DIY Holiday
the crafting life

Premiere Issue

MAKE 25+ hand-crafted projects for the holidays

+12 Cool Crafts on the cheap!
Make it with...

Our editors share their favorite products for holiday crafting

Finely crafted wooden knitting needles from Brittany Needles beautifully showcase the natural grain and color of birch. Sturdy and comfortable to use, these needles are available in a range of sizes and come with a five-year guarantee. brittanyneedles.com $7.00-$9.00 a pair

For anyone who has struggled to find fabrics for that special manly project, this collection is the answer! The muted colors and earthy feel make for a winning line with a masculine vibe. Parson Gray is the brand of designer David Butler. freespiritfabric.com Find a local retailer

Start your jewelry making toolbox with these two must-have round-nose and chain-nose pliers from Wubbers®. With grooved handles for extra comfort these sturdy pliers are the perfect gift for you or someone who is new to jewelry making. wubbers.com $18.95
Every Craft, Any Space! Get Organized!

Enjoy $5 off until 12/31/2014. Use coupon code DIYHOL14 at checkout.

Modular Cubes  Home Organizers  Small Space Furniture

Go-Organize.com™
making space saving easy
Add some monkey business to your crafting routine with this cute hand-crocheted sock monkey tape measure from Lantern Moon. Fun and functional, each monkey contains a 5-foot tape with metric and imperial measurements on opposite sides.

lanternmoon.com
$21.00

Precision cutting is combined with a touch of pizzazz in Olfa's Splash Rotary Cutter. The handle is contoured and has integrated grooves to help prevent fingers from slipping. Quickly change the 45mm blades by sliding the blade-lock. For right- and left-handed users.

olfa.com
$17.99

With more than 100 colors, Treenway Silk’s smooth and luxurious 100% silk thread, cord, or ribbon is a perfect match for your project. Whether you knit, crochet, cross-stitch, needlepoint, or braid, these hand-painted, hand-dyed threads are perfect inspiration.

treenwaysilks.com
$4.00-$11.95
Cheap & Chic
Live a greener lifestyle
and beautify your home by upcycling your excess stuff into on-trend art and accessories.

Remember when green was just another chip on the color wheel? The color of money and a healthy salad? Now green is a lifestyle choice.

by Linda Blinn

Let me state up front that on the color spectrum of actually “going green” I am barely to lime. I am a mixed-media artist with a mission to hunt, gather, and hoard. How does one reconcile that with a yearning to live a more simple life and honor the environment? For my husband and me, the first step was to build a smaller home with a self-sustaining (almost) landscape. We do not have a grass lawn and envision a vegetable garden (I’ll get back to you later on that idea, but Barbara Kingsolver’s book Animal, Vegetable, Miracle did get me thinking).

My new studio is light and airy but scaled down in size, resulting in less room for my swag, my stuff, my stash. This has led to a shortness of breath, profuse sweating, and voices in my head whispering, “Time is up, Missy!” The challenge was to use some of my collections in functional ways such as home décor, set them free (give away, donate), or spend the rest of my life perfecting an inventory system to manage and store my art materials. I went with the first two options.

These mixed-media home décor projects illustrate my new—I can barely utter the word— thriftiness. Out came a stockpile of natural linen fabric (old and not-so-old) for drapes, along with cherished embellishments like vintage buttons and notions. The only purchase I made for any of the projects featured here is the sassy, oversized rickrack used in the drapes (shown on page 12).

Inspired by the drapes in Tricia Guild’s book Patterns, I mixed printed linen panels with plain ones. Currently there is a resurgence of pattern in fabric for home décor and, wonder of wonders, wallpaper is back with a whole new attitude. Perfect timing for mixed-media artists! Our collages, surface design techniques, and fabric art can now claim vertical wall space looking fresh and fabulous.

Pillows made from burlap sacks, seen in a trendy home store, influenced the concept for another
project. They were printed with text and large-scale numbers, an easy motif to duplicate with the chunky foam alphabet stamps.

Since all Roman numerals can be made with only seven letters, I took a quick look online to refresh my memory and pulled out the necessary letters: I, V, X, L, C, D, and M.

For the front of the pillows, I cobbled together leftover linen from the drapes, added scraps of fabric with text, then stamped, stenciled, and spattered the surface—familiar techniques to all mixed-media artists. If you have ever made a collage and can sew a fairly straight line, you can make these pillows.

There is nothing like spending an hour in one of the Anthropologie stores to power up on inspiration for home-decor projects. (I realize some people actually do go there to buy clothes.) It was there I saw an entire wall of frames—all sizes and styles, made into a cohesive collection by painting them with white gesso. Although I am familiar with this design concept, it was the matte finish of the gesso that sent me home with a mission. I buy gesso by the gallon (so crisp and fresh on ceilings!) and already had the requisite collection of old frames.

Humming “Reduce, Reuse, Recycle” put me in the right frame of mind. Promising to “use what you already have,” I cut up a previously made collage: at 3’ x 5’ it was too large for my new, smaller rooms. By laying the frames on top of the collage and moving and turning them in different directions, I was able to find a pleasing composition for each frame. It also helped that the existing gesso spattering on the collages related to the frames.

Now that the studio is looking rather spiffy I am on my way to the garden. My flowers (grown from seed, I’m so proud!) are going to be my new art materials. Poppies, sunflowers, Bells of Ireland, and nasturtiums. Their organic shapes, textures, and geometry captivate me and offer endless possibilities for mixed-media art. I press them, preserve them in the freezer, and slather their petals and leaves with color to make monoprints.

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**framed collage wall art**

**MATERIALS**
- Used picture frames
- Sandpaper
- Gesso, white and black
- Paintbrush
- Golden Artist Colors® Interference Gold paint
- Ephemera including book pages, hotel receipts, record covers, and engineering drawings
- Old toothbrush
- Foil pen, gold
- Alphabet stamps, foam rubber, large
- Large foam architectural stamps
- Rubber stamps and ink pads
- Acetate transparencies

**DIRECTIONS**

**the frames**
1. Sand the frames and wipe them clean with a damp cloth.
2. Apply 2-3 coats of white gesso, sanding lightly between coats.

*note: Gesso dries quickly, but be sure each coat is completely dry before applying the next one.*
3. Apply Interference Gold paint to the frames, if desired. Wipe gently with a cloth, leaving the paint in the carved areas.

**the collage**
1. Using your favorite techniques, create a collage with the ephemera, rubber stamps, and acetate transparencies.
2. Overstamp with large alphabet letters. For Roman numerals, use the letters in as many combinations as you like.
3. Apply black or white gesso to the large foam architectural stamps and press firmly onto the collage surface.
4. Use an old toothbrush to splatter the collage surface with both black and white gesso. Add sparkle and depth by “flicking” a gold foil pen over the fabric.
5. Place the frames on your collage, moving them around until you find the desired composition for each.
6. Mark, cut out, and frame your pieces.

**DIRECTIONS**

**pillows**

**MATERIALS**
- Linen fabric for pillow fronts
- Fabric for pillow backs
- Pillow forms
- Fabric paint, black and white (I used Tulip® brand.)
- Stencil brush
- Stencils
- Large and small chipboard alphabet and punctuation stencils
- Purchased fabric with a text design
- Cloth measuring tape
- Buttons
- Foam stamps

**DIRECTIONS**

1. Cut the fabric for the pillow front. I recommend cutting the fabric for the pillow front and back at least 1” larger than the pillow form; this allows for ½” seam allowances.
2. Holding the stencil firmly in place, apply the fabric paint with a stencil brush and let it dry.
3. Apply fabric paint to the foam stamps and press firmly onto the fabric.
4. Sew fabric patches, measuring tape, or other embellishments to the fabric.
5. Spatter the surface with paint, gesso, or gold foil pen.

**note:** The patchwork for the front of the “and now” pillow was pieced together with the seam allowances showing on the outside.
6. Sew the pillow front to the back, right sides together, leaving an opening for the pillow form.
7. Insert the pillow form and stitch the opening closed either by hand or machine.

For a list of inspirational décor books, check out InterweaveStore.com/DIYHoliday.
Make Your Own Hand Spindle

You can make a simple spindle using recycled compact disks, a grommet, a small eye hook, and a dowel.

By Traci Bunkers

**MATERIALS:**
- 2 recycled compact disks
- 1¾ inch diameter dowel (12 inches long)
- 1 eye hook (¾ inches long)
- 1 rubber grommet with an inside diameter of ¾ inch and an outside diameter of ⅝ inch

**TOOLS:**
- Drill and drill bit slightly smaller than the eye hook
- Safety goggles
- Needle-nose pliers (with no teeth)
- Vise clamp
- Pencil
- Sandpaper
- Permanent ink marker

- **SAND THE ENDS OF THE DOWEL** so they are smooth and have no burrs. On one end of the dowel rod, find the center and mark it with a pencil. Wearing safety goggles, secure the dowel in a vise clamp and drill a starter hole for the eye hook in the center. Screw in the eye hook, then open it with the needle-nose pliers so that it creates a hook.

- **WITH THE MARKER,** draw a clockwise arrow on the top CD. Place the two CDs together and insert the grommet through the center hole of the CDs so that the CDs rest inside the groove. Insert the dowel through the grommet and position the CDs about 2 inches down from the hook for a top whorl spindle or 10 inches down for a bottom whorl spindle.

- **TEST YOUR SPINDLE FOR SMOOTH ROTATION** and balance by placing the end with the hook on the table and giving the top of the shaft a hearty spin. Keep it upright by loosely enclosing the top of the shaft with a circle of your fingers and thumb; allow it to spin freely. You’ll need a bit of practice to get the hang of turning the spindle efficiently. If it turns smoothly like a top, you’re in business. A little wobble is fine, but if your spindle wobbles a lot and slows down quickly, make another spindle. You’ll enjoy spinning more with a spindle that works well.

Grommets available from Bonkers Handmade Originals, PO Box 442099, Lawrence, KS 66044, [www.bonkersfiber.com](http://www.bonkersfiber.com).

A book excerpt from *Spin It: Making Yarn from Scratch* By Lee Raven, Edited by Traci Bunkers (Interweave, 2003)

Light Up Your Holidays with Weaving
Create a festive holiday garland with a string of twinkle lights and your pin loom
By Jane Patrick

A simple pin loom is a great way to get started weaving. This ingenious little loom has pins around the edges that hold the yarn taut. Winding and weaving is quick and easy. In about 12 minutes, you can create a woven square that can be used for a multitude of projects. Schacht Spindle Company’s Zoom Loom is a modern version of a loom that’s been around since the 1920s. Its unique pin configuration is cleverly designed to create a finished square. This little loom does just what a big loom does, but small scale. It’s easy to take with you, just as you’d pop your knitting or crochet into a bag.

The first step in pin-loom weaving is to set up the loom. On the pin loom, you’ll wind three layers before starting to weave. On the first layer, you’ll wind half the warp threads.

On the second layer, you’ll wind half of the wefts, the threads that are perpendicular to the first layer. (This is the really clever part of this loom: you just wind on all the warp threads and half of the weft, so the weaving goes really fast. Cool, huh?). Finish by winding the third layer, the other half of the warp threads. Then, using a long needle, you weave back and forth between every other weft row from layer 2. When you’re finished weaving, remove your finished square from the loom. Then combine squares by sewing, crocheting, or knitting them together to make all kinds of projects from decorations to accessories, bags, home décor or clothing.

Here’s a fun project to get you started. Once you get weaving, you’ll think of endless things to make with these quick, fun little squares.

Project: Holiday Flower Lights
Designed by Benjamin Krudwig

By using such small quantities of thread, this project is completely customizable to fit your décor. Make strings to match your party theme, school colors, or to fit a holiday mood!

**EQUIPMENT:** Schacht Zoom Loom (weaving needle comes with the loom): crochet hook.

**YARNS:** Two 27 yd skeins each of the following colors of size 5 DMC embroidery thread: Snow White, Medium Blue Violet, Rose, Coral, Peacock, Medium Forest Green.

**ACCESSORIES:** LED light string.

**SAFETY NOTE:** Do not use electric lights, as these will get hot and possibly cause the yarn to melt or catch fire. LED lights do not generate heat and therefore are safe to use with yarns.

Weaving a Pin-Loom Square
Learn to make a loom square by watching the video at schachtspindle.com. Just click on the Zoom Loom button on the home page. You can download free patterns to make a whole tree’s worth of Zoom Loom decorations.
Weave enough squares to cover the LED lights in your set, following the directions for weaving a Zoom Loom square. My set of LED string lights had a total of 30 low-heat bulbs, so I wove five squares of each color. (Detailed instructions for weaving a square will come with your pin loom, and you can see a video tutorial at schachtspindle.com.)

To make the flowers, fold a square into fourths.

Use your needle to catch the center two threads of the square and pull them to gather the square into flower.

Push the LED bulb through the center of the square and then tie the two pulled threads around the wire of the string lights.
DIY Holiday | book excerpts

present perfect
25 Gifts to Sew & Bestow

betz white

Present Perfect
Betz White

Bohemian Inspired Jewelry
Lorelei Eurto and Erin Siegel
STITCH STORY № 830:

How a costume revealed his true identity

Ellen’s grandson, Jake was full of personality at home, but painfully shy at the playground. Then inspiration struck. Using her Janome, she stitched a custom cape that transformed him into “Super Jake” and allowed his bold spirit to shine through. Learn more about Janome’s full line—and how our sewing machines deliver more super powers for the money. Visit Janome.com

JANOME
WHAT’S NEXT

a story in every stitch
bib, rattle & burp

baby set

finished size

Bib: 9½” x 11” (24 x 28 cm)
Wrist rattle: 3½” x 7”
(9 x 18 cm)
Burp cloth: 9½” x 17½”
(24 x 44.5 cm)

what you’ll need

Bib, Rattle & Burp Baby Set patterns on side B of the insert
½ yd (45.5 cm) total of various cotton prints or solids
¼ yd (68.5 cm) of cotton terry
6” x 9” (15 x 23 cm) piece of fusible webbing
Felt scrap for the nose
Coordinating thread
Black and red embroidery floss and needle
4” (10 cm) strip of 1” (2.5 cm)
wide hook-and-loop tape
1½” (3.8 cm) rattle insert
Your sewing box
Handsewing needle
Pinch of polyester stuffing

The Bib, Rattle & Burp Baby Set is a great bundle of stuff to give to a new bundle of joy. Parents will appreciate the adorable bunny bib for their wee drooler and a stack of pretty burp cloths ready to drape over a shoulder at a moment’s notice. Babies will enjoy playful rattles that won’t fall on the floor because they’re strapped right to their chubby little wrists. If the baby is happy, everyone is happy!

As always, young children should be supervised when playing with handmade toys.

Download the Blip, Rattle & Burp Baby set patterns at InterweaveStore.com/DIYHoliday
prepare materials

Cut from various cotton prints or solids:
4 rectangles measuring 10" x 18" (25.5 x 45.5 cm) for the burp cloths

Using the patterns, also cut from various cotton prints or solids:
1 Bib
1 Rattle Wristband
2 Rattle Ears

Cut from the terry cloth:
4 rectangles measuring 10" x 18" (25.5 x 45.5 cm) for the burp cloths

Using the patterns, also cut from the terry cloth:
1 Bib
1 Rattle Head
2 Rattle Ears

Using the appliqué patterns, trace with a pencil onto the paper side of the fusible webbing and cut loosely around the pencil line:
1 Bib Face
2 Inner Ears
2 Outer Ears
1 Bib Nose
1 Rattle Nose

Fuse the Appliqués

1 Using an iron, fuse each piece of webbing to the wrong side of the appliqué cottons and terry cloth. Cut out each shape directly on the pencil line and peel off the paper backing.

