Happy New Year!

Best New Year’s Resolution ever: “Must make more time for stitching!”
Hello, and welcome to Issue 24 of the Bustle & Sew e-zine. Yes, really - issue 24, that’s two whole years of my magazine! Thank you so much to all subscribers who make it possible through your support. And now as we enter 2013 there’s another whole year of stitching fun to look forward to.

I hope you all had a wonderful Christmas, and I’d like to wish you a very happy New Year 2013. January is a great month for snuggling down inside with your stitching, and there’s lots to choose from in this month’s issue. Daisy the draught excluder will keep you cosy, and the Vintage Primrose tea cosy will do the same for your teapot!

Kim from Chatterbox Quilts returns to share her expertise in making and decorating pin cushions, and why not organise your sewing area with some lovely Fabric Covered Boxes?

Whatever projects you decide upon, I hope your January will be a very happy, stitchy sort of month!

Best wishes

Helen xx

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For me, January is a month of two parts ….. early January is the time to pack away my Christmas decorations, wrapping each shiny bauble in a soft cocoon of tissue to ensure its safe survival for next year. Then, time for a good dust and polish, to dispel the slightly melancholy feeling induced by the end of the celebrations and return to normality.

But this melancholy doesn’t last very long at all as January is mostly a time for looking forward to the year ahead. By the end of the month the first signs of spring are appearing in our Devon hedgerows – snowdrops and catkins are abundant, while the strong green spikes of daffodils begin to emerge – though it will be a while yet before we can enjoy their sunny faces.

Trips to the beach are fun at this time of year, as the only other people we’re likely to meet are fellow dog-walkers or intrepid surfers, so I can let Ben charge around unrestrained at full speed on the sand without worrying about him frightening small children or accidentally crashing into people peacefully enjoying their picnics.

Our nearest, and favourite, beach is Lannacombe, a magical place with rock pools, a clear cold stream running down to the surf and lovely golden sands. It can only be reached by a rutted track which passes between deep Devon hedgerows - a nightmare in the summer when the visitors, unused to our narrow lanes, return. But in January it is deserted and we can bump our way down to the beach with no need to squeeze onto the verges or reverse back to the nearest passing space.

I remember well a January visit to Lannacombe – a few years ago now. At first the sun was shining, though there was a cold wind, and Amy lay down and rolled and rolled for the sheer joy of it while Ben bounced and ran and twirled, chasing his favourite yellow ball across the flat expanse of sand. But then, with a gust of wind, everything changed and our world was made of water. The sky seemed to darken in less than a minute and the heavens opened.

Between the crashing of the surf, the swollen stream and the torrent of rain it was hard to tell whether I was on land or somewhere beneath the sea. I felt gills would have been better than lungs! The dogs thought it was wonderful, for Newfies are water dogs and Amy used to sit out in the rain just for the pleasure
of feeling the water run down her furry body. Indeed, until very recently, there were old folk living nearby who remembered the fishermen’s dogs at another nearby village, Beesands, in the early part of last century. These were Newfies who were used to help haul in nets and bring the boats to shore.

It was in January four years ago that Bustle & Sew was born, first as a craft blog incorporating some patterns and tutorials, but later developing into a “real” little business, complete with its very own magazine that came along two years later.

Some readers may have wondered how I chose its name ... well ... I was stuck for ideas until I thought of my two Newfies. Amy used to bustle around looking very important and girly while Ben (who was younger then – of late he has become a little rounder!) could slink through even the smallest space with his youthful, flexible body. Clearly Bustle and Slink wouldn’t be very suitable, but what about "Bustle & Sew"? I thought. Especially as Amy loved to sit with me as I stitched. So a new business began.

This year too, January will be a time of new beginnings as Ben’s new little sister, Daisy, will be joining our family. She isn’t a replacement for Amy, that would be impossible (!) but will be a companion and playmate for Ben who has never really recovered from the loss of his “mum.” I’m looking forward to the spring and summer when we’re sure to be enjoying fun and frolics at Coombe Leigh as Daisy finds her paws and settles into her new home!

I’ll keep you all up-to-date with her antics on the Bustle & Sew blog.

And finally, January is a time for New Year’s resolutions. I do hope yours include finding more time for stitching! I have made a resolution to find time to develop more video tutorials and possibly some online classes for Bustle & Sew as well as bringing together some new pattern collections and possibly a couple of new books.

My friend Jacqui and I are also planning a collaboration interpreting more of her beautiful designs in fabric, felt and stitching, and Jacqui will also be starting her own Etsy shop in the spring - again I’ll keep you up-to-date with all the news on my blog.

http://www.bustleandsew.com/blog

And finally .. before we all begin our New Year healthy eating plans, here’s an easy idea for using up any leftover ham and Stilton (or any other blue cheese).

Cut your leftover ham into ½” chunks.

Slice one leek and saute in a knob of butter. When the leek is soft and beginning to brown, lower the heat and stir in some double cream.

Warm through, then crumble Stilton into the sauce and add your cubed ham. Stir well and continue to stir until the cheese is melted.

When the cheese is melted and the ham warmed through, pile on top of a jacket potato and enjoy!
A bustle & Sew Design

Tea Cups Applique Panel

A stack of lovely vintage china tea cups - waiting for the washing up? Or waiting to be filled with that favourite of all drinks for the English - a nice cup of tea? Either way this is a lovely simple freestyle machine applique project and is great for using up all those pretty scraps that you simply can’t bear to throw away.

Finished size 21” x 7”
This is a long slender panel measuring 7” x 21”. If you are unable to obtain a canvas block of these dimensions to mount your panel as this isn’t a standard size, then it’s easy to do as I did and make your own.

All you need is a rectangle of plywood, mdf or similar (I actually found mine washed up on the beach!), cut to the correct dimensions, PVA glue and some surplus batting or old blanket. Cut your batting or blanket to the dimensions of the panel - spread PVA glue onto one side of the plywood and pat your batting into place - smoothing to avoid any wrinkles or bubbles. It’s that simple. Then just add a hanging ring or loop at the back.

Then create your applique panel:

**You will need:**

- 10” x 24” piece of medium weight linen or cotton/linen mix fabric

- Assortment of quilting weight or lighter cotton scraps for the applique. They should measure between 4” - 6”. Choose colours that will work well together - add at least one plain fabric - stripes and florals also work well together. The patterns should be quite small as otherwise the effect will be lost.

- Small amount of white felt for the insides of the cups

- Bondaweb

- Embroidery foot for your machine.

- Black thread in machine needle and light coloured thread in the bobbin.

- Temporary fabric marker pen if you want to draw in the shading on the tea cups before you stitch - if you are confident with this technique then you probably won’t need to draw your lines before stitching.

- Staple gun

- Fabric adhesive tape
Guide for positioning your applique shapes

Make your Panel

• Take your rectangle of base fabric and fold it in half lengthways. Press fold and then open fabric out again. This will give you a straight vertical line to follow when positioning your applique shapes - you don’t want your teacups to lean to the side!

• The templates on the following pages are given actual size. Place Bondaweb over each teacup shape and trace (I have reversed the templates for you so your cups will be the same way round as mine - but it doesn’t really matter which way round you make them).

• When tracing your shapes allow a little extra for them to underlap - think about how the cups fit inside one another, so the cups at the top will be overlapped by the cups lower down the stack.

• Before ironing your Bondaweb to the back of your fabric, make a cut into each shape. This will make it much easier to peel off the paper backing - just fold along the cut and then you’ll easily be able to get hold of the edge of the paper and peel it away.

• Peel off the backing and begin to position your stack. The bottom cup should be positioned centrally and 3” up from the bottom edge of your fabric.

• Work your way up the stack, fusing each set of shapes into place when you’re happy with their positioning. Be sure to keep your stack centred on the centre fold you ironed at the beginning.

• When your shapes are all positioned and fused it’s time to machine stitch them into place. Draw on the shading and shaping lines with your temporary fabric marker if using - use the photographs at the front of the pattern as a guide.

