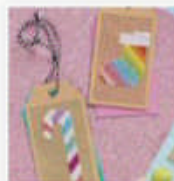




LET'S GET FESTIVE!
8 PULL-OUT PRINTS
TO KICK OFF YOUR
SEASONAL CRAFTING



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& JAZZ UP GIFTS

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WEEKEND PROJECT

PLUS
GET INTO
NEEDLE
PUNCH

Stollie

MAKES

EASY WAYS TO EMBRACE HANDMADE



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LEVEL UP YOUR SKILLS

77
CREATIVE
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Welcome



Christmas is so close I can almost smell the pine needles – in the world of craft, at least! It might not be time to crack open the mince pies just yet, but we're ramping up our festive makes here at *Mollie*. After all the stress and uncertainty this year has brought, 25th December is like a shining light to look forward to. And, this issue we're serving you seasonal joy with the colour amped up.

There's definitely a time and place for calming neutrals, but right now we're feeling the need for a creative boost. So as well as Hayley Victory's sparkly felt wreath on the cover, you'll find a rainbow patchwork quilt to cosy up with, a statement geo cushion for your sofa, jazzy cross stitch and more. Not everything is all-out Christmas, but there's a sizeable helping of merry and bright makes!



If you're looking for something more soothing, find positive vibes in our studio tour with ceramicist Pip Wilcox, capture those last days of summer with dried flower art, and unwind with macramé. Whatever your tastes or current mood, hopefully we've squeezed in something to inspire you!

Chelle

Yvette Streeter Editor

FOLLOW MOLLIE MAKES FOR DAILY INSPIRATION...





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ON THE COVER PHOTOGRAPHY: PHILIP SOWELS; STYLING: SARAH MALONE; MODEL: BECCA D

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Chiara Celini

Chiara is an illustrator inspired by daily life and people, aiming to capture relatable moments and emotions. Chiara also loves running, lifting, walking and spending time with family and friends, as they all help her creative mindset.

Find Chiara's Good Read illustration on page 74.

www.chiaracelini.com

M 122 Contributors



Pip Wilcox

Pip first sat at a potter's wheel in 2008 and has been smitten ever since. Now living by the seaside in Hastings, she's made ceramics her full-time career, alongside championing women over 40 through her inspiring Middle Years Monday community.

Get to know Pip on page 46.

www.pipwilcoxceramics.com



Alice Gabb

An ardent celebrator of all things lettering, calligrapher and banner maker Alice also loves hunting for vintage jumpsuits or treasures in charity shops, holding placards at protests and tending to her flowers.

Sew Alice's festive banner on page 42.

www.alicegabb.com



Isabella Strambio

Isabella worked as an interior designer for 13 years in five countries before coming back to London, quitting her career, and becoming a full time macramé artist. She's also a flat white addict, and dreams of converting her husband's shed into a workshop.

Make Isabella's beaded macramé belt on page 70.

www.twome.co.uk



Sylvia Netley

Self-taught maker Sylvia learnt to sew six years ago and hasn't stopped since. Building a unique wardrobe by unravelling her ideas and putting them together one stitch at a time, colour-obsessed Sylvia is all about making sewing fun.

Whip up Sylvia's easy cropped jacket on page 21.

www.theravelout.com



Cheers!

Natalie Beard, Valerie Bracegirdle,
Alun Callender, Becki Clark,
Becca Duncan @ Mustard Models,
Megan Dymock, Morgane Illes,
Holly Johnson, Alana Keenan,
Kim Lawrence, Kayley MacLean,
Philip Sowels, Paula Steel,
Hayley Victory, Lara Watson

a BLOOMING BUNCH

Maureen McCormick

Designer, actress, home renovator, gardener, crafter and quilter, Maureen McCormick is a maker and creative spirit whose love of retro style infuses her fabrics. While you might know her from her years as Marcia Brady on *The Brady Bunch*, she grew up loving quilts and the family connections they represent. A Blooming Bunch colors funky flowers and prints with an updated retro palette to create a collection that has a modern and kind of groovy feel.

“Here’s my story...what I love about the 70s style is that it feels very chic, fun, happy, flowery and breezy, and it puts a smile on my face. It makes us feel good because it takes us back to a simpler time, to the simple pleasures that are near and dear to my heart. From the colors of the 70s to the fashion, music and prints, I love it all. And I’m so happy to bring A Blooming Bunch to all of you ‘lovely people.’ ”

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Play a Card (ZC PCQP) Pattern by Zen Chic
87"x87" • Charm Pack Friendly

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CATHE HOLDEN'S *Flea Market Moxie*

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A sunny morning at the local flea market yields an eclectic compilation of fun and funky finds that inspire Cathe's new Flea Market Moxie collection. Gum-wrapper chains to remind us of sweet childhood moments. Colorful needlepoints that stir warm, Grandma vibes. A black & white photo of tourists watching with excitement. Vintage paint-by-number paintings never passed up but delightfully displayed. Pages of this and paragraphs of that, they're always an interesting read. Old cigar box labels with beautiful detail. And the rustic charm of old grape-gathering crates from the California Wine Country. An unexpected collection of unique designs to elevate your modern quilting, enhance eclectic decor, refresh your fashion and put some punch in your projects!

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Available October 2020

Introducing

THE LATEST FROM THE WORLD OF HANDMADE

Scarf season is upon us, so we're making a start on festive crafting and scrolling for **indie biz Christmas gifts**. Handmade presents are a top pick, but how about going one better and letting them fall for the craft? Cue Knit Collage's chunky Chevron Sunrise Shawl kit. www.knitcollage.com

PHOTOGRAPHY: COURTNEY PERKINS WWW.COURTNEYRYAN.CO; MODEL: GABRIELLE YVONNE GROSVENOR WWW.INSTAGRAM.COM/GABRIELLE_G

MOLLIE LOVES

SWEATER WEATHER IS BETTER WEATHER,

but it can always be improved by new threads of the slow fashion variety. Limpet's embroidered Stay Fruity sweatshirt not only ticks that box, but it also hits the **cosy-but-chic** late autumn sweet spot. And honestly, we've never relied on our comfy clothes more, so we reckon you're due a treat yo'self moment.
www.limpetstore.com



JUST LANDED DIY PUSHEEN

is yours for the making. Stitch & Story have launched four adorable beginner-friendly kits so you can knit or crochet **the internet's favourite tabby** and her Sloth bestie. Each of the kits uses Stitch & Story's velvety new Roly Poly Plush yarn, resulting in extra squishable handmade kitties. Bookmark this one for the Christmas list.
www.stitchandstory.com



YOU MIGHT NOT HAVE KNOWN IT,

but this window box necklace is what's been missing from your life this whole time. British jeweller Little Moose creates the most whimsical perspex accessories, but this stunner takes the **crazy plant lady** crown – a bit of green space with you every day.
www.noths.com/littlemoose



BOOK OF THE MONTH

Punch Needle Rug Hooking: Your Complete Resource to Learn and Love the Craft

Queen of punch needle Amy Oxford has created a one-stop resource for beginners and advanced crafters alike. *Punch Needle Rug Hooking* is the guide you'll keep to hand while you learn, and throughout your punch needle adventures. In her latest book, Amy shares instructions, tips, inspiration and in-depth information about every aspect of punch needle rug hooking. Create her colourful contemporary pomegranate project and ginkgo project, and learn to turn your work into long-lasting treasures like wall hangings, chair pads, rugs, cushions, and anything else your imagination can dream up.

Plus you'll find the history of rug punching inside, amazing works by today's biggest names, interviews with top makers, how to handle the unexpected, and much, much more.



ABOUT THE AUTHOR

Amy Oxford

Amy Oxford is the founder of the Oxford Rug Hooking School and is a nationally renowned instructor. She's been teaching the craft since 1986, and has been offering teacher certification programs since 1994 – there are now over 110 Oxford Certified Instructors in the US, Canada, UK, Ireland and Germany. Amy is the inventor, manufacturer and distributor of the Oxford Punch Needle, and is the founder of Red Clover Rugs, a rug hooking shop and mail order business.

www.amyoxford.com

BRAND FOCUS TIHARA SMITH

Hello, lush texture and vibrant colour. Caribbean inspiration with a London twist is the vibe behind Tihara Smith's incredible fashion and lifestyle brand. Her current collection online includes **joyous raffia embroideries**, cards and prints, and fashion forward bridal accessories. Faux fur bag with a banana handle, anyone? Make her shop your go-to for design-led pieces you won't see anywhere else.

www.tiharasmith.com



HAPPY MAIL

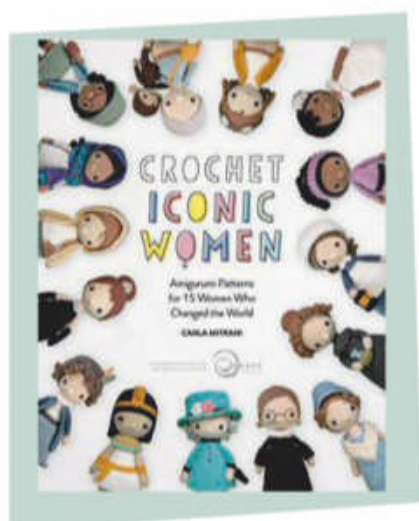
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www.the-completist.com



ETSY'S BEEN DOING MORE COLLABS LATELY

and we love to see it. Our current fave is Brit YouTuber Zoella's curated selection of 12 dreamy new homewares – be prepared to add to basket. The limited edition collection includes prints, stationery, ceramics and textiles, **all handmade** by talented UK Etsy sellers in a fresh cohesive palette. We've obviously got our eye on this dotty planter by Mollie fave Atelier Stella. www.etsy.com/collections/zoella



NEED TO READ LEGENDARY LADIES

Ruth Bader Ginsburg, Jane Austen and Rosa Parks. What do these three women have in common? They changed the world for the better and they're **immortalised in amigurumi** in Carla Mitrani's new pattern book, *Crochet Iconic Women*. 15 stitchable heroines are featured inside, with icons from history and the present day. www.davidandcharles.com



NEW FAVOURITE RAISE A HAND

if you also think tea towels can legitimately double as art. Sure, they're intended to dry dishes, but **what's to stop you** adding this big cat beauty to your gallery wall as a textile print? Either that, or your gift for the in-laws/auntie/Tiger King-obsessed mate is now sorted. www.instagram.com/elizabethrachael



ADORE CRAFTING FOR A CAUSE?

Then grab Going Home's special edition Pink Boob Macramé Wall Hanging Kit. You'll knot your own glorious artisan tatas, and 50% of the **profits'll go to UK charity** Breast Cancer Now. www.goinghomedesign.etsy.com

Crafting for a cause

MAKE THE FESTIVE SEASON MERRY AND BRIGHT WITH A CRAFTY FUNDRAISER IN AID OF THE MENTAL HEALTH CHARITY MIND



The countdown to Christmas has just begun and you're no doubt looking forward to getting your festive crafts on. But in the true spirit of Christmas, why not give a little something back at the same time this year? By hosting a Crafternoon – a crafty fundraiser in aid of the mental health charity Mind – not only will you be able to channel your creativity and spend some quality time with friends and family, but you'll also be raising funds for a great cause at the same time!

All you have to do is gather your favourite people on Saturday 5 December for a fun-filled afternoon. Don't worry if you're busy that day, just pick another date that works for you and get crafting! You can host the event either online or at home, and Mind will provide all the tips and practical support you need to make it a real cracker of an event.

So go on, unleash your creativity and unwind amidst the Christmas chaos, and feel good knowing that every penny you raise with your Crafternoon will help Mind support those experiencing a mental health problem – something that can

be especially challenging during the festive season. The charity wouldn't be able to provide its vital mental health support without fundraisers like you, so you truly will be making a difference.

HOW TO HOST A CRAFTERNOON

- 01 Sign up for a Crafternoon kit at www.mind.org.uk/crafternoon. The kit includes crafty templates, recipes and all the practical support you'll need to host the event.
- 02 Choose your activity. Mind has lots of online templates to inspire you, from homemade Christmas cards and colourful crackers to pretty paper wreaths.
- 03 Invite your guests – the more the merrier!
- 04 It's easy to fundraise at your Crafternoon. Just ask each of your guests to make a donation to Mind in order to take part. You can collect these in person on the day or online on a fundraising page.
- 05 Clear your table, or set up your laptop, if you're hosting the event online. Then just get ready for a relaxing afternoon with friends and family.



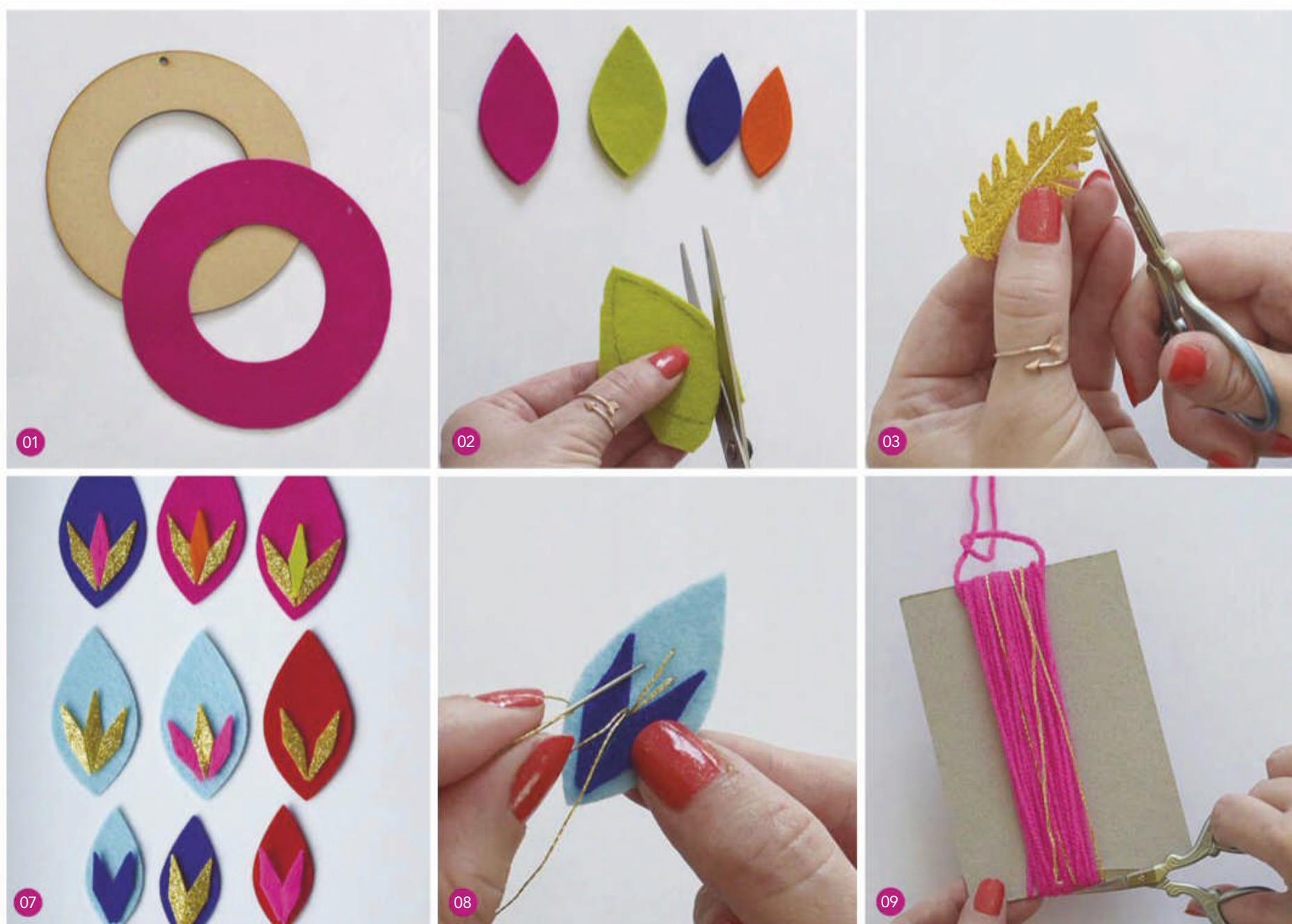
Hold a *Crafternoon* for Mind this Christmas.
Sign up for your free kit at **mind.org.uk/crafternoon**

MERRY & BRIGHT

Jazz up your festive décor with Hayley Victory's
ultimate Christmas wreath







HOW TO MAKE A FELT CHRISTMAS WREATH

MATERIALS

- MDF wreath base with hanging hole, 15cm (6") diameter
- Wool felt, 1mm ($\frac{1}{16}$ ") thick in red, magenta, bright pink, aqua, violet, lime green and orange (we got ours from www.woolfeltcompany.co.uk)
- Gold glitter felt, 1mm ($\frac{1}{16}$ ")
- Orange pom pom trim
- DK yarn in neon pink, violet, red and light blue
- Gold metallic yarn (we used Anchor Artiste Metallic Crochet Thread in Gold 300)
- Embroidery thread in red, pink, green, orange, violet, light blue and gold
- Embroidery needle
- Glue gun
- Extra small pom pom maker
- Fabric glue
- Soft toy stuffing
- Gold ribbon
- Card, 11cm ($4\frac{3}{8}$ ") long
- Black marker pen

After the craziness of 2020, the thought of crafting for Christmas is bringing us even more joy than usual. From ornaments and stockings to wall hangings and advent calendars, get ready to embrace it all over the next few issues of *Mollie*, starting with this absolute cracker of a wreath.

Colourful, cheery, sparkly and tactile, it's everything we love in a festive make, complete with pom poms and tassels – 'tis the season, after all. If you can, use 100% wool felt as it's much more durable, meaning you can hang up your version for years to come.

Zingy shades not your vibe? Switch it up for more traditional reds and greens, or experiment with a selection of pastel shades, Christmas kitsch-style.

- 01 Place the hoop base on a sheet of magenta felt and draw around



it, making sure to mark the hanging hole. If you can't get hold of an **MDF base**, you could always use a circle of cardboard instead. Cut out the hoop shape from the felt, then put it to one side.

02 Using the large leaf template on page 82, cut out the following: six magenta leaves, six red leaves, four violet leaves, four green leaves, four aqua blue leaves and two **orange leaves**. Next, use the small leaf template to cut two magenta leaves, two bright pink leaves, four red leaves, four violet leaves, two aqua blue leaves, six orange leaves and six green leaves. Arrange each of the leaf shapes into matching pairs of the same colour.

03 Using templates A and B on page 82, cut two template A shapes and three template B shapes from the **gold felt**. Cut out the following using template C: one bright pink shape, two gold

shapes, two violet shapes and two magenta shapes.

04 Glue a template A shape onto a large magenta leaf and a large green leaf, then glue a template B shape onto a large orange leaf, a large red leaf and a large violet leaf. Glue one **template C** shape each onto two small orange leaves, two small green leaves, a small magenta leaf, a large red leaf and a large green leaf, referring to the image as a guide to the colourways. Leave to dry.

05 Next, sew the backs onto the leaves from Step 4. Using blanket stitch and **one strand** of matching embroidery thread, sew around the edges of the first leaf pair, stopping three-quarters of the way along.

06 Fill the shape with a small amount of stuffing, then continue sewing to close the gap with **blanket stitch**. Repeat to sew and stuff each of these leaf pairs.

07 Cut out the following using the diamond template on page 82: 14 gold diamonds, one orange diamond, five bright pink diamonds, two violet diamonds and one green diamond. Glue three diamonds each onto two large magenta leaves, two large aqua blue leaves, one large violet leaf and one large red leaf, referring to the image for the **correct colourways** and positioning. Glue two violet diamonds onto one small aqua blue leaf, two gold diamonds onto one small violet leaf and two bright pink diamonds onto one small red leaf as shown, then leave to dry.

08 On the small leaves with two diamonds, add **straight stitches** using gold embroidery thread, as shown. The backs can then be sewn onto all the remaining leaves as per Steps 5-6, stuffing each one before stitching the gap closed.



HOW TO MAKE A FELT CHRISTMAS WREATH

- 09** Wrap the pink yarn around the length of the card forty times. Next, wrap the **gold yarn** around the pink yarn four times. Cut a 20cm (7½") length of pink yarn, thread it under the yarn bundle, then knot it at the top of the card to secure it. Bring the ends down into the yarn bundle, then cut the yarn at the bottom of the card.
- 10** Wrap a length of gold yarn **around the top** of the tassel, roughly 2.5cm (1") down from the top, and knot the ends. Trim the bottom of the tassel to neaten it.
- 11** Position the felt wreath base from Step 1 with the hole at the top. **Sew the tassel** onto the bottom centre of the felt base using matching thread.
- 12** Cut three short lengths of pom pom trim and sew it to the base using matching thread, following the image as a guide to placement. Make sure the pom poms hang

over the edge of the felt – the ribbon will be covered with leaves so only the pom poms will show.

