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50TH ISSUE
SPECIAL!

Mollie

MAKES

LIVING A CREATIVE LIFE

MAKE
IT!

PRINT & SEW

➤ **A CUTE BOW BAG**

**EASY KNIT
CHUNKY COWL**

**SCALLOP-TRIMMED
TOPS & SKIRTS**

**CROSS STITCH
GEM FURNITURE**

PAPER GARLAND

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**50TH ISSUE!
PARTY DIVS**

& more...

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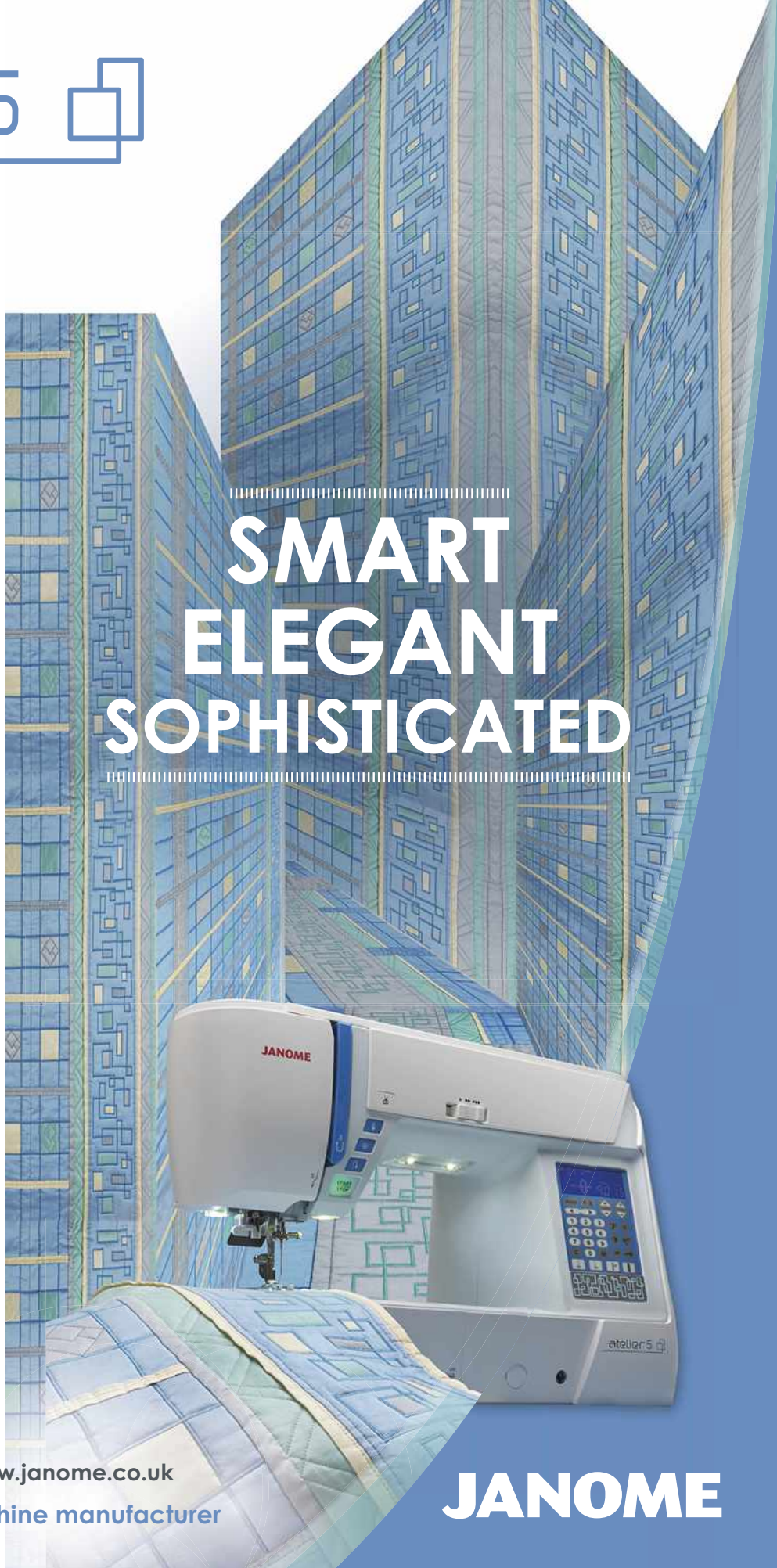
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INSIDE OUR 50TH ISSUE

• CUTE BOW BAG • CROCHET PLANTERS • WATERCOLOUR & MARBLING DIYS • KNITTED MOCCASINS • VALENTINES IDEAS • CROSS STITCHED CHAIR • CLAY ANTLER HEADBAND

SEW



PAPERCRAFT



KNIT





20 PRINTED CLUTCH

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



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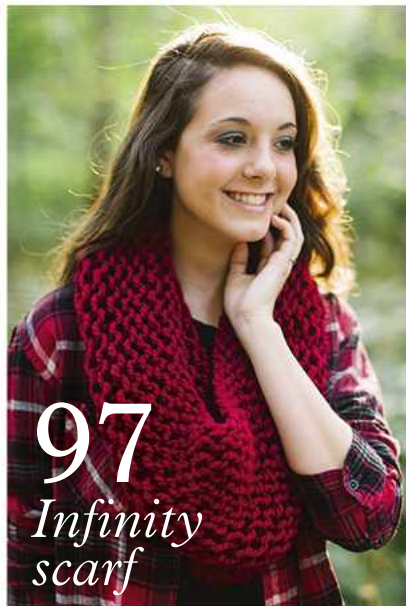
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Subscribe at molliemakes.com

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OUR 50TH ISSUE!

We love a Mollie milestone. Fifty issues! We can hardly believe it, the time's flown by so quick. When planning this special issue we wanted to pack it full of celebratory projects (like our gem garland, page 62, and party props in our papers section starting on page 67), and the star of the show: Jennie Walker's pattern-clash envelope going-out bag on page 20. Combining home-printing techniques, hand-dyeing, stitching, spots, stripes and monochrome, it's a riot of trend-ticking fun and fits the bill for Valentine's dates with your significant other or Gal-entine's alternatives with your mates. Our free gift is pretty special, too – a cute pocket bear to embroider and stitch. Find the complete guide on page 99. Have a love-filled month!

Lara

Lara Watson Editor



Turn to page 7 to get the lowdown on this issue's BEAR PLUSHIE KIT!

Contributors

PHOTOGRAPH: SABRINA WONG



Megan Nielsen

Megan designs gorgeous easy-to-follow sewing patterns, including maternity wear. Her aim in life is to make sewing even more enjoyable. She lives in sun-kissed Perth, Australia with her husband and three children.

Sew Megan's scalloped-edged skirt on page 80.

www.megannielsen.com

PHOTOGRAPH: ANGELA KOHLER



Chelsea Foy

By day you can find Chelsea at her DIY blog but by night, you may find her singing and dancing. After a few years performing in NYC, Chelsea is back in her home state of California with her husband and newborn son.

Fold Chelsea's paper gem garland on page 62.

www.lovelyindeed.com

PHOTOGRAPH: BRIDEEN BAXTER



Abigail and Ryan Bell

The married homeware design team blend exquisite nature sketches with a pop of modern graphics. The downside to working with your lover? Abigail laments Ryan naps so much, while Ryan claims Abigail's a slave driver.

Hear how the couple make it all work on page 28.

www.abigailryan.com

PHOTOGRAPH: CARL BUTCHER



Georgina Doull

Georgina loves pastels and cute things, her favourite colour being pink. She has a small craft room where she handmakes all of the pieces for her brand Dolly Darling. Georgina adores dogs and would love a Shih Tzu.

Whip up Georgina's antler headband on page 89.

www.dollydarling.com



Caitlin McGrath

Caitlin works with Manda and Marla in New York on The Merrythought blog. They post creative DIYs and crafts with a focus on natural and re-purposed items, as well as posts about travels, parties, faith and family life.

Make Caitlin's nail varnish mug on page 16.

www.themerrythought.com



Robin and Mould

Amy Robinson and Christian Mould run their design business from their home in Wiltshire. They are hand screen printers and makers of lovely printed homewares such as cushions and pillows featuring the cutest critters.

Admire their illustration on page 40.

blog.robinandmould.com

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Mollie

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pocket-sized softie, designed just for us*

TURN TO
PAGE 99 TO
FIND OUR
BEGINNER'S
EMBROIDERY
GUIDE



If you go down to the woods today...

"Every year, once the cold ends, I make my way out of the big city and escape to the Canadian wilderness to take in the lakes and forests. There are deer, moose, beavers and of course, black bears! After a long snowy winter, this little bear has come out of hibernation and picked a basket of flowers. He's a sweet addition to any home. Stand him up on a shelf, carry him in your pocket, or give him to a little one to play with.

Whether you're a total beginner or an experienced stitcher, you'll love the colourful

French knots, stem stitches, fern stitches and lazy daisies. As with all Kiriki Press designs, I wanted to compose a sampler that is playful, cheery and teaches an interesting range of stitches for any skill level."

Originally a printmaker, Michelle Galletta fell in love with embroidery, and found a way to combine the two. She runs Kiriki Press out of her Toronto home, where she screenprints all her patterns. www.kirikipress.etsy.com

Turn to page 99 for all instructions, then share your makes using #molliemakers.

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INTRODUCING...



THE LATEST IN CREATIVE GOODNESS - HANDPICKED JUST FOR YOU



Call us crazy cat ladies, but we just can't resist a cheeky kitty looking very pleased with himself! Sadly the same can't be said of the sad little fish in his tummy, but if it's made you giggle then the Brighton-based print makers behind **hello DODO** are just your kind of folk. Find your happy place: www.hellododoshop.etsy.com





TOP READ

Baby Love

For bundles of joy arriving this spring, look no further than *Handmade for Baby* by Charlotte Rivers and Emily Gregory. Find 25 yarn, paper and stitch projects to **make for the little ones.**

Does what it says on the tin. www.quarto.com



Send pastel-hued well wishes with stylist and author Selina Lake's new **pretty-as-a-picture** notecards. Each photo is as glorious as the next... www.abacuscards.co.uk



Is this the **ultimate Gal-entine's pressie?** Yeah, totally! Girls, stick together and give a pal a tongue-in-cheek embroidered hoop as a playful gift for their wall. Team Mollie Makes will be taking the lot! www.moonrisewhims.etsy.com

THIS MONTH'S WISHLIST



Finally, we've found a solution to the 'what-do-we-get-for-blokes?' Valentines conundrum. It's from **The Pop Up Pinhole Company**, and it's called Viddy. Say cheese! www.thepoppinpinholecompany.com



PHOTOGRAPH: LYN BONHAM PHOTOGRAPHY



Lovelane, to the rescue! Banish boredom with a **flying superhero outfit** that's guaranteed to get kids off the sofa and into the arms of their trusty, er... spaceship. www.lovelanedesigns.com



For stargazing in the park, cosy car journeys, or film nights in front of the tellybox, **a hearty patchwork blanket** made from the new Priory Square fabric range is a dream. 2015 marks Art Gallery Fabrics' 10th year, too. Even more reasons to stock up at www.artgalleryfabrics.com. www.hantex.co.uk/agf

WEBSITE TO WATCH

Made 590

It just celebrated its 10th birthday with a brand new website (congrats!) and now in true Aussie celebratory style, Made 590 has packed its shelves with heaps of vibrant new garments, accessories and gifts – **for guys, gals and colourful homes**. You're going to fall in love with this fruity beauty, trust us. www.made590.com.au



Shiliconfetti's bold knits are one of Stephanie's favourite finds.

BRAND FOCUS

Baba Souk

After six years working as a fashion designer in Canada (and a destiny-changing trip to Marrakesh's famous souks), **self-proclaimed 'treasure hunter'** Stephanie Hebert created Baba Souk. In this online market, she showcases her own creations alongside rad new indie designers found along the way (like Canadian artist Shiliconfetti's bold new collection). www.babasouk.ca

Supporting local talent: A Mosaic Garden Throw made in Quebec.



Garments with creative soul are "love at first sight" for Stephanie.



PHOTOGRAPHS: ELISABETH SIMARD



Enchanté! Let us introduce you to Mabel. She loves watercolour painting, fresh flowers and long walks in the park. Debuting her chic spring style, you'll find her at www.bettyandwalter.com

TOP READ

Comic Relief

Look out for Mollie Makes' special craft magazine for **The Big Comic Relief Crafternoon**. There's heaps of DIY projects to help you 'Make your Face Funny for Money' – from knitted beards to fabric moustaches. Get your copy from Sainsbury's from 29 Jan. www.rednoseday.com



Knitted onesie? Peter pan collar? Hood with ears? We're jealous of the new **Woodland Doll's** outfits. Luckily, these cute curios double-up as money boxes, so we can save up for our own. www.cloth-ears.co.uk



Rumour has it, **lobsters mate for life**. You may have seen the episode of *Friends*... Betsy Benn's claw keyring will make a charmingly understated gift for your Valentine – or bestie! www.betsybenn.co.uk



We think bigger is *always* better when it comes to statement necklaces and IKKK's **T-shirt yarn knits**, with polymer clay rings, are undeniably cool. Showstopping, in fact. www.ikkx.etsy.com



01



02



03



04



05



06

CAMPAIGN FOCUS

Your Just a Card photos

Back in November, we launched the Just a Card campaign to support independent makers – and boy, did you get involved!



We knew we could count on you guys. Since starting the Just a Card campaign with artist Sarah Hamilton and The Design Trust, we've been totally inundated with your #justacard photos on social media, showing us all the purchases you've been proud of at craft shows, galleries and indy shops.

The idea is simple: when you visit a well-curated space stocking independent designers' work, show your love by making even a small purchase – just a card, for instance, a piece of handmade jewellery or a print. We're encouraging you all to then style a picture or simply take a quick snap of your new goodies, and then share it on

Instagram and Twitter – anywhere you can post a pic online! – and tag the artists, outlet and #justacard campaign to show your appreciation of good design.

"A small purchase can make a huge difference if we all get involved, which the Mollies – our amazing readers and supporters – are demonstrating online with the #justacard hashtag," said *Mollie Makes* editor, Lara Watson. "It's wonderful to see so many come together to support our creative community – it keeps us mindful in our buying choices, as well as spreading the joy of beautiful, thoughtful work."

Sarah Hamilton, the brains behind the campaign, is similarly impressed. "The response so far has been astonishing! The campaign is gathering amazing momentum, and it's so exciting to think that collectively we can make a real and lasting difference and make sure shops and artists thrive."

We're supporting the campaign all year (and beyond, of course!), so keep sharing your snaps with us. Download posters and blog buttons too at www.justacard.org

A few of our fave #justacard snaps from Instagram:

01 @pauline.c.

morgan snaffled up some Blossom and Cat goodies from Fossick Handmade.

02 Stephanie Cole Design cards trio, bought by @livecreateshare

03 @jacqui_o_retro sported this pair of festive dog cards by Eimhin McNamara.

04 05 @photojennic bought this Smile print from Seventy Tree and bear print from Petit Pippin.

06 @rebecca horwood displays her Nicola Rowland greetings cards.

Get inspired by the new vibrant and oversized watercolour blooms at www.bluebellgray.com

THIS MONTH WE'RE
OBSESSING ABOUT...

PAINT EFFECTS

Splodges, splatters and strokes... bring out your inner artist (smock optional)



01



02



01 Enjoy colour therapy to the max with this vivid silk number. www.gormanshop.com.au

02 Making fire gets an artistic makeover. www.leifshop.com

03 Bring abstract tie-dye to the kitchen (and hide the spills). www.lumiereartandco.com.au

04 Brighten up a sofa with a playful palette of paint splashes. www.leifshop.com

05 Quirky glaze on Japanese-inspired tea mugs. www.arhoj.com

06 It'll be hard not to spot your iPhone now. www.shopbando.com

07 Freshly picked spring flowers guaranteed to lift our hearts. www.yaochengdesign.com



03

PHOTOGRAPH: ARMELLE HABIB. STYLING: GREENHOUSE INTERIORS



07



06



04



05

MAKE IT! TURN THE PAGE FOR

THREE WAYS WITH PAINT EFFECTS

DIY IT!

NAIL POLISH MUG



YOU WILL NEED

- White ceramic mug
- Old or disposable container
- Nail polish
- Nail polish remover
- Skewer
- Paper towel

01 Fill a container (we used a tin tray) with warm water.

02 Add a drop or two of **nail polish** to the water and let it spread out. You can use a skewer to swirl the colour around.