• Fit your embroidery foot to your machine and drop the feed dogs. (Your instruction manual should tell you how to do this).

• With black thread in your needle and a lighter thread in your bobbin machine twice around the edge of each shape - not too neatly - you want a sort of scribbled effect. Using a lighter thread in the bobbin means that your lines won’t look too harsh and solid.

• Stitch the shaping and shading then press your work on the reverse.

Mount your panel:

• Position your work centrally on your prepared panel or canvas block.

• When you’re happy with its positioning, turn the edges to the back of the block and secure into place with your staple gun.

• Do the two long sides first, starting in the centre of each side and working towards the corners.

• Repeat with the shorter sides and mitre the corners, trimming away excess fabric. Pull the panel taut, but don’t stretch the fabric too much as it will pucker and distort.

• Trim the edges neatly at the back and then cover with adhesive fabric tape.

FINISHED!
Liberty of London was founded by Arthur Lasenby Liberty. Arthur Liberty was born in 1843 in Chesham, Buckinghamshire, England, the son of a draper. When Arthur was sixteen, he worked first for an uncle who owned a lace warehouse, and he then went to London to work in another uncle's wine business. In 1859 he was apprenticed to a draper, but the apprenticeship was ended after two years with both parties in agreement.

Arthur was then employed at Farmer and Rogers Great Shawl and Cloak Emporium in Regent Street in 1862, the year of the International Exhibition at Kensington in London. In 1874, inspired by his ten years of service, Arthur decided to start a business of his own, believing that he could change the look of homewares and fashion.

Within a few years, Liberty's Oriental fabrics were so popular that the store, now called Liberty, had a difficult time meeting the demand they had created. At the same time, the quality of goods being imported was starting to drop. Liberty began to import undyed silk, cashmere and cotton fabrics,
which were then hand printed in England, in the style of Oriental fabrics. Liberty was one of the first to embrace the new Art Nouveau style in the mid 1890’s. They became known for their textiles in this style, some of which are still produced today.

In 1904 Liberty took over a print works that specialised in block-printed silks just up-river from William Morris' works in Merton. It is because of this print works that the company still has such a large textile archive. Liberty's greatest triumph in those early days came from a co-operation with Thomas Wardle, the dyers and printers of Leek in Staffordshire, who also worked for William Morris. Between them, Liberty and Wardle introduced dyes which had until then been supposed to be a closely guarded secret of the East…delicate pastel tints which they called 'Art Colours', and that became described all over the world as 'Liberty colours'.

In 1924 the magnificent Tudor building was constructed from the timbers of two ships: HMS Impregnable and HMS Hindustan. The frontage at Great Marlborough Street is the same length as the Hindustan. The wonderful emporium was designed by Edwin T. Hall and his son Edwin S. Hall. They designed the Tudor building at the height of the 1920s fashion for Tudor revival.

The shop was engineered around three light wells that formed the main focus of the building. Arthur Liberty wanted to create the feeling that you were walking around your own home when you came to his store, so each of these wells was surrounded by smaller rooms to create a homely feel. Many of the rooms had fireplaces and some still exist today. The wells created a wonderful environment in which to drape exotic rugs and quilts, whilst the smaller rooms allowed the display of smaller items.

Also in the 1920s, Liberty began to produce small floral prints that became known as Liberty Prints. The best known of the fabrics of this time was the Tana Lawn, which is still a Liberty best-seller. Tana Lawn was so named because the cotton from which it was made originated in the area near Tana Lake in the Sudan.

Over the years, many of the world's best designers have used Liberty fabrics. Jean Muir (who worked at Liberty for a time), Cacharel and Mary Quant are just a few. Many of these designs, especially those of the late 1960s and early 1970s draw on the Liberty legacy of romantic designs.
Today Liberty is still known for the fabrics and scarves that made them famous. The Liberty design studio create and re-work classic prints every season, inspired by nature, architecture, a feel for English heritage and the store itself.

This year the store introduced its new range of Liberty Print Lifestyle craft fabrics, an exciting new collection of Liberty Print fabrics which are suitable for crafting, patchwork and all sewing projects. The first collection ‘Bloomsbury Gardens’ consists of five different colour palettes and eleven prints. Each print in the collection has been designed in-store in our studio by one of Liberty’s in-house designers Sholto Drumlanrig.

Let’s catch up with Sholto and find out more:

**Tell us a little about yourself and what it is about designing that you love?**

I have been a textile designer for 20 years and my first job was actually in the Liberty Print studio working alongside Emma Mawston who is now Head of Design at Liberty Art Fabrics. I love being a textile designer and feel very privileged to do something I enjoy so much. I like the creative aspect of developing prints and researching a subject for inspiration. I also love adding colour to the designs. Colour is very important as you can make a bad design look good with colour but you cannot make bad colour look better with a good design.

**How did the Bloomsbury Gardens Collection all begin?**

When I started to design the current collection I used the area I live in which is Bloomsbury as a starting point. It’s a part of London with a rich cultural history. Home to the Bloomsbury set, the British Museum, University College London and Royal Academy of Dramatic Arts. The area also has some of the finest garden squares in London and an abundance of beautiful domestic architecture.

I found the Bloomsbury set a particularly rich source of inspiration and found myself looking at Charleston, the countryside house belonging to Duncan Grant and Vanessa Bell, with its unique interiors all hand painted and stencilled in wonderful soft yet intense hues.

Alongside this I researched the Omega Workshops the design collected started by Roger Fry. From this point I broadened my search for visual imagery and looked with the Liberty Archivist Anna Buruma at designs from this period. Then I began to redraw and put into repeat some of these designs. I also developed new prints based on my research.
After numerous colour ways and incarnations of various designs I completed the collection.

**How did you decide on the print names?**

The prints were all named after various writers, artists and designers belonging to the Bloomsbury set.

**What is your favourite design and colour palette?**

My favourite two designs are Lytton and Copeland as I think they most represent the feel of what I was trying to create.

**What will your next project be?**

I am very interested in looking into the work of Charles Rennie Mackintosh Architect and Designer. I am planning a trip up to Glasgow and will also looking at Art Nouveau and de Stijl imagery from the archive

**Bloomsbury Gardens** – A closer look at how each of the prints came about:

**Lytton:** An archive print created for Liberty in 1933, chosen and re-worked to represent a design of sketchy flowers and leaves dominated by outlines on a hand painted screen by Duncan Grant.

**Dorothy:** A design of floating flowers and abstract shapes amidst a large area of coloured blotch representing a fabric created by Duncan Grant called ‘Grapes’ upholstered on to Venetian chair backs. The design was originally created for Liberty in 1937 by Pierre Bres.

**Catherine:** A design inspired by a decorated abstract screen painted by Duncan Grant in the 1930s, the screen resided in the studio, a place where visitors always found something new and exciting. Catherine was originally created for Liberty in 1969 and printed in 1971.

**Dance:** This print represents silhouette floral sprigs on a darker ground painted on a screen by Duncan Grant in 1932, daisies on Duncan Grant’s bedroom door and painted on wall panels by Vanessa Bell in Clive Bell’s study. The design has been re-worked from a print created by Jack Prince in 1991 and used in the Fashion Fabric collection in 1993.

**Copeland:** This design was originally printed at Merton and designed in 1965 by Colbertaldo Dinzl, the design was selected to represent the bouquets of florals on more traditional upholstery within Charleston.

**Garnett:** Originally printed at Merton in 1971 represents the spontaneity of the painting and works of art covering the entire house at Charleston.

**Virginia:** This design was inspired by the walled garden at Charleston. Vanessa Bell describes the garden in Spring as ‘a lovely moment, much more so than the summer and I wish I could paint it.’

**Leonard:** Inspired by a one coloured floral sprig on a hand painted box in the spare bedroom at Charleston.

**Bell:** Originally created in 1963 by Thalia Perceval and printed at Merton was chosen to emulate the beauty and simplicity of the stencilled paisley wallpaper designed by Vanessa Bell at the end of the war in the garden room.

