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8 EXCLUSIVE ART
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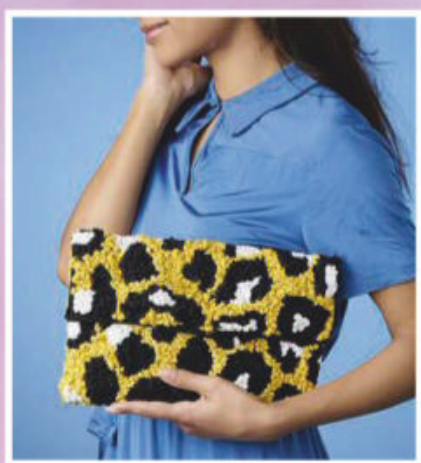
**THE FASHION
REVOLUTION
ISSUE**
ECO STYLE MADE SIMPLE

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PLUS
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Mollie MAKES

EASY WAYS TO EMBRACE HANDMADE



DIY
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Welcome



Makers, you have the power. Every time you fix a hole, shop second-hand or from an independent brand, or choose to make your own clothes, you're part of the fashion revolution.

Fashion Revolution week, taking place from 20-26th April, strives for greater transparency in the fashion industry. Every year it asks us "who made your clothes?", and how amazing would it be if we knew?

So, this issue is all about empowering makers worldwide, whether that's factory workers or you! We've joined forces with Tilly and the Buttons to bring you two amazing gifts – a dress pattern from their new book that's aimed at beginners, and a handy guide to those dressmaking basics. Plus, we've got the easiest knitted jumper, a rag rug clutch made from old T-shirts, and a



copper clothes rail to hang your me-made wardrobe from. And all our projects, features and shopping pages this month help you buy and craft with more awareness.

Every change, no matter how small, helps. So when 20th April rolls around, let's make sure we're all championing handmade!

Yvette

Yvette Streeter Editor

FOLLOW MOLLIE MAKES FOR DAILY INSPIRATION...





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Esther Curtis

When she's not drawing iconic fashion figures, Bristol-based illustrator and designer Esther loves wild swimming, seeking out tasty street-food trucks and discovering colourful kawaii packaging.

Find Esther's fashion illustrations on page 59.

www.esthercurtisdesign.com



Orsola de Castro

Self-proclaimed Queen of Upcycling Orsola is also the founder of Fashion Revolution, the world's biggest fashion activism movement. A global campaign to give garment workers a voice, we're adopting her #IMadeMyClothes hashtag this issue.

Orsola talks fast fashion and how to make a change on page 72.

www.fashionrevolution.org



PHOTOGRAPHY: TAMSIN HAUGHTON



Anika Gandhi

Anika is the amazing DIY creative behind the blog Anika's DIY Life. She's always loved dance and music, and you can usually find her swaying to her favourite tunes while she builds in her workshop or works on a home-improvement project.

Make Anika's copper clothes rail on page 39.

www.anikasdiylife.com

Katie Jones

Before she became obsessed with crafting, the love of Katie's life was pop group Busted – she even saw them perform 26 times in one year. She's also a self-confessed tea addict and drinks around 15 cups a day.

Take a tour of Katie's home on page 42.

www.katiejonesknit.co.uk



Flora Collingwood-Norris

Designer-maker Flora creates luxurious knitwear from her small studio in the Scottish Borders. When she's not making or creatively repairing knits, Flora loves roaming the hills with her dog Leni.

Learn the art of visible mending with Flora on page 28.

www.collingwoodnorrisdesign.com



Contributors



Cheers!

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.....Sunday Picnic.....

STACY IEST HSU

BRIGHT FLORAL THEMED PATTERNS AND PICNIC THEMED PRINTS ARE THE HEART OF THIS COLLECTION. IF YOU LOOK CLOSELY, YOU'LL FIND EVERYTHING FROM POPPIES TO LADYBUGS TO CROQUET—AND OF COURSE SOME VERY FANCY FROGS! THE PANEL PROJECT IN THE COLLECTION FEATURES A CUT-AND-SEW BASKET WITH BLANKET, DISHES, FOOD AND A PAIR OF FROGS READY TO PICNIC. FIVE PICNIC-INSPIRED QUILT PATTERNS MAKE THE PERFECT ADDITION TO ANY OUTING!

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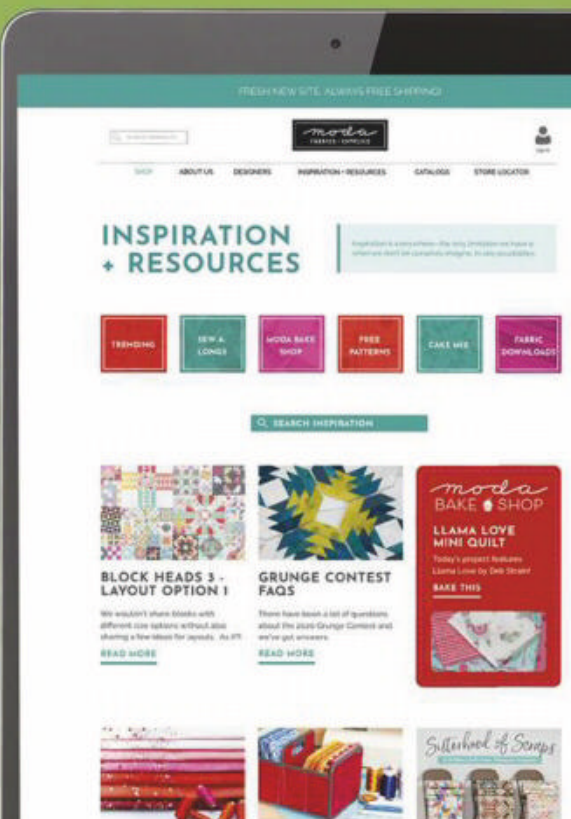
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STATEMENT PRINTS

LEARN HOW TO
MAKE IT YOUR OWN

BEING A PART OF THE FASHION REVOLUTION

is as easy as making and mending your own clothes. And, thanks to legendary dressmaker Tilly Walnes, we've got a pattern you can whip up in just two hours!

Tilly's brand, Tilly and the Buttons, are famed for their easy-to-follow patterns, so even if you've never touched a sewing machine before, this one's for you. Taken from their latest book, *Tilly and the Buttons: Make it Simple*, your **Suki dress pattern** has a basic shape and minimal seams, so it's a breeze to sew. Make a plain shift dress, go all out with statement patterned fabric, or switch it up with a short-sleeved version.

The instructions come with your gift, and once you've mastered the basics, you can easily adapt it. There's lots more ways to personalise your pattern inside *Tilly and the Buttons: Make it Simple* – turn over for your exclusive discount code, and for money off a selection of dress fabrics.

Find video tutorials for using your sewing machine at www.molliemakes.com and visit www.tillyandthebuttons.com for tips, advice and inspo. ▶

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'SEWING MADE EASY' GUIDE
TO MASTER THE BASICS

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www.clothandcandy.co.uk



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Selling more than just yarny goodness, Wool Warehouse also stock craft essentials, from **sewing machine accessories** to threads and fabric. Shop your Ruby Star Society and Moda fabrics for the colour-block Suki dress here – and anything else that catches your eye – and get 10% off using code MM117 at the checkout.
www.woolwarehouse.co.uk



£5 OFF TILLY AND THE BUTTONS' BOOK!

We know you'll be hooked on sewing once you realise how easy it is, so bag a copy of *Tilly and the Buttons: Make it Simple* now. Filled with easy projects you can sew in an afternoon, like this Bertha Cardigan, it's your new slow fashion friend. And, Mollie readers can **buy it for just £20** (RRP £25) with free P&P. To order, call 01256 302 699 and quote code OM1.
www.hardiegrant.com/uk



BONUS GIFT!

USE YOUR HANDY

Sewing Made Easy guide to get you started. Filled with tips for measuring yourself, ways to adapt a pattern to your size, and how to pick your fabric, it's all you need to master dressmaking!

Introducing

THE LATEST FROM THE WORLD OF HANDMADE



We want sustainable fashion with no-holds-barred attitude, not fast fashion fixes at the expense of the planet. Lucy and Yak's second **Made in Britain collection** has got it covered – they're bringing their ethical production processes to the UK, with nine new pieces made in British fabric, sewn in Barnsley. www.lucyandyak.com

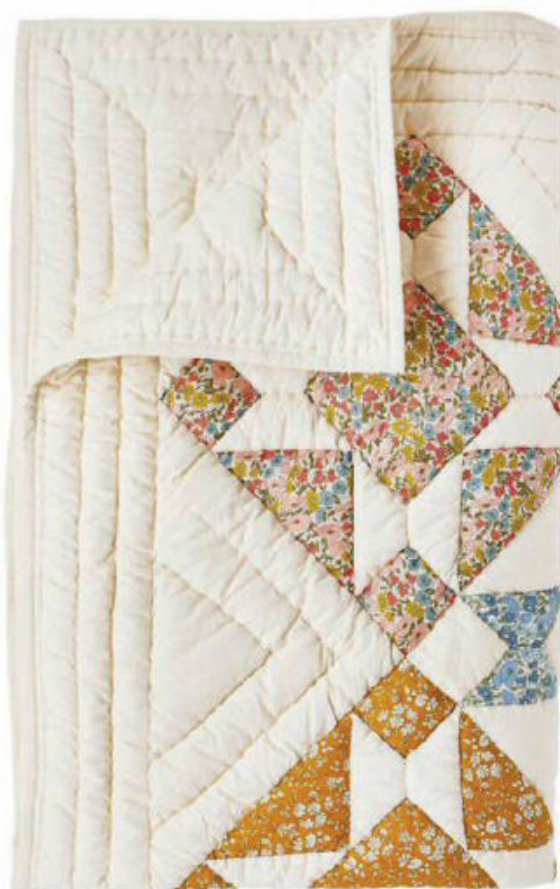
MOLLIE LOVES

NEED SOME FRESH INSPIRATION FOR YOUR ME-MADE WARDROBE?

You're looking at it. The Adrianna Dress pattern has a couple of fashion's favourite features du jour – a relaxed fit, statement sleeve, and that dress-up-or-down-ability, the rarest of gems. **Modern, minimal and easy to sew** gets our vote, but Friday Pattern Company also donates 5% of their proceeds to a handful of brilliant charities too. www.fridaypatterncompany.com



PHOTOGRAPHY: LACEY M. CARROLL WWW.LACEYMCARROLL.COM



DREAMING OF A FOREVER QUILT

is one way to spend an afternoon. But if you're finally ready to invest, Projektityyny ought to be your first port of call. The British brand's commitment to eco and ethical practices is **every bit as beautiful** as their handmade instant classics, like this Pohjola design made with Liberty Tana Lawn fabric. www.projektityyny.com



THREE CHEERS

for paper, one of craft's unsung heroes. It's **the humblest of materials** but can really make an impact. Case in point: a recycled paper light shade with the power to freshen up a whole room. The best bit? Assembling it yourself. www.artisans-and-adventurers.com

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BOOK OF THE MONTH

The Motherhood of Art

For some, becoming a mother also brings an urge to follow more creative pursuits, whether that's having the chance to change your career, or just taking time for yourself. *The Motherhood of Art* inspires, encourages and furthers the community of mother artists, offering you friendly advice, encouragement and tips on carving out space for creative endeavors. Meet women who not only defied the 'no time to be an artist' stereotype, but found motherhood gave them focus and confidence.

You can choose to read this empowering book from cover to cover, or pick it up for a five minute hit of inspiration when needed. Either way, inside you'll find motivation you can draw on for balancing family life and an artists' journey in a way that works for you.



ABOUT THE AUTHORS

Marissa Huber & Heather Kirtland

Marissa Huber is an artist, writer, mother and connector. Heather Kirtland is a mother and artist with a BFA in painting from the Maryland Institute College of Art. They founded the online community Carve Out Time for Art to encourage other mothers to find a creative outlet. Find them on Instagram @carveouttimeforart and online. www.themotherhoodofart.com

AT FIRST GLANCE IT COULD BE TERRAZZO,

but look a little closer and you'll witness the Pill Stool's full messy paint palette glory. There are a few different frame colours to choose from (we've got dibs on mustard, of course), but each seat is unique, made from **40 recycled plastic bottles**. It's modern mid-century style done in a delightfully green way, and Stroud-based Woodmancote

Retro are proud to salvage waste materials, giving them a new and beautiful purpose.

www.woodmancoteretro.com



BRAND FOCUS LOVE WINS

Supporting artists with fair pay and signal boosting, Nine by Nine are doing the darn thing. Their online store is filled with prints and **limited edition tees** by talented creatives, like Rachel E Millar's lettering on this responsibly sourced top. www.ninebynine.co.uk

FEAR
LESS



IF YOU'VE GOT TO LABEL IT,

may as well have fun, right? We're smitten with Kylie and the Machine's collection of sew-in witticisms, from the modest 'Imperfect' to the proud 'You Can't Buy This'. They're a subtle way to **claim your maker crown** – handmade is special, so make sure everyone else knows it. Add these sassy side seam labels to your own garments, lovingly sewn gifts, or to your wares if you sell them. www.fabricateshop.co.uk



PHOTOGRAPHY: ARON KLEIN WWW.ARONKLEIN.CO.UK, MODEL: EMERALD LEWIS

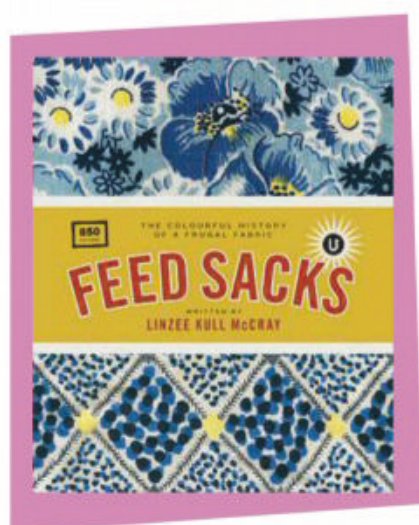
BOOKMARK

QUILT COVERS, BUT MAKE IT FASHION?

That's precisely what Duvet Days are doing. They have a stock of unisex garments upcycled from old duvet covers, or you can go bespoke and have something made to measure from your very own childhood bedding. The vibe is comfy festival style and the focus is sustainability.

Not a single scrap is wasted, as any small bits get turned into hair scrunchies and children's clothing. We love.

www.duvetdaysclothing.com



NEED TO READ HERITAGE FABRICS

Thrifty sewists have been repurposing textiles since the dawn of time (probably), but the feed sack's seen more upcycling action than most. Linzee Kull McCray's *Feed Sacks* explores the **vibrant history** of this basic cloth, and how women harnessed its potential and versatility in times of need. www.shopmartingale.com

THIS TECHNICOLOUR DREAM

of a rug is **handwoven with satin** linings from old coats. Have you ever heard a lovelier renaissance story? Colour, character, and a fair trade guarantee make this Ian Snow find feel good underfoot. www.iansnow.com



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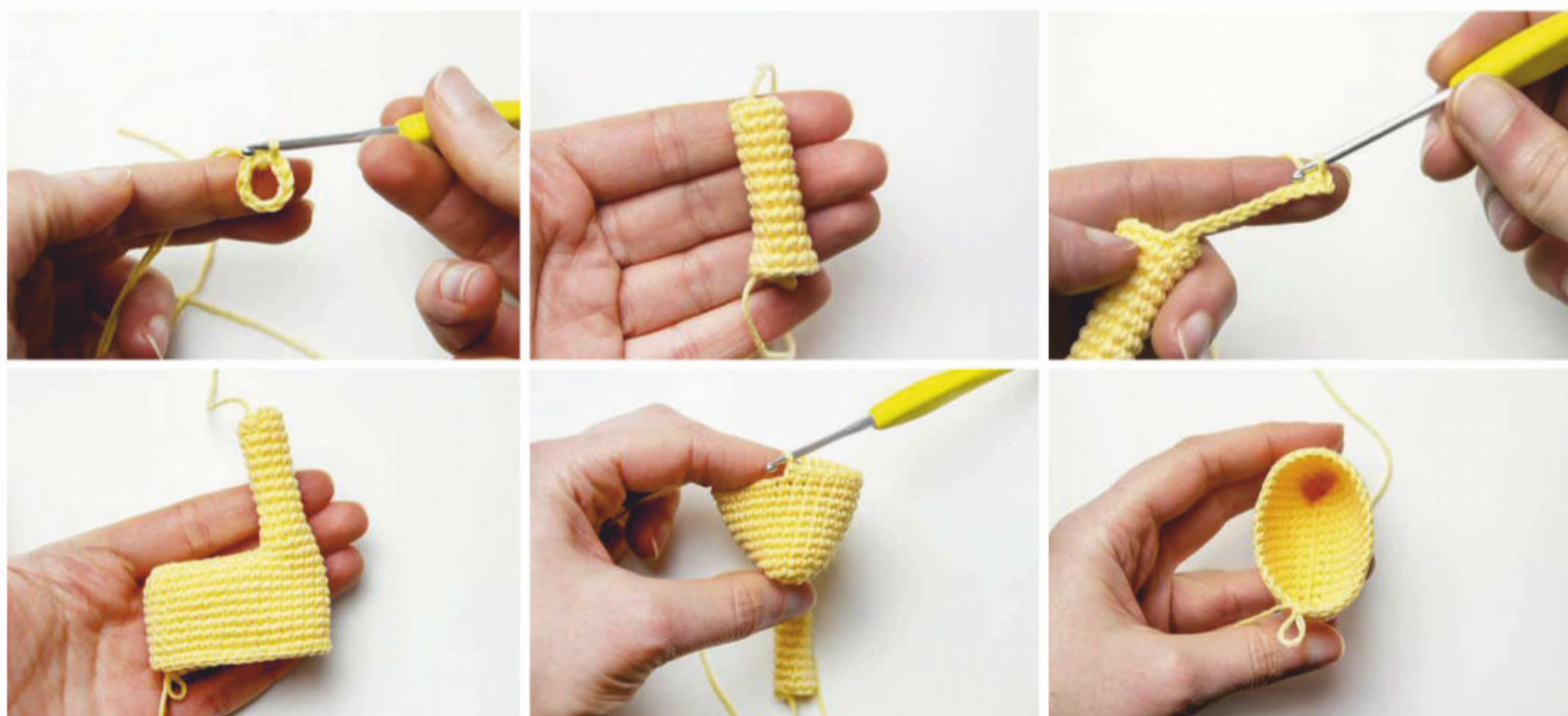
STAY WILD CHILD

**Crochet some joy into your life with
Ilaria Caliri's amigurumi party giraffes**



COVER
STAR





HOW TO MAKE AMIGURUMI GIRAFFES

MATERIALS

- Drops Cotton Light yarn, 50% cotton/50% polyester, 50g/105m per ball; one ball in Mustard (36) (Yarn A)
- Drops Safran yarn, 100% cotton, 50g/160m per ball; one ball each in Yellow (10) (Yarn B), White (17) (Yarn C), Cerise (55) (Yarn D) and Peach (12) (Yarn E)
- 3.5mm (UK 9, US E/4) crochet hook
- 2.5mm (UK 12, US C/2) crochet hook
- Two pairs of safety eyes, 0.6cm (1/4")
- Embroidery thread in brown, light brown and pink
- Yarn needle
- Stitch markers
- Soft toy stuffing

TENSION

Tension isn't important, just make sure the stitches are dense enough so the stuffing doesn't show through

ABBREVIATIONS (UK)

st(s) stitch(es)
 ch chain
 ss slip stitch
 dc double crochet
 htr half treble
 tr treble
 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
 magic ring to make a magic ring, hold yarn 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 by pulling the loose end

FINISHED SIZE

Big giraffe – 20cm (7 7/8") tall (horns included)
 Baby giraffe – 16cm (6 3/8") tall (horns included)
 Bunting – 65cm (25 5/8") long

Just when you thought an amigurumi giraffe was the cutest thing you could craft, throw in a baby, set up a party and watch the cute-o-meter fly off the chart.

Ilaria's designed this pattern to be used with any yarn you like, so both mama and her little 'un are worked in the same way – they just use different weight yarns. The chunkier the yarn, the bigger the giraffe, so why not scale it up for a supersized version? Just make sure to use the right hook size.

Never crocheted before? Visit www.molliemakes.com to learn all the techniques you'll need.

Instructions

Most of the pattern is worked using the amigurumi method. Work in a continuous spiral without closing off the round with a ss. Use a st marker in last the st of each round, moving it up as you work. For the giraffe, the body and legs are worked in one piece starting from the neck, and the belly is worked in rows and stitched to the last round of the body and around the top of the legs. The head, ears, horns and tail are made separately and sewn onto the main parts. The spots and nostrils are stitched onto the body at the end using simple embroidery stitches. The pattern uses concise crochet terms, for example 6 dc means

work 1 dc in each of next 6 sts.