Sew the Bib

2 Layer each cotton print Inner Ear piece on top of each Outer Ear piece, right sides up. Place the layered ears and terry cloth Bib Face appliqué right side up onto the right side of the Bib piece, following the placement guide on the pattern. Make sure the face overlaps the ears.

3 Cover with a press cloth and fuse to the Bib. Using a narrow machine zigzag stitch, sew around the outer edge of the Bib Face and Outer Ears appliqués. Sew a zigzag or decorative blanket stitch around the edge of the Inner Ears appliqué.

4 Using embroidery floss, make two large French knots for the eyes and use a backstitch for the muzzle and whiskers. Fuse the nose in place and use a small whipstitch around the edges with matching thread or floss. (See Techniques, page 154.)

5 Layer the appliqué Bib piece on top of the print Bib piece, right sides together, and pin around the perimeter. Sew with a ¼" (6 mm) seam allowance, leaving a 4" (10 cm) opening on one side for turning. Clip seam allowances on the inside curves and notch the outside curves.

Turn right side out through the opening and press, folding in the seam allowances at the opening. Topstitch the perimeter of the sewn bib ¼" (6 mm) from the edge, closing the side opening.

6 Following the placement on the pattern, sew the hook side of a 1" (2.5 cm) piece of hook-and-loop tape to the right side of one end of the bib by topstitching around the perimeter ¼" (3 mm) from the edge. Repeat, sewing the loop side of the hook-and-loop tape to the wrong side of the other end of the bib.

Make the Wrist Rattle

7 Using embroidery floss, follow the placement indications on the patterns and embroider two French knots for the eyes and backstitch the muzzle. Fuse the felt Rattle Nose in place, then whipstitch the edges securely.
11 Fold the sewn ear in half top to bottom and stitch a ¼" (3 mm) tuck from the back through all of the layers (figure 2). Repeat both steps for the second ear. Handstitch each ear to the back of the bunny head rattle with a whipstitch, overlapping the back of the rattle by ½" to ¾" (1.3 to 2 cm) (figure 3).

12 Fold the Rattle Wristband piece lengthwise and press to create a crease that runs the length of the rectangle. Open, then fold the raw edges in to meet the center crease and press. Open the folds and fold in each short end ¼" (6 mm) and press, taking care not to erase the previous creases. Refold the lengthwise folds so that the raw edges are all enclosed. Topstitch the edges of the wristband.

13 Sew the hook side of a 1" (2.5 cm) piece of hook-and-loop tape to one end of the wristband by topstitching around the perimeter ¾" (3 mm) from the edge of the tape. Flip the wristband over and repeat, sewing the loop side of a 1½" (3.8 cm) piece of hook-and-loop tape to the opposite end of the wristband. This longer piece makes the wristband adjustable.

14 Handstitch the back side of the rattle to the center of the wristband, covering the gathers and the ends of the ears with the wristband. Whipstitch securely around the overlapping edges (figure 4).

**Make the Burp Cloths**

15 Layer one of the terry cloth rectangles and one of the print or solid cotton rectangles right sides together and pin. Sew together with a ¼" (6 mm) seam allowance, leaving a 3" (7.5 cm) opening on one side edge for turning. Clip off the seam allowance corners.

16 Turn the rectangles right side out through the opening. Press, folding in the seam allowances at the opening. Topstitch the perimeter of the burp cloth ½" (5 mm) from the edge, closing the side opening as you sew.

17 Mark two lines across the width, sectioning the burp cloth into thirds—at about 6" (15 cm) and 12" (30.5 cm)—and topstitch.

18 Repeat with the other sets of rectangles to make three more burp cloths.
SWEET NECTAR

LORELEI EURTO

The movement of the hummingbird pendant and flower charm turn this necklace into a grown-up version of a childhood swing set.
MATERIALS
1 aqua-and-brown 48mm raku square tube
1 yellow 10mm Bakelite 2-holed flower button
1 silver-plated 12mm flower shank button
1 sterling silver 28mm hummingbird pendant
1 silver 3mm jump ring
20" of brown 1mm leather cord
6" of brass 24-gauge wire
3" of silver 20-gauge wire

TOOLS
Wire cutters
Round-nose pliers
2 pairs of chain- or flat-nose pliers

TECHNIQUES
Overhand knots, page 26
Wrapped-loop bail, page 24
Wire wrapping, page 25

FINISHED SIZE
17"

TIP
If you'd prefer that the pendant remain centered, add an overhand knot on either side.

1. Fold the cord in half. Use one end of the cord to string the tube. Use the other end to string the tube in the opposite direction. Center the tube on the cords, leaving about 2½" of loose cord below the tube. Form an overhand knot on the left side of the tube. Repeat for the right side.

2. Use the jump ring to attach the pendant to the cord below the tube. Use the silver wire to string one hole of the yellow button. Form a wrapped loop bail that attaches to the cord next to the pendant.

3. String the silver-plated button on one end of cord and fold over ⅛". Use 3" of brass wire to wrap the cord ends. Fold about ½" of the other cord end. Use 3" of brass wire to wrap the cord ends, creating a ½" loop.
Sewing Perfect Plaids

Plaid fabric runs the gamut from wool coating to silk taffeta, so its uses are virtually unlimited. Choose cozy plaid flannels for winter warmth or breezy Madras cottons for summer wear. Matching plaid patterns at the seams can be tricky, so use these tips when selecting and sewing with this fabric classic.

by Rebecca Kemp Brent

- **BUY EXTRA YARDAGE** for flexibility in matching plaids across seams. As a rule of thumb, purchase at least ¼ yd more than the pattern requires. If the plaid’s repeat is large or uneven, purchase an extra ½-1 yd.

- **EVEN PLAGIDS ARE EASIER TO USE** than uneven patterns. A plaid is even, or balanced, if the repeat is exactly the same on both sides of the most prominent color band, both crosswise and lengthwise. A plaid is uneven if the pattern is different on the two sides of the main color band, whether lengthwise, crosswise, or both.

- **THE LARGER THE PLAID, THE MORE DIFFICULT** it will be to match at the seams. For a first foray into sewing with plaids, choose an even plaid with a repeat no more than 3”-4”.

- **THE BEST PATTERNS FOR PLAIDS** have few pieces and seams. Match the plaid pattern at the center front and back seams (including button plackets) and at the side seams where the front and back pieces join. Use pattern notches as a guide for matching, and concentrate on the bust and hip when positioning the pattern pieces on the fabric.

- **TO FACILITATE MATCHING THE PLAID**, use a pencil to trace a portion of the plaid repeat onto the first pattern piece. Sketch both lengthwise and crosswise color bars and mark the colors on the pattern tissue. Match the pattern piece that will be joined to the first with right sides together, trace the pencil marks onto the second pattern piece, and use the pencil marks as a guide for placing the second pattern piece on the fabric.

- **LAY OUT THE GARMENT FRONT FIRST**, then match and lay out the back pattern piece(s). Position the sleeves next, and finish with the collar, cuff, and facing pieces.

- **MATCH THE PLAID WHEN PINNING SEAMS** before sewing. Fold back the top fabric’s seam allowance to check the match after pinning, or turn the pinned piece over and check that the pin enters and leaves the fabric along the same color bar.

- **A WALKING FOOT WILL KEEP THE LAYERS** from shifting as seams are sewn, for better matches across the seamline.
**Holiday Bauble Coaster**

This shabby-chic coaster set is perfect for decorating for the holidays in a way that isn’t too over-the-top. The bright colors are happy, and the ornament shapes are uniquely Christmas time. Erin Schlosser of Schlosser Designs has created this whimsical set using her Janome machine! Now, it’s your turn!

**Time:**
2 hours

**Approximate Size:**
Makes a set of (4) 4¼” square coasters

**Supplies Required:**
* Any Sewing Machine (decorative stitches are a plus!)
* Clear Satin Stitch Foot
* Free Motion foot
* Bobbin
* Blue Tip Needles

**Fabric:**
* (1) Fat Quarter fabric for Coaster front
* (1) Fat Quarter for Coaster back (or use 4 – 5” squares)
* (4) Coordinating Charm Squares (5” square fabric pieces)
* (1) Small scrap (5” square) for ornament caps
* (2) 2½” x width of fabric strips for binding

**Notions:**
* 12” square piece of low loft cotton batting
* 10” square of fusible web (Heat ‘n Bond Lite or Steam A Seam)
* 12” square of tear-away stabilizer
* Fabric Marking Pen
* Temporary fabric spray adhesive
* 1 yard of ¼” - ½” contrasting ribbon (optional)

**Sewing Instructions:**
1. Cut out the following pieces:
   — (4) 5” squares for coaster fronts
   — (4) 5” squares for coaster backs

2. Place coordinating charm squares on tear away stabilizer. To make it easier to add decorative stitching, line them all up on a single sheet. Mark a horizontal center line on each of the squares.

3. Attach Clear Satin Stitch Foot. Select decorative stitches to sew down the center line of the squares. Stitch the center stitch first, then either side. If you don’t have a large selection of decorative stitches, you can also sew ribbon across each square to create a decorative effect. Or, sew rows of straight stitches in...
varying colors of thread. When complete, carefully tear away the stabilizer from the back. (figure 1)

4. Trace ornament shapes on the wrong (paper side) of fusible web (template provided on the top right of this page). Iron onto the wrong side of the squares just stitched with the decorative stitches. The dashed center line on each pattern piece will line up with the center decorative stitch back. Cut out each ornament shape along the lines.

Repeat this process with the ornament cap squares. Tear away paper backing, place one ornament (with the cap) on each square and iron into place. It can be centered or asymmetrically placed within the square.

5. Make a small quilt sandwich with the coaster back (face down), quilt batting, and coaster front (facing up). Use a temporary spray adhesive to hold in place. Use a straight stitch and sew ⅛” inside the shape to secure edges of ornament to the coaster. Switch to the Free Motion foot and stipple quilt around each ornament. As an alternative to stippling, you can also sew a grid of straight stitching to quilt fabric together.

Trim to 4¼” squares when quilting is completed.

6. Make binding and attach to the edge of each coaster using a favorite method of choice.

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**Ornament Template**

[Diagram of ornament template]

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Photocopy these templates at 100%
INTERWEAVE CROCHET

HOME

turn your house into a home

LOOK FOR THIS SPECIAL ISSUE
AVAILABLE NOVEMBER 2014

Find the perfect throw, pillow, ottoman, toy, shawl, trivet, placemat, and rug for your crafty home.
DIY Holiday

Live The Crafting Life

Make your holidays one-of-a-kind this year while learning to crochet, knit, quilt, sew, do needlework, make jewelry, create with mixed media, and weave with these handpicked projects.

- Crochet, pg 28
- Knitting, pg 31
- Quilting, pg 34
- Modern Sewing, pg 38
- Needlework, pg 42
- Jewelry, pg 45
- Mixed Media, pg 48
- Weaving, pg 52

Bonus! Download the Granny Tree Skirt pattern at InterweaveStore.com/DIYHoliday
Spark Your Creativity!
craft daily

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Give your holiday a retro feel with pops of color in these four projects: festive light bulbs that can be either a fun garland or individual ornaments, crochet pine trees, a slouchy cowl, and a classic granny pillow cover.

**Holiday Lights Garland**
Linda Permann
Page 54

**Pine Trees**
Yumiko Alexander
Page 55
Keep warm and cozy this winter with four quick-to-knit projects: an interlaced heart ornament, coffee mug cozies, a colorwork cowl, and a sophisticated masculine scarf.

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Garter Mug Cozies
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photo: Harper Point Photography
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DIY Holiday quilting projects

Combine patterns in unexpected ways with these four quilting projects: a chevron apron, a retro wool quilt, an oven mitt made from fabric scraps, and fast and fun trivets.

Chevron Patchwork Apron
Mary Claire Goodwin
Page 65

photo: Larry Stein
Go-Retro Wool Quilt
Michelle Freedman
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photo: Larry Stein
Scrappy Oven Mitt
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Fast and Fun
Innovative Trivets
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Hands On!

When the idea of a DIY magazine that would encompass many crafts was first suggested, we both leapt at the opportunity. It's a concept we had both secretly fantasized about. Although one of us is primarily involved in the knitting and crochet world (Karin) and the other in sewing and quilting (Amber), we both love to dabble in other creative avenues and we know that there are lots of folks like us out there.

This issue offers something for everyone — whether you want to explore crafting for the first time, or add a new skill to your repertoire. We love that the DIY crowd is a bootstraps bunch, willing to try anything, and we hope you bring that spirit of exploration to this issue. We've filled it to the brim with beautiful and accessible gift projects to make for the holidays and beyond. Whether you want to try your hand at crochet, knitting, quilting, sewing, needlework, beading and jewelry making, mixed media, or weaving, there is plenty in DIY Holiday that will inspire you to create.

Plus, you will find everything you need to take on a new craft, including downloadable patterns, helpful PDFs, and a bonus tree skirt project at InterweaveStore.com/DIYHoliday.

Let's make it a DIY Holiday!
Happy making,
Amber and Karin
DIY Holiday
modern sewing
projects

Up your sewing skills with a wool and velvet clutch, a colorful pillow, and a perfect plaid pullover, then repurpose an old sweater into favorite mittens.

Envelope Clutch
Erin Harris
Page 70

Pi Pillow
Malka Dubrawsky
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Boy’s Cozy Pullover
Jil Cappuccio
Page 74
Get your gifting on!

Celebrate the holidays with 35 handmade projects perfect for gifting!

Whether you’re looking for fresh ideas to decorate your home for the season or are searching for personal and meaningful gifts to make, Quilting Arts Holiday will inspire your designs!

Get your copy of Quilting Arts Holiday today and discover:

* 35 projects perfect for creating a festive home
* Projects designed by your favorite artists including Carrie Bloomston, Candy Glendenning, Lyric Kinard, and Susan Brubaker Knapp
* Detailed instructions for every project so you won’t be left in the dark
* Holiday recipes from the contributing artists, perfect for sharing this holiday season
* And much more!

Order your copy today at: www.interweavestore.com/quilting

artwork by Jacqueline deRuyter, Julie Creus, and Liz Kettle
Try your hand at embroidery and tatting to create heirloom ornaments. These tatted snowflakes and heart ornaments with mirror inlays will teach you new techniques and deck your halls for years to come!
Deck your ears with wreaths of holly . . .

Fa la, la, la, la,
- lots of festive earrings!

Create Christmas Jewelry

Are youdreaming of creative holiday jewelry? Decorate your ears with designs crafted by the trusted editors of Beadwork and Jewelry Stringing magazines themselves!

Start creating right away with this instant download eBook.

12 holiday earrings

FROM THE EDITORS OF Jewelry Stringing and Beadwork magazines

Wreaths of Holly Debbie Blair

Light up the season at shop.beadingdaily.com/HolidayEarringseBook
Always wanted to make your own jewelry? Learn jewelry and beading skills while making gifts like soda pop-and-beaded earrings, an Olympian necklace, and star earrings.

Lime Soda Earrings
Sara Richardson
Page 81

Jaded Earrings
Allison Hoffmann
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Olympic Medals Necklace
Chloe Chatenever
Page 83

photo: Joe Coca
Star of Wonder Earrings
Kate Wilson
Page 84

photo: Ann Swanson
27 Knits straight from a Fairy Tale!

INTRODUCING THE SPECIAL ISSUE ENCHANTED KNITS

Discover how knitting can be your own magical spell. With Enchanted Knits you will become enchanted by every type of project, from the ordinary to extraordinary to the sinister and to the classical patterns of our most beloved mythical creatures and charmed stories.

Available at your local yarn shop or online at the InterweaveStore.com
DIY Holiday
mixed media
projects

Use colorful odds and ends to make eye-catching bangles. Create a unique key hook. Use repurposed books for quick-and-easy ornaments.

