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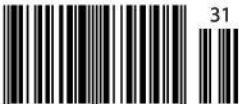
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Lost Things
Felted Ghosts



hello from me

In this issue we are celebrating the creatives who proudly do things a little differently! We are excited to introduce our main feature artists: improvisational quilter Laura Veneema and colourful, self-taught crochet artist Kiara Armstrong, who both break the mould with their intuitive, rule-bending approaches to craft. Their spirit of innovation shines brightly through our projects, including the striking *Wavelength Clutch*, the super cosy (and reversible!) *Companion Hood*, the scenic *Mountains at Night Cropped Knit Vest* and the adorable *Lost Things Felted Ghosts* – the latter two bringing a touch of ‘spook’ to this pre-Halloween issue.

We also have the intricate *Pretty Poisonous Cross Stitch*, four gorgeous *Australian Rosellas* cross stitches and the clever *Falling Hexies Crochet Bag*. We have two quilting options with our vibrant *Spring Fling* quilt or our special Encore project, the *Tulip Wonderland* quilt.

We are also totally thrilled to feature social media rockstar Textile Toddy alongside her debut pattern, the sweetest *Strawberry Granny Square*. Beyond the patterns, we explore the wonderful, comforting spaces that bring us together and restore our souls: check out our piece on the rise of cosy craft cafes, a round-up of good news in sustainability and a fun look at craft retreats – from rugged camping to living it up in a château!

We hope this issue keeps your creative spark alive, inspires you to get connected with other crafters and gets your hands moving. Don't forget to join us on social media @homespunmagazine and tag us in your beautiful creations!

Ellie

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New South Wales

21–23 August

Wangi Wangi

Wangi Quilters' Biennial Quilt Show
Wangi Workers' Club, Market Street,
Wangi Wangi

More information: wangiquilters@gmail.com

September

Tamworth

Nature Machine: 6th Tamworth Textile Triennial
Tamworth Regional Gallery,
466 Peel Street, Tamworth

More information: gallery@tamworth.nsw.gov.au

17–19 September

Rosehill

QuiltNSW Exhibition 2026
Rosehill Gardens Racecourse,
Grand Avenue Gate 1, Rosehill

More information: quiltNSW.com

3–4 October

Narooma

Dalmeny Quilters' Biennial Quilt Exhibition
Narooma Sport and Leisure Centre,
100 Bluewater Drive, Narooma

More information: dalmenyquiltersnsw@gmail.com

Queensland

13–15 August

Townsville

CraftAlive Townsville
Red Track, 24 Burke St, North Ward
More information: craftalive.com.au

20–22 August

Mackay

CraftAlive Mackay
Big Shed, Mackay Showgrounds,
24 Milton Street, Mackay
More information: craftalive.com.au

“The whole culture is telling
you to hurry, while the art
tells you to take your time.
Always listen to the art.”

– JUNOT DÍAZ

3–5 September

Brisbane

CraftAlive Brisbane
Featuring the Brisbane Modern Quilt Guild
Exhibition Building, Brisbane Showgrounds,
600 Gregory Terrace, Bowen Hills
More information: craftalive.com.au

14–17 October

Brisbane

Brisbane Craft & Quilt Fair
Brisbane Convention & Exhibition Centre,
South Bank, South Brisbane
More information: craftfair.com.au/brisbane

Victoria

9–12 September

Melbourne

Melbourne Craft & Quilt Fair
Melbourne Convention and Exhibition Centre,
1 Convention Centre Place, South Wharf
More information: craftfair.com.au/melbourne

Tasmania

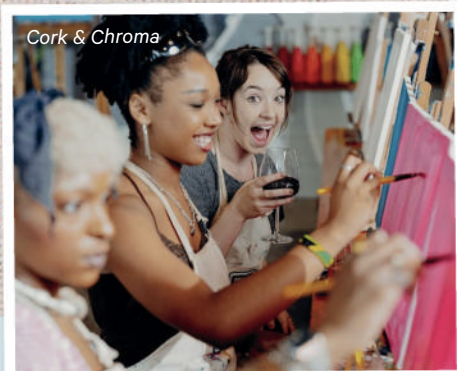
1–3 October

Hobart

Tasmanian Quilting Guild Island Quilts
CraftAlive Hobart, MAC02,
18 Hunter Street, Hobart
More information: tasquiltguild.com.au

IN THE LOOP

From social media finds to social events, we bring you our best ideas to keep you crafty and connected.



Cork & Chroma



War Street Art Salon

3RD SPACES FOR COMMUNITY CRAFT

Tired of passive consumption, screen time and artificially generated art, people of all walks of life are turning towards active, tactile endeavours and building community. Craft cafes are quickly rising as the new 'third space' of choice: a place separate to work and home (the 'third' domain), where people are turning for craft and connection. Craft cafes provide a structured experience where the barrier to entry for craft is removed. The traditional coffee shop experience is replaced with a 'creative menu' and participants can engage either individually (but benefitting from the collective experience of this adult side-by-side play) or in group sessions. Many cater for corporate or party events and some run clubs for children. We take a look at four such places around the globe.

CORK & CHROMA

Brisbane and Sunshine Coast, Australia

corkandchroma.com.au, @corkandchroma

As pioneers of the Australian movement since 2013, Hillary and B.J. Wall started Cork and Chroma to demystify the creative process and make it accessible to those who may not identify as 'artistic'. They differentiate themselves by leaning heavily into the 'sip' aspect of the model, offering three-hour sessions with a focus on BYO wine and snacks and a unique children's paint-along option for families. While other cafes offer rotating kits, Cork and Chroma focuses on the guided painting experience, building 'creative confidence' through step-by-step instruction. The cafe defines its niche as the spot "where painting meets music, wine and your favourite people ... it's about sparking creative confidence and stretching people's perception of their own abilities."

CRAFT & SOUL STUDIO

Sydney, Australia

craftandsoul.com.au, @craftandsoul.studio

Craft & Soul Studio operates with a focus on flexibility and recurring community engagement, offering a 'drop-in' model that contrasts with the booking-heavy nature of other craft cafes. They also offer a Craft Club subscription, which treats creativity as a regular practice rather than a one-off event. Craft & Soul also offers the option of 'BYO Craft' for those who simply want a community space to work on their own projects. Their menu-based approach allows for total spontaneity, ranging from woodcraft to pottery.

KARIGAR LANE

Auckland, New Zealand

karigarlane.co.nz, @karigar.lane

Karigar Lane was born to re-establish the value of the karigar (artisan) in a world dominated by mass consumption. It operates as a dedicated 'third space' where the \$10 reservation fee secures a seat, leaving the choice of craft (from block printing to candle making) to be decided on the day, based on the month's rotating selection. Its point of difference lies in its philosophical stance on the 'true cost of craft', explicitly aiming to turn consumers back into makers, while providing the comfort of a traditional cafe. Its mission is clear: "Today, the karigar is too often undervalued ... our goal is to create a third space to connect where you can create rather than consume."

WAR STREET ART SALON

Pittsburgh, PA, USA

warstreetsartsalon.com,

@warstreetartsalon

Founded in 2024 by Clarise Fearn, War Streets Art Salon was established to provide a sophisticated alternative to nightlife culture, specifically targeting adults who seek social connection without the pressure of a bar environment. While many craft spaces focus solely on the final product, this venue distinguishes itself through its 'Art as Therapy' approach, incorporating mindfulness into every session to foster authentic connection. As the team describe their version of the experience, "The Craft Cafe is just like a restaurant, only instead of food, you order creative experiences ... choose a craft from our menu and enjoy it at your own pace."



Craft & Soul Studio



Karigar Lane

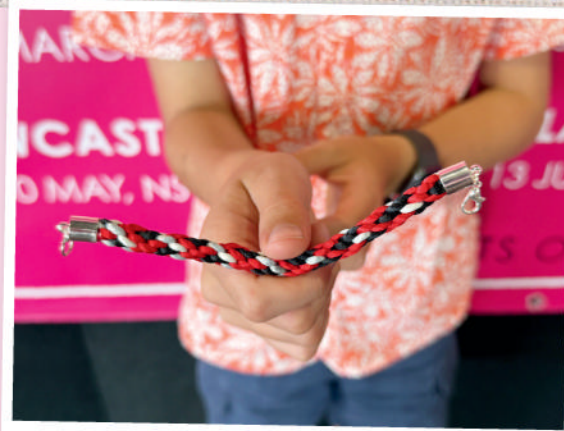
CRAFTALIVE EVENTS NEAR YOU

CraftAlive is more than just a craft show — it's an experience. So find out more about upcoming events near you. This year the dedicated CraftAlive team have a bursting calendar of 16 events around the country — making it Australia's largest craft event series.

Each and every CraftAlive event around the country is different. Nothing beats the feeling of walking through a bustling craft event, admiring the skills on show and maybe even seeing your work on display. As society leans more towards technology and online interactions, craft events are becoming even more popular and important.

CraftAlive events are packed full of retailers, expert tutors and inspiring displays. It's a chance to catch up with friends to talk about your latest projects and to touch and see the latest supplies.

Grass roots craft, groups and not-for-profits are also an important part of each event. Every CraftAlive event strives to leave an area richer in craft. One way this is accomplished is through encouraging the sharing of skills — both historic and emerging.

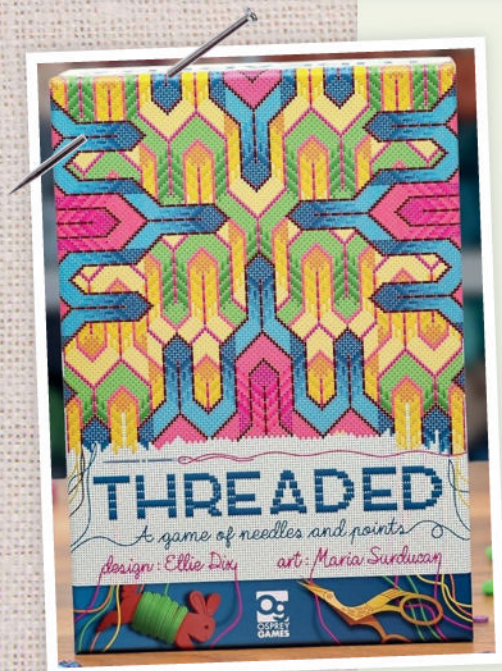


Hop online now and find your closest event or maybe find a good excuse for a road trip.

For more information visit CraftAlive's website at www.craftalive.com.au or email info@craftalive.com.au

You can also stay in touch on Facebook or Instagram: [@craftalive](https://www.instagram.com/craftalive)

CraftAlive's YouTube [@lovecraftlovecraftalive](https://www.youtube.com/c/lovecraftlovecraftalive) is filled with great content about event exhibitors and you'll find great project and know-how tutorials.



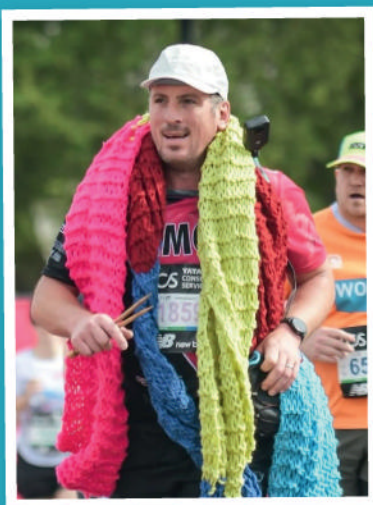
COSY, CLEVER, CUT-THROAT

Board games don't often venture into the world of needlework, but *Threaded: A Game of Needles and Points* does so with surprising flair. Players take charge of a busy needlecraft studio, directing assistants and producing striking bargello tapestries to satisfy a stream of demanding customers. Beneath its cosy premise lies a briskly competitive game of strategy and optimisation. It's easy to learn and relatively light in complexity, yet it still delivers plenty of tension as players race to spot patterns, plan ahead and make the most of a little luck to build high-scoring designs.

Beautifully packaged and thoughtfully presented, *Threaded* is an accessible game with a clear, well-illustrated rule book and quick play times that work effectively across two to five players. That makes it approachable enough for families, while its tactical edge ensures there's still plenty here to keep more seasoned gamers absorbed. Made by Osprey Games.

RUNNING STITCHES

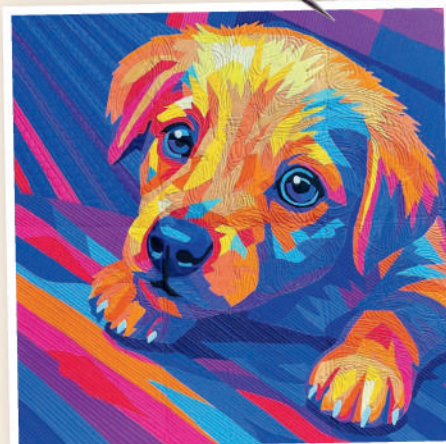
The 2026 London Marathon delivered plenty of drama, not least because Sebastian Sawe smashed through the two-hour barrier. But while the elite runners were making headlines, others were quietly rewriting the record books too. In all, 38 Guinness World Records fell during the race. For example, British knitter Simon Fannon broke the record for the longest scarf knitted while running a marathon, proving that some people really can multitask under pressure! He cast on the moment he started running and kept knitting for much of the route, working five colours of yarn into a garter stitch scarf that measured an impressive 5.59m (18ft 3in) by the time he reached the finish line five hours and 48 minutes later. That comfortably unpicked the previous record, set at the Kansas City Marathon in 2014, where the scarf stopped at 3.7m (12ft 1³/₄in). Fannon, a former Royal Marine, was not just running against the clock and his knitting needles. He also used the challenge to raise money for Reorg, an organisation supporting veterans, military personnel and emergency services workers dealing with the physical and mental strains of the job.



Simon Fannon close to the finishing line of the 2026 London Marathon

CONNECTION SELECTION

This year's annual challenge at the Australasian Quilt Convention invited quilters around the world to explore the theme of 'connections' in a work measuring 90cm (35¹/₂in) square. From the entries received, 30 quilts were selected for display at the convention in Melbourne in April. Caroline Simm claimed the \$3500 first prize, with Donna Russell named runner-up. Judging focused on interpretation of the theme, along with excellence in design and craftsmanship. We've picked two of our favourites to showcase here.



Love at First Pat by Ange Harris

Ange Harris of NSW entered Love at First Pat in the challenge

Artist's statement: "Meet my lifelong friend, Sirrah. It was love at first pat, the connection was pure, unconditional and forever lasting. The greetings she would give me every time, without fail, filled my heart with love and comfort. Her greetings never changed, whether I'd been gone a day, an hour or only minutes. She understood me and I understood her; she looked after me and I looked after her. No words required, just connection. Sirrah has now taken her final journey over the rainbow bridge, yet our connection remains unbroken. I carry her with me, trusting that somewhere, someday, our paths will cross again."

Catenae was made by Lyn Crump of Queensland

Artist's statement: "A connected series of related things. I asked each of the 12 family members to draw their own infinity loop. From five to 93 years, they chose their colours. I then represented that with fabric, turned their paths to represent age order around the clock. The paths between the four generations shadow, circle, overlap, cross and intersect to show all the family connections. Solids and 1cm (3⁸/₆₄in) path for the youngest, hand-dyed 4cm (1¹/₂in) for the strong foundation of the oldest generation. Quilting design reflects the four generations too. Their signature style also shows connection of mother and son."



Catenae by Lyn Crump



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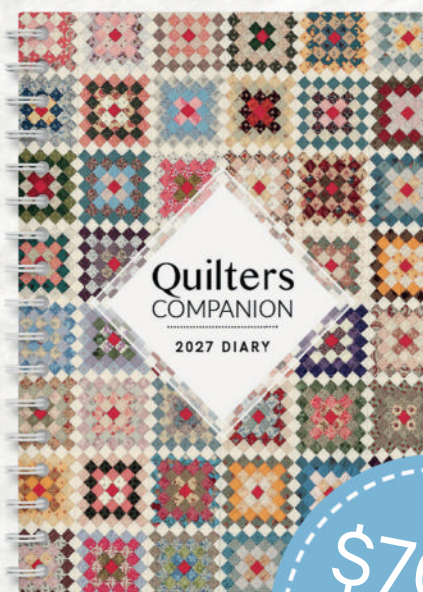
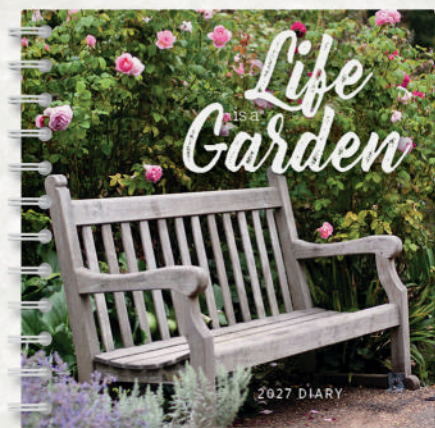


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KIARA ARMSTRONG
@crochetaccs

Selvedge DESIGNER EDGE

From experimenting with yarn colours, designs and materials to creating visual crochet patterns, Canadian-Jamaican designer Kiara Armstrong's approach to crochet is intuitive and mindful. A form of meditation in motion, Kiara immerses herself in the gentle rhythmic movements of crochet. Not only can she crochet every day without getting tired of the craft, but each stitch gives her more energy and excitement as her designs take shape one stitch at a time.

Before Kiara started her crochet brand, Crochetaccs, she was involved in animal rights activism and then later started an online community focusing on meditation. She had a podcast where she would have guests from around the world speak on topics such as self-love and vulnerability. Through crocheting, Kiara has embraced a different kind of mindfulness, tapping into her own creative talents, revelling in the peacefulness of the activity and the warmth of the finished pieces. Her cosy sweaters, cardigans and accessories



feature her signature offbeat colour palette and hip patterns.

Kiara was first introduced to crocheting when she was 19 years old, when her mum gave her a crochet hook, knitting needles and some yarn, and showed her the basics, explaining how she used to follow crochet patterns to make baby blankets. “After that, I fully allowed myself to experiment and be creative

with yarn. Even if that meant braiding it and putting it in my hair!” Kiara enthuses.

After an unsuccessful bucket hat attempt while trying to follow tutorials, Kiara realised the best way to develop her crochet skills was to experiment freely with the technique. “Creating freehand designs helped open the door for me to develop my crochet skills,” she recalls. Her experiments have led

to some surprising results. “In 2015, I lost interest in my project when it came to crocheting the strap for a bag. I decided to braid the strap to save time. Even though the bag didn’t turn out like how I imagined, the braided strap made the bag beautiful. The element of braiding with crocheting really looked harmonious.”

Kiara guides crafters through her freehand approach in



“Creating freehand designs helped open the door for me to develop my crochet skills”

her own patterns. As she explains, “My patterns are non-traditional. Since I am self-taught and a visual learner, the best way to explain my freehand designs is with many clear images and descriptions.” Although her patterns aren’t set out in the same manner as standard crochet patterns, they do include all the necessities: a supplies page, list of stitches used, colour placements and

instructions on how to make the garment in any size.

To set the scene for a crochet session, you’ll hear roots reggae and underground hip hop artists playing before Kiara dives into stitching. “It hypes me up and helps me feel confident in my ability to make my designs. But when I’m actually crocheting, I like to watch movies and shows,” she shares. Kiara can be found stitching at

her desk, but also loves the transportability of crochet, and might work from a local coffee shop, a library, on the train or at a beach in Toronto, Canada, where she lives.

Hooked on the craft, Kiara is looking forward to new possibilities and opportunities in the crochet realm. “My goals for the future include connecting with local stores and selling my pieces there,” she says. “I



would love to show how my designs can be streetwear and record more video content in the city. My main goal for 2026 is to keep designing freely and not to get pressured by the growing numbers online and dive into my freehand creativity."