Giraffe

For the big giraffe, use Yarn A and a 3.5mm hook. For the baby giraffe, use Yarn B and a 2.5mm hook

Head

Start with a magic ring

Round 1 ch1 (does not count as st), 6 dc into the ring, pull tight to close [6 sts]

Round 2 (2 dc in next st, 1 dc) three times [9 sts]

Round 3 (2 dc in next st, 2 dc) three times [12 sts]

Round 4 (2 dc in next st, 3 dc) three times [15 sts]

Round 5 (2 dc in next st, 4 dc) three times [18 sts]

Rounds 6-8 1 dc in each st around

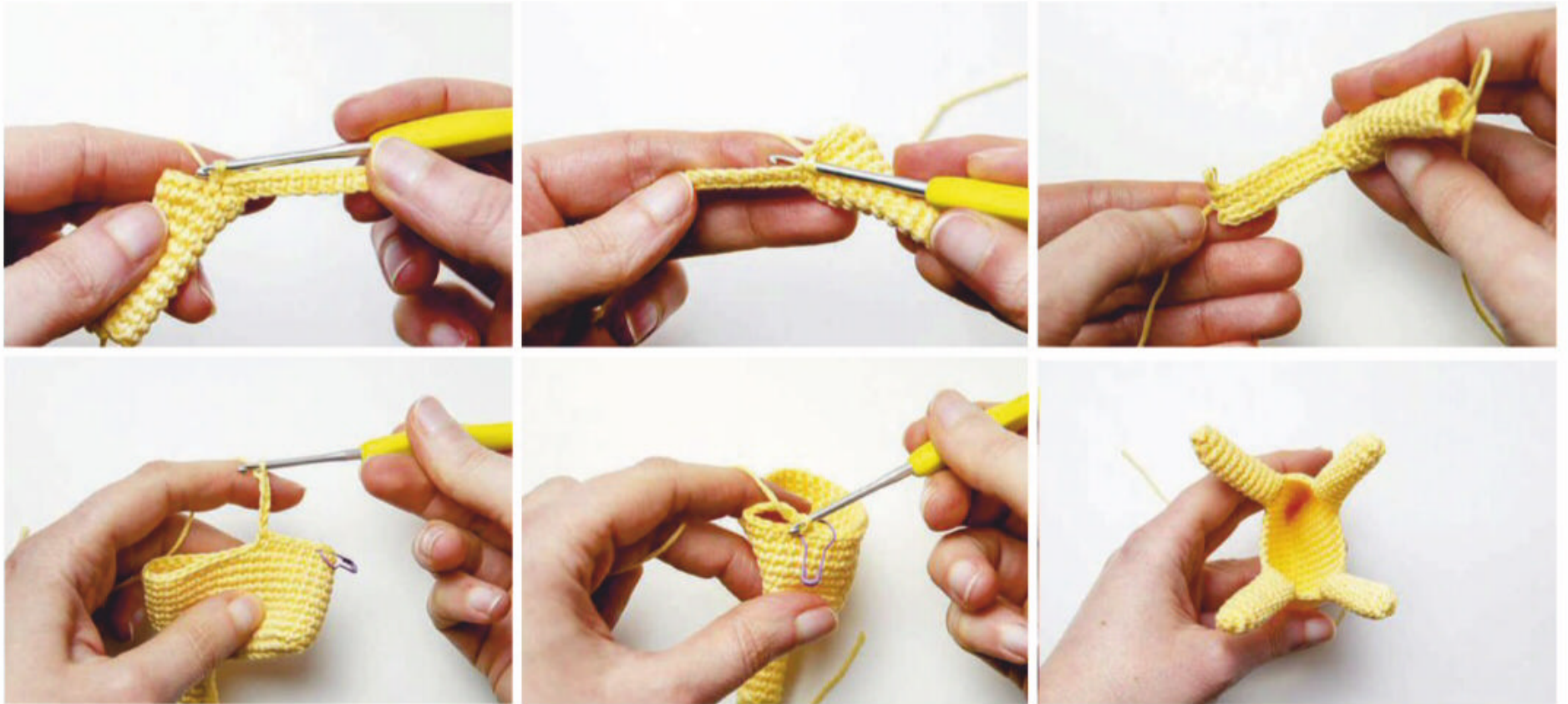
Round 9 (2 dc in next st, 1 dc) three times, 12 dc [21 sts]

Rounds 10-14 1 dc in each st around

Insert the safety eyes between Rounds 9 and 10, approximately 9 sts apart on both sides of the increase section of Round 9 – this is the lower part of the head that'll be sewn to the neck. Use the image as a guide. Stuff the head and continue stuffing as you go

Round 15 (dc2tog, 5 dc) three times [18 sts]

Round 16 (dc2tog, 1 dc) 6 times [12 sts]



Round 17 dc2tog 6 times [6 sts]
Break yarn and fasten off
Thread the yarn needle with the yarn end, pass the needle into each front loop of the last round, then pull tight to close and weave in the end

Ears (make two)

Start with a magic ring

Round 1 ch2, 3 tr into the ring, ch2, ss into the ring, pull tight to close [3 sts]

Break yarn and fasten off, leaving a long tail for sewing

Horns (make two)

Foundation ch5

Row 1 starting in 2nd ch from the hook, 1 htr, 3 ss [4 sts]

Break yarn and fasten off, leaving a long tail for sewing

Body and legs

Leave a long piece of yarn before starting the chain – the body starts at the neck, so this'll be used to sew the head later

Foundation ch10, ss in first ch to join into a ring

Round 1 1 dc in each ch around [10 sts]

Rounds 2-9 1 dc in each st around [10 sts]

Round 10 (2 dc in next st, 4 dc) twice [12 sts]

Round 11 1 dc in each st around

Round 12 ch11 (this is the spine of

the giraffe), starting in 2nd ch from the hook, 10 dc, 12 dc around the neck (remove the st marker if you are using it), continue working on the opposite side of the spine, 10 dc (place the st marker into the last st) [32 sts]

Round 13 2 dc in each of next 2 sts, 28 dc, 2 dc in each of next 2 sts [36 sts]

Rounds 14-22 1 dc in each st around

Now work 3 dc (this should take you to the beginning of the first leg, one st on the left from the middle of the back as shown above, if not, adjust your sts making more or less dc to reach that point), place a st marker and continue with Leg 1

Leg 1

Round 1 5 dc, ch5, ss into the first dc of the leg (the first st after the st marker) to join in a round [5 sts and 5 ch]

Round 2 5 dc, 5 dc along the ch [10 sts]

Rounds 3-11 1 dc in each st around

Round 12 dc2tog 5 times [5 sts]

Break yarn and fasten off

Thread the yarn needle with the yarn end, pass the needle into each front loop of the last round, then pull tight to close and weave in the end

Leg 2

Miss 6 sts on Round 22 of the body

after Leg 1, place a st marker
Make the second leg following the instructions of Leg 1

Leg 3

Miss 2 sts on Round 22 of the body after Leg 2, place a st marker
Make the third leg following the instructions of Leg 1

Leg 4

Miss 6 sts on Round 22 of the body after Leg 3, place a st marker
Make the fourth leg following the instructions of Leg 1

Belly

Join the yarn on the first missed st after Leg 1

Rows 1-2 ch1, 6 dc, turn [6 sts]

Row 3 ch1, 6 dc, ch5, turn [6 sts and 5 ch]

Row 4 miss 1 ch, 4 dc along the ch, 6 dc, ch5, turn [10 sts and 5 ch]

Row 5 miss 1 ch, 4 dc along the ch, 10 dc, turn [14 sts]

Row 6 ch1, 14 dc, turn [14 sts]

Row 7 ch1, 10 dc, turn leaving the remaining sts unworked [10 sts]

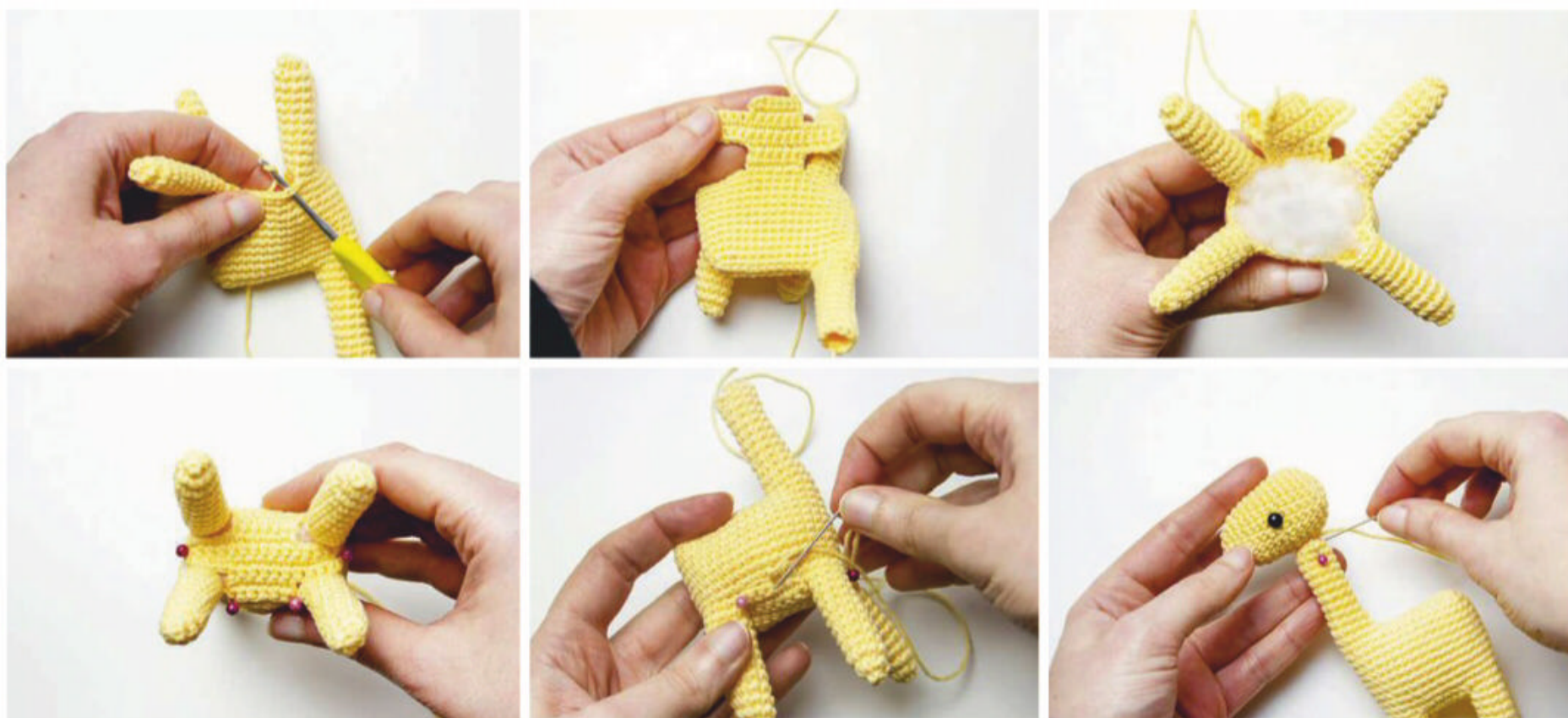
Row 8 ch1, 6 dc, turn leaving the remaining sts unworked [6 sts]

Row 9 ch1, 6 dc [6 sts]

Break yarn and fasten off, leaving a long tail for sewing

Stuff the body and legs, then pin the belly to Round 22 of the body.

Sew around the body and legs, adding more stuffing to the body »



HOW TO MAKE AMIGURUMI GIRAFFES ✂️

before completing the seam.
Continue stuffing from the neck until it stays firm and stands up

Tail

Ch10 and fasten off, leaving a long tail for sewing

Assembly

Pin the pieces in place before sewing to check the position. Sew the head to Round 1 of the body, angling it as you prefer – we positioned the baby's muzzle looking up, and the big giraffe straight on.

Sew the ears to the head between Rounds 13 and 14, approximately 6 sts apart, using the position of the eyes as a reference.

Sew the horns to the head across Round 13, 2 sts apart from each other and 1 st apart from the ears. Sew the tail to the back of the body, then use pink embroidery thread to make a few straight sts onto the centre of the ears, and to add pink cheeks under the eyes. Using brown embroidery thread for the big giraffe and light brown for the baby, stitch spots onto the head, neck and top parts of the body, passing the needle over one dc stitch three times to make a spot. Use the main image as a guide to placement. Embroider the nostrils with bullion knots across Round 2 of the head, roughly 2 sts

apart. Use Yarn A for the big giraffe and Yarn B for the baby, and refer to the stitch guide on page 84.

Bunting

This pattern makes a length of bunting with 15 flags. Customise the bunting to make it as long or as short as you like, leaving 25 ch at the beginning and the end, 5 ch for each flag and a 5 ch space between the flags

Foundation using Yarn C and 2.5mm hook, ch195

Miss 25 ch, join Yarn C, D or E to make the first flag

Row 1 ch1, 5 dc along the ch, turn [5 sts]

Row 2 ch1, miss 1 st, 4 dc, turn [4 sts]

Row 3 ch1, miss 1 st, 3 dc, turn [3 sts]

Row 4 ch1, miss 1 st, 2 dc, turn [2 sts]

Row 5 ch1, miss 1 st, 1 dc [1 st] Fasten off and weave in end

*Miss 5 ch, and join Yarn C, D or E to make another flag, repeating Rows 1 to 5

Repeat from * to last 25 ch

Party hat

Start with Yarn C and 2.5mm hook, and alternate Yarns C, D and E every round. When changing colour, do so on the last yrh of the last round

Start with a magic ring

Round 1 ch1 (does not count as st), 6 dc into the ring, pull tight to close [6 sts]

Round 2 1 dc in each st around

Round 3 (2 dc in next st, 2 dc) twice [8 sts]

Round 4 1 dc in each st around [8 sts]

Round 5 (2 dc in next st, 3 dc) twice [10 sts]

Round 6 (2 dc in next st, 4 dc) twice [12 sts]

Round 7 (2 dc in next st, 5 dc) twice [14 sts]

Round 8 (2 dc in next st, 6 dc) twice [16 sts]

Round 9 (2 dc in next st, 7 dc) twice [18 sts]

Round 10 (2 dc in next st, 8 dc) twice [20 sts]

Round 11 1 dc in each st around Break yarn, fasten off and weave in the ends

Party hat pom pom

Using Yarn E and 2.5mm hook, start with a magic ring

Round 1 ch1 (does not count as st), 8 dc into the ring, pull tight to close [8 sts]

Rounds 2-3 1 dc in each st around Break yarn and fasten off

Thread the yarn needle with the yarn end, pass the needle into each front loop of the last round, then pull tight to close and weave in the end. Sew the pom pom to the top of the hat to finish.



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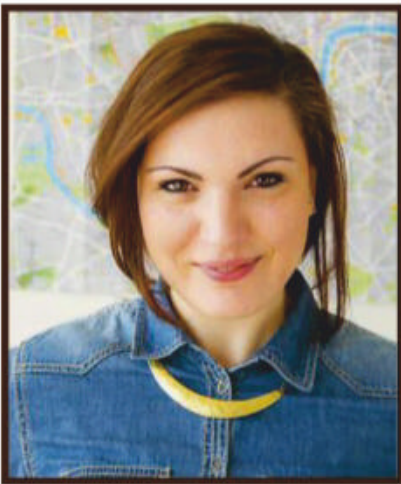
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MEET THE MAKER ILARIA CALIRI



Iliara is an Italian crochet designer, author of amigurumi books and craft lover. She works for book publishers, collaborates with magazines and yarn brands, and publishes her own PDF patterns as an indie designer-maker. Nature and architecture are always her starting point for a new project, and hoarding yarn, hiking, and eating ice-cream are a few of her favourite things.
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WE LOVE **SPRING**

It's time to come out of hibernation! With our tips for a colourful gallery wall, spring will move into your home.

Posterlounge
www.posterlounge.co.uk

❶ Dare to choose colour

Do you want to bring a fresh spring look to your walls? 2020's on-trend colours, including strong shades of blue, yellow and mint, are exactly what you're looking for. Blue accents? Of course, the Pantone colour of the year 'Classic Blue' is suitable for every season and can be combined very effectively. Delicate pastel tones will add the finishing touch to your high-contrast gallery wall.

❷ Let nature in

When plants of all kinds sprout outside and songbirds herald the new season, natural designs – be they lush or minimalist – shouldn't be missing from your home. After all, what better represents

the magic of spring than flowers, leaves and the reawakening animal world?

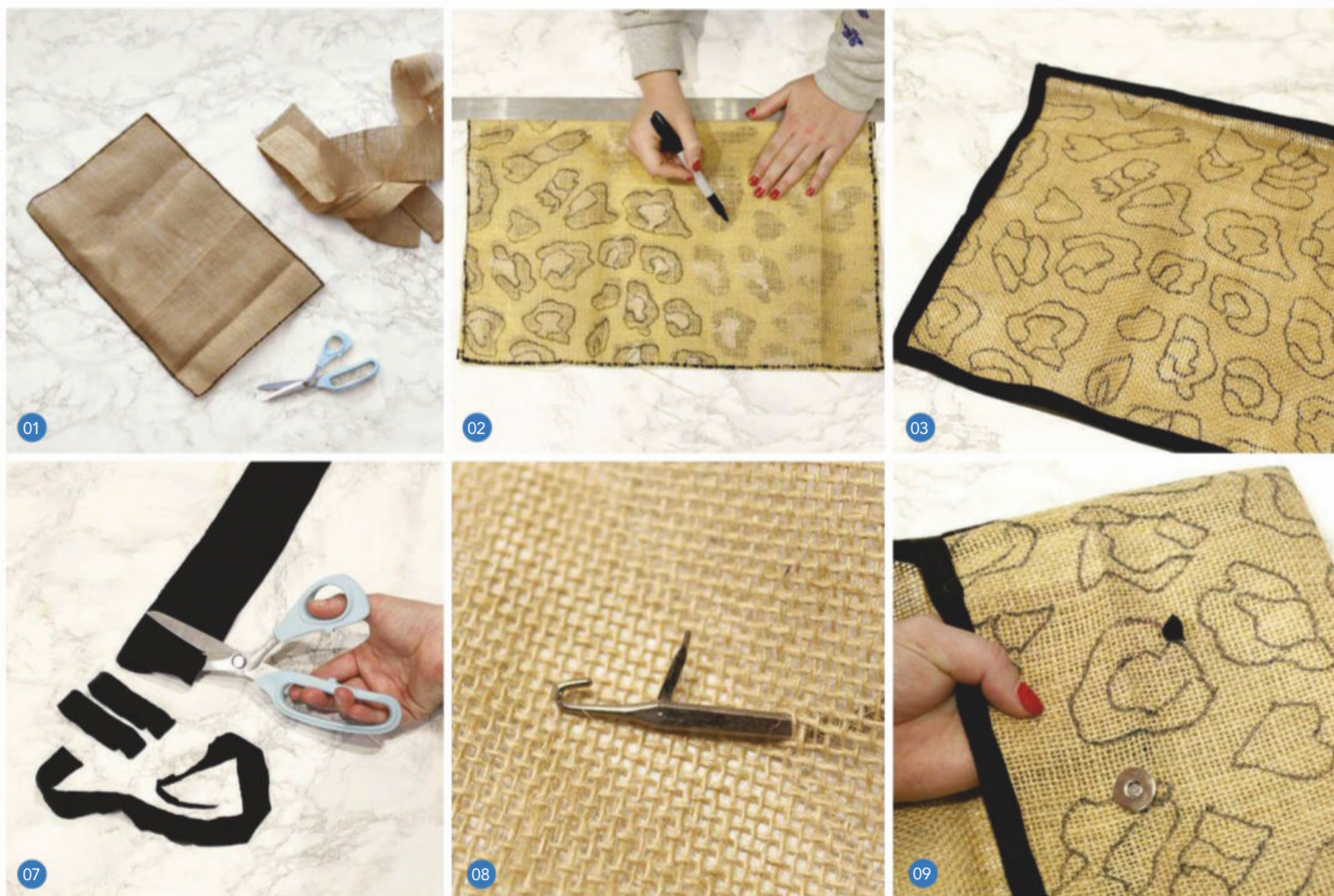
❸ It's in the balance

A mix of portrait and landscape formats in different sizes and on different materials ensures an exciting result: premium posters with wooden frames will look wonderful next to prints on canvas, wood, aluminium or acrylic glass.

Posterlounge offers you a huge selection of images from classic to modern, so you are guaranteed to find the right wall prints to design your very own gallery wall.

CHOOSE TO RE-USE

Repurpose scrap materials to create
Elspeth Jackson's rag rug clutch bag



HOW TO MAKE A RAG RUG CLUTCH BAG

MATERIALS

- Hessian, 10 holes per inch (available from www.raggedlife.com)
- Black sewing thread
- 178cm (70½") black bias binding, 2.5cm (1") wide
- Silver magnetic snap fastener, 1.8cm (¾") diameter
- Old t-shirts, one each in black, white and yellow
- Latch hook (available from www.raggedlife.com)
- Fabric marker pen

A cute, modern clutch bag via a so-retro-it's-cool method? Tick x 2. Bringing rag rugging back, this project transforms old garments into your new favourite bag – make it personal to you, using whatever colours or patterns take your fancy.