Resin Bangles
Heidi Boyd
Page 87

photo: Larry Stein
Key Keeper
Jennifer Heynen
Page 88

photo: Larry Stein
create your own handmade holiday!

Order or download your copy today!
shop.clothpaperscissors.com
Take your crafting to the next level with these two easy-to-learn weaving projects: a ply-split basket and color block trivets.

A Tisket, a Tasket, a Ply-Split Basket
Louise French
Page 91

photo: Joe Coca
Learn Ply-Splitting with Two Color Block Trivets
Barbara J. Walker
Page 93

photo: Joe Coca
Holiday Lights Garland
CROCHET
Linda Permann

materials list

FINISHED SIZE Bulb: 4 3/4" long and 2 1/2" wide after blocking. Garland length is variable based on number of lights.
YARN Premier Yarns Dream (100% acrylic); 224 yd (205 m)/3 1/4 oz (100 g): #215 Hot Lime (A), #222 Turquoise (B), #203 Ombre (C), #209 Plum Blossom (D) and #214 Leaf Green (E), 1 skein each.
HOOK Size G/8 (4 mm). Adjust hook size if necessary to obtain correct gauge.
NOTIONS Yarn needles; T-pins and blocking mat.
GAUGE Gauge is not critical for this project but will affect size and amount of yarn used. Worked through Rnd 3 (before assembly), each bulb = about 4 3/4" tall, after blocking.

Notes
* With scrap yarn or st markers, mark RS of each bulb.

Pattern

Bulb
Make 3 each in A, B, C and D for garland, use colors as desired for tags.
Ch 13.
Row 1: (RS) Working in bottom ridge lp of ch, sc in 2nd ch from hook and in next ch, hdc in next 2 ch, dc in next 5 ch, hdc in next 2 ch, sc in next ch, 3 sc in last ch, rotate to work in other side of foundation ch, sc in next st, hdc in next st, dc in next 5 sts, hdc in next 2 sts, sc in rem 2 sts, turn—9 sc, 6 dc, 10 dc.

Row 2: Ch 1, sc in next 2 sc, hdc in next 2 hdc, dc in next 8 sts, 5 dc in next st, sc in next 8 sts, hdc in next 2 hdc, sc in rem 2 sc, turn—4 sc, 4 hdc, 21 dc.

Row 3: Ch 1, sc in first 2 sc, hdc in next 2 hdc, dc in next st, [2 dc in next st, dc in next st] 3 times, hdc in next st, sc in next 2 sts, 3 sc in next st, sc in next 2 sts, hdc in next st, [dc in next st, 2 dc in next st] 3 times, dc in next st, hdc in next 2 hdc, sc in rem 2 sc, ch 2, rotate to work across short, straight end of bulb, work 4 dc evenly across short end, ch 2, sl st in first sc of rnd to join—11 sc, 6 hdc, 20 dc. Fasten off first color. Weave in ends. Block lights before proceeding.

Assembly:
Lay out 12 lights in desired order, or in A, B, C, D order (as shown).
With E, ch 10, sl st in first ch to form ring (hanging lp made), ch 15, with RS facing, work 6 dc in blo of each ch and dc across top of first light, [ch 10, with RS facing, work 6 dc in blo of each ch and dc across top of next light] 11 times, ch 25, sl st in 10th ch from hook to form ring (2nd hanging lp made)—12 bulb hangers, 2 ch-10 hanging lps. Fasten off.

Hang tag option:
With E, leaving a long tail, make a slip-knot and place it on hook.

Row 1: (RS) Work 1 dc in ch and in blo of first 2 dc along short, straight edge of bulb, chain 15, sl st in first ch made, dc in blo of rem 3 sts across top of bulb—6 dc, one ch-15 hanging lp. Fasten off. Weave in ends.

Linda Permann is the author of two books, Crochet Adorned and Little Crochet (both by Potter Craft). She teaches online at craftsy.com and recently moved to Denver, Colorado.
lindamade.com.
Pine Trees
CROCHET
Yumiko Alexander

materials list
FINISHED SIZE 6”, 9”, and 12” tall.
YARN Fibre Studio Exquisite Bamboo (77% bamboo, 23% superwash merino), 109 yd (100 m)/1½ oz [50 g]: #40-663 turquoise, #40-666 pink, 2 skeins each; #40-662 aqua, 1 skein. Yarn distributed by Universal Yarn.
HOOK Size 1/9 (5.5 mm). Adjust hook size if necessary to obtain correct gauge.
NOTIONS Foam cones measuring 5⅜”, 8⅛”, and 11⅝” tall.
GAUGE Rnds 1-4 of tree patt = 2¼”.

Note
* Trees are worked from top down in joined rnds.

Pattern
Tree
Ch 4, sl st in first ch to form ring.
Rnd 1: Ch 1, 8 sc in ring, sl st in first sc to join.
Rnd 2: Ch 1, 2 sc in first sc, 2 sc in each sc around, sl st in first sc to join—16 sc.
Rnd 3: Ch 5 (counts as dc and ch 2), [sk next sc, dc in next sc, ch 2] 7 times, sl st in 3rd ch of beg ch-5 to join.
Rnd 4: Sl st in next ch-2 sp, ch 1, (sc, hdc, dc, hdc, sc) in same ch-2 sp and in next 7 ch-2 sps, sl st in first sc to join—8 petals.
Rnd 5: Working behind each petal, sl st in base of each of next 2 sts (hdc and dc from Rnd 4), ch 1, sc in ch from Rnd 3 at base of same dc as last sl st; [ch 2, sk next 4 sts, sc in ch from Rnd 3 at base of next dc] 7 times, ch 2, sl st in first sc to join.
Rnd 6: Sl st in next ch-2 sp, ch 1, (sc, hdc, dc, hdc, sc) in same ch-2 sp, and in next 7 ch-2 sps, sl st in first sc to join.
Rnd 7: Working behind each petal, sl st in base of each of next 2 sts, ch 1, sc in base of same dc as last sl st; [ch 3, sk 4 sts, sc in base of next dc] 7 times, ch 3, sl st in first sc to join.
Rnd 8: Sl st in next ch-3 sp, ch 1, (sc, hdc, 3 dc, hdc, sc) in same ch-3 sp, and in next 7 ch-3 sps, sl st in first sc to join.
Rnd 9: Working behind each petal, sl st in base of each of next 3 sts, ch 1, sc in base of same dc as last sl st; [ch 3, sk 6 sts, sc in base of next dc] 7 times, ch 3, sl st in first sc to join.
Rnds 10-12: Rep Rnds 8-9, then rep Rnd 8.
Rnd 13: Working behind each petal, sl st in base of each of next 3 sts, ch 1, sc in base of same dc as last sl st; [ch 3, sk 6 sts, sc in base of next dc] 7 times, ch 4, sl st in first sc to join.
Rnd 14: Sl st in next ch-4 sp, ch 1, (sc, hdc, 5 dc, hdc, sc) in same ch-4 sp and in next 7 ch-4 sp, sl st in first sc to join.
Rnd 15: Working behind each petal, sl st in base of each of next 4 sts, ch 1, sc in base of same dc as last sl st; [ch 4, sk 8 sts, sc in base of next dc] 7 times, ch 4, sl st in first sc to join.
Rnds 16-20: Rep Rnds 14-15 two times, then rep Rnd 14.
Rnd 21: Working behind each petal, sl st in base of each of next 4 sts, ch 1, sc in base of same dc as last sl st; [ch 5, sk 8 sts, sc in base of next dc] 7 times, ch 5, sl st in first sc to join.
Rnd 22: Sl st in next ch-5 sp, ch 1, (sc, hdc, 7 dc, hdc, sc) in same ch-5 sp and in next 7 ch-5 sp, sl st in first sc to join.
Rnd 23: Working behind each petal, sl st in base of each of next 5 sts, ch 1, sc in base of same dc as last sl st; [ch 5, sk 10 sts, sc in base of next dc] 7 times, ch 5, sl st in first sc to join.

6” tree only:
Rep Rnd 22. Fasten off.
9 (12)” tree only:
Rnds 24-30: Rep Rnds 22-23 three times, then rep Rnd 22.
Rnd 31: Working behind each petal, sl st in base of each of next 5 sts, ch 1, sc in base of same dc as last sl st; [ch 6, sk 10 sts, sc in base of next dc] 7 times, ch 6, sl st in first sc to join.
Rnd 32: Sl st in next ch-6 sp, ch 1, (sc, hdc, 9 dc, hdc, sc) in same ch-6 sp, and in next 7 ch-6 sp, sl st in first sc to join.
Rnd 33: Working behind each petal, sl st in base of each of next 6 sts, ch 1, sc in base of same dc as last sl st; [ch 6, sk 12 sts, sc in base of next dc] 7 times, ch 6, sl st in first sc to join.
Rep Rnd 32.
12” tree only:
Rnds 34-40: Rep Rnds 32-33 three times, then rep Rnd 32.
Fasten off. Weave in ends.

Yumiko Alexander

Yumiko Alexander loves creating crocheted fabric and exploring how the texture of the yarn plays with the stitch pattern. A native of Japan, she lives in Arizona.
Cowl
Make and join motifs foll diagram for placement.

Full motif (make and join 10):
Make an adjustable ring (see Crochet Glossary).

Rnd 1: Ch 3 (counts as dc throughout), 11 dc in ring, sl st in top of beg ch-3 to join—12 dc.

Rnd 2: Ch 3, dc in first dc, 2 dc in each dc around, sl st in top of beg ch-3 to join—24 dc.

Rnd 3: Ch 2 (counts as hdc throughout), dc in first dc, *(tr, dtr [see Glossary]) in next dc, ch 2, (dtr, tr) in next dc, (dc, hdc) in next dc**; (hdc, dc) in next dc; rep from * around, ending last rep at **; sl st in first hdc to join—48 sts.

First motif only:

Rnd 4: Beg 3-3 dc-cl (see Crochet Guide) in first hdc, sk 3 sts, *(tr, ch 1) 6 times, tr in next ch-2 sp**; sk 4 sts, 3-3 dc-cl (see Stitch Guide) in sp bet next 2 hdc; rep from * around, ending last rep at **; sl st in beg 3-3 dc-cl to join—42 tr, six 3-3 dc-cl.

Second and subsequent motifs:

Rnd 4: Work as above unless working a joining point (see Notes). Edge motif (make and join 5 to each cowl edge; see diagram): Ch 13.

Row 1: Sc in 2nd ch from hook and in next 3 ch, (hdc, dc) in next ch, (tr, dtr) in next ch, ch 2, (dtr, tr) in next ch, (dc, hdc) in next ch, sc in last 4 ch, turn—16 sts.

First motif on each side edge:

Row 2: Ch 3 (counts as tr), insert hook back to front through center tr of adjacent star point, join with sl st, (ch 1, tr) 3 times in first sc, sk next 3 sc, 3-3 dc-cl in hdc, ([tr, ch 1] 3 times, insert hook back to front around join bet 2 adjacent star points, join with sl st, ch 1, [tr, ch 1] 2 times, tr) in next ch-2 sp, 3-3 dc-cl in next hdc, sk 3 sc, ([tr, ch 1] 3 times, insert hook back to front through center tr of adjacent star point, join with sl st, ch 3 [counts as tr], sl st) in next sc—14 tr. Pm in lp on hook, remove lp from hook and cut yarn leaving a 10” tail, but do not pull tail through lp.

Notes
• Cowl is worked all in one piece, joining motifs as you go.
• Edge motifs are worked in rows with turns; all full motifs worked with RS facing.

Stitch Guide
Beg 3-dc cluster (beg 3-dc-cl): Ch 2, [yo, insert hook in indicated st, yo and pull up lp, yo and draw through 2 lps] 2 times, yo and draw through all 3 lps on hook.
3-dc cluster (3-dc-cl): [Yo, insert hook in indicated st, yo and pull up lp, yo and draw through 2 lps] 3 times, yo and draw through all 3 lps on hook.

Joining motifs:
Motif points that join to other motif points: ([tr, ch 1] 3 times, sl st in point on adjacent motif, ch 1, [tr, ch 1] 2 times, tr) in next ch-2 sp.
Motif points that do not join: ([tr, ch 1] 6 times, tr) in next ch-2 sp.
Second and subsequent edge motifs:
Row 2: Ch 3 (counts as tr), insert hook back to front through center tr of adjacent star point, join with sl st, ch 4 [counts as ch-1 and tr], sl st) in side of last sc, ch 4, insert hook in first ch of adjacent edge motif, join with sl st. For 2nd and subsequent motifs on each cowl edge, fasten off.
Go back to first motif on each cowl edge. Remove m from lp, insert hook in lp, ch 4, insert hook in first ch of adjacent edge motif, join with sl st. Fasten off.

Finishing
Weave in ends. Block.

April Garwood lives in Oklahoma, where she stays busy crocheting, designing, and home schooling her four young daughters with the help of her wonderful husband.
bananamoongblogspot.com

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Key:
- chain (ch)
- slip st (sl st)
- single crochet (sc)
- half double crochet (hdc)
- double crochet (dc)
- treble crochet (tr)
- double treble crochet (dtr)
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Crafting basics, guides, and glossaries at
InterweaveStore.com/DIYHoliday
Biased Granny Pillow
CROCHET
Vickie Howell

materials list
FINISHED SIZE 18” square (or desired size).
YARN Caron Sheep(ish) (70% acrylic, 30% wool; 167 yd [153 m]/3 oz [86 g]; 4 yellow(ish) (A), 3 balls; gun metal(ish) (B), coral(ish) (C), turquoise(ish) (D), 1 ball each.
HOOK Size K/10½ (6.5 mm). Adjust hook size if necessary to obtain correct gauge.
NOTIONS Yarn needle.
GAUGE 12 sts and 3 rows = 4” in patt.

Note
Hold 2 strands of yarn together throughout, pulling from center and outside of ball at the same time.

Front
With double strand of A, ch 4.
Increase section:
Row 1: 2 dc in 4th ch from hook (skipped ch count as dc), turn—3 dc.
Row 2: Ch 3 (counts as dc throughout), 2 dc in first dc, ch 2, sk next dc, 3 dc in last dc, turn—6 dc, 1 ch-sp.
Row 3: Ch 2, 2 dc in first dc, ch 1, sk 2 dc, 3 dc in ch-sp, ch 1, sk 2 dc, 3 dc in last dc, turn—9 dc, 2 ch-sps. Fasten off A.
Row 4: Join B, ch 3, 2 dc in first dc, ch 1, sk 2 dc, *3 dc in ch-sp, ch 2, sk 3 dc; rep from * to last ch-sp, ch 1, sk 2 dc, 3 dc in last dc, turn—12 dc, 3 ch-sps.

Row 5: Rep Row 4—15 dc, 4 ch-sps. Fasten off B.
Rows 6-8: Join C; rep Row 4 three times—24 dc, 6 ch-sps. Fasten off C.
Rows 9-10: Join D; rep Row 4 two times—30 dc, 8 ch-sps. Fasten off D.
Rows 11-14: Join A; rep Row 4 four times—42 dc, 12 ch-sps.
Note: To make a larger pillow, cont to rep Row 4 in desired stripe sequence until piece measures half (from corner to corner) of pillow.
Decrease section:
Row 15: Ch 4 (counts as dc), sk 3 dc, 3 dc in ch-sp, *ch 2, sk 3 dc, 3 dc in ch-sp; rep from * to last 3 sts, sk 2 dc in last st—39 dc, 14 ch-sps. Fasten off A.
Row 16: Join C, ch 4, sk next 3 sts, *3 dc in ch-sp, ch 2, sk 3 dc; rep from * to last ch-sp, dc in last dc—36 dc, 13 ch-sps.
Row 17: Ch 5, sk 5 sts, *3 dc in ch-sp, ch 2, sk 3 dc; rep from * to last ch-sp, dc in last dc—30 dc, 10 ch-sps.
Rows 18-21: Join B; rep Row 17—21 dc, 8 ch-sps. Fasten off B.
Rows 22-24: Join D; rep Row 17. Fasten off D.