Immerse yourself in the colourful crochet world of Kiara Armstrong, of Crochetacccs, and connect with her on Etsy, Instagram and TikTok: @crochetacccs

— Janai Welex

P&H
additional

DRAGONFLY FABRICS

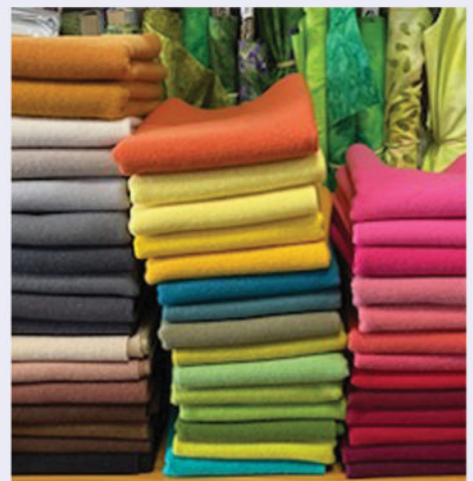
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For a rainy-day activity, three or four quilts draped over chairs and lounges make for an excellent cubbyhouse.



Choose Your Own Adventure QUILTS

Laura Veenema's quilts are made for adventures — whether that be spread out on the grass to watch the kids' soccer match, being carried through the forest in search of the best picnic spot or used to build cosy indoor forts and soft cubbyhouses. The improvisation style she teaches also gives quilters the freedom to build a unique design. With triangles, chequerboards, half-circles and stripes, Laura invites us to pick and choose and mix and match different patterns and shapes to craft our own (patchwork) story.

By Janai Velez

Terracotta, Sage, Violet, Periwinkle, Salmon, Caramel, Candy Pink, Pickle — these are a handful of Laura Veenema's favourite colours in the Kona Cotton fabric range. All are in beautiful jewel tones. Together with her go-to wool batting, chosen for its high loft and warmth, Laura loves creating fluffy, thick and vibrant quilts

— perfect for enveloping in and instantly cheering up, a room with the pops of colour.

Without the restraints of following a written pattern, Laura was drawn to the freedom of improvisational piecing. "The improv techniques that I use and teach allow for the freedom of not having to follow the step-by-step regimen of creating uniform blocks or





For a balanced design, Laura spreads all colours and shapes evenly around the quilt top.



Laura's two books, *Modern Improv Quilting* and *Everyday Improv Quilting*.

following a pattern's trajectory, while still allowing the quilter to choose what shapes, sizes, repetition and orientations they want within that technique's repertoire. And once the quilter learns the technique, they can set the book aside and just quilt, finding their own rhythm and groove," she enthuses. Based in Grand Rapids, Michigan (US), Laura teaches her style of quilting, runs a business making custom quilts

and creating projects (New Song Quilting) and has written two craft books — *Modern Improv Quilting* and *Everyday Improv Quilting* (both published by C&T Publishing). The latter is out in November.

With the support of her husband, family, friends and several seamstresses, who help with kit assembling and the long-arm quilting, Laura has gone from strength to strength as her artistic



In her book, Modern Improv Quilting, Laura shares this quilt made specifically for laying on the grassy sidelines for outdoor sports events. It has a water-resistant fabric backing, making it easy to wipe down after the match.

“The ideas for new improv quilting techniques poured out of me. I couldn’t quilt fast enough to keep up with my ideas.”

style and business have evolved. “All of those people are to credit for any semblance of balance I have,” says Laura. “I tend to do most things at double-speed and I don’t relax well. This leads to both impatience and productivity, both restlessness and efficiency. I miss a lot of school emails, but I also make a lot of quilts.”

Running classes and writing books combines quilting with her teaching background and qualifications. Prior to starting her quilting business, Laura was a classroom teacher and has also had a career as a reading specialist. “When I began my teaching career after college, my favourite part of teaching was the teaching. I loved creating methods to demystify the writing process for my middle schoolers by breaking it down into logical steps. I loved making the very creative acts of reading and writing accessible to students

who had more logical, left-brained approaches. I find myself doing that exact same work now as I write patterns and instructions for improvisational quilting. I take a very creative, whimsical type of quilting and break it down to be accessible for quilters who like straight lines and right angles.”

After she had her first son, Laura bought a sewing machine and began learning how to sew. “Using plenty of YouTube videos and four-letter-words, I taught myself how to thread a bobbin and adjust tension and somehow stitch a straight line. Learning to quilt, though, required a bit more intensive instruction,” she explains. Mary, a woman at her church who led a quilting club, gave her the rundown. “She taught me about basting and walking feet and stitch-in-the-ditch and how to bind a quilt ‘the right way’. In short,

Mary changed my life.” With the fundamental techniques now within her skillset, Laura could jump right in and quickly became obsessed with quilting.

It wasn’t until a health crisis eight years ago that quilting brought her a whole new level of comfort. This was when Laura’s then 11-month-old baby boy, Luke, was diagnosed with Type 1 diabetes and Laura resigned from her job to care for him. “My life was chaos and grief and math calculations and nap schedules and insulin injections in tiny chubby thighs,” she shares. “During those dark early weeks and months, my body literally craved creativity.” As soon as her husband Jeremy would return from work, he would take over care of their children and Laura would quilt. “I would retreat to a world of colour and freedom and music and restoration. I would sew



In her projects, Laura offers suggestions on how to vary the quilt blocks to add more visual interest — such as altering the widths of the panels or adding more strips to a block.

Duffle bags, pouches, cross-body bags and totes —
Laura's improv style works just as well on bags as it does on quilts.

“Working on a quilt and
realising it’s been hours
but only felt like minutes
— that’s joy.”



Laura loves browsing the floral and stripe fabric shelves, but she always ends up at the Kona fabric wall. “Using only solid fabrics gives me a lot of freedom. I don’t have to worry about continuity in pattern orientation, motifs or scale,” she explains.



and weep and create a beautiful whole quilt out of broken fabric pieces. Art imitates life, right?”

After managing insulin dosages each day, Laura could not face

one more calculation, hence her journey into the freedom of improv piecing. “This creative turn would be the start of a new career path,” she shares. “Soon, New Song

Quilting was born. The ideas for new improv quilting techniques poured out of me. I couldn’t quilt fast enough to keep up with my ideas. Even after the big kids went to school full-time, I didn’t return to education, choosing instead to build a quilting business.”

When she’s not surrounded by fabric, Laura loves to be out in nature, hiking with her husband

and their four kids in beach towns along Lake Michigan and following wooded trails to sandy dunes and fresh water spots. Similarly, Laura’s adventures into the world of colour and design have led to tranquillity and new discoveries — with only one roadblock: trimming the edges and corners of quilts at 90-degree angles. “Why is that so hard? What is wrong with me? I hate squaring quilt tops with the fury of a thousand suns.”

With the exception of squaring, the positives are numerous: “Writing my books brought deep joy. Connecting with other quilters on social media is a real delight.

To make the front of her Christmas stockings, Laura makes a tiny quilt top in her signature cheery colour palette, before cutting out the stocking shape with a template. It's a great project for using up offcuts!



"One reason I love this type of improv quilting so much is because it makes me the boss. I don't have a pattern telling me what piece goes where — I get to decide," enthuses Laura.

Working on a quilt and realising it's been hours but only felt like minutes — that's joy. The vibrancy of making quilted improv Christmas stockings and then seeing them shipped all over the world! Joy! Teaching at guilds is something I get giddy about — I hope to do more of that in 2027. Ultimately, bringing beauty into the world is what keeps me doing this work. The brokenness of being human is real, isn't it? Being able to create a little beauty, something whole made out of broken pieces, gives me great joy — and I hope my work helps you create some of that joy, too."

For improv quilt goodness, and to find out more about Laura of New Song Quilting, visit her website www.newsongquilting.com and follow her on Instagram @newsongquiltingco

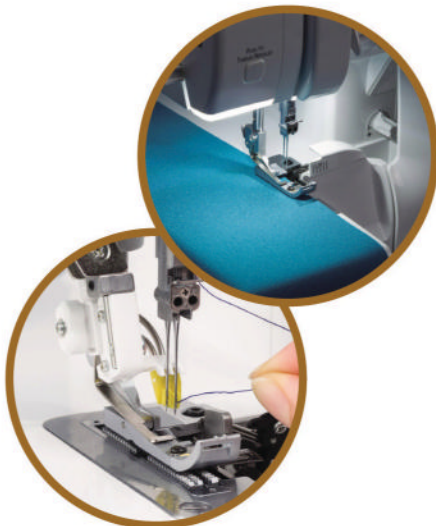
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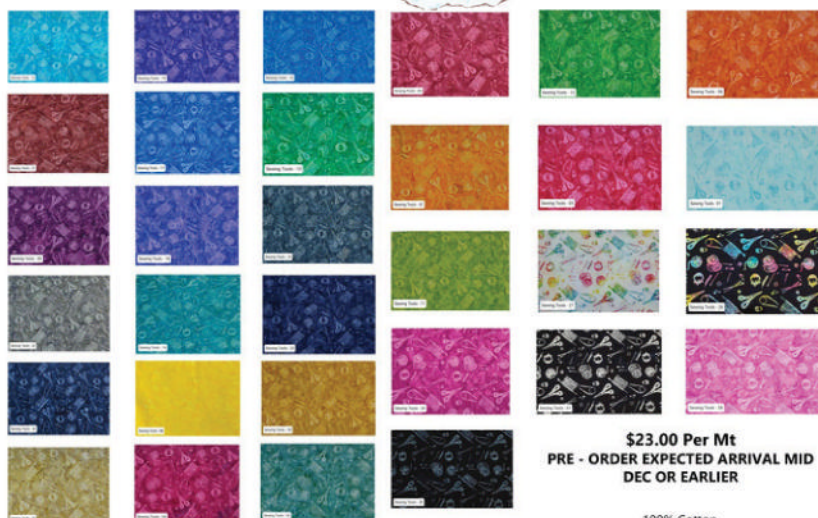
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It features a pair of baby 'Little Thornbills' emerging from their nest late afternoon.

Worked on a printed background with a silk organza overlay, this project is a combination of Thread Painting and embroidery. Kit includes Silk & cotton threads, Organza, Printed background, Needles, Comprehensive notes and Photographs.

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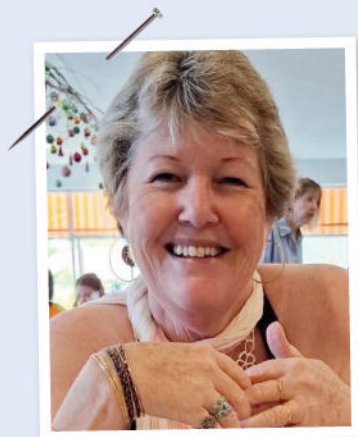
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Spring Fling

QUILT

Perth designer Karen Wishart began quilting in the early 90s, applying her love for mathematics to geometric patchwork. A prolific creator (with a whopping 83 published patterns between 2007 and 2017), she currently designs from her hilltop home, where a visiting mob of kangaroos often stops by to 'mow' the front lawn. Karen also enjoys winter knitting and crocheting and is a member of the Embroiderers' Guild of Western Australia. Karen created the *Spring Fling* quilt with love, making one for each of her twin granddaughters.



Karen Wishart
Email: john.karen.wishart@bigpond.com



This can be made
with a jelly roll!



MATERIALS

- One jelly roll or 26 brightly coloured $2\frac{1}{2}$ x 42in strips
- 3m ($3\frac{3}{8}$ yd) white solid fabric
- 50cm ($\frac{5}{8}$ yd) print fabric (binding)

- Batting at least 1.7 x 2.3m ($1\frac{5}{8}$ x $2\frac{1}{2}$ yd)
- 4.6m (5yd) backing fabric
- Rotary cutter, ruler and mat
- General sewing supplies

- Sewing machine with $\frac{1}{4}$ in foot

Finished size: 132 x 203cm (52 x 80in)

Block size: 6in

Note: This quilt was made using a jelly roll of bright assorted colours, but could just as easily be made with scraps.

CUTTING

1 From the 26 assorted brightly coloured $2\frac{1}{2}$ in strips, cut:

- 60 strips, $6\frac{1}{2}$ in
- 60 strips, $4\frac{1}{2}$ in
- 60 squares, $2\frac{1}{2}$ in
- 60 squares, $2\frac{1}{2}$ in (Border 2).

2 From the white solid fabric, cut:

- 18 strips, $2\frac{1}{2}$ in across the width of the fabric. Crosscut them into

- 60 strips, $6\frac{1}{2}$ in
- 120 squares, $2\frac{1}{2}$ in
- 60 squares, $2\frac{1}{2}$ in (Border 2)
- 14 strips, $4\frac{1}{2}$ in (Borders 1 and 3).

3 Rule a diagonal line across the back of 60 white and 60 coloured $2\frac{1}{2}$ in squares.

4 From the print fabric, cut:

- Seven strips, $2\frac{1}{2}$ in wide across the width of the fabric (binding).

There are two blocks required for the design, each uses a different alignment for the diagonal joins.

BLOCK A

5 Align a white $2\frac{1}{2}$ in square, right sides together, on a $6\frac{1}{2}$ in coloured strip, making sure the angle is the same for all the A strips (see Diagram 1). Stitch along the drawn line, trim the seam allowance back to $\frac{1}{4}$ in and finger press the coloured triangle open. Take care not to stretch the diagonal seam. Make 30 the same.

6 Stitch a coloured $2\frac{1}{2}$ x $4\frac{1}{2}$ in strip to a white square (see Diagram 2). Make 30 the same.

7 Align a white $2\frac{1}{2}$ in square, right sides together, on a $6\frac{1}{2}$ in coloured strip. Check the angle is correct and the same for all A strips (see Diagram 3). Stitch along the drawn line, trim the seam allowance back to $\frac{1}{4}$ in and finger press the white triangle open. Make 30 the same.

8 Referring to Diagram 4, arrange the three units and sew them together to complete a Block A.

9 Repeat Steps 5–8 to complete 30 A blocks, ensuring a variety of colour placements.

BLOCK B

10 Block B is made the same way as Block A, but with a different

alignment when stitching the diagonals on the $6\frac{1}{2}$ in strips. Refer to Diagram 5 and take care to check carefully before stitching and cutting.

11 Repeat Steps 5–7 to make the units for Block B.

12 Arrange the units as shown in Diagram 5 and sew them together to complete a Block B.

13 Repeat Steps 10–12 to complete 30 B blocks, ensuring a variety of colour placements.

ASSEMBLY

14 Following the Quilt Layout Diagram, lay out 10 rows of six blocks each. Move them around until you are pleased with the colour placement. Stitch the blocks together in 10 rows of six blocks.

15 Stitch the 10 rows together: the horizontal seams will meet the vertical seams to make it easier to stitch. Check that the points align when joining the rows together.

16 The quilt top should now measure $36\frac{1}{2}$ x $60\frac{1}{2}$ in, from raw edge to raw edge.

BORDERS

Border 1

17 Join two $4\frac{1}{2}$ in strips of white fabric end to end. Repeat with two more white strips. Trim two lengths to measure $60\frac{1}{2}$ in. Pin these strips to the left and right edges of the quilt top and stitch with a $\frac{1}{4}$ in seam.

18 Trim the other two strips of white to measure $42\frac{1}{2}$ in. Pin these border strips to the top and bottom edges of the quilt top at the centre and the ends of the strips and stitch with a $\frac{1}{4}$ in seam.

Border 2

19 Referring to the photo of the quilt on page 38, join a selection of coloured $2\frac{1}{2}$ in squares alternating with white $2\frac{1}{2}$ in squares to make two rows of 35 squares and two rows of 24 squares.

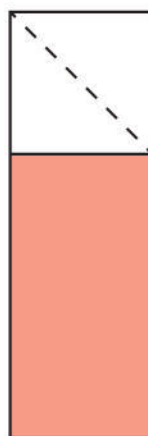


Diagram 1

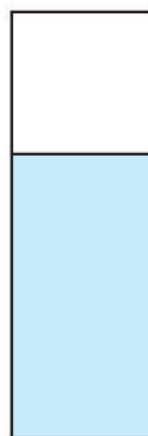


Diagram 2

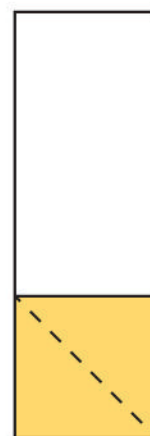


Diagram 3

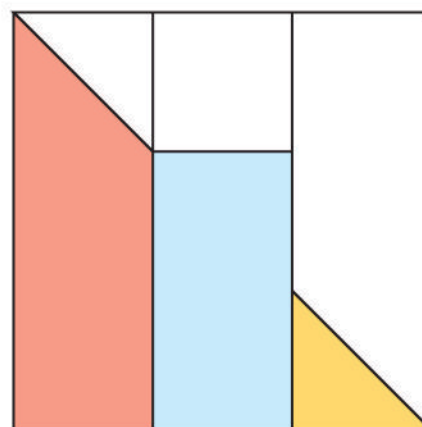


Diagram 4

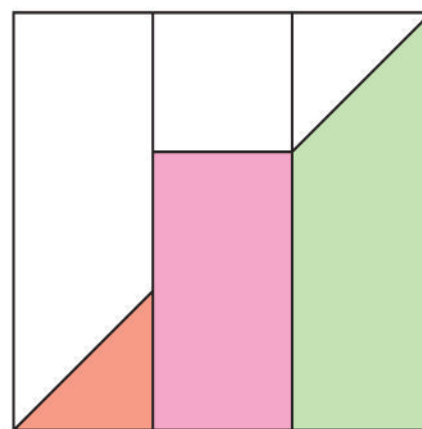


Diagram 5

20 Pin the longer rows to the left and right edges of the quilt top and sew them in place: the row on the left edge should have a coloured square at the top end and the row on the right edge should have a white square at the top end. Pin the two shorter rows to the top and bottom edges of the quilt top and sew them in place.

21 The quilt top should now measure $46\frac{1}{2}$ x $72\frac{1}{2}$ in, from raw edge to raw edge.



Border 3

22 Join two 4½in strips of white fabric end to end. Repeat three times for a total of four strips of double length.

23 Measure the quilt top vertically through the centre. Trim two strips to this measurement. Pin them to the left and right edges of the quilt top and sew them in place.

24 Measure the quilt top horizontally through the centre. Trim the remaining two strips to this measurement. Pin them to the top and bottom edges of the quilt top

and sew them in place. Press the completed quilt top well.