- 13** Using the pom pom maker, make two pom poms in pink yarn and one each in violet, red and light blue yarn. To make the pom poms, wrap yarn around one half of the pom pom maker first, then the second, really filling both sides – the yarn should create an oval shape. Close the two halves and cut all around the middle groove of the **pom pom maker** using a small, sharp pair of scissors. Tie a length of matching yarn around the groove of the pom pom maker, double knot it, then open both halves. Remove the pom pom and trim to neaten, taking time to cut it into an even sphere shape.
- 14** Starting at the bottom of the felt wreath base and working up **towards the top**, begin placing the leaves around the whole

shape, using the main image as a guide. Once you're happy with the placement of each element, take a picture to refer back to.

- 15** Sew each leaf in place from the back of the felt wreath base, **tweaking the placement** as you go so the design matches the picture taken in Step 14.

- 16** Position on the pom poms, spacing them **around the wreath** and using them to fill in any gaps, then sew in place.

- 17** Position the felt wreath base onto the MDF base, aligning the edges. Use the glue gun to **carefully stick down** sections of the felt base at a time with small amounts of glue, then leave to dry.

- 18** Once the felt is firmly affixed to the base, thread a length of gold ribbon **through the hole** at the top and knot the ends. The ribbon can then be used to hang up the finished wreath.

TRY 3 ISSUES FOR £5!

MEET THE MAKER HAYLEY VICTORY



Hayley is a contemporary textile artist and craft advocate from the West Midlands. She mainly works with felt and yarns, creating colourful floral wreaths and hanging decorations to brighten up people's homes. When Hayley's not buried under a mountain of pom poms, she'll be off adventuring in the Wyre forest. Visit her website to shop her makes, and follow her on Instagram @hayleyvictory for a fix of colour on your feed. www.hayleyvictory.co.uk



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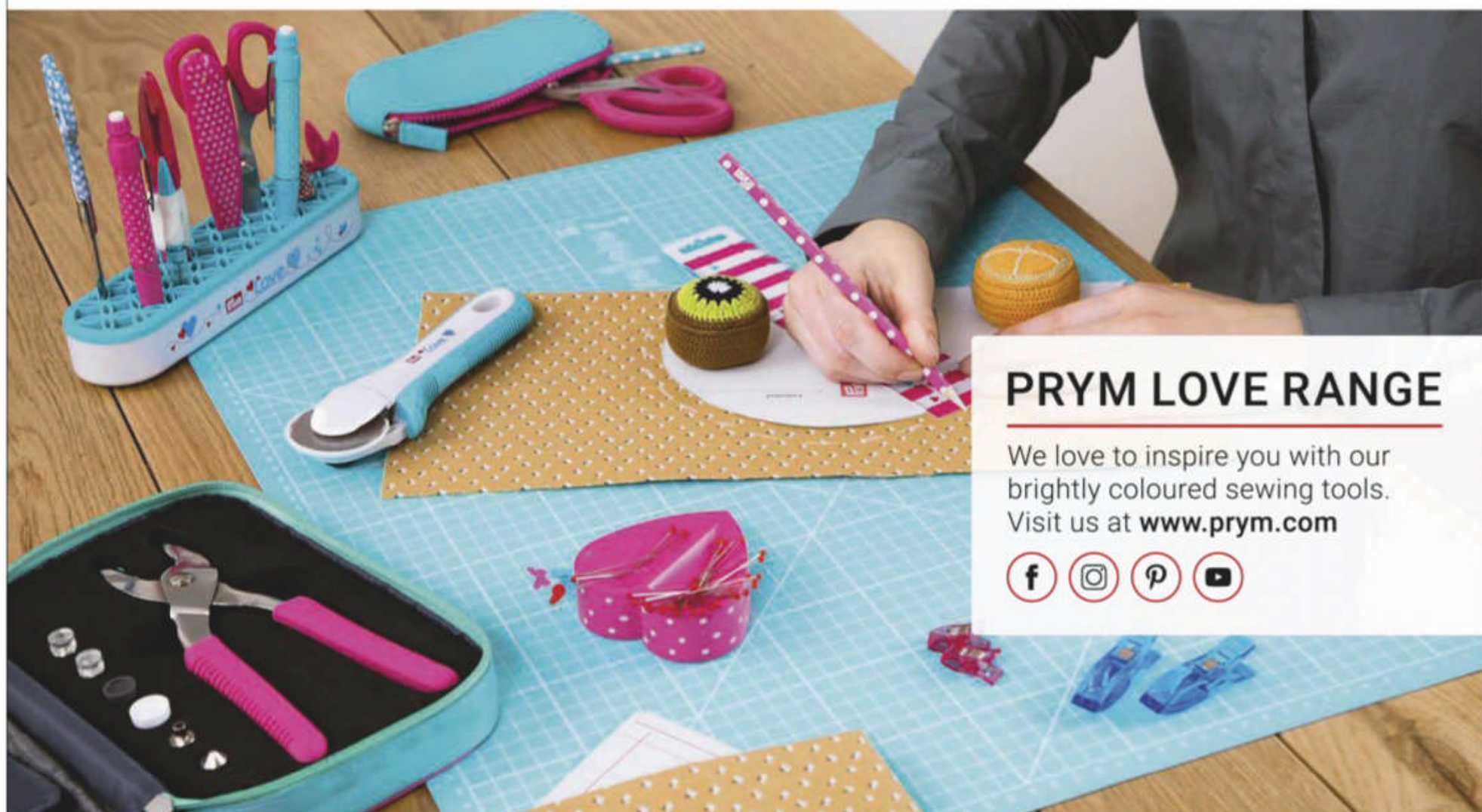


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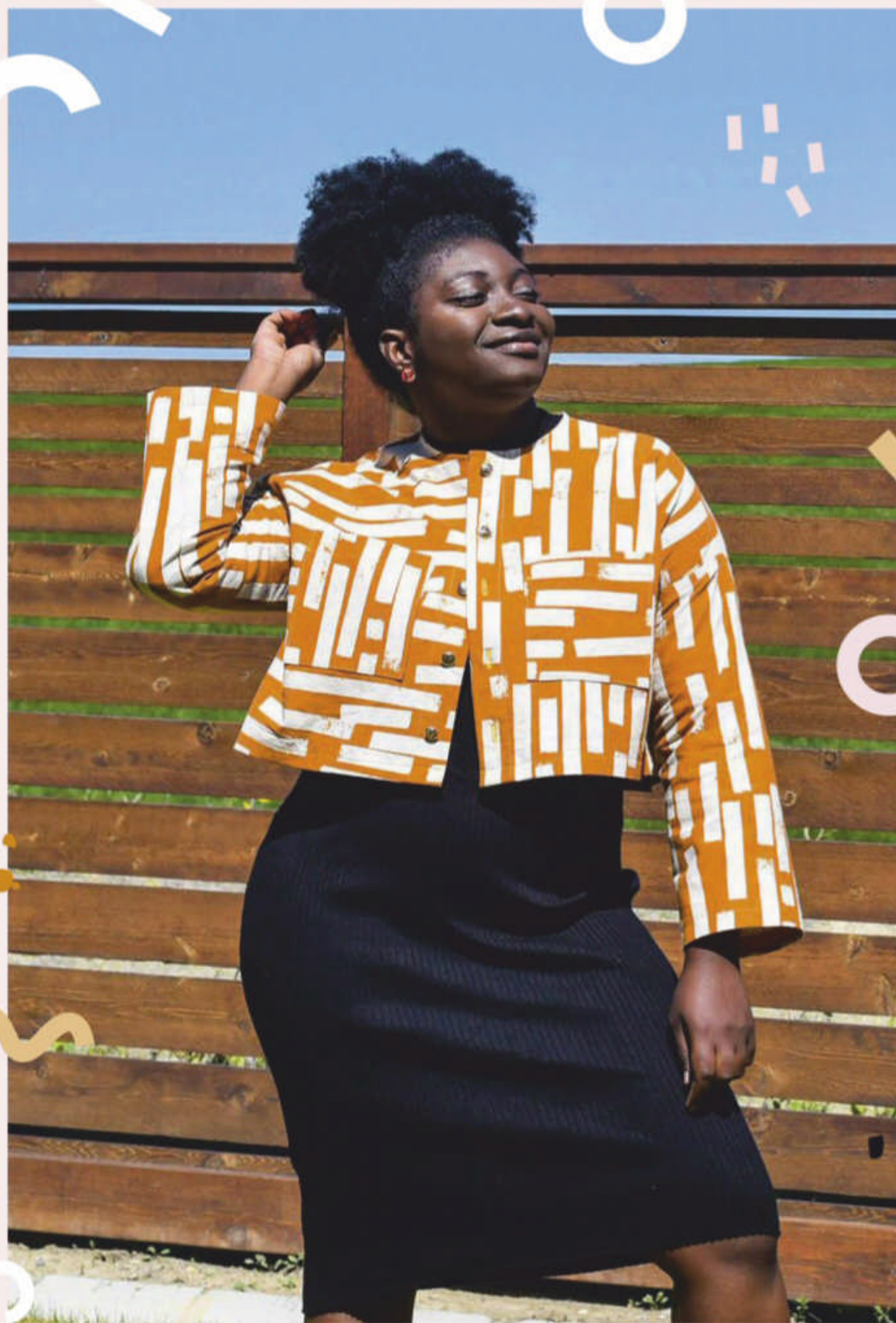
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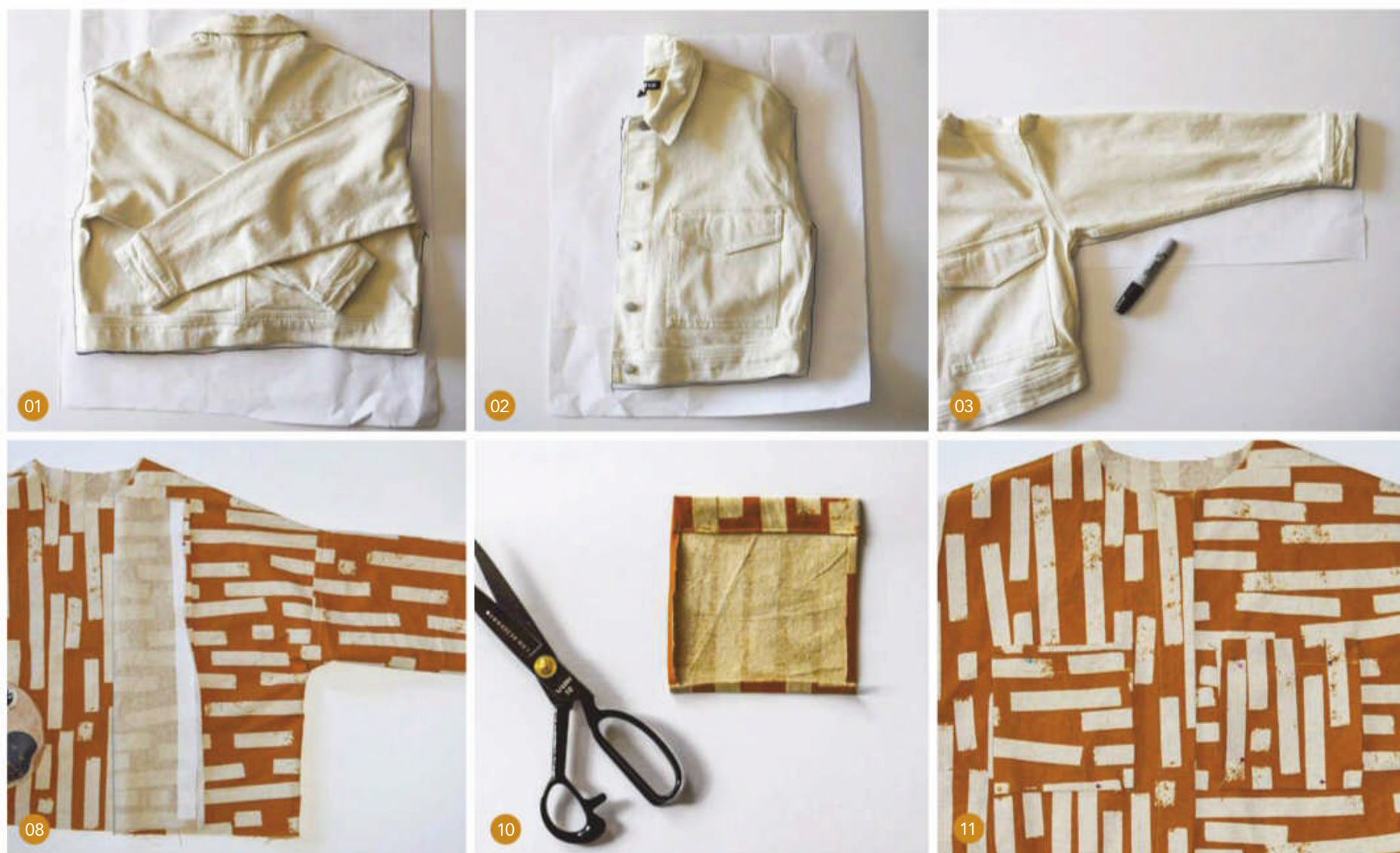
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JACKET WEATHER

**Kick off your me-made wardrobe with Sylvia Nettey's
beginner-friendly jacket**



HOW TO MAKE A CROPPED JACKET

MATERIALS

- Jacket (preferably collarless)
- Heavy-weight cotton fabric
- Pattern paper
- Tailors' chalk
- Buttons
- Iron-on interfacing

Fancy trying something new? We got you. Even if the thought of sewing anything other than cushions seems scary, we guarantee you'll be converted by the end of this project.

All you need is designer Sylvia's expertise and a little help from your favourite jacket, and you'll be updating your coat rack in no time. As you'll be using an existing garment to create this, ideally it'll be collarless, but the length doesn't matter – you can easily crop the pattern yourself.

Simply pick a fabric you like the look of, grab some sheets of pattern paper and jump right in, just in time for chillier days.

01 To create the back piece pattern, place the jacket face down on a sheet of pattern paper and fold the sleeves to the back to reveal the shape of the shoulders, as shown. Trace around the jacket, stopping at the bottom of the collar, then **fold the collar** back slightly to trace the neckline. Add 1cm ($\frac{3}{8}$ ") to the sides and top and 2.5cm (1") to the bottom hem, then

cut out the pattern piece. If the jacket you're tracing isn't cropped, cut the pattern at waist length to achieve a cropped look.

02 To create the front piece pattern, move the jacket onto a new piece of pattern paper and fold it in half as shown. Adjust the sleeves to reveal the shape of the shoulder seam, then trace the shape of the **jacket front**, folding the collar back slightly to trace the neckline as before. Add 1cm ($\frac{3}{8}$ ") to the sides and top and 2.5cm (1") to the bottom hem, then cut out the pattern piece. If the jacket isn't cropped, cut the pattern at the same point as the back piece.

03 To create the sleeve pattern, place a jacket sleeve onto a new piece of pattern paper, as shown. Trace around it, stopping at the top and bottom seams, then fold the sleeve back to **trace that section**. Mark the top long edge of the sleeve with a directional arrow, add 1cm ($\frac{3}{8}$ ") all around, then cut out the pattern piece.

04 Press the fabric to remove any creases, then lay it out right side (RS) up. Pin the back piece pattern

onto the fabric, mark around it, then cut out the marked piece. For the front piece and sleeves, fold the fabric in half with RS together. Position the top long edge of the sleeve pattern – the edge with the **directional arrow** – along the fold in the fabric, mark around it, then cut out. Repeat to cut a second sleeve. Place the front piece pattern onto the fabric, mark around it, then cut out. There should now be two front pieces, two sleeves and one back piece.

05 Lay the back piece RS up then place the two front pieces on top, wrong sides (WS) up. Match the top shoulder edges and the side seams, then pin at the shoulders as shown – **the front pieces** will overlap at the centre of the jacket, and it doesn't matter if the jacket hems don't match exactly at this stage. Sew using a 1cm ($\frac{3}{8}$ ") seam allowance, then finish the seam using zig zag stitch or an overlocker and press to one side.

06 Keep one sleeve piece folded in half along the length with RS together, then pin the top end to the front and back pieces with RS



together. The fold **along the top** edge should align with the shoulder seam, the front of the sleeve should be pinned to the front piece, and the back of the sleeve to the back piece with all raw edges aligned. Sew using a 1cm ($\frac{3}{8}$ ") seam allowance, then finish the seam using zig zag stitch or an overlocker and press to one side. Repeat for the second sleeve.

07 With the jacket still WS out, pin along the side seams and bottom long edges of the sleeves, leaving the sleeve hem open. Sew using a 1cm ($\frac{3}{8}$ ") seam allowance, then **finish the seams** using zig zag stitch or an overlocker and press them to one side. Turn the jacket RS out and press.

08 To stabilise and prepare the front of the jacket for fasteners, cut two 2cm ($\frac{3}{4}$ ") wide strips of interfacing to the same length as the long raw edge down the jacket front. Following the manufacturer's instructions, **press onto** the WS of the jacket front as shown, aligning the edges. Fold both jacket front edges to the WS by 0.5cm ($\frac{1}{4}$ ") and press, fold again by 2cm ($\frac{3}{4}$ ") and

press, then sew along the edge of the fold to secure in place.

09 To create a pocket pattern, trace a pocket on the original jacket onto a piece of pattern paper. Add 1cm ($\frac{3}{8}$ ") to the sides and bottom and 2.5cm (1") to the top, then cut out. Alternatively, mark out a rectangle approximately 20cm (7 $\frac{7}{8}$ ") high and 18.5cm (7 $\frac{3}{8}$ ") wide onto the pattern paper – this can be adjusted depending on the size of the jacket and the **desired size** of the pockets. Cut out the pattern, then use this to cut two pockets from the fabric, making sure the pattern runs in the right direction.

10 On each pocket piece, fold the sides and bottom to the WS by 1cm ($\frac{3}{8}$ ") and press in place, then fold the top to the WS by 2.5cm (1") and **press in place**. Sew along the edge of the top fold on each pocket piece to secure in place.

11 Lay the jacket face up, overlapping the long front edges, then position on the pockets, RS up. Make sure they both sit at the same height, then pin in place – you can **try the jacket on** at this point to make sure you're happy

with the positioning. Sew along the sides and bottom of each pocket, as close to the edge as possible.

12 Turn the jacket WS out, then fold the **bottom hem** to the WS by 2.5cm (1") – this measurement may need adjusting slightly to make sure the front and back hems sit at the same height. Press in place and pin, then press and pin the sleeve hems to the WS by 2.5cm (1"). Press and pin the neckline to the WS, working carefully to keep an even edge, then sew all three hems and the neckline.

13 With the jacket RS out, mark five evenly spaced points along one **front long edge** for the buttonholes. Sew the buttonholes following the manufacturer's instructions with the sewing machine, then cut each one open carefully. Lay the jacket face up, then fold the jacket front side with the buttonholes over the opposite side. Mark the five positions where the buttons should sit onto the opposite jacket front long edge.

14 Sew the buttons onto the marked positions, then give the jacket a **final press** to finish.

MEET THE MAKER SYLVIA NETTEY



Sylvia's DIY sewing blog is dedicated to making classic pieces with fun twists. Being a self-taught sewist means Sylvia learns something new with every project, and she loves sharing her journey. Find her on Insta @theravelout. www.theravelout.com





LATEST CRUSH



TEXTURE & COLOUR

Combining cosiness with bold, bright hues, this trend is what we need this winter. Be it woven, needle punched or knitted, embrace any tactile goodness that gives you a warm glow.



