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the BEST of Mollie MAKES

A decade later, we still love to make – handmade is more than just a hobby for us, it's in everything we do. We can't resist hunting down treasures in thrift stores, then customising, re-covering and embellishing our finds with our stash of ribbons and bows, buttons and beads, fabrics and felt; forever on the lookout for new inspiration. Whatever we do, we're living and loving handmade.

♡making ♡thrifting ♡collecting ♡crafting

VINTAGE FABRIC: WWW.LITTLETEAWAGON.ETSY.COM

the BEST of Mollie MAKES volume 1

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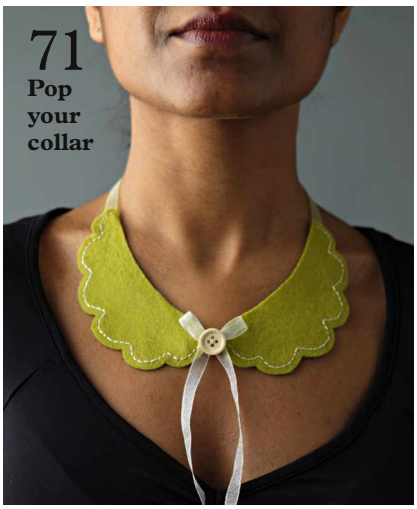
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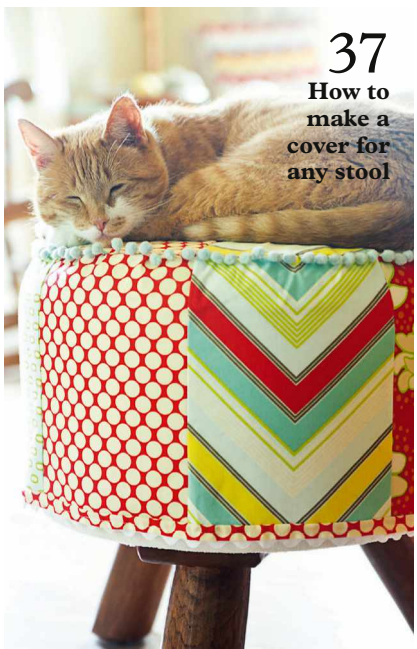
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CELEBRATING MOLLIE

What nostalgia I've felt bringing this collection together! When *Mollie Makes* launched in 2011, it was at exactly the right time to inspire a new wave of crafters and makers, who had started to connect and share their creations online. We encouraged our vibrant community to embrace imperfection and enjoy making for wellbeing and fun; to live a crafty life where our homes and style reflected our creativity. It was a dream come true to edit this beautiful magazine for three happy years alongside incredibly talented editorial teams and craft designers – 30 of whom I'm spotlighting in this 'Best Of' collection. I hope you enjoy the trip down memory lane as much as I have!

Lara

Lara Watson Editor



Contributors



Charlie Moorby

Former *Mollie Makes* Deputy Editor and *CrossStitcher* Commissioning Editor, Charlie now edits *Simply Sewing*. She is passionate about all things created with a needle and thread! She's had her work featured in *Prima*, *The Guardian* and *Radio Times*.

Take your pick of Charlie's collar designs on page 71.

@thesavvycrafter



Maike van den Dries

Maike lives in the Netherlands with her boyfriend Koen and their tuxedo cat Max. From her home studio, she designs all kinds of cute and creepy crocheted creatures. She runs a succesful Etsy shop where she sells her makes and amigurumi patterns.

Crochet Maike's sweet bunny on page 120.

@MadebyMaike



Jenny Hart

Jenny Hart, artist and founder of Sublime Stitching, first became known for her hand-embroidered portraits of the famous and infamous. She has had her work entered in the permanent collection of the Smithsonian American Art Museum (Renwick).

Try Jenny's tattoo-inspired designs on page 100.

www.jennyhartstudio.com



Loani Prior

You might remember Loani as the 'Queen of the Tea Cosies' with her four beautiful books of outrageously quirky tea cosy designs. Loani is now playing with fabric, translating all that colour and joy into whimsical collage quilts, inspiring others with her unique designs.

Knit Loani's floral tea cosy on page 26.

www.loaniprior.com



Manda McGrory

Designer Manda McGrory works from her studio on the Isle of Wight. Her patterns and toys are inspired by her childhood. Attention to detail, style, and a nostalgic quality means her designs are loved by adults and children alike.

Stitch Manda's Princess & the Pea set on page 114.

www.treefall.co.uk



Twinkie Chan

Twinkie's your girl for fun, food-themed accessories like cupcake scarves, hamburger mitts, and hot dog purses. Twinkie lives in San Francisco with two happy pups and an infamous rainbow wall of yarn.

Make Twinkie's animal biscuit hair clips on page 81.

www.twinkiechan.com

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HOME

Kitchen, living room, craft corner… we have a homespun project to try for each room of the house, and great styling ideas, too.





Felt Mistress presents...

A prickly twosome

Craft corner looking a bit drab? Let us introduce the antidote to purely functional accessories: a pair of potted cactus pincushions!



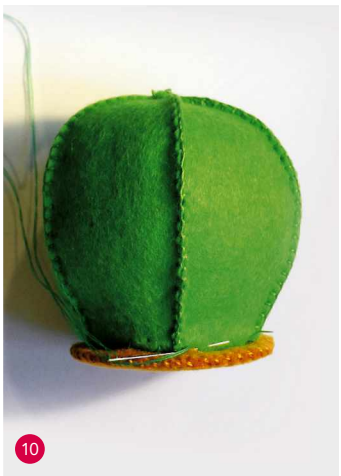

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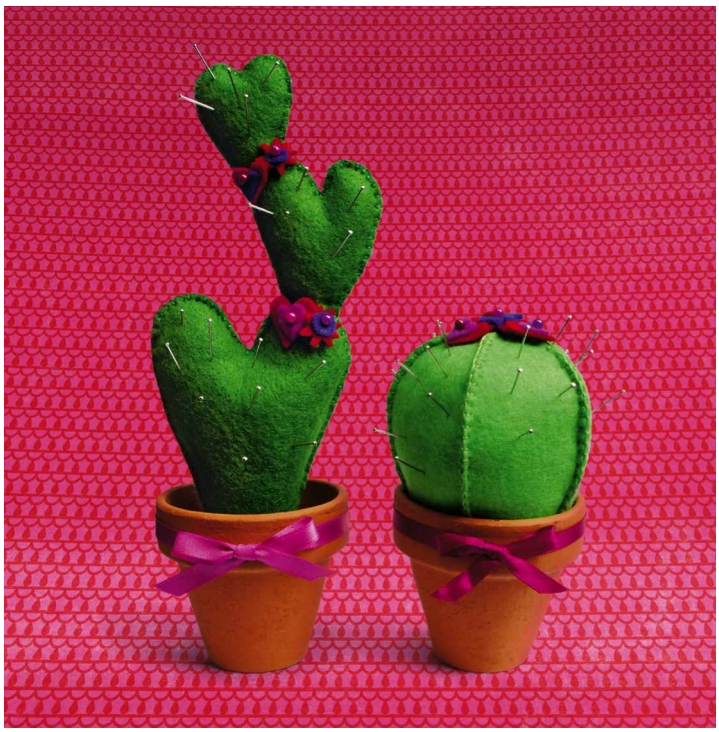
HOW TO MAKE… CACTUS PINCUSHIONS

MATERIALS

- Felt: green for plant; small pieces of red, pink or purple, and beige for detail
- Embroidery thread to match base and plant felt
- Thin cardboard
- Terracotta plant pot (6cm diameter)
- Ball-headed pins (in reds and pinks)
- Ribbon
- Toy filling

NOTES

- For templates, see *www.gathered.how*



This spiky pair are very handy to have around. They'll keep your pins and needles safe and you can stash away buttons or beads inside each pot. It doesn't really matter if you have green fingers or not, this is a pair of plants that will easily bloom with a little bit of crafty love. It's time to unleash the green felt…

01 Trace the shapes from the **templates online at www.gathered.how** onto paper. Copy onto felt and cut out.

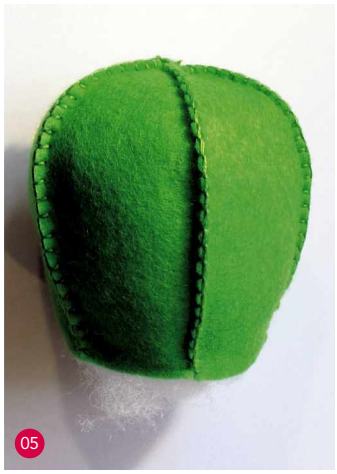
02 **Heart cactus:** blanket stitch around the edges of the **main shape** leaving the bottom open. Stuff. Sew the other hearts all around, **leaving a small gap** for stuffing. Stuff and stitch closed.

03 **Stitch the hearts onto each other**. Don't worry if the stitches show up as they can be covered with **flowers and hearts** later.

04 **Round cactus:** blanket stitch

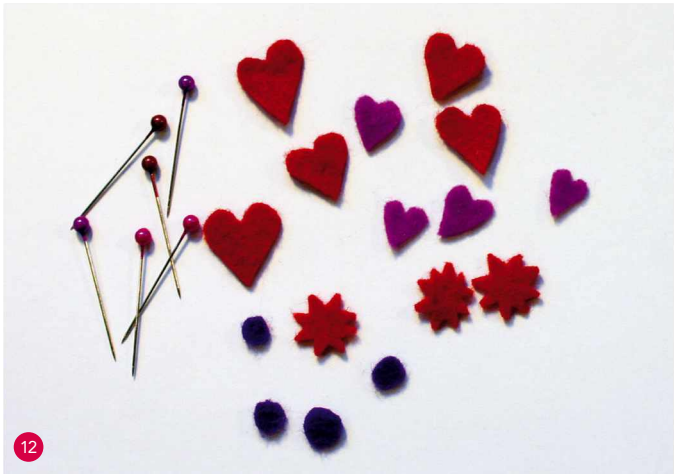

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the five pieces together along the longer edges, **leaving the bottoms unstitched**. Stuff, but leave open.

05 **Base:** cut a circle from card that will fit into the lip of your chosen plant pot (the paper template should fit a 6cm pot but check before you do the next stages). Cut **two pieces of sandy felt**, slightly bigger than the card circle.

06 Sandwich the card between the **two felt circles**.

07 **Blanket stitch** in matching thread neatly around the edge…

08 …**all the way round.**

09 **Heart cactus:** attach the base to the cactus, turning in the bottom of the green felt and carefully **using an invisible stitch**.

10 **Round cactus: repeat as above**, sewing the base on.

11 **You now have two cacti!**

12 Cut out **small hearts and flowers** from **red, pink and purple felt** and attach them to the cacti with the coloured pins.

13 Pop the cactus into their pots and **decorate with ribbons**.

14 **Stick a pin in it!**



Felt Mistress

Felt Mistress AKA Louise Evans is a UK-based stitcher and prolific tea drinker who creates a range of one-off bespoke creatures. Her work has been exhibited all over the world including shows in Tokyo, Paris and London and used in fashion shoots, ad campaigns, music videos and films. *www.feltmistress.com*

PHOTOGRAPHY: ILARIA CHIARATTI





Add a beautiful burst of colour to your home with Ilaria Chiaratti's easy, granny square cushion


01


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HOW TO CROCHET… A GRANNY SQUARE CUSHION

MATERIALS

- Double knit yarn in various colours
- 4mm crochet hook
- Embroidery needle
- Button

ABBREVIATIONS (UK)

ch chain
ss slip stitch
sp space
tr treble crochet

A simple white backdrop is just the thing to show off bright colours, and it works like a dream for this crochet cushion. It'll be a talking point on your favourite chair, and it's really simple to make. Just raid your yarn scraps and combine the colours in an instinctive way – don't think too much about it, just go with the next colour that feels right!

Once you've made one of these, you'll want to make another. And if you've still got the crochet bug, you can always make a matching blanket… For now, here's how to make the cushion.

Cushion front

01 02 **Foundation ring**
Using yarn A (pink in the image), work 4ch and join with ss to form a ring.

03 04 **Round 1** 3ch (count as 1tr), 2tr into ring, 3ch, * 3tr into ring, 3ch; rep from * twice more, join with ss into 3rd of 3ch. Break off yarn A.

When you cut the yarn, leave a tail and secure it neatly on the back.

05 Join yarn B (turquoise yarn in the image) to a corner space.

06 07 **Round 2** With yarn B in a corner sp, 3ch (count as 1tr), [2tr, 2ch, 3tr] into same sp (corner made), * 1ch, [3tr, 2ch, 3tr] into next 3ch sp; rep from * twice more, 1ch, join with ss into 3rd of 3ch. Break off yarn B.

08 Join yarn C (white yarn in the image) to a corner space.

09 10 **Round 3** With yarn C in a corner sp, 3ch (count as 1tr), [2tr, 2ch, 3tr] into same sp, * 1ch, 3tr into 1ch sp, 1ch, ** [3tr, 2ch, 3tr] into next 3ch corner sp; rep from * twice and then lastly from * to **, join with ss into 3rd of 3ch. Break off yarn C.

Using this method, make 36 granny squares, which you can sew together at the back in six rows of six to form a 50cm square. When all the pieces are assembled, make a round all around the cushion using a treble crochet stitch (3tr, 2ch, 3tr when you come to the corner).

Cushion back

Using yarn C, make the rounds as per the cushion front, without changing colour. Keep adding rounds to your square, until you have made 20 rounds, remembering to add the corners as indicated (3tr, 2ch, 3tr). Sew the cushion front to the cushion back using spare yarn and a yarn needle.

11 Leave one side partially opened and add a pretty button for the fastening.

To make a blanket, crochet the squares as you did for the front of the cushion. Sew them together in the same way, adding the treble crochet trim, when you're done.

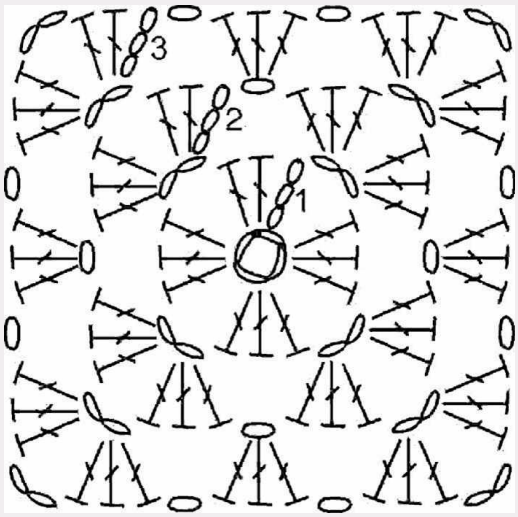


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CHART

This chart gives the cushion pattern in diagram form. Each loop represents one chain stitch, while the t-shapes with the line struck through is your cluster of trebles. The numbers 1, 2 and 3 represent the round that is being worked on.

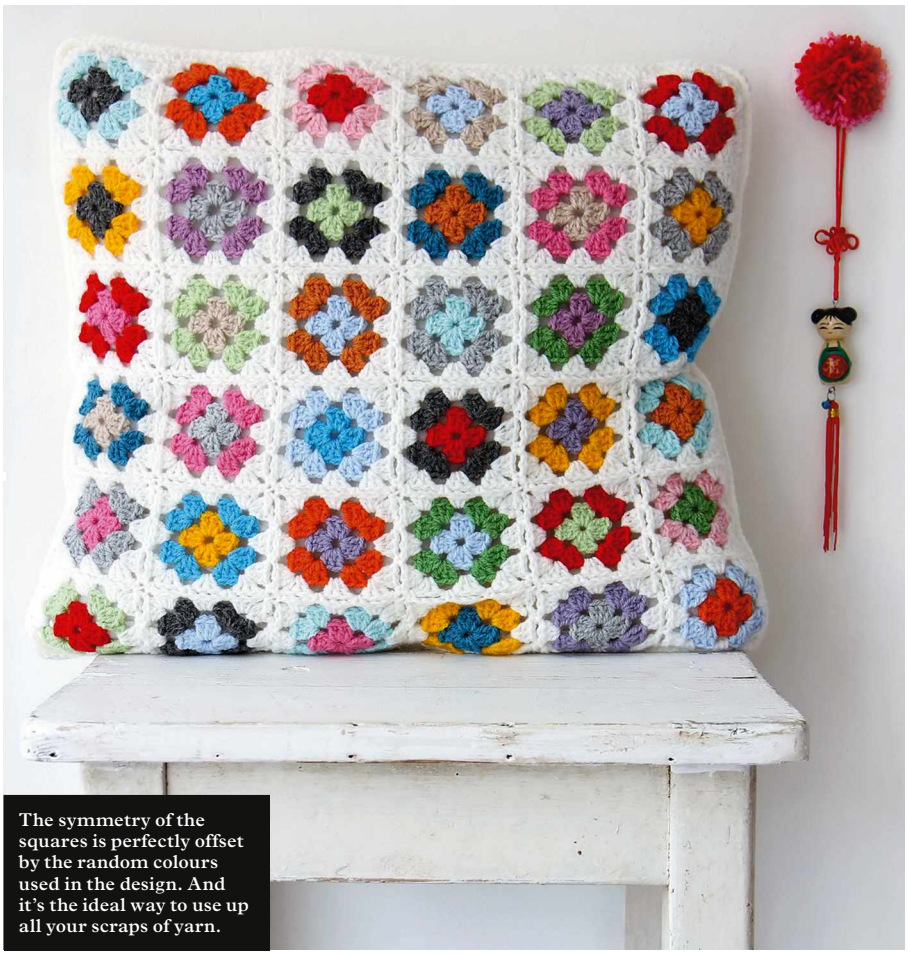


Big and bold colours pop out of this cushion. It's all you need to perk up any room in the house.

»


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The symmetry of the squares is perfectly offset by the random colours used in the design. And it's the ideal way to use up all your scraps of yarn.

HOW TO CROCHET… A GRANNY SQUARE CUSHION





Ilaria Chiaratti

Ilaria Chiaratti is an Italian living in the Netherlands with her husband Alberto and their two kids, Enea and Leo. Since 2020, she's been a Visual Merchandiser at IKEA Eindhoven, and she shares her daily inspirations about lifestyle, crochet and interiors through her Instagram account, *@idainterior lifestyle* and blog: *www.idainterior lifestyle.com*

Ooh I COULD DO THAT...

Treasures on display



A mix of 1960s and 1970s wallpaper transforms an old wooden print box into a display case of miniature worlds, in Ashlyn Gibson's classic interiors book, *Creative Family Home*, reprinted for 2023. *www.rylandpeters.com*

CREATIVE FAMILY HOME BY ASHLYN GIBSON, PUBLISHED BY RYLAND PETERS & SMALL (£25). PHOTOGRAPHY BY RACHEL WHITING © RYLAND PETER & SMALL



Living a creative life your way with…

ALLISON SADLER

The creative soul behind the award-winning family business, The People Shop, is now embracing mentoring the next generation

Words: **LARA WATSON** Photographs: **ALLISON SADLER**

When you first meet Allison Sadler, she is likely to give you one of the best hugs you'll ever have had. This warmest of women has steadily built a community on Instagram over the past ten years, who follow for her life philosophy: authenticity, positivity and connection. It's the driving force behind everything she does, only now, it's at an easier pace, a welcome shift in gears.

The lifestyle store she ran with her husband, Christian, for 20 years, The People Shop, is now an online-only enterprise. Having closed the bricks and mortar shop in Birmingham during the pandemic, and experiencing a spell of bad health, Allison was able to reassess what lights her up and she has now found the most perfect job at the Prince's Trust, mentoring and coaching young entrepreneurs. It's a long way from the crafty days on *Mollie Makes* when Allison was one of our regular project designers! But as we found out over a chat and a herbal tea, it was an experience that defined her, and it introduced her to a community that cemented what's most important to her: People.





Describe your style in a few words.
Bohemian, relaxed… it's comfortable and easy going.

How have things changed for you in the past ten years?
My life is so different! I don't recognise it. Ten years ago I was running The People Shop and I was just starting to venture into craft and workshops and *Mollie Makes* spotted what I was doing and gave me a little news story as a 'One to watch'. Being in the magazine catapulted my career into the limelight. *Mollie Makes* supported everything I did: featuring my home, giving me a *Mollie Makes* Handmade Award – it was the beginning of a new chapter. It helped me believe in myself and do things I wouldn't have done otherwise and meet people I wouldn't otherwise have met. It gave me the confidence to start my blog, I started using Instagram more and working with brands. I probably wouldn't have used Instagram without *Mollie Makes*, but the *Mollie* community was there. I started coaching and mentoring off the back of that, too. And then that led to what I'm doing now for the Prince's Trust.

Tell us more about that.
I'm most passionate about inspiring people to have a go and to get crafty and make and start their own businesses, so it's wonderful that I'm now focused on it full-time. I've come full circle, because I went through the Prince's Trust when I first started The

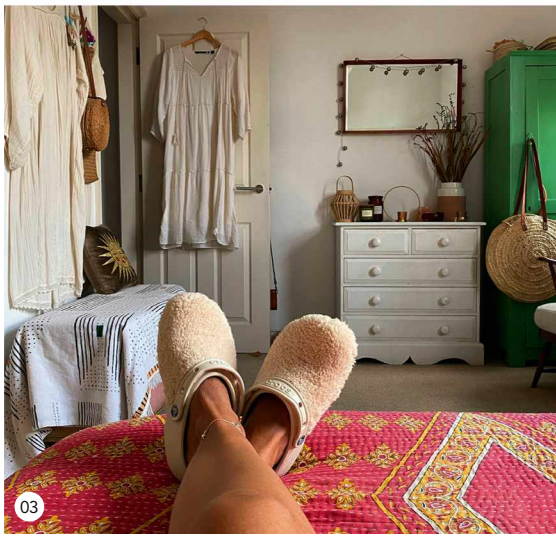


01

"I'm most passionate about inspiring people to have a go and make"



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People Shop. It means so much to me – it's my purpose, my calling. It's actually the first 'job' I've had – at 51! I've been self employed since I was 17. I usually have about three sessions a day with young people, to talk about their brands and business and creative ideas. A lot of the young people I work with are quite vulnerable or had difficult starts in life so it's lovely to give them the support they need. You can really bring out the best in people. I'm in my element. They are busy days but I'm completely there for it. It feels really meaningful.

Is it a very different pace now?

Yes, I went through a lot of health issues and I was doing far too much – all the hashtag communities online, the Rebel Women's Club I started, we were Birmingham's Best Independent for five or six years in a row. I was doing some TV work with Kirstie Allsopp, I was being approached by publishers for books and then I had to stop all of it overnight for my health. I had to re-evaluate everything. And then the pandemic happened. I was ahead of the game! I was already embracing the

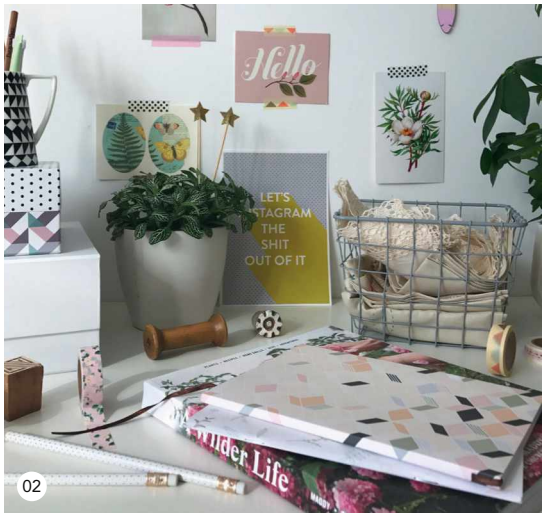
01 Allison's **creative space** is everywhere and anywhere: "We don't really have a studio space as such anymore but where's better than the kitchen table?"

02 **Inner peace** and flowers, especially in fabric form.

03 Allison's master bedroom showcases years of **curated loveliness** from her lifestyle store, The People Shop.

»







01 An alter to **peace and calm** in the Sadler's living room.
02 Allison's desk, adorned with many inspiring **textures and words.**
03 …Like 'Do what makes you happy': a **mantra for living** a creative life.

slow life anyway, in the two years leading up to it. I didn't do much for two years – I stopped going to the shop, and I just concentrated on healing and getting well again. How did I ever work like that? It was nuts. I came out feeling stronger and feeling different about life, work and the world. I asked myself, "What do I really want to focus on?" The answer was: Helping people live creatively and freely. So now I close my laptop at 5pm and don't work in the evenings. It's a slow, comfortable life all the way.

What are your early memories of *Mollie Makes*?
I was so excited when I got my first commission. It was life-changing. The people that were featured in it were brilliant – it felt like we were all a team, pushing in the same direction. Also the *Mollie Makes* Handmade Awards were so special – travelling to London and meeting up with everyone you know off Instagram – it was so much fun to connect and grow and collaborate. Everything it stood for was brilliant.

Was it a very difficult decision to close the shop?
No. Perhaps for Christian more than me, but he hasn't looked back either. To be honest, I was already feeling it before the pandemic. I'm an empath and intuitive to small shifts – the way the wind blows – and I already knew that our 20th year

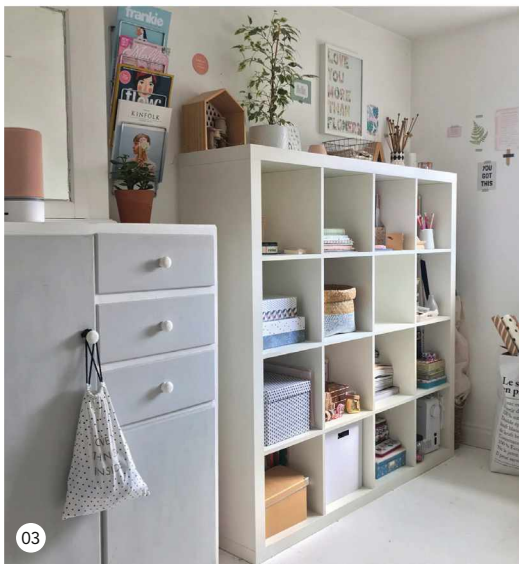


01

"People know me for my approach to life rather than any product."



02



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would be our last. There was a real shift in the world and I didn't feel like selling stuff anymore. In fact, the last Christmas window we had in 2019 we gave over to a local charity, and sold tons of raffle tickets for them rather than pushing our stock. I had already completely pulled back from it. I needed to do something to help somebody else. It felt really right to me. Christian and I took everything online, and we've had as many sales as we had when we had the store.

What advice would you give your younger self?
Keep it real! I'm always saying "be yourself." Show up as you are.

How did you find your niche?
I think people know me more for my approach to life than any product or service – the way I live and my attitude. It's heart-led living, creating a life that feels good to me. It comes from within – a soulful way of living.

01 Allison and Christian's **garden is a haven,** too.
02 "'Lovely', to me, is an **action word for 'love',**" says Allison. "I want to leave a lovely footprint behind in everything I do."
03 Clean, minimal storage enhances a **clear state of mind** for creative ideas.

»



01

01 The **comfiest** living room you ever did see. 02 Allison is a master at **dressing her home** for the seasons and often moves items and decor around for a different look and flow.



02



Allison Sadler

Allison Sadler is a free-spirited designer/ blogger/ biz owner, lifestyle coach and mentor. She's spent the last 30 years creating a life she loves and is on a mission to encourage everyone to do the same – whether that's by creating a business or changing your outlook on life. *www.allisonsadler.co.uk*

What have you found most challenging in your career so far?

Setting boundaries! Now I have them in place for everything. I never knew how to say no before. I had absolutely no work-life balance. It took my health and my body to tell me to stop. Although that was a really hard time, it taught me some huge lessons. I'm so grateful for that. You must prioritise your wellbeing in life.

How does it feel to be where you are today?

It feels good. I've come a long way. I've had a really big career and done all of the things I wanted to do (apart from one thing, which we may discuss in a moment!). I've achieved so much that I feel very content, I'm not yearning for anything. I get to share everything with a new audience now. I'm at ease.

What would your dream project be?

The one thing I haven't done and want to do is write a book. It's something that's been on the cards for the longest time. There were so many books I could've written, but I wanted something much deeper. I'm trusting the process. I want it to be a gift to everyone – part memoir, part guide book to living a life you dream of.

