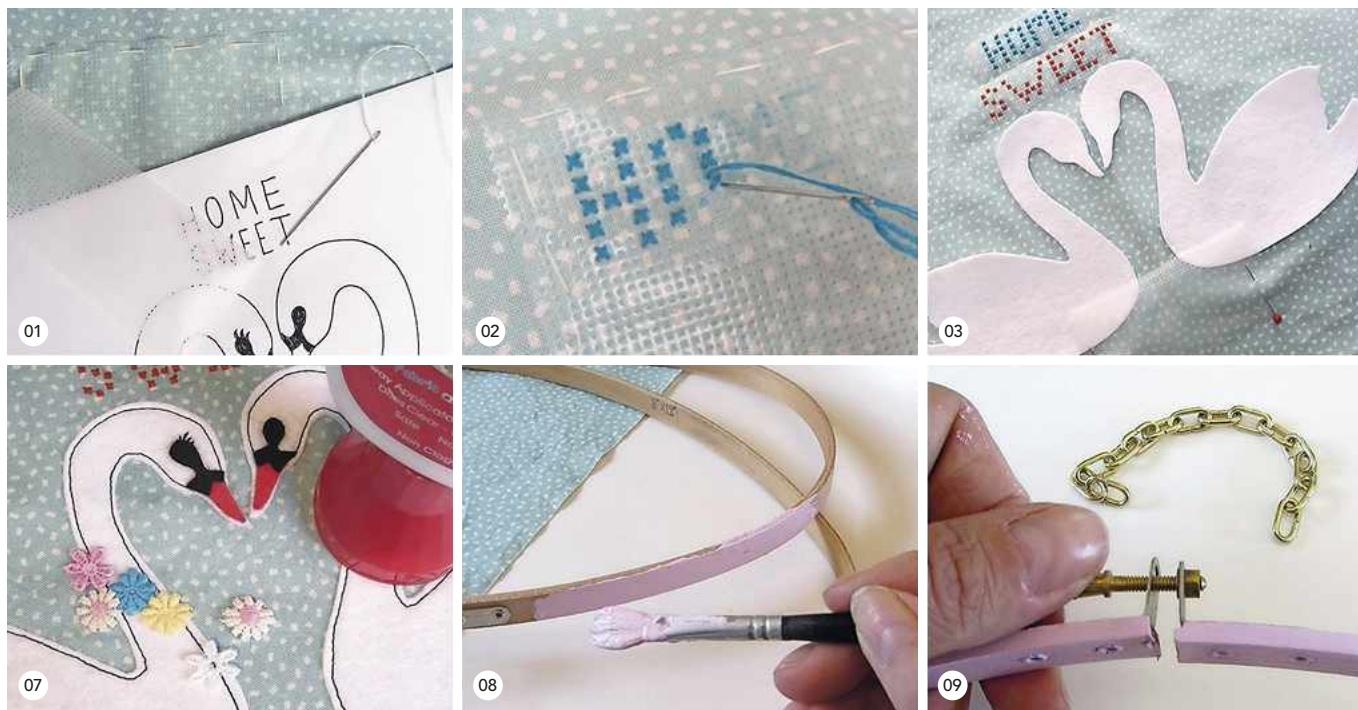
favourite is a pair of mini Dartmouth swans in pale peach and mint. They're so stunning, they've been featured in *Vogue*. We especially like Dartmouth pottery. They do the best swans and make the most wonderful shell-like vases.

We try to go to our local car boot sale in Hackney most weekends, and whenever we leave London we make sure we go to as many charity shops as possible. It's best to keep your eye out at all times, and be specific about what you're looking for. Car boot sales and charity shops can be overwhelming, so having one thing to search for makes it more fun.
www.theflowerappreciationsociety.co.uk 🌸

KITSCH KISSES

Add retro charm to your walls
with Samantha Stas' just-for-us
1950s-style kissing swans





HOW TO MAKE... AN APPLIQUÉD SWANS HOOP

MATERIALS

- Wooden embroidery hoop, approx. 32 x 22cm (12½ x 8¾")
- Piece of patterned cotton fabric, approx. 40 x 30cm (15¾ x 11¾")
- White felt, approx. 30 x 16cm (11¾ x 6¾")
- Scraps of black and red felt
- Pale blue, grey, red and turquoise embroidery threads
- Daisy flower trim
- Length of chain for hanging
- Soluble canvas, approx. 25 x 10cm (9¾ x 4")
- Fabric glue
- Water soluble pen
- Bondaweb (optional)

We do love a bit of granny chic, and these super-cute kissing swans remind us of those kitsch pictures our grandma used to have hanging on her walls when we went round for tea. Inspired by designs of the 1950s, Samantha Stas has used felt appliqué and cross stitch to create a nostalgic scene you can stitch up in no time. Using soluble canvas means you can stitch onto almost any fabric (clever canvas!) – just be sure to use a sharp needle as the holes are tiny. When cross stitching always start in the middle of the design and work outwards, and be sure to leave enough fabric for stretching onto the hoop.

01 First, **cross stitch the lettering** onto the cotton fabric. Write 'Home' and 'Sweet' on one piece of soluble canvas, and 'Home' on another in the positioning shown,

using a **water soluble pen**. Now, roughly locate where **each word** needs to sit on the fabric, and place your pieces of soluble canvas in position. **Tack stitch** around the edges to keep them in place.

02 Take three strands of your turquoise embroidery thread and **start cross stitching** over your words. Soluble canvas makes it possible to stitch on flat weave fabrics – it's a little fiddly to start with, but you'll get into the swing of it. Once you've finished the wording, take out the tack stitches and **cut away the excess canvas**.

03 Using the templates on page 105, **cut out the swan shapes**, adding Bondaweb if preferred. Place them on the picture so you can see whereabouts to stitch the last word, then tack some soluble canvas in place as before and **carry on cross stitching**. Put the swans



to one side, **cut the tack stitches and trim**. You now need to dissolve the canvas. Fill a clean sink or washing up bowl with hot water and immerse the cotton fabric. You can speed up the process a bit by **gently rubbing the canvas** – it feels a little like jelly as it dissolves. Leave immersed for 10 minutes.

04 Take it out and leave to dry, then **press with a pressing cloth**. The canvas should have disappeared.

05 Now for the appliqué. Pin (or iron if you're using Bondaweb) the two swans in place and machine sew around the edges. **Cut out the swan's 'mask' shape** in black felt and glue in place. Using your water-soluble pen, mark out some 'ripples' and **backstitch** using three strands of blue thread.

06 Embroider the swan's wings using **running stitch** and three strands of grey thread. Remove

the pen with a spray of water, then leave to dry. **Press with a cloth**.

07 Add the swan's garland either using flower trim or hand embroidery. We used a mix of different **daisy trims**, and carefully fabric-glued them in place.

08 Your retro scene is finished – now you just need to **paint the hoop**. Lightly sand off any splintery bits then paint only the outer hoop. Take care not to paint over the brass attachment. Give it a **second coat** to create a flat colour, and you

can also add varnish if you wish.