25 The quilt top should measure 52½ x 80½in from raw edge to raw edge.

FINISHING

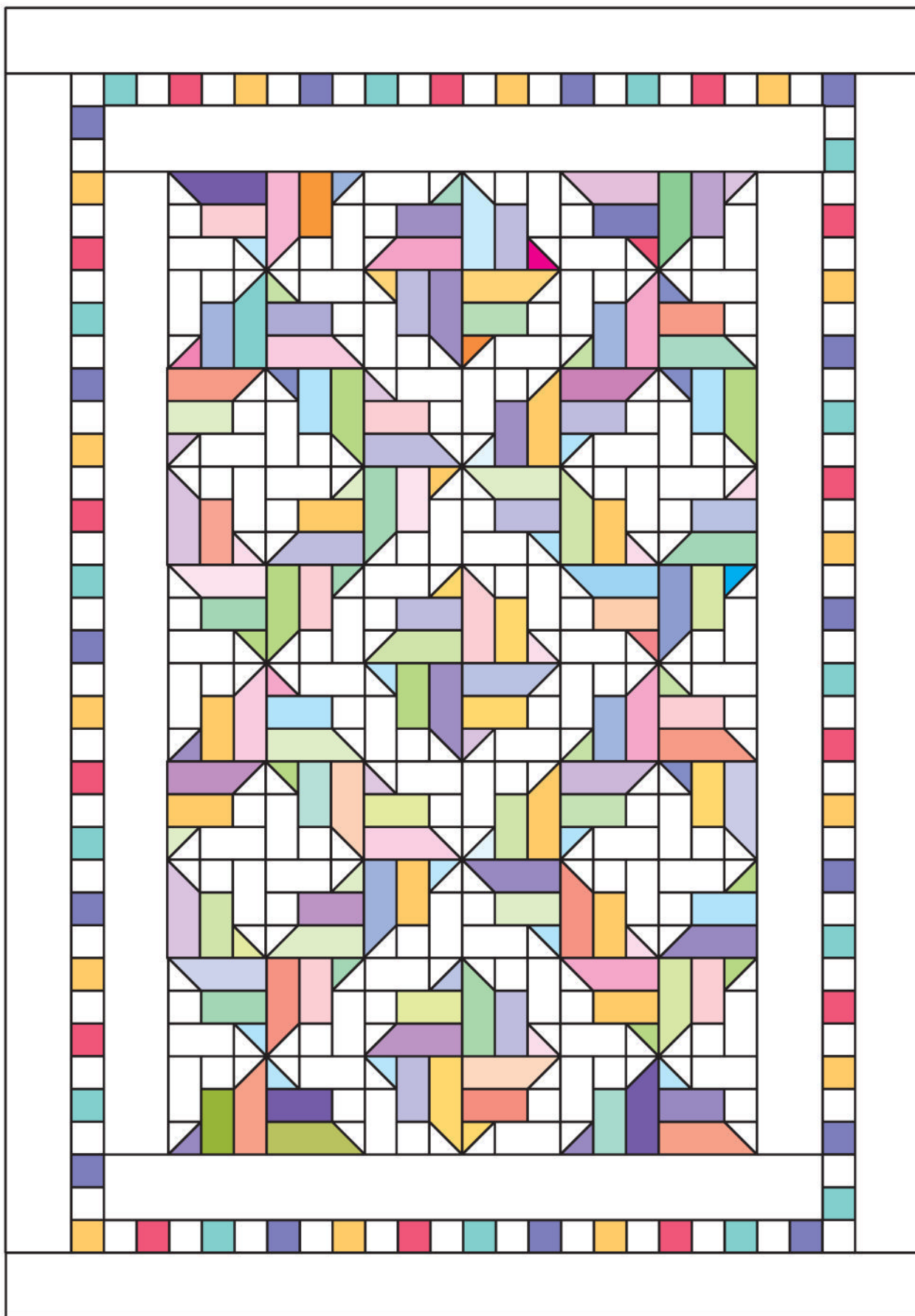
26 Cut the backing fabric into two equal lengths and remove the selvages. Sew the pieces together, side by side with a ½in seam and press it open. Press the backing.

27 The backing, batting and quilt top are ready for a longarm machine as they are. If you are doing

the quilting by hand or on a domestic sewing machine, smooth out the backing fabric wrong side up on the floor and secure it with masking tape.

28 Lay the batting on top, ensuring it is free of wrinkles. Lay the pressed quilt top on the batting, right side up. Baste the three layers together with basting spray, safety pins or thread.

29 Quilt as desired. This quilt was professionally quilted by Kwerky Quilts with an all-over flower design using a colourful variegated thread.



Quilt Layout Diagram



30 When the quilting is done, trim the backing and the batting $\frac{1}{4}$ in outside the edges of the quilt top.

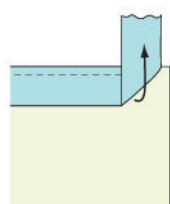
31 Sew the seven $2\frac{1}{2}$ in strips of print fabric end to end with 45-degree seams to make one long length.

32 Fold the length in half with long edges matching and wrong sides together. Press.

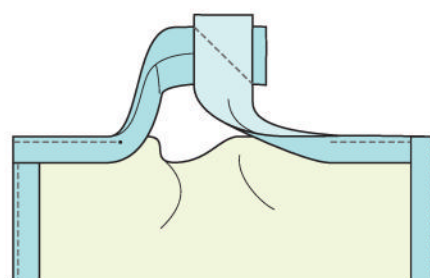
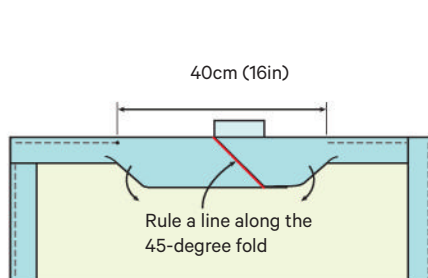
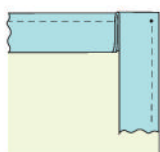
33 With raw edges together, stitch the binding to the front of the quilt with a $\frac{1}{4}$ in seam, mitring the corners as you go, referring to the Binding Diagrams below.

34 Turn the binding to the back of the quilt and hand stitch it in place. Label and date your quilt. 🌱

Binding diagrams



Mitring corners



Join the ends by matching the fold line and the drawn line and sewing them together. Trim the seam, press it open and refold the binding, then finish sewing it to the quilt.



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'SWIRL'

This quilt, designed specifically for novice patchworkers, is part of Claire Turpin's Pick + Mix range of patterns. It showcases a vibrant collection of fabrics by Kaffe Fassett against a navy linen-cotton background, allowing the colors to truly stand out.

Quilt Kit: \$215.00

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Somethings Country - My Quilting Shop



PRETTY POISONOUS CROSS STITCH

Always creating and crafting in some way, Jane Elliott rediscovered her love of cross stitch during a challenging five years of cancer treatment. She enjoys colourful and modern designs and loves sharing the benefits of being slow and focused and the satisfaction of displaying the finished pieces. Jane and her mini dachshund Frankie often curl up on the couch with a coffee, a true crime series and WIP (one of many on the go at once)!

This pattern was designed to celebrate some of Australia's prettiest poisonous plants: Foxglove, Yellow Fireweed and Pink Oleander.



Jane Elliott, Modstitch
Instagram: @modstitch
TikTok: @modstitch
Website: modstitch.com.au





MATERIALS

- 25cm (10in) square Aida fabric count 16
- 18cm (7in) hoop
- DMC stranded thread: Lemon (307), Medium Pistachio Green (320), Light Lemon (445), Chartreuse (703), Golden Yellow (728), Dark Dusty Rose (961), Ultra Very Light Dusty Rose (963), Forest Green (986), Light Dusty Rose (3354), Very

Light Dusty Rose (3716), Hazelnut Brown (3828), Dark Raspberry (3831)

- Tapestry needle: size 24
- 20cm (8in) square felt (backing)
- 30cm (12in) ribbon (for hanging — optional)
- Matching thread for sewing
- Masking tape

Finished size: 14cm (5½in)

Pretty Poisonous Plants
from left to right:
Foxglove (*Digitalis purpurea*)
Yellow Fireweed
(*Senecio madagascariensis*)
Pink Oleander (*Nerium oleander*)

Note: You can purchase a kit that includes threads and Aida cloth from Jane — QR code can be found at the end of the project.

STITCHES

Blanket stitch, cross stitch, whip stitch

PREPARATION

- 1 Line the edges of the Aida fabric with masking tape so they don't fray.
- 2 Loosen the screw at the top of the hoop to release the inner hoop. Place the inner hoop on a flat surface and place the Aida fabric over the hoop.
- 3 Use the outer hoop to draw a circle on the felt, drawing inside the hoop's edge. Cut it out and put aside.
- 4 Place the outer hoop over the inner hoop, sandwiching the fabric. Tighten the screw and gently pull on the fabric to achieve a smooth surface.

STITCHING

- 5 Refer to the chart for thread colours and areas. The cross stitch is stitched with two strands of thread.
- 6 From the back of the Aida, push the threaded needle through the bottom-left hole of the square that you want to stitch.
- 7 Bring the needle up through the front, then cross diagonally to the top-right hole to make the first half of the stitch.
- 8 Continue across the row, making the same diagonal stitch for each square of that colour.
- 9 When you reach the end of the row, return in the opposite diagonal direction (bottom-right to top-left) to complete the crosses.
- 10 Hold the tail of your thread at the back so it gets stitched over and secured.
- 11 When almost out of thread, run the needle under several stitches at the back to secure, then trim the excess.
- 12 Continue these steps with all the colours to complete the stitchery.

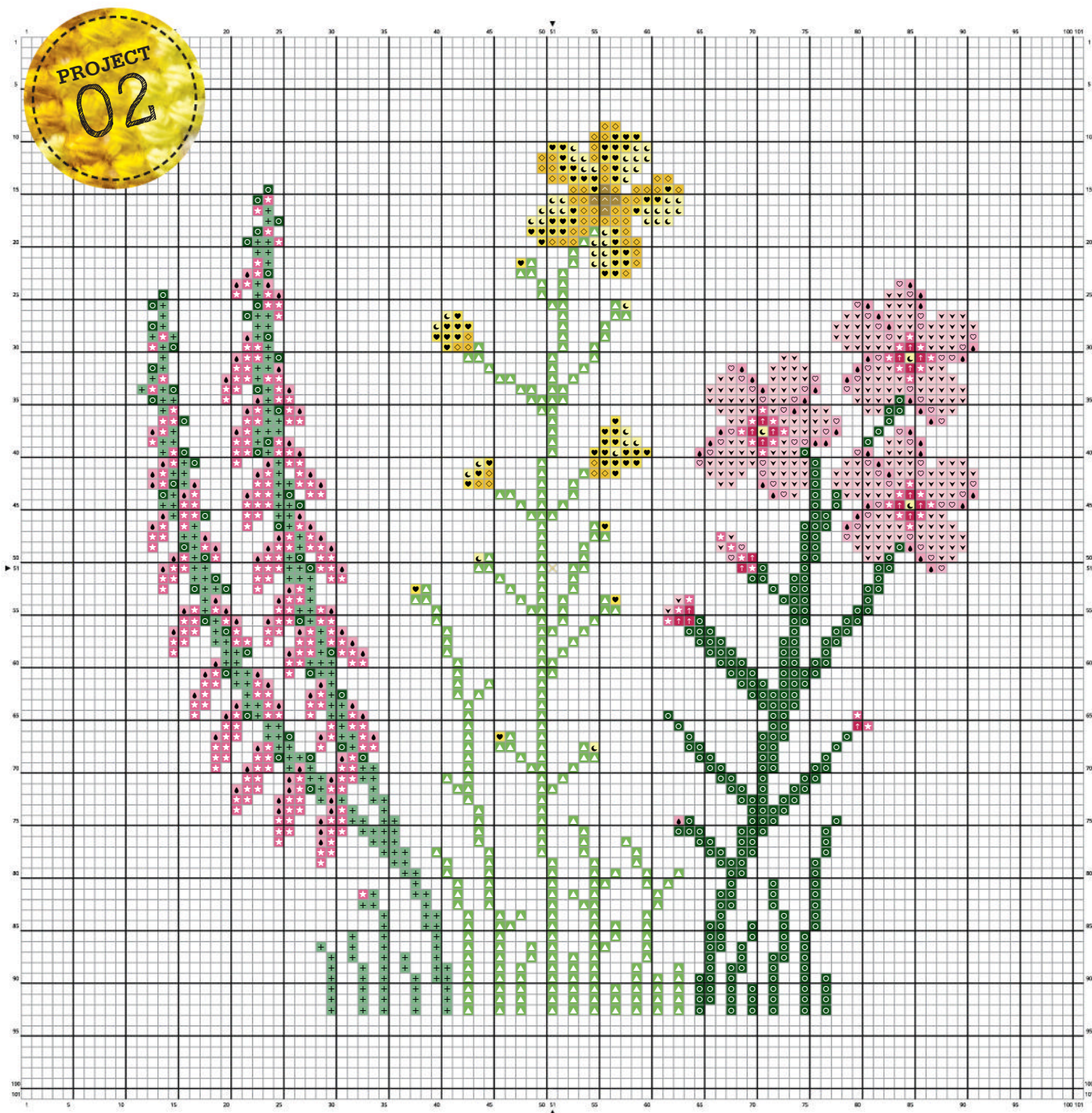


JANE'S CROSS STITCH TIPS

- Use two strands of cotton thread – 20-30in is plenty.
- Always tuck the ends under previous stitches instead of tying knots.
- Start in the centre and work out from there. Mark off your chart as you count and stitch so you don't get lost.
- Count twice, stitch once!
- Don't pull the stitches too tight – even tension keeps your stitches full and neat.
- Try not to travel your thread too far across the back – it can often be seen from the front or the needle may pull through some rogue colours when stitching over it. Instead, tie off that section, cut your thread and move to the new section.
- Take it slowly! Enjoy the process and unwind; it's not a race.

FINISHING

- 13 Wash the finished work in lukewarm water with mild soap for 15 minutes. Rinse, then press between two towels to remove excess water. Lay it flat to dry.
- 14 Place it face down on a towel with another towel on top, and using a cool iron, press to remove any creases.
- 15 Place your work back into the hoop. Trim the fabric corners, leaving at least a 2½in border around the hoop.
- 16 Using strong thread, stitch around the excess fabric at the back of the hoop, pulling the fabric inward to tidy the edges.
- 17 Secure the pre-cut felt to the back of the hoop, using a matching coloured thread and either a blanket stitch or whip stitch, catching the fabric edge to conceal it.
- 18 Tie a ribbon through the gap between the hoop's screw for hanging. 🧶



Legend:

- | | | |
|--------------------------------|-------------------------------------|--------------------------------|
| ♥ Lemon (307) | ◇ Golden Yellow (728) | ♠ Light Dusty Rose (3354) |
| + Medium Pistachio Green (320) | ★ Dark Dusty Rose (961) | ♡ Very Light Dusty Rose (3716) |
| ☾ Light Lemon (445) | ▽ Ultra Very Light Dusty Rose (963) | ⋈ Hazelnut Brown (3828) |
| ▲ Chartreuse (703) | ○ Forest Green (986) | ↑ Dark Raspberry (3831) |



Scan the QR code to find details of kits available to make this project. The kit includes a 7in hardwood hoop, Aida cloth, pre-measured threads, three needles and a needle threader, felt, ribbon and thread to finish the back, packaged in a beautiful box to keep your project protected while you're not working on it.



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The Special Delivery fabric collection

The Special Delivery fabric collection by Laundry Basket Quilts, designed by Edyta Sitar for Andover Fabrics, is inspired by charming, heartwarming motifs designed to create "a perfect package" of creativity. It features a nostalgic mix of soft florals, small geometrics, and a storybook-like house pattern designed for creating cozy, memorable quilts.

Fabric meterage, quilting pre-cuts, kits and patterns available now.





Australian Rosellas

CROSS STITCH

From their home on the East Coast of Australia, twin sisters Helen and Ruth create unique, contemporary cross-stitch patterns. Inspired by local flora and fauna, their work features a bold, limited colour palette designed for both impact and ease. Each project, including these four beautiful rosellas, offers a vibrant insight into the colourful way Helen and Ruth see the world.



Ruth and Helen, WattleYouCreate
Instagram: @wattleyoucreate
Etsy: WattleYouCreate





MATERIALS

- 50cm (20) square 14 count white Aida cloth
- DMC stranded embroidery thread: refer to the colours

under the chart you wish to stitch

- Tapestry needle: size 24
- Sewing scissors and embroidery scissors

- Red sewing cotton or water-soluble pen
- Frame
- Acid free foam board (fit chosen frame)

PREPARATION

1 Cut the Aida cloth into four 10in squares and zigzag the edges to prevent fraying.

2 Tack the centre lines in red sewing cotton or lightly mark with a water-soluble pen.

STITCHING

3 Each Rosella is a small size and therefore an embroidery hoop is not essential.

4 Refer to the colour chart and choose an area to begin that is near the centre of the design.

5 Select the corresponding DMC stranded embroidery thread and cut a piece that is no longer than 18in. See Tip box.

6 Thread your needle with the two strands of thread and start at the left end of a row. Do not start with a knot; instead leave a short tail underneath and stitch it down with your first few stitches. From then on, start and finish by slipping your thread under previous work on the back.

7 Stitch the Rosellas in cross stitch following the colour chart. Work in horizontal rows wherever possible. Do one half of the stitch until the end of the row and then go back to the beginning and stitch the top half.

8 Continue in the same colour for as long as you can without jumping to new areas of the design. Change to a colour that adjoins the first colour and so on.

9 Remove the red cotton centre lines as you go to avoid stitching over them.

FINISHING

10 When the stitchery is complete, hand-wash it in lukewarm water with a mild detergent if necessary. Do not rub or soak; dip and lift or swish gently instead. Rinse in cold water and hold it up until it stops dripping. Lay it on a clean white towel and roll to remove excess water. Open out flat and allow to dry naturally.

11 Place the finished cross stitch face down on a padded



ironing board and cover with a pressing cloth or clean tea towel. Press using a medium/cotton setting (no steam). Take your time and press rather than sweep the iron over the surface.

12 Frame as desired, choosing a frame without glass so your Rosellas can be fully appreciated.

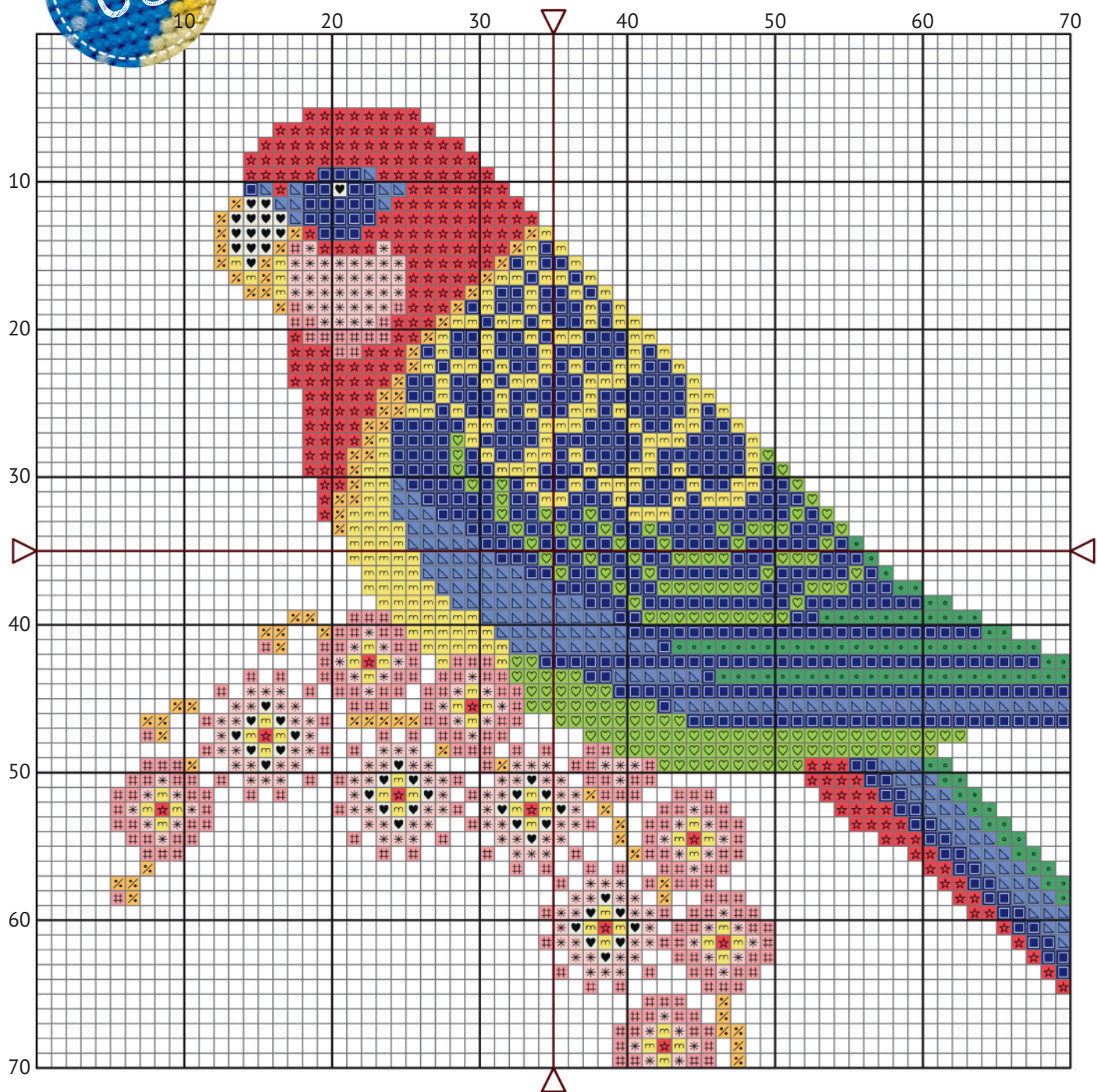
13 To preserve your cross stitch, lace it onto a piece of acid-free foam to fit the frame.