01



02



03



04



05

06



07

08



09

- 
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10

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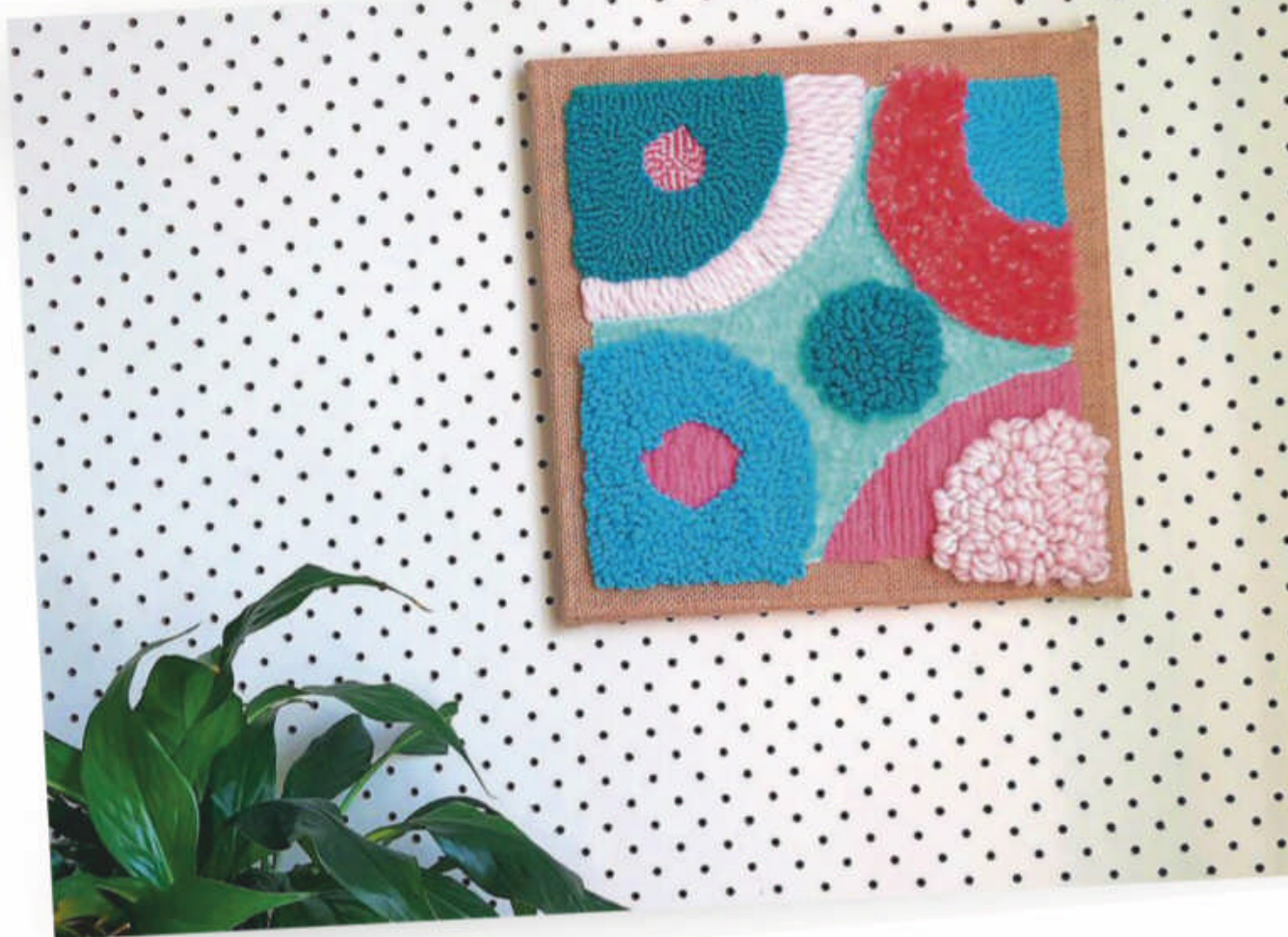
TURN OVER TO
DIY TEXTURED
BRIGHTS ►

MAKE
IT!

TEXTURED WALL ART

MATERIALS

▶ 40 x 40cm (15¾ x 15¾") backing fabric (we used hessian) ▶ 30 x 30cm (11⅞ x 11⅞") wooden picture frame ▶ Oxford punch needle, size 10 ▶ Chunky-weight yarn in light pink ▶ Chenille yarn in dark pink ▶ Aran-weight yarn in turquoise ▶ DK-weight yarn in bright pink, aqua and light blue ▶ Yarn needle ▶ Staple gun ▶ Marker pen



01 Stretch the fabric over the frame and staple in place at the back, pulling the fabric taut and working one side at a time. Turn the frame right side (RS) up and **trace the design** on page 82 onto the front of the fabric. Flip the frame, then trace the marked design onto the fabric's wrong side (WS).
02 Thread the end of the turquoise yarn through the eye of the punch needle from the slot side. Pull **the ball end** of the yarn to rest in the slot at the bottom, then pull the yarn up and back until the yarn is flush in the slot. Leave a 2.5cm (1") yarn tail hanging from the eye of the punch needle.
03 Hold the punch needle with the slot side up and punch it down **into the RS** of the fabric along the outline of the middle shape. Pull it back up and skim the tip over the fabric slightly,

then punch back down. Repeat along the outline, making sure the stitches just touch and are roughly 0.5cm (¼") long.

04 Once the outline is done, work a second row inside the first, staggering the stitches. Continue **working inwards**, then finish by pushing the needle into the fabric. Cut the yarn at the tip, hold onto the yarn and pull out the needle.
05 Using dark pink yarn and the yarn needle, fill the bottom left circle and bottom right curve with **satin stitch**, following the guide on page 82.
06 Working on the WS of the fabric, needle punch the shape around the **dark pink circle** in light blue yarn as per Steps 2-4. Next, needle punch the circle in the centre using aqua yarn.
07 Turn the frame RS up and thread the yarn needle with light pink yarn. Starting at the

outline of the **bottom right** curved shape, bring the needle curved shape, bring the needle up from the back, make a small loop, then take the needle back down. Hold the loop in place, then bring the needle back up next to it to form another loop. Repeat to fill the shape.
08 Fill the top left curve using **light pink yarn** and satin stitch.
09 Working on the WS of the fabric, needle punch the second top **curved shape**. Turn the frame RS up, then cut the loops at the front and trim to create a fluffy texture.
10 Needle punch the top left circle in **bright pink** yarn, then needle punch the remaining top right shape in light blue.
11 With the frame WS up, fill the last shape around the pink circle using needle punch and aqua yarn. To finish, trim the yarn ends to the **same height** as the stitches around them.



MEET THE MAKER KIM LAWRENCE

Kim lives in a bright pink Art Deco house in sunny Motueka, at the top of the South Island in New Zealand. When she isn't crafting – which is rare – she can be found walking, reading or pottering in her garden. Find more colourful stitchy inspo on her Instagram [@cupcakecutiecraft](https://www.instagram.com/cupcakecutiecraft). www.cupcakecutiecraft.com

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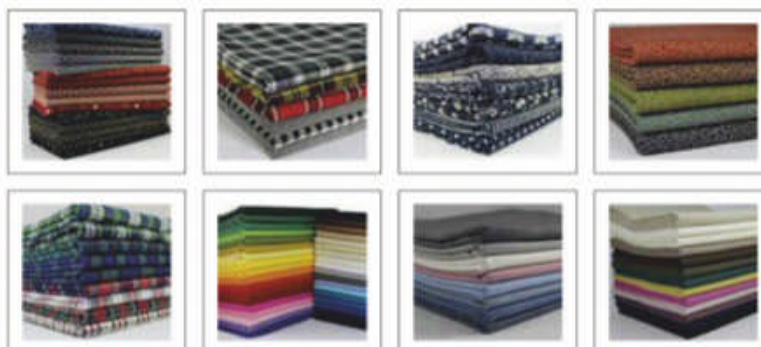


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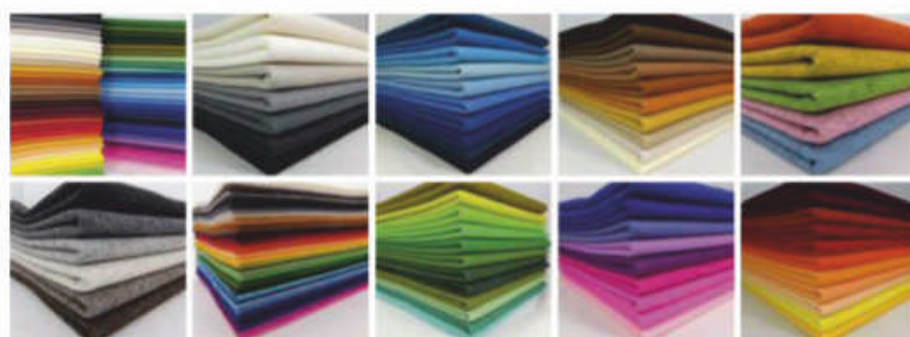


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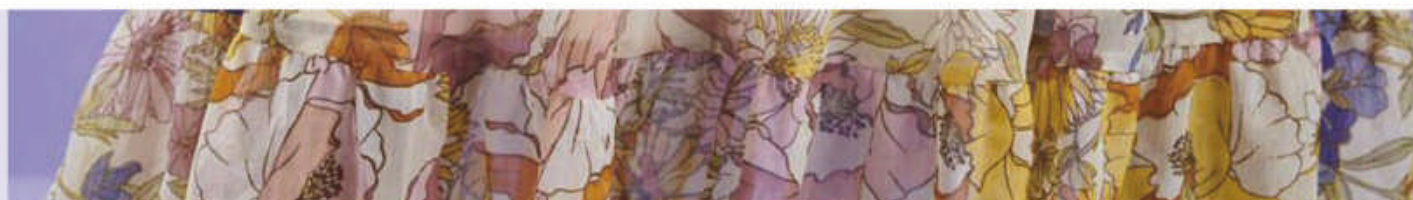


PHOTOGRAPHY: PHILIP SOWELS; STYLING: SARAH MALONE; MODEL: BECCA D



FEEL GOOD FASHION

Say hello to your new favourite accessory
– Becca Parker's fluffy knit bag





HOW TO MAKE A KNITTED BAG

MATERIALS

- King Cole Tinsel Chunky yarn, 75% polyester/25% metallic, 50g/70m per ball, three balls in Plum (3136) (we got ours from www.lovecrafts.com)
- 4mm (UK 8, US 6) knitting needles
- 5mm (UK 6, US 8) knitting needles
- 26 pearl beads, 1cm ($\frac{3}{8}$ ") diameter
- Four lockable stitch markers
- Yarn needle

TENSION

Approx 10 sts and 10 rows to 5cm (2") square

ABBREVIATIONS (UK)

st(s) stitch(es)
k knit

FINISHED SIZE

Approx 18 x 18 x 10cm (7 $\frac{1}{8}$ x 7 $\frac{1}{8}$ x 4"), not including handles

We all know the less practical a bag looks, the higher it rates on the fashion-forward scale, so this one is definitely up there.

Elevating tinsel yarn from quirky novelty item to fluffy must-have, this make is an instant mood booster. Plus, it'll easily fit your phone, keys and mask inside – handy and aesthetically pleasing.

These kitsch-style clutches are all over the high street at the moment, so recreate your own version for a quick wardrobe update. We've gone for lilac as it's our latest colour crush, but you could easily opt for soft pink, or even go all out with something more jazzy.

Instructions

The bag is knitted in three panels which are then sewn together. The front, base and back are made in one long panel and joined to the two side panels. Finally, two beaded handles are knitted and sewn to the bag.

When instructed to place a bead in the pattern, draw a bead up along

the yarn as close to the needles as possible before the yarn goes around the needle for that stitch.

Main body

Front

Using 5mm needles, cast on 35 sts
Rows 1-50 k

Place a stitch marker in the first and last sts of the next row to mark the start of the base

Base

Rows 51-79 k

Place a stitch marker in the first and last sts of the next row to mark the start of the back

Back

Rows 79-129 k

Cast off

Side panels (make two)

Using 5mm needles, cast on 15 sts
Rows 1-50 k

Cast off

Making up

Lay the three rectangle pieces out



flat in a cross shape as shown, placing the short ends of the side panels between the marked sts on the Main body piece. Fold the four sides up to form a box shape and pin in place, then cut a long length of yarn and whipstitch the sides together using the yarn needle.

Handles (make two)

Use a yarn needle to thread 13 beads onto the ball of working yarn Using 4mm needles, cast on 7 sts

Rows 1-40 k

Rows 41-65 Place one bead in the 4th st of the next row and every alternate row

The beads added in this way will give a clustered effect. Smaller beads will sit neatly in a line down the centre of the handle.

Rows 66-105 k

Cast off, leaving a long yarn tail

Finishing

Sew one handle onto the front of the bag and one onto the back using the yarn needle and the long

yarn tails. Position the ends of the handles 5cm (2") down from the top and 5cm (2") in from either side. The pearl beads should be facing up.

Weave in the ends, then fluff up all the surfaces of the bag where the fibres of the yarn might be trapped, taking particular care over the seams.

If preferred, cut a piece of strong card to fit the base of the bag – this will add structure and prevent sagging when the bag is in use.

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MEET THE MAKER BECCA PARKER



Becca is a designer-maker who couldn't possibly choose between knitting and crochet. For latest makes and pattern releases, follow her on Insta @beccamathilde, and find her wedding accessories side hustle on Etsy. www.tobeadornedshop.etsy.com



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Christmas is firmly on our radar and we're here for it. Forget haters that say it's too soon – prepping for the yuletide season starts early when you're a crafter. **This year's theme is maximum cheer,** and our first stop is Meri Meri's online treasure trove, filled with festive sparkle and joy. www.merimeri.co.uk

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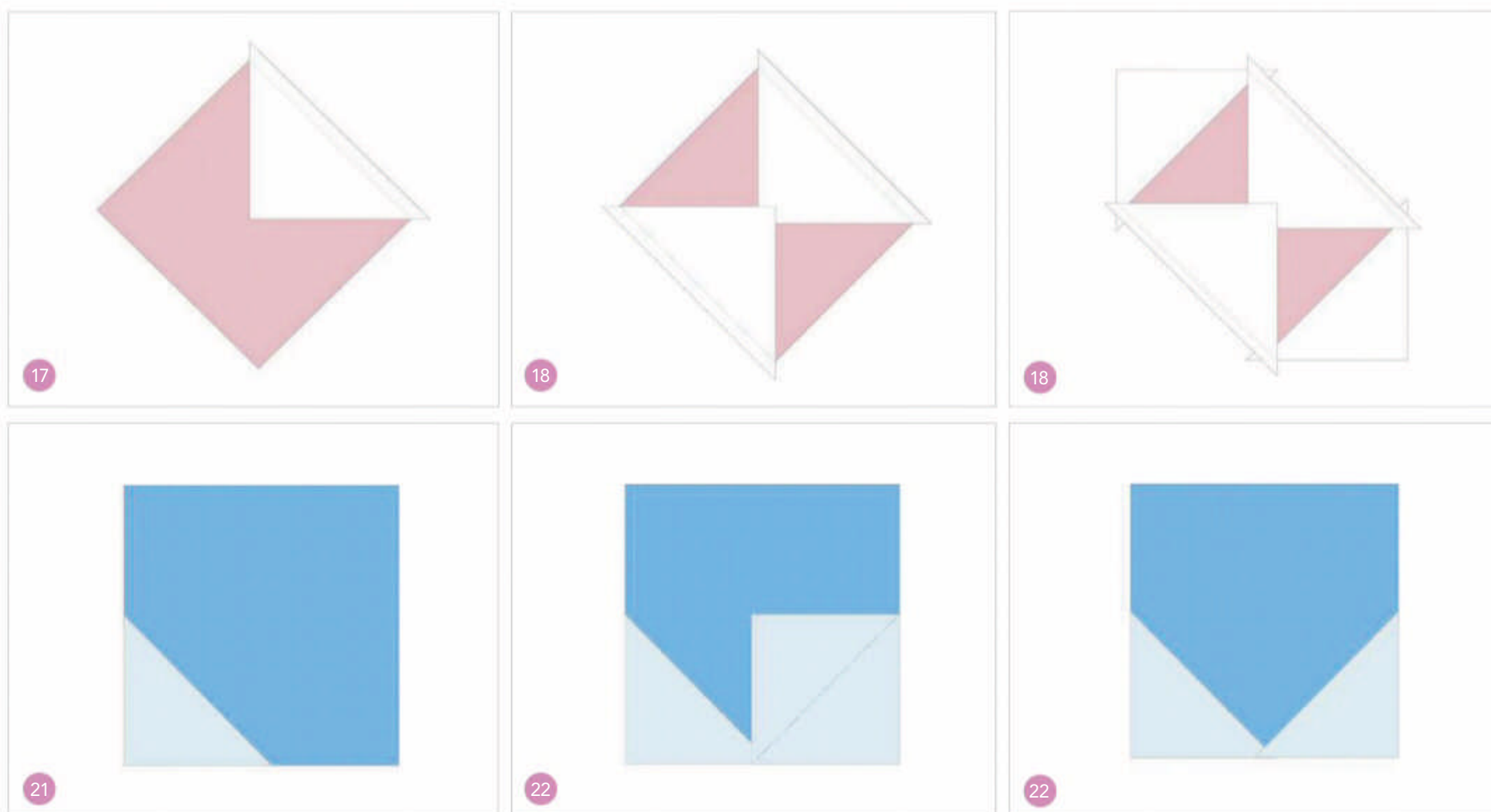
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RAINBOW HOME

Stay cosy and cheerful with your new favourite project –
Paula Steel's beginner-friendly patchwork quilt





HOW TO MAKE A RAINBOW QUILT

MATERIALS

- Patterned cotton quilting fabric, 1¼yds (1.25m) each in red and orange and 1yrd (1m) each in yellow, green, blue, purple and pink
- Low volume cotton quilting fabric, ¾yrd (75cm) each in red, orange, yellow, green, blue, purple and pink
- ¾yrd (75cm) cotton quilting fabric in red
- 5yds (4.75m) backing fabric
- 90 x 90" (2.3 x 2.3m) wadding
- Rotary cutter
- Cutting board
- Quilting ruler
- Tailor's chalk
- Basting spray
- Walking foot

FINISHED SIZE

84 x 84" (2.13 x 2.13m)

Making a quilt is ultimate crafter goals. It might seem epic, but it's worth it to create an heirloom piece that'll be around forever.

Plus, the beauty of patchwork is that it's simpler than you think – the key is to just take it step by step, starting with cutting out the fabrics, then sewing together the blocks. Once you break it down it's a lot less intimidating, and it's a make you can really take your time over, perking up dark evenings with a boost of colour therapy.

We've mixed colourful patterned cottons with low volume versions – that's fabrics with a light or white background and coloured pattern. Follow designer Paula's colourway, or be inspired to create your own.

Cutting the fabric

01 From the red patterned fabric, cut five 6½" x **width of fabric** (WOF) strips, then cut 27 6½" squares from the strips. Next, cut two 3⅞" x WOF strips, then cut 14 3⅞" squares from the strips.

02 From the orange patterned fabric, **cut five 6½"** WOF strips, then cut 27 6½" squares from the strips. Next, cut two 3⅞" x WOF strips, then cut 14 3⅞" squares from the strips.

03 From the yellow patterned fabric, cut four 6½" x WOF strips, then **cut 23 6½"** squares from the strips. Next, cut two 3⅞" x WOF strips, then cut 12 3⅞" squares from the strips.

04 From the **green patterned** fabric, cut four 6½" x WOF strips, then cut 19 6½" squares from the strips. Next, cut one 3⅞" x WOF strip, then cut 10 3⅞" squares from that strip.

05 From the blue patterned fabric, cut three 6½" x WOF strips, then cut 18 6½" squares from the strips. Next, cut one 3⅞" x **WOF strip**, then cut eight 3⅞" squares from it.

06 From the purple patterned fabric, cut four 6½" x WOF strips, then **cut 19 6½"** squares from the strips. Cut one 3⅞" x WOF strip, then cut 10 3⅞" squares from it.

07 From the **pink patterned** fabric, cut four 6½" x WOF strips, then cut 23 6½" squares from the strips. Next, cut two 3⅞" x WOF strips, then cut 12 3⅞" squares from them.

08 From the red low volume fabric, cut five 3½" x WOF strips, then cut 54 3½" squares from the strips. Next, **cut one 4¾"** x WOF strip, then cut seven 4¾" squares from it.

09 From the **orange low volume** fabric, cut five 3½" x WOF strips,

then cut 54 3½" squares from the strips. Cut one 4¾" x WOF strip, then cut seven 4¾" squares from it.

10 From the yellow low volume fabric, **cut four 3½"** x WOF strips, then cut 46 3½" squares from the strips. Cut one 4¾" x WOF strip, then cut six 4¾" squares from it.

11 From the green low volume fabric, cut four 3½" x WOF strips, then cut **38 3½"** squares from the strips. Cut one 4¾" WOF strip, then cut five 4¾" squares from it.

