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POM POM SKIRT



68 FRESH
IDEAS &
CREATIVE FINDS

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FOR INSTANT
MOOD BOOSTS**
LEARN TO TIE DYE

PLUS
8 WINTERY
PULL-OUT
PRINTS

Mollie MAKES

EASY WAYS TO EMBRACE HANDMADE



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**BEGINNER
FRIENDLY
PROJECTS**

CROCHET CURL UP
WITH A COLOUR
BLOCK BLANKET

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Welcome



Well, we've finally reached December after what's felt like the longest 12 months ever. Congratulations for getting through 2020! Our New Year goal is to keep you motivated and making, with lots of crafting and lovely features to get you through the tough times.

This issue is all about finding joy, be it adding sparkle to your home through last minute festive projects, or getting colourful and cosy for that essential winter mood boost. Our crochet penguin cover star ticks both those last boxes – cute, fluffy, and complete with candy cane-striped jumper. Make him for little 'uns, giving him a sneaky hug before you pass him on.

We've also got a grown-up sized woolly garment on page 20 – the chunkiest cable-sleeved cardigan in a warming shade of



terracotta, ideal for beginner knitters wanting to start their handmade wardrobe.

Plus, you'll find tie dye loungewear, jazzy bottle cosies for Christmas gifts, a colour-block blanket and more – enough creative inspo to take you into next year and beyond. So bring it on 2021, we're ready for you!

Yvette

Yvette Streeter Editor

FOLLOW MOLLIE MAKES FOR DAILY INSPIRATION...





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Maryanne Moodie

Once a 60s go-go dancer for a comedy troupe, Melbourne-based weaver Maryanne Moodie has a love of dance as well as an obsession with yarn. She takes inspiration from the fibres she finds, and lets them dictate the flow of the artworks she creates.

Look around Maryanne's colourful studio on page 40.
www.maryannemoodie.com



Contributors



Stacie Swift

Artist Stacie is a big fan of stripy clothes, kindness and buying more books than she has time to read. She creates her designs in her colourful home studio, aiming to brighten the world with a little more positivity, one illustration at a time.

Check out Stacie's Good Read illustration on page 76.
www.stacieswift.com



Chloe Redfern

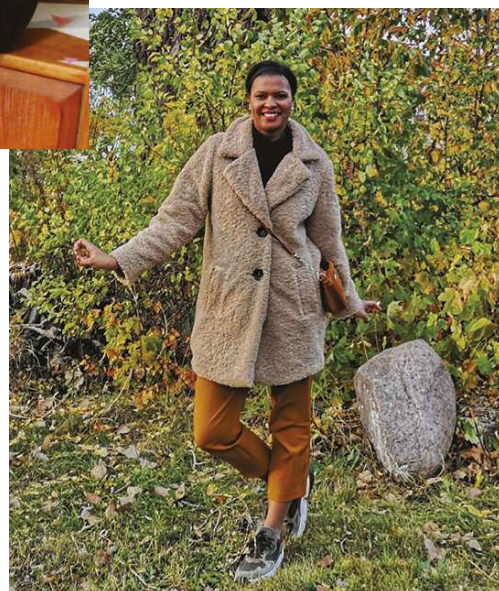
Chloe loves animals and spending time outdoors in nature, often taking photographs to gather inspiration for her embroidery designs. She loves listening to tunes while working, particularly instrumental folk music, and would love to learn to play the accordion one day.

Embroider Chloe's beaded decorations on page 45.
www.chloeredfern.co.uk

Nerrisa Pratt

Nerrisa wanted to be a fashion designer when she was a child, making clothes for her dolls, and still lives that fantasy now thanks to her handmade wardrobe. Her retirement plan is to buy a food truck and sell mac and cheese.

Stitch Nerrisa's planter on page 29.
www.thebargelloedit.com



Liliana Buce-Chmelko

Even though crochet and knit designer Liliana starts every day around 6am, she's definitely a night owl. Watching Netflix until very late is what she adores the most, preferably with a tub of vegan cookie dough ice cream.

Crochet Liliana's colour-block blanket on page 34.
www.knothingsusual.etsy.com



Cheers!

Lauren Bamford, Valerie Bracegirdle, Hayley Chapman, Becki Clark, Becca D @ Mustard Models, Karen Dunn, Colette Earley, Emma F @ Mustard Models, Emma Friedlander-Collins, Jane Gois, Samantha Hall, Yumiko Higuchi, Holly Johnson, Christine Leech, Steve Sayers, Philip Sowels, Abbie Storey, Irene Strange, Arnelle Woker



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Great British Sewing Bee 2020 favourite Nicole Akong impressed everyone with her stunning clothing creations. Now, she is creating exciting projects on her Singer machine for you to try. Find her on Instagram @nicole_akong or visit www.singerco.co.uk/projects



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Introducing

THE LATEST FROM THE WORLD OF HANDMADE

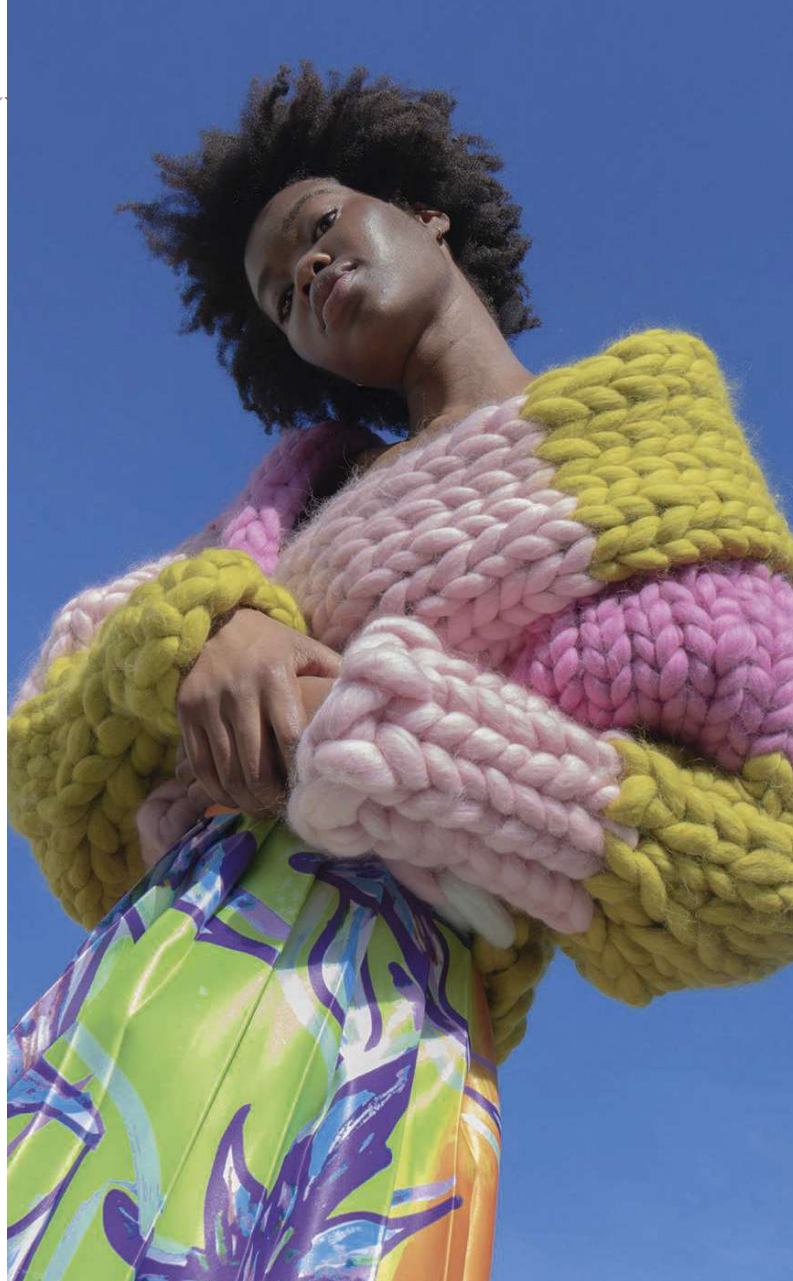


Party like it's 2021. This year has been a challenge to say the least, so we're greeting the new one with open arms. Whether we can celebrate together IRL or not, we'll be **wearing sparkles** – dopamine dressing, anyone? – and resolving to grab joy with both hands, wherever we find it.
www.oliverbonas.com

MOLLIE LOVES

THE LARGER-THAN-LIFE COUTURE KNITS YOU'LL DREAM ABOUT

all winter. Because who among us is capable of laying eyes on fashion designer Hope Macaulay's creations and not falling headfirst in love? The Gooseberry Colossal Knit Jacket is what we all need right now – absurdly oversized, beyond cosy and **made from 100% squishy merino** in a pink and green colour combo that won't quit. We surrender. www.hopemacaulay.com



PHOTOGRAPHY: AMANDA MANDE; MODEL: ANESU MANDE



JUST LANDED FRESH PRINTS

have mood-changing powers. Mollie Makes fave Lysa Flower has collaborated with PBS Fabrics on her **first ever collection** and it's simply joyous. Let The Good Times Roll features 12 colourful cotton prints and one panel piece, all with a playful rollergirl vibe. www.pbsfabrics.com



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BOOK OF THE MONTH

The Better Day Book:
52 Ways to Have Happier Days

Artist Olivia Gibbs shares 52 simple ideas for having happier days in her charmingly illustrated new book. From taking an aroma-filled flower bath to spending more time in nature, you'll find simple yet effective ways to boost your mood throughout the year. Celebrating kindness, self-care, and life's little pleasures, Olivia's positive prompts are organised into six chapters: Outdoors, At Home, With Others, The Little Things, Life Is Hard, and The Big Picture. Work your way through *The Better Day Book*, or flick between sections to get an uplifting fix as an antidote to your current mood. Inside, you'll also find illustrated journaling pages to unwind your mind, and 16 gorgeous Tear & Share Happiness Cards – mini pull-out postcards to inspire you on the go, or to share with friends. Filled with the inspiration we all need in this chaotic world, pick up a copy for yourself, and give as a gift to friends and family.



ABOUT THE AUTHOR

Olivia Gibbs

Olivia Gibbs is a renowned illustrator whose colourful work has featured on gifts, home décor and stationery worldwide in retail stores such as Belk, Hallmark, Hobby Lobby, JOANN and Trader Joe's. Originally from Spain, Olivia currently lives in Kansas with her husband and two daughters. When she's not working on her art, Olivia loves to travel, read, and spend time with her loved ones.

www.oliviagibbs.com

BRAND FOCUS

DARWIN & GRAY

Fancy lettering shouldn't just be limited to prints and tees – we need all the positive affirmations everywhere right now. Derbyshire design brand Darwin & Gray are making that dream a reality with their gorgeous wares, applying biz owner **Stacey MacDonald's pretty script** to their covetable banners, ceramics, glassware and prints. Shop to spruce up your daily cuppa and more. www.darwinandgray.com



PHOTOGRAPHY: STACEY MACDONALD

UP YOUR SOFA SNUGGLE GAME

now blanket season is upon us with Wool and the Gang's new knit kits. This Sunrise design is our pick of the bunch, tapping into our obsession with bold Bauhaus vibes. www.woolandthegang.com



Introducing

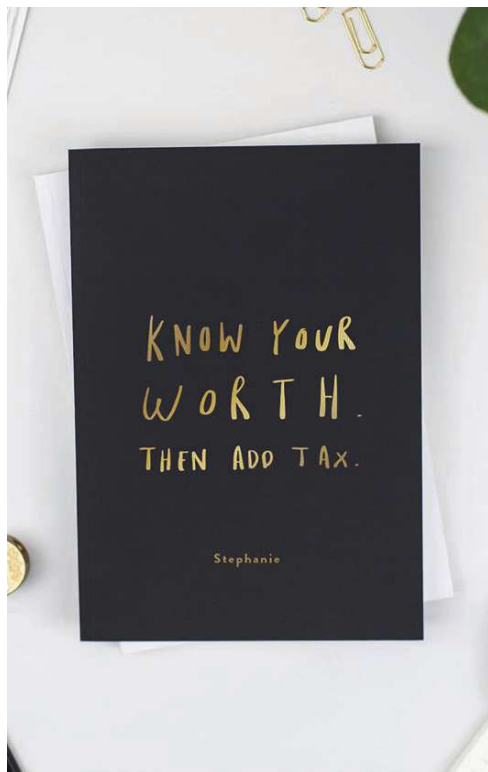
LIKE DOODLING, BUT WITH THREAD.

Remember a few years ago when everyone was obsessed with colouring books? Nowadays, cozyblue's embroidery patterns are where mindful crafting's at. All of Liz's designs are created with slowing down in mind, like this soothing Tangerine Mandala. If you've got craft stash ready and waiting, download it as a PDF for an **instant zen fix**, or shop her collection of kits. www.cozybluehandmade.com



NEED TO READ BRIGHTER HOME

Rotary cutters at the ready, patchwork fave Wendy Chow of The Weekend Quilter has just released a book of **modern quilt patterns**. Even if you're a newbie, *Urban Quilting* will walk you through it with 10 designs in Wendy's signature style. Think bold geometrics in fresh colour combos, alongside easy-to-follow tutorials. www.bluestarpress.com



2021 ESSENTIALS INDIE MAKERS,

it's never been more pertinent for you to **understand your value** and share it with the world. We love this affirming foiled notebook as a little daily reminder – treat yourself, or get it personalised for a small biz pal who's smashing it but needs a boost. www.oldenglishprints.com



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SNOW BABY

Warm hearts with Irene Strange's fluffy crochet penguin, complete with candy cane-striped jumper

COVER
STAR





HOW TO MAKE A CROCHET PENGUIN

MATERIALS

- Drops Lima yarn, 60% wool/35% alpaca, 50g/100m per ball, one ball each in Black (8903) (Yarn A), Pearl Grey (9020) (Yarn B), White (1101) (Yarn C) and Red (3609) (Yarn D) (we got ours from www.woolwarehouse.co.uk)
- 4.5mm (UK 7, US 7) crochet hook
- 3mm (UK 10, US D/3) crochet hook
- Pair of black safety eyes, 9mm (3/8")
- Stitch marker
- Yarn needle
- Soft toy stuffing
- Wire brush

TENSION

Tension is not important for this project – just make sure the stitches are tight enough so the stuffing doesn't show through

ABBREVIATIONS (UK)

st(s) stitch(es)
 ch chain
 ss slip stitch
 dc double crochet
 yrh yarn round hook

inv dc2tog invisible double crochet 2 together – insert hook in front loop of next st, yrh and draw loop through, insert hook in both loops of next st, yrh and draw loop through, yrh and draw loop through all 3 loops on hook decrease
 inv dc3tog invisible double crochet 3 together – (insert hook in front loop of next st, yrh and draw loop through) twice, insert hook in both loops of next st, yrh and draw loop through, yrh and draw loop through all 4 loops on hook decrease
 FPdc front post double crochet – work a double crochet around the front post of the st rather than into the top 2 loops of the st, insert hook from the front of your work to the back, around the back of the indicated st and back through to the front, yrh and draw round the back of the post of the indicated st, yrh and complete double crochet

as normal
 magic ring to make a magic ring, hold the yarn in your hand and wrap the working yarn around your forefinger twice to create a ring, slip the ring off your finger and insert hook to pick up first st, ch1, then work the necessary sts for Round 1 and close the ring tightly by pulling the loose end

FINISHED SIZE

Approx. 23cm (9 1/8") tall

Heartwarming, wholesome and huggable, this penguin chick is the ultimate crochet pick-me-up. Bringing you all the joy in so many ways, he's a must-make for last minute Christmas gifts and winter birthday treats, or just because.

We're sure no one could resist that podgy baby belly wrapped up in a candy cane jumper, but our favourite part has to be the fluffy fur, created by brushing up super-soft alpaca-blend yarn. This project would also work well with faux fur or chenille yarn though – try mixing up the textures for even more squishable goodness.

Instructions

The pattern below is for a penguin with a stripy jumper worked as part of the body. To make a separate jumper, work the rounds in Yarns C and D in Yarn B to crochet the penguin, then work the rounds in Yarns C and D on their own, starting with ch40.

The pattern uses concise crochet terms, for example 6 dc means work 1 dc in each of next 6 sts. Most parts of the pattern are worked using the amigurumi method. Work in a continuous spiral without closing off the round with a ss – it helps to use a st



marker in last the st of each round, moving it up as you work.