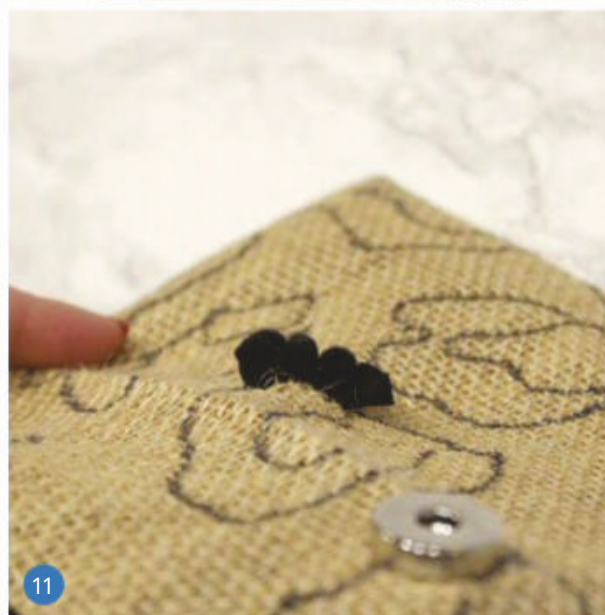
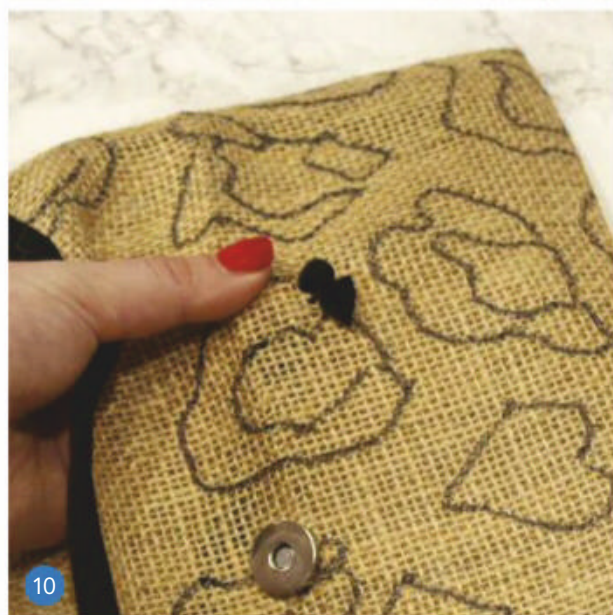
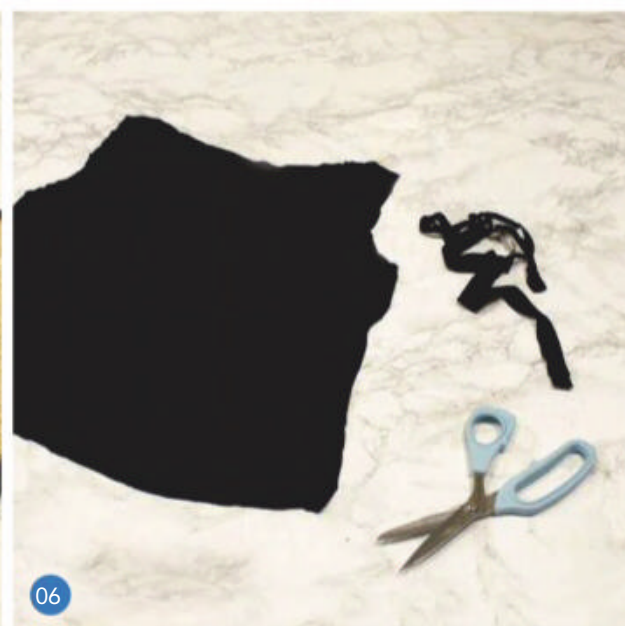
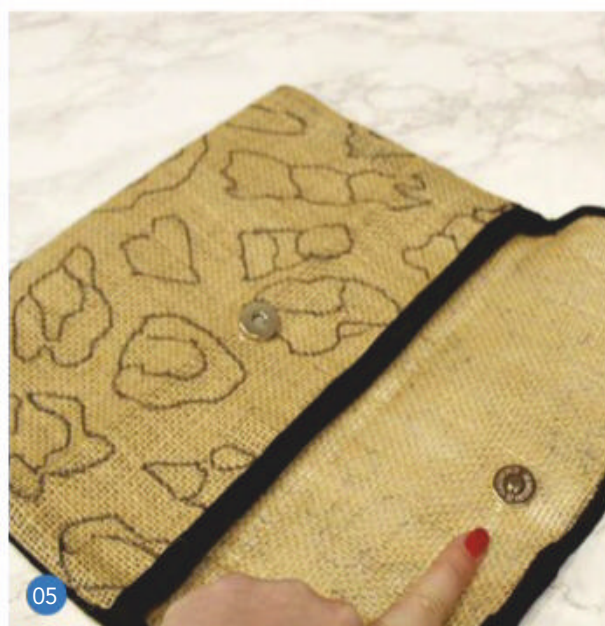
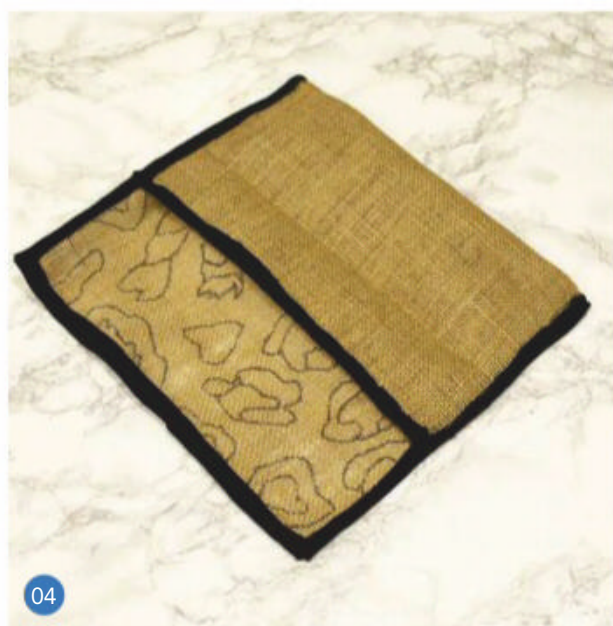
You'll use roughly half a medium-sized ladies T-shirt in each of the colours, so use that as a guide to your fabric quantities.

- 01 Draw a 55 x 28cm (21½ x 11") rectangle onto the hessian. Sew a short, wide **zigzag stitch** along the drawn line to help prevent the fabric from fraying, then cut the rectangle out around the seam.
- 02 Place the template from page 84 under the hessian. Using the fabric marker, trace the **leopard-print** shapes onto the fabric.
- 03 Cut two 59cm (23¼") lengths of bias binding and two 30cm (11⅞") lengths. Place each piece next to the corresponding edge of hemmed hessian, then sandwich the hessian edges between the

strips of bias binding and pin in place. Sew the binding around each edge using two rows of **running stitch**, tucking one length of binding underneath the other at each corner for a neat finish.

- 04 Place the hessian right side (RS) up, then fold **one short edge** in towards the other by 30cm (11⅞"), with RS together. Pin the two overlapping edges along the bias binding, then sew.
- 05 Turn the sewn pouch RS out, then measure and mark a point 10cm (4") up from the bottom of the bag, keeping it central. Secure the back of the magnetic fastening in place at that point, following the manufacturer's instructions. Fold down the **front flap** of the bag, mark where the front part of the fastening should sit, and attach it in the same way.
- 06 To make the fabric for the rag rugging, break down the T-shirts, or items of clothing, into flat pieces by cutting off and **setting aside** any seams, collars, zips or hems.

- 07 Working along the length and always folding in the same direction, fold each block of fabric in half, then in quarters, then in eighths, so the fabric **forms a tube**. Cut through the multiple layers of the tube to create strips roughly 1cm (⅜") wide – these don't need to be completely straight.
- 08 Rag rug all the black areas of the pattern first, starting along the **outer line** of one shape. Push the latch hook into a hole in the hessian from the front to the back. The latch should be just on the underside of the hessian.
- 09 Place the end of a black fabric strip into the hook, **close the latch**, then pull the end of the fabric to the front of the hessian. Detach the latch hook from the fabric.
- 10 Following the shape outline, miss out two strands in the hessian, then push the latch hook into a hole from the front of the hessian to the back again. **Hook the fabric** strip and pull a small loop to the top of the hessian – the loop



should be approximately 0.5-1cm (¼-¾") high. Detach the latch hook from the fabric.

11 Continue in the same way to complete the outline of the shape, **missing out** two strands of hessian between each loop and the next, then repeat to fill it in. At the end of each fabric strip, pull the end to the top of the hessian and trim it to the same height as the loops to disguise it. Occasionally check the back of the rag rugging as you go – it should always be flat and neat. If there are any lumps and bumps on the underside, find where they are, pull the excess fabric to the top and snip it to the same height as the other loops.

12 Repeat **Steps 8-11** to fill all the black areas of the pattern, then repeat using the white fabric. The piece will only come together at the very end, so don't worry about it looking messy during the process. Once the black and white sections are complete, fill in the yellow to finish.

MEET THE MAKER ELSPETH JACKSON



Elspeth is a craft author and blogger with a passion for bringing the traditional, sustainable craft of rag rugging into the 21st century. She adores strong Yorkshire Tea and organising messy cupboards, and shares her colourful creations online. www.raggedlife.com





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08 Yarn over, and over, and over again. www.weareknitters.co.uk

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TURN OVER
TO DIY NOT
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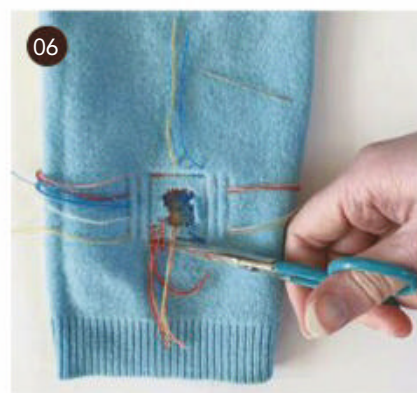
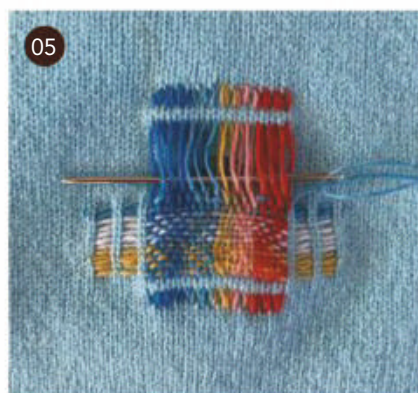
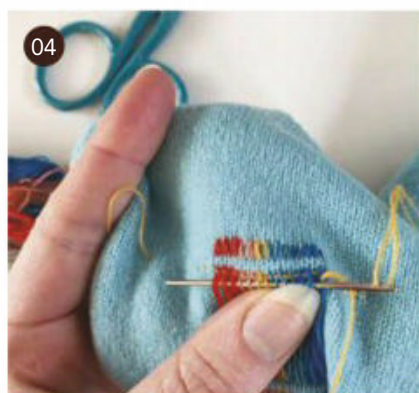
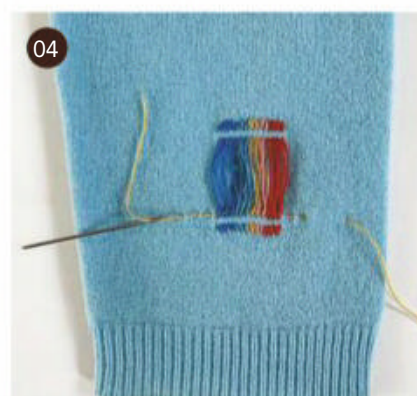
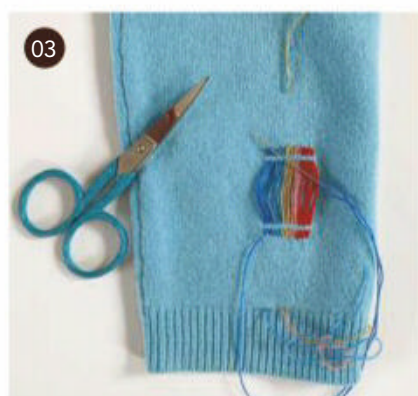
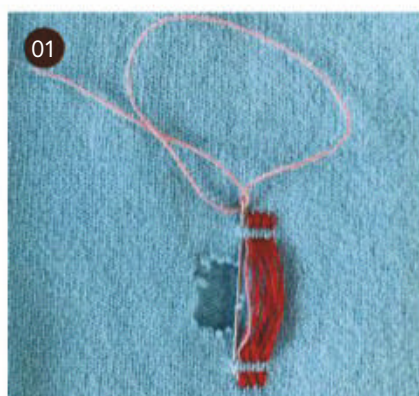
MAKE
IT!

NOT BUYING NEW – VISIBLE MENDING

MATERIALS

- ▶ Knitwear with a hole ▶ Darning yarn in different colours (we used Laine St Pierre from www.shopbeyondmeasure.co.uk) ▶ Sewing needle
- ▶ Tapestry needle

PHOTOGRAPHY: JULIEN BORGHINO



01 Position your knitwear with the hole facing up. Leaving a good amount of room around the hole to prevent any further unravelling, thread the sewing needle with the first coloured yarn, then **bring it up** from the inside of the jumper, above the hole and to the right. Take the needle back down roughly 0.5cm (¼") along, bring it back up 0.25cm (⅛") along, then take it back down over the other side of the hole. Repeat the same process of going under, over, then under the fabric again, as shown, to create the first row of mending.

02 Bring the needle up next to the bottom of the first stitch, **half a knitted stitch** over, then repeat Step 2, this time sewing upwards. Repeat for a few rows, making sure the threads don't pull on the fabric, or become loopy. Cut the yarn, leaving a tail for weaving in.

03 Repeat Steps 1-2 with **another yarn**, then continue with the other colours until the hole is completely covered.

04 Thread the tapestry needle and repeat Step 1 across the bottom of the mending, using the image **as a guide** to placement, and this time taking

the needle over the first row of mending, under the second, over the third, and so on. Bring the needle back up half a knitted stitch over, then on the next row weave over the threads you went under, and under those you went over.

05 Repeat until **all the centre** rows of mending have been woven over, switching yarn colours as you go.

06 To finish, turn the knitwear **wrong side out**, weave in the ends to secure them, then trim off any excess yarn. You can also use this method to cover over stains or marks.



MEET THE MAKER FLORA COLLINGWOOD- NORRIS

Flora is a knitwear designer based in the Scottish Borders. Her passion for mending started after she welcomed a very chewy puppy to the family, and Flora now offers a visible mending service as well as running workshops. www.collingwood-norrisdesign.com



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SLOW FASHION SEASON



Knit a staple piece you'll keep forever – Saskia Thomas's beginner-friendly jumper

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





HOW TO MAKE A CHUNKY-KNIT JUMPER ✂️🇬🇧

MATERIALS

- Wool and the Gang Crazy Sexy Wool, 100% wool, 200g/80m per ball, three (four, four) balls in Mustard Sally (Yarn A), two (three, three) balls in Ivory White (Yarn B), one (two, two) ball in Lilac Powder (Yarn C)
- 15mm (US 19) knitting needles
- 12mm (US 17) knitting needles
- 12mm (US 17) circular needle, 60cm (23½") long
- Yarn needle

TENSION

Approx. 6.5 sts and 9 rows to 10cm (4") over stocking stitch on 15mm needles

ABBREVIATIONS (UK)

- st(s) stitch(es)
- k knit
- p purl
- RS right side
- WS wrong side
- st st stocking stitch (knit one row, purl one row repeated)
- m1l make one st increase by lifting up the horizontal bar before the next st and knitting into the back of it
- rep repeat

When it comes to fashion, the slower and more considered the making process, the less likely it is to have a detrimental impact on our planet. This super-chunky, oversized dream of a jumper allows you to take control of your wardrobe, making yourself a gorgeous garment that lasts.

If you've never picked up a pair of knitting needles before, there's some amazing tutorials out there – we're big fans of Wool and the Gang's easy-to-follow videos at www.woolandthegang.com.

Instructions

The pattern is written for three sizes – refer to the size chart for specific measurements. The smallest size is shown first, with instructions for the larger sizes shown in brackets where different, i.e. S (M, L).

Once the sleeves have been cast off, measure out approximately 1.5 times the sleeve edge in yarn before cutting. Use this yarn to sew the sleeve to the body of the sweater, reducing the amount of ends to weave in.

Front body

Using Yarn C and 15mm needles, cast on 32 (36, 40) sts using the long tail cast on method

Row 1 (RS) (k1, p1) to end of row

Rep Row 1 seven times more

Rows 9-24 join Yarn B, starting with a k row work 16 rows of st st, ending after a p row

Row 25 join Yarn A, k2, (m1l, k1) twice, k to last 4 sts, (k1, m1l) twice, k2 [36 (40, 44) sts]

Rows 26-28 k

Row 29 p

Rows 30-31 k

Row 32 p

Rows 33-34 k

Rows 35-36 p

Row 37 join Yarn B, k to end of row

Rows 38-42 (44, 46) starting with a p row, work 5 (7, 9) rows of st st ending after a p row

Shape neckline

Row 43 (45, 47) k11 (13, 15), cast off 14 sts, k11 (13, 15)

Row 44 (46, 48) (WS) p11 (13, 15), leaving remaining 11 (13, 15) sts on the needles for later

Row 45 (47, 49) k

Row 46 (48, 50) p



Cast off

Rejoin Yarn B to the remaining 11 (13, 15) sts, repeat Rows 46-48 (48-50, 50-52) and cast off

Back body

Work as Front body to end of Row 38

Rows 39-44 (46, 48) starting with a k row, work 8 (10, 12) rows of st st

Row 45 (47, 49) k11 (13, 15), cast off 14 sts, k11 (13, 15)

Row 46 (48, 50) (WS) p11 (13, 15), leaving remaining sts on the needle for later

Cast off

Rejoin Yarn B to remaining 11 (13, 15) sts, p to end of row and cast off

Sleeves (make two)

Using Yarn C and 12mm knitting needles, cast on 16 (18, 18) sts using the long tail cast on method

Row 1 (RS) (k1, p1) to end of row Rep row 13 times more to form the ribbing

Row 15 (RS) Join Yarn A, k1 (m1l, K1) rep to end of row (31 (35, 35) sts)

Row 16 change to 15mm needles, p to end of row

Row 17 k

Rows 18-21 p

Row 22 k

Row 23 p

Row 24 k

Rows 25-27 p

Row 28 k

Rows 29-30 p

Row 31 k

Row 32 p

Rows 33-36 k

Row 37 p

Row 38 k

Rows 39-40 p

Row 41 k

Row 42 p

For smallest size cast off

For other sizes rep Rows 41 and 42 twice more, cast off

Finishing

Sew both shoulders using mattress stitch to form an invisible seam.

Next, line up one sleeve against the main body and seam.

When the sleeves are attached to the body and the sleeve seams sewn, there will be rows of p mixed with rows of k. To make the rows line up on the sleeve, and for the seam to fit the body, sew the

horizontal p bars in groups of two, and revert back to sewing one bar only on a k row.

Sew the jumper sides and the sleeve seams using mattress stitch.

Neckline

Weave in any ends around the neckline into the shoulder seams.

Using the 12mm circular needle, pick up 38 sts around the cast off section on the main body as follows:

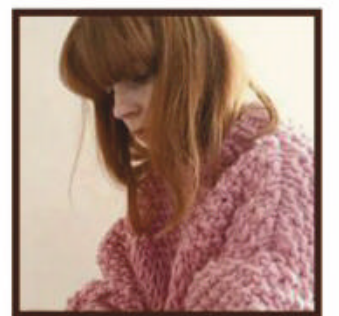
Starting from the centre back neckline working clockwise pick up half the back sts, then 19 along the front before the remaining back half. The front and back sections will both have 19 sts creating an even number of 38 altogether.

Make sure the neckline picks up the same stitches front and back, otherwise, the neckline will look odd, and the ribbing will turn into moss stitch.

Work 6 rounds of 1 x 1 rib (k1, p1) and cast off in ribbing using one of the 12mm circular needles – this allows the needles to move freely and the sts not to tighten.

Weave in any ends to finish.