09 Unscrew the little **brass pin** and attach your chain ends.

10 Stretch the fabric over your hoop, making sure everything is **central and straight**.

11 Trim the excess fabric **from the back**, leaving approximately 2cm (¾") of fabric.

12 Carefully glue the **over-hang fabric** onto the inner hoop at the back and leave to dry. All done – time to hang in pride of place. Grandma would be so proud!



Samantha Stas

Samantha really enjoyed making this project, as she's an avid collector of kitsch chic. No bambi is too bug-eyed, no shell picture too tasteless – much to her husband's dismay. See more of her crafty (and sometimes kitsch) makes at www.samanthastasy.com



THE JACKALOPE TOTE

**Megan Eckman of Studio MME shares her
exclusive jackalope tote bag design – just in
time for new year thrift shopping adventures**





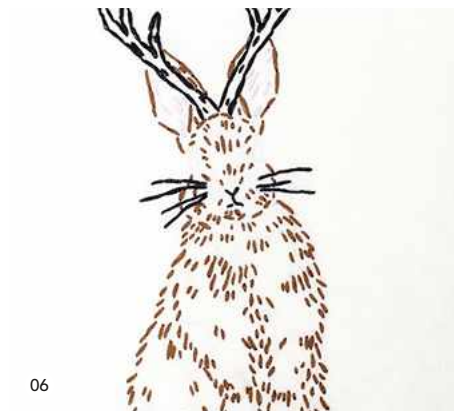
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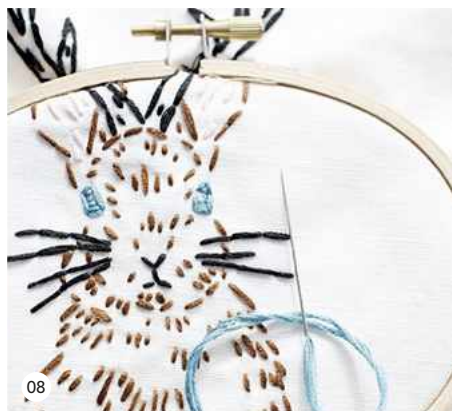
03



06



07



08

HOW TO MAKE... AN EMBROIDERED TOTE

MATERIALS

- Canvas tote bag
- Embroidery threads in pink, dark brown, black and teal
- Embroidery needle
- Iron-on transfer pencil
- White or cream cotton fabric
- 3 x 5" oval embroidery hoop (or a circular hoop will do fine)
- White cotton thread for sewing machine
- Sewing machine

America's favourite mythical creature – the jackalope – is emblazoned on this tote bag, ready to arm you in your hunt for a rare find at the flea market or carboot sale. Jackalopes are known for their fearsome nature, so we're sure he'll help you beat the crowds of bargain hunters. We used a simple running stitch and backstitch, but feel free to go wild with your own embellishments.

- 01 Using an iron-on pencil, **trace over the lines** of the pattern on page 102. Be sure to press hard to make sure your transfer is visible.
- 02 Turn your iron to its cotton setting. Place the pattern face

down on your fabric and **iron over it for 10-15 seconds**. Move it round to be sure you transfer the whole pattern. Carefully lift one corner to make sure it's working.

- 03 Stitch the inside of the jackalope's ears using the pink thread and a **basic running stitch**, going up at the start of the line and then down at the end of the line. Use **all six strands** of embroidery thread for a bold stitch.
- 04 Now use black thread to stitch the antlers and the jackalope's whiskers. We decided to use **backstitch** but you could also use a split stitch.
- 05 Time to **stitch some fur**. Our jackalope has brown fur, but you



PHOTOGRAPHS: JEFFREY OPP WWW.JEFFREYOPP.COM

can choose whatever colour you like best. Use a simple **running stitch** to add some fuzziness to your fantasy beast.

06 **Keep stitching** the fur till you've filled in the whole rabbit.

07 Now it's time to move on to the letters. Using teal thread (or a colour of your choosing), stitch the words 'Looking for a rare find' in **backstitch**. You could also use split stitch if you prefer.

08 Almost finished – the last bit left to stitch is the jackalope's eyes. Using **the same colour as the lettering**, embroider the eyes using a simple running stitch.

09 You've now finished stitching your jackalope character. Now it's

time to sew your embroidery onto the tote bag. Fold the edges of the fabric under 1.5cm (½") and **pin it all the way around**. Once you have pinned all four sides of the fabric, place it where you want it on the front of the tote bag. Using a few extra pins, pin the fabric patch to the front of the tote bag.

10 Carefully **machine stitch** around the edge of the fabric. You may

have to do two sides, then take the bag off, turn it around, and sew the last two sides. Make sure that you **only sew through the front of the tote bag** and not both the front and the back, otherwise your bag will be pretty useless! Once you're done, just **cut the hanging threads** and you're all set to take your tote out for its debut shopping trip.



Megan Eckman

Megan loves her job as a fine artist and embroidery kit designer. She can usually be found with a desk full of thread and a big book of animals laying open. She sells embroidery kits and illustrated goods from her online shop, Studio MME. www.studiomme.com