Penguin

Work using yarn held double throughout unless stated otherwise

Head and body

Worked from the head downward

Round 1 using Yarn A and 4.5mm hook, start with 6 dc in a magic ring, pull ring tight [6 sts]

Round 2 2 dc in each st around [12 sts]

Round 3 *3 dc, 2 dc in each of next 3 sts; repeat from * to end of round [18 sts]

Round 4 *3 dc, (2 dc in next st, 1 dc) 3 times; repeat from * to end of round [24 sts]

Round 5 *3 dc, (2 dc, 2 dc in next st) 3 times; repeat from * to end of round [30 sts]

Round 6 *3 dc, (2 dc in next st, 3 dc) 3 times; repeat from * to end of round [36 sts]

Rounds 7-12 1 dc in each st around
Round 13 change to Yarn B, 1 dc in each st around

Round 14 12 dc, 2 dc in next st, 17 dc, 2 dc in next st, 5 dc [38 sts]

Round 15 1 dc in each st around

Round 16 12 dc, 2 dc in next st, 18 dc, 2 dc in next st, 6 dc [40 sts]

Round 17 1 dc in each st around

Round 18 change to Yarn C, 1 dc in each st around

Round 19 working in back loops only, 1 dc in each st around

Round 20 12 dc, 2 dc in next st, 19 dc, 2 dc in next st, 7 dc [42 sts]
In Round 21, gaps are created for adding in wings

Round 21 change to Yarn D, 9 dc, ch9, miss 9 sts, 12 dc, ch9, miss 9 sts, 3 dc [42 sts]

Rounds 22-23 1 dc in each st around

Round 24 change to Yarn C, 12 dc, 2 dc in next st, 20 dc, 2 dc in next st, 8 dc [44 sts]

Rounds 25-26 1 dc in each st around

Round 27 change to Yarn D, 12 dc, 2 dc in next st, 21 dc, 2 dc in next st, 9 dc [46 sts]

Rounds 28-29 1 dc in each st around

Rounds 30-32 change to Yarn C, 1 dc in each st around

Rounds 33-35 change to Yarn D, 1 dc in each st around

Rounds 36-38 change to Yarn C, 1 dc in each st around

Round 39 change to Yarn B, working in back loops only, 1 dc in each st around

In Round 40, the pattern starts increasing for the tail. Check the placement of the increase is at

the centre back – if not, move the beginning of the round by working a few extra sts

Round 40 7 dc, 3 dc in next st, 38 dc [48 sts]

Round 41 8 dc, 3 dc in next st, 39 dc [50 sts]

Round 42 9 dc, 3 dc in next st, 40 dc [52 sts]

Rounds 43-45 1 dc in each st around

Round 46 7 dc, inv dc2tog 4 times, 37 dc [48 sts]

Round 47 (6 dc, inv dc2tog) 6 times [42 sts]

Round 48 (4 dc, inv dc2tog) 7 times [35 sts]

Round 49 (3 dc, inv dc2tog) 7 times [28 sts]

Round 50 (2 dc, inv dc2tog) 7 times [21 sts]

Round 51 (1 dc, inv dc2tog) 7 times [14 sts]

Round 52 inv dc2tog 7 times [7 sts]
Fasten off, thread tail through all front loops and pull tight to close

Wings (make two)

These are worked from the body in the gaps left on Round 21

Round 1 using Yarn D and 4.5mm hook, attach yarn to middle st of the underarm, 1 dc in each st around [18 sts]

Rounds 2-3 1 dc in each st around



HOW TO MAKE A CROCHET PENGUIN

Rounds 4-6 change to Yarn C, 1 dc in each st around

Rounds 7-9 change to Yarn D, 1 dc in each st around

Rounds 10-12 change to Yarn C, 1 dc in each st around

Round 13 change to Yarn B, working in back loops only, 1 dc in each st around

Round 14 1 dc in each st around

Round 15 (inv dc2tog, 4 dc) 3 times [15 sts]

Round 16 1 dc in each st around

Round 17 (inv dc2tog, 3 dc) 3 times [12 sts]

Round 18 1 dc in each st around

Round 19 (inv dc2tog, 2 dc) 3 times [9 sts]

Round 20 1 dc in each st around

Round 21 (inv dc2tog, 1 dc) 3 times [6 sts]

Fasten off, then thread the tail up through all the front loops and pull tight to close

Stuff the body after making the first wing, stuffing the wing section lightly, then stuff the second wing as you go

Beak

Round 1 using Yarn A and 4.5mm hook, start with 5 dc in a magic ring, pull ring tight [5 sts]

Round 2 1 dc in each st around

Round 3 2 dc in next st, 4 dc [6 sts]

Fasten off, leaving a tail for sewing

Cheeks (make two)

Worked in rows, turning at the end of each row

Row 1 using a single strand of Yarn C and 3mm hook, start with 5 dc in a magic ring, pull ring tight, turn [5 sts]

Row 2 ch1 (does not count as st here and throughout), 1 dc, 2 dc in each of next 3 sts, 1 dc, turn [8 sts]

Row 3 ch1, 1 dc, (2 dc in next st, 1 dc) 3 times, 1 dc, turn [11 sts]

Row 4 ch1, 1 dc, (2 dc in next st, 2 dc) 3 times, 1 dc, turn [14 sts]

Row 5 ch1, 1 dc, (2 dc in next st, 3 dc) 3 times, 1 dc [17 sts]

Row 6 turn sideways and work along the long edge, ch1, 10 dc [10 sts]

Fasten off, leaving a tail for sewing

Cuffs and ribbing

Work in front loops on the sleeve cuffs, neck and bottom edge of jumper

Round 1 using a single strand of Yarn D and 4.5mm hook, attach yarn to any st, 1 dc in each st around

Round 2 (1 FPdc, 1 dc) repeat around

Round 3 (1 FPdc, 1 dc) repeat around until last st, 1 ss in last st

Fasten off, sewing the last st join to close, weave in loose ends

Feet (make two)

Round 1 using Yarn A and 4.5mm hook, start with 6 dc in a magic ring, pull ring tight [6 sts]

Round 2 (2 dc in next st) 6 times [12 sts]

Round 3 (2 dc in next st, 1 dc) 6 times [18 sts]

Round 4 6 dc, (3 dc in next st, 1 dc) 3 times, 6 dc [24 sts]

Round 5 7 dc, (3 dc in next st, 3 dc) 3 times, 5 dc [30 sts]

Round 6 7 dc, (inv dc3tog, 3 dc) 3 times, 5 dc [24 sts]

Round 7 6 ss, (inv dc3tog, 1 ss) 3 times, 6 ss [18 sts]

Fasten off, leaving a tail for sewing

Finishing

Brush out all the grey sections with a wire brush to create a fluffy coat. Place safety eyes through the cheeks, between Rows 2-3, off to the sides. Sew the cheeks onto the body, then sew the beak in the middle of the cheeks.

For the feet, poke out each toe from the inside to encourage the shape. Sew the feet to the base of the body, stuffing each foot. Re-brush the grey sections to hide the seams, then weave in all ends.

MEET THE MAKER IRENE STRANGE



Irina, AKA Irene Strange, is a crochet designer with a sketchbook full of curious characters waiting to come to life. She loves experimenting with shapes and mixing up textures, and when Irina's not making amigurumi she likes to drink lots of cups of tea, potter around the allotment or curl up somewhere cosy with a book. Keep up with her crochet adventures on Instagram @irenestrangle. www.irenestrangle.co.uk



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



Terracotta texture

Knit yourself a cosy hug with Samantha Hall's
chunky cable sleeved cardi



HOW TO MAKE A KNITTED CARDIGAN

MATERIALS

- Cascade Lana Grande, 100% wool, 100g/80m per ball, 10 (11, 12, 13) balls in Sienna (6029) (we got ours from www.lovecrafts.com)
- 10mm (UK 000, US 15) knitting needles
- 8mm (UK 0, US 11) knitting needles
- 8mm (UK 0, US 11) circular needle, 120cm (47") long
- Cable needle
- Yarn needle
- Stitch markers
- Safety pins

TENSION

Approx 9 sts and 16 rows over 10 x 10cm (4 x 4") in moss st on 10mm needles

ABBREVIATIONS

st(s) stitch(es)
 k knit
 p purl
 k2tog knit two sts together
 inc increase – work into the front and back of a st
 pm place st marker
 RS right side
 WS wrong side
 c8f cable 8 front – slip next 8 sts from left needle onto cable needle and hold to front of work, knit next 8 sts from left needle, followed by knitting the 8 sts from cable needle
 c8b cable 8 back – slip next 8 sts from left needle onto cable needle and hold to back of work, knit next 8 sts from the left needle, followed by knitting the 8 sts from cable needle

Step up your knitting game with this super-chunky design that'll make facing the cold snap a breeze. If you've been wanting to try your hand at making garments, this beginner-friendly pattern will kick things off for you nicely.

Turn to page 82 for step-by-step guides to the basics, and familiarise yourself with the stitch patterns before getting started. Knitting stitches from the cable needle can feel awkward, so just take it slow.

Our top tip? Use a notepad to keep track of the cable pattern repeat rows and the increase rows as you knit the sleeves.

Instructions

The pattern is written for four sizes. Where instructions differ for sizes, the smallest size is shown first with the following increasing within brackets, i.e. S (M, L, XL)
 The cardigan is worked in moss stitch with a cable pattern on the sleeve – refer to the stitch patterns below when knitting the cardigan.

Stitch patterns

1x1 rib ribbing, worked over an even number of sts

All rows (k1, p1) repeated to end

Moss st moss stitch, worked over an even number of sts as follows

Row 1 (k1, p1) repeated to end
Row 2 (p1, k1) repeated to end
 Continue repeating Rows 1 and 2

Cable pattern used in the sleeves. Worked over 26 sts with a 16 row pattern repeat

Row 1 RS p1, k8, c8f, p1

Rows 2, 4, 6, 8 k1, p24, k1

Rows 3, 5, 7 p1, k24, p1

Row 9 p1, c8b, k8, p1

Rows 10, 12, 14, 16 k1, p24, k1

Rows 11, 13, 15 p1, k24, p1

Continue repeating Rows 1-16

Back

Using 8mm needles, cast on 48 (52, 58, 62) sts

Work in 1x1 rib for a total of 8 rows

Change to 10mm needles

Work in moss st until back

measures 53 (54, 55, 55)cm

(20% (21¼, 21½, 21½%)) from cast

on edge

To adjust the length of the cardigan work additional rows here, noting that more yarn will be needed

Shape back neckline

While shaping neckline, continue in moss st

Row 1 RS work 18 (20, 22, 24) sts, cast off 12 (12, 14, 14) sts, work 18 (20, 22, 24) sts [36 (40, 44, 48) sts]

Row 2 work 16 (18, 20, 22) sts, k2tog, turn, leave remaining 18 (20,



22, 24) sts unworked on end of needle

Row 3 k2tog, work 15 (17, 19, 21) sts

Row 4 work 16 (18, 20, 22) sts

Row 5 cast off 16 (18, 20, 22) sts

Rejoin yarn on WS to remaining 18 (20, 22, 24) sts

Row 1 WS k2tog, work 16 (18, 20, 22) sts

Row 2 work 15 (17, 19, 21) sts, k2tog

Row 3 work 16 (18, 20, 22) sts

Row 4 cast off 16 (18, 20, 22) sts

Front (make two)

Using 8mm needles, cast on 16 (18, 20, 22) sts

Work in 1x1 rib for a total of 8 rows

Change to 10mm needles

Work in moss st until front measures 56 (57, 58, 58)cm (22½ (22½, 22½, 22½)”) from cast on edge

Cast off all sts

If back length was adjusted, make sure the front piece matches the back from cast on edge to cast off edge at the shoulder

Sleeves (make two)

Using 8mm needles, cast on 28 (28, 32, 32) sts

Work in 1x1 rib for total 7 rows

Increase row WS (inc, p1) repeated to end [42 (42, 48, 48) sts]

Change to 10mm needles

Set-up row RS work moss st for 8

(8, 11, 11) sts, pm, p1, k24, p1, pm, work moss st for 8 (8, 11, 11) sts

Stitch markers identify sts for cable pattern, for the following rows slip markers when you come to them

Next row WS work moss st for 8 (8, 11, 11) sts, k1, p24, k1, work moss st for 8 (8, 11, 11) sts

Now work the sleeve with the cable pattern in 26 sts between st markers with moss st either side, while at the same time inc at each end of the next and following eighth rows until 56 (58, 62, 64) sts, when inc make sure new sts are incorporated into moss st pattern Continue in established moss st and cable pattern, work without shaping until sleeve measures 48 (48, 50, 50)cm (18½ (18½, 19¼, 19¼)”) from cast on edge Cast off all sts

Finishing

Line up the front pieces with the back at the shoulders, then sew both shoulder seams using mattress stitch.

Using 8mm circular needle and with RS facing, start at front hem edge, pick up 82 (84, 86, 88) sts up right front edge, 20 (20, 22, 22) sts around back neck and 82 (84, 86, 88) sts down left front edge [184 (188, 194, 198) sts]

Number of sts may need altering if

the length has been changed – just make sure any adjustments have equal sts on either side

Work in 1x1 rib for a total of 8 rows Cast off all sts in rib

Line up the centre of the top edge of the sleeve with the shoulder seam. Next, measure 25 (26, 27, 29) cm (9½ (10¼, 10½, 11½)”) down the back and the front from the shoulder seam, then use safety pins to attach the sleeve edge to the body at these points.

Use mattress stitch to sew in the sleeve, easing it in where necessary. Repeat for the remaining sleeve.

Sew the side and underarm seams using mattress stitch, then weave in the ends to finish.

MEET THE MAKER SAMANTHA HALL



Samantha is the creative force behind Pippy Eve, a knitwear brand that creates beautiful garment designs to keep forever. When Samantha's not dreaming up patterns, she loves to bake, sew and spend time with her family and dogs. Find her on Instagram @pippy_eve. www.pippyeve.etsy.com



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MODEL: NORTH



01 The Vampire's Wife's collab with H&M truly is a gift to us all. www.hm.com

02 Anything less intricate shouldn't make the cut. www.nkuku.com

03 Just cross stitching a decorative tapestry, how about you? www.dmc.com

04 Global pandemic, but make it fashion. www.houseofhackney.com

05 A bonnet and an orange is all they really need. www.allthebeautifulinen.etsy.com

06 Lift spirits with sumptuous feasts on the daily. www.thelinenworks.com

07 Precious gems and elaborate goldwork? You're the best, Santa. www.ottomanhands.com

08 Dripping with elegance. www.polspotten.nl

09 Put your stamp on the trend. www.topshop.com

10 Atmospheric décor for fans of the dark arts. www.rocketstgeorge.co.uk

05

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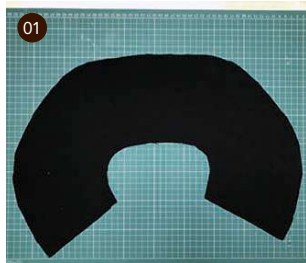
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DIY VICTORIAN
CHRISTMAS ►

MAKE
IT!

VICTORIAN CHRISTMAS COLLAR

MATERIALS

▶ Vintage lace trim, 1.5m (59½") ▶ Velvet fabric
▶ Vintage embroidered linen ▶ Ribbon, 61cm (24")
long ▶ Sewing thread ▶ Rotary cutter ▶ Cutting mat
▶ Tailor's chalk



01 Using the template on page 82, cut out the **collar pattern** piece. Press the embroidered linen to remove any creases.

02 The way you use the pattern will depend on the size and position of the embroidery on the linen, as the aim is to have it **running around** the collar piece. We cut our pattern piece in half to follow the circular shape of the motif.

03 Pin the pattern to the fabric, then trace using tailor's chalk – if cutting the pattern in half, add 0.5cm (¼") to the cut end of **each piece**. Using a cutting mat and rotary cutter, cut out the marked shape/s.

04 Stick the collar pattern halves together if cut, then use

it to cut **one piece** from the velvet fabric for the underside.

05 If there are two linen collar pieces, place them right sides (RS) together, aligning the edges. Sew along the centre back – the **short edges** where seam allowance was added – using a 0.5cm (¼") seam, then press the seam open.

06 Place the linen collar piece RS up, then pin or clip the lace trim around the long curved edge and two short edges, **facing inwards**. Leave enough overlap at the corners to allow for the trim to be squared off.

07 Sew 0.5cm (¼") in from the edge, then **sew the trim** on the diagonal at the corners. Trim off any excess.

08 Cut the ribbon in half, then pin one end to one short edge, 1cm (¾") down from the short curved edge. The ribbon should be **tucked inside** the collar, away from the edges, and the ribbon end and fabric edges should align. Repeat with the second piece of ribbon on the second edge.

09 Place the velvet collar piece on top, RS down and aligning the edges. Pin and sew around the curved **edges and sides**, leaving a 10cm (4") gap.

10 Clip the seam allowance at the corners, then turn through to the RS, pushing out the corners. Fold the fabric at the gap to the **wrong side** and press, then sew the gap closed.



MEET THE MAKER ABBIE SMITH

Abbie is the face behind Lola Alba Vintage, a mum of two gregarious girls, an avid vintage collector and a boot sale scavenger. She's worked for 14 years as a womenswear designer and also loves running, pink berets, decent coffee and the seaside. Visit her website for curated vintage edits, upcycled vintage clothing and accessories, and check out her Instagram [@lolaalbavintage](https://www.instagram.com/lolaalbavintage). www.lolaalbavintage.com

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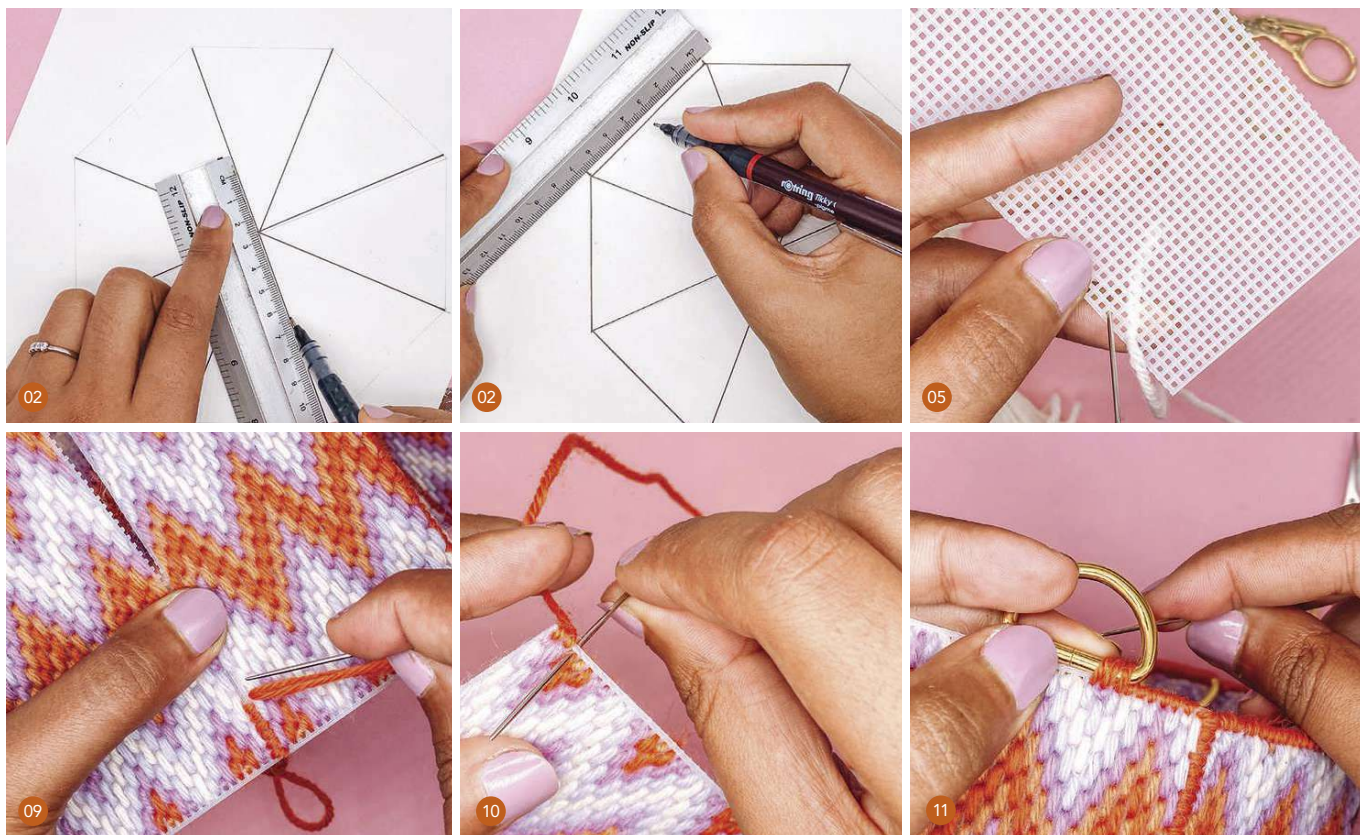
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THE NEW RETRO



Embrace 70s vibes and say hello to bargello
with Nerissa Pratt's hanging planter



HOW TO MAKE A BARGELLO PLANT HANGER

MATERIALS

- DMC Tapestry Wool in 7790 (lilac), 7255 (purple), 7214 (coral), 7439 (orange) and 7500 (cream)
- Tapestry needle, size 18
- 10-count plastic canvas
- Macramé cord
- Four D-rings
- Plant pot
- Ruler

We're always on the lookout for the latest craft trends, and love it when a forgotten fave gets

attention. This season, it's all about bargello – its retro colour-clash patterns have been cropping up all over the shop.