How d'you like them apples?

Go on, you know you want one! Tuck into Sara Sinaguglia's unforgettable crochet project from Mollie Makes' very first issue



PATTERN: SARA SINAGUGLIA, PHOTOGRAPHY: PHILIP SOWELS



HOW TO MAKE… A CROCHET APPLE JACKET

MATERIALS

- Cotton DK yarn
- 3.5mm crochet hook
- Embroidery needle
- Button

ABBREVIATIONS (UK)

ch chain
dc double crochet
rep repeat
sk 1 skip one stitch
sl st slip stitch
st stitch

This is a very simple pattern using the most basic of crochet stitches. You don't even have to know how to decrease – just miss a stitch out where the pattern says so.

Start with a slip knot. Work 4 ch, join to form a loop with a sl st into first ch.
Round 1: ch1, 9dc into central loop, sl st into 1st ch to close up the circle.
Round 2: working in the round, 2dc into each subsequent stitch (approximately 18 sts).
Insert a contrast colour yarn marker (3cm length of yarn positioned horizontally between the last stitch and the first one of the next round) at this point, this will allow you to see when you have completed a 'round' and stops you from worrying about counting stitches.
Round 3: 1dc into each st
Round 4: *2dc into next st, 1dc into following st*, rep from * to * until you reach yarn marker.
Round 5: rep Round 3
Round 6: rep Round 4
Rounds 7-13: rep Round 3
When you reach the end of round 13, you need to begin working backwards and forwards rather than around and around. This will create the opening at the top of the cosy.
Round 14: ch1, turn the cosy and work in the opposite direction. 1dc into each st. Stop at the last stitch before the 1st chain.
Round 15: ch1, turn *1dc in to each of the following 10 stitches sk1*, rep * to * until you reach the end of the row – don't worry if there aren't 10 stitches in the final group.
Round 16: ch1, turn crochet, rep round 14
Round 17: ch1, turn crochet, work the decrease as per round 15 but with just 8dc in between each sk1. When you arrive at the end of the row, ch12 and using a sl st join the last chain back to the main body of crochet to form a loop for the button. Cut the yarn and using an embroidery needle, work it into the back of the cosy. Sew the button to the cosy opposite the loop.



Sara Sinaguglia
A book contract followed Sara's *Mollie Makes* apple cosies cover project, and she started teaching crochet from her family business, The Olive Tree Cookery School, in Dorset. She is now studying for a Master's degree in Applied Educational Leadership at UCL in London and is an assistant head of a secondary school in Bournemouth, teaching history and working hard to improve the life chances of the young people in her community.



SHOWSTOPPING BREW

Wow your friends next time they pop over with this exclusive creation by queen of the tea cosies, Loani Prior







HOW TO MAKE… A KNITTED TEA COSY

MATERIALS

- 2 x 50g (1¾oz) balls Noro Silk Garden Lite, for main colour (MC)
- 1 x 100g (3½oz) ball Cascade 220, for contrast colour (CC)
- One set 4.5mm circular needles, 80cm (32") long and one set 3.75mm circular needles, 80cm (32") long (if using magic loop technique)
- One set 4.5mm (UK 7, USA 7) double pointed needles and one set 3.75mm (UK 9, USA 5) double pointed needles (if not using magic loop technique)
- Darning needle
- Removable stitch markers

TENSION

Tension is not important for this project.

FINISHED SIZE

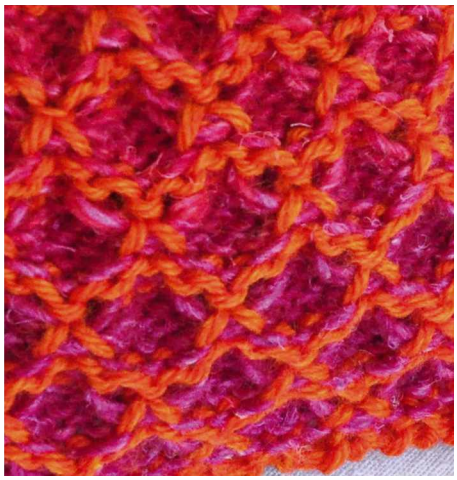
To fit a two-cup teapot that stands 9cm (3½") tall (not including the knob) and 10cm (4") in diameter (not including the spout and handle)

ABBREVIATIONS (UK)

Cont Continue
Drop1 Drop the next stitch off the needle and unravel 4 rows down. Insert the working needle into the MC (orange) stitch in the 5th round below, front to back, and knit, catching the 4 loose strands above of CC (pink) at the back
K2tog Knit next 2 sts together
Kfb Knit into front and back of next stitch
M1 Make 1 Increase by lifting up the connecting thread between the stitch you have just worked and the stitch you are about to work, onto the left (waiting) needle from front to back. Place your right (working) needle into the back of the loop (new stitch) and knit
Rem Remaining
Rep Repeat
RS Right side
Sts Stitches
WS Wrong side
Yfwd Bring yarn forward between needles from back to front







Get some cookies in the oven and call your friends round – you're going to be desperate to show off this statement tea cosy once you've knitted it up.

We used Noro and Cascade yarns, which both come in a beautiful range of colours, so choose whatever shades you like. The Cascade 220 only comes in 100g (3½oz) skeins – if you prefer to buy less, choose one 50g (1¾oz) ball of any sturdy 8-ply (DK) yarn.

There are two ways you can knit up this cosy – either with four needles, or on circular needles using a magic loop. We have included instructions for both, and a step-by-step for the magic loop on page 25.

Outer cosy

Knitted in the round from the top down. The sides are knitted in rows.

Upper body

With the 4.5mm (UK 7, USA 7) needles (or circular needles if using the magic loop technique) and CC, cast on 8 stitches. Join to work in the round, taking care not to twist stitches.

Round 1 (and each alternate round) Knit.
Round 2 Kfb into every stitch (16 sts)
Round 4 *K1, kfb, rep from * to end of round (24 sts)
Round 6 *K2, kfb, rep from * to end of round (32 sts)
Round 8 *K3, kfb, rep from * to end of round (40 sts)
Round 10 *K4, kfb, rep from * to end of round (48 sts)
Round 12 *K5, kfb, rep from * to end of round (56 sts)
Round 14 *K6, kfb, rep from * to end of round (64 sts)
Round 15 Knit
Begin Picot Edge hem as follows:
Round 16 *Yfwd, K2tog, rep from * to end of round
Round 17 Knit
Rounds 18 and 19 Knit
Round 20 *K6, K2tog, rep from * to end of round. (56 sts)
Round 21 Knit

Rustic basket stitch pattern

This is worked over 12 rounds and is made up of stocking stitch and drop stitches and two different coloured yarns.

Rounds 1-4 Using CC, knit
Round 5 Using MC, K1, *Drop1, K3, rep from * to last 3 sts. Drop 1, K2
Round 6 Using MC, (K26, K2tog) twice (54 sts)
Divide to work sides in rows »



A tea cosy so fancy, it has an underskirt! A lining layer helps it all sit beautifully.

HOW TO MAKE… A KNITTED TEA COSY

Cont working on the next 27 sts only, leaving the rem 27 sts on a holder
****Rows 1&3:** Using CC, knit
Rows 2&4 Using CC, purl
Row 5 Using MC, K3, *Drop1, K3, rep from * to end of row
Row 6 Using MC, purl to end of row
Rows 7 & 8 Using CC, knit.
Rows 9 & 10 Using CC, purl.
Row 11 Using MC, K1, *Drop1, K3, repeat from * to last 2sts. Drop 1, K1
Row 12 Using MC, purl to end of row
Repeat these 12 rows once more. Then repeat Rows 1 – 6 only.

Ribbed hem

Row 1 *K1, P1, repeat from * to last st, K1.
Row 2 *P1, K1, repeat from * to last st, P1.
Cast off loosely.
Repeat second side from **

Bell flower

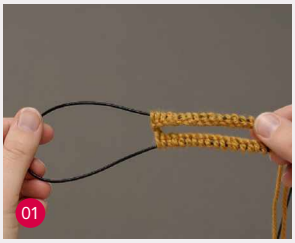
With 3.75mm circular needles and the pink hues of Noro yarn, cast on 6 stitches and join in the round.
Round 1 Knit. Place removable stitch marker into the knitted fabric to show the beginning of the round
Round 2 Kfb into every st (12 sts)
Round 3 Knit
Round 4 *K3, M1, rep from * to end of round (16 sts)
Rounds 5-10 Knit
Round 11 *K4, M1, rep from * to end of round (20 sts)
Round 12 Knit
Round 13 K2, *M1, K5, repeat from * to last 3 sts, M1, K3 (24 sts)
Rounds 14 & 15 Knit
Repeat until you have as many flowers as you want

Picot edging

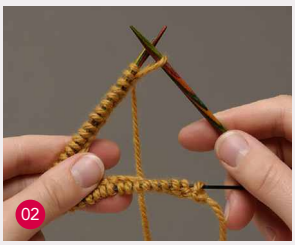
Round 16 *Yfwd, K2tog, rep from * to end of round. (The yarn forward creates one large stitch. When you knit into it in the next round, it creates a lace hole)
Rounds 17 & 18 Knit
Round 19 *K4, K2tog, rep from * to end of round (20 sts)
Round 20 Knit
Round 21 K1, K2tog, *K3, K2tog, repeat from * to last 2 sts, K2 (16 sts)
Rounds 22-26 Knit
Round 27 *K2, K2tog, repeat from * to end of round (12 sts)
Round 28 Knit
Round 29 *K2tog, repeat from * to end of round (6 sts)
Break yarn and thread the end through a darning needle and through the last 6 stitches. Pull up tight to close the hole and sew a couple of holding stitches. Fold the bell in on itself, along the picot edging, with the larger section down inside the smaller section. Pull through the remaining wool to use later when making up.

KNITTING IN THE ROUND WITH MAGIC LOOP

You can either knit this tea cosy using four double pointed needles, or circular needles using a magic loop. If you've never tried the latter before, here's how to do it.



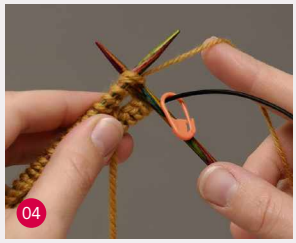
Cast on the required number of stitches onto the circular needle. Push all the stitches **down onto the cable** and fold in half at the halfway point, pinching the cable and **pulling it through the stitches**. Make sure the stitches are not twisted.



Turn the work so you are holding both needles in your left hand and the tips of the needles are pointing right, with the first cast on stitch at the end of the front needle. Pull the front needle out slightly to the right and **insert it into the last st on the back needle** as if to knit.



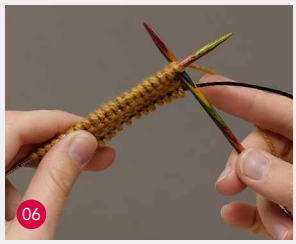
Slip this stitch onto the front needle so it sits next to the last stitch. Move both sets of stitches **to the front of the needle tips** again, keeping the loop of wire between the central stitches, and **place a stitch marker** onto the back needle to mark the round.



Pull the back needle out to the right and around towards you, **creating a new loop on the right** but keeping the original loop on the left between the stitches. Insert the needle into the **first two stitches on the front needle** and knit these two together.



*Continue to knit **across the front needle** until you reach the end of the needle. **Turn your work** so the back needle is now at the front in your left hand, with the tips pointing to the right.



Push the stitches on the cable at the front onto the front needle, and pull the back needle out to the right so the stitches sit on the cable. **Insert the back needle into the first stitch and knit**. Repeat from * until you reach the end of the second needle.

Lining

Knitted in the round from the top down. The sides are knitted in rows.

Upper body

With the 4.5mm (UK 7, USA 7) needles and CC, cast on 8 stitches. Join to work in the round, taking care not to twist sts.
Work the same as for the outer cosy to round 15 then divide to work sides in rows as follows:

Sides

Row 1 (WS): *K1, P1, repeat from * to end of row
Row 2 *K1, P1, repeat from * to end of row
Repeat rows 1 and 2 until the ribbed side measures long enough to cover the bowl of the teapot.
Cast off loosely.
Work the second side the same.

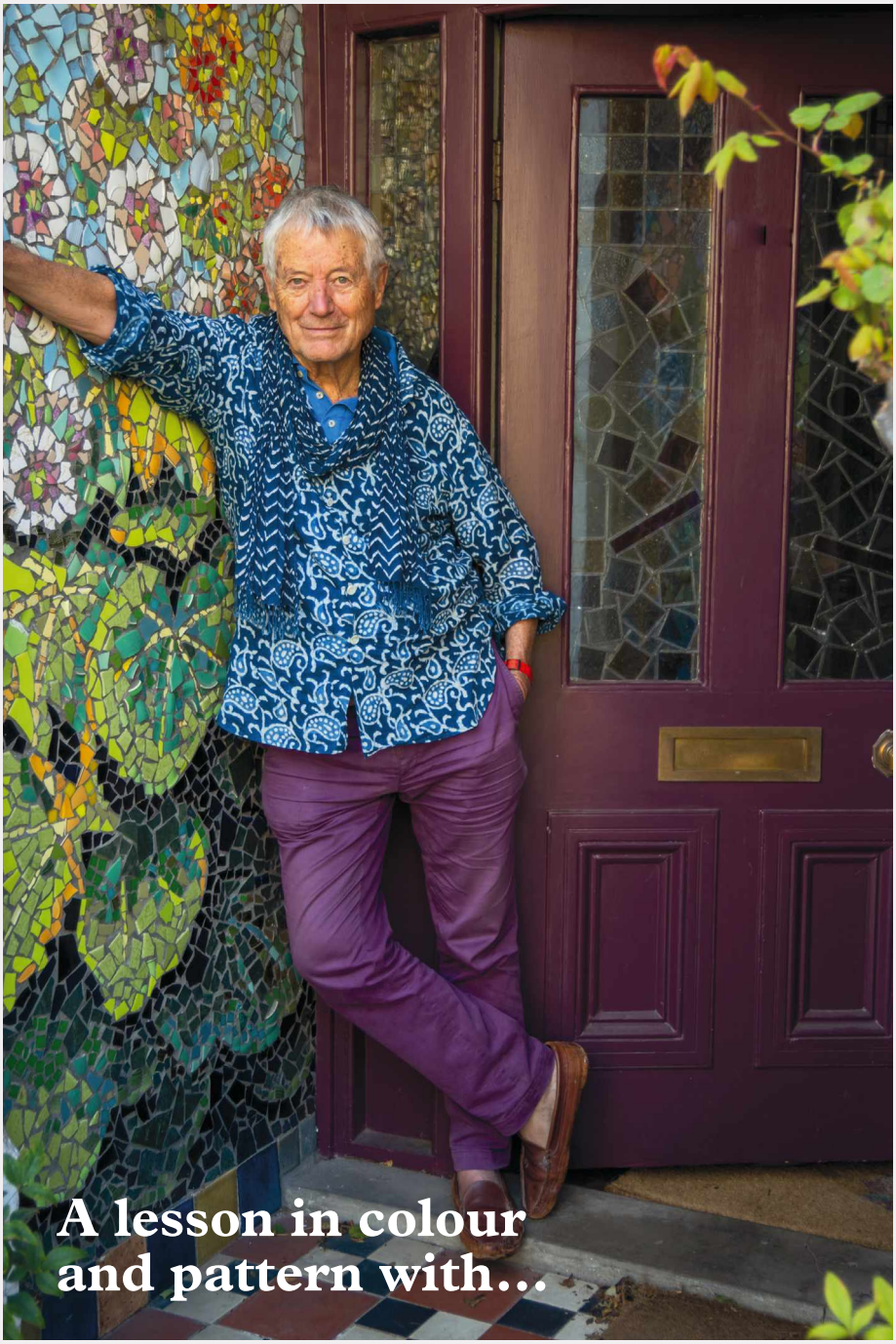
Making up

The picot edge you have made around the top rim of the cosy will need a round of secret tacking stitches (made using a darning needle and thread) to help the fold sit flat. Sew the sides together below the spout and handle on both the lining and the outer cosy. Place the lining on the teapot inside out, then place the outer cosy over the top of the lining. Mould into place and pin the outer cosy to the lining around the spout and handle openings. Remove the double cosy and sew the outer cosy to the lining around the spout and handle openings only.

Now place the cosy on the pot and start going as wild with your flower arranging as you like. Make sure you like the position of your flowers before stitching them on and, if they're not bursting forth, simply make some more.



Loani Prior
You might remember Loani for her four books filled to the brim with outrageously quirky tea cosy designs. She's now playing with fabric, translating all that colour and joy into award-winning, whimsical collage quilts.
www.loaniprior.com



A lesson in colour and pattern with…

KAFFE FASSETT

Multi-disciplined textile maker, artist and colourist Kaffe Fassett shows us around 'the colour lab' – his home in North London

Words: **LARA WATSON** Photographs: **DEBBIE PATTERSON**

When it comes to colour, the craft world looks to Kaffe Fassett. A master of flamboyant shades, the fine art graduate still works in the traditional way, hand-painting his fabric designs in gouache, keeping track of every colour used in an adjacent grid for each project. He's dedicated the past 50 years to knitting, needlepoint and patchwork, currently designing for Free Spirit Fabrics, Rowan and Ehrman Tapestries of London, alongside commissions for companies and design houses from Marks and Spencer to Missoni.

Kaffe gave us a tour of the home he shares with partner and studio manager, Brandon Mably, to give us a closer look at his work processes and his home life.

Talking colour and pattern with Kaffe is a genuine joy – his excitement is infectious. When asked which of his many thousands of projects have been most enjoyable to work on, he simply replies: "Picasso always said: 'It's the painting I'm working on at the moment.' I think your enthusiasm should be with what you're working on now, rather than looking back."



What do you love about what you do?
Oh my God, where do I start? Being able to play with colour and do the things I love to do is wonderful. This house is like a big colour laboratory, I make different colour combinations and see what fits whatever project I'm working on most perfectly. I love everything about it.

Describe your aesthetic.
Over the top and exciting. It's a mixture of pattern and colour, but what I'm always trying to do is to create harmony. There's a lot going on, but I want to be a clear storyteller. I don't want to bake white bread, if you like, it has to be fruity and exciting and heightened – not your everyday.

Is there a colour palette you tend to be drawn to over and over?
Not really! One of the things I'll do is to give my fans a versatile palette, so I always do a good red colourway, a blue and a green, and a soft grey pastel colourway, so there's a lot of different moods one can play with.

Does your approach to colour change between painting and textiles?
Yes, I would say so. When I was painting, I knew there was this huge tradition and many geniuses before me. I always worried when I was painting, I doubted myself, whereas when I came to work with textiles, I just had this confidence. It's always enjoyable, not a strain, the way painting sometimes turned out to be. I feel more experimental, it's a freer way of



ALL IMAGES TAKEN FROM KAFFE FASSETT IN THE STUDIO: BEHIND THE SCENES WITH A MASTER COLORIST BY KAFFE FASSETT (ABRAMS, £30) © 2021 DEBBIE PATTERSON



"One of the things I've found is when I get a bit stuck, I'm not being quite extreme enough."



playing with colour. Now when I go back to painting, it benefits a lot from it.

What about patterns?
I would say circles. I'm creating a whole new concept now playing with themes within pattern. One of them is circles. I notice that in my fabric patterns there are so many circular flowers, fruits, dots, spots… there's something about it that's very satisfying. A circle lends itself to being cut in angles more than other geometric patterns I think. And of course, I love flowers.

Is your process different when you've worked with a limited palette?
Well, I like extremes, so one of the things I've found is that when I get a bit stuck, I'm not being quite extreme enough. I've been playing with black and white a lot lately and high contrasts. When I sit down and do an experiment just for me, I'll play with a very muted palette, faded beiges people would never associate with me! I'll look at bark from a eucalyptus tree – those kinds of subtle shades fascinate me. I play with that, but will suddenly throw in some colour and see what happens. The colour

01 A corner showcasing Kaffe's multi-craft style. **Kaffe made the rug** – he was "obsessed" with hooking at the time.

02 More of Kaffe's quilts are **stored in this cupboard,** adorned with his pot paintings.

»



01 In the living room, Kaffe and Brandon's TV is **cleverly disguised** behind a scarf.
02 Kaffe displays some of his **vibrant needlepoint** cushions next to a gathering of porcelain Buddhas.



is often spotlit because it looks so striking against the background.

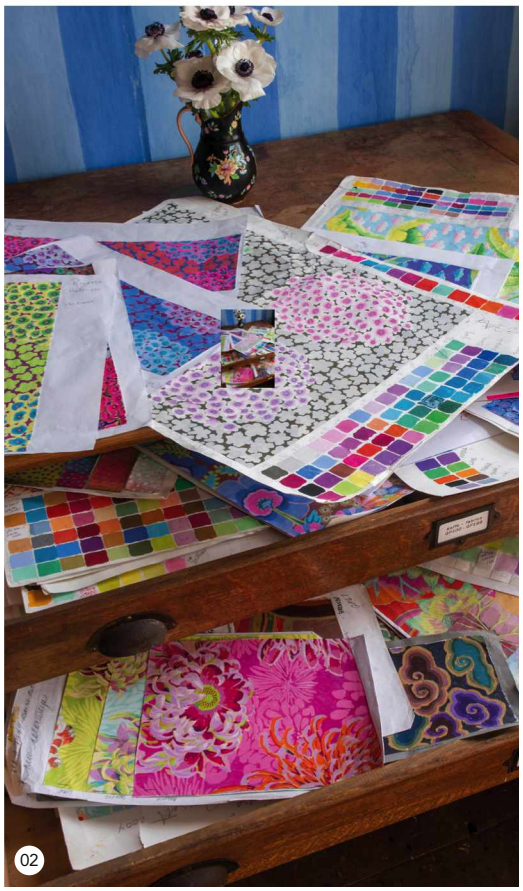
You talk about your love of jigsaws in your new book, and problem solving. Is that how you tend to approach your creative projects?
I think that's exactly right! That's something Brandon says: "Kaffe is a puzzle solver." That's true. There's something brilliant about putting little pieces together. When you're working on a jigsaw of a famous painting, you notice certain brushstrokes and colours more. If I was an art tutor, I'd ask people to put puzzles together to get up close with the artist's intentions. A quilt is a huge jigsaw puzzle. When the wrong piece goes in, you can see it.

Tell us about your studio spaces – how are they a reflection of you?
Chaotic, like my mind! Everything's on hand. For instance, right now I'm sitting in front of a jigsaw puzzle and I have my paints here because I just designed a T-shirt. I'm creating a quilt at the same time. It's all going on! It's layered. That very much reflects my process.

Do you have a favourite room in your house?
The room I always say is the most finished is the bathroom. I love it as it's done up with reject tiles by potter Rupert Spira. All the glazes had gone slightly 'wrong', yet to me they were deliciously right! I love those tiles so I made the floor with them, and asked



"When you get down or you've lost your way, an outside view speeds up the creative process."



him to make me a big sink in green and red stripes too.

You dedicate a section of your new book to the people you work with. What has collaboration added to your life?
An enormous amount. Like most artists who have a vision of what they want to do, it can be easy to become a control freak! It's hard to let go, but I found in later life being able to consult with people and be more collaborative, for instance with Liza Lucy with my patchwork books, and working with Brandon, saves all kinds of time. When you get down about something or you've lost your way, an outside view speeds up the creative process. People are amazed by how fast Brandon and I work, but it's because we work together.

Who inspires you, both personally and professionally?
There are very few people who work with colour the way I do. Textile designer Sarah Campbell has a wonderful sense of colour. She did all those wonderful Liberty paisleys with her sister Susan Collier, as Collier Campbell in the 1970s and 1980s.

01 Kaffe picking which **hand-woven fabrics** to include in a new range. "Such a hard choice!"

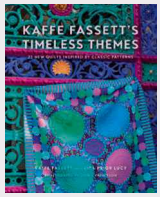
02 These drawers hold all the Kaffe Collective artwork. The **colour chips** help with printing other colourways.

»



01 Some of Kaffe's **patchwork quilts,** plus a collection of antique pots.
02 A collection of Kaffe's ribbons, all **beautifully woven** by Renaissance Ribbons.





Kaffe Fassett
Kaffe's latest book, *Kaffe Fassett's Timeless Themes* (Abrams, £30) is out on 13 April. It dives into the archives to reinvent his most beloved and classic fabric-based designs through an extraordinary collection of fresh quilt patterns.

How do you want your work to make people feel? Inspired – to do their version of something. I'd like to be a seed for people to think, "Oh! That's handmade, it's doable". They can see the end in sight, and play with that idea.

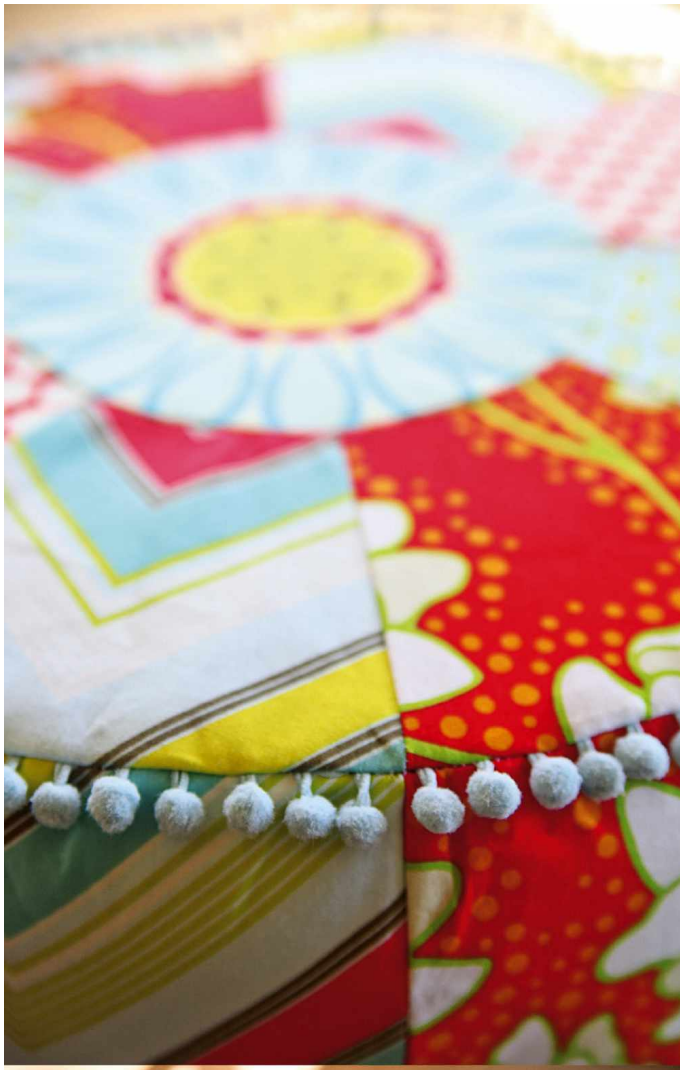
What advice would you give to a budding colourist?
If you're really stuck for colour, go to a beauty store and look at the make-up counter. I remember once seeing a box of eyeshadows on a shoot with all these beautiful colours: bronzes, browns, sludgy greens. This make-up artist was saying to me, "I'm going to start a yarn range!" so I said: "There's your colour scheme!". Or, go into nature – start working from there and see what happens. Gardens and garden centres are wonderful places for inspiration.

And finally, what advice would you have given your younger self?
Be patient. No matter how sluggish or difficult something seems, it'll get better. Keep making and trying and producing. Don't worry about something succeeding or not, you'll always learn from it. If you keep going, you solve the problem and learn from the solution.

IT'S A COVER UP!

Revamp thrifty finds with Anita Mundt's zingy patchwork cover. Perfect for a footstool or pouffe, it's easy-as-pie. Go on, reach for the pompom trim…









HOW TO MAKE… A FOOTSTOOL COVER

MATERIALS

- Newspaper
- Pattern cutting paper
- Scissors
- Compass
- Sticky tape
- Five fat quarters of fabric in different patterns
- 1m of medium iron-on interfacing
- Thread
- Approximately 1.5m mini pompom trim
- Approximately 1.5m ric rac ribbon

Here's how to put together a pattern template and make a fabric cover for any round footstool or pouffe.