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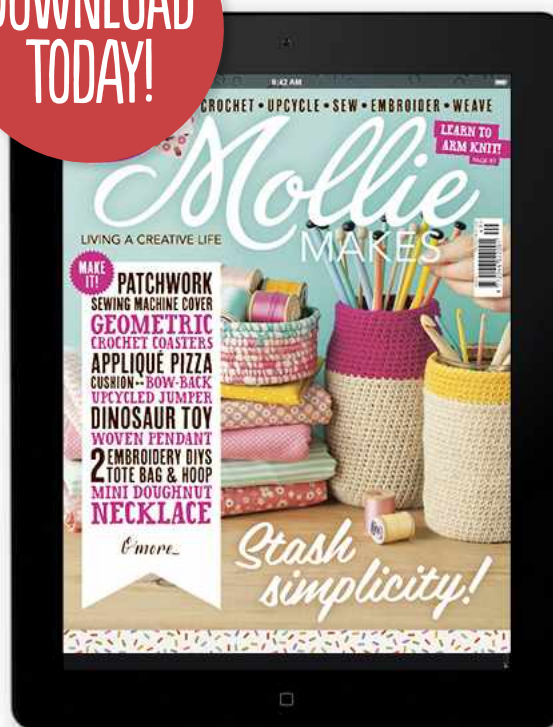
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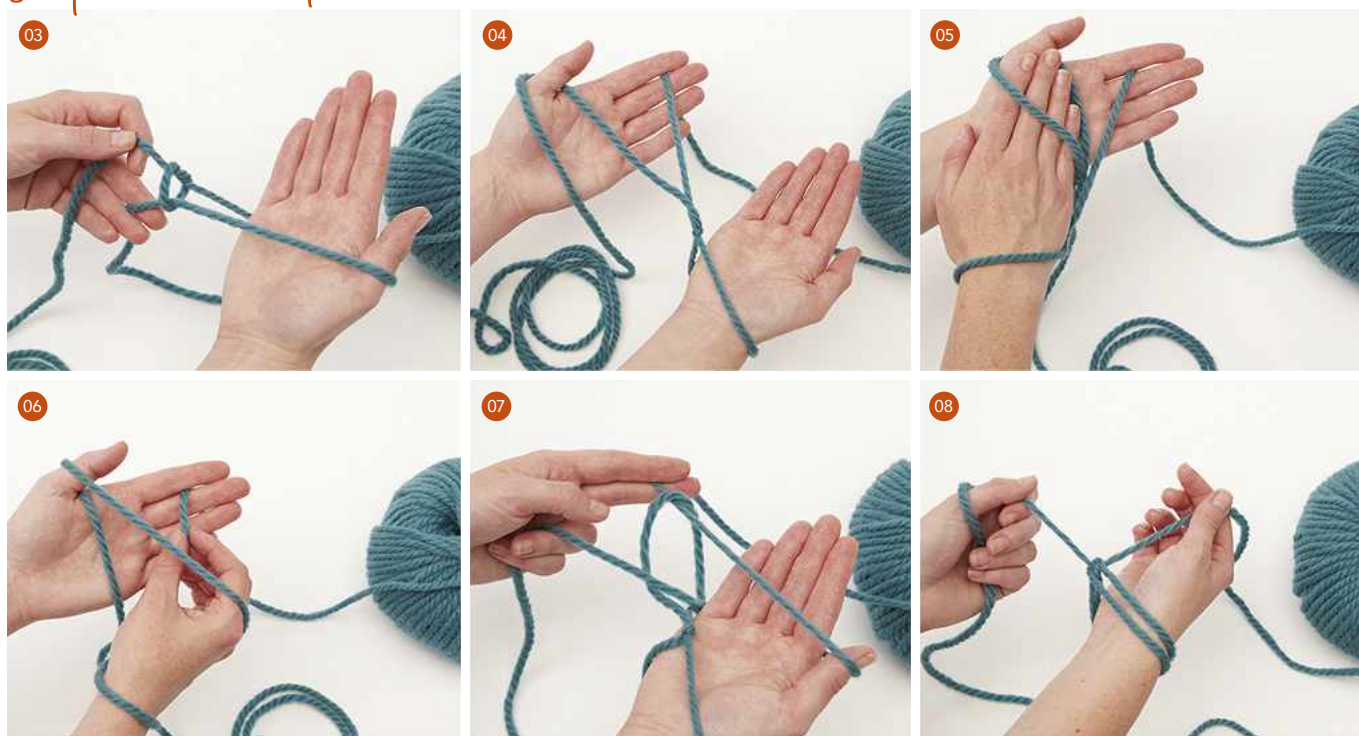
New Year NEW SKILLS

Impress your pals by learning the eye-catching technique of arm-knitting to create Laura Strutt's chunky twisted stitch lap blanket

THREE
HOUR
MAKE!



Long-tail casting on



HOW TO MAKE... AN ARM KNITTED BLANKET

MATERIALS

■ Rowan Big Wool
(100% merino wool)
chunky yarn 3½oz
(100 g) per ball,
eight balls in Burnt
Orange (051)

ABBREVIATIONS (UK)

st(s) stitch(es)

k knit

p purl

FINISHED SIZE

Approx. 102cm (40")
x 153cm (60")

Knitting without needles is simple once you know how – trust us. You'll be amazed at how quickly you'll be able to complete bold statement projects because, before you know it, the motions for creating the stitches will be flowing.

This chunky blanket project by Laura Strutt of Made Peachy (www.madepeachy.com) is just the right project for beginners to get hooked on. A little concentration at the start and you'll be away.

Long-tail casting on

The majority of arm knitting projects will use the long-tail method of casting on. This involves taking a length of yarn from the ball and using this to create the foundation stitches. The long-tail method will give a strong and sturdy base to the stitches from which you will be knitting.

01 The starting point of the foundation or cast-on stitches

is to create a **slip knot**. Begin by drawing out a length of yarn from the ball – you'll need approximately 1–2 forearm lengths per ten stitches to be cast on.

02 With the length of yarn (the yarn tail) drawn from the ball, **make a loop** by taking the working yarn (the yarn on the side of the ball) over the yarn tail. Reach through the loop to **take hold of the working yarn** and draw it through. Hold this section firmly while drawing up on both the yarn ends to fasten the slip knot into place.

03 Slide the slip knot over your right hand and onto your wrist, adjusting the yarn to make the slip knot **sit snugly on the wrist**. The two ends of the yarn will be hanging from your wrist, arrange them so that the **yarn tail sits to the left-hand side** and the working yarn sits to the right-hand side.

With the yarns in this position you will be ready to cast on the stitches.

04 Pass the yarn tail over the palm of your left hand, **looping over your thumb**. The yarn tail will be the lower section of this loop and will sit closer to your wrist.

05 Pass your right hand **under the lower loop** on your palm and over the upper loop.

06 Take hold of the working yarn and draw your hand **back through the loop** over your left palm.

07 This loop will become the stitch. Once it has passed over the loop on your palm, **slide it over your right hand** and onto your wrist.

08 Draw the stitch to **sit snugly on your wrist** by pulling on the yarn tail and the working yarn in turn.

09 Repeat these steps to create the **required number of stitches**, sliding the previous ones up your arm to make space.

Knitting the first row

The stitches are knitted with the working yarn, the end attached to

Knitting the first row



Purl stitch



the ball or cone. To avoid any confusion, fold and knot the yarn tail left from casting on.

01 With your right hand pick up the working yarn from underneath, so that the yarn **passes between your thumb and first finger**, and hold securely in your right fist. Use your left hand to pick up the first stitch on your right arm.

02 Lift the stitch, pass it over your right hand, and **drop it**. The yarn held in your right hand will be drawn through to **become the new stitch**.

03 The new stitch needs to be **rotated slightly** before being placed onto your left arm, so the section of the stitch that lies over the front of your arm will lead **directly back to the ball of yarn**. This prevents the stitches looking twisted on the finished piece.

04 Adjust the stitch by **pulling on the working yarn** so that it sits snugly on your wrist. **Repeat these**

steps to knit the remaining stitches from your right arm over to your left arm.

Purl stitch

Purling the stitches gives more texture to the knitted fabric. Purl stitches are worked in the opposite direction to those of the knit stitch, by positioning the working yarn closer to your body. Drawing the yarn through from the front to the back of the stitch – rather than from the back to the front, as with knitting a stitch – will result in a stitch that sits proud on the surface of the knitted fabric, creating a variation in texture.

01 Cast on the required number of stitches. With the working yarn positioned at the front of the work (closest to your body) **make a loop** in the yarn and draw it through the first stitch on your arm to make the stitch. The yarn is being drawn **from the front to the back** rather

than the back to the front, as you would do knitting a stitch.

02 Pass the stitch onto the other arm, positioning it so that the working yarn **lies across the front of your arm** to avoid twisting the stitches.

03 Repeat **across the length of the row**, working the yarn from the front to the back of each stitch to the end of the row. To purl stitches from the left arm onto the right arm, simply **reverse the process**, always keeping the yarn to the front of the work.