MEET THE MAKER SASKIA THOMAS

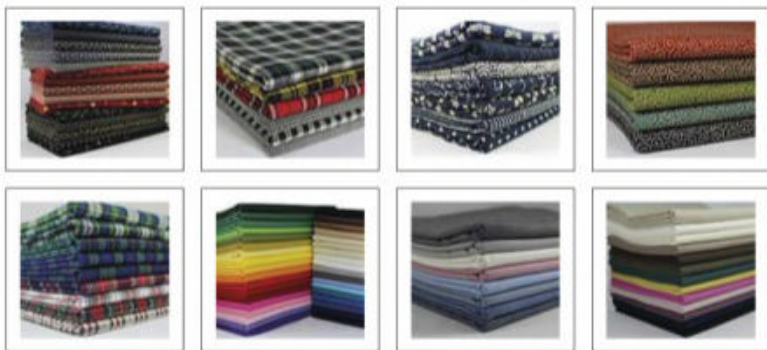


Saskia is a self-taught knitter and designs the patterns for her brand GoldFreckles, creating handmade woollies to order. Check out her website to see more of her oversized knits, or follow her creative journey on Instagram @goldfreckles. www.goldfreckles.co.uk



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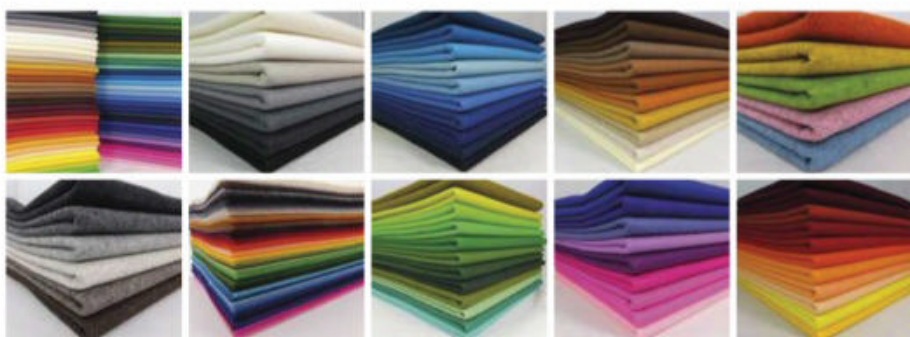


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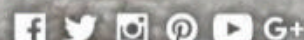
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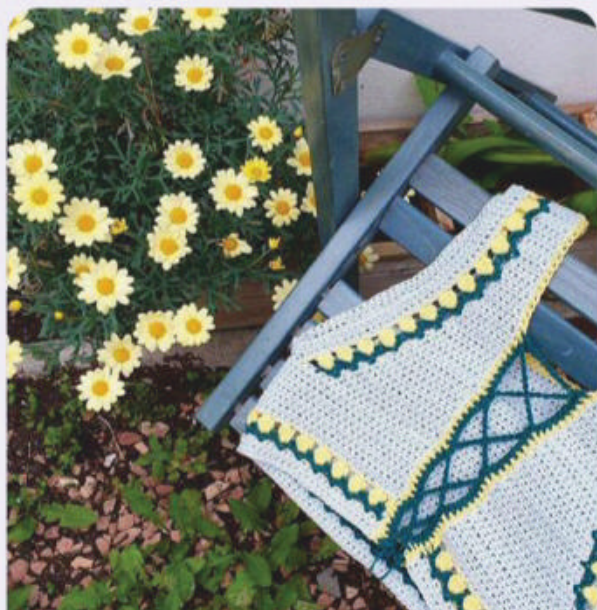
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LE PETIT SAINT CROCHET

Elise is a knitting, crochet and handmade toy enthusiast who loves sharing tutorials on her blog and YouTube channel. Check out her website for all the yarn inspiration you need.

www.lepetitsaintcrochet.com
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LEMONS AND YARN

Blending the lines between art, craft and design, Lemons and Yarn's Heli Savila is a Helsinki-based needle punch artist, creating abstract paintings with yarn.

www.lemonsandyarn.com
lemonsandyarn



THE GLITTER KNITTER

Hop over to The Glitter Knitter's Instagram and Facebook pages for all things squishy, cosy and sparkly. Combining them into a bundle of glittery knits, Laila also takes custom orders.

theglitterknitter



BLUEJAY MADE

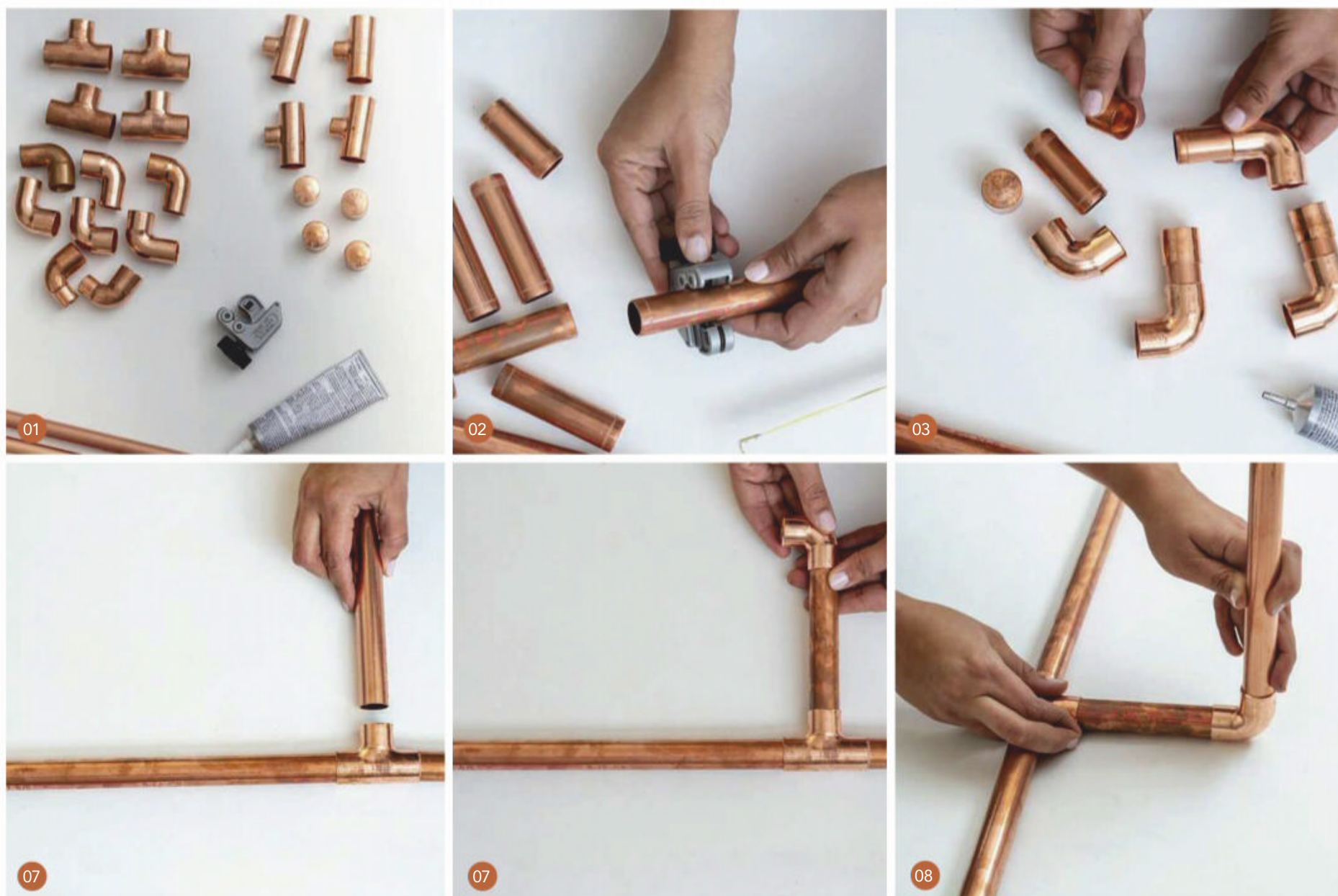
Bluejay Made create statement wall art, all using vegan yarns. Shop their ready-made weaving, needle punch and embroidery pieces, or order bespoke for your home.

www.bluejaymade.etsy.com
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ME-MADE WARDROBE

Live your best minimal life with
Anika Gandhi's sleek copper clothes rail





HOW TO MAKE A DIY CLOTHES RAIL

MATERIALS

- Four 1.5m (59½") copper pipes, 2.5cm (1") wide
- Two 1.5m (59½") copper pipes, 2cm (¾") wide
- Eight 2.5cm (1") elbows
- Four 2.5cm (1") tee joints
- Four 2.5 x 2 x 2.5cm (1 x ¾ x 1") tee joints
- Four 2.5cm (1") copper end caps
- Pipe cutter
- Strong glue

It's easy to lose track of how much clothing we have, especially when we're stuffing it inside the depths of our wardrobe. This nifty rail makes it so easy to see what you own, meaning you're less likely to go and buy something new.

To make your rail super shiny, mix equal parts plain flour and salt, and add vinegar until it makes a pancake batter-like consistency. Rub the paste on the copper pipe, then wipe off with a clean cloth.

01 Measure and mark the 2.5cm (1") wide pipes into the following lengths: eight 7.5cm (3") pieces, two x 15cm (6") pieces, four 5cm (2") pieces, two 45cm (17¾") pieces, two **1m (39¾") pieces** and two 90cm (35½") pieces. Next, measure and mark two 90cm (35½") pieces from the 2cm (¾") wide copper.

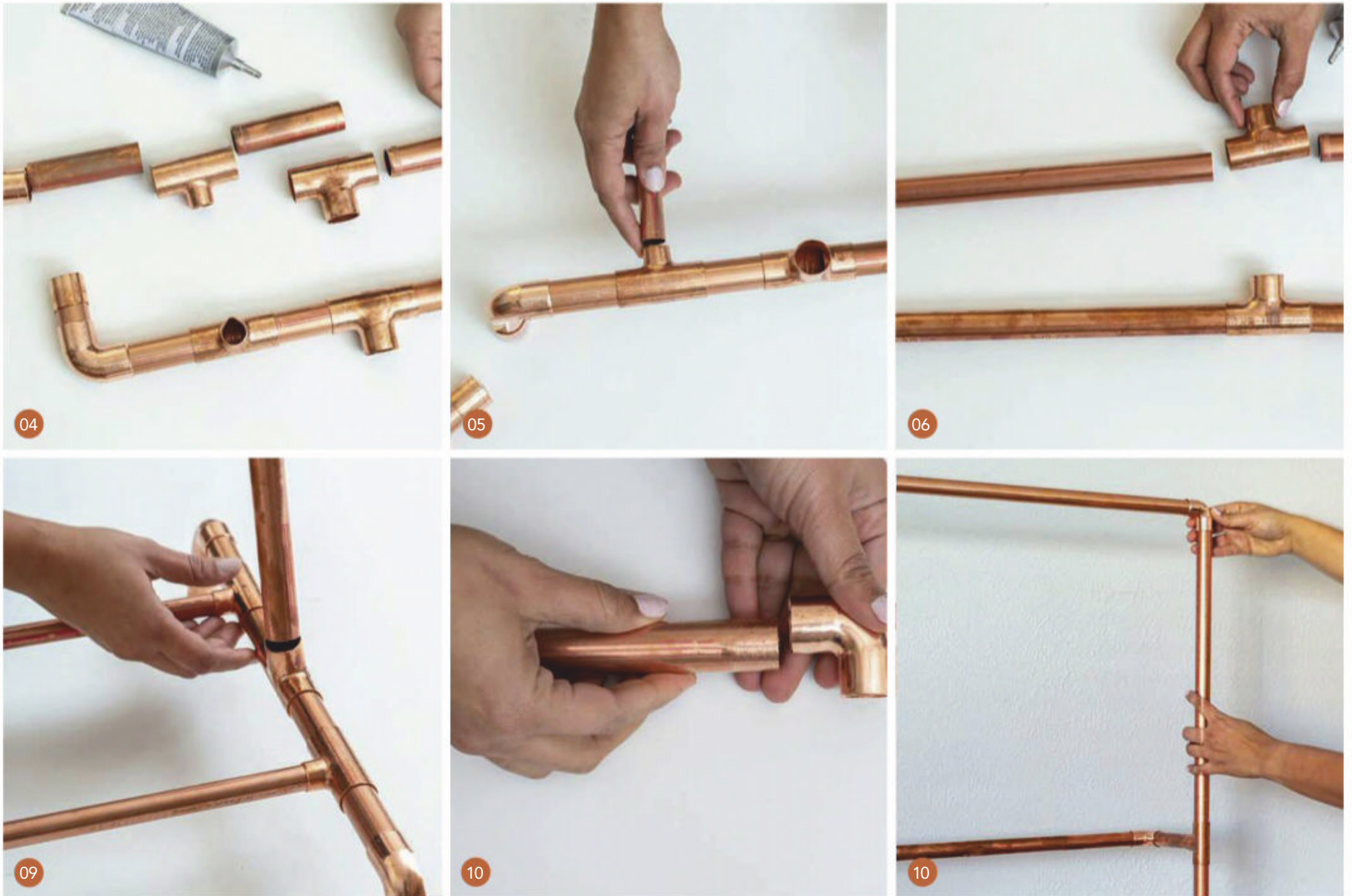
02 Using the pipe cutter, cut the **required lengths** from the pipes. To do this, place the pipe cutter around the pipe, aligning the blade

with the marked line. Squeeze the pipe cutter and rotate it back and forth around the pipe, keeping it in place. The blade will cut through the pipe, and it should just fall off.

03 To assemble the four feet of the rail, take one **5cm (2")** copper tube and glue an end cap to one end and an elbow to the other. Repeat with the remaining three lengths.

04 Glue a 7.5cm (3") piece into each of the elbows, then glue on a 2.5 x 2 x 2.5cm (1 x ¾ x 1") tee joint, positioning the bottom of the tee at a **90° angle** from the end cap, as shown – this is where the bottom rail will sit. Glue another 7.5cm (3") piece into each of the tee joints, then glue two pairs of feet together with the two 2.5cm (1") tee joints, positioning the bottom of the tee at a 180° angle from the end cap – this is where the side rail will sit.

05 Position **both rail feet** with the central tee joint hole facing up and the two side tee joint holes facing in. Glue inside all four side tee



joints. Insert the two 90 x 2cm (35½ x ¾") pieces into the joints, creating a rectangular base frame which doubles as shoe rails.

06 Join one 1m (39¾") piece and a 45cm (17¾") piece by gluing a 2.5cm (1") tee joint **between them**. Repeat to create the second vertical side.

07 Glue the two 15cm (6") pieces into the remaining holes of the tee joints from **Step 6**, then glue on a 2.5cm (1") elbow with the end at a 90° angle from the side rail. This'll allow the centre rail to jut out at the front.

08 Stick a 90cm x 2.5cm (35½ x 1") piece into each of the two elbows using glue, creating a **split level rack** for smaller clothing.

09 Attach **the side rails** onto the base frame, gluing the cut ends of the 1m (39¾") pieces into the tee joints at either end of the base.

10 Glue a 2.5cm (1") elbow onto either end of the top of the rail – the cut ends of the 45cm (17¾") pieces – and **join by gluing** in the final 90cm x 2.5cm (35½ x 1") piece.

MEET THE MAKER ANIKA GANDHI



Anika lives in Southern California with her husband and kids. She's the author and DIY creative behind her blog, Anika's DIY Life, where she shares beginner-friendly DIY and woodworking inspiration, projects, videos and tool tutorials. www.anikasdiylife.com





CROCHET DESIGNER AND COLOUR LOVER **KATIE JONES** WELCOMES US INTO HER ECLECTIC HOME



Stepping into this quirky townhouse in Hastings, home to designer-maker Katie Jones and her animator husband, Thomas, is like stepping into a kaleidoscope. “My decorating style is maximalist to the max!” laughs Katie. “Bright, bold, playful and highly decorative is how I’d sum it up.”

Priced out of London, the couple moved into their “forever home” in the historic coastal town last May, and after years of renting, Katie has relished the chance to “go wild in the new place – half fuelled as a reaction to living with magnolia walls for the past 10 years!”.

The house is just over 100 years old, and is bursting with personality. “It’s full of wobbly floors and door frames to prove its age,” says Katie. “We’re only about halfway through decorating, so it’s still very much a work in progress.”

Embracing a “more is more approach” in both her work and the way she dresses, it was natural that Katie continued this aesthetic through her home. “I love maximalist style as I can include so much in this: modern, retro, Art Deco, Memphis, folk, Arts and Crafts, the Bloomsbury Group. We even have plans for an Ancient Egyptian downstairs loo – how could you not love a big melting pot like that?” she smiles. Katie knows her décor might not be to everyone’s taste, but says, “I love the feel of those crazy themed hotels in Las Vegas, with a different world behind each door.”

Exposed to a riot of colour and pattern while studying Crochet and Knit Design at Central Saint Martins, Katie’s glad her partner is a colour and art lover too. “I’m more graphic with my tastes and he’s more illustrative, so together we strike a great balance in the house.” »



Words: **SARAH DAWSON**
Photographs: **RACHEL MANNS**



“I love the feel of those crazy themed hotels in Las Vegas, with a different world behind each door.”



AT HOME WITH...

“Hastings has an amazing charity shop scene – we try to get everything second-hand.”



A self-confessed magpie, Katie's loved searching for unique pieces to decorate her home, while still honouring her focus on sustainability. “I started my sustainable knit brand six years ago, and my focus was to use second-hand and waste, and this is the same in how I choose to decorate. We're very lucky that Hastings has an amazing indie shop, junk shop and charity shop scene, so we try to get everything second-hand or locally.”

Katie bought their couch from Sideshow, “an amazing vintage furniture store on the seafront,” but tends to scour eBay for second-hand bits. “We've

actually had to buy very little new for the house – we either had the pieces already, received old pieces from friends and family, picked up items off the street and did them up, or bought second hand. However, I have recently bought a papier-mâché cow complete with udder beret – it's ridiculous and I love it!” She's also not afraid of getting stuck in with upcycling: “I always want to put my own take on pieces and hate the culture of ripping things out if they aren't to your taste. My attitude is that I'll just make it my taste! We're decorating on a budget, so as well as being sustainable it's a win-win for us.”

Colour is hugely important to Katie and her husband, and every corner of her home is a testament to this – it's definitely a magnolia-free zone. “I love to immerse myself in colour,” she exclaims. “I find it very calming, where others may find it gives them a headache!” This love of colour is a theme that runs through her work as a crochet designer – something linked deeply with her home: “The front room of our house is our joint studio – I call it my walk-in ‘wool-drobe’. Separate from work, it's been really nice to have some time crafting for me, and the house has been the perfect project for that.”



Decorating has been a collaborative effort, with Katie and husband Tom approaching things in a practical way. “I’m actually terrible at sharing creative control,” she admits, “so Tom and I divide the rooms and then take on a lead role and assistant role in different ones. First, we create a joint moodboard for each room, where we can individually add things we like, then we do a full Photoshop mock-up for the other to approve before we crack on. When you’re going for a bold theme or colour choice, it’s a great way to figure out what works easily and try out different options

quickly, plus it’s also a handy tool to explain your vision.”

Despite all this forward planning, the house project hasn’t been without its challenges. “Oh, the crumbly, crumbly walls!” laughs Katie. “I pulled some wallpaper off and ended up pulling a wall down, as our walls are all horse hair plaster, which had turned to crumbly mud. I also accidentally made a meter-wide square hole in our bedroom wall, which went all the way back to the wood slats, but my mum and I managed to fix it – and it’s probably my proudest achievement ever!” Her advice? “Never »

01 Every last detail, down to the doorknobs, has been given a colour-pop overhaul.
02 Katie hand-painted an old plant pot using bargain paint tester pots.

03 Folk art ornaments feature heavily in Katie’s eclectic decor.
04 This crochet blanket was made using squares from an old Selfridges window display.



AT HOME WITH...



touch woodchip – just live with it, as it’s probably holding your house up!”

Picking a favourite room of the house is tricky, but for Katie, it has to be the lounge. “It came out so much better than I could have imagined – it’s my happy place.” It’s also home to two of her most treasured possessions, a turtle pouffe that used to belong to her nan and her statement rug: “It’s part of the IKEA art range by Misaki Kawai, and is maybe the best thing I’ve ever seen.”

Staying true to the couple’s personal taste has been key when creating their vibrant home, but what are Katie’s tips

when it comes to interior styling? “When in doubt, add another plant and a cushion – they’re a great way to bring life to an environment. Also, remember it’s your home, so add your life to it too.” As Katie points out, “I want to walk in and know who lives in a house – I don’t want a show home with no personality or feeling. Add photos, art and those bad hand-me-downs to give your home some real heart!”

Katie is an inspirational knitwear and crochet designer, creating patterns for you and your home. Find her at www.katiejonesknit.co.uk and peek behind the scenes on Insta @katiejonesknit.

01 The 50s Formica desk was a wedding present to the pair from Katie’s grandparents.

02 Wilko’s Durable Jelly Bean paint adorns this statement wall.

03 Katie channelled her creative skills to create a **vibrant coral-inspired mural** in the hall.

04 A Matisse print inspired the style and colour of Katie’s bathroom.

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GET THE LOOK



KALEIDOSCOPE DREAMS

Immerse yourself in a world of pattern, colour and contrast for an all-out sensory experience. Nod to the aesthetic with one statement piece, or surround yourself in its beauty with bold hues from ceiling to floor.