03 **Dip your mug** in the water.

04 Remove your mug from the water and use nail polish remover to **remove any excess** on the bottom and inside of the mug, or any unwanted splodges.

05 Carefully **pat the mug dry** with a paper towel.

06 You can repeat these steps with **additional colours**.

07 Once you've **achieved the look** you want, let it sit overnight.

08 We would **recommend hand washing** your new mugs. Durability will also depend on the quality of the nail polish – just as it would on your nails. We let our mugs sit for around five hours before using them. If you run into problems, you can try coating the outside with a **clear coat of nail polish** or a non-toxic finishing spray.

Caitlin McGrath is one third of the creative Merrythought blog (with Manda and Marla). All three gals live in Western New York, sharing things they love. They often post creative DIYs and crafts with a focus on natural and re-purposed items, as well as yummy recipes and inspirational posts about fashion, home décor and projects, travels, pretty parties, faith and bits of their family life. www.themerrythought.com

DRAW IT!

DYED CUSHION



YOU WILL NEED

- Cushion cover
- Sharpies or other marker pens
- Rubbing alcohol
- Empty spray bottle
- Scrap piece of fabric
- Piece of cardboard the size of the cushion cover

01 Pour the **rubbing alcohol** into the spray bottle.

02 Use a piece of fabric to **experiment with the Sharpies** and the alcohol spray. See what effects you get when you draw circles or lines and mix colours.

03 Once you decide on your pattern, place your cover on a flat surface. **Put a piece of cardboard** in the cover, to prevent the colours from bleeding through.

04 Use the Sharpies to **create your artwork**, ensuring you colour the whole cover.

05 After finishing colouring, evenly **spray the rubbing alcohol** over the colours. It took us several applications to get our desired effect – so keep at it!



Lana is better known as Lana Red. She is from the Netherlands where she spends her days designing for theatre productions and working on her blog. She started her blog to combine her love for crafts, photography and just everything creative. She never gets enough of crafting and loves to share her creations – often budget-friendly ideas using everyday items in combination with different materials and out-of-the-box techniques.

www.lanaredstudio.com

WRITE IT!

WATERCOLOUR POSTCARD



YOU WILL NEED

- Watercolour paints
- Paintbrushes – small-tipped brush and wide brush
- Masking fluid
- Watercolour paper
- Pencil
- Rubber

01 Take a piece of watercolour paper and cut to 20 x 12.5cm (7½ x 5"). Faintly **draw on the sentiment** 'You're my favourite' in a swirly script. If your handwriting is not the neatest, print off your sentiment in **your favourite font**, hold behind your watercolour paper against a window and trace faintly.

02 Using a very thin paintbrush, **outline your sentiment with masking fluid**. Leave to dry for 30 minutes, or place over a radiator for 15 minutes. The fluid will feel a little sticky when dry. Clean your brush immediately before it solidifies.

03 Once the fluid is dry, prepare your watercolours. Use a large brush, lots of water and red and green paints. To create a faded colour look, **dilute the colour with water** on each brush stroke. Test your colours on a scrap piece of paper before you commit to your print. Leave to dry completely.

04 With a rubber, **erase the masking fluid and pencil marks**, to reveal your beautiful sentiment.



Designer and maker at Messyla, La is also a stylist, lifestyle blogger and photographer. Living in a tiny little cottage Scotland, she works in her 1900s summerhouse. She loves spring days, cats, baking and coffee. She can be found wearing stripes and collecting kitchen paraphernalia. www.messyla.com



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D₂ A₁ T₁ E₁
N₁ I₁ G₂ H₄ T₁

To celebrate our 50th issue, we asked designer Jennie Walker for a clashing-print bag how-to, packed with techniques. Join the party!





PARTY
TIME



HOW TO MAKE... A HAND-PRINTED BAG

MATERIALS

- Outer fabric
- Inner fabric
- Iron-on interfacing
- Small snap fastener
- Two pieces of striped fabric, 31 x 31cm (12¾ x 12¾") and 12 x 9cm (4¾ x 3⅝")
- Three pieces of thin suede, each 126cm (1¼yd) long
- Fabric paint
- Fabric dye
- Stamp (we used a round eraser)
- Sponge applicator

Throw some shapes with a dyed-to-perfection clutch bag printed with playful spots and topped off with an oversized bow – just the thing for a bright night out on the town with your Gal-entine dates!

Experiment with printing and dyeing fabrics from your stash to create a pattern clash wardrobe treat for you or a bespoke gift for a friend. We mixed a monochrome stamped pattern with a pink and orange bow for maximum impact.

Create your own stamp by using a round eraser (as we did), buttons or wine corks. If you want to stretch your crafting prowess



further, try tie-dyeing some fabric or embellishing the corners with a pretty doily, embroidered linen, sparkly gems or sequins. Go on, treat yourself.

01 Cut the inner and outer fabrics using the templates on page 99.

02 Paint an even layer of fabric paint onto your stamp using a sponge applicator. Carefully **stamp your shape** onto all your outer pieces of fabric, reapplying paint after each stamp. Leave to dry for one hour, then heat set according to the manufacturer's instructions.

Once your printed fabric is set,

iron the interfacing onto the wrong sides (WS) of all the outer and inner pieces.

We also **dyeed our striped fabric** from pink and white candy stripe to pink and orange using Dylon Goldfish Orange fabric dye. When dyeing a small amount of fabric, a dye you can use in a bucket or bowl is better than one you use in the washing machine. Follow the manufacturer's instructions to make sure the fabric is set properly.

03 Peg your **three strands of suede** together and plait them. Zig zag stitch at either end so they don't come undone.

04 Fold the **larger striped bow fabric** in half, right sides (RS) together. Sew along the long edge using a 0.5cm (1/4") seam then turn RS out. Repeat using the smaller piece of bow fabric.

05 With the seam at the back, lay the large piece of bow fabric over the outer front bag fabric. Pinch together in the middle to start **forming your bow shape**. Sew a stitch through to hold it together.

06 Then wrap the smaller piece of bow fabric around the middle of your bow, with the seam at the back. Handstitch the two together and the back. **Once your bow is »**



HOW TO MAKE... A HAND-PRINTED BAG

positioned where you'd like it, baste down either side and then carefully trim the excess.

07 Sew the **top part of the snap fastener** 2cm ($\frac{3}{4}$ ") from the rounded tip of the lining fabric flap.

08 Place the **lining flap and outer flap** RS together. Using a 0.5cm ($\frac{1}{4}$ ") seam allowance, sew them together leaving the top straight edge open. Turn RS out and iron.

09 Place the outer bag pieces RS together. Position the ends of your **suede plait** on either side, sandwiched in between the outer fabrics with the ends poking out each side. Pin in place about 2cm ($\frac{3}{4}$ ") from the top. Sew around using a 1cm ($\frac{1}{4}$ ") seam allowance,

leaving the top seam open. Turn RS out and iron.

10 Place lining RS together. Sew from A-B and then from C-D (as shown on the template) using a 0.5cm ($\frac{1}{4}$ ") seam allowance. Leave the top straight edge open as well as a **gap at the bottom** for turning RS out later on.

11 Place RS of flap against RS of the back of the bag, with the tops in alignment. **Baste the flap** to the back of the body piece along the top straight edge.

12 Next, tuck the **suede strap** underneath your bow. Then place the outer body into the lining body, RS together. Now, neatly align the seams and top edges.

13 Find the WS of the outer body pieces. Pin all the way around, leaving WS of **outer body pieces** in the centre. Leaving a 1cm ($\frac{3}{8}$ ") seam allowance, sew all around the top unsewn edge.

14 **Turn bag RS out** through the gap in the lining.

15 Turn the edges of the opening in and **sew the gap closed**. Push the lining inside the bag and press.

16 Sew the **remaining part of the snap fastener** onto the outer front of the bag, under the middle of the bow, making sure it's lined up with the top part of the fastener.

Ta-dah! Now swing your totally amazing accessory over your shoulder and hit the party.



Jennie Walker
Jennie creates custom-made dolls from sentimental fabrics, and is always on the lookout for one-of-a-kind materials in antique and charity shops. She also practises free machine embroidery, creating floral neckpieces and tiny Frida Kahlo faces. She tries to always be led by instinct rather than trends. Order one of her loveable characters at www.alittle-vintage.blogspot.com

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**OVERSEAS READERS:
SEE PAGE 76**

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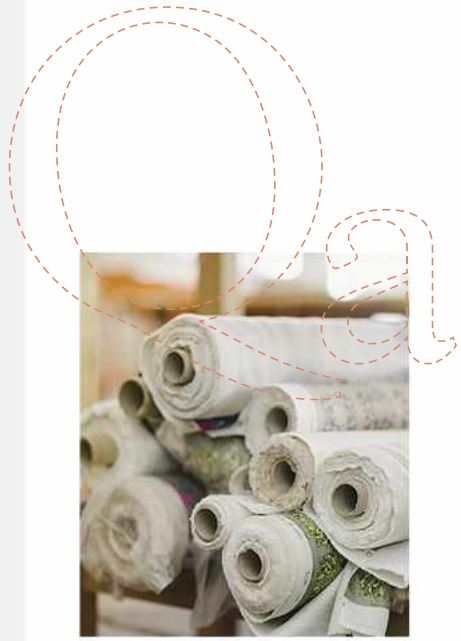
ABIGAIL & RYAN BELL

Abigail and Ryan Bell enjoy a modern day romance and design partnership rolled into one. We find out how they make it all work

Words: JUDY DARLEY Photographs: DECI GALLEN & BRIDEEN BAXTER

From meeting on the Etsy Business Forums and starting a long-distance relationship zipping between Belfast and Glasgow, Abigail and Ryan Bell have been on an emotional journey since 2008. In 2009 they launched luxury design brand *abigail*ryan*, creating bold floral homewares. In 2012 they married and now live just outside Belfast with their pups Angus and Hamish, and a trio of chickens. Their stunning designs bring together Abigail's delicate plantlife illustrations with Ryan's graphic design prowess and a mutual

love of colour. Add in an ethical ethos supporting local industry and a passion for Northern Ireland's landscapes, and it's no wonder they've caught our eye! In recent years they've collaborated with Jo Malone London and one of their wallpapers was acquired by New York's Cooper-Hewitt Smithsonian Design Museum. Opening a concession space in Belfast's Atelier-Design last year means there's now even more ways to see and shop their homeware in person. Abigail tells us how it's all come together and what the year ahead has in store.



How did your creative partnership come about?

When we met I was based in Glasgow and Ryan was in Belfast. We travelled back and forth to see one another for almost a year before I moved to Northern Ireland permanently. We were both self-employed, so we worked in each other's studios while visiting and discovered we loved working together. We launched *abigail*ryan* in time for Christmas 2009.

Who does what?

We both answer emails, take calls, attend meetings and deal with orders. The separation of our roles mainly comes about at the design stage. I do all the hand illustrations, while Ryan takes the lead role on the computer-aided design parts of creating pattern and product graphics. Ryan takes care of the books, and I handle invoicing and finance along with most of our social media marketing and PR. When it comes to making, I cut and Ryan sews.

How do you balance your life working and living together?

Long days at the studio mean we often get home late. It's difficult to make sure you keep up with the mundane tasks of home like washing/cooking/dishes and so on. We're pretty career focused and work almost all the time, but we try and take



INTRODUCING tea & a chat

‘If you’re having a bad work day, it’s wonderful to be able to hug your partner’



a day or evening off each week, going to St George’s Market in Belfast or out for dim sum. Now that we have our chickens, Helga, Brigitte and Henrietta, we try to work from home at weekends so they can free-range around the garden. Our pups Angus and Hamish demand a lot of attention, too. They’re too cute to ignore!

Can you explain what you enjoy most about working together?

It sounds quite soppy, but honestly, it’s just that feeling of being relaxed and supported

in a work environment. When you’re having a bad day, it’s invaluable and wonderful to be able to hug your husband or wife. It’s incredibly challenging being self-employed and running your own business and we both appreciate being able to work alongside a loving partner.

Describe your style in a few words.

I would say floral, luxe, colourful, beautiful and feminine. Oh, Ryan disagrees with feminine and wants to add that we make ‘big, beardy man-florals!’ »

01 The abigail*ryan studio in historic Conway Mill with vintage Ercol

Windsor furniture upholstered in the couple’s fabrics.

The wallpaper and lampshade is in the Cosmo Maraschino

colourway. The lamp is painted in Annie Sloan Chalk Paint.

02 Abigail busy illustrating roses in pen and ink.

03 The couple work at their shared station.

INTRODUCING tea & a chat



01 A selection of abigail*ryan's hand-illustrated fabrics, perfect for curtains and upholstery.

02 A corner of Abigail's drawing desk with some tear-sheets of inspiration.

03 Abigail and Ryan working together on rolling fabric onto one of their handmade lampshades.



What drives your company ethos?

Well, by keeping our manufacturing in the UK, we're supporting or creating jobs along the way as our country continues to recover from the recession. It's really important to us to make an effort to find suppliers producing high quality products as close to home as possible.

Which books and magazines are on your bedside table?

For me it's *The Simple Things*, *Living Etc*, *World of Interiors*, *Real Living*, and *Spitalfields Life* by The Gentle Author, a great book about all the shop owners around Spitalfields in London, one of our favourite areas. Ryan just has his iPad.

Name your top three creative blogs.

I like Style by Emily Henderson (www.stylebyemilyhenderson.com), she's really funny and doesn't take herself too seriously. Kelly Wearstler's blog (www.myvibemylife.com) is like a sketchbook and gives great insight into her beautiful interiors work – and Farmette, a blog about life on an Irish farm with delicious recipes, is great too (www.farmette.ie).

How does your creative process work?

I use Pinterest to document what's inspiring us, be it colour palettes, or



INTRODUCING tea & a chat

‘I sketch on bits of paper and pin it up on the walls, like a real-life Pinterest!’



a beautiful flower variety. I don't work in sketchbooks any more – I sketch on bits of paper and pin a lot up on the walls: working fabric samples, drawings and scans, so it's all in our eye-line while we're pulling a new collection together.

Where do you like searching for creative inspiration?

A lack of ideas is never our issue, rather a lack of hours in the day and resources to realise them all – we always have a lot of ideas buzzing around our heads, so it's

really a matter of just revisiting them when we need to get inspired. I love Pinterest for some visual stimulation, though I think what I pin is a realisation of what I've already been thinking about.

What are you currently working on?

We're designing our next collection of fabric, and will be aiming to launch something new for S/S2015. We're also working on a project, Painters in Residence for Annie Sloan. In March we're going to New York to see one of our wallpapers, »

01 The studio window with hanging planters from Ikea and an original Ercol room divider storing lampshades and cushions: all orders waiting to be sent.
02 Abigail hand finishing a fabric

covered lampshade.
03 Stacks of Irish linen from the Landscape Collection and heirloom patchwork quilts with samples from the range the couple made for Liberty, now keeping them cosy!



01 Abigail and Ryan enjoying a cup of their favourite Earl Grey Blue Flower Suki Tea (a local Belfast brand).

02 “Our inspiration wall includes the original photos for our forthcoming Foxglove print,” explains Abigail.



abigail*ryan

Wife and husband team Abigail and Ryan create gorgeous nature-inspired homewares. They’ve been stocked by Liberty London, and are now sold via high-end interior designers. They also have a concession space at Atelier-Design, Belfast.

www.abigailryan.com

www.atelier-design.co.uk



which was acquired for the collection at the Cooper-Hewitt Smithsonian Design Museum – we can’t wait to view the wallpaper archives, which are the largest in the US. We’re looking forward to meeting with some interior designers and retailers when we’re there, too.

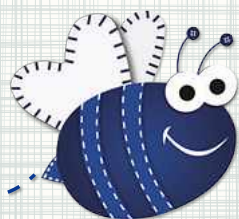
What can you tell us about your exciting new collection?

I’ve been working on illustrations of foxgloves, exploring the forms from different angles and in different stages of bloom. We’re quite obsessed with the idea of creating a pattern with a lot of linear upward momentum, so we’re busy experimenting with that. Ryan is fascinated by bees, and when I was shooting the foxgloves in summer, there were lots of bees harvesting pollen – we might sneak some of those in to our new pattern collection and branch into the insect world.

Finally, what’s your best piece of creative advice?

The quote ‘perfection is the enemy of creativity’ is a really good one. It’s easy to become paralysed by the myriad of small decisions you have to make in any given day when running a business. Sometimes, especially when it comes to the small stuff, ‘good enough’ is often good enough. 🍵

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HEY GIRL!