Casting off

Once you have knitted your rows, you will need to secure the stitches by binding (casting) off.

01 Finish a row with the stitches **on your left arm** and knit the first stitch onto your right arm.

02 Repeat to knit the second stitch **in the same way**. Use your left hand to pick up and lift the first »

CASTING OFF



HOW TO MAKE... AN ARM KNITTED BLANKET

stitch on your right arm over the second by bringing it over your right hand and dropping it. The first stitch should be secured in place by the second stitch.

03 Knit the next stitch from your left arm onto your right, and **repeat the process** of passing first stitch over the second. Continue the row, knitting the next stitch, then securing the one before.

04 Once you have worked across the whole row there will be **one remaining stitch** on your right arm. Loosen off the stitch slightly before sliding it off your arm. Feed the working yarn through the stitch and slowly **draw up to fasten off the final stitch**. The remaining length of working yarn can be woven into the knitting, or can be used to secure any additional pieces.

Blanket pattern

Now you have mastered the basics of arm knitting, it's time to put all

your new skills to use by making a chunky statement blanket. It should take around three hours in total to complete.

With four strands of yarn held together, draw out five and a half arm lengths and cast on 20 sts.

Row 1 K2, p16, k2.

Row 2 K2, p4. This will create the border. To make the twisted (cable) stitch, slide the next 4 sts from the left arm onto the right thumb without knitting them. Knit the next 4 sts from the left arm onto the right arm, working them behind the sts held on the thumb. You will

need to transfer the held sts back and forth from the right-hand thumb to the left-hand thumb in order to allow you to secure the knitted sts onto the right arm.

Without twisting the sts, return the 4 sts held on the right-hand thumb over onto the left arm and knit them. P4 and knit remaining 2 sts.

Row 3 K2, p4, k8, p4, k2.

Rows 2 and 3 create the twisted stitch pattern. Repeat these two rows 13 times more.

Next row As Row 2.

Next row K2, p16, k2.

Cast off and weave in yarn tails. Your blanket is now complete.



Arm & Finger Knitting

This project appears in *Arm & Finger Knitting* by Laura Strutt, published by CICO Books (£12.99), full of no-needle knitting projects for your home and wardrobe – all with clear step-by-step technique tutorials. www.rylandpeters.com

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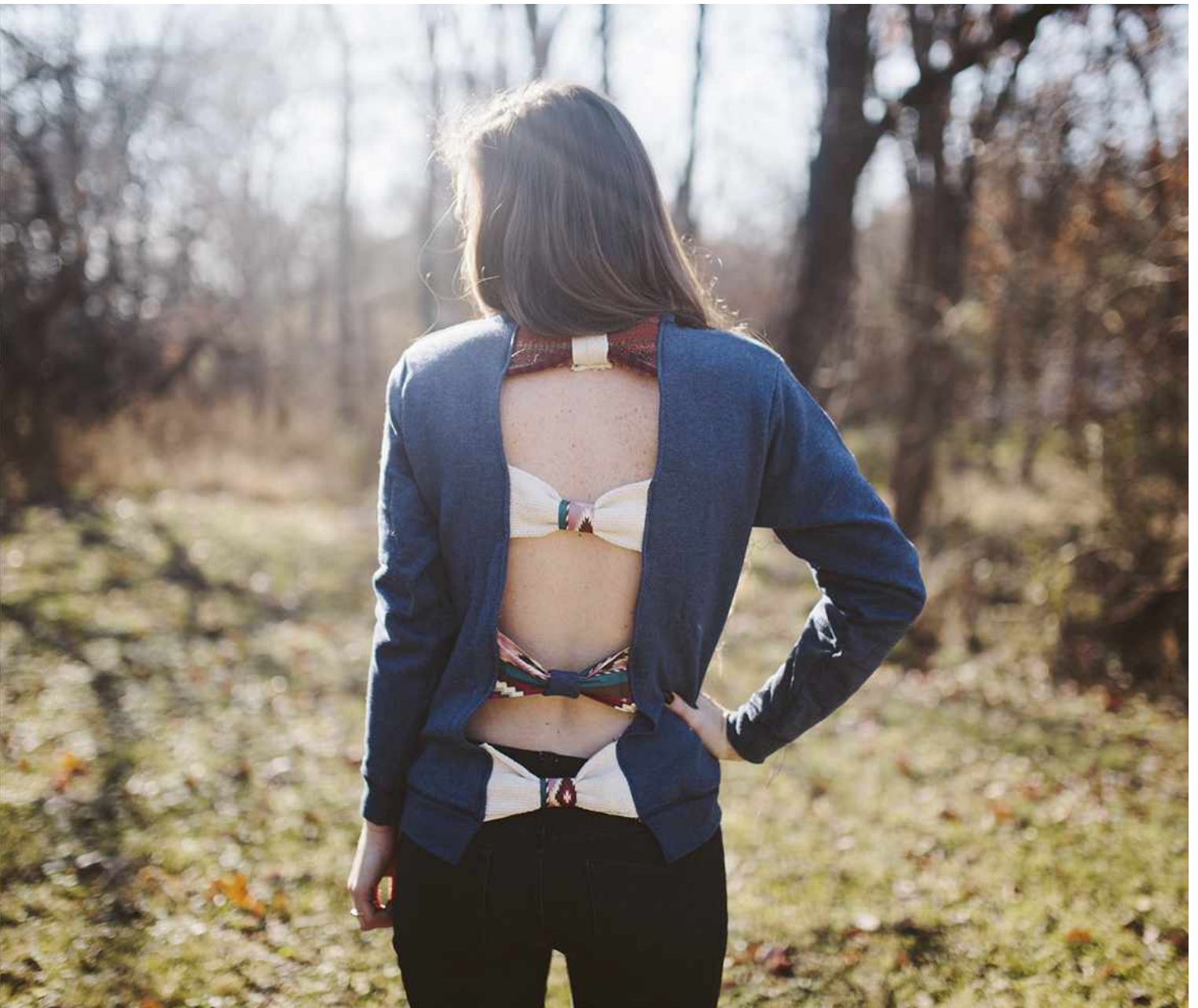
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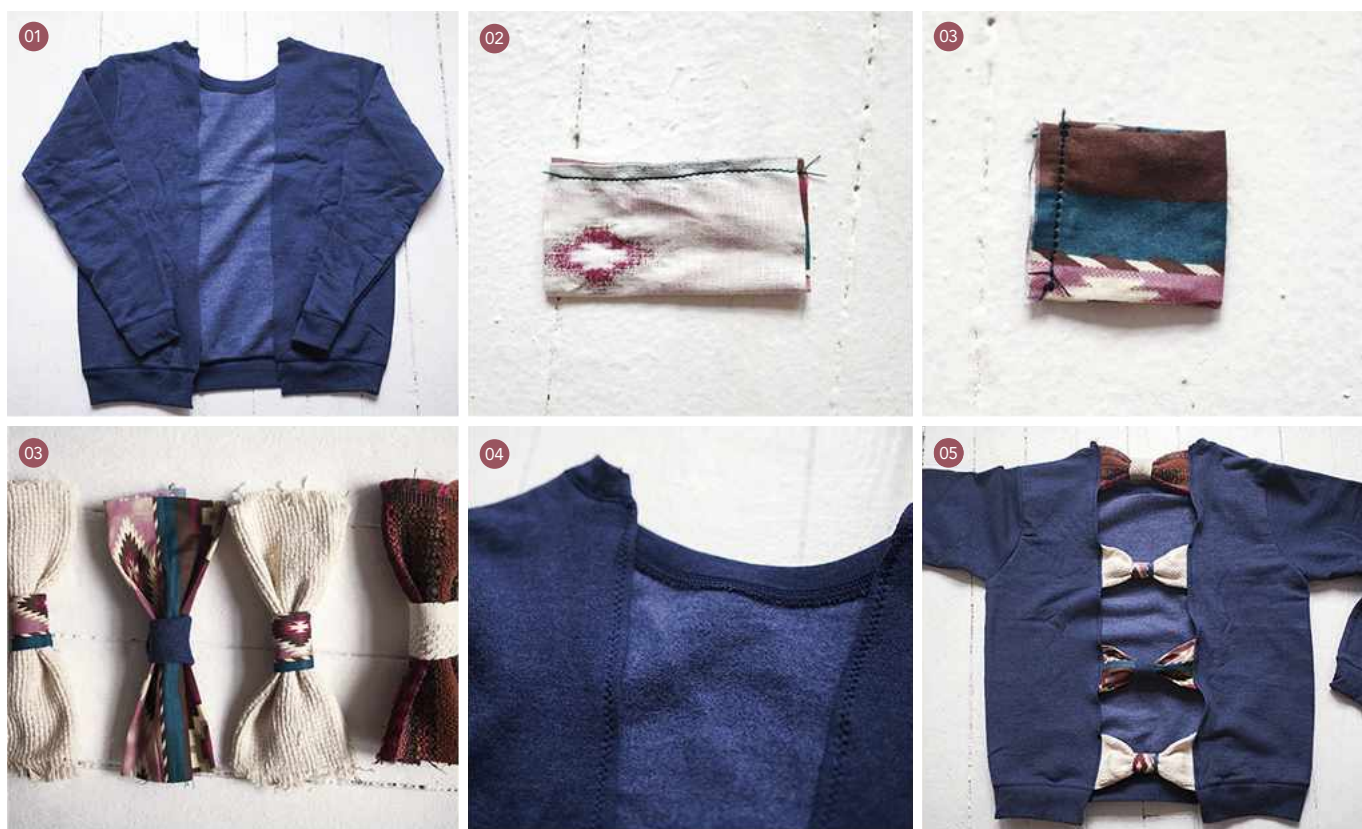