01 If it makes your eyes hurt a bit, you know it's doing it right. Camille Walala knows where it's at – invest in her limited edition Razzle Totem print, showcasing her instantly **recognisable Memphis style**, to earn your walls straight up street cred. www.nellyduff.com

02 They had us at Multi Coloured Recycled Cotton Swing Chair, but when we saw their **ethical company practices?** Swoon. Ian Snow smash it out the park with our new favourite seat to hang out in this summer. Just add sunshine. www.iansnow.com

03 Geometric rug or extravagant **statement wall hanging?** You decide. The only thing we know for sure is that it's hand-woven from offcut fabrics by skilled artisans. Oh, and that you won't be able to stop thinking about it until it's yours. www.grahamandgreen.co.uk

04 Pay homage to the Queen of Colour herself, Katie Jones, by crocheting one of her blankets. There's a **treasure trove** of patterns on her website just waiting to wake up your sofa. Choose your own yarn, but no neutrals allowed. www.katiejonesknit.co.uk

05 80s flashbacks never felt so good. Bride & Wolfe's shimmering rainbow mirror is an instant **mood booster** – hang it in your hallway for a dose of colour therapy before you leave home, or sit it where it catches the light for maximum joy. www.antipodream.co.uk



PHOTOGRAPHY: RACHEL MANNIS

06 And the ceramics obsession continues. But, we're going to justify it by saying firstly, this Kaya planter was designed by boho icon Justina Blakeney, and secondly, it's a **three-piece set**. So actually, that's three vases for the price of one. www.jungalow.com

07 Scalloped edges are everything. And, when you **combine them** with material of the moment terrazzo, a thing of beauty is born. Described as having 'chunky colourful chips', this Tutti Frutti Cake clock is also making us weirdly hungry. www.concretcandy.co.uk

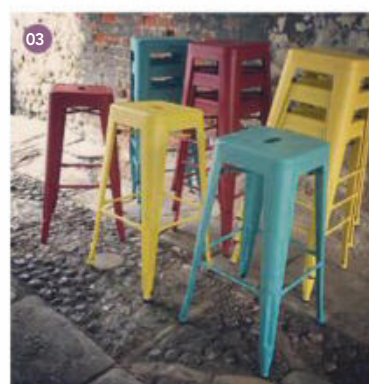
BOOKMARK V&A SHOP

Forget the collectable rubbers and postcards of your school trip days, this is a museum shop with a difference. Home to original merch from **artists, photographers, makers and designers**, if you're looking for a unique piece, it's the place to go. Our top pick? Anything from the new Mary Quant range – it's 60s vibes a-go-go. www.vam.ac.uk/shop



BRAND FOCUS THE CONSORTIUM

There's nothing more pleasing than a second-hand shop **filled with vintage goodies** for you to rifle through. Unless said store has a website you can peruse, of course. The Consortium share all their high street stores' contents online, and keep their website updated with latest drops, so you can bag that one-off retro piece from the comfort of your sofa. www.theconsortiumonline.co.uk



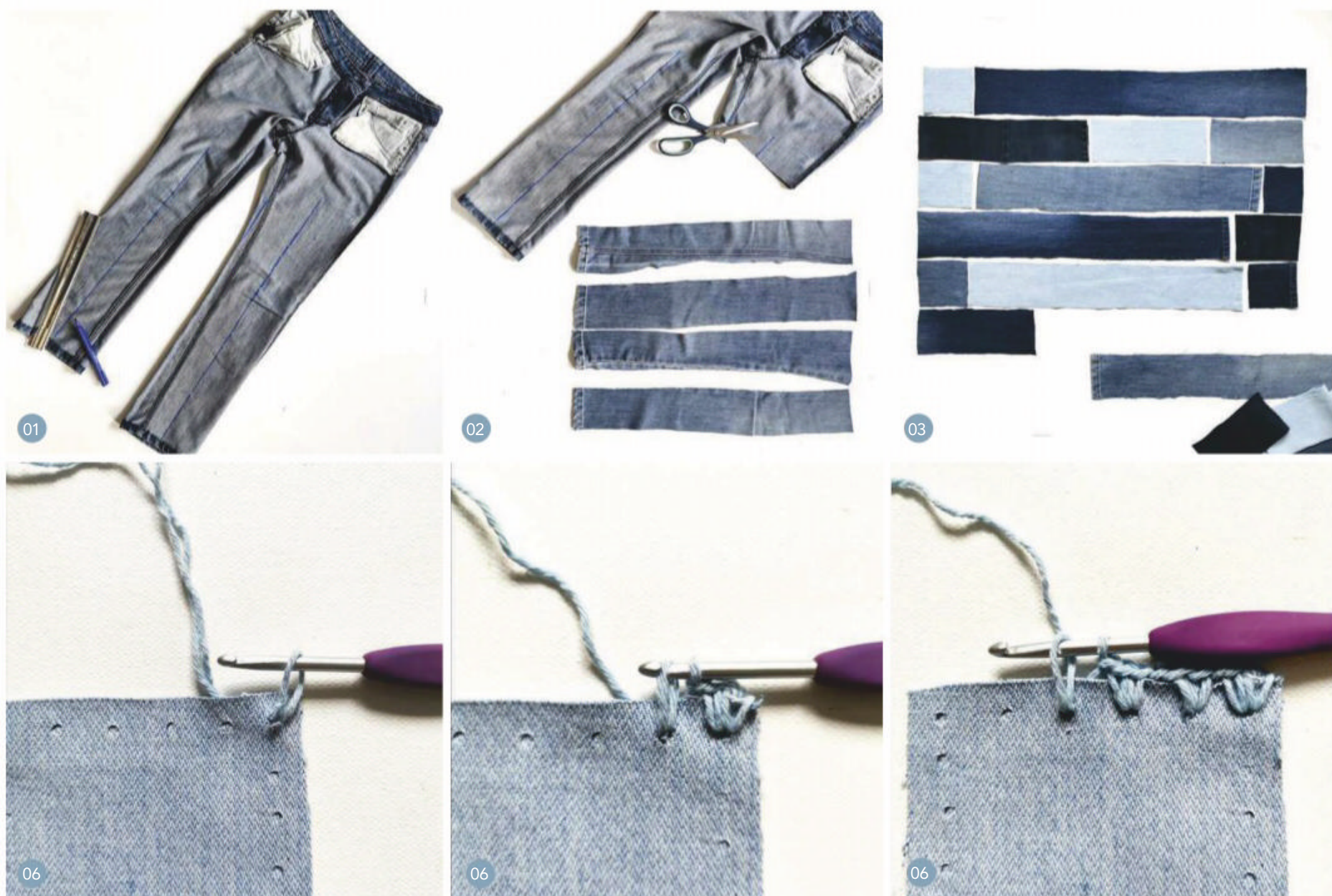
01 The Consortium have a whole page dedicated to **industrial finds** like this locker.
02 Retro seating done right – shop this **vintage Bentwood chair** for mix-and-match dining.
03 Colourful metal stools are an easy way to **add an eclectic feel** to a plain kitchen space.

GOOD JEANS

Emma Friedlander-Collins reimagines
worn-out denim as a patchwork blanket







HOW TO MAKE A DENIM BLANKET

MATERIALS

- Phildar Phil Ecojean yarn, 48% cotton/47% polyester/5% other fibres, 50g/100m per ball, four balls in Bleached (1015)
- 4mm (UK 8, US G/6) crochet hook
- Erasable fabric marker
- Yarn needle
- Leather punch
- Old pairs of jeans

TENSION

Tension is not important, just aim for a neat finish

ABBREVIATIONS (UK)

- ch chain
- dc double crochet
- tr treble crochet
- ss slip stitch
- sp space

FINISHED SIZE

Approx. 80 x 120cm (31½ x 47¼")

We love a good craft trend, but our latest fave has to be crochet hacking – a fun and clever way of repurposing clothes.

Hacker extraordinaire Emma has done just that with a selection of holey jeans, cutting them up and adding a crochet border to create a unique patchwork quilt. Make yours as big or as small as you like, and mix and match denim hues.

Crochet newbie? No worries. Head over to www.molliemakes.com and check out our video tutorials to learn the basics.

01 Turn the jeans **inside out** and press thoroughly to remove any creases. Measure and mark strips 9cm (3½") wide x the length of the leg. We've used the front and back of the legs, but you can use the whole of the jeans, even the pocket sections and waistband – these will just be bulkier.

02 Cut out the strips using fabric scissors or a **rotary cutter** and mat,

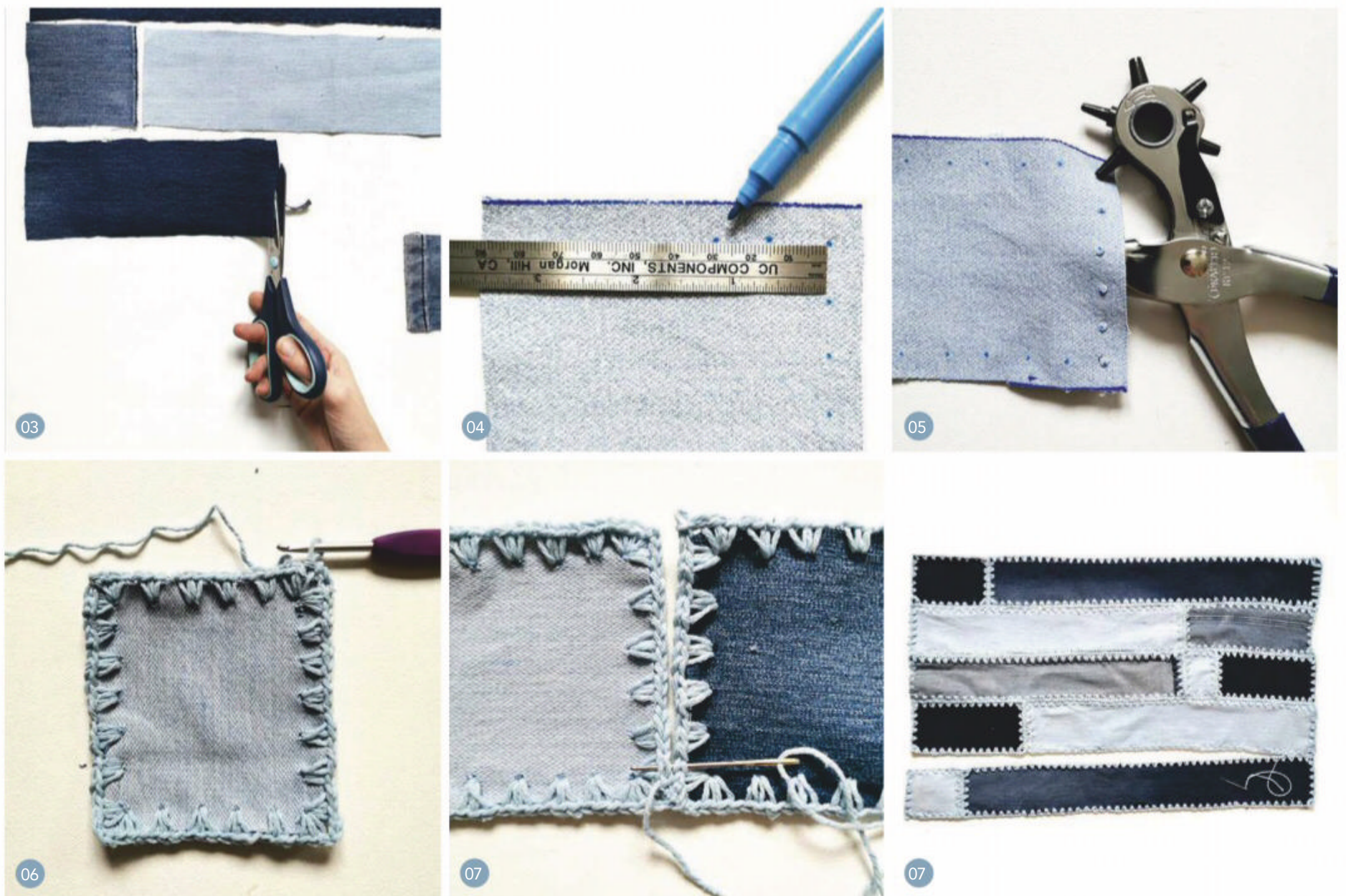
then cut them into varying lengths, making some short and some long.

03 Next, lay the strips out into 80cm (31½") long rows, trimming down strips where necessary to **create a design** you like. We've mixed up the different shades of denim across the rows but you could create an ombré effect, group together blocks of colour, or make stripes.

04 Take one strip and turn it wrong side (WS) up. Using the fabric marker, **measure and mark** dots 1.5cm (⅝") apart along each edge, roughly 1cm (⅜") in. The short edges should each have six marks.

05 Use the leather punch, or a bodkin and cutting mat, to make holes **at each dot**. Place the denim strip back in its correct layout position, then repeat Steps 4-5 to make holes around the outside of each denim strip.

06 Work dc around each strip using the **following pattern**: Insert the crochet hook into a



corner hole, wrap the yarn over and draw up a loop, ch2, 1 dc in same hole, ch1, work (2 dc, ch1) in each hole along the sides, (2 dc, ch3, 2 dc) in each corner, when you reach the first hole work 2 dc in the hole, ch3 and ss to first stitch to join.

07 Once all the denim strips have a crochet border, sew the pieces together **using whipstitch**. Start by joining the first two pieces from one row along the short edge, then add on the next piece, working along to complete that row. Sew each row in the same way, then whipstitch the rows together.

08 To finish, **join the yarn** to a corner 3ch-sp of the blanket and work the following pattern: ch2 (counts as 1tr), 3 tr in same 3ch-sp, *1 tr in each dc and ch down each side, 4 tr in each 3ch-sp in corner; repeat from * to end of round, finishing before the first corner, join to 2nd ch from start with a ss, break yarn. Fasten off and sew in any loose ends.

MEET THE MAKER EMMA FRIEDLANDER-COLLINS



Emma is a designer and author, living in East Sussex with her family and her cats. She recently finished a Masters in Sustainable Design and thinks craft can help save the world. Find her on Instagram @steelandstitch. www.steelandstitch.blogspot.com



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I HAVE *THIS* THING... WITH TILES

Create the flooring of your dreams with
Amanda Bryde's modern embroidery



HOW TO MAKE EMBROIDERED WALL ART

MATERIALS

- 20cm (8") embroidery hoop
- Two pieces of white cotton fabric, 30 x 30cm (11 $\frac{7}{8}$ x 11 $\frac{7}{8}$ ")
- Embroidery needle
- Embroidery scissors
- DMC Stranded Cotton Thread in 842 (Tan), 356 (Dusty Rose), 758 (Blush), 924 (Dark Denim), 926 (Muted Blue) and 927 (Frosty Blue)
- Fabric glue

Beautiful floor tiles are more than just interiors magazine territory, they've now got their very own Instagram hashtag. After you've finished scrolling through the #ihavethisthingwithtiles posts, add your own creative twist by turning them into a work of art with this embroidery dedicated entirely to the shoe-selfie trend.

This is a nice, slow project you can take your time over, but if you're finding certain sections a bit repetitive, switch up the areas of the design you work on, like Amanda suggests.

- 01 Separate the inner and outer embroidery hoops, and place one piece of **white cotton fabric** over the inner hoop. Place the outer hoop over the top, tighten the screw, then adjust the fabric to make it taut.
- 02 Using the template on page 84, **transfer the design** onto the fabric with a pencil. The easiest method is to hold the template and hoop up to a window and trace the design.
- 03 Familiarise yourself with the stitch guides on page 84, then start

by stitching the trousers using **three strands** of Tan thread. Backstitch the creases in the trousers, then use vertical satin stitch to fill the cuffs on the trousers. Next, use horizontal satin stitch to fill the trouser legs, working around the backstitches.

04 Fill the circles in the tile pattern using three strands of Frosty Blue thread and vertical satin stitch. Start in **the centre** of the circle and work out towards the right, then work from the centre to the left.

05 Add the petals around the circles using three strands of Dark Denim thread and satin stitch. Start at the tip of the petal and stitch **down towards** the circle for a neat finish.

06 Next, move on to the trainers. Using three strands of Blush thread, satin stitch the section at the top of the trainers. Add **the bottom laces** in satin stitch first, then work the top laces in satin stitch so they cross over – this gives a realistic look to the design.

07 Using the same Blush thread, work **French knots** to create the lace holes on the trainers.



08 Moving back to the tiles, use three strands of Muted Blue thread and satin stitch to fill all the **diamond shapes**. Start in the middle of each one and satin stitch horizontally, working outwards.

09 For the final floor detail, use three strands of **Dusty Rose** thread to satin stitch the clusters of four triangles. To keep the floor tiles consistent, make sure to satin stitch all the triangles in the same horizontal direction.

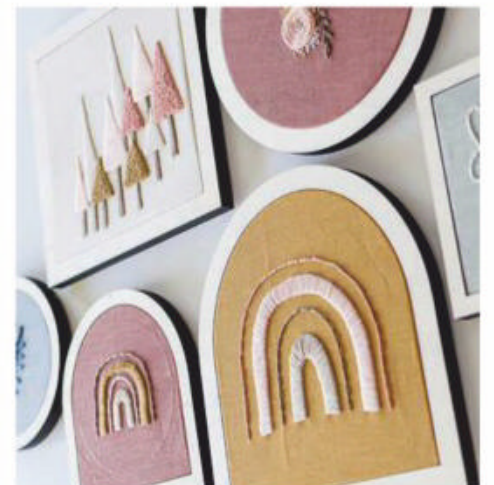
10 Use two strands of Blush thread and satin stitch to fill in the rest of the trainers. **Work the outside** of each shoe in horizontal satin stitch, and the tongue in a vertical satin stitch to create definition.

11 Now the pattern is complete, loosen the embroidery hoop screw and **remove the fabric**. Take the second piece of white cotton fabric and place it over the wrong side of the stitching. Re-frame the fabric pieces and tighten the hoop, pulling the fabric taut. Trim the fabric approximately 1cm ($\frac{3}{8}$ ") wider than the hoop, then glue the excess to the inside of the hoop at the back to finish.

MEET THE MAKER AMANDA BRYDE



For years Amanda had dreamt of running an online business where she'd be able to do something creative while supporting her family. When she found embroidery over four years ago, something clicked, and she hasn't looked back since.
www.brynnandco.com



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Making

HAND-PICKED PROJECTS TO FALL IN LOVE WITH

We love TV craft shows, so the new *The Great British Sewing Bee: Sustainable Style* book is top of our payday purchase list. Imagine how smug you'd feel making this **beginner-friendly Carnaby Coat**, then wearing it when the new series drops? Joe Lycett would be proud. www.hardiegrant.com/uk

IMAGE TAKEN FROM THE GREAT BRITISH SEWING BEE: SUSTAINABLE STYLE BY ALEXANDRA BRUCE AND CAROLINE AKSELSON. PHOTOGRAPHY: BROOKE HARWOOD AND CHARLOTTE MEDLICOTT © HARDIE GRANT





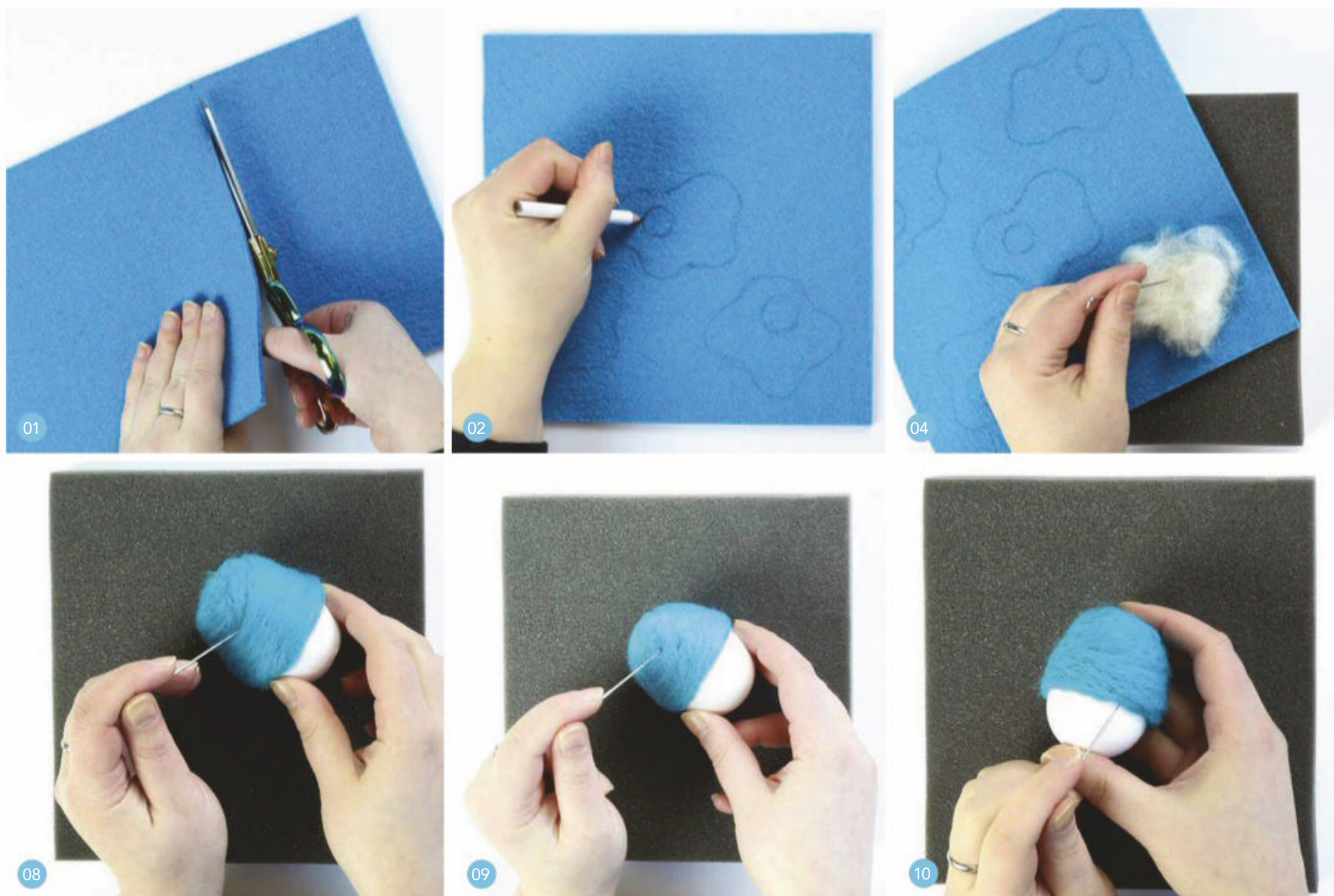


SUNNY SIDE UP

Craft Stephanie Carswell's needle felted
potholder and egg cosies as an Easter treat



PHOTOGRAPHY: PHILIP SOWELS; STYLING: SARAH MALONE



HOW TO MAKE NEEDLE FELTED KITCHEN SET

MATERIALS

- Foam working surface (ours was from www.hawthornhandmade.com)
- 38 gauge star felting needle (ours was from www.hawthornhandmade.com)
- Matching sewing thread
- For the egg cosies**
- 6cm (2 $\frac{3}{8}$ ") polystyrene egg (ours was from www.hobbycraft.co.uk)
- Wool tops, 3g each in blue, pink and green, 2g in white and 1g in yellow (ours were from www.hawthornhandmade.com)

For the pot holder

- Wool tops, 5g in white and 2g in yellow
- 100% wool felt, 3mm ($\frac{1}{8}$ ") thick in turquoise (ours was from www.woolfeltcompany.co.uk)

Even more satisfying than biting the top off a Cadbury's Crème Egg, needle felting is one of those crafts you have to try at least once in your life.

