

Beginner MAKES

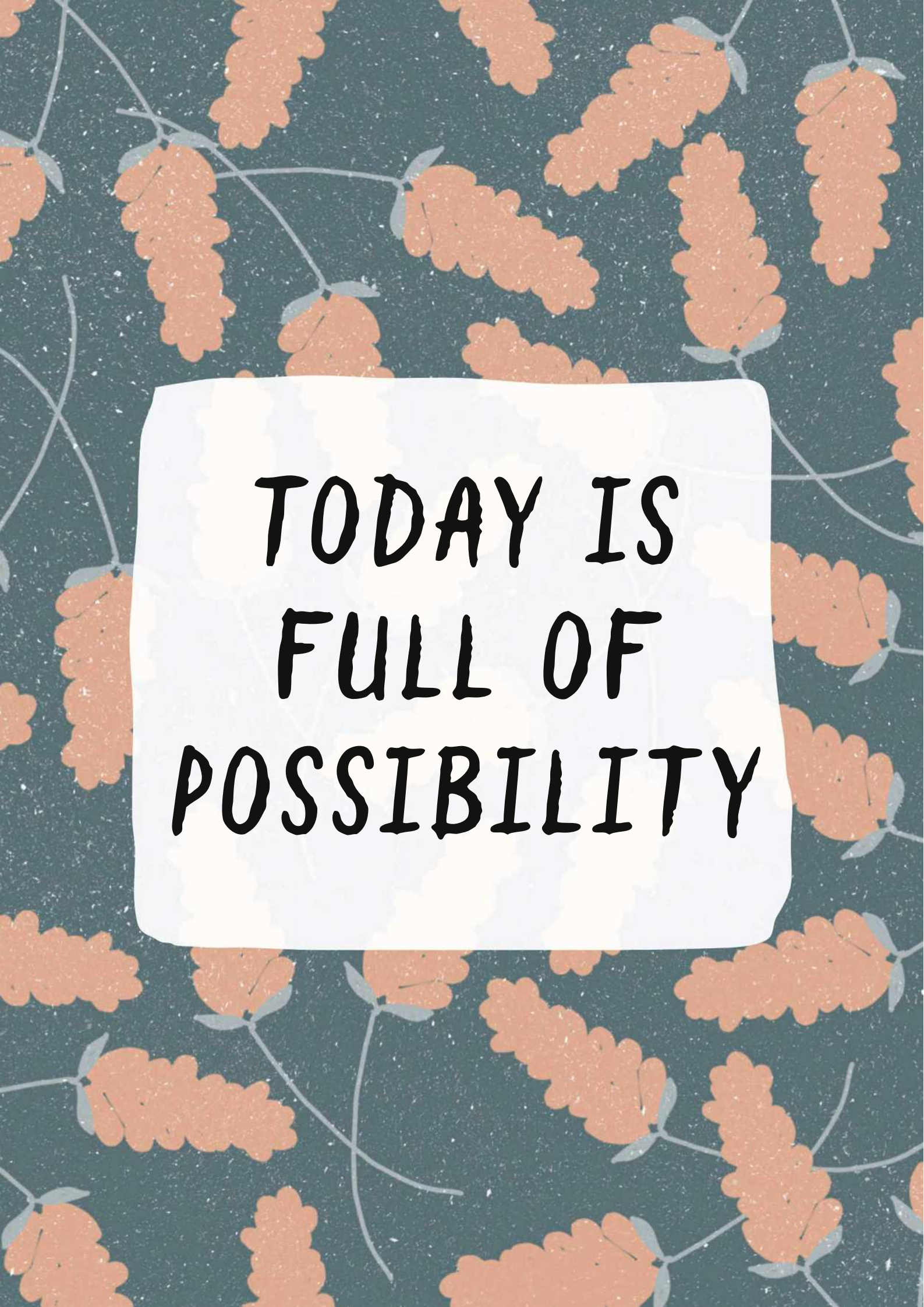
15
PROJECTS
TO CREATE

STITCHING • CROCHET • PATCHWORK • SEWING • DIY • BAKING



INSIDE!
KNITTING & CROCHET
SEWING & EMBROIDERY
HEALTHY RECIPES & MORE!





TODAY IS
FULL OF
POSSIBILITY



Easy peasy!

When it comes to crafting, we all have to start somewhere. Whether you're keen to enhance your knitting, crochet or sewing skills – or perhaps all three – we put this collection together to show you just what you're capable of with a bit of confidence. Beginner makes needn't be boring, and we think our colourful and varied medley of projects is a case in point. Homeware, accessories, gifts and recipes are all within your reach with our clear photography and easy-to-follow instructions. Build on the skills you already have, or try something you've never done before – this is the place to do it!

These starter projects could be a stepping stone to intermediate and advanced makes, but it's also fine to pick up an easy make when life gets to be too much. Whatever your skill level, don't forget you can always return to simple, rhythmic, familiar crafts as a source of comfort. We're constantly bombarded with messages about self-improvement and smashing our goals. Take a moment to celebrate what you've achieved so far. You have nothing to prove to anyone – just have fun!

The Mollie Makes team x

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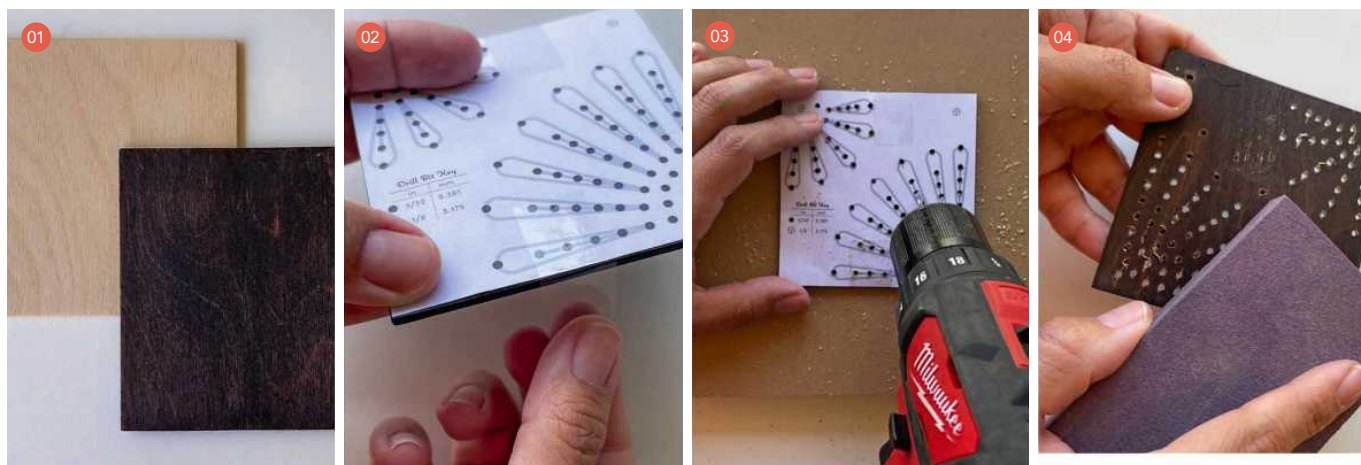
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Wood that it were

Stitch a pair of hangable, floral-themed pieces with
Sara Pastrana's beginner-friendly guide to wood
embroidery



BASICS OF HOW TO WORK EMBROIDERY ON WOOD

One of the many wonderful things about embroidery is how creative you can get with different methods and materials. Case in point: we're showing you how to give wood embroidery a try! Stitching into wood is a non-traditional way of keeping your hobby fresh and fun. In this beginner-friendly tutorial, Sara uses three essential stitches and tapestry wool in a selection of sunny shades to work a floral motif onto wooden panels and create beautiful wall art. And, if you use reclaimed wood to whip up these nifty designs (old floorboards anyone?), you'll be saving money and helping the planet too...

Step one Purchase or saw a piece of thin wood to 9.5x9.5cm. We cut our wood to size using a circular saw, but you could use a hand saw – or even speak to your local DIY store and ask if they have a wood cutting service. Once cut to size, sand off any rough edges. For a darker wood, you can use a stain – just make sure that you allow it to dry before moving on to the next step.

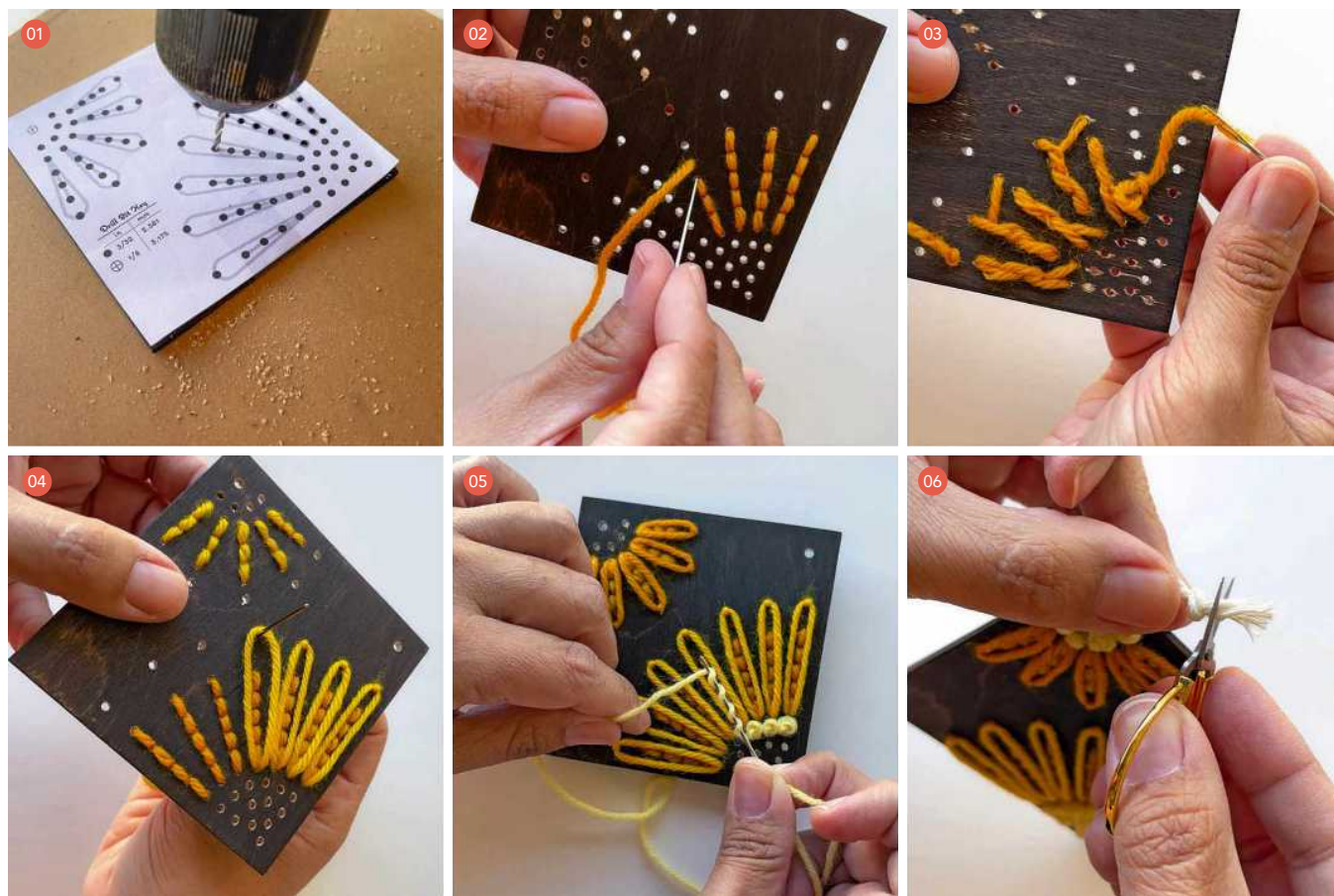
Step two Trace the template onto a piece of plain paper, making sure you transfer all of the dots, and then cut around the outside edge. Use clear tape to attach the template to the wood along the top and bottom edges – making sure it's firmly held in position so the template doesn't move around in the next step. Avoid using opaque tape, as this will cover

areas of the template.