01 02 To make a pattern to match your pouffe or round footstool, you will need **two measurements**: its **height** (cushioned part only); and **circumference**.

03 Next, **prepare your templates**. Start by sticking some double **newspaper pages** together. This will be a template for the strip that **fits around the sides** of your stool. The strip needs to be a rectangle the same height as the **cushioned part** of your stool, and the same length as its **circumference**.

04 Now cut this rectangle into **eight equal pieces**. Each piece will be **one panel of patchwork**.

05 Now make a second template piece, which will be **a circle** that fits the top of the seat. The



03



04



05



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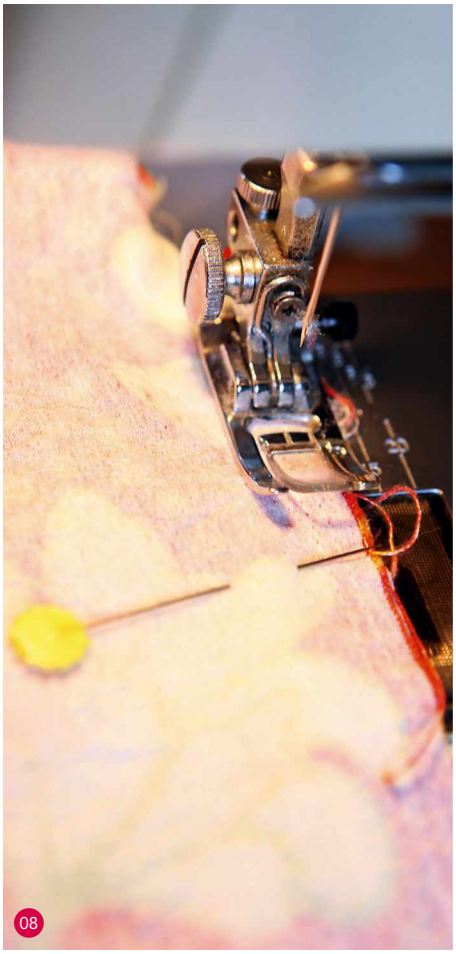
07



circle needs to have the **same circumference** as the stool top. Make the template by measuring across the stool top at its **widest part straight through the centre**. Now divide this measurement in two (for instance if the seat is 40cm across at its widest point, then take the measurement 20cm). Then using this **half measurement**, set a compass to draw a circle on some newspaper. The circle you draw will be the **exact size of the stool top**.

06 **Cut the circle out** and fold it in half, then again and then again. **Open it out.** It should now be creased into **eight perfect segments**. Placing the compass back in the centre, **draw a smaller circle** and then divide the rest of the pattern piece into eight equal pieces along the creases, as shown above. **Cut out all the pieces.**

07 Pin the smaller circle, each of the eight circle segments and the »


08


09


10

HOW TO MAKE… A FOOTSTOOL COVER

eight side panels onto **a piece of pattern cutting paper**. Draw around each piece with an **extra 1cm margin**. This will be your seam allowance. Cut out each pattern piece from this paper. You should now have **all your template pieces**. Cut one of each piece in your chosen fabric, and again in **iron-on interfacing**. When cutting the pieces, cut two circle segments and two side panels from **one fabric design**, so they can sit opposite each other, **radiating from the centre** circle and going down the side of the stool.

08 Iron each piece of **interfacing onto its fabric** piece. Then, take the side panel fabric pieces and, with right sides together, **stitch the long sides** to each other in a strip. Remember to arrange the last four fabric panels in the **same pattern sequence** as the first four. Join the first and last panel together to form a loop. **Iron the seams flat**.

09 Take the pieces for the top of the stool. Put the **centre circle to one side**. Placing the **fabric right sides together**, sew the circle segment pieces to each other **matching the pattern order** of the side panels. Sew the first section to the last section. With right sides together, pin the centre circle to the inside edge of the circle segment pieces. **Ease the fabric to fit and then stitch**. Remove the pins and iron the seams flat.

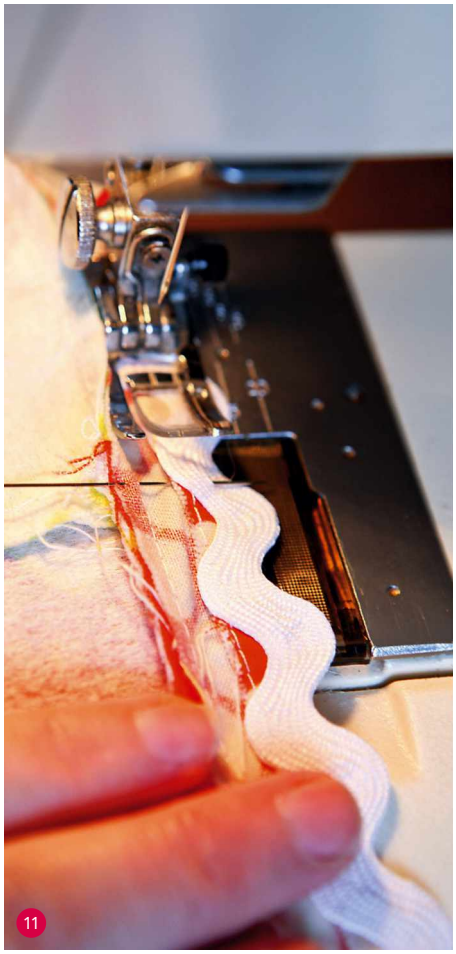
10 With the right sides of fabric together, **match up and pin** the side panels to the top section, **sandwiching the pompom ribbon in between**. Pin and stitch.

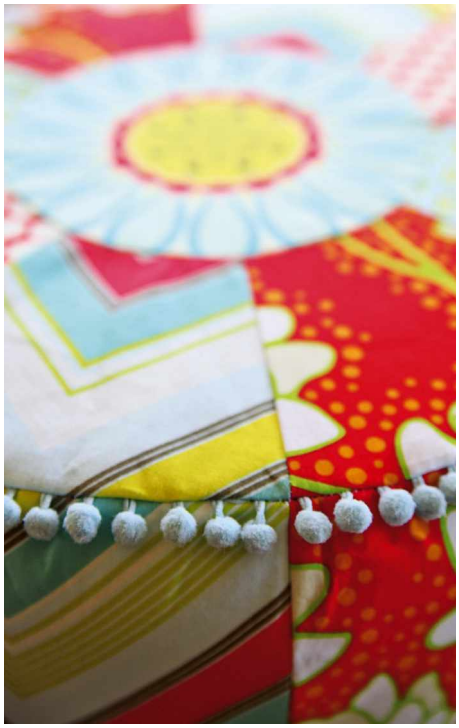
11 Finally, cut a strip of fabric for the **bottom edging** of your cover. The **length of this strip** should be the **circumference of the stool** plus 2cm (2x1cm seam allowances) and its width 4cm high. **If your fabric isn't long enough** to make this strip, you can sew together a couple of pieces together. **Fold each short end back 1cm** and sew to the back. With right sides together, pin and sew the strip to the bottom edge. **Iron this seam flat.** With the right side of the fabric edging facing down, turn a **1cm seam allowance** to the back of the fabric to form a hem. **Pin the ric rac ribbon over the raw edges** of the hem (on the back of the edging) and **stitch 5mm from the edge**. Now place the cover on your stool and **admire your work!**



Anita Mundt

Ex-primary-school teacher Anita was born and raised in Britain, but now lives in Holland with her Dutch husband. Armed with a degree in Textile Design she always has several crafting projects on the go. She's also Head of Product for De Bondt & Scheepjes yarns.


11





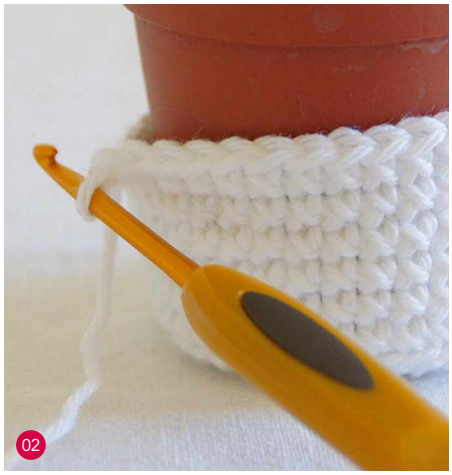


PLANT BUDDIES

Prettify your shelves or mantelpiece with Sandrine Deveze's playful crochet plant pot covers













HOW TO MAKE… QUICK POT COVERS

MATERIALS

- DMC Natura Just Cotton, 100% cotton, 50g/155m per ball, one ball in Ibiza (N01)
- 3mm (UK 10, US D/3) crochet hook
- Black thread
- Small piece of scrap fabric
- Sewing pins
- Red pencil
- Stitch marker
- Tapestry needle
- Scissors

TENSION

11 sts and 12 rows to 5.5cm (2¼") square in double crochet (dc), using a 3mm hook.

ABBREVIATIONS (UK)

st(s) stitch(es)
ch chain
dc double crochet

FINISHED SIZE

Each plant pot is 5cm (2") in diameter and the plant pot cover stands approx 6cm (23/8") tall. You can adapt the size by increasing the rounds where indicated in the instructions.

NOTES

The pots are made in one piece, crocheting from the base upwards. They're then decorated with crocheted ears and stitches for the face. Each piece begins with a 'ring'. To start a round, use any ring type you're comfortable with. We used (ch2, work 6 dc into 1st ch) but you can use the magic ring method if you prefer.

Use simple crochet and stitches to bring your modish succulent collection to life. Vary the ears and embroidered facial markings to make a whole cluster of leaf-loving buddies to pep up a shelf or desk. These little cuties make great last-minute birthday or thank you gifts too.

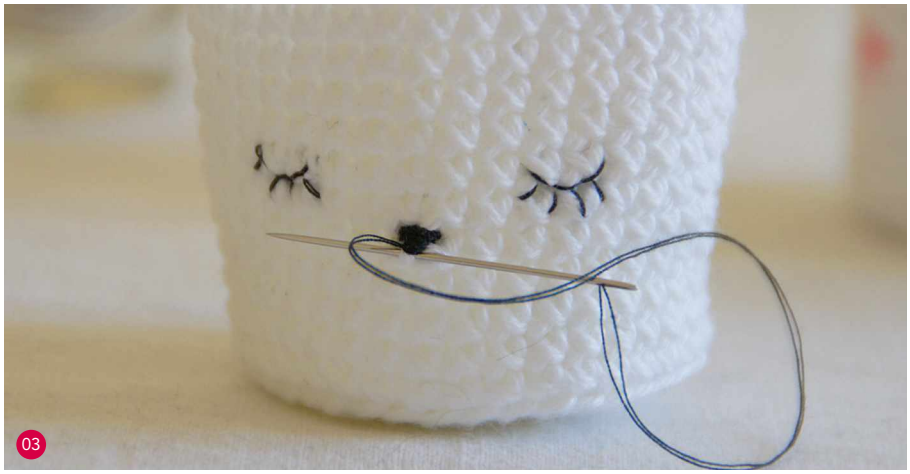
This project is easy enough for beginner crocheters, and uses materials you should have readily to hand. DMC Natura Just Cotton is easily available in the UK, but if you're struggling to find it, any 4 ply white cotton yarn will do. Of course, you can mix up the colours if you fancy a more vibrant look.

01 Base

Using white yarn and 3mm hook,
Round 1 Ch2, work 6 dc into 1st ch. [6 sts]
Round 2 2dc in each st around. [12 sts]
Round 3 [2dc in next st, dc in next st] 6 times. [18 sts]
Round 4 [2dc in next st, dc in each of next 2 sts] 6 times. [24 sts]
Round 5 [2dc in next st, dc in each of next 3 sts] 6 times. [30 sts]
Round 6 [2dc in next st, dc in each of next 4 sts] 6 times. [36 sts]
At this point the plant pot cover measures 5cm (2") in diameter.
If the diameter of your plant pot is bigger, then continue the increases at the rate of 6 dc each round until you get your desired size.

02 Sides

Rounds 7 to 18 Dc in each st around.
Slip stitch to first st of 18th round to complete. Fasten off and sew in the ends.
If you need to make the plant pot cover taller, add more rounds until you get your desired height before fastening off.









03 Face

Design a face for your pot. Using black sewing thread, embroider the nose, mouth and eyes onto the front. Get as creative as you like with the expression.

Take a red colouring pencil and rub vigorously over a small piece of fabric. Then rub the fabric on the cheeks of the face to gently transfer the colour.

04 Ears (make two)

To make long, floppy ears

Using white yarn and 3mm hook.

Round 1 Ch2, work 6 dc into 1st ch. [6 sts]

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

Rounds 3 to 12 Dc in each st around.

Slip stitch to 1st st of 12th round to complete. Break yarn and fasten off, leaving a long tail to sew.

To make short, upturned ears

Using white yarn and 3mm hook.

Round 1 Ch2, work 6 dc into 1st ch. [6 sts]

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

Slip stitch 1st st of 2nd round to complete. Break yarn and fasten off leaving a long tail to sew.

05 To make short, floppy ears

Using white yarn and 3mm hook.

Round 1 Ch2, work 6 dc into 1st ch. [6 sts]

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

Rounds 3 to 10 Dc in each st around.

Slip stitch 1st st of 10th round to complete. Break yarn and fasten off leaving a long tail to sew.

Finishing off

Sew the ears to the body using the image as a guide. Sew in all loose ends and pop your plant pot inside. Now place in on your windowsill, fill with plants and admire!



Sandrine Deveze

Sandrine lives in the south of France with her husband and three children. She taught herself to crochet and is now addicted to making amigurumi for her children and friends. She is the author of *Designer Amigurumi* and *Sweet Crochet: A Whimsical Set of Cuddly Creatures.* You can find her designs at *www.ravelry.com.*

The home of I love Embroidery | The World of Cross Stitching

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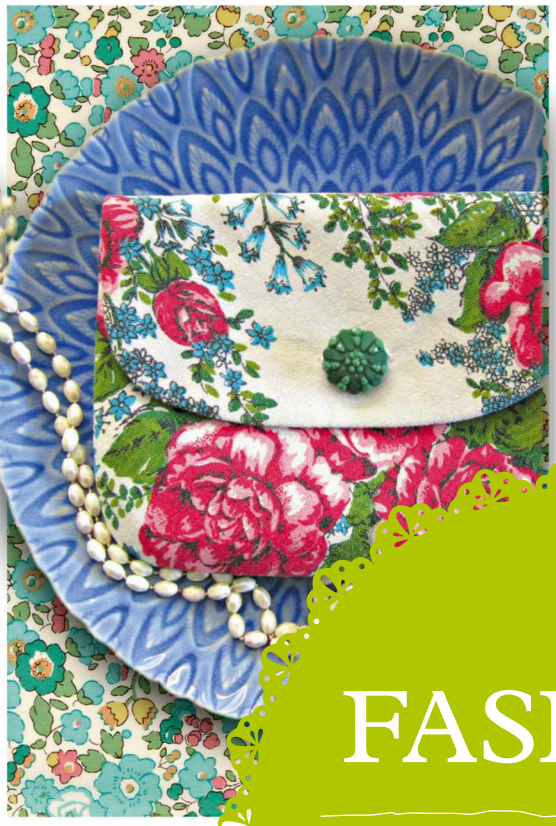


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FASHION

Fancy a change? Try one of our easy style updates, whether it's a quirky accessory, handmade collar or some whimsy for your wheels.





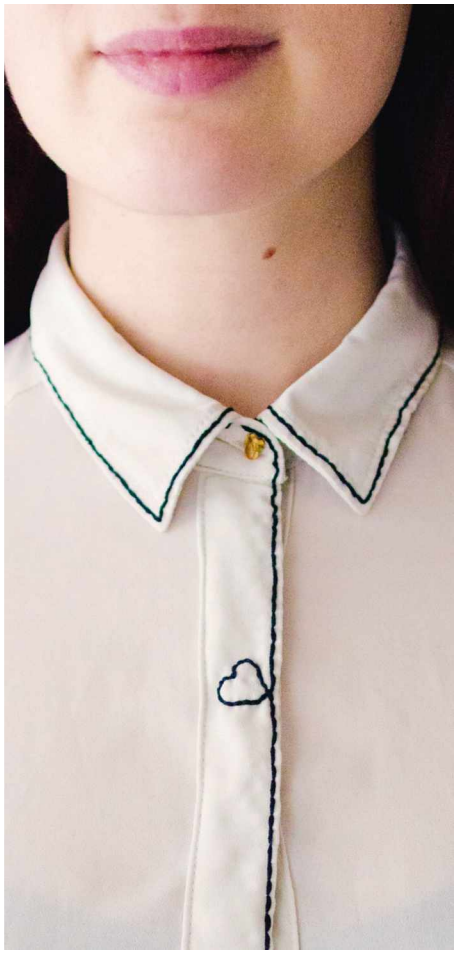


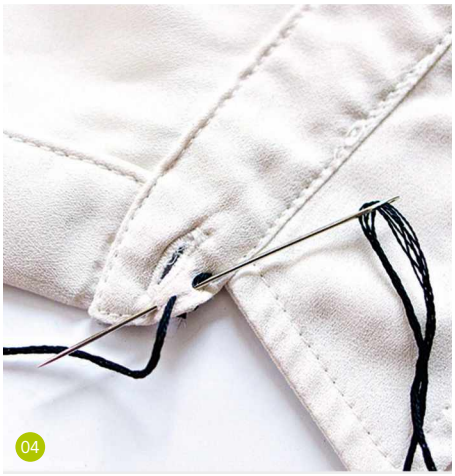
DOODLE STITCH

Makeover a plain blouse ready for date night with Lana Red's simple sewing tutorial











HOW TO MAKE… A STITCHED BLOUSE

MATERIALS

- Blouse with a collar
- Embroidery thread
- Needle with a large eye
- Fabric chalk or pencil
- Scissors
- Ruler (optional)

There's no escaping the colouring-in inspired trend for bold outlines, so here's an easy way to bring the look into your wardrobe. This easy doodling idea can be cutomised how you like – add loops or other simple motifs, and switch up colours to your taste. A small, neat backstitch works best for a minimal look.

01 Start by **ironing your shirt** and placing it on a flat surface. Button the shirt up and position the buttoned line on top. **Draw a straight line across the front,** next to the buttons, using your pencil or chalk. Decide on the placement of your heart and 'break' the drawn line by **adding the heart symbol** in between.

02 Measure **the length of your button shirt,** then double it and add 10cm (4"). This will be the length of embroidery thread you'll need for **stitching the front.** Cut the thread to size.

03 Tie a knot at one end of your embroidery thread. Insert your needle **at the top of your shirt** from back to front, about 0.5cm (¼") from the top. This will be your stitching width.

04 Pull the thread all the way through until the knot reaches the shirt. Start **embroidering the drawn line** using backstitch.

05 When you reach the heart shape, follow the line of the heart by 'breaking' the straight line. Continue embroidering the heart **using the same thread.** When you reach the end of the heart, continue **backstitching** the rest of the line.

06 Finish your stitching and **tie a knot** at the end of your thread.

07 Draw a line with your chalk or pencil on the **visible edge of the collar.** Cut your embroidery thread to double the collar length, plus an extra 10cm (4"). Tie a knot at the end of the thread and start embroidering a backstitch line from **one end of the collar** to the other.

08 Tie a knot at the end of the thread when you **reach the other side.** Check the embroidered lines to see if they're neat. You can use your needle to move the thread a bit, to create a more 'even' line.



Lana Red

Lana, from the Lana Red Studio blog, has a passion for everything creative. With a background in theatre, she loves to combine multiple disciplines in each project. Lana always wears skirts or dresses and never leaves the house without her red lipstick. *www.lanaredstudio.com*



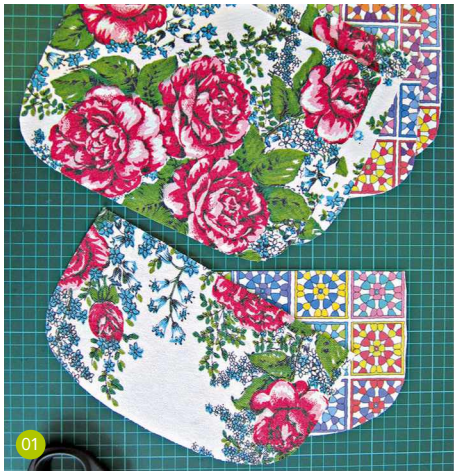
PATTERN CLASH

Calling all vintage fabric addicts: show off that stash with Jennie Walker's upcycled tablecoth clutch bag



















HOW TO MAKE… AN UPCYCLED CLUTCH

MATERIALS

- Outer fabric
- Inner fabric
- Medium weight iron-on interfacing
- Vintage button
- Sewing machine or needle and thread
- Laundry pegs
- Pins

NOTES

- For templates, see *www.gathered.how*

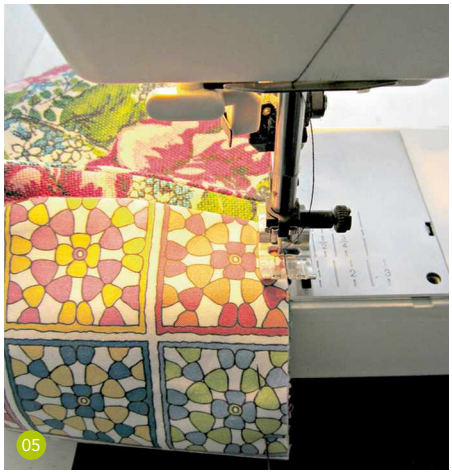


Do you have a pile of thrifted fabric finds just begging to be put to use? Jennie Walker created this beauty from a vintage tablecloth – a great material for this project as you can cut out any worn or faded parts. A regular tea towel is just the right size too.

Add a lively contrast pattern for the lining such as a vintage sheet or pillowcase. You can easily add extra detail with a trim around the seam of the flap, and really make a feature of the vintage button. For hands-free clutching, add a wristlet to one of the top corners of the clutch. It would also make a nice roomy make up bag. All seam allowances have been included on the templates, which you can find online at www.gathered.how

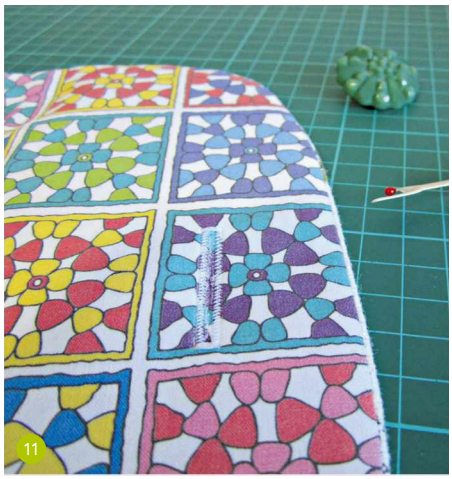
01 Cut your inner and outer fabrics using the templates. **Iron interfacing** to the fabric pieces.













02 Place the **flap pieces** right sides (RS) together. Using a 0.5cm (¼") seam allowance, stitch from the top right hand corner and down and up to the left hand corner, leaving the top straight edge open. **Do the same with your two outer body pieces.** Turn RS out and press.

03 Place the **body inner pieces** RS together. Sew from the top right hand corner, down and around the bottom right corner. **Leave a gap** along the bottom straight edge for turning, then sew around the bottom left corner and up to the top left side.

04 Place the flap piece **on top of the outer body section,** so the RS of the flap is facing the RS of the back piece of the body, then pin.

05 **Tack stitch** the flap to the back piece of the body, 0.3cm (⅛") from the pinned edge.

06 Slip the assembled body piece down **inside the lining body piece,** RS of each section together. Align seams and top edges.

07 Find the wrong side (WS) of the outer body pieces. **Peg securely** all the way around, with the WS of the outer body pieces in the centre.

08 Leaving a 1cm (⅜") allowance, **sew all around** the top unsewn edge, unpegging as you go.

09 Turn the purse RS out **through the gap** you left earlier.

10 Turn in the edges of the opening and **slipstitch** the gap closed.

11 Push the lining inside the bag and press. **Sew a button hole** into the finished flap piece.

12 **Sew a vintage button** onto the body, lining up carefully with the button hole so you can fasten your clutch easily. Now your clutch is **ready to go –** just pop in your fave red lippie and vintage mirror.



Jennie Walker

Jennie creates one of a kind sewn art works, wearable textiles and hand painted dolls. She has made custom dolls for The Museum of Australian Democracy and also for the V&A touring exhibition 'David Bowie Is'. The dolls stuffing is made from recycled plastic bottles and can be made from your own sentimental fabrics – find out more on Instagram: *@alittlevintagedoll*

Ideal for quick craft projects



Use your Janome sewing machine to whip up Charlotte Lyons' sweet baby bib on page 111

SEWING WITH STYLE

There are no limits to your creativity with Janome's impressive sewing machine range

Whether you're on the lookout for your first sewing machine or thinking about upgrading to something more modern and accessible, Janome has something just for you. Plenty of the projects within this Collection will be all the more joyful to whip up with a trusty Janome machine at hand, leaving you free to dream, plan, prep and make with the technical side taken care of. Take a look at Janome's five most popular home sewing machines, which have all the tools to help you achieve your vision at every price point, from bags to quilts, soft toys to vintage-style dresses.

Achieve the most perfect seams



Anita Mundt's stool topper (page 37) is a doddle with a Janome machine

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WHICH ONE'S FOR YOU?

Take your pick of Janome's five most popular machines

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JANOME SEWIST 740DC



This fantastic, computerised machine is perfect for beginners and advanced stitchers alike. Featuring a wide, stable work area with direct stitch selection as well as 40 built-in stitches – and a convenient retractable stitch reference card – there is plenty of choice in creating simple to complex projects.

Usual price, £629

JANOME DKS100 SPECIAL EDITION



One of Janome's easiest-to-use machines. The DKS100 is fully computerised with a host of great features including Janome's easy set bobbin system – you don't have to pull up the thread to get started! There are 10 large buttons to select the most popular stitches plus four more for automatic buttonholes. With 100 stitches in total, there is ample scope for creativity.

Usual price, £659

JANOME M200QDC



The Janome M Series delivers more, with more power, more stitches and more accessories. Quality tools will help produce your best work yet. The Bonus Accessory Package includes a ¼" seam foot, ditch quilting foot, open toe satin stitch foot, walking foot and quilt guide, and a darning foot. Flex your creative skills with this mid-range machine!

Usual price, £749

JANOME 5270QDC



The jewel in the crown. This exciting free arm machine includes optic magnifiers to help you place every stitch without a flicker. There are 270 stitch choices – both practical and decorative – including an alphabet with a built-in memory. Suitable for twin needle sewing. Quilters will love the knee lift and lots of other accessories, included to help your projects shine.

Usual price, £849

JANOME ATELIER 6



Take your sewing to a new level with all the features you'll need for dressmaking, quilting, crafting and home furnishings. With extra arm space to the right of the needle, this model has 196 stitches, 9mm stitch width, an under-bed cutter and knee lift. The AcuFeed Flex layered fabric feeding system ensures stable sewing at speed. Create your dream projects with a professional finish.

Usual price, £1379

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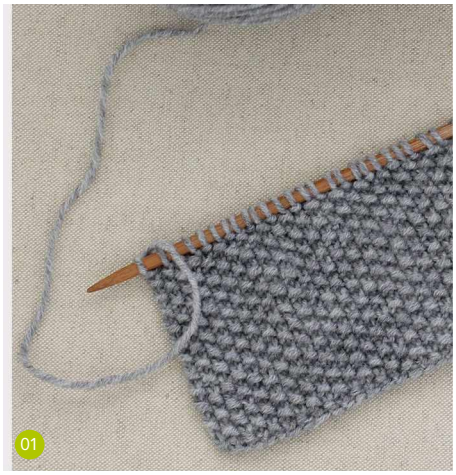
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Go ahead...get creative!