A simple, mindful craft, bargello is a type of embroidery that uses flat stitches to create geometric impact. Once you've got the first row down, just echo that shape in repeating rows – preferably with a contrasting palette.

Inspired by Missoni's statement prints, Nerissa's 70s-style make is also an update on another retro fave – macramé. Using both techniques to make a hanging planter, it's the easy room refresh you've been waiting for.

01 Measure the diameter of the plant pot, then draw a line the same length on a piece of paper. Find the halfway point of that line and draw a second line the same length **through the middle**, creating four quarters.

02 Draw two more lines through the centre of the X-shape creating

eight **evenly divided** sections.

Finally, join each point with a single line to create an octagon shape.

03 Measure the base of one triangle, then cut eight rectangular shapes from the plastic canvas using this measurement as the width, **and the height** as the height of the planter plus a few extra centimetres.

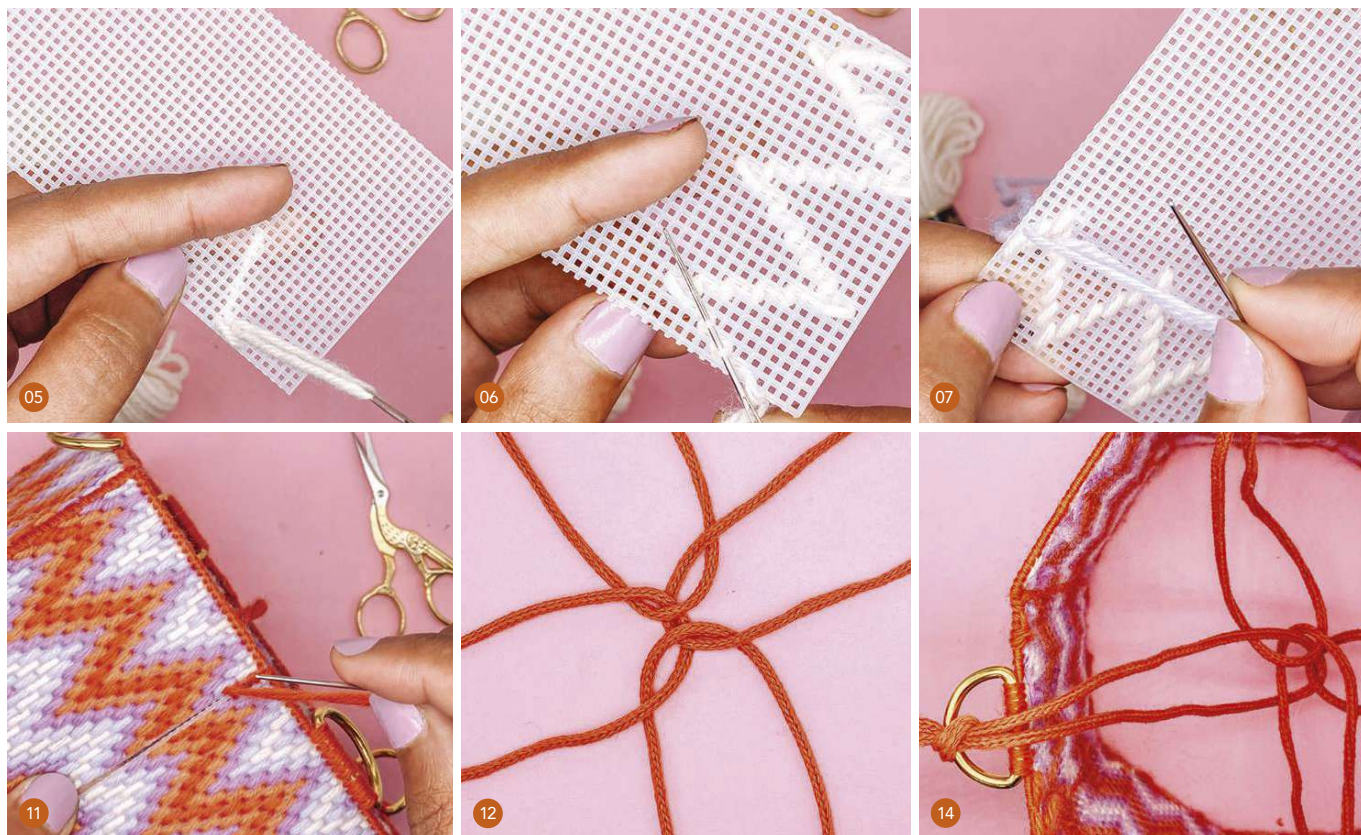
04 Cut a length of cream wool roughly 30cm (11½") and thread the needle with it. For the basic bargello stitch, bring the needle up from the back on the furthest left-hand row, seven holes up from the bottom. Leave around 2.5cm (1") of the wool at the back and **hold the end** in place, manoeuvring the next few stitches over it to secure it.

05 Turn to page 82 for the chart. On this pattern, each stitch is a count of four, which means the needle will come up through '1' and go back down at '4'. So, take the needle back down three squares above the square it came up through. Count one square right, then **one square down**, and bring the needle back up here –

this now becomes 1. Take the needle down at 4 again, then continue following the pattern on the chart to stitch the first row of the design across the canvas.

06 Stop at the edge of the canvas with the needle at the back of the work. Weave roughly 2.5cm (1") of wool back under the stitches, then trim as closely to the plastic canvas as possible. This method keeps the stitches **flat and even**, and also means there won't be any knots.

07 Thread the needle with a 30cm (11½") length of lilac wool. Weave the needle under the first few stitches made at the back, pulling the wool through gently and catching the end – this technique can be used to change colour or start a new length. Bring the needle up from the back on the furthest left-hand row in the square above **the first stitch**. This is now 1, so take the needle down at 4 as before, and continue to repeat the same pattern across the canvas. Each stitch should sit neatly above the cream stitches on the row before, and there should be no visible holes between each row.



08 Repeat the pattern using purple wool, then stitch it in coral, orange, coral, purple, lilac, and finally back to cream. Continue this colourway to fill the plastic canvas, going back at the end to **fill the section** underneath the first row, then repeat Steps 4-8 to stitch the remaining seven panels of plastic canvas in the same way.

09 Take two panels and align the long edges. Using a contrasting length of wool, begin seaming the pieces together by coming up through the bottom hole of one piece, **looping down** through the bottom hole of the next, then coming back up through the hole above on the first. Repeat until both panels are secured to one another, then join on the rest of them to create one long strip.

10 Next, use the same contrasting wool to stitch along the bottom edge of **all of eight panels** as per Step 9.

11 Stitch along the top of the planter as per Step 10, this time securing a D-ring onto every other panel. Line up the long edge of the D-ring **with the centre** of the

panel, then hold it in place and stitch over it as you go. Finally, hold the two unfinished edges together and join as per Step 9.

12 Cut four 2.5m (98½") lengths of **macramé cord**, then fold each length in half. Lay them on a flat surface with the fold in the centre, creating an X-shape, then interlink each piece of cord as shown.

13 Place the planter upright on a flat surface, then carefully place the centre of the interlocked cords in the middle, draping the ends of the cords over the panels **with D-rings**. Push the interlocked centre down to the bottom – this will form the base for the plant pot to sit on.

14 Knot the two cords on each side around the D-rings – it may help to sit the plant pot in at this stage so they **don't ride up**. Take the left-hand cord from one D-ring and the right-hand cord from the D-ring on the left, then knot them together, roughly 25cm (9¾") up from the planter. Repeat to join one of each cord pair to its adjacent cord on the next D-ring, then finally, knot all four pairs together at the top for hanging.

MEET THE MAKER NERRISA PRATT



Nerrisa is a maker of all sorts. Her passions include sewing, baking and bargello, which allows her to get creative with clashing colour palettes and retro-inspired looks. Find her latest projects and workshops on Insta [@thebargelloedit](https://www.instagram.com/thebargelloedit). www.thebargelloedit.com



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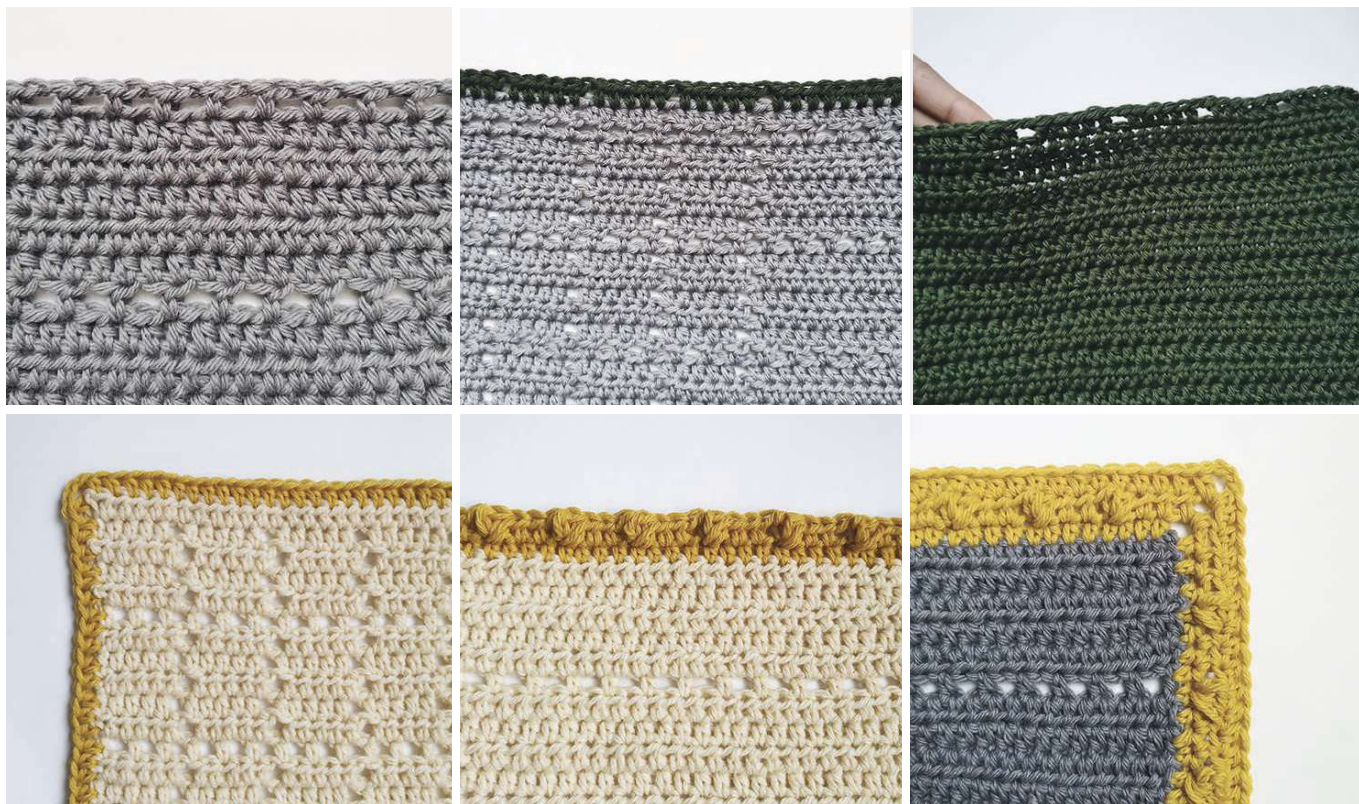
PHOTOGRAPHY: DEAN HEARNE

Cosy nights in

Prep for chilly winter evenings with
Liliana Buce-Chmelko's colour-block crochet blanket







HOW TO MAKE A CROCHET BLANKET

MATERIALS

- Paintbox Yarns Wool Mix Aran, 50% acrylic/ 50% wool, 100g/180m per ball, two balls each in Slate Grey (805) (Yarn A), Racing Green (827) (Yarn B), Vanilla Cream (807) (Yarn C), Mustard Yellow (823) (Yarn D) and one ball in Champagne White (802) (Yarn E) (we got ours from www.lovecrafts.com)
- 5mm (UK 6, US H/8) crochet hook
- Yarn needle

TENSION

Approx. 13 sts and 9 rows to 10 x 10cm over pattern

ABBREVIATIONS (UK)

st(s) stitch(es)
 ch chain
 ss slip stitch
 yrh yarn round hook
 htr half treble
 htr2tog yrh, insert hook into the st, pull through, yrh, insert hook into the same st, pull through (5 loops on the hook), pull through all loops
 sp(s) space(s)
 RS right side

FINISHED SIZE

Approx. 85 x 120cm (33½ x 47") (without tassels)

You can never have enough blankets, especially when they're as cosy as this colour-block beauty. And, the perk of making it in winter is that you stay warm while you're crafting – genius.

The subtle pattern within each section gives a lovely woven feel, plus it's ideal for those looking to stretch their crochet skills, too.

Instructions

The main section of the blanket is worked in rows, then a border is added in the round. Tassels are then attached to the short edges. Tension isn't critical for this project, but if you want to achieve our finished size make sure to work up a swatch first, then go up or down a hook size if needed. The pattern uses concise crochet terms, for example 6 dc means work 1 dc in each of next 6 sts.

Blanket

Foundation using Yarn A, ch97
Row 1 RS 1 htr in the 3rd st from the hook, 94 htr, turn [95 sts]
Row 2 ch2 (does not count as st here and throughout), (5 htr, ch1, miss 1 st) 5 times, 65 htr, turn

Row 3 ch2, 65 htr, (ch1, miss 1 st, 5 htr) 5 times, turn

Row 4 repeat Row 2

Row 5 repeat Row 3

Row 6 ch2, 1 htr, (ch1, miss 1 st, 1 htr) 47 times, turn

Row 7 repeat Row 3

Row 8 repeat Row 2

Row 9 repeat Row 3

Row 10 repeat Row 2

Row 11 repeat Row 3

Row 12 repeat Row 6

Repeat Rows 7-12 another 3 times

Row 31 repeat Row 3, break yarn and fasten off
 Attach Yarn B

Row 32 repeat Row 2

Row 33 repeat Row 3

Repeat Rows 32-33 another 6 times

Row 46 repeat Row 2

Row 47 is the halfway point for the main section of the blanket

Row 47 ch2, (5 htr, ch1, miss 1 st) 5 times, 35 htr, (ch1, miss 1 st, 5 htr) 5 times, turn

Row 48 repeat Row 3

Row 49 repeat Row 2

Repeat Rows 48-49 another 6 times

Row 62 repeat Row 3, break yarn and fasten off
 Attach Yarn C

Row 63 repeat Row 2

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Row 64 repeat Row 6
Row 65 repeat Row 2
Row 66 repeat Row 3
Row 67 repeat Row 2
Row 68 repeat Row 3
Row 69 repeat Row 2
Repeat Rows 64-69 another 3 times
Row 88 repeat Row 6
Row 89 repeat Row 2
Row 90 repeat Row 3
Row 91 repeat Row 2
Row 92 repeat Row 3
Row 93 ch2, 95 htr, ch1, break yarn and fasten off

Border

While working on the border, remember to turn after the end of each round.

With RS facing, attach Yarn D at the beginning of the short side

Round 1 ch2, 95 htr, ch3, turn work 90°, work 136 htr evenly across row ends, ch3, turn work 90°, 95 htr, ch3, turn work 90°, work 136 htr evenly across row ends, ch3, join with ss into the 1st htr, turn [462 htr, 4 3ch-sps]

Round 2 ch2, (1 htr, ch3, 1 htr) in 3ch-sp, 2 htr, (miss 1 st, htr2tog in the next st, htr2tog in the missed st, 2 htr) 33 times, miss 1 st, htr2tog

in the next st, htr2tog in the missed st, (1 htr, ch3, 1 htr) in 3ch-sp, (2 htr, miss 1 st, htr2tog in the next st, htr2tog in the missed st) 23 times, 3 htr, (1 htr, ch3, 1 htr) in 3ch-sp, 2 htr, (miss 1 st, htr2tog in the next st, htr2tog in the missed st, 2 htr) 33 times, miss 1 st, htr2tog in the next st, htr2tog in the missed st, (1 htr, ch3, 1 htr) in 3ch-sp, (2 htr, miss 1 st, htr2tog in the next st, htr2tog in the missed st) 23 times, 3 htr, join with ss into the 1st htr from the beginning of this round, turn [470 htr, 4 3ch-sps]

Round 3 ss into the 3ch-sp, ch5 (counts as 1 htr, ch3), 1 htr in the same 3ch-sp, 97 htr, (1 htr, ch3, 1 htr) in 3ch-sp, 138 htr, (1 htr, ch3, 1 htr) in 3ch-sp, 97 htr, (1 htr, ch3, 1 htr) in 3ch-sp, 138 htr, join with ss into the 2nd ch from the beginning of this round, turn [478 htr, 4 3ch-sps]

Round 4 ss into 3ch-sp, ch5 (counts as 1 htr, ch3), 1 htr into the same 3ch-sp, 2 htr, (miss 1 st, htr2tog in the next st, htr2tog in the missed st, 2 htr) 33 times, miss 1 st, htr2tog in the next st, htr2tog in the missed st, 2 htr, (1 htr, ch3, 1 htr) in 3ch-sp, (2 htr, miss 1 st, htr2tog in the next

st, htr2tog in the missed st) 24 times, 1 htr, (1 htr, ch3, 1 htr) in 3ch-sp, 2 htr, (miss 1 st, htr2tog in the next st, htr2tog in the missed st, 2 htr) 33 times, miss 1 st, htr2tog in the next st, htr2tog in the missed st, 2 htr, (1 htr, ch3, 1 htr) in 3ch-sp, (2 htr, miss 1 st, htr2tog in the next st, htr2tog in the missed st) 24 times, 1 htr, join with ss into the 2nd ch from the beginning of this round, turn [486 htr, 4 3ch-sps]

Round 5 ch2, 1 htr in every st around and 3 htr in every 3ch-sp, join with ss into the 1st htr from the beginning of this round, break yarn and fasten off [498 htr]
Weave in all loose ends

Finishing

To make a tassel, cut 10 25cm (9½") lengths of Yarn E. Fold the yarn lengths in half, insert hook into the 1st htr after a corner and pull the folded loops through the st. Pull the ends through the loop, then pull tight to secure the tassel. Make eight more for this short edge, adding one every 11 sts. Repeat to add nine tassels along the opposite short edge, then trim the tassels to neaten.

MEET THE MAKER LILIANA BUCE-CHMELKO



Liliana juggles work, designing, uni and being a mum. When she finds a moment for herself, she crochets or knits with a cup of coffee nearby. Liliana also loves true crime documentaries and long walks – find her on Insta @knothing_usual. www.knothingusual.etsy.com



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MOODIE AS SHE TALKS
MEDITATION, MOTHERHOOD
AND BUILDING COMMUNITY

Sunlight streams through the window at Maryanne's industrial-style studio, falling softly onto the chunky threads of mustard-coloured yarn that she's weaving on a large statement loom. With music playing softly in the background and a cup of tea in hand, she recounts fondly the childhood memories that sparked her magpie-like obsession with colourful fabrics and tactile yarns.

The youngest of six children, with "little money for luxuries", she'd spend many an hour playing in the dress-up sections of charity shops, trying on treasures and marvelling over the array of textiles, each with a story to be told.