Step three Protect your work surface by laying down a thick scrap of wood, or choose a surface you are happy drilling into. Place the wood piece over said surface and drill the wood using the indicated drill bits on the template. Take your time drilling to avoid misalignments. It's a good idea to practice drilling on a spare piece of wood to get a feel for it, before you move on to a project.

Step four Remove the template and sand the back side to remove the burs/splinters. Carefully sand the holes on the front using a fine grit sandpaper to avoid scratch marks on the front. Once you are happy with the finished wood, use your template as a reference guide when embroidering to avoid confusion over where to position each of the stitches.





HOW TO DO FLORAL EMBROIDERY ON WOOD

YOU WILL NEED

- Thin wood: 9.5x9.5cm, dark stain; 9.5x9.5cm, light stain
- Tapestry wool: 1 skein each of coral, light coral, orange, dark orange, yellow, light yellow
- Saw (optional)
- Drill, with drill bits measuring: 2.381mm (3/32in), and 3.175mm (1/8in)
- Fine grit (220) sandpaper
- Clear sticky tape
- Cotton string
- Strong craft glue
- Felt sheet: 14x14cm x 2
- Wood stain (optional)
- Pliers
- Basic embroidery kit

Designed and made by
Sara Pastrana
www.flourishingfibers.com
@FlourishingFibers

Step one Begin by following the how-to guide on page 5 to create the two wooden bases with holes for stitching. We have created one with dark stained wood finish (for the yellow flowers) and another using an unstained natural finish (for the coral flowers).

Step two On the dark stained wood, start by working the straight line inside the petals in Backstitch using yellow tapestry wool for the shorter petals, and orange tapestry wool for the longer petals. For the design on the unstained wood, use light coral for the shorter petals and coral for the longer petals. Refer to the main image opposite as a guide for colour placement throughout this project.

Step three When you come to the end of your length of tapestry wool or need to switch thread colour, secure your ends by weaving them into surrounding stitches. This will prevent the back of the hanging becoming too bulky and keep the unused holes clear for the next

stitches.

Step four The outside of the petals are created using a Lazy Daisy Stitch. Begin a petal by going up through the base of the petal. Go back down the same hole, leaving a loop of about the petal's length. If you encounter tension going through a hole multiple times, use pliers to tug on the needle. With your loop left behind, go back up the top left of the petal, go through the loop, and go back down the same hole. Gently pull on the thread to elongate the loop – avoid pulling hard, or you could pull the entire loop through. On the dark stained wood design, use orange tapestry wool for the shorter petals and yellow tapestry wool for the longer petals. For the unstained wood, use coral for the shorter petals and light coral for the longer petals.

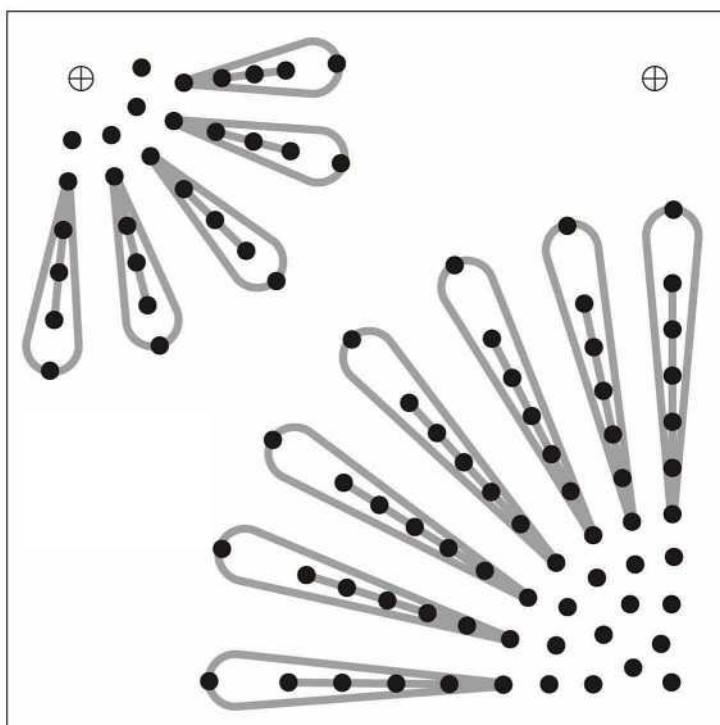
Step five Work the centre of the flowers in French Knots using light yellow tapestry wool for the design on the dark stained wood, and dark

orange tapestry wool on the unstained wood. Come up through one of the holes, twist the needle around the thread four times and go back down the same hole. Stitch these using a loose tension to create large, full knots. Make sure not to pull too hard on the knot to prevent it disappearing through the hole.

Step six Use cotton string or a non-stretch cord to hang the finished piece. Trim the ends of the knots close to prevent fraying. Protect the back of your embroidery by covering it with felt. You only need a small line of glue around the inner edge of the back of the wood piece. Lay an oversized piece of felt and press it down, ensuring it makes contact with the glue. Once the glue dries, trim the excess felt.

TEMPLATE

Print or trace at 100%



Drill Bit Key

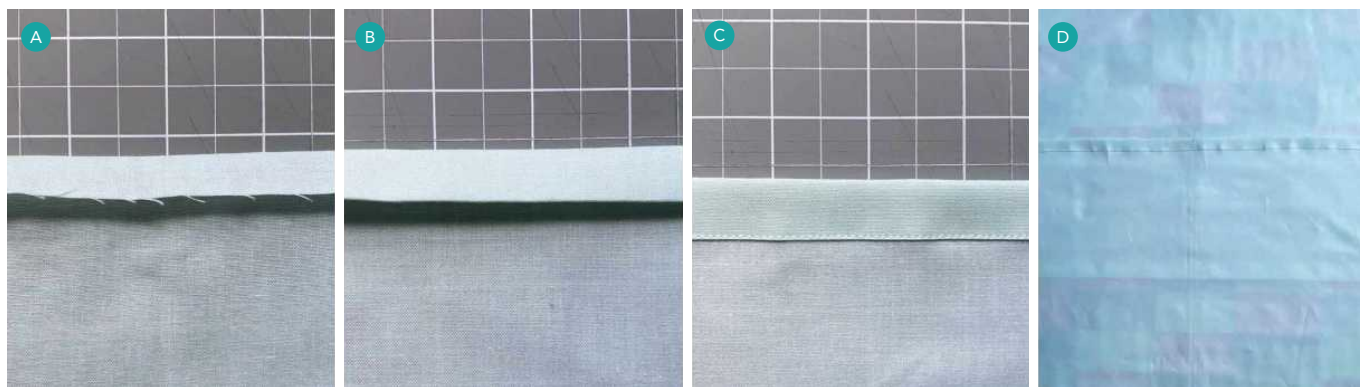
	in	mm
●	3/32	2.381
⊕	1/8	3.175



Perfect pixels

Spend an afternoon stitching Bhiravi
Rathinasabapathi's quick and easy checkerboard
cushion pair





HOW TO MAKE THE BLOSSOM CUSHION

YOU WILL NEED

BLOSSOM CUSHION

- Fabric A (mint, includes backing): 7/8 yd
- Fabric B (teal): one (1) fat eighth
- Fabric C (pink): one (1) fat sixteenth
- Fabric D (lime green): one (1) fat sixteenth
- Lining fabric: 23in square
- Batting: 23in square

FINISHED SIZE

- 20in square

Designed and made by
Bhiravi Rathinasabapathi
strawberrycreekquilts.
com
@strawberrycreekquilts

NOTES

- Seam allowances are 1/4in throughout, unless otherwise noted.
- Press seams open throughout, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- Fabric supplied by Robert Kaufman Fabrics (robertkaufman.com).

FABRICS USED

All fabrics are Kona Cotton Solids by Robert Kaufman, as follows:

- Fabric A: Sea Mist.
- Fabric B: Candy Green.
- Fabric C: Baby Pink.
- Fabric D: Chartreuse.

CUTTING OUT

- Step one** From Fabric A cut:
- Two (2) 15in x 20 1/2in (for backing).
 - Four (4) 7 1/2in x 4 1/2in.
 - Four (4) 5 1/2in x 4in.
 - Two (2) 3 1/2in x 4 1/2in.
- Step two** From Fabric B cut:
- Eleven (11) 2 1/2in x 4 1/2in.
- Step three** From Fabric C cut:
- Eight (8) 2 1/2in x 4in.
- Step four** From Fabric D cut:
- Four (4) 2 1/2in x 4 1/2in.

PIECING THE CUSHION TOP

Step five Arrange your pieces as shown in Fig 1. Sew all the pieces together in rows, pressing seams open or to one side, depending on your preference.

Step six Sew the rows together, carefully matching the seams at each row. You may find it helpful to pin at each seam to help with matching. Then press the seams well to complete the cushion top.

QUILTING AND FINISHING

Step seven Place the lining fabric right side down with the batting on top, then place the cushion top centrally and right side up. Baste the layers together using basting spray, or your preferred method.

Step eight Quilt the cushion front, as desired. Bhiravi quilted straight vertical lines approx 1in apart. Trim off the excess batting and backing fabric and square up the cushion top to 20 1/2in square.

Step nine Take one 15in x 20 1/2in piece and press under 1/2in along one long edge. Press under 1/2in again, enclosing the raw edge and topstitch in place (steps A–C). Repeat this

process with the other backing piece.

Step ten With the cushion top right side up, place one backing piece on top, right side down. Align the raw edges at the top and sides. Place the second backing piece on top, also right side down, aligning the raw edges at the sides and bottom. The hemmed edges will overlap in the centre, as seen in step D.

Step eleven Pin or clip around the outer edges. Sew all the way around, using a 1/4in seam allowance. Then stitch around the outer edge again, using a zigzag stitch within the seam allowance. Turn right side out, press well and insert your cushion to finish.

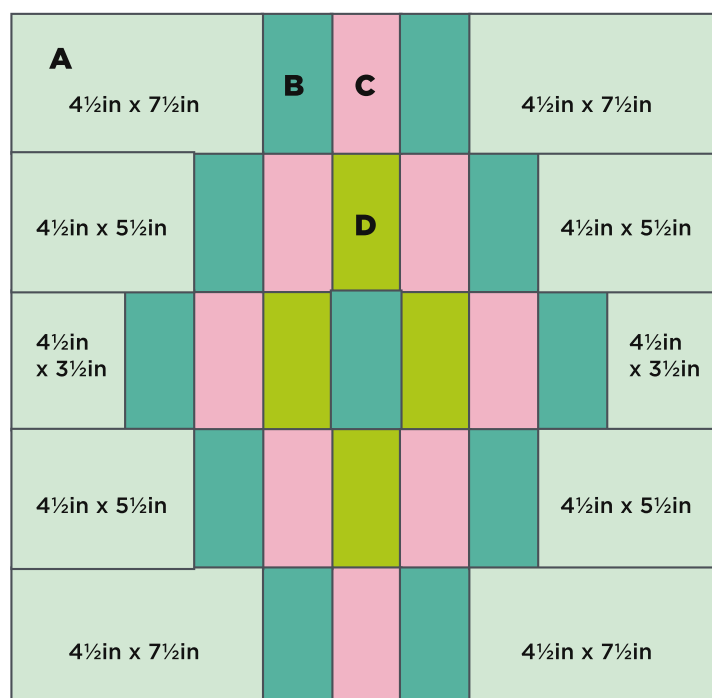


Fig 1

HOW TO MAKE THE CHECKERED CUSHION

YOU WILL NEED

CHECKERED CUSHION

- Fabric A (mint, includes backing): 7/8yd
- Fabric B (teal): one (1) fat eighth
- Fabric C (pink): one (1) fat quarter
- Lining fabric: 23in square
- Batting: 23in square

FINISHED SIZE

- 20in square

*Designed and made by
Bhiravi Rathinasabapathi
strawberrycreekquilts.
com
@strawberrycreekquilts*

CUTTING OUT

Step one From Fabric A cut:

- Two (2) 15in x 2½in (for backing).
- Seventeen (17) 2½in x 4½in.