HEY BOY!

Knit Fiona Goble's
his 'n' hers bobble hats
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date night... or keep
them both for yourself!

HOW TO MAKE... A HAT WITH EARFLAPS



MATERIALS

- Bergère de France Toison, 77% acrylic/20% wool/3% polyamide, 50g/70m per ball, one ball in Blason (22641) (yarn A) and one in Hennin (29215) (yarn B)
- Pair of 6mm (US 10) straight knitting needles
- Yarn sewing needle
- 4 lockable stitch markers or small safety pins
- Pompom maker to make approx. 7cm (2¾") pompoms

ABBREVIATIONS (UK)

- st(s) stitch(es)
- k knit
- p purl
- st st stocking stitch (knit one row, purl one row)
- sk2po slip one stitch, knit two together, pass slipped stitch over knitted one, to decrease
- p2tog purl two stitches together, to decrease
- k2tog knit two stitches together, to decrease
- ssk slip one stitch, slip one stitch, knit slipped stitches together, to decrease
- sl2 slip 2 stitches
- p2sso pass two slipped stitches over another stitch
- Beg beginning
- Rep repeat
- RS right side

TENSION

12 sts and 19 rows in stocking stitch to a 10cm (4") square.

FINISHED MEASUREMENTS

The finished hat measures approx. 50cm (19½") circumference and 18cm (7") high, excluding the earflaps and pompom.

You can't beat a trusty beanie hat for topping off an outfit. This one features cosy earflaps – sensible enough to keep your ears warm, yet stylish enough for a romantic winter walk. (No more pulling your beanie over your eyes and almost bumping into lamp posts, ok?).

It's knitted in two shades of soft bobbly yarn and is chunky enough to complete in just a few evenings. The hat is knitted straight, then knit the earflaps onto it. The hat is then seamed along the back, and you can add the pompom at the end. Follow Fiona's cool blue and grey shades, or choose your own.

Using yarn A and 6mm needles, cast on 66 sts. Mark the 9th, 20th, 47th, and 58th cast-on st with a lockable stitch marker or small safety pin (or tie a piece of contrast colour thread around the stitch). This marks the places where you will pick up for the flaps once the hat is finished.

Row 1 (RS): [K1, p1] to end.

Rows 2-4 Rep Row 1.

Break yarn A and join in yarn B.

Rows 5-24 Beg with a k row, work 20 rows in st st.

Row 25 K4, [sk2po, k8] 5 times, sk2po, k4. (54 sts)

Row 26 P.

Row 27 K3, [sk2po, k6] 5 times, sk2po, k3. (42 sts)

Row 28 P.

Row 29 K2, [sk2po, k4] 5 times, sk2po, k2. (30 sts)

Row 30 P.

Row 31 K1, [sk2po, k2] 5 times, sk2po, k1. (18 sts)

Row 32 [P2tog] to end. (9 sts)

Break yarn, thread it through remaining sts, and pull up securely.

Earflaps

With the RS facing and using yarn A, pick up and knit 12 sts between the first two stitch markers on the cast-on edge.

Rows 1-7 K each row.

Row 8 K1, k2tog, k to last 3 sts, ssk, k1. (10 sts)

Row 9 K.

Rep Rows 8–9 twice more. (6 sts)

Row 14 K1, k2tog, ssk, k1. (4 sts)

Row 15 [K2tog] twice. (2 sts)

Row 16 K2tog. (1 st)

Break yarn and pull it through remaining st. Knit the second earflap in the same way, between the two remaining stitch markers.

Making up

Sew the back seam using mattress stitch.

Using the pompom maker, make a pompom using yarn A. Trim the pompom and use the tails of yarn to sew it to the top of the hat.

Weave in all loose ends. »



HOW TO MAKE... A ZIG ZAG HAT



MATERIALS

- Phildar Nebuleuse, 41% wool/41% acrylic/18% polyamide, 50g/51m per ball, 1 ball each of Jeans (0002) (yarn A) and Blush (0003) (yarn B)
- Pair of 6mm (US 10) straight knitting needles
- Pair of 6.5mm (US 10½) straight knitting needles
- Yarn sewing needle
- Pompom maker to make approx. 7cm (2¾") pompoms

TENSION

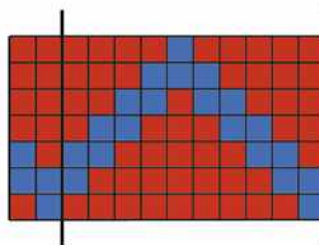
12 sts and 17 rows in stocking stitch to a 10cm (4") square on 6.5mm needles.

FINISHED

MEASUREMENTS

The finished hat measures approx. 52cm (20½") circumference and 24cm (9½") high, excluding the pompom.

CHART



There'll always be a place in our hearts for chevron. If you fancy trying your hand at two-colour knitting that's not too tricky, then this hat is ideal. It's been created in a soft chunky yarn, so it's cosy to wear – and surprisingly quick to knit. Knit the hat flat and then seam it along the back. Add the pompom last.

Using 6mm needles and yarn A, cast on 72 sts.

Row 1 (RS): [K2, p2] to end.

Rows 2-6 Rep Row 1.

Break yarn A and join in yarn B. Using 6.5mm needles, and beg with a k row, work 2 rows in st st.

Rows 9-15 Work from chart, beg with a k row and using st st.

Break yarn A and continue in yarn B.

Row 16 Purl.

Rep Rows 9-16, twice more.

Row 33 K4, [sl2, k1, p2sso, k7]

6 times, sl2, k1, p2sso, k5. (58 sts)

Row 34 [P2tog] to last 2 sts, p2. (30 sts)

Row 35 [Sl2, k1, p2sso] to end. (10 sts)

Break yarn, thread it through remaining sts, and pull up securely.

Making up

Sew the back seam using mattress stitch.

Using the pompom maker, make a pompom in yarn A. Trim the pompom and use the tails of yarn to sew it to the top of the hat. Weave in all loose ends.



Beanies & Bobble Hats

This project appears in *Beanies & Bobble Hats* by Fiona Goble, published by CICO Books (£12.99). Many of the designs are quick and easy and only use a couple of balls of yarn. Get your mitts on a copy for £9.99 (including free p&p) by calling 01256 302699 and quoting GLR CODE CN8. www.cicobooks.co.uk



Ooh

I COULD DO THAT...

Leather heart pin

These handmade heart brooches are the perfect pocket-sized gift for your Gal-entines – after all, it's not just about receiving roses from your significant other, right? "I'm all about the happy, friendly, **let's-show-people-they-are-loved** Valentines!" says designer Brittany Watson Jepsen. So, track down some soft leather offcuts and share the love with this easy-peasy make. Don't forget to make one for yours truly and wear your heart on your... er, collar? www.thehousethatlarsbuilt.com

if we are together
nothing is impossible

WINSTON CHURCHILL



SECRETS OF CREATIVE COUPLES

Working with your partner could be the best or worst decision you've ever made. So what's key to making it work?

Words: JESSICA BATEMAN Illustration: AMY ROBINSON AND CHRISTIAN MOULD

There's something undeniably romantic about the idea of working creatively with your partner. Many of us have probably harboured a fantasy about setting up our dream business and spending our days working in our beautiful cottage.

But, like most fantasies, reality doesn't always match up! Although it's wonderful to have a partner who supports your work, collaborating with them can also throw up problems. Aside from the creative disagreements, there's the balancing of each other's goals and skill to consider, and the issue of how to separate work and home life. So how do you go about working together in a way that ensures the only person benefitting isn't a divorce lawyer?

CORE VALUES

"The key to any partnership – romantic or otherwise – is shared core values," says Natalie Lue, relationship expert and author of the blog Baggage Reclaim (www.baggagereclaim.co.uk). "When you have these, you're aligned. Have an honest conversation about what you want and where you see yourselves in one, three or five years' time." Natalie warns against 'driver and passenger' relationships, where one person can get swept up in the other's ambitions at the expense of their own.

Diana Stainton, who collaborates with her partner, illustrator Dave Smith, on her handmade brand, Pygmy Cloud (www.pygmycloud.com), has ensured their partnership works through both parties having their own goals. "I founded Pygmy Cloud in 2011 and Dave joined a year later," she explained. "I do most of the day-to-day work and Dave helps with design. It's not an equal partnership – it's still my business, so decisions come down to me." In turn, Dave has his own separate business, Hatch Art (www.hatch-art.com) and Diana helps out with the photography for this. This model of working means both use their skills to help the other achieve their goals, without neglecting their own.

In a similar vein, it's important for both members to have defined roles, otherwise conflicts can occur. Husband and wife team Helen and Dominic Sharland have worked together for over 14 years,

running various graphic design and architecture firms including their stationery label, Cutture (www.culture.com). "Having your own role gives you respect for each other's work," advises Helen. "Dom is good at nitty gritty details such as packaging and manufacturing, and I'm more skilled at big conceptual ideas and areas such as marketing."

SETTING BOUNDARIES

Issues that wouldn't seem a big deal between colleagues can also become thornier when working with a loved one. "It can be difficult to take criticism from your partner, so try your best to take it constructively," advises Natalie. This is something Hannah Bailey (www.hannah-bailey.co.uk) and Aidan Meighan (www.cargocollective.com/aidanmeighan), two illustrators who work independently and together, can relate to. "You have to be open minded [when collaborating] as you'll be doing things differently to normal," admits Hannah. "You have to strike a balance between criticising and being honest in a constructive way." Natalie also stresses the importance of keeping personal and professional boundaries intact: "It can be easy to do away with normal rules regarding acting professionally."

And just as professional boundaries become blurred, so too can the lines between work and home. "Talking about work morning, noon and night can end up stifling your creativity," Natalie warns. "It's good to have separate workspaces, and try not to take work home otherwise you will end up winding each other up."

Finally, although creative people often find themselves in relationships, you don't need to be with someone who does something similar. "A lot of creative people have it in their heads that they must go out with another creative person, when you may not actually be compatible," says Natalie. She points out that you may hold conflicting core values, or be too similar. However, if you find someone you're in tune with both professionally and romantically, it may be one of the greatest partnerships of your life – just remember it's not the only way to have a fulfilling career or relationship. ☺

make it

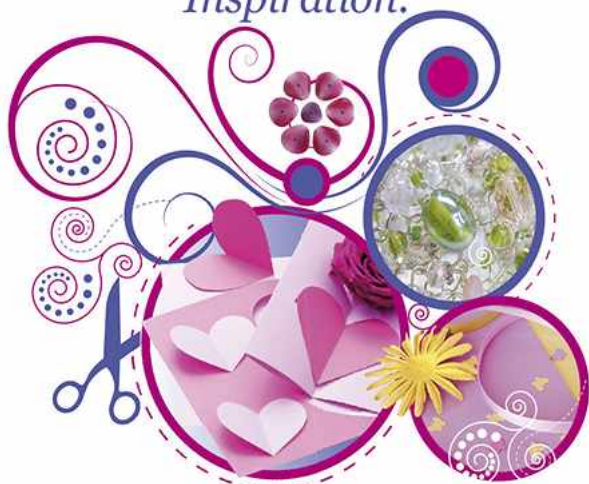
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Ooh

I COULD DO THAT...

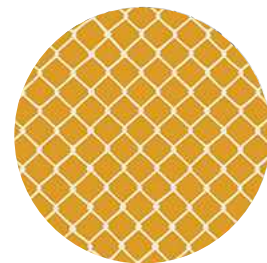
Crochet arrows

These loved-up crochet heart arrows sure hit the bullseye for a Valentine's craft project!

Make some for your girlfriends (we know right, *so cute?*), shoot one to the heart of a loved one or spend a cosy evening making a display to cheer up a wall or mantelpiece.

Use up those little scraps of yarn from your stash to make a mix-and-match quiver to pop in a vase, or hang from a mobile. Download your pattern pronto from Dapper Toad at Craftsby. www.dappertoat.com, www.craftsy.com

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LIVING



INSPIRATION ALERT! SPACES, PLACES & NEW DESIGNERS TO WATCH



Inspired by art and architecture, the Terrazzo collection at **Lumiere Art + Co** is drenched in a painterly blend of ice cream hues and pastel brights. The delicious mix of fringed throws, dyed tassels and printed bedding are the works of celebrated Aussie-based artist and designer, Emma Cleine. Adore! www.lumiereartandco.com.au





➤ Share some sweet candy love with a confetti-style hearts print from **Seventy Tree** or one of **Scout Editions'** riso-printed blushing Kokeshi dolls. www.seventytreetree.bigcartel.com, www.scouteditions.co.uk



For curled-up cuddles and space-precious digs, this **classic pink Lovetub** is a total dreamboat. All together now: "Just the two of us, you and I..." www.oliverbonas.com

GET THE LOOK

PASTEL MUSE



➤ Swoon over Devon-based designer Torie Jayne's new book, *Stylish Home Sewing*, filled with 35 lush projects in her **signature saturated pastels**. Dreamy. www.cicobooks.com



Recycling is taken to the max with this quirky desk lamp made from an old **tin of tomatoes**, painted in a range of pastel colours. Shed light on your work while boosting your **eco credentials**. www.iliui.etsy.com



➤ Make a feature wall of **zesty brights and chalky pastels** with Stateside designer Aimee Wilder's Wildflower wallpaper. Give the floral trend a 2015 refresh: www.aimeewilder.com



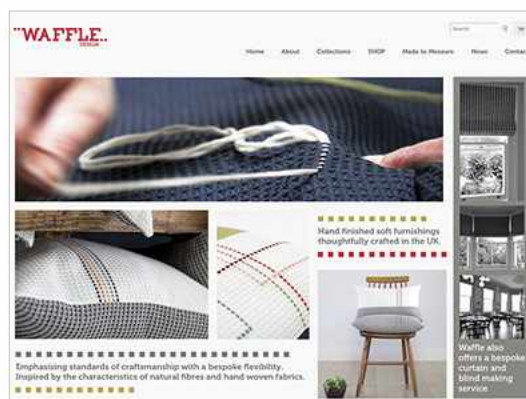
We're indulging our rekindled love of macramé and admiring this wall of creations from Oregon designer Emily Katz. Displaying a mix-and-match curtain of plants adds a **note of calm neutrality** to any space – not to mention the added bonus of free air-purifying! www.modernmacrame.com

PHOTOGRAPH: EMILY KATZ

WEBSITE TO WATCH

Waffle Design

A trip to India inspired Ciara McGarrity to study soft furnishings; some years later Waffle was born – a range of home accessories using hand-woven **organic cotton waffle weave**. Stripes and pops of colour are then hand-embroidered in wool on the waffle base, making her cushions and throws a real tactile delight. www.waffledesign.co.uk



Jane made this computer station from reclaimed steam-bent ash.

DESIGNER FOCUS

Jane Crisp

Knitted chairs, upholstered stools, wooden trugs – all handmade by bespoke designer furniture maker Jane Crisp, from her studios in the Cambridgeshire countryside. Fascinated by **mixing and repurposing materials**, Jane is constantly looking for new ways to make functional items into heirloom pieces.

www.janecrisp.com



The chunky knit was achieved using broomstick handles, no less.



Milking stools covered in old wool blankets – felted, dyed and woven.



Abbie Walsh's home emanates a theatrical flair and a keen maker's eye

Words: **HANNAH BULLIVANT** Photography: **KRISTY NOBLE**

Visitors to Abbie Walsh's Kentish home will notice a certain dramatic flair, an attention to detail that draws the eye. It doesn't come as a surprise, then, to learn that Abbie and her husband, John Williams, met at the theatre ten years ago, where John was acting and Abbie was in the costume department. They subsequently toured the world in various productions before settling in Faversham, Kent, with their sons Arthur, six, and Kit, four. "Everything in our »



This page: Abbie keeps things calm and simple in the light filled lounge. "The bunting is a 1930s handstitched tapestry featuring fruit and insects, which I found at a car boot. It was too nice to sit in a drawer so I cut it into little squares."





01



02

house, even the smallest of things, has a story," Abbie explains. "The photos in the lounge are of my great auntie, who was a piano player at a ballet school, and my great granddad, who was a call boy in the West End." Looking around at the handmade touches, it's not surprising to learn that Abbie runs a business selling vintage fashion accessories from her garden studio.

Abbie and John bought their house in Faversham, Kent, on unusually friendly terms. "We were renting around the corner, but when I got pregnant we wanted to put down some roots," recalls Abbie. "My midwife mentioned that her best friend was selling her house, which happened to be two doors down from some friends of ours. It was the first and only house we looked at – we just knew it was perfect immediately," Abbie continues.