Using a special needle to compact fluffy wool fibres, the repetitive stabbing motion could be seen as a way to take out frustrations. As calm, mindful crafters however (ahem), we like think of it as a satisfying squash into our chosen shape.

For the pot holder

- 01 Measure and mark out a 22cm (8 $\frac{3}{4}$ ") square **from one corner** of the felt. Cut it out, then place the rest of the felt to one side.
- 02 Following the template on page 84 as a guide, lightly draw out five **fried egg shapes** onto the felt using a pencil.
- 03 Tease off a few small pieces of the white wool and rub them between your fingers to mess up the fibres. Place the wool inside

one of the egg outlines, and **position the foam** underneath the area you'll be working on.

- 04 Gently start to stab the wool with the felting needle, using an up and down motion, and pushing the needle into the felt base – this compacts the wool fibres and fuses them into the felt. Work across the wool to felt it evenly, and at the edges, use your fingers to make the wool **follow the outline**. Be careful not to catch your fingers with the needle, and work the wool just over the outline to cover any pencil marks. If needed, add another layer of white wool to cover any gaps.
- 05 Take a small piece of yellow wool and roughly shape it into a round disc. Place it on top of the egg white and, **holding it flat**, stab in a circular motion to attach it. Work around the edge and evenly across so it's attached securely.
- 06 Repeat **Steps 3-5** to needle felt the remaining four egg shapes onto the pot holder base.



07 Cut a 16 x 2cm (6 $\frac{3}{8}$ x $\frac{3}{4}$ ") strip from the felt set aside in Step 1. Fold it in half along the length to make a loop, then sandwich one corner of the **felted square** between the two ends. Sew through all three layers to create a hanging loop for the pot holder.

For the egg cosies

08 Tease off a piece of blue wool roughly 20cm (7 $\frac{7}{8}$ ") long. Wrap it around the polystyrene egg mould from just over halfway down to the top. Working with the foam surface underneath, stab the felting needle **into the wool**, going all around the circumference. The needle should just touch the polystyrene, but not go into it too deeply.

09 Stab the wool all over to compact it, turning the polystyrene egg regularly to get an even finish. If there are any gaps, **tease over** some of the wool with your fingers as you're working, or add in a little more at the end.

10 To make a neat edge at the bottom of the cosy, stab upwards all **along the base**, as shown. Keep working until the wool is nicely felted and no longer fluffy.

11 Take a small piece of white wool. Lay it over the top of the cosy, then needle felt through both the white and blue wool, **shaping the edge** into a fried egg shape as you go.

12 Take a very small piece of yellow wool and roughly shape it into a **round disc**. Place it on top of the egg white and, holding it flat, stab in a circular motion to attach it. Work around the edge and evenly across so it's attached securely.

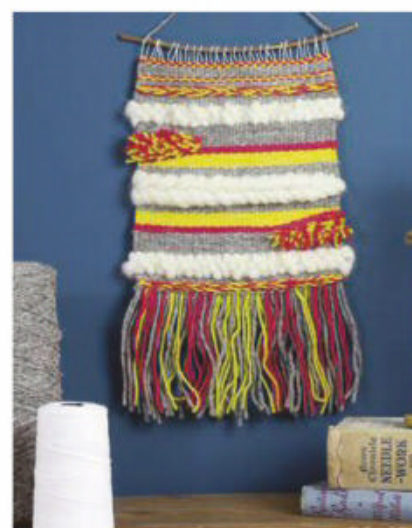
13 Ease the egg cosy off the mould. If needed, gently stab around the inside of the cosy to make sure it's well felted, being careful **not to go through** to the outside of the felt.

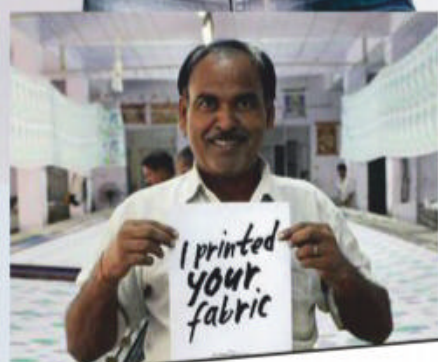
14 Repeat Steps 8-13 using the pink felt at Step 8, then again using the **green felt** at Step 8 to create the three different egg cosies.

MEET THE MAKER STEPHANIE CARSWELL

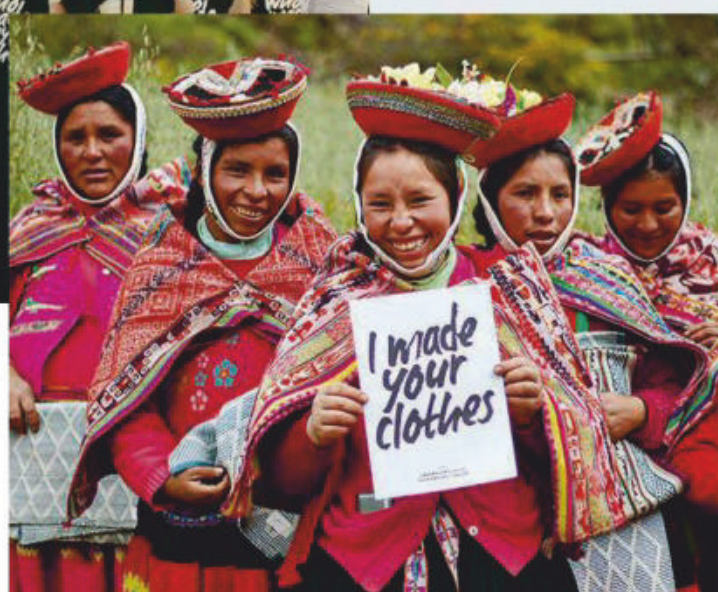


Stephanie started Hawthorn Handmade in 2013 after a stint as a gallery owner, and since then has been felting, stitching and weaving her way to crafty success. Find her kits in shops across the world and on her website. www.hawthornhandmade.com





VIVA LA REVOLUTION!



WE KNOW FAST FASHION IS BAD, BUT HOW CAN WE MAKE A DIFFERENCE? FASHION REVOLUTION'S ORSOLA DE CASTRO CHATS TO KAREN DUNN ABOUT LEARNING TO LOVE OUR WARDROBES AND THE WORKERS WHO CREATE OUR CLOTHES

PHOTOGRAPHY (CLOCKWISE FROM TOP LEFT): CHERIE BIRKNER, ATHINA KORDA, FINALLY NORMAL PEOPLE, DARIA, CALEO OFFICIAL, SIBLINGS ARMY, FASHION REVOLUTION BERLIN 2018, FAIR FASHION MOVE, SAFOMASI; PHOTOGRAPHY (CENTRE): CHERIE BIRKNER

What we wear tells people who we are. Whether you're rocking a dress you stitched yourself or those high street jeans that fit just right, we make first impressions through our wardrobes.

As we all become aware of the impact our clothes can have on the environment – huge carbon emissions, excessive water consumption and endless microplastics polluting the ocean – it's time to think more about how they're made. This is where Fashion Revolution steps in – a not-for-profit that's intent on giving garment workers a voice and making the fashion industry accountable.

Orsola de Castro has long been an advocate for ethical fashion choices, running her upcycling label From Somewhere for 17 years before co-founding British Fashion Council initiative Esthetica, where she met fellow designer Carry Somers. However, it was the tragedy at Rana Plaza in Bangladesh on 24th April 2013, which saw the collapse of a complex of clothing factories killing 1,138 people, that spurred them into action.

"A couple of days after the Rana Plaza disaster Carry called me, as she'd had the idea for Fashion Revolution," Orsola recalls. "From the start it was a brainstorm of ideas, but what we wanted to know was the answer to a simple question – who made my clothes? At that time we knew nobody in the fashion industry could answer it. We wanted the industry as a whole to make better choices," she explains. "The supply chain – from the people who made the clothes to the consumers – was completely broken."

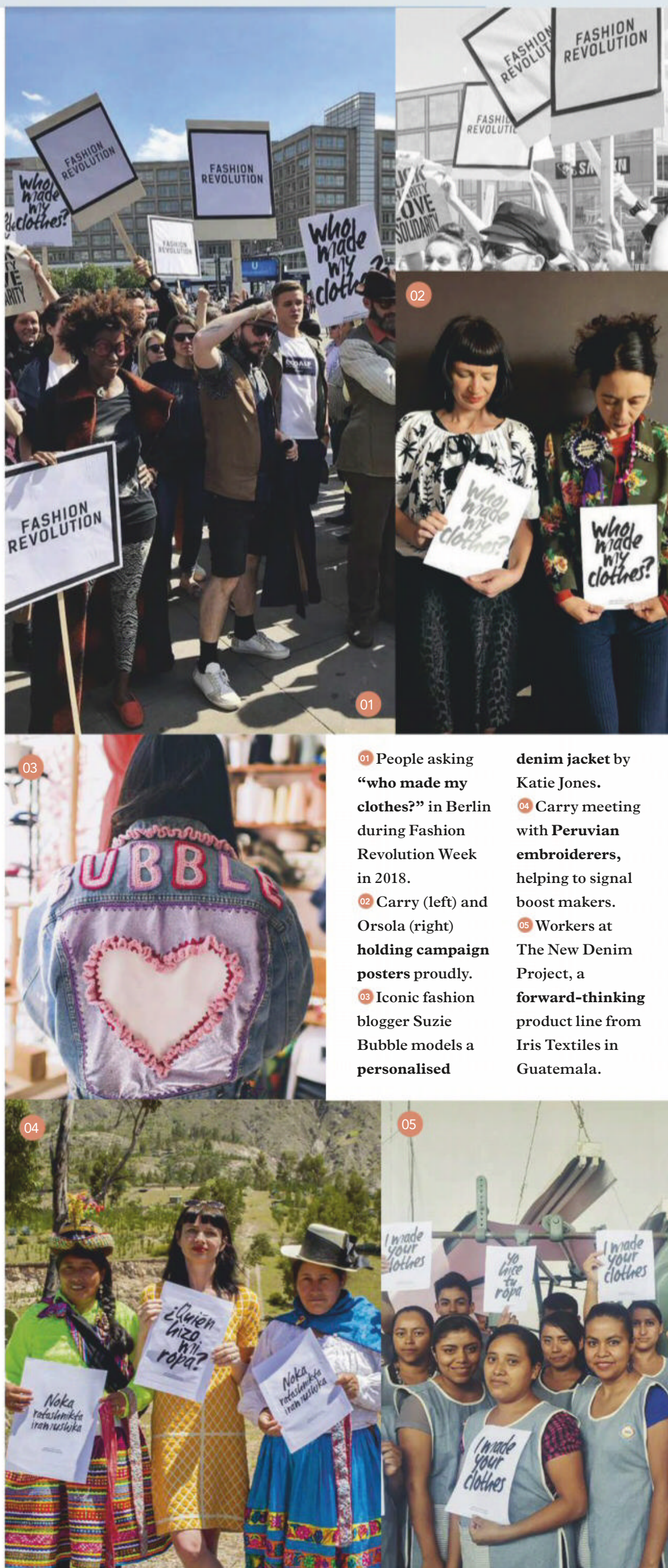
Fashion Revolution was launched within days of the disaster with the #WhoMadeMyClothes hashtag. A huge success, it quickly gave birth to the spontaneous response, #IMadeYourClothes. Teams sprung up across the globe with the aim of making everyone think about the journey our clothes go on before they hit the shelves.

"We never expected it to be as successful or as influential as it has been. We were coming from a place of hope rather than anger," explains Orsola. "We're not into shaming brands – or thanking them. We just want transparency from everyone."

LOVE YOUR WARDROBE

Fast fashion is still a relatively new trend, but it can seem impossible to shop on a budget without falling into the trap. However, rather than shunning retailers, Orsola insists there is another way to change their minds and practices. "We've always had cheap fashion and we'll always need it, we just need to use it better." For her, "it's brands that have to make 100% of the effort to make it environmentally friendly and socially compliant".

But how can you make a difference? Orsola believes the first step is looking in your wardrobe and taking time to think before you buy new. "We live in a throwaway society, so keep things instead. Fall in love with your clothes and make the commitment to keep them going," she advises. "Have a set of questions you ask yourself each time you buy something: How much do you want it? »



01 People asking "who made my clothes?" in Berlin during Fashion Revolution Week in 2018.
02 Carry (left) and Orsola (right) holding campaign posters proudly.
03 Iconic fashion blogger Suzie Bubble models a personalised

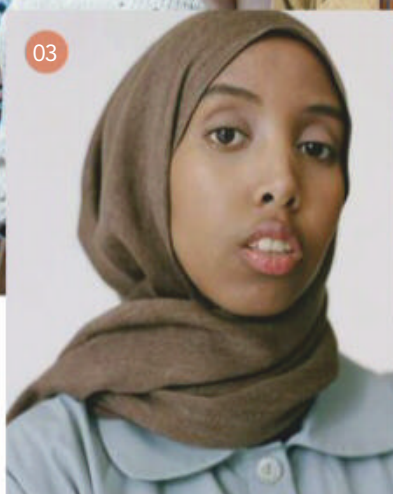
denim jacket by Katie Jones.
04 Carry meeting with Peruvian embroiderers, helping to signal boost makers.
05 Workers at The New Denim Project, a forward-thinking product line from Iris Textiles in Guatemala.



01



02



03



04



05



06

How much do you need it? Do you know what you're going to do with it when you don't want it anymore?" Orsola also recommends a mending mentality. "Check the hem – can you sew it if it breaks? Can you take a garment in or out? Inhabit your clothes rather than just wearing them."

It's a simple step to take, and one that's cost-effective too. "Boycotting doesn't work," Orsola points out, "but fixing that skirt you love, sharing a picture, and tagging the brand saying how much longer it'll last you shows them something more important". Telling retailers your shopping habits have changed, so you no longer need to buy new from them, is much more likely to have an impact.

CREATING CHANGE

As a crafter you're already one step ahead of the fashion industry, as you can make more ethical choices when it comes to the materials you use. You can still buy new fabrics, "but find out where they come from and how they're produced so you can make informed decisions," Orsola insists.

"Think if you can work with recycled materials, or buy materials with defects. Most importantly, look at becoming zero waste. What else can you make with your offcuts, or if you can't use them, could another maker?" Mini projects like scrunchies are ideal, or you could even use fabric scraps to replace polyester stuffing.

If you're a sewist, Orsola suggests offering your expertise when it comes to mending, altering or upcycling. "Share how you make your business more sustainable, and if you can, teach people how to sew so they can fix their own things." Orsola's dream would be more places on every high street where you can take clothes for repair.

GET INVOLVED

Whether you're an activist, craftivist or just want to make more informed choices, there are so many ways you can get involved in making a change. "We're not about giving things up, we're about making changes by adding, rather than subtracting, to your lifestyle," explains Orsola. "Hop on our website and download the resource that's closest to you, whether that's organising a clothes swap or

01 Raising awareness for 2018 Fashion Revolution Week in San Francisco.

02 Carry (left) and Orsola (right) on the campaign trail.

03 04 05 Portraits taken for 2020's Fashion Revolution Week – each person wears clothes made by designers who use traditional crafts.

06 Print off signs for your march on the Fashion Revolution website.

campaigning by writing a letter to a brand. Shout on social media. Be curious and find out more."

As well as encouraging people to host their own clothes swaps as part of Fashion Revolution Week this year, Orsola's focusing on what goes into our clothes. "This year, Carry is travelling on an expedition around the Galapagos to measure the impact of plastics in the ocean," reveals Orsola. "We've been advocating hugely for the understanding of materials, particularly the implication of polyester, so we'll be launching the hashtag #WhatsInMyClothes."

Pushing for more transparency, Orsola and Carry want companies to be open about the microplastics and dyes used in fabrics. "We're not a one-week wonder. There's so much we can do to start using our clothes as a vehicle for change."

Aiming to "make the clothes we wear as powerful as the words we speak," Orsola's truly is a revolution we can – and should – all be a part of.

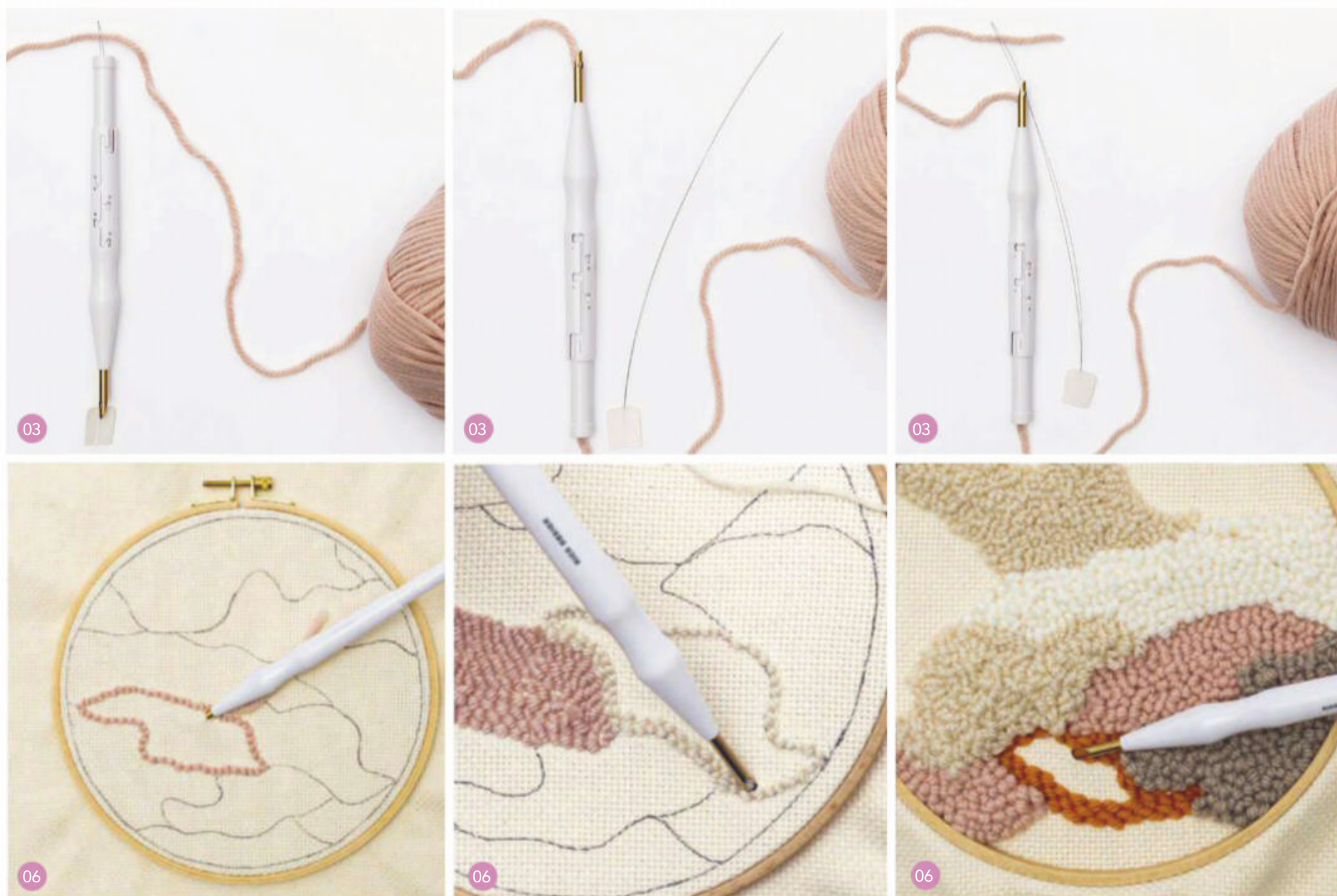
Orsola de Castro is the co-founder and Creative Director of Fashion Revolution. For more on Fashion Revolution Week, the work they do, and to get involved, visit www.fashionrevolution.org. And, follow on Insta @fash_rev.