Now, after a spell living in New York, she's back in her home town of Melbourne bringing up her two children, Murray, eight, and Rudi, five. Covid has kept them home for many months, but back when life was 'normal', she'd drop them at school before stopping to meditate in the park, then walk along the river to her retreat – the studio.

Alongside creating commissions and running online courses and workshops, Maryanne's also a regular on Instagram where she's built a community of over 130,000 followers. We take her back to where it all began, and find out how fibre art wove its way into her life.

When did you first realise you wanted to work in a creative profession?

I always loved textiles, and fashion was my initial outlet. For many years I owned a vintage clothing business where I would source, style and shoot the clothes as well as run the business side of customer service – promotion, shipping, etc. It taught me that even in creative businesses, there was a lot of 'business'. The IT side of things really brought out my entrepreneurial spirit – I loved building a community and listening to my customers, creating products and solutions that everyone wanted. I thought of IT as a creative puzzle.

Did you study any business-based qualifications? I actually studied Teaching at Melbourne University. I »

Maryanne weaves
her statement wall
hangings using a variety
of sustainably sourced
yarns and materials





MEET THE MAKER

continued to run my business while at university and well into my teaching career. I taught for 10 years and was in the art room for about three or four years.

So when did weaving come in to your life? When I was pregnant, I was looking for something to keep my mind and hands busy while awaiting my babe. I tried ceramics, painting, macramé, but none of them stuck. I had seen beautiful vintage wall hangings from the 70s and loved the aesthetic, so when I found a loom at the school under a pile of newspapers, about to be thrown out, it was a sign. I rescued the loom, bought some yarn and I was on my way. I immediately loved the freedom, and after working out a few core stitches, I could forge my own path.

How did your new-found creative passion turn into a business? I had nine months of maternity leave and spent much of that time learning to weave. I was sharing my journey on my social media – warts and all! Loads of people were asking to buy them, but I held off for a year so I could really cultivate the craft. Once I did decide to start selling, I'd already unknowingly created a community around weaving.

For those who don't know your style, describe your brand aesthetic. I'd say it's fun, welcoming and soft.

And how do you want your products to make people feel? They're for people who are looking to take a moment in time back for themselves. Maybe they're looking to bring more creativity into their lives. My products should feel like a gift to themselves. They're worth it. I want people to open their parcels and say, "Wow. So beautiful. I didn't expect it to be so generous, beautiful, considered."

Is there one particular thing you love most about what you do now? I love it all, but I'd have to say teaching classes is my favourite. Weaving can be such a solitary practice, and nothing beats being in a buzzing room full of people who love the same things as I do.

And are there any elements of your business you don't enjoy? I used to hate the financial side, but then I got the systems in place and that part of it just runs itself – phew!



01 The studio doubles as a little retreat away from the world.

02 Pastel yarns add colour to the industrial space.

03 Maryanne loves to experiment with chunky textures.

04 This gorgeous sculptural vase is by designer Anna Varendorff.

05 Maryanne surrounds herself with colour, texture, softness and light at her studio and at home.

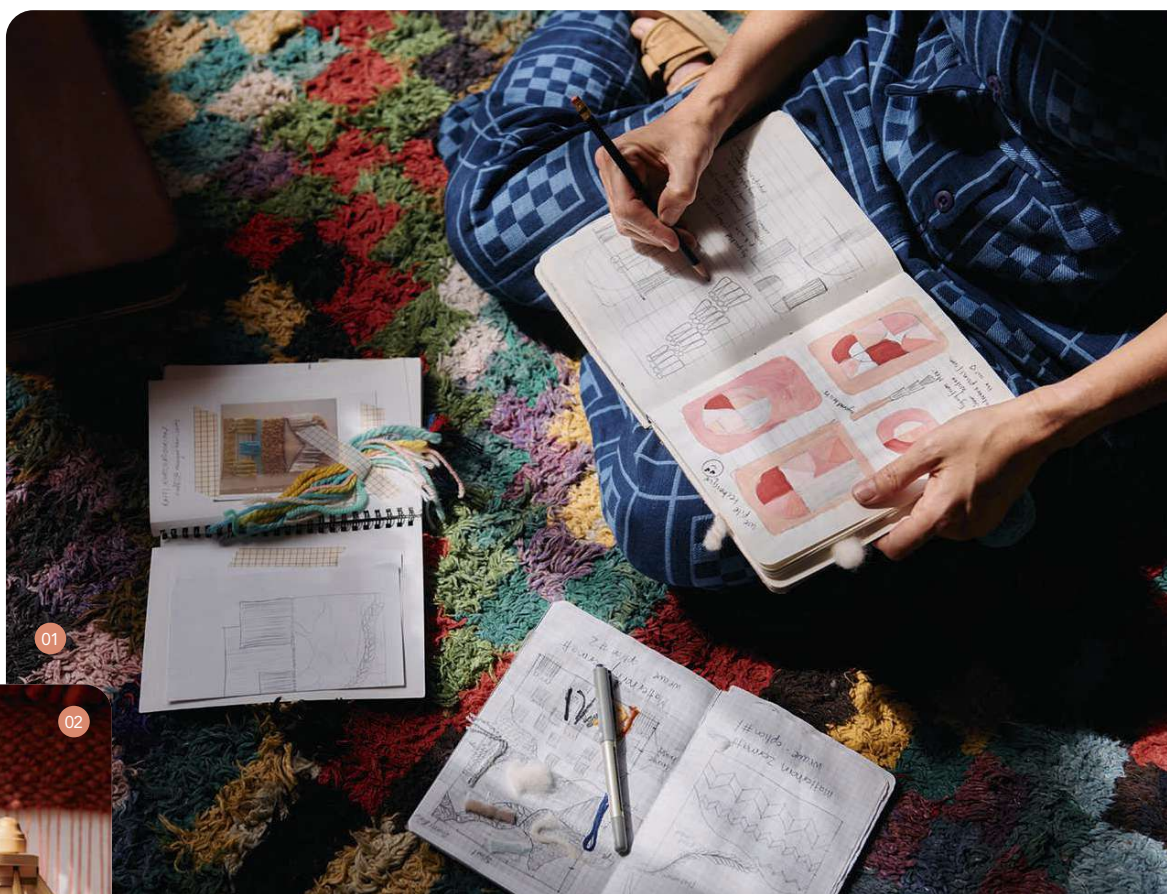




“When I found a loom under a pile of papers, about to be thrown out, it was a sign.”

Your studio space is beautiful – tell us a bit more about it. I’ve got a big window and white walls, heating and cooling, and a door that locks. It’s small but perfectly formed. The studio is near my son’s school and I can go there, weave, then shut the door at the end of the day.

What does a typical day look like for you? Well, there’ve been no normal days since the pandemic. We’ve been in complete lockdown since memory began. But pre-Covid, every day was slightly different. I usually had three studio days in a week. My studio is about a 3km walk up the hill and along the river from my son’s school, so I used to walk with him to school and then meditate in the park on the way to the studio. Then I’d spend about 10-15 minutes on admin tasks while having a cup of tea before setting up the space for weaving. I listen to podcasts and music all day and lose myself in my artwork – I love the flow state that comes »



01 Planning out designs is an important part of Maryanne's creative process.

02 This handy yarn swift winds skeins of yarn into balls to help prevent tangles when weaving.

with weaving. Before I knew it, it'd be 3pm and time to pack up and pick up my son from school. The children have been home for the last three months now though, and we've been juggling them between home and the studio.

How has Covid-19 affected your business this year? A shift in focus. I usually travel to teach classes across the world, but obviously this isn't possible now, so the focus has shifted to my online courses and customers buying looms and supplies from my Etsy shop. I've also had more personal commissions as people are spending more time at home and creating their own sanctuary.

Working solo can be tough – what do you find motivates you? My emotions. I love weaving at the loom when I'm feeling deep feels. The loom puts me into a flow state and I'm able to meditate over things in a way I can't when my mind is driving me forward. Sometimes I come out of the 'trance' at the end of the artwork with a new understanding of myself, others and the world.

And when are you most creative? Usually in the morning when I have the studio to myself, plugged into a podcast with a nice strong cup of tea.

How does being back in Melbourne compare to New York? New York was amazing. There are so many other

"I love weaving when I'm feeling deep feels. The loom puts me into a flow state."

creatives in Brooklyn and so many collaborative projects. The sheer population is mind boggling, but more people in the city means more people who might be interested in the same thing as you. I loved having a huge community of weavers, but we decided to move back to Melbourne after the shock of Trump.

Who do you look to for inspiration, personally or professionally? I'd say I'm inspired by people having a go and making a difference. It can feel really dark sometimes and I love to see people just trying their best.

Finally, can you share any upcoming plans you might have with us? I've never planned a day in my life. I like to ride the wave with my eyes and ears open – I listen to my community and keep an open heart. I try to make decisions based on the facts at hand along with a deep look into myself, and I try to be kind to others and be a force for good. 🌱

Join Maryanne's creative community on Instagram @maryannemoodie and visit her website at www.maryannemoodie.com. You can also shop her work at www.maryannemoodie.etsy.com.

Under the stars

Add dreamy celestial vibes to your tree with
Chloe Redfern's beaded decorations



HOW TO MAKE BEADED DECORATIONS

MATERIALS

- Wool-blend felt in dark blue, very dark blue, yellow, rust and orange (ours was from www.billowfabrics.co.uk)
- Sewing thread in yellow and orange
- Yellow embroidery thread
- Gold metallic thread
- Gold Miyuki bugle beads, 6mm (¼") (ours were from www.thesouthamptonbeadshop.co.uk)
- Bronze Miyuki bugle beads, 3mm (⅛")
- Miyuki seed beads, size 10, in gold and rose gold
- Soft toy stuffing
- Invisible thread
- Embroidery needle, size 10

An ode to the iconic star and moon motifs of the 90s, these gorgeous ornaments make for a festive project that can be done in a day. But, don't think they're just for Christmas – display them all year round, or turn yours into keyrings, pincushions and more.

These miniature makes are a great way to get into beading, letting you play with intricate detail on a small scale. And, you can easily switch up the colour palette, opting for greys and silver or going all out with rainbow-bright hues.

- 01 Using the circle A template on page 82, cut three circles from the dark blue felt. Next, cut two square shapes from the yellow felt and one from the **rust felt**, slightly bigger than the circles, and pin a dark blue circle to the centre of each. Sew around the outside of each circle using matching sewing thread and small stitches to secure in place.
- 02 Cut one large moon and two stars from the yellow felt using the templates on page 82. Pin the moon and **one star** in the centre of two yellow and dark blue pieces, then pin the remaining star in the centre of the rust and dark blue

piece. Stitch around the edge of each shape as per Step 1.

- 03 Making sure to keep the shapes for each decoration separate, cut five leaf A pieces and one circle B piece from the rust felt, and five leaf B pieces from the orange felt for one star decoration. For the **moon decoration**, cut one small moon from the rust felt and three leaf C pieces from the yellow felt. For the second star decoration, cut five triangle A pieces and one circle C piece from the rust felt, and five triangle B pieces from orange felt.

- 04 Arrange the shapes cut in Step 3 on top of each decoration as shown, then **tack the pieces** in place using contrasting sewing thread, holding them flat.

- 05 Sew around the outside of each felt piece using matching sewing thread and **small stitches**, then remove the tacking stitches.

- 06 Next, add the stitch detail using one strand of thread throughout. Starting with the moon decoration, work three stars made up of eight straight stitches each in gold metallic thread on the dark blue felt, using the **Step 8 image** as a guide to placement. Start at the centre point of each star and work

the stitches outwards, as shown. Using yellow embroidery thread, work straight stitches out from the bottom of each leaf – one vertical, then two shorter ones either side.

- 07 For the star on the rust felt square, add all the stitch detail in yellow embroidery thread. For the triangles inside the star, fan out five straight stitches from the top point of each triangle. For the centre circle, work eight straight stitches in a **star shape**, as per the moon decoration. For the outer triangles, work straight stitches out from the base to the point – one vertical stitch, then three either side decreasing in length.

- 08 Add all the stitch detail to the star on **yellow felt** in yellow embroidery thread. Stitch the leaves as per Step 6, working the stitches from the inside out, and the centre circle as per Step 7.

- 09 Next, add the beads to the main section of the decorations, starting with the moon. To add the seed beads, thread a needle with a length of **invisible thread** doubled. Bring it up through the felt where you want to place the bead, thread the bead on, then take the needle back through the felt just next to



the bead to secure it. To add the gold bugle beads, bring the needle up **through the fabric** where you want one end of the bead to sit, thread the bead on, and push it flush with the felt. Bring the needle back down through the fabric at the opposite end to secure it. Using the Step 13 image as a guide, add seed beads around the stars, then stitch a curve of alternating seed beads and bugle beads to the right of the moon. Stitch seed beads around the yellow moon border, then at the top and bottom of the leaves on the rust moon shape.

10 For the star decoration on the rust square, add groups of one seed bead and one bugle bead, three seed beads and one bugle bead, then one seed bead and one bugle bead in between the star points. Bring the needle up through the felt, then thread all the beads **in each row** onto the needle before taking it back down into the felt. Stitch one seed bead at the top of each triangle, one above the stitches on each of the star points, and one at the centre. Next, stitch a circle of bugle beads around the centre felt circle.

11 With the star on the yellow felt square, add the same seed bead and bugle bead pattern to the dark blue background, but around the **centre felt circle** use an alternating seed bead/bugle bead pattern, pointing the bugle beads outwards. Stitch a seed bead onto each point of the star, above each point, and at the top and bottom of each of the leaves.

12 Next, add a bead border around the dark blue circle on each decoration. To do this, bring the needle up **through the felt**, flush with the edge of the dark blue felt. Thread on around five beads – we started by alternating three gold seed beads and two bronze bugle beads – and push them flush with the felt, gently guiding them around the edge of the circle. Take the needle back down through the felt again at the edge of the dark blue circle. Next, bring the needle back up just behind the last bead, thread it through the last bead, then add another five beads and repeat. Continue working around the edge, then fasten off the thread at the end.

13 Trim the outer felt on each decoration **into a circle**, leaving a

0.25cm ($\frac{1}{8}$ ") border around the edge of the beading.

14 To make the hanging loops, double over a strand of embroidery thread. Knot one end, then make **another knot** 1cm ($\frac{3}{8}$ ") up to stop the beads from sliding off. Thread on beads for roughly 14cm (5½"), then tie off the thread length as before, making two knots.

15 Cut three squares of very dark blue felt, slightly larger than the size of each decoration. Place a decoration centrally onto each square, then sandwich the tails of a hanging loop between the two layers of felt **on each one**, tucking a few beads under for extra security. Sew in place using matching thread and small stitches.

16 Continue making small stitches around the outside of the yellow and rust felt circles to secure the backing felt in place, leaving a gap for stuffing. Stuff each decoration, making sure **not to overfill** the shape, and to distribute the stuffing evenly around the edges. Stitch each gap closed.

17 To finish, trim the **backing felt** flush with the original yellow or rust backing, being careful not to cut through the stitches or loop.

MEET THE MAKER CHLOE REDFERN



Chloe worked with mixed media for several years before discovering her love of hand embroidery. She now creates original embroidered hoop art, modern embroidery patterns and embellished folk art-inspired felt decorations – find her on Insta @chloeredfernembroidery. www.chloeredfern.co.uk



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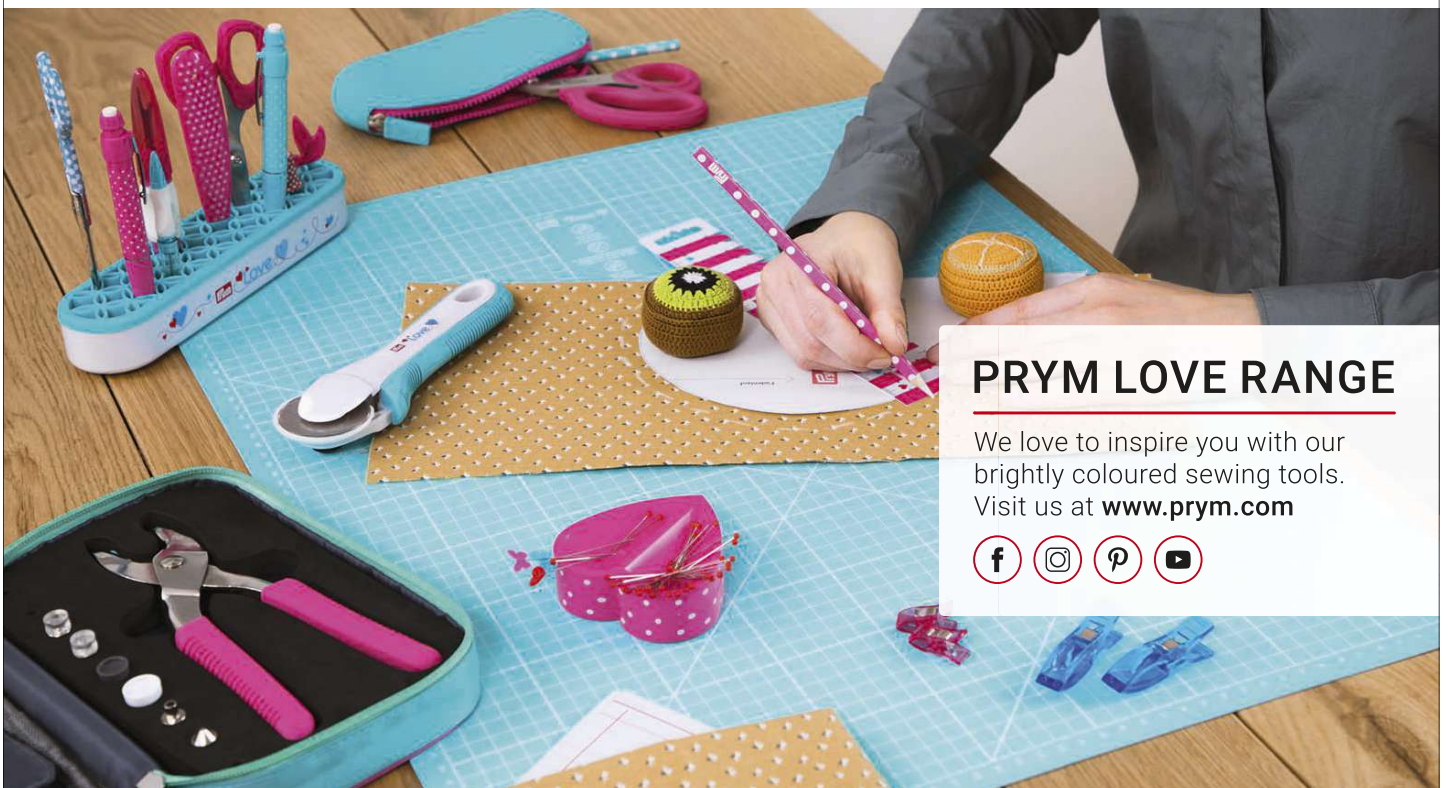