Back:
Using double strand of A, work same as for front without changing colors.

Finishing
Block.

Vickie Howell is a mother, designer, author, on-air personality, and International Spokesperson for Bernat Yarns. Sheep(ish) yarn can be found online and in a retailer near you!
vickiehowell.com.

Tips & Hints
To make the colors pop even more, slip this piece over a gray or black pillow insert. Can’t find one? Make your own!
Dansk Hjerte
KNITTING
Ann McDonald Kelly

Materials List

Finished Size: 5" wide and 6" tall.
Yarn: Brown Sheep Company Nature Spun Worsted (100% wool); 245 yd [225 m/3½ oz [100 g]): #N48W scarlet (A), 1 Skein; #730W natural (B), 1 Skein.
Needles: Size 5 (3.75 mm). Adjust needle size if necessary to obtain correct gauge.
Notions: Tapestry needle; stitch holders.
Gauge: 20 sts and 42 rows = 4" in garter st.

Note:
* Each heart consists of two pieces: one half in color A and one half in color B. The heart halves are knitted separately and then woven together.

Heart Half
(make 1 in color A and 1 in color B):
Using the long-tail method, CO 5 sts. Knit 1 WS row.
Shape bottom:
Row 1 (RS) K1, M1, k3, M1, k1—7 sts.
Rows 2, 4, 6, and 8 Knit.
Row 3 K1, M1, k5, M1, k1—9 sts.
Row 5 K1, M1, k7, M1, k1—11 sts.
Row 7 K1, M1, k9, M1, k1—13 sts.
Row 9 K1, M1, k11, M1, k1—15 sts.
Row 10 Knit.
Shape top:
Row 1 (RS) K1, ssk, k9, k2tog, k1—13 sts rem.
Rows 2, 4, 6, and 8 Knit.
Row 3 K1, ssk, k7, k2tog, k1—11 sts rem.
Row 5 K1, ssk, k5, k2tog, k1—9 sts rem.
Row 7 K1, ssk, k3, k2tog, k1—7 sts rem.
Row 9 K1, ssk, k1, k2tog, k1—5 sts rem.
Row 10 Knit.
BO all sts.

Hanger loop
With A and the long-tail method, CO 30 sts. BO all sts.

Finishing
Weave in ends. Fold each heart piece in half and weave tog as shown in diagrams. Sew sides of upper heart and tack pieces tog as shown. Sew hanger to the inside opening at center.

Ann McDonald Kelly learned to knit from her Danish mother at age five, and she hasn’t stopped knitting yet! When not knitting her fingers to the bone, she can be found stocking shelves and teaching classes at the Black Sheep Yarn Shop in Cockeysville, Maryland.
Garter Mug Cozies
KNITTING
Cathy Carron

materials list
FINISHED SIZE About 4" in diameter and 3½" high.
YARN Brown Sheep Nature Spun Worsted Weight (100% wool; 245 yd [224 m]/100 g) 1 ball. Colors shown: #N54 orange you glad, #108 cherry delight, and #N48 red fox.
NEEDLES Size 7 (4.5 mm); set of 4 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.
NOTIONS Marker (m); tapestry needle.
GAUGE 20 sts and 26 rnds = 4" in St st.

Note
These directions are for a standard mug that measures about 4" high with a 3½" diameter. You can easily alter this pattern to fit any size mug. There are basically two sections—the base and the rise; either can readily be sized to fit the mug at hand.

Cozy
Base: With dpn, CO 12 sts. Distribute sts evenly over 3 needles, place marker (pm) and join for working in the rnd.
Rnd 1 and all odd-numbered rnds: Knit.
Rnd 2: *K1, k1f&b; rep from * around—18 sts.
Rnd 4: *K2, k1f&b; rep from * around—24 sts.
Rnd 6: *K3, k1f&b; rep from *

Row 2: Rep
Row 1—82 sts.
Knit 1 row. BO all sts.

Finishing
Weave in loose ends.

Gift it!
Emblish a cozy with embroidery floss as a gift for your coworker or coffee-loving friend or sew decorative buttons to the rise section. For gifting, tie the cozy onto a brand new mug filled with candies, colored marbles, or knitting supplies like markers, a tape measure, double-pointed needles, et cetera.

Cathy Carron knits everywhere she can, but most often in New York City and in the Connecticut countryside. She is the author of Knitting Sweaters from the Top Down.
Snowflake Cowl

KNITTING
Celeste Young

materials list

FINISHED SIZE 26” circumference and 6¼” long.
YARN Blue Sky Alpaca Techno (68% baby alpaca, 22% silk, 10% extrafine merino; 120 yd [109 m] / 4 oz [50 g]) #1976 cha-cha red (MC) and #1971 metro silver (CC); 1 ball each.
NEEDLES Size 10 (6 mm); 16” circular (cir). Adjust needle size if necessary to obtain the correct gauge.
NOTIONS Marker (m); tapestry needle.
GAUGE 17 sts and 19 rnds = 4” in charted patt.

Note
* In stripe pattern, loosely carry the unused color up the wrong side of the work to the new round when needed, lifting the new strand from underneath the old to prevent a hole at the color change.

Cowl
With CC, CO 110 sts. Place marker and join in the rnd. Work CC, purl 1 rnd. With MC, knit 1 rnd, purl 1 rnd. With CC, knit 1 rnd, purl 1 rnd. Work Rnds 1-23 of Snowflake chart. With CC, knit 1 rnd, purl 1 rnd. With MC, knit 1 rnd, purl 1 rnd. With CC, BO all sts pswise.

Finishing
Weave in ends. Block to measurements.

celesteyoungdesigns.com

{ interweavestore.com/DIYHoliday } DIYHoliday 61
**Walker Scarf**

**KNITTING**

Andrea Babb

**materials list**

**FINISHED SIZE** 7” wide and 63” long.

**YARN** Madelinetosh Pashmina Worsted (75% merino wool, 15% silk, 10% cashmere); 360 yd (330 m)/3.5 oz (100 g); thyme, 3 skeins.

**NEEDLES** Size 8 (5 mm). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Cable needle (cn); tapestry needle.

**GAUGE** 32 sts and 28 rows = 4” in twisted rib.

**Stitch Guide**

**Twisted Rib** (odd number of sts)

Row 1 (RS) P1, “k1tbl, p1” rep from * to end.

Row 2 K1, “p1tbl, k1” rep from * to end.

Rep Rows 1 and 2 for patt.

**Scarf**

CO 57 sts. Work Rows 1–68 of Chart A. Work in Twisted Rib (see Knitting Guide) until piece measures 44” from CO, ending with a WS row. Work Rows 1–66 of Chart B. BO all sts in patt.

**Finishing**

Weave in ends. Block.

Andrea Babb is an award-winning broadloom designer and colorist (when she is not knitting).

babbdesigns.blogspot.com

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photo: Harper Point Photography
Note
* Use ¼" seam allowances throughout.

Directions
1. Fold the apron base fabric in half, matching the short sides; press. Cut a curved edge on the bottom 2 corners. (An old CD works great for marking this curve. If you don’t have a CD you can use a saucer, or cut a 4½" diameter circle out of paper to use as a template.) Unfold the apron base.
2. Cut each 2½" × 14" chevron strip into 2 pieces: 2½" × 6" and 2½" × 8".
3. To assemble the chevron strip, start with the first fabric pair. Sew the strips together in a “V” shape and press (figure 1a).
4. Take the next fabric pair. Sew the short strip to the base of the “V” as shown (figure 1b). Press. Then add the long strip (figures 1c & 1d). Continue in this manner until you have added all of the strips.
5. Trim the chevron strip to 7½" × 18". Turn the long sides under ½" and press.
6. Match the left side of the chevron panel with the center crease of the apron base; pin in place.
7. Topstitch ¼" along both long (folded) edges of the chevron panel.
8. Sew the bias tape around the sides and bottom of the apron panel (leave the top edge raw).
10. Sew the 5" × WOF strips together on a short end to make 1 long strip; press. Fold the strip in half lengthwise, right sides together, and press.
11. Starting at the center seam, measure 11½" to the left of the center; mark this point along the raw edge (not the folded edge). In the same manner, mark 11½" to the right of the center. You will not sew inside this 23" opening. Sew along the remaining matched edges, backstitching at each end, and mitering the ends at a 45° angle (figure 2).
12. Clip the corners, turn the tie right side out, and gently push out the points. Fold the open seam allowances to the inside and press the entire piece.
13. Slide the apron panel ½" into the opening, matching the apron center crease and the tie center seam, and pin. Topstitch ¼" around the entire apron tie. This will secure the apron, close the opening, and finish the piece all at once.

materials list
FINISHED SIZE of apron front 18" × 22".
MATERIALS 8 assorted fabrics for the chevron patchwork, 2½" × 14" strip each; Fabric for the apron base, 18" × 22" piece; Fabric for the tie, ½ yd.; Bias tape, 1½ yds.
OPTIONAL Edge foot for topstitching.

With all the chevron, zigzag, and herringbone design elements I’ve been seeing in so many stores and magazines, I was inspired to incorporate one of these into a straightforward sewing project. A simple apron seemed like the perfect vehicle for combining fresh fabrics with the popular chevron design.
Use a hot iron, steam, and a press cloth when pressing wool.

**materials list**

**FINISHED SIZE** 35” × 40”.
**FABRIC** The sample shown was made from Pendleton Eco-wise wool. Specific Pendleton colors are referenced with yardage.
From 18 oz wool flannel, 54” wide, cut: 1 yd of white (Main);
Doepl 1/4 yd soft blue (Fabric A); Reelf 1/4 yd yellow-green (Fabric B); Basemul 1/4 yard light tan (Fabric C); Buckskin.
For the backing, cut 1 yd of 42” wide lightweight worsted wool plaid.
For the binding (shown: brown), 7 yd of precut 1/4” wool felt binding or ¼ yd wool felt cut into 1/4” strips by the width of fabric.
**OTHER SUPPLIES** 1 yd of 45” wide lightweight quilt batting; 1 yd of 17” wide lightweight paper-backed fusible web; One 8.7 yd skein of 4-ply tapestry wool (shown: brown); Coordinating sewing thread; Handsewing canvas needle with a triangular point; Nonpermanent fabric-marking pencil; Quilt-basting spray or bent-arm safety pins; Press cloth.
**OPTIONAL:** walking foot for sewing machine, rotary cutter, rigid acrylic ruler, and self-healing mat.

Download the templates at InterweaveStore.com/DOYHoliday

**Cut the Fabric**

1. For the quilt top—
From the Main fabric (shown: off-white), cut:
— One 36” × 40” panel
— Two 4” × 36” strips
From Fabric A (shown: soft blue), cut:
— One 7 1/2” × 36” panel

2. For the stems, from the wool felt binding (shown: brown), cut:
— One 19” strip for Center Stem #1
— Three 13” strips for Stems #2, 3, 4
— One 14” strip for Stem #5
If you cut your own binding strips, piece the remaining strips together using the Diagonal Seams for Joining Strips method in Sewing Basics available at InterweaveStore.com/DOYHoliday.

3. Trace the Templates onto the paper side of the paper-backed fusible web. Rough cut the shapes from the fusible web, leaving a margin of at least ½” around each shape. Following the manufacturer’s instructions (see Notes), adhere the fusible web to the wrong side of the appliqué fabric. Rough cut the felt shapes. Do not remove the paper backing or trim on the cutting lines yet.

4. With matching thread, machine stitch just inside the traced lines for each shape—going over each line twice. Do not sew on the template cutting lines. Once the lines on each shape have been stitched, cut out the shapes and peel away the backing. Use tweezers to remove smaller bits of paper from the stitching.

**Embellish the Throw**
Refer to the construction diagram (figure 1) for assistance with the following steps:

5. To determine where your appliqué pieces and felt binding stems will be placed, first mark the center design area on the Main fabric. With a fabric marking tool and ruler, mark 10” down from the top edge of Fabric A near the left side. Continue to mark across the width of the fabric every 6”. Draw a straight line across the fabric by joining the marks. Mark a second horizontal line using the same method 12” up from the bottom edge of Fabric A.

6. Next, mark the placement for felt binding stems. All marks are measured to the center of the felt binding strips. From the left edge of Main Fabric Panel, mark 18” toward the center of the design area on
Slide your needle between the wool layers as you embroider.

Both the top and bottom of panel. Draw a straight line connecting those marks to create a line that divides your design area into two sections. Mark the placements for the felt binding strips #2, #3, #4, and #5 using the same method.

7. Pin the felt binding strips onto the Main fabric following the marks you drew in the design area. Using thread to match the binding and a straight stitch, topstitch the stem/binding strips with two straight lines, ¼" away from the edges toward the center of stems.

8. Lay appliqué shapes over the felt binding strips as shown in figure 1. Press the shapes to the Main fabric using a hot iron and steam. Make sure each shape is adhered to the Main fabric. Machine edgestitch each shape to the Main fabric.

9. Using one strand of tapestry wool and the canvas repair needle, embroider a running stitch following the sewn lines on your shapes. Embroider through the top layer of your shapes only. Tie any knots on the back of the Main fabric, stitching through both layers.

Assemble the Throw Top

10. Piece the top section of the throw by first sewing the long edge of a 4" × 36" Main fabric strip to the 7½" × 36" Fabric A panel. Press the seam allowances open. Mark a ½" seam allowance line on the Main fabric strip with a fabric-marking pencil. Lay the top section over the center section of the throw right sides together, matching the seam allowance line to the horizontal line on the Main panel that was drawn earlier. Sew the pieced panel to the Main fabric. Flip over and press. (figure 2)

11. To piece the lower section, sew the long edge of a 4" × 36" Main fabric strip to the 7" × 36" Fabric B panel. Press seam allowances open. Sew this section to long edge of 7" × 36" Fabric B panel. Press the seam allowances open. Mark a ½" seam allowance line on the Main fabric strip with a fabric marking pencil. Lay the lower section over the center section of the throw, right sides together, matching the seam allowance line to the horizontal line on the Main panel. Sew the pieced panel to the Main fabric. Flip over and press.
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* Cool Crafts on the Cheap!

COVER ART BY LINDA PERMANN AND KATE WILSON
**Quilting & Finishing**

Refer to the quilting diagram (figure 3) for assistance with the following steps:

12. With the backing wrong side up, center the batting on top, then center the throw top right side up. Baste the three layers together with safety pins or basting spray. If using safety pins, pin in rows, spacing pins no more than 6” apart.

13. With coordinating thread and a walking foot on your sewing machine, quilt around each shape and stem close to the raw edges.

14. Topstitch each panel ¼” away from and on either side of the seam lines. Do not topstitch on Main fabric panel.

15. To mark the seven peaks of the zigzag quilting design on the Fabric A panel, first find the center of the strip and mark 1” in from the bottom edge with a quilting pin. This will be the center point of the middle peak. Next, divide the left and right sections in half. Then divide each of these quarter sections in half as well. Place a pin 1” from the bottom of each of these sections as shown in (figure 4).

Begin stitching 1” down from the upper left-hand corner and aim your stitching toward your pins. Remove pins and pivot when you get to each point, until you finish at the opposite corner of the panel. Repeat this technique as a mirror image on lower Fabric B panel.

16. Hand or machine baste around the perimeter of the throw. Trim excess fabric to ½” seam allowance.

17. With the remaining felt binding, bind the quilt’s outer edges. In the sample throw, the binding was folded in half and secured by a double row of topstitching.