PHOTOGRAPHY: IMAGE 1 – FASHION REVOLUTION SAN FRANCISCO 2016; IMAGE 2 – FAIR FASHION MOVE; IMAGES 3-5; LULU ASH; IMAGE 6 – FASHION REVOLUTION; STYLING FOR IMAGES 3-5: ELLIE WITT; MODELS FOR IMAGES 3-5 (FROM TOP TO BOTTOM): RAMLA JAMAC, JASMINE HEMSLEY, AYOKUNMI SULE



PUNCHY FLORALS

Treat your sofa to a well-earned update with
Rico Design's needle punch cushion



HOW TO MAKE A NEEDLE PUNCH CUSHION

MATERIALS

- 48 x 48cm (18 $\frac{7}{8}$ x 18 $\frac{7}{8}$ ") monk's cloth
- 48 x 48cm (18 $\frac{7}{8}$ x 18 $\frac{7}{8}$ ") cotton backing fabric
- 40 x 40cm (15 $\frac{3}{4}$ x 15 $\frac{3}{4}$ ") cushion pad
- Rico Essentials Mega Merino Chunky, 55% wool/45% acrylic, 100g/125m per ball, 46m in Cream 001 (Yarn A), 52m in Powder 003 (Yarn B), 30m in Salmon 004 (Yarn C), 7m in Orange 005 (Yarn D), 28m in Mustard 006 (Yarn E), 51m in Blue 012 (Yarn F) (available from www.woolwarehouse.co.uk)
- Rico Punch Needle for Yarn – 5mm (available from www.woolwarehouse.co.uk)
- Embroidery hoop
- Erasable fabric marker
- Matching sewing thread

There's something so soothing about needle punching. It could be the peaceful, repetitive nature of the process, or it could be the beautiful texture you create – either way, it's a craft that brings immense amounts of joy to the maker.

More than this though, it's also sustainable, as there's no need to buy new materials. Mix and match different fibres, weights and hues from your yarn stash to create tactile to-die-for designs.

01 Using the template on **page 84**, transfer the cushion pattern onto the monk's cloth with the fabric marker. The easiest way to do this is to tape the template to a window or light source, tape the fabric over the top, then trace the design.

02 Place the fabric into a large embroidery hoop or frame, centring the design and pulling it taut. If the hoop isn't large enough to fit the whole design, work on **different sections** at a time.

03 Using the punch needle **threading aid**, pull the first yarn colour from the handle end of the punch needle through to the point of the needle. Remove the yarn from the threading aid. From behind, push the threading aid through the eye in the point of the needle. Pull the end of the yarn through the threading aid, then pass this and the yarn back through the eye of the needle.

04 The punch needle has different settings for the length of the loops – the more needle visible, the longer the loops. The longest loops are stitched using setting A, and the **shortest loops** are stitched using setting D. Refer to the template on page 84 as to which setting should be used for each section.

05 The template is a mirror image of the pattern and is drawn onto the **reverse side** of the fabric. The majority of the cushion design will be worked from the reverse,



creating a flat stitch at the back of the work and a loop stitch at the front, but the three sections marked on the template with a star are worked from the front of the design. Leave these until last.

06 Using the template as a guide to colour placement, start the first section by working the outline. Hold the **punch needle** vertically, with the front pointing in the direction you'll be working. Push the needle into the fabric, hold onto the yarn tail from underneath, then bring the needle up and back against the fabric. Let go of the yarn tail, then move the needle along by 0.5cm (1/4") and push the needle back down into the fabric. Repeat along the outline, then work around the inside of that row, spiralling towards the centre until the shape is filled.

07 To **finish a section**, push the needle down into the fabric, cut the yarn at the tip of the needle, then pull the needle back out.

08 Move on to the next section in that yarn colour and repeat Steps 6-7 to fill. Continue across the design, **filling each shape** with the indicated yarn shade and stitch length, until only the three starred shapes are left.

09 Turn the embroidery hoop over and repeat Steps 6-7 to fill the remaining shapes. Trim any yarn tails on either side of the hoop to the **same height** as the loops, then remove the fabric from the hoop.

10 Place the finished needle punch and backing fabric right sides (RS) together, aligning the edges. Pin around the outside of the needle punch on three sides and sew, **either by hand** or using a machine, leaving one side open.

11 Turn the cushion outer through to the RS, then insert the cushion pad. Fold the **two raw edges** to the wrong side, making sure the edge of the needle punch sits at the edge of the cushion. Sew the gap closed using mattress stitch.

MEET THE MAKER *PUNCH NEEDLE*



Rico Design's latest book, *Punch Needle*, features a selection of contemporary needle punch projects from wall hangings and cushions to cute kids' toys. Inside, you'll find all the patterns you need, plus a handy how-to guide to get you started. www.rico-design.com





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Flower Power

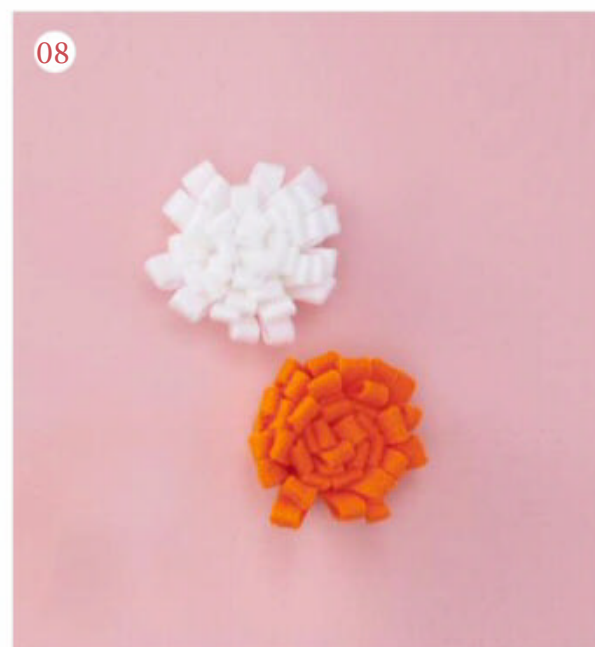
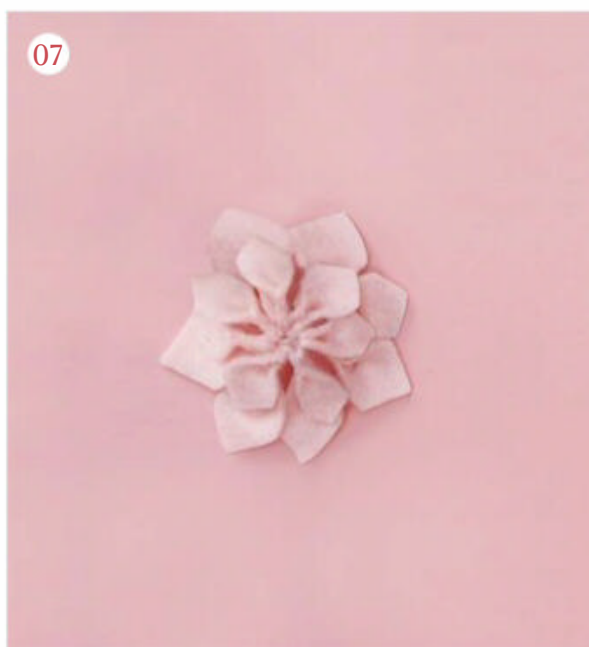
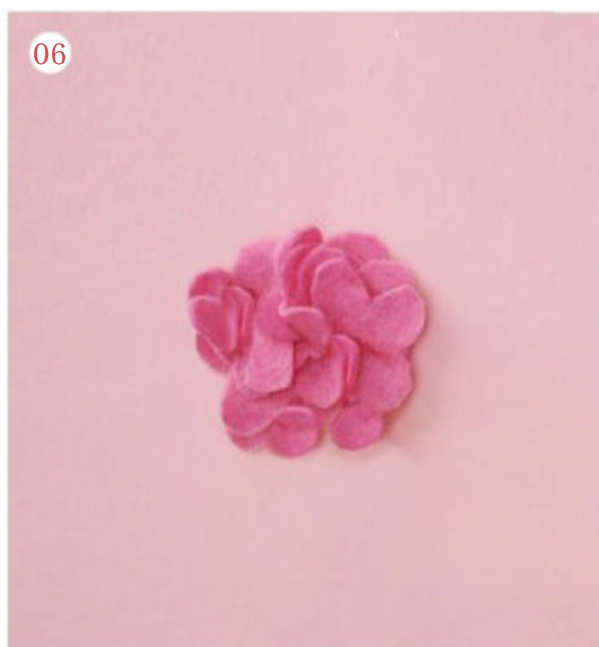
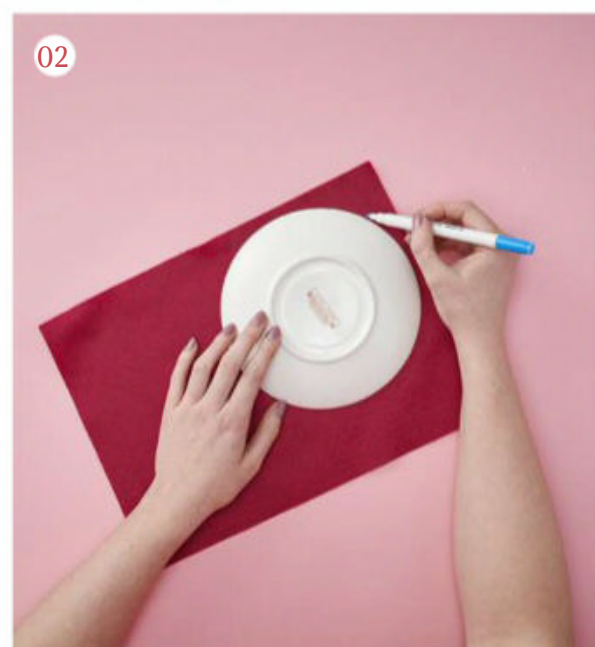
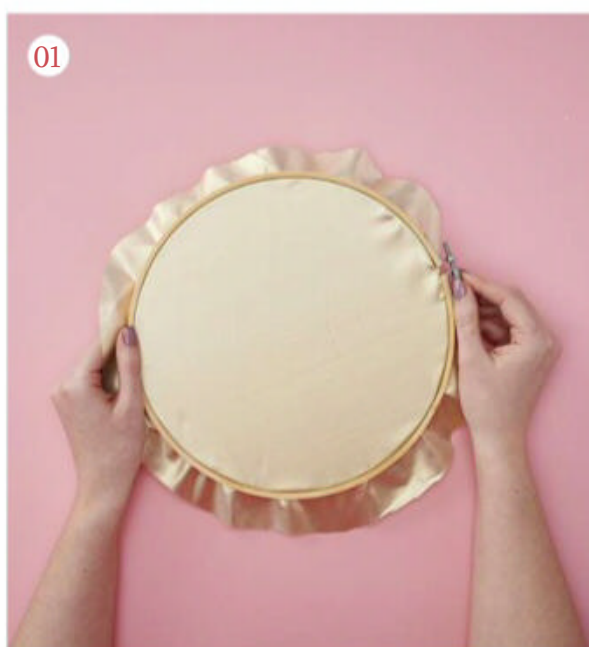
Start your spring with a flourish by making this show-stopping Easter wall hanging



FIND EVERYTHING YOU NEED AT

hobbycraft

How to make an Easter wall hanging



Whether you want to get the kids making Easter bonnets or you want to refresh your home with some seasonal spring crafts, Hobbycraft has all the supplies you need to get started. Pop in-store to take a look – while you're there, you can get involved in some of the Easter workshops they have on offer. There are activities available for all ages and abilities, so it's a great way to keep your little ones occupied and for you to learn new crafts and master techniques with a little help from Hobbycraft's experts. To find out what's going on, and to book your place, visit hobbycraft.co.uk/store-events

With spring finally on the horizon, what better way to celebrate than creating a few beautiful Easter decorations? From show-stopping centrepieces to gorgeous garlands, crafting your own handmade pieces will help make your Easter all the more memorable – and keep the kids busy over the holidays.

Hobbycraft's colourful spring collection is brimming with all the latest crafting trends and materials to spark your imagination. Do you fancy making something that's super cute but deceptively easy? Then try out this gorgeous floral wall hanging. It's the ideal way to welcome that springtime feeling into your home.

You will need:

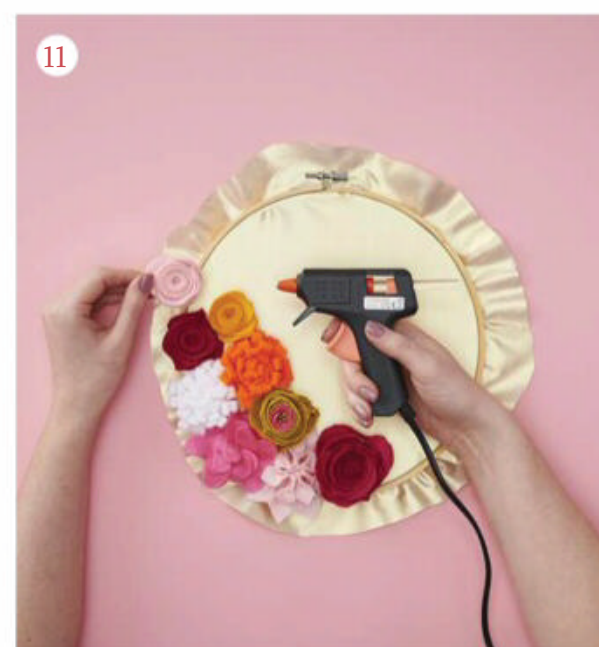
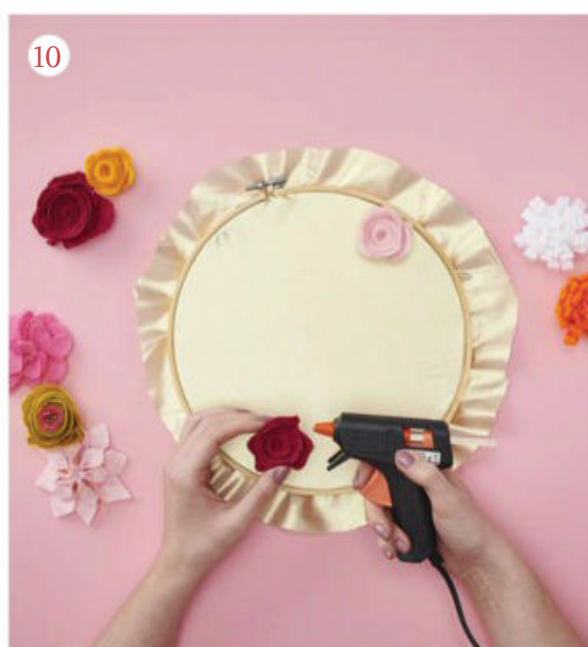
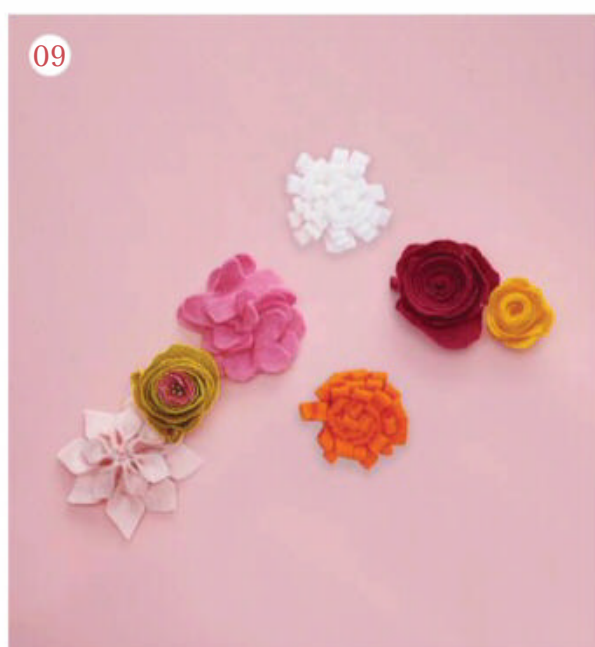
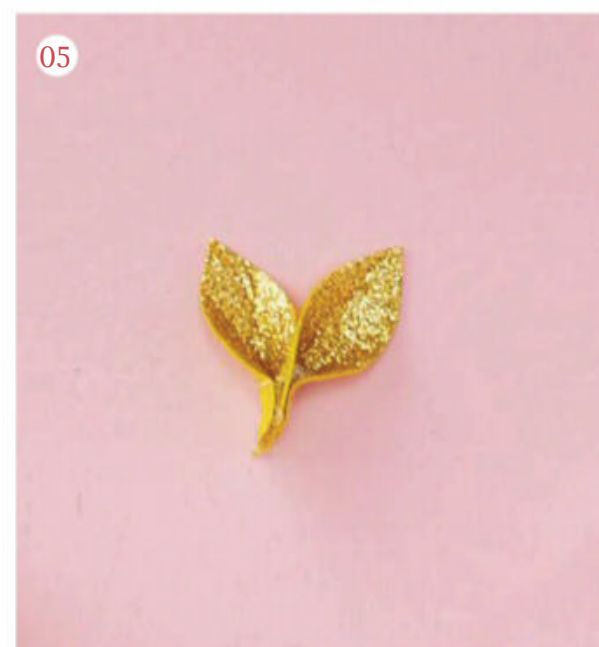
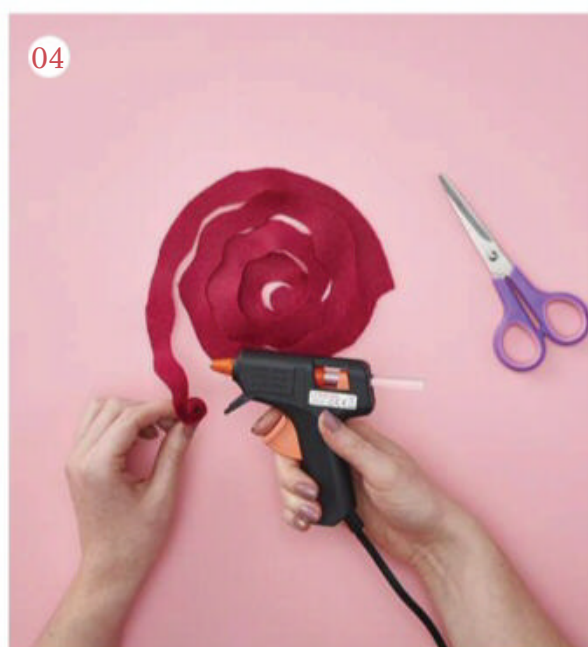
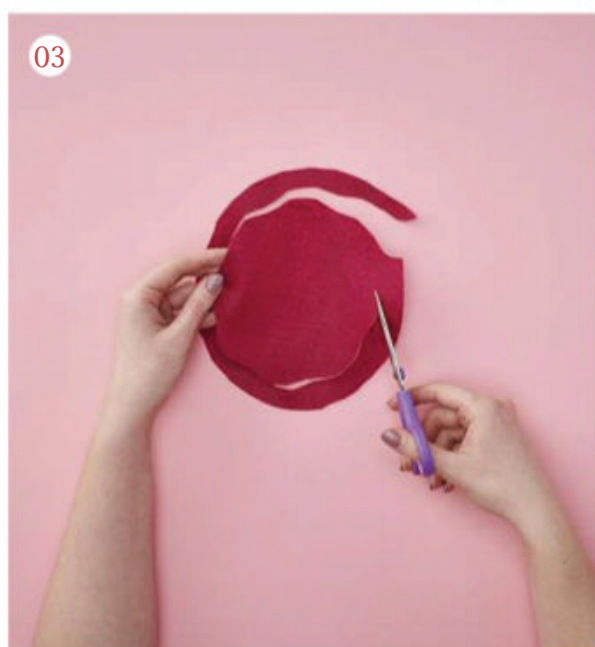
Craft essentials

(available at www.hobbycraft.co.uk)

- Scissors
- Fabric marker
- Needle
- Hot Melt 7mm Mini Glue Gun

Hobbycraft supplies

- Natural Wooden Embroidery Hoop 23cm (9")
- Fabric of your choice
- Felt in a selection of colours
- Thread
- Glitter foam sheet
- Assorted Pom Pom Value Pack
- Paper flowers



01 Secure the fabric of your choice in the 23cm (9") embroidery hoop.

02 Select the felt for the first rose in a colour of your choice. Consider choosing complementary shades of felt to the leaves you'll create in Step 5. To create felt roses, begin by cutting a large circle out of the felt. It doesn't need to be a perfect circle, so you can either trace around a round object or freehand it using the fabric marker. Make the circle anywhere from 10-25cm (4-9⁷/₈") in diameter depending on how large you would like the rose to be.

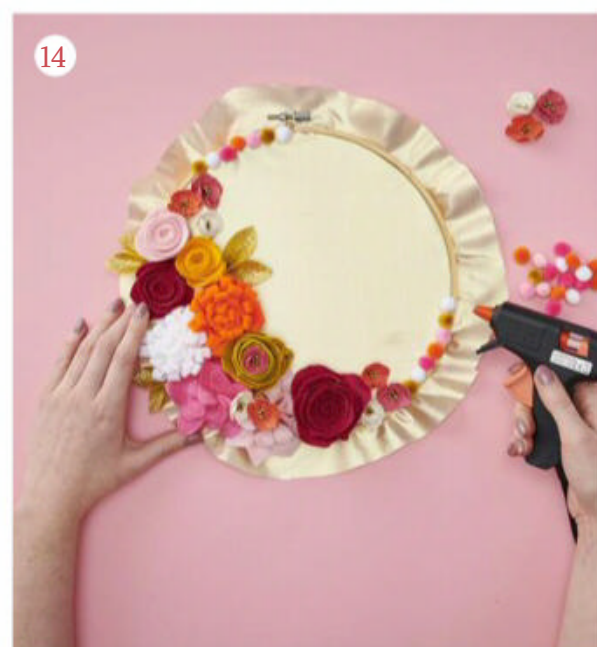
03 Use the pair of scissors to cut a spiral into the felt circle. Start at one edge and cut inwards using a straight or a wavy cut until you reach the centre of the circle. You can cut a wavy pattern around the edge of the circle as well, so that you're left with a flat, snake-like spiral.