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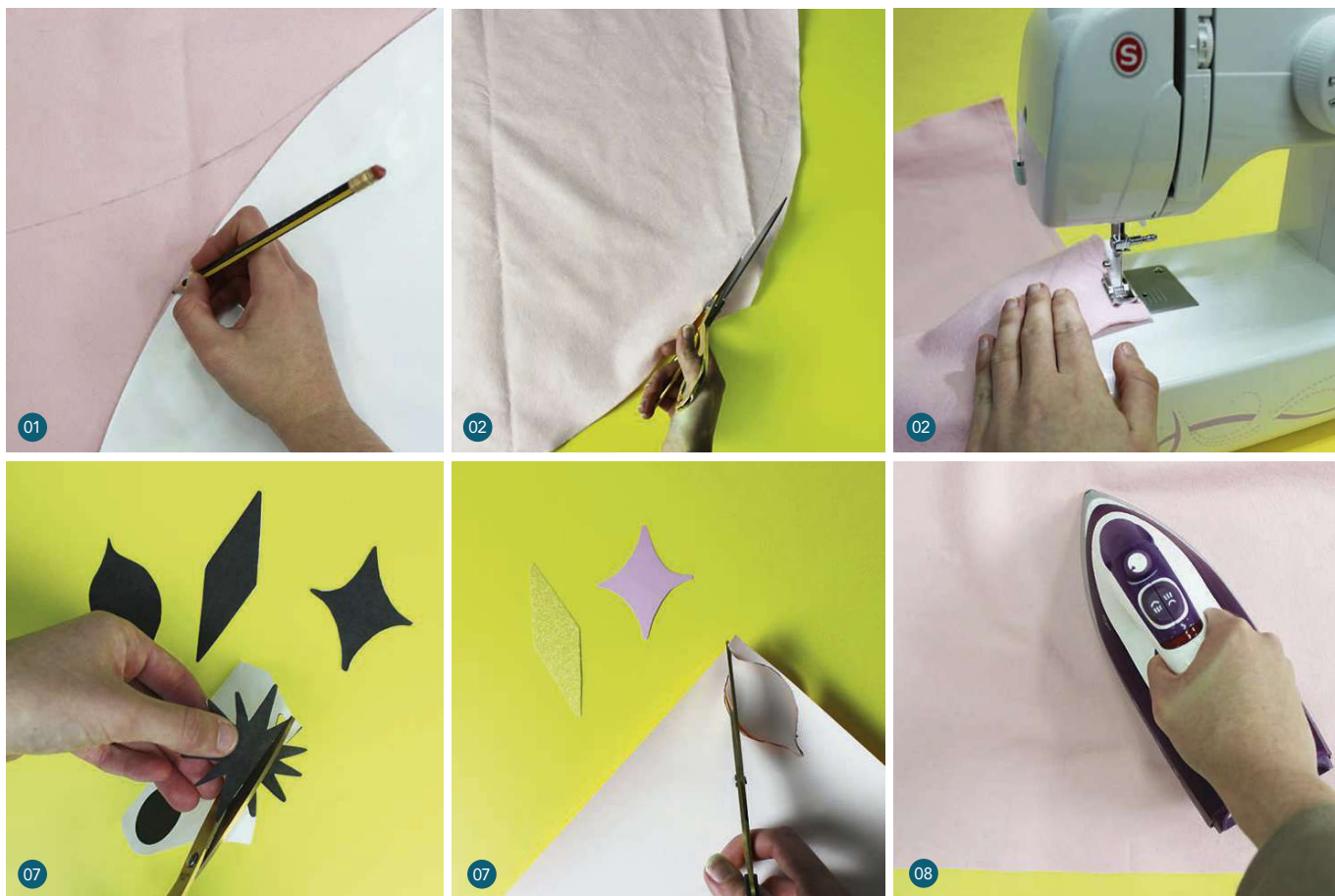




PHOTOGRAPHY: STEVE SAYERS; STYLING: SARAH MALONE

'TIS THE SEASON

Make your tree as extra as you with
Hayley Chapman's bauble-inspired skirt



HOW TO MAKE A CHRISTMAS TREE SKIRT

MATERIALS

- Pale pink felt, 200 x 90cm (78¾ x 35½")
- Matching sewing thread
- Pom pom trim
- Heat transfer vinyl (we used HappyFlex in Pastel Pink and Pastel Mint, HappyGlitter in Pale Yellow and Fluo Orange and HappyFlock in White, available from www.happyfabric.co.uk)
- Greaseproof paper

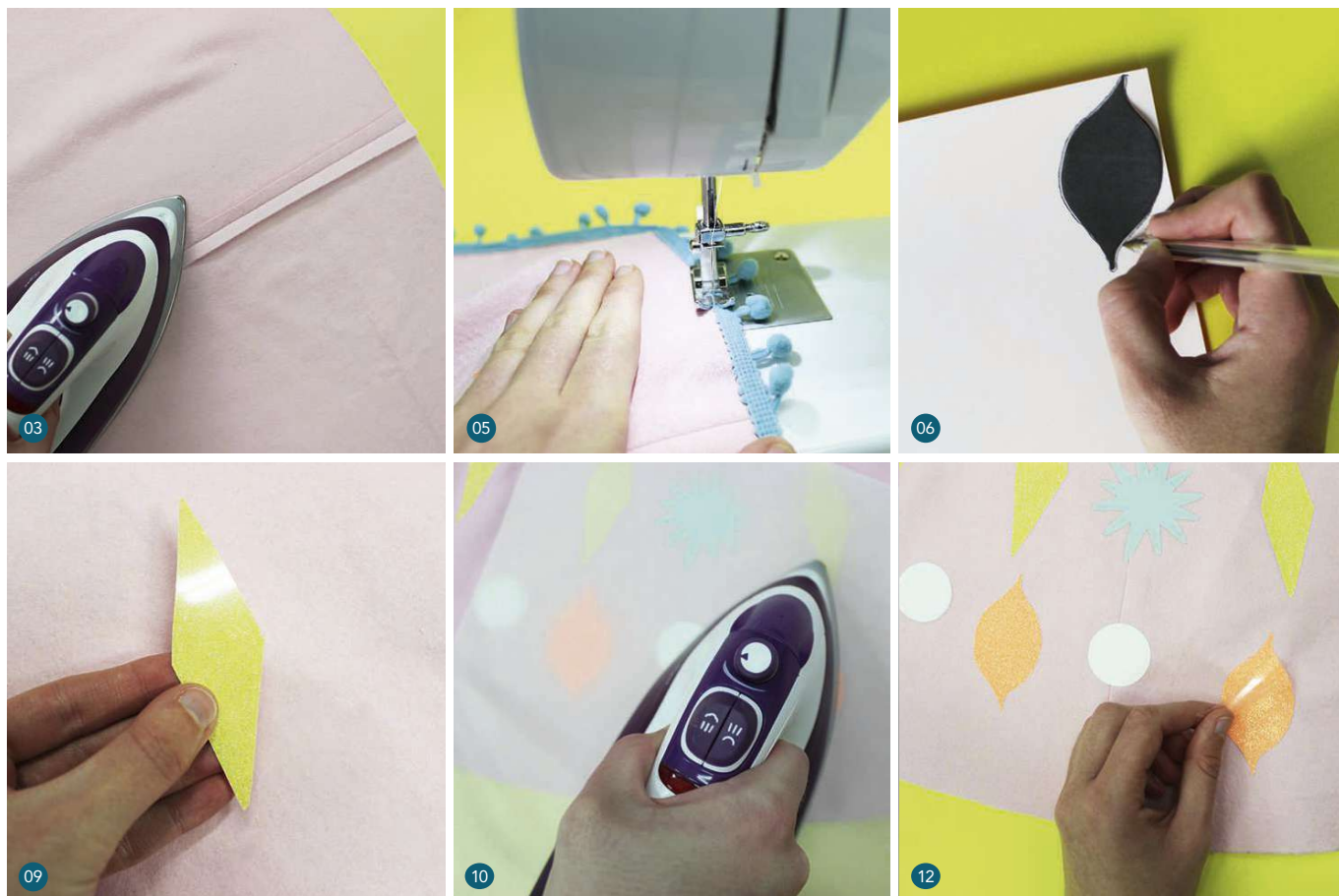
Decorating your tree shouldn't stop at ornaments and tinsel – go all out this year and treat it to a fancy fashion accessory. After all, it is party season.

This fun, mid-century inspired tree skirt is adorned with bright sparkly shapes, adding extra pizzazz and showing off your gifts underneath to the max. Plus, it'll also catch all those pesky falling needles if you're a real-tree purist.

- 01 Using the tree skirt template on page 82, mark out four quarter circle shapes onto the pink felt. You can use the template to create one big circle shape, drawing around it then flipping it to join on the next section, but marking out four **separate shapes** maximises the use of the felt.
- 02 Carefully cut out the felt shapes, then place **two quarter circles** right sides (RS) together, aligning the edges. Pin along one straight edge, then sew using a 1cm (¾") seam allowance.

- 03 Repeat Step 2 with the remaining two quarter circles, then **press the seams** open on both of the felt semi-circle pieces to create a flat, neat finish.
- 04 Place the two felt semi-circles RS together, then pin and sew along one straight edge, using a 1cm (¾") seam allowance as before. The **remaining edge** should be left unsewn to create an opening split – that way, the skirt can easily be placed around the base of the tree. Press the seams open.
- 05 Lay out the tree skirt RS up and pin the pom pom trim around the outer edge. The edge of the tape should hang **over the edge** of the felt slightly, with the pom poms pointing away from the felt, as shown. This part can be fiddly, so take your time pinning it in place neatly around the curve. Sew, making sure to catch both the pom pom trim and the felt as you go.
- 06 Using the templates on page 82, trace the shapes onto the back of the vinyl – the non-shiny side –

- using a pen. Mark 34 circle shapes onto the reverse of the white HappyFlock vinyl, 32 bauble shapes on the orange HappyGlitter vinyl, 24 **long diamond shapes** and 10 star shapes on the yellow HappyGlitter vinyl, 12 star shapes on the mint HappyFlex vinyl and 24 square diamond shapes on the pink HappyFlex vinyl.
- 07 Carefully cut out each shape, making sure all the pen outlines have been cut away – this will avoid **any marks transferring** to the felt when pressing.
 - 08 Pre-press the felt with an iron on a two-dot setting – so without any steam – to remove any creases or moisture in the fabric.
 - 09 Lay the tree skirt out RS up and place the vinyl shapes on top, shiny side up and using the main image as a guide. We alternated white circles and orange baubles around the outside edge, **positioned the** long diamond shapes underneath the baubles, towards the centre of the skirt, then evenly spaced the



pink square diamond shapes around the centre of the skirt. On the next row in we alternated yellow stars and white circles, then around the inside edge we alternated orange baubles and mint stars. We also placed mint star shapes in between the long diamonds at every quarter point.

10 Once the placement is complete, **carefully place** a piece of greaseproof paper on top of the first section to be pressed, making sure not to move any of the shapes. Using the iron on a two-dot setting, press each shape for 10 seconds, making sure to apply even pressure so every part of the shape has had heat applied. When pressing the HappyFlock vinyl, press on a 165° setting for 15 seconds.

11 Repeat Step 10, **working across** the tree skirt until each shape has been pressed in place.

12 Once the shapes are cool to the touch, peel away the protective **plastic carrier** from each one to finish the tree skirt.

MEET THE MAKER HAYLEY CHAPMAN



Hayley is a crafter at HappyFabric UK and creates heat transfer vinyl craft projects, from glittery jumpers to printed cushions. She starts her creative process with colour, creating inspiring makes for people to follow along with at home. www.happyfabric.co.uk



GET THE LOOK



THE FEMALE FORM

Homewares and artwork with curves for days? We're here for it. Celebrate the body beautiful in all its forms by displaying these love letters to women's bellies, boobs, bums and thighs within your four walls.



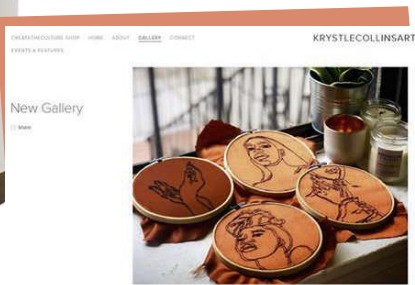
01 If you can't love yourself, how in the hell you gonna love anyone else? **Championing confidence** and female friendship in one standout design, Anu's feel-good print also comes as a download, giving you an instant art fix. www.speakingartshop.etsy.com

02 Abstract **line drawings** are where it's at right now, but if your walls are already heaving, try this cosy version. Certified sustainable by Goodweave, this super soft organic cotton rug looks good, does good and feels good. www.thedenandnow.co.uk

03 Liv and Dom's miniature nude dishes are just the thing to class up the joint, making you feel like a fine art collector. Each one is **hand-sculpted** and glazed by the creative duo, meaning they're all unique, just like bodies should be. www.livanddom.com

04 Big derriere, don't care. This shapely **Love Handles vase** is giving us a pure power stance, practically radiating self-assurance and positivity. In fact, Anissa Kermiche's sculpture is such a boss, it doesn't even need flowers. www.matchesfashion.com

05 This bronzed beauty is the literal definition of fire. Make sure to buy at least two of these body normative candles – one to light, and one to display as a precious miniature sculpture. You'll still get **a warm glow** from it either way. www.trippytuesdaystore.etsy.com



PHOTOGRAPHY: GRACE HOLYOAKE-WARD

06 Winter weather and sanitising galore are taking a toll on our poor hands, so treat them to a **hand cream** that'll moisturise and protect. Even if you buy it just for the packaging you can't go wrong – it's recycled and recyclable. Double win. www.wolfandmoon.com

07 Whether you're blushing or crushing on it, this Boob Bathmat'll get people talking. Part of cult brand Cold Picnic's iconic Private Parts collection, this **cheeky range** also features a Muff version, or go all out and buy yourself the full Torso. www.anewtribe.co.uk

BOOKMARK KRYSTLE COLLINS

Brooklyn-based Krystle is the designer-maker behind **Create The Culture**, a contemporary brand producing embroidered home décor and wall art that celebrates Black women in all their glory. You can also shop her DIY craft kits to stitch your own versions of her work, aimed at addressing the underrepresentation of Black culture within this mindful art form. www.krystlecollinsart.com



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01 Esme's air-dry clay pots are all about **bringing joy** through embracing our differences.

02 Custom orders like this one help **normalise post-mastectomy** body shapes.

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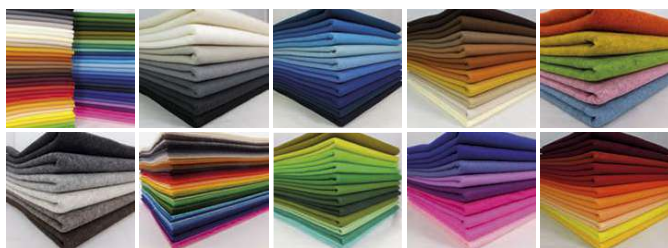


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Terms and conditions: *North American savings compared to US Basic annual rate of \$197.87 which is full shop price including event issues published in a 12-month period. This offer is for new print subscribers only. You will receive 13 issues in a year. Prices correct at point of print and subject to change. If at any time during the first 60 days you are dissatisfied in any way, please notify us in writing and we will refund you all unmailed issues. Offer ends 31st March 2021.

Making

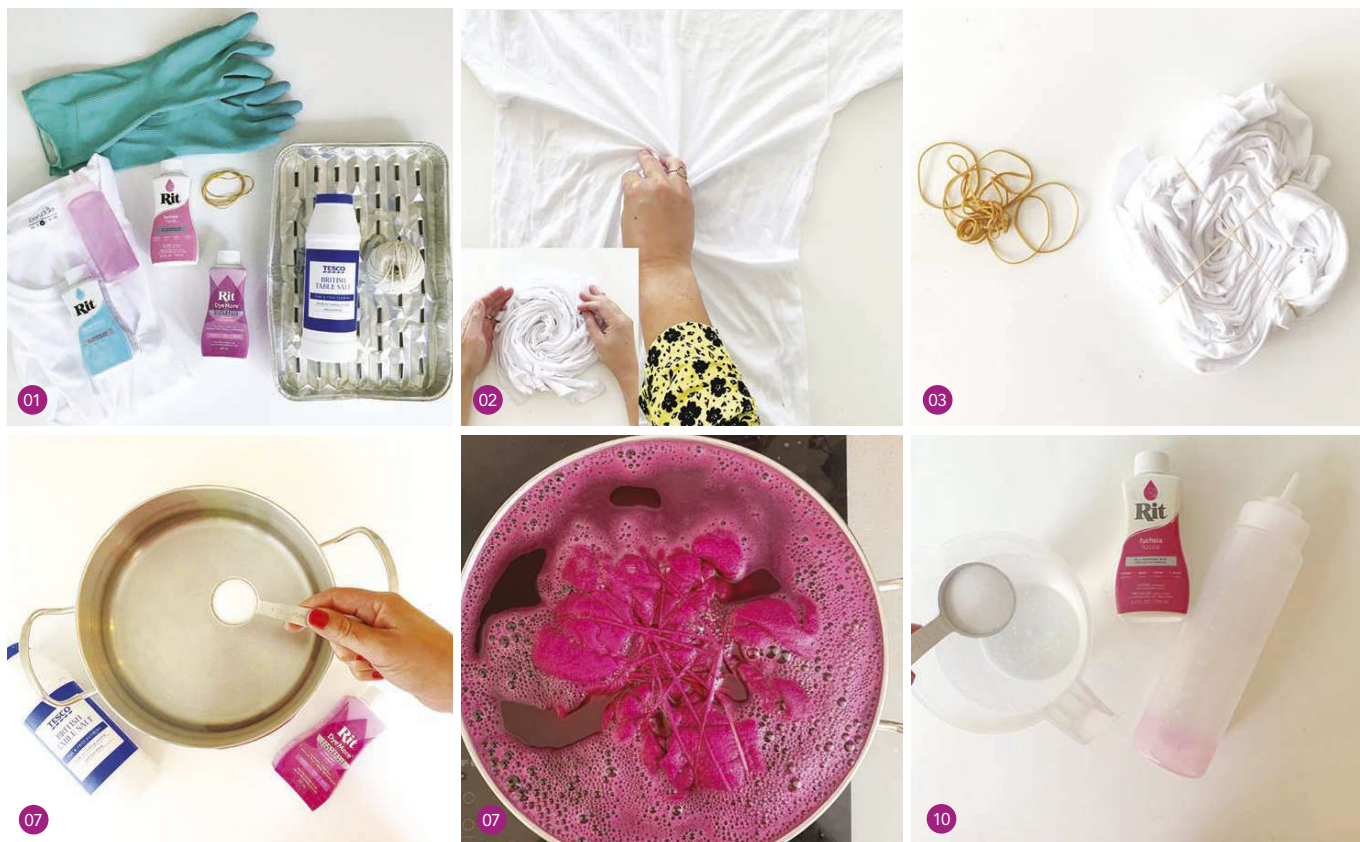
HAND-PICKED PROJECTS TO FALL IN LOVE WITH

We all need more whimsy in our lives right now, so prioritise craft projects that make you happy. Think delicate details, favourite colours, **all the flourishes** – anything that brings joy. We're starting by sewing the comfy, floaty Wilder Gown, spot on for swishing about in. www.fridaypatterncompany.com





Get in on the tie dye trend
with Jane Gois' ultimate loungewear



HOW TO MAKE TIE DYE LOUNGEWEAR ✂️

MATERIALS

- RIT DyeMore Synthetic Fibre Dye in Super
- RIT Liquid All Purpose Dye in Aquamarine
- RIT Liquid All Purpose Dye in Fuschia
- Elastic bands
- Protective gloves
- Joggers (ours were a cotton blend)
- T-shirt (ours was 100% cotton)
- Table salt
- Two squeezzy plastic bottles
- Large stainless steel pan
- Disposable grill rack
- Baking tray
- Measuring jug
- Plastic bag

If anything's certain in this world, it's that loungewear's here to stay. But, that doesn't mean you should settle for an old pair of PJs and a tired tee.