14 Display as a set so you can enjoy Australia's unique and colourful birdlife every day. 🐦

TIP FOR WORKING WITH STRANDED THREAD

The cotton comes out smoothly from the skein if you find the end under the larger bottom label (the one with the barcode and number).

Separate the DMC cotton into two strands. DMC recommends you do this one at a time and by pulling each strand straight up.

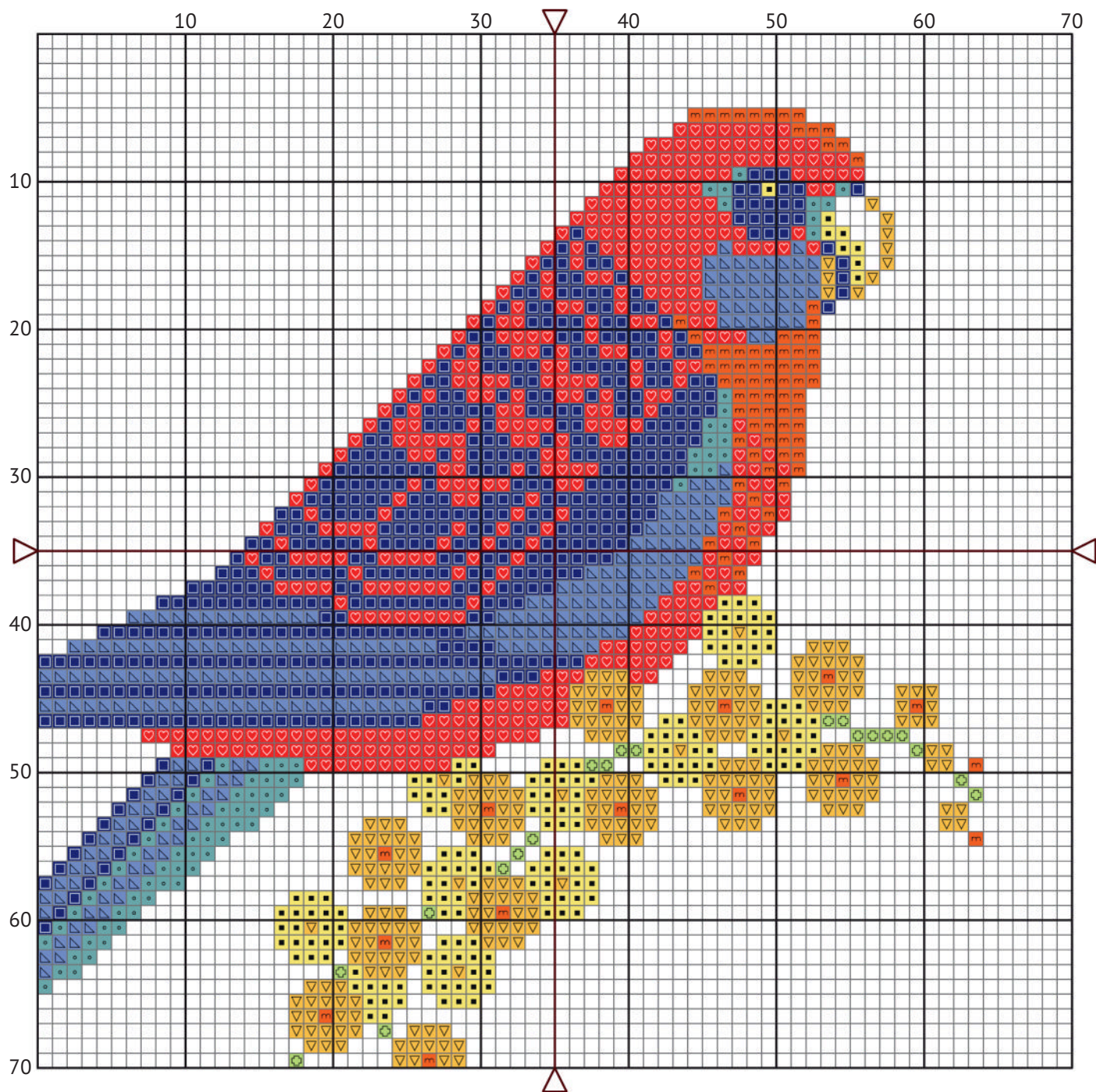


Eastern Rosella

Legend:

- ♡ Light Chartreuse (16)
- ⌘ Medium Light Autumn Gold (19)
- m Very Light Topaz (727)
- ⊞ Light Salmon (761)
- Dark Royal Blue (796)

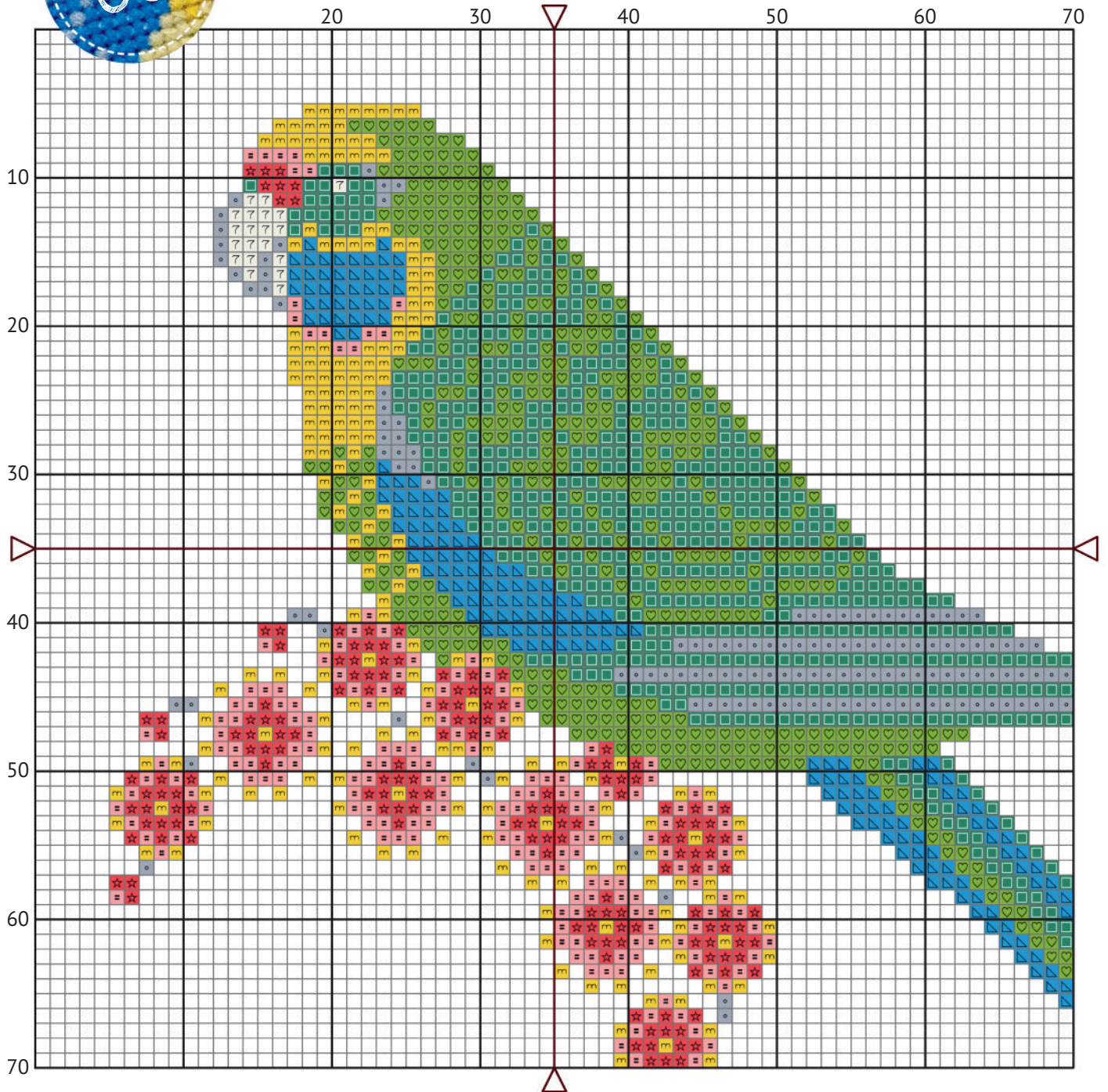
- * Baby Pink (818)
- ☆ Medium Carnation (892)
- Light Emerald Green (912)
- △ Medium Lavender Blue (3839)
- ♥ Winter White (3865)



Crimson Rosella

Legend:

- | | |
|--------------------------|-------------------------------|
| ◻ Apple Green (15) | ▽ Medium Yellow (743) |
| ○ Light Turquoise (598) | ◻ Dark Royal Blue (796) |
| ♡ Bright Red (666) | m Burnt Orange (947) |
| ■ Very Light Topaz (727) | ◻ Medium Lavender Blue (3839) |

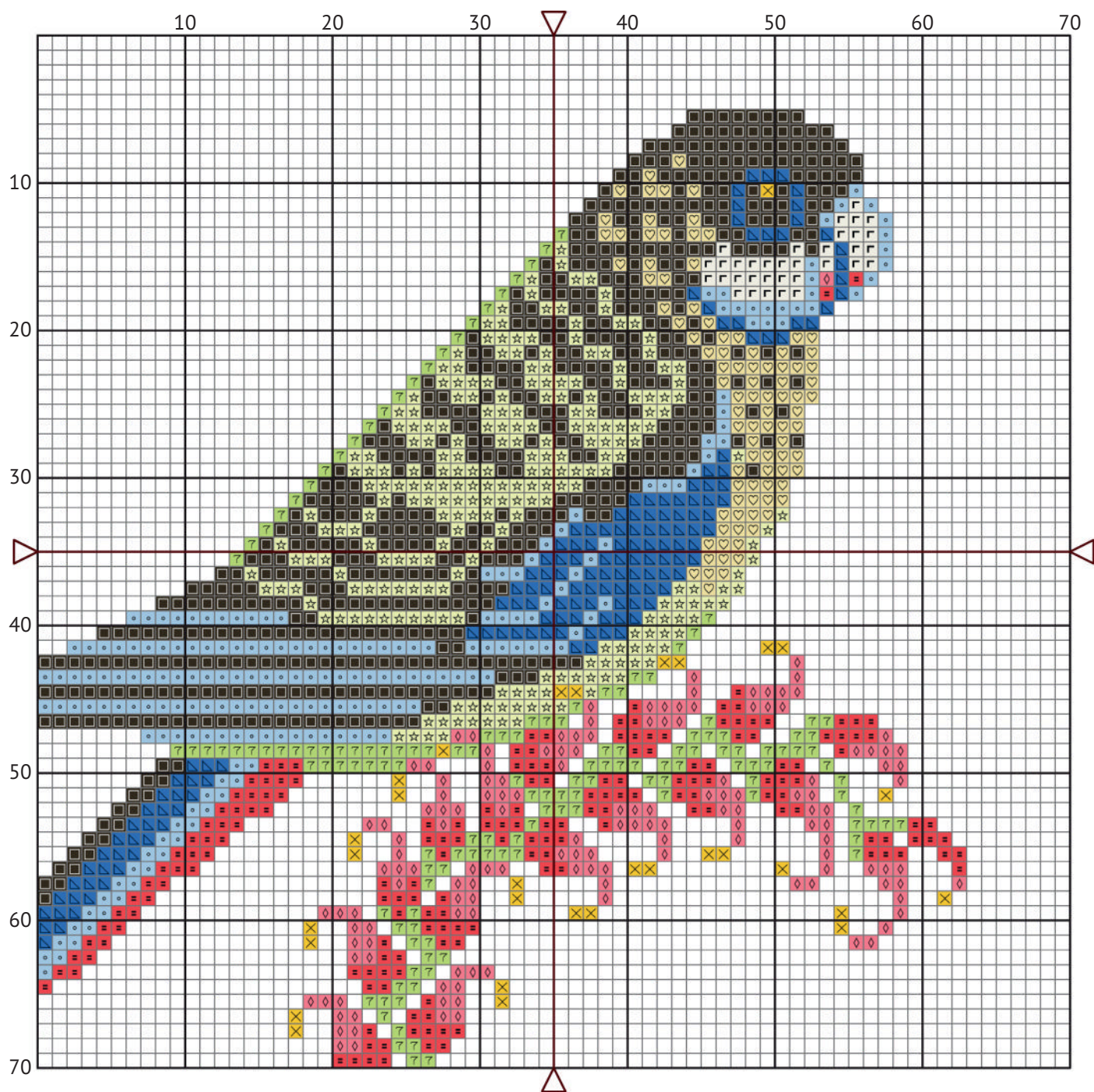


Green Rosella

Legend:

- Pearl Grey (415)
- Light Salmon (761)
- ★ Medium Carnation (892)
- ♡ Light Parrot Green (907)

- Medium Aquamarine (943)
- ⌘ Bright Canary (973)
- △ Medium Bright Turquoise (3845)
- ∇ Winter White (3865)



Northern Rosella

Legend:

- ☆ Very Light Tender Green (10)
- 7 Apple Green (15)
- × Dark Lemon (444)
- Medium Carnation (892)
- Very Dark Brown Grey (3021)

- ◇ Light Melon (3708)
- Very Light Antique Blue (3752)
- ♡ Ultra Pale (3823)
- ▽ Electric Blue (3843)
- ▿ Winter White (3865)

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22 FABRIC OPTION –
MODA GRUNGE



43 FABRIC OPTION –
MODA GRUNGE

TEMPERATURE QUILT – FABRIC STARTER PACKS

Grunge Starter Pack – 1 strip of each colour.
Fabrics will be number labelled for easy re-ordering.

- OPTION 1: Large Quilt – 43 fabrics **\$123.75**
- OPTION 2: Large Quilt – 22 fabrics **\$63.50**
- OPTION 3: Small Quilt – 43 fabrics **\$96.75**
- OPTION 4: Small Quilt – 22 fabrics **\$50.00**

Mystique Starter Pack – 1 strip of each colour.
Fabrics will be number labelled for easy re-ordering.

- OPTION 5: Large Quilt – 19 fabrics **\$33.00**
- OPTION 6: Small Quilt – 19 fabrics **\$26.00**



TOOLS (recommended)

- Template Piece
- 28mm Rotary Cutter
- Sewline Trio Marker
- Finger Presser
- Rotating Cutting Mat

Red & Orange triangles are the maximum temps and the Purple & Blue are the minimum temps for the 2 days (shown in this picture)



Working on making the temperature quilt

Everyone who makes this quilt will have their own unique fabric requirements decided by the temperature at their locations. To cater for this customers can re-order individual fabric strips in the size they are using (4.5" x 3.5") as they are needed. We encourage participants to post photos of their quilt for Kavina Block Facebook Users to see all the variations!



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'Temperature Quilt'

To make this quilt purchase the 'Kaniva Block' Template set for \$35.

When you purchase the 'Kaniva Block' template set, you will have full access to our 'Kaniva Block Users' Facebook group where you will have access to all our 'How-To' and 'Skill Builder' videos, such as: how to organise pieces; how to press seams; how to pin blocks together; how to put in the 'rain indicators'; temperature record charts, information on where to / how to record your maximum and minimum temperatures for each day, colour to temperature assignment charts, monthly day placement charts (the pattern).



Block OF The Month

Spring is in the Air

Designed, pieced and quilted by
DEBORAH LOUIE



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makes quilting feel possible

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New Block
of month
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TULIP WONDERLAND QUILT

The butterflies and ladybirds that flitter amongst the flowers and trees in this wonderful quilt certainly feel like they're living in wonderland. But when Kate Henderson of Two Little Banshees picked up this pretty stash of fabric called *Wonderland* by Momo for Moda Fabrics, she felt it needed just one more flower added to the mix.



Kate Henderson
neverenoughhours.blogspot
Instagram: [katehendersonquilts](https://www.instagram.com/katehendersonquilts)



PROJECT 04



MATERIALS

- One layer cake – this gives you 40 squares, 10in (tulips and centre panel squares). Kate used fabric from the *Wonderland* fabric range by Momo for Moda Fabrics.
- 90cm (1yd) cream print fabric (tulip and stem background)
- 45cm (1/2yd) red print fabric (Border 1)
- 80cm (7/8yd) multicoloured print fabric #1 (Border 2)
- 50cm (5/8yd) multicoloured print fabric #2 (binding)
- 3.5m (37/8yd) backing fabric
- Batting at least 160 x 180cm (64 x 72in)
- Rotary cutter, ruler and mat
- Sewing machine with 1/4in foot
- General sewing supplies

Finished size: 157 x 178cm (62 x 70in)

CUTTING

- 1 From the cream print fabric, cut:
 - Four squares, $9\frac{1}{4}$ in. Crosscut them twice on the diagonals to yield 16 quarter-square triangles. You will use 13 triangles in this project (tulip background).
 - Two strips, $8\frac{1}{2}$ in across the width of the fabric. Crosscut each strip to yield 26 rectangles, $3\frac{1}{2}$ x $8\frac{1}{2}$ in (stem background).
- 2 From the layer cake, choose 13 squares for the tulips. Trim the squares to measure $9\frac{1}{4}$ in, then crosscut them twice on the diagonals to yield 52 quarter-square triangles. You will use three triangles from each fabric for the tulips.
- 3 From the layer cake, choose four squares for the stems. Crosscut the squares to yield 16 rectangles, $2\frac{1}{2}$ x $8\frac{1}{2}$ in. You will use 13 strips.
- 4 From the remaining squares of the layer cake, chose 16 squares for the plain blocks. Trim each square to measure $8\frac{1}{2}$ in square.
- 5 From the red print fabric, cut:
 - Six strips, $2\frac{1}{2}$ in across the width of the fabric.
- 6 From multicoloured print fabric #1, cut:
 - Six strips, $4\frac{1}{2}$ in across the width of the fabric.
- 7 From multicoloured floral print fabric #2, cut:
 - Seven strips, $2\frac{1}{2}$ in across the width of the fabric.

ASSEMBLY

- 8 To create the tulip block, sew two triangles cut from the same fabric in Step 2 along one short edge and press lightly so as not to stretch the bias. Repeat using another triangle from the same fabric and one cream print triangle. Press in the same manner. Sew the two units together to

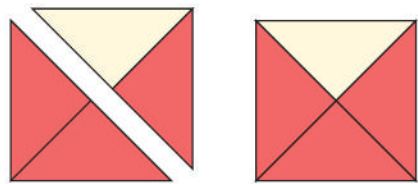


Diagram 1

form a square as shown in Diagram 1. Repeat to yield 13 tulip blocks.

