



Crafts to Try at Home



I wanted to put something together from our wonderful family of authors to help to spark your creativity through these testing times. With more time than ever stuck at home, it is important we stay stimulated and keep our hands and minds busy — and what better way than to get creative and make things!

I hope this booklet introduces you to different areas of the world of craft and ignites a passion for a new hobby to keep you busy during these uncertain days. Packed full of projects from a variety of crafts – sewing, macramé, basketry, punch needle, natural dyeing and much more – the idea is to learn new skills. Whether you're an experienced maker or a beginner looking for inspiration, I hope you find something to get you creating.

Please enjoy this small gift from our lovely and talented authors! And let me know what you're making: **#quadrillecraft**.

Harriet

Harriet Butt

Commissioning Editor | Craft

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Macramé
The Craft of Creative Knotting
Fanny Zenedius

smarturl.it/macrame

The 21 projects include impressive wall hangings, a beautiful table runner, a stunning curtain, whimsical dream catchers and pretty plant hangers.

◇ Print book available

wilma wall hanging

wilma wall hanging

This little wall hanging is 22cm (8³/₄in) wide and 75cm (29¹/₂in) long. The pattern is very easy to make and to mould according to your own preferences. You can add more cords to make it wider, or add more beads – this is a style to play around with!



Knots used

Reverse lark's head knot (RLHK)
Horizontal clove hitch (HCH)

Materials

56m (60¹/₂ yd) of twined or braided 2.5mm (1/8in) cotton rope
40cm (15³/₄in) wooden stick or dowel
7 wooden beads, 2cm (3/4in) diameter

Preparation

Cut the following:
18 cords, each 2.8m (3¹/₈ yd) long
1 cord, 3.9m (4¹/₄ yd) long (extra-long to use as filler cord for the horizontal clove hitches)

Fold the 18 cords in half and attach to the dowel using a reverse lark's head knot (RLHK). Fold the extra-long cord with 140cm (55 in) on the left side and 250cm (98 in) on the right, and attach it to the right of the other cords using a reverse lark's head knot.





instructions

Step 1

Tie the first row of 37 horizontal clove hitches (HCH) from right to left, using the extra-long cord as filler cord. Place the knots just underneath the stick or dowel.

Step 2

To make the second row, place the filler cord across the body of the work in the position you would like the clove hitches to be and tie another row of horizontal clove hitches from left to right. When you reach the 26th cord (12th from the right), slide the first bead onto it then make a horizontal clove hitch beneath it. Carry on to finish the second row.

Step 3

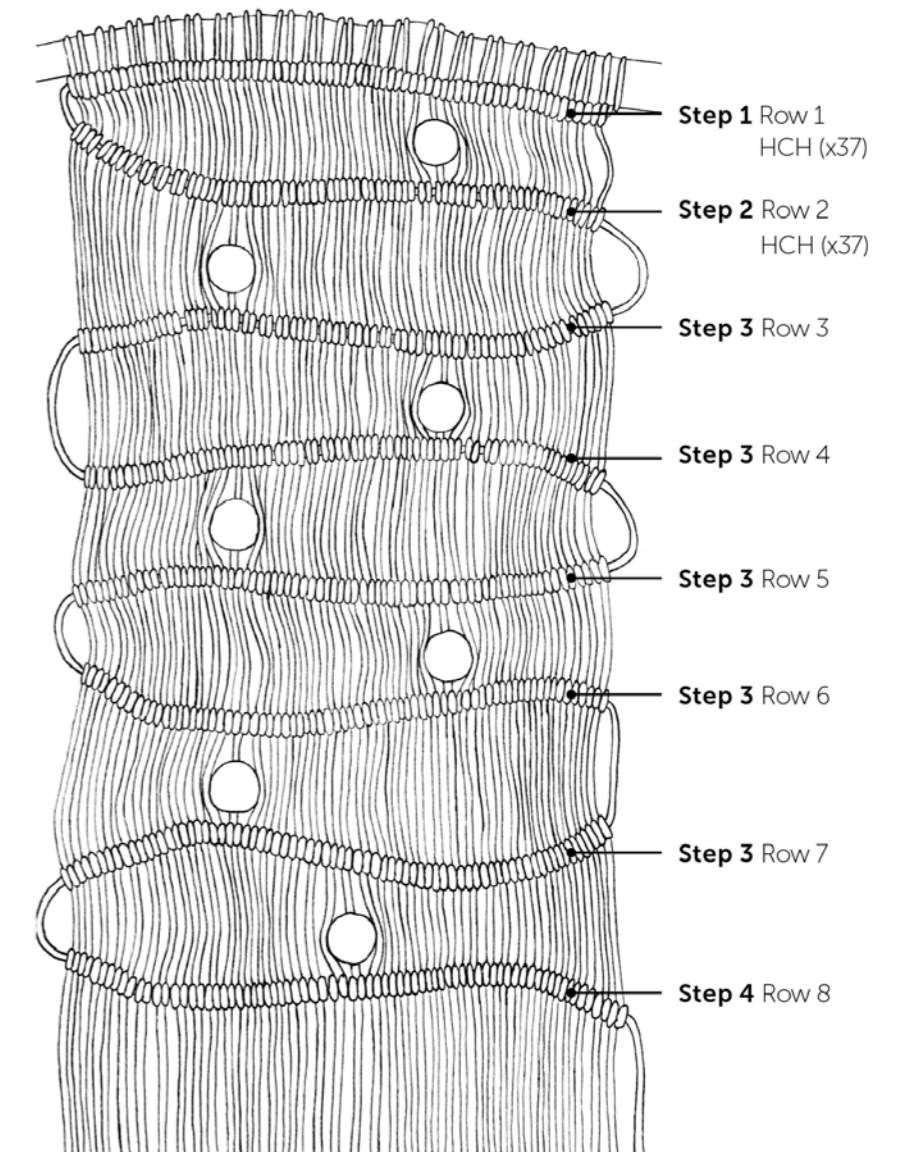
For the third, fifth and seventh rows, the bead is placed on the 12th cord from the left (not counting the filler cord). On the fourth and sixth rows the bead is again placed on the 26th cord from the left (not counting the filler cord).

Step 4

For the last row, the bead is placed on the 19th cord from the left (not counting the filler cord).

Step 5

Cut the ends so they are the same length.





Wreaths

Fresh, Foraged & Dried
Floral Arrangements

Terri Chandler
and Katie Smyth

smarturl.it/wreathsbook

20 beautiful and natural designs to learn about colour, foliage, texture and architecture.

◇ Print and Ebook available

copper foliage wreath

Copper foliage wreath

BRING SOME WILD ELEGANCE INDOORS

This wreath is elegant and inexpensive to make. It can be adapted for all seasons and can be a permanent decorative piece in your home using whatever is fresh and long-lasting.

Foliage such as pistachio, ruscus and mimosa are ideal for a project like this as they keep their shape out of water. Flowers or foliage with woody stems that have their own structure are good choices – wild and not too straight and

uniform. We also felt that the copper frame was so attractive that we didn't want to cover it all, and so left a small section on show.

Copper frames are available in all different sizes, so the world is your oyster. A huge one decorated with a variety of fresh, romantic foliage would make a lovely backdrop to a summer wedding, but a small one would look just as good in your bedroom.



MATERIALS

Wire cutters
 Roll of binding wire (or any other floristry wire)
 Florist's scissors
 1 copper wreath frame, 30cm (12in) in diameter
 Hook or nail for hanging, if required
 Ribbon, 50cm (20in) in length
 Twine (optional)

FLOWERS + FOLIAGE

1 stem of fresh clematis foliage
 2 stems of jasmine
 6 stems of pistachio foliage
 2 stems of variegated pittosporum

TIPS

▷ To give this wreath a seasonal flavour you could wire in blossom in spring, small cuttings of fruiting branches such as blackberry or raspberry in summer, acorns or chestnuts in autumn, or pine cones in winter.

▷ This wreath looks nice when it is left loose and natural although classically these frames were designed to be stuffed with moss for a bulkier living wreath.

INSTRUCTIONS

1 Start by getting your materials ready. Use the wire cutters to cut about ten 3cm (1½in) pieces of binding or other floristry wire. The thinner the wire, the less foliage you will need to cover it up. Set aside a few longer stems for later. Cut the rest of the stems to approximately 18cm (7in), including any actual stem. Put the smaller pieces to one side to use as fillers in Step 3.

2 Working in a clockwise direction, begin to add shape to your wreath. Weave the woody stems of the foliage around the frame and then use a piece of wire to secure it onto the outer frame of the ring, wrapping the wire around until everything is secure. Place another piece of foliage just on top of where you wrapped the wire and secure that piece further down the frame.

3 Continue to add foliage to cover the wiring, but be sure to choose pieces of foliage with a good shape, or that will bend easily and follow the shape of the frame. You can also wire a few smaller pieces to the inside ring of the frame, but keep these small so that they do not fill the hole in the centre and cause the shape of the wreath to be lost.

4 When you get to the bottom of the frame, start to add foliage to the top of the other side, working your way round in an anticlockwise direction. For this wreath, we grouped the clematis leaves close to the top of the wreath to give a bold, asymmetrical focal point. Where the two points meet, there will be a mesh of woody stems that make it easier to feed in the bottom foliage. However, continue to secure each piece with small wires to ensure that nothing falls out when you hang the wreath. Finally add a few long, wild stems to give the desired flow.