**Charles:** This print is inspired by a checked chair throw in Maynard Keynes’s room.

**Woolf:** Designed by Allan Thomas in 1977 for the Liberty Fashion Fabrics collection in 1979, the design portrays the dots and square edges of decorated furniture in Vanessa Bell’s bathroom and a large pine cupboard in the studio decorated by Richard Shone in about 1968.

Find the full range of Liberty Craft Fabric here.
This endearing little retro puppy was created using a selection of Liberty fabrics, both vintage and from their new Craft Fabric range. Stitching the hexagons to a backing fabric means your patchwork is really robust and your pup won’t start coming apart at the seams.

Finished puppy measures approx 10” in length.
You will need:

- 18” square piece of white cotton or cotton blend quilting weight fabric (an old sheet is good)
- Scraps of cotton fabric sufficient to cut 40 hexagons measuring 3”w x 2 5/8” high with sides of 1 ½”
- 12” square coloured felt
- 6 mm (approx ¼”) safety eyes
- Black cotton floss or perle thread
- Ribbon for neck
- Sharpie or other thick felt tip pen
- Temporary fabric spray adhesive
- Toy stuffing

Create your patchwork:

- Cut your hexagons from the scraps of fabric. You will need approximately 40, but the actual number will vary depending upon how you decide to arrange them on your fabric.
- The templates are given actual size - print the pages then join before cutting out.
- From your felt cut out two underbodies and two ear shapes, then place these to one side for the moment.
- Iron your 18” square of white fabric and lay it on a clean flat surface.
- Draw two bodies (reverse the template between them) and two ear shapes onto the white fabric using your Sharpie or other thick felt tip pen.
- Check to make sure you can see your pen lines on the back of the fabric - this is very important, but if you’re using a nice thick pen then they should easily penetrate your fabric.
- DO NOT CUT OUT your shapes at this stage.
- Spray your first shape with temporary fabric spray adhesive (often called basting spray) and begin to cover it with your fabric hexagons, making sure their edges are well butted up against each other.
Continue in this way until you have covered all the shapes. Pat your hexagons down well to make sure they’re properly adhered to the fabric base.

When you flip the fabric over the lines of your shapes are still easily visible.

To fit around the edges, slip in small pieces of hexagon - below is a picture of my patchwork held against the light so you can see how I fitted my shapes in.

Continue until you’ve stitched all the hexagons to the fabric base. This is a great technique as you can use quite light-weight fabric hexagons as they’ll be supported by the base fabric beneath.

Turn your work over and press on the reverse.

Cut out the body shapes.

Assemble your puppy:

Note: The templates include a ¼” seam allowance.

Set your sewing machine to a wide, short zig-zag stitch - rather as though you were going to stitch a buttonhole - though the stitch length can be a little longer than for buttonholes.

Start to stitch all along the edges of the hexagons, securing them to the fabric below. Make sure your zig-zag is wide enough to catch in the hexagons on either side of the join.

With right sides together join the two underbodies to the body sides.

Join the two underbodies, leaving a 4” gap at the centre of the tummy for stuffing.

Join the centre seam of your puppy.

Clip corners and curves, then turn right side out and press, checking your seams carefully to make sure there is no puckering or gaps.
• Lightly stuff the head, then mark the positions of the eyes with glass-headed pins. Take your time doing this as their positioning will affect your puppy’s expression and once fixed, safety eyes cannot be moved. When you’re happy with the positioning, make a small dot with your pen to mark the place.

• Remove the stuffing from the head and with a seam ripper, or sharp points of scissors, make a tiny slit in the fabric, just large enough to push the stem of the front of the eye through.

• Push the plastic washer firmly down the stem of the eye to fix it in place against the fabric. This may take quite a bit of effort as they are designed to be almost impossible to remove.

• As you stuff continually turn the body and mould it into shape with your hands, this stage is very important to the finished look of your toy.

• When you’ve finished stuffing, close the gap in the middle of his tummy, inserting more small pieces of stuffing to keep him nice and firm as you go.

• After I’ve stuffed a toy I then like to run an iron (carefully!) over its body to make sure any creases caused during stuffing are smoothed out and to give it a nice finish. This stage isn’t essential though.

• Now place your felt and fabric ear pieces together right sides facing and machine stitch around the curved edge, leaving the top open for turning.

• Turn right side out and press.

• Position ears on head, then hand stitch to head ¼” from top seam - when you fold the ears down your stitches and the raw edges will be hidden, though it’s nice to trim with pinking shears if you have them, or overstitch if you like.
• Finally add your puppy’s nose and mouth using your black cotton floss or perle thread and tie ribbon around his neck.

FINISHED!
Use odd scraps of yarn to make these cute vintage lapel dolls
These fascinating little dolls only cost a few pennies to make from stranded embroidery cotton. They are very simple, the body for all eight being basically the same—loops of cotton tied firmly, similarly to a tassel. The clothes are knitted on fine needles.

**ABBREVIATIONS:** K., knit; p., purl; st., stitch; sts., stitches; st.-st., stocking-st. (1 row k., 1 row p. alternately, the k. rows being the right side rows); g.-st., garter-st. (every row k.); tog., together; ch., chain. Sts. in brackets must be worked along row to the extent stated after 2nd bracket.

**MEASUREMENTS:** The dolls measure 2 to 2\(\frac{1}{2}\) inches in height.

**NOTE:** The stranded cotton used for making the dolls and their outfits is used in full thickness throughout.

**THE GAY BACHELOR**

**MATERIALS:** 1 skein of flesh pink stranded cotton for body; 2 skeins of black for jacket, trousers and hat; 3 yards of white for collar and shirt; an inch or two of red for mouth; 1 pair No. 15 knitting needles.

**TO MAKE THE BODY**

Wind the full thickness of the flesh pink cotton 36 times round 3 fingers. Tie top loops then tie them again \(\frac{1}{2}\) inch down, for head. Cut loops at lower edge. Take 9 strands (full thickness) from each side for arms; fold up each clump for arms in half and tie the loops at end, then tie the strands again \(\frac{1}{2}\) inch above, for hands. Cut away remaining ends close to this last tie. Now tie the main strands \(\frac{1}{4}\) inch down from neck, for body section. Then divide these strands into two clumps for legs and tie each clump \(\frac{1}{4}\) inch from lower edge.

**TO MAKE THE SUIT**

The Trousers consist of two straight pieces of st.-st.—one for each leg. For each piece cast on 10 sts. and work 13 rows in st.-st., then cast off. Place the two pieces together, right sides outside and oversew tog. by both sets of longer edges, from top to \(\frac{1}{2}\) inch below. Slip the trousers on the doll, with the tiny seams coming to waist at centre front and centre back; then join the inner leg seams. Sew trousers to waist of doll.

The Jacket: For front, cast on 8 sts. and work 8 rows st.-st.; cast off. Work a piece for back to match. Knit a piece for each sleeve to correspond, but only work 6 rows st.-st. before casting off. Place front and back of jacket over front and back of doll and sew tog. on shoulders each side of neck. Sew sleeves to side edges of jacket, then sew up sleeve and side seams.

The Hat: Cast on 9 sts. and work 9 rows in g.-st.; cast off. Sew tog. the side edges of this hat piece, to form it into a round, then sew up seam at top (the cast off edge).

**TO COMPLETE DOLL**

Work a small straight stitch in black cotton for nose and work a small French knot in black for each eye. Work straight stitches in black for hair. For mouth work a small chain stitch in red cotton. Colour cheeks with a red pencil. Roll up lower edge of hat a fraction and sew it to doll’s head. Twist a short length of white cotton round neck for a “collar” and work a small V in stem-stitch with white, to represent a “shirt”.

**Lapel Tab:** If you wish to secure the ornament to a tab to wear on the lapel of your coat, make tab as follows: With black cotton cast on 12 sts. and work 6 rows st.-st., then cast off. Work a row of oversewing stitches all round outer edges of tab with white cotton or any colour you prefer. With same cotton and any medium size crochet hook, crochet a chain about \(1\frac{1}{2}\) inches long. Sew one end of this to back of tab and the other end to back of doll. Sew a safety pin to back of tab.