- 9 Sew a $3\frac{1}{2}$ x $8\frac{1}{2}$ in cream print rectangle to the left and right edges of a $2\frac{1}{2}$ x $8\frac{1}{2}$ in stem rectangle. See Diagram 2. Press seams outwards. Repeat to yield 13 stem blocks.
- 10 Lay out the tulip, stem and plain blocks in seven rows of six blocks each, with each tulip block having a stem block below it. Rearrange the blocks until you are satisfied with the colour placement, referring to the photograph as a guide. Sew the blocks in each row together. Then sew the rows together, carefully matching seams.
- 11 Sew the red print strips together end to end to make one long strip. Measure the quilt vertically through the centre and cut two strips from the long strip to this length. Sew them to the left and right edges of the quilt and press seams outwards.
- 12 Measure the quilt horizontally through the centre and cut two strips from the long strip to this length. Sew them to the top and bottom edges of the quilt and press seams outwards.
- 13 Repeat Steps 11 and 12 with the multicoloured print #2 strips.

QUILTING AND BINDING

- 14 Cut the backing fabric into two equal lengths. Remove the selvages and join the two pieces along one long edge. Press the seam open.
- 15 Smooth out the backing fabric on a large table or the floor with right side down and secure it with masking tape. Lay the batting on top, ensuring it is smooth and free from wrinkles. After pressing the quilt top,

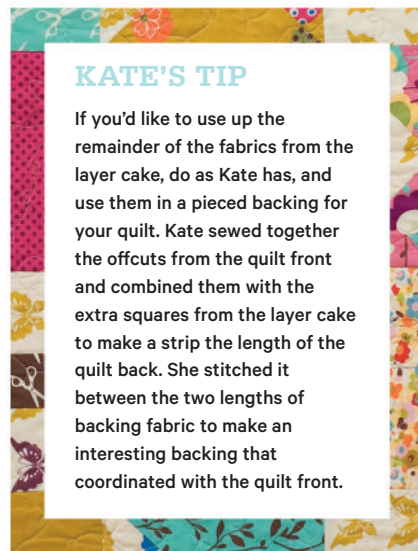


Diagram 2



lay it on top of the batting and baste the three layers together with thread or safety pins.

- 16 Quilt as desired. Kate worked a continuous loop design all over the quilt by machine. Trim the backing and batting $\frac{1}{4}$ in outside the raw edge of the quilt top.
- 17 Join the $2\frac{1}{2}$ in multicoloured print #2 strips for the binding end to end to make one long strip. Fold the long strip in half



KATE'S TIP

If you'd like to use up the remainder of the fabrics from the layer cake, do as Kate has, and use them in a pieced backing for your quilt. Kate sewed together the offcuts from the quilt front and combined them with the extra squares from the layer cake to make a strip the length of the quilt back. She stitched it between the two lengths of backing fabric to make an interesting backing that coordinated with the quilt front.

PROJECT 04

lengthwise, wrong sides together, and press. With raw edges together, stitch the binding strip to the edge of the quilt using a $\frac{1}{4}$ in seam, mitring the corners as you go and referring to Steps 32 and 33 and the diagrams on page 42.

18 Turn the binding over and stitch it by hand to the back of the quilt. Label and date your quilt. 🧵



Kate's gorgeous little girls loved her latest quilt so much that they put in an order for a second version. Working with the same concept but with a softer pink, green and blue fabric

palette, Kate cut 6in squares for her tulip blocks to create the perfect cot quilt measuring 105 x 120cm (41 $\frac{1}{4}$ x 47 $\frac{1}{4}$ in). So get cutting – the sky's the limit with this easy-to-piece creation.





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Falling Hexies

CROCHET BAG

Kylie Moleta is a Melbourne-based freelance crochet designer and the creative force behind Stitched Up Craft, where she shares her vibrant, colour-rich patterns with a global community of makers. Building on the success of her debut book, *A Year of Granny Squares*, she is currently immersed in developing her second publication, for release in 2027. Her *Falling Hexies Crochet Bag* was born from a creative spark that arrived so fully formed she immediately paused her existing work to bring it to life. Though she personally uses the piece as a project bag, its lightweight construction makes it a perfect companion for local shopping, showcasing Kylie's knack for blending spontaneous inspiration with everyday functionality.



Kylie Moleta, Stitched Up Craft
Instagram: @stitchedupcraft
Email: stitchedupcraft@gmail.com





MATERIALS

- Bendigo Woollen Mills 8ply cotton: Fruit Tingle — 130gms (A), Parchment — 160gms (B)
- Crochet hook: 3.5mm (UK 9/ US E/4)
- Tapestry needle

Finished size: 33cm (13in) wide x 43cm (17in) high (without straps). Straps featured are 10in long but can be adjusted to your required length.

Note: There are 485m (530yd) per 200gm (7oz) of yarn. This project is an intermediate skill level. It is recommended to read all instructions, particularly the joining section, before starting. Australian/UK terminology is used; North American readers should consult a crochet manual to ensure that the instructions are interpreted correctly.

TENSION

20 sts x 9 rows = 10 cm measured over tr.

SPECIAL STITCHES

Puff stitch (ps): [Yarn round hook, insert hook into st, yarn round hook, pull up loop] 5 times into same stitch, yarn round hook, draw through all 11 loops on hook.]

ABBREVIATIONS

Beg = beginning, **ch** = chain, **dc** = double crochet, **dtr** = double treble, **hdc** = half double crochet, **htr** = half treble, **pm** = place marker, **tr** = treble, **st/s** = stitch/es, **sl st** = slip stitch, **rep** = repeat





HEXAGONS

Make 34 hexagons, changing colours as indicated below:

- H1 – Make 6. Change to yarn A in Round 2.
- H2 – Make 8. Change to yarn A in Round 3.
- H3 – Make 8. Change to yarn A in Round 4.
- H4 – Make 8. Change to yarn A in Round 5.
- H5 – Make 4. No colour change.

Round 1: Starting with Fruit Tingle yarn A, and working into a magic ring, 1 ch (does not count as

a st here and throughout), [1 ps, 1 ch] six times, join with sl st to beg ps. 6 sts.

Follow the order for colour changes as above for the next four rounds.

Round 2: [4 ch (counts as 1 dtr here and throughout), 1 tr] in st, *2 tr in 1-ch sp, [1 tr, 1 dtr, 1 tr] in next st; rep from * four more times, 2 tr in 1-ch sp, 1 tr in first st next to starting ch, join with sl st to top of starting ch. 30 sts.

Round 3: [4 ch, 1 tr] in st, *4 tr, [1 tr, 1 dtr, 1 tr] in next st; rep from * four more times, 4 tr, 1 tr in first st next to starting ch, join with sl st to top of starting ch. 42 sts.

Round 4: [4 ch, 1 tr] in st, *6 tr, [1 tr, 1 dtr, 1 tr] in next st; rep from * four more times, 6 tr, 1 tr in first st next to starting ch, join with sl st to the top of the starting ch. 54 sts.

Round 5: [2 ch (counts as 1 htr), 1 dc] in st, *8 dc, [1 dc, 1 htr, 1 dc] in the next st; rep from * four more times, 8 dc, 1 dc in the first st next to the starting ch, join with a sl st to the top of the starting ch. 66 sts.

Fasten off, leaving a tail to sew (whip stitch) the hexagons together. Kylie recommends the tail length to be twice as long as the side you are joining. If you are joining more than one side, make the length twice as long for the combined sides that if you are joining. Don't forget to add a small length to sew in your end.

If you prefer to use a hook you don't need to leave a long tail, you can sl st the hexagons together on the wrong side (right side together) to keep the seamless join look.

JOINING

1 Referring to the Layout Chart, begin joining the hexagons, starting at the top of the layout chart and working your way down, joining an H1 on two sides to another H1 and a H2.

2 Hold two hexagons right sides together. Thread the tail through a tapestry needle and sew through both hdc sts of the sides to be joined, working from front to back.

3 Continue to thread through both adjacent sts on the side up to and including the next two hdc sts. If you are joining a second side, use the same method of starting in the two hdc sts and work across to the next two hdc sts.

4 Follow this method as you work down the chart. When you reach the hexagons that need to be folded, continue joining them flat but leave a tail to join on the sides that will close up the bag at the end.

5 Once all the hexagons are joined, fold the hexagons along the lines on the chart and join those sides to enclose the bag.

6 The bottom corner H5 hexagons join on themselves when folded.



Sew the 5th and 6th dc together, then work across the side to finish with the two adjacent corners. Stitch markers may help to mark where to join. Ensure when joining the two H5 hexagons that you use yarn A to create an invisible join.

TOP OF BAG AND STRAPS

Round 1: Attach yarn B to H1 hexagons top right htr. Starting in next st, *2 dc, 6 htr, 2 dc, 1 sl st to the corner, 7 dc, 2 htr, tr2tog two times, 2 htr, 7 dc, 2 htr, tr2tog two times, 2 htr, 7 dc, 1 sl st to the corner. Rep from * around the top of the bag three more times.

Round 2: 1 ch (does not count as a st), starting in the next st, *2 dc in the next st, pm in second dc, 2 dc, 4 htr, 2 dc, pm in first dc, 2 dc in the next st, 32 sc; rep from * three more times, join with a sl st to the beg st. Do not fasten off, continue with Strap One.

Strap One

Row 1: 1 sl st, 10 dc. Turn.

Row 2: 1 ch, miss 1, 9 dc. Turn.

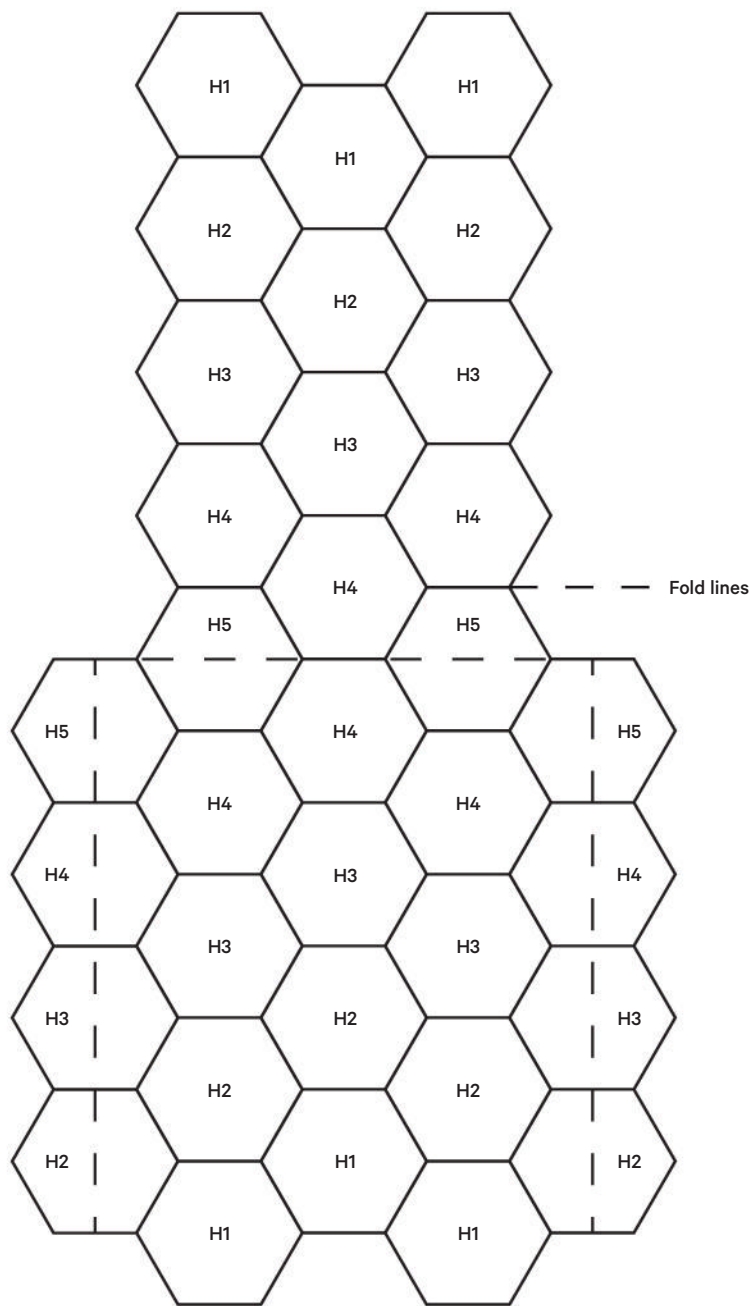
Row 3: 1 ch, miss 1, 8 dc. Turn.

Row 4: 1 ch, miss 1, 7 dc. Turn.

Row 5: 1 ch, 7 dc. Turn.

Rep Row 5 until you reach the desired length. Bag straps measure 10in long before increase rows.

Third Last Row: 1 ch, 6 dc, 2 dc in the last st. Turn.



Layout Chart

Second Last Row: 1 ch, 7 dc, 2 dc in the last st. Turn.

Last Row: 1 ch, 8 dc, 2 dc in the last st. Turn.

Fasten off, leaving a tail to attach the strap.

Attach the strap by sewing from each of the pms placed on the adjacent front side. Ensure the strap is not twisted.

Strap Two

Turn the bag over and attach the yarn to the outer right pm.

Follow the pattern for Strap One. 🧶

KYLIE'S OPTIONAL SEAM TIP

I have placed a sl st around edges for better finish and added strength to the strap

Attach the yarn to any st, and sl st in each st around on the right side. For the straps, 1 sl st is placed along the side of each row. Repeat for the other three edges.

Fasten off and weave in ends.

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Mountains at Night

CROPPED KNIT VEST

Cilna van Wijk embraces the freedom of fibre arts by turning scrap yarn into fun, one-of-a-kind pieces that minimise waste and celebrate the joy of making. Her latest knitted vest is a wearable tribute to her evening walks, inspired by the cosy, golden glow of lights peeking through neighbourhood windows. By reimagining leftovers into a stylish garment, she captures the warmth of her local community while showcasing beautifully sustainable design.



Cilna van Wijk, See December
Instagram: @seedecember





MATERIALS

- Lion Brand Hue & Me chunky wool (137yd/125m per 125g skein): one skein Colour A – Fatigues (174), one skein Colour B – Deep Sea (107), one skein Colour C – Werewolf (152)
- Small amounts of yellow yarn (less than 1m/1yd)
- Knitting needles: 5.5mm (UK 5/US 9) circular

needles, 6.5mm (UK 3/US 10.5) needles

- Tapestry needle
- Waste yarn

Note: You can pick any three colours and make the vest your own! You can use any colour scraps for the houses detail (a perfect time to use up those tiny bits of scrap yarn) — yellow or white on

a dark background will work best for the windows.

This is a cropped vest that is designed with zero ease. You can very easily adjust the length of the vest to suit your preference by knitting more or fewer rows. The most important measurement is the width of the vest, as this controls how many stitches you cast on.

The front and back pieces of the vest are knitted separately and seamed together at the sides and shoulders, with the neck and armhole ribbing worked in the round. The house

and star details are added using duplicate stitch. Sizes are indicated as A (B, C). Intarsia is recommended for the colour work.

TENSION

Gauge: 11 st x 17 rows = 10cm (4in) in stockinette

ABBREVIATIONS

k = knit, **k2tog** = knit two together, **p** = purl, **ribbing** = alternating stitches of knit and purl, **ssk** = slip slip (knitwise) then knit together, **stockinette** = working back and forth with alternating rows of knit and purl to create a smooth surface, **sts** = stitches

SIZE CHART

	A (small)	B (medium)	C (large)
Bust circumference	168cm (66¼in)	190cm (75in)	210cm (82½in)
Length	45cm (17¾in)	50cm (19½in)	55cm (21½in)
Armhole depth	19cm (7½in)	21cm (8¼in)	22cm (8½in)

WHAT IS INTARSIA?

Intarsia is a method where each colour section has its own ball of yarn. When you switch colours, you twist the yarns together to avoid holes. It's ideal for pictorial motifs (animals, landscapes, lettering) and geometric blocks or stripes that don't run the full width. Unlike stranded knitting (Fair Isle), you don't carry unused colours across the back.

How to:

Following a chart, work normally until the chart indicates a new colour.

Twist the yarns to join — bring the new yarn up and under the old yarn. This twist locks the join and prevents holes.

Work each colour section with its own yarn. Leave the old yarn hanging until you return to that section. Intarsia creates more ends than stranded knitting, but fewer than you'd expect because yarn stays in its section.

USING WASTE YARN TO HOLD STITCHES

This is one of the simplest, most reliable ways to pause live stitches without stretching them or risking them falling off. You temporarily transfer the live stitches onto a smooth, contrasting yarn instead of a stitch holder. It's flexible, inexpensive and especially useful.

How to:

Thread a blunt needle with contrasting yarn.

Insert the needle purlwise (as if to purl) through each live stitch.

Slide the stitch off the knitting needle and onto the waste yarn.

Continue until all required stitches are on the waste yarn. This keeps the stitch orientation correct.

Tie the ends in a loose bow or simple knot — not tight, because you'll remove it later. Make sure the stitches lie flat and aren't bunched.



FRONT BODY

Cast on 48 (54, 58) sts onto 5.5mm needles with Colour A. Continue working 1x1 rib for six rows. Change to 6.5mm needles and work stockinette in Colour A for 14 (17, 20) more rows.

Continue with stockinette for 20 (23, 26) rows using Colour B (main colour) and Colour A (mountain) following Chart 1.

Armhole shaping

Continuing with Chart 2 (main colour as Colour C and the mountain in Colour B), repeat the following pattern to shape the armhole.

Row 1: K1, ssk, k until 3 stitches before end, k2tog, k1. Turn work.

Row 2: P all stitches.

Repeat Row 1 and Row 2 until you have 32 (38, 40) sts remaining.

Neckline shaping

Right shoulder

Knit 11 (13, 15) across (these sts can be placed on waste yarn), cast off 10 sts and knit across the remaining 11 (13, 15) sts.

Only working on the last 11 (13, 15) sts, repeat the following pattern to shape the neckline.

Row 1: P all stitches. Turn work.

Row 2: K1, ssk, k to end.

Repeat Row 1 and Row 2 until you have 8 (10, 10) sts remaining. Work 17 (17, 17) more rows in stockinette without decreases. Place the 8 (10, 10) sts on waste yarn or a stitch holder.

Left shoulder

Pick up the previous 11 (13, 15) sts.

Join Colour C yarn on the knit side of the sts and repeat the following pattern.



Placement of houses
(to be added in duplicate stitch)

Note: rows shown are for size A. Sizes B and C will have additional rows in colour B.