5 Feed one piece of ribbon through the outer ring at the bottom of the frame and let it hang down. To fix the wreath to the wall, you can hang the frame directly from a hook or nail, or you can attach a ribbon or twine to the top and use this to hang the frame.





Crochet Workshop
Learn How to Crochet
with 20 Inspiring Projects

Erika Knight

smarturl.it/crochetworkshop

Each of the 20 projects in this book teaches you a new stitch, technique, or trick.

◇ Print available

simple dishcloth

Simple dishcloth

1

A small yet practical project to get you started with crochet. Making this cloth is the ideal way to practise the basic crochet stitch, double crochet. While the main cloth is worked in double crochet, the contrasting stripes are added to the cloth's surface in slip stitch, a very easy form of crochet embroidery.

Skill level...



In this project you will learn...

Practising double crochet
Working slip stitch surface embroidery

Stitches used...

Double crochet; Surface slip stitch

Size

Approximately 25cm wide x 30cm long

Materials

Rowan Handknit Cotton, a double-knitting-weight cotton yarn, in 2 colours:

A 2 x 50g balls in taupe (253 Tope)

B 1 x 50g ball in green (344 Pesto)

5mm crochet hook

Tension

14 dc and 19 rows to 10cm measured over double crochet using a 5mm hook.

Abbreviations

See page 45.

To make dishcloth

Foundation chain Using a 5mm hook and A, make 36 chain.

Row 1 1 dc in 2nd ch from hook, 1 dc in each of remaining ch to end, turn. 35 sts.

Row 2 1 ch (does NOT count as a stitch), 1 dc in each dc to end, turn. 35 sts.
Repeat row 2 until work measures 30cm (approximately 56 rows).
Fasten off.

To finish

Weave in any loose ends.

Lay work out flat and gently steam on wrong side.

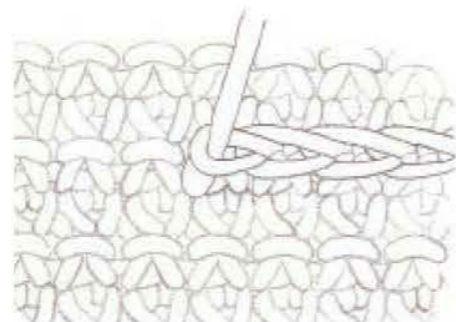
Masterclass

Adding surface stripes

First stripe Work the first stripe in surface slip stitches between the 2nd and 3rd rows from the bottom edge of the dishcloth as follows: Using a 5mm hook and B, make a slip knot. Remove the hook from slip knot, then insert hook through the dishcloth from the right side of your work one stitch in from the edge, pick up the slip knot again and pull it through to the right side. Keeping the yarn at the wrong side of your work, continue as follows – *insert hook through dishcloth between next 2 stitches, yarn round hook at back of work and pull yarn through dishcloth and loop on hook in one movement. Repeat from * across width of dishcloth, finishing one stitch in from the edge. Fasten off.

Second stripe Work as for the first stripe, but between the 3rd and 4th rows from the top edge of the dishcloth.

Third stripe Work as for the first stripe, but between the 5th and 6th rows from the top edge of the dishcloth.





Botanical Inks
Plant-to-Print Dyes,
Techniques and Projects
Babs Behan

smarturl.it/botanicalinks

Learn how to transform foraged wild plants, garden produce and recycled food into dyes and ink

◇ Print and Ebook available

onion dye table linen

HOW TO USE THIS BOOK

There are endless sources of natural dye colours around us, from the domestic (household and garden) to public (local parks, woodlands and wildernesses). Once you start developing your eco-literacy for natural colour, you will start to see colour potential everywhere you look. Whatever dye material you find or choose – whether that's freshly foraged plants or dried dye material from specialist suppliers – this book will guide you in turning it into a dye bath, ready to bring natural colour into your life.

WASHING AND SCOURING

Before using fibres for dyeing or printing you need to prepare them properly, so that no dust, grease, starch or any kind of dirt is hiding within them, which might disrupt the quality of the dye results.

1 First, put the fibre through a 40°C (104°F) wash in the washing machine, or wash by hand if using fibres that are too delicate for machine washing.

2 To scour the fibre, put it straight from the wash – in its damp state – into a large non-reactive pot filled with water. It should be big enough for the fibre to move around freely in. It's important not to overload the pot, as the dirt needs to be able to easily escape from the folds of the fibre.

3 Add an ecological soap, which is safe to dispose of and non-irritating to the skin. You'll need a similar amount of soap as you might for your normal laundry load.

4 If using delicate animal fibres such as silk, wool or cashmere, bring the water to a gentle simmer and keep it there for an hour, stirring regularly. Then turn off the heat and leave the fibre to cool in the water.

5 If using sturdier plant fibres such as linen or cotton, bring the water to the boil, and continue to boil for an hour, stirring regularly. Then turn off the heat and leave the fibres to cool in the water.

6 Once everything has cooled, tip away the dirty, soapy water and replace it with clean water to rinse the fibres in by hand.

You may need to repeat this two or three times, until the water appears clear of soap suds and dirt. You can use the fibres right away, in their damp state. If you don't need them immediately, hang them out to air dry and then store them in sealed bags or boxes to protect them from moths, dust and dirt until you are ready to use them.

MAKING A DYE BATH

The term 'dye bath' is used to describe the dye solution or liquid which has been made using dye material. It is the extracted dye colour suspended in water.

GENERAL DYE BATH-MAKING TIPS

Dye material quantities Animal fibres take up dye colour more readily than plant fibres, so use slightly more dye material when dyeing plant fibres.

If you are unsure how much fresh dye plant material to use for your quantity of fibre, a ratio of 1 part plant material to 1 part fibre is a good starting point.

Each dye bath will require slightly different quantities of dye material. However, the depth and quality of colour from your dye material will vary depending on where and when it was grown, the weather, climate, type of soil, time of year it was harvested and so on. It's therefore hard to predict or replicate exact colours.

Dye bath-making methods If you're unsure about how to turn a dye plant material into a dye bath, remember that most material will release colour if simmered in water for 1 hour. If a cold extraction is preferred, cover the material with boiling water to activate the process, leave for a few moments, then top with enough water to allow your fibre to move freely. Then leave for several days or weeks, or until a good depth of colour has been achieved.

Adding water to the dye bath The quantity of water used to make a dye bath isn't exact – you simply need enough for the fibre to move around in. You won't reduce the amount of colour in the dye bath by adding water. The same amount of colour remains for the fibre to absorb.

As a guideline, you'll need about 4–5 litres (1 gallon) of water in the dye bath for 100g (3½oz) of fibre. You need enough for the fibre to move around freely so that the dye can reach all of it consistently and evenly. If after you've made the dye bath you realise you don't have enough water, simply top up.

DYE BATH METHODS

Once you have made the dye bath, there are various ways in which to dye the fibre – primarily either a cold dye method, or hot dye method. This recipe relies on the hot dyeing method.

HOT DYEING METHOD

1 Add the pre-mordanted and pre-wetted fibre to the dye bath. Slowly raise the temperature of the dye bath to a simmer.

2 Simmer for 1 hour, gently stirring to allow the dye to reach all parts of the fibre – open up any folded areas, or sections that may be touching other areas of the fibre or the sides or bottom of the pot. Tease out any air bubbles that may have become trapped in the fibre causing it to rise above the surface.

3 Leave the fibre to sit in the dye bath overnight, and allow it to cool and the colour to saturate. Remove the fibre, gently wring out any excess dye liquid.

4 Reserve the dye bath for another use if there is still colour in it. You can keep dye in a lidded bucket or sealed glass jar for several weeks. If mould appears, simply skim it off before dyeing. Alternatively, you can freeze it in a plastic box.

5 Rinse the fibre in lukewarm water, wash it with a pH-neutral soap, then rinse it again. Hang it to air dry, away from sunlight.

ONION



Onion (*Allium cepa*) is an allium, from the family Liliaceae. It is found on every continent and may have been growing wild everywhere since pre-civilisation. It's thought that the Ancient Egyptians believed the onion bestowed strength and that its concentric spherical rings symbolised eternity. In Alexandria, the royal army apparently ate onions to improve vitality, while the Romans gained strength and courage from these little golden orbs. There are a range of old folk recipes that praise onion juice droplets as a cure for earache, a piece of raw onion on the forehead to reduce migraine, and onion in a compress wrapped in cheesecloth on the chest to remove coughs. It's said that in some rural places, onions were strung up in houses as protective magical amulets against sickness.

Brown and red onions are a classic home-dyer's choice – there's always a plentiful supply, and the colour they give is surprisingly rich – making them a favourite when you want an impressive result with little effort.

COLOUR Brown skins make beautiful yellow tones when kept below a boil, while boiling the skins can provide rich burnt orange and rust-coloured dyes (this is what I've used for the fabrics in the image, left). Red skins offer slightly plummier tones. When used together, they create a vibrant, multi-dimensional hue.