Step two From Fabric B cut:

- Sixteen (16) 2½in x 4½in.

Step three From Fabric C cut:

- Seventeen (17) 2½in x 4½in.

PIECING THE CUSHION TOP

Step four Arrange your Fabric A, B and C pieces, referring to Fig 2 to determine the correct placement. Sew all the pieces together in rows, pressing seams open or pressing to one side, as preferred.

Step five Sew the rows together, carefully matching the seams of each row. You may find it helpful to pin at each seam to help with matching. Press all the seams well to complete the cushion top.

QUILTING AND FINISHING

Step six Follow the process in steps seven-eleven of the Blossom cushion instructions in order to quilt and finish the Checkered cushion.

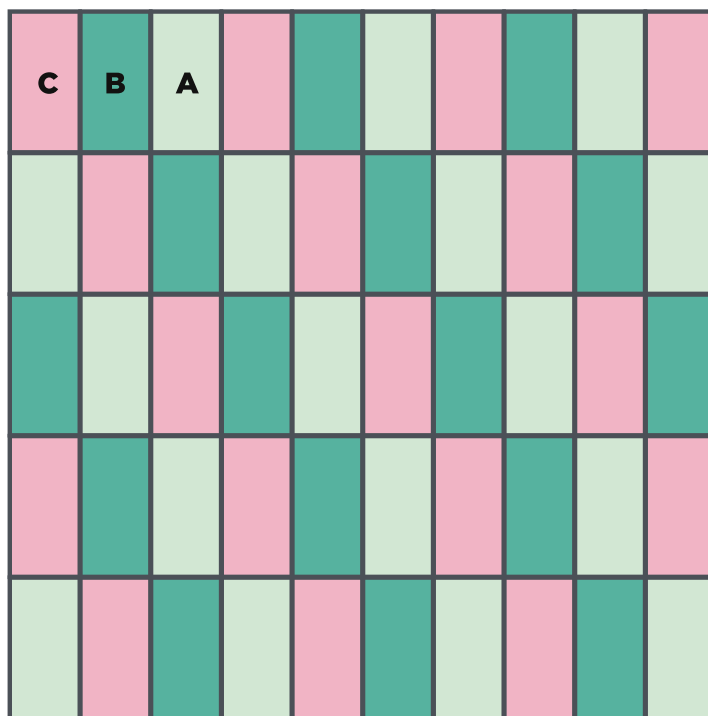


Fig 2



THE SUITS-ALL BEANIE

Learning to knit and not sure
where to start? Dive into your
knitting era with Elen
Angharad's chunky, speedy
beanie





HOW TO MAKE A KNITTED BEANIE

YOU WILL NEED

MATERIALS

- Cascade Magnum yarn, 100% Highland Peruvian Wool, 250g/112m per ball, one ball in Birch Heather (9564)
- 15mm (US19) straight needles
- Tapestry needle
- 65mm pom-pom maker, available at Hobbycraft
- Scissors

TENSION

7 stitches and 10 rows to 10cm (4in) over stocking stitch using 15mm needles

ABBREVIATIONS (UK)

st(s) stitch(es)
k knit
p purl
k2tog knit 2 sts together

FINISHED SIZE

Approx 36cm (14in) around the brim and 25cm (10in) high (excluding pom-pom)

Designed and made by Elen Angharad

Your friends have caught wind of the fact you've learned to knit, and now they're pestering you for a pressie! Look not further: this casual, stretchy hat will fit (and suit!) most adults, and you can customise it by switching up shades, or adding a contrast colour pom-pom. The ball of yarn used is enough to make two separate hats – ideal for express gift-making.

If you're a newbie to knitting, try and keep your stitches as loose as possible. Many new knitters will knit very tightly which makes it difficult to knit the next row.

INSTRUCTIONS

The hat is made in one piece from the brim to the top. The side seam is

sewn and a pom-pom added. Using the long tail cast on method will ensure the edge is stretchy. Cast on 32 stitches using the long tail method.

Rows 1-7 *k1, p1; repeat from * to end of row

Row 8 knit

Row 9 purl

Repeat last 2 rows 4 more times.

Start decreasing to shape the top of the hat.

Row 18 *k3, k2tog; repeat from * to last 2 sts, k2 [26sts]

Row 19 purl

Row 20 *k2, k2tog; repeat from * to last 2 sts, k2 [20sts]

Row 21 purl

Row 22 *k1, k2tog; repeat from * to last 2 sts, k2 [14sts]

Row 23 purl



Row 24 *k2tog; repeat from * to end of row [7sts]

Measure a 150cm (59") tail of yarn and cut your hat away from your ball of yarn. Thread your tapestry needle with the yarn and pull through the live stitches on the knitting needle. Pull tight to secure the top of the hat.

FINISHING

Now use the rest of the tail of yarn to seam up the back of the hat using the mattress stitch technique.

Weave in all the ends.

You're almost finished – now you just need to add a pom-pom to your hat. We love using pom-pom makers for speed but it's just as fun to make your own from cardboard or around a fork.

Pull the pom-pom tail through the hole at the top of your hat and secure to the hat by weaving in the ends and pulling into a tight knot.

Pocket poppets

Help the Tooth Fairy locate a little one's tooth by hanging one of these pretty makes by their pillow!

HOW TO MAKE... A TOOTH FAIRY POCKET

YOU WILL NEED

- 14-count white aida measuring 15x15cm (6x6in) for each design
- Stranded cotton thread as per the key
- Size 24 tapestry needle
- 4in Embroidery Hoops
- Spotty Fabric

NOTES

- Stitch time 4 hours each (approx)
- Stitch types: whole cross stitch, backstitch

Losing baby teeth is one of the rights of passage of growing up – exciting, but also a little bit alarming. However your child feels, we think they'll be thrilled with one of these friends to keep their tooth safe!

All you need to make one is a hoop, aida, threads and a little piece of fabric to patch onto the front to make a pouch. Even if sewing isn't your forte, it really doesn't matter – the Tooth Fairy will find it all the same!

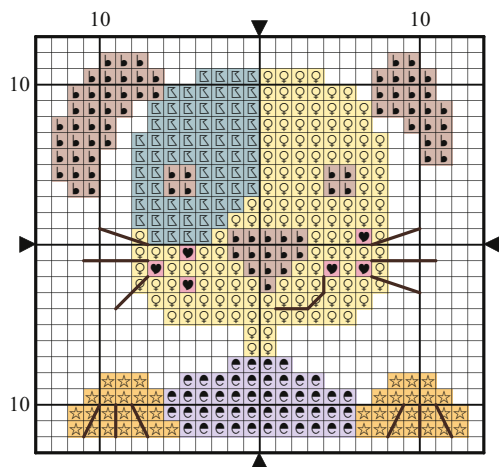
Designed by Jane Schofield

HOW TO MAKE THE POCKET

After working the cross stitch design, cut a pocket shape from your fabric (including a 1cm seam allowance). Fold the 1cm seam back to the WS and sew around the edges using a white cotton thread. Place the pocket over the aida and just below the cross stitch design. Sew into position over the sides and base, leaving the top open.







Cut a circular piece of sticky-backed felt to keep the back looking neat

Tooth fairy hoops

✂ Cross stitch in two strands

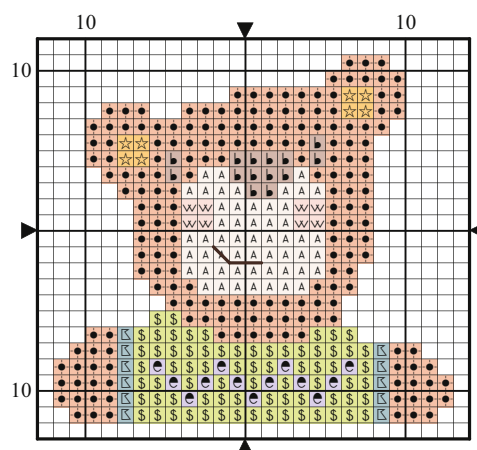
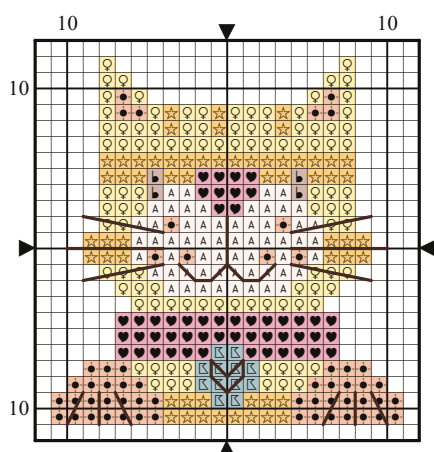
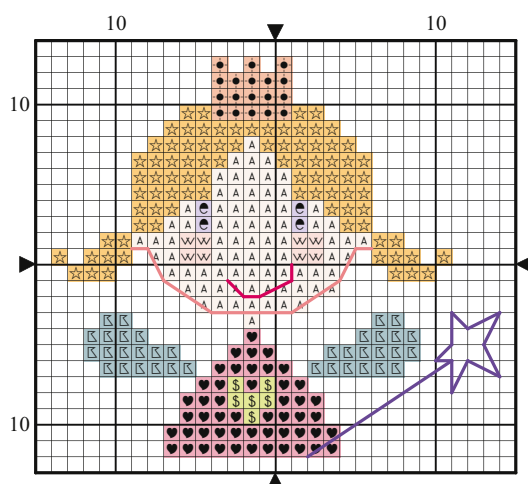
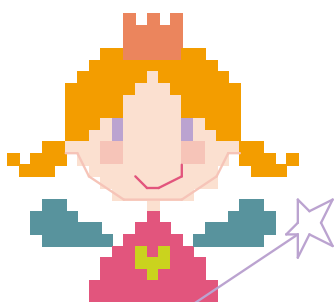
	DMC	Anchor	Madeira	
●	155	1030	902	Lilac
♥	603	55	505	Pink
♀	726	295	109	Yellow
☆	742	303	114	Light orange
w	761	1021	404	Light pink
A	819	271	501	Very light pink
b	839	1050	1913	Dark brown
●	3340	329	301	Orange
⬅	3766	167	1109	Blue
💰	3819	279	1610	Green

✂ Backstitch in one strand

—	155	1030	902	Lilac
—	603	55	505	Pink
—	761	1021	404	Light pink
—	839	1050	1913	Dark brown

STITCH COUNT 25 high x 28 wide

DESIGN AREA 14 HPI (28-count evenweave)
– 4.5x5cm (1¾x2in)





COMFORT ZONE

Got your head around granny squares? Patch them together to make Sharna Moore's comfy floor cushion



HOW TO MAKE A CROCHET FLOOR CUSHION

YOU WILL NEED

MATERIALS

- Hayfield Bonus Super Chunky, 100% acrylic, 82m per 100g ball, one ball in Magenta (564) (Yarn A), four balls in Cream (812) (Yarn B) and six balls in Gilt (569) (Yarn C)
- 9mm (UK 00, US M/13) crochet hook
- Yarn needle
- 60 x 60cm cushion pad

TENSION

Each small square is approx. 23 x 23cm (9 1/8" x 9 1/8")

ABBREVIATIONS (UK)

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

FINISHED SIZE

Approx. 70 x 70cm (27 5/8" x 27 5/8")

*Designed and made by
Sharna Moore
@sweet_sharna*

Got a stellar cushion collection already? Us too. In fact, we're loathe to disrupt the sacred sofa configuration now, so we're thinking creatively. Enter the floor cushion – a squashy, comfy extra that'll work just about anywhere. And it ticks all the crochet crush boxes as it's quick and easy to make with a bold pop of colour.