If preferred, dispense with tab and sew safety pin direct to back of doll.

**THE BALLERINA**

**MATERIALS:** 1 skein of flesh pink stranded cotton for body; a skein of blue for skirt; a yard of brown for hair, eyes and nose; an inch or two of red for mouth; 1 pair No. 15 knitting needles and a medium-size crochet hook.

The Body: Make this as for Gay Bachelor, but instead of dividing the main strands for the legs, leave them loose and cut them \(\frac{1}{4}\) inch shorter at lower end.

**TO MAKE SKIRT**

Cast on 30 sts. and k. 1 row and p. 1 row.

**Next row:** (K. 1, but wind cotton twice round needle, so that you draw 2 loops through st. instead of 1) to end of row.

**Next row:** P. to end of row, dropping the extra loop off needle when working every st.

Rep. last 2 rows once more. **Next row:** K. **Next row:** Cast off tightly, taking 2 sts. tog. all along row. Sew up

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seam of skirt, slip it on to doll and sew cast-off edge in place round waist.

TO COMPLETE DOLL
With blue cotton crochet a chain about \( \frac{3}{4} \) inch in length and sew it in a shallow semi-circle across front of body, from arm to arm. Tie a short length of blue cotton round each wrist. Embroider features on face as for Gay Bachelor, but use brown cotton for eyes and nose. For hair work French knots with brown. Colour cheeks with red pencil and, if wished, add Lapel Tab as for Gay Bachelor.

THE PIERROT
MATERIALS: 1 skein of flesh pink stranded cotton for body; 2 skeins of red for costume and hat; 1 skein of white for neck-frill and pom-poms; a few inches of black for hair, eyes and nose; 1 pair No. 15 knitting needles.

The Body: Make this as for Gay Bachelor, but instead of tying the strands \( \frac{3}{4} \) inch below neck, to form body section, merely separate them into two clumps and tie round each clump \( \frac{1}{4} \) inch from lower edge.

MAKING THE OUTFIT
The Costume: For back, cast on 7 sts. and work 8 rows st-st. Break cotton and leave these sts. for time being. Work another piece in same way, but do not break cotton. Instead, continue thus:

Next row: K. the 7 sts., then with right side towards you, k. the 7 sts. of 1st piece on to same needle. Work 9 more rows st-st. across all 14 sts., then cast off. Work another section to match, for front. For each sleeve, cast on 8 sts. and work 5 rows st-st.; cast off. Join front and back tog. by the cast-off edges, from sides to about \( \frac{1}{4} \) inch within, to form shoulders. Sew sleeves to side edges, then slip the costume on to the doll and sew up the side and sleeve seams, also the inner leg seams. Gather neck and secure to doll. Gather trouser legs just above base and gather bottom of each sleeve to match.


The Hat: Cast on 9 sts. and work 4 rows st-st. Dec. 1 st. at each end of next row and every following k. row until 2 sts. remain; take 2 tog. and fasten off. Join sloped edges of hat tog.

TO COMPLETE DOLL
Embroider face as for Gay Bachelor. Trim hat with three large French knots in white cotton, to represent pom-poms, and sew hat to head. Trim front of suit with similar pom-poms. Colour cheeks with a red pencil and if wished finish doll with a Lapel Tab as for Gay Bachelor.

THE GOLLIWOG
MATERIALS: 1 skein of black stranded cotton for body and hair; 1 skein of blue for trousers; 1 skein of yellow for jacket; 1 yard of red for bow and mouth; a few inches of white for eyes and nose; 1 pair No. 15 knitting needles.

The Body: Make this as for Gay Bachelor, but using black cotton.

TO MAKE THE SUIT
Make and add trousers and jacket as for Gay Bachelor.

TO COMPLETE DOLL
Trim front and back of jacket with 4 rows of running stitches worked in blue cotton, spacing them at equal intervals apart. Sew loops of black cotton to head for the hair, catching them every now and again with a back-st. to hold the loops secure. Work a French knot in white cotton for each eye and add a straight stitch in white for nose. Work a straight double stitch in red for mouth. Tie some of the red cotton in a bow and sew to front of jacket. Add Lapel Tab as for Gay Bachelor, if wished.

THE AIRMAN
MATERIALS: 1 skein of flesh pink stranded cotton for body; 2 skeins of deep blue for trousers, tunic and hat; a yard of old gold for buttons and buckle; a few inches of black for hair, nose and eyes and an inch or two of red for mouth; a pair of No. 15 knitting needles.

The Body: Make this as for the Gay Bachelor.

TO MAKE THE OUTFIT
The Trousers: Make and add these to doll as for Gay Bachelor.

The Tunic: For back, cast on 8 sts. and work 9 rows st-st., then cast off. For 1st front, cast on 6 sts. and work 9 rows st-st.; cast off. Make 2nd front to match. For each sleeve, cast on 8 sts. and work 4 rows st-st., then cast off. Join cast-off edge of fronts to cast-off edge of back, from side edges to \( \frac{1}{4} \) inch within, to form shoulder seams. Sew sleeves to side edges of front and back, then join side and sleeve seams. Slip the tunic on to doll, fold back upper part of front edges to form revers, then lap left front over right, to give a double-breasted effect, and secure tog, with four French knots worked with the old gold cotton to represent buttons. Tie a short length of blue cotton round waist to form belt; cut ends away close to the knot, and then over this work a few straight stitches with the gold, to represent a buckle.
The Hat: Cast on 11 sts. and work 6 rows in st.-st., then cast off. Join side edges of hat tog., to form it into a round, then sew up top seam (cast off edge).

TO COMPLETE DOLL
Embroider features and hair as for Gay Bachelor. Colour cheeks with a red pencil. Sew hat to head and dent in top to give a peaked effect. Finish doll with a Lapel Tab as for Gay Bachelor, if wished.

THE SAILOR
MATERIALS: 1 skein of flesh pink stranded cotton for body; 2 skeins of navy for trousers, jersey and hat; 1 skein of white for collar; a few inches each of black and red for hair, features and mouth; a pair of No. 15 knitting needles.

The Body: Make this as for Gay Bachelor.

TO MAKE THE OUTFIT
The Trousers: Make and add as for Gay Bachelor, but for each leg piece cast on 14 sts. and work 10 rows st.-st.

The Jersey: For front, cast on 8 sts. and work 11 rows in st.-st.; cast off. Work a piece for back to match. For each sleeve, cast on 8 sts. and work 6 rows st.-st.; cast off. Make up jersey and add to doll in same way as described for Jacket of the Gay Bachelor.

The Collar: Cast on 7 sts. and work 6 rows in st.-st. Next row: K. 3 sts., turn. Leaving remaining sts. for time being, work a further 5 rows st.-st. on the first set of 3 sts. Next row: K. 1. k. 2 tog. Next row: P. the 2 sts. Now take the 2 sts. tog, and fasten off. With right side of work facing you, join the cotton to next of the four remaining sts., and take 2 tog., then k. 2. Work another 5 rows st.-st. on these 3 sts. Next row: K. 2 tog. k. 1. Next row: P. the 2 sts. Now take 2 tog, and fasten off.

The Hat: Cast on 10 sts. K. 2 rows, then cast off. Join ends of this strip tog., to form it into a round. (Top of hat is left open).

TO COMPLETE DOLL
Embroider hair and features as for Gay Bachelor, but make a rather large loop st. for mouth. Sew cast-on edge of hat all round head of doll then embroider a line of back-stitch all round this edge with white cotton. Sew collar to jersey with a row of stem-stitch worked with navy cotton, and finish front below collar with a loop of white cotton. Colour cheeks with red pencil, and add a Lapel Tab if wished, as for Gay Bachelor.