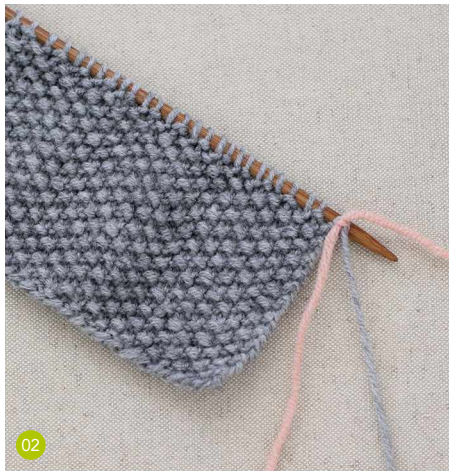


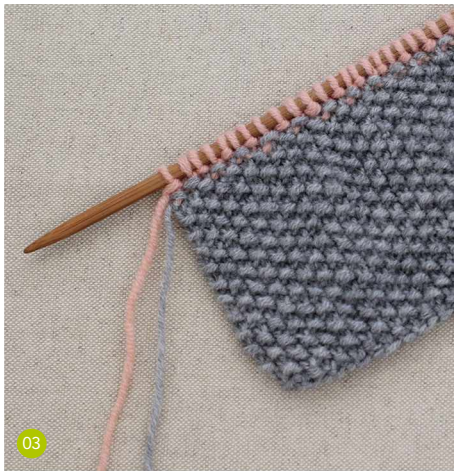


THE COLOUR BLOCK SCARF

Add a playful touch to grown up outfits with Ayda Algin's just-for-us scarf in peach, olive and grey

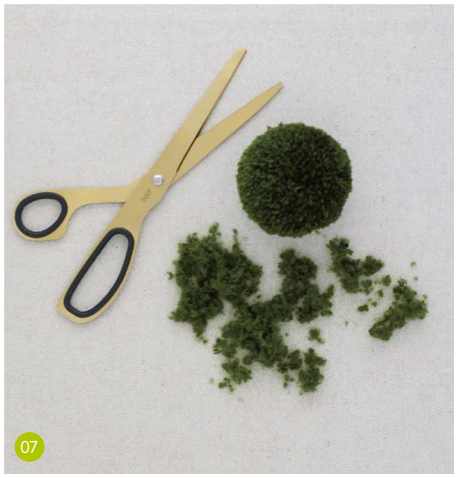

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HOW TO MAKE… KNIT A COLOUR BLOCK SCARF

MATERIALS

- Alize Lanagold yarn, 100g/240m per ball, 49%wool /51% acrylic, 1 ball each in Grey Melange (21), Peachy (648), Pistachio (193) and Green Melange (567) (for pom poms) or similar aran weight yarn
- 5.5mm (UK 5, US 9) straight knitting needles
- Tapestry needle
- Pom pom maker, approx. 8cm (31/8") diameter
- Scissors

TENSION

Approx. 18 stitches and 20 rows over pattern to 10cm (4") square

ABBREVIATIONS (UK)

St(s) stitch(es)
K knit
P purl

Keep cosy in a playful pom pom scarf that'll add an unexpected pop of colour to your winter outfits. The combination of olive, peach and grey creates a fun palette that's just the right side of grown up, without being dull.

The shades and style work for anybody, making this a great pattern to make as a gift. You can easily switch the colours to suit yours or your recipient's taste, too – any aran weight yarn will work fine. Vary the length by casting off at the end of an earlier block.

Notes

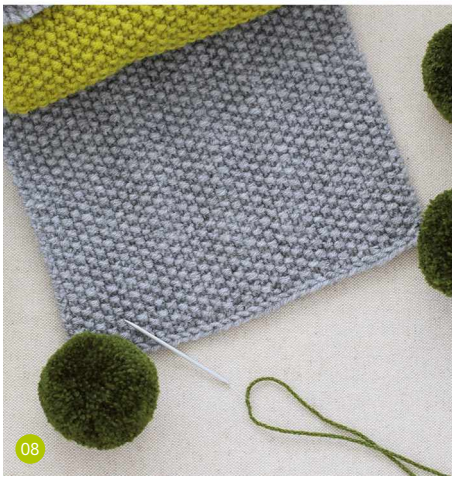
This pattern uses seed (or moss) stitch which is a simple textured pattern that's very easy to create. The stitch pattern lies flat and looks the same on both sides, which is great for a scarf. One of the simplest ways to make a scarf or shawl is to use a simple texture stitch pattern that doesn't curl.

01 Using Grey Melange cast on 35 sts.
Row 1 *k1, p1, repeat from * to last st, k1.
Repeat Row 1 until your scarf is 50cm (19¾") in length.
02 03 Change to second colour (Peachy) at the beginning of the next row and repeat the pattern until your scarf is 80cm (31½") long. Change to third colour (Pistachio) and continue in this way, changing colour in the following sequence: Peachy at 130cm (1.3yrd); Grey Melange at 160cm (1.6yrd), and finishing at 210cm (2yrd).
Cast off in pattern.

Making the pom poms

You need six pom poms, three for each end of the scarf.
04 05 Using the Green Melange yarn, follow the instructions on your pom pom maker







06 Use the same colour of yarn to tie the centre, leaving a long enough tail to sew the pom poms to the scarf ends.
07 Trim the pom poms.
08 Finish by sewing them onto the ends of the scarf at equal distances, using the image as a guide. Weave in all ends.





Ayda Algin
Ayda lives in Istanbul and works full time as an engineer but has a passion for interior decoration, craft, homemade food and art. Her Instagram account, *@cafenoHut* is where she shares her inspiration, crafts, memories, baking adventures and interior ideas. She loves working with yarn, fabric and paper and sells her handmade items in her Etsy shop: *www.deconothHut.etsy.com*



Documenting your progress with…

ARNE & CARLOS

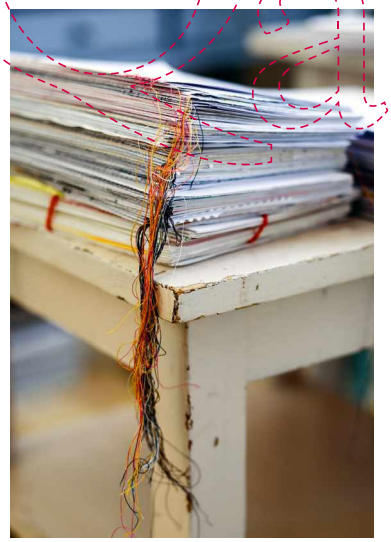
Best known for their quirky knitting patterns, Arne & Carlos have also always journaled their creative process, too

Words: **LARA WATSON** Photographs: **STUDIO DREYER + HENSLEY, RAGNAR HARTVIG**

Knitwear designers Arne Nerjordet (on the right, above) and Carlos Zachrison (Norwegian and Swedish respectively) first became big names in the UK with their popular book, *55 Christmas Balls to Knit*, an instant hit. Previously, the pair focused on their clothing brand, creating designs inspired by their heritage and working with big names such as Comme des Garçons and Liberty of London.

These days, subsequent book deals have given Arne and Carlos license to share much more of their creative process, from the knitting patterns themselves to their love of a very particular kind of papercraft: journaling.

In one of their offerings, *Make Your Own Ideabook*, they invite us to try their techniques and collect, document and research our own creative inspirations, with books made from scratch and easy-to-follow instructions. It's wonderful to see such hands-on, accessible art at work and it becomes immediately clear that this is more than cutting and sticking. We spoke to Carlos about the process the couple capture in recycled paper.



Describe your style in a few words.
The one word I'd use is eclectic. We like a little bit of everything. Another important word is 'colour'.

Have you always been into making journals of some sort?
Yeah, that's actually the way we work. We do a lot of research and preparation for every project we do. Arne loves keeping diaries too, so when we started partnering as designers we'd do a lot of moodboards because we collect a lot of images. After a while we started writing books and we liked the idea of being able to go back in time to see the development of our ideas. So it went from mixing up our private visual diaries to our professional ones. Our journals would be about anything from what happened that day or the day before, to jotting down the things we wanted to do, and it all got mixed up! The development of the journals we do now has happened over a period of years.

You like to make ideabooks from scratch – why is this important to you?
We work closely with our journals and always keep them. It's very liberating starting from scratch every time. It's a nice way to clear your mind before beginning a new project. And as soon as you finish a book, you want to do a new one. Even making the book is such a great process, you start from zero again and again – and anything is possible with all these lovely

‘Anything is possible with all these lovely pages to fill… it’s very freeing.’


01


02


03

pages to fill. There’s no cohesion from one to the other so it’s very freeing. It’s also wonderful to go back to them. Arne and I have photographic memories, so when we revisit one, it’ll take us back to the mood we were in when we were working on that page. It’s a wonderful way to document your creativity.

Why would you encourage other people to start creating journals?
Because I think that everybody has some sort of need for being creative and I think a lot of people would love to be creative, but they don’t know how. My advice is to just write down a story of your day and throw a picture in and take it from there. With regular work, a lot of that creativity will come out – it’s a very positive process. You start with something very simple and small, and it’s easy – just five minutes every now and then and then suddenly you have a great book of ideas. It’s very personal, too. Every book should be unique and speak about the person who’s done it. We want to give people the tools to start on their own

01 **Interior design images** wait to be placed in one of Arne and Carlos’s journals.
02 **Vintage fabric** always makes a beautiful cover.
03 Arne and Carlos collect **every stamp** from their fan mail, from all over the world.

»



01



03

01 **Collected ephemera** makes its way into Arne and Carlos's Valdres Mountains home, too. 02 Don't restrict yourself to paper. Arne and Carlos's journals use **mixed media** to great effect. 03 Ideabooks with a **fashion theme** are easy to put together with your favourite magazines and catalogues.





02

journals. It's especially lovely to hear that younger kids have been inspired to make their own simpler journals after looking at ours, too. It's a great activity to involve younger ones, because there are no rules so it's a very confident kind of project, and very inclusive. We want to show people that this is something everyone can do.

You have between three and five Ideabooks on the go at once. What are some of your recurring themes?
Something we look at a lot is shapes. Particularly things that are square or have sharp edges. We sketch new book ideas in journals that we might want to go for in a few years time. But sometimes it's not as structured, it's just part of our daily routine to hold onto and collect imagery we like.

Do you find physical Ideabooks better for collecting ideas than using online platforms? Or do you use both?
We like the old school way. On the internet everything goes faster and you get more info than you need. Yet at the same time, you don't get as much from it. You're only swiping with your finger and the pictures are passing through you very quickly. I like the internet for getting information, such as reading the news, but when we're working on our visuals we want to slow down our brains a little bit. We don't enjoy looking at images as much on a screen – the backlight doesn't feel as good as the tactile process of flicking through a book

‘We want to show people this is something that everyone can do.’







or a glossy magazine. We are living in the 2020s, so of course we do work on computers too! It’s a nice thing to keep separate though. To make things you can touch and participate in to slow down.

Do you have your own personal ones, too?
I don’t tend to, no – I get involved with our Ideabooks to document creative ideas. Arne likes to do his own though. He likes to document the time we’re living in. I focus more on the visuals and then it all gets mashed together. He’s more prolific at it!

Is it important to you and Arne to keep traditional crafts alive?
Yeah, I think so. I think that it’s important to teach and show people and it’s how we’re living now, too – you share things online. I think that’s a great thing about the internet. We’ve learnt a lot of things on YouTube too! You get something and you give something back.

01 **Even the dog wants to join in!** 02 Arne and Carlos have been researching and documenting their projects this way for years and have **quite a collection of Ideabooks.** Each one is kept so that they can look back on them. 03 Seed packets, plant markers and floral cuttings make their way into the pair’s **gardening Ideabook.**

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01 Taking over the whole kitchen table – the **best sort of crafternoon.**
02 A knitting pattern Ideabook, **handily labelled** for future reference.

Do you keep your journals private or share them online?
No we don't really share our Ideabooks online. Sometimes we might share a little glance at one on social media. In all our books, you'll see the journals open. We like showing people how we've reached the idea behind the project. We don't agree that it's a trade secret at all! We think it's nice to share. But we don't want to share every page because you lose a bit of feeling of what it should be. Your Ideabook should be for the sake of the book itself, rather than to have something to put online, we think.

What's the best piece of creative advice you've ever been given?
Always be true to yourself and do your own thing.



Arne & Carlos
One of Arne and Carlos' most popular books, *Knitting Scandinavian Style*, derived inspiration from numerous Setesdal patterns, many of which were found in the attics of old houses, in books, on postcards, and from old knitting patterns. Visit *www.searchpress.com* to find other titles from Arne and Carlos.

DAY TRIPPING

Dress up your bike (and protect your clothes) on long summer rides with this crochet skirt guard by La Messer











HOW TO MAKE… A BICYCLE SKIRT GUARD

MATERIALS

- DMC Petra Crochet Cotton 3, 100% cotton, 100g/280m per ball. Seven balls in different colours of your choice – label them A, B, C, D, E, F and G
- 2.5mm (UK 12, US C/2) crochet hook
- Stitch markers
- Darning needle
- Pins
- Tape measure
- Spray starch
- Twine or string for lacing the skirt over the mudguard

TENSION

Tension is not important for this project but it is important to ensure the stitches give a good finish. As a guide, the granny squares measure approx. 5.5cm (2") square and the circles approx. 4.5cm (17/8") in diameter.

ABBREVIATIONS (UK)

st stitch
sl st slip stitch
sp space
ch chain
dc double crochet
tr treble
Magic ring Make a magic ring – hold thread in your hand and wrap working yarn around forefinger twice to create ring, slip ring off your finger and insert hook to pick up first st, ch1, then work the necessary sts for round 1 and close the ring tightly by pulling the loose end.

MEASUREMENTS

As made the skirt is approx. 23cm (9") in radius and approx. 70cm (27 5/8") along the rim (mudguard). However, you will need to adjust the size to fit your bike. Suggestions are provided for this in Step 10 onwards.

In the summer, we love nothing better than packing up a picnic in our bike basket and heading off into the countryside with a group of friends. You can win the most coveted bike award with this crochet dress guard by La Messer – not only will the design get you noticed, but it'll stop any floaty skirts or dresses getting caught in your bike spokes.

Measure and refer to your bike as you crochet, and take your time when lacing the guard to your fenders – it's very important that it's secure and not obstructing the wheel or brakes. Using twine or string means you can untie the guard and wash it if need be.

Making your wheel guard

The skirt is made in two pieces, one for either side of the wheel. It's then fitted to the bike and joined at the top by lacing together (in the same









way you lace your shoes) over the mudguard.

Each skirt has nine circles and eight granny squares as the base, so make these first. The grannies and circles are then joined to the skirt by crocheting together.

Choose seven colours you like – the circles use three colours, the granny squares four, and the skirt is made up using all seven.

01 Crochet 18 circles (9 for each side), as follows:

First circle Choose your colour and start with a magic ring.

Round 1 Ch3 (counts as 1tr), 11tr into ring, join by sl st to 3rd ch from start, pull ring tight. [12tr]

Round 2 Change colour, ch3 (counts as 1tr), 1tr into st at base of ch3, 2tr in each st around, join by sl st to 3rd ch from start. [24tr]

Round 3 Change colour, ch3 (counts as 1tr), [2tr into next st, 1tr into next st] 11 times, 2tr into last st, join by sl st to 3rd ch from the start. [36tr]

Break yarn and fasten off. Place stitch marker on last tr made on round 3.

Second to ninth circles

As first circle but on Round 3 stop when you get to 15tr (including the starting ch3), place back to back with the previous circle, sl st together with the stitch marked then continue with the remaining 17tr. This is a really good way of attaching the circles to each other as you go around.

Repeat for second set of 9 circles. Sew in the ends and set aside the two lengths of circles for joining to the skirt later.

02 Crochet 16 granny squares, of 4 rounds each (eight for each side)

Foundation Choose colour, ch4, sl st to join.

Round 1 Ch3 (counts as 1tr), 2tr, ch2, (3tr, ch2) 3 times, join by sl st to 3rd ch from start. Break yarn and fasten off.

Round 2 Join new colour in a 2ch sp, ch3 (counts as 1tr), [2tr, ch1] into same 2ch sp, [3tr, ch2, 3tr, ch1] in each of next 3 2ch sps, 3tr in 1st 2ch sp, ch2, join by sl st to 3rd ch from start. Break yarn and fasten off.

Round 3 Join new colour in a 2ch sp, ch3 (counts as 1tr), [2tr, ch1] into same 2ch sp, *[3tr, ch1] in next 1ch sp, [3tr, ch2, 3tr, ch1] in next 2ch sp; repeat from * twice more, [3tr, ch1] in next 1ch sp, 3 tr in 1st 2ch sp, ch2, join by sl st to 3rd ch from start. Break yarn and fasten off.

Round 4 Join new colour in a 2ch sp, ch3 (counts as 1tr), [2tr, ch1] into same 2ch sp, *[3tr, ch1] in next 1ch sp twice, [3tr, ch2, 3tr, ch1] in next 2ch sp; repeat from * twice more, [3tr, ch1] in next 1ch sp twice, 3tr in 1st 2ch sp, ch2, join by sl st to »


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HOW TO MAKE… A BICYCLE SKIRT GUARD

3rd ch from start. Break yarn and fasten off.

You now need to join each set of granny squares together. For each side you need one set of three granny squares joined together and one set of five granny squares joined together. To join your granny squares, put two squares back-to-back, corners meeting. Front granny (FG) and back granny (BG).

Sl st into the right hand corner 2ch sp of FG and ch3 (counts as 1tr) then take crochet hook over to the BG and 3tr in the matching corner 2ch sp (you now have 1tr in FG and 3tr in BG.) Then alternating between FG and BG 3tr in each 1ch sp, ending with 3tr in FG corner 2ch sp and 1tr in BG corner 2ch sp. So each granny has one 1tr and four 3tr groups. Sew in the ends to finish.



03 Now for the skirt guard. For the first 7 rows you must crochet as if using one continuous strand of yarn and turn at the end of each row. When you reach Row 8 work with the right side facing up, so you break your yarn at the end of a row and join the yarn for the next row at the start of that row. This gives a better finish to your stitches.

Foundation Using colour A, ch81.

Row 1 1tr in 4th st from hook, 1tr in each of the next 2 sts, *ch2, miss 2 sts, 1tr into each of the next 3 sts; repeat from * to last st, ch2, miss 2 sts, 1tr in last st. Turn. (16 groups of 3tr, with 3ch at the start and 1tr at the end).

Row 2 Ch3 (counts as 1tr), 2tr into 1st 2ch sp of previous row (between the 1st tr and 3tr group), [ch2, 3 tr] into each 2ch sp along, end with [ch2, 1tr] into last st of previous row. Turn. (16 groups of 3tr, with 1tr at the end). Break yarn A.

Row 3 Join colour B to top of last st on Row 2, ch5 (counts as 1tr, ch2), 3tr into 1st 2ch sp of previous row, [ch2, 3tr] into each 2ch sp along, ending with [ch2, 1tr] into last st of previous row. Turn. (16 groups of 3tr, with 1tr at each end). Break yarn B.

Row 4 Join colour C to top of last st on Row 3, repeat Row 3 except end with [ch2, 3 tr] into the last 2ch sp. Turn. (17 groups of 3tr, with 1tr at the end). Break yarn C.


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Row 5 Join colour D to top of last st on Row 4, ch5 (counts as 1tr, ch2) [2tr, ch1, 2tr)] into 1st 2ch sp of previous row, [ch2, 2tr, ch1, 2tr] into each 2ch sp along, end with [ch2, 2tr] into the last space. Turn. (16 groups of 2tr, 1ch, 2tr; with 2tr at one end and 1tr at the other end). Break yarn D.
You should now start to see the curved shape emerging.

04 **Row 6** Join colour E to top of last st on Row 5, ch3 (counts as 1tr), 1tr into the same st, [ch2, 2tr, ch1, 2tr] into each 1ch sp along (miss all the 2ch sps), end with [ch2, 2tr] into the last 2ch sp. Turn. (16 groups of 2tr, 1ch, 2tr; with 2tr at each end). Break yarn E.

05 **Row 7** Join colour A to top of last st on Row 6, ch3 (counts as 1tr), 1tr into same st, *ch1, 1 dc into next 2ch sp on Row 5 (encasing the 2ch sp of Row 6 as you work the dc), [ch2, 2tr, ch1, 2tr] into the next 1ch sp of Row 6; repeat from * until end of row except on last repeat omit the last ch1 and 2tr. Do not turn. Break yarn A.

06 **Row 8** Join colour F to top of first st on Row 7, ch3 (counts as 1tr), 1tr into the same st, [ch2, 2tr, ch1, 2tr] into each 1ch sp along (miss all the 2ch sps), end with [ch2, 2tr] into the last st. Do not turn.
Break yarn F.

Row 9 Join colour G to top of first st on Row 8, ch4 (counts as 1tr, ch1), 2tr into the same st, [ch2, 2tr, ch1, 2tr] into each 1ch sp along (miss all the 2ch sps), end with [ch2, 2tr, ch1, 1tr] into the last st. Do not turn. Break yarn G.

07 **Row 10** Join colour A to top of first st on Row 9, ch3 (counts as 1tr), [1tr, ch1, 2tr] into the first 1ch sp, *ch1, 1dc into next 2ch sp on Row 8 (encasing the 2ch sp of Row 9 as you work the dc), [ch2, 2tr, ch1, 2tr] in next 1ch sp; repeat from * until end of row except on last repeat omit the last 1tr.
Break yarn A and neatly sew in all loose ends.

08 Now take your row of joined circles and lay them above Row 10. Space them evenly and, using colour A and the darning needle, stitch them onto Row 10 at the bottom of each circle; 1 set of stitches per circle should be enough to attach them securely.

Row 11 With right side facing you, join colour A to the top right of your first circle (at approx. 2 o'clock on a clock face), ch1 (does not count as st), 1dc in same place, *ch9, 1dc in 8th st along, ch9, 1dc in top right of next circle; repeat from * until last circle, ch9, 1dc in 8th st along. Do not turn. Break yarn A. [171 sts]

09 **Row 12** With right side facing you, join colour A to the first st with a sl st, ch3 (counts as 1tr), 1tr into each of next 2 sts, ch2, miss 3 sts, »



Go for a ladylike cycle and don't forget your picnic, oh, and crochet!



HOW TO MAKE… A BICYCLE SKIRT GUARD

1tr into each of next 3 sts, *ch2, miss 2 sts, 1tr into each of next 3 sts; repeat from * until end of row except on the last 2 repeats miss 3 sts not 2 sts. Do not turn. Break yarn A.

[34 groups of 3tr (with 2ch sp in between – 168 sts) tr, ch2] in each 2ch sp along except on the last 2ch sp omit the last ch2, end with 1tr in the last st. Do not turn. Break yarn F.

Row 14 With the right side facing you, join colour G to the first st with a sl st, ch3 (counts as 1tr), [2tr, ch1, 2tr, ch2] into each 1ch sp (miss all the 2ch sps) along except on the last 1ch sp omit the last ch2, end with 1tr in the last st. Do not turn. Break yarn G.

10 **Row 15** Using colour A, repeat Row 14.

Row 16 Using colour B, repeat Row 14.

Row 17 Using colour C, repeat Row 14.

Row 18 Using colour A, repeat Row 14.

Row 19 Using colour D, repeat Row 14.

Check your work against your bike frame and decide now if you need to increase the size. You can do this simply by increasing the number of repeats of Row 14.

11 Now it's time to join your granny squares for the first side. This is the side without the bike chain and you need three grannies to the left of the brake section and five to the right (see image).

If your bike doesn't need this space (e.g. if you have internal brakes), just make another two granny squares and join them together to fill the gap.

For the bike in the images we needed a space of 8cm (3⅛") for the brake pads, so we had to adjust the space by adding another single granny row on the left hand side of the granny square, finishing at the left hand side of the bike guard.

Now to attach your granny squares. Lay out your squares against the last row of the skirt guard, back-to-back, and pin together if you like.

Using colour A, dc all along to join the granny squares to the skirt, holding granny squares tight against the main body of your bike guard. Sew in ends.

Now do the other side of your bike guard, making sure you change around the layout of your granny squares. Three grannies to the right and five to the left, or ten grannies in all if you don't need a space for brake pads.

Finally, spray starch all over your work and warm iron over, using an ironing mesh or cloth. Leave to dry and harden slightly.

12 To attach to your bike guards, use string or twine to thread through the top of the granny squares using the ch sps of the grannies, criss-crossing from one side to the other as if you're lacing up a pair of shoes.

13 Leave a good length of twine at either end of the lacing and place loosely over your mudguard. You can use these lengths to start pulling your skirt guard into place.

14 Attach to any (non-moving) bars on your bike wheel to hold the bottom and sides of your work in place by loosely lacing along the edge of the skirt, making sure it's secure in all areas.

Finally, take your time to slowly tighten the lacing and get the right positioning, making sure it's taut. Then tie the ends off.

Before using your bike, make sure all loose ends are sewn up and cut off to avoid any accidents. Now hop on, pack that picnic, fizzy pop, blanket, a good read and the cat, and away you go!