INSTRUCTIONS

The cover is made from two different pieces. The front is made of nine small squares which have alternating colour schemes and are joined into one large square, then a final round added.

The back is made from one large square in a solid colour. The two pieces are then crocheted together and the cushion pad inserted before the final sts are made.

The original yarn used in this project has been discontinued, so we have listed an alternative. The colours are a close match but may vary slightly to those pictured.

FRONT

Small squares (make nine)
Make four squares starting with Yarn

A, changing to Yarn C for Round 2, Yarn A for Round 3 and Yarn B for Rounds 4 and 5.

Make five squares starting with Yarn C, changing to Yarn A for Round 2, Yarn C for Round 3 and Yarn B for Rounds 4 and 5.

Foundation ch4 and join with a ss to form a ring

Round 1 ch3 (counts as 1tr), 11tr in ring, join with ss to 3rd ch from start, break yarn and fasten off [12 sts]

Round 2 work this round into the spaces between tr of Round 1, join next colour to any space, ch3 (counts as 1tr), 1tr in the same space, 2tr in next and every space to end of round, join with ss to 3rd ch from start, break yarn and fasten off [24 sts]

Round 3 work this round into the spaces between groups of 2tr of Round 2, join next colour to any space, ch3 (counts as 1tr), 2tr in the same space, 3tr in next and every space to end of round, join with ss to 3rd ch from start, break yarn and fasten off [36 sts]

Round 4 work this round into the spaces between groups of 3tr of Round 3, join next colour to any



space, ch3 (counts as 1tr), (2tr, ch2, 3tr) into same space, *3tr in each of next 2 spaces, (3tr, ch2, 3tr) in next space; repeat from * 2 more times, 3tr in each of next 2 spaces, join with ss to 3rd ch from start [4 sts and 4 corner 2ch spaces]

Round 5 work this round into the spaces between groups of 3tr of Round 3 and the 2ch spaces at the corners, ss across to first 2ch space in corner, ch3 (counts as 1tr), (2tr, ch2, 3tr) into same 2ch space, *3tr in each of next 3 spaces, (3tr, ch2, 3tr) in 2ch space at corner; repeat from * 2 more times, 3tr in each of next 3 spaces, join with ss to 3rd ch from start, break yarn and fasten off [6 sts and 4 corner 2ch spaces]

JOINING

Weave in all yarn ends and join the nine small squares as follows, using the colour layout in the main image as a guide:

Place the squares side by side with right sides (RS) facing up and ss through the back loops of each square to form a neat flat seam.

Make three rows each of three squares first, then join the rows together using the same technique.

Sew in all ends.

To complete the front, a final round is required all the way around the joined square

Final round work this round into the spaces between groups of 3tr of each square, the spaces where the squares join (one either side of the join) and the 2ch spaces at the corners, join B to a 2ch space in corner, ch3 (counts as 1tr), (2tr, ch2, 3tr) into same 2ch space, *3tr in each space along the side, (3tr, ch2, 3tr) in 2ch space at corner; repeat from * 2 more times, 3tr in each space along the final side, join with ss to 3rd ch from start, break yarn and fasten off [60 sts and 4 corner 2ch spaces]

Back

Using Yarn C, follow the Small square pattern up to the end of Round 5 but do not break yarn, then continuing in Yarn C repeat Round 5 adding an extra group of 3tr on each side of the square. Continue in this way, adding extra rounds until the cushion back measures the same size as the nine joined squares – this will be 14-16 rounds in total

Weave in all ends

FINISHING

Hold the cushion front and back pieces with wrong sides (WS) together. Using Yarn C, join the sides together with dc through the sts of both pieces, working 3dc in the 2ch spaces at the corners.

Ease the sides together if the stitch count differs slightly by working 2dc through the same st on one side.

Join three of the sides in this way, then insert the cushion pad into the cover before finishing the last side seam with dc.

Fasten off and weave in ends.

WHY DO WE CREATE?

WHAT DRIVES OUR CREATIVE PASSION AND HOW CAN WE
INCORPORATE IT INTO OUR EVERYDAY LIVES?

Words: **CATH DEAN** Illustration: **BETT NORRIS**

The earliest cave paintings date back more than 35,000 years – which goes to show exactly how long human beings have been compelled to stamp their creativity onto their surroundings. The dictionary defines ‘to create’ as ‘to bring into existence’. By exercising our creativity and generating something handmade, we’re tapping into an almost primal part of the human psyche that gives us an innate desire to make – but why?

By making something, be it a piece of art, a craft project, or even a beautifully composed shot on Instagram, we’re creating something completely unique. The imperfections and quirks make it one-of-a-kind, and that’s a powerful tool in a modern world of mass production. Part of the popularity of craft among a new generation of makers is a reaction to the instant nature of the world around us, driven by the internet and social media. When everything you could possibly want is available at the click of a button, there’s a definite appeal in slowing down, taking the longer route and pouring love into a creative project.

When we create, we’re also learning about ourselves. Each time we pick up a paintbrush, crochet hook or needle and thread, we’re externalising something within us, which is an important opportunity for self-discovery. Whether it’s trying to get to grips with a new craft, or something as simple as understanding which mediums inspire you, the opportunity to learn something new has a powerful ability to make you feel good about yourself.

Making is fundamentally meditative, too – crafters have been saying so for years! There is so much guidance out there about how to tap into mindfulness, but concentrating on a row of tiny stitches or counting a crochet pattern can help achieve a similar mindset with far less effort. Working on creative projects gives us the opportunity to switch off from the day-to-day. It allows us to channel our energy into something requiring that kind of relaxed concentration that allows your thoughts to come and go, in a way that sitting

on the sofa and watching TV simply can’t. There are proven mental health benefits to participating in arts and crafts, and while that’s not to say they’re a cure-all, they can be a fantastic way to lift your mood.

So, if making is something that is so important to our wellbeing and sense of self, and has such obvious benefits, why aren’t we doing more of it? If you’re anything like me, finding time to start that next make or to pick up an ongoing project can be a constant struggle. There always seems to be more pressing things to take care of – be that running the Hoover around, meeting up with friends or even just catching up on the latest boxset.

Maybe the key is to start thinking about our making in the same way we would regular exercise or mindfulness practice – a sort of a crafty take on yoga. By setting aside as little as 15 minutes a day to add a few more rows to a yarn project, draw a page of doodles in a sketchbook or practise brush lettering, taking time to do something that’s just for you can be incredibly rewarding. It’s all too easy to feel guilty about taking time away from family or friends to focus on ourselves, but by doing so, it’s often the case that we have so much more energy to give back to others.

A good way to make sure you hit these daily goals is to find a way to record them. Set yourself a challenge of working on a creative project every day for a month – even if just for 10 minutes. If you can’t commit daily, consider signing up to a local craft group – a weekly set day and time is a great way to carve out some time to focus on making.

Developing something that we’ve created is as much about nurturing something inside ourselves as it is about the act of creating itself. Set aside some time, sit down with a cuppa and get started on your own crafty take on meditation – your mind will thank you for it!

Cath Dean is a writer, editor and crafting magpie, always looking for new ways to express her creativity.



RASPBERRY RIPPLE LOAF CAKE

Goosey swirls of fruity richness make this simple recipe a real winner – perfect with a cuppa at teatime



HOW TO MAKE A RASPBERRY LOAF CAKE

- Serves 10
- Ready in 1hr 5 mins

INGREDIENTS

FOR THE RIPPLE

- 2 tbsp raspberry jam
- 150g pack fresh raspberries, plus extra to serve

FOR THE CAKE

- 150g caster sugar
- 50g melted butter, cooled
- 150g Greek yoghurt
- 1 lemon, zested
- 3 large eggs
- 220g self-raising flour
- ¼ tsp bicarb

FOR THE GLAZE

- 1 tbsp lemon juice
- 150g icing sugar

Recipe provided by Asda,
www.asda.co.uk

METHOD

Step one Grease and line a 2lb/450g loaf tin, leaving the baking paper overhanging the edges slightly.

Step two Preheat the oven to 180°C/160°C fan/gas 4. Make the ripple. Blitz the jam with the raspberries until smooth. Take 2 tbsp of the mixture and sieve it into a small bowl. Set aside for the icing later.

Step three In a bowl, whisk the sugar and melted butter for a few mins. Tip in the yoghurt and lemon zest. Whisk again until combined. Whisk in the eggs, one at a time. Fold through the flour and bicarb.

Step four Spoon half the mix into the lined tin. Blob over half the ripple, spoon over the rest of the

batter, then finish with remaining spoonfuls of ripple. Swirl gently with a skewer – don't overdo it.

Step five Bake in the centre of the oven for 45 mins or until risen, golden and a skewer comes out clean when inserted. Leave to cool in the tin.

Step six While cooling, stir the reserved raspberry mixture with lemon juice to thin it, then mix in the icing sugar to make a smooth, pink glacé icing.

Step seven Lift the cake out of the tin using the baking paper and peel off. Spoon the icing over the cake until the top is fully covered and it's dribbling down the sides.

Step eight Scatter over more fresh raspberries if you like. Leave to set before slicing.

Off to market

Debbie von Grabler-Crozier's tote bag is both pretty and beginner-friendly, making it an ideal weekend project!





HOW TO MAKE THE TOTE BAG

YOU WILL NEED

- Canvas fabric: 1yd
- Lining fabric: 1yd
- Pink solid fabric: 6½in square
- Green solid fabric: one (1) fat eighth
- Floral print fabric: 6½in square
- Leather (or similar): 2in x 27in
- Foam interfacing (28in wide): 1yd
- Lightweight fusible interfacing (35in wide): 1/8yd
- Batting: 12in square
- 1½in wide webbing: 2½yds
- Metal snaps: two (2) (optional)

FINISHED SIZE

- 17in x 13in x 5in

*Designed and made by
Debbie von Grabler-
Crozier
thefolkartfactory.com
@craftyvamp*

NOTES

- Seam allowances are ¼in throughout, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- HST = Half-square Triangle.
- RST = right sides together.
- WST = wrong sides together.
- Debbie used Vlieseline Style-Vil for the foam interfacing and Vlieseline S320 for the fusible interfacing.
- Fabrics supplied by Hantex (hantex.co.uk).

FABRICS USED

Fabrics are from the Pure Solids collection and the 365 Fifth Avenue collection by Bari J, both from Art Gallery Fabrics.

CUTTING OUT

- Step one** From the canvas cut:
- Two (2) 9½in x 23½in (front and back panel).
 - Two (2) 2½in x 23½in (trim).
 - Two (2) 5½in x 23½in (base).
 - Two (2) 3½in x 23½in (facing).
 - One (1) 1¼in x 8½in (outer pocket binding).
- Step two** From the lining fabric cut:
- Four (4) 1½in squares.
 - Two (2) 2½in squares.
 - One (1) 8½in square (outer pocket lining).
 - Two (2) 13½in x 23½in (lining).
 - Four (4) 5½in x 10in (slip pocket).

- Step three** From the pink solid cut:
- Four (4) 3¼in squares.

- Step four** From the green solid cut:
- Four (4) 1½in squares.
 - Four (4) 1½in x 2½in.

- Two (2) 2½in squares.

Step five From the floral print fabric cut:

- Four (4) 3¼in squares.

Step six From the leather cut:

- Two (2) 1in x 27in (handle trim).

Step seven From the webbing cut:

- Two (2) 45in lengths.

Step eight From the fusible interfacing cut:

- Two (2) 4½in x 9in (slip pockets).
- One (1) 2½in squares.