THE TWINS
MATERIALS: 2 skeins of flesh pink cotton for the two bodies, 2 skeins of blue for the trousers, skirt and braces; 2 skeins of rose pink for the blouses; a few yards of brown for hair, nose and eyes and also for boy’s boots; a few inches of black for girl’s shoes and an inch or so of red for mouths; a medium-size crochet hook; I pair No. 15 knitting needles.

The Bodies: Make body for each doll as for Gay Bachelor.

MAKING GIRL’S OUTFIT
The Blouse: For the front, cast on 7 sts. and work 4 rows st.-st. Cast on 3 sts. at start of next 2 rows. Work 3 more rows st.-st., then cast off. Work back a piece to match. Place front and back over front and back of doll and sew the cast-off edges together on shoulders, each side of neck; then sew up the tiny side and sleeve seams. Gather up base of each sleeve and sew firmly to doll’s arm. Gather waist edge and sew to doll.

The Skirt: Cast on 28 sts. and work 6 rows st.-st., then cast off. Join side edges of skirt tog., to form it into a round, then slip it on to doll, gather waist edge and sew to waist of doll over base of blouse.

The Brace: With same colour cotton as for skirt, crochet two lengths of chain, each 1½ inches long; place over shoulders and sew ends to top of skirt.

The Hat: Cast on 20 sts. and work 2 rows in st.-st. Next row: Cast off, taking 2 sts. tog, all along row. Join side edges of this strip tog., to form it into a round. (Top of hat is left open).

MAKING BOY’S OUTFIT
The Blouse: Make and add this as for girl’s blouse.

The Trousers: Cast on 14 sts. and work 6 rows in st.-st., then cast off, loosely. Sew side edges of this piece tog., to form it into a round, slip it on to doll and sew cast-off edge to waist. Catch cast-on edge tog. between the legs, to give the trouser effect. Make and add braces as for girl’s outfit.

TO COMPLETE THE DOLLS
Embroider hair and features as for Gay Bachelor, but use brown cotton where black is quoted. Colour cheeks with red pencil. If making up girl doll, sew cast-off edge of hat round head, then secure a short length of blue cotton to each side of hat and tie in a bow at one side of face. Twist a length of pink cotton in criss-cross fashion round girl’s legs and embroider straight stitches with black across base of legs, for “shoes”. If making boy, twist brown cotton round base of each leg to give the effect of boots. Make Lapel Tabs as for Gay Bachelor.
Some of my bits and pieces are tucked away in old cardboard boxes which, while providing invaluable extra storage space, don’t look very pretty and so they’re piled in the corner of my sewing area - meaning they’re quite difficult to access when I want something. So this year, as I make my usual resolution to become tidier and better organised, I will spend some time in covering a selection of boxes in pretty fabrics and then put them on display - meaning their contents will be much more readily accessible.

Any sturdy cardboard box with a lid, such as a shoe or hat box, is suitable for covering - or if you don’t have anything to hand you can often find plain card boxes in stationery or card shops. Most fabrics are suitable for covering your boxes, but do avoid fine or slippery fabrics and heavy fabrics, such as textured tweed. Firmly woven medium-weight fabrics are ideal.

To cover a square or rectangular box:

You will need:

- Suitable box with lid
- Fabric
- Spray adhesive
- Fabric or PVA glue
- Tape measure or ruler
- Scissors
- Pencil or fabric marker

Use a light spray adhesive to avoid seepage through the fabric. Secure the turnings and edges with fabric or PVA glue. As a guide, for a standard sized shoe box you’ll need just over a yard of fabric.
**Cut the fabric for your box:**

For sides of the box measure the depth A and around the outside of the box B and add 1” to each of these amounts for turnings. Cut a rectangle of fabric to these measurements. For the base of the box measure the box base C and D and cut a rectangle of fabric ¼” smaller than this all the way around.

**Neaten the edges and base:**

Using fabric or PVA glue, stick the overlapping fabric to the inside of the box on the top edge. Glue the overlapping fabric on both long edges to the base of the box. Mitre the corners of the overlaps on both short edges and glue these down. Spray adhesive over the base of the box and stick the base piece of fabric centrally in place.

**Cover the sides:**

Spray adhesive on one long side of the box. Smooth the long fabric rectangle along this side of the box with one short edge extending beyond one short side of the box by 3/8” and the long edges extending beyond the long sides by 3/8”. Work around the box gluing one side at a time and smoothing out any air bubbles from the centres outwards.

**Neatening the end:**

When you get to the last side, press under and glue the raw edge so it finishes flush with the box edge. Then stick this side down with spray adhesive.

**Cutting fabric for lid:**

Measure the length and width (E and F) of the lid, including the sides, and add 1” to both these measurements. Cut a rectangle of fabric to these dimensions, remembering to centre the pattern if appropriate.

**Covering the lid:**

Spray adhesive over the lid and position your fabric centrally on top. Glue down first the long, then the short sides, tucking in the extra fabric at the corners. Glue the overlapping fabric to the inside of your box.
To cover round box:

Material requirements as before, plus some Bondaweb or lightweight fusible interfacing sufficient to cover the lid of your box.

Cutting your fabric:

For the sides measure the depth of your box, A, and the diameter, B, and add 1” to these dimensions. Cut a rectangle of fabric this size. For the base place the box on the fabric draw around it, then cut it out.

Cover the sides:

On one short edge of your fabric rectangle, fold 3/8” to the wrong side and glue in place with fabric or PVA glue.

Spray the sides of the box with adhesive and smooth your long rectangle of fabric into place allowing ½” overlap on both top and base edges.

Overlap the unfinished edge with your folded edge for a nice neat finish.

Neaten the top & base edges:

Snip into the fabric all around the base edge and then glue these flaps of fabric to the base of the box. On the top edge glow the overlapping fabric to the inside of the box, snipping into it as necessary.

Covering the base:

Trim ¼” off the base circle all the way around the edge, then glue it onto the base of the box.

Prepare the lid fabric:

Cut a strip of fabric to fit around the side of the lid, adding ¾” all the way around for turnings. Place the lid on your interfacing or Bondaweb, draw around and roughly cut it out. Then fuse the interfacing or Bondaweb to the wrong side of the fabric. Cut out the circle and, if using Bondaweb, peel away the paper.

Covering the side of the lid:

Glue under 3/8” on one short side of the fabric. Glue the fabric around the side of the lid, overlapping the unfinished edge with your folded edge for a nice neat finish. Turn overlapping fabric to the inside and top of the lid. At the top snip out triangles to reduce bulk so the turnings will lie flat.

Cover the lid top:

Position the fused fabric circle on the lid to check the fit. If necessary trim a little from the edges so that it doesn’t extend beyond the edge of the lid. Stick the circle to the top of the box.
Vintage Primrose Tea Cosy

This tea cosy has been stitched from a vintage transfer. I had no working instructions and so decided to work it in spring shades and call the flowers primroses. But the flowers could just as easily be wild roses or poppies - just change the colours to suit your mood and the season!

Finished cosy measures 9” wide at base x 7” tall (perfect for my 2 cup pot!)
You will need:

- 12” square piece of natural coloured linen suitable for embroidery
- 1 FQ of patterned cotton fabric (I used a Liberty Tana Lawn) for the lining and back of cosy.
- 18” x 12” polyester batting (or any suitable washable batting - I used old blanket)
- DMC stranded cotton floss in colours: 503, 725, 727, 730, 746, 905, 987, 3041, 3078, 4070

Notes on stitching:

The template is given actual size, but if you are downloading the magazine then please do check that the measurements are correct on your printer - it should measure 8 ½ “ wide at the base.

I have given the template twice so you can use your preferred transfer method.

Transfer the design to the centre of your natural coloured linen.

2 strands of floss are used throughout.

The whole design is worked in broad chain stitch, apart from:

Flower centres: French knots]

Leaf veins: stem stitch

Background: back stitch

Broad Chain Stitch:

*(Also known as reverse chain stitch)*

Bring your needle through at the top of the line to be covered, make a short running stitch and bring your needle out again further along the line, the required length of the stitch.