**MICHELE FREEDMAN** is an Oregon-based freelance designer with a passion for quilting. She designs modern quilts and sewing projects for a variety of magazines and fabric companies including Pendleton Woolen Mills.

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**Scrapy Oven Mitt**

**QUILTING**

Kaelin Telschow

Protect both hands with one mitt. This cute oven mitt will not only help you use up leftover scraps, it will also make it easier for you to avoid burns and remove heavy items from the oven.

**Directions**

1. Trace Template A onto a piece of paper, cardstock, or template plastic; cut out. Fold the primary fabric in half along the width and align the short, straight edge of the template on the fold. Cut 1 (it will measure 30” when unfolded). Repeat for the thermal batting and the secondary fabric.

2. Sew the fabric scraps together along the length until you have a panel measuring about 9” x 18”. Using Template B, cut 2 pieces from the scrappy panel (these will be your pocket exteriors).

3. Also using Template B, cut 2 pieces from your primary fabric, and 2 pieces from your cotton batting.

4. To prepare the first pocket, layer the materials list

**FINISHED SIZE** 7 ¾” x 30”.

**MATERIALS** Primary fabric (for the pocket lining and mitt body), ¾ yd; Thermal batting, 1 yd.; Secondary fabric (for the underside of the mitt that will touch the pan), ¼ yd.; Assorted scraps at least 8” in length (for the pieced pocket exteriors); Cotton batting, 8” x 18” pieces; ½” bias tape, 3 yd. package; Paper, cardstock, or template plastic (for making the templates).

Download the templates at InterweaveStore.com/DIYHoliday
8 pieces as follows: 1 primary fabric wrong side up, 1 piece of cotton batting, and 1 scrappy pocket exterior right side up. Quilt the layers together as desired. From the bias tape, cut a small piece about 8” in length and bind the top edge of the pocket only. Repeat to prepare the second pocket.

5. To assemble the main body of the oven mitt, layer the A pieces as follows: secondary piece wrong side up, thermal batting piece, and primary piece right side up. Quilt the layers together.

6. To finish the double mitt, place the main body right side up. Align a pocket right side up at each curved end and pin in place. Set your sewing machine to a basting stitch and sew the pockets to the body using 1/4” seam.

7. Using the remaining bias tape, bind the outside edges of the mitt, making sure to catch the edges of the pockets. Since your oven mitt will probably need to be washed frequently, I recommend machine sewing both sides of the binding.

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**Fast and Fun Innovative Trivets**

**QUILTING**

Debbie Bent

When I am itching to make something but need to get my creative juices flowing, I like to take bits and pieces of fabrics and randomly sew them together. The result of my random sewing is a stash of funky trivets! Sometimes I spontaneously pull from my scrap basket, or use coordinating prints like these from the “VeloCity” line by Jessica Hogarth for P&B Textiles. These trivets whip up quickly and are actually little works of art. I always have some on hand for easy hostess gifts!
Envelope Clutch
MODERN SEWING
Erin Harris

materials list
FINISHED SIZE 10" wide × 5" high × 1 1/4" deep.
FABRIC 1/4 yd of 45" wide wool
OR 1/4 yd of 60" wide wool for
purse shell and flap (A; shown: grey);
1/2 yd of 45" wide quilting
cotton for purse lining and
pleated trim (B; shown: pink);
6 1/2" × 7 1/2" piece of contrasting
quilting cotton for interior
pocket (C; shown: orange mod
floral print).
OTHER SUPPLIES 1 1/2 yd of 2" wide
velvet ribbon (shown: orange);
1/4 yd of 45" wide non-woven
fusible interfacing; Press cloth;
Matching sewing thread;
Straight-edge craft knife; 1" grommet (1/2" interior opening)
and installation kit; Rotary
cutter, acrylic ruler, and
self-healing mat (optional
for cutting); Tailor’s chalk;
Pencil; 1/4" × 4" piece of thin
cardboard (such as cereal box
cardboard); Hammer.

to avoid shrinkage.
* When purchasing your grommet
kit, be sure the necessary setting
tools are included. If the fabric store
doesn’t have the right size grommet,
try a hardware store. Hardware
stores often have larger grommets
that are used for tents, awnings, and
tarpes. These will work well for the
clutch, too.

Cut the Fabric
1. Cut the following pieces as directed.
   From fabric A:
   — Two 12 1/2" × 6 1/2" rectangles for the Shell
   — Two 11" × 6 1/2" (28 × 16.5 cm) rectangles for the Flap
   From fabric B:
   — One 3" × 11 1/2" rectangle for the Pleated Trim
   — Two 12 1/2" × 6 1/2" rectangles for the Lining
   From fabric C:
   — One 6 1/2" × 7 1/2" rectangle for the Interior Pocket
   From the fusible interfacing:
   — Four 12 1/2" × 6 1/2" rectangles for the bag
   — Two 11" × 6 1/2" rectangles for the flap

Make the Flap
2. Fold the Pleated Trim rectangle in
   half lengthwise, wrong sides together,
   and press.
3. Using a pencil, draw a line down the
   center of the 1/2" × 4" cardboard, dividing
   it into two parts, each 1/4" wide.
4. Lay the pressed Pleated Trim on the
   ironing board. Fold 1" to the wrong side
   along the strip’s short left edge and press.
5. Place the cardboard on the Pleated Trim piece, near the folded-under
   short edge, so that the drawn line on
   the cardboard is perpendicular to the
   length of the Pleated Trim (figure 1).
   Take the folded short edge and bring it up and over the cardboard so that
   the fold meets the center pencil line. Holding the fold against the line, pull
   the fabric strip under the cardboard to the right so that it folds snugly around
   the left edge of the cardboard. Bring the fabric over the right edge of the
   cardboard, folding it back upon itself at the center line so that the two folds
   meet at the center line; press (figure 1). Flip the fabric strip over from side to
   side so that the folds meet underneath the cardboard. Slide the cardboard
   out of the folds, then tuck it into the last fold pressed; the cardboard’s right half will
   now be covered by the right-hand fold. Bring the fabric strip over the free edge
   of the cardboard, folding it upon itself at the center line so the new fold meets
   the previous fold at the center line, as
   before; press. Continue flipping, folding, and pressing in this manner (figure 2) to
   create a pleated strip 7 1/2" long.
6. Cut any excess fabric beyond the 7 1/2"
   length and then press the entire pleated
   strip flat on both sides, ensuring the
   pleats are still in place. Pin each fold to
   secure the pleats.
7. Using a zigzag stitch, sew along the
   raw edge of the pleated strip, removing
   pins as you go. Set aside.
8. Repeat Steps 2–7 to make a second
   Pleated Strip in the same manner.
Sew the Flap

9. Following the manufacturer’s instructions, fuse the corresponding interfacing pieces to the wrong sides of the Flap pieces. Set one piece aside for the flap lining. On the right side of the other piece, use tailor’s chalk to draw the vertical centerline between the long top and bottom edges. Draw another line \( \frac{3}{4} \)" to each side of the center line as a placement guide for the pleated strips. Pin the raw edge of a pleated strip along each line, with the long folded edges pointing away from the centerline and allowing any excess pleated strip to extend beyond the flap edges. Edgestitch each strip to the flap \( \frac{3}{8} \)" from the strip’s raw edge.

10. Center and pin a 7\( \frac{1}{2} \)’ length of velvet ribbon, right side up, over the raw edges of the pleated trim. The ribbon should overlap the trim by \( \frac{3}{4} \)’ and will extend slightly beyond the top and bottom flap edges. Edgestitch the ribbon through all thicknesses. Trim the Pleated Trim and ribbon even with the top and bottom edges of the flap.

11. Pin the embellished flap to the flap lining, right sides together, and sew the bottom and side edges. Trim the corners diagonally, turn the flap right side out, and press the edges flat. Topstitch \( \frac{1}{4} \)’ from the flap’s finished edges, pivoting at the bottom corners and stopping when you reach the pleated trim.

Set the Grommet

TIP: If this is your first time setting a grommet, practice a couple of times with scrap fabric. It’s very easy once you get the hang of it.

12. With the flap right side up, center the grommet on the velvet ribbon so that the bottom edge of the grommet is 1” from the finished bottom edge of the flap. Using tailor’s chalk, trace the grommet’s center opening and mark an X through it. Set the grommet aside. Take your craft knife and very carefully cut the X through all layers of fabric; it’s better to cut too small than too big. Insert scissors into the X and carefully cut out the circle. Following the instructions that come with your grommet kit, attach the grommet. Set the flap aside.

Assemble the Clutch

13. Following the manufacturer’s instructions, fuse the remaining interfacing rectangles to the wrong sides of the Shell and Lining pieces. With the interfacing side up, use a pencil and a ruler to mark a \( \frac{1}{4} \)’ square at the bottom corners of all four pieces. Cut along these lines and discard the small squares.

14. Find the vertical center line of the front Shell piece. Using the tailor’s chalk, make a small mark 3” down from the top edge along this center line for placing the ribbon tie. Cut a 1 yd length of the velvet ribbon and fold it in half to find the center. Lay the ribbon vertically along the center line with the right side of the ribbon facing the right side of the fabric and the ribbon’s center fold at the placement mark. Starting and ending \( \frac{1}{2} \)” from the ribbon’s edge, sew the ribbon in place by stitching back and forth across the ribbon three times (figure 3).

15. With right sides together and matching all edges, sew the bottom seam of the clutch, taking great care not to catch the ribbon in your seams. (It may help to gently fold and pin the ribbon out of the way.) Press the seam open. Sew the side seams and press them open as well (leave the cutouts unsewn).

16. To form the bottom of the clutch, match the sides to the bottom at the seam lines. Pin and sew together with a \( \frac{1}{2} \)’ seam allowance (figure 4).

Make & Attach the Pocket

17. Fold the Pocket fabric right sides together into a 6\( \frac{1}{2} \)” \( \times \) 3\( \frac{3}{4} \)” rectangle. Using a \( \frac{1}{4} \)’ seam allowance, sew the side and bottom edges together, leaving an opening in the bottom seam for turning. Trim the corners diagonally, turn right side out, and press flat. Edgestitch \( \frac{1}{4} \)” from the top (folded) edge.

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18. Pin the Pocket on the right side of one Lining piece, 1¼” from the top of the lining and 3¼” from each side edge. Edgestitch in place along the sides and the bottom, closing the bottom opening as you go.

19. Repeat Steps 13 and 14 to sew the lining pieces together as you did the Shell.

Finish the Clutch

20. Turn the Shell right side out. Leave the lining wrong side out and place the Shell into the Lining. Matching the side seams and raw edges, pin all around the top front of the clutch, tucking the ribbon between the Shell and the Lining so it isn’t caught in the seam. Sew the Shell and the Lining together along the front edge of the bag, starting at one side seam and ending at the other.

21. Turn the bag right side out. Push the lining down into the clutch so it fits snugly. Press the top edge flat, turning ½” to the wrong side along the raw edges. Insert the flap’s raw edges ½” into the opening, centering the flap along the back edge of the clutch, and pin the flap in place. Starting at one side seam, edgestitch ¼” from the bag’s upper edge, securing the flap with the stitches.

22. Pull the top end of the ribbon tie through the grommet on the flap. Tie the bag closed with a large bow, trimming the ends of the ribbons at an angle where desired.

ERIN HARRIS loves to sew and thinks seventh-grade Home Ec was the best class she ever took. She lives with her husband and two daughters in Kentucky.

houseonhillroad.com

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DiY Holiday | how-to

Pi Pillow
MODERN SEWING
Malka Dubrawsky

materials list

FINISHED SIZE 14” diameter.
FABRIC Scraps of 16 assorted cotton prints; ¾ yd of 45” wide coordinating fabric for backing; ¾ yd of 45” wide coordinating print for ruffle; Three 18” square pieces of cotton muslin.
OTHER SUPPLIES All-purpose sewing thread; Machine quilting thread; 16” zipper; 2 oz (540 g) of Polystuff stuffing; 18” square of cotton batting; Quilt basting materials; Zipper foot; Fabric marking pen; Rotary cutter and self-healing mat.

Download the templates at InterweaveStore.com/DIYHoliday

Notes

* All seam allowances are ¼” unless otherwise noted.

Cut the Fabric

1. Using the Pi template, cut 16 wedges from the cotton prints.
2. Cut 2 pieces measuring 16” × 10” from the backing fabric.
3. From ruffle fabric, cut bias strips measuring 1½” wide and totaling about 44” in length. To cut bias strips, begin by folding one selvedge edge to meet the crosswise edge (figure 1). Cut along the fold; the resulting edge lies on the bias. Cut strips parallel to the bias edge, measuring each one’s length through

the center, until the strips total 44” or more (figure 2).

The Pillow Top

4. Pin 2 wedge pieces right sides together and sew along one long edge. Press the seam open.
5. Pin a third wedge piece to the pair, right sides together, and sew. Press the seam open.
6. Continue to add wedge pieces, pressing the seams open, until you have a half circle constructed from eight wedges.
7. Repeat Steps 4–6 with the remaining wedges.
8. Pin both half circles, right sides together, and sew along the straight edge. Press the seam open.

Quilt the Pillow Top

9. Lay a muslin square on a flat surface, wrong side up. Layer the batting and the pillow top, right sides up, on top of the backing.
10. Baste the layers together with safety pins or baste by hand with needle and thread.
11. Set the machine to allow for free-motion stitching (drop the feed dogs and use a darning foot). Machine quilt the top, starting in the center and working outward in concentric circles about ¼” apart.
12. Trim the muslin and batting to match the pieced pillow top.

Make the Ruffle

13. Sew the ruffle strips into one length
using diagonal seams (figure 3). Fold the ruffle in half, lengthwise, with wrong sides together, and press, being careful not to stretch the bias fabric.

14. Pin the ruffle to the pillow top, right sides together and raw edges matched, beginning with a diagonally cut end. When the ruffle is pinned all around the pillow, carefully mark the bias strip where it meets the beginning of the strip.

15. Unpin a few inches of the ruffle to provide working room. Add ⅛” to the end for seam allowances and cut the bias strip on the diagonal. Join the beginning and end with a ¼” diagonal seam. Press the seam open, then refold the bias strip and repin to the pillow top.

16. Sew the ruffle to the pillow top a scant ⅛” from the raw edge.

Finish the Pillow

17. Lay a backing piece, wrong side up, on the ironing board. Press ⅛” to the wrong side along one 16” edge. Press an additional ⅛” toward the wrong side on the same edge.

18. Lay the zipper right side down along the pressed edge, making sure that the zipper tape edge is flush with the ¼” pressed edge (figure 4). Pin the zipper in place.

19. Using a zipper foot, stitch the zipper to the backing piece, ⅛” from the pressed edge (figure 5).

20. Lay the second backing piece, wrong side up, on the ironing board. Press ¼” toward the wrong side along one 16” edge.

21. Working on a flat surface, place half of backing with zipper already attached so that the right side is facing up. Fold back the edge that covers the zipper. Pin the second backing piece, right side facing up, so that the pressed edge abuts the zipper teeth along the unstitched edge. Stitch the second backing piece to the zipper tape, stitching close to the pressed fold.

22. Lay the assembled backing right side up on a flat surface. Place the pillow top right side down on the backing, making sure that the edge with the zipper pull meets and is perpendicular to the pillow edge.

NOTE: Leave the zipper slightly open to ease turning the finished pillow right side out.

23. Pin the pillow top to the backing and trim the backing and zipper tapes to match the pillow front.

NOTE: When trimming excess parts of the zipper, keep the zipper mostly closed and trim the end opposite the zipper pull.