*Fashion is in the sky, in the street,
fashion has to do with ideas,
the way we live, what is happening.*

Coco Chanel





HOW TO MAKE... A BOW BACK JUMPER

MATERIALS

- Sweatshirt
- A selection of fabric scraps at least 15 x 20cm (6 x 8") for each bow shape
- Scissors
- Sewing pins
- Sewing machine

Don't be scared to flash a little flesh with this easy upcycled sweatshirt tutorial – it's fun, flirty and oh-so-comfy. Lifestyle blogger Kinsey Mhire has laid back style in spades, so we knew she'd create a gorgeous piece for us.

Our sweatshirt features plenty of contrast and texture on the bows, including thick corduroy and geometric Aztec-inspired print. It's a great way to add a pop of unexpected colour to an otherwise-plain outfit. Team with skinny jeans and your trusty converse for easy glam lounging.

01 Begin by **cutting down the middle** of the back of your sweatshirt. Cut around 5-7cm (2-3") off each flap so that there's **a gap in the middle** for the bows to sit and a bit of skin on display.

02 Next, cut out some 15 x 20cm (6 x 8") fabric pieces to **create your bows** with. We chose to add four bows to our sweatshirt, but you can have whatever number you like.

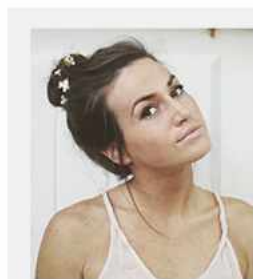
Fold in half width wise and stitch together. Turn right sides (RS) out.

03 Next, cut **the same number** of smaller fabric pieces, 6 x 14cm (2½ x 5½") each. Place RS together. Stitch the ends together, **creating a ring**, then turn RS out. Pull this

ring over the large tubes to make your bow shapes. We mixed and matched our fabric scraps.

04 Hem the cut edges of your sweatshirt using a **zig zag** stitch.

05 Lastly, pin the bows in place down the back of the sweatshirt, ensuring there are **even gaps** between each bow. Take into account hiding a bra strap at this stage! Sew them in place using a **zig zag** stitch.



Kinsey Mhire

Kinsey is a photographer and lifestyle blogger based in Kansas City, Missouri, USA. Her blog, Sincerely, Kinsey, focuses on living a creative, inspiring lifestyle, and is filled with posts covering photography, fashion, DIY projects, green living products and coffee recipes.

www.sincerelykinsey.com



Ooh

I COULD DO THAT...

Cardboard garland

Still got cardboard boxes hanging around after Christmas? Get cutting, painting and stamping them to create this super-simple upcycled garland. Once the pieces are dry, **run them very, very slowly through your sewing machine** to join them all together. Designer Pam Garrison suggests switching up the direction you feed the pieces into the machine – painted side up or printed card side up – to add interest. Then just drape or hang wherever you see fit. www.pamgarrison.typepad.com

TEMPLATES

All the shapes for this issue's makes. Unless otherwise stated, templates are shown at 100%. You can find the full-size templates ready to download from www.molliemakes.com

YOUR FREE GIFT

BY JENNY FOX-PROVERBS PAGE 8



MATERIALS

- Pre-cut yellow and pink felt
- Printed fabric pieces
- Ribbon
- Needle and thread
- Hexagon paper pieces

Make a needlecase

01 Trim the largest rectangle of fabric to 15 x 7.5cm (6 x 3") for the inside pages. We used pinking shears for a pretty finish, and to help prevent fraying. Set aside for later.

02 Take the two small fabric rectangles and **fold in half** to find the centres. Cut to create **four squares of fabric**.

03 Take the fabric square and **fold in half**. Cut in half, then fold each of the resulting rectangles and **cut each in half again**.

04 You'll now have eight **small squares of fabric**. Choose seven for the front of the case. The eighth will be sewn to the back.

Making the hexagon motif

05 Pin a hexie paper piece to the wrong side of your fabric. Fold over the **top right side of fabric**, then the top side. On the folded corner, push the needle through **both flaps of fabric** but not the paper. Push through again, then **repeat on every corner** except

the last. Tuck the final corner **in the same direction as the rest**. Knot off when the hexie is complete. **Whip stitch seven** into the flower formation shown.

Constructing the needlecase

06 Use small tacking stitches to **attach the flower** centrally to the pink felt.

07 Place the large rectangle of fabric centrally on top of the yellow felt. Onto the fabric, **place the ribbon** as shown. Pin in place, and fold **the whole needlecase in half** to find the 'spine' of the case. Press with your fingers to make a crease.