Lara Messer

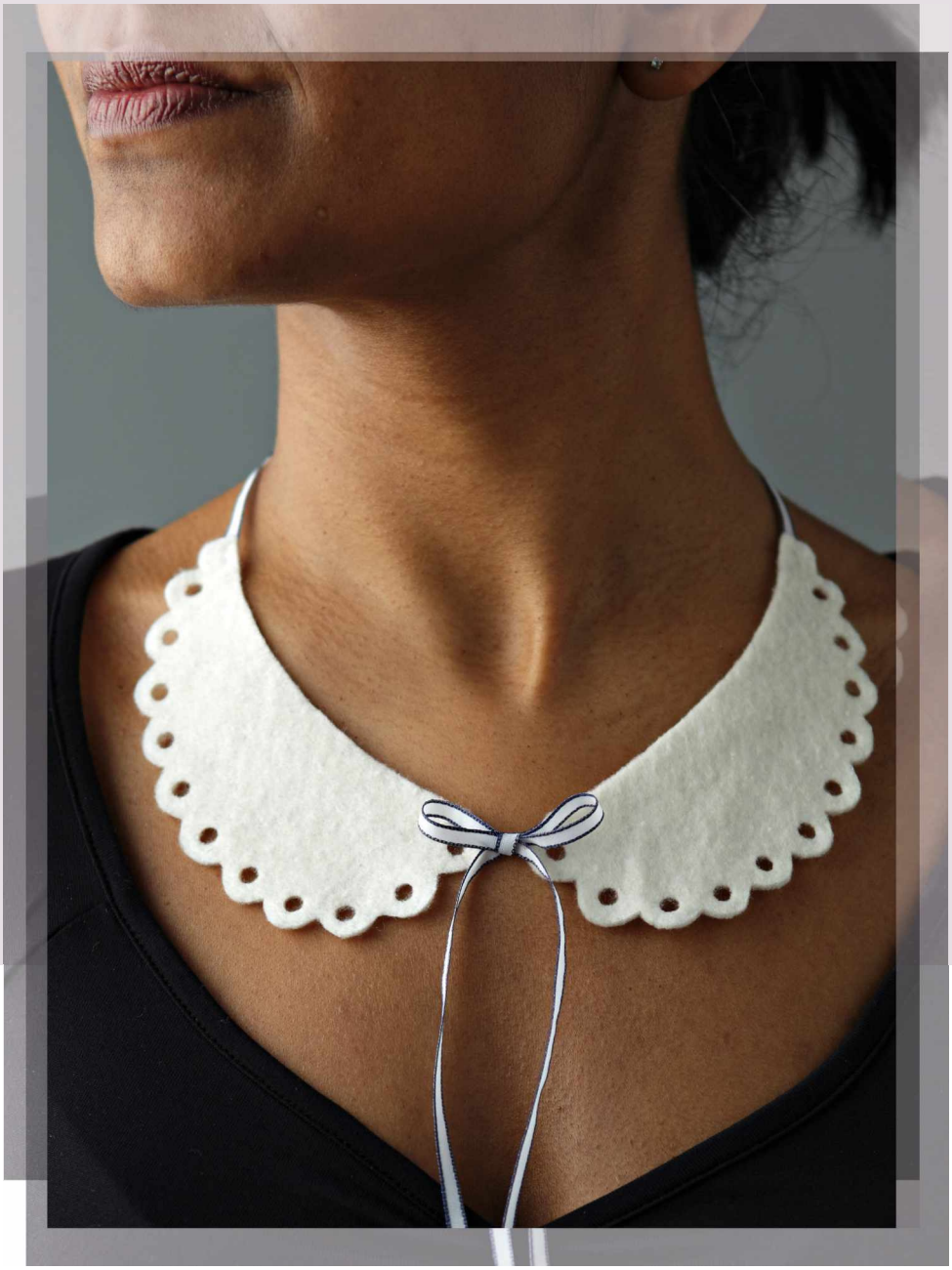
Lara has swapped her crochet hook for a sweet tooth and is now a micro-batch chocolate maker living in Glasgow. Together with her partner Cameron, they handcraft single origin chocolate goodies, working with rare origin cocoa beans around the world. *www.bareboneschocolate.co.uk*

WE ♥ PETER PAN COLLARS

Whether it's vintage, designer, second hand or new – your favourite dress is shouting out for a trimming like this. But, be warned, this trend is catching and we bet once you make one you'll want all four



PROJECT: CHARLIE MOORBY, PHOTOGRAPHY: PHILIP SOWELS

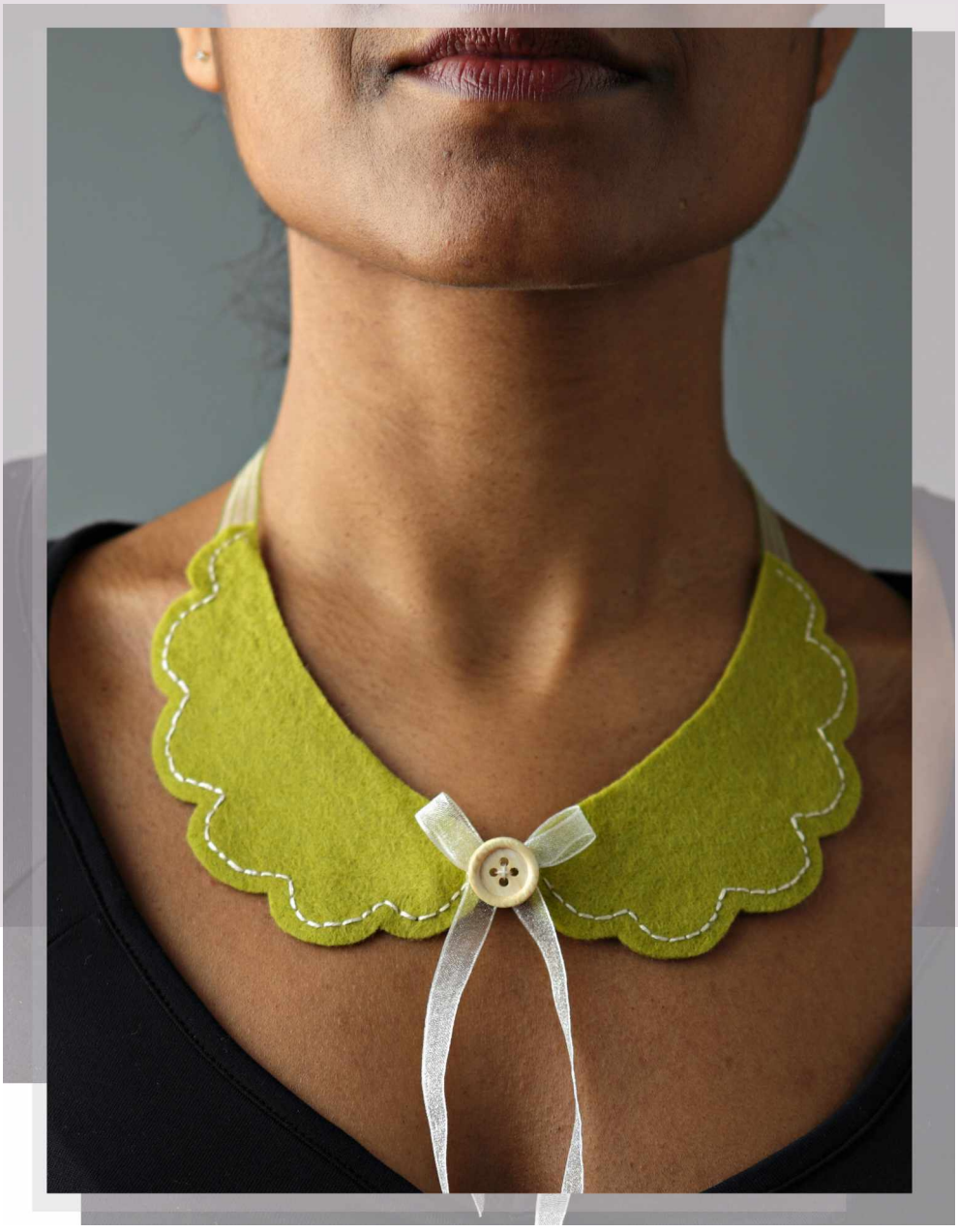


SCALLOPED & PUNCHED

You know that tea dress you've had your eye on? Well, here's perfect the excuse to snap it up

HOW TO MAKE...

Use the **template** online at www.gathered.how to cut two **scalloped edge collars** from a medium-density cream felt. Use a **single hole-punch** to create holes between the scalloped curves along the collar. Attach **a length of ribbon** (approx 45cm) to the end of each piece of felt to act as the **necklace ties** and another two shorter pieces **at the front**. Finish by adding a **tied bow** to the front.

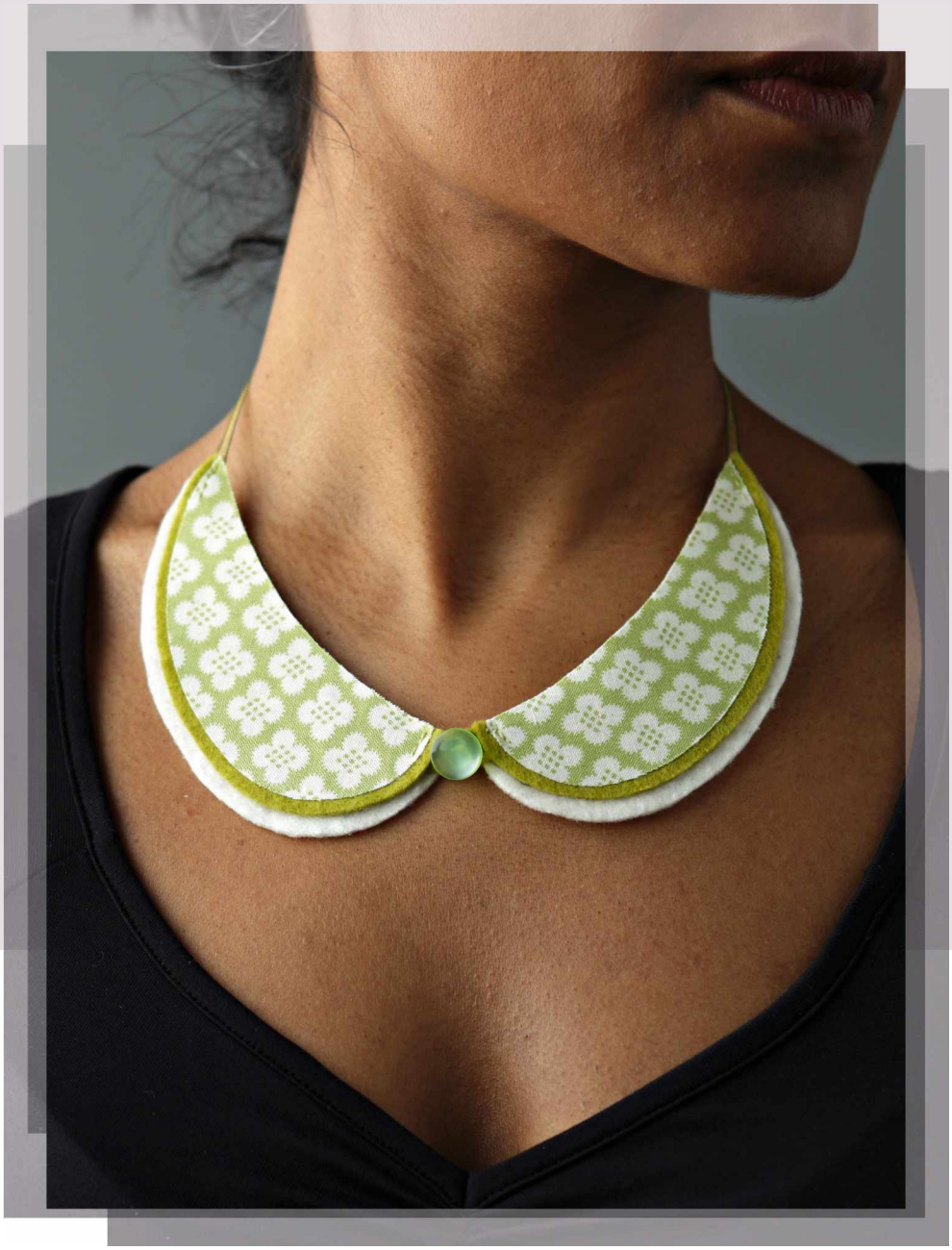


RIBBON & STITCH

Make an impression at your next crafternoon with a collar necklace that shows off your stitching skills

HOW TO MAKE...

Cut the collar pieces from a piece of **medium-density green felt** using the larger scalloped template onloine at www.gathered.how. Follow the line of the scallop by stitching a **simple running stitch** approximately 5mm from the edge. Follow the instructions as for the first collar to **add the ribbon ties and bow decoration**. Finally, add a rustic **wooden button** for that **extra little finish**.



FABRIC & LAYERS

Combine three colours for a layered collar that's subtle enough even for your 9-5 wardrobe

HOW TO MAKE...

Cut the curved base of your collar from **medium-density cream felt** using the **larger felt base template** online at www.gathered.how. Cut your green felt base using the **medium template**. Cut another piece from a **patterned fabric** using the **fabric template**. Use **Bondaweb** between the layers of fabric and felt to keep them together. To attach the **ribbon ties**, follow the last few instructions from the first collar on page 72. Add a **button to finish**.



NOTES
For templates, *www.gathered.how*

LACE & SEED BEADS

Succumb to your girly side and give your antique lace a contemporary makeover

HOW TO MAKE...

Using the **medium curved template** online at www.gathered.how, cut two bases for your collar from medium-density **cream felt**. Cut two pieces of **lace trim** (approx 20cm) and stitch to the underside of the collar. Leave more **lace showing at the front**. You'll need to overlap it in places so it follows the **curve of the collar**. Follow the instructions on page 72 to add the ribbon ties and finish off with a **few seed beads** and a **cute cream button**.



Fulfilling your ambition with…

ZEENA SHAH

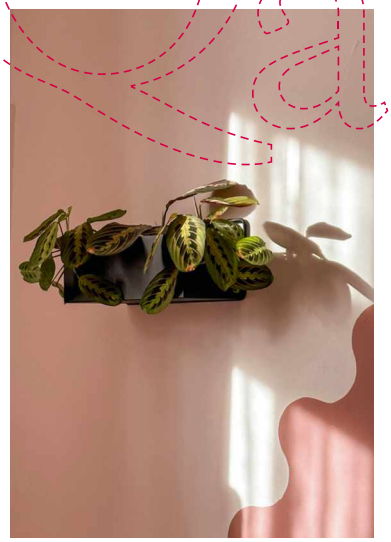
Best known for her colourful fashion and home style, Zeena Shah's creative curiosity knows no bounds

Words: **LARA WATSON** Photographs: **ZEENA SHAH + KRISTIN PERERS**

Ten years ago, stylist, author and TV presenter, Zeena Shah, was a textiles graduate, running her own screenprinted furnishings brand, Heart Zeena, in London. She became a familiar face in early editions of *Mollie Makes* with her DIY tutorials turning tote bags into essential city accessories and plain cushions into neon floral fiestas.

So, how wonderful to catch up for a natter nearly a decade later to discuss all the exciting developments in a genre-smashing career that has seen Zeena multi-hyphenate beautifully into creative collaborator-art director-influencer, all from the very pink, very art deco Hackney flat she shares with her husband, paper artist Zack Mclaughlin.

With their wedding photos gracing the pages of *Vogue*, and Zeena now appearing on This Morning to present regular style segments, her work life has soared to stellar heights. Her latest book, *Marbling*, shows however, that you can still explore and develop your early passions while persuing new opportunities, and you never have to settle on just one creative path.



Take us through the past ten years.
It's been a whirlwind! I've really come full circle. I remember working on commissions for *Mollie Makes* back when I ran my screen printed textiles homeware brand. Alongside which I was running printmaking workshops from my Shoreditch studio and had just announced my first book, *How to Print Fabric*. I ran the business for a wonderful five years but finally ended up winding down this side of my work as I, like many small businesses, struggled to make ends meet. I jumped into a huge full-time role producing, art directing, styling and running a creative marketing team for a startup. It came at just the right time – I think everything happens for a reason – and I spent the next five years there. I learnt so much and it was amazing to be part of a team again and have financial security.

And it all changed during Lockdown?
Yes. The silver lining at that time was that I had a bit more time to be creative again and really find some joy for me. I started making things and hosting IG Live's sharing my love of craft and getting my community crafting. I've always loved teaching and inspiring creativity so it was so rewarding to share and see others making things too. In March 2020, Natalie Wall (@talliwall) and I launched the #InstaRainbowChallenge as a way to spread the rainbow of joy virtually, not having windows to put our rainbows in we

"I'm back to where I started, working for myself and I couldn't be happier"







used our instagram grids instead. We asked our communities to join in and get out of their pyjamas, dive into their wardrobes, fall in love with their clothes and style and embrace colour therapy. It was a much needed dopamine dressing hit and sort of went viral! From there my community grew massively, I'd found my voice again and I started getting approached by brands to create content and partner with. It was then and still is now a dream come true. Following my lockdown craft series I was approached by a publisher about marbling, and the idea for my next book was born. I realised I couldn't work full-time and write a book and I took it as a sign to quit my job and go freelance again. I'm back to where I started, working for myself and couldn't be happier.

What are your early memories of *Mollie Makes*?

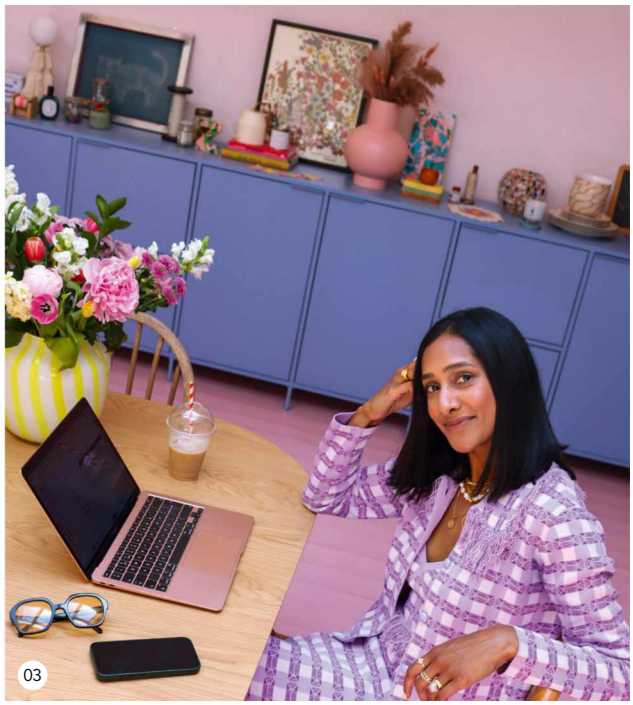
Aww I just have such fond memories, *Mollie* was so much more than a magazine, it was a community – and really, the first thing to connect crafters in real life.

01 **The colours in nature** are a constant source of inspiration for Zeena.
02 **Flowers and disco balls** make the most of the great light in Zeena's living room.
03 Zeena at work in her studio, a short walk from her flat. She has some **'pinch me'** brand partnerships coming up that she can't wait to share.

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01 "I'm so **passionate about marbling** as it's an endangered craft," says Zeena of her latest book.
02 **Green and pink** are the perfect combo in Zeena's pretty flat.
03 "I try to start and end **a day at the studio** with a burst of admin so I'm not glued to my screen all day," says Zeena.

Running a business can be really lonely, and I met a lot of people through *Mollie Makes* that have become really good friends and we still support each other in our businesses today. The projects were also so inspiring and really chic. I'm on a mission to make craft cool, and not break the bank so that always appealed to me! It helped completely change the crafting landscape, it is so much more fashionable now. For instance, you can just Google 'pattern for balaclava' and there are thousands to make yourself, all from amazing makers!

Describe your style in a few words.
Always eclectic, very colourful. It's an extension of who I am so always expressive.

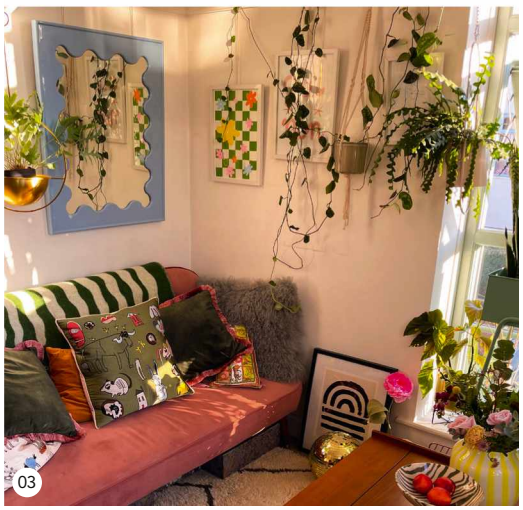
What have you found most challenging in your career so far?
Oh gosh, so many things. It's difficult being creative and making a career out of it. I don't have any formal business training and being able to sustain a small business having absolutely no idea about how to run a business is pretty challenging! I've burnt out a few times over the years as I'm a total workaholic. Ultimately I've learnt to trust my gut and that sometimes it's about the right timing.

How did you hone your craft?
I did a BA degree in Textiles at Chelsea School of Art and Design and fell in love with Print design. I was very nearly a knitter, but in the end I chose to specialise

"I'm still using my eye for colour and attention to detail in everything I do"







in print, as I loved the immediacy of the technique! I find so much joy in the process and you have to be very meticulous with screen printing. I have always loved being really hands on, mixing inks, weighing out pigments and exposing silk screens. I didn't realise just how much it would influence me in my work today as I'm still using my eye for colour and attention to detail in everything I do.

That said, I left art school with no idea how to make a living! I learned very quickly that studio work wasn't for me. You'd make a commission on the number of prints you sold, so you had to have a really commercial handwriting, and mine has always been very 'me', even the colour palette, so I wasn't very successful. I worked at Whistles at the weekends to pay the bills – I was doing seven-day weeks – and the funny thing is, when I finally sold a print it was to Whistles. It was the hero print on one of their menswear collections – I ended up spending the money I earned for it twice over buying the shirts for the men in my life! So I quickly learned how

01 "I painted the floor of my studio pink! A nightmare to clean but **such a joy!**" says Zeena. She uses the best light in the day to shoot content or work on projects.

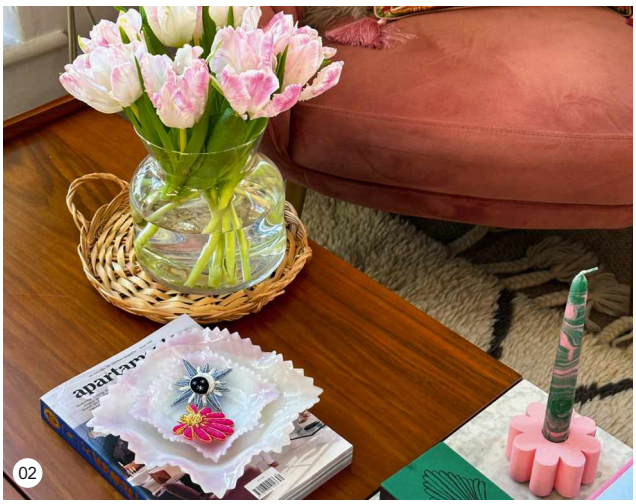
02 **Texture and colour** take a front seat at home.

03 **Sunshine** on Hackney.

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01 Zeena in **styling mode** for her latest offering, *Marbling*. She'd love to work on another book.
02 **Home is a sanctuary** after busy days of meetings or events in London.





Zeena Shah
Zeena Shah is an art director, stylist, designer, illustrator and author based in East London. Zeena's shares her love of surface pattern with her series of DIY craft tutorials and Sunday Crafternoon's over on her *@heartzeena* Instagram feed. *Marbling* is out now, published by Hardie Grant.

to diversify, I became a runner, made props, led workshops, you name it and it all happened really organically. I'm a true multi-hyphener!

How does a working day look now?
My days always vary depending on what projects I'm working on. Today I'm in my studio in Hackney where I have lots of space to be creative and make a mess! Then there might be a press event to go to or a meeting in town – I try to mix up my days and also block meetings into one day so I don't dilute my 'creative' studio time.

What motivates you?
You have to be a certain type of person to be self-employed. I'm really ambitious and that motivates me! What a joy to be able to do what I want to do every day, I never want to take that for granted and that really is the best kind of motivation. We're always pivoting, adjusting, changing the way we do things as self-employed people and I love the versatility it can bring.

Describe your dream project.
I want to keep inspiring my community but also work out what my next steps are for my own brand. It might be the right time for some more textiles!



CANDY GIRL

Get Twinkie Chan's style and crochet these quirky-as-you-like biscuit-inspired hair clips – they're moreish!





HOW TO MAKE… FROSTED ANIMAL HAIR CLIPS

MATERIALS

- Approx 15g/20m pink or white aran yarn
- 5mm (UK 6, US H/8) crochet hook
- A handful of soft toy stuffing
- Multi-coloured seed beads or tiny pom-poms
- Fabric glue or needle and thread to match your yarn
- Scissors
- Tapestry needle
- Hair slide

TENSION

Tension is not important for this project but it is important to ensure the stitches are dense so any stuffing does not poke through.

ABBREVIATIONS (UK)

St(s) stitch(es)
Ch chain
Dc double crochet
Ss slip stitch
Yrh yarn round hook
Dc2tog double crochet 2 together – (insert hook in next st, yrh and draw loop through) twice, yrh and draw through all 3 loops on hook

MEASUREMENTS

Camel approx 8 x 7cm (3 ⅛ x 2¾"), rhino approx 10 x 5.5cm (4 x 2¼")

PATTERN NOTES

Each animal is made in two pieces: front and back, both identical. These are then sewn together and stuffed. Finally they are adorned with sprinkles and made into hair clips.

Celebrate your sweet side with this adorable little crocheted frosted animal biscuit! You can turn your camel or rhino into a brooch, hair clip, necklace or appliqué. This is a quick project to finish and also a fabulous stash buster. All you need is a small amount of yarn, a little bit of soft toy stuffing and a handful of rainbow sprinkles to add a touch of sugar to your favourite outfit!

Camel (make 2)

Using either pink or white yarn.
Foundation: Ch5
Row 1: 1 dc in 2nd ch from hook, 1 dc in each of last 3 sts, turn. (4 sts)
Row 2: Ch1 (does not count as st), 2 dc in next st, 1 dc in each of next 2 sts, 2 dc in last st, ch4, turn. (10 sts)
Row 3: 1 dc in 2nd ch from hook, 1 dc in each of next 7 sts, 2 dc in last st, turn. (10 sts)
Row 4: Ch1 (does not count as st), 2 dc in next st, 1 dc in each of next 9 sts, turn. (11 sts)
Row 5: Ch1 (does not count as st), ss in next 4 sts, 1 dc in each of next 6 sts, 2 dc in last st, turn. (12 sts)
Row 6: Ch1 (does not count as st), 1 dc in each of next 8 sts, leave remaining sts unworked, turn. (8 sts)
Row 7: Ch1 (does not count as st), 1 dc in each st across, turn. (8 sts)
Row 8: Ch1 (does not count as st), miss 1 st, 1 dc in each st across, ch5, turn. (12 sts)
Row 9: 1 dc in 2nd ch from hook, work 1 dc in each of next 8 sts, dc2tog, turn. (10 sts)
Row 10: Ch1 (does not count as st), miss 1 st, 1 ss in next st, 1 dc in each st across, turn. (9 sts)
Row 11: Ch1 (does not count as st), 1 ss in each of next 3 sts, 1 dc in each of next 5 sts, leave remaining st unworked, ch5, turn. (13 sts)
Row 12: 1 dc in 2nd ch from hook, 1 dc in each of next 6 sts, dc2tog, leave remaining sts unworked, turn. (8 sts)
Row 13: Ch1 (does not count as st), miss 1 st, 1 dc in each st across, turn. (7 sts)
Row 14: Ch1 (does not count as st), miss 1 st, 1 dc in each of next 4 sts, dc2tog, turn. (5 sts)
Row 15: Ch1 (does not count as st), miss 1 st, 1 ss in each of next 2 sts, (1 ss, ch1, 1 dc) in next st, 1 dc in last st.
Break off yarn, weave in ends on front.
Make the back piece to match but do not weave in the tail end, instead leave about 60cm (23") of yarn for sewing.

Finishing

01 Place the **front and back pieces on top of each other** and stitch the edges together with your yarn tail and a tapestry needle.
02 **Stuff the animal biscuit lightly** with stuffing as you go, especially after sewing around a leg, where it can be difficult to stuff if you sew too far away from it. When you've stitched all the way around, tie off


03


04

and weave in your end.

03 Decide what you'd like to turn your animal into: a brooch, hair clip, headband or necklace, then sew or glue on the **hardware**.

04 Sew or glue on **small rainbow beads or pom-poms** to the front. If you're making a necklace, sprinkle both sides, in case it turns while you wear it. Now you can show off your yummy new accessory!

Rhino (make 2)

Using either pink or white yarn.

Foundation: Ch5

Row 1: 1 dc in 2nd ch from hook, 1 dc in each of last 3 sts, turn. (4 sts)

Row 2: Ch1 (does not count as st), 2 dc in next st, 1 dc in each of next 2 sts, 2 dc in last st, ch3, turn. (9 sts)

Row 3: 1 dc in 2nd ch from hook, 1 dc in each of next 6 sts, 2 dc in last st, turn. (9 sts)

Row 4: Ch1 (does not count as st), 1 dc in each st across, turn. (9 sts)

Row 5: Ch1 (does not count as st), 1 ss in each of next 2 sts, 1 dc in each of next 7 sts, turn (9 sts)

Row 6: Ch1 (does not count as st), miss 1 st, 1 dc in each of next 4 sts, dc2tog, leave remaining sts unworked, turn. (5 sts)

Row 7: Ch1 (does not count as st), 1 dc in each sts across, turn. (5 sts)

Row 8: Ch1 (does not count as st), 2 dc in next st, 1 dc in each of next 3 sts, 2 dc in last st, ch3, turn. (10 sts)

Row 9: 1 dc in 2nd ch from hook, 1 dc in each st across, turn. (9 sts)



Row 10: Ch1 (does not count as st), 1 dc in each st across, turn. (9 sts)

Row 11: Ch1 (does not count as st), 1 ss in each of next 2 sts, 1 dc in each of next 5 sts, dc2tog, turn. (8 sts)

Row 12: Ch1 (does not count as st), miss 1 st, 1 dc in each of next 5 sts, leave remaining sts unworked, turn. (5 sts)

Row 13: Ch1 (does not count as st), 2 dc in 1st st, 1 dc in each st across, turn. (6 sts)

Row 14: Ch1 (does not count as st), miss 1 st, 1 ss in next st, 1 dc in each st across, turn. (5 sts)

Row 15: Ch1 (does not count as st), 1 dc in each of next 4 sts, leave remaining st unworked, turn. (4 sts)

Row 16: Ch1 (does not count as st), 1 dc in each of next 2 sts, dc2tog. Break off yarn, weave in ends on front.

Make back to match but do not weave in tail end. Leave about 60cm (23") of yarn for sewing.

Finishing

Follow the same instructions as for the camel hair clip. Follow Twinkie's lead and wear a whole caravan of camels or bloat of hippos at once (collective nouns are our favourite, can you tell?).