Step nine From the foam interfacing cut:

- Two (2) 26in x 18in.

PREPARING THE HANDLES

Step ten Round each end of your handle trim pieces. Use a small object, such as a spool of thread, to trace around and trim (Fig A).

Step eleven Take one webbing piece and fold in half and fold in half widthwise to find the centre. Mark with a removable chalk pencil. Find the centre of one handle trim piece, and align with the centre of the webbing. Use a few dabs of glue to hold in place. Once the glue is dry, topstitch around the edge of the trim (Fig B). Repeat with the other webbing and trim piece.

PIECING THE OUTER POCKET

Step twelve Sew a lining and green solid 1½in square together. Then sew a green 1½in x 2½in strip to the bottom to make one cornerstone (Fig C). Repeat to make four cornerstones.

Step thirteen Place a pink and floral 3¼in square RST. Draw a diagonal line on the wrong side of one square. Sew ¼in from either side of the line, then cut along the line to make two HST units. Press open and trim each unit to 2½in square. Repeat to make a total of eight HST units.

Step fourteen Arrange the cornerstones and HST units with two lining and two green 2½in squares as shown in Fig D. Sew the units together in rows, then sew the rows together to complete the star block.

Step fifteen Place the star block on top of your batting, RS up. Baste and quilt as desired (Fig E). Debbie chose a diagonal wavy line pattern. Square up to 8½in square, trimming away excess batting.

Step sixteen Place the outer pocket lining WST with the quilted star block. Machine baste around the outer edge.

Step seventeen Take the outer pocket binding piece. Place RST with the quilted pocket, aligning the raw edges at the top. Sew across the top using a ¼in seam. Press the binding strip up. Press the remaining raw edge under by ¼in.

Step eighteen Fold the binding over to the back of the pocket and clip in place. Sew in the ditch, from the front of the pocket, making sure to catch the folded edge on the back of the pocket as you sew.



Step nineteen Attach the socket half of one snap to the top centre of the pocket, approx ½in below the top (Fig F).

Step twenty Take the front panel, and arrange on your workspace with the long edges at the top and bottom, RS up. Place the pocket on top, also right side up. Align the bottom of the pocket with the bottom of the panel, carefully centring along the width. Baste in place along the sides and bottom.

ADDING THE HANDLES

Step twenty one Measure 6¼in from either side along the bottom edge of the front panel, and mark with a pin.

Step twenty two Arrange one handle, so the outer edges meet your marks, and pin in place. Make sure the long edges of the handles cover the raw edges of the pockets by ¼in, adjusting the handle placement as necessary (Fig G).

Step twenty three Baste the handles in place along the long edges. Return your stitch length to normal and, within the seam allowance,

staystitch the bottom edge of the handle at each end.

Step twenty four Repeat steps 22-23 to add the other handle to back panel, making sure it is in the same position as the front panel, so that the handles will line up neatly when the bag is complete.

COMPLETING THE OUTER PANELS

Step twenty five Sew one base to the bottom edge of the front panel. Press the seam towards the base, then topstitch either side of the seam to secure in place.

Step twenty six Sew one trim piece to the top of the front panel, making sure to fold the handle out of the way, so it's not caught in the seam. Press the seam towards the trim and topstitch in place.

Step twenty seven Place the front panel on top of one piece of the foam interfacing. Baste around the outer edge, then trim away the excess foam interfacing.

Step twenty eight Beginning at the base of one side of the handle, topstitch along one edge. Stop with the needle down just below the trim. Pivot to sew across the top and back down the other side. Make sure to anchor the stitches with a few backstitches at each end.

Step twenty nine Repeat step 28 in order to attach the other side of the handle. Remove any basting stitches.

Step thirty Attach the other half of the metal snap for the outer pocket, following the manufacturer's instructions.

Step thirty one Repeat steps 25-29 with the back panel of the bag.

PREPARING THE SLIP POCKETS

Step thirty two Take one of the slip pocket pieces, and fuse the interfacing in the centre, following the manufacturer's instructions.

Step thirty three Place the interfaced piece RST with another slip pocket piece. Sew around the outer edge using a ½in seam



allowance, and leaving a turning gap along the bottom long edge.

Step thirty four Trim the seam allowance to ¼in and clip the corners. Turn right side out and carefully press, turning the raw edges in at the turning gap. The turning gap will be closed when the pocket is topstitched in place.

Step thirty five Repeat steps 32-34 to make the second slip pocket.

MAKING THE LINING

Step thirty six Sew one facing to the top of each of the lining pieces. Press the seam towards the lining pieces, and then topstitch on that side.

Step thirty seven Place one slip pocket on top of one lining piece, both right side up.

Step thirty eight Align the top of the pocket 5¼in below the top of the facing, centring the pocket horizontally. Make sure the turning gap of the pocket is at the bottom and then pin the pocket in place.

Step thirty nine Carefully stitch the pocket in place along the sides and bottom. Backstitch several stitches at the beginning and the end of the line of stitching, to secure. Draw one or two vertical lines along the pocket if you want to divide it into sections. Sew along the line (or lines), backstitching at each end.

Step forty Repeat steps 37-39 to add a slip pocket to the other lining piece.

Step forty one Fuse the 2in square of interfacing on the wrong side of one lining piece, in the centre of the facing (Fig H). Attach the stud side of one metal snap, following the manufacturer's instructions, approx 1¼in from

the top of the facing.

Step forty two Place the two prepared lining pieces RST. Sew along both sides and the bottom, leaving a turning gap in the centre of the bottom, backstitching at each end, to secure.

Step forty three Cut a 3in square in the bottom two corners of the lining (Fig I). Take one corner and bring the side seam down to meet the bottom, bringing the raw edges together. Sew along the corner, backstitching at each end to box the corner. Repeat with the other corner.

FINISHING THE BAG

Step forty four Take the two outer panels and place RST. Sew together and box the corners as in steps 42-43, but do not leave a gap in the bottom.

Step forty five Turn the outer of the bag right side out. Place down inside the lining, aligning

raw edges and side seams. Pin or clip in place, making sure the handles are pushed down between the layers and will not be caught in the seam.

Step forty six Sew around the top edge. Turn the bag right side out through the gap in the lining. Stitch the turning gap closed, by hand or machine.

Step forty seven Push the lining down inside the bag, easing into the corners. Press, then topstitch around the top edge.

Step forty eight Attach the other half of the metal snap to the outside of the bag, going through all the layers, so it matches neatly with the snap in the lining to finish.



YARN OVER

Mr Carrington's easy home make is a
shortcut to statement lighting





HOW TO MAKE A YARN-WRAPPED LAMPSHADE

MATERIALS

- Any Aran-weight cotton yarn in three colours, 100g of each
- Two matching lampshades with slanting sides
- Masking tape
- Craft knife
- Florist's wire
- Eraser

*Designed and made by
Mr Carrington
@mistercarrington*

Got a free afternoon and way more yarn than you could comfortably use in your lifetime? Enter the colour block pendant lampshade. It's a joyfully simple way to upcycle two plain lampshades into one statement piece. Plus, there's all the fun of picking the exact shades to work with your décor. Upping the ooh-factor in your gaff just got a whole lot easier.
For safety, use LED light bulbs and never leave the lampshade switched on unattended.

Step one When selecting the yarn colours, it's best to use three – a couple of bolder colours that complement each other and a third neutral shade to offset them.

Step two Place one lamp on top of the other, as shown, and using a pencil and the main image as a guide, mark out sections for each stripe of colour. They don't have to all be the same width.

Step three Using a pencil, write the

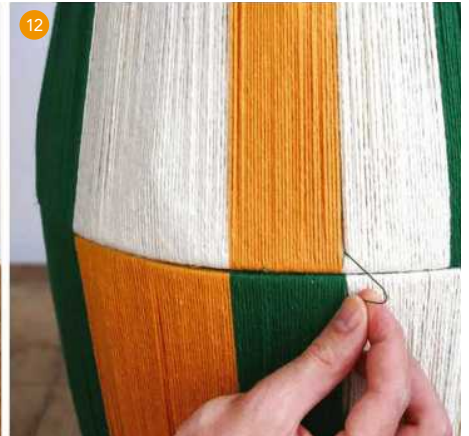
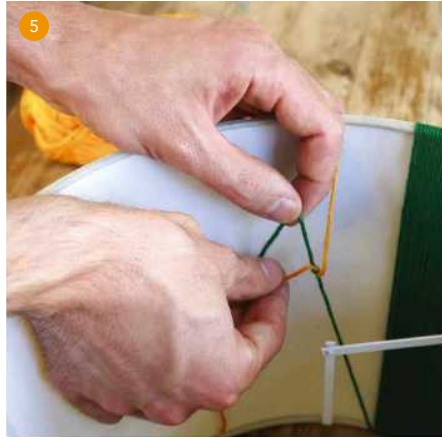
initial of each yarn colour on the sections you want to wrap with it on both of the lampshades.

Step four Secure the end of the yarn for the first section in place using masking tape, leaving some excess yarn to tie off later.

Step five Wrap the first marked section by passing the yarn up through the lamp and around the outside. You may need to push the strands together as you go to keep them tidy. When you get to the end of the section, tie on the next yarn colour on the inside of the lamp using a double knot, as shown.

Step six Use an eraser to remove the pencil marks as you go to avoid them showing through when the lamp is switched on.

Step seven Continue to wind the yarn around and up through the lamp to wrap each section, as in Step 5, until the whole lamp is covered. The lengths of yarn should sit side by side and not overlap each other. You may find it helpful to hold the lampshade between your knees,



passing the ball of yarn through from one hand to the other to speed up the wrapping process.

Step eight When you get to the end, remove the masking tape from the first strand of yarn and tie it to the end of the last strand of yarn.

Step nine Use scissors to trim off any long tails from where you've knotted the yarns on the inside of the lamp.

Step ten Repeat Steps 4-9 with the second lampshade – you may want to evaluate the colour distribution now you've completed one.

Step eleven Once you've wrapped the second lamp, stack it on top of the first one, as shown. Next, use a craft knife to carefully cut a small slit into four sides of each lamp where they sit together, just above the wire frame.

Step twelve Pass a small piece of florist's wire through each of the slits and pull it tightly, then twist the ends together on the inside to secure both lampshades together. To finish off, push the yarn over the wire to disguise it.





SNUGGLE SHADES

Colour blocks make a bold statement with this baby blanket in compostable polyester, designed by Irene Handmadepast

HOW TO MAKE A KNITTED BABY BLANKET

YOU WILL NEED

MATERIALS

■ Scheepjes Kindsome (sport weight, 60% wool, 40% compostable polyester; 50g/150m) 2 balls of each
Yarn A Rich Soil (706)
Yarn B Earthy Beige (704)
Yarn C Vintage Rose (708)
Yarn D Pumpkin Patch (712)
Yarn E Pollen (711)
■ A 3mm circular needle, 80cm long

TENSION

28 sts and 41 rows to measure 10x10cm (4x4in) over st st using 3mm needles

FINISHED SIZE

66x88cm (26x34¾in)

Designed and made by Irene Handmadepast handmadepast.com

NOTE

Blanket is worked back and forth in rows.

BLANKET

Cast on 180 sts using 3mm needles and Yarn A.

Row 1 (WS) (P1, K1) to end.

Row 2 (RS) (K1, P1) to end.

Work a further 19 rows in moss stitch as set.

Row 22 (K1, P1) 6 times, K to last 12 sts, (K1, P1) 6 times.

Row 23 (P1, K1) 6 times, P to last 12 sts, (P1, K1) 6 times.

Work a further 26 rows as set by Rows 22 and 23.

Row 50 (K1, P1) 6 times, K12, (P12, K12) to last 12 sts, (K1, P1) 6 times.

Row 51 (P1, K1) 6 times, P12, (K12, P12) to last 12 sts, (P1, K1) 6 times.