08 Sew the fabric and ribbon to the felt **along the length of the spine** using running stitch.

09 Close the needlecase and place the pink felt, with the hexagon motif facing up, on to the centre of the front 'cover'. Pin in place and use a **running stitch all around the edge** to attach.

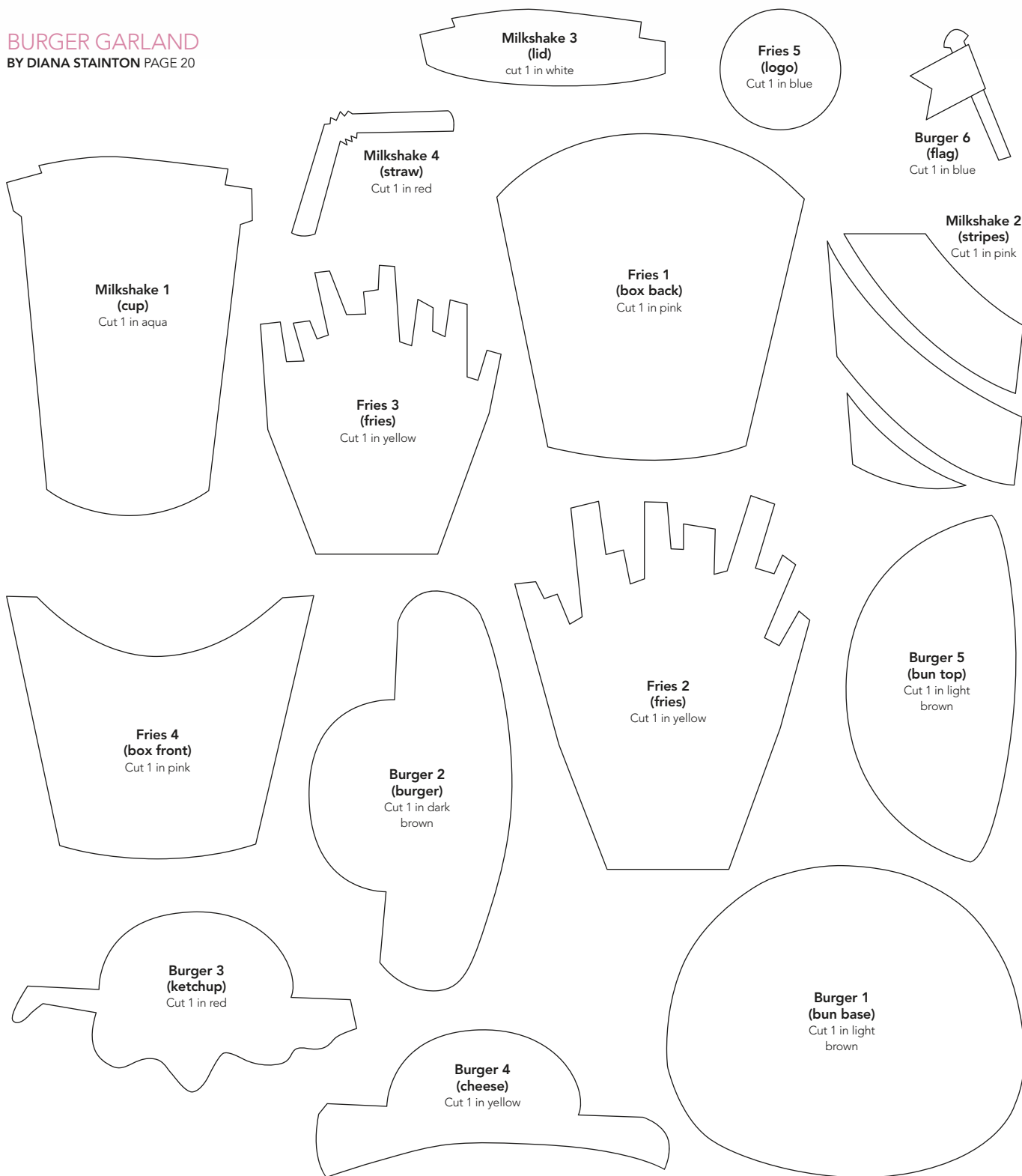
10 Turn the case over and sew your remaining fabric hexagon **onto the back** of the needlecase.

11 Fill up your super-sweet needlecase with your **most used needles and pins**, and enjoy for yourself or give as a gift – if you can bear to part with it!