The home was in good structural order so the couple focused on decorating – a slow process

that they relished. "We never rush into things. We live in the space before we do anything," Abbie explains. "It's all done with love, care and very little money!" The house radiates a relaxed and welcoming warmth. The white walls are a conscious decision, and an effective way of allowing the collections of theatrical ephemera, vintage pieces and handmade items to draw the eye. "Everything is bought from an antique market, vintage shop, eBay, car boot or fair – we love wheeling and dealing!" she laughs. "If John's on tour with a show, he picks up things that catch the eye, and we now have items from Paris, Sweden and Greece in the mix, too."

Abbie says they choose furniture pieces that will create space as well as being useful. "I love Scandinavian design, simple French lines and Italian colour," she tells us. "I also have a major soft spot for eccentric Britishness too. We are quite good at making items out of things that »

01 "The ceramic mustard 1970s lamp was bought from my friend Rose. I swapped one of my collars for it!" laughs Abbie. The Ladybird books are from her childhood and she spied the sofa on eBay.

02 "I love our retro kitchen," explains Abbie. "The floral 1930s tea set is from a fabulous vintage shop in Faversham called Jolie Rose. The Arts and Crafts teapot was bought during a trip to Rye."

“The photograph is of my great grandparent’s wedding in 1923,” says Abbie. She made the sequin bag and the fireplace has been painted in blackboard paint.





don't cost anything." Their biggest expense was a Baumatic kitchen appliance, but Abbie believes it was worth the money as it's now lasted them seven years. They also purchased a large Ercol sofa and two chairs on eBay for £100, and called in an upholsterer friend to spruce them up. However, her favourite item is the sewing machine that belonged to her granny – a seamstress for Jaeger and Rigby & Peller.

The couple aren't afraid to change things as the family grows, and they operate a ruthless de-cluttering mantra. "If it isn't useful or beautiful, it's gone!" laughs Abbie. "The house evolves as Arthur and Kit get older. We often sell bits of furniture and then buy different ones as the boys' needs change." The biggest evolution to the house is Abbie's beautiful garden studio. She originally worked from a tiny back room downstairs but five years of steady business growth left the space feeling cramped.

A combination of the couple's thrifty eye and help from friends and family meant the studio was built impressively cheaply. "When the children are at school it's very tranquil – I can only hear the birds," Abbie smiles.

The consideration and love behind every item, and the meticulous use of space, gives Abbie and John's home a truly soulful feel. "It's no mansion, but we feel very lucky indeed to live here," she concludes. 🍷

01 "I love everything about my studio. It's my **little retreat**, my place of inspiration that I spend as much time in as possible."

02 The **glitter heart** fairground light was made by one of Abbie's friends in Deal, Kent.



ABBIE WALSH

Abbie specialises in bespoke fashion accessories worn by the likes of Lana Del Rey and Rosamund Pike. "My label is like my third child," explains Abbie. "I love it and spend every spare minute working on it!" www.abbiewalsh.com

"I often make bespoke pieces for editorial fashion shoots and this crown was one of them," says Abbie. More one-off pieces are available on Abbie's website.



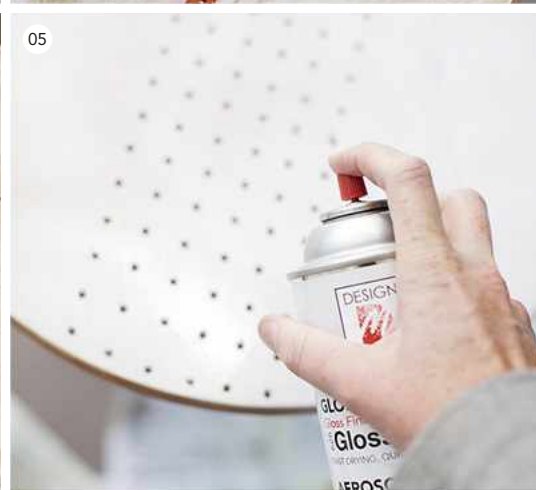
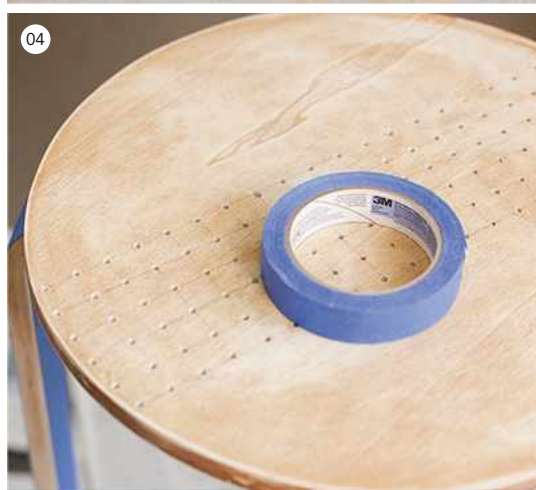
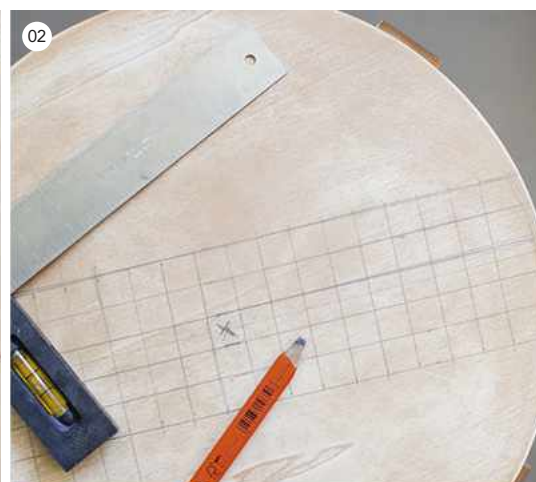


CRAFTY CROSS OVER

Get out the power tools – we're taking cross stitch to the next level with Audrey Smit's chunky industrial stitched stool



Work one whole stitch at a time, or do a line of half stitches and finish on the way back.



HOW TO MAKE... A STITCHED STOOL

MATERIALS

- Wooden stool (from Ikea or similar)
- Sanding paper
- Ruler
- Pencil
- Power drill
- Painter's tape
- Paint (spray or other)
- Chunky yarn
- Yarn threading needle

Who knew toolkits and cross stitch could be such a match made in crafty interiors heaven?

This upcycled stool might look like a unique boutique find, but it's so super-easy to create this yourself at home – simply drill a grid of holes, then get stitching just as you would on fabric. It's a great way to makeover unloved furniture, and adds wonderful colour and texture to flat surfaces. If you grow bored of the pattern, just unpick the yarn and re-stitch with a new design.

01 Sand down the parts of your stool that you want to paint. We **sanded the seat** and the sides of our stool's legs. This will remove any varnish or previous paint and ensure you get a smoother result when you move on to painting. Then **wipe off the dust** using a clean cloth.

02 Find the centre of the seat, mark it with an X, and around it **draw a grid of 20 horizontal** and six vertical lines, equally spaced. The exact spacing of the lines

will depend on the diameter of your seat, but they should be approximately 1-2cm (½-¾") apart from each other.

03 Drill holes where the lines intersect using your power drill. Carefully **control your drill as you work** through the grid so that it doesn't hit the wood, or it will leave marks. Sand off any splinters using sanding paper.

04 Clean up your work area using a broom to **remove wood dust and splinters** before starting your



painting. Carefully cover up the part of your stool that you don't want to paint using **painter's tape**. We decided to cover up the front and back of each leg.

05 **Paint your stool** in the colour of your choice. Spray paint will give a smoother finish as well as dry faster, but regular paint works just as well and will be less toxic. Let your stool dry completely before removing the painter's tape.

06 Start **cross stitching the pattern** on page 56 using chunky

yarn, working one colour at a time. To make it easier, **place the stool on its side** on your lap so that you can easily see the front and back of

the seat. **Tie knots** under the stool when you finish each piece of yarn and carefully trim the excess with scissors. Take a seat and enjoy!



Audrey Smit

Audrey is originally from France but now lives in Berkeley, California, with her husband and their three daughters. She loves her family and friends, colours, Scandinavia, photography, learning new things, dining al fresco and beautiful design. Check out her inspiring blog at www.thislittlestreet.com/blog



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.

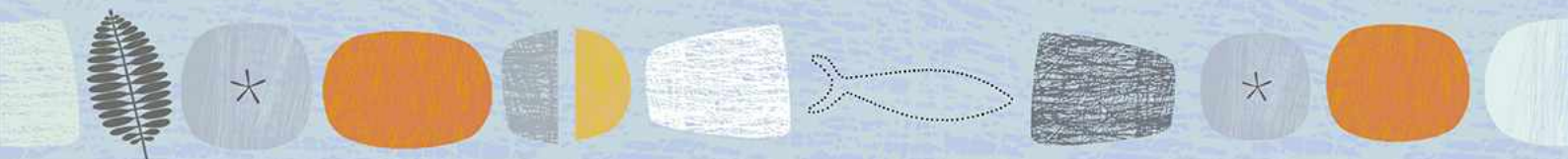
Tell your friends and family. Share our campaign on Twitter, Facebook and Instagram using #Justacard. **You’ll see details at –**

@MollieMakes, @TheDesignTrust, @SarahHamiltonPS

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HANGING OUT

Crochet your plants a colourful new home with Victoria Haynes' exclusive hanging pots



HOW TO MAKE... CROCHET HANGING PLANTERS

MATERIALS

- Rico Creative Cotton Aran, 100% cotton, 50g/85m per ball, one ball each in White (080), Fuchsia (013) and Sky Blue (037)
- 4mm (UK 8, US G/6) crochet hook
- Coloured beads
- Yarn needle

ABBREVIATIONS (UK)

st(s) stitch(es)
ch chain
ss slip stitch
dc double crochet
tr treble crochet

TENSION

Tension is not important in this project, however it is important that stitches over the colourwork section are crocheted tightly enough to conceal the yarn which is carried along behind the row.

FINISHED SIZE

The plant holder should be roughly 9cm (3½") in diameter once finished, however this may vary slightly depending how tightly the stitches are worked.

Nothing brightens up a space quite like bringing nature indoors. These crochet hanging holders are great for adding variety and interest alongside a few regular pots, or for creating space in crowded city apartments. Put decorative succulents and house plants in them, or create an eye-catching hanging kitchen garden with a few different herbs.

This project can be made in an afternoon, and is a great introduction to basic colourwork; swap the colours around, adjust the length of the strings, or make more of a feature of the tails by adding feathers or shells. If you need to make a bigger planter, simply keep adding rows so it grows longer and repeat the rows of colourwork.

Making the planters

The pattern uses tapestry crochet 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 is normally used with double crochet. In this pattern you will be using two colours of yarn on each round of the colourwork section.

When working the colour section make sure you remember to 'carry' the yarn not in use at any one time – otherwise it won't be there to pick up again when it's time to

change back. 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. As with all colourwork, you must change to the new colour of stitch on the last step of the previous stitch.

Blue planter

Round 1 Starting with the white yarn, ch3 (counts as 1tr), 11tr into the 3rd ch from the hook, join with a ss into the 3rd ch from start, and pull the yarn tail tight. (12 sts)

Round 2 Ch3 (counts as 1tr), 1tr into st at base of ch, 2tr into each st around, join with a ss into the 3rd ch from start. (24 sts)

Round 3 Ch3 (counts as 1tr), 1tr into st at base of ch, [1tr into next st, 2tr into next st] 11times, 1tr into the final st, join with a ss into the 3rd ch from start. (36 sts)

Round 4 Ch3 (counts as 1tr), 1tr into st at base of ch. [1tr into each of next 2sts, 2tr into next st] 11 times, 1tr into each of last 2 sts, join with a ss into the 3rd ch from the start. (48 sts)

Rounds 5-6 Ch1 (does not count as st), 1dc into each st around, join with a ss into first dc.

Round 7 Ch1 (does not count as st), 1dc into each st around, join with a ss into first dc, changing to the

blue yarn as you do so.

Round 8 Ch1 (does not count as st), 1dc into each st around, join with a ss into first dc, changing back to the white yarn as you do so.

Round 9 Ch1 (does not count as st), 1dc into each of next 15 sts, changing to the blue yarn as you close the last dc, 1dc in each of next 3 sts, changing back to the white yarn as you close the last dc, [1dc in white into next st, 1dc in blue into each of next 3 sts] 3 times, 1dc in white into each of the remaining sts until the end of the round, join with a ss to first dc.

Round 10 Ch1 (does not count as st), 1dc into each of next 16 sts, changing to the blue yarn as you close the last dc, 1dc in blue in each of next 2 sts, changing back to the white yarn as you close the last dc, [1dc in white into each of next 2 sts, 1dc in blue into each of next 2 sts] 3 times, 1dc in white into each of the remaining sts until the end of the round, join with a ss into the first dc.

Round 11 Ch1 (does not count as st), 1dc into each of next 17 sts, changing to the blue yarn as you close the last dc, 1dc in blue, changing back to the white yarn as you close the st, [1dc in white into each of next 3 sts, 1dc in blue into next st] 3 times, 1dc in white into the remaining sts until the end of



the round, join with a ss to first dc.

Rounds 12-13 Ch1 (does not count as st), 1dc into each st around, join with a ss into first dc.

Round 14 Ch1 (does not count as st), 1dc into each st around, join with a ss into first dc, changing to the blue yarn as you do so.

Round 15 Ch1 (does not count as st), 1dc into each st around, join with a ss into first, changing back to the white yarn as you do so.

Round 16 Ch1 (does not count as st), 1dc into each st around, join with a ss into first dc.

To make lower part of strings
[Ch19, 1dc into 12th st around] 4 times, join with a ss into the 1st ch. Break yarn and fasten off.

To make upper part of strings
Join the white yarn into the middle of one of the ch19 loops, ch80 and join with a ss to the same point on the ch19 loop opposite. Repeat for the remaining two ch19 loops. Break yarn and fasten off. Weave in any ends.

To make the tails
Cut three sections of yarn that each measure roughly 60cm. Thread them all through the yarn needle, and then through the centre of the base of the plant holder. Secure with a knot and attach beads.

Fuchsia planter

Repeat rounds 1-4 as above.

Rounds 5-7 Ch1 (does not count as st), 1dc into each st around, join with a ss into first dc.

Round 8 Ch1 (does not count as st), 1dc into each of next 16 sts, changing to the fuchsia yarn as you close the last dc, 1 dc in fuchsia, changing back to the white yarn as you close the st, [1dc in white into each of the next 3 sts, 1dc in fuchsia into the next st] 3 times, 1dc in white into the remaining sts until the end of the round, join with a ss into first dc.

Round 9 Ch1 (does not count as st), 1dc into each of next 16 sts, changing to the fuchsia yarn as you close the last dc, 2dc in fuchsia, changing back to the white yarn as you close the last st, 1dc in white into each of the next 2 sts, 1dc in fuchsia into each of the next 2 sts] 3 times, 1dc in white into each of the remaining sts until the end of the

round, join with a ss into first dc.

Round 10 Ch 1 (does not count as st), 1dc into each of the next 16 sts, changing to the fuchsia yarn as you close the last dc, 3dc in fuchsia, changing back to the white yarn as you close the last st, [1dc in white into the next st, 1dc in fuchsia into each of the next 3 sts] 3 times, 1dc in white into each of the remaining sts until the end of the round, join with a ss into first dc, changing back to fuchsia as you do so.

Round 11 Ch1 (does not count as st), 1dc into each st around, join with a ss into first dc.

Round 12 Ch1 (does not count as st), 1dc into each st around, join with a ss into first dc, changing to white as you do so.

Rounds 13-14 Ch1 (does not count as st), 1dc into each st around, join with a ss into first dc.

Repeat steps to form the strings and tails as before.

Now, admire your handiwork!



Victoria Haynes

Vicky lives on the south coast in the UK with her husband and two children. She works as a craft blogger and copywriter, and enjoys spending any spare time racing around the woods with her family, burying her nose in a book and starting (but not always finishing) various crochet projects.