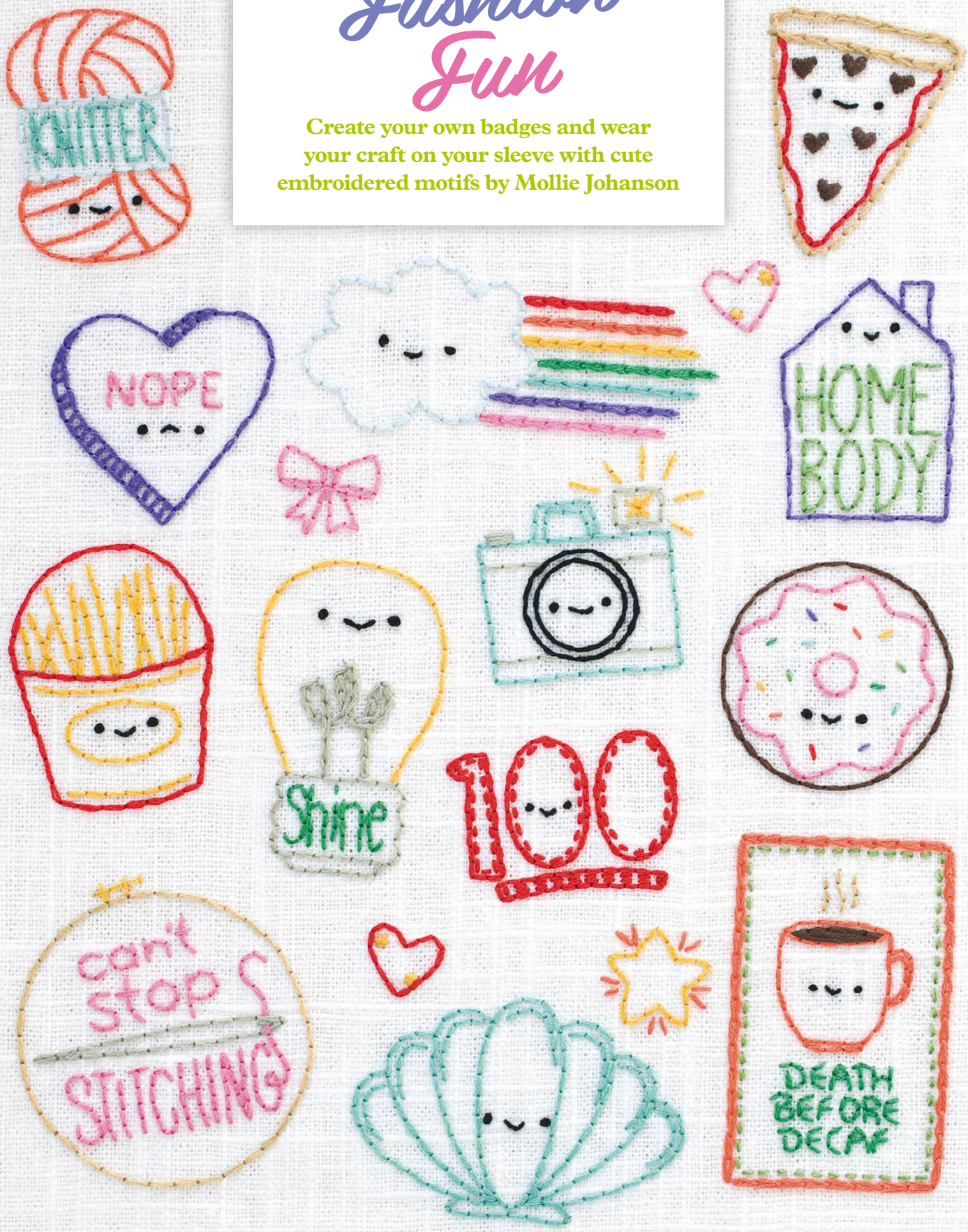


Twinkie Chan

Twinkie's your girl for fun, food-themed accessories like cupcake scarves, hamburger mitts, and hot dog purses. Twinkie lives in San Francisco with two happy pups and an infamous rainbow wall of yarn. Check out her books, *Crochet Goodies for Fashion Foodies* and *Crocheted Abode A La Mode*. www.twinkiechan.com.

Stitchy Fashion Fun

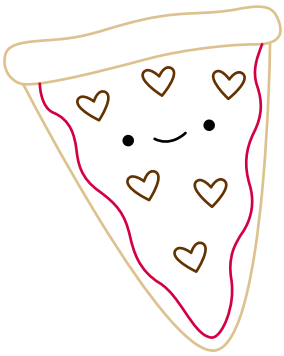
Create your own badges and wear your craft on your sleeve with cute embroidered motifs by Mollie Johanson




CAT
LADY
courage
&
kindness
introvert
ARTIST
Quilter
SEW
CUTE
sweet!


Courage & Kindness
CAT LADY
Quilter
ARTIST
SEW CUTE

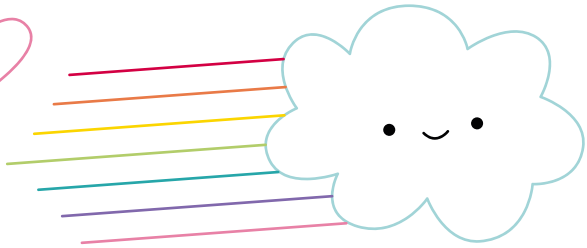
THESE ARE FLIPPED READY FOR YOU TO TRACE

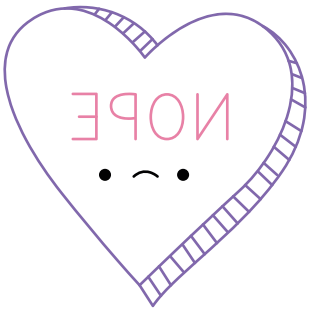




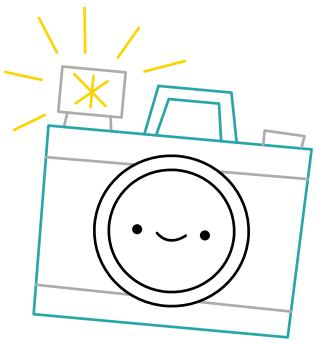




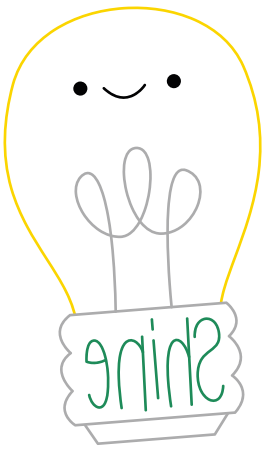


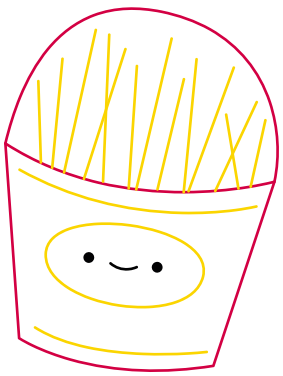


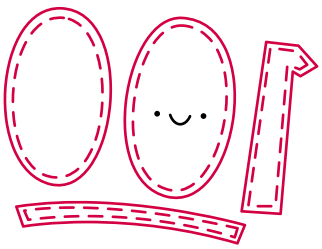




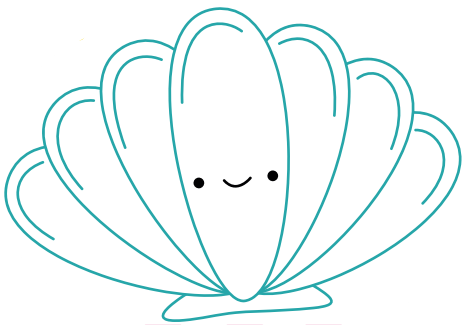


















Mollie Johanson

Mollie Johanson has loved creating and crafting cute things for as long as she can remember. She is the author of *Stitch Love: Sweet Creatures Big & Small* and the *Cross Stitch Celebrations* series. Mollie lives near Chicago, where she is often seen stitching and sipping coffee. Visit her at *www.molliejohanson.com*



Ooh
I COULD DO THAT...
Fashion craftivism



These mini 'fashion statements' include handwritten messages about sustainable fashion. "The idea is that you 'shop drop' (the opposite of shop-lift) a scroll into the pocket of a garment in a fashion store, asking 'please open me' with curiosity and care," says the Craftivist Collective's Sarah Corbett. Find this and 19 other Gentle Protest craft projects in her new book, *The Craftivist Collective Handbook*, out later this year. *www.craftivist-collective.com*

THE CRAFTIVIST COLLECTIVE HANDBOOK BY SARAH CORBETT WILL BE PUBLISHED BY UNBOUND. CHECK UNBOUND.COM FOR UPDATES





GIFTS

New baby? A friend's birthday? Maybe you know someone who'd appreciate a handmade toy or a garden of crochet flowers? We have you covered.







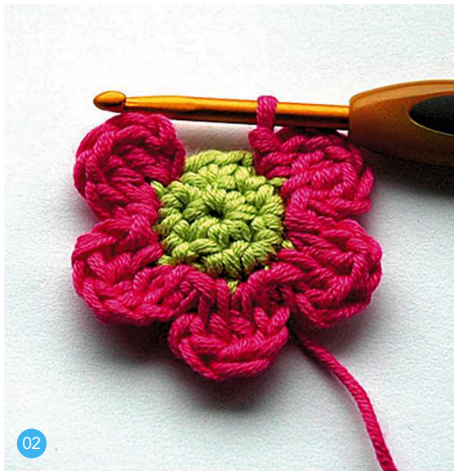
SUNSHINE FLOWERS

Carmen Heffernan uses hot summer shades to create a handful of beautiful crochet petals that burst with colour wherever they are scattered






01


02


Round 4

HOW TO MAKE… CROCHET FLOWERS

MATERIALS

- Cotton DK yarn in various colours
- 3.5mm (UK9/US E4) crochet hook
- Tapestry needle

ABBREVIATIONS (UK)

- **ch** chain
- **dc** double crochet
- **htr** half treble crochet
- **tr** treble crochet
- **dtr** double treble crochet
- **rep** repeat
- **sl st** slip stitch
- **st** stitch

If you'd like to use a different weight of yarn, just check the label for the recommended crochet hook size and use that!

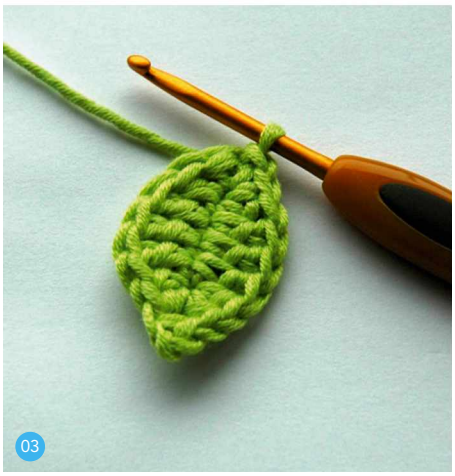
Be still our crochet-addicted hearts! These tiny little flowers are utterly adorable, totally thrifty and really easy to do. In mere minutes you can make these pretty petals to whip up a rainbow bouquet with scraps of your leftover yarn. And when you're done growing flowers you can gift them to every crafty girl you know. Although we bet they'll all be making them too…

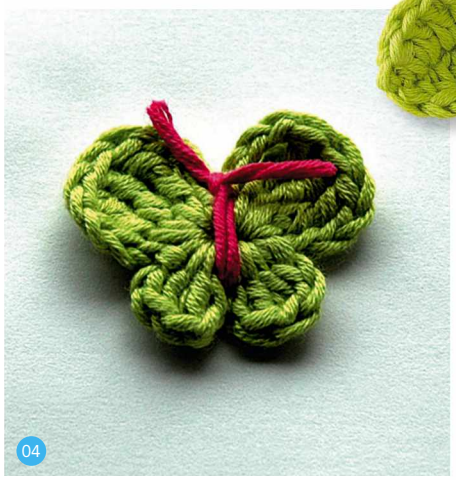
01 Large Flower

Row 1: ch 3
Round 2: 11 tr into 3rd ch from hook, join with sl st to top of beginning ch 3 (12 tr made)
Round 3: Join 2nd colour into top of any tr st from last round. *(ch 2, tr 1) into tr st, (tr 1, ch 2, sl st) into next tr st*. Rep from * to * 6 times. Fasten off.
Round 4: With 3rd colour and working behind row 2, work 1 sl st into stitch (Hook 2 loops to create a stable base to work from – see picture above) between petals, (ch 4, 1 sl st in stitch between next petal) 5 times. ch 4, sl st to 1st sl st to close. (6 x 4 ch loop spaces made)
Round 5: sl st into 1st ch space. (2 ch, 3 tr, 2 ch) over each 4 ch loop space. Cut yarn and fasten off.
Round 6: With 4th colour and working behind round 4, work 1 sl st into stitch between petals, (ch 5, 1 sl st in stitch between petals) 5 times, ch 5, sl st to 1st sl st to close. (6 x 5 ch loop spaces made)
Round 7: sl st into 1st chain space (2 ch, 4 tr, 2 ch) over each 5 ch loop. Break yarn and weave in all ends.

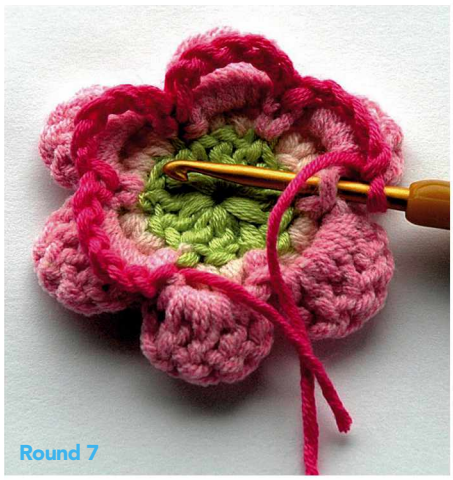
02 Small Flower

Row 1: ch 2
Round 2: 6 dc into 2nd ch from hook. Join with sl st to first dc of round.









FLORAL STYLE

Ooooh, what to do with all this flora and fauna? We love adorning lampshades with butterflies, making necklaces out of flowers and stitching whole garden scenes onto canvas to create fabulous 3D pictures. It's so easy to sew flowers onto a brooch back, or straight onto a bag. You can even wear them in your hair. The possibilities are endless. We need a little lie down just thinking about it!





Make the flowers and butterflies your own by choosing your favourite colours



Round 3: ch 1, 2 dc in each st. (12 dc made) Join with sl st. Fasten off first colour. Join in your next colour in top of any dc st.
Round 4: *(ch 2, tr 1) into dc st, (tr 1, ch 2, sl st) into next dc st*. Rep from * to * 6 times to end of round. Fasten off and weave in ends.

03 Leaf

Worked as one round. When first working into ch, work into right-hand side of each chain plait. When you turn to come back up the other, work into left hand side of the same chain plait.
Round 1: ch 7. dc in 2nd ch from hook, 1 htr in next st, 1 tr in next 3 sts, (2 htr, ch 2, dc in 2nd ch from hook, 2 htr) into last st of ch. Continuing around to opposite side of starting chain, 1 tr in next 3 sts, 1 htr, 1 dc in next st, slip stitch in last st. Fasten off.

04 Butterfly

Round 1: ch 4 and join in ring with sl st.
Round 2 (all into ring): (ch 4, 3 dtr, ch 4 and sl st into ring) twice. (ch 2, 2tr, ch 2 and sl st into ring) twice. Fasten off and weave in yarn, pulling tight.
Antennae: Using a small length of contrasting colour yarn, tie it around butterfly (see picture below) knot twice and trim.



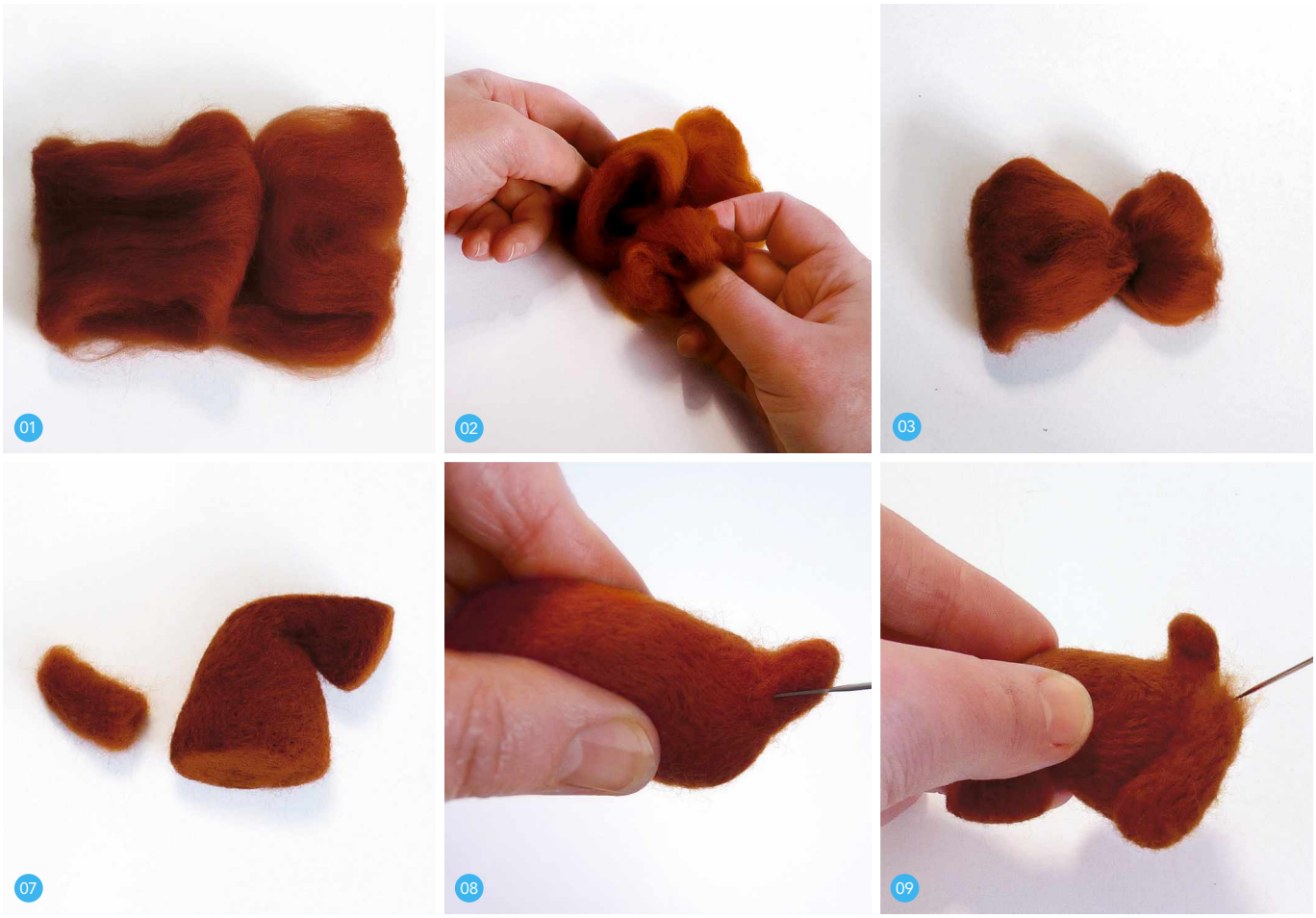
Carmen Heffernan

Carmen crochets every day and shares patterns on her blog *www.anniedesigncrochet.com*, surrounded by yarn, cats, a labrador and grandchildren. Her designs focus on vibrant colour and easy patterns and her goal is to inspire your next crochet project. Her first book *Crochet Yourself Calm* was published in 2016 and she has contributed to many books and magazines over the last few years.



Le petit chien ne faisait pas partie du club secret





HOW TO MAKE… NEEDLEFELT DOGLETS

MATERIALS

- 25-30g of merino roving in your chosen body colour
- Small amounts of roving for nose/beret/body markings
- A couple of 2mm beads for eyes
- 8-9cm long needle and black thread
- At least two size 40 triangular felting needles and (optional) holder
- A felting mat (sponge or brush)

The **tiny berets** add a perfect dash of quirkiness to your doglets. Choose **a colour that contrasts well** with the body colour. Philosophy doglet Pierre loves his **intellectual grey** beret!

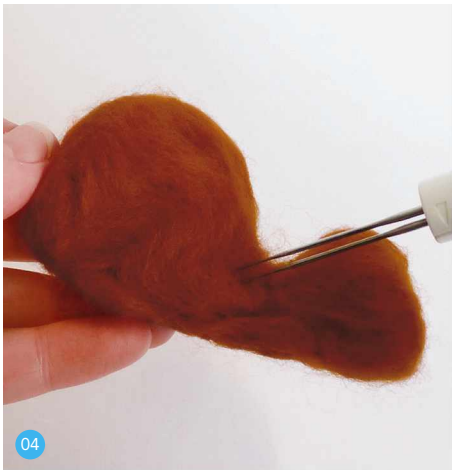


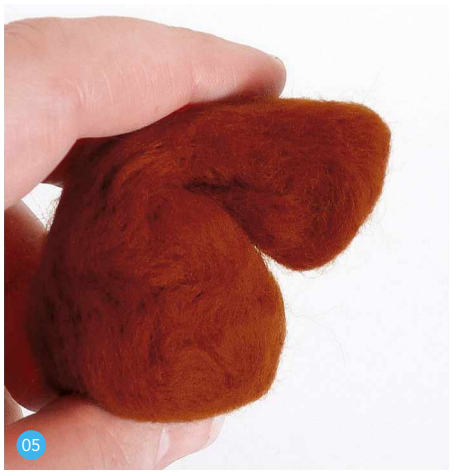


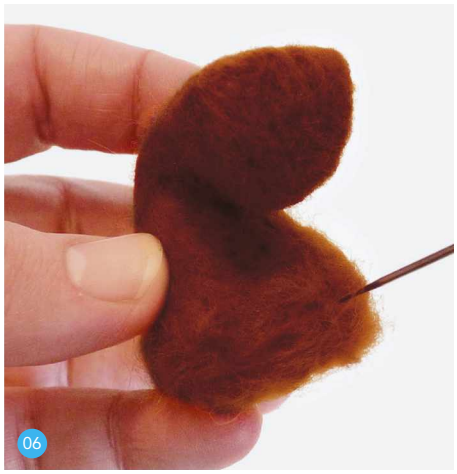
A patch of colour around the eye is **easy to do**, just take a small piece of roving and work it in as you did with the nose. Claudine's little patch makes her **très, très jolie**.



Needlefelting is fast becoming the most popular way to create kooky, cute characters and curiosities. You can make almost anything by sculpting loose wool roving (the fluffy woolly stuff in step 1!) with one or two needles – the only limit is your imagination. What can go wrong? Not much actually, mistakes are easily mended and if













Give your doglet a **fun coat of fur** in different patterns. It's up to you whether you go for **one big patch** or **lots of tiny spots** as we've done with **Madame Gaga** here.



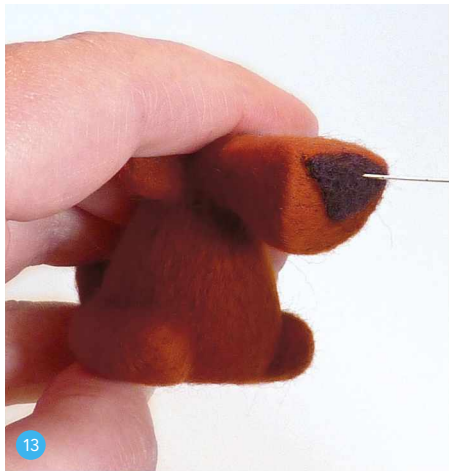


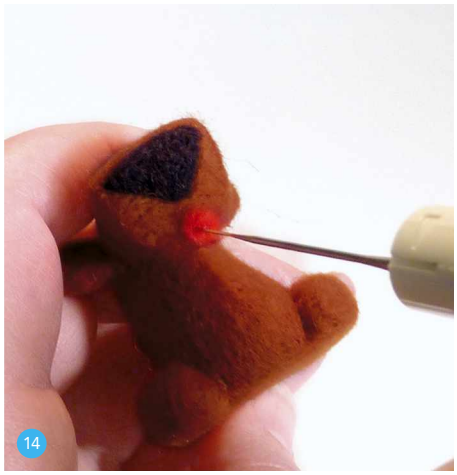
It's easy to make **a tiny bone** for your **hungry doglet**, just take a small length of roving and gently shape it into something delicious.



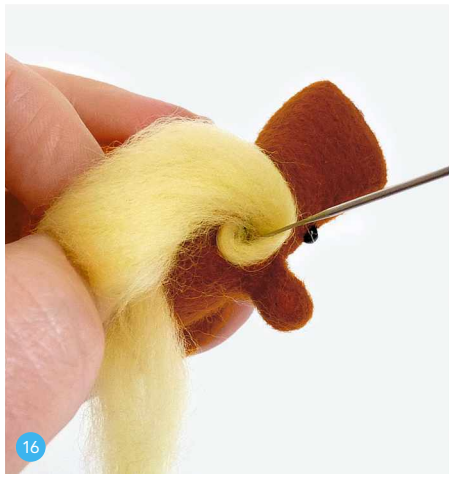
you don't like something, well, you can just simply cut it away and do it again. Our step-by-step guide will show you how to make one of Gretel Parker's doglets. It'll be about 4-5cm tall, but you can alter the amounts to make him fatter, taller or thinner, with a longer, swishy tail or bigger paws. Choose your favourite colours and let your imagination go – accessorise him with costumes and toys. Once you've created your loveable pooch, you can make him some friends to play with too. They're the »













HOW TO MAKE… NEEDLEFELT DOGLETS

perfect low-maintenance pets!

01 Take a length of **30cm roving**, about **4cm wide**. Pull the fibres apart a little to loosen them. **Fold 20cm** of the left side over twice, **towards the centre**.

02 Insert **a small piece of wool** inside the fold, to bulk it out. Fold the **remaining 10cm inwards**. If you are using a pen holder, use two needles to begin with, otherwise **one is fine**.

03 **Stab the centre** until it looks like **a lopsided bowtie**.

04 And now for **the magic part!** You can begin shaping the doglet by **jabbing the wool**. To keep things even, turn the piece as you work, inserting the needle steadily in and out, in **a downward direction**. At first it will feel as if you are poking into nothing, but, after a while, you'll notice **the needle catching at the wool**, as it gradually firms up. You can use your fingers to hold the wool in place to **create the shapes**.

05 **Bend the head** over (at a jaunty angle for **added cuteness**)…

06 …and **carry on working**.

07 For the tail, take 6-7cm of wool, fold it into a **rough raindrop shape** and work it with one needle, until the wool is **firm but squidgy**.

08 **Position the fatter end** and stab it onto the body until fixed. Shape it until it forms a **small and stumpy** tail shape.

09 Now **take 8-9cm of wool**, and divide it into **two short lengths**. Double it over as you did with the tail to make **two larger raindrop shapes**. Attach these paws to each side of the doglet's body, **needling them into position** and sculpting them down to the size you want. **Keep looking at your work** from all angles to ensure that you're **working evenly**.

10 Take two more scraps of wool and begin to **shape them into cute little ears**. Fix them to the top of the head and **needle into place**. **Finish off the shape** once they are firmly set in.

11 This is a good point to see if **your doglet is sitting nicely**. If he falls onto his nose, simply felt some extra 'ballast' onto the **front of his tummy**, to balance him out. When he's straight, you can give him **a smooth, finished coat**, by taking small amounts of roving, and pulling it apart to **make a gauzy 'veil'**.

12 Working carefully, **cover the**





body with the veil.

13 Take a scrap of roving in **a different colour** and make a big nose, using your needle tip to **pull the wisps into place**.

14 Add a **tiny tongue**, using a pinhead of **red wool**.

15 Thread the needle and take it through the sides of the face **where the eyes will be**. Now, unthread the needle. **Place a 2mm black bead on each thread**. Re-thread the needle on one side and bring the thread up at the top of the head, **in between the ears**. Unthread the needle and **repeat on the other side**, so the two threads come out in the same place. **Pull the beads snug into the face** and tie a knot.

16 For the hat, **take a 10cm snippet of wool** in your chosen colour. Jab one end in the top of the head and needle the wool into place, **twirling it like spaghetti** to make a little round beret. This will also hide your eye knot.

17 **Tear off any excess wool** and finish shaping. Shape a slim stalk, **longer than needed**. Make an indent in the top of the beret, poke one end into place and **work it until it is fixed**.