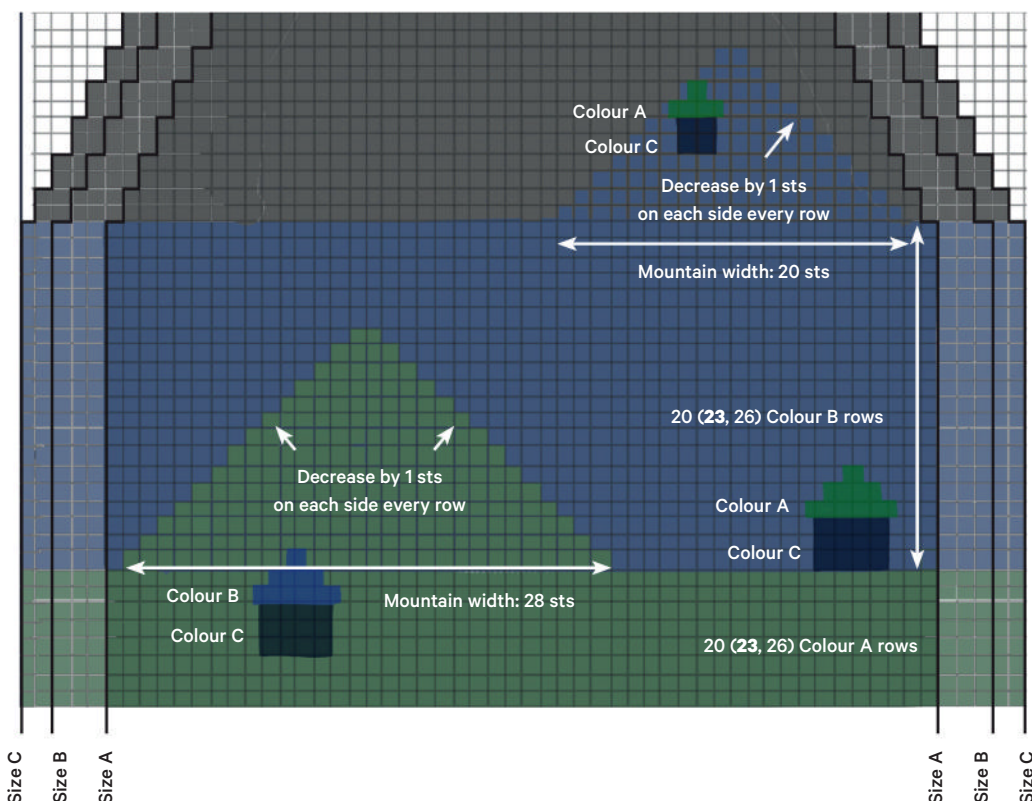


Chart 1

Row 1: K until 3 sts remain, k2tog, k1. Turn work.
Row 2: P all sts. Repeat Row 1 and Row 2 until you have 8 (10, 10) sts remaining. Work 17 (17, 17) more rows in stockinette without decreases. Place the 8 (10, 10) sts on waste yarn.

BACK BODY

Work the back piece as for front instructions, this time following Chart 2. Once you have shaped the armholes, continue working in stockinette for another 24 (24, 28) rows. The front and back pieces should be the same length. Knit across 8 sts (10, 10), cast off 16 (18, 20) sts and knit across the remaining 8 (10, 10) sts.

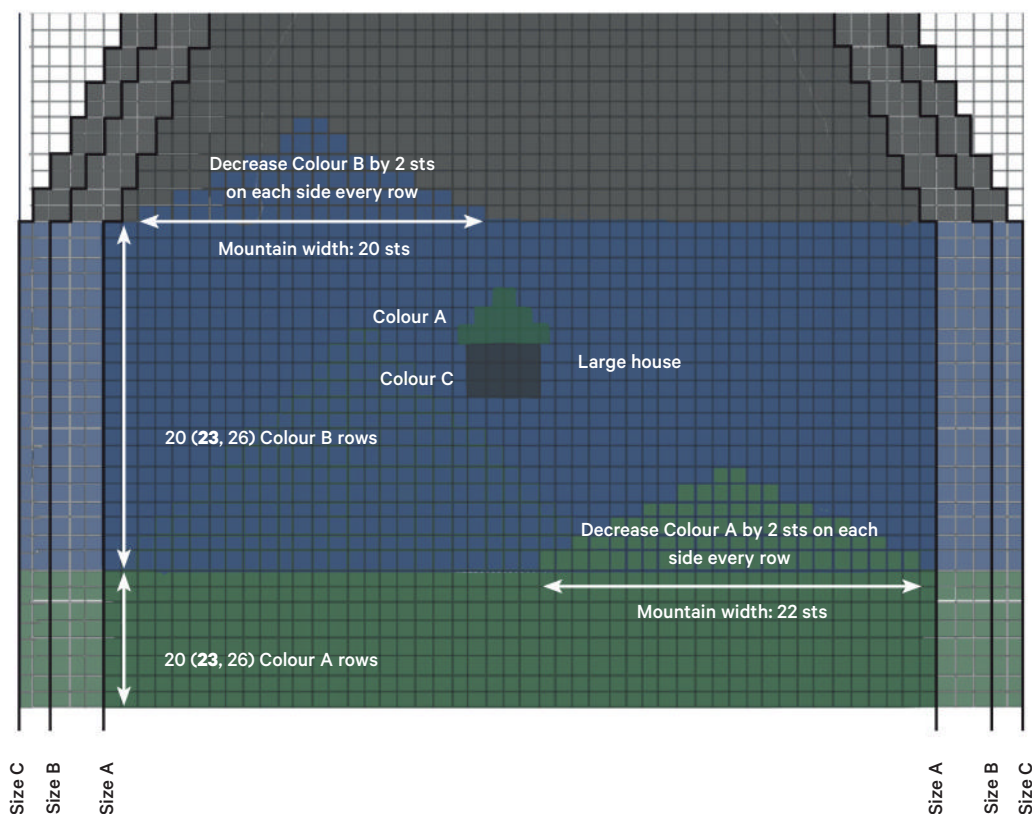


Chart 2



Chart 3



Chart 4

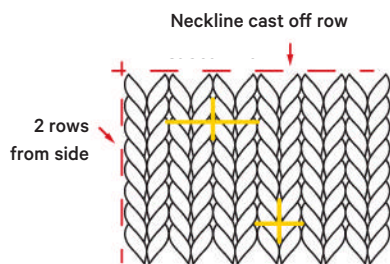


Chart 5

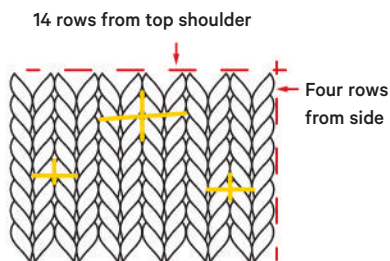


Chart 6

FINISHING

1 Sew the shoulder seams together with your preferred technique (Cilna recommends invisible grafting sts) and seam the sides of the front and back pieces together using mattress stitch.

2 Using 5.5mm needles and Colour C yarn, pick up 60 (64, 68) sts evenly around each armhole. Work 1x1 rib for 6 rows. Using 5.5mm needles and Colour C yarn, pick up

54 (60, 64) sts evenly around the neckline. Work 1x1 rib for six rows.

3 Block the vest before adding the final duplicate stitch details.

4 Refer to Chart 1 and 2 for the placement of the houses to be added in duplicate stitch. Chart 3 shows the duplicate stitching design in more detail. Note that the topmost house on the front of the vest is smaller than the others (Chart 4).

To find the correct placement of the houses, count stitches and rows down from the nearest colour change (however, you can change the placement to make it your own!)

5 Add two windows onto each house using the yellow yarn. You do this by threading yarn horizontally between two stitches (see Chart 5).

6 Add the stars following Chart 5 and 6 by threading yellow yarn horizontally and vertically across stitches using a tapestry needle. 🧶



WHAT IS DUPLICATE STITCHING?

Duplicate stitching is a surface-embroidery technique used to add colour or detail after the knitting is complete; it literally duplicates the underlying knit stitches with a contrasting yarn.

How to:

Thread a blunt tapestry needle with a length of yarn.

Follow the knit stitch shape, insert the needle at the base of a 'V', bring it up through the top of the stitch and then back down through the same base – covering the original stitch completely.

Work one stitch at a time.



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Wavelength

CLUTCH

Ruti Thalia Hull designs playful, versatile sewing patterns supported by detailed YouTube sew-alongs, a commitment born from her own experience as a self-taught maker. Her *Wavelength Clutch* updates the classic envelope silhouette with quilted panels, low-loft cotton batting and exposed bias-bound seams. This project reflects her focus on accessible education and high-value design, offering a stylish accessory that remains approachable for sewists of all skill levels.



Ruti Thalia Hull, Thalia's Threads
Instagram: @thalias_threads
YouTube: @ThaliasThreads
TikTok: @thaliasthreads





MATERIALS

- 50 x 80cm (20 x 31½in)
printed fabric (bag back
and front)
- 50 x 80cm (20 x 31½in)
lining fabric
- 50 x 80cm (20 x 31½in)
low loft batting
- Tracing paper and pencil
- Temporary spray adhesive
— such as Odif 505
- Fat quarter fabric
(bias binding)
- 2cm (1in) diameter
magnetic closure
- Sewing machine
- General sewing supplies

Finished size:

40.5 x 25.5cm (16 x 10in)

Note: Cotton fabric makes good bias binding for sewing around the tight curves. Proceed with caution if you choose to use a satin-finish fabric as Ruti has used — it is very unforgiving and shows every stitch.





METHOD

1 Trace the front and back bag panel shapes and markings from the Pattern Sheet onto tracing paper. Cut them out on the drawn line.

2 Pin the pattern shapes onto the outer fabric and cut the fabric about 1in wider all around. For each pattern shape, cut one from the lining fabric and one from the batting in the same manner.

3 Lay the lining fabric shape for the bag back wrong side up on a flat surface.

4 Spray the corresponding batting shape with temporary spray adhesive and lay it adhesive side down, onto the lining and smooth it out.

5 Spray the top side of the batting and lay the bag back outer fabric wrong side down on the batting.

6 Make another sandwich of the lining, batting and outer fabric for the bag front in the same manner.

7 Quilt each sandwich in a curved or straight design.

8 Place the paper pattern shape on the bag back quilted fabric and

pin it in place. Cut the shape out along the edge of the pattern. Repeat for the bag front quilted shape.

9 Mark the magnet placement on the lining side of the bag back panel and outer side the bag front panel. Hand sew each side of the magnetic closure in place.

ASSEMBLY

10 Place the bag front panel on top of the bag back panel, lining sides facing, and matching the wave edges.

11 Sew the layers together with a $\frac{1}{4}$ in seam that will be hidden within the bias binding. Continue stitching all the way around the flap section of the back panel.

BINDING

12 From the fat quarter of fabric, cut $1\frac{1}{2}$ in wide strips of fabric at 45-degree angles to the grain for the binding. You need a total length of 80in. Sew the strips together end to end at the short ends. Press the seams open. Trim any fabric overhangs. Fold the strip in half lengthwise with the wrong sides facing. Press.

13 Place the folded bias binding with raw edges aligned on the right side at the bag back, leaving a 3in tail. Pin or clip in place.

14 Sew slowly, using a $\frac{3}{8}$ in seam, slightly stretching the binding on the valley portions of the waves. Secure the binding at the end following the binding diagram on page 40.

15 Fold the bias binding to the lining side and sew it in place by hand. Stretch and smooth it as you sew. 🧵

RUTI'S BIAS BINDING TIP

The most important thing to remember when applying bias binding is that if it is not tight enough, it will look wrinkled. It needs to be stretched slightly lengthwise or widthwise to give a smooth appearance.

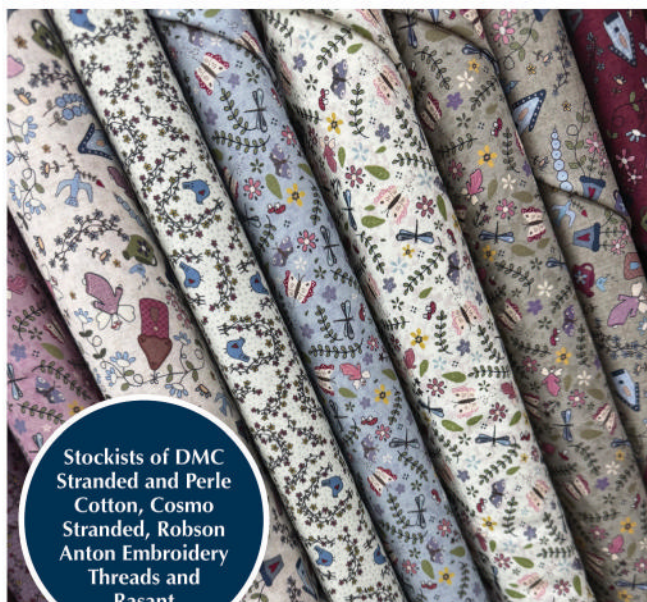


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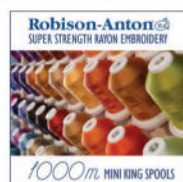
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**SPECIAL
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Good News

CELEBRATING SUSTAINABILITY AND CIRCULARITY IN CRAFTS

From legal repair incentives to high-end recycled yarns, we're sharing Good News stories about the systemic shift toward circularity.

In France, government-backed "Repair Bonuses" under the anti-waste laws are driving the successful mending of nearly a million items annually, while in Australia, the launch of Queensland's first automated textile recovery facility represents a massive leap in regional processing capacity for unwanted garments.

These macro-level efforts are complemented by innovative science — such as turning textile waste into structural bricks — and luxury circularity projects like Manteco's Project43, which recovers tens of tonnes of wool offcuts for high-end fashion. Collectively, these initiatives signify a transition from the traditional "take-make-waste" model to one where longevity is becoming the new industry standard.

French government offers discounts for repairs

Under the Anti-Waste Law for a Circular Economy (AGEC), the French Repair Bonus (or Bonus Reparation) was designed to make mending more affordable than replacing. By offering direct discounts ranging from €6 (approx AU\$10) for a simple tear to €25 (approx AU\$41) for re-soling shoes at certified workshops, the French government successfully funded over 826,000 repairs in the scheme's first year. With 700,000 tonnes of clothing discarded in France annually, it's a global benchmark for how other countries can attempt to restore the value of skilled trades and divert textile waste from landfill. The Repair Cafe in Paris is a member of the Repair Cafe Association with a

goal to turn the act of mending from a solitary chore into a collaborative social event, teaching that the first reflex for a worn garment should be to repair and learn rather than to discard and replace.

Credit: @repair_cafe_paris

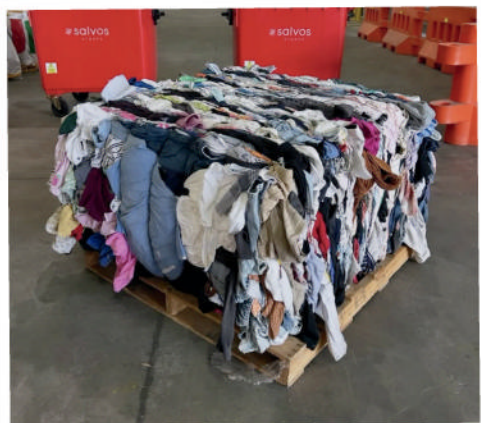




Credit: manteco.com



Credit: Salvos Stores &
@sarah.knop.fashion



Salvos Stores launch textile recovery facility

Opened on 17 March 2026, the Salvos Stores' \$4.97 million facility is Australia's first automated textile sorting and decommissioning hub. Utilising advanced AI and robotics to sort garments by material type and mechanically remove hardware like zips and buttons, it is capable of processing 5000 tonnes of textiles every year. This Queensland-based innovation provides the "missing link" in the circular economy by creating clean, high-quality feedstock for new products like acoustic panelling and insulation, directly addressing the 200,000 tonnes of clothing that currently head to Australian landfills. While the facility is currently focused on processing existing donation streams, it will look to accept unsellable textiles in the future.

New wool created from fabric waste

A leader in luxury circularity, Manteco's Project43 focuses on "Zero Waste" by recovering industrial offcuts from garment manufacturers, which typically account for four per cent to 20 per cent of fabric waste, and regenerating them into new MWool® fibres. In 2024, the project recovered nearly 69,000kg of wool offcuts, contributing to a portfolio where 97.3 per cent of their yarns are now classified as "responsible". Unlike standard recycling, Project43 allows brands to stay within a closed loop, using their own high-end waste to create new high-end fabrics without compromising the luxury "handle" of the wool.

Trash contest for the win

The University of Washington's Recycling 2026 Trash Art Contest invited students and staff to re-envision their waste as artwork. This year's competition garnered 19 submissions, ranging from upcycled textiles to salvaged boat components. The competition is in its seventh year and has produced more than 165 original pieces. By highlighting creative re-uses, the Trash Art competition prompts



Worn Again by Louise Wackerman



Credit: University of Washington

viewers to question their consumption habits and recognise the potential purpose in discarded items. The winning artists successfully connected their work to broader sustainability issues, demonstrating how mundane rubbish can be transformed, making meaningful, functional or aesthetic statements.

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MEET TIARNE TODD AKA *Textile Toddy!*

Fast-rising creative Tiarne Todd, known on social media as @textiletoddy, has become a vibrant new voice in the online craft community.

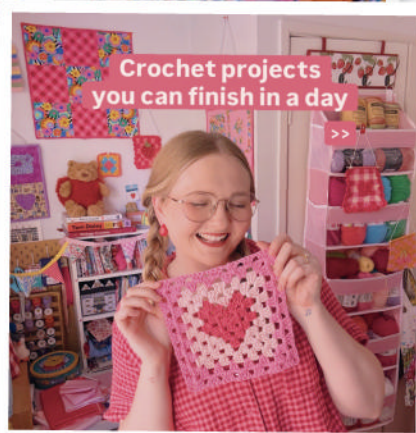
Operating from her cosy nook in Brisbane, Australia, Tiarne has established herself as a leading figure in the DIY and lifestyle space, inspiring others to embrace their own one-of-a-kind creative flair. Her influence is anchored in a diverse range of skills — from intricate quilting and patchwork to crochet and paper crafts — all delivered with her signature rosy pink aesthetic and personality.

While Tiarne is now a mainstay in the craft community, her journey into crochet began only a year ago. After several failed

attempts to learn, it was the inspiration of specific designers and online tutorials that finally made the art form "click".

"What I love most is working with all of the colours of the rainbow and experimenting with different kinds of yarn and textures," she says, noting that once the basics are mastered, the creative possibilities are endless. Beyond the aesthetics, Tiarne appreciates the portability of crochet compared to her sewing machine, though she admits she has her sights set on conquering the world of amigurumi next.





Tiarne's digital presence is instantly recognisable for its cohesive, candy-pink palette, filled with recurring motifs like hearts and strawberries. Her ability to create a distinctive personal brand and fervent following has made her a sought-after partner for major industry names. She recently fulfilled her "pink sewing machine dreams" through a high-profile partnership with Singer and has collaborated with brands like Cricut, Kip&Co, Birch and Scheepjes, bringing her bubbly, youthful charm to well-established names.

Whether she is creating a strawberry granny square based on

a specific aesthetic or whipping up a "home-made twist" on a shop-bought item, Tiarne remains dedicated to the idea that everything has a purpose if you have the vision to find it. Despite leaning towards quick makes to avoid the dreaded "WIP pile", she dreams of one day committing to a handmade blanket throw "to keep forever as a legacy piece". As she continues to move up in the industry, Textile Toddy is redefining what it means to be a modern maker in 2026, fuelled by a community she describes as the most "uplifting and vibrant" space on social media.

"My algorithm is nothing but colourful creations and kind hearted creatives that are all about spreading the joy of art!"

STRAWBERRY GRANNY SQUARE

From crochet and quilting to sewing and paper crafts, Tiarne aims to inspire others to celebrate their very own one-of-a-kind creative flair. Created from the cosy corners of her beloved 'sewing nook', her *Strawberry Granny Square* is her vibrant pattern debut, inspired by her love of quirky fruit patterns and bold colour palettes (and of course, her love of strawberries themselves!).





Tiarne Todd, Textile Toddy
Instagram: @textiletoddy



MATERIALS

- Premier Yarns Cotton Sprout medium weight #4:
Colour 1 — Strawberry,
Colour 2 — Stem,
Colour 3 — Background
- Crochet hook: 5mm
(H-8 US/6 UK)

Note: This is a beginner skill-level crochet project. Australian/UK terminology is used. North American readers should consult a crochet manual to ensure they interpret the instructions correctly.