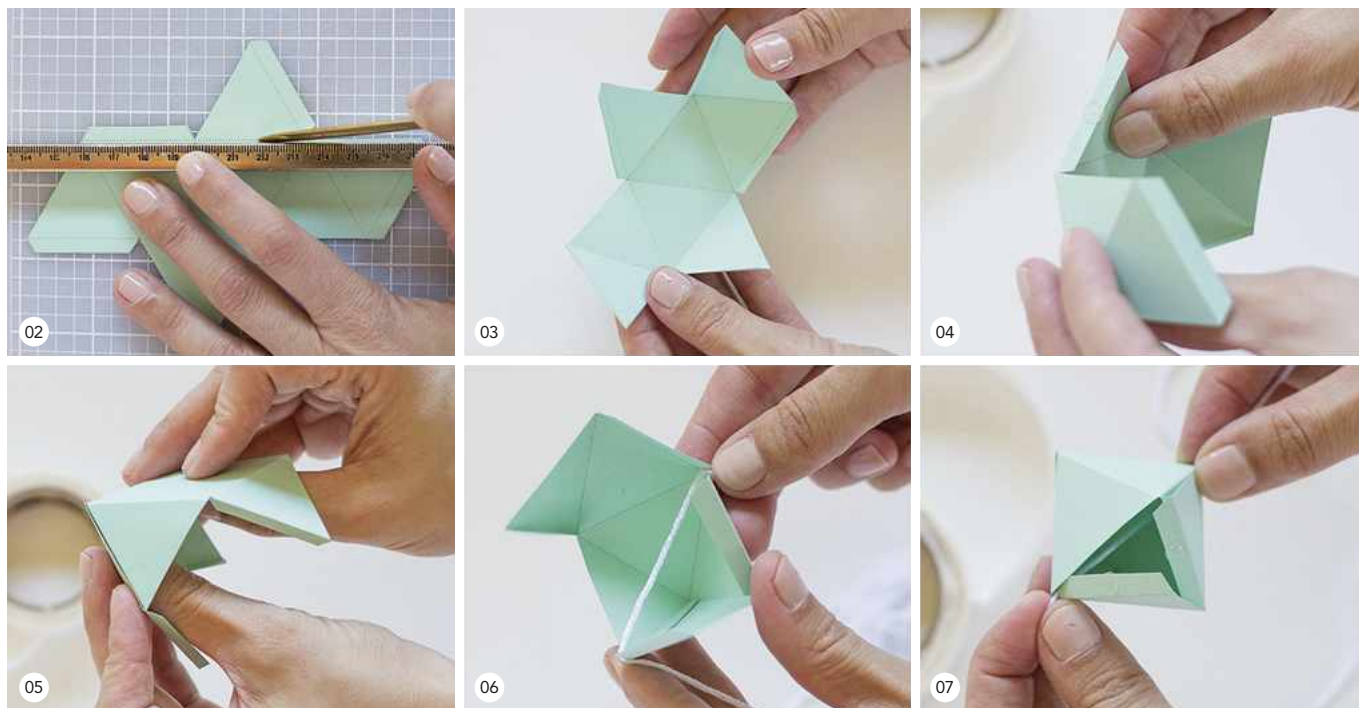
www.theowlandtheaccordion.com





BE A GEM

Treat your home to something precious with Chelsea Foy's paper gems garland – it really packs a geometric punch



HOW TO MAKE... A PAPER GEMS GARLAND

MATERIALS

- Brightly coloured card
- Scissors
- Scoring tool
- Cutting mat
- Ruler
- Thin twine
- Mini glue dots

Ooh, we do love a bit of origami and this string bling is a perfect rainy day treat for nimble fingers. We've gone for bright shades of card to get into the spirit of spring – but you could use anything from wrapping paper to our patterned papers on page 67, just back them onto card first to make your construction more robust.

There's three different gem sizes to choose from, so there's lots of variations you can whip up – think wedding favours, birthday party decorations and gift boxes. Just rope in some friends, or the kids, and have yourselves a polygon-assembling knees-up! You'll be boxing-clever in no time.

01 Using the templates on page 103, tape them to your chosen card and **cut out the gems** along the outer solid line, using a sharp craft knife. There are small, medium and large size gems available.

02 Place a paper gem net down on the cutting mat and align the ruler along one of the dotted lines.

Score along the dotted line with a scoring tool, then repeat for each dotted line on the gem.

03 Make a crisp crease along each scored line, being sure to **fold inwards**, toward the lines, so that they'll be hidden once the gem is fully folded and closed.

04 **Add a glue dot** to one of the small tabs on the gem. Centre the glue dot on the outside of the tab, on the unprinted side of the paper. Be sure that it's firmly affixed.

05 **Fold the tab** with the glue dot toward the adjacent edge of the paper gem. The glue dot will stick to the inside of this portion of the gem, on the printed side of the paper. Be sure the edges of the two pieces are aligned, and **firmly press the pieces together** so that the glue dot holds them securely.

06 Lay the twine diagonally across

the gem, so that **the twine will be trapped inside** once the gem is fully folded. Tucking the twine underneath the tabs as you fold them will help keep your gem in place on the twine.

07 Put a glue dot on each of the **three remaining tabs** on the gem. Centre the dots on the outside of the tabs, as before. Fold the three tabs inward until they interlock, completing your gem. You'll need to use your nimble fingers to fold the final three tabs simultaneously.

08 Gently **press on all of the joints** of your gem, being sure that the glue dots are holding together all of the edges. **Smooth and align each edge** to be sure that the gem is held together and symmetrical.

Repeat the steps and fill your garland with gems of all colours and sizes, then artistically drape or hang them in your home. If you want your gems to really sparkle, there's always the glitter jar!





Chelsea Foy

Chelsea Foy is the founder and editor of Lovely Indeed blog where she shares all the things that make life... lovely! When she's not at home dreaming up and creating fun DIY projects for her readers, she's out finding adventures with her husband and her son. Grab a slice of the action at www.lovelyindeed.com

Display a flock of delicate origami birds. www.ekoorbsnave.blogspot.be



PHOTOGRAPH: BROOKE ERICKSON

Craft a metallic and pastel scalloped banner. www.crafthunter.com.au



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Make a crown from Merrilee Liddiard's book, *Playful*. www.mermagblog.com

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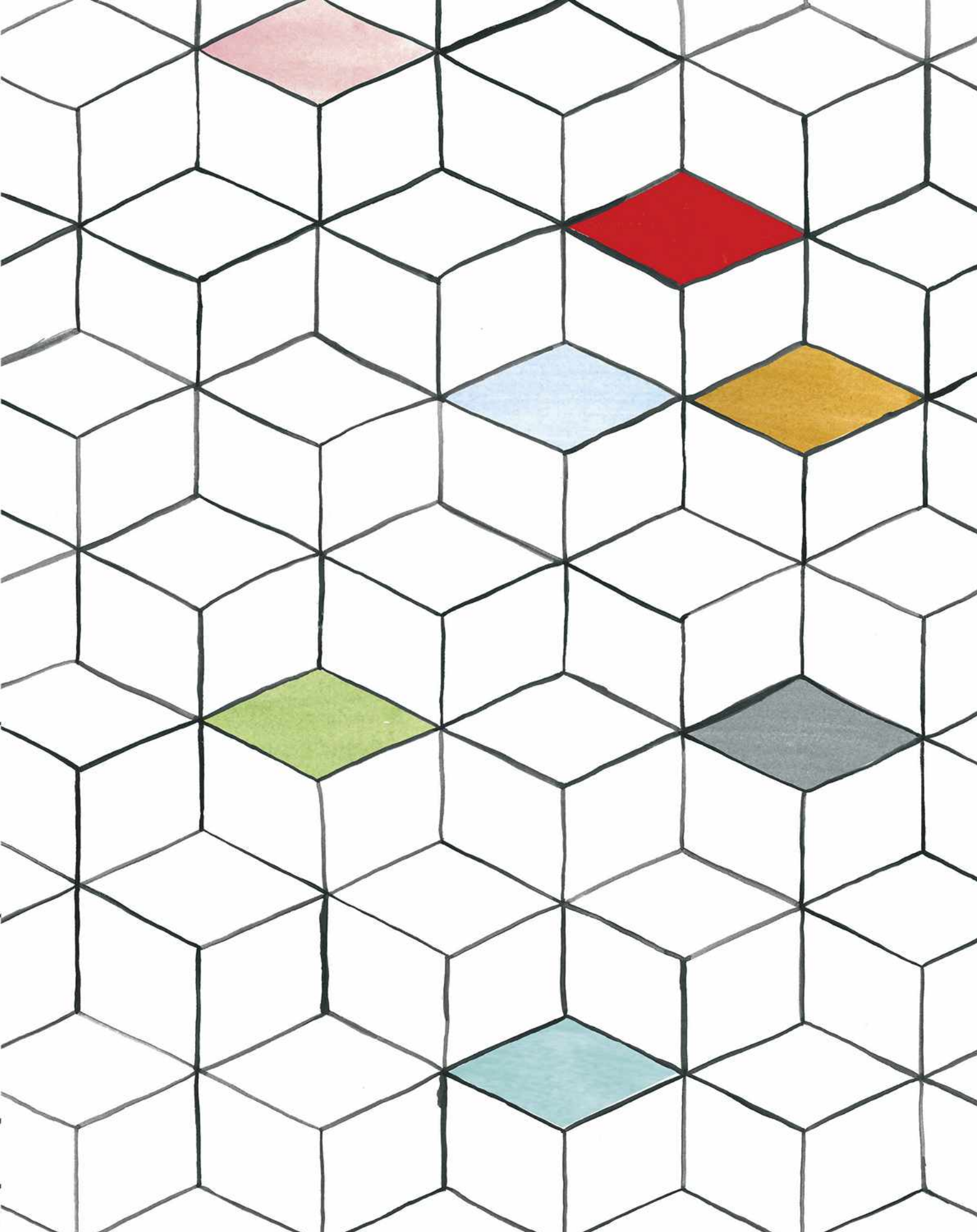
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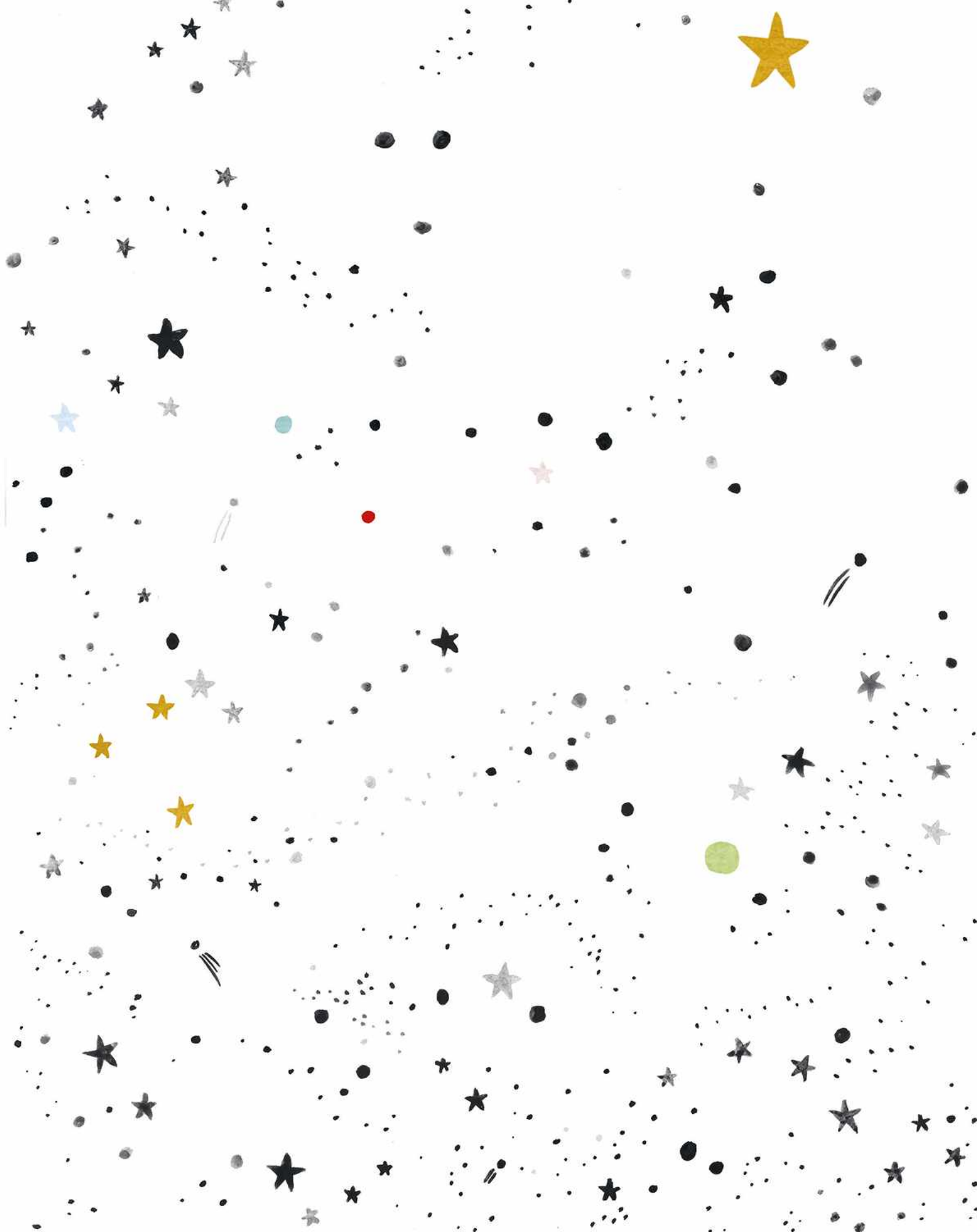
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Aww, little ele,
big ele... smitten!

Gleaming with hand-painted gorgeousness this printed tea set will make any cuppa truly ele-gant (a-hem). Paired with a spring fawn to launch **The Golden Collection**, we can't wait to see what Sydney-based ladies Audrey and Brigitte will add to their menagerie next. www.nestthelabel.bigcartel.com

PHOTOGRAPH: JULIA TROTTI

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COLLECTING



*Marianne Rutherford from Esme and the Laneway
is enthralled by Edwardiana and the 1930s*



I love the way people dressed in the past, especially the 1930s and the early Ziegfeld Follies girls. My collection is a mix of the practical – I wear all of it – and a love of the romance found in old clothes. I remember being taken to jumble sales when I was little by my stylish mother. One of my earliest memories, from when I was about four, is of finding ‘Wormy’ – a silky, vintage fur collar. I had great taste then, apparently!

I’m a Londoner now living in Australia. I find Melbourne’s seasons are not very defined so I could be wearing a jumper and coat one day, and then a sundress the next, so packing things away isn’t an

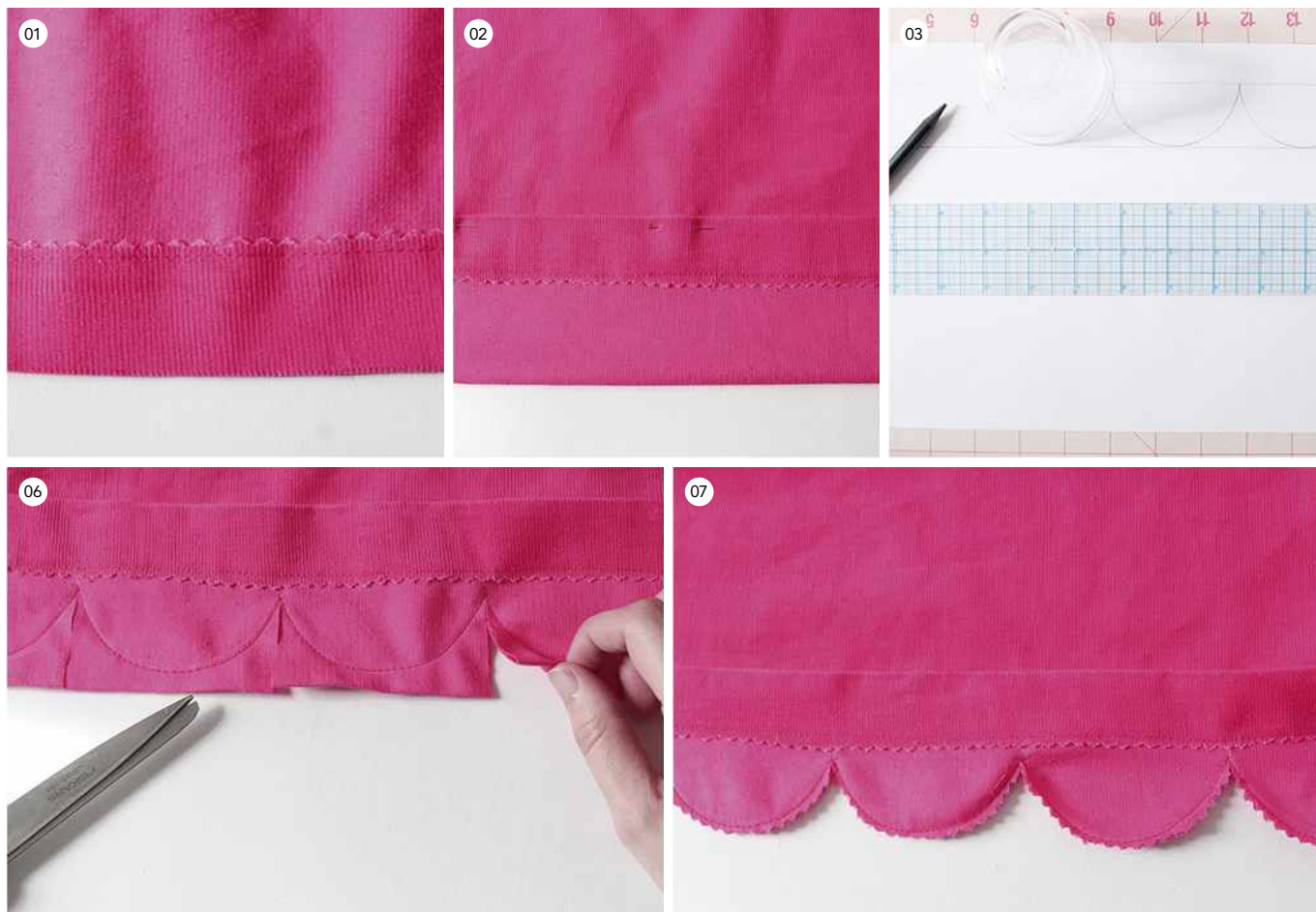
option. My best finds are a suede Alaïa skirt from a charity shop, a lace 1950s pale mint green dress and a beautiful, silk, 1930s kimono that I wear as a dressing gown. I would love to find a 1920s or 1930s loose jacket for evening wear, with gathered sleeves, maybe in velvet. I wanted to get some 1940s riding pants – I found the perfect pair online but dallied, and they were snapped up! I almost always shop online, as I like to take my time.