SOURCE Onions are easy to grow from sets and take about three to four months to be ready to harvest. You can use the skins for colour. Store up supplies of onion skins from your own cooking – or if you need more, ask a local greengrocer for the waste from the bottom of their boxes, or go to cafés or food producers and ask them to put aside a bag for you. Apparently, over 500,000 tonnes of onion waste is thrown away every year in Europe. Imagine how much dye we could be making with all of that?

Store dry onion skins in paper bags, cardboard boxes or similar. Just make sure that it's only the dry skins you have, and not any of the fleshy bits, and that they are fully dried out before going into storage, or things can get really smelly.

TYPE OF DYE/MORDANT Substantive dye.

Onion doesn't need to be paired with a mordant, but using one can deepen colours and strengthen the colourfastness of the dye. You should use the mordant that best suits the fibre you're dyeing.

MAKING A DYE BATH

Weigh the fibre after it has been washed, scoured and dried. For a deep shade, use 50% of the weight of the fibre in skin – for example, for 400g (14oz) of fibre, use 200g (7oz) of onion.

Onion skins are super-easy and quick to dye with. No need to chop them, simply put them in the dye pot and pour in enough water to allow the fibre to move freely.

Bring to a simmer, and simmer for 30 minutes. You'll see the colour of the water changing and deepening quite quickly.

Strain out the onion skins and use the liquid as the dye bath.

DYE BATH METHOD Suitable with the hot dyeing method. See previous spread (p22-23) and follow the additional guidelines below.

For the hot dye, simmer for about 30 minutes, or until you have the desired shade.

You can use the dye bath a second time to get paler shades.

MODIFIER An acidic modifier will shift colours towards orangey yellow. An alkaline modifier will move colours towards green.

TABLE LINEN

There's something special about using food waste to make beautiful, decorative table linen – and it's a great conversational piece when you gather around the table with friends.

Consider the range of colours you can create: rich bronze from onion skins, soft dusty pinks from avocado rind and pit, purple from red cabbage ends, yellow from carrot tops, and an array of beige and greens from coffee grounds or various types of tea leaves.

Lengths of yellow onion-dyed linen, with soft edges, add a touch of romantic style. I love the rustic, crumpled look of freshly washed linen, but you can try any natural fabrics for making runners and napkins. You might also like to use larger swathes of fabric to make a full tablecloth or bed throw. Layer up different qualities of linen, from light, loose weave to thicker, heavier weights.

YOU WILL NEED

Tape measure
Dyed fabric
Fabric scissors
Iron and ironing board
Dressmaker's pins
Sewing machine
Sewing thread

DYE MATERIAL Onion skins, see previous spread. You'll need 100% of the weight of the washed, scoured and dried fabric in skins – so for 500g (18oz) of fabric, you'll need 500g (18oz) of dry onion skins

FABRIC Irish linen (plant fibre). You can also use organic cotton, which would give a similar rustic finish. Or silk (animal fibre) is wonderful for a more romantic look

MORDANT For Irish linen, use two-step mineral mordant, oak gall, alum and soda ash.

DYE METHOD Dye bath, hot dyeing method, see p23. For a similar shade, leave the fabric in the dye bath on a simmer for 1 hour. Then take off the heat and leave in the dye bath overnight

MODIFIER I haven't used a modifier in this project, but an acidic modifier such as lemon juice or light vinegar will give brighter hues

Measure the table width or length, depending on where you want the runner to sit. A table runner looks good when it's about one third of the width of the table, and running down the middle lengthways. So if the table is 120cm (48in) wide, the runner should be 40cm (16in) wide. If you want to leave the runner in place for dinner parties, make sure there is enough space on each side of it for placemats, without them overlapping the runner.

The length of the runner should overhang the ends of the table by about 15–25cm (6–10in) on each end. So, if the table is 175cm (70in) long, the table runner will be 190–200cm (75–80in) long.

Napkins are square, and can be any size from 40 x 40cm (16 x 16in) to 50 x 50cm (20 x 20in). Larger sizes tend to be for formal events, to be folded into shapes or around silverware.

When you've established what sizes you need, cut all the pieces from the fabric. I've left a rough, frayed hem as I like the rustic look. If you would like a neater finish, allow 2cm (¾in) extra all round each piece for a hem.

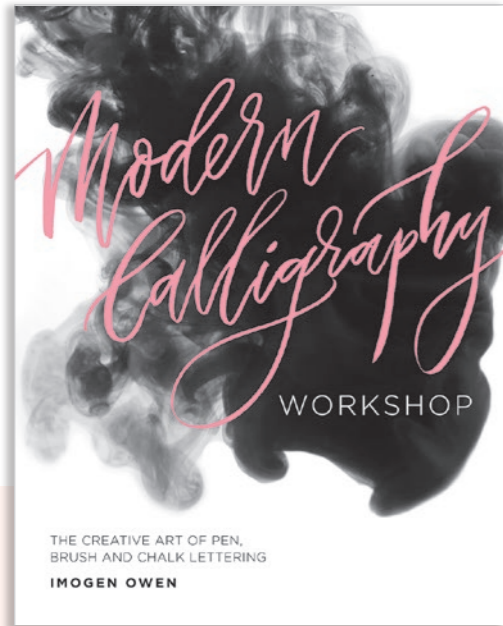
Make a double hem by folding the edges of each piece under by 1cm (¾in) to the wrong side and then fold under again by 1cm (¾in). Press the folds with the iron and then pin into place, placing the pins at a right angle to the edge so that the needle can sew over them.

Using the sewing machine, sew the hem in place all round the edges, close to the first fold.

You could create a more elaborate design by using shibori dyeing techniques to add pattern to the cloth. For more on this, see p119.







Modern Calligraphy Workshop
The Creative Art of Pen, Brush
and Chalk Lettering
Imogen Owen

smarturl.it/moderncalligraphy

An interactive book full of exquisite sample alphabets,
fun exercises, and simple step-by-step projects.

◇ Print available

getting started



Tools

Here I've put together a list of everything you need to get started. Once you get smitten with calligraphy, there are many lovely items you can buy, from the perfect custom-made penholder, to the most lustrous shades of ink. The beauty of learning this skill is that all of the equipment is very reasonably priced. Getting together your basic kit is not going to break the bank by any means!

BASIC KIT

- Penholder
- Ink
- Nib
- Old rag
- Practice paper
- Layout pad
- Pencil (HB will do, but a range of artists' pencils are always useful, from soft to hard)
- Toothpaste
- Toothbrush
- Plenty of patience
- Cup of tea*
- Biscuit*

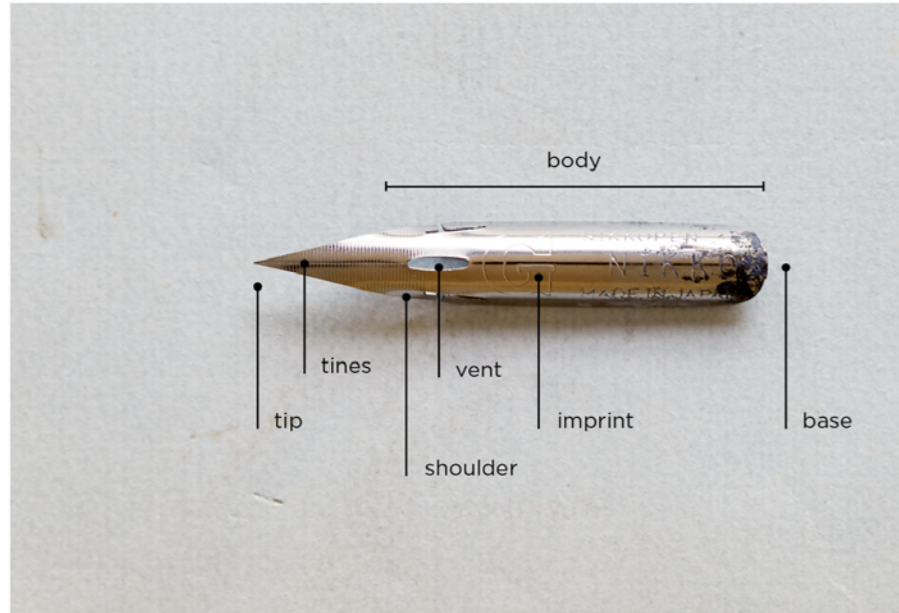
PENHOLDERS

To start with, I'd recommend a straight penholder. There are some plastic ones that are pretty cheap and easy to get started with like the Speedball holders, and others that are wooden, some with cork or other grips for comfort. I would recommend buying more than one penholder to see which you like best.

You may well have seen odd-looking penholders, with a strange kinked arm on the side, and looked at these, rather baffled at how and why they should be used. These are called oblique holders. They enable you to write your script on an angle, such as is the basis for traditional Copperplate script. Although they seem strange, and might be off-putting, they are really easy to get the hang of. You will probably find that once you've started using them they will become your tool of choice.

Penholders are available rather cheaply so you will probably find that you'll collect quite a few, and keep them to work with different nibs. There are also some rather lovely and beautiful penholders available that are a bit more expensive but can be pretty special. These are usually made from turned wood, or other materials, and come in various designs, with a metal flange to hold the nib which can be adjusted to accommodate nibs of different sizes.

*Ok, so the last two items on the list aren't essential, but you will probably deserve a break from your study.



NIB

These typically cost no more than a few pounds each, so my advice with these is to get a selection and try them out. A Nikko G nib is a great starting point for this style of calligraphy. It's a fairly firm nib, so will yield fine hairlines and lovely thick strokes even if you are a bit heavy-handed starting out. The Zebra G is pretty similar to work with although it can give even finer hairlines. Once you are confident using these nibs, then do try and experiment with others. The nib you prefer will definitely change as you become more proficient. Some nibs you might struggle with at first, may later become your favourites. The more flexible nibs will be harder to use when you start out, as a very light touch is needed. I would advise starting off with the G pen nibs already mentioned, and then try a Hunt Imperial, Leonardt 41, Gillott 404 or Brause 361 Steno (Blue Pumpkin). Some more flexible nibs can give you lovely thick strokes, such as the Brause EF 66, but I'd definitely recommend working up to this nib, as if you've not refined and finessed working with pressure, you'll find it tricky and snaggy.

If you go to a shop or visit an online calligraphy supply store, look for nibs listed for Copperplate. When I started I just bought one of everything, and sorted them into the 'not to use' and 'to use' sections of my toolkit! You'll find some nibs are better on certain paper stocks, and some need a lighter touch than others. It's really worth trying out different ones to find which you prefer and feel most comfortable with.

INK

There are all sorts of different inks available, and I would encourage you to buy a selection to see which you like best. For a beginner's ink though I would suggest either iron gall (this looks blue when you write but dries a wonderful black and is centuries old!) or Higgins Eternal, which is a lovely strong black. I'd suggest starting off with one of these until you've got the hang of the tools and the technique. Then you can start experimenting with colours, which I cover in more detail later on.



SO NOW WE'RE READY TO GET STARTED...

Dip the nib in the ink, submerging it so that the little vent hole is covered. Wipe off excess ink from the underside of your nib on the rim of your ink pot, so you don't drip across your paper. Then you are loaded and ready to go. To start with, it's all about getting to grips with some practice strokes. To create your thick downstroke you need to place the nib on the paper and exert enough pressure for the tines of the nib at the end to splay slightly, and pull down to make your stroke. Practise this and see how you get on. Now for the upstrokes. For these you want the nib to be just touching the paper and then to push the nib up. Don't be alarmed if your upstrokes are a bit wobbly – that's perfectly normal for starting out. You will need to practise control – I promise this will come.

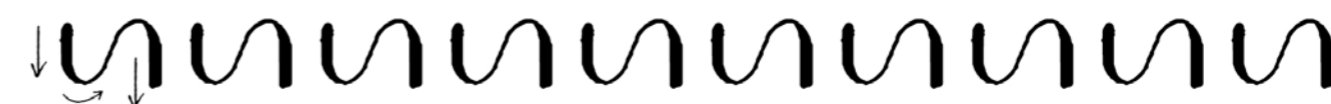
What you are looking for here is to be able to get a nice super-thin line, and then a lovely contrasting thick line, so we have a great balance. To start with, just practise creating these straight strokes up and down, thick and thin, so you can get a feel for the difference in pressure.

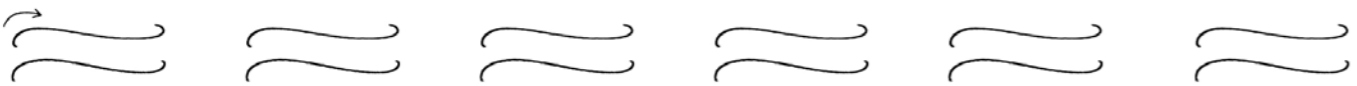
Work on creating your up- and downstrokes. Start by practising vertical lines, like the ones at the top of the facing page. Once you've mastered this you can move on to try the shapes below... Once you've got to grips with going up and down, work on joining the strokes together to create zigzag shapes, applying and relieving the pressure gradually. Move on to practising more fluid curves, following the shapes opposite. Follow the arrows, and remember that the strokes you make going down are your thick strokes, and those going up are thin strokes.

THEN...

When you've had a go at these you can move on to the shapes on the next spread. These are going to help you with forming the letters later on. All the letterforms you will be working with will be composed of different shapes and curves.

This is a new skill, so be patient: the more you practise, the more intuitive it will be. Eventually it will become part of your muscle memory, so that adding and relieving pressure is something that you don't even think about – you just do it!





PRACTICE MAKES PERFECT

Consistency is key! Try and work on getting the same result every time. You are trying to make controlled, accurate forms on the paper. Once you've got to grips with adding and relieving pressure fluidly around a curve you can put this all together to create oval forms. Coming back to these exercises will improve your stroke quality.

How should it feel? When making your thin or hairline strokes, you want to feel as if you are just lightly 'kissing' the paper. The lightest of touches is all that is required here. If – like me – you tend to be heavy handed, just think even lighter still! Your thick stroke should then just be adding a touch more pressure to this.

Not sure if you're doing things right? Look down the length of your pen. Your nib point and vent hole should be at the top, so you can create a nice thick stroke. If your nib is turned to the left or right and on its side you will encounter resistance so you can't

create your downstrokes easily – you will hear the resistance in the paper. An easy way to check this is to look at the weight of your stroke: is your stroke thick when you are coming down or is the thickness all at the bottom?

Remember, the angle at which you use the pen stays the same, so don't be tempted to turn it around curves and corners!

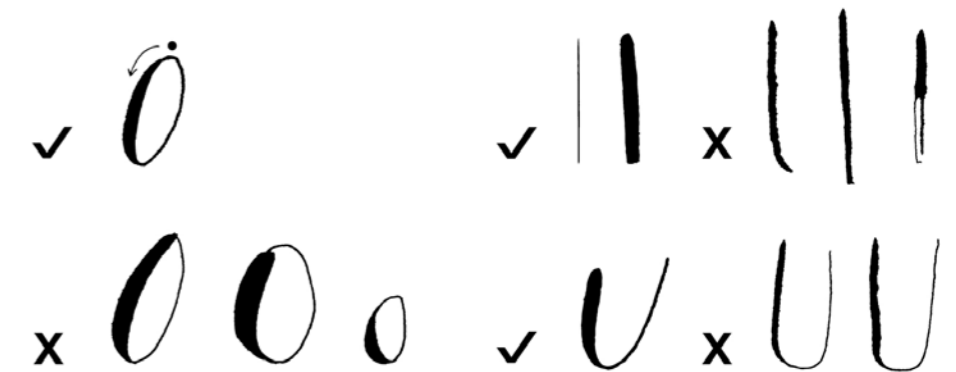
If you are getting nerdy paper fibres stuck to the end of the nib, that's a sure sign that you are pressing too hard, so ease off. Depending on what

kind of practice paper you are using you can also feel of the underside, if it seems as if you have made an intense new form of braille, then you are probably pressing too hard.

There is no shortcut to learning calligraphy – practice really does make perfect, and you'll always find there are ways to improve on what you've done. Always be prepared to learn something new and develop – you'll get so much more out of it that way.

When you make an oval, picture a clock face. Start at 12, and then go anti-clockwise down to 11 and start gradually applying pressure, relieving it again by 6.

If your stroke is jagged, check the angle of the nib. If you're not at the correct angle the tines of the nib won't split properly and you won't be able to get a smooth downstroke.





Baskets

Projects, Techniques and
Inspirational Designs for
Your Home

Tabara N'Diaye

smarturl.it/baskets

Each of the four chapters tackles the different materials and their subsequent techniques, including grasses, rope, twine and cane.

◇ Print available

drinks coasters

Drinks coasters

Whether you're drinking your morning coffee or enjoying a cocktail with friends, these simple coiled coasters are just what you need and make the perfect project for beginner basket-weavers.

Materials (per coaster):

1.2-m (47-inch) lengths of core material (dried grass of your choice or raffia), making a bundle 1.3cm (½ inch) in diameter (this will be approx 10 pieces)
4 x 1-m (39-inch) lengths of white plastic string
Large-eyed needle
Ruler or measuring tape
Scissors



I love the simplicity of this project as it really allows the coiling technique to shine through.



1. Hold your core material one thumb's width from the bundle ending and tie the plastic string around it in an overhand knot, securing it tightly. Thread a needle through the plastic string to prepare for stitching.

2. Start forming the bundle in a circle (in the direction which is more comfortable to you) around the knot, stitching through the centre – this is the trickiest bit, so don't be discouraged if at first it seems a bit difficult!

3. Continue forming a circle, wrapping the bundle around the inner coil and stitching the plastic string through the core material in the previous row. This becomes easier once the first couple of rows are completed, as you have more material to grip. Try to maintain an even tension for a perfectly rounded coaster (and to avoid a misshapen finished piece!). If the circle becomes a bit wonky, gently manipulate it back into a circle (grasses are quite easily to manipulate, but this become more difficult as the circle grows, so it is very important to keep an eye on the first few rows of coiling).

4. When the bundle thins, join in more core material simply by adding the strands into the bundle and wind over it strongly. You need to ensure the bundle has a consistent diameter so that your coaster ends up an even thickness (and to avoid your mug or glass wobbling on it).

5. When you're left with only a short length of plastic string, join in new stitching material.

6. Stitch your coaster until it measures approx 9cm (3½ inches) in diameter, or until you have 6–8 concentric rows. Finish off by threading the plastic string into the previous row several times, then cross stitch it to the previous row to secure.

7. Trim off any excess materials, and your first coaster is done! Repeat to create a set, using different colours of string if you wish.



Punch Needle

Master the Art of Punch
Needling Accessories for
You and Your Home

Arounna Khounnoraj

smarturl.it/PunchNeedle

Discover a fresh take on a traditional craft in this ultimate introduction to the art of punch needling.

◇ Print available

trivet

TRIVET

Trivets are a must for any table as wool is a natural absorber of heat and the lanolin in wool helps it to repel liquid. Not only will this trivet protect and insulate a surface from hot pans, pots and dishes, but with its geometric design, the patterns and colours of the project will provide a perfect addition to a modern interior even when not being used.

TOOLS AND MATERIALS

Stretched frame of Monk's cloth with minimum inside dimensions of 30 x 30cm (12 x 12 inches)

Staple gun and staples

Download the trivet template from

bookhou.com/pages/patterns, sized to about 29cm (11½ inches) in diameter and see page 50 for colour chart

Light source

Soft leaded pencil

Oxford Company #10 regular punch needle tool

Bulky weight yarn suitable for use with a #10 regular punch needle in 5–6 different colours – 1x 100g ball in each colour (for other sizes of punch needle, use the appropriate weight yarn)

Staple remover

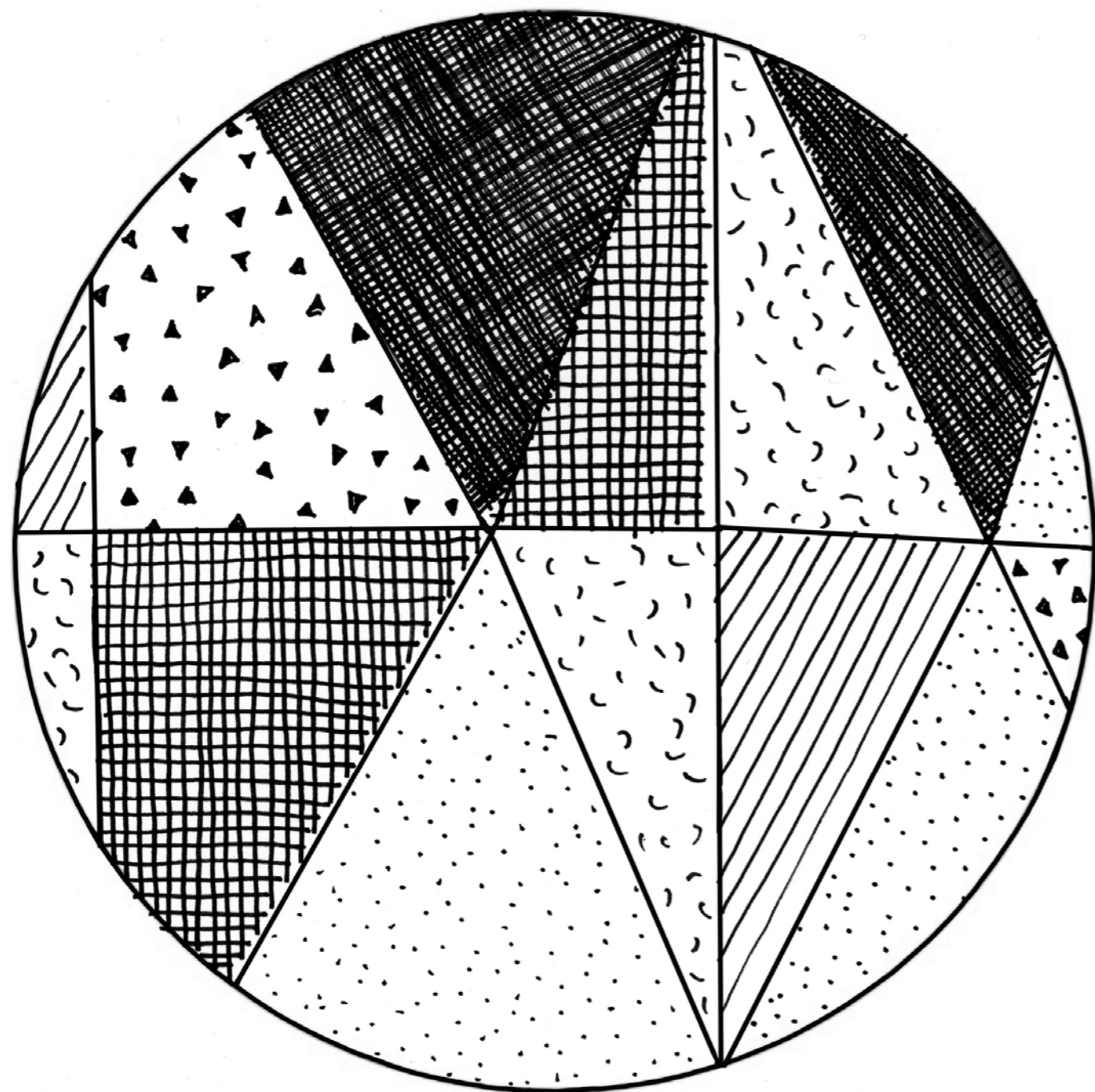
Scissors

About 102cm (40 inches) of thin piping cord or parcel string (optional)

Bulldog clips or clothes pegs

Tapestry needle





instructions

GETTING STARTED

1. Stretch the Monk's cloth over the frame. A 30 x 30-cm (12 x 12-inch) frame will give you enough room to comfortably lay out the trivet design with a 5-cm (2-inch) allowance. If you want a larger seam allowance then cut a bigger piece of cloth but the frame size shouldn't change unless you intend to make a larger trivet.

2. Trace the image of the trivet onto the front of the stretched frame.

PUNCHING

3. For this project, the finished side will be the pile side or back side, so the opposite side to the side that you are punching on. By making the embroidered side or front of the piece the base of the trivet, this will allow the trivet to sit flat on the table top.

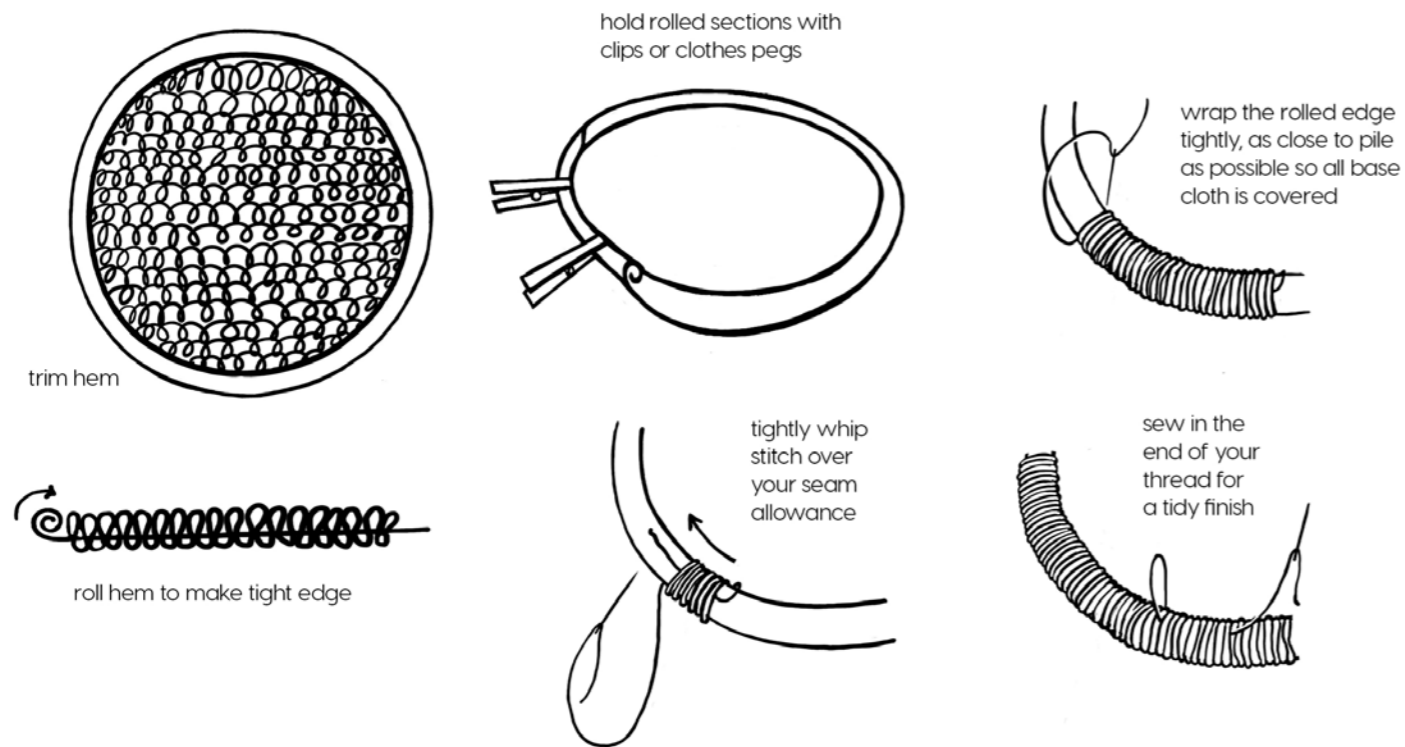
4. Working at a table with enough space to lay out all the materials, arrange your chosen yarns. To start punching, first outline each shape in chosen colours, then fill in the interior of each outlined shape.

5. Once finished, remove the base cloth from the frame using a staple remover and lay the piece flat on the table with the pile side facing upwards. Using your scissors trim the base cloth around the trivet design with a 5-cm (2-inch) seam allowance all the way around, taking care not to fray the cut edges too much.

6. When you have finished you have two choices. One option is to incorporate a length of thin piping cord or parcel string into the seam allowance as you roll up the edge of the base cloth. This will give a slightly more prominent and rounded edge to the trivet once you complete the binding. Alternatively, see overleaf for instructions on creating your own edging.



HOW TO ADD AN EDGING



SEWING UP

7. To make a slim bound edge of about 1.25cm (½ inch), roll the seam allowance of the base cloth inward towards the punched pile and hold it in place using bulldog clips or clothes pegs.

8. Using a tapestry needle threaded with a length of bulky weight yarn, sew a whip stitch over the rolled edge as close to the pile edge as possible all the way round so that no base cloth is visible.

9. To avoid any loose ends of yarn at the start, lay a short length of the end of your binding yarn along the rolled-up base cloth in the direction that you are moving and stitch over this piece of yarn as you start to whip stitch the binding.

10. Continue stitching, sewing each stitch as close as possible to the previous one in order to create a nice tight edge binding, repositioning the bulldog clips or clothes pegs to hold each section as you work.

11. When you reach the end of your binding yarn slide a small length of the yarn, inside the completed portion of the binding to avoid a loose end. Start the next section with another piece of yarn as described in steps 8–9.

12. Continue working, section by section, until the entire bound edge is complete.



Block-Printed Pouch

I do a lot of printing in my studio, all different types, and one of my favourite techniques is block printing. It's very simple in terms of equipment and it has a method that is easy to understand, but with just a little practise you can achieve amazing results. It's one of the oldest forms of printing but is also one of the most accessible, with an immediacy unlike any other form. You simply roll ink onto a raised surface and press it onto your cloth; no special tools just your hands and your sense of touch. I love it because it's so versatile. I can add a personal touch to a project by printing one of my drawings or by creating an entire pattern. It allows me to quickly come up with a number of possibilities, always working intuitively. It's also very forgiving. Each print you make is slightly different from the last, which gives it a timeless look. In fact, it's perfect because of its imperfections.

MATERIALS

Drawing or design to print
Carbon paper
Pencil
Black sharpie
Block of soft linoleum or a large potato
Lino cutter with #3 and #5 nibs
Craft knife
25cm (1/4yd) of cotton or linen fabric
Masking tape

Fabric ink (as used for screen printing)
Plate to roll out the ink
Foam roller, or a foam brush
25cm (1/4yd) of of lining fabric
Scissors
Pins
Sewing machine, or sewing needle and thread
Snap fastener with setting tool



MAKING THE BLOCK

- 1 First you need to transfer the image onto the block, either by redrawing it onto the block or by using carbon paper. If you don't have carbon paper, shade over the back of the design with a soft pencil. Place the design on top of the linoleum block, with the shaded side facing down, and trace over the design to transfer the image onto the block. Keep in mind that the printed image will be a reverse of your drawing. So, if this is an issue, or if you are using text, make sure to transfer the image in reverse.
- 2 Because soft linoleum is very soft, you won't need bench hooks to hold the blocks as you would with wood or harder linoleums – just keep your fingers behind the cutter at all times just in case you slip. It's a good idea to colour in the areas that you want to keep with a black sharpie so it's easier to see your design and identify the blank areas that you will be carving out.
- 3 With the #3 nib, start carving out the lines or edges of motifs by making slow careful passes, so you have more control in your movement. Hold the cutter at about a 30-degree angle and make sure the top of the cutting nib doesn't go beneath the surface of the block.
- 4 Clean up the details and edges with the craft knife, and finally, remove the large white areas with the #5 nib. Eventually you will have to make sure these areas are carved deep enough so they don't get inked, but this may not be apparent until after you do a test print. You can also clean and highlight edges and details after the test print – but remember, soft linoleum gives a more organic feel and may not always provide very fine details. You will need to try some test prints to determine the amount of detail and line weights visible after inking to keep your motif as visible and legible as you desire.
- 5 If you are carving a potato you will have to keep your designs and motifs quite simple since it's harder to do fine lines. If you don't have a carving tool, you can use a paring knife instead. You can also try printing with found objects like a leaf, bubble wrap, cotton swabs – or even cut up cardboard. It's fun to experiment and see what works best.

Tips

Soft linoleum has the quality like a rubber eraser and it makes an excellent block to work on because it is firm but soft enough to carve, and has a thickness that makes it nice to hold in your hand.

I use a lino cutter with interchangeable cutting nibs – it's small and comfortable to hold and available almost anywhere. The nibs come in all shapes and sizes but for this project you will likely only need the #3, which is a medium size all purpose nib, and the #5, which is a U-shaped scoop. Inexpensive foam rollers are available from an art supply store or hardware store.

PRINTING YOUR BLOCK

- 1 Ideally the fabric should be washed to remove any sizing, dried and ironed beforehand – this will allow the ink to permeate the surface. It may shrink a little so cut it a little larger than you need. When ready, tape your fabric down to your table so that it doesn't move or lift up.
- 2 Pour some ink onto the plate and roll or brush it out flat. Be more generous when applying the ink for fabric than you would for paper and try to apply it completely and evenly over the block. You will need to apply ink everytime you print your block. If any unintended areas pick up ink you can go back and carve them out a little deeper, or clean them with a cloth between prints. Feel free to practice a bit on some smaller scraps of fabric before printing your main piece.
- 3 When your block is inked and ready to print, hold it by the sides, carefully position it over the area to be printed and then place it onto the fabric. Using your fingers, push firmly across the entire surface for a number of seconds to make sure the ink permeates the fabric and a clean dark image appears. Try not to move or wiggle the block once it is on the fabric. Lift up cleanly to reveal the printed image.
- 4 Re-ink your block after making any changes, if necessary – if you don't ink the block every time you print it, the next image will be lighter. Place the block in the next position for the pattern that you have chosen. Repeat until you have finished printing.
- 5 Allow your print to dry completely. Use an iron on high heat with no steam and iron for a few minutes on both sides. This is very important to set the print so it becomes permanent and will not wash out.



SEWING THE POUCH

- 1 Cut your printed fabric to 20cm (8in) x 34cm (13½in) and cut the lining fabric to the same size. For my design I rounded out the edges of the flap, tracing around the roll of masking tape to get the curve. Create the curve on both corners of one short end on both the printed fabric and the lining.
- 2 Place the printed fabric and lining right sides together and pin in place. With a 1cm (¾in) seam allowance, start sewing at the short end opposite the curve. Sew around the edge, but leave an opening of 7.5cm (3in) at the end.
- 3 Clip into the seam allowance around the curve and cut across the corners so the fabric will lie flat when the pouch is turned right side out. Turn the pouch right side out through the opening in the seam and iron all the seams flat, making sure to tuck in the seam allowance along the opening.
- 4 Topstitch across the short straight end to close the opening. Fold this end upward by around 10cm (4in) with the printed side outward. Fold the rounded flap over. Adjust the positioning until you are happy with the result. Fold the flap up out of the way and topstitch down each side of the pouch.
- 5 Add the snap fastener closure with the setting tool, following the instructions on the packet. If you prefer a cord for a wrap closure, knot one end of the cord and insert it into centre of the flap edge, so it is caught in the seam allowance when sewing the seam in step 2.



Bags
Sew 18 Stylish Bags for
Every Occasion

Anna Alicia

smarturl.it/AnnaAliciaBags

The projects include a simple tote, shopper bag, iPad case, basic big duffel, curved purse, pompom bucket bag, retro backpack, overnight bag, contract clutch and more...

◇ Print book available

basic tote

Basic Tote

For me, there's no bag more useful than a tote – from books to trainers to shopping, there always seems to be something that won't fit in my handbag and demands its own tote!

QUICK MAKE

Skill level ●○○

Materials

½m (½yd) patterned quilting-weight cotton fabric

½m (½yd) plain quilting-weight cotton fabric for lining

3m (3¾yd) webbing, 2.5cm (1in) wide

Thread to match your fabric and webbing

Basic sewing kit

Cut out

MAIN FABRIC

Two pieces: 42cm (16½in) high x 32cm (12½in) wide

Optional pocket: 42cm (16½in) high x 15cm (6in) wide

LINING FABRIC

Two pieces: 42cm (16½in) high x 32cm (12½in) wide

WEBBING

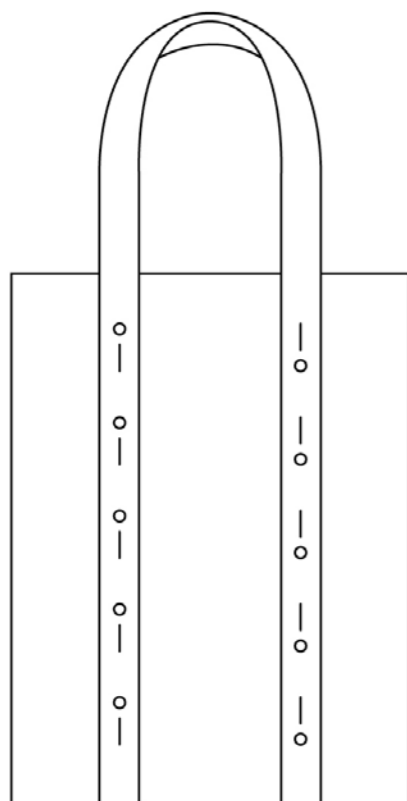
Two lengths: 130cm (51in)

FABRIC NOTE

Most non-stretch fabrics would work for this simple pattern, from quilting cotton for a light, easily-folded-away tote, to denim or canvas for something more hard wearing.



- 1 Lay out one of your outer pieces right side up, in a portrait position. Measure 7.5cm (3in) in from the right-hand (long) side and mark a line in tailor's chalk from top to bottom, then do the same on the left-hand side. Take one of your pieces of webbing and, starting from the bottom edge of your fabric, lay the webbing on top so that its outer edge runs along one of the lines you marked, pinning in place. At the top edge, curve your webbing round into a handle (make sure it isn't twisted) and lay the rest of it so that its outer edge lines up with the other chalk line and its cut end is parallel to the bottom edge, pinning in place.



- 2 Starting at the bottom, sew along one edge of your webbing, about 2mm (1/16in) in from the edge. Stop 3cm (1 1/4in) before the top edge of your fabric (where the handle is), sew across the webbing at this point and back down its other edge. Do the same on the other length of pinned webbing.

- 3 Repeat step 1 for the other outer piece and length of webbing. If you're adding the optional pocket, follow the instructions below marked 'Optional'. If you're not adding the pocket, repeat step 2.

OPTIONAL

To add a front pocket, take your pocket piece and fold it in half, right side out, so that the shorter edges meet. Press the fold. Line up the raw (not folded) shorter edges with the bottom of your outer bag piece and tuck the sides under the webbing, re-pinning as needed to hold it in place. Now repeat step 2, sewing the webbing in place and securing your pocket at the same time.

- 4 Lay out both of your outer pieces again, right side up. Fold the straps back over the fabric and pin to keep them out of the way.
- 5 Lay a lining piece (right side down if it has a right side) on top of each outer piece, lining up the edges.
- 6 Pin and then sew along the top edge only of each of your pairs with a 1cm (3/8in) seam allowance.
- 7 Unfold along the seam line and press the pieces open.
- 8 Lay one of your opened-out outer/lining pairs out, right side up, and lay the other right side down on top so that the outers are together and so are the lining pieces.
- 9 Pin all the way around the edges, then sew with 1cm (3/8in) seam allowance, leaving a 6cm (2 3/8in) gap on one of the lining's edges.



DESIGN NOTE

This is a basic pattern, perfect for beginners and ideal for tweaking as you get more confident! For a more roomy tote, you could square off the corners before you turn your pieces right side out, giving your tote more depth, or you could add an internal pocket to the lining, or a popper closure...

- 10 Trim across each of the corners diagonally within the seam allowance and close to the stitching to reduce bulk.
- 11 Turn your bag right side out through the gap you left. Sew up the gap by machine (it'll be hidden inside the bag) or by hand for a neater finish.
- 12 Tuck your lining down into your outer – and don't forget to remove the pins holding the handles down.
- 13 Pin and sew around the top edge of the bag about 3mm (1/16in) in from the edge to hold the layers together.



Macramé 2

Homewares, Accessories
and More How to Take Your
Knotting to the Next Level

Fanny Zedenius

smarturl.it/Macrame2

A stunning collection of 20 advanced projects such as beautiful wall hangings, an impressive wedding backdrop, canopy, jacket and foot stool.

◇ Print book available

spiral

SPIRAL

This pattern is another great example of the amazing versatility of clove hitches. The spiral forms when you tie the rows of clove hitches, increasing the distance from the row above slightly with each knot.

KNOTS USED

Reverse lark's head knot (RLHK)
Clove hitch (CH)

PREPARATION

For this pattern, it is simply impossible to give an exact indication of how long your cords need to be. It depends both on how much you want the spiral to twist, and on its width. However, they will probably need to be at least 7 times the length of the spiral measured when it is flat, and then double that length (since the cords are attached folded in half). You can try making a couple of rows with some scrap cords to get an idea of how long the cords will need to be.

STEP 1

Take 1 cord, fold it in half and attach the rest of the cords along one of its sides using reverse lark's head knots (RLHK). Use the other

side of the first cord as the filler cord for a row of clove hitches (CH) right underneath the reverse lark's head knots. Make sure you leave a loop in the filler cord where it's folded, as shown in the illustration. This can later be used to hang the spiral.

STEP 2

Use the cord that is now on the very left as the filler cord for a second row of clove hitches. As you tie the knots, increase the distance from the row above slightly with each new knot. The further the distance between each row, the more the spiral will twist later on.

STEP 3

Repeat step 2 until the spiral is the desired length. Stretch it out, holding the loop you created in step 1 and the fringe on the other end.





Simple Colour Knitting

A How-to-knit-with-colour
Workshop with 20 Desirable
Projects

Erika Knight

diagonal stripe dishcloths

Each of the 20 projects in this book teaches you a new colour-knitting technique — from working motifs in intarsia to creating Fair Isle patterns.

◇ Print book available

6 Diagonal Stripe Dishcloths

Take colour inspiration from the simplest of sources, for example, the crisp white and bold stripe linens of utilitarian tea cloths. With its narrow stripes, this traditional 'diagonal' square is knitted in garter stitch in hemp yarn, which is sustainable and naturally abrasive.

Skill level



In this project you will learn...

Joining in a new colour; using the wrong side of the stripe; increasing and decreasing

Stitches used

Garter stitch (K every row)

Materials

Double-knitting-weight hemp yarn, such as Lana Knits *Allhemp6* (100% hemp; 150m/165yd per 100g/3½oz hank; **3** LIGHT) in the following 3 colours:

- A off white (Pearl 010) – 1 hank
- B red (Raspberry 011) – 1 hank
- C beige (Classic 012) – 1 hank

Pair of 3.75mm (US size 5) knitting needles
Large blunt-tipped sewing needle

Size

Approximately 25cm x 25cm (10in x 10in)

Tension

17 sts and 37 rows to 10cm (4in) square measured over garter stitch using 3.75mm (US size 5) needles. Use smaller or larger needles if necessary to obtain the correct tension.

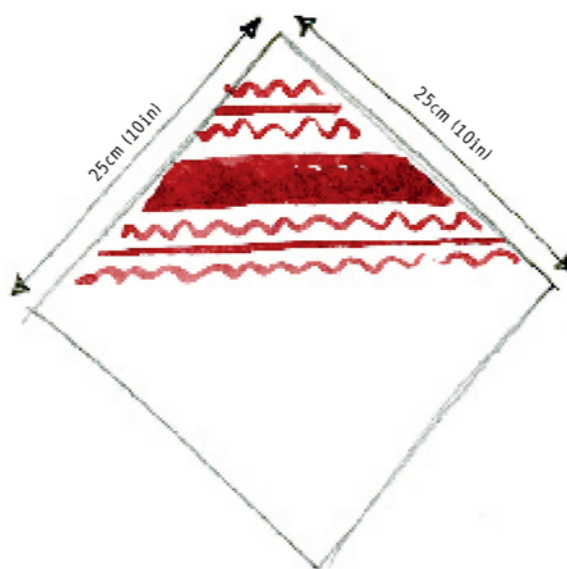
Abbreviations

K2tog knit 2 sts together
See also page 143.

Note

Joining in a new colour for stripes

On the row before you need the new colour, work to the last stitch. Taking the end of the new colour, use together with the yarn in work to work the last stitch, creating a 'double stitch'. On the first stitch of next row, work the double stitch as one stitch with just the end of the new colour. This will securely 'anchor' your new yarn and neither create unsightly knots nor create bumps.

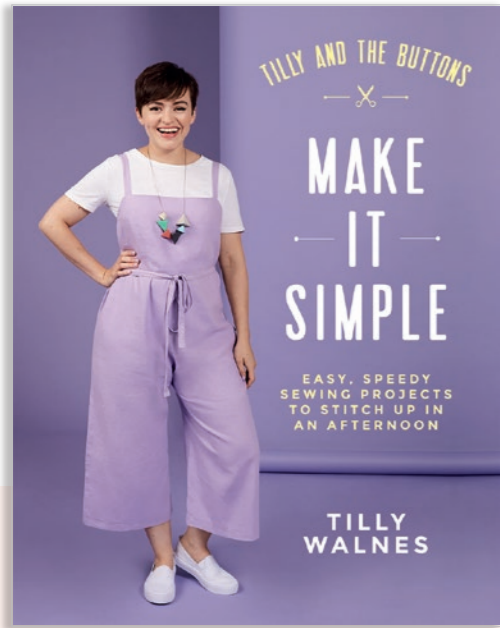




To make the white dishcloth with red stripes
 Using A, cast on 2 sts.
 Row 1 K1, K into front and back of last st (to inc 1 st). 3 sts.
 Row 2 K2, K into front and back of last st. 4 sts.
 Row 3 K to last st, K into front and back of last st. 5 sts.
 Rep row 3 until there are 62 sts on needle.
 Next row K.
 Next row (dec) K to last 2 sts, K2tog (to dec 1 st). 61 sts.
 Rep last row until 43 sts rem.
 Cont to dec as set and at the same time work stripes as follows:
 B 2 rows
 A 3 rows
 B 4 rows
 A 3 rows
 B 2 rows
 Using A, cont to dec as set until 2 sts rem.
 Next row K2tog and fasten off.

To make the white dishcloth with beige and red stripes
 Using A, cast on 2 sts.
 Row 1 K1, K into front and back of last st (to inc 1 st). 3 sts.
 Row 2 K2, K into front and back of last st. 4 sts.
 Row 3 K to last st, K into front and back of last st. 5 sts.
 Rep row 3 until there are 19 sts on needle.
 Cont to inc as set, work 4 rows in C.
 Using A, cont to inc as set until there are 62 sts on needle.
 Next row K.
 Next row (dec) K to last 2 sets, K2tog (to dec 1 st). 61 sts.
 Rep last row until 53 sts rem.
 Cont to dec as set and at the same time work stripes as follows:
 C 4 rows
 A 2 rows
 B 2 rows
 A 2 rows
 B 2 rows
 A 2 rows
 C 4 rows
 Using A, cont to dec as set until 2 sts rem.
 Next row K2tog and fasten off.

To finish both dishcloths
 Weave in any loose yarn ends.
 Lay the work out flat and gently steam on the reverse to enhance the yarn.



Tilly and the Buttons:

Make It Simple

Easy, Speedy Sewing Projects
to Stitch Up in an Afternoon

Tilly Walnes

smarturl.it/makeitsimple

sleep mask

A collection of stylish and stress-free projects that you can stitch up in a few hours, with 6 full-scale dressmaking patterns, from which you can make 24 projects.

◇ Print book available



MAKE IT YOUR OWN



SLEEP MASK

CUTTING TIME: 10 MINUTES
SEWING TIME: 25 MINUTES

Look super cute during your catnaps and purrfectly poised on that long-haul flight with this sleep mask. We have another eye-mask pattern on our blog (www.tillyandthebuttons.com), but this one is much quicker to make as it uses a pretty elastic that you don't need to cover. I've used a glittery elastic, but you could also try foldover elastic, which is often used in lingerie so comes in lots of pretty colours and feels nice against the skin. I've added kitty ears (no, *you're* obsessed), but you can cut them off if you prefer a classic shape.

SUPPLIES

- 0.2m (¼yd) main fabric
- Matching thread
- 0.2m (¼yd) lining fabric
- 0.2m (¼yd) wadding (batting) or fleece
- 38cm (15in) – a bit more or less if you think your head is particularly large or small – of 15–25mm- (¾–1in-) wide foldover elastic or other pretty elastic

FABRIC SUGGESTIONS

Medium-weight cotton is a good bet for the main fabric, but if, like me, you want to use jersey, fuse lightweight knit interfacing to it first to stabilize it. For the lining, pick something that feels soft against your eyelids, such as satin.

Sew the sleep mask using a straight stitch on your regular sewing machine.

1 Trace off the sleep-mask pattern, which is included on the pattern sheets. Cut one piece in your main fabric, one in the lining and one in the wadding or fleece, snipping the notches. Trim the outer edge of the lining by 2mm ($\frac{1}{16}$ in) all the way around – this will help to keep the seam hidden when you wear the mask. Trim the outer edge of the wadding or fleece by 17mm (just over $\frac{5}{8}$ in). Cut the elastic.



2 Lay the elastic over the main fabric, with right sides together, lining up the ends with the notches and making sure the elastic isn't twisted. Staystitch in place with a 10mm ($\frac{3}{8}$ in) seam allowance. Try on the mask for size, bearing in mind it will feel 2cm ($\frac{3}{4}$ in) smaller once finished. If it feels too tight or too loose, now is the best time to unpick the elastic and adjust the fit.



3 Lay the lining over the main fabric, with right sides together and the elastic sandwiched between the layers. Pin them together around the outer edges, matching the notches – as you trimmed the lining, you'll need to stretch it slightly – or ease in the main fabric – to match up the raw edges. Mark an opening of about 5cm (2in) along the top edge with two pins at either end to remind you to not to sew this part.



4 With the main fabric face up, straight stitch the main fabric and lining together with a 15mm ($\frac{5}{8}$ in) seam allowance, leaving the opening along the top edge unstitched. Take care not to catch the elastic in the stitching (apart from the ends).



5 Trim the seam allowances by about 10mm ($\frac{3}{8}$ in), leaving them wider at the top opening. Snip across the corners at the top of the ears, and clip into the curves at the bottom inside corner of the ears.



6 Turn the mask right side out through the opening. Smooth out the curves with a point turner or butter knife, and ease out the fabric at the corners with a point turner or pin. Press, rolling the seam line slightly towards the lining. Slip the wadding or fleece inside and smooth it into place. Press the seam allowances at the opening to the inside of the mask. Straight edgestitch the opening shut.



— SOME MORE IDEAS —

- Cut the pyjama legs down into pedal-pusher-style bottoms, with a wider cuff to fit your calf.
- Add the eyelids or other facial features to your sleep mask.
- Make a 'night cardigan' (yes, that's a thing) in matching jersey using the Bertha cardigan pattern
- Turn the kitty sleep mask into a unicorn one by adding a horn and a mane.
- Stitch some furry slipper boots to coordinate with your PJs – find the free pattern on our blog (tillyandthebuttons.com).





The Great British Sewing Bee Sustainable Style

Caroline Akselson and
Alexandra Bruce

smarturl.it/GBSBsustainable

dress bag

The companion book to the sixth series of this flagship BBC2 show comes with 5 full-size pattern sheets.

◇ Print book available

Dress Bag

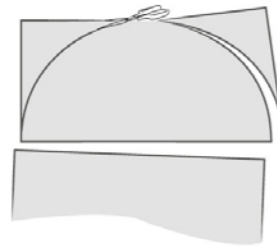
Now that you have put so much love and care into making your beautiful garments, why not add a garment bag to your wardrobe so that you can store your clothes between seasons or to protect more delicate items from dust and damage.

This dress bag is made out of hand-embroidered bed linen, passed down through the generations but not used for years. This is a beautiful and practical way to make use of them and extend the life of your own wardrobe at the same time.

Materials

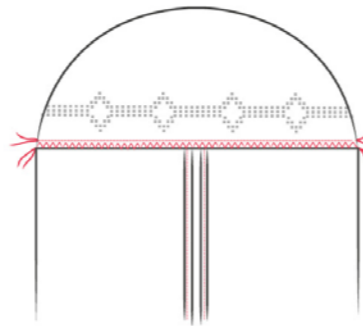
- Vintage linen, such as an embroidered sheet (we used one single sheet)
- 1 m (1 yd) of cotton tape
- Paper for pattern
- Pencil and ruler
- Basic sewing kit

1 On paper, draw a rectangle roughly 120 cm (48 in.) long by 60 cm (24 in.) wide. Draw across the rectangle 30 cm (12 in.) from one short end. Curve the edges of the top section, then cut the pattern into two. Using the pattern pieces, cut two top sections and two main parts from your chosen fabric.

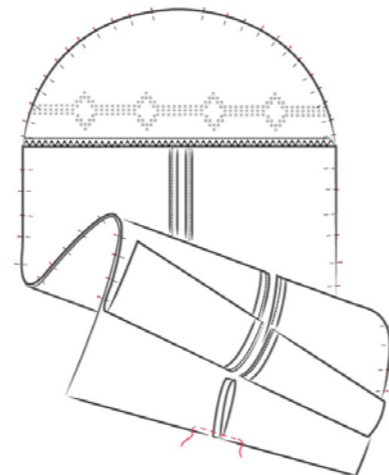


2 Make up the back of the bag. With right sides together, pin and sew one main piece and one top section together along the straight edge. Overlock or zigzag the seam allowances together and press the finished seam up towards the top section.

3 Cut the remaining main part in half lengthwise. Stitch a double 1.5-cm (5/8-in.) hem on each side of the centre cut; this will form the opening. Then sew the remaining curved top to this piece along the straight edges, just as you did for the back; there'll be a gap in the middle of the main part. Overlock or zigzag the seam allowances together and press the finished seam.



4 Pin the front and back right sides together, aligning the raw edges. If you wish, fold a 15-cm (6-in.) length of cotton tape in half to make a loop and sandwich it in the bottom hem so that, when the bag is finished, you can hook the bottom of the bag over the hanger. Sew all the way around, leaving a gap at the top for the hanger.



5 Turn the bag right side out. Sew pairs of cotton tapes to the front opening to tie the bag shut.



photography credits

Macramé – Kim Lightbody

Wreaths – Kristin Perers

Crochet Workshop – Yuki Sugiura

Botanical Inks – Kim Lightbody

Modern Calligraphy – Kim Lightbody

Baskets – Penelope Wincer

Punch Needle – Catherine Frawley

Block-Printed Pouch – Arounna Khounnoraj

Bags – Anna Batchelor

Macramé 2 – Kim Lightbody

Simple Knitting – Yuki Sugiura

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