Work a further 22 rows as set by Rows 50 and 51.

Row 74 (K1, P1) 6 times using Yarn A, break Yarn A and change to Yarn B, K12, (P12, K12) to last 12 sts, (K1, P1) 6 times.

Row 75 (P1, K1) 6 times, P12, (K12, P12) to last 12 sts, (P1, K1) 6 times.

Row 76 (K1, P1) 6 times, K12, (P12, K12) to last 12 sts, (K1, P1) 6 times.

Work a further 20 rows as set by Rows 75 and 76.

Row 97 (P1, K1) 6 times, P to last 12 sts, (P1, K1) 6 times.

Row 98 (K1, P1) 6 times, K to last 12 sts, (K1, P1) 6 times.

Work a further 47 rows as set by Rows 97 and 98.

Row 146 (K1, P1) 6 times using Yarn B, break Yarn B and change to Yarn C, K to last 12 sts, (K1, P1) 6 times.

Row 147 (P1, K1) 6 times, P to last 12 sts, (P1, K1) 6 times.

Row 148 (K1, P1) 6 times, K to last 12 sts, (K1, P1) 6 times.

Work a further 45 rows as set by Rows 147 and 148.

Row 194 (K1, P1) 6 times, K12, (P12, K12) to last 12 sts, (K1, P1) 6 times.

Row 195 (P1, K1) 6 times, P12, (K12, P12) to last 12 sts, (P1, K1) 6 times.

Work a further 22 rows as set by Rows 194 and 195.

Row 218 (K1, P1) 6 times using Yarn C, break Yarn C and change to Yarn D, K12, (P12, K12) to last 12 sts, (K1, P1) 6 times.

Row 219 (P1, K1) 6 times, P12, (K12, P12) to last 12 sts, (P1, K1) 6 times.

Row 220 (K1, P1) 6 times, K12, (P12, K12) to last 12 sts, (K1, P1) 6 times.

Work a further 21 rows as set by Rows 219 and 220.

Row 242 (K1, P1) 6 times, K to last 12 sts, (K1, P1) 6 times.

Row 243 (P1, K1) 6 times, P to last 12 sts, (P1, K1) 6 times.

Work a further 46 rows as set by Rows 242 and 243.

Row 290 (K1, P1) 6 times using Yarn D, break Yarn D and change to Yarn E, K to last 12 sts, (K1, P1) 6 times.

Row 291 (P1, K1) 6 times, P to last 12 sts, (P1, K1) 6 times.

Row 292 (K1, P1) 6 times, K to last 12 sts, (K1, P1) 6 times.

Work a further 25 rows as set by Rows 291 and 292.

Row 318 (K1, P1) 6 times, K12, (P12, K12) to last 12 sts, (K1, P1) 6 times.

Row 319 (P1, K1) 6 times, P12, (K12, P12) to last 12 sts, (P1, K1) 6 times.

Work a further 22 rows as set by Rows 318 and 319.

Row 342 (K1, P1) to end.

Row 343 (P1, K1) to end.

Work a further 20 rows as set by rows 342 and 343.

Cast off all sts.

FINISHING

Weave in all ends and block to measurements.





GO FAUX

Treat yourself to Delia Randall's
simply yet stylish faux fur and leather clutch





HOW TO MAKE A FAUX FUR CLUTCH

MATERIALS

- Leather or pleather, fat quarter sized
- Leather sewing machine needle
- Lining fabric of your choice, 0.25m (¼yrd)
- Matching all-purpose thread
- Faux fur, fat quarter sized
- Zipper, 30.5cm (12in)
- Sewing machine and basic sewing supplies
- Quilter's clips or small binder clips
- Zipper foot
- Rotary cutter and mat
- Fabric scissors

*Designed and made by
Delia Randall
www.deliacreates.com*

The next cold rainy Saturday that comes around, you'll find us hibernating inside and sewing up this gorgeous oversized clutch. With faux fur on one side and leather on the other, it's a textural treat, plus it's big enough to chuck in all your essentials – plus a hardback novel or magazine or two – inside. Although there are a few challenging materials used here, it's a simple enough sew for an adventurous beginner. Got a gal pal in need of a treat? Make her this as a surprise pressie.

Step one Cut one leather piece, one faux fur and two lining pieces to 36.5 x 45.5cm (15½ x 18in). Cut two leather pieces to 6.5 x 4.5cm (2½ x 1½in).

Step two Right sides (RS) together, align the small leather pieces with the ends of the zipper tape and sew using a 0.5cm (½in) seam allowance. Fold the leather over the seam so RS is facing up, and press firmly in place with your fingers. Alternatively you

could topstitch in place, if your leather isn't too thick. Trim the excess leather hanging over the sides of the zipper tape to fit the zipper width and the length of the bag pieces (the leather pieces are cut larger than needed to accommodate shifting during sewing).

Step three Sandwich one side of the zipper tape in between the leather piece and one of the lining pieces, RS together. Clip in place.

Step four Sew using a 0.5cm (½in) seam allowance. Use a zipper foot to make sewing near the teeth easier. Flip leather and lining RS out to expose the other, unsewn side of zipper tape. Repeat with the faux fur and remaining lining piece. You could trim away some of the fur nearest the zipper to help avoid it getting caught in the teeth.

Step five Turn everything RS out. Firmly press seams down with your finger. Do not iron as this may damage the zipper. However, if the leather is stubborn, then use



pressing cloths, a warm iron, and avoid the teeth at all costs.

Topstitch along seam lines using a lengthened stitch (3-3.5mm).

Step six Flip leather and faux fur together, and the lining pieces, RS together. Sew all the way around, leaving a 7.5cm (3in) opening at the bottom of the lining bag. Clip the corners to reduce bulk.

Step Turn bag RS out. Push along seam lines to help make the bag look nice and smooth.

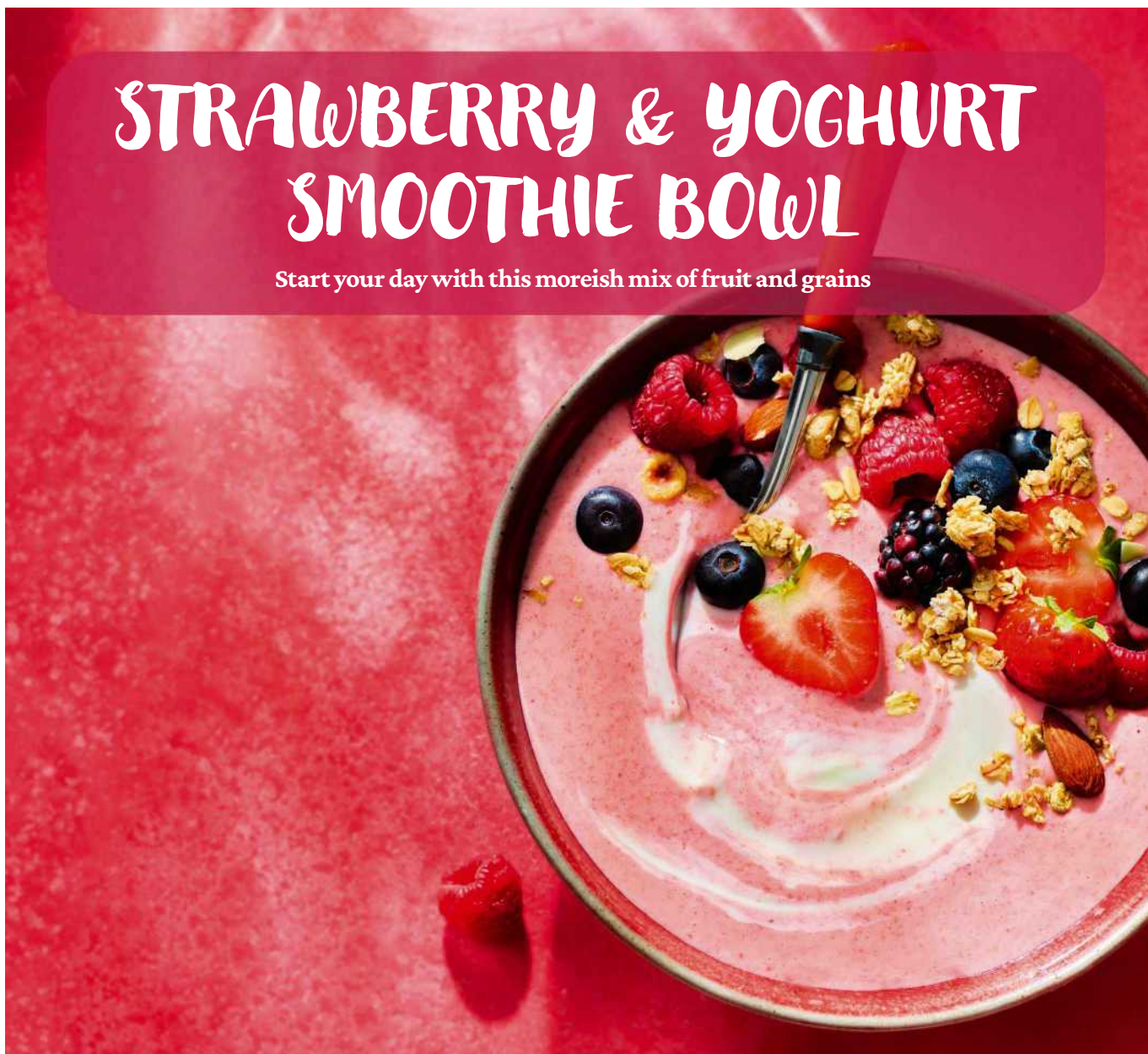
Step eight Fold the 7.5cm (3in) opening in the lining bag inward and flush with the sewn seam. Pin in place. Sew a straight line of stitching along the bottom of the lining bag, close to the edge.

Step nine Push the lining bag into the main bag and zip it up. If you want, tie a small strip of leather to the zipper pull, or add a shoulder strap.



STRAWBERRY & YOGHURT SMOOTHIE BOWL

Start your day with this moreish mix of fruit and grains



HOW TO MAKE A STRAWBERRY AND YOGHURT SMOOTHIE BOWL

- Serves 2
- Prep time: 10 mins

INGREDIENTS

- 250g strawberries
- 1 large banana, peeled and chopped
- 100g porridge oats
- 100ml semi-skimmed milk
- 1 tbsp honey
- 2 tbsp fat-free natural yoghurt
- 50g nutty granola
- Fresh berries, to serve

Breakfast doesn't get easier than this vitamin-rich, high-fibre bowl of goodness. A mix of yoghurt, milk and a sweet banana promises a creamy summer treat.

METHOD

Step one Tip the strawberries, banana, porridge oats, milk and honey into a blender and blitz until smooth.

Step two Pour into two bowls and swirl over the yoghurt. Top with granola and berries.