The latest looks are all about throwing it back to tie dye, levelling up sweats with abstract rainbow patterns and psychedelic colour bursts. Perk up clothes from the back of your wardrobe using these simple techniques, or raid the local charity shops and upcycle your bargain finds.

It's important to get the right dye for your fabric type – the all-purpose dye we used is only suitable for 100% cotton garments. If you're not sure, stick to a synthetic fibre dye, otherwise it won't take properly and will just wash out. Then, turn on your favourite tunes and get creative with spirals and swirls galore.

01 Set up a work area, protecting the surface with a **bin bag** or a plastic tablecloth – the dye will stain any surfaces it comes into contact with.

02 Wash both the T-shirt and joggers with warm soapy water then wring out any excess, leaving them damp. Put the joggers to one side and lay the T-shirt out flat. Grab a small section of the T-shirt at the centre, then **twist your hand** clockwise until the T-shirt forms a neat circle, as shown.

03 Secure the T-shirt circle by placing an elastic band around the centre, then a second elastic band in the opposite direction – this method will **produce a spiral** tie dye effect. You can also use a length of string to tie it in the same way, but don't tie it too tightly – just enough to hold the shape.

04 For the joggers, simply scrunch these together, then use a few elastic bands to secure the bundle – this method will create a **crumpled tie dye** effect. Again, make sure not to tie it too tightly, as the tighter the elastic or string, and the more the joggers are scrunched, the more a resist is created. This means the dye won't be able to seep through all the fabric, leaving lots of white areas.

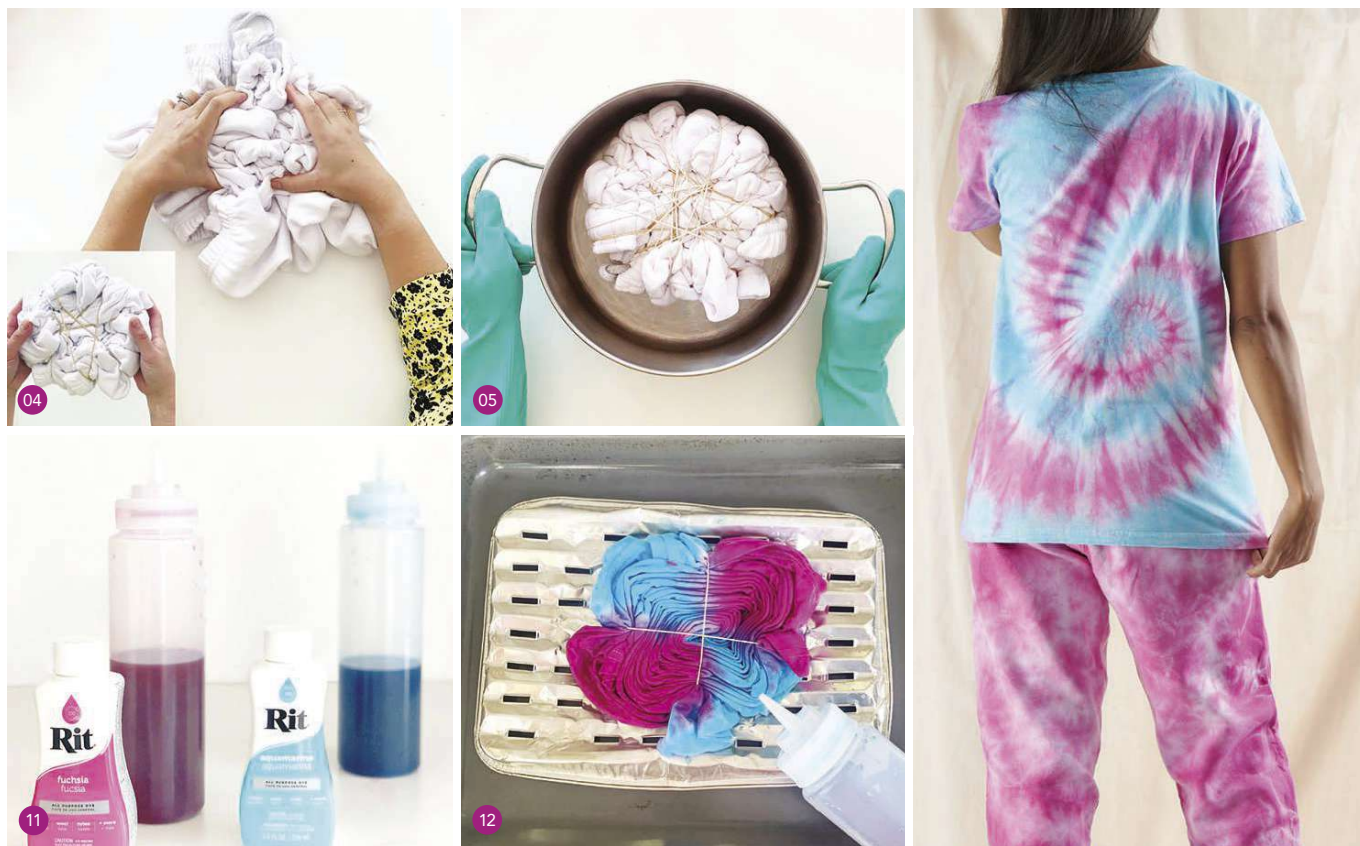
05 Place the **joggers bundle** in the large stainless steel pot to make sure they fit, and that they can move around freely. Take them out again and put to one side.

06 To dye the joggers, fill the pan three-quarters full with water and add a **tablespoon** of salt. Stir while bringing to the boil.

07 Once the dye bath is boiling, add 105ml of the RIT DyeMore Synthetic Fibre Dye solution to the water and reduce to a simmer. Put the protective gloves on, then slowly place the joggers in the dye bath. Leave for **30 minutes**, making sure the water stays at a simmer.

08 After 30 minutes, remove the joggers from the pan and rinse them under **warm water first**, then cold water, until the water runs clear. Remove the elastic bands as they're being rinsed to make sure the whole of the garment is washed. Wring the excess water out, then leave to dry.

09 The dye bath can be reheated **one more time** and used to dye another synthetic garment before it's no longer usable.



10 To dye the T-shirt, add 1 tablespoon of salt to 500ml of hot water and **stir together**. Pour the water and salt into one squeeze bottle, add 2 tablespoons of RIT Liquid All Purpose Dye in Fuschia, then give it a good shake.

11 Repeat Step 10 with the Aquamarine dye, then place the **grill rack** inside the baking tray.

12 Put the protective gloves on, then place the folded T-shirt onto the grill rack. Squeeze the first dye bottle onto one quarter of the T-shirt, trying not to get any on the other quarters, then repeat on the opposite quarter. Dye the remaining **two quarters** with the second squeeze bottle, then turn the T-shirt over and repeat the process on the back.

13 Carefully wrap the **dyed T-shirt** in a plastic bag, then leave for eight hours. After eight hours, remove the elastic bands and rinse with cold water until it runs clear.

14 When washing both the T-shirt and the joggers for the first time, **make sure** to wash them separately in warm water.

MEET THE MAKER JANE GOIS



Jane is the creative force behind Tea and Crafting, with a mission to get as many people making as she can at her Covent Garden workshop venue. Jane loves to craft colourfully – follow her on Instagram @teaandcrafting to brighten your day. www.teaandcrafting.co.uk



GIFT INSPIRATION

Picking out presents for friends and family? Shopping just got a whole lot easier thanks to these top makers and independent brands



PHOENIX & PROVIDENCE

Skincare for the soul, inspired by the sea. Handcrafted on the Isles of Scilly using organic ingredients and infused with hydrating seaweed, these make top gifts.

🔗 www.phoenixandprovidence.co.uk
📷 [phoenixandprovidence_skincare](https://www.instagram.com/phoenixandprovidence_skincare)



DOVETAILED LONDON LTD

Dovetailed's colourful shopping bag kit is fun and practical. Choose from a range of wax print fabrics and get a pal crafting, plus get 10% off using code SBKIT10.

🔗 www.dovetailed.co.uk
📷 [dovetailedlondon](https://www.instagram.com/dovetailedlondon)



THE MAKERSS

Needlefelt a hug for someone special, or find the best present from The Makerss' wide range of kits, books and crafty supplies, all suitable for beginners.

🔗 www.themakerss.co.uk
📷 [themakerss](https://www.instagram.com/themakerss)



PENELOPE CREAM

This collection of illusion notebooks features beautiful covers printed with hand-knitted images, selected from the designer's own knits – the ultimate makers' stationery.

🔗 www.penelopecream.com
📷 [penelope.cream](https://www.instagram.com/penelope.cream)



BONBI FOREST

Make someone smile with this sweet bird pin, available in four eye catching colours, or shop Bonbi Forest's equally beautiful jewellery, prints, books and more.

🔗 www.bonbiforest.com
📷 [bonbiforest](https://www.instagram.com/bonbiforest)



BUNNY AND BLOOM CRAFTS

Inspired by all things blooming and bright, Bunny and Bloom's floral embroidery kits are easy to follow, so are ideal gifts for keen stitchers and craft newbies alike.

🔗 www.bunnyandbloomcrafts.etsy.com
📷 [bunnyandbloomcrafts](https://www.instagram.com/bunnyandbloomcrafts)



Winter botanicals

Embroider and sew the most beautiful
woodland-inspired bag – Yumiko Higuchi shows you how



HOW TO MAKE AN EMBROIDERED BAG

MATERIALS

- 25 x 40cm (9 $\frac{7}{8}$ x 15 $\frac{3}{4}$ ") light blue linen
- 25 x 40cm (9 $\frac{7}{8}$ x 15 $\frac{3}{4}$ ") grey linen
- DMC stranded cotton in 310 (black), 319 (dark green), 407 (terracotta), 648 (light grey), 739 (light beige), 832 (light brown), 839 (dark brown), 920 (dark terracotta), 930 (dark grey blue), 932 (light grey blue), 936 (dark olive green) and 3790 (chocolate brown)
- 15 x 6cm (6 x 2 $\frac{3}{8}$ ") rectangular clasp
- Linen embroidery thread in light blue
- White sewing thread
- Purse handle with hooks
- Embroidery hoop, 20cm (8")
- Erasable fabric marker
- Fabric glue
- Awl
- Paper string
- Pliers
- Card, 6 x 6cm (2 $\frac{3}{8}$ x 2 $\frac{3}{8}$ ")

This unbelievably beautiful bag sits somewhere in the intersection of art, craft, and treasured possession. We're huge fans of Yumiko Higuchi's intricately detailed embroidery work, so to be able to recreate it ourselves, then casually wave it around, is a dream come true.

Stitch these folk-inspired motifs across their wintery blue background over a few evenings, embracing a new-found appreciation for the season. Then, once you're done, turn your masterpiece into a bag with just a few simple sewing steps.

To embroider the fabric

01 Fold the light blue linen in half along the length with wrong sides (WS) together and press along the fold. Open the fabric out right side (RS) up, then place the template on page 82 on the top half of the fabric, aligning **the dotted line** with the fold. Trace around the outside of the template using the fabric marker, then flip it down towards the bottom half of the fabric, keeping the dotted line on

the fold. Trace around it again to create the outline of the bag shape.

02 Trace the embroidery stitch guide on page 82 onto the RS of the top half of the fabric. The easiest way **to do this** is to tape the template to a window or similar light source, then place the fabric on top, positioning the stitch guide within the outline originally drawn on the fabric.

03 Sew tacking stitches – long running stitches – around the bag outline using white sewing thread, then place the embroidery section of the fabric between the inner and outer embroidery hoops. Tighten the screw at the top, keeping the fabric as taut as possible.

04 Embroider the pattern onto the fabric, using the stitch guide on page 82 as a guide to the stitches used, **thread colour** and placement. Use two strands of embroidery thread throughout unless noted otherwise.

To make the bag

05 Fill the spray bottle with water and lightly mist the RS of the embroidered fabric to remove the

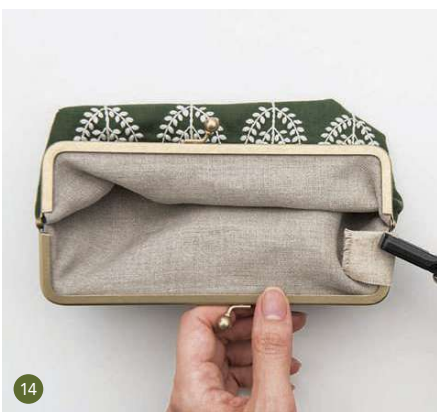
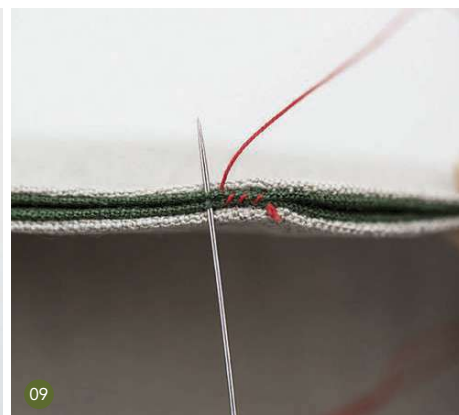
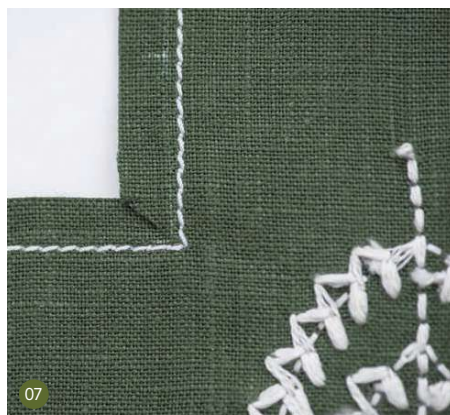
erasable marker pen. Press carefully, placing a tea towel or cloth **over the embroidery** to protect the stitches.

06 Pin the embroidered fabric and grey lining fabric RS together, aligning the raw edges. Sew **around the outline** of the bag, just inside the tacking stitches, leaving a 5cm (2") gap along the top edge – the edge with the embroidery.

07 Remove the tacking stitches, then cut out the bag shape, leaving a 0.5cm ($\frac{1}{4}$ ") seam allowance around the outside of the stitching. Make 0.25cm ($\frac{1}{8}$ ") cuts into the **seam allowance** at the curves and corners as shown, taking care not to cut through the stitching.

08 Turn the bag RS out through the gap, using a knitting needle or similar to push out the corners, then fold the fabric at the gap to the WS. Press the bag, taking care to press these folds into place. Topstitch the **top and bottom** edges of the bag, stitching as close to the edge as possible.

09 Fold the purse in half with RS together, aligning all edges. Pin, then whipstitch the two layers of



outer fabric together at the sides using matching thread. Take care not to stitch through the lining fabric, and to only stitch the short straight edge at either end.

10 Align the side seams with the bottom fold **as shown**, then whipstitch the corners together as per the previous step.

11 Turn the purse right side out, then apply **fabric glue** inside the channel of one half of the purse clasp. Try to apply the glue evenly to all surfaces of the channel.

12 Align the centre and corners of one top edge of the purse with the clasp, then use the awl or a similar small pointed tool to firmly push the fabric in. Take your time over this process making sure to create a **neat edge**, tucking the fabric in evenly and securing the corners.

13 If there are any gaps between the lining fabric and the clasp, use the awl to push a length of paper string up into them – this will make sure everything is held in place. If the paper string is too thick, **unravel it**, cut some away, then roll it back up. Repeat Steps 11-13 to install the other half of the clasp.

14 Use the pliers to squeeze the purse clasp around the fabric by the hinges, wrapping a small scrap of fabric **around the clasp** to prevent it getting damaged. Leave the purse open until the glue is completely dry.

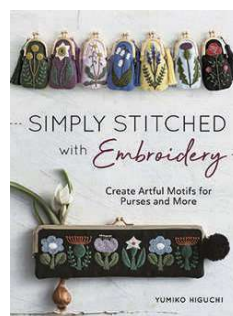
15 To make the tassel, wrap the linen **embroidery thread** around the card 60 times. Cut a 15cm (6") length of thread, fold it in half, then knot it to make a 3cm (1¼") loop.

16 Cut a 30cm (11½") length of thread and thread the needle with it. Insert the end of the loop from Step 15 into the thread wrapped around the card, then pass the needle around the bundle a few times to **secure the loop** in place.

17 Remove the bundle of thread from the card and position the loop at the top. Wrap the threaded needle around the bundle a few more times, roughly 1cm (¾") down from the loop, **then knot** to secure.

18 Cut the threads at the bottom of the bundle, trim to neaten, then use the loop to attach the tassel to the bag clasp once the glue has dried. **Attach the handle** to either end of the clasp to finish.

SIMPLY STITCHED WITH EMBROIDERY



This project was taken from *Simply Stitched with Embroidery: Create Artful Motifs for Purses and More* by Yumiko Higuchi (Search Press, £16.99). Yumiko is renowned for her delicate signature style, showcased in this beautiful collection. www.searchpress.com





GIVE
YOURSELF
SPACE TO
SHINE

RECHARGE YOUR BUSINESS BATTERIES

FEEL LIKE YOU'RE SERIOUSLY FLAGGING? KAREN DUNN SHARES HOW TAKING TIME OUT FROM YOUR CREATIVE BIZ CAN HELP STEER IT IN A POSITIVE DIRECTION

Words: **KAREN DUNN** Illustration: **STACIE SWIFT**

Christmas is the most wonderful time of the year, but for makers and small business owners it can be exhausting. As you pour your creativity and time into making, promoting and selling you get a real buzz of excitement and adrenaline. But, once the festive period passes and the creative hangover sets in, it's important to allow yourself space to rest and recover.

"As the saying goes, nothing in nature blooms all year round, and we shouldn't expect ourselves to either. You've been putting a lot of energy into being visible online, creating content, keeping an eye on stock levels, making up new stock, and packing and sending orders, so you're going to need a break," points out creative business coach Josephine Brooks (www.josephinebrooks.co.uk).