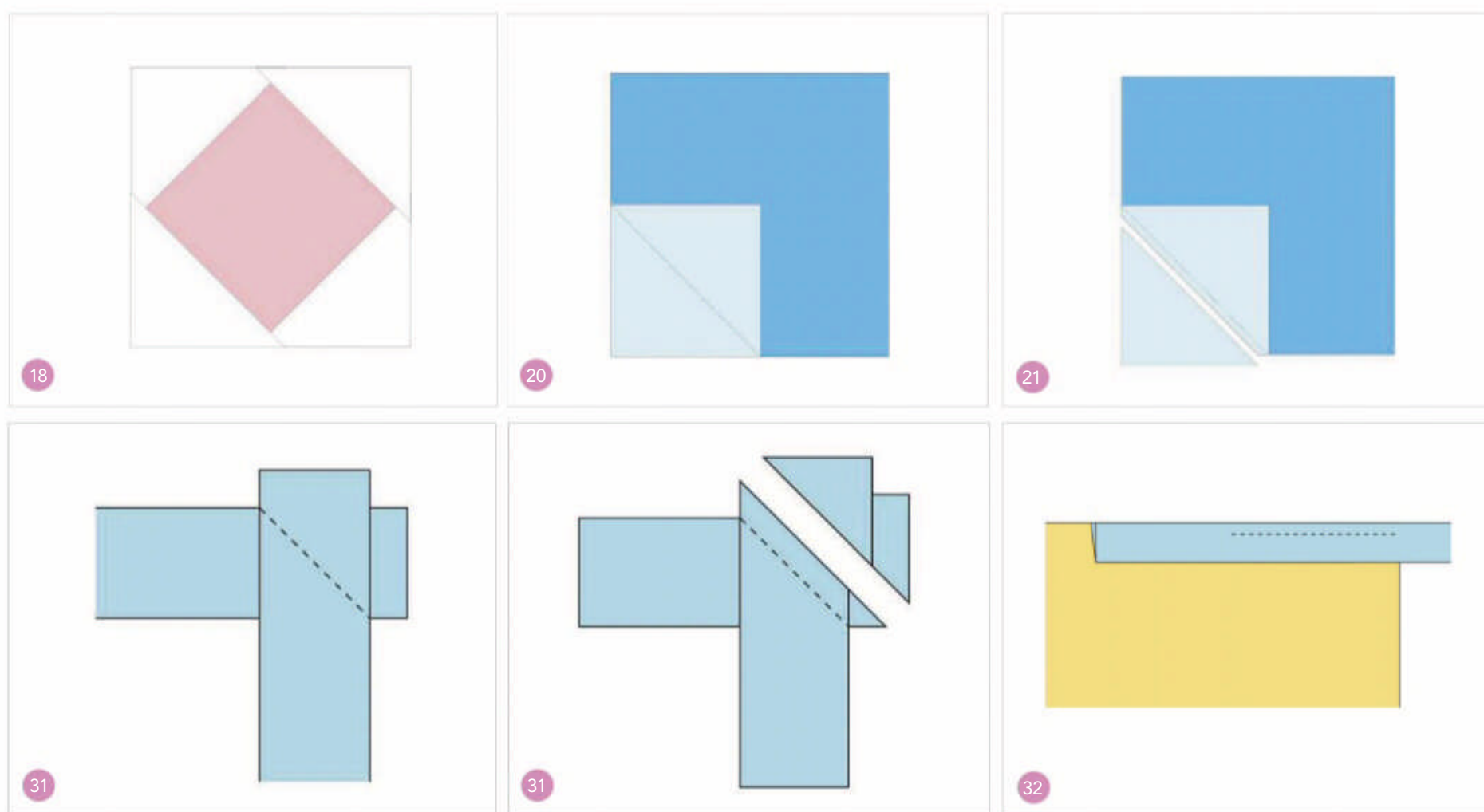
12 From the blue low volume fabric, cut three 3½" x WOF strips, then cut 36 3½" squares from the strips. Next, cut **one 4¾"** x WOF strip, then cut four 4¾" squares from it.

13 From the purple low volume fabric, cut four 3½" x WOF strips, then cut 38 3½" squares from the strips. **Next, cut one 4¾"** x WOF strip, then cut five 4¾" squares from the strip.

14 From the pink low volume fabric, cut four **3½" x WOF strips**, then cut 46 3½" squares from those strips. Finally, cut one 4¾" WOF strip, then cut 6 4¾" squares from that strip.

Diamond in Square block

15 There are two types of blocks used to make the quilt top. Block B



is a Pointed Square block, which forms the **cross shape** in the quilt, and Block A is a Diamond in Square block, which sits at the centre of the cross shape. Each Block A is made with one $4\frac{3}{4}$ " low volume centre square and two patterned $3\frac{7}{8}$ " squares. Following Steps 16-18, make a total of 40 Block As in the following colourways: seven in red/low volume red, seven in orange/low volume orange, seven in yellow/low volume yellow, seven in green/low volume green, seven in blue/low volume blue, seven in purple/low volume purple and seven in pink/low volume pink.

16 Take two $3\frac{7}{8}$ " patterned squares and cut each one in half diagonally, using **the cutting mat**, rotary cutter and quilting ruler.

17 Place the base of one triangle along one edge of the $4\frac{3}{4}$ " low volume centre square, right sides (RS) together, and with the top of the triangle pointing towards the centre of the square. Make sure the **triangle is centred** with the square – there should be $\frac{1}{4}$ " of fabric overhanging. Pin in place, then sew $\frac{1}{4}$ " in from the square edge.

18 Repeat Step 17 with the opposite edge of the square, then press the fabrics open. Repeat to

join the **remaining two** triangles to the raw square edges, then press open again to complete the block.

Pointed Square block

19 Each Pointed Square block, Block B, is made with one $6\frac{1}{4}$ " patterned square and two $3\frac{1}{2}$ " low volume squares. Following Steps 20-22, make a total of 156 Block Bs in the following colourways: 27 in red/low volume red, 27 in orange/low volume orange, 23 in yellow/low volume yellow, 19 in green/low volume green, 18 in blue/low volume blue, 19 in purple/low volume purple and 23 in pink/low volume pink.

20 Place a $3\frac{1}{2}$ " **low volume** square on the bottom left corner of a $6\frac{1}{4}$ " patterned square, RS together and aligning the outer raw edges. Pin, then draw a line diagonally across the $3\frac{1}{2}$ " square as shown.

21 Sew along the marked line, then trim the excess fabric $\frac{1}{4}$ " away from the seam. **Press the seam** open.

22 Place the second low volume square on the bottom right corner of the patterned square as shown, RS together and aligning the outer raw edges. Pin, then **draw a line** diagonally across the square and sew across it. Trim the excess fabric

and press the seam open as before to complete the block.

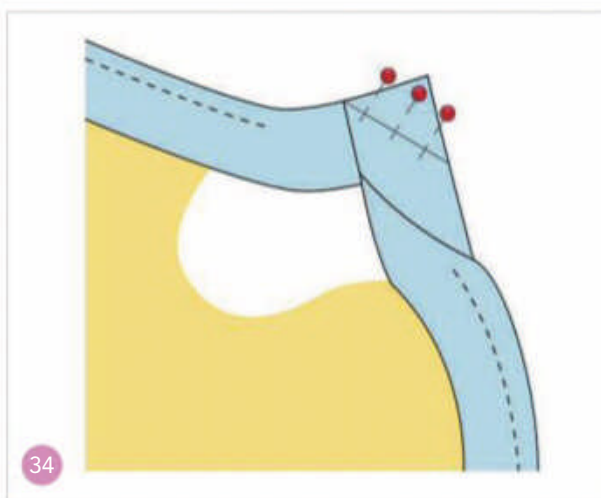
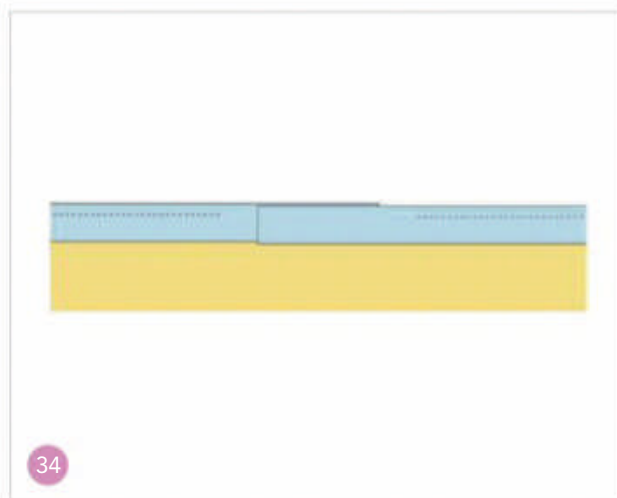
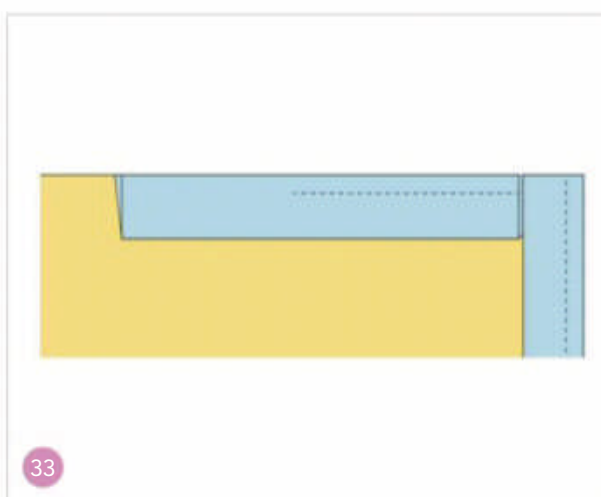
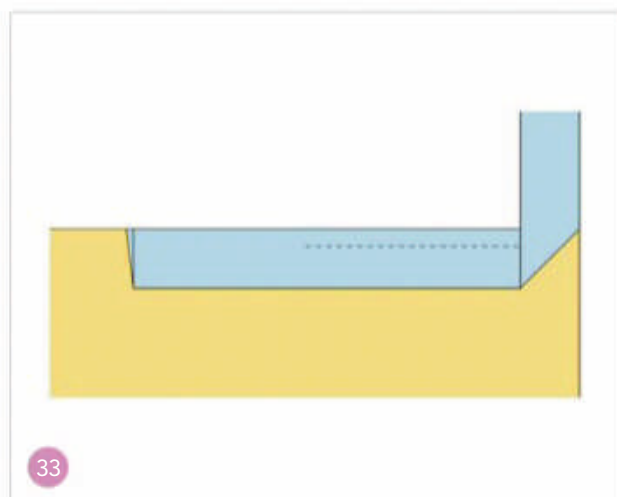
Assembling the quilt

23 Lay out the quilt blocks as per the layout diagram on page 82. Starting with the top row, place the first two blocks RS together. Double check each block is facing in the **right direction**, then sew the adjacent two sides with a $\frac{1}{4}$ " seam. Press the seam open, then add the third block onto the second block in the same way. Repeat to join all the blocks in the top row, pressing the seams open after each pair of blocks have been joined.

24 Sew **each row together** in the same way, matching seams, and pressing them open as you go.

25 Cut the backing fabric in half along the length, creating two $2\frac{1}{2}$ yrd long pieces. Cut away the selvedge, then place the fabric pieces **RS together** and pin along one long edge. Sew using a $\frac{1}{2}$ " seam, then press open to create the quilt back.

26 Press the quilt back and top, then lay out the quilt back, wrong side (WS) up. Place the wadding on top, then roll back 10" of wadding at the top and lightly spray the quilt back with **basting spray**. Carefully



HOW TO MAKE A RAINBOW QUILT

fold the wadding back on top of the sprayed fabric area, taking care to smooth out any creases.

27 Roll the remaining wadding back over the basted wadding and spray another 10" section of the quilt back just **below the first**. Fold the wadding back into place and smooth it out, then repeat to baste the whole quilt back.

28 Place the quilt top RS up on the wadding, positioning it centrally. Baste **the quilt top** to the wadding as per Steps 26-27.

29 Next, quilt the layers. Ours was professionally long arm quilted with a star and swirl pattern, but the **easiest method** is straight line quilting. Using the walking foot, quilt straight lines along the outside of each block, both horizontally and vertically across the quilt.

Finishing

30 Trim off any **excess wadding** and backing fabric and square up the quilt. To make binding strips, cut the $\frac{3}{4}$ yrd piece of red fabric into $2\frac{1}{2}$ " x WOF strips.

31 Place the ends of two strips RS together at a **90° angle**. Draw a 45° line from the top left corner to the bottom right where the strips meet, as shown, then sew along the

marked line. Trim the excess fabric $\frac{1}{4}$ " away from the seam, then press the seam open. Repeat to join all the binding strips.

32 Fold the binding in half along the length with WS together and press. Starting a third of the way down one edge of the quilt, leaving roughly 6" of binding loose, pin the folded binding to the quilt sandwich, aligning **the raw edges**. Sew using a $\frac{1}{4}$ " seam, oversewing at the start of the seam to secure the stitches.

33 Stop $\frac{1}{4}$ " from the corner, then rotate **the quilt sandwich** so the next edge is on the right. Fold the binding upwards past the quilt sandwich, then fold the strip towards you to create a folded triangle in the middle. Start sewing $\frac{1}{4}$ " from the top edge, carry on until the next corner, then repeat until 12" from the start point.

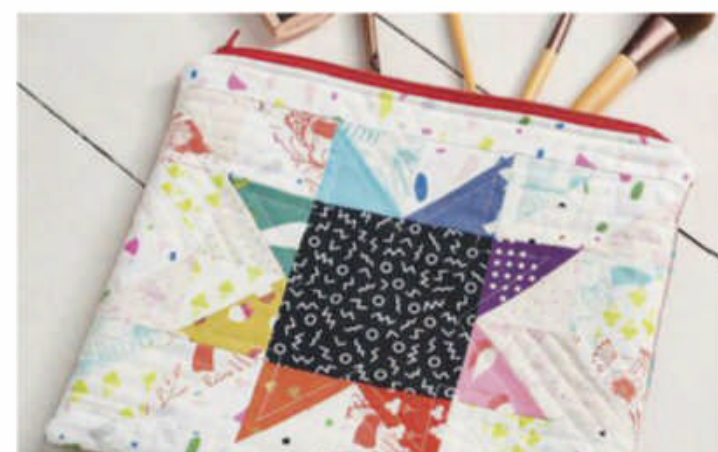
34 Cut the end of the last binding strip so it overlaps the first piece by $2\frac{1}{2}$ ", then join the ends of the strips as per Step 31. **Re-fold the binding**, then continue sewing to the quilt.

35 Fold the binding to the WS of the quilt, then use small slipstitches and matching sewing thread to **hand-stitch** the binding to the backing fabric, making sure not to go through to the quilt top.

MODERN RAINBOW PATCHWORK QUILTS



This project was taken from *Modern Rainbow Patchwork Quilts* by Paula Steel (White Owl, £10.49). Featuring 14 colourful patchwork tutorials, Paula's book also shares expert tips, advice on fabric choices, and includes beginner-friendly makes that can be completed in a day. www.pen-and-sword.co.uk



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ALL THE *Trimming*s

Bring warmth to hearts and homes
with Alice Gabb's festive tasselled banner







HOW TO MAKE A FESTIVE BANNER

MATERIALS

- White felt, 1mm (1/16") thick
- Upholstery fringing, 55cm (21 5/8")
- Velvet upholstery fabric in rust
- Fabric glue
- White sewing thread
- Bakers' twine, 70cm (27 5/8")
- Wooden dowel, 50cm (19 3/4"), 1cm (3/8") diameter

Crafting something especially for Christmas always makes it more special, as every year you get to ooh and ahh as you remember just how beautiful it is.

This simple yet statement piece takes its inspiration from those banners you'd traditionally find in church halls and at olden-day protests, signifying community and strength in unity. We love the idea of drawing on this heritage to spread positivity at home – just what we need right now.

Alice sources all her materials from charity shops, local haberdasheries or Etsy, so have a look around for similar treasures. Any upholstery-weight fabric would do, and you can easily create your own lettering in a similar style to switch up the message too. We're thinking 'Mollie Makes Forever'.

01 Lay out the fabric wrong side (WS) up, then measure and mark out a 50 x 65cm (19 3/4 x 25 5/8")

rectangle. **Cut out the rectangle** along the marked lines.

02 Fold the two long edges to the WS by 2cm (3/4") and pin in place, then sew both sides 0.5cm (1/4") in from the edge.

03 Fold the top short edge of the banner to the WS by 4cm (1 5/8") and pin in place. Sew 3cm (1 1/4") in from the edge, backstitching at the **beginning and end** to secure the seam. This creates the channel for the dowel rod for hanging.

04 Turn the banner WS up, then measure and mark the halfway point along the bottom raw edge. Measure and mark 15cm (6") up from the bottom left-hand corner along the long edge, then draw a line from this point to the centre of the **bottom edge**. Repeat along the right-hand long edge to create a pennant shape.

05 Fold both bottom corners to the WS using the **marked lines** as a guide, then pin. Sew along the pinned edges, 0.5cm (1/4") in, then

trim away the excess fabric roughly 1.5cm (5/8") from the seam.

06 Using the template on page 82, draw out each of the letters onto the **white felt**. The easiest way to do this is to place each letter WS up onto the felt and mark around it. That way, any pen marks will be on the reverse of the felt once they're turned right side (RS) up.

07 Cut out each of the letters using a sharp pair of **fabric scissors** to get a crisp cut, sticking to the lines where possible.

08 Lay the banner RS up on a flat surface, smoothing out the fabric.

Place the letters in position referring to the main image as a guide, and using a ruler to check the border around the letters is equal. Next, lay the ruler or a long flat stick horizontally across the banner to ensure the letters in each row are in a straight line.

09 Use pencils or chopsticks to mark the position of the first letter, then carefully lift it off the fabric,



making sure not to knock anything out of place. **Glue the reverse** with a thin layer of fabric glue, then stick it back down before moving on to the next letter. Once all the letters have been stuck down, leave them to dry thoroughly.

10 Pin the fringing along the bottom of the banner, leaving a small amount of overhang at either side. Sew in place, then sew the overhang to the WS of the banner for a neat finish – this may need to be **hand-stitched** depending on the thickness of the fringing.

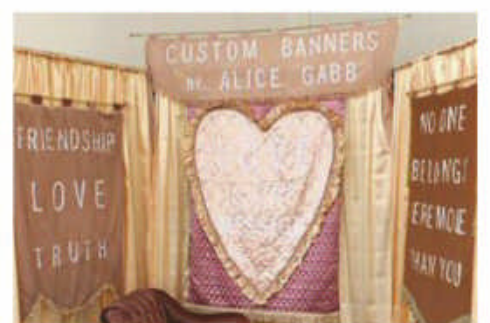
11 Using white sewing thread, neatly blanket stitch around the edge of each felt letter to finish. This is optional as the glue will keep the letters in place, but it does add a **handmade feel** to the finished piece.

12 To display the banner, thread the dowel through the channel at the top, then tie a length of bakers' **twine or ribbon** to either end of the dowel for hanging.

MEET THE MAKER ALICE GABB



Alice is a London-based modern calligrapher and banner maker. She started making banners in 2017 after attending the Womens' March in the U.S. as she's fascinated by their political history in the UK – find out more on her Insta [@alicegabb](https://www.instagram.com/alicegabb). www.alicegabb.com





MEET THE
MAKER

GROWING INTO OUR TRUE SELVES WITH PIP WILCOX

Words: **LARA WATSON**
Photographs: **ALUN CALLENDER**

PIP WILCOX, CERAMICIST AND FOUNDER OF GLOBAL ONLINE COMMUNITY MIDDLE YEARS MONDAY, TALKS CREATIVITY, WISDOM AND FOLLOWING JOY

Pip Wilcox held many roles before finding her way to clay. She's worked in finance, as a therapist, a corporate fundraiser for charities, and a secular funeral celebrant. All these career choices left her searching for something more.

In her mid 40s, Pip started making pottery, and the impact the change has had on her life has been huge. One of the most inspiring off-shoots started with two beautiful images posted on Pip's Instagram feed: one of her face and one of her hands working on a pot. Part of her caption read: "No lighting, no hiding of lines, pores, facial hair. When my husband and I first saw this photo my husband absolutely loved it – but I recoiled in horror. The second photo of my ageing hands also made me cringe. This is not what the middle-aged women I see staring out at me from glossy magazines, catalogues and billboards look like. Where are the other women, the ones who look more like me?"

The post gathered such huge momentum that Middle Years Monday was born, a community Pip started in order to spread hope and inspiration among women aged around 40-60. We chat to Pip about its success, and the way she now looks at the world around her.

Let's start with your career change.