24. Using a ⅛” seam allowance, sew the pillow backing to the top.

25. Turn the finished pillow right side out. Press the edges out so they are crisp.

Make the Pillow Form

26. Place the remaining 18” square muslin pieces on a flat surface, right sides together.

27. Center the pillow on the muslin squares, and with a fabric marking pen, mark a circle that is about ½” larger than the pillow.

28. With scissors or a rotary cutter, cut out a circle along the marked line.

29. Using a ¼” seam allowance, stitch the circle pieces together, leaving a 7” gap.

30. Turn the pillow form right side out and stuff with fiberfill to the desired firmness.

31. Whipstitch (see Sewing Glossary) the gap closed, being sure to turn in a ¼” seam allowance at the gap. Place the form inside the pillow cover.

Malka Dubrawsky dyes fabric and crafts from her home in Austin, Texas. She is the author of Color Your Cloth and Fresh Quilting. stitchindye.blogspot.com

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Cut & Prepare the Fabric
1. Print the pattern pieces from the full-size PDF pattern provided. Lay the pattern pieces on the Main and Contrast fabrics and interfacing as shown in the layout diagrams on the PDF and cut out the pieces. Be sure to transfer all pattern markings to the wrong side of the fabric (except the dots at the drill holes, these should be placed on the right side of the Front piece).
2. Following the manufacturer’s instructions, iron the interfacing to the wrong sides of the Collar and Facing pieces; set aside.

Assemble the Shell
**NOTE:** Use the shell (Main fabric) pieces for the following instructions.
3. Finish the curved Pocket openings by folding the edges ⅛” to the wrong side, twice. Press, then topstitch along the inner folds to finish the pocket opening edges. Press ⅛” to the wrong side on the other pocket edges. Place the pocket, right side up, on the right side of the Front Body piece, aligning the pocket corners with the pattern dots; pin in place. Edgestitch along the straight pocket edges, stitching through all layers and leaving the curved edges open. Use a contrasting thread color, if desired, for added detail.
4. Pin the Front and Back Body pieces together at the shoulders and stitch. Press the seam open.
5. Pin the Sleeve to the body, right sides together, matching the notches on the front and back armhole to the corresponding sleeve notches and aligning the center sleeve notch with the shoulder seam. Stitch the Sleeve to the body.
6. Fold each Sleeve in half, right sides together, matching the underarm edges, and pin. Continue pinning the front and back along the side seam to the bottom edge. Stitch the side seam and underarm in one continuous operation.
7. Press the seams open. Fold and press ¼” to the wrong side on the hem edge but do not sew the hem in place. This extra press will yield a nice sharp hem. Turn the garment right side out.
8. Following the manufacturer’s instructions, fuse the interfacing to one half of the collar. Fold the collar in half lengthwise, with right sides together, and stitch the angled short edges, using a ¼” seam allowance and leaving the long edge open. Trim the corners and turn the collar right side out, using a point turner to gently shape the collar points. Press thoroughly.
9. Cut a 3½” × 1¼” bias strip from leftover fabric. Press the strip in half lengthwise, wrong sides together. Open the fold and press the long edges in to meet at the center crease. Refold along the lengthwise center and press once more, then edgestitch along the open edge to create the button loop. Fold the loop in half, arranging the ends side by side, and

**Jil Cappuccio**

**Size Chart**

<table>
<thead>
<tr>
<th>Size</th>
<th>Chest</th>
<th>Length (Center Back)</th>
</tr>
</thead>
<tbody>
<tr>
<td>5/6</td>
<td>22-23&quot;</td>
<td>17¼&quot;</td>
</tr>
<tr>
<td>6/6-60&quot;</td>
<td>18&quot;</td>
<td></td>
</tr>
<tr>
<td>7/7-72&quot;</td>
<td>18¾&quot;</td>
<td></td>
</tr>
<tr>
<td>8/8-84&quot;</td>
<td>19¾&quot;</td>
<td></td>
</tr>
<tr>
<td>XL/12-14</td>
<td>21-23¾&quot;</td>
<td></td>
</tr>
</tbody>
</table>

**Notes**

* All seam allowances are ¼” unless otherwise noted.
* For explanations of terms and techniques and/or help with pattern markings, see Sewing Basics.
* Prewash the fabrics before sewing. Look for washable woolens and blends; wash these fabrics on a gentle setting in cold water and line-dry.
baste $\frac{3}{8}$" from the raw edges (figure 1).

10. Pin the collar to the neckline, right sides together, matching the notches. Stitch $\frac{3}{4}$" from the raw edges to baste. Position the prepared button loop on the left front neckline at the dot, matching the raw edges, and baste as for the collar.

**Assemble the Lining**

Use the lining (Contrast fabric) pattern pieces and the Main fabric Facing for the following instructions.

11. Pin the Front Facing to the Front Lining, right sides together, matching the notches and easing the lining as necessary around the curve, and stitch. Clip the seam allowances and press the seam toward the front lining.

12. Sew the Front Lining/Facing to the Back Lining at the shoulders.

13. Stitch the Sleeve Lining to the lining body as in Step 5, and sew the side and underarm seams, leaving a 3" opening in one underarm seam for turning the pullover later. Press the seams open.

14. With the shell pullover right side out and the lining pullover inside out, place the shell inside the lining, right sides together, aligning the seams.

15. Pin the lining to the collar and shell neckline, sandwiching the collar and button loop between the layers. Stitch the neckline with a $\frac{3}{4}$" seam through all layers, reinforcing the seamline for 1" on each side of the center front by stitching again $\frac{3}{4}$" inside the first stitches. Clip the curves and trim the corners. Clip to the reinforcement stitches at the center front. Turn the garment right side out and press the neckline seam.

16. Turn the garment inside out again. Pin the lower edges of the shell and lining together and stitch, leaving a 3" gap near the center back. Turn the pullover right side out and tuck the sleeve linings into the sleeves.

17. Reach through the hole in the hemline seam and slip your hand between the lining and shell, all the way to the hem edge of one sleeve. Roll the raw edges of the sleeve and lining into the space between the lining and the shell and grasp both seam allowances. Pull the seam allowances out through the center back gap; they will be right sides together, with the underarm seams aligned. Sew the lining to the sleeve at the wrist edge (figure 2). Pull the sleeve back into place, right side out. Repeat the entire step to hem the second sleeve.

18. Reach through the gap in one sleeve lining underarm seam and grasp the raw edges of the hemline gap as in Step 17. Pull the shell and lining hems through the underarm gap and sew the rest of the hemline seam to close the gap. Smooth the hem back into position.

19. Slipstitch the sleeve lining hole closed and press your garment.

20. Using a chalk pencil, mark the location for the button on the right front, opposite the button loop. Sew the button at the mark.

**Jil Cappuccio** has been a designer, seamstress, and shop owner for more than twenty years.

[jilcappuccio.com](http://jilcappuccio.com)
Felted Sweater Mittens
MODERN SEWING
Carol Zentgraf

materials list

FINISHED SIZE Varies by preference.
FABRIC 1 or 2 Wool Sweaters; See Notes.
OTHER SUPPLIES Laundry Detergent; Plain White Paper OR Tracing Paper; Pencil; Washing Machine And Dryer.

Notes
* All seam allowances are ¼" (6 mm) unless otherwise noted.
* For explanations of terms and techniques, see Sewing Basics.
* When selecting sweaters, make sure they are at least 80% wool and look for interesting colors, designs, or knit patterns. After felting, designs and patterns will appear compressed and can result in interesting effects.
* Choose 2 different sweaters to make contrasting cuffs as in the sample.
* Front-loading washers may not agitate the sweaters enough for satisfactory felting.
* To block a felted sweater, smooth and tug it into shape on a towel-covered surface while still damp. Make sure design lines, cables, and other features are straight and the thickness is consistent throughout. Allow the felted fabric to dry completely.

Prepare the Sweaters
1. Place the sweaters in the washing machine with a small amount of detergent and wash on a high-agitation setting in hot water with a cold rinse. Repeat the wash cycle two or three times until the sweaters have shrunk and thickened, and you can no longer see the individual knit stitches; if possible, check the sweaters before the cold rinse begins and repeat the hot-water cycle if necessary.
2. Place the sweaters in a dryer on high heat until they are almost dry, then remove and block into shape (see Notes). Let them dry completely on a flat surface.

Draw the Pattern & Make the Mittens
3. Place one hand on a sheet of plain white or tracing paper. Using your other hand, draw a mitten shape around your hand and the first 2" of your arm below the wrist. Redraw a smooth outline at least 1" from the outer edges of your hand, depending on how loosely you want the mittens to fit. Cut out the pattern.
4. Use the pattern to cut 4 pieces from a felted sweater, reversing 2 of the pieces.
5. With right sides together, sew 2 mittens together, leaving the cuff edge open. Clip the seam allowances in the curve between the hand and the thumb. Repeat with the 2 remaining pieces. Turn the mittens right side out and press into shape with steam and high heat.
6. To make the cuffs, measure around the wrist opening of the mitten and add ½".
7. From sweater fabric remaining after cutting the mittens or from a contrasting felted sweater, cut 2 cuffs, measuring 3½" x the Step 6 measurement.
8. Fold a cuff in half, right sides together, and sew the short ends together. Repeat with the second cuff.
9. Place a cuff inside an assembled mitten with the right side of the cuff facing the wrong side of the mitten. Align the raw edges and match the cuff seam to the outer mitten seam; pin. Sew the edges together. Repeat to join the second cuff to the other mitten.
10. Turn each cuff to the outside of its mitten and steam press into shape.

CAROL ZENTGRAF is a writer, designer, and editor, specializing in sewing, embroidery, textiles, painting, and decorating. She designs for several magazines and fabric company websites. Carol is also the author of seven home decor sewing books.

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Tat a Snowflake

NEEDLEWORK
Trish Faubion

The elegant snowflake first appeared in *A Tatter's Workbook*, a reproduction of an unknown person's 1920s notebook; the original includes the tatter's samples sewn on the pages. Trish Faubion made two examples and expanded the instructions to make them suitable for novice tatters. *A Tatter's Workbook* is available from Lacis Publications, 3163 Adeline St., Berkeley, CA 94703; (510) 843-7178; lacis.com.

Trish Faubion's tatted snowflakes from *A Tatter's Workbook*, each 2¼” x 2¼” (7.0 x 7.0 cm)

**materials list**

**FINISHED DESIGN SIZE:** 2¼” x 2¼” inches (7.0 x 7.0 cm).

**MATERIALS** Coats Opera, 100% cotton thread, size 20, 5 grams/ (40 m)ball, one ball each of #500 White and #579 Jack Frost Tatting shuttle.

Materials are available at needlework, fabric, and craft stores or from mail-order or online resources.

**Directions**

Wind #500 or #579 on the shuttle. Do not cut the thread. Repeat with the unused color when you begin tatting the center.

**Outside**

Beginning with the large cloverleaf ring 15ds, p, 2ds, p, 7ds, p, 6ds, close. Close to last ring, ring 6ds, join to last p, 3ds, p, 3ds, p, 6 ds, close. Ring 6ds, join 9ds, p, 9ds, p, 6ds, close. Ring 6ds, join 3ds, p, 3ds, p, 6ds, close. Ring 6ds, join 7ds, p, 2ds, p, 15ds, close. Turn. Chain 9ds, 3ps with 6ds in between, 9ds, turn. For the small cloverleaf: Ring 6ds, join to last p of large ring, 2ds, join to the next to last p, 6ds, p, 6ds, close. Ring 6ds, join, 6ds p, twice; 6ds, close. Ring 6ds, join 6ds, p, 2ds, p, 6ds, close. Turn. Chain as before; repeat. Join to the first 2ps of the first ring of the first large cloverleaf.

**Center**

Ring 3ds, p, 3ds, join to middle p of 1st and last chain; 3ds, p, 3ds, close. Turn. Chain 4ds. Turn. Repeat 3 times.

The page from *A Tatter's Workbook* with the snowflake's original instructions and tatted sample sewn to the page. Photograph courtesy of Lacis, Berkeley, California.

**Trish Faubion**

Trish Faubion was Interweave's director of production and has been tatting since 1995.
Mollie Makes pillows
Mollie Makes machine embroidery
Mollie Makes table runners
Mollie Makes ribbon embroidery
Mollie Makes ornaments
Mollie Makes bargello

Mollie Makes Embroidery
Mollie Makes bags
Mollie Makes gifts
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Shisha Ornaments

Needlework

Susan Haynes Opdahl

Materials List

Materials: Plain cotton fabric, one piece 5 x 10” (12.5 x 25 cm) each of rust, purple, and teal green, washed and pressed; small shisha mirrors, ¼ to ¼” (13 to 15 mm) in diameter, one each for the rust and purple ornaments and three for the teal green ornament; DMC Pearl Cotton #5, one skein each of the following colors: purple #327, dark teal #517, lavender #554, light teal #586, dark pink #301, gold #782, turquoise #805, dark red #815, dark green #991, olive green #3349, light green #3349; graph paper cut 4 squares per inch (2.5 cm); Point turner; White dressmaker’s wax-free tracing paper; erasable fabric pencil, or soluble fabric pen; Ball-point pen or knitting needle; Pencil; Sewing machine or hand-sewing needle, such as crewel or sharp, size 10; Sewing thread to match your fabric; Polyester fiber stuffing, about 1 ounce for each ornament; Crewel embroidery needle, size 5.

Optional: Scrap fabric and pennies or dimes for practice.

Sewing the Heart

Inspired by the mirror embroideries of India and Pakistan, these vibrant ornaments feature small, bright mirrors held in place and embellished with colorful stitching. Although some of the stitches may look difficult, you’ll find the pearl cotton easy to work with and the limited amount of embroidery manageable if you have basic embroidery skills.

Two kinds of plain-colored shisha mirrors are generally available for embroidery. “Antique” mirrors have a bubbled, slightly irregular surface and soft gray color. They are about ½” thick and irregular in shape. “Perfect” mirrors, cut from highly reflective mirrored glass, are brighter and more regular in shape than antique mirrors and may be thicker. Either style of mirror may be used for these ornaments.

Directions

1. Enlarge the heart pattern by redrawing it onto graph paper. One square of the pattern grid equals one square of graph paper.
2. With right sides together, fold one of the pieces of fabric in half to form a square.
3. Center the pattern on the folded fabric and pin it in place through both layers.
4. With a small machine or hand stitching, sew through the fabric around the edge of the paper pattern, leaving a 2” (5 cm) opening on one side (Figure 1).
5. Fold one layer of fabric back from the opening and stay-stitch the remaining layer along the seam line for the length of the opening (Figure 2).
6. Trim both layers of fabric ¼” (6 mm) outside the stitching. Trim the point of the heart to ¼” (3 mm), and clip the inside corner at the top of the heart almost to the stitching line. Turn the heart right side out, turning the point with a point turner.
7. Mark the embroidery pattern on the right side of the front of the heart. For placement of the embroidery on the heart after it has been stuffed, either trace guidelines from the stitching guide onto plain paper and then trace them onto the fabric with dressmaker’s tracing paper and ball-point pen or the tip of a knitting needle, or sketch guidelines onto the fabric freehand. You don’t need to mark individual stitches.
8. Stuff the heart with small pieces of polyester stuffing, using the blunt end of a pencil to push stuffing into the corners.
9. When the heart is evenly filled and the surface is firm and smooth, turn in the seam allowance at the opening and pin the opening closed. Slip-stitch the pinned seam with matching thread.

Stitching the Mirrors

You may like to practice sewing mirrors in place using scrap fabric and pennies or dimes before beginning work on the ornaments.

10. Thread a needle with pearl cotton thread and knot the end. Bring the needle...
up through the fabric and take a small back stitch on the right side of the fabric where it will be hidden by the mirror.