You have to really dig but there are real gems out there. Be picky – just because something is old, it doesn’t mean it’s always good! Collect for the love of it and enjoy it. www.esmeandthelaneway.com 



HEM PARTY

**Megan Nielsen shows us an easy
upcycling technique that'll let you
add a scalloped edge to everything
from skirts to tablecloths**



HOW TO MAKE... A SCALLOPED HEM SKIRT

MATERIALS

- Skirt or dress (we used Megan's Kelly Skirt)
- Paper or cardboard to make a template
- Pencil
- Compass
- Ruler
- Water-soluble pencil or tailor's chalk
- Scissors
- Sewing machine
- Iron

Scalloped edging may look complicated, but it's actually simple once you know how – as Holly Darling's tutorial for Perth-based dress designer Megan Nielsen proves. This project uses a flirty skirt design (Megan's own Kelly Skirt pattern) but you could just as easily apply it to the bottom of a shirt or tablecloth.

- 01 Start by folding, pressing, and sewing a **single fold hem** towards the inside of your garment. Make it around 1.5-2.5cm (½-1") long.
- 02 Now **fold over again**, right sides

(RS) together, a couple of inches or so and pin in place. The sizing of your hem will be the guideline for the top of your scallop. So how much you fold over will really depend on how deep you want your scallop pattern to be.

- 03 To **make your scallop stencil**, first measure all the way around the bottom of your skirt and divide by a whole number (we opted for 16 to keep the scallops chunky). Now **set a compass** to that calculation (or you may be lucky enough to **find a small glass** that's the right diameter, like we did). First, draw

a straight line on a piece of paper, then draw a second parallel line half the diameter of your circle above it. **Draw your half circles** so that they start at the second line, dip to touch the first line and then back up to finish at the guideline.

Make sure each one connects.

- 04 Cut out your stencil and place your stencil on your hem so that the top of your scallop lines up with your stitching. **Trace your scallops** using a water-soluble pencil.

- 05 Very carefully, and very slowly, **machine stitch** along your traced water-soluble pencil lines.



Is it made from fabric? Does it have an edge? Try this technique!

- 06 **Snip in between each scallop** using sharp scissors, so that you come as close as you possibly can to the stitches without actually cutting through them!
- 07 **Trim off the excess fabric** close to the stitching. You can use either pinking shears or regular shears.
- 08 Pressing is very important when it comes to getting **the perfect rounded shape**. First, while your hem is still RS together, place your iron in between each scallop and press gently.
- 09 Then **turn your hem RS out** and do the same thing again, pressing

in between each scallop. This will really help get the nicely rounded shape. Once you're all done, press

flat and finish off the inside of your hem with **an invisible stitch**. Now, give us a twirl.

PHOTOGRAPHY: SABRINA WONG

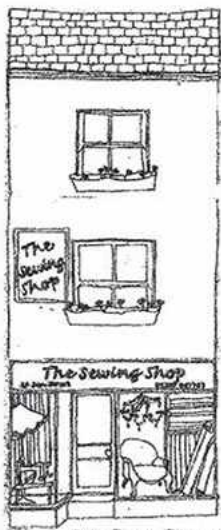


Megan Nielsen

Megan designs fashion-forward, easy-to-use sewing patterns including modern maternity wear. Her aesthetic is easy and cool (we like her shoulder cut-out blouse pattern) and her goal is to make sewing even more enjoyable! She lives in Perth, Australia, with her husband and three children.

www.meganmnielsen.com

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KICK BACK *Relax*

Hey, it's the weekend – so sit back in Julia Groves' exclusive-to-us knitted moccasin-style slippers

HOW TO MAKE... KNITTED MOCCASIN SLIPPERS

MATERIALS

- Rico Creative Cotton Aran, 100% cotton, 50g/85m per ball, three balls in Pearl Grey (052), one ball each in Sky Blue (037), Orange (074), Fuchsia (013) and Light Pistachio (044)
- Pair of 4.5mm straight needles
- Two sets of 4.5mm circular needles, at least 80cm (31½") long
- Tapestry needle
- Scissors

TENSION

Approx 24 rows and 20st over 10cm (4") square. There will be a little give in the knitted fabric so tension is not too important, but remember to check the sizing against your foot as you go.

ABBREVIATIONS (UK)

St(s) stitch(es)
K Knit
P Purl
RS right side
K2tog knit 2 sts together
Kfb Knit in front and back of next st
Tbl Through back of stitch
St st Stocking stitch, work one row in knit and the next in purl

FINISHED SIZE

Standard is approx. 22cm (8¾") long, Large is approx. 30cm (11⅞") long. If you wish to adjust the length, it's best to measure against your foot as you make the sole and adjust the rows to suit, making them slightly shorter than your foot to allow for the give.

Who doesn't love a lazy weekend indoors, relaxing in front of Netflix, latest craft project in hand? Sounds like heaven, right? Knit yourself a pair of moccasin-slippers and wear your makes while lounging, too. Tassels, bright chevrons and max comfort – three of our faves in one. We'd wager these are far cooler than the novelty pair you got at Christmas...

The soles of the moccasins are knitted first using straight needles, then the sides are knitted in the round from the sole upwards using two sets of circular needles. Finally the top is made and sewn on. The pattern is written for the standard size, and larger size instructions are shown in brackets ().

Soles (make two)

Knitted from the heel towards the toes.
 Using 2 strands of Pearl Grey wool and 4.5mm straight needles, cast on 8 sts.

Row 1 (RS) Kfb, k6, kfb [10 sts]

Row 2 Kfb, p8, kfb [12 sts]

Row 3 Kfb, k10, kfb [14 sts]

Starting with a purl row, work in st st until 30 (34) rows have been completed

Row 31 (35) Kfb, k to last st, kfb [16 sts]

Rows 32-34 (36-38) Work in st st

Row 35 (39) As row 31 [18 sts]

Rows 36-44 (40-52) Work in st st

Row 45 (53) K2tog, k to last 2 sts, k2tog tbl. [16 sts]

Row 46 (54) P

Repeat the last two rows three times more [10 sts]

Sides (Make two)

Using 2 sets of 4.5mm circular needles, knit across 10 sts on needle, pick and knit a further

62 (70) sts around the sole [72 (80) sts]

Working in the round, knit 10 rows
 Cast off.

Top (make two)

The top is also knitted in 2 strands of yarn throughout and includes a section of fair isle. When working the fair isle be careful to maintain your tension when changing colours and twist your yarn strands as you change colour.

Using 2 strands of Pearl Grey yarn and 4.5mm straight needles, cast on 14 sts.

Row 1 (RS) P

Row 2 K

Row 3 P

Row 4 P

Row 5 K

Row 6 P

Row 7 [K2 in Pearl Grey, k2 in Sky Blue] 3 times, k2 in Pearl Grey

Row 8 Using Sky Blue, p

Row 9 [K2 in Sky Blue, k2 in Orange] 3 times, k2 in Sky Blue

Row 10 Using Orange, p

Row 11 [K2 in Orange, k2 in Light Pistachio] 3 times, k2 in Orange

Row 12 Using Light Pistachio, p

Row 13 [K2 in Light Pistachio, k2 in Fuchsia] 3 times, k2 in Light Pistachio

Row 14 Using Fuchsia, p

Row 15 [K2 in Fuchsia, k2 in Sky Blue] 3 times, k2 in Fuchsia

Row 16 Using Sky Blue, p

Standard size only:

Row 17 [K2 in Sky Blue, k2 in Pearl Grey] 3 times, k2 in Sky Blue

Row 18 Using Pearl Grey, p

Large size only:

Row 17 [K2 in Sky Blue, k2 in Orange] 3 times, k2 in Sky Blue

Row 18 Using Orange, p

Row 19 [K2 in Orange, k2 in Pearl

The perfect excuse
to pad around in
your Sunday best.



Grey] 3 times, k2 in Orange
Row 20 Using Pearl Grey, p
Row 21 Using Pearl Grey, k
Row 22 Using Pearl Grey, p

Both sizes:
Continuing using Pearl Grey only
Next row K2tog, k to last 2 sts,
k2tog tbl [12 sts]
Next row P
Repeat last 2 rows twice more
[8 sts]
Cast off.

Making up

Sew the top onto the sides with
the cast off end at the toes and

seaming so there is a ridge along
the outside (as in the images).
Weave in all ends.
Add strands of grey fringe

approximately 8cm long on
row 5 of the top.
Slip on, sit down, put feet up,
wiggle feet and admire!



Julia Groves

Over the past 20 years Julia has built up
a reputation as an interior designer,
creative director and product designer.
She has been commissioned all over the
world and Ruperts House is the
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Mollie Makes has created a special edition for Comic Relief featuring 132 pages packed with over 50 easy-to-make projects from top designers. Be inspired by this year's Red Nose Day 'Make your Face Funny for Money' theme and fashion Flossie Teacake's Liberty print moustache, crochet a Red Nose or make Deadly Knitshade's crazy knitted beards! We're inviting you to organise a 'Big Comic Relief Crafternoon' and have packed this special issue with makes that can be worn to raise awareness, or sold to raise money for Comic Relief.

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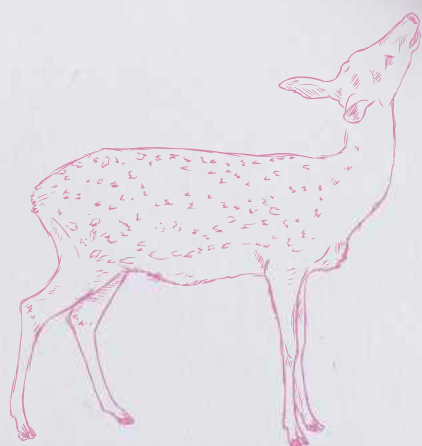
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STAGDO

We're prepping our festival wardrobes already with
Georgina's Doull's fantasy-inspired antler headband





HOW TO MAKE... AN ANTLER HEADBAND

MATERIALS

- 2m velvet ribbon
- Fimo polymer clay
- Glitter
- PVA glue
- Sticky tape
- Miniature paper flowers (around 15)
- Blank plastic headband
- Hot glue and hot glue gun

Give your wardrobe an ethereal touch with a fantastical glittery antler headband. We fell head over hooves for Georgina Doull's signature candy style, so we couldn't resist asking her to create this exclusive piece of headwear for our festival wardrobe. Channeling the magic of the forest fairies in *A Midsummer Night's Dream*, it's a great fit for fancy dress or little ones who just love dressing up.

Try adding ears instead of antlers, or any other pretty embellishments you fancy. For a neat finish, add paper leaves to cover up any hot glue showing around the flowers.

01 Roll out your clay into a 1cm (½") thick cylinder then cut into two

pieces, each 6cm (2½") long.

02 Cut V-shaped chunks out of the top and sides of each cylinder, as shown in the picture. This will make it easier to shape your antlers in the next step.

03 Carefully mould the antlers into shape using your hands. Be sure to smooth out the clay afterwards by rubbing it gently with your fingers.

04 Sprinkle lots of glitter over your antlers, making sure every bit of clay is completely covered. You can **use your hands to push the glitter** firmly into the clay to make sure it stays attached. Bake your antlers in the oven according to the clay manufacturer's instructions.

05 Once the antlers have cooled completely you can **varnish them** using a half PVA glue, half water

mixture. Do this one side at a time, making sure you let the antlers dry fully before flipping over and repeating the process.

06 Cut two snippets of velvet ribbon about 5cm (2") long and glue over both ends of your plastic headband. **Take the rest of the ribbon** and hot glue one end into place, then wrap around your headband securely. Glue around, as you go, until your headband is completely covered.

07 Measure 14cm (5½") from each end of the headband and make a little mark with pen. This is where your antlers will be positioned. **Carefully glue the antlers into place** with hot glue, using a craft knife to drag some of the glue up around the base of the antlers to



hold them securely in place.

08 Now for the slightly tricky part – **covering up the glue with ribbon**. Hot glue the end of the ribbon to the base of your antler, glue the reverse side of the ribbon, then wrap the ribbon around the whole base of the antler.

09 Add some more hot glue to the reverse of the ribbon and carefully pull it down in a diagonal direction under the headband. Drag it back up and around, gluing into place as you go, then **crossing over the first bit of ribbon** and back up. Then trim the ribbon and glue the end down to secure.

10 Repeat steps 8 and 9 for the second antler, on the other side.

11 Hot glue your biggest flowers along the top of the headband,

between the antlers. Then glue the smaller ones at a 90 degree angle to the others, going past the antlers slightly.

12 To finish, **dab the headband with a bit of sticky tape** to quickly grab any stray strings of hot glue that have attached themselves.

PHOTOGRAPH: CARL BUTCHER



Georgina Doull

Georgina loves creating things, especially unique and fun accessories. As well as her handmade jewellery label, Dolly Darling – where she sells cute, yummy handmade cake charms and marshmallow bangles – she has a personal fashion blog featuring her signature style DIY clothing and accessories. Hop over to www.dollydarling.com www.cupcakesclothes.com

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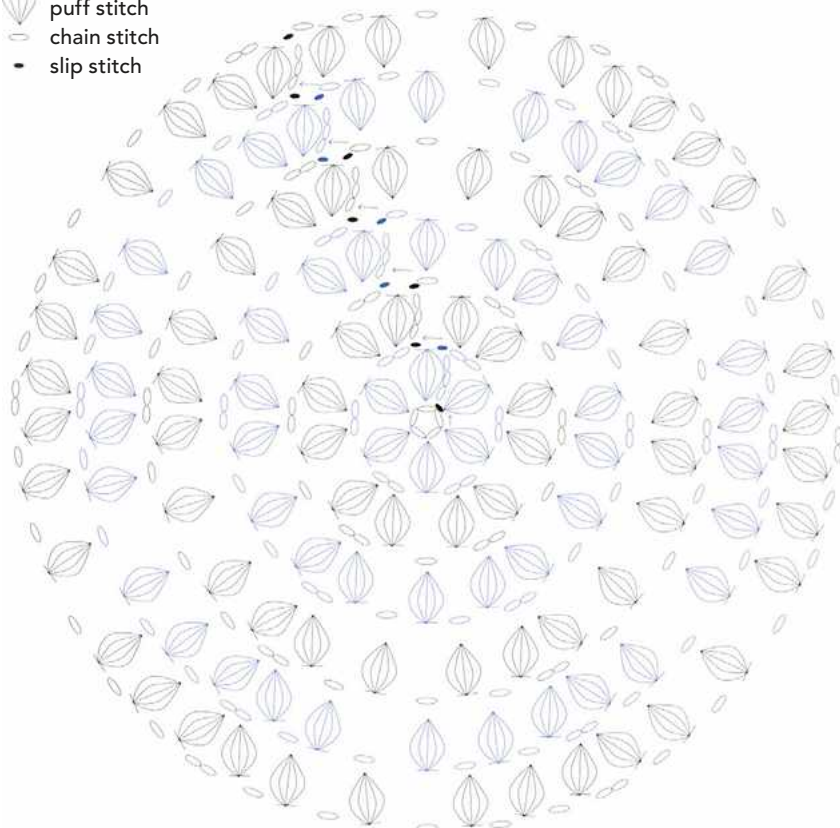


WONDERWALL

Bust your stash with Kat Goldin's crochet dreamcatcher-inspired hexie wall hangings



- CHART**
-  puff stitch
 -  chain stitch
 -  slip stitch



HOW TO MAKE... CROCHET HEXIE HANGINGS

MATERIALS

- Libby Summers' Fine Aran, 50% wool/50% alpaca, 50g/105m per ball, one ball each in Coastal Cream (101) (yarn A), Driftwood (109) (yarn B), Sailor's Blue (660) (yarn C), Vintage Green (874) (yarn D), Wild Heather (730) (yarn E)
- 5mm (UK 6, US H/8) crochet hook
- Tapestry needle
- Sticks for hanging, approx. 18cm (7 1/8") long
- Feather (optional)

TENSION

Each motif measures 17 x 17cm (6 3/4 x 6 3/4")
Tension isn't critical to this project, but will affect the amount of yarn used and the size of the finished project.