18 Trim the stalk and say hello to **your new needlefelted friend**. You can leave him plain, or you can give him a **patterned coat**. Try creating different hats or a collar. You can even make **a ball or a bone** for him. Oh, and don't forget to **give him a name!**





Make your tiny pets in a variety of sizes and colours or mix and match for an extra-cute look.

TIPS FOR... SUCCESSFUL NEEDLEFELTING

- There is no right or wrong way to needlefelt, just what works for you.
- Be careful with that needle! They are extremely sharp.
- You don't have to stab through the felt very hard – you only need to use a steady jabbing motion – that's enough to work the wool.
- It's much better to tear your wool rather than cut it – the rough ends mesh together more easily.
- Experiment and use different sized beads for the eyes and try different placings to change the facial expression.
- Tilting the head will make your doglet appear cute and curious.
- Get rid of 'the fuzzies' (wisps of wool) by trimming with small, sharp scissors.



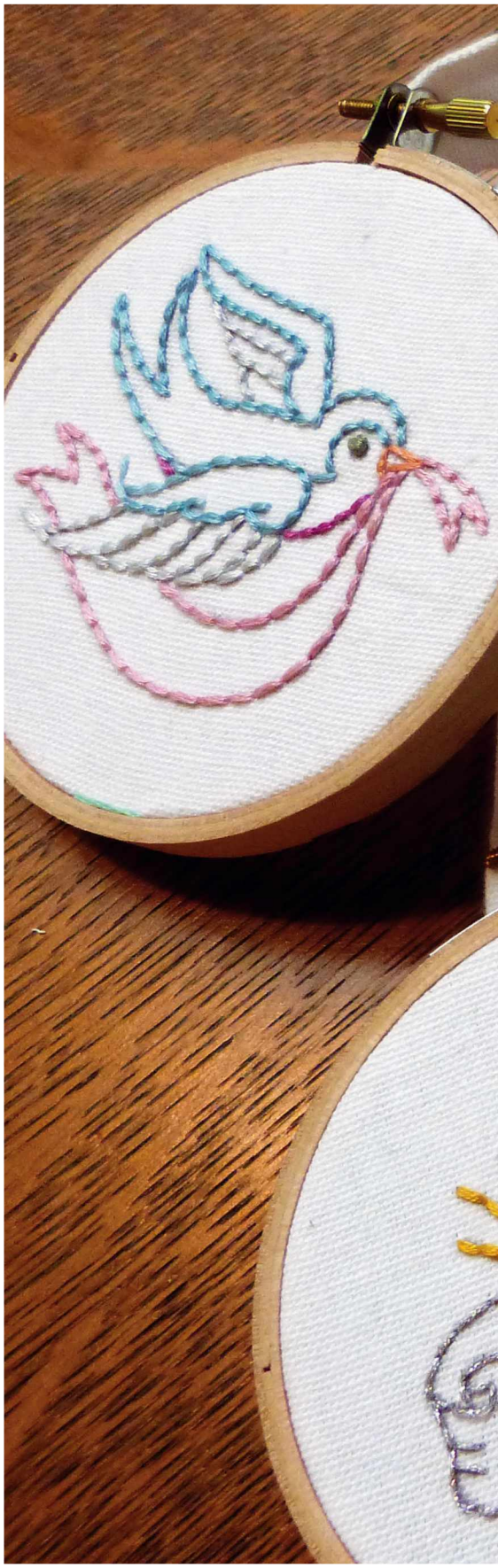
Gretel Parker

Gretel began needle felting in 2008. Her first book, *Little Needle-Felted Animals* was commissioned by Harper Collins, after they spotted her 'Doglets' pattern in *Mollie Makes*. Since then she has continued to explore new needle felting techniques. Her latest book, *Decorative Needle Felting Projects* was published last year by White Owl books.

instagram.com/gretelparker

HELLO SAILOR!

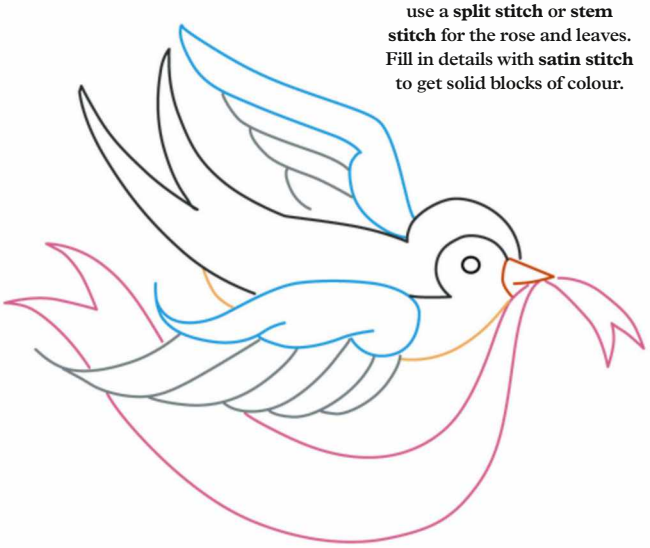
Love vintage ink? Capture the retro cool with Jenny Hart's pain-free, hand-embroidered tattoo designs

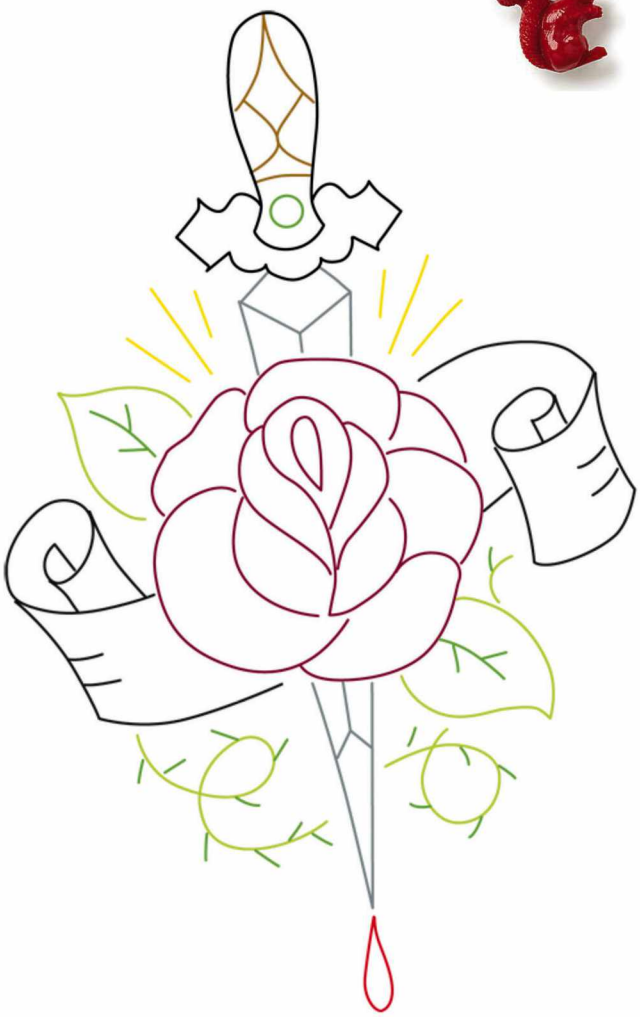




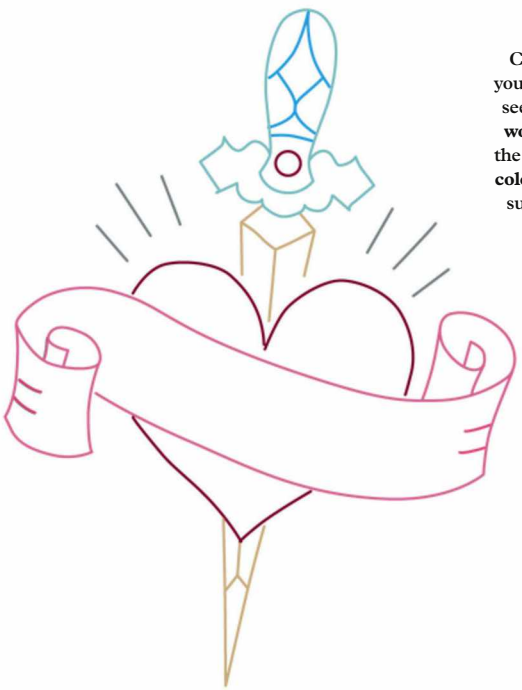


Use **backstitch** to create the **outline for the designs**. Or for a really dynamic outline, use a **split stitch** or **stem stitch** for the rose and leaves. Fill in details with **satin stitch** to get solid blocks of colour.

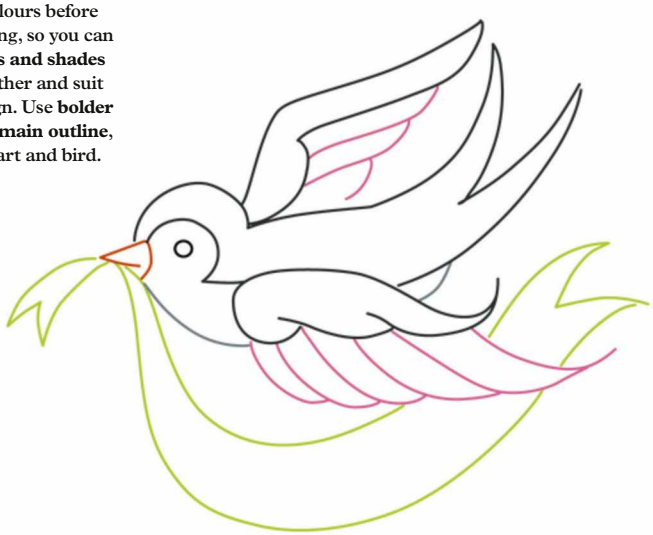








Choose the colours before you start stitching, so you can see which **tones and shades work well** together and suit the overall design. Use **bolder colours for the main outline**, such as the heart and bird.





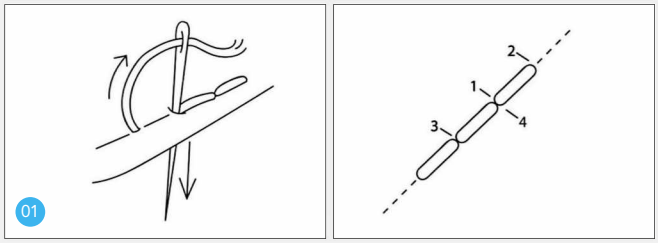


PHOTOGRAPH: JENNY HART. VINTAGE FABRIC: WWW.LITTLETEAWAGON.ETSY.COM

PORTRAIT PHOTOGRAPH: BRIAN DUCK

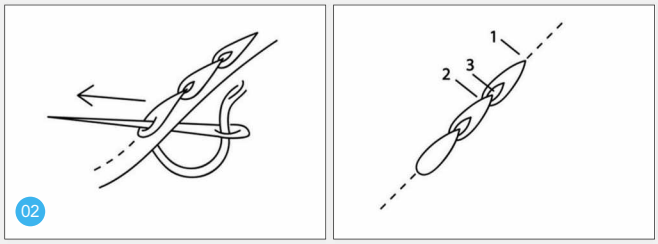
HOW TO MAKE… A TATTOO EMBROIDERY

Back Stitch



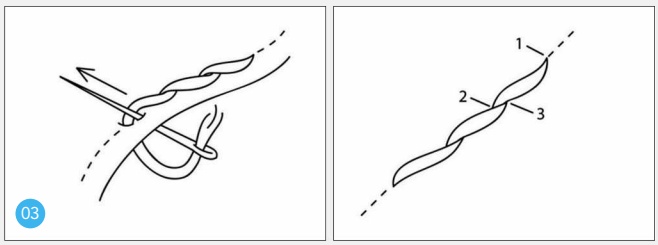
01 Start by bringing up the needle a few mm from the start of the outline (1). Now push the needle **back down a few mm** behind where you came up (2), then **bring it back up in front** of where you came up, keeping all the stitches an even length (3). **Push it back down** from where you originally came up (4). Repeat the sequence.

Split Stitch



02 Bring the thread up through the fabric (1), then **bring it forward back down** into the fabric (2). Now bring the needle **back up just into the edge** of the stitch you just made, so the thread splits, as shown above (3). **Continue making stitches in this way**, keeping them an even length, all along the outline.

Stem Stitch



03 This stitch is worked in a **similar way to split stitch**. Bring the thread **up through the fabric** (1), then bring it forward **back down into the fabric** (2). Bring the needle up just before where the previous stitch ends, **as shown above** (3). Repeat until you have completed the outline, making sure you **keep to the stitch line**.



Jenny Hart

Jenny Hart, artist and founder of Sublime Stitching, first became known for her hand-embroidered portraits of the famous and infamous. In recent years she has collaborated with The Metropolitan Museum of Art, designed a collection of embroidered denim for Citizens of Humanity/Free People and her work entered the permanent collection of the Smithsonian American Art Museum (Renwick). *www.jennyhartstudio.com*

Ooh I COULD DO THAT...

Free-form stitches



In *Hello Rainbow: Finding Happiness in Colour*, author, colour expert and frequent *Mollie Makes* contributor, Momtaz Begum-Hossain explores all the many and varied ways colour can improve our lives. Try a meditative spot of free-form embroidery to find calm and wellbeing while you listen to her podcast, 'Hello Colour'. *momtazbh.co.uk*

HELLO RAINBOW: FINDING HAPPINESS IN COLOUR BY MOMTAZ BEGUM-HOSSAIN IS PUBLISHED BY LEAPING HARE PRESS, WWW.QUARTOKNOWS.COM/LEAPING-HARE-PRESS

Tea-time Favourites

Take time out with a cuppa and your felt stash to bake up this classic assortment by Ouissi Gresty. You'll never be able to stop at one!



dunk!



moreish



gooey



sweet



yummy



tasty



cute



mmm!



crunch



nibbly



crumbs!

















HOW TO MAKE… A JAMMIE DODGER & AN ICED GEM

MATERIALS

Jammie Dodger

- Felt in various colours
- Soft stuffing
- Biscuit-coloured embroidery thread
- Fine needle
- Pins

Iced Gem

- Felt in various colours
- Soft stuffing
- Biscuit-coloured embroidery thread
- Fine needle
- Pins

NOTES

- For templates, see *www.gathered.how*

Jammie Dodger

01 Using the templates online at www.gathered.how, cut out your felt shapes. You can layer the **red jam felt piece**, the top of the biscuit, **the splat** and the **little round splash**.

02 Make sure the 'jam' fills the **heart-shaped holes** and that the splat and top holes line up. Pin the layers together.

03 **Sew around the heart** so that the stitches go through all layers.

04 Sew around the outer **edges of the splat** and the round splash piece.

05 **Fold the long side piece** in half lengthwise and sew down the centre.

06 Open out the two long edges to form the **sides of the biscuit**.

07 **Pin one long edge of the side piece** to the edge of the top of your biscuit.

08 **Sew all the way** around the top.

09 **Stuff your biscuit**, making sure you fill the edges and corners. **But don't fill it so full** as it will bulge!

10 **Pin the bottom piece** to the bottom edge of the Jammie Dodger and sew. You are now done. **Enjoy!**



























Iced Gem

11 Cut the pieces online at www.gathered.how.

12 Sew the **two biscuit pieces together** around the edges **leaving a small gap**.

13 **Stuff the biscuit**…

14 **Sew the gap** closed.

15 Sew **five tiny stitches** around the inside of one side of the biscuit.

16 **Fold the icing piece** and sew together **down the straight sides**.

17 **Sew running stitches** around the edge.

18 **Stuff the icing** and pull the running stitches to gather the bottom edge closed.

19 **Sew five long stitches** from the peak to the base. **Twist the icing peak** slightly.

20 **Sew the icing to the biscuit**, covering the wrong-side stitches. **Now make another!**



Ouissi Gresty

Ouissi Gresty hung up her felt apron years ago and nowadays spends her days writing. Her second book *Sun Shining on Rain: creating a simpler, slower life after the pandemic* was published in 2021 and you can find it on Amazon. She is currently writing her first novel.

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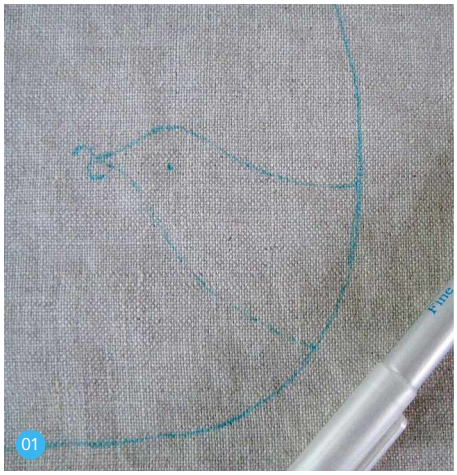
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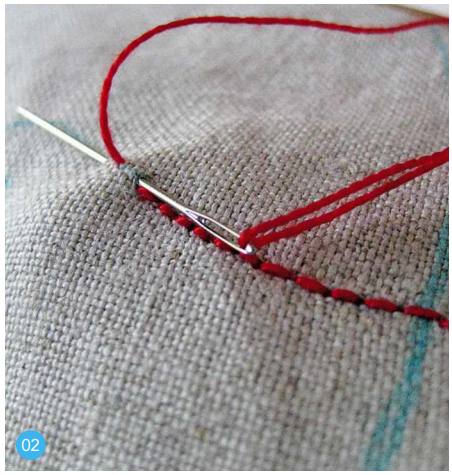
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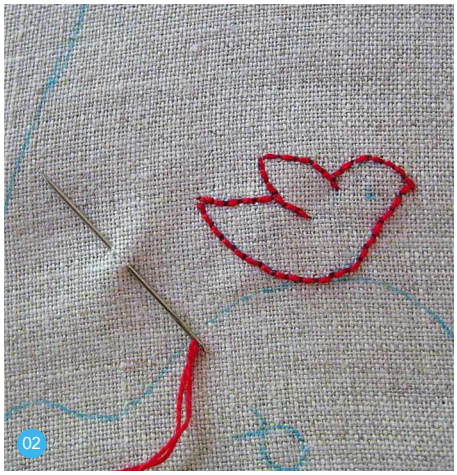


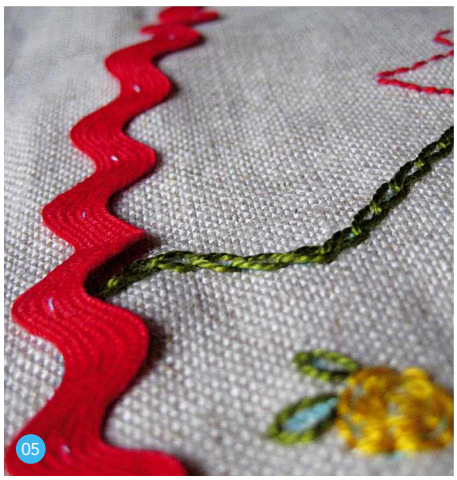
OPEN WIDE...

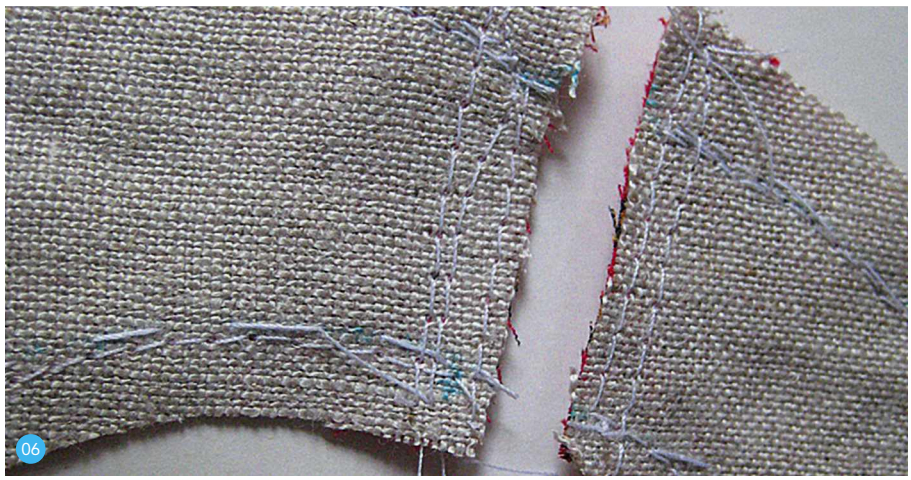
Charlotte Lyons shows us how to do dinnertime in style with this simple project – the perfect newborn gift











HOW TO MAKE… A SWEET LITTLE BIB

MATERIALS

- Linen
- Patterned cotton fabric
- Ric rac, 90cm (35½")
- Ribbon for ties, 30cm (11¾")
- Embroidery thread in various colours
- Water-soluble pen
- Thread
- Scissors

NOTES

- For templates, see *www.gathered.how*

Stitch up a sweet little bib as a heartfelt gift for a new baby. This project gives a template (on page 107) for a bib that will fit a newborn up to three months. But if you want to make a bigger one just enlarge the template. Bear in mind though that older babes eat messier, more stainable food so mum may not want to spoil your beautiful stitching! Even if it's an item just for special occasions though, what a sweet idea. You could embroider the baby's name and date of birth around the top as an extra touch.

01 Cut **one piece of linen** and **one piece of patterned fabric** (for the reverse of the bib) using the **template on page 107**. These shapes include a **1cm seam allowance**. Copy the pattern onto the linen using a **water-soluble pen**. Extend the design right to edge of the fabric.

02 Now it's time to get stitching your little birdies! Use a **small neat back stitch**. This gives a nice **strong outline**.

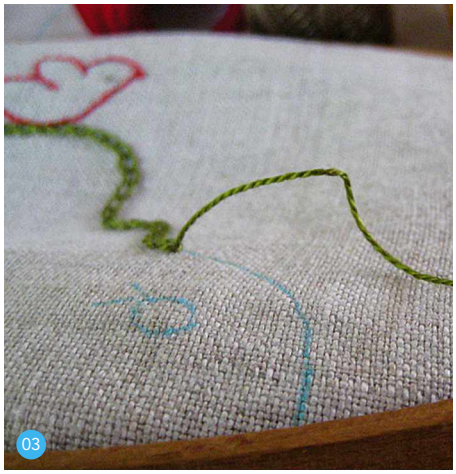
03 Stitch the tree with a **daisy chain stitch** and some **green thread**.

04 Put some **fruit on your tree** with some running stitches. **Add the leaves** with daisy stitches.

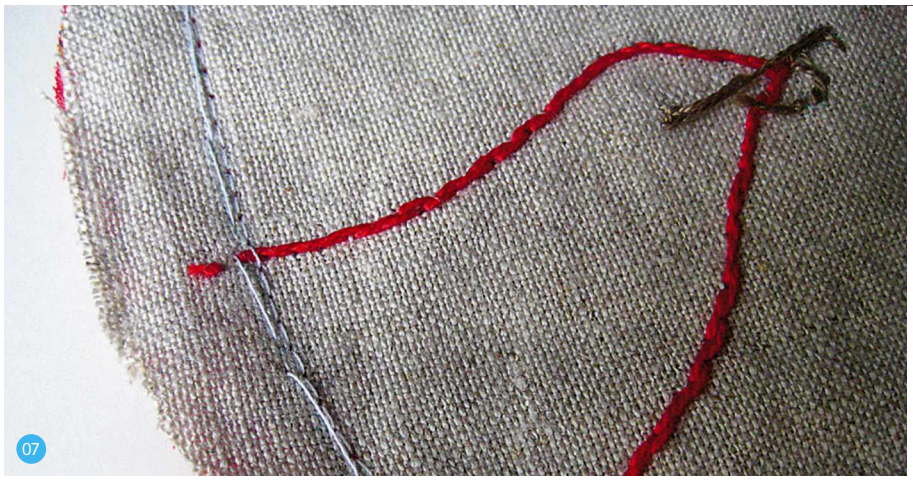
05 Now take a length of **ric rac 90cm (35½") long** and tack it around the edge of the **right side of the linen** onto the **edge of the seam allowance**.

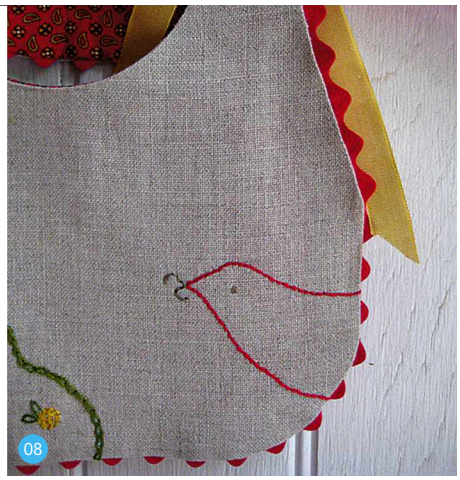
06 Take your patterned fabric and place it **right sides together** against the linen. Tack or pin around the **outside edge** and the **inside neck**, leaving an **8cm opening** down one side. Machine stitch over your tacking, securely finishing off the ends of the ties.

07 **Trim the seam allowance**, adding in notches around the curved areas. You can now **turn the**


03


04


07


08

bib right side out through the opening. You can **use a knitting needle** to push through any tighter areas. **Press and blind-stitch** the opening closed. **Press again**.

08 Finally, **cut two ribbon ties** about 15cm (6") each. **Stitch them securely** to the neck tabs. The position of the ties will make it easier to take on and off, but you can **adapt the pattern** to have the fastening at the back, or **use Velcro if you prefer**. Your bib is done!



Charlotte Lyons
Charlotte Lyons is a teaching textile artist who designs whimsical embroidery samplers to stitch and colour with thread. She creates and teaches online in her cozy Vermont cottage. For a look into her colourful world, visit *housewrenstudio.com*, Instagram *@housewrenstudio* or her Etsy shop *www.etsy.com/shop/charlottelyons*



The Princess & the Pea

Once upon a time, a proper princess refused to go to sleep. Manda McGrory rewrites the story for this dreamy sewing project

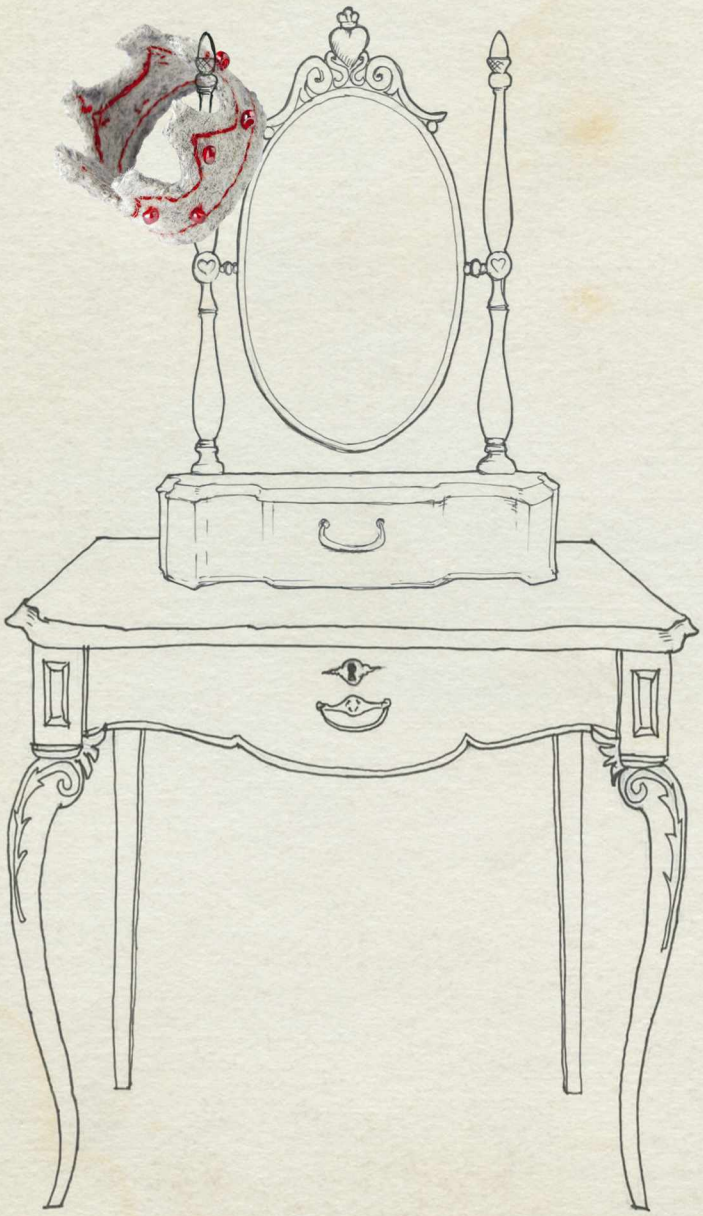


ILLUSTRATION: STUART MCCARTHY WWW.SISTERSGUILD.CO.UK/ILLUSTRATION-A-45.HTML




01


02


04


06


06

HOW TO MAKE… THE PRINCESS AND THE PEA

MATERIALS

Princess doll

- 15x30.5cm piece of lightweight cotton
- 15x40.5cm piece of linen or cotton
- 20g of 100 per cent wool yarn (for hair)
- Cotton thread in black for eyes, red for mouth and a shade that matches the dress
- Toy stuffing
- Water-soluble pen

Mattress

- 15x35.5cm piece of cotton fabric
- 15x16.5cm wool batting
- Thread

Pea

- Green wool roving

Crown

- 4x10cm of wool felt
- Seed beads
- Contrasting thread

NOTES

- For templates, see *www.gathered.how*

Take one uppity princess and stacks of pretty fabric and you have a fairytale ripe for a craftover. Manda McGrory's creative project is the sweetest way to use up lightweight cotton scraps or **much-loved-but-outgrown** clothes, for the princess' dress and pile-upon-pile of mini quilts.