What set the ball rolling? I burnt out. Having never imagined that I would be someone who would get signed off work with stress and anxiety, that's exactly what happened. And it may sound strange for me to say this but I'm actually grateful now. I'm not sure that anything but coming to an enforced grinding halt would have enabled me to feel free enough to give myself permission to start again and rebuild my life from the ground up. So, here I am now, risen from the ashes, working for myself and doing something that I thought only other people 'out there' got to do – working as a potter and running an online global membership and community!

How would you describe your style?

I'm 50 this year and one of the liberations »

Pip's much-loved studio space, a room often filled with music. The Cat's Cradle hands illustration is by Mathilde Aubier.





MEET THE MAKER

I'm increasingly experiencing with this life stage is freedom from the pressure to base my home, my garden, my business brand or my personal style on what might be perceived as 'cool' by the outside world. I think this has led to my visual ethos being centred around what feels authentic and uncontrived to me. I'm much more interested in how certain colours, fabrics, shapes and styles in my home or wardrobe will feel to me, as opposed to look on me. I guess it comes down to asking myself how would I style my home or myself if no one was looking?

Tell us a bit about why promoting and celebrating older women is so important to you. When I posted the images you mentioned above on Instagram, the wave of bright, fierce energy that built around it was a surprise and a joy. It was moving and exhilarating to witness the outpouring from the thousands of not-young women that responded, and to realise that they too had been yearning to see themselves represented. In the days that followed, hundreds of women posted photos of their faces and hands on Instagram – many of them doing so for the first time. And in turn I was flooded with yet more moving messages from women of all ages telling me of the transformative impact that seeing all of these beautiful and real middle years women was having on them. I realised we needed a hashtag and a way of keeping this mini revolution going, enabling us middle years women to connect with each other. And that's how #middleyearsmonday was born. I'm delighted to say there are now over a thousand images in that hashtag gallery. And it's made me very happy to think of all of these women from around the world stepping out of the middle years shadows and into the light of visibility.

So how did the community grow? A year after that post, I started Middle Years Monday as an online membership and community for women aged around 40-60. It can be difficult finding the language to describe the myriad ways in which these middle years may feel disorienting. Some of it is deeply uncomfortable, even feeling we no longer understand who we are or why we're here. We may fear that opportunity has passed us by, that life from here gets only smaller – and that perhaps it's all just too late. But there is so much more to our story than this,



01

01 Painting with cobalt oxide to get a beautiful indigo.

02 A close up of Pip's hands at work, the catalyst image for Middle Years Monday.

03 This serene picture was taken by Conrad Lee for UK Handmade

magazine.

04 Pots displayed on shelves that once hung in Lion Street Store, one of the first shop and gallery spaces to show Pip's work.

05 Pip's faceted bud vases have become something of a signature make.





03



04

05

“It’s made me very happy to think of all these women stepping out the middle years shadows.”

because this life stage brings us gains as well as losses. With support we can find an opening up of time, opportunity, confidence and creativity. We can befriend and harness that pull to do something significant with the rest of our lives. We can attend to the whisper that’s nudging us to revisit the dreams we’ve pushed aside. We can act on the urge to shake things up and stake a claim in this life. Because this is the reality of being a middle years woman. All of this beautiful, messy nuance. And that’s what Middle Years Monday is about.

Who inspires you? Jeska Hearne (@lobsterandswan on Instagram) is one of those people who creates aesthetic magic with everything she touches, seemingly effortlessly, and the home and garden she shares with photographer and fellow The Future Kept store-owner Dean are to die for. Barbara Hepworth, too – it’s been too long since I visited her sculpture garden »



MEET THE MAKER



01 Vignettes of beautiful prints, postcards and pots dotted around keep Pip inspired.

02 Pip's maker's mark stamp, first used four years ago in a "proper potter" moment for her.

in St Ives but it's a very special place. Breon O'Casey's beautiful work spanned various art forms and his prints make me mad with desire! And some of my fellow middle years creatives whose work I adore are New Zealand ceramicist Pip Woods, London-based jeweller Tamara Gomez and Sussex stone carver Jo Sweeting.

How has your creativity shifted with age? It's shifted beyond recognition in that it wasn't until my late 30s it even occurred to me that giving myself permission to take my creativity seriously wasn't an indulgence. Once I'd lifted the lid there's been no stopping me! I've been through passionate dalliances with bookbinding, feltmaking and enamelling, but it's been the medium of clay that has really captured my heart. One of the things that happens for many women as they hit their 40s and 50s is they start to feel an urge to stake more of a claim in their lives – to focus, often for the first time, on their own fulfilment rather than prioritising the happiness and nurturing of others. I definitely sense a parallel shift in my creativity in that I feel free to follow my own gravitational pull to make the things that excite me – rather than starting from the position of what I think the market wants. It's a much more joyful experience of creativity.

Would you say that our middle years are a more creative time? Yes, in the broader sense of the word, in that our

"I feel free to follow my own gravitational pull to make the things that excite me."

middle years often bring an urgent drive to start creating a life that feels authentic and true for us. This creativity takes different forms and may not result in a move towards more obviously creative or artistic activities. But we may start to create and curate our lives differently and with conscious intent – perhaps even starting all over again and rebuilding from the ground up. This might look like a career change with a shift in focus from ambition to vocation, introducing stronger boundaries into our relationships, ending friendships that no longer feel good and seeking out new connections, or moving out of the city. I would say that we definitely tend towards reviewing what is behind us and questioning whether we want the second half of our life to look the same or different. It's an incredibly exciting and potent time.

And finally, what advice would you give your younger self? I would remind myself that joy is my birthright. 🍷

To find out more about Middle Years Monday, visit www.middleyearsmonday.com. Find Pip on Insta @pipwilcoxceramics, and shop her beautiful ceramic pieces at www.pipwilcoxceramics.com.



HIGH CONTRAST

Go pro with your colourwork and
hook up Natalie Beard's geo cushion



HOW TO MAKE A CROCHET CUSHION

MATERIALS

- Paintbox Yarns Cotton Aran, 100% cotton, 50g/85m per ball, two balls each in Sailor Blue (640) (Yarn A), Blood Orange (620) (Yarn B), Marine Blue (634) (Yarn C), Rose Red (614) (Yarn D), Bubblegum Pink (651) (Yarn E), Lipstick Pink (652) (Yarn F), Dusty Lilac (647) (Yarn G) and Buttercup Yellow (623) (Yarn H)
- 4.5mm (UK 7, US 7) crochet hook
- 40 x 40cm (15¾ x 15¾") cushion pad
- Yarn needle

TENSION

16 sts and 20 rows to 10cm (4") square over dc

ABBREVIATIONS (UK)

st(s) stitch(es)
ch chain

dc double crochet
ss slip stitch
htr half treble
RS right side
WS wrong side
crb st crab stitch – double crochet worked ‘backwards’. Instead of working from right to left, work from left to right – it creates a twisted, rounded edge
cc change colour (see Special technique)

SPECIAL TECHNIQUE

Intarsia Intarsia is a method of creating blocks of colour in a pattern. When using intarsia, you’ll need to have separate balls of yarn in use for each colour change in a row. The chart on page 82 shows the colour of the stitches, with each square of colour representing a

different stitch. Read the chart from the bottom up, reading odd rows from right to left and even rows from left to right. Change to a new colour of stitch on the last step of the previous stitch (the last yarn round hook and pull through). Changing colour is indicated by cc in the pattern. As each block of colour is finished in a section, either sew in the ends or crochet over them as you work

FINISHED SIZE

Approx. 40 x 40cm (15¾ x 15¾")

So you’ve got double crochet down and dabbled in trebles, what’s next on the list? We

suggest stepping into the world of colourwork via this absolute stunner of a cushion.

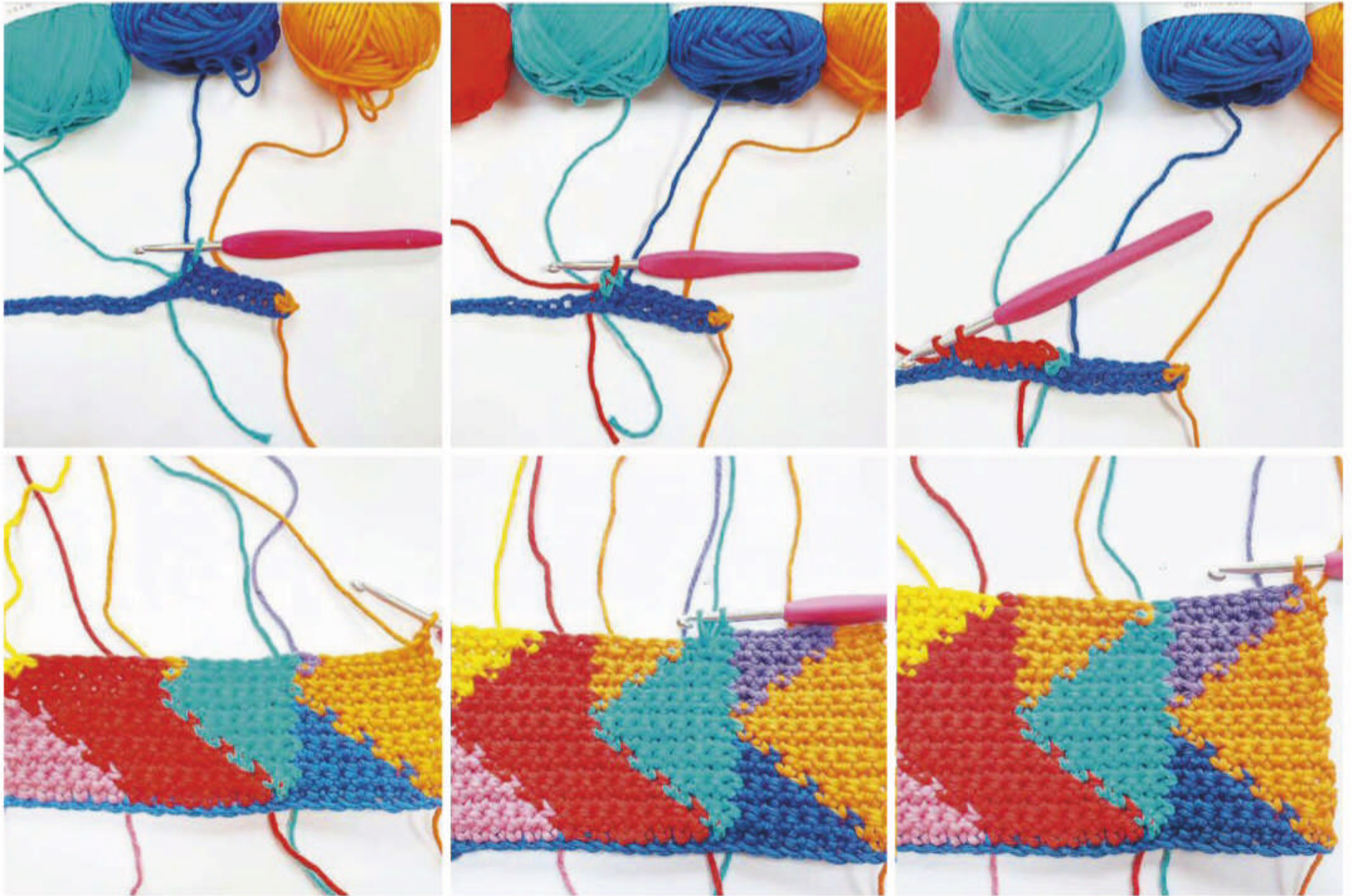
Not only will it jazz up a sofa, kids’ room, or pretty much anywhere it sits, it’s an easy introduction to intarsia – a nifty way of changing yarn colours to create impressive designs.

Wind yourself off several mini balls of yarn, then get settled with a cuppa and this fast-paced pattern – we guarantee you won’t get bored any time soon.

Instructions

The cushion is made from three panels, one for the front and two for the back. All three panels are worked in rows and edged, then joined in the round.

The front panel uses intarsia crochet – refer to the Special technique information to familiarise yourself with this before starting.



When working intarsia, it helps to wind off small balls of yarn.

Front panel (make one)

This is made with 80 rows of dc following the colour chart on page 82

Foundation using Yarn A, ch64

Row 1 (RS) ch1 (does not count as st), work 1 dc in each ch along following the colour chart, turn [64 dc]

As an example, Row 1 works as follows:

Using Yarn B ch1, 1 dc, cc to Yarn A, 7 dc, cc to Yarn C, 1 dc, cc to Yarn D, 8 dc, cc to Yarn E, 7 dc, cc to Yarn F, 1 dc, cc to Yarn G, 8 dc, cc to Yarn F, 7 dc, cc to Yarn B, 1 dc, cc to Yarn H, 7 dc, cc to Yarn F, 1 dc, cc to Yarn A, 7 dc, cc to Yarn C, 1 dc, cc to Yarn H, 7 dc, turn

Rows 2-80 ch1 (does not count as st), work 1 dc in each st along following the colour chart, turn

Edge join Yarn A in any corner, ch1 (does not count as st), work 64 dc evenly along each of the top, sides

and bottom of the front panel of the cushion, work 3 dc in each corner st, join with ss to 1st dc Fasten off and sew in the ends

Back panel (make two)

The back panels use the same pattern but are worked in different colourways – refer to the colour scheme chart on page 82 for each one

Foundation using Yarn A, ch64

Row 1 (RS) ch1 (does not count as st), work 1 dc in each ch along, turn

Rows 2-28 ch2 (does not count as st), 1 htr in each st along, turn

Row 29 ch1 (does not count as st), work 1 dc in each ch along, do not turn

Row 30 ch1 (does not count as st), work 1 dc in each ch along Fasten off and sew in the ends

Edge join Yarn A to the top corner of the panel with RS facing, ch1 (does not count as st), 1 dc in to the first st, then work 2 dc in to the side of each of the next 27 htr rows, work 1 dc in to the last st [56 dc]

Repeat the edge for the second side of the back panel

Finishing

Pin the two back panels to the front panel, WS together and matching the edges – the back panels will overlap slightly at the centre.

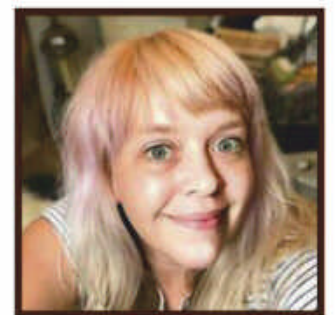
Using Yarn A, work crb st around the cushion through all layers.

Sew in the ends and stretch slightly to allow room for the cushion pad, then insert the pad to finish.

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MEET THE MAKER NATALIE BEARD



Natalie is a self-confessed craftaholic and loves using colour. She's especially obsessed with crochet, and always makes sure to get a daily dose of yarn therapy. www.instagram.com/sewing_the_seeds_of_love



GET THE LOOK



WORKING FROM HOME

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01



02

01 No office is complete without a **motivational poster**, and Amy Shamblen's version inspires the exact amount of cute we want to feel. It might just be you and the cats at home, but there's no excuse not to bring your best self. www.society6.com

02 If you can create your own dedicated workspace, it makes such a difference. Bloomingville's Oak Cozy Desk is super narrow to **save on space**, but still wide enough to fit your computer, notebook and a lil plant pal. www.cuckooland.com

03 Treating your desk to **one luxe item** is a great way to perk up the daily grind, and it doesn't get much fancier than a leather monogrammed mouse mat. Available in six gorgeous shades, this opulent beauty'll make you feel like a boss. www.mwmakes.co.uk

04 How will you know you're at work without your own special mug? Gorgeous to look at and even **lovelier to hold**, Naked Clay Ceramics handcraft some of the best for your tea break – plus we swear drinks taste better in them. www.nakedclayceramics.com

05 When work-related clutter starts to spill into your home life, **Present and Correct** have got you. These organisational gurus are all about storage solutions, like this Oak Desk Trolley, ready to be wheeled out of sight and out of mind. www.presentandcorrect.com



06 Three reasons why plants are better than colleagues: they don't eat your biscuits, they always agree with you, and they purify the air. Ok, maybe we're clutching at straws now, but **Bloombox Club's** beauties will definitely boost your mood. www.bloomboxclub.com

07 With desk surfaces at a premium, shelving is an easy way to create space. Our top pick are these statement shapes that come in **five different hues** and double as wall art. Colour coordinate with stationery for optimal pleasure. www.pegandboardltd.etsy.com

BOOKMARK GRILLO DESIGNS

Medina Grillo, the blogger behind Grillo Designs, describes herself as an IKEA-loving-upcycling-junkie. Sharing the DIY projects of your dreams, she's all about transforming homes on a budget, with a huge focus on renter-friendly makes. We're particularly obsessed with Medina's latest **home office update**, from the fab drawer hack to her statement wall arch inspo. www.grillo-designs.com



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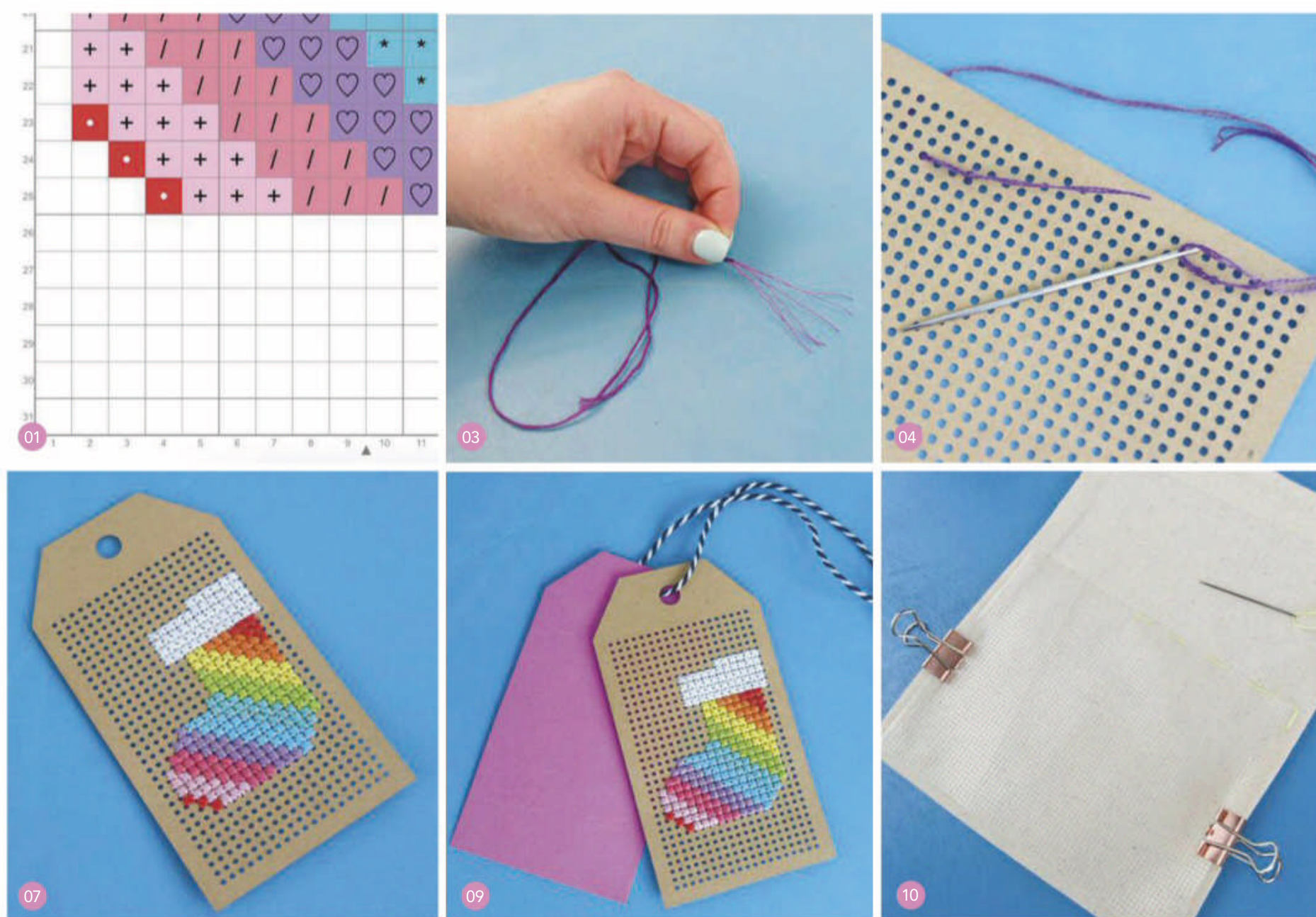
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CHRISTMAS CHEER

Jazz up this year's gifts with Kayley
MacLean's cross stitch motifs



HOW TO MAKE CROSS STITCH TAGS AND GIFT BAGS

MATERIALS

- Cotton drawstring bags
- Pre-punched cross stitch gift tags
- Bakers' twine
- Coloured card
- Soluble canvas
- Embroidery needle, size 10
- Embroidery needle, size 7
- Embroidery threads (we used DMC Stranded Cotton in B5200, 209, 307, 310, 445, 552, 606, 718, 893, 907, 959, 970, 3716, 3801, 3846)

There's nothing more exciting than a beautifully wrapped present, its thoughtful exterior giving you a little nod to the care taken in choosing the gift inside. And, as most of us don't have time to craft for everyone at Christmas, these cross stitch motifs are the loveliest way to personalise shop-bought goodies.