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BURGER GARLAND

BY DIANA STANTON PAGE 20

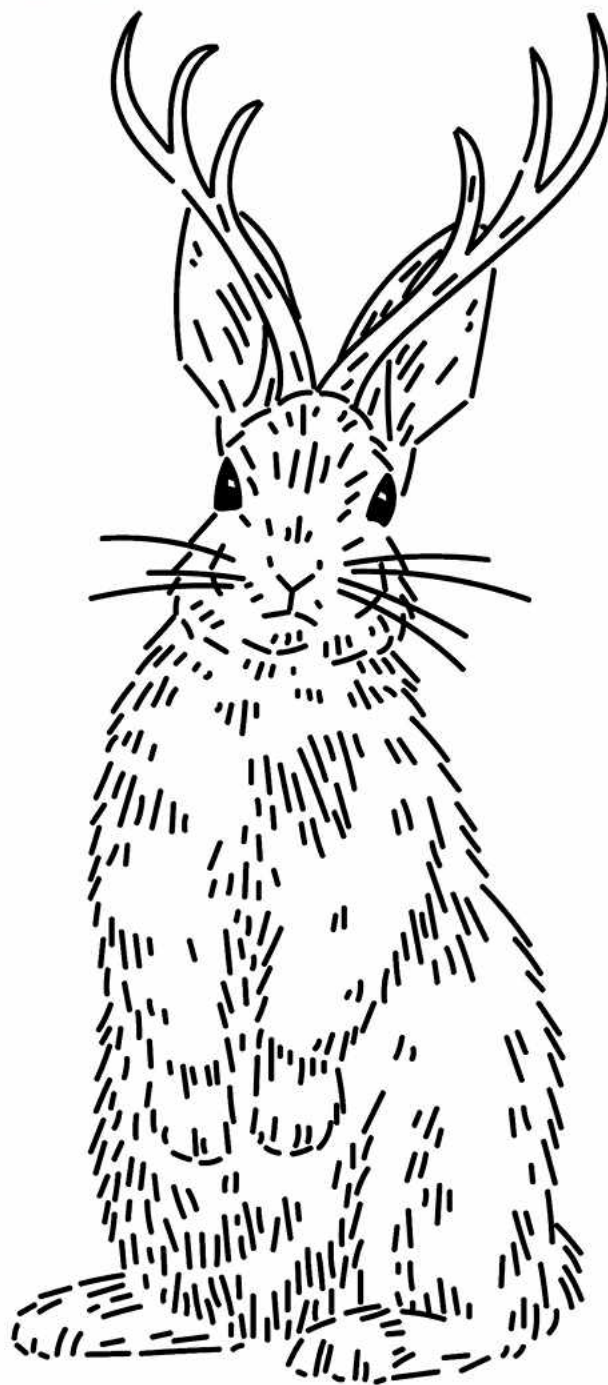


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EMBROIDERED TOTE BAG

BY MEGAN ECKMAN PAGE 82

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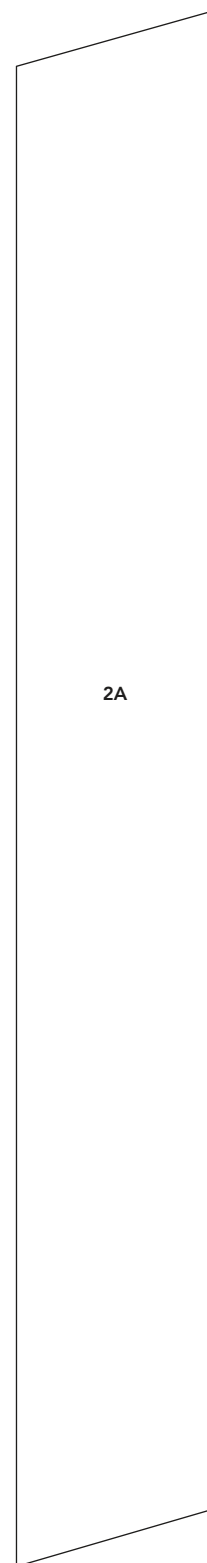
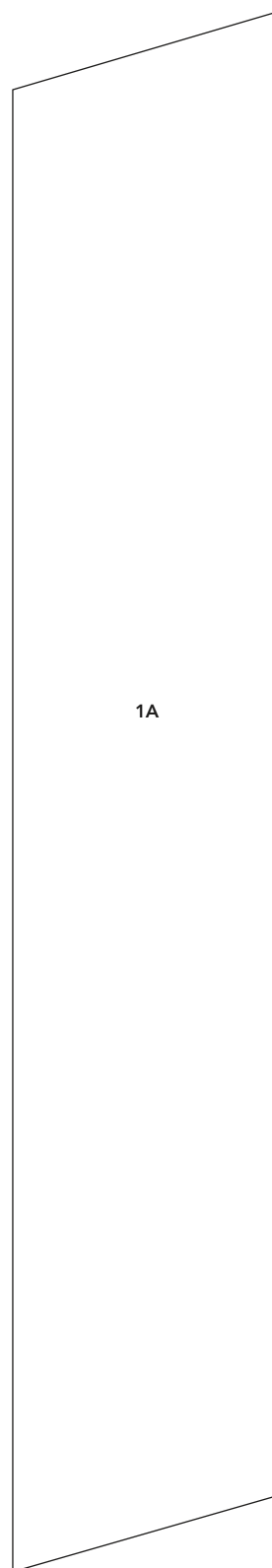
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SEWING MACHINE COVER

BY MANDY PELLEGRIN PAGE 62

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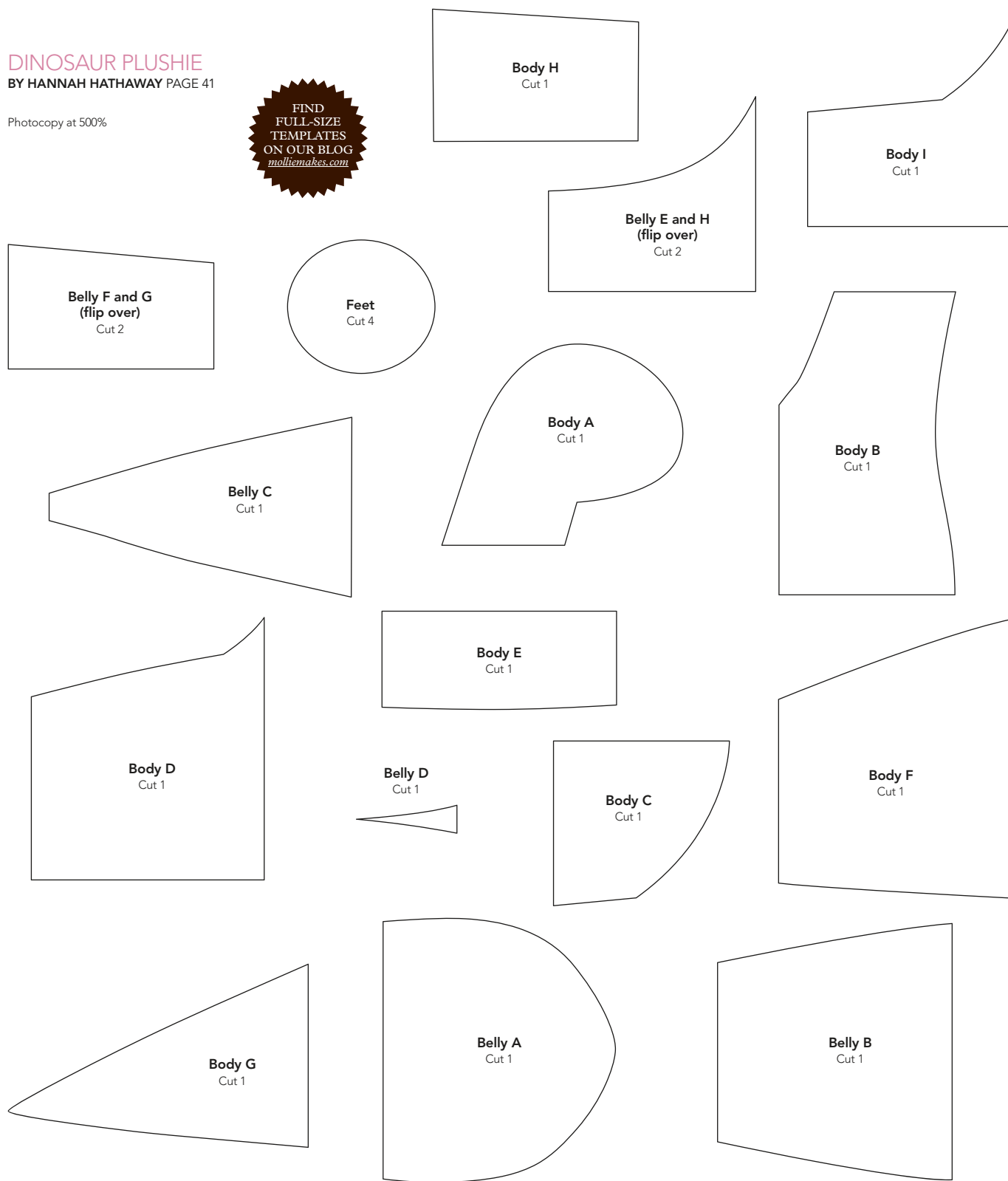