ABBREVIATIONS

Ch = chain, tr = treble

METHOD

Round 1: Using Colour 1, make a magic circle (MC), ch 3, tr 2 into the magic circle, ch 2. *Make tr 3 into the magic circle, ch 2*. Repeat * to * two times. Sl st into the third chain.

Round 2: Continue using Colour 1, starting from the slip stitch in Round 1, ch 3 and turn, tr 2 into the below space, ch 1, tr 3 into the corner space, ch 2, tr 3 into the same corner space, ch 1, tr 3 into the corner space, ch 2, tr 3 into the same corner space, ch 1. Repeat the rest of the pattern all the way around until you reach the end of

the round, sl st into the third ch at the beginning of the round.

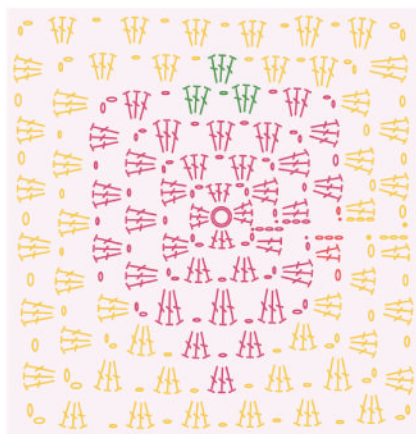
Round 3: Continue using Colour 1, starting from the last sl st of the previous round, ch 3 and turn. Tr 2 into the below space, ch 1, tr 3 into the corner space, ch 2, tr 3 into the same corner space, ch 1, tr 3 into the below space, ch 1, tr 3 into the corner space, ch 2, tr 3 into the same corner space. Repeat the rest of the pattern all the way around until you reach the end. Sl st into the third ch.

Round 4: Using Colour 1, starting in the space where you sl st at the end of the previous round, ch 3 and turn. Tr 3, ch 1, tr 3 into the corner space, ch 2, tr 3, pulling through Colour 2 on the last loop of the last tr. Using Colour 2, ch 1, tr 3 into the below space, ch 1, tr 3 into the below space, pulling through Colour 1 on the last loop of the last tr. Ch 1, tr 3 in the corner space, ch 2, tr 3 in the corner space, ch 1, tr 3 in the below space, ch 1, tr 3 in the below space, pulling through





“I love that you can create almost anything you like in crochet form. Once you get the hang of the basics, it’s so easy working with many different shapes and techniques.”



Stitch chart

Colour 3 on the last loop of the last tr. Using Colour 3, ch 1, tr 3 into the corner space, ch 2, tr 3 into the same corner space, but switch to Colour 1 when pulling through the last loop of the last tr. Using Colour 1, ch 1, tr 3 into the below space, ch 1, tr 3 into below space but switch to Colour 3 when pulling through the last loop of the last tr. Using Colour 3, ch 1, tr 3 into the corner space, ch 2, tr 3 into the same corner space, but switch to Colour 1 when pulling through last loop of the tr. Using Colour 1, ch 1, tr 2 into

the below space. Sl st into the third chain of the beginning of Round 4.

Round 5: Using Colour 3, starting from the last sl st in Round 4, ch 3 and turn. Tr 2 into the below space, ch 1, tr 3, ch 1, tr 3 into the corner space, ch 2, tr 3 into the corner space, ch 1, tr 3 in the space below, ch 1, tr 3 in the space below pulling through Colour 2 on the last hoop of the last tr. Continuing with Colour 2, ch 1, tr 3 into the below space but switch back to Colour 3 when pulling through the last loop of the last tr. Continuing with Colour 3, ch 1, tr 3 into the below space, ch 1, tr 3 into the corner space, chain 2, tr 3 into the corner space, ch 1, tr 3.

Repeat the pattern until you finish the round, slip stitch into the third chain at the beginning of the round.

Round 6: Continue using Colour 3, starting from the last slip stitch in the previous round, ch 3 and turn. Tr 2 in the below space, ch 1, tr 3 into the below space, ch 1, tr 3 into the below space, ch 1, tr 3 into the corner space, ch 2, tr 3 x into the corner space, ch 1, tr 3 into the below space, ch 1. Repeat the pattern all the way around. When you reach the beginning, fasten off the yarn and weave in the ends. 🧶



Craft Camp or Château?

For most crafters, a getaway filled with connection and crafting is the ultimate respite. We explore two ends of the spectrum currently going viral on social media, from a craft château in France to craft camping in Western Sydney.

ESCAPE TO THE CRAFT CHÂTEAU — the ultimate Third Space

Set within 1000-year-old French castles like Château de Bédier or L'Abbaye-Château de Camon, Camp Chateau is an all-inclusive, adult summer camp designed for women to reclaim their sense of play, swapping rigid structure for creative freedom. Makers indulge in “kidulting”, enjoying activities like watercolour painting, candle-making and stitching traditional French lavender bags, without the pressure of a finished product. Established by former banking executive Philippa Girling, her daughter Leah Lykins and best friend Lynda Coleman, the

camp has a philosophy of “no forced fun”. Creative time is treated as a form of vital rest and guests might spend an afternoon foraging for jam-making ingredients or sketching in the gardens at their own pace. This all-inclusive, women-owned community extends globally via a paid app, which offers virtual workshops and connection for crafters regardless of their location.

The Craft Château
— @camp.chateau





THE QUEEN OF CRAFT CAMPING — How one Sydney creator is using craft to build a sisterhood under the stars

Lilla Sale is the Western Sydney social butterfly behind 'Queen Diaries' — all-girls craft camping events born from the very real, post-high-school struggle of finding genuine connection. "I'm the youngest of three girls and my sisters are my world, but I realised so many women out there are looking for that same sense of belonging," Lilla shares. Her adventurous spirit and love for painting led her to create craft camping retreats for others. Queen Diaries are beautifully relaxed getaways where complete strangers swap screens for swags and craft supplies, all organised by Lilla. Her goal is simple: to break down barriers through the magic of the



outdoors, giving girls a safe space to decompress and "pour time back into themselves" while surrounded by nature and the structure of a group craft activity.

Lilla's TikTok posts about the event have gone viral, reaching more than 100,000 viewers, but these events are about more than just a viral moment; Lilla sees her retreats as a mission to ensure no girl feels uncelebrated. Whether she's hosting a Galentine's bash or a bush retreat, she strives to make all women feel seen and supported. "I still get nervous sometimes, but the passion to help others fill their own cup always pushes me through," she explains. With dreams of taking Queen Diaries across Australia and even designing her own swags one day, Lilla is currently focused on growing the Sydney scene and building her faith journey on the side. If you're looking for a weekend that feels like a childhood sleepover



with a creative, modern twist, you can find her hosting her next "girly date" via [@queendiaries.sydney](https://www.instagram.com/queendiaries.sydney) on social media.

A Little Patch of Country



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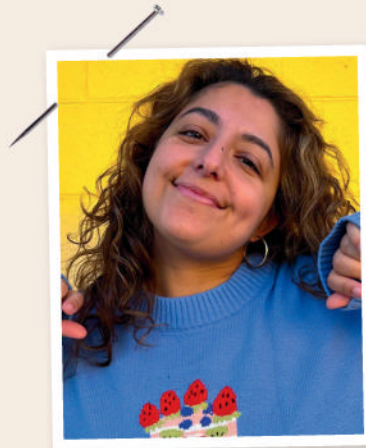
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Companion HOOD

Romy-Krystal Cutler is the brainchild behind Sewlike, known for creating thoughtful, wearable sewing patterns that balance everyday ease with a touch of personality. Her *Companion Hood* was born from wanting the comfort and coverage of a hood without overheating. Designed as a clever reversible layering piece, it slips easily under or over jumpers and jackets, adding warmth without bulk. The integrated bib and drawstring keeps everything neatly in place, making it as functional as it is versatile.



Romy-Krystal Cutler, Sewlike
Instagram, TikTok: @sewlike
Etsy: SewLikeShop





MATERIALS

- 1m (1¹/₈yd) main fabric
- 1m (1¹/₈yd) lining fabric
- 1m (1¹/₈yd) thin fusible cotton batting
- Pattern tracing paper and pencil

- 1.15m (1¹/₄yd) patterned ribbon 2.5cm (1in) wide (drawstring)
- Two grommets 1cm (1/2in) diameter
- 80cm (7/8yd) double fold bias tape

- Sewing machine
- General sewing supplies

Finished size:
One size fits most



PREPARATION

- 1 From the Pattern Sheet trace the Hood Side, Hood Centre, Front Bib and Back Bib. Add all the markings: the centre of the front and back bib pieces, the markings for the casing opening on the main hood piece and the markings on the main hood and lining pieces. Cut each shape out on the drawn line.
- 2 Using the Centre Hood shape, cut one from the main fabric.
- 3 Using the Hood Side shape, cut two – one reversed – from the main fabric.
- 4 Using the Front Bib shape, cut one (on the fold) from the main fabric and one (on the fold) from the lining fabric.

- 5 Using the Back Bib shape, cut one (on the fold) from the main and one from the lining fabric on the fold.
- 6 From each shape cut one batting piece.

SEWING THE HOOD

- 7 Fuse a batting shape to the wrong side of the two hood side pieces. Fuse the batting to the wrong side of the hood centre piece. Stitch (quilt) a cross hatch pattern on each piece.
- 8 With right sides together, pin the curve of the hood side to the hood centre piece. Stitch with a $\frac{1}{2}$ in seam allowance. Press the seam open. Repeat to sew the reversed hood side on the other side of the hood centre piece.



Step 11 – Pin the hood lining and main hood together and stitch



Step 13 – Insert the grommets where indicated

- 9 Fuse the batting to the wrong side of the front and back bib pieces. Stitch (quilt) them with a cross hatch design.
- 10 Pin the quilted main fabric front and back bib together at the shoulder seam. Stitch with a $\frac{1}{2}$ in seam allowance. Press the seam open. This will now be referred to as the bib piece. Omitting fusing the batting, repeat the previous two steps using the lining pieces.
- 11 With the right sides together, pin the hood lining and main hood together. Stitch with a $\frac{1}{2}$ in seam allowance.
- 12 Press the lining away from the main hood and understitch $\frac{1}{16}$ in away from the seam on the lining side.
- 13 Where the casing openings are marked, insert the grommets, following the manufacturer's instructions.
- 14 Fold the hood lining back to the main hood with the right sides together. Measure 1in away from the seam stitched in Step 8 and stitch all the way around the hood.



“Clean finishes and straightforward construction make it an approachable project for a range of skill levels”



15 Turn the hood right side out and stay stitch the main hood and lining together.

16 With the right sides together, pin the main bib and the bib lining together along the outer edge. Stitch with a $\frac{1}{2}$ in seam allowance.

17 Press the lining away from the main bib and understitch $\frac{1}{16}$ in away from the seam on the lining side.

18 Fold back the bib lining to the main bib with wrong sides together. Press. Stay stitch the inner raw edge by $\frac{1}{16}$ in.

19 With right sides together, pin the bib shoulder seams to the markings on the hood and then pin the raw hood edge all the way around. The front of the hood edges will meet at the centre mark on the front bib. Stitch with $\frac{1}{2}$ in seam allowance.

20 Using double fold bias, finish the raw edges of the hood.

21 Insert the drawstring ribbon through the grommet made in Step 13. Tie a simple knot at each end of the drawstring. 🧶

Step photos supplied by Romy-Krystal





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LOST THINGS

FELTED GHOSTS

Katia Donohoe is a self-taught felt artist and the founder of Plushka Design Studio, where she hand stitches whimsical play food, learning resources and children's accessories. Based in her Sydney studio, she focuses on creating hand stitched pieces that spark imagination in both kids and the young at heart, bringing a touch of playfulness to the home.



Katia Donohoe, Plushka Design Studio
Instagram: @plushkadesignstudio
Website: Plushka Design Studio on www.madeit.com.au

Make your own
little felt ghosts and
they can hold any
treasures you like!





“Long ago, in a quiet, creaky school,

there lived a group of tiny, gentle ghosts who were known as the Keepers of Lost Things. They didn’t scare anyone — instead, they spent their days finding misplaced treasures like pencils, lollies and cuddle toys, carefully returning them to their owners. Each ghost had its own favourite things to carry, from bright treats to curious trinkets, and together they made sure nothing important stayed lost for long. One spring, as the school prepared for a Halloween fundraiser, the ghosts decided to be seen for the very first time. They stitched soft little versions of themselves out of felt and hung them where children could find them.”



MATERIALS

- 20cm (8in) square white felt (main body)
- 10cm (4in) square black felt (eyes)
- 5cm (2in) square coloured felt for each accessory: pumpkin, cat, lolly
- Embroidery thread – white and matching colours
- Needle
- Keyring and ribbon or fabric loop
- Scissors
- Fabric glue (optional)
- Tracing paper and pencil

Bonus idea: Make a garland by attaching ghosts to a string. You can also add beads/bells or extra pumpkins between them.

METHOD

- 1** Trace the pattern shapes from the Pattern Sheet onto the tracing paper using a pencil. Cut the shapes out on the drawn lines.
- 2** For each ghost, cut two main pieces of white felt. Using the eye shape, cut two black pieces of felt. Using the hand shape, cut two small white pieces of felt. Using an accessory shape (pumpkin, cat, lolly), cut a coloured felt piece.
- 3** Using black thread, sew two black eye shapes onto the white felt ghost shape, using whip stitch or tiny running stitches. Stitch around each eye with black thread.

- 4** The hands can be lightly stitched or glued to the front
- 5** Use a running stitch or backstitch to make swirls or dots on the accessories, as indicated on the pattern shapes.
- 6** Cut a 2–2½in length of ribbon and add a keyring. Fold the ribbon into a loop. Place it at the top centre back of the white front piece and pin it in place.
- 7** Place the finished front piece and the back piece together and pin or clip them. Using white thread, sew a running stitch around the perimeter of the shape about ¼in from the edge. 🧵



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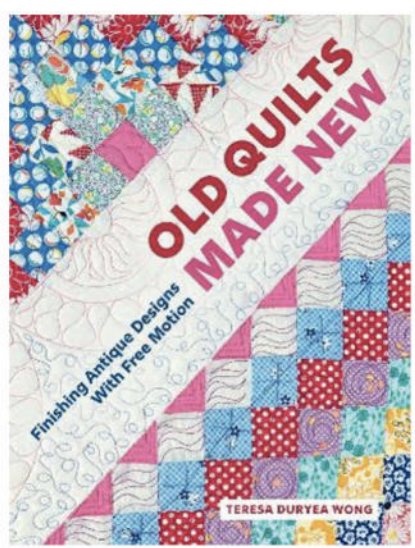
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Book REVIEWS

Our selection of new-release books to inspire and guide you on your stitching journey.



OLD QUILTS MADE NEW: Finishing antique designs with free motion

Teresa Duryea Wong

A warm, beautiful how-to for an oft-unexplored aspect of quilting: what to do with old, unfinished quilt tops. This guide is a must-have for quilters who want to turn vintage quilt tops into stunning finished pieces or who simply want to apply Teresa's inspiring tips and wisdom to their own quilting practice.

Owning the philosophy that “every quilt deserves a story”, Teresa takes readers through more than 20 quilt tops she has

finished on a modern longarm machine.

Adding to the conversation, a dozen prominent quilters share their most beloved quilts — those made by someone in their family. These heirlooms have been passed down and today they are treasured memories of loved ones who created them one stitch at a time. The stories these quilts tell are priceless.

Published by Schiffer Publishing



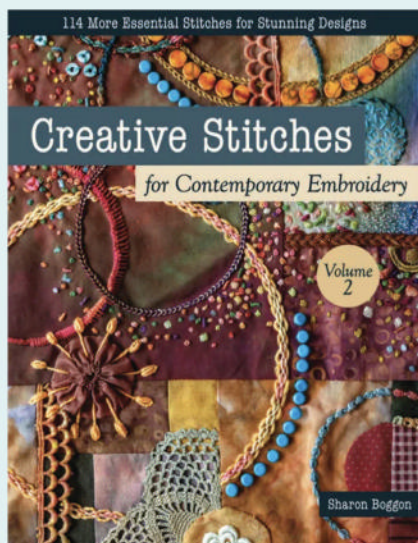
GET STARTED IN FINGER KNITTING: Patterns and instructions for making chunky blankets, cozy pillows, and cute stuffies by hand

Sabrina-Rose Benedict

From viral internet sensation Sabrina-Rose Benedict of Sab's Stuffies comes a step-by-step guide to hand-knitting blankets, pillows and adorable critters from chunky yarn — no tools required! Readers will discover the cozy, calming art of needle-free knitting with the ultimate guide from Sabrina-Rose, the influencer behind the wildly popular finger knitting trend. With more than one million followers online, Sabrina brings a fun, accessible way to create beautiful projects without any complicated tools. Readers start with

the basics — learning the best yarns to use and mastering techniques like making a slip knot and adding rows. Then readers will dive into 17 super-soft, beginner-friendly projects, including a cozy blanket, a pillow and adorable animals. When they're ready for a challenge, they can level up with projects like a quirky elephant that'll show off their new skills! Readers will master the simple, satisfying art of knitting with tools they always have on hand.

Published by Schiffer Books



CREATIVE STITCHES FOR CONTEMPORARY EMBROIDERY, VOLUME 2: 114 more essential stitches for stunning designs

Sharon Boggon

Sharon Boggon invites you to see embroidery in a fresh, vibrant way. With her inspiring samples and inventive techniques, you'll gain the confidence to play with stitches, experiment with loops, stacks, rows and dimensions and create dazzling new patterns for everything from crazy stitch designs to modern designs.

Explore 114 essential stitches with creative variations that help crafters of all skill levels design bold, new patterns. Perfect for any crafter who loves hand embroidery, crazy quilting or the stress-relieving benefits of slow stitching. This guide offers endless inspiration.

Published by C&T Publishing



TEXTILES X ART: How textiles are shaping contemporary art

Ramona Barry and Beck Jobson

Why are so many contemporary artists turning to thread, fabric and fibre to make their most powerful work?

Textile art has surged

into the spotlight, shedding its long-standing association with domesticity and craft to take centre stage in galleries, biennales and critical discourse. Authors Ramona Barry and Beck Jobson explore this vibrant resurgence and the way artists across the globe are embracing traditional techniques like weaving, embroidery, quilting and dyeing, while pushing them into bold new territory. Far from decorative or nostalgic, these works speak to urgent contemporary themes: identity, gender, migration and environment. Textiles have become a site of resistance, storytelling and innovation. This global survey of 44 artists reveals the shifting boundaries between craft and fine art and the expressive power of cloth in the hands of today's most boundary-pushing creatives.