ABBREVIATIONS (UK)

st(s) stitch(es)
ch chain
ch-sp(s) chain space(s)
ss slip stitch
rep repeat
puff st puff stitch, see right

Sometimes you just need a quick and easy project for instant satisfaction and to bring some extra colour into your life. Which is why we can't get enough of these puff stitch hexies! Whip one up using just 25g of a light Aran/worsted weight yarn – ideal for those half balls left over from other projects. You can use any yarn for these hangings, but avoid ones with too much drape, such as silk.

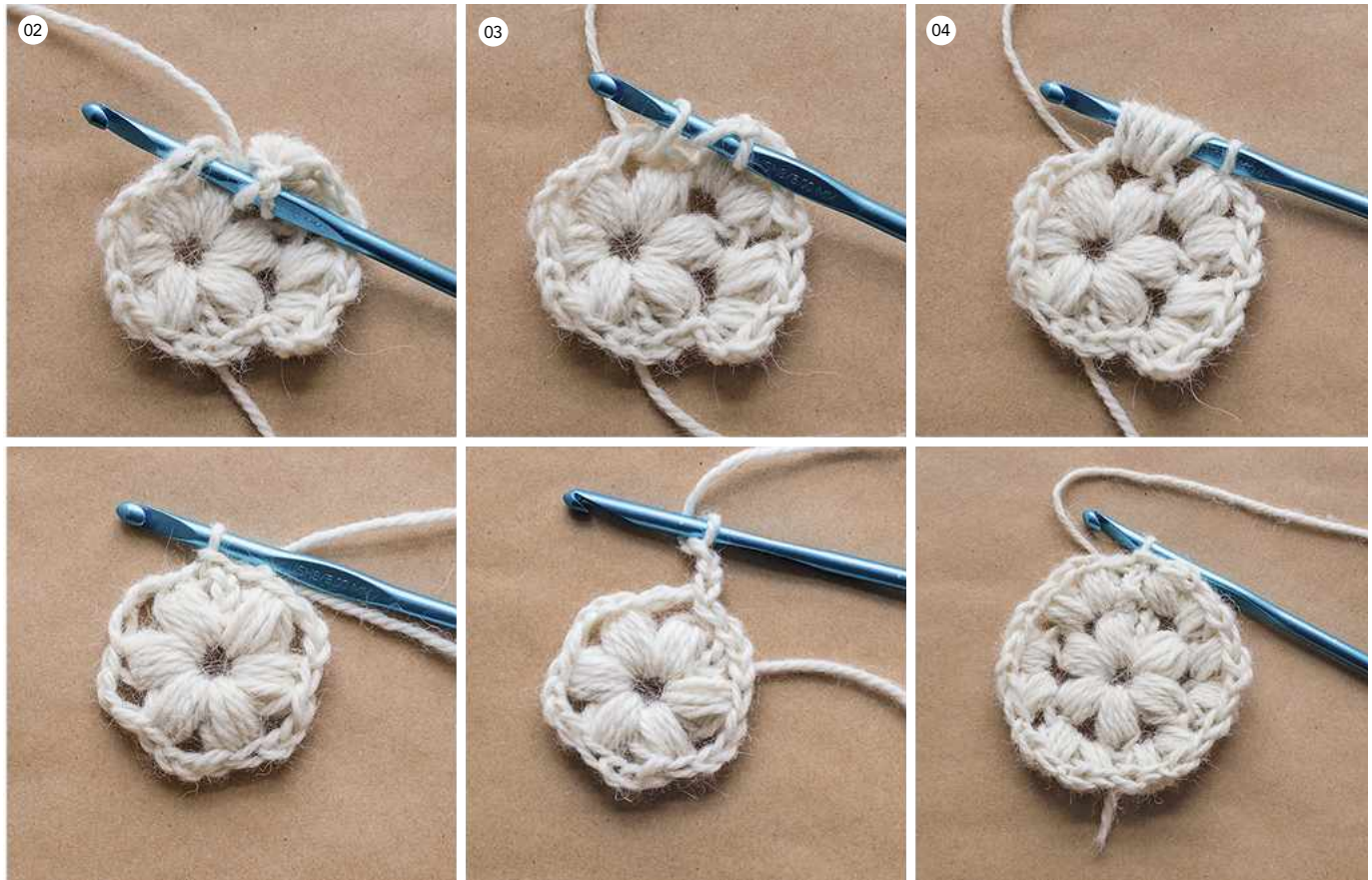
The pattern is the most basic of crochet hexies, replacing the common treble cluster with fat puff stitches to add weight and structure. If your hexagon starts to

curl, just add a bit of spray starch when blocking. Forage for a stick to hang your finished piece from, or for a more refined look, use a piece of copper tubing or a painted dowel instead.

Puff stitch

This pattern mainly uses puff stitch – an easy stitch to master alongside your basic chain and slip stitches.

01 – **05** puff st [yrh, insert hook in st indicated, yrh and pull up loop to the height of a tr 5 times, inserting the hook in the same st each time, yrh and draw through all 11 loops left on your hook.



Wall hanging

With yarn A, ch5. Join into a ring with a ss.

Round 1 Ch3, [1 puff st in ring, ch2] six times. Join into the top of the 3rd ch from start with a ss. [6 puff sts and 6 2ch-sp]

Round 2 Ss to 2ch-sp, ch3, [(1 puff st, ch2, 1 puff st) in 2ch-sp, ch1, miss 1 puff st] six times. Join into the top of the 3rd ch from start with a ss. [12 puff sts]

Round 3 Ss to 2ch-sp, ch3, *(1 puff st, ch2, 1 puff st) in 2ch-sp, ch1, miss 1 puff st, 1 puff st in 1ch-sp, ch1, miss 1 puff st; rep from * around. Join into the top of the 3rd

ch from start with a ss. [18 puff sts]

Round 4 Ss to 2ch-sp, ch3, *(1 puff st, ch2, 1 puff st) in 2ch-sp, ch1, miss 1 puff st, [1 puff st in 1ch-sp, ch1, miss 1 puff st] twice; rep from * around. Join into the top of the 3rd ch from start with a ss. [24 puff sts]

Round 5 Ss to 2ch-sp, ch3, *(1 puff st, ch2, 1 puff st) in 2ch-sp, ch1, miss 1 puff st, [1 puff st in 1ch-sp, ch1, miss 1 puff st] 3 times; rep from * around. Join into the top of the 3rd ch from start with a ss. [30 puff sts]

Round 6 Ss to 2ch-sp, ch3, *(1 puff st, ch2, 1 puff st) in 2ch-sp, ch1, miss 1 puff st, [1 puff st in 1ch-sp,

ch1, miss 1 puff st] 4 times; rep from * around. Join into the top of the 3rd ch from start with a ss. Break yarn leaving a 30cm tail. [36 puff sts]

Tassel (make 3)

Take yarn B and wrap it around your hand around 20 times and cut. Using a scrap piece of yarn, tie off approximately one third of the way down to secure. Using another piece of scrap yarn, thread through the centre of the upper loop for securing onto the hexagon. Then cut open the bottom of the tassel and trim the bottom to finish. »



Get the folkloric
vibe with a stick,
pheasant feathers
or wooden beads.

HOW TO MAKE... CROCHET HEXIE HANGINGS

Sewing up

Using a tapestry needle, sew the stick onto the hexagon using the 30cm 11 $\frac{7}{8}$ " tail from the hexagon. Tie the tassels onto the bottom of the hexagon. If you're using a feather, secure it onto the stick using a scrap piece of yarn. Attach another piece of yarn across the top for hanging. Trim any ends and gently block if required. Your first wall hanging is complete!

Repeat the process, using whatever shades of yarn you fancy, until you have a trio of lovely hexies to adorn your wall, bringing colour and joy to all who see (and

stroke) them. Or, if you're feeling adventurous, why stop there? Make a pile and sew them together

for a crocheted alternative to a patchwork hexie quilt. How we love a crafty mashup (see page 54)!

PHOTOGRAPH: XANTHE BERKELEY



Kat Goldin

Kat lives in Scotland with her husband and three children and spends her days thinking up new ways to make crochet even more wearable, fun and accessible. Co-founder of Blogtacular with Kat Molesworth, her second tome, *Hook, Stitch & Give*, published by Kyle Books, is out now. www.slugsontherefrigerator.com



THE HELLO SPRING SCARF

**Shed the winter coat,
but stay cosy with
Cristin Greenlee's
scarlet knitted cowl**



HOW TO MAKE... A KNITTED COWL

MATERIALS

- Lion Brand Wool-Ease Thick & Quick Yarn, 82% acrylic/10% wool/8% rayon, 170g/97m per ball, one ball in Cranberry (138)
- 15mm (US 19) 80cm (31½") long circular knitting needles
- Scissors
- Yarn needle with eye large enough to weave in ends
- Stitch marker (optional)

ABBREVIATIONS (UK)

st(s) stitch(es)
k knit
p purl

FINISHED

MEASUREMENTS

Approximately 30cm deep by 40cm around (12 x 16")

TENSION

Approx. 9 sts and 10 rows to 10cm (4") square.

Spring's on its way, so shed one of your heavy layers in favour of this bold and cosy scarlet cowl.

The super-soft and bulky yarn knits up really quickly when combined with large needles, so you can have it finished in an evening. Wear it over your head as a hood, around your shoulders like a scarf, or just round your neck as a cowl. It's the ideal chill-buster for a romantic stroll come Valentine's Day and gives slouch-appeal to any outfit!

If you're not a knitter, Mollie Makes readers can get 20% off a beautiful circle scarf from Cristin's Etsy shop (www.cristinrae.etsy.com), hand knitted and sewn at home by the midwest girl herself. Enter the code MOLLIEMAKES (the offer is open for a full year until the 6th February 2016) and you'll have a cosy accessory to keep or gift.

Knitting notes

Every odd numbered round is knit and even numbered rounds are purl. Knitting in the round and switching between knit and purl at the beginning of each round

creates a traditional garter stitched scarf. This is the same as the basic stitch that is created when knitting with two needles. A seam will be created as you are switching between knit rounds and purl rounds. Looking out for this seam will help you to know when to switch your stitches without having to use a stitch marker.

Pattern

Cast on 36 sts.

Place stitch marker if using. Join in the round, but ensure that all the stitches are in line inside the ring of

the circular needles. If the yarn becomes wrapped around the wire of the needles when knitting, this creates what is called a mobius (twisted) scarf and is not the look we are going for this time!

Round 1 K, slip stitch marker to right needle.

Round 2 P, slip stitch marker to right needle.

Rounds 3-29 Repeat Rounds 1 and 2 thirteen (13) times, then repeat Round 1 again.

Cast off on round 30 purlwise. Break yarn and fasten off.

Weave in loose ends with yarn.



Cristin Greenlee

Graphic designer turned knitter and business owner Cristin has a love for all things fibre. She lives in St Louis in the US and knits at home by day and hangs out with her husband and two-year-old in the evenings. Take a look at her shop for cute bow headbands, pompom hats and knitted scarves a-plenty.

www.cristinrae.etsy.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 MICHELLE GALLETTA PAGE 7



MATERIALS

- Embroidery hoop
- Bear front piece with pattern
- Bear back piece
- Embroidery backing
- Needle
- Embroidery threads in a variety of colours
- Embroidery scissors
- Stuffing

Make a bear plushie

01 Cut along the cut-line to separate the pattern from the backing piece. Place the pattern **face up in your embroidery hoop** – a 15cm (6") hoop will work best. Make sure you are using a good quality hoop that

does not allow the fabric to slip or loosen during embroidery. Carefully pull the fabric taut without distorting the pattern. Tighten the nut.

02 Using the stitching chart (page 100) and referring to the images above, **embroider in the following order**, using one strand: basket weave, basket outline, arms and claws, flowers (embroider the background flora such as the daisies and flower stalks first). Then the eyes, nose, mouth, ears, snout and claws. Finally, **work the general outline**, using two strands.

03 With the finished embroidery still in its hoop, carefully match

the **printed side of the backing piece of fabric** to the finished embroidery, right sides (RS) together. Holding it up to a light source works well. The print on the backing piece is slightly larger than the front, to allow for a small margin of error. **Use pins** to secure pieces in place.

04 Leave the pieces on the hoop and **begin to sew, using a small backstitch**. Use the reverse side of the general outline chain stitch as your guide, sewing as close to it as possible without sewing through any of the chain stitches. **Sew around the entire pattern**, leaving a 3cm (1¼") gap on one side. We marked the gap

with a pen to make it clearer.

05 Remove your stitching from the hoop and **cut around the pattern**, leaving a 0.5cm (¼") seam allowance. Using the tip of a small pair of embroidery scissors, carefully **clip around the ears** and between the legs, making sure you don't cut too close to the backstitches.

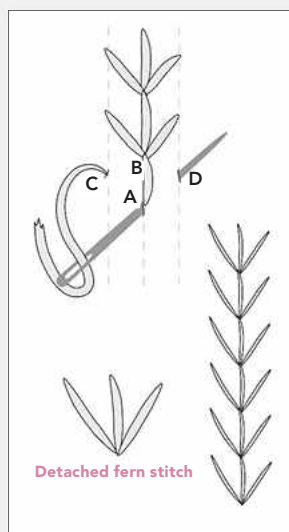
06 Turn right side out. Using a thin paintbrush handle, **push and smooth fabric** from the inside along the seam.

07 **Stuff the bear**, pushing small pieces of stuffing into the ears and legs first. Do not overstuff.

08 **Sew the gap closed** using a ladder stitch. You're done!

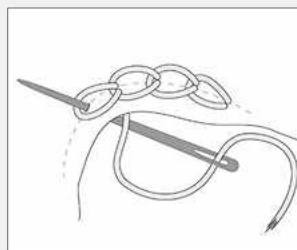
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STITCH GUIDE



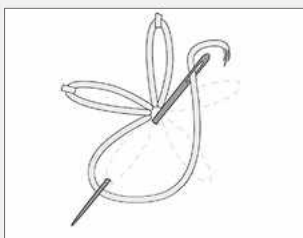
Fern stitch

Make a straight stitch from bottom (A) to top (B). Exit to the left (D) and re-insert your needle at (A). Exit to the right (D) and re-insert your needle at (A). Repeat until your line is complete or move to the next location to make a series of detached fern stitches.



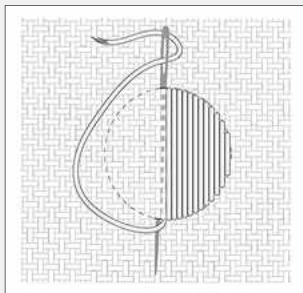
Chain stitch

Bring the thread through the fabric and hold down with your left thumb. Go back through the same hole, still holding down the thread, and bring the needle back through a short distance away ($\frac{1}{8}$ " or less). Once the needle is through the loop you can remove your thumb and give a light tug to tighten up the chain. Repeat. Shorten the distance between chain 'links' when going around curves for an even smoother line.