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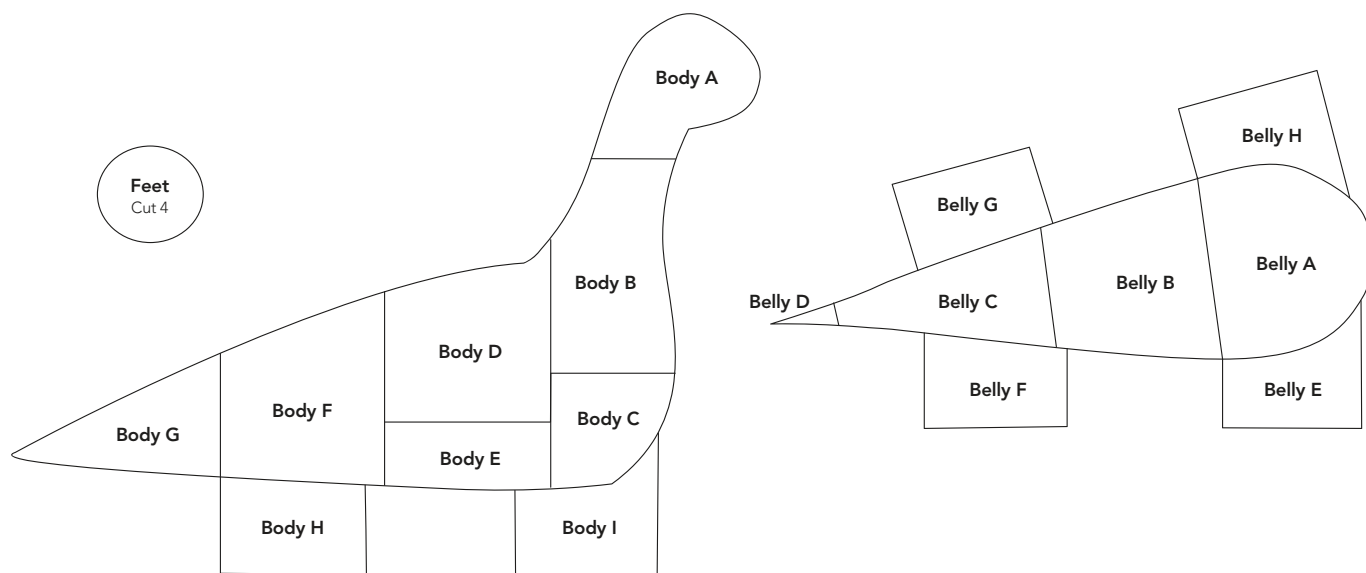
DINOSAUR PLUSHIE

BY HANNAH HATHAWAY PAGE 41

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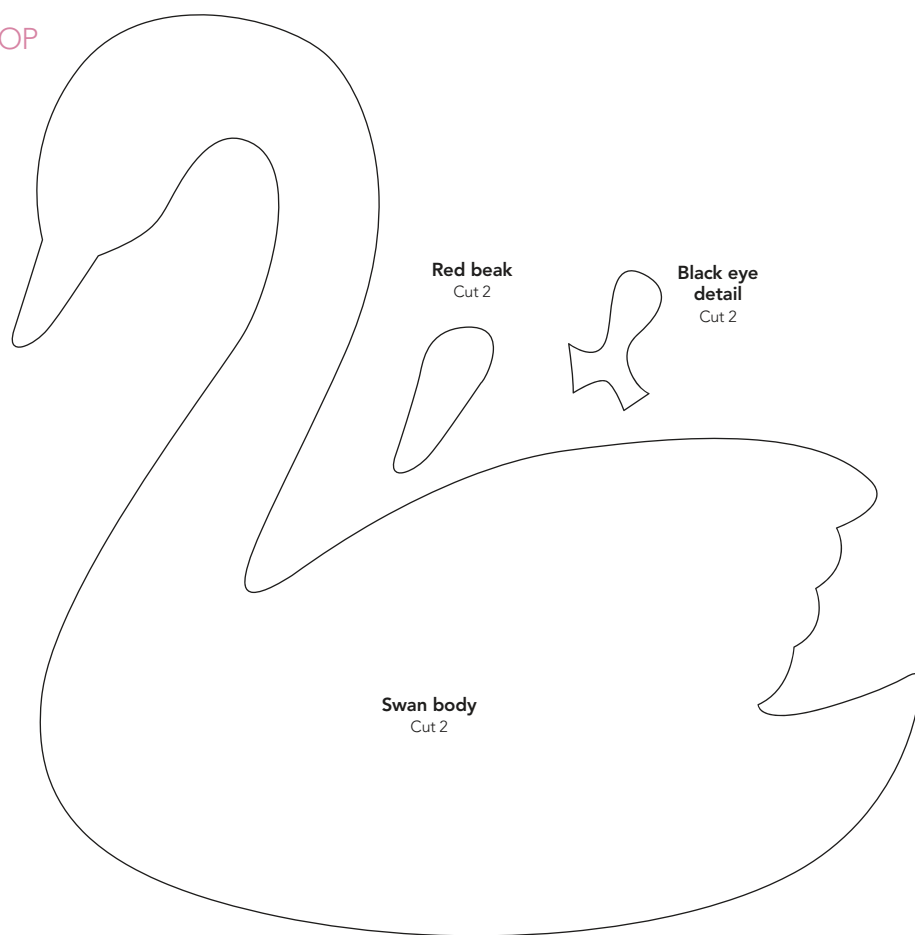


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APPLIQUÉ SWANS HOOP

BY SAMANTHA STAS PAGE 79



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UPPER
STREET
EVENTS

 twistedthread



THE BACK PAGE PROJECT

Forget the huge to-do list – Tilly Walnes is resolving to craft more mindfully



Name: Tilly Walnes
Occupation: Sewing pattern designer, author and blogger

Happy 2015! My thoughts are turning to **crafty resolutions** and new-year goal-setting. This *will* be the year I learn to knit a Breton jumper, master the art of making silk lingerie, and tailor **the pea coat of my dreams**. But really, my biggest craft resolution for 2015? To slow down. It's tempting to get carried away stockpiling projects to tackle and techniques to master. Set **too many goals for yourself**, and before you know it you're overwhelmed with lists and tasks and deadlines, and have forgotten to **enjoy the creative process**. I choose to



CUTTING OUT FABRIC AND STITCHING IT TOGETHER... IS UNDENIABLY PLEASURABLE

make my own clothes rather than buy them because cutting out fabric and stitching it together with my hands is **relaxing and undeniably pleasurable**. Sometimes I need to remind myself that rushing for the sake of ticking a project off the list defeats the purpose. So this year I'm going to try my best to **practise mindfulness** while I sew. I may not finish that pea coat before the daffs bloom, but I'm ruddy well going to **enjoy making it**.



Fancy a go? Find sewing guides on Tilly's blog.



We're proper envious of Tilly's lush fabric stash.

Tilly
X

Agree with Tilly? Tweet or Instagram your slow crafting to @TillyButtons or visit her blog www.tillyandthebuttons.com

Next issue: Rachel Basinger of Oh No Rachio!

CURRENTS

- Writing: Appointments in a tiny diary. So I don't overcommit...
- Drinking: Getting my bergamot fix from The Lawn's 'Royal Tea.'
- Wearing: Homemade 'Margot' pyjamas from my sewing book, *Love at First Stitch*.

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