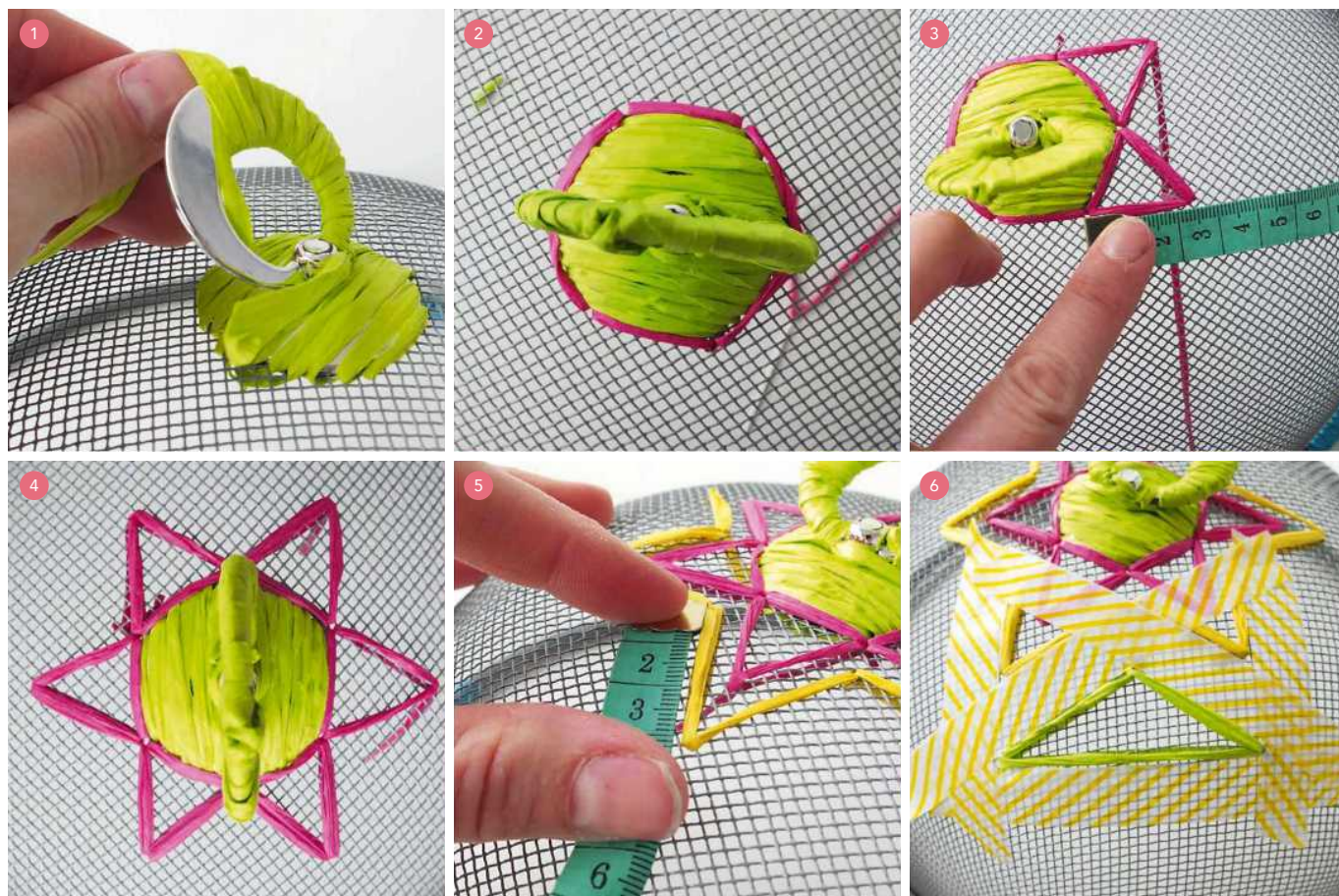
Serving suggestion: Serve with extra fruits like sliced bananas and grapes.

Recipe provided by Asda,
www.asda.co.uk



Garden party

Update a humble food cover with Chloe Hardisty's bright geometric stitching to add a splash of colour to alfresco dining!



HOW TO MAKE AN EMBROIDERED FOOD COVER

MATERIALS

- Metal mesh food cover, 25cm diameter
- Raffia: 1 each of turquoise, yellow, pink and green
- Tapestry needle, size 18
- 1.5cm washi tape
- Basic embroidery kit

STITCHES USED

Straight Stitch, Satin Stitch

NOTES

This project does not require a template. We recommend using a tapestry or chenille needle for this project as they have larger eyes which will make threading raffia into the needle much easier.

*Designed and made by
Chloe Hardisty
www.cottonclara.com,
@cotton_clara*

Tell flies and wasps to buzz off with a pretty, practical summer make. We can't promise it'll keep the kids away, though! The mesh behaves like a readymade fabric onto which you can embroider directly. You only need to know two basic stitches, and then you're good to go.

Step one Thread the needle with green raffia. Starting underneath, at one side of the handle, bring your needle up through the mesh and down again, working across the base of the handle to cover it. To cover the handle itself, wrap the raffia around, starting at the base on one side and working up and across. To start a new piece of raffia, knot the ends of the old and new pieces, trim off the loose ends, then cover over the knot with the new raffia strand. When working this entire project, it is important that you plan your stitch route carefully and neatly tie off your ends inside the food cover, as you don't want the back of your stitching

to be visible through the mesh. Depending on the thickness of your raffia, you may want to split a wider piece to create a narrower strand. **Step two** Using pink raffia, work a hexagon shape in Straight Stitch around the base of the handle, with each of the six sides roughly 3cm long. Each of these sides will form the base of a triangle, with three equal sides.

Step three Measure the length of one triangle base, then work a Straight Stitch for the two sides the same length, to form an equilateral triangle. Make sure the point of the triangle lines up with the centre of the base.

Step four Repeat around the handle to make six triangles, always finishing the thread on the underside of the mesh cover and securing it with a knot. Cut off any loose ends as close to the mesh as possible to keep the underside neat, as any long ends will be visible.

Step five Using yellow raffia, work a series of Straight Stitches around the

outline of the pink centre shape you have created to form a large star – leaving a 1cm gap between the pink and yellow raffia.

Step six To mark the position for the next row of shapes, stick lengths of washi tape against the yellow raffia. This will create two sides of a triangle underneath each indent of the star shape. The base of the triangle needs to be 5cm long, so measure and mark this off with another length of washi tape, then work Straight Stitch for the three sides of the triangle using green raffia.

Step seven Fill in the triangle using horizontal lines, using Satin Stitch. Repeat step 6, working around the dome, to stitch and fill six triangles in total.

Step eight Wrap the base of the cover in blue raffia, stitching out through the mesh, around the frame, then out through the mesh again. Then, use washi tape to mark a vertical line, starting at one of the outer points on a pink triangle, and finishing at the base.



Step nine Use the washi tape as a guide to stitch a single Straight Stitch line of pink raffia from the point to the base. Make sure the stitch is nice and taut so that it sits flush with the mesh. Then repeat around the dome, stitching six lines in total.

Step ten Measure between two pink lines at the bottom of the dome, then divide this measurement into three. Mark the measurements onto washi tape, then stick the tape to the dome, with the bottom edge 3cm up from the base. Use the marks as a guide to stitch a series of triangle sides, with the top point underneath the mark, and the bottom point positioned in between the marks – as shown. Fill in the triangles with horizontal lines, then repeat Step 9 and work around the dome, stitching, then filling in, three triangles in each of the six sections.

Step eleven Stick a length of washi tape above the blue triangles, then mark on the same measurements used in step 10. Using yellow raffia, stitch a row of three triangles, with

the base of each triangle sitting in between the marks on the tape, and the top aligning with the points of the blue triangles. Fill in the yellow triangles with horizontal lines as per step 7, then repeat step 10 and work around the dome, stitching, then filling in, three yellow triangles in each of the six sections.

Step twelve Using pink raffia, stitch a zig zag from one vertical pink line to the next, above the yellow triangles and following their shape. Keep the raffia an equal distance from the green and yellow triangles, as shown. Repeat for the remaining five sections to finish. We chose bright, vibrant shades for our food cover but you could also work the design using a selection of neutral or earthy tones for a more rustic aesthetic.





IT'S A WRAP

Stitch a reversible multi-wear infinity scarf with Tendai Murairwa's beginner-friendly sewing project



HOW TO MAKE AN INFINITY SCARF

MATERIALS

- 1m fleece fabric
- 1m cotton fabric
- Matching thread
- Basic sewing kit

Designed and made by
Tendai Murairwa
@withtee_
@teestyletribe

Don't be intimidated by the name – the infinity scarf does not require infinite skill! If you're comfortable with a sewing machine, you can make this beginner-friendly project. Our detailed instructions can help if you get stuck.

PREPARING THE FABRIC

Wash and dry both the fleece and fabric to pre-shrink them and remove any sizing or dirt. Iron the fabrics to ensure they are smooth and wrinkle-free.

CUTTING OUT

Lay the fleece and fabric on a flat surface. Using a measuring tape, mark and cut one strip from each fabric, each measuring 28cm wide and the full width of the fabric (usually about 150cm). If your fabric is narrower or you would prefer a longer scarf, you could cut two pieces from each fabric and join them together at the short ends and continue with the instructions below.

SEWING THE SCARF

Step one Take the fleece strip and the fabric strip, placing them right sides (RS) together. Pin the long edges to keep them aligned. **1**

Step two Using a sewing machine, stitch along both of the long edges with a 1cm seam allowance. Backstitch at the beginning and end to secure the stitches. We recommend overlocking the stitches to avoid fraying although this is optional. **2**

Step three Keeping the scarf wrong sides (WS) out, reach through one end and grab the other end and bring it through the tube you have just created. Match up the short raw edges, ensuring nothing is twisted. **3**

Step four Pin around the raw edge and stitch all the way around, leaving a 5cm opening to allow you to turn it through. **4**

Step five Reach inside the loop and pull the fabric through to turn the scarf right side out. Gently pull the fabric through until the entire scarf is

right side out. Press the scarf with an iron to flatten any wrinkles. **5**

Step six Tuck the raw edges of the open end of the scarf to the inside and pin them together. Ensure the fleece and fabric sides are properly aligned. **6**

Step seven Stitch along the open edge with a 5mm seam allowance, securing the two layers together and closing the scarf. You can hand sew the opening closed if preferred for a more invisible finish. **7**

FINISHING TOUCHES

Give the scarf a final press with the iron to make sure it lies flat and looks neat. If desired, add decorative elements like buttons, or embroidery to personalise your infinity scarf.





PACK A PONCHO

Keep it simple yet stylish in this easy-to-hook
stripy poncho designed by Fran Morgan



HOW TO MAKE A CROCHET PONCHO

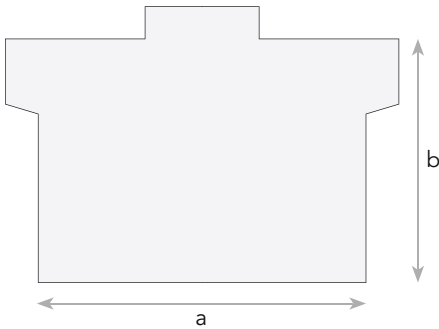
YOU WILL NEED

MATERIALS

- Rico Fashion Meri Mohair Print (46% wool, 35% mohair, 17% polyamide, 2% elastane, 200g/1084m) 8 balls of Deep Sea (004)
- A 4.5mm (US 7) hook
- A 4mm (US G/6) hook

TENSION
15 sts and 9 rows measure 10x10cm (4x4in) over pattern using a 4.5mm hook, or size needed to obtain correct tension

Designed and made by Fran Morgan



Width a: 66 (78: 90: 100)cm
26 (30¾: 35½: 39½)in
Length b: 60 (60: 65: 65)cm
23¾ (23¾: 25½: 25½)in

Who said garments are complicated? This beginner-friendly project is made from two simple panels that are sewn together. You don't even have to worry about creating the stripes, thanks to the fab self-striping yarn!

NOTES

Poncho is made up of 2 Panels. Each Panel is worked in rows and are seamed together at the shoulders. Sleeves are worked around the top of the Panels, with the sides left open.
The original yarn used in this project has been discontinued, so we have

listed an alternative. You may need to use a different hook to achieve the correct tension.

PONCHO

PANEL (MAKE 2)

RIB

Using a 4mm hook, ch11.
Row 1 (WS) Dc in second ch from hook and each ch across, turn.
Row 2 (RS) Ch1 (does not count as st throughout), dc in bl of each st across, turn.
Rep Row 2 until you have worked 101 (119: 137: 153) rows.
Do not fasten off.

SIZE		XS/S	M/L	XL/2X	3X/4X
TO FIT BUST	cm	71-86	91-107	111-127	132-147
	in	28-34	36-42	44-50	52-58
WIDTH	cm	66	78	90	100
	in	26	30¾	35½	39½
LENGTH	cm	60	60	65	65
	in	23¾	23¾	25½	25½

To make this pattern easier to follow, we've colour-coded the sizing instructions – simply follow the relevant column.