Pass your needle back under the running stitch and into the material again at the spot where it last emerged, bringing it out again further along the line ready for the second stitch. The running stitch is only required to commence the stitch, as for the second and subsequent stitches, the needle passes under the first chain stitch, as shown by the upper needle in the diagram, and is then inserted as shown by the lower needle.

Be careful when passing under the chain stitches that your needle does not enter the material.

To obtain the full broad effect of this stitch, the chain stitches must not be pulled too tightly, but must be allowed to lie a little loosely on the material.

When you have completed your stitching press lightly on the reverse and trim around the panel ½” from the stitched border.
Assemble your tea cosy:

All seam allowances are ¼”.

• Cut a rectangle of lining fabric ¾” x 9 ½” and join to the bottom of your embroidered panel.

• Using the embroidered panel as a guide cut three further cosy shapes from the backing/lining fabric and two from the batting.

• Cut another rectangle of lining fabric, this time measuring 1” x 2”, fold long sides to centre and then over again to make a strip measuring ¼” x 2”, machine topstitch and press.

• Fold in half and pin to the centre top of your embroidered panel matching the edges (this will be your tea cosy loop)

• Place your embroidered panel and cosy back right sides together and join all around the curved edge.

• Clip curves, turn right side out and place to one side.

• Make a sandwich of batting, lining fabric right side up, lining fabric right side down, batting and join all around the curved edge, leaving a 2” gap at the top for turning. (You can if you wish quilt the batting to the lining fabric, but this isn’t essential).

• Place the cosy exterior inside the batting sandwich, right sides together, matching side seams.

• Sew around bottom edge of cosy.

• Turn right side out through gap (remember to remove any pins first as once you stitch the gap you won’t be able to easily retrieve them - I speak from experience!).

• Topstitch the gap closed.

• Push the lining up inside the exterior and press.

• Top stitch all the way around the base of the cosy ¼” from the bottom edge. This gives a nice neat finish and keeps the lining in place.

FINISHED!!
This month Kim Jamieson-Hirst of Chatterbox Quilts returns to tell us about her delightful quilt block pin cushion creations.

Simple quilt blocks make stunning pincushions. I can see that you're skeptical and are wondering how a traditional block could be spectacular as a pincushion. With embellishments, of course! Start with a traditional quilt block and then gussy it up by adding appliqué, yo-yos, embroidery stitches or buttons. No need to start with a complicated block - the simpler the block, the better. Let the embellishments create the interest and drama!

Tip:

Don’t want to piece a block for the top? No problem - just cut out fabric in the desired size and then add your embellishments. I won’t tell!

When you're finished you'll have a unique creation that can be used for holding your pins and much more. Group them in baskets for decorations, add ribbon to the top for ornaments to hang on cabinet pulls and even add potpourri to them for instant sachets. They're wonderful little gifts and the best part - they are quick and fun to make!

Where do you start? While there are many blocks to choose from, one of my favourites is the pinwheel block. I often have enough fabric left over from a larger project to make a 4" or 6" block and then add my embellishments to that. You can find a pattern for a pinwheel block at Chatterbox Quilts.

After making the block, you'll want to embellish it. This is the fun part! While there are an infinite number of possibilities, I'm going to explore a few with you. I like to add some (or all!) of the following to my pincushions:

- Appliqué
- Embroidery
- Buttons
- Yo-yos

Tip:

While most embellishments can be added to the pieced top before it is stuffed, it's easier to add buttons to the pincushion after it's stitched together and stuffed.

Before you start adding your embellishments, it's a good idea to stitch 1/8" in from all edges of the pieced block to ensure that the top doesn't start to come apart as you work on it. This will also help to keep it from being stretched out of shape.

First, let's consider adding some appliqué elements to the pincushion. My preferred type of appliqué is fusible web appliqué, which uses a paper backed,
Heat activated adhesive (fusible web) to fuse appliqués to a background.

Shapes can be drawn on the paper side, then roughly cut out and fused to the wrong side of fabric. The shape is then cut out exactly on the traced lines, the paper removed and the appliqué ironed onto the background fabric. Non-symmetrical appliqué shapes designed for the fusible web process are usually already drawn in reverse; symmetrical shapes do not need to be reversed. Simple shapes, such as circles, hearts or flowers work best for this type of appliqué and the edges of the appliqué are finished with a machine or hand stitch.

As an example, let's choose a heart as the appliqué shape (templates for several shapes are in the pinwheel pattern at Chatterbox Quilts).

Trace the heart shape on the paper side of the fusible web and cut it out about ¼" away from the traced line. Fuse it to the wrong side of the chosen appliqué fabric. Please read the manufacturer's instructions about the heat and moisture required to use your chosen product. I prefer Wonder-Under and a dry, hot iron is recommended for this step.

Next, cut out the appliqué shape exactly on the traced line. The heart is now perfectly cut out and ready to be fused to the pieced block. But, wait, there's one more step in the process. The paper backing that is still adhered to the appliqué must be removed.

This can usually be peeled off easily, but if you're finding it difficult, you may need to score the paper with a straight pin to split it and then remove the paper. This is also a good technique to use if you have small appliqué shapes to avoid fraying the fabric if you're trying to peel off the paper backing at the edge and having difficulties.

The appliqué can now be fused where desired using the iron setting recommended by the manufacturer. A little tip: if you want to layer several appliqué elements on top of one another, you may choose to window your fusible web to avoid stiffness and thickness. To do this, trace the appliqué shape on the paper side of the fusible web and then cut out the interior of the shape, leaving a ¼" margin of fusible web. (Figure 1) The exterior margin of fusible web will be sufficient to adhere it to the pieced block.

Once the appliqué is fused to the block, you'll need to fasten it down permanently. Didn't we just do that? Well, not quite; fusible web won't permanently affix the appliqué, so you'll want to add some stitching to really make sure it's fastened down. Here's where embroidery is helpful.
Use hand embroidery stitches to keep those appliqué pieces in place or just to add an interesting element to an "un-appliquéd" block. At its simplest, use a running stitch along the appliqué edges for a raw edge look.

For a more elaborate look, combine several stitches on the piece, such as a chain stitch along the edge with some French knots in the interior. In the example on page 36, I've layered appliqué shapes and added a whipstitch, running stitch and French knots on them. You can find simple stitch instructions on my website to help you.

When doing hand embroidery, you can use a variety of threads, but embroidery floss and perle cotton are the most common.

Embroidery floss is a 6-stranded thread, which can be separated. I like to combine 2 - 3 strands of embroidery floss when stitching, depending on the thickness that I need.

Perle (or pearl) cotton is available in various thicknesses. I choose a no. 5, no. 8 and no. 12 perle cotton, depending on the look I wish to achieve.

You can find more information about choosing the appropriate thread on my blog, Chatterbox Quilts Chitchat.

Tip:
For perle cotton, the lower the number, the thicker the thread, so no. 5 is much thicker than no. 12 perle cotton.

Whatever thread you choose, you'll need to use a chenille or crewel (embroidery) needle as they have the big eyes needed to handle these thicker threads. Coat your thread with thread conditioner, such as Thread Heaven or beeswax to help the thread pass easily through your fabric. The best part about hand embroidery - if you don't like it, you can take it out and start again!

If you want to continue to add embellishments, you might want to consider some yo-yos. These are easy to create and you can make them in any size you desire. All you need is a circle of fabric, some cotton thread to match the fabric (50/3 weight would be great) and a needle. You can use any round object, such as a drinking glass or plate, as a template for tracing on the fabric.

- Once you've traced the circle on the wrong side of the fabric, cut it out on the traced line. Stitch about 1/4" in from the edges with a long basting stitch all around the circle.
- Don't tie off the thread, but leave a long tail. Gently pull the thread to gather the yo-yo toward the centre, distributing the gathers as you go.
- Keep pulling until the hole in the centre is closed off as much as possible.
- Secure the thread with several stitches and bring your needle out through the gathers.
- Cut the thread ends.