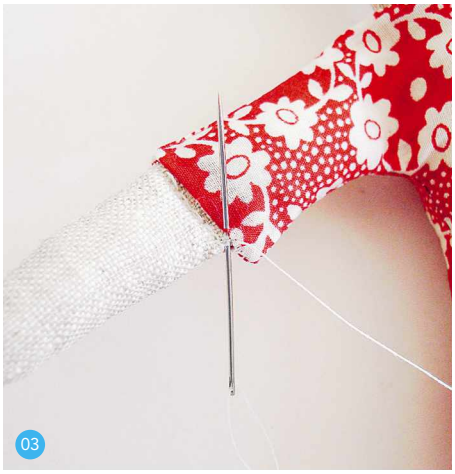
Princess Doll

01 Fold the dress fabric and body fabrics **right sides together**, and trace around the templates, available online at www.gathered.how.

02 Keeping fabric folded, sew directly onto the drawn line around the dress, **leaving the neck, cuffs and bottom hem open**. Repeat for body, legs and arms then cut out each piece approximately 5mm away from the stitching to create your seam allowance. Stuff with polyfil or toy stuffing. With the dress still **wrong side out**, carefully fold the bottom hem in approximately 5mm and, using a small straight stitch, sew the hem.

03 To create the legs, stitch down the centre of the leg piece, then **fold the raw edge** of the body opening and fit the top of the leg inside it. Sew together. **Put the dress on the body**, fold in the raw edge of the neckline and stitch. Fold the cuffs of the sleeves in and push the arms up into the sleeve, all the way to the top. Again, using a tiny cover stitch, **sew the cuffs** and arms together.

04 For the hair, **cut the wool** into 15cm pieces. Starting at the top of the head, in the middle of the seam line (with thread that matches the wool), sew a couple of starting stitches (don't knot the thread), then take one of the pieces of wool and **fold in half to create two strands of hair**. Hold the hair in place, so that the hair runs down the back and the loop is sitting on the top centre of the







seam line (where the starting stitches are) and **stitch in place**. Repeat, following the seam line down two-thirds of the head on both sides.

05 **Attach another piece of wool** directly in front of the first piece and stitch in place, this time making sure that the hair runs down the front of the face (this is the start of the fringe). **Stitch four pieces of wool as before**, down one side of the face, then another four down the other side of the face.

06 Using the same colour thread, lift the back of the hair and **sew a couple of stitches into the centre of the neckline**. Gently pull the hair into a ponytail with the fringe sweeping across the face, and then wrap the thread around and **sew through the ponytail a few times**, to firmly attach the hair to the neck.

07 08 With a soluble embroidery pen, draw the features on to the doll's face, then **embroider over your**



»





These mini quilts get the royal seal of approval.

HOW TO MAKE… THE PRINCESS AND THE PEA

lines, using black cotton for the eyes and red for the mouth. A **light spray of water** when you're done will get rid of the drawn line.

The Mattress

09 **Fold the piece of cotton with right sides together**, short edge to short edge, and with the batting on top so that it stops short of the raw top edges. Stitch along one long edge, then the other (catching all the layers) using a 3mm seam allowance. Fold the raw edges back and press carefully. Now, **flip the mattress right side out, and stitch it closed**. Quilt the mattress using straight lines to create a grid effect. Create as many quilts as you like for the full effect.

The Crown

Trace around the **crown template** (templates online at www.gathered.how) on to a piece of felt and cut out. Using a **contrasting thread** and small stitches, backstitch an outline around the crown. Using tiny beads, **embellish the crown as desired**. Stitch the two short edges together neatly.

The Pea

Take a **small piece of wool roving** and wet it under hot water. Dab a tiny drop of liquid soap on to it and **roll it around in the palm of your hands** to create a ball. The combination of soap, agitation and hot water causes the wool fibres to bind together creating a solid ball, so you need to keep **rolling it around and wetting it with hot water** until it's perfectly round. This should only take a few minutes. Once it's pea-shaped and solid, run it under cold water to **wash away the soap**. Squeeze gently to dry.

Once you're finished, **pile up the quilted mattresses**, hide the pea underneath, and tuck your well-behaved princess in for a good night's sleep.



Manda McGrory

Designer Manda McGrory works from her studio on the Isle of Wight. Her patterns and toys are inspired by her childhood and the forests and coastlines that surround her. Attention to detail, style, and a nostalgic quality means her designs are loved by adults and children. *www.treefall.co.uk*



Monsieur Lapin

…invites you to a private view of his latest installation, 'Les Oeufs Ombré'





HOW TO MAKE… A RABBIT

MATERIALS

- Stylecraft Special DK, 100% acrylic, 100g/294m, one ball in each of the following shades: Parchment 1218 (yarn A), Walnut 1054 (yarn B), Cream 1005 (yarn C), Sherbert 1034 (yarn D), Soft Peach 1240 (yarn E) and Black 1002 (yarn F)
- 2.75mm (UK 11, US C/2) or 3mm (UK 10, US D/3) crochet hook
- Safety eyes, 2 x 6mm
- Soft toy stuffing
- Sewing needle
- Scissors
- Stitch markers (a scrap piece of contrasting colour yarn will do)

TENSION

Tension is not important, just ensure the stitches are dense enough for no stuffing to poke through.

ABBREVIATIONS (UK)

st(s) stitch(es)
ch chain
dc double crochet
ss slip stitch
htr half treble
yrh yarn round hook
BLO work stitch through back loop only

FINISHED SIZE

Rabbit measures approximately 12cm 4¾") high.

Bonjour, mes amis – the distinguished Parisian painter Monsieur Lapin is overjoyed to welcome you to the private view of his latest work. Entitled 'Les Oeufs Ombré', it's an intricate study of colour encapsulated in a timeless egg-shaped motif.

Designer Maike van den Dries picked light and breezy summer shades for the rabbit's nautical striped jumper and peach scarf, but feel free to get as creative with colour as you like.

To avoid a visible seam at the back of the striped jumper, we recommend Googling 'crochet jogless stripes' where you can find video tutorials that show you how to stitch cleaner-looking stripes.

Rabbit

The rabbit is made in pieces, sewn together and stuffed. Most of the pieces are made in the round in a continuous spiral, so it helps to use a stitch marker to show where your round starts.

Head

Using yarn A make a magic ring.
Round 1 7dc into magic ring, pull ring tight. [7 sts]
Round 2 2dc into each st around. [14 sts]
Round 3 [1dc in next st, 2dc in next st] 7 times. [21 sts]
Round 4 [1dc in each of next 2 sts, 2dc in next st] 7 times. [28 sts]
Round 5 [1dc in each of next 6 sts, 2dc in next st] 4 times. [32 sts]
Round 6 [1dc in each of next 7 sts, 2dc in next st] 4 times. [36 sts]
Round 7 [1dc in each of next 17 sts, 2dc in next st] 2 times. [38 sts]
Round 8 [1dc in each of next 18 sts, 2dc in next st] 2 times. [40 sts]
Rounds 9-13 1dc in each st round. [40 sts]
Round 14 [1dc in each of next 8 sts, dc2tog] 4 times. [36 sts]
Round 15 [1dc in each of next 4 sts, dc2tog] 6 times. [30 sts]
Round 16 [1dc in each of next 3 sts, dc2tog] 6 times. [24 sts]
Round 17 [1dc in each of next 2 sts, dc2tog] 6 times. [18 sts]
Break your yarn, fasten off and leave a long tail for sewing.

Body

Ch18 using yarn C.
Round 1 1dc into 1st ch and each ch along. [18 sts]
Round 2 [1dc in each of next 8 sts, 2dc in next st] 2 times. [20 sts]
Change to yarn D.
Round 3 1dc in each st around. [20 sts]
Round 4 1dc in each st around. [20 sts]
Change to yarn C.
Round 5 [1dc in each of next 4 sts, 2dc in next st] 4 times. [24 sts]
Round 6 (1dc in each of next 11 sts, 2dc in next st) 2 times. [26 sts]
Change to yarn D.
Round 7 [1dc in each of next 12 sts, 2dc in next st] 2 times. [28 sts]
Round 8 1dc in each st around. [28 sts]
Change to yarn C.
Round 9 [1dc in each of next 6 sts, 2dc in next st] 4 times. [32 sts]
Round 10 1dc in each st around. [32 sts]
Change to yarn D.
Round 11 1dc in each st around. [32 sts]
Round 12 1dc in each st around. [32 sts]
Change to yarn A.
Round 13 Working in BLO, 1dc in each st around. [32 sts]
Round 14 [1dc in each of next 6 sts, dc2tog] 4 times. [28 sts]
This is the start of your first leg. If you haven't used any stitch markers yet, we recommend doing so now.
Round 15 1dc in each of next 14 sts.
Round 16 1dc in your marked stitch and begin your first leg, you are now working in the round on just the leg sts, 1 dc in each st around. [14 sts].
Round 17 1dc in each st around. [14 sts]
Round 18 1dc in each of next 4 sts, 2dc in each of next 6 sts, 1dc in each of next 4 sts. [20 sts]
Rounds 19-20 1dc in each st around. [20 sts]
Break yarn and fasten off.
For the second leg, start a new round at the back, 4 sts away from the other leg.
Round 1 1dc in each of 1st 4 sts (bringing you up to where the first leg is), cross over to the front of the body, 1dc in each of next 10 sts (bringing you back to the start of the second leg). [14 sts]
Round 2 1dc in each st around. [14 sts]
Round 3 1dc in each st around. [14 sts]
Round 4 1dc in each of next 5 sts, 2dc in each of next 6 sts, 1dc in each of next 3 sts. [20 sts]
Round 5 1dc in each st around. [20 sts]
Round 6 1dc in each st around. [20 sts]
Break yarn and fasten off.

Arms (make two)

Using yarn A, make a magic ring.
Round 1 5dc into magic ring, pull ring tight. [5 sts]
Round 2 2dc in each st around. [10 sts]
Round 3 (1dc in next st, 2dc in next st) 5 times. [15 sts]
Round 4 1dc in each st around. [15 sts]
Round 5 [1dc in next st, dc2tog] 5 times. [10 sts]
Round 6 [1dc in each of next 3 sts, dc2tog] 2 times. [8 sts]
Change to yarn C.
Rounds 7-8 1dc in each st around. [8 sts]
Change to yarn D.
Rounds 9-10 1dc in each st around. [8 sts]
Change to yarn C.

SPECIAL ABBREVIATIONS

dc2tog double crochet 2 together: (insert hook in next st, yrh and draw loop through) twice, yrh and draw through all 3 loops on hook.
Make a magic ring hold thread in your hand and wrap working yarn around forefinger twice to create ring, slip ring off your finger and insert hook to pick up first st, ch1, then work the necessary sts for round 1 and close the ring tightly by pulling the loose end.



Wrap a few craft eggs in floss for your Easter bunny



Bring M. Lapin to life with his natty beret and debonair 'tache.

Rounds 11-12 1dc in each st around. [8 sts]
Change to yarn D.
Rounds 13-14 1dc in each st around. [8 sts]
Break yarn, fasten off and leave a long tail for sewing.

Soles (make two)

Using yarn A, make a magic ring.
Round 1 5dc into magic ring, then pull the ring tight. [5 sts]
Round 2 2dc in each st around. [10 sts]
Round 3 2dc in each st around. [20 sts]
Break yarn, fasten off and leave a long tail for sewing.

Ears (make two)

Using yarn A, make a magic ring.
Round 1 6dc into magic ring, pull ring tight. [6 sts]
Round 2 2dc in each st around. [12 sts]
Round 3 [1dc in next st, 2dc in next st] 6 times. [18 sts]
Round 4 1dc in each st around. [18 sts]
Round 5 1dc in each st around. [18 sts]
Round 6 [1dc in each of next 7 sts, dc2tog] 2 times. [16 sts]
Round 7 1dc in each st around. [16 sts]
Round 8 [1dc in each of next 6 sts, dc2tog] 2 times. [14 sts]
Round 9 1dc in each st around. [14 sts]
Round 10 [1dc in each of next 5 sts, dc2tog] 2 times. [12 sts]
Round 11 1dc in each st around. [12 sts]
Round 12 1dc in each st around. [12 sts]
Break yarn, fasten off and leave a long tail for sewing.

Moustache (make two)

Using yarn F, make a magic ring.
Round 1 5dc into magic ring, then pull the ring tight.
Round 2 1dc in each of 1st 2 sts, turn your work.
Round 3 1dc in 1st st, ch1.
Cut the yarn, leaving a long tail for sewing and pull the tail through the loop on your hook.

Beret

Using yarn B, make a magic ring.
Round 1 6dc into magic ring, pull ring tight. [6 sts]
Round 2 2dc in each st around. [12 sts]
Round 3 [1dc in next st, 2dc in next st] 6 times. [18 sts]
Round 4 [1dc in each of next 2 sts, 2dc in next st] 6 times. [24 sts]
Round 5 [1dc in each of next 3 sts, 2dc in next st] 6 times. [30 sts]
Round 6 [1dc in each of next 4 sts, 2dc in next st] 6 times. [36 sts]
Round 7 1dc in each st around. [36 sts]
Round 8 Dc2tog 18 times. [18 sts]
Break yarn, fasten off and leave a long tail for sewing.
Point of beret, using yarn B:
Round 1 Ch3.
Round 2 1dc in 1st st, 1dc in 2ndst.
Break yarn, fasten off and pull the tail through the top of your beret.

Scarf

Using yarn E, ch38, turn.
Row 1 1htr in 2nd ch from hook, 1htr in each ch along.
Break yarn and fasten off.

Finishing

Sew in all loose ends where yarn changes were made.
Sew the soles to the feet, then firmly stuff the legs and body.
Using the photo as a guide, sew the eyes and moustache to the head.
Stuff the head, then sew to the body.
Sew the arms to the body.
Sew the ears and beret to the head, refer to the picture for positioning.
Sew in any remaining loose ends.



DESIGNER: MATILDA SMITH

EXPORT COVER GIFT

YOUR BONUS KITS

Whip up Matilda Smith's festooned swan decoration or a sweet banner by Jessie Doe

NOTES
For templates, *www.gathered.how*

THESE GIFTS COME WITH THE PRINT COPY OF THE MAGAZINE ONLY



Everything you need to get crafty!

We're so pleased to include a bonus embroidery kit with your printed copy of *Mollie Makes*. Export edition readers will receive a swan decoration by art editor and illustrator, Matilda Smith, and readers in the UK will receive a floral pennant kit by embroidery designer, Jessie Doe. Each contains everything you need to get stitching straight away. Whether you make your kit up as a gift or to keep yourself, we hope you enjoy the me-time to craft. Get all the templates and step-by-step instructions you need at *www.gathered.how* and be sure to share any photos of your makes you post online by tagging *@molliemakes*.



DESIGNER: JESSIE DOE

UK COVER GIFT

HELLO MOLLIE!

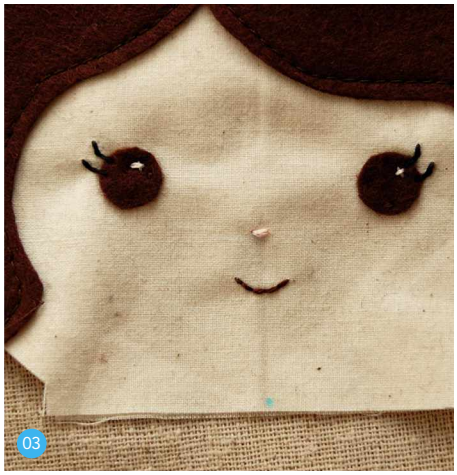
Hey girl. Great call on the Alice band, ric rac trim and leggings combo. You're the prettiest personification of a magazine we've ever seen!

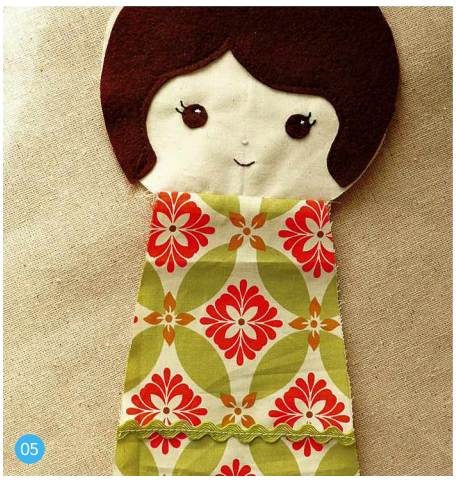


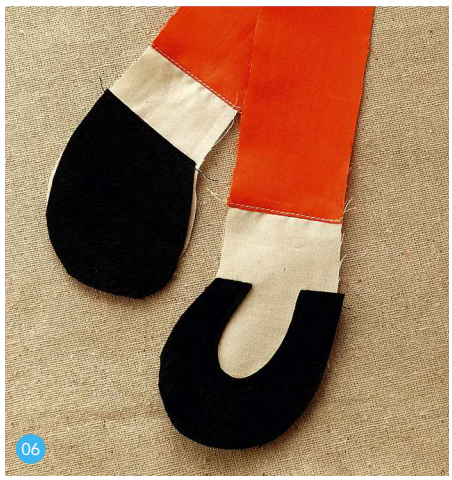
ILLUSTRATION: © GETTY IMAGES

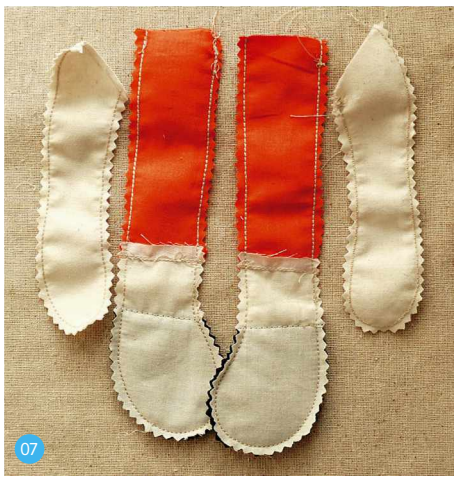












HOW TO MAKE… A MOLLIE DOLL

MATERIALS

- Small fabric scraps
- 22.8cms (¼ yard) muslin for the doll's body, in any skin tone
- 22.8 x 30.48cms (9x12") wool or wool-nylon felt in hair colour
- 15.2 x 15.2cms (6x6") piece of black wool felt for shoes
- Polyester fibre fill
- Embroidery floss in black, white and brown
- Ric-rac, lace, or trim
- Scraps of wool felt for eyes and Alice band
- Thread
- Sewing machine
- Hemostats, if possible (for turning arms and legs)

NOTES

- For templates, see *www.gathered.how*

Make the little one in your life (or yourself) Laura Hunter's exclusive Mollie doll. You'll only need minimal amounts of materials for this project, so you can embellish her however you please to show off a different outfit or personality. What does Mollie look like to you?! Starting off with the basic pattern, you can dream up your look. Maybe she's a busy city high-flyer who tweets up a storm and hosts a knitting club? Or is she a vintage maven with a penchant for sewing-themed tattoos? Just tweak the templates online at www.gathered.how to suit your vision. Let's get started on Laura's girl-about-town version of Miss Mollie.

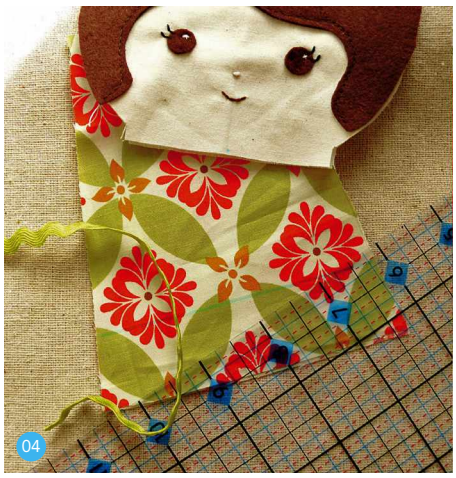
01 First, cut out your pattern pieces. Using the muslin, cut out 2 head pieces, 4 arms and 4 legs. Because we've made trousers, we've cut out the bottom portion of the leg in muslin and the remainder of the leg in coral fabric, making sure to add a seam allowance on both pieces. Sew the seam where the trousers meet the leg and then edge stitch on the outer side. If you're using undyed muslin, which can be fairly transparent, use a double layer when making the face to hide the embroidery floss ends. Cut two body/dress pieces from the printed fabric. Trace the shoes (2 front and 2 back), 1 head, and 1 hair piece onto the wool felt and cut out neatly.

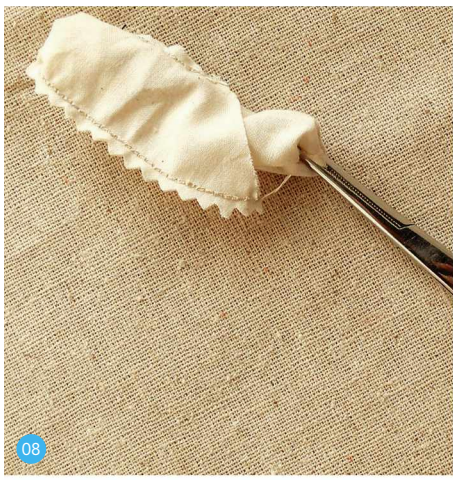
02 Carefully sew the hair onto the face using a long stitch. Sew right at the edge of the felt. You can also add an Alice band cut from felt.

03 Embroider the face. Cut out small felt circles for the eyes and stitch them on with embroidery floss. Add a nose and mouth.

04 Draw a line 1 inch from the bottom of the dress and sew on your chosen trim.

05 Sew the face and head pieces to

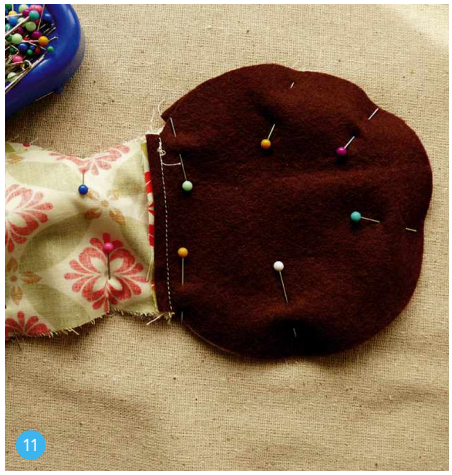

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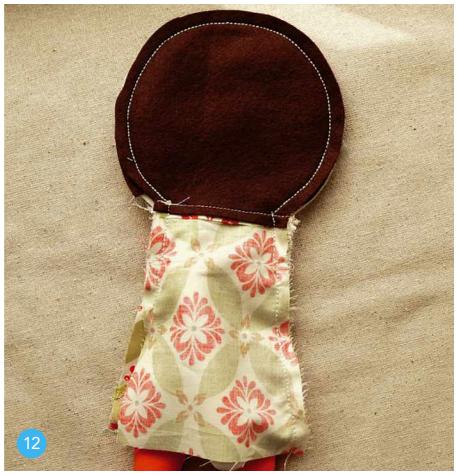

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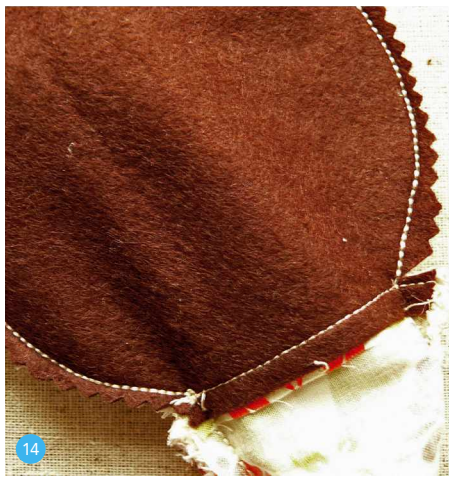














HOW TO MAKE… A MOLLIE DOLL

the body at the neck, putting them right sides together and stitching at the neckline.

06 With a long stitch, sew the shoes to the front and back of the two leg pieces.

07 With right sides together, sew the arms and legs using a triple stitch, making sure you've lined up the seams for the trousers and the shoes. Trim the seam allowance with pinking shears.

08 Turn right-side out using a turning tool or hemostats, and stuff with polyester fibre fill, ending 1 inch from the edge.

09 Zig-zag stitch the ends.

10 Baste the arms to the front body piece, placing the top of the arm at the head/body seam line. Baste the legs to the body approximately 1 inch from the bottom corner of the dress.

11 Pin the back/head piece to the front, right sides together, sandwiching the arms in the seam.

12 Starting beneath the arm on the left, and again using a triple stitch, sew up, around head, and down to dress corner.

13 Tuck the arms and the leg closest to the corner you just stopped at into the head of the doll. Sew the bottom of the dress halfway. Rearrange the legs so that the second leg extends out of what will be the turning hole.

14 Finish sewing the bottom seam and stop at the corner. Clip to the seam line at the head and neck connection, trim the corner, and trim the head seam allowance with pinking shears.

15 Turn the doll right side out.

16 Stuff the doll, starting with the head and making sure to fill the corners. Use small portions of stuffing at a time to prevent lumpiness in the finished doll. Sew the opening with an invisible stitch.

Your Mollie is complete! Now add extra adornments to finish your look.







Laura Hunter
Laura loves to sew and knit and make things with her hands! She's most well-known for her fabric dolls, toys and bags, which she sells at her Etsy shop, *rovingovine.etsy.com*. She lives on a 120-acre farm with her husband and children in beautiful North Alabama, surrounded by nature and its primitive loveliness, giving her lots of inspiration.



COLLECTING OLD PHOTOS

Katie Wagstaff of Oh Squirrel is fascinated by the forgotten stories old photographs hold



I've always loved old photographs – the picture quality, the notes on the back, the expressions, the clothes being worn. Everything about them tells a story. When I was little, two of my favourite things to do were: play in mum's button tin; and go through the old family photos, so it's bizarre that my future career ended up involving both!

I started seeking out old photographs for inspiration whilst working on my graduate fashion collection and found myself fascinated by them. I spent an afternoon with my art history lecturer going through an album trying to work out where and when the pictures were taken and who was in them. I was immediately hooked.

Since I started collecting, lots of friends and family have been kind enough to pass on old photographs to me, so I've acquired some great ones just by luck. I probably have thousands of individual images in total – 12 full albums and lots of tins and boxes. I keep my favourites displayed, even though I don't know the people in them.

I don't really have specific items I search for – just anything that makes me smile. I have an amazing set of photographs showing a family visiting a zoo in the 1940s – I love pictures where people's expressions tell a thousand stories, such as family days out where everyone is having a great time but Dad looks incredibly fed up. The most common ones I find are of holidays – taking pictures used to be very expensive, so the camera was reserved for special occasions. Nowadays we can take and retake to our heart's content, and I think that's why I love old photos – they capture special moments.

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