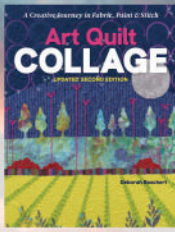
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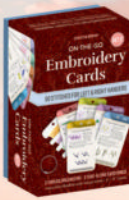
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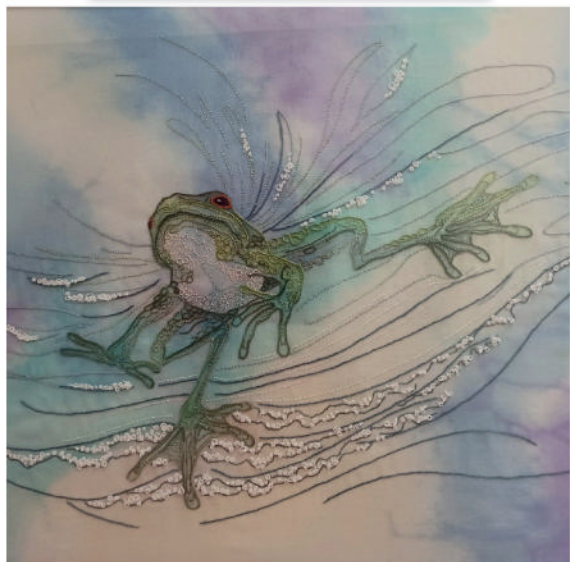
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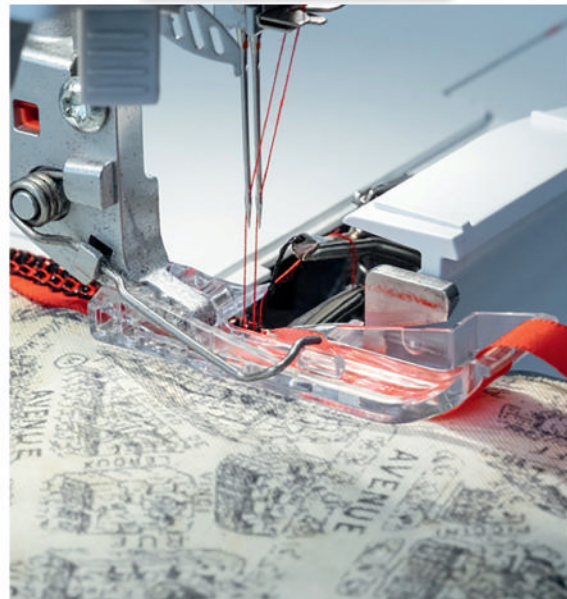
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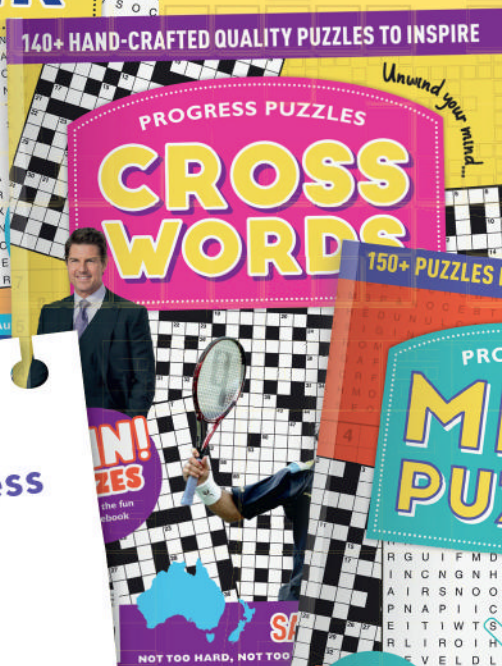
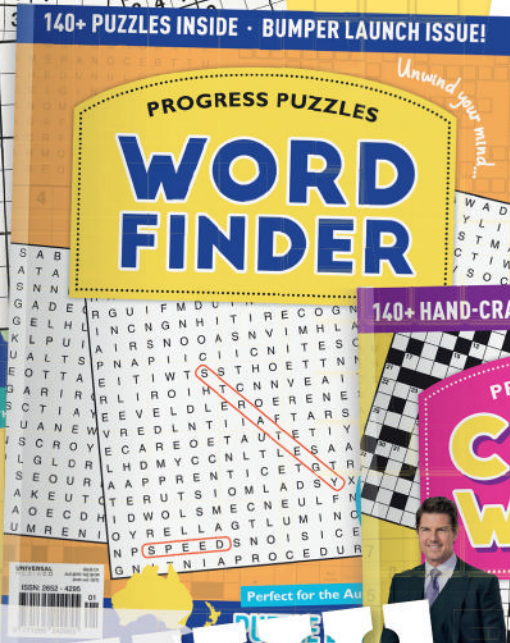
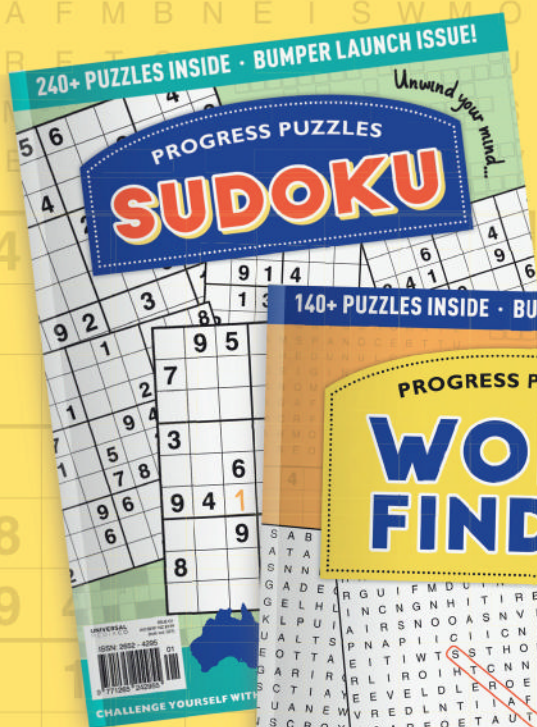
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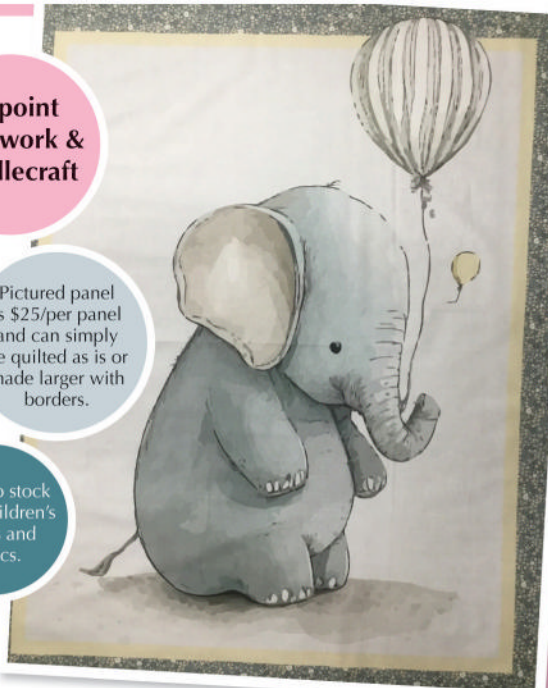
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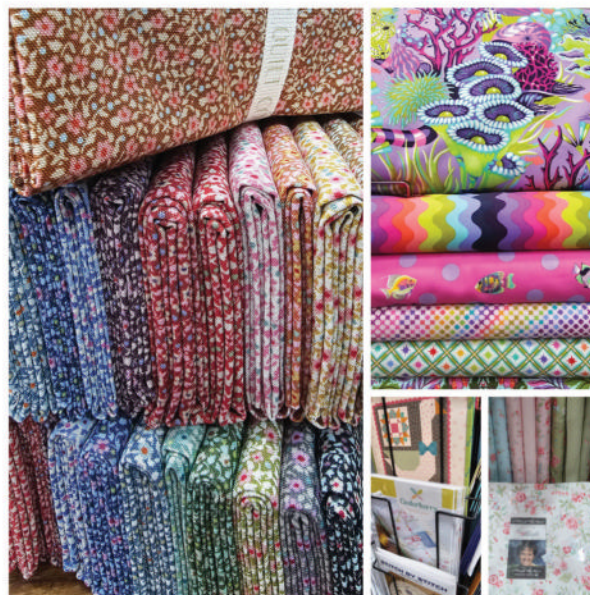
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Phone: 0484 899 472 | handacraftsandcurtains.com.au



ON THE ROAD

GUIDE TO CRAFT, SEWING AND PATCHWORK SHOPS

Next time you are on the road, make plans to stop at some of the businesses listed on these pages – they would love to welcome you.



ACT

Crafty Frog

Shop 4,
107 Marconi Crescent,
Kambah 2902
Ph: (02) 6296 6240
shop.craftyfrog@gmail.com
www.craftyfrog.com.au
Open: Mon–Fri 9am–5pm,
Sat 9.30am–3.30pm

NSW

SYDNEY

Banksia Yarns

3c East Market Street,
Richmond 2753
Ph: (02) 4505 1615
shop@banksiayarns.com.au
www.banksiayarns.com.au
Open: Mon–Fri 9.30am–5pm,
Sat 9.30am–1pm

Lyn's Fine Needlework

2/9 Seven Hills Road,
Baulkham Hills 2153
Ph: (02) 9686 2325
lynsneedlework@aol.com
www.lynsfineneedlework.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–4pm

BLUE MTNS & BEYOND

Hobbysew Orange

221 Peisley Street,
Orange 2800
Ph: (02) 6361 7420
patriciajcole@gmail.com
FB: Hobbysew Orange
Open: Mon–Fri 9.30am–5pm,
Sat 10am–2pm

Post Office Patchwork

33 Ross Street,
Glenbrook 2773
Ph: (02) 4739 9555
pop@postofficepatchwork.net.au
www.postofficepatchwork.com.au
Open: Mon–Fri 10am–5pm,
Sat 10am–3pm

MID NORTH COAST

Connie's Fabrics

1 Verge Street,
Kempsey 2440
Ph: (02) 6562 7792
conniesfabrics@outlook.com
FB: Connie's Fabrics
Open: Mon–Fri 9am–5pm,
Sat 9am–12.30pm

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30 Wallace Street,
Macksville 2447
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Sat 9am–1pm

Stitch a Story

35 Crescent Avenue,
Taree 2430
Ph: 0437 888 067
hello@stitchastory.com.au
www.stitchastory.com.au
Open: Mon–Fri 9am–4.30pm,
Sat 9am–2.30pm

CENTRAL WEST

Cowra Patchwork

Shop 2/119 Kendal Street,
Cowra 2794
Ph: (02) 6342 3854
cowrapatchwork@bigpond.com
FB: CowraPatchwork
Open: Mon–Fri 8.30am–5pm,
Sat 8.30am–12.30pm

Yummy Yarn & Co

29 Talbragar Street,
Dubbo 2830
Ph: 0431 754 909
yummyyarnandco@gmail.com
www.yummyyarnandco.com.au
Open: Mon–Fri 9.30am–4.30pm,
Sat 9.30am–1pm

NORTHERN TABLELANDS

Country Pickin's Sewing Centre

1/171 Rusden Street,
Armidale 2350
Ph: 0448 306 589
info@countrypickins.com.au
www.countrypickins.com.au
Open: Tue–Fri 9.30am–4pm
Sat 9.30am–1pm

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Morisset Fabrics and Crafts

47 Dora Street,
Morisset 2264
Ph: (02) 4973 3837
Morfabcr@outlook.com
FB: Morisset Fabrics and Craft
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Sat 9am–1pm

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onpatch61@yahoo.com
FB: Onpoint Patchwork
& Needlecraft
Open: Mon–Fri 9am–4pm

NORTHERN NSW

Handa Crafts and Curtains

149 Canterbury Street,
Casino 2470
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hello@handacrafts
andcurtains.com.au
www.handacrafts
andcurtains.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–12 noon

NORTH WEST

Stitch2340

230 Peel Street,
Tamworth 2340
Ph: 0413 556 369
stitchbtb2340@gmail.com
stitch2340.com.au
Open: Tue–Fri 9am–4pm,
Sat 9am–2pm

Ursh's Sewing

1 Cunningham Close,
Narrabri 2390
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FB: Ursh's Sewing
Open: Mon, Tue, Wed, Fri 9am–5pm,
Thu by appointment, Sat 11am–1pm

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Coleambally Stitch in Time

13 Brolga Place,
Coleambally 2707
Ph: 0427 549 184
lastuckings@gmail.com
FB: stitchintimecoleambally
www.visitcoleambally.com.au/
stitch-in-time

Open: Mon–Fri 9am–5pm,
Sat 9am–12 noon

Hen Tea Store

28 Sladen Street,
Henty 2658
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www.henteastore.com.au
Open: By appointment

Nel's Fabric Place

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Temora 2666
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nelstoyandbookhaven
@bigpond.com
www.188nelsfabrics.com.au
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Sat 9am–12 noon

Whatever Where-ever Crafts

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info@whateverwherever.com.au
www.whateverwherever.com.au
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Sat 9am–1pm

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babylock.com.au
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Craigieburn 3064
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contact@jemimascreativequilting.com

Open: Tue–Fri 10am–5pm,
Sat 10am–2pm

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A Little Patch of Country

63 Princes Highway,
Trafalgar 3824
Ph: (03) 5633 2311
sales@littlepatch.com.au
www.littlepatch.com.au

Open: Mon–Fri 10am–4pm

NORTH CENTRAL

Catharina's Vintage Stitches

193–195 Allan Street,
Kyabram 3620
Ph: (03) 5860 6710
www.catharinasvintagestitches.com.au

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Sat 9am–12 noon

Patchwork Place Bendigo

Shop 6B/269–275 High St,
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Ph: 0466 526 052
patchworkplacebendigo@gmail.com
patchworkplacebendigo.com.au
Open: Tue–Sat 10am–4pm

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www.somethingmagicalbegins.com
Open: by appointment

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jenniferbee@bigpond.com
www.jenniferbee.net

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Wed, Thu, Fri 10am–12 noon
or by appointment

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The Craft Basket

110A Nicholson Street,
Orbost 3888
Ph: (03) 5154 1151
soniamelville_craftbasket@hotmail.com

www.thecraftbasket.com.au
Open: Tue–Fri 9am–3pm,
Sat 9am–12 noon

WEST

Heights Sewing Centre

26–28 Milton Street,
Bell Park 3215
Ph: (03) 5229 3558
info@heightsewing.com.au
www.heightsewing.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–1pm

Little Desert Quilts

2204 Kaniva–Edenhope Road,
Kaniva 3419
Ph: (03) 5392 2234
littledesertquilts@gmail.com
FB: Little Desert Quilts

Yarn Me Calm

40 Geelong Road,
Portarlington 3223
Ph: 0417 506 018
andrea@yarnmecalm.com.au
yarnmecalm.com.au
Open: Mon, Wed, Thu, Fri, Sat
10am–2pm

SOUTH WEST

Molly Bear Designs

208 Diproses Road,
Bulart 3314
Ph: 0488 136 961
mollybeardesigns@hotmail.com
www.etsy.com/shop/
mollybeardesigns
Open: By appointment

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80 Baxter–Tooradin Road,
Baxter 3911
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QLD

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Springsure 4722
Ph: 0402 253 417
admin@completequilting.com.au
www.completequilting.com.au
Open: Mon–Fri 9am–5pm,
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Shop 3,
107 Clermont Street,
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Ph: (07) 4982 4286
emfabcq@outlook.com
FB: Emerald Fabric Boutique

Open: Mon–Fri 9am–5pm,
Sat 9am–12 noon

TOOWOOMBA

The Sewing Room

16b Prescott Street,
Toowoomba City 4350
Ph: (07) 4638 8288
info@thesewingroom.net.au
www.thesewingroom.net.au
Open: Mon–Fri 9am–3.30pm,
Sat: 9am–1pm

NT

Dragonfly Fabrics

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Alawa 0810
Ph: (08) 8948 0691
dragonfabric@bigpond
www.dragonfabric.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–4pm

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Seaford 5169
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brenda@widebacks.com.au
widebacks.com.au
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Sat 9.30am–12.30pm
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julie@thepatchyaffair.com.au
www.thepatchyaffair.com.au
Open: By Appointment

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Arts on Ormerod

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Ph: (08) 8762 2804
timroweart@gmail.com

Open: Tue–Fri 9.30am–5pm,
Sat 9am–1pm

Creatively Sewn

1 Anthony Street,
Mount Gambier 5290
Ph: (08) 8725 4933
kerry@ringwood-designs.com
www.creativelysewn.com.au
Open: Mon–Fri 9.30am–4.30pm,
Sat 9.30am–12.30pm

Habit Patch

31b George Street,
Millicent 5280
Ph: (08) 8733 1155
info@habitpatch.com.au
www.habitpatch.com.au
Open: Mon–Fri 9am–4.30pm

RIVERLAND

Ezy Quiltz & Stitching

232 Bookmark Avenue,
Renmark 5341
Ph: 0427 282 047
ezyquiltz@gmail.com
www.ezyquiltzandstitching.com.au
Open: Sat–Sun 10am–5pm
weekdays by appointment

Nay's Place

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Waikerie 5330
Ph: 0402 006 769
naysplaceshop@gmail.com
nays-place-waikerie.
myshopify.com
Open: Thu 5.30pm–7.30pm,
Fri & Sun 10.30am–3.30pm, other
times available by appointment

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ruby & kate

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rubyandkate@me.com
www.rubyandkate.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–12.30pm

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thequiltedteapot.com
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Sat 9am–3pm

WA

PERTH

Southlands Fabric & Sewing Centre

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Ph: (08) 9259 4844
helen@sewingperth.com.au
sewingperth.com.au
Open: Mon–Fri 9am–4pm,
Sat 9am–3pm, Sun 10am–3pm

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www.patchworkonavon.com.au
Open: Mon, Tue 10am–2pm,
Wed 10am–3pm,
Thu–Fri 9.30am–4.30pm,
Sat 9.30am–3pm,
Sun 10am–3pm

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Craft Collections

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glenys@craftcollections.com.au
Open: Mon–Fri 9am–4.30pm,
Sat 9am–12 noon

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Palmerston North 4475
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+64 021 715 276
FB: Amiee's Homestead Quilts
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Wed 9am–9pm, Sat 9am–3pm

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Southern Cross Complex,
Corner Purcell Street and
State Highway One,
Foxton 4814
Ph: +64 6 363 5880
shop@foxscottage.co.nz
www.foxscottage.co.nz
Open: Mon–Fri 9am–5pm,
Sat–Sun 9am–3pm

Hidden Hollow

Courtyard Complex,
Massey University,
Palmerston North 4475
Ph: +64 6 2812 212
shop@hiddenhollow.co.nz
www.hiddenhollow.co.nz
Open: Mon–Fri 9am–5pm,
Sat 9am–3pm

House of Patchwork Ltd

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houseofpatchworkltd.co.nz
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Sew & Co

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Christchurch 8023
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www.sewandco.nz

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The Vines Village,
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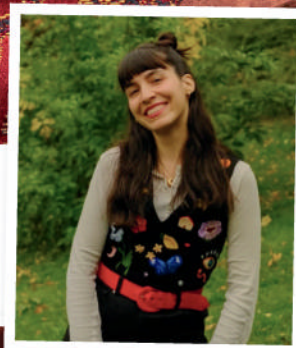
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Point ☒ Shallow and straight hook shape,
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Details and functions

The ideal hook shape for crocheting
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 Available in 21 sizes

1001 - 1010 1030 - 1032 2.0mm - 6.0mm
 1020 - 1027 1.75mm - 0.50mm



Darning Needle Set

Darning needle sets with case to select according to use.

Needle Size } 339 : No.13,17,20 3121 : No.15 (2Pcs) ,17 (1Pcs)
 340 : 2.5x70mm (2Pcs) 3168 : No.20, 22 (bent tip),24



:: Amour Crochet Hook

1043, 1045 - 1052

Available sizes: 2.0mm - 6.0mm

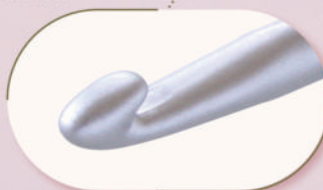
:: Amour Crochet Hook Set

3674

Set includes 9 sizes
(2.0mm - 6.0mm)



The deep-cut hook holds yarn firmly for smooth, effortless pulling through stitches.



Point ☒ More rounded hook shape that helps hold the yarn securely, with a comfortable grip.

Amour Crochet Hooks

The fine hook slips easily through stitches, holding them securely for smooth, effortless pickup.

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Amigurumi



Doll Making



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