The yo-yo can now be stitched onto your background fabric or a button can be added on top of it and then stitched to the background.

Tip:
Try doubling your basting thread to avoid breaking it when you gather the yo-yo.
When it comes to buttons, there are many choices, but really there are only two types of buttons: those with shanks and those without shanks.

A button with a shank works well on top of a yo-yo as it hides the centre hole, however, buttons without shanks (they have the visible holes and the thread shows when you stitch them down) can add an extra decorative element.

Try using a contrasting thread for these types of buttons to draw attention to the button and stitching. You can also stitch these down a bit differently than the usual method.

I like to stitch from one hole to the other and then go back up into that last hole and continue to the next one. (Figure 2) It creates a box-like effect on the top of the button. You could also make an X-shape on the top by stitching across to the diagonal buttonhole. (Figure 3)

Is it possible to over-embellish? Absolutely not! Okay, I will give you a bit of advice: consider the use of this project when you are embellishing. If this is going to be a pincushion, you may want to limit the elements you add to it.

It would be very difficult to use it as a pincushion if it is completely covered in buttons! If it's a shelf sitter or basket fill, go right ahead and embellish to your heart's delight.

These are just a few ideas on how to transform your simple quilt block into a pincushion. I hope you'll try making some of them and discover the joy of embellishment!

Note from Helen:

I hope you’ll enjoy making Kim’s pin cushions -they’ll make wonderful gifts, or would be great for craft stall sales at fetes and fairs. Please do make time to pop over to Kim’s website and blog - they’re full of great hints, tips and ideas.

Kim Jamieson-Hirst lives in Calgary, Canada where she designs quilt, hand embroidery, and stuffie patterns and shares her studio with two furry companions, Teeka and Charlie. She loves chocolate, collects too much fabric and can't resist cute, whimsical trifles.

Visit Kim at Chatterbox Quilts  http://chatterboxquilts.com
January brings the snow … makes our feet and fingers glow!

There are 31 days in January which was named in the ancient Roman calendar after Janus, the god of beginnings and endings. Janus was represented as a two-faced god, looking back and forward at the same time - to the old year and the new. Here in Britain, January has always been regarded as the coldest month and although the days are getting longer, they will become colder before the spring arrives.
Sometimes it can seem that there’s a bewilderingly large variety of needles available to choose from - ranging from enormous needles with blunt ends to long slender spikes that you wonder how anybody ever manages to thread! Of course sewing needles have been around for thousands of years and during this time have evolved to suit a multitude of uses. They’re a tool we often take for granted, so I thought it would be nice to spend just a little time finding out more about every stitcher’s best friend!

**Anatomy of your needle:**

The hole at the non-pointed end of the needle is called its eye. Needles are made with different eye shapes and sizes, each designed to suit the type of thread you’re sewing with - so the threaded needle can pass through your fabric as cleanly and easily as possible.

You can purchase what are known as easy-threading needles. These have a slot eye into which the thread is pulled and are made for stitchers who have difficulty in threading ordinary needles.

Milliners’ needles are long with round eyes for working on bonnets and hats, whilst embroidery or crewel needles have long eyes to take one or more threads of stranded cotton. The most commonly used needles are sharps - these are for general purpose sewing and their short round eyes give them added strength.

The long portion of a needle is called its shank.

Needle length and thickness decreases as size numbers increase. For example, a size 12 needle is shorter and thinner than a size 8.

If you’re looking for a good online chart to help you choose your needle then I would recommend [this one](http://www.countrybumpkin.com) from Country Bumpkin.

**How your needle is made:**

- The raw material is a high quality steel wire which is straightened and then cut to the length of two needles.
- Each of these lengths of wire is then pointed at both ends.
- Pairs of matching dies stamp the eye impression in the centre of the wire.
- A hole is punched through the two eyes at the centre and then the wire is broken into two separate needles.
- The waste metal around the sides and at the top of the eye is clipped or ground off.
- Until this stage in the process the wire has been soft but it is now hardened and tempered to ensure it’s solid, but a little springy too.
- Then the needle is scoured, a process which cleans it, makes it completely smooth and leaves it highly polished.
- Finally the needles are usually nickel plated unless a special coating or finish is required.

This process explains why, if you’re having problems threading your needle, if you turn it over and try again from the other side your thread will often pass through easily. It’s because the stamping of the eye may have left little rough areas that are invisible to the eye but which the fibres in the thread are catching on!
A Bustle & Sew Design

Daisy the Draught Excluder

Daisy is a well-behaved patient dog who will happily spend hours lying against the bottom of your door keeping cold draughts away.

Finished size 10” tall x door-width
You will need:

- ¾ yard medium weight fabric - I used a Cath Kidston cotton duck
- 2 x 11 mm black safety eyes
- 12” x 2” rectangle fabric for collar
- 8” square cotton fabric for inners of ears
- 1” button for collar
- Black cotton floss or perle thread
- Pebbles, beans or polybeads (optional)
- Toy stuffing

Method:

- Measure the width of your door - plus 3” either side - this will be the length of your dog. Templates are given for the head and tail sections and you can make the body whatever length you like to fit your door.

  - The templates are actual size and the head and tail pieces need to be joined via an extended body section to make the full dog shape.

  - When you’ve created your dog shape, then cut two pieces (1 reversed). Cut 1 body gusset on fold of fabric as shown, and 4 ear shapes, 2 from main and 2 from lining fabric (reversing 1 of each)

  - Place ear pieces and linings right sides together and stitch around edge leaving the short top edges open. Clip curves, turn right side out and press.

  - Pin ears into place on sides of head using the photo as a guide and matching seams at the top.

  - Insert head gusset from tip of nose to back of head, stitching in the tops of the ears as you go.

  - Join body pieces along back to tip of tail and at front of neck from bottom of head gusset for 1”.

  - Insert body gusset matching legs and paws, then join along bottom of body and up to tail tip leaving a 4” gap for stuffing.

  - Stuff head lightly, then mark position of eyes using the photograph as a guide. Use glass headed pins and move them until you’re happy with the result - getting a nice position for the eyes is very important for your softie’s expression.

  - When you’re happy with the positioning of the eyes mark their positions with two dots and remove the stuffing. Then with a seam ripper or the points of scissors make a small slit in the fabric - just big enough to push through the stems of the fronts of the eyes.

  - Push through the stems and then push the backs into place. This may take some effort.

  - Stuff your dog firmly, using small pieces of stuffing to avoid lumpiness. Insert your pebbles etc if using as you go to give the dog a bit of weight to sit against the door.

  - Stitch the nose in black floss/thread.

  - Fold your strip of collar fabric into half and half again lengthways, wrap around neck and secure in place with button.

  FINISHED!!
Ear cut 2 main and 2 contrast fabric (reverse 1 of each)

Join to base of head

Top of head
Extend body here then join head template

Cut two (1 reversed)
One day, her mother, having made some girdle-cakes, said to her:

"Go, my dear, and see how thy grand-mamma does, for I hear she has been very ill, carry her a girdle-cake, and this little pot of butter."

Little Red Riding-Hood set out immediately to go to her grand-mother, who lived in another village. As she was going through the wood, she met with the Wolf, who had a very great mind to eat her up, but he daren't, because of some wood-cutters nearby in the forest.

He asked her where she was going. The poor child, who did not know that it was dangerous to stay and hear a Wolf talk, said to him:

"I am going to see my grand-mamma, and carry her a girdle-cake, and a little pot of butter, from my mamma."

"Does she live far off?" said the Wolf.

"Oh! Indeed," answered Little Red Riding-Hood, "beyond that mill you see there, at the first house in the village."

"Well," said the Wolf, "and I'll go and see her too: I'll go this way, and you go that, and we shall see who will be there soonest."

The Wolf began to run as fast as he could, taking the nearest way; and the little girl went by that farthest about, diverting herself in gathering nuts, running after butterflies, and making nosegays of such little flowers as she met with. The Wolf was not long before he got to the old woman's house: he knocked at the door, tap, tap.