04 Start at the outside edge of the spiral and begin rolling it inwards. Pinch the base of the spiral as you roll to create the base of the flower. Once the spiral is completely rolled up, it will create a pretty rose shape. Turn the felt rose over and use a needle and thread to stitch it together at the base. Tie a knot at one end of the thread and add several stitches to the back to keep the layers of the rose in place. Tie off the thread with a second knot.

05 To create the foam leaves, cut a 2 x 4cm (3/4 x 15/8") rectangle from glitter foam and use the fabric marker to draw a leaf shape using the template on page 84. At the base of each leaf, add a dab of hot glue and pinch the sides until they meet at the centre. This will leave the top part of the petal open, and a rolled edge and pleat down the centre.

It can be a nice touch to pair two leaves together. To do this, take two finished foam leaves and add a dab of glue at the base of one, using the mini glue gun. Pinch the two bases together until dry.

06 Next, create felt lilacs by cutting between five-15 small circles measuring 3cm (1 1/4") in diameter. The more circles you use, the fuller the lilac will be. Cut one larger circle to act as the base. It should be large enough so you can place the small circles on it without seeing any edges. In each small circle, cut out a rounded "+" shape to look like a lilac bud, using the template on page 84. Sew the buds together and use the needle and matching thread to sew each blossom to the base. Overlap and glue the flower petals to create a more realistic appearance. Tie a knot in the back of the bunch with the thread.



07 For the felt dahlias, you'll need two layers of petals, so cut two sections of felt in differing sizes. Cut eight rectangles measuring 1.5 x 3.5cm ($\frac{5}{8}$ x $1\frac{3}{8}$ ") and several rectangles measuring 1.5 x 2.5cm ($\frac{5}{8}$ x 1"). You'll also need a circular base to stick the petals to. Next, use the fabric marker to draw and cut a rounded point onto the top of each rectangle using the template on page 84. At the base of each petal, add a dab of hot glue and pinch the sides until they meet at the centre. This will leave the top part of the petal open, and a rolled edge and pleat down the centre. Add the larger set of petals to the circular base by adding a dab of glue to the back (near the bottom). Then add the second layer of petals on top in the same way.

08 To create the felt peonies you'll need long, skinny strips of felt. The felt strips

will need to be 5cm (2") in height and whatever length you would like. The longer the felt, the larger the flower. Fold the felt in half along the width. Dab glue all the way across the bottom of the strip to secure the two edges together, forming a long, narrow tube 2.5cm (1") in height. Use the scissors to cut notches along the folded edge as shown on the template on page 84. Start at one end and roll the strip inwards along the glued bottom edge. As you roll, dab glue on the inside of the felt and when you reach the end, add a bit more glue to secure it.

09 Group your handmade felt flowers together to ensure you are happy with the designs before you begin glueing them to the hoop fabric.

10 Attach the rose to the bottom of the hoop fabric using the mini glue gun.

11 Starting from the rose and working upwards, add the felt and foam flowers to the hoop fabric using the mini glue gun. Try to create a tapered shape.

12 Using the mini glue gun, add the foam leaves to the underside of selected flowers.

13 Glue paper flowers or mini pom poms to the centre of selected felt flowers using the glue gun.

14 To frame the design of the flowers, add mini pom poms around the edge of the hoop using the mini glue gun.

15 Using the needle and thread and the 'happy' template on page 84, embroider 'happy' in whipped backstitch.

16 Tie a loop of thread around the hoop fastening and hang the wall hanging at your desired height.

17 Enjoy your floral wall hanging as a beautiful centrepiece at a spring party.

NEXT MONTH

IN

Mollie
MAKES

- ▶ SEW A PATCHWORK TOTE
- ▶ MAKE A **CLAY PANDA** PLANTER
- ▶ CROCHET A PEACHY THROW



*STITCH A SUNNY RAINBOW TO
BRIGHTEN UP YOUR HOME!*



GIFT AND CONTENTS SUBJECT TO CHANGE

▶ PLUS

- ▶ EASY-SEW PINAFORE DRESS ▶ DIY BEDSIDE TABLE ▶ EMBROIDERED LAMPSHADE
- ▶ NEEDLE PUNCH BATH MAT ▶ QUICK-KNIT SCRUNCHIE ▶ SCALLOPED EDGE PURSE

TEMPLATES

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

EMBROIDERED WALL ART


BY AMANDA BRYDE

PAGE 55

Photocopy at 125%

STITCH GUIDE



Thank you for making this project from *Mollie Makes*. We have requested specific permission from designers so that you can recreate and sell selected projects from this issue on the following conditions. Just look for this icon.  You can individually hand make as many as you wish of our labelled projects, to sell either for yourself, your local event or to raise money for charity. You cannot sell in shops (online or otherwise) and you cannot go into mass production, which means you cannot manufacture in large quantities, especially by machine. Selling photocopies of any part of this magazine, its kits or supplements is prohibited. We don't mind if you make a copy of the templates for a friend but please do not make any part of the templates or instructions available to others through your website or a third party website, or copy it multiple times without our permission. Please respect one another's copyright.

EASTER WALL HANGING

BY HOBBYCRAFT

PAGE 79



LILACS



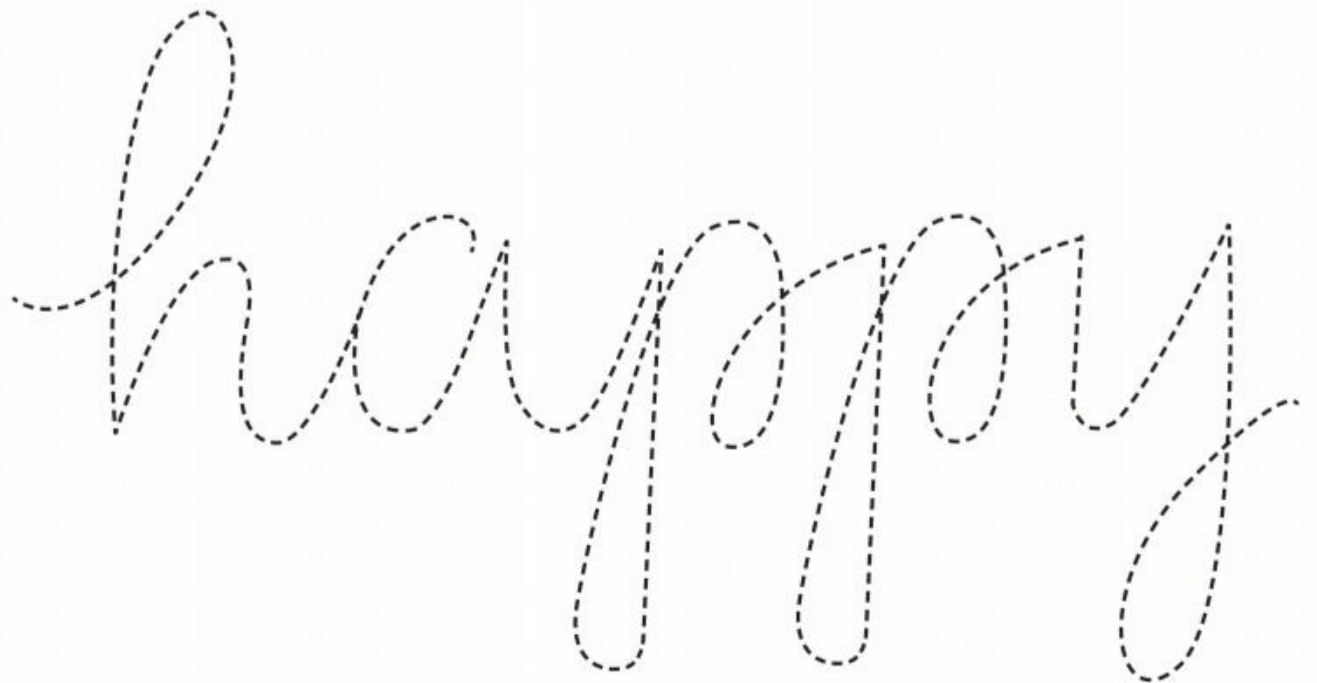
PEONIES




LEAVES



DAHLIAS



STITCH GUIDE

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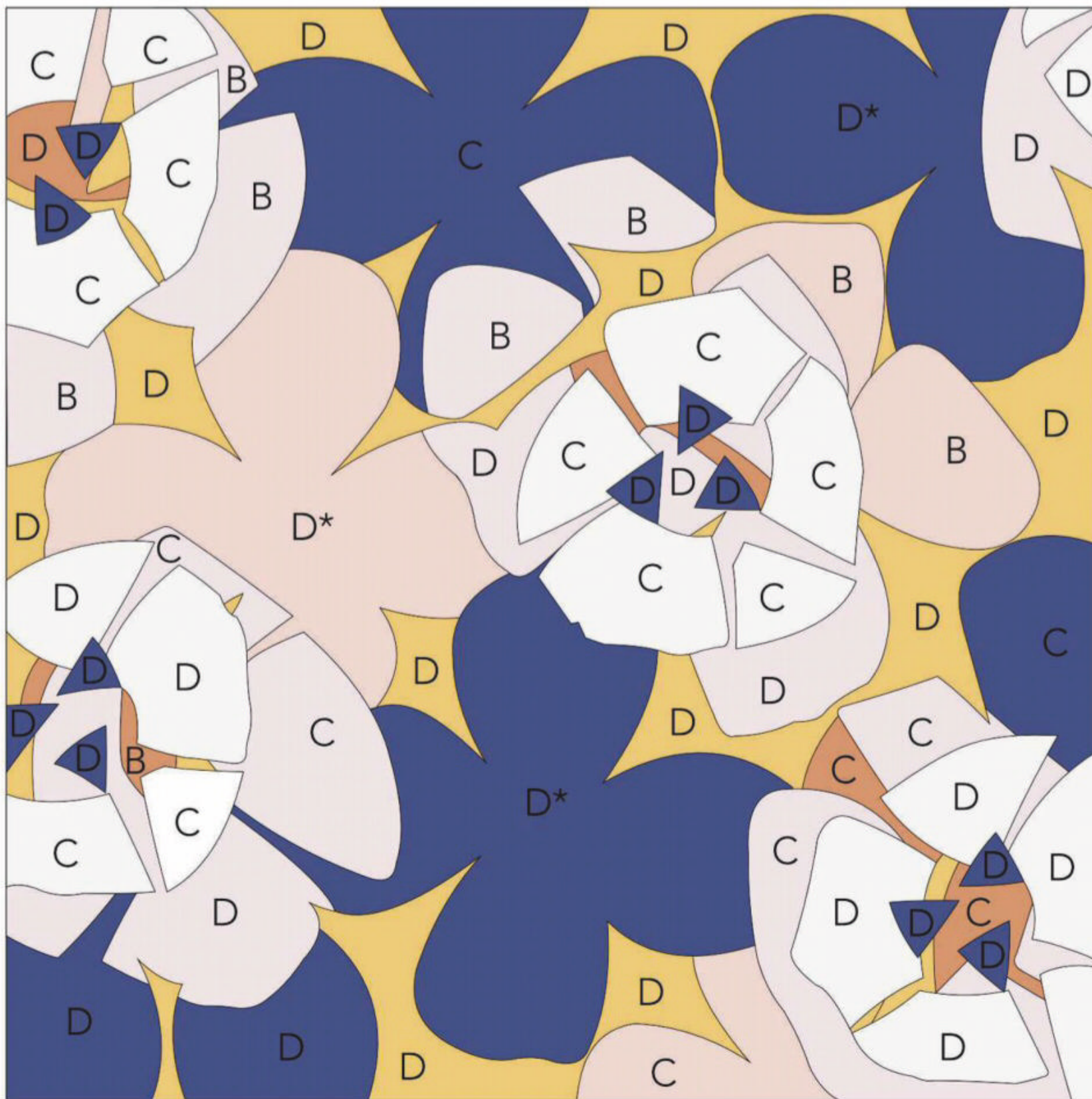
NEEDLE PUNCH CUSHION




BY RICO DESIGN


PAGE 75

Photocopy at 250%

NEEDLE PUNCH GUIDE



 YARN A	 YARN D
 YARN B	 YARN E
 YARN C	 YARN F

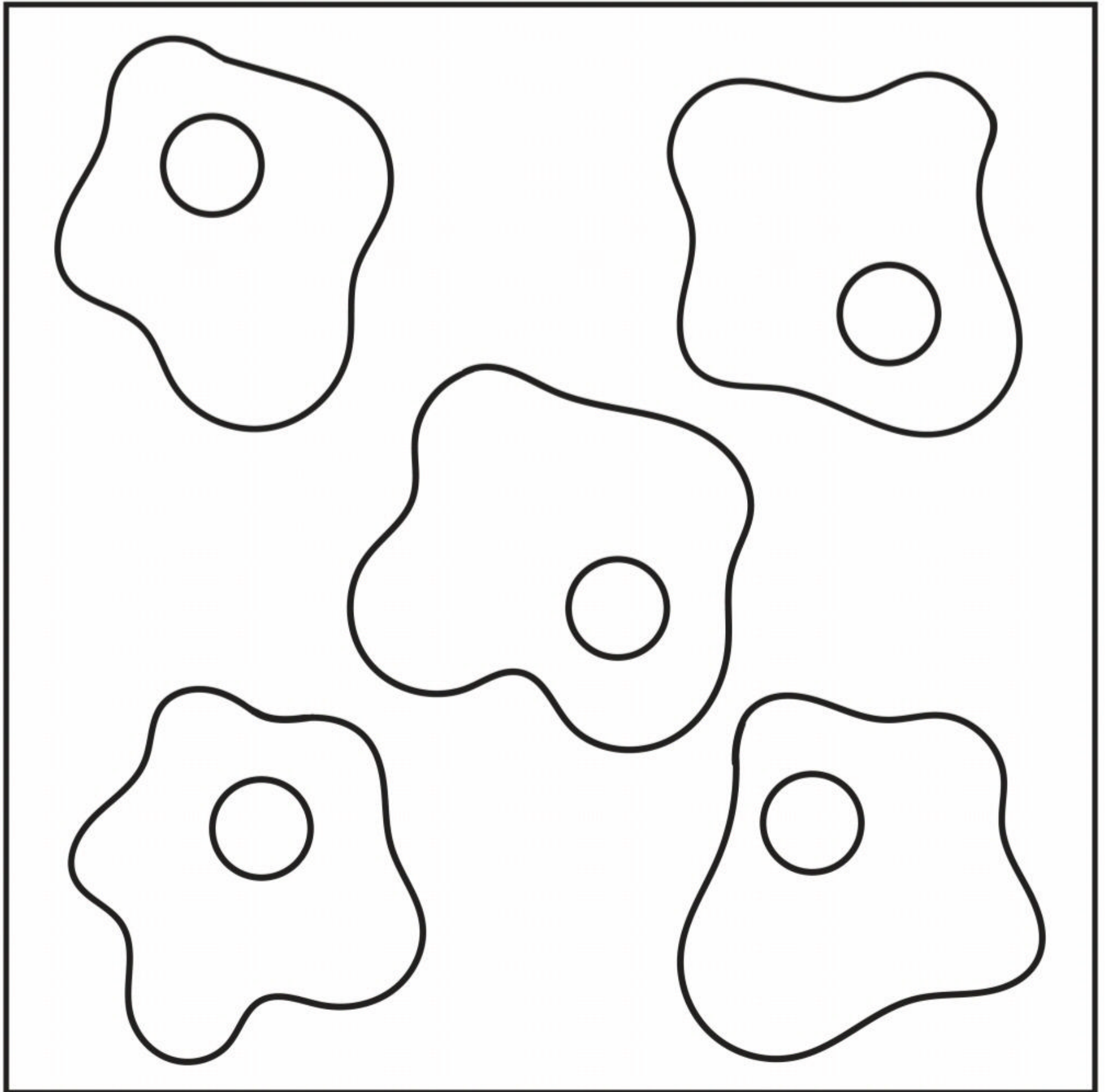
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NEEDLE FELTED KITCHEN SET

BY STEPHANIE CARSWELL

PAGE 68

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RAG RUG CLUTCH

BY ELSPETH JACKSON


PAGE 23

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RAG RUGGING GUIDE

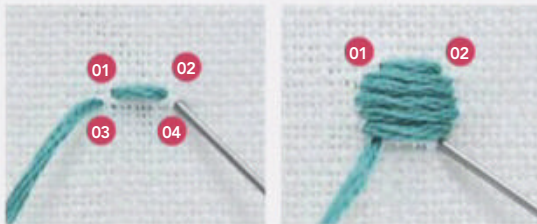


Mollie Makes (ISSN 20460228) (USPS 20517) April 2020 is published 13 times a year (monthly, with a Christmas issue in October) by Immediate Media Company Bristol Ltd., Eagle House, Colston Avenue, Bristol, BS1 4ST United Kingdom. Distributed in the U.S. by NPS Media Group, 2 Corporate Dr., Suite 945, Shelton, CT 06484. Periodical Postage paid at Shelton, CT and additional mailing offices. POSTMASTER: Send address change to Mollie Makes, Immediate Media, 2900 Veterans Highway, Bristol, PA 19007, USA

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EMBROIDERY STITCH GUIDE

USE OUR HANDY GUIDE FOR THE EMBROIDERY PROJECTS INSIDE THIS ISSUE



SATIN STITCH

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

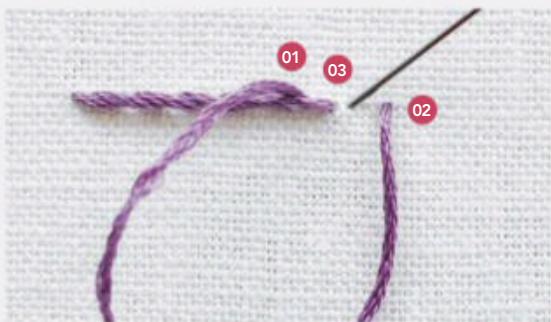
Come up at point 1, then go down at point 2. Come up at point 3, then go down at point 4. Repeat. Always work the stitches across the area you're filling, coming up on the opposite side where your needle went down.



BULLION KNOT

These are tricky at first, but with a little practice, bullion knots are useful for creating texture and beautiful flowers in your embroidery.

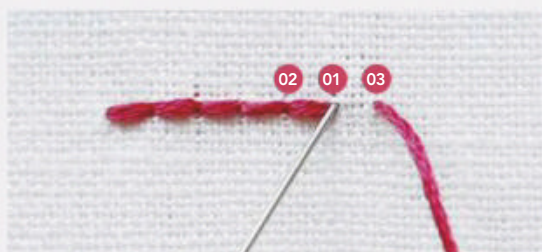
Come up at point 1, then go down at point 2 and back up at point 1, keeping the needle through the fabric. Wrap the needle until the wrapping is as long as the space between points 1 and 2. If you don't want the knot to lay flat against the fabric, wrap it a little more. Holding the wrapping with your non-dominant hand, carefully pull the needle through the wrapped thread. Go down at point 2 and pull the thread until the stitch lays well.



WHIPPED BACKSTITCH

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

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



BACKSTITCH

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

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



FRENCH KNOT

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

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

Mollie

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Mollie Makes is published by:

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Immediate Media Company Limited, 2nd Floor, Tower House, Fairfax Street, Bristol, BS1 3BN. Tel: 0117 927 9009

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“Each garment or textile we work with has a story.”



TEA AND A CHAT

JULIE CHAUSSENDE, FROM SUSTAINABLE BRAND JOA, TALKS ZERO-WASTE CRAFT

You’ve probably heard about fashion and its negative impact on people and nature. Increasingly, fashion is less about having fun and more a matter of over-controlling everything you do, starting with the creative process.

Indeed, it’s always been taught the same way, and it’s about time it changes. Instead of finding a concept and then making your sourcing fit it, **let your surroundings – and textile waste – inspire you!** This is where true creativity lies.

At JOA, our pre-loved raw material comes from local donations, so naturally, our designs reflect the local community in its diversity, while reinforcing a sense of belonging. We also offer a service called **the**

sentimental service – people bring in clothes they don’t wear anymore, and we make a jacket out of that fabric for them.

Creating something new out of something old matters, firstly because it solves one of the biggest issues of our time, and secondly because each garment or textile we work with has a story – its previous wearers and makers – and by re-purposing we allow it to be continued.

As designers, this makes creation more fun and diversified – zero-waste crafting can **reconcile your relationship with clothes**, and your creativity. As storytellers, this makes introducing a product different for every piece. Sustainability is a very serious subject, but it doesn’t mean that you can’t flourish on your way to changing the fashion industry. So, what are you waiting for? Start your own sustainable fashion journey today! 🌱

Find out more about JOA and their mission at www.joalocal.com and see what they get up to behind the scenes on Insta [@joa.fashionmadelocal](https://www.instagram.com/joa.fashionmadelocal).



PHOTOGRAPHY: JUAN PATIÑO HERRAIZ

THIS MONTH WE'RE LOVING...

Listening to: *Upside Down* by Diana Ross on repeat. Our studio is a good-vibes-only place.

Eating: Vegetarian curry – with every vegetable possible.

Watching: *Grace and Frankie*. It’s our dream to be as badass as them when we get older.



-lovecrafts-

makers

noun (may-kers)

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