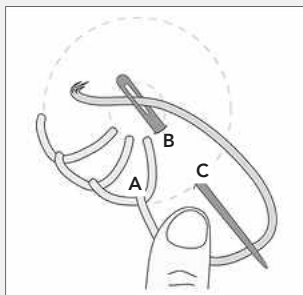
Lazy daisy (aka detached chain stitch)

To make a lazy daisy stitch, simply follow the directions for chain stitch, but instead of repeating each step to form a chain, anchor each 'link' with a straight stitch.



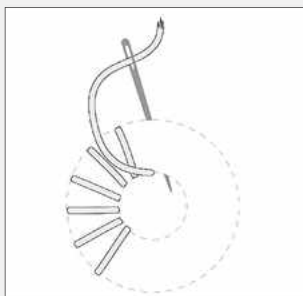
Satin stitch

Fill in the area using straight stitches. Use the fabric's woven texture as your guide to keep the stitches parallel.



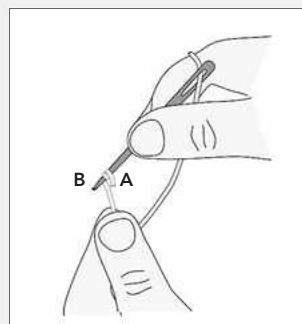
Buttonhole wheel & scallop

Bring the thread out on the outer outline at (A). Insert the needle on the inner outline one space to the right at (B). Catch the thread with your thumb and come up at (C), ensuring that the working thread is under the needle. Repeat.



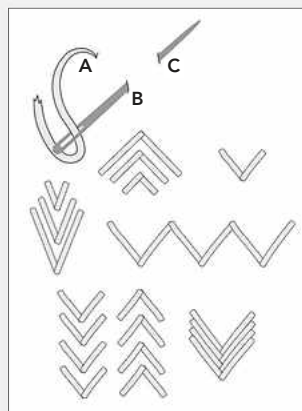
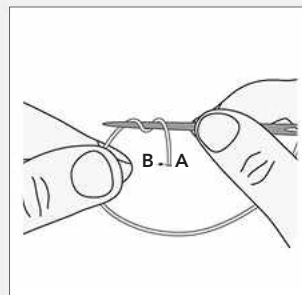
Straight stitch

The straight stitch is made of single, isolated stitches. They can be worked in a straight line, fill in a shape, or overlap each other.



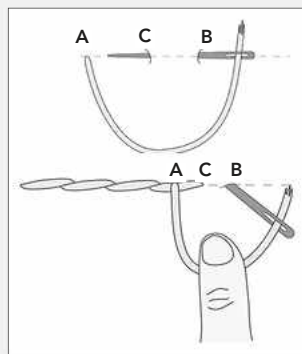
French knot

Bring the thread out where you want to place your knot. With your left thumb and index finger pull the thread firmly to the left. Wrap the thread around the needle twice, and angle the needle close to where the thread first emerged (but not in the exact place or it will pull through) slightly piercing through the fabric. Give the thread a tug, tightening up the coil. Slide the coil down towards the fabric and, keeping the tension, pull the needle through to the back, leaving a small knot on the surface. You can make single knots or clusters of knots by placing them close together.



Arrowhead stitch

Make a straight stitch from (A) to (B). Come out through (C) and re-insert your needle at (B). Stack stitches close together vertically for a closed arrowhead stitch.



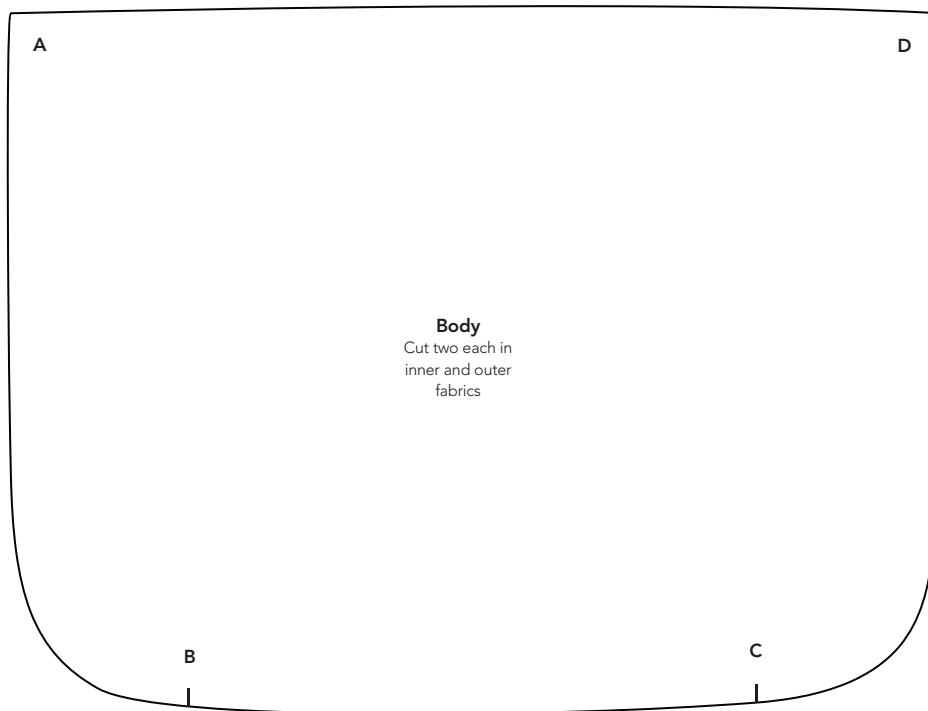
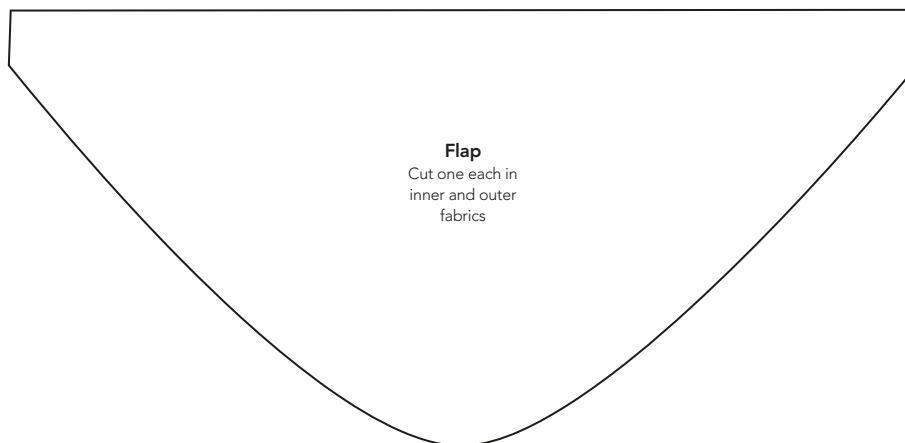
Stem stitch

Come out at your starting point (A). Bring the needle out a stitch length's away (B), keeping the working thread below the needle. You can use your thumb to hold the thread down. Come out halfway between (A) and (B) at (C). Repeat these steps along the path you are stitching.

CLUTCH BAG

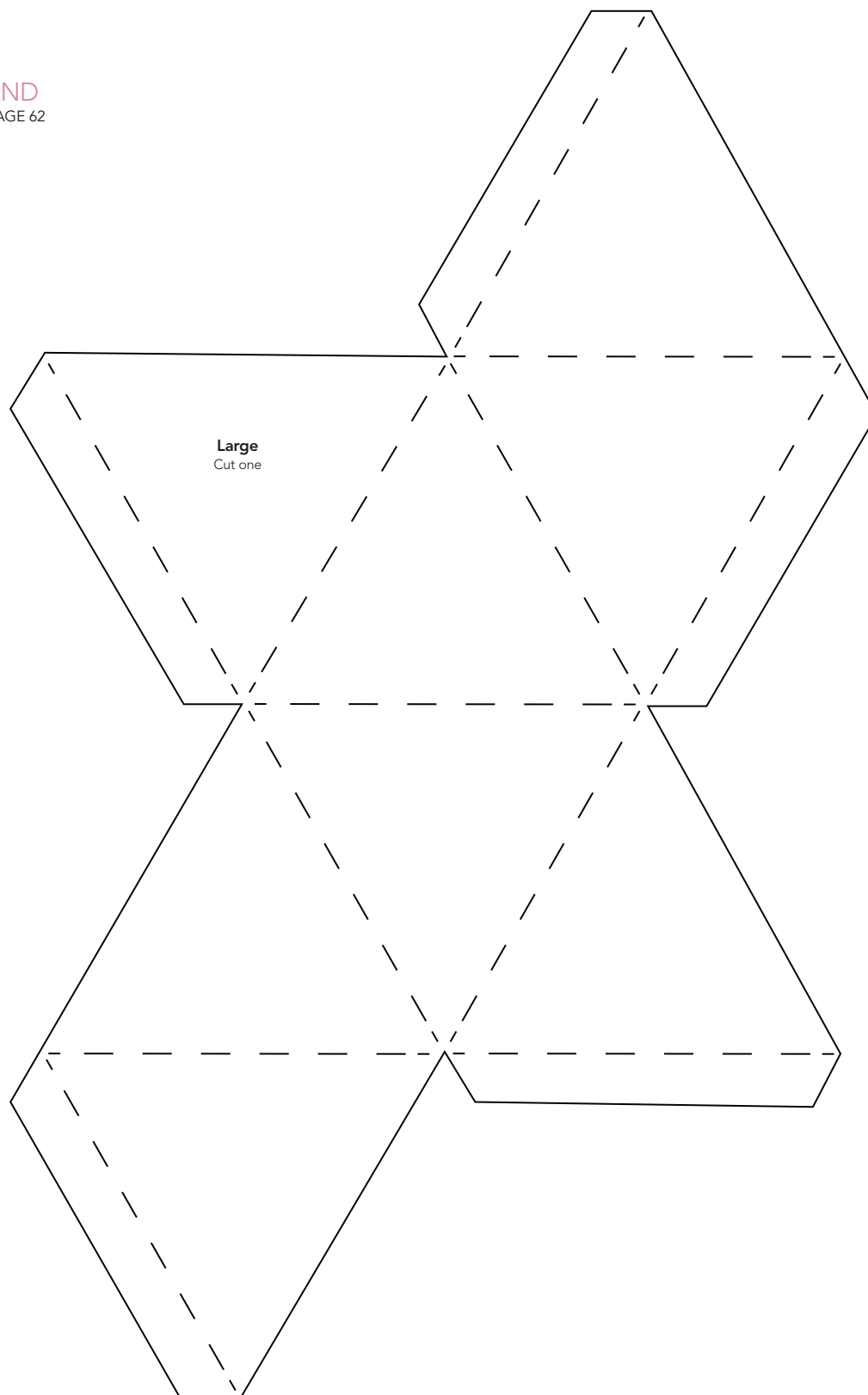
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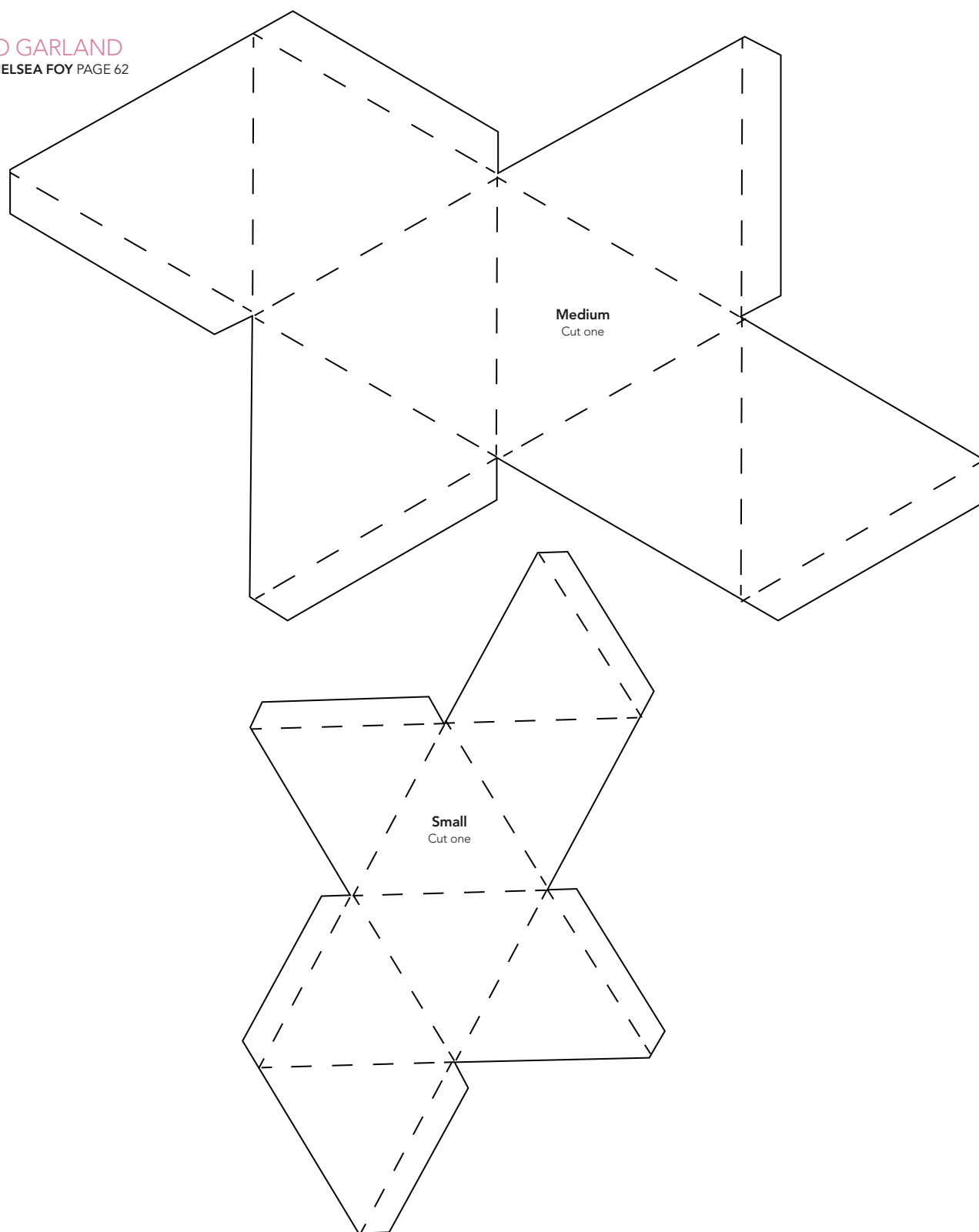
GEO GARLAND
BY CHELSEA FOY PAGE 62



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GEO GARLAND

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COVER GIFT AND CONTENTS SUBJECT TO CHANGE.





THE BACK PAGE PROJECT

Rachel Basinger of Oh No Rachio! on using her talents for the greater good



Name: Rachel Basinger

Occupation: Designer-maker, hand illustrator and blogger

PHOTOGRAPHY: GEMMA EDWARDS

A wise woman once said ‘**throw kindness around** like confetti’ and that’s a rule I like to live by. One way we as designer-makers can **use our powers for good** is to do something creative for charity. Recently I took part in a super exciting project for *The Big Comic Relief Crafternoon* magazine (see page 10). I created **a set of ceramic designs** that you can print out, apply to plates and **sell at craft fairs** to raise money for Comic Relief. It fills me with pride to know that something I’ve designed will be used to **help people** across the country raise

IT FILLS ME WITH PRIDE THAT SOMETHING I’VE DESIGNED WILL HELP PEOPLE

awareness and cash for an incredibly worthy cause! These charitable projects don’t have to be massive. Just **draw on your crafty passion**, whether it’s crochet, print making, embroidery or baking. Maybe a **free downloadable printout** or desktop wallpaper, a limited print run, a crochet or knitting pattern with profits donated to **your chosen charity**. The possibilities are endless... so go out, have a bit of fun and use those creative powers for good!

Rachel
x

Have you raised money for charity, too? Tweet or Instagram Rachel at @ohnorachio or visit her blog www.ohnorachio.com



Rachel's illustrated plates are real winners.

Raise some cash with Rachel's DIY plate project.

Next issue: DIY party stylist, Becky Hoh-Hale

CURRENTS

- Eating: No. 6 pizza from Franco Manca www.francomanca.co.uk
- Listening to: *Thinking Out Loud* by Ed Sheeran.
- Reading: *Bossypants* by Tina Fey.

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Search for Amy Butler in the Product Explorer section on makeitcoats.com to find out more about her 'Violette' and 'True Colors' fabric collections.

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