NEW YEAR RESOLUTIONS

You are your business, so don't let looking after number one get sidelined. "When we don't take breaks, we can get burnt out, or worse – ill. To me, burnout felt like losing interest in my business, lacking inspiration and not having the energy or desire to show up online." Josephine lost her spark – something we've all been familiar with at some point in our creative careers. And, she warns that "burnout is something that takes a long time to recover from. But, you can swerve it by taking regular breaks."

It can be hard to let go, but you could consider putting your shop on holiday mode, or deleting Instagram from your phone for the whole of January. If that feels too extreme though, you could simply extend the lead times for orders or set up auto-responses so people know you're taking a well-deserved rest and will be back soon.

Once you're feeling reinvigorated, it's time to start planning for the future and celebrating successes. "I take the whole of January as time to ease into the new year. Clearing out the paperwork, going over product ideas and putting a new planner up to work out what's coming," shares Ruth Oliver, of craft kit company The Make Arcade (www.themakearcade.co.uk).

"Every year in your business changes the path of the next year, which is so exciting. I go over the sales figures and spend hours on Pinterest and in cafes dreaming up ideas."

For Ruth, this break is also an opportunity for her to get to know her customers better. "Insights on social media are always interesting and give you a glimpse into what's working. I love seeing what our 'best nine' is on our Instagram and comparing it to my hand-picked best nine to see what people are responding to."

Stepping away from your business doesn't have to mean dropping it completely – you're using this time to create

headspace for fresh creative thoughts, to reflect on what's working and what's not, and to figure out what you want 2021 to look like. Ruth suggests having a look at the stats for your products, and being prepared to pull something if it's not selling. "I just culled lots of kits which were no longer giving me joy, and it felt so good not to have to make them anymore. Plus, it's made our range more cohesive."

Knitting designer Lauren Aston (www.laurenastondesigns.com) agrees that taking time to ask yourself questions about your business gives you a clearer idea of where you should take it next – not necessarily to grow it, but to keep it fun.

"I'm a big fan of monthly reflections to consider what's worked and what hasn't, so you can constantly streamline and refine," says Lauren. "Ask yourself as many questions as you can and really make it personal, such as: Were there jobs you loved or hated? Were there products you found were more effort than you expected?"

Ploughing through isn't always the best policy, especially in the current changing climate. Lauren also recommends looking at streamlining your offerings, or putting your prices up. "Reflect on the work you now know you need to put in, and ask if there was there anything that would have made the whole time easier."

PUTTING IT INTO PRACTICE

A new year means a fresh start, so take all that planning and start shaping it into what you want your business to be. There may even be an idea you'd previously overlooked that could become a best seller. When Lauren first started, she was exclusively selling ready-made blankets and cushions. "I'd be offended when people asked if I sold the materials to make it themselves, but after two years I finally realised it was OK to give the people what they wanted."

Lauren launched her DIY range which now makes up about 80% of the business, with ready-made products ticking over in the background. "The profit margin is a lot lower, but I enjoy it so much more than remaking the same thing a hundred times, so for me it's worth it."

Don't feel you have to take the whole year on at once though – Josephine suggests planning in 12-week blocks to avoid feeling disheartened if you go off piste. "We can be a lot more realistic about what's possible in that time, and it feels less overwhelming than planning a whole year."

Anything could change in a year – 2020 anyone? – but indie brands have the advantage of being more flexible than most. So, take time to lift your head up, breathe, and look back at how far you've come. Raise a toast to those wins, ring in the changes, and make sure that whatever 2021 throws your way, you're refreshed and ready to smash it. 🍷



NEXT MONTH

IN

Mollie
MAKES

▶ STITCH POSITIVE **EMBROIDERY**

▶ SEW A **PATCHWORK** JACKET

▶ **CROCHET** A KIDS' JUMPER

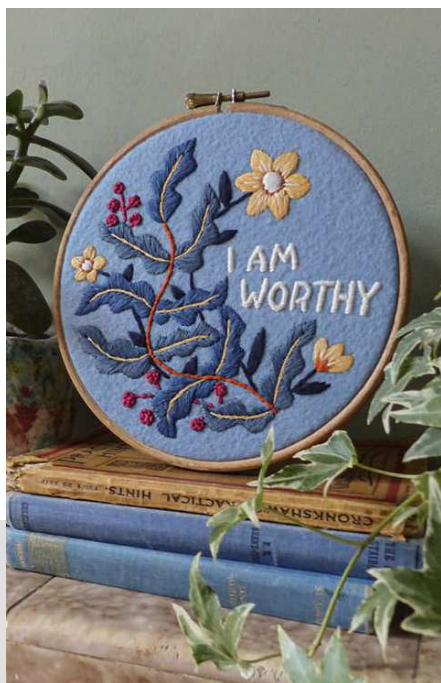


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CONTENTS SUBJECT TO CHANGE

▶ PLUS

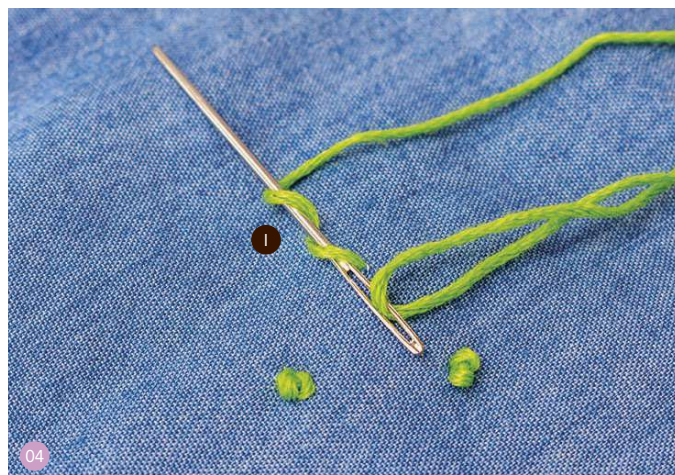
▶ **DIY** ROOM DIVIDER ▶ CHUNKY **KNITTED** SCARF ▶ **EASY-SEW** STORAGE BOX

▶ AIR-DRY **CLAY** BOOKEND ▶ **UPCYCLED** CARDIGAN CUSHION ▶ EARL GREY **BISCUITS**

POM POM PARTY

Up your gift wrap game with
Christine Leech's colourful bottle covers





HOW TO MAKE KNITTED BOTTLE COVERS

MATERIALS

- Thick knitted jumper
- Chunky yarn in different colours
- Yarn needle
- Fork

Giving a gift sans wrapping paper is the most eco way of doing it this Christmas, but you still want pressies to be a surprise. Cue your old, unwanted woollies and a bit of scrap yarn.

These bottle cosies are ingenious as not only will they make friends and family smile, they can be reused and regifted in the future. And you won't have to feel so guilty about accidentally shrinking that sweater in the wash.

Take inspiration from Christine's designs and techniques, then get creative with your own versions. Personally we're fans of the more-is-more look, but you could easily go for subtle styling with coordinating yarns.

To make the bottle cosy

01 Turn the jumper inside out. Place the bottle to be gifted inside one sleeve, with the top of the bottle pointing down towards the cuff.

Cut the sleeve roughly 5cm (2") down from the base of the bottle – the sleeve will need to gather comfortably around it.

02 Thread the needle with a length of yarn, then sew running stitch around the raw edge of the sleeve to **create a drawstring**. Pull the two ends to gather the sleeve, tie in a double knot to secure, and trim off any excess yarn. Turn the sleeve right side out.

03 Next, decorate the cosy. To add backstitch detailing down the length of the cosy, thread the needle with a length of yarn. Referring to the image above, bring the needle up from underneath the jumper at point A – near the bottom of the cosy – stitch backwards to point B, then bring the needle up at point C. Insert the needle back down at point A and **continue stitching**, tying off the yarn at the top of the cosy and trimming any excess.

04 To add **mini bobbles**, use a length of yarn to make French knots. Bring the needle up from the back of the jumper, then hold it flat on the fabric and wrap the yarn around the needle twice – shown at point I on the image above. Gently pull the needle through the yarn loops and slide them down the yarn onto the jumper. Insert the needle back down into the jumper, close to the original stitch.

05 To make mini pom poms, cut a 15cm (6") length of yarn and place it between the middle two tines of a fork. **Wind the yarn** around the fork 50 times, keeping the start of the yarn length free.

06 Use the start of the yarn length to gather the wound yarn tightly, then tie it in a **double knot**. Slide the yarn off the fork, cut each side of the bundle so the yarn is released, then trim to neaten.

07 Thread the needle with one of the long yarn strands, then thread



this through to the wrong side (WS) of the sleeve. Repeat with the **second strand**, then knot both strands on the WS of the jumper to secure the pom pom in place.

08 Once the cosy is decorated, place the bottle inside. The cuff can be **kept up**, or rolled down.

To make the bobble hat

09 To cover the top of the bottle, cut a 15 x 10cm (6 x 4") piece from the jumper, making sure to include a **section of ribbing** along the bottom long edge.

10 Sew the short edges together using matching yarn, then use the same yarn to sew **running stitch** along the top raw edge. Gather the running stitch and secure with a knot, trimming off the excess yarn.

11 Decorate with contrasting stitching and a **pom pom** on top as per Steps 3-7, then fold back the ribbing up towards the WS to create the brim of the hat.

ZERO WASTE GIFT WRAP



This project was taken from *Zero Waste Gift Wrap: 30 Ideas for Furoshiki and Other Sustainable Solutions* by Christine Leech (David & Charles, £9.99). Go paperless with this creative inspo, including pyjama party bags and sock crackers. www.davidandcharles.com



TEMPLATES

ALL THE SHAPES FOR THIS ISSUE'S MAKES. UNLESS OTHERWISE STATED, TEMPLATES ARE SHOWN AT 100%. FIND THE FULL-SIZE TEMPLATES READY TO DOWNLOAD AT WWW.GATHERED.COM/MOLLIEMAKES

EMBROIDERED BAG

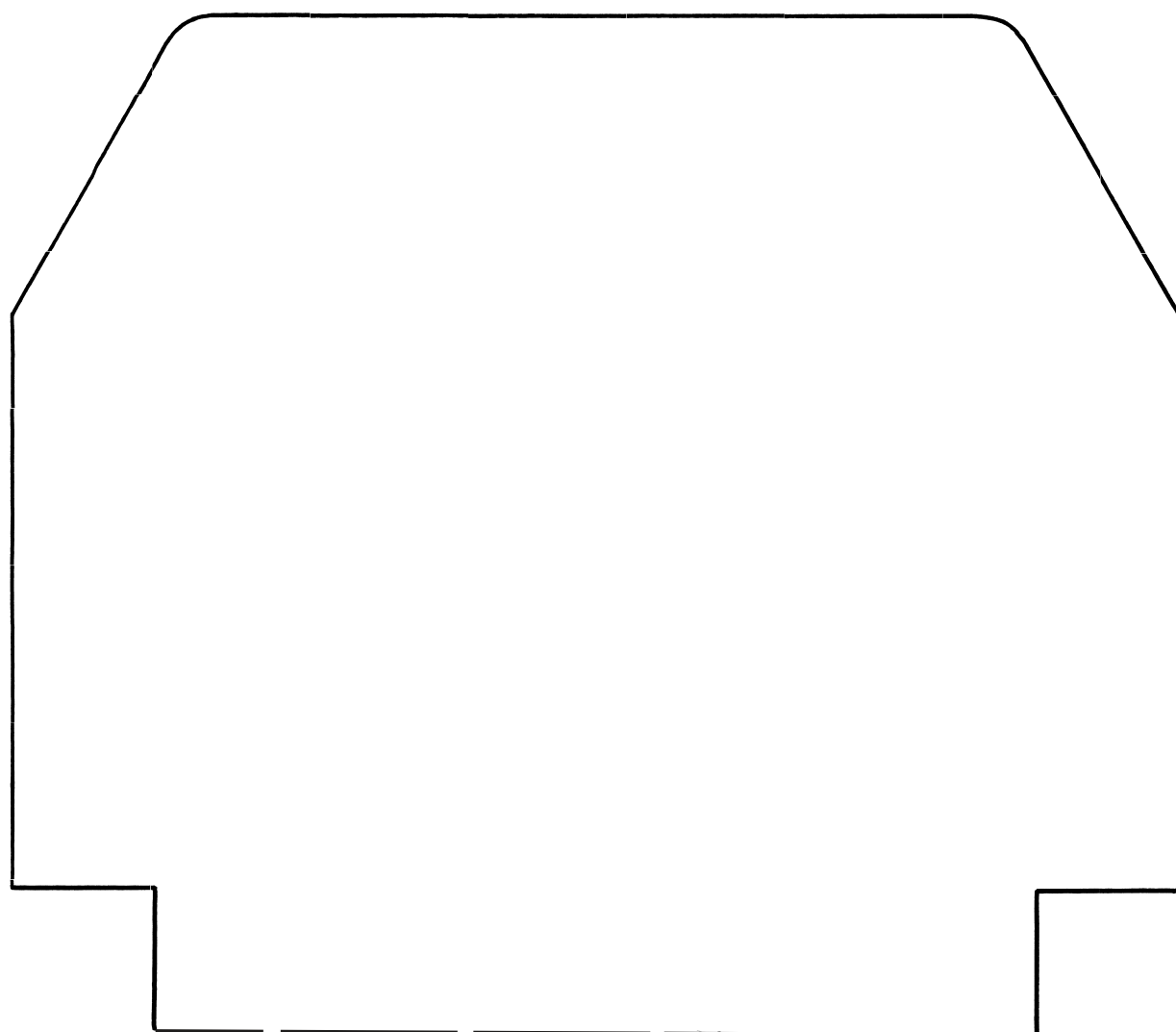
BY YUMIKO HIGUCHI

PAGE 73

PHOTOCOPY AT 125%

BAG TEMPLATE

INSTALL METAL CLASP HERE



PLACE ON FOLD

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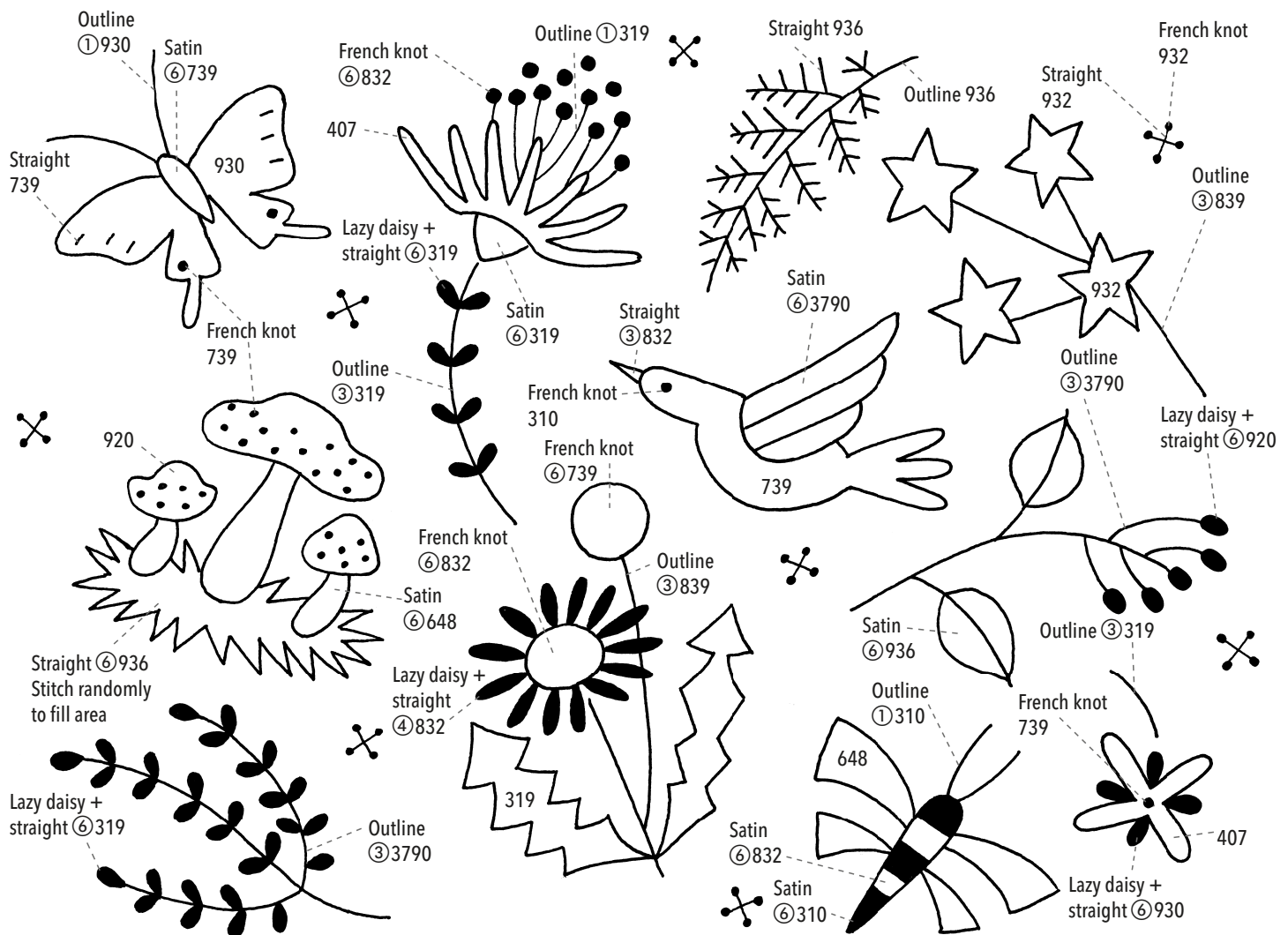
BY YUMIKO HIGUCHI

PAGE 73

STITCH GUIDE

USE TWO STRANDS UNLESS NOTED

The circled numbers represent how many strands to use, and the other numbers represent thread colour, e.g. ③ 3790 means use three strands of DMC 3790. Refer to the embroidery stitch guide on page 87 for tutorials on each technique.