MAIN BODY

Change to a 4.5mm hook.

Turn to work across one long edge.

Row 1 (WS) Ch1, dc in each row-end across, turn. [101 (119: 137: 153) sts]

Row 2 (RS) Ch1, dc in first st, (skip 1 sts, ch2, dc in next st) rep across to end, turn.

[50 (56: 68: 76) patt reps]

Row 3 Ch3 (counts as tr throughout), 2tr in each ch-1 sp across to final st, tr in final st, turn.

[102 (120: 138: 154) sts]

Row 4 Ch1, dc in first st, (ch2, dc) in sp between each 2-tr group, dc in final st, turn.

[50 (56: 68: 76) patt reps]

Rep Rows 3-4 until Panel measures 60 (60: 65: 65)cm, ending on a Row 3 rep.

Fasten off.

TO MAKE UP

Place Panels together with WS facing outwards. Sew the shoulder seams leaving the central 18 (18: 24: 24) 2-tr groups unjoined for the neckline opening.

NECKLINE EDGING

Using a 4.5mm hook, join yarn in shoulder seam at edge of neckline opening.

Round 1 (RS) Ch1, dc in same sp, (ch2, dc in sp between 2-tr groups) rep around opening, ch2, ss to beg dc, turn. [36 (36: 48: 48) patt reps]

Round 2 Ch3, 2tr in each ch-2 sp around to final sp, tr in final st, ss to top of beg ch-3, ss into sp before next st.

Round 3 Ch1, dc in same sp, ch2, (dc, ch2 in sp between each 2-tr group around, ss to beg dc, ss into ch-2 sp.

Rep Rounds 2-3 another 2 (2: 3: 3) times.

Fasten off.

SLEEVES (MAKE 2)

Sleeves are worked around the top of the 2 Panels.

Using a 4mm hook, join yarn in the 20th (23rd: 26th: 29th) row down on one Panel.

Round 1 Ch1, 2dc in each tr row-end and 1dc in each dc row-end up to shoulder seam, dc in seam, 2dc in each tr row-end and 1dc in each dc

row-end down to the 20th (23rd: 26th: 29th) row, ss to beg dc. [61 (69: 79: 87) sts]

Round 2 (RS) Ch1, dc2tog first 2 sts, dc in each st around to final 2 sts, dc2tog, ss to beg dc.

[59 (67: 77: 85) sts]

Rep Round 2 another 2 (2: 3: 4) times.

[55 (63: 71: 77) sts]

Next round Ch1, dc in each st around, ss to beg dc.

Rep last round 1 (1: 3: 3) times more.

Fasten off and weave in ends.



MAGIC CIRCLE

Hold on to your scraps! Claire Fearnley's striped bracelet is a clever use of yarn, beads and buttons

HOW TO MAKE A BEADED BRACELET

YOU WILL NEED

MATERIALS

- Oddments of any sock yarn
- A 3.5mm (US E/4) hook
- 2 buttons, 15mm
- Clear glass seed/rocaille beads, size 6 (available from: <https://bit.ly/49O8Mvr>)
- A beading needle
- Stitch markers

TENSION

Tension is not critical, but it may affect the yarn quantities required

MEASUREMENTS

Bracelet measures approx 18cm (7in) in circumference when fastened

ABBREVIATIONS

bch Slide a bead up to your hook, yrh with yarn below the bead, pull though loop on hook
For a full list, see page 78

Designed and made by Claire Fearnley

This cute cuff has the look of small, individual bracelets, but they're all connected – so you never have to worry about losing them.

NOTES

Bracelet is worked in rows. Stitch markers will help to stop the Bracelet from getting twisted as you work.

Buttonholes are worked along one short edge of the Bracelet with the buttons sewn to the opposite edge.

BEADED BRACELET

Using the beading needle, thread 54 beads onto the yarn. Foundation row Ch7, pm in last ch, ch4, bch, ch9, bch, ch9, bch, ch17, turn.

Row 1 (RS) Dc in second ch from hook, dc in next 6 ch, ch4, bch, ch9, bch, ch9, bch, ch9, dc in marked ch, dc in next 6 ch, turn.

[14 dc, 3 bch, 3 ch-9 sps, 1 ch-4 sp]

Row 2 (WS) Ch1 (does not count as st throughout), 7dc, ch4, bch, ch9, bch, ch9, bch, ch9, dc in final 7 dc, turn.

Rows 3-18 As Row 2.

Do not turn at end of Row 18.

BUTTONHOLES

Work next row across row-end edge.

Row 1 (WS) Ch1, dc in first 4 row-ends, (ch3, skip 3 rows, dc in next 4 row-ends) twice, turn.

[12 dc, 2 ch-3 sps]

Row 2 (RS) Ch1, 4dc, (4dc in ch-3 sp, 4dc) twice. [20 sts]

Fasten off.

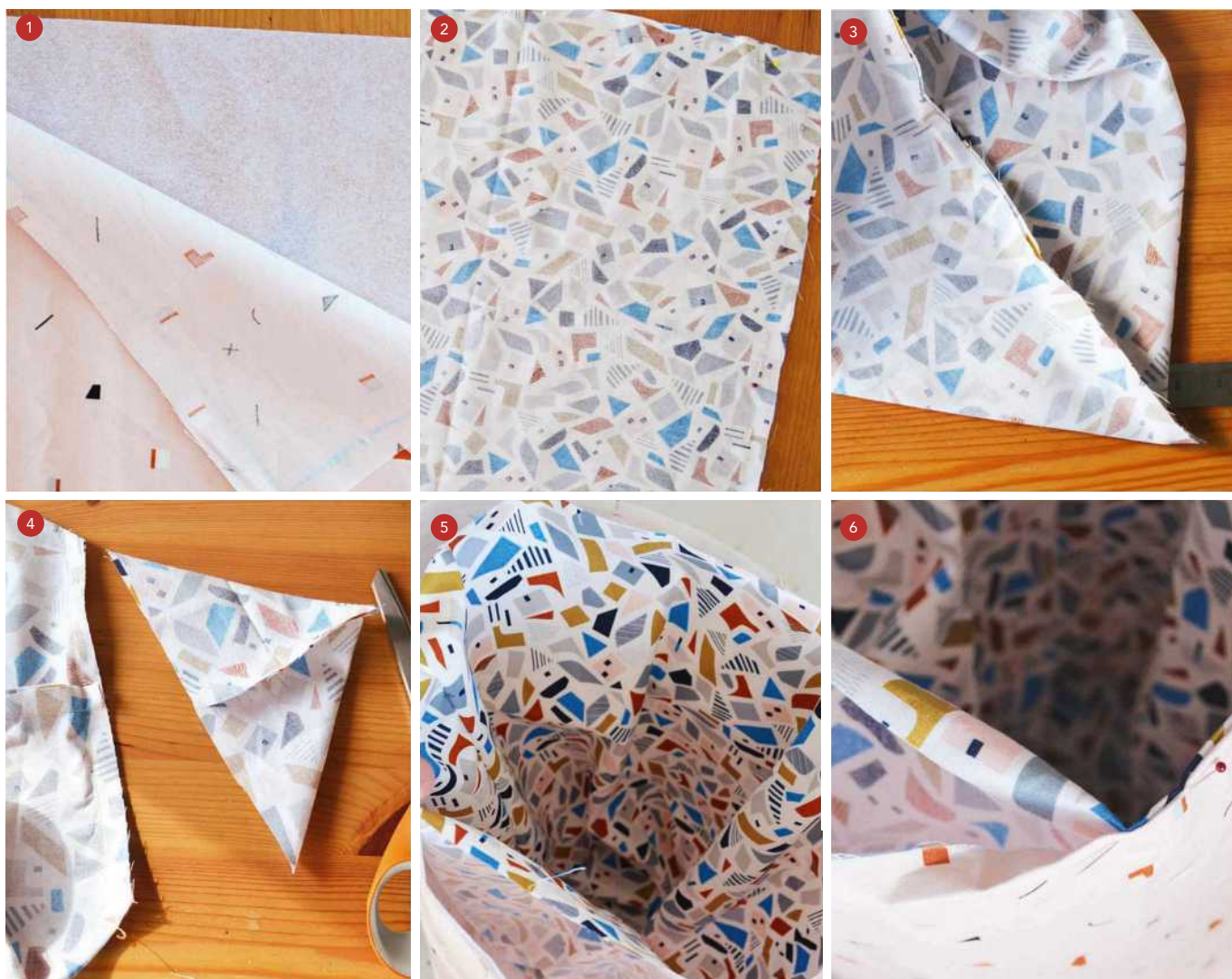
TO FINISH

Sew the buttons to the opposite edge of the Bracelet, in line with the buttonholes.

Neat Idea

Tame the clutter with Anna Alicia's
easy-sew fabric baskets





HOW TO MAKE FABRIC STORAGE BASKETS

YOU WILL NEED

MATERIALS

- 1.5m (59 1/8in) white printed cotton (Fabric A)
- 1.5m (59 1/8in) pale pink printed cotton (Fabric B)
- 1.5m (59 1/8in) stiff iron-on interfacing
- Matching sewing threads
- Tailor's chalk

*Designed and made by
Anna Alicia
@aalicialondon*

If the term 'storage hacks' sets your pulse racing, then stand by for the fabric baskets of your dreams. A bit of canny folding gives them a square-based structure, which keeps them looking neat and feeling roomy. Pack yours with craft supplies, toys or maybe even laundry. FYI: the smaller basket is just the right size for stashing whatever craft project you've left languishing beside the sofa. Sorted.

LARGE BASKET

Step one Press both fabrics before starting. Mark out a 95 x 59cm (37 3/8 x 23 1/4in) rectangle on both Fabrics A and B, then cut them out with a 1cm (3/8in) seam allowance. If the patterns are directional, bear in mind

the shorter measurement will be the height of the baskets.

Step two Using the fabric as a template, cut a piece of iron-on interfacing. Position the interfacing rectangle with the shiny side facing, then place the Fabric B rectangle on top of the interfacing, right side (RS) up and aligning the edges. Press to seal the two layers together.

Step three Next, fold the fabric and interfacing piece in half along the length, with the fabric sides together and aligning the short edges. Position the folded edge to the left, then pin the opposite edge and the bottom edge, leaving the top edge open. Repeat this step with the Fabric A rectangle, RS together. Sew the pinned edges using a 1cm (3/8in) seam allowance.



Step four To create the base of the bucket, flatten out one of the corners of the Fabric A piece, aligning the seams to create a point. The side seams should be running in a straight line away from you.

Step five Measure 12cm (4¾in) up from the point of the corner and draw a line horizontally across the seam. Pin along this line and sew. Repeat Steps 4-5 to make a second corner.

Step six Trim the corners, 1cm (3/8in) from the stitching. Repeat Steps 4-5 with the Fabric B rectangle.

Step seven Turn the Fabric B piece RS out, then tuck the Fabric A piece inside it, wrong sides (WS) together, and aligning the edges of the base and the seams.

Step eight Fold the top raw edges of

the fabrics to the WS by 1cm (3/8in), pinning the folded edges together as you go. Sew using a 0.5cm (¼in) seam allowance.

Step nine To create the cuff, fold the top edge of the basket over by approximately 2cm (¾in), then fold it over again by about 7cm (2¾in).

SMALL BASKET

Step ten Repeat Steps 1-9, this time cutting Fabrics A and B and the iron-on interfacing into 63 x 42cm (247/8 x 16½in) rectangles. When you reach Step 5, measure 7.5cm (3in) up from the corner points to mark the line, and at Step 9, fold the top edge of the basket over by approximately 2cm (¾in), then again by about 5cm (2in) to create the cuff of the basket.

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