"Who's there?"
"Your grand-child, Little Red Riding-Hood," replied the Wolf, imitating her voice, "who has brought you a girdle-cake, and a little pot of butter, sent you by her mamma."

The good grand-mother, who was in bed, because she found herself somewhat unwell, called out:

"Press the latch and come inside."

The wolf pressed the latch, and walked in where the grandmother lay in bed. He made one jump at her, but she jumped out of bed into a closet. Then the wolf put on the cap which she had dropped and crept under the bedclothes. In a short while Little Red Riding Hood knocked at the door, and walked in, saying,

"Good morning, Grandmother, I have brought you a girdle-cake, and here is a bunch of flowers I gathered in the wood."

As she came nearer the bed she said,

"What big ears you have, Grandmother."

"All the better to hear you with, my dear."

"What big eyes you have, Grandmother."

"All the better to see you with, my dear."

"But, Grandmother, what a big nose you have."

"All the better to smell with, my dear."

"But, Grandmother, what a big mouth you have."

"All the better to eat you up with, my dear," he said as he sprang at Little Red Riding Hood.

Just at that moment Little Red Riding Hood's father was passing the cottage and heard her scream. He rushed in and chased the wolf back into the forest.

Then he carried Little Red Riding Hood safely home and they all lived happily ever after.
What big teeth you have Grandmamma! We’re all familiar with this well-known fairy tale, brought to life in this embroidery. But sshhh … the wolf isn’t really very scary - I wonder who modelled for it?

I combined my embroidery with some easy patchwork and quilting to make this cushion over.
I have combined my embroidery with some simple square patchwork which I then backed with old blanket and quilted in straight lines to reflect the lines of tree trunks in the forest. I then made the completed panel into a cushion cover trimmed with velvet ric-rac braid and with a simple envelope closure.

The instructions that follow are for the embroidery only.

**You will need:**

- 12” square off-white linen or linen cotton blend
- DMC stranded cotton floss in colours: 165, 310, 676, 677, 733, 817, 840, 3750, 3799, 3813, 3818, 3828, 3864

**Notes on working:**

- Two strands of floss are used throughout.
- I have used a sort of quasi-Roumanian stitch for the filling of the wolf, tree trunks and sun - true Roumanian stitch is worked in a very regular, closely spaced method - mine is detached and consists of long (about \(\frac{3}{4}\)“) stitches placed fairly irregularly and couched in the centre with a short diagonal stitch. This gives a nice rough sort of effect.

- The sun is a circle of feather stitch in the darker yellow shade (676). Then work a second circle in the lighter yellow (677) in chain stitch, and fill in that circle with quasi-Roumanian stitch worked vertically.

- The outline of the wolf is worked in back stitch, then he is filled with quasi-Roumanian stitch in the same way as the sun.

- Red Riding Hood’s eyes are two tiny stitches in 3813 and her buttons are tiny stitches in 3750.

- The birds are satin stitch worked vertically, then the robins’ breasts are added in satin stitch worked across your first stitches at a 45° angle.

- The leaves are worked in three colours - use the colours randomly - or follow the photos as a guide if preferred. The grass is simple straight stitches in the two shades of green.

Traditional Roumanian stitch
Work yours detached in long rows - see photo above.
All parts of the third element of the embroidery are worked in exactly the same way as in the first, main panel, that which includes Red Riding Hood.
An Alphabet of Stitches: Part Three

FEATHER STITCH
(Diagram 25)

Work towards you. Bring the thread out, hold it down to the right with left thumb, take the needle through a little to the right; bring it out below at a point half-way between where it originally emerged and was inserted and pull through over the held thread. Throw the thread to the left and repeat in reverse as shown. Continue working on alternate right and left sides. A Double Feather Stitch can be worked by first making two stitches to the right, gradually stepping them down and then two to the left and so on.

Diagram 25

FERN STITCH
(Diagram 26)

Used for embroidering fern-like sprays or feathery veins. Each section is made up of three straight stitches of about equal length radiating from the same point. Bring the thread out at A, make a stitch A B, bring the needle out at C, back at A and out ready for the third stitch as shown in the diagram.

Diagram 26

FISHBONE STITCH
(Diagram 27)

This makes a good solid filling for leaves and petals. A slanting stitch on alternate sides of the shape as shown in the diagram, each stitch always crossing over the end of the last.

Diagram 27

FLAT STITCH
(Diagram 28)

Similar to Fishbone but the stitches lie more flatly and a smaller stitch is picked up by the needle. Two lines drawn down the centre are an aid to even working.

Diagram 28

FLORENTINE STITCH
(Diagram 29)

This is a canvas stitch. It is worked vertically over varying numbers of threads, one stitch between each thread of canvas. The pattern shown is a simple one worked over four threads but with experience most elaborate patterns can be built up. Wonderful shaded effects can be obtained by working each row in a different tone. The canvas ground must be entirely covered by the embroidery.

Diagram 29

FLY STITCH
(Diagram 30)

Also named Open Lazy Daisy. This is a variation of the well known Lazy Daisy Stitch. It should form a V shape. The “tying” stitch can be short or long as shown in the diagram.

Diagram 30
Example of French Knots.

**French Knot Stitch**  
*(Diagram 31)*  
This is easiest to work in a frame. Bring up the thread through the material, hold it with thumb and first finger of left hand. Turn the needle round it once or twice if necessary, and then still holding thread, turn the needle and insert close to the same point at which it just came up. Do not release the thread until the last minute. It is more effective to use a thicker thread and only wrap it round the needle once, than to twist a fine thread several times.

**Hemstitching**  
*(Diagram 32)*  
Hems are frequently finished in this way when the material is of a type from which threads can be easily withdrawn. Remove the required number of warp threads (about two to three usually). Turn the hem up to the edge of the drawn line and tack. Work from left to right. Bring the needle out on the left side of the hem and take up the first three or four weft threads from right to left. Next insert as in the diagram taking it through the hem from back to front just to the right of this group of threads. Pull the working thread tightly to bunch the group of threads and proceed with the next group in the same way. In making a hem all round a cloth the threads should not be withdrawn across the corners but the cut threads should form a square hole in the corner. Work along other edge of drawn line in same way.

**Herringbone Stitch**  
*(Dia. 33)*  
This is worked in a similar manner to Double Back Stitch but on the reverse side of the work two parallel rows of running stitches will be formed. It makes an effective border and can be embellished by interlacing with a contrasting colour or colours.

**Holbein Stitch**  
*(Diagram 34)*  
Also named Double Running Stitch. Work over the counted thread if possible in two rows of running stitch. For the first row the stitches and spaces left must be equal. When the end of the line is reached return with a second row filling the spaces left and so forming an unbroken line of what appears to be very even Back Stitch. The work should appear exactly the same on both sides. Holbein Stitch is frequently introduced into cross stitch patterns for finer details.

**Hungarian Stitch.**  
*(Diagram 35)*  
This canvas stitch can be worked entirely in one colour or alternate rows in different colours to form a checkered pattern. Work in horizontal rows, the thread passing in a vertical direction over first two horizontal threads of canvas, next four, and then two. The rows fit into one another and completely cover the canvas threads of the background.

**Insertion Stitch—Bar**  
*(Diagram 36)*  
Also named Faggot Stitch. Prepare the edges to be joined, and tack to strong paper the required distance apart (about \( \frac{1}{2} \) inch). Bring the needle through on the top edge, take a vertical stitch across the space and insert the needle on the bottom edge. Pass the needle behind this stitch and so “overcast” it. Then insert the needle in the top edge as shown ready for the next stitch.

**Insertion Stitch—Knotted.**  
*(Dia. 37)*  
Prepare as already explained. The stitches are placed alternately as shown the knot being made by passing needle behind and pulling through over working thread.

**Insertion Stitch—Laced.**  
*(Dia. 38)*  
Work Braid Edge (page 3) along both edges to be joined, then lace with strong thread as shown.
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