11. Place a mirror over the back stitch and hold it in position with your left thumb. Bring the thread to the right side of the fabric at the top edge of the mirror, just to the left of center. Make two long stitches, about \( \frac{1}{4} \)" (9 mm) apart, over the mirror, pulling the thread tight (Figure 3).

12. Make two more long holding stitches, about \( \frac{1}{4} \)" (9 mm) apart, at right angles to the first stitches. Wrap each of the second pair of stitches around each of the first pair at each intersection (Figure 4). Pull the holding stitches tight and make a back stitch under the mirror to hold them firm.

13. Bring the thread to the right side of the fabric about \( \frac{1}{4} \)" (6 mm) from the edge of the mirror and opposite one of the grid corners (Figure 5) in preparation for beginning the ring of Cretan stitch that will frame the mirror. Rotate the mir-
ror so that the corner you’re working on is toward you, and make a loop around the interlaced holding stitches closest to the thread (Figure 6).

14. Next, take a stitch in the fabric, opposite the first loop, with the needle pointing toward the center of the mirror (Figure 7). These two elements—the loop around the holding stitch followed by the stitch in the fabric—form a single Cretan stitch.

15. Begin the next stitch to the right of the one just completed (Figure 8).

16. Make a ring of Cretan stitches around the mirror (Figure 9). You’ll need about 16 to 20 stitches (4 to 5 stitches per section of holding stitch) to make a full circle. The Cretan stitch anchors the mirror more firmly and widens the center opening in the holding stitches slightly, exposing more of the mirror’s surface.

You may find it useful to draw evenly spaced dots around the mirror to guide placement of the Cretan stitches. Make them with a soluble marker or fabric pencil, dividing the circle into quarters, eighths, and finally sixteenths or twentieths. Stitches made close to the edge of the mirror will form a dense, compact frame. If you make the stitches farther away from the edge of the mirror, they will appear as radiating lines.

Completing the Embroidery

17. After you have stitched the mirrors in place, work the remainder of the embroidery, referring to the stitching guide for the placement of colors and stitches. To begin stitching, bury the unknotted end of the thread in the body of the heart, bring the needle to the correct position on the right side of the heart, and take 1 or 2 small back stitches where they will eventually be covered with embroidery.

Finishing

18. Cut 2 strands of yarn each 20” (51 cm) long. Holding the strands taut, twist them together counter-clockwise until they start to kink on themselves.

19. Still holding the twisted strands taut, fold them in half and then release the folded end to allow the strands to twist together. Tie a knot at each end of the cord and trim the loose ends. With matching thread, stitch the center of the cord to the notch at the top of the heart.

Susan Haynes Opdahl is a quilter and needleworker who lives in Fort Collins, Colorado.
Lime Soda Earrings

JEWELRY
Sara Richardson

When I came across these vintage bottle cap beads at Bead Fest Philadelphia, they instantly broke my budget! When paired with Swarovski crystals and wrapped loops, they transform into delicious earrings.

materials list

MATERIALS 22-gauge silver craft wire, 15; 25mm vintage bottle cap beads, 2; 6mm CRYSTALIZED Swarovski Elements leaf mix bicone crystals, 10; Silver-plated ear wires, 2; Round-nose pliers, Chain-nose pliers; Flush cutters.

Directions

1. Cut two 3” pieces of wire and six 1½” pieces of wire. Make a wrapped loop on one end of one 3” piece of wire. Trim excess.
2. String 1 dark green bicone, 1 bottle cap bead, and 1 dark green bicone. Make a wrapped loop on the other end.
3. Make a wrapped loop on one end of 3 of the 1½” pieces of wire. Trim excess. On two pieces of wire string 1 yellow bicone, and on the third wire string 1 light green bicone.
4. Take one of the pieces from Step 3 and begin a wrapped loop on the other end. Before wrapping it closed, thread it onto the bottom wrapped loop of the bottle-cap bead. Wrap the loop closed.

5. Open the loop of one ear wire slightly with chain-nose pliers. Thread on the top loop of the bottle-cap bead, and close the ear wire loop. Repeat steps 1-5 for the other earring.
Jaded Earrings
JEWELRY
Allison Hoffmann

materials list
FINISHED SIZE 2¼".
MATERIALS 12 sparkly light mint-lined clear size 11 1/2 Japanese seed beads (A); 6 chryso-
lite opal 4mm crystal bicones (B); 6 chrysolite opal 5mm crystal bicones (C); 6 chryso-
lite opal 6mm crystal bicones (D); 8 jade 6mm crystal pearl rounds (E); 1 pair of sterling silver 21mm French hoop ear wires with 2mm bead; Crystal 4 lb braided beading thread.
TOOLS Scissors; Size 10 English beading needle.

1. Use 3' of thread to string 4E, leaving a 4" tail. Pass through the beads again to form a circle. Exit from the first E (see figure, blue thread).
   Note: You will change stitching direction with each new stitch.
2. String 3D; pass through the last E exited and the first 2D just strung (see figure, red thread).
   String 3C; pass through the last D exited and the first 2C just strung (see figure, purple thread).
3. String 3B; pass through the last C exited and the first 2B just strung (see figure, orange thread).
4. String 3A; 1 ear wire, and 3A; pass through the last B exited. Repeat the thread path to reinforce (see figure, black thread). Secure the thread and trim.

Contact your local bead shop. Swarovski crystal bicones and pearls, FireLine braided beading thread, and ear wires: FusionBeads.com.

Allison Hoffmann’s jewelry and craft obsession began when she was just a little girl, playing with her grandma’s beads and art supplies. She loves modern design with a vintage twist.
Olympic Medals Necklace
JEWELRY
Chloe Chatenever

Create a chic and modern necklace by simply weaving scraps of ribbon through textured brass washers.

Materials List

- Adjustable
- 2 brass 12mm flat washers
- 2 brass 20mm flat washers
- 8 brass 25mm flat washers
- 30" of blue 3/4" wide dupioni silk ribbon
- 20" of ribbon
- 8" of gold-plated 28-gauge craft wire
- Bench block
- Ball-peen hammer
- Scissors
- Wire cutters
- Gray 1" wide silk

Tip

* Washers are slightly shinier on one side than the other. Examine each washer carefully before you hammer it to make sure you are texturing the side with the same finish on each one.

Make the Necklace Center

1. Prepare the washers: Place 1 washer on the bench block and use the ball end of the hammer to lightly hammer the washers to texture one side (figure a); repeat eleven times using the remaining washers. The textured side of each washer is now its top.

2. Prepare the ribbon: Use scissors to trim both ends of the gray silk ribbon at an angle. Use one end of one 15" piece of blue silk ribbon and one end of the gray ribbon to tie a double-overhand knot, leaving about a 1/2" tail on each ribbon (figure b).

3. Connect the washers: Use the gray ribbon to string one 12mm washer from bottom to top, 1/2" from the previous knot (figure c). String one 20mm washer from top to bottom and pass back through the previous 12mm washer from top to bottom (figure d). Pass back through the previous 20mm washer (figure e). Repeat entire step eight times using washers in the following order and snugging the previous washers together before adding the next one: all the 26mm washers, the other 20mm washer, and the remaining 12mm washer (figure f).

Finish the Necklace

4. Attach the remaining ribbon: Use one end of the remaining 15" piece of blue ribbon and the free end of the gray ribbon to tie a double-overhand knot 1/2" from the last 12mm washer (figure g).

5. Hide the knots: Wrap 4" of craft wire around 1 knot that connects a blue ribbon to the gray ribbon, tucking both of the wire ends into the wire wraps. Repeat on the other half of the necklace. Trim the ends of the blue silk ribbon at an angle.


When she isn’t making jewelry or working as the assistant editor for Jewelry Stringing and Handcrafted Jewelry magazines, Chloe Chatenever can often be found curled up with a good book or exploring the splendors that lie beyond her doorstep in gorgeous Boulder, Colorado.
DIY Holiday | how-to

Star of Wonder Earrings
JEWELRY
Kate Wilson

Learn easy circular peyote stitch and netting to make these earrings, then create your own color combinations for more fun holiday stars.

materials list

FINISHED SIZE: 2¾”

TECHNIQUES Circular peyote stitch; Netting; Picot.

MATERIALS 1 g silver-lined pale pink/purple opal size 11’ seed beads (A); 1 g silver-lined matte pale amber size 11’ seed beads (B); 2 bronze 20×38mm oval ear wires; 0 Crystal 0 lb braided beading thread.

TOOLS Scissors; Size 10 beading needle.

1. STAR. Use circular peyote stitch, picots, and netting to form a star.

Round 1: Use 5’ of thread to string 5B, leaving a 12’ tail. Pass through the beads again to form a tight circle; use the tail and working thread ends to tie an overhand knot. Pass through the first B strung (figure 1, blue thread).

Round 2: String 1B and pass through the next B of Round 1; repeat four times for a total of 5B. Exit through the first B added in this round (figure 1, red thread).

Round 3: String 3A and pass through the next B of Round 2; repeat four times for a total of 5 picots. Exit through the first 2A added in this round (figure 1, green thread).

Round 4: String 7A and pass through the center A of the next picot of Round 3; repeat four times for a total of 35A.

Note: As you work, use your fingers to arrange each 7A set so the center A “pops” into place as a point of the star. Exit from the first 4A added in this round (figure 1, purple thread).

2. ASSEMBLY. String 3A, the loop of 1 ear wire, and 3A; pass through the last A exited from Round 4. Repeat the thread path several times to reinforce (figure 2). To secure the working thread, weave through several beads and tie a knot around the thread between 2 A, then weave through the beads and trim; repeat to secure the tail thread.

3. REPEAT Steps 1 and 2 for a second earring.


photo: Ann Swanson
Jewelry Making Techniques

Pass Through vs Pass Back Through
Pass through means to move your needle (or beading wire) in the same direction that the beads have been strung. Pass back through means to move your needle (or beading wire) in the opposite direction.

Knotting
The overhand knot is the basic knot for tying off thread: Make a loop with the stringing material. Pass the cord that lies behind the loop over the front cord then through the loop and pull snug.

Wireworking
Jump rings connect holes and loops.
Open a jump ring by grasping each side of its opening with a pair of pliers; don’t pull apart. Instead, twist in opposite directions so that you can open and close without distorting the shape. Head pins are straight wires with a flat disc, ball, or other shape at one end. Eye pins are straight wires that end in a loop.

To form a simple loop, use flat-nose pliers to make a 90° bend at least ½” from the end of the wire. Use round-nose pliers to grasp the wire after the bend; roll the pliers toward the bend, but not past it, to preserve the 90° bend. Use your thumb to continue the wrap around the nose of the pliers. Trim the wire next to the bend. Open a simple loop just as you would a jump ring.

To form a wrapped loop, begin with a 90° bend at least 2” from the end of the wire. Use round-nose pliers to form a simple loop with a tail overlapping the bend. Wrap the tail tightly down the neck of the wire to create a couple of coils. Trim the excess wire to finish. Make a double-wrapped loop by wrapping the wire back up over the coils, toward the loop, and trimming the wire tail at the loop.

Wrapped-loop bails turn side-drilled beads, usually teardrops, into pendants. Center the bead on a 3” or longer piece of wire. Bend both ends of the wire up the sides and across the top of the bead. Bend one end straight up at the center of the bead, then wrap the other wire around it to form a couple of coils. Form a wrapped loop with the straight-up wire, wrapping it back down over the already-formed coils. Trim the excess wire.

Use cones to finish a multistrand piece. Attach each strand of beads to a wrapped loop or an eye pin. Use the wrapped-loop wire or eye pin to string the wide end of a cone, covering the ends of the strands; form a wrapped loop at the tip of the cone that attaches to a clasp.

Finishing and starting new threads
Tie off the old thread when it’s about 4” long by making an overhand knot around previous threads between beads. Weave through a few beads to hide the knot and trim the thread close to the work. Start the new thread by tying an overhand knot around previous threads between beads. Weave through several beads to hide the knot and to reach the place to resume beading.

Stop Bead
A stop bead (or tension bead) holds your work in place. To make one, string a bead larger than those you are working with, then pass through the bead one or more times, making sure not to split the thread.

Netting
String a base row of 13 beads. String 5 beads and pass back through the fifth bead from the end of the base row. String another 5 beads, skip 3 beads of the base row, and pass back through the next; repeat to the end of the row. To turn, pass back through the last 3 beads (one leg of the last net). String 5 beads, pass back through the center bead of the next net, and continue.
Picot
A picot is a decorative net, most often made with 3 beads, used to embellish a beadwork surface.

Circular peyote stitch
For circular peyote stitch, string 3 beads and knot the tail and working threads to form the first round; pass through the first bead strung. For the second round, string 2 beads and pass through the next bead of the previous round; repeat twice. To step up to the third round, pass through the first bead of the current round. For the third round, string 1 bead and pass through the next bead of the previous round; repeat around, then step up at the end of the round. Continue in this manner, alternating the 2 previous rounds. It may be necessary to adjust the bead count, depending on the relative size of the beads, to keep the circle flat.

Square stitch
String a row of beads. For the second row, string 2 beads; pass through the second-to-last bead of the first row and through the second bead just strung. Continue by stringing 1 bead, passing through the third-to-last bead of the first row, and through the bead just strung. Repeat this looping technique to the end of the row.
**Resin Bangles**  
**MIXED MEDIA**  
Heidi Boyd

![Image of resin bangles](image1.png)

**materials list**

**MATERIALS** Wax paper; wooden board or tray; inclusions, non-porous, small, plastic or metal embellishments; game pieces, measuring tape, paper clips, beads, buttons, charms, pins, hardware, elastic bands, etc.; scissors, sharp (craft); glue, for attaching pieces (I used Zap-a-Gap glue); bangle mold (I got mine from Rings & Things); ICE Resin®, approximately 2 ounces per bangle; water; warm; calibred cups; timer; craft sticks; paintbrushes; disposable toothpick or straight pin; heat gun, low temperature desk lamp; Emery boards®; for light sanding: Dust mask; Sandpaper; automotive wet/dry (for plastic): 300-, 400-, 800-grit; packing tape or duct tape.  
**OPTIONAL** Baby wipes (instantly removes resin from fingers).

**Notes**  
* Work in a well-ventilated space when working with resin. Even if you can’t smell the fumes, you’re mixing chemicals together so there will be off-gassing. Working outside is great. Indoors, be sure to open windows and turn on a fan.

**Arrange It**

**NOTE:** If you are not using measuring tape in your bangle, skip steps 2 and 3.  
1. Make sure all the inclusion items are dust free, clean, and dry.  
2. Cut a length of measuring tape or a similar, non-porous item to fit inside the bangle, adding ¼” to the length for gluing.  
3. Shape the tape into a circle, tucking the extra ¼” under the beginning of the length and glue to secure. Add embellishments to the tape as desired.  
**NOTE:** Beware of excessive embellishments as they may make it difficult to fit the tape in the mold.  
4. Audition all of the inclusions in the mold. Play with the arrangement until the pieces fit and work well together.

**Mix It**

5. Pre-warm the resin by placing the bottles in warm water. This step will help prevent air bubbles from forming.  
6. Following the manufacturer’s instructions, pour equal parts of the 2-part formula into the calibrated cup. Pour part A first and then add part B.  
7. Set the timer and use a craft stick to stir the solution for 2 minutes. You’ll see the 2 parts swirling together. When properly blended, you won’t see any striations.  
8. Set the timer for 5 minutes and let the resin sit to allow any bubbles to dissipate.