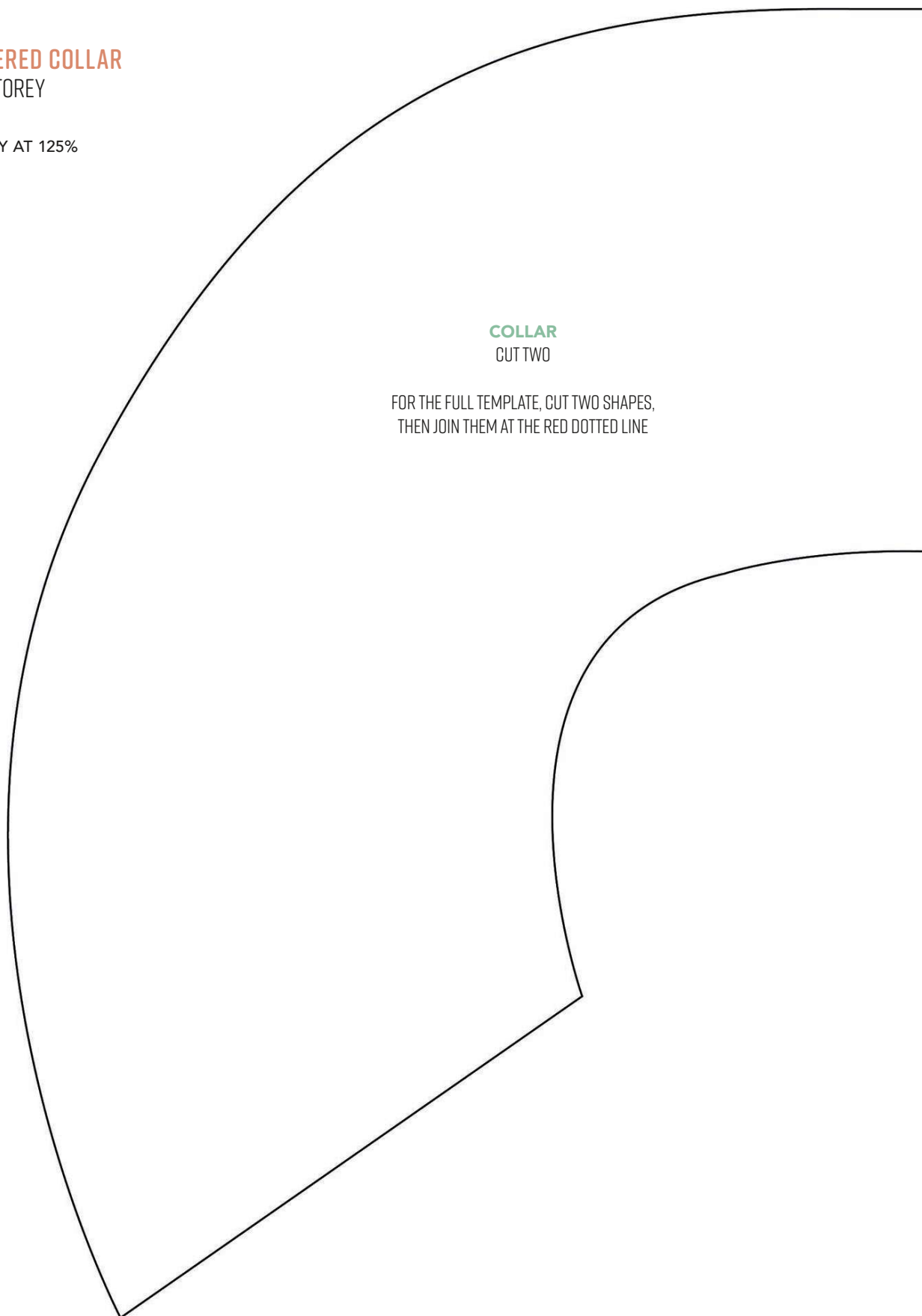
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EMBROIDERED COLLAR

BY ABBIE STOREY

PAGE 26

PHOTOCOPY AT 125%



COLLAR

CUT TWO

FOR THE FULL TEMPLATE, CUT TWO SHAPES,
THEN JOIN THEM AT THE RED DOTTED LINE

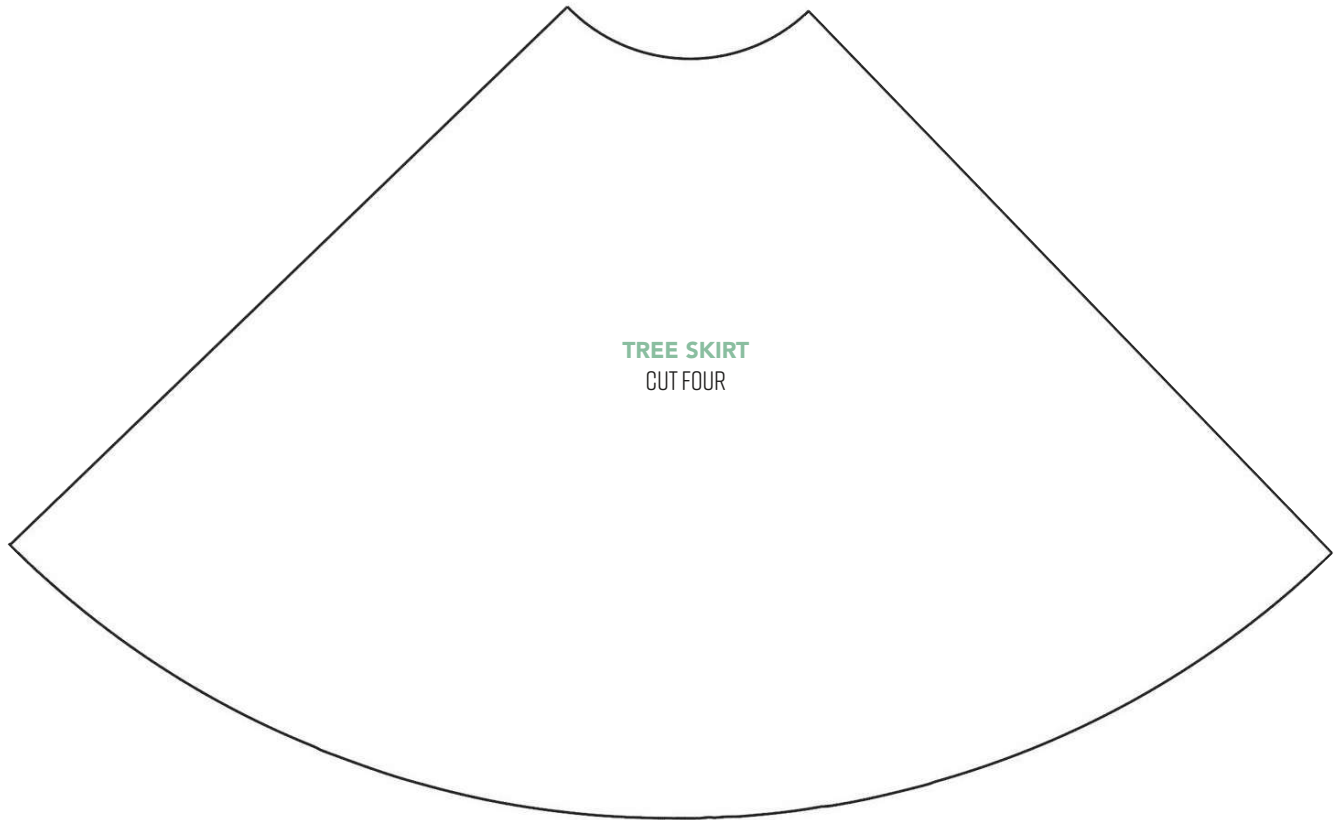
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XMAS TREE SKIRT

BY HAPPY FABRIC

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PHOTOCOPY AT 400%



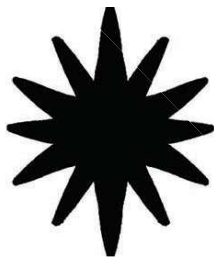
BAUBLE

CUT 32



STAR

CUT 22



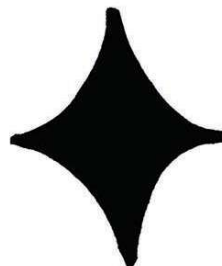
LONG DIAMOND

CUT 24



SQUARE DIAMOND

CUT 24



CIRCLE

CUT 34



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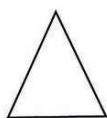
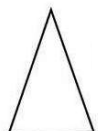
BEADED DECORATIONS

BY CHLOE REDFERN

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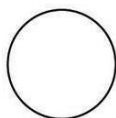
TRIANGLE A

CUT FIVE



TRIANGLE B

CUT FIVE



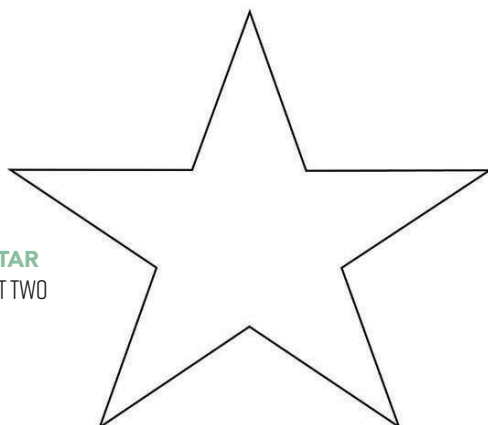
CIRCLE C

CUT ONE



CIRCLE A

CUT THREE



STAR

CUT TWO



LEAF A

CUT FIVE



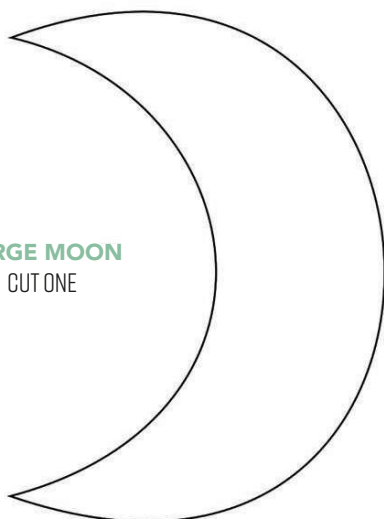
LEAF B

CUT FIVE



CIRCLE B

CUT ONE



LARGE MOON

CUT ONE



SMALL MOON

CUT ONE



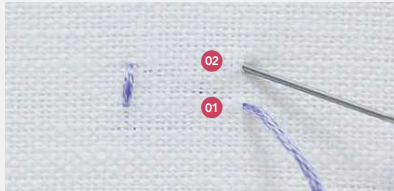
LEAF C

CUT THREE

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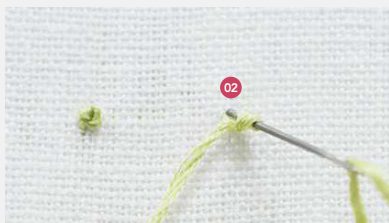
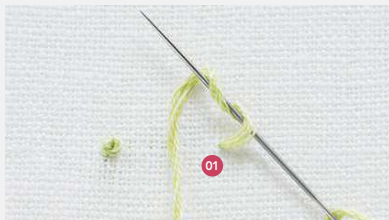
EMBROIDERY STITCH GUIDE

USE OUR HANDY GUIDE FOR THE EMBROIDERED BAG ON PAGE 73



STRAIGHT STITCH

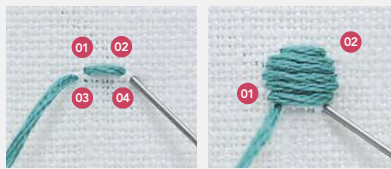
The simplest of stitches, straight stitch can be grouped together or used alone. Come up at point 1, then go down at point 2. Repeat.



FRENCH KNOT

This is a stitch that everyone should learn, because it's so useful. The secret is to hold the working thread taut while you pull it through.

Come up at point 1, then wrap the thread around the needle twice. Holding the working thread with your non-dominant hand, bring the needle down at point 2 (close to point 1, but not the same hole) and pull slowly until the knot is formed.



SATIN STITCH

When you want to fill an area with a smooth finish, this stitch is the ideal choice. It's best worked in small areas, because if the stitches are too long, they may snag.

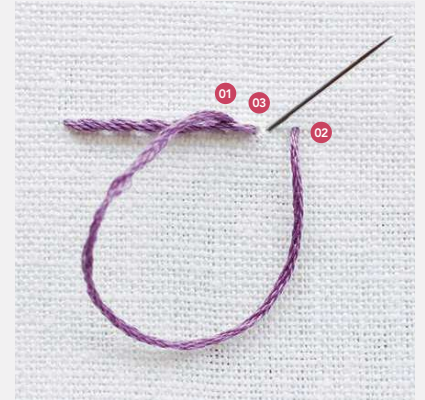
Come up at point 1, then go down at point 2. Come up at point 3, then go down at point 4. Repeat. Always work the stitches across the area you're filling, coming up on the opposite side where the needle went down.



LAZY DAISY

Usually used for flower petals, this stitch is also ideal for embroidering tiny seeds.

Come up at point 1, then go back down at point 1, leaving a small loop. Come up through the loop at point 2, then go down at point 3 (next to point 2, but not the same hole).



OUTLINE STITCH

Although it can take some practice, this stitch is great for textured outlines.

Come up from the back at point 1, then go down at point 2. Before pulling the stitch close to the fabric, come up at point 3 with the loose thread below the needle. Pull the thread taut, then repeat.



BACKSTITCH

This stitch is ideal for outlines, and it's the one you'll find you use the most.

Come up from the back at point 1, then go down at point 2. Come up at point 3, then go back to point 1 and bring the needle through to the back.

KNITTING STITCH GUIDE

USE OUR HANDY GUIDE FOR THE CARDIGAN ON PAGE 20

THUMB CAST-ON METHOD A GREAT ALL ROUNDER – USE IT TO CAST ON STITCHES QUICKLY AND EASILY



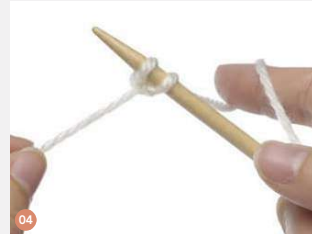
01 Make a slip knot and place it on a needle, leaving a long yarn tail – roughly three times the width of the project should be long enough.



02 Hold the long yarn tail in your left hand and stick out your thumb, then wrap the yarn anti-clockwise around your thumb, as shown.



03 Push the needle tip along the outside of your thumb, under the loop, then wrap the working yarn anti-clockwise around the top of the needle.



04 Pull the needle back down slightly and hook the loop around your thumb over the needle. Pull to tighten, then repeat from Step 2.

KNIT FOLLOW OUR SIMPLE STEPS TO MAKE THE MOST IMPORTANT STITCH YOU'LL LEARN



01 Hold the needle with the stitches on it in your left hand. Keeping the working yarn in your right hand and at the back of the work, insert the point of the right-hand needle up into the loop of the first stitch, from front to back, as shown.



02 Next, wind the working yarn anti-clockwise around the tip of the right-hand needle using your index finger. It's important to keep the yarn in your right hand relatively taut, and to maintain a similar tension throughout as you knit.



03 Pull the right-hand needle back and down slightly, taking it through the loop from back to front, and making sure to catch the yarn you wound around the needle – this creates the stitch. Don't pull the working yarn too tightly as it needs some slack.



04 Push the point of the right needle further through the stitch created in Step 3, then gently pull the right needle up and left, taking the original loop on the left-hand needle with it. This is one knit stitch – repeat Steps 1-4 to complete the row.

CAST OFF FINISH OFF YOUR KNITTING WITH THIS STRAIGHTFORWARD CAST-OFF TECHNIQUE



01 Start by knitting the first two stitches of the row as per Steps 1-4 above, but stop at this point. Keep the same tension you would have used throughout the project.



02 Insert the left-hand needle through the first stitch on the right-hand needle as shown. Lift this stitch over the other stitch on the right-hand needle, and over the end of the needle tip.



03 There should be one stitch on the needle at this point. Knit a second stitch, making two stitches on the right-hand needle, then repeat Step 2 to lift the first stitch off.



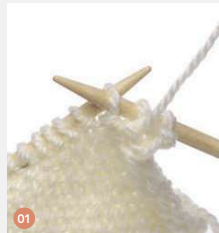
04 Repeat Step 3 until there's one stitch left. At this point, cut the working yarn 15cm (6") away and thread it through the very last loop. Pull firmly to fasten it off, then trim the excess yarn.

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KNITTING STITCH GUIDE

USE OUR HANDY GUIDE FOR THE CARDIGAN ON PAGE 20

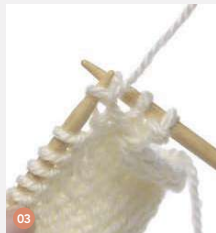
PURL TO MAKE PURL STITCHES, JUST REVERSE THE ACTION OF KNIT STITCHES



01 Hold the needle with the stitches on it in your left hand. Keeping the working yarn at the front of your work, insert the point of the right-hand needle up into the loop of the first stitch, from back to front, as shown.



02 Next, wind the working yarn anti-clockwise around the tip of the right-hand needle using your index finger. Keep the yarn in your right hand relatively taut, maintaining a similar tension throughout as you knit.



03 Pull the right-hand needle back through the stitch, taking it through the loop from front to back, catching the yarn you wound around the needle – this creates the stitch. Try not to pull the working yarn too tightly.



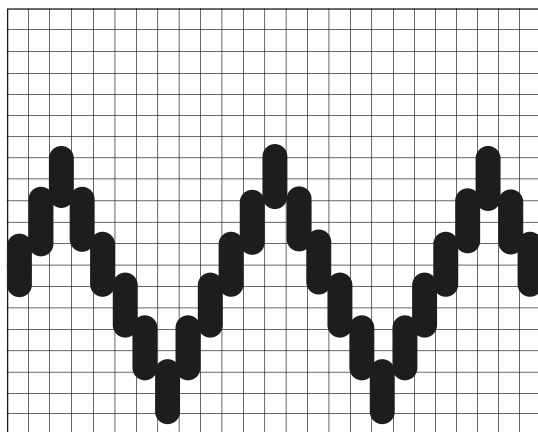
04 Push the point of the right needle further through the stitch created in Step 3, then pull the original loop up and off the left-hand needle. This is one purl stitch – repeat Steps 1-4 to complete the row.

BARGELLO PLANTER

BY NERISSA PRATT

PAGE 27

STITCH GUIDE



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“It gives you the same serotonin hit that a shopping trip does.”



TEA AND
A CHAT



DESIGNER EMMA FRIEDLANDER- COLLINS CHAMPIONS CROCHET HACKING

There are already enough clothes in the world for everybody many times over – fact. And while I love clothes, I really don’t love what the fast fashion industry is doing to people and the planet. I also wanted to find a way to **share my upcycling journey** with people, and being known as a crochet designer, it made sense to see if I could use the art of crochet to start that conversation and see where the journey would take us. Crochet hacking became a way to showcase the incredibly transformative power of not only crochet, but any craft for sustainability. I’m not just talking about repairing and mending though. That definitely has its place, but I’m talking about changing something you already own or have found second-hand, and **remaking it into something that you love**,

something that gives you the same serotonin hit that a high street shopping trip does, but with all the satisfaction of having made it yourself. Crochet is great for this kind of remaking – you can lengthen a sleeve by cutting it in half and adding a row of rainbow stripes, make holes in the edge of denim and work crochet directly into it, or cut a tee in half and add a crochet section to make a drawstring dress. The possibilities are endless! Working out how to use crochet in this way, then developing the techniques and **sharing them with the crafty community**, has proved to be endlessly inspiring. The more I do and the more people share, the more ideas I have. It really has become a way of life for me now. 🍵



THIS MONTH I'M LOVING...

Reading: Lily Cole's *Who Cares Wins*. It's a really accessible manifesto for sustainable change.

Watching: *The Fall* on Netflix. It's totally addictive, I can't stop!

Listening to: Lots of 1960s soul music playlists inspired by the movie *Bad Times at the El Royale*.

Eating: Cheese and crackers – my favourite go-to comfort food.



Emma's new book, *Crochet Hacking*, is out now in all good bookstores. Visit www.steelandstitch.blogspot.com for her crochet tips, DIYs and patterns, and find Emma on Insta @steelandstitch.

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