Fall back in love with this easy peasy craft by whipping up gift tags and bags cosied up on the sofa, mixing and matching colours depending on the threads you've got to hand. You could even use the charts to make mini tree ornaments, or tell your pals their tags double as keepsake decs.

How to cross stitch

01 Turn to page 82 to find the charts for all eight of the designs. Each square of the grid on each chart represents a square created by four holes in the soluble canvas or stitchable card. The chart

features a combination of colours and symbols representing the colour of thread to be used and its position – the exact shades can all be found on the corresponding key. The **blank white boxes** around the outside of the design represent the material or paper and don't need stitching.

02 Choose one of the thread colours from the chart you'll be stitching. We recommend starting at the centre of the chart, as this point can easily be matched to the **centre position** of the paper or fabric, meaning you won't miscalculate and run out of space.

03 Each thread is made up of six strands twisted together which need to be separated out. Cut a length of thread measuring approximately 60cm (23½"), then **gently separate** the strands, pulling slowly to prevent knotting the thread. For the gift tags, use three strands of thread, and for the gift bags, use two strands.

04 Thread the strands through the needle. Referring **to the chart**, bring the needle up through the bottom left-hand corner of the corresponding square on the card or fabric. Next, take the needle back down through the top right corner of the square to make a diagonal line, known as a half cross stitch. Bring the needle back up through the bottom right corner, then down through the top left to complete the cross stitch. The thread should be pulled tight enough to lie flat, but not so tight that it distorts the weave of the fabric or rips the tag.

05 Repeat to stitch all the squares in that thread shade. If there's a large **block of colour**, work all the half cross stitches across that row, then come back and complete the cross stitch. Try not to make long jumps across the back of the card or fabric as the thread will show through at the front. Instead, if an area is more than a few stitches



away, end the thread and begin it again in the new spot.

06 To end the thread, turn the card or fabric wrong side (WS) up – the needle should also be on the WS at this point. Pass the needle under at least three completed stitches to **secure the thread**, then trim off the loose thread end, being careful not to cut it too close.

For the gift tags

07 Stitch your chosen design onto a gift tag using the **relevant chart** on page 82 and three strands of thread, following Steps 1-6. Stick to the thread shades used, or feel free pick your own colourway.

08 Place the stitched gift tag onto a piece of coloured card and trace around the outside with a pencil. Cut out the marked shape and **punch a hole** at the top of the card, matching the position of the hole with the one on the gift tag.

09 Write a message on the coloured card, then tie both tags

together **with a length** of bakers' twine. Use the twine to attach the finished tag to a gift.

For the gift bags

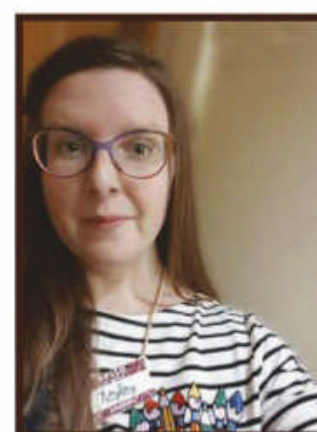
10 Cut a piece of soluble canvas slightly larger than your chosen chart – 14 stitches are equal to 2.5cm (1"). Using pins or bulldog clips, **fix the canvas** to the front of the cotton bag. Tack the canvas in place with long running stitches.

11 Stitch your chosen design onto the bag using two strands of thread, following Steps 1-6. Use the thread **shades listed**, or feel free pick your own colourway.

12 Cut the tacking thread and pull to remove. Next, dissolve the canvas by running the cotton bag **under warm water** until it's completely disappeared.

13 Flatten out the bag and leave to dry, pressing out the creases while slightly damp. To do this, place a towel **over the stitching**, then press gently with a warm iron.

MEET THE MAKER KAYLEY MACLEAN



Kayley, A.K.A Pulp Stitchin', is an Aberdeen-based fibre artist. She finds joy in creating positive, colourful cross stitch kits, patterns and rainbow stitching aids, as well as fancy, colourful aida to jazz up projects. Find Kayley on Insta @pulpstitchin. www.pulpstitchin.co.uk



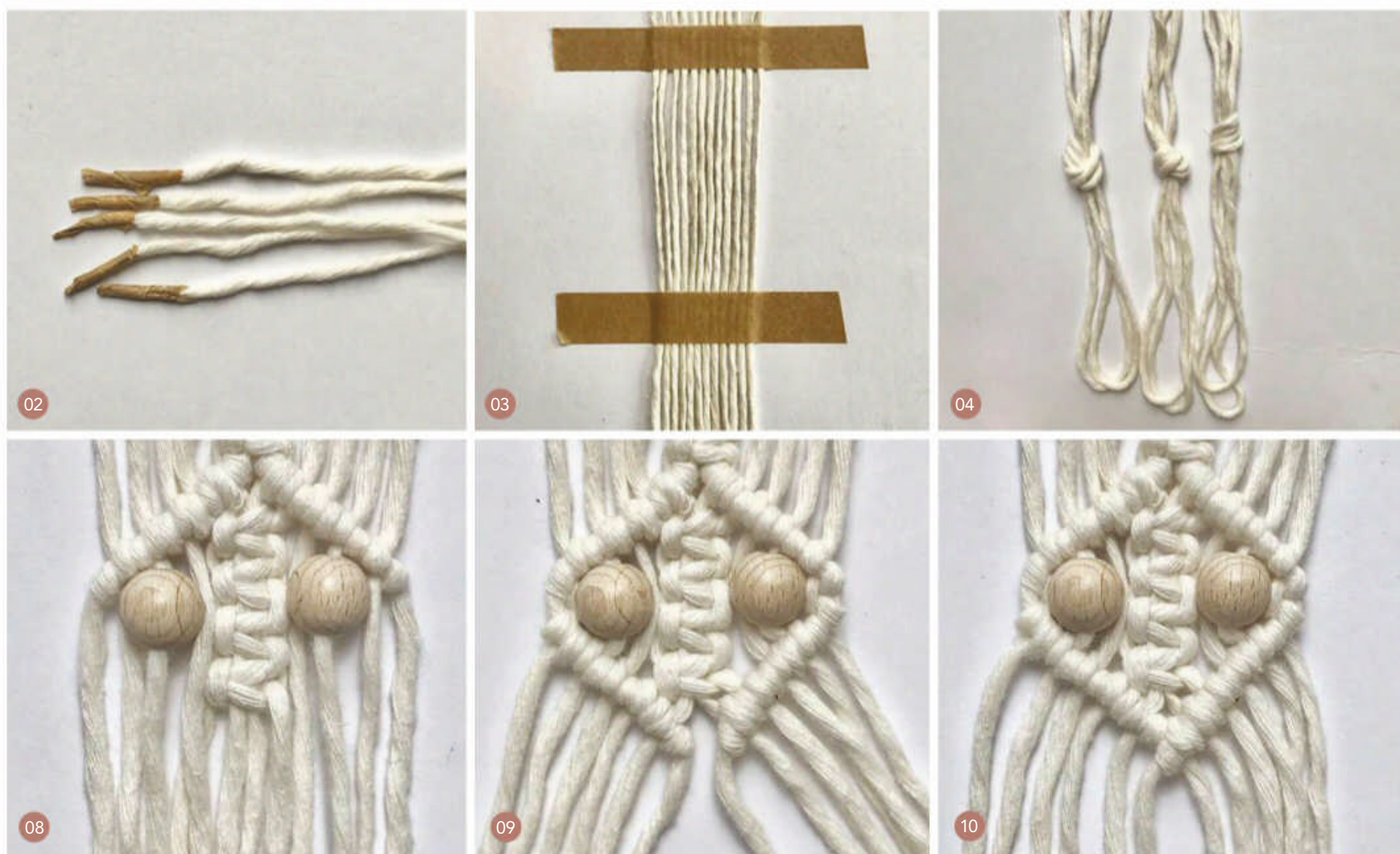


PHOTOGRAPHY: PHILIP SOWELS; STYLING: SARAH MALONE; MODEL: BECCA D



Winter boho

Add a folksy feel to any outfit with
Isabella Strambio's beaded macramé belt



HOW TO MAKE A MACRAMÉ BELT ✂️

MATERIALS

- 51m (55½ yds) macrame cord in natural, 1.5mm (⅛") thick (we got ours from www.bobbiny.com)
- 35 wooden beads, 1.2cm (½") diameter
- Masking tape

Floaty, carefree boho looks aren't just for summer – it's a lifestyle we're here for whatever the weather. And this gorgeous macramé belt, intertwined with wooden beads, makes it easy to get the look all year round. Wear it with maxi dresses and denim outfits to add retro vibes, then for chillier days, layer on a chunky knit card and belt it over the top.

If you've never tried macramé, this quick make is a great place to start. Turn to page 82 to familiarise yourself with the various knots, then whip up some wearable art.

01 Cut 12 425cm (167⅞") lengths from the macramé cord.

02 Wrap masking tape around both ends on each length of cord to prevent **any unravelling**, and to help the cord pass through the holes in the wooden beads.

03 Lay out the cord lengths next to each other on a flat surface, **aligning the ends**. Fix them to the surface with a strip of masking tape across the ends at the top, then add a second strip roughly 40cm (15¾") down from the ends.

04 As the cord lengths are **particularly long**, bundle up each individual length and secure with a loose knot for ease of working.

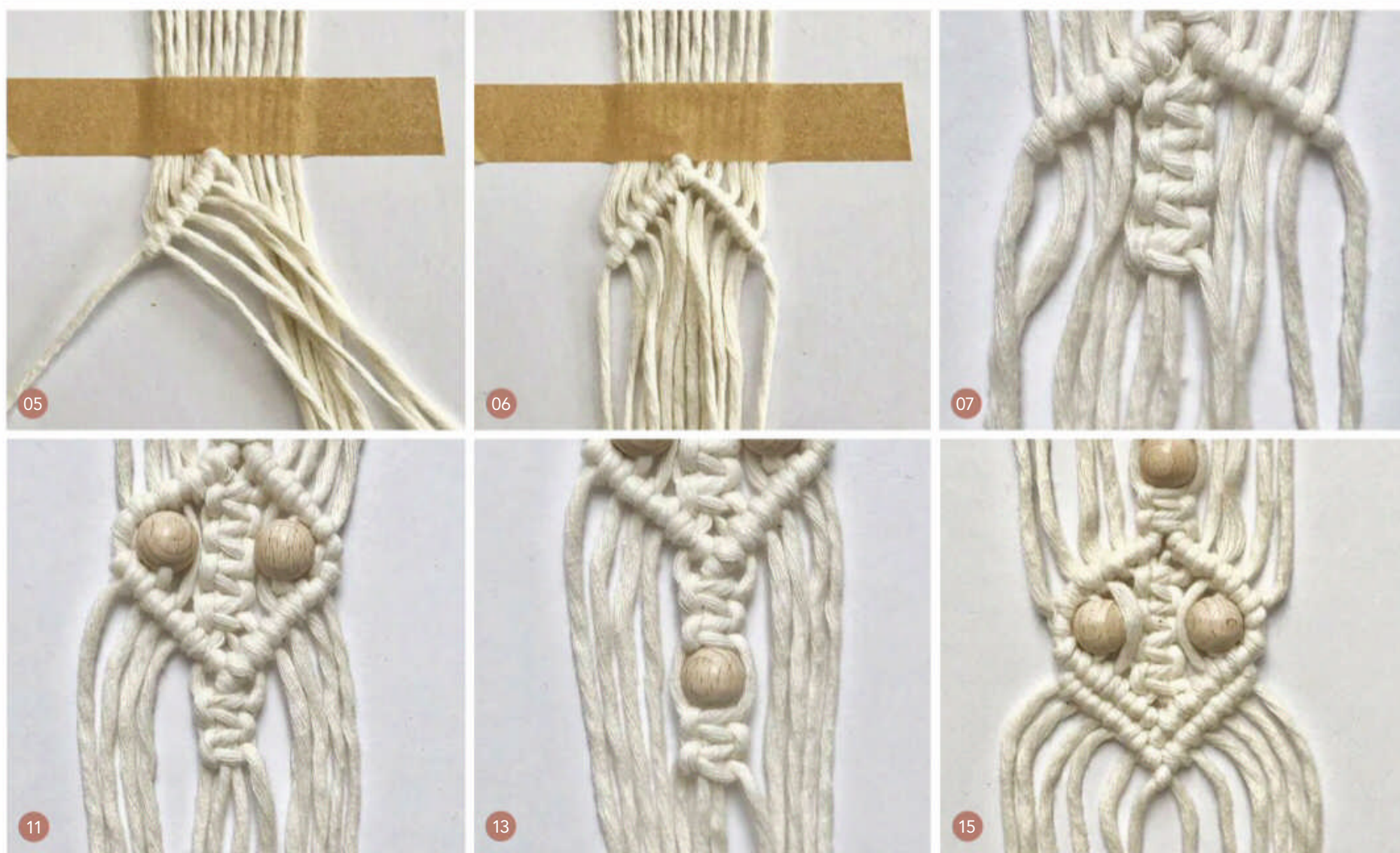
05 Starting just below the second strip of masking tape, tie a diagonal line of double half hitch knots going from the centre down towards the left-hand side. Use the sixth cord in as a guide, and refer to the **knot tutorials** on page 82 for step-by-step instructions on how to tie them.

06 Next, tie a **diagonal line** of double half hitch knots going in the opposite direction, so from the centre towards the right-hand side, using the fifth cord in as a guide.

07 Use the four central cords to tie four consecutive **square knots**, each one directly below the last, referring to the knot guide on page 82 for instructions.

08 Thread a **wooden bead** onto both the third cord in and the tenth cord, then push them up so they sit under the double half hitch knots.

09 Close the diamond shape by making two further diagonal lines of double half hitch knots, the first going from the **left-hand side**



down to the centre, and the second from the centre up to the right-hand side. These should mirror the double half hitch knots made in Steps 5 and 6.

10 Join the two diagonal lines of knots by tying a **double half hitch** knot directly underneath.

11 Next, use the four central cords to tie two consecutive square knots, working the second knot **directly below** the first.

12 Thread a wooden bead onto the two centre strings, **pushing it up** underneath the last square knot.

13 Tie two more consecutive square knots with the four central cords, **working the second** directly below the first.

14 Repeat Steps 5-12 until the belt reaches your **desired length** – we made ours slightly longer than waist size – ending on a Step 9 row.

15 Tie two diagonal lines of double half hitch knots directly under the last, **as per Step 9**, then secure with a double half hitch knot.

16 Remove the masking tape, cut the cords to your desired length, then **knot the end** of each cord length to finish.

MEET THE MAKER ISABELLA STRAMBIO



Isabella is a macramé artist and designer, and runs macramé workshops in London and the UK, plus online macramé courses. Her new book, *Macramé for the Modern Home*, is out now, and you can also find Isabella on Instagram @_twome. www.twome.co.uk



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hmmmm...
I SEEM TO HAVE
MADE A HOLE LIKE
PATTERN.....



mhm hmhm...

NOW CUT THE
FABRIC IN HALF.





CRAFTING CONNECTIONS ONLINE

FINDING NEW WAYS TO REACH OUT CAN BE TRICKY, BUT HOLLY JOHNSON DISCOVERS HOW THE DIGITAL COMMUNITY CAN COMBAT LONELINESS AND HELP US GROW

Words: **HOLLY JOHNSON** Illustration: **CHIARA CELINI**

We humans are inherently social creatures. It's in our nature to thrive alongside a close-knit group and we love to find like-minded souls. Charles Darwin would tell you this helped us survive when we were nomadic tribes, living in distant caves or primitive huts. But surrounding ourselves with people that find joy in similar things also gives us a sense of belonging and helps us form strong bonds. In 2020 – when many of these physical connections have been restricted – finding ways to reach out to others is more important than ever.

CRAFTERS UNITE

Whether you're a newbie or a dab hand, crafting is a wonderful tonic in times like these. Mindful moments lost in creativity offer respite from the stress and worry the pandemic has brought and a much-needed boost to our wellbeing. And what better way to combat loneliness than connecting with other crafters? Nicky Dewar, Learning and Skills Director at Crafts Council (www.craftscouncil.org.uk) notes the swath of new crafters means there are more people than ever to connect with. "We know many people turned to craft during lockdown. Making new connections with people from different countries and backgrounds, with different perspectives, can be hugely rewarding," Nicky points out. "By being kind to others, new friendships and professional collaborations can be made and inspirations garnered from new and unexpected places."

If you're just getting started, Nicky recommends using the platforms you're most confident with – Facebook or Instagram perhaps – and searching for local or craft-specific groups to join. And don't forget to consider online etiquette when reaching out: "If you're instigating the conversation, explain why you've made contact – if you'd like some advice be clear and concise."

"Don't chase people across different platforms – if they don't respond it's not going to be personal or about you. And likewise, check your inbox regularly and avoid 'hearting' messages – instead, give a simple response."

As you'd expect from such a creative community, new ways to connect have blossomed. For those running workshops, Zoom quickly became the go-to place to meet. Founder of London-based company Tea and Crafting (www.teaandcrafting.co.uk) Jane Gois started using it for her workshops in March. "During lockdown the sessions became such a highlight for people – to be able to communicate with others in a little hub online was so much fun!" And, they were more than just a way to keep busy for some. "For people who lived alone, I think they found the online workshops immensely helpful. I once got an

email from a customer saying she slept the best she's slept in weeks after my workshop, it really distracted her and calmed down her worries and stresses."

Make-alongs, stitch-alongs and craft-alongs – where you work on a shared project using a Facebook group for support – have also thrived. Popular ones include Wool & The Gang, The Barmy Fox and Stitchonomy, but search using hashtags to find one you like. Join in Twitter hours too – #knittinghour is a popular one.

It's normal to crave deeper connections than the occasional 'like', comment or video call though, which is where creativity can really come into its own. Look out for initiatives like #ArtistSupportPledge, where every time an artist reaches £1,000 of sales, they pledge to buy £200 of work from another artist. "Admiring the work of others and being able to purchase it can lead to conversation, sharing ideas and even collaborations," says Nicky. "I've heard of makers jointly creating work – each will start a piece, then send to the next maker to add to. Once everyone has added their unique flavour, the piece is returned to the original creator – a fabulous way to engage with others."

MAKING YOUR OWN

For those already rooted in the online world, now could be the time to start building your own craft community. But where should you begin? "Instagram is great as the visual nature of the platform makes it a hub of inspiration for crafters," points out Kirsty Poole, General Manager at Make Your Own (www.myo.place), a company which started offering online classes in accessible crafts like hand lettering and vision boards earlier this year. "Creating free content, such as short tutorial videos or timelapses, or giving away a few free patterns, will encourage people to connect with you. Then you can create a hashtag for people to share their creations, which is basically free marketing."

Sharing your expertise is another way to grow a following. If you're feeling brave, try running a Facebook or Instagram Live session where viewers can comment as you talk and you can answer their questions, and invite them to connect with you in direct messages.

As your following grows, Nicky suggests hosting regular sessions, but recommends agreeing what works for you. "Set some ground rules – this may feel overly officious, but if someone doesn't follow them it's easier to call out inappropriate behaviour if necessary."

The key is to be genuine, be kind, but don't feel the need to always be online. Use your new connections to help you hone your craft, build friendships and have fun, and maybe something beautiful will come from 2020 after all. 🍷



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PROJECT TAKEN FROM DRIED FLOWERS BY MORGANE ILLES, PUBLISHED BY DAVID & CHARLES LTD. © HACHETTE LIVRE (MARABOUT) 2019; PHOTOGRAPHY: HERVÉ GOLUZA

Capture the season

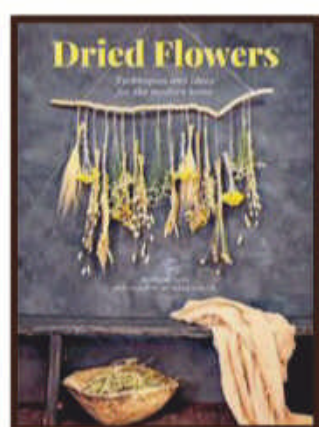
Make summer memories last with Morgane Illes' dried floral display



HOW TO MAKE A FLOWER GLOBE

MATERIALS

- Glass dome, 25cm (9⁷/₈"), 17cm (6³/₄") diameter
- 20 ammobiums
- 20 white strawflowers
- 15 Agrostis grass stems
- Three white flax stems
- 10 oat stems
- 10 hare's tails
- Two stems of statice
- Five sprigs of lavender
- Dry floral foam
- Craft knife



This project was taken from *Dried Flowers* by Morgane Illes (David & Charles Ltd., £12.99), filled with ideas and how-tos for modern floral displays. www.davidandcharles.com

Getting out into nature is such a joyful experience, whether you're strolling through the countryside, exploring on a day trip, or just popping to the local park. It's a way to take time out of a busy day and connect with your surroundings, and we can never resist picking the odd flower as a keepsake.

This beautiful project is a lovely way to treasure those souvenirs from your wanderings, turning them into botanical art by drying and displaying them. That way, you can remember sunny days and special moments all through the winter months.

Drying the flowers

- 01 You can easily source dried **flowers and grasses** from most florists, but if you want to dry your own, take a pair of secateurs and a basket with you on a walk. Some wildflower varieties are within easy reach, growing by the sides of roads and paths. Look at nature carefully and respect it by only cutting small quantities, preferably in the morning in dry, sunny weather, as dampness extends drying time and dulls colours.
- 02 Once home, stand the stems in water for a few hours to let the

flowers regain their freshness if needed. You can also do this to dry fresh flowers and grasses from a florist, but they must not show any **signs of wilting** and the leaves and stems must be really green.

- 03 Remove the flowers from the water, then tie together in small bunches of five to ten stems using a piece of raffia or elastic band. Remove the lower leaves below the point where they're tied and make sure to fasten the stems tightly, as the bouquet will gradually shrink in volume as it dries out. Stagger the **heights of the flowers** so the heads aren't touching.
- 04 Hang the bouquets a sufficient distance apart for air to circulate, approximately 25cm (9⁷/₈"). The bunches can be hung upside down from a pole or suspended **from the ceiling** or a hook with string, provided they're in a well-ventilated area, away from light and protected from dust. If they can't be dried away from light, wrap them in kraft paper or tissue paper, covering the entire bouquet.
- 05 Drying time varies from one species to another, ranging from a week for small, slender plants to up to a month for the sturdiest ones. **Keep a close eye** on them during

the drying process – the flowers are dried once the leaves crumble between your fingers.

Making the globe

- 06 Prepare the floral materials by cleaning the stems, removing any leaves from each one.
- 07 Cut the floral foam into a block measuring 6 x 6 x 3cm (2³/₈ x 2³/₈ x 1¹/₄") and place it **in the centre** of the glass dome's base.
- 08 Position the first stem in the centre of the **floral foam** – this will determine the maximum height of the display, so make sure the glass lid fits comfortably on top.
- 09 Use the first stem as a marker to plant the other flowers, converging them all **towards this midpoint**. Stick the stems in vertically, gradually decreasing the height and angle so they lean outwards, covering the top of the foam block.
- 10 Stick a selection of short-stemmed flowers horizontally **around the sides** of the block to hide the floral foam, making sure it can't be seen from any angle.
- 11 Gently place the glass dome over the finished display, taking care **not to damage** the flowers. The globe will protect the flowers from any dust and damp.



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IN

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- ▶ **MAKE** DRIED FLOWER WREATHS
- ▶ SEW A **PATCHWORK** STOCKING



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CHRISTMAS BANNER

BY ALICE GABB

PAGE 42

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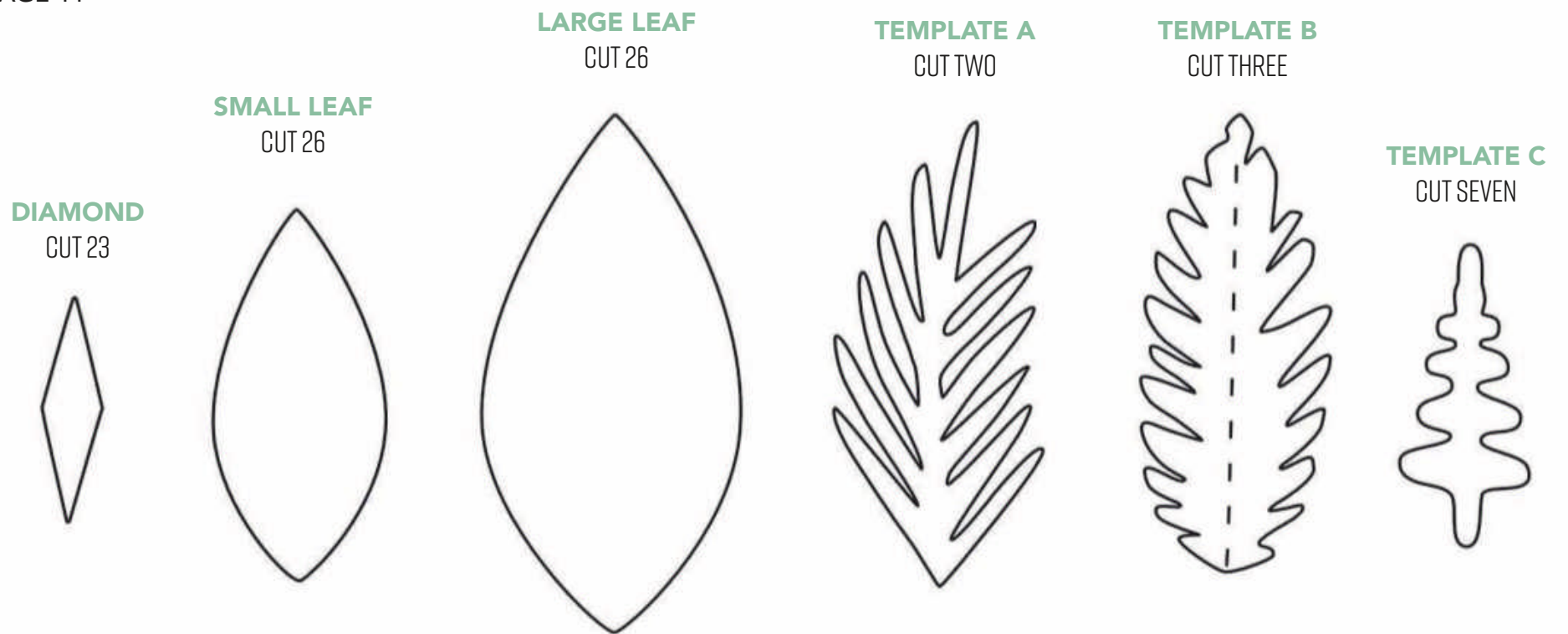
PEACE
& JOY

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FELT WREATH

BY HAYLEY VICTORY

PAGE 14

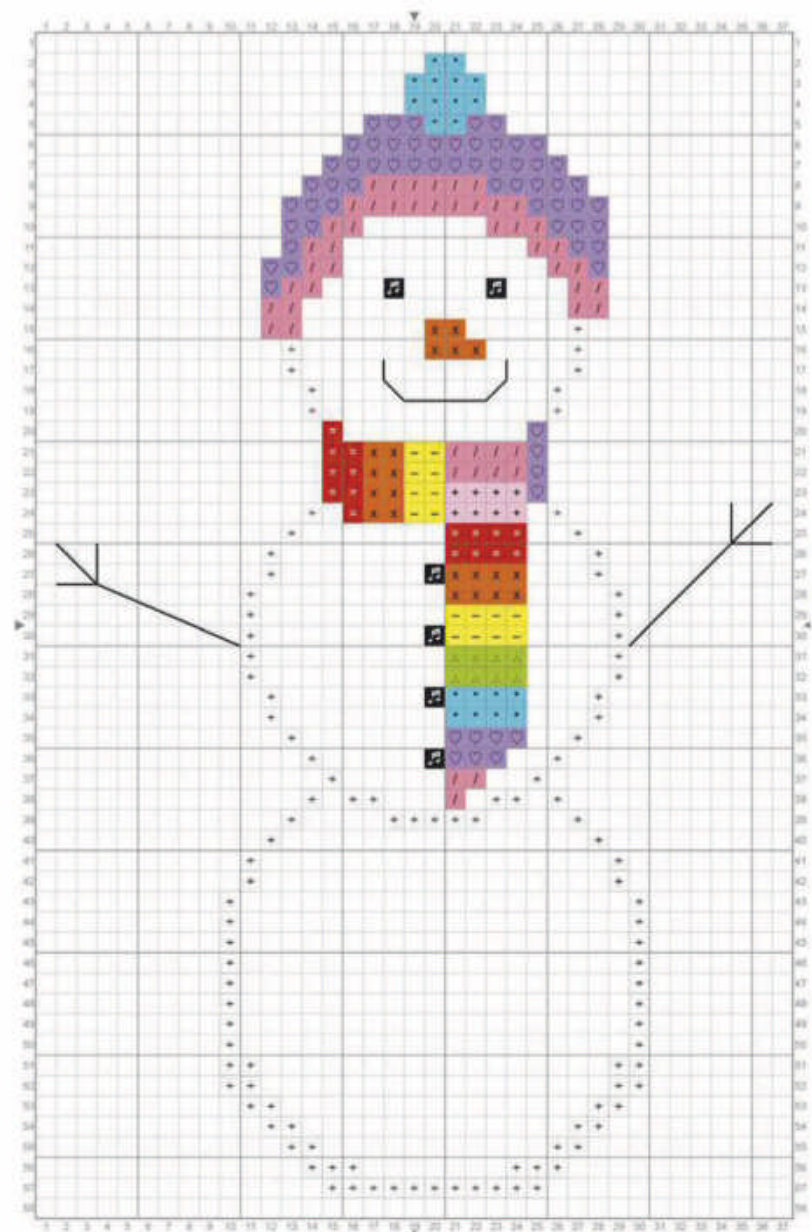
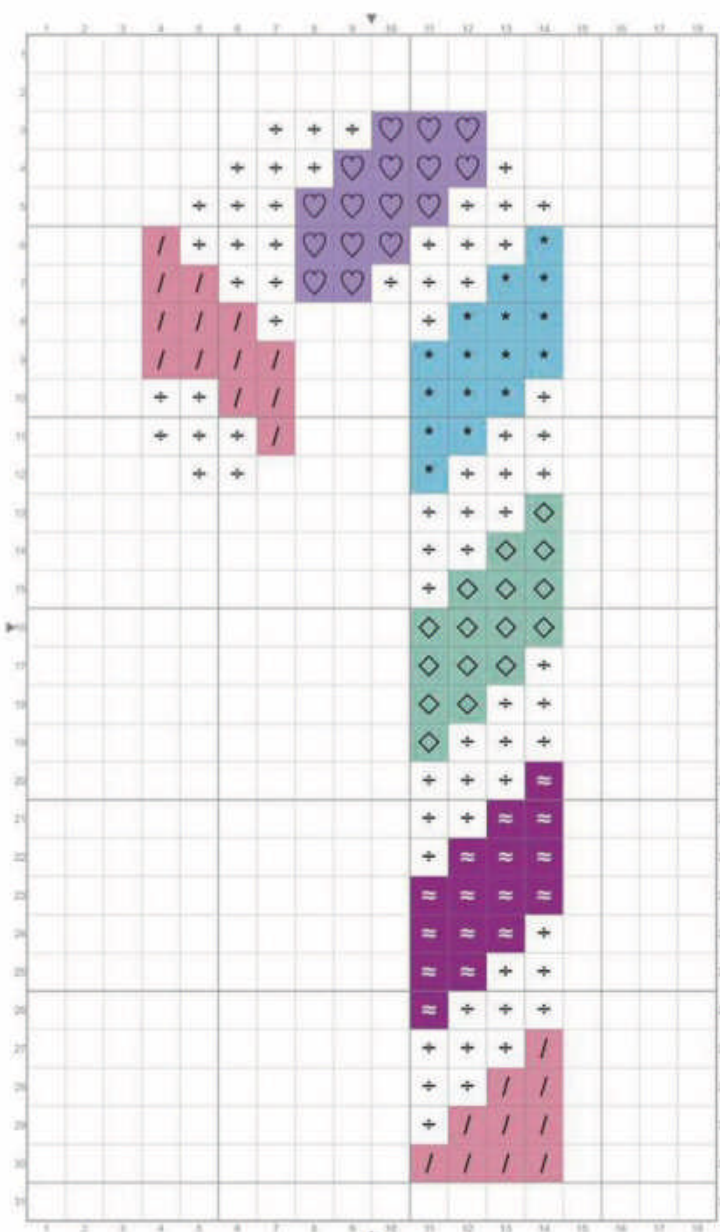


CROSS STITCH TAGS

BY KAYLEY MACLEAN

PAGE 67

TURN TO PAGE 84 FOR THE THREAD COLOUR KEY



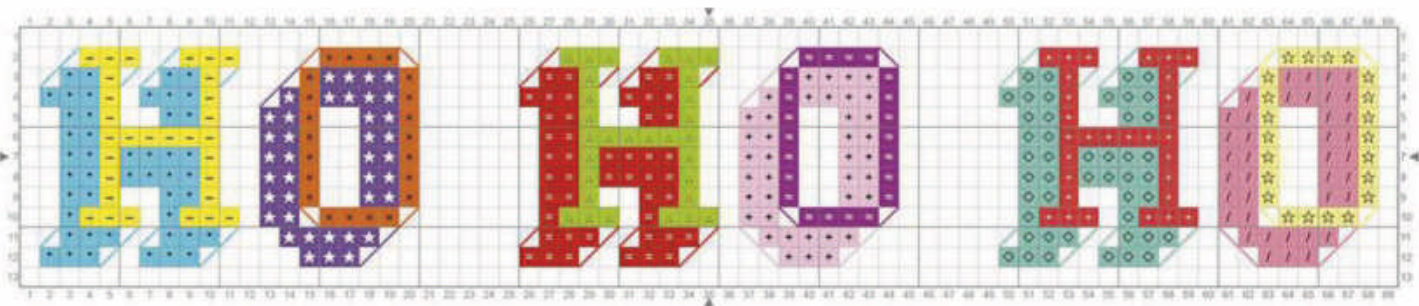
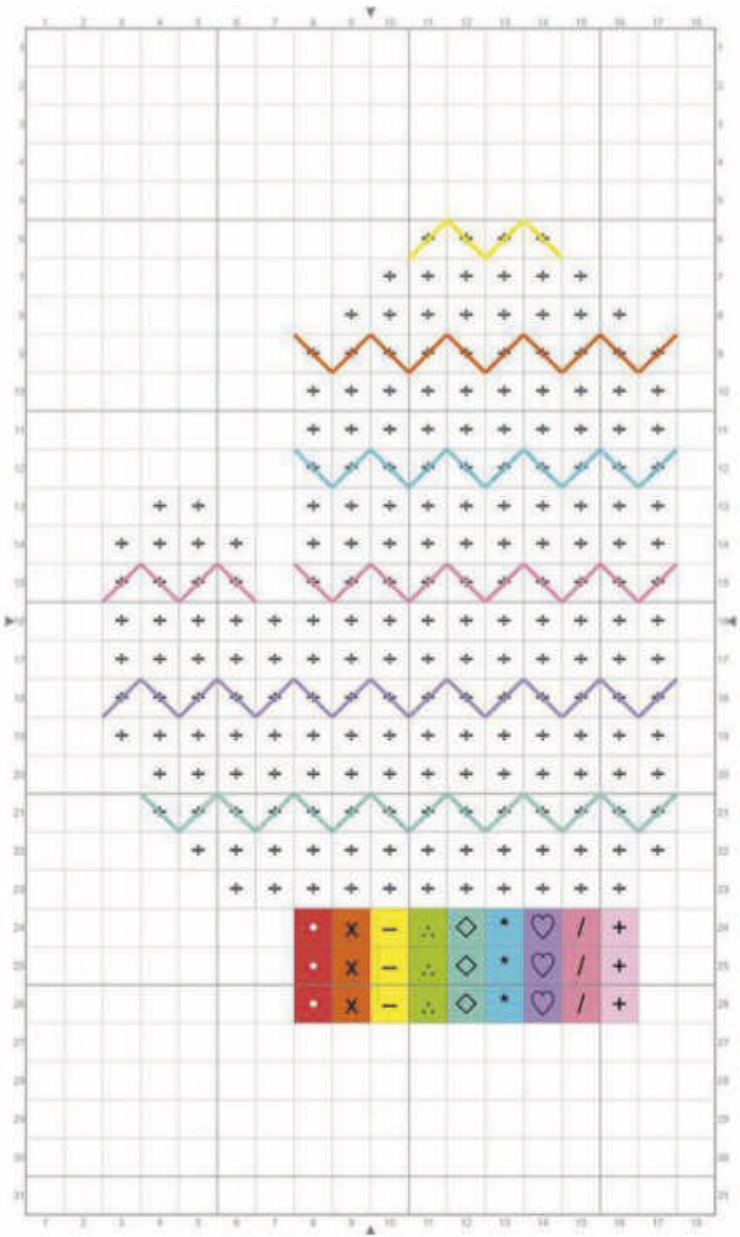
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CROSS STITCH TAGS
 BY KAYLEY MACLEAN

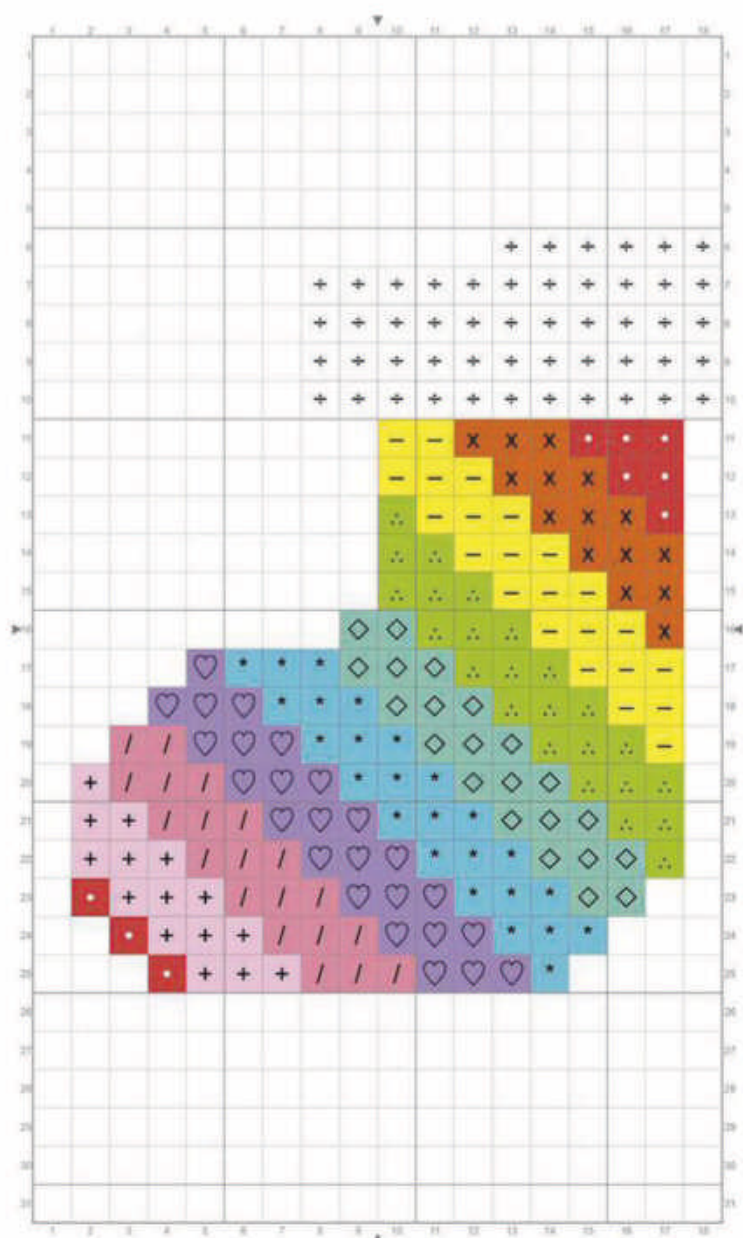
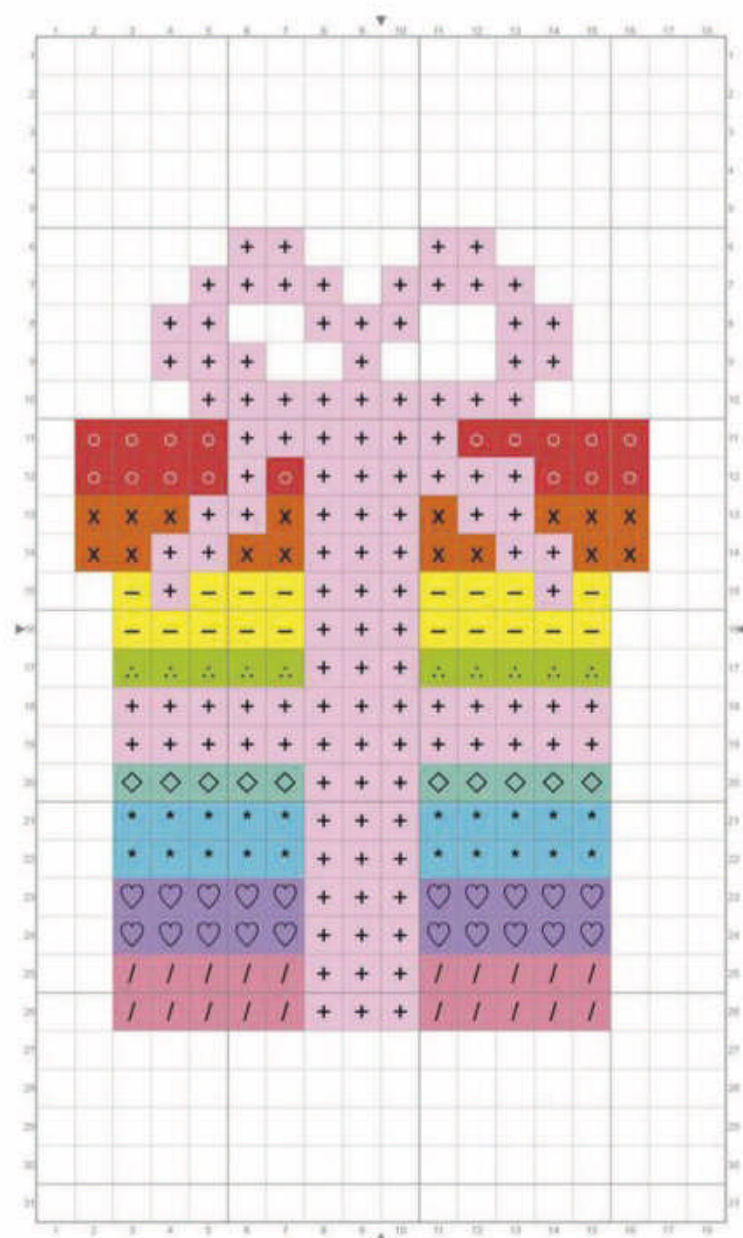
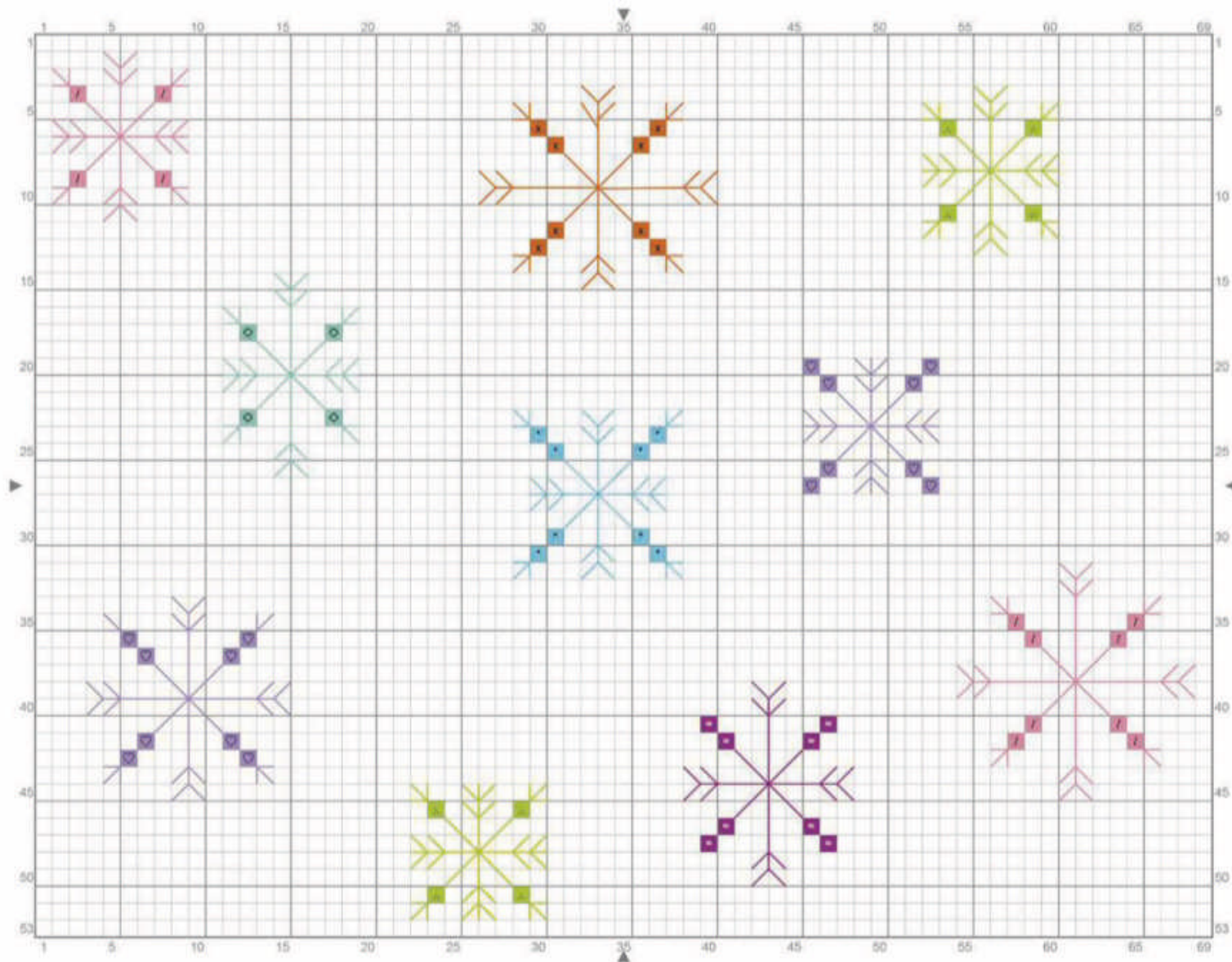
PAGE 67

KEY

	THREAD		THREAD
	3716		907
	307		959
	606		209
	893		B5200
	970		310
	718		606
	445		552
	3801		3846



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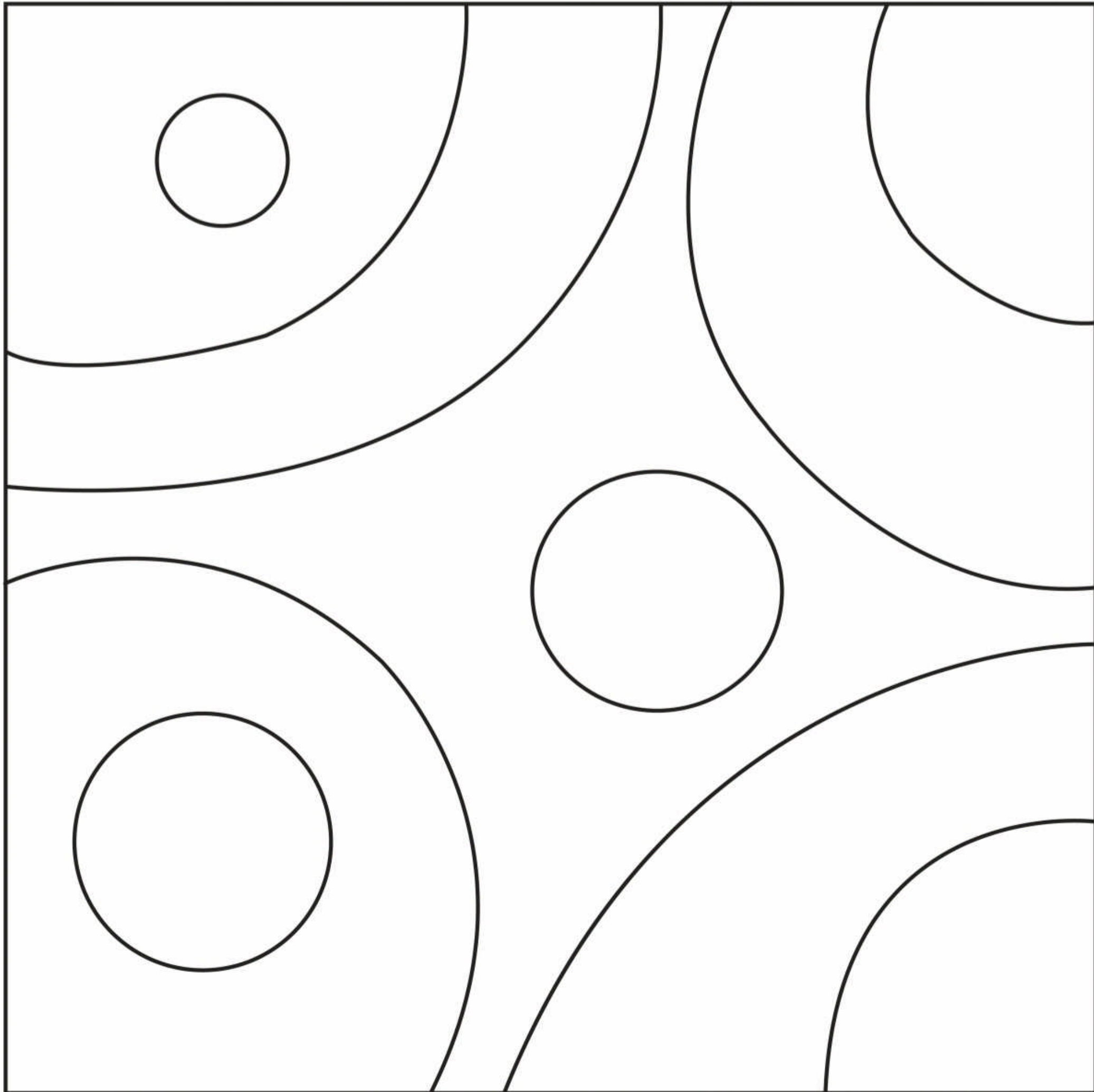
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NEEDLE PUNCH WALL ART

BY KIM LAWRENCE

PAGE 26

PHOTOCOPY AT 125%



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CROCHET CUSHION
BY NATALIE BEARD
PAGE 51

KEY

-  YARN A
-  YARN B
-  YARN C
-  YARN D
-  YARN E
-  YARN F
-  YARN G
-  YARN H

BACK PANEL COLOUR SCHEME

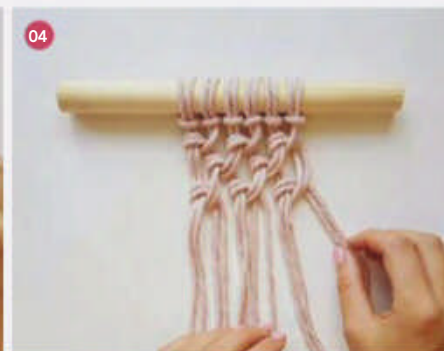
	PANEL 1	PANEL 2
Foundation	Yarn A	Yarn D
Rows 1-4	Yarn A	Yarn D
Rows 5-8	Yarn F	Yarn E
Rows 9-12	Yarn B	Yarn H
Rows 13-16	Yarn C	Yarn G
Rows 17-20	Yarn G	Yarn C
Rows 21-24	Yarn H	Yarn B
Rows 25-28	Yarn E	Yarn F
Rows 29-30	Yarn D	Yarn A



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MACRAMÉ STITCH GUIDE

USE OUR HANDY GUIDE FOR THE
MACRAMÉ BELT ON PAGE 70



HALF HITCH KNOT

- 01 Choose the static cord you wish to tie the half hitch knot to.
- 02 Using your right hand, take two hanging

cords to the right of the static cord creating a D shape. Ensure the static cords are resting over the top of the tail of the D.

- 03 Cross the ends of the D cords at the

point where the cords meet, then place through the loop of the D.

- 04 Pull the cords to secure them in the desired position.



DOUBLE HALF HITCH KNOT

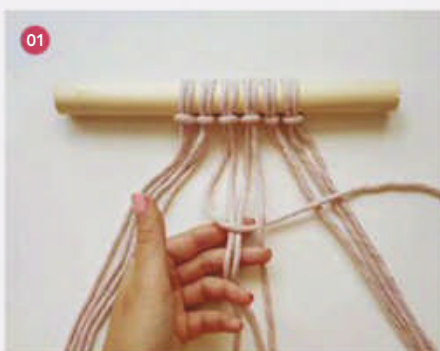
- 01 Choose a static cord to tie the hitches around. Hold the cord at the desired angle of the line you wish the knots to form.
- 02 Using the next available hanging cord,

tie a half hitch around the static cord twice.

- 03 Pull to tighten the knots and move to the desired position while still holding the static cord at the desired angle.
- 04 To continue, choose the next available

hanging cord and repeat Steps 2-3, tying two half hitches onto the static cord each time, finishing with a pull to secure.

- 05 Repeat Steps 2-4 to complete a diagonal line of double half hitch knots.



SQUARE KNOT

- 01 Select the four adjacent cords to be used. Use the left-hand cord to create a backwards D-shaped loop, then lift the right-hand cord over the tail, as shown.

- 02 Take the end of the right-hand cord and pass it under the cords in the middle before pulling it through the backwards D loop.
- 03 To finish the square knot, mirror Steps 1-2 with the opposite side cords, so create

a D shape with the furthest right-hand cord.

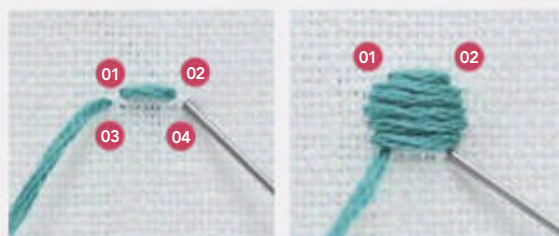
- 04 Take the furthest left-hand cord and lift it over the tail of the D. Pull the end of the left-hand cord under the middle of the crossover of cords, then out through the D.

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EMBROIDERY STITCH GUIDE

USE OUR HANDY GUIDE FOR THE
FELT WREATH ON PAGE 14



SATIN STITCH

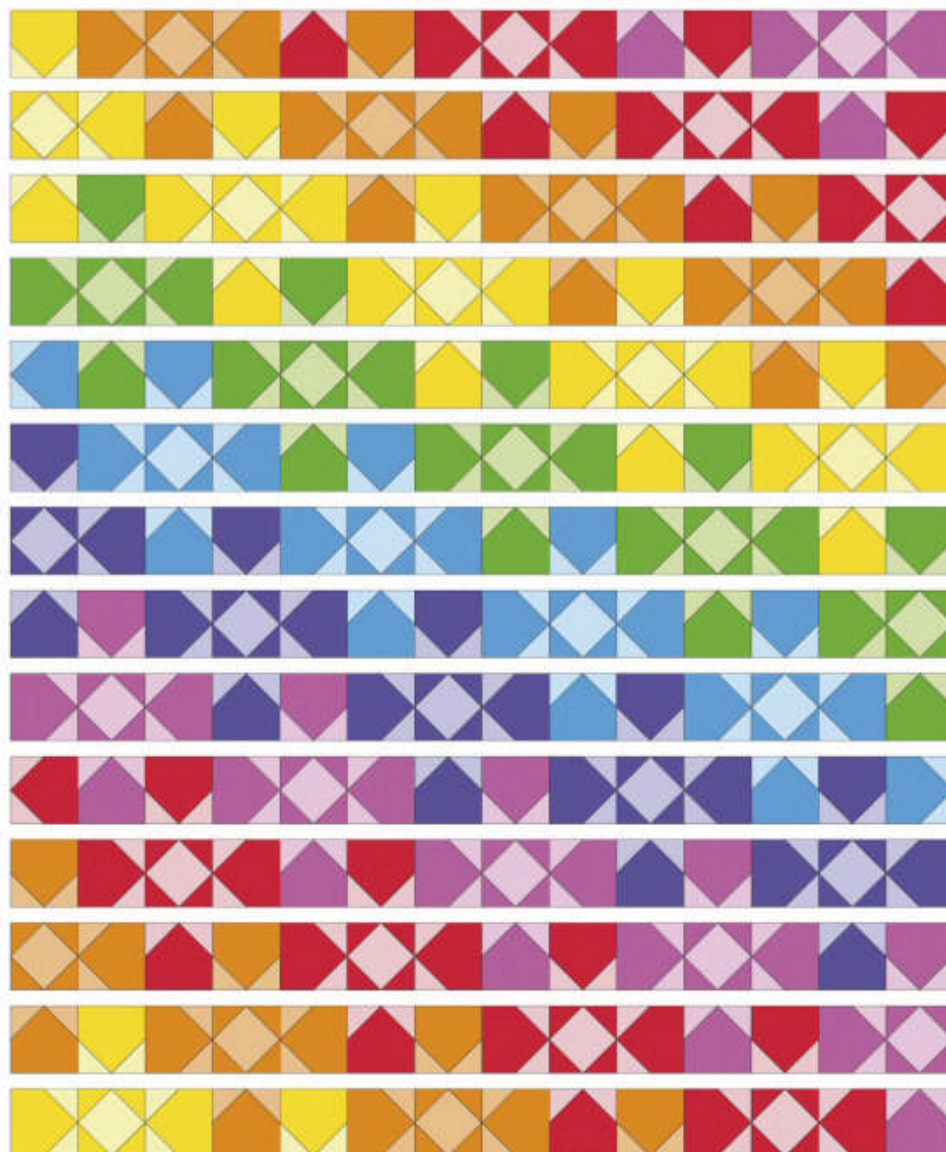
Come up at point 1, then go down at point 2. Come up at point 3, then go down at point 4. Repeat. Always work the stitches across the area you're filling, coming up on the opposite side where the needle went down.

RAINBOW QUILT

BY PAULA STEEL

PAGE 37

LAYOUT GUIDE



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TEA AND
A CHAT



“What I love most of all is creating the tiny details.”



MEGAN DYMOCK ON THE JOYS OF ILLUSTRATING IN THREE DIMENSIONS

At university I struggled to find my feet for a while, not knowing what my ‘thing’ was while studying Illustration. I tried drawing, printing and a few other mediums over the course of my degree, but none of them felt quite right. A few existential crises and a whole lot of experimentation followed before I finally started working in 3D. I’d studied photography at school, so **I began to combine photographic and 2D cut paper elements** – I think I fancied myself as a Lauren Child [creative author-illustrator and collage artist] with these pieces! It wasn’t until the beginning of my final year at Cambridge School of Art that I had the light bulb moment to use these cut paper methods in a 3D way, and I instantly fell in love. What I really enjoy about working in 3D is that **there are lots of different parts to the process.** I start by doing conceptual sketches, then I mix the colours I want to use and paint them on big sheets of paper. These sheets then get cut up and I stick them together and draw on them to make the different elements within my sets. But what I love most of all is creating the tiny details – I used to adore

making small furnishings for my Sylvanian Family dolls’ houses when I was little, such as place mats and Plasticine doughnuts. Recently, I’ve had to buy some tweezers to help me stick together minuscule pieces of paper! At the end of the process I create a set and light it, use photography to capture it, then edit the photos to get the effect I want. **It’s very satisfying to be able to hold a tiny paper peacock** in your hand after a long day of working! 🦚

Visit www.megandymock.co.uk to see more of Megan’s tiny set ups and amazing images. You can also follow the next steps on her creative 3D journey via Instagram [@megandymockillustration](https://www.instagram.com/megandymockillustration).



THIS MONTH I'M LOVING...

Listening to: As many podcasts as possible! I listen to anything, from *Table Manners* with Jessie Ware to Giovanna Fletcher’s *Happy Mum, Happy Baby*.

Reading: *How to Fail* by Elizabeth Day. I’ve found it hugely cathartic and comforting during the pandemic, and as I embark on life after graduation.

Eating: I love cooking, and there’s nothing like the promise of a home-cooked meal to get you through the day.



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