**Mold It**

9. Fill the mold half way with resin.  
**(figure 1)** Brush the inclusions with a coat of resin (this will help prevent air bubbles), and submerge them into the resin in the mold.  
**TIP:** Using elastic bands in your bangle can be tricky. Cut a few of the elastics to lessen the spring factor or weight the bands by placing wax paper over the resin layer and then laying craft sticks on top of the wax paper for the beginning of the curing time.  
10. Pour the remaining resin into the bangle mold, filling the mold to the top.  
**(figure 2)** Reposition any migrating pieces with a toothpick or straight pin.  
**TIP:** Avoid agitating the solution as it may create more air bubbles. You have a small window of time to make adjustments, approximately 15 minutes, before the surface begins to harden.  
11. Gently pass a heat gun over the surface to draw out air bubbles. Use caution; too much heat will distort the flexible mold.

**Cure It**

12. Move the board/tray with the resin-filled mold(s) to a dust-free level surface for curing. Place the board under a lamp to help warm the area and draw out more air bubbles.

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![Image of resin bangle mold](image2.png)
Whip up a little something

Stitch the holidays with a modern flair!

With **47 projects** in all, you'll love all that this magazine has to offer, whether you are making gift tags from Sew Festive, last minute sweet little pouches from Fast + Fab, a delightful sashiko pin from Embellish It, a free-motion stitched card from It's a Wrap, or an adorable shower curtain from Gift Giving.
13. Keep an eye on the mold. You may need to poke "floating" items back down below the surface.
14. Allow the bangle to harden undisturbed for 24 hours. The trick to successfully removing the bangle from the mold is to make sure the resin is fully cured.
TIP: If the bangle refuses to pop out of the mold, stick the mold in the freezer for a few minutes. It should pop right out after that.

Finish It
15. Cut away any excess resin on the bangle with sharp scissors.
16. Sand the edges smooth. Emery boards are ideal for small sanding jobs like this; they quickly eliminate small lumps and ridges. For larger blemishes, begin sanding with 300-grit sandpaper, working up to 400-grit, and use 600-grit for the final polishing.
CAUTION: Wear a mask when dry sanding to prevent harmful resin dust from being inhaled or ingested. Sanding underwater will keep airborne resin dust at a minimum.
17. Wash off any sanding dust and dry the bangle. The bangle will be cloudy from sanding.
18. Place strips of packing or duct tape, sticky-side up, on your work surface. Adhere the base of the bangle to the tape. This will prevent the top coat of resin from puddling under the base of the bangle. (Figure 3)

19. Mix up a tiny amount of resin and brush a thin coat over the surface of the bangle to restore the glass-like finish.
20. Carefully brush away any resin that collects around the base of the bangle. Allow the resin to cure. If necessary, repeat the process until you are happy with the finish.

Search your studio and home. I bet you have a treasure trove of trinkets that would make fabulous bangles. If this project has captured your curiosity, it’s time to explore. You’ll be amazed by what you can create with this incredible medium.

Heidi Boyd’s goal is to make modern designs approachable and easy. Heidi lives in Maine with her husband and their three children.
heidiboard.com

Fun Found Objects
Use these items to add a touch of whimsy:
- House numbers
- Checkers
- Metal frames
- Metal findings
- Dominos
- Wooden toy components

Directions
1. Paint the wood plaque as desired. I used one solid color.
2. As the first color begins to dry, lightly paint another color onto the plaque. The second color shouldn’t cover the plaque entirely. I like to paint this second color around the beveled part of the plaque. Let the paint dry completely. (Figure 1)
3. Consider where you will place the found objects on the plaque and paint some designs on the plaque to frame the objects. Circles and squares are good motifs to consider. (Figure 2)
TIP: To create a frame that is the right size for your found object, place the object onto the plaque and lightly trace around the item with a pencil.

4. Lightly sand around the edges of the plaque to create a worn look. I like to sand all of the paint away in some areas to expose some of the wood.  

5. Spray walnut ink evenly over the surface to distress the plaque even further. While the ink is still wet, use a cloth to rub it into the paint and exposed wood.

6. Stamp or write the word “keys” onto the plaque, above the hooks, using stamps and an ink pad, permanent markers, or paint.  

7. Attach your found objects to the plaque, using small nails or tacks. Some flat and/or light objects can be adhered with glue.  

8. Screw 2 cup hooks into the front of the plaque near the bottom.  

TIP: Pre-drilling holes for the hooks makes them screw in much easier.  

9. Attach a sawtooth hanger to the back of the plaque for hanging.

Jennifer Heynen has been a self-supporting artist for 14 years, making tiles, ceramic beads, buttons, and jewelry. She has published numerous how-to articles, has appeared on television, and is the author of Ceramic Bead Jewelry.  

jangles.net
Ornament Book Sculptures
mixed media
Johwey Redington

Materials list

**Materials**
- Pencil
- Glue
- Book (I used old books about 5" x 8" with 300+ pages)
- Self-healing mat
- Craft knife
- Metal ruler
- Bone folder
- Craft glue

**Optional**
- Scissors

Note

- Choose books with a sturdy, non-brittle spine and glued signatures so that the pages are exactly the same size. This will help make your folds uniform.

Directions

1. Remove the cover from the book, place the book on the self-healing mat, and cut it in half horizontally using the craft knife and ruler. Cut through a few pages at a time until you end up with 2 book pieces. You will only need one piece for each ornament. (figure 1)
2. Use the bone folder to fold the first page so that the bottom edge of the page aligns with the gutter or spine of the book to form a triangle. (figure 2)
   - **Tip:** Usually fold the page under but the direction of the fold doesn’t really matter.
3. Cut off the part of the folded page that sticks out of the book. Unfold the page and use it as a guide to cut the rest of the pages to size with the craft knife, metal ruler, and self-healing mat, or use scissors.
4. Fold the first page a second time, aligning the top edge of the page with the spine. (figure 3)
5. Fold the bottom edge of the page back up to create a smaller triangle. (figure 4)
6. Repeat the two-step triangle fold for every page (figure 5) in the book until the book is transformed into a diamond shape.
   - **Tip:** If the ornament is getting too full to fold more pages, finish the ornament by carefully ripping off the excess pages from the spine.
7. Add glue to the spine of the folded book and press the book until the glue has set.

Johwey Redington is a mixed-media artist with a background in architecture. johwey.com

figure 1

figure 2

figure 3

figure 4

figure 5
Try ply-split braiding: it’s portable and you can use yarns in your stash!

Structure
Ply-split braiding.

1. Find the center of each cord in a group and split with a gripped so that 2 plies are on top of the gripid. Pull an A cord from a new group through. (figure 1)
2. Using a quarter-twist split, insert a B cord. Repeat 3 times for 3 more B cords. Using a quarter twist, insert an A cord. Center the 6 splitters and snug the splitters together. (figure 2)
3. Rotate work clockwise 90°. Split the splitter cords from the previous step close to the fall line. Add another group of cords (ABBBBA) and center them. (figure 3)
4. Rotate work clockwise 90° and add another group of cords to the vertical group on the left. (figure 4)
5. Rotate work clockwise 90° and turn over so cords to be split are in the lower-right quadrant. Split these cords and pull the group from the lower-left quadrant through. Tighten all splitters. Mark the center with a small pin to make it easy to identify. (figure 5)
6. Add one group of cords to each side of the square. Each group will alternately split and be split. You will need to rotate and even turn the work over so that the group of cords to be split is in the correct position. As you work, make sure all splits are close to the previous fall and that you tighten all splitters.
7. For the basket sides, adjacent groups of cords work together, one as splitters, the other as splitters. Split the right-hand vertical group #1 (see figure 6 for numbers) and pull adjacent vertical group #16 through. Pull the splitter cords tight. Split horizontal group #3 and pull horizontal group #2 through. Pull the splitter cords tight.
8. Continue, working around the square with adjacent pairs, pulling splitter cords tight. Adjacent groups will slant toward each other. (figure 7) One group will have just been the splitters, the other group, the splitters; they will be the working pairs for the next round. You will sometimes need to turn the basket over or work from the inside to get the splitters group in the correct position to split. Always make the first row of splits close to the fell and pull the splitters tight. (figure 8) Continue,

Notes
Weavers take weft threads over and under warp threads in a particular order. Ply-split braiders split plied cords and bring other cords through them, also in a particular order. Once you've completed a two-dimensional ply-split project or two (see “Learn Ply-Splitting with Two Color Block Trivets,” by Barbara Walker on Page 93.), you’ll be ready to add a dimension with this basket.

The cords in the basket are worked in groups of 6 in the color order ABBBBBA. Groups always alternate between being split (splitters) and doing the splitting (splitters). Until the base of the basket is formed, it's easiest to work on a flat surface.

For a larger basket, simply increase the number of groups of cords or the number of cords in each group. Try multiple colors for the groups of cords. You will soon see that the possibilities for shape and design are almost endless.

materials
FINISHED SIZE One basket 4" diameter × 7" tall.
TOOLS 4.5 mm gripid (louisefrench.com).
MATERIALS 4-ply 2-twist cotton cords, ¼" diameter; 16 Periwinkle cords (Color A) 27" long, 52 Scarab cords (Color B) 27" long, 4 Periwinkle cords (Color A) 10" long (for decorative knots). These cords are made from UFI 10/2 pearl cotton using 4 strands per ply (16 strands per cord). If you make your own cords, you'll need 250 yd Periwinkle #148 and 450 yd Scarab #53 (allow 15% take-up). Cords and cord makers are available from louisefrench.com.
OTHER TOOLS Scissors, white glue, small safety pin.
working with adjacent pairs until the basket is about 6” tall. On the last round, split the splittee cords three times only to help even out the top.

9. Apply white glue in a straight line around the top, using your fingers to work the glue into the cords. (figure 9)

10. Allow to dry until tacky; trim away excess cord.

11. Carefully fold down the top about \( \frac{3}{4} \)” to the outside. With your fingers, press the folded-down area to the basket sides. Roll the top down another time to conceal the raw edge. Work with the rolled top to make it smooth and even. If desired, add four decorative cords evenly spaced around the rim of the basket. Attach by using a lark’s head knot. (figure 10)

Ply-splitting glossary

- **quarter twist**—the most common way to split cords. In the first split of a 4-ply cord, two plies are over the gripid and two plies under. In the next split, working down the cord, the first ply below the previous split and the adjacent previously split ply are on top.

- **splittee**—the cord or cord that is split by another cord.

- **splitter**—the cord that passes through or splits another cord.

Louise French of Saint Paul, Minnesota, delights in the interplay of structure and color. She additionally enjoys the portability of ply-split braiding while traveling or sitting on the deck of her cabin.
Learn Ply-Splitting with Two Color Block Trivets

WEAVING
Barbara J. Walker

Weavers often bemoan that weaving is not portable. Here’s a project you can take on the road that will delight your weaver’s soul.

On hot summer days, a cold pitcher of iced tea or lemonade begs for a colorful thirsty trivet on our glass-top patio table. Try ply-splitting to create a sturdy but eye-catching table protector.

Ply-Splitting

Ply-splitting (also called ply-split braiding) is a portable technique that requires only 4-ply cords and a tool called a griptid (Photo a). In weaving, threads move over and under each other. In ply-splitting, plied cords move through each other. The plies of one cord (the “splitter”) are split with the point of the griptid so that two plies are on top of it, two under it. A cord (the “splitter”) is then placed in the griptid and pulled through the opening. The most common method for pulling through successive splitters is the “quarter twist”: the first ply is shared with the splitee above, a new ply brought above the griptid, and one ply previously on top dropped below the griptid; see Photos b and c. All of the splitters in the trivets are separated by a quarter twist.

Structure

Ply-split braiding.

1. Before cutting each 11” cord, wrap a piece of ¼” masking tape on either side of cutting points to secure ends and then cut cords. Find the center of a yellow cord (Cord 1), split it with the griptid (Photo d), and pull a second yellow cord (Cord 2) through Cord 1 to the center of Cord 2.

2. On your work surface, rotate the two cords 90° so Cord 2 is vertical. Split Cord 2 below Cord 1, and pull an orange cord through Cord 2. Continue splitting Cord 2 with a quarter twist between each split, pulling orange cords through for 20 total orange cords. Even up the orange cords and straighten Cord 2. Rotate the trivet 180°. Split Cord 2 on the other side of Cord 1 and pull through an orange cord (Photo e). Continue for 20 orange cords. Even up and center all the orange cords and straighten Cord 2.

3. Rotate the work so all the orange cords are vertical (Photo f).

4. Split all 20 orange cords in the lower right quadrant very close to Cord 2 and also split Cord 1 (Photo g). Pull one pink cord through all the openings with the griptid.

5. Rotate the trivet 180° and repeat Step 4 in the quadrant diagonally opposite. (Starting one cord in the opposite quadrant helps keep the orange cords properly aligned for the rest of the project.) In the new quadrant, continue splitting until you have pulled through 20 pink cords. Adjust the orange cords so...
they are evenly spaced.

6. Rotate the trivet counterclockwise 90°. Split all the pink cords just below Cord 1 and pull the first orange cord through (Photo h). Continue until all 20 orange cords have been pulled through the pink ones. Adjust the pink cords so they are evenly spaced.

7. Rotate the trivet counterclockwise 90° and split the orange cords in the lower right quadrant (Photo i) and pull through 19 more pink cords.

8. Rotate 90° counterclockwise and split the pink cords to pull through each of the 20 orange cords in the remaining quadrant (Photo j).

9. At this point, even up the spacing of the cords in all the quadrants. As splitting occurs, the cords being split bunch up on the grifpid. If left bunched together, the overall dimensions of the project can become distorted. This step takes awhile, because the cords have to be coaxed and nudged a little at a time.

10. To frame the project in yellow: Find the center of two yellow cords and split with the grifpid. Pull the end of Cord 1 through them on an edge of the trivet. Then split the two yellow cords (Photo k) on both sides of Cord 1 to pull through all orange cords on that edge. Repeat this for each edge of the trivet, including the corners where the two pairs of yellow cords meet (Photo l).

11. To finish the trivet: Coax and nudge the cords again to space them as evenly as possible. Turn the trivet over. To prevent cord ends from retracting into the yellow frame cords, wrap sewing thread or pearl cotton three or four times around pairs of cords as close to the yellow cord frame as possible (Photo m). Wrap the tails of Cords 1 and 2 individually. Tie these wraps off and place a tiny dot of white glue on the knot. When the glue is dry, cut the tails from the knots.

12. Wrap the corner yellow cords individually and tie knots near their ends to create a modest 4-cord tassel (Photo n). Trim the tails of all cords to a desired length. Do a final coaxing and straightening of all cords if necessary.
13. Repeat the process above using blue and green cords to make the second trivet.

**NOTE:** You can ply your own cords for ply-split braiding following a comprehensive tutorial at louisefrench.com, “Making Cords for Ply-Splitting.” Other helpful information is also available there, including an article on “Getting Started in Ply-Split Braiding.”

Barbara J. Walker of Salem, Oregon, divides her creative time equally between ply-splitting and weaving. Her students love her innovative approaches to teaching both fiber arts.

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TIP
Although these require only a few inches of cord, using the cord uncut allows you to keep the needle attached for future projects.

1. Fold the cord about 6" from the end opposite the attached needle. Use both cords to form an overhand knot, leaving a ¼" loop.

2. Thread the collapsible-eye needle onto the cord so that you have a needle on each end. *Pass the attached needle through the hole of 1 sequin. Pass the collapsible-eye needle through the same hole in the opposite direction. Tighten the cord until the sequin sits below the previous overhand knot. Pass the attached needle through the hole of 1 washer. Pass the collapsible-eye needle through the same hole in the opposite direction. Tighten so that the sequin overlaps on top of the washer. Repeat from * four times, omitting the last washer. Use both cords to tie an overhand knot. Trim ends to ¼" and fray. Attach 1 wire ear wire to the cord loop created in Step 2.

3. Repeat Steps 1–2 for other earring.
On-the-go Spinning

Our Hi-Lo spindles can be used for high whorl or low whorl spinning. Our Pear Tahkli is a support spindle used for